

1. Jerusalem!

from "He Shall Prepare a Way"

Small Orchesration (Fl, Ob, Cl, Bn, Tr, Hn, Perc 1, Perc 2, Hp, Pn, Str)

Adapted from 1 Nephi 1 and Jeremiah

CJ Madsen

[Israel, 598 B.C. Lights come up dimly as the first chord sounds, revealing four men kneeling in prayer out in front of the closed curtain.]

Freely, Prayerfully $\text{♩} = 66$

O Lord, according to our faith which is in Thee, *Wilt Thou deliver us.* *Wilt Thou deliver us.* *f* *Wilt Thou deliver us.* *mf* from the hands of our enemies.

Laman *p* A-do-nai, ka - e - mu - na te - nu a - sher b - 'cha _____ Hat - zi - le - nu nah, Hat - zi - le - nu - nah Hat - zi - le - nu nah! _____ Mi - ya - dei o - ye - vei nu, _____

Sam *p* A-do-nai, ka - e - mu - na te - nu a - sher b - 'cha _____ Hat - zi - le - nu nah, Hat - zi - le - nu - nah Hat - zi - le - nu nah! _____ Mi - ya - dei o - ye - vei nu, _____

Lemuel *p* A-do-nai, ka - e - mu - na te - nu a - sher b - 'cha _____ Hat - zi - le - nu nah, Hat - zi - le - nu - nah Hat - zi - le - nu nah! _____ Mi - ya - dei o - ye - vei nu, _____

Nephi *p* A-do-nai, ka - e - mu - na te - nu a - sher b - 'cha _____ Hat - zi - le - nu nah, Hat - zi - le - nu - nah Hat - zi - le - nu nah! _____ Mi - ya - dei o - ye - vei nu, _____

Piano *p* *mf* *mf*

8^{va} con pedale *8^{va}* *8^{va}* *8^{va}*

9

Faster $\text{♩} = 88$

Bsn. _____

Hn. _____ *mp*

Lam. *mp* from the hands of our enemies. *p* from the hands of our enemies. [Three men stand to leave. One young man stays kneeling in prayer.]
 _____ Mi - ya - dei o - ye - vei nu, _____ Mi - ya - dei o - ye - vei nu. _____

Sam. *mp* Mi - ya - dei o - ye - vei nu, _____ Mi - ya - dei o - ye - vei nu. _____ *mp* Ne - phi, what are you do - ing?

Lem. *mp* Mi - ya - dei o - ye - vei nu, _____ Mi - ya - dei o - ye - vei nu. _____

Nep. *mp* Mi - ya - dei o - ye - vei nu, _____ Mi - ya - dei o - ye - vei nu. _____

Pno. *mp* *p*

Vla. _____ *p*

Vc. _____ *p*

D.B. _____ *p*

8^{va} *8^{va}* *8^{va}*

16

Fl. *mf* *sfz* *f*

Ob. *mf* *sfz* *f*

B♭ Cl. *mf* *sfz* *f*

Bsn. *mf* *sfz* *f*

B♭ Tpt. *mf*

Hrn. *mf*

Perc.

Hp. *f*

Lam. *f*
Make haste, for we must reach Je - ru - sa - lem!

Lem. *mf*
Like he al - ways does.

Nep. *mp*
Wait - ing I'm wait - ing on the Lord.

Chor. *f*
CHORUS:
Je - ru - sa - lem!

Pno. *sfz*

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

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

Vla. *f*

Vc. *f*

D.B. *f*

1. Jerusalem!

30

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hp. *mp*

Chor. *p*
Our en - e-mies, the Bab - y - lo - ni - ans shall be bro - ken with an ir - on rod,
f *Solo*
sheep! Buy my lambs! Buy my rams! (Nine - ty she - kels!) For your sac - ri - fi - ces are at hand! For

Vln. I

Vln. II

Vla.

Vc.

D.B.

34

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

B♭ Tpt. *mf*

Hn. *mf*

Perc. **TAMBOURINE**

Hp. *f*

Chor. *f* The ci - ty of Da - vid, Je - ru - sa - lem! Je -
we are cho - sen Is - ra - el. *Tutti* The house of God! *Solo* If ev - er I for - get thee, *Tutti* let my hand for - get its skill.

Pno. *gr*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

D.B. *mf*

38

Fl.
Ob.
B♭ Cl.
Bsn.
B♭ Tpt.
Hn.
Perc.
Hp.
Chor.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ru - sa lem!
Let my tongue be cleft if ev - er I for - get thee, O ci - ty on a hill!

g^{mf}

Detailed description: This is a page of a musical score for a symphony orchestra and choir. The score is in 3/4 time and features a key signature of two flats (B-flat major or D-flat minor). The instruments listed are Flute, Oboe, Clarinet in B-flat, Bassoon, Trumpet in B-flat, Horn, Percussion, Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The choir part includes the lyrics: "ru - sa lem! Let my tongue be cleft if ev - er I for - get thee, O ci - ty on a hill!". The piano part has a dynamic marking of *g^{mf}*. The score is numbered 38 at the top left.

1. Jerusalem!

44 *poco rit.* Slower $\text{♩} = 72$ *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hp.

Lam.
fore I see him, where is Di nah? Where is Din - ah my be-loved?

Cal.
My sis - ter seek - eth re - fresh - ment

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mp

mp

p

p

p

p

p

p

mp

[gesturing to Laman at the phrase "her beloved."]

1. Jerusalem!

48 A Tempo ♩ = 88

Fl. *mp*

B♭ Cl. *mf*

Bsn. *mf*

Perc. *FINGER CYMBAL*

Hp.

[Lemuel and Caleb have been talking to three female market vendors.]

TW *MIRMAH: mf* Twen-ty she-kels, my lord! *BEULAH:* Twen-ty she-kels, my lord! *HEPZIBAH:* As the Lord liv-eth, our price is true! *ALL THREE:*

Lem. *mf* Twen-ty she-kels for wine?

Cal. *mf* for her be-loved. But its worth is five! for

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz.

Vc. *mf*

D.B. *mf* pizz.

1. Jerusalem!

L'istesso Tempo ♩ = 88

53

B♭ Cl. *f*

Bsn. *f*

Hn. *mp*

Azu. *[Brothers and their friends exit. A woman enters the marketplace, looking disheveled.]* AZUVAH: *f* Please, _____ grant me aid? *mf* My

Lam. *f* I will solve the problem. I shall buy! _____

Cal. just a drink, the price seems high.

Chor. *f* Say on! Say on!

Vln. I *f*

Vln. II *f*

Vla. *arco* *f*

Vc. *f*

D.B. *arco* *f*

60

Fl. *mf*

Ob. *mf*

Azu. *f*
fam - 'ly — is dy - ing. We fled from Bab - y - lon.

Chor. *mp* *f* *mf*
Bab - y lon! Bab - y - lon! Bab - y lon! A - way! — A way! A - way with all stran - gers, a way! You

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

77 *f* *A Tempo* $\text{♩} = 88$

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Perc. *TAMBOURINE*

Chor.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

[Azubah flees to avoid further persecution.]

f way! A way! A way with all stran - gers, a way! For we are cho - sen Is - ra - el, the ci - ty of Da - vid, the house of God! If ev - er I for - get thee, Je - ru - sa - lem!

90

Fl. *mp* *mp*

Ob. *mp* *mp*

B♭ Cl. *mp* *mp*

Bsn. *mp* *mp*

Hp. *mp* *mp*

Din. *mf* [Several more women enter with food, followed by Nephi's brothers.]

Mir. *mp* Ne phit! Sing-ing the song of Mo-ses a - gain? *MIRIAM: mp*

Joch. *mp* ...to eat a good - ly *JOCHEBED: mp*

Deb. *mp* ...to take good-ly time... *DEBORAH: mp*

Nep. *mf* Did they teach you...
ki ga-o, ga - a, I was born of good-ly par-ents, and they taught me good - ly songs.

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vla. *pizz.* *arco*

Vc.

D.B.

100

Fl. *mp*

Ob. *mp*

Bs. Cl. *mp*

Bsn. *mp*

Perc.

Hp.

[Sam, Lemuel, and Laman put their arms around the women they sing about, suggesting that they have a betrothed relationship.] [Most of the party exit, with Nephi and Hannah hanging behind.]

Mir.

Hann. *mp* meal? **HANNAH:** *mp* Ne - phi? you have a good - ly voice.

Lam. *mf* Di - nah and Deb - orah, we thank you sis - ters all!

Sam. *mf* Joch - e - bad, and Deb - orah, we thank you sis - ters all!

Lem. *mf* Mir - i - am, and Deb - orah, we thank you sis - ters all!

Nep. *mp* What is it, Han - nah? [Laban and Zoram enter.] *mf* La - ban! La - ban! The cap - tain of the

Chor. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

107 *mf* **Jaunty** $\text{♩} = 72$ *mp*

Fl.

Ob.

B♭ Cl.

Bsn.

Lab. *LABAN: mf*

Chor.

Vln. I

Vln. II

Vla.

Vc.

DB.

All is well _____ in Zi on! Zi-on pros-per-eh! All is well! Our ci-ty is strong and guar-ded, and we shall for-ev-er guard!

115 *f* *rit.*

Fl. *f*

Ob. *f*

B♭ Cl. *f* *p*

Bsn. *f* *p*

Hn. *mf*

Perc. *p*

[One woman approaches Laban from the crowd, speaking to him privately.]

Isa. *ISABEL: mp*

Lab. *mp*

Chor. *f*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*

And how go the sac - ri - fi - ces in the Val - ley of Hin - nom?

dwel in Je - ru - sa - lem, Je - ru - sa - lem!

Je - ru - sa - lem! Je - ru - sa - lem!

The musical score is for a scene in an opera. It features a full orchestra and vocal soloists. The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Percussion, Violin I and II, Viola, Violoncello, and Double Bass. The vocal soloists are Isabel and Laban. The chorus also has parts. The score is in 4/4 time and begins with a forte (f) dynamic. The key signature has one sharp (F#). The score includes dynamic markings such as f, mf, mp, and p, and a ritardando (rit.) marking. The lyrics are in English and describe a scene where a woman approaches Laban from a crowd to speak to him privately. The lyrics are: 'And how go the sac - ri - fi - ces in the Val - ley of Hin - nom? dwel in Je - ru - sa - lem, Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - sa - lem!'.

124 *Slower* ♩ = 76 *Faster* ♩ = 88

Fl. *p*

Ob.

B♭ Cl.

Bsn. *p* *mf*

Hn.

Perc. **TAMBOURINE**

[Laban begins answering privately, showing through body language a close relationship with Isabel, and then finishes his speech publicly.]

Isa.

Jere. [A man enters.] **JEREMIAH:** *f*

Lab. Je ru - sa - lem!

Chor. *mp* Je - ru - sa - lem! Je - ru - sa - lem!

With the child sac - ri - fi - ces, my Is - a - bel, all is well!

mp If ev - er - I for - get thee, let my hand for - get its skill. Let my tongue be cleft

Pno. *p* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

130 *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *fp*

Perc.

Hp. *f*

Jere. *mp*

Lab. *f*

Sol. *mf*

Chor. *mp*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

[The crowd breaks out in a hubbub. Nephi, Sam, Jochebed, Hannah, and Deborah enter and stop when they see what's happening.]

You a - gain, Jer - e - mi ah! You sad you'd not re - turn!

SAM, NEPHI, DEBORAH, JOCHEBED, HANNAH:

mf The pro - phet, Jer - e - miah!

mp The mad - man, Jer - e - miah!

Detailed description: This is a page of a musical score for a symphonic work. It features 18 staves of instruments and voices. The score is in 4/4 time and consists of five measures. The key signature changes from one flat to two sharps between the second and third measures. The music is marked with various dynamics including fortissimo (f), piano (p), mezzo-forte (mf), and mezzo-piano (mp). The vocal parts include a tenor (Jere.), a baritone (Lab.), a soprano (Sol.), and a chorus (Chor.). The piano part (Pno.) has a complex texture with many sixteenth notes. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) provide a rhythmic and harmonic foundation. The woodwinds (Fl., Ob., B♭ Cl., Bsn., Hn.) and brass (Hp.) parts have specific melodic and harmonic contributions. The percussion (Perc.) part is mostly silent. The score includes performance instructions such as 'The crowd breaks out in a hubbub...' and 'enter and stop when they see what's happening.'

136 Slower $\text{♩} = 60$

Fl. *p* *f rit.*

Ob. *p* *f*

Bs. Cl. *p* *f*

Bsn. *p* *f*

Hn. *mp* *f*

Perc.

Hp. *mp* *f*

Jer. *f*
said I will not men-tion the Lord, nor speak in his name, but his word was like a burn-ing fire shut up in my bones, and I could not stay!

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

1. Jerusalem!

Easter ♩ = 92

141

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *mf*

Perc.

Hp.

Jere.

Lab. *mf* *f*

Chor. *f*

Pno. *sfz*

Vln. I

Vln. II

Vla.

Vc. *sfz*

DB. *sfz*

Wo. _____ wo _____ un-to Je - ru - sa-lem!

In Je - ru - sa-lem, In Je - ru - sa-lem All is well! _____

All is well!

[Laban strikes Jeremiah down with the flat of his sword, knocking him out.]

153

The score is for a full orchestra and vocal soloist. It begins with a tempo marking of 153. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Trumpet in F (B♭ Tpt.), Horn in F (Hn.), Percussion (Perc.), Harp (Hp.), Trombone (TW), Chorus (Chor.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloist part includes the lyrics: "If ev - er I for - get thee, let these woes up - on me come! Let a scat - t'ring come! ru - sa lem! Je ru - sa lem!" The score features various dynamics such as *f*, *mf*, and *mp*. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into three measures.

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

B♭ Tpt. *mf*

Hn. *mf*

Perc.

Hp.

MIRMAH, BEULAH, HEPZIBAH:

TW *f*

If ev - er I for - get thee, let these woes up - on me come! Let a scat - t'ring come!

Chor. ru - sa lem! Je ru - sa lem! *mp*

Pno. *f* If

Vln. I

Vln. II

Vla.

Vc.

D.B.

156

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Bass Trombone (B♭ Tpt.), Horn (Hn.), Percussion (Perc.), Harp (Hp.), Trombone/Wall (TW), Soloist (Sol.), Chorus (Chor.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and features a variety of dynamic markings such as *subito p*, *mp*, *mf*, *f*, and *sfz*. The percussion part includes a **TAMBOURINE**. The vocal parts include lyrics in English: "Do they for-get, do they for-get A-do-nai?", "if ev-er I for-get thee, if ev-er I for-get thee, ff Je-", and "ev-er I for-get thee, ___".

160

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

- Fl.** (Flute): Rapid sixteenth-note passages, marked *sfz*.
- Ob.** (Oboe): Similar rapid sixteenth-note passages, marked *sfz*.
- B♭ Cl.** (B-flat Clarinet): Rapid sixteenth-note passages, marked *sfz*.
- Bsn.** (Bassoon): Rapid sixteenth-note passages, marked *sfz*.
- B♭ Tpt.** (B-flat Trumpet): Sustained notes, marked *f*.
- Hrn.** (Horn): Sustained notes, marked *f*.
- Perc.** (Percussion): Rests.
- Hp.** (Harp): Sustained notes, marked *f*.
- Chor.** (Choir): Vocal line with lyrics: "ru - sa lem! Je ru - sa lem! Je ru - sa lem!".
- Pno.** (Piano): Rapid sixteenth-note passages, marked *sfz*.
- Vln. I** (Violin I): Rapid sixteenth-note passages, marked *sfz*.
- Vln. II** (Violin II): Rapid sixteenth-note passages, marked *sfz*.
- Vla.** (Viola): Rapid sixteenth-note passages, marked *sfz*.
- Vc.** (Violoncello): Rapid sixteenth-note passages, marked *sfz*.
- D.B.** (Double Bass): Rapid sixteenth-note passages, marked *sfz*.