

7. This Is My Gospel

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

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

CJ MADSEN

Poco allegro (♩ = c. 88)

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

- TENOR SOLOIST:** Treble clef, 4/4 time. The first two measures contain rests. The third measure contains a quarter note G4, followed by a dash indicating a long note.
- SOPRANO:** Treble clef, 4/4 time. The first measure contains a whole note G4, followed by a dash. The second and third measures contain rests.
- ALTO:** Treble clef, 4/4 time. The first measure contains a whole note G4, followed by a dash. The second and third measures contain rests.
- TENOR:** Treble clef, 4/4 time. The first measure contains a whole note G4, followed by a dash. The second and third measures contain rests.
- BASS:** Bass clef, 4/4 time. The first measure contains a whole note G3, followed by a dash. The second and third measures contain rests.
- FLUTE:** Treble clef, 4/4 time. The first measure contains a whole note G4, followed by a dash. The second and third measures contain rests.
- HORN:** Treble clef, 4/4 time. The first measure contains a whole note G4, followed by a dash. The second and third measures contain rests.
- CELLO:** Bass clef, 4/4 time. The first measure contains a whole note G3, followed by a dash. The second and third measures contain rests.
- PIANO:** Grand staff (treble and bass clefs), 4/4 time. The first measure features a piano accompaniment with a bass line of eighth notes and a treble line of whole notes. The second and third measures feature a more complex piano accompaniment with sixteenth-note patterns in the bass line and a melodic line in the treble.

Dynamic markings (*p*) are present at the beginning of the vocal and instrumental parts. The tempo marking "Poco allegro (♩ = c. 88)" is repeated above the piano part.

4

TENOR SOLOIST

mp flowing, rich in conviction

hold, I have giv - en you my gos - pel, _____ And

FLUTE

PIANO

(p)

7

this is the gos - pel I have giv - en you, _____ That I

FLUTE

PIANO

10

came in - to the world to do the will, _____ To

FLUTE

PIANO

13

do the will of my Fa - ther. My Fa - ther

HORN

p

mp

16

sent me that I might be ___ lift - ed up, He sent me that I might be ___

19

lift - ed up, That I might be lift - ed up, u - pon the

TENOR SOLOIST

22

8

CROSS.

FLUTE

HORN

CELO

PIANO

25

8

mf 26

E - ven so should men be lift - ed up, _____

mf

mf

mf

mf

28

Lift-ed up by the Fa-ther to be judged of their works.

mf

mf

mf

31

And no un-clean thing can en-ter his king-dom,—

p

TENOR SOLOIST

34

there - fore noth - ing en - ter - eth in - to his rest

FLUTE *mp*

PIANO *mp*

38

39

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

FLUTE *p*

PIANO *p* *mp*

TENOR SOLOIST

41

those who have washed their gar - ments in my blood be - cause of their

FLUTE

HORN *mf* *f* *sfz*

CELLO *mf* *f* *sfz*

PIANO *mf* *f* *sfz*

8vb

44

faith And re-pent-ance of their sins.

mf

mf 3 3

44

This block contains the musical score for measures 44-46. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a whole note 'faith' followed by a half note rest, then a quarter note 'And', an eighth note 're-pent-', a quarter note 'ance', an eighth note 'of', a quarter note 'their', and a half note 'sins.' with a long horizontal line underneath. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. The bass line has triplets of eighth notes. Dynamics include *mf* and *mf* with triplet markings.

47

And their faith - ful - ness un - to the

p sub.

47

This block contains the musical score for measures 47-49. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a half note rest, then a quarter note 'And', an eighth note 'their', a quarter note 'faith -', an eighth note 'ful -', a quarter note 'ness', a half note rest, an eighth note 'un -', a quarter note 'to', a half note rest, and a quarter note 'the' with a long horizontal line underneath. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. The bass line has a triplet of eighth notes. Dynamics include *p sub.*

TENOR SOLOIST
50 *f*
8 end. Re -

SOPRANO *mp*
Now this is the com - mand - ment:

ALTO *mp*
Now this is the com - mand - ment:

TENOR *mp*
8 Now this is the com - mand - ment:

BASS *mp*
Now this is the com - mand - ment:

FLUTE *mp*

HORN *mp*

CELLO *mp*

PIANO *8va*

53

pent! _____

f
Re - pent, all ye ends of the earth. _____

f
Re - pent, all ye ends of the earth. _____

f
Re - pent, all ye ends of the earth. _____

f
Re - pent, all ye ends of the earth. _____

f

f

f

f

55

8 And come un - to me. in my name, _____

_____ And be bap - tized in my name, _____

_____ And be bap - tized in my name, _____

8 _____ And be bap - tized in my name, _____

_____ And be bap - tized in my name, _____

f

f

f

6

6

6

v

60

58

mp
That ye may be

mp
That ye may be

mp
That ye may be

mp
That ye may be

mp
That ye may be

mp

p

8vb-1

61

sanc - ti - fied by the re-cep-tion of the Ho - ly Ghost,

sanc - ti - fied by the re-cep-tion of the Ho - ly Ghost,

sanc - ti - fied by the re-cep-tion of the Ho - ly Ghost,

sanc - ti - fied by the re-cep-tion of the Ho - ly Ghost,

sanc - ti - fied by the re-cep-tion of the Ho - ly Ghost,

mp

64 *mf* *f*

And be - come like a lit - tle child, that ye may stand spot - less be -

mf *f*

And be - come like a lit - tle child, that ye may stand spot - less be -

mf *f*

And be - come like a lit - tle child, that ye may stand spot - less be -

mf *f*

And be - come like a lit - tle child, that ye may stand spot - less be -

mf *f*

And be - come like a lit - tle child, that ye may stand spot - less be -

mf *f*

mf *f*

mp

67 *poco rit.* 68 *a tempo* *ff*

fore me at the last day! Oh,
fore me at the last day Oh,
fore me at the last day Oh,
fore me at the last day Oh,
fore me at the last day Oh,

ff
ff
ff
ff
ff

poco rit. *a tempo* *ff*

a|| a||

70

ver - i - ly, this is my gos - pel.

ver - i - ly, this is my gos - pel.

ver - i - ly, this is my gos - pel.

ver - i - ly, this is my gos - pel.

ver - i - ly, this is my gos - pel.

dim. poco a poco

r.h.

r.h.

r.h.

r.h.

The score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'ver - i - ly, this is my gos - pel.' written below each staff. The piano accompaniment features a complex rhythmic pattern in the right hand, starting with a series of sixteenth-note chords, and a more melodic line in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like 'dim. poco a poco' and 'r.h.' (right hand).

74

mf
There-fore, what man-ner of men ought — ye to

mf
Oo

mf
Oo

mf
Oo

mf
Oo

mf

mf

77

be? Ver-i-ly, I say un - to you:

mp

p

mp

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 77. The vocal line starts with a half note 'be?' followed by a quarter rest, then eighth notes for 'Ver-i-ly, I say un - to you:'. The piano accompaniment features a melodic line with a long slur and a bass line with a similar slur. A grand piano section at the bottom consists of a right-hand part with a continuous eighth-note pattern and a left-hand part with a similar pattern. Dynamics are marked as *mp* (mezzo-piano) and *p* (piano).

81

poco rit.

a tempo

80 *p*
E-ven as I am.

p
Oo

p
Oo

p
Oo

p
Oo

p

p

poco rit.

a tempo

p

83

rit.

Five staves of music, all containing whole rests. The staves are arranged vertically, with the top staff being a treble clef and the bottom staff being a bass clef. The key signature is three sharps (F#, C#, G#).

Three staves of music. The top staff is a treble clef with a melodic line starting with a half note, followed by a quarter rest, and then a half note. The middle staff is a bass clef with a melodic line starting with a half note, followed by a quarter note, and then a half note. The bottom staff is a bass clef with a melodic line starting with a half note, followed by a quarter rest, and then a half note. The dynamics *p* and *rit.* are indicated.

Piano accompaniment for the final section. The top staff is a treble clef with a melodic line featuring eighth notes and sixteenth notes. The bottom staff is a bass clef with a melodic line featuring eighth notes and sixteenth notes. The dynamics *rit.* and *ff* are indicated.