

Behold, He Came!

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To the St. Paul's Choir, Houston, Texas
Robert Brewer and Frances Anderson, Co-Directors

Behold, He Came!

Mixed voices and keyboard

Harold Glen Brown, 1991

David Ashley White, 1991

Flowing (♩ = c. 72) unison choir or solo/soli *mp expressive*

legato, expressive
mp

1 Out of black-est night, shone a bril- liant
2 Out of law's de - cree, came a spir - it
3 Light of No - el lights, glow with ra - diance

divisi

light. When He - rod and a Cae - sar reigned, was born a child of right.
free; pro - claim - ing ev - ery time - less truth, through proph - et's ur - gent plea.
bright. Re - splen - dent as a price - less gem, re - flect from us to - night.

SA
TB

Be - hold, he came! The word was flesh. Make it dwell in us a - fresh. Be -
Be - hold, (fresh)

mf *mp* *mf* *mp*

doubling is opt.

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hold, Be - hold, he came! The word was flesh. Make it dwell in us a - fresh.

f *mp*

f *mp*

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef with lyrics: "hold, Be - hold, he came! The word was flesh. Make it dwell in us a - fresh." The piano accompaniment is in a bass clef. Dynamics include *f* (forte) and *mp* (mezzo-piano).

mp *mp*

This system contains the piano accompaniment for the second system. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano).

mp *rit.*

This system contains the piano accompaniment for the third system. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *rit.* (ritardando). A large watermark "for review only" is overlaid diagonally across the page.