

A COLLECTION OF
SONGS AND POEMS



BY TYE NOORDA

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Dear Children and Grandchildren,

I did not start or manage successful companies or help establish charitable foundations like your father or grandfather, Ray Noorda, did. So I do not have a lot of newspaper clippings, magazine articles or video tapes that describe or show great accomplishments that were beneficial to the lives of many people and the business world. My contributions have been comparatively small, but I have tried to do some things which I felt would be beneficial to the lives of others.

After I graduated from high school in the small town of Moroni, Utah, I moved to the big city of Salt Lake. I did secretarial work in the daytime and worked in a boarding house in the evenings for two years until I finally had saved enough money to start attending college—if I continued to work for my room and board. Then I learned that my father could no longer do all the physical work required to work on the farm, but he could get a job selling and delivering some products—if he had a car. I learned there was a used car he could buy for \$550. I knew he didn't have that much money and after a restless night's sleep, I decided I could wait another year to go to college and I mailed him a check for \$550, which I believe was the most helpful and best investment I have ever made.

I'd like to explain why I believe my decision to invest in my father was not just helpful to him but was also the best investment I have ever made. Five hundred and twenty-five dollars doesn't seem like a lot of money now, but sixty-two years ago it was enough to pay for my first year of college.

I seem to have been born with a desire to be an actress, but because I had to travel to and from school by bus, I couldn't ever get involved in any after-school activities. The only stage I had, on which to perform, was our back yard and the only audience I ever had was our chickens who would gather around me in a circle and watch and listen to me—as long as I kept throwing them wheat.

The Church had a big annual event each year in which several stakes would get together for an important program and each stake would have a member of their stake speak. Our stake had been assigned to have a young woman from their Young Women's program speak. About one week after I had made my investment in my father I was invited to represent our stake by giving a speech on "The Glories of Latter-day Saint Womanhood." I was thrilled and frightened. I couldn't figure out why, with nine wards in our stake, I had been chosen to represent our stake. Each evening after work I would try to write a speech but I couldn't write anything which I thought was good enough for this important event. Then one night about a week before this big event, I decided to go over on the front steps of our church and "pray for help." I didn't get any great idea right after I prayed but while I was walking

home it was as if a voice was speaking to me which said, “Your speech should be in the form of a prayer.” I went home and wrote my speech in less than an hour.

I gave my speech and received many complimentary comments. Two of the comments I have never forgotten. One was from a member of the First Presidency of the Church who had conducted the meeting. He came to me afterward and said, “That was an excellent speech. Who helped you write it?” I said, “Nobody.” He said, “I thought you were a speech major—but someone told me you hadn’t attended college yet. You must have had some help.” I finally told him about my praying on the steps of the church and the “your speech should be in the form of a prayer” message I had received while walking home. He stared at me for a few seconds then said, “So who helped you with it?” I answered, “The Lord.” He stared at me for a few more seconds and then said, “Don’t you ever forget that.” I never have forgotten it.

That night I felt quite happy until I started thinking about not being able to attend college and take some speech and drama classes. Then I remembered another complimentary comment I had received after my speech—from Maude May Babcock—who had been the head of the Speech and Drama Department at the University of Utah for about forty years and was now retired. I thought maybe she was now teaching private lessons. I called her and she agreed to give me some lessons. After my second lesson, Miss Babcock told me I should be in college majoring in Speech and Drama. I explained to her that I had planned on starting college next fall quarter but something happened and I was going to have to wait another year. She said, “No, you are not going to wait. You are going to college at the University of Utah this year. You are going to come and live with me.” Which I did for two years while I was attending college in the daytime, working part-time some evenings and getting a lot of speech and drama training from Miss Babcock at night.

My “investment in my father” really paid off well. I was able to start my college education as planned—under superior living and learning conditions.

I came from a musical family and I had always enjoyed speech and drama classes and fortunately I had some experience working in a modeling school and participating in some speech and theatrical events prior to attending college. After I had been in college for two years Miss Babcock had some physical problems which required her to move to the East Coast. My friend Zaz Vorka, who had a modeling school in Salt Lake City’s largest hotel, Hotel Utah, suggested I come and live with her—which I did for about two years and then moved with her to New York City where we lived and did modeling in a beautiful hotel, Hotel Victoria, until Zaz needed to return to her home in California. I then returned to Salt Lake City and my secretarial work—which after the learning experiences I had had while living in New York City, I was happy to do.

Then one Monday, fifty-seven years ago, Marilyn, a former college friend, finally convinced me to go on a blind date that night with her boyfriend who would be graduating with him from the University of Utah on Tuesday night. The friend's name was Ray Noorda. I then also dated Ray on Wednesday night, Thursday night, Friday morning, Friday afternoon and Friday evening prior to his leaving for the East Coast on Saturday morning to start working for General Electric the following Monday.

I learned a lot about Ray during the next year while we were corresponding by mail and telephone. Since I was a secretary for the Guidance Center at the University of Utah. I had access to college records from which I learned Ray had been a very outstanding student who had also worked and helped his family and others while attending college. If you are thinking "We know our father and grandfather was a smart and helpful man but what did *you* do and how have *you* helped others?" that is what I am going to try to tell you.

When I was a child and while I was attending grade school and high school, my family lived in a little town called Freedom which was five miles from the mormon ward to which we belonged. Both my parents had strong testimonies as to the truthfulness of the Gospel. My mother was a branch Relief Society president and my father did home teaching and other priesthood assignments, but for a few years we couldn't afford a car and so very often we didn't get to go to church on Sunday. I remember crying some Sundays because I couldn't go to Sunday School. It was a sad but also a lifetime blessing because I have felt blessed during most of my life because I was living where "I could go to Sunday School" and that in whatever environment I lived, I remembered the words my mother had taught me when I was just a child to always include in my nightly prayer: "Bless me so I will never drink, smoke or swear."

Wherever I have lived, I have always been grateful for the opportunity of being involved in Church activities and in trying to help others realize the importance of the Gospel by writing or directing a skit or road show or helping the youth write and deliver speeches which often seemed to increase their self-confidence and testimonies. I also felt I had been helpful to another if after I had given a lesson to the sisters in Relief Society of the Young Women in MIA, someone would comment that they needed what had been given in come special part of the lesson. Another church involvement which I really enjoyed was directing the music in Junior Sunday School or Primary and helping with children's programs. Since I was raised with a lot of music in my home, I had received many important messages from hymns and if I couldn't find a song which related to a subject being presented, I would sometimes write a song.

I have a strong testimony that the Church of Jesus Christ of Latter-day Saints was established by God for the latter days and I believe we should all be grateful for the special blessing of having been born to parents who were members of His church or to have been given the opportunity to have been taught the Gospel by mormon

missionaries or other members of His church. But because we were given a special blessing we were also given the tremendous responsibility to attend church meetings, study the scriptures and be obedient to the teachings of our prophets and church leaders so we will be worthy to receive temple recommends. We can then have the spiritual experiences which are felt while we are attending temple sessions and performing, in proxy, ordinances for worthy spirits who did not have the opportunity for temple blessings while they were still living on this earth.

After your father (and grandfather) was semi-retired, he was no longer working or traveling on Saturdays, so we decided Saturday would be our Special Date Day and our special activity would be attending a temple session together. We really enjoyed these dates. If for any reason we could not go on Saturday, Ray would ask, "What night can we go"?

I am now eighty-three years old and I am missing your father and grandfather. But it is my daily prayer, and I am sure it is also Ray's, that I and all the members of our family will humble ourselves each day so the Lord can lead us by the hand and we will have the gift of the Holy Ghost with us so we will desire to take care of our mortal bodies and avoid that which will do us or others harm. Then we can be given the spiritual strength to deal with daily challenges, help others and have the blessings of knowing that the Church is true and the desire to follow the Prophets so we will have even greater blessings while living on this earth and eternal blessings too. Then one day members of our family can each be part of an Eternal Family, and all be together with Ray forever.

-Mother and Grandma Noorda

On the following pages is a copy of the talk, "The Glories of Latter-day Saint Womanhood", which I wrote sixty-two years ago after praying on the church steps in Salt Lake City.

After finding and reading my speech, I thought about how much so many things have changed in the last sixty-two years. But one thing which has not changed—and never will change—is the need for all of God's children to keep His commandments and daily seek prayerfully for His blessings that they may be strengthened physically, mentally and spiritually; that they will recognize and choose not to yield to destructive desires and temptations.

THE GLORIES OF LATTER-DAY SAINT WOMANHOOD

The glories of Latter-day Saint Womanhood are felt very strongly in the hearts of all Latter-day Saint girls and women, and because the things of the heart are the things about which we pray. I have chosen to give this talk in the form of a prayer. The prayer of a Latter-day Saint girl reaching maturity, who, thinking back over her childhood and adolescence, pauses to thank God for his blessing and guidance in the future.

Dear Father, as the time approaches when I must lean less and less on others and make more important decisions for myself, I would like to thank thee for the foundation, Thy Church, the Church of Jesus Christ of Latter-day Saints, has given me on which to stand. For as the foundation of a building determines whether that building will stand sturdy and strong, defying all storms; or weaken, crumble and fall; so the foundation of a woman, the teachings of her youth, determines whether that woman will develop to the fullest extent physically, mentally, and spiritually; or yielding to temptation will weaken, crumble and fall.

I'm thankful that I was born in a Latter-day Saint home with a wonderful older brother and Latter-day Saint boys and girls for friends—for in this environment my vision was never dimmed by cigarette smoke, my sense of hearing never injured by profanity, and my sense of judgment never deadened by so-called stimulants.

I'm thankful for the mother who taught me to pray, the mother who taught me God was always near and ready to help whenever His children called, whether the need be great or small.

I'm thankful for the father who taught me, by example, the Word of Wisdom, the wonderful Word of Wisdom, which after telling us how to live gives us the great promise that if we obey we shall have health and strength of mind and body. We "...shall run and not be weary and shall walk and not faint...and shall find...great treasures of knowledge, even hidden treasures..." (*Doctrine & Covenants 89:19-20*)

I'm thankful for the many teachers in Primary, Sunday School, and Mutual who gave so freely and willingly of their time to teach the priceless little things which go into making of the important big things, and each righteous teaching is priceless; for as no price can be placed on a human life, so no price can be placed on anything which goes toward making that life better.

I'm thankful that I belong to a church of opportunity; a church in which all members have a chance to serve and express themselves, and a church which

established in the hearts of its youth the desire for only the highest standards of social entertainment.

Because of the love and happiness I remember in my home, perhaps the thing I am most grateful for is that I am sealed to my parents for time and all eternity and that I have the knowledge that the wonderful family relationship I had on this earth can be even more wonderful and glorious in heaven.

I ask Thee now to bless me that I may so live that I will be worthy of being with my parents in the hereafter, that I will be worthy of the blessings promised in my patriarchal blessing, that I may go forth each day needing no other stimulant than the freshness of the morning with the opportunities it provides, and even though at times the nights may seem dark and dreary and I may feel quite alone, may I seek no other consolation than the consolation of prayer.

Bless our boys, dear God, who are far away from home fighting for what we believe to be right; may as many come back to us as can possibly be spared. But even though some may not return, even though some may be killed and their bodies lie in all the dirt and filth that is war, bless their souls that they will remain pure and clean, never marring the Priesthood to which they belong.

As for us girls, may we live so we will be worthy of those righteous boys when they return; that we may join them in sacred wedlock and raise families to Thy liking; that together we may so live that the light of Thy Gospel will shine forth so brightly that all the wise and humble men of the earth will turn and follow it as those wise, humble men followed Thy light when Christ, Thy Son, was born.

May we ever seek and be guided by the inspired advice of our Church authorities, I ask in the name of Thy Son, Jesus Christ, Amen.

A Brief History of My Song and Poetry Writing After I Was Busy Being a Wife and Mother

Ray and I were married fifty-six years ago in Salt Lake City, Utah. Following our wedding we moved to Philadelphia where Ray was working for General Electric. For the next thirty-three years we lived in Philadelphia, Pennsylvania; Lynn, Massachusetts; Schenectady, New York; Phoenix, Arizona; Charlottesville, Virginia; and Tustin and Cupertino, California. Ray was very busy traveling and working in the computer business and for a few years I kept busy doing secretarial work in the daytime and relaxing and enjoying theatrical and speech-related activities in the evenings.

Then I got a new work-assignment: giving birth to and taking care of five children: 4 sons (John, Alan, Andy and Brent) and 1 daughter (Val Marie). I had a full-time job in the day-time and not always “just relaxing experiences” in the evenings or during the night. I was grateful for the opportunities I had to relax while working on church-related activities while the children were sleeping or some of them in school. I always got very much involved in ward and stake entertainment programs. I wrote some skits and road shows and I taught classes in Relief Society and MIA. I also was very often the chorister for Junior Sunday School or Primary.

When I was teaching the youth or adults I would usually try to find some poetry for my lesson and I discovered it was often faster to write an appropriate poem for the lesson than find one. Then, after I had been a chorister for a while, I realized that the youth might listen to a poem but they probably wouldn’t remember the message. But if that same poetry was put to music which they sang a few times, they would learn every word and have a permanent message stored in their little brains. So I decided to look for an appropriate song and if I couldn’t find one which contained the message I felt they needed to remember, I’d write one and sometimes when I was having some strong emotional feelings about something that had happened to me or someone else, I found it relaxing to write a song about the emotion.

The following pages list some of the songs and poems I wrote for various purposes.

TABLE OF CONTENTS

Part I: Songs in Play “Experience”

Experiences	16
Be Thou Humble	18
Cheer Song	20
Time and Season	22
Experienced Help	24
Free Agency	26
Girls	27
They'll Never Know	30
Part of Me	32
What Would Jesus Do?	34
Smiling	35
More Things Are Possible	38
Insecurity	40
Scene Four	42
The Jinx	43
You're Still You	47
What Is Truth?	51
Come Unto Me	55

Part II: Songs for Youth and Adults

A Face In the Night	60
A Living God	62
Ask and It Shall Be Given You	64
A Valentine	65
Be Thou Humble	66
Beautiful Spirit	68
Come Unto Me	71
Comfortable	74
Do Duddle	77
Experiences	78
Fear Not	81
Follow the Prophet	82
Forgive Them	84
Free Agency	85
Go Find Another	86
God's Smaller Children	89
I Will Go and Do	91
Insecurity	92
Love Is	94
Loving, Caring, and Sharing	96
More Things Are Possible	98
My Little Brother	101

My Mirror	102
New Year's Resolutions	104
Not Quite As Young	105
Prayer (Amanda)	108
Search the Scriptures	109
Show Me	110
Smiling	112
Spiritual Robes	114
Sunday Is His Day	116
Time and Season	118
Valentines	120
What Is a Friend?	122
What Is Truth?	125
What Would Jesus Do?	129
Where You Go	130
Who Are You?	133
Why Did You Have to Go?	134
Work, Work, Work	137
You Were There	138
<hr/>	
A Little Boy Name John	140
Our Wonderful Daddy	142
Val Marie	144

Part III: Poems

Blythe	148
Earl	149
Five Years Old	150
Guarding Angel	152
Happy Mother's Day	153
Mother's Day	154
My Grandpa	156
My Little Brother (or Sister)	158
My Mirror	159
Not Quite As Young	160
Poor Marie (Why Should This Be?)	162
Show Me	164
So Long	166
Talk of Stages	168

"Squak, a Talk"	169

Part IV: Road Show

Script	175
Songs	
1 – Entrée	184
1a – Entrance of Dogs	188
2 – You Can Be a Rich Man	189
3 – Push ups	194
4 – In Our Own Happy Valley	195
4a – Teens	196
5 – Women	199
6a – Old Ladies	200
7 - Finale	204
Post Script	206

PART I: SONGS IN PLAY “EXPERIENCE”

When I was living in Tustin, California in the late 1970's I was asked by a stake president to try to find or write a play, maybe a musical, which contained some important Gospel messages which could give many of the youth in the stake an opportunity to perform. I couldn't find a play or musical which seemed appropriate, so I started prayerfully considering the new experience of writing an LDS musical.

I thought about various experiences which had affected my life, the lives of my children and the lives of other young people in the Church whom I had taught and directed in speech and drama activities for many years in various locations and what messages might be of most value to them at this time. One night I recalled two very powerful quotations in the Doctrine and Covenants: “All these things shall give thee experience and shall be for thy good” (122:7), and “Therefore, hold on thy way--fear not what man can do, for God shall be with you forever and ever” (22:9), and Elder Neal A. Maxwell’s book “All These Things Shall Give Thee Experience” and a quote from Elder Marvin J. Ashton, “What we do with what happens to us is more important than what happens to us.”

I decided to write a play about “Experience” but we moved from Tustin to Cupertino, California and then to Utah before I ever got, what turned out to be a musical, completed. It was finally performed at SCERA Showhouse II in Orem, Utah, in 1999.

Experiences

Tye Noorda

4

Life on earth _____ is for giv - ing thee ex - per - i - ence and should

Bass line:

4

5

be for thy good. Hold to His way _____ not to what

Bass line:

9

man might say, so God can be for - ev - er with you. He'll be

Bass line:

3

13

with you to com - fort through sor - row and pain. He'll be

Bass line:

Experiences

17

with you re - joic - ing when you earn right - eous gain. He'll be

21

with you to chas - ten if you ev - er stray, and then

25

lov - ing - ly help you re - turn to his way, and

29

all these things shall give thee _____ ex - per - i -

32

ence, and shall be for thy good.

Be Thou Humble

Tye Noorda

C/G
(Mrs. Gray)

When you're feel - ing all a - lone, mis-sing man - y things you've

4

known, when dis - cour-aged you might be, when your truths oth-ers can't

8 F 6/d D min7 E min7 F C F C CMaj7

see, be thou hum - ble, be thou hum - ble and the

12 F G 7 D min E min A min D min

Lord will lead you by the hand. The Lord will lead you by the hand, the Lord thy God will

Be Thou Humble

16

F/G E min/G D min

lead thee by the hand and give you an - swers to your prayers.

21

Be thou hum - ble. Be thou hum - - - - ble.

Cheer Song

Tye Noorda

1

E♭

(Once up-on a time) In a high - school known as North-fall ____ there was a

The musical score consists of two staves. The top staff is in treble clef and common time, with a key signature of one flat. The bottom staff is in bass clef and common time, with a key signature of one flat. The vocal line begins with eighth-note patterns and transitions to quarter notes. The lyrics "Once up-on a time" are followed by a short melodic phrase.

4

A♭

boy who played great foot - ball. _____ He led the state in rush-ing and in

The musical score continues with two staves. The top staff shows a steady eighth-note pattern. The lyrics "boy who played great foot - ball. _____ He led the state in rush-ing and in" are sung over this pattern. The bottom staff provides harmonic support with sustained notes and eighth-note chords.

7

E♭ A♭ B♭

pass - es _____ and still got "A's" in all his high-school class - es. _____ And when he

The musical score continues with two staves. The top staff features eighth-note patterns in E♭, A♭, and B♭ keys. The lyrics "pass - es _____ and still got "A's" in all his high-school class - es. _____ And when he" are sung over this pattern. The bottom staff provides harmonic support.

10

E♭

left the town of North-fall, _____ he just kept play - ing bet - ter foot-ball. And now the best

The musical score concludes with two staves. The top staff shows eighth-note patterns in E♭. The lyrics "left the town of North-fall, _____ he just kept play - ing bet - ter foot-ball. And now the best" are sung over this pattern. The bottom staff provides harmonic support.

14 A♭ E♭ *Cheer Song* A♭

foot - ball play-er of the na - tion, ____ is here for our Home - com-ing cel - e -

17 B♭ E♭

bra - tion. ____ So let's all give a cheer for foot(yeah!) ball and give an -

20 E♭ E♭/B♭

oth - er cheer for North-fall (yeah!) and three great big cheers ____ for the play-er of the

24 E♭ E♭7 F7 E♭/B♭ F min7/B♭ E♭

year. Our he - ro Bruce is here.

Cheer for Bruce Crevitts

Time and Season

Tye Noorda

(Mrs. Gray) B^b D min7 C min7 F7

5 C min7 F7/C F9 B 6 B^b B^b7

10 B^b7 Eb Eb7 C7

15 G min7/F F Eb/F F7 B^b D min7 C min7

Time and Season

20 F7 F F7 F7/E♭ D7

time; sea - sons were planned by a mind that's di - vine, with

25 E♭

times for you to learn, and times that help you grow, and some

29 B♭/F E dim7 G min7 C min E♭7 F sus4 D min/F B♭ G min

times to teach you some truths you should know. There's a time and

34 D G min E♭ C min7 E♭ min/C D min/F B♭

sea - son for ev - - - ery thing. _____

Experienced Help

Tye Noorda

It seems that we get ner - vous ten-sion when "Find a job" some

This system shows two staves. The top staff is in treble clef and common time, with a key signature of one sharp. The bottom staff is in bass clef and common time, with a key signature of one sharp. The vocal line consists of eighth-note chords. The lyrics begin with "It seems that we get ner - vous ten-sion when 'Find a job' some".

one does men-tion for find - ing a job can be real - ly sad if a job you've

This system continues the musical score. The vocal line now includes sixteenth-note patterns and rests. The lyrics continue with "one does men-tion for find - ing a job can be real - ly sad if a job you've".

nev - er had. (Dialogue) So we grab the pa-pers, and we read ev - ery ad, but they

This system shows the vocal line continuing with eighth-note chords. The lyrics include "(Dialogue)" and "nev - er had. (Dialogue) So we grab the pa-pers, and we read ev - ery ad, but they".

"...and we've had no experience except washing dishes..."

on - ly want peo-ple if jobs they've had. (Dialogue) So we look for "Help wan-tered" signs

This system concludes the musical score. The vocal line ends with a melodic flourish over a sustained note. The lyrics end with "...and we've had no experience except washing dishes..." and "on - ly want peo-ple if jobs they've had. (Dialogue) So we look for "Help wan-tered" signs".

Experienced Help

14

ev - ery day, and when we find them they all say: "Ex per - i - enced help on - ly, ex -

18

per - i - enced help on - ly, ex - per - i - enced, ex - per - i - enced, ex - per - i - enced

21

help" (Dialogue) "What we'd like to know is:..." How do we ev - er get ex -

25

per - i - ence with - out ex - per - i - ence?

Free Agency

Tye Noorda

Musical score for the first section of "Free Agency". The music is in 4/4 time, key signature is one flat. The vocal line starts with a half note followed by a dotted half note, then eighth notes. The piano accompaniment consists of eighth-note chords.

Free a - gen - cy is a gift from God to you and me. _____

Musical score for the second section of "Free Agency". The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

5
— Free a - gen - cy to be - come the me we choose to be. _____ Through-out our

Musical score for the third section of "Free Agency". The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

10
lives we must strive faith - ful-ly _____ to not a - buse and then lose our free

Musical score for the final section of "Free Agency". The vocal line ends with a sustained note. The piano accompaniment consists of eighth-note chords.

15
a - - - - gen - - - - cy.

Girls

Tye Noorda

(Football Boys)

Musical score for the first section of the song 'Girls'. The music is in 4/4 time, treble clef, and bass clef. The lyrics are: Girls - they al - ways yak - e - ty yak yak yak too much or they're.

Musical score for the second section of the song 'Girls'. The music is in 4/4 time, treble clef, and bass clef. The lyrics are: much too shy and qui - et. When on a date they eat too much or else they're on a

Musical score for the third section of the song 'Girls'. The music is in 4/4 time, treble clef, and bass clef. The lyrics are: di - et. They won't leave you a - lone ev-en hound you on the phone un -

Musical score for the fourth section of the song 'Girls'. The music is in 4/4 time, treble clef, and bass clef. The lyrics are: til you are hope-less - ly in love and then you get a let - ter that

Girls

20

says: "Dear John you're the nice ect guy I ev - er knew.

25

Dear, dear John you are strong and hand-some too. You're ev - ery thing that a

30

guy should be, my friends sure en - vy me. But Dear John, dear, dear, dear,

35

dear, dear, dear, dear, dear, sweet, won - der - ful John, I

39

don't love you." Girls aren't all they ought to be _____ and we can live with -

Girls

44

44

out them so from this ver - y mo-ment we will nev - er talk a - bout them. They're

This musical score page features two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth-note chords. The lyrics describe a moment where they will never talk about them again.

49

49

tall and much too skin - ny or too short and some - times fat. There's just

This page continues the musical score with lyrics about physical appearance. It includes eighth-note chords and some sixteenth-note patterns.

53

53

noth - ing per - fect a - bout them ex - cept they're girls and you can't beat

This page concludes the first section of the musical score with lyrics emphasizing the girls' uniqueness and resilience.

58

58

that. They're tan - ta-liz - ing, app - e - tiz - ing, en - er - giz - ing, all sur-pris - ing,

This page begins the second section of the musical score, focusing on the girls' energetic and captivating nature.

63

63

hyp - no - tiz - ing girls and you can't beat that.

The final page of the musical score concludes with a strong, rhythmic statement from the girls.

They'll Never Know

Tye Noorda

Musical score for the first section of the song. The music is in 4/4 time, treble clef, and bass clef. The lyrics are:

They'll nev - er know what it's like to be me. They'll nev - er

Musical score for the second section of the song. The music is in 4/4 time, treble clef, and bass clef. The lyrics are:

know what it's like to be me. Hop - ing ev - ery day some - thing

Musical score for the third section of the song. The music is in 4/4 time, treble clef, and bass clef. The lyrics are:

good will come my way so that ev - ery thing will change for me and soon I will

Musical score for the fourth section of the song. The music is in 4/4 time, treble clef, and bass clef. The lyrics are:

be go - ing where the oth - ers go, know - ing all the oth - ers know,

They'll Never Know

rit. rit.

21

see - ing like the oth - ers see, just be - ing like the

24

oth - ers be. They'll nev - er know what it's like,

28

they'll nev - er know, just me.

Part of Me

Tye Noorda

(Cheer Girls)

Pat:

I don't know why sometimes I act so thought - less - ly.

Why does there have to be conflict - ing parts to

8 *Marsha: "I know what you mean"*

me? I real - ly al - ways want to make my par - ents

12 *Linda: "Me too"*

proud ____ but there's a part of me that always wants to be a part of the

16

Karen:

Part of Me

crowd a part of me wants des - perately to

19

Kit: "I do too"

on-ly do the things I should but a part of me doesn't want to be called

23

All Girls:

\"Miss Good - y Good.\" Some things we know are

26

right and true are not the things we al - ways want to do.

What Would Jesus Do?

Tye Noorda

Musical score for the first four measures of "What Would Jesus Do?". The key signature is B-flat major (two flats). The time signature is common time (4/4). The vocal line starts with a quarter note followed by eighth notes. The lyrics are: "When you are not cer - tain what to do or say just". The bass line consists of eighth notes.

Musical score for the next four measures of "What Would Jesus Do?". The key signature remains B-flat major. The time signature changes to 8/8. The vocal line continues with eighth notes. The lyrics are: "ask your-self these ques - tions and you'll know the right way: "What would Je - sus". The bass line consists of eighth notes.

Musical score for the next four measures of "What Would Jesus Do?". The key signature remains B-flat major. The time signature changes back to 4/4. The vocal line continues with eighth notes. The lyrics are: "say"? and "What would Je - sus do"? What Je - sus would say or do,". The bass line consists of eighth notes.

Musical score for the final measure of "What Would Jesus Do?". The key signature remains B-flat major. The time signature changes to 8/8. The vocal line ends with a quarter note followed by a half note. The lyrics are: "should be done by you.". The bass line consists of eighth notes.

Smiling

Tye Noorda

(Stewardess)

Musical score for the first stanza of "Smiling". The vocal line starts with a single note followed by a eighth-note pattern. The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

If things don't go your way to-day, smile, and you'll start feel-ing hap - py.

Musical score for the second stanza of "Smiling". The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

No mat-ter if you're tall or small, smil-ing is the thing to do.

Musical score for the third stanza of "Smiling". The vocal line includes eighth-note patterns and quarter notes. The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Some folks say that smil - ing does - n't help at all.

Smiling

13

13

But if you start frown- ing, you'll trip on your lip and fall.

13

The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F# major). The melody includes eighth-note patterns and rests. The lyrics "But if you start frown- ing, you'll trip on your lip and fall." are written below the notes. Measure 13 ends with a fermata over the right hand's note and a repeat sign above the bass staff.

17



rit.

So, you just stop and think it through, smil-ing is the thing to

17

17

So, you just stop and think it through, smil-ing is the thing to

The musical score continues with two staves. The right hand plays eighth-note chords, and the left hand provides harmonic support. The lyrics "So, you just stop and think it through, smil-ing is the thing to" are repeated. A sforzando symbol (S with a diagonal line through it) appears above the right hand's notes in measure 17, and a ritardando instruction ("rit.") is placed above the right hand's notes in measure 18.

20

do.

Smile and you'll start feel - ing hap - py. *(Dialogue)*

20

20

do.

Smile and you'll start feel - ing hap - py. *(Dialogue)*

The musical score concludes with two staves. The right hand begins with a single note (do), followed by eighth-note chords. The left hand provides harmonic support with eighth-note chords. The lyrics "do. Smile and you'll start feel - ing hap - py. *(Dialogue)*" are written below the notes. The piece ends with a final chord on the left hand.

Smiling

24

Fine

Smiles can change their point of view.
Some folks say that smiling

24

28

does - n't help at all.
But if you start

28

31

D.S. al Fine

frown - ing, you'll trip on your lip and fall,
So you just

31

More Things are Possible

Tye Noorda

More things are pos - si - ble when we kneel and pray. Prayer can

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, featuring quarter notes and a dotted half note. The bottom staff is in bass clef and 4/4 time, featuring quarter notes and eighth notes. The lyrics "More things are pos - si - ble when we kneel and pray. Prayer can" are written below the notes.

5
make the im - pos - si - ble hap - pen each day. It's

This musical score continues the melody. The top staff shows a progression from C major to G major. The lyrics "make the im - pos - si - ble hap - pen each day. It's" are provided. The bass staff provides harmonic support with sustained notes.

9
pos - si - ble to know what's best to do. It's pos - si - ble to

This section of the score maintains the G major key signature. The lyrics "pos - si - ble to know what's best to do. It's pos - si - ble to" are shown. The bass staff continues to provide harmonic foundation.

13
keep a foot - ball too. It's e - ven pos - si - ble for kids who still play with

The final section of the score concludes the melody. The lyrics "keep a foot - ball too. It's e - ven pos - si - ble for kids who still play with" are included. The bass staff concludes the piece with a final chord.

More Things are Possible

17

toys and girls who ain't smart as boys to do what seemed im- pos - si - ble.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the notes. There are several grace notes and a dynamic marking of p .

21

More things are pos - si - ble, when we pray.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the notes. There are grace notes and dynamic markings of p .

Insecurity

Tye Noorda

1

Your in - se - cur - i - ty was think - ing that life was just not

This measure consists of two staves. The top staff is in treble clef and has a dotted quarter note followed by an eighth note, a dotted half note, a dotted quarter note, an eighth note, a dotted half note, a dotted quarter note, an eighth note, a dotted half note, a dotted quarter note, an eighth note, a dotted half note, a dotted quarter note, and a sixteenth note. The bottom staff is in bass clef and has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note.

4

fair. Your in - sec - ur - i - ty was hav - ing too ma - ny things you could not bare to

This measure continues the musical score from the previous page. It consists of two staves. The top staff has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note. The bottom staff has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note.

8

share. If you spent your days just sche - ming how to get lots more

This measure continues the musical score from the previous page. It consists of two staves. The top staff has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note. The bottom staff has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note.

12

cash, I'll bet you spent your nights just wor - ry - ing that your stocks or planes might

This measure continues the musical score from the previous page. It consists of two staves. The top staff has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note. The bottom staff has a dotted quarter note followed by a dotted half note, a dotted quarter note, a dotted half note, and a dotted quarter note.

Insecurity

16

Musical score for measure 16. Treble clef, key signature of one flat. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords.

crash. But if you'd had few - er pos - ses-sions be - cause most of what you got you gave a -

20

Musical score for measure 20. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

way and you'd spent more time just help-ing oth-ers not need-ing e - ven "Thank-you" for

24

Musical score for measure 24. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

pay, _____ You'd have had real se - cur - i - ty if help - ing

27

Musical score for measure 27. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

ot - hers you'd de - cid - ded to choose and you'd have slept so sound - ly

30

Musical score for measure 30. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

ev - ery night know-ing what you'd gained you could ne - ver lose.

Scene Four

(This is just a basic melody and rhythm.
Each verse should have it's own diversity.)

Tye Noorda

Before
Mrs. Gray
and Brian
Entrance

If a cheatin' and a stealin' to you were most appealin'.
If you could always buy or sell a lie,
Have no fear, you'll find real comfort here--
We'll even make a better thief or cheat or liar out of you.
Experienced help only... Experienced help only.

Bruce
and Fran
Entrance

If you cared not for another, but helped destroy your brother,
Have no fear, there's no compassion here--
When you hate - you must retaliate
For why should you-ou Try-y to-oo see another's point of view
Experienced help only... Experienced help only.

Peggy
and Sharron
Entrance

Since you hated high-class teachin', the good book and the preachin'
Have no fear, there's no high morals here
Learnin' is great, film strips are "XX" rate
We'll never teach what's right or try to make you see the light
Experienced help only... Experienced help only.

Mr. Bowen
Entrance

We know you liked tellin' and showin' the bad things you were knowin'
And you got glad by makin' others sad-
So have no fear, you'll find real comfort here.
We'll even teach you badder, make more people sadder, things to do.
Experienced help only... Experienced help only.

The Jinx

Tye Noorda

4

It all start - ed be - fore my birth that I had pro - blems on

This musical score page contains two staves of music for voice and piano. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics "It all start - ed be - fore my birth that I had pro - blems on" are written below the top staff. The music consists of eighth and sixteenth note patterns.

4

plan - et earth. Tho' nat-ur-al child-birth had been re-hearsed, in - stead of my head my

This page continues the musical score. The lyrics "plan - et earth. Tho' nat-ur-al child-birth had been re-hearsed, in - stead of my head my" are written below the top staff. The music includes a piano part with chords and a vocal line.

8

feet came out first _____ and they said "Oh - o no - o how could this have

This page continues the musical score. The lyrics "feet came out first _____ and they said "Oh - o no - o how could this have" are written below the top staff. The music includes a piano part with chords and a vocal line.

12

hap - pened?" _____ But my brave fa - ther watched ea - ger-ly; he liked those big feet that

This page continues the musical score. The lyrics "hap - pened?" _____ But my brave fa - ther watched ea - ger-ly; he liked those big feet that" are written below the top staff. The music includes a piano part with chords and a vocal line.

The Jinx

16

he did see, but what he next saw dam - pened his joy, I was ob-vious-ly a gi - rl and

20

not his boy. _____ and he said "Oh - o no - o how could this have

24

hap - pened?" — But Dad de - cid-ed an ath-lete I still could be, I ate and worked out to

28

get mus-cle - ly. But then the doc - tor told me that what I was call-ing mus - cle was

32

just plain fat. _____ and I said "Oh - o no - o, how could this have

The Jinx

36 (smooth, more flowing)

hap - pened?" Then Mom sug - gest - ed I could be glam - or - ous lose

weight and be - come a ste - ward-ess. I starved and stretched down to size

eight. Then on my first flight this aw - ful fate.

You're Still You

Tye Noorda

(Lauren)

Musical score for the first section of the song. The vocal line starts with eighth-note chords and moves to sixteenth-note patterns. The piano accompaniment consists of simple chords. The lyrics describe a day filled with misfortune.

You say it's been a mis-er-a-ble day, ev-ery thing went wrong at school and at

Musical score for the second section of the song. The vocal line continues with eighth-note chords and sixteenth-note patterns. The piano accompaniment provides harmonic support. The lyrics describe a day filled with challenges.

play. You skinned your knee, al-most got in a fight and no-thing you seemed to do turned out

Musical score for the third section of the song. The vocal line features eighth-note chords and sixteenth-note patterns. The piano accompaniment provides harmonic support. The lyrics encourage the listener to remember their resilience.

right. Re-mem-ber you're still you so who knows what you can do? It might not have been a

Musical score for the final section of the song. The vocal line concludes with eighth-note chords and sixteenth-note patterns. The piano accompaniment provides harmonic support. The lyrics offer a positive outlook despite challenges.

ve-ry good day, but a - noth-er day is on its way and it might not be too

You're Still You

16

bad, just pos - si - bly it might turn out to be the best day that

20 *rit.*

you have ev - er had. In - stead of in jets you may get to fly _____

23

— in big plan-ets a - cross the sky and may-be you can eat and eat and ne-ver gain

27 *(To Brian)*

weight, just stay a size eight; and you, you'll be hand - some ath -

31 *(To Mrs. Gray)*

let - ic strong and tall and when some - one needs ad - vice or help you'll

You're Still You

35

(To Bruce)

Musical score for measure 35. Treble clef, common time. The vocal line consists of eighth and sixteenth notes. The piano accompaniment has sustained notes and chords. The lyrics are: "be the first they will call, and you still may throw your".

38

Musical score for measure 38. Treble clef, common time. The vocal line includes a melodic line with eighth and sixteenth notes, and the piano accompaniment features chords and sustained notes. The lyrics are: "long - est pass by far. You might ev - en pass a star _____ You're".

42

Musical score for measure 42. Treble clef, common time. The vocal line continues with eighth and sixteenth notes, and the piano accompaniment provides harmonic support. The lyrics are: "all still you. So who knows _____ what you can do?".

What is Truth?

Tye Noorda

(Choir, Ronnie)

Musical score for measures 1-5. The music is in 3/4 time, key signature is B-flat major (two flats). The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The lyrics are: "What is Truth? _____ Truth is light _____". The soprano staff features sustained notes and harmonic patterns, while the bass staff provides harmonic support with eighth-note chords.

Musical score for measures 6-10. The music continues in 3/4 time, B-flat major. The lyrics are: "and light is spir - it e - ven that of". The soprano staff shows a melodic line with sustained notes and harmonic patterns, while the bass staff provides harmonic support.

Musical score for measures 11-15. The music continues in 3/4 time, B-flat major. The lyrics are: "God a - bove. _____ God's glo - - - ry". The soprano staff shows a melodic line with sustained notes and harmonic patterns, while the bass staff provides harmonic support.

Musical score for measures 16-20. The music continues in 3/4 time, B-flat major. The lyrics are: "is in - tell - i - gence, and in - tell - i -". The soprano staff shows a melodic line with sustained notes and harmonic patterns, while the bass staff provides harmonic support.

What is Truth?

21



A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "gence is truth and light and love." The bottom voice (bass) has a bass clef and a key signature of one flat. The lyrics continue from the top voice.

26



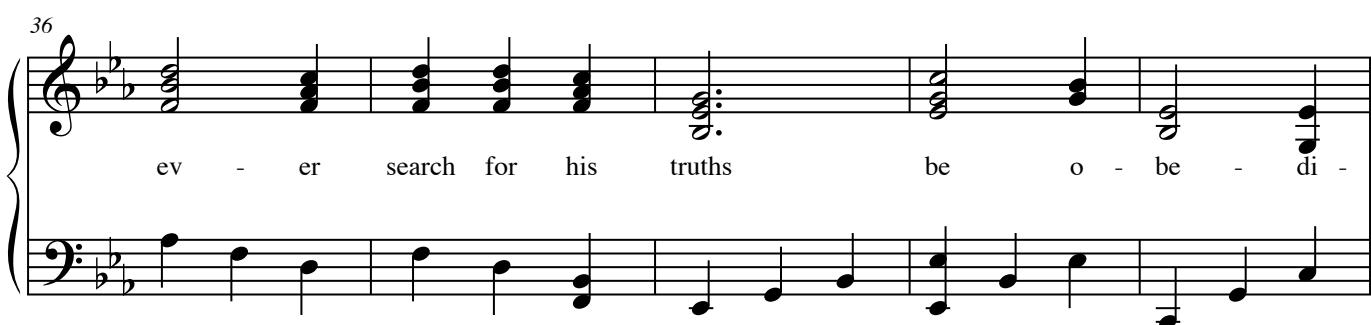
A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "truths to light your way; with - out truths there's". The bottom voice (bass) has a bass clef and a key signature of one flat.

31 *rit.*



A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "al - ways de - cay. So al - ways use his light _____ for". The bottom voice (bass) has a bass clef and a key signature of one flat. A ritardando (rit.) instruction is given above the soprano staff.

36



A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "ev - er search for his truths be o - be - di -". The bottom voice (bass) has a bass clef and a key signature of one flat.

What is Truth?

41

ent to all the script - ures say

45 1.

Keep all God's com - mand - ments and you'll share all of his

51 2.

truths one day. Keep all God's com - mand - ments and

57

you'll share all of his truths one day.

Come Unto Me

Tye Noorda

(Choir, Ronnie)

Musical score for measures 1-4. Treble clef, G major (two sharps), 6/8 time. The vocal line consists of chords and eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

Come un - to me. _____ Just come learn of me. _____ Then

Musical score for measures 5-8. Treble clef, G major (two sharps), 6/8 time. The vocal line continues with chords and eighth-note patterns. The piano accompaniment maintains the harmonic progression.

5
come un - to me _____ and I will give you rest.

Musical score for measures 9-12. Treble clef, G major (two sharps), 6/8 time. The vocal line follows a similar pattern of chords and eighth-note patterns. The piano accompaniment provides harmonic support.

9
Come un - to me. _____ Just come learn of me, _____ then

Musical score for measures 13-16. Treble clef, G major (two sharps), 6/8 time. The vocal line concludes with chords and eighth-note patterns. The piano accompaniment ends with a final chord.

13
come un - to me _____ and I will give you rest.

Come Unto Me

17

Rest from your sor - rows, rest from all your fears.

21

When your heart is ach - ing I'll dry your tears.

25

Rest from your long - ings to feel at peace in vain.

29

My yoke can light - en ev - ery earth - ly pain. So

Come Unto Me

33

come un - to me. Just come learn of

36

me, then come un - to me and I will give you

40 *rit.*

rest. Come un - to me.

PART II:
SONGS FOR YOUTH
AND ADULTS

A Face in the Night

Tye Noorda

B. Taylor

The musical score consists of six staves of music for voice and piano. The lyrics are written below the notes, corresponding to the chords indicated above them.

Chords:

- 1st staff: C m6, Fm7
- 2nd staff: Fm7, A♭m6, D♭9, E♭, E♭M7
- 3rd staff: G m7(♭5), C7(sus4), C7, Fm7, Fm6, Fm7
- 4th staff: F7, Fm7, B♭7, G7(♭9)
- 5th staff: C m, Fm7
- 6th staff: Fm7(♭5), A♭m6, D♭9, E♭, E♭m7

Lyrics:

1. In the night, I dream of your face, _____

5. mis - ty eyes my sleep can't e - rase. _____

9. Part - ed lips that smile down at me re - mind - ing

13. me of the nights _____ as they used to be. I a -

17. wak - en when your smile goes a - way. _____

21. Then I'm haunt - ed all through the day. _____

A Face in the Night

25 G m7(b5) C7(sus4) C7 F m7 3 E+11 E♭+11 D+11
Where's your heart and arms that could hold me so

28 D♭9 G m7(b5) C7 F m7 B♭9 B♭7(b9) 1. E♭ A♭7 G7+5 D♭7
tight? Just a face in the night. _____

33 2. E♭6 A♭7 G7+5 B7(b9#5) C m6 3 A face in the night. _____

A Living God

Tye Noorda

(Mrs. Gray)

Musical score for Mrs. Gray's part, measures 1-5. The music is in common time (indicated by '4') and F major (indicated by a 'F' with a sharp sign). The vocal line consists of eighth and sixteenth notes, primarily on the G and B strings. The lyrics are: "I know that there's a liv - ing God. I know He".

Musical score for Mrs. Gray's part, measures 6-10. The music continues in common time (F major). The vocal line includes chords and eighth-note patterns. The lyrics are: "hears and ans - wers prayer. For when I pray then lis - ten, an".

Musical score for Mrs. Gray's part, measures 11-15. The music shifts to a 12/8 time signature (indicated by '11'). The vocal line features eighth-note patterns and chords. The lyrics are: "ans - answer is al - ways there, but when I'm tired or bus - y I hur - ry up and".

Musical score for Mrs. Gray's part, measures 16-20. The music returns to common time (F major). The vocal line concludes with: "pray and I don't take time to lis - ten to what God has to say.". The score ends with a measure in 3/4 time.

(Dialogue)

Brian: That's wrong isn't it?

Mrs. Gray: It certainly isn't right. It isn't even polite.

21 (Mrs. Gray) *A Living God*

Still when we real - ly need

him, when we ask, pon - der, then lis - ten, an

ans - er's al - ways there. _____ I

know that there's a liv - ing God, I

25

know that there's a liv - ing God, I

know that he ans - wers prayer. _____

30

know that there's a liv - ing God, I

know that he ans - wers prayer. _____

34

know that there's a liv - ing God, I

know that he ans - wers prayer. _____

38 *rit.*

know that he ans - wers prayer. _____

Ask and It Shall be Given You

Tye Noorda

4

Ask and it shall be giv - en you; Seek and you shall find.

4

5

Knock, and it shall be o - pened un - to you; for ev - ery one who ask - eth re -

4

8

ceiv - eth, and he who seek - eth find - eth. and to

4

11 rit.

him that knock - eth it shall be o - pened.

4

A Valentine

(make square)

Tye Noorda

Musical score for "A Valentine" by Tye Noorda. The score consists of five staves of music for two voices (treble and bass) in common time, with a key signature of one flat. The music is divided into four sections, each with a different movement instruction:

- 1-3 (make square):** The first section starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "Some - times it's shaped, is like this. Some - times it's long and".
- 4 (make rectangle):** The second section starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "nar - row. Some-times it's shaped, shaped like this; pierced with a great big".
- 8 (show arrow):** The third section starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "ar - row. Some - times it says "I love you," some - times "please be".
- 12 (hands extended):** The fourth section starts with a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "mine." Can you guess what it could be?
- 15:** The fifth section starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The lyrics are: "Umm - humm a Val - en - tine!"

The score includes various musical markings such as quarter notes, eighth notes, sixteenth notes, rests, and dynamic markings. The lyrics are placed below the corresponding musical staves.

Be Thou Humble

Tye Noorda

C/G
(Mrs. Gray) E min/G F G D min

4

F 6/d D min7 E min7 F C F C CMaj7

8

F G7 D min E min A min D min

12

Be Thou Humble

F/G

E min/G D min

16

A musical score for two voices. The top voice (Soprano) starts with a dotted half note followed by eighth notes. The bottom voice (Bass) enters with a quarter note. The lyrics are: "lead thee by the hand and give you an - swers to your prayers." The music includes various chords and rests.

21

A musical score for two voices. The top voice (Soprano) has a eighth-note pattern. The bottom voice (Bass) has a eighth-note pattern. The lyrics are: "Be thou hum - ble. Be thou hum - - - ble." The music includes various chords and rests.

Beautiful Spirit

(Children's Song)

Tye Noorda

*Taken from talk given by
President Kimball*

A musical score for two voices (treble and bass) in 3/4 time, key signature one flat. The treble voice starts with a quarter note followed by a dotted half note. The bass voice enters with a quarter note. The lyrics are: "I have a beau - ti - ful spi - rit who should". The music consists of eighth-note chords.

A continuation of the musical score. The treble voice begins with a quarter note followed by a dotted half note. The bass voice enters with a quarter note. The lyrics are: "rule o - ver me. A spi - rit who lived with". The music consists of eighth-note chords.

A continuation of the musical score. The treble voice begins with a quarter note followed by a dotted half note. The bass voice enters with a quarter note. The lyrics are: "God un - til just re - cent - ly.". The music consists of eighth-note chords.

A continuation of the musical score. The treble voice begins with a quarter note followed by a dotted half note. The bass voice enters with a quarter note. The lyrics are: "It was there my spir - it learned what is". The music consists of eighth-note chords.

Beautiful Spirit

17

right to do. It is my beau - ti - ful

21

spi - rit I should al - ways lis - ten to.

Come Unto Me

Tye Noorda

(Choir, Ronnie)

Musical score for measures 1-4. The top staff is in treble clef, G major, 6/8 time. The bottom staff is in bass clef, C major, 6/8 time. The lyrics are: "Come un - to me. Just come learn of me. Then". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Musical score for measures 5-8. The top staff is in treble clef, G major, 6/8 time. The bottom staff is in bass clef, C major, 6/8 time. The lyrics are: "come un - to me and I will give you rest.". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Musical score for measures 9-12. The top staff is in treble clef, G major, 6/8 time. The bottom staff is in bass clef, C major, 6/8 time. The lyrics are: "Come un - to me. Just come learn of me, then". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Musical score for measures 13-16. The top staff is in treble clef, G major, 6/8 time. The bottom staff is in bass clef, C major, 6/8 time. The lyrics are: "come un - to me and I will give you rest.". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Come Unto Me

17

Rest from your sor - rows, rest from all your fears.

21

When your heart is ach - ing I'll dry your tears.

25

Rest from your long - ings to feel at peace in vain.

29

My yoke can light - en ev - ery earth - ly pain. So

Come Unto Me

33

come un - to me. Just come learn of

36

me, then come un - to me and I will give you

40 *rit.*

rest. Come un - to me.

Comfortable

Tye Noorda

From From ear - ly ear - ly in in the our morn - life - ing time we 'til are the end show - of the day, each day

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, featuring a basso continuo line below it. The lyrics are placed directly under the notes. The bottom staff is in bass clef and 4/4 time.

Folks what all brings seek us for most com - fort com - fort in in their own work spec - ial and our way. _____ for

This section continues the musical score with two staves. The top staff is in treble clef and 4/4 time, with a basso continuo line below. The lyrics are aligned with the notes. The bottom staff is in bass clef and 4/4 time.

Some when get this it life from learn - ing, is o - ver some from we'll con - earn - ing lots of pay; _____ and

This section continues the musical score with two staves. The top staff is in treble clef and 4/4 time, with a basso continuo line below. The lyrics are aligned with the notes. The bottom staff is in bass clef and 4/4 time.

Some where get we it had from tak - ing, ex - per - i - ence some from that's the giv - ing place things we'll want a - way. to stay.

This section concludes the musical score with two staves. The top staff is in treble clef and 4/4 time, with a basso continuo line below. The lyrics are aligned with the notes. The bottom staff is in bass clef and 4/4 time.

Comfortable

9

But For when when the this day life is is through, through,"

11

what what man we'll wants want most most to to do do is is feel feel com - for - ta - com - for - ta -

14

ble, ble, com - for - ta - ble com - fort - ta - ble when with day life is a - through new.

Do Duddle

Tye Noorda

The musical score consists of five staves of music for two voices (treble and bass) in common time (indicated by '4'). The key signature is common (no sharps or flats). The music is divided into four sections, each starting with a repeat sign and ending with a double bar line. Measure numbers 1, 5, 9, 13, and 17 are indicated above the staves.

Section 1: Do duddle do duddle do did-dle dee, sing - ing makes me hap-py as can be.

Section 2: Do dud-dle do dud-dle do dud-dle dee. When I sing no trou-ble trou-bles me. When

Section 3: things go wrong start to sing a song, watch your trou-bles float a - way. If you're

Section 4: some-times sad and too of - ten mad, you should do dud-dle dud-dle dee much more each day.

Section 5: Do dud-dle do dud-dle do dud-dle dee, sing - ing's good for you and me.

Experiences

Tye Noorda

4

Life on earth _____ is for giv - ing thee ex - per - i - ence and should

2

5

be for thy good. Hold to His way _____ not to what

2

9

man might say, so God can be for - ev - er with you. He'll be

2

13

with you to com - fort through sor - row and pain. He'll be

2

Experiences

17

with you re - joic - ing when you earn right - eous gain. He'll be

21

with you to chas - ten if you ev - er stray, and then

25

lov - ing - ly help you re - turn to his way, and

29

all these things shall give thee _____ ex - per - i -

32

ence, and shall be for thy good.

Fear Not

Tye Noorda

1

Fear not and be not afraid, for on this

The musical score consists of two staves. The top staff is in treble clef, G major, and 4/4 time. The bottom staff is in bass clef, C major, and 4/4 time. The lyrics "Fear not and be not afraid, for on this" are written below the notes.

3

night has a sign been giv - en you and on the mor -

The musical score continues with two staves. The top staff is in treble clef, G major, and 4/4 time. The bottom staff is in bass clef, C major, and 4/4 time. The lyrics "night has a sign been giv - en you and on the mor -" are written below the notes.

6

row when you see a bril - liant star

The musical score continues with two staves. The top staff is in treble clef, G major, and 4/4 time. The bottom staff is in bass clef, C major, and 4/4 time. The lyrics "row when you see a bril - liant star" are written below the notes.

9

Christ will have come un - to the world.

The musical score continues with two staves. The top staff is in treble clef, G major, and 4/4 time. The bottom staff is in bass clef, C major, and 4/4 time. The lyrics "Christ will have come un - to the world." are written below the notes.

Follow the Prophets

Tye Noorda

4

Fol - low the pro - phets, the Lat - ter Day Pro - phets, cho - sen by God for this

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, featuring eighth-note chords. The bottom staff is in bass clef and 4/4 time, featuring quarter-note chords. The lyrics "Fol - low the pro - phets, the Lat - ter Day Pro - phets, cho - sen by God for this" are written below the notes.

4

Lat - - ter Day. Fol - low the pro - phets, cho - sen to guide you, —

This section continues the musical score with two staves. The top staff shows a continuation of the melody with eighth-note chords. The bottom staff shows a continuation of the harmonic progression with quarter-note chords. The lyrics "Lat - - ter Day. Fol - low the pro - phets, cho - sen to guide you, —" are provided.

7

— and you'll ne - ver be led a - stray. Fol - low the pro - phets the

This section continues the musical score with two staves. The top staff shows a continuation of the melody with eighth-note chords. The bottom staff shows a continuation of the harmonic progression with quarter-note chords. The lyrics "— and you'll ne - ver be led a - stray. Fol - low the pro - phets the" are provided.

10

Lat - - ter Day Pro - phets al - ways in all you say and do. Then

This section concludes the musical score with two staves. The top staff shows a continuation of the melody with eighth-note chords. The bottom staff shows a continuation of the harmonic progression with quarter-note chords. The lyrics "Lat - - ter Day Pro - phets al - ways in all you say and do. Then" are provided.

Follow the Prophets

13

you will have great bless - ings on earth and all e - ter - nal bless - ings too.

17

You will have great bless - ings while liv - ing on this earth, then
fol - low the pro - phets al - ways, fol - low the pro - phets, fol - low the pro - phets,

21

one day you'll share all e - ter - nal bless - ings too.
fol - low the lat - ter day pro - phets, fol - low the pro - phets, fol - low the pro - phets,

Forgive Them

Tye Noorda

4

For - give them, _____ for they know not what they do. _____

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of four flats. The vocal line includes several chords and some eighth-note patterns. The lyrics "For - give them, _____ for they know not what they do. _____" are written below the notes.

4

— For - give a - noth - er, then you can be for - giv - en too. _____

This section continues the musical score with the same instrumentation (treble and bass staves). The vocal line features a series of eighth-note chords. The lyrics "— For - give a - noth - er, then you can be for - giv - en too. _____" are provided.

8

— And when you give the "gift of for - give-ness" 'though some-times dif - fi - cult to

This section of the score continues with the same musical style. The vocal line consists of eighth-note chords. The lyrics "— And when you give the "gift of for - give-ness" 'though some-times dif - fi - cult to" are included.

12

do, you'll find an e-ven greater gift: "Christlike love" has been giv-en to you.

The final section of the score concludes with the same musical style. The vocal line features eighth-note chords. The lyrics "do, you'll find an e-ven greater gift: "Christlike love" has been giv-en to you." are provided.

Free Agency

Tye Noorda

Musical score for the first section of "Free Agency". The music is in 4/4 time, key signature is one flat. The vocal line starts with a half note followed by a dotted half note, then eighth notes. The piano accompaniment consists of eighth-note chords.

Free a - gen - cy is a gift from God to you and me. _____

Musical score for the second section of "Free Agency". The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

5
— Free a - gen - cy to be - come the me we choose to be. _____ Through-out our

Musical score for the third section of "Free Agency". The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

10
lives we must strive faith - ful-ly _____ to not a - buse and then lose our free

Musical score for the final section of "Free Agency". The vocal line ends with a sustained note. The piano accompaniment consists of eighth-note chords.

15
a - - - - gen - - - - cy.

Go Find Another

Tye Noorda

Musical score for the first section of the song. The key signature is common time (indicated by '4'). The vocal line starts with a dotted half note followed by eighth notes. The lyrics are: "You who know the Gos - pel is true go". The bass line consists of eighth notes.

Musical score for the second section of the song. The key signature changes to common time with a 'G' sharp. The vocal line continues with eighth notes. The lyrics are: "find a - noth - er _____ to give it to.". The bass line consists of eighth notes.

Musical score for the third section of the song. The key signature changes to common time with a 'G' sharp. The vocal line continues with eighth notes. The lyrics are: "Go find some - one who's been wait - ing _____. The bass line consists of eighth notes.

Musical score for the fourth section of the song. The key signature changes to common time with a 'G' sharp. The vocal line continues with eighth notes. The lyrics are: "for God's mes - sage _____ from you. Though _____. The bass line consists of eighth notes.

Go Find Another

17

ma - ny may not lis - ten, just send you on your way, you'll

21

find that spec - ial some - one if you search and fast and

26 rit.

pray. You who know the gos - pel is true go

31

find a - noth - er to give it to. And then a - noth -

36

er and a - noth - er, and then _____ a - noth - er.

Notes on “Go Find Another”

While my son Andy was serving his mission around 1975, I received a letter from him and he was obviously a little discouraged. He had moved to a new area and was not getting favorable acceptance when trying to deliver a Gospel message.

I kept thinking about a good motherly response and in the middle of the night I decided since Andy was quite musically talented I would write a song. The next day I wrote “Go Find Another” and mailed Andy a copy. Andy called and thanked me for having sent him the song. He said it was very helpful.

God's Smaller Children

(Prayer Song)

Tye Noorda

4

We are still God's smal - ler child - ren so some things for

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. It contains a single measure of music followed by lyrics. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. It contains a single measure of music.

him we can't do. But we can be rev - er - ent in

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. It contains a single measure of music followed by lyrics. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. It contains a single measure of music.

8

Pri - mar - y, like Je - - sus wants us to.
Sun - day school

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. It contains a single measure of music followed by lyrics. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. It contains a single measure of music.

I Will Go and Do

Tye Noorda

1

I will go and do the things which the Lord hath com - man-ded, for I

The musical score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. It features eighth-note chords and rests. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. It features quarter-note chords. The lyrics "I will go and do the things which the Lord hath com - man-ded, for I" are written below the notes.

4

know that the Lord giv - eth no com - mand - ments un - to the child - dren of

The musical score continues with two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. The lyrics "know that the Lord giv - eth no com - mand - ments un - to the child - dren of" are written below the notes.

7

men, save He shall pro - vide a way for them so

The musical score continues with two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. The lyrics "men, save He shall pro - vide a way for them so" are written below the notes.

10

they can a - ccom - plish the things which he com - mand - ed them.

The musical score continues with two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. The lyrics "they can a - ccom - plish the things which he com - mand - ed them." are written below the notes.

Insecurity

Tye Noorda

4

Your in - se - cur - i - ty was think - ing that life was just not

This musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef piano. The key signature is one flat, and the time signature is common time (4/4). The vocal line begins with a quarter note followed by eighth-note pairs, then moves to a dotted half note. The piano accompaniment features eighth-note chords.

4

fair. Your in - sec - ur - i - ty was hav - ing too ma - ny things you could not bare to

This section continues the musical score from the previous page. The vocal line includes a melodic line with eighth-note pairs and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

8

share. If you spent your days just sche - ming how to get lots more

This section continues the musical score. The vocal line includes eighth-note pairs and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

12

cash, I'll bet you spent your nights just wor - ry - ing that your stocks or planes might

This section concludes the musical score. The vocal line includes eighth-note pairs and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Insecurity

16

Musical score for measure 16. Treble clef, key signature of one flat. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords.

crash. But if you'd had few - er pos - ses-sions be - cause most of what you got you gave a -

20

Musical score for measure 20. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

way and you'd spent more time just help-ing oth-ers not need-ing e - ven "Thank-you" for

24

Musical score for measure 24. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

pay, _____ You'd have had real se - cur - i - ty if help - ing

27

Musical score for measure 27. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

ot - hers you'd de - cid - ded to choose and you'd have slept so sound - ly

30

Musical score for measure 30. Treble clef, key signature of one flat. The vocal line includes eighth and sixteenth notes. The piano accompaniment features sustained chords.

ev - ery night know-ing what you'd gained you could ne - ver lose.

Love Is

Tye Noorda

Love is car - ing. Love is shar - ing. Love is al - ways be - ing

This system shows the vocal line in soprano and bass staves. The key signature is one flat, and the time signature is common time (4/4). The melody consists of eighth and sixteenth notes.

4
fair. Love is know - ing, Love is show - ing that you and love are

This system continues the vocal line. The key signature changes to no sharps or flats, and the time signature remains common time (4/4).

8
there. There to build and tight - en bonds in your fam - i - ly.

This system continues the vocal line. The key signature changes back to one flat, and the time signature remains common time (4/4).

12
There to help you bright-en life for ev'-ry one you see. Love is car-ing. Love is

This system concludes the vocal line. The key signature changes to no sharps or flats, and the time signature remains common time (4/4).

Love Is

16

shar-*ing.* Love is al-*ways be-ing* fair. Love is grow-*ing, know-ing*

20

show-*ing* that you and love are there.

Loving, Caring, Sharing

Tye Noorda

Musical score for the first stanza of "Loving, Caring, Sharing". The music is in 4/4 time with a key signature of two sharps. The vocal line begins with eighth-note chords and continues with eighth-note patterns. The lyrics are:

Lov-ing, car-ing, and shar-ing, nev-er ques - tion-ing a - noth-er's great worth,

Musical score for the second stanza of "Loving, Caring, Sharing". The music continues in 4/4 time with a key signature of two sharps. The vocal line includes eighth-note chords and eighth-note patterns. The lyrics are:

man - y lives have been bright - ened be-cause you were on this earth.

Musical score for the third stanza of "Loving, Caring, Sharing". The music continues in 4/4 time with a key signature of two sharps. The vocal line includes eighth-note chords and eighth-note patterns. The lyrics are:

Al - ways of your-self giv - ing as you lov - ing-ly served so cheer-ful - ly.

Musical score for the final stanza of "Loving, Caring, Sharing". The music continues in 4/4 time with a key signature of two sharps. The vocal line includes eighth-note chords and eighth-note patterns. The lyrics are:

You are a great ex - am - ple of how God wants us to be.

Notes on “Loving, Caring, and Sharing”

This is a song I wrote in the middle of the night a few years ago when Ray and I had made what we were almost certain was a final visit with Ray’s brother-in-law “Earl” who had been very ill for over a year.

I had never known a nicer more loving and caring man than Earl and in the middle of the night I woke up with the words and music for this song going through my mind and I got up and wrote down the words and the music. Earl died a few days later.

A month ago I was trying to find a closing song for Ray’s funeral and I couldn’t find a song which I thought described Ray. Then I thought of the song I had written about Earl and how perfectly it also described Ray. I decided it would be an appropriate closing for Ray’s funeral.

More Things are Possible

Tye Noorda

More things are pos - si - ble when we kneel and pray. Prayer can

This musical score consists of two staves. The top staff is in treble clef and 4/4 time, featuring quarter notes and rests. The bottom staff is in bass clef and 4/4 time, featuring quarter notes and rests. The lyrics "More things are pos - si - ble when we kneel and pray. Prayer can" are written below the notes.

5
make some im - pos - si - bles hap - pen each day. So our

This musical score continues the melody. The top staff shows a transition to a key signature of one sharp (F#). The lyrics "make some im - pos - si - bles hap - pen each day. So our" are provided. The bottom staff remains in bass clef and 4/4 time.

9
prayer can help us know what's best to do to help our fam - i - lies and

This musical score continues the melody. The top staff shows a transition to a key signature of one sharp (F#). The lyrics "prayer can help us know what's best to do to help our fam - i - lies and" are provided. The bottom staff remains in bass clef and 4/4 time.

13
man - - - y oth - ers too.

This musical score concludes the melody. The top staff shows a transition to a key signature of one sharp (F#). The lyrics "man - - - y oth - ers too." are provided. The bottom staff remains in bass clef and 4/4 time.

More Things are Possible

15

A musical score for two voices (Soprano and Bass) in common time. The key signature is A major (no sharps or flats). The vocal parts are separated by a brace. The lyrics "More things are pos - si - ble, when we pray." are written below the notes. The music consists of two staves: the top staff for Soprano and the bottom staff for Bass. The vocal parts begin with quarter notes, followed by eighth notes, and then a series of sixteenth-note patterns. The bass part provides harmonic support with sustained notes and rhythmic patterns.

My Little Brother

Tye Noorda

1

I have a lit - tle bro - - ther who's not soon ver - y
I know my lit - tle bro - - ther will soon learn to

4

tall, walk, and he then has it feet won't and hands long that un - til ver - y he will talk and

8

small. But — he has eyes just as big as mine that smile right up at
talk. And the way he talks and the path he walks de - pends a lot on

12

me, as if he's think - ing "just like you, I will want to be."
me, for all I do both good and bad, he will of - ten see.

My Mirror

Tye Noorda

4

I have a lit - tle mir - ror hang-ing on my wall. It
have a lit - tle con - science I can't see at all, but

4

5

tells me if my face is clean and if I'm stand-ing tall. It can
it can help me grow up good while I am grow-ing tall. It can

5

9

tell me be-fore I go to sleep if my teeth are clean and white. I'm
tell me be-fore I go to sleep if my soul is pure and white. I'm

9

My Mirror

13



glad I have a mir - ror. It can help me to look right. I
glad I have a con - science. It can help me to live right. _____

13

A musical staff in G clef, B-flat key signature, and common time. The bass staff provides harmonic support with sustained notes and rhythmic patterns. The vocal line from the previous staff continues here.

New Year's Resolutions

Tye Noorda

Musical score for the first two staves of "New Year's Resolutions". The music is in common time (indicated by a '4') and has a key signature of one flat (B-flat). The vocal part (treble clef) begins with a quarter note followed by a dotted half note. The piano accompaniment (bass clef) consists of eighth-note chords. The lyrics are:

I am old Father Time.
Here comes Happy New Year
So weak and tired today
'cause he's healthy and wrinkle free,
and

Musical score for the third staff of "New Year's Resolutions". The vocal part continues with eighth-note chords. The piano accompaniment (bass clef) provides harmonic support. The lyrics are:

5
all the New Year's re-so-lu-tions broke last year
if you keep the re-so-lu-tions you've just made
I had to throw away.
he won't look old like me.

Not Quite as Young

Tye Noorda

1

I know I'm not quite as young or quite as beau - ti -

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of one flat. The vocal line starts with quarter notes and eighth notes, followed by a dotted half note and a sixteenth-note pattern.

4

ful, I'm not quite as strong as I once used to

The musical score continues with two staves. The top staff shows a change in vocal line, starting with a half note (G) and moving to quarter notes. The bottom staff continues with eighth notes.

8

be. My face is kind of changed, and my bo - dy, it's re - ar -

The musical score continues with two staves. The top staff features a mix of quarter and eighth notes. The bottom staff continues with eighth notes.

12

ranged, but that's just the out - side of me.

The musical score concludes with two staves. The top staff includes a measure with a single eighth note followed by a measure with a dotted half note and a sixteenth-note pattern. The bottom staff ends with a bass note.

Not Quite as Young

16

There is still a lit - tle child deep in - side of

20

me; A teen - ag - er, a bride, a moth - er of a

24

fam - i - ly, who needs to tell and show the man - y thing I

29

know, for I've played the part of each one of you. I

Not Quite as Young

34

know I'm not quite as young or quite as beau - ti - ful. I'm not quite as

39

strong as I once used to be. But don't put me on the

43

she - lf, or in a cor - ner by my - self for I so need to

48

still be me. I so need to still be me.

Prayer (Amanda)

Tye Noorda

Musical score for the first section of the song. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line begins with "Oh Lord, Help us save this pre - cious son, we've just". The piano accompaniment consists of simple harmonic chords.

Musical score for the second section of the song, starting at measure 4. The key signature changes to A-flat major (three flats). The vocal line continues with "lost so much of our fam - i - ly. Di - rect me how to heal his". The piano accompaniment provides harmonic support with eighth-note patterns.

Musical score for the third section of the song, starting at measure 7. The key signature changes to G-flat major (one flat). The vocal line concludes with "wounds _____ so he can walk and serve thee faith - ful - ly.". The piano accompaniment features sustained notes and harmonic chords.

Search the Scriptures

Tye Noorda

4

Search the script-ures stu - dy the script-ures, Learn what the Lord has to say;

2

5

Search the script-ures Pray for guid - ance____ to help you un - der - stand his way.

3

9

Pray for strength to dai - ly ap-ly the script - ures____ to all you say and do.

4

13

You'll find hap - pi - ness and peace when the script - ures are ap - plied by you.

5

Show Me

Tye Noorda

3

Dear Mom, _____ Dear Dad _____ Sor - ry if I

This system shows the beginning of the song. The treble clef is on the G-line, and the bass clef is on the F-line. The key signature is one flat. The lyrics "Dear Mom, _____ Dear Dad _____" are written below the notes. The music consists of eighth and sixteenth note patterns.

4

made you sad. Sor - ry some things I say and do are not ap-proved of by

This system continues the melody. The lyrics "made you sad. Sor - ry some things I say and do are not ap-proved of by" are written below the notes. The music features eighth and sixteenth note patterns with a change in key signature to no sharps or flats.

8

you, but I'm still grow - ing at times not know - ing what is right and best for

This system continues the melody. The lyrics "you, but I'm still grow - ing at times not know - ing what is right and best for" are written below the notes. The music consists of eighth and sixteenth note patterns.

12

me. I try to lis - ten care-ful - ly. But I seem to do the things I

This system concludes the melody. The lyrics "me. I try to lis - ten care-ful - ly. But I seem to do the things I" are written below the notes. The music ends with a final chord.

Show Me

16

see. So don't just tell me, show me what to do. Show me what you

20

say is true is true. Since I was a lit-tle child, I've tried to talk and act like
you. So don't just tell me about be-ing fair.

24

Don't just tell me how to real-ly
care, for it is when I'm watch-ing you a mes - sage gets

28

through. So don't just tell me, don't just tell me, show me.

Smiling

Tye Noorda

(Stewardess)

Musical score for the first stanza of "Smiling". The vocal line starts with a single note followed by a eighth-note pattern. The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

If things don't go your way to-day smile and you'll start feel-ing hap - py.

Musical score for the second stanza of "Smiling". The vocal line continues with eighth-note patterns. The piano accompaniment remains consistent with eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

No mat-ter if you're tall or small, smil-ing is the thing to do.

Musical score for the third stanza of "Smiling". The vocal line features eighth-note patterns. The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

Some folks say that smil - ing does - n't help at all.

Smiling

13

13

But if you start frown- ing, you'll trip on your lip and fall.

The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F# major). The melody starts with eighth-note pairs, followed by quarter notes and sixteenth-note patterns. The bass line provides harmonic support with sustained notes and rhythmic patterns.

17

rit.

So, you just stop and think it through, smil-ing is the thing to

17

17

So, you just stop and think it through, smil-ing is the thing to

The musical score continues with two staves. The right hand plays eighth-note chords, while the left hand provides harmonic support with sustained notes and rhythmic patterns. The melody is characterized by eighth-note chords and eighth-note patterns.

20

do.

20

20

do.

The musical score concludes with two staves. The right hand plays eighth-note chords, while the left hand provides harmonic support with sustained notes and rhythmic patterns. The melody is characterized by eighth-note chords and eighth-note patterns.

Spiritual Robes

Tye Noorda

There are Spir - it - ual robes which you should help pre -

This system shows the beginning of the musical score. It consists of two staves: treble and bass. The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal line begins with a quarter note followed by eighth-note pairs. The piano accompaniment provides harmonic support with chords.

pare for the daugh - ters of God. He's placed them in your

(child - ren)

This system continues the musical score. The vocal line includes lyrics like 'pare for the daugh - ters of God.' The piano accompaniment maintains the harmonic structure.

care. Ev - en spir - it - ual rags can be ex -

This system shows the vocal line continuing with 'care.' and 'Ev - en spir - it - ual rags can be ex -'. The piano accompaniment continues to provide harmonic support.

changed, ex - changed for robes of most gor - geous

This system concludes the musical score with the final line of lyrics: 'changed, ex - changed for robes of most gor - geous'. The piano accompaniment provides the final harmonic closure.

Spiritual Robes

The musical score consists of two staves of music in common time, key signature of one flat. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are integrated into the music, appearing below the notes. The first section starts at measure 16:

hue. If you prayer - ful - ly pre - pare so the

The second section starts at measure 21:

spir - it can teach through you. _____

Words taken from a talk by President Kimball

Excerpts from *The Teachings of Spencer W. Kimball*, 1982

"Visiting teaching is a great opportunity for service. To be successful, it seems to me that a visiting teacher would wish to have a high purpose and remember it all the time, would want to have a great vision, a terrific enthusiasm that cannot be worn down, a positive attitude, of course, and a great love..."

"You shall 'teach the principles of [the] gospel, which are in the Bible and the Book of Mormon, in the which is the fullness of the gospel' (D&C 42:12)-not mere ethics-and you always have the liberty to turn to them, and to interpret them, and bring them to the point where your inspiration leads you to give it to that particular sister-a different message to every person, a different approach, a different conclusion, a different approach to testimony..."

"There are many sisters who are living in rags - spiritual rags. They are entitled to gotgeous robes, spiritual robes, as in the parable. It is your privilege more than your duty. We talk so much about duty, but it is your privilege to go into homes and exchange robes for rags..."

"You cannot miss a home with impunity; you must not pass a sister by, even if she is a little uncomplimentary, or not too happy for your visit..."

"For a [home] teacher or a visiting teacher to accept a responsibility of four, five, six, or seven homes, and leave them in their spiritual rags and tatters is without excuse; and when you go into the homes, there should be no vain babblings or swelling words. You are going to save souls and who can tell but that many of the fine active people in the Church today are active because you were in their homes and gave them a new outlook, a new vision. You pulled back the curtain. You extended their horizons. You gave them something new. Maybe they will never tell you about it in all their lives, but you did the work just the same.

"You see, you are not only saving these sisters, but perhaps also their husbands and their homes..."

"'He which soweth sparingly,' said Paul, 'shall reap also sparingly; and he which soweth bountifully shall reap also bountifully.' (2 Corinthians 9:6.) We don't get anywhere by just saying words. We have to put our heart in the words, and we have to plan and prepare our minds. I wonder if there are any sisters that ever fast, maybe the morning they are going visiting teaching. I don't know that it is required. There are a lot of things in the Church that are not required, a lot of things we would like to do. The one who goes just to visit homes, to knock on the doors, to pass the time of day, and then goes back to make the report, is a little bit like the one whom Paul speaks of who is fighting as one that beateth the air, and not making any progress, like one whose wheels are spinning on the ice."

Sunday is His Day

Words: Tye Noorda

Music: B. Taylor

(Intro)

5

Of all the sea - sons in the year I like the sum - mer best. _____ In

10

sum - mers I go out to play and nev - er want to rest. _____ I

14

dig in sand and climb up trees and fly my kite in the breeze. _____ I

Sunday is His Day

18

ride my bike, jump rope and run and all day long I just have fun, but

rit.

rit. molto

22 *a tempo*

there's a day in ev - ery week when I just don't think of play _____ for

26

God gave me ev-ery - thing I have and Sun - day is His day. _____

Time and Season

Tye Noorda

B♭ D min7 C min7 F7

There's a time and sea - son for ev - ry thing, there's a

5 C min7 F7/C F9 B 6 B♭ B♭7

pre - planned rea - son for ev - ry thing. A time to

10 B♭7 E♭ E♭7 C7

live and a time to die, the times we get to laugh and the

15 G min7/F F E♭/F F7 B♭ D min7 C min7

times we need to cry. So don't try to live sea - sons out of

Time and Season

20

F7 F F7 F7/E♭ D7

time; sea - sons were planned by a mind that's di - vine, with

25

E♭

times for you to learn, and times that help you grow, and some

29

B♭/F E dim7 G min7 C min E♭7 F sus4 D min/F B♭ G min

times to teach you some truths you should know. There's a time and

34

D G min E♭ C min7 E♭ min/C D min/F B♭

sea - son for ev - ery thing.

Valentines

Tye Noorda

3
(To-
This day) we're send - ing some val - en - tines to

This system consists of two staves. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef and has a key signature of one flat. The music is in 3/4 time. The lyrics "To- This day) we're send - ing some val - en - tines to" are written below the notes.

5
all of those we love. _____ I'd

This system continues the musical score. The lyrics "all of those we love. _____ I'd" are written below the notes. A fermata is placed over the note "love".

9
like to send one to Je - - - sus our

This system continues the musical score. The lyrics "like to send one to Je - - - sus our" are written below the notes.

13
Sav - ior up a - bove, _____ but I

This system continues the musical score. The lyrics "Sav - ior up a - bove, _____ but I" are written below the notes. A fermata is placed over the note "above".

Valentines

17

can't send him a val - en - tine with

21

words that say "I love you." So

25

I'll try al - ways to do what's right and

29

then He'll know I do.

What is a Friend?

Tye Noorda

Musical score for the first system, measures 1-3. The music is in 3/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature is C major. The lyrics are:
Just Make what Je - sus is your friend?
friend? What your true and
and

Musical score for the second system, measures 4-6. The music is in 3/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to G major. The lyrics are:
real per - true friend? _____
fect friend. _____ A He'll friend teach is you
you

Musical score for the third system, measures 8-10. The music is in 3/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to D major. The lyrics are:
some al - one who what's loves best and to cares, do, a help friend you, is love
ways best to do, a help friend you, is love

Musical score for the fourth system, measures 12-14. The music is in 3/4 time. The treble clef is on the top staff, and the bass clef is on the bottom staff. The key signature changes to E major. The lyrics are:
help you, - ful and fair and others shares, too. And a friend ev - ac -
and all oth - ers too. And a friend ev - ac -
try

What is a Friend?

16 rit.

cepts mo - you just he like spends you with you are you and will leaves leave you you

20 rit.

bet bet - - ter ter than than you you were. were.

What is Truth?

Tye Noorda

(Choir, Ronnie)

Musical score for measures 1-5. Treble and bass staves are shown in 3/4 time with a key signature of two flats. The vocal line consists of sustained notes and chords. The lyrics are: "What is Truth? _____ Truth is light _____". Measure 4 contains a melodic line with eighth-note patterns.

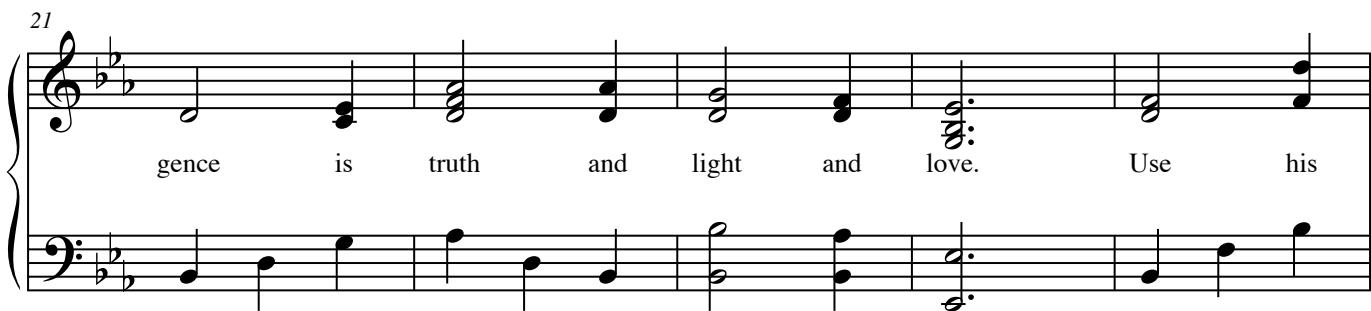
Musical score for measures 6-10. Treble and bass staves continue in 3/4 time with a key signature of two flats. The lyrics are: "and light is spir - it e - ven that of". The bass line features eighth-note patterns.

Musical score for measures 11-15. Treble and bass staves continue in 3/4 time with a key signature of two flats. The lyrics are: "God a - bove. _____ God's glo - - - ry". The bass line features eighth-note patterns.

Musical score for measures 16-20. Treble and bass staves continue in 3/4 time with a key signature of two flats. The lyrics are: "is in - tell - i - gence, and in - tell - i -". The bass line features eighth-note patterns.

What is Truth?

21



A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "gence is truth and light and love." The bottom voice (bass) has a bass clef and a key signature of one flat. The lyrics continue from the top voice.

26



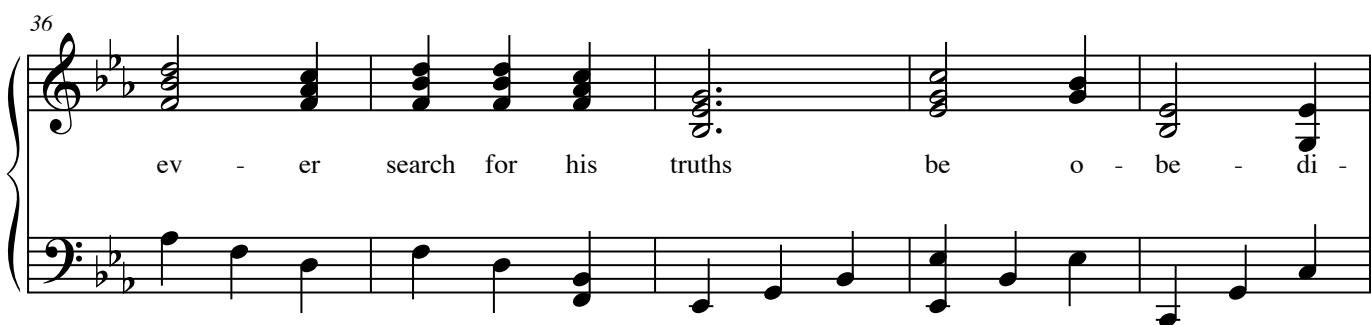
A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "truths to light your way; with - out truths there's". The bottom voice (bass) has a bass clef and a key signature of one flat.

31 *rit.*



A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "al - ways de - cay. So al - ways use his light _____ for". The bottom voice (bass) has a bass clef and a key signature of one flat. A ritardando (rit.) instruction is given above the soprano staff.

36



A musical score for two voices. The top voice (soprano) has a treble clef and a key signature of one flat. The lyrics are: "ev - er search for his truths be o - be - di -". The bottom voice (bass) has a bass clef and a key signature of one flat.

What is Truth?

41

ent to all the script - ures say

45 1.

Keep all God's com - mand - ments and you'll share all of his

51 2.

truths one day. Keep all God's com - mand - ments and

57

you'll share all of his truths one day.

What Would Jesus Do?

Tye Noorda

Musical score for the first section of the hymn. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line starts with a quarter note, followed by eighth notes, then a half note, and so on. The lyrics are: "When you are not cer - tain what to do or say just". The bass line consists of eighth-note patterns.

Musical score for the second section of the hymn, starting at measure 5. The key signature changes to A-flat major (one flat). The lyrics are: "ask your - self these quest - tions and you'll know the right way:". The bass line continues with eighth-note patterns. The measure number 8 is shown above the bass staff.

Musical score for the third section of the hymn, starting at measure 9. The lyrics are: "'What would Je - sus say'? and 'what would Je - sus do'? What". The bass line continues with eighth-note patterns.

Musical score for the final section of the hymn, starting at measure 13. The lyrics are: "Je - sus would say or do, should be done by you.". The bass line concludes with a final eighth-note pattern. The measure number 8 is shown above the bass staff.

Where You Go

Tye Noorda

Musical score for "Where You Go" by Tye Noorda. The score consists of four staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three flats, and the time signature is common time (indicated by a '4'). The lyrics are: "Where ever you go I'll". The piano accompaniment features simple chords and eighth-note patterns.

Continuation of the musical score. The vocal part continues with "want to go too." The piano accompaniment includes a dynamic change to forte. The lyrics continue with "When you laugh or cry I'll want to". The piano accompaniment features more complex harmonic progressions with chords like G major and C major.

Continuation of the musical score. The vocal part continues with "laugh or cry with you. You're ev -'ry thing that's just right for me." The piano accompaniment features sustained notes and chords. The lyrics continue with "Love like ours will". The piano accompaniment includes a dynamic change to forte again.

Continuation of the musical score. The vocal part concludes with "last e - ter - nal - y.". The piano accompaniment features sustained notes and chords. The lyrics continue with "From this mo - - ment". The piano accompaniment includes a dynamic change to forte again.

Where You Go

21

on I pro-mise I'll love on - ly you. From this

28

mo - ment on I pro - mise I'll love on - ly you.

Who Are You?

Tye Noorda

Musical notation for the first two staves of the song. The top staff is in treble clef and 4/4 time, featuring eighth-note patterns. The bottom staff is in bass clef and 4/4 time, showing harmonic chords. The lyrics "Who are you, and just where did you come from? Why are you here, and where will you go?" are written below the notes.

Musical notation for the third and fourth staves. The top staff continues the treble clef and 4/4 time with eighth-note patterns. The bottom staff continues the bass clef and 4/4 time with harmonic chords. The lyrics "I know a way you can find all these answers. Read The Book of Mormon, then you will know." are written below the notes.

Musical notation for the fifth and sixth staves. The top staff continues the treble clef and 4/4 time with eighth-note patterns. The bottom staff continues the bass clef and 4/4 time with harmonic chords. The lyrics "You are a spirit of which God is the father. He sent you here; you needed to learn o -" are written below the notes.

Musical notation for the seventh and eighth staves. The top staff continues the treble clef and 4/4 time with eighth-note patterns. The bottom staff continues the bass clef and 4/4 time with harmonic chords. The lyrics "bed-iene and faith and how to mas-ter a bo-dy so you'll be more like Him and can re-turn." are written below the notes.

Why Did You Have To Go?

Tye Noorda

1
Why did you have to go? Why did you have to go?
2
Why when I loved and need-ed you so much did you have to go a - way?
3
Why did you have to leave? Why was I left to grieve? I
4
know I'll be with you one day, but the nights all seem so long.
5
Why did you have to go?

Notes on “Why Did You Have To Go?”

While my son Andy was on his mission, the husband of a sister in his ward died and Andy gave her my phone number and suggested it might be helpful if she called me. I've never heard a sadder voice and she kept repeating the same things:

“Why did he have to go? - Why when I loved and needed him so much did he have to go away? I know I'll be with him some day---but the nights they just seem so long” and then she would start crying.

I'm not sure I was able to help her any but that night I couldn't sleep thinking about her and got up and wrote the song “Why Did You Have to Go?”

I debated about sending her a copy and decided it would be better if I just wrote her a nice letter -- but during the last month since my husband died the nights often “seem so long” and I've thought about the song “Why Did You Have to Go?”

Work, Work, Work

Tye Noorda

Musical notation for the first two lines of the song. The key signature is A major (two sharps). The melody consists of eighth and sixteenth notes. The lyrics are: "When you're feeling bad, start to work, work, work. When you're feeling sad, start to".

Musical notation for the middle section of the song. The key signature changes to A minor (no sharps or flats). The melody continues with eighth and sixteenth notes. The lyrics are: "work, work, work. When you're feel - ing mad, start to work, work, work,"

Musical notation for the final line of the song. The key signature changes back to A major (two sharps). The melody concludes with eighth and sixteenth notes. The lyrics are: "You'll start feel - ing glad when you work, work, work."

You Were There

Tye Noorda

Musical score for "You Were There" by Tye Noorda. The score consists of two staves: treble and bass. The key signature is three flats, and the time signature is common time (indicated by a '4'). The lyrics are: "Each time I cried, if tears were shed,"

The score continues with: "you were there. Each night I knelt be -". The bass staff has a sustained note from measure 5 to 6.

The score continues with: "side my bed, you were there all night". The bass staff has a sustained note from measure 9 to 10.

The score concludes with: "through I knew. You were there. And when". The bass staff ends with a bass clef and a flat sign.

You Were There

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The music is in common time.

Staff 1 (Measures 17-20):

I need - ed some - one a lot be - cause I

Staff 2 (Measures 21-24):

want - ed to tell just how great I was,

Staff 3 (Measures 25-28):

you were there, you'd smile and al - ways a -

Staff 4 (Measures 29-32):

gree with me. You were there.

A Little Boy Named John

Tye Noorda

Voice

Once there was a lit-tle boy named John. He was so cute all for him did long.

He had big blue eyes and curl - y hair. The cut - est nose and a smile he'd share.

Oh what luck-y peo-ple are the par-ents and grand-par-ents, bro-thers, sis - ter, un - cles, aunts and

cou - sins and ev - ery one who knows our John.

Notes on “A Little Boy Named John”

Whenever my first child, John, was with me in his stroller or in a grocery cart, almost everyone who saw him commented on how cute he was and would specifically mention his big blue eyes, his curly hair, or his cute smile and sometimes his cute little nose. One day after John and I got home from shopping, I wrote the song “A Little Boy Named John” which I frequently sang to him.

Our Wonderful Daddy

Tye Noordaa

Voice

7

14

Oh Dad-dy, our Dad-dy we love you so much. You're such a nice guy e - ven
though you're all Dutch. We missed you so a-gain, please ne - ver go a-gain, Dad-dy our
won - der - ful Dad - - - - dy.

Notes on “Our Wonderful Daddy”

While Ray was an engineer working at General Electric, he would often need to travel to foreign countries and he would sometimes be away from his family for one or two weeks. He usually arrived home on a Saturday. The children and I really missed him and we were always excited about going to the airport to pick him up. When Ray would forget to do some minor things he would say, “Sorry I forgot, but you know I’m all Dutch.” The children suggested it would be fun for them to have a song they could sing to their father after he arrived so he would know how much they loved him and had missed him. So I wrote a song for them which they would always sing to Ray before we would get in our car at the airport.

John, our oldest child, seldom went to the Saturday airport celebration with us because he either had a baseball practice or a baseball game at the same time. Then one Saturday after the children had started singing the “Our Wonderful Daddy” song he was available and sang with his three younger brothers and sister. After that he would miss a baseball practice and once even missed a baseball game to go with the family to pick up his father. He said he was older than the other children and at the noisy airport his louder voice was needed so his father could hear every word of the song and know how much his kids had missed him and how happy they were to have him back home.

Val Marie

Tye Noordaa

Voice



In a hos-pi-tal in Sabe - nea - ta - day was born a lit-tle girl who was cute as could be.

5



Ev'-ry-one who saw her smiled with glee. Oh what luck - y par-ents are we. Va - 1,

10



Val Ma-rie - e a smart and bea - ti - ful daugh - ter she'll grow up to be.

Notes on “Val Marie”

A few years after writing “A Little Boy Named John,” I was singing John’s song to him when my second child, Val Marie, asked me why I had never written a song about her. I felt guilty and decided to hurry and write a song about my cute daughter, “Val Marie.” A very popular song at that time was “Davy Crockett” so I sort of borrowed part of the melody and quickly wrote the song “Val Marie.” Val liked it and forgave me.

PART III:
POETRY

Blythe

Quietly and gently you slipped away...
But then quiet and gentle--was your stay on this earth.
And your final worth?
Very small by the usual worldly measure
But how can anyone ever gauge pleasure.
The pleasure you brought--
To those you taught.
In 30 years how many students did you reach--
And inspire to practice, perform and teach?
How much time spent on others you'd please--
As they enjoyed your skills on the piano keys?
How many times did you stay up late at night--
Because for another, music you'd promised to write?
Composing---Playing---Teaching
Death has not decreased your worth--
Your attributes can be used eternally
While riches must remain on earth.

Earl

Loving, loving and caring
Never questioning another's great worth.

Many lives were brightened
Because you were on this earth.

Always of yourself giving
As you lovingly served so faithfully.

You were a great example
Of how God wants us to be.

Words to a song which I wrote one night after having spent some time with Earl Hopkin, a very sick brother-in-law who was loved and respected by everyone who knew him. He died about a month later from cancer.

Five Years Old

When I was only five years old
And didn't go to school
I lived a very happy life
With no special rules.

My mom and I spent lots of time
Just doing this or that.
We hardly ever did mind work
And never had a spat.

She says I always had a smile
That told the world I'm glad
To be on earth with all the kids
And specially Mom and Dad.

Now suddenly I'm six years old
And everything has changed.
I'm s'posed to do all kinds of work
The whole deal's rearranged.

I get up early, clean my room,
And hurry through my meals.
Got to catch the bus on time
You all know how that feels.

But school is fun – sometimes I guess,
But wouldn't it be nice
To watch it melt and disappear
Just like a chunk of ice?

Yes, life gets tougher every day,
And kids get meaner, too.
Do you s'pose that everybody gets
To feel like me and you?

Do you think that you and I could help
To change the world a bit,
And know that living can be fun
If you really work at it?

We get a lot of help you know
From God, who want us to
Come back to Him in heaven
Where there's important work to do.

I'm going to school and work real hard
And do all good things I'm told,
'Cause I've got lots to thank God for
Though I'm no longer five years old.

A 2 ½ minute talk by Ray for one of his sons.

Guarding Angel

“Please,” said the little angel, “tell me more about his special spirit I’m to help guard.”
“Well, he’ll be thoughtful and thrifty and always work hard.

And he’ll be friendly, concerned, non-critical and kind,
Generous, efficient and compassionate and have a keen mind.
And he’ll be optimistic and cheerful and seldom complain,
And be able to teach teenagers and still remain sane.

He’ll have a large family – some girls and some boys.
And always patiently listen and won’t mind their noise.
He’ll never be overwhelmed, but just feel challenged each day
As he joyfully teaches the values of work, school, and play.”

“I know,” said the little angel, “but it also says he’ll be gentle – yet bold.
Isn’t that too many fine qualities for any male mold?”

“Hmm, there must be some mistake – we’d better recheck this plan.
It’s just as I expected – this spirit’s to be a woman – instead of a man.”

Happy Mother's Day?

"Happy Mother's Day" - - - -
So the programs, cards and speakers always say.

But somehow, I seem to quite painfully relate,
To the ardent sentiments of this special date.

All the lauding seems appropriate only for another –
Some strong self-reliant, much wiser mother.

As I reflectively think of each daughter and son –
How I wish my Mother's Day had just begun.

Somehow I'd give my children a stronger feeling for right
And never miss reading them scriptures and stories each night.

I'd encourage their being what they were sent here to be,
And not get upset if they didn't think or act just like me.

By some big temptations they might not have been snared.
If somehow, I'd shown how much I admired them and cared.

If I'd been a better mother – but I know I really tried.
And "iffy thinking" doesn't help now and shouldn't be justified.

I can't go back – but I can listen, love and accept them as they are.
Knowing that love and repentance can remove even the biggest scar.

And I can fast, pray and serve others, knowing as I do,
That the Lord will help my big-children, for they're HIS children, too.

Mother's Day

When a boy gives a talk on Mother's Day
There's a lot of things he's supposed to say:

He's supposed to tell how his mother is understanding and good
Always kind and helpful: doing exactly what she should.

How she's so smart and smiling and never gets mad,
And keeps the family cheerful because she's never sad.

How she loves to sew and clean house and bake good things to eat.
And how everything she cooks is always scrumptious and sweet.

How she's really an angel who happens to be living on earth,
Having known just how to treat him since the day of his birth.

Now I can't say these things about my mother because they wouldn't be true –
My mother's no – angel – she's just like me and you.

And I know she doesn't always do the things that she ought.
I heard her say, "Oh no, I was going to, but then I forgot."

She isn't always smiling, sometimes I've seen her real sad – and –
Well, my mother's not stupid, but she's not smart like my Dad.

And she hates to sew on buttons and she very seldom will bake
We hardly ever get good stuff like candy, ice cream, or cake.

Sometimes she understands me, but other times not at all,
She thinks Primary is more important than playing baseball.

So she isn't always helpful, and she isn't always kind,
She even threatened to spank me when I fight or don't mind.

But – when I really need her she's there, so on the Mother's Day
There's a poem about a mother, I can truthfully say:

You Were There

Each time I fell, if tears were shed, You were there.
Each night I knelt beside my bed, You were there
All night through, I knew, You were there.

And when I needed someone, well – just "becuz"
I wanted to show just how great I really "wuz"
You were there, you'd smile and agree with me, You were there.

And when I'd so something I shouldn't do
And I was so thankful that no one knew
You were there, there – you were, You were there.

When I first saw the skies and stars above, You were there
When I first learned of God and love, You were there.
ALWAYS – YOU were THERE.

My Grandpa

The most cheerful man I ever saw
Was Bert Noorda, my Grandpa.
When he came to visit he'd make our whole house glow
Just by the way he'd first say "Hello."

The hardest-working man I ever saw
Was Bert Noorda, my Grandpa.
In two days of his vacation he'd work so fast and hard
We wouldn't even recognize our storage room or yard.

The most relaxed man I ever saw
Was Grandpa Noorda, my Grandpa.
He'd work so hard all morning, then after he'd eat
He'd stretch out on the couch and fall fast asleep.

The most friendly man I ever saw
Was Mr. Noorda, my Grandpa
When we would go to a store, or walk along a street
He'd talk or say "hello" to everyone we'd meet.

The richest man I ever saw
Was Mr. Noorda, who was my Grandpa.
In his wallet there was every kind of a bill.
He could cash big checks, just like a bank will.

The best-singing man I ever saw
Was Brother Noorda, my Grandpa.
He'd sing hymns at church, louder than anyone could.
People would turn and look, 'cause he sounded so good.

The most helpful man I ever saw
Was Good-Neighbor Noorda, my Grandpa
When we came to visit, and he would suddenly be gone.
He was usually helping someone by watering their lawn.

The saddest man I ever saw
Was the last time I saw my Grandpa.
He was sad and afraid he might get left all alone,
But I know he's happy now 'cause he's gone back Home.

Notes on “My Grandpa”

This poem is about Bert Noorda and it was written when our family was driving from California to Ogden, Utah to attend Ray's father's funeral.

Our children loved their Grandpa Noorda and they were discussing the fun times they had had while being with him. Each child had different memories and I decided it was a perfect time to use their comments to write a poem about my cheerful, hard-working, friendly, helpful father-in-law, who had a great singing voice which people only got to hear when the congregation was singing hymns during a Church sacrament meeting.

My Little Brother (or Sister)

I have a little brother, who's not very tall.
And he has hands and feet
That are very, very small.
But he has eyes, just as big as mine,
That smile right up at me.
As if he's thinking, "just like you
Some day I'll want to be."

I know my little brother will soon learn to walk.
And then it won't be long
Until he will talk and talk.
And the way he talks and the path he walks
Depends a lot on me.
For all I do, both good or bad,
He will often see.

Poem for the Noorda boys' talks in Jr. Sunday School. Also words for a song.

My Mirror

I have a great big mirror, hanging on my wall.
It tells me if my face is clean
And if I'm standing tall.
It can tell me before I go to sleep
If my teeth are clean and white.
I'm glad I have a mirror.
It can help me to look right.

I have a little conscience, I can't see at all.
But it can help me grow up good.
While I am growing tall.
It can tell me before I go to sleep
If my soul is pure and white.
I'm glad I have a conscience.
It can help me to live right.

This poem is used in the song “My Mirror.”

Not Quite As Young

I'm not quite as young or quite as beautiful.
I'm not quite as strong as I once used to be.
My face is kind of changed
And my body's rearranged.
But that is just the outside of me.

There is still a little child deep inside of me.
A teenage—a bride—a mother of a family
Who needs to tell and show
The many things I know
For I have played the part of each one of you.

I'm not quite as young or quite as beautiful,
I'm not quite as strong as I once used to be--
But don't put me on the shelf,
Or in a corner by myself
For I so need to still be me.
I so NEED to STILL BE ME.

This poem is used in the song "Not Quite As Young."

Notes on “Not Quite As Young”

After I had given a lesson at the Geneva Retirement Home about the changes in our life styles as we grew older, some sisters made some very interesting comments.

One said, “We’re not quite as young or strong or as beautiful as we once used to be—but that doesn’t mean we still can’t do things.” Another sister commented, “I know. My family is still real nice to me and try to make me special but it’s like they put me up on some well-protected shelf.” Another sister said, “Or in some big comfortable chair in a corner where you’re all by yourself.” Another sister’s comment was, “I know. I just don’t feel like Me anymore.”

That evening I thought about the comments the sisters had made and wrote the song “Not Quite As Young” which I later used in a lesson I gave at our ward Relief Society.

“Poor Marie” Why should this be?

I understand why we have to die, but I can’t explain why—
Many righteous people have to suffer through great pain.
Why, when they have spent their lives “doing their best”
Do they have to suffer through a final, very painful test?

Is it for them or to help those they are leaving behind –
Review their own lifestyles and have a change of mind
As to what they should or shouldn’t be doing each day,
So they’ll want to repent, study God’s words, and pray?

Maybe it isn’t “Poor Marie.” Could it be
She was *chosen* for final suffering to help *our hearts see*?

Thanks Marie,
You’ve done so much for me.

Written one afternoon while I was sitting with Marie in the nursing home at a time when she was in great pain and there was nothing I could do to help her.

Notes on “Poor Marie, Why Should This Be?”

This poem was written while I was sitting by Ray’s older sister, Marie, who was confined to a bed in a nursing home in Salt Lake City.

Marie had always been a very active, cheerful lady. She had a lot of musical talent and often played the piano or organ or got involved in other Church activities while she was also being a very good Bishop’s wife and mother to her children. Whenever I had to drive to or through Salt Lake City I always stopped to see Marie because I always felt happier after I had visited with her.

About a year after her husband died, Marie got very ill and had to be confined in bed in a nursing home. Her family did not think she should be left all alone in her room, so a member of the family would try to be with her twenty-four hours a day. Since many of her family had children that needed to get ready for school, I started driving to Salt Lake so I could be with her on weekdays in the early morning hours. Marie’s health had reached a point where she was in constant pain and it was questionable how much longer she would be with us.

As I was sitting watching “Poor Marie” and remembering the vibrant Marie I had known for so many years, I wrote the “Poor Marie, Why Should This Be?” poem.

Show Me

Dear mom, Dear Dad, Sorry if I made you sad.
Sorry some things I say and do are not approved of by you.
But I'm still growing, at times not knowing what's best for me,
Trying to listen carefully, but I seem to do the things I see.

So don't tell me, show me what to do,
Show me what you say is true is true.
Since I was a little child
I've tried to talk and act like you.

So don't tell me about being fair.
Don't just tell me how much you really care
For it is when I'm watching you
The strongest message gets through

So don't tell me, don't Just Tell Me
SHOW ME.

This poem is used in the song "Show Me."

Notes on “Show Me”

During a lesson I was giving to Primary students on *The Importance of Children Listening to Their Parents and Being Obedient to What They Heard*, the children’s comments indicated that they tried to listen to what their parents had to Say but what they HEARD their parents SAY was not always what they SAW their parents DO and what they SAW left a much stronger impression than what they HEARD.

That night I wrote the song “Show Me” which I later used when giving a Relief Society lesson.

So Long

I cannot weep because you're gone.

I cannot weep because it's been so long –

So long since you came to my home to stay –
So long since the “Mamma I knew” went away.

So long since your body and mind were freed –
Others having to help with your every need.

So long since you could do what you loved to do –
Serve the Lord and those dear to you.

For so long – you've really been all alone.
But you're not alone now –

Now I know you've been welcomed home.
“So long, mother.”

This poem was written while I was flying over the state of California. I was going to see my mother who was in a mortuary in Phoenix, Arizona. After my father died, my mother lived with my family for several years, but because of physical and mental problems, she had been living in a rest home in Phoenix for about seven years.

When I first saw my mother in her casket, I had a feeling of great joy – she looked so beautiful – like the “Mamma I knew.”

Notes on “So Long”

This poem was written while I was flying over the state of California. I was going to see my mother who was in a mortuary in Phoenix, Arizona. My mother was a wonderful lady who had spent most of her life helping others. She was a branch Relief Society president and often taught some lessons. We lived on a farm in a small town which had no modern household conveniences and for many years she took care of both her and my father's mother and helped many other people.

While we were living in Phoenix, Arizona, my father died, and my mother came to live with my family where she lived for several years until she developed some severe mental and physical problems which made it necessary for her to be placed in a rest home where she lived for about seven years. Ray's work required us to move to California and I didn't get to see my mother as often as I wanted to. The last time I went to Phoenix to be with my mother she was very unhappy. She complained about the rest home and kept saying she wished she could just die and be with my father again.

When I first saw my mother in her casket, I had a feeling of great joy—she looked so beautiful—like the Mamma I knew and I was sure she was now much happier than she had been in many years.

Talk of Stages

I know that Shakespeare said “All the world’s a stage”
But please, don’t make me play the part of old age.

There must be some other way – some pleasant bypass to heaven –
I’ll play anything but a mean, senile old lady of seventy-seven.

I – I’m just not the type – it – it’s just not me –
And there are so many other parts I’d rather “re-be”.

Let me play a child again – that was really great.
Except I didn’t get to do things like staying up late.

Maybe a little older – I liked playing an ingénue,
But I worried about boys and what I’d eventually do.

Make me still older – let me play a beautiful bride.
No, I remember: I had a lot of frustrations inside.

I have it, a young mother – a mother of three
Maybe not – that might be too tiring for me.

A mother of older children – about teen-age.
Forget it – I thought I’d never live through that stage.

I know a middle-aged lady – whose children are grown.
Only that was a big adjustment being home all alone.

Oh dear, I want some part that will help in perfecting me.
I need to learn and serve and develop more spirituality.

I’ve got it – the perfect part – it will be really great!!
I’ll play a helpful, enthusiastic lady of seventy-eight.

“Squak, a Talk”

Squak: Good evening girls, my name is Sister Squak
If you'll just join the others
I'll teach you how to give a talk.

2. We're pleased to meet you, Sister Squak
But we don't want to give a talk.

Squak: You don't want to give a talk!! Why, speaking's fun
When you learn how it is done.

1. We do not think that it is fun
And we do not care how it is done.
No – Sister Squak – No talks.

Squak: Giving talks will help in other forms of speech.
Throughout your life, so many people you must reach.
There's the speech you use for story-telling,
And the speech you always need for selling.

3. We don't go in for story-telling,
And we'll never take a job of selling.
So you see Sister Squak – We don't *need* to give a talk.

Squak: I know, I'll teach you about memorization,
Then you can give a recitation.

1. We don't like to rehearse and rehearse
So we can finally say a little verse.
Un–Uh Sister Squak – No memorized talk.

Squak: Answering the telephone – I'll teach you the proper way,
And when you meet somebody, I'll teach you what to say.

3. We know all about using the phone.
We're always on it, when we're at home.
2. And “hey you, meet her” that's an introduction.
Already we can do it – we need no more instruction.
1. We're much too busy Sister Squak.
We haven't time to give a talk.

Squak: We'll work on impromptu speeches, for those you don't prepare,
And learn to give announcements that get everybody there.

1. No one listens to announcements, so they're really of no use,
Or they make things sound so boring, folks find a good excuse.
2. And impromptu speeches are a drag, even though you don't prepare.
Instead of talking, we've seen kids, just stand up there and stare.
No----o Sister Squak.
No gawky talk.

Squak: I know, we'll concentrate on – demonstration.
And debate, that should grab your generation.

3. We can win debates with our parents every day.
And demonstration ladies have too much to say.
We don't want no formalized talk.
We don't *need* you Sister Sqauk!

Squak: You don't need me!!! With that I can't agree!

2. We don't want to debate – We don't want to demonstrate.
1. We don't want selling, or story telling.
3. We don't want to give an impromptu speech,
Or meet folks the way you'll teach.
1. We don't want to recite or announce about a special night.
2. We don't want help on the phone.

1-2-3 WE JUST WANT TO BE LEFT ALONE.

2. Since you think speaking's so great, Sister Squak.
Why don't *you go give a talk?*

- Squak: Right at this moment, I've nothing more to say.
You'll have to be sold on speaking by a more convincing way,
So just sit down and listen and soon you will agree,
Speech is exciting and important, and a real necessity.
3. All right, we'll sit down and listen, but remember Sister Squak.
Don't you ever dare to ask us, to give a stupid talk.

Workshop: 3-4 youth give excellent speeches.

1. Please, please Sister Squak,
We want to learn to give a talk.

3. Speaking looks like so much fun.
We want to learn just how it's done.
2. We want to debate and demonstrate.
1. We want to do selling and story-telling.
2. We want to give an impromptu speech,
And meet folks the way you'll teach.
3. We want to recite and announce about a special night.
1. We want to speak properly on the phone.
We want it now that we've been shown.
2. Oh, thank you, thank you, Sister Squak.
When can you help us with a talk?

Squak: Whenever!! Any time you want to give a talk
Call 226-2897—and ask for Sister Squak.

PART IV:
ROADSHOW

ROADSHOW: PEOPLE'S OBEDIENCE SCHOOL

One dog enters – barks – immediately two other dogs enter from the sides of stage. They talk then bark toward audience and other dogs enter from back of hall.

Dogs: We just heard some terrible news.
Called you together to hear your views

People are starting to act like hogs [little barks]
And we just heard the country was going to the dogs [growling]

And we don't want this country [barks]
Not like it is now [barks and growling]

People could come to a terrible end;
And man is dog's best friend [whining].

We'd better help the people, starting right now.
We'll use "Doganomics." Let's talk about the people and figure out how.

Song: "Entrée":

MEN FRET ABOUT FAT AND ULCERATION
THEN THEY OVEREAT FOR RELAXATION
THEN IT'S "POOR OLD JOE
HE WAS MUCH TOO YOUNG TO GO."

AND WOMEN JUST THINK, SELF-BEAUTIFICATION
AND HOW TO PREVENT OVERPOPULATION
THEN THEY SAY "I'M BLUE,
THERE'S NOTHING NEW TO DO."

KIDS LIVE OFF POP AND SUGAR RATIONS
AND THEY DON'T EAT THEIR VEGETATIONS
THEN ITS "HEY MOM, COME AND LOOK AT ME(S).
I'VE ONLY GOT SIX CAVITIES.

And the nice dentist gave me a lollipop!

AND TEENAGERS, TEENAGERS, TEENAGERS, TEENAGERS

Teenagers are just great [barks]
Except they've been taught to discriminate – It's:

YOU PUNKIE DON'T YOU COME AROUND HERE
YOUR HAIR IS CUT TOO WEIRD AND YOU'VE A RING IN YOUR EAR
YOU'RE NOT STRONG AS ME, AND YOU DON'T SEEM VERY SMART
SO BEAT IT, JUST BEAT IT.

AND THE OLD FOLKS FEAR THEIR FATE

IS TO SIT IN PAIN AND WAIT.

An they're all unhappy, because they're disobeying every rule.
What they need is a good obedience school.

And Obedience School for people, we'll all come and teach
Maybe that's the way their mixed up minds to reach.

WE'LL HAVE CLASSES TO TEACH THEM EVERY RULE
AT OUR "NEW BEGINNINGS" TRAINING SCHOOL.
FOR PEOPLE TO START GAINING,
THEY NEED OBEDIENCE TRAINING,
WE'LL HAVE CLASSES JUST RIGHT FOR EVERY PLIGHT
AT OUR PEOPLE'S OBEDIENCE SCHOOL.

MEN

As curtain opens dogs are placing signs and men are frozen on stage.

Song: "You Can Be a Rich Man":

Bs. Man: YOU CAN BE A RICH MAN, IF YOU JOIN OUR FIRM
 IN TWO YEARS YOU'LL HAVE MONEY YOU CAN BURN

Doctor: IF YOU'RE FEELING VERY VERY ILL, TAKE ANOTHER SUGAR PILL.

Bs. Man: WOULDN'T HAVE TO WORK HARD, DAI-DLE DEE-DLE DAI-DLE
 DIG-GUH DIG-GUH DEE-DLE DAI-DLE DUM.

Attny: I NEED MONEY, PAY MY LEGAL FEE, IF YOU DON'T YOU WILL BE SUED BY
 ME!

Mort: WE HAVE A NICE PLOT WHERE YOU CAN REST IN PEACE.
 IT'S RIGHT IN THE MIDDLE OF THE TOWN.

Bs. Man: OUR STOCKS ARE UP WHILE MOST STOCKS ARE GOING DOWN.

Attny: PAY MY FEE MY LEGAL FEE OR YOU'LL BE SUED BY ME.

Doctor: YOU SAY YOUR PAIN IS NOW JUST EXCRUCIATING, LOOK IT MAKES IT
 WORSE IF YOU WEEP – I RECOMMEND YOU JUST GO TO SLEEP.

Attny: PAY MY FEE MY LEGAL FEE OR YOU'LL BE SUED BY ME.

All: IF I WERE A RICH MAN, I COULD FIND A WAY SO I'D NOT HAVE TO PAY
 MUCH INCOME TAX – I'VE JUST GOT TO – GOT TO FIND A WAY.
 SO I CAN RELAX EACH DAY AND NEVER HAVE TO WORK HARD
 DAI-DLE DEE-DLE DAI-DLE DIG-GUH DIG-GUH DEE-DLE DAI-DLE DUM

AND I CAN – WHEN I AM A WEALTHY MAN.

Dogs: All right men, you're business is now through.
You have lots of conditioning to do – Let's go – some jogging –

Song: “Push Ups”:

Men: PUSH UPS EVERY MORNING, THEN SOME DEEP-KNEE BENDS

Dogs: DO THEM EVERY MORNING

Men: DO SOME JUMPING JACKS, EXERCISE THOSE BACKS
ROLL YOUR SACROILIACS

Dogs: [Dogs sing] DO THEM EVERY MORNING NOT JUST NOW AND THEN.

Dogs: Now dog pants 1 – 2 – 3 – 4 – Faster – 5 – 6 – 7 – 8 – Now some pushups [men do pushups]

[Dogs sing] GIVE THAT CHICKEN FAT BACK TO THE CHICKENS
AND DON'T BE A CHICKEN AGAIN.

Now Speak

Men: GO YOU CHICKEN FAT GO AWAY, GO YOU CHICKEN FAT, GO! [Men collapse]

Dogs: Get up – Get up – Don't lie there playing dead, get up we said [men crawl off stage]

They may be men of great authorities, but they've sure neglected some of the first priorities.

Curtain

KIDS – All Girls

Kids enter – radios playing – eating junk food – all have “punk” style one-eyed hairdos dancing to music.

Dogs: Girls, girls (no response) Bark, bark
Uncool, we don't want to appear
But that music is too much for our sensitive ear.

(Collecting radios) How you girls even survive is amazing to me.
With that music and hairstyle, you can neither hear nor see.

Obviously, last week's lesson, didn't get through (collect junk food)
So we'd better do our Health March before starting something new.

Girls: Do we have to?
It's such a stupid thing to do.

Dogs: Don't give us that rebellious bit.
SIT (girls sit like dogs with hands hanging)

You girls would be so much more wise,
If you could only see with both your eyes.

STAND – HEEL – STAY – Now SPEAK

Song: “In Our Own Happy Valley”:

Girls: IN OUR OWN HAPPY VALLEY, THERE'S GOOD FOOD FOR YOU AND ME
WHICH WILL HELP US TO BE GOOD AND STONG AND WISE.
DRINK NO SODA AND WE'LL EAT, BUT A VERY LITTLE SWEET.
THEN WE'LL HAVE NICE HAIR AND SKIN AND TEETH AND EYES.
HARK, HARK, HARK.

(The football team enter on, “Hark, Hark, Hark”)

Girls: The football team
How embarrassing

Finale: HEALTHY FOOD WE EAT EACH DAY.
HELPS OUR WORK AND HELPS OUR PLAY
AND WE'RE MORE WISE
SINCE WE CAN SEE WITH BOTH OUR EYES.

All: HAPPY DAYS ARE HERE AGAIN
OUR DISOBEDIENCE WE DID MEND.
THE DOGS HAVE PROVED THEY'RE MAN'S BEST FRIEND
HAPPY DAYS ARE HERE AGAIN.

ALL TOGETHER SHOUT IT NOW.
YOU DOGS GO BACK TO JUST “BOW WOW”
WE HAVE A HAPPY ENDING NOW
HAPPY DAYS ARE HERE AGAIN (*Dogs start barking*).
HAPPY DAYS ARE HERE AGAIN.

TEENAGERS

Teenagers (football team) enters at end of kids' song.

Football: Look boys, I think today is going to be our final test
So when the dogs come in, let's treat the band boys our very best.

Yeah, or we'll be in this stupid human relations class ‘till next fall.
And never get to play basketball.

We get it – when the dogs come in – we grin.

[Band boys enter]

Football: Well, if it isn't the cute little toot-toot boys
We see you're hanging on to your security (puts thumb in mouth) ball.

Song: “Teens”:

Ath: Watch in bub – yeh, watch it bub, WE'RE SUPERIOR
Band: YOU'RE INFERIOR
Ath: WE'RE THE BIG ATTRACTION, YOU'RE SO SMALL
Band: WE PLAY AT THE HALF
Ath: THAT'S JUST FOR A LAUGH.
Band: WE COULD BEAT YOU SHOOTIN' BUT WE DON'T LIKE BALL
Ath: (big laugh) ANYTHING YOU CAN DO WE CAN DO BETTER
SHOOTIN' OR TOOTIN' WE'RE BETTER THAN YOU
Band: NO, YOU'RE NOT
Ath: YES, WE ARE
Band: NO, YOU'RE NOT
Ath: YES, WE ARE
Band: NO YOU'RE NOT
Ath: YES, WE ARE
(wrestling position)

[Dogs enter]

Ath: We weren't doing anything wrong, just arm wrestling.
The boys in the band sure are strong.

Dogs: Line up boys – This is a very important test,
So we expect you to do your very best.

Both: Although we are not just alike, We've got to realize
You're okay and I'm okay, we're both two real nice guys
Who don't do everything the same, and don't always agree
That's 'cause you're a special you and I'm a special me.

(Boys put arms around each other) “First rate, you're really great, etc.”

[Boys exit – yell is heard]

Dops: They're already in a fight.
It's a good thing people don't bite.

[Dogs exit]

Finale

Boys: Although we are not just alike, we don't discriminate.
Guys who toot and guys who shoot can get along just great.

All: HAPPY DAYS ARE HERE AGAIN
OUR DISOBEDIENCE WE DID MEND.
THE DOGS HAVE PROVED THEY'RE MAN'S BEST FRIEND
HAPPY DAYS ARE HERE AGAIN.

ALL TOGETHER SHOUT IT NOW.
YOU DOGS GO BACK TO JUST "BOW WOW"
WE HAVE A HAPPY ENDING NOW
HAPPY DAYS ARE HERE AGAIN *(Dogs start barking).*
HAPPY DAYS ARE HERE AGAIN.

WOMEN

Women enter on the following speeches:

Women: And I said, "If I don't keep buying new clothes for me,
I won't have any old clothes to give to charity.

This psychology stuff has just got to stop.
I've missed half my appointments at the beauty shop.

But I didn't say "wearing black made her look half-dead."
I said "She might look quite life-like if she wore red."

Imagine sending a woman like me to training school!
It's ridiculous and just plain cruel.

[Dogs enter]

Song: "Women"

Women: THERE OUGHT TO BE A SOCIETY FOR THE PREVENTION OF CRUELTY
TO POOR UNFORTUNATE WOMEN, POOR UNFORTUNATE WOMEN,
POOR UNFORTUNATE WOMEN – LIKE ME.

Dogs: Ladies, you've got to change your attitude.
Maybe – maybe a little more gratitude.

Women: But we're so bored

We've got nothing exciting to do.

Dogs: What you really need is another child or two.

Women: And get up nights
And not have our rest
We'd get bags and wrinkles
And look depressed.

Dogs: Not if you're happy. Unfortunately you don't have tails to wag,
But just keep smiling and your jowels won't sag.

Women: And we'd get fat,
Lose our figures,
And our husbands, too

Dogs: That's just not true.
You have some negative thinking which is all wrong.
Now try thinking positively while we sing this song.

ROCK A-BYE BABY ON THE TREE TOP
WHEN THE WIND BLOWS...

Women: That's it, etc. etc. [women run off stage – except one]

I'll bet my husband put you up to this. [Exits – dogs follow]

Finale

Women: ROCK A-BYE BABY, ON THE TREE TOP
HAS MORE REWARDS THAT THE BEAUTY SHOP

All: HAPPY DAYS ARE HERE AGAIN
OUR DISOBEDIENCE WE DID MEND.
THE DOGS HAVE PROVED THEY'RE MAN'S BEST FRIEND
HAPPY DAYS ARE HERE AGAIN.

ALL TOGETHER SHOUT IT NOW.
YOU DOGS GO BACK TO JUST "BOW WOW"
WE HAVE A HAPPY ENDING NOW
HAPPY DAYS ARE HERE AGAIN (DOGS START BARKING).
HAPPY DAYS ARE HERE AGAIN.

OLD LADIES

Ladies: Come on in ladies, this is the place.
It says "New Beginnings Training School,"
You must obey every rule.
It says here, "the first class is free,"
And it says "can help rheumatism, bursitis, and arthritis [two ladies] arthritis!"
And guaranteed to cure inactivitis!
I think that's what I've got, I'm sure inactive a lot.

Song: "Old Ladies"

MY POOR OLD LEG IT JUST KEEPS AN ACHIN'
MY BACK ALWAYS FEELS LIKE IT'S A BREAKIN'
THE SKIN ON MY ARMS AND LEGS KEEP CAKIN'
EACH DAY I FEEL I DO A BIT MORE SHAKIN'
I HURT BUT MY FAMILY THINKS I'M FAKIN'
EACH NIGHT AT THREE OR FOUR I KEEP WAKIN'
I KNOW THAT TOO MANY PILLS I'M TAKIN'
OUR HOPES IN THIS CLASS WE ALL ARE STAKIN'
PLEASE HELP OUR POOR DRY BONES
OUR BONES NO DOG WOULD BUY BONES
OUR BONES THAT MAKE US CRY BONES
PLEASE HELP OUR POOR DRY BONES.

Dogs: Thank you, the computer says "Instead of more little pills,
Ladies should dance and sing for their ills."

And to help each of the aches and pains start to go,
Therapy to be used 'Do Me So Do'.

Ladies: When can we start?

Dogs: Right now.
Our instructors will show you how.

Dogs &: DO DO TI RE MI MI DO DO
Ladies DO TI LA SO FA MI RE DO
SING AND DANCE YOUR PAINS WILL START TO GO
NO MATTER WHERE YOUR ACHE MIGHT BE,
YOU'LL IMPROVE WITH SONG-DANCE THERAPY
WHEN THINGS GO WRONG, SING AND DANCE A SONG
WATCH YOUR PROBLEMS FLOAT AWAY
IF YOU'RE SOMETIMES AND TOO OFTEN MAD
YOU MUST SING AND DANCE AND DANCE AND SING MUCH MORE EACH DAY
DO TI LA SO FA MI RE DO, SOON YOUR AGE WILL NEVER SHOW

Dogs: Now remember, when things go wrong, medicate with dance and song.

[Dogs exit]

Ladies: Why I feel better, just everywhere
Me, too, I wonder if it's covered by Medicare
[Two old ladies start clogging] Sabrina we can still do clogging.
Tomorrow – let's start jogging
I feel like I've been given a second chance.
I feel like starting a new romance.
The men your age are all gone.
There's no way you can
I'll just have to find a younger 70-year-old man
Mark my word, you'll be headin' for trouble
I may be headin' for a weddin' [Ladies all exit as they sing]

I'LL DANCE AT YOUR WEDDING, I'LL DANCE AT YOUR WEDDING

FINALE

Men: PUSH-UPS EVERY MORNING, RUNNING EVERY DAY
SHOO'D OUR CHICKEN FAT AWAY.

Kids: **HEALTHY FOOD WE EAT EACH DAY, HELPS OUR WORK AND HELPS OUR PLAY (AND) WE'RE MORE WISE SINCE WE CAN SEE WITH BOTH OUR EYES.**

Teens: ALTHOUGH WE ARE NOT JUST ALIKE, WE DON'T DISCRIMINATE GUYS WHO TOOT AND GUYS WHO SHOOT CAN GET ALONG JUST GREAT.

**Women: ROCK A-BYE BABY IN THE TREE TOP
HAS MORE REWARDS THAT THE BEAUTY SHOP.**

**Oldstrs:DO TE LA FA ME RA DO
HOW OLD ARE WE, YOU'LL NEVER KNOW.**

All: HAPPY DAYS ARE HERE AGAIN
OUR DISOBEDIENCE WE DID MEND.
THE DOGS HAVE PROVED THEY'RE MAN'S BEST FRIEND
HAPPY DAYS ARE HERE AGAIN.

1- *Entree*

Tye Noorda

Dogs: People could come to a terrible end, and man is dog's best friend (whining)
We'd better use "dogmatics" and help them right now. Let's talk about the people and figure out how.

Musical score for measures 1-4. Treble and bass staves in 4/4 time. Key signature changes from G major to A major. The lyrics are: Men fret a - bout fat and ul - cer - a - tion, then they o - ver eat for

Musical score for measures 5-8. Treble and bass staves in 4/4 time. Key signature changes back to G major. The lyrics are: re - lax - a - tion; then it's "Poor old Joe; he was much too

Musical score for measures 9-12. Treble and bass staves in 4/4 time. Key signature changes to E major. The lyrics are: young to go." And the wo - men just think self - beau - ti - fi - ca - tion and how to pre - vent o - ver

Musical score for measures 13-16. Treble and bass staves in 4/4 time. Key signature changes to C major. The lyrics are: pop - u - la - tion, then they say "I'm blue, there's noth - ing new to do."

1- *Entree*

17

Kids live off pop and su - gar ra - tions, and they don't

21

eat their veg - e - ta - tions. Then it is "Hey Mom,

25

Come and look at me. I've on - ly got six cav - i - ties.

30

rit.

Teen - ag - ers, Teen - ag - ers, Dogs: Teenagers are just great [dogs bark]
Teen - ag - ers, Teen - ag - ers. Except they've been taught to discriminate

33

You Pun-kie don't you come a-round here, your hair's cut too short and you've a

1- *Entree*

36

ring in your ear. You're not as strong as me and you don't seem ve-ry smart, so

39

beat it! Just beat it!

rit.

41

And the old folks fear their fate is to sit in pain and wait.

Dogs: An Obedience School for people, we'll all come and teach. Maybe that's the way their mixed-up minds to reach.

46

We'll have class-es to teach them ev - ery rule, at our New Be - gin - nings

1- *Entree*

50

train-ing school; For peo-ple to start gain-ing they need o - be-dience train ing. We'll have

55

class-es just right for ev - ery plight in our Peo-ple's Train - ing School.

1a- Entrance of Dogs

Tye Noorda

The musical score is divided into two systems. The first system, starting at measure 1, features a treble clef and a bass clef. It consists of two staves: the upper staff uses a common time signature (indicated by a 'C') and the lower staff uses a bass clef with a common time signature. The music begins with a series of eighth-note chords in the treble staff, followed by quarter notes in the bass staff. The second system, starting at measure 5, continues with the same staff assignments and time signatures. It also begins with eighth-note chords in the treble staff and quarter notes in the bass staff.

2-You Can Be a Rich Man

Tye Noorda

Voice

A musical score for voice and piano. The vocal part starts with a rest followed by eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and quarter-note bass notes in the left hand. The lyrics "You can be a rich man, if you join our firm in" are written below the vocal line.

5

The vocal line continues with eighth-note patterns. The piano part features eighth-note chords in the right hand and quarter-note bass notes in the left hand. The lyrics "two years you'll have mo-ney you can burn. If you're feel-ing ve-ry ve-ry ill," are written below the vocal line.

9

The vocal line continues with eighth-note patterns. The piano part features eighth-note chords in the right hand and quarter-note bass notes in the left hand. The lyrics "take a-noth-er su - gar pill. Would-n't have to work hard. Dai-dle dee-dle, dai-dle" are written below the vocal line. A dynamic marking "8va-" is placed above the piano staff.

2-*You Can Be a Rich Man*

13

dig-guh, dig-guh, dee-dle, dai-dle, dum. I need mo-ney, pay my legal fee,

13

if you don't you will be sued by me. We have a nice plot where you can rest in peace, it's

17

right in the mid-dle of the town. Stocks are up while most stocks are go - ing

21

2-*You Can Be a Rich Man*

25

down. You say your pain is now just ex - cru - ci - at - ing,

25

Look, it makes it worse if you weep. I re - com-mend that you just go to

29

sleep. (Pay my fee, my le - gal fee or you'll be sued by me.) I know the cost of liv - ing

33

2-*You Can Be a Rich Man*

36

is go-ing up but so is the cost of dy-ing too. We've on - ly one lot

36

left with a love - ly view (Pay my fee my le-gal fee or you'll be sued by If I were a rich man. me)

40

I would find a way where I'd not have to pay much in - come tax,

43

2-*You Can Be a Rich Man*

46

I've just got to, got to find a way where I can re-lax each day. I
8va-, I

46

50

would-n't have to work hard Dai-dle, dee-dle, dai-dle dig-guh, dig-guh, dee-dle, dai-dle, dai-dle

50

53

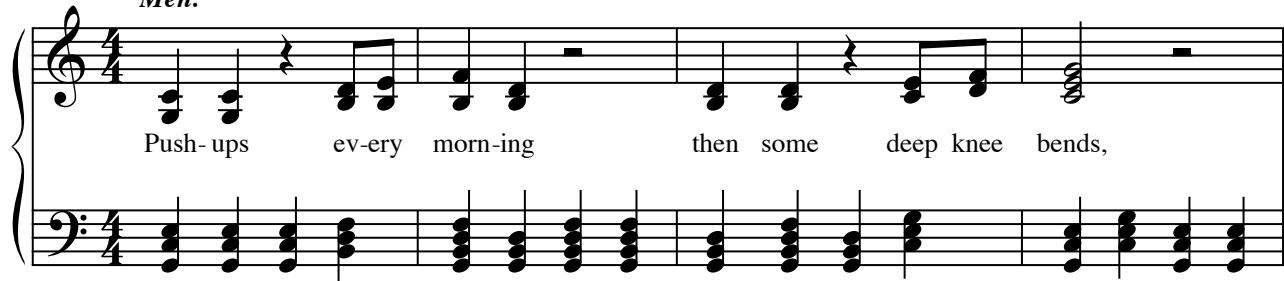
dum And I can when I am a wealth - y man. _____

53

3-Push ups

Tye Noorda

Men:

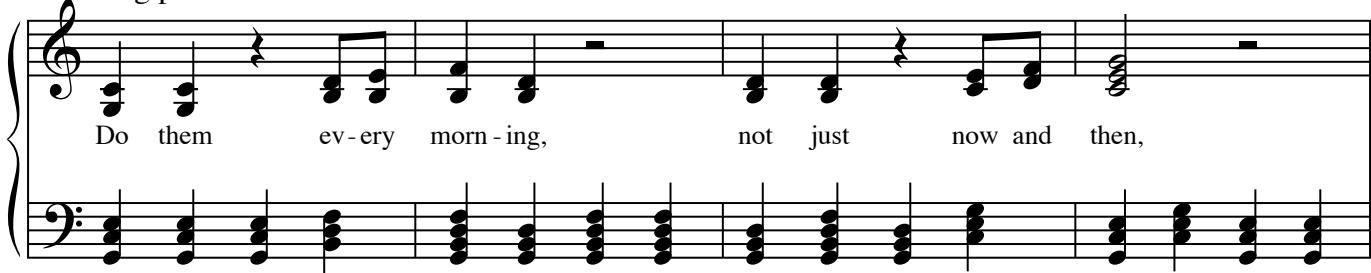


Push-ups ev-ery morn-ing then some deep knee bends,



do some jump-ing jacks, ex - er - cise those backs, roll those sac-ro - il - i - acs. (Pause)

9 Dog pants:



Do them ev-ery morn - ing, not just now and then,

13 "Now some pushups"



Give that chick-en fat back to the chick-en-s and don't be chick - en a - gain.

17 Dogs now speak:



Go you chick-en fat go a - way. Go you chick-en fat go.

4-In our Own Happy Valley

Tye Noorda

Dogs: Line up, you girls would be much more wise, if you could only see with both your eyes.

The musical score consists of four staves of music in 4/4 time with a key signature of one sharp (F#). The top two staves are for the treble clef voice, and the bottom two are for the bass clef voice. The lyrics are integrated into the music, appearing below the notes. The score is divided into four sections by measure numbers 1, 3, 6, and 8.

1
In our own happy valley, there's good food for you and me which can

3
help us to be good and strong and wise. Drink no so - da and we'll eat, but a

6
ve - ry litt - tle sweet, then we'll have nice hair and skin and teeth and

8
eyes. Hark, Hark, Hark

4a-Teens

Tye Noorda

Band boys: We left them where they're supposed to be--out in the hall.
We see you're hanging on to your security ball.

Football boys: Watch it Bub.

We're su- per - i - or, You're in - fer - i - or. We're the big at - trac - tion

you're so small. We play at the half. That's just for a laugh.

Football boys laugh:

We could beat you shoot - in' but we don't like ball. An - y-thing you can do,

we can do bet-ter. Shoot-in' or toot - in', we're bet - ter than you. No, you're not.

4a-Teens

14

Yes, we are. No, you're not. (Spoken) Yes, we are. No, you're not. Yes, we are. Yes, we are.

Dogs: Line up boys- This is a very important test
So we expect you to do your very best.

4b-Teens

18

Al - though we do not think a - like, we've got to re - a - lize,

23

you're O - key and I'm O - key, we're both two real nice guys; _____ who

27

don't do ev - 'ry thing the same and don't al - ways a - gree.

31

That's cause you're a spe - cial you and I'm a spe - cial me. _____

5-Women

Tye Noorda

Women: But I didn't say "wearing black made her look half dead, I said "she might look quite life-like if she wore red." Imagine, sending a woman like me to training school. It's ridiculous and just plain cruel.

4

8

12

There ought to be a soc - i - e - ty for the pre - ven - tion of
cru - el - ty, to poor un - for - tu-nate wo - men, poor un - for - tu-nate
wo - men, poor un - for - tu-nate wo - men, like me.

Women: And we'd get fat, lose our figures, and our husbands too.

Dogs: That's just not true, you have some negative thinking which is all wrong; now try thinking positively while we sing this song:

12

16

Rock a - bye ba - by on the tree top,
when the bow breaks the cra - dle will rock

6a-Old Ladies

Tye Noorda

Ladies: And guaranteed to cure inactivitis-- I think that's what I've got. I sure inactivate a lot.

Dogs: Come on dear, just register here.

1

My poor bo- dy it just keeps an ach-in', My back al - ways feels like it's a

2

p *poco a poco crescendo to f in measure 16*

4

break-in, the skin on my arms and legs keeps cak - in, each day I find I do a bit more

4

6a-Old Ladies

The musical score consists of two staves of music. The top staff begins at measure 8, featuring a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this section are: "shak-in', I hurt, but my fam-ly thinks I'm fak - in', each night at three or four I keep on". The bottom staff begins at measure 8, featuring a bass clef, a key signature of one sharp, and a common time signature. It contains sustained notes and rests. Measures 12 and 13 continue the melody on both staves. The lyrics for measures 12 and 13 are: "wak-in', I know that far too ma-ny pills I'm tak-in', Our hopes on this class we all are". The music concludes with a final section on both staves.

6a-Old Ladies

16

stak - in', Please help our poor dr - y bones.

f

16

Dogs: Ladies, just tell us your problems and we'll compute what to do, so you can begin your life anew.

19

Do Do Re Re Mi Mi Do Do. Do ti la so fa

24

mi re do Sing and dance, your pains will start to go. No mat-ter where your

28

aches might be, you'll im - prove with song-dance ther - a - py. When

6a-Old Ladies

31

things go wrong, sing and dance a song, watch your pro - blems float a -

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics "things go wrong, sing and dance a song, watch your pro - blems float a -" are written below the notes. The melody features eighth and sixteenth note patterns.

34

way. If you're some - times sad and too of - ten mad, you must

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics "way. If you're some - times sad and too of - ten mad, you must" are written below the notes. The melody continues with eighth and sixteenth note patterns.

37

sing and dance and dance and sing much more each day. Do ti la so fa

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics "sing and dance and dance and sing much more each day. Do ti la so fa" are written below the notes. The melody includes sustained notes and eighth note patterns.

40

mi re do. Soon your age will ne - ver show.

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics "mi re do. Soon your age will ne - ver show." are written below the notes. The melody features eighth and sixteenth note patterns.

7-Finale

Tye Noorda

Old Ladies exit singing "I'll dance at your wedding- I'll dance at your wedding"

Musical score for measures 1-4 of the Finale. The music is in 4/4 time with a key signature of one sharp (F#). It consists of two staves: treble and bass. The treble staff features eighth-note chords, while the bass staff has quarter-note chords.

5

Musical score for measures 5-8 of the Finale. The lyrics are: "Push - ups ev - ery morn - ing, run - ning ev - ery". The music continues in 4/4 time with a key signature of one sharp (F#), featuring eighth-note chords in both treble and bass staves.

8

Musical score for measures 8-11 of the Finale. The lyrics are: "day shoo'd our chick - en fat a - way. Health - y". The music remains in 4/4 time with a key signature of one sharp (F#), showing more complex rhythms and dynamics.

12

Musical score for measures 12-15 of the Finale. The lyrics are: "food we eat each day, helps our work and helps our play and we're more". The music continues in 4/4 time with a key signature of one sharp (F#), maintaining the established style with eighth-note chords.

14

7-Finale

wise since we can see with both our eyes.
Al - thou we are not

18

just a - like we don't dis - crim - i - nate;
boys who shoot and

22

boys who toot can get a - long just great.

Post Script

I have often been asked why I have one name, “Lewena”, which I use for business and legal purposes; and another, “Tye”, which I use for everything else. Since I’m getting older and don’t know how long I’ll be around to answer this question I am including this post script.

I used my legal name, Lewena Taylor, at all times until I was about twenty-two years old and even the name Lewena was often mispronounced. Then when I was working with Zaz Vorka, who had a modeling school in the Hotel Utah, the hotel often invited us to go to dinner with some of their special guests who were involved in the entertainment business. At one dinner it was suggested that my name did not “fit me” and since it was getting late and there was not much business left to talk about, almost half an hour was spent finding a better name for me than Lewena. The name everyone agreed on was “Tye” and they gave many logical reasons why Tye Taylor would be better for the modeling business than Lewena Taylor. I did not have my name legally changed but I used the name Tye Taylor for everything except writing out checks—until I became Tye Noorda, which name I used for everything except signing my marriage certificate, checks, legal documents, and the letter I wrote to my mother. Since Ray had met and corresponded for a year with “Tye Taylor”—and thought “Lewena Noorda” was a lot of “uhs”—I’ve never considered using “Lewena” for my household name.