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**The Word Became Flesh**  
Three-part Choir, Piano, Guitar, Flute,  
Solo Instrument I & II in C or B $\flat$ , Violin I & II, Assembly

Orin Johnson



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Based on John 1:1, 14

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**\*INTRO** *Moderato, prayerfully* (♩ = ca. 84)

Capo 3: (A)	(Fmaj7)	(Dm7)	(Em7)	(A)
C	Abmaj7	Fm7	Gm7	C

Piano

Flute *D.S. ad lib.*

Violin I & II *D.S. ad lib.*

Vocal I: In the be-gin - ning was the Word of God. *D.S. ad lib.*

Vocal II: And the Word be-came \_ flesh and dwelt a - mong us.

Vocal III: We saw his glo - ry, full of grace \_ and truth. *D.S. ad lib.*

Piano accompaniment for the vocal parts.

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**\*Intro** may be played as a simpler accompaniment at any point. May be played 8<sup>va</sup>, both hands, *ad lib.*

**♩ MORE COMPLEX ACCOMPANIMENT OPTION**

(A) C (Fmaj7) Abmaj7

Piano

(Dm7) Fm7 (Em7) Gm7 (A) C *D.S. ad lib.*

## The Word Became Flesh

\*SOLO INSTRUMENT I & II in B♭

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*Moderato, prayerfully* (♩ = ca. 84)

I *D.C. ad lib.*

II

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\*Suggested instrumentation: Part I may be played by Clarinet in B♭ and part II by Soprano Saxophone.

**Performance suggestion:** Consider beginning with simple piano (and guitar) alone with a four measure introduction, then singing in succession part I alone, then part II alone, then part III alone. Next have part I begin its ostinato, adding part II the second time, and part III the third time. (It can also be sung as a canon, if desired.) The instrument parts may begin layering in as well, depending on the desired length of the piece. The accompaniment can similarly shift to its more complex versions as the piece continues.

Begin the piece at a low dynamic and allow it to grow in complexity and volume throughout. An effective conclusion would be to have part II sing its line one final time, alone and unaccompanied, to call attention to the profound truth these simple words convey.

—Orin Johnson

## Assembly Edition

THE WORD BECAME FLESH

Orin Johnson

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**Note:** Each line is sung once in turn, and then line I is sung as an ostinato while II and III are added.

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## Composer Notes

“The Word Became Flesh” is ideal for occasions of reflection on and preparation for the arrival of the Word of God. It was written to accompany the dedication of a new Blessed Sacrament chapel: the procession to it with the consecrated hosts following Communion, the placing of the hosts in the tabernacle, and the lighting of the sanctuary lamp. As such, the part II text is really the core and focus of the piece, even when surrounded by many other musical layers. This piece is also effective at Christmas Masses, celebrating the Incarnation, perhaps as a final prelude before “The Proclamation of the Birth of Christ” and the entrance hymn.

—Orin Johnson

