

COME, BEHOLD THE WONDROUS MYSTERY

(E / D / F Major)

Words and Music by Matt Boswell, Matt Papa and Michael Bleecker

Choir Arranged by Paul Campbell, Orch. Arranged by John Langley

PARTS INCLUDED:

Vocal (SAT) / Rhythm

Vocal, Piano

Choir (SATB), Piano

Choir (SATB)

Piano

Chords & Lyrics

2 Flutes

2 Oboes

2 Clarinets in B[♭]

2 Bassoons

2 Horns in F

2 Trumpets in B[♭]

3 Trombones (III Opt. Tuba)

Timpani

Percussion (1 player)

Strings

(incl. Keyboard String Reduction)



getty music



Come, Behold the Wondrous Mystery

Steady Celtic Groove ♩ = 78

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V.1

mf

Choir (SATB) 1. Come be - hold the won-drous mys - t'ry in the dawn - ing of the King; He the

mf

Vocal / Rthm. C[#]m7 Badd4 B *mp* E Add9 E Bsus4 B

Ac. Gtr. strumming / H.H. time ONLY

Pno.

Fl. I.II.

Ob. I.II.

Cl. I.II. [B^b]

Bsn. I.II.

Hn. I.II. [F]

Tpt. I.II. [B^b]

I.III.

Tbn.

III. (Tba.)

Timp.

Perc.

Wind chimes

l.v.

mp

V.1

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Come, Behold the Wondrous Mystery
(Key of E)

14

Choir (SATB) theme of hea-ven's prai - ses Robed in frail hu - ma-ni - ty. In our long - ing, in our dark-ness Now the Light of Life has come; Look to

Vocal / Rthm. C#m7 Aadd9 A Bsus4 E E/G# A E/G# C#m7 Bsus4 Aadd9

Bass IN simple + Kick on downbeat

Pno.

Fl. I.II.

Ob. I.II.

Cl. I.II. [B♭]

Bsn. I.III.

Hn. I.III. [F]

Tpt. I.II. [B♭]

I.II.

Tbn.

III. (Tba.)

Timp.

Perc.

Susp.cym.

mp — mf

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

22 L.1

Choir (SATB) Christ, Who con-de-sen-ded Took on flesh to ran-som us.

Vocal / Rthm. E/B C[#]m⁷ A Bsus4 Band IN: Fill to L.1 As Intro E E/G[#] Ama⁷ C[#]m⁷ Badd⁴ B 2. Come be-

Pno. Christ, Who con-de-sen-ded Took on flesh to ran-som us. 2. Come be-

Fl. I.II. *mf*

Ob. I.II. *mf*

Cl. I.II. [B^b] à2 (soli)

Bsn. I.II. I. +II. *mf* à2 (soli)

Hn. I.II. [F] *mf*

Tpt. I.II. [B^b] -

I.II. Tbn. -

III. (Tba.) -

Timp. - (S.C.) *mf*

Perc. - *mp* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* bring out

Cb. *mp* *mf*

L.1

Come, Behold the Wondrous Mystery
(Key of E)

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Kit: Toms lead

Full band IN: Laid back / Kit: round the toms groove / Low Whistle: melody

mf

E Ama7 C#m⁷ Badd4

6 E Ama7 C#m⁷ Badd4 B

mp

Ac. Gtr. strumming / H.H. time ONLY

10 V.1 E Aadd9 E Bsus4 B C#m⁷

15 Aadd9 A Bsus4 E E/G# A E/G#

Bass IN simple 18 + Kick on downbeat

20 C#m⁷ Bsus4 Aadd9 E/B C#m⁷ A Bsus4

Band IN: Fill to L.1

25 L.1 mf As Intro E E/G# Ama7 C#m⁷ Badd4 B

Voice
Piano

www.gettymusic.com

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6 E Ama⁷ C#m⁷ Badd⁴ B V.1 mp E

11 Aadd⁹ E Bsus⁴ B C#m⁷ Aadd⁹

16 A Bsus⁴ E E/G# 18 A E/G# C#m⁷ Bsus⁴

1. Come be - hold the won-drous
mys - t'ry in the dawn - ing of the King; He the theme of hea-ven's prai - ses Robed in
frail hu - ma-ni - ty. In our long - ing, in our dark-ness Now the Light of Life has

Choir (SATB)
Piano

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The sheet music consists of four systems of musical notation. The first system starts with a piano part (piano staff) and a choir part (treble and bass staves). The piano part includes a 'kit fill' section. The second system begins with a vocal entry (measures 6-7) followed by piano chords. The third system continues with piano chords. The fourth system starts with a piano part (measures 11-12) followed by a vocal entry. The lyrics are: "Come, behold the wondrous mystery in the dawn-ing of the King; He the theme of hea-ven's prai-ses Robed in". The piano part features various chords such as E, Ama7, C#m7, Badd4, B, E, Aadd9, E, Bsus4, B, C#m7, and Aadd9.

16

frail hu - ma - ni - ty. In our long - ing, in our dark-ness Now the Light of Life has

A Bsus⁴ E A E/G# C#m⁷ Bsus⁴

[18]

A Bsus⁴ E A E/G# C#m⁷ Bsus⁴

21

come; Look to Christ, Who con-de-scen - ded Took on flesh to ran-som us.

A add9 E/B C#m⁷ A Bsus⁴ E E

[L.1]

26

T.B.

2. Come be - hold the won-drous mys - t'ry He the

A ma⁷ C#m⁷ Badd4 E A add9

[V.2]

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V.1

1. Come be - hold the won-drous mys-t'ry in the

dawn-ing of the King; He the theme of hea-ven's prai - ses Robed in frail hu - ma-ni -

Figure 10. The effect of the number of hidden neurons on the performance of the proposed model.

A musical score page showing a staff with various notes and rests. A pink shaded area highlights a section of eighth-note pairs.

18

18 | Page

In our long-ing, in our dark-ness Now the Light of Life has come; Look to

Figure 1. A schematic diagram of the experimental setup for the measurement of the absorption coefficient of the sample.

A musical score page showing measures 1 through 10. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one sharp. It features a bassoon part with continuous eighth-note patterns and a piano part with sustained notes and chords. The bottom staff uses a bass clef, a common time signature, and a key signature of one sharp. It features a cello part with sustained notes and a piano part with sustained notes and chords. The piano part includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

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L1

1 2

12. *Concerto for Violin and Piano* (1953) by Leopold Stokowski

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Christ, Who con-de - scen - ded Took on flesh to ran-som us.

2

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Come, Behold the Wondrous Mystery (Key of E)

Come, Behold the Wondrous Mystery

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6 [kit fill] V.1

11 A add9 E Bsus4 B C#m7 A add9

16 A Bsus4 E 18 A E/G# C#m7 Bsus4

21 A add9 E/B C#m7 A Bsus4 E L.1 E

Sheet music for piano, 3/4 time, key of E major. The music consists of five staves of musical notation. The first staff starts with a 'kit fill'. The second staff begins at measure 6. The third staff begins at measure 11. The fourth staff begins at measure 16. The fifth staff begins at measure 21. Various chords are indicated above the staves, such as E, Ama7, C#m7, Badd4, B, E, A add9, Bsus4, C#m7, A add9, A, Bsus4, E, E/G#, C#m7, Bsus4, A add9, E/B, C#m7, A, Bsus4, E, and L.1.

Come, Behold the Wondrous Mystery

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INTRO:

$\frac{3}{4}$ | E | Ama7 |
C#m7 | Badd4 |
E | Ama7 |
C#m7 | Badd4 |

B E Aadd9
Come be - hold the wondrous mystery
E Bsus4

In the dawning of the King
B C#m7 Aadd9
He the theme of heaven's praises
A Bsus4 E

Robed in frail hu - mani - ty
E/G# A E/G#

In our longing, in our darkness
C#m7 Bsus4 Aadd9

Now the Light of Life has come
E/B C#m7
Look to Christ, Who conde - scended
A Bsus4 E E/G# |

Took on flesh to ransom us

Amaj7 |C#m7 |Badd4

B E Aadd9
Come be - hold the wondrous mystery
E E/G# Bsus4

He the perfect Son of Man

B C#m7 Aadd9

In His living, in His suffering
Bsus4 E

Never trace nor stain of sin
A E/G#

See the true and better Adam
C#m7 Bsus4 Aadd9

Come to save the hell-bound man
E/B C#m7

Christ the great and sure ful - fillment
A Bsus4 E E/G# |

Of the law; in Him we stand

Amaj7 |C#m7 |Badd4

B E Aadd9
Come be - hold the wondrous mystery

E Bsus4
Christ the Lord upon the tree

B C#m7 Aadd9
In the stead of ruined sinners

Bsus4 E
Hangs the Lamb in victo - ry

A E/G#
See the price of our re - demption

C#m7 Bsus4 Aadd9
See the Father's plan un - fold

E/B C#m7
Bringing many sons to glory

A Bsus4 E E/G# |
Grace un - measured, love un - told

Amaj7 |C#m7 |Badd4

B E A/E
Come be - hold the wondrous mystery

E Bsus4/E
Slain by death the God of life

B C#m7/E Aadd9/E
But no grave could e'er re - strain Him

Bsus4/E E
Praise the Lord; He is a - live!

A E/G#
What a foretaste of de - liv'rance

C#m7 Bsus4 Aadd9
How un - waver - ing our hope

E/B C#m7
Christ in power resur - rected

A Bsus4 E
As we will be when He comes

A E/G#
What a foretaste of de - liv'rance

C#m7 Bsus4 Aadd9
How un - waver - ing our hope

E/B C#m7
Christ in power resur - rected

A Bsus4 E
As we will be when He comes.

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1 [kit fill] **f**

6

10 **V.1** 7 7

p

25 **L.1** 7 7

mf

29 **V.2** 7 7 37

mf

40 L.2

45 V.3 6

pp

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[kit fill]

mf

p

10 **V.1**

8

18

7

L.1

4

29 **V.2**

7

37

mf

40

44 **L.2**

3

V.3

8

56

f

58

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[Opt. Solo, if no Flute]

[kit fill] *mf* *gli altri*

10 **V.1**

7

18

L.1

V.2

v

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The sheet music consists of six staves of musical notation for a keyboard instrument. The key signature is E major (no sharps or flats). The time signature varies between common time and 3/4.

- Staff 1:** Treble and bass staves. Measure 1 starts with a fermata over a dotted half note. Measure 2 begins with a dynamic *mf*. Measures 3-4 show a repeating pattern of eighth-note chords and eighth-note pairs. Measure 5 ends with a fermata over a dotted half note.
- Staff 2:** Treble and bass staves. Measures 6-7 continue the eighth-note patterns established in Staff 1.
- Staff 3:** Treble and bass staves. Measure 8 begins with a dynamic *p*. Measures 9-10 show sustained notes followed by eighth-note pairs.
- Staff 4:** Treble and bass staves. Measures 11-12 continue the eighth-note patterns.
- Staff 5:** Treble and bass staves. Measures 13-14 show sustained notes followed by eighth-note pairs.
- Staff 6:** Treble and bass staves. Measures 15-16 continue the eighth-note patterns.

Performance instructions include:
- Measure 1: [kit fill]
- Measure 2: *mf*
- Measure 8: *p*
- Measure 13: *mp*
- Measure 18: *mp*