

6. Behold, I Am Jesus Christ

Mormon, Tenor Soloist, Baritone Soloist, SATB Choir, Flute, Horn, Cello, and Piano

3 NEPHI 11:1-17

CJ MADSEN

Pondering (♩ = 80)

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 of Bountiful,—

BARITONE SOLOIST

FLUTE

HORN (F)
mp

CELLO
mp

PIANO

Pondering (♩ = 80)

(MOR.): —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.

(MOR.): And while they were thus conversing one with another, they heard a voice...

4

(MOR.): —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.

(MOR.): And while they were thus conversing one with another, they heard a voice...

Brightly (♩ = 80)

9

MORMON: 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.

Musical score for the first system, measures 9-12. The score includes a bass line, a vocal line, and a piano accompaniment. The vocal line features piano (*p*) dynamics and trills. The piano accompaniment includes mezzo-piano (*mp*) dynamics.

Brightly (♩ = 80)

Musical score for the piano accompaniment, measures 9-12. The score is written for a grand staff and includes piano (*p*) dynamics.

(MOR.): 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.

13

Musical score for the second system, measures 13-16. The score includes a bass line, a vocal line, and a piano accompaniment. The bass line features a birdcall-like motif marked with piano (*p*) dynamics and a trill. The piano accompaniment includes piano (*p*) dynamics.

17 (MOR.): And they heard the voice again, and they understood it not.

Musical score for measures 17-20. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line features two trills marked with a 'tr' symbol and a fermata. The piano accompaniment includes chords and a melodic line with a trill, marked with a 'tr' symbol and an '8va' (octave) marking. The bass line has a melodic line with a trill. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

21 (MOR.): 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.

Musical score for measures 21-24. The score is in a key with three sharps (F#, C#, G#) and a common time signature. It consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line features four trills marked with a 'tr' symbol. The piano accompaniment includes chords and a melodic line with a trill, marked with a 'tr' symbol. The bass line has a melodic line with trills marked with a 'tr' symbol. Dynamics include *mf* (mezzo-forte).

25

BARITONE

mf

Be - hold, my be - lov - ed Son, In — whom I am well pleased, in

29

whom I have glor - i - fied my name - Hear ye him.

33

molto cresc. e accel.

rit.

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

molto cresc. e accel.

rit.

p *mp* *mf* *f*

p *mp* *mf* *f*

37

A tempo (♩ = 80)

(MOR.): —descending out of heaven—

(MOR.): —and he came down and stood in the midst of them;

A tempo (♩ = 80)

ff

ff

ff

A tempo (♩ = 80)

ff

39 (MOR.): And he stretched forth his hand and spake.

Musical score for measures 39-40. The vocal line consists of a single long note. The piano accompaniment features a rhythmic pattern of sixteenth notes. The grand staff includes chords and a sixteenth-note accompaniment.

41

TENOR SOLOIST rit.

mf a tempo

Musical score for measure 41, Tenor Soloist part. The lyrics are "Be - hold, I am Je - sus Christ, whom the pro - phets test - ti - fied shall". The music is marked *mf* and *a tempo*.

PIANO rit.

a tempo

Musical score for measure 41, Piano accompaniment. The music is marked *rit.* and *a tempo*. It features chords and a sixteenth-note accompaniment.

45

come in - to the world.

Musical score for measure 45. The vocal line consists of a single long note. The piano accompaniment features a rhythmic pattern of sixteenth notes. The grand staff includes chords and a sixteenth-note accompaniment.

50

54

mp

I am the Light and the Life of the world, and

CELLO

mp

8va

58

I have drunk out of the bit - ter cup which the Fa - ther hath gi - ven me.

p

64

62
8

and have glor-i-fied the Fa - ther

66
8

in__ tak - ing u - pon me the sins of the world.__

70

mp A - rise, and come forth un - to me. *p*

74

Reverently (♩ = 69)

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;

(MOR.): And this they did do, going forth one by
one until they had all gone forth,

FLUTE

HORN

CELLO

PIANO

Reverently (♩ = 69)

(MOR.): —and did see with their eyes and did feel with their
hands, And did know of a surety that it was he.

84

81

89

Moving forward (♩ = c. 108)

S.A. *mf* (Sop. only)

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

T.B. (Bass only) *mf*

Ho -

FLUTE

HORN

PIANO Moving forward (♩ = c. 108)

93

mf

Ho -

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

mf


97

SOPRANO

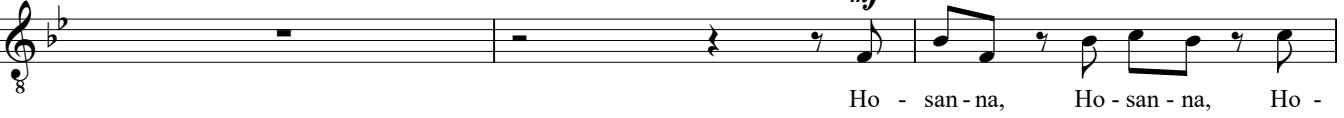


san - na, Ho - san - na, Ho - san - na to God and the Lamb!

ALTO

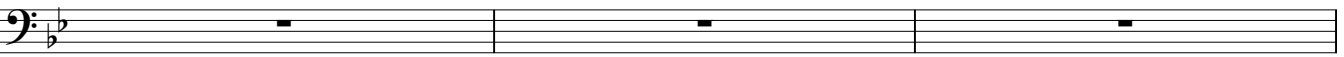


TENOR



mf
Ho - san - na, Ho - san - na, Ho -

BASS



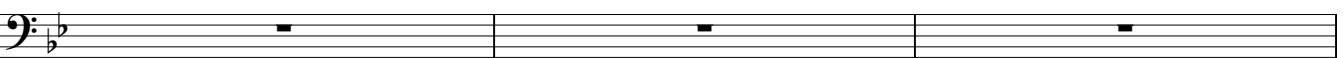
FLUTE



HORN



CELLO



PIANO



mp
8^{vb}

100

Bless-ed be the name _____

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

san-na to God and the Lamb! Bless-ed be the

Ho -

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a whole note G4, followed by a half note G4, and then a quarter note G4. The lyrics "Bless-ed be the name" are written below. The second staff is another vocal line, also in treble clef, with lyrics "Ho - san-na, Ho-san-na, Ho - san-na to God and the". The third staff is a vocal line in treble clef with lyrics "san-na to God and the Lamb! Bless-ed be the". The fourth staff is a piano accompaniment line in bass clef, with lyrics "Ho -".

Detailed description: This system contains the next four staves of the musical score. The top three staves are vocal lines, all in treble clef, and are mostly empty with some rests. The fourth staff is a piano accompaniment line in bass clef, with a dynamic marking of *p* (piano) and some notes.

(8^{vb})

Detailed description: This system contains the final four staves of the musical score. The top two staves are piano accompaniment lines in bass clef, featuring a rhythmic pattern of eighth notes. The bottom two staves are also piano accompaniment lines in bass clef, with a similar rhythmic pattern. A dashed line with the marking "(8^{vb})" is at the bottom of the page.

105

103

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

mp 6
mp
mp

mp

(8^{vb})

106 *mf*

san-na to God and the Lamb! Ho -

mf

Ho - san - na, Ho - san - na, Ho - san - na! Ho -

mf

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

mf

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

3

3

109

f
 san - na! _____ Ho - san - na, Ho - san - na, Ho -
 san - na, Ho - san - na, Ho - san - na to God and the Lamb! _____
 san - na, Ho - san - na, Ho - san - na! Ho - san - na, Ho - san - na
 Lamb! Ho - san - na, Ho - san - na, Ho - san - na God and the Lamb! Bless - ed be the

mf
 _____ 3 3 3 3

mf

mf
 _____ 3

mf

112

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

mf

mf

114

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

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

ff
 Ho - san - na to God and the Lamb! _____ Ho - san - na! Ho - san - na!

ff
 san - na to God and the Lamb! _____ Ho - san - na! Ho - san - na!

f

f

f

f

117

Bless-ed be the name of the Most High God!

Bless-ed be the name of the Most High God!

Bless-ed be the name of the Most High God!

Bless-ed be the name of the Most High God!

3 3

3 3 3 3 3 3

v v v v v v

120 *ff*

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

ff

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

ff

Ho - san - na, Ho - san - na, Ho - san - na to God, Ho -

ff

Ho - san - na, Ho - san - na, Ho - san - na to God, Ho -

ff

ff

ff

ff

ff

123

rit. *p* *attacca*
 Lamb! To God and the

p *attacca*
 Lamb! To God and the

p *attacca*
 san-na, Ho-san-na, Ho-san-na to God and the Lamb, and the

p *attacca*
 san-na, Ho-san-na, Ho-san-na to God and the Lamb, and the

p *attacca*

p *attacca*

rit. *p* *attacca*