

# HYMNS

*Made Easy*





# HYMNS MADE EASY

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#### ABBREVIATIONS

**IRI** = Intellectual Reserve, Inc., **alt.** = altered, **anon.** = anonymous, **arr.** = arrangement, **attr.** = attributed,  
**ca.** = circa (approximately), **trans.** = translated, **b.** = born, **d.** = died.

## PREFACE

*Hymns Made Easy* presents 60 standard hymns in simplified form. The hymns are written in two or three parts or voices, rather than the usual four. Some of the hymns have been transposed into keys with fewer sharps or flats to make them easier to read and easier to play. These hymn arrangements provide an intermediate step between easier hymn arrangements in the *Keyboard Course* manual and more challenging arrangements in *Hymns: Simplified Accompaniments* (80357) and in the standard hymnbook (31243).

These arrangements are designed not only to help students develop their skill but also to accompany hymn singing in Church meetings. A congregation can sing from the hymnbooks while the pianist plays these simplified hymns, despite occasional differences in harmony and key.

These same 60 hymns, in the same form in which they appear in the standard hymnbook, are also found in the *Selected Hymns* booklet (34160). For this reason, *Hymns Made Easy* will be especially useful for accompanying congregations or other groups using the *Selected Hymns* booklet.

These same 60 hymns are also recorded on compact discs (50080). Listening to these recordings may also be useful to the developing pianist. Both the booklet and recordings are available through Church distribution centers.

The hymns in this book include brackets that suggest a suitable introduction for each hymn. The suggested fingering may be helpful to you, but you may also find other fingering patterns that may be even better for you. The chord symbols can be used in playing the hymns on keyboard instruments using a chording method, or on other chording instruments such as guitar. A chord chart is on page 86 for easy reference.

A list of hymns, grouped by degree of difficulty, is on page 87. This list may be helpful to the less-experienced pianist.

Although titles and verses of hymns in *Hymns Made Easy* are in English, these easy-to-play hymns can be useful in accompanying hymn singing in any language.



# High on the Mountain Top

*Resolutely*

(*Hymns, no. 5; Selected Hymns, no. 4*)

The musical score consists of three staves of music for voice and piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time (indicated by '2'). The tempo is 56-72 BPM. The music includes chords F, C, G7, F, Dm, G7, C, C7, F, Bb, F, C7, F, and F. The lyrics are integrated into the music, with some words underlined and others in regular text. The first section of lyrics is:

1. High on the moun - tain top A ban - ner is un - furled. Ye na - tions, now look  
up; It waves to all the world. In Des - er - et's sweet, peace - ful  
land, On Zi - on's mount be - hold it stand!

2. For God remembers still  
His promise made of old  
That he on Zion's hill  
Truth's standard would unfold!  
Her light should there attract the gaze  
Of all the world in latter days.

3. His house shall there be reared,  
His glory to display,  
And people shall be heard  
In distant lands to say:  
We'll now go up and serve the Lord,  
Obey his truth and learn his word.

4. For there we shall be taught  
The law that will go forth,  
With truth and wisdom fraught,  
To govern all the earth.  
Forever there his ways we'll tread,  
And save ourselves with all our dead.

*Text: Joel H. Johnson, 1802–1882*

*Music: Ebenezer Beesley, 1840–1906. Arr. © 1990 IRI*

*Isaiah 2:2–3*

*Isaiah 5:26*

# Come, O Thou King of Kings

(*Hymns, no. 59; Selected Hymns, no. 1*)

*Boldly*

$\text{♩} = 84-100$

F  
1. Come, O thou King of Kings!

We've wait - ed long for

$\text{B}^{\flat}$   
thee, With healing in thy wings

C  
 $\text{G}^7$   
To set thy people free.

With healing in thy wings

$\text{G}^7$   
Come thou desire of nations,

$\text{G}^7$   
Come thou desire of nations,

Come thou desire of nations,

$\text{G}^7$   
Come thou desire of nations,

come; Let Is - rael now be gath - ered home.

2. Come, make an end to sin  
And cleanse the earth by fire,  
And righteousness bring in,  
That Saints may tune the lyre  
With songs of joy, a happier strain,  
To welcome in thy peaceful reign.

3. Hosannas now shall sound  
From all the ransomed throng,  
And glory echo round  
A new triumphal song;  
The wide expanse of heaven fill  
With anthems sweet from Zion's hill.

4. Hail! Prince of life and peace!  
Thrice welcome to thy throne!  
While all the chosen race  
Their Lord and Savior own,  
The heathen nations bow the knee,  
And ev'ry tongue sounds praise to thee.

*Text:* Parley P. Pratt, 1807–1857  
*Music:* Anon., ca. 1889. Arr. © 1990 IRI

Doctrine and Covenants 45:39, 44  
Isaiah 35:10

# The Spirit of God

*Exultantly*

(*Hymns, no. 2; Selected Hymns, no. 2*)

The musical score consists of four staves of music for a treble clef instrument (likely a piano or organ) in common time, with a key signature of one sharp (F#). The tempo is indicated as  $\text{♩} = 96-112$ .

**Staff 1:** Starts with a G chord. The lyrics are: "1. The Spir - it of God like a fire is burn - ing! The". The measure ends with a G chord.

**Staff 2:** Starts with a D major chord (indicated by a 1<sup>2</sup>8). The lyrics continue: "lat - ter - day glo - ry be - gins to come forth; The vi - sions and". The measure ends with a G chord.

**Staff 3:** Starts with a C major chord (indicated by a 3). The lyrics continue: "bless - ings of old are re - turn - ing, And an - gels are com - ing to". The measure ends with a D major chord.

**Staff 4:** Starts with an A major chord (indicated by an 8). The lyrics continue: "vis - it the earth. We'll sing and we'll shout with the ar - mies of". The measure ends with an A7 chord.

**Chorus:** The lyrics "We'll sing and we'll shout with the ar - mies of" are repeated, followed by a final measure ending with an A7 chord.

D      D<sup>7</sup>      G      C      D      G

heav - en, Ho - san - na, ho - san - na to God and the

D<sup>7</sup>      G      C      A<sup>7</sup>

Lamb! Let glo - ry to them in the high - est be

D      G      C      G      D<sup>7</sup>      G

giv - en, Hence - forth and for - ev - er, A - men and a - men!

2. The Lord is extending the Saints' understanding,  
Restoring their judges and all as at first.  
The knowledge and power of God are expanding;  
The veil o'er the earth is beginning to burst.

3. We'll call in our solemn assemblies in spirit,  
To spread forth the kingdom of heaven abroad,  
That we through our faith may begin to inherit  
The visions and blessings and glories of God.

4. How blessed the day when the lamb and the lion  
Shall lie down together without any ire,  
And Ephraim be crowned with his blessing in Zion,  
As Jesus descends with his chariot of fire!

*Text:* William W. Phelps, 1792–1872.

Sung at the Kirtland Temple dedication in 1836.  
*Music:* Anon., ca. 1844. Arr. © 1990 IRI

Doctrine and Covenants 109:79–80  
Doctrine and Covenants 110

## Now Let Us Rejoice

*Cheerfully*      ♩ = 100–120

(*Hymns*, no. 3; *Selected Hymns*, no. 3)

C

1. Now let us rejoice in the day of salvation. No  
lon - ger as strang - ers on earth need we roam. Good tid - ings are  
sound - ing to us and each na - tion, And short - ly the hour of re -  
demp - tion will come, When all that was prom - ised the Saints will be giv - en, And

A musical score for two voices (Soprano and Bass) in G major. The Soprano part is in treble clef, and the Bass part is in bass clef. The music consists of two staves. The first staff begins with a G chord, followed by a C chord, a G7 chord, and another C chord. The lyrics for this section are: "none will molest them from morn until ev'n, And earth will appear as the". The second staff begins with a C chord, followed by an F chord, a G7 chord, and a C chord. The lyrics for this section are: "Gar - den of E - den, And Je - sus will say to all Is - rael, 'Come home.'". Fingerings are indicated above the notes: 1, 2, 4 for the first staff; 1, 2, 4 for the second staff.

2. We'll love one another and never dissemble,  
But cease to do evil and ever be one.  
And when the ungodly are fearing and tremble,  
We'll watch for the day when the Savior will come,  
When all that was promised the Saints will be given,  
And none will molest them from morn until ev'n,  
And earth will appear as the Garden of Eden,  
And Jesus will say to all Israel, "Come home."

3. In faith we'll rely on the arm of Jehovah  
To guide thru these last days of trouble and gloom,  
And after the scourges and harvest are over,  
We'll rise with the just when the Savior doth come.  
Then all that was promised the Saints will be given,  
And they will be crown'd with the angels of heav'n,  
And earth will appear as the Garden of Eden,  
And Christ and his people will ever be one.

*Text:* William W. Phelps, 1792–1872.  
*Music:* Henry Tucker (1826–1882). Arr. © 1990 IRI

Moses 7:61–67  
Tenth Article of Faith

# Joseph Smith's First Prayer

*With dignity*

(*Hymns, no. 26; Selected Hymns, no. 5*)

1. Oh, how love - ly was the morn - ing! Ra - diant beamed the sun a -

bove. Bees were hum - ming, sweet birds sing - ing, Mu - sic ring - ing thru the

grove, When with - in the shad - y wood - land Jo - seph sought the God of

the God of

A musical score for two voices. The top staff is in G clef and has lyrics: "love, When with - in the shad - y wood - land Jo - seph sought the God of love." Fingerings are shown above the notes: 1, 2, 1, 5, 1, 4, 2, 1, 5, 1, 5, 1, 5, 3, 2, 1, 3, 1. Chords indicated are C, F, C, G7, C. The bottom staff is in F clef and has lyrics: "3". Fingerings are shown above the notes: 1, 2, 1, 5, 1, 4, 2, 1, 5, 1, 5, 1, 5, 3, 2, 1, 3, 1.

2. Humbly kneeling, sweet appealing—  
 'Twas the boy's first uttered prayer—  
 When the pow'rs of sin assailing  
 Filled his soul with deep despair;  
 But undaunted, still he trusted  
 In his Heav'nly Father's care,  
 But undaunted, still he trusted  
 In his Heav'nly Father's care.

3. Suddenly a light descended,  
 Brighter far than noon-day sun,  
 And a shining glorious pillar  
 O'er him fell, around him shone,  
 While appeared two heav'nly beings,  
 God the Father and the Son,  
 While appeared two heav'nly beings,  
 God the Father and the Son.

4. “Joseph, this is my Beloved;  
 Hear him!” Oh, how sweet the word!  
 Joseph's humble prayer was answered,  
 And he listened to the Lord.  
 Oh, what rapture filled his bosom,  
 For he saw the living God;  
 Oh, what rapture filled his bosom,  
 For he saw the living God.

*Text:* George Manwaring, 1854–1889  
*Music:* Sylvanus Billings Pond, 1792–1871;  
 adapted by A. C. Smyth, 1840–1909. Arr. © 1990 IRI

Joseph Smith—History 1:14–20, 25  
 James 1:5

# We Thank Thee, O God, for a Prophet

*Brightly*    $\text{♩} = 76\text{--}92$

(*Hymns, no. 19; Selected Hymns, no. 6*)

The musical score consists of three staves of music for voice and piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by Roman numerals (C, G, C, F, C, G, C, F, C, G7, C) placed above the staff. The time signature is mostly common time (4/4). The tempo is marked as  $\text{♩} = 76\text{--}92$ . The vocal line includes lyrics such as "We thank thee, O God, for a prophet", "days. We thank thee for sending the gospel", "rays. We thank thee for every blessing", and "hand. We feel it a pleasure to serve thee". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

1. We thank thee, O God, for a proph - et To guide us in these lat - ter

days. We thank thee for send - ing the gos - pel To light - en our minds with its

rays. We thank thee for ev - e - ry bless - ing Be - stowed by thy boun - te - ous

hand. We feel it a plea - sure to serve thee, And love to o-bey thy com - mand.

2. When dark clouds of trouble hang o'er us  
 And threaten our peace to destroy,  
 There is hope smiling brightly before us,  
 And we know that deliv'rance is nigh.  
 We doubt not the Lord nor his goodness.  
 We've proved him in days that are past.  
 The wicked who fight against Zion  
 Will surely be smitten at last.

3. We'll sing of his goodness and mercy.  
 We'll praise him by day and by night,  
 Rejoice in his glorious gospel,  
 And bask in its life-giving light.  
 Thus on to eternal perfection  
 The honest and faithful will go,  
 While they who reject this glad message  
 Shall never such happiness know.

*Text:* William Fowler, 1830–1865

*Music:* Caroline Sheridan Norton, 1808–ca. 1877. Arr. © 1990 IRI

Doctrine and Covenants 21:1–5

Mosiah 2:41

## Praise God, from Whom All Blessings Flow

(*Hymns*, no. 242; *Selected Hymns*, no. 7)

*Majestically*

$\text{♩} = 58\text{--}72$

The musical score consists of two staves of music. The top staff is in treble clef, common time, and the bottom staff is in bass clef. The key signature is one flat. The music is arranged in three systems. The first system starts with a half note followed by quarter notes in F, C, Dm, Am, F, C, F, and ends with a half note. The lyrics for this system are: "Praise God, from whom all blessings flow; Praise him, all creatures". The second system starts with a half note followed by quarter notes in C, F, C, Dm, C, F, C, F, B♭, C<sup>7</sup>, F, and ends with a half note. The lyrics for this system are: "here below; Praise him above, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.". The third system starts with a half note followed by quarter notes in C, F, C, Dm, C, F, C, F, B♭, C<sup>7</sup>, F, and ends with a half note. The lyrics for this system are: "here below; Praise him above, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.". The music concludes with a final half note.

*Text:* Thomas Ken, 1637–1711

*Music:* Louis Bourgeois, ca. 1510–1561. From *Geneva Psalter*, 16th century. Arr. © 1990 IRI

Psalm 148:1–2, 10–14

Ephesians 1:3

# Come, Come, Ye Saints

*With conviction*

(*Hymns, no. 30; Selected Hymns, no. 8*)

1. Come, come, ye Saints, no toil nor la - bor fear; But with joy wend your way.

Though hard to you this jour - ney may ap - pear, Grace shall be as your day. 'Tis'

bet - ter far for us to strive Our use - less cares from us to drive; Do

bet - ter far for us to strive Our use - less cares from us to drive; Do

3 1 2 3 3 1 2 1

this, and joy your hearts will swell— All is well! All is well!

3 5 3 2 2 3 1

2. Why should we mourn or think our lot is hard?  
'Tis not so; all is right.  
Why should we think to earn a great reward  
If we now shun the fight?  
Gird up your loins; fresh courage take.  
Our God will never us forsake;  
And soon we'll have this tale to tell—  
All is well! All is well!

3. We'll find the place which God for us prepared,  
Far away in the West,  
Where none shall come to hurt or make afraid;  
There the Saints will be blessed.  
We'll make the air with music ring,  
Shout praises to our God and King;  
Above the rest these words we'll tell—  
All is well! All is well!

4. And should we die before our journey's through,  
Happy day! All is well!  
We then are free from toil and sorrow, too;  
With the just we shall dwell!  
But if our lives are spared again  
To see the Saints their rest obtain,  
Oh, how we'll make this chorus swell—  
All is well! All is well!

*Text:* William Clayton, 1814–1879  
*Music:* English folk song. Arr. © 1990 IRI

**Doctrine and Covenants 61:36–39  
Doctrine and Covenants 59:1–4**

# Come, Ye Children of the Lord

*Exultantly* ♩ = 96–112

(*Hymns*, no. 58; *Selected Hymns*, no. 10)

Musical notation for the first stanza. The key signature is G major (one sharp). The time signature changes to 8 for the lyrics. The melody consists of quarter notes and eighth notes. Chords indicated above the staff are G, C, G, Am, D7, and G.

1. Come, ye chil - dren of the Lord, Let us sing with one ac - cord.

Continuation of the musical notation for the first stanza, showing the melody continuing over the chords G, C, G, Am, D7, and G.

Musical notation for the second stanza. The key signature is G major (one sharp). The time signature changes to 8 for the lyrics. The melody consists of quarter notes and eighth notes. Chords indicated above the staff are G, C, G, Am, D7, and G.

Let us raise a joy - ful strain To our Lord who soon will reign.

Continuation of the musical notation for the second stanza, showing the melody continuing over the chords G, C, G, Am, D7, and G.

Musical notation for the third stanza. The key signature is G major (one sharp). The time signature changes to 8 for the lyrics. The melody consists of quarter notes and eighth notes. Chords indicated above the staff are G, D7, G, and D7.

On this earth when it shall be Cleansed from all in - iq - ui - ty,

Continuation of the musical notation for the third stanza, showing the melody continuing over the chords G, D7, G, and D7. The bass line is shown below the treble clef staff.

A musical score for a hymn. The top staff is in G major, 3/4 time, with lyrics: "When all men from sin will cease, And will live in love and peace." The bottom staff is in D major, 8/8 time, with a bass line consisting of eighth notes. The piano accompaniment includes chords in G, C, G, Am, D7, and G.

2. Oh, how joyful it will be  
When our Savior we shall see!  
When in splendor he'll descend,  
Then all wickedness will end.  
Oh, what songs we then will sing  
To our Savior, Lord, and King!  
Oh, what love will then bear sway  
When our fears shall flee away!

3. All arrayed in spotless white,  
We will dwell 'mid truth and light.  
We will sing the songs of praise;  
We will shout in joyous lays.  
Earth shall then be cleansed from sin.  
Ev'ry living thing therein  
Shall in love and beauty dwell;  
Then with joy each heart will swell.

*Text: James H. Wallis, 1861–1940  
Music: Spanish melody. Arr. © 1990 IRI*

**Doctrine and Covenants 133:25, 33, 56  
Revelation 7:9–17**

# For the Beauty of the Earth

*Joyfully* ♩ = 88–116

(*Hymns*, no. 92; *Selected Hymns*, no. 11)

1. For the beau - ty of the earth,  
For the beau - ty of the skies,

For the love which from our birth  
O - ver and a - round us lies,

Lord of all, to thee we raise  
This our hymn of grate - ful praise.

2. For the beauty of each hour  
Of the day and of the night,  
Hill and vale, and tree and flow'r,  
Sun and moon, and stars of light,  
Lord of all, to thee we raise  
This our hymn of grateful praise.

3. For the joy of human love,  
Brother, sister, parent, child,  
Friends on earth, and friends above,  
For all gentle thoughts and mild,  
Lord of all, to thee we raise  
This our hymn of grateful praise.

*Text: Folliott S. Pierpoint, 1835–1917  
Music: Conrad Kocher, 1786–1872. Arr. © 1990 IRI*

Psalm 95:1–6  
Psalm 33:1–6

# Sweet Is the Work

*Fervently*      ♩ = 84–96

(*Hymns*, no. 147; *Selected Hymns*, no. 13)

*Fervently* ♩ = 84-96

F                    G7                    C                    C7

1. Sweet is the work, my God, my King, To praise thy

name, give thanks and sing, To show thy love by

morn - ing light, And talk of all thy truths at night.

2. Sweet is the day of sacred rest.  
No mortal care shall seize my breast.  
Oh, may my heart in tune be found,  
Like David's harp of solemn sound!

3. My heart shall triumph in my Lord  
And bless his works and bless his word.  
Thy works of grace, how bright they shine!  
How deep thy counsels, how divine!

4. But, oh, what triumph shall I raise  
To thy dear name through endless days,  
When in the realms of joy I see  
Thy face in full felicity!

5. Sin, my worst enemy before,  
Shall vex my eyes and ears no more.  
My inward foes shall all be slain,  
Nor Satan break my peace again.

6. Then shall I see and hear and know  
All I desired and wished below,  
And every pow'r find sweet employ  
In that eternal world of joy.

# There Is Sunshine in My Soul Today

*Joyfully*    $\text{♩} = 88\text{--}104$

(*Hymns*, no. 227; *Selected Hymns*, no. 12)

roll. When Je - sus shows his smil - ing face, There is sun-shine in the soul.

2. There is music in my soul today,  
A carol to my King,  
And Jesus listening can hear  
The songs I cannot sing.

3. There is springtime in my soul today,  
For when the Lord is near,  
The dove of peace sings in my heart,  
The flow'rs of grace appear.

4. There is gladness in my soul today,  
And hope and praise and love,  
For blessings which he gives me now,  
For joys "laid up" above.

*Text:* Eliza E. Hewitt, 1851–1920

*Music:* John R. Sweney, 1837–1899. Arr. © 1990 IRI

Isaiah 60:19  
Psalm 16:9, 11

## How Great Thou Art

*Reverently*    = 58–72

(*Hymns*, no. 86; *Selected Hymns*, no. 14)

Due to licensing limitations, the Church cannot publish this music in this format.

*Text:* Stuart K. Hine, 1899–1989. \*Author's original words are *works* and *mighty*.

*Music:* Traditional Swedish folk tune; adapted by Stuart K. Hine

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Psalms 8:3–9; 9:1–2  
Mosiah 4:5–13

# How Firm a Foundation

*With dignity*    $\text{♩} = 100\text{--}112$

(*Hymns, no. 85; Selected Hymns, no. 15*)

The musical score consists of three staves of music for voice and piano.

**Staff 1:** Treble clef, key signature of one sharp (F#), common time. The vocal line begins with "How firm a foun - da - tion, ye Saints of the Lord, Is". The piano accompaniment starts with a forte dynamic. Measure numbers 1 through 10 are indicated below the staff. The key changes to G major at measure 10.

**Staff 2:** Bass clef, key signature of one sharp (F#), common time. Measures 1-4 are in 2/4 time. Measures 5-10 are in 4/4 time. The piano accompaniment features sustained notes and chords.

**Staff 3:** Treble clef, key signature of one sharp (F#), common time. The vocal line continues with "laid for your faith in his ex - cel - lent word! What more can he". The piano accompaniment includes eighth-note patterns and sustained notes.

**Staff 4:** Treble clef, key signature of one sharp (F#), common time. The vocal line concludes with "say than to you he hath said, Who un - to the Sav - ior, who". The piano accompaniment ends with a forte dynamic.

un - to the Sav - ior, Who un - to the Sav - ior for ref - uge have fled?

2. In ev'ry condition—in sickness and health,  
In poverty's vale or abounding in wealth,  
At home or abroad, on the land or the sea—  
As thy days may demand, as thy days may demand,  
As thy days many demand, so thy succor shall be.

3. Fear not, I am with thee; oh, be not dismayed,  
For I am thy God and will still give thee aid.  
I'll strengthen thee, help thee, and cause thee to stand,  
Upheld by my righteous, upheld by my righteous,  
Upheld by my righteous, omnipotent hand.

4. When through the deep waters I call thee to go,  
The rivers of sorrow shall not thee o'erflow,  
For I will be with thee, thy troubles to bless,  
And sanctify to thee, and sanctify to thee,  
And sanctify to thee thy deepest distress.

5. When through fiery trials thy pathway shall lie,  
My grace, all sufficient, shall be thy supply.  
The flame shall not hurt thee; I only design  
Thy dross to consume, thy dross to consume,  
Thy dross to consume and thy gold to refine.

6. E'en down to old age, all my people shall prove  
My sov'reign, eternal, unchangeable love;  
And then, when gray hair shall their temples adorn,  
Like lambs shall they still, like lambs shall they still,  
Like lambs shall they still in my bosom be borne.

7. The soul that on Jesus hath leaned for repose  
I will not, I cannot, desert to his foes;  
That soul, though all hell should endeavor to shake,  
I'll never, no never, I'll never, no never,  
I'll never, no never, no never forsake!

*Text:* Attr. to Robert Keen, ca. 1787.

*Music:* Attr. to J. Ellis, ca. 1889. Arr. © 1990 IRI

Isaiah 41:10; 43:2–5

Helaman 5:12

# Redeemer of Israel

*Confidently*

(*Hymns*, no. 6; *Selected Hymns*, no. 16)

The musical score consists of three staves of music. The top staff uses a treble clef and a common time signature (indicated by a '4'). The middle staff uses a bass clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature (indicated by an '8'). The music includes chords C, F, G, D7, and G7. The lyrics are as follows:

1. Re - deem - er of Is - rael, Our on - ly de - light, On  
whom for a bless - ing we call, Our shad - ow by day And our  
pil - lar by night, Our King, our De - liv - 'rer, our all!

2. We know he is coming

To gather his sheep  
And lead them to Zion in love,  
For why in the valley  
Of death should they weep  
Or in the lone wilderness rove?

3. How long we have wandered

As strangers in sin,  
And cried in the desert for thee!  
Our foes have rejoiced  
When our sorrows they've seen,  
But Israel will shortly be free.

4. As children of Zion,

Good tidings for us.  
The tokens already appear.  
Fear not, and be just,  
For the kingdom is ours.  
The hour of redemption is near.

5. Restore, my dear Savior,

The light of thy face;  
Thy soul-cheering comfort impart;  
And let the sweet longing  
For thy holy place  
Bring hope to my desolate heart.

6. He looks! and ten thousands

Of angels rejoice,  
And myriads wait for his word;  
He speaks! and eternity,  
Filled with his voice,  
Re-echoes the praise of the Lord.

*Text:* William W. Phelps, 1792–1872; adapted from Joseph Swain, 1761–1796.

*Music:* Freeman Lewis, 1780–1859. Arr. © 1990 IRI

Exodus 13:21–22

1 Nephi 22:12

# How Gentle God's Commands

Gently  $\text{♩} = 76-88$

(*Hymns, no. 125; Selected Hymns, no. 9*)

The musical score consists of three staves of music in common time (indicated by the '3' over a '4') and F major (indicated by the key signature of one flat). The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The music is divided into four sections, each starting with a forte dynamic (F, C, F, B♭) and ending with a half note. The lyrics are written below the notes, with some words aligned with specific notes. Fingerings are indicated above certain notes, such as '1' and '2' for the first two notes of the first section.

**1. How gentle - tle God's com - mands! How kind his**

**pre - cepts are! Come, cast your bur - dens**

**on the Lord And trust his con - stant care.**

2. Beneath his watchful eye,  
His Saints securely dwell;  
That hand which bears all nature up  
Shall guard his children well.

3. Why should this anxious load  
Press down your weary mind?  
Haste to your Heav'nly Father's throne  
And sweet refreshment find.

4. His goodness stands approved,  
Unchanged from day to day;  
I'll drop my burden at his feet  
And bear a song away.

# Be Thou Humble

*Calmly*

(*Hymns, no. 130; Selected Hymns, no. 17*)

The musical score consists of three staves of music in common time (indicated by the '3/4' symbol). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef.

**Chords and Fingerings:**

- Top Staff:** G7, C, G7, C, F. Fingerings: 3, 5, 1, 2.
- Middle Staff:** C, A7, Dm, G7. Fingerings: 3, 4, 4, 5, 4.
- Bottom Staff:** C, G7, C, G7, C, F. Fingerings: 1, 2, 5.

**Lyrics:**

1. Be thou hum - ble in thy weak - ness, and the Lord thy God shall  
lead thee, Shall lead thee by the hand and give thee an - swer to thy  
prayers. Be thou hum - ble in thy plead - ing, and the Lord thy God shall

Music score for a hymn. The top staff is in C major, indicated by a treble clef and a key signature of one sharp (F#). The lyrics are:

bless thee, Shall bless thee with a sweet and calm as - sur - rance that he cares.

The bottom staff is in G major, indicated by a bass clef and a key signature of one sharp (D#). The chords indicated above the top staff are C, A<sup>7</sup>, Dm, G<sup>7</sup>, and C.

2. Be thou humble in thy calling, and the Lord thy God shall teach thee  
 To serve his children gladly with a pure and gentle love.  
 Be thou humble in thy longing, and the Lord thy God shall take thee,  
 Shall take thee home at last to ever dwell with him above.

*Text and music: Grietje Terburg Rowley, b. 1927.  
 © 1985 IRI. Arr. © 1990 IRI*

*Doctrine and Covenants 112:10  
 Ether 12:27*

# Where Can I Turn for Peace?

*Thoughtfully*    $\text{♩} = 80\text{--}100$

(*Hymns*, no. 129; *Selected Hymns*, no. 18)

The musical score consists of three staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats.

**Chorus:**

- 1. Where can I turn for peace? Where is my so - lace When oth - er
- 2. sourc - es cease to make me whole? When with a wound - ed heart,
- 3. an - ger, or mal - ice, I draw my - self a - part, Search - ing my soul?

**Verse 2:**

2. Where, when my aching grows,  
Where, when I languish,  
Where, in my need to know, where can I run?  
Where is the quiet hand to calm my anguish?  
Who, who can understand?  
He, only One.

**Verse 3:**

3. He answers privately,  
Reaches my reaching  
In my Gethsemane, Savior and Friend.  
Gentle the peace he finds for my beseeching.  
Constant he is and kind,  
Love without end.

# Come unto Jesus

*Gently*      ♩. = 50–58

(*Hymns*, no. 117; *Selected Hymns*, no. 19)

1. Come un - to Je - sus, ye heav - y la - den, Care - worn and

faint - ing, by sin op - pressed. He'll safe - ly guide you

un - to that ha - ven Where all who trust him may rest.

2. Come unto Jesus; He'll ever heed you,  
Though in the darkness you've gone astray.  
His love will find you and gently lead you  
From darkest night into day.

3. Come unto Jesus; He'll surely hear you,  
If you in meekness plead for his love.  
Oh, know you not that angels are near you  
From brightest mansions above?

4. Come unto Jesus from ev'ry nation,  
From ev'ry land and isle of the sea.  
Unto the high and lowly in station,  
Ever he calls, "Come to me."

# Did You Think to Pray?

*Thoughtfully*    $\text{♩} = 72\text{--}88$

(*Hymns, no. 140; Selected Hymns, no. 20*)

The musical score consists of five staves of music. The top staff uses a treble clef and a common time signature. The second and third staves use a bass clef and a common time signature. The fourth and fifth staves use a treble clef and a common time signature.

**Chorus:**

1. Ere you left your room this morn - ing, Did you think to pray?  
 In the name of Christ, our Sav - ior, Did you sue for lov - ing fa - vor As a shield to -

**Chorus:**

day? Oh, how pray - ing rests the wea - ry! Prayer will change the night to

day. So, when life gets dark and drea - ry, Don't for - get to pray.

**Accompaniment Chords:**

- Staff 1: F (measures 1-2), C (measures 3-4)
- Staff 2: G (measures 1-2), D (measures 3-4)
- Staff 3: C7 (measures 1-2), F (measures 3-4), B♭ (measures 5-6), C7 (measures 7-8)
- Staff 4: G (measures 1-2), D (measures 3-4), G (measures 5-6), D (measures 7-8)
- Staff 5: C7 (measures 1-2), F (measures 3-4), B♭ (measures 5-6), F (measures 7-8)

2. When your heart was filled with anger,  
Did you think to pray?  
Did you plead for grace, my brother,  
That you might forgive another  
Who had crossed your way?

3. When sore trials came upon you,  
Did you think to pray?  
When your soul was full of sorrow,  
Balm of Gilead did you borrow  
At the gates of day?

*Text:* Mary A. Pepper Kidder, 1820–1905

*Music:* William O. Perkins, 1831–1902. Arr. © 1990 IRI

Psalm 5:3, 12  
Mark 11:24–25

## Jesus, the Very Thought of Thee

*Reverently* ♩ = 72–88

(*Hymns, no. 141; Selected Hymns, no. 21*)

1. Je - sus, the ver - y thought of thee With sweet - ness fills my breast,

But sweet - er far thy face to see And in thy pres - ence rest.

2. Nor voice can sing, nor heart can frame,  
Nor can the mem'ry find  
A sweeter sound than thy blest name,  
O Savior of mankind!

3. O hope of ev'ry contrite heart,  
O joy of all the meek,  
To those who fall, how kind thou art!  
How good to those who seek!

4. Jesus, our only joy be thou,  
As thou our prize wilt be;  
Jesus, be thou our glory now,  
And through eternity.

*Text:* Attr. to Bernard of Clairvaux, ca. 1091–1153; trans. by Edward Caswall, 1814–1878

*Music:* John B. Dykes, 1823–1876. Arr. © 1990 IRI

Psalm 104:34  
Enos 1:27

# I Need Thee Every Hour

*Fervently*

(*Hymns*, no. 98; *Selected Hymns*, no. 22)

The musical score consists of three staves of music for voice and piano. The top staff uses a treble clef, a key signature of one sharp (F#), and a common time (indicated by '3'). The middle staff uses a bass clef, a key signature of one sharp (F#), and a common time (indicated by '3'). The bottom staff uses a bass clef, a key signature of one sharp (F#), and a common time (indicated by '3'). The music includes chords G, C, D, A7, and D7. The lyrics are as follows:

1. I need thee ev - ery hour,  
Most gra - cious Lord. No  
ten - der voice like thine Can peace af - ford.  
I need thee, oh, I need thee;  
Ev - ery hour I need thee! Oh, bless me now, my Sav - ior; I come to thee!

2. I need thee every hour;  
Stay thou nearby.  
Temptations lose their pow'r  
When thou art nigh.

3. I need thee every hour,  
In joy or pain.  
Come quickly and abide,  
Or life is vain.

4. I need thee every hour,  
Most holy One.  
Oh, make me thine indeed,  
Thou blessed Son!

# Abide with Me!

*Reverently*

(*Hymns, no. 166; Selected Hymns, no. 23*)

The musical score consists of three staves of music for two voices. The top staff uses a soprano C-clef, the middle staff uses a bass F-clef, and the bottom staff uses a bass F-clef. The time signature is common time (indicated by '4'). The key signature changes throughout the piece, indicated by various sharps and flats.

**First Stanza:**

1. A - bide with me! fast falls the e - ven - tide; The dark - ness

**Second Stanza:**

deep - ens. Lord, with me a - bide! When oth - er help - ers

**Third Stanza:**

fail and com - forts flee, Help of the help - less, oh, a - bide with me!

2. Swift to its close ebbs out life's little day.  
Earth's joys grow dim; its glories pass away.  
Change and decay in all around I see;  
O thou who changest not, abide with me!

3. I need thy presence ev'ry passing hour.  
What but thy grace can foil the tempter's pow'r?  
Who, like thyself, my guide and stay can be?  
Thru cloud and sunshine, Lord, abide with me!

*Text: Henry F. Lyte, 1793–1847*

*Music: William H. Monk, 1823–1889. Arr. © 1990 IRI*

Luke 24:29  
John 15:4–12

# God Be with You Till We Meet Again

*Reverently* ♩ = 60–80

(*Hymns, no. 152; Selected Hymns, no. 24*)

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature (indicated by a '4'). The music is in G major, with chords indicated by Roman numerals (C, G, C, F, C) above the staff. The tempo is marked as ♩ = 60–80, and the performance style is described as "Reverently". The lyrics are integrated into the music, with some words underlined and others in regular text. The first section of lyrics is:

1. God be with you till we meet a - gain;  
By his coun - sels guide, up - hold you;

The second section of lyrics begins with a repeat sign and a bass clef change:

With his sheep se - cure - ly fold you. God be with you till we meet a - gain. Till we

A "Chorus" section follows, starting with a bass clef and a common time signature (indicated by a '2'). The lyrics for this section are:

meet, till we meet, Till we meet at Je - sus' feet, Till we

The final section of lyrics is:

meet, till we meet, God be with you till we meet a - gain.

2. God be with you till we meet again;  
When life's perils thick confound you,  
Put his arms unfailing round you.  
God be with you till we meet again.

3. God be with you till we meet again;  
Keep love's banner floating o'er you;  
Smite death's threat'ning wave before you.  
God be with you till we meet again.

*Text:* Jeremiah E. Rankin, 1828–1904

*Music:* William G. Tomer, 1833–1896. Arr. © 1990 IRI

2 Thessalonians 3:16

Numbers 6:24–26

## Testimony

*Thoughtfully* ♩ = 80–96

(*Hymns*, no. 137; *Selected Hymns*, no. 25)

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Chords are indicated above the notes: C, F, C, F, G, C, F, G, C. The lyrics are integrated into the music, with each line of text corresponding to a measure or group of measures. The first section of lyrics is:

1. The wit - ness of the Ho - ly Ghost, As borne by those who

The second section of lyrics is:

know, Has lift - ed me a - gain to thee, O Fa - ther of my soul.

2. I know that thou art in thy heav'n.  
I know the Savior reigns.  
I know a prophet speaks to us  
For our eternal gain.

3. My eyes are wet; my heart is full.  
The Spirit speaks today.  
O Lord, wilt thou my life renew  
And in my bosom stay.

4. As testimony fills my heart,  
It dulls the pain of days.  
For one brief moment, heaven's view  
Appears before my gaze.

*Text:* Loren C. Dunn, 1930–2001. © 1985 IRI

*Music:* Michael Finlinson Moody, b. 1941. © 1985 IRI. Arr. © 1990 IRI

1 Corinthians 2:9–13

Alma 5:45–46

# I Believe in Christ

*Fervently*

(*Hymns, no. 134; Selected Hymns, no. 26*)

The musical score consists of five staves of music for two voices (treble and bass) in common time. The key signature changes throughout the piece, indicated by Roman numerals above the staff.

**Staff 1 (Treble):**

- Measure 1: C (3), Am (1), F (5), G (1), C (2), Am (1).
- Measure 2: I believe in Christ; he is my King! With all my (p) (p).
- Measure 3: Em (3), G (5), D<sup>7</sup> (sharp), G (1), F (1), G<sup>7</sup> (2).
- Measure 4: heart (5), to him (1), I'll sing; I'll raise my voice in (p) (2).
- Measure 5: C (2), F (4), C (4), G (3), C (3).
- Measure 6: praise and joy, In grand a - mens my tongue em - ploy. I be - lieve in (p) (p).
- Measure 7: Am (3), F (5), G (1), C (2), Am (1).
- Measure 8: Christ; he is God's Son. On earth to (p) (p).

**Staff 2 (Bass):**

- Measure 1: C (3), Am (1), F (5), G (1), C (2), Am (1).
- Measure 2: (p) (p), (p) (p), (p) (p), (p) (p), (p) (p), (p) (p).
- Measure 3: Em (3), G (5), D<sup>7</sup> (sharp), G (1), F (1), G<sup>7</sup> (2).
- Measure 4: heart (5), to him (1), I'll sing; I'll raise my voice in (p) (2).
- Measure 5: C (2), F (4), C (4), G (3), C (3).
- Measure 6: praise and joy, In grand a - mens my tongue em - ploy. I be - lieve in (p) (p).
- Measure 7: Am (3), F (5), G (1), C (2), Am (1).
- Measure 8: Christ; he is God's Son. On earth to (p) (p).

**Fingering:** Fingerings are shown above the treble staff in measures 1, 2, 3, 4, 5, 6, and 7. Measures 1 through 4 show three-fingerings (3, 1, 2). Measures 5 through 7 show two-fingerings (2, 1). Measures 8 shows a one-finger fingering (1).

A musical score for two voices (Soprano and Bass) featuring lyrics from the hymn 'Healed the Sick'. The score includes two staves of music with corresponding chords above them.

**Top Staff (Soprano):**

- Chords: Em, G, D7, G, F, G7
- Notes: Soprano sings 'dwell his soul did come.' followed by a rest, then 'He healed the sick; the'
- Accompaniment: Bass provides harmonic support with sustained notes and bassoon entries.

**Bottom Staff (Bass):**

- Chords: C, F, Dm, C, G7, C
- Notes: Bass sings 'dead he raised. Good works were his; his name be praised.'
- Accompaniment: Soprano provides harmonic support with sustained notes and flute entries.

2. I believe in Christ; oh, blessed name!  
As Mary's Son he came to reign  
'Mid mortal men, his earthly kin,  
To save them from the woes of sin.  
I believe in Christ, who marked the path,  
Who did gain all his Father hath,  
Who said to men: "Come, follow me,  
That ye, my friends, with God may be."

3. I believe in Christ—my Lord, my God!  
My feet he plants on gospel sod.  
I'll worship him with all my might;  
He is the source of truth and light.  
I believe in Christ; he ransoms me.  
From Satan's grasp he sets me free,  
And I shall live with joy and love  
In his eternal courts above.

4. I believe in Christ; he stands supreme!  
From him I'll gain my fondest dream;  
And while I strive through grief and pain,  
His voice is heard: "Ye shall obtain."  
I believe in Christ; so come what may,  
With him I'll stand in that great day  
When on this earth he comes again  
To rule among the sons of men.

*Text: Bruce R. McConkie, 1915–1985. © 1972 IRI  
Music: John Longhurst, b. 1940. © 1985 IRI. Arr. © 1990 IRI*

2 Nephi 25:23, 26, 29  
Mormon 7:5–7

## I Know That My Redeemer Lives

*Peacefully* ♩ = 72–84

(*Hymns*, no. 136; *Selected Hymns*, no. 27)

A musical score for a hymn titled "He Lives". The score consists of three staves of music in common time, key signature of one flat, and major mode. The top staff uses soprano C-clef, the middle staff uses bass F-clef, and the bottom staff uses bass F-clef. The music is divided into four sections by chords: C7, F, C7, F, C7, F, C7, and F. The lyrics are as follows:

1. I know that my Redeemer lives. What comfort this sweet  
sentence gives! He lives, he lives, who once was dead.  
He lives, my ever-living Head. He lives to bless me with his love.  
He lives to plead for me a -

A musical score for a solo voice and piano. The vocal part is in soprano clef, B-flat key signature, and common time. The lyrics are: "bove. He lives my hun - gry soul to feed. He lives to bless in time of need." The piano part has bass clef, B-flat key signature, and common time. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf). Chords marked include F, B-flat, F, G, C7, and F.

2. He lives to grant me rich supply.  
He lives to guide me with his eye.  
He lives to comfort me when faint.  
Hi lives to hear my soul's complaint.  
He lives to silence all my fears.  
He lives to wipe away my tears.  
He lives to calm my troubled heart.  
He lives all blessings to impart.

3. He lives, my kind, wise heav'nly Friend.  
He lives and loves me to the end.  
He lives, and while he lives, I'll sing.  
He lives, my Prophet, Priest, and King.  
He lives and grants me daily breath  
He lives, and I shall conquer death.  
He lives my mansion to prepare.  
He lives to bring me safely there.

4. He lives! All glory to his name!  
He lives, my Savior, still the same.  
Oh, sweet the joy this sentence gives:  
"I know that my Redeemer lives!"  
He lives! All glory to his name!  
He lives, my Savior, still the same.  
Oh, sweet the joy this sentence gives:  
"I know that my Redeemer lives!"

*Text: Samuel Medley, 1738–1799.  
Music: Lewis D. Edwards, 1858–1921. Arr. © 1990 IRI*

Job 19:25  
Psalm 104:33-34

# In Humility, Our Savior

*Meekly*    $\text{♩} = 72\text{--}84$

(*Hymns, no. 172; Selected Hymns, no. 28*)

The musical score consists of four staves of music for voice and piano. The top staff uses a treble clef, a key signature of one flat, and a common time. The bottom staff uses a bass clef, a key signature of one flat, and a common time. The music includes chords F, B♭, C7, F, C7, F, B♭, C7, F, D7, Gm, and C7. The lyrics are as follows:

1. In hu - mil - i - ty,  
our Sav - ior, Grant thy  
Spir - it here, we pray,  
As we bless the  
bread and wa - ter In thy name this ho - ly  
day. Let me not for - get, O Sav - ior,

F                    Dm                    B<sup>b</sup>                    C<sup>7</sup>                    F                            C<sup>7</sup>

Thou didst bleed and die for me When thy heart was.

F                    C<sup>7</sup>                    F                            B<sup>b</sup>                    F                            C<sup>7</sup>                    F

stilled and broken On the cross of Calvary.

2. Fill our hearts with sweet forgiving;  
Teach us tolerance and love.  
Let our prayers find access to thee  
In thy holy courts above.

Then, when we have proven worthy  
Of thy sacrifice divine,  
Lord, let us regain thy presence;  
Let thy glory round us shine.

*Text:* Mabel Jones Gabbott, 1910–2004. © 1948 IRI  
*Music:* Rowland H. Prichard, 1811–1887. Arr. © 1990 IRI

2 Nephi 2:7  
Doctrine and Covenants 59:9

# God, Our Father, Hear Us Pray

*Worshipfully* ♩ = 69–84

(*Hymns*, no. 170; *Selected Hymns*, no. 29)

The musical score consists of three staves of music for voice and piano. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is 3/4 throughout. The music is divided into three sections, each starting with a forte dynamic (F, G, A7) and ending with a half note. The lyrics are integrated into the music, with some words appearing below the staff and others above. Measure numbers 1 through 5 are indicated above the staff.

1. God, our Fa - ther, hear us pray; Send thy

grace this ho - ly day. As we take of

em - blems blest, On our Sav - ior's love we rest.

2. Grant us, Father, grace divine;  
May thy smile upon us shine.  
As we eat the broken bread,  
Thine approval on us shed.

3. As we drink the water clear,  
Let thy Spirit linger near.  
Pardon faults, O Lord, we pray;  
Bless our efforts day by day.

*Text:* Annie Pinnock Malin, 1863–1935

*Music:* Louis M. Gottschalk, 1829–1869;

adapted by Edwin P. Parker, 1836–1925. Arr. © 1990 IRI

Doctrine and Covenants 59:9–12

2 Nephi 10:24–25

# While of These Emblems We Partake

*Fervently*

(*Hymns*, no. 174; *Selected Hymns*, no. 31)

The musical score consists of three staves of music in common time (indicated by the '3' over '4'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by labels above the staff: C, G, C, Am, B, Em, A, Dm, G, C, - Am, C, G, C. The tempo is marked as 72–88 BPM.

The lyrics are integrated into the music, with some words underlined and others in regular text. Measure numbers 1 through 5 are indicated above the staff. Fingerings are shown above certain notes: 3 over the first note of the first measure, 2 over the second note of the third measure, 3 over the first note of the fourth measure, 1 over the first note of the fifth measure, 4 over the first note of the sixth measure, 2 over the first note of the seventh measure, 5 over the first note of the eighth measure, and 1 over the first note of the ninth measure.

1. While of these em - blems we par - take In Je - sus'

name and for his sake, Let us re - mem - ber

and be sure Our hearts and hands are clean and pure.

2. For us the blood of Christ was shed;  
For us on Calvary's cross he bled,  
And thus dispelled the awful gloom  
That else were this creation's doom.

3. The law was broken; Jesus died  
That justice might be satisfied,  
That man might not remain a slave  
Of death, of hell, or of the grave,

4. But rise triumphant from the tomb,  
And in eternal splendor bloom,  
Freed from the pow'r of death and pain,  
With Christ, the Lord, to rule and reign.

*Text:* John Nicholson, 1839–1909

*Music:* Alexander Schreiner, 1901–1987. © 1948 IRI. Arr. © 1990 IRI  
Tune name: AEOLIAN

Doctrine and Covenants 20:40  
Alma 5:19, 21

# O God, the Eternal Father

*Worshipfully* ♩ = 69–84

(*Hymns*, no. 175; *Selected Hymns*, no. 30)

The image shows three staves of musical notation for a hymn tune. The top staff uses a treble clef and a common time signature. It features a melody line with fingerings (e.g., 5, 4, 2, 1) and rests. The lyrics are: "1. O God, th'E - ter - nal Fa - ther, Who dwells a - mid the". The middle staff continues the melody with fingerings (e.g., 2, 5, 3, 1) and rests. The lyrics are: "sky, In Je - sus' name we ask thee To bless and sanc - ti - fy, If". The bottom staff begins with a G7 chord, followed by a C chord. The lyrics are: "we are pure be - fore thee, This bread and cup of wine, That". The music concludes with a G7 chord.

we may all re - mem - ber That of - fer - ing di - vine —

2. That sacred, holy off'ring,  
By man least understood,  
To have our sins remitted  
And take his flesh and blood,  
That we may ever witness  
The suff'ring of thy Son,  
And always have his Spirit  
To make our hearts as one.

3. When Jesus, the Anointed,  
Descended from above  
And gave himself a ransom  
To win our souls with love—  
With no apparent beauty,  
That man should him desire—  
He was the promised Savior,  
To purify with fire.

4. How infinite that wisdom,  
The plan of holiness,  
That made salvation perfect  
And veiled the Lord in flesh,  
To walk upon his footstool  
And be like man, almost,  
In his exalted station,  
And die, or all was lost.

*Text:* William W. Phelps, 1792–1872.

*Music:* Felix Mendelssohn, 1809–1847. Arr. © 1990 IRI

Doctrine and Covenants 20:77, 79

Isaiah 53:2–5

# How Great the Wisdom and the Love

*Calmly*

(*Hymns*, no. 195; *Selected Hymns*, no. 32)

The musical score consists of three staves of music in common time (indicated by '3') and F major (indicated by a treble clef and a 'F'). The key signature is one flat. The first staff begins with a quarter note followed by a half note. The second staff begins with a half note. The third staff begins with a quarter note. The music includes chords for F, C, B♭, C7, and F. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. The lyrics are integrated into the music, with some words underlined and numbered (1, 2, 3, 4, 5) corresponding to the numbered verses below.

1. How great the wis - dom and the love That  
filled the courts on high And sent the Sav - ior  
from a - bove To suf - fer, bleed, and die!

2. His precious blood he freely spilt;  
His life he freely gave,  
A sinless sacrifice for guilt,  
A dying world to save.

3. By strict obedience Jesus won  
The prize with glory rife:  
"Thy will, O God, not mine be done,"  
Adorned his mortal life.

4. He marked the path and led the way,  
And ev'ry point defines  
To light and life and endless day  
Where God's full presence shines.

5. In mem'ry of the broken flesh  
We eat the broken bread,  
And witness with the cup, afresh,  
Our faith in Christ, our Head.

6. How great, how glorious, how complete,  
Redemption's grand design,  
Where justice, love, and mercy meet  
In harmony divine!

*Text:* Eliza R. Snow, 1804–1887

*Music:* Thomas McIntyre, 1833–1914. Arr. © 1990 IRI  
Verses 1, 2, 5, and 6 are especially appropriate for the sacrament.

Moses 4:1–2  
Alma 42:14–15

# Jesus, Once of Humble Birth

*Solemnly*

(*Hymns, no. 196; Selected Hymns, no. 33*)

**C**                           **F**                           **G<sup>7</sup>**

1. Je - sus, once of hum - ble birth, Now in glo - ry

**C**                           **F**                           **C**

comes to earth. Once he suf - fered grief and pain; Now he

**G**                           **G<sup>7</sup>**                           **C**

comes on earth to reign. Now he comes on earth to reign.

2. Once a meek and lowly Lamb,  
Now the Lord, the great I Am.  
Once upon the cross he bowed;  
Now his chariot is the cloud.  
Now his chariot is the cloud.

3. Once he groaned in blood and tears;  
Now in glory he appears.  
Once rejected by his own,  
Now their King he shall be known.  
Now their King he shall be known.

4. Once forsaken, left alone,  
Now exalted to a throne.  
Once all things he meekly bore,  
But he now will bear no more.  
But he now will bear no more.

# I Stand All Amazed

*Thoughtfully*    $\text{♩} = 66\text{--}84$

(*Hymns, no. 193; Selected Hymns, no. 34*)

The musical score consists of three staves of music in common time (indicated by a '3' over a '4') with a key signature of one sharp (F#). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef.

**Top Staff:** The first measure starts with a G chord. The lyrics are: "1. I stand all a - mazed at the love Je - sus of - fers me, Con - fused at the". The second measure begins with a D7 chord. The lyrics continue: "grace that so ful - ly he prof - fers me. I trem - ble to know that for me he was".

**Middle Staff:** The third measure continues the lyrics: "cru - ci - fied, That for me, a sin - ner, he suf - fered, he bled and died. Oh, it is". The fourth measure begins with a G chord, labeled "Chorus". The lyrics end with "won - der-ful that he should care for me E-nough to die for me! Oh, it is won-der-ful, won-der-ful to me!".

**Bottom Staff:** This staff provides harmonic support with sustained notes and chords corresponding to the changes in the upper staves.

2. I marvel that he would descend from his throne divine  
To rescue a soul so rebellious and proud as mine,  
That he should extend his great love unto such as I,  
Sufficient to own, to redeem, and to justify.

3. I think of his hands pierced and bleeding to pay the debt!  
Such mercy, such love, and devotion can I forget?  
No, no, I will praise and adore at the mercy seat,  
Until at the glorified throne I kneel at his feet.

*Text and music:* Charles H. Gabriel, 1856–1932. Arr. © 1990 IRI

Mosiah 3:5–8  
John 15:13

## There Is a Green Hill Far Away

*Reverently* ♩ = 72–84

(*Hymns*, no. 194; *Selected Hymns*, no. 35)

1. There is a green hill far away,  
With - - out a cit - y  
wall, Where the dear Lord was cru - ci - fied, Who died to save us all.

2. We may not know, we cannot tell,  
What pains he had to bear,  
But we believe it was for us  
He hung and suffered there.

3. There was no other good enough  
To pay the price of sin.  
He only could unlock the gate  
Of heav'n and let us in.

4. Oh, dearly, dearly has he loved!  
And we must love him too,  
And trust in his redeeming blood,  
And try his works to do.

*Text:* Cecil Frances Alexander, 1818–1895  
*Music:* John H. Gower, 1855–1922. Arr. © 1990 IRI

John 19:16–20  
Hebrews 13:12

# Christ the Lord Is Risen Today

*With exultation*

(*Hymns, no. 200; Selected Hymns, no. 36*)

The musical score consists of three staves of music for two voices (SATB). The top staff uses soprano and alto voices, while the bottom staff uses tenor and bass voices. The music is in common time (indicated by '4'). The key signature changes throughout the piece, indicated by Roman numerals above the staff.

**Top Staff (Soprano/Alto):**

- Measure 1: C major (C, E, G) - 3 eighth notes followed by a dotted half note.
- Measure 2: F major (F, A, C) - 3 eighth notes followed by a dotted half note.
- Measure 3: C major (C, E, G) - 3 eighth notes followed by a dotted half note.
- Measure 4: Al (Allegro) - 3 eighth notes followed by a dotted half note.
- Measure 5: F major (F, A, C) - 3 eighth notes followed by a dotted half note.
- Measure 6: G7 (G, B, D, F#) - 3 eighth notes followed by a dotted half note.
- Measure 7: C major (C, E, G) - 3 eighth notes followed by a dotted half note.

**Bottom Staff (Tenor/Bass):**

- Measure 1: 8 (Octave) - 3 eighth notes followed by a dotted half note.
- Measure 2: 8 (Octave) - 3 eighth notes followed by a dotted half note.
- Measure 3: 8 (Octave) - 3 eighth notes followed by a dotted half note.
- Measure 4: 8 (Octave) - 3 eighth notes followed by a dotted half note.
- Measure 5: 8 (Octave) - 3 eighth notes followed by a dotted half note.
- Measure 6: 8 (Octave) - 3 eighth notes followed by a dotted half note.
- Measure 7: 8 (Octave) - 3 eighth notes followed by a dotted half note.

**Lyrics:**

1. Christ the Lord is ris'n to day,  
Al le lu ia!

Sons of men and an - gels say,  
Al le lu ia!

Raise your joys and tri - umphs high,  
Al le lu ia!

Sing, ye heav'ns, and earth re - ply, Allelu - ia!

2. Love's redeeming work is done, Alleluia!  
Fought the fight, the vict'ry won, Alleluia!  
Jesus' agony is o'er. Alleluia!  
Darkness veils the earth no more, Alleluia!

3. Lives again our glorious King, Alleluia!  
Where, O death, is now thy sting? Alleluia!  
Once he died our souls to save, Alleluia!  
Where thy victory, O grave? Alleluia!

*Text:* Charles Wesley, 1707–1788

*Music:* Anon., *Lyra Davidica*, 1708. Arr. © 1990 IRI

Matthew 28:5–6

1 Corinthians 15:20, 53–57

# He Is Risen!

*With dignity*

(*Hymns, no. 199; Selected Hymns, no. 37*)

The musical score consists of three staves of music in common time (indicated by a '4'). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by Roman numerals above the staff.

**Staff 1:** Key signature changes from C major to Am, G major, Am, C major, F major, G7, and back to C major. The lyrics are: "1. He is risen! He is risen! Tell it out with joyful voice."

**Staff 2:** Key signature changes from C major to Am, G major, Am, C major, F major, G7, and back to C major. The lyrics are: "He has burst his three days' prison; Let the whole wide earth rejoice."

**Staff 3:** Key signature changes from C major to G major, Am, E major, F major, C major, F major, G7, and back to C major. The lyrics are: "Death is conquered, man is free. Christ has won the victory."

2. Come with high and holy hymning;  
Chant our Lord's triumphant lay.  
Not one dark-some cloud is dimming  
Yonder glorious morning ray,  
Breaking o'er the purple east,  
Symbol of our Easter feast.

3. He is risen! He is risen!  
He hath opened heaven's gate.  
We are free from sin's dark prison,  
Risen to a holier state.  
And a brighter Easter beam  
On our longing eyes shall stream.

# Away in a Manger

*Reverently*

(*Hymns, no. 206; Selected Hymns, no. 40*)

The musical score consists of three staves of music in common time (indicated by '3/4') and F major (indicated by a 'F'). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The tempo is marked as  $\text{♩} = 60-80$ . The lyrics are integrated into the music, with some words underlined and numbers (1, 2, 3) above certain notes to indicate specific vocal entries or dynamics. The chords indicated are F, Gm, C7, F, B♭, C, and F.

1. A - way in a man - ger, no crib for his bed, The  
 lit - tle Lord Je - sus laid down his sweet head; The stars in the heav - ens looked  
 down where he lay, The lit - tle Lord Je - sus, a - sleep on the hay.

2. The cattle are lowing, the poor baby wakes;  
 But little Lord Jesus, no crying he makes.  
 I love thee, Lord Jesus; look down from the sky  
 And stay by my cradle till morning is nigh.

3. Be near me, Lord Jesus; I ask thee to stay  
 Close by me forever, and love me, I pray.  
 Bless all the dear children in thy tender care,  
 And fit us for heaven to live with thee there.

# Joy to the World

(*Hymns, no. 201; Selected Hymns, no. 38*)

*Jubilantly*

$\text{♩} = 76-96$

2/4 time signature, treble clef, key of C. The melody consists of two staves. The top staff starts with a quarter note C, followed by eighth notes and sixteenth notes. The bottom staff begins with a half note C. The lyrics are: "1. Joy to the world, the Lord is come; Let earth re -". Measure numbers 4, 2, and 3 are indicated above the notes.

2/4 time signature, treble clef, key of G7. The melody continues with two staves. The top staff includes a G7 chord (G, B, D, E) and a C chord. The lyrics are: "ceive her King! Let ev - 'ry heart pre -". Measure numbers 5 and 3 are indicated above the notes. The bottom staff features a bass line with sustained notes and rests.

2/4 time signature, treble clef, key of G. The melody continues with two staves. The top staff includes a G chord. The lyrics are: "pare him room, And Saints and an - gels sing, And Saints and an - gels". Measure numbers 3, 3, and 5 are indicated above the notes. The bottom staff features a bass line with sustained notes and rests.

C                    F                    C                    F                    C                    G<sup>7</sup>                    C

sing,                And                Saints,                and                Saints                and                an - gels                sing.

2. Rejoice! Rejoice when Jesus reigns,  
And Saints their songs employ,  
While fields and floods, rocks, hills, and plains  
Repeat the sounding joy,  
Repeat the sounding joy,  
Repeat, repeat the sounding joy.

3. No more will sin and sorrow grow,  
Nor thorns infest the ground;  
He'll come and make the blessing flow  
Far as the curse was found,  
Far as the curse was found,  
Far as, far as the curse was found.

4. Rejoice! Rejoice in the Most High,  
While Israel spreads abroad  
Like stars that glitter in the sky,  
And ever worship God,  
And ever worship God,  
And ever, and ever worship God.

*Text:* Isaac Watts, 1674–1748; alt. by William W. Phelps, 1792–1872  
*Music:* George F. Handel, 1685–1759. Arr. © 1990 IRI

Alma 5:50  
Psalm 97:1; 98:4–9

# Oh, Come All Ye Faithful

*Majestically*

(*Hymns, no. 202; Selected Hymns, no. 39*)

G                    D<sup>7</sup>                    G                    C                    G                    D<sup>7</sup>

1. Oh, come, all ye faithful, Joy - ful and tri - um - phant! Oh,

<sup>2</sup> 8                    8                    8

Em                    A<sup>7</sup>                    D                    G                    D                    A<sup>7</sup>                    D                    G

come ye, oh, come ye to Beth - le - hem. Come and be -

<sup>1</sup> 3 8

D                    G                    D                    A                    D                    G

hold him, Born the King of an - gels; Oh, come, let us a - dore him; Oh,

<sup>2</sup>

come, let us a - dore him; Oh, come, let us a - dore him, Christ, the Lord.

2. Sing, choirs of angels,  
Sing in exultation; —  
Sing, all ye citizens of heav'n above!  
Glory to God, —  
Glory in the highest;  
Oh, come, let us adore him;  
Oh, come, let us adore him;  
Oh, come, let us adore him,  
Christ, the Lord.

3. Yea, Lord, we greet thee,  
Born this happy morning; —  
Jesus, to thee be all glory giv'n.  
Son of the Father,  
Now in flesh appearing;  
Oh, come, let us adore him;  
Oh, come, let us adore him;  
Oh, come, let us adore him,  
Christ, the Lord.

*Text:* Attr. to John F. Wade, ca. 1711–1786; trans. by Frederick Oakeley, 1802–1880  
*Music:* Attr. to John F. Wade. Arr. © 1990 IRI

Luke 2:8–20  
 Psalm 95:6

# Silent Night

*Peacefully*    $\text{♩} = 80\text{--}100$

(*Hymns*, no. 204; *Selected Hymns*, no. 41)

The musical score consists of three staves of music in common time, key signature of one flat. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. Measure numbers 1 through 12 are indicated above the staves.

**Top Staff:**

- Measures 1-4:  $B^{\flat}$  (3),  $F^7$  (5),  $B^{\flat}$  (4).
- Measures 5-8:  $E^{\flat}$  (3),  $B^{\flat}$  (2),  $E^{\flat}$  (3),  $B^{\flat}$  (2).
- Measures 9-12:  $F^7$  (3),  $B^{\flat}$  (5),  $F^7$  (5),  $B^{\flat}$  (2).

**Middle Staff:**

- Measures 1-4: "Si - lent night!" (1), "Ho - ly night!" (2), "All is calm," (3), "all is bright" (2).
- Measures 5-8: "Round yon vir - gin moth - er and Child." (1), "Ho - ly In - fant, so ten - der and mild," (2).
- Measures 9-12: "Sleep in heav - en - ly peace;" (1), "Sleep in heav - en - ly peace." (2).

**Bottom Staff:**

- Measures 1-4:  $B^{\flat}$  (1),  $E^{\flat}$  (2),  $B^{\flat}$  (1),  $E^{\flat}$  (2).
- Measures 5-8:  $E^{\flat}$  (2),  $B^{\flat}$  (1),  $E^{\flat}$  (2),  $B^{\flat}$  (1).
- Measures 9-12:  $F^7$  (1),  $B^{\flat}$  (2),  $F^7$  (1),  $B^{\flat}$  (2).

2. Silent night! Holy night!  
Shepherds quake at the sight!  
Glories stream from heaven afar;  
Heav'nly hosts sing Alleluia!  
Christ, the Savior, is born!  
Christ, the Savior, is born!

3. Silent night! Holy night!  
Son of God, love's pure light  
Radiant beams from thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth;  
Jesus, Lord, at thy birth.

# Lord, I Would Follow Thee

*Gently*

(*Hymns, no. 220; Selected Hymns, no. 43*)

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes throughout the piece, indicated by Roman numerals above the staff: C, F, G, C, G, G7, C, D, G, C, F, C, Dm, G7, C. The time signature is 4/4 throughout. The tempo is marked as 76-96 BPM. The lyrics are integrated into the music, with some words having specific note heads or stems. Measure numbers 1 through 8 are indicated below the staff.

1. Sav - ior, may I learn to love thee, Walk the path that thou hast shown,

Pause to help and lift an - oth - er, Find - ing strength be - yond my own.

Sav - ior, may I learn to love thee— Lord, I would fol - low thee.

2. Who am I to judge another  
When I walk imperfectly?  
In the quiet heart is hidden  
Sorrow that the eye can't see.  
Who am I to judge another?  
Lord, I would follow thee.

3. I would be my brother's keeper;  
I would learn the healer's art.  
To the wounded and the weary  
I would show a gentle heart.  
I would be my brother's keeper—  
Lord, I would follow thee.

4. Savior, may I love my brother  
As I know thou lovest me,  
Find in thee my strength, my beacon,  
For thy servant I would be.  
Savior, may I love my brother—  
Lord, I would follow thee.

## Because I Have Been Given Much

*Gently*     $\text{♩} = 48\text{--}58$

(*Hymns*, no. 219; *Selected Hymns*, no. 42)

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Jacob 2:17–19  
Mosiah 18:27–29

# Count Your Blessings

(*Hymns, no. 241; Selected Hymns, no. 46*)

*Brightly*

$\text{♩} = 80\text{--}96$

The musical score consists of two staves of music. The top staff is in treble clef and common time (indicated by a '2'). The bottom staff is in bass clef and common time (indicated by a '4'). The music is divided into three sections: a verse, a chorus, and a second verse.

**Section 1 (Treble Staff):**

- Chorus:** The first section starts with a C chord. The lyrics are: "When up - on life's bil - lows you are tem - pest - tossed, When you are dis - cour-aged, think - ing all is lost,"
- Bass Chord:** G<sup>7</sup>
- Chorus:** The lyrics continue: "Count your man - y bless - ings; name them one by one, And it will sur - prise you what the Lord has done."

**Section 2 (Bass Staff):**

- Chorus:** The second section starts with a C chord. The lyrics are: "Count your bless - ings; Name them one by one. Count your bless - ings; See what God hath done."
- Treble Chord:** G<sup>7</sup>
- Chorus:** The lyrics continue: "Count your bless - ings; Name them one by one. Count your man - y bless-ings; See what God hath done."

**Section 3 (Treble Staff):**

- Chorus:** The third section starts with a F chord. The lyrics are: "Count your bless - ings; Name them one by one. Count your man - y bless-ings; See what God hath done."
- Bass Chord:** C
- Chorus:** The lyrics continue: "Count your bless - ings; Name them one by one. Count your man - y bless-ings; See what God hath done."
- Treble Chord:** G<sup>7</sup>
- Chorus:** The lyrics conclude: "Count your bless - ings; Name them one by one. Count your man - y bless-ings; See what God hath done."
- Bass Chord:** C

2. Are you ever burdened with a load of care?  
Does the cross seem heavy you are called to bear?  
Count your many blessings; ev'ry doubt will fly,  
And you will be singing as the days go by.

3. When you look at others with their lands and gold,  
Think that Christ has promised you his wealth untold.  
Count your many blessings; money cannot buy  
Your reward in heaven nor your home on high.

4. So amid the conflict, whether great or small,  
Do not be discouraged; God is over all.  
Count your many blessings; angels will attend,  
Help and comfort give you to your journey's end.

*Text:* Johnson Oatman Jr., 1856–1922

*Music:* Edwin O. Excell, 1851–1921. Arr. © 1990 IRI

Doctrine and Covenants 78:17–19

Alma 34:38

## Let the Holy Spirit Guide

(*Hymns*, no. 143; *Selected Hymns*, no. 45)

Gently      ♩ = 60–80

1. Let the Ho - ly Spir - it guide; Let him teach us what is true.

He will tes - ti - fy of Christ, Light our minds with heav - en's view.

2. Let the Holy Spirit guard;  
Let his whisper govern choice.  
He will lead us safely home  
If we listen to his voice.

3. Let the Spirit heal our hearts  
Thru his quiet, gentle pow'r.  
May we purify our lives  
To receive him hour by hour.

*Text:* Penelope Moody Allen, b. 1939. © 1985 IRI

*Music:* Martin Shaw, 1875–1958. Copyright 1915 by J. Curwen & Sons, Ltd.  
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Moroni 10:5–7

Doctrine and Covenants 11:12–14

# Do What Is Right

*Resolutely*

(*Hymns, no. 237; Selected Hymns, no. 44*)

$\text{♩} = 96-116$

The musical score consists of three staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The middle staff uses a bass clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time (indicated by '3/4'). Chords marked above the staff include G, D7, G, and C. The lyrics are as follows:

1. Do what is right; the day - dawn is break - ing, Hail - ing a

fu - ture of free - dom and light. An - gels a - bove us are

si - lent notes tak - ing Of ev - 'ry ac - tion; then do what is right!

Chorus: Do what is right; let the con - se - quence fol - low. Bat - tle for

free - dom in spir - it and might; And with stout hearts look ye

forth till to - mor - row. God will pro - tect you; then do what is right!

2. Do what is right; the shackles are falling.  
 Chains of the bondsmen no longer are bright;  
 Lightened by hope, soon they'll cease to be galling.  
 Truth goeth onward; then do what is right!

3. Do what is right; be faithful and fearless.  
 Onward, press onward, the goal is in sight.  
 Eyes that are wet now ere long will be tearless.  
 Blessings await you in doing what's right!

*Text: Anon., The Psalms of Life, Boston, 1857  
 Music: George Kaillmark, 1781–1835. Arr. © 1990 IRI*

Deuteronomy 6:17–18  
 Helaman 10:4–5

# Let Us All Press On

(*Hymns, no. 243; Selected Hymns, no. 47*)

*With vigor*

$\text{♩} = 92\text{--}108$

The musical score consists of two staves of music in common time (indicated by the '4'). The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by Roman numerals above the staff: C, G<sup>7</sup>, C, F, G<sup>7</sup>, C, G<sup>7</sup>, C, G, and C. The tempo is marked as 'With vigor' with a quarter note value of 92–108 BPM.

The lyrics are integrated into the music, with each line of text corresponding to a measure or group of measures. The first section of lyrics is:

1. Let us all press on in the work of the Lord,  
That when

life is o'er we may gain a re-ward;  
In the

fight for right let us wield a sword,  
The might - y sword of

truth. *Chorus*: Fear not, though the en - e - my de - ride;

Cour - age, for the Lord is on our side. We will heed not what the  
 wick - ed may say, But the Lord a - lone we will o - bey.

2. We will not retreat, though our numbers may be few  
 When compared with the opposite host in view;  
 But an unseen pow'r will aid me and you  
 In the glorious cause of truth.

3. If we do what's right we have no need to fear,  
 For the Lord, our helper, will ever be near;  
 In the day of trial his Saints he will cheer,  
 And prosper the cause of truth.

# Called to Serve

*With conviction*

(*Hymns, no. 249; Selected Hymns, no. 48*)

*C*

With conviction  $\text{♩} = 84\text{--}116$

1. Called to serve Him, heav'n - ly King of glo - ry, Cho - sen e'er to

wit - ness for his name, Far and wide we tell the Fa - ther's sto - ry,

Far and wide his love pro - claim.

On - ward, ev - er

on - ward, as we glo - ry in His name;

On - ward, ev - er on - ward, as we glo - ry in his name;

For - ward, press - ing for - ward, as a tri - umph song we sing.

God our strength will be; press for - ward ev - er, Called to serve our King.

2. Called to know the richness of his blessing—  
Sons and daughters, children of a King—  
Glad of heart, his holy name confessing,  
Praises unto him we bring.

# Hark, All Ye Nations!

(*Hymns, no. 264; Selected Hymns, no. 49*)

*Boldly*

$\text{♩} = 92\text{--}108$

The musical score consists of four staves of music, each with a treble clef and a bass clef. The time signature is 4/4 throughout. The key changes are indicated by Roman numerals above the staff: C, F, G<sup>7</sup>, C, C, F, C, C, Dm, G<sup>7</sup>, C, F, C, C, F, G<sup>7</sup>, C, F, C.

**First Stave:** The first two measures show a melodic line with eighth-note patterns. The lyrics are: "1. Hark, all ye na - tions! Hear heav - en's voice". Measures 3-6 show a continuation of the melody. The lyrics are: "Through ev - 'ry land that all may re - joice!"

**Second Stave:** Measures 7-10 show a continuation of the melody. The lyrics are: "An - gels of glo - ry shout the re-frain: Truth is re - stored a - gain!"

**Third Stave:** Measures 11-14 show a continuation of the melody. The lyrics are: "Oh, how glo - rious from the throne a - bove Shines the gos - pel light of truth and love!"

**Fourth Stave:** Measures 15-18 show a continuation of the melody. The lyrics are: "Bright as the sun, this heav - en - ly ray Lights ev - 'ry land to - day."

2. Searching in darkness, nations have wept;  
Watching for dawn, their vigil they've kept.  
All now rejoice; the long night is o'er.  
Truth is on earth once more!

3. Chosen by God to serve him below,  
To ev'ry land and people we'll go,  
Standing for truth with fervent accord,  
Teaching his holy word.

*Text:* Based on German text by Louis F. Mönch, 1847–1916. © 1985 IRI

*Music:* George F. Root, 1820–1895. Arr. © 1990 IRI

Doctrine and Covenants 133:36–38

Doctrine and Covenants 128:19–21

## Help Me Teach with Inspiration

*Fervently*

(*Hymns*, no. 281; *Selected Hymns*, no. 50)

The musical score consists of two staves of music. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. The tempo is indicated as  $\text{♩} = 66\text{--}80$ . The lyrics are integrated into the music, with each line of text corresponding to a specific chord progression. The chords shown are C, G7, C, G7, C in the first section, and F, F#dim, C, Am, Dm, G7, C in the second section. The bass staff provides harmonic support with sustained notes and additional chords.

2. Help me reach a friend in darkness  
Help me guide him thru the night.  
Help me show thy path to glory  
By the Spirit's holy light.

3. Fill my mind with understanding;  
Tune my voice to echo thine.  
Touch my hand with gentle friendship;  
Warm my heart with love divine.

4. Help me find thy lambs who wander;  
Help me bring them to thy keep.  
Teach me, Lord, to be a shepherd;  
Father, help me feed thy sheep.

*Text and music:* Lorin F. Wheelwright, 1909–1987. © 1958, 1985 Lorin F. Wheelwright.  
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Doctrine and Covenants 43:15–16  
John 21:15–17

# O My Father

*Fervently*

(*Hymns, no. 292; Selected Hymns, no. 51*)

The musical score consists of four staves of music for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The time signature is 3/4 throughout. The music includes various chords: G, D, D7, C, and G. Fingerings such as '3' and '1 2 3 4' are indicated above certain notes. The lyrics are integrated into the music, with each line of text corresponding to a measure or group of measures.

1. O my Fa - ther, thou that dwell - est In the high and glo - rious

place, When shall I re - gain thy pres - ence And a - gain be - hold thy

face? In thy ho - ly hab - it - ta - tion, Did my spir - it once re -

side? In my first pri - me - val child - hood, Was I nur - tured near thy side?

2. For a wise and glorious purpose  
 Thou hast placed me here on earth  
 And withheld the recollection  
 Of my former friends and birth;  
 Yet oftentimes a secret something  
 Whispered, "You're a stranger here,"  
 And I felt that I had wandered  
 From a more exalted sphere.

3. I had learned to call thee Father  
 Thru the Spirit from on high,  
 But, until the key of knowledge  
 Was restored, I knew not why.  
 In the heav'n's are parents single?  
 No, the thought makes reason stare!  
 Truth is reason; truth eternal  
 Tells me I've a mother there.

4. When I leave this frail existence,  
 When I lay this mortal by,  
 Father, Mother, may I meet you  
 In your royal courts on high?  
 Then, at length, when I've completed  
 All you sent me forth to do,  
 With your mutual approbation  
 Let me come and dwell with you.

*Text:* Eliza R. Snow, 1804–1887

*Music:* James McGranahan, 1840–1907. Arr. © 1990 IRI

Romans 8:16–17  
 Acts 17:28–29 (22–31)

## As I Search the Holy Scriptures

*Prayerfully* ♩ = 66–88

(*Hymns*, no. 277; *Selected Hymns*, no. 52)

The musical score consists of two staves of music. The top staff is in treble clef, G major, and 4/4 time. The bottom staff is in bass clef, D major, and 4/4 time. The music includes chords G, C, D, G, A7, and D. The lyrics are as follows:

1. As I search the holy scriptures, Lov - ing Fa - ther of man - kind,  
 May my heart be blessed with wis - dom, And may know - ledge fill my mind.

2. As I search the holy scriptures, Touch my spirit, Lord, I pray.  
 May life's myst'ries be unfolded As I study day by day.

3. As I search the holy scriptures, May thy mercy be revealed.  
 Soothe my troubled heart and spirit; May my unseen wounds be healed.

4. As I search the holy scriptures, Help me ponder and obey.  
 In thy word is life eternal; May thy light show me the way.

*Text and music:* C. Marianne Johnson Fisher, b. 1932.  
 © 1985 IRI. Arr. © 1990 IRI

2 Timothy 3:14–17  
 Romans 15:4

# Love at Home

*Fervently*    $\text{♩} = 88\text{--}108$

(*Hymns*, no. 294; *Selected Hymns*, no. 53)

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (4/4) and common time with a 2/4 feel indicated by a '2' above the 4.

**First Stave:** Features a single melodic line. Chords marked above the staff are G, C, G, and D. The lyrics are: "1. There is beau - ty all a - round When there's love at home;"

**Second Stave:** Features a single melodic line. Chords marked above the staff are G (with a 2/4 feel), C, G, and D7. The lyrics are: "There is joy in ev - 'ry sound When there's love at home."

**Third Stave:** Features a single melodic line. Chords marked above the staff are D7, G, C, and D7. The lyrics are: "Peace and plen - ty here a - bide, Smil - ing sweet on ev - 'ry side."

**Fourth Stave:** Features a single melodic line. Chords marked above the staff are G, C, G, D7, and G. The lyrics are: "Time doth soft - ly, sweet - ly glide When there's love at home."

Love at home,  
love at home;

Time doth softly, sweetly glide  
When there's love at home.

2. In the cottage there is joy  
When there's love at home;  
Hate and envy ne'er annoy  
When there's love at home.  
Roses bloom beneath our feet;  
All the earth's a garden sweet,  
Making life a bliss complete  
When there's love at home.  
Love at home, love at home;  
Making life a bliss complete  
When there's love at home.

3. Kindly heaven smiles above  
When there's love at home;  
All the world is filled with love  
When there's love at home.  
Sweeter sings the brooklet by;  
Brighter beams the azure sky.  
Oh, there's One who smiles on high  
When there's love at home.  
Love at home, love at home;  
Oh, there's One who smiles on high  
When there's love at home.

# Families Can Be Together Forever

*Brightly*

(*Hymns, no. 300; Selected Hymns, no. 55*)

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature. It includes chords F, G<sup>7</sup>, C, Cm, B<sup>b</sup>, and C<sup>7</sup>. The bottom staff uses a bass clef and a common time signature. It includes chords B<sup>b</sup>, B<sup>b</sup>m, and F. The lyrics are integrated into the music, with some words aligned with specific notes or chords. The score is divided into sections: an introduction, a verse, and a chorus.

**Introduction:**

F G<sup>7</sup> C Cm B<sup>b</sup> C<sup>7</sup>

**Verse:**

*Introduction*

F G<sup>7</sup> C Cm  
1. I have a fam - ly here on earth. They are so

B<sup>b</sup> B<sup>b</sup>m F  
good to me. I want to share my life with them through

Gm C<sup>7</sup> Chorus Gm C<sup>7</sup> F Dm  
all e - ter - ni - ty. Fam - 'lies can be to - geth - er for - ev - er

B<sup>b</sup>      C      F      D<sup>7</sup>      Gm      G dim      F      D<sup>7</sup>

Through Heav'n - ly Fa - ther's plan. I al - ways want to be with my own fam - i - ly, And the

Gm      A<sup>7</sup>      B<sup>b</sup>      C<sup>7</sup>

Lord has shown me how I can. The Lord has shown me how I can.

1. F      C<sup>7</sup>      |      2. F      B<sup>b</sup>      F

can.      can.

2. While I am in my early years,  
I'll prepare most carefully,  
So I can marry in God's temple for eternity.

# Love One Another

*Reverently*    $\text{♩} = 46-56$

(*Hymns, no. 308; Selected Hymns, no. 56*)

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies by staff: 6/8 for the first two staves, 4/4 for the third, and 2/4 for the fourth.

**Staff 1 (Treble Clef):** Key G. Measures 1-2. Lyric: As I have loved you, love one another.

**Staff 2 (Bass Clef):** Key G. Measures 1-2. Lyric: As I have loved you, love one another.

**Staff 3 (Treble Clef):** Key D7. Measures 3-5. Lyric: This new command - ment: Love one another.

**Staff 4 (Bass Clef):** Key G. Measures 3-5. Lyric: This new command - ment: Love one another.

**Staff 5 (Treble Clef):** Key G. Measures 6-7. Lyric: By this shall men know Ye are my dis - ci - ples,

**Staff 6 (Bass Clef):** Key E. Measures 6-7. Lyric: By this shall men know Ye are my dis - ci - ples,

**Staff 7 (Treble Clef):** Key Am. Measure 8. Lyric: By this shall men know Ye are my dis - ci - ples,

**Staff 8 (Bass Clef):** Key Cm. Measures 8-9. Lyric: By this shall men know Ye are my dis - ci - ples,

**Staff 9 (Treble Clef):** Key G. Measures 10-11. Lyric: If ye have love One to an - other

**Staff 10 (Bass Clef):** Key A. Measures 10-11. Lyric: If ye have love One to an - other

**Staff 11 (Treble Clef):** Key D7. Measures 12-13. Lyric: If ye have love One to an - other

**Staff 12 (Bass Clef):** Key G. Measures 12-13. Lyric: If ye have love One to an - other

*Text and music:* Luacine Clark Fox, 1914–2002. © 1961, 1989 IRI  
Arr. © 1990 IRI

John 13:34–35  
1 John 4:11

## God's Daily Care

*Reverently*

$\text{♩} = 72\text{--}84$

(*Hymns*, no. 306; *Selected Hymns*, no. 54)

Musical notation for the first stanza. Treble clef, 4/4 time. Key signature changes from C major to G major at measure 5. Bass clef, 4/4 time. Measure 1: C, G. Measure 2: Am. Measure 3: G. Measure 4: C, G. Measure 5: C. Measure 6: G. Measure 7: C. The lyrics are: "1. As I watch the rising sun When the day has just begun," with fingerings 1, 2, 3, 4, 5, 1, 1 above the notes.

Musical notation for the second stanza. Treble clef, 4/4 time. Key signature changes from Am to Em, then F, then C. Bass clef, 4/4 time. Measures 1-4: Am, Em, F, C. Measures 5-6: F, C. Measures 7-8: Dm, G<sup>7</sup>, C. The lyrics are: "I am thinking of the love That comes daily from above," with fingerings 5, 1, 4, 1, 1, 1, 1, 1 above the notes.

2. Father, turn thine ear to me;  
Let me offer thanks to thee  
For thy wise and tender care  
Of thy children ev'rywhere.

*Text:* Marie C. Turk. © 1951 IRI  
*Music:* Willy Reske, 1897–1991. © 1951 IRI. Arr. © 1990 IRI

Psalm 68:19  
Psalm 36:7

# Keep the Commandments

(*Hymns*, no. 303; *Selected Hymns*, no. 57)

*Gently*

$\text{♩} = 46-63$

F C F B<sup>♭</sup> C<sup>7</sup> F

Keep the com - mand - ments; keep the com - mand - ments! In this there is safe - ty; in

5

G<sup>7</sup> C<sup>7</sup> F C F B<sup>♭</sup> F

this there is peace. He will send bless - ings; He will send bless - ings. Words of a

G<sup>7</sup> F B<sup>♭</sup> B dim<sup>7</sup> F G<sup>7</sup> C<sup>7</sup> F

proph - et: Keep the com - mand - ments. In this there is safe - ty and peace.

*Text and music: Barbara A. McConochie, b. 1940.  
© 1975 IRI. Arr. © 1990 IRI*

Mosiah 2:22  
Doctrine and Covenants 59:23

# Teach Me to Walk in the Light

*Prayerfully*    $\text{♩} = 84\text{--}100$

(*Hymns*, no. 304; *Selected Hymns*, no. 58)

The musical score consists of three staves of music in common time (indicated by the '3' over a '4'). The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by Roman numerals above the staff: C, G7, C, Am, C, F, C, F, C, G7, C. The tempo is marked as  $\text{♩} = 84\text{--}100$ . The lyrics are integrated into the music, with numbers 1, 2, and 3 placed above certain lines of text to indicate different stanzas.

1. Teach me to walk in the light of his love;  
Teach me to

pray to my Fa - ther a - bove;  
Teach me to know of the

things that are right;  
Teach me, teach me to walk in the light.

2. Come, little child, and together we'll learn  
Of his commandments, that we may return  
Home to his presence, to live in his sight—  
Always, always to walk in the light.

3. Father in Heaven, we thank thee this day  
For loving guidance to show us the way.  
Grateful, we praise thee with songs of delight!  
Gladly, gladly we'll walk in the light.

# I Am a Child of God

(*Hymns*, no. 301; *Selected Hymns*, no. 60)

*Fervently*      ♩ = 80–96

C

F

6

1. I am a child of God, And he has sent me here, Has

he

hen

1. I am a child of God, And he has sent me here, Has

A musical score for two voices. The top voice has a single eighth note with a fermata over it. The bottom voice has a half note followed by a quarter note. Measure numbers 1 and 2 are shown above the staff.

$$A^7 \quad \quad \quad Dm \quad \quad \quad D^7 \quad \quad \quad G$$

giv - en me an earth - ly home With par - ents kind and dear.

The musical notation shows a single melodic line on a staff. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The lyrics are written below the notes. The first two measures are labeled 'Chorus'. The key signature changes between C major (two sharps) and G major (one sharp). The time signature is common time.

C Chorus G G C

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

2 4 1 2 5 |

A horizontal musical staff consisting of five lines and four spaces. There are ten open circle note heads placed along the staff, distributed across the lines and spaces.

F Dm G<sup>7</sup> C

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

2. I am a child of God,  
And so my needs are great;  
Help me to understand his words  
Before it grows too late.

3. I am a child of God.  
Rich blessings are in store;  
If I but learn to do his will  
I'll live with him once more.

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

*Text:* Naomi W. Randall, 1908–2001. © 1957 IRI  
*Music:* Mildred T. Pettit, 1895–1977. © 1957 IRI. Arr. © 1990 IRI

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

## I Know My Father Lives

*Gently*

(*Hymns*, no. 302; *Selected Hymns*, no. 59)

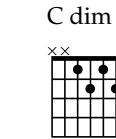
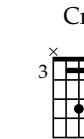
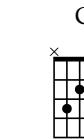
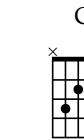
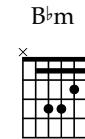
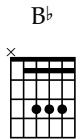
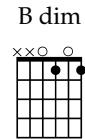
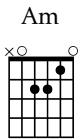
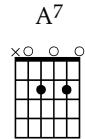
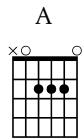
The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and G major. It features a melody line with fingerings (e.g., 2, 4, 2, 5) and harmonic changes to C major and F major. The lyrics for the first verse are: "1. I know my Fa - ther lives and loves me too. The". The bottom staff is in bass clef, 4/4 time, and C major. It features a harmonic progression through A7, Dm, F#dim, C, E, Am, G7, and C. The lyrics for the second verse are: "Spir - it whis - pers this to me and tells me it is true, And tells me it is true." Fingerings are also present on the bass staff (e.g., 5, 2, 3, 4, 5, 4, 5, 3).

2. He sent me here to earth,  
by faith to live his plan.  
The Spirit whispers this to me  
and tells me that I can,  
And tells me that I can.

*Text and music:* Reid N. Nibley, 1923–2008. © 1969 IRI. Arr. © 1990 IRI  
 When this song is played on an organ, use manuals only (no pedals).

Moroni 10:5  
 Abraham 3:22–28

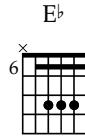
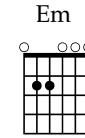
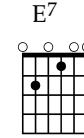
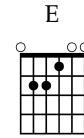
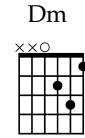
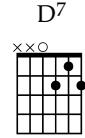
# CHORD CHART



**A**

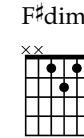
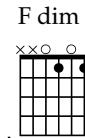
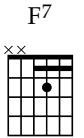
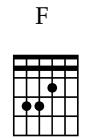
**B**

**C**

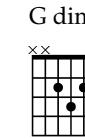
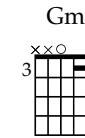
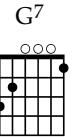
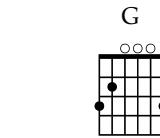


**D**

**E**



**F**



**G**

# HYMNS MADE EASY

## Grouped According to Ease of Performance

### GROUP 1: EASIEST TO PLAY

Away in a Manger .....	55
Come unto Jesus.....	31
For the Beauty of the Earth.....	18
Help Me Teach with Inspiration.....	73
How Firm a Foundation.....	24
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THE CHURCH OF  
**JESUS CHRIST**  
OF LATTER-DAY SAINTS

