

Abinadi

A Music-Drama by M Ryan Taylor
based on the Record of Zeniff contained in
"The Book of Mormon: Another Testament of Jesus Christ"

Prologue

The musical score is divided into three systems. The first system includes Piano 2 and Piano 1. Piano 2 has a treble clef and a bass clef, with a *ff* dynamic marking. Piano 1 also has a treble clef and a bass clef, with a *ff* dynamic marking and a tempo marking of $\bullet = 74$. The second system includes the Chorus (Soprano and Alto) and Piano 1. The Soprano and Alto parts have a treble clef and a *p* dynamic marking with the vocalization "Ooo". The Piano 1 part has a treble clef and a *p* dynamic marking, with a tempo marking of $\bullet = 78$. The third system includes Piano 1. The Piano 1 part has a treble clef and a *p* dynamic marking, with a tempo marking of $\bullet = 78$. The score features various time signatures (4/4, 3/4, 6/4) and includes triplets and slurs.

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pg. 2 Abinadi - Prologue

7

S

Ooo

A

Chor.

T

B

In - as - much as ye shall

1

10

S

Ooo

div. 1 or 2 on top - 3

cresc. but

A

Chor.

T

keep my com - mand - ments ye shal pros - per in the land, cresc. but

B

cresc.

13

S *f* in - as - much as ye will not keep my com - mand - ments ye shall be

A *f*

Chor.

T *f* in - as - much as ye will not keep my com - mand - ments ye shall be

B *f*

2 *mf* *f*

1 *f* $\text{♩} = 84$

pg. 4 Abinadi - Prologue

17

Helam

mp
E - ver so long a - go, be -

S
cut off

A

Chor.
T
cut off.

B

2

mp

1

mp

Detailed description: This is a page of a musical score for a prologue. It features six staves. The top staff is for Helam, starting at measure 17 with a treble clef and a key signature of three sharps (F#, C#, G#). The Helam part begins with a rest, followed by a melodic line starting in measure 3 with the lyrics 'E - ver so long a - go, be -'. The dynamic is marked *mp*. Below the Helam staff are four staves for vocalists: Soprano (S), Alto (A), Chorus Tenor (T), and Chorus Bass (B). The Soprano and Alto parts have rests, with the Soprano part having the lyrics 'cut off' and the Tenor part having 'cut off.'. The Chorus parts have rests. The bottom two staves are for Piano 1 and Piano 2. Piano 1 has a treble clef and a key signature of three sharps, with a dynamic of *mp*. Piano 2 has a bass clef and a key signature of three sharps, with a dynamic of *mp*. The piano parts provide harmonic support with chords and moving lines.

21

Helam

8

fore my days were known, a zeal - ous man named Ze - niff grew

mf

2

mp

f

1

25

Helam

8

tired of his home. A land we'd left be - hind is

2

1

pg. 6 Abinadi - Prologue

29 Helam

where he longed to find his for-tune, raise his fam - i - ly and

33 Alma

But there was just one

find some peace of mind.

ff *p*

Alma

37

8

prob - lem, our e - ne - mies, the La - ma - nites lived there.

2

1

Alma

41

8

mf

The land of our fa - thers was oc - cu - pied by our bro - thers who would not

2

1

mf

pg. 8 Abinadi - Prologue

Alma

45

8

care if they crushed a Ne - phite head or two, their

p

2

1

Alma

48

8

ha - tred burn'd for - e - ver new.

Helam

cresc.

mp

And still, Ze - niff came, built his

1

mp

52
8

Helam

ci - ty just the same.

2

p *mf*

1

p *mf*

57

2

1

p *mf*

pg. 10 Abinadi - Prologue

62

Alma *p*
Peace - ful - ly they bar - tered, a trea - ty soon was chart - ered,

Helam *p*
yet the

S *p*
Mmm - - - - - mm

A

Chor. *p*
Mmm - - - - - mm

B

2 *mp*

1 *mp*

Detailed description: This is a page of a musical score for the Prologue of the Book of Alma. The score is in the key of D major (indicated by two sharps) and 8/8 time. It features vocal parts for Alma, Helam, and a Chorus (Soprano, Alto, Tenor, Bass), along with piano accompaniment for two pianos (1 and 2). Alma's part begins at measure 62 with the lyrics 'Peace - ful - ly they bar - tered, a trea - ty soon was chart - ered,'. Helam's part begins with 'yet the'. The Chorus parts (Soprano, Alto, Tenor, Bass) sing 'Mmm' followed by 'mm'. The piano accompaniment consists of two staves, 1 and 2, both marked *mp*. The score is written on a grand staff with treble and bass clefs for each part.

66

Alma

Helam

S

A

Chor.

T

B

2

1

War

La - man-ites made o - ther plans and soon from peace de - part - ed.

Mmm - - - mm

Mmm - - - mm

mf

pg. 12 Abinadi - Prologue

Alma

70

8

tore through-out the land, blood min - gled with the sand.

mf

2

mf

1

mf

*

pg. 14 Abinadi - Prologue

79

Alma
tec - ted by his hand. As long as they

Helam
tec - ted by his hand. As long as they

S
mm

A
mm

Chor.
T
mm

B

2
mf

1

84

Alma

hum - bly served thier God, they could not be touched by the sword.

Helam

hum - bly served thier God, they could not be touched by the sword.

2

Detailed description: This system contains measures 84 through 88. Alma and Helam have identical vocal lines. The lyrics are "hum - bly served thier God, they could not be touched by the sword." The piano accompaniment consists of two staves (treble and bass clef) with chords and triplets. The key signature has four sharps (F#, C#, G#, D#).

89

Alma

p But then a great-er prob-lem.

Helam

p Their king was ill, and Ze-niff could lead no

2

1

Detailed description: This system contains measures 89 through 93. Alma's lyrics are "But then a great-er prob-lem." Helam's lyrics are "Their king was ill, and Ze-niff could lead no". The piano accompaniment features chords and triplets. The key signature has four sharps (F#, C#, G#, D#).

pg. 16 Abinadi - Prologue

94

Alma

mf The path of his peo - ple would soon be lost for his

Helam

more.

2

mf

1

mf

98

Alma

son had set in store to change the na-ture of the law

Helam

p to

2

1

102

Helam

serve him - self and not his God. And so it all be -

2

p

And.

*

pg. 18 Abinadi - Prologue

105

Alma

8

f king No - ah was that man.

Helam

8

gan,

2

f

1

p *f*

3

Alma

110

8

2

1

3

3

Act I, Scene 1

The City of Shilom

Cinoa

$\bullet = 60$

p Is - kal Is there a - ny

Piano I

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

red. *red.* *

Cinoa

news? what have you heard?

Agath

recit. *mf* ...but

Iskal

recit. *p* No - thing.

1

red. *red.* * *

pg. 21 Abinadi - Act I, scene 1

7

Agath

sure - ly your hus - band has sent you word

Iskal

a tempo

p No

1

pp

a tempo

p

9

Iskal

let - ter, no word, no, no - thing. He has al - ways let me know some -

non recit.

cresc.

$\bullet = 78$

1

accel.

rit.

12

Iskal

how in the past. I fear the worst, our hus - bands, bro - thers, sons may all be

decresc.

f rit.

p

1

rit.

rit.

16

Cinoa

mf

Take cour - age Is - kal,

Iskal

dead!

♩ = 68

1

accel.

mf

Red. * Red. * Red. * Red. *

19

Cinoa

p

Gi - de - on could not be dead!

f

He is the great - est of our war - riors,

p

and the

1

p

Red.

23

Cinoa

♩ = 96

migh - tiest of our men!

cresc.

The black ob - si - di - on

1

p

f

p

* Red.

pg. 23 Abinadi - Act I, scene 1

Cinoa

27

sword of Shi - lom laughs our e - ne - mies to scorn. He,

f *p*

1

f *p* *mf* *p*

Cinoa

32

like the migh - ty ja - guar leaps and La - man's flesh is torn.

cresc. *p*

1

f *pp*

Cinoa

37

By his side my He - lam stands, who fie - ce - ly fol - lows his com - mands. Al - ways they have

cresc. *f*

1

p *f*

Cinoa

42

come home proud, want - ing cheer, not a bu - rial shroud. Take

p *pp*

1

decresc. *p* *p*

molto rit.

46 $\bullet = 68$

Cinoia

mf

cour - age, take cour - age, they can - not lose. Take cour - age, take

1

pp *mf*

Rec. * *Rec.* * *Rec.* * *Rec.* * *Rec.* *

51

Cinoia

ppp

cour - age! Hope is ours to choose.

Iskal

1

ppp

54 *recit.*

Iskal

mf *p* *mf* *cresc.*

Hope? Our peo - ple have strayed so far. This king leads our na - tion in - to a

1

3 5

$\frac{3}{4}$ $\frac{3}{4}$

pg. 25 Abinadi - Act I, scene 1

56 *agitated*
♩ = 96

Agath *f* King No - ah is a great man!

Iskal dark age.

1 *f*

58

Agath He's built up temp - les, plan - ted vin - yards,

1

60

Agath made this ci - ty a gar - den, built the great - est pa - lace known since Sol - o mon!

1 *Sua*

63 *recit.*
adamant but restrained

Iskal *mp* *cresc.*
In the pal - ace he glo - ri - fies him - self! The vin - yards fill his great bel - ly!

1 *p*

65
In the tem - ples he flat - ters the peop - le in - to be - liev - ing they are pro - tec - ted by God,

1 *mp* *mf*

67 *smugly* *a tempo* *finger snap*

Agath *mf*
And what of that great tow'r he built to warn a - gainst at - tack?

Iskal *p*
re - gard - less of their ac - tions.

1 *f* *mp*

pg. 27 Abinadi - Act I, scene 1

70 *non recit.*
♩ = 68 *cresc.*

Iskal

p If the La-man-ites came close e-nough, for that tow-er to be use-ful,

1

72

Iskal

I won-der what No-ah would do; *f* cow-er be-hind his ar-mies, or

1

75 *decresc.*

Cinoa

p Is - kal, Is - kal, is it wise to speak so o-pen-ly?

Iskal

run in the op-po-site di-rec-tion!

1

78

Cinoa

Agath

Iskal

1

p

A - gath, be re - con - ciled!

shouted

Hah!

recit.

mp

I don't fear the king, but for you ...

f

pp

♩ = 60

Red. * *Red.* *

81

Cinoa

1

Come, sis - ters let's pray to - ge - ther. Our ar - mies have been gone too long; I'm a - afraid for them.

rit.

Red. * *Red.* * *Red.* *

84

Iskal

1

p

Fa - ther, Cre - a - tor, hear - - - our

Red. * *Red.* * *Red.* *

pg. 29 Abinadi - Act I, scene 1

89

Cinoa *p* thy daugh - ters call up - on Thy name.

Iskal prayer, thy daugh - ters call up - on Thy name.

1

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Detailed description: This block contains the musical score for measures 89 through 93. It features three staves: Cinoa (top), Iskal (middle), and piano accompaniment (bottom, marked '1'). The key signature is B-flat major. The time signature changes from 2/4 to 3/4. Cinoa's part begins with a piano (*p*) dynamic. The lyrics are: Cinoa: "thy daugh - ters call up - on Thy name." Iskal: "prayer, thy daugh - ters call up - on Thy name." The piano accompaniment consists of arpeggiated chords in the right hand and sustained notes in the left hand. There are five "Red." markings with asterisks in the piano part, corresponding to measure boundaries.

94

Cinoa In our great need, in our des - pair *pp* we trust Thy mer - cy

Agath *p* *pp*

Iskal In our great need, in our des - pair *pp* we trust Thy mer - cy

1

pp

Detailed description: This block contains the musical score for measures 94 through 98. It features four staves: Cinoa (top), Agath (second), Iskal (third), and piano accompaniment (bottom, marked '1'). The key signature is B-flat major. The time signature changes from 2/4 to 3/4. Cinoa's part begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The lyrics are: Cinoa: "In our great need, in our des - pair we trust Thy mer - cy" Agath: "In our great need, in our des - pair we trust Thy mer - cy" Iskal: "In our great need, in our des - pair we trust Thy mer - cy" The piano accompaniment features arpeggiated chords in the right hand and sustained notes in the left hand. A pianissimo (*pp*) dynamic marking is present in the piano part at the end of the system.

100

Cinoia
and Thy care

Agath

Iskal
and Thy care. *mp* Our sons are gone to the

1 *p*

Red. *

105 *cresc.*

Iskal
war, please let them re - turn that they might find fam - ilies and homes

1

Red. * *Red.* *

111 *cresc.*

Cinoia
mf Fa - ther, Cre - a - tor,

Iskal
as be - fore, find com - fort and peace all their days.

1

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

117

Cinoa *f* hear - - - our prayer. *f* Our bro - thers are gone to - fight

Iskal *f* a -

1

Red. *

123

Cinoa *mp* ...if

Agath *f* Sure - ly they'll tri - umph in might...

Iskal *f* gainst the strong La - ma - nite horde.

1

Red. *

129 *decresc.*

Cinoa *p* on - ly we trust in thee Lord *p* Fa - ther, Cre - a - tor, *cresc.*

Agath *p* Fa - ther, Cre - a - tor, hear our prayer.

Iskal *p* Fa - ther, Cre - a - tor, hear our prayer.

1

Red. *

135 *cresc.*

Cinoa
Hear our prayer! *f* Thy daugh - ters call up - on Thy name, Thy daugh - ters call up -

Agath
Hear our prayer! *f* Hear our prayer, hear our prayer, daugh - ters call

Iskal
cresc.
Hear our prayer! *f* Hear our prayer, hear our prayer, daugh - ters call

1

Red. * *Red.* * *Red.* *

140 *delesc.*

Cinoa
on Thy name. *pp* we trust Thy

Agath
delesc.
Thy name. *pp*

Iskal
delesc.
Thy name. *p* In our great need, in our des - pair, *pp* we trust Thy

1

Red. *

pg. 33 Abinadi - Act I, scene 1

146

Cinoa

mer - cy and Thy care.

rit.

Agath

Iskal

mer - cy and Thy care.

I

148

A

$\bullet = 68$ *f*

P.W.

Soldiers Slow Ceremonial March.
Hand Drum is carried by the first soldiers.
Left foot first on the downbeat of second measure,
feet becoming a percussion instrument.

Prc.

Hand Drum

151

all men
wildly, with abandon

T

f O - - - ah! O - - - ah! O - - -

P.W.

Prc.

pg. 35 Abinadi - Act I, scene 1

159

T

B

2

1

Prc.

ah! Our mas - ter is a man of war! King No - ah great and bold! The

div.

p *f*

162

T
8

B

2

1

Prc.

noise of war burns in our ears, our hearts in fierce fu - ry are cold!

Everyone freezes on the rest
and then continues with
another left foot on the
downbeat.

pg. 37 Abinadi - Act I, scene 1

164

T

B

2

1

P.W.

Prc.

8

Sound an a - larm with high trum - pets! Hold fast to your weap - ons of war! Our

f

166

T
8

B

migh - ty men have tri - umphed, as they al - ways have done be - fore!

2

1

P.W.

Prc.

sfz

sfz

p

sfz

pg. 39 Abinadi - Act I, scene 1

168

Helam *f* Ci - no - a! It's

Cinoa *f* He - lam! We were so ve - ry wor - ried.

1

Prc.

171

Helam good to be with you my dear love! Ar - rows may rain like hail, swords may

1

P.W. *p*

Prc.

173

Helam

stand like great gates of wrath, but my love will ne - ver fail! I will

1

P.W.

Prc.

Detailed description of the musical score: The score is for Act I, scene 1, page 40 of Abinadi. It features three parts: Helam (voice), P.W. (piano), and Percussion (Prc.). The key signature is G major (one sharp) and the time signature is 3/4. Helam's part begins at measure 173 with a fermata over the first measure. The lyrics are: "stand like great gates of wrath, but my love will ne - ver fail! I will". Helam's melody is in the treble clef. P.W. accompaniment is in the grand staff (treble and bass clefs). The piano part has a fermata over the first measure and a triplet in the second measure. Percussion is in the bass clef and plays a simple rhythmic pattern of eighth notes.

pg. 41 Abinadi - Act I, scene 1

175

8

al - ways be true my love, no - thing can block my path!

• = 68

T

8

f

The sharp poin - ted ar - row,

B

2

f

1

mf

3

• = 68

f

P.W.

Pr.

Everyone should be in.
Some begin to dance.

Detailed description: This is a page of a musical score for the opera 'Abinadi', Act I, scene 1, page 41. The score is in the key of D major (two sharps) and 3/4 time. It features seven staves: Helam (Soprano), T (Tenor), B (Bass), 2 (Piano), 1 (Piano), P.W. (Piano/Wind), and Prc. (Percussion). Helam's part begins at measure 175 with the lyrics 'al - ways be true my love, no - thing can block my path!'. The 'no - thing can' phrase is marked with a triplet and a tempo marking of quarter note = 68. The T and B parts enter in measure 178 with the lyrics 'The sharp poin - ted ar - row,'. The piano parts (2 and 1) provide accompaniment, with piano 1 featuring triplets and dynamic markings of *mf* and *f*. The percussion part (Pr.) has a simple rhythmic pattern starting in measure 178, with the instruction 'Everyone should be in. Some begin to dance.' written below it.

178

T
8
jav - elin and dart, the sword, ci - me - ter, sling and stones, with

B

2

3

6

1

Prc.

pg. 43 Abinadi - Act I, scene 1

181

T

B

2

1

Prc.

each of these weap - ons of blood - y art we par - ted their flesh, and

184

Gideon

f O - - - - ah! O - - - -

T

crushed their bones.

B

2

1

mp

Prc.

Detailed description of the musical score: The score is for page 44 of Abinadi, Act I, scene 1. It features six staves. The top staff is for Gideon, a bass part, starting at measure 184. It begins with a whole rest, followed by a quarter note G2, then a triplet of eighth notes (A2, B2, C3), and a long note D3. The dynamic is forte (f). The lyrics are 'O - - - - ah! O - - - -'. The second staff is for Tenor (T) and Bass (B). The Tenor part has lyrics 'crushed their bones.' and a long note. The Bass part has a long note. The third staff is for Piano (2), with a triplet of eighth notes. The fourth staff is for Organ (1), with a mezzo-piano (mp) dynamic and a long note. The fifth staff is for Percussion (Prc.), with a steady rhythmic pattern of eighth notes.

pg. 45 Abinadi - Act I, scene 1

188

Gideon

ah! *mp* Wife! *mf* Love!

Iskal

mp Gi - deon! *mf* Gi - deon! *f* I was so a - fraid, we feared the

2

mp

1

Prc.

4/4

192

Gideon

f

Non - sense! I've ne - ver been beat - en by a bare - breast - ed La - ma - nite

Iskal

worst.

2

mf

1

pp

195

Gideon

Ne - ver once was I woun - ded in bat - tle Trait - orous

2

1

pg. 47 Abinadi - Act I, scene 1

201

Gideon

dogs bear - ing clubs and not one with good ar - mour. We slay them as eas - y as our

2

1

206

Gideon

cat - tle. *p* Why should you wor - ry love? Why should you

2

1

rit.

p

leg.

211

Gideon

wor - ry? Please do not fear my love, please do not fear!

Iskal

p Can

1

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

216

Iskal

one good man pre - vent the des - truction of a wick - ed na - tion? Can one man's

1

Red. * *Red.*

pg. 49 Abinadi - Act I, scene 1

221

Gideon

f E-nough! I am a sol-dier!

♩ = 96

Iskal

faith save the faith-less?

2

sfz *f*

1

sfz *f*

226

Gideon

and that's not all, I am their cap-tain! We can talk of prayer and sac-ri-fice to -

p

2

p

1

p

230

Gideon

mor - row, *mf* but for now, re - joice! be glad!

2

mf *f*

1

mf *f*

233

Gideon

f Food, wine dance! We slew them with a great slaugh - ter. Our fif - ty men could

2

3

1

pg. 51 Abinadi - Act I, scene 1

236

Gideon

crush their horde of thou - sands! Now dance! Cel - e - brate!

2

1

The musical score is for Gideon, measures 236-241. It consists of a vocal line and piano accompaniment for two pianos. The vocal line is in bass clef with lyrics: "crush their horde of thou - sands! Now dance! Cel - e - brate!". The piano accompaniment for Piano 2 (labeled '2') has a treble clef and a bass clef. The treble clef part features triplets of eighth notes and sixteenth-note runs with slurs and fingering numbers (3, 6, 5). The bass clef part has chords and triplets. Piano 1 (labeled '1') has a treble clef and a bass clef. The treble clef part has a long melodic line with a slur. The bass clef part has chords. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems by a bar line.

puts arm around Helam and moves away from Iskal, Cinoia follows

238

Gideon Cry, yeah, roar! The sharp poin - ted ar - row,

S *f* O - - - ah! The sharp poin - ted

A *f* O - - - ah!

T *f* O - - - ah! The sharp poin - ted ar - row,

B *f* O - - - ah!

2

1

Prc.

pg. 53 Abinadi - Act I, scene 1

241

Helam *f* the sword, ci - me - ter, sling and stones,

Gideon jav - elin and dart, with

S ar - row, jav - elin and dart, the sword, ci - me - ter, sling and

A

T jav - elin and dart, the sword, ci - me - ter, sling and stones, with

B

2

1

Prc.

pg. 55 Abinadi - Act I, scene 1

247

Helam
crushed their bones! Ci - no-a,

Gideon
crushed their bones!

S
flesh and crushed their bones!

A
trumpet solo (do not sing)
p

T
solo quartet
crushed their bones! *p* We drink the

B

2
p

1
fff *p*

Prc.
p

Cinoa makes for the wine skins but is blocked by Soldier 1

250

Helam

please bring us some wine.

Gideon

Such an eas - y cam - paign.

S

A

T

blood of the sweet red

B

2

1

Prc.

pg. 57 Abinadi - Act I, scene 1

254

Soldier 1 *f* What have we here? Tart grapes from the vine - yard of

Helam *mf* Too eas - y, I fear.

Gideon *mf* What do you

S *p* Dance comes from song, song comes from wine,

A

T vine

B

2 *p*

1

Prc.

257

Soldier 1
He - lam!

Helam
What if No - ah fur - ther re - du - ces our for - ces?
I'm sure he won't
Helam begins cleaning his sword

Gideon
mean?

Cinoab
mf Leave me a - lone.
cresc. poco a poco

S
spin - ning now, drink - ing now, plea - sure di - vine. Spin - ning now, drink - ing now,

A
tutti
p The sharp poin - ted ar - row,

T
tutti
p O - - - -

B
tutti
p We drink - - - -

2
cresc. poco a poco

1
p *cresc. poco a poco*

Prc.

Soldier 1 and friends pass Cinoia back and forth, behaving lasciviously

260

Soldier 1
mind if we try a sip!

Cinoia
f He - lam!
ff He - lam!

Iskal
f What are you do - ing?

S
plea - sure di - vine. We drink - - - the blood of the sweet red

A
jav - elin and dart, the sword, ci - me - ter, sling and stones, with each of these wea - pons of

T
ah! O - - - - ah! O - - - -

B
the - - - - blood - - - - of the sweet red

2

1

Prc.

Abinadi

Helam

Cinoia

Iskal

S

A

T

B

2

1

Prc.

ff *Sto*

f

Helam and Gideon, finally aware, move in to help, but Abinadi catches everyone's attention first

What's go - ing on?!

Leave her a - lone!

vine. Spin - ning now, drink - ing now, plea - - - sure di - vine!

blood - y art, we part - ed their flesh and crushed their bones!

ah!

vine. Spin - ning now, drink - ing now plea - - - sure di - vine!

pg. 61 Abinadi - Act I, scene 1

267

Soldier 1

Abinadi

Helam

Gideon

Cinoa

Agath

Chorus

2

1

B

mf
What do you want an-cient

p!
Cinoa moves to Helam
p
Are you all right?

p
A - bin - a - di?

p
Yes, my love.

sotto voce
mp
Who is this man?

sotto voce
mp
Who is this man?

mp

B
= 39

p

271

Soldier 1

rag? This is no place for beg-ging!

Abinadi

cresc. poco a poco
p Peo-ple of Shi-lom! Peo-ple of Shi-lom! Be -

Gideon

3 3
thought the old man was dead!

2

1

274

Abinadi

hold, thus saith the Lord! Wo be un - to this peo - ple, for I have seen their a -

2

1

pg. 63 Abinadi - Act I, scene 1

277

Soldier 1

Who do you think you are?

Abinadi

bom - in - a - tions and their wick - ed - ness and their whore - doms!

to the soldier

2

1

279

Soldier 1

Take

Abinadi

$\bullet = 78$
to all

ff and ex - cept they re - pent I will vi - sit them in mine an - ger.

ff

mp

2

1

283

Soldier 1
care old fool!

Abinadi
mf Be - hold, *mp* I will de - liv - er them up to their *cresc.*

Helam
mp *to Cino*
Could this man

Iskal
f
Lis - ten to him!

2

286

Abinadi
mf e - ne - mies, brought to bon - dage heav - y un - der lash and rod, ex - cept this peo - ple

Helam
be a proph - et?

Gideon
mf *questioning Abinadi*
Lose to the La - man - ites?

2

pg. 65 Abinadi - Act I, scene 1

290 *cresc.*

Abinadi

turn un-to the Lord their God! *f* None shall de-li-ver them un-

Gideon

doubtful *mf* We've ne-ver been beat-en as yet. *f* *p*

2

accel. *p* *f* *p*

1

pp

293

Abinadi

less it be the Lord. When they shall cry I will be slow to hear their cries.

Cinoia

p I fear his

2

296

cresc.

Abinadi *p* I will suf - fer them to see dis - tress and troub - le, *mf* ex - cept they re -

cresc.

Helam *p* I feel it in my heart

Cinoa words are true,

2 *f* *p* *mf*

299

Soldier 1 *f* Who are you!? What auth - or - i - ty have you to

Abinadi *f* pent in sack - cloth, ash and rub - ble *f* I will not hear, nor de -

Agath *f* Who are you!? What auth - or - i - ty have you to

Chorus *f* Who are you!? What auth - or - i - ty have you to

2 *f*

pg. 67 Abinadi - Act I, scene 1

302

Soldier 1 *to all*
chas - tise us? Will we stand for such blas - phe - mies?

Abinadi
li - ver them from pest - i - lence and sword.

Agath
chas - tise us?

Chorus
chas - tise us?

2

306

Soldier 1
Take him!

Abinadi *to the soldier*
mp You on - ly seek to co - ver your own sins. *cresc.* Re - pent, Re - pent *rit.* be - fore it is too late!

2

mp

Red *

310

Iskal *All but Gideon and Iskal surround Abinadi*
f Gi - de - on, do some - thing!

1

f

♩ = 108

In the confusion a bag or cape is thrown over the head of Soldier 1

Meanwhile Abinadi, shielded by Cinoah and Helam, escapes. Iskal follows, seeing what has happened

316

Helam

Gideon

Iskal

1

Prc.

f Come with us!

f The king ap-proa-ches there is no-thing I can do.

Gi - de - on, do some-thing!

rit.

Priests playing conches of various sizes, pitch unimportant

ff

322

2

1

Prc.

f

f

ff

pg. 69 Abinadi - Act I, scene 1

327

Noah

mp What's all this con - fu - sion Gi - de-on I

2

decresc. *mp*

1

decresc. *pp*

333

Noah

sent you off to fight a bat-tle and you bring it - home with you

2

mf

1

mf

338

Gideon

mf The men have at -

2

mp

1

The image shows a musical score for Gideon, measures 338 and 339. The score is written in a key signature of three flats (B-flat major/D minor) and a 2/4 time signature. The vocal line for Gideon begins with a rest in measure 338, followed by the lyrics "The men have at -" in measure 339. The dynamic marking for the vocal line is *mf*. The piano accompaniment is divided into two parts, labeled "2" and "1". Part "2" consists of a right-hand line with chords and a left-hand line with a simple bass line. The dynamic marking for part "2" is *mp*. Part "1" consists of a right-hand line with a simple melody and a left-hand line with a simple bass line. The score ends with a double bar line in measure 339.

pg. 71 Abinadi - Act I, scene 1

340

Gideon

temp - ted to bag you a pro - phet!

Alma

f A pro - phet! *p* Sure - ly you don't be -

2

p

1

p

$\bullet = 78$

347

Alma

cresc.

lieve such things ex - ist these days, sure - ly you have more sense than that.

2

1

353 *recit.* $\bullet = 160$

Noah *mf* Well, bag a proph-et? *f* Bring the proph-et forth!

1

358 $\bullet = 140$

Noah You! a proph-et? a ₃ sol-dier in my guard? How

1 *rit.*

364

Noah dare you take it up-on your-self to preach in my ci-ty! You shall be tram-pled

1

369 $\bullet = 74$

Noah un-der the feet of my peo-ple un-til you are dead!

Soldier 1 *f* No! My king!

1 *f*

pg. 73 Abinadi - Act I, scene 1

373

Noah

Soldier 1

1

f Did you say A -

p No, please! A - bin - a - di has es - caped.

376

Noah

Soldier 1

1

bin - a - di? *f* Si - lence! Find him!

cresc.

p Yes, my king. He was here... he was gone... I was...

379 *lthamar*
Priests of Noah *mf* My lord, there was a priest by that name in the ser - vice of your
1 *p* *♩ = 86*
Red. * Red. * Red. * Red. *

383 *Adonijah* *Amulon* *Nadab*
Priests of Noah fa - ther. He was ban - ished, he and his breth - ren for re - be - lious - ness a - gainst
1
Red. * Red. * Red. * Red. *

388
Priests of Noah thee.
Noah *mp* Could this be the same man?
Gideon *interrupting* *mf* It is. I re - cog - nize him from the
1 *mp*
Red. * Red. * Red. * Red. *

pg. 75 Abinadi - Act I, scene 1

393 *somewhat nostalgic*

Gideon *mp*
time I served your fa-ther; a hum-ble man of God who spent his days in the

1

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

398

Noah *f*
What did this hum-ble man of God say to

Gideon
ser-vice of the peo-ple...

2 *mf*

1 *mf*

Red. *

402

Noah

raise such an - ger in my peo - ple?

Gideon

mp The Lord has seen the a -

2

mp

1

mp

405

Gideon

bo - mi - na - tions of this peo - ple. We are to be smit - ten by our e - ne -

2

pp

1

pg. 77 Abinadi - Act I, scene 1

409

Noah

Gideon

2

1

Ha! *p* Is that all? *f* You

mies ex-cept we re - pent in sack - cloth and ash - es.

accel.

pp accel.

413

Noah

Gideon

2

1

sound as though you be - lieve it!

f I serve you my king and no one else.

mf

pp

♩ = 90

417 *Amulon*

Priests of Noah *f* A - bi-na-di must be

Gideon It is my du-ty and pride to pro - tect you.

2

1

423 *Ithamar* *Nadab* *Adonijah*

Priests of Noah stopped, if his ra - vings con - ti - nue the peace will suf - fer and that can - not be al -

2

1

434

Noah

I and my peo - ple should be judged of him ...or who is the Lord that shall

2

1

438

Noah

bring up - on my peo - ple such great af - flic - tion? I com - mand you! Bring me this A -

$\bullet = 90$

mf

2

1

pg. 81 Abinadi - Act I, scene 1

442

Noah

bi - na - di that I may slay him! that I may slay him! that I may slay - -

2

mf

1

446

Priests of Noah

Nadab
f He has said these things that he might di-

Noah

him!

2

1

449 *Ithamar*

Priests of Noah vide us... To

Noah He has said these things that he might di - vide us as a peo - ple.

452 *Adonijah*

Priests of Noah raise con - ten - tions a - mong us... to raise con - ten - tions that we might

455

Priests of Noah fall.

Noah

Chorus

2

1

ff There - fore I will

A

459

Noah

Chorus

1

slay him!

f Sing me a song of war my men of bones and blood and

ff hah!

f

$\bullet = 60$

464

Noah

bat-tle. Re-joice in your vic-tor-y and bring me A-bi-na-di!

T

B

f
The sharp point-ed ar-row,

I

first time only

469

T

B

jav-elin and dart, the sword, ci-me-ter, sling and stones, with each of these weap-ons of blood-y art; the

474

T

B

blood-y art; we par-ted their flesh and crushed their bones, and crushed their

we part-ed their flesh and crushed their bones, and crushed their bones, and

478

T

B

bones, and crushed their bones!

crushed their bones, and crushed their bones!

City of Shilom > Noah's Court Interlude (Act I)

the court is prepared for the arrival of Noah, his priests, and their concubines

♩ = 54

p Oh who can find a vir tu ous wo man? for her worth is far great er than me tals of gold, *cresc.* ³ ³ ³

p Oh who? for her worth is far great er than me tals of gold, *cresc.* ³ ³ ³

p Oh who? for her worth is far great er than me tals of gold, *cresc.* ³ ³ ³

³ ³ *p* pe tals of sil ver y plants, or spi ces to man. *cresc.* Un der her hand a grain of light will grow, life's seed is *cresc.* ³

³ ³ *p* pe tals of sil ver y plants, or spi ces to man. *cresc.* Un der her hand a grain of light will grow, *cresc.* ³

p sil ver plants or spi ces to man. *cresc.* ³ *p* Un der her hand light and

decresc. there man i fest in her womb. *p* ³ Be fore her life, be yond the dark some tomb, she is the *cresc.*

decresc. life's seed is man i fest in her womb. *p* ³ Be fore her life, be yond the dark some tomb, she is the *cresc.*

decresc. life is man i fest in her womb. *p* ³ She is the *cresc.*

13 *lunga* ³ *p* mo ther of worlds. Oh who can find a vir tu ous wo man? *pp* Oh who?

p mo ther of worlds. Oh who? *pp* Oh who?

³ *p* mo ther of worlds. Oh who? *pp* Oh who?

Scene 2 begins here.

Act I, scene 2

Noah's Court

♩ = 54

17

Oboe *p* repeat is optional

Sm. Nipple Gong
Md. Nipple Gong
Lrg. Nipple Gong
Doubbeq

always L.V. *pp* *p* repeat is optional

Small Cabasa
Finger Cymbals
Suspended Tar
Suspended Bendir

pp *p* > simile

tenuto marks (-) = twist in palm / staccato = hit into palm / tremelo = shake

♩ = 54

Piano 2 *p* first time only

Piano 1 *p* first time only

23

Rose *p* My be lo ved is mine and I am his.

Oboe

S.N.G
M.N.G.
L.N.G.
Dmbq.

variate attacks *p*

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

tones *pp*

pg. 86 Abinadi - Act I, scene 2

27

Rose

He feed eth a mong the li lies. I am the rose of

Oboe

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

30

Rose

Shi lom and the li ly of the val ley.

Oboe

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

1

33

Rose *mf* As the ap ple tree a mong the trees of the wood, *f* so is my be lo ved a mong the

Oboe *p*

S.N.G.
M.N.G.
L.N.G.
Dmbq. *p*

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr. *p*

1 *mp*

36

Rose sons. I sat down un der his sha dow with great de light, and his

Oboe *p*

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

1 *mp*

39

Rose
fruit was sweet to my taste.

Concubines and Eunuch
p My be lo ved is mine and I am his.
p My be lo ved is mine and I am his.
p My be lo ved is mine and I am his.

Oboe
strike gong with knutonal (variate attacks)
6
p

S.N.G.
M.N.G.
L.N.G.
Dmbq.
variate attacks / tenuto marks (-) = tones
p

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.
p

1

43

Concubines and Eunuch

He feed eth a mong the li lies, I am the rose of

He feed eth a mong the li lies, I am the

He feed eth a mong the li lies, I am the rose of

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

1

The musical score is written for a full orchestra and vocal soloists. The vocal parts (Concubines and Eunuch) are in treble clef with lyrics. The instrumental parts include strings (S.N.G., M.N.G., L.N.G., Dmbq.), woodwinds (Sm. C., F.C., Ssp. Tar., Ssp. Bndr.), and a basso continuo (1). The score is in 3/4 time and features dynamic markings such as *f* and *mf*. The lyrics are: "He feed eth a mong the li lies, I am the rose of".

46

Rose

p

I am the rose of

Shi lom and the li ly of the val ley.

Concubines and Eunuch

rose of Shi lom and the li ly of the val ley.

Shi lom and the li ly of the val ley.

Oboe

p

S.N.G.
M.N.G.
L.N.G.
Dmbq.

p

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

p

1

49

Rose

Shi lom and the li ly of the val ley.

Oboe

mp

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

1

mp

52

Rose

f Stay me with wine, com fort me with ap ples for

Concubines and Eunuch

mf Stay me with wine. Mmm

mf Stay me with wine. Mmm

mf Stay me with wine. Mmm

Oboe

mf *f*

S.N.G.
M.N.G.
L.N.G.
Dmbq.

mf *f*

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

mf *f* *p*

1

mf *f*

55

Rose

I am sick, am sick with love, Ah with

Concubines and Eunuch

Oboe

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

2

1

pg. 94 Abinadi - Act I, scene 2

58

Rose

love, with love. His

Concubines and Eunuch

Oboe

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

1

p
Mmm

p
Mmm

p

mp

61

Rose

left hand is un der my head. His right hand doth em

Concubines and Eunuch

Oboe

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

1

The musical score is arranged in a standard orchestral format. At the top is the vocal line for Rose, with lyrics: "left hand is un der my head. His right hand doth em". Below this are the vocal lines for the "Concubines and Eunuch". The Oboe part is shown as a single line with rests. The woodwind section consists of S.N.G., M.N.G., L.N.G., and Dmbq., followed by Sm. C., F.C., Ssp. Tar., and Ssp. Bndr. The piano part is at the bottom, marked with a forte (f) dynamic and featuring several triplet figures. The score is divided into three measures, with a measure rest in the second measure for the Oboe part.

64

Rose

brace me. *mp* The win ter is past, the

Concubines and Eunuch

strike gong with knuckle

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

2

p *mp*

1

p *mp*

67

Rose

rain is o ver and gone, *f* the time of sing ing of birds is

Concubines and Eunuch

mmm.

mmm.

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

2

mf *f*

1

mf *f*

pg. 98 Abinadi - Act I, scene 2

70

Rose

come, and the voice of the tur tle is heard in our land.

Oboe

f

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

2

1

74 *decresc.*

Rose
A rise my love, my

Oboe
decresc.

S.N.G.
M.N.G.
L.N.G.
Dmbq.

Sm. C.
F.C.
Ssp. Tar.
Ssp. Bndr.

2

1

77

Rose
fair one *p* and come a way.

Oboe
p

S.N.G.
M.N.G.
L.N.G.
Dmbq. *pp*

Sm. C.
F.C.
Ssp. Tar. *pp*
Ssp. Bndr. *pp*

1

pp

80 A *recit.*

Noah *f* What are those shouts? Go see to it Gi - deon!

Piano 2 *ff* L R L R

Piano 1 *f*

82 *p* How dare they dis - turb your song?! Your beau - ti ful song, it

2

1 *mf* *p*

$\bullet = 90$

pg. 101 Abinadi - Act 1, scene 2a

86

Noah

fills me with joy and eas - es my heart.

Gideon

f My lord! The

2

ff L R L R

1

pp

ff

89

Gideon

peop - le have brought a rare gift.

Rosewa

recit.
mp What could the peop - le of - fer my lord that he

2

ff 7

1

mp

$\bullet = 100$

93 *a tempo* *cresc.*

Gideon *mf* My lord, you would not be more pleased

Rosewa *p* does not al-read-y have?—

2 *p*

1 *mp*

97 *recit.* *mp* *f* = 96

Noah *mp* Ve-ry well, bring it in.

Gideon had they brought you— a pair of cu-re-loms.

2 *p*

1 *f* *mp* *p*

red. *red.*

101

Noah

Gideon

2

1

f Hah!

mf Be - hold a proph - et!

f

104

Noah

2

1

A proph - et? *p* You can buy twelve proph - ets for a

p

p

p

Red.

107

Noah

se - num! You must be jo - king!

Alma

But lord, don't you re -

2

1

f

* *Red.*

110

Alma

mem - ber? *f* this proph - et... this

2

1

p

pg. 105 Abinadi - Act 1, scene 2a

112

Noah *recit.*
mf Ab - in - a di? Now I re - call; we

Alma
man... A - bin - a di?

2

1

p

115

Noah $\text{♩} = 45$
thought we had seen the last of you! How sad, now we will have to try you; jus - tice must be served! —

1

p

119

Abinadi *f* Jus - tice and judge - ment are the Lord's. You stand up - on the brink of hell and tor - ment! *p* Re -

1

f *rit.*

122

unimpressed

taking Alma aside

Noah

mp
Take him out. Al-ma, my

Abinadi

pent, it's not too late!

2

p

1

p

p

126

Noah

trus - ted friend, you grasp my laws like no one else! Put down this trait - or for me.

2

1

Alma

129

mf I am hon - - - ored, my lord, to lay *f* down this false proph-et; for we all

2

mf *p*

1

mf *p*

Alma

132

know the race of proph-ets is ex-tinct. Men such as A-bin-a-

2

f

1

f $\text{♩} = 45$

Alma

136

8

di on - ly seek to bring pow - er to them - selves by blind - ing the

2

1

Alma

139

8

weak mind - ed that eas - i - ly fall prey — to their lies

2

1

pg. 109 Abinadi - Act 1, scene 2a

Alma

142

and thier trick - er - y He has no —

2

1

Alma

145

re - course: he is on one hand a her - e - tic, and on the

recit.

2

1

Alma

149

oth - er a re - bel a - gainst the pow - er of our kind and gra - cious king; by the law he must

1

Noah

152

mf Bring in the wit - nes - ses. Clear the court!

Alma

die!
♩ = 45

1

p

1

156

accel. *ff* G.P.

160

Agath *recit. agitated*
f O great king, he has

Alma *recit. calmly*
mp Tell us why you brought this man to be judged of us?

Piano I *subito p* *f*

B

164

Agath proph-e cied e - vil a - gainst thy peop - le, and says that God will de - stroy them.

1 *p*

167

Agath *f* He al - so proph - e - sies con - cern - ing thy life, and says you will be as a

Alma *mp* A - ny - thing else?

1 *f*

$\bullet = 100$

pg. 112 Abinadi - Act 1, scene 2b

170 *accel.*

Agath
gar - ment in a furn - ace of fire.

Rose and Priests
Nadab
f What!? Kill him now!
Rose
He has

2

p

1

mf

$\bullet = 120$

6

174

Rose and Priests
threat - ened your life my lord!
Adonijah
Threat - 'ning you with the

2

1

178

Rose and Priests

Ithamar *Amulon*

fur - nace! How dare he? He should pay as

2

1

Detailed description: This block contains the musical score for Rose and Priests, measures 178-181. The vocal line is in treble clef with a key signature of one flat. The lyrics are: "fur - nace! How dare he? He should pay as". The vocal line is divided into two parts: *Ithamar* (measures 178-180) and *Amulon* (measure 181). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

182

Noah

All Priests

Let them go on my

he pre - dicts; you should burn him!

2

1

ff *mf* *p*

Detailed description: This block contains the musical score for Noah and All Priests, measures 182-185. The vocal line for Noah is in bass clef. The lyrics are: "Let them go on my". The vocal line for All Priests is in treble clef. The lyrics are: "he pre - dicts; you should burn him!". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. Dynamic markings *ff*, *mf*, and *p* are present in the piano part.

188

Noah

friends. *f* Pro - ceed with your tale!

Agath

f He said that

Wmn 1

f He said that

Wmn 2

f He said that

2

mp

1

pp *f* *f*

193

Agath
you will be as a dry stalk of the field, which is run o-ver by the

Wmn 1
you will be as a dry stalk of the field, which is run o-ver by the

Wmn 2
you will be as a dry stalk of the field, which is run o-ver by the

2

1

The musical score consists of five systems. The first three systems are for vocal parts: Agath, Wmn 1, and Wmn 2. Each vocal line is written on a single staff in treble clef with a key signature of one flat (Bb). The lyrics are: "you will be as a dry stalk of the field, which is run o-ver by the". The fourth system is for piano accompaniment, labeled with a brace and the number "2". It features a treble staff with whole rests and a bass staff with a rhythmic accompaniment of eighth and sixteenth notes. The fifth system is for piano accompaniment, labeled with a brace and the number "1". It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment.

pg. 116 Abinadi - Act 1, scene 2b

199

Noah *f* What else did this proph - et have to

Agath
beasts and trod - den un - der foot.

Wmn 1
beasts and trod - den un - der foot.

Wmn 2
beasts and trod - den un - der foot.

2

1

204 *recit. thoughtful*

Noah *p* Right.

Alma *recit. with caution*
p Per-haps, my lord, you may not wish to re-fer to the ac-cused as a proph-et?

2

1 *a tempo*
pp

pg. 118 Abinadi - Act 1, scene 2b

209

Noah
Now go on!

Wm 1
f He said that you will be the blos - som of a

Wm 2
f He said that you will be the blos - som of a

2
mp

1
a tempo
f 3

214

Agath *f* He pre - tends that the

Wmn 1 this - tle which is blown up - on the face of the land. He pre -

Wmn 2 this - tle which is blown up - on the face of the land. He pre -

2

1

pg. 120 Abinadi - Act 1, scene 2b

219

Agath
Lord has said it; that all this will come a - bout ex -

Wmn 1
tends that the Lord has said it; ex - cept

Wmn 2
tends that the Lord has said it; ex - cept

2

1

224

Agath
cept you re - pent, but we know he lies con - cern - ing you. For what great e - vil

Wmn 1
you re - pent but we know he lies con - cern - ing you. what great e - vil

Wmn 2
you re - pent but we know he lies con - cern - ing you. what great e - vil

2

1

ff *p*

230

Agath
have you done or what great sins have this peop - le com - mit - ted that

Wmn 1
have you done

Wmn 2
have you done

1

mp *ff* *f* *p*

pg. 122 Abinadi - Act 1, scene 2b

(Noah signals to Gideon to retrieve Abinadi)

236

Noah

f This no - thing

Agath

we should be con - demned by God or judged by this man?

2

f

1

f

242

Noah

dares to chal - lenge me, up - set our peace and pros - per - i -

2

1

And. *

249

Noah

ty! I'll see him burn black like fish a - mong the

2

1

And. *

256

Noah

coals! *ff* I'll drag his bo - dy through e - very street, give

2

1

ff *ff*

ff

pg. 124 Abinadi - Act 1, scene 2b

Noah

263

it to car - ri - on fowl. Then all will know, then they'll take care to res - spect the

2

Noah

269

law!

p Af - ter all, I'm a just man; I must

1

p

Red. * Red. * Red. * Red. *

Noah

273

fol - low the con - science of the law; dis - pas - sion - ate ly met - ing

1

red. * *red.* * *red.* *

Noah

276

out *f* the fruits of un - rest! *mf* Then pro - ceed!

Gideon

recit.
mf The pris - on - er is read - y.

2

1

pp

$\bullet = 60$

red. * *red.* *

281

Abinadi

p Yes I know why I am

Alma

mp Do you know why you are here A-bin-a-di?

2

p

1

287

Abinadi

here; *mp* to tes-ti-fy be-fore this king that he might re-pent *f* of his mur-ders... (*... corruptions, whoredoms, etc.*)

Alma

f No!
(Striking him to the ground)

2

f

1

f

Alma

♩ = 120

292

You are here on tri - al for your blas - phe-mous at - tempts to pro - phe-cy con - cern - ing this

1

Abinadi

298

recit. calmly

p Ask me your ques-tions and I will tell you the truth.

Alma

peop - le.

1

C
chant like

Amulon Ithamar
mp
What mean the words which are written, and which have been taught by our fathers, say - ing: *p* How beau - ti - ful up - on the

Nadab Adonijah

normal
Amulon: **D**

p

1

p

306 Amulon cont.

Priests of Noah
8
moun - tains are the feet of him that bring - eth good ti - dings that pub - lish - eth peace that

cresc.
mp

1

mp

311 Amulon and Ithamar:

Priests of Noah
8
bring - eth good ti - dings of good that pub - lish - eth sal - va - tion that saith un - to Zi - on

mf *f*

1

mf *f*

pg. 129 Abinadi - Act 1, scene 2c&d

315 All Priests:

Priests of Noah

thy God reign-eth! Break forth in-to joy, sing to-ge-ther you waste plac-es of Je-

thy God reign-eth! Break forth in-to joy, sing to-ge-ther you wast plac-es of Je-

1

318 Amulon: All Priests: 3

Priests of Noah

ru-sa-lem *mf* for the Lord hath com-for-ted his peop-le He hath re-deemed Je-ru-sa-lem! How

(as if he were making a great point) *ff* 3 *p*

ru-sa-lem He hath re-deemed Je-ru-sa-lem! How

1

3

323

Abinadi *f* Are you priests and pre tend to teach this peop le, and yet de

Priests of Noah beau - ti - ful up - on the moun - tains are the feet of him that bring - eth
(it's your turn to talk, but we're not listening)

beau - ti - ful up - on the moun - tains are the feet that bring - eth

1 *mp*

327

Abinadi sire to know of me what these things mean?

Priests of Noah that pub - lish - eth peace that bring - eth good ti - dings of good that
cresc. *mp* *mf*

that pub - lish - eth peace that bring - eth good ti - dings of good that

1 *mf* *f*

pg. 131 Abinadi - Act 1, scene 2c&d

331

Abinadi

8

5

Wo! Wo be un to you! *ff* For if you un der stand these things

Priests of Noah

8

pub - lish - eth — that saith un - to Zi - on thy God reign - eth!

f

pub - lish - eth — that saith un - to Zi - on thy God reign - eth!

1

334

Abinadi

8

3

you have not taught them!

f = 78

Priests of Noah

8

Adonijah:

3

f The scrip - tures are clear:

All Priests:

God has re - deemed his peop - le!

Nadab:

God has re - deemed his peop - le! You

1

337

Ithamar: Amulon and Ithamar: All Priests:

Priests of Noah

and des - truc - tion, but a pro - phet of God would pub - lish

pro - phe - cy doom and des - truc - tion, would pub - lish

337

340

Abinadi

f You have not ap plied your hearts to un der stand ing. *p* *recit.* What teach you this peop le?

Priests of Noah

peace!

peace!

340

pg. 133 Abinadi - Act 1, scene 2c&d

343 *a tempo accel.*

Priests
of Noah

f We _____ ³ teach the law of Mo - ses.

We _____ ³ teach the law of Mo - ses.

343

1

Abinadi

E
♩ = 78 *with calm confidence* *(touching something of fine workmanship)*

p If you teach the law of Mo - ses why do you not keep it? *cresc.* Why do you set your

Abinadi

335 *(picking up a sheer scarf left by one of the concubines)*

f hearts up - on rich - es? *f* Why do you spend your strength with har - lots? and cause this peop - le to com - mit

Abinadi

339 ♩ = 68

p sin? *p* You know I speak the truth, and you ought to trem - ble be - fore God. *f* Does sal -

pg. 135 Abinadi - Act 1, scene 2e&f

345

Abinadi

va - tion come by the law of Mo - ses? What say you?

8

Priests of Noah

Sal - va - tion comes by the law of

ff

78 accel.

3

3

1

345 *(8va)*

Sal - va - tion comes by the law of

ff

3

3

349

Abinadi

imploring F

p If you keep the com - mand - ments you will be saved; yea, if you keep the com -

8

Priests of Noah

Mo - ses!

Mo - ses!

349

Mo - ses!

p

3

3

3

3

3

3

red. * *red.* * *red.* *

355

Abinadi

8

mand - ments which the Lord de - liv - ered un - to Mo - ses, say - ing: I am the Lord your

mena mosso

cresc.

1

360

Abinadi

8

God, thou shalt have no o - ther god be - fore me. Thou shalt not make a - ny

a tempo

mena mosso
(pointing to a stella)

a tempo
(pointing to the icon above Noah's throne)

Priests of Noah

Nadab & Adonijah:

f Who are you to quote the Lord to us? *f* Kill him!

1

pg. 137 Abinadi - Act 1, scene 2e&f

366

Noah

Abinadi

Priests of Noah

1

gra - ven i - mage! nei - ther like - ness of a - ny thing in hea - ven or the earth be -

Amulon and Ithamar: We've born this trai - tor far too long!

All Priests: *p* Slay him! Slay him! Loud Whisper

p Slay him! Slay him!

371

Noah

Abinadi

Priests of Noah

1

way with this fel - low and slay him! For he is

neath.

Slay him!

Slay him!

388

Noah

G

mad!

$\bullet = 100$

Piano 2

f 3

Piano 1

$\bullet = 100$

f

G.P.

G.P.

8vb

391

Abinadi

f

Touch me not for God will smite you

$\bullet = 78$

mf

2

1

395

Abinadi

if you lay your hands up on me,

♩ = 78

2

accel.

f

1

accel.

mf

399

Abinadi

for I have not delivered the message which the

2

1

402

Abinadi

recit. intensely

Lord sent me to de li ver. God will not suf fer that I shall be de

2

1

405

Abinadi

a tempo

stroyed at this time. You see you have not power to slay me.

2

Red. * *Red.* * *Red.* * *Red.* *

408

Abinadi

recit.

f I will fin ish my mes sage; *mp* and then it mat ters not if I am

2

Red. *

pg. 141 Abinadi - Act 1, scene 2g

410 *cresc.* *a tempo*

Abinadi

saved, but this much I can tell you, *f* what you do with me

2

Red. *

413 *rit.* Abinadi: You have said that salvation comes by the law of Moses,

Abinadi

af ter this will be a sha dow of things which are to come.

Priests of Noah

All Priests: *sotto voce* *p* His

1

p

Red. * *Red.* * *Red.* *

Abinadi cont.: yet were it not for the atonement, all mankind must unavoidably perish,
for no man is justified by the law.

417

Abinadi

Priests of Noah

power is that of a devil! His power is that of the prin ces of

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

422

Abinadi

mf I would that you should un der stand that God him self will come down a

Priests of Noah

hell!

mf

Red. * Red. * Red. * Red. * Red. * Red. *

pg. 143 Abinadi - Act 1, scene 2g

425

Abinadi

mong the chil dren of men, and will re deem his peop le.

Priests of Noah

Adonijah Amulon

mf Your blas phe mies touch not our hearts! *f* He

1

Red. * Red. * Red. *

428

Abinadi

f Since the world be gan the proph ets have tes ti fied con

Priests of Noah

thinks to com mand God!

1

Red. *

silencing the priests

431

Abinadi

cer ning the com ing of that ho ly Mes si ah. *p* He will be called the Christ, of Him I

Alma

to himself
p Could these words be true?

1

rit. *pp* *p*

♩ = 74 *decresc.*

438

Abinadi

sai ah said, He hath no form nor come li ness that

1

a tempo

445

Abinadi

we should de sire him; and when we shall see him

1

pg. 145 Abinadi - Act 1, scene 2g

451

Abinadi

there is no beau ty that we should de sire him.

1

457

Abinadi

He is des pised and re jec ted of men;

cresc.

p *a*

mf

1

463

Abinadi

man of sor rows, a man of sor rows,

p *mp*

1

469 *cresc.* *cresc.*

Abinadi *pp*

and ac quaint ed with grief; and we

1

474

Abinadi

hid as it were our fa ces from him;

1

478 *f* *decresc.*

Abinadi

he was des pised and we es teemed him not, de spised and re

1

pg. 147 Abinadi - Act 1, scene 2g

484

Abinadi

jec ted of men. *pp* Sure ly he hath borne our

cresc.

1

489

Abinadi

griefs, *p* sure ly he hath borne our griefs *f* and

cresc.

1

494

Abinadi

car ried our sor rows, *p* and car ried our sor rows.

Alma

p Why would God come down to

1

mf *p*

500 *cresc.*

Abinadi He was woun ded for our trans

Alma save us?— *mf* What have I

1

505 *cresc.*

Abinadi gres sions, *f* he was bruised for our in i qui ties; the chas

Alma brought down up - on me? *cresc.* We're try - ing an

1 *mf*

pg. 149 Abinadi - Act 1, scene 2g

511

Abinadi

tise ment of our peace was up on him; and

Alma

in - no-cent man. I feel he's a pro - phet of

1

f

516

Abinadi

with his stripes we are healed,

Alma

God. *f* I feel his

1

521

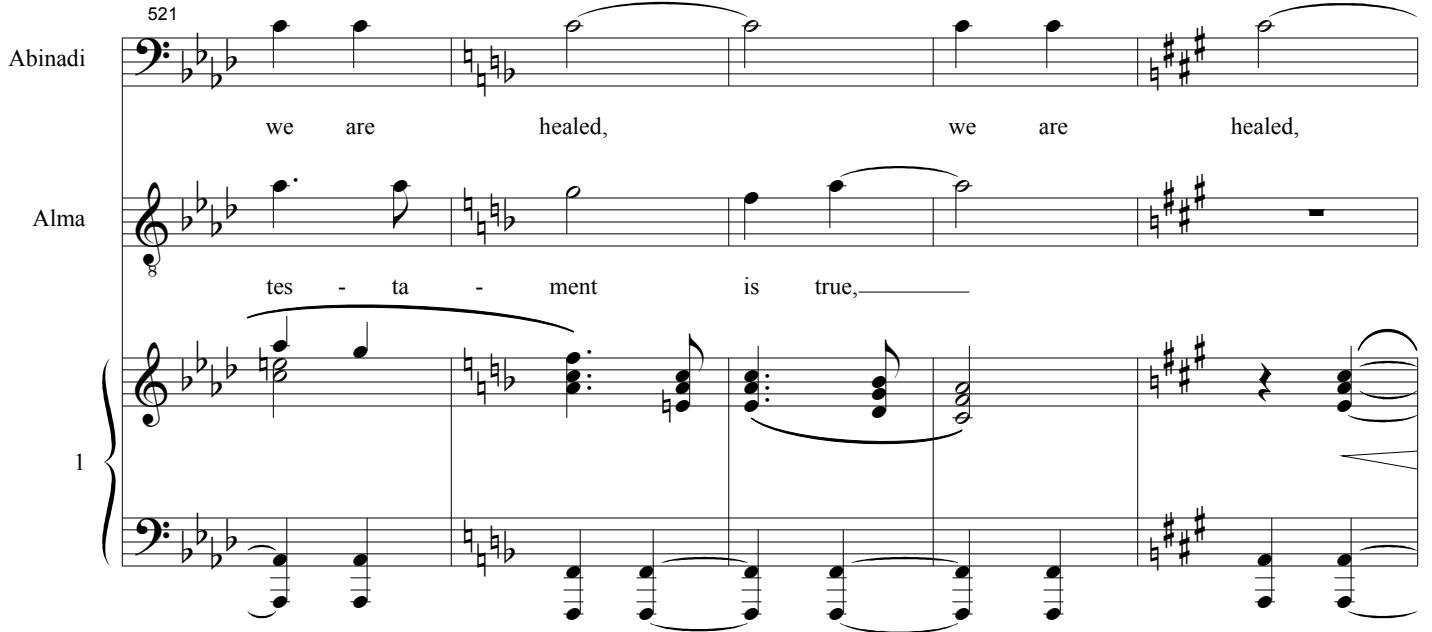
Abinadi

we are healed, we are healed,

Alma

tes - ta - ment is true,

1



526

Abinadi

ff we are healed.

Alma

ff we are healed.

1



pg. 151 Abinadi - Act 1, scene 2g

531

Abinadi

Alma

2

1

f

mf

f

But be hold, and fear, and

535

Abinadi

2

1

trem ble be fore God; for the Lord re deem eth none that re

538

Abinadi

bel a gainst him and die in their sins. that have known the com

2

1

f

mf

Detailed description: This musical system covers measures 538 to 540. The vocal line (Abinadi) is in a bass clef with a key signature of three sharps (F#, C#, G#). It begins with a triplet of eighth notes. The lyrics are "bel a gainst him and die in their sins. that have known the com". The piano part labeled '2' consists of two staves (treble and bass clefs) with a dynamic marking of *f*. The piano part labeled '1' also consists of two staves (treble and bass clefs) with a dynamic marking of *mf*. The music concludes with a double bar line and repeat signs.

541

Abinadi

mand ments of God and would not keep them.

2

1

Detailed description: This musical system covers measures 541 to 543. The vocal line (Abinadi) is in a bass clef with a key signature of three sharps. The lyrics are "mand ments of God and would not keep them.". The piano part labeled '2' consists of two staves (treble and bass clefs). The piano part labeled '1' also consists of two staves (treble and bass clefs) and includes a triplet of eighth notes. The music concludes with a double bar line and repeat signs.

pg. 153 Abinadi - Act 1, scene 2g

545

Priests
of Noah

8

f Blas phe mer!

mf *f*

2

mf

1

547

Priests of Noah

De vil! You are not a pro phet of God!

2

1

p

suddenly turning on the priests, they back away

550

Abinadi

p If you teach the law of Mo ses, al so teach that it is a sha dow of

cresc.

1

554

Abinadi

the things which are to come. *p* that re demp tion comes though Christ our

cresc.

1

558

Abinadi

Lord, *f* through our Lord.

ff

ff

2

1

561

Noah

ff Al ma, bind this man and slay him;

2

1

#0 0 0

564

Noah

By knife, by sword or stone, it does n't mat ter, just

2

1

0 0 b0

pg. 157 Abinadi - Act 1, scene 2g

567

Noah

take your priests out side and slay him!

2

1

p

pp

570

Alma

But lord, he on - ly spoke the truth; I

2

1

p

cresc.

Alma

573

8

felt it cut right through my soul. My lord, be not an - gry! My

2

1

Alma

576

8

lord, — let him de - part in peace! We should bear his words; be

2

1

Alma

579

grate-ful and re-pent. It's not too late for us! Have mer-cy! have mer-cy! have

2

accel.

f

mf

110

1

accel.

110

Alma

582

mer-cy on this man! *ff* Let not his blood— come on our souls!

2

ff

1

586

Alma

mf He on - ly spoke the truth; we should be grate - ful. —

2

accel.
mf

1

accel.
mf

590

Noah

f Be grate ful? Be

2

f
♩ = 148

1

f
♩ = 148

pg. 161 Abinadi - Act 1, scene 2g

594

Noah

grate ful I don't kill you where you stand! Get out! you

2

1

598

Noah

trai tor! if I see you here a gain I'll have your head!

2

1

602

Noah

Rosewa

2

1

whispered to Alma

p Run! Al ma run!

mf Will you

mp *cresc.* *mf*

mp *cresc.* *mf*

606

Noah

Gideon

Noah

2

1

al so be tray me, Gi de on? No, my lord. Then

mp *f*

accel. cresc.

accel. cresc.

pg. 163 Abinadi - Act 1, scene 2g

610

Noah

take this thing a way 'til we de cide its

2

f

1

f

Detailed description: This block contains the musical score for measures 610 through 613. The vocal line for Noah is in a bass clef with lyrics: "take this thing a way 'til we de cide its". The piano accompaniment consists of two parts. Part 2 (piano) is in a treble clef, starting with a forte (*f*) dynamic and a tempo marking of quarter note = 90. It features a series of chords in the right hand and rests in the left hand. Part 1 (piano) is in a bass clef, also starting with a forte (*f*) dynamic and a tempo marking of quarter note = 90. It features a rhythmic pattern of eighth notes in both hands.

614

Noah

fate!

2

1

ff

Detailed description: This block contains the musical score for measures 614 through 616. The vocal line for Noah is in a bass clef with the lyric "fate!". The piano accompaniment consists of two parts. Part 2 (piano) is in a treble clef, starting with a chord in the right hand and rests in the left hand. Part 1 (piano) is in a bass clef, starting with a forte (*ff*) dynamic. It features a melodic line in the right hand and a rhythmic pattern of eighth notes in the left hand.

617

Noah

ff E very one get

2

ff

1

621

Noah

out! Get out now!

f *b*

all leave except Rose

2

1

pg. 165 Abinadi - Act 1, scene 2g

626

Noah

p How could he be

1

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of one flat (B-flat). The lyrics are "How could he be". The piano accompaniment consists of two staves in bass clef, with an 8-measure rest in the first measure of each staff. The score is labeled "Noah" and "1".

628

Noah

tray me?

1

f

The musical score is written for a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat and a 2/4 time signature. The piano accompaniment is in bass clef with a key signature of one flat and a 2/4 time signature. The score consists of three measures. The first measure shows the vocal line starting with a dotted quarter note, followed by an eighth note, and a quarter rest. The piano accompaniment has a whole rest. The second measure shows the vocal line with a quarter rest. The piano accompaniment has a whole rest. The third measure shows the vocal line with a quarter rest. The piano accompaniment has a quarter note, followed by a quarter note, and a quarter note, all beamed together. The piano accompaniment starts with a forte (f) dynamic marking.

pg. 167 Abinadi - Act 1, scene 2g

630

Noah

f I who have gi ven him ev ery thing? Have n't I

2

1

636

Noah

gi ven him power? Gi ven him wealth? Gi ven po si tion and power?

2

641

Noah

p Not e ven kept back you!

Rosewa

p *cresc.* Will you not spare him?

646 *cresc.*

Noah

f No, *p* he must die. as his prophet must die. *p* You can

pg. 169 Abinadi - Act 1, scene 2g

650

Noah

see that can't you?

Rosewa

mp I can see that

2

p

1

p

8

655

Rosewa

Al ma is young, and by craft i ness his heart has been

2

1

8

660

Rosewa

stirred; that the words will fade and Al ma will for

2

1

665

Noah

f No.

Rosewa

get. He may be re trieved at last.

$\bullet = 132$

2

1

p

pg. 171 Abinadi - Act 1, scene 2g

669

Noah

p

I felt the power of this

1

672

Noah

proph et. *mp* We will not see Al ma a gain.

1

p

677

Noah

cresc.

Will you run af ter him when I turn my head?

1

pp

682

1

rit.

p

f

Rosewa

688 *rubato*
♩ = 78

p My be lov ed is mine and I am his. He feed

1

Rosewa

693

eth a mong the li lies. I am the rose of

1

Rosewa

698

Shi lom and the li ly of the val ley. *mf*
A

1

pg. 173 Abinadi - Act 1, scene 2g

Rosewa

703

cresc.

p

rise my love, my fair one and come a

1

mf *f* *pp*

Rosewa

709

way.

1

molto rit. *p* *ppp*

Act I, Finale

The Wilderness / The Place of Execution / The City of Shilom

Piano 1

rubato
p

$\bullet = 60$

1

Alma

p

A $\bullet = 100$

What have I done? Oh! What have

cresc. rit.

p $\bullet = 100$

*Red. * Red. **

Alma

I be - come? In the days be - fore king No - ah I was just a boy,

*Red. * Red. * Red. **

pg. 175 Abinadi - Act 1, Finale

Alma

21

8

but I re - mem - ber words much like these, they did not

1

Red.

Alma

26

8

touch my soul then, — I on - ly thought of what would please my self - ish

1

cresc.

*

Alma

29

8

heart, *f* for it I did my part. I've ta - ken all that I could steal, yet at the

1

f

rit.

Alma

32 *decresc.* ♩ = 90

core I'm bar - ren still! What have I done? Oh! What have I be - come I want to

1

Alma

35 *cresc.* ♩ = 86

change, oh help me Lord for mer - cies sake!

2

mf *p* *mp*

1

rit. *f* *mf* *p*

pg. 177 Abinadi - Act 1, Finale

38

2

mf *mp* *mf* *f*

1

f

40

whispery

Chorus

pp Jus - tice to - day we'll serve with fire.

2

p

1

p

42 *gaining body with volume*

Chorus

p Blas - phe - mer tain - ted with ³ de - sire

2

1

44 *cresc.*

Chorus

p you'll taste the torch, your flesh will scorch,

p *mp*

2

1

pp *p*

pg. 179 Abinadi - Act 1, Finale

Chorus

46

Women:

Men:

mf your bones picked dry by sear - ing flame, _____ *f* full seen your

2

mf *f*

1

mp *f*

48 $\bullet = 74$

Helam *p* Fa - ther of hea - ven and

Alma *p* He

Chorus shame, your sin ex - posed to all up - on your fun - eral pyre. *ff* *p*

2 *p*

1 *ff* *p*

Detailed description: This is a page of a musical score for the opera 'Abinadi'. It features three vocal parts: Helam, Alma, and a Chorus, along with piano accompaniment. The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4, and the third in 6/4. Helam's part begins with a rest in the first two measures, followed by a melodic line in the third measure. Alma's part also has rests in the first two measures and a single note in the third. The Chorus part starts with a rest, followed by a melodic line in the first measure, and then rests in the second and third. The piano accompaniment consists of two staves, labeled 1 and 2. Staff 1 (bass clef) features a melodic line in the first measure, followed by chords in the second and third. Staff 2 (bass clef) provides harmonic support with chords in the first two measures and a single note in the third. Dynamics include piano (*p*) and fortissimo (*ff*). A tempo marking of quarter note = 74 is present at the top right.

pg. 181 Abinadi - Act 1, Finale

51

Helam
Earth

Cinoa
Cre - a - tor of moon and

Iskal
p
Cre - a - tor of moon and

Alma
spoke, my whole soul trem - bled, the burn - ing in my heart was wit - ness to the

2

53

Helam
p
de - li - ver us from the e - vil of our

Cinoa
stars, _____

Iskal
stars, _____

Alma
truth of all he said. They will de - spise and hate — him,

2

57 B All Priests:

Priests *p* A -

Alma
forth — in his birth.

B
= 96

2 *accel.* *ff*

1 *ff*

60

Priests
bin - a - di, we have found an ac - cu - sa - tion a -

1 *pp*

Red. * *Red.* * *Red.* * *Red.* *

62 Amulon & Ithamar: Nadab:

Priests

8

gainst you, and you are wor - thy of death. For

1

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

65

Priests

8

you have said that God him - self should come down — a - mong — the

1

mp

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

67 All Priests:

Priests

8

chil - drem of men: for this cause we will put — you — to —

1

mf

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

pg. 185 Abinadi - Act 1, Finale

69
Priests
death

Noah:
un - less — you will — re -

1
mp

Red. * Red. * Red. * Red. *

71
Noah
call the words which you have spo - ken e - vil con - cer - ning me and my

1
p

Red. * Red. * Red. * Red. *

73
Noah
peo - ple.

Abinadi
will not re - call the words which I have spo - ken con -

1
f

Red. * Red. *

76

Abinadi

cer-ning this peo - ple for they are true. I will suf - fer

1

80

Abinadi

un - to death and will not re - call the words, and they will stand as a

1

84

Abinadi

tes - ti - mo - ny a - gainst you.

1

rit.

pg. 187 Abinadi - Act 1, Finale

87 $\bullet = 74$

Abinadi

mp If you slay me you shed in-no-cent blood, and this will al-so stand as a

2 *mp*

1

90

Abinadi

tes - ti - mo - ny a - gainst you at the last day.

2

1

accel.

p

♩ = 96

Red. * *Red.* *

92

Noah

anxious/nervous

p

Let him go, un - bind him now.

92

Priests

Nadab: *aside to Noah*

mp

...but lord, don't you re - mem - ber how he

1

Red. * *Red.* * *Red.* * *Red.* *

pg. 189 Abinadi - Act 1, Finale

Ithamar:

Priests *mp*
He's a threat to your pow - er as long as

Priests
railed a - gainst your name? Adonijah:
My lord,

1
Red. * Red. * Red. * Red. *

Amulon: *cresc.*
Priests
he's a - live. Let him

Priests
if you let him go the peop - le will not bear the shame.

1
Red. * Red. * Red. * Red. *

pg. 191 Abinadi - Act 1, Finale

107

2

1

This system of music covers measures 107 through 111. It features two vocal parts, labeled '2' and '1', and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piano part consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of chords. The vocal parts have various melodic lines, including some with slurs and ties. The piano accompaniment provides a steady harmonic and rhythmic foundation.

112

2

1

This system of music covers measures 112 through 116. It continues the two vocal parts and piano accompaniment from the previous system. The key signature remains one sharp (F#) and the time signature is 3/4. The piano part continues with its two-staff structure, maintaining the harmonic and rhythmic accompaniment. The vocal parts have further melodic development, with some measures featuring sustained notes and others with more active lines.

116 D
♩ = 148

Alma *f* He was des - pi - sed, re - jec - ted of

S Blas - - - phe-mer! Ju - stice to - day we'll serve with fire.

A *f*

Chorus

T Blas - - - phe-mer! Ju - stice to - day Ju - stice! Blas-

B

2 D
♩ = 148 *p*

1 *f*

pg. 193 Abinadi - Act 1, Finale

120

Abinadi *f* E - ven as you have done to me,

Alma *p* men; a man of sor - rows, and ac -

S Your flesh will scorch!

A

Chorus

T *p* phe - mer! You'll taste the torch, your flesh will scorch, your bones picked dry by

B your flesh will scorch,

1 *p* *f*

Detailed description: This is a page of a musical score for the opera 'Abinadi'. It features six vocal parts and a piano accompaniment. The Abinadi part is in bass clef and begins with a forte (*f*) dynamic. The Alma part is in treble clef and begins with a piano (*p*) dynamic. The Soprano (S) and Alto (A) parts have rests in the first two measures. The Chorus consists of Tenor (T) and Bass (B) parts. The piano part is in grand staff and includes dynamics *p* and *f*. A four-measure slur is present over the Abinadi part in the first measure. The lyrics describe the suffering of Abinadi and the actions of his persecutors.

124

Abinadi

it will come to pass that your seed will suffer the

Alma

quain - ted with grief.

S

full seen seen your shame,

A

full seen seen your shame,

Chorus

T

flame, full seen your shame,— your— shame,— your

B

full seen your shame, full seen your shame,

1

mp

mf

pg. 195 Abinadi - Act 1, Finale

129

Abinadi: pains that I am caused to suf - fer, e - ven death by fire.

Helam: *f* If Lord your pro - phet must

Cinoa: *f* If Lord your pro - phet must

Iskal: *f* If Lord your pro - phet must

S: sin ex posed to all up - on your pyre. Blas -

A: to all up - on your fu - neral pyre.

Chorus: to all up - on your fu - neral pyre.

T: sin ex posed to all up - on your pyre. Blas -

B: to all up - on your fu - neral pyre.

133

Rose
f Don't fear. I am

Noah
f I am a - fraid. There is no aid.

Abinadi
 You will be af - flic - ted with di - sea - ses. You will be hun - ted

Helam
 die, send us a man who'll

Cinoa
 die, send us a man who'll

Iskal
 die, send us a

S
 phe-mer! Ju - stice to - day we'll serve with fire.

A
 phe-mer! Ju - stice to - day we'll serve with fire.

Chorus
 T
 phe-mer! Ju - stice to - day Ju - stice! Blas - phe-mer! You'll taste the

B
 phe-mer! Ju - stice to - day Ju - stice! Blas - phe-mer! You'll taste the

2
mf *p* *mf*

pg. 197 Abinadi - Act 1, Finale

137

Rose
here. Non - sense, his word can - not hurt us!

Noah
Judge - ment will come down on us. —

Abinadi
by your e - ne - mies. your e - - -

Helam
lead us from sor - row.

Gideon
f Du - ty to my

Cinoa
lead us from sor - row.

Iskal
man who'll lead us from sor - row.

Alma
He was woun - ded for our trans - gres - sions.

S
Your flesh will scorch! full seen

A
— — — — —

Chorus
T
torch, — your flesh will scorch, your bones picked dry by flame, full seen your

B
your flesh will scorch, full seen your shame,

1
mp *mf* *f*

142 *to herself*

Rose
Where is Al-ma now, could my love share this fate? How can I help be-

Noah
My soul burns! It tells me not to do this. The peo-ple must not

Abinadi
- - - ne - mies - - -

Helam
God of A-bra-ham, our

Gideon
post, my king, has al - ways been my way of life, but does the call of

Cinoa
God of A-bra-ham, our

Iskal
God of A-bra-ham, our

Alma
with his stripes we are healed. He shall be called the

S
seen your shame,

A
shame,— your — shame,—

Chorus
T
shame,— your — shame,—

B
full seen your shame,

1

pg. 199 Abinadi - Act 1, Finale

147

Rose
fore it grows too late?_____

Noah
know they live a lie._____ A - bin - a - di must burn!

Helam
on - ly hope and trust, we call on Thee from the sor - row of the

Gideon
du - ty clear me in this cru - el act? Where is my

Cinoah
on - ly hope and trust, we call on Thee from the sor - row of the

Iskal
on - ly hope and trust, we call on Thee from the sor - row of the

Alma
Christ. He will re - deem his

S
A - bin - a - di must

A
ff

T
A - bin - a - di must

B
A - bin - a - di must

151

Helam
8 dust.

Gideon
cour - age? —

Cinoa
dust.

Iskal
dust

Alma
peo - ple *mp* I — will teach these

S
die!

A

Chorus
T
die!

B

2
mp
• = 74
3

1
mp
pedal at your discretion

pg. 201 Abinadi - Act 1, Finale

153

Abinadi

Alma

words to all who'll re - ceive.

2

1

156

Abinadi

God, re - ceive my soul.

Alma

Oh fa - ther I am yours!

2

Act II, scene 1
The City of Shilom

♩ = 68

pp *cresc.* *cresc.*

The pride of your heart de ceives you; *p* for you dwell high in the clefts and

Chorus

pp *cresc.*

The pride of your heart de ceives you;

Piano 2

p

Piano 1

ff

5

say, *p* *cresc.* Though you ex - alt your - self as the eag - le, your nest a - mong the

and say, *f* "Who will bring me low to the ground?" *cresc.* *p* and set your nest a - mong the

f "Who will bring me low to the ground?" *cresc.* *p* and set your nest a - mong the

Chorus

9

♩ = 52
with altos

stars

stars

stars

from there I will bring you down!

ppp

accel.

15

♩ = 58

Alma

mf

Peop-le of Shi - lom, we stand un - der the con-dem-na - tion of God;

Chorus

p

mf

p

♩ = 58

Alma

21

for we've slain an in-no-cent man, a proph-et of the Lord. I was there when he

cresc.

2

mp

1

Alma

26

stood be-fore the king. I was there when you de-li-tered him up! Yes, I was his chief ac-

f

2

mf *mp*

1

cresc.

Alma

31

cu-sa-tor! But I felt the pow-er of the Lord; *p* it with-stood our craft-i-ness and

mf *cresc.* *p*

2

mf *cresc.* *subito p*

1

mf *cresc.*

Alma ³⁶ *cresc.*

might. There he laid the scrip-tures at our feet and I felt that he was right; for my

Alma ⁴¹ *mena mosso a tempo*

heart burned with - in me as he told of Christ our Lord and how through his peer - less tri - al all things

Rosewa ⁴⁷ *recit. cheerfully*

p A - ha - ha A - ha - ah! Al - ma, Al - ma! No one marks you. It is a

Alma ⁸ bright can be re - stored!

51 C *a tempo*

Rosewa
 won - der you're still a - live, blas - phe - ming in an o - pen square!

Alma
recit.
f My on - ly blas - phe - my was the

2

1

pp *f* *p*

54

Alma
 lie I lived be - fore I heard A - bin - ³a - di's words. I served my - self when I ought to have served

2

1

57 *cresc.*

Alma
p God; and yet now I know that Christ will come. Through his blood I am made clean, *p* and I must share my know - ledge with this

1

Rosewa *with feigned pity* *cresc.*
p Oh, Al-ma! This preach-ing and ho-li-ness does not suit you!

Alma *a tempo*
peop-le.

1 *p* *mf* *f*

Rosewa *holding back the laughter*
p Oh, Al-ma! Come back and a-pol-o-gize. The king will for-give you; he'll do a-ny-thing I ask, just

1 *p*

Rosewa
come back where you be-long.

Alma *recit.*
f You mean to you. No. You are the un-law-ful con-cu-bine of that wretch-ed king, *p* and yet I've

1 *pp*

Alma *a tempo* *mena mosso* *a tempo* *cresc.*
loved you; but what I've done was wrong, I know that now. *mp* My heart was bro-ken so I

1 *p* *f*

78

Rosewa

Alma

1

Oh, Al-ma!

gave it to God. He healed what I thought could not be healed. *f* I have pledged to Him the rest of my days.

83

Rosewa

Alma

2

1

p You know I love on-ly you! *f* You know that's not true! *recit. cresc.*

f Your love of power o-ver-whelms a-ny love you have for me. *p* Would you be *recit.*

87

Rosewa

Alma

1

uncomfortable mp Oh, Al-ma! *a tempo cresc.*

mf will-ing to leave court and king and fol-low me in-to the wild-er-ness, *p* be bap-tized, and for - sake your sins? With the

92

Rosewa

Alma

2

1

f You would

Lord all things are pos - si - ble. He *rit.* of - fers His mer - cy free - ly!

p

rit.

a tempo

f

♩ = 96

Rosewa

1

have me give up e - very - thing for a dream; the ram - bling of an old man. Though you

Rosewa

1

seem to know his God, I do not. *mf* Yet, I know you, *p* and to

Rosewa

1

me you've al - ways been true. *mf* Come back to me Al - ma, *f* come back, come

116

Rosewa
back. We were hap-py!

Alma
p The hap-pi-ness you speak of is the dream. A pale re-flec-tion of the

1
p *mp*

122

Rosewa
p My tears do not move you, why won't you be-lieve I love you.

Alma
joy we could share. *f* Love must be shared the Lord's way! Oh,

1
pp *mf* *p*

mena mosso *decresc.*
mena mosso

129

Alma
rit. love is more than pas-sion Rose, more than what we can touch, or see.

1
pp *p*

rit.

F
♩ = 48

135

Rosewa
p Do you re-mem-ber the day my fa-ther gave me to him? *f* In my dis-hon-or lay my fa-ther's hope of

1
p

Rosewa

142

hon - or. *p* I was treat-ed like a ten - der flow'r for a - while, but my heart ran still

1

Rosewa

149

and qui - et. *p* When I was no long - er new, *cresc.* No - ah shared me like a

2

1

Rosewa

156

wine cup. *f* As long as his thirst was quenched, he cared not who else might drink! *p* Of *8^{va}* - .

2

1

162

Rosewa

all those priests, on - ly one was kind, on - ly one ne - ver tout - ed my shame, on - ly one showed me

(*sw*)

cresc.

2

1

168

Rosewa

love! When your wife died and I saw your pain, I wan - ted to

p *cresc.* *mf*

2

1

175

Rosewa

take it a - way. I wan - ted to com - fort you. Is this mere pas - sion?

f *rit.* *p*

Alma

Rose, trust in Christ, he can take your

p *cresc.*

1

181

Rosewa

p I can - not be what you want me to be.

Alma

pain. *p* Come a - way with me, be - come my wife.

1

p

187

Rosewa

ff I am a slave, *f* he'd hunt me down and de - stroy us. Oh Al - ma! Don't leave me! *p* I love

Alma

ff *f* *mf* *p*

1

decresc.

194

Rosewa

you!

Alma

p Rose, love is strength to do the right thing.

1

f *ppp*

she turns to leave, but is stopped by Alma's voice

Rose pauses as if to say something, then quickly leaves

201

Iskal

p You love her? *mp* I be - lieve all the words I heard you speak. There are

Alma

pp Yes, I do.

1

mp

recit.

H

H

206 *rit.*

Iskal
o - thers. Come teach with - in my home. The streets are not safe for you, I know; my hus - band's the cap - tain of the

211

Iskal
guard. Come.

$\bullet = 68$

p

216

f

p

221

pp

ff

Act II, scene 2 Noah's Court Room

1 $\text{♩} = 48$

Concubine 1 *p* O! Who can find a

Concubine 2 *p* Who can find

Eunuch *p* Who can find a

Gideon *mf* My lord.

Noah *mf* Yes Gi-deon, your re-

Continuo Organ $\text{♩} = 48$

9

C 1 vir - - - tu - - - ous wo - man?

C 2 a vir - uous wo - man?

Eun. vir - - - tu - - - ous wo - - - man? For her

Gideon Al - ma still e - ludes us. It is ru - mored that he's fled in - to the wild - er - ness to preach and bap -

Noah port.

C.O.

14

C 1

C 2

Eun.

Gideon

Noah

C.O.

For her worth is great as

For her worth is great - - - er than

worth is far great - - - er than spi - - -

tize.

Weeks pass and the trait-or still e-ludes you. *f* Are you sol-diers, or are you fools?

19

C 1

C 2

Eun.

Gideon

Noah

C.O.

sil - - - ver

me - tals of plat - inum or sil - - - ver

ces or sil - - - ver Un - der her

mp Per - haps we should just let them go; af - ter all, he's on - ly preach - ing.

mf How

24

C1 life's seed is there man - i - fest in her

C2 light will grow man - i - fest in her womb

Eun. hand a grain of light will grow man - i - fest in her

Gideon *p* A - bout four hun - dred, my Lord.

Noah ma - ny have gone af - ter him? *mf* You fool! *f* He's not

C.O.

30 *accel.*

C1 womb she is the moth - er of worlds she is the moth - er of worlds

C2 be - fore her life, be - yond the tomb moth - er of worlds she is the moth - er of worlds

Eun. womb she is the moth - er of worlds she is the moth - er of worlds

Noah preach - ing, he's rais - ing an ar - - - - - my! I know Al - ma, al - ways the most de -

2 *p* *accel. mf*

C.O. *accel.*

35 $\text{♩} = 64$

C1 she is the moth - er of worlds This I know,

C2 she is the moth - er of worlds This I know,

Eun. she is the moth - er of worlds This I

Noah sign - ing; he means to o - ver throw me! Where are they mass - ing?

2 *f* *mf* $\text{♩} = 64$

C.O. $\text{♩} = 64$

41

C1 that man can - not

C2 that man can - not live with -

Eun. know, with -

Gideon *mf* You know we've not found them, my lord.

Noah *f* Four - hun - dred peop - le walk right out of the ci - ty, and you can't

2

C.O.

48

C 1
live with - out her gra - - - - - ces, she is wa - ter

C 2
out her gra - - - - - ces she is wa - ter

Eun.
out her gra - - - - - ces wa - ter

Gideon
sotto voce
mp
Tor - ture, my lord?

Noah
cresc.
tell me where they've gone! I don't care who you have to tor - ture, just find them! *f* Yes, you

2

C.O.

53

C 1
in a des - - - - - ert na - tion, soil to seed up - on a harsh

C 2
in a des - - - - - ert na - tion, soil to

Eun.
in a des - - - - - ert na - tion soil

Amulon
f
Lord, our spies have found the

Noah
fool! Now get out of my sight!

2

C.O.

58

C 1
plan - - - ta - tion. *p* In her life dawns joy to man for - e - ver,

C 2
seed *p* In her life dawns joy to man for - e - - - ver, be - com - ing one

Eun.
to seed *p* In her life dawns joy to man for -

Amulon
trait-ors.

Rosewa
f Where? *p* Where are these in - fa - mous re - li - gious ren - a - gades who seek to win my

2

C.O.

65

C 1
be - com - ing one ne - ver more to se - - - ver.

C 2
be - com - ing one ne - ver more to se - - - ver.

Eun.
e - ver ne - ver, ne - ver more to se ...

Rosewa
king's throne with preach - ings and bap - tis - ms?

Noah
mf Now my dear, this is no time to

C.O.

Noah cuts off and dismisses the musicians recit.

72

Noah

p

joke. Al-ma means to take my throne. I un-der-stand now why he left.

A

♩ = 68

2

p

Red. *Red.** *

77

Rosewa

p

Al - ma could no more hurt you than I could my love. Let them

2

Red. *

82

Rosewa

go, let them a - lone, we do not need them.

Noah

p

You're

2

p

pg. 222 Abinadi - Act II, scene 2

87

Rosewa

Don't be sil-ly, my love.

Noah

in with him; I should have known. *f* You still love him.

2

ff

92

Rosewa

f You don't know what you're say-ing!

Noah

I should have seen this! You plan to rule

2

f

96

Rosewa

You're mad!

Noah

at his side.

Well, I won't al -

B

ff

ff

B

f

ped. [keep pedal down please]

101

Noah

low it!

p

Musical score for measures 106-109. The score is for two vocal parts (1 and 2) and piano accompaniment. Measure 106 starts with a bass clef and a treble clef. The piano part features triplets and a forte (*f*) dynamic. Measures 107-109 include a *rall.* marking and a piano (*p*) dynamic. The piano part ends with a sustained chord.

Musical score for Gideon and Noah, measures 110-111. Gideon's part (measure 110) is marked *recit.* and *pp* with the lyrics "What have you done!". Noah's part (measure 111) is marked *pp* with the lyrics "She was a trait - or. I had to! To".

Musical score for Amulon and Noah, measures 116-119. Amulon's part (measure 116) is marked *mf* with the lyrics "My lord, they're". Noah's part (measure 117) is marked *pp* with the lyrics "keep the king - dom in or - der!". The piano accompaniment (measures 116-119) is marked *pp* and features a common time signature (C) and a tempo of 64. The piano part includes a *pp* marking and a common time signature (C) with a tempo of 64.

122

Amulon

gath-ered at the wa-ters of Mor-mon.

Noah

You see! the wa-ters of Mor-mon. Go

2

1

127

Gideon

p But lord, my wife is a-mong them! *f* But

Noah

and kill them all! *mf* Go, you have your or-ders.

2

1

pg. 226 Abinadi - Act II, scene 2

133

Gideon

lord, they are your peop-le!

Noah

And will you be-tray me as well?

f

p

mp

p

139

Gideon

lord. We march at first light.

sotto voce *rit.*

p

f

pp

p

f

pp

145

f

pp

f

pp

Act II, scene 3
Near the Waters of Mormon

Piano 1

f *p* *pp* *p*

Red *

Alma

8

p

Do you seek the king-dom of God? Would you

2

p

1

f *p*

Red * Red * etc.

Alma

12

8

come in - to His fold? Do you de - sire to be His peop - le as your

2

1

p

Red *

Alma ¹⁶
fa - thers of old? *mf* Are you will - ing to bear each o - thers bur - dens? Are you

2

1

Alma ²⁰
will - ing to com - fort the weak? *p* Will you stand as a wit - ness and tes - ti - fy, gath - ering

2

Alma ²⁴
in all His chil - dren that seek? gath - ering in all His chil - dren that seek?

2

1

Alma

28

mf If you de-sire re-demp-tion and to

A

p

1

Alma

33

cresc. have e-ter-nal life then lift up your voic-es and lay down your strife in the wa-ter; be bap-tized and

decresc.

1

Cinoa

37

p This is the de-sire of our hearts.

Helam

p This is the de-sire of our hearts.

Alma

cresc.

p come un-to Christ. All your sor-rows He'll take in the cove-nant you

1

41

S *p* Yes, this is the de - sire of our hearts. *mf cresc.* We are

A *mf cresc.* We are

Chorus *mf cresc.* We are

T *p* Yes, this is the de - sire of our hearts. *mf cresc.* We are

B *mf cresc.*

Cinoa Yes, this is the de - sire of our hearts. *mf cresc.* We are

Helam Yes, this is the de - sire of our hearts. *mf cresc.* We are

Alma make, and his spir - it im - part to the faith - ful of

1

45

S *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

A *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

Chorus *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

T *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

B *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

Cinoia *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

Helam *f* will - ing to bear each o - ther up. We are will - ing to com - fort the weak. We will

Alma heart.

1

49

S
stand as a wit-ness to His chil - dren that seek.

A
stand as a wit-ness to His chil - dren that seek.

Chorus
stand as a wit-ness to His chil - dren that seek.

T
stand as a wit-ness to His chil - dren that seek.

B
stand as a wit-ness to His chil - dren that seek.

Cinoa
stand as a wit-ness to His chil - dren that seek.

Helam
stand as a wit-ness to His chil - dren that seek.

Alma
p Then come to the wa-ter and

1

54

S

A

Chorus

T

B

Cinoia

Alma

1

p

We are

will - ing to bear each o - ther

lay down your sin; come and be bap - tized, come un - to Him.

p

58

S
will - ing to bear each o - ther. We are will - ing to com - fort the weak. Stand as a

A
up. We are will - ing to com - fort the weak. We will stand as a

Chorus
T
up. We are will - ing to com - fort the weak. We will stand as a

B
up. We are will - ing to com - fort the weak. We will stand as a

Cinoa
up. We are will - ing to com - fort the weak. We will stand as a

Helam
Al - ma, I am read - y to en - ter this cov - e - nant.

1

All follow Alma to the waters of Mormon

Rosewa and concubine enter opposite

62

S
wit - ness to his chil - - - dren that seek. *f* This is the de - sire of our

A
f

Chorus
T
wit - ness to His chil - - - dren that seek. *f* This is the de - sire of our

B
f

Cinoa
wit - ness to His chil - - - dren that seek. *f* We are

Helam
f We are will - ing to bear each o - ther

Alma
f Come to the wa - ters and be bap - tized.

1

66

S
hearts. We seek the king - dom of God. We will stand as a

A
We stand a

Chorus

T
hearts. We seek the king - dom of God. We will stand as a

B

Cinoa
will - ing to bear each o - ther. We are will - ing to com - fort the weak. Stand as a

Helam
up. We are will - ing to com - fort the weak. We will stand as a

Concubine
p Rest! *mf* How can I leave you?

Rosewa
f I can go no furth - er! Go to the wa-ters. They

Only Helam, Cinoa and Chorus repeat, Rose and orchestra go on

70

S
wit - ness to his chil - dren that seek.

A
wit - ness to his chil - dren that seek.

Chorus
wit - ness to his chil - dren that seek.

T
wit - ness to his chil - dren that seek.

B
wit - ness to his chil - dren that seek.

Cinoa
wit - ness to his chil - dren that seek.

Helam
wit - ness to His chil - dren that seek. We are

Concubine
f My la - dy!

Rosewa
on - ly have til morn - ing. Make sure that is clear. Go, please! Go and warn Al - ma.

1
● = 48
pp

74 B

1
mf *f* *rit.*

pg. 238 Abinadi - Act II, scene 3

Rosewa

79 $\bullet = 44$ *p* *cresc.* 6

Great spir - it fath - er, I've nev - er come to you in prayer, but Al - ma says you're lis - tening,

1 *p* *mf*

Rosewa

82

says you love us, says you care.

1 *f* *mf* *accel.* *ff* *f*

Rosewa

85 $\bullet = 60$ *ff*

I know it's late for me, but all I want, is for Al - ma, my love, to thrive and

1 *rit.*

Rosewa

89 *f* *a tempo* *f* 3

live. He's all of love I've known. Please let a path be shown

1

Rosewa

92

for an es-cape to lands where they'll be free. *pp* In the

1

rit. pp

Rosewa

96 *♩ = 38*

name of the Sa - vior in whom Al-ma be-lieves, please save his life, and my soul re-ceive. *decresc.*

1

p rit. pp

Red.

Concubine

100

The concubine returns with Alma and rushes to Rose's side

♩ = 60

ppp cresc. poco a poco

ff My la - dy!

1

ff

105

fff

1

f

Red.

Helam and Cinoa slowly enter and take stock of the situation

a tempo

Alma 111 *freely* *pp* So still. So still and qui-et. So still. *ff* You were as

Concubine *urgently* *p* We must leave

1 *ff*

Alma 116 *p* breath to me! *whispered* So still. So still and qui-et.

Concubine *p* The sol-diers come at dawn!

1 *rit.* *pp*

Alma 120 So still and cold! What could I have done? What could I have done?

1 *rit.* *a tempo* *p*

125 *cresc. poco a poco*

Alma

Be - yond hope I prayed that you might find free-dom!

Concubine

f They come to slaugh - ter this peop-le!

1 *cresc. poco a poco* *rit.*

129 *f* What could I have done for you? *p* So still. *♩ = 44* So still and qui-et. So still and

Concubine

1 *f* *pp*

134 *pp* cold! So... *ppp* *♩ = 54*

Alma

Helam signals that they must leave, but Alma rises to his knees and prays

1

Helam helps Alma lift Rose and they all exit

Cinoa

141

(S^{va})

p

He-lam, help him!

accel.

f

pp

Red. * *Red.* *

148

f

p

Red. * *Red.* * *Red.* * *Red.* *

(S^{va})

153

rit.

pp

Red. * *Red.* *

Act II, scene 4
Near the Waters of Mormon

Soldiers

To arms! To arms! To arms! To

ff

Piano 1

$\bullet = 120$

ff

Soldiers

arms!

2

ff

1

$\bullet = 90$

2

1

11

Soldier 2

recit.

mf There's no one here.

3

2

ff

1

mf

p

• = 78

14

Soldier 2

Look's like they left quick - ly.

Gideon

recit. sotto voce

p Oh Fath - er! I thank thee for

a tempo

pp

17

Gideon

piu mosso
norm. cresc.

an-swer-ing my se - cret prayer! I serve on - ly thee from this day for - ward. —

Sva -----

ff $\bullet = 120$

21

Gideon

recit.

ff My men! The king has sent us to slaught - er our peop - le.

pg. 247 Abinadi - Act II, scene 4

Gideon

23

This dread - ful thing can - not be al-lowed! Blind-ly our du - ty we've

1

Gideon

26

fol-lowed in full, yet God has led them from us that they might be

1

rit.

p

Gideon

29

free. *p* To be rid of this ty-rant who'd slay our wives, burn our

1

pp

p

cresc.

A

$\bullet = 64$

$\bullet = 60$

33 *cresc.*

Gideon

broth-ers and kill— our chil-dren, we must take ac-tion to save— their lives de -

1

37

Gideon

pose this king and be free, fol - - - low me!—

1

f

40 *recit.*

Soldier 2

p Gi-deon, we trust you, but how can we strike the crown? The peop-le still love the old

pg. 249 Abinadi - Act II, scene 4

44

Soldier 2

fat sal - a - man - der.

recit.

Gideon

f We are the pow - er that must stand for truth in the face of his lies!

1

48

Gideon

mf As you oc - cu - py his guard, I'll deal with the trait - or my - self!

cresc.

1

52 *a tempo*

Gideon

f To² be rid of this ty - rant who'd slay our wives, burn our

One by one the men join Gideon singing till all are in on "we must . . ."

1

56

Gideon

broth-ers and kill— our chil-dren, we must take ac-tion to save— their lives de-

Soldiers

we must take ac-tion to save— their lives de-

we must take ac-tion to save— their lives de-

1

Detailed description: This block contains the musical score for measures 56 through 59. Gideon's vocal line is in bass clef, 6/8 time, with lyrics: "broth-ers and kill— our chil-dren, we must take ac-tion to save— their lives de-". The Soldiers' part consists of two staves, treble and bass clef, with lyrics: "we must take ac-tion to save— their lives de-". The piano accompaniment is in treble and bass clefs, featuring a first ending bracket labeled "1" that spans measures 57-59. The piano part includes a triplet of eighth notes in measure 58.

60

Gideon

pose this king and be free, fol - - - low me!— Fol - low me!—

Soldiers

pose this king and be free,

pose this king and be free,

1

Detailed description: This block contains the musical score for measures 60 through 63. Gideon's vocal line is in bass clef, 6/8 time, with lyrics: "pose this king and be free, fol - - - low me!— Fol - low me!—". The Soldiers' part consists of two staves, treble and bass clef, with lyrics: "pose this king and be free,". The piano accompaniment is in treble and bass clefs, featuring a first ending bracket labeled "1" that spans measures 61-63. The piano part includes a triplet of eighth notes in measure 61.

pg. 251 Abinadi - Act II, scene 4

Gideon

64

Fol - - - low me!

1

Gideon

68

p

rit.

segue

1

red.

Act II, scene 5

By the Tower of Shilom

Piano 1

71 $\bullet = 60$
p

Ob.

76 $\bullet = 100$
p

[A solo dancer entertains Noah as two concubines attend him.]

1

$\bullet = 100$
f

Gideon

82 *mp*

I was sur - prised not to

Ob.

p

1

p

pg. 254 Abinadi - Act II, scene 5

87

Noah

mp
The day is

Gideon

find you in your court room

Ob.

1

92

Noah

love - ly; the air is so sweet; how could I

Ob.

p

1

f

97

Noah

stay in-side?

Gideon

I have news that is for your ears on - ly.

Ob.

1

102

Noah

Ver - y well. Go my loves but be back with - in the hour, I'm

rit.

1

pp

107

Noah

not quite through. *mf* What a sweet work of art!

a tempo

p

Red. *

112

Noah

Gi - deon, why have - n't you a - vailed your - self to the court's fin - er

1

Ped. * *Ped.* *

116

Noah

pleas - ures? *mf* But what does that mat - ter

Gideon

p I have a wife.

1

cresc.

Ped. * *Ped.* *

120

Noah

now that she is dead? *p* That is what you've come to tell me, *f* the

1

f *p*

125

Noah

re - bels are dead and my king - dom is safe.

Gideon

recit.
f No! You don't un - der - stand, your

1

f *p*

129

Noah

recit.
p Stop jo - king Gi - deon. I know it was hard but you've done the right

Gideon

life's in my hand!

1

p

133

133

Noah

thing.

Gideon

f Your reign is o-ver No-ah. Your son is a good man;

a tempo

2

p

f

1

Red. *

138

Noah

Gideon

2

1

f By what

he will not fol - low in your foot - steps.

Red. *

The musical score is written for a vocal duet and piano accompaniment. It consists of five staves. The top staff is for Noah (bass clef), the second staff is for Gideon (bass clef), and the bottom three staves are for the piano accompaniment (treble and bass clefs). The time signature is 4/4. The key signature has one sharp (F#). The score is divided into two systems, labeled '2' and '1'. The lyrics are: 'By what he will not follow in your footsteps.' The piano part includes markings for 'Red.' and '*'.

142

Noah

right have you to do this?

Gideon

What

2

1

Red. *

146

Gideon

right? It is God's right to slay the

2

1

D = 132

mf

D = 132

f

150

Gideon

wick - ed. Like La - ban of old you have

2

1

153

Gideon

been de - liv - ered in - to my hands, and it's bet - ter that

2

1

157

Gideon

one man should die than a na - tion should dwin - dle and

2

1

161

Noah

You're no proph - et! How do you sup - pose to

Gideon

per - ish in dis - be - lief.

2

1

165

Noah

speak for God?

Gideon

That's right, you had the proph - et killed, and how

E
= 140

mf

f

169

Gideon

could I for - get? I watched you kill your lo - ver! And now you've

173

Gideon

asked us to kill our own peop - le. Well, it won't be

2

f

1

177

Gideon

done!

$\text{♩} = 90$

2

1

3

180

2

1

184

Noah

ff Look Gi - deon, stop Gi - deon spare me! The

2

1

f

ff

Red.

* Red. *

pg. 266 Abinadi - Act II, scene 5

190

Noah

Lam - an - ites are up - on us! Please Gi deon spare me!

2

1

Red.

195

Noah

Who else could lead them? Gi - deon their fate is in your hand.

2

1

rit.

p

rit.

200

Gideon

p Go!

f Go and lead our peop-le!

2

205

2

Act II, scene 6
The Wilderness

1

Piano 2

p

Piano 1

p

$\sigma = 86$

Red.

6

2

1

11

2

1

16

2

1

f

Detailed description: This system covers measures 16 through 20. Part 2 (piano) is in the upper staves, with a forte (*f*) dynamic marking starting at measure 17. It features a melodic line with a slur and a fermata over the final measure. Part 1 (piano) is in the lower staves, providing a steady eighth-note accompaniment throughout the system.

21

2

1

Detailed description: This system covers measures 21 through 25. Part 2 (piano) continues its melodic line with slurs and a fermata at the end. Part 1 (piano) maintains the eighth-note accompaniment.

26

2

1

Detailed description: This system covers measures 26 through 30. Part 2 (piano) has a more complex melodic line with numerous slurs and a fermata at the end. Part 1 (piano) continues with the eighth-note accompaniment.

31

S2

Noah

We can rest here; this place is safe.

2

1

p Oh

f

36

S1

S2

A

Man 1

Noah

2

1

p Oh that my head were

that my head were wa - ters, Oh that my

p Oh that my head were wa - - -

p I can't stay here! *mf* I'm go - ing back.

mf You're

43

S1 wa - - - - - ters, and my

S2 head were wa - - - - - ters,

A ters,

Man 1 *f* My fa - m'ly is back there! I fol - lowed you in

Noah safe here, why throw a - way your life?

49

S1 eyes a foun - tain a foun - tain a foun - - -

S2 and my eyes a

A and my eyes a foun -

Man 1 *f* fear, but I can't live with the guilt, know ing I might have saved them!

Noah *f* You there, stop him! Don't al -

56

S1 tain of tears,

S2 foun - - - tain of tears, that I might

A tain of tears, that I might

Man 2 *f* But he is right! *mp* How can we live with our-selves?

Noah low him to leave! *mf* Don't you re - a - lize I've

63

S1 that I might weep day and night

S2 weep day and night day and night

A weep day and night day and night

Man 2 *f* We should be grate-ful? and for what? *mp* that

Priests of Noah *f* You should be grate-ful you are spared!

Noah brought you to safe - ty?

70

S1 for the slain of the daugh - ter of my peop - - -

S2 day and night for the slain of the daugh - ter of my peop - - -

A day and night for the slain of the daugh - ter of my peop - - -

Man 2 we can live out the rest of our lives in fear?

Noah *mf* Of course not. We have an op - por - tun - i - ty to have *cresc.*

77

S1 le.

S2 le.

A le.

Noah *p* peace from our cousins for - ev - er! *cresc.* While their ar - my fool - ish - ly spends its *mp*

1 *p* *marcato* *mf*

78

82

Noah *mf* strength on those men that would not come, *cresc.* we will march to their cap - i - tol and take their fair daugh - ters and

1 *mf*

87

S1

S2

A

Priests of Noah

Noah

1

a tempo

f How are we

f How are we

f How are we

mp *rit.* *mp* Ithamar: Amulon and Adonijah: There we will be safe, and there we will start a - new.

trav - el to the un - ex - plored north!

f *p* *a tempo*

92

S1 spoiled! For death's come up in - to our win - dows, and is en - tered in our

S2 spoiled! For death's come up in - to our win - dows, and is en - tered in - to our

A spoiled For death's come up in - to our win - dows, and is en - tered in our

Man 1 *f* I love my wife and will take no oth - er! You gave that

Man 2 *f* Can't you hear their cries?

Noah *f* I com - mand you to stay! I am your king!

1

96

S1
pal - a ces, to cut off the chil - dren with - out.

S2
pal - a - ces, to cut off the chil - dren with - out.

A
pal - a - ces, to cut off the chil - dren with - out.

Man 1
up when you fled! *f* You

Man 2
Can't you hear their cries? *f* You cow - ard!

Noah
ff Bet - ter them than us!

2
p

1
f $\text{♩} = 90$

101

S1 *p* Oh that my

S2 *p* Oh that my head were wa - ters,

A *p* Oh that my head

Man 1 trait - - - or!

Priests of Noah Ithamar: (aside to Man 2) I've ne - ver sup - port - ed his

Noah *f* I won't al - low you to leave me here a - lone. You

2

1

107

S1
head were wa - - - - - ters,

S2
Oh that my head were wa - - - - - ters,

A
were wa - - - - - ters,

Man 1
Burn the vi - cious snake!

Man 2
(to Ithamar) Who do you think you're fool - ing?
(to all) Kill the trait - or!

Priests of Noah
pol - i - cies!

Noah
will at - tend me. I am still your king!

Men
f Burn

2
f

1

113

Man 1
Make sure he's tight - ly bound!

Man 2

Priests of Noah
All priests (trying to save their skins)
f Burn him! Burn him! A

Noah
I am still your king!

Men
him! Burn him! Burn him! Burn him!

2

1

119

Priests of Noah
poor ex - cuse!
Amulon:
Pro - bab - ly safe at home!
Nadab and Adonijah:
What's that you

Noah
Where would you be with - out my pro - tec - tion?
With - out me your no - thing!

126

Priests of Noah

All priests:

say? Why don't we just slit his throat?

Noah

Stop was-ting time! Please, let me go!

Men

Burn him! Burn

2

f

1

f

The musical score is written for a full vocal ensemble and piano. The vocal parts are: Priests of Noah (soprano), Noah (bass), Men (tenors), and a two-part piano accompaniment (treble and bass clefs). The Priests of Noah enter at measure 126 with the lyrics 'say? Why don't we just slit his throat?'. Noah responds with 'Stop was-ting time! Please, let me go!'. The Men then sing 'Burn him! Burn'. The piano accompaniment consists of chords and triplets, with a forte (*f*) dynamic marking. The score includes various musical notations such as triplets, slurs, and dynamic markings.

133

S1 *p* and my eyes a foun - tain a foun - tain

S2 *p* and my eyes

A *p* and my eyes

Priests of Noah Nadab: Amulon: [The priests flee in the commotion]
Burn the vi - cious snake! Kill the trait - or!

Noah Please don't do this!

Men him! Burn him! Burn him! *ff* Jus - tice we'll

2

1 *f*

139

S1
a fountain of tears,

S2
a fountain of tears,

A
a fountain of tears,

Man 1
Now for those priests!

Man 2
Af - ter them!

Noah
You have no right! Wait!

Men
serve with fire! Burn the vi - cious snake! Af - ter the trait - ors!
Af - ter the trait - ors!

1
ff

145

Noah

Please! 15^{ma} NO!

ff

2

1

Act II, epilogue The Valley of Helam

151

S

A

T

B

Alma

Piano 2

Piano 1

then ev - 'ry

then ev - 'ry

The time shall come when all shall see the sal - va - tion of the Lord;

$\text{♩} = 60$

ff

f

154

S
na - tion will con - fess his judge - ments are just!

A

T
na - tion will con - fess his judge - ments are just!

B

2

1

158

Alma

We will call this place He - lam, for you were first bap - tized in the wa - ters of Mor - mon.

2

1

163

Helam

Alma

2

1

f

ff

rit.

68

We will have no king, for we are

167

Helam

Alma

2

1

free! So let us have no con - ten - tions;

and let each soul strive to e - mu - late our

p

pp

3

pg. 287 Abinadi - Act II, epilogue

172

Cinoa *p* Fa - ther, cre - a - tor, *cresc.*

Helam *f* O, praise his ho - ly name! *p* *cresc.* Fa - ther cre -

Alma

Sa - vior

2 *f*

1 *f* *p*

Detailed description: This is a page of a musical score for three vocalists (Cinoa, Helam, Alma) and piano accompaniment. The score is in the key of A major (three sharps) and 8/8 time. It begins at measure 172. Cinoa's part starts with a rest, followed by a half note G4 and a half note F4. Helam's part starts with a half note G4, followed by half notes F4, E4, D4, C4, and B3. Alma's part has a whole note G4. The piano accompaniment consists of two staves. The right hand (labeled '2') features a melodic line with a slur over the first three measures and a forte (*f*) dynamic. The left hand (labeled '1') features a bass line with triplets in the second and third measures. Dynamics include piano (*p*), forte (*f*), and crescendo (*cresc.*). The lyrics are: Cinoa: "Fa - ther, cre - a - tor,"; Helam: "O, praise his ho - ly name!"; Alma: "Sa - vior".

178

cresc.

S Hear our prayer! *mf* Thy chil-dren call up-on thy name! *f* Thy

A Hear our prayer! *cresc.* Hear our prayer! Hear our prayer!

T Hear our prayer! *mf* Thy chil-dren call up-on thy name! *f* Thy

B Hear our prayer! *cresc.* Hear our prayer! Hear our prayer!

Cinoa hear our prayer! *mf* Hear our prayer! *f* Thy chil-dren call up-on thy name! *f* Thy

Iskal *cresc.* Fa-ther, cre - a - tor, *mf* hear our prayer! *f* Hear our prayer! Hear our prayer!

Helam a - tor, *mf* hear our prayer! *cresc.* Hear our prayer! *f* Hear our prayer! Hear our prayer!

Alma Thy chil-dren call up-on thy name! *f* Thy

2 *f*

1 *mp* *mf* *f* *ff*

pg. 289 Abinadi - Act II, epilogue

184 $\bullet = 132$

S
chil - dren praise thy ho - ly name!

A
We praise thy name!

T
chil - dren praise thy ho - ly name! *f* Al - le - lu -

B
We praise thy name!

Cinoa
chil - dren praise *p* Al - le - lu - ia, Al - le - lu - ia! *f* Bless - ed

Iskal
We praise

Helam
We praise *p* Al - le - lu - ia, Al - le - lu - ia!

Alma
chil - dren praise thy ho - ly name! *f* Bless - ed

2

1

190

S *f* Al - le - lu - ia, Al - le - lu - ia! *p* Bless - ed be his name!

A

T *p* ia! Al - le - lu - ia!

B

Cinoa be the Lord! *p* Al - le - lu - ia, *f* Al - le - lu - ia!

Iskal Al - le - lu - ia!

Helam *f* Al - le - lu -

Alma be the Lord! God of Is-ra-el! *f* Al - le - lu -

pg. 291 Abinadi - Act II, epilogue

198

S
O bless His ho - ly name! O

A
O bless His ho - - - ly name!

T
p Al - le - lu - ia, Al - le - lu - ia *f* Al - le lu - ia, Al - le lu - ia! O

B
f Al - le - lu - ia!

Helam
p ia! Al - le - lu - ia

Alma
ia!

206

S
bless His ho - ly name! *ff* His name! His name!

A
His name! Bless His

T
bless His ho - ly name! *ff* O bless His ho - ly

B
His name! His name!

Cinoia
ff His name! His name!

Iskal
ff O bless His ho - ly

Helam
ff O bless His ho - ly

Alma
ff Bless His

2
f

1
f

pg. 293 Abinadi - Act II, epilogue

213 *rall.*

S His bless - ed name!

A ho - - ly name! His bless - ed name!

T name! His bless - ed name!

B His bless - ed name!

Cinoa His bless - ed name!

Iskal name! His bless - ed name!

Helam name! His bless - ed name!

Alma ho - - ly name!

2

1