

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

The score is arranged for a full orchestra and SATB choir. The orchestral parts include Flute 1 & 2, Oboe 1 & 2, Clarinet in B♭ 1 & 2, Bass Clarinet, Bassoon, Horn in F 1, 2, 3, & 4, Trumpet in B♭ 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion 1, 2, & 3, Harp, Violin I & II, Viola, Cello, and Contrabass. The vocal parts are for Mormon, Women, and Men. The score includes dynamic markings such as *mf*, *f*, *mp*, and *p*, and performance instructions like "Suspended Cymbal Roll" and "let ring". The lyrics for the Mormon part are: "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 Be - hold, I am a dis - ci - ple of Je - sus".

1. I Am a Disciple of Jesus Christ

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

This page contains a musical score for the first movement, 'I Am a Disciple of Jesus Christ'. The score is written for a large ensemble and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2, both starting at measure 34.
- Oboes:** Ob. 1 and Ob. 2, which are silent throughout this section.
- Clarinets:** B♭ Cl. 1 and B♭ Cl. 2, playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Bassoon:** B. Cl., playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Horns:** Hn. 1, 2, 3, and 4. Hn. 1 has dynamics *f* and *mf*.
- Trumpets:** B♭ Tpt. 1 and B♭ Tpt. 2. B♭ Tpt. 1 has dynamics *f* and *mf*.
- Trombones:** Tbn. 1 and Tbn. 2. Tbn. 1 has dynamics *mf* and *f*.
- Tuba:** Silent throughout.
- Timpani:** Silent throughout.
- Percussion:** Perc. 1, 2, and 3. Perc. 2 features a 'Suspended Cymbal Roll' with the instruction 'let ring' and dynamics *mf*.
- Piano:** Hp., silent throughout.
- Vocal Parts:** Mor. (Male Voice), SA (Soprano), and TB (Tenor). The vocal line includes the lyrics: 'Ja - cob and hath been mer - ci - ful, mer - ci - ful, mer - ci - ful'.
- Violins:** Vln. I and Vln. II, playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Viola:** Vla., playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Violoncello:** Vc., playing a melodic line with dynamics *f*, *mf*, and *mp*.
- Double Bass:** Cb., playing a melodic line with dynamics *f*, *mf*, and *mp*.

The score is in the key of D major and 4/4 time. The dynamics range from *f* (forte) to *mp* (mezzo-piano).

C

This musical score is for the first movement of a piece titled "I Am a Disciple of Jesus Christ". It is a full orchestral score with vocal soloists. The score is written in the key of D major and begins at measure 40. The orchestration includes:

- Flutes 1 and 2
- Oboes 1 and 2
- Bass Clarinets 1 and 2
- Bass Clarinet
- Bassoon
- Horn 1, 2, 3, and 4
- Bass Trumpets 1 and 2
- Trumpets 1 and 2
- Tuba
- Timpani
- Three Percussion parts (Perc. 1, 2, 3)
- Harp
- Morcello
- Soprano (SA)
- Tenor Bass (TB)
- Violins I and II
- Viola
- Violoncello (Vc.)
- Double Bass (Cb.)

The score features dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and includes performance instructions like "let ring" for the percussion. The vocal soloists have lyrics: "ful - ly, And sure - ly, sure ly, as sure as he lives, the Lord will ga - ther in". The score concludes with a complex rhythmic figure in the strings and woodwinds.

54 *rit.* **Tempo I** (♩ = 80) E

The score is arranged in systems. The first system includes Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb 1 & 2, Bass Clarinet, Bassoon, Horns 1-4, Trumpets in Bb 1 & 2, Trombones 1 & 2, Tuba, and Timpani. The second system includes Percussion 1, 2, and 3, Harp, and Mordant. The third system includes vocal soloists (SA and TB) and the string section (Violins I & II, Viola, Cello, and Double Bass). Dynamics include *mp* and *mf*. A rehearsal mark 'E' is placed at the beginning of the second system. The vocal parts have lyrics: 'one peo-ple, one Je - sus Christ.' and 'Be - hold, I am a dis - ci - ple of Je - sus Christ, Je - sus'.

This musical score is for the first movement, '1. I Am a Disciple of Jesus Christ'. It is written in the key of D major and 4/4 time. The score begins at measure 65. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in Bb (1 and 2), Bass Clarinet, Bassoon, Horns 1-4, Trumpets in Bb (1 and 2), Trombones 1 and 2, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Mordant, and strings (Violins I and II, Viola, Cello, and Double Bass). The vocal parts include Soprano Alto (SA) and Tenor Bass (TB). The score features dynamic markings of *mp*, *mf*, and *f*. The vocal line includes the lyrics: '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 -'. The score concludes with a 'let ring' instruction for the timpani and bass drum.

74

F grace notes before the beat

p *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

p

Timp.

mp

Perc. 1

Perc. 2

Perc. 3

Hp.

p

Mor.

last - ing - life, e - ver - last - ing life. And then shall they know their Re - dee - mer, Je - sus Christ

SA

TB

p *rit.* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

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 B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 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 Lehi left Jerusalem, and the people of Nephi looked for the sign of Christ's birth which was spoken by Samuel the prophet. . . .

4

Hn. 1

SA

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

A

Hn. 1

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. 1

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

Hn. 1

SA

TB

Vln. I

Vln. II

Vla.

Vc.

Cb.

Faster ♩ = 80

Now come, Savior of the gentiles.

mf Nun komm der Hei - den Hei -

18

SA

TB

land. Der Jung - frau - en Kind er kann't. so that all the world is amazed
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. I

Hn. I

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 sign should come to pass.

SA

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

30

Ob. I

B♭ Cl. I

B. Cl.

Hn. I

Timp.

Perc. I

Bass Drum

SA
 Now when Nephi 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

C

This musical score is for the second movement, "Behold, I Come unto My Own". It features a variety of instruments and a vocal soloist. The woodwinds include two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two bass clarinets (B♭ Cl. 1 and B♭ Cl. 2), a bass clarinet (B. Cl.), and a bassoon (Bsn.). The brass section consists of four horns (Hn. 1-4), two trombones (Tbn. 1 and Tbn. 2), and a tuba. The percussion includes a timpani (Timp.), a snare drum (Perc. 1), and a tam-tam (Perc. 3). The string section includes two violins (Vln. I and Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). A vocal soloist (SA) is also featured.

The score is in common time (C) and begins with a forte (*f*) dynamic. The woodwinds and strings play a melodic line with triplets. The brass section provides harmonic support with sustained notes. The vocal soloist enters with the lyrics: "And behold, the voice of the Lord came unto him, saying: Lift up your head and be of good cheer."

36

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
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.

Detailed description: This page of a musical score, numbered 36, is for the piece 'Behold, I Come unto My Own'. It features a full orchestral arrangement with a vocal soloist (SA). The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two B-flat clarinets (B♭ Cl. 1 and B♭ Cl. 2), one B clarinet (B. Cl.), and one bassoon (Bsn.). The brass section consists of four horns (Hn. 1-4), two trombones (Tbn. 1 and Tbn. 2), and one tuba. The percussion section includes timpani (Timp.), two snare drums (Perc. 1 and Perc. 3), and a cymbal. The string section includes two violins (Vln. I and Vln. II), one viola (Vla.), one violin (Vc.), and one cello (Cb.). The vocal soloist (SA) has a line of text: 'for behold, the time is at hand, and on this night shall the sign be given.' The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play complex rhythmic patterns, often in triplets, while the brass and percussion provide a steady accompaniment. The vocal line is a simple, melodic phrase.

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 second movement, 'Behold, I Come unto My Own'. It begins at measure 38. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two B-flat clarinets (B♭ Cl. 1 and B♭ Cl. 2), one B clarinet (B. Cl.), and one bassoon (Bsn.). The brass section consists of four horns (Hn. 1-4), two B-flat trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), two trombones (Tbn. 1 and Tbn. 2), and one tuba. The percussion section includes two timpani (Timp.), and two other percussion instruments (Perc. 1 and Perc. 3). The string section includes a soloist (SA), two violins (Vln. I and Vln. II), one viola (Vla.), one violin (Vc.), and one cello (Cb.). The key signature is three flats (B-flat major or D-flat minor). The flute parts feature prominent triplet patterns. The woodwinds and strings provide harmonic support, while the brass instruments play sustained notes. A vocal soloist (SA) has a line of text: 'Mormon: And on the morrow come I into the world.' The score is presented in a clean, professional layout with clear notation and instrument labels.

40

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
Hp.
SA
TB
Vln. I
Vln. II
Vla.
Vc.
Cb.

44

SA
TB

47 D

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Hp. *p*

SA
will Both of the Fa - ther and the Son.

TB

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

51

Mormon: And it came to pass that the words which came unto Nephi were fulfilled, for behold, at the going down of the sun there was no darkness.

Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tuba, SA, Vln. I, Vln. II

mf, *mp*, *f*

Detailed description: This page of a musical score is for the second movement, 'Behold, I Come unto My Own'. It features a large ensemble of instruments and a vocal soloist. The score is divided into four measures. The first measure (measures 50-51) shows the vocal soloist (SA) and various instruments (Flutes, Oboes, Clarinets, Bassoon, Horns, Trombones, and Tuba) with dynamics of *mp*. The second measure (measures 52-53) continues the vocal line and instrumental accompaniment. The third measure (measures 54-55) shows the vocal soloist and instruments with dynamics of *mf*. The fourth measure (measures 56-57) concludes the page with a *f* dynamic for the vocal soloist and strings. The key signature is B-flat major, and the time signature is 4/4.

55

E Broader (♩ = c. 66)

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Tubular Bells

Perc. 3 *f*

Hp. *f*

SA *f* 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

TB *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for a symphony or concert band. It features 25 staves, including woodwinds, brass, percussion, strings, and vocal parts. The score is in 4/4 time and begins at measure 55. A key signature change to E major is indicated by a box labeled 'E' and 'Broader (♩ = c. 66)'. The woodwinds and strings play a melodic line with a 'broader' feel, while the brass and percussion provide a rhythmic accompaniment. The vocal parts enter with the lyrics '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'. The score is marked with a forte 'f' dynamic throughout.

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 sei 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, B♭ Clarinets 1 and 2, Bass Clarinet, and Bassoon. The next six staves are for brass: Horns 1-4, B♭ Trumpets 1 and 2, Trombones 1 and 2, and Tuba. The next three staves are for percussion: Timpani, Percussion 1, and Percussion 2. The next two staves are for strings: Harp and Cello/Double Bass. The bottom two staves are for vocal soloists: Soprano Alto and Tenor Bass. The vocal parts have lyrics in German. The score is in 3/4 time and has a key signature of one flat (Bb). The music is divided into three measures, with a 6/4 time signature change in the second measure. The first measure is marked with the number 58.

61

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, the Holy Ghost,
 Lob sei Gott dem Heil' - gen - Geist,

Forever and always.
 Im - mer und in E - wig

F

rit.

This page contains the musical score for measures 1 through 5 of the piece "Behold, I Come unto My Own". The score is written for a full orchestra and two vocal parts (Soprano and Tenor). The key signature is two flats (B-flat major or D-flat minor) and the time signature is 4/4. The score begins with a section marked "F".

The orchestration includes:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboes 1 and 2 (Ob. 1, Ob. 2)
- Bass Clarinets 1 and 2 (B^b Cl. 1, B^b Cl. 2)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Horns 1, 2, 3, and 4 (Hn. 1-4)
- Trumpets 1 and 2 (B^b Tpt. 1, B^b Tpt. 2)
- Trombones 1 and 2 (Tbn. 1, Tbn. 2)
- Tuba
- Timpani (Timp.)
- Percussion 1, 2, and 3 (Perc. 1-3)
- Piano (Hp.)
- Soprano (SA)
- Tenor (TB)
- Violins I and II (Vln. I, Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A *rit.* (ritardando) marking is present above the first staff. The score features various musical notations such as slurs, ties, and fermatas.

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)

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 Gadianton 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.

A
Driving and Relentless (in 4) ♩ = 76

poco rit.

12

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
Toms

Lach.
Vln. I
Vln. II
Vla.
Vc.
Cb.

But behold, this Lachoneus was a just man and could not be frightened by the demands of a robber. But he did cause that his people should cry unto the Lord for strength.

Lachoneus
mf God of A-bra-ham, God of

f *sfz* *f* *fp* *p*

19

Musical score for measures 19-24. The score includes parts for Oboe 2, Bass Clarinet 1 and 2, Horns 1-4, Trombones 1 and 2, Tuba, Percussion 3, and Lach. The Lach. part includes the lyrics: "I-saac, 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". Dynamics include *mf*, *f*, *fp*, and *mp*. A time signature change from 6/8 to 12/8 is indicated between measures 22 and 23.

25

B

Musical score for measures 25-30, labeled with a section marker 'B'. The score includes parts for Oboe 1, Bass Clarinet, Bassoon, Horns 1-2, Trombone 1, Timpani, Percussion 1 and 2, Percussion 3, Lach., Baritone, Bass, Violin I and II, Viola, and Cello/Double Bass. The Lach. part includes the lyrics: "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: mp God of". Dynamics include *f*, *mp*, *mf*, and *f*. A "Cymbal Roll" is indicated for Perc. 1.

30

B. Cl. *f* *p*

Bsn. *f* *p*

Timp. *mp*

Perc. 1 Cymbal Roll *mp*

Perc. 2 Glockenspiel *mf* Bass Drum

Perc. 3 *mp*

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. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Baritone Clarinet, Bassoon, Horns 1-4, Trumpets 1 & 2, and Tuba) and Percussion (Perc. 1, 2, 3). The middle section features the Harp (Hp.). The bottom section contains vocal parts for Tenors 1 & 2 (T 1, T 2), Baritone (Bar.), and Bass (Bass), along with Violins I & II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings such as *mp*, *mf*, *f*, and *p* are placed throughout the score to indicate volume. The vocal parts include 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

The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a rhythmic accompaniment, with dynamics ranging from *f* to *p*.

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*

Bsn. *p* *f*

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

This musical score is for the third movement, '3. God of Abraham'. It is a full orchestral score with vocal parts. The instruments listed on the left include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bass Clarinet, Bassoon, Horns 1 through 4, Baritone Trumpet 1, Trombones 1 and 2, Tuba, Timpani, Percussion 1 and 3, Harp, and strings (Violins I and II, Viola, Violoncello, and Contrabass). The vocal parts are for Tenors 1 and 2, Baritone, and Bass. The score is in 3/4 time and features a variety of dynamics from piano (*p*) to fortissimo (*ff*). The lyrics are: 'Lord will be our strength and shield so long as we shall call u - pon the name of our God. Ho - san - na to our God!'. The score includes various musical notations such as slurs, ties, and articulation marks. A 'Cymbal Roll' is indicated for Percussion 1 in the later part of the score.

3. God of Abraham

rit.

Adagio ♩ = 96

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb and B, Bassoon, and Trombones 1, 2, and Tuba), percussion (Tympani, Bass Drum, and three other percussion parts), and Harp. The bottom section includes strings (Violins I & II, Viola, Violoncello, and Contrabass) and vocalists (Tenors 1 & 2, Baritone, and Bass). The score is written in G major and 3/4 time. Dynamics range from *ff* (fortissimo) to *p* (piano). The tempo is marked Adagio at 96 beats per minute, with a *rit.* (ritardando) instruction at the beginning of the section.

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.

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

3. God of Abraham

56

rit.

a tempo

rit.

B. Cl.

Bsn.

Timp.

Perc. 2

T 1
I - 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
I - 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.
I - 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
I - 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

Vla.

Vc.

Cb.

Tempo I ♩ = 76

The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets in Bb and B, Bassoon, Horns 1-4, Trumpets in Bb, Trombones 1 & 2, Tuba, Timpani, Percussion 1-3, Tenors 1 & 2, Baritone, Bass, Violins I & II, Viola, Violoncello, and Contrabass. Dynamics range from *p* to *f*. The vocal parts include lyrics such as: "Mormon: Therefore, the Nephites did receive the Gadianton robbers in the strength of the Lord, And behold, they did defeat them!" and "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 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

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. 3

T 1

T 2

Bar.

Bass

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

(Countertenors sing words)

("Ah")

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

74

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. 2
Perc. 3
T 1
T 2
Bar.
Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

(Counter tenors sing words)

long as we shall call u - pon the name of our God. Ho - san - na to our God! Ho - san - na! Ho - san - na!

ff *fp* *mp* *mf* *f*

79

The musical score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: 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., and Cb. The score is divided into three measures. The first measure (measures 79-80) features a dynamic of *ff* (fortissimo) for most instruments, with a melodic line in the Flute 1 and a rhythmic accompaniment in the strings and woodwinds. The second measure (measures 81-82) features a dynamic of *mf* (mezzo-forte) for the woodwinds and strings, while the Flute 1 and Percussion 3 play *f* (forte). The third measure (measures 83-84) features a dynamic of *ff* for the woodwinds and strings, with the Flute 1 and Percussion 3 playing *f*. The vocal parts (T 1, T 2, Bar., Bass) enter in the second measure with the lyrics "san - na to God!". The vocal parts are written in a simple, homophonic style with long notes and a clear melodic line. The instrumental parts are more complex, with many instruments playing rhythmic patterns and some playing melodic lines. The overall texture is dense and powerful, characteristic of a grand symphony.

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*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *f*

Hp. *f*

T 1
san - na to God!

T 2
san - na to God!

Bar.
san - na to God!

Bass
san - na to God!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

4. There Arose a Great Storm

Nephtie Woman 1, Mormon, SATB Chorus, Solo Violin, Solo Cello, and Orchestra

Christopher J. Madsen

3 Nephi 7-8

Moderato (♩ = c. 88)

A

Poco piu presto
a tempo

The score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Tuba, and Timpani. The second system includes Percussion 1, Percussion 2, Percussion 3, Harp, and Piano. The third system includes the vocal parts: Nephtie Woman 1, Women, and Men. The fourth system includes Solo Violin, Solo Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes various musical notations such as dynamics (mf, mp), articulation (pizz., Div.), and performance instructions (rit., a tempo).

Mormon: And the Nephites began to prosper and to wax great; and now there was nothing in all the land to hinder the people from prospering continually, except they should fall into transgression.

But it came to pass that there began to be some disputings among the people; and some were lifted up unto pride.

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 *f* *p* *pp* *mf.v.* Div.

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

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

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

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

4. There Arose a Great Storm

B

Tempestuous (♩ = 88)

Fl. 1

Ob. 1

B♭ Cl. 1

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. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Aleatoric measure: play any notes and any speed (notes below only a suggestion of possible pitches)

Take several sheets of poster paper and whip them up and down

Cymbal Crash

storm! There a - rose a great storm Such as

4. There Arose a Great Storm

28

This page contains the musical score for the fourth movement, '4. There Arose a Great Storm'. The score is arranged in a standard orchestral format with multiple staves for each instrument and voice parts. The instruments listed on the left include Flutes 1 and 2, Oboe 1, Clarinets in Bb and C, Bassoon, Horns 1-4, Trumpets in Bb 1-2, Trombones 1-2, Tuba, Timpani, Percussion 1 and 2, Harp, and a string section consisting of Violin Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts for Soprano Alto (SA) and Tenor Bass (TB) are also included. The score begins at measure 28 and features a variety of musical notations, including triplets, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The vocal lines include the lyrics: 'ne - ver had been known in all the land. Day of wrath Di - es i - rat, di - es il - la'. The music is written in a key signature of two flats and a common time signature.

32

B. Cl.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ 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 sac - lum in fa - vil - la Di - es - re, di - es il - la Sol - vet sac - lum in fa -

f

sfz

sfz

sfz

C

37

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. 2

Perc. 3

SA
vil - la

And there was al - so a ter - ri - ble tem - pest -

And al - so a ter - ri - ble um - 3 - der

TB

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

sfz

f

Unis.

Detailed description: This is a page of a musical score for a symphony, specifically the fourth movement titled '4. There Arose a Great Storm'. The page is numbered 41 and contains measures 37 through 40. The score is for a full orchestra and includes vocal parts for Soprano Alto (SA) and Tenor Bass (TB). The orchestration includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bass Clarinet, Bassoon, Horns 1-4, Trumpets in B-flat 1 and 2, Trombones 1 and 2, Tuba, Timpani, Percussion 2 and 3, Violin Solo, Violins I and II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics range from mezzo-forte (mf) to fortissimo (sfz) and forte (f). The vocal parts have lyrics in Italian: 'vil - la' and 'And there was al - so a ter - ri - ble tem - pest -' and 'And al - so a ter - ri - ble um - 3 - der'. A section marked 'Unis.' (Unison) is indicated for the strings. A rehearsal mark 'C' is placed at the beginning of the page.

42

Fl. 1 *sfz*

Fl. 2 *sfz*

Ob. 1 *sfz*

B♭ Tpt. 1 *sfz*

Timp.

Perc. 3 *p*

Pno. *fp*

SA *p* that caused the earth to trem - ble and buck - le and shake, as if it would di -

TB

Vln. Solo

Vln. I

Vln. II

Vla.

Vc.

D.B. *fp*

D

This page contains a full orchestral score for the fourth movement, 'There Arose a Great Storm'. The score is written for a large symphony orchestra and includes vocal parts. The music is in 2/4 time and begins at measure 45. A dynamic marking of **f** (forte) is present throughout much of the score. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bass Clarinet, Bassoon, Horns 1-4, Trumpets 1-2, Trombones 1-2, and Tuba. The percussion section includes Tam Tam, Cymbal Crash, and three other percussion parts. The string section includes Violin Solo, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal parts are for Soprano Alto (SA) and Tenor Bass (TB). The vocal lines include the lyrics: 'vide a sun der. Di es i re, di es il la'. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as **ff** (fortissimo) and **mf** (mezzo-forte).

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:
Cor con - tri - tum qua - si ci - mens

Perform the healing of mine end.
Gle - re cu - ram me - i fi -

4. There Arose a Great Storm

The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Bass Clarinet, Bassoon, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1-3, Harp, and various string sections (Violin Solo, Violin I & II, Viola, Violoncello, Double Bass). It also features vocal soloists (NW 1, SA, TB) with lyrics in English and Latin.

Lyrics:
 nis.
 Weep, for the de-vil doth re-joice, for the de-vil doth re-joice, for the de-vil doth re-joice, for the de-vil doth re-joice un-till the storm doth
 And the thun-d'rings, and the light-nings, and the tem-pest, and the qua-kings of the earth did cease!
 Thun-d'rous thun-d'rings, flash-ing light-ning swirl-ing tem-pests, trem-bling moun-tains, qua-kings of the earth now cease!
 Thun-d'rings, light-nings, Qua-kings of the earth did

Mormon: And then behold, there was darkness upon the face of the land. For the space of three days there was no light seen, and there was great mourning and howling and weeping among all the people continually.

The Adagio section features a Violin Solo part with a tempo of Adagio and a dynamic of *mf*. The score concludes with an *attacca* marking.

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

Slow and Mournful ♩ = c. 80

The score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, and Bassoon. The second system includes Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B♭ 1, Trombone 1, Trombone 2, and Tuba. The third system includes Timpani, Percussion 1, and Percussion 2. The fourth system includes Harp. The fifth system includes Nephite Woman 1, Tenor Soloist, Women, and Men. The sixth system includes Violin I, Violin II, Viola, Cello, and Double Bass.

Measures 1-6 are marked with numbers 2, 3, 4, 5, and 6 above the staff lines.

Nephite Woman 1 part includes lyrics: *p* O that we had re - pen - ted be -

5. How Oft Have I Gathered You

NW 1 fore this great and ter - ri - ble day. *mp* 0 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 *mp*

Vla. Div. *mp* Unis.

Vc. *mp* Unis. Div. Unis. Div.

D.B. *mp*

NW 1 gone. 0 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

Tenor Soloist *mp* How oft have I gath - ered you, how oft have I

SA *p* Oo

TB

Vln. I

Vln. II

Vla.

Vc.

D.B.

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

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: (Oo)

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)

TB: (Oo)

43

44 Slow and Mournful $\text{♩} = c. 80$

B

Tbn. 2: *p*

NW 1: *p* O all ye

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

SA: (Oo) *p* (Oo)

TB: (Oo)

Vln. I: *p*

Vln. II: *p* Div.

Vla.: *p* Div.

Vc.: *p*

D.B.: *p*

49

50 51 52 53 54

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

NW 1

that are spared *mp* be - cause ye were more right - eous *mf* more right - eous than they,

Tenor

mp be - cause ye were more right - eous *mf* more right - eous than they, will ye not now re - turn *f*

SA

mp *mf*

TB

Vln. I

mp *mf*

Vln. II

mp *mf*

Vla.

mp *mf*

Vc.

mp *mf*

D.B.

mp *mf*

The image shows a page of a musical score for a choral and instrumental ensemble. The score is for measures 49 through 54. The instruments listed on the left are Horns 1 and 2, Trombones 1 and 2, NW 1 (likely a Soprano), Tenor, SA (likely an Alto), Trombone, Violin I and II, Viola, Violoncello, and Double Bass. The vocal parts have lyrics: "that are spared because ye were more righteous more righteous than they, will ye not now return". The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like *mf* and *f* written below the staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat), and the time signature is 4/4. The page number 49 is at the top left, and the measure numbers 50, 51, 52, 53, and 54 are placed above the corresponding staves.

55

56 57 58 59 60

Fl. 1 *f*

Fl. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Hp. *f*

NW 1 *f*

Tenor *f*

SA *mf* Ah

TB *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

will ye not now re-turn and come to Him — And re - pent of your sins and be con - ver - ted, And be con -
and come to me — and re - pent of your sins and be con - ver - ted, And be con - ver - ted, —

The image shows a page of a musical score for the hymn "How Oft Have I Gathered You". The page is numbered 50 in the top right corner. The score begins at measure 55 and continues through measure 60. The instrumentation includes Flutes 1 and 2, Horns 1-4, Trombones 1 and 2, Tuba, Harp, Soprano Alto (SA), Tenor, Bass (TB), Violins I and II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The vocal parts (NW 1, Tenor, SA, TB) have lyrics written below their staves. The music is in a key with one flat (B-flat major or D minor) and a common time signature. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout. The score features various musical notations including slurs, ties, and articulation marks.

C

61

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

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon, Horn 1-4, Trumpet 1, Trombone 1 & 2, Tuba, and Timpani.
- Strings:** Violin I & II, Viola, Violoncello, and Double Bass.
- Percussion:** Percussion 2 (Cymbal Roll) and Harp.
- Vocal Soloists:** NW 1 (Soprano), Tenor, SA (Soprano Alto), and TB (Tenor Bass).

The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). It also features articulation like accents and slurs, and performance instructions like "Cymbal Roll".

Vocal Lyrics:

- NW 1: ver - ted. That he may heal you? *ff* How oft has he gath - ered
- Tenor: That I may heal you? *f* *ff* How oft have I gath - ered
- SA: *mf* That he may heal you? How oft has he gath - ered us, How oft has he

67

68 69 70 71 72

Fl. 1 *mf f*

Fl. 2 *mf f*

Ob. 1 *mf f*

Ob. 2 *mf f*

B \flat Cl. 1 *mf f*

B \flat Cl. 2 *mf f*

B. Cl. *mf f*

Bsn. *mf f*

Hn. 1 *mf f*

Hn. 2 *mf f*

Hn. 3 *mf f*

Hn. 4 *mf f*

B \flat Tpt. 1 *p f*

Tbn. 1 *mf f*

Tbn. 2 *mf f*

Tuba *mf f*

Hp. *mp f ff*

NW 1 *ff*
you, how oft has he gath-ered you. *subito p* Gath-ered you, How oft has he gath-ered you, How

Tenor
you, how oft have I gath-ered you. *subito p* Gath-ered you, How oft have I gath-ered you, How

SA
gath-ered us, As a hen gath-er³ her chick-ens un-der her wings. *subito p* Un-der her wings, And a-gain, how oft wings, will He

TB

Vln. I *p mf f*

Vln. II *p mf f*

Vla. *p mf f*

Vc. *p mf f*

D.B. *mf f*

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 - er her chick - ens un - der her wings,

D

79 *p*

80 81 82 84

Hp.

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

Vln. I Div. *p*

Vln. II Div. *p*

Vla. *p*

Vc. *p*

D.B. *p*

85

86 87 88 89 90

B. Cl.

Bsn.

Hn. I

Tbn. I

NW I *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.

Vln. I

Vln. II

Vla.

Vc.

D.B.

91

Musical score for 'How Oft Have I Gathered You', measures 91-96. The score includes parts for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B. Cl.), Bassoon (Bsn.), Horns (Hn. 1-4), Trombones (Tbn. 1, Tbn. 2), Tuba, Percussion (Perc. 1), Harp (Hp.), Woodwinds (NW 1), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 92, 93, 94, and 95 are marked with a *p* dynamic. Measure 96 features a *p* dynamic and a 'Mark Tree' instruction. The lyrics are: 'And the mourning, and the weeping, and the wailing was turned into joy, and the lamentations into the praise and thanksgiving unto the Lord Jesus Christ, their Redeemer.'

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. The first system includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B♭ 1, Trumpet in B♭ 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 elements include:

- Oboe 1:** Enters in the fourth measure with a melodic line marked *mp* and a triplet.
- Horn in F 1:** Features a melodic line starting in the first measure, marked *mp*, and a sustained note in the fourth measure marked *mf*.
- Percussion:** Snare Drum and Bass Drum enter in the fifth measure. Snare Drum is marked *mp* and Bass Drum is marked *p*.
- Solo Cello:** Enters in the fourth measure with a melodic line marked *mp* and a triplet.
- Double Bass:** Enters in the fifth measure with a rhythmic accompaniment marked *mp*.

Vocal soloists (Tenor and Baritone) have lyrics in the fifth measure:

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.

6. Behold, I Am Jesus Christ

7

rit.

A *Brightly* ♩ = 80

Fl. I

Bsn.

Hn. I

Perc. I

Hp.

Vc. Solo

Tenor

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

p

pp *Con sord.*

pp *Con sord.*

mp

Mormon: And while they were thus conversing one with another, they heard a voice, . . . A voice as if it came out of heaven, and they cast their eyes round about, for they understood not the voice which they heard.

Con sord.

13

Fl. I

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn.

Perc. 2

Hp.

Tenor

Vln. I

Vln. II

p

mp

p

mp

mp

Glockenspiel

mp

p

mp

p

p

Mormon: It was not a harsh voice, neither was it a loud voice; nevertheless, it did pierce them that did hear to the center and did cause their hearts to burn.

19 (8^{va})

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.

mp, *mf*

25 **B**

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

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

mp, *p*, *Senza sord.*

31

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

- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Hn. 3 (Horn 3)
- Hn. 4 (Horn 4)
- Tbn. 1 (Trumpet 1)
- Tbn. 2 (Trumpet 2)
- Tuba
- Timp. (Timpani)
- Tenor
- Baritone
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The Baritone part includes the following lyrics: *fied my name - Hear ye him.* and *Mormon: And as they understood, they cast their eyes up again towards heaven, and behold, they saw a Man*

Dynamic markings are indicated throughout the score, including *p*, *mp*, and *mf*.

37 *sm* **C** A tempo ♩ = 80

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bs. Cl. 1 *f*

Bs. Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. *f*

Perc. 1 Cymbal Crash

Perc. 2 Tubular Bells *sfz*

Perc. 3 Bass Drum *f*

Hp. *f* simile

Tenor *mfbc.* Tenor Soloist

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

rit.

p

p

p

p

p

p

p

p

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

43

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

- Hn. 1-4:** Four Horns in E major, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) in the second measure.
- Tbn. 1-2:** Two Trombones in E major, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) in the second measure.
- Tuba:** One Tuba in E major, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) in the second measure.
- Timp.:** Timpani part with a mezzo-forte (*mf*) dynamic.
- Tenor:** Tenor soloist with lyrics: "hold, I am Je - sus Christ, whom the pro - phets test - ti - fied shall come in - to the world." The dynamic is *f*.
- Vln. I & II:** Violins in E major, starting with a mezzo-forte (*mf*) dynamic.
- Vla.:** Viola in E major, starting with a mezzo-forte (*mf*) dynamic.
- Vc. & D.B.:** Violoncello and Double Bass in E major, starting with a mezzo-forte (*mf*) dynamic.

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 *Div.*

Vln. II

Vla.

Vc.

D.B.

f *ff* *p*

D

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Perc. 2
 Hp.
 Vc. Solo
 Tenor
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

mp
mp
mp
mp
 Glockenspiel
mp
mp
mf

I am the Light and the Life of the world, and I have drunk out of the bit - ter cup

61

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
 Hp.
 Tenor
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
p
p
p
p
p
p
p

which the Fa - ther hath gi - ven me. and have glor - i - fied the Fa - ther

67

Musical score for measures 67-72. The score includes parts for Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., Hn. 1, Hp., Tenor, Vln. I, Vln. II, Vla., Vc., and D.B. The Tenor part has lyrics: "in tak - ing u - pon me the sins of the world. A - rise, and come forth un - to". Dynamics include *mf* and *mp*. The woodwinds and strings are mostly silent or playing sustained notes.

73

Musical score for measures 73-78. The score includes parts for Fl. 1, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn., Hn. 1, Tbn. 1, Tenor, Vln. I, Vln. II, Vla., Vc., and D.B. The Tenor part has lyrics: "me. Mormon: And the multitude went forth, and thrust their hands into his side, and did feel the prints of the nails in his hands and his feet;". Dynamics include *p*. A rehearsal mark 'E' is placed above the Flute part. Performance instructions include *Div.* (divisi) and *Solo* for the Violin I part.

79

Fl. 1

Ob. 1

B♭ Cl. 1

Bsn.

B♭ Tpt. 1

Tuba

Tenor

Vln. I

Vln. II

Vla.

Vc.

mf

p

mp

mp

mf

mf

And this they did do, going forth one by one until they had all gone forth, and did see with their eyes and did feel with their hands,

85

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tuba

Hp.

Tenor

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

F Moving Forward (♩ = c. 108)

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

And did know of a surety that it was he.

Ho - san - na, ho - san - na, Ho -

91

Fl. 1 *mf*

Hn. 1 *mf*

S
san - na to God and the Lamb!

B
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
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

G

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Hn. 1 *mp*

Timp. *mp*

Perc. 1 *mp*
Snare Drum

Vc. Solo *mp*

S
name _____ of the Most High God! _____ Ho - san - na, ho - san - na, Ho - san - na to God and the Lamb!

A
san - na to God and the Lamb! _____ *mf* Ho - san - na! Ho - san - na!

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

B
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*

109

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

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

115

H

The musical score for this page includes the following parts and instruments:

- Flutes:** Fl. 1, Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** B. Cl. 1, B. Cl. 2
- Bass Clarinet:** B. Cl.
- Bassoon:** Bsn.
- Horns:** Hn. 1, Hn. 2, Hn. 3, Hn. 4
- Trumpets:** B^b Tpt. 1, B^b Tpt. 2
- Trombones:** Tbn. 1, Tbn. 2
- Tuba:** Tuba
- Timpani:** Timp.
- Percussion:** Perc. 1, Perc. 2, Perc. 3
- Violin Solo:** Vc. Solo
- Vocal Soloists:** S (Soprano), A (Alto), T (Tenor), B (Bass)
- String Ensemble:** Vln. I, Vln. II, Vla., Vc., D.B.

Key musical features include a tempo marking of **115** and a dynamic marking of ***ff*** (fortissimo) starting at measure 115. The vocal parts feature lyrics in English: "Ho - san - na Ho - san - na to God and the Lamb! Ho - san - na! Bless - ed be the name of the Most High God!". The score also includes various musical notations such as triplets, slurs, and articulation marks.

121

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

- Fl. 1 & 2: Flutes, playing a melodic line with *mp* and *p* dynamics.
- Ob. 1 & 2: Oboes, playing a melodic line with *mf* dynamics.
- B. Cl. 1 & 2: Bass Clarinets, playing a melodic line with *mf* dynamics.
- B. Cl.: Bass Clarinet, playing a rhythmic accompaniment with *mf* dynamics.
- Bsn.: Bassoon, playing a rhythmic accompaniment with *mf* dynamics.
- Hn. 1-4: Horns, playing sustained notes.
- B. Tpt. 1 & 2: Baritone Trumpets, playing sustained notes.
- Tbn. 1 & 2: Trombones, playing sustained notes.
- Tuba: Playing sustained notes.
- Timp.: Timpani, playing a rhythmic pattern with *p* dynamics.
- Perc. 1-3: Percussion, playing rhythmic patterns with *f* dynamics.
- Hp.: Harp, playing sustained notes with *p* dynamics.
- Vc. Solo: Violoncello soloist, playing a melodic line with *ff* and *pp* dynamics.
- S: Soprano, singing the vocal line with lyrics: "Ho - san - na, Ho - san - na, Ho - san - na, to God and the Lamb! to God and the".
- A: Alto, singing the vocal line with lyrics: "Ho - san - na, Ho - san - na, Ho - san - na, to God and the Lamb! to God and the".
- T: Tenor, singing the vocal line with lyrics: "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".
- B: Bass, singing the vocal line with lyrics: "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".
- Vln. I & II: Violins, playing a rhythmic accompaniment with *p* dynamics.
- Vla.: Viola, playing a rhythmic accompaniment with *p* dynamics.
- Vc.: Violoncello, playing a rhythmic accompaniment with *p* dynamics.
- D.B.: Double Bass, playing a rhythmic accompaniment with *p* dynamics.

The score includes dynamic markings such as *mp*, *p*, *mf*, *ff*, and *pp*, as well as performance instructions like *rit.* and *attacca*.

7. This Is My Gospel

Tenor (Jesus Christ), SATB Chorus, and Orchestra

Christopher J. Madsen

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

Poco Allegro (♩ = c. 84)

The score is arranged in systems for various instruments and voices. The instruments listed on the left are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Bassoon, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trumpet in B♭ 1, Trumpet in B♭ 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1, Percussion 2 (Tubular Bells), Percussion 3, Harp, Tenor Soloist, Women, Men, Violin I, Violin II, Viola, Cello, and Double Bass.

Key musical markings include: *p* (piano) for many instruments; *mp* (mezzo-piano) for the Tenor Soloist; and *mp* *flowing, rich in conviction* for the Tenor Soloist's vocal line. The Tenor Soloist part includes the lyrics: "Be - hold, I have giv - en you my gos - pel, And".

The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as *Poco Allegro* with a quarter note equal to approximately 84 beats per minute.

7

Fl. 1 *mp*

Fl. 2 *mf*

Ob. 1 *mp*

B. Cl. 1 *mp*

Bsn.

Hn. 3

Hn. 4

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

Vla.

Vc. Unis. Div.

D.B.

13

Ob. 1 *mp*

Ob. 2

B. Cl. 1 *mp*

B. Cl. 2

Bsn.

Hn. 1 *mf*

Hn. 3

Hn. 4

Perc. 2 Glockenspiel *mf*

Tenor
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

Vla.

Vc. *mp*

D.B. *mp*

19

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

mf
p
p
mp
mp
mf
mf
p
p
p
p
p
p
mp
mp
p
p
p

lif - ted up, That I might be lif - ted up, u - pon the cross.

Detailed description: This is a page of a musical score for the hymn 'This Is My Gospel'. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Bass Clarinet, Bassoon, Horns 3 and 4, Percussion 2, Tenor, Violin I and II, Viola, Violoncello, and Double Bass. The music is in the key of D major and 4/4 time. The vocal line is in the soprano range. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The lyrics are: 'lif - ted up, That I might be lif - ted up, u - pon the cross.' The page number 19 is in the top left corner, and the page number 72 is in the top right corner.

25

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2 *mf*

Bs. Cl. 1 *mf*

Bs. 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 *mf*
E - ven so should men be lif - ted up. Lif - ted up by the Fa - ther to be judged of their works.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

31

Fl. 1 *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mf*

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

Top Line - Solo

p

37

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2 *mp*

Bs. Cl. 1 *p*

Bs. Cl. 2 *p*

B. Cl. *mf*

Bsn. *mf*

Hn. 3

Hn. 4

Tenor

Vln. I *mf*

Vln. II *mf*

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

49

The score is arranged in systems. The top system includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2), Trombones (Tbn. 1, Tbn. 2), Tuba, and Timpani (Timp.). The percussion section includes Percussion 3 (Perc. 3). The vocal section includes Tenor, Soprano Alto (SA), and Tenor Bass (TB). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The key signature has three sharps (F#, C#, G#), and the time signature is 4/4.

Vocal lyrics include:
 Tenor: un - to the end.
 SA: Now this is the com - mand - ment.
 TB: Re - pent, all ye ends of the earth.
 SA: Re - pent!

Violin II has a marking "1-2 Violins" above the staff. Viola has markings "Unis." and "Div." below the staff.

55

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
SA
TB
Vln. I
Vln. II
Vla.
Vc.
D.B.

Tam Tam

mp
mp
p
f
mp
mp
p
p
p
p

And come un - to me, in my name, That ye may be
And be bap - tized in my name, That ye may be

61

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. *mf*

Hp. *mf*

Tenor *mf* *f*

SA *mf*

TB *mf*

Vln. I *mp* *mf* Div.

Vln. II *mp* *mf* Div.

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

sanc - ti - fied by the re - cep - tion of the Ho - ly Ghost, And be - come like a lit - tle child, that ye may stand spot - less be -

sanc - ti - fied by the re - cep - tion of the Ho - ly Ghost, And be - come like a lit - tle child, that ye may stand spot - less be -

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*

Tuba *ff*

Timp. *ff* *mf*

Perc. 1

Perc. 2 *ff* Tubular Bells

Perc. 3

Hp. *ff*

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

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

TB *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

73

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

Bsn. *p* *mp*

Hn. 1

Hn. 3

Hn. 4

Hp.

Tenor *mf* *mp*
There - fore, what man - ner of men ought ye to be? Ver - i - ly, I say

SA *mp*

TB *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

D.B. *p* *mp*

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*

Perc. 2 *Glockenspiel* *p*

Hp. *mf* *f*

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

SA *oo*

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 ♩ = 80

Flute 1

Flute 2

Oboe 1 *mp*

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon

Horn in F 1 *mf*

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Nephite Woman 2 **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...

Nephite Woman 3

Soprano 1

Soprano 2

Alto 1

Alto 2

Violin I *p* *mp* *mf* *Div.*

Violin II *p* *mp* *mf* *Unis.*

Viola *p* *mp* *mf* *Div.*

Cello *p* *mp* *mf* *Div.*

Double Bass *p* *mp* *mf*

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*

Vc. *Unis. sub. p*

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 *Nephite Woman 2*

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

21

This musical score page, numbered 21, is for the section '8. And the Multitude Bear Record'. It features a full orchestral and vocal arrangement. The instruments listed on the left include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bass Clarinet, Bassoon, Horns 1 through 4, Trumpets 1 and 2, Tuba, Harp, and a Narrator (NW 2). The vocalists are Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The score includes dynamic markings such as *mp*, *mf*, and *p*. The vocal parts contain lyrics in English, including 'hoped that the pains in their bod-ies and their souls would be healed, and he healed them, and he healed them, and he healed them ev' - ry one. And the mul - ti - tude in gra - ti - tude fell down, ...'. The instrumental parts feature complex rhythmic patterns and melodic lines, with some instruments like the flutes and oboes playing rapid sixteenth-note passages. The bass line is provided by the tuba and double bass (D.B.).

32

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

Fl. 2

Ob. 1 *f* *mp*

Ob. 2 *f*

Bs. Cl. 1 *f*

Bs. Cl. 2

B. Cl.

Bsn.

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Hp. *mf*

NW 2

S1 *mf* *mp* *f* *mp*

S2 *mf* *mp* *f* *mp*

A1 *mf* *mp* *f* *mp*

A2 *mf* *mp* *f* *mp*

Vln. I *mf* *mp* *f* *mp*

Vln. II *mf* *mp* *f* *mp*

Vla. *mf* *mp*

Vc. *mf* *p*

D.B. *mf* *p*

fell down!

And he healed me! *mp* And the mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry

And he healed me! *mp* And the mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry

healed me! *mp* And the mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry

mf And the mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry

Div. Unis. Div. Unis. Div. Unis.

42

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Hp. *p*

NW 2

NW 3

S1
child for him - self.

S2
child for him - self.

A1
child for him - self.

A2
child for him - self.

Vln. I *f* Div.

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

And he asked and he asked that they bring their chil-dren forth, and they came, ti-ny hands, trust-ting eyes, shi-ning fa-ces, ea-ger smiles to the

54

Fl. 1 *p*

Fl. 2 *p*

Perc. 2

Hp. *p* *mf*

NW 2 *p* And when he had said these words, he

NW 3 Lord, And when he had said these words, he

S1 *mp* And he blessed them, And he blessed them ev - 'ry one, And he said to them, Be - hold, my joy is full.

S2 *mp* And he blessed them, And he blessed them ev - 'ry one, And he said to them, Be - hold, my joy is full.

A1 *mp* And he blessed them, And he blessed them ev - 'ry one, And he said to them, Be - hold, my joy is full.

A2 *mp* And he blessed them, And he blessed them ev - 'ry one, And he said to them, Be - hold, my joy is full.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

66

Adagio

Tempo 1 ♩ = 80

This musical score is for the eighth movement, 'And the Multitude Bear Record'. It is marked 'Adagio' with a tempo of 80 beats per minute. The score is arranged for a large orchestra and includes vocal soloists and a choir.

Instrumentation: Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (B. Cl. 1, B. Cl. 2, B. Cl.), Bassoon (Bsn.), Horns (Hn. 1-4), Trumpets (Tbn. 1, Tbn. 2), Tuba, Percussion (Perc. 1, Perc. 2), Harp (Hp.), Woodwinds (NW 2, NW 3), Saxophones (S1, S2), Alto Saxophones (A1, A2), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key Features:

- Woodwinds:** Bassoons and Clarinets play a prominent triplet melody starting in measure 5, moving from *p* to *mf*.
- Percussion:** Percussion 1 features a Glockenspiel part starting in measure 5.
- Vocalists:** Two vocal soloists (NW 2 and NW 3) and a choir (S1, S2, A1, A2) enter in measure 5. The lyrics are: "wept. And he said un - to them, Be - hold your lit - tle ones. And they saw the hea - vens".
- String Section:** Violins I and II play a sustained accompaniment, starting with *pp* and moving to *mf*. The Viola and Cello/Double Bass parts also feature a steady accompaniment.
- Dynamic Markings:** The score uses a range of dynamics from *pp* (pianissimo) to *mf* (mezzo-forte).
- Performance Instructions:** Specific markings include "Con sord." (with mutes) and "Senza sord." (without mutes) for the strings.

74

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Perc. 1

Hp. *f*

NW 2 *f*
op - ened, And they saw an - gels de - scen - ding out of hea - ven, And they were cir - cled a - bout with fire.

NW 3 *f*
op - ened, And they saw an - gels out of hea - ven And they were cir - cled a - bout with fire.

S1 *f* Ah Ah Ah *mp* Glor - i - a, in ex - cel - sis De - o,

S2 *f* Ah Ah Ah *mp* Glor - i - a, in ex - cel - sis De - o,

A1 *f* Ah Ah Ah *mp* Glor - i - a, in ex - cel - sis De - o,

A2 *f* Ah Ah Ah *mp* Glor - i - a, in ex - cel - sis De - o,

Vln. I *f*

Vln. II *f*
Div.

Vla. *f*

Vc. *f*

D.B. *f*

8. And the Multitude Bear Record

79

Fl. 1 *mf* *ff* *sub. p*

Fl. 2 *mf* *ff* *sub. p*

Ob. 1 *mp* *mf* *ff* *sub. p*

Ob. 2 *mp* *mf* *ff* *sub. p*

B. Cl. 1 *mp* *mf* *ff* *sub. p*

B. Cl. 2 *mp* *mf* *ff* *sub. p*

B. Cl. *mp* *mf* *ff* *sub. p*

Bsn. *mp* *mf* *ff* *sub. p*

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

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

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

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

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

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

Tuba *mf* *f* *mf*

Timp.

Perc. 1 Cymbal Roll

Perc. 2 *f* Bass Drum

Perc. 3

Hp. *mp* *mf* *f*

NW 2

NW 3

S1 *f* *And the*
Glor - i - a, in ex - cel - sis De - o, Glor - i - a, in ex - cel - sis De - o, *f* Glor - i - a

S2 *f* *And the*
Ex - cel - sis, Glor - i - a in ex - cel - sis De - o, *f* Glor - i - a

A1 *f* *And the*
In ex - cel - sis De - o, in ex - cel - sis De - o in ex - cel - sis De - o, *f* Glor - i - a

A2 *f* *And the*
Glor - i, Glor - i - a, Glor - i, Glor - i - a, Glor - i - a, in ex - cel - sis De - o, *f* Glor - i - a

Vln. I *mp* *mf* *ff* *sub. p*
Div. Unis. Div. Unis. Div. Unis. Div. Unis. Div. Unis. *sub. p*

Vln. II *mp* *mf* *ff* *sub. p*
Div. Unis. Div. Unis. Div. Unis. Div. Unis. Div. Unis. *sub. p*

Vla. *mp* *mf* *ff* *sub. p*
Unis. Div. *sub. p*

Vc. *mp* *mf* *ff* *sub. p*
Unis. Div. *sub. p*

D.B. *mp* *mf* *ff* *sub. p*

86

The score is for a full orchestra and vocal soloists. It begins with a dynamic of *f* and includes various markings such as *mp*, *mf*, *rit*, and *a tempo*. The woodwinds and strings play active parts, while the brass section provides a steady accompaniment. The vocal soloists (NW 2, NW 3, S1, S2, A1, A2) enter with lyrics: "mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry child for him-self." The score concludes with a *f* dynamic.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

Bs. Cl. 1 *f* *mp* *mf* *f*

Bs. Cl. 2 *f* *mp* *mf* *f*

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

Bsn. *f* *mp* *mf* *f*

Hn. 1 *f* *f* *f*

Hn. 2 *f* *f* *f*

Hn. 3 *f* *f* *f*

Hn. 4 *f* *f* *f*

Tbn. 1 *f* *f* *f*

Tbn. 2 *f* *f* *f*

Tuba *f* *f* *f*

Timp. *f* *f*

Perc. 1

Perc. 3

Hp.

NW 2 *f* He healed me,

NW 3 He blessed me,

S1 mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry child for him-self.

S2 mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry child for him-self.

A1 mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry child for him-self.

A2 mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry child for him-self.

Vln. I *f* Div. *mp* Unis. *f* Div. *f* Unis.

Vln. II *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

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

96

This page contains a musical score for a symphony orchestra and vocal soloists. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments listed on the left include Flutes 1 and 2, Oboes 1 and 2, Bass Clarinets 1 and 2, Bass Clarinet, Bassoon, Horns 1-4, Trombones 1 and 2, Tuba, Timpani, Percussion 1, Harp, and a vocal ensemble consisting of two women's voices (NW 2 and NW 3), four soloists (S1, S2, A1, A2), Violins I and II, Viola, Cello, and Double Bass. The vocal parts have lyrics: "For all of them did see and hear, ev-'ry wo-man, ev-'ry child for ___ him - self." The score includes various dynamic markings such as *mp*, *p*, and *pp*, and performance instructions like "Div." (divisi) and "Unis." (unison). A "Mark Tree" annotation is present in the Percussion 1 part.

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 key signature is one sharp (F#) and the time signature is 3/4. 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 part (Fl.) begins with a *mp* dynamic. The Piano part (Pno.) continues with a *mp* dynamic.

Musical score for the third system, measures 11-14. The Flute part (Fl.) begins with a *mp* dynamic. The Piano part (Pno.) continues with a *mp* dynamic.

Musical score for the fourth system, measures 15-18. The Flute part (Fl.) begins with a *p* dynamic. The Piano part (Pno.) continues with a *p* dynamic.

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. *rit.* *mp*

SA *mf* *mp*

TB

Pno. *mf* *mp*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

31 *mf* *mp*

Fl. *a tempo* *mf*

SA *mf*

TB

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

35

Fl.

SA

TB

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

subito p

subito p

subito p

subito p

subito p

39

Fl.

SA

TB

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

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, yea, 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.

The score is written for a large ensemble. It begins with a tempo marking of *Steady and Sure* at a quarter note equal to approximately 66 beats per minute. A section starting at measure 11 is marked *Poco Presto* at a quarter note equal to approximately 96 beats per minute. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon, Horn in F 1, 2, 3, and 4, Trumpet in Bb 1 and 2, Trombone 1 and 2, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Nephite Woman 1, 2, and 3, Tenor Soloist, Baritone Soloist, Mormon, Lachoneus, Women, Men, Violin I and II, Viola, Cello, and Double Bass. The music features various dynamics such as *mf* (mezzo-forte) and *p* (piano), and includes performance instructions like *Div.* (divisi) for the strings. The score is in 4/4 time and features a key signature of one sharp (F#).

39

Ob. 1 *mp*

B♭ Cl. 1 *mp* *subito p*

B♭ Cl. 2 *subito p*

B. Cl. *subito p*

Bsn. *mp* *subito p*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

Timp.

Perc. 1 *Mark Tree* *Snare Drum* *p*

Perc. 2 *Glockenspiel* *mf*

Perc. 3

Hp. *mp*

NW 1 *One peo-ple, One Je - sus Christ.*

NW 2 *is - ra - el, One peo-ple, One Je - sus Christ.*

NW 3 *One peo-ple, One Je - sus Christ.*

Mor. *One God, One Je - sus Christ.*

Lach. *One God, One Je - sus Christ.*

SA *mp* *wick - ed ways, your wick-ed*

TB *mp* *Turn from all your*

Vln. I *mf* *subito p*

Vln. II *mp* *subito p*

Vla. *mp* *subito p*

Vc. *Div. Unis. Div. Top - Solo Cello* *mf* *subito p*

D.B. *mf* *subito p*

51

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *mf* *p*

Ob. 2 *mf* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Perc. 1 *Finger Cymbals*

Hp. *mf*

Tenor Soloist *mf*
O - ther sheep 1

SA
Trust in God, and sing his praise! and sing his Be bap - tized, and you'll see you're free, then pre - pare, pre - pare, for he will come a - gain.

TB

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

59

The musical score is arranged for a full orchestra and vocal soloists. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Clarinet in B-flat, Bassoon, Horns 3 & 4, Trombones 1 & 2, Tuba, Percussion 2, Harp, Tenor, Soprano Alto (SA), Tenor Bass (TB), Violin I & II, Viola, Violoncello (Vc), and Double Bass (D.B.).

The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also features articulation like accents and slurs, and performance instructions like "Top - Solo Cello" and "C Major scale with raised fourth (F-Sharp)".

The vocal parts (Tenor, SA, TB) have lyrics in English: "have which are not of this fold. Them al - so I must bring, them al - so I must bring, and they shall hear my voice, and there will". The SA part also includes "Oo (oo) (oo) Them al - so I must bring, them al - so I must bring, and they shall hear my voice and".

66

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tuba *mf* *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* Tubular Bells

Perc. 3 *f*

Hp. *f*

Tenor

SA *mf* be. there will be One fold, One shep-herd, One king of Is - ra - el, One God, One peo - ple,

TB *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

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

Fl. 1 *mp*

Ob. 1 *mp*

B. Cl. *p*

Bsn. *p*

Perc. 1 *Finger Cymbals*

Perc. 2 *p*

SA *subito p* One Je - sus Christ. *p* Ga - ther to the Sav - ior's feast, Bond and free, Male and fe - male to the tree! *mf* Love your God with all your heart.

TB *p* Ga - ther from the west and east, Black and white, 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 *tr*

Fl. 1 *p* *tr* *f*

Fl. 2 *p* *tr* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

B♭ Cl. 1 *p* *f*

B♭ Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

Tbn. 1 *p* *f* *mf*

Tbn. 2 *p* *f* *mf*

Tuba *p* *f* *mf*

Timp. *p* *f*

Perc. 1

Perc. 2

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

TB *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *mf*

Joyous ♩ = c. 126

88

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

- Fl. 1 & 2: Flutes, starting with a *mf* dynamic and moving to *f* and *ff*.
- Ob. 1 & 2: Oboes, starting with a *mf* dynamic and moving to *f* and *ff*.
- B. Cl. 1 & 2: Bass Clarinets, starting with a *mf* dynamic and moving to *f* and *ff*.
- B. Cl.: Bass Clarinet, starting with a *mf* dynamic and moving to *f* and *ff*.
- Bsn.: Bassoon, starting with a *mf* dynamic and moving to *f* and *ff*.
- Hn. 1, 2, 3, 4: Horns, starting with a *mf* dynamic and moving to *f* and *ff*.
- B. Tpt. 1 & 2: Baritone Trumpets, starting with a *mf* dynamic and moving to *f* and *ff*.
- Tbn. 1 & 2: Tenor Trombones, starting with a *mf* dynamic and moving to *f* and *ff*.
- Tuba: Starting with a *mf* dynamic and moving to *f* and *ff*.
- Timp.: Timpani, starting with a *mf* dynamic and moving to *f* and *ff*.
- Perc. 1, 2, 3: Percussion, including a Snare Drum.
- Hp.: Harp, starting with a *mf* dynamic and moving to *f* and *ff*.
- SA: Soprano, starting with a *f* dynamic and moving to *ff*.
- TB: Tenor, starting with a *f* dynamic and moving to *ff*.
- Vln. I & II: Violins, starting with a *mf* dynamic and moving to *f* and *ff*.
- Vla.: Viola, starting with a *mf* dynamic and moving to *f* and *ff*.
- Vc.: Violoncello, starting with a *mf* dynamic and moving to *f* and *ff*.
- D.B.: Double Bass, starting with a *mf* dynamic and moving to *f* and *ff*.

The score includes various musical notations such as dynamics (*mf*, *f*, *ff*), articulation marks (accents, slurs), and performance instructions like *Div.* (divisi) for the strings. The vocal parts (SA and TB) include the lyrics: "Sound the trum-pet and the horn! Come to Christ and be re born! Let the Spir-it end all strife and fill your life with".

99

This musical score is for the piece "One Fold, One Shepherd" and is page 107 of a larger work. It features a full orchestral arrangement with vocal soloists. The instruments listed on the left include Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bass Clarinet, Bassoon, Horns 1 through 4, Trumpets 1 and 2, Trombones 1 and 2, Tuba, Tam-tam, Percussion 1, 2, and 3, Harp, Tenor, Soprano (SA), and Tenor Bass (TB). The vocal parts have lyrics in English. The score includes dynamic markings such as *f*, *mf*, *mp*, and *p*. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a Tam-tam sound effect.

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

Fl. 2 *f* *mf* *f*

Ob. 1 *f* *mf* *f*

Ob. 2 *f* *mf* *f*

B♭ Cl. 1 *f* *mp* *mf* *f*

B♭ Cl. 2 *f* *mp* *mf* *f*

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

Bsn. *f* *p* *mp* *mf* *f*

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

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

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

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

B♭ Tpt. 1 *f* *mf* *f*

B♭ Tpt. 2 *f* *mf* *f*

Tbn. 1 *f* *p* *f*

Tbn. 2 *f* *p* *f*

Tuba *f* *p* *f*

Timp. *f* *p* *f*

Perc. 1 *f* *p* *f*

Perc. 2 *f* *p* *f*

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

Hp. *f* *p* *f*

Tenor *f* *p* *f*

SA *f* *mp* *mf* *ff*

TB *f* *p* *f*

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

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

Tam Tam

joy and faith and peace and love! *p* When the world is cleansed of sin, *mf* When the King of Kings re - turns, There will
and truth and hope and light and love! And when his sheep are gath - ered in,

121

The score includes parts for:

- Fl. 1 & 2
- Ob. 1 & 2
- B♭ Cl. 1 & 2
- B. Cl.
- Bsn.
- Hn. 1, 2, 3, 4
- B♭ Tpt. 1 & 2
- Tbn. 1 & 2
- Tuba
- Timp.
- Perc. 1 (Tam Tam)
- Perc. 2 (Snare Drum)
- Perc. 3 (Mark Tree)
- Hp.
- Tenor
- B.
- SA
- TB
- Vln. I & II
- Vla.
- Vc.
- D.B.

Vocal lyrics include: A - men, A - men, A - men! and Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! A - men, A - men, and A - men!

S. D. G.
3 Nephi 30