

# Come Unto Christ

(SATB)

Sally DeFord

♩ = 60

First system of piano introduction in 4/4 time, key of B-flat major. It begins with a forte (f) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a bass line of eighth notes. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Second system of piano accompaniment, measures 5 through 8. The music continues with a melody in the right hand and a bass line in the left hand. Measure numbers 6 and 8 are indicated above the staff. The dynamic is mezzo-piano (mp).

1.(Soprano/Alto): Come un- to

(Sopranos  
verse 2 only)

Third system of the score, measures 9 through 12. It includes vocal parts for Sopranos (verse 2 only) and piano accompaniment. The lyrics are: "Come un-to Christ, Come un-to Christ, Come un- to Christ, Come un-to Christ, Christ, ye pen- i- tent and meek, Seek this Je- sus of whom the pro- phets speak, Seek this Christ who bore our griefs a- lone, Who will car- ry our bur- dens as his own, Seek this". Measure numbers 10 and 12 are indicated above the staff. The dynamic is mezzo-piano (mp), and there is a crescendo (cresc.) marking at the end of measure 12.

Ah - - - , and find in him e-

*mf* Je- sus whose mer- cies ne- ver cease, Come un- to Christ and find in him e-  
 Je- sus, and by his love be blessed, Come un- to Christ and find in him e-

*mf*

16 1 18

ter- nal peace. 2: (Men UNISON) Come un- to *mp*

*mp*

2 20 22

ter - nal rest. ter - nal rest.

*dim.* *rit.*

"Come unto Christ." This divine invitation to peace and joy has been extended by the Lord throughout the ages. Through prophets commissioned to speak in his name, God promised to the fallen world a Savior who would take upon himself the sins that would bar us from his presence.

The prophet Isaiah, speaking to God's people gathered in Israel, bore witness of Christ's atoning sacrifice, saying, "Surely he hath borne our griefs, and carried our sorrows... he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed."

Though the people of Israel were soon scattered throughout the earth, the Lord continued to send prophets among them who testified of the promised Messiah: Ezekiel in Jerusalem; Jeremiah in Egypt; Daniel in Babylon; and, at the same time, a prophet named Nephi testified of Christ among a group of Israelites who had been led by the Lord to the Americas.

(Music begins.) He said, "...we rejoice in Christ, we preach of Christ, we prophesy of Christ... that our children may know to what source they may look for a remission of their sins. ...there is none other name given under heaven save it be this Jesus Christ... whereby man can be saved..."

Many of Nephi's people believed his words. Their hearts were filled with gratitude for this loving Savior who would redeem them from their lost and fallen state, and they rejoiced as they came to rely on the goodness and merits of "him who is mighty to save."

## Interlude

"He said, "...we rejoice in Christ,..."

$\text{♩} = 50$

*mp*

"Many of Nephi's people belived his words..."

6 7 8 9 10 11

proceed without

# Break Forth in Joy

(SSATB)

$\text{♩} = 88$  2 4 *Soprano* *Unison:* 6 Sally DeFord

*Alto* *p* Oh fal - len  
we like

*mf* *rit.* *p* *a tempo*

8 *Div:* 10 12

man sheep where is gone thy hope? What hand shall lift thee and bear thee  
have gone a - stray, Have turned each one to his own

14 16 18

up? way, And who (But the Lord shall pay shall bear the hea - vy of) the hea - vy of cost men, to ran - som  
But the Lord shall pay bear the griefs of men, And of - fer

20 22 24

thee lest thou be lost? *f* Break forth in joy, and sing ye all to -

*Tenor*

*Bass*

26 28

geth - er. Thy { 1. Con - so - la - tion } de - scend - eth from a - bove! Re -

2. Great Re - deem - er }

31 33

joice! the Son of God shall { 1. break the bands of death. } Oh praise his name for -

2. loose the chains of hell. }

36 1 38

ev - er and sing re-deem-ing love.

*mp*

41 2 43

*p* 2. All love. *f* Break forth, break forth, in in

(Tenor/Alto: Break forth, break forth in in)

*rit.* *p* *f*

45 47

joy and sing ye all to- geth- er, The King of

joy, break forth and) (the king of)

49 *broaden* 51

Glo - ry de - scend - eth from a - bove, (Alto: the  
(de - scend - eth from a - bove) Re - joice! the Son of

*broaden*

53 55

Son of God shall o - ver - come the world) Oh praise his name for -  
God shall o - ver - come the world! Oh praise his name for -

57 59 61

er, *p* And sing re - deem - ing love. *p*

*rit.* *p* *molto rit. & dim.* *p*

7

(Music begins.) The long years passed, and the Lord raised up many prophets among the Nephites. Each of them testified of Christ who should come. They taught that he would be born of a virgin, beautiful and fair above all others. They spoke of great signs and wonders by which the Nephites might know of his birth. They promised that after his ministry at Jerusalem, after he had atoned for their sins and suffered death for their sakes, he would rise again from the grave and come among the people of Nephi.

The faithful watched for the signs foretold, announcing the Savior's birth. They waited for a night when the sun would set, and yet no darkness follow. They watched for the appearance of a new star, such a one as they had never before beheld.

The time approached, and as far away, a virgin, great with child, traveled with her husband to the city of David; as the heavenly hosts prepared their songs of exultation; the faithful Nephites wept. For there were many who would not believe in the prophecies of Christ, and Satan raged in the hearts of the wicked. A day had been chosen by the unbelievers by which time the signs of this supposed Christ's coming must be given. If by this day the signs did not appear, those who believed would be put to death

The threat was not an idle one, for their rulers and judges had become corrupt, and the wicked did not fear the law. The faithful feared, lest by any means they had mistaken the words of the prophets. Though they continued to watch steadfastly for the signs of his birth, they did not know the hour, and feared they would not live to see it.

## Interlude

About  $\text{♩} = 60$

The musical score is written for piano in 4/4 time, with a tempo of approximately 60 beats per minute. It is in the key of B-flat major (two flats). The score is divided into five systems, each with a treble and bass staff. Measure numbers 1 through 32 are indicated at the top of the staves. The music begins with a mezzo-piano (*mp*) dynamic. At measure 8, the tempo changes to *rit.* (ritardando). At measure 12, the tempo returns to *a tempo*. At measure 22, the tempo changes to *rit.* again. The score ends with a double bar line at measure 32.

*mp*

1 2 4 6 8 10 12 14 16 18 20 22 24 26 28 30 32

"...the faithful Nephites wept..."

*rit.* *a tempo*

"The faithful feared..."

*rit.*



# Oh Come, Thou Blessed Messiah

(SATB)

Sally DeFord

*mp* *mf* *sf*

*p*

6 8 10

I come to thee in wear-i-ness, Oh, wilt thou hear my

12 14 16

cry? I trem-ble, Lord in fear-ful-ness, the night is draw-ing nigh. No

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18 20 *mf*

help but thee, No, there is none to save till thou ap - pear, Oh come, thou blessed Mes-

*mf*

22 24 26

si - ah come, De - liv - er me from fear.

*p* *mf*

(Sop. divide)

28 30 32 *p* *mf*

Oo - - - - - Oo-

*mf* I turn to thee in help-less- ness, 'Mid foes un - yield - ing found, Shall

34 36

Oo- - - - - Oo- - - - -

I be lost in hope-less - ness as dark - ness gath - ers round? I plead for mer - cy,

38 40 42

Oo- - - - - Oo- - - - - Oo- - - - - Oo- - - - -

there is none but thou to hear my plea, Oh come, thou blessed Mes - si - ah come, and set the cap - tive

44 46 48 50

*mp*  
(Sop. & Alto) I cry to thee in  
(Tenor) I

free. *mp*

*Soprano* 52 54

sore dis- tress this eve of bit- ter grief, And who, oh Son of Right- eous-ness, but

*Alto*

sore dis- tress this eve of bit- ter grief, And who, oh Son of Right- eous- ness, but

*Tenor*

cry to thee in sore dis- tress this eve of bit- ter grief, And who, oh Son of

*Bass*

cry to thee, And who

*mf* *mp*

56 58 60

thou can bring re- lief? My en- e- mies op- press and there is none to stay their

thou can bring re- lief, My en- e- mies op- press and there is none to

right- eous-ness, but thou can bring re- lief? There is none to

but thou can bring re- lief, There is none to stay their

*mf* *mp*

62 64

wrath, Oh come, thou blessed Mes- si- ah, come and ran- som me from

stay their wrath, Oh come thou blessed Mes- si- ah, come and ran- som me from

stay their wrath, Oh come thou blessed Mes- si- ah, come and ran- som me from

wrath, Oh come thou blessed Mes- si- ah, come and ran- som me from

66 68

death.

death.

death.

death.

*rit.*

(Music begins.) When Nephi, a prophet named after Nephi of old, saw this great wickedness among his people, his heart was grieved. He bowed down and cried mightily to God in behalf of those who were about to be destroyed because of their faith in Christ.

And as he prayed, the Lord spoke to him, saying, "Lift up your head and be of good cheer; for behold, the time is at hand... ..on this night shall the sign be given, and on the morrow come I into the world..."

Surely the faithful rejoiced at the news of their deliverance, and eagerly watched the skies. And the word of the Lord to Nephi was fulfilled. As the sun sank in the west, no darkness overtook them, no cloak of shadow enshrouded the world. The skies remained as bright as midday throughout all the accustomed hours of night.

Perhaps they wept. Perhaps they fell to their knees in gratitude as the cry went out, re-echoing like ringing bells, "The sign is given! Christ is born!"

## Interlude

♩ = 40

*mp*

2 3 4 5

6 7 8 9

*rit.*

♩ = 60 "Lift up your head and be of good cheer..."

10 11 12 13 14

15 16 17 18 19

20 21 22 23

*proceed without pause*

*molto rit.*

# Christ is Born

(SSAATTBB)

Sally DeFord

♩ = 110

*f*

2

4

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment. Measure numbers 2 and 4 are indicated above the staff.

6

*mf*

8

*mp*

*dim.*

10

*dim.*

*Rec.*

The piano accompaniment continues with measures 6 through 10. The dynamics shift from mezzo-forte (*mf*) to mezzo-piano (*mp*), and then to a decrescendo (*dim.*). A repeat sign is present at the end of measure 8. The section concludes with a repeat sign and the word 'Rec.' below the staff.

*Soprano I & II*

12

*mf*

14

*mf* Christ is born, ye faith - ful rise, be - hold a won - der a - mong the skies, Earth re - sounds in

*Alto I & II*

*mf* Earth re - sounds in

*p*

*a cappella*

The vocal and piano accompaniment section begins with measures 12 and 14. The Soprano I & II part is marked with a mezzo-forte (*mf*) dynamic. The Alto I & II part enters in measure 14, also marked *mf*. The piano accompaniment is marked piano (*p*) and includes a section labeled 'a cappella'. The section ends with a repeat sign and a decorative floral symbol.

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16 18 20

hymns of praise, His star hath set the night a - blaze! *f* Hail! the dawn of Heaven's morn,

hymns of praise, His star hath set the night a - blaze! *f* Hail! the dawn of Hea-ven's morn,

22 24 26

Sing we tri- umphant, Christ is born!

Sing we tri- um-phant, Christ is born!

*f* (no rit.)

*Tenor I* 28 30

*Tenor II*

*mf* Dark- ness flees be - fore the sight of glo - ry burst-ing up- on the night, Christ is born! the

*Baritone*

*Bass*

*a cappella*



32 34 36

skies pro-claim, His star hath set the night a-flame, *f* Hail! the dawn of hea-ven's morn, Sing we tri-umphant,

38 40 42

Christ is born!

44 46

*f* Christ is born! His sign ap-pears, Con-firms our faith and

*Soprano*  
*Alto*  
*Tenor*  
*Bass*

48 50

stills our fears, *mf* Christ is born, and doubt de - parts, His star hath ri - sen in our hearts,

52 54 56

*f* Hail! the dawn of hea-ven's morn, Sing we tri-um-phant, Christ is

58 60 62

born, Christ is born, Christ is *ff* born!

(Music begins.) The faithful rejoiced; the unbelievers were silenced. They knew the prophecies, and by these signs were convinced that Jesus Christ had come into the world. Most were converted to the Lord, and for a time the people enjoyed great peace.

But before many years had passed, they began to forget. They became less and less astonished at the wonders they had seen. They began to be hard-hearted, and wilfully blind, imagining that somehow such marvels were wrought by men to deceive them. As the passing years brought them closer to Christ's coming among them, they became proud and wicked, and the faithful were few. Many righteous men who testified boldly of Christ were taken, contrary to law, and put to death secretly.

Nephi was saddened by the hardness of their hearts and the blindness of their minds. He called on them to repent and believe in Jesus Christ, and obtain a remission of their sins. Though he labored unceasingly among them and taught them patiently, still there were but few who turned to the Lord.

## *Interlude*

$\text{♩} = 60$

1 2 3 4 5

6 *rit.* 7 8 9 10  $\text{♩} = 50$  "But before many years had passed..."

11 12 13 14 "...they became proud and wicked..."

15 16 17 18 19 "Nephi was saddened..." *rit.*

# Will Ye Turn From Joy?

(Tenor Solo)

Sally DeFord

$\text{♩} = 80$

*mp*

*f*

*p*

9 *mp* Ye have known his love, Ye With have felt his  
Ye have heard him speak, the voice of

12 *mp* Spi - rit, rit, ders, *mf* Ye Will have eyes to see, then can ye  
won - ders, ye not be - lieve though he hath

13 *mf*

14

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15 will - turned ful - ly night be to blind? day? 16 The Lest Lord he hath spo - ken to

18 peace, you, 19 How have With ye ceased a voice to of hear thun - it? der,

21 Will Flee ye lin - ger of still sin, 22 a - mid the dark - ness ye of who

24 sin? stray. 25 *f* (1&2:) He longs to give you life, 26 He longs to

28 29 30 31

8  
bless you, Can ye then for - sake him? Will ye turn a -

32 33 34 35

8  
way? Ev - er he pleads for you, Sor - rows and

36 37 38

8  
grieves for you, Will ye re - turn to him, Or

39 40 41 42 43

8  
will ye turn from joy?

44 **2** 45 46

*f* will ye turn from joy? Ev - er he

47 48 49

pleads for you, Sor - rows and grieves for you,

50 51 52 53

Will ye re - turn to him, Or will *rit.* ye turn from

*colla voce*

54 55 56 57 58

joy?

*a tempo*

Despite the pleadings of Nephi, despite the witness of the faithful, despite the wonders they had seen, the wicked would not repent. The signs of Christ's birth faded in memory, for 33 years had passed since that eventful night. The time drew nigh when the signs of his death, foretold by prophecy, would be given to the Nephites, and yet they would not repent. His coming among them grew nearer, and still they stoned the prophets and cast them out of their cities.

And so, as Jesus prayed in Gethsemane, as he stood before Pilate, as he bore a cross to Calvary, their wickedness continued unabated.

(Music begins. Resume narration at measure 5.)

And as the Son of God was nailed to the cross, as he suffered death for all mankind, there arose a great storm in the land of the Nephites -- a terrible tempest such as had never been known: sharp lightning, and terrible thunder... whirlwinds ravaged the land; highways were broken up; many great cities were destroyed and their inhabitants slain; the face of the whole land was changed because of the fury of the tempest which, for three hours, shook the very earth as if it would divide asunder.

## *Interlude*

♩ = 50

2 3 4

5 "And as the Son of God was nailed to the cross.." 6 7 8

9 10 11

12 13 14 = ♩

*rit.*

*repeat as needed, then  
proceed without pause*



# "...this great and terrible day..."

(Piano/Organ)

Sally DeFord

♩ = 90

2 3 4 5 6 7

*mf*

Piano

Organ

*p*

8 9 10 11 12

*mf*

The musical score is written for Piano and Organ in 4/4 time. The tempo is marked as ♩ = 90. The score is divided into two systems. The first system contains measures 1 through 7. The Piano part begins in measure 3 with a melody starting on G4, moving to A4, B4, and C5. The Organ part provides a harmonic accompaniment with chords in the right hand and single notes in the left hand. The second system contains measures 8 through 12. The Piano part continues the melody, and the Organ part provides accompaniment. The score includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

13 14 15 16 17

18 19 20

*mf*

*f*

This musical score is for a piano piece, spanning measures 21 to 27. It is written in a key with one flat (B-flat) and a 3/4 time signature. The score is organized into two systems, each with three staves: a grand staff (treble and bass clef) and a separate bass staff.

**Measures 21-23:** The first system contains measures 21, 22, and 23. Measures 21 and 22 feature dense, rapid sixteenth-note chords in the right hand, while the left hand plays a steady eighth-note accompaniment. Measure 23 continues this texture with a slight melodic shift in the right hand.

**Measures 24-27:** The second system contains measures 24, 25, 26, and 27. Measures 24 and 25 show a continuation of the rapid chordal texture. In measure 26, the right hand's texture changes to a more sustained, block-like chordal pattern, and the word *cresc.* (crescendo) is written below the staff. Measure 27 continues this sustained texture, also marked with *cresc.*

The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The overall style is characteristic of late 19th or early 20th-century piano music.

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The score is divided into three measures, each containing a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a strong rhythmic pattern. The vocal line is a simple melody. The score includes a crescendo marking (*cresc.*) in each measure. The first measure starts at measure 28, the second at measure 29, and the third at measure 30. The piano part includes a bass line with a strong rhythmic pattern, and the vocal part includes a melody line. The score is written in a standard musical notation style.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in the treble clef and two piano accompaniment lines in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with a mix of quarter and eighth notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

31 *f* 32 33 34 *rit.*

A musical score for the song "The Rose Tree". The score is written for three parts: Treble Clef (Soprano), Bass Clef (Alto), and Bass Clef (Bass). The key signature is one flat (B-flat). The time signature is 4/4. The music is in common time. The score consists of four measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The lyrics "The Rose Tree" are written below the bass line. The word "rit." is written above the treble line in the fourth measure.

35 *rit.* 36  $\text{♩} = 70$  37 38

39 40 41 42

43 44 45 46

Measures 43-46 of the piano part. Measure 43 features a complex chordal texture in the right hand with a B-flat major triad and a B-flat major 7th, and a B-flat major triad in the left hand. Measure 44 shows a B-flat major triad in the right hand and a B-flat major triad in the left hand. Measure 45 features a B-flat major triad in the right hand and a B-flat major triad in the left hand. Measure 46 shows a B-flat major triad in the right hand and a B-flat major triad in the left hand.

Measures 43-46 of the vocal part. Measure 43 features a whole note B-flat. Measure 44 features a half note B-flat and a half note A-flat. Measure 45 features a quarter note G-flat, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 46 features a whole note C.

47 48 49 50

Measures 47-50 of the piano part. Measure 47 features a complex chordal texture in the right hand with a B-flat major triad and a B-flat major 7th, and a B-flat major triad in the left hand. Measure 48 shows a B-flat major triad in the right hand and a B-flat major triad in the left hand. Measure 49 features a B-flat major triad in the right hand and a B-flat major triad in the left hand. Measure 50 shows a B-flat major triad in the right hand and a B-flat major triad in the left hand.

Measures 47-50 of the vocal part. Measure 47 features a whole note B-flat. Measure 48 features a half note B-flat and a half note A-flat. Measure 49 features a quarter note G-flat, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 50 features a whole note C.

This musical score is for a piano piece, spanning measures 51 to 58. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is organized into two systems, each containing three staves. The first system (measures 51-54) features a complex texture with many beamed sixteenth and thirty-second notes in the upper staves, while the lower staves provide a harmonic foundation with sustained chords and moving bass lines. The second system (measures 55-58) continues this texture, with measure 58 showing a particularly dense cluster of notes in the upper right-hand part. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (accents) to guide the performer.

59 60 61 62

Measures 59-62. Treble staff: 59 (F4, A4, C5), 60 (F4, A4, C5), 61 (F4, A4, C5), 62 (F4, A4, C5). Bass staff: 59 (F2, A2, C3), 60 (F2, A2, C3), 61 (F2, A2, C3), 62 (F2, A2, C3).

Measures 63-66. Treble staff: 63 (F4, A4, C5), 64 (F4, A4, C5), 65 (F4, A4, C5), 66 (F4, A4, C5). Bass staff: 63 (F2, A2, C3), 64 (F2, A2, C3), 65 (F2, A2, C3), 66 (F2, A2, C3).

63 64 65 66

Measures 63-66. Treble staff: 63 (F4, A4, C5), 64 (F4, A4, C5), 65 (F4, A4, C5), 66 (F4, A4, C5). Bass staff: 63 (F2, A2, C3), 64 (F2, A2, C3), 65 (F2, A2, C3), 66 (F2, A2, C3).

Measures 67-70. Treble staff: 67 (F4, A4, C5), 68 (F4, A4, C5), 69 (F4, A4, C5), 70 (F4, A4, C5). Bass staff: 67 (F2, A2, C3), 68 (F2, A2, C3), 69 (F2, A2, C3), 70 (F2, A2, C3).



67 68 69 70

71 72 73 74

*rit.* *molto rit.*

*rit.* *molto rit.*

3

• = 68

Detailed description: This is a musical score for piano, spanning measures 67 to 74. The score is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat). Measures 67-70 show a melodic line in the treble and a rhythmic accompaniment in the bass. Measures 68-70 feature a complex texture with multiple layers of notes and rests. Measures 71-74 show a continuation of the melodic and rhythmic themes, with a tempo change to 'molto rit.' indicated in measure 72. A triplet of eighth notes is marked in measure 73. A fermata is placed over measure 74. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

This musical score consists of two systems, each with three staves. The top staff of each system is a grand staff (treble and bass clef), the middle is a single treble staff, and the bottom is a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). Measure numbers 75 through 82 are indicated above the first staff of each system. The piano part (top staff) features complex chordal textures and melodic lines. The organ part (middle and bottom staves) includes sustained chords and moving lines, with some measures featuring a red highlight under a chord in the middle staff.

83 84 85 86

Measures 83-86 of a musical score. The top staff (treble clef) contains a melody with eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat).

Continuation of measures 83-86. The top staff continues the melody. The bottom staff features a long, sustained note in the bass line, indicated by a horizontal line with a fermata. The key signature remains three flats.

87 88 89 90

Measures 87-90 of a musical score. The top staff continues the melody. The bottom staff continues the bass line. The key signature is three flats.

Continuation of measures 87-90. The top staff continues the melody. The bottom staff features a long, sustained note in the bass line, indicated by a horizontal line with a fermata. The key signature remains three flats.

91 92 94

Measures 91-94 of a musical score. Measure 91 features a treble staff with eighth-note chords and a bass staff with a single note. Measure 92 has a treble staff with eighth-note chords and a bass staff with a half note and a quarter rest. Measure 93 continues the treble staff's eighth-note chords and the bass staff's half note. Measure 94 shows a treble staff with eighth-note chords and a bass staff with a half note.

Measures 95-98 of a musical score. Measure 95 has a treble staff with a half note and a bass staff with a half note. Measure 96 features a treble staff with eighth-note chords and a bass staff with a half note. Measure 97 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 98 shows a treble staff with a half note and a bass staff with a half note.

95 96 97 98

Measures 99-102 of a musical score. Measure 99 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 100 features a treble staff with eighth-note chords and a bass staff with a half note. Measure 101 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 102 shows a treble staff with eighth-note chords and a bass staff with a half note.

Measures 103-106 of a musical score. Measure 103 has a treble staff with a half note and a bass staff with a half note. Measure 104 features a treble staff with eighth-note chords and a bass staff with a half note. Measure 105 has a treble staff with eighth-note chords and a bass staff with a half note. Measure 106 shows a treble staff with a half note and a bass staff with a half note.

This musical score is for a piano piece, spanning measures 99 to 106. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is organized into two systems, each containing a grand staff (treble and bass clefs) and a separate bass line.

**System 1 (Measures 99-102):**

- Measure 99:** Treble clef has a series of eighth-note chords. Bass clef has a single eighth note.
- Measure 100:** Treble clef has a series of eighth-note chords. Bass clef has a series of eighth-note chords.
- Measure 101:** Treble clef has a series of eighth-note chords. Bass clef has a series of eighth-note chords.
- Measure 102:** Treble clef has a series of eighth-note chords. Bass clef has a single eighth note.

**System 2 (Measures 103-106):**

- Measure 103:** Treble clef has a series of eighth-note chords. Bass clef has a single eighth note.
- Measure 104:** Treble clef has a series of eighth-note chords. Bass clef has a series of eighth-note chords.
- Measure 105:** Treble clef has a series of eighth-note chords. Bass clef has a series of eighth-note chords.
- Measure 106:** Treble clef has a series of eighth-note chords. Bass clef has a single eighth note.

The score includes various musical notations such as eighth notes, chords, and slurs. The bass line consists of single notes or chords, often with slurs.

107 108 109 110

Measures 107-110 of a musical score. Measure 107 features a treble staff with a series of eighth-note chords and a bass staff with a single eighth note. Measure 108 has a treble staff with a descending eighth-note line and a bass staff with a descending eighth-note line. Measure 109 continues the eighth-note patterns in both staves. Measure 110 shows a treble staff with a descending eighth-note line and a bass staff with a single eighth note.

Measures 107-110 of a musical score. Measure 107 features a treble staff with a series of eighth-note chords and a bass staff with a single eighth note. Measure 108 has a treble staff with a descending eighth-note line and a bass staff with a descending eighth-note line. Measure 109 continues the eighth-note patterns in both staves. Measure 110 shows a treble staff with a descending eighth-note line and a bass staff with a single eighth note.

111 112 113 114

Measures 111-114 of a musical score. Measure 111 features a treble staff with a series of eighth-note chords and a bass staff with a single eighth note. Measure 112 has a treble staff with a descending eighth-note line and a bass staff with a descending eighth-note line. Measure 113 continues the eighth-note patterns in both staves. Measure 114 shows a treble staff with a descending eighth-note line and a bass staff with a single eighth note.

Measures 111-114 of a musical score. Measure 111 features a treble staff with a series of eighth-note chords and a bass staff with a single eighth note. Measure 112 has a treble staff with a descending eighth-note line and a bass staff with a descending eighth-note line. Measure 113 continues the eighth-note patterns in both staves. Measure 114 shows a treble staff with a descending eighth-note line and a bass staff with a single eighth note.

115 116 117 118 119

120 121 122 123

124 125 126 127 128 129

130 131 132 133

*3 simile*

*f*



When the tempest ceased, a great darkness fell upon them: a palpable vapor, black as the grave. No fire would kindle, no candle burn. No glimmer of sun nor moon nor stars was seen. The people mourned and wept, crying, "O that we had repented before this great and terrible day..."

And in the darkness they heard the voice of the Lord, saying, "Woe unto this people...except they shall repent; for the devil laugheth because of the slain of the fair sons and daughters of my people... and it is because of their iniquity... that they are fallen! ...O all ye that are spared because ye were more righteous than they, will ye not now return unto me, and repent of your sins, and be converted, that I may heal you?"

(Music begins. Resume narration at measure 4.) After three days, the mist of darkness lifted. Those who had been spared gathered together at the temple, marveling at the things which had happened. And as they thus stood, they heard a voice speak to them from heaven: neither a harsh voice, nor loud, but it peirced their very souls and made their hearts burn within them, though they did not understand it.

Again they heard the voice, and again they did not understand. A third time they heard it, and as they looked steadfastly toward heaven whence it came, they understood at last.

"Behold my Beloved Son, in whom I am well pleased, in whom I have glorified my name -- hear ye him."

And as they understood, they looked and beheld a Man descending out of heaven, clothed in white, and he came down and stood in the midst of them. The eyes of the whole multitude were upon him, and no man spoke. And he stretched forth his hand and said,

"Behold, I am Jesus Christ, whom the prophets testified shall come into the world. ...I am the light and the life of the world; and I have drunk out of that bitter cup which the Father hath given me... ..Arise and come forth unto me, that ye may thrust your hands into my side, and also that ye may feel the prints of the nails in my hands and my feet, that ye may know that I am the God of Israel, and the God of the whole earth, and have been slain for the sins of the world."

## Interlude

"After three days, the mist of darkness lifted..."

The musical score for the Interlude consists of three systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system (measures 1-4) is marked "slowly, freely" and "mp". Measure 1 has a whole rest in the bass staff. Measures 2, 3, and 4 feature eighth-note patterns in the treble staff with eighth-note rests in the bass staff. Measure 4 includes an 8va dynamic marking. The second system (measures 5-8) continues the treble staff melody with eighth-note patterns, while the bass staff provides harmonic support with chords. The third system (measures 9-12) begins with an 8va marking. Measure 10 is marked "in time" and includes a tempo change instruction "= 50". Measure 11 contains the lyrics "Behold my beloved son...". Measure 12 concludes the interlude with a final chord in both staves.

13 14 15

16 17 18 "Behold, I am Jesus Christ..."

*rit.*

19 20 21

repeat as necessary, then  
proceed without pause from any

# "I Am Jesus Christ"

(SATB)

Sally DeFord

$\text{♩} = 60$  ...neither harsh nor loud...  
2

Tenor/Bass: *mp* 4 | am Je- sus Christ whom the 6

*p* *fp* *mf* *p*

*sempre pp*

8 10 Soprano/Alto: 12

pro- phets said shall come, I have drunk the bit - ter cup that the Fa - ther's will be done." He who

14 16 18

bore our pain and grief, He who died to pay our debt, He who car- ried our af- flic- tions, He who

20 22 24

tri-umphed o - ver death.

*mf* "I am Je - sus Christ," Oh won- drous, wel- come word!

26 28 30

"I am Je - sus Christ, *mf* I am the Light and the Life of the world!" *rit.* *a tempo* Thus spake the Son of God who was

32 34 36 38

(slain on Cal-va-ry) "Be - hold, I am Je - sus Christ, A - rise, come un- to me." *rit.*

(Music begins.) The multitude went forth one by one. They touched the wound in his side, and felt the prints of the nails in his hands and feet. And when they had all gone forth and each one had seen with his own eyes, and felt with his own hands and knew of a surety that it was he of whom the prophets had spoken, they cried out with one accord saying, "Hosanna! Blessed be the name of the most high God." And they fell down at his feet and worshipped him.

(Resume narration at meas. 10.) Then Jesus taught the multitude, even as he had taught during his mortal ministry among the Jews. He taught them to pray; to be meek and humble, to be merciful and quick to forgive. He taught them to give freely of their worldly wealth, and lay up for themselves the treasures of heaven. He taught them to love their enemies, and commanded that they should not contend with one another, but live in peace.

## *Interlude*

The musical score for the Interlude consists of 17 measures, written for piano in G major (one sharp) and 4/4 time. The score is divided into four systems of two staves each (treble and bass clef).

- Measures 1-5:** The tempo is marked *♩ = 40 freely*. The first staff begins with a melody starting on G4, moving stepwise up to D5. The second staff provides harmonic support with chords. Dynamics include *mp* (measures 1-2) and *rit.* (measures 3-5).
- Measures 6-9:** The tempo changes to *♩ = 60 in time*. The first staff continues the melody, and the second staff features a more active bass line. Dynamics include *cresc.* (measures 6-7) and *dim.* (measures 8-9).
- Measures 10-13:** The tempo is *in time*. The first staff has a melody, and the second staff continues the bass line. Dynamics are not explicitly marked in this section.
- Measures 14-17:** The first staff has a melody, and the second staff continues the bass line. Measure 16 is marked *rit.*, and the piece concludes with a final chord in measure 17.

# Come Listen to the Savior's Voice

(SATB)

$\text{♩} = 70$  freely

2 4 6 8 10 12 14 16 18 20

*mp* 1. (Women:) Come lis- ten to the  
2. (Men:) He bids us turn a -

Sav- ior's voice, Come hear his gen- tle words of peace, Come lis- ten to the Sav- ior's voice in  
way from sin, He of- fers mer- cy to all men, He bids us turn a - way from sin, and

rev - 'rent won- der- ing awe. *mf* He bids us put all an- ger re- by, And ev- seek 'ry tres- pass  
live as he would live, He bids us the hum- ble an- soul ger- pent, And ev- seek his grace with

set a - side, He bids us put all an- ger re- by and make his love our law.  
pure in - tent, He bids us the hum- ble an- soul re - pent for such he will re - ceive.

*mf* *rit.* *mp* *a tempo*

22 24 26

*f* He speaks to com- fort

*no rit.* *f*

28 30

those who mourn, Who seek their so- lace in the Lord, He speaks to com- fort

32 34

those who mourn, And in his word is hope. Come bring your bro- ken

heart to him, The con- trite spi- rit's of- fer- ing, Come bring your bro- ken

36 38

heart to him and he *rit.* will make you whole. *rit. mp* Come bring your bro- ken heart to him, *p* and

40 42 *Unison:*

*rit. mp p*

44 *Div.* he will make you whole. *a tempo*

46 48

*a tempo mf rit.*



(Music begins. Begin narration at measure 6.) When Jesus had finished, he looked on them with compassion, perceiving that they were weak and weary, and did not understand all that he had said. He bade them return to their homes to rest and ponder the things he had taught, and on the morrow he would speak to them again.

But as he looked round about him, the multitude did not move. The years of watching and waiting for their Lord had been long. And now, as Jesus Christ their Redeemer stood before them at last, they were unwilling to be parted from him so soon. As Jesus looked upon them, the multitude were in tears, and they gazed at him in longing, as though they would ask him to remain with them a little longer.

## Interlude

♩ = 50

*mp*

"When Jesus had finished..."

*rit.*

"But as he looked round about him..."

*rit.*

# Stay With Me, Lord Jesus, Stay

SATB with Soprano Solo

Sally DeFord

$\text{♩} = 100$  2 4 6

*(Bass/Alto tacet as needed)* *p* 1. Stay with me, Lord  
2. Oo -

*Soprano & Alto Unison*  
*Tenor & Bass Unison*

*Solo (verse 2 only.)*  
*mf* 2. (Solo) Stay with me, Lord

*Piano: Play both hands one octave higher to 1st ending.*  
*mf* *rit.* *p* *a tempo*  
*If using organ, omit piano for verses 1 & 2.*

8 10 12

Je - sus, stay, Lin - ger yet a while, I pray, So  
- - - Oo- - - - - Oo-

Je - sus, stay, Chas - ten me if I should stray,

14 16

long my heart has yearned for thee, In joy and  
- - - - - Oo - - -

Keep my feet where thou hast trod, Re - con -

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18 20 22

sor - row turned to thee, And glad - ly would I

cile my soul to God, I bow be - neath thy

24 26

learn of thee, Stay Stay with me, Lord Je - sus, sus,

lov - ing rod, Stay with me, Lord Je - sus,

28 30 32

stay. stay. *p* Oo- - - - ,

stay.

*loco* *rit.*

2 34 36

*mf* 3. Stay with me, Lord Je - sus, stay, Thou, my

*Solo:*

*mf* 3. Stay with me, Lord Je - sus, stay, Ah -

*mf*

38 40 42

Life, my Truth, my Way, When clouds of dark - ness

When dark - ness

44 46

dim my sight, Be thou my sure un - fail - ing

dims my sight, Be thou my un - fail - ing

48

light, *p* Ah - Ah -

light through ev - 'ry sha - dow of the night,

54

Ah - *mp* Stay with

Stay with me, Lord Je - sus, stay, Stay with

*rit.*

58

me, Lord Je - sus, stay.

me, Lord Je - sus, stay.

*rit.*

(Music begins.) The Lord was filled with compassion for the multitude who so earnestly desired him to remain. "Have ye any that are sick among you?" he asked. "Bring them hither. Have ye any that are lame, or blind... or that are afflicted in any manner? Bring them hither and I will heal them, for I have compassion upon you..." And he healed them, every one as they were brought forth unto him.

Then Jesus bade them bring their little children to him. So they took their little ones and set them down upon the ground round about him. Then he knelt and prayed, and the multitude bore record saying, "The eye hath never seen, neither hath the ear heard before, so great and marvelous things as we saw and heard Jesus speak unto the Father... and no one can conceive of the joy which filled our souls at the time we heard him pray for us..."

Then he took their little children, one by one, and blessed them, and prayed for them, and wept. And he spoke to the multitude saying, "Behold your little ones." And as they looked, they saw the heavens open, and angels descending as if in the midst of fire; and they came down and encircled the little children with fire, and ministered to them.

## Interlude

$\text{♩} = 70$

*mp*

2 3 4 5 6

7 8 9 10 11 12

$\text{♩} = 80$

13 14 15 16 17 18

"Then Jesus bade them bring their little children..."

"The eye hath never seen..."

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36

*rit.* proceed without pause

# One By One

(SSATB w/Child Solo)

Sally DeFord

$\text{♩} = 80$  2 Child: 4

*mf* Bring your lit - tle the  
One by one

6 8 10  
chil- dren nigh, So the Sav- ior his said, One by one they gath- ered round  
lit- tle ones looked in- to his face, One by one he took each one

12 14  
where the Sav- ior stood One by one they heard him pray in words no tongue can  
in his arms' em- brace, One by one he blessed them all and called each one by

16 18 20  
tell, As one by one they learned of love, From him who loved them well.  
name, And one by one they felt his love, And gave their hearts to him.

The musical score is written for Soprano, Alto, Tenor, Bass, and a Child Soloist. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 80. The score is divided into four systems, each with a piano accompaniment and a vocal line. The vocal line includes lyrics and dynamic markings. The piano accompaniment features a variety of textures, including arpeggiated chords and moving lines in both hands. The lyrics are: 'Bring your little the One by one', 'children night, So the Savior his said, One by one they gathered round little ones looked into his face, One by one he took each one', 'where the Savior stood One by one they heard him pray in words no tongue can in his arms' embrace, One by one he blessed them all and called each one by', 'tell, As one by one they learned of love, From him who loved them well. name, And one by one they felt his love, And gave their hearts to him.'

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*Soprano*  
*Alto*  
*Tenor*  
*Bass*

*mp* He blessed each pre- cious daugh - ter, He blessed each cher- ished

son, And through the tears he shed, The Sav- ior said, "Be- hold your lit- tle

*(Sop. divide)*  
*mf* ones," And from the realms of light, Ce- les- tial bright, the host of an- gels



34 36

came, En- cir- cl- ing the lit- tle ones in hea- ven's ho- ly

1 2 38 40

flame. flame.

*p* One by

*mf* One by one he

*p* Mm-----

42 44 46

one, One by one by one by one, they

blessed them all, And called each one by name, One by one they felt his love, And

Mm-----

gave their hearts to him, 48 *f* And from the realms of light, 50 Ce - les - tial bright, the

gave their hearts to him, *f* And from the realms of light, Ce - les - tial bright, the

52 host of an - gels came, En - cir - cl - ing the lit - tle ones in hea - ven's 54

host of an - gels came, En - cir - cl - ing the lit - tle ones in hea - ven's

56 ho - ly flame. 58 60

ho - ly flame.

*pp* *rit.* *rit.*

(Music begins. Begin narration at meas. 4) Jesus came among the Nephites often, ministering to them and teaching them his gospel, and all who remained in the land were converted to the Lord and united to the Church of Christ.

The people of that generation were blessed with peace and prosperity, such as had never before been known among them. There was no strife, no envy, no lying, nor robbers nor murderers. And how blessed were they! For by the love of God which dwelt in their hearts, the Nephites became a people united, of one heart, the children of Christ, heirs to the kingdom of God.

### *Interlude*

The musical score for the Interlude is written for piano in 4/4 time. It consists of 13 measures across three systems. Measure 1 is marked with a quarter note equal to 50 bpm and the instruction 'freely'. The first system contains measures 1 through 5. Measure 2 has a 'mp' (mezzo-piano) dynamic. Measure 3 is marked 'rit.' (ritardando). Measure 4 is marked 'a tempo'. Above measure 4 is the text '"Jesus came among the Nephites..."'. The second system contains measures 6 through 9. Measure 9 is marked 'rit.'. The third system contains measures 10 through 13. Measure 10 is marked with a quarter note equal to 60 bpm. Measure 13 is marked 'rit.'. Above measure 13 is the instruction 'proceed without pause'.

# Make Us One

(SSATB)

Sally DeFord

$\text{♩} = 60$  2 4

*p* Soprano/Alto Unison: How shall we

*p* *rit.*

6 8

stand a- mid un- cer- tain - ty? Where is our com - fort in tra- vail? How shall we  
souls be filled with char- i - ty, Then shall all hate and an- ger cease, And though we

10 12 *Div.*

walk a- mid in- firm- i - ty, when fee- ble limbs are worn and frail? And as we  
strive a- mid ad- ver- si - ty, yet shall we find thy per- fect peace. So shall we

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Sop. divide

14

pass stand through de- spite our sor- row, ness, how shall our hearts a- bide the  
stand de- spite our weak- ness, So shall our strength be strength e-

1. (tacet)  
2. So shall we stand de- spite our weak- ness, So shall our strength be strength e-

16 18

day? Where is the strength the soul may bor- row? Teach us thy  
nough, We bring our hearts to thee in meek- ness, Lord, wilt thou

nough, We bring our hearts to thee in meek - ness, wilt thou

20

way, bind teach us thy way, rit. Both verses: Make us one that our  
bind them in thy love? a tempo

bind them in thy love? Both verses: ( Make us one )

rit. a tempo

22 bur-dens may be light, Make us one 24 as we seek e-ter-nal life, U- nite our hands to serve thy chil-dren

(Make us one ) (to serve thy

26 well, 28 U- nite us in o- be- dience to thy will, Make us one, Teach us, Lord, to

chil- dren well)

30 be of one faith, 32 of one heart, One in thee. 34

1

36 *Unison* 2 38

*rit.*  
2. Then shall our thee.

*mf*  
Tenor: Take from me this heart of

40 42

*Unison*: Take from me un-feel-ing

stone and make it flesh, e- ven as thine own.

44 46

pride, Teach me com- pas- sion, cast my fear a- side, Give us one heart, give us one

mind, Lord make us thine, *rit.* Oh make us thine! *rit. f* Make us

50 one (make us one) *a tempo* (that our) bur-dens may be light, Make us one (make us one) as we  
 one (make us one) (as) we

54 seek e-ter-nal life, Unite our hands to serve thy chil-dren well, U-  
 (serve thy chil-dren well)



56 nite us in o- be- dience to thy will, 58 Make us *piu f* one, teach us, Lord to

*piu f*

(Alto div.) be, 60 of one faith, of one heart, one in thee. 62

*rit.* *sub. p* *a tempo*

*rit.* *Slow roll* *p* *a tempo*

64 One in thee. 66

*p*

65 *p* *rit.* *pp*

(Music begins.) The Nephites became a fair and delightsome people because of their great love for the Lord. There was no contention among them, and every man dealt justly with his neighbor. There were no rich nor poor, no bond nor free, but they were all made free, and partakers of the Heavenly gift. And surely there could not be a happier people among all who had been created by the hand of God. The Lord prospered them in all that they did, for as long as they continued to love and serve him.

Such is the peace and joy he promises to all his children -- in every land, in every generation -- who will love and serve him. Amid the confusion and violence of our own time, the Savior's unvarying invitation is extended still:

"Come unto me... and I will give you rest." "And whosoever will come, him will I receive; and blessed are those who come unto me.

"Come unto Christ... ..seek this Jesus of whom the apostles and prophets have written." Come unto Christ who offers you perfect peace, lasting joy, and eternal life.

## *Interlude*

The musical score for the Interlude is written in 4/4 time with a tempo marking of  $\text{♩} = 60$ . It consists of 20 measures, divided into four systems of five measures each. The score is written for piano (p) and voice (v). The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat major or D minor). The tempo is marked *mp* (mezzo-piano) at the beginning, *rit.* (ritardando) at measures 15 and 19, and *a tempo* at measure 16. The score ends with a double bar line at measure 20. The lyrics "Such is the peace..." are written under the vocal line at measure 10.

Measure numbers 1 through 20 are indicated above the staff. The tempo markings *mp*, *rit.*, and *a tempo* are placed below the piano staff. The lyrics "Such is the peace..." are written under the vocal line at measure 10.

# Come Unto Christ (Finale)

(SATB)

Sally DeFord

$\text{♩} = 60$

*f*

6 8

1. (Soprano/Alto): Come un- to *mp*

*rit.* *a tempo mp*

(Sopranos  
verse 2 only)

10 12

Come un- to Christ, Come un-to Christ, Come un- to Christ, Come un-to Christ,

Christ, ye pen- i- tent and meek, Seek this Je- sus of whom the pro-phets speak, *cresc.* Seek this  
Christ who bore our griefs a- lone, Who will car- ry our bur- dens as his own, Seek this

*cresc.*

14 16

Ah - - - , and find in him e- ter - nal

*mf* Je- sus whose mer- cies ne- ver cease, Come un- to Christ and find in him e- ter- nal  
 Je- sus, and by his love be blessed, Come un- to Christ and find in him e- ter- nal

*mf*

1 18 2 Soprano 20

Alto *f*

rest. Come un- to Christ ye sor- row - ful and

peace. 2: (Men UNISON) Come un- to *mp*

Tenor *f*

Bass

22 24

frail, Seek this Je- sus whose com- fort can- not fail, Seek this Je- sus and tri- umph in his

might, Come un-to Christ, Come un-to *rit.* Christ! *f* Come un-to *a tempo* Christ, a-bide in him and

live, He will bless you with ev-'ry per-fect gift, Seek this Je-sus a-mid a world of

*rit.* strife, *ff a tempo* Come un-to Christ and find in him e-ter-nal life.