

## 2. The Time Cometh

(SSAATTBB, Violin, Cello, Trumpet, French Horn)

Mosiah 3: 5 - 7, 9

Ross Farnworth

The musical score is arranged in a standard orchestral format. At the top, the tempo is marked as quarter note = 80. The instrumental parts include Violin I, Violoncello, Trumpet in B♭, and Horn in F. The vocal parts are for Soprano, Alto, Tenor, and Bass. The piano part is at the bottom. The score consists of 16 measures. The vocal parts enter in measure 5 with the lyrics: "For be-hold, the time com-eth and is not far dis tant, \_ that with". The dynamics range from *mp* (mezzo-piano) to *f* (forte). The instrumental parts are mostly rests, with some light accompaniment in the piano part.

5 *rit.* *f* 9 *A tempo* 6

Vln. I

Vc.

Tpt. *f* *b*

Hn. *f*

S.  
pow'r, the Lord Om - - - ni - po - tent who

A.  
pow'r, the Lord Om - - - ni - po - tent who

T. *rit.* *A tempo*  
8 pow'r, the Lord Om - - - ni - po - tent who

B. *rit.* *A tempo*  
pow'r, the Lord Om - - - ni - po - tent who

Pno. *rit.* *f* *A tempo*

Detailed description: This page of a musical score features eight staves. The top two staves are for Violin I and Violoncello, both in 5/4 time. The Violin I part starts with a ritardando (rit.) and a forte (f) dynamic, playing a melodic line with a 9-measure rest. The Violoncello part follows a similar pattern. The next two staves are for Trumpet and Horn, also in 5/4 time, with a forte (f) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are in 5/4 time and have lyrics: "pow'r, the Lord Om - - - ni - po - tent who". The Tenor and Bass parts include performance markings for ritardando (rit.) and A tempo. The piano part is at the bottom, in 5/4 time, with a forte (f) dynamic and performance markings for ritardando (rit.) and A tempo. The score concludes with a double bar line and a key signature change to B-flat major.

Vln. 1

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

7 8 9

*mf* *poco accel.* *rit.*

reign - eth, who was, and is from all e - ter - ni - ty to all e -

reign - eth, who was, and is from all e - ter - ni - ty to all e -

reign - eth, who was, and is from all e - ter - ni - ty to all e -

reign - eth, who was, and is from all e - ter - ni - ty to all e -

reign - eth, who was, and is from all e - ter - ni - ty to all e -

*mf* *poco accel.* *rit.*

*mf* *poco accel.* *rit.*

*mf* *poco accel.* *rit.*

*mf* *poco accel.* *rit.*

*mf* *poco accel.* *rit.*

**A tempo**

10 11 12 13 14 15

Vin. I *f* *mp*

Vc. *mf* *mp*

Tpt. *f*

Hn. *f* *mf*

S. *f* *mf* *mp*  
 ter - ni - ty, shall come down from hea - ven a - mong the child - ren of men, and shall

A. *f* *mf* **A tempo** *mp*  
 ter - ni - ty, shall come down from hea - ven a - mong the child - ren of men, and shall

T. *f* *mf* **A tempo** *mp*  
 ter - ni - ty, shall come down from hea - ven a - mong the child - ren of men, and shall

B. *f* *mf* **A tempo** *mp*  
 ter - ni - ty, shall come down from hea - ven a - mong the child - ren of men, and shall

Pno. *f* *mf* *mp* *mf* *mp*  
**A tempo**

16 17 18 19 20 21

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

dwel in a ta - ber-na-cle of clay, and shall go forth a-mongst men work-ing

dwel in a ta - ber-na-cle of clay, and shall go forth a-mongst men work-ing

dwel in a ta - ber-na-cle of clay, and shall go forth a-mongst men work-ing

dwel in a ta - ber-na-cle of clay, and shall go forth a-mongst men work-ing

*mf* *cresc.*

*rit. . . . A tempo*

Vln. I *poco accel* *f* *f*

Vc. *poco accel* *f*

Tpt. *poco accel* *f*

Hn. *poco accel* *f*

S. *poco accel* *f* *f*  
 might - y mir - a - cles such as heal - ing the sick, rais - ing the

A. *poco accel* *rit.* *f* *f*  
 might - y mir - a - cles such as heal - ing the sick, rais - ing the

T. *poco accel* *rit.* *A tempo* *f* *f*  
 might - y mir - a - cles such as heal - ing the sick, rais - ing the

B. *poco accel* *rit.* *A tempo* *f* *f*  
 might - y mir - a - cles such as heal - ing the sick, rais - ing the

Pno. *poco accel* *f* *mp* *f*  
*rit.* *A tempo*

27 28 29 30 31 32 33

Vln. I

Vc.

Tpt.

Hn.

S. *mp* *mf*

A. *mp*

T. *mp* *mf*

B. *mp*

Pno. *mp* *mf*

dead, caus - ing the lame to walk, the blind to re - ceive their sight, and the

dead, caus - ing the lame to walk, the blind to re - ceive their sight,

dead, caus - ing the lame to walk, the blind to re - ceive their sight, and the

dead, caus - ing the lame to walk, the blind to re - ceive their sight,

The musical score is for measures 27-33. It features a key signature of one flat (Bb) and a time signature change from 3/4 to 4/4 at measure 31. The instruments are Vln. I, Vc., Tpt., Hn., S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), and Pno. (Piano). The vocal parts have lyrics: 'dead, caus - ing the lame to walk, the blind to re - ceive their sight, and the'. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand.

34 35 36 37 rit. 38 39 ♩=80 40

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

deaf to hear, and cur - ing all man-ner of dis - eas - es. And he shall cast out de-vils

and the deaf to hear, and cur - ing all man-ner of dis - eas - es. And he shall cast out de-vils

deaf to hear, and cur - ing all man-ner of dis - eas - es. And he shall cast out de-vils

and the deaf to hear, and cur - ing all man-ner of dis - eas - es. And he shall cast out de-vils

♩=80



41 42 43 **accel.** 44 45 **rit.** 46  $\text{♩} = 72$  47

Vin. I

Vc.

Tpt.

Hn.

S. *p* or the e - vil spir-its which dwell in the hearts of the child - ren of men.

A. *p* **accel.** **rit.** *mp* or the e - vil spir-its which dwell in the hearts of the child - ren of men. And lo, he shall suf-fer temp

T. *p* **accel.** **rit.** or the e - vil spir-its which dwell in the hearts of the child - ren of men.

B. *p* **accel.** **rit.** or the e - vil spir-its which dwell in the hearts of the child - ren of men.

Pno. *p* **accel.** **rit.** *mp*  $\text{♩} = 72$

48 49 50 51 52

Vln. 1 *mp* *mf*

Vc.

Tpt.

Hn.

S.

A. *mf*

ta - tions, and pain of bod-y hun - ger, thirst, and fa - tigue, e - ven more than

T.

B.

Pno. *mf* *Pesante*

Detailed description: This page of a musical score covers measures 48 to 52. The key signature is one flat (B-flat major or D minor). The score includes parts for Violin I, Cello, Trumpet, Horn, Soprano, Alto, Tenor, Bass, and Piano. The Violin I part begins with a mezzo-piano (*mp*) dynamic and changes to mezzo-forte (*mf*) by measure 52. The Alto and Piano parts have accents (>) over several notes. The Piano part concludes with a mezzo-forte (*mf*) dynamic and the instruction *Pesante*. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Alto part having lyrics. The Cello, Trumpet, and Horn parts are also silent.

53 54 55 56

Vln. I

Vc.

Tpt.

Hn.

S. *mp*  
And lo, he shall suf-fer temp - ta - tions, and pain of bod - y,

A. *mp*  
man can suf-fer And lo, he shall suf fer, And pain of

T. *mp*  
Temp-ta - tions he shall suf-fer,

B. *mp*  
And lo, he shall suf-fer temp - ta - tions, and

Pno. *mp*

Detailed description: This is a page of a musical score for a vocal ensemble and orchestra. The page is numbered 21 in the top right corner. It contains staves for Violin I (Vln. I), Viola (Vc.), Trumpet (Tpt.), Horn (Hn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal parts have lyrics in English. The lyrics are: Soprano: "And lo, he shall suf-fer temp - ta - tions, and pain of bod - y," Alto: "man can suf-fer And lo, he shall suf fer, And pain of" Tenor: "Temp-ta - tions he shall suf-fer," Bass: "And lo, he shall suf-fer temp - ta - tions, and" The piano accompaniment features a melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and accents (>). Measure numbers 53, 54, 55, and 56 are indicated at the top of the page.

57 58 59 60 61

Vln. 1

Vc.

Tpt.

Hn.

S.

hun - ger, thirst, and fa-tigue, e - ven more than man can suf-fer, ex-cept it

A.

bod-y, hun - ger, thirst, and fa-tigue, e - ven more than man can suf-fer, ex-cept it\_ be, ex-

T.

hun - ger, thirst, and fa-tigue, e - ven more than man can suf-fer, ex-cept it be, ex-

B.

pain of bod-y, hun - ger, thirst, and fa - tigue, more than man can suf-fer, ex-cept it

Pno.

*Pesante*

62 *rit.* 63 *p* 64 *A tempo* 65 66 *ff*

Vln. I

Vc.

Tpt.

Hn.

S. *p* *rit.* *A tempo* *f* *ff*  
be un - to death. For, be-hold, for be-hold, blood com-eth from

A. *p* *rit.* *A tempo* *f* *ff*  
cept it be un - to death. For, be-hold, for be-hold, blood com-eth from

T. *p* *rit.* *A tempo* *f* *ff*  
cept it be un - to death. For, be-hold, for be-hold, blood com-eth from

B. *p* *rit.* *A tempo* *f* *ff*  
be un - to death. For, be-hold, for be-hold, blood com-eth from

Pno. *p* *rit.* *A tempo* *f* *ff*

67 **molto rit.**  $\text{♩} = 66$  68 69 70 71 **accel.** 72 **rit.**

Vln. I

Vc. *mp*

Tpt.

Hn.

S. *mp*  
ev' - ry pore, blood com-eth from ev' - ry pore, so great shall be his an-guish for the

A. **molto rit.** *mp* **accel.** **rit.**  
ev' - ry pore, blood com-eth from ev' - ry pore, so great shall be his an-guish for the

T. **molto rit.** *mp* **accel.** **rit.**  
8 ev' - ry pore, blood com-eth from ev' - ry pore, so great shall be his an-guish for the

B. **molto rit.** *mp* **accel.** **rit.**  
ev' - ry pore, blood com-eth from ev' - ry pore, so great shall be his an-guish for the

Pno.  $\text{♩} = 66$  *mp* **accel.** **rit.**

73  $\text{♩} = 72$  74 75 76 77

Vln. I

Vc.

Tpt.

Hn.

S.  
wick-ed-ness and the a - bom-i - na-tions of his peo-ple. And lo, he com-eth un - to his own,

A.  
wick-ed-ness and the a - bom-i - na-tions of his peo-ple. And lo, he com-eth un - to his own,

T.  
wick-ed-ness and the a - bom-i - na-tions of his peo-ple. And lo, he com-eth un - to his own,

B.  
wick-ed-ness and the a - bom-i - na-tions of his peo-ple. And lo, he com-eth un - to his own,

Pno.

$\text{♩} = 72$

*mf*

78 79 80 81 82 83

Vln. I *mf*

Vc. *mf*

Tpt.

Hn.

S.  
lo, he com-eth un - to his own that sal - va - tion might come, that sal - va - tion might come

A.  
lo, he com-eth un - to his own that sal - va - tion might come, that sal - va - tion might come

T.  
lo, he com-eth un - to his own that sal - va - tion might come, that sal - va - tion might come

B.  
lo, he com-eth un - to his own that sal - va - tion might come, that sal - va - tion might come

Pno.



84 85 86 87 88 89

Vln. 1

Vc.

Tpt.

Hn.

S.  
un - to the child - ren of men e - ven through faith\_ on his name\_

A.  
un - to the child - ren of men e - ven through faith e - ven through faith\_ on his

T.  
un - to the child - ren of men e - ven through faith e - ven through faith\_ on his

B.  
un - to men e - ven through faith e - ven through faith\_ on his

Pno.

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

*f* *mp*

Musical score for measures 90-95. The score includes parts for Vln. I, Vc., Tpt., Hn., S., A., T., B., and Pno. The vocal parts (S., A., T., B.) have lyrics: "and e-ven af-ter all this they shall con - si-der him a man, and say that he hath a name." The piano part (Pno.) features a triplet in measures 91-92 and a triplet in measures 93-94. The Vln. I part has a *p* dynamic marking in measure 91. The T. part has a *p* dynamic marking in measure 95. Measure numbers 90, 91, 92, 93, 94, and 95 are indicated above the Vln. I staff.

96 97 98 99 100 101 rit. . . . 102.

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

*mp* *p*

*rit.*

de-vil and shall scourge him, and shall cru - ci - fy, Cru - ci - fy him.

scourge him, cru-ci - fy, cru - ci - fy, Cru - ci - fy him.

de-vil and shall scourge him, and shall cru-ci - fy, cru - ci - fy, Cru - ci - fy him.

de-vil scourge him, cru - ci - fy, cru-ci - fy, Cru - ci - fy him.

*rit.*

*rit.*

*rit.*

Violin 1

# 2. The Time Cometh

(SSAATTBB, Violin, Cello, Trumpet, French Horn)

Mosiah 3: 5 - 7, 9

Ross Farnworth

The musical score for Violin 1 consists of nine staves of music. The first staff begins with a tempo of quarter note = 80, a dynamic of *p*, and a 4/4 time signature. It features a series of eighth notes with a slur, followed by a ritardando and a change to 5/4 time. The second staff starts at measure 6 with a dynamic of *mf*, a tempo of 'A tempo', and a 4/4 time signature. It includes a *poco accel.* marking and a dynamic of *f*. The third staff starts at measure 11 with a dynamic of *mp* and a 4/4 time signature. The fourth staff starts at measure 18 with a dynamic of *mf* and a *cresc.* marking, followed by a *poco accel.* and a ritardando. The fifth staff starts at measure 24 with a dynamic of *f*, a tempo of 'A tempo', and a 4/4 time signature. The sixth staff starts at measure 32 with a dynamic of *f* and a ritardando. The seventh staff starts at measure 39 with a tempo of quarter note = 80, a dynamic of *p*, and a 4/4 time signature. The eighth staff starts at measure 43 with a dynamic of *mp*, a tempo of quarter note = 72, and a 4/4 time signature. The ninth staff starts at measure 50 with a dynamic of *mf* and a 4/4 time signature.

55

*mp*

61

rit. . . A tempo

*p* *ff*

67

molto rit. . . ♩=66 accel. rit. . . ♩=72

*mf*

76

*mf*

82

88

*p*

96

rit. . .

*mp* *p*

Violoncello

# 2. The Time Cometh

(SSAATTBB, Violin, Cello, Trumpet, French Horn)

Mosiah 3: 5 - 7, 9

Ross Farnworth

♩ = 80

5 rit. . . . .

6 *A tempo* *poco accel.* rit. . . . . 9

11 *A tempo* *mf* *mp* rit. . . . .

16 3 *mf cresc.* *poco accel.* rit. . . . .

24 *A tempo* *f* *mp* 3/4 4/4

31 *f*

37 rit. . . . . ♩ = 80 *p*

43 *accel.* 2 rit. . . . . ♩ = 72 16 rit. . . . .

64 *A tempo* 2 *molto rit.* . . . . ♩ = 66 2

Violoncello

70 **accel.** **rit.** ♩=72

75 *h* **2** **mf**

82

88 **3** **7** **mp**

99 **rit.** **p**

Trumpet in Bb

## 2. The Time Cometh

(SSAATTBB, Violin, Cello, Trumpet, French Horn)

Mosiah 3: 5 - 7, 9

Ross Farnworth

♩ = 80 rit. . . . . A tempo rit. . . . .

5 *f* 2 *f*

11 A tempo 7 *cresc.*

21 *poco accel* rit. . . . .

24 A tempo *f* 2 2

33 rit. . . . . ♩ = 80 4

43 *accel.* 2 rit. . . . . ♩ = 72 16 rit. . . . .

64 A tempo *ff* *molto rit.* . . . . ♩ = 66 3

71 *accel.* rit. . . . . ♩ = 72

76 15 10 rit. . . . . 2

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Horn in F

## 2. The Time Cometh

(SSAATTBB, Violin, Cello, Trumpet, French Horn)

Mosiah 3: 5 - 7, 9

Ross Farnworth

The musical score is written for Horn in F and consists of nine staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as rests, notes, and dynamic markings. The tempo and dynamics are indicated throughout the piece.

Staff 1:  $\text{♩} = 80$ , *rit.*, *f*, **5**, *A tempo*, **2**, *rit.*, *f*

Staff 2: **11**, *A tempo*, *mf*, *rit.*

Staff 3: **18**, *poco accel*, *rit.*

Staff 4: **24**, *A tempo*, *f*, **2**, **3**

Staff 5: **34**, *rit.*,  $\text{♩} = 80$ , **4**

Staff 6: **43**, *accel.*, **2**, *rit.*,  $\text{♩} = 72$ , **16**, *rit.*

Staff 7: **64**, *A tempo*, **2**, *molto rit.*,  $\text{♩} = 66$ , **3**

Staff 8: **71**, *accel.*, *rit.*,  $\text{♩} = 72$

Staff 9: **76**, **15**, **10**, *rit.*, **2**

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