

BEHOLD THE KING OF GLORY is a powerful Christmas ballad that shares the glorious message of Christ's birth, His life on earth, and reflects on His reign beyond the cross. Beginning with a quiet, a cappella chorus, a gradual increase in dynamics will assist in building the energy and excitement of the storyline to a grand conclusion. Allow a more subdued and passionate treatment in the two verses to contrast a stronger, more intense attack in the refrains. Some subtle shifts in the tempo will accentuate the overall dramatic effect.

MARY McDONALD is well-known in sacred music. With a career that spans over 35 years, her songs appear in the catalogs of every major publisher of church music. More than 800 anthems, seasonal musicals, and keyboard collections testify to her significant contribution to sacred literature.

In 2000, Mary became the first female President of the Baptist Church Music Conference. In addition she has served as accompanist for the Tennessee Men's Chorale since 1985. Her greatest desire is "to give God glory for the songs He has allowed me to compose. He alone, is the true Creator behind my pen."

In 2011, after serving as sacred music editor for The Lorenz Corporation in Dayton, Ohio, for more than twenty years, Mary answered a new call. Now she takes her tremendous passion and love for music-making directly to churches as an independent artist. She is in constant demand in churches across the nation for Composer Weekends and Conference Workshops.

Preview
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BEHOLD THE KING OF GLORY

3

for S.A.T.B. voices, accompanied*

Words by
LINDA SERINO

Music by
MARY McDONALD

With much freedom (♩ = ca. 66)

SOPRANO
ALTO

TENOR
BASS

ACCOMP.

p

Be - hold the King of glo - ry. He lives and reigns in —

p (for rehearsal only through m. 7)

4

molto rit. *mp*

love. — Glo - ry to God in the high - est. Be - hold the — Child — of

mp

molto rit.

* To purchase a full-length performance recording (45742) of this piece, go to alfred.com/downloads.

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45742

8 In tempo (♩ = ca. 68)

God! The Ba - by born on a

Play *p* r.h.

11 si - lent night, pro - claimed the birth of a King. *Leg.*

Sur -

14 "Al - le -
At - tend - ed by an - gels.

round - ed by shep - herds.

16 lu - ia," _____ the ^{cresc.} an - gels would sing. _____ *mf*

"Al-le - lu - ia," "Al-le-lu," the an - gels would sing. _____ With *mf*

"Al-le-lu - ia," the an - gels would sing. _____

cresc.

18 Ma - ry and Jo - seph to guide _____ Him. He

mf

20 walked on the earth as a man. _____ He _____



22

lived, He loved; God's Gift from a - bove. To do

24

all His Fa - ther had planned. Be - hold the King of

26

27

glo - ry He lives, He reigns in

3

3

29

30

love.

Glo - ry to God in the

31

high - est. Be - hold the Child of God

34

35

The pre-cious Lamb on a lone-ly hill.

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dim.

Leg.

37

Dark - ness has cov-ered the earth. No stars in the sky, no one

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat (B-flat major or D minor). The lyrics are "Dark - ness has cov-ered the earth. No stars in the sky, no one". The piano accompaniment is in a bass clef with the same key signature. The music is in a 4/4 time signature. The vocal line has a melodic line with some rests, and the piano accompaniment provides a harmonic and rhythmic foundation.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

40

stand - ing near - by as they did on the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "stand - ing near - by as they did on the". The musical notation follows the same format as the first system.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand features some chordal textures and moving lines, while the left hand continues the bass line.

42

mf night of His birth. Ma - ry still watched Him and

The third system of music continues the vocal line and piano accompaniment. The lyrics are "night of His birth. Ma - ry still watched Him and". The dynamic marking *mf* (mezzo-forte) is indicated above the vocal line. The musical notation follows the same format as the previous systems.

The piano accompaniment for the third system, showing the right and left hand parts. The right hand features some chordal textures and moving lines, while the left hand continues the bass line. The dynamic marking *mf* is also present in the piano part.

44

loved Him. A - lone in the tomb did He lay.

47

“Glo - ry to God,” sang the an - gels, when death came to life on that

50

51

day! That day! Be - hold the King of

f *rit.* *a tempo*

53

glo - ry. He lives, He reigns in

55

love. Glo - ry to God in the

57

high - est. Be - hold the Child of

59

rit.

ff

God.

Be -

ff

61

Stately (♩ = ca. 64)

hold the King of glo - ry. He

63

lives, He reigns in love.

65

Glo - ry to God in the high - est. Be -

Musical notation for measures 65-66. The vocal line features a melody with triplet markings over the words "Glo - ry to God in the high - est. Be -". The piano accompaniment consists of chords and moving lines in both hands, also featuring triplet markings.

Piano accompaniment for measures 65-66, showing the left and right hand parts with various chordal textures and melodic fragments.

67

hold the Child of God. Be - hold the

Musical notation for measures 67-68. The vocal line continues with the words "hold the Child of God. Be - hold the". The piano accompaniment provides harmonic support with chords and moving lines.

Piano accompaniment for measures 67-68, showing the left and right hand parts.

70

Child of God.

Musical notation for measures 70-71. The vocal line concludes with "Child of God." and features a fermata. The piano accompaniment includes a *ff* (fortissimo) dynamic marking and a fermata.

Piano accompaniment for measures 70-71, showing the left and right hand parts with a *ff* dynamic marking and a fermata.