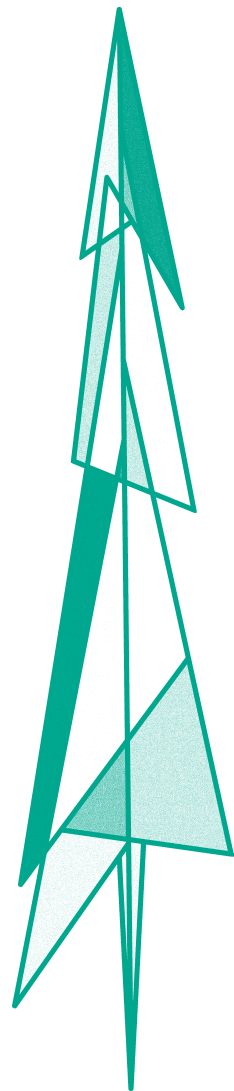


THE WORD OF GOD BECAME FLESH



NORMAND GOUIN



For SATB Voices, Cantor, Assembly and Keyboard
with C Instrument and Cello

THE WORD OF GOD BECAME FLESH

Refrain: John 1:14, alt.

Verses: Psalm 98:1–9ab, *The Revised Grail Psalms*

Normand Gouin

Introduction $\text{♩} = 54$

Refrain

Cantor then All

S, A *mf*

The Word of God be-came

T, B *mf*



mf

Parts for C Instrument and Cello are available from the publisher, G-7991INST.

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9

flesh. The Word of God made his

11

dwell - ing a - mong us. We have seen his

13

glo - ry, his glo - ry. glo - ry.

Interlude

16

poco rall. *a tempo*

Verse 1

Cantor or Choir *mf*

19

O sing a new song to the LORD, for

p *mf*

22

he has worked won-ders. His right hand and his ho-ly

24

arm have brought sal - va - tion.

D.S.

26 **Verse 2** *Cantor or Choir mf*

The LORD has made known his sal -

28

va - tion, has shown his de - liv - 'rance to the

30

na - tions. He has re - mem - bered his mer - ci - ful love and his

33 **D.S.**

truth for the house of Is - ra - el.

Verse 3

35 S, A *mf*

All the ends of the earth have seen— the sal - va - tion of our—

T, B *mf*

38 *f*

God. Shout to the LORD all the earth; break forth— in - to—

f

41 *poco rall.* *a tempo* D.S.

joy - ous song, and sing— out your praise. ———

poco rall. *a tempo*

poco rall. *a tempo* D.S.

Interlude

43 *poco rall.*

45

a tempo

47

Verse 4
Cantor or Choir mf

Sing psalms to the LORD with the harp

mf

49

f

and the sound of song. With trum - pets and the

f

52

D.S.

sound of the horn, raise a shout be - fore the King, — the LORD.

Verse 5

54 *T, B mf*

Let the sea and all within it thun-der; the

mp

56 *S, A mf*

Let the riv-ers clap their hands, and the

world, and those who dwell in it.

mf

59 *f*

hills ring out their joy at the pres-ence of the LORD for he

f

61 *cresc.*

comes, — he comes to judge the earth. *cresc.*

cresc.

Final Refrain
63 *mf*

The Word of God be - came flesh. — *mf*

65

The Word of God — made his dwell - ing a - mong us. —

67

— We have seen — his glo - ry, his glo - ry. —

70

mf *poco rall.*

72

rit. *subito* *p*

Notes

Inspired by the Communion chant for the Mass at Midnight as well as the gospel for the Mass during the Day, “The Word of God Became Flesh” was written to accompany the Communion procession for the Solemnity of Christmas; it is appropriate for use throughout the Christmas season as well. The antiphon text is based on John 1:14 and the translation of Psalm 98 is from *The Revised Grail Psalms*.

My intention was to craft a setting that would both reflect the solemnity of the feast and have the length and substance for the entire Communion procession, especially for those communities that experience an increase in attendance during the season. Beyond the practical issues, I was drawn to the juxtaposition of the prologue of John’s gospel with the words of Psalm 98. Since much of the liturgical repertoire for Christmas places an emphasis on the historical events surrounding Christ’s birth, I decided to set a biblical text that reflected the deeper theological implications of the Incarnation and its connection to the entire Paschal Mystery.

“The Word of God Became Flesh” is set for SATB choir, cantor, congregation and organ, with optional parts for C instrument and cello. In order to reflect its use as a processional, the piece should be performed at a walking pace in order to facilitate the movement of the communicants. While I believe it is important that the setting be presented in its entirety, it is possible to omit the instrumental interludes and/or some of the verses, depending on the time required for the procession. It is possible, too, for a cantor to sing the verses—even the choral verses—accompanied by the organ.

—Normand Gouin

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THE WORD OF GOD BECAME FLESH

John 1:14, alt.
Psalm 98:1-9ab

Normand Gouin

The Word of God be - came flesh.

The Word of God made his

dwel - ing a - mong us. We have

seen his glo - ry, his glo - ry.

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/2 time signature. The melody consists of quarter and half notes. The second staff continues the melody with a half note and a quarter note. The third staff continues with a half note, a quarter note, and a half note. The fourth staff concludes the phrase with a half note and a quarter note. The lyrics are centered under the notes.

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