



ONE FOLD

ONE SHEPHERD

by CJ MADSEN

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PREFACE

One Fold, One Shepherd is a sacred work for choir, soloists, and orchestra, composed and orchestrated by CJ Madsen with text taken from the Book of Mormon: Another Testament of Jesus Christ. Originally written in German and performed in Austria, it has now been translated into English, orchestrated, and is available as a professional recording featuring professional soloists, Utah Symphony players, and the A Voice for Good choir, for the very first time.

Similar in style to Rob Gardner’s *Lamb of God*, the text comes from 3 Nephi in the Book of Mormon and chronicles Mormon’s keeping of the Book of Mormon record, the birth of the Savior among the Nephites, their deliverance from the Gadianton robbers, and the Savior’s subsequent appearance and ministry among them. CJ’s beautiful music combines with the sacred words of the scriptures to bring to life a story of deliverance, faith, and the Gospel of Jesus Christ.

CJ Madsen is a graduate student at Brigham Young University, currently pursuing a master’s degree in choral conducting. An accomplished concert pianist, CJ and his wife, Samm, are the incredible parents of two adorable little girls and a baby boy.

To Hollis, Charlotte, and Jonathan. May you always bear record it is true.

INSTRUMENTATION

Nephite Woman 1 — Soprano
 Nephite Woman 2 — Soprano
 Nephite Woman 3 — Alto
 Mormon — Baritone / Narrator
 Lachoneus — Bass
 Tenor Soloist
 Baritone Soloist
 SATB Choir
 Flute
 Trumpet (Bb)
 Horn (F)
 Violin
 Cello
 Piano

Individual part sheets available for Flute, Trumpet, Horn, Violin, and Cello.

Use “Full Score — Chamber Version” for conductor, soloists, choir, and pianist.

Tranposing instruments in “Full Score — Chamber Version” are written at concert pitch.

1. I Am a Disciple of Jesus Christ

Mormon, SATB Choir, Horn, and Piano

LEVITICUS 26:12; JOHN 1:49; 1 NEPHI 13:41;
3 NEPHI 5:13-14, 18, 21, 24, 26; 15:21

CJ MADSEN

Tenderly, with charity (♩ = 88)

MORMON: I, Mormon, according to the will of God, that the prayers
of those who have gone hence should be fulfilled—

MORMON

HORN

PIANO

p

con Ped.

(MORMON): —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 true record.

5

f

cresc. poco a poco

10

mp

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

p

15

Christ, the Son of God, — Je - sus Christ, the Son of God — I have been

cresc.

19

called _____ to de - clare his word a - mong his peo - ple that they might

dim.

23

have e - ver - last - ing life.

p

27 accel.

cresc. poco a poco

f

31 **Poco allegro** (♩ = 96)

f

Sure - ly, sure - ly he hath blessed the house of

f

f

34

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

cresc.

mf

mp

dim.

38

ful, mer - ci - ful. And

p *molto cresc.*

42

sure - ly, sure - ly, as sure as he lives, the

f *ff*

v *gub* *gub*

46

Lord will gath - er in all of the ends of the earth.

gub *gub*

49

MORMON

Musical score for measures 49-52. The score includes parts for Soprano Alto (S.A.), Tenor Bass (T.B.), Horn, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The lyrics are: "One fold, one shep-herd, one king of Is - ra - el,". The piano part features a rhythmic accompaniment of eighth notes in the right hand and sustained bass notes in the left hand. A sub-octave line is indicated by a dashed line and the label "8vb".

53

Musical score for measures 53-56. The score includes parts for Soprano Alto (S.A.), Tenor Bass (T.B.), Horn, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with a forte (*f*) dynamic and includes a ritardando (*rit.*) marking. The lyrics are: "One God, one peo-ple, one Je - sus Christ." The piano part continues with the rhythmic accompaniment from the previous section. A sub-octave line is indicated by a dashed line and the label "(8vb)".

57 Slowly (♩ = 80)

rit.

mp

Tempo I (♩ = 88)

MORMON

Be - hold, I am a dis - ci - ple — of Je - sus

HORN

p

p

PIANO

mp

63

Christ, ————— Je - sus Christ, the Son of God, Je - sus Christ, the Son of

68

God. — I have been called ————— to de - clare his word ————— a - mong his

dim.

cresc.

72 *f*

peo - ple that they might have e - ver - last - ing life, — e-ver-

mf

dim.

76 *rit.* *tempo rubato* *mp*

last - ing life. — And then shall they know their Re - dee - mer,

p

p

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

p

Je - sus Christ. —

pp

mp *pp*

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2. Behold, I Come unto My Own

Mormon, SATB Choir, Horn, and Piano

3 NEPHI 1:1, 5, 8-15, 19, 21
"Nun Komm der Heiden Heiland"

CJ MADSEN
Traditional German Chorale

Tempo rubato (♩ = 72)

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

(MOR.): ...and the people of Nephi looked for the sign of Christ's birth which was spoken by Samuel the prophet...

(MOR.): ..."a day, a night, and a day as if there were no night."

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

(MOR.): But behold, the people who believed did watch steadfastly for the sign...

(MOR.): ...that they might know that their faith had not been in vain.

14

Faster (♩ = 80)

S.A. *mf* 17 (Now come, Savior of the gentiles)

(recognized as the child of the Virgin)

Nun komm der Hei - den Hei - land. Der Jung - frau - en Kind er kannt.

mf

PIANO

(so that all the world is amazed)

(God ordained such a birth for him)

Slower (♩ = 72)

Dass sich wun - dre al - le Welt. Gott solch' Ge - burt ihm be - stellt.

25 **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.

(**MOR.**): Now when Nephi saw this wickedness of his people, his heart was exceedingly sorrowful.

HORN

p

PIANO

mp

(**MOR.**): He went out and bowed himself upon the earth...

...and cried mightily to his God in behalf of his people.

(**MOR.**): And behold, the voice of the Lord came unto him saying:

30

mf

mf

34 (**MOR.**): Lift up your head and be of good cheer...

f

f

36 (**MOR.**): For behold, the time is at hand, and on this night shall the sign be given...

gub

38

(MOR.): ...and on the morrow come I into the world.

40

S.A.

p

42

Be - hold, I come un-to my own To ful - fill all which I made known

T.B.

p

HORN

PIANO

46

And to do the will Both of the Fa - ther and the

49

MORMON: And it came to pass that the words which came unto Nephi were fulfilled...

Son.

p

(MOR.): And they knew that it was the day that the Lord should be born.

52 (MOR.): ...for behold, at the going down of the sun, there was no darkness.

Musical score for measures 52-54. The score includes a vocal line with lyrics, a piano accompaniment, and a solo instrument line. The key signature has two flats, and the time signature is 4/4. The piano part includes a *cresc.* marking.

55

57 (Praise be given to God the Father)

Musical score for measures 55-57. The score includes a vocal line with lyrics, a piano accompaniment, and a solo instrument line. The key signature has two flats, and the time signature is 4/4. The piano part includes a *f* marking.

Lob sei Gott dem Va - ter

58

(Praise be to God, His only Son)

g'tan, Lob sei Gott sein'm ein' gen

60

(Praise be to God, the Holy Ghost)

Sohn, Lob sei Gott dem Heil' - gen —

(Forever and always)

dim.

62

Geist, Im - mer und in E - wig

dim.

rit.

64

keit.

mp

rit.

3. God of Abraham

Mormon, Lachoneus, TTBB Choir, and Piano

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

CJ MADSEN

Lowering (♩ = c. 92)

MORMON: And it came to pass that fifteen years did pass away... and the people began to forget those signs and wonders which they had heard...

(MOR.): And many did form a band called the Gadianton robbers.

PIANO

(MOR.): And this band did covenant to murder, and plunder, and steal, and commit all manner of wickedness.

(MOR.): And now it came to pass that Lachoneus—

5

(MOR.): —the governor of the land, received an epistle from the leader of the robbers, demanding that the Nephites surrender.

8

(MOR.): —But behold, this Lachoneus was a just man and could not be frightened by the demands of a robber.

(MOR.): But he did cause that his people should cry unto the Lord for strength.

11

15 Driving and relentless (♩ = 74)

LACHONEUS

PIANO

17

mf

God of A-bra-ham, God of

19

I - saac, God of Ja - cob, You have de - fen-ded us, de - liv - ered us from

21

war and des - o - la - tion. But as

23

sure as Thou liv - est, Ex - cept we all re - pent And

mf

con Ped.

25

cry un - to the Lord, we will not be de - liv-ered Out of the

27

hands of these our foes, _____ and so we cry to Thee:

29

T.T.
8

B.B.
8

PIANO

mp

mp

mp

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

31

T.T.
8

B.B.
8

PIANO

mp

mp

mp

God of I - saac, God of Ja - cob, We pre-pare our-selves In the
I - saac, God of Ja - cob, We pre - pare our-selves In the

33 T. I

34

cen - ter of our lands. And we put up our prayers to the

cen - ter of our lands. And we put up our prayers un - to the

cen - ter of our lands. We put up our prayers the

cen - ter of our lands. And we put up our prayers, we put up our prayers to the

35

f Lord our God, that He will de - liv - er us in the

f Lord our God, that He will de - liv - er us in the

f Lord our God, that He will de - liv - er us in the

f Lord our God, that He will de - liv - er us in the

37

mp cresc.

time That our en e - mies should come down

mp cresc.

time That our en - e - mies should come down a -

mp cresc.

time That our en - e - mies should come down a -

mp cresc.

time That our en - e - mies should come down a -

mp cresc.

gva-----

39

f a - gainst us to bat - tle! *p* May the God of truth and light pro -

f gainst us to bat - tle! *p* May the God of truth and light pro -

f gainst us to bat - tle! *mp* May the God of truth and light pro -

f gainst us to bat - tle! *mp* May the God of truth and light pro -

ff *p*

gva-----

41 *cresc.*

tect this peo - ple with his might So long as they_ shall call u - pon the

cresc.

tect this peo - ple with his might So long as they_ shall call u - pon the

cresc.

tect this peo - ple with his might So long as they shall call u - pon the

cresc.

tect this peo - ple with his might So long as they_ shall call u - pon the

43 *f* *p* 44

name_ of_ their God._____ To dark - ness we will ne - ver yield, The

f *p*

name_ of their God._____ To dark - ness we_ will ne - ver yield, The

f *p*

name_ of their God._____ To dark - ness we_ will ne - ver yield, The

f *p*

name of their God._____ to dark - ness we will ne - ver yield, The

45 *cresc.*

Lord will be our strength and shield so long as we shall call u - pon the

Lord will be our strength and shield so long as we shall call u - pon the

Lord will be our strength and shield so long as we shall call u - pon the

Lord will be our strength and shield so long as we shall call u - pon the

47 *f* *ff*

name of our God. Ho - san - na to our

name of our God. Ho - san - na to our

name of our God. Ho - san - na to our

name of our God. Ho san - na to our

49

50

MORMON: And it came to pass that the Gadianton robbers came down to battle.

God! _____

God! _____

God! _____

God! _____

l.h. r.h. l.h. r.h.

ff

(MOR.): And when the Nephites saw the robbers approaching, they fell to the Earth. And when the Gadianton robbers saw this—

51

(MOR.): —they began to shout with a loud voice, because of their joy, for they had supposed that the Nephites were fallen with fear.

(MOR.): But in this thing they were disappointed.

molto rit.

53

8vb

Adagio (♩ = 96) 55

God of A-bra-ham, God of I-saac, God of Ja-cob, please

God of A-bra-ham, God of I-saac, God of Ja-cob, please

God of A-bra-ham, God of I-saac, God of Ja-cob, please

God of A-bra-ham, God of I-saac, God of Ja-cob, please

Adagio (♩ = 96)

57

help us, pro-tect us, We can-not do this on our own. And

help us, pro-tect us, We can-not do this on our own. And

help us, pro-tect us, We can-not do this on our own. And

help us, pro-tect us, We can-not do this on our own. And

p

60 *rit.* *a tempo* *p* *ff*

so we cry to Thee: Ho - san - na to the Lord our God!

so we cry to Thee: Ho - san - na to the Lord our God!

so we cry to Thee: Ho - san - na to the Lord our God!

so we cry to Thee: Ho - san - na to the Lord our God!

rit. *a tempo*

64

molto rit. *Tempo I* (♩ = 76) *p sub.* **MORMON:** Therefore, the Nephites did receive the Gadianton robbers in the strength of the Lord,

Save us now, we pray, O Lord God Al- Call u-pon the name, the name of our God the

Save us now, we pray, O Lord God Al-migh-ty Call u-pon the name of God, Je -

Save us now, we pray, O Lord God Al- migh-ty Call u-pon the name

Save us now, we pray, O Lord God Al- migh-ty Call u-pon the name of our God, the

molto rit. *Tempo I* (♩ = 76) *p*

con Ped.

(MOR.): And behold, they did defeat them!

66

name of our God, of our God! May the
 ho - vah is our God! May the
 of God! May the
 name of our God, re-mem-ber the name of God! May the

68

(ah)
 God of truth and light pro - tect this peo - ple with his might So
 God of truth and light pro - tect this peo - ple with his might So
 God of truth and light pro - tect this peo - ple with his might So
 God of truth and light pro - tect this peo - ple with his might So

(ah)

74

long as we shall call u - pon the name of our God. Ho -

long as we shall call u - pon the name of our God. Ho -

long as we shall call u - pon the name of our God. Ho -

long as we shall call u - pon the name of our God. Ho -

76

fp cresc.

san - na to our God! Ho -

san - na to our God! Ho -

san - na to our God! Ho - san - na! Ho -

san - na to our God!

fp cresc.

78

Ho - san - na! Ho - san - na to

san - na! Ho - san - na! Ho - san - na to

san - na! Ho - san - na! Ho - san - na to

Ho - san - na to

tr

ff

80

God!

God!

God!

God!

f

ff

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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

CJ MADSEN

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 melody in 5/4 time, marked *mf*. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a *con. Ped.* marking and a *gub-* (glissando) effect indicated by a dashed 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

The violin part begins at measure 7 with a melody marked *p*. The piano accompaniment features chords in the right hand and a rhythmic line in the left hand, marked *secco*.

(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

The piano accompaniment continues from measure 11. The right hand plays chords, and the left hand has a rhythmic accompaniment. A *con. Ped.* marking is present at the end of the section.

(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

The piano accompaniment continues from measure 15. The right hand features chords marked *f*, and the left hand has a rhythmic accompaniment. The section ends with a *p* marking and 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,

VIOLIN

PIANO Adagio (♩ = 60)

rit.

pp

g^{vb}

24

Tempestuous (♩ = 80)

there a-rose a great storm!

Tempestuous (♩ = 80)

ff

g^{vb}

26

There a - rose a great storm Such as

Two staves of music: a vocal line in the treble clef and a bass line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line contains the lyrics "There a - rose a great storm" and "Such as". The bass line provides a harmonic accompaniment.

Piano accompaniment for measures 26-27. The right hand features a flowing sixteenth-note melody with accents. The left hand plays a steady eighth-note accompaniment. Dynamic markings include accents (>) and piano (*p*). The piece concludes with a *gob* (goblet) marking and a dashed line.

28

ne - ver had been known in all the land. _____

Two staves of music: a vocal line in the treble clef and a bass line in the bass clef. The key signature has two flats. The vocal line contains the lyrics "ne - ver had been known in all the land." followed by a long dash. The bass line provides a harmonic accompaniment.

Piano accompaniment for measures 28-29. The right hand features a sixteenth-note melody with a triplet and sextuplet markings. The left hand plays a steady eighth-note accompaniment with sextuplet markings. The piece concludes with a *gob* (goblet) marking and a dashed line.

30 *(Day of wrath)*
f

Di - es i - ræ,

sub-----

(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

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

p

39

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

sfz

gub-----

41

p

that caused the earth to

p

fp

gub
Red.

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

(gub)

45

vide a - sun - der.

(8vb)

47

f

Di - es i - ræ, di - es il - la

f

f

f

49

Sol - vet sæc - lum in fa - vil - la

6 6 6 6 6 6 l.h. r.h. sim. 6

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.

6 6 6 6

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

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

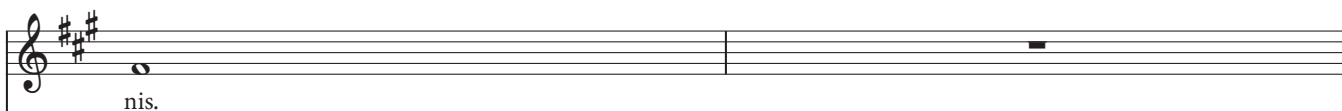
55 *(Perform the healing of mine end)*

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

57

Poco più presto (♩ = 100)

NEPHITE WOMAN 1



SOPRANO



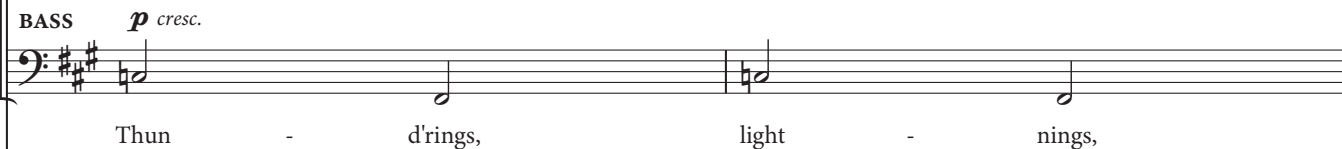
ALTO



TENOR



BASS

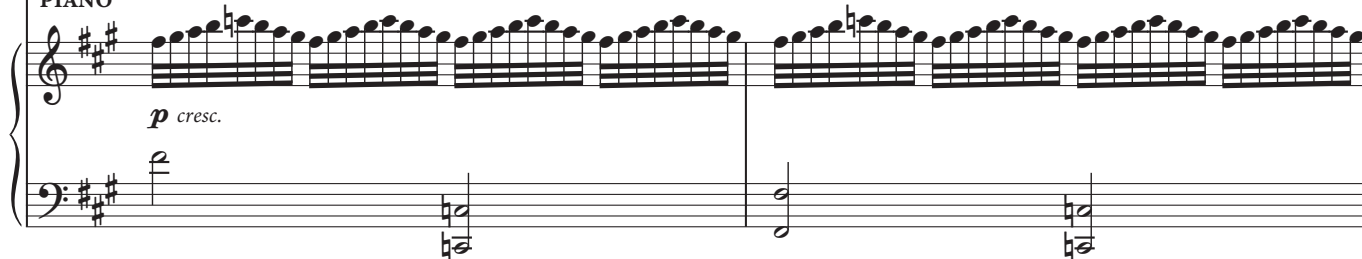


VIOLIN



Poco più presto (♩ = 100)

PIANO



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
gub

61 Adagio

CELLO

CELLO staff for measures 61-63. The staff is in bass clef with a key signature of one flat (B-flat). Measure 61 starts with a whole rest, followed by a quarter rest, then a half note G2, a quarter note A2, and a half note Bb2. Measure 62 contains a half note C3, a quarter note D3, a half note E3, and a quarter note F3. Measure 63 contains a half note G3, a quarter note A3, a half note Bb3, and a quarter note C4. The piece concludes with a double bar line. Dynamics include *mp* and hairpins.

PIANO

PIANO staff for measures 61-63. The staff is in treble and bass clefs with a key signature of one flat. All measures contain whole rests.

64

attacca

CELLO staff for measures 64-66. The staff is in bass clef with a key signature of one flat. Measure 64 starts with a quarter note G2, a quarter note A2, a quarter note Bb2, and a quarter note C3. Measure 65 contains a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. Measure 66 contains a quarter note A3, a quarter note Bb3, a quarter note C4, and a half note D4. The piece concludes with a double bar line. Dynamics include *attacca* and hairpins.

attacca

PIANO staff for measures 64-66. The staff is in treble and bass clefs with a key signature of one flat. All measures contain whole rests.

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5. How Oft Have I Gathered You

Mormon, Nephite Woman 1, Tenor Soloist, SATB Choir, Cello, and Piano

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

CJ MADSEN

Slow and mournful (♩ = c. 84)

CELO

PIANO

5

NEPHITE WOMAN 1

p

O _____ that we had re-pen-ted be - fore _____ this great and ter - ri - ble day. _____

CELO

PIANO

10 *mp*

O _____ that we had re-pen-ted be - fore this great and ter - ri - ble day! _____

CELO

PIANO

15

Then our fa - thers, mo - thers and chil - dren would have been spared, but now they all are

19

gone. O that we had re - pen - ted be - fore this great and

MORMON: And it came to pass
that there was a voice
heard upon all the
face of this land.

23

ter - ri - ble day.

28

TENOR SOLOIST Slower (♩ = c. 72)

mp

How oft have I gath-ered you, how oft have I gath-ered you, As a

S.A.

p

Oo

T.B.

p

PIANO Slower (♩ = c. 72)

32

hen gath-reth her chick-ens un-der her wings. And a-gain, how oft would I have

(oo)

(oo)

37

gath-ered you, how oft would I have gath-ered you, As a hen gath-'reth her

(oo)

Slow and mournful (♩ = c. 84)

41

chick-ens un-der her wings, and ye would not.

(oo)

Slow and mournful (♩ = c. 84)

p

46

NEPHITE WOMAN 1

p
O all ye — that are spared

TENOR SOLOIST

p *mp*
O all ye — that are spared be -

SOPRANO

p
Oo

ALTO

p
Oo

TENOR

p
Oo

BASS

p
Oo

CELLO

p

PIANO

p

50

mp *mf*

be-cause ye were more right-eous more right-eous than they,

mf

cause ye were more right-eous more right-eous than they,

(oo)

(oo)

(oo)

(oo)

mp *mf*

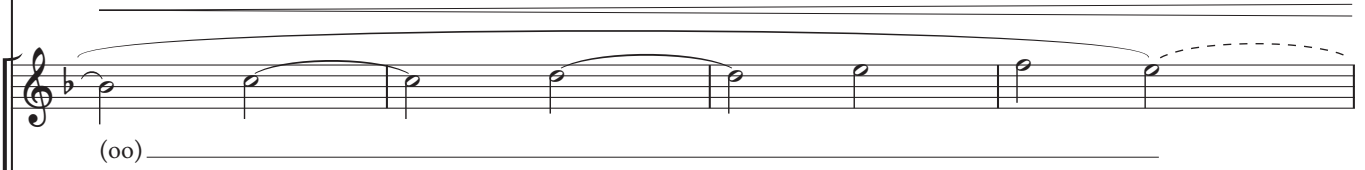
54



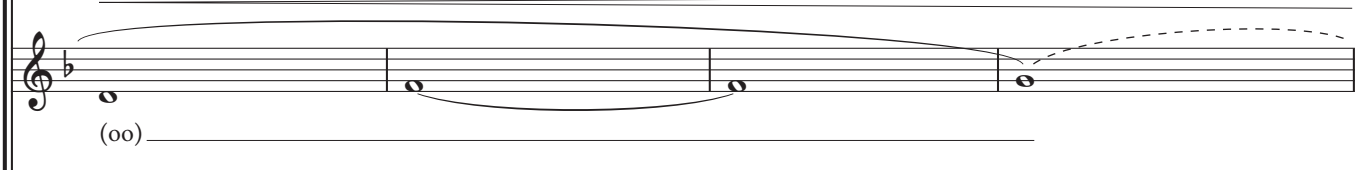
will ye not now re-turn and come to Him___



will ye not now re-turn and come to me___ and re -



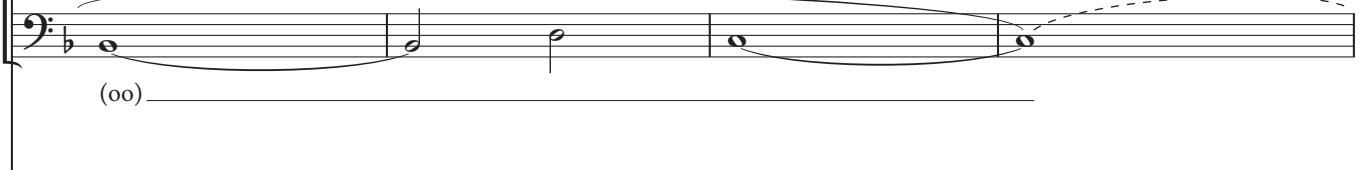
(oo)_____



(oo)_____



(oo)_____



(oo)_____



5



58 *f*
 And re - pent of your sins and be con - ver - ted, And be con -

f
 pent— of your sins and be con - ver - ted, And be con - ver - ted,—

mf
 Ah—

mf
 Ah—

mf
 Ah—

mf
 Ah—

f
 [3] [3] 3 3

f
 (e)

61

ver - ted.____ That He may heal you?

That I may heal you?_____

mf That He may heal you?_____ *f* How

mf That He may heal you?_____ *f* How

mf That He may heal you?_____ *f* How

mf That He may heal you?_____ *f* How

ff

64

ff
How oft_ has He gath - ered you, how oft_ has He

ff
How oft_ have I gath - ered you, how oft_ have I

oft has He gath-ered us, How oft has He gath-ered us, As a

oft has He gath-ered us, How oft has He gath-ered us, As a

oft has He gath-ered us, How oft has He gath-ered us, As a

oft has He gath-ered us, How oft has He gath-ered us, As a

The musical score consists of several systems. The first system shows the vocal entries for 'How oft_ has He gath-ered you, how oft_ has He' and 'How oft_ have I gath-ered you, how oft_ have I', both marked *ff*. The second system continues the vocal lines with lyrics 'oft has He gath-ered us, How oft has He gath-ered us, As a'. The third system repeats the lyrics with triplets indicated by a '3' over the notes. The fourth system continues the vocal lines. The fifth system shows the vocal lines with lyrics 'oft has He gath-ered us, How oft has He gath-ered us, As a'. The sixth system shows the vocal lines with lyrics 'oft has He gath-ered us, How oft has He gath-ered us, As a'. The seventh system shows the piano accompaniment with a long melodic line in the bass clef. The eighth system shows the piano accompaniment with chords and moving lines in both hands.

68 *p sub.*
 gath - ered you. Gath-ered you, How oft _____ has He gath-ered

p sub.
 gath - ered you. Gath-ered you, How oft _____ have I gath-ered

p sub.
 hen gath-'reth her chick-ens un-der her wings. And a-gain, how

p sub.
 hen _____ gath-'reth her chick-ens un-der her wings. And a-gain, how

p sub.
 hen _____ gath-'reth her chick-ens un-der her wings. _____ Un - der her

p sub.
 hen gath-'reth her chick-ens un-der her wings. Un - der her

p sub.

p sub.

76 *mp*
 oft will He gath - er you. If we re -

8 *mp*
 oft will I gath - er you. If ye re -

mp
 hen gath'reth her chick - ens un - der her wings, If we re -

mp
 hen gath'reth her chick - ens un - der her wings, If we re -

8 *mp*
 hen gath'reth her chick - ens un - der her wings, If we re -

mp
 hen gath'reth her chick - ens un - der her wings, If we re -

mp

mp

80 *p*
pent _____ And come un - to Him. _____

p
pent And come un - to me. _____

p
pent _____ And come un - to Him. _____

p
pent And come un - to Him. _____

p
pent And come un - to Him. _____

p
pent And come un - to Him. _____

p

p

85

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. And the mourning, and the weeping, and wailing was turned into joy, and the lamentations into the praise and thanksgiving—

CELOLO

PIANO

(MOR.): —unto the Lord Jesus
Christ, their Redeemer.

90

pp

p

pp

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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

mp

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. It includes a bass line, a piano part with trills and dynamics (*p*, *mp*), and a vocal line.

Brightly (♩ = 80)

Piano accompaniment for the second system, measures 9-12, featuring chords and dynamics (*p*).

(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. It includes a bass line with a birdcall-like motif (*(like a birdcall)*), a piano part, and a vocal line.

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 signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features four staves: a bass staff, a vocal staff with trills, a piano staff with a melodic line, and a grand piano staff with chords and trills. Dynamics include *mp* and *mf*. A *gva* marking is present in the piano staff.

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 signature of three sharps (F-sharp, C-sharp, G-sharp) and a common time signature. It features four staves: a bass staff, a vocal staff with trills, a piano staff with a melodic line, and a grand piano staff with chords and trills. Dynamics include *mf*. Trill markings (*tr*) are present in the piano and grand piano staves.

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.

(gub)

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—

Musical score for measures 33-36. The score is written for five staves: Bass, Treble, Treble, Bass, and Grand Staff. The key signature is three sharps (F#, C#, G#). The music includes dynamic markings (*mp*, *mf*, *f*) and performance instructions (**molto cresc. e accel.**, **rit.**).

37

A tempo (♩ = 80)

(MOR.): —descending out of heaven—

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

Musical score for measures 37-40. The score is written for five staves: Bass, Treble, Treble, Bass, and Grand Staff. The key signature is one sharp (F#). The music includes dynamic markings (*ff*) and performance instructions (**A tempo**).

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

Musical score for measures 39-40. The score includes a vocal line (tenor), a piano accompaniment, and a cymbal part. The piano part features a rhythmic pattern of eighth notes with sixteenth-note triplets. The vocal line has a long note at the end of measure 39.

41

TENOR SOLOIST rit. *mf* a tempo *f*

Be - hold, I am Je - sus Christ, whom the pro - phets test - ti - fied shall

PIANO rit. a tempo *f*

Musical score for measures 41-44. It features a tenor soloist and piano accompaniment. The tenor soloist has lyrics: "Be - hold, I am Je - sus Christ, whom the pro - phets test - ti - fied shall". The piano part has a rhythmic pattern of eighth notes with sixteenth-note triplets.

45

come in - to the world.

Musical score for measures 45-48. It features a vocal line (tenor) and piano accompaniment. The vocal line has lyrics: "come in - to the world.". The piano part has a rhythmic pattern of eighth notes with sixteenth-note triplets.

50

54

mp

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

CELO

mp

gva----- *gva---*

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
8

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

Reverently (♩ = 69)

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
g^{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 music. The top staff is a vocal line in treble clef with a soprano clef, starting with a whole note G4 and a slur over the next two measures. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in treble clef with lyrics. The fourth staff is a piano accompaniment line in bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. A double bar line is present after the first measure of the vocal lines.

p

Detailed description: This system contains the fifth through eighth staves of music. The fifth and sixth staves are empty. The seventh staff is a piano accompaniment line in bass clef. The eighth staff is a piano accompaniment line in bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. A double bar line is present after the first measure of the piano accompaniment. A dynamic marking of *p* (piano) is placed below the eighth staff.

(*sub*)

Detailed description: This system contains the ninth through twelfth staves of music. The ninth and tenth staves are piano accompaniment lines in bass clef. The eleventh and twelfth staves are piano accompaniment lines in bass clef. The key signature is B-flat major (two flats), and the time signature is 4/4. A double bar line is present after the first measure of the piano accompaniment. A dynamic marking of (*sub*) is placed below the ninth staff.

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
 (8vb)-----

106 *mf*

san-na to God and the Lamb! Ho -

mf

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

mf

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

mf

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

109

f
 san - na! _____ Ho - san - na, Ho - san - na, Ho -

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

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

f
 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! *f* Ho - san - na,
and the Lamb! *f* Ho - san - na, Ho -
Ho - san - na God and the Lamb! *f* Ho - san - na, Ho - san - na,
name. _____ Ho - san - na, Ho - san - na, Ho -

mf

mf

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

123

p *rit.* *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*

p *attacca*

p *attacca*

p *attacca*

p *attacca*

p *rit.* *attacca*

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 grand staff format. It includes parts for Tenor Soloist, Soprano, Alto, Tenor, Bass, Flute, Horn, Cello, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Poco allegro' with a quarter note equal to approximately 88 beats per minute. The score begins with a tenor soloist part that includes the lyrics 'Be -'. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a piano (*p*) dynamic and the word 'Lamb.'. The instrumental parts (Flute, Horn, Cello) are also marked with a piano (*p*) dynamic. The piano part features a complex rhythmic accompaniment with sixteenth notes and rests, and a melodic line in the right hand.

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

PIANO

10

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

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

FLUTE

HORN

CELO

PIANO

cross.

mp

mp

mp

cresc.

25

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,-

3

3

3

TENOR SOLOIST

34

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

FLUTE *mp*

PIANO *mp*

39

38

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 *mf* *f* *sfz*

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

3

47

And their faith - ful - ness un - to the

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

f

HORN

mp

mp

CELLO

mp

mp

PIANO

gva

gva

53



pent! _____



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



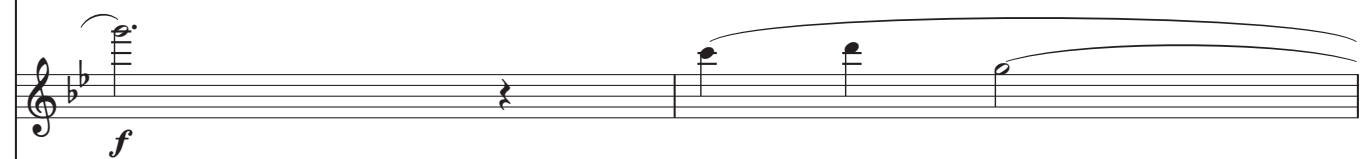
f
Re - pent, all ye ends of the earth. _____



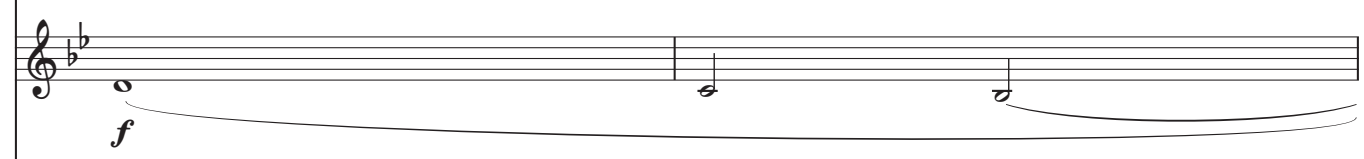
f
Re - pent, all ye ends of the earth. _____



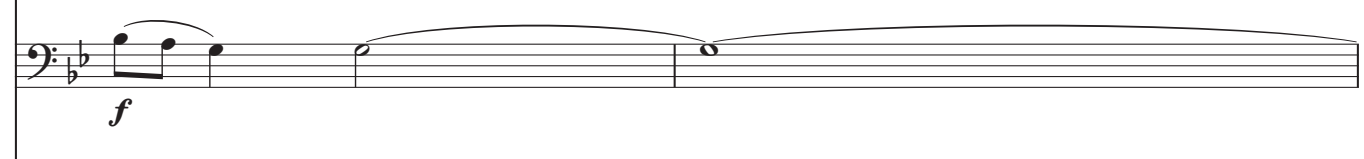
f
Re - pent, all ye ends of the earth. _____



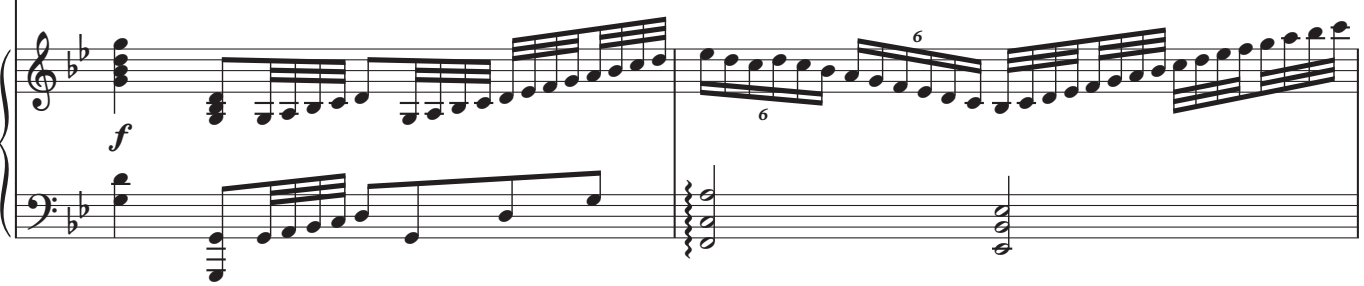
f



f



f



f

6

6

55

And come un - to me. in my name, ___

And be bap - tized in my name, ___

And be bap - tized in my name, ___

And be bap - tized in my name, ___

And be bap - tized in my name, ___

f

f

f

6

6

6

v

60

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

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

The musical score consists of five vocal staves and piano accompaniment. The vocal parts are arranged in a five-part setting, with each staff containing the same lyrics: "And be - come like a lit - tle child, that ye may stand spot - less be -". The piano accompaniment includes a grand staff (treble and bass clefs) and a single bass staff. The score is marked with dynamics: *mf* (mezzo-forte) and *f* (forte). The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The score begins at measure 64. The piano accompaniment features a complex rhythmic pattern in the right hand, often with sixteenth notes, and a more rhythmic bass line. The vocal lines are simple, focusing on the text. The score concludes with a *mp* (mezzo-piano) marking in the piano part.

68 a tempo

poco rit. *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

poco rit. *a tempo* *ff*

The musical score consists of five vocal staves and two piano staves. The vocal parts are arranged in a five-part setting. The lyrics are: "fore me at the last day! Oh,". The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line in the left hand. Performance markings include "poco rit." at the beginning and "a tempo" at the start of the second system. Dynamic markings of "ff" (fortissimo) are used throughout. The score includes various musical notations such as slurs, ties, and fermatas.

70

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

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

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

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

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

dim. poco a poco

r.h. [()]

r.h. [()]

r.h. [()]

r.h. [()]

Detailed description: This page contains a musical score for the hymn 'This is My Gospel'. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The music is in the key of D major (indicated by two sharps) and 4/4 time. The vocal parts enter at measure 70 with the lyrics 'ver - i - ly, this is my gos - pel.' The piano accompaniment begins at measure 71 with a dynamic marking of *dim. poco a poco*. The score includes various musical notations such as slurs, ties, and dynamic markings.

74

mf

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

mf

mf

mf

mf

mf

mf

mf

mf

77

mp

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

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 77. The vocal line is in the treble clef and starts with a half note 'be?'. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line. Dynamics include *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as slurs, ties, and rests.

81

poco rit. *p* *a tempo*

80
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, each containing a whole rest in every measure. The staves are arranged vertically, with the top staff being a treble clef and the bottom staff being a bass clef. All staves have a key signature of three sharps (F#, C#, G#).

Two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. Both have a key signature of three sharps. The top staff begins with a half note G5, followed by a fermata. The bottom staff begins with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3, all under a slur. A dynamic marking *p* is placed below the first note. Both staves end with a fermata.

Piano accompaniment consisting of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both have a key signature of three sharps. The top staff features a series of eighth notes with slurs and accents, followed by a *rit.* marking. The bottom staff features a series of eighth notes with slurs. The piece concludes with a double bar line and a repeat sign.

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8. And the Multitude Bear Record

Mormon, Nephite Women (2 and 3), SSAA Chorus, and Piano

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

CJ MADSEN

Calmly (♩ = 96)

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."

PIANO

(MOR.): And it came to pass that when Jesus had thus spoken, he cast his eyes round about again on the multitude, and beheld...

(MOR.): ...they were in tears, and did look steadfastly...

(MOR.): ...upon him as if they would ask him to tarry a little longer with them. And he said unto them:

(MOR.): "Behold, my bowels are filled with compassion towards you. Have ye any that are sick among you? Bring them hither, and I will heal them."

16

NEPHITE WOMAN 2

p

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

PIANO

21

hoped that the pains in their bod-ies and their souls would be healed, and he

25

NEPHITE WOMAN 2

mf

healed them, and he healed them, and he healed them ev' - ry one. And the

S. I *mp*

And he healed them, and he healed them, Ah

S. II *mp*

And he healed them, and he healed them, Ah

A. I *mp*

And he healed them, and he healed them, Ah

A. II *mp*

And he healed them, and he healed them, Ah

PIANO *mp*

29 *mp*

mul - ti - tude in gra - ti - tude fell down, _____ fell down!

Ah _____ And he healed me! And the *mp*

Ah _____ And he healed me! _____ And the *mp*

Ah _____ And he healed me! _____ And the *mp*

Ah _____ And he healed me! _____ And the *mp*

34

S. I & II

mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is _____ true. For

A. I & II

mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is _____ true. _____ For

PIANO

mp

38

all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry

all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry

42

child for him - self.

child for him - self.

46

NEPHITE WOMAN 3

p

And he asked and he asked that they bring their chil-dren forth, and they

PIANO

50 rit. short

came, ti-ny hands, trust-ing eyes, shin-ing fac-es, ea-ger smiles to the Lord,

gva- short

S. I & II 55 a tempo *mp*

A. I & II *mp*

And he blessed them, And he blessed them ev - 'ry

And he blessed them, And he blessed them ev - 'ry

PIANO *mp*

58

one, — And he said to them, Be - hold, my joy is

one, — And he said to them, Be - hold, my joy is

62

NEPHITE WOMAN 2 & 3

p

rit.

NEPHITE WOMAN 2

And when he had said these words, he wept.

full.

full.

rit.

67

Slowly

NEPHITE WOMAN 2 & 3

mp

And he

Slowly

pp

gua-

71 a tempo

said un - to them, Be - hold your lit - tle ones.

p Mm *mp* Oo

p Mm *mp* Oo

a tempo

73

And they saw the hea - vens o - pened, And they

mf Oh *f* Ah (no breath)

mf Oh *f* Ah (no breath)

Sop. I div. *f*

75 an - gels de - scend - ing out of heav - en,
 saw _____ an - gels out of heav - en,

(ah)

(ah)

77 And they were cir - cled a - bout with fire. _____

mp Glor - i - a, in ex - cel - sis De - o,

mp Glor - i - a, in ex - cel - sis De - o,

79

S. I
cresc.
 Glo - ri - a, in ex - cel - sis De - o,

S. II
cresc.
 Ex - cel - sis,

A. I
cresc.
 In ex - cel - sis De - o, in ex - cel - sis

A. II
cresc.
 Glo - ry, Glo - ri - a, Glo - ry, Glo - ri - a,

PIANO
mp

81

Glo - ri - a, in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

De - o in ex - cel - sis De - o,

Glo - ri - a, in ex - cel - sis De - o,

ff

83

NEPHITE WOMAN 2 & 3

S. I & II
f Glo - ri - a And the

A. I & II
f Glo - ri - a And the

The piano accompaniment consists of two staves (treble and bass clef). The right hand features a series of chords with a triplet of eighth notes in the bass line. The left hand plays a similar rhythmic pattern with chords.

86

ff mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For

ff mul-ti-tude did see and hear and bear re-cord, and they know that their re-cord is true. For

The piano accompaniment consists of two staves (treble and bass clef). The right hand features a series of chords with a triplet of eighth notes in the bass line. The left hand plays a similar rhythmic pattern with chords.

90

NEPHITE WOMAN 3 *mf* NEPHITE WOMAN 2 *f*

He blessed me, He healed me,

all of them did see and hear, *mp* *mf* *f*
 Ev-'ry man, ev-'ry wo-man, ev-'ry

all of them did see and hear, *mp* *mf* *f*
 Ev-'ry man, ev-'ry wo-man, ev-'ry

94

NEPHITE WOMAN 2 & 3 *p*

For

child — for — him-self.

child — for him-self.

99

NEPHITE
WOMAN 3

NEPHITE
WOMAN 2

NEPHITE WOMAN 2 & 3

p

all of them did see and hear, Ev-'ry man, ev-'ry wo-man, ev-'ry child for —

p

ev-'ry child for —

p

ev-'ry child for —

104

— him - self. —

— him - self. —

— him - self. —

9. And Tongue Cannot Speak

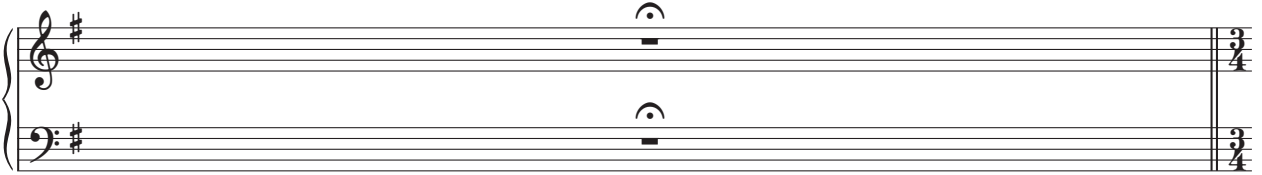
Mormon, Flute, SATB Choir, and Piano

3 NEPHI 19:31-33

CJ 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.

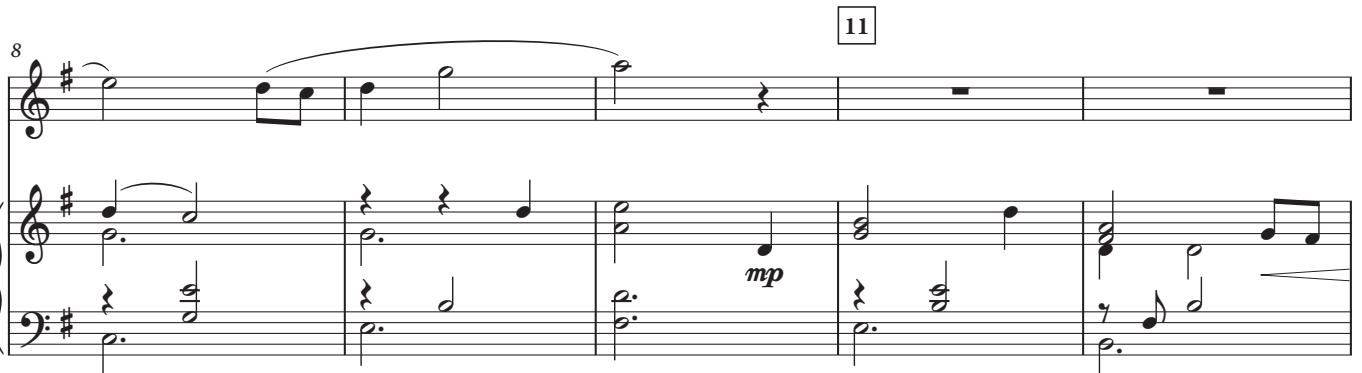
PIANO




2 Simply (♩ = 70)
FLUTE



8 11



13



19 *p*

Oo

p

24 *mf*

(oo)

mf

mf

mf

29 rit. *mp* a tempo

(oo) Oo

mp

rit. a tempo

34 35 *mf* *mp*

(oo)

mf *mp*

mf *mp*

39

(oo)

mp

This system contains measures 39 through 43. It features four staves: two vocal staves (soprano and bass) and two piano staves. The key signature is one sharp (F#). The vocal parts have long, sweeping lines with slurs. The piano accompaniment includes chords and melodic lines. A dynamic marking of *mp* is present in measure 43.

44

47

mp

Oo

mp

mp

This system contains measures 44 through 47. It features four staves: two vocal staves and two piano staves. The key signature is one sharp (F#). The vocal parts have long, sweeping lines with slurs. The piano accompaniment includes chords and melodic lines. Dynamic markings of *mp* are present in measures 47 and 48. The text "Oo" is written below the vocal staves in measure 47.

49

rit. a tempo

(oo) Oo

rit. a tempo

p

54

FLUTE

PIANO

rit.

p pp

59

Slower rit.

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10. One Fold, One Shepherd

*Nephite Women (1-3), Mormon, Lachoneus, Tenor Soloist, Baritone Soloist,
SATB Choir, Flute, Trumpet, Horn, Cello, and Piano*

3 NEPHI 15:21; 30

CJ 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 hath begun to gather his children before his Son cometh to earth again. And verily, as the Lord liveth, so shall it be.

PIANO

The piano introduction consists of two staves, treble and bass clef, in the key of D major and 4/4 time. Both staves contain a whole rest with a fermata above it, indicating a moment of stillness.

2 Steady and sure (♩ = c. 66)

TRUMPET

HORN *mf*

Steady and sure (♩ = c. 66)

This section covers measures 2 through 6. The trumpet part has a melodic line with a fermata in measure 4. The horn part has a similar melodic line starting in measure 5. The piano accompaniment is mostly rests, with a few notes in the bass clef in measure 6.

9 Poco presto (♩ = c. 96)

7

Poco presto (♩ = c. 96)

This section covers measures 7 through 10. The piano part features a rhythmic accompaniment of eighth notes in the bass clef, with a triplet in measure 9. The upper staves have rests.

11

14

17 NEPHITE WOMAN 3

NEPHITE WOMAN 1

p

One by one, we kissed His feet. _____ We all felt re - pent - ance

p

22 sweet.

LACHONEUS

MORMON

mf

And when we called on His name, He came. And we tes - ti -

mp

27

26

TENOR SOLOIST

mp

fy, He'll come a - gain. Oth-er sheep I have which are not of this fold.

30

Them al - so I must bring, and they shall hear my voice as in

33

days of old, and there will be

mf

36

p NEPHITE WOMAN 2

One king of Is - ra - el,

p MORMON TENOR SOLOIST MORMON & LACHONEUS

One fold, One shep-herd, One God,

pp

41

NEPHITE WOMAN 1-3

44

One peo-ple, One Je - sus Christ.

One Je - sus Christ.

mp

45

48

mp

S.A. your wick - ed ways.

T.B. *mp* your wick - ed ways.

Turn from all your wick - ed ways.

CELESTIA

PIANO

sfz p

mp

51

mf

Trust in God, and sing his praise! (and sing his)

HORN

mf

3 3 3

54

Be bap - tized, and you'll see — you're — free, then pre -

FLUTE

mp 6 6 3 3 3 6

3 3

56

pare, pre - pare, for he will come a -

3 3 3

58

TENOR SOLOIST

mf

Oth - er sheep I have which are not of this

SOPRANO

p

-gain. Oo

ALTO

p

-gain. Oo

TENOR

p

-gain. Oo

BASS

p

-gain. Oo

FLUTE

HORN

CELLO

PIANO

p

60

fold. Them

(oo) Them

(oo) Them

(oo) Them

(oo) Them

3

6 6 6

Detailed description: This page of a musical score is for the hymn 'One Fold, One Shepherd'. It begins at measure 60. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal parts (Soprano, Alto, Tenor, and Bass) have lyrics 'fold.' and 'Them'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a triplet of eighth notes and a sixteenth-note figure. The score concludes with a double bar line.

62

 al - so I must bring, and they shall hear my voice as in days of old,

al - so I must bring, and they shall hear my voice as in days of

al - so I must bring, and they shall hear my voice as in days of

al - so I must bring, and they shall hear my voice as in days of

al - so I must bring, and they shall hear my voice as in days of

mp
p

65

8 and there will be.

old, and there will be

old, and there will be

8 old, and there will be

old, and there will be

mf

mf

67

mf

mf

mf

mf

f

mf

f

f bell-like

70

Is - ra - el, One God, One peo - ple,

Is - ra - el, One God, One peo - ple,

Is - ra - el, One God, One peo - ple,

Is - ra - el, One God, One peo - ple,

73

accel.

75 Vivace (♩ = c. 132)

p sub.

One Je - sus Christ.

p sub.

One Je - sus Christ.

p sub.

One Je - sus Christ.

p

Gath-er from the west and east,

p sub.

One Je - sus Christ.

p

Gath-er from the west and east,

p

accel.

Vivace (♩ = c. 132)

p sub.

p

76

p
 Ga-ther to the Sav-ior's feast, Bond and free, and fe-male to the tree!

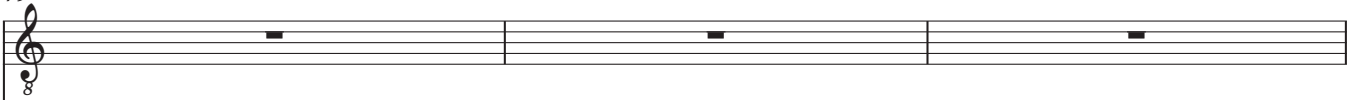
p
 Ga-ther to the Sav-ior's feast, Bond and free, and fe-male to the tree!

Black and white, Male to the tree!

Black and white, Male to the tree!

mp

79



mf



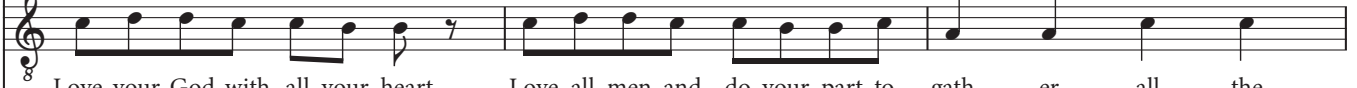
Love your God with all your heart. Love all men and do your part to gath - er all the

mf



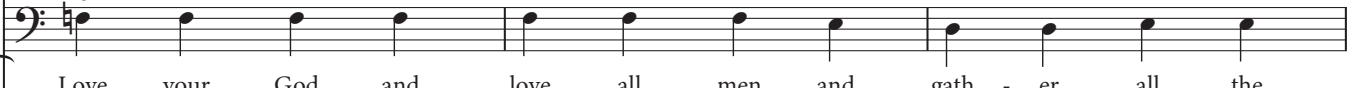
Love your God with all your heart. Love all men and do your part to gath - er all the

mf



Love your God with all your heart. Love all men and do your part to gath - er all the

mf

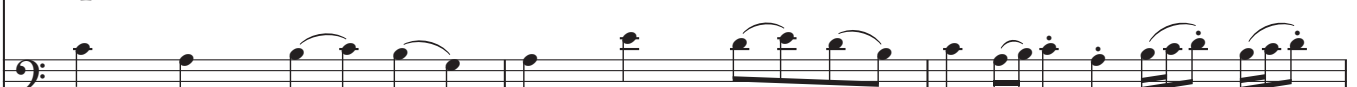


Love your God and love all men and gath - er all the

mp



mp



82

Fa - ther's sheep. Then right - eous - ness will sure - ly sweep the

Fa - ther's sheep. Then right - eous - ness will sure - ly sweep the

Fa - ther's sheep. Then right - eous - ness will sure - ly sweep the

Fa - ther's sheep. Then right - eous - ness will sure - ly sweep the

tr *tr* *tr*

85

Musical staff with a treble clef and a whole rest.

f
Musical staff with a treble clef, a forte dynamic marking, and a whole note with a slur.

earth! _____

f
Musical staff with a treble clef, a forte dynamic marking, and a whole note with a slur.

earth! _____

f
Musical staff with a treble clef, a forte dynamic marking, and a whole note with a slur.

earth! _____

f
Musical staff with a bass clef, a forte dynamic marking, and a whole note with a slur.

earth! _____

f
Musical staff with a treble clef, a forte dynamic marking, and a triplet of eighth notes.

f
Musical staff with a treble clef, a forte dynamic marking, and a whole note with a slur.

f
Musical staff with a bass clef, a forte dynamic marking, and a whole note with a slur.

f *p*
Piano accompaniment with a grand staff, forte and piano dynamics, and triplet markings.

89 Joyous (♩ = c. 126)

88

SOPRANO

ALTO

TENOR

BASS

FLUTE

TRUMPET

HORN

CELO

PIANO

Joyous (♩ = c. 126)

91

95

ff
born! Let the Spir - it end all strife and

ff
born! Let the Spir - it end all strife and

ff
born! Let the Spir - it end all strife and

ff
born! Let the Spir - it end all strife and

ff

ff

ff
3 3

ff

98

fill your life with joy and faith and peace and

fill your life with joy and faith and peace and

fill your life with joy and truth and hope and light and

fill your life with joy and hope and light and

f

f

f

f

f

102

love!

love!

love! *p* And when his sheep are gath - ered in,

love! *p* And when his sheep are gath - ered in,

p

p sub.

105

mp When the world is cleansed of sin, *mf* When the King of

mp When the world is cleansed of sin, *mf* When the King of

mp When the world is cleansed of sin, *mf* When the King of

mp When the world is cleansed of sin, *mf* When the King of

mf

mp *mf*

mp *mf*

mp *mf*

108

Kings re - turns, There will be

Kings re - turns, There will be

Kings re - turns, There will be

Kings re - turns, There will be

111

Maestoso (♩ = c. 104)

TENOR SOLOIST

TENOR & BARITONE

f
One shep-herd, One God,

ff
One fold, One king of Is - ra-el,

ff
One fold, One king of Is - ra-el,

ff
One fold, One king of Is - ra-el,

ff
One fold, One king of Is - ra-el,

mp *f*

ff

ff

f *p sub.* *f*

Maestoso (♩ = c. 104)

ff *p sub.* *ff*

8vb

116

8

One peo-ple, One Je - sus Christ! *fp*

One peo-ple, One Je - sus Christ! *fp*

8 One peo-ple, One Je - sus Christ! *fp* Ho - *mp*

One peo-ple, Ho - san - na! Ho - san - na! Ho - *fp* *mp*

p

p sub.

p sub.

120

8

f

A

mf *f*

Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! A -

mf *f*

Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! A -

mf *f*

san - na! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! A -

mf *f*

san - na! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! Ho - san - na! A -

mp

mp

mp

mp

123

124

ff

men, A - men, A - men!

ff

men, A - men, and A - men!

ff

men, A - men, and A - men!

ff

men, A - men, and A - men!

f *ff*

f *ff*

f *ff*

f *ff*

f *sfz* *ff*

gub

126

8

sfz

gub

S.D.G.