

**AND HE SHALL BE CALLED  
JESUS CHRIST**

**By Ross Farnworth**

All glory, praise and gratitude are given to God, our Father, for the precious gift of his Son; our Lord, Savior and Redeemer, Jesus Christ, whose birth, life, atonement and resurrection give meaning and hope to our lives.

# **AND HE SHALL BE CALLED JESUS CHRIST**

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**NARRATION**  
**(Mosiah 3: 5 – 8)**

For behold, the time cometh,  
and is not far distant,  
that with power,  
the Lord Omnipotent  
who reigneth,  
who was,  
and is from all eternity to all eternity,  
shall come down from heaven among the children of men,  
and shall dwell in a tabernacle of clay,  
and shall go forth amongst men,  
working mighty miracles,  
such as healing the sick,  
raising the dead,  
causing the lame to walk,  
the blind to receive their sight,  
and the deaf to hear,  
and curing all manner of diseases.

And he shall cast out devils,  
or the evil spirits  
which dwell in the hearts of the children of men.

And lo, he shall suffer temptations,  
and pain of body,  
hunger, thirst, and fatigue,  
even more than man can suffer,  
except it be unto death;  
for behold, blood cometh from every pore,  
so great shall be his anguish for the wickedness  
and the abominations of his people.

And he shall be called Jesus Christ,  
the Son of God,  
the Father of heaven and earth,  
the Creator of all things from the beginning;  
and his mother shall be called Mary.

# AND HE SHALL BE CALLED JESUS CHRIST

## 1. Mary

(Tenor Solo, Violin, Cello)

Words adapted from 1Nephi 11:13 - 15, 18, 20 - 21

Ross Farnworth

The musical score is written for Violin 1, Violoncello, Tenor, and Piano. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is marked as quarter note = 72. The score is divided into two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The Violin 1 part begins with a *p* dynamic and features a melodic line with a *rit.* (ritardando) in measure 3 and *A tempo* in measure 4. The Violoncello part also begins with a *p* dynamic and has a *rit.* in measure 3 and *A tempo* in measure 4. The Tenor part is a solo line that remains silent throughout the piece. The Piano accompaniment starts with a *p* dynamic and includes a *rit.* in measure 3 and *A tempo* in measure 4. The second system continues with similar dynamics and tempo markings, including a *rit.* in measure 8 and *A tempo* in measure 9. The score concludes with a *rit.* in measure 12.

A tempo

Vln. 1

Vc.

Measures 13-18: Violin 1 and Viola parts. Measure 13: Vln. 1 has a whole note G4, Vc. has a whole note G2. Measures 14-18: Both parts are silent.

T.

*mp*

And it came to pass that I looked and be - held the great ci - ty of Je - ru - sa - lem, And al - so o - ther

Measures 13-18: Tenor part with lyrics. Measure 13: whole rest. Measures 14-18: Melodic line with lyrics.

Pno.

Measures 13-18: Piano accompaniment. Measure 13: arpeggiated chords. Measures 14-18: sustained chords and moving bass line.

T.

ci - ties. And I be - held the ci - ty of Na - za - reth; and in the ci - ty of Na - za - reth I be - held a vir - gin,

Measures 19-23: Tenor part with lyrics. Measure 19: quarter note G4. Measures 20-23: Melodic line with lyrics.

Pno.

Measures 19-23: Piano accompaniment. Measure 19: quarter note G2. Measures 20-23: sustained chords and moving bass line.

Vln. 1

Vc.

*p*

*rit.*

Measures 24-29: Violin 1 and Viola parts. Measure 24: whole rest. Measure 25: whole rest. Measure 26: whole rest. Measure 27: Vln. 1 has a half note G4, Vc. has a half note G2. Measure 28: Vln. 1 has a half note G4, Vc. has a half note G2. Measure 29: Vln. 1 has a half note G4, Vc. has a half note G2. Dynamics: *p* at measure 27, *rit.* at measure 28.

T.

*mp*

and she was ex - ceed - ing - ly fair and white. And it

Measures 24-29: Tenor part with lyrics. Measure 24: whole rest. Measure 25: whole rest. Measure 26: whole rest. Measure 27: half note G4. Measure 28: whole rest. Measure 29: half note G4. Dynamics: *mp* at measure 27.

Pno.

*rit.*

Measures 24-29: Piano accompaniment. Measure 24: sustained chords. Measure 25: sustained chords. Measure 26: sustained chords. Measure 27: sustained chords. Measure 28: sustained chords. Measure 29: sustained chords. Dynamics: *rit.* at measure 28.

30 **A tempo** 31 32 33 34

Vln. 1 *p*

Vc. *p*

T. came to pass that I saw, I saw the hea - vens o - pen; and an an - gel came down and stood be -

Pno. **A tempo**

35 36 37 38 39 40

Vln. 1 *with some motion but not rushed* *rit.*

Vc. *with some motion but not rushed* *rit.*

T. fore... me; and he said un-to me: what be-hold - est thou? *mf* A

Pno. *with some motion but not rushed* *rit.*

41 42 43

Vln. 1 **A tempo** *mf*

Vc. **A tempo** *mf*

T. vir - gin, most beau - ti - ful and fair a - bove all o - ther vir - gins,

Pno. **A tempo**

44 45 46 47

*rit.*

Vn. 1

Vc.

T.

Pno.

*mp*

*p*

*rit.*

beau - ti - ful and fair a vir - gin. ten. And he

48 49 50 51 52 53

*A tempo*

Vn. 1

Vc.

T.

Pno.

*mp*

*A tempo*

*mp*

said un - to me: Be - hold, the vir - gin whom thou seest is the mo - ther of the Son of God, Be -

54 55 56 57

Vn. 1

Vc.

T.

Pno.

*mp*

hold, the vir - gin whom thou seest is the mo - ther of the Son of God. And I



58 59 60 61 62 63

Vln. 1

Vc.

T.

looked and be-held the vir-gin a-gain bear-ing a child in her arms, and the an-gel said un-to

Pno.

64 65 66 67 68

Vln. 1

Vc.

T.

me: Be-hold the lamb of God, be-hold the lamb of God, yea,

Pno.

*mf* *cresc.*

*cresc.*

*cresc.*

69 70 71 72

Vln. 1

Vc.

T.

e-ven the Son, e-ven the Son of the E-ter-nal Fa-ther. A

Pno.

*rit.*

*rit.*

*rit.*

10 73 *A tempo* 74 75

Vln. 1

Vc. *A tempo*

*mf*

T. *mf*

vir - gin, most beau - ti - ful and fair a - bove all o - ther vir - gins,

Pno. *A tempo*

76 77 78 79

Vln. 1

Vc. *p*

*mp* *p*

T. *mp* *p*

beau - ti - ful and fair, a vir - gin. A

Pno. *mp* *rit.* *p*

80 81 82 83 84

Vln. 1 *A tempo* *p* *rit.* *pp*

Vc. *A tempo* *p* *pp*

T. *pp*

vir - gin, most beau - ti - ful and fair is the mo - ther of the Son of God.

Pno. *A tempo* *rit.* *pp*

## 2. The Time Cometh

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

Mosiah 3: 5 - 7, 9

Ross Farnworth

The musical score is arranged in a system with the following parts from top to bottom:

- Violin I:** Treble clef, 4/4 time signature. Starts with a tempo marking of  $\text{♩} = 80$  and a dynamic of *p*. It features a melodic line with four measures, each containing a half note with a fermata, connected by a long slur. The notes are G4, A4, B4, and C5.
- Violoncello:** Bass clef, 4/4 time signature. Contains whole rests for all four measures.
- Trumpet in B♭:** Treble clef, 4/4 time signature. Contains whole rests for all four measures.
- Horn in F:** Treble clef, 4/4 time signature. Contains whole rests for all four measures.
- SOPRANO:** Treble clef, 4/4 time signature. Lyrics: "For be-hold, the time com-eth and is not far dis tant, \_ that with". Dynamics: *mp* for the first three measures, *f* for the last measure.
- ALTO:** Treble clef, 4/4 time signature. Lyrics: "For be-hold, the time com-eth and is not far dis tant, \_ that with". Dynamics: *mp* for the first three measures, *f* for the last measure.
- TENOR:** Treble clef, 4/4 time signature. Lyrics: "For be-hold, the time com-eth and is not far dis tant, \_ that with". Dynamics: *mp* for the first three measures, *f* for the last measure.
- BASS:** Bass clef, 4/4 time signature. Lyrics: "For be-hold, the time com-eth and is not far dis tant, \_ that with". Dynamics: *mp* for the first three measures, *f* for the last measure.
- Piano:** Grand staff (treble and bass clefs), 4/4 time signature. Contains whole rests for all four measures.

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 strings play a melodic line starting at measure 5, marked *rit.* and *f*, with a fermata over measures 5-6. At measure 6, the time signature changes to 4/4 and the tempo is marked *A tempo*. The strings continue with a similar melodic line. The next two staves are for Trumpet and Horn, both in 5/4 time, playing a similar melodic line. The vocal staves (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 have *rit.* markings above them. The piano part is at the bottom, in 5/4 time, with *rit.* and *f* markings. At measure 6, the piano part changes to 4/4 time and is marked *A tempo*. The piano accompaniment consists of chords and arpeggiated figures.

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

Vln. 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**



Vln. I *poco accel* *rit.* *A tempo* *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.* *A tempo* *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 that changes 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  $\text{♩} = 80$  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

$\text{♩} = 80$

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

Vln. 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 in measure 48 with a mezzo-piano (*mp*) dynamic and a quarter rest, then plays a melodic line. The Cello part is silent. The Trumpet and Horn parts are silent. The Soprano part is silent. The Alto part has lyrics: "ta - tions, and pain of bod-y hun - ger, thirst, and fa - tigue, e - ven more than". The Tenor and Bass parts are silent. The Piano part provides harmonic support with chords and moving lines in both hands. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*). The tempo/mood marking *Pesante* appears at the end of the page.

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, page 21, containing measures 53 through 56. The score is for a full orchestra and vocal soloists. The instruments listed are Violin I (Vln. I), Violoncello (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 (S., A., T., B.) have lyrics in English. The dynamics are marked as *mp* (mezzo-piano). The piano part (Pno.) features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts enter in measure 53 and continue through measure 56. The instrumental parts for Vln. I and Vc. also have melodic lines, while Tpt. and Hn. are mostly silent in this section.

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.

8

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.  
be un - to death. For, be-hold, for be-hold, blood com-eth from

A.  
cept it be un - to death. For, be-hold, for be-hold, blood com-eth from

T.  
cept it be un - to death. For, be-hold, for be-hold, blood com-eth from

B.  
be un - to death. For, be-hold, for be-hold, blood com-eth from

Pno.

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

Detailed description: This page of a musical score contains parts for Violin I, Viola, Trumpet, Horn, Soprano, Alto, Tenor, Bass, and Piano. The score is in a key with one flat (B-flat major or D minor) and a common time signature. It features a variety of musical markings including dynamics (*p*, *f*, *ff*), tempo changes (*rit.*, *A tempo*), and phrasing slurs. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in English. The piano part includes both treble and bass staves with complex chordal and melodic textures. Measure numbers 62, 63, 64, 65, and 66 are indicated at the top of the page.

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 74 75 76 77

*♩=72*

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.

*mf*

*mf*

*mf*

*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*



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

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

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.

*mp* *p*

*rit.*

*rit.*

*rit.*

*rit.*



4 5 6 7

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

he shall rise the third day from the dead; And he shall rise,

he shall rise the third day from the dead; And he shall rise,

he shall rise the third day from the dead; And he shall rise,

he shall rise the third day from the dead; And he shall rise,

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

8 9 10 11

Vln. I

Vc.

Tpt.

Hn.

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Pno. *mf*

he shall rise the third day from the dead; and be - hold, he stand-eth to

he shall rise the third day from the dead; and be - hold, he stand-eth to

he shall rise the third day from the dead; and be - hold, he stand-eth to

he shall rise the third day from the dead; and be - hold, he stand-eth to

he shall rise the third day from the dead; and be - hold, he stand-eth to

he shall rise the third day from the dead; and be - hold, he stand-eth to

he shall rise the third day from the dead; and be - hold, he stand-eth to



12 13 14 15

Vln. 1

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

*mf*

*mf*

*mf*

judge the world, and be - hold, he stand - eth to judge the world;

judge the world, and be - hold, he stand - eth to judge the world; and he shall

judge the world, be - hold, he stand - eth to judge the world; and he shall rise, he shall

judge the world, be - hold, he stand - eth to judge the world, and he shall rise, he shall

16 17 18 19 20

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

and he shall rise, he shall rise. And be - hold, all these things are done that a

rise, he shall rise, and he shall rise. And be - hold, all these things are done that a

rise, and he shall rise, he shall rise. And be - hold, all these things are done that a

rise, and he shall rise, and he shall rise. And be - hold, all these things are done that a

*f* *mf* *f* *mf* *f* *mf* *f* *mf*

Detailed description of the musical score: The score is for measures 16 through 20. It features five vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin I, Viola, Trumpet, Horn). The key signature is three sharps (F#, C#, G#) and the time signature changes from 2/4 to 4/4 at measure 18. The vocal parts have lyrics: 'and he shall rise, he shall rise. And be - hold, all these things are done that a' for Soprano; 'rise, he shall rise, and he shall rise. And be - hold, all these things are done that a' for Alto; 'rise, and he shall rise, he shall rise. And be - hold, all these things are done that a' for Tenor; and 'rise, and he shall rise, and he shall rise. And be - hold, all these things are done that a' for Bass. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The instrumental parts provide accompaniment, with the Piano part showing a clear harmonic structure in both hands.

21 22 23 24 25

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

*mf*

*mf*

*mf*

right- eous\_judg-ment might come, might come up - on the child - ren of men.

right- eous judg - ment might come, might come up - on the child - ren of men. And he shall

right- eous judg- ment\_\_ might come, might come up - on the child - ren of men.

right- eous\_judg-ment might come, might come up - on the child - ren of men.

The musical score is for a page of a choral and instrumental work. It features eight staves: Violin I, Viola, Trumpet, Horn, Soprano, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into five measures, numbered 21 to 25. Measures 21 and 22 are mostly rests for the instrumental parts. Measures 23, 24, and 25 contain the vocal entries and accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "right- eous\_judg-ment might come, might come up - on the child - ren of men." The Alto part includes the continuation "And he shall". The instrumental parts (Vln. I, Vc., Tpt., Hn., Pno.) provide accompaniment, with dynamic markings of *mf* (mezzo-forte) indicated. The piano part features a complex accompaniment with chords and moving lines in both hands.

26 27 28 29

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

*f*

*f*

*f*

*f*

and he shall rise, \_\_\_\_\_ and he shall rise, \_\_\_\_\_ and he shall \_\_\_\_\_

rise, \_\_\_\_\_ he shall rise, and \_\_\_\_\_ he \_\_\_\_\_ shall rise, shall rise, and he shall

and he shall rise \_\_\_\_\_ and he shall rise, he shall rise, and he \_\_\_\_\_ shall \_\_\_\_\_

He shall rise, he shall \_\_\_\_\_ rise, and \_\_\_\_\_ he shall rise and he shall

This musical score page covers measures 30, 31, and 32. The instruments and their parts are as follows:

- Vln. I:** Measures 30 and 31 are marked *f*. Measure 32 has a rest followed by a quarter note marked *f*.
- Vc.:** Measure 30 is marked *f*. Measure 31 is marked *mp* with a series of eighth notes. Measure 32 is marked *f* with a series of eighth notes.
- Tpt.:** Measures 30 and 31 are marked *f*. Measure 32 has a rest followed by a quarter note marked *f*.
- Hn.:** Measure 30 is marked *f*. Measures 31 and 32 have rests.
- S. (Soprano):** Measures 30 and 31 are marked *ff*. Measure 32 has a rest followed by a quarter note marked *f*. Lyrics: "rise, shall rise. And".
- A. (Alto):** Measures 30 and 31 are marked *ff*. Measure 32 has a rest followed by a quarter note marked *f*. Lyrics: "rise, shall rise. And".
- T. (Tenor):** Measures 30 and 31 are marked *ff*. Measure 32 has a rest followed by a quarter note marked *f*. Lyrics: "rise, shall rise. And".
- B. (Bass):** Measures 30 and 31 are marked *ff*. Measure 32 has a rest followed by a quarter note marked *f*. Lyrics: "rise, shall rise. And".
- Pno.:** Measures 30 and 31 are marked *ff*. Measure 31 has a *mp* section with eighth notes. Measure 32 is marked *f* with a series of eighth notes.



33 34 35 36

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

he shall rise, he shall rise the third day from the dead; And

he shall rise, he shall rise the third day from the dead;'' And''

he shall rise, he shall rise the third day from the dead;'' And

he shall rise, he shall rise the third day from the dead; And

*mp* *f*

37 38 39 40  $\text{♩} = 60$

Vln. I

Vc.

Tpt.

Hn.

S.  
he shall rise, he shall rise the third day from the dead.

A.  
he shall rise, he shall rise the third day from the dead.

T.  
he shall rise, he shall rise the third day from the dead. And *mp*

B.  
he shall rise, he shall rise the third day from the dead.

Pno.  
 $\text{♩} = 60$   
For rehearsal only until measure 53

40

41 42 43 44 45 46

*mp Poco a poco cresc.*

S. And he shall rise the third day from the dead; and he shall

A. *mf Poco a poco cresc.*  
He shall rise the third day from the

T. *Poco a poco cresc.*  
he shall rise the third day from the dead; he shall rise, shall rise, he shall rise.

B.

Pno.



47 48 49 50 51

S. rise the third day. He shall rise from the dead; he shall

A. dead; and he shall rise from the dead. He shall rise the

T. He shall rise the third day from the dead; and he shall rise, and he shall

B. *f*  
He shall rise the third day from the dead. He shall

Pno.





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

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

57 58 59 60 61

And he shall rise.

And he shall rise, shall rise.

And he shall rise, shall rise, shall rise.

And he shall rise, shall rise, shall rise.

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

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

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

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

The musical score for page 43 consists of the following parts and markings:

- Vln. I:** Violin I part, measures 62-65. Markings: *A tempo* (measures 62-63), *rit.* (measures 64-65).
- Vc.:** Viola part, measures 62-65.
- Tpt.:** Trumpet part, measures 62-65.
- Hn.:** Horn part, measures 62-65.
- S.:** Soprano vocal part. Lyrics: "He shall rise, rise the third day".
- A.:** Alto vocal part. Lyrics: "He shall rise, rise the third day".
- T.:** Tenor vocal part. Lyrics: "He shall rise, rise the third day".
- B.:** Bass vocal part. Lyrics: "He shall rise, rise the third day".
- Pno.:** Piano accompaniment, measures 62-65. Markings: *A tempo* (measures 62-63), *rit.* (measures 64-65).



# 4. For He Shall Grow Up

(Baritone Solo, SATB, Cello)

Mosiah 14: 2 - 3

Ross Farnworth

Violoncello

Baritone

Piano

6

Vc.

Bar.

Pno.

12

Vc.

Bar.

Pno.

mp

mp

poco rit. A tempo

poco rit. A tempo

poco rit. A tempo

For he shall grow up be - fore him like a ten - der plant

and as a root out of dry ground. He hath no form nor come - li-ness

and when we shall see him there is no beau - ty that we should de - sire him.

Vc. *mf*

Bar. He was des - pised and re - ject - ed of men,

Pno.

Vc. *mp*

Bar. a man of sor - rows, and ac - quaint - ed with grief

Pno.

Vc. *poco rit.* . . . *A tempo* *rit.* . . . *A tempo*

S./A. *p* He was des -

Bar. *poco rit.* . . . *A tempo* *rit.* . . . *A tempo* *p* He was des -

Pno. *poco rit.* . . . *A tempo* *rit.* . . . *p A tempo*

Solo option: soloist may sing melody to the end instead of choir

Tenor/Bass

For rehearsal only to 34 unless solo option is selected

32 33 34 35 36

Vc.

S./A.

Bar.

Pno.

pp

pised and we es - teemed him not.

pised and we es - teemed him not.

*pp*

Detailed description: This page of a musical score covers measures 32 to 36. It features four staves: Violoncello (Vc.), Soprano/Alto (S./A.), Baritone (Bar.), and Piano (Pno.). The Vc. part is in bass clef with a 3/2 time signature, showing rests in measures 32-34 and a whole note in measure 35. The S./A. and Bar. parts are in treble and bass clefs respectively, with lyrics 'pised and we es - teemed him not.' under the notes. The Pno. part is in grand staff (treble and bass clefs) with a 3/2 time signature, providing harmonic support with chords and a melodic line in the right hand. A piano dynamic marking 'pp' is present in measure 36. Measure numbers 32, 33, 34, 35, and 36 are indicated above the staves.

# 5. Surely He Has Borne Our Griefs

(Soprano Solo, Alto Chorus, Violin)

Mosiah 14: 4

Ross Farnworth

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves: Soprano, Piano, Violin, Alto Chorus, and Piano accompaniment. The tempo is marked as quarter note = 80. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano), and performance instructions like *poco accel.* and *a tempo*. The lyrics are: "Sure - ly, sure - ly he has borne our griefs and car - ried our sor - rows; yet we did es - teem him strick - en, smit - ten of God and af - flict - ed. Sure - ly,". The score includes a repeat sign for the final phrase and a "2nd Time Only" box. The Alto Chorus part begins with the word "Alto Chorus" in a box. The Piano part includes a "Violin" box at measure 15.



16 17 18 19 20 21 22

Vln.

S. *mp* *mf* *f*  
Sure - ly, sure-ly he has borne our griefs and car - ried our sor - rows;\_ yet we did es -

A. *mf*  
sure - ly he has borne our griefs and car - ried our sor-rows; yet we did es - teem him

Pno.

23 24 25 26 27

Vln.

S. *mf* *mp*  
tem\_\_\_\_\_ him strick - en, Smit - ten of God and af -

A. *mp*  
strick - en, smit - ten of God and af - flict - ed.

Pno. *a tempo*

28 29 30 31 32

Vln. *pp*

S. flict - ed. *p* Sure - ly.

A. *p* Sure - ly

Pno. *p* Led.

Detailed description: This is a page of a musical score for page 50. It features four staves: Violin (Vln.), Soprano (S.), Alto (A.), and Piano (Pno.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 28-29, and the second system covers measures 30-32. The Violin part has a melodic line in measures 28-29 and a *pp* dynamic marking in measure 32. The Soprano part has lyrics 'flict - ed.' in measure 28 and 'Sure - ly.' in measure 30, with a *p* dynamic marking. The Alto part has lyrics 'Sure - ly' in measure 30 and a *p* dynamic marking. The Piano part provides harmonic support with chords and moving lines in both hands, with a *p* dynamic marking and the instruction 'Led.' at the end of the page.



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.

S.

*mf*

A.

**A little faster**

*mf*

T.

**A little faster**

*mf*

B.

Pno.

**A little faster**

9 10 11 12

He was bruised. He was bruised for our in -

**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**

Detailed description of the musical score: The score is for measures 13, 14, and 15. It features a key signature of one sharp (F#). The tempo markings are 'molto rit.' (measures 13-14) and 'A tempo' (measure 15). The dynamics are marked 'f' (forte). The parts include:
 

- Vln. I:** Treble clef, playing a melodic line with slurs and accents.
- Vc.:** Bass clef, playing a similar melodic line.
- Tpt.:** Treble clef, mostly silent.
- Hn.:** Treble clef, playing a rhythmic accompaniment.
- S. (Soprano):** Treble clef, singing the lyrics 'i - qui - ties. He was\_\_ bruised.' with a fermata on 'was'.
- A. (Alto):** Treble clef, singing the same lyrics.
- T. (Tenor):** Treble clef, singing the same lyrics.
- B. (Bass):** Bass clef, singing the same lyrics.
- Pno.:** Grand staff, providing harmonic support with chords and arpeggiated figures.

 Measure 13 starts with a 'molto rit.' marking. Measure 14 continues the 'molto rit.' marking. Measure 15 returns to 'A tempo'. The lyrics are 'i - qui - ties. He was\_\_ bruised.' with a fermata on 'was' in all vocal parts.

16 17 18 19

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

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.

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

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.

*pp*

Detailed description: This page of a musical score covers measures 29 to 33. It features five vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal parts have the following lyrics: Soprano: "we are healed, And with his stripes we are healed."; Alto: "we are healed, And with his stripes we are healed."; Tenor: "with his stripes, with his stripes we are healed."; Bass: "with his stripes, with his stripes we are healed." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The score includes dynamic markings of *pp* (pianissimo) for the vocal parts and piano accompaniment in measure 32. The page number 58 is in the top left corner.

# 7. *And He Shall Be Called Jesus Christ* (SSAATTBB, Violin, Cello, Trumpet, French Horn)

Mosiah 3:8

Ross Farnworth

♩=84

1 2 3 4 5 6 7 8 9

Violin I

Violoncello

Trumpet in B♭

Horn in F

Soprano

Alto

Tenor

Bass

Piano

*mp*

And he shall be

*mp*

And

*mp*

And

*mp*

♩=84

10 11 12 13 14 15 16 17 18 19

S. *p* *mp*  
 called Je - sus Christ, And he shall be called Je - sus Christ, the Son of God, the Fa-ther of

A. *p* *mp*  
 he shall be Je - sus Christ, And he shall be called Je - sus Christ, the Son of God, the Fa-ther of

T. *mp* *p* *mp*  
 8 And he shall be called, And he shall be called Je - sus Christ, the Son of God, the Fa-ther of

B. *mp*  
 he shall be Je - sus Christ, And he shall be called Je - sus Christ, the Fa-ther of

Pno. *p* *mp*

20 21 22 23 24 25 26

S. *mf* *f*  
 heav'n and earth, the cre - a - tor of all things from the be - gin - ning.

A. *mf* *f*  
 heav'n and earth, the cre - a - tor of all things from the be - gin - ning.

T. *mf* *f*  
 8 heav'n and earth, the cre - a - tor of all things from the be - gin - ning. And he shall be called

B. *mf* *f*  
 heav'n and earth, the cre - a - tor of all things from the be - gin - ning And he shall be called

Pno. *mf* *f*

27 28 29 30 31 32 33 34 35

*p* *mp*

S. He shall be called, Je - sus Christ, the Fa-ther of

A. He shall be, he shall be Je - sus Christ, the Son of

T. Je - sus Christ, the Son of God. He shall be the Son of

B. Je - sus Christ, the Son of God. He shall be the Fa-ther of

Pno.

36 37 38 39 40 41 42 43 44

*mf* *f*

S. heav'n and earth shall be the Son of God, the Fa-ther of heav'n and earth he shall be

A. God, And he shall be the Son of God, the Fa-ther of heav'n and earth he shall be

T. God, And he shall be, And he shall be, he shall be Je - sus Christ, He shall be called

B. heav'n and earth shall be, And he shall be called Je - sus Christ He shall be called

Pno.

45 46 47 48 49 50 51 52

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Je - sus Christ. The Son of God, the Fa - ther of heav'n\_ and earth.

Je - sus Christ. The Son of God, the Fa - ther of heav'n and earth.

Je - sus Christ. And he shall be called Je - sus Christ, the Son of God.

Je - sus Christ. And he shall be called Je - sus Christ, the Son of God.

53 54 55 56 57 58 59

Vln. 1 *p* *mf*

Vc.

Tpt.

Hn.

S. *p* *mf*  
He\_ shall be called\_ Je - sus Christ, the Fa - ther of heav'n\_ and earth shall

A. *p* *mf*  
He\_ shall be, he\_ shall be Je - sus Christ the Son of God, And he\_ shall

T. *mp* *mf*  
He\_ shall be called the Son of God, And he\_ shall

B. *mp* *mf*  
He\_ shall be called\_ the Fa - ther of heav'n\_ and earth\_ shall

Pno. *p* *mf*

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. The page is numbered 63 in the top right corner. It contains staves for Violin 1, Viola, Trumpet, Horn, Soprano, Alto, Tenor, Bass, and Piano. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Soprano part has lyrics: "He\_ shall be called\_ Je - sus Christ, the Fa - ther of heav'n\_ and earth shall". The Alto part has lyrics: "He\_ shall be, he\_ shall be Je - sus Christ the Son of God, And he\_ shall". The Tenor part has lyrics: "He\_ shall be called the Son of God, And he\_ shall". The Bass part has lyrics: "He\_ shall be called\_ the Fa - ther of heav'n\_ and earth\_ shall". The Piano part provides harmonic support with chords and arpeggiated figures. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into measures 53 through 59, with some measures containing multi-measure rests.

60 61 62 63 64

*mf* *mf* *mf* *mf*

Vln. I

Vc.

Tpt.

Hn.

S.

A.

T.

B.

Pno.

be the Son of God, the Fa - ther of hea - ven and earth, the cre - a - tor of all

be, the Son of God, the Fa - ther of hea - ven and earth, the cre - a - tor of all

be the Son of God, the Fa - ther of hea - ven and earth, the cre - a - tor of all

be the Son of God, the Fa - ther of hea - ven and earth, the cre - a - tor of all



65 66 67 68

Vln. 1

Vc.

Tpt.

Hn.

S.  
things from the be - gin - ning, the Son of God, the

A.  
things from the be - gin - ning, the Son of God, the

T.  
things from the be - gin - ning, the Son of God, the

B.  
things from the be - gin - ning, the Son of God, the

Pno.

Detailed description: This page of a musical score covers measures 65 to 68. It features a variety of instruments and vocal parts. The string section includes Violin 1 (Vln. 1) and Viola (Vc.). The woodwinds consist of Trumpet (Tpt.) and Horn (Hn.). The vocal ensemble includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano (Pno.) part is at the bottom. Measures 65 and 66 show the vocalists and piano accompaniment. Measures 67 and 68 feature more active instrumental parts, with the strings and woodwinds playing melodic lines. The vocal parts continue with the lyrics 'things from the beginning, the Son of God, the'.

69 70 71 72 73 rit. . . . .

Vln. 1

Vc.

Tpt.

Hn.

S. *f*  
Son of God, the Fa - ther of hea - ven and earth, The

A. *f* rit. . . . .  
Son of God, the Fa - ther of hea - ven and earth. The

T. *f* rit. . . . .  
Son of God, the Fa - ther of hea - ven and earth. The

B. *f* rit. . . . .  
Son of God, the Fa - ther of hea - ven and earth. The

Pno. *f* rit. . . . .

Detailed description: This page of a musical score contains parts for Violin 1, Viola, Trumpet, Horn, Soprano, Alto, Tenor, Bass, and Piano. The key signature has one flat (B-flat). The score is divided into five measures. Measures 69 and 70 show the beginning of the instrumental and vocal parts. Measure 71 is mostly rests for the vocalists. Measure 72 features a forte (*f*) dynamic for the instrumental parts and the start of the vocal lines. Measure 73 continues the vocal lines with a ritardando (*rit.*) marking. The lyrics for all vocal parts are: "Son of God, the Father of heaven and earth, The". The piano part features a complex accompaniment with chords and moving lines in both hands.

74 **Maestoso** 75 76

Vln. I *f*

Vc. *f*

Tpt.

Hn.

S. *ff*  
 Son of God, the Fa - - ther of

A. *ff*  
 Son of God, the Fa - - ther of

T. *ff* **Maestoso**  
 Son of God, the Fa - - ther of

B. *ff* **Maestoso**  
 Son of God, the Fa - - ther of

Pno. *ff* **Maestoso**

77 78 79 80 81 82 83

Vln. I

Vc.

Tpt.

Hn.

S.  
hea - ven and earth. And he shall be the Son of God, the Son

A.  
hea - ven and earth. And he shall be the Son of God, the Son

T.  
8 hea - ven and earth. And he shall be the Son of God, the Son, the

B.  
hea - ven and earth. And he shall be the Son of God, the Son

Pno.

Detailed description: This page of a musical score, numbered 68, contains parts for Violin I, Violoncello, Trumpet, Horn, Soprano, Alto, Tenor, Bass, and Piano. The score is in 3/4 time and B-flat major. The vocal parts (Soprano, Alto, Tenor, Bass) have the lyrics: "hea - ven and earth. And he shall be the Son of God, the Son". The instrumental parts include a complex violin and cello line with many sixteenth notes, a trumpet part with a long note followed by rests, a horn part with a long note followed by rests, and a piano accompaniment with a busy sixteenth-note pattern in the right hand and chords in the left hand. Measure numbers 77 through 83 are indicated above the staves.

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

84 85 86 87 88 89 90 91

Vln. 1

Vc.

S. *mp*  
of God. And he shall be called Je - sus Christ. And he shall be

*rit.* ..... **A tempo** *mp*  
of God. And he shall be Je - sus Christ, And he shall be

T. *rit.* ..... **A tempo** *mp*  
8 Son of God. And he shall be called, And he shall be

B. *rit.* ..... **A tempo** *mp*  
of God. And he shall be Je - sus Christ, And he shall be

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

92 93 94 95 *p* 96 97 *rit.* 98

S. called Je - sus Christ. He shall be called Je - sus Christ. *rit.*

A. called Je - sus Christ. He shall be called Je - sus Christ. *rit.*

T. called. Je - sus Christ. He shall be called Je - sus Christ. *rit.*

B. called Je - sus Christ. He shall be called Je - sus Christ. *rit.*

Pno. *p* *rit.* *pp*

Detailed description: This is a page of a musical score for a choir and piano. It contains five staves. The top four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the piano (Pno.). The lyrics are: "called Je - sus Christ. He shall be called Je - sus Christ." The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and performance instructions like *rit.* (ritardando). The music is in a key with one flat (B-flat) and features a 3/2 time signature change at measure 95 and a 4/4 time signature change at measure 96. The piano accompaniment consists of chords and a bass line.



14 15 16 17 18 19 20 21

*f* *p* *pp*

men. A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A - men. A - men. A - men. A - men. A - men. A - men. A - men.

A - men. A - men. A - men. A - men. A - men. A - men. A - men.

men. A - men. A - men. A - men. A - men. A - men. A - men.