

*One Fold, One Shepherd*

Conductor's Score

# 1. I Am a Disciple of Jesus Christ

3 Nephi 5:13-14, 18, 21, 24, 26

Mormon, SATB Choir, and Orchestra

Christopher J. Madsen

Tenderly, with charity ♩ = 80 A

Mormon: I, Mormon, according to the will of God, that the prayers of those who have gone hence should be fulfilled according to their faith. . . . do make a record of these things which have been done. And I know the record which I make to be a just and a true record. **Mormon**

*mp* Be - hold, I am a dis - ci - ple \_\_\_ of Je - sus

Tenderly, with charity ♩ = 80 A

13

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Mor.  
SA  
TB  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Christ \_\_\_\_\_ Je-sus Christ, the Son of God \_\_ Je-sus Christ, the Son of God \_\_ I have been called \_\_\_\_\_ to de-clare his word \_\_\_\_ a-mong his peo-ple that they might have e-ver-

*mp* *mf*

24

B

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Mor.  
SA  
TB  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

last-ing life. Sure-ly, sure-ly he hath blessed the house of

*mf*, *f*, *mp*, *mf*, *mp*, *mf*, *mp*

Detailed description: This is a page of a musical score for a choral and orchestral work. The score is arranged in a standard format with multiple staves. At the top left, the measure number '24' is indicated. A rehearsal mark 'B' is placed above the first staff. The instruments listed on the left include Flutes 1 and 2, Oboes 1 and 2, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoon, Horns 1-4, B♭ Trumpets 1 and 2, Tenors 1 and 2, Tuba, Timpani, three Percussion parts, Harp, Mellophone, and strings (Violins I and II, Viola, Violoncello, and Contrabass). The vocal parts are labeled Mor., SA, and TB. The lyrics 'last-ing life. Sure-ly, sure-ly he hath blessed the house of' are written below the vocal staves. The score contains various musical notations such as notes, rests, beams, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). There are also triplets and slurs throughout the piece.

34

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Mor.

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

Suspended Cymbal Roll *let ring*

Ja - cob and hath been mer - ci - ful, mer - ci - ful, mer - ci -

C

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2
- Bassoon:** Bsn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, and Hn. 4
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2
- Trombones:** Tbn. 1 and Tbn. 2
- Tuba:** Tuba
- Timpani:** Timp.
- Drum Set:** Perc. 1 (Bass Drum), Perc. 2 (Cymbal), and Perc. 3
- Piano:** Hp.
- Morose:** Mor.
- Soprano:** SA
- Tenor:** TB
- Violins:** Vin. I and Vin. II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The vocal parts (Mor., SA, TB) have lyrics: "ful - ... And sure - by, sure by, as sure as he lives, the Lord will ga - ther in".

**D** Allegro (♩ = 88)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B. Tpt. 1  
B. Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Harp  
Mor.  
SA  
TB  
Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

all of the ends of the earth.

*f* One fold, one shep-herd, one king of Is-ra-el. One God.

Allegro (♩ = 88)

54 *rit.* Tempo I (♩ = 80) [E]

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B. Tpt. 1  
B. Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Mor.  
SA  
TB  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

one peo-ple, one Je-sus Christ, Be-hold, I am a dis-ci-ple of Je-sus Christ, Je-sus

*mp* *mf* *mp* *mp*

*rit.* Tempo I (♩ = 80) [E]

Unis.



65

Fl. 1 *mp* *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mp* *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mp* *mf* *f*

B♭ Cl. 2 *mf* *f*

B. Cl. *mp* *mf* *f*

Bsn. *mf* *f*

Hn. 1 *mp* *mf* *f*

Hn. 2 *mp* *mf* *f*

Hn. 3 *mp* *mf* *f*

Hn. 4 *mp* *mf* *f*

B♭ Tpt. 1 *mp* *mf* *f*

B♭ Tpt. 2 *mf* *f*

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

Tuba *mp* *mf* *f*

Timp. *mf* *f* *let ring*

Perc. 1 *mf* *f* *let ring*

Perc. 2

Perc. 3

Hp.

Mor. *mp* *f*

SA

TB

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

Christ, the Son of God, Je-sus Christ, the Son of God, I have been called to de-clare his word a-mong his peo-ple that they might have e-ver-



# 2. Behold, I Come unto My Own

Mormon, SATB Choir, and Orchestra

Helaman 14:2-3,5, 8; 3 Nephi 1:1, 5, 8-15, 19, 21

Christopher J. Madsen  
with "Nun Komm der Heiden Heiland," by J.S. Bach

*Calmly* ♩ = 72 *rubato*

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Women

Men

Violin I

Violin II

Viola

Cello

Contrabass

*p*

Narrator: Now it came to pass that six hundred years had passed away from the time that Lohi left Jerusalem.

and the people of Nephth looked for the sign of Christ's birth which was spoken by Sammel the prophet: ...

4

Hn. I

SA

a day, a night, and a day as if there were no night.

A

Hn. I

SA

Vln. I

Vln. II

Vla.

Vc.

Cb.

But there were some who began to say that the time was past for the words to be fulfilled.

*p*

*mf*

11

Hn. I

SA

Vln. I

Vln. II

Vla.

Vc.

Cb.

But behold, the people who believed did watch steadfastly for the sign... *mp* that they might know that their faith had not been in vain. *p*

15

Faster  $\text{♩} = 80$

Hn. I

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

Now come, Savior of the gentiles.

*mf* Nun komm der Heiden Hei-

18

SA

TB

recognized as the child of the Virgin, so that all the world is amazed

land. Der Jung-frau-en Kind-er kannt. Dass sich wun-dre al-le-

22

**B** Slower  $\text{♩} = 72$

Hn. I

SA *God ordained such a birth for him.*  
Welt. Gott solch' Ge- burt ihm be- stellt.

TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

26

Ob. 1

Hn. I

SA *Mormon: Now it came to pass that there was a day set apart by the unbelievers, that all those who believed in those traditions should be put to death except the signs should come to pass.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

30

Ob. 1

B♭ Cl. 1

B. Cl.

Hn. I

Timp.

Perc. 1 *Bass Drum*

SA *Now when Nephty the prophet saw this wickedness of his people, his heart was exceedingly sorrowful. He went out and bowed himself down upon the earth, ... and cried mightily to his God in behalf of his people.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*



36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bb Cl. 1

Bb Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 3

SA

Vln. I

Vln. II

Vla.

Vc.

Cb.

for behold, the time is at hand, and on this night shall the sign be given.

38

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 3  
SA  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Mormon: And on the morrow come I into the world.

Detailed description: This page of a musical score, numbered 16, is for the piece '2. Behold, I Come unto My Own'. It begins at measure 38. The score is arranged in two systems. The first system includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B♭ 1 & 2, Bass Clarinet, Bassoon) and brass (Horns 1-4, Trumpets in B♭ 1 & 2, Trombones 1 & 2, Tuba, and Timpani). The second system includes percussion (Percussion 1 and 3), a vocal soloist (SA), and strings (Violins I & II, Viola, Violoncello, and Contrabass). The woodwinds and strings play complex rhythmic patterns, often in triplets. The brass instruments provide harmonic support with sustained notes. The vocal soloist has a line of text: 'Mormon: And on the morrow come I into the world.' The score is written in a key signature of three flats and a common time signature.



40

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Bb Tpt. 1  
Bb Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Hp.  
SA  
TB

*mp*

*p* Be - hold I come un - to my own

44

SA  
TB

To ful fill all which I made known And to do the

47 D

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Harp *p*

SA *mp*

TB *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

will Both of the Fa-ther and the Son.



55

**E** Broader (♩ = c. 66)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
SA  
TB  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

And they knew that it was the day that the Lord should be born.

Praise be given to God the Father.

Lob sei Gott dem Va ter

58

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
SA  
TB  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*Praise be to God, His only Son.*  
g'tan, Lob sci Gott sein'm ein' gen Sohn,

Detailed description: This is a page of a musical score for a symphony or concert band. It features 28 staves. The top two staves are for Flutes 1 and 2, both playing a melodic line with eighth-note patterns. The next six staves are for woodwinds: Oboes 1 and 2, Bass Clarinets 1 and 2, Baritone Clarinet, and Bassoon. The next six staves are for brass: Horns 1-4, Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The next two staves are for Percussion 1 and Percussion 2. The next two staves are for Harp and Piano. The next two staves are for Soprano (SA) and Tenor (TB) voices, with German lyrics. The bottom six staves are for strings: Violins I and II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and has a key signature of one flat (B-flat). The number '58' is written at the top left of the first staff.

**61**

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Bb Cl. 1  
Bb Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B<sup>b</sup> Tpt. 1  
B<sup>b</sup> Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Hp.  
SA  
TB  
Vin. I  
Vin. II  
Vla.  
Vc.  
Cb.

*Praise be to God, the Holy Ghost.*  
Lob sei Gott dem Heiligen Geist,  
*Forever and always.*  
Immer und in Ewig

**F**

*mp* *p* *rit.*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
SA  
TB  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

# 3. God of Abraham

Lachoneus, Mormon., TTBB Choir, and Orchestra

Christopher J. Madsen

3 Nephi 2:1-2, 19; 3:1, 7, 12-13, 15, 21, 25; 4:1, 7-10, 30, 32

Lowering (♩ = c. 80)

The score is arranged in systems for various instruments and voices. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, and Bassoon. The brass section includes Horn in F 1-4, Trumpet in Bb 1 & 2, Trombone 1 & 2, and Tuba. The percussion section includes Timpani, Bass Drum, Percussion 1, 2, and 3, Tubular Bells, and Cymbal Roll. The string section includes Violin I & II, Viola, Cello, and Contrabass. The vocal section includes Lachoneus, Tenor 1 & 2, Baritone, and Bass. The Harp part is also present. Dynamics such as *mf*, *mp*, *p*, and *fp* are indicated throughout the score.

Mormon: Now it came to pass that fifteen years did pass away, and the people began to forget those signs and wonders which they had heard. And many did form a band called the Gaditanon robbers. And this band did covenant to murder, and plunder, and steal, and commit all manner of wickedness. And now it came to pass that Lachoneus, the governor of the land, received an epistle from the leader of the robbers, demanding that the Nephites surrender:





**19**

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tuba

Perc. 3

Lach.

I - sac, God of Ja - cob, You have de - fen - ded us, de - liv - ered us from war and des - o - la - tion. But as sure as Thou liv - est, Ex - cept we all re - pent And

Vla.

Ve.

Cb.

**25**

**B**

Ob. 1

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tbn. 1

Timp.

Perc. 1

Perc. 2

Perc. 3

Lach.

cry un - to the Lord, we will not be de - liv - ered Out of the hands of these our foes, and so we cry to Thee

Bar.

Bass

Vln. I

Vln. II

Vla.

Ve.

Cb.

**30**

B. Cl. *f*

Bsn. *f*

Timp. *mp*

Perc. 1 Cymbal Roll *mp*

Perc. 2 Glockenspiel *mf* Bass Drum

Perc. 3 *mp* *f*

T 1 *mp* God of A-bra-ham, God of I-saac, God of Ja-cob, We pre-pare our-selves In the cen-ter of our lands. And we put up our prayers to the *f*

T 2 *mp* God of A-bra-ham, God of I-saac, God of Ja-cob, We pre-pare our-selves In the cen-ter of our lands. And we put up our prayers un-to the *f*

Bar. A-bra-ham, God of I-saac, God of Ja-cob, We pre-pare our-selves In the cen-ter of our lands. We put up our prayers the *f*

Bass A-bra-ham, God of I-saac, God of Ja-cob, We pre-pare our-selves In the cen-ter of our lands. And we put up our prayers, we put up our prayers to the

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

35

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2
- Oboes:** Ob. 1 and Ob. 2
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2
- Other Woodwinds:** B. Cl., Bsn., Hn. 1-4, Tbn. 1-2, and Tuba
- Percussion:** Perc. 1, Perc. 2 (Tubular Bells), and Perc. 3 (Bass Drum)
- Piano:** Hp.
- Vocalists:** T. 1, T. 2, Baritone (Bar.), and Bass
- Strings:** Vln. I, Vln. II, Vla., Vc., and Cb.

The score includes dynamic markings such as *mp*, *mf*, *f*, and *pp*. The vocal parts feature the following lyrics:

T. 1: Lord our God, that He will de-liv-er us in the time That our e-ne-mies should come down a-gainst us to bat-tle!

T. 2: Lord our God, that He will de-liv-er us in the time *mp* that our e-ne-mies should come down a-gainst us to bat-tle!

Bar.: Lord our God, that He will de-liv-er us in the time *mp* that our e-ne-mies should come down a-gainst us to bat-tle! *mp* May the

Bass: Lord our God, that He will de-liv-er us in the time That our e-ne-mies should come down a-gainst us to bat-tle! *mp* May the

**C**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Perc. 3 *p* *f* *p*

T 1 *p* *f* *p*

T 2 *p* *f* *p*

Bar. *p* *f* *p*

Bass *p* *f* *p*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p*

May the God of truth and light pro- tect this peo- ple with his might So long as they shall call u- pon the name of their God to dark- ness we will ne- ver yield, The

God of truth and light pro- tect this peo- ple with his might So long as they shall call u- pon the name of their God to dark- ness we will ne- ver yield, The

45

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

B♭ Tpt. 1 *mf*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Timp. *mf*

Perc. 1 Cymbal Roll *mf*

Perc. 3 *p*

Harp

T 1 *f*

T 2 *f*

Bar. *f*

Bass *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Lord will be our strength and shield so long as we shall call upon the name of our God. Ho-san-na to our God.

Lord will be our strength and shield so long as we shall call upon the name of our God. Ho-san-na to our God.

Lord will be our strength and shield so long as we shall call upon the name of our God. Ho-san-na to our God.

Lord will be our strength and shield So long as we shall call upon the name of our God. Ho-san-na to our God.

3. God of Abraham

*rit.* Adagio ♩ = 96

Fl. 1 *f* *mp* *p*

Fl. 2 *f* *mp* *p*

Ob. 1 *f* *mp* *p*

Ob. 2 *f* *mp* *p*

B♭ Cl. 1 *f* *mp* *p*

B♭ Cl. 2 *f* *mp* *p*

B. Cl. *f* *mp* *p*

Bsn. *f* *mp* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Timp. *mp* *p*

Perc. 1

Perc. 2 Bass Drum

Perc. 3

Hp. *f* *p*

Mormon: And it came to pass that the Gadianton robbers came down to battle. And when the Nephites saw the robbers approaching, they fell to the earth. And when the Gadianton robbers saw this, they began to shout with a loud voice, because of their joy; for they had supposed that the Nephites were fallen with fear. But in this thing they were disappointed.

T. 1 *p* God of A-bra-ham, God of

T. 2 *p* God of A-bra-ham, God of

Bar. *p* God of A-bra-ham, God of

Bass *p* God of A-bra-ham, God of

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

56

*rit.* *a tempo* *rit.*

B. Cl. *p*

Bsn. *p*

Timp. *p*

Perc. 2 *p*

T 1  
 1-saac, God of Ja-cob, please help us, pro-tect us, We can-not do this on our own. And so we cry to Thee: Ho-san-na to the Lord our God Save us now, we pray, O Lord God Al-

T 2  
 1-saac, God of Ja-cob, Please help us, pro-tect us, We can-not do this on our own. And so we cry to Thee: Ho-san-na to the Lord our God Save us now, we pray, O Lord God Al-

Bar.  
 1-saac, God of Ja-cob. Please help us, pro-tect us, We can-not do this on our own. And so we cry to Thee: Ho-san-na to the Lord our God Save us now, we pray, O Lord God Al-

Bass  
 1-saac, God of Ja-cob, Please help us, pro-tect us, We can-not do this on our own. And so we cry to Thee: Ho-san-na to the Lord our God Save us now, we pray, O Lord God Al-

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



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

- Fl. 1 & 2
- Ob. 1 & 2
- B♭ Cl. 1 & 2
- B. Cl.
- Bsn.
- Hn. 1, 2, 3, 4
- B♭ Tpt. 1
- Tbn. 1 & 2
- Tuba
- Timp.
- Perc. 1, 2, 3
- T. 1 & 2 (Tenors)
- Bar. (Baritone)
- Bass
- Vln. I & II
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Cello)

The score includes dynamic markings such as *mf*, *f*, *p*, *mp*, *ff*, and *f*. It also features performance instructions like "Mormon: Therefore, the Nephites did receive the Gadianton robbers in the strength of the Lord, And behold, they did defeat them!" and "Counter tenors 'ang' 'ah'".

Mormon: Therefore, the Nephites did receive the Gadianton robbers in the strength of the Lord, And behold, they did defeat them!

Call u-pon the name, the name of our God the name of our God, of our God. May the God of truth and light pro-

migh-ty Call u-pon the name of God, Je-ho-vah is our God! May the God of truth and light pro-

migh-ty Call u-pon the name of God! May the God of truth and light pro-

migh-ty Call u-pon the name of our God, the name of our God, re-mem-ber the name of God! May the God of truth and light pro-

69

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bb. Cl. 1  
Bb. Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Bb. Tpt. 1  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 3  
T 1  
T 2  
Bar.  
Bass  
Vln. I  
Vln. II  
Vla.  
Ve.  
Cb.

*f*

*f*

*(Counter-tenors sing words)* *(“Ab”)*

tect this peo - ple with his might so long as they shall call u - pon the name of their God. To dark - ness we \_ will ne - ver yield, the Lord will be \_ our strength and shield So

tect this peo - ple with his might so long as they shall call u - pon the name of their God. To dark - ness we \_ will ne - ver yield, the Lord will be \_ our strength and shield So

tect this peo - ple with his might so long as they shall call u - pon the name of their God. To dark - ness we \_ will ne - ver yield, the Lord will be \_ our strength and shield so

tect this peo - ple with his might so long as they shall call u - pon the name of their God. To dark - ness we \_ will ne - ver yield, the Lord will be \_ our strength and shield so



79

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
T 1  
T 2  
Bar.  
Bass  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

san - na to God  
san - na to God  
san - na to God  
san - na to God



4. There Arose a Great Storm

13

Adagio (♩ = 60)

*poco rit.* *rit.*

B. Cl. *p*

Bsn. *p*

Timp.

Perc. 2 *Bass Drum*

SA  
 Now the cause of the people's iniquity was this— Satan had great power, stirring up the people to wickedness, tempting them to seek for power, and riches, and the vain things of the world. And thus in the commencement of the thirty and fourth year from the birth of Christ, they were in a state of awful wickedness.  
*p* And it came to pass in the thir-ty fourth year in the first month on the fourth day of the month, there a-rose a great

TB

Vln. Solo *arco* *f* *p* *ppp* *mf* *Div.*

Vln. I *arco* *f* *p* *mf*

Vln. II *arco* *f* *p* *mf*

Vla. *arco* *f* *p* *mf*

Vc. *arco* *f* *p* *mf*

D.B. *f* *p* *mf*







32

B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Bb Tpt. 1  
Tbn. 1  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
SA  
TB  
Vln. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*Will dissolve the world in ashes.*

Sol - vet sce - lum in fa - vil - li - Di - es ter - ra, di - es a - la Sol - vet sce - lum in fa -

*ff*

*ff*

*ff*







49

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
NW 1  
SA  
TB  
Vln. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

53

Hp.  
NW 1  
Vln. Solo

*My heart is as crushed as the ashes: Perform the healing of mine end.*

Cir - con - tit - tum est cor me - um: Gu - ste i - fi -



# 5. How Oft Have I Gathered You

Cello, Nephite Woman 1, Tenor (Jesus Christ), Mormon, SATB Chorus, and Orchestra

3 Nephi 8:24-25; 9:13; 10:4-6, 8-10

Christopher J. Madsen

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Nephite Woman 1

Tenor Soloist

Women

Men

Violin I

Violin II

Viola

Cello

Double Bass

Slow and Mournful  $\text{♩} = c. 80$

Nephite Woman 1 *p*

O that we had re - pen - ted be -

*p*

5. How Oft Have I Gathered You

NW 1 *fore this great and ter - ri - ble day. **mp** O that we had re - pen - ted be - fore this great and*

Vln. I

Vln. II

Vla. *Unis.*

Vc.

D.B.

**A**

NW 1 *ter - ri - ble day! **f** Then our fa - thers, mo - thers and chil - dren would have been spared, but now they all are*

Vln. I *mp*

Vln. II

Vla. *mp Unis. Div.*

Vc. *mp Unis. Div.*

D.B. *mp*

NW 1 *gone. O that we had re - pen - ted be - fore this great and ter - ri - ble day.*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

NW 1 *Mormon: And it came to pass that there was a voice heard upon all the face of this land. **Slower** ♩ = c. 72*

Tenor Soloist *mp*

SA *p*

TB *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*How oft have I gath - ered you, how oft have I*



31

Tenor: gath - ered you, As a hen gath -'reth her chick - ens un - der her wings. And a - gain, how oft would I have

SA: (Oo) p (Oo)

TB:

37

Tenor: gath - ered you, how oft would I have gath - ered you, As a hen gath -'reth her chick - ens un - der her wings.

SA: (Oo) p (Oo)

TB:

43

*Slow and Mournful* ♩ = c. 80

**B**

Tbn. 2: p

SA: p O all ye -

Tenor: and ye would not. p O all ye - that are spared

SA: (Oo) p (Oo)

Vln. I: p

Vln. II: p

Vla.: *Div.* p

Vc.: *Div.* p

D.B.: p









73

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

Tbn. 1

Tbn. 2

Tuba

Hp.

NW 1

Tenor

SA

TB

Vln. I

Vln. II

Vla.

Vc.

D.B.

oft will He gath - er you, His chil - dren, How oft will He gath - er you,

oft will I ga - ther you, my chil - dren, How oft will I gath - er you

ga - ther us, How oft will He ga - ther us, as a hen gath - reth her chick - ens un - der her wings,

79 **D**

Hp. *p*

NW I *mp* If ye re - pent *p* And come un - to Him.

Tenor *mp* If ye re - pent *p* And come un - to me.

SA *mp* If we re - pent *p* And come un - to Him.

TB *mp* If we re - pent *p* And come un - to Him.

Vln. I Div. *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

85

B. Cl. *p*

Bsn. *p*

Hn. I *p*

Tbn. I *p*

Mormon: And it came to pass that thus did the three days pass away. And the darkness dispersed from off the face of the land.

NW I

Vln. I

Vln. II

Vla.

Vc.

D.B.





# 6. Behold, I Am Jesus Christ

Tenor (Jesus Christ), Baritone (The Father), Mormon, SATB Chorus, and Orchestra

Christopher J. Madsen

3 Nephi 11:1-17

Pondering  $\text{♩} = 80$

The score is arranged in systems for various instruments and vocal soloists. The instruments listed on the left are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet, Bassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in Bb 1, Trumpet in Bb 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1, Percussion 2, Percussion 3, Harp, Solo Cello, Tenor Soloist, Baritone Soloist, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Double Bass.

Key musical markings include dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The percussion section includes parts for Snare Drum and Bass Drum. The Solo Cello part features a melodic line with a *mp* dynamic. The Tenor Soloist part includes the following lyrics:

Mormon: And now it came to pass that there were a great multitude gathered together, of the people of Nephi, round about the temple which was in the land Bountiful, and they were marveling and wondering one with another, and they were also conversing about this Jesus Christ, of whom the sign had been given concerning his death.



19

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
Hn. 1  
Perc. 2  
Hp.  
Tenor  
Vln. I  
Vln. II  
Vla.  
Vc.

Mormon: And they heard the voice again, and they understood it not. A third time they did hear the voice, and did open their ears and their eyes, and they did understand the voice which they heard.

25

**B**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Timp.  
Perc. 2  
Hp.  
Baritone Soloist  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Baritone Soloist  
Be - hold, my be - lov - ed Son, In whom I am well pleased, in whom I have glor - i -

31

Score for various instruments and voices. The score includes parts for Horns 1-4, Trombones 1-2, Tuba, Timpani, Tenor, Baritone, Violins I & II, Viola, Violoncello, and Double Bass. The Baritone part includes the lyrics: "fed my name - Hear ye him." and the instruction "Mormon: And as they understood, they cast their eyes up again towards heaven, and behold, they saw a Man".

fed my name - Hear ye him.

Mormon: And as they understood, they cast their eyes up again towards heaven, and behold, they saw a Man

*p* *mp* *mf*

37 **C** A tempo ♩ = 80

Fl. 1 *sf* *rit*

Fl. 2 *sf*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 *f* *sf*

Hn. 2 *f* *sf*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 Cymbal Crash

Perc. 2 Tubular Bells *sf*

Perc. 3 Bass Drum *f*

Hp. *f* *rit*

Tenor *mf*  
Mormon: descending out of heaven, and he came down and stood in the midst of them; And he stretched forth his hand and spake.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

43

Score for 'Behold, I Am Jesus Christ' (page 61). The score includes parts for Horns 1-4, Trombones 1-2, Tuba, Timpani, Tenor, Violins I & II, Viola, Violoncello, and Double Bass. The Tenor part includes the lyrics: "hold, I am Je - sus Christ, when the pro - phets test - ti - fied shall come in - to the world." The score is marked with dynamics such as *p*, *mf*, and *f*.

49

*rit.* *a tempo*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Tenor  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*f* *ff* *p*

Detailed description: This is a page of a musical score for a symphony, specifically for the movement 'Behold, I Am Jesus Christ'. The page is numbered 49 at the top left and 62 at the top right. The score is written for a large orchestra, including woodwinds (flutes, oboes, clarinets, bassoon, horns, trumpets, trombones, tuba, and timpani), percussion (three different types of percussion), harp, and strings (violin I and II, viola, violin, and double bass). The music is in a key signature of one sharp (F#) and a common time signature (C). The score is divided into four measures. The first measure starts with a dynamic of *f* (forte). The second measure has a dynamic of *ff* (fortissimo). The third measure has a dynamic of *p* (piano). The fourth measure has a dynamic of *p* (piano). There are also markings for *rit.* (ritardando) and *a tempo* (return to tempo). The score includes various musical notations such as notes, rests, and dynamic markings.

**D**

Musical score for measures 60-63. The score includes parts for four horns (Hn. 1-4), Percussion 2 (Perc. 2), Harp (Hp.), Violoncello Solo (Vc. Solo), Tenor, Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *mp*. A section titled "Glückenspiel" is indicated above the Perc. 2 and Hp. parts. The Tenor part has the lyrics: "I am the Light and the Life of the world, and I have drunk out of the bit - ter cup".

**61**

Musical score for measures 61-63. The score includes parts for Flute I (Fl. 1), Flute II (Fl. 2), Oboe I (Ob. 1), Oboe II (Ob. 2), Bass Clarinet I (B. Cl. 1), Bass Clarinet II (B. Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn I (Hn. 1), Horn II (Hn. 2), Horn III (Hn. 3), Horn IV (Hn. 4), Harp (Hp.), Tenor, Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *mp*. The Tenor part has the lyrics: "which the Fa - ther hath gi - ven me and have glor - i - fied the Fa - ther".







91

Fl. 1 *mf*

Hn. 1

S. *mf*  
san - na to God and the Lamb!

B. *mf*  
Ho - san - na, ho - san - na, Ho - san - na to God and the Lamb!

97

Hn. 1

Timp. *p* *mp*

Vc. Solo *mp*

S. *mf*  
Ho - san - na, ho - san - na, Ho - san - na to God and the Lamb! Bless - ed be the

A. *mp*  
Ho - san - na, ho - san - na, Ho -

T. *mf*  
Ho - san - na, ho - san - na, Ho - san - na to God and the Lamb!

B.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

103

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Hn. 1 *mp*

Timp. *mp*

Perc. 1 *p* *mp*  
Snare Drum

Vc. Solo *mp*

S. *subito p*  
name \_\_\_\_\_ of the Most High God \_\_\_\_\_ Ho - san - na, ho - san - na, Ho - san - na to God and the Lamb!

A. *subito p*  
san - na to God and the Lamb! *mf* Ho - san - na! Ho - san - na!

T. *subito p*  
Bless - ed be the name \_\_\_\_\_ of the Most High God, Ho - san - na Ho - san - na to God and the Lamb!

B. *subito p*  
Ho - san - na, ho - san - na, Ho - san - na to God and the Lamb! Ho - san - na, ho - san - na, Ho -

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*



115

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Trbn.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Vc. Solo  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Ho - san - na Ho - san - na to God and the Lamb! Ho - san - na! Bless - ed be the name of the Most High God!  
san - na, Ho - san - na to God and the Lamb! Ho - san - na! Ho - san - na! Bless - ed be the name of the Most High God!  
ho - san - na to God and the Lamb! Ho - san - na! Ho - san - na! Bless - ed be the name of the Most High God!  
san - na to God and the Lamb! Ho - san - na! Ho - san - na! Bless - ed be the name of the Most High God!

121 *rit.* *attaca*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
B♭ Tpt. 1  
B♭ Tpt. 2  
Tbn. 1  
Tbn. 2  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp.  
Vc. Solo  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mp* *p* *mf* *f* *pp* *p*

Ho - san - na, Ho - san - na, Ho - san - na, to God and the Lamb! to God and the Lamb!  
Ho - san - na, Ho - san - na, Ho - san - na, to God and the Lamb! to God and the Lamb!  
Ho - san - na, Ho - san - na, Ho - san - na, to God, Ho - san - na, Ho - san - na, Ho - san - na, to God and the Lamb, and the  
Ho - san - na, Ho - san - na, Ho - san - na, to God, Ho - san - na, Ho - san - na, Ho - san - na, to God and the Lamb, and the

Score

# 7. This Is My Gospel

Tenor (Jesus Christ), SATB Chorus, and Orchestra

3 Nephi 11:31-41; 27:13-14, 19-20, 27

Christopher J. Madsen

Poco Allegro (♩ = c. 84)

Flute 1 *p*

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon *p*

Horn in F 1 *p*

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2 Tabular Bells

Percussion 3

Harp

Tenor Soloist *mp* *flowing, rich in conviction*  
Be - hold, I have giv - en you my gos - pel, And

Women *p*  
Lamb.

Men

Violin I *p*

Violin II *p*

Viola *p*  
Div.

Cello *p*

Double Bass *p*

7

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

Bsn.

Hn. 3

Hn. 4

Tenor

Via.

Ve.

D.B.

*mp*

*mf*

Unis. Div.

this is the gos - pel I have gw - en you. That I came in - to the world to do the will. To

13

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn.

Hn. 1

Hn. 3

Hn. 4

Perc. 2

Tenor

Via.

Ve.

D.B.

*mp*

*mf*

*mp*

Glockenspiel

do the will of my Fa - ther. My Fa - ther sent me that I might be - lif - ted up. He sent me that I might be -





25

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 3

Hn. 4

Tbn. 1 *mf*

Perc. 2 *mf*

Hp. *mf*  
C-Sharp Major glissando

Tenor  
E - ven so should men be lif - ted up by the Fa - ther to be judgd of their works

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

31

FL 1  
FL 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
Hn. 3  
Hn. 4  
Tenor  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

And no un - clean thing can en - ter his king - dom, there - fore no - thing en - ter - eth in - to his rest

*mf* *mp* *p*

Top Line - Solo

*p*

Detailed description: This block contains the musical score for measures 31 through 36. It features a full orchestral arrangement with woodwinds, strings, and a solo voice. The woodwinds (Flutes, Oboes, Clarinets, Horns) play a melodic line with dynamics ranging from mezzo-forte (mf) to mezzo-piano (mp). The strings (Violins I and II, Viola, Violoncello, Double Bass) provide a harmonic accompaniment, with dynamics including piano (p). The solo voice (Tenor) enters in measure 31 with the lyrics: "And no un - clean thing can en - ter his king - dom, there - fore no - thing en - ter - eth in - to his rest". The score includes various musical notations such as slurs, ties, and dynamic markings.

37

FL 1  
FL 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
B. Cl.  
Bsn.  
Hn. 3  
Hn. 4  
Tenor  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Save those who have washed their gar - ments in my blood. Save those who have washed their gar - ments in my blood

*p* *mp* *mf*

Detailed description: This block contains the musical score for measures 37 through 42. The orchestration is more active, with woodwinds and strings playing rhythmic patterns. The woodwinds (Flutes, Oboes, Clarinets, Bassoon) play a complex, rhythmic accompaniment with dynamics including piano (p) and mezzo-piano (mp). The strings (Violins I and II, Viola, Violoncello, Double Bass) continue with their accompaniment, with dynamics including mezzo-forte (mf). The solo voice (Tenor) enters in measure 37 with the lyrics: "Save those who have washed their gar - ments in my blood. Save those who have washed their gar - ments in my blood". The score includes various musical notations such as slurs, ties, and dynamic markings.

43

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

Tbn. 1 *f*

Tbn. 2

Tuba

Timp. *f*  
Bass Drum

Perc. 3

Tenor  
be - cause of their faith And re - pen - tance of their sins And their faith - ful - ness

Vln. I *ff*

Vln. II *ff*

Vla. *ff*  
Unis. Div.

Vc. *ff*

D.B. *ff*

*mp*

*p*

*p*

*p*

*p*







67 *poco rit.* *a tempo*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Taba *ff*

Timp. *ff* *mf*

Perc. 1

Perc. 2 *ff* *Tabular Bells*

Perc. 3

Hp. *ff*

Tenor *poco rit.* *ff* *a tempo*  
 fore me at the last day! Oh, ver - i - ly, this is my gn - pd.

SA *poco rit.* *a tempo*  
 fore me at the last day! Oh, ver - i - ly, this is my gn - pd.

TB *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*



73

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
Bsn.  
Hn. 1  
Hn. 3  
Hn. 4  
Hp.  
Tenor  
SA  
TB  
Vln. I  
Vln. II  
Via.  
Vc.  
D.B.

*mf*  
*mp*  
*p*  
*mf*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*mp*

There - fore, what man - ner of men ought ye to be? Ver - ly, I say

00

79

*rit.* *a tempo* *rit.*

Fl. 1 *mf* *p*

Fl. 2 *p*

Ob. 1 *mf* *p*

Ob. 2 *p*

B♭ Cl. 1 *mp* *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

Hn. 1 *p* *p*

Hn. 2 *p*

Hn. 3

Hn. 4

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Perc. 1 *Mark Tree* *p*

Perc. 2 *Glockenspiel* *p*

Hp. *mf*

Tenor *p* *poco rit.* *a tempo*  
un - to you: E - ven as I am

SA *Oh*

TB

Vln. I *p* *mf* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

D.B. *p* *mf* *p*

# 8. And the Multitude Bear Record

*Nephite Woman 2, Nephite Woman 3, Mormon, SSAA Chorus, and Orchestra*

Christopher J. Madsen

3 Nephi 17:1, 4-7, 9-10, 20-25

Calmly  $\text{♩} = 80$

The score is arranged in a standard orchestral layout. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, and Bassoon. The brass section includes Horn in F 1-4, Trumpet in Bb 1 & 2, Trombone 1 & 2, and Tuba. The percussion section includes Percussion 1, 2, and 3, and Timpani. The strings section includes Violin I & II, Viola, Cello, and Double Bass. The vocal section includes Nephite Woman 2 & 3, Soprano 1 & 2, and Alto 1 & 2. A Harp part is also present. The score begins with a tempo marking of 'Calmly' and a metronome marking of 80. The key signature is three flats (Bb major/D minor). The Oboe 1 part has a dynamic marking of *mp*. The Horn in F 1 part has a dynamic marking of *mf*. The Violin I & II parts have dynamic markings of *p*, *mp*, and *mf*. The Viola and Cello parts have dynamic markings of *p* and *mf*. The Double Bass part has dynamic markings of *p*, *mp*, and *mf*. The vocal parts have lyrics: 'Mormon: Now it came to pass that when Jesus had spoken these words, he said unto them, Behold my time is at hand, and I go unto the Father. And it came to pass that when Jesus had thus spoken, he cast his eyes round about again on the multitude, and beheld...'.

**9** Mark Tree

Perc. 1

Hp. *sub p*

NW 2

Mormon : . . . they were in tears, and did look steadfastly upon him, as if they would ask him to tarry a little longer with them And he said unto them: behold, my bowels are filled with compassion towards you.

Vln. I *Div. sub p*

Vln. II *sub p*

Vla. *sub p*

Vcl. *sub p*

**13**

Hp. *mp*

NW 2

Have ye any that are sick among you? Bring them hither, and I will heal them.

**16**

Hp.

NW 2

Nephtie Woman 2

*p* And in faith, and in faith, all the mul - ti - tude went forth with their sick, and they











**66** Adagio Tempo 1 ♩ = 80

**Instrumentation and Dynamics:**

- Fl. 1, Fl. 2: *mf*
- Ob. 1, Ob. 2: *mf*
- B. Cl. 1, B. Cl. 2, B. Cl.: *p*, *mp*, *mf*
- Bsn.: *p*, *mp*, *mf*
- Hn. 1, Hn. 2, Hn. 3, Hn. 4: *mf*
- Tbn. 1, Tbn. 2, Tuba: *mf*
- Perc. 1: *mf*
- Perc. 2: *p*
- Hp.: *p*
- NW 2, NW 3: *mp*
- S1, S2, A1, A2: *p*, *mp*, *mf*
- Vln. I, Vln. II: *ppp*, *p*, *mp*, *mf*
- Via: *p*, *mp*, *mf*
- Ve.: *p*, *mp*, *mf*
- D.B.: *p*, *mp*, *mf*

**Vocal Text:**

wept. *mp* And he said un - to them, Be - hold your lit - tle ones. And they saw the hea - vens  
 wept. And he said un - to them, Be - hold your lit - tle ones. And they saw the hea - vens

**Performance Instructions:**

- Gluckenspiel
- Con sord.
- Senza sord.









# 9. And Tongue Cannot Speak

for Flute Solo, Mormon, SATB Choir, and Orchestra

3 Nephi 19:31-33

Christopher J. Madsen

**Mormon:** And it came to pass that Jesus went a little way off and prayed unto the Father; and tongue cannot speak the words which he prayed, neither can be written by man the words which he prayed. And the multitude did hear and do bear record; and their hearts were open and they did understand in their hearts the words which he prayed.

Simple ♩ = 72

Musical score for the first system, measures 1-6. The score includes parts for Flute Solo, Women, Men, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The Flute Solo part begins with a *p* dynamic. The Piano part begins with a *p* dynamic and includes the instruction *con pedale*.

Musical score for the second system, measures 7-10. The Flute Solo part continues with a melodic line. The Piano part continues with accompaniment, including a *mp* dynamic marking.

Musical score for the third system, measures 11-14. The Flute Solo part continues with a melodic line. The Piano part continues with accompaniment, including a *mp* dynamic marking.

Musical score for the fourth system, measures 15-18. The Flute Solo part continues with a melodic line. The Piano part continues with accompaniment, including a *p* dynamic marking.

**19**

Fl. *p stagger breathing*

SA

TB

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

**23**

Fl.

SA

TB

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

27 *mf*

Fl. *mf* *rit.* *mp*

SA *mf* *mp*

TB *mf* *mp*

Pno. *mf* *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

31 *mf* *mp*

Fl. *mf* *mp*

SA *a tempo* *mf*

TB *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*



35

Fl. *mp*

SA

TB

Pno. *mp*

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p*

D.B. *subito p*

39

Fl.

SA

TB

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

43

Fl. *mp*

Pno.

47

Fl. *rit.* // *a tempo*

SA *mp*

TB

Pno.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

**51**

FL. *p*

SA

TB

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

**55**

FL. *rit.* *pp*

Pno. *p*

**59**

FL. *slower* *rit.*

Pno. *pp*

# 10. One Fold, One Shepherd

Nephite Woman 1, Nephite Woman 2, Nephite Woman 3, Tenor (Jesus Christ), Baritone (The Father), Mormon, Lachoneus, SATB Chorus, and Orchestra  
3 Nephi 15:21; 30  
Christopher J. Madsen

Mormon: And now behold I say unto you, that when the time cometh that these things shall come forth unto the children of men, ye, even as the voice of one speaking out of the dust, then shall ye know that the Father had begun to gather his children before his Son cometh to earth again. And verily, as the Lord liveth, so shall it be.

Steady and Sure  $\text{♩} = c. 66$

Poco Presto  $\text{♩} = c. 96$

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1
- Flute 2
- Oboe 1
- Oboe 2
- Clarinet in Bb 1
- Clarinet in Bb 2
- Bass Clarinet
- Bassoon
- Horn in F 1
- Horn in F 2
- Horn in F 3
- Horn in F 4
- Trumpet in Bb 1
- Trumpet in Bb 2
- Trombone 1
- Trombone 2
- Tuba
- Timpani
- Percussion 1
- Percussion 2
- Percussion 3
- Harp
- Nephite Woman 1
- Nephite Woman 2
- Nephite Woman 3
- Tenor Soloist
- Baritone Soloist
- Mormon
- Lachoneus
- Women
- Men
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *sfz* (sforzando). Performance instructions include *Steady and Sure* and *Poco Presto*. The score includes various musical notations such as slurs, ties, and articulation marks.







59

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

- Fl. 1 and Fl. 2: Flutes, playing a melodic line with dynamics *p* and *mp*.
- Ob. 1 and Ob. 2: Oboes, playing a melodic line with dynamics *mp*.
- B. Cl. 1 and B. Cl. 2: Bass Clarinets, playing a melodic line with dynamics *mp*.
- B. Cl.: Bass Clarinet, playing a rhythmic pattern with dynamics *mp*.
- Bsn.: Bassoon, playing a rhythmic pattern with dynamics *mp*.
- Hr. 3 and Hr. 4: Horns, playing a melodic line with dynamics *p*.
- Tbn. 1 and Tbn. 2: Trombones, playing a melodic line with dynamics *p*.
- Tuba: Tuba, playing a rhythmic pattern with dynamics *p*.
- Perc. 2: Percussion, playing a rhythmic pattern with dynamics *mf*.
- Hp.: Harp, playing a *C Major scale with raised fourth (F-Sharp)* with dynamics *mp*.
- Tenor: Tenor voice, singing the lyrics: "have which are not of this fold. Then at so I must bring, then at so I must bring and they shall hear my voice, and there will".
- SA: Soprano Alto, singing the lyrics: "Go (oo) ... (oo) ... Then at so I must bring, then at so I must bring and they shall hear my voice and".
- TB: Tenor Bass, singing the lyrics: "Go (oo) ... (oo) ... Then at so I must bring, then at so I must bring and they shall hear my voice and".
- Vln. I and Vln. II: Violins, playing a melodic line with dynamics *p*.
- Vla.: Viola, playing a melodic line with dynamics *p*.
- Vc.: Violoncello, playing a melodic line with dynamics *p*.
- D.B.: Double Bass, playing a rhythmic pattern with dynamics *p*.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).





73 *accol* *Vivace*  $\text{♩} = c. 132$

Fl. 1 *mp*

Ob. 1 *mp*

B. Cl. *p*

Bsn. *p*

Perc. 1 *mp*

Perc. 2 *mp*

SA *subito p* One Je - sus Christ, *p* Ga - ther to the Sa - vor's feast, bond and free, Male and fe - male to the true! *mf* Love your God with *mf* all your heart

TB *subito p* Ga - ther from the west and east, *p* Black and white, *mp* Love your God and

Vln. I *subito p*

Vln. II *subito p*

Vla. *subito p*

Vc. *subito p*

D.B. *subito p*

*mp* *mf*

80

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Temp. *p*

Perc. 1 *f*

Perc. 2 *f*

SA *f* Love all men *f* do you part *f* and ga - ther all the *f* Fa - ther's sheep. Then *f* right - eous - ness will *f* sure - ly sweep the *f* earth.

TB *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

*f* *mf*





**110** *rit.*  
*Macigno* *♩ = c. 104*

Fl. 1 *mp* *f* *p*

Fl. 2 *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

B. Cl. 1 *f* *p*

B. Cl. 2 *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Hr. 1 *f* *p*

Hr. 2 *f* *p*

Hr. 3 *f* *p*

Hr. 4 *f* *p*

B. Tpt. 1 *f* *subito p*

B. Tpt. 2 *f* *subito p*

Tbn. 1 *f* *subito p*

Tbn. 2 *f*

Tuba *f*

Timp. *f* *p*

Perc. 1 *f* *p* *Snare Drum*

Perc. 2 *f* *p*

Perc. 3 *f* *p*

Hp. *ff* *subito p* *ff* *p*

Tenor *ff* *subito p*

B. *ff* *subito p*

SA *ff* *subito p* *mf*

TB *ff* *subito p* *mp*

Vln. I *f* *subito p* *subito p*

Vln. II *f* *subito p* *subito p*

Vla. *f* *subito p* *subito p*

Vc. *f* *subito p* *subito p*

D.B. *f* *subito p* *subito p*

Tenore Solista  
 One shep-herd, One God,  
 Baritone Solista  
 One God,  
 Tenore Solista  
 One fold, One king of Is-ra-el, One peo-ple, One Je-sus Christ, Ho -  
 Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na!

121

S. D. G.  
1 Nephi 10

The musical score is arranged in a standard orchestral layout. It includes staves for Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets in Bb 1 and 2, Bassoon in C, Horns 1-4, Trumpets in Bb 1-2, Trombones 1-2, Tuba, Timpani, Percussion (including Tam Tam, Snare Drum, and Mark Tree), Harp, Tenor, Bass, Soprano Alto, Tenor Bass, Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts include Tenor, Bass, Soprano Alto, and Tenor Bass. The lyrics are: "A - men, A - men, A - men! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! A - men, A - men, and A - men!"