

# 4. There Arose a Great Storm

Mormon, Nephite Woman 1, SATB Choir; Violin, Cello, and Piano

3 NEPHI 6:4-5, 10, 15, 17; 8:5-11,  
16, 19, 21, 23

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Moderato (♩ = c. 88)

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

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, followed by a half note. The left hand starts with a bass clef and a 2/4 time signature, playing a steady accompaniment of eighth notes. The dynamic is marked *mf*. The piece concludes with a *con. Ped.* instruction and a double bar line.

7 (MOR.): But it came to pass that there were some disputings among the people; and some were lifted up unto pride. 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, riches,

VIOLIN

PIANO *p*

This section contains two staves. The top staff is for the Violin, starting with a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is marked *p* and features a series of slurs. The bottom staff is for the Piano, starting with a bass clef and a 2/4 time signature. The accompaniment is marked *secco* and consists of chords and eighth notes. The piece ends with a double bar line.

(MOR.): —and the vain things of the world. And it came to pass that they did form a secret combination, and the chief judge was murdered, and the people were divided into tribes, and the government was destroyed because of the secret combination.

11

This section contains two staves. The top staff is for the Piano, starting with a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is marked *p* and features a series of slurs. The bottom staff is for the Piano, starting with a bass clef and a 2/4 time signature. The accompaniment is marked *con. Ped.* and consists of chords and eighth notes. The piece ends with a double bar line.

(MOR.): And thus, in the commencement of the thirty and fourth year from the birth of Christ, they were in a state of awful wickedness.

15

This section contains two staves. The top staff is for the Piano, starting with a treble clef, a key signature of two flats (Bb and Eb), and a 2/4 time signature. The melody is marked *f* and features a series of slurs. The bottom staff is for the Piano, starting with a bass clef and a 2/4 time signature. The accompaniment is marked *f* and consists of chords and eighth notes. The piece ends with a double bar line.

19

S.A. Adagio (♩ = 60)

rit.

And it came to pass in the thir-ty fourth year in the first month on the fourth day of the month,

Two vocal staves, Soprano (S.A.) and Alto (T.B.), in G major with a key signature of one flat. The tempo is Adagio (♩ = 60). The music features a melodic line with a fermata at the end of the phrase. The Alto part has a fermata on the final note.

VIOLIN

Violin staff with a glissando (gliss.) marking. The staff shows a series of notes with a line connecting them, indicating a slide between notes.

PIANO Adagio (♩ = 60)

rit.

Piano accompaniment in G major with a key signature of one flat. The tempo is Adagio (♩ = 60). The music features a series of chords in the right hand and a bass line in the left hand. The dynamic is *pp*. The bass line includes an *8vb* marking. The piece concludes with a fermata and a ritardando (rit.) marking.

24

Tempestuous (♩ = 80)

there a-rose a great storm!

Two vocal staves, Soprano and Alto, in G major with a key signature of one flat. The tempo is Tempestuous (♩ = 80). The music features a rhythmic pattern with a fermata at the end of the phrase.

Tempestuous (♩ = 80)

Piano accompaniment in G major with a key signature of one flat. The tempo is Tempestuous (♩ = 80). The music features a series of chords in the right hand and a bass line in the left hand. The dynamic is *ff*. The bass line includes an *8vb* marking. The piece concludes with a fermata and a ritardando (rit.) marking.

26

There a - rose a great storm Such as

The musical score for measures 26-27 consists of three systems. The first system includes a vocal line with lyrics "There a - rose a great storm" and "Such as", a piano accompaniment with chords and arpeggiated figures, and an empty alto staff. The piano part has markings for  $8vb$  in the bass clef. The second system continues the piano accompaniment with similar arpeggiated patterns.

28

ne - ver had been known in all the land. \_\_\_\_\_

The musical score for measures 28-30 consists of three systems. The first system includes a vocal line with lyrics "ne - ver had been known in all the land. \_\_\_\_\_", a piano accompaniment with triplets and sixteenth-note runs, and an empty alto staff. The piano part features triplets and sixteenth-note runs in both hands. The second system continues the piano accompaniment with similar rhythmic patterns. The third system concludes the piano part with a final chord and a whole note bass line.

30 *(Day of wrath)*  
*f*

Di - es i - ræ,

*f*

8vb

*(That day)*

*(Will dissolve the world in ashes)*

31

di - es il - la Sol - vet sæc - lum in fa -

33

vil - la Di - es i - ræ,

35

di - es il - la Sol - vet sæc - lum in fa -

37 38

*p*

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

39

*sfz*

And al - so a ter - ri - ble thun - der —

*sfz*

*sfz*

8<sup>vb</sup>

41

*p*

that caused the earth to

*p*

*fp*

8vb-  
Led.

43

*cresc. poco a poco*

trem - ble and buck - le and shake, as if it would di -

*cresc. poco a poco*

*cresc. poco a poco*

8vb-

45

vide a - sun - der.

6 6

6 6

6 6

6 6

(8<sup>va</sup>)

\*

47

*f*

Di - es i - ræ, di - es il - la

*f*

*f*

*f*

6 6 6 6 6 6 6 6



49

Sol - vet sæc - lum in fa - vil - la

51

**NEPHITE WOMAN 1** (*I meekly and humbly pray*)

*p*  
Or - o sup - plex et ac - li - nis

S.A.

T.B.

VIOLIN  
*p*

PIANO  
*p sub.*

53 *(My heart is as crushed as the ashes)*

Cor con - tri - tum qua - si ci - nis

55 *(Perform the healing of mine end)*

Ge - re cu - ram me - i fi - - -

57 Poco più presto (♩ = 100)

NEPHITE WOMAN 1

nis.

SOPRANO

*p cresc.*  
Weep, for the dev-il doth re-joyce, for the dev-il doth re - joyce, for the dev-il doth re-joyce, for the dev-il doth re-

ALTO

*p cresc.*  
And the thun-d'rings, and the light - nings, and the tem - pest, and the

TENOR

*p cresc.*  
Thun - drous thun - d'rings, flash - ing light - ning swirl - ing tem - pest, trem - bling moun - tains,

BASS

*p cresc.*  
Thun - d'rings, light - nings,

VIOLIN

*(p) cresc.*  
gliss.

Poco più presto (♩ = 100)

PIANO

*p cresc.*

**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.

59

joyce, un - til the storm doth cease!

quak - ings of the earth now cease!

quak - ings of the earth did cease!

quak - ings of the earth did cease!

cluster  
8vb

61 Adagio

CELLO

CELLO staff for measures 61-63. The staff is in bass clef with a key signature of one flat. Measure 61 starts with a whole rest. Measure 62 begins with a *mp* dynamic marking and contains a melodic line with a slur and a fermata over the final note. Measure 63 continues the melodic line with a slur and a fermata over the final note. A double bar line is placed between measures 62 and 63.

PIANO

PIANO staff for measures 61-63. The staff is in grand staff (treble and bass clefs) with a key signature of one flat. Measures 61, 62, and 63 contain whole rests in both the treble and bass staves.

64

*attacca*

CELLO staff for measures 64-66. The staff is in bass clef with a key signature of one flat. Measure 64 begins with a melodic line starting on a sharp (F#) and includes a triplet of eighth notes. Measure 65 continues the melodic line with a slur and a fermata over the final note. Measure 66 continues the melodic line with a slur and a fermata over the final note. A double bar line is placed at the end of measure 66. A *attacca* marking is at the end of the staff.

*attacca*

PIANO staff for measures 64-66. The staff is in grand staff (treble and bass clefs) with a key signature of one flat. Measures 64, 65, and 66 contain whole rests in both the treble and bass staves.