

Dianne A. Blackham
Music



ON MY HONOR

The musical score is written on six systems, each consisting of a vocal line (treble clef) and a guitar accompaniment line (bass clef). The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are written below the vocal line, and the guitar accompaniment includes chord diagrams and rhythmic markings.

System 1: *(1. ME)* HONOR I'll do my best

System 2: Duty to end in my

System 3: honor I'll do my best to serve my

System 4: country as I may on my

System 5: honor I'll do my best to do a

System 6: good deed each day to

Keep my body — strengthened and

keep my mind a- wakened to

follow paths of righteousness on my

honor I'll do my best

I CAN SEE IT IN YOUR EYES

Music Dianne A. Blackham
words Shirley B. Christianson
© 1995

slowly & tender

Seasons come and seasons go

But our love never dies

It grows stronger every day, I can

see it in your eyes.

a little faster

You tell me that you love me

and my spirit seems to soar

slow again

Walking with you un-der stars

it's you I'm singing for

Ritardato

Looking into your eyes - I see E-

ternity - and this love in- and my love can't

side hide you bring it I want you out in me here with me

I thank our God in heav'n for giving

me, someone like you for all E-

1ST

ter-ni-ty

2ND

ter-ni-ty

Seasons come and seasons go

but our love never dies

It grows stronger e-very day. I can

I can see it in your eyes

rit.

see it in your eyes

I bear son trust you know all the

Reasons we are proud you chose to go to As a Be a

missionary teaching of God's Love meeting

others seeking help from a love. Remember

this - We will always Love you we are con-

cerned about the things you will go through I'll you re-

turn to all of us from there Remember

1st ENDING

you'll be in our daily prayer -

2nd ENDING

you'll be in our daily prayer (NAME)

rit.

1st ENDING

you'll be in our daily prayers.

2ND

1st

to beginning

You'll be in our daily prayer
 (A missionary farewell song)

Dianna Blackham
 July 14, 1995

G
 2 flats

My son I trust you know all the
 (My) (daughter) you'll do all the

Reasons we are proud you chose to go as a
 things that we have tried to teach you to Be a

missionary teaching of God's Love meeting
 missionary serving with God's Love teaching

others seeking help from a- love. re-member
 others seeking help from a- love. re-member

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are: "this - We will always love you we are con-".

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are: "cerned about the things you will go through till you re-".

Handwritten musical score for the third system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are: "turn to all of us from there Re member".

Handwritten musical score for the fourth system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature, and two piano accompaniment staves in bass clef. The lyrics are: "you'll be in our daily prayers." A bracket labeled "1st ending" spans the first two staves of this system. An arrow labeled "to 2nd ending" points from the end of the system to the right.

You'll be in our daily prayer (name of missionary)

You'll be in our daily prayer.

1st line may substitute My daughter
Brother or sister

My Sacred Promise
Written for the children

I have a testimony of our Savior.
Jesus died on the cross
for you and me.
I will witness to the Father,
fulfilling His command,
I remember Jesus
and His sacrifice for me.

I want God's spirit to be with me.
I want the Gospel light to show me the way.
I will keep my sacred promise,
to remember Him, everyday.
Everyday, I will pray.

I have a testimony of our Savior.
Jesus cried in Gethsemane for you and me.
I will witness to the Father,
when I take the sacrament,
I remember Jesus
and His love
for you and me.

I want God's spirit to be with me.
I want the Gospel light to show me the way.
I will keep my sacred promise,
to remember Him, everyday.
Everyday, I will pray.

*Words and music by Dianne Andrus Blackham
February 16, 1995

This song was written for the children, to help them keep their baptism covenant "to always remember Him." The text comes from 3 Nephi 18, and Moroni 4:3 and Moroni 5:2. I wrote the poem just after Emilees baptism in January 1994, but the melody came to me, as a gift, February 16, 1995. I wish every child in our church could sing this song!

★ FOR THE CHILDREN

MORONI 4:3
MORONI 5:2
3 Nephi 18

My Sacred Promise

Dianne Blackham
© 1995

I have a testi- many of our Savior. Jesus
have a testi- many of our Savior. Jesus

died on the cross for you and me I will
died on the cross for you and me I will

witness to the Father fulfill His command I re-
witness to the Father when I take the sacra- ment I re-

mem-ber Jesus and His sac-ri-
mem-ber Jesus and His Love ri- for

face for me
you and me

I →

My Sacred Promise

CHORUS

Want Gods Spirit to be with me. I

want the Gospel Light to show me the way - I will

keep my sacred promise to remember Him, every

day. Every day

Rit. I will pray. 1st ending

2nd ending

(CHOIR ADDITION)

Dianne Blackham
Sept. 25, 1995

My Sacred Promise

CHORUS *smooth, flowing*

S
A

T
B

pp

mp

mp

The way

p

mp

Remember Him -

p

mp

p

mp

every day. Every day...

Rit...

p

mp

mf

mp

Ahh... Pray.

012-3476

1

This Christmas

Dianne Blackham
Oct. '93

$\text{♩} = 60$

Handwritten musical notation for the first system. The treble clef staff contains the melody with lyrics: "This Christmas Listen with your heart. This". The bass clef staff contains the accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 6/8.

Handwritten musical notation for the second system. The treble clef staff contains the melody with lyrics: "Christmas Listen with your heart. This". The bass clef staff contains the accompaniment.

Handwritten musical notation for the third system. The treble clef staff contains the melody with lyrics: "Christmas Listen with your heart. This". The bass clef staff contains the accompaniment.

Handwritten musical notation for the fourth system. The treble clef staff contains the melody with lyrics: "Listen with your heart. This". The bass clef staff contains the accompaniment. Includes a circled "rit." and a circled "3rd end here" with "A-1" and "B-2" written above it.

Handwritten musical notation for the fifth system. The treble clef staff contains the melody with lyrics: "And a quiet moment Single stars in the". The bass clef staff contains the accompaniment. Includes a circled "V215" and a circled "A tempo".

Handwritten musical notation for the sixth system. The treble clef staff contains the melody with lyrics: "And a quiet moment Single stars in the". The bass clef staff contains the accompaniment.

3. all 16 in

light of Christ
 trust in Jesus

invite the Christ to be with you
 get her in your home

B Verse 2 *rit* *tempo*
 Celebrate their moment
 tickle laugh and sing

make the music they make dare to
 dream their dream

Light the Light of Christ
 was see them sparkle with surprise

rit
 shar-ing, gir-ings, lov-ing, liv-ings
 shin-ing in their eyes

begin

For
1st Annual
Memnon Arts Festival
♩ = 88

My Prayer

Dianne Blackham
words March 8, 1993
music Oct. 3, 1995

First system of musical notation. It consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part begins with a whole note chord in the bass clef.

Second system of musical notation with lyrics. The vocal line contains the lyrics: "pause at this turn in the road worth". The piano accompaniment continues with chords and some melodic lines.

Third system of musical notation with lyrics. The vocal line contains the lyrics: "glad to leave my burden, purpose to and my of-ten for-get thy". A handwritten "2ND VERSE" is written above the first measure. The piano accompaniment continues.

Fourth system of musical notation with lyrics. The vocal line contains the lyrics: "See the lessons un- loud earth and the mission here - on is". A handwritten "2ND VERSE" is written above the first measure. The piano accompaniment continues.

My Prayer

blessings
much too hard with out
hail my thy
way-
light I

humbly express my de-
pendance on thee I

want to be-ome all you
want me to be. To

to what is right, and is
good and free. Please,
rit. tempo

My Prayer

Lord continue to in- Spi- re

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Lord continue to in- Spi- re'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is written in a simple, handwritten style.

me I need thy

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'me I need thy'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef.

light to in- Spi- re

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics 'light to in- Spi- re'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. An arrow points from the end of the system to the right, labeled 'to 2ND end'.

1st ending
me

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics '1st ending me'. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The system ends with a double bar line.

4

2nd Ending

rit

optional

(I need thy

Handwritten musical notation for the first system. It consists of three staves: a treble clef staff at the top with a melodic line, a grand staff (treble and bass clefs) in the middle with piano accompaniment, and a bass clef staff at the bottom with a bass line. The notation includes notes, rests, and dynamic markings such as 'rit' and 'optional'. The lyrics '(I need thy' are written above the grand staff.

Handwritten musical notation for the second system. It consists of three staves: a treble clef staff at the top with a melodic line, a grand staff (treble and bass clefs) in the middle with piano accompaniment, and a bass clef staff at the bottom with a bass line. The notation includes notes, rests, and dynamic markings such as 'Light'. The lyrics 'Light)' are written above the grand staff.

Empty musical staves for the third system, including a treble clef staff, a grand staff, and a bass clef staff.

Empty musical staves for the fourth system, including a treble clef staff, a grand staff, and a bass clef staff.

♩ = 96
lost time ♩ = 76

American Life

Dianne Blackham
Oct. 21, 1995

A-mer-i-can life is co-lor-ful a.

Handwritten musical notation for the first system. It consists of three staves: a vocal line in treble clef with lyrics 'A-mer-i-can life is co-lor-ful a.', a piano accompaniment in treble clef with chords and melodic lines, and a bass line in bass clef with chords. The tempo is marked as ♩ = 96.

mer-i-can love is co-lor-less More than

Handwritten musical notation for the second system. It consists of three staves: a vocal line in treble clef with lyrics 'mer-i-can love is co-lor-less More than', a piano accompaniment in treble clef, and a bass line in bass clef. The tempo is marked as ♩ = 76.

less we are all the same A-

Handwritten musical notation for the third system. It consists of three staves: a vocal line in treble clef with lyrics 'less we are all the same A-', a piano accompaniment in treble clef, and a bass line in bass clef.

adopt-ed our A-mer-i-can name - A-

Handwritten musical notation for the fourth system. It consists of three staves: a vocal line in treble clef with lyrics 'adopt-ed our A-mer-i-can name - A-', a piano accompaniment in treble clef, and a bass line in bass clef.

American Life

mer-i-can 1- Smiles
2- Homes
3- Dreams are co-lor-ful a-

Handwritten musical notation for the first system. The vocal line is on a treble clef staff with lyrics: "mer-i-can 1- Smiles 2- Homes 3- Dreams are co-lor-ful a-". The piano accompaniment is on a grand staff (treble and bass clefs). Below the piano part are guitar chords: F, B7, F, B, B7, B.

mer-i-can 1- friends
2- Hearts
3- Hope 1 are
2 are
3- is co-lor-ful Gyes that

Handwritten musical notation for the second system. The vocal line is on a treble clef staff with lyrics: "mer-i-can 1- friends 2- Hearts 3- Hope 1 are 2 are 3- is co-lor-ful Gyes that". The piano accompaniment is on a grand staff. Below the piano part are guitar chords: F, B7, F, B, F, B7, B.

see and ears that hear Live A-

TO CODA

Handwritten musical notation for the third system. The vocal line is on a treble clef staff with lyrics: "see and ears that hear Live A-". The piano accompaniment is on a grand staff. Below the piano part are guitar chords: F, B7, F, B, F, B7, B. The system ends with "TO CODA".

mer-i-can pre-cious and dear. The

Handwritten musical notation for the fourth system. The vocal line is on a treble clef staff with lyrics: "mer-i-can pre-cious and dear. The". The piano accompaniment is on a grand staff. Below the piano part are guitar chords: F, B7, F, B, F, B7, B. There are some handwritten annotations in the right margin.

A

Allegro

American Life

pa-lette of life is rain-bows of shades

Hues of co-lor and con-trast. Va-

ri-e-ty and ba-lance, de-signed by Gods' hand You can

can-vas the world when you can-vas this land

rit (Key change)

B

♩ = 88

American Life

His-to-ry por-trays, fad-ed yrs-ter-days -

An-ger got the best Bit-ter was the test Re-

mem-ber where we were Do bet-ter now for sure. Learn from

rit. those who died be-fore Live the por-trait they taught for

B.S. al Corla

Coda

$\text{♩} = 80 \rightarrow \text{♩} = 60$
rit. to end

American Life

The score is written on five systems of staves. The first system contains the vocal melody and piano accompaniment for the first two measures. The second system continues the vocal melody and piano accompaniment for the next two measures. The third system shows the vocal melody and piano accompaniment for the final two measures, including dynamic markings like *ff* and *p*. The fourth system features a bass line with the lyrics 'life' and a circled tempo marking $\text{♩} = 60$. The fifth system shows the final notes of the piano accompaniment.

System 1: *mer-i-can* *love A-* *mer-i-can* *Live A-*

System 2: *mer-i-can* *A-* *mer-i-can*

System 3: *ff* *p* *rit. to end*

System 4: *life* $\text{♩} = 60$

CODA

American life

Handwritten musical notation for the coda of the piece "American life". The notation is written on a grand staff consisting of three staves: a treble clef staff at the top, a middle staff with a treble clef, and a bass clef staff at the bottom. The first staff contains a melodic line with a slur over the first six notes. The notes are: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. Below these notes are the lyrics "mer-i-can", "A-mer-i-can", and "life,". The second and third staves are empty. The piece concludes with a double bar line at the end of the first staff.

colorful fireworks -

Make a friend with a child

Sienna Blackham
Oct. 11, 1995

$\text{♩} = 120$

Make a friend with a child

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The lyrics "Make a friend with a child" are written below the notes. The piano accompaniment features a bass line with a few notes and a treble line with chords and some melodic fragments.

You'll ne-ver see a more beau-ti-ful smile than the one they

The second system continues the piece. The vocal line has the lyrics "You'll ne-ver see a more beau-ti-ful smile than the one they". The piano accompaniment continues with similar textures, including some chordal patterns in the right hand.

give you - It goes right thru you right thru to your

* TO COOK

The third system has the lyrics "give you - It goes right thru you right thru to your". A handwritten note "* TO COOK" is written above the end of the system. The piano accompaniment includes some rhythmic patterns in the right hand.

heart

8va

rit.

Let the
There is

The fourth system concludes the piece with the word "heart". It includes performance markings such as "8va" (octave up) and "rit." (ritardando). There are also some handwritten notes and symbols at the end of the system, including a box containing "Let the" and "There is".

Make a friend with a child

A

Ad tempo

love in their eyes Dance thru the air Never
leave their sight till they know that you care. The
best treat in life that you will e-ver share is a
friend-ship with a child

The musical score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The piece is marked 'Ad tempo'. The lyrics are written below the vocal line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The score is divided into four systems, each with a vocal line and a piano accompaniment. The final system ends with a double bar line and repeat dots.

[B]

no-thing quite the same as a child who knows your name, who

runs for a hug- free-ly gives you their love- and

when they are grown You will ne-ver be a-lone if you make a

friend-ship with a child -

D.S. al Coda

* Coda

heart. Make a friend with a child - Make a

friend make a friend with a child.



On

my

Honor

ON MY HONOR

WORDS & MUSIC BY: HARRY BARTLETT

arr. for piano by:
Dianne A. Backham
Sept. 5, 1995



On my honor I'll do my best to do my

duty to God. On my

honor I'll do my best to serve my

country as I may. On my

honor I'll do my best to do a



good deed each day. To

Keep my body strengthened and

Keep my mind a-wakened - to

follow paths of righteousness. On my

honor I'll do my best.

Tenderly A 1st Verse

We Honor you

How proud your children are today to

1 2 3

see you holdin' hands that way. That

4 5

way that shows how much you share how

6 7

much you love how much you care we

8 9

rit a tempo

B Chorus

allegro

honor you as you choose the right.

Honor your choice to share the light. We

honor you holdin' hands that way, as you

rit

leave on your mission to- gether to-day.

to 2nd verse

C 2ND Verse

The world has need of your loving touch and

18 19

tho we'll miss you both so much, it's

20 21

thru you that we have under- stood that

22 23

rit. a tempo

love is brave and kind and good, We

24 25

→ to **B**

Duet

Re-joice for all good things. Re-

D7 joyce in all that's true. Re-

F6 joyce God sends His spirit, I to

c7 be with me and you Re-

joyce in des-ti- mo-ny

D7 spirit from up a-bove. Re

G joice we are Gods' children -

End-less is His Love. Re-

joice when you are sorry - for

sin Re-

F joice for re- G pen-tance the

chance to try a- gain - Re-

joice in un-der- standing and

keeping com - mand - Re-

joice in all you have achieved with the

of Gods hand

(unison)

 when we fast and pray it is

just as if we say we re-

Handwritten musical notation on a grand staff. The treble clef staff contains the lyrics "joice in Right - eous". The bass clef staff contains a simple bass line with notes corresponding to the lyrics.

Handwritten musical notation on a grand staff. The treble clef staff contains the lyrics "ness right - ness". The bass clef staff contains a simple bass line with notes corresponding to the lyrics.

Handwritten musical notation on a grand staff. The treble clef staff contains the lyrics "When we put God first for His". The bass clef staff contains a simple bass line with notes corresponding to the lyrics.

Handwritten musical notation on a grand staff. The treble clef staff contains the lyrics "Spirit hunger and thirst we re-". The bass clef staff contains a simple bass line with notes corresponding to the lyrics.

Handwritten musical notation on a grand staff. The treble clef staff contains the lyrics "joice in Right - eous -". The bass clef staff contains a simple bass line with notes corresponding to the lyrics.

Handwritten musical notation on a grand staff. The treble clef staff contains the lyrics "ness (right - eous - ness)". The bass clef staff contains a simple bass line with notes corresponding to the lyrics.

3 Dreams

words and music by:
Dianne Blackham
April 1996

①
B \flat

I was bak-ing bread for my fam-ily work-ing for

The first system of musical notation for the song '3 Dreams'. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are 'I was bak-ing bread for my fam-ily work-ing for'. The piano part features a simple harmonic accompaniment with chords and moving lines.

them hard as I could The dough kept

The second system of musical notation. The lyrics are 'them hard as I could The dough kept'. The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

ris-ing, and more kept com-ing, where could I

The third system of musical notation. The lyrics are 'ris-ing, and more kept com-ing, where could I'. The piano accompaniment provides a consistent harmonic background.

put the next loaf of bread? I was pre-

The fourth and final system of musical notation. The lyrics are 'put the next loaf of bread? I was pre-'. The piano accompaniment concludes the system with a final chord.

2

3 Dreams

C# scale

-ser-ving straw-ber-ry jam work-ing as

fast as my hands can - Jars were

stacked on ev-ery shelf where could I put more for my - self I a-woke and

won-dered then I slum-bered I was

3 Dreams

Cb Scale

Allegro

keep - ing meat in my Freez - er there was

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (Cb scale). The lyrics are "keep - ing meat in my Freez - er there was". The piano accompaniment is on the middle staff, and the bass line is on the bottom staff. The tempo is marked as *Allegro*.

meat to see ev - ery - where

The second system of music consists of three staves. The top staff is the vocal line with lyrics "meat to see ev - ery - where". The piano accompaniment is on the middle staff, and the bass line is on the bottom staff.

shop - ping cart full, was drip - ping and rot - ting and I

The third system of music consists of three staves. The top staff is the vocal line with lyrics "shop - ping cart full, was drip - ping and rot - ting and I". The piano accompaniment is on the middle staff, and the bass line is on the bottom staff.

cried at the stench in the air I a -

The fourth system of music consists of three staves. The top staff is the vocal line with lyrics "cried at the stench in the air I a -". The piano accompaniment is on the middle staff, and the bass line is on the bottom staff. The tempo is marked as *Allegro*.

4

4

3 Dreams

Key of C

Woke from these dreams and funny they seemed so

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are "Woke from these dreams and funny they seemed so". The piano accompaniment is written on two staves (treble and bass clefs) with a brace on the left. The music is in a simple, folk-like style with a 4/4 time signature.

real where oh,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "real where oh,". The piano accompaniment features some more complex chordal textures and melodic lines in the bass.

where could I put all these things what in the

The third system of music continues the vocal line and piano accompaniment. The lyrics are "where could I put all these things what in the". The piano accompaniment provides a steady harmonic support.

world could these three dreams mean? Three

The fourth system of music concludes the piece. The lyrics are "world could these three dreams mean? Three". The piano accompaniment ends with a final chord and a fermata over the last note. There is a "rit." (ritardando) marking above the piano part.

5

3 Dreams

words & music by
Dianne Blackham
© 1996

A tempo

Key
of C

Dreams troubled my sleep ing heart Three

Dreams made my feel-ings known Three

Dreams o-pened up my eyes and showed me

how to live how to live - Three

⑥ ⑥ C♯ scale 3 Dreams

Dreams made me re-a-lice how

Sweet to share the blessing of this life Three

Dreams opened up my mind and showed me

how to give, give all you can give - Three

key of D

3 Dreams

7 7

Allegro

Dreams taught me clearly give to

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "Dreams taught me clearly give to". The piano accompaniment is in bass clef with the same key signature, consisting of a simple harmonic accompaniment.

o-thers what e-ver it may be give

The second system continues the vocal line with the lyrics "o-thers what e-ver it may be give". The piano accompaniment continues with a steady harmonic accompaniment.

all you can give - and then be- lieve God will

The third system continues the vocal line with the lyrics "all you can give - and then be- lieve God will". The piano accompaniment continues with a steady harmonic accompaniment.

give to you more than you can re-

The fourth system concludes the vocal line with the lyrics "give to you more than you can re-". The piano accompaniment includes a "rit" (ritardando) marking and features some more complex chordal textures.

8

3 Dreams

8

Key of Eb

ceive - He'll open the win-dows of

hea-ven and pour out bless-ings more than you can re-

ceive share the bounty of His love and then be-

lieve - End will give to you -

① (I need wings) Go Forward with FAITH

Lyrics by *Barbara*
June 24-96 © 1996

[A]

When I get dis-couraged af-ter
Then I face my chal-lenge though I'm
Rea-ching as I go I take one
WDR Not site / Ve-ry so hard
and all the things I've dreamed of seem so
my feet have nev-er been head up-on that
not know-ing what's a- head up-on that
ve-ry far fore / 2. and I / 3. when I
say that's it I just can't
say reach what's the next top and then I
see
what's in the fu-ture for

[B] 1-2 me? (repeat) / 3- me!

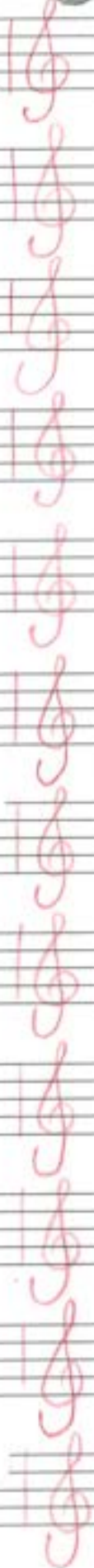
I need
for where I'm
I want to
I need
I need
wings wings
to go ex-
to take to the
play-ing
sky
I need
I need

2

(I need wings)
lead sheet

Go Forward with faith

Gianini/Blackham



wings
wings

to take me
to lift me

soar-
high-
ing

up rit in the air - I've
I

ne-
want ver
to been
go

there I need
I need

wings
wings

I need the
I need the

wind
wind

I need to
I want to

know
know

where to be-
How to be-

-gin
gin

is this the
show me the

way
way?

is this the
show me to-

day?
day

(1)
(2) How

should
can

I go?
go

2ND time

Repeat
to 8

need
want

to know!
to know!

1- I need
2- Go

TO 151

2ND time
from
C444
musical

3

Go forward with Faith

D

Lead 2

For-ward with Faith

and you'll

see.

Go

Solo

For-ward with Faith

You have your

and

wings

Go

For-ward with Faith

and be-

like

lieve

Feel the

winds of truth

Speak

through to you

He's

lif-ted you up

e-very

John

time

He's

guid-ed each Step

of your

and

climb

You want to

4

Go Forward with Faith

Handwritten musical score for the hymn "Go Forward with Faith". The score is written on ten staves, with lyrics written below the notes. The lyrics are: "Soar more For-ward FAITH! eye to see-ing eye to see-ing the call we'll give our hand in a cir-cle of ter-mal love changes all that's dear we shall see eye to eye to - greet them eye to - eye - ex- I one day we will meet in child-ren and want to meet my children children and". The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations and corrections on the staves.

HYMN OF CHILDREN

Repeats 3 times

Lead sheet

VERSE 1

1

"4 Little Babies"

© 1996 Dianna Blackman

W June 4-96

M June 5-96

Handwritten musical score for the first part of the song. It consists of ten staves of music in 4/4 time. The lyrics are written below the notes. The lyrics are: "Hang-ing a pot of flowers one day a Robin Red Breast de-ci-ded to stay and she built her nest right in my flowers and we've been wat-ching hours She laid an egg in that lit-tle nest- One egg a day for 4 days blest She's got 4 Bright blue lit-tle Ro-bin Eggs and I've got 4 child-ren full of begs".

(4) Four

Handwritten musical score for the second part of the song, labeled "(4) Four". It consists of four staves of music. The lyrics are: "bright blue Ro-bin bird eggs by Ro-bin Red Breasts with their re-quests 4 lit-tle sing-ing lit-tle lobbing in that".

1-3
 child-ren full of begs
 lit-tle Ro-bins nest
 Ma-ma Ma-ma Ma-ma

4 Little Robin Red Breasts

(2)

The image shows a handwritten musical score for the song "4 Little Robin Red Breasts". It consists of two columns of music, each with five staves. The left column features a key signature of one sharp (F#) and a 3/4 time signature. The right column features a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are written below the notes, with some words like "tee-ny" and "sing-y" written in a stylized, phonetic manner. The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like "rit.". The lyrics in the left column are: "Ma-ma", "Let's see", "Hold me", "tee-ny", "Pret-ty", "Love me", "twee-ty", "Crack-y", "Hug me", "sing-y", "Ma-ma Ma-ma Ma-ma", "Look-y look-y look-y", "ba-by ba-by ba-by", "Squee-ky Sque-ky Squee-ky", "Ma-ma Ma-ma Ma-ma", "Ma-ma Ma-ma Ma-ma", "Ma-ma Ma-ma Ma-ma", and "rit. Ma-ma Ma-ma Ma-ma". The lyrics in the right column are: "Let's see L S L S", "Hold me", "tee-ny tee-ny tee-ny", "Pret-ty Pret-ty Pret-ty", "Love me", "twee-ty twee-ty twee-ty", "Crack-y C C", "Hug me Hug Hug", "sing-y Sing-y Sing-y", "Ma-ma", "Look-y", "ba-by", "Squee-ky", "Ma-ma", "Let's see", "Hold me", and "Show me".

Ma-ma

Let's see
Hold me
tee-ny

Pret-ty
Love me
twee-ty

Crack-y
Hug me
sing-y

Ma-ma Ma-ma Ma-ma

Look-y look-y look-y

ba-by ba-by ba-by

Squee-ky Sque-ky Squee-ky

Ma-ma Ma-ma Ma-ma

Ma-ma Ma-ma Ma-ma

Ma-ma Ma-ma Ma-ma

rit. Ma-ma Ma-ma Ma-ma

Let's see L S L S
Hold me
tee-ny tee-ny tee-ny

Pret-ty Pret-ty Pret-ty
Love me
twee-ty twee-ty twee-ty

Crack-y C C
Hug me Hug Hug
sing-y Sing-y Sing-y

Ma-ma

Look-y

ba-by

Squee-ky

Ma-ma

Let's see

Hold me

Show me

SWEET SIXTEEN

Key of C

I

♩ = 116 (about)

4/4

Sweet Six-teen and Ne-ver been kissed
I don't miss what I've ne-ver missed I'm
wait-in 'till I'm six-teen to start my Kiss-in' Did you
hear that boys? You bet-ter lis-ten

CHORUS

Sweet Six-teen's not far a-way
I'm gon-na wait for that spe-cial day - If you
think that I'm such a cu-tie
wait 'till you see this Sweet-Six-teen Beau-ty ^{2ND TIME} * TO III

II

boys a-way just to miss their "smack" I
I've pushed

SWEET SIXTEEN

Handwritten musical score for the song "Sweet Sixteen". The score is written on ten staves, each with a treble clef. The lyrics are written below the notes. The music includes various note values, rests, and dynamic markings. There are three boxed sections labeled "III" (ending), "III", and "III". The score ends with a double bar line and repeat dots.

hope some-day that they come back 'cause I
not quite ready for all that kiss-in Do ya
hear that boys you bet-ter listen

III (ending) **BACK TO CHORUS**

when I'm six-teen I think I'll try-it
but, till then I'm on a kiss-in' di-et.
Lis-ten boys though I real-ly like you, you'll
Have to wait
have to wait
have to wait
Till I'm six-teen too!

Cool Rock
A minor

I LIKE BOYS

WORDS OCT 24, 1995
MUSIC MAY-JUNE 1996

①

4/4

I LIKE BOYS!
and I

al-ways have They give me Joy that I

F E A

Ne-ver had Right from the start

F E D?

They have won my heart! They're in-ter-est-ing crea-tures with

E F

2

I LIKE BOYS

in-ter-est-ing fea-tures I like the way they talk and I

C D

like the way they walk I like

Em E Major

boys! I like

A E

boys! And I al-ways have they give me

A

I LIKE BOYS

3

Joy like I've never had they

blush in their complexion when I give them some affection

And they give me flowers And stay out for hours I like

look-in' in their eyes they give me "butter-flies"

4

I LIKE BOYS

Handwritten musical notation for the first system. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a half note Bb, a quarter note D, a quarter note F, and a quarter note G. The lyrics "I like boys!" are written below the notes. The bottom two staves are empty.

Handwritten musical notation for the second system. The top staff continues the melody with a half note Bb, a quarter note D, a quarter note F, a quarter note G, a quarter note A, and a quarter note B. The lyrics "I like boys and I" are written below. The bottom two staves contain a simple accompaniment of eighth notes: Bb, D, F, G, A, B.

Handwritten musical notation for the third system. The top staff continues the melody with a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, and a quarter note B. The lyrics "al-ways have they give me joy like I've" are written below. The bottom two staves contain a simple accompaniment of eighth notes: C, D, E, F, G, A, B.

Handwritten musical notation for the fourth system. The top staff continues the melody with a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, a quarter note A, and a quarter note B. The lyrics "ne-ver had and I can hard-ly wait now to" are written below. The bottom two staves contain a simple accompaniment of eighth notes: C, D, E, F, G, A, B.

I LIKE BOYS

5

go out on a date now

Keep-ing them in line

takes up all my time -

I like

boys

I like

boys

and I'll

tell you what I've done I like

6

I LIKE BOYS

boys and I went and married one

Now my life has changed my in-ter-est re-a-ranged. My

home is filled with toys - 'cause I got lit-tle boys!

ooh ba * add two measures here?

7

I LIKE BOYS

Dianne Blackham
© 1996

Handwritten musical notation for the first system. The vocal line (treble clef) contains a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "I like boys and I" are written below the notes. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Handwritten musical notation for the second system. The vocal line (treble clef) contains a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "al-ways have they give me joy like I've" are written below the notes. The piano accompaniment (treble and bass clefs) continues with eighth notes and chords.

Handwritten musical notation for the third system. The vocal line (treble clef) contains a quarter note G4, a quarter note A4, and a whole note B4. The lyrics "ne-ver had! keep-ing them in line" are written below the notes. The piano accompaniment (treble and bass clefs) continues with eighth notes and chords.

Handwritten musical notation for the fourth system. The vocal line (treble clef) contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Takes up all my time and I can hardly wait now to" are written below the notes. The piano accompaniment (treble and bass clefs) continues with eighth notes and chords.

8

I LIKE BOYS

Handwritten musical notation for the first system. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a treble clef and contains the lyrics: "go out on a date now I like looking in their eyes they". The piano accompaniment line starts with a bass clef and contains rhythmic notation corresponding to the lyrics.

Handwritten musical notation for the second system. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a treble clef and contains the lyrics: "give me butterflies I like". The piano accompaniment line starts with a bass clef and contains rhythmic notation corresponding to the lyrics.

Handwritten musical notation for the third system. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a treble clef and contains the lyrics: "boys! I like". The piano accompaniment line starts with a bass clef and contains rhythmic notation corresponding to the lyrics.

Handwritten musical notation for the fourth system. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a treble clef and contains the lyrics: "boys and I always have they give me". The piano accompaniment line starts with a bass clef and contains rhythmic notation corresponding to the lyrics.

9

I LIKE BOYS

Handwritten musical notation for the first system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: Joy like I've ne-ver had.

Handwritten musical notation for the second system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: when they give me flo-wers and stay out for hours they

Handwritten musical notation for the third system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: blush in their com-plex-ion when I give them some a-ffec-tion-

Handwritten musical notation for the fourth system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: like the way they talk and I like the way they walk

10

I LIKE BOYS

Handwritten musical notation for the first system. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are "I like boys!". The melody starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment has a whole rest in the first measure and a quarter note G4 in the second measure.

Handwritten musical notation for the second system. The lyrics are "I like boys and I". The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment has a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "I like boys" are under the first two measures, and "and I" are under the third measure.

Handwritten musical notation for the third system. The lyrics are "at ways have they give me joy like I've". The melody features a sixteenth-note run: G4, A4, B4, C5, D5, E5. The piano accompaniment has a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "at ways have they give me" are under the first measure, "joy" is under the second, and "like I've" is under the third.

Handwritten musical notation for the fourth system. The lyrics are "ne-ver had they're in-te-res-ting crea-tures". The melody continues with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment has a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "ne-ver had" are under the first measure, "they're" is under the second, and "in-te-res-ting crea-tures" is under the third.

11

I LIKE BOYS

with in-ter-est-ing fea-tures

Right from the start

they have won my heart my life is sure-ly boy-ful That's

why I am so Joy-ful

12

I LIKE BOYS

Handwritten musical notation for the first system. It consists of a vocal line and a piano accompaniment line. The vocal line starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The lyrics are "ooh!", "I like", and "boys". The piano accompaniment consists of a simple harmonic pattern.

Handwritten musical notation for the second system. The vocal line continues with the lyrics "boys I like boys I like" and ends with a whole note chord labeled "boys". The piano accompaniment continues with the same harmonic pattern.

Handwritten musical notation for the third system. The vocal line concludes with the lyrics "I like" and "boys!". The piano accompaniment features a final cadence with a double bar line.

Handwritten musical notation for the fourth system, which is mostly blank, suggesting it was not used for this piece.

①

PAGEANT SHOPPIN'

by DIANNA A. BLACKHAM
January 17, 1996

4/4

① She loves the stage and the
② They do the local Pa-geants

Broad-way lights —
and they do —

C

He has a rage for the
At-lan-tic City they're A-

fe-mi-nine sights
mer-i-cans true

C

He sends a cheer to the
He loves to be there at the

ones he ad-mires
Pa-geant scene

F

She has a flare, lights the
She wants to be, a

crowd on fire
Beau-ty Queen —

C

Dianna A. Blackham ©1996

2

PAGEANT SHOPPIN'

She walks a-cross that stage so fine
She's busy winkin at the jud- ges eyes

E7

He takes good notes compares the
He's busy thinkin about the
but- ton line
hips and the thighs-

C

They play the game and win most
ev-ery time -
And there's

F

no, no stop-pin her
Pa-geant Hop-pin' and there's

C

PAGEANT SHOPPIN'

3

No, No stop-pin' His Pa-geant Shop-pin -

2ND TIME TO [B] *

— +

[A]

Pa-geants are the thing the A-mer-i-can way to see the

best En-ter-tain-ment In our world to-day — It's

4

PAGEANT SHOPPIN'

not just the stage that's worth all the wat-chin' look a-

-round at all those guys who go - Pa-geant Shoppin'!

repeat to beginning

Pageant Stoppin

Glenn Blackman
© 1996 (5)

*

B

7 She gets the flowers and she, she gets a crown

7 He gets the win-ner he's got the "10-down"

7 She's won-drin' where the next Pa-geant will be and

7 he's won-drin' if he can get front row seats

⑥ Ending

PAGEANT SHOPPIN

He calls for tic-kets and you know the rest

She goes to Ma-neys for her next Pa-geant dress

She's got to find one that makes her smile

that com-pli-ments her figure and style

PAGEANT SHOPPIN

(7)

He rents a ti-mo and he's 1st in line

She's rent-ing Rhine-stones just the right kind

They play the game and win most ev-ery time and there's

No, no stop-pin' his Pa-geant hoppin'! And the

PAGEANT SHOPPIN

8

no no stop-pin' Her Pa-geant Shop-pin'

no no stop-pin' No no stop-pin

No, no Stoppin' His pa-geant Hop-pin and there's

No, no stappin- Her pa-geant Stoppin-

arrangement + 4th verse only
Diannes Blackham Oh, Beautiful for Patriot Dreams

Handwritten musical notation for the first system. The treble clef staff contains a series of notes, including a half note followed by a quarter note, and a dotted half note. The bass clef staff contains a whole note chord with a fermata above it, and a second whole note chord with a fermata above it.

Handwritten musical notation for the second system. The treble clef staff contains a series of notes, including a half note followed by a quarter note, and a dotted half note. The bass clef staff contains a whole note chord with a fermata above it, and a second whole note chord with a fermata above it.

Handwritten musical notation for the third system. The treble clef staff contains a series of notes, including a half note followed by a quarter note, and a dotted half note. The bass clef staff contains a whole note chord with a fermata above it, and a second whole note chord with a fermata above it.

Handwritten musical notation for the fourth system. The treble clef staff contains a series of notes, including a half note followed by a quarter note, and a dotted half note. The bass clef staff contains a whole note chord with a fermata above it, and a second whole note chord with a fermata above it.

Handwritten musical notation for the fifth system. The treble clef staff contains a series of notes, including a half note followed by a quarter note, and a dotted half note. The bass clef staff contains a whole note chord with a fermata above it, and a second whole note chord with a fermata above it.

Handwritten musical notation for the sixth system. The treble clef staff contains a series of notes, including a half note followed by a quarter note, and a dotted half note. The bass clef staff contains a whole note chord with a fermata above it, and a second whole note chord with a fermata above it.

Handwritten musical notation on a grand staff. The top system consists of a treble clef staff and a bass clef staff. The treble staff contains a series of notes, some beamed together, and rests. The bass staff contains notes, some with stems pointing down, and rests. The second system also consists of a treble clef staff and a bass clef staff. The treble staff contains notes and rests, with some notes beamed together. The bass staff contains notes and rests, with some notes circled. A circled ending symbol is visible at the end of the second system.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

A set of empty five-line musical staves.

Handwritten musical score for the song "We meet each other here". The score is written in 4/4 time and consists of seven systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the notes.

System 1: We meet each other here. Chords: V7, I, I, I7, I, I6.

System 2: learn to know. Chords: ii7, V, IV6.

System 3: ed, and. Chords: ii7, I, V, IV, ii, V7.

System 4: o ther. Chords: I, I, V7.

System 5: Ch step and we. Chords: I, I7, I, I.

System 6: hearts are turned. Chords: ii7, V, ii7, V7.

Handwritten musical score for guitar and voice. The score is written on six systems of two staves each (treble and bass clef). The lyrics are: "I sing of brotherhood, sisterhood, of this family right here, my talents are not like yours and I fear..."

Chord progressions and notes are written in both staves of each system. The first system includes lyrics "I sing of brotherhood" and chords like I^7 , ii^7 , V^7 , and ii . The second system includes "sisterhood" and chords like G , F , D , and $F\#$. The third system includes "of this family right here" and chords like ii , ii , and iv . The fourth system includes "my talents are not like yours and I" and chords like ii , V , and I . The fifth system includes "fear..." and chords like I .

love some light to give I'll

I share it while I live and

IV sing to in vite the spi rit

ii7 here IV DC al Coda

* CODA I I can

be a part of Gods' Plan

9

I can

Sing

FOR DAVID

①

A Cattle Man...

Dianna Blackham
March 29, 1996

If a cat-tle man had the whole world for a pas-ture he'd want the

moon for a calf pen He just

needs a lit-tle more of what he's been af-ter then he'll be

1 - TO A
2 - TO B
3 - TO C

look-in for a lit-tle more a gain

Rid-in' round the ranch in his Dodge Ram

chew-in' the cud around with "un-ole Sam" Ot-to

Dianna Blackham
© 1996

②

A Cattle Man

1/24/2017

hear him hol-ler as he stretches out his col-lar! He's just

look-in' for a lit-tle more mo-ney in his dol-lar

If a

when the sun goes down, then he tips his hat. Turns the

trac-tor lights on and goes a-round like that. He's just

got a few more rows of cut-in hay he just

③

A Cattle Man

needs a few more hours to make it a day

To begin D.C. If a

check-in out the genes for a bull that's right, He wants the

most a-gress-ive one that works both day and night He's just

look-in' for the bull with the most to give It's a-

maz-in' how those he-fers live!

To endine

Dianne Blackbar
© 1996

(4)

A Cattle Man

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody starts with a triplet of eighth notes followed by quarter notes. The bass line is mostly rests.

Handwritten musical notation for the second system, with lyrics "cat-tle man had the whole world for a pas-ture He'd wan- the". The melody continues with quarter and eighth notes. The bass line has some notes with stems pointing down.

Handwritten musical notation for the third system, with lyrics "mean for a calf pen He just". The melody consists of quarter notes. The bass line has notes with stems pointing down.

Handwritten musical notation for the fourth system, with lyrics "needs a lit-tle more of what he's been af-ter then he'll be". The melody continues with quarter and eighth notes. The bass line has notes with stems pointing down.

Handwritten musical notation for the fifth system, with lyrics "look-in for a lit-tle more a gain then he'll be". It includes repeat signs at the beginning and end of the system. The melody continues with quarter and eighth notes. The bass line has notes with stems pointing down.

Handwritten musical notation for the sixth system, with lyrics "look-in for a lit-tle more a gain!". It ends with a double bar line. The melody continues with quarter and eighth notes. The bass line has notes with stems pointing down.

Let me keep you

(A mothers plea to her new born child)
(Asking Bryce to stay with us)

Let me keep you
let me keep you warm
keep you safe from harm
in my arms.


Let me keep you
let me care for you
I'll be there for you
let me keep you.

You are so beautiful
I love you dear
Please let me keep you
I need you here.

Let me love you
Let me keep you close
feel your heart beat
next to mine

Let me keep you
you are here, Please stay
Please stay I pray
Let me keep you

You are so beautiful
I love you dear
Please let me keep you
Let me keep you
Let me keep you.

(God wants us and would have us endure to the end
He wants  to keep us in the gospel light)

March 20, 1997
August 1997

For Bryce ①
slowly

Let me keep you

Marianne Backha
March 1997
© 1998

The image shows a handwritten musical score for the piece "Let me keep you". It is written for voice and piano. The score is organized into six systems, each consisting of a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment features a simple, flowing melody in the right hand and a steady bass line in the left hand. The lyrics are: "let me keep you let me keep you warm let me safe from harm in my arms let me keep you I'll be there for you let me keep you You are so beau-ti-ful I love you".

let me keep you let me keep you warm let me safe from harm in my arms let me keep you I'll be there for you let me keep you You are so beau-ti-ful I love you

for Bryce

2

Let me keep you

Dranne Blackham
March 1997
© 1998

dear let me keep you let me

keep you let me keep

you let me

hold you let me feel you close hear your

heart beat next to mine let me

keep you you are here please stay please

For Prayer
③

Let me keep you

Handwritten musical score for the song "Let me keep you". The score is written on ten systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the notes. The score is divided into two columns of five systems each. The lyrics are: "stay I pray Let me keep you", "You care so", "bea- ti- ful I love you", "dear. Let me keep you let me", "Keep you let me", "you let me", "Keep you let me".

stay I pray Let me keep you

You care so

bea- ti- ful I love you

dear. Let me keep you let me

Keep you let me

you let me

Keep you let me

④

Let me keep you

Keep you let me

Keep

You

Like an Eagle

Be Humble, Submissive, Gentle and Kind
Patient, Long-Suffering, Temperate in mind
Keep the Commandments and every day
Ask God for all things and In All Things give Thanks

Keep Faith, have Hope, give Charity
In Good Works bring Peace to Humanity
It's a Privledge to Serve, it's our Duty to God
His Spirit will lift you as you reach for the top

Like an Eagle
Soaring through the sky
Exploring heights so high
On wings in flight

Like an Eagle
Serving all your life
Doing Good and Right
Living with The Light

Like an Eagle

By
Dianne A. Blackham
March 29, 1998

Text adapted from
Alma 7

Like an Eagle

Sianna Blackman
© March 1998
29th

The image shows a handwritten musical score for the piece "Like an Eagle". The score is written on ten systems of staves, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 7/8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is organized into two main sections, each containing five systems of staves. The first section begins with a repeat sign and a first ending bracket. The second section also features a repeat sign and a first ending bracket. The handwriting is clear and legible, with some corrections and annotations visible throughout the piece.

Like an Eagle

Deanne Blodgett
© March 29, 98

This image shows a handwritten musical score for the piece "Like an Eagle". The score is written on six systems of staves, each consisting of a treble clef staff and a bass clef staff. The music is written in a style that appears to be for guitar or a similar fretted instrument, with many notes beamed together and some chords indicated by plus signs (+). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The handwriting is clear and legible, and the overall layout is organized and professional.

3

Like an Eagle

1st ending

2nd Ending

(Piano 8va) 8va

1- 8va

voice
ea-

voice
gle

voice like an

Handwritten notes and scribbles at the bottom of the page, including the words 'Piano' and '8va'.

Handwritten notes and scribbles at the bottom of the page, including the words 'Piano' and '8va'.

You Make A Difference
(For the Daughters of the Utah Pioneers)

*Every life has a story, whether young or old
There are moments of glory, waiting to be told*

*You have a gift, a treasure to behold
You know the stories that I want to know*

*Help me remember the Pioneers
Tell me their stories I want to hear*

*Each generation had faith so strong
Help me to see just how I belong*

*Tell me...all of the history of our family tree
Hold me...dear to the stories from your memory*

*Your bridge to the past helps me clearly to see
Where I've come from and all that I want to be*

*Your life is so vital to our family
You make a difference
You make a difference
You make a difference to me!*

*By
Dianne A. Blackham
April 1999*

*For the
North Sanpete DUP Convention*

Hope of Eternity

Grandma & gr. pa left a monument
A legacy of love and when they went
It was clear to me why they had spent
so much time at their mountain home.

There was love at the door
always welcomed more
Love in the fireplace that warmed your face
Love in every dish
Especially the wish
That you'd come again soon.

~~Chorus~~ and I'm holdin on to hope of eternity
holdin on to the dreams you gave to me
of love and of life in our family
that goes on and on and on

I'm holdin' on to hope of Eternity
to the love that's become a legacy
and the life that we have
in a family that goes on & on & on
(wait)

Grandma I cannot wait to see grandpa & you
and have my dreams come true
with my family there too.
Our love a legacy for all our family cuz

There was
Love at

You make a difference

Jeanne Clark
© April 1999

1

Handwritten musical score for the song "You make a difference". The score is written on ten systems of staves, each system consisting of a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *pp* and *ppp*. The score is divided into two measures per system, with repeat signs at the beginning of the first measure in each system. The handwriting is in black ink on aged paper.

Dianne A. Blackson
© 1999

2

You make a difference

Dianne Blackman
© 1999

The image shows a handwritten musical score for the song "You make a difference". It consists of eight systems of music, each with a treble and bass clef staff. The key signature is B-flat major (two flats) and the time signature is 7/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The lyrics "me" are written under the first system. The score is written in ink on a white background.

You make a difference

© Dianne A. Blackham
April 1999

1

EVERY life has a story whether young or old
 Help me remember the Pioneers there are

moments of glory -
 Tell me their stories
 waiting to be told
 I want to hear

You have a gift a treasure
 Each generation had faith so strong
 behold

You know the stories that
 Help me to see just how
 I want to know
 how long

Tell Hold
 me me

all of the history in
 dear to the stories from
 your family memory
 your

Dianne A. Blackham
© 1999

Bless my father on earth

*He leads me, he guides me
He has walked beside me
From the moment of my birth*

*He has told me, and showed me
How to know what's right
How to find my way on earth*

*Keep him safe
Keep him strong
Help him know I love him*

*He has blessed my life so much
Help him know his worth
Heavenly Father, bless my father on earth*

*He leads me, he guides me
He has walked beside me
My trials in life he's shared*

*He has told me and showed me
What to do that's right
He has shown me how he cares*

*Bless his hands
Bless his heart
Help him know I love him*

*He has helped my faith to grow
Of eternal worth
Heavenly Father, bless my father on earth*

*By
Dianne A. Blackham
Fathers Day Song
1999*

Bless my father

By
Dianne Blackha
© 1999

①

Handwritten musical score for 'Bless my father' in G major, 4/4 time. The score consists of seven systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'He leads me he guides me He has walked be- side me from the my mo- trials ment pin life of my he's birth shared He has told me and showed me how to know what's what to do that's right right how to He has'.

System 1: He leads me he guides me

System 2: He has walked be- side me from the my

System 3: mo- trials ment pin life of my he's

System 4: birth shared He has

System 5: told me and showed me

System 6: how to know what's what to do that's right right how to He has

②

Bless my father

Handwritten musical score for the hymn "Bless my father". The score is written on six systems of staves, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 7/8. The lyrics are written below the notes. The score is divided into two measures per system. The lyrics are: "find shown my way how! on earth he cares", "Keep Bless his safe hands", "Keep Bless his strong heart", "Help him know I", and "love him".

find shown my way how! on earth he cares

Keep Bless his safe hands

Keep Bless his strong heart

Help him know I

love him

③

Bless my father

Handwritten musical score for the hymn "Bless my father". The score is written on six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 7/4. The lyrics are written below the notes. The music consists of a simple melody with some rests and a final cadence.

He has blessed my
He has helped my
life faith so to much
faith to grow
Help of him ter- know his
of pe- nal
worth worth Hea-ven-ly
Fa- ther - bless- my
fa- ther on earth

He Lives

*I know that Jesus of Nazareth is my Divine Savior
I know He Lives.
With a simple faith and knowledge so sacred in my heart
I testify of Him.
He is the Master, Messiah, Divine Redeemer.
He is the Son of God.
The Shepherd, my guide, the way, the truth, the light.
He is Jesus Christ.*

*He Lives, He Gives
The love that is the source of light inside
Each soul can feel and know the fullness of it
He Lives, He Lives
And I will sing praises to Him
He Gives, He Gives
The gift that only He can give.*

*He Lives, He Gives
The hope to overcome a weakness
Each one, who thirsts, receives the knowledge and the witness
He Lives, He Lives
And I will sing praises to Him.
He Gives, He Gives
The peace that all shall live again, He gives
The gift that only He can give.
He Lives, He lives, He lives!*

*By
Dianne A. Blackham
January 1999*

*Reading the ENSIGN, January 1999, I came across an article written by Elder James E. Faust.
His testimony of Christ touched me so much! Words he used describing our Savior,
brought a spirit of testimony to my heart that I want to remember.
This is a song of testimony about Jesus Christ.*

***You Make A Difference**
(For the Daughters of the Utah Pioneers)*

①

He Lives (The gift that only He can give)

Diane Blackton
1-17-99

The image shows a handwritten musical score for the hymn "He Lives". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). There are some corrections and annotations, including a circled '1' in the top left, a circled '1' in the bottom right, and several instances of 'bb' (double flat) and 'b' (flat) symbols. The lyrics are: "I know that Je-sus Christ is my di-vine Sa-vior. I know He lives with a sin-cere faith and knowl-edge so Sa-cred in my heart I tes-tify of Him. He is the Most Je-sus Most si-a-b-le Di-vine Re-m-er-Able. He is the Son of God The".

I know that Je-sus Christ is my di-vine Sa-vior
I know He lives with a
sin-cere faith and knowl-edge so Sa-cred in my heart I
tes-tify of Him He is the
Most Je-sus Most si-a-b-le Di-
vine Re-m-er-Able He
is the Son of God The

2

He Lives

Dianna Blackman
© 1999

Handwritten musical score for the hymn "He Lives". The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of two staves each (treble and bass clef). The lyrics are: "Shepherd my guide, the way the truth the light He is Je-sus Christ He lives He gives the love that is the source of light in- of His Each soul can feel His the ful-ness of it - He". The music includes various chord symbols, accidentals, and dynamic markings like "p".

System 1: Treble clef, G major. Bass clef, G major. Lyrics: "Shepherd my guide, the way the truth the light".

System 2: Treble clef, G major. Bass clef, G major. Lyrics: "He is Je-sus Christ He".

System 3: Treble clef, G major. Bass clef, G major. Lyrics: "lives He gives the".

System 4: Treble clef, G major. Bass clef, G major. Lyrics: "love that is the source of light in-".

System 5: Treble clef, G major. Bass clef, G major. Lyrics: "of His Each soul can".

System 6: Treble clef, G major. Bass clef, G major. Lyrics: "feel His the ful-ness of it - He".

③

He lives

Dianna Blackburn
© 1999

Handwritten musical score for the hymn "He lives". The score is written in 7/4 time and consists of two systems of four staves each. The first system contains the first two lines of the hymn, and the second system contains the remaining three lines. The lyrics are: "He lives and I will sing Praises to Him He gives the gift that on-ly He can give. He". The piano accompaniment is written in the lower staves of each system, featuring a steady bass line and chords that support the vocal melody. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/4. The score is written in ink on a white background.

He lives and I will sing Praises to Him He gives the gift that on-ly He can give. He

4

He Lives

Dianna Blackha
© 1999

(2)

Handwritten musical score for the hymn "He Lives". The score is written on six systems of staves, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is 7/8. The lyrics are written below the notes. The score includes dynamic markings such as *ff* and *f*, and performance directions like *He (spoken)*. The lyrics are: "place that all shall live a- gain He gives, the gift that on- ly He can give He lives He (spoken) lives".

place that all shall live a-
gain He gives, the
gift that on- ly He can give
He lives He (spoken) lives

Earl Madsen

Never Look Back!

We are daughters of our Heavenly Father
Women of God
Distinctly happy in righteous ways
Different from any other women in the world!

Like a light up on a candle
Reflecting happiness
Sharing gifts of joy and peace and love
With faith and righteousness

The blinding glare of the adversary
Distracts from the light of Christ
Deceiving in a dark direction
Turn around and Come to Christ

Arise and shine, raise the standard
All nations need The Light
Women of the Covenant
Reflect the love of God in your eyes

Daughters of our Heavenly Father (Women of the world)
Women of God (Walk away)
Walk away from the worldly track (Come unto Christ)
And never look back!

We are Daughters of our Heavenly Father
Women of God
Distinctly happy in righteous ways
Different than any other women in the world!

Like a city on a hill, (So Beautiful)
Glowing in the dark (Golden and Glorious)
Spirits radiating, illuminating
a Light to all the world

Women who rejoice in motherhood
finding joy in family
Women who's vision and virtue
Serve the world with charity

Arise and shine, raise the standard
All nations need The Light
Women of the Covenant
Reflect the love of God in life!

Daughters of our Heavenly Father (Women of the world)
Women of God (Walk away)
Walk away from the worldly track (Come unto Christ)
And NEVER LOOK BACK!

By
Dianne A. Blackham (Inspired by Women's Conference talk)
December 9, 1999 (Nov. Ensign pg. 97-99, Sheri L. Dew)

Laurie Williams
Sowby
Utah County Journal
UCJOURNAL.COM
click
entertainment

Mary Ellen Smoot
* copy to her
wanted simple

Relief Society Values

FHP Family, Home, Personal Enrichment

*Increase testimony of Jesus Christ Prayer and Scripture Study	A day of rest calms me....
*Follow the Promptings of the Holy Ghost	It's the Personal Touch
*Strengthen marriages, families, and homes	
*Nobility in motherhood Joy in Womanhood	Never Look Back
*Delight in Service and Good Works	Not what you get, but what you give
*Love life and learn	Live to learn, learn to love
*Stand for truth and righteousness	
*Sustain the priesthood of God	
*Rejoice in Temple Blessings Understand divine destiny Strive for exaltation	Becoming

What you do best

What you do best, no one can teach you
What you do best, take the heat to become
What you do best, let God reach you
Let Him teach you with His love

With a flare for the Spirit, deep down inside
He kindles desire, a warmth He provides
He strikes the fire, He gives the test
He teaches, what you do best!

With a taste for the top, instructions come daily

Never Look Back

Handwritten musical score for the song "Never Look Back". The score is written on ten staves in a treble clef with a key signature of two flats (Bb and Eb). The lyrics are written below the notes. The music includes various chord changes and melodic lines. The lyrics describe the experiences of women in the church, contrasting their joy and faith with the challenges and persecution they face. The score ends with a double bar line and a repeat sign.

We are daughters of our Heavenly Fa-ther
 Wo-men of God Dis-tinct-ly
 happy in right-eous ways Dif-ferent than
 an-y o-ther wo-men in the world Like a
 Like a
 light up on a can-dle Re-
 ci-ty on a hill
 fleet-ing hap-pi-ness Shar-ing
 glow-ing in the dark
 gifts of joy and peace and love with
 spi-rits ra-di-ating ill-u-min
 faith and right-eous-ness When the
 nar-rating a light-to-all-the world we are
 blinding glare of the ad-ver-sa-ry dis-
 wo-men who re-joice in-mo-ther-hood find-ing
 tracks from the light of joy in fam-i-ly
 De-cep-tion in a dark di-rec-tion, turn a-
 wo-men who's vi-sion vir-tue serve the
 round and come to Christ A-
 world with char-i-ty

Lead sheet (2)

Never Look Back

Dianne A. Stackham
© 1999

rise and shine, raise the stand-ard all

na-tions need The Light

Wo-men of the cov-er-ant Re-

fect the love of God in our - eyes lives

Daugh-ters of our heaven-ly fa-ther

1 Wo-men of God

walk a-way from the world-ly track and

NE-VER LOOK BACK!

2 walk a-way from the world-ly track and

ne-ver look back!

Never Look Back WOMEN of GOD

The image shows a handwritten musical score for a song. It consists of 12 staves of music, each with a treble clef and a key signature of two flats (Bb and Eb). The lyrics are written below the notes. The music is written in a simple, accessible style, with many notes beamed together. Chord symbols are written above the notes: Eb, Ab, Gm, and Cm. The lyrics are: "We are daughters of our Heavenly Father Women of God Distinctly happy in righteous ways Different than any other women in the world Like a light up on a candle Reflecting happiness Sharing gifts of joy and peace and love with faith and righteousness The blinding glare of the adversary dis-tracks from the light of Christ Deceiving in a dark direction turn a-round and come to Christ A-".

We are daughters of our Heavenly Father
 Women of God Distinctly
 happy in righteous ways Different than
 any other women in the world Like a
 light up on a candle Re-
 flect-ing hap-pi-ness Shar-ing
 gifts of joy and peace and love with
 faith and right-eous-ness The
 blinding glare of the ad-ver-sa-ry dis-
 tracks from the light of Christ
 De-ceiving in a dark di-rec-tion turn a-
 round and come to Christ A-

Never Look Back

♩ = 112

Handwritten musical score for the song "Never Look Back". The score is written on ten staves in a treble clef with a key signature of two flats (Bb and Eb). The tempo is marked as ♩ = 112. The lyrics are written below the notes, with some words hyphenated across lines. Chord symbols are written above the notes, including Eb, Ab, Gm, and F. There are several handwritten annotations: "so beautiful" in parentheses above "hill", "Glow-ing" above "Glow-ing", "dark (golden and glorious)" in parentheses above "dark", "with A" above "with", "sub-time" above a circled "A" in the final measure, and a circled "A" in the final measure. The lyrics are: "We are daughters of our Heaven-ly Fa-ther / Wo-men of God / Dis-tinct-ly / happy in right-eous ways / Dif-ferent than / any o-ther wo-men in the world / Like a / Like a / light up on a can-dle / ci-ty on a hill (so beautiful) / Re- / flect-ing hap-pi-ness / Glow-ing in the dark (golden and glorious) / Shar-ing / gifts of joy and peace and love with / Spi-rits rad-i-a-ting / The / faith and right-eous-ness / right to all the world / The / blinding glare of the ad-ver-sa-ry dis- / tracks from the light of Christ / De-cei-ving in a dark di-rec-tion turn a- / round and come to Christ / A-

Never Look Back

Wianne Blackham
© 1999

rise and shine, raise the stand-ard all

na-tions need the Light

Wo-men of the cov-er-ant Re-

flect the love of God in your eyes
(their) lives

Daugh-ters of our heav-en-ly fa-ther

Wo-men of God

walk a-way from the world-ly track and

NE-VER LOOK BACK!

women who re-joice in moth-er-hood find-ing

joy in fam-i-ly

world with char-i-ty

Women who's vi-sion & vir-tue serve th
To A
Arise, and shine....

→ "charity"

1-801-229-2699

"Take Care of My Son"

VERSE 1

A mother holds her young son
A precious new babe
All the hopes she has for happiness
Shine sweetly on her face

The father watches closely
His loved ones so dear
And as he ~~went~~^{left} to go to work ~~that~~^{each} day
He whispered in her ear

CHORUS

Take care of my son
Keep him from harm
Make a place that is warm
every night and day
And help him to pray

Take care of my son
He's so young
Watch over him,
'till we meet again
Take care of my Son

VERSE 2

Then the babe became a strong boy
Happy as could be
He was leaving home for the first time
with the scouts, the world to see

When his mother waved good-bye
He had a smile from ear to ear
Her lipstick kiss still on his cheek
She told his leader, listen here

CHORUS

Take care of my son
Keep him from harm
Make a place that is warm
Every night and day
And help him to pray

Take care of my son
He's so young
Watch over him
'till we meet again
Take care of my son

VERSE 3

Well, the boy became a young man
All that his parents had ever dreamed
He had faith in God and love for all
He' d serve a mission happily

When he left his home and family
He said good-bye ~~with such ease~~ ~~with such ease~~ ~~with such ease~~ ~~with such ease~~ with such ease
But ~~then~~ his father and his mother
got down on their knees

CHORUS

Take care of my son
Keep him from harm
Make a place that is warm
Every night and day
And help him to pray

Take care of my son
He's so young
Watch over him
'till we meet again
Take care of my son

*repeat
this
phrase
slower*

Watch over him,
'til we meet again
Take care of my son.

By
Dianne A. Blackham
February 2000

Hi GREG!
CALL ME IF YOU
HAVE ANY QUESTIONS
Thanks
Dianne
H

①

TAKE CARE OF MY SON

© 2000 ~~NAB~~

Observe a mother with her young son a precious new born babe all the

Handwritten musical notation for the first system, including treble and bass staves with notes and lyrics.

hopes she has for his happiness shine sweet-ly on her face. See a

Handwritten musical notation for the second system, including treble and bass staves with notes and lyrics.

father hold closely, his loved ones so dear. He

Handwritten musical notation for the third system, including treble and bass staves with notes and lyrics.

kisses each and as he leaves he whis-pers in her ear.

Handwritten musical notation for the fourth system, including treble and bass staves with notes and lyrics.

TAKE CARE OF MY SON

Dianne Blackham
February 2000
© 2000

VERSE 1

ma-ther with her young son a precious new born babe all the
hopes she has for hap-pi-ness shine(ing) sweet-ly on her face. The
fath-er watches close-ly his loved one so dear as he
left to go to work each day he'd whis-pered in her ear

CHORUS

TAKE CARE OF MY SON
A keep him from harm
Make a place that is warm, every night and
day and help him to pray
TAKE CARE OF MY SON
He's so young!
Watch over him -till we meet a-
gain TAKE CARE OF MY SON!

TAKE CARE OF MY SON

THOUGHTFULLY

mp

PEARL'S

MOTH-ER WITH HER YOUNG SON, A PRE-CIOUS NEWBORN CARE-LESS

HOPES SHE HAS FOR HIS HAPPY-NESS SHINE SWEET-LY ON HER FACE. SEE A FA-THER HOLD HIM CLOSE-LY. HIS



LOVED ONES SO DEAR

HE KISSES EACH OF AS HE LEAVES, HE WHISPERS IN HER EAR.

(CHORUS)

TAKE CARE OF MY SON

KEEP HIM FROM

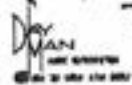
HARSH

MAKE A PLACE THAT IS

WARM EVERY NIGHT AND

DAY AND HELP HIM TO PRAY

TAKE CARE OF MY



SON HE'S SO YOUNG

The first system of handwritten musical notation features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics "SON HE'S SO YOUNG" are written below the vocal line. The piano part consists of a steady eighth-note accompaniment.

WATCH OVER HIM TILL WE MEET A - GAIN TAKE CARE OF ME

The second system continues the handwritten musical notation. The vocal line has the lyrics "WATCH OVER HIM TILL WE MEET A - GAIN TAKE CARE OF ME". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures.

SON

30x RIT.

The third system shows the final part of the handwritten notation. The vocal line begins with the word "SON" and ends with a double bar line. Below the piano part, the instruction "30x RIT." is written. The system concludes with two measures of sustained chords in the piano part.

Three sets of empty musical staves, each consisting of a grand staff (treble and bass clefs), are provided for further notation.

TAKE CARE OF MY SON

DAB
© 2000

VERSE ②

Watch a babe become a strong boy, happy as can be he's
 leaving home for the 1st time with the scouts the world to see. His
 mother waves good-bye he has a smile from ear to ear her
 lip-stick kiss still on his cheek she tells his leader list-en here -

TO CHORUS

TO CHORUS

~~VERSE ③~~

~~Well, the boy became a young man, All that his parents had ever dream~~

VERSE ③

Witness a boy become a young man all that his parents have ever dreamed He has
 faith in God & love for all he'll serve a mission happily. Watch him
 leave his home & family he says good-bye with such ease but his
 father & his mother get down on their knees

TO CHORUS

③ CHORUS

TAKE CARE OF MY SON

Handwritten musical score for the chorus of 'Take Care of My Son'. The score is written on ten staves, with the top two staves for the vocal line and the remaining eight staves for piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The lyrics are: 'Take care of my son - keep him from harm make a place that is warm e-very night and day and help him to pray'. The piano accompaniment features a simple harmonic progression with chords and moving bass lines. The score is written in ink on a white background.

TAKE CARE OF MY SON


④

Handwritten musical score for the song "Take Care of My Son". The score is written on ten staves, organized into five systems of two treble clefs and one bass clef. The key signature is two sharps (F# and C#), and the time signature is 7/4. The lyrics are: "Take care of my son. He's so young. Watch over him till we meet a- gain take care of my son." The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

TAKE CARE OF MY SON

NIRANJAN K. K. K.
February 2000
© 2000

VERSE 1



A mother holds her young son a precious new born babe all the
hopes she has for hap-pi-ness shine(ing) sweet-ly on her face. The
father watches close-ly his loved ones so dear as he
left to go to work each day he whis-pered in her ear

CHORUS



CHORUS
TAKE CARE OF MY SON
Keep him from harm
Make a place that is warm, every night and
day and help him to pray
TAKE CARE OF MY SON
He's so young!
Watch over him -till we meet a-
gain TAKE CARE OF MY SON!

TAKE CARE OF MY SON

DATE
© 2000

VERSE ②

Then the babe be-came a strong boy, happy as could be He was
 lea-ving home for the 1st time with the scouts the world to see. When his
 mo-ther waved good-bye he had a smile from ear to ear her
 lip-stick kiss still on his cheek she told his leader list-en here -

TO CHORUS

VERSE ③

~~Well, the boy be-came a young man, All that his parents had ever dream~~

VERSE ③

Well the boy be-came a young man all that his parents had e-ver dreamed He had
 faith in God & love for all He'd serve a mis-sion hap-pi-ly When he
 left his home & family he said good-bye ~~with a smile~~ ^{but} his
 father & his mo-ther got down on their knees TO CHORUS

A day of rest
(Keep the Sabbath Day Holy)

1st Verse

*A day of rest calms me
Songs and psalms soothe my soul.
The spirit enters in and wraps around me
The sweetest warmth and peace I know.*

2nd Verse

*A day of rest refreshes
My perspective is renewed.
The old me, is left behind the week
And all things are like new.*

CHORUS

*The Sabbath Day, Sanctified and Holy
Consecrated to the Lord
Fills my heart with hope
Fills my soul with courage
For the Great Day of the Lord*

Bridge

*(In) six days God created all things
And then He rested
He sanctified the Sabbath Day
And then he blessed it!*

3rd Verse

*for us He blessed it!
A day of rest and worship
To remember Christ our Lord
The emblems of his life partake
Singing praises evermore!
and sing His praise once more
CHORUS
CHORUS*

*A day of rest and worship
to remember Jesus Christ
- the emblems of His life, partake
and seek His Holy light
(the)*

*or
The way, the truth, the light*

By
Dianne A. Blackham
December, 1999

Sheg,

I'd like you to arrange this
into a choir - piano piece or
whatever you feel this song
could be -

Thanks!

Dianne

Lead sheet

slowly with feeling $\text{♩} = 96-104$

The Sabbath Day

Dianna A Blackham
© 1999

Handwritten musical score for "The Sabbath Day". The score is written on ten staves in treble clef with a key signature of two sharps (D major). The lyrics are written below the notes. Chord symbols (A, D, E, G) are written above the notes. The score includes a chorus and a bridge.

Lyrics:
 A day of rest calms me songs; psalms soothe my soul. The
 spi-rit en-ters in; wraps a-round me, the
 sweet-est warmth; peace I know.
 day of rest re-freshes my per-spec-tive is re-newed The
 old me is left be-hind the week and
 all things are like new The
 Sab-bath Day Sanc-ti-fied & ho-ly Con-se-
 cra-ted to The Lord, fills my
 heart with hope fills my Soul with cou-ra-ge for the
 Great Day of The Lord!
 Six (B) days God cre- (B) a-ted all things (A)
 (G) and then He (F#) rest-ed

The Sabbath Day

Deanne A. Blackham
© 1999

Handwritten musical notation for the first two lines of the song. The key signature is two sharps (D major). The first line of music is in 7/8 time and contains the lyrics: (B) He sanc-ti-fied the Sab-bath Day. The second line of music is in 7/8 time and contains the lyrics: (A) for us He (F#) blessed it.

(orchestral bridge)

Handwritten musical notation for the chorus. The key signature is two sharps (D major). The first line of music is in 7/8 time and contains the lyrics: (D) A day of rest & wor-ship to re-mem-ber Je-sus Christ! The. The second line of music is in 7/8 time and contains the lyrics: (E) em-blems of His life par-take (F) drink e-ter-nal (D) life. (The).

Repeat CHORUS

then comes again in a higher key that's it we produce it

I believe in Miracles

Verse 1

*I believe in Miracles
Miracles are filled with love
I believe that God can see
What hearts and minds are made of*

*Like a tulip that is planted
In autumns cold, hard soil
Though the ice and snow surround it
It springs forth beautiful!*

Verse 2

*I believe in Miracles
Miracles are filled with love
I believe that God can reach
The heart that's hard to love*

*Like the waters of a river
Roughly rolling over stones
It takes years of never showing
To see how smooth the stone has grown
I believe in Miracles*

(Musical Bridge)

3rd Verse

*I believe in Miracles
Miracles are filled with love
I believe that we will see
The saving grace of God*

*Like a shepherd watching over
All the sheep within His fold
He will find each one that wanders
Embraced in love, He'll hold us close
I believe in Miracles*



Recap

*I believe in Miracles
I believe that God can see
What hearts and minds are made of
I believe in Miracles
I believe that God can reach
The heart that's hard to love
I believe in Miracles
I believe that we will see
The saving grace of God!*

*By
Dianne A. Blackham
January 9, 2000*



I believe in Miracles

Lianne Blackham
(1-9-00)
© 2000

Lead

[A] [B] [C]

I be- lieve in mir- a- cles
Mir- a- cles are filled with love
I be- lieve that God can see what
hearts & minds are made of. Like a
tu- lip that is plan- ted in the
au- tumn cold dark soil tho' the
ice and snow sur- round it. it.
springs forth beau- ti- ful!

* BRIDGE (MUSIC ONLY) THEN TO [C]

3rd time
I be- lieve in mira- cles

(overlapping) voices in studio

I be- lieve that

Lead

I believe in Miracles

DAT Blackh
© 2000

The musical score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The score is divided into two systems of five staves each. The lyrics are as follows:

System 1 (Staves 1-5):
 I be- lieve
 God can see what hearts and minds are made
 I be- lieve in mir- a - cles
 of - I be- lieve that

System 2 (Staves 6-10):
 I be- lieve -
 God can reach the heart that's hard - to
 I be- lieve in mir- a - cles
 love I be- lieve that
 we will see rit The sav- ing grace of
 God

The score includes various musical notations such as stems, beams, and slurs. There are also dynamic markings like 'rit' (ritardando) and 'rit' (rushing) and a large bracket at the bottom right of the page.

I BELIEVE IN MIRACLES

ARRANGED BY
Kia Hansen

WORDS & MUSIC BY
DRANE BLACKHAM

MODERATO ♩ = 120

Handwritten musical notation for the first system. It features a treble clef and a piano (p) marking. The melody is written on a single staff. Below the staff, there are three measures of piano accompaniment, each marked with a number 1, 2, and 3. A mezzo-forte (mf) marking is placed at the beginning of the second measure.

Handwritten musical notation for the second system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "BE-LIEVE IN MIR-A-LIES. MIR-A-LIES - ARE FILLED WITH BE-LIEVE IN MIR-A-LIES. MIR-A-LIES - ARE FILLED WITH". The piano accompaniment is written on a grand staff (treble and bass clefs).

Handwritten musical notation for the third system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "LOVE. LOVE. I BE-LIEVE THAT GOD CAN SEE WHAT I BE-LIEVE THAT GOD CAN REACH THE". The piano accompaniment is written on a grand staff. A "LOVE" marking is written above the first measure of the vocal line.

VERSE (3)

*I believe in Miracles
Miracles are filled with love
I believe that we will see
The saving grace of God*

*Like a shepherd watching over
All the sheep within His fold
He will find each one that wanders
Embraced in love, He'll hold us close
I believe in Miracles*

+ WITH MOVEMENT

HEAVEN'S MINDS ARE MADE OF LOVE LIKE A TU-LIP THAT IS MARY
HONEY-ILL'S HARD TO LOVE LIKE THE WAX-TEARS OF A RIV-

Musical notation for measures 11, 12, and 13. Measure 11 includes a treble clef, a key signature change to one sharp (F#), and a common time signature. Measure 12 features a treble clef, a key signature change to one flat (Bb), and a common time signature. Measure 13 includes a treble clef, a key signature change to two flats (Bb, Eb), and a common time signature.

ER IN THE AU-TUMN'S COLD DARK SOIL THO' THE
ER ROUGH-LY ROL-LING OY-ER STONES IT TAKES

Musical notation for measures 14, 15, and 16. Measure 14 includes a treble clef, a key signature change to two flats (Bb, Eb), and a common time signature. Measure 15 features a treble clef, a key signature change to one flat (Bb), and a common time signature. Measure 16 includes a treble clef, a key signature change to one sharp (F#), and a common time signature.

ICE AND SNOW SUR-ROUND IT SPRINGS FORTH BEAU-TI-FUL
YEARS OF NE-VER SHOW-ING TO SEE HOW SMOOTH THE SCENE HAS GROWN

Musical notation for measures 17, 18, and 19. Measure 17 includes a treble clef, a key signature change to one sharp (F#), and a common time signature. Measure 18 features a treble clef, a key signature change to one flat (Bb), and a common time signature. Measure 19 includes a treble clef, a key signature change to one sharp (F#), and a common time signature.

I BE-LIEVE IN MIR-A-CLES.

Musical notation for measures 20, 21, and 22. Measure 20 includes a treble clef, a key signature change to one sharp (F#), and a common time signature. Measure 21 features a treble clef, a key signature change to one flat (Bb), and a common time signature. Measure 22 includes a treble clef, a key signature change to one sharp (F#), and a common time signature.

10012

2nd

I BE-LIEVE IN MIR-A-CLES.

23

24

(piano solo)
mf

25

26

27

28

29

30

31

ad Coda

* 3rd time
Coda
here

3rd

I BE-LIEVE IN MIR-A-CLES I BE-LIEVE

I BE-LIEVE THAT GOD CAN SEE WHAT HEARTS & MINDS ARE MADE

32

33

34

35

I BE-LIEVE IN MIR-A-CLES I BE-LIEVE.

OF I BE-LIEVE THAT GOD CAN REACH THE HEART THAT'S HARD TO

37 38 39 40 rit.

I BE-LIEVE IN MIR-A-CLES I BE-LIEVE THE SAV-ING GRACE OF

LOVE. I BE-LIEVE THAT WE WILL SEE THE SAV-ING GRACE OF

41 a-tempo rit. 42 43 44 rit.

God. rit.

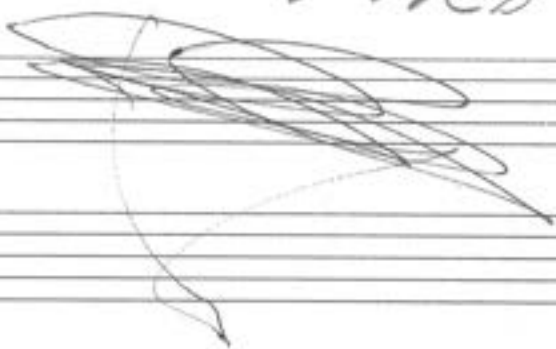
God. rit.

a-tempo molto rit.

45 46 47

INTRO CADENCE ^{un 1}

The image shows a handwritten guitar score for the song "EVERYTHING YOU DO". The score is written on ten staves of music. The first two staves are labeled "INTRO" and "CADENCE" in red. The notation includes various guitar-specific markings such as chords (D, A, G, A6, A7, bm, D7, G6, A, Em), rhythmic values (quarter, eighth, sixteenth notes), and articulation (accents, slurs). A red bracket labeled "TO END" spans across the fourth and fifth staves. A red arrow labeled "4" points to a measure in the fifth staff. The word "END" is circled in red at the beginning of the eighth staff. The score concludes with a double bar line and repeat dots.



"Our Divine Nature"

4/4

Doubt not, fear not. Look to God in e-very thought

Tre- sure up His words It's our Di-

vine Na-ture as a daugh-ter of God to

trust in Him and serve.

Sow seeds of good deeds kind-ly help-ing others needs

Har-vest love with- in It's our Di-

vine Na-ture as a daugh-ter of God to re-

flect the Light from Him

straight for-ward, like a sap- phire sky, our

thoughts and deeds will be clear-ly

warmed by God's pure light

He loves you and me.

TO END ★

1- When we are
(2- It's our div-)

Camp song:

"Our Divine Nature"

Doubt not, fear not,
Look to God in every thought.
Treasure up His words.
It's our Divine Nature as
a daughter of God
to trust in Him and serve.

Sow seeds of good deeds
kindly helping others needs.
Harvest love within.
It's our Divine Nature as
a daughter of God
to reflect The Light from Him.

When we are straight forward,
like a sapphire sky,
our thoughts and deeds will be
clearly warmed by God's pure light
He loves you and me.

Doubt not, fear not.
Look to God in every thought.
Tresure up his words.
It's our Divine Nature as
a daughter of God
to trust in Him and serve.

Sow seeds of good deeds
kindly heping others needs.
Harvest love within.
It's our Divine Nature as
a daughter of God
to reflect the light from Him.

It's our Divine Nature as
a daughter of God to
reflect the light from Him.

ending

"Our Divine Nature"

DABJ
© 2000

It's our di- vine na-ture as a daugh-ter of God to re-
flect the light from Him

The image shows a handwritten musical score for the ending of the song. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third measure contains a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. The fourth measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass line begins with a quarter note G3, followed by a quarter note F#3, a quarter note E3, and a quarter note D3. The second measure contains a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The third measure contains a quarter note F#2, a quarter note E2, a quarter note D2, and a quarter note C2. The fourth measure contains a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. The piece ends with a double bar line and a repeat sign.

EVERYTHING YOU DO REFLECTS ON YOU

Light Pop $\text{♩} = 120$

WORDS & MUSIC BY
DANNE BLACKHAM

EV - ER -

RING YOU DO RE - FLECTS ON YOU SMILE AND YOU'RE A

WIN - NER THINGS YOU DO AND SAY WILL MAKE THE DAY, YOU'RE A

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BLACKHAM

BRDA

Ending
Sawer

Handwritten musical score for guitar. The score consists of three staves. The top staff contains the melody with lyrics: "GIM-NER. LAUSE EV-'RM-THINER YOU DO RE- FLECTS ON YO". Chord markings in red and yellow are placed below the notes: D, G, D, G, A. A vertical red line is drawn between the first and second measures. The middle staff shows guitar chords and a yellow highlight under a measure. The bottom staff shows a bass line. The time signature is 4/4.

Good! like the changes
 Thanks!

Love is

Like a river of emotions, my heart is running wild
Can't leave this moment til I see you smile
Thoughts of you run through me like a tapestry of art
Threads of life and laughter woven into my heart

Love is real.....love lasts forever, forever

And it's love I feel when I ~~love you~~ I see you

Love is like a garden

And when you're near me it blooms

2

The winds that whisper through me, still speak your name

Another time, another place, we'll still feel the same

Floods of memories mount up over time and space

~~Past~~ clouds of doubt ~~reveal~~ the light of your face

~~past~~ reveal of

Love is real.....love lasts forever, forever

And it's love I feel when I ~~love you~~ think of you

Love is like a fire

And when you're near me it consumes

~~Love is real.....love lasts forever, forever~~
~~And it's love I feel when I'm with you~~

Love is like a mountain

And when you're ~~with me~~ it moves

Near

Like a river of emotions...Love is!

By

Dianne A. Blackham

August 2000

2

HP

Layer Jet 1100 cartridges
SAME CLUB

Smile
Smile
Smile

Love is...

Dianne Blacklin
© 2000
Aug. 3, 2000

1

Like a ri-ver of e-mo-tions, my heart is run-in' wild
Need to close this chap-ter but I can't turn the page

How can I leave you when I see you-smile
an-o-ther time an-o-ther place and age 'cause the

floods of mem-ries mount up o-ver time and space
thoughts of you run thru me like a top-es-try of art

- Can't leave this mo-ment with-out see-ing your face
threads of life and laugh-ter with-ven in-to my heart

Love Is...

Dianna Blackburn
© 2000

This handwritten musical score is for the piece "Love Is..." in 4/4 time. It consists of ten staves of music. The notation includes treble clefs, a 4/4 time signature, and various musical symbols such as notes, rests, and accidentals. Chords are indicated by circled letters: C, F, Dm, and G. Some chords are written in blue ink. The score includes a repeat sign at the beginning of the first staff and a double bar line at the end of the tenth staff. The handwriting is clear and legible.

②

Love is...

Love is real it lasts for-

e- ver - for- e- ver And it's

Love I feel when I'm with

You

3

Love is

Handwritten musical notation for the first system. It features a treble clef staff with a whole note 'o' for the word 'Love', followed by a half note 'is' and two eighth notes for 'like a'. Below the staff are two empty staves for piano accompaniment.

Handwritten musical notation for the second system. It features a treble clef staff with a whole note 'o' for 'gar-' and a half note 'den' with a fermata. Below the staff are two empty staves for piano accompaniment.

Handwritten musical notation for the third system. It features a treble clef staff with a treble clef sign, followed by eighth notes for 'and', 'when', and 'you're', a whole note for 'near', and eighth notes for 'me' and 'it'. Below the staff are two empty staves for piano accompaniment.

Handwritten musical notation for the fourth system. It features a treble clef staff with a whole note 'o' for 'blooms' and a fermata. Below the staff are two empty staves for piano accompaniment.

2

Bless this House

Dianne A Blackha
© 2000

The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line.

System 1:
 Lyrics: grace live to bless this House House.
 The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

System 2:
 Lyrics: 1st time (first measure), 2nd time (second measure), May
 This system includes repeat signs and first/second endings. The piano accompaniment continues with the same rhythmic pattern.

System 3:
 Lyrics: Glo- ry and hon- or and an- gels o- ver- see
 The piano accompaniment maintains the eighth-note accompaniment.

System 4:
 Lyrics: that truth pre- vails e- ver- last- ing- ly May justice
 The piano accompaniment continues with the eighth-note accompaniment.

3

Bless This House

Handwritten musical score for the hymn "Bless This House". The score is written in G major (one flat) and 4/4 time. It consists of a vocal line and piano accompaniment. The lyrics are: "serve and mercy for-give in the name of the Lord - Bless this House rit." The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. There are some handwritten annotations, including a wavy line and a circled '3' in the bottom left corner.

Vocal Line:

- serve
- and mercy for-give
- in the name of the
- Lord -
- Bless this
- House

Piano Accompaniment:

- rit.

How Beautiful... Servants of God

DABlackobian
© 2000

①

How beau-ti-ful are the ser-vants of God they Who lift and build w/ pow-er thru a share the gifts of hea-ven with a peace-ful voice pure-heart How beau-ti-ful are the ser-vants of God, They tes-ti-fy our Sa- vior is Christ, Like the is-ter the pure love of Christ, As the sun- shine that lights a new day Truth spo- ken Shows us the way with faith in each foot-step that leads to Christ em- po- wer-ing souls to Choose the right repeat w/ modulated interlude A de-ws come from hea-ven a-bove ser-vice sur-rounds us with love A heart that is will-ing and hands ful-fill-ing Gods com-mands How beau-ti-ful!

2ND TIME TO B

em-repeat w/ modulated interlude

on to ending

② ending

How beautiful ... 5 of 6

DAB
© 2000

How beau-ti-ful u-pon the moun-tains are the is the

feet of right-eous-wit-ness of ser-vants helping bring-ing

ev-ery one find the peace to all with the path-way to our hope to meet our

Sav-ior our Sa-rior

Je-sus

Je-sus

ending

How beautiful, . . . Servants of God

Handwritten musical notation for the first two staves. The first staff has a treble clef, a key signature of one flat (Bb), and a common time signature. It contains a whole note chord with a cross, followed by a measure with a quarter note and a beamed eighth-note pair, and a final measure with a quarter note and a half note. The second staff is identical to the first.

Handwritten musical notation for the third staff. It has a treble clef and contains a quarter note followed by a beamed eighth-note pair.

Handwritten musical notation for the remaining four staves. Each staff has a treble clef and contains a wavy line, indicating they are empty or contain illegible notation.

How beautiful

The Peaceable Things

Dianne A. Blackham

Lord, help me. Lift me up on ea - gles wings. Lift me

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a quarter note on G4, followed by a half note on A4, and a quarter note on B4. After a measure of rest, it continues with a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

5

high, so high that I can see how to live the

The second system of the musical score continues from the first. It is in 4/4 time with a key signature of one sharp (F#). The vocal line starts with a quarter note on G4, followed by a half note on A4, and a quarter note on B4. After a measure of rest, it continues with a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

8

peace - a - ble things. Lord, hear me.

11

My souls com-plaints are hun - ger-ing. Fill my heart with qui-et

14

whis - per - ings that I may speak the peace - a - ble things.

20

Musical score for measures 20-23. The system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a whole note G4, followed by a quarter rest, then eighth notes A4, B4, C5, and D5. The piano accompaniment is in grand staff. Measures 21 and 22 contain handwritten blue ink additions: a complex chordal texture in the right hand and a melodic line in the left hand.

24

Musical score for measures 24-27. The system consists of a vocal line and a piano accompaniment. The vocal line continues with eighth notes E5, F#5, G5, and A5, followed by a quarter rest, then eighth notes B5, C6, and D6. The piano accompaniment is in grand staff and contains only rests for all four measures.

28

Musical score for measures 28-31. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment is in grand staff. Measures 29 and 30 contain handwritten blue ink additions: a chord in the right hand and a single note in the left hand.

32

Lord, teach me to o-ver-come the

This system contains measures 32 through 35. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Lord, teach me to o-ver-come the". The piano accompaniment consists of four measures with whole rests in both the treble and bass staves.

36

har - bor - ing. Stay through the storms I'm weath - er - ing.

This system contains measures 36 through 38. The vocal line continues with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "har - bor - ing. Stay through the storms I'm weath - er - ing.". The piano accompaniment consists of three measures with whole rests in both the treble and bass staves.

39

ritard. Lord, teach me of the peace-a-ble things.

P *pp* *ppp*

This system contains measures 39 through 41. It begins with the instruction *ritard.* and a fermata over the first measure. The vocal line has a treble clef and a key signature of two sharps. The lyrics are: "Lord, teach me of the peace-a-ble things.". The piano accompaniment features a treble clef and a bass clef. It includes a fermata over the first measure, a handwritten *P* dynamic marking with a hairpin, and a handwritten *pp* dynamic marking. The final measure has a handwritten *ppp* dynamic marking and a fermata. There are also handwritten notes at the bottom right: "8va" with a downward arrow and "ppp".

Lead sheet FOR BERTHA

One Friend

Dianne Blackham
© 1997
May 23, 1997

Handwritten musical notation for the first system. It features a treble clef, a key signature of one flat (Bb), and a 6/8 time signature. The melody is written on a single staff with lyrics underneath. The lyrics are: "If you have one friend in this world you are". There are some handwritten annotations like "lu-cky" and "lu-cky" written below the staff.

One Friend

Handwritten musical notation for the second system. It continues the melody from the first system. The lyrics are: "If you have one friend in this world you are", "lu-cky", "If you meet", "one per-son who cares a-bout", "you", "If you find", "one or-thor who'll share mo-ments with", "you, and want to be there You sure are", "lu-cky", "You have a", "friend -". The notation includes various musical symbols such as notes, rests, and bar lines. There are also some handwritten annotations like "F", "Bb", "G", "C", "F", "Bb", "lu-cky", and "lu-cky" written below the staff.

With the Voice of Angels

VERSE 1

*My little girl holds her doll
a precious sight, a mother child
humming sweetly,
lulla-bye baby Jesus*

*the sweetest sound
surrounded in a blanket of Love
I want to be,
I want to sing
like His child*

CHORUS

*With the voice of angels
Singing praises
To the king of king
Lord of lords
With the voice of angels
Music ringing,
Bringing love to all the world*

VERSE 2

*A gentle man, aged in years
warm with wisdom, noble tears
Gives testimony so pure and clear
A harvest of love
He harvests love
Fruits of the spirit, distill
A piece of heaven, so real
a prayer, fills the air
in his song*

CHORUS

*With the voice of angels
Singing praises
To the King of Kings
Lord of Lords
With the voice of angels
Music ringing
Bringing love to all the world*

BRIDGE

*Like a place of peace upon the mountain
Like a river rushing over stones
Like a breeze that dances
as it weaves through the trees
~~The voice of angels~~
*Sing a sacred song**

CHORUS

*By
Dianne A. Blackham
January, 2000*

Believe IN GOD

*Believe in God, believe that He
Has provided everything, for you and for me
Believe in His power to govern all the earth,
Believe we are His children, we're of Royal Birth*

*And when you feel alone, and hope is far from view
Believe that He is there, and He will walk with you.*

*Believe in God, Believe that He lives
He has suffered all the pain of sin, He forgives
Believe in God's Son, Believe in Jesus Christ
He is the way, the truth, He is the light*

*And when your world is cold, and there is no relief
Believe that He will come, His warmth will bring you peace*

*Believe in God's plan, Believe you have a part
Believe that he will guide you, He speaks to your heart
Believe in all His words,
Believe with all your soul
Believe in God,
Just Believe!
He is there for you, if you believe!*

Believe!

*By
Dianne A. Blackham
November 8, 1999*

*Areg,
Do you have the original lead sheet for this?
Let me know -
Thanks!
Dianne*

P.S. I have more songs - but lets finish these first -

Abby's Lullaby

Deanne Blackham
© 2012
Music & Lyrics

11

we had an up-sid-down be-gin ing you and I and when I

D G7

think of how it happen I just cry

D G7 F#

I couldn't change how things turned out turned a

E7 A

round turn down turned south ran out ran out ran out and it's

E7 G A7

slowing here

12 A little change perhaps in style (slower - moodier?)

not the way that God in-tended love to be - all a-

D G7

Abbys' Lullaby

(Male Voice with Female back-ups and childrens voices....baby sounds etc)

*Intro Music-Instruments

- [1] We had an upside down beginning, you and I
and when I think of how it happened I just cry.
I couldn't change how things turned out,
turned around, turned down, turned south, ran out...ran out.
- [2] And it's not the way that God intended love to be.
All alone, all alone, all alone and no one home.
And I call and I call and I call, but All that I receive,
No one home, all alone, turned down, turned around, it's hard to believe.
- [3] But, when I sing your lullaby, lullaby, lullaby.
In my mind I hold you close, for you are mine.
Rocking gently back and forth in time,
Softly whispering that you are mine, you are mine.

[4] * Bridge Music-Instruments

- [5] Baby, baby, baby, Abby baby....
Without you in my world, life's been so crazy.
Baby, baby, baby, Abby baby....
I need you in my life, Oh, little lady. "Daddy" "I love you"-----Child's Voice
- [6] But when I sing your lullaby, lullaby, lullaby.
In my mind I hold you close, for you are mine.
Rocking gently back and forth in time,
Softly singing, you are mine, are mine, you are mine.
- [7] * And when I sing your lullaby, it makes me cry.
When I sing your lullaby, it makes me cry.
When I sing your lullaby, lullaby,..... it makes me cry.
When I sing your lullaby.....(only music finishes the phrase)

[8] * Tag Music-Instruments

* Same music page (4)

Abby's Lullaby

lone all-a-lone all-a-lone all-a-lone and no one home - and I

D G7

call I call I call but all that I re-cieve - no one

E A

home all-a-lone tugged down through a-round, it's hard to be-lieve. But when

E A

slower *Bridge*

Dreamy Soft rock - (a little slower)

3
6

Sing your lu-la - by lu-la by lu-la by - In my

G7-9 D

mind I hold you close for you are mine - Rocking

G7-9 G7-9

page 5 see chart
previous from page 3

Abby's Lullaby

Handwritten musical notation for the first line of the song. It consists of a treble clef staff and a bass clef staff, both with a key signature of two sharps (F# and C#) and a 7/8 time signature. The melody is written in the treble clef, and the lyrics "need you in my life Oh! little la-dy" are written below the notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

G7 to

3
6

 on page 2

Blank musical notation for the second line, consisting of a treble clef staff and a bass clef staff, both with a key signature of two sharps and a 7/8 time signature.

Blank musical notation for the third line, consisting of a treble clef staff and a bass clef staff, both with a key signature of two sharps and a 7/8 time signature.

Blank musical notation for the fourth line, consisting of a treble clef staff and a bass clef staff, both with a key signature of two sharps and a 7/8 time signature.

Blank musical notation for the fifth line, consisting of a treble clef staff and a bass clef staff, both with a key signature of two sharps and a 7/8 time signature.

Abby's Lullaby

gen'tly back and forth in time - soft-ly

E A

whis-pering that you are mine you are mine.

sing-ing you are mine are mine you are mine

E A

Slower

TO CHORUS
page
4

5

Baby Baby ba-by Ab-by Ba-by with-

G7-9 D

out you in my world, lifes been so cra-zy-

G7-9 D

Baby Baby ba-by Abby Ba-by

G7-9 D

go to page 5

(page 4 - 2 lines last two)

INTRO
Bridge
sing
instrument

50 two lines 1st two
51
52
53

and
and
and

INTRO
4
7
8

When I sing your lu-la- bye it makes me cry when I

G A D D

54 sing your lu la 55 by it makes me 56 cry 57 when I

E A D D

58 sing your lu-la- 59 bye, your lu-la- 60 by it makes me cry 61 when I

G A D B F

62 sing your lu la 63 bye 64 65

G A D D

* Intro

There Is A Garden

Dianne A. Blackham

Peacefully

$\text{♩} = 120$

There is a tem - ple in our gar - den here on earth. The spi - rit of
There is a Gar - den in the Tem - ple of our God. The Spir - it of

6
peace. The warmth of His light. Seeds of truth in - spir - ing our
Peace. The warmth of His Light. Seeds of Truth in - spir - ing our

11
soul. Sur - round - ed and ground - ed by the work.
soul. Sur - round - ed and ground - ed in The Work.

17
The liv - ing wa - ter, a taste of heav'n. His love the
The Liv - ing Wa - ter. A taste of heav'n. His Love the

“And every plant of the field before it was in the earth, and every herb of the field before it grew. For I the Lord God created all things of which I have spoken, spiritually, before they were naturally upon the face of the earth.” (Moses 3:5)

Ever since the time of Adam, we have inherited a sacred stewardship over the living and growing fauna and flora on this earth. (Moses 2:28-30) The Lord prepared all the necessary components we need to provide proper care and nourishment to each of these wonderful living creations. Most of the physical needs required by these plants and animals closely mirror our own. For instance the basic needs required by a plant are soil, water, light and nutrients. The soil would be comparable to shelter for us.

Let's consider these components individually in detail.

SOIL

The soils throughout the earth have been created through time by erosion of great rocks and minerals which were organized during the creation. The soil provides a media in which a plant can anchor its roots. Good deep rich soils are needed for the best results in a plants growth. (Matt, 13:5-8) In the flowerbeds at the Manti Temple we have spent the last twenty four years building the soil and now it has paid off because plants can sink their roots deep into the ground and flourish.

LIGHT

Light from the sun is a critical component in the survival of plants. Sunlight provides warmth and energy necessary for the processes required for plant growth.

WATER

Water is responsible for the turgidity and much of the structure of plants. It provides an avenue for transport of nutrients through the plant. Water is also a major component of necessary physical and chemical reactions for plant growth.

NUTRIENTS

Nutrients contain components necessary for food production. Lack of necessary nutrients or over abundance can lead to plant diseases.

22

har - vest,
har - vest.

our tru - est friend.
Our tru - est Friend.

Found - ed by the beau - ty of e -
Found - ed by the beau - ty of E -

27

- ter - nal lives.
- ter - nal Lives.

There is a tem - ple,
There is a gar - den,

there is a Tem - ple.
there is a Gar - den.

33

there is a Tem - ple in our Gar - den here on earth,
There is a Gar - den in the Tem - ple of our God.

38

There is a tem - ple in our gar - den here on earth.
There is a Gar - den in the

44

Tem - ple of our God.

What you do best

*What you do best, no one can teach you
What you do best, take the "heat" to become
What you do best, let God reach you
Let Him teach you with His love*

*He gives the passion, deep down inside
He kindles desire, a warmth He provides
He strikes the fire, He gives the test.
He teaches, what you do best!*

*What you do best, no one can teach you
What you do best, take the "heat" to become
What you do best, let God reach you
Let Him teach you with his love*

*He tutors daily, instructions within
With tender devotion, a prayer to begin
Enlightened with knowledge, Prepare for the test
He will teach you, what you do best!*

*In love with The Teacher, all heart and soul
Working the job that will make you whole
Each day overcoming the curriculum
You can achieve all that you can become*

*What you do best, no person can teach you
What you do best, take the "heat" to become
What you do best, God will reach you
Let him teach you with his love*

*What you do best
Let God teach you*

*What you do best
Let God teach you*

Let him teach you, with His Love!

Greg,

*This is an "upbeat"
(pop-style) tune*

*I think you have the
original lead sheet -
if not - let me know - I'll write it down again*

*By
Dianne A. Blackham
December 8, 1999*

*- Thanks!
Dianne*

As a Missionary

Commissioned and Called as a Missionary
~~To go forth~~ among ^{the} people, to declare the Truth
To minister and serve, to testify with power
Of Gods word, for His voice is heard

On a errand for the Lord, sharing the message restored
That brings hope to every one on earth
His promise sure and clear, that every Nation hear
For the field is ripe for harvest

God will bless you, protect you
For his disciple you will be
And He will guide you, and be beside you
As a Missionary

Blessed are ye – if ye give heed –
unto the words of those whom God has chosen
Blessed are ye – if ye believe in Me
saith Jesus Christ
our Lord

For I will bless you, protect you
For my disciple you will be
And I will guide you, and be beside you
As a Missionary

By
Dianne A. Blackham
April 6, 1998

RS Birthday Party - March 21, 2012
Wednesday
(West of graveyard)
South of Walmart

Ephraim 6th Ward
* 6:00 - Dec. Cupcakes
* 6:30 - Dinner / Program

Little Cup Cake

You are a cute little cup cake
little cupcake - you make me smile!
Look at you little cup cake
little cupcake - go the extra mile!

When you feel that life is crummy
just make a cake that's yummy,
and bake it in those little tiny tins

you can decorate the moment
celebrate it - and "donut"
~~and donut~~ make the sweetest
little treat to give a friend?

You are a ... Cute little cup cake

TOOLS - for girls - Antiques & other
girls wise women

ONLY YOU* Develop your God-given talents
can prevent* There will be days when only you
forest fires can cheer you up!

Lemons to Lemonade

Relief Society → Simple relief counts
Comic relief counts
cup cake relief counts

Time rewinds the waves of sorrow
grains of sand slip thru a sea of glass
years^{of} rocking with emotion
~~taken toll on heart & soul~~

Bottled fears out in the ocean
drifting dreams seem to wash up on the sand.

Time rewinds the waves of sorrow
Grains of sand slip thru a sea of glass
years of rocking with emotion
Bottled fears upon the ocean

I'd rather:

High school
song

Run around the round room -
Than walk thru "Cool City"

HS. Round Room

The jocks $\frac{1}{2}$ the hicks

the cowboys $\frac{1}{2}$ the
pricks

sittin like theyre
so pretty

I'd rather run around
the round room
than walk thru
"Cool City"

Myself -

Miana Bradford

Arthur Keels

nda Adams

I just want what Love
would bring me on the road ORTHO 4:30 (Sat)
Mercedes Lady.

Did you see that car go by, so fast

Did ya see that lady

Whoa! what a lady

Go Mercedes - look at that lady

Wow what a baby -

Slow Down Lady

Mercedes Lady

Did ya see her eyes, that nose, those lips
Whoa! Little Lady

Slow down lady

Mercedes Lady

Officer I didn't see that tempo had changed
I just wanted to see if the pedal had range,
and it

Whoa! Lady

My motor is hot and it
not even noon today

Bruce

Sat

4:30

Oil
Change

Orthodontist

I just wanted to see whats
on the road to see

I like to go - Oh oh -

I like a car that winds me -

I love to feel the ride

I feel the buzz

I love how the road bony left
Bony right

Bony into the night

The ride I love the most

I love the most

is coast to coast

I ♡ ups & downs

I ♡ the city lights

and the small towns

I like the feel of the road
of the ride

Read the signs

See the sights

smell smells - driving by

August 7, 2019

Mercedes Lady

Dianne A. Blackham

For Mercedes Jane

I like to go o, o, o, go go go on down the road, o o o o o I like to
ride, I like it day and night I like to drive, I like it left and right I like to
go up and down and all a - round the scen - ic loops of a ci - ty. I like the hills and the dells and the dips and the swells of the
coun - try roads so pret - ty. I like to go o, o, o, go go go on down the road, o o o
o o o I like to ride, I like it day and night I like to drive, I like it
left and right (Siren) Whoa, Mer - ce - des La - dy, I just love to take a
ride in my car Slow dow - n la - dy, it's been such a lov - e - ly day so far Mer - ce - des
La - dy, your lights were not flash - ing at all when I drove passed. Slow dow - n la - dy, I'll try real - ly hard not to
drive so fast. Mer - ce - des La - dy. (I'm so sorry.) But
of - fi - cer, I did - n't no - tice the speed li - mit changed just for leav - ing the ci - ty. Is - n't this beau - ti - ful coun - try I don't think I've e - ver seen



a - ny-thing quite so pret-ty. I love the scene-ry and sights of the mea-dows and fields of such beau-ti-ful, co-lee-ful flow-ers. I could be



driv-ing all day in the moun-tains and hills and just smell the fresh air for hou-rs. Whoa, Mer-ce-des la - dy, slow down



la - dy. Mer-ce-des la - dy, Not so fast la - dy Mer-ce-des



la - dy, This right here is your warn - ing. Mer-ce-des la - dy, now you drive



safe -ly. Thank you officer! You have a good day! A real-ly good day! Mer-ce-des



La - dy. Did you see her eyes? I think she saw you com - in'. Mer-ce-des La - dy. Did you see her lips? Like



a mile a min - ute. Mer-ce-des La - dy. Did you see her shoes? Yea like she had a lead foot! Mer-ce-des



La - dy. Did you see that com-in'? The Mer-ce-des La - dy? Nope.



The Mer-ce-des Benz, huh? The nice car! Oh, ya,



it's Benz a nice day.

Curious
Compassionate

Change your story

I have this condition
It's not going to limit me or my life
I can have the most amazing life
It may be different than I thought
It could be something even more amazing

Be curious, Be compassionate

Be Brave Be your Best Be yours

You can think what ever thought
It's what

You can feel the emotion ^{thought or clear} _{you create} commotion

* Thoughts & Feeling lead to actions

* As a man thinketh ... so is he

Daughter in Love Son in Love

In law, outlaw, by law, my laws
you were the easiest baby
that I ever had
So glad you're you

It feels like I had immaculate
conception

I never had a pregnancy
or post partum blues

you were the easiest baby
I ever had

when I first fell in love with you

I HIT 9 Deer NO Christmas
This Year

If I had a nickle for everytime

I traveled up that road, Hwy 89

I could
have ~~been~~
been

a rich woman, ^{but} if I'd stay ~~at~~ at home

~~for the~~ I'd ~~have~~ save a load of Auto body bills alone.

*But can't take money with me - I'll see the world as I roam

You've heard of Dasher & Dance

Prancer & Vixen

~~they hang and visit~~

They've flown by my window
after I hit them

Comet and Cupid → together both

Donner & Blitzen

I wish I'd missed them

'cause now I miss 'em.

That's 8 reindeer

Then → I

There is not going to be Christmas
this year

Because I killed Rudolph
and that is 9 deer!

I hit 9
deer

Sun's Up!

Dianne A. Blackham

Cheerfully

Hel - lo my friend. How do you do?

The first system of musical notation for the song 'Sun's Up!'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics 'Hel - lo my friend. How do you do?' are written below the treble staff. There are some handwritten annotations in the piano part, including a '7' under the second measure and a 'T' under the fourth measure.

5
It's so good to talk with you. What ya do-in? Where have you been?

The second system of musical notation, starting at measure 5. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'It's so good to talk with you. What ya do-in? Where have you been?'. There are handwritten annotations in the piano part, including a '7' under the second measure, a 'T' under the third measure, and a 'T' under the fourth measure.

9
It's so good to see you a - gain. The sun's up let's play. The

The third system of musical notation, starting at measure 9. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'It's so good to see you a - gain. The sun's up let's play. The'. There are handwritten annotations in the piano part, including a '7' under the second measure, a 'T' under the third measure, and a 'T' under the fourth measure.

13
sun's up and it's a beau-ti - ful day!

The fourth system of musical notation, starting at measure 13. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are 'sun's up and it's a beau-ti - ful day!'. There are handwritten annotations in the piano part, including a '7' under the second measure, a 'T' under the third measure, and a 'T' under the fourth measure.

For Bryce

Let me keep you -

Let me keep you -

Let me keep you warm
keep you safe from harm
in my arms

Let me hold you

Let me feel you close
feel your heart beat
next to mine

Let me see you

see you face to face
see the light of life
in your eyes

Let me keep you

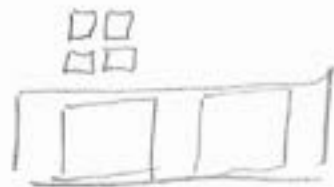
you are here, please stay
please stay I pray
Let me keep you

You are so beautiful

I love you dear

Please let me keep you
I need you here -

remember prayers blessings April 8, 1997
in the hospital for Bryce



We need a miracle

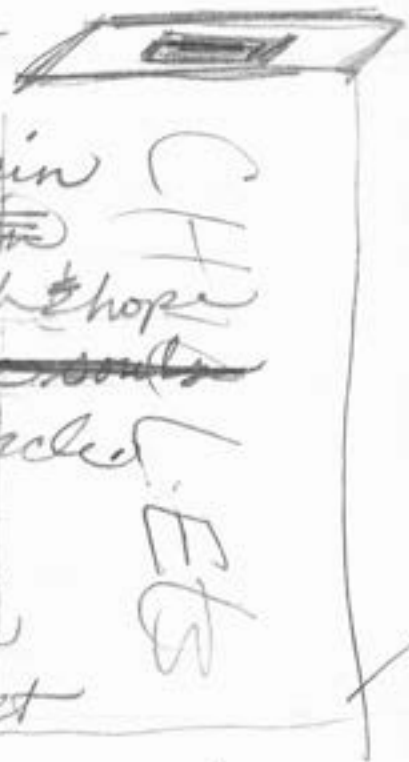
I can not see
life to have meaning
~~seeming~~ we need a miracle

My arms are aching to hold
the child that God knows
I'd welcome to my home -
If I had a miracle

I would choose to ^{have no pain} ~~have no pain~~
to love again & have strength & faith & hope
~~to clothe & feed some little souls~~
~~...~~ if I had a miracle.

I could see the way, but
I can't ^{see} to say, imagine how
~~at computer level~~ do you get
the

I'd work harder than ~~my best~~ my best
Be smarter than I know
Receive what's heaven blest
if I had a miracle



For Bryce
slowly ①

Let me keep you

Dianne Blackthorn
March 1997
© 1998

Handwritten musical score for the song "Let me keep you". The score is written on seven systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "slowly". The lyrics are written below the notes. The score includes various musical notations such as chords, accidentals, and phrasing slurs. The lyrics are: "let me keep you let me keep you warm keep you safe from harm in my arms let me keep you let me care for you I'll be there for you let me keep you You are so beau-ti-ful I love you".

let me keep you let me keep you warm keep you
safe from harm in my arms let me
keep you let me care for you I'll be
there for you let me keep you You are so
beau-ti-ful I love you

for Bryce

(2)

Let me keep you

Drainne Blackham
March 1997
© 1998

Handwritten musical notation for the first system. It consists of a vocal line and a piano accompaniment line. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line includes the lyrics: "dear Let me Keep you Let me".

Handwritten musical notation for the second system. It continues the vocal and piano lines. The vocal line includes the lyrics: "Keep You Let me keep". The piano accompaniment has a "1st" and "2nd" ending bracketed together.

Handwritten musical notation for the third system. The vocal line includes the lyrics: "you Let me". The piano accompaniment continues with the "1st" and "2nd" endings.

Handwritten musical notation for the fourth system. The vocal line includes the lyrics: "hold (a) you Let me feel you close hear your". The piano accompaniment continues.

Handwritten musical notation for the fifth system. The vocal line includes the lyrics: "heart beat next to mine Let me". The piano accompaniment continues.

Handwritten musical notation for the sixth system. The vocal line includes the lyrics: "Keep you you are here please stay Please". The piano accompaniment continues.

For Bruce
③

Let me keep you

A handwritten musical score for the song "Let me keep you". The score is written on seven systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the notes. The score is divided into two columns of music, with a vertical line separating them. The lyrics are: "stay I pray Let me keep you", "You are so", "bea- ti- ful I love you", "dear- Let me keep you Let me", "Keep you Let me", and "you let me keep you Let me".

stay I pray Let me keep you

You are so

bea- ti- ful I love you

dear- Let me keep you Let me

Keep you Let me

you let me keep you Let me

④

Let me keep you

Handwritten musical score for the song "Let me keep you". The score is written on two systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line has lyrics: "Keep you p. Let me". The piano accompaniment line has a treble clef and a bass clef, with a key signature of two flats (Bb, Eb). The second system also consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "Keep you". The piano accompaniment line has a treble clef and a bass clef, with a key signature of two flats. There is a large, dense scribble of ink on the right side of the first system, obscuring some of the musical notation. The score ends with a double bar line.

If I Had A Miracle

* Blessing @ Manti Temple * Children came

My arms are aching to hold
the child that God knows
I'd welcome to my home
if I had a miracle -

I'd work harder than my best
Be smarter than I know
Receive what's heaven blest
if I had a miracle


But I can't see, the way things are
brings so much pain, It drives me far
from peace, the timing of waves of
sorrow flood my mind

time reminds the waves of sorrow

in my mind why did things
turn out this way - why the

~~and~~ ^{but} the sand keeps slipping
through the glass a sea of glass
but I can't see anything

cause I need a miracle!
and all I see is

 I need a miracle
st

Time rewinds the waves of sorrow
~~as tiny~~ grains of sand slip through
a sea of glass

Sailing ~~steps~~ out ~~in~~ ^{on} an ocean of ~~tears~~
~~and~~ years ~~of~~ rocking with emotion
takes a toll on heart & soul and
all I know is I need a miracle.

Bottled fears, out in an ocean

Sailing years rocked w/ emotion

time rewinds the waves of sorrow
as the sand slips through a sea of glass
reminds me how I need to have
~~a miracle~~

~~And nearly~~ no patience lasts
nothing when

seasons come and seasons go,

F G

but our love never dies

C F

it grows stronger eve-ry day I can

F Eb

2ND TIME TO (CODA) TO ENDING

see it in your eyes

you tell me that you love me

F G

and my spirit seems to soar

C

walking with you un-der stars

it's you I'm singing for

Looking in-to your eyes I see e

ter-ni-ty and this love in-

side - you bring it out in - me

I thank our God in heav'n for gi ving

Handwritten musical score for the first system. The vocal line (treble clef) contains the lyrics: "me some one like you for all e-". A triplet of eighth notes is written above the first measure. The bass line (bass clef) provides accompaniment. The key signature has one flat (Bb).

Handwritten musical score for the second system. The vocal line contains the lyrics: "ter ni ty". The bass line includes a dynamic marking of **f**. Above the system, there are performance instructions: "1st time", "TO START" (with a circled asterisk), "2ND", and "D.C. at Coda".

Handwritten musical score for the third system. The vocal line contains the lyrics: "I see e- ter ni ty". The system is heavily crossed out with diagonal scribbles. A circled asterisk and an arrow point to the beginning of the system, with the note "(2ND time F)" written above.

Handwritten musical score for the fourth system. The vocal line contains the lyrics: "our love ne-ver dies". The system is heavily crossed out with diagonal scribbles. The word "Coda" is written above the first measure. The lyrics "I can" are written at the end of the system.

Handwritten musical score for the fifth system. The vocal line contains the lyrics: "see it in your eyes". The system is heavily crossed out with diagonal scribbles. A circled word "Coda" is written above the first measure. The bass line includes dynamic markings **B** and **C**.

Two empty musical staves at the bottom of the page, one in treble clef and one in bass clef, both with a one-flat key signature.

of forgiveness/repentance

(A)

Handwritten musical notation for system A, measures 1-2. The music is in 4/4 time and B-flat major. The first staff (treble clef) contains a melody of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The second staff (bass clef) contains a bass line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. A fermata is placed over the final notes of both staves.

Handwritten musical notation for system A, measures 3-4. The first staff (treble clef) contains a melody of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The second staff (bass clef) contains a bass line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. A fermata is placed over the final notes of both staves.

(B)

Handwritten musical notation for system B, measures 1-2. The music is in 4/4 time and B-flat major. The first staff (treble clef) contains a melody of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The second staff (bass clef) contains a bass line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. A fermata is placed over the final notes of both staves.

Handwritten musical notation for system B, measures 3-4. The first staff (treble clef) contains a melody of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The second staff (bass clef) contains a bass line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. A fermata is placed over the final notes of both staves.

Handwritten musical notation for system C, measures 1-2. The first staff (treble clef) contains a melody of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The second staff (bass clef) contains a bass line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. A fermata is placed over the final notes of both staves.

Handwritten musical notation for system C, measures 3-4. The first staff (treble clef) contains a melody of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The second staff (bass clef) contains a bass line of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3. A fermata is placed over the final notes of both staves.

This is a handwritten musical score for guitar, written in D major (two sharps) and 7/8 time. The score is organized into four systems, each consisting of a treble and bass staff. The piece begins with a complex rhythmic pattern in the bass line, featuring eighth and sixteenth notes. The treble line contains melodic phrases, some with slurs and ties. The second system introduces a steady eighth-note bass line. The third system features a more active bass line with sixteenth-note runs. The fourth system concludes with a final melodic phrase in the treble and a bass line that includes a double bar line and a fermata. The notation includes various note values, rests, slurs, and ties, all written in black ink on a white background.

THE MOMENT OF TRUTH

Dianne Blackham
© 1996
OCT. 24 - 1995

① 4

There's a moment of Truth in
every life - where hearts are broken when it's re-vealed -
It's a moment that you -
must go thru for broken hearts to be
healed. The co-lors of life are viewed in
light with out truth all is
gray when you've seen e-nough of
dark-ness it's rit. time to see the
day- So, Stand up! Be
Strong! Speak your mind Speak from your
heart though your words may
hurt - The truth can heal your bro-ken

Dianne Blackham © 1996

②

THE MOMENT OF TRUTH

heart It's your right keep The
 light that is in your soul to-
 day If life's dark keep that
 Spark The truth will bring to you a bright-er day
 The C free-dom to speak
 F mirrors who you are G some-times si-lence re-
 C reflects your hur-ting heart It's an C art to say the way you real-ly
 F feel There is F pow-er in a mes-s-age when the
 G7 truth is re-vealed so Stand up Be
 Cm strong Speak your mind speak from your
 heart though the words may
 C hurt The truth can A heal a bro-ken

The image shows a handwritten musical score for the song "The Moment of Truth". It consists of ten staves of music, each with a treble clef and a key signature of two flats (Bb and Eb). The lyrics are written below the notes, and guitar chords are indicated by letters and symbols above or below the staves. The lyrics are: "heart It's your right keep The light that is in your soul to- day If life's dark keep that Spark The truth will bring to you a bright-er day The C free-dom to speak F mirrors who you are G some-times si-lence re- C reflects your hur-ting heart It's an C art to say the way you real-ly F feel There is F pow-er in a mes-s-age when the G7 truth is re-vealed so Stand up Be Cm strong Speak your mind speak from your heart though the words may C hurt The truth can A heal a bro-ken". The chords used include F, Gm7, D, Bb, Eb, C, G, F, Cm, and A.

3

THE MOMENT OF TRUTH

heart It's your right Keep the
 light That is in your soul to-
 day If life's dark Keep that
 Spark The truth will bring to you a bright-er day
 Em- pow-er the pow-er with-
 in you speak the words of your heart you'll be
 heard o-thers stirred by the mess-age you have
 gi-ven re-mem-ber the truth spoken in your
 words. The mo-ment of Truth opens up your
 eyes See-ing things as they are for the
 ve-ry first time - The mo-ment of Truth lights the
 way for life to change for

④

life to change

Handwritten musical score with four staves. The top staff is a vocal line with lyrics "life to change for life to change from night to day Truth lights the way". The second staff contains guitar chords: C¹², CGB^b, C¹⁰, and C⁴C. The third staff shows a bass line with notes G, G, and C. The fourth staff shows a bass line with notes G and G. The score includes various musical notations such as treble clefs, a key signature of one flat, and a circled "4" at the top.

JR. JAZZ MAN

words & music by: Dianne Blackhan
© 1996

VERSE 1

[A]

C F7
Look at that boy do you see that boy

3) F C
Dri-bil-in down the floor the

5) C F
way he moves that ball a-round you

7) F C
know he's gonna score 'cause he's a

JR. JAZZ MAN

B

CHORUS

9

Handwritten musical notation for measures 9-11. Measure 9: Treble clef, key signature of one flat (B-flat), quarter note B-flat, quarter note A, quarter note G, quarter note F. Lyrics: Jun-ior Jazz. Measure 10: Treble clef, quarter rest, quarter rest, quarter rest, quarter rest. Measure 11: Treble clef, quarter note G, quarter note F, quarter note E, quarter note D. Lyrics: man.

11

Handwritten musical notation for measures 12-14. Measure 12: Treble clef, quarter rest, quarter rest, quarter rest, quarter rest. Measure 13: Treble clef, quarter note G, quarter note F, quarter note E, quarter note D. Lyrics: yeah he's a. Measure 14: Treble clef, quarter note C, quarter note B, quarter note A, quarter note G. Lyrics: man.

13

Handwritten musical notation for measures 15-17. Measure 15: Treble clef, quarter note B-flat, quarter note A, quarter note G, quarter note F. Lyrics: Jun-ior Jazz. Measure 16: Treble clef, quarter rest, quarter rest, quarter rest, quarter rest. Measure 17: Treble clef, quarter note G, quarter note F, quarter note E, quarter note D. Lyrics: man.

15

Handwritten musical notation for measures 18-20. Measure 18: Treble clef, quarter rest, quarter rest, quarter rest, quarter rest. Measure 19: Treble clef, quarter note B-flat, quarter note A, quarter note G, quarter note F. Lyrics: The. Measure 20: Treble clef, quarter note E, quarter note D, quarter note C, quarter note B.

JR. JAZZ MAN

C

way he moves that

b ball a-round you

know he's go-ma score

'cause he's a

b Jun-ior Jazz

man

* 2ND time End here

How a-

JR. JAZZ MAN

[D]

'bout that boy! Do you

see that boy!

Sis-ting and fol-low-ing thru

Keeps his

eye on the ball

and his

heart in it all

as he

puts it up and shoots for "two!"

And he's

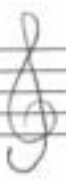
Dianne Blackham
© 1996

JR. JAZZ MAN

[E]

c

A₇m⁷



got quite a style he

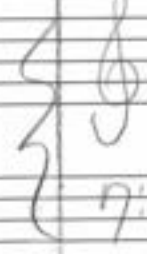
does it with a smile He's



F#m
got that bas-ket-ball

G7

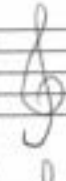
grin! You can



c
tall by the roar - the crowd

A₇m⁷

wants to see more they wanna



E7
see that boy play a-

C6

-gain.



One little candle

Dec. 4, 1996
Dianne Blackham
© 1996

slowly

Just light one lit-tle can-dle, a-
Shar-ing and giv-ing a-
long all your that He way gave Give a
smile to an- o- ther
Learn-ing and liv- ing
bright- en that their He day said. Just light
all that He one lit- tle can- dle, that's
what light is for. Then be
will- ing to share Just light
one can- dle more.



One little candle...

Dianne Blackton
© 1996
Dec. 4, 1996

slowly (with pedal)

Handwritten musical notation for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Just light one Shar-ing lit-tle and can-dle giv-ing a-".

Handwritten musical notation for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "long all your that He way gave - Give a".

Handwritten musical notation for the third system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "smile Learn-ing to an- and o- ther liv- ing".

Handwritten musical notation for the fourth system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are: "bright- en their He day- said - Just light".

here precious child of
 mine I know your
 tears u un - der
 stand your fears call u pon

VI7 IV
 IV I I I

IV I

IV V

Raindrop

me I am always

here

Capla
but for love heavenly father

knows my heart He knows my

Handwritten musical score for voice and piano. The score is written on five systems, each with a vocal line and a piano accompaniment line. The lyrics are:

name and that's e-
 -nough Heavenly Father knows your heart
 He knows your name
 I AM HIS CHILD
 call on Him a love

The piano accompaniment includes various chords and melodic lines, with some dynamic markings like *p* and *pp* at the bottom right.

Simple Harmony

Simple Harmony

The first line of the handwritten musical score consists of two measures. The first measure contains a whole rest followed by two quarter notes. The second measure contains four quarter notes, with the last one being a half note. The lyrics "Simple Harmony" are written below the notes.

tell me that you care.

The second line of the handwritten musical score consists of two measures. The first measure contains a whole rest followed by four quarter notes. The second measure contains a single half note. The lyrics "tell me that you care." are written below the notes.

Put your arms 'round me,

The third line of the handwritten musical score consists of two measures. The first measure contains a whole rest followed by two quarter notes. The second measure contains four quarter notes, with the last one being a half note. The lyrics "Put your arms 'round me," are written below the notes.

and we'll say a Prayer.

The fourth line of the handwritten musical score consists of two measures. The first measure contains a whole rest followed by four quarter notes. The second measure contains a single half note. The lyrics "and we'll say a Prayer." are written below the notes.

God will guide us - a - bide us - He'll

The fifth line of the handwritten musical score consists of two measures. The first measure contains a quarter note followed by four quarter notes. The second measure contains four quarter notes, with the last one being a half note. The lyrics "God will guide us - a - bide us - He'll" are written below the notes. A large circle is drawn around the phrase "a - bide us -".

Help us to grow with

The sixth line of the handwritten musical score consists of two measures. The first measure contains a quarter note followed by two quarter notes. The second measure contains a quarter note followed by a half note. The lyrics "Help us to grow with" are written below the notes.

FINE
To Ending

Him be- side- us

Happiness we'll know through

rough times and tough times the

times that lie a - head

sick- ness and sad- ness or

when cross words are said will need

D.C. al Fine

Happiness e-ternal happ i ness

We will know -

Simple Harmony

June/July '79

Handwritten musical notation for the first system. The top staff (treble clef) contains a sequence of notes: a whole rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a whole note. The bottom two staves (alto and bass clefs) are empty.

Handwritten musical notation for the second system. The top staff (treble clef) contains a sequence of notes: a whole rest, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom two staves (alto and bass clefs) are empty.

Handwritten musical notation for the third system. The top staff (treble clef) contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom two staves (alto and bass clefs) are empty.

Handwritten musical notation for the fourth system. The top staff (treble clef) contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom two staves (alto and bass clefs) are empty.

Handwritten musical notation for the first system. It consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melody of quarter notes. The grand staff contains piano accompaniment with eighth notes in the right hand and a bass line in the left hand.

Handwritten musical notation for the second system. It features a treble clef staff with a melody of quarter notes. The grand staff below is empty. The instruction "D.C. al" is written at the end of the treble staff.

Handwritten musical notation for the third system. It features a treble clef staff with a melody of quarter notes. The grand staff below is empty. The instruction "2." is written at the beginning of the treble staff, and "FINE." is written at the end.

Handwritten musical notation for the fourth system, consisting of empty staves for the treble clef and grand staff.

①

Snow Job Hall

Dianne Blackham
JAN. FEB © 1996 ①

Verse 1

The musical score is written on a grand staff with three systems. Each system includes a vocal line in treble clef and piano accompaniment in treble and bass clefs. The key signature is B-flat major (two flats). The lyrics are as follows:

System 1:
 Vocal: Hig-by said it's time to lock the door
 Piano: Accompaniment for the first two measures.

System 2:
 Vocal: that's when the fun be-gan on our dorms floor
 Piano: Accompaniment for the first two measures.

System 3:
 Vocal: We lined the hall-way in jam-mies and bare-feet
 Piano: Accompaniment for the first two measures.

System 4:
 Vocal: We cranked that Dis-co mus-ic up to get the beat
 Piano: Accompaniment for the first two measures, ending with a 4/3 time signature.

Dianne Blackham
© 1996

Snow Job Hall

Verse 1

Al-a-ba-ma taught us the moves & the grooves she knew the

lat-est dan-ces and the dis-co moves

We had the lon-gest line dan-cin' of all - and they

thought, thought we were sleep-in at "Show-Job" Hall

Snow Job

page (3)

Verse 2

We made the cur-few we were in the door
but sleep-in' was the last thing we were look-in' for
coach would give her yell It was like a spell it'd wake up
e-ry-bo-dy that we could tell - It was

Dianna Blackham

© 1996

4 Verse 2

Snow Job

time for dan-cin' it hit the late night spot and you

The first system of music features a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The lyrics are "time for dan-cin' it hit the late night spot and you". The piano accompaniment consists of a bass line in bass clef and a right-hand line in treble clef, both in the same key signature and time signature.

can, you can im-ar-gine all the ex-er-cise we got

The second system continues the vocal line with the lyrics "can, you can im-ar-gine all the ex-er-cise we got". The piano accompaniment includes a bass line and a right-hand line with a 2/8 time signature.

We had the long-est line dan-cin' of all and they

The third system features the lyrics "We had the long-est line dan-cin' of all and they". The piano accompaniment includes a bass line and a right-hand line with a 4/4 time signature.

thought thought we we sleep-in' at Snow Job Hall-

The fourth system concludes the verse with the lyrics "thought thought we we sleep-in' at Snow Job Hall-". The piano accompaniment includes a bass line and a right-hand line with a 4/4 time signature.

Handwritten musical notation for the first system. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: "We got the rhythm and the Rock-n-roll blues". The piano accompaniment features a simple bass line and chords.

Handwritten musical notation for the second system. The vocal line continues with the lyrics: "Played Li-onel Richie and Pa-blo-b Cruise". The piano accompaniment continues with similar rhythmic patterns.

Handwritten musical notation for the third system. The vocal line includes the lyrics: "we did the 'hoot hoot' and hustle". There are handwritten annotations above the notes: "* hoot * hoot" and "x / /". The piano accompaniment continues.

Handwritten musical notation for the fourth system. The vocal line concludes with the lyrics: "we did the swing and the disco shuffle". The piano accompaniment concludes with a few final notes.

6

Snow Job Hall

Handwritten musical notation for the first system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature, and two piano accompaniment staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "We played our re-cords and our 8 track tapes and we'd".

Handwritten musical notation for the second system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature, and two piano accompaniment staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "shake, Shake our boo-ties no matter what our shapes".

Handwritten musical notation for the third system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature, and two piano accompaniment staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "We had the lon-gest line dan-cin' of all and they".

Handwritten musical notation for the fourth system. It consists of three staves: a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a 7/8 time signature, and two piano accompaniment staves (treble and bass clefs) with the same key signature and time signature. The lyrics are: "thought thought we were sleepin' at snow job Hall".

Snow Job Hall

Dianne A Blackhan
© 1996 (7)

Chorus

Thought we were sleep-in' uh huh

Thought we were sleep-in' I bet they did
and they

thought we were sleep-in' Oh yeah!
and they

thought ^{thought} we we sleep-in' at Snow Job Hall

Dianne A Blackhan
© 1996

Ending

Thought we were sleep-in'

Thought we were sleep-in' and We

We had the long-est line dan-cin' of all- and they

thought th- we were sleep-in at Snow Job Hall

End

day of de- cis- ion, one

day in youth o-pened up new

light for a pro- phet new

joy in the truth. To be Gods

ser- vant saved his soul for the

sake. And he lost his

②

Go forward with faith

D. Blackham
© 1998

St. life in God's ser-vice this
pro-mise did make go
for-ward with faith be not a-raid on-ly be-
-lieve for-
get your-self and go to work roll up your
Sleeves

The image shows a handwritten musical score for the hymn "Go forward with faith". It consists of seven systems of music, each with a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is D major (two sharps) and the time signature is 7/4. The lyrics are written below the notes. The score includes various musical notations such as beams, slurs, and a triplet. The piano part features a consistent rhythmic pattern of eighth notes in the left hand.

3

Go forward with Faith

By Dianne Blackham
© 1998

boy be-came a
miss-ion a-ry, a

man, a pro-phet,
vis-ion a-ry, A

voice to all the
world that tes-ti-

fies
I HC CH

know that my Re-
deem-er lives Tri-

um-phant Sav-ior
Son of God Vic-

4

Go forward with faith

Dianna Blackha
© 1998

The musical score is written on seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 7/8. The lyrics are as follows:

- System 1:** for- a- ver pain and death. My
- System 2:** King my Lead- er and my Lord (7)
- System 3:** Ending Go fer- ward with faith be not a- fraid On- ly be-
- System 4:** low
- System 5:** Lis- ten to the pro- phets voice Our Sa- vior
- System 6:** lives!

Additional annotations include "rit" (ritardando) and "Make this (2 measures) Repeat once each verse" with arrows pointing to specific measures in the second system. The score concludes with a double bar line and a fermata.

One little candle...

© 1996
Dec. 4, 1996

Slowly (with pedal)

Just light one Shar- ing the and can- dle a-
giv- ing

long all your that He way gave - Give a

smile Learn- ing to an- and o- ther liv- ing

bright- en their He day- said Just light

one little candle

one lit - tle can - dle that's

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two flats (Bb, Eb). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with two flats. The notes are simple quarter notes.

what light is for then be

This system contains the next two measures. The vocal line continues with quarter notes. The piano accompaniment features some chords with multiple accidentals in the right hand and simple notes in the left hand.

will - ing to share - Just light

This system contains the next two measures. The vocal line has a slight pause after 'share -' before 'Just light'. The piano accompaniment continues with simple harmonic support.

one can - dle more.

This system contains the final two measures of the piece. The vocal line ends with a period after 'more.'. The piano accompaniment concludes with a final chord in the right hand and a few notes in the left hand. The system ends with a double bar line and repeat dots.

GO FORWARD WITH FAITH

Since 1933, when Gordon B. Hinckley accepted a call to serve in the European Mission, he has devoted his entire life to the onward march of the gospel kingdom. His powerful testimony of Christ, of God our Father, of Joseph Smith and the early Pioneer Saints, permeates in all that he does today to move the gospel cause forward with a momentum to fulfill it's divine purpose to ALL the world. He has admonished all to follow the straight and secure course, to "Go Forward with Faith."

As he left to go on his mission, his father counseled him..... "Be not afraid...only believe." That is wise council from a loving father. However, after being on his mission in England for a while, he had an experience that proved to be pivotal in his service to the Lord. One day he was discouraged and wrote home to his father..... "he wasn't getting anywhere with missionary work, and couldn't see the point in wasting his fathers time and money."

His father sent a reply that was brief and to the point: "Dear Gordon, I have your recent letter. I have only one suggestion: forget yourself and go to work."

Earlier that day he and his companion had studied the promise recorded in the Gospels:

"For whosoever will save his life shall lose it; but whosoever shall lose his life for my sake and the gospels', the same shall save it." (Mark 8:35).

That scripture combined with his father's counsel, seared his soul. With the letter in hand, he went into his upstairs bedroom and got down on his knees.....

Many years later President Hinkley indicated "That July day in 1933 was my day of decision. A new light came into my life and a new joy into my heart. Everything good that has happened to me since then, I can trace back to the decision I made (on) that day."

As a General Authority, President Hinkley wrote his testimony in a poem. His poem appeared in the Ensign magazine. One of his Missionary Companions, G. Homer Durham read the poem, and wrote music to it. Selected as a new Hymn to be included in the 1985 publication of our LDS Hymn book, "My Redeemer Lives," Hymn # 135 is a gift, a testimony to all the world from a Prophet, from a missionary.....from a boy who one day made a decision to "Go forward with Faith."

*Some excerpts from Gordon B. Hinkleys' Biography, "Go Forward with Faith."

day of de-
cristion one

day in
youth o-pened up new

light for a
pro-phet new

joy in the
truth. To be Gods

ser-vant
soul for the

sake.
And he lost his

(2)

Go forward with faith

Blackha
©1998

Handwritten musical notation for the first system. The treble clef staff contains the melody with lyrics: "life in God's ser-vice this". The bass clef staff contains the bass line. The key signature has two sharps (F# and C#).

Handwritten musical notation for the second system. The treble clef staff contains the melody with lyrics: "pro-mise did make go". The bass clef staff contains the bass line. The key signature has two sharps (F# and C#).

Handwritten musical notation for the third system. The treble clef staff contains the melody with lyrics: "for-ward with faith be not a- fraid on-ly be-". A triplet of eighth notes is marked above the "on-ly" lyrics. The bass clef staff contains the bass line. The key signature has two sharps (F# and C#).

Handwritten musical notation for the fourth system. The treble clef staff contains the melody with lyrics: "-lieve for-". The bass clef staff contains the bass line. The key signature has two sharps (F# and C#).

Handwritten musical notation for the fifth system. The treble clef staff contains the melody with lyrics: "get your-self and go to work roll up your". The bass clef staff contains the bass line. The key signature has two sharps (F# and C#).

Handwritten musical notation for the sixth system. The treble clef staff contains the melody with lyrics: "Sleeves A". The bass clef staff contains the bass line. The key signature has two sharps (F# and C#).

3

No forward with Faith

by Mianne Blackham © 1998

boy be-came a
miss-ion- a-ry, a

man, a pro-phet,
vis-ion- a-ry. a A

voice to all the world that tes-ti-

fies

know that my Re-
lives... give... deem- er lives Tri-

um-phant Sav-ior
Son of God Vic-

(4)

Go forward with faith

Wanna Blackha
© 1998

Handwritten musical score for the hymn "Go forward with faith". The score is written on six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 7/8. The lyrics are written below the notes.

System 1: Lyrics: "for- a- ver pain and death. My".

System 2: Lyrics: "King, My Lead- er and my Lord". Includes a circled "rit" (ritardando) and a note: "make (2 measures) Repeat once each verse".

System 3: Labeled "Ending". Lyrics: "Go for- ward with faith be not a- fraid on- ly be-".

System 4: Lyrics: "lie".

System 5: Lyrics: "Lis- ten to the pro- phets voice our Sa- vior".

System 6: Lyrics: "lives".

The score includes various musical notations such as slurs, ties, and dynamic markings. The final system ends with a double bar line and a fermata.

Go Forward with Faith

(Song)

A day of decision,
One day in youth
Opened up new light for a prophet
New joy in the truth

To be God's servant, seered his soul
For the Gospel's sake
And he lost his life in God's service
This promise did make

Go forward with faith
Be not afraid, only believe
Forget yourself and go to work
Roll up your sleeves

A boy became a missionary
A man, a prophet visionary
A voice to all the world
That testifies:

*"I know that my redeemer lives
Triumphant Savior, Son of God
Victorious over pain and death
My King, my Leader, and my Lord.*

*He lives, my one sure rock of faith
The one bright hope of men on earth
The beacon to a better way
The light beyond the veil of death*

*Oh, give me thy sweet spirit still
The peace that comes alone from thee
The faith to walk the lonely road
That leads to thine eternity."*

Go forward with faith be not afraid
Only believe
Listen to the prophets' voice
Our Savior lives!

By

Dianne A. Blackham

February 27, 1998

This Musical Setting surrounds Hymn #135

"My Redeemer Lives"

Words by Gordon B. Hinckley

Music by G. Homer Durham

Simple Harmony, Tell me that you care.

Put your arms 'round me
and we'll say a prayer.

God will guide us,
He'll help us to grow -

With Him beside us
Happiness we'll know.

Through rough times
and tough times

The times that lie ahead,
Sickness and sadness

or when cross words are said,
I will need

Simple Harmony
Tell me that you care

Put your arms round me
and we'll say a prayer

God will guide us grow
and help us to know

with Him beside us we
our Happiness, Happiness will know
grow -

SOFT
FLOWING

Melody

Dianne Andrus
Boyd Andrus
June 14, 1979

The first system of handwritten musical notation for 'Melody' consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff is also in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music is written in a simple, flowing style with various note values and rests.

The second system of handwritten musical notation for 'Melody' consists of three staves. The top staff is in treble clef with a common time signature (C). The middle staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music continues with similar notation to the first system, ending with repeat signs.

Music Box

Dianne Andrus

The 'Music Box' section consists of four staves of handwritten musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The subsequent three staves are also in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The notation is characterized by dense, rhythmic patterns of eighth and sixteenth notes, typical of a music box melody.

Happily

A

VOICE

Handwritten musical score for the first system of 'Happily' (Section A). The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The time signature is 4/4. The vocal line includes triplets and various note values. The piano accompaniment features chords and arpeggiated patterns.

Handwritten musical score for the second system of 'Happily' (Section A). It continues the vocal and piano parts from the first system. The piano accompaniment includes a section with a slash, indicating a change or continuation of a pattern.

B

Handwritten musical score for the third system of 'Happily' (Section B). The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The time signature is 3/4. The vocal line features a melodic run. The piano accompaniment consists of chords.

Handwritten musical score for the fourth system of 'Happily' (Section B). It continues the vocal and piano parts from the third system. The piano accompaniment includes a section with a slash, indicating a change or continuation of a pattern.

TUNE TO MUSICBOX

Dianne Andrus

Handwritten musical score for 'TUNE TO MUSICBOX' by Dianne Andrus. The score consists of five staves of music. The first four staves are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The fifth staff is also in treble clef with a key signature of one sharp and contains the word 'ending' written above the notes. The music features a melodic line with eighth and sixteenth notes, often beamed together.

Empty musical staves.

#2 Melody June 14, 1979 Boyd Andrus & Dianne Andrus
 Soft, flowing

Handwritten musical score for 'Melody' by Boyd Andrus & Dianne Andrus, dated June 14, 1979. The score is for piano and includes a violin part. The piano part is in treble clef with a common time signature (C). The violin part is in treble clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some rests indicated by a percentage sign (%).

Handwritten musical score for 'Melody' (continued). This section shows the violin part in treble clef and the piano accompaniment in treble and bass clefs. The piano part continues with the rhythmic pattern established in the previous section, with various chordal textures and melodic lines.

C

Handwritten musical notation for section C, measures 1-4. The first staff is a treble clef with a melody. The second staff is a bass clef with chords. The third staff is a grand staff with a bass line. The notation includes various note values, rests, and accidentals.

(opt.) Repeat to A

Handwritten musical notation for section C, measures 5-8. The first staff is a treble clef with a melody. The second staff is a bass clef with chords. The third staff is a grand staff with a bass line. The notation includes various note values, rests, and accidentals.

D

Handwritten musical notation for section D, measures 1-4. The first staff is a treble clef with a melody. The second staff is a bass clef with chords. The third staff is a grand staff with a bass line. The notation includes various note values, rests, and accidentals.

Handwritten musical notation for section D, measures 5-8. The first staff is a treble clef with a melody. The second staff is a bass clef with chords. The third staff is a grand staff with a bass line. The notation includes various note values, rests, and accidentals.

Handwritten musical score for piano. The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with chords and arpeggios. The first measure of the piano part includes the instruction "(R.H.)" and a dynamic marking of *pp*.

TENDER, REVERENT FEELINGS

DIANNE ANDRUS

Handwritten musical score for piano, second system. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a triplet in the right hand and a dynamic marking of *mp*.

Handwritten musical score for piano, third system. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *rit.* and *mf, sub. p*.

My Sacred Promise

words & music by
Dianna Blackham

VERSES 1-2

C7

F6

I have a testi - mony of our Savior Jesus Jesus
I have a testi - mony of our Savior Jesus Jesus

C7

C7

died on th cross for you and me I will
cried in Geth se mane for you and me I will

C7

D7

~~B7~~ (Fm) b

witness to the Father ful - filling His com - mand I re -
witness to the Father when I take the sac ra - ment I re -

C

D7

mem ber Jesus and His sac - ri -
mem ber Jesus and His sac - love ri -

F

G7

C

ON TO CHORUS

- fice for me I
you and me

My Sacred Promise

words & music
Dianna A. Blackham
Feb. 16 - 1995

CHORUS

C F

want Gods spirit to be with me I

G7 C

want the Gospel light to show me the way I will

C7 (fm9)

keep my sacred promise to re- member him every

C7 D7 F7 G

day every - day I

F7 G C

will play I

Handwritten musical notation on a five-line staff. The top staff contains a treble clef, a single eighth note on the second line, followed by a bar line, two eighth notes on the second line, another bar line, and a final bar that is mostly blank. The bottom staff contains a bass clef and is empty.

Handwritten musical notation on a five-line staff. The top staff contains a treble clef and is empty. The bottom staff contains a bass clef and is empty.

Handwritten musical notation on a five-line staff. The top staff contains a treble clef and is empty. The bottom staff contains a bass clef and is empty.

Handwritten musical notation on a five-line staff. The top staff contains a treble clef and is empty. The bottom staff contains a bass clef and is empty.

Handwritten musical notation on a five-line staff. The top staff contains a treble clef and is empty. The bottom staff contains a bass clef and is empty.

Handwritten musical notation on a five-line staff. The top staff contains a treble clef and is empty. The bottom staff contains a bass clef and is empty.

GRANDMAS CABIN

By Dianne Blackham
© 1995 ①

CHORUS

$\text{♩} = 120$

Handwritten musical notation for the chorus, consisting of 12 staves of music in G major (one sharp) and 4/4 time. The lyrics are:

We all went to Grand-mas Ca-bin
 nes-tled in the middle of Hob-ble Creek Can-yon
 win-din' back & forth on that Moun-tain road was
 wait-in' lots of fam-i-ly fun
 We all went to Grand-mas Ca-bin
 Aunts & Un-cles Daugh-ters Sons grand-kids Babes & cou-sins-
 Mons & Dads sis-ters brothers in-laws, out-laws others up that

VERSE

Handwritten musical notation for the verse, consisting of 10 staves of music in G major and 4/4 time. The lyrics are:

Hob-ble Creek that Hobble creek road
 needed a break o-ver the bridge When we see the wanted some fun deer on the ridge Then we Climbed the
 wished we could go - so we could "Get some work done" We'd
 moun-tain for view and built a bon-fire too We'd
 rake all the leaves then jump right in, to our knees Now the
 climb up the hill slide down for our winter thrill in the

grass then Party at last
snow get ready set go

When
2ND TIME * TO
ENDING

Holiday
Stanza

GRANDMAS CABIN

Dianne Blackham
© 1995 (2)

$\text{♩} = 120$

Christ-mas Eve

we would sing and

all to-ge-ther our

song could bring

"Here comes San-ta Claus"

ring jing-a ling There was

ma-gic in that song we'd sing -

Dressed in red with a

"Ho, ho, ho"

child-ish cheers wel-comed

Santa's show

San-ta earned his fame he know

every-bodys name there was

ma-gic is this hol-i-day

home -

Food was yummy filled

everyones tummy

presents were shared seemed

everyone cared

Si-lent ~~night~~

night meant

snu-ggle up

tight It was

ENDING

GRANDMAS CABIN

Lianne Blackham
© 1995 (3) To begin

♩ = 120

ENDING

4/4

just about time to go When

We all went to Grand-mas' Ca-bin

nestled in the middle of Hobble creek Canyon

windin' back & forth up that mountain road was

waitin' lots of fam-i-ly fun- ** spoken* "Oh yeah!"

waitin' lots of fam-i-ly fun ** Can't we stay longer?* was

waitin' lots of family fun ** "One more" time* was

waitin' lots of family fun *b* *f* was
Oh yeah!

Grandma's Cabin

The image shows a handwritten musical score for the piece "Grandma's Cabin". The score is written on five staves, all using a treble clef and a key signature of two sharps (G major). The time signature is 4/4. The first two staves are crossed out with a large, dark diagonal line. The first staff contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff contains a similar melodic line. The third staff contains a bass line with quarter and eighth notes. The fourth staff contains a bass line with eighth and sixteenth notes, some beamed together. The fifth staff is empty. The handwriting is somewhat rough and appears to be a student's work.

Dec. 88
TENDERLY

THE BLESSING

Lyrics: Shirley B. Christensen
Music: Dianne Blackham

Handwritten musical notation for the first system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are: "He lays his".

Handwritten musical notation for the second system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "strong hands on my brow and".

Handwritten musical notation for the third system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "pauses".

Handwritten musical notation for the fourth system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "listens then he prays. The".

2

mp priest - hoods

mf heat-ing power, now

cour ses through

blood and limb. The

Dianne Blackham
© 1995

THE BLESSING

Handwritten musical score for "The Blessing". The score is written on six systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "spirit flows thru him. He kneels be- side me in the night and".

System 1: Vocal line: "spirit flows thru". Piano accompaniment: Treble clef with chords; Bass clef with eighth notes.

System 2: Vocal line: "him". Piano accompaniment: Treble clef with chords; Bass clef with eighth notes.

System 3: Vocal line: "He kneels be-". Piano accompaniment: Treble clef with chords; Bass clef with eighth notes.

System 4: Vocal line: "side me in the night and". Piano accompaniment: Treble clef with chords; Bass clef with eighth notes.

Dianne Blackham
© 1993

Handwritten musical score for the first system, measures 1-4. The system consists of three staves: a vocal line in treble clef with a key signature of one flat (B-flat), and two piano accompaniment staves (treble and bass clefs). The lyrics are: "sweet ness sur-". The melody features a long note for "ness" and a half note for "sur-".

Handwritten musical score for the second system, measures 5-8. The system consists of three staves: a vocal line in treble clef with a key signature of one flat (B-flat), and two piano accompaniment staves (treble and bass clefs). The lyrics are: "rounds us like a light from". The melody features a dotted quarter note for "light" and a quarter note for "from".

Handwritten musical score for the third system, measures 9-12. The system consists of three staves: a vocal line in treble clef with a key signature of one flat (B-flat), and two piano accompaniment staves (treble and bass clefs). The lyrics are: "God His". The melody features a long note for "God" and a half note for "His".

Handwritten musical score for the fourth system, measures 13-16. The system consists of three staves: a vocal line in treble clef with a key signature of one flat (B-flat), and two piano accompaniment staves (treble and bass clefs). The lyrics are: "gen- tle voice com-". The melody features a dotted quarter note for "voice" and a quarter note for "com-".

THE BLESSING

Handwritten musical score for 'The Blessing'. The score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are: 'mands', 'The', 'spirit seals', 'The', 'blessing through this', 'man'. The music is in a key with one flat (B-flat) and a 7/8 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Dianne Blackman

© 1995

The blessing

The musical score is written on a grand staff with three systems. Each system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 7/8. The lyrics are: "This man whom God has given me, this man who lifts me when I'm down, who". Performance markings include *p.* (piano), *rit.* (ritardando), and *A tempo*.

THE BLESSING

A handwritten musical score for the hymn "The Blessing". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff of each system is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics are written below the vocal line. The lyrics are: "shares the Love of God with me and is mine for ever mine for ever". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p".

shares the Love of
God with me and is
mine for ever
mine for ever

Dianne Blackham
© 1995

rit. a little slower.

Handwritten musical notation for the first system. It consists of three staves: a vocal line in treble clef with a key signature of one flat, and a piano accompaniment in bass clef with a key signature of one flat. The vocal line begins with a fermata over a whole note, followed by a quarter note with the lyrics "and" and "am". The piano accompaniment features a bass line with quarter notes and chords. Dynamic markings include *mp* and *mf*. A fermata is also present over a piano chord in the second measure.

Handwritten musical notation for the second system. It consists of three staves: a vocal line in treble clef with a key signature of one flat, and a piano accompaniment in bass clef with a key signature of one flat. The vocal line starts with a fermata over a whole note with the lyric "his", followed by a long melodic line. The piano accompaniment has a bass line with quarter notes and chords. A dynamic marking of *p* is present.

Handwritten musical notation for the third system. It consists of three staves: a vocal line in treble clef with a key signature of one flat, and a piano accompaniment in bass clef with a key signature of one flat. The vocal line has a fermata over a whole note. The piano accompaniment features a bass line with quarter notes and chords. The system concludes with a double bar line and a repeat sign.

For Grandma:

HOPE OF ETERNITY

Dianna Blackman
© 1995

Grandma was my hero! She was everything
beautiful, loving, happy and fun!

① Grand-ma del Grand-pa left a mon-u-ment, a

③ leg-a-cy of love, and when they went, it was

⑤ clear to me why they had spent so much

⑦ time at their moun-tain home There was

⑨ love at the door al-ways wel-come'd more, love in the

⑪ fi-re place that warmed your face. Love in slower

⑬ e-ve-ry dish es-pec-i-ly the wish, that you'd

⑮

⑰ "Come a-gain soon!" I'm

⑱ hol-din' on to hope of E-ter-ni-ty Hol-din'

⑲ on to the dreams you gave to me, of

⑳ love and of life in our fam-i-ly That goes

㉓ on and on and on - I'm

2

HOPE OF ETERNITY

DIANNA A. BLACKBURN
© 1995

Handwritten musical score for the song "HOPE OF ETERNITY". The score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes.

Measures 25-34: *holdin' on to hope of E-ter-ni-ty to the love that's be-come a leg-a-cy and the life that we have in our fa-mi-ly that goes on and on and on*

Measures 35-40: *on and goes Grand-ma I can't wait to see Grand-pa and you 'n' have my dreams come true with my fam-'ly there too! Our loves a le-ga-cy for all our fam-i-ly 'cause there was love at home-*

Measures 41-43: *on-*

Measures 44-45: *on.*

Annotations: A bracket from measure 35 to 37 is labeled "1st time on to next stanza" and "go to ending". A circled "17" at the bottom right is labeled "Repeat to measure". A circled "17" is also present at the end of the score.

HOPE OF ETERNITY

By Deanne Blackham
© 1995

Handwritten musical score for the song "Hope of Eternity". The score is written on ten staves, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes. The music features a mix of eighth and quarter notes, with some phrases marked with "rit" (ritardando) and "slower". The lyrics are: "Grand-ma and grand-pa left a mon-ument a leg-acy of love and when they went it was clear to me why they had spent so much time at their mountain home. There was love at the door al-ways wel-come more. Love in the fire-place that warmed your face. Love in e-ve-ry dish es-pec-i-ly the wish, that you'd 'come a-gain- soon.' I'm holdin' on to hope of E-ter-ni-ty Hold-in' on to the dreams you gave to me, of love and of life in our fa-mi-ly that goes on and on and on. I'm".

Grand-ma and grand-pa left a mon-ument a
leg-acy of love and when they went it was
clear to me why they had spent so much
time at their mountain home. There was
love at the door al-ways wel-come more. Love in the
fire-place that warmed your face. Love in
e-ve-ry dish es-pec-i-ly the wish, that you'd
"come a-gain- soon." I'm
holdin' on to hope of E-ter-ni-ty Hold-in'
on to the dreams you gave to me, of
love and of life in our fa-mi-ly that goes
on and on and on. I'm

hold-in' on to hope of E-ter-ni-ty to the
love that's be-come a le-ga-cy and the
life that we have in our fa-mi-ly that goes
on and on- and on and goes
on and on and on

Hope of Eternity

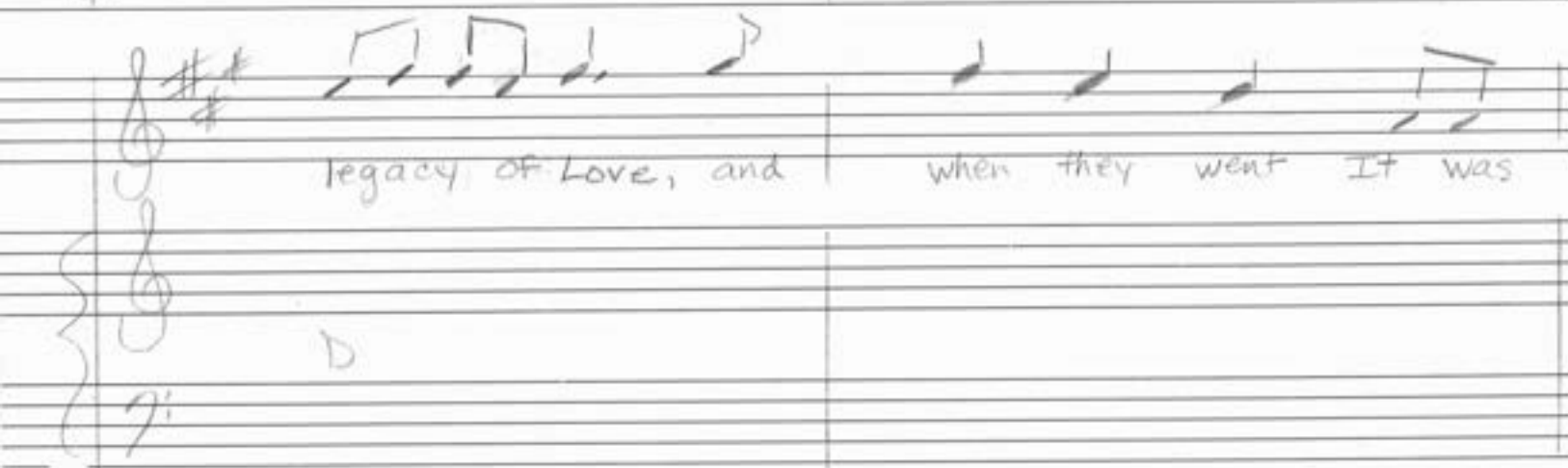
Handwritten musical notation for the first system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "grandma and grand pa left a monument it's a". A chord symbol "A" is written below the first measure of the bass line.



grandma and grand pa left a monument it's a

A

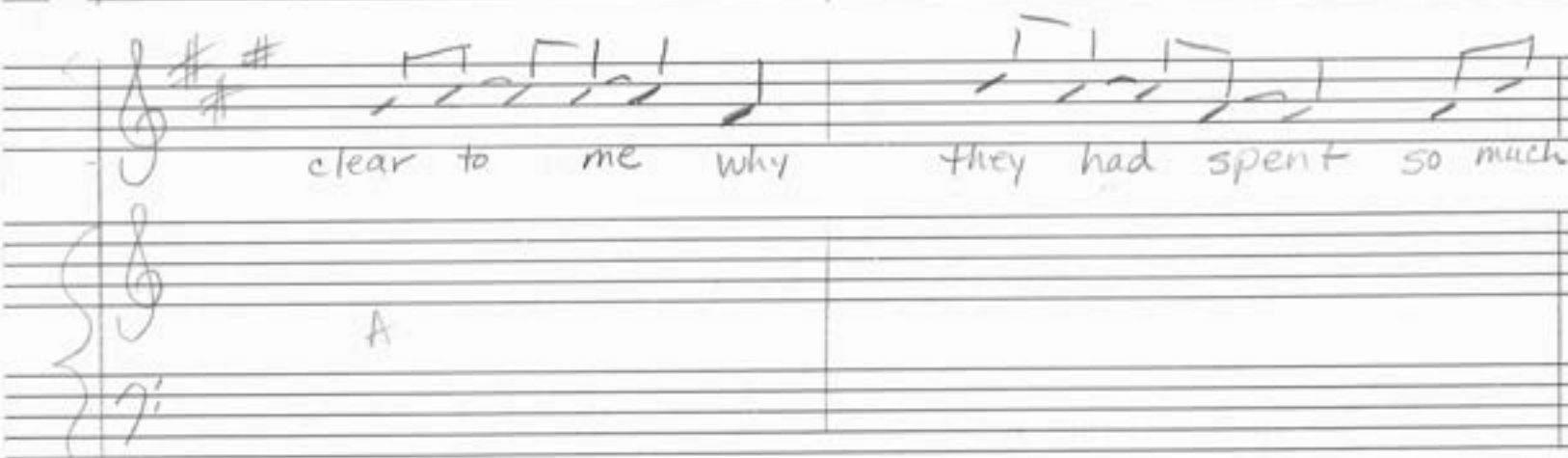
Handwritten musical notation for the second system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "legacy of Love, and when they went It was". A chord symbol "D" is written below the first measure of the bass line.



legacy of Love, and when they went It was

D

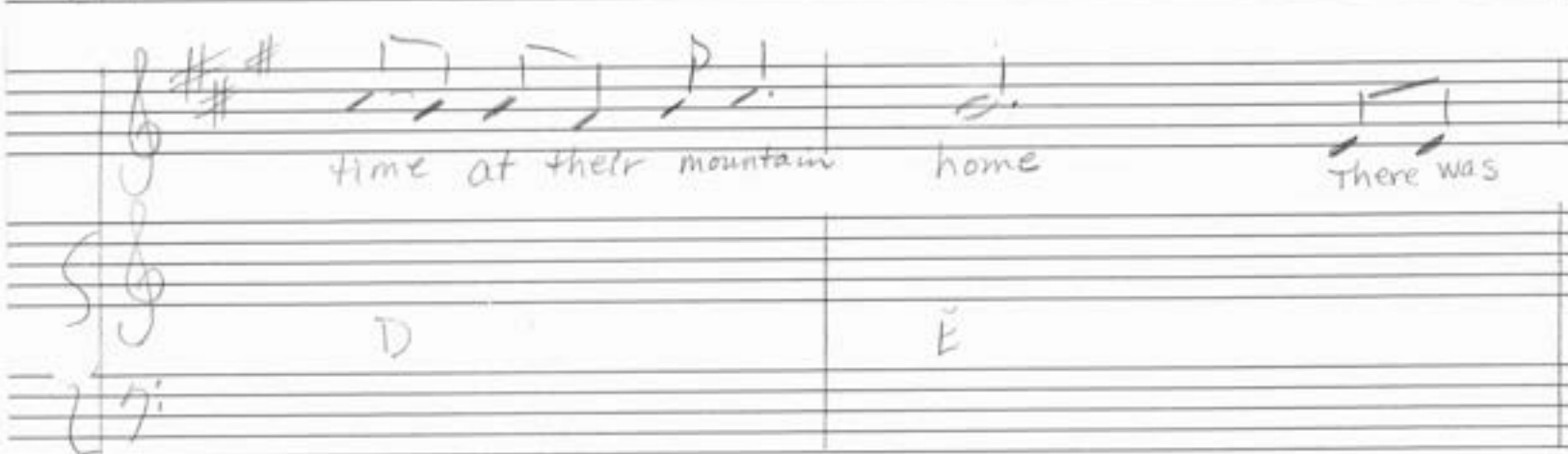
Handwritten musical notation for the third system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "clear to me why they had spent so much". A chord symbol "A" is written below the first measure of the bass line.



clear to me why they had spent so much

A

Handwritten musical notation for the fourth system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "time at their mountain home There was". Chord symbols "D" and "E" are written below the first and second measures of the bass line, respectively.



time at their mountain home There was

D E

Handwritten musical notation for the first system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The lyrics are: "love at the door always welcomed more love in the". Below the staff, the chord "A" is written.

Handwritten musical notation for the second system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The lyrics are: "fire — place that warmed your face. Love in". Below the staff, the chord "D" is written.

Handwritten musical notation for the third system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The lyrics are: "every dish, especially the wish that you". Below the staff, the chords "A" and "D" are written.

Handwritten musical notation for the fourth system. The key signature is two sharps (F# and C#). The melody is written on a treble clef staff. The lyrics are: "come again — soon —". Below the staff, the chords "E" and "A" are written.

Waltz for
Bedroom or
Dessert $\text{♩} = 120$

Life is a Melody

Dianne Blackham
© 1995

The musical score is written on ten staves, organized into five systems of two staves each. The top staff is the vocal line, and the bottom staff of each system is the piano accompaniment. The score is in 12/8 time and begins with a tempo marking of $\text{♩} = 120$. The lyrics are: "life is a me-lo-dy love is the har-mo-ny each day sings a chord of our song in sym-pha-ny mo-ments in time hearts in-ter-twine dancing to-ge-ther in beau-ti-ful har-mo-ny with-er and rhyme-". The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings (mp, mf, rit), and articulation marks. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Dianne Blackham
© 1995

(2)

Life is a melody

Allegretto

The image shows a handwritten musical score for a piece titled "Life is a melody". The score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The music is in a major key, indicated by one sharp (F#) in the key signature. The tempo is marked as "Allegretto". The score includes various musical notations such as notes, rests, beams, and dynamic markings like "rit." (ritardando). The lyrics are: "Life is a me-lo-dy love is the har-mo-ny each day sings a chord of our song in sym-pha-ny some-times your lead is strong others will follow your song - ming-ling & meshing their lives in marked tem-pos that move you a-long".

Life is a me-lo-dy love is the har-mo-ny

each day sings a chord of our song in sym-pha-ny

some-times your lead is strong others will follow your song -

ming-ling & meshing their lives in marked tem-pos that move you a-long

3

Life is a Melody

allegro

The musical score is written on ten staves. The first staff is the vocal line, with lyrics: "life is a me-lo-dy love is the har-mo-ny". The second and third staves are the piano accompaniment, with a piano (*p*) dynamic marking. The fourth staff continues the vocal line with lyrics: "each days sings a chord of our song in sym-pha-ny". The fifth and sixth staves are the piano accompaniment. The seventh staff continues the vocal line with lyrics: "mea-sures of felt sup-port are foun-da-tion for o-thers to grow". The eighth and ninth staves are the piano accompaniment. The tenth staff continues the vocal line with lyrics: "let them know as they build on their theme you will be there". A *rit.* (ritardando) marking is present above the final vocal notes. The piano accompaniment includes various chordal textures and melodic lines in both hands.

Life is a Melody

A tempo

life is a me-lo-dy

love is the har-mo-ny

each day sings a chord of our

song in sym-phony

8va

a little slower

mo-ments in time

hearts in-ter-twine

rit. tenderly to the end

life is a me-lo-dy

love is the har-mo-ny

Dianna Blackden
 Dec. 7, 31, 1995
 Female 1st
 Male 2nd
 3 song
 Complete
 ① -1 = 80

Oh, to hold you and to know you, Oh!
 The Song

The musical score is written on ten systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. There are circled numbers 4, 6, and 8 on the left side of the score, likely indicating measures or sections. A large oval is drawn around the lyrics 'one day some-how I' in the sixth system. The piano part features chords and arpeggiated figures.

Lyrics:
 Oh, to see your face and with God's grace Oh, to
 Oh, to talk with you and walk with you Oh, to
 hold you and to know you Oh, to hold you and to know you Oh, to
 be with you one day some-how I how care for you to-day My love, I
 share with you some-how I how care for you to-day My love, I
 promise I'll be with you some-day day My
 promise I'll be there with you some-day day My
 love, I

2

10

arms will have to wait but my heart an-ti-ci-pates
mo-ment I know of you my love for you was true If I
Thought

12

on-ly knew how long - till I could hold you all night long
our lives are a - part that I would have to be this strong - Oh, to
know that your life touched my heart - Oh, to

14

have you here - to feel you near Oh, to

16

hold you and to know you - Oh! One

f

Oh, to hold you and to know you, Oh!

16 a little slower

rit

day our eyes will meet I ma-gine just how sweet Oh, to

20 a little slower still

a tempo 1st time go to next stage

End End

pp hold you and to know you, Oh!

23 Interlude (tacet) a tempo

hum m

24

Handwritten musical notation on a three-staff system. The top staff contains a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first measure contains a quarter note on G4, a quarter rest, a quarter note on A4, and a quarter rest. The second measure contains a quarter note on B4, a quarter rest, a quarter note on C5, and a quarter rest. The third measure contains a quarter note on D5, a quarter rest, a quarter note on E5, and a quarter rest. The fourth measure contains a quarter note on F5, a quarter rest, a quarter note on G5, and a quarter rest. The bottom two staves are empty.

A series of empty musical staves, consisting of 10 blank five-line systems.

HYMN OF ZION

Dianne Blackham

© 1996 June 10-96

Hymn
I

want to meet my childrens children children
want to meet my fathers fathers father
want to meet my Sa-vior my Re-deem-er and

greet ^{them} ^{him} ^{His} face to face Ex-

change all that's dear lis-ten and hear E-

ter-nal ^{love} ^{love} ^{life} Spo-ken Hand in

hand in a circle of Right-eous con-cern Ac-

cep-ting ^{the} ^{his} ^{His} call we'll give our believing ^{re-cog-niz-ing} all all all Shar-ing

one heart one mind in Zi-on all

See-ing eye to eye

SOPRANO

HYMN OF ZION

Dianne Blackham
© 1996

I want to meet my ^{children's} savior, ^{children's} my Re- ^{children's} and
 greet ^{them} ^{him} face to face Ex-
 change all that's dear lis- ten and hear
 ter- nal ^{love} ^{life} spo- ken Hand in
 hand in a cir- cle of right- eou con- cern - Ac-
 cept- ing the ^{his} call we'll give our all - Shar- ing
 His Re- cieve- ing
 one heart, one mind in Zi- on - all
 see- ing eye to eye

ALTO

HYMN OF ZION

Dianne Blackham
© 1996

I want to meet my child-rens child-rens child-rens
 I want to meet my fa-thers fa-thers fa-thers
 I want to meet my Sa-ving my Re- deem-er and
 greet them face to face Ex-
 -change all that's dear lis-ten and hear E-
 fer- nal, love life Spo- ken Hand in
 hand in a cir- cle of right-eous con-cern Ac-
 cept-ing the call will give our
 HIS call call Re- liev- ing
 one heart, one mind in Zi- on all
 see- ing eye to eye

TENOR

HYMN OF ZION

Nianne Blackham
© 1996

I want to meet my ^{children} ^{to theirs} ^{Savior} ^{children} ^{to theirs} ^{my Re-} ^{child-} ^{ren} ^{and}
 greet ^{them} ^{him} ^{Him} face to face — Ex-
 change all that's dear- list- en and hear- E-
 ter- nal ^{love,} ^{love,} ^{love} ^{love,} ^{life} ^{life} spo - ken Hand in
 Hand in a cir- cle of Right- eon con- cern - Ac-
 cep- ting ^{the call} ^{we'll give our} ^{his call} ^{be- liev- ing} ^{His Call} ^{Re- ciev- ing} all - Shar- ing



one heart one mind in Zi- on - all
 see- ing eye to eye to eye

BASS

HYMN OF ZION

Diannes Blackham
© 1996

I want to meet my ^{childrens} ^{to theirs} ^{my} ^{childrens} ^{fathers} ^{Re-} ^{children} ^{father} ^{deem-er} and
 greet ^{them} ^{him} ^{Him} face to face Ex-
 change all that's dear lis-ten and hear- E-
 ter- nal ^{love} ^{love} ^{love} ^{life} ^{life} spo-ken — Hand in
 hand in a cir-cle of Right-ears con-cern- Ae-
 cept-ing ^{the} ^{his} ^{call} ^{we'll give our} ^{be-liev-ing} ^{re-crev-ing} all Shar-ing
 one heart one mind in Zi-on all
 see-ing eye to eye -

My Child

FOR BRIGHAM'S BAPTISM
By Dianne A. Blackham
Oct.
© 1997

①

37

INTRO AND ENDING

bless-ing to re-ni-zee you're a child and there's a
keep-ing co-mand-ments and learn-ing the way's - that

Fa-ther in Hea-ven who cares when you
Je-sus taught of on earth Then

make the de-ci-sion to be bap-tized you
en-ter-ing wa-ters to be bap-tized you

2

My Child

For BRIGGS' BAPTISM
By Diana Blackham
© Oct. 1997

The image shows a handwritten musical score for a piece titled "My Child". The score is written on seven systems of staves, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 7/8. The lyrics are written below the notes. The score is divided into two main sections by a double bar line with repeat dots. The first section contains the first four systems, and the second section contains the last three systems. The lyrics are: "want hear His the Spi-rit to that be Je- sus there heard. This is my Child in whom I am well-pleas'd to my child seek-ing to come un-to me My child choos-ing to do what's right in Whom I am well pleas'd my".

want hear His the Spi-rit to that be Je- sus there heard.

This is my

Child in whom I am well-pleas'd to my

child seek-ing to come un-to me My

child choos-ing to do what's right in

Whom I am well pleas'd my

③

My Child

© 1997 S. Blackham

Handwritten musical score for the hymn "My Child". The score is written on ten systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*. A square box containing the letter 'C' is placed above the first system of the second system. The lyrics are: "child", "Fa-ther in hea-ven would have us be", "as a child pure and clean like the", "day we were bap-tized and en-tered in", "meek and mild free of sin- Though we", "make mis-takes we can re-pent".

child

[C] Fa-ther in hea-ven would have us be

as a child pure and clean like the

day we were bap-tized and en-tered in

meek and mild free of sin- Though we

make mis-takes we can re-pent

(4)

My Child

©1997 DABlackham

each time we take the sac-rament, can

be for-given and o-ver-come, God

loved us so He sent His Son.

rit. *ff*

This is my child in whom I am

well pleased my child seek-ing to

come un-to me My Child choos-ing to

5

My Child

By Dianne Blackha
Oct © 1997

do what's right in whom I am well

pleased my child

To Ending
to finish up the song

A Prayer for Missionaries

Jan. 28-97
by Dianne Blackthorn
©1997

$\text{♩} = 66$

Bless the Give them mis-sion-ar-ies in their tes-ti-mo-ny, give them fields of work, chair-i-ty that and

they may find some- one. Bless those Give them light! their way with love.

ser-ving souls in all walks of life, health and strength, Faith and cour-age true that to

they may find Thy Son. As they're call on thee a- As they're have.

look- ing help them tea- ching help them find, know Since they're Since they're

ser- ving help them tear- ning help them see. grow These are May their



pre-cious peo-ple in Thy care hearts to-day
Faith in-crease and fill their hearts with peace Fa-ther
Fa-ther



bless them, bless them, bless them,
bless them, bless them, please.
please.

We Honor You

WORDS AND MUSIC BY
DIANNE ANDRUS BLACKHAM

TENDERLY, NOT RUSHED

WORDS MARCH 28, 1990
MUSIC APRIL 30, 1990
FAREWELL JUNE 3, 1990

How proud your children are to day to
The world has need of your loving touch and

see you holdin' hands that way. That
though we'll miss you both so much it's

way that shows how much you share How
through you that we have un-der-stood that

much you love - How much you care. We ->
love is brave, and kind and good. we ->

Handwritten musical score in treble and bass clefs, featuring lyrics and musical notation. The key signature is two sharps (F# and C#).

Lyrics:
honor you as you choose the right -
Honor your choice to share the light, we
Honor you - holdin' hands that way - as you
leave on your mission to - gether today.

Handwritten signature: Dianne Blackburn © 1985

① FOR THE CHILDREN TO SING TO THEIR DADDY.

THE DAD I LOVE

MUSIC and WORDS BY DIANNE ANDRUS BLACKHAM MAY 1, 1988

Let me

A

tell you a-bout the dad I love, the

one in my fa-mi-ly Do you

want to know what makes a great Dad? He

has a great kid like me.

3RD TIME TO ENDING **D**

1) I'm
2) I

B VERSE 1.

made in his im-age our nose is just the same. Have

②

THE DAD I LOVE

si-mi-lar Com-plex-ion and the same last name. It's

fun to think I'm like him, and one day I'll be -

gi-ving him a hug & he'll look up (at) to me. Let me

© VERSE 2

fol-low in his foot steps, it's fun to o-bey. To

keep the co-mand-ments and I love to pray. It's

fun to think I'm like him - and one day I'll be -

REPEAT TO

3

THE DAD I LOVE

repeat to [A]

giving him a hug in E-ter-ni-ty

But the

[D] Ending
best part a-bout the dad that I love, is

that my dad loves

spoken me. Yes sir Ree

①

THE PERSONAL TOUCH

Dianne Blackhan
May 23-96
© 1996

$\downarrow = 92$

Handwritten musical score for "The Personal Touch". The score is written on a grand staff with treble, alto, and bass clefs. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as quarter note = 92.

The lyrics are: "It's the personal touch the touch that means so much. It's the love that warms in your soul, the love that's in-side love that when you've love that you just can't hide, it's right there cares there right like you right".

Handwritten annotations include: $(2^{nd} \text{ or } \frac{2}{3}^{rd}) - 2-3$ above the first measure, (p) for piano dynamics, and various musical markings such as slurs, ties, and accents.

(2)

THE PERSONAL TOUCH

Handwritten musical score for the song "The Personal Touch". The score is written on ten systems of staves, each containing a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The lyrics are written below the vocal line.

System 1:
 there are there It's the per-son-al touch

System 2:
 The touch that means so much

System 3:
 1. The only thing that I see "it's for
 2. when you are all your own from your
 3. you feel the warmth in your heart you feel

System 4:
 you from me" it means you care
 heart from your home and then you share
 help from the start and He is there
 like you He's

THE PERSONAL TOUCH

3

The image shows a handwritten musical score for the song "The Personal Touch". It consists of six systems of music, each with a vocal line and a piano accompaniment line. The key signature is two sharps (F# and C#), and the time signature is 7/8. The lyrics are written below the vocal notes. The piano accompaniment includes chords and rhythmic patterns, with some dynamics like *p* and *f* indicated. The score is divided into two measures per system, with a repeat sign at the end of the second measure in each system.

System 1:
Vocal: care share there (1-2-You, 3- He) care a- care a-
Piano: *p*

System 2:
Vocal: - don't about me, You find time to
Piano: *p*

System 3:
Vocal: think of me I'm touched
Piano: *p*

System 4:
Vocal: so much
Piano: *f*

4

THE PERSONAL TOUCH

The image shows a handwritten musical score for a piece titled "THE PERSONAL TOUCH". The score is written on ten staves, with the top two staves for the vocal line and the remaining eight staves for piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The score is divided into two systems of four staves each. The lyrics are written below the vocal line, with some words appearing on multiple staves. The piano accompaniment consists of chords and single notes, with some dynamics like "p" (piano) and "f" (forte) indicated. The lyrics are as follows:

1-2 You give the
 3- He gives the
 best part the love right from
 best part the love right in
 your heart It means so ve-ry
 my heart It means so ve-ry
 much when it's love you're giv-ing
 much when it's love He's giv-ing

THE PERSONAL TOUCH

(5)

Handwritten musical score for "The Personal Touch" in G major (one sharp) and 3/4 time. The score is written on ten staves, with vocal lines in the top two staves and piano accompaniment in the bottom eight staves. The lyrics are: "of and I am so touched", "of and I am so touched", "1-2- by your Per-son- al", "Touch 3- by The", "Per-son- al Touch.", and "Touch.". The score includes dynamic markings such as *p* (piano) and *rit.* (ritardando). There are two first endings and a third ending, with the third ending marked "3rd ending repeat". The piano accompaniment features chords and melodic lines, with some parts marked with *pp* (pianissimo) and *ppp* (pianississimo). The score concludes with a final chord and a fermata over the word "Touch."

Editing My Dream Come True

~~(16th Year Anniversary)~~
leave off

Words and Music by
DIANNE A. BLACKHAM

♩ = 96 romantically

(woman) You were my dream come true. My child-hood Prince charm
(man) You made my dreams come true (woman) Our fam - i - ly (man) our

charm-ing.

home (woman) Your work so long and (man) You were the one you're Bride I'd be-come that day.
your love so strong that day.

Dar - lin', you were my dream come true.
(Duet) Dar - lin', you made my dreams come true.

(Duet) You were my dream come true. My
You made my dreams come true My

ba - by When I held you
 life's Com - pan - ion your life so sweet made
 Near or a - part, you

A

our love com - plete that day!
 still have my heart to - day.

Dar - lin' you were my
 Dar - lin'

*This is 2ND ending
 move to the end*

dream come true.

*HERE same measure as below for ending
 as the end*

You were my dream come true.

This is 1st

Websters definition of PRUDENCE is "A wisdom to exercise our reason, forethought, and self-control. A virtue."

Exercise Reason: Be willing to learn and do things a better way because of new knowledge, and past experience.

Exercise Forethought: Ask yourself "How will what I do today affect the future?" Try to imagine the results of behavior today on the coming generation.

Exercise Self-control: Do of your own choice the right thing. Many times the RIGHT things are not easy to learn or convenient to do. It takes time and practice.

Our measure of PRUDENCE shows in how we ACT.
Our use of this earth can be better
by improving our prudent actions.

REDUCE the usage of valuable resources, car-pool, turn down the heat and wear a sweater, walk, use less water, less power, etc. Ask yourself "Can I enjoy life without this?"

RE-USE good items, share them with others if you don't need them anymore. Use things over and over and over.

RECYCLE is making new uses for things that we don't need anymore, INSTEAD of throwing it away!

Recycling Jingle: written for the children
by Dianne Blackham

Make Mt. Pleasant, pleasant

I can reduce the use of our resource.
I won't refuse to re-use.
I can be prudent and thankful of course.
I'll reduce my use and re-use some way today!

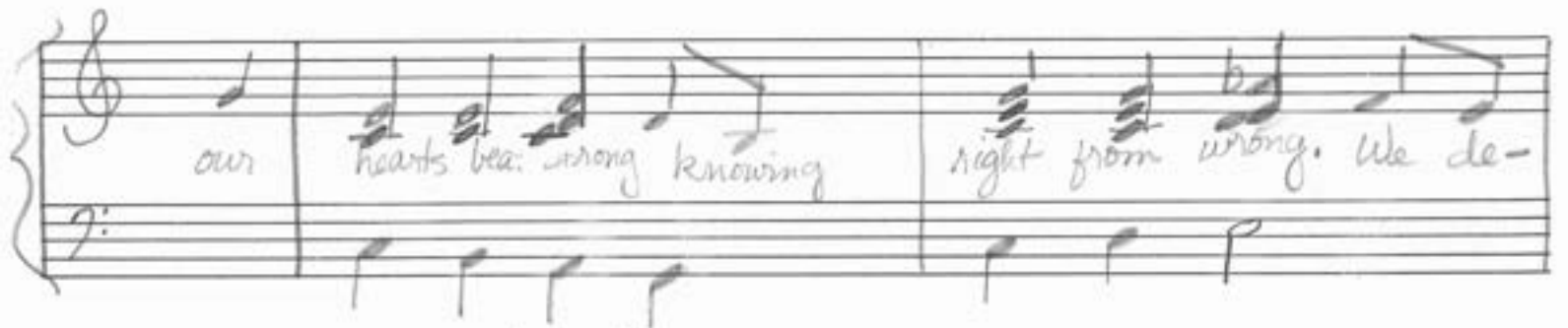
I'm gonna make Mt. Pleasant, pleasant
some way today.
make Mt. Pleasant, pleasant
some way today.

I'm gonna make Mt. Pleasant, pleasant
some way today.
I'll reduce my use and re-use some way today!

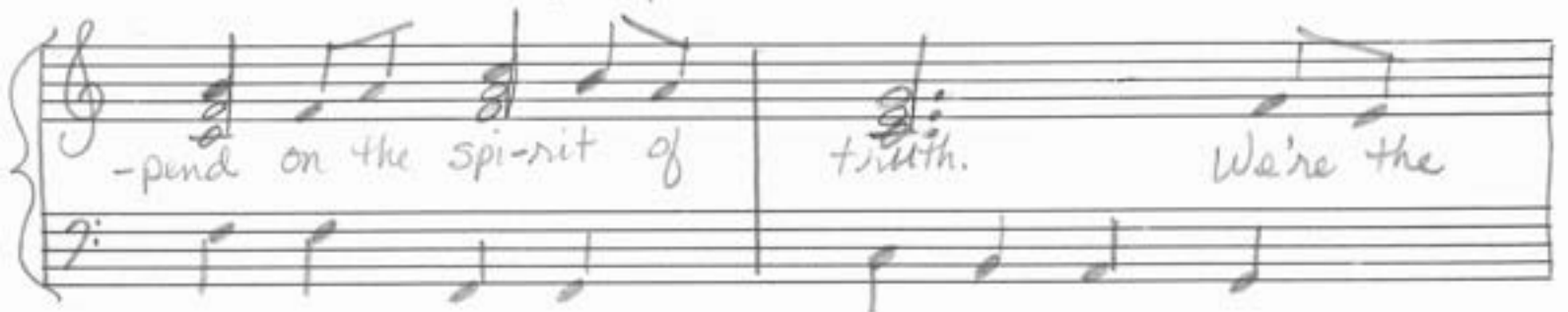
RECYCLE!

Mt Pleasant Stake Mission

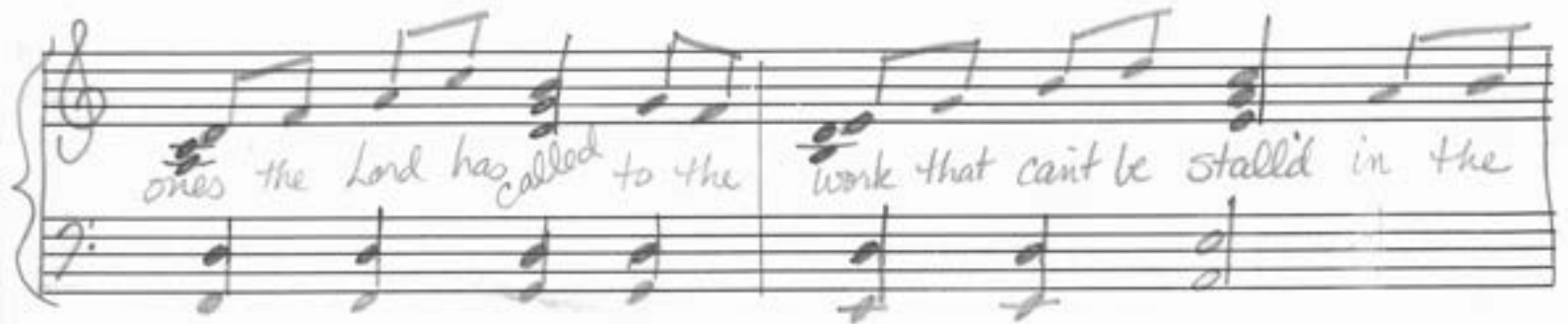
our hearts beat among knowing right from wrong. We de-



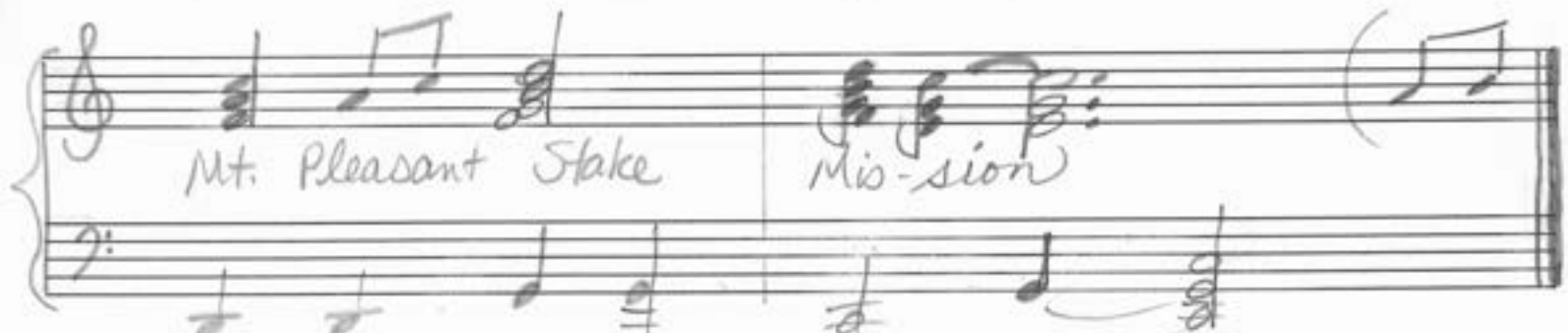
-pend on the spi-rit of truth. We're the



ones the Lord has called to the work that can't be stalled in the



Mt. Pleasant Stake Mis-sion



Make Mt. Pleasant, pleasant

A handwritten musical score for the song "Make Mt. Pleasant, pleasant". The score is written on ten staves, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The lyrics are written below the notes, and guitar chords are indicated by circled letters (A, E, D) above the staff lines. The lyrics are: "I can reduce my use of our resource - use - I won't refuse to re- use - I can be prudent and thankful of course I'll re- duce my use & reuse some way today - I'm gonna make Mt. Pleasant, pleasant some way today - make Mt. Pleasant, pleasant some way to day I'm gonna make Mt. Pleasant, pleasant some way today I'll re- duce my use & reuse some way today! RECYCLE". There are some corrections and markings, such as "Spoken" written above the final line and "RECYCLE" written in large letters at the bottom right. The word "RECYCLE" is also written in a box that has been crossed out with an 'X'.

①

Lead Sheet

Come Follow Me They hear the Savior

By Dianne Blackton
Jan. 10-11-
© 1997

(FOR JENNIFER AND THE FORRESTER FAMILY)

The musical score is written on ten staves in a 2/4 time signature with a key signature of one flat (Bb). The lyrics are written below the notes, with some words appearing on multiple staves. Chords are indicated by letters (F, Bb, C, D) above the notes. There are some corrections and annotations in blue ink.

Staff 1: F chord. Lyrics: Bless-ed are the

Staff 2: Bb chord. Lyrics: feet of those who / ears of those who / homes of those who

Staff 3: Bb chord. Lyrics: walk where He would / hear the Sa-vi-ors / pray with-in their

Staff 4: Bb chord. Lyrics: walk where He would / voice and make the / walls His Spi-rit

Staff 5: F chord. Lyrics: go choice stays

Staff 6: F chord. Lyrics: Bless-ed are the / Listen-ing with their / Blesse-ed are the

Staff 7: Bb chord. Lyrics: tongues of those who / hearts they learn His / souls who let Him

Staff 8: Bb chord. Lyrics: talk word. in / as They He would / and and change their / keep His

Staff 9: Bb chord. Lyrics: talk course words / and teach and / and find the / Re-mem-ber

Staff 10: F chord. Lyrics: show source Him / Bless-ed are

Staff 11: Bb chord. Lyrics: they who fol-low in His

Staff 12: F chord. Lyrics: path / leading the / choos-ing the / Keeping the

Staff 13: Bb chord. Lyrics: those who fol-low in their

Staff 14: F chord. Lyrics: foot-steps / Bless-ed the

②

Lead Sheet

Come Follow Me They hear the Saviour

© 1997
Dianna A. Blackman

The musical score is written on ten staves, each with a treble clef and a key signature of two flats (Bb). The chords and lyrics are as follows:

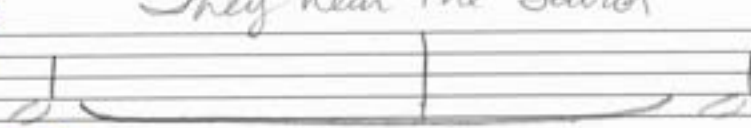
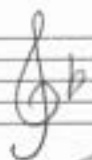
- Staff 1:** Chords: Bb, Bb. Lyrics: day, a a E-
- Staff 2:** Chords: F, D. Lyrics: child of God pro- child of God pro- ter- nal God fam- ilies
- Staff 3:** Chords: G. Lyrics: claims with all their might, the gos- pels' claims claim
- Staff 4:** Chords: C7. Lyrics: true and right - I'll and then
- Staff 5:** Chords: F. Lyrics: share dressed that in light white - They hear the dressed
- Staff 6:** Chords: Bb. Lyrics: Sa- vior
- Staff 7:** Chords: Bb, C7. Lyrics: Come fol- low me
- Staff 8:** Chords: F, D. Lyrics: Feast on my words then bap- tized in the my name Your and sealed in the tem- ple and
- Staff 9:** Chords: Bb, C7. Lyrics: feed sa- vior my I'll sheep, Come fol- low love E- ter- nal- ly be, Come fol- low
- Staff 10:** Chords: F. Lyrics: me me
- Staff 11:** Chords: Bb, C7. Lyrics: I'll I I show the the way way way. AM THE THE. Re-
- Staff 12:** Chords: F, D. Lyrics: We'll find the lost one. mem- ber are the me al- ways. ye are my sheep. I AM The
- Staff 13:** Chords: Bb, C. Lyrics: she- pherd Come, fol- low

③

Come Follow Me
They hear the Savior

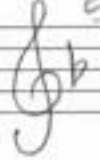
© 1997
Dianne & Blackba

F

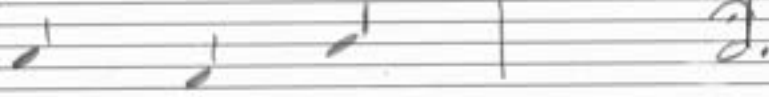


Ending only

me.



$\frac{3}{4}$



$\frac{3}{4}$

Key 8 cb

more than you can re-

Key Ab

ceive -

more than you can re-

ceive (give all you can give)

①

Let's be like Pioneers

By Dianne Blackham
© 1997
(Feb. 14 - 1997)

Let's be like Pi - o - neers this year

they showed us the way Let's be like

pi - o - neers this year and

lead the way to - day -

Pi - o - neers worked ev - ery day to
Pi - o - neers were Pa - tri - ots our

see their dreams come true
free - doms they pre - served

2

Let's be like Pioneers

will- ing- ly with in- dus- try they
 faith- ful- ly and prayer- ful- ly our

served their whole lives through
 God they did ob- serve

They could see the fu- ture
 They lived lives with val- ues their Ed-u-

hope for us was their bright
 ca- tion was their aim. Now
 They

with our best foot for- ward, Let's stand
 built up Hu- man Spi- rit and now

up for what is right!
 we can do the same! With

3

Let's be like Pioneers

By Diana Hadden
© 1997
(Feb. 14-1997)

faith in ev-ery foot- step of the

things we do and say let's be like

1st ending
Pi- o- neers this year and

lead the way to- day.

2nd ending
Pi- o- neers this year and

lead the way to-

④ Let's be like Pioneers
(3rd ending continued)

Handwritten musical score for "Let's be like Pioneers" (3rd ending continued). The score is written on two staves: a treble clef staff with a key signature of one flat (Bb) and a bass clef staff with a key signature of two flats (Bb, Eb). The melody in the treble staff starts with a quarter note "day" on a line, followed by a long horizontal line indicating a continuation. The bass staff contains a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line and repeat signs.

My Sanpete Valley's Home

Dianna Blackburn

① 3 verses
3 choruses

$\text{♩} = 90$

①

The first time I drove thru this Valley I could

④

feel the spi-rit of the coun-try I could

⑥

hear the bree-zes from the moun-tains whis-per

⑧

"this is your home -" so, I

My Sanpete Valley Home

10

Followed my heart and I set-tled my mind - but I

Handwritten musical notation for measures 10 and 11. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "Followed my heart and I set-tled my mind - but I". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

12

ne-ver dreamt I would find all I was

Handwritten musical notation for measures 12 and 13. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "ne-ver dreamt I would find all I was". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

14

look-in' for and Oh, so much more in my

Handwritten musical notation for measures 14 and 15. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "look-in' for and Oh, so much more in my". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

16

San-pete val-ley home

Handwritten musical notation for measures 16 and 17. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "San-pete val-ley home". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

3

My Sanpete Valley

Dianna Blackham
© 1996

CHORUS

Musical notation for measures 3-10. Includes vocal line and piano accompaniment.

I've enjoyed the quiet life I've known

Musical notation for measures 10-22. Includes vocal line and piano accompaniment.

Musical notation for measures 22-24. Includes vocal line and piano accompaniment.

liv-in' in my San-pete Val-ley

Musical notation for measures 24-31. Includes vocal line and piano accompaniment.

Home

4

My Sanpete Valley Home

Dianne Blackham

© 1996

26

Handwritten musical score for the song "My Sanpete Valley Home". The score is written on ten staves, including vocal lines and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 7/8. The lyrics are: "I've enjoyed the ten-der love, the ten-der love I'm shown and I love, liv-in' in my San-pete Val-ley home". There are handwritten annotations: "3rd time TO * CODA" above the final vocal line and "* 3rd time to Coda" to the right of the final vocal line. The piano accompaniment features chords and melodic lines in the right hand and bass notes in the left hand.

5

My Sanpete Valley Home

Dianne Blackham
© 1996

Handwritten musical notation for the first system. It consists of three staves: a treble clef staff with a whole rest, a grand staff (treble and bass clefs) with a melodic line, and a bass staff with a 7:11 chord.

Handwritten musical notation for the second system. It includes a treble clef staff with a vocal line starting on the word "Home", a grand staff with accompaniment, and a bass staff with a 7:11 chord.

Handwritten musical notation for the third system. It includes a treble clef staff with a melodic line, a grand staff with accompaniment, and a bass staff with a 7:11 chord.

Handwritten musical notation for the fourth system, consisting of a treble clef staff and a grand staff, both of which are empty.

Let's be like Pioneers

Dianne Ablock
© 1997
Feb. 14 - 1997

Let's be like pioneers this year
They showed us the way
Let's be like pioneers this year
and lead the way today -

Pioneers worked every day
to see their dreams come true
Willingly, with industry
They served their whole lives through

They could see the future
Their hope for us was bright
Now with our best foot forward
Let's stand up for what is right

With Faith in every footstep
of the things we do and say
Let's be like pioneers, this year
and lead the way, today.

Pioneers were patriots
our freedoms they preserved
Faithfully and prayerfully
our God they did observe

They lived lives with values
Education was their aim
They built up human spirit
and we can do the same

With Faith in every footstep
of the things we do and say
Let's be like pioneers, this year
and lead the way, today -

I believe I can achieve

(For Achievement Day Girls)

Diana Blackburn
Aug. 16, 1997

I be- lieve I can a- chieve I am a

daugh-ter of God and He wat-ches o-ver me, I be-

lieve I can a- chieve I am sur-

roun-ded by those I love E-very

goal that I make every step that I take helps me

learn and grow and know that in

Handwritten musical notation for the first system. The key signature is two sharps (F# and C#). The lyrics are: "e-ve-ry way e-ve-ry day I can".

Handwritten musical notation for the second system. The lyrics are: "do'n my best to show I am a".

Handwritten musical notation for the third system. The lyrics are: "daughter of God, a sis-ter in the Gos-pel and".

Handwritten musical notation for the fourth system. The lyrics are: "I will one day be".

Handwritten musical notation for the fifth system. The lyrics are: "just like my mo-ther just like my tea-cher 'cause 'cause".

Handwritten musical notation for the sixth system. The lyrics are: "once they were just like me". The tempo marking "2ND time slower" is written above the staff and below the bass staff. The system ends with a double bar line.

I believe I can achieve

I believe

I can achieve

I am a daughter of God
and He watches over me

I believe

I can achieve

I am surrounded

by those I love -

Every goal that I make
every effort I take

helps me learn and grow and know.

In every way

every day

I can do my best to show

I am a daughter of God

a sister in the Gospel

and I will learn to be

just like my mother

just like my teachers

'cause once they were

just like me.

Once they were just like me -

- Dianne Blackham

Aug. 16, 1997

How Beautiful... Servants of God

© 2000

①

How beau-ti-ful are the ser-vants of God they who lift and build by pow-er thru a share the gifts of hea-ven with a peace-ful voice heart How beau-ti-ful are the ser-vants of God, They they tes-ti-fy our Sa-ivor is Christ Christ, Like the As the sun- shine that lights a new day Truth spo- ken Shows us the way with faith in each foot-step, that leads to Christ em- pow-er-ing souls to Choose the right repeat w/ modulate intervals dew's come from hea-ven a-bove ser-vice sur-rounds us with love A heart that is will-ing and hands ful-fill-ing Gods com-mands How beau-ti-ful!

2ND TIME TO B

em-repeat w/ modulate intervals

→ to end

② ending

How Beautiful ... O of G

WHL
© 2000

How beau-ti-ful u-pon the moun-tains are the is the

feet of right-eous-wit-ness of sad- ser-vants va-tion help-ing bring-ing

ev-ery one find the peace to all with the path-way to our hope to meet our

Sav-ior our Sa-rior

Je-sus

Je-sus

How beautiful are the Servants of God

*How beautiful upon the mountains are the feet of him
that bringeth good tidings
that publisheth peace and salvation
That saith unto Zion, Thy God reigneth!
(Taken from Isaiah 52:7)*

How beautiful are the servants of God
They lift and build with power through a peaceful voice
How beautiful are the servants of God
They testify our Savior is Christ

Like the sunshine that lights a new day
Truth spoken, shows us the way
With faith in each footstep that leads to Christ
Empowering souls to choose the right.

How beautiful are the servants of God
Who share the gifts of heaven with a pure heart
How beautiful are the servants of God
They minister the Pure Love of Christ

As the dews come from heaven above
Service surrounds us with Love
A heart that is willing
With hands fulfilling Gods commands.
How beautiful!

How beautiful upon the mountains
Are the feet of righteous servants
Helping everyone find the pathway
to our Savior, our Savior..

How beautiful upon the mountains
Is the witness of salvation
Bringing peace to all with the hope to meet
our Savior, hope to meet our Savior
Jesus Christ.

By
Dianne A. Blackham
Copyright 2000

The Miracle of Love

Virgin Mary and Angel

Narrator:

The angel Gabriel was sent to earth to tell the virgin Mary that she would conceive and bring forth the son of God, the Savior of the world.

Piano intro.... (repeats ^{1st} 2 measures)

Surely Gabriel was touched when he first saw Mary. He must have recognized her... for she was much like our Mother in Heaven... Beautiful and full of Grace.

Gabriel

*A beautiful woman, just beyond a child
Kind and gentle, meek and mild
She is so peaceful, her love is so clear
How dear is this woman, this woman of God*

*I see what He sees, she is full of grace
There is love in her eyes, there is love on her face
And when she*

prays, the spirit wraps around her from above

Choir...Ahhh...(same note as the word face)

*Oh to witness the miracle,
To witness the miracle,
Oh, to witness the miracle of Love*

Narrator:

Gabriel approached Mary with the good news about Jesus. But, she questioned the miracle as she had not been with a man. Surely Gabriels words gave her comfort....

Piano... (1st 2 measures repeated)

Gabriel:

"Fear not Mary, for thou hast found favour with God. Thou shalt conceive and bring forth a son, the Son of God."

Choir...Ahh (1st 2 measures - melody only)
repeats....

Gabriel:

"The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee....and that...which shall be born of thee, shall be called the Son of God."

Mary

*I only know how to love, with all of my heart
Must have known in heaven that I would take this part
For I have wells of love for Joseph and as deep a love for Thee
I'll be the mother of the Son of God, a miracle to see.*

*I pledged my heart to Joseph, I will be his wife,
I love him and I love Thee, more than my life
Dear God in Heaven, I will do Thy will
But please tell him, I'm scared to say
Please tell him, of Thy Love, I pray
Please tell him of the Miracle of Love*

Angel and Joseph

Narrator:

Mary's silent prayer of concern that Joseph would know of the Miracle from heaven was answered.....When Joseph learned of the baby, he wanted to put Mary away privately. For he loved her and didn't want her to be a public example. But, while he thought on all these things.....the angel of the Lord appeared unto him.

Angel:

"Joseph, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost." "She shall bring forth a son, and thou shalt call his name Jesus: for he shall save his people from their sins."

Piano...only

Mother Mary and Joseph

Narrator:

When the time came for Mary to be delivered, Joseph and Mary were far from home, in the town of Bethlehem. They were tired. They were afraid.....but they were not all alone....

Choir....hum

For the Miracle of Love was about to occur...The Savior of the world was about to be born....and angels did hearld His birth.

Choir....Ahhh

(the sound of a baby crying) *(tape recorded previously)*

Joseph:

*How precious, how perfect this child of God
I stand amazed, in praise and awe
To be his father, His father here on earth
For I saw a miracle...I saw the Savior's birth*

*This mother, this child, how could I love them more
Their comfort, their joy, is all that I live for
Father in Heaven gratefully I pray
For I know the miracle from heaven
On earth, from heaven
I know the Miracle,
The Miracle of Love*

Piano...

Choir

*We all need the Savior, everyone
He will lift our burdens, and fill our hearts with love
Everyone of us has made mistakes
We must overcome
We all need the Savior, and the Miracle of Love*

*He died that we might live, He lives to show the way
He can heal all wounds and wash all tears away
He is our Savior, Redeemer of the World
the Babe of Bethlehem
He is the Miracle
Remember the Miracle
He is the Miracle of Love
Remember the Miracle of Love*

*By
Dianne A. Blackham
December 2000*

①

The Miracle of Love

LA Blackham
© 2000

Gabriel

A beau-ti-ful wo-man just be- yond a child

Kind and gen-tle meek & mild, She is so

peace-ful her love - is so

clear How dear is this

Miracle of Love

by DAB Kachera
© 2000

The musical score is written on six systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line.

System 1:
 Vocal: wo-man, this wo-man of
 Piano: Accompaniment for the first system.

System 2:
 Vocal: God I
 Piano: Accompaniment for the second system.

System 3:
 Vocal: see what He sees, she is full of grace. There is
 Piano: Accompaniment for the third system.

System 4:
 Vocal: love in her eyes there is love on her face and when she
 Piano: Accompaniment for the fourth system.

②

The Miracle of Love

DABlackham
© 2000

17

prays, the spi-rit wraps a- round her from a-bove Oh, to

19

wit-ness the mir-a-cle to

21

wit-ness the mir-a-cle Oh, to

23

wit-ness the mir-a-cle of love-

The Miracle of Love

DABlackham
© 2000

Mary
I

Handwritten musical notation for the first system. It consists of a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The vocal line begins with a whole rest followed by a half note. The piano accompaniment features chords in the right hand and single notes in the left hand.

Handwritten musical notation for the second system. The vocal line includes a triplet of eighth notes. The lyrics are: "on-ly know how to love with all of my heart." The piano accompaniment continues with chords and single notes.

Handwritten musical notation for the third system. The vocal line features a melodic line with eighth notes. The lyrics are: "must have known in hea-ven that I would take this part for I have." The piano accompaniment consists of chords and single notes.

Handwritten musical notation for the fourth system. The vocal line includes a triplet of eighth notes. The lyrics are: "wells of love for Jo-seph and as deep, a love for Thee I'll be the." The piano accompaniment features chords and single notes.

5

The Miracle of Love

© 2000

mo-ther of the Son of God — a mir-a-cle to

This system contains the first two measures of the piece. The vocal line begins with a melodic phrase: a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

see — I

This system contains the next two measures. The vocal line has a long note on 'see' followed by a rest, and then a single note on 'I'. The piano accompaniment continues with chords and single notes.

pledged my heart to Jo-seph I will be his wife I

This system contains the next two measures. The vocal line has a melodic phrase: quarter notes G4-A4-B4-C5, quarter notes B4-A4-G4, quarter notes F4-E4-D4, quarter notes C4-B3-A3. The piano accompaniment continues with chords and single notes.

love him, & I love Thee — more than my life. Dear God in

This system contains the final two measures. The vocal line has a melodic phrase: quarter notes G4-A4-B4-C5, quarter notes B4-A4-G4, quarter notes F4-E4-D4, quarter notes C4-B3-A3. The piano accompaniment continues with chords and single notes.

6

The Miracle of Love

DAB
© 2000

The image shows a handwritten musical score for the hymn "The Miracle of Love". It consists of six systems of music. Each system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The score is written in a simple, clear hand.

System 1:
 Vocal: hea-ven I will do Thy will. But, please
 Piano: Treble clef with chords; Bass clef with a simple bass line.

System 2:
 Vocal: tell him I'm scared to say Please
 Piano: Treble clef with chords; Bass clef with a simple bass line.

System 3:
 Vocal: tell him of Thy Love I pray please
 Piano: Treble clef with chords; Bass clef with a simple bass line.

System 4:
 Vocal: tell him of the mir-a-cle of love
 Piano: Treble clef with chords; Bass clef with a simple bass line.

7

The Miracle of Love

SAB
©2000

Joseph

love

How

pre-cious how per-fect this child of God. I

stand a-mazed in praise and awe, to be his

fa-ther, his fa-ther here on

Detailed description: This is a handwritten musical score for a piece titled "The Miracle of Love" by Joseph, copyrighted in 2000. The score is written for Soprano, Alto, and Bass (SAB) voices and piano accompaniment. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The lyrics are: "love", "How", "pre-cious how per-fect this child of God. I", "stand a-mazed in praise and awe, to be his", and "fa-ther, his fa-ther here on". The piano accompaniment features chords and a simple bass line. The notation is in a common time signature.

The Miracle of Love

DAB
©2000

The image shows a handwritten musical score for the song "The Miracle of Love". It consists of six systems of music, each with a vocal line and piano accompaniment. The piano accompaniment is written in treble and bass clefs. The lyrics are written below the vocal line.

System 1:
 earth, for I saw a

System 2:
 mir-a-cle, I saw the Sa-vi-ors

System 3:
 birth This

System 4:
 mo-ther this child, how could I love them more? Their

9

The Miracle of Love

DAB
© 2000

Handwritten musical score for the hymn "The Miracle of Love". The score is written on a grand staff with three systems. Each system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The music features a key signature of one flat (B-flat) and a 4/4 time signature. There are several triplet markings (indicated by a '3' above the notes) in the vocal line. The lyrics are: "com-fort, their joy is all that I live for Fa-ther-in-Hea-ven grate-ful-ly I pray for I know the mir-a-cle from hea-ven on earth from hea-ven I know the".

com-fort, their joy is all that I live for Fa-ther-in-Hea-ven grate-ful-ly I pray for I know the mir-a-cle from hea-ven on earth from hea-ven I know the

mir-a-cle the mir-a-cle of

Love

CHOR

cres.

CHOIR - UNISON

We all need the Sa-vior, e-very-one

The Miracle of Love

SAB
© 2000

CHOIR

The musical score is written for a choir and piano. It consists of six systems of music. Each system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line.

System 1:
 He will lift our bur-dens and fill our hearts with love e-very

System 2:
 one of us has made mis-takes we must o-ver-come.

System 3:
 We all need the Sa-vior and the mir-a-cle of

System 4:
 love - He

The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 7/8.

The Miracle of Love

CHOIR

died that we might live, He lives to show the way

He can heal all wounds and wash all tears a-way He is our

Sa- vior Re deem- er of the

world babe of Beth- le- hem

CHOIR

He is the mir-a-cle Re-

mem-ber the mir-a-cle

He is the mir-a-cle of

love - Re-

The Miracle of Love

WAB
© 2000

mem- ber the

The first system of handwritten musical notation. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The vocal line has four notes: a quarter note, a half note, a quarter note, and a quarter note. The piano accompaniment features chords and rhythmic patterns. The lyrics 'mem- ber the' are written below the vocal line.

mir- a- cle of

The second system of handwritten musical notation, continuing from the first. It has the same three-staff structure. The vocal line continues with four notes. The piano accompaniment continues with chords and rhythmic patterns. The lyrics 'mir- a- cle of' are written below the vocal line.

love -

The third system of handwritten musical notation. The vocal line features a long, sweeping melisma over the word 'love -', indicated by a long horizontal line. The piano accompaniment continues with chords and rhythmic patterns. The lyrics 'love -' are written below the vocal line.

The fourth system of handwritten musical notation, which appears to be a concluding section. It consists of two staves: a treble clef staff and a bass clef staff. Both staves feature chords and a long, sweeping melisma line that spans across the system. The system ends with a double bar line and a repeat sign.

Pretty Little Girl

Verses

C G
 Pretty lit-tle girl With blue eyes
 pink Sa-tin rib-bons
 Pret-ty lit-tle gold-en curls.
 string of pearls
 C7 F
 Pret-ty lit-tle feet in lace round her pret-ty lit-tle shoes and
 face. such a
 Dm G
 pret-ty lit-tle dress that twirls.
 ba-by girl-
 C G
 Pret-ty lit-tle nose that turns
 stage that she plays up
 F G
 Pret-ty lit-tle smile that shows.
 songs that she sings In her
 Dm G
 pret-ty lit-tle girl with pret-ty lit-tle dreams, on her
 way shares her day mak-ing
 Dm G
 pret-ty lit-tle tip-py toes -
 pret-ty every lit-tle thing -

Pretty Little Girl

CHORUS (Style of Country)

she's got me wrapped a-round her pret-ty lit-tle fin-ger

that pret-ty lit-tle girl in my world.
that I love-

she's got my heart strings play-in' symphonies that lin-ger

that pret-ty lit-tle girl in my world
that I love-

Come to the Temple

By Dianne A. Blackham

- ① a ✓ Come to the Tem-ple, come and see through Ho-li-ness to the Lord
- b ✓ The path, pre-pared to teach His Way, it's the foun-tain of the Lord
- c ✓ Come to the Tem-ple, come and see All that you can be-come,
- d ✓ The pa-ti-ence of Je-sus Christ ~~is~~ ^{has come} come to the Temple, come.

With your tribulations come, every nation, people, tongue.
 Father, mother, daughter, son, His arms are outstretched still
 He shall wipe away all tears and help you overcome all fears.
 In God's Kingdom you belong. Come to the Temple come.

- ② a ✓ Come and see the crown is given, come and see power through peace.
- b ✓ Come and see justice and mercy through the Prince of peace.
- c ✓ Come and see, He shall feed you. Come, receive His light.
 See blessing, glory, wisdom, thanksgiving, honor, power and might.

← Feed you →

③ a
 2d ✓ In the Temple the tabernacle of testimony is open unto heaven
 with true and faithful words of God, the book of life is written
 within your heart and then sealed until life is completed
 3-b ✓ And at God's feet will be revealed, each holy word repeated.

Come to the Temple, come and see the first fruits of Jesus Christ.
 Worthy is the Lamb. Great and marvelous are Thy works.
 Just and true are Thy Ways. Thou King of Saints.
 Salvation and glory and honor and power unto the Lord our God. Alleluia,
 The Lord God omnipotent reigneth. Amen; Alleluia.

Come receive His light. With true & faithful words of God. in the book of life

Zimmermans from Orem
 Turkey Steaks ZONE "16" June 5th

In gods kingdom you belong

Rev. James 1:4

In Gods Kingdom you belong
with prayers of saints and praise in song
Blessing and Glory, wisdom, thanksgiving
Honor, power and might
Great and marvelous are Thy works
with angels day and night.

In Gods Kingdom you belong
with prayers of saints
and praise in song

↗ He does wipe away all tear
Death no longer fear

↘ Come to the Temple, come & see
through Holiness To The Lord

The work of patience and the perfect day
(is) in The House of the Lord.

(50)

Onion
tomatoe
lettuce
cheese

②

You make a difference

Nianne Blackman
© 1999

bridge to the past helps me clearly to see

where I've come from all that I want to be Your

life is so vital in our family

You make a difference You make a difference

You m. a d-

me

①

you make a difference

© April 1999

A handwritten musical score for the song "you make a difference". The score is written on ten systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *pp* (pianissimo) and *ppp* (pianississimo). The score includes repeat signs and a double bar line at the end of the piece. The handwriting is in black ink on white paper.

Dianne A. Blackham
© 1999

②

You make a difference

Stannex Blackham
© 1999

A handwritten musical score for the song "You make a difference". The score is written on ten systems of two staves each, with a treble clef on the top staff and a bass clef on the bottom staff of each system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The music consists of a melody in the treble clef and a bass line in the bass clef. The melody is written in a simple, accessible style, with many notes beamed together. The bass line provides a steady accompaniment. The score is divided into two measures per system by a vertical bar line. The final system includes the lyrics "me" under the first measure. The score is signed "© 1999 Stannex Blackham" at the bottom.

Lead me Lord

Lead me Lord in paths of right-ness - near Lead me

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes: "Lead me Lord in paths of right-ness - near Lead me".

This system contains the second and third staves of music. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are not explicitly written in this system, but the notes correspond to the continuation of the previous system.

Lord in ways of hap-pi-ness Lead me

This system contains the fourth and fifth staves of music. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes: "Lord in ways of hap-pi-ness Lead me".

This system contains the sixth and seventh staves of music. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are not explicitly written in this system, but the notes correspond to the continuation of the previous system.

Lord Lead me Lord Lead me

This system contains the eighth and ninth staves of music. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes: "Lord Lead me Lord Lead me".

This system contains the tenth and eleventh staves of music. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are not explicitly written in this system, but the notes correspond to the continuation of the previous system.

Lead me Lord

Handwritten musical notation for the first system. It consists of two staves: a vocal line in G-clef and a piano accompaniment line in C-clef. The key signature has one flat (Bb). The time signature is 2/4. The lyrics are: "Lord show me the way Lead me". The piano accompaniment features a simple harmonic accompaniment with chords and moving lines.

Handwritten musical notation for the second system. It consists of two staves: a vocal line in G-clef and a piano accompaniment line in C-clef. The key signature has one flat (Bb). The lyrics are: "Lord Lead me". The piano accompaniment continues with chords and moving lines.

Handwritten musical notation for the third system. It consists of two staves: a vocal line in G-clef and a piano accompaniment line in C-clef. The key signature has one flat (Bb). The lyrics are: "Lord". The piano accompaniment features a simple harmonic accompaniment with chords and moving lines.

Let Your Light So Shine

For Brigham

Mathew 5:16
Dianne A. Blackham

♩ = 89

Let your light so shine, share the love you feel. Let it blossom in your smile, like a city on a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Let your light so shine, share the love you feel. Let it blossom in your smile, like a city on a".

5
hill. For all are blessed of God! He loves us! He is the source of light within us. We

The second system of music starts at measure 5. The vocal line continues with the lyrics: "hill. For all are blessed of God! He loves us! He is the source of light within us. We". The piano accompaniment continues with chords and a bass line.

10
need each others warmth, so let it shine! For all are blessed of

The third system of music starts at measure 10. The vocal line continues with the lyrics: "need each others warmth, so let it shine! For all are blessed of". The piano accompaniment continues with chords and a bass line.

15
God! He loves us! He is the source of light within us. We need each others warmth,

The fourth system of music starts at measure 15. The vocal line continues with the lyrics: "God! He loves us! He is the source of light within us. We need each others warmth,". The piano accompaniment continues with chords and a bass line.

♩ = 79

19

so let your light so shine! When Je - sus saw the mul-ti - tudes of peo-ple on the earth. He

24

gath-ered his dis-ci - ples and taught them of their worth. Bles-sed are the pure in heart, the meek, the mer-ci-ful.

28

Bles-sed are the peace-mak-ers, and those that mourn, com-fort their souls. Bles-sed are the poor in spi-rit, who

A Little Slower

♩ = 69

32

hun-ger and thirst af-ter right - eous-ness. Bles-sed are the per-se-cu - ted who pass their test in right-eous-ness.

With The Spirit

35

Like a candle in the house where others may be blessed, Ye are the salt of the earth!

40

♩ = 89

Savor one another's worth! Let your light so shine, share the love you

44

feel. Let it blossom in your smile, like a city on a hill. For all are blessed of

48

God! He loves us! He is the source of light within us. We need each other's warmth,

52

so let it shine! For all are blessed of God! He loves us! He

57

is the source of light with-in us. We need each o - thers warmth, so let it shine!

62

We need each o - thers warmth, so let your light so shine!

67

3-4
arr. M. D. Blackman
for Sara Stringham

Come Thou Fount of Every Blessing

Robert Robertson
John Wyeth

This image shows a handwritten musical score for the hymn "Come Thou Fount of Every Blessing". The score is written on seven systems of staves, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. The score is arranged in a way that suggests it is for a four-part vocal setting, with each system representing a different voice part. The handwriting is clear and legible, and the overall layout is organized and professional.

②

Come Thou Fount of Every Blessing

Handwritten musical score for the first system of "Come Thou Fount of Every Blessing". The score is written on four staves. The top two staves are in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music consists of two measures. The first measure contains chords and eighth notes in both hands. The second measure continues the harmonic progression, ending with a double bar line and repeat dots.

TAG - ENDING

Handwritten musical score for the "TAG - ENDING" section of "Come Thou Fount of Every Blessing". The score is written on four staves. The top two staves are in treble clef with a key signature of one flat (Bb). The bottom two staves are in bass clef with a key signature of one flat (Bb). The music consists of three measures. Above the first measure, there is a marking "8 va" followed by a dotted line. The first measure contains chords and eighth notes. The second measure features a melodic line in the bass clef with eighth notes. The third measure continues the harmonic progression, ending with a double bar line and repeat dots.

DAB
arrangement
by Sara

Ending for: Come Thou Fount of every Blessing

Handwritten musical score for the ending of the hymn "Come Thou Fount of every Blessing". The score is written on three staves. The first staff is for the treble clef, the second for the bass clef, and the third for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The first two staves feature melodic lines with slurs and accents. The piano part includes chords and a dynamic marking of *f*. The piece concludes with a *rit.* (ritardando) marking and a final chord. The score ends with a double bar line and a repeat sign.

after
TAG

God Be With You

Rankin & Tomer, Add. Text Arr. Blackham

Duet
Lovingly

♩=95

God be with you till we meet a - gain. By his coun - cils guide up - hold you.
God be with you till we meet a - gain. When life's per - ils thick con - found you,
God be with you till we meet a - gain. Keep love's ban - ner float - ing o'er you.

5

With his sheep se - cure - ly fold you. God be with you till we meet a -
put his arms un - fail - ing round you. God be with you till we meet a -
Smite death's threat - 'ning wave be - fore you. God be with you till we meet a -

9

- gain.
- gain.
- gain.

When you
With a
Till we

12 1st time
Female

love some - one and you must let them go. It's not what you want, but it

16

is God's Plan. Tho' my heart and soul will miss you so. You are ne - ver a-

D.C. 2nd time
Male

20

- lone. last em - brace all our fears we face. The

24



test of faith is at the door. Till we meet a - gain, my love, my friend

D.C.

Duet Third time

28

in that hea - v'nly home.

meet, till we meet, till we

33

meet at Je- sus feet. Till we meet, till we meet. God be with you till we

38

Female

meet a - gain. God be with you till we

42

Male

Female

meet a - gain. God be with you till we meet a - gain. God be with you.

46

Male

God be with you.

MALE VOICE

AFTER VERSE (2) OF HYMN

With a last em-brace all our fears we face. The
 test of faith is at the door. Till we
 meet a-gain my love my friend
 in the heaven'ly home

TO HYMN VERSE (3)

Ending

WOMAN: God be with you till we meet a-gain
 MAN: God be with you till we meet a-gain
 WOMAN: God be with you -
 MAN: God be with you -

When He Comes Again

Violin



Reverently ♩ = 96-108

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

Chords: F (1), Gm (2), C⁷

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

Chords: F (4), Gm (6), C⁷

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

Chords: F (7), B^b (7)

(10) F (11) C⁷ (12) F

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

(13) B^b (14) F (15) C (16) C⁷

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

(17) F (18) Gm (19) C⁷

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

(20) F (21) F (22) F

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

(23) C⁷ (24) 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, b. 1907.

Matthew 16:27, 19:13-15

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I wonder when He comes again

*I wonder when He comes again
Will heard angels sing?
Will earth be white with drifted snow
Or will the world know spring?
I wonder if one star will shine
Far brighter than the rest?
Will daylight stay the whole night through?
Will song birds leave their nests?
I'm sure He'll call His little ones
Together round His knee.
Because He said in days gone by,
"Suffer them to come to me."*

Arranged verse

*I wonder when He comes again
When all things are revealed,
Where fears are faced, all tears erased
Will every heart be healed?
I wonder when He sees the trials
Each life has overcome,
Will He receive a child like me
Will hearts become as One?
I'll seek to know the truth of things
And try to follow Him,
That I may be a child of God
— — When He comes again.*

*I wonder when He comes again
Will I be ready there
To look upon His loving face
And join with Him in prayer?
Each day I'll try to do His will
And let my light so shine
That others seeing me may seek
For greater light divine.
Then when that blessed day is here
He'll love me and He'll say
"You've served me well, my little child
come unto my arms to stay."*

For Violin

When He Comes again

arr.
Dianne
Blackham

The image shows a handwritten musical score for violin, consisting of 12 staves. The music is written in treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of slurs and ties. The score concludes with a double bar line and repeat signs on the final staff. A circled section of music on the 11th staff appears to be a specific fingering or articulation instruction. The handwriting is in black ink on a white background.