

Part III

On the Third Day of the Festival of Christmas

No 24. "Hear, King of Angels"

Chorus

Allegretto (♩ = 100)

Piano

Soprano A

Alto

Tenor

Bass

Hear, King of An-gels, though

O! when Thy Zi - on - be - fore Thee re -

fal - ter - our - voic - es, though fal -

joic -  
 Let her en - deav - our be pleas - - ing to\_ Thee!

**B**  
 - es, Hear, King of An - gels, though fal - ter our  
 Hear, King of An - gels, though fal - ter our  
 - ter our voic - es; Hear, King of An - gels, though fal - ter our

Hear, King of An - gels, though fal - ter our  
**B**

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -  
 voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -  
 voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -  
 voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

**G**

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!  
deav-our be pleas-ing to Thee, be pleas - - ing to Thee!  
deav-our be pleas-ing to Thee, be pleas - - ing to Thee!  
deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

**G**

**Soprano D**

**Alto**

**Tenor**

**Bass** Hear us, O Lord, when we

**D**

Hear, when Thy Zi - on glad thanks -

of - fer our prais -

giv - ing rais -

Joy - ing Thy might - y sal - va -

es, O Lord, when we of -

es, Hear us, O Lord, when we -

tion to see! Hear, O Lord, when we

fer our prais - es, Hear us, O Lord, when we

Hear us, O Lord, when we

of - fer our prais - es, Hear when Thy Zi - on glad thanks - giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks - giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks - giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks - giv - ing

rais - es; Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

see, sal - va - tion to see.

see, sal - va - tion to see.

see, sal - va - tion to see.

see, sal - va - tion to see.

### Nº 25. "And when the angels"

Recit.

**Evangelist (Tenor)**

**Voice**

And when the an - gels were gone from them in - to

**Piano**

heav'n, the shep - herds said one to an - oth - er,

### Nº 26. "Let us even now go to Bethlehem"

Chorus

**Soprano**

*Allegro moderato*

Let us e - ven

**Alto**

**Tenor**

Let us e - ven now go to Beth - le -

**Bass**

Let us e - ven now go to

**Piano**

*Allegro moderato* (♩=92)

now go to Beth - le - hem, let us  
 Let us e - ven now go to Beth - le -  
 hem, let us e - ven now go, let us e - ven  
 Beth - le - hem, let us e - ven now go to

e - ven now go, let us e - ven now go,  
 hem, let us e - ven now go to Beth - le -  
 now go, let us e - ven now go to Bethle -  
 Beth - le - hem, let us e - ven now go,

let us e - ven now go to Beth - le - hem,  
 hem, to Beth - le - hem, let us  
 hem, to Beth - le - hem, let us e - ven now -  
 let us e - ven now go, let us e - ven

to Beth - le - hem, to Beth - le - hem, and see, — and see this  
 e - ven now go — to Beth - le - hem, and see this thing which is  
 go to Beth - - le - hem, and see, — and see this  
 now go to Beth - - le - hem, and see, — and see this

thing which is come to pass, is come — to pass, and —  
 come to pass, — and see this thing which is come to  
 thing which is — come to pass, — and see —  
 thing; let us e - ven now go to Beth - le - hem,

see this thing — which is come to pass, is come to  
 pass, — and see, — and see this thing, this  
 — this thing which is come to pass, is come to  
 and see, — and see —



pass, which the Lord hath made known,  
 thing which is come to pass, is come to  
 pass, is come to pass, this thing which the  
 — this thing— which is come to pass,— this —  
 hath made known to us, the Lord hath made known to  
 pass, which the Lord, hath made known to us, hath made known to  
 Lord hath made known, the Lord hath made known to  
 thing which the Lord, the Lord hath made known to

No 27. "He bids us comfort take"  
 Recitative

Soprano us.  
 Alto us.  
 Tenor us. Bass Solo  
 Bass us. He bids us com-fort take, And free His Is - ra - el doth  
 Piano Recit.

make; Relief to Zi-on hither sendeth, And all our sorrow endeth. Ye shepherds,

see what He hath done, Haste, make His glo-ry known.

The image shows two systems of musical notation. Each system consists of a vocal line (soprano or alto) and a piano accompaniment (treble and bass clefs). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are printed below the vocal lines.

No 28. "The Lord hath all these wonders wrought"

Choral

Adagio

Soprano

The Lord hath all these won - ders wrought,

Alto

The Lord hath all\_ these won - ders wrought,

Tenor

The Lord hath all\_ these won - ders wrought,

Bass

The Lord hath all\_ these wonders wrought,

Adagio (♩ = 40)

Piano

The image shows a choral setting for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked 'Adagio'. The key signature is D major and the time signature is common time. The lyrics are printed below the vocal lines. The piano part is shown at the bottom of the system.

His great love these gifts hath brought; Then

His great love these gifts hath brought; Then

His great love these gifts hath brought; Then

His great love these gifts hath brought; Then

let all Christian men rejoice, And give Him thanks with

let all Christian men rejoice, And give Him thanks with

let all Christian men rejoice, And give Him thanks with

let all Christian men rejoice, And give Him thanks with

cheerful voice. Lord, have mercy.

cheerful voice. Lord, have mercy.

cheerful voice. Lord, have mercy.

cheerful voice. Lord, have mercy.

# Nº 29. "Lord, Thy mercy"

Duet

Larghetto con moto (♩ = 88)

Piano

The piano accompaniment for the first system consists of two staves. The right hand features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady, rhythmic accompaniment with quarter and eighth notes.

**A** Soprano Solo

The vocal lines for the first system. The Soprano line begins with the lyrics "Lord, Thy mer - cy, Thy com - pas - sion,". The Bass line is silent in this system.

Bass Solo

The vocal lines for the second system. The Soprano line is silent. The Bass line begins with the lyrics "Lord, Thy mer - cy,". The piano accompaniment continues with a dynamic marking of *p*.

The vocal lines for the third system. Both the Soprano and Bass lines sing the lyrics "Lord, Thy mer - cy, Thy com - pas - sion comforts us and sets us".

The piano accompaniment for the final system, consisting of two staves. The right hand continues with its intricate rhythmic pattern, while the left hand maintains the steady accompaniment.

**B**

free, com-forts us, and sets us free.

free comforts us, and sets us free.

**C**

Lord, Thy mer-cy, Thy com-pas-sion com-

Lord, Thy mer-cy, Thy com-pas-sion com - - forts

- - forts us, and sets us free, com-forts us, and

us, and sets us free, Thy com-pas-sion com-forts us, and

**D**

sets us free, and sets us free.

sets us free, and sets us free.

**D**

31600

First system of piano introduction, featuring treble and bass staves with complex rhythmic patterns.

Second system of piano introduction, continuing the rhythmic accompaniment.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Lord, Thy mer - cy,". The piano accompaniment features a trill (tr) on the E note in the treble clef.

Second system of the vocal entry with piano accompaniment. The vocal line continues with "Thy com - pas - sion, Lord, Thy mer - cy, Thy com -". The piano accompaniment continues with the trill on E.

Third system of piano introduction, providing accompaniment for the vocal entry.

Vocal entry with piano accompaniment. The vocal line continues with "pas - sion, com - pas - sion com - forts us,". The piano accompaniment features a trill (tr) on the F note in the bass clef.

Fourth system of piano introduction, concluding the accompaniment for the vocal entry.

— and sets us\_ free, com - forts us, — and sets us\_

— and sets us\_ free, com - forts us, — and sets us\_

free, com - forts us, and sets us\_ free, —

free, — com - forts us, and sets us

Lord, Thy mer - cy com -

free, com - - - forts us and sets us free; Thy com -

- forts us, and sets us free, Thy com - pas - sion com -

pas - sion com - - - forts us, and sets us free, Lord, Thy

- forts us, and sets us free, Lord, Thy mer - cy, Thy com - pas - sion  
 mer - cy, Thy com - pas - sion, Thy com - pas - sion com -

I  
 com - forts us, and sets us free,  
 - forts us, and sets us free, Thy com - pas - sion

com - forts us, and sets us free, and sets us free, and sets us  
 com - forts us, and sets us free, and sets us free, and sets us

K  
 free.  
 free.  
 K



First system of piano introduction, featuring treble and bass staves with a key signature of two sharps (F# and C#).

Second system of piano introduction, continuing the treble and bass staves.

Vocal entry and piano accompaniment, first system. Includes vocal staves with lyrics and piano accompaniment. Dynamics include *L*, *Fine*, and *p*. Lyrics: "Of Thy won - drous love and".

Vocal entry and piano accompaniment, second system. Includes vocal staves with lyrics and piano accompaniment. Dynamics include *M* and *tr*. Lyrics: "won - drous love and kind - ness, Thou dost heal our kind - ness, Thou dost heal our sin and blind - ness,".

Vocal entry and piano accompaniment, third system. Includes vocal staves with lyrics and piano accompaniment. Dynamics include *M*. Lyrics: "sin and blind - ness, And our gra - cious Ad - vo - cate And our gra - cious Ad - vo - cate".

cate Thou wilt be, and our Ad - vo -  
— Thou wilt be, and our Ad - vo - cate

N  
cate Thou wilt be.  
— Thou wilt be.

O  
Of Thy  
Of Thy  
p

won-drous love and kind-ness, of Thy  
won-drous love and kind-ness, of Thy

**P**

won - drous love and kind - ness, Thou dost heal our

won - drous love and kind - ness, Thou dost heal our

sin and blind - ness, And our gra - cious Ad - vo -

sin and blind - ness, And our gra - cious Ad - vo -

cate,

cate, and our Ad - vo - cate,

and our Ad - vo - cate Thou wilt be, Thou wilt be.

and our Ad - vo - cate Thou wilt be.

*D.C.*

# No 30. "And they came with haste"

## Recitative

Evangelist (Tenor)

Voice

And they came with haste, and found both Ma - ry and Jo - seph,

Piano

and the Babe ly-ing' in the manger. And hav-ing seen it, they made known abroad con-

cern-ing the saying which had been spoken un-to them a-bout this Child. And

all that heard it wonder'd at the things which had been spo-ken un-to them by the shepherds.

But Ma-ry kept all these things, and pon - der'd them in her heart.

# No 31. "Keep, O my spirit"

## Aria

Andante (♩ = 60)

Piano

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass clef accompaniment consists of a steady eighth-note pattern. The treble clef part begins with a series of chords and moving lines, including some grace notes.

The second system continues the piano introduction with similar textures in both staves, maintaining the andante tempo.

A

The third system of the piano introduction, marked with a fermata 'A' at the beginning, shows more complex rhythmic patterns in the treble clef.

The fourth system continues the piano introduction with flowing lines in both staves.

The fifth system of the piano introduction, featuring intricate sixteenth-note passages in the treble clef.

B Alto

Keep, O my spir - it, this bless - ing and won - der Close within thy-

The sixth system begins the vocal entry for the Alto. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Keep, O my spir - it, this bless - ing and won - der Close within thy-".

C

self contain'd, close - with-in thy - self con - tain'd.

The seventh system continues the vocal line for the Alto. The lyrics are: "self contain'd, close - with-in thy - self con - tain'd.". The system is marked with a fermata 'C' at the end.

Keep, O my spir - it, this bless - ing and won - der Close — with-in thy-

**D**  
self, close with-in thy-self con - tain'd. Keep, O my spir - it, this

bless - ing and won - der Close — with-in thy - self con-tain'd, close\_

**E**  
— with-in thy- self — contain'd, close\_ with-in thy-self contain'd, within thyself con-

tain'd, close with - in — thy - self — con-tain'd.

The first system of the musical score shows a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp) and the time signature is common time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal line begins with the lyrics "O! by the wonders thy Sav-iour hath". A dynamic marking of **F** (forte) is placed above the vocal staff. The piano accompaniment continues with its characteristic rhythmic pattern.

The third system shows the vocal line with the lyrics "shew'd thee, Of His great mer - cy, Be thy fee - ble faith sus -". The piano accompaniment continues to provide harmonic support.

The fourth system continues the vocal line with the lyrics "tain'd! O! by the won - ders thy Sav - iour hath shew'd thee, Of". A dynamic marking of **G** (mezzo-forte) is placed above the vocal staff. The piano accompaniment continues.

The fifth system concludes the vocal line with the lyrics "His great mer - cy, Be thy fee - ble faith sus -". A dynamic marking of **H** (mezzo-forte) is placed above the vocal staff. The piano accompaniment continues.

tain'd! O! by — His won - ders Be - thy - fee - ble - faith - sus -

I  
tain'd! Keep, O my

spir - it, this 'bless - ing and won - der Close with-in thy - self, close with-

in thy-self con - tain'd, — close - with-in thy - self, close with - in thy-self con -

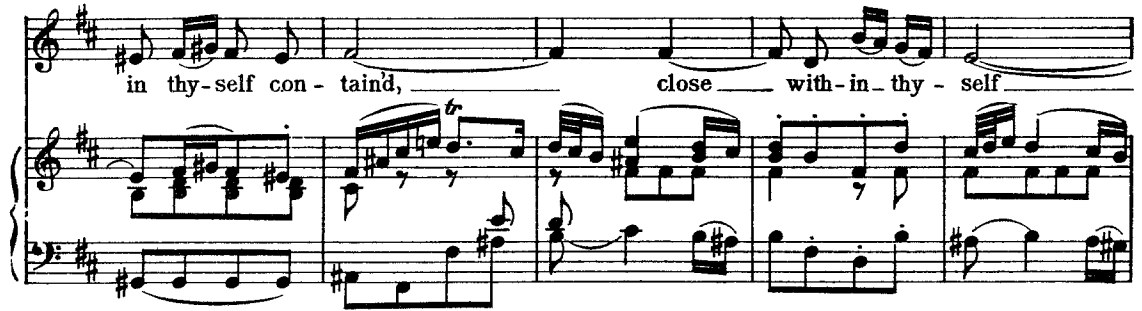
K  
tain'd. Keep, O my spir - it, this bless - ing and won - der Close





— with- in thy- self con-tain'd, close — with-in thy - self, close with-

This system shows the first vocal line and piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.



in thy-self con - tain'd, close — with-in thy - self

This system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with its rhythmic accompaniment.



con-tain'd, close with - in — thy-self con - tain'd. *L*

This system concludes the vocal line and piano accompaniment. The vocal line ends with a fermata. A dynamic marking of *L* (Lento) is placed above the piano part. The piano accompaniment features a more active eighth-note pattern in the right hand.



This system shows the piano accompaniment for the second system, continuing the rhythmic accompaniment from the previous system.



This system shows the piano accompaniment for the third system, concluding with a final cadence in G major.

### No 32. "Yes, yes! my heart"

#### Recitative

**Voice** *Alto*

Yes, yes! my heart will keep and pon-der The things that in this

**Piano**

hour of grace To its own hap-pi - ness It learns a-bout this heav'n-ly wonder.

### No 33. "Thee with tender care"

#### Choral

**Soprano** *Adagio*

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Alto**

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Tenor**

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Bass**

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Piano** *Adagio* ( $\text{♩} = 44$ )

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - er.

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - er.

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - er.

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - er.

No 34. "And the shepherds returned"

Evangelist(Tenor) Recit.

Voice: And the shepherds re - turn'd, glo - ry - fying and praising God for all the things which

they had heard and seen, e - ven as it was told un - to them.

No 35. "Rejoice and sing"

**Choral**

*Andante*

Soprano  
 Re - joice and sing! Re - joice and sing! Your gra - cious King As

Alto  
 Re - joice and sing! Re - joice and sing! Your gra - cious King As

Tenor  
 Re - joice and sing! Re - joice and sing! Your gra - cious King As

Bass  
 Re - joice and sing! Re - joice and sing! Your gra - cious King As

Piano  
*Andante* (♩ = 11)

Man is born, and lays a - side His glo - ry; He is a - dord As

Man is born, and lays a - side His glo - ry; He is a - dord As

Man is born, and lays a - side His glo - ry; He is a - dord As

Man is born, and lays a - side His glo - ry; He is a - dord As

*cresc.*

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Repeat the Chorus No 24, "Hear, King of Angels"