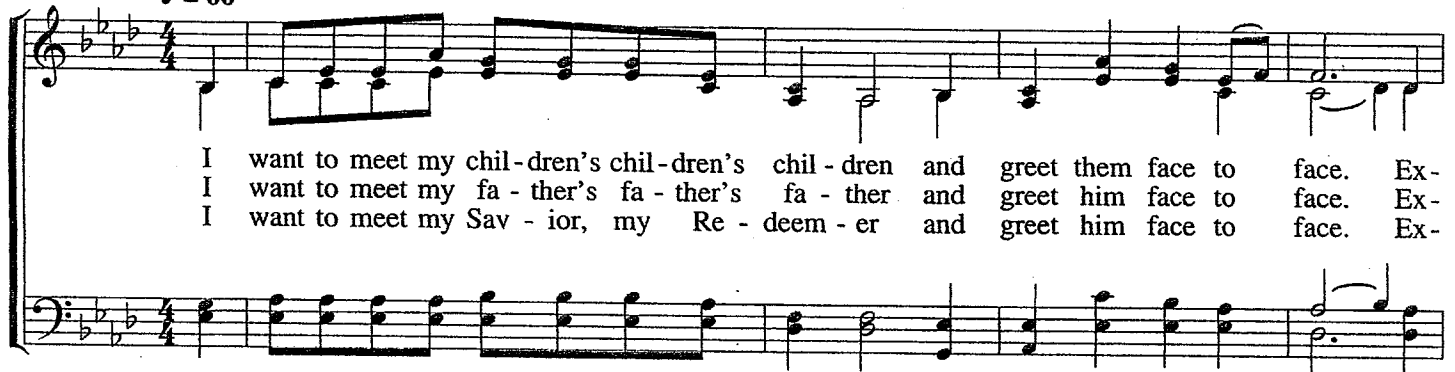


Hymn of Zion

Words and Music by
DIANNE A. BLACKHAM

$\text{♩} = 66$



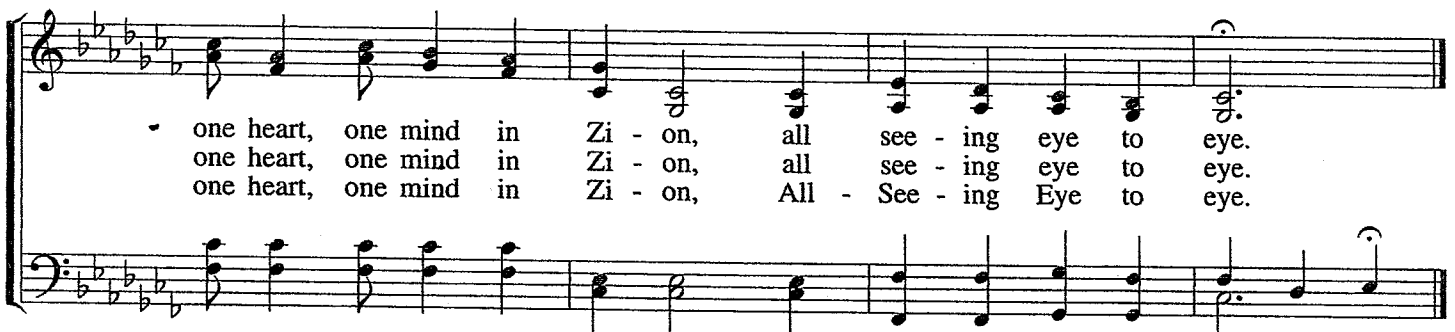
I want to meet my chil - dren's chil - dren's chil - dren and greet them face to face. Ex -
I want to meet my fa - ther's fa - ther's fa - ther and greet him face to face. Ex -
I want to meet my Sav - ior, my Re - deem - er and greet him face to face. Ex -



change all that's dear, lis - ten and hear E - ter - nal love spo - ken. Hand in
change all that's dear, lis - ten and hear E - ter - nal love spo - ken. Hand in
change all that's dear, lis - ten and hear E - ter - nal life spo - ken. Hand in



hand in a cir - cle of right - eous con - cern, Ex - tend - ing the call, we'll give our all. Shar - ing
hand in a cir - cle of right - eous con - cern, Re - ceiv - ing his call, be - liev - ing all. Shar - ing
hand in a cir - cle of right - eous con - cern, Ac - cept - ing His call, re - ceiv - ing All. Shar - ing



one heart, one mind in Zi - on, all see - ing eye to eye.
one heart, one mind in Zi - on, all see - ing eye to eye.
one heart, one mind in Zi - on, All - See - ing Eye to eye.

(eye to eye.)
(eye to eye.)
(Eye to eye.)

Bless This House

Dianne A. Blackham

♩=80

Prayerfully

Bless this House. May all who en-ter feel Thy Love. Reach-up to hea-ven and
Bless this House. May all who serve here share Thy Peace. Hum-bly teach the gos-pel with

wor-ship God a-bove. Learn-ing in faith and pray-ing with grace to bless this House.
faith and right-eous-ness. Re-cieve and give. May Thy Spi-rit live to bless this

House. May glo-ry and hon-or and an-gels o-ver-see, that truth pre-vails, e-ver-last-ing-ly. May jus-tice

serve and mer-cy for-give, in the name of the Lord. Bless this House.

Come Thou Fount of Every Blessing

Robertson & Wyeth, Add.Text Arr. by Blackham

Humbly

♩=60

Come, Thou fount of ev - ery bless - ing; Tune my heart to sing Thy
 Oh, to grace how great a debt - or dai - ly I'm con - strained to
 Tho' the earth be but Thy foot - stool, end - less worlds are born of
 Like a cup, that's o - ver flow - ing doth Thy bless - ings come to

5

grace. Streams of mer - cy, ne - ver ceas - ing, call for songs of loud - est
 be. Let Thy good - ness, as a fet - ter, bind my wan - dering heart to
 Thee. Through the pow - er of the priest - hood life ex - tends e - ter - nal -
 me. May my heart and hands be stow - ing share the gifts of love from

9

praise. Teach me some me - lo - dious son - net, sung by flam - ing tongues a -
 Thee. Prone to wan - der, Lord, I feel it, Prone to leave the God I
 - ly. Once I held Thee in my bos - som, Fa - ther, Mo - ther, De - i -
 Thee. Reach - ing to hea - ven for di - rect - ion, hand in hand with faith re -

13 *Intro and Interlude

- bove. Praise the mount; I'm fixed up - on it, Mount of Thy re - deem - ing love.
 love. Here's my heart, Oh take and seal it; Seal it for Thy courts a - bove.
 - ty. May my arms be - hold such plea - sure with the fam - ily gi - ven me.
 - cieve. Here these words my mouth have spo - ken, All my life I will serve Thee.

Family Prayer

Dianne A. Blackham

Humbly (♩=120)

Fam-ilies on earth are like fam-ilies in hea-ven. Fa-ther, mo-ther and child - ren. Each one be-loved, a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and features a melody with eighth and quarter notes. The piano accompaniment is in 6/8 time and features a bass line with eighth notes and a treble line with chords and eighth notes.

6

daugh-ter, a son, bro - thers and sis-ters are we. E - ter-nal-ly linked to each ge-ne-ra - tion,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment continues with a bass line and treble line with chords and eighth notes.

11

we are all part of Gods plan. To - ge - ther we're strong-er. For - e - ver our goal is to be a

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment continues with a bass line and treble line with chords and eighth notes.

16

fam - i - ly. Hold - ing hands in a cir - cle of love. Seek - ing bless - ings from Fa - ther a -

This system contains measures 16 through 19. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "fam - i - ly. Hold - ing hands in a cir - cle of love. Seek - ing bless - ings from Fa - ther a -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

20

- bove. Pro - tect - ed and sur - round - ed in the spi - rit we feel as we kneel in our fam - i - ly prayer.

This system contains measures 20 through 24. The lyrics are: "- bove. Pro - tect - ed and sur - round - ed in the spi - rit we feel as we kneel in our fam - i - ly prayer." The musical notation continues with the vocal line and piano accompaniment.

25

Grate - ful and thank - ful for the love that we feel e - ven when we are not to - geth - er. A

This system contains measures 25 through 28. The lyrics are: "Grate - ful and thank - ful for the love that we feel e - ven when we are not to - geth - er. A". The musical notation concludes with the vocal line and piano accompaniment.

29

pow-er that sus-tains us in an hou-r of need is the po-wer of fam-i - ly prayer. When the

This system contains measures 29 through 32. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "pow-er that sus-tains us in an hou-r of need is the po-wer of fam-i - ly prayer. When the".

33

world is a - gainst us and peace seems to flee, hum-bly we seek out each o - ther. We

This system contains measures 33 through 36. The key signature changes to two sharps (F# and C#). The lyrics are: "world is a - gainst us and peace seems to flee, hum-bly we seek out each o - ther. We".

37

share in the car - ing and nur - ture each one. Young or old, we are as one. Hold - ing

This system contains measures 37 through 40. The key signature remains two sharps. The lyrics are: "share in the car - ing and nur - ture each one. Young or old, we are as one. Hold - ing".

41

hands in a cir - cle of love. Seek - ing bless - ings from Fa - ther a - bove. Pro-

This system contains measures 41 through 44. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "hands in a cir - cle of love. Seek - ing bless - ings from Fa - ther a - bove. Pro-". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

45

- tect - ed and sur - round - ed in the spi - rit we feel as we kneel in our fam - i - ly prayer. May there

This system contains measures 45 through 48. The vocal line continues with the lyrics: "- tect - ed and sur - round - ed in the spi - rit we feel as we kneel in our fam - i - ly prayer. May there". The piano accompaniment continues with chords and a bass line.

49

al - ways be mem - ories of the mo - ments we've shared in the cir - cle of fam - i - ly prayer.

This system contains measures 49 through 52. The vocal line concludes with the lyrics: "al - ways be mem - ories of the mo - ments we've shared in the cir - cle of fam - i - ly prayer.". The piano accompaniment concludes with chords and a bass line.

God Be With You

Text: Rankin, Music: Tomer, Arr. Blackham

Duet

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

musical score for measures 38-41. It features a vocal line for a female voice and a piano accompaniment. The vocal line starts with a rest, then sings "God be with you till we meet a - gain." The piano accompaniment consists of a treble and bass clef with various rhythmic patterns.

42

Male

Female

musical score for measures 42-45. It features two vocal lines, one for a male voice and one for a female voice, and a piano accompaniment. The male voice sings "meet a - gain. God be with you till we meet a - gain." The female voice sings "God be with you." The piano accompaniment continues with similar rhythmic patterns.

46

Male

musical score for measures 46-49. It features a vocal line for a male voice and a piano accompaniment. The male voice sings "God be with you." The piano accompaniment continues with similar rhythmic patterns.

LIFE IS A MELODY

Words and Music by
DIANNE A. BLACKHAM

$\text{♩} = 120$ *mp*

Life is a mel - o - dy _____ love is the har - mo - ny _____

_____ each day sings a chord _____ of our song in sym - pho - ny _____ mo - ments in time _____

_____ hearts in - ter - twine _____ dan - cing to - ge - ther in beau - ti - ful _____

mp

tem - pos that move you a - long life is a mel - o - dy

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "tem - pos that move you a - long" followed by a measure rest, and then "life is a mel - o - dy". The piano accompaniment is in bass clef and features a melodic line in the right hand and a bass line in the left hand. A large oval is drawn around a chord change in the right hand piano part.

— love is the har - mo - ny — — — — — each day sings a chord — — — — — or our

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "— love is the har - mo - ny — — — — — each day sings a chord — — — — — or our". The piano accompaniment continues with similar melodic and bass lines, including a large oval marking over a chord change in the right hand.

song in sym - pho - ny mea - sures of felt sup - port

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "song in sym - pho - ny" followed by a measure rest, and then "mea - sures of felt sup - port". The piano accompaniment continues with similar melodic and bass lines, including a large oval marking over a chord change in the right hand.

mf

— are foun - da - tion for oth - ers to grow — — — — — let them know as they build on their

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "— are foun - da - tion for oth - ers to grow — — — — — let them know as they build on their". The piano accompaniment continues with similar melodic and bass lines, including a large oval marking over a chord change in the right hand.

f *ff*

theme you will be there Life is a mel - o - dy

f

love is the har - mo - ny each day sings a chord of our

mf

a little slower
mf

song in sym - pho - ny mo - ments in time

a little slower
mp

mp
rit. tenderly to the end *p*

hearts in - ter - twine life is a mel - o - dy Love is the har - mo - ny.

rit. *p*

Editing

AMERICAN LIFE

Words and Music by
DIANNE A. BLACKHAM

Patriotic ♩ = 96

A - mer - i - can life__ is col - or - ful A - mer - i - can love__ is

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a common time signature (C). The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are: "A - mer - i - can life__ is col - or - ful A - mer - i - can love__ is".

col - or - less More or less we are all the same. ^A - dopt - ed our A - mer - i - can name.

The second system continues the vocal and piano parts. The lyrics are: "col - or - less More or less we are all the same. ^A - dopt - ed our A - mer - i - can name." There is a circled 'A' above the word 'Adopt' and a lowercase 'a' below it.

— A - mer - i - can smiles__ are col - or - ful A - mer - i - can friends__ are

The third system concludes the vocal and piano parts. The lyrics are: "— A - mer - i - can smiles__ are col - or - ful A - mer - i - can friends__ are".

col - or - less Eyes that see, and ears that hear — Live A -

rit. ~~*ppp*~~ *out* *a tempo*
mer - i - can, pre - cious and dear The pal - ette of life — is rain - bows of shades —

rit. *a tempo*

(Hues of col - or and con - trast) Va - ri - e - ty and bal - ance (De - signed by Gods hand) You can
hues de -

rit. *a tempo*
can - vas the world (When you can - vas this land. A - mer - i - can life — is
when *rit.* *a tempo*

col - or - ful A - mer - i - can love__ is col - or - less More or less we are all the same.

— A - dopt - ed out A - mer - i - can name__ A - mer - i - can homes__ are

our

col - or - ful A - mer - i - can hearts__ are col - or - less Eyes that

see, and ears that hear__ Live A - mer - i - can, pre - cious and dear.

live

rit.

♩ = 88

His - to - ry por - trays, fad - ed yes - 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
do

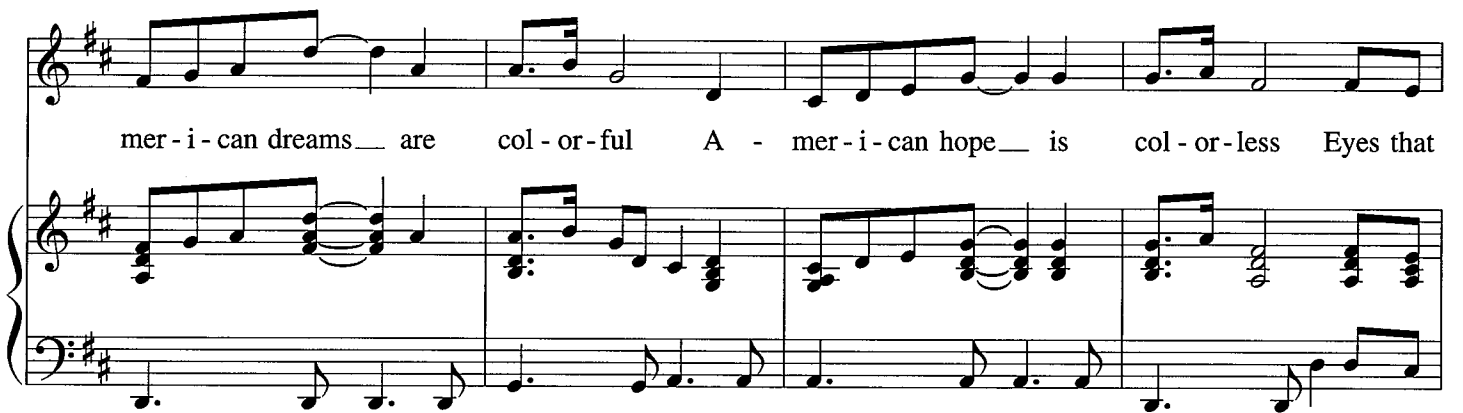
rit. those who died be - fore Live the por - trait they fought for A - mer - i - can life is
rit. ♩ = 76

col - or - ful A - mer - i - can love is col - or - less More or

less we are all the same *A* - dopt-ed our A - mer - i - can name *a* A -

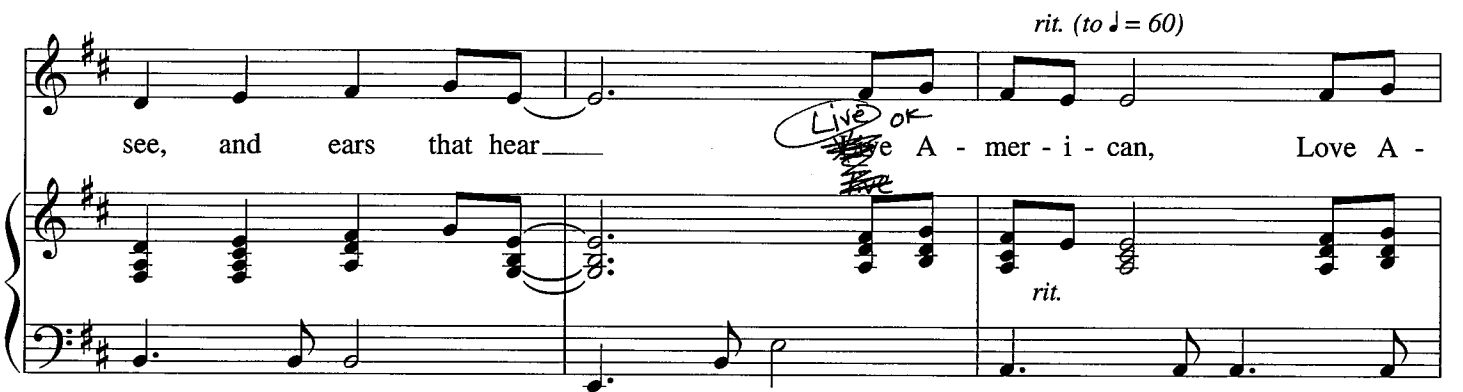


mer - i - can dreams__ are col - or - ful A - mer - i - can hope__ is col - or - less Eyes that



see, and ears that hear__ *rit. (to ♩ = 60)* *Live* *OR* ~~Live~~ A - mer - i - can, Love A -

rit.

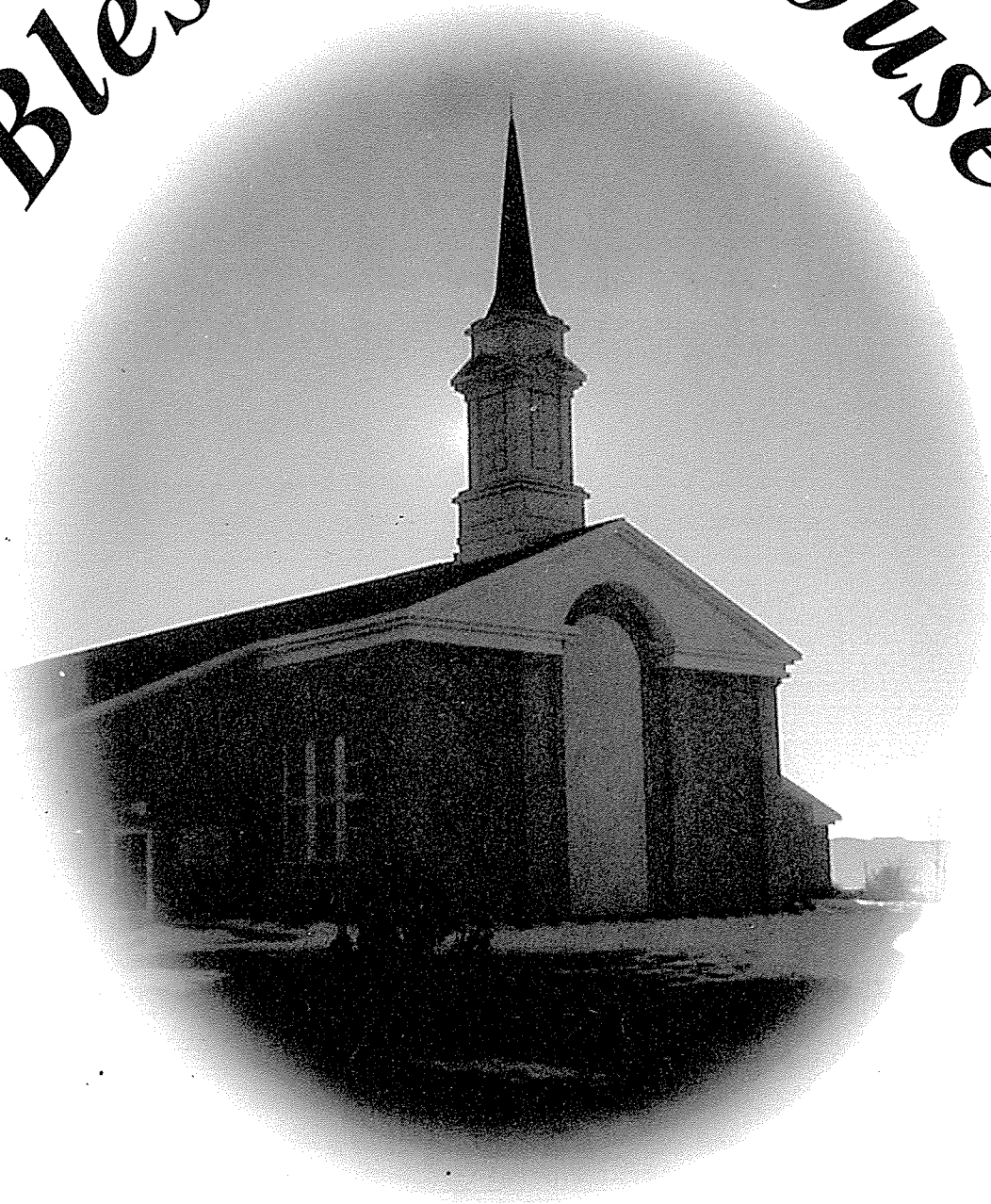


mer - i - can, *rall. ff* Live A - mer - i - can, *fff* A - mer - i - can life.

rall. ff fff



Bless This House



Dianne A. Blackham

Bless This House

Dianne A. Blackham

Prayerfully (♩=60)

Bless this House. May all who en - ter feel Thy
Bless this House. May all who serve here share Thy

Love. Reach up to Hea-ven and wor-ship God a - bove. Learn-ing in faith pray-ing with
peace. Hum-bly teach the gos-pel and with faith and right-eous-ness. Re - ceive and give. May Thy spi - rit

1. grace. Bless this House.
live to bless this House. May Glo - ry and Hon-or and

The image shows a musical score for a hymn. It consists of four systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "An-gels o-ver-see that truth pre-vails e-ver-last-ing-ly. May just-ice serve and mer-cy for-". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics: "- give in the name of the Lord. Bless this House." and the piano accompaniment. The score includes various musical notations such as treble and bass clefs, a key signature of one flat, and dynamic markings like 'p' (piano). There are also triplet markings (indicated by a '3' over a group of notes) and fermatas at the end of phrases.

With gratitude for the blessing of a New Stake Center built in our area, I composed "Bless This House". My heart was also influenced by the building of our New Conference Center in Salt Lake City, Utah, and by the reconstruction of the Nauvoo Temple in Illinois. My heart is full of gratitude for all of the sacred Houses of the Lord, where the blessings of the Gospel are shared and received.

It's great! It's a marvelous work!

W.W. Phelps, Dianne A. Blackham

Praise to the man who com - muned with Je - ho - vah! Je - sus a - noint-ed that Pro - phet and Seer.
 Praise to his mem - ry he died as a mar - tyr; Hon - ored and blest be his e - ver great name!
 Great is his glo - ry and end - less his priest-hood. E - ver and e - ver the keys he will hold.

Bless-ed to o - pen the last dis-pen-sa - tion. Kings shall ex-tol him and na - tions re - vere.
 Long shall his blood, which was shed by as - sas - sins, plead un - to heav'n while the earth lauds his fame.
 Faith-ful and true, he will en - ter his king-dom, crowned in the midst of the pro - phets of old.

1st Verse

He es - tab - lished the king - dom of God on the earth. Re - stor - ing to the world His

ho - ly work. With di - vine au - thor - i - ty, re - vealed his doc - trine and cov - 'nants in these lat - ter days,

and saints of God still sing his praise! It's great! It's a mar - ve - lous work! It's

won - der - ful to be a part of His king - dom on earth! It's great! It's a mar - ve - lous work! And it's

F F-G G⁷ F/C F

won-der-ful to be a part of the king-dom of God on the earth!

FM C/G HAS (6) - G⁷ C *2nd Verse D⁹ G EM A

(2) PRAISE
(3) PRAISE

He heard the voice of Je-sus Christ, in this dis-pen-sa - tion. De-

D⁹ Bb GM EC AM

- clar-ing the truth to our gen-er-a - tion. In con-cert with the words of all the ho - ly pro-phets since the

F⁷ D⁹ F⁶ G⁷ G⁶ D G⁷ *To Chorus **3rd Verse DM

world be-gan, he tes-ti-fied that Je - sus Christ will come a - gain!

D G C/EM AM D G C⁷

He taught the

need for o - be - dience, faith and re-pen - tance. His ~~life was a gift to the world in a sen - tence.~~ Sal va-tion is in Christ let the holy spi-rit guide

FM C⁷ EM HOLD DM₃ G⁷ B C D (D⁷)

Mar-riage is e - ter - nal! Fam-'lies are for-e - ver! And this know-ledge is worth, all the

F FM G⁷ G⁷ To Chorus F w/ G Aug

rich-es of the earth!

The Miracle of Love

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)

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 sings:

*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*

Choir begin *“prays, the spirit wraps around her from above”*
“ahh”.....crescendo.....end

Here the choir is to become background effect, with a gentle “Ahh” as to represent the Spirit of God as it wraps around Mary in love. The Choir “Ahh” is all voices, on the same note (g) as the word “face” sung by Gabriel. Begin the “Ahh” and hold that one note thru the phrase “prays, the spirit....from above”

*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 only intro)

Gabriel:

“Fear not Mary, for thou hast found favour with God. Thou shalt conceive and bring forth a son, the Son of God.”

(Piano with Choir "Ahh" 2 measure repeat while Gabriel speaks)

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 Sings: *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*

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 intro)

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 joins piano 2 measure repeat...1st time "hum" while Narrator speaks)

For the Miracle of Love was about to occur...The Savior of the world was about to be born....and angels did herald His birth.

Here the choir is to represent the angels

Choir continues to repeat 2 measures with "Ahh" for 2nd and 3rd time repeats

Choir starts soft and crescendos the "Ahh" through the baby crying

*Play recorded crying of a new-born baby during the 3rd repeat.

Joseph sings: *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 sings: *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

Miracle of Love

Words and Music by Dianne A. Blackham

With Love ♩=100

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 4/4 time signature, containing a whole rest followed by a double bar line and repeat dots, and then another whole rest. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. The middle staff is a treble clef staff with a 4/4 time signature, and the bottom staff is a bass clef staff with a 4/4 time signature. Both piano staves begin with a double bar line and repeat dots. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

Gabriel

5

The second system of the musical score features a vocal line and piano accompaniment. The top staff is a treble clef staff with a 4/4 time signature, starting with a measure rest. The vocal line begins with the lyrics "A beau - ti - ful wo - man, just be - yond a child." The melody consists of quarter and eighth notes. The middle and bottom staves are grouped by a brace and represent the piano accompaniment, continuing from the first system with chords in the right hand and a bass line in the left hand.

8

Kind and gen - tle, meek and mild. She is so peace - ful, her

11

love is so clear. How dear is this wo - man, this

15

wo - man of God. I see what He sees, she is

19

full of grace. There is love in her eyes, there is love on her face. And when she

22

prays, the spi - rit wraps a - round her from a - bove. Oh, to wit - ness the

25

mir - a - cle, to wit - ness the mir - a - cle. Oh to wit - ness, the

29

Mir - a - cle of Love.

Choir in unison "Ahh" melody

33

33

Mary

37

I on - ly know how to love with all of my heart.

40

Must have known in hea - ven that I would take this part. For I have wells of love for Jo - seph and as

43

deep a love for Thee. I'll be the mo - ther of the Son of God, a mir - a - cle to

46

see. I pledged my heart to Jo - seph. I will

49

be his wife. I love him and I love Thee, more than my life. Dear God in

52

heaven, I will do Thy Will. But, please tell him. I'm

55

scared to say. Please tell him of Thy Love I pray. Please,

58

tell him of the Mir - a - cle of Love.

Choir "hum" melody 1st time, "Ahh" 2 & 3
 *3rd time, play recording of a baby crying

62

66

Editing copy **Joseph** *measures are off*

How pre - cious how per - fect this child of God.

69

child of God. I stand a - mazed in praise and awe to be His

This system contains measures 69, 70, and 71. The vocal line (treble clef) features a melody with eighth and quarter notes, including a slur over measures 70 and 71. The piano accompaniment (grand staff) consists of block chords in the right hand and a simple bass line in the left hand.

72

fa - ther, His fa - ther here on earth.

This system contains measures 72, 73, and 74. The vocal line (treble clef) has a melody with a long note in measure 74. The piano accompaniment (grand staff) features block chords in the right hand and a bass line with a rising eighth-note pattern in measure 74.

75

For I saw a mir - a - cle, I saw the Sa - viors birth.

This system contains measures 75, 76, and 77. The vocal line (treble clef) has a melody with a slur over measures 75 and 76. The piano accompaniment (grand staff) consists of block chords in the right hand and a simple bass line in the left hand.

79

This mo - ther, this child how could I love them more? Their

82

com - fort their joy is all that I live for. Fa - ther in Hea - ven, grate - ful - ly I

85

pray for I know the Mir - a - cle from hea - ven on

88

earth from hea - ven, I know the Mir - a - cle, the Mir - a - cle of

This system contains measures 88 through 91. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "earth from hea - ven, I know the Mir - a - cle, the Mir - a - cle of".

92

Love.

This system contains measures 92 through 95. The vocal line is mostly empty, with the word "Love." written below the first measure. The piano accompaniment continues with chords and a bass line.

Choir

96

We all need the Sa - vior, e - very - one. He will lift our bur - dens and

This system contains measures 96 through 99. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are: "We all need the Sa - vior, e - very - one. He will lift our bur - dens and".

99

fill our hearts with love. E - very one of us have made mis-takes we must o - ver - come.

102

We all need the Sa - vior and the Mir-a - cle of Love. He

106

died that we might live, He lives to show the way. He can heal all wounds and

109

wash all tears a - way. He is our Sa - vior. Re - deem - er of the
The

This block contains the musical notation for measures 109 through 111. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "wash all tears a - way. He is our Sa - vior. Re - deem - er of the The".

112

world.
Babe of Beth - le - hem. He is the

This block contains the musical notation for measures 112 through 114. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "world. Babe of Beth - le - hem. He is the".

115

Mir - a - cle. Re - mem - ber the Mir - a - cle.

This block contains the musical notation for measures 115 through 117. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The lyrics are: "Mir - a - cle. Re - mem - ber the Mir - a - cle."

118

He is the Mir - a - cle of Love. Re-

This system contains measures 118 through 121. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

122

- mem - ber the Mir - a - cle of

This system contains measures 122 through 125. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The piano accompaniment continues with the same rhythmic pattern as the previous system.

126

Love.

This system contains measures 126 through 129. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5 note. The piano accompaniment concludes with sustained chords in the right hand and a final bass note in the left hand.

Women of God

Dianne A. Blackham

Women of God

Dianne A. Blackham

Stately ♩=120

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). The lyrics are: "We are daugh-ters of our Hea-ven-ly Fa - ther. Wo - men of". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

5

The second system of the musical score continues from the first. It consists of three staves. The top staff is a vocal line in treble clef, 4/4 time, with a key signature of two flats. The lyrics are: "God. Dis-tinct - ly hap-py in right - eous ways. Dif - ferent from". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with the same eighth-note accompaniment and bass line as in the first system.

8

Musical score for measures 8-10. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "a - ny o - ther wo - men of the world. Like a light u - pon a can-". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

11

Musical score for measures 11-14. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "dle, re - flect - ing right - eous - ness. Shar - ing gifts of joy and". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

15

Musical score for measures 15-18. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "peace and love with joy and faith - ful - ness.". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

18

Wo-men who re-joice in mo-ther-hood. De-di-cat-ed to fam-i-

21

- ly. Wo-men who's vi-sion and vir-tue serve the

24

world with char-i-ty. Daugh-ters of our Hea-ven-ly

27

Musical score for measures 27-29. The system includes a vocal line and a piano accompaniment. The vocal line starts with a half note 'Fa' and a quarter note 'ther,' followed by a phrase of chords. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Fa - ther, wo - men of God and we will

30

Musical score for measures 30-33. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics 'walk a - way from the world - ly track and ne - ver look back. We are'. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

walk a - way from the world - ly track and ne - ver look back. We are

34

Musical score for measures 34-36. The system includes a vocal line and a piano accompaniment. The vocal line contains the lyrics 'daugh - ters of our Hea - ven - ly Fa - ther. Wo - men of'. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

daugh - ters of our Hea - ven - ly Fa - ther. Wo - men of

37

God. Dis-tinct - ly hap-py in right - eous ways. Dif - ferent from

This block contains the musical notation for measures 37, 38, and 39. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "God. Dis-tinct - ly hap-py in right - eous ways. Dif - ferent from".

40

a - ny o - ther wo - men of the world. Like a ci - ty on a

This block contains the musical notation for measures 40, 41, and 42. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "a - ny o - ther wo - men of the world. Like a ci - ty on a".

43

hill, so beau-ti - ful, glow-ing in the dark. Spi - rits ra - di-a-

This block contains the musical notation for measures 43, 44, and 45. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "hill, so beau-ti - ful, glow-ing in the dark. Spi - rits ra - di-a-".

47

ting, il - lu - mi - na - ting the Light to all the world. The

50

blind - ing glare of the ad - va - sa - ry dis - tracts from the Light of

53

Christ. De - ciev - ing in a dark di - rec - tion, turn a -

Rit.

56

- round and come to Christ. Come to Christ! We are

A little slower

59

daugh-ters of our Hea-ven-ly Fa - ther. Wo - men of

62

God. Dis-tinct - ly hap-py in right - eous ways. Dif - ferent than

65

Musical score for measures 65-67. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "a - ny o - ther wo - men of the world. A - rise and shine. Hold the". The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

68

Musical score for measures 68-70. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "stand - ard. We're not a - shamed of Je - sus Christ. And we will". The piano accompaniment continues with the same eighth-note melody and bass line.

71

Musical score for measures 71-73. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has lyrics: "walk a - way from the world - ly track and ne - ver look back!". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

A
Handmaiden
of the Lord

A cappella Choir
for Women

By
Dianne A. Blackham

A Handmaiden of the Lord

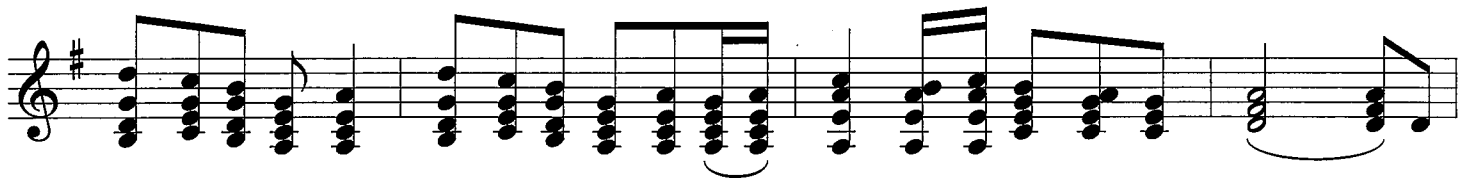
Dianne A. Blackham

Devoted

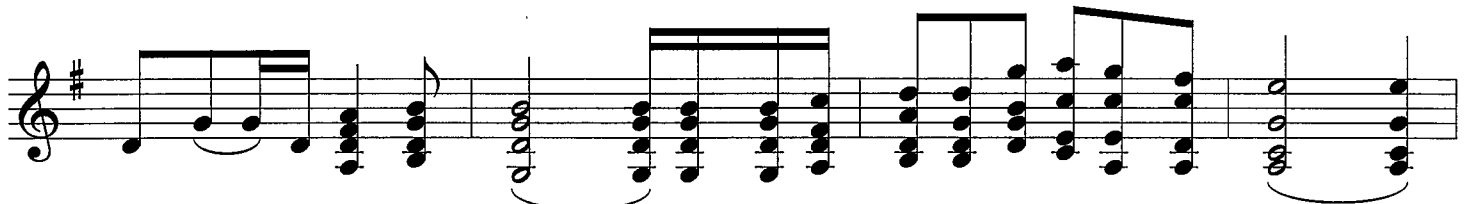
$\text{♩} = 120$



A Hand-maid - en of the Lord. Sow - ing seeds of faith in His Word.



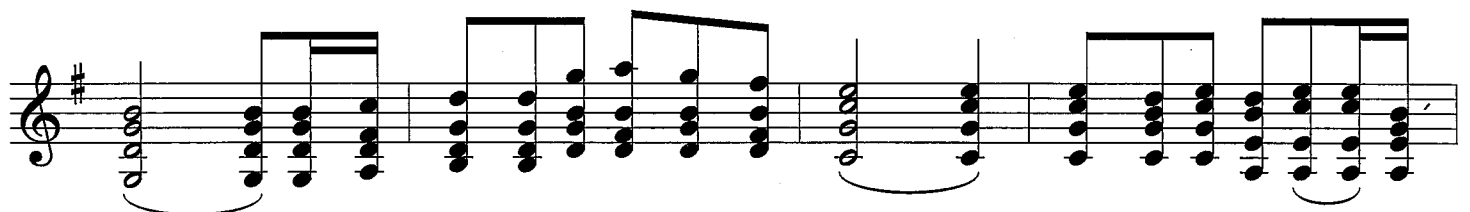
Gent - ly per - suad - ing, guid - ing and pray - ing with hands that are filled with good works. A



Hand - maid - en of the Lord. Reach - ing to hea - ven to re - ceive His Light.



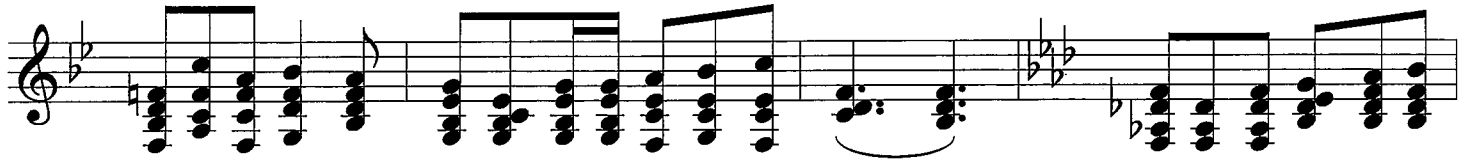
Warm - ly re - flect - ing all that is right from morn - ing through the night. A Hand - maid - en of the



Lord. Firm - ly plant - ed in truth that's re - stored. Drink - ing the wa - ters from



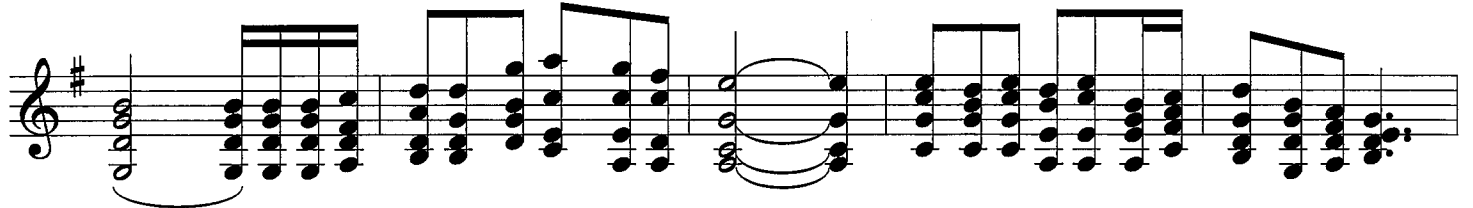
all that is pure as a Hand-maid-en of the Lord. Nour - ish - ing dai - ly the



ones in her care. Pro - tect-ing the a - bun-dant in - crease. Har - vest-ing fruits of His



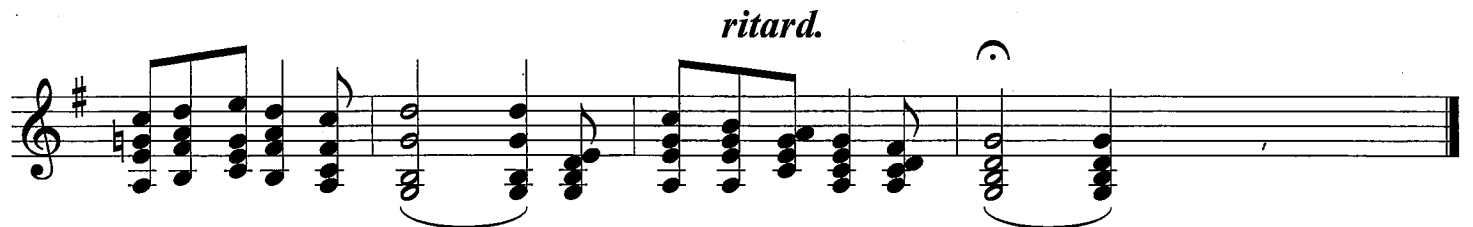
Love to share from the source that will ne - ver cease. A Hand-maid - en of the



Lord. A no-ble wo-man, a daugh-ter of God. Full of de-vo-tion to di - vine des-ti - ny.



Filled with com-pas-sion and char-i - ty. En - dowed with the vis-ion and vir-tue to be a



ritard.

Hand-maid-en of the Lord. A Hand-maid-en of the Lord.

Christmas Is The Season Of Love

Dianne A. Blackham

With feeling $\text{♩} = 60$

In the arms of a mother with her new born babe, lies the
Hea - ven sent the - an - gels in our life. Shep - herds

6

gift of Christ-mas. Hear the praise with-in a ti - ny voice, so
watch - ing o - ver us at night. The King of Kings, sal - va - tion

11

new to us on earth. We re - mem - ber the Sav - ior's
brings to one and all. Je - sus, Sav - ior, born in a

16

birth. stall. In the eyes of a young child, stars of heav - en of
In the heart of - ser - vice, is the joy - of

21

glow. things. The Light of and Christ-mas shin - ing here be - low. In the
Though small and sim - ple, such love it brings! And the

26

face of all your loved ones you can see, the gift that Christ - mas
Spi - rit wraps a - round each kind - ness shown. Love is the great - est

31

is meant to be. Christ - mas is the sea - son of
gift e - ver known!

This system contains measures 31 through 35. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures, which contain half notes D5 and E5. A double bar line follows. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

36

love. With mir - a - cles and bless - ings from a - bove.

This system contains measures 36 through 40. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures, which contain half notes D5 and E5. A double bar line follows. The piano accompaniment continues with chords and single notes.

41

Faith and Hope and Char - i - ty, our wit - ness that we do be - lieve.

This system contains measures 41 through 45. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures, which contain half notes D5 and E5. A double bar line follows. The piano accompaniment continues with chords and single notes.

46

Christ - mas is, Christ - mas is!

This system contains five measures of music. The vocal line (treble clef) features a melody with a half note followed by a quarter note, then a half note with a slur over the next two notes, and finally a quarter note. The piano accompaniment (grand staff) consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line's rhythm.

51

Christ - mas is the sea - son of love!

This system contains five measures of music. The vocal line (treble clef) continues the melody with a half note, a quarter note, a half note with a slur over the next two notes, and a final half note. The piano accompaniment (grand staff) features a consistent eighth-note bass line and a right-hand melody that supports the vocal line.

56

This system contains five measures of music. The vocal line (treble clef) is mostly empty, with only a few notes at the beginning. The piano accompaniment (grand staff) features a steady eighth-note bass line and a right-hand melody that continues the piece.

They Hear The Savior

Words and Music by Dianne A. Blackham

$\text{♩} = 96$
Intro

A

5

Bless-ed are the feet of those who
Bless-ed are the ears of those who
Bless-ed are the homes of those who

walk
hear
pray.

where He would
the Sav-iors
With - in their

8

walk
voice
walls,

where He would
and make the
His spi - rit

go.
choice.
stays.

Bless - ed are the tongues of those who
Listen - ing with their heart they learn His
Bless - ed are the souls who let Him

11

talk word. in as He would They change their and keep His talk, course words, to teach and and find the Re - mem - ber show. source. Him. Bless - ed are Bless - ed are Bless - ed are

14

they who fol - low in His path lead - ing the way. Bless - ed are those who fol - low in their they who fol - low in His path choos - ing the way. Bless - ed are those who fol - low in their they who fol - low in His path keep - ing the way. Bless - ed are those with faith in e - very

17

foot - steps. Bless - ed the day a child of God pro - claims with all their might, the gos - pel's foot - steps. Bless - ed the day a child of God pro - claims with all their might, the gos - pel's foot - step. Bless - ed the day E - ter - nal Fam - ilies claim with all their might, the gos - pel's

20

Rit.

true and right, I'll share that light. They hear the Sa - vior. true and right and dressed in white, They hear the Sa - vior. truth and light all dressed in white. They hear the Sa - vior.

23

Come fol-low me.
Come fol-low me. Be
Come fol-low me. Be

Feast on my words, then
bap - tized in my name, your
sealed in the Tem - ple and

feed my sheep. Come fol-low
Sa - vior I'll be. Come fol-low
love E - ter-na - ly. Come fol-low

26

me.
me.
me.

I'll show the way.
I know the way. Re
I am the way.

We'll find the lost one. I am the
mem - ber me al - ways. I am the
Ye are my sheep. I am your

Ten.

Solo

3

29

She - pherd. Come, fol - low me.
She - pherd. Come, fol - low me.
She - pherd. Come, fol - low me.

Repeat to A

32

Ending only after 3rd verse

He Lives

With feeling

$\text{♩} = 103$

Dianne A. Blackham

I know that Je - sus of Naz - areth is my di - vine Sa - vior. I know He

The first system of musical notation for the song 'He Lives'. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'I know that Je - sus of Naz - areth is my di - vine Sa - vior. I know He'.

lives. With a sim - ple faith and know - ledge so sac - red in my heart, I tes - ti - fy of

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: 'lives. With a sim - ple faith and know - ledge so sac - red in my heart, I tes - ti - fy of'.

Him. He is the Mas - ter, Mes - si - ah, Div - vine Re - deem - er. He is the Son of

The third system of musical notation. It continues the melody and accompaniment. The lyrics are: 'Him. He is the Mas - ter, Mes - si - ah, Div - vine Re - deem - er. He is the Son of'.

God. The Shep - herd, my Guide, the Way, the Truth, the Light.

The fourth system of musical notation, which concludes the piece. The lyrics are: 'God. The Shep - herd, my Guide, the Way, the Truth, the Light.'

16

He is Je - sus Christ. He lives. He gives the
lives. lives. He He gives gives the the

20

love that is the source of Light in - side. Each soul can
hope to o - ver come a weak-ness. Each one who thirsts re-

24

feel and know the ful - ness of it. He lives! He lives and
ceives the know-ledge and the wit - ness He lives! He He lives and

28

I will sing prais - es to Him. He gives. He gives the
I will sing prais - es to Him. He gives. He He gives gives the the

1.

32

gift that on - ly He can give.

Musical score for measures 32-35. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "gift that on - ly He can give."

2.

36

He peace that all shall live a-

Musical score for measures 36-39. The score is in 4/4 time with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "He peace that all shall live a-".

40

gain. He gives the gift that on - ly He can

Musical score for measures 40-43. The score is in 4/4 time with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "gain. He gives the gift that on - ly He can".

44

give. He lives. He lives!

Musical score for measures 44-47. The score is in 4/4 time with a key signature of three flats. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "give. He lives. He lives!".

Let Your Light So Shine

Dianne A. Blackham

Mathew 5:16

Sing with a smile

♩=89

Let your light so shine, share the love you feel. Let it blos-som in your smile, like a ci - ty on a hill. For

This system contains the first five measures of the piece. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The tempo is marked as quarter note = 89.

6 all are blessed of God! He loves us! He is the source of light with-in us. We need each o - thers warmth, so let it

This system contains measures 6 through 11. It continues the vocal line and piano accompaniment from the first system.

12 shine! For all are blessed of God! He loves us! He is the source of light with-in us. We

This system contains measures 12 through 17. It continues the vocal line and piano accompaniment.

18 *To Coda* ♯ ♩=84 need each o - thers warmth, so let your light so shine! When Je - sus saw the mul-ti - tudes of

This system contains measures 18 through 23. It includes the instruction 'To Coda' with a symbol and a tempo change to quarter note = 84.

23

people on the earth. He gathered his disciples and taught them of their worth. Blessed are the pure in heart, the meek, the merciful.

28

Blessed are the peacemakers, and those that mourn, comfort their souls. Blessed are the poor in spirit, who

32

A Little Slower *♩=78 With The Spirit*

hunger and thirst after righteousness. Blessed are the persecuted who pass their test in righteousness. Like a candle in the

36

Pick up the tempo *D.C. al Coda*

house where others may be blessed, Ye are the salt of the earth! Savor one another's worth!

42

-th so let your light so shine!

God Be With You

Text: Rankin, Music: Tomer, Arr. Blackham

Duet

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

This system contains measures 12 through 15. The vocal line is written on a single treble clef staff. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "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-

This system contains measures 16 through 19. The vocal line is written on a single treble clef staff. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "is God's Plan. Tho' my heart and soul will miss you so. You are ne-ver a-".

20

D.C. 2nd time
Male

- lone. last em-brace all our fears we face. The

This system contains measures 20 through 23. The vocal line is written on a single treble clef staff. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: "- 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.

I Believe in Miracles

Words and Music by Dianne A. Blackham

Believing (♩=95)

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

4

I be-lieve in Mir-a-cles. Mir-a-cles are filled with love.
I be-lieve in Mir-a-cles. Mir-a-cles are filled with love.
I be-lieve in Mir-a-cles. Mir-a-cles are filled with love.

The second system continues the vocal and piano parts. The vocal line has three lines of lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

9

I be-lieve that God can see what hearts and minds are made of. Like a
I be-lieve that God can reach the heart that's hard to love. Like the
I be-lieve that we will see the sav - ing Grace of God. Like a

The third system continues the vocal and piano parts. The vocal line has three lines of lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

13 *with movement*

tu - lip that is plant - ed in the au - tums cold hard
 wa - ters of a riv - er rough - ly roll - ing o - ver
 Shep - herd watch - ing o - ver all the sheep with - in His

16

soil. Though the ice and snow sur - round it, it
 stone. It takes years of nev - er show - ing to see how
 fold. He will find each one that wan - ders. Em-braced in

1.2.

19

springs forth beau - ti - ful I be-lieve in Mir-a-cles.
 smoothe the stone has grown. I be-lieve in Mir-a-cles.
 love He'll hold us close.

23

Musical score for measures 23-26. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a vocal line with whole notes, and a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

27

Musical score for measures 27-30. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a vocal line with whole notes, and a piano accompaniment with a treble and bass clef. The piano part continues the rhythmic pattern from the previous section.

3.

31

Musical score for measures 31-34. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a vocal line with lyrics, and a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

I be-lieve in Mir-a-cles. I be-lieve. I be-lieve that God can see what hearts and minds are made

35

of. I be-lieve in Mir-a-cles. I be-lieve that God be-lieve. can reach the heart that's hard to

This system contains measures 35 through 38. The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

39

I be-lieve in Mir-a-cles. I be-lieve that we will see the sav-ing Grace of the sav-ing Grace of

This system contains measures 39 through 42. The vocal line continues with the lyrics. The piano accompaniment features a more active eighth-note bass line in the left hand and a melody in the right hand.

43

God.
God.

This system contains measures 43 through 46. The vocal line has a long note in measure 43, followed by rests. The piano accompaniment continues with a steady eighth-note bass line in the left hand and a melody in the right hand.

I Believe I Can Achieve

Dianne A. Blackham

Happily (♩=86)

Musical notation for the first system, measures 1-5. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is in the treble clef and the bass line is in the bass clef. The music is marked 'Happily' with a tempo of ♩=86.

6

Musical notation for the second system, measures 6-10. The lyrics are: I Be - lieve! I can A - chieve! I am a daugh - ter of God and He

10

Musical notation for the third system, measures 11-14. The lyrics are: wat - ches o - ver me. I be - lieve I can a chieve. I am sur - round - ed by those I

14

Musical notation for the fourth system, measures 15-18. The lyrics are: love. E - v'ry goal that I make, e - v'ry step that I take helps me learn and grow and

I Believe I Can Achieve!

Song for Achievement Day Girls



Dianne A. Blackham

18

know, that in e-ve-ry way, e-ve-ry-day I can do my best to show. I am a

23

daugh-ter of God! A sis-ter in the Gos - pel. And one day I will be

27

just like my mo - ther, just like my teach - er 'cause once they were just like me.

31

I Be - lieve! I can A - chieve! I am a

35

daugh-ter of God and He wat-ches o - ver me.

MY SACRED PROMISE

(Vocal Solo)

Adapted from
1 Nephi 5:2; 3 Nephi 18

Words and Music by
DIANNE A. BLACKHAM

Reverently

mp

1. I have a tes - ti - mo - ny of our Sav - ior. Je - sus
(2. I) have a tes - ti - mo - ny of our Sav - ior. Je - sus

on the cross for you and me. I will wit - ness to the
in Geth - se - ma - ne for you and me. I will wit - ness to the

rit. *a tempo*

ther, full - fill - ing His com - mand, I re - mem - ber Je - sus
ther when I take the sac - ra - ment, I re - mem - ber Je - sus

and His sac - ri - fice for me.
and His love for you and me.

Chorus **Smooth, flowing**

mf
I want God's spir - it to be with me.

ten.
I want the gos - pel light to show me the way. I will

rit. *mp a tempo*
ly sa - cred prom - ise to re - mem - ber Him ev - ery day.

A little slower

rit. *p*
Ev - ery day I will

2. I pray. *rit.* *l.h.*

MI PROMESA SAGRADA

(Moroni 4:3; Moroni 5:2; 3 Nefi 18)

Solo y Coro

Palabras y Música por
DIANNE A. BLACKHAM
Spanish translation por
BRIAN J. BAILEY

Con sentimiento $\text{♩} = 60$

mp

1. Un test - i - mon - io ten - go de Je - su Cris - to.
(2. Un) test - i - mon - io ten - go de Je - su Cris - to.

mp

ten.

Él mur - ió en la cruz por
Él llo - ró en Geth - se - ma - ne por

ten.

ti y mi. Mos - tra - ré al Pa - dre
ti y mi. Al to - mar la San - ta

rit. *mf* *mp a tempo*

mi a - mor cum - plien - do con su plan. Yo re - cuer - do a
 Ce - na mos - tra - ré al Pad - re que yo re - cuer - do a

Je - sus y su sac - ri - fi - cio por
 Je - sus y su a - mor por tí y

p *mp*

mi. El
 mi.

p *mp*

Coro Suave

Soloist *mf* *mp*

Es - pí - ri - tu quie - ro te - ner Yo

pp *p*

S. A. Ah

T. B.

mf *ten.* *mp* *mf*

quie - ro que la luz me en - se - ñe la via Ha - ré u -

mp *p* *mp* *ten.* *sfz* *sfz*

Ah a via

ten. *sfz* *sfz*

p *mp* *mf*

na sa - gra - da pro - me - sa de re - cor - dar - le. Ca - da

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

Ah Re - cor - dar - le

rit. *f* *mp a tempo*

dia Ca - da dia.

p < mp > p *rit. mp < mf > mp*

ca - da dia ca - da dia

rit.

rit. *mp < mf > mp*

Un poco mas despacio

1.

First system of the musical score, measures 1-4. It features three staves: vocal line, piano accompaniment, and grand staff. The vocal line has lyrics "O - ra - ré." with a long note on "ré." and a fermata. The piano accompaniment has a similar long note on "ré." with a fermata and a *div.* marking. The grand staff shows a piano accompaniment with dynamics *p*, *mp*, and *mf*.

2.

Second system of the musical score, measures 5-8. It features three staves: vocal line, piano accompaniment, and grand staff. The vocal line has lyrics "ré. O - ra - ré." with a long note on "ré." and a fermata. The piano accompaniment has a similar long note on "ré." with a fermata and a *div.* marking. The grand staff shows a piano accompaniment with dynamics *p*, *mp*, and *mf*. A *l.h.* marking is present in the grand staff.

LIFE IS A MELODY

Words and Music by
DIANNE A. BLACKHAM

$\text{♩} = 120$ *mp*

The musical score is written in 12/8 time with a tempo of 120 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Life is a melody love is the harmony each day sings a chord of our song in symphony moments in time hearts intertwine dancing together in beautiful".

Life is a mel - o - dy love is the har - mo - ny

— each day sings a chord — of our song in sym - pho - ny mo - ments in time —

— hearts in - ter - twine — dan - cing to - ge - ther in beau - ti - ful

mf
har - mo - ny rhy - thm and rhyme Life is a mel - o - dy

love is the har - mo - ny each day sings a chord of our

song in sym - pho - ny some - times your lead is strong

o - thers will fol - low your song ming - ling and mesh - ing their lives in marked

mp

tem - pos that move you a - long life is a mel - o - dy

love is the har - mo - ny each day sings a chord or our

song in sym - pho - ny mea - sures of felt sup - port

mf

are foun - da - tion for oth - ers to grow let them know as they build on their

f *ff*

theme you will be there Life is a mel - o - dy



f

love is the har - mo - ny each day sings a chord of our

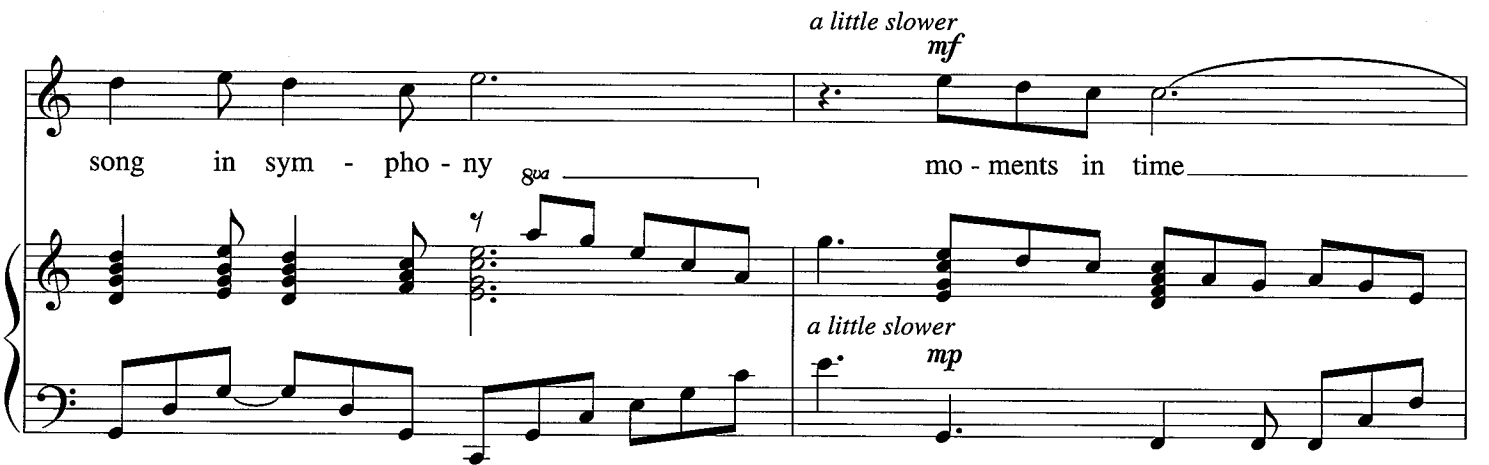
mf



a little slower
mf

song in sym - pho - ny *8va* mo - ments in time

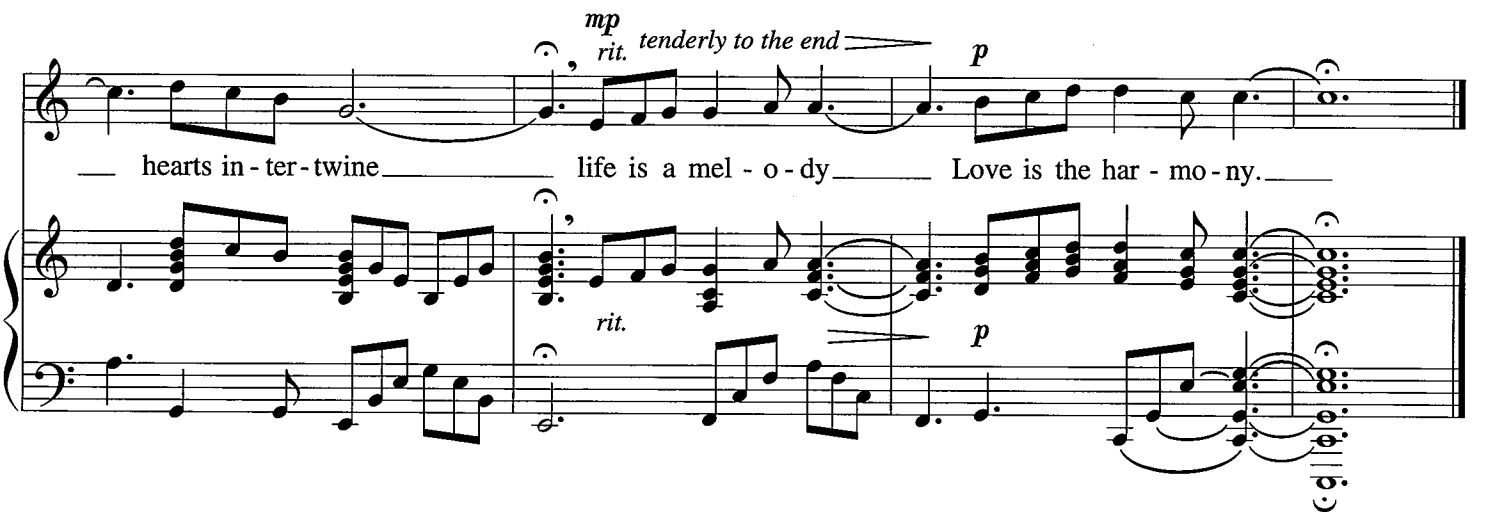
a little slower
mp



mp *rit.* tenderly to the end *p*

hearts in - ter - twine life is a mel - o - dy Love is the har - mo - ny.

rit. *p*



MY PRAYER

Words and Music by
DIANNE A. BLACKHAM

Humbly ♩ = 88

I pause at this turn in the road So
Help me re-mem - ber my worth I

The first system of musical notation for the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 4/4. The tempo is marked 'Humbly ♩ = 88'. The lyrics are: 'I pause at this turn in the road So Help me re-mem - ber my worth I'. The piano part includes a repeat sign after the first two measures.

glad to leave my bur - den, To see the les - sons un - load and the
of - ten for - get thy pur - pose And my mis - sion here on earth is

The second system of musical notation. The vocal line continues with the lyrics: 'glad to leave my bur - den, To see the les - sons un - load and the of - ten for - get thy pur - pose And my mis - sion here on earth is'. The piano accompaniment continues with the same accompaniment pattern.

bles - sings light my way- I hum - bly ex - press my de - pend - ance on thee. I
much too hard with - out thy light

The third system of musical notation. The vocal line concludes with the lyrics: 'bles - sings light my way- I hum - bly ex - press my de - pend - ance on thee. I much too hard with - out thy light'. The piano accompaniment concludes with a final chord.

rit. a tempo

want to be-come all you want me to be. — To do what is right, and is good and free. Please,

rit. a tempo

Lord con - ti - ne to in - spire. — me I need thy

1.

light — to in - spire — me.

2. *rit. (optional)*

me. — I need thy light.

rit.

HOPE OF ETERNITY

Words and Music by
DIANNE A. BLACKHAM

$\text{♩} = 94$
D
mf



Grand - ma and Grand - pa left a mon - u - ment. — A leg - a - cy of love, and

C D Em



when they went, — It was clear to me — why they had spent — So much

A7 D



time — at their moun - tain home. — There was love at the door, — al - ways

G G7 C



wel - comed more. — Love in the fire — place, — that warmed your face. Love in

D G *rit.* A



ev - e - ry dish, — es - pec - i - ly the wish that you'd "come a - gain —

D D *a tempo* G



soon!" I'm hol - din' on to hope of E - ter - ni - ty. — Hol - din'

One Little Candle

♩=120

Words and Music by Dianne A. Blackham

Just light one lit - tle can - dle a - long your way. Give a smile to an -
Shar - ing and giv - ing, all that He gave. Learn - ing, then

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Just light one lit - tle can - dle a - long your way. Give a smile to an - Shar - ing and giv - ing, all that He gave. Learn - ing, then".

7
- o - ther, bright - en their day. Just light one lit - tle can - dle, that's what light is
liv - ing all that He said. Just light one lit - tle can - dle that's what light is

The second system of music continues the vocal line and piano accompaniment. It begins with a measure rest for the vocal line. The lyrics are: "- o - ther, bright - en their day. Just light one lit - tle can - dle, that's what light is liv - ing all that He said. Just light one lit - tle can - dle that's what light is".

13
for. Then be will - ing to share, just light one can - dle more.
for. Then be will - ing to share, just light one can - dle more.

The third system of music concludes the piece. It features the vocal line and piano accompaniment. The lyrics are: "for. Then be will - ing to share, just light one can - dle more. for. Then be will - ing to share, just light one can - dle more." The system ends with a double bar line.

The Cupcake Song

Dianne A. Blackham

Deliciously

First system of musical notation (measures 1-5). The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: "You are a cute lit-tle cup-cake. Lit-tle cup-cake you make me smile. Look at"

Second system of musical notation (measures 6-9). The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: "you lit - tle cup - cake. Lit - tle cup - cake go the ex - tra mile. When you"

Third system of musical notation (measures 10-13). The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: "feel that life is crum-my, just make a cake that's yum-my and bake it in those lit - tle ti - ny tins. You can"

Fourth system of musical notation (measures 14-16). The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: "de - co - rate the mo - ment, ce - le - brate it, and 'do - nut' make the sweet - est lit - tle treat to give a

1.

Fifth system of musical notation (measures 17-20). The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody is written in the treble clef and the bass line in the bass clef. The lyrics are: "friend. You are a sweet - est lit - le treat to give a friend."

2.

The Cupcake Song

Dianne A. Blackham

Deliciously

6

You are a cute lit-tle cup-cake. Lit-tle cup-cake you make me smile. Look at

The first system of musical notation for the song. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "You are a cute lit-tle cup-cake. Lit-tle cup-cake you make me smile. Look at".

6

you lit - tle cup - cake. Lit - tle cup - cake go the ex - tra mile. When you

The second system of musical notation. The melody continues with the lyrics: "you lit - tle cup - cake. Lit - tle cup - cake go the ex - tra mile. When you".

10

feel that life is crum-my, just make a cake that's yum-my and bake it in those lit - tle ti - ny tins. You can

The third system of musical notation. The melody continues with the lyrics: "feel that life is crum-my, just make a cake that's yum-my and bake it in those lit - tle ti - ny tins. You can".

14

de - co - rate the mo - ment, ce - le - brate it, and "do - nut" make the sweet - est lit - tle treat to give a

1.

The fourth system of musical notation. The melody continues with the lyrics: "de - co - rate the mo - ment, ce - le - brate it, and "do - nut" make the sweet - est lit - tle treat to give a". A first ending bracket labeled "1." spans the final two measures of this system.

17

friend. You are a sweet - est lit - le treat to give a friend.

The fifth system of musical notation. The melody concludes with the lyrics: "friend. You are a sweet - est lit - le treat to give a friend.". To the right of the musical notation is a small illustration of a cupcake with white frosting, black sprinkles, and a cherry on top.

Mt. Pleasant Stake Mission

Words and Music by
DIANNE A. BLACKHAM

March-like (♩ = 100)

Our hearts beat strong know - ing right from wrong. We de -

pend on the spir - it of truth. We're the ones the Lord has called to the

work that can't be stall'd in the Mt. Plea - sant Stake Mis - sion. —

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Editing

Make Mt. Pleasant, Pleasant

Words and Music by
DIANNE A. BLACKHAM

$\text{♩} = 108$

A

I can re - duce my use of our re - source

E A

I won't re - fuse to re - use I can be pru - dent and

D E

thank - ful of course I'll re - duce my use and re - use some - way

A A

to - day I'm gon - na make Mt. Plea - sant, plea - sant

E

some - way to - day make Mt. Plea - sant, plea - sant some - way to day I'm gon - na

A

make Mt. Plea - sant, Plea - sant some - way to - day I'll re -

D E A Spoken:

duce my use and re - use some - way to - day! RE - CY - CLE!

Dad's Sunday Song



**To be played when you are
ready for church and
waiting for the rest of the
family to get ready for
church!**

Dad's Sunday Song



Elden Gardner Andrus
played this song on the piano every Sunday morning

Dad's Sunday Song



**To be played when you are
ready for church and
waiting for the rest of the
family to get ready for
church!**

Dad's Sunday Song

Unknown

Calmly with Sunday Reverence

Musical notation for measures 1-6. The piece is in 3/4 time. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays a bass line of quarter notes: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3.

Musical notation for measures 7-12. The right hand continues the melody: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The left hand continues the bass line: E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 13-18. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand continues the bass line: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3.

Musical notation for measures 19-24. The right hand continues the melody: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The left hand continues the bass line: E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 25-30. The right hand continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand continues the bass line: G2, B1, D2, E2, F2, G2, A2, B2, C3, D3.

To be played when you are ready for church and waiting for others to get ready for church.
Played on piano every Sunday morning by Elden Gardner Andrus.

A Prayer for Missionaries

Words and Music by
DIANNE A. BLACKHAM

♩ = 66

Bless the mis - sion - ar - ies in their fields of work, — that they may find some -
Give them test - i - mo - ny, give them char - i - ty — and light their way with

one. Bless those search - ing souls — in all walks of life, — that
love. Give them health and strength, — Faith and cour - age true — to

they may find Thy Son. As they're look - ing help them
call on Thee a - bove. As they're teach - ing help them

find, Since they're search - ing help them see. These are
know Since they're learn - ing help them grow May their

pre - cious peo - ple in Thy care to day —
faith in - crease — and fill their hearts with peace — Fa - ther bless them, bless them, please.

On My Honor

Arranged by
DIANNE A. BLACKHAM

Words and Music by
HARRY BARTELL

$\text{♩} = 100$

On my hon - or I'll do my best to do my du - ty to

The first system of music features a vocal line and a piano accompaniment. The vocal line is in 4/4 time with a key signature of one flat (Bb). The lyrics are: "On my hon - or I'll do my best to do my du - ty to". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

God. On my hon - or I'll do my best to serve my

The second system continues the vocal line and piano accompaniment. The lyrics are: "God. On my hon - or I'll do my best to serve my". The musical notation includes a vocal line and a piano accompaniment with a right-hand melody and a left-hand bass line.

coun - try as I may. On my hon - or I'll do my

The third system concludes the vocal line and piano accompaniment. The lyrics are: "coun - try as I may. On my hon - or I'll do my". The musical notation includes a vocal line and a piano accompaniment with a right-hand melody and a left-hand bass line.

best to do a good deed each day, to

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one flat (B-flat major). The vocal line begins with a half note 'best', followed by a quarter note 'to', a quarter note 'do', a quarter note 'a', a quarter note 'good', a quarter note 'deed', a quarter note 'each', a quarter note 'day,', and a half note 'to'. The piano accompaniment features a treble clef with a half note chord (F4, Bb4) and a bass clef with a half note chord (Bb2, F3). The piano part continues with a melodic line in the treble and a bass line in the bass.

keep my bod - y strength - ened and keep my mind a - wak - ened, to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half note 'keep', a quarter note 'my', a quarter note 'bod - y', a quarter note 'strength - ened', a quarter note 'and', a quarter note 'keep', a quarter note 'my', a quarter note 'mind', a quarter note 'a - wak - ened,', and a half note 'to'. The piano accompaniment continues with a treble clef and a bass clef, maintaining the harmonic support for the vocal line.

fol - low paths of right - eous - ness. On my hon - or I'll do my best.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has a half note 'fol - low', a quarter note 'paths', a quarter note 'of', a quarter note 'right - eous - ness.', a quarter note 'On', a quarter note 'my', a quarter note 'hon - or', a quarter note 'I'll', a quarter note 'do', a quarter note 'my', and a half note 'best.'. The piano accompaniment continues with a treble clef and a bass clef, ending with a double bar line.

Editing
4-01

The Dad I Love

Words and Music by
DIANNE A. BLACKHAM

♩ = 108

Let me

This system contains the first two measures of the piece. The tempo is marked as quarter note = 108. The key signature has one flat (B-flat). The first measure contains a treble clef and a bass clef. The second measure contains a treble clef and a bass clef. The lyrics 'Let me' are written under the treble clef staff.

♩ = 108

§ A

tell you a - bout the dad I love, the one in my fam - i -

This system contains the next two measures. It begins with a repeat sign and a section marker 'A'. The lyrics 'tell you a - bout the dad I love, the one in my fam - i -' are written under the treble clef staff.

ly Do you want to know what makes a great Dad? He

This system contains the final two measures. The lyrics 'ly Do you want to know what makes a great Dad? He' are written under the treble clef staff.

1. *to Coda* ⊕ **B** verse 1

has a great kid like me. **B** 1. I'm made in his im - age__ our
C 2. I
D 3. But the

nose is just the same. Have sim - i - lar com - ple - xion and the same last name.____ It's

fun to think I'm like him,____ and one day I'll be giv - ing him a hug and he'll look

2. Repeat to **A** **C** verse 2

up to me. Let me fol - low in his foot - steps,____ it's fun to o - bey. To

keep the com - and - ments and I love to pray. — It's fun to think I'm like him — and

D.S. al Coda [A]

one day I'll be giv - ing him a hug in E - ter - ni - ty — Let me

⊕ *Coda*

[D]

best part a - bout — the dad that I love, is that my

[Handwritten signature]

dad loves me. *spoken* Yes sir - ree

We Honor You

A Senior Couple's Missionary Song

By Dianne A. Blackham

Written for Elden and Lucille Andrus'
Missionary Farewell
June 3, 1990

Together they served in
London, England for 18 months

We Honor You

Dianne A. Blackham

Tenderly, Alto or Tenor Voice

How proud your child-ren are to-day. To see you hold-ing

The first system of musical notation for the song 'We Honor You'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'How proud your child-ren are to-day. To see you hold-ing'.

5 hands that way. That way that shows how much you share, how

The second system of musical notation, starting at measure 5. The lyrics are: 'hands that way. That way that shows how much you share, how'.

8 much you love. how much you care. We ho-nor you as you

The third system of musical notation, starting at measure 8. The lyrics are: 'much you love. how much you care. We ho-nor you as you'.

11

choose the right. Ho-nor your choice to share the light. We

This system contains measures 11, 12, and 13. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "choose the right. Ho-nor your choice to share the light. We". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

14

ho-nor you hold-ing hands that way, as you leave on your mis-sion to-

This system contains measures 14, 15, and 16. The vocal line continues with the lyrics: "ho-nor you hold-ing hands that way, as you leave on your mis-sion to-". The piano accompaniment continues with chords and moving lines in both hands.

17

- ge-ther to - day. The world has need of your lov-ing touch and

This system contains measures 17, 18, and 19. The vocal line continues with the lyrics: "- ge-ther to - day. The world has need of your lov-ing touch and". The piano accompaniment continues with chords and moving lines in both hands.

20

though we'll miss you both so much, it's through you that we have

This system contains measures 20, 21, and 22. The vocal line continues with the lyrics: "though we'll miss you both so much, it's through you that we have". The piano accompaniment continues with chords and moving lines in both hands.

23

un - der - stood that love is brave and kind and good. We

This system contains measures 23, 24, and 25. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "un - der - stood that love is brave and kind and good. We". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

26

ho - nor you as you choose the right. Ho - nor your choice to

This system contains measures 26, 27, and 28. The vocal line continues with the lyrics: "ho - nor you as you choose the right. Ho - nor your choice to". The piano accompaniment maintains the same rhythmic pattern as the previous system.

29

share the light. We ho - nor you hold - ing hands that way, as you

This system contains measures 29, 30, and 31. The vocal line includes the lyrics: "share the light. We ho - nor you hold - ing hands that way, as you". The piano accompaniment continues with the same accompaniment.

ritard.

32

leave on your mis - sion to - ge - ther to - day.

This system contains measures 32, 33, and 34. The vocal line concludes with the lyrics: "leave on your mis - sion to - ge - ther to - day.". The piano accompaniment continues with the same accompaniment.

LET'S BE LIKE PIONEERS

Words and Music by
DIANNE A. BLACKHAM

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 see their dreams come true.
Pi - o - neers were pa - tri - ots our free - doms they pre - served.

Will - ing - ly with in - dus - try they served their whole lives
Faith - ful - ly and prayer - ful - ly our God they did ob -

through. They could see the fu - ture their
serve. They lived lives with val - ues. Ed - u -

hope for us was bright. Now with our best foot for - ward, Let's stand
ca - tion was their aim. They built up hu - man spir - it and now

up for what is right! With faith in ev - ery foot - step of the
we can do the same!

things we do and say. Let's be like pi - o - neers this year and

lead the way to - day. pi - o - neers this year and

lead the way to - day.

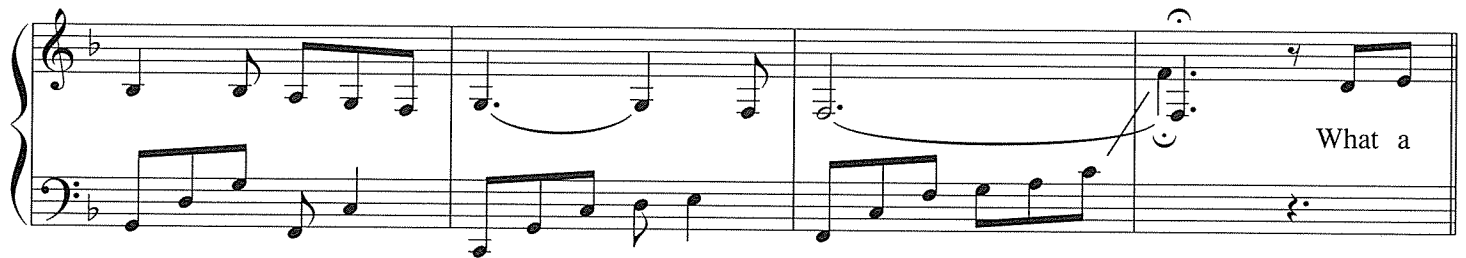
My Child

Words and Music by
DIANNE A. BLACKHAM

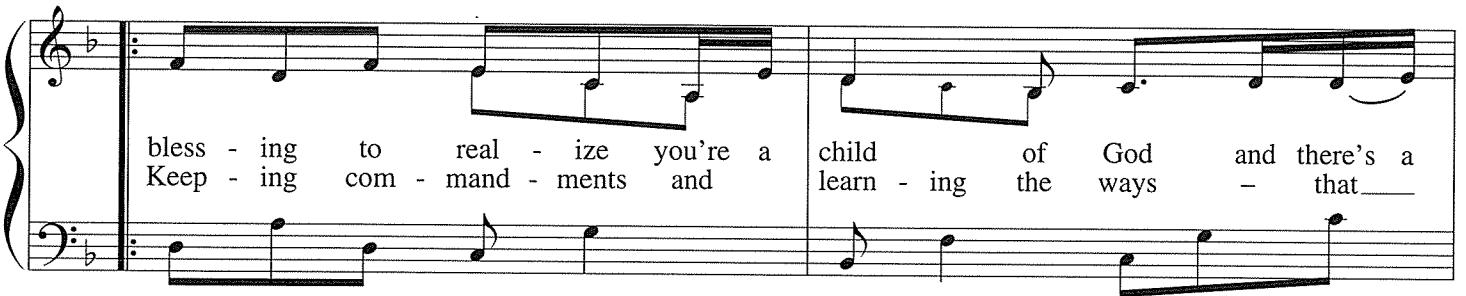
♩ = 120



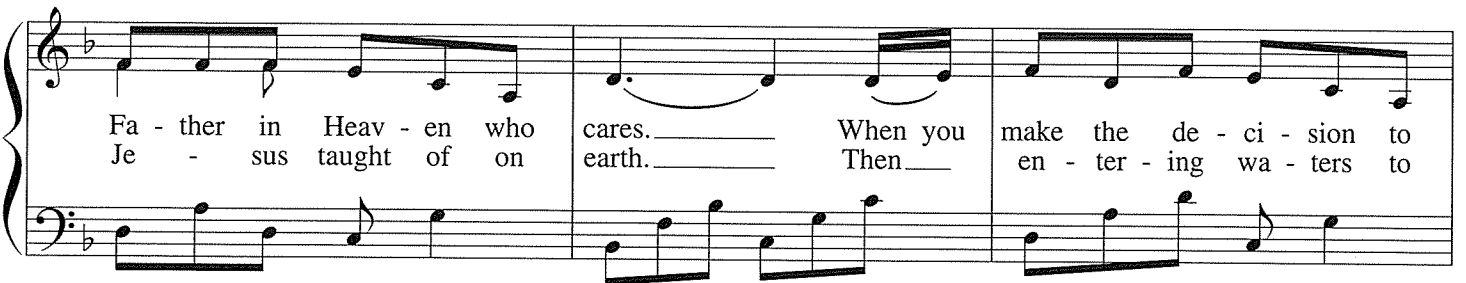
Piano introduction in 6/8 time, key of B-flat major. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes.



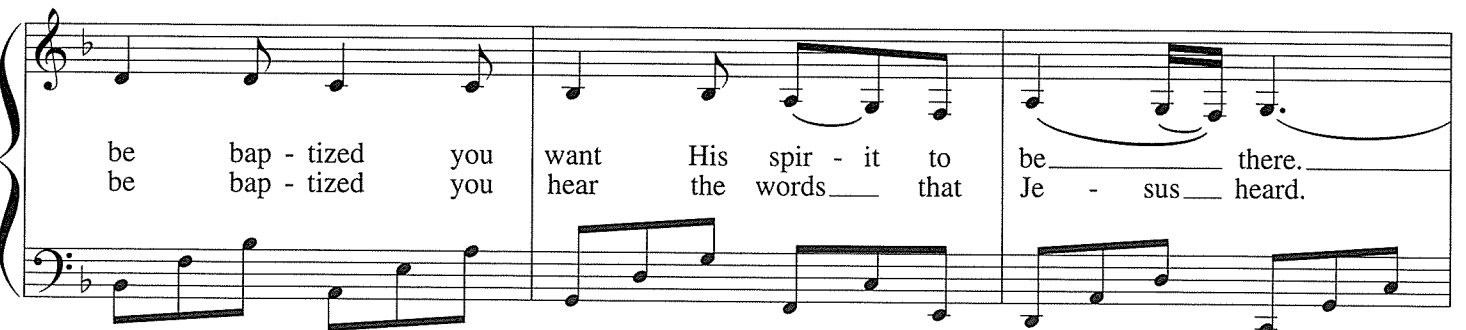
Musical notation with lyrics: "What a". The melody continues with a long note on "What" and a shorter note on "a".



Musical notation with lyrics: "bless - ing to real - ize you're a child of God and there's a". The melody continues with a long note on "bless" and a shorter note on "a".



Musical notation with lyrics: "Fa - ther in Heav - en who cares. When you make the de - ci - sion to". The melody continues with a long note on "Fa" and a shorter note on "to".



Musical notation with lyrics: "be bap - tized you want hear His spir - it to be there.". The melody continues with a long note on "be" and a shorter note on "there".

1. 2.

This is my child in whom I am

well pleased, my child seek - ing to "Come un - to Me," my

child choos - ing to do what's right in whom I am well

pleased, My Child.

Fa - ther in Heav - en 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, each time we take the sac - ra - ment. Can

be for - giv'n and o - ver - come. God loved us so He

sent His Son. This is my child, in whom I am

well pleased. My child, seek - ing to "Come un - to Me." My

child choos - ing to do what's right, in whom I am well

pleased, My Child.

Make A Friend With A Child

Words & Music

By

Dianne A. Blackham

MAKE A FRIEND WITH A CHILD

Words and Music by
DIANNE A. BLACKHAM

Happily ♩ = 120

Make a friend with a child You'll nev - er see a more

beau - ti - ful smile than the one they give you It goes right through you right through to your

to Coda ⊕

heart. *rit.* 1. *a tempo* Let the love in their eyes
There is *rit.* 5 *a tempo*

Dance through the air — Nev - er leave their sight 'til they know that you care. — The

best treat in life — that you will e - ver share — is a friend - ship with a child. —

— noth - ing quite the same as a child who knows your name, who

2. a tempo

a tempo

runs for a hug— free - ly gives you their love— and when they are grown— You will

nev - er be a - lone if you make a friend - ship with a child._____

D.C. al Coda

Coda

heart. Make a friend with a child. Make a friend, make a friend with a child.

Editing Rejoice in Righteousness

Words and Music by
DIANNE A. BLACKHAM

Duet $\text{♩} = 72$
C7

Re - joice for all good things. Re - joice in all that's

This system contains the first two measures of the piece. The music is in 4/4 time with a tempo of 72 beats per minute. The key signature is one flat (F major/D minor). The first measure is a whole note chord of C7. The second measure is a half note chord of D7. The lyrics are: "Re - joice for all good things. Re - joice in all that's".

true. Re - joice God sends His spirit, to be with me and

This system contains the next two measures. The first measure is a whole note chord of F6. The second measure is a half note chord of C7. The lyrics are: "true. Re - joice God sends His spirit, to be with me and".

you Re - joice in tes - ti - mo - ny in light from up a -

This system contains the next two measures. The first measure is a whole note chord of D7. The second measure is a half note chord of D7. The lyrics are: "you Re - joice in tes - ti - mo - ny in light from up a -".

bove. Re - joice we are Gods' child - ren. End - less is His

This system contains the final two measures. The first measure is a whole note chord of G. The second measure is a half note chord of C7. The lyrics are: "bove. Re - joice we are Gods' child - ren. End - less is His".

F6 E7

Love. Re - joice when you are sor - ry for sin.

F G C

Re - joice for re - pen - tance the chance to try a -

F6 C7

gain. Re - joice in un - der - stand - ing and keep - ing God's com -

F6 F

mands. Re - joice in all you have a - cheived with the help of God's

rit. G (unison) C7 F6 G

hand. When we fast and pray it is just as if we

C (duet) G

say we re - jice in right - eous - ness
(right - eous -

C F

ness) When we put God first for His Spir - it, hun - ger and

C

thirst we re - jice in Right - eous - ness
(right - eous - ness)

Our Divine Nature

Sapphire Gems of Clear Thinking

Diane Blackham
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Girls Camp Song 2000

1

DOUBT NOT, FEAR NOT,

2

LOOK TO GOD IN E - VERY THOUGHT, TRE-SURE UP HIS

4

WORDS. IT'S OUR DI - VINE NA - TURE AS A

6

DAUGH - TER OF GOD TO TRUST IN HIM AND SERVE.

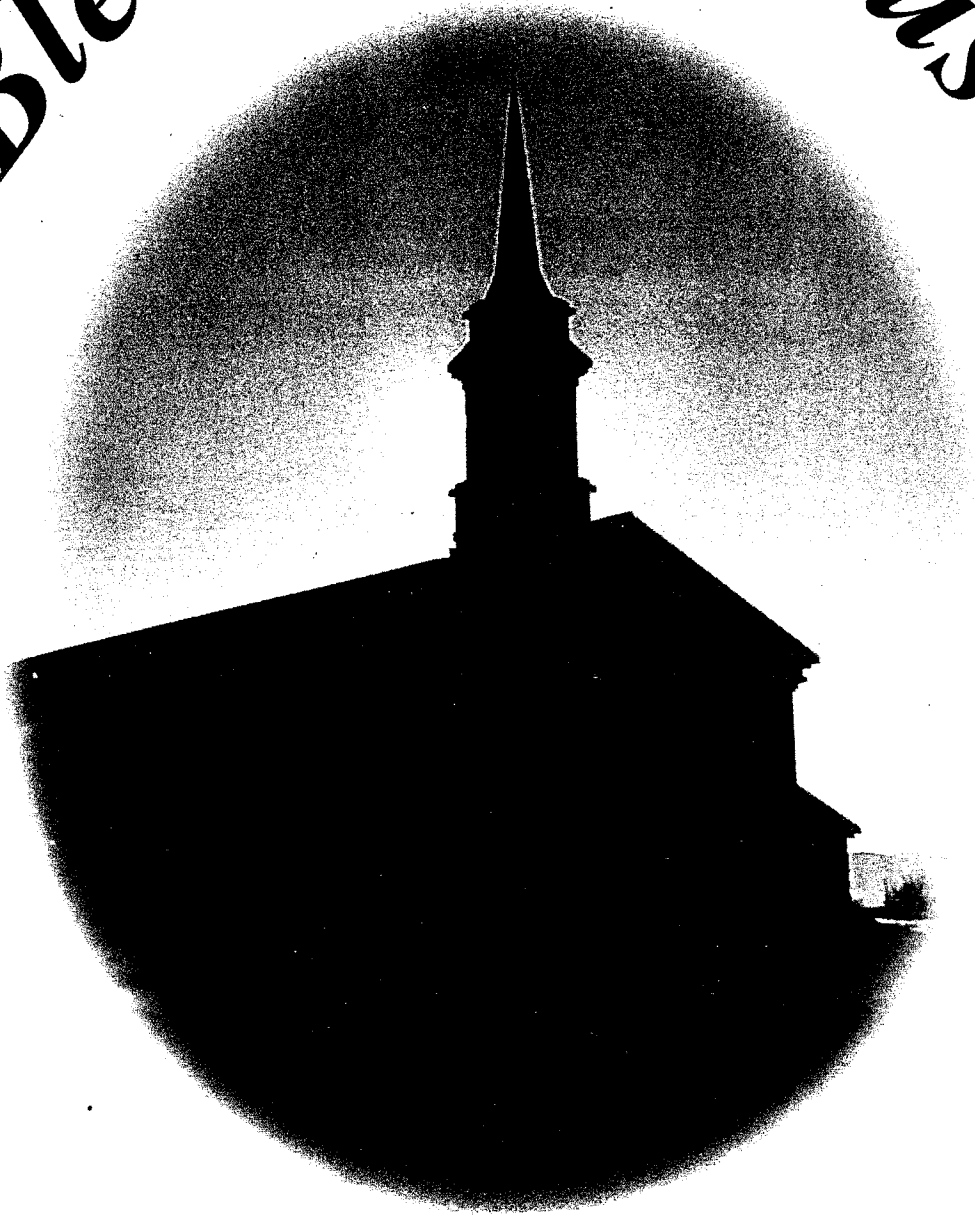
9

SOW SEEDS OF GOOD DEEDS,

10

KIND - LY HELP - ING OTH - ERS NEEDS, HAR - VEST LOVE WITH -

Bless This House



Dianne A. Blackham

Bless This House

Dianne A. Blackham

Prayerfully (♩=60)

Bless this House. May all who en - ter feel Thy
Bless this House. May all who serve here share Thy

Love. Reach up to Hea - ven and wor - ship God a - bove. Learn - ing in faith pray - ing with
peace. Hum - bly teach the gos - pel with faith and right - eous - ness. Re - ceive and give. May Thy spi - rit

1. grace. Bless this House.
live to bless this House.
2. May Glo - ry and Hon - or and

An - gels o - ver - see that truth pre - vails e - ver - last - ing - ly. May just - ice serve and mer - cy for -

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. There are two triplet markings (indicated by a '3' over the notes) in both the vocal and piano parts.

- give in the name of the Lord. Bless this House.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 7/8. There is a triplet marking (indicated by a '3' over the notes) in both the vocal and piano parts. The system concludes with a fermata over the final notes.

With gratitude for the blessing of a New Stake Center built in our area, I composed "Bless This House". My heart was also influenced by the building of our New Conference Center in Salt Lake City, Utah, and by the reconstruction of the Nauvoo Temple in Illinois. My heart is full of gratitude for all of the sacred Houses of the Lord, where the blessings of the Gospel are shared and received.