

6. He Was Wounded

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

Mosiah 14: 15

Ross Farnworth

Lento ♩=50 1 2 3 4

Violin I

Violoncello

Trumpet in Bb

Horn in F

SOPRANO
p But he was wound-ed. *mp* He was wound-ed. He was wound-ed for our trans-gres-sions.

ALTO
p But he was wound-ed. *mp* He was wound-ed. He was wound-ed for our trans-gres-sions.

TENOR
p But he was wound-ed. *mp* He was wound-ed. He was wound-ed for our trans-gres-sions. But

BASS
p But he was wound-ed. *mp* He was wound-ed. He was wound-ed for our trans-gres-sions. But

Piano
p ♩=50 **Lento** *mp*

5 6 7 8 rit.

Vln. I

Vc.

Tpt.

Hn.

S.
But he was wound - ed. He was wound - ed. He was wound - ed for our trans-gres-sions.

A.
But he was wound - ed. He was wound - ed. He was wound - ed for our trans-gres-sions.

T.
he was wound - ed. But he was wound - ed. He was wound - ed for our trans-gres-sions.
rit.

B.
he was wound - ed. But he was wound - ed. But he was wound-ed for our trans-gres-sions.
rit.

Pno.
rit.

A little faster

mp

Vln. 1

Vc.

Tpt.

Hn.

mf

S.

He was bruised. He was bruised for our in -

A little faster

mf

A.

He was bruised. He was bruised for our in -

A little faster

mf

T.

8 He was bruised. He was bruised for our in -

A little faster

mf

B.

He was bruised. He was bruised for our in -

A little faster

Pno.

molto rit. . . . *A tempo*

13 14 15

Vln. I *f*

Vc. *f*

Tpt.

Hn. *f*

S. *f*
i - qui - ties. He was__ bruised.

A. *f* *molto rit.* *A tempo*
i - qui - ties. He was__ bruised.

T. *f* *molto rit.* *A tempo*
i - qui - ties. He was__ bruised.

B. *f* *molto rit.* *A tempo*
i - qui - ties. He was__ bruised.

Pno. *molto rit.* *A tempo*

16 *molto rit.* 17 18 *ff* *Tempo primo* 19

Vln. I

Vc.

Tpt.

Hn.

S.
He was bruised for our in - i - qui - ties. But he was wound - ed.

A.
He was bruised for our He in - i - qui - ties. But he was wound - ed.

T.
He was bruised for our He in - i - qui - ties. But he was wound - ed.

B.
He was bruised for our He in - i - qui - ties. But he was wound - ed.

Pno.

ff *Tempo primo* *p*

molto rit. *ff* *Tempo primo* *p*

molto rit. *ff* *Tempo primo* *p*

molto rit. *ff* *Tempo primo* *p*

20 21 22 rit. A tempo 23

Vln. I

Vc.

Tpt.

Hn.

S. *mp* He was wound - ed. He was wound - ed for our trans-gres-sions. The chas - tise-ment of our *mf*

A. *mp* He was wound - ed. He was wound - ed for our trans-gres-sions. The chas - tise-ment of our *rit.* *mf* A tempo

T. *mp* But he was wound-ed. He was wound - ed for our trans-gres-sions. The chas - tise - ment, the chas *rit.* *mf* A tempo

B. *mp* But he was wound-ed. But he was wound-ed for our trans-gres-sions. The chas - tise-ment of our *rit.* *mf* A tempo

Pno. *mp* *rit.* *mf* A tempo

24 25 26 27 28

rit. *A tempo*

Vln. I *f* *p*

Vc. *f* *p*

Tpt. *f* *p*

Hn. *f* *p*

S. *f* *mp* *p*
peace was up - on him. And with his stripes

A. *f* *rit.* *A tempo* *mp* *p*
peace was up - on him. And with his stripes

T. *f* *rit.* *A tempo* *mp* *p*
tise-ment of our peace was up - on him. And

B. *f* *rit.* *A tempo* *mp* *p*
peace was up - on him. And

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

29 30 31 32 33

Vln. 1

Vc.

Tpt.

Hn.

S.
we are healed, And with his stripes we are healed. *pp*

A.
we are healed, And with his stripes we are healed. *pp*

T.
with his stripes, with his stripes we are healed. *pp*

B.
with his stripes, with his stripes we are healed. *pp*

Pno.

Violin 1

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Lento ♩=50 rit. . . A little faster

8

13 *mp* molto rit. - A tempo *f* molto rit.

18 *ff* Tempo primo 3 rit. - A tempo *mf* *f*

26 rit. - A tempo *p* 5

Violoncello

6. He Was Wounded

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Mosiah 14: 15

Ross Farnworth

The musical score is written for the Violoncello part in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of four staves of music with various performance markings and dynamics.

Staff 1 (Measures 1-12): Starts with a tempo marking of *Lento* and a quarter note equal to 50 (♩=50). A fermata is placed over the first measure, which contains a whole note G2. The second measure is a whole rest. The third measure begins with a dynamic of *mp* and a tempo marking of *rit. . . A little faster*. The music continues with eighth and sixteenth notes, including a triplet of eighth notes in measure 10.

Staff 2 (Measures 13-17): Starts at measure 13 with a dynamic of *f* and a tempo marking of *molto rit. . . A tempo*. The music features eighth and sixteenth notes with slurs.

Staff 3 (Measures 18-25): Starts at measure 18 with a dynamic of *ff* and a tempo marking of *Tempo primo*. A fermata is over the first measure, which contains a whole note G#2. The second measure is a whole rest. The third measure begins with a dynamic of *mf* and a tempo marking of *rit. . . A tempo*. The time signature changes to 5/4 for two measures, then back to 4/4. The music continues with eighth and sixteenth notes, ending with a dynamic of *f*.

Staff 4 (Measures 26-29): Starts at measure 26 with a dynamic of *p* and a tempo marking of *rit. . . . A tempo*. The first measure is a whole rest. The second measure contains a whole note G#2. The third measure is a whole rest. The fourth measure is a whole rest with a fermata above it.

Trumpet in B \flat

6. *He Was Wounded*

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Lento $\text{♩} = 50$ **rit.** **A little faster** **molto rit.**

8 4

14 **A tempo** **molto rit.** **Tempo primo** **rit.** **A tempo**

3 4 5 4

mf

24 **rit.** **A tempo**

f *p* 5

Detailed description: The musical score is written for a Trumpet in B flat. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Lento' with a quarter note equal to 50 beats. The first measure is an 8-measure rest, followed by a 4-measure rest. The second staff starts at measure 14 with a 3-measure rest, followed by a 4-measure rest, then a 5-measure rest, and finally a 4-measure melodic phrase starting on a half note. The dynamic is marked 'mf'. The third staff starts at measure 24 with a 5-measure melodic phrase starting on a half note, followed by a 5-measure rest. Dynamics include 'f' and 'p'. The score concludes with a double bar line.

Horn in F

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The musical score is written for Horn in F and consists of four staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various tempo and dynamic markings.

Staff 1: Starts with a tempo marking of *Lento* and a quarter note equal to 50 (♩=50). It features a fermata of 8 measures. The tempo then changes to *rit. . . A little faster*. The music ends with a *molto rit.* marking and a dynamic of *f*.

Staff 2: Starts at measure 14 with a tempo marking of *A tempo*. It concludes with a *molto rit.* marking.

Staff 3: Starts at measure 18 with a tempo marking of *Tempo primo*. It includes a fermata of 3 measures. The tempo then changes to *rit. . . A tempo*. The music concludes with a dynamic of *f*.

Staff 4: Starts at measure 26 with a tempo marking of *rit. A tempo*. It features a fermata of 5 measures and concludes with a dynamic of *p*.