

2022.11.23 – Be Thou My Vision – Arrangement – Soprano, Flute, and Piano – 3'30''

Be Thou My Vision

CJ MADSEN MUSIC



CJ Madsen (b. 1993)

Christopher Jed “CJ” Madsen is a first-year doctoral student at the University of Arizona, with an emphasis in choral conducting. CJ recently received a Master of Music degree from Brigham Young University (BYU), in Provo, Utah, with an emphasis in choral conducting. He also received a bachelor’s degree in piano performance from BYU.

As a composer and arranger, CJ has had his works performed by all the auditioned BYU choirs. CJ's most recent large work, an opera entitled *He Shall Prepare a Way*, was staged in April 2022 and released as an album and concert video. In addition, CJ is the composer of *One Fold, One Shepherd*, a sacred work for choir and orchestra released in 2019.

CJ grew up in West Jordan, Utah, and was a volunteer missionary for the Church of Jesus Christ of Latter-day Saints from 2012 to 2014 in North Carolina. Much of CJ’s inspiration as a conductor, composer, and pianist come from his belief in Christ, his passion for people, his thirst for powerful music, and his love for his wife (Samm) and four children (Hollis, Charlotte, Jonathan, and Taran). For more information, see cjmadsenmusic.com.

Notes from the Arranger

This work is the eighth piece that I’ve written that was commissioned by Chris and Cosette Jones, a couple from Utah whom I met in early 2022. Cosette is a vocalist, and she and Chris want to create a series of music arrangements that showcase her talent as well as inspire others.

I have always found great strength and power in this old Irish hymn. Its history is deep: The original Old Irish text is attributed to Dallán Forgaill (560-640 A.D.). The best-known English version was translated in 1905 by Mary Elizabeth Byrne and then rendered poetically by Eleanor Hull in 1912. Since 1919 it has been commonly sung to an Irish folk tune noted as “Slane” in church hymnals.

For this arrangement, I sought to convey the joy that comes from following the Lord and allowing Him to be the most important influence in your life. The flute represents the beckoning, encouraging, and uplifting voice of the Spirit, which testifies of God and His Son and is an edifying and empowering force available to all who seek it through obedience to God. The final scripture cited at the end of the work reads in part, “Have ye spiritually been born of God? Have ye received His image in your countenances? Have ye experienced this mighty chance in your hearts?” (Alma 5:14)

As in a common theme with my written piano parts, ad-lib “beefing up” of the part is all right and in fact encouraged, with prudence (as I do this myself with the piano scores of works by other composers).

Score

for Chris and Cosette Jones
Be Thou My Vision
for Soprano, Flute, and Piano

Irish folk hymn
Poetic text by Eleanor Hull
arr. CJ Madsen

Joyful and Beckoning ♩ = 120

The musical score is arranged in three systems. Each system consists of a Flute (Fl.) staff and a Piano (Pno.) staff. The key signature is one sharp (F#) and the time signature is 9/8. The tempo is marked 'Joyful and Beckoning' with a quarter note equal to 120 beats per minute. The first system starts with a piano (mp) dynamic and includes the instruction 'con pedale' for the piano part. The flute part begins with a mezzo-forte (mf) dynamic. The piano part features a steady accompaniment of chords. The second system continues the melody and accompaniment. The third system concludes the piece with a final flourish in the flute part and a sustained chord in the piano part.

Be Thou My Vision

14 *mp*

S Be Thou my__ Vis - ion,

Fl.

Pno.

19

S O__ Lord of my__ heart; Naught be all

Fl.

Pno.

25

S else to me, save that Thou art.

Fl.

Pno.

30

S

Fl.

Pno.

Thou my best Thought,

35

S

Fl.

Pno.

by day or by night, Wak - ing or

41

S

Fl.

Pno.

sleep - ing, Thy pre - sence my

46

S

light.

Fl.

Pno.

50

Fl.

Pno.

54

Fl.

Pno.

59 *mf*

S Be Thou my bat - tle Shield, Sword for the fight;

Fl.

Pno.

64

S Be Thou my Dig - ni - ty, Thou my De - light;

Fl.

Pno.

69

S Thou my soul's Shel - ter, Thou my high

Fl.

Pno.

74

S
Tow'r: _____ Raise Thou me hea - ven - ward, _____

Fl.

Pno.

79

S
_____ O Pow'r of my pow'r! _____

Fl.

Pno.

82

S
_____ Ah _____ High King of _____

Fl.

Pno.

86

S
Hea - ven, _____ my vic - to - ry won, _____

Fl.

Pno.

90

S
_____ May I reach Hea - ven's joys, _____

Fl.

Pno.

94

S
O bright Heav'n's Sun! _____ Heart of _____ my _____ own heart, _____

Fl.

Pno.

Be Thou My Vision

99 *mp*

S
what - ev - er be - fall, Oh, still be my

Fl.

Pno. *mp*

104 *mf*

S
Vi² - ion, Still be my Vi² - ion,

Fl. *mf*

Pno.

109 *f*

S
O Ru - ler, O Ru - ler

Fl.

Pno. *f*

114 *mf*

S of all! Be Thou my

Fl. *f*

Pno.

119 *mp*

S Vis - ion! Be Thou my Vis - ion,

Fl. *mf* *mp*

Pno. *mf* *mp*

124 *rit.* *p* *Alma 5:14*

S my All.

Fl.

Pno. *p*

Flute

for Chris and Cosette Jones
Be Thou My Vision
for Soprano, Flute, and Piano

Irish folk hymn
Poetic text by Eleanor Hull
arr. CJ Madsen

Joyful and Beckoning ♩ = 120

mf

The image shows a musical score for a flute part. It consists of seven staves of music, each starting with a measure number (6, 10, 14, 19, 25, 29). The key signature is two sharps (F# and C#), and the time signature is 6/8. The music is written in a treble clef. The first staff begins with a whole rest for four measures, followed by a melodic line starting on a dotted quarter note. The melody is characterized by eighth-note patterns, often beamed together, and is frequently slurred across measures. The dynamic marking *mf* (mezzo-forte) is placed above the first staff. The piece concludes with a final note on the seventh staff.

Be Thou My Vision

33

38

43

47

51

55

62

68

2 2

73

78

81

84

88

92

96

101

106

110

Musical staff 110: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the next four notes: G4, A4, B4, C5. This is followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Another quarter rest follows, then eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

114

Musical staff 114: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the next four notes: G4, A4, B4, C5. This is followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Another quarter rest follows, then eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

117

Musical staff 117: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the next four notes: G4, A4, B4, C5. This is followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Another quarter rest follows, then eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

120

Musical staff 120: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the next four notes: G4, A4, B4, C5. This is followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Another quarter rest follows, then eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

124

Musical staff 124: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the next four notes: G4, A4, B4, C5. This is followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Another quarter rest follows, then eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.

128

Musical staff 128: Treble clef, key signature of three sharps. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the next four notes: G4, A4, B4, C5. This is followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Another quarter rest follows, then eighth notes G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line.