

I Am a Child of God

Fervently ♩ = 80-96

Optional descant (with verse 3) for voice or instrument

I am a child of God, And bless - ings are in store; If

1. I am a child of God, And he has sent me here, Has
 2. I am a child of God, And so my needs are great; Help
 3. I am a child of God. Rich bless - ings are in store; If

I learn to do his will, I'll live with him once more. Oh,

giv - en me an earth - ly home With par - ents kind and dear.
 me to un - der - stand his words Be - fore it grows too late.
 I but learn to do his will, I'll live with him once more.

lead, guide, walk be - side, Help me to find the way.

Lead me, guide me, walk be - side me, Help me find the way.

Teach me what I must do To live with him some - day.

Teach me all that I must do To live with him some - day.

4. I am a child of God.
 His promises are sure;
 Celestial glory shall be mine
 If I can but endure.

Psalm 82:6; Mosiah 4:15
 Doctrine and Covenants 14:7

Words: Naomi Ward Randall, 1908-2001. © 1957 IRI. Fourth verse © 1978 IRI

Music: Mildred Tanner Pettit, 1895-1977. © 1957 IRI. Arr. by Darwin Wolford, b. 1936. Arr. © 1989 IRI

See also *Hymns*, no. 301, for a four-part arrangement in a higher key.

I Lived in Heaven

Simply ♩ = 48-58

F B \flat F B \flat F

1. I lived in heav - en, a long time a - go, it is true;
 2. Fa - ther said he need - ed some - one who had e - nough love
 3. Je - sus was cho - sen, and as the Mes - si - ah he came,

B \flat F B \flat F

Lived there and loved there with peo - ple I know. So did you.
 To give his life so we all could re - turn there a - bove.
 Con - quer - ing e - vil and death through his glo - ri - ous name,

Gm Cm Gm Cm Gm B \flat m

Then Heav'n - ly Fa - ther pre - sent - ed a beau - ti - ful plan,
 There was an - oth - er who sought for the hon - or di - vine.
 Giv - ing us hope of a won - der - ful life yet to be

F Dm Gm C 7 B \flat B \flat m F

All a - bout earth and e - ter - nal sal - va - tion for man. _____
 Je - sus said, "Fa - ther, send me, and the glo - ry be thine." _____
 Home in that heav - en where Fa - ther is wait - ing for me. _____

Words and music: Janeen Jacobs Brady, b. 1934

Doctrine and Covenants 138:56

© 1987 by Janeen Jacobs Brady. This song may be copied for incidental, noncommercial church or home use.

I Know My Father Lives

Gently ♩ = 72-92

C G G7 C F

Duet

1. I know my Fa - ther lives and loves me
 (2. He) sent me here to earth, by faith to live his

Smoothly
 R.H. 1 3
 L.H. 5 5
with pedal
simile 1

C A7 Dm B7 C

too. The Spir - it whis - pers this to me and tells me it is
 plan. The Spir - it whis - pers this to me and tells me that I

E G7 C G7 1. C 2. C

true, _____ And tells me it is true. 2. He
 can, _____ And tells me that I can.

slower
 R.H. 1 2 5
 R.H. 1 5
 3 1 4 2 1 5 1 5 5 5 5 2 1

To play this as a duet, one person plays the accompaniment, and another person plays the voice parts one octave higher.

Moroni 10:5
 Abraham 3:22-26

Words and music: Reid N. Nibley, 1923-2008. © 1969. Arr. by Reid N. Nibley © 1989 IRI

See also *Hymns*, no. 302, for a simple version with the melody in the accompaniment.

Thanks to Thee

Simply ♩ = 96-108

Chord symbols: D, A7, D, G, Em, A7, D

4

1
5

When I'm home or far a - way, Heav'n - ly Fa - ther, hear me pray.

Chord symbols: A7, D, E7, A, E7, A

4

Keep me safe - ly in thy sight; Help me choose and do what's right.

Chord symbols: A7

4 1

5
2

4

1
5

Thanks for home and fam - 'ly too, Man - y things to love and do.

Chord symbols: D, A7, D, Em, A7, D

4

1

Thou art ver - y good to me. Heav'n - ly Fa - ther, thanks to thee.

Chord symbols: D, A7, D, Em, A7, D

4

1
5

I Thank Thee, Dear Father

Smoothly ♩ = 52-58
 (Conduct two beats to a measure.)

G

1. I thank thee, dear Fa - ther in heav - en a - bove, For thy
 2. Help me to be good, kind, and gen - tle to - day, And

C G A⁷ D

good - ness and mer - cy, thy kind - ness and love. I
 mind what my fa - ther and moth - er shall say. In the

G C

thank thee for home, friends, and par - ents so dear, And I
 dear name of Je - sus, so lov - ing and mild,

(Am) A⁷ D⁷ G

for ev - 'ry bless - ing that I en - joy here.
 ask thee to bless me and keep me thy child.

Father, We Thank Thee for the Night

Simply ♩ = 76-88

The musical score is written in 4/4 time and consists of three systems. Each system has a vocal line and a piano accompaniment line. The key signature has one flat (B-flat). The first system starts with a C major chord and ends with a C major chord. The second system starts with an A-flat major chord and ends with an A minor chord. The third system starts with a C diminished chord and ends with a C major chord. Fingerings are indicated by numbers 1-5. The lyrics are: 'Fa - ther, we thank thee for the night And for the pleas - ant morn - ing light, For rest and food and lov - ing care And all that makes the day so fair.'

C Fm C

Fa - ther, we thank thee for the night And for the

A^b C Am

pleas - ant morn - ing light, For rest and food and

C dim G⁷ Dm G⁷ F C

lov - ing care And all that makes the day so fair.

Words: Rebecca J. Weston, 1835-1895.
Music: Grietje Terburg Rowley, 1927-2015. © 1989 IRI

Doctrine and Covenants 59:7

Can a Little Child like Me?

Gratefully ♩ = 50-69

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of vocal melody and piano accompaniment. The piano part features chords and fingerings indicated by numbers 1-5. The vocal part includes two verses of lyrics and a final phrase.

System 1:

Chords: Bb, F7, Bb

Vocal 1: Can a lit - tle child like me, Thank the Fa - ther fit - ting - ly?

Vocal 2: For the fruit up - on the tree, For the birds that sing of thee,

System 2:

Chords: F, Dm, C7, F

Vocal: Yes, oh yes! Be good and true, Pa - tient, kind in all you do!
For the sun - shine warm and bright, For the day and for the night,

System 3:

Chords: Cm, F7, Gm, (C dim), F7

Vocal: Love the Lord and do your part; Learn to say with all your heart:
For the joy - ful work and true That a lit - tle child may do,

System 4:

Chords: Bb, Eb, C7, F7

Vocal: Fa - ther, we thank thee! Fa - ther, we thank thee!

System 5:

Chords: Bb, Eb, F7, Bb

Vocal: Fa - ther in Heav - en, we thank thee!

Words: Mary M. Dodge, about 1831-1905
Music: W. K. Bassford, 1839-1902

Doctrine and Covenants 59:7
1 Thessalonians 2:13; Psalm 100:4

Thank Thee for Everything

Gratefully ♩ = 88-104

D A7 D

Fa - ther, please hear us sing. Prais - es to thee we bring.

The first system of musical notation is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The treble staff has a key signature of one sharp and a 4/4 time signature. The melody is written in a simple, hymn-like style. The bass staff provides a harmonic accompaniment. Chord symbols D and A7 are placed above the treble staff. Fingerings are indicated by numbers 1-5 below the notes.

G A7 D

Thank thee for ev - 'ry-thing In thy good world. Skies may be

The second system continues the melody and accompaniment. Chord symbols G, A7, and D are placed above the treble staff. The melody includes a rest for the word 'world'.

A7 D

gray or fair; Trees may be green or bare. Beau - ty is

The third system continues the melody and accompaniment. Chord symbols A7 and D are placed above the treble staff.

G A7 D G A7 D

ev - 'ry-where In thy good world, In thy good world.

The fourth system concludes the piece. Chord symbols G, A7, and D are placed above the treble staff. The melody ends with a double bar line.

I'm Thankful to Be Me

Gratefully ♩ = 108-120

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "At night, when I'm a-lone in bed, I close my eyes and see The man-y things I'm thank-ful for That God has giv-en me. I see my friends and teach-ers, too, And oth-ers who love me. These man-y bless-ings make me feel So thank-ful to be me." The score includes various musical notations such as notes, rests, and fingerings. Chord symbols are placed above the vocal line: F, C7, F, Dm, G7, C7, F, C, Dm, Am, Gm7, C7, A7, Dm, Bb, G7, F, Gm7, F, C7, F. The tempo is marked as 108-120. The piece concludes with a *slower* marking.

At night, when I'm a - lone in bed, I close my eyes and see The
man - y things I'm thank - ful for That God has giv - en me. I
see my friends and teach - ers, too, And oth - ers who love me. These
man - y bless - ings make me feel So thank - ful to be me.

A Child's Prayer

Reverently ♩ = 63-69

Sing parts separately, then combined.

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and two vocal parts. The piano part includes various chords and fingerings, such as Bb, Eb, F, C7, F7, Gm, and D7. The vocal parts include lyrics and performance markings like '1. Heav-en-ly', '2. Pray, he is there;', and '3. Heav-en-ly thee.' The score is divided into several systems, each with a vocal line, a piano line, and a bass line. The lyrics are: '1. Heav-en-ly Fa-ther, are you real-ly there? And do you hear and an-swer ev-'ry 2. Pray, he is there; Speak, he is child's prayer? Some say that heav-en is far a-way, But I feel it lis-t'ning. You are his child; His close a-round me as I pray. Heav-en-ly Fa-ther, I re-love now sur-rounds you. He hears your mem-ber now Some-thing that Je-sus told dis-ci-ples long a-go: "Suf-fer the chil-dren to come to prayer; He loves the chil-dren. Of such is the me." Fa-ther, in prayer I'm com-ing now to thee. (3.) Heav-en-ly thee. king-dom, the king-dom of heav'n. heav'n.'

I Pray in Faith

Reverently ♩ = 104–116

Sing parts separately, then combined.

1. I kneel to pray ev - 'ry day. I speak to

2. I be - gin by say - ing "Dear Heav - en - ly Fa - ther"; I thank him for

F C7 F B^b Gm

Heav'n - ly Fa - ther. He hears and

bless - ings he sends; Then hum - bly I ask him for

F Gm C7 Gm C7

an - swers me When I pray in faith.

things that I need, In the name of Je - sus Christ, a - men.

F B^b F C7 F

If with All Your Hearts

Smoothly ♩ = 72-84

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Smoothly' with a quarter note equal to 72-84 beats per minute. The first system contains the lyrics 'If with all your hearts ye tru - ly seek me,'. The second system contains 'Ye shall ev - er sure - ly find me, Thus saith our God.' The third system contains 'Ye shall ev - er sure - ly find me, Thus saith our God.' The piano accompaniment includes various chords such as Bb, Eb, F7, and Gm, and features fingerings and articulation marks throughout.

If with all your hearts ye tru - ly seek me,

Ye shall ev - er sure - ly find me, Thus saith our God.

Ye shall ev - er sure - ly find me, Thus saith our God.

Words: Julius Schubring, 1806-1889

Music: From *Elijah* by Felix Mendelssohn, 1809-1847

Doctrine and Covenants 88:63

Psalm 105:4; Jeremiah 29:13

Children All over the World

Gratefully ♩ = 46-52 (Conduct two beats to a measure.)

D A7

All o - ver the world at the end of day, Heav'n-ly Fa - ther's chil-dren kneel

D (F#m) G D

down and pray, Each say - ing thank you in his own spe - cial way, Say-ing

A7 D A7 D

thank you, thank you in his own spe-cial way.

A7

"Gra - cias." "Mā - lō." "Wir dan - ken dir." All o - ver the world ten - der
(grah - see-ahs) (mah - loh) (veer don - ken deer)

D G A7

voic - es hear. Some say "tak," oth - ers "mer - ci,"
(tahk) (mare - see)

D A7 D

"Kan - sha shi - ma - su," We thank thee. Our Heav - en-ly Fa - ther
(kahn - shah shee - mah - sue)

A7 D

hears them; he un - der - stands each tongue. Our

(F#m) G D

Heav'n - ly Fa - ther knows them; He loves them,

A7 D (G) (D) D (G) (D)

loves them, ev - 'ry one.

slower and softer

Non-English words for *thank you*: Spanish: *gracias*
Tongan: *mālō*
German: *wir danken dir*
Danish: *tak*
French: *merci*
Japanese: *kansha shimasu*

Doctrine and Covenants 59:7

I Need My Heavenly Father

Simply ♩ = 112-120

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a bass line. The lyrics are: "I need my Heav'n - ly Fa - ther To help me ev - 'ry day. He wants me to be hap - py And choose the righ - teous way. He wants me to be hap - py And choose the righ - teous way." The score includes various musical notations such as chords (F, A7, Dm, Bb, Bbm, G7, C7), fingerings (e.g., 3, 2, 3, 2, 1, 5, 2, 1, 3, 2, 1, 5, 2), and articulation marks like slurs and accents.

F (A⁷) Dm B^b (B^bm) F

I need my Heav'n - ly Fa - ther To help me ev - 'ry day. He

B^b F G⁷ C⁷ F

wants me to be hap - py And choose the righ - teous way. He

B^b F C⁷ F

wants me to be hap - py And choose the righ - teous way.

Heavenly Father, Now I Pray

Prayerfully ♩ = 72-84

The musical score is written in G major and 4/4 time. It consists of three systems of music, each with a vocal line and a bass line. The first system has a vocal line with notes G4, A4, B4, C5, B4, A4, G4 and a bass line with notes G2, F2, E2, D2, C2, B1. The second system has a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4 and a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The third system has a vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4 and a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. Chord symbols are placed above the vocal line: G, D7, G, D, G, D, G, D, (B7), Em, A, D7, G, C, D7, G.

Heav'n - ly Fa - ther, now I pray,
Guide and guard me ev - 'ry day. Help me feel thy
love for me. This I hum - bly ask of thee.

A Song of Thanks

Slowly ♩ = 84-96

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a bass line. The first system contains the first two lines of lyrics, and the second system contains the last two lines. Chords are indicated above the vocal line, and fingering numbers are placed below the notes. The piece concludes with a double bar line.

Thank thee for the world so sweet; Thank thee for the food we eat;

Thank thee for the birds that sing; Thank thee, God, for ev - 'ry - thing!

Words: Anon.

Doctrine and Covenants 59:7

Music: J. Battishill, 1738-1801

From *First Year Music* by Hollis and Dann. © 1957 by D. C. Heath and Company.

Reprinted by permission. This song may be copied for incidental, noncommercial church or home use.

Thanks to Our Father

Smoothly ♩ = 60-80

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music. Each system has a treble clef staff with a soprano line and a bass clef staff with a bass line. The melody in the treble clef is primarily composed of eighth and quarter notes, often beamed together in groups of three. Chord symbols (F, C7, Gm) are placed above the treble staff. The lyrics are written below the treble staff, with some words underlined. The first system contains the first four lines of lyrics, and the second system contains the remaining lines. The piece concludes with a double bar line and repeat dots.

1. Thanks to our Fa - ther we will bring, _____
2. Eyes and our ears and hands and feet, _____
3. Fa - ther, moth - er, ba - by small, _____
4. Thanks to our Fa - ther we will bring, _____

For he gives us ev - 'ry - thing:
Clothes to wear, and food to eat;
Heav'n - ly Fa - ther gives us all.
For he gives us ev - 'ry - thing.

Words: Robert Louis Stevenson, 1850-1894

Music: Franz Joseph Haydn, 1732-1809

Psalm 92:1

1 Thessalonians 5:18

For Health and Strength

Round

Gratefully ♩ = 100-108

① For health and strength and ② dai - ly food ③ we praise thy name, ④ O Lord.

To sing this song as a round, divide into groups. Begin with a new group at each number. Round may be sung with or without the accompaniment.

Doctrine and Covenants 136:28

Words and music: Anon.

For Thy Bounteous Blessings

Round

Reverently ♩ = 58-69

Fm C

① For thy boun - teous bless - ings, ② For thy won - drous word,

Fm C7 Fm

slower

③ For thy lov - ing kind - ness, ④ We give thanks, O Lord.

To sing this song as a round, divide into groups. Begin with a new group at each number. Round may be sung with or without accompaniment.

Doctrine and Covenants 59:7

Words: Lester Bucher

Music: Traditional melody; arr. by Vanja Y. Watkins, b. 1938. Arr. © 1965 IRI

A Prayer Song

Prayerfully ♩ = 84-100

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system covers the first two lines of the score, and the second system covers the last two lines. Each system includes a vocal line in the treble clef and a bass line in the bass clef. Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5 below notes. The lyrics are written below the vocal line.

System 1:

- Chords: G, (B7), C, D7, Em, D
- Lyrics: We bow our heads in prayer to - day, We fold our arms to - geth - er, Then

System 2:

- Chords: Em, (A7), Bm, E7, A7, D7, C, G
- Lyrics: close our eyes, and while we pray We talk to Heav'n - ly Fa - ther.

A Prayer

Prayerfully ♩ = 108-116

The musical score is written for guitar in the key of D major (two sharps) and 3/4 time. It consists of three systems of music, each with a vocal line and a guitar accompaniment line. The lyrics are: "Fa - ther in Heav - en, on this love - ly day Please help me be hap - py and kind as I play. Help me to al - ways be hon - est and fair. Help me with oth - ers my bless - ings to share." The guitar accompaniment features various chords and fingerings, with some notes marked with numbers 1-5. The piece concludes with a double bar line.

D A⁷ D A⁷ D G

Fa - ther in Heav - en, on this love - ly day Please help me be

D A E⁷ A A⁷ D

hap - py and kind as I play. Help me to al - ways be

A D A⁷ D Em D A⁷ D

hon - est and fair. Help me with oth - ers my bless - ings to share.

Father Up Above

Simply ♩ = 80-92

The musical score is written in 4/4 time. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The treble staff contains the melody with lyrics underneath. Chords are indicated above the staff: C, G7, C, F, and C. Fingerings are shown with numbers 1-5. The bass staff provides a simple accompaniment. The second system continues the melody and accompaniment with lyrics: 'Je - sus' name we hum - bly pray, O Fa - ther up a - bove.' Chords are indicated as F, C, D7, C, G7, and C. The piece ends with a double bar line.

O Fa - ther, look on us to - day And bless us with thy love. In

Je - sus' name we hum - bly pray, O Fa - ther up a - bove.

Words: Mabel Jones Gabbott, 1910–2004
Music: Gladys Ericksen Seely, 1899–1985

Psalm 14:2

Heavenly Father, While I Pray

Quietly ♩ = 52-58 (Conduct two beats to a measure.)

The musical score is written for voice and piano. It consists of two systems of music. The first system has a treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The melody is written on a single staff with lyrics underneath. The piano accompaniment is on a bass clef staff. The second system follows the same format. Chord symbols are placed above the treble staff. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

System 1:

Treble Clef: D A^7 D

Bass Clef: D

Lyrics: Heav'n - ly Fa - ther, while I pray On this ho - ly Sab - bath day,

System 2:

Treble Clef: Bm Em A^7 D

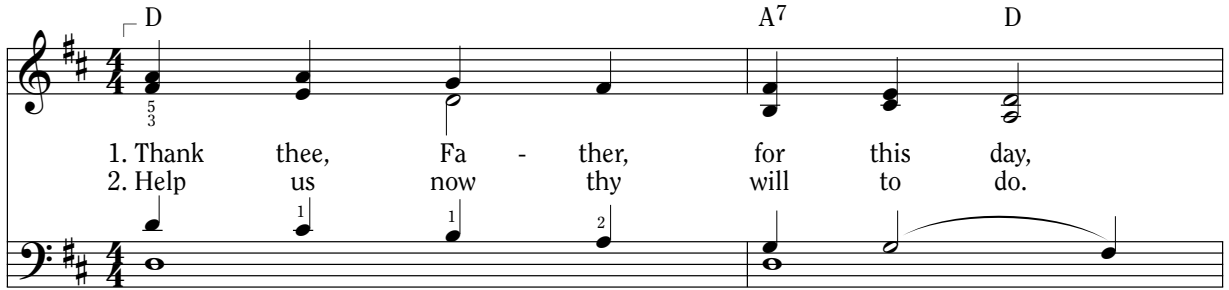
Bass Clef: D

Lyrics: May I wor - ship rev - 'rent - ly As I think of thee.

Thank Thee, Father

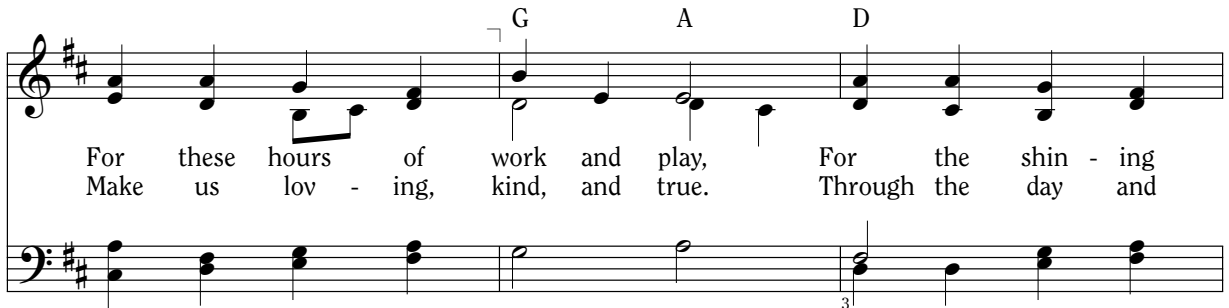
Slowly ♩ = 72-84

D A7 D



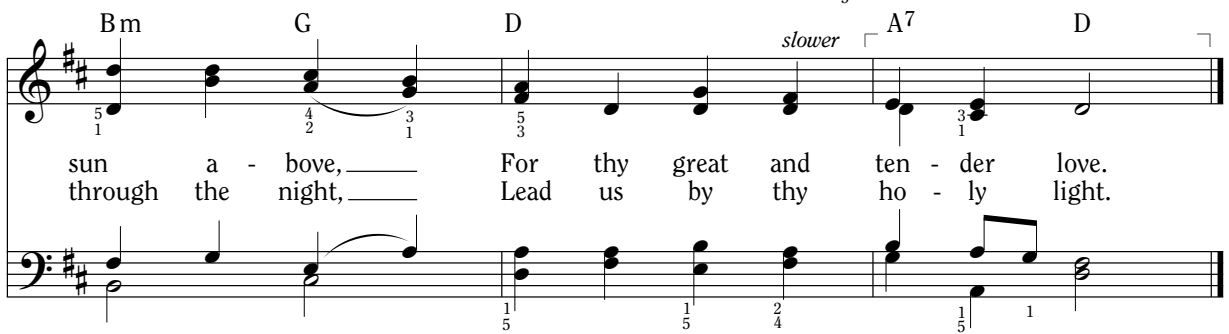
1. Thank thee, Fa - ther, for this day,
2. Help us now thy will to do.

G A D



For these hours of work and play, For the shin - ing and
Make us lov - ing, kind, and true. Through the day and

Bm G D *slower* A7 D



sun a - bove, For thy great and ten - der love.
through the night, Lead us by thy ho - ly light.

Words: Alice C. D. Riley, 1867-1955

Music: F. Remsen

Psalm 92:1

Doctrine and Covenants 59:7

We Bow Our Heads

Reverently ♩ = 72-92

1. We bow our heads and close our eyes And say a lit - tle prayer. We
 2. We bow our heads and close our eyes And ask that thru the day The

thank our Fa - ther gra - cious - ly For bless - ings we all share.
 Lord will keep us safe from harm, At home, at school, or play.

Words: Anna Johnson, 1892-1979

Music: Alexander Schreiner, 1901-1987

Alma 7:23

I Love to Pray

Simply ♩ = 104–116

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a treble clef staff with a 3-measure rest at the beginning, followed by a melody of eighth notes. The bass clef staff has a 5-measure rest at the beginning, followed by a melody of eighth notes. The second system continues the melody in the treble clef and has a 5-measure rest at the beginning in the bass clef. Chord symbols are placed above the treble clef staff: F, C7, F, D7, Gm, C7, F. The tempo marking 'slower' is placed above the bass clef staff in the second system.

1. In the morn - ing when I wake, Be - fore I work or pray,
2. When I go to bed at night, I love to kneel and say,

Al - ways I re - mem - ber To kneel and soft - ly pray.
"Thank thee, Heav'n - ly Fa - ther, For bless - ings of the day."

slower

Words and music: Moïse Renstrom, 1889–1956

Psalm 55:17
Alma 37:37

Reverently, Quietly

Quietly ♩ = 84–96

Chords: C, G7

Rev - 'rent - ly, qui - et - ly, lov - ing - ly we think of thee;

5 3, 5 1, 4 2

5 1

Chord: C

Rev - 'rent - ly, qui - et - ly, soft - ly sing our mel - o - dy.

4 2, 4 2

5 2

Chords: C7, F

Rev - 'rent - ly, qui - et - ly, hum - bly now we pray,

5 3, 2 1

1 5 2 1

slower

Chords: Fm, C, G7, C

Let thy Ho - ly Spir - it dwell in our hearts to - day.

5 4, 5 4

5 2 1 2

slower and softer

Reverence

Simply ♩ = 80-100

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of music. The first system contains the first two lines of the song, and the second system contains the last two lines. Each system has a treble and a bass staff. Chord symbols are placed above the treble staff. Fingerings are indicated by numbers 1-5. The lyrics are: "To - day, dear Fa - ther, I will show how qui - et I can be, To thank thee for the man - y things that thou hast giv - en me."

Chord symbols: Eb, Bb, Eb, Ab, Eb, Bb, Eb, F, Bb, Eb.

Fingerings: 3, 5/2, 3, 4, 1, 1, 1, 5/2, 5, 4, 1, 5, 1, 2.

Lyrics: To - day, dear Fa - ther, I will show how qui - et I can be, To
thank thee for the man - y things that thou hast giv - en me.

Words: Ruth H. Chadwick, 1900-1973

Music: Leah Ashton Lloyd, 1894-1965

We Are Reverent

Quietly ♩ = 48-56

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in the bass clef. The score includes two systems of music. The first system contains two verses of lyrics. The second system continues the melody and includes a 'slower' marking. Chord symbols are placed above the treble staff, and fingering numbers are placed below the notes. The piece concludes with a final chord and a fermata over the final note.

1. Qui - et as deep wa - ters run, Still as mead - ows in the sun;
2. Qui - et as the shad - ows are, Still as dis - tant, watch - ing star;

As we do what is right, We are rev - 'rent in thy sight.
As we learn, sing, and pray, We are rev - 'rent here to - day.

slower

Words: Mabel Jones Gabbott, 1910-2004. © 1964 IRI

Music: A. Laurence Lyon, 1934-2006. © 1964 IRI

I Want to Be Reverent

Reverently ♩ = 66-76

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in the bass clef. The lyrics are: "I want to be rev - 'rent, To show my love for thee. I will qui - et - ly lis - ten, For rev - 'rence be - gins with me." The score includes various musical notations such as chords (D, E, A, C, G, B, Em, A7), fingerings (e.g., 3, 5, 2, 1), and a *slower* marking at the end of the second line.

D E A C G

I want to be rev - 'rent, To show my love for thee.

B D Em A7 D

I will qui - et - ly lis - ten, For rev - 'rence be - gins with me.

slower

Words: Primary Committee. © 1973 IRI
Music: Vanja Y. Watkins, b. 1938. © 1973 IRI

Leviticus 19:30

I Will Try to Be Reverent

Reverently ♩ = 92-104

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system covers the first four measures of the piece. The second system covers the next four measures. The vocal line is in the treble clef, and the bass line is in the bass clef. Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5. The tempo is marked 'Reverently' with a metronome marking of 92-104. The piece concludes with a 'slower' marking in the final measure.

F C7 F

I love my Heav'n - ly Fa - ther, And I will try to be

F7 Gm F C7 F

Rev - 'rent when I'm in his house. Then he'll be near to me.

slower

Father, I Will Reverent Be

Reverently ♩ = 84-100

Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D, G, A7, D. Lyrics: Fa - ther, I will rev - 'rent be And in thy house walk qui - et - ly;

Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: B7, E7, A7. Lyrics: Fold my arms and bow my head And close my eyes when prayers are said;

Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D, G, A7, D. Lyrics: Lis - ten to the words I hear, For in thy house I feel thee near.

Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: B7, Em (D dim), D, A7, D. Lyrics: May my thoughts more per - fect be, That I may speak more rev - 'rent - ly.

Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Chords: D7, G, D, A7, D. Lyrics: Fa - ther, I will rev - 'rent be And in thy house walk qui - et - ly. *softer and slower*

This Is God's House

Respectfully ♩ = 84-100

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system covers the lyrics 'This is God's house, and he is here to - day.' The second system covers 'He hears each song of praise and lis - tens when we pray.' The piano accompaniment features chords and bass lines with fingering numbers (1-5) indicated. Chord symbols are placed above the vocal line: F, Bb, F7, Bb, (C7), F in the first system; (C7), F#dim, Gm, F, C7, F in the second system.

System 1:
Vocal: This is God's house, and he is here to - day.
Piano: Accompaniment with chords F, Bb, F7, Bb, (C7), F.

System 2:
Vocal: He hears each song of praise and lis - tens when we pray.
Piano: Accompaniment with chords (C7), F#dim, Gm, F, C7, F.

Words: Louise M. Oglevee, about 1866-1954

Music: William G. Oglevee, 1865-1939

Doctrine and Covenants 25:12; 110:7

Our Chapel Is a Sacred Place

Reverently ♩ = 88-100

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system covers the first two lines of lyrics, and the second system covers the last two lines. Chord symbols are placed above the vocal line, and fingering numbers are placed below the notes. The piano accompaniment provides harmonic support with chords and moving bass lines.

Our cha - pel is a sa - cred place; We en - ter qui - et - ly. Dear

Fa - ther, while we sing and pray, Our thoughts will be of thee.

Words: Polly Bourgeois, b. 1937; adapted. © 1969 IRI

Music: Darwin Wolford, b. 1936. © 1969 IRI

Doctrine and Covenants 132:8

Reverence Is Love

Reverently ♩ = 112-126

G (Em) G C

1 2 2 1 2 3

Rev - 'rence is more than just qui - et - ly sit - ting: It's think - ing of

G C G

1 2 5 3

Fa - ther a - bove, A feel - ing I get when I think of his

Em A7 D7

5 3 1 5 1

bles - sings. I'm rev - 'rent, for rev - 'rence is love. When I'm

G (Em) G C

2

rev - 'rent, it shows in my words and my deeds. The path - way to

D7 G C C#dim

1 2 5 1 1 5

fol - low is clear. And when I am rev - 'rent, I

G Em Am D7 G

3 2 5 2 1 2

know in my heart Heav'n - ly Fa - ther and Je - sus are near.

Words and music: Maggie Olauson, b. 1949

© 1987 by Maggie Olauson. All rights reserved.

This song may be copied for incidental, noncommercial church or home use.

Doctrine and Covenants 138:1-4

Doctrine and Covenants 109:21

He Sent His Son

Expressively ♩ = 66-80

F C7 F C7 F

How could the Fa-ther

with pedal

Gm C7 F Dm

tell the world of love and ten-der-ness? He sent his Son, a

mp

G7 F C7 F

new-born babe, with peace and ho-li-ness. How could the Fa-ther

Gm C7 F7 Bb

show the world the path-way we should go? He sent his Son to

F G7 C7 F Bb

walk with men on earth, that we may know. How could the Fa-ther

mf

F Dm Gm A7 Bb

tell the world of sac-ri-fice, of death? He sent his Son to

A7 D7 Gm C7

die for us and rise with liv-ing breath.

F Gm C7 F7

What does the Fa-ther ask of us? What do the scrip-tures say? Have

f

Bb F G7 C7 F

faith, have hope, live like his Son, help oth-ers on their way.

rit. *mp*

Bbm F

What does he ask? Live like his Son.

pp

Words: Mabel Jones Gabbott, 1910-2004
 Music: Michael Finlinson Moody, b. 1941

Moroni 7:48; 3 Nephi 27:21
 John 3:16; 13:15

© 1982 by Mabel Jones Gabbott and Michael Finlinson Moody. Arr. © 1989 IRI.
 This song may be copied for incidental, noncommercial church or home use.

Samuel Tells of the Baby Jesus

Simply ♩ = 96-104

Cm Fm Cm

1. Said Sam - u - el, "With-in five years A night will be as day, And
2. A - cross the sea, in Beth - le - hem, Lord Je - sus came to earth As

Gm Cm Fm G7 Ab

Ba - by Je - sus will be born In a land far, far a - way."
Sam - u - el had pro - phe - sied, And an - gels sang His birth.

Chorus
Joyously ♩ = 138-144

Bb7 Eb Cm Gm Ab Cm Fm Bb7

Ho - san - na! Ho - san - na! Oh, let us glad - ly sing. How

Cm Ab Cm Fm Ab Eb

bles - ed that our Lord was born; Let earth re - ceive her King!

Words: Mabel Jones Gabbott, 1910-2004
Music: Grietje Terburg Rowley, 1927-2015

Helaman 13:2-4; 14:2-4
3 Nephi 1:9-15

Original title: "Christmas in Zarahemla," © 1985 by Mabel Jones Gabbott and Grietje Terburg Rowley. This song may be copied for incidental, noncommercial church or home use.

Stars Were Gleaming

Smoothly ♩ = 80-88

G D7 G D7

1. Stars were gleam - ing, shep - herds dream - ing; And the night was dark and
2. See the clear - ness and the near - ness Of the bless - ed Christ - mas

3 5 2 1 3 2

chill. An - gels' sto - ry rang with glo - ry; Shep - herds heard it on the
star, Lead - ing, guid - ing; wise men rid - ing Through the des - ert dark and

G D7 G D7

hill. Ah, that sing - ing! Hear it ring - ing, Earth - ward wing - ing, Christ - mas
far. Love - ly show - ing, shin - ing, grow - ing, On - ward go - ing, gleam - ing,

G C D Em

bring - ing! Hear - ken! We can hear it still!
glow - ing, Lead - ing still, our Christ - mas star!

D7 G D7 Em Am D7 G

Words: Nancy Byrd Turner, 1880-1971
Music: Polish carol; arr. by
Darwin Wolford, b. 1936

Words © 1930 by Presbyterian Board of Christian Education;
renewed 1958; from *Hymns for Primary Worship*. Used by
permission of Westminster/John Knox Press. Arr. © 1989 IRI.
MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Luke 2:8-14
Matthew 2:1-2

When Joseph Went to Bethlehem

Thoughtfully ♩ = 104-116

F C F C7 F

1. When Jo - seph went to Beth - le - hem, I think he took great
 2. I think there at the bus - y inn that he was meek and

C7 F Em A7

care mild To place his tools and the close his shop and
 And awed to be the guard - i - an of

Dm G7 C7 F A7

leave no shav - ings there. He urged the don - key the
 Mar - y's sa - cred child. Per - haps all through the

Dm A7 F C7

for - ward then, with Mar - y on its And
 chill - y hours he smoothed the swad - dling back, bands, And

F Em A7 Dm C7 F

car - ried bread and goat cheese in a lit - tle lin - en sack.
 Je - sus felt the qui - et strength of Jo - seph's gen - tle hands.

F B♭ F C7 F Dm Gm C7

3. And close be - side the man - ger bed, he dimmed the lan - tern's light And
softer

F Em A7 Dm C7 F

held the lit - tle Je - sus close up - on that ho - ly night.

Little Jesus

Sweetly ♩ = 88-96

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of music. The first system has a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The second system continues the melody and bass line. The melody has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line has a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The score includes two verses of lyrics and a tempo marking 'Sweetly' with a metronome marking of 88-96. The score also includes a 'slower' marking for the final phrase.

1. Fair - est lit - tle Je - sus child Came to earth so meek and mild,
2. Fair - est lit - tle Je - sus child, From the heav - ens an - gels smiled.

Came to earth to show the way. Praise we sing on Christ - mas Day!
We a gift be - fore thee lay.

slower

Words: Marilyn Curtis White, b. 1941. © 1979 IRI

Music: Mark Newell, b. 1961, and Charlene Anderson Newell, b. 1938. © 1979 IRI

Luke 2:11

There Was Starlight on the Hillside

Smoothly ♩ = 88–104

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of music. The first system includes a vocal line with three verses of lyrics and a piano accompaniment line. The second system continues the vocal line with two more verses and the piano accompaniment. Chord symbols are placed above the vocal line and below the piano line. Fingerings are indicated by numbers 1-5. A double bar line with repeat dots is at the end of the piano line in the second system.

E^b *Fm* *B^b7* *Cm* *A^b* *F* *B^b*

1. There was star-light on the hill-side, And one star bent ver-y low
2. There were shep-herds on the hill-side On that night in Beth-le-hem.
3. There was Je-sus in the man-ger, Born that night in Beth-le-hem.

G⁷ *Cm* *F⁷* *E^b* *A^b* *E^b* *B^b7* *E^b*

Till it passed a-bove a sta-ble On that night so long a-go.
Heav'n-ly hosts ap-peared, pro-claim-ing Joy-ous tid-ings un-to them.
And the shep-herds left the hill-side, And they came to wor-ship him.

Words: Mabel Jones Gabbott, 1910–2004. © 1973 IRI
Music: Michael Finlinson Moody, b. 1941. © 1973 IRI

Luke 2:4–16
Matthew 2:1–2

The Shepherd's Carol

Round

Simply ♩. = 54-58 (Conduct two beats to a measure.)

① 1. Mar - y, Mar - y, hush, see the Child. ② Jo - seph, Jo - seph, look, see how mild!
 2. All God's chil - dren, come to a - dore, Bring - ing gifts of love ev - er - more.

③ This is Je - sus; this is our King. ④ This is our Sav - ior; his prais - es we sing.
 (Use cue notes to repeat.)

To sing this song as a round, divide into groups. Begin with a new group at each number.
 Round may be sung with or without accompaniment.

Luke 2:13-14, 20

Words and music: Daniel Lyman Carter, b. 1955. © 1981 IRI

Once within a Lowly Stable

Gently ♩ = 80-92

1. Once with - in a low - ly sta - ble, Where the sheep and
 2. God sent us this lov - ing ba - by From his home in

ox - en lay, A lov - ing moth - er laid her ba - by
 heav'n a - bove, And he came down to show all peo - ple

In a man - ger and filled with hay. Mar - y was the
 How to help and how to love. This is why the

moth - er there, And the for Christ that ba - by fair.
 an - gels bright Sang for joy that Christ - mas night.
slower

Away in a Manger

Like a lullaby ♩ = 100-116

C G7 C

Duet

1. A - way in a man - ger, no crib for his bed, The
 2. The cat - tle are low - ing, the poor ba - by wakes; But
 3. Be near me, Lord Je - sus; I ask thee to stay Close

G7 C G7

lit - tle Lord Je - sus laid down his sweet head; The
 lit - tle Lord Je - sus, no cry - ing he makes. I
 by me for - ev - er, and love me, I pray. Bless

C G7 C

stars in the heav - ens looked down where he lay, The
 love thee, Lord Je - sus; look down from the sky And
 all the dear chil - dren in thy ten - der care, And

F C G7 C

lit - tle Lord Je - sus, a - sleep on the hay.
 stay by my cra - dle till morn - ing is nigh.
 fit us for heav - en, to live with thee there.

Chorus* G7 C G7

A - sleep, A - sleep, a - sleep, a - sleep, the

C G7

Sav - ior in a stall! A - sleep, A - sleep, a -

C G7 C (F) C

sleep, a - sleep, a - sleep, the Lord of all, of all.
 a - sleep, a - sleep, the Lord, the Lord of all.

*Chorus may be sung in one or two parts.

Words: Anon., about 1883, Philadelphia

Music: Charles H. Gabriel, 1856-1932

Luke 2:3-7
 Luke 18:15-17

Mary's Lullaby

Expressively ♩ = 72-80

E♭ *Fm*

1. Lul - la - by, lul - la - by, my lit - tle one. Lul - la -
 2. Thy gen - tle head shall wear a crown, For thy

B♭ *E♭*

by, my child is so dear. Thy pre - cious life has
 Fa - ther is the King. Thy ten - der hands, so

Fm *B♭7* *E♭*

just be - gun; Thy moth - er holds thee near. While
 ti - ny now, Have bless - ings great to bring. Let

Optional descant

While Jo - seph watch - es through the
 Let all cre - a - tion join my

Jo - seph watch - es through the night, A
 all cre - a - tion join my song, For

night, A star re - flects thy light. Lul - la - by, lul - la - by, my
 song, For peace and love are born.

star peace re - flects thy ra - diant light. Lul - la - by, lul - la - by, my
 and love this night are born.

lit - tle one. Lul - la - by, my child so dear.

lit - tle one. Lul - la - by, my child so dear.

rit.

Who Is the Child?

Liltingly ♩. = 46–52 (Conduct two beats to a measure.)

The musical score is written in treble and bass clefs with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three systems of music. Each system includes a vocal line with lyrics and a bass line. Chord symbols (D, A7, G) are placed above the vocal line. Fingerings are indicated by numbers 1-5. The lyrics are: 1. Who is the child in the swaddling clothes, 2. Hush now, the child is the Son of God. Ly - ing a - sleep in the man - ger? Je - sus is qui - et - ly sleep - ing. Mar - y and Jo - seph Shep - herds have come to watch near - by. Who is this lit - tle strang - er? wor - ship him; An - gels their watch are keep - ing.

Sleep, Little Jesus

Peacefully ♩ = 96-104

Chorus:

1. Sleep, lit - tle Je - sus, Lord of the earth. An - gels are
 2. "Sleep, lit - tle Je - sus," soft - ly we sing. Earth long has

Verse:

tell - ing the news of thy birth. Shep - herds will
 wait - ed her Sav - ior and King. Heav - en - ly

Bridge:

come to thee, bring - ing thee love. Bright shines the
 hosts sing, "Al - le - lu - ia, Peace to all

Final Verse:

star in heav - en a - bove.
 men, Al - le - lu - ia!"

Chords: C, Am, Dm, E, F, Ab7, G7, Dm, C

Oh, Hush Thee, My Baby

Sweetly ♩ = 104–120

Duet $\frac{3}{4}$ E^b B^{b7}

1. Oh, hush thee, my ba - by; a sto - ry I'll tell, How
 2. The sto - ry was told by the an - gels so bright, As
 3. The shep - herds here found him, as an - gels had said, The

$\frac{3}{4}$ E^b

lit - tle Lord Je - sus on earth came to dwell; How
 round them was shin - ing a heav - en - ly light. The
 poor lit - tle strang - er, no crib for a bed. Down

$\frac{3}{4}$ B^{b7}

in a far coun - try, 'way o - ver the sea, Was
 stars shone out bright - ly, but one led the way And
 low in a man - ger so qui - et he lay. This

$\frac{3}{4}$ E^b

born a wee ba - by, my dear one, like thee.
 stood o'er the place where the dear ba - by lay.
 lit - tle child Je - sus, a - sleep on the hay.

Chorus $\frac{3}{4}$ B^{b7} E^b B^{b7}

Lul - la - by, ba - by, lul - la - by, dear. Sleep, lit - tle

$\frac{3}{4}$ E^b B^{b7}

ba - by; have noth - ing to fear. Lul - la - by, ba - by,

$\frac{3}{4}$ E^b A^b B^{b7} E^b

lul - la - by, dear. Je - sus will care for his lit - tle one here.

Words and music: Joseph Ballantyne, 1868–1944

Luke 2:7–16
 Matthew 2:1–2

Optional ostinato may be sung with the verse.

Hush thee, my ba - by, Oh, hush (*etc.*)

1. Oh, hush thee, my ba - by; a sto - ry I'll tell, How lit - tle Lord

Ostinato: Patricia Haglund Nielsen, 1936–2009. © 1989 IRI

Picture a Christmas

Thoughtfully ♩ = 104-120

F Dm G7 C G7

1. Pic-ture a sta - ble in Ju -
2. Pic-ture the kind and gen - tle

C C7 F G7 C

de - a. Pic-ture a sa - cred, si - lent night. And
Jo - seph. Pic-ture the mo - ther, Mar - y, fair. And

F C G7 C F

can you hear The an - gels near And see the star so
can you see So rev - 'rent - ly The shep - herds kneel - ing

G7 C G7 C C7

bright? Pic-ture the lit - tle ba - by Je - sus. Think of his
there?

F E7 Am F B7 C A7

life and words so dear. Sing praise to him; Re-mem - ber him, As you

slower

Dm G7 1. C 2. C F C

pic - ture Christ-mas — this year. year.

slower

Have a Very Merry Christmas!

Cheerfully ♩ = 76-84

The musical score is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Cheerfully' with a quarter note equal to 76-84 beats per minute. The score consists of two systems. The first system has a vocal line and a bass line. The vocal line starts with a first ending bracket over the first measure. The bass line starts with a second ending bracket over the first measure. The second system also has a vocal line and a bass line. The vocal line starts with a first ending bracket over the first measure. The bass line starts with a second ending bracket over the first measure. Chord symbols are placed above the vocal line and below the bass line. The lyrics are written below the vocal line.

Chord Symbols: B^b, E^b, F⁷, B^b, E^b, F, B^b, B^b7, E^b, B^b, F⁷, B^b

Lyrics:

1. Have a ver - y mer - ry Christ - mas! Scat - ter glad - ness ev - 'ry - where!
2. Have a most ex - cit - ing Christ - mas! Ring a bell and trim a tree;
3. Have a hap - py fam - 'ly Christ - mas! Gath - er all your loved ones near;

Sing the car - ols of the Christ child; Let your neigh - bors know you care.
Stuff a stock - ing for a loved one; Hang the hol - ly joy - ous - ly.
Talk a - bout the ba - by Je - sus; Wrap your hearts in love this year.

Words: Mabel Jones Gabbott, 1910-2004. © 1978 IRI

Music: Michael Finlinson Moody, b. 1941. © 1978 IRI

The Nativity Song

Tenderly ♩ = 100–108

Am Bm Am D7

G D7 C G

1. This is the sea - son be - loved of the year.
 2. This is the new star, shin - ing so bright,
 3. This is the sta - ble, shel - ter so bare;

C G A7 D7

Sing a rhyme; Christ - mas - time soon will be here.
 Light - ing the world on that first Christ - mas night.
 Cat - tle and ox - en first wel - comed him there.

G D7 B7 Em

Tell the true sto - ry of Je - sus' birth,
 This is the an - gel pro - claim - ing the birth,
 This is the man - ger, sweet hay for a bed,

C G Am D7 G

When, as a ba - by, he came to the earth.
 Sing - ing "Ho - san - na!" and "Peace on the earth!"
 Wait - ing for Je - sus to cra - dle his head.

4. These are the shepherds, humble and mild,
 Hast'ning to worship the heavenly child.
 These are the wise men who followed the star,
 Frankincense, gold, and myrrh brought from afar.

5. See the sweet mother, Mary so fair,
 Joseph, who guided the donkey with care.
 See the dear baby of Bethlehem,
 Little Lord Jesus, the Savior of men.

Luke 2:1–16
 Matthew 2:1–11

Pictures or figures for each verse may be put in place during the four-measure introduction.

Words and music: Patricia Kelsey Graham, b. 1940. © 1980 IRI

Adapted from the poem "The Nativity Story"
 by Avon Allen Compton.

Christmas Bells

Sweetly ♩ = 69-80

(Optional descant for voice or instrument)

Christ - mas bells, ring - ing,

Christ - mas bells are ring - ing. Hear what they

sing - ing: Je - sus is born, is born in

say to you: Je - sus is born in Beth - le -

Beth - le - hem, born in Beth - le - hem. Beth - le - hem.

hem, in Beth - le - hem. hem.

1. 2.

G D7 G D7

G D7 C D7

G D7 G

1 2 5 3

4 5 5 2 1

Jesus Once Was a Little Child

Sweetly ♩. = 46-56 (Conduct two beats to a measure.)

1. — Je - sus once was a lit - tle child, A lit - tle child like
2. He played as lit - tle child - ren play The pleas - ant games of

Chords: C, G

me; _____ And he was pure and meek and mild, As a
youth; _____ But he nev - er got vexed if the game went wrong, And he

Chords: C, G

lit - tle child should be. _____
al - ways spoke the truth. _____ So, lit - tle

Chords: C, F (Chorus)

chil - dren, Let's you and I _____

Chords: C, D7, G, G7

Try to be like him, Try, try, try. _____

Chords: C, F, C, G7, C

I Think When I Read That Sweet Story

Lovingly ♩ = 42-46 (Conduct two beats to a measure.)

G C G

1. I think when I read that sweet sto - ry of old, When
 2. I wish that his hands had been placed on my head, That his

C (A7) D7

Je - sus was here a - mong men, How he
 arms had been thrown a - round me, That

G (G7) C G

called lit - tle chil - dren like lambs to his fold; I should
 I might have seen his kind look when he said, "Let the

C G D7 G

like to have been with him then.
 lit - tle ones come un - to me."

Tell Me the Stories of Jesus

Sweetly ♩ = 60–66 (Conduct two beats to a measure.)

B^b *F7* *B^b*

1. Tell me the sto - ries of Je - sus I love to hear,
 2. Oh, let me hear how the chil - dren stood round his knee.
 3. Tell me, in ac - cents of won - der, how rolled the sea,

G7 *F* *C7* *F*

Things I would ask him to tell me if he were here.
 I shall im - ag - ine his bless - ings rest - ing on me;
 Toss - ing the boat in a tem - pest on Gal - i - lee!

F7 *B^b* *B^b7* *G7* *Cm*

Scenes by the way - side, tales of the sea,
 Words full of kind - ness, deeds full of grace,
 And how the Mas - ter, read - y and kind,

F7 *Gm* *G dim* *B^b* *F7* *B^b*

Sto - ries of Je - sus, tell them to me.
 All in the love - light of Je - sus' face.
 Chid - ed the bil - lows and hushed the wind.

Little Lambs So White and Fair

Tenderly ♩ = 56-63

The musical score is written for a piano and voice. It consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, with two vocal lines indicated by numbers 1 and 2. The bass line is on a single staff with a key signature of one sharp and a 2/4 time signature. The second system follows the same format. Chord symbols (G, D7, C) are placed above the treble staff and below the bass staff. Fingerings are indicated by numbers 1-5. The lyrics are written below the treble staff.

1. Lit - tle lambs so white and fair Are the Shep - herd's con - stant
2. Now they lis - ten and o - bey, Fol - lowing where he leads the

care. Now he leads their ten - der feet In - to pas - tures green and sweet.
way. Heav'n-ly Fa - ther, may we be Thus o - be - dient un - to thee.

Words and music: Anon.

Isaiah 40:11
John 10:14, 27

Jesus Is Our Loving Friend

Reverently ♩. = 46–52 (Conduct two beats to a measure.)

The musical score is written in G major and 6/8 time. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line includes lyrics and is accompanied by guitar chords (G, C, G, D7, G). The piano accompaniment features a simple bass line with fingerings (1, 4, 3, 5) and a steady eighth-note accompaniment. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The piece concludes with a final chord in the piano part.

1. Je - sus is our lov - ing friend. He is al - ways near. _____
2. Rev - 'rent - ly and sweet - ly now, We our voic - es raise. _____

He will guide us when we pray; Ev - 'ry child is dear. _____
Je - sus is our lov - ing friend, And we sing his praise. _____

Words: Anna Johnson, 1892–1979

Music: Alexander Schreiner, 1901–1987

3 Nephi 17:11–12, 21

Jesus Loved the Little Children

Gently ♩ = 108–120

The musical score is written for voice and piano. It features a treble and bass clef with a 4/4 time signature. The key signature has two flats (Bb and Eb). The melody is in the treble clef, and the accompaniment is in the bass clef. The score is divided into two systems. The first system contains the first two lines of lyrics, and the second system contains the last two lines. Chord symbols are placed above the treble staff: Eb, Bb, Eb, Fm, Bb7, and Eb. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

1. Je - sus loved the lit - tle chil - dren, Lit - tle ones like me.
2. Man - y love - ly things he taught them, Things we all should do:

He would bless and help them And take them on his knee.
Love and help each oth - er, Be hon - est, kind, and true.

Jesus Wants Me for a Sunbeam

Happily ♩. = 48-54
 (Conduct two beats to a measure.)

F C7

1. Je - sus wants me for a sun - beam, To shine for him each
 2. Je - sus wants me to be lov - ing And kind to all I

F C7

day; _____ In ev - 'ry way try to please him, At
 see, _____ Show - ing how pleas - ant and hap - py His

F Chorus

home, at school, at play. _____ A sun - beam, a
 lit - tle one can be. _____

C7 F

sun - beam, Je - sus wants me for a sun - beam. A

C7 F

sun - beam, a sun - beam, I'll be a sun-beam for him. _____

Jesus Said Love Everyone

Lovingly ♩ = 104–120

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of music. The first system has a treble clef staff with a 3/5 chord symbol above the first measure, and a bass clef staff. The second system has a treble clef staff with chord symbols Eb, C7, Fm, Eb, Bb7, and Eb above it, and a bass clef staff. The lyrics are: 'Je - sus said love ev - 'ry - one; Treat them kind - ly too. When your heart is filled with love, Oth - ers will love you.'

Chord symbols: E^b, B^b7, C^m, F⁷, B^b, E^b, C⁷, F^m, E^b, B^b7, E^b

Lyrics: Je - sus said love ev - 'ry - one; Treat them kind - ly too. When your heart is filled with love, Oth - ers will love you.

Words and music: Moiséle Renstrom, 1889–1956

Matthew 5:43–46; 22:37–39
John 13:34–35

Beautiful Savior

Crusader's Hymn

Simply but expressively ♩ = 84-96

p

D A7 D Em G A7

1. Fair is the sun - shine, Fair - er the moon - light
2. Fair are the mead - ows, Fair - er the wood - lands,

p
mp

D A7 D A7 D

And all the stars in heav'n a - bove; Je - sus shines
Robed in the flow - ers of bloom - ing spring; Je - sus is

G D G (E7) A A7 D B7

bright - er, Je - sus shines pur - er And brings to all the
fair - er, Je - sus is pur - er. He makes the sor - rowing

Em A7 D (F#) Bm G

world his love.
spir - it sing. *(Piano)*

D A7 1. D 2. D D7 Em E A7

Beau - ti - ful Sav - ior! Lord of the na - tions! Son of

Optional descant for voice or instrument

D A7 D A7 D G

3. Beau - ti - ful Sav - ior! Lord of the na - tions! Son of

D Em (E) A7 D B7 Em A7

God and Son of Man! Thee I hon - or, praise, and give

(A#dim) Bm D G D A7 D G D

glo - ry, Give glo - ry ev - er - more! Ev - er - more!
glo - ry, Give praise and glo - ry ev - er - more! Ev - er - more!

Sing verse 1 in unison. Verse 2 may be sung as a duet.

Words: Anon., 12th century

Music: Silesian folk song; arr. by Darwin Wolford, b. 1936. Arr. © 1989 IRI

Doctrine and Covenants 43:34
Doctrine and Covenants 110:2-4

Did Jesus Really Live Again?

Thoughtfully ♩ = 96-108

E^b Fm B^b G Cm E^b7

1. Did Je - sus real - ly live a - gain? Yes, when the third day came, He
 2. Did Je - sus come to those he loved? Yes, peo - ple touched his feet, And

A^b E^b C7 Fm B^b7 A^b E^b

wak - ened and he left the tomb; He called Mar - y's name.
 of the fish and hon - ey - comb He did tru - ly eat.

Reverently Fm B^b G Cm E^b7

3. And there were nail-prints in his hands And a spear wound in his side. Did

A^b E^b C7 Fm B^b7 Cm G7 Fm B^b7 E^b

Je - sus real - ly live a - gain Af - ter he had died? Oh yes! And so shall I!

He Died That We Might Live Again

Expressively ♩ = 84-92

F C7 F B \flat (G)

He died that we might live a - gain, Lord Je - sus, our Re-deem-er

C Gm C7 (A) Dm Gm

true. He died on Cal-v'ry's lone - ly hill. His

F Gm C7 F C7 F

life he gave for me and you. He rose from the grave on Eas-ter morn, Our

B \flat C Gm C7 (A) Dm B \flat

Sav - ior and our King. He showed his love for all man-kind. For his great

F A7 Dm G7 F C7 F

love, give thanks and sing. Re-joice! Re-joice! and sing, sing, sing.

slower

Hosanna

Majestically ♩ = 110-112

Optional descant for voice or instrument

Ding, dong, ding! Ding, dong,

Ho - san - na! Let our voic - es ring With prais - es to our

mf

2 1 2 5 4

Detailed description: This system contains the first two staves of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are 'Ding, dong, ding! Ding, dong,'. The piano accompaniment (middle and bottom staves) has a grand staff with treble and bass clefs. The key signature is one sharp. The tempo is 'Majestically' with a quarter note equal to 110-112 beats. The dynamics are marked 'mf'. Fingerings are indicated with numbers 1-5. Chords G, D7, C, and D7 are written above the piano staff.

ding! Ding, dong, ding!

heav'n - ly King; Let ev - 'ry liv - ing crea - ture sing To

3 2 2 4

Detailed description: This system contains the next two staves of music. The vocal line continues with 'ding! Ding, dong, ding!'. The piano accompaniment continues with the lyrics 'heav'n - ly King; Let ev - 'ry liv - ing crea - ture sing To'. The dynamics are not explicitly marked in this system. Fingerings 3, 2, 2, and 4 are shown.

Ding, dong, ding! Ho -

Him who life did bring! Ho - san - na!

p (echo) *f* *p (echo)*

C D7 G

Detailed description: This system contains the third and fourth staves of music. The vocal line has 'Ding, dong, ding! Ho -'. The piano accompaniment has 'Him who life did bring! Ho - san - na!'. The dynamics are marked 'p (echo)', 'f', and 'p (echo)'. Chords C, D7, and G are indicated.

san - na! Ho - san - na!

Ho - san - na! All

f *p (echo)* *f*

C

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has 'san - na! Ho - san - na!'. The piano accompaniment has 'Ho - san - na! All'. The dynamics are marked 'f', 'p (echo)', and 'f'. A chord C is indicated.

All hail, tri - um - phant King!

hail, tri - um - phant King!

mf

G D7 G D7 G

5 2 1

Detailed description: This system contains the final two staves of music. The vocal line has 'All hail, tri - um - phant King!'. The piano accompaniment has 'hail, tri - um - phant King!'. The dynamics are marked 'mf'. Chords G, D7, G, D7, and G are indicated. Fingerings 5, 2, and 1 are shown.

Easter Hosanna

Thoughtfully ♩ = 60-66

Dm Gm Dm B \flat

1. The proph - e - cies of long a - go were now at last ful -
 2. When Je - sus Christ ap - peared to Ne - phites in the prom - ised

A Dm Gm Dm B \flat

filled, When Je - sus, ris - en from the dead, to man Him - self re -
 land, The righ - teous peo - ple saw his wounds and came to un - der -

Dm Gm A 7 Dm

vealed. As he came down from heav'n a - bove, white -
 stand That he, once dead, was ris - en up as

B \flat A Dm

robed and glo - ri - fied, The peo - ple of the
 Sav - ior, Lord, and King. As they re - joiced, now

B \flat Dm B \flat A Chorus Dm

prom - ised land re - ceived their Lord and we cried: "Ho - san - na!
 we re - joice, and joy - ful - ly we sing: slower

Gm Dm (C) Dm

Bless - ed be the name of the Most High God! Ho - san - na!

Gm Dm A D

Bless - ed be the name of the Most High God!"

Jesus Has Risen

Joyfully ♩ = 104-112

F C7 F

(Like chimes)

Je - sus has ris - en,

B^b F B^b F G⁷ C⁷

Je - sus, our friend. Joy fills our hearts; — He lives a - gain.

F B^b A B^b F

Prais - es we sing to him, This Eas - ter - time. Je - sus has ris - en,

C⁷ F B^b F B^b C⁷ F

Sav - ior di - vine. Je - sus has ris - en, Sav - ior di - vine!

slower

To Think about Jesus

Reverently ♩. = 48–52
 (Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of four systems of music, each with a vocal line and a bass line. Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5. Performance directions include 'Reverently', 'slower', and 'a tempo'. The score includes two verses of lyrics and a chorus section.

System 1: Chords: Cm, Fm, Cm. Lyrics: 1. It should-n't be hard to sit ver - y still And think a - bout Je - sus, his 2. I think of the miles he walked in the dust, And chil - dren he helped__ to

System 2: Chords: Fm, Ab, Eb, Fm. Lyrics: cross on the hill, And all that he suf - fered and did__ for me; It love and to trust; It should - n't be hard to sit tall in my seat, To

System 3: Chords: Ab, G7, Chorus Cm. Lyrics: should - n't be hard__ to sit qui - et - ly. It should - n't be hard, e - ven lis - ten po - lite - ly, to qui - et my feet.

System 4: Chords: Fm, Cm, F, Ab, Bb, C. Lyrics: though I am small, To think a - bout Je - sus, not hard at all.

The Sacrament

Thoughtfully ♩ = 84-92

C G7 Am B7 Em F

1. As I take the wa - ter and bread, I'll think of the
 2. Je - sus gave his life for me. I want to

1 5 1 5 1 5

C D7 G7 C

words serve the him Sav - ior thank - ful - ly. said: "This do in re -
 I will re -

2 5 2 5 2 1

C7 F C D7

mem - brance of me. This do
 mem - ber him. I will (Piano)

1 5 2 1

C A7 Dm G7 1. C 2. C

in re - mem - brance of me."
 re - mem - ber him.

2 5 1 1 5

Before I Take the Sacrament

Thoughtfully ♩ = 96-108

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a treble clef staff with a key signature change from Bb to C7 and back to F, and a bass clef staff. The second system has a treble clef staff with a key signature change from Bb to F, C7, and F, and a bass clef staff. Fingerings are indicated by numbers 1-5. Lyrics are placed below the treble clef staves.

System 1:

Treble Clef: F C7 F

Bass Clef: 5 3 1 5

Lyrics:
 1. Be - fore I take the sac - ra - ment, I sit so qui - et - ly. I
 2. I think of all the boys and girls whom Je - sus used to know, The
 3. I take the wa - ter and the bread and try so hard to be The

System 2:

Treble Clef: Bb F C7 F

Bass Clef: 5 3 1 5 2 3 1

Lyrics:
 know that Je - sus came to earth and died for me.
 days he walked up - on the earth, so long a - go.
 kind of child that Je - sus loved in Gal - i - lee.

Words: Mabel Jones Gabbott, 1910-2004. © 1969 IRI

Music: Gladys Ericksen Seely, 1899-1985. © 1969 IRI

Matthew 26:26-28

Help Us, O God, to Understand

Thoughtfully ♩ = 92-104

Am Em F G Am Em Am

1. Help us, O God, to un - der - stand Our Sav - ior's love for us. _____
2. Help us to love him more each day, Though him we can - not see. _____

Detailed description: This system contains the first two lines of the hymn. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef. Above the treble staff, the chords Am, Em, F, G, Am, Em, and Am are indicated. The lyrics are written below the treble staff. The first line of lyrics is "1. Help us, O God, to un - der - stand Our Sav - ior's love for us. _____". The second line is "2. Help us to love him more each day, Though him we can - not see. _____". The music features a melody in the treble staff and a bass line in the bass staff. There are some fingerings indicated: a '2' under the first note of the first line, and '3' and '1' under the first and second notes of the second line.

C F Em F E

He paid the price for all our sins And died up - on the cross. _____
His teach - ings and his lov - ing heart Will lead us back to thee. _____

Detailed description: This system contains the last two lines of the hymn. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef. Above the treble staff, the chords C, F, Em, F, and E are indicated. The lyrics are written below the treble staff. The first line of lyrics is "He paid the price for all our sins And died up - on the cross. _____". The second line is "His teach - ings and his lov - ing heart Will lead us back to thee. _____". The music features a melody in the treble staff and a bass line in the bass staff. There are some fingerings indicated: a '1' and '3' under the first and second notes of the first line, and a '4' under the first note of the second line.

I Feel My Savior's Love

Expressively ♩ = 76-84

F C7 Dm Gm7 C7

1. I feel my Sav - ior's love In all the world a -
 2. I feel my Sav - ior's love; Its gen - tle - ness en -
 3. I feel my Sav - ior's love And know that he will

F (C7) F C7 Dm Gm7

round me. His Spir - it warms my soul Through
 folds me, And when I kneel to pray, My
 bless me. I of - fer him my heart; My

C7 F7 Chorus Bb

ev - 'ry - thing I see.
 heart is filled with peace. He knows I will
 shep - herd he will be.

F Am Gm C7 G7 C

fol - low him, Give all my life to him. I

F C7 Dm Gm7 C7 F

feel my Sav - ior's love, The love he free - ly gives me.

4. I'll share my Savior's love
 By serving others freely.
 In serving I am blessed.
 In giving I receive.

John 15:10-12

Words: Ralph Rodgers Jr., 1936-1996; K. Newell Dayley, b. 1939; and Laurie Huffman, b. 1948

Music: K. Newell Dayley, b. 1939

© 1978, 1979 by K. Newell Dayley. Used by permission. All rights reserved.
 This song may be copied for incidental, noncommercial church or home use.

This Is My Beloved Son

With expression ♩ = 69-84

F C7 F C7 *mp* F B^b F C7

1. Je - sus en - tered Jor - dan's wa - ters
 2. Ne - phites gaz - ing in - to heav - en
 3. Jo - seph saw two glo - rious be - ings
 4. As I read the scrip - tures dai - ly—

F B^b Gm A7 Dm F B^b F Dm

When His work had just be - gun. God the Fa - ther spoke from heav - en:
 Saw their white-robed Sav - ior come. And they heard the Fa - ther wit - ness:
 Shin - ing bright - er than the sun. God a - gain pre - sent - ed Je - sus:
 Words of Christ, the Ho - ly One— In my heart I'll hear God tell me:

1. 2. 3. Gm A7 Dm Gm C7 F

“This is My Be - lov - ed Son. Hear Him!”

4. Gm C7 Cm D7 Gm C7 F

“This is My Be - lov - ed Son. Hear Him!”

Words: Marvin K. Gardner, b. 1952

Music: Vanja Y. Watkins, b. 1938

© 1987 Vanja Y. Watkins and Marvin K. Gardner. Used by permission.
 This song may be copied for incidental, noncommercial church or home use.

Matthew 3:16-17 (JST, Matthew 3:44-46)

3 Nephi 11:6-8

Joseph Smith—History 1:17

Doctrine and Covenants 18:34-36

The Church of Jesus Christ

With conviction ♩ = 104-120

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a vocal line in the treble clef and a bass line in the bass clef. Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5. The lyrics are written below the vocal line.

System 1: Chords: C, F, C, G7, C. Lyrics: I be - long to The Church of Je - sus Christ of Lat - ter - day Saints. I

System 2: Chords: D7, G, (Em), Am, D7, G. Lyrics: know who I am. I know God's plan. I'll fol - low him in faith. I be -

System 3: Chords: G7, C, F, E7, Am. Lyrics: lieve in the Sav - ior, Je - sus Christ. I'll hon - or his name. I'll

System 4: Chords: F, Fm, C, D7, C, G7, F, C. Lyrics: do what is right; I'll fol - low his light. His truth I will pro - claim.

I'm Trying to Be like Jesus

With commitment ♩ = 104-116

B \flat B \flat 7 E \flat E \flat m B \flat E \flat

C7 F B \flat F E \flat E \flat m

1. I'm try - ing to be like Je - sus; I'm
 (2. I'm) try - ing to love my neigh - bor; I'm

B \flat E \flat F7 B \flat B \flat 7

fol - low - ing in his ways. I'm try - ing to love as
 learn - ing to serve my friends. I watch for the day of

E \flat C m B \flat E \flat D7

he did in all that I do and say. At
 glad - ness when Je - sus will come a - gain. I

G m D m E \flat D m E \flat D m

times I am tempt - ed to make a wrong choice, But I try to lis - ten as the
 try to re - mem - ber the les - sons he taught. Then the Ho - ly Spir - it en - ters

C m 7 F7 Chorus B \flat 7 E \flat B \flat

still small voice whis - pers: "Love one an - oth - er as Je - sus loves you.
 in - to my thoughts, say - ing:

E \flat B \flat C7 F7 B \flat B \flat 7

Try to show kind - ness in all that you do. Be gen - tle and lov - ing in

E \flat E \flat m B \flat F7 1. E \flat B \flat 2. E \flat B \flat

deed and in thought, For these are the things Je - sus taught." 2. I'm taught."

Had I Been a Child

Peacefully ♩ = 96-104

1. Had I been a child when Je - sus
 (2. Then) he might have held me safe in his
 (3. Some) - day, when the Sav - ior comes — a -

came Un - to the Ne - phites that bless - ed
 arms; He might have looked in my eyes — and
 gain, Oh, how I hope that my heart — will

day And showed them the wounds in his hands and his
 said A word, with his bless - ing of kind - ness and
 be As pure as the hearts of the chil - dren that

feet And knelt — with them to pray, 2. Then
 love, His hands placed up - on my head. 3. Some
 day Who gath - ered a - round his

knee. *pp*

Words: Mabel Jones Gabbott, 1910-2004
 Music: Darwin Wolford, b. 1936

3 Nephi 17:11-13, 21-24

From "Song of Cumorah," a children's cantata about the Book of Mormon.
 © 1981 by Jackman Music Corp. This song may be copied for incidental,
 noncommercial church or home use.

When He Comes Again

Reverently ♩ = 96-108

F Gm C7

1. I won - der, when he comes a - gain, Will her - ald an - gels
2. I won - der, when he comes a - gain, Will I be read - y

F Gm C7

sing? Will earth be white with drift - ed snow, Or
there To look up - on his lov - ing face And

F B♭

will the world know in spring? I won - der if one
join with him in prayer? Each day I'll try to

F C7 F

star do will shine Far And bright - er than the rest; Will
his will And let my light so shine That

B♭ F C G7

day - light stay the whole night through? Will song - birds leave their
oth - ers see - ing me may seek For great - er light di -

C7 F Gm C7

ness? I'm sure he'll call his lit - tle ones To -
vine. Then, when that bless - ed day is here, He'll

F

geth - er 'round his knee, Be - cause he said in
love me and he'll say, "You've served me well, my

B♭ Gm C7 F

days gone by, "Suf - fer them to come to me."
lit - tle child; Come un - to my arms to stay."
slower

Words and music: Mirla Greenwood Thayne, 1907-1997

Matthew 16:27; 19:13-15

© 1952 Mirla Greenwood Thayne, Provo, Utah. Renewed 1980.

Used by permission. This song may be copied for incidental, noncommercial church or home use.

An Angel Came to Joseph Smith

With conviction ♩ = 88–100

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in the bass clef. Chord symbols are placed above the treble staff and below the bass staff. Fingerings are indicated by numbers 1-5. The lyrics are arranged in four lines, with the first line starting with '1. An an-gel came to' and the fourth line ending with 'That'. The music concludes with a double bar line.

Chord symbols: G, C, G, D7, G, C, Bm Em, Am, Em, C, G, Am, D7, G.

Lyrics:

1. An an - gel came to Jo - seph Smith, And from the ground he took A
 2. It tells of peo - ple long a - go, Led by the Lord's own hand, Who
 3. The Ne - phites and the La - man - ites, And all who came to dwell, Had
 4. And now I'll read the sa - cred book, And then I'll un - der - stand That

sa - cred re - cord hid - den there, A pre - cious, ho - ly book.
 left their homes and crossed the sea To reach a fa - vored land.
 peace when they o - beyed the Lord, The sa - cred re - cords tell.
 Heav'n - ly Fa - ther loves us all In each and ev - 'ry land.

Words: Anna Johnson, 1892–1979. © 1969 IRI
 Music: A. Laurence Lyon, 1934–2006. © 1969 IRI

Joseph Smith—History 1:59
 1 Nephi 18:22–23
 4 Nephi 1:15–18; Moroni 10:3

The Golden Plates

Gratefully ♩ = 92-104

The musical score is written in 4/4 time and consists of two systems. The first system has a treble clef and a bass clef. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the bass line. The second system also has a treble clef and a bass clef. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the bass line. Chord symbols are placed above the treble clef staff. Fingerings are indicated by numbers 1-5. The tempo is marked 'Gratefully' with a quarter note equal to 92-104 beats per minute. The key signature has one sharp (F#).

C C dim C

1. The gold - en plates lay hid - den Deep in the moun - tain - side, Un -
2. A re - cord made by Ne - phi, Writ - ten in days of old; Now,

F C (F) (E) Am G⁷ C

til God found one faith - ful, In whom he could con - fide.
in the Book of Mor - mon, The sto - ry is re - told.

Words: Rose Thomas Graham, 1875-1967

Music: J. Spencer Cornwall, 1888-1983. Arr. © 1989 IRI

Joseph Smith—History 1:51-53, 59

The Sacred Grove

Reverently ♩. = 60-66 (Conduct three beats to a measure.)

C

1. The Sa - cred Grove _____ was
2. The Fa - ther and _____ the

B7 (Baug)

green and fresh, _____ The morn - ing sun shone bright a -
Son ap - peared. _____ They spoke to him as with one

Em Gm Dm

round, _____ As Jo - seph knelt in fer - vent prayer, _____ As
voice. _____ Their mes - sage an - swered all his fears, _____ Their

Am Em Eb

Jo - seph knelt in fer - vent prayer _____ Up - on _____ that sa - cred
mes - sage an - swered all his fears _____ And made _____ his heart re -

C

ground. _____
joice. _____

On a Golden Springtime

Joyfully ♩ = 96-100

1. On a gold - en spring - time, un - der - neath the ground, A
 2. On a gold - en spring - time, Je - sus Christ a - woke, And
 3. On a gold - en spring - time, in a for - est glade, The

Chords: C, F, C, Dm, Em, C7

ti - ny seed - ling lay a - sleep un - til the sun shone down. A -
 left the tomb where he had lain; the bands of death he broke. A -
 Fa - ther and the Son ap - peared as Jo - seph knelt and prayed. A -

Chords: F, G7, C, Cm, G, D7, G7

wake, a - wake, O lit - tle seed! Push up - ward to the light! The
 wake, a - wake, O sleep - ing world! Look up - ward to the light, For
 wake, a - wake, O na - tions all! Re - ceive the gos - pel light! The

Chords: C, C dim, Dm, G7, C, A7

day is bright. With all your might, push up - ward to the light!
 now all men may live a - gain. Look up - ward to the light!
 gos - pel true is here for you. Re - ceive its glo - rious light!

Chords: Dm, D#dim, Em, A7, Dm, G7, C

The Priesthood Is Restored

Majestically ♩ = 108-138

The priest - hood is re - stored, _____ The

mf 2 G B^b G

2 5 3 2 1 2

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "The priest - hood is re - stored, _____ The". The piano accompaniment is in grand staff (treble and bass clefs). The right hand starts with a mezzo-forte (*mf*) dynamic and features chords G, Bb, and G. The left hand has a bass line with fingerings 2, 5, 3, 2, 1, 2.

truth made known to man, _____ That

A B *mp*

Detailed description: This system contains the second line of music. The vocal line continues with "truth made known to man, _____ That". The piano accompaniment features chords A and B. The dynamic is mezzo-piano (*mp*).

God has spo - ken to the earth, His pow'r is

Am C D E C *mf*

1 5

Detailed description: This system contains the third line of music. The vocal line continues with "God has spo - ken to the earth, His pow'r is". The piano accompaniment features chords Am, C, D, E, and C. The dynamic is mezzo-forte (*mf*). The left hand has fingerings 1 and 5.

here a - gain. _____

Adim G *slower*

Detailed description: This system contains the fourth line of music. The vocal line continues with "here a - gain. _____". The piano accompaniment features a chord G. The dynamic is *Adim* (ad libitum) and the tempo is marked *slower*.

Truth from Elijah

Gently ♩ = 80-88

Em

The hearts of the chil - dren have turned to their fa - thers, Have

turned, ___ have turned, have turned, Be - cause of the truth they have

learned from E - li - jah, Have learned, ___ have learned, have learned. And

we as the chil - dren can seek out our loved ones, Pre - serv - ing their names and their

mem - o - ry. We can strive to be wor - thy to kneel in the tem - ple And

bind them to us for e - ter - ni - ty. The hearts of the chil - dren have

turned to their fa - thers, Have turned, ___ have turned, have turned.

The musical score is written for guitar in the key of D major (one sharp) and 4/4 time. It consists of seven systems of music, each with a vocal line and a guitar accompaniment line. The guitar line includes chord diagrams and fingering numbers. The lyrics are written below the vocal line. The tempo is marked 'Gently' with a quarter note equal to 80-88 beats per minute. The score ends with a double bar line and repeat dots.

The Hearts of the Children

Lovingly ♩ = 112-126

Optional obbligato (second time)

mp

F Am

The hearts of the chil - dren

5 1 1 3 2

Pedal in the same way

B \flat C 7 (C \sharp dim) Dm

turn to their fa - thers. Mal - a - chi proph - e - sied the

G 7 C 7 F Am

hearts shall turn. E - li - jah ful - filled the

1 5 5

B \flat B \flat m F (Am)

proph - e - cy. And fam - 'lies can be sealed for e -

5 3 4 3 2

Gm C 7 F

ter - ni - ty.

1 2 5 1

slower

Family History—I Am Doing It

Brightly ♩ = 104–112

G C G

1. Fam - 'ly his - to - ry— I am do - ing it, My fam - 'ly his - to - ry. And the
2. Fam - 'ly liv - ing now and the ones who've died Can all be sealed to me, And some-

A7 D7

love I feel when I'm do - ing it Is ver - y sweet to me. I learn
day I'll meet ev - 'ry one of them, I'm sure as I can be. Oh what

G C B7

sto - ries of my pro - gen - i - tors; I write their his - to - ry. I keep
joy we'll have when they say to me, "We're all a fam - i - ly. I am

A7 D7 G

rec - ords of my loved ones On my own fam - 'ly tree.
yours and you are mine now, Through all e - ter - ni - ty."

I Love to See the Temple

Thoughtfully ♩ = 80-88

F C7 F B♭

1. I love to see the tem - ple. I'm go - ing there some - day To
 2. I love to see the tem - ple. I'll go in - side some - day. I'll

Gm C7 F C7 F

feel the Ho - ly Spir - it, To lis - ten and to pray. For the
 cov - 'nant with my Fa - ther; I'll prom - ise to o - bey. For the

B♭ G7 C7

tem - ple is a house of God, A place of love and beau - ty. I'll pre -
 tem - ple is a ho - ly place Where we are sealed to - geth - er. As a

slower

F B♭ Am B♭ C7 F

pare my - self while I am young; This is my sa - cred du - ty.
 child of God, I've learned this truth: A fam - 'ly is for - ev - er.

Words and music: Janice Kapp Perry, b. 1938
 © 1980 by Janice Kapp Perry. This song may be copied for
 incidental, noncommercial church or home use.

Doctrine and Covenants 124:39-41

Faith

With conviction ♩ = 80-92

D A7 D G

1. Faith is know-ing the sun will rise, — light - ing each new
 2. Faith is know-ing I lived with God be - fore my mor - tal

F#m Bm Em A7 D

day.
 birth. Faith Faith is know-ing the Lord will hear my
 Faith is know-ing I can re - turn when

Bm7 E7 A7 G

prayers each time I on pray. Faith is like a lit - tle
 my life ends on earth. Faith is trust in God a -
slower

D Em Bm

seed: If plant - ed, it will grow.
 bove; In Christ, who showed the way.

D G Em

Faith is a swell - ing with - in my heart. When
 Faith is strength - ened; I feel it grow When -
broadening

D A7 1. D 2. D

I do right, I know.
 ev - er I o - bey.

a tempo

God's Love

Reverently ♩ = 48-54 (Conduct two beats to a measure.)

D (A) G (A) D Bm C#

1. We do not see the wind; We on - ly hear it sigh. It
 2. We do not see God's love, But in our hearts we know He
 3. We do not have to see To know the wind is here; We

F#m B7 E m A7 D

makes the grass - es bend When - ev - er it goes by.
 watch - es o - ver us Wher - ev - er we may go.
 do not have to see To know God's love is near.

Words: Elizabeth Cushing Taylor

Music: Grace Wilbur Conant, 1858-1948

Music © 1930 by the Presbyterian Board of Christian Education; renewed 1958; from *Primary Music and Worship*.

Used by permission of Westminster/John Knox Press.

MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Hebrews 11:1-3

2 Corinthians 5:7

Repentance

Thoughtfully ♩ = 50–58 (Conduct two beats to a measure.)

D A7 D G

"I am sor - ry" is not al - ways eas - y to say When I

4 2 1 3

2 4

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingering numbers 4, 2, 1, and 3 are placed below the first four notes. Chord symbols D, A7, D, and G are positioned above the staff. The bottom staff is in bass clef with the same key signature and time signature, showing a bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Fingering numbers 2 and 4 are placed below the first two notes.

F#m B7 Em Em7

know I've been thought - less and done some - thing wrong. I'll

5 3 4 4 1 2 1

5

Detailed description: This system contains the second two staves of music. The top staff continues the melody with notes D4, C#4, B4, A4, G4, F#4, E4, D4. Fingering numbers 5, 3, 4, 4, 1, 2, and 1 are placed below the notes. Chord symbols F#m, B7, Em, and Em7 are positioned above the staff. The bottom staff continues the bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Fingering numbers 5 and 1 are placed below the notes.

F# Em F#m G

try to re - pent, to do bet - ter, to pray That

4 1

Detailed description: This system contains the third two staves of music. The top staff continues the melody with notes D4, C#4, B4, A4, G4, F#4, E4, D4. Fingering numbers 4 and 1 are placed below the notes. Chord symbols F#, Em, F#m, and G are positioned above the staff. The bottom staff continues the bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Fingering numbers 4 and 1 are placed below the notes.

D E7 A7 D

Heav - en - ly Fa - ther will help me be strong.

3

slower

5

Detailed description: This system contains the final two staves of music. The top staff continues the melody with notes D4, C#4, B4, A4, G4, F#4, E4, D4. Fingering number 3 is placed below the note A4. Chord symbols D, E7, A7, and D are positioned above the staff. The bottom staff continues the bass line with notes G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2. Fingering number 5 is placed below the note G2. The word 'slower' is written above the bass line.

Help Me, Dear Father

With conviction ♩ = 96-104

1. Help me, dear Fa - ther, to free - ly for - give
2. Help me, dear Fa - ther, to tru - ly re - pent,

All who may seem un - kind to me.
Mak - ing things right and chang - ing my ways.

Help me each day, Fa - ther, I pray;

Help me live near - er, near - er to thee.

Baptism

Smoothly ♩ = 66 (Conduct four beats to a measure.)

The musical score is arranged in systems. Each system includes a piano accompaniment (right and left hands) and a vocal line. The piano part features chords and fingerings, while the vocal part includes lyrics and phrasing. The key signature is B-flat major (two flats), and the time signature is 12/8. The tempo is marked 'Smoothly' with a quarter note equal to 66 beats per minute. The conductor's cue is 'Conduct four beats to a measure.' The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *f*.

System 1: Chords: E^b, A^b, E^b (Cm). Fingerings: 3 1, 5 3.

System 2: Chords: A^b, E^b, B^b7, E^b. Fingerings: 5 5, 5 4 3 2 1, 5 3 2 1 2 3 5.

System 3: Chords: E^b, B^b7, E^b, B^b7. Lyrics: 1. Je - sus came to John the Bap - tist, 2. "To ful - fill the law," said Je - sus, 3. Now we know that we must al - so.

System 4: Chords: E^b, B^b7, E^b, B^b7. Lyrics: In Ju - de - a long a - go, When the Bap - tist ques - tioned why, Wit - ness faith in Je - sus' word,

System 5: Chords: C^m, G^m, A^b, E^b. Lyrics: And was bap - tized by im - mer - sion "And to en - ter with my Fa - ther Be bap - tized to show o - be - di - ence,

System 6: Chords: F^m, E^b, B^b7, E^b. Lyrics: In the riv - er Jor - dan's flow. In the King - dom up on high." As was Je - sus Christ, our Lord.

When Jesus Christ Was Baptized

Reverently ♩ = 88-96

E^b Fm B^b7

1. When Je - sus Christ was bap - tized Down in the Riv - er
 2. And now when I am bap - tized, I'll fol - low his ex -

E^b C7 F7 B^b7

Jor - dan, Three mem - bers of the God - head Were pre - sent there in
 am - ple— Be bap - tized by im - mer - sion Through sa - cred priest-hood

E^b Fm B^b7

love. The Fa - ther spoke from hea - ven When Je - sus Christ was
 pow'r. Then I will be a mem - ber Of Heav'n - ly Fa - ther's

E^b C7 F7 B^b E^b

bap - tized; The Ho - ly Ghost de - scend - ed As gent - ly as a dove.
 king - dom And have the Ho - ly Spir - it To guide me ev - 'ry hour.

When I Am Baptized

Thoughtfully ♩ = 60-72

F Am B \flat

1. I like to look for rain - bows when - ev - er there is
 2. I know when I am bap - tized my wrongs are washed a -

C7 F Am

rain way, And pon - der can on the beau - ty of an
 And I can be for - giv - en and im -

B \flat C7 *Chorus* F

earth made clean a - gain. I want my life to
 prove my - self each day.

Am B \flat C

be as clean as earth right af - ter rain. I

F B \flat Gm C7 F

want to be the best I can and live with God a - gain.

I Like My Birthdays

Happily ♩ = 66-72
 (Conduct two beats to a measure.)

5 3 1 4 1 2 1 3

1. I like my birth - days, ev - 'ry one; Each
 2. To be bap - tized as Je - sus was By
 3. When hands are laid up - on my head, Then

F C G7

brings a great - er joy to me. But I can't wait un -
 one who holds the priest - hood true And thus o - bey God's
 I'll re - ceive the Ho - ly Ghost. And, if I lis - ten

C Am G7 C

til I'm eight, For then I'll be bap - tized, you see.
 ho - ly laws Is just the thing I want to do.
 care - ful - ly, I'll have the bless - ing I need most.

Words: Wallace F. Bennett, 1898-1993
 Music: Tracy Y. Cannon, 1879-1961

Articles of Faith 1:4
 Doctrine and Covenants 68:27

The Holy Ghost

Simply ♩ = 126-138

C (C#dim) G7 C

1. When Christ was on the earth, He prom - ised he would send The
 2. And when we are con - firmed By sa - cred priest - hood pow'r, The

F C G7 C

Ho - ly Ghost to com - fort us, Our true, e - ter - nal friend. The
 Ho - ly Ghost is giv'n to us To guide us ev - 'ry hour. Oh,

(E7) F B7 Em

Ho - ly Spir - it whis - pers With a still small voice. He
 may I al - ways lis - ten To that still small voice. And

A7 Dm C G7 C

tes - ti - fies of God and Christ And makes our hearts re - joice.
 with his light I'll do what's right Each time I make a choice.

The Still Small Voice

Reverently ♩ = 96-108

Through a still small voice, the Spir - it speaks to me To

softly

1/3 1/3 1/3

guide me, to save me from the e - vil I may see. If I

2/1 2/2

try to do what's right, he will lead me thru the night, Di -

1/3 4/2

rect me, pro - tect me, and give my soul his light.

2/1 5/1 5/1

Lis - ten, lis - ten. The Ho - ly Ghost will whis - per.

softer

1/3 2/4

Lis - ten, lis - ten to the still small voice.

very soft

1

Listen, Listen

Round

Gently ♩ = 66–76



① Lis - ten to the still small voice! Lis - ten! Lis - ten! ② when you have to



make a choice. He will guide you _____ al - ways.

Sing unaccompanied. To sing as a round, divide into two groups. Begin with a new group at each number. The first group holds at the fermata, and then both groups sing *always* together.

Moroni 10:5
Doctrine and Covenants 8:2

Words and music: Merrill Bradshaw, 1929–2000. © 1969 IRI

Seek the Lord Early

Fervently ♩ = 116-126

E^b *B^{b7}* *E^b*

I'll seek the Lord ear - ly while in my youth, And

F^m *B^{b7}* *E^b* *E^{b7}* *A^b* *B^{b7}*

he will help me to know the truth. I'll search the scrip - tures and

B^bm *C* *F^m* *B^{b7}*

find him there, Then go to our Fa - ther in fer - vent prayer. I'll

E^b *G⁷* *C^m* *A^bm* *E^b* *B^{b7}*

seek the Lord ear - ly, and I'll o - bey His liv - ing proph - ets in

E^b *E^{b7}* *A^b* *B^{b7}* *B^bm* *C*

all they say. I'll keep his com - mand - ments; his love will a - bound. I will

slower

F^m *A^bm* *E^b* *B^{b7}* *E^b*

seek the Lord ear - ly, and he will be found.

Search, Ponder, and Pray

With feeling ♩ = 92-104

C G F Fm C

1. I love to read the ho - ly scrip - tures, And, ev - 'ry time I
 2. So, prayer - ful - ly I'll read the scrip - tures Each day my whole life

F G C G F Fm

do, I feel the Spir - it start to grow with - in my heart— A
 through. I'll come to un - der - stand. I'll heed the Lord's com - mand And

C Gm C7 Chorus F G7

tes - ti - mo - ny that they're true. Search, pon - der, and
 live as he would have me do.

C Dm G7 C C7

pray Are the things that I must do. The

F G C Am F G7 C

Spir - it will guide, and, deep in - side, I'll know the scrip - tures are true.

Follow the Prophet

With energy ♩ = 112-126

Cm

1. Ad - am was a proph - et,
2. E - noch was a proph - et;

Fm G G7

first one that we know. In a place called Ed-en, he helped things to grow. —
he taught what was good. Peo-ple in his cit - y did just what they should. —

Cm Fm G7

Ad - am served the Lord by fol - low - ing his ways. We are his de - scen - dants
When they were so righ - teous that there was no sin, Heav'n - ly Fa - ther took them

Cm Chorus Fm

in the lat - ter days. Fol - low the proph - et, fol - low the proph - et,
up to live with him.

G7 Cm

Fol - low the proph - et; don't go a - stray. — Fol - low the proph - et,

Fm G7 Cm

fol - low the proph - et, Fol - low the proph - et; he knows the way.

3. Noah was a prophet called to preach the word,
Tried to cry repentance, but nobody heard.
They were busy sinning—Noah preached in vain.
They wished they had listened when they saw the rain.

4. Abraham the prophet prayed to have a son,
So the Lord sent Isaac as the chosen one.
Isaac begat Jacob, known as Israel;
Jacob's sons were twelve tribes, so the Bible tells.

5. Moses was a prophet sent to Israel.
He would lead them to the promised land to dwell.
They were slow to follow, or so it appears.
They were in the wilderness for forty years.

6. Samuel was a prophet chosen as a boy.
Hannah promised God her son would serve with joy.
In the tabernacle, Samuel heard his name;
He was called by God and answered, "Here I am!"

7. Jonah was a prophet, tried to run away,
But he later learned to listen and obey.
When we really try, the Lord won't let us fail:
That's what Jonah learned deep down inside the whale.

8. Daniel was a prophet. He refused to sin;
So the king threw Daniel in the lion's den.
Angels calmed the lions, and the king soon saw
Daniel's pow'r was great, for he obeyed God's law.

9. Now we have a world where people are confused.
If you don't believe it, go and watch the news.
We can get direction all along our way,
If we heed the prophets—follow what they say.

(Adam) Moses 5:4-12, 58-59
(Enoch) Moses 6:26-28; 7:13-21
(Noah) Genesis 6-8
(Abraham) Genesis 12-50
(Moses) Exodus 3; Numbers 14
(Samuel) 1 Samuel 1; 3:1-10
(Jonah) Jonah 1-3
(Daniel) Daniel 6
(Today) Doctrine and Covenants 21:4-7

The Commandments

With conviction ♩ = 54-58

mp

Fm C7 Fm Bbm C7

Thou shalt have no gods but Me. Be -

Fm Bbm C7 Fm G7 C

fore no id - ols bow thy knee. Take not the name of God in vain. Do

Fm G7 C F C7

not the Sab - bath day pro - fane. Hon - or thy par - ents all thy days.

F C7 F (F7)

Take not life in wan - ton ways. Be faith - ful in thy

Bb (Bbm) F C7 F

mar - riage trust. And nev - er steal or be un - just.

F7 Bb D7 Gm

Al - ways tell the truth— and love it. What is thy neigh - bor's, do not cov - et.

Bbm F D7 Gm

And the great - est com - mand - ments of all: With all thy heart, love

Bbm F C7 F

God a - bove; And as thy - self thy neigh - bor love.

The Books in the Old Testament

With spirit ♩ = 126-152

G D7 G C G

Gen - e - sis, Ex - o - dus, Le - vit - i - cus, Num - bers, Deu - ter - on - o - my, Josh - u - a,

D7 G D7 G

Judg - es, Ruth, Sam - u - el, Sam - u - el, Kings, — Kings, Chron - i - cles,

C G D7 G

Chron - i - cles, Ez - ra, Ne - he - mi - ah, and Es - ther, Job, Psalms, and Prov - erbs, and

A7 D

Ec - cle - si - as - tes, Song — of Sol - o - mon, I - sa - iah, Jer - e - mi - ah, —

G D7 G C G

Lam - en - ta - tions, E - ze - ki - el, Dan - iel, Ho - se - a, Joel, A - mos,

D7 G

O - ba - di - ah, Jo - nah and Mi - cah and Na - hum, Ha - bak - kuk,

A7 D G

Zeph - a - ni - ah, Hag - gai, Zech - a - ri - ah,

D7 G C G D7 G

Mal - a - chi — These are the books of the Old Tes - ta - ment.

The Books in the New Testament

Brightly ♩ = 84-104

Mat - thew, Mark, Luke, John, the Acts and Ro - mans,
First and Sec - ond Co - rin - thi - ans, Ga -
la - tians, E - phe - sians, Phi - lip - pians, Co - los - sians,
First and Sec - ond Thes - sa - lo - ni - ans,
Tim - o - thy, Tim - o - thy, Ti - tus, Phi - le - mon,
(fie - lee - mawn)
Then to the He - brews, E - pis - tle of James,
Pe - ter, Pe - ter, John, John, John, Jude, Rev - e - la - tion—
These are the books of the New Tes - ta - ment.

Chords: C, F, G, G7, D7, C, F, G7, C

Book of Mormon Stories

Boldly ♩ = 84–92

Em

1. Book of Mor - mon sto - ries that my teach - er tells to me
2. La - man - ites met oth - ers who were seek - ing li - ber - ty,

Are a - bout the La - man - ites in an - cient his - to - ry.
And the land soon wel - comed all who want - ed to be free.

G

Long a - go their fa - thers came from far a - cross the sea,
Book of Mor - mon sto - ries say that we must broth - ers be,

Am Em B7 Em

Giv'n the land if they lived righ - teous - ly.
Giv'n the land if we live righ - teous - ly.

Words and music: Elizabeth Fetzer Bates, 1909–1999. © 1969 IRI

Joseph Smith—History 1:34
Articles of Faith 1:8

Optional verses for “Book of Mormon Stories”:

3. Alma was rebellious, and he fought against the right.
Then one day an angel came to turn him to the light.
Struck before his brethren, Alma learned humility.
Then he taught in the land righteously.

4. Don't forget Abinadi, who stood before the king.
All chained up from head to toe, the gospel he did bring.
If he would deny it, then the king would set him free.
He was true, and he died righteously.

5. Ammon was a missionary serving Lamanites,
Tending King Lamoni's sheep for several days and nights.
Robbers came; he saved the sheep by fighting fearlessly.
He had learned he could live righteously.

6. Once two thousand sons of God were called to fight the foe.
Marching as an army into battle they did go.
They believed that Christ the Lord their guardian would be.
They had learned they should live righteously.

7. Samuel the Lamanite, high on the city wall,
Came to warn the people, and repentance was his call.
Arrows could not hit him, for a man of God was he,
And he taught in the land righteously.

(Slowly and reverently)

8. After Christ was crucified and died for you and me,
He came forth to teach the truth to all who would be free.
Hands were laid upon each child. He blessed them tenderly,
And they lived in the land righteously.

Optional verses: Nancy K. Daines Carter, b. 1935. © 1986, 1989 IRI

The Books in the Book of Mormon

Brightly ♩ = 80-96

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a bass line. The first system starts with a treble clef and a key signature change to Bb. The second system continues with the same clef and key signature. The third system also continues with the same clef and key signature. The lyrics are printed below the vocal line of each system. Chord symbols (F, C7) are placed above the vocal line at the beginning of the first and third systems. Fingerings (1-5) are indicated below the bass line. The piece concludes with a double bar line.

1. First and sec - ond books of Ne - phi,
2. Al - ma, He - la - man, Third, Fourth Ne - phi,

Ja - cob, E - nos, Jar - om, Om - ni, Words of Mor - mon,
Mor - mon, E - ther, and Mo - ro - ni; Learn the teach - ings

and Mo - si - ah In the Book of Mor - mon.
of the proph - ets

Words: Daphne Matthews, 1917-2014; adapted. © 1978 IRI
Music: "Ten Little Indians"; adapted

2 Nephi 4:15
Articles of Faith 1:8

Nephi's Courage

With energy ♩ = 96-104

F Dm C7 F

1. The Lord com - mand - ed Ne - phi to go and get the plates
 2. The Lord com - mand - ed Ne - phi to go and build a boat.
 3. The Lord gives us com - mand - ments and asks us to o - bey.

Fm D♭ B♭m Fm

From the wick - ed La - ban in - side the cit - y gates.
 Ne - phi's old - er broth - ers be - lieved it would not float.
 Some - times I am tempt - ed to choose an - oth - er way.

B♭m C7

La - man and Lem - uel were both a - fraid to try.
 Laugh - ing and mock - ing, they said he should not try.
 When I'm dis - cour - aged, and think I can - not try,

F Dm C7 F Chorus

Ne - phi was cou - ra - geous. This was his re - ply:
 Ne - phi was cou - ra - geous. This was his re - ply: "I will
 I will be cou - ra - geous, and I will re - ply:

C7

go; I will do the thing the Lord com - mands. I

B♭ F C7 F B♭ C7

know the Lord pro - vides a way; he wants me to o - bey. I will

F C7 F C7

go; I will do the thing the Lord com - mands. I

B♭ F C7 F B♭ C7 F

know the Lord pro - vides a way; he wants me to o - bey."

The First Article of Faith

Reverently ♩ = 66–80

Dm A7 Dm B♭ C B♭ A7 Dm
 We be - lieve in God, the E - ter - nal Fa - ther, and in His Son,
 Gm Dm Gm A7 Dm
 Je - sus Christ, and in the Ho - ly Ghost.

Chords: Dm, A7, Dm, B♭, C, B♭, A7, Dm, Gm, Dm, Gm, A7, Dm.
 Bass line includes triplets and fingerings (1, 2, 3).

Words: Joseph Smith, 1805–1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Doctrine and Covenants 76:11–14, 20

Doctrine and Covenants 130:22

Matthew 3:16–17

Joseph Smith—History 1:17

The Second Article of Faith

Moderately ♩ = 80-100

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has three measures of music. The second system has five measures of music. The lyrics are written below the treble clef staff. Chord symbols are placed above the treble clef staff and below the bass clef staff. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line.

1 Dm Am Dm 2

We be-lieve that men will be pun-ished for their own sins, and

3 5

Gm Dm Gm Am Dm

5 not for Ad-am's trans - gres-sion, and not for Ad-am's trans - gres-sion.

8 1 3 1 3 5

2 3 4 1 3

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Ezekiel 18:20
Revelation 20:12
2 Corinthians 5:10

The Third Article of Faith

Smoothly ♩ = 84-96

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: "We be - lieve that through the A - tone - ment of Christ, All man - kind may be saved, by o - be - dience to the laws and or - di - nan - ces of the Gos - pel." The score includes various musical notations such as notes, rests, and ornaments, as well as guitar chord symbols (C7, F, Dm, Bb, C, Gm, Bb, (D7), Gm, C7, F) and fingering numbers (1, 2, 3, 5, 1, 3, 1, 2, 3, 1, 2, 3, 4, 5).

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Hebrews 5:9

Doctrine and Covenants 93:38

The Fourth Article of Faith

With vigor and spirit ♩ = 112-126

The musical score is written in 4/4 time with a tempo of 112-126. It consists of five systems of music, each with a vocal line and a bass line. The lyrics are: "We be-lieve that the first prin-ci-ples and or-di-nan-ces of the Gos-sel are: first, Faith in the Lord Je-sus Christ; se-ond, Re-pen-tance; third, Bap-ti-sm by im-mer-sion for the re-mis-sion of sins; fourth, Lay-ing on of hands for the gift of the Ho-ly Ghost." The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the vocal line: C, F, G7, Am, Fm, Dm, and G7. Fingerings are indicated by numbers 1-5 below notes. The piece concludes with a double bar line.

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Faith: Hebrews 12:2; Galatians 3:26

Repentance: Proverbs 28:13

Baptism: Doctrine and Covenants 20:72-74; John 3:5

Holy Ghost: Doctrine and Covenants 35:6

The Fifth Article of Faith

Firmly ♩ = 88-112

C F (Dm) G7

We be - lieve that a man must be called of God, by proph-e - cy, and by the

1 3 1

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a 4/4 time signature. It features a melody with eighth and quarter notes, and rests. Chord symbols C, F, (Dm), and G7 are placed above the staff. Fingering numbers (2, 3, 1, 2, 3, 4, 1) are written below the notes. The bottom staff is in bass clef, providing a simple harmonic accompaniment with notes and rests. Fingering numbers 1 and 3 are shown below the notes.

C (A7) Dm (Cdim)

lay - ing on of hands by those who are in au - thor - i - ty, to

1

Detailed description: This system contains the second two staves of music. The top staff continues the melody with eighth and quarter notes. Chord symbols C, (A7), Dm, and (Cdim) are placed above the staff. Fingering numbers 2, 3, and 1 are shown below the notes. The bottom staff continues the accompaniment with notes and rests. A fingering number 1 is shown below the notes.

C B7 C (Am) Dm G7 C

preach the Gos-pel and ad - min - is - ter in the or - di - nan - ces there - of.

2 1 2 4 3 1 4 3

Detailed description: This system contains the final two staves of music. The top staff concludes the melody with quarter and eighth notes. Chord symbols C, B7, C, (Am), Dm, G7, and C are placed above the staff. Fingering numbers 2, 1, 2, 4, 3, 1, 4, 3 are shown below the notes. The bottom staff concludes the accompaniment with notes and rests.

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Doctrine and Covenants 42:11

Doctrine and Covenants 20:60

John 15:16

The Sixth Article of Faith

With vitality ♩ = 112–120

The musical score is written in 4/4 time and consists of three systems. Each system has a vocal line in the treble clef and a bass line in the bass clef. The vocal line includes lyrics and is accompanied by a piano accompaniment. The piano accompaniment features a steady bass line with chords and some melodic movement. The lyrics are: "We be - lieve in the same or - ga - ni - za - tion that ex - ist - ed in the Prim - i - tive Church, name - ly, a - pos - tles, proph - ets, pas - tors, teach - ers, e - van - ge - lists, and so forth." The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Chord symbols (C, G7, F) are placed above the vocal line. Fingerings are indicated by numbers 1-5. A tempo marking of 112-120 is provided at the beginning.

1 C G7 C 3 G7
We be - lieve in the same or - ga - ni - za - tion that ex -

C G7 C F C
ist - ed in the Prim - i - tive Church, name - ly, a - pos - tles, proph - ets,

F C F G7 C
pas - tors, teach - ers, e - van - ge - lists, and so forth.

Words: Joseph Smith, 1805–1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Ephesians 4:11–12

The Seventh Article of Faith

With vitality ♩ = 100–116

The musical score is written in 3/4 time and consists of two systems. The first system contains the first six measures of the piece. The second system contains the final five measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. Chord symbols are placed above the treble staff. Fingerings are indicated by numbers 1-5 below the notes. The lyrics are written below the treble staff.

Chord symbols: G, C, Em, F, C, (A7), Dm, (G7), C, G7, C.

Lyrics: We be-lieve in the gift of tongues, proph-e-cy, rev-e-la-tion, vi-sions, heal-ing, in-ter-pre-ta-tion of tongues, and so forth.

Words: Joseph Smith, 1805–1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

1 Corinthians 12:7–10

The Eighth Article of Faith

With sincerity ♩ = 63-88

Dm A7 Dm A7

We be - lieve the Bi - ble to be the word of God as

B^b Gm A7

far as it is trans - la - ted cor - rect - ly; we

Dm A7 Dm A7

al - so be - lieve the Book of Mor - mon to

Dm Am B^b (C) D

be the word of God.

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Doctrine and Covenants 42:12

1 Nephi 13:24-26

The Ninth Article of Faith

Joyfully ♩ = 100–112

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a vocal line and a bass line. The lyrics are: "We be-lieve all that God has re-vealed, all that He does now re-veal, and we be-lieve that He will yet re-veal man-y great and im-por-tant things per-tain-ing to the King-dom of God." The score includes various musical notations such as notes, rests, and fingerings. Chord symbols are placed above the vocal line: F, G7, C7, F, D7, Gm, C7, F, C7, Dm, G7, C7, F. Fingerings are indicated by numbers 1-5 below notes. The piece concludes with a double bar line.

Words: Joseph Smith, 1805–1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Doctrine and Covenants 121:26–27

Amos 3:7

The Tenth Article of Faith

Jubilantly ♩ = 112-126

C Fm Am D7

We be - lieve in the lit - er - al gath - er - ing of

C Dm (D)

Is - ra - el and in the res - to - ra - tion of the Ten

G C Fm Am D7

Tribes; that Zi - on (the New Je - ru - sa - lem) will be

C Dm G7 C (G7) C

built up-on the A - mer - i - can con - ti - nent; that Christ will reign

F D7 G C

per - son - al - ly up - on the earth; and that the earth will be re -

F C G7 C

newed and re - ceive its par - a - di - si - a - cal glo - ry.

slower

The Eleventh Article of Faith

With dignity ♩ = 116-132

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a vocal line (treble clef) and a bass line (bass clef). Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5 for the right hand and 1-3 for the left hand. The lyrics are: "We claim the priv-ilege of wor-ship-ing Al-might-y God ac-cord-ing to the dic-tates of our own con-science, and al-low all men the same priv-ilege, let them wor-ship how, where, or what they may." The score concludes with a double bar line.

C F C F C

We claim the priv-ilege of wor-ship-ing Al-might-y God ac-

Dm (E7) Am D7 G7

cord-ing to the dic-tates of our own con-science, and al-

C C#dim Dm B7 Em G7

low all men the same priv-ilege,

C F (B7) C G7 C

let them wor-ship how, where, or what they may.

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Doctrine and Covenants 134:4

The Twelfth Article of Faith

Joyfully ♩ = 84-104

The musical score is written in 3/4 time and consists of two systems. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The melody is primarily in the treble clef, with a bass line in the bass clef. The lyrics are placed between the staves. Chord symbols (C, F, Em, A7, Dm, G7) are placed above the treble staff. Fingerings (1-5) and accents are indicated throughout the score. The piece concludes with a double bar line.

We be-lieve in be - ing sub - ject to kings, pres - i - dents, rul - ers, and

mag - is - trates, in o - bey - ing, hon - or - ing, and sus - tain - ing the law.

Words: Joseph Smith, 1805-1844

Music: Vanja Y. Watkins, b. 1938. © 1978 IRI

Doctrine and Covenants 134:1, 6

Doctrine and Covenants 58:21

The Thirteenth Article of Faith

Expressively ♩ = 72-92

C7 F

mp We be - lieve in be - ing

B^b (C⁷) (F) (C⁷) F

hon - est, true, chaste, be - nev - o - lent, vir - tu - ous, and in

Dm Am B^b C⁷

do - ing good to all men; in - deed, we may say that we

F Dm G⁷ C

fol - low the ad - mo - ni - tion of Paul— We be -

Gm C⁷ F

lieve all things, we hope all things, we have en - dured man - y things, and

Gm Am Gm (G⁷)

hope to be ab - le to en - dure all things. If there is

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

F B^b (C⁷) (F) (C⁷)

an - y - thing vir - tu - ous, love - ly, or of good re - port or

F B^b C⁷ F

praise - wor - thy, we seek af - ter these things.

Latter-day Prophets

Litlingly ♩. = 58-69 (Conduct two beats to a measure.)

System 1:
 Treble clef, C major, 6/8 time. Chords: C.
 Lyrics: Lat-ter-day proph-ets are: num-ber one, Jo - seph Smith; then Brig-ham Young;

System 2:
 Bass clef, 6/8 time. Chords: Dm, G7, Dm, G7, C, Dm, G7, C.
 Lyrics: John Tay-lor came third, we know; Then Wil - ford Wood-ruff; Lo - ren - zo Snow;

System 3:
 Treble clef, 6/8 time. Chords: F, C.
 Lyrics: Jo-seph F. Smith (re-mem-ber the F); He-ber J. Grant; and George Al-bert Smith;

System 4:
 Bass clef, 6/8 time. Chords: D, G, Em, Am7, D7, G7 (Gaug).
 Lyrics: Da - vid O. Mc - Kay was fol-lowed by Jo - seph Field-ing Smith, Then

System 5:
 Treble clef, 6/8 time. Chords: C, Dm, G7, Dm, G7.
 Lyrics: Har-old B. Lee, Spen-cer W. Kim-ball, Ez-ra Taft Ben-son, How-ard W. Hun-ter.

System 6:
 Bass clef, 6/8 time. Chords: Am, Fm, C, Am, Dm, G7, C.
 Lyrics: *Gor-don B. Hinck - ley, Thom-as S. Mon - son. Now we have Rus-sell M. Nel - son.

System 7:
 Bass clef, 6/8 time. Chords: C.
 Lyrics: (continuation of previous line)
slower

*Succeeding Presidents' names may be substituted on this line.
 Words: Cynthia Lord Pace, b. 1955. © 1980, 1986 IRI; revised 2018
 Music: Vanja Y. Watkins, b. 1938. © 1980, 1986 IRI

Amos 3:7; Ephesians 4:11-12
 Doctrine and Covenants 1:38
 Articles of Faith 1:6

Our Bishop

Cheerfully ♩ = 72-80
 (Conduct two beats to a measure.)

1. Bus - y as a man can be, He's our bish - op.
 2. Cheer - ful as he serves the Lord,

Chord symbols: B^b, F⁷, G^m, F⁷

He finds time to talk to me; He's our bish - op.
 He's the fa - ther of our ward;

Chord symbols: B^b, F⁷, C⁷, F

Al - ways kind - ly words he'll say To the chil - dren ev - 'ry day. —
 He helps us to do the right In our Heav'n - ly Fa - ther's sight. —

Chord symbols: F⁷, B^b7, E^b, B^b, E^b, F⁷

Let us help him ev - 'ry way; He's our bish - op.
 We love him with all our might;

Chord symbols: B^b, F⁷, B^b, F⁷, B^b

Love One Another

Reverently ♩ = 46–56
(Conduct two beats to a measure.)

(Optional obbligato)

smoothly

As I have loved you, Love one an - oth - er.

This new com - mand - ment: Love one an - oth - er.

By this shall men know Ye are my dis - ci - ples,

If ye have love One to an - oth - er.

8vb

Words: Luacine Clark Fox, 1914–2002
Music: Luacine Clark Fox, 1914–2002;
arr. by Jo Marie Borgeson Bray, 1925–1998

© 1961, 1989 IRI. Arr. and obbligato © 1978 IRI.
See also *Hymns*, no. 308.

John 13:34–35
1 John 4:11

Where Love Is

Earnestly ♩ = 100-120

F C7 F Dm Gm

Where love is, there God is also.

C7 Gm C7 F D7

Where love is, we want to be. Guide us,

Gm G7

his truths to follow; Help us obey him faith-ful -

C7 F Dm Gm

ly. Where love is, there God is also. love is, there God is also.

C7 Gm C7 Cm D7 Gm

We think of him rev-'rent - ly. Teach us to pray, to
And with him we want to be. Show us the way and

Bbm F Gm C7

talk with him a - bove And know that he will guide us with his
guide us ten - der - ly That we may dwell with him e - ter - nal -

F fine F F7

love. The com - fort of lov - ing arms a -
ly.

Bb Gm C7 F

round us, A song that makes us want to sing, The

Dm Gm G7 F Gm

hap - pi - ness we feel when love has found us, 'Tis love we

C7 F Gm C7 D.S. al fine

get when love we bring. Where

I'll Walk with You

Quietly moving ♩ = 88-104

D Em

If you don't walk as most peo-ple do,

G A7 D G A7 D

Some peo-ple walk a - way from you, But I won't! I won't! If

Em G A7 D

you don't talk as most peo-ple do, Some peo-ple talk and laugh at you, But

G A7 D Em D

I won't! I won't! I'll walk with you. I'll talk with you. That's

Em A7 D Bm E7

how I'll show my love for you. Je - sus walked a -

A Am D7 G Em A7 D

way from none. He gave his love to ev - 'ry-one. So I will! I will!

E7 A D7 G

Je - sus blessed all he could see, Then turned and said, "Come, fol - low me." And

A7 D G A7 D Em

I will! I will! I will! I will! I'll walk with you. I'll

D Em A7 D

talk with you. That's how I'll show my love for you.

Every Star Is Different

Cheerfully ♩ = 66-76

(Optional obbligato for piano, bells, flute, etc.)

1. Ev - 'ry star is dif - f'rent, And so is ev - 'ry child.
2. I can shine for oth - ers, And let them feel my love,

Some are bright and hap - py, And some are meek and mild.
Fol - low the com - mand - ments That come from God a - bove.

Ev - 'ry one is need - ed For just what he can do.
I can help an - oth - er To learn to choose the right.

You're the on - ly per - son Who ev - er can be you. A
Hav - ing faith and cour - age Will let my star shine bright.

shin - - ing star, shin - ing bright - ly,
Not so ver - y far, shin - ing bright - ly;

Be a shin - ing star. Shine so bright - ly; Shine right where you
are, bright - ly!

D.C. al fine

Words: John C. Cameron, b. 1951

Music: K. Newell Dayley, b. 1939; arr. by K. Newell Dayley

Matthew 5:16

© 1980 by K. Newell Dayley. Arr. © 1989 IRI. This song may be copied for incidental, noncommercial church or home use.

Shine On

Happily ♩ = 80-92

G D7

1. My light is but a lit - tle one, My light of faith and
 2. I may not hide my lit - tle light; The Lord has told me

G D7 G

prayer; But lo! it glows like God's great sun, For
 so. 'Tis giv - en me to keep in sight, That

C³ G D7 G Chorus Am D7

it was light - ed there. Shine on, shine on, shine on bright and
 all may see it glow.

G G7 C G³ D7 G

clear; — Shine on, shine on now the day is here.

A Special Gift Is Kindness

Simply ♩ = 120-132

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of music, each with a vocal line and a bass line. The first system contains the first two lines of lyrics, and the second system contains the last two lines. Chord symbols are placed above the vocal line, and fingerings are indicated by numbers 1 and 2. The piece concludes with a double bar line.

System 1:

Chords: B^b, F⁷, B^b, F⁷

Vocal line: A spe - cial gift is kind - ness. Such hap - pi - ness it brings; When

Bass line: (Fingerings: 1, 2, 2, 2, 2, 2, 1)

System 2:

Chords: B^b, F⁷, B^b, E^b, B^b, F⁷, B^b

Vocal line: I am kind to oth - ers, My heart sings.

Bass line: (Fingerings: 2, 2, 4, 4, 1, 2)

Words and music: Sharon Steed, b. 1935. © 1969 IRI

Moroni 10:18-19
Ephesians 4:32

Kindness Begins with Me

Simply ♩. = 60–69 (Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a bass line. The first system covers the first two lines of lyrics, and the second system covers the next two lines. Chord symbols (F, Gm, C7) are placed above the vocal line. Fingerings are indicated by numbers 1-5 below notes. A 'slower' marking is placed above the bass line for the final measure of the second system.

System 1:

Vocal line: F Gm C7 F
I want to be kind to ev - 'ry-one, For that is right, you see. So I

Bass line: 5 2 1 5 5 3 1

System 2:

Vocal line: Gm C7 F
say to my-self, "Re - mem - ber this: Kind - ness be - gins with me."

Bass line: 5 2 1 2 5

slower

Words and music: Clara W. McMaster, 1904–1997. © 1969 IRI

Luke 6:31; 10:30–37
Ephesians 4:32

Keep the Commandments

Gently ♩ = 46-63

(Optional obbligato for flute or soprano voice*)

1. Keep the com - mand - ments; keep the com - mand - ments! In
 2. We are His chil - dren; we are His chil - dren, and

this there is safe - ty; in this there is peace.
 we must be test - ed to show we are true.

He will send bless - ings; He will send bless - ings.
 Hold to His prom - is - es; Hold to His prom - is - es,

Words of a proph - et: Keep the com - mand - ments. In
 Heed - ing the proph - ets:

this there is safe - ty and peace.

* The obbligato also works well with the version of this song printed in *Hymns*, no. 303.

Mosiah 2:22
 Doctrine and Covenants 59:23

Words and music: Barbara A. McConochie, b. 1940. © 1975 IRI. Obbligato by
 Barbara A. McConochie © 1989 IRI. Arr. by Darwin Wolford, b. 1936. © 1986, 1989
 Deseret Book Company. Used by permission. This song may be copied for incidental,
 noncommercial church or home use.

I Want to Live the Gospel

Expressively ♩ = 84-108

D A7 D G

1. I want to live the gos - pel, To know that its teach - ings are
2. I want to live the gos - pel, To know I am heard when I

D A7 D

true, To fol - low the plan of my Sav - ior And
pray, To know that I will be hap - py Be -

Em A7 D *Chorus* G

live as he wants me to do. I will try in all I
cause I have learned to o - bey.

(Bm) G D A D

do and say To live the gos - pel more each day. I will
softer

G (Bm) G D (E7) A7 D

try in all I do and say To live the gos - pel more each day.
slower

I Believe in Being Honest

With conviction ♩ = 112-120

Chords: D, A7, D, G, D, Em, A7

Lyrics: I be-lieve in be-ing hon-est; I be-lieve in be-ing true, That

Handwritten annotations: 2, 3, 1, 5

Chords: D, (G), D, A7, D

Lyrics: hon-es-ty should start with me In all I say, in all I do.

Handwritten annotations: 2, 1, 5, 1, slower, fine

Chords: G, D, G, D, A

Lyrics: I'll form good hab-its in my youth, To keep my word, to tell the truth, To

Handwritten annotations: 1, 4, 5, 5, 4

Chords: D, (D7), G, (Em), D, (C dim), A7

Lyrics: speak up in de-fend-ing right And keep my name and hon-or bright.

Handwritten annotations: 3, 5, slower, D.C. al fine

I'm Glad to Pay a Tithing

Cheerfully ♩ = 126-152

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system has a treble clef staff with a melody and a bass clef staff with a bass line. Chords are indicated above the treble staff: D, D7, Em, A7, and (D). The second system also has a treble clef staff with a melody and a bass clef staff with a bass line. Chords are indicated above the treble staff: G, D, A7, and D. Fingerings are indicated by numbers 1-5 below notes. The lyrics are written below the treble staff.

1. My Heav'n - ly Fa - ther gives me all good and love - ly things: The
2. I'm glad to pay a tith - ing, one - tenth of all I earn; It's

sun that shines, the rain that falls, the mea - dow - lark that sings.
lit - tle when I think of all God gives me in re - turn.

Words and music: Ruth Benson Lehenbauer, b. 1933. © 1969 IRI

Doctrine and Covenants 119:1-7
Malachi 3:10

I Want to Give the Lord My Tenth

Cheerfully ♩ = 104-112

The image shows a musical score for the hymn 'I Want to Give the Lord My Tenth'. It is written in G major (one sharp) and 4/4 time. The tempo is 'Cheerfully' with a range of 104-112 beats per minute. The score consists of two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The vocal line includes lyrics and is accompanied by guitar chords (D, G, A, A7). The bass line includes fingerings (1-5) and a final double bar line. The lyrics are: '1. I want to give the Lord my tenth, For ev - 'ry time I do It 2. He gives us life, this love - ly world. And though my tenth seems small, It makes me think of all the gifts He gives to me and you. shows my faith and grat - i - tude To him, the Lord of all.'

System 1:

Chords: D G D G D

Lyrics:
1. I want to give the Lord my tenth, For ev - 'ry time I do It
2. He gives us life, this love - ly world. And though my tenth seems small, It

System 2:

Chords: G D (A) D A7 D

Lyrics:
makes me think of all the gifts He gives to me and you.
shows my faith and grat - i - tude To him, the Lord of all.

I Am Glad for Many Things

Joyfully ♩ = 132-160

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has three measures, and the second system has three measures. The melody is in the treble clef, and the bass line is in the bass clef. Chords are indicated by 'F' and 'C7' above the staff. Fingerings are indicated by numbers 1-5 below the notes. The lyrics are written below the melody line.

1. I am glad for man - y things, Man - y things, man - y things.
2. Thank you, thank you, my heart sings, My heart sings, my heart sings.

I am glad for man - y things
Thank you for the man - y things That are mine to - day.

Words and music: Moisselle Renstrom, 1889-1956

From *Merrily We Sing*, © 1948, 1975 by Pioneer Music Press, Inc. (Jackman Music Corporation).

Used by permission. This song may be copied for incidental, noncommercial church or home use.

Alma 34:38

Doctrine and Covenants 136:28

Hum Your Favorite Hymn

Brightly ♩ = 76-84

F B \flat C7

1. If on oc - ca - sion you have found Your lan - guage is in
 2. Be - fore you say an an - gry word, Re - mem - ber you'll re -

F B \flat

ques - tion, Or ug - ly thoughts come to your mind, Then
 gret it, For once it's said the harm is done, And

C7 F7 Chorus B \flat

here's a good sug - ges - tion. Just hum your fa - vor - ite
 some folks won't for - get it.

C7 F C7 F

hymn, Sing out with vig - or and vim, And

B \flat Am Gm C7 F

you will find it clears your mind. Hum your fa - vor - ite hymn.

The Lord Gave Me a Temple

Sweetly ♩ = 96-116

D A7 D A7

1. The Lord gave me a tem - ple to live with - in on
 2. If I keep my bod - y clean and pure and hab - it -

D A7 D

earth. free, Once in heav - en I was spir - it, but I
 I may in Fa - ther's tem - ple claim

A7 D Em

left my home at birth. I'll make my tem - ple
 bless - ings prom - ised me. On res - ur - rec - tion

A D Em A

bright morn - er; I'll keep my spir - it free. My
 ing, I'll take my bod - y bright And

D Em F# Bm D A7 D

bod - y is the tem - ple my Fa - ther gave to me.
 in ce - les - tial glo - ry for - ev - er live in light.

The Word of Wisdom

Thoughtfully ♩ = 46-50
 (Conduct two beats to a measure.)
 Sing 1 alone, 2 alone, and then combine.

1. The Lord has re - vealed the Word of Wis - dom to

2. A clean bod - y, a clear mind, a

F C7 F Dm

Jo - seph Smith the Proph - et. If we o - bey, and

spir - it in tune with the Lord; These are prom - ised to

Gm F Bb C7 Bb C7

fol - low in faith, beau - ti - ful bless - ings are prom - ised:

all who fol - low the word and will of God.

F Gm F C7 F

Remember the Sabbath Day

Reverently ♩ = 92-104

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system covers the lyrics 'Re - mem - ber the Sab - bath day, To al - ways keep it ho - ly. The'. The second system covers 'Lord blessed and hal - lowed it, That we might wor - ship him.' The score includes a vocal line in the treble clef and a piano accompaniment in the bass clef. Chords are indicated by letters above the staff: F, Bb, C7, Bb, F, D, Gm, F, C7, F. Fingerings are indicated by numbers 1-5. The piano part includes a half rest in the first measure of the first system and a whole rest in the final measure of the second system.

Re - mem - ber the Sab - bath day, To al - ways keep it ho - ly. The

Lord blessed and hal - lowed it, That we might wor - ship him.

The Chapel Doors

Reverently ♩ = 58-69 (Conduct two beats to a measure.)

The first system of musical notation for 'The Chapel Doors'. It features a treble and bass clef with a 6/8 time signature. The melody is in F major. The lyrics are: 'The cha - pel doors seem to say to me, "Sh, _____ be'. The music includes dynamic markings of *mp* and *pp*. Chords F and C7 are indicated above the staff. Fingerings are shown as 1, 5, 3, 1, 2, 1.

The second system of musical notation. The lyrics continue: 'still." _____ For this is a rev - er - ent place to be,'. The music includes dynamic markings of *mp*. Chords F and C7 are indicated above the staff. Fingerings are shown as 1, 3, 1.

The third system of musical notation. The lyrics continue: '"Sh, _____ be still." _____ We gath - er here on the'. The music includes dynamic markings of *pp* and *mp*. Chords F and B \flat are indicated above the staff. Fingerings are shown as 2, 1, 5, 1.

The fourth system of musical notation. The lyrics continue: 'Sab - bath day To learn of Je - sus, to sing and pray. So'. The music includes dynamic markings of *pp*. Chords F, C7, F, and C7 are indicated above the staff. Fingerings are shown as 3, 4, 2, 1.

The fifth system of musical notation. The lyrics continue: 'when we come through the cha - pel doors, "Sh, _____ be still." _____'. The music includes dynamic markings of *pp*. Chords F, Gm, C7, and F are indicated above the staff. Fingerings are shown as 5, 2, 1.

When I Go to Church

Reverently ♩ = 56-60

F Dm C7 Dm B♭ C7

R.H. 8va (introduction only)

F C F C7

1. I al - ways have a hap - py feel - ing
 2. I like to raise my voice in sing - ing When I go to
 3. I learn a - bout my Heav'n - ly Fa - ther

F C7 F

church. The or - gan plays so soft and sweet; I
 I fold my arms and bow my head, Then
 I thank him for each flow'r and tree, For

C7 F C

tip - toe soft - ly to my seat. My teach - ers and my
 lis - ten while the prayer is said; I do not talk but
 home and friends and fam - i - ly, For all the love - ly

slower

F Gm C7 F

friends I greet
 think in - stead
 things I see

When I go to church.

Dare to Do Right

Boldly ♩. = 44-54 (Conduct two beats to a measure.)

D **G** **D**

1. Dare to do right! Dare to be true! You have a work that no
 2. Dare to do right! Dare to be true! Oth - er men's fail - ures can

A **D** **G**

oth - er can do; Do it so brave - ly, so kind - ly, so well,
 nev - er save you. Stand by your con - science, your hon - or, your faith;

D **A7** **D** **A7** **D**

An - gels will has - ten the sto - ry to tell.
 Stand like a he - ro and bat - tle till death.

Chorus **A7** **D** **G** **D**

Dare, dare, dare to do right; Dare, dare,

A7 **D** **G** **D** **A7** **D**

dare to be true, Dare to be true, dare to be true.

Stand for the Right

Emphatically ♩ = 126-144

Our proph - et has some words for you, And these are the

Chords: D, A7, D, G

Handwritten numbers: 5, 3, 1

Handwritten number: 1/5

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melody with notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with notes G2, A2, B2, C3, B2, A2, G2, and F#2. Chord symbols D, A7, D, and G are placed above the staff. Handwritten numbers 5, 3, and 1 are written below the notes G4, C5, and G4 respectively. A handwritten number 1/5 is written below the first bass note G2.

words: "Be true, be true." At work or at play, In

Chords: D, A7, D

Handwritten numbers: 5, 5

Detailed description: This system contains the second two lines of music. The top staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bottom staff continues the accompaniment with notes G2, A2, B2, C3, B2, A2, G2, and F#2. Chord symbols D, A7, and D are placed above the staff. Handwritten numbers 5 and 5 are written below the notes G4 and C5 respectively.

dark - ness or light, Be true, be true, And stand for the right.

Chords: A7, D, G, D, A7, D

Handwritten numbers: 3, 1, 5, 5, 3

Handwritten numbers: 1, 2, 1, 5

slower

Detailed description: This system contains the final two lines of music. The top staff continues the melody with notes G4, A4, B4, C5, B4, A4, G4, and F#4. The bottom staff continues the accompaniment with notes G2, A2, B2, C3, B2, A2, G2, and F#2. Chord symbols A7, D, G, D, A7, and D are placed above the staff. Handwritten numbers 3, 1, 5, 5, and 3 are written below the notes G4, C5, G4, C5, and G4 respectively. Handwritten numbers 1, 2, 1, and 5 are written below the notes G2, A2, B2, and C3 respectively. The word 'slower' is written in italics above the final two measures of the bass staff.

Choose the Right Way

Happily ♩ = 144-160

C G7 C

1. There's a right way to live and be hap - py; _____ It is
 2. Through the gos - pel I learn to be prayer - ful, _____ To have

G7 C

choos - ing the right ev - 'ry day. _____ I am
 faith, to re - pent, to o - bey, _____ And I

F C

learn - ing the teach - ings of Je - sus; _____ They will
 know if I live by his teach - ings, _____ I will

F G7 C *Chorus* □

help me and show me the way. _____ Choose the
 tru - ly be hap - py each day. _____

C G7

right way _____ and be hap - py. _____ I must

C

al - ways choose the right. _____

I Pledge Myself to Love the Right

Boldly ♩ = 100–116

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a bass line. The first system covers the lyrics 'I pledge myself to love the right, The good, the fair and true, To'. The second system covers 'keep my faith and hon - or bright In ev - 'ry - thing I do.'.

System 1:

- Vocal Line:** Notes are G4, A4, Bb4, C5, Bb4, A4, G4. Chords above are F, C7, F, C7, F, C7.
- Bass Line:** Notes are G2, A2, Bb2, C3, Bb2, A2, G2. Fingering: 1, 2, 1, 5, 2, 1.

System 2:

- Vocal Line:** Notes are G4, A4, Bb4, C5, Bb4, A4, G4. Chords above are F, Bb, (Gm), C7, F.
- Bass Line:** Notes are G2, A2, Bb2, C3, Bb2, A2, G2. Fingering: 2, 2, 2, 2, 1, 2.

Words: Margaret Mann, 1890–1950

Music: Wolfgang Amadeus Mozart, 1756–1791

Doctrine and Covenants 25:13

I Will Be Valiant

Briskly ♩ = 108-120

F C7 F

The Lord needs val-iant ser-vants, — To do his

octaves ad lib

Gm

work in the lat-ter day, Who fol-low the teach-ings of

C7 F C7

Je-sus And serve his peo-ple in a lov-ing way.

F (F7) Bb

I will be his ser-vant — And keep my cov-'nants val-iant-ly. I'll

(B dim) F D7 Gm C7 F

stand for truth. I'll stand for right. The Lord can de-pend on me.

mf

I Am like a Star

Cheerfully ♩ = 88-100

Play right hand one octave higher than written.

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Cheerfully' with a quarter note equal to 88-100 beats per minute. The instruction 'Play right hand one octave higher than written' is provided. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are: 'I am like a star shin - ing bright - ly, Smil - ing for the whole world to see. I can do and say hap - py things each day, For I know Heav'n - ly Fa - ther loves me.' The piano accompaniment includes chord markings: D, A7, D, G, D, Em, B, Em, A7, D. The score ends with a double bar line.

D A7

1 I am like a star shin - ing bright - ly,

5

2 Smil - ing for the whole world to see. I can do and say

4

Em B Em A7 D

3 hap - py things each day, For I know Heav'n - ly Fa - ther loves me.

I Will Follow God's Plan

With excitement ♩ = 92-108

F G7 Bbm

mp

C7 F G7

My life is a gift; my life has a plan. My

C7 F Cm F7

life has a pur-pose; in heav'n it be-gan. My choice was to come to this

Bb Bbm F (C#dim) Dm Gm C7 F

love-ly home on earth And seek for God's light to di-rect me from birth.

rit.

A7 Dm Bb C7

I will fol-low God's plan for me, Hold-ing fast to his

a tempo

F A7 Dm Dbaug

word and his love. I will work, and I will pray;

F Bb Bbm F Am

I will al-ways walk in his way. Then I will be hap-py on

Dm Gm C7 Db F

earth And in my home a-bove.

rit.

A Young Man Prepared

Boldly ♩ = 100-108

Piano introduction in 4/4 time. The right hand features a melodic line with chords F, C, Dm, C, F, G, and C. The left hand provides a bass line. The piece begins with a forte (*f*) dynamic and includes a first finger fingering (1) and an instruction for octaves ad lib.

Vocal line 1. Chords: G7, C, G7. Lyrics: "Though a boy I may ap - pear, Yet a man I soon will". The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf*. Fingering includes 1, 2, 3, 1, 1, 4, 2.

Vocal line 2. Chords: C, F, C, Dm, C. Lyrics: "be. If I pre - pare and live clean in ev - 'ry thought, word, and deed, I will be". The melody is in the treble clef, and the piano accompaniment is in the bass clef.

Vocal line 3. Chords: A^b, E^b, Gm, D, G7. Lyrics: "wor - thy to hold the sa - cred priest - hood of God.". The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf*. Fingering includes 1, 5, 3, 1.

Vocal line 4. Chords: C, G7, C, G7, C. Lyrics: "So I now pre - pare my - self; I will serve my fel - low - men. Be - ing". The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf*. Fingering includes 2, 1, 4, 2.

Vocal line 5. Chords: F, C, Dm, C, A^b, B^b. Lyrics: "armed with the truth, with the scrip - tures my guide, I'll go for - ward, a young man pre -". The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf*. Fingering includes 3.

Vocal line 6. Chords: C, A^b, Gm7, C. Lyrics: "pared, I'll go for - ward, a young man pre - pared.". The melody is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *mf*. Fingering includes 1, 2, 3, 5.

Go the Second Mile

Cheerfully ♩ = 72-80
(Conduct two beats to a measure)

The musical score is written in 2/2 time with a key signature of two sharps (F# and C#). It consists of two systems of music. The first system has a treble clef staff with a soprano line and a bass clef staff with a bass line. The second system also has a treble clef staff with a soprano line and a bass clef staff with a bass line. Chord symbols are placed above the treble staves: D, A7, D, Em, B, Em, A7, and D. Fingerings are indicated by numbers 1-5. The lyrics are written below the treble staves.

1. When there is a task to do, do it with a smile. Do
2. In your work and in your play, try it for a while. You'll

more than you are asked to do and go the sec - ond mile.
find that you'll be hap - py when you go the sec - ond mile.

Words and music: Ruth Muir Gardner, 1927-1999. © 1981 IRI

Matthew 5:41
3 Nephi 12:41

I Want to Be a Missionary Now

Brightly ♩ = 108-120

F A7 Dm

1. I want to be a mis - sion - a - ry now. I don't
 (2. I) want to tell my friends a - bout our church And the
 (3. Then) I can be a mis - sion - a - ry now. I don't

B \flat G7 C

want to wait un - til I'm grown. I
 hap - pi - ness it brings to me. I'll
 have to wait un - til I'm grown. I'll

F F7 B \flat Gm

want to share the gos - pel while I'm young, For I
 tell them how the gos - pel was re - stored, Tell them
 live each day the best that I know how, And they'll

F C7 1. 2. F

have a tes - ti - mo - ny of my own. 2. I
 how the Book of Mor - mon came to be. 3. Then
 see I have a tes - ti - mo - ny

3. F C7 F

of my own, A tes - ti - mo - ny of my ver - y own.

I Hope They Call Me on a Mission

With commitment ♩ = 92-104

F B \flat F B \flat F B \flat

1. I hope _____ they call me on a
 2. I hope _____ that I can share the

F B \flat F B \flat F B \flat

mis-sion _____ When I _____ have grown a foot or two. I
 gos - pel _____ With those _____ who want to know the truth. I

F B \flat F B \flat F Am

hope _____ by then I will be read - y _____ To teach and preach and
 want _____ to be a mis - sion - ar - y _____ And serve and help the

B \flat C7 F B \flat F B \flat F

work as mis-sion-ar-ies do.
 Lord while I am in my youth.

R.H. 3 1 1 5 1

The accompaniment may be played as a duet. The melody could be played in octaves, and the bass could be divided for two hands.

Doctrine and Covenants 133:8, 37

Words and music: Newel Kay Brown, b. 1932. © 1969 IRI

The Things I Do

With expression ♩ = 60-66 (Conduct two beats to a measure.)

C F C Am Dm

1. I'm much too young to go a-broad To teach and preach the
(2. The) peo-ple in my neigh-bor-hood Will judge the gos-pel

Am F Fm C D7

word of God, But I can show I know it's true, Quite
bad or good By how I act at work and play, And

C G7 C F C7

sim-ply, by the things I do. 2. The (Piano) 3. I'll
not just on the Sab-bath day.

F B \flat F B \flat F

take my friends to church with me, Where I will act with dig-ni-ty. My

Dm Am B \flat F B \flat C7 F

rev-'rence and my hap-py face Will tell them it's a sa-cred place. (Piano)

Dm G7 C F C

4. In ev-'ry-thing I do they'll see I

rit. *a tempo*

Am Dm Am F E Cm D7

am what I pro-fess to be. Then when the el-ders find their door, they'll

C G7 C F C

say, "Come in and tell us more."

We'll Bring the World His Truth

Army of Helaman

Fervently ♩ = 116-126

C F G Am

1. We have been born, as Ne - phi of old, To good - ly
 2. We have been saved for these lat - ter days To build the
 3. We know his plan, and we will pre - pare, In - crease our

Em F G7 C

par - ents who love the Lord. We have been
 king - dom in righ - teous ways. We hear the
 knowl - edge through stud - y and prayer. Dai - ly we'll

F G Am C

taught, and we un - der - stand, That we must do as the
 words our proph - et de - clares: "Let each who's wor - thy go
 learn un - til we are called To take the gos - pel to

G7 C (C7) Chorus F G7 C

Lord com - mands. We are as the ar - my of
 forth and the share." all the world.

Am F Dm G7 C7

Hel - a - man. We have been taught in our youth. And

F G7 C Am

we will be the Lord's mis - sion - ar - ies To

Dm7 G7 1. 2. C 3. C

bring the world his truth. truth. To

F G7 C F C

bring the world his truth.

Words and music: Janice Kapp Perry, b. 1938

© 1983 by Janice Kapp Perry. This song may be copied for incidental, noncommercial church or home use.

1 Nephi 1:1
 Alma 53:18-22
 Doctrine and Covenants 4:2-4

Called to Serve

With conviction ♩ = 84–116

C G

1. Called to serve Him, heav'n - ly King of glo - ry, Cho - sen e'er to
2. Called to know the rich - ness of his bless - ing— Sons and daugh - ters,

2
octaves ad lib

C D7 G (G7) C

wit - ness for his name, Far and wide we tell the Fa - ther's sto - ry,
child - dren of a King— Glad of heart, his ho - ly name con - fess - ing,

G D7 G7 Chorus C

Far and wide his love pro - claim.
Prais - es un - to him we bring. On - ward, ev - er

C#dim G7

on - ward, as we glo - ry in his name;

On - ward, ev - er on - ward, as we glo - ry in his

C G7 C

name; For - ward, press - ing for - ward, as a

C7 F F#dim

tri - umph song we sing. God our strength will

C G7 1. C 2. C

be; press for - ward ev - er, Called to serve our King. King.

Words: Grace Gordon, 1873–1956, alt.

Music: Adam Geibel, 1855–1933

See also *Hymns*, no. 249.

Doctrine and Covenants 4:2–3

Doctrine and Covenants 20:19

Tell Me, Dear Lord

Prayerfully ♩ = 52-66 (Conduct two beats to a measure.)

1. Tell me, dear Lord in thine own way I pray—
2. I would be guided by thy lov - ing hand;

What thou wouldst have me say and do to - day.
Would hear thy voice, o - bey thy blest com - mand.

Teach me to know and love thy will, O Lord;
Each mo - ment just to know that thou art near

Help me to un - der - stand thy lov - ing word.
Will strength im - part and ban - ish ev - 'ry fear.

Words: M. E. P.
Music: C. Harold Lowden, 1883-1963

Doctrine and Covenants 76:10
Doctrine and Covenants 112:10

Teach Me to Walk in the Light

Prayerfully ♩ = 84-100

Optional obbligato (with verse 3) for flute or violin

1. (Child) Teach me to walk in the light of his love; Teach me to
 2. (Parent) Come, lit - tle child, and to - geth - er we'll learn Of his com -
 3. (Both) Fa - ther in Heav - en, we thank thee this day For lov - ing

pray to my Fa - ther a - bove; Teach me to know of the
 mand - ments, that we may re - turn Home to his pres - ence, to
 guid - ance to show us the way. Grate - ful, we praise thee with

things that are right; Teach me, teach me to walk in the light.
 live in his sight Al - ways, al - ways to walk in the light.
 songs of de - light! Glad - ly, glad - ly we'll walk in the light.

Teacher, Do You Love Me?

Sustained ♩ = 66-80

C Fm C G7 C

(Child) 1. Teach - er*, do you
2. Teach - er*, will you

Fm C Fm G

love me? Teach - er*, will you care for me? E - ven if I turn a -
teach me? Teach - er*, help me choose the right. When I do not un - der -

Am Em E7 Am 1. Dm G7

way, or dis - o - bey, or go a - stray, Then will you love me still?
stand the Lord's com - mand, please take my hand And

2. Dm G7 C C7 F

lead me safe - ly with his light. (piano) I need your love, I

First time child only, second time duet
Chorus

Em Dm G7 C C7 F

need your light To show me how to be like Je - sus. The Sav - ior's love will

⊕ 2nd time to Coda

C Am Dm G7 C

light the path To lead me safe - ly home. (Teacher) Oh yes, my child, I
yes, my child, I'll

Fm C Fm G

love you. My child, I'll al - ways care for you. And with the Sav - ior as our
teach you. My child, I'll help you choose the right. And when you do not un - der -

Am D7 G Am F Dm 1. C F Dm

guide, I'll share the light — I feel in - side, And you will feel his love for
stand The Lord's com - mand, — I'll take your hand, And he will

G7 2. C Dm G7 C C7 D.S. % at Coda

you. Oh, lead us with his light. (piano) I

⊕ Coda

Dm G7 C Fm C

lead us safe - ly home.

*Alternate words: Mother, Father

Words and music: Michael Finlison Moody, b. 1941. © 1986 IRI

3 Nephi 22:13
Mosiah 4:15
Proverbs 22:6

How Dear to God Are Little Children

Appropriate for Parents and Leaders

Gently ♩ = 66-72

F B^b F B^b

F B^b F B^b

1. How dear to God are lit - tle chil - dren;
2. To earth - ly par - ents God sends chil - dren

F B^b C⁷ F F⁷

With him their spir - it life be - gan. So price - less
To guide and teach, pro - tect and love. Oh, let us

B^b B^bm F Dm

their se - cu - ri - ty, Their in - no - cence and pu - ri - ty; They
keep the sa - cred trust That he has placed with each of us And

B^b C⁷ F B^b

are a part of his e - ter - nal plan.
help to guide them back to God a - bove.

F B^b C⁷ F

How dear to God are lit - tle chil - dren.

How Will They Know?

Appropriate for Parents and Leaders

Smoothly ♩ = 100-116

Piano introduction in 4/4 time, starting with a C major chord. The melody is in the right hand, and the bass line is in the left hand. Chords: C, C7, F.

(Optional descant 2nd verse only)

1. How will they know, the ones for whom we care, stray
(2.) learn that, though they go a - stray,
God will for - give and help them find the way?

That God is love and with us ev' - ry - where,
God will for - give and help them find the way?

How will they feel the Spir - it day by day?
That life is good, with bless - ings all can share?
How will they feel the Spir - it day by day?

How will they know un - less we teach them so?
How will they know un - less we teach them so?

How will they teach them so? How will they
2. How will they teach them so? (Piano)

grow in wis - dom and de - light? How will they
choose to fol - low what is right? How can they

trust the fu - ture will be bright? How will they
know un - less we show them? How will they

live when they at last are grown? What will they
give to chil - dren of their own? Will they re -

flect the val - ues we have shown? How will they
know un - less we strive to teach them

know, as on through life they go? How will they
know un - less we strive to teach them

so? How will they know un - less we strive to teach them

so? How will they know un - less we strive to teach them

so? How will they know un - less we strive to teach them

so? How will they know un - less we strive to teach them

so? How will they know un - less we strive to teach them

Words: Natalie W. Sleeth, 1930-1992

Music: Natalie W. Sleeth, 1930-1992. Arr. by A. Laurence Lyon, 1934-2006, and Natalie W. Sleeth

Deuteronomy 6:5-7

Isaiah 54:13

© 1985, 1989 Sonos Music Resources, Orem, Utah.

All rights reserved. MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Families Can Be Together Forever

Brightly ♩ = 80-96

1. I have a fam - 'ly here on earth. They are so good to me.
 2. While I am in my ear - ly years, I'll pre - pare most care - ful - ly,

I want to share my life with them through all e - ter - ni - ty.
 So I can mar - ry in God's tem - ple for e - ter - ni - ty.

Chorus Fam - 'lies can be to - geth - er for - ev - er Through heav'n - ly Fa - ther's plan. I

al - ways want to be with my own fam - i - ly, And the Lord has shown me how I

can. The Lord has shown me how I can.

Words: Ruth Muir Gardner, 1927-1999. © 1980 IRI
 Music: Vanja Y. Watkins, b. 1938. © 1980 IRI

Doctrine and Covenants 138:47-48
 Alma 37:35

See also *Hymns*, no. 300.

Family Prayer

Reverently ♩ = 96-104

E^b *A^b* *E^b*

1. Let us gath - er in a cir - cle And
 2. Let us thank him for our meal - time, For
 3. Oh, may we al - ways serve him, In

B^b7 *E^b* *A^b*

kneel in fam - 'ly prayer To thank our Heav'n - ly
 clothes we dai - ly wear, For par - ents, home, and
 thought and ac - tion too, And hum - bly kneel at

E^b *B^b7* *E^b*

Fa - ther For the bless - ings we all share.
 fam - 'ly, For his kind - and lov - ing care.
 prayer - time As so man - y fam - 'lies do.

Love Is Spoken Here

Gently ♩ = 92-112

F Gm7 Am C7

Sing parts separately, then combined using third ending.

(Girls) 1. I see my moth - er kneel - ing with our fam - i - ly each day.

(Boys) 2. Mine is a home where ev - 'ry hour is

F Gm Am C7

I hear the words she whis - pers as she bows her head to pray. Her

blessed by the strength of priest - hood pow'r, With

F Gm Am F7

plea to the Fa - ther qui - ets all my fears, And I am

fa - ther and moth - er lead - ing the way, Teach - ing me how to trust and o - bey; And the

Bb F Gm A7 Dm

1. 2.

thank - ful love is spo - ken here.

things they teach are crys - tal clear, For love is spo - ken here.

Bb F Gm C7 F C7 F

3. *slower*

I can of - ten feel the Sav - ior near When love is spo - ken here.

here. I can of - ten feel the Sav - ior near When love is spo - ken here.

F Bb F Gm C7 F C7 F

Home

Lovingly ♩ = 92-100

Musical notation for the first system of the song. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in quarter notes. Chords are indicated above the staff: D, G, D, G, A7, and D. A fermata is placed over the final D chord. The bass clef staff shows a simple accompaniment in quarter notes. Fingering numbers (5, 3, 2, 1, 3, 2, 1) are written below the bass staff.

1. Home is where the heart is And warmth and love a - bound.
 2. Home is where there's fa - ther, With strength and wis - dom true.
 3. Home is where our Fa - ther, Who dwells in heav'n a - bove,

Musical notation for the second system of the song. It continues the melody and accompaniment from the first system. Chords are indicated above the staff: G, D, G, A7, and D. A fermata is placed over the final D chord. The bass clef staff shows a simple accompaniment in quarter notes. Fingering numbers (5, 2, 3, 2, 1, 2) are written below the bass staff.

Home is where warm, cir - cling arms Go all the way a - round.
 Home is where there's moth - er And all the chil - dren too.
 Guides us in the way we live And lets us feel his love.

Words: Caroline Eyring Miner, 1907-1999

1 John 4:7

Music: K. Newell Dayley, b. 1939

© 1975 by Sonos Music, Orem, Utah. All rights reserved. Used by permission.

This song may be copied for incidental, noncommercial church or home use.

Sing Your Way Home

Cheerfully ♩ = 116-152

G

Sing your way home at the

D7

close of the day. Sing your way home; drive the

G

shad - ous a - way. Smile ev - 'ry mile, for wher -

G7 C E

ev - er you roam It will bright - en your road, It will

Am D7 G

light - en your load If you sing your way home.

The Family

Happily ♩. = 88–108 (Conduct two beats to a measure.)

G C

When the fam - 'ly gets to - geth - er, af - ter eve - ning work is

Am D7

done, Then we learn to know each oth - er, pop - ping

G (G#dim) D7 G

corn and hav - ing fun. Then our fa - ther tells a

slower *a tempo*

C (E7) Am

sto - ry, moth - er leads us in a song, And it

(A7) D (A7) D7 G

seems that noth - ing in this world could pos - si - bly go wrong.

Family Night

Brightly ♩ = 126-138

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'This is the night we've wait-ed for; Al - ways a treat we have in store! We love each oth - er more and more With ev - 'ry fam - 'ly night. Sto - ries and games for ev - 'ry-one; Learn - ing the gos - pel can be fun! Fa - ther and moth - er, daugh - ter, son, To - geth - er on fam - 'ly night!' The piano accompaniment includes various chords (C, G7, F, F#dim, D7) and fingerings (e.g., 5 1, 2 3, 3 1, 2 3, 1 2, 1 5, 4 1, 5 1, 2 3, 3 1, 5) for both hands.

C G7 C

This is the night we've wait-ed for; Al - ways a treat we have in store!

F (F#dim) C D7 G7

We love each oth - er more and more With ev - 'ry fam - 'ly night.

C G7 C

Sto - ries and games for ev - 'ry-one; Learn - ing the gos - pel can be fun!

F (F#dim) G7 C

Fa - ther and moth - er, daugh - ter, son, To - geth - er on fam - 'ly night!

Saturday

Brightly ♩. = 66-76 (Conduct two beats to a measure.)

Musical notation for the first system, featuring a treble and bass staff in G major and 6/8 time. The treble staff has a G chord above the first measure. The lyrics are: "Sat - ur - day is a spe - cial day. It's the day we get read - y for".

Musical notation for the second system, featuring a treble and bass staff in G major and 6/8 time. The treble staff has a D7 chord above the first measure. The lyrics are: "Sun - day: We clean the house, and we shop at the store, So we".

Musical notation for the third system, featuring a treble and bass staff in G major and 6/8 time. The treble staff has G and D7 chords above the first and second measures. The lyrics are: "won't have to work un - til Mon - day. We brush our clothes, and we".

Musical notation for the fourth system, featuring a treble and bass staff in G major and 6/8 time. The treble staff has G, D, A7, and D7 chords above the first, second, third, and fourth measures. The lyrics are: "shine our shoes, And we call it our get - the - work - done day. Then we".

Musical notation for the fifth system, featuring a treble and bass staff in G major and 6/8 time. The treble staff has G, D7, and G chords above the first, second, and third measures. The lyrics are: "trim our nails, and we sham - poo our hair, So we can be read - y for Sun - day."

A Happy Helper

Cheerfully ♩ = 72-80

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a treble clef staff with a 4-measure phrase and a bass clef staff with a 4-measure phrase. The second system has a treble clef staff with a 7-measure phrase and a bass clef staff with a 7-measure phrase. Chord symbols are placed above the treble staff and below the bass staff. Fingerings are indicated by numbers 1-5. The lyrics are written below the treble staff.

1. When - ev - er I am good and kind And help some - one I
2. Tra la la la la la la la, I'm hap - py as can

see, I feel so ver - y hap - py,
be When I am help - ing oth - ers, For then I'm help - ing me.

Words and music: Moïse Renstrom, 1889-1956. © 1969 IRI

Mosiah 2:17
Matthew 23:11

Quickly I'll Obey

Cheerfully ♩ = 66-80

1. When my moth - er calls me, Quick - ly I'll o - bey.
 2. When my fa - ther calls me, Quick - ly I'll o - bey. I
 3. Heav'n - ly Fa - ther loves me, Bless - es me each day.

want to do just what is best Each and ev - 'ry day.

Chords: G, D7, G, D7, G, C, D7, G, C, D7, G

Words: Thelma J. Harrison, 1906-1991

Music: Russian folk tune.

Colossians 3:20

Alma 37:35

Optional ostinato

Quick - ly I'll o - bey. Quick - ly I'll o - bey. (*etc.*)

Ostinato: Patricia Haglund Nielsen, 1936-2009

Words © 1969 IRI. Ostinato © 1986 by Sonos Music Resource.

This song may be copied for incidental, noncommercial church or home use.

A Happy Family

Brightly ♩ = 72-80

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has two vocal lines and a bass line. The second system also has two vocal lines and a bass line. Chord symbols are placed above the vocal lines: Bb, F7, Bb, (D), Gm, (A), Bb, F7, Bb.

1. I love moth - er*; she loves me. We love dad - dy*, yes sir - ree;
 2. I love sis - ter*; she loves me. We love broth - er*, yes sir - ree;

He loves us, and so you see, We are a hap - py fam - i - ly.

*Alternate words: *grandma, grandpa*; names of boys and girls

Words and music: Moiselle Renstrom, 1889-1956

Words and music from *Merrily We Sing*, © 1948, 1975 by Pioneer Music Press, Inc. (Jackman Music Corporation).
 Used by permission. Arr. © 1989 IRI. This song may be copied for incidental, noncommercial church or home use.

When We're Helping

Happily ♩ = 104-132

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The vocal line includes lyrics for two parts: Part 1 and Part 2. The bass line provides a harmonic accompaniment with fingerings indicated by numbers 1-5. Chord symbols (F, Gm, C7) are placed above the vocal line. The first system ends with a double bar line, and the second system begins with a repeat sign. The second system concludes with a final double bar line.

System 1:

Vocal Line: F Gm C7
1. When we're help - ing, we're hap - py, And we sing as we
2. Tra la la la la la la la, Tra la la la la

Bass Line: 3 1 2 3 1 5 2 3 4

System 2:

Vocal Line: F Gm C7 F
go; And we like to help moth - er*, For we all love her so.
la, Tra la la la la la la, Tra la la la la la.

Bass Line: 3 1 2 3 2 1 2 5 1 5

*Alternate words: *father, grandma, grandpa*

Words: Wallace F. Bennett, 1898-1993

Music: German folk song

I Have a Family Tree

Merrily ♩ = 92-104

C

1. I have a fam - 'ly tree With branch - es by the
 (2. When) it's re-un - ion time, No mat - ter what the

G Em Dm F

doz - ens. I have grand - pas. I have
 weath - er, It is such a hap - py

Em Am F

grand - mas. I have the un - cles, aunts, and
 day When the fam - 'ly gets to -

1. D7 G 2. G7 C

cous - ins. 2. When geth - er.

Improvise actions as suggested by the words.

Words: Mary Ellen Jex Jolley, b. 1926. © 1977 IRI

Music: Darwin Wolford, b. 1936. © 1977 IRI

Grandmother

Lovingly ♩. = 72-84 (Conduct two beats to a measure.)

F C7 F C7 F C7 F C7

1. You give me a kiss. You give me a hug. You
 (2. You) read me a book. You sing me a song. You
 (3. I'll) try to be good; I'll do as I should. I'll

F Gm F Bb C7

smile when you see me too.
 whis - per you love me too. I wish ev - 'ry child in the
 whis - per, "I love you too."

F Dm Gm C7 1. 2. F C7

whole wide world Had a grand-moth-er* just _____ like you. _____

F C7 3. F C7 F C7 F

_____ 2. You
 3. I'll you. _____

slower

*Alternate word: *grandfather*

When Grandpa Comes

Due to licensing limitations, the Church cannot publish this music in this format.

Words and music: Marian Major, 1899–1985

From *LILLA BELLE PITTS, THE KINDERGARTEN BOOK: OUR SINGING WORLD 1949C, 0 Ed.*, © 1949.

Reprinted by permission of Pearson Education, Inc., New York, New York. MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

I Often Go Walking

Thoughtfully ♩ = 92-100

Chords: A^b (Adim) E^b (C7) Fm B^b7

Chords: E^b B^b7 E^b

1. I of - ten go walk - ing in mead - ows of clo - ver, And
 2. O moth - er, I give you my love with each flow - er To

Chords: B^b7 E^b

I gath - er arm - fuls of blos - soms of blue. I
 give forth sweet fra - grance a whole life - time through; For

Chords: A^b E^b B^b7 E^b

gath - er the blos - soms the whole mead - ow and o - ver; Dear
 if I love blos - soms and mead - ows and walk - ing, I

Chords: A^b (Adim) E^b (C7) Fm B^b7 E^b

moth - er, all flow - ers re - mind me of you.
 learn how to love them, dear moth - er, from you.

slower

Words: Phyllis Luch, 1937-1995. © 1969 IRI

Music: Jeanne P. Lawler, 1924-2013. © 1969 IRI

My Mother Dear

Brightly ♩ = 108-132

Musical notation for the first system, including treble and bass staves with lyrics: Like sun - shine in the morn - ing that wak - ens day from

Musical notation for the second system, including treble and bass staves with lyrics: night, Like flow - ers in the spring - time so

Musical notation for the third system, including treble and bass staves with lyrics: col - or - ful and bright, Like hap - py songs of

Musical notation for the fourth system, including treble and bass staves with lyrics: blue - birds that fill the air with cheer, A

Musical notation for the fifth system, including treble and bass staves with lyrics: per - son bright and love - ly is my moth - er dear.

Mother, Tell Me the Story

Tenderly ♩ = 104-120
 Sing parts separately,
 then combined using D.S. al fine.

(Child) 1. Moth - er*, tell me the sto - ry that I love to hear.

(Mother) 2. Child, I am here. Can you

G D7

Tell me of heav - en and why I came here. Moth - er,

feel that heav - en is near?

G

tell how you love me, and gent - ly speak, And

Sleep, sleep; a love - watch I'll keep To pro -

G7 C Cm

then I'll go to sleep.

tect you through the night.

G D7 G

1. 2. 3. D.S. $\text{\$}$ al fine 4. fine

2nd time

fine

Optional verse:

(Child) Mother, tell me of Jesus and how he is near.
 Tell how he loves me, and I will not fear.
 Mother, tell how his Spirit brings comfort and peace,
 And then I'll go to sleep.

(Mother) Child, he is there.
 In his love you never need fear.
 Sleep, sleep; a lovetwatch he'll keep
 To protect you through the night.

* Alternate word: *daddy*

Words and music: Janice Kapp Perry, b. 1938

© 1983 by Janice Kapp Perry. This song may be copied for
 incidental, noncommercial church or home use.

Mother Dear

Lovingly ♩ = 96–112

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a treble clef staff with lyrics and a bass clef staff. The second system also has a treble clef staff with lyrics and a bass clef staff. Chord symbols are placed above the treble staff: F, C7, F, F7, Bb, G7, F, C7, F. Fingerings are indicated by numbers 1-5 below notes. The lyrics are arranged in three lines for each system.

1. Moth - er dear, I love you so. Your hap - py, smil - ing face Is
2. Moth - er dear, I love you so. Your love - ly, shin - ing eyes Are
3. Moth - er dear, I love you so. I'll try the whole day through To

such a joy to look at; It makes home a love - ly place.
just like stars that twin - kle Way up in the bright blue skies.
please our Heav'n - ly Fa - ther. I'm so glad he gave me you.

Words: Maud Belnap Kimball, 1889–1971

Music: Mildred Tanner Pettit, 1895–1977. Arr. © 1989 IRI

Exodus 20:12

Dearest Mother, I Love You

Gently ♩ = 96-108

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of music. The first system has a treble clef staff with a melody and a bass clef staff with accompaniment. The melody starts with a triplet of eighth notes (D4, E4, F#4) and continues with quarter notes (G4, A4, B4, C#5). The bass line starts with a quarter note (D3) and continues with half notes (G2, C#3, F#3, B2). The second system also has a treble and bass clef staff. The melody continues with quarter notes (D4, E4, F#4, G4) and ends with a quarter note (A4). The bass line continues with half notes (D3, G2) and ends with a quarter note (D3). Chord symbols are placed above the treble staff: D, A7, D, G, D, A7, D. Fingerings are indicated by numbers 1-5 below notes.

Gen - tle words I hear you say. Your kind hands help me each day.

You're my moth - er kind and true; Dear - est moth - er, I love you.

Mother, I Love You

Sweetly ♩ = 126-144

G F# G F# G

1. Moth - er*, I love you; moth - er, I do. Fa - ther in
 2. Moth - er*, I love you; moth - er, I do. I want to

(Em) Am D7 G F#

Heav - en has sent me to you. When I am near you,
 help you be - cause I love you. I want to mind you;

G F# G (Em) Am D7

I love to hear you Sing - ing so soft - ly that you love me
 I want to find you Hap - py and smil - ing be - cause I love

G (Em) C D7 G

too. Moth - er, I love you; I love you, I do.
slower

*Alternate word: *daddy*

Words and music: Lorin F. Wheelwright, 1909-1987

© 1969 by Lorin F. Wheelwright. This song may be copied for incidental, noncommercial church or home use.

The Dearest Names

Tenderly ♩. = 46-54
(Conduct two beats to a measure.)

1. I know a name, a glo-ri-ous name, Dear-er than an-y oth-er.
2. I know a name, a glo-ri-ous name, Dear-er than an-y oth-er.

Chords: F, B \flat , F, C 7 , F

Measure numbers: 1, 3, 2, 1, 2, 3, 4, 5

Accents: 1, 3, 2, 4, 5

Tempo: *Tenderly* ♩. = 46-54

Conducting: (Conduct two beats to a measure.)

Lis-ten, I'll whis-per the name to you: It is the name of moth-er.
Lis-ten, I'll whis-per the name to you: It is the name of fa-ther.

softer

Chords: Gm, C 7 , F

Measure numbers: 2, 1, 2, 3

Accents: 2, 3

Moth-er, so ten-der and kind and true, I love you, I love you.
Fa-ther, so no-ble and brave and true,

Chords: Gm, C 7 , F

Measure numbers: 1, 3

Accents: 1, 3

Moth-er, so ten-der and kind and true, I love you.
Fa-ther, so no-ble and brave and true,

Chords: Gm, C 7 , F

Measure numbers: 2

Accents: 2

Fathers

Lovingly ♩ = 112-126

F (Gm) Am B♭ F

1. The fa - ther of our home leads our fam - i - ly With
 2. The fa - ther of our ward tends with lov - ing care Each
 3. And now we'll sing great praise and rev - 'rent - ly re - call The

C7 F7 B♭ (Gm) C7 F

wis - dom's light in all that's right; My fa - ther's good to me.
 mem - ber's needs with kind - ly deeds; Our bish - op's al - ways there.
 Ho - ly One who gave his Son, The Fa - ther of us all.

Chorus Gm C7

Fa - thers are so spe - cial with a ver - y spe - cial love. They

B♭ (A) Dm B♭ (A7) Dm

watch us and pro - tect us. They guide us and di - rect us

Gm C7 F

Back to our home a - bove.

Daddy's Homecoming

Brightly ♩. = 88-100
(Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a bass line. Chord symbols are placed above the vocal line. Fingerings are indicated by numbers 1-5. The lyrics are: "I'm so glad when dad - dy* comes home, Glad as I can be; Clap my hands and shout for joy, Then climb up - on his knee, Put my arms a - round his neck, Hug him tight like this, Pat his cheeks, then give him what? A great big kiss." The score ends with a double bar line.

Chord symbols: F, C7, F, Bb, F, G7, C7, F, C7, F, D7, Gm, C7, F.

Fingerings: 1, 2, 3, 4, 5, 1/2, 1/3, 4, 5, 1/2, 1/3, 5, 1/5, 1/2, 5.

*Alternate words: *mother, grandpa, grandma*
Improvise actions as suggested by the words.

Words: Anon.

Music: Frances K. Taylor, 1870-1952. Arr. © 1989 IRI

My Dad

Merrily ♩ = 126-144

C (F) C G7 C G

My dad - dy is my fa - v'rite pal, And I help him ev - 'ry day. It's

C (F) C (D) G D7 G

plain to see I want to be Like him in ev - 'ry way. He

G7 C G7 C G7

teach - es me that hon - es - ty Is best in all I do. I'm

C (F) C D7 C G7 C

ver - y glad that he's my dad, And I know he loves me too.

Pioneer Children Sang as They Walked

Cheerfully ♩ = 60–72
(Conduct two beats to a measure.)

The musical score is written in 6/8 time and consists of four systems. Each system has a vocal line and a piano accompaniment line. The lyrics are: "Pi-o-neer chil-dren sang as they walked and walked and walked and walked. — Pi-o-neer chil-dren sang as they walked and walked and walked and walked. — They washed at streams and worked and played. Sun-days they camped and read and prayed. Week af-ter week, they sang as they walked and walked and walked and walked and walked." The piano accompaniment includes various chords (C, F, Dm, G7, Dm7, Am, (Dm)) and dynamic markings like *softer* and *slower*. Fingerings and articulation marks are provided for both hands.

C F C Dm G7 Dm7 G7
Pi - o - neer chil - dren sang as they walked and walked and walked and walked. —

C Dm C G7 C G7 C G7
Pi - o - neer chil - dren sang as they walked and walked and walked and walked. —

C F C G7 Am (Dm) C G7
They washed at streams and worked and played. Sun - days they camped and read and prayed.

C F C Dm G7 Dm G7 C
Week af - ter week, they sang as they walked and walked and walked and walked and walked.

softer

slower

Pioneer Children Were Quick to Obey

Gently ♩ = 126-138

F C7 F C7 F

C7 F

1. Pi - o - neer chil - dren were quick to o - bey,
 2. Car - ry - ing wa - ter and gath - er - ing wood,
 3. Chil - dren to - day can be pi - o - neers too,

mp

G7 C7

Walk - ing a - long by the wag - ons all day,
 Build - ing a camp - fire and cook - ing the food,
 Will - ing and cheer - ful in all that we do,

Bb F C7 F

Then in the fire - light, kneel - ing to pray,
 Learn - ing and help - ing the best that they could,
 Walk - ing our path - way with heav - en in view,

(Dm) C7 F

Lit - tle pi - o - neer chil - dren.

Words: Virginia Maughan Kammeyer, 1925-1999

Music: Lynn Shurtleff, b. 1939

© 1985 by Virginia Maughan Kammeyer and Lynn Shurtleff.

This song may be copied for incidental, noncommercial church or home use.

Little Pioneer Children

Round

Happily ♩ = 63-72 (Conduct two beats to a measure.)

(Optional music for round accompaniment or additional instruments.)

①
1. Lit - tle pi - o - neer chil - dren gath - 'ring ber - ries for food;
2. Hear the pi - o - neer chil - dren sing - ing all the day.

②
See the pi - o - neer chil - dren hunt - ing chips for wood.
See the pi - o - neer chil - dren; there's still time for play.

③
Glad - ly help - ing each oth - er, mer - ry and hap - py were they,
Of - ten sing - ing and danc - ing, mer - ry and hap - py were they,

④
Walk - ing a - long, mov - ing a - long, on their way.
Walk - ing a - long, mov - ing a - long, on their way.

To sing this song as a round, divide into groups. Begin with a new group at each number. Round may be sung with or without accompaniment.

Doctrine and Covenants 136:5, 28

Words and music: A. Laurence Lyon, 1934-2006. © 1969 IRI

Westward Ho!

Steadily ♩ = 50-56 (Conduct two beats to a measure.)

Em B7 Em

1. O - ver the wind - ing trail for - ward we go. The
 2. Of - ten we're wea - ry and lad - en with woe. West - ward ho, West - ward ho! And
 3. O - ver high moun - tains and prai - ries we go. To

B7 Em B7 Em B7 Em

dan - gers are man - y; the wag - ons are slow.
 what we shall find a - head we do not know. West - ward ho, West - ward ho!
 lands of new prom - ise with hearts all a - glow.

Words: Miriam H. Kirkell
 Music: Marcia Davidson

From *Art and Music*, volume 13 of *Childcraft*. © 1949
 Field Enterprises, Inc., by permission of World Book, Inc.
 MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Doctrine and Covenants 136:1-11

Optional ostinato

West - ward ho! West - ward ho! West - ward ho! West - ward ho! (etc.)

O - ver the wind - ing trail for - ward we go. West - ward ho, West - ward ho! The (etc.)

To Be a Pioneer

Boldly ♩ = 69-76

Optional descant

We are march - ing,

1. You don't have to push a
(2. You) do need to have great

ev - er march - ing. We are march - ing, ev - er march - ing,

hand - cart, cour - age, Leave Faith your fam - 'ly dear, Or
cour - age, Faith to con - quer fear, And

March - ing on - ward, ev - er on - ward.

walk a thou - sand for a miles or more To
work with might for a cause that's right To

1. We are pi - o - neers; we're march - ing, neers!
2. We are pi - o - neers!

be a pi - o - neer!
be a pi - o - neer!

The Oxcart

Slowly ♩ = 60-80

The musical score is written in 4/4 time and consists of two systems. The first system has a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The treble staff contains a melody with a triplet of eighth notes in the first measure, followed by quarter and eighth notes. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns. The second system continues the melody and accompaniment. The lyrics are placed between the two systems.

Am E7 Am G7 C

Here comes the ox-cart, oh, how slow! It's pulled by an ox, of course, you know. The

Am E G7 C Am E7 Am

wood-en wheels creak as they roll a-long. Creak, creak, creak, creak is their song.

Words and music: Anon.

The Handcart Song

Merrily ♩. = 80–88 (Conduct two beats to a measure.)

When pi - o - neers moved to the West, With cour - age strong they met the test. They

Chords: B^b, E^b, B^b, F⁷, B^b

Fingerings: 1, 4, 5, 5, 2, 1

Bass line: 5, 1, 5, 3, 5

pushed their hand - carts all day long, And as they pushed they sang this song:

Chords: E^b, B^b, F⁷, B^b

Fingerings: 3, 1, 1, 5, 1, 5

Bass line: 3, 2, 1, 5, 1, 5

Optional descant

Push and pull As we go up the hill;

Chords: E^b, B^b, F⁷, B^b

Fingerings: 5, 4, 5

Bass line: 5, 4, 5

For some must push and some must pull, As we go march - ing up the hill;

So on our way Un - til we reach the Val - ley - o.

Chords: E^b, B^b, F⁷, B^b

Fingerings: 2, 3, 1

Bass line: 5, 5, 5

So mer - ri - ly on our way we go Un - til we reach the Val - ley - o.

Words: Original text by John Daniel Thompson McAllister, 1827–1910.

New verse by Lucile Cardon Reading, 1909–1982. © 1969 IRI

Music: John Daniel Thompson McAllister, 1827–1910. Arr. © 1989 IRI

Covered Wagons

Smoothly ♩ = 104–112

G C

1. Day af - ter day the wag - ons are
 2. Night af - ter night we sit 'round the
 3. Some - day we'll reach the land of our

G C G Am D7

roll - ing. On - ward and west - ward we ev - er must
 camp - fire, Sing - ing the songs that re - mind us of
 dream - ing, Set - tle and build on some land of our

G Chorus D7

1 2 1 roam.
 home.
 own. Roll a - long, roll a - long, cov - ered

G C G D7 G

wag - ons! Take _____ us safe - ly to our _____ new home.

Words: Anne Kaelin, b. 1917

Music: Richard Randolph, 1911–1969. Arr. © 1989 IRI

Doctrine and Covenants 136:1–11

Lyrics © Doris R. Fisher. Used by permission. Melody from THIS IS MUSIC FOR TODAY,
 by William R. Sur and others, © 1971 by Allyn and Bacon, Inc. Used with permission.

This song may be copied for incidental, noncommercial church or home use.

Whenever I Think about Pioneers

Gratefully ♩ = 88-96

E^b A^b E^b A^b

1. (Boys) When - ev - er I think a - bout pi - o - neers, I
 3. (Boys)* I would like to have sung with the pi - o - neers When

simile

E^b A^b Gm Cm Gm

think of brave wom - en and men. I like to re - mem - ber that
 voic - es rang out loud and strong, "Ho - san - na, Ho - san - na, we've

A^b G Cm E^b7 A^b B^b7 E^b

chil - dren came, too; I would like to have been a child then.
 found our new home," Joy and thank - ful - ness fill - ing their song.

R.H.

A^b E^b B^b7

2. (Girls) Yes, I'd like to have learned to play the games they played And
 4. (Girls)* I would like to have sung with all the pi - o - neers, With

E^b B^b7 E^b A^b Gm

joined them in their fun. And I'd like to have slept un - der
 voic - es loud and strong, "Ho - san - na, Ho - san - na, we've

Fm E^b A^b Fm B^b7 E^b

bright star - ry skies When each day's mea - sured jour - ney was done.
 found our new home," Joy and thank - ful - ness fill - ing their song.

*Verse 3 and verse 4 may be sung together as a duet, with the accompanist playing verse 3.

Doctrine and Covenants 136:5-7, 28

Words: Della Dalby Provost, 1910-1973. © 1969 IRI
 Music: A. Laurence Lyon, 1934-2006. © 1969 IRI

My Country

With feeling ♩ = 96-104

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a vocal line and a bass line. Fingerings and breath marks are indicated throughout. The first system starts with a C chord and includes two vocal lines. The second system features F, C, and F chords. The third system includes C, Dm, C, G7, and C chords. The piece concludes with a double bar line.

System 1:
Chord: C
Vocal 1: 1. This is my coun - try! I sing it with pride ____
Vocal 2: 2. This is my coun - try, and all that I do ____

System 2:
Chords: F, C, F
Vocal: Wheth - er it's des - ert ____ sand duned and wide, Moun - tains with pine tree, ____
Should make it might-y, ____ no - ble, and true. I love my coun-try. ____

System 3:
Chords: C, Dm, C, G7, C
Vocal: land ice-berg bound. It's here where my home and my loved ones ____ are found.
Long may it be A land where my peo - ple are hon - est ____ and free.

My Flag, My Flag

With pride ♩ = 104-112

My flag, my flag, my coun - try's flag, I love to see you
wave;
My flag, my flag, my coun - try's flag, The
ban - ner of the brave. Wave on, wave on for -
ev - er, The ban - ner of the free; Wave
on, wave on for - ev - er, The flag of lib - er - ty.

My Heavenly Father Loves Me

Expressively ♩. = 50-56
(Conduct two beats to a measure.)

E^b *B^b7*

1. When - ev - er I hear the song of a bird Or
2. He gave me my eyes that I might see The

Cm *G* *A^b*

look at the blue, blue sky, When - ev - er I feel the
col - or of but - ter - fly wings. He gave me my ears that

E^b *A^b* *E^b*

rain on my face hear Or the wind as it rush - es
I might hear The mag - i - cal sound of

B^b7 *E^b* *B^b7*

by, When - ev - er I touch a vel - vet rose Or
things. He gave me my life, my mind, my heart: I

Cm *G⁷* *A^b*

walk by our li - lac tree, I'm glad that I live in this
thank him rev - 'rent - ly. For all his cre - a - tions, of

E^b *A^b* *E^b* *B^b7* *E^b*

beau - ti - ful world Heav'n-ly Fa - ther cre - at - ed for me.
which I'm a part. Yes, I know Heav'n-ly Fa - ther loves me.

God Is Watching Over All

Due to licensing limitations, the Church cannot publish this music in this format.

Words: Nellie Poorman

Music: Franz Schubert, 1797–1828. From THE WORLD OF MUSIC series, lyrics © 1936 by Silver, Burdett & Ginn Inc. Used by permission. Arr. © 1989 IRI. MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

I Think the World Is Glorious

Happily ♩. = 60–69

(Conduct two beats to a measure.)

G D7 G D7

1. I think the world is glo - ri - ous and love - ly as can be. _____
 2. I think the world is glo - ri - ous and love - ly as can be, _____

Am E7 Am D7 G

The birds and bees and blos - soms bring sweet mes - sag - es to me. _____
 For I have teach - ers kind and true, and par - ents who love me. _____

Chorus D7

I sing, and sing, and sing, and sing A song of joy and love. _____

Am E7 Am G D7 G

I sing, and sing, and sing, and sing My thanks to God a - bove. _____

All Things Bright and Beautiful

Gratefully ♩ = 100-108

Refrain G Am A7 D (G) Am D7 G

All things bright and beau - ti - ful, All crea - tures great and small,

Am A7 D (G) Am D7 G *fine*

All things wise and won - der - ful, The Lord God made them all.

C D7 G

1. Each lit - tle flow'r that o - pens, Each lit - tle bird that sings, He
 2. The pur - ple - head - ed moun - tain, The riv - er run - ning by, The
 3. The cold wind in the win - ter, The pleas - ant sum - mer sun, The
 4. The tall trees in the green - wood, The mead - ows where we play, The

Am G (C) D7 G *D.C. al fine*

made their glow - ing col - ors He made their ti - ny wings:
 sun - set and the morn - ing That bright - en up the sky:
 ripe fruits in the gar - den, He made them ev - 'ry one:
 rush - es by the wa - ter We gath - er ev - 'ry day:

For a shortened version, sing the refrain at the beginning and end only.

Words: Cecil Frances Alexander, 1818-1895

Music: Old English tune. Arr. © 1989 IRI

2 Nephi 2:14
 Genesis 1:1, 31

Beauty Everywhere

Smoothly ♩ = 100-112

F **B^b** **Gm**

1. Skies are fair a - bove us; Leaves are on the trees.
2. Birds are in the tree - tops; Bees go hum - ming by.

C **F dim** **F**

Flow - er buds are nod - ding, Swayed by gen - tle breeze.
Songs of joy, as - cend - ing, Ech - o in the sky.

D7 **Gm** **C7**

Lov - ing hearts are hap - py While we work and play.
Ev - 'ry - where is beau - ty; Life is at its morn.

F **Gm** **C7** **F** *Chorus*

God is in the heav - en; Joy - ous is our day. In
Praise to God we of - fer For the new day born.

F **B^b** **(Gm)** **C7** **F**

sky and land and riv - er wide, The work of God I see; Oh,

D7 **G** **(F dim)** **F** **C7** **F**

may my heart be full of thanks For all he gives to me.

The World Is So Lovely

Sweetly ♩ = 120-132

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system has a treble clef staff with a G chord above the first measure and C and G chords above the fourth and fifth measures. The bass clef staff has a 1 below the first measure and a 2 below the fourth measure. The second system has a treble clef staff with (Em) and D7 chords above the second and third measures, and a G chord above the fifth measure. The bass clef staff has a 5 below the second measure, a 1 below the fifth measure, and a 5 below the eighth measure. The lyrics are: 1. The world is so love-ly! I'm glad as can be For 2. The sun-shine, the flow-ers, the stars up a-bove, A all that the Lord has and cre-at-ed for me— home where I live, and a fam-'ly I love.

Because God Loves Me

Gently ♩ = 104-120

G D7

1. God planned the day; he planned the night. He gave the dark - ness,
2. God gave me a fam - i - ly, A cheer - ful heart and

Em G

then the light, The sky of blue, the sun so - bright, Be
eyes to see, That I might live here hap - pi - ly, Be

1. D7 2. D7 G

cause he loves me. cause he loves me.

Words and music: Joleen Grant Meredith, b. 1935. © 1978 IRI

1 Nephi 17:36
Genesis 1

The World Is So Big

Smoothly ♩. = 54–66
(Conduct two beats to a measure.)

F C7

1. The world is so big and, oh, so round, And in it God's cre -
2. The world is so big and, oh, so round, And in it God's cre -

F (Dm) Gm

a - tions are found; Moun - tains and val - leys and trees so tall,
a - tions are found; Stars shin - ing bright - ly through all the night,

C Dm C7 F

An - i - mals big and an - i - mals small. The world is so big and,
Sun in the day so warm and so bright.

C7 F B \flat C7 F

oh, so round. God loves us all; our bless - ings a - bound.

"Give," Said the Little Stream

Cheerfully ♩ = 63-84

D *A7* *D*

1. "Give," said the lit - tle stream, "Give, oh! give, give, oh! give."
 2. "Give," said the lit - tle rain, "Give, oh! give, give, oh! give."
 3. Give, then, as Je - sus gives, Give, oh! give, give, oh! give.

A7 *D*

"Give," said the lit - tle stream, As it hur - ried down the hill; "I'm
 "Give," said the lit - tle rain, As it fell up - on the flow'rs; "I'll
 Give, then, as Je - sus gives; There is some - thing all can give. Do

A7 *D*

small, I know, but wher - ev - er I go The fields grow green - er still."
 raise their droop - ing heads a - gain," As it fell up - on the flow'rs.
 as the streams and blos - soms do: For God and oth - ers live.

Chorus *G* *D* *A7* *D*

Sing - ing, sing - ing all the day, "Give a - way, oh! give a - way."

G *D* *A7* *D*

Sing - ing, sing - ing all the day, "Give, oh! give a - way."

The Prophet Said to Plant a Garden

Joyfully ♩ = 72-80
(Conduct two beats to a measure.)

F C7 F

1. The proph - et said to plant a gar - den, so that's what we'll do. For
2. We'll plant the seeds to fill our needs, then plant a few to spare, And

C7 F G7 C7

God has giv - en rich brown soil, the rain and sun - shine too. And
show we love our neigh - bors with the har - vest that we share. Oh,

F C7 F7 Gm

if we plant the seeds just right and tend them care - ful - ly, Be -
won't you plant a gar - den, too, and share the man - y joys A

F C7 F

fore we know, good things will grow to feed our fam - i - ly.
gar - den brings in health and love to hap - py girls and boys.

Springtime Is Coming

Due to licensing limitations, the Church cannot publish this music in this format.

Words: Fanny Giralda Pheatt

Music: Alsatian folk tune

From THE WORLD OF MUSIC series, © 1936 by Silver, Burdett & Ginn Inc.
Used by permission. MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Because It's Spring

Lively ♩. = 69–84
(Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment line. The vocal line includes lyrics and fingerings (4, 3, 2, 1, 5). The piano accompaniment includes chords (F, C7, A7, Dm, G7) and fingerings (3, 5, 2, 4, 1, 3, 5). The score concludes with a double bar line.

System 1: Chords: F, C7, F. Lyrics: Why is the sky so blue and clear? Why is the rob - in's song so dear?

System 2: Chords: A7, Dm, G7, C7. Lyrics: Why is the sun so warm and bright, Fill-ing the earth with glo - ri - ous light?

System 3: Chords: F, C7, F. Lyrics: Why are the fields so green to-day? Why do the clouds all float a-way?

System 4: Chords: Bb, C7, F. Lyrics: Why does my heart with glad - ness sing? On - ly be-cause it's spring!

In the Leafy Treetops

Cheerfully ♩ = 112-138

The musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The score is divided into three systems, each with a treble and bass staff. The lyrics are written below the treble staff. Chord symbols (D, A) are placed above the treble staff. Fingerings are indicated by numbers 1-5 below the notes. The piece ends with a double bar line and repeat dots.

System 1: Chords: D, A, D. Lyrics: 1. In the leaf - y tree - tops, the birds sing "Good morn - ing." 2. In my pret - ty gar - den, the flow - ers are nod - ding.

System 2: Chords: A, D, A, D. Lyrics: They're first to see the sun. They must tell ev - 'ry - one. "How do you do?" they say. "How do you do to - day?"

System 3: Chords: A, D. Lyrics: In the leaf - y tree - tops, the birds sing "Good morn - ing." In my pret - ty gar - den, the flow - ers are nod - ding.

Birds in the Tree

Happily ♩ = 88-100

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music. Each system has a vocal line in the treble clef and a bass line in the bass clef. The vocal line includes lyrics and fingerings (1, 3, 1, 3, 1). The bass line includes chord symbols (F, C7, F, C7, F) and fingerings (2/4, 1/5, 1/4). The second system includes additional chord symbols (C7, F, Gm, C7, F) and lyrics.

1. We will find a lit - tle *nest* In the branch - es of a *tree*. Let us
 2. Moth - er bird *sits on the nest* To hatch the eggs, all three. Fa - ther

count the eggs in - side; There are *one, two, three*.
 bird *flies* round and round To guard his fam - i - ly.

Words: Glenna Tate Holbrook, 1925-2015. © 1977 IRI

Music: Majorie Castleton Kjar, b. 1927. © 1977 IRI

Actions:

Nest: Cup hands together.

Tree: Hold arms up rounded over head.

One, two, three: Hold up one, two, and three fingers.

Sits on the nest: Cup left hand; place right hand on top.

Flies: Move arms in flying motion.

Rain Is Falling All Around

Lightly ♩ = 72-84

The musical score is written for voice and piano. It consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature is one flat (Bb) and the time signature is 2/4. The tempo is marked 'Lightly' with a quarter note equal to 72-84 beats per minute. The first system covers the first two lines of lyrics. The second system covers the next two lines. Chord symbols (F and C7) are placed above the vocal line. Fingerings are indicated by numbers 1-5 below the notes. The piano accompaniment features a steady bass line with chords and moving lines.

F *C7* *F*

Rain is fall - ing* all a - round, On the house - tops, on the ground.

C7 *F*

Rain is fall - ing on my nose, On my head and hands and toes.

*Alternate phrases: *Sun is shining* *Wind is blowing* *Leaves are falling* *Snow is falling*

Words and music: Moisselle Renstrom, 1889-1956

From *Merrily We Sing*, © 1948, 1975 by Pioneer Music Press, Inc. (Jackman Music Corporation).

Used by permission. This song may be copied for incidental, noncommercial church or home use.

Popcorn Popping

Playfully ♩ = 120–132

The musical score is written in 4/4 time and consists of seven systems of music. Each system includes a vocal line and a bass line. The lyrics are: "I looked out the win - dow, and what did I see? Pop - corn pop - ping on the ap - ri - cot tree! Spring had brought me such a nice sur - prise, Bloss - oms pop - ping right be - fore my eyes. I could take an arm - ful and make a treat, A pop - corn ball that would smell so sweet. It was - n't real - ly so, but it seemed to be Pop - corn pop - ping on the ap - ri - cot tree." The score includes various musical notations such as notes, rests, and fingerings. Chord symbols are placed above the vocal line: C, Dm, G7, (C), (G7), C, G7, (C), (G7), C, C, G7, C, Dm, G7, (C), (G7), C. The bass line features fingerings like 5, 1/3, 5, 1/2, 4, 1/2, 5, 5, 4, 1, 4/2, 1, 4/2.

Improvise actions as suggested by the words.

Words: Georgia W. Bello, 1924–2007. © 1957 IRI

Music: Georgia W. Bello, 1924–2007; arr. by Betty Lou Cooney, 1924–2013. © 1957, 1989 IRI

Little Seeds Lie Fast Asleep

Simply ♩ = 120-132

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of music. The first system has a treble clef staff with two vocal lines and a bass clef staff. The second system also has a treble clef staff with two vocal lines and a bass clef staff. Chord symbols are placed above the treble staves: Bb, F7, Bb in the first system; Cm, F7, Bb in the second system. Fingerings are indicated by numbers 1-5 below notes. The lyrics are printed below the vocal staves.

1. Lit - tle seeds lie fast a - sleep In a row, in a row.
2. Lit - tle seeds wake one by one In a row, in a row.

“Wake up, wake up,” calls the sun, “Wake up now and grow.”
Then they stretch up t’ward the sun And be - gin to grow.

Improvise actions as suggested by the words.

Words and music: Moïse Renstrom, 1889-1956

Words and music © 1958, 1986 by Pioneer Music Press, Inc. (Jackman Music Corporation).

All rights reserved. This song may be copied for incidental, noncommercial church or home use.

Little Purple Pansies

Cheerfully ♩ = 84-104

1. Lit - tle pur - ple pan - sies, touched with yel - low gold,
2. In what - ev - er cor - ner we may chance to grow,

Chords: C, G7

Handwritten numbers: 5, 3, 2, 1, 5, 1

Grow - ing in one cor - ner of the gar - den old;
Wheth - er cold or warm the wind may ev - er blow,

Chord: C

Handwritten numbers: 4, 2, 3, 1

We are ver - y ti - ny but must try, try, try
Dark the day or sun - ny, we must try, try, try

Chord: G7

Handwritten numbers: 5, 3, 2, 1, 5, 1

Just one spot to glad - den, you and I.

Chords: F, C, G7, C

Handwritten numbers: 5, 1, 5, 1, 5, 1

Words: Anon.

Music: Joseph Ballantyne, 1868-1944. Arr. © 1989 IRI

Oh, What Do You Do in the Summertime?

Expressively ♩ = 66-76 (Conduct two beats to a measure.)

G C G D7

1. Oh, what do you do in the sum - mer - time, when
 2. Oh, what do you do in the sum - mer - time, when
 3. Oh, what do you do in the sum - mer - time, when

G D7 G

all the world is green? _____ Do you fish in a stream, or
 all the world is green? _____ Do you swim in a pool, to
 all the world is green? _____ Do you march in pa - rades, or

Em C D7

la - zi - ly dream on the banks as the clouds go by? _____
 keep your - self cool, or swing in a tree up high? _____ Is
 drink lem - on - ades, or count all the stars in the sky? _____

slower

Am D7 G (C) (G)

that what you do? _____ So do I! _____

Words and music: Dorothy S. Andersen, b. 1927

© 1964 by Dorothy S. Andersen. This song may be copied for incidental, noncommercial church or home use.

It's Autumntime

Brightly ♩. = 60-72 (Conduct two beats to a measure.)

G D7

1. It's au-tumn-time. It's au-tumn-time. The leaves are fall-ing down. It's
 2. It's au-tumn-time. It's au-tumn-time. There's yel-low, red, and brown. It's

G

au-tumn-time. It's au-tumn-time. It's all a-round the town.
 au-tumn-time. It's au-tumn-time. Bright col-ors can be found.

Words: Rita Mae Olsen, b. 1932. © 1966 IRI

Music: Rita Mae Olsen, b. 1932; arr. by Vanja Y. Watkins, b. 1938. © 1966, 1989 IRI

Autumn Day

Rhythmically ♩ = 96-104

C Dm

Au-tumn day, au-tumn day, God gives rich-est gifts to - day.

G7 C

Look on ev - 'ry side and see Pleas - ant things for you and me.

Dm

Ap - ples red and ap - ples yel - low, Round and juic - y, sweet and mel - low,

F C Dm G7

Load the trees till they bend o - ver And their branch - es brush the clo - ver.

C F G7 C C7 F C G7 C

Child, be glad with all that lives, But for - get not God, who gives.

Words and music: Grace Wilbur Conant, 1858-1948

© Carolyn C. Low and The Pilgrim Press. Reprinted with the permission of The Pilgrim Press.

Arr. © 1989 IRI. MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Falling Snow

Softly ♩ = 80-88

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of two systems of music. Each system has a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line includes lyrics and fingerings (5, 2, 1). The piano accompaniment includes chord symbols (F, C7) and fingerings (1/3, 1/2). The first system ends with a repeat sign, and the second system ends with a double bar line.

System 1:

Treble Clef: *F* *C7* *F*

Bass Clef: $\frac{1}{3}$ $\frac{1}{2}$

Lyrics: Fall-ing down, gent-ly down, See the soft - ly fall - ing snow

System 2:

Treble Clef: *C7* *F*

Bass Clef: $\frac{1}{3}$ $\frac{1}{2}$

Lyrics: Fall-ing down, gent-ly down, Cov - er - ing the ground be - low.

Once There Was a Snowman

Playfully ♩ = 116-126

F C7 F

1

Once there was a snow - man, snow - man, snow - man,

G7 C

Once there was a snow - man, tall, tall, tall.

slower

F C7 F

a tempo

In the sun he melt - ed, melt - ed, melt - ed.

C7 F

slower

5 1

In the sun he melt - ed, small, small, small.

Improvise actions as suggested by the words.

Words and music: Moïse Renstrom, 1889-1956

From *Tune Time*, © 1955, 1981 by Pioneer Music Press, Inc. (Jackman Music Corporation).

Used by permission. This song may be copied for incidental, noncommercial church or home use.

Lift Up Your Voice and Sing

Joyfully ♩ = 63-76 (Conduct two beats to a measure.)

F C7 F

A song is a won-der-ful kind of thing, So lift up your voice and

mf

1 2 3 4 5 2

3 5 5

C7 F C7

sing! Just start a glad song, let it float, let it ring, And

2 1 3 5

4 3 1 5

F C7 F

lift up your voice and sing! We shall make mu - sic to

4 3 4 2 3 1

1 5 2 5

C7 F (G7) C

bright-en the day; Mu - sic will help us to light - en the way.

5 1

F (D) Gm F C7 F

Lift up your voice! Lift up your voice! Lift up your voice and sing!

p *mf* *f*

4 2 3 5 2 3 5 1 2 5

3 5 2 1 5

Words and music: Richard C. Berg, 1911-2000

Doctrine and Covenants 25:12-13

© 1963 by D. C. Heath and Company. Reprinted by permission. Arr. © 1989 IRI.
This song may be copied for incidental, noncommercial church or home use.

Sing a Song

Round

Cheerfully ♩ = 108–116

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a vocal line and a bass line. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: ① Sing, sing, sing; ② I like to sing. The bass line starts with a bass clef and a key signature of one flat. The lyrics are: ③ I like to sing a song; ④ Sing, sing, sing! Chords are indicated above the vocal line: F, C7, F, C7, F. The bass line has chords: 3/5, 3/5, 3/5, 3/5, 3/5. The second system has a vocal line and a bass line. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: ③ I like to sing a song; ④ Sing, sing, sing! The bass line starts with a bass clef and a key signature of one flat. The lyrics are: ③ I like to sing a song; ④ Sing, sing, sing! Chords are indicated above the vocal line: C7, F, C7, F, C7, F. The bass line has chords: 3/5, 3/5, 3/5, 3/5, 3/5, 3/5. The score ends with a double bar line.

To sing this song as a round, divide into groups. Begin with a new group at each number.
Round may be sung with or without accompaniment.

Words and music: Ingrid Sawatzki Gordon, b. 1949. © 1989 IRI

Fun to Do

With a lilt ♩. = 80–108 (Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of two systems of music. Each system has a vocal line and a bass line. The first system starts with a C major chord, followed by a G7 chord, and ends with a C major chord. The second system starts with a G7 chord and ends with a C major chord. The lyrics are: 'Sing - ing a song* is fun to do, Fun to do, to do, to do!' and 'Sing - ing a song is fun to do, To do, to do, to do!'. The bass line consists of a simple accompaniment of dotted half notes. Fingerings are indicated by numbers 1, 2, 3, and 5. There are also some slurs and accents in the vocal line.

C G⁷ C

Sing - ing a song* is fun to do, Fun to do, to do, to do!

C G⁷ C

Sing - ing a song is fun to do, To do, to do, to do!

Words: Rebecca Stevens

Music: Cecilia Johns

© 1963 by D. C. Heath and Company.

Reprinted by permission. This song may be copied for incidental, noncommercial church or home use.

*Children could think of other things that are fun to do, such as:

Sharing my toys	Reading a book	Riding a bike
Cleaning my room	Doing a dance	Painting a picture
Helping a friend	Playing a drum	

Improvise actions as suggested by the words.

Hello, Friends!

Cheerfully ♩ = 80-104

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a bass line. The first system has four measures. The second system has four measures. Chords are indicated above the vocal line: F, C7, and F in the first system; C7 and F in the second system. Fingerings are indicated by numbers 1-5 below notes. The piece ends with a double bar line.

F C7 F

Hel - lo, friends! It's nice to be Here with you in Pri - ma - ry.

C7 F

I'll help you, and you'll help me. We'll be hap - py as can be.

Our Door Is Always Open

Round

Cheerfully ♩ = 108-132

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Cheerfully' with a quarter note equal to 108-132 beats per minute. The score consists of two systems of music. The first system includes a vocal line and a bass line. The vocal line has lyrics: '① Our door is al - ways o - pen ② To our friends who pass this way. ③ We are'. The bass line has chords: D, A7, D, A7, D. The second system also includes a vocal line and a bass line. The vocal line has lyrics: 'al - ways glad to wel - come a friend ④ When he pass - es a - long our way.'. The bass line has chords: A7, D, A7, D. The score ends with a double bar line.

To sing this song as a round, divide into groups. Begin with a new group at each number.
Round may be sung with or without accompaniment.

Words: Anon.

Music: French folk tune. Arr. © 1989 IRI

Come with Me to Primary

Round

Happily ♩ = 72–84
(Conduct two beats to a measure.)

① Oh, come with me to* Pri - ma - ry. ② Oh, come with me to

Pri - ma - ry. ③ Wher - ev - er in the world that you may be, ④ Oh,

come with me to Pri - ma - ry. Oh, Pri - ma - ry.

1. A7 D 2. A7 D

*Alternate phrases: *Oh, bring a friend to* *Oh, sing a song in*
Oh, be on time for *Oh, learn the truth in*

To sing this song as a round, divide into groups. Begin with a new group at each number.
Round may be sung unaccompanied or with a D chord throughout.

Words and music: Patricia Critchlow Maughan, 1926–1980, and Marjorie Castleton Kjar, b. 1927. © 1984 IRI

We Welcome You

Cheerfully ♩ = 63-72
(Conduct two beats to a measure.)

We wel - come you to - day to Pri - ma - ry And sing this song for

you. We like to be in Pri - ma - ry; We're

hap - py that you came too.* When Pri - ma - ry first

had its start, Each child was taught to do his part, To

use good man - ners, be po - lite, To love the Lord and

choose the right. Now ev - 'ry week in Pri - ma - ry,

Chil - dren gath - er rev - 'rent - ly To learn the gos - pel,

sing and pray, And share with all who come that day. So we

Words: Ruth Muir Gardner, 1927-1999,
and Lois Coombs Sprunt, b. 1930.
© 1978, 1987 IRI
Music: Marjorie Castleton Kjar, b. 1927.
© 1978 IRI

*Alternate words (for celebrating the organization of the Primary, August 25, 1878):
"A happy birthday to the Primary!"
We sing with love and cheer,
For Primary is going to be
One hundred _____ this year.
Use the appropriate number (subtract 1878 from the current year). You might,
for example, fill the blank with *and ten* or *sixteen*.

Our Primary Colors

Happily ♩. = 66-76 (Conduct two beats to a measure.)

F Gm C7

Our Pri - ma - ry col - ors are one, two, three— Red, yel - low, and

F Gm

blue. Each one has a mes - sage for you and me.

C7 F C F

Each is a sym - bol true! Red is for cou - rage to do what is right,

D7 Gm C7

Yel - low for ser - vice from morn - ing till night. Blue is for truth in our

F B♭ F C7 F

thought and our deed. We will be hap - py when this is our creed.

We're All Together Again

Brightly ♩ = 100-112
(Conduct two beats to a measure.)

G C E7

We're all to-gether a - gain. We're here, we're here! _____ We're

A D

all to - geth - er a - gain. We're here, we're here! _____

G (Em) C Am

Here we are sing - ing all to - geth - er a - gain, Sing - ing

D7 G C G

all to - geth - er a - gain. We're here, we're here! _____

Words: Traditional; adapted
Music: Satis N. Coleman, 1878-1961

From *Music for Young Americans*, Book 6, by Berg, Hooley, Wolverton, and Burns.
© 1963 by D. C. Heath and Company. Reprinted by permission. This song may be copied for incidental, noncommercial church or home use.

Hello Song

Cheerfully ♩ = 69-80

F (echo) C7 F

Hel - lo! (*Hel-lo!*)* Hel - lo! (*Hel-lo!*) We wel-come you to - day. (*Hel-lo!*) Hel -

(Gm) A

lo! (*Hel - lo!*) Hel - lo! (*Hel - lo!*) We're glad you came our way To

Gm C7 F B♭ F C7

share with us our Pri - ma - ry day And be our friend in a ver - y spe - cial way. Hel -

F D7 Gm C7 F

slower

lo! (*Hel - lo!*) Hel - lo! (*Hel - lo!*) We wel - come you to - day.

*Choose children to sing answering hellos.

Words and music: Maurine Benson Ozment, 1932-2015. © 1968 IRI

Here We Are Together

Playfully ♩ = 144-168

Musical notation for the first system, featuring a treble and bass clef in 3/4 time with a key signature of one flat. The melody is in the treble clef, and the bass line is in the bass clef. Chords F, C7, and F are indicated above the staff. Fingerings 4, 1, and 4 are shown under the notes. The lyrics are: Here we are to - geth - er,* to - geth - er, to - geth - er; Oh, here we are to -

Musical notation for the second system, continuing the melody and bass line. Chords C7, F, C7, F, and C7 are indicated above the staff. Fingerings 4 and 5 are shown. The lyrics are: geth - er in our fam - i - ly.† There's (name) and (name) and (name) and

Musical notation for the third system, concluding the piece. Chords F, C7, and F are indicated above the staff. Fingerings 1 and 4 are shown. The lyrics are: (name); Oh, here we are to - geth - er this bright, sun - ny day.†

Words: Traditional
Music: Old tune

*Alternate phrases: *Here we go a-walking* *Here we are a-singing*
Here we go a-marching *Here we are a-clapping*

Improvise actions as suggested by the words.

†Alternate phrases: *in our Primary* *on (name)'s birthday* *on this rainy day*
in our nursery *this bright Easter Day* *this cold, wintry day*
this fine Sabbath day *on this Mother's Day*

The lists above give only a few of the possibilities. Consider other phrases that might fit the music and the occasion.

Friends Are Fun

Happily ♩ = 112-120

C

1. It is fun to have a friend who will play with you. It is
 2. If you want to play a game, you should play it fair. If you

G7

fun to have a friend who can stay with you. It is
 have a piece of cake, you must learn to share. Then if

C

fun to make a friend for your whole life through. But to
 you should need a friend, you would have one there. If you

Dm **G7** **C**

have a friend, you must be a friend, too.
 want a friend, you must show that you care.

We Are Different

Rhythmically ♩ = 116-120

1. I know you, _____ and you know me. _____
2. I help you, _____ and you help me. _____
3. I love you, _____ and you love me. _____

We are as dif - f'rent as the sun and the sea. _____
We learn from prob - lems, and we're start - ing to see. _____
We reach to - geth - er for the best we can be. _____

I know you, _____ and you know me, _____
I help you, _____ and you help me, _____
I love you, _____ and you love me, _____

And that's the way that it's sup - posed to be. _____

Happy Song

Merrily ♩ = 100-108

1. Ducks in the pond quack a hap - py song.
2. Chil - dren are sing - ing a hap - py song.

Moth - er hens cack - le the whole day long.
Sing - ing to - geth - er the whole day long.

Birds in their nests and wind in the tree - tops
Don't mind the weath - er; let's sing to - geth - er,

All join in sing - ing a hap - py song.

Words: Anon.

Music: Czech folk song

From *Music for Young Americans*, Book 2, by Berg, Burns, Hooley, Pace, and Wolverton.

© 1963 by D. C. Heath and Company. Reprinted by permission. This song may be copied for incidental, noncommercial church or home use.

Be Happy!

Due to licensing limitations, the Church cannot publish this music in this format.

Words: Alice Jean Cleator, 1871–1926

Music: Arthur Wilton

© 1914, © Renewed 1942 and this arr. © 1989 by The Rodeheaver Company
(A Div. of WORD, INC.). All rights reserved. International copyright secured.
Used by permission. MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

If You're Happy

Happily ♩ = 116-126

If you're hap - py and you know it, clap your hands.* (*clap, clap*) If you're
 hap - py and you know it, clap your hands. (*clap, clap*) If you're
 hap - py and you know it, Then your face will sure - ly show it. If you're
 hap - py and you know it, clap your hands. (*clap, clap*)

*Alternate phrases: tap your toes. (*tap, tap*)
 blink your eyes. (*blink, blink*)
 snap your fingers. (*snap, snap*)

Words and music: Anon.

Smiles

Articulately ♩ = 80-96

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system has a treble staff with a melody and a bass staff with chords. The second system has a treble staff with a melody and a bass staff with chords. The third system has a treble staff with a melody and a bass staff with chords. The fourth system has a treble staff with a melody and a bass staff with chords. The lyrics are written below the treble staves.

System 1: Treble staff: D chord, melody: quarter notes G4, A4, B4, C5, quarter note G4. Bass staff: D chord, Em chord. Lyrics: 1. If you chance to meet a frown, Do not let it stay. 2. No one likes a frown - ing face. Change it for a smile.

System 2: Treble staff: A7 chord, melody: quarter notes D5, E5, F#5, G5, quarter note D5. Bass staff: A7 chord, D chord. Lyrics: Quick - ly turn it up - side down And smile that frown a - way.

System 3: Treble staff: D chord, melody: quarter notes G4, A4, B4, C5, quarter note G4. Bass staff: D chord, G chord. Lyrics: Make the world a bet - ter place By smil - ing all the while.

System 4: Treble staff: A7 chord, melody: quarter notes D5, E5, F#5, G5, quarter note D5. Bass staff: A7 chord, D chord. Lyrics: (None)

Improvise actions as suggested by the words.

Words: Daniel Taylor

Music: Anon.

A Smile Is like the Sunshine

Cheerfully ♩ = 88–100 (Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a quarter note G4 (fingered 1), followed by a quarter note A4 (fingered 5), a quarter note B4 (fingered 5), a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The bass line starts with a quarter rest, followed by a quarter note G2 (fingered 2), a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1. The second system also has a treble clef staff with a melody and a bass clef staff with a bass line. The melody starts with a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The bass line starts with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1. Chord symbols are placed above the treble staff: F, C7, F, Bb, F, C7, F.

A smile is like the sun - shine; It bright - ens up the day. _____ It
gives the eye a twin - kle And chas - es frowns a - way. _____

Improvise actions as suggested by the words.

Words: Anna Johnson, 1892–1979. © 1977 IRI

Music: Grietje Terburg Rowley, 1927–2015. © 1989 IRI

Two Little Eyes

Brightly ♩ = 152-168

Two lit-tle eyes that blink, blink, blink, Two lit-tle eyes that see;

Head and shoul-ders; knees and toes; And man-y more things make me.

Tra la la la la la, Two lit-tle eyes that see,

Two lit-tle eyes that blink, blink, blink, And man-y more things make me.

Two lit-tle eyes that blink, blink, blink, And man-y more things make me.

Two lit-tle eyes that blink, blink, blink, And man-y more things make me.

Two lit-tle eyes that blink, blink, blink, And man-y more things make me.

Two lit-tle eyes that blink, blink, blink, And man-y more things make me.

Improvise actions as suggested by the words.

Words and music: Moissele Renstrom, 1889-1956

From *Merrily We Sing*, © 1948, 1975 by Pioneer Press, Inc. (Jackman Music Corporation). Used by permission. This song may be copied for incidental, noncommercial church or home use.

I Have Two Ears

Gratefully ♩ = 56-76 (Conduct two beats to a measure.)

1. I have two ears to hear the truth, Two eyes to see the
 2. I have two lips to speak kind words, Two hands to work for

good. I have two feet to car - ry me To
 me. All these lov - ing help - ers Heav'n - ly

plac - es where they should. I'll try to use them
 Fa - ther gave to me.

Chorus

wise - ly In my work and play. I thank my Heav'n - ly

Fa - - - ther For mak - ing me this way.

slower

Improvise actions as suggested by the words.

Words: Georgia Maeser, 1893-1972. © 1977 IRI
 Music: A. Laurence Lyon, 1934-2006. © 1977 IRI

Two Happy Feet

Lightly ♩ = 120-132

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment line. The key signature has one sharp (F#), and the tempo is marked 'Lightly' with a quarter note equal to 120-132 beats per minute. The lyrics are: 'I have two happy little feet To take me where I go. They hop me and they skip me, And make a noise, I know. But in my Heav'n-ly Fa-ther's house So soft-ly do they fall That, though I walk, you can-not hear My lit-tle feet at all.' The piano accompaniment features chords C, G7, and (B7). The final system includes the instruction 'slower and softer'.

C G⁷ C

I have two hap - py lit - tle feet To take me where I go. They

(B⁷) G⁷ C

hop me and they skip me, And make a noise, I know. But

in my Heav'n - ly Fa - ther's house So soft - ly do they fall That,

(B⁷) G⁷ C

though I walk, you can - not hear My lit - tle feet at all.

slower and softer

Improvise actions as suggested by the words.

Words: Norma Madsen Thomas, 1908-1988

Music: Barbara Boyer Obray, 1927-2011

I Wiggle

Playfully ♩ = 92-104

The first system of music is in G major, 4/4 time. The treble clef staff contains the melody with lyrics underneath. The bass clef staff contains the accompaniment. The melody starts with a quarter rest, followed by a quarter note G (finger 1), a quarter note A (finger 2), a quarter note B (finger 1), a quarter note C (finger 3), a quarter note D (finger 1), a quarter note E (finger 3), a quarter note F# (finger 1), and a quarter note G (finger 1). The lyrics are "I wig - gle my fin - gers. I wig - gle my toes. I". The bass line consists of a quarter rest followed by a dotted half note G (finger 1).

The second system of music continues the melody and accompaniment. The treble clef staff has lyrics: "wig - gle my shoul - ders. I wig - gle my nose. Now, no more wig - gles are". The melody includes a quarter note G (finger 4), a quarter note A (finger 2), a quarter note B (finger 1), a quarter note C (finger 1), a quarter note D (finger 1), a quarter note E (finger 5), a quarter note F# (finger 1), and a quarter note G (finger 1). The bass line has a dotted half note G (finger 1), a dotted half note G (finger 1), and a dotted half note G (finger 1).

The third system of music concludes the piece. The treble clef staff has lyrics: "left in me; So I will be still, as still as can be." The melody includes a quarter note G (finger 2), a quarter note A (finger 1), a quarter note B (finger 1), a quarter note C (finger 1), a quarter note D (finger 1), a quarter note E (finger 1), a quarter note F# (finger 1), and a quarter note G (finger 1). The lyrics "left in me;" are under the first three notes, "So I will be still," under the next four, and "as still as can be." under the last three. The bass line has a dotted half note G (finger 1), a dotted half note G (finger 1), and a dotted half note G (finger 1). The tempo marking *slower and softer* is placed above the bass line for the final two measures.

Improvise actions as suggested by the words.

Words: Louise B. Scott, b. 1914
Music: Lucille F. Wood, 1915-1986

Copyright © 1954 by Bowmar Noble. Copyright renewed 1982.
Reprinted by permission of CPP/Belwin, Inc., Miami, FL. All rights reserved.
MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

I Have Two Little Hands

Simply ♩ = 112-120

The musical score is written in 3/8 time with a key signature of one flat (Bb). It consists of two systems of vocal melody and piano accompaniment. The piano part is a simple bass line with fingerings indicated by numbers 1-5. The vocal part has lyrics and two alternative lines. Chord symbols (Bb, F7, C7, F7, Bb) are placed above the vocal staff. Fingerings for the vocal line are indicated by numbers 1-5.

System 1:

Chord: Bb

1. I have two lit - tle hands, fold - ed snug - ly and tight. They are
2. Kind Fa - ther, I thank thee for two lit - tle hands And

System 2:

Chord: Bb

ti - ny and weak, yet they know what is right. Dur - ing
ask thee to bless them till each un - der - stands That

System 3:

Chord: Bb

all the long hours till day - light is through, There is
chil - dren can on - ly be hap - py all day When

System 4:

Chords: Bb, C7, F7, Bb

plen - ty in - deed for my two hands to do.
two lit - tle hands have learned how to o - bey.

Improvise actions as suggested by the words.

Words: Bertha A. Kleinman, 1877-1971

Music: William Frederick Hanson, 1887-1969

My Hands

Brightly ♩ = 60-88

Musical notation for the first system. The treble clef staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff has a key signature of one flat and a 4/4 time signature. The bass line starts with a quarter note G2, followed by eighth notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the treble staff: F (first measure), C7 (fourth measure), and F (eighth measure). Fingerings are indicated below the treble staff: 1 (first measure), 3 (second measure).

My hands up - on my head I'll place, Up - on my shoul-ders, on my face,

Musical notation for the second system. The treble clef staff has a key signature of one flat and a 4/4 time signature. The melody starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff has a key signature of one flat and a 4/4 time signature. The bass line starts with eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the treble staff: C7 (fourth measure), F (eighth measure). Fingerings are indicated below the treble staff: 3 (first measure), 1 (eighth measure).

At my waist, and by my side, And then be - hind me they will hide. Then

Musical notation for the third system. The treble clef staff has a key signature of one flat and a 4/4 time signature. The melody starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff has a key signature of one flat and a 4/4 time signature. The bass line starts with eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the treble staff: Bb (first measure), F (fourth measure). Fingerings are indicated below the treble staff: 3 (first measure), 1 (eighth measure).

I will raise them way up high And let my fin - gers fly, fly, fly. Then

Musical notation for the fourth system. The treble clef staff has a key signature of one flat and a 4/4 time signature. The melody starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass clef staff has a key signature of one flat and a 4/4 time signature. The bass line starts with eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated above the treble staff: C7 (fourth measure), F (eighth measure). Fingerings are indicated below the treble staff: 3 (first measure). The tempo marking *slower and softer* is written below the bass line starting at the fourth measure. The system ends with a double bar line.

clap, clap, clap, and one, two, three— Just see how qui - et they can be.

Improvise actions as suggested by the words.

Words: Louise B. Scott, b. 1914
Music: Lucille F. Wood, 1915-1986

Copyright © 1954 by Bowmar Noble. Copyright renewed 1982.
Reprinted by permission of CPP/Belwin, Inc., Miami, FL. All rights reserved.
MAKING COPIES OF THIS MATERIAL IS PROHIBITED.

Roll Your Hands

Playfully ♩ = 104–116

System 1:

Treble clef, 2/4 time. Chord: F. Lyrics: 1. Roll your hands, roll your hands, As; 2. Roll your hands, roll your hands, As.

Bass clef, 2/4 time. Fingering: 1, 5, 3, 2, 1, 3, 2, 1.

System 2:

Treble clef, 2/4 time. Chords: C7, F, C, C7. Lyrics: slow - ly, as slow - ly as slow can be. Then; swift - ly, as swift - ly as swift can be.

Bass clef, 2/4 time. Fingering: 3, 3, 2, 1, 4.

System 3:

Treble clef, 2/4 time. Chords: (Gm), C7, F, C7, F. Lyrics: fold your arms like me, like me, Then fold your arms like me.

Bass clef, 2/4 time. Fingering: 1, 2, 4, 5, 4, 3, 2.

Improvise tempo and actions as suggested by the words.

Words: Traditional

Music: Old tune; arr. by Grietje Terburg Rowley, 1927–2015. Arr. © 1989 IRI

Head, Shoulders, Knees, and Toes

Playfully ♩ = 72-112

The musical score is written in G major and 2/4 time. It consists of two systems of music. The first system has three measures with lyrics: 'Head, shoul - ders, knees, and toes, knees and toes, knees and toes,'. The second system has three measures with lyrics: 'Head, shoul - ders, knees, and toes, eyes, ears, mouth, and nose.' The score includes a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef part provides a simple accompaniment with chords and fingerings. Chord symbols G, A7, and D7 are placed above the treble staff. Fingerings are indicated by numbers 1-5 below the notes. The piece ends with a double bar line.

1 4 3
Head, shoul - ders, knees, and toes, knees and toes, knees and toes,
3 4 5 1 2 1 5 3

G A7 D7
1 4 3
Head, shoul - ders, knees, and toes, eyes, ears, mouth, and nose.
3 5 1 3 1 2

Sing song and point to parts of the body. Or sing slowly and move parts of the body as they are mentioned. For example, nod head, shrug shoulders, bend knees, stand tiptoe, and so forth.

Words and music: Anon.

To Get Quiet

Merrily ♩ = 152-168

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a bass line. The first system has a vocal line starting with a quarter rest, followed by notes for 'One, two, I stretch up tall; Then I turn a - round.' The bass line starts with a bass clef, a key signature change to Bb, and a 4/4 time signature. It features a triplet of eighth notes in the first measure and continues with a steady eighth-note accompaniment. The second system has a vocal line with notes for 'Three, four, I sit up tall And nev - er make a sound.' The bass line continues with the eighth-note accompaniment, including a 'softer' dynamic marking and a final quarter rest. Chord symbols F and C7 are placed above the vocal line, and a '1' is placed below the final bass note.

F C7

One, two, I stretch up tall; Then I turn a - round.

F C7 F

Three, four, I sit up tall And nev - er make a sound.

softer

Improvise actions as suggested by the words.

Words and music: Moisélle Renstrom, 1889-1956

From *Merrily We Sing*, © 1948, 1975 by Pioneer Music Press, Inc. (Jackman Music Corporation).

Used by permission. This song may be copied for incidental, noncommercial church or home use.

Do As I'm Doing

Rhythmically ♩ = 84-100

D

Do as I'm do - ing; Fol - low, fol - low me!

A⁷ D

Do as I'm do - ing; Fol - low, fol - low me!

G D G E⁷ A⁷

If I do it high or low, If I do it fast or slow,

D

Do as I'm do - ing; Fol - low, fol - low me!

A⁷ D

Do as I'm do - ing; Fol - low, fol - low me!

Suggested actions: roll arms, nod head, clap, sweep, etc.

Words: Anon.

Music: Folk style

© 1963 by D. C. Heath and Company.

Reprinted by permission. This song may be copied for incidental, noncommercial church or home use.

Hinges

Playfully ♩ = 52–72 (Conduct two beats to a measure.)

The musical score is written in 6/8 time and consists of three systems of music. Each system includes a vocal line with lyrics and a bass line with chord symbols. The first system has a vocal line starting with a quarter note '1' and a bass line with a 3/5 chord. The second system has a vocal line with a slur over the first two notes and a bass line with an Am chord. The third system has a vocal line with a slur over the last two notes and a bass line with an F chord. The score ends with a double bar line and a 1/5 chord in the bass line.

System 1: Chords: C, G7, C. Lyrics: I'm all made of hin - ges, 'cause ev - 'ry - thing bends From the

System 2: Chords: Am, G, D7, G, Am, Em. Lyrics: top of my neck way down to my ends. I'm hin - ges in front, and I'm

System 3: Chords: F, C, F, C, G7, C. Lyrics: hin - ges in back; But I have to be hin - ges, or else I would crack!

Improvise actions as suggested by the words.

Words: Aileen Fisher, 1906–2002

Music: Jeanne P. Lawler, 1924–2013

© 1953, © renewed 1981, Aileen Fisher.

From *Up the Windy Hill*, Abelard, N.Y. Used by permission.

This song may be copied for incidental, noncommercial church or home use.

Stand Up

Lively ♩ = 66-76 (Conduct two beats to a measure.)

The musical score is written in treble and bass clefs with a key signature of one sharp (F#). The tempo is lively, with a quarter note equal to 66-76 beats per minute. The time signature is 2/4. The score is divided into four systems, each with a vocal line and a bass line. Chords are indicated above the vocal line. Fingerings are shown with numbers 1-5. The lyrics are: "I will stand up when 'stand up' is said, Place my hands on top of my head, Bend down low and touch the floor, Shake my hands (one, two, three, four), Hands on hips and turn a - round, Give a smile, and then sit down."

System 1: Chords G, Am, D7. Lyrics: I will stand up when "stand up" is said, Place my hands on

System 2: Chords G, C, G. Lyrics: top of my head, Bend down low and touch the floor,

System 3: Chords A7, D, D7, G. Lyrics: Shake my hands (one, two, three, four), Hands on hips and

System 4: Chords Am, D7, G. Lyrics: turn a - round, Give a smile, and then sit down.

Improvise actions as suggested by the words.

Words: Glenna Tate Holbrook, 1925-2015. © 1977 IRI

Music: Marjorie Castleton Kjar, b. 1927. © 1977 IRI

Oh, How We Love to Stand

Happily ♩. = 80–92 (Conduct two beats to a measure.)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of two systems of music. The first system has a treble clef staff with a key signature change from Bb to C major (indicated by a natural sign under the B) and a bass clef staff. The second system has a treble clef staff with a key signature change from C major to Bb and a bass clef staff. Chord symbols (F, C7, Bb) are placed above the treble staves. Fingerings are indicated by numbers 1-5 below the notes. The lyrics are written below the staves.

1. Oh, how we love* to stand _____ And turn our-selves* a - round,
 2. Oh, how we love* to stand _____ To smile and not to frown,

Shake† the left and shake the right, But, best of all, sit down.
 Lift† the left and lift the right, But, best of all, sit down.

*You may substitute a child's name (*Jenny Lou loves*, for example) and *herself* or *himself*.

†Actions: *shake* (arm)
lift (knee)

Alternate words and actions:

wave (hand) *bend* (waist)
point (toe) *bow* (head)

Healthy, Wealthy, and Wise

Round

Moderately ♩ = 120-144

① Ear - ly to bed and ear - ly to rise
(left hand staccato throughout)

② Makes a man health - y and wealth - y and wise.

③ Ear - ly to bed and ear - ly to rise will

④ Make a man health - y and wealth - y and wise. wise.

To sing this song as a round, divide into groups. Begin with a new group at each number. Round may be sung with or without accompaniment.

Doctrine and Covenants 88:124

Words: Benjamin Franklin, 1706-1790

Music: Moravian folk tune. Arr. © 1989 IRI

The Wise Man and the Foolish Man

Brightly ♩ = 112-120

G D

1. The wise man built his house up-on the *rock*, The
 2. The *rains* came down, and the *floods* came up, The
 3. The fool - ish man built his and the house up-on the *sand*, The
 4. The *rains* came down, and the *floods* came up, The

D7 G

wise man built his house up-on the *rock*, The wise man built his
rains came down, and the *floods* came up, The *rains* came down, and the
 fool - ish man built his house up-on the *sand*, The fool - ish man built his
rains came down, and the *floods* came up, The *rains* came down, and the

D7 G

house up - on the *rock*, And the *rains* came tum - bling down.
floods came up, And the house on the *rock* stood still.
 house up - on the *sand*, And the *rains* came tum - bling down.
floods came up, And the house on the *sand* *washed a - way*.

- Actions: *Rock* Plant right fist solidly in palm of left hand.
Rains Let hands descend from high in the air.
Floods Raise hands with palms up.
Sand Wiggle fingers and move arms back and forth in front of body.
Washed away Wiggle fingers and move arms out away from the body.

Matthew 7:24-27
 Helaman 5:12

Feliz Cumpleaños

Merrily ♩ = 60-76

G C

1. "Fe - liz Cum - ple - añ - os," That's how they say it in
(fay - lees coom-play-ahn - yos)
 2. They say in Sa - mo - a, "Ma - nu - i - a lou a - so fa -
(mah-noo-ee - yah low ah - so fah -

G D D7 G

Spain. "Fröh - li-cher Ge - burts-tag," In Ger-man it means the same.
(frer - li-sheer guh - burts-tahk)
 nau." "Tan - jō - bi o - me - de - tō," The Jap - a - nese say, and bow.
(now) (tahn-joe - bee oh - meh - deh - toe)

E^b G

1 "Gra - tu - le - rer med da - gen," Nor - we - gians say it too. But
(grah - too-lay - rare med dog - en)
 "Sæng - il - ul ch'uk - ha - ham - ni - da," Ko - re - ans say it too.
(sæng - ill - oöl chewk - ha - hahm - ne - dah)

C G D7 G

an - y way you say it, It means "Hap - py Birth - day to you!"

Your Happy Birthday

Happily ♩ = 88-100

F C7 F C7 F C7 F

1 5 1 1 1 1 1 1

This month is such a spe - cial one; It's birth-day-time for you. We'd

Bb F Gm D7 Gm G7 C

2 1 2 5

real - ly like to cel - e - brate Your hap - py day with you.

F C7 F C7 F C7 F

1 2 5 1 5 2 5 1

Zip - a - dee - ay and heigh - dee - ho, Here's some-thing we can do. We'll

Bb Gm C7 F

2 1 1 5 5 2 1

sing a song that we all know, Hap-py birth-day to you!

Happy, Happy Birthday

Happily ♩ = 112-132

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music, each with a vocal line and a piano accompaniment line. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics. Chord symbols (F, Bb, C7) are placed above the vocal line. Fingerings are indicated by numbers 1-5. The piano accompaniment includes bass lines and chords. The score ends with a double bar line and repeat dots.

Hap - py, hap - py birth - day, chil - dren* dear; Hap - py days will come to
you all year. If I had one wish, then it would be A
hap - py, hap - py birth - day to you from me!

* You may replace this word with a child's name.

Words and music: Mildred E. Millett McNees, 1925-2006. © 1963 IRI

Have a Very Happy Birthday!

With excitement ♩ = 72-84

B \flat E \flat F7

1. Have a ver - y hap - py birth - day Filled with
 2. Have a most ex - cit - ing birth - day! Share a
 3. Have a ver - y spe - cial birth - day! Add a

2

B \flat E \flat F7 B \flat (B \flat 7)

sun - shine ev - 'ry - where! May the year bring joy and
 smile with some - one new. Say a kind word to your
 can - dle, blow it out, Share your cake, and share your

1
5

E \flat B \flat F7 B \flat

glad - ness And the love of friends who care.
 neigh - bor; Let him know a hap - py you.
 friend - ship; That's what birth - days are a - bout.

1 5

Words: Mabel Jones Gabbott, 1910-2004. © 1976 IRI

Music: Michael Finlinson Moody, b. 1941. © 1976 IRI

You've Had a Birthday

Round

Lively ♩ = 138-152

① You've had a birth - day; shout "Hoo - ray!" ② We want to sing to you to - day.

③ One year old - er and wis - er, too, ④ Hap - py birth - day to you.

To sing this song as a round, divide into groups. Begin with a new group at each number. Round may be sung with or without accompaniment.

Words and music: Barbara McConochie, b. 1940

© 1989 by Barbara McConochie. This song may be copied for incidental, noncommercial church or home use.

Impromptu

Smoothly ♩ = 80–84

p

G Am D7 G

D7 G D7 G

mp

Am D7 G

B Em D7 G

p

Music: Franz Schubert, 1797–1828. Arr. 1989 IRI

To a Wild Rose

Tenderly ♩ = 56-60

Chords: G, D7, Em, A7, D7, Bm, G, D7, Em, A7, G, Bm, D7, G

Dynamics: *p*, *pp*, *pp*

Articulation: *simile*

Each Sunday Morning

Reverently ♩ = 100-104

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, C, D7, G. Fingerings: 1, 2, 5. Dynamics: *mp*. The bass line consists of quarter notes with slurs.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Em, C, D7, G. Fingerings: 2, 2. Dynamics: *mp*. The system ends with a double bar line and the word *fine*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Em, A, D, G. Fingerings: 1, 5, 3, 1, 3, 1, 5, 3. Dynamics: *mp*. The bass line consists of quarter notes with slurs.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: C, Am, D, G, D7. Fingerings: 1, 5, 2. Dynamics: *mp*. The system ends with a double bar line, the word *rit.*, and *D.C. al fine*.

Music: Grietje Terburg Rowley, 1927–2015

Music from PEACEFUL MOMENTS, © 1986 by Grietje Terburg Rowley.

All rights reserved. This music may be copied for incidental, noncommercial church or home use.

In Quietude

Simply ♩ = 108-126

First system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, Am, G, C. Fingerings: 2, 1, 5, 1, 1. Dynamics: *mp*.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: A7, G, A7, D7. Fingerings: 2, 2, 1, 2. Dynamics: *mp*.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, Am, G, A7. Fingerings: 5, 1, 1, 1, 2. Dynamics: *mp*.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: Bm, Em, C, Am, D7. Fingerings: 2, 1, 2, 1, 2. Dynamics: *mp*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: G, Am, G, C. Fingerings: 2, 1, 3, 1, 5, 1, 1. Dynamics: *mp*.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#), 4/4 time signature. Chords: (C#dim), G, C, D7, G. Fingerings: 1, 2, 4, 2, 5. Dynamics: *p*, *pp*.

Loving Shepherd

Gently ♩ = 72-76

Chords: G, D7, G, D, G7, C, A, D7

Chords: G, D7, G, D, G, Am, D7, G

p

pp

Music: Louis Gottschalk, 1829-1869. Arr. © 1989 IRI

Morning Prayer

Reverently ♩ = 66-70

Chord progression: G C G D Em Am B E A7 D7 G

Chord progression: C A7 D7 G C G C G C F#

Chord progression: B E A7 D G C Am D7 G

Performance markings: *p*, *mf*, *f*, *pp*, *rit.*

Music: Peter Ilyich Tchaikovsky, 1840-1890. Arr. © 1989 IRI

My Heart Ever Faithful

Flowing ♩ = 76-88

First system of musical notation. Treble clef, 4/4 time. Chords: C, G7, C. Fingerings: 4, 4 1, 5, 4 1, 5.

Second system of musical notation. Treble clef, 4/4 time. Chords: G7, C, F. Fingerings: 1, 3 1, 2, 3 1, 2.

Third system of musical notation. Treble clef, 4/4 time. Chords: Dm, G7, C. Fingerings: 2, 4 1, 4, 1, 5, 2.

Fourth system of musical notation. Treble clef, 4/4 time. Chords: G7, C, G7. Fingerings: 4 1, 4 1, 5, 4 1, 1.

Fifth system of musical notation. Treble clef, 4/4 time. Chords: C, F, Dm, G7, C. Includes a *rit.* marking. Fingerings: 3 1, 2, 3 1, 2, 1, 5, 3 1, 2, 1, 5, 1, 1, 1, 1, 5.

Andante

Expressively ♩ = 80–84

C G7 Am F A7 Dm G G7

mp (Play both hands one octave higher on repeat.)

The first system of music is in 3/4 time. The right hand features a melodic line with a slur over the first six measures. The left hand provides harmonic support with chords. Fingerings are indicated with numbers 1-5. A dynamic marking of *mp* is present, along with a performance instruction in parentheses.

C Dm C G7 C Gm A C#dim Dm Gm

(as written)

The second system continues the piece. It includes a repeat sign with first and second endings. The right hand has a melodic line with a slur. The left hand has chords and some moving lines. A dynamic marking of *mp* is present.

A7 Dm Fm G G7 C G7 C Am D7

mf

The third system continues the piece. The right hand has a melodic line with a slur. The left hand has chords and some moving lines. A dynamic marking of *mf* is present.

G G7 C Cm D7 G G7 C Cm

mp

The fourth system continues the piece. The right hand has a melodic line with a slur. The left hand has chords and some moving lines. A dynamic marking of *mp* is present.

D7 G C G7 Am F A7 Dm

p *mp*

The fifth system continues the piece. The right hand has a melodic line with a slur. The left hand has chords and some moving lines. Dynamic markings of *p* and *mp* are present.

G7 C F C G7 C G7 C

p *rit.* *pp*

The sixth system concludes the piece. The right hand has a melodic line with a slur. The left hand has chords and some moving lines. Dynamic markings of *p*, *rit.*, and *pp* are present.

O Rest in the Lord

Smoothly ♩ = 80-84

The piano score is written in 4/4 time and consists of four systems of music. Each system has a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes chords C, G7, C, F, C, and A. The second system includes chords Dm, G7, C, G, and C. The third system includes chords G, C, Am, B, Em, F, C, and G7, with a mezzo-forte (*mf*) dynamic. The fourth system includes chords C, Am, B, Em, C, (F), C, G7, and C, ending with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5. The score concludes with a double bar line.

Air from *Orpheus*

Smoothly ♩ = 66-72

First system of musical notation. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with fingerings (5, 3, 1, 3, 1, 5, 3, 4, 2, 4, 2, 5, 3, 4, 2) and a dynamic marking of *p*. The left hand provides a simple accompaniment with a bass line starting on G3. Chords F, B \flat , F, and C7 are indicated above the staff.

Second system of musical notation. The right hand continues the melody with fingerings (5, 1, 5, 1, 3, 1, 3, 5, 5, 1) and a dynamic marking of *rit.*. The left hand accompaniment includes fingerings (3, 1, 1, 2, 4, 5). Chords Dm, B \flat , F, B \flat , C7, and F are indicated. The system concludes with a double bar line and the word *fine*.

Third system of musical notation. The right hand features a triplet of eighth notes with a dynamic marking of *mf* and the instruction *a tempo*. The left hand accompaniment includes fingerings (1, 5, 1, 2, 1). Chords C and G7 are indicated.

Fourth system of musical notation. The right hand continues the melody with fingerings (2, 1, 2, 4, 1). The left hand accompaniment includes fingerings (1, 3, 1, 4). Chords C and G7 are indicated.

Fifth system of musical notation. The right hand features a triplet of eighth notes with a dynamic marking of *D.C. al fine*. The left hand accompaniment includes fingerings (5, 1, 5, 4, 1, 3, 5, 2). Chords C, F, G7, C, G7, C, and C7 are indicated.

Supplication

Simply ♩ = 84-88

The musical score for "Supplication" is written in 3/4 time and consists of six systems of piano and bass staves. The key signature has one flat (B-flat). The score includes various chords and dynamics:

- System 1:** Chords: F, C, F, B \flat , Dm, G7. Dynamics: *p*, *legato*.
- System 2:** Chords: Gm, C7, F7, B \flat , B \flat m, A. Dynamics: *mp*.
- System 3:** Chords: Dm, F, Dm, G7, F, C7. Dynamics: *f*, *rit.*
- System 4:** Chords: F, C, F, B \flat , D7, B \flat , G7. Dynamics: *a tempo*, *mp*.
- System 5:** Chords: C7, F7, B \flat , A7, Dm. Dynamics: *rit.*
- System 6:** Chords: Gm, C7. Dynamics: *pp*, *mp*, *pp*, *pp*.

Music: Darwin Wolford, b. 1936.

Music from *Reverent and Beautiful*, © 1980 by Jackman Music Corporation. All rights reserved.

This music may be copied for incidental, noncommercial church or home use.

Prelude in F

Simply ♩ = 84-88

First system of musical notation (measures 1-5). The key signature is one flat (F major). The time signature is 3/4. The piece begins with a mezzo-piano (*mp*) dynamic. Chords are indicated above the staff: F, B \flat , C7, and F. Fingerings are shown with numbers 1-5. The bass line features a steady eighth-note accompaniment.

Second system of musical notation (measures 6-10). Chords are indicated above the staff: B \flat , F, C, F, and B \flat . The dynamic changes to piano (*p*) in measure 8. The bass line continues with eighth notes, and the treble line features a melodic line with slurs.

Third system of musical notation (measures 11-15). Chords are indicated above the staff: C7, F, Dm, C, F, C, G7, and C. The piece concludes this system with a repeat sign. The bass line has some rests in measures 12 and 13.

Fourth system of musical notation (measures 16-20). Chords are indicated above the staff: D7, Gm, C7, F, and Dm. The dynamic changes to mezzo-forte (*mf*) in measure 16, with a note that it is also mezzo-piano (*mp*) the second time. The bass line has rests in measures 16 and 17.

Fifth system of musical notation (measures 21-25). Chords are indicated above the staff: G7, F, C, F, and B \flat . The dynamic changes to piano (*p*) in measure 24. The bass line has rests in measures 21 and 22.

Sixth system of musical notation (measures 26-30). Chords are indicated above the staff: C7, F, B \flat , C7, and F. The piece concludes with a *rit.* (ritardando) marking in measure 29. The bass line has rests in measures 26 and 27.

Distant Bells

Clearly ♩ = 100-104

The musical score for 'Distant Bells' is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (Bb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Chord symbols are placed above the treble staff: F, C, Dm, Am, Bb, F, C7, F, C, Dm, Am, Bb, F, C7, Dm, G7, F, C7, Bb7, and F. Performance markings include *mp*, *a tempo*, *rit.*, *dim.*, and *pp*. The piece concludes with a double bar line.

Music: Grietje Terburg Rowley, 1927-2015

Music from PEACEFUL MOMENTS, © 1986 by Grietje Terburg Rowley.

All rights reserved. This music may be copied for incidental, noncommercial church or home use.