

# Play **MORMON HYMNS**

## 12 Piano Arrangements of Traditional Hymns

Arranged by **Linda Christensen**  
and **David M. Love**

In the *Play MORMON HYMNS* series, pianists young and old will find accessible arrangements of beloved hymns, which are a continuous source of inspiration and an important part of worship services. These selections have been carefully chosen to include hymns of praise, supplication, and the Restoration.

The attractive elementary solo arrangements in Book 1 include rich-sounding accompaniments that can be played by a teacher, a parent, or an older sibling. Not only do the duet parts add harmony and rhythmic structure to the solos, they also develop ensemble performance skills.

It is best for piano students to observe the rhythms as notated, but these may be adjusted later to match what they have heard at worship services.

The joy found in learning these arrangements will result in performers who love to *Play MORMON HYMNS*.

Come, Follow Me .....	2
Count Your Blessings .....	4
For the Beauty of the Earth.....	7
He Is Risen! .....	10
High on the Mountain Top .....	12
How Firm a Foundation.....	14
Jesus, Once of Humble Birth .....	16
Love at Home .....	18
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# Come, Follow Me

Words by John Nicholson  
 Music by Samuel McBurney  
 Arr. Linda Christensen

Humbly

Musical score for the first system of "Come, Follow Me". The piece is in 3/4 time and begins with a treble clef. The tempo is marked "Humbly" and the dynamics are "mp". The lyrics are: "Come, fol - low me," the. The score shows a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two measures of the treble line. Fingering numbers 2, 4, 1, and 2 are indicated below the notes.

Musical score for the second system of "Come, Follow Me". The piece continues in 3/4 time. The tempo is "Humbly" and the dynamics are "mp". The lyrics are: Sav - ior said. Then let us in His. The score shows a melodic line in the treble clef and a bass line in the bass clef. A slur covers the first two measures of the treble line. Fingering numbers 5, 4, 2, and 2 are indicated above the notes.

DUET PART (Student plays one octave higher than written.)

Musical score for the duet part of "Come, Follow Me". The piece is in 3/4 time and begins with a bass clef. The tempo is marked "Humbly" and the dynamics are "mp". The tempo marking includes a quarter note equal to 69 (♩ = 69). The score shows a right hand (RH) part and a left hand (LH) part. The RH part has a slur over the first two measures and a "simile" marking. Fingering numbers 1, 5, 3, 1, 2, 4, 1, 5 are indicated above the notes. The LH part has a slur over the first two measures and a "5" marking below the first note. A box with the number "5" is placed at the beginning of the LH part.

# Count Your Blessings

Words by Johnson Oatman Jr.

Music by Edwin O. Excell

Arr. Linda Christensen

Moderately

5

9

DUET PART (Student plays one octave higher than written.)

Moderately ( $\text{♩} = 108$ )

# For the Beauty of the Earth

Words by Folliott S. Pierpoint  
 Music by Conrad Kocher  
 Arr. David M. Love

**Joyfully**

*mp* *rit.*

**5** *a tempo*

*mf*

For the beau - ty of the earth,

1

**DUET PART** (Student plays one octave higher than written.)

**Joyfully** ( $\text{♩} = 100$ )

RH

LH *mp* *rit.*

**5** *a tempo*

*mf*

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The attractive late elementary solo arrangements in Book 2 include rich-sounding accompaniments that can be played by a teacher, a parent, or an older sibling. Not only do the duet parts add harmony and rhythmic structure to the solos, they also develop ensemble performance skills.

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Choose the Right .....	4
Come, Ye Children of the Lord .....	2
Do What Is Right.....	7
God Be with You Till We Meet Again ...	10
God of Our Fathers, Whose Almighty Hand.....	12
God Speed the Right .....	14
I Need Thee Every Hour .....	16
I'll Go Where You Want Me to Go.....	18
Israel, Israel, God Is Calling.....	22
Now Let Us Rejoice.....	26
Oh, What Songs of the Heart .....	24
Onward, Christian Soldiers .....	29



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# Come, Ye Children of the Lord

Words by James H. Wallis  
 Traditional Spanish Melody  
 Arr. David M. Love

With energy

1  
*f*  
 Come, ye chil - dren  
 8  
 1  
 1 3

4  
 2  
 of the Lord,  
 3  
 Let us sing with  
 1 2 1  
 one ac - cord.  
 2/5  
 1/2

7  
 4  
 Let us raise a  
 3  
 joy - ful strain  
 1 2 1  
 To our Lord who  
 soon will reign  
 8

DUET PART (Student plays one octave higher than written.)

With energy (♩ = 120)

RH  
 LH  
*f*  
 3 5 3 1 2 4 2 3 4 2  
 2 1 2 5 2 1 4 3 1 5  
 4  
 4  
 2  
 5  
 5  
 3  
 4  
 2  
 7  
 4  
 5

# Do What Is Right

*The Psalms of Life*, Boston  
 Music by George Kaillmark  
 Arr. Linda Christensen

Resolutely

5

9

DUET PART (Student plays one octave higher than written.)

Resolutely (♩ = 108)

# God Be with You Till We Meet Again

Words by Jeremiah E. Rankin

Music by William G. Tomer

Arr. Linda Christensen

Reverently

God be with you till we

meet a - gain; By His coun - sels guide, up - hold you;

With His sheep se - cure - ly fold you. God be with you till we

DUET PART (Student plays one octave higher than written.)

Reverently (♩ = 72)

RH  
LH  
mp



# Play **MORMON HYMNS**

## 16 Piano Arrangements of Traditional Hymns

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Abide with Me! .....	2
Battle Hymn of the Republic .....	4
Christ the Lord Is Risen Today .....	32
Come, Listen to a Prophet's Voice.....	6
Did You Think to Pray? .....	8
Have I Done Any Good? .....	10
How Great the Wisdom and the Love ...	12
I Stand All Amazed.....	14
Jesus, the Very Thought of Thee.....	16
Joseph Smith's First Prayer.....	18
Let Us Oft Speak Kind Words.....	20
More Holiness Give Me.....	22
O My Father .....	24
Praise to the Lord, the Almighty .....	26
Praise to the Man.....	28
We Thank Thee, O God, for a Prophet ..	30



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# Abide with Me!

Words by Henry F. Lyte  
 Music by William H. Monk  
 Arr. David M. Love

Prayerfully (♩ = 120)

First system of musical notation (measures 1-4). The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Prayerfully' with a quarter note equal to 120 beats per minute. The dynamic is *mp*. The melody in the treble clef starts with a triplet of eighth notes (G4, A4, Bb4) and continues with a descending line. The bass clef accompaniment features a steady eighth-note pattern. Fingerings are indicated: 3 for the first triplet, 1 for the first note of the second measure, and 5, 2 for the final notes.

Second system of musical notation (measures 5-8). The melody continues with a triplet of eighth notes (Bb4, A4, G4) and a descending line. The bass clef accompaniment remains consistent. Fingerings are indicated: 3 for the first triplet, 4 for the first note of the second measure, 5, 4 for the final notes of the third measure, and 3 for the final note of the fourth measure.

Third system of musical notation (measures 9-12). The melody continues with a triplet of eighth notes (F4, E4, D4) and a descending line. The bass clef accompaniment remains consistent. Fingerings are indicated: 3 for the first triplet, 4 for the first note of the second measure, 2, 1 for the final notes of the third measure, and 5, 2 for the final notes of the fourth measure. The lyrics are: "A - bide with me! fast falls the e - ven - tide;"

Fourth system of musical notation (measures 13-16). The melody continues with a triplet of eighth notes (C4, Bb3, A3) and a descending line. The bass clef accompaniment remains consistent. Fingerings are indicated: 2 for the first note of the first measure, 5, 1 for the first notes of the second measure, 4, 1 for the first notes of the third measure, 3, 1, 3, 4 for the first notes of the fourth measure, and 5, 1 for the final notes of the fourth measure. The lyrics are: "The dark - ness deep - ens. Lord, with me a - bide!"

# Battle Hymn of the Republic

Words by Julia Ward Howe  
Traditional Folk Song  
Arr. David M. Love

With spirit (♩ = 100)

1 3 2 1 3

Mine eyes have seen the glo - ry of the com - ing of the Lord; He is

*f*

2 1 5

5

tram - pling out the vin - tage where the grapes of wrath are stored. He hath

1 2 3 2 1 2 1

2

9

loosed the fate - ful light - ning of His ter - ri - ble, swift sword; His

3 2 1 3

4 2 2

13

truth is march - ing on.

3 2 3

# Come, Listen to a Prophet's Voice

Words by Joseph S. Murdock

Music by Joseph J. Daynes

Arr. Linda Christensen

Joyfully (♩ = 96)

*mf*

Come, *mf*

3

5  
2  
1

4 2 1

lis - ten to a proph - et's voice And hear the word of

1 4 3 2 1 5

6

God, And in the way of truth re - jice, And *f*

5 4 5