

The Word Became Flesh

Based on John 1:1, 14

Orin Johnson

*INTRO *Moderato, prayerfully* (♩ = ca. 84)Capo 3: (A)
C(Fmaj7)
Abmaj7(Dm7)
Fm7(Em7)
Gm7(A)
C

Piano introduction in 4/4 time, starting with a zzz in the right hand. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

Flute *D.S. ad lib.*

SI I in C

SI II in C

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

(A) C (Fmaj7) (Dm7) (Em7) (A)
I Abmaj7 Fm7 Gm7 C *D.S. ad lib.*

In the be - gin - ning was the Word of God.

II And the Word be - came flesh and dwelt a - mong us.

III We saw his glo - ry, full of grace and truth.

D.S. ad lib.

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

♩ MORE COMPLEX ACCOMPANIMENT OPTION

(A) C (Fmaj7) Abmaj7 (Dm7) Fm7 (Em7) Gm7

(A) C *D.S. ad lib.*

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*SOLO INSTRUMENT I & II in B \flat

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Moderato, prayerfully (♩ = ca. 84)

I *D.C. ad lib.*

II

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*Performance suggestion: Part I may be played by Clarinet in B \flat and part II by Soprano Saxophone.

Performance Notes

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. 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 to the piece 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

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