

2. He Shall Surely Die

from "He Shall Prepare a Way"

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

1 Nephi 1

CJ Madsen

Flowing ♩ = 88

Flute *p*

Oboe *p*

Clarinet in Bb *p*

Bassoon *p*

Harp *mp*

[The lights come up with a slight scene change; part of the stage shows Jerusalem's inner city, while part shows the outside of a home. A woman is busying herself around the house when she looks up and sees something.] [Laman, Lemuel, Sam, and Nephi enter. Two daughters of Sariyah enter from the house.]

Sariyah *mf* O my sons! A-bi gail! Re-be-ka! Come, they are here! *mp*

Abigail How was the trade?

Rebekah Oh, Fa-ther shall be pleased!

Laman Our oil's sold!

Violin I *mp* *mf*

Violin II *mp* *mf*

Viola *mp* *mf*

Cello *mp* *mf*

Double Bass *mp* *mf*

2. He Shall Surely Die

10 *rit.* *Slower* ♩ = 72 *rit.* *Con fuoco* ♩ = 112

Ob.

B♭ Cl.

Bsn.

Perc. *FINGER CYMBAL mp* *TAMBOURINE*

Hp.

Pno. *mf* *fp*

Sar. *mp* *p* *secco*
 [There is a silence as lights
 come up on Lehi in the city.]
 Some-thing's changed. Fa-ther's vine-yard now is Is-ra-el, And he could not stay!

Nep. *mp*
 Where is Fa-ther?

Lehi *p*
 Why am I cho-sen? I know not why. But I will pro- phe- sy. I can-not stay!

Vln. I *mf*

Vln. II *mp*

Vla. *p* *mp* *fp*

Vc. *p* *mp* *fp*

D.B. *mp* *fp*

17

Fl. *p*

Ob. *p*

Bs. Cl. *p*

Bsn.

Harp. *mp*

Pno.

Lam. *f*
His vine - yard now is Is - rael? What a trades - man is he! Le - hi, Fa - ther Le - hi,

Sam. *f*
Le - hi, Fa - ther Le - hi,

Lem. *f*
Le - hi, Fa - ther Le - hi,

Nep. *f*
Le - hi, Fa - ther Le - hi,

Lehi. *f*
Peo - ple, O my peo - ple! Lis - ten to me!

Chorus. *f*
Le - hi, Mer - chant Le - hi, In

Vln. II. *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

23

Fl.

Ob.

B. Cl.

Bsn.

Perc. *f* FINGER CYMBAL

Hp. *mf*

Pho.

Lam.
In com-merce they look to he! He canst com-mand all Is-ra-el, For his rich-es are the great-est in the land!

Sam.
In com-merce they look to he! He canst com-mand all Is-ra-el, For his rich-es are the great-est in the land!

Lem.
In com-merce they look to he! He canst com-mand all Is-ra-el, For his rich-es are the great-est in the land!

Nep.
In com-merce they look to he! He canst com-mand all Is-ra-el, For his rich-es are the great-est in the land!

Lehi

Chorus
all our com-merce, we look to thee! We re-joice at thy com-mand, for your rich-es are the great-est in the land!

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

Slower $\text{♩} = 88$

29

Con fuoco $\text{♩} = 112$

Ob. *p*

Bs. Cl. *p*

Bsn. *mp*

Hn. *mp*

Pno. *subito p*

Sar. *mf* *f* *f*

Lehi *f*

Chorus

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

As he prayed for his peo - ple, A pil-lar of fire! A pil-lar of fire!

came to pass as I prayed for my peo - ple, I saw a pil-lar of fire. A pil-lar of fire! E - ven that I saw the

ADD ABIGAIL AND REBEKAH: *f* A pil-lar of fire? A pil-lar of fire!

ADD LAMAN, SAM, LEMUEL, AND NEPHI: *mf* A pil-lar of fire?

36

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

B♭ Tpt. *sf*

Hr. *sf* *mf*

Perc. *f*

Pno. *f* *sf*

Lehi *sf*

hea - vers o - pened I saw God sit - ting on His throne,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Detailed description: This is a page of a musical score for a symphony or concert band. It features 14 staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and B♭ Trumpet (B♭ Tpt.). The next two staves are for Horns (Hr.) and Percussion (Perc.). The piano (Pno.) part is on the next staff, followed by the vocal line (Lehi) with lyrics. The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes various musical notations such as notes, rests, dynamics (mf, sf, f), and articulation marks. The key signature has one flat (B♭) and the time signature is 4/4. The page number '32' is at the top left, and the section title '2. He Shall Surely Die' is at the top center. A large number '36' is written in the top left corner of the first staff.

42

Fl.

Ob.

B♭ Cl.

Bsn.

B♭ Tpt.

Hrn.

Perc.

Pno.

Lehi.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Sur - round - ed with num - ber - less con - cour - ses of an - gels. In the at - ti - tude of sing - ing and prai - sing their

2. He Shall Surely Die

49 *rit.* *a tempo* *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *fp*

B♭ Tpt.

Hn.

Perc.

Hp. *f* *mp*

Pno. *fp*

Nep. *f* Mo - ther,

Lehi. *f*

Lab. *mp* *f* God! Peo - ple,

le - hi, dear - le - hi, 'tis blas - phe my!

Vln. I

Vln. II

Vla. *fp*

Vc. *fp*

D.B. *fp*

[The crowd erupts in excited whispers.]

The image shows a page of a musical score for a symphony. It features multiple staves for various instruments and voices. The score is in 3/4 time and begins with a tempo change from 'rit.' to 'a tempo'. The key signature has one sharp (F#). The instruments listed include Flute, Oboe, B♭ Clarinet, Bassoon, B♭ Trumpet, Horn, Percussion, Harp, Piano, Narrator (Nep.), Lehi, and Labels (Lab.). The vocal parts have lyrics in English. The piano part has a section marked '[The crowd erupts in excited whispers.]' with a forte (f) dynamic. The harp part has a section marked 'mp' with a melodic line. The bassoon part has a section marked 'fp' with a rhythmic pattern. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) have a section marked 'fp' with a rhythmic pattern. The overall mood is dramatic and intense.

56

rit. *a tempo*

mf *mp* *mf* *f* *mf* *mf* *mf* *mf* *mf* *mf*

Sar. *f*
An an-gel gave him a book, and he bade that he should read, and the book con-tained the black-ness of their deeds!

Nep.
They will think it blas-phe-my!

Lehi *f*
This is a day of blas-phe-my! An an-gel gave me a book, and he bade that I should read, and the book con-tained the black-ness of your deeds! Wo, _____ wo _____ un-to Je-

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

D.B. *mf*

64

Bsn.

Hp.

Sar. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Perc. *mf*

Hp.

TW *f*
MIRMAH, BEULAH,
AND HEZIRAH.

Lehi *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

83

Fl.

Ob.

B♭ Cl.

Bsn.

Perc. *TAMBOURINE*

Pno. *p*

Abi. *8^{va}* *8^{va} -* *8^{va} - mf*

Reb. *mf* And in the

TW. *mf* MIRMAH: BEULAH: HEZIBAH: ALL: And Fa-ther said to pa-gan i-dols they tum!

Lehi. *mf* free-dom draw-eth night. We are migh-ty! We are strong! The Lord pro-TECTS us all day long. But will pro-TEC-tion come to those who lie? To pa-gan id-ols you tum!

Vln. I

Vln. II

Vla. *fp*

Vc. *fp*

D.B. *fp*

93

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Perc.

Hp. *mp* *mf*

Pno. *p* *f*
8va 8va 8va

Abi. Val-ley of Hin-nom, chil-dren sent to burn!

Lam. *mf* How could this be true?

Nep. *mf* How could this be true?

Lehi *f* Chil-dren sent to burn! Wo, wo un-to-je-ru-sa lem! Thou hast burned thy sons and daugh-ters, And for re-

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

101

MIRMAH, BEULAH,
AND HEPZIBAH: *mf*

Bias - phe-my!

ject - ing the God of thy fa - thers, Je ru - sa - lem shall be des - troyed, Ma - ny peo - ple shall per - ish by the sword, And ma - ny shall be car - ried cap - tive a - way in - to Bab - y - lon!

Bias - phe-my! *p*

Bab - y - lon!

The musical score is written for a full orchestra and vocal soloists. The instruments include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Hp.), Trombone (TW), Tenor (Lehi), Bass (Lab.), Chorus, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked with a common time signature (C). The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *p*. The vocal parts have lyrics in English, with some words in italics. The Chorus part has a short vocal line at the end of the page.

110

This musical score is for the second movement, "2. He Shall Surely Die," starting at rehearsal mark 110. The score is written for a full orchestra and a chorus. The instruments and parts include:

- Flute (Fl.):** Features a rapid sixteenth-note pattern in the first measure.
- Oboe (Ob.):** Mirrors the flute's initial pattern.
- Bass Clarinet (B♭ Cl.):** Plays a melodic line with eighth notes.
- Bassoon (Bsn.):** Provides a steady bass line with eighth notes.
- B♭ Trumpet (B♭ Tpt.):** Starts with a *mp* dynamic, then moves to *mf*.
- Horn (Hn.):** Provides harmonic support.
- Snare Drum (Perc.):** Features a "FINGER CYMBAL" effect, indicated by a triangle symbol.
- Harp (Hp.):** Plays a *mp* arpeggiated figure.
- Piano (Pno.):** Features a *f* dynamic accompaniment.
- Chorus:** Sings the lyrics: "Bab-y lon! Bab-y lon! By the hand of Bab-y lon-ia we shall ne-ver die! We are mighty, we are strong, and we shall ne-ver die!"
- Violin I (Vln. I):** Plays a *mf* melodic line.
- Violin II (Vln. II):** Provides a rhythmic accompaniment.
- Viola (Vla.):** Provides harmonic support.
- Violoncello (Vc.):** Provides harmonic support.
- Double Bass (D.B.):** Provides a steady bass line.

The score is in 2/8 time and features various dynamics such as *mp*, *mf*, and *f*. The chorus part includes lyrics in English.

2. He Shall Surely Die

119

Fl.

Ob.

B♭ Cl.

Bsn.

Perc.

Pno.

[The brothers dash out of their home and go offstage.
Ismael's daughters enter the marketplace and see the commotion.]

Din. *f* To his aid we fly!

Mir. *mf* That man is le - hi! *f*

Joch. *f* To his aid we fly!

Han. *f* To his aid we fly!

Deb. *mf* To his aid we fly!

TW. *f* That man is le - hi!

Lam. *f* Come with haste!

Sam. *f* They will seek his life!

Lem. *f* Let's save our fa-ther!

Nep. *f* Let's save our fa-ther!

Chorus
le - hi seek-eth not the wel-fare of our peo-ple, but the hurt. For blas - phe-my he's wor - thy now to die!

Vln. I

Vln. II

Vla.

Vc.

D.B.

2. He Shall Surely Die

131

Passionate (♩ = 90)

With hope (♩ = 42)

Fl. *mf*

Ob. *mf*

B♭ Cl. *f*

Bsn. *f*

B♭ Tpt. *mf*

Hn. *mf*

Perc. *p* *mp* *mf* *f*

Hp. *mp*

Pno. *subito p* *f*

TW. hold his hate!

Lehi Hear, O Is rael! there is hope.

Lab. *f* Let's stop his preach-ing soo-ner than late.

Chorus *subito p* Our ears are stopped. Our hearts are closed to all your words!

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B.

[The multitude quiets for a moment. Ishmael's daughters pause a short distance from reaching Lehi. Lehi's sons pause just as they enter onstage.]

2. He Shall Surely Die

141

Con fuoco $\text{♩} = 112$

Fl. *mf*

Ob. *p* *fp*

B♭ Cl. *p* *fp*

Bsn. *p* *mf* *fp* *p*

Hn. *mp*

Perc. *mf*

Hp. *f*

Pno. *f* *p*

Din. *mf*

Mir. *mf*

Deb. *mf*

Lehi *f*

Chorus

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *p*

D.B. *mf* *p*

[Angry murmurs begin babbling among the crowd. Lehi's sons and Ishmael's daughters rush up.]

Fa-ther Is-hil

We must

We must

Chorus parts and vocal parts that don't have a notated part between ms. 184-90 talk to one another in varying degrees of heightening intensity.

LOW MEN AND LABAN:

p The Mes-si-ah! The Mes-si-ah! He

a chance to re-pent. For I saw the re-demp-tion of the world, and the com-ing of a Mes-si-ah!

151

Ob. *mp*

B♭ Cl. *p* *mp*

Bsn. *mp*

Perc. *mp*

Pno. *(8^{va})*

Mir. flee this place.

Joch. *f* Get! It's much too dan - ger-ous!

Han. *f* Fly! Fly swift - ly!

Deb. flee this place.

Sam. *f* Fa-ther, your life's in dan - ger now!

Nep. *f* We shall get you out of here!

Lehi. *mf* Yes I feel their an - ger *f* My life is giv - en to the

ALTO WOMEN, BEULAH, HEPZIBAH:

Chorus *mp* **HIGH MEN AND ZORAM:** Cm - zy fu - ther le - hi soon will feel, our wrath. The Mes-si-ah! The Mes-si-ah! He dares to speak of the Mes-si-ah!

dares to speak of the Mes-si-ah! The Mes - si-ah! The Mes-si-ah! He dares to speak of the Mes-si-ah! The Mes - si-ah! The Mes-si-ah! He dares to speak of the Mes-si-ah! The Mes-

Vln. II *mp*

Vla. *p* *mp*

Vc. *mp*

D.B. *mp*

2. He Shall Surely Die

156_r

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

B♭ Tpt. *mp*

Hr. *mp*

Perc. *mf*

Hp. *mf*

Pno. *subito p* *sfz*

Din. *mf* We'll nev - er let you go!

Mir. *mf* Don't be a fool but go!

Joch. *mf* Where shall we go?

Han. *mf* We go!

Deb. *f* Don't be a fool but go!

Lam. *f* And He would have thee go!

Sam. *mf* To Mo - ther we shall go!

Lem. *f* And He would have thee go!

Nep. *mf* We will go!

Lehi *f* Lord, I won't let my peo - ple go!

SOPRANO WOMEN, MIRMAH:
He shall surely die!

Chorus:
mf The Mes - si - aht! The Mes - si - aht! He dares to speak of the Mes - si - aht! *subito p* The Mes - si - aht! The Mes - si - aht! He dares to speak! He shall *f* Cra - zy, fa - ther Le - hi soon will feel our wrath. *f* Cra - zy, fa - ther Le - hi soon will die.

Vln. I *mf* *p* *f*

Vln. II *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

D.B. *mf* *p* *f*

[Lehi, Lehi's sons, and Ishmael's daughters flee offstage with the cries of the mob raging around them.]

2. He Shall Surely Die

160 *f*

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

- Fl.** (Flute): Starts with a *f* dynamic, playing a melodic line.
- Ob.** (Oboe): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- B♭ Cl.** (B-flat Clarinet): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- Bsn.** (Bassoon): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- B♭ Tpt.** (B-flat Trumpet): Enters in the second measure with a *mf* dynamic, playing a rhythmic accompaniment.
- Hrn.** (Horn): Enters in the second measure with a *mf* dynamic, playing a rhythmic accompaniment.
- Hp.** (Harpsichord): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- Pno.** (Piano): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- Chorus**: Enters in the second measure with the lyrics "die! He shall surely die! He shall surely die!".
- Vln. I** (Violin I): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- Vln. II** (Violin II): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- Vla.** (Viola): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.
- D.B.** (Double Bass): Enters in the second measure with a *f* dynamic, playing a rhythmic accompaniment.

The score is in 7/8 time and G major. The tempo is marked 160. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The chorus part includes the lyrics: "die! He shall surely die! He shall surely die!".

165

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

B♭ Tpt. *mf*

Hrn. *mf*

Hp.

Pno. *8^{va}*

Chorus
die! He who claims to see the Lord and claims that we shall die by sword is guil - ty now, and

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 165, is for the piece '2. He Shall Surely Die'. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn), strings (Violin I & II, Viola, Violoncello, Double Bass), harp, and piano. A chorus is also present, with lyrics in English. The score is in 4/4 time and the key signature has one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano and harp provide harmonic support. The chorus enters with the lyrics 'die! He who claims to see the Lord and claims that we shall die by sword is guil - ty now, and'. The dynamic marking *mf* (mezzo-forte) is used for the woodwinds and brass. The piano part includes markings for *8^{va}* (octave up) and *8^{va}* (octave down).

