

A COLLECTION OF
SONGS AND POEMS



BY TYE NOORDA

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Dear Children and Grandchildren,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

-Mother and Grandma Noorda

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

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

THE GLORIES OF LATTER-DAY SAINT WOMANHOOD

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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PART I: SONGS IN PLAY “EXPERIENCE”

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

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

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

Experiences

Tye Noorda

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

The first system of music is in 4/4 time. The treble clef staff contains a series of chords and a melodic line. The bass clef staff provides a harmonic accompaniment. The lyrics are: "Life on earth _____ is for giv - ing thee ex - per - i - ence and should".

5

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

The second system of music continues in 4/4 time. The treble clef staff features a melodic line with a sharp sign. The bass clef staff continues the accompaniment. The lyrics are: "be for thy good. Hold to His way _____ not to what".

9

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

The third system of music is in 3/4 time. The treble clef staff has a melodic line. The bass clef staff has an accompaniment. The lyrics are: "man might say, so God can be for - ev - er with you. He'll be".

13

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

The fourth system of music is in 3/4 time. The treble clef staff has a melodic line. The bass clef staff has an accompaniment. The lyrics are: "with you to com - fort through sor - row and pain. He'll be".

Experiences

17

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

Musical notation for measures 17-20, featuring a piano accompaniment with chords and a vocal line.

21

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

Musical notation for measures 21-24, featuring a piano accompaniment with chords and a vocal line.

25

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

Musical notation for measures 25-28, featuring a piano accompaniment with chords and a vocal line. The key signature changes to D major and the time signature to 4/4.

29

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

Musical notation for measures 29-31, featuring a piano accompaniment with chords and a vocal line. The time signature is 4/4.

32

ence, and shall be for thy good.

Musical notation for measures 32-35, featuring a piano accompaniment with chords and a vocal line. The time signature is 4/4.

Be Thou Humble

Tye Noorda

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

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

The first system of musical notation for the song 'Be Thou Humble'. It features a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'When you're feel - ing all a - lone, mis - sing man - y things you've'.

4

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

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: 'known, when dis - cour - aged you might be, when your truths oth - ers can't'.

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

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

The third system of musical notation. It continues the melody and accompaniment. The lyrics are: 'see, be thou hum - ble, be thou hum - ble and the'.

12 F G7 D min E min A min D min

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

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are: 'Lord will lead you by the hand. The Lord will lead you by the hand, the Lord thy God will'.

Be Thou Humble

16

F/G E min/G D min

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

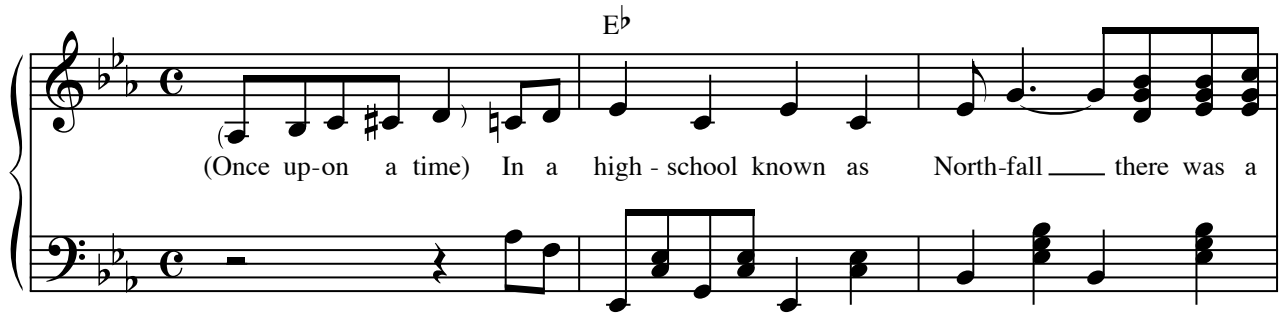
21

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

Cheer Song

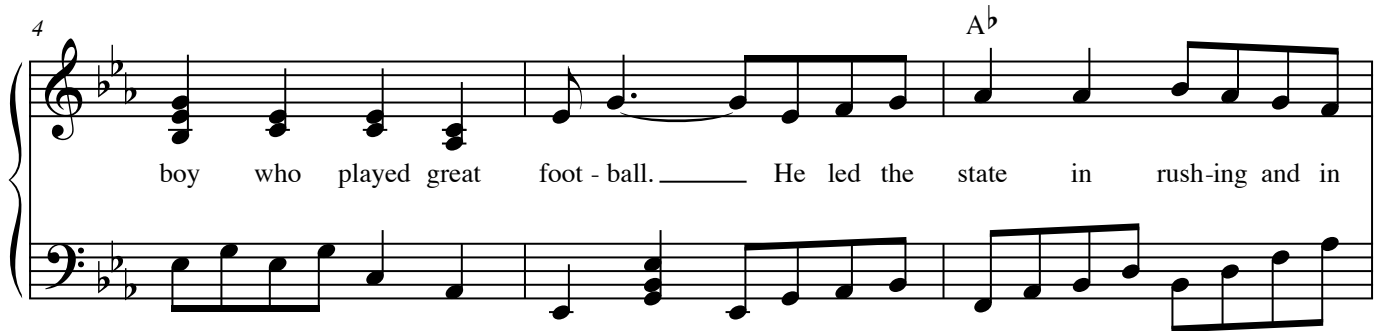
Tye Noorda

E^b



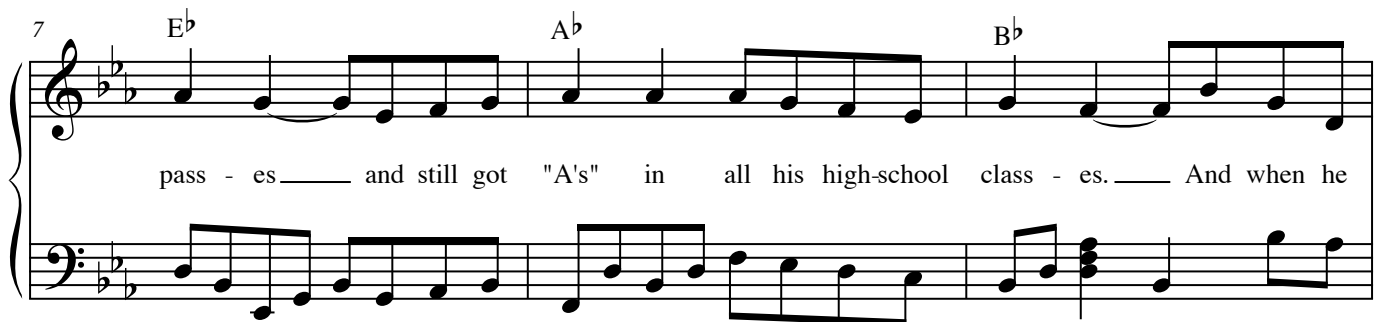
(Once up-on a time) In a high-school known as North-fall there was a

4 A^b



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

7 E^b A^b B^b



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

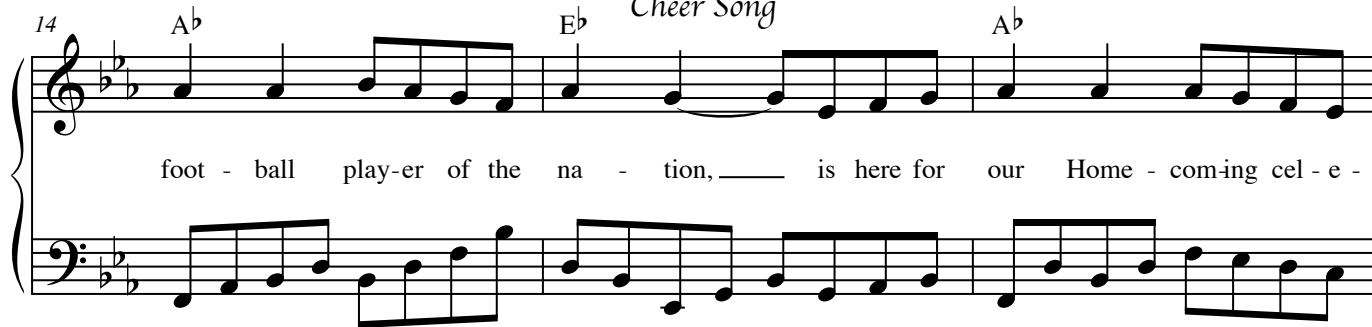
10 E^b



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

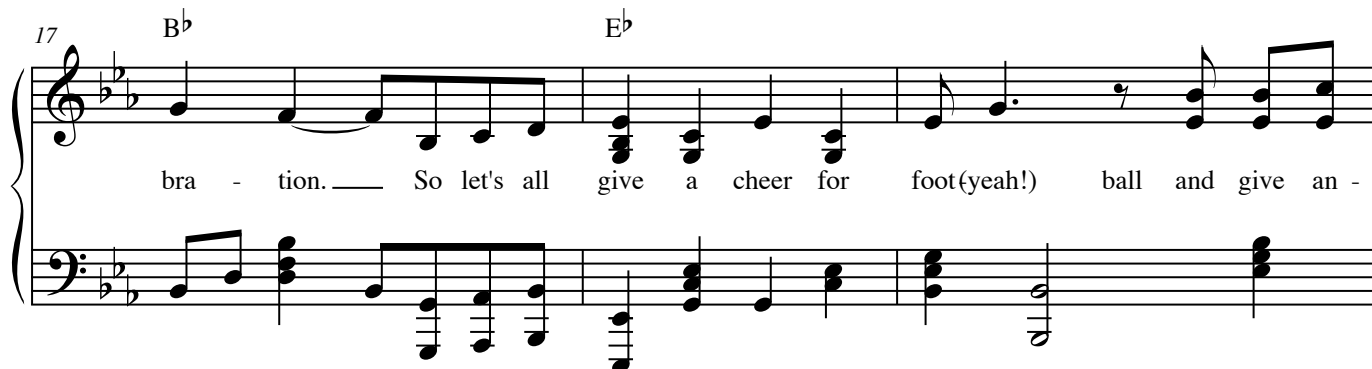
Cheer Song

14 $A\flat$ $E\flat$ $A\flat$



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

17 $B\flat$ $E\flat$



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

20 $E\flat$ $E\flat/B\flat$



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

24 $E\flat$ $E\flat7$ $F7$ $E\flat/B\flat$ $F\text{min}7/B\flat$ $E\flat$



year. Our he - ro Bruce is here.

Cheer for Bruce Crevitts

Time and Season

Tye Noorda

(Mrs. Gray)

B \flat

D min7

C min7

F7

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

The first system of musical notation for the song 'Time and Season'. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'There's a time and sea-son for ev - ery thing, there's a'.

5

C min7

F7/C

F9

B6

B \flat

B \flat 7

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

The second system of musical notation. The melody continues with the lyrics: 'pre - planned rea - son for ev - ery thing. A time to'.

10

B \flat 7

E \flat

E \flat 7

C7

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

The third system of musical notation. The melody continues with the lyrics: 'live and a time to die, the times we get to laugh and the'.

15

G min7/F

F

E \flat /F

F7

B \flat

D min7

C min7

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

The fourth system of musical notation. The melody concludes with the lyrics: 'times we need to cry. So don't try to live sea - sons out of'.

Time and Season

20 F7 F F7 F7/E \flat D7

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

25 E \flat

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

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

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

34 D G min E \flat C min7 E \flat min/C D min/F B \flat

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

Experienced Help

Tye Noorda

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

The first system of music is in common time (C) and consists of two staves. The upper staff is a treble clef with a melody of eighth and quarter notes. The lower staff is a bass clef with a bass line of quarter and eighth notes. The lyrics are written below the notes.

4
one does men-tion for find - ing a job can be real - ly sad if a job you've

The second system of music starts at measure 4. It continues with two staves. The melody in the upper staff features some eighth-note runs. The bass line in the lower staff is mostly quarter notes. The lyrics continue below the notes.

8
nev - er had. (*Dialogue*) So we grab the pa-pers, and we read ev - ery ad, but they

The third system of music starts at measure 8. It continues with two staves. The melody in the upper staff has a few notes with fermatas. The bass line in the lower staff has some chords. The lyrics continue below the notes.

11
on - ly want peo - ple if jobs they've had. (*Dialogue*) So we look for "Help wan-ted" signs

The fourth system of music starts at measure 11. It continues with two staves. The melody in the upper staff has a few notes with fermatas. The bass line in the lower staff has some chords. The lyrics continue below the notes.

Experienced Help

14

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

Musical score for measures 14-17, featuring piano accompaniment and vocal line.

18

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

Musical score for measures 18-20, featuring piano accompaniment and vocal line.

21

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

Musical score for measures 21-24, featuring piano accompaniment and vocal line.

25

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

Musical score for measures 25-28, featuring piano accompaniment and vocal line.

Free Agency

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment with chords and a vocal line. The lyrics are: "Free a - gen - cy is a gift from God to you and me." The music ends with a long note on the word "me" that spans across the bar line.

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

The second system starts at measure 5. The piano accompaniment continues with chords. The lyrics are: "— Free a - gen - cy to be - come the me we choose to be. — Through-out our". The music ends with a long note on the word "be" that spans across the bar line.

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

The third system starts at measure 10. The piano accompaniment continues with chords. The lyrics are: "lives we must strive faith - ful - ly — to not a - buse and then lose our free". The music ends with a long note on the word "free" that spans across the bar line.

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

The fourth system starts at measure 15. The piano accompaniment continues with chords. The lyrics are: "a - - - - gen - - - - cy." The music ends with a long note on the word "cy" that spans across the bar line.

Girls

Tye Noorda

(Football Boys)

Girls - they al - ways yak - e - ty yak yak yak too much or they're

The first system of music is in 4/4 time. The treble clef staff contains the melody with lyrics underneath. The bass clef staff provides a harmonic accompaniment with chords and single notes.

5

much too shy and qui - et. When on a date they eat too much or else they're on a

The second system continues the melody and accompaniment. It includes a key signature change to one sharp (F#) in the bass clef staff.

10

di - et. They won't leave you a - lone ev-en hound you on the phone un -

The third system continues the melody and accompaniment.

15

til you are hope-less - ly in love and then you get a let - ter that

The fourth system concludes the melody and accompaniment for this page.

Girls

20

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

Musical notation for measures 20-24, including vocal line and piano accompaniment.

25

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

Musical notation for measures 25-29, including vocal line and piano accompaniment.

30

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

Musical notation for measures 30-34, including vocal line and piano accompaniment.

35

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

Musical notation for measures 35-38, including vocal line and piano accompaniment.

39

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

Musical notation for measures 39-43, including vocal line and piano accompaniment.

Girls

44

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

Musical notation for measures 44-48, featuring a treble and bass clef with lyrics: "out them so from this ver - y mo - ment we will nev - er talk a - bout them. They're"

49

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

Musical notation for measures 49-52, featuring a treble and bass clef with lyrics: "tall and much too skin - ny or too short and some - times fat. There's just"

53

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

Musical notation for measures 53-57, featuring a treble and bass clef with lyrics: "noth - ing per - fect a - bout them ex - cept they're girls and you can't beat"

58

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

Musical notation for measures 58-62, featuring a treble and bass clef with lyrics: "that. They're tan - ta - liz - ing, app - e - tiz - ing, en - er - giz - ing, all sur - pris - ing,"

63

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

Musical notation for measures 63-67, featuring a treble and bass clef with lyrics: "hyp - no - tiz - ing girls and you can't beat that."

They'll Never Know

Tye Noorda

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

The first system of music is in 4/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords: G4-B3, A3-C4, B3-D4, and C4-E4.

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

The second system begins at measure 6. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment features chords: G4-B3, A3-C4, B3-D4, and C4-E4.

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

The third system begins at measure 11. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes chords: G4-B3, A3-C4, B3-D4, and C4-E4.

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

The fourth system begins at measure 16. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes chords: G4-B3, A3-C4, B3-D4, and C4-E4.

They'll Never Know

21

rit.

rit.

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

Musical score for measures 21-23. The score is written for piano with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo markings *rit.* are placed above the staff at measures 22 and 23. The lyrics are: "see - ing like the oth - ers see, just be - ing like the".

24

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

Musical score for measures 24-27. The score is written for piano with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "oth - ers be. They'll nev - er know what it's like,".

28

they'll nev - er know, just me.

Musical score for measures 28-31. The score is written for piano with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "they'll nev - er know, just me.".

Part of Me

Tye Noorda

(Cheer Girls)

Pat:

I don't know why some - times I act so thought - less -

Musical notation for the first system, featuring a treble and bass clef with lyrics: "I don't know why some - times I act so thought - less -".

4

ly. Why does there have to be con-flict - ing parts to

Musical notation for the second system, featuring a treble and bass clef with lyrics: "ly. Why does there have to be con-flict - ing parts to".

8

Marsha: "I know what you mean"

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

Musical notation for the third system, featuring a treble and bass clef with lyrics: "me? I real - ly al - ways want to make my par - ents".

12

Linda: "Me too"

proud — but there's a part of me that al-ways wants to be a part of the

Musical notation for the fourth system, featuring a treble and bass clef with lyrics: "proud — but there's a part of me that al-ways wants to be a part of the".

16

Karen: Part of Me

crowd a part of me wants des - perate - ly to

19

Kit: "I do too"

on - ly do the things I should but a part of me doesn - t want to be called

23

All Girls:

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

26

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

What Would Jesus Do?

Tye Noorda

When you are not cer - tain what to do or say just

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "When you are not cer - tain what to do or say just".

5 ask your-self these ques - tions and you'll know the right way: "What would Je - sus

The second system of music starts at measure 5. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "ask your-self these ques - tions and you'll know the right way: 'What would Je - sus".

10 say"? and "What would Je - sus do"? What Je - sus would say or do,

The third system of music starts at measure 10. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "say'? and 'What would Je - sus do'? What Je - sus would say or do,".

15 should be done by you.

The fourth system of music starts at measure 15. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "should be done by you.".

Smiling

Tye Noorda

(Stewardess)

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in a treble clef, with a key signature of one flat (Bb) and a common time signature (C). The lyrics are: "If things don't go your way to-day, smile, and you'll start feeling hap - py." The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a measure rest marked with the number '5', indicating the start of the fifth measure. The lyrics are: "No mat-ter if you're tall or small, smil-ing is the thing to do." The piano accompaniment continues with the same rhythmic pattern.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with a measure rest marked with the number '9', indicating the start of the ninth measure. The lyrics are: "Some folks say that smil - ing does - n't help at all." The piano accompaniment continues with the same rhythmic pattern.

Smiling

13

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

Musical score for measures 13-16. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "But if you start frown- ing, you'll trip on your lip and fall." The piano part features a steady accompaniment with some syncopation.

17

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

Musical score for measures 17-19. Measure 17 starts with a repeat sign. A *rit.* (ritardando) marking is placed above measure 18. The lyrics are: "So, you just stop and think it through, *rit.* smil- ing is the thing to". The piano accompaniment continues with a similar accompaniment style.

20

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

Musical score for measures 20-23. The lyrics are: "do. Smile and you'll start feel - ing hap - py. (Dialogue)". The piano accompaniment features a more active melodic line in the right hand.

Smiling

24

Fine

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

This system contains measures 24 through 27. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. A double bar line is present after measure 25.

28

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

This system contains measures 28 through 30. It continues the vocal and piano parts from the previous system. A double bar line is present after measure 29.

31

D.S. al Fine

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

This system contains measures 31 through 33. It concludes the piece with a double bar line at the end of measure 33.

More Things are Possible

Tye Noorda

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

The first system of music is in 4/4 time. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "More things are pos - si - ble when we kneel and pray. Prayer can".

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

The second system of music starts at measure 5. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "make the im - pos - si - ble hap - pen each day. It's".

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

The third system of music starts at measure 9. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "pos - si - ble to know what's best to do. It's pos - si - ble to".

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

The fourth system of music starts at measure 13. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "keep a foot - ball too. It's e - ven pos - si - ble for kids who still play with".

More Things are Possible

17

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

This musical system contains measures 17 through 20. It features a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "toys and girls who ain't smart as boys to do what seemed im - pos - si - ble." The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part consists of chords and single notes, while the vocal line has a mix of eighth and quarter notes.

21

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

This musical system contains measures 21 through 24. It features a grand staff with a treble clef and a bass clef. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "More things are pos - si - ble, when we pray." The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part consists of chords and single notes, while the vocal line has a mix of eighth and quarter notes. The system ends with a double bar line.

Insecurity

Tye Noorda

4/4 time signature, key of B-flat major. The first system of music features a vocal line and a piano accompaniment. The lyrics are: "Your in - se - cur - i - ty was think - ing that life was just not".

4

4/4 time signature, key of B-flat major. The second system of music features a vocal line and a piano accompaniment. The lyrics are: "fair. — Your in - sec - ur - i - ty was hav - ing too ma - ny things you could not bare to".

8

4/4 time signature, key of B-flat major. The third system of music features a vocal line and a piano accompaniment. The lyrics are: "share. If you spent your days just sche - ming how to get lots more".

12

4/4 time signature, key of B-flat major. The fourth system of music features a vocal line and a piano accompaniment. The lyrics are: "cash, — I'll bet you spent your nights just wor - ry - ing that your stocks or planes might".

Insecurity

16

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

Musical notation for measures 16-19, including a vocal line and piano accompaniment.

20

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

Musical notation for measures 20-23, including a vocal line and piano accompaniment.

24

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

Musical notation for measures 24-26, including a vocal line and piano accompaniment.

27

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

Musical notation for measures 27-29, including a vocal line and piano accompaniment.

30

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

Musical notation for measures 30-33, including a vocal line and piano accompaniment.

Scene Four

Tye Noorda

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

4

8

Ex - per - ienced - help on - ly, ex - per - ienced help on - ly.

Before
Mrs. Gray
and Brian
Entrance

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

Bruce
and Fran
Entrance

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

Peggy
and Sharron
Entrance

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

Mr. Bowen
Entrance

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

The Jinx

Tye Noorda

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

The first system of musical notation is in 4/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "It all start - ed be - fore my birth that I had pro - blems on".

4
plan - et earth. Tho' nat - ural child - birth had been re - hearsed, in - stead of my head my

The second system of musical notation starts at measure 4. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "plan - et earth. Tho' nat - ural child - birth had been re - hearsed, in - stead of my head my".

8
feet came out first _____ and they said "Oh - o no - o how could this have

The third system of musical notation starts at measure 8. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "feet came out first _____ and they said "Oh - o no - o how could this have".

12
hap - pened?" _____ But my brave fa - ther watched ea - ger - ly; he liked those big feet that

The fourth system of musical notation starts at measure 12. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "hap - pened?" _____ But my brave fa - ther watched ea - ger - ly; he liked those big feet that".

The Jinx

16

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

Musical notation for measures 16-19, including a treble and bass clef staff with lyrics.

20

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

Musical notation for measures 20-23, including a treble and bass clef staff with lyrics.

24

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

Musical notation for measures 24-27, including a treble and bass clef staff with lyrics.

28

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

Musical notation for measures 28-31, including a treble and bass clef staff with lyrics.

32

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

Musical notation for measures 32-35, including a treble and bass clef staff with lyrics.

The Jinx

36

(smooth, more flowing)

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

Musical notation for measures 36-38, featuring a treble and bass clef with lyrics: "hap - pened?" — Then Mom sug - gest - ed I could be glam - or - ous lose".

39

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

Musical notation for measures 39-41, featuring a treble and bass clef with lyrics: "weight and be - come a ste - ward-ess. I starved and stretched down to size".

42

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

Musical notation for measures 42-44, featuring a treble and bass clef with lyrics: "eight. Then on my first flight this aw - ful fate.". The system ends with a double bar line.

You're Still You

Tye Noorda

(Lauren)

Musical notation for the first system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "You say it's been a mis-er-a-ble day, ev-ery thing went wrong at school and at

Musical notation for the second system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "play. You skinned your knee, al-most got in a fight and no-thing you seemed to do turned out

Musical notation for the third system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "right. Re-mem-ber you're still you so who knows what you can do? It might not have been a

Musical notation for the fourth system, featuring a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "ve-ry good day, but a - noth-er day is on its way and it might not be too

You're Still You

16

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

Musical notation for measures 16-19, including treble and bass staves with lyrics.

20

rit.

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

Musical notation for measures 20-22, including treble and bass staves with lyrics and a *rit.* marking.

23

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

Musical notation for measures 23-26, including treble and bass staves with lyrics.

27

(To Brian)

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

Musical notation for measures 27-30, including treble and bass staves with lyrics and a *(To Brian)* marking.

31

(To Mrs. Gray)

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

Musical notation for measures 31-34, including treble and bass staves with lyrics and a *(To Mrs. Gray)* marking.

You're Still You

(To Bruce)

35

be the first they will call, and you still may throw your

Musical notation for measures 35-37. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "be the first they will call, and you still may throw your".

38

long - est pass by far. You might ev - en pass a star _____ You're

Musical notation for measures 38-41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "long - est pass by far. You might ev - en pass a star _____ You're".

42

all still you. So who knows _____ what you can do?

Musical notation for measures 42-45. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "all still you. So who knows _____ what you can do?".

What is Truth?

Tye Noorda

(Choir, Ronnie)

What is Truth? Truth is light

6

and light is spirit even that of

11

God above. God's glory

16

is intelligence, and intelligence

What is Truth?

21

gences is truth and light and love. Use his

Musical score for measures 21-25. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "gences is truth and light and love. Use his".

26

truths to light your way; with - out truths there's

Musical score for measures 26-30. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "truths to light your way; with - out truths there's".

31

rit.
al - ways de - cay. So al - ways use his light _____ for

Musical score for measures 31-35. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "al - ways de - cay. So al - ways use his light _____ for". A *rit.* marking is present above the first measure. A long horizontal line is drawn under the word "light" in the melody.

36

ev - er search for his truths be o - be - di -

Musical score for measures 36-40. The system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "ev - er search for his truths be o - be - di -".

What is Truth?

41

ent to all the script - ures say

45

1.

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

51

2.

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

57

you'll share all of his truths one day.

Come Unto Me

Tye Noorda

(Choir, Ronnie)

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

The first system of music is in 6/8 time. The vocal line (treble clef) features a melody with a dotted quarter note followed by an eighth note, then a half note, and a dotted half note. The piano accompaniment (bass clef) consists of a steady eighth-note bass line with chords. The lyrics are: "Come un - to me. _____ Just come learn of me. _____ Then".

5

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

The second system continues the melody. The vocal line has a dotted quarter note, an eighth note, a half note, and a dotted half note. The piano accompaniment continues with eighth-note bass lines and chords. The lyrics are: "come un - to me _____ and I will give you rest."

9

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

The third system continues the melody. The vocal line has a dotted quarter note, an eighth note, a half note, and a dotted half note. The piano accompaniment continues with eighth-note bass lines and chords. The lyrics are: "Come un - to me. _____ Just come learn of me, _____ then".

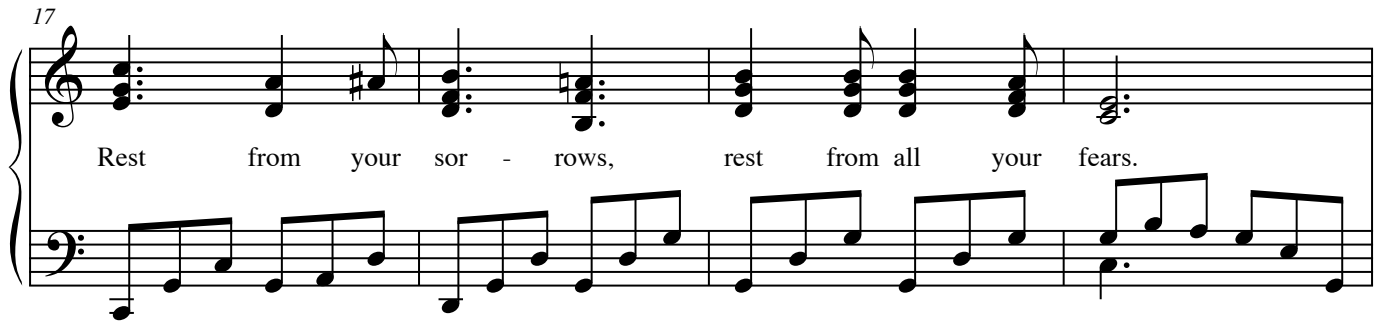
13

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

The fourth system continues the melody. The vocal line has a dotted quarter note, an eighth note, a half note, and a dotted half note. The piano accompaniment continues with eighth-note bass lines and chords. The lyrics are: "come un - to me _____ and I will give you rest."

Come Unto Me

17



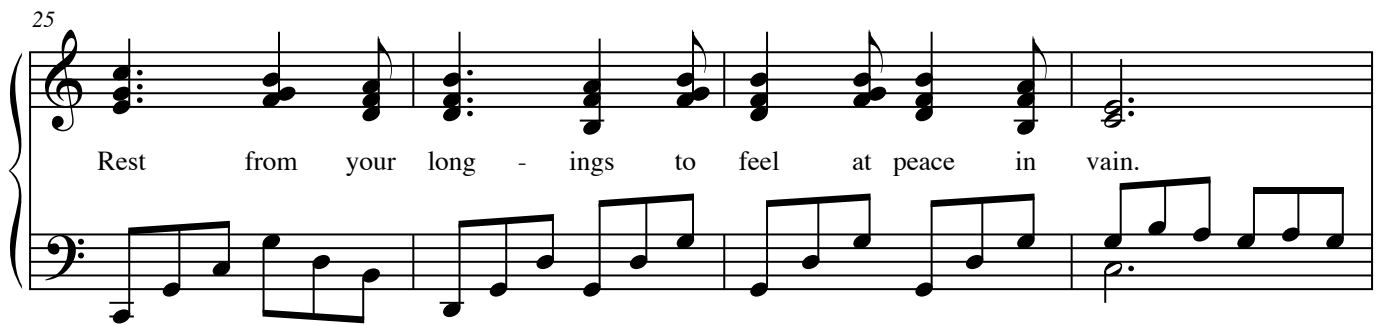
Rest from your sor - rows, rest from all your fears.

21



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

25



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

29



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

Come Unto Me

33

come un - to me. Just come learn of

36

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

40

rit.

rest. Come un - to me.

PART II:
SONGS FOR YOUTH
AND ADULTS

A Face in the Night

Tye Noorda

B. Taylor

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of seven staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes, and triplet markings are used for specific rhythmic patterns.

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

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

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

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

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

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

A Face in the Night

25 G m7(b5) C7(sus4) C7 F m7 E+11 E^b+11 D+11

Where's your heart and arms that could hold me so

28 D^b9 G m7(b5) C7 F m7 B^b9 B^b7(b9) 1. E^b A^b7 G7+5 D^b7

tight? Just a face in the night.

33 2. E^b6 A^b7 G7+5 B7(b9#5) C m6

night. A face in the night.

A Living God

Tye Noorda

(Mrs. Gray)

I know that there's a liv - ing God. I know He

6

hears and ans - wers prayer. For when I pray then lis - ten, an

11

ans - wer is al - ways there, but when I'm tired or bus - y I hur - ry up and

16

pray and I don't take time to lis - ten to what God has to say.

(Dialogue)

Brian: That's wrong isn't it?

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

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: Still when we real - ly need

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: him, when we ask, pon - der, then lis - ten, an

Musical notation for measures 29-33. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: ans - wer's al - ways there. I

Musical notation for measures 34-37. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: know that there's a liv - ing God, I

Musical notation for measures 38-41. The system consists of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: know that he ans - wers prayer.

Ask and It Shall be Given You

Tye Noorda

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

5

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

8

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

11

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

A Valentine

Tye Noorda

(make square)

Some - times it's shaped, is like this. Some - times it's long and

4 (make rectangle)

(make heart)

nar - row. Some-times it's shaped, shaped like this; pierced with a great big

8 (show arrow)

(hands together by heart)

ar - row. Some - times it says "I love you," some - times "please be

12 (hands extended)

mine." Can you guess what it could be?

15

Umm - humm a Val - en - tine!

Be Thou Humble

Tye Noorda

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

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

The first system of musical notation for the song 'Be Thou Humble'. It features a treble and bass clef with a 4/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'When you're feel - ing all a - lone, mis - sing man - y things you've'.

4

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

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are: 'known, when dis - cour - aged you might be, when your truths oth - ers can't'.

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

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

The third system of musical notation. It continues the melody and accompaniment. The lyrics are: 'see, be thou hum - ble, be thou hum - ble and the'.

12 F G7 D min E min A min D min

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

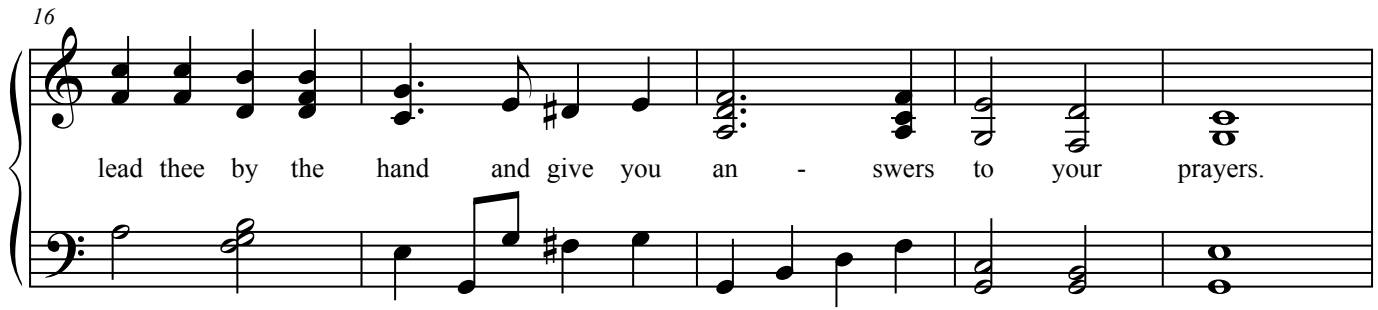
The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are: 'Lord will lead you by the hand. The Lord will lead you by the hand, the Lord thy God will'.

Be Thou Humble

F/G

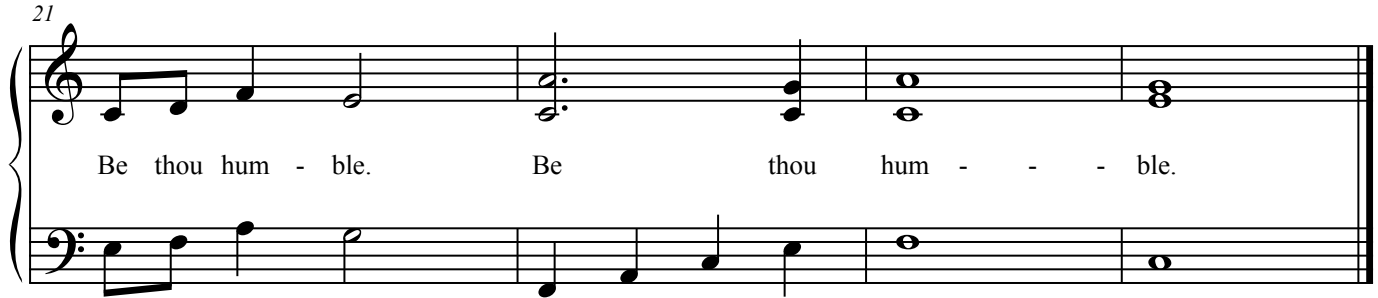
E min/G D min

16



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

21



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

Beautiful Spirit

(Children's Song)

Tye Noorda

Taken from talk given by
President Kimball

5

I have a beau - ti - ful spi - rit who should

9

rule o - ver me. A spi - rit who lived with

13

God un - til just re - cent - ly.

17

It was there my spir - it learned what is

Beautiful Spirit

17

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

This musical system covers measures 17 through 20. The treble clef staff contains the vocal line with lyrics: "right to do. It is my beau - ti - ful". The bass clef staff provides the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 17 starts with a whole note chord in the right hand and a half note chord in the left hand. The piece concludes with a double bar line at the end of measure 20.

21

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

This musical system covers measures 21 through 24. The treble clef staff contains the vocal line with lyrics: "spi - rit I should al - ways lis - ten to.". The bass clef staff provides the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 21 starts with a whole note chord in the right hand and a half note chord in the left hand. The piece concludes with a double bar line at the end of measure 24.

Come Unto Me

Tye Noorda

(Choir, Ronnie)

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

The first system of music is in 6/8 time. The vocal line (treble clef) features a melody with a dotted quarter note followed by an eighth note, then a half note, and a final quarter note. The piano accompaniment (bass clef) consists of a steady eighth-note bass line with chords. The lyrics are: "Come un - to me. _____ Just come learn of me. _____ Then".

5

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

The second system continues the melody. The vocal line has a dotted quarter note, an eighth note, a half note, and a quarter note. The piano accompaniment continues with eighth notes and chords. The lyrics are: "come un - to me _____ and I will give you rest."

9

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

The third system repeats the first line of the melody. The vocal line has a dotted quarter note, an eighth note, a half note, and a quarter note. The piano accompaniment continues with eighth notes and chords. The lyrics are: "Come un - to me. _____ Just come learn of me, _____ then".

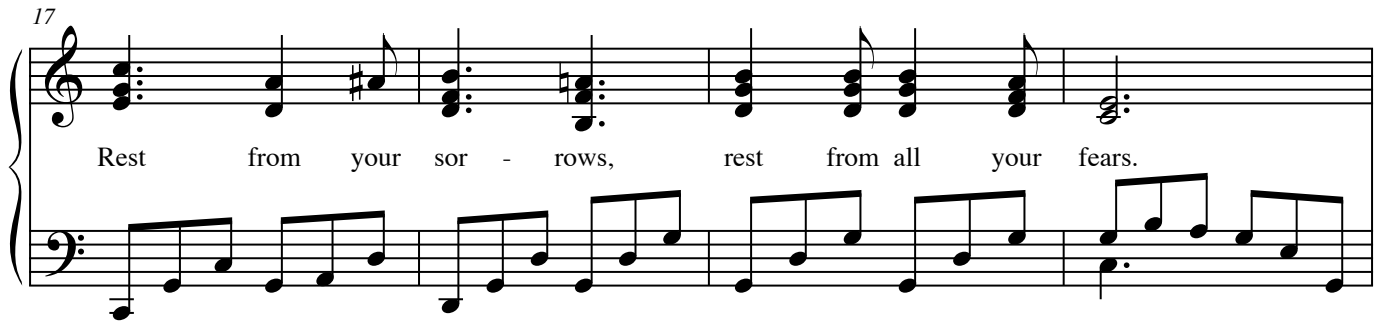
13

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

The fourth system repeats the second line of the melody. The vocal line has a dotted quarter note, an eighth note, a half note, and a quarter note. The piano accompaniment continues with eighth notes and chords. The lyrics are: "come un - to me _____ and I will give you rest."

Come Unto Me

17



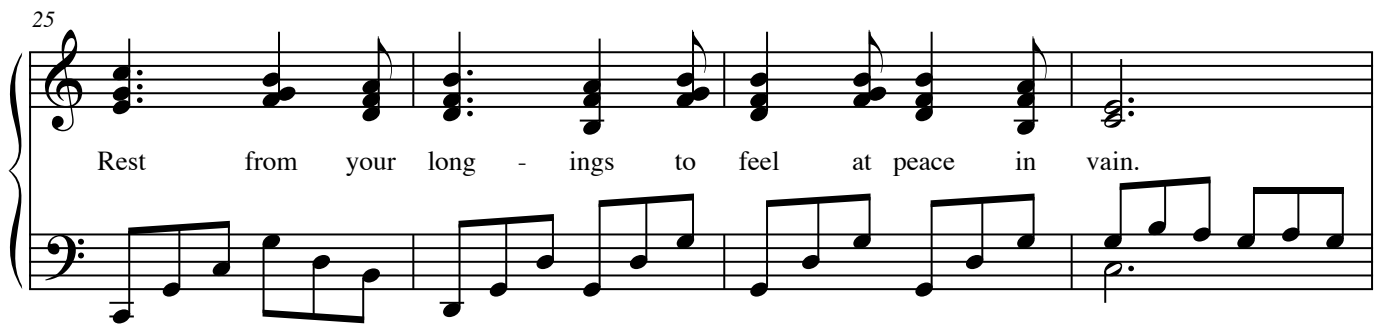
Rest from your sor - rows, rest from all your fears.

21



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

25



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

29



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

Come Unto Me

33

come un - to me. Just come learn of

36

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

40

rit.

rest. Come un - to me.

Comfortable

Tye Noorda

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

3

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

5

Some get it from learn - ing, some from earn - ing lots of pay; ———
when this life is o - ver we'll con - tin - ue on our way and

7

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

Comfortable

9

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

Detailed description: This system contains measures 9 and 10. The vocal line (treble clef) starts with a quarter note G4, followed by a quarter note A4, a dotted quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment (bass clef) consists of chords: G2-B2-D2, A2-C3-E3, B2-D3-F3, G3-B3-D4, A3-C4-E4, B3-D4-F4, and G4-B4-D5.

11

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

Detailed description: This system contains measures 11 and 12. The vocal line (treble clef) starts with a quarter note G4, followed by a quarter note A4, a dotted quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment (bass clef) consists of chords: G2-B2-D2, A2-C3-E3, B2-D3-F3, G3-B3-D4, A3-C4-E4, B3-D4-F4, G4-B4-D5, A4-C5-E5, B4-D5-F5, G5-B5-D6, and A5-C6-E6.

14

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

Detailed description: This system contains measures 14 and 15. The vocal line (treble clef) starts with a quarter note G4, followed by a quarter note A4, a dotted quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment (bass clef) consists of chords: G2-B2-D2, A2-C3-E3, B2-D3-F3, G3-B3-D4, A3-C4-E4, B3-D4-F4, G4-B4-D5, A4-C5-E5, B4-D5-F5, G5-B5-D6, and A5-C6-E6.

Do Duddle

Tye Noorda

Do dud-dle do dud-dle do did-dle dee, sing-ing makes me hap-py as can be.

The first system of music is in 4/4 time. The vocal line starts with a quarter note 'Do', followed by eighth notes 'dud-dle do dud-dle do', a quarter note 'did-dle', and a half note 'dee'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.

5 Do dud-dle do dud-dle do dud-dle dee. When I sing no trou-ble trou-bles me. When

The second system begins at measure 5. The vocal line continues with 'Do dud-dle do dud-dle do dud-dle dee.' followed by 'When I sing no trou-ble trou-bles me. When'. The piano accompaniment continues with a similar rhythmic pattern.

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

The third system begins at measure 9. The vocal line continues with 'things go wrong start to sing a song, watch your trou-bles float a - way. If you're'. The piano accompaniment continues with a similar rhythmic pattern.

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

The fourth system begins at measure 13. The vocal line continues with 'some-times sad and too of - ten mad, you should do dud-dle dud-dle dee much more each day.'. The piano accompaniment continues with a similar rhythmic pattern.

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

The fifth system begins at measure 17. The vocal line continues with 'Do dud-dle do dud-dle do dud-dle dee, sing - ing's good for you and me.'. The piano accompaniment continues with a similar rhythmic pattern.

Experiences

Tye Noorda

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

The first system of music is in 4/4 time. The treble clef staff contains a series of chords and a melodic line. The bass clef staff provides a harmonic accompaniment. The lyrics are: "Life on earth _____ is for giv - ing thee ex - per - i - ence and should".

5

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

The second system of music is in 4/4 time. The treble clef staff contains a series of chords and a melodic line. The bass clef staff provides a harmonic accompaniment. The lyrics are: "be for thy good. Hold to His way _____ not to what".

9

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

The third system of music is in 4/4 time. The treble clef staff contains a series of chords and a melodic line. The bass clef staff provides a harmonic accompaniment. The lyrics are: "man might say, so God can be for - ev - er with you. He'll be".

13

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

The fourth system of music is in 3/4 time. The treble clef staff contains a series of chords and a melodic line. The bass clef staff provides a harmonic accompaniment. The lyrics are: "with you to com - fort through sor - row and pain. He'll be".

Experiences

17

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

Musical notation for measures 17-20, featuring a piano accompaniment with chords and a vocal line with lyrics.

21

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

Musical notation for measures 21-24, featuring a piano accompaniment with chords and a vocal line with lyrics.

25

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

Musical notation for measures 25-28, featuring a piano accompaniment with chords and a vocal line with lyrics. The key signature changes to D major and the time signature to 4/4.

29

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

Musical notation for measures 29-31, featuring a piano accompaniment with chords and a vocal line with lyrics. The time signature is 4/4.

32

ence, and shall be for thy good.

Musical notation for measures 32-35, featuring a piano accompaniment with chords and a vocal line with lyrics. The time signature is 4/4.

Fear Not

Tye Noorda

Fear not and be not a - fraid, for on this

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics are: "Fear not and be not a - fraid, for on this".

3
night has a sign been giv - en you and on the mor -

The second system of music continues the piece. It begins with a measure rest of 3 measures. The lyrics are: "night has a sign been giv - en you and on the mor -".

6
row when you see a bril - liant star

The third system of music continues the piece. It begins with a measure rest of 6 measures. The lyrics are: "row when you see a bril - liant star".

9
Christ will have come un - to the world.

The fourth system of music concludes the piece. It begins with a measure rest of 9 measures. The lyrics are: "Christ will have come un - to the world." The system ends with a double bar line.

Follow the Prophets

Tye Noorda

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

The first system of music is in 4/4 time. The treble clef staff contains a melody of eighth and quarter notes, while the bass clef staff provides a harmonic accompaniment of chords and eighth notes.

4
Lat - ter Day. Fol - low the pro - phets, cho - sen to guide you, —

The second system begins with a measure rest of 4 measures. The melody continues with a dotted quarter note followed by an eighth note, then a quarter note, and ends with a half note. The accompaniment consists of chords and eighth notes.

7
— and you'll ne - ver be led a - stray. Fol - low the pro - phets the

The third system starts with a measure rest of 7 measures. The melody features a quarter note, a dotted quarter note, and a quarter note. The accompaniment continues with chords and eighth notes.

10
Lat - ter Day Pro - phets al - ways in all you say and do. Then

The fourth system begins with a measure rest of 10 measures. The melody consists of quarter notes and eighth notes. The accompaniment features chords and eighth notes.

Follow the Prophets

13

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

Musical notation for measures 13-16, featuring a treble and bass clef with lyrics: "you will have great bless - ings on earth and all e - ter - nal bless - ings too."

17

You will have great bless - ings while liv - ing on this earth, then

17 Fol - low the pro - phets al - ways, fol - low the pro - phets,

Musical notation for measures 17-20, featuring a treble and bass clef with lyrics: "You will have great bless - ings while liv - ing on this earth, then" and "Fol - low the pro - phets al - ways, fol - low the pro - phets,"

21

one day you'll share all e - ter - nal bless - ings too.

21 fol - low the lat - ter day pro - phets, fol - low the pro - phets.

Musical notation for measures 21-24, featuring a treble and bass clef with lyrics: "one day you'll share all e - ter - nal bless - ings too." and "fol - low the lat - ter day pro - phets, fol - low the pro - phets."

Forgive Them

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a half note chord of B-flat and E-flat, and then a series of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The piano accompaniment consists of a steady bass line of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat.

4
— For - give a - noth - er, then you can be for - giv - en too. —

The second system begins at measure 4. The vocal line continues with a half note chord of B-flat and E-flat, followed by a series of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The piano accompaniment continues with the same bass line of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat.

8
— And when you give the "gift of for - give-ness" 'though some-times dif - fi - cult to

The third system begins at measure 8. The vocal line starts with a half note chord of B-flat and E-flat, followed by a series of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The piano accompaniment continues with the same bass line of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat.

12
do, you'll find an e-ven great-er gift: "Christlike love" has been giv-en to you.

The fourth system begins at measure 12. The vocal line starts with a half note chord of B-flat and E-flat, followed by a series of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat. The piano accompaniment continues with the same bass line of quarter notes: B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat, B-flat, E-flat, A-flat.

Free Agency

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note chord, followed by a series of eighth notes and a final half note. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the piece, starting with a measure rest. The vocal line continues with eighth notes and a final half note. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system continues the piece, starting with a measure rest. The vocal line continues with eighth notes and a final half note. The piano accompaniment provides harmonic support with chords and moving lines.

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

The fourth system concludes the piece with a measure rest. The vocal line continues with a half note. The piano accompaniment provides harmonic support with chords and moving lines.

Go Find Another

Tye Noorda

5
You who know the Gos - pel is true go

The first system of music is in 4/4 time. The treble clef staff contains a series of chords: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a series of notes: G2, A2, B2, C3, D3, E3, F3, G3.

5
find a - noth - er _____ to give it to.

The second system of music continues from the first. The treble clef staff contains a series of chords: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a series of notes: G2, A2, B2, C3, D3, E3, F3, G3.

9
Go find some - one who's been wait - ing _____

The third system of music continues from the second. The treble clef staff contains a series of chords: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a series of notes: G2, A2, B2, C3, D3, E3, F3, G3.

13
_____ for God's mes - sage _____ from you. Though

The fourth system of music continues from the third. The treble clef staff contains a series of chords: G4, A4, B4, C5, D5, E5, F5, G5. The bass clef staff contains a series of notes: G2, A2, B2, C3, D3, E3, F3, G3.

Go Find Another

17

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

Musical notation for measures 17-20, featuring a piano accompaniment with chords and a vocal line.

21

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

Musical notation for measures 21-25, featuring a piano accompaniment with chords and a vocal line.

26

rit.

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

Musical notation for measures 26-30, featuring a piano accompaniment with chords and a vocal line. The tempo is marked *rit.*

31

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

Musical notation for measures 31-35, featuring a piano accompaniment with chords and a vocal line.

36

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

Musical notation for measures 36-40, featuring a piano accompaniment with chords and a vocal line. The system ends with a double bar line.

Notes on “Go Find Another”

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

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

God's Smaller Children

(Prayer Song)

Tye Noorda

We are still God's smaller children so some things for

The first system of music is in 4/4 time. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The lyrics are: "We are still God's smaller children so some things for".

4
him we can't do. But we can be reverent in

The second system of music starts at measure 4. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "him we can't do. But we can be reverent in".

8
Pri - mar - y, school like Je - - sus wants us to.
Sun - day

The third system of music starts at measure 8. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Pri - mar - y, school like Je - - sus wants us to." and "Sun - day".

I Will Go and Do

Tye Noorda

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

The first system of music is in 4/4 time. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The key signature has one sharp (F#). The lyrics are: "I will go and do the things which the Lord hath com - man - ded, for I".

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

The second system of music starts at measure 4. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "know that the Lord giv - eth no com - mand - ments — un - to the child - dren of".

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

The third system of music starts at measure 7. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "men, save He shall pro - vide a way for them so".

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

The fourth system of music starts at measure 10. The treble clef staff contains the vocal line, and the bass clef staff contains the piano accompaniment. The lyrics are: "they can a - com - plish the things which he com - mand - ed them." The system ends with a double bar line.

Insecurity

Tye Noorda

4/4 time signature, key of B-flat major. The first system of music features a vocal line and a piano accompaniment. The lyrics are: "Your in - se - cur - i - ty was think - ing that life was just not".

4

4/4 time signature, key of B-flat major. The second system of music features a vocal line and a piano accompaniment. The lyrics are: "fair. — Your in - sec - ur - i - ty was hav - ing too ma - ny things you could not bare to".

8

4/4 time signature, key of B-flat major. The third system of music features a vocal line and a piano accompaniment. The lyrics are: "share. If you spent your days just sche - ming how to get lots more".

12

4/4 time signature, key of B-flat major. The fourth system of music features a vocal line and a piano accompaniment. The lyrics are: "cash, — I'll bet you spent your nights just wor - ry - ing that your stocks or planes might".

Insecurity

16

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

Musical notation for measures 16-19, including a vocal line and a piano accompaniment.

20

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

Musical notation for measures 20-23, including a vocal line and a piano accompaniment.

24

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

Musical notation for measures 24-26, including a vocal line and a piano accompaniment.

27

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

Musical notation for measures 27-29, including a vocal line and a piano accompaniment.

30

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

Musical notation for measures 30-33, including a vocal line and a piano accompaniment.

Love Is

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "Love is car - ing. Love is shar - ing. Love is al - ways be - ing".

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

The second system of music starts at measure 4. The melody continues in the treble clef and the accompaniment in the bass clef. The lyrics are: "fair. Love is know - ing, Love is show - ing that you and love are".

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

The third system of music starts at measure 8. The melody continues in the treble clef and the accompaniment in the bass clef. The lyrics are: "there. There to build and tight - en bonds in your fam - i - ly."

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

The fourth system of music starts at measure 12. The melody continues in the treble clef and the accompaniment in the bass clef. The lyrics are: "There to help you bright-en life for ev'-ry one you see. Love is car-ing. Love is".

Love Is

16

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

Musical notation for measures 16-19. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes lyrics: "shar - ing. Love is al - ways be - ing fair. Love is grow - ing, know - ing". The bass staff provides a harmonic accompaniment.

20

show - ing that you and love are there.

Musical notation for measures 20-23. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes lyrics: "show - ing that you and love are there.". The bass staff provides a harmonic accompaniment. The system ends with a double bar line.

Loving, Caring, Sharing

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "Loving, car-ing, and shar-ing, nev-er ques-tion-ing a - noth-er's great worth,"

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

The second system of music continues the melody and accompaniment. The lyrics are: "man - y lives have been bright - ened be-cause you were on this earth."

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

The third system of music continues the melody and accompaniment. The lyrics are: "Al - ways of your-self giv - ing as you lov - ing-ly served so cheer-ful - ly."

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

The fourth system of music concludes the piece. The lyrics are: "You are a great ex - am - ple of how God wants us to be."

Notes on “Loving, Caring, and Sharing”

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

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

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

More Things are Possible

Tye Noorda

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

The first system of music is in 4/4 time. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords: G4-B4, A4-C5, B4-G4, and A4-C5.

5

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

The second system continues the melody. The vocal line has quarter notes D5, E5, F5, and G5. The piano accompaniment has chords: B4-D5, C5-E5, D5-F5, and E5-G5.

9

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

The third system continues the melody. The vocal line has quarter notes A5, B5, C6, and D6. The piano accompaniment has chords: F5-A5, G5-B5, A5-C6, and B5-D6.

13

man - - - y oth - ers too.

The fourth system concludes the phrase. The vocal line has a half note E6, followed by a quarter note F6. The piano accompaniment has chords: C6-E6, D6-F6, and E6-G6. A fermata is placed over the final note.

More Things are Possible

15

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

The musical score consists of two staves, treble and bass clef. The treble staff contains the vocal line with lyrics: 'More things are pos - si - ble, when we pray.' The bass staff contains the piano accompaniment. The key signature has one flat (B-flat). The melody features a melisma on the word 'when'.

My Little Brother

Tye Noorda

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

4

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

8

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

12

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

My Mirror

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The vocal line begins with a repeat sign and contains the lyrics: "I have a lit-tle mir - ror hang - ing on my wall. It have a lit-tle con - science I can't see at all, but".

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

The second system of music continues the piece. It starts with a measure rest labeled '5' above the staff. The lyrics are: "tells me if my face is clean and if I'm stand - ing tall. It can it can help me grow up good while I am grow - ing tall. It can". The piano accompaniment continues with similar harmonic support.

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

The third system of music also begins with a measure rest labeled '9' above the staff. The lyrics are: "tell me be-fore I go to sleep if my teeth are clean and white. I'm tell me be-fore I go to sleep if my soul is pure and white. I'm". The piano accompaniment concludes the piece with a final chord in the right hand and a sustained note in the left hand.

My Mirror

13



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

13



New Year's Resolutions

Tye Noorda

I am old Fath-er Time. So weak and tir - ed to - day 'cause
Here comes Hap - py New Year he's heal - thy and wrin- kle free, and

The first system of musical notation is in 4/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (Bb). The lyrics are written below the notes.

5

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

The second system of musical notation continues from the first, starting with a measure rest of 5 measures. It features the same treble and bass clefs and key signature. The lyrics are written below the notes.

Not Quite as Young

Tye Noorda

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

The first system of music is in 4/4 time with a key signature of two flats. The vocal line begins with a quarter note on G4, followed by a quarter note on F4, a quarter note on E4, and a quarter note on D4. The piano accompaniment consists of a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

4
ful, I'm not quite as strong as I once used to

The second system starts at measure 4. The vocal line continues with a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3. The piano accompaniment continues with the same bass line of quarter notes.

8
be. My face is kind of changed, and my bo - dy, it's re - ar -

The third system starts at measure 8. The vocal line has a quarter note on F3, a quarter note on E3, a quarter note on D3, and a quarter note on C3. The piano accompaniment continues with the same bass line of quarter notes.

12
ranged, but that's just the out - side of me.

The fourth system starts at measure 12. The vocal line has a quarter note on B2, a quarter note on A2, a quarter note on G2, and a quarter note on F2. The piano accompaniment continues with the same bass line of quarter notes.

Not Quite as Young

16

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

20

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

24

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

29

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

Not Quite as Young

34

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

This system contains measures 34 through 38. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: "know I'm not quite as young or quite as beau - ti - ful. I'm not quite as".

39

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

This system contains measures 39 through 42. The music continues in the same key and time signature. The lyrics are: "strong as I once used to be. But don't put me on the".

43

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

This system contains measures 43 through 47. The lyrics are: "she - lf, or in a cor - ner by my - self for I so need to".

48

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

This system contains measures 48 through 52. The lyrics are: "still be me. I so need to still be me." The system concludes with a double bar line and repeat dots.

Prayer (Amanda)

Tye Noorda

Oh Lord, Help us save this pre - cious son, we've just

The first system of musical notation is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'Oh', followed by a quarter note 'Lord,' and a quarter rest. The piano accompaniment features a steady bass line and chords in the right hand.

lost so much of our fam - i - ly. Di - rect me how to heal his

The second system of musical notation continues the piece. It begins with a measure rest marked with the number '4'. The vocal line continues with the lyrics 'lost so much of our fam - i - ly. Di - rect me how to heal his'. The piano accompaniment provides harmonic support with chords and a moving bass line.

wounds so he can walk and serve thee faith - ful - ly.

The third and final system of musical notation concludes the piece. It begins with a measure rest marked with the number '7'. The vocal line finishes with the lyrics 'wounds so he can walk and serve thee faith - ful - ly.'. The piano accompaniment ends with a final chord and a double bar line.

Search the Scriptures

Tye Noorda

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

The first system of music is in 4/4 time. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are: "Search the script-ures stu - dy the script-ures, Learn what the Lord has to say;"

5

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

The second system of music starts at measure 5. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are: "Search the script-ures Pray for guid - ance — to help you un - der - stand his way."

9

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

The third system of music starts at measure 9. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are: "Pray for strength to dai - ly ap - ly the script - ures — to all you say and do."

13

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

The fourth system of music starts at measure 13. The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. The lyrics are: "You'll find hap - pi - ness and peace when the script - ures are ap - plied by you."

Show Me

Tye Noorda

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

The first system of music is in 3/4 time, key of B-flat major. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Dear Mom, _____ Dear Dad _____ Sor - ry if I".

4
made you sad. Sor - ry some things I say and do are not ap-proved of by

The second system of music starts at measure 4. The lyrics are: "made you sad. Sor - ry some things I say and do are not ap-proved of by".

8
you, but I'm still grow - ing at times not know - ing what is right and best for

The third system of music starts at measure 8. The lyrics are: "you, but I'm still grow - ing at times not know - ing what is right and best for".

12
me. I try to lis - ten care - ful - ly. But I seem to do the things I

The fourth system of music starts at measure 12. The lyrics are: "me. I try to lis - ten care - ful - ly. But I seem to do the things I". The system ends with a double bar line and a 4/4 time signature.

Show Me

16

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

Musical notation for measures 16-19, including vocal line and piano accompaniment.

20

say is true is true. Since I was a lit-tle child, I've tried to talk and act like

Musical notation for measures 20-23, including vocal line and piano accompaniment.

24

you. So don't just tell me about be-ing fair. Don't just tell me how to real-ly

Musical notation for measures 24-27, including vocal line and piano accompaniment.

28

care, for it is when I'm watch-ing you a mes - sage gets

Musical notation for measures 28-31, including vocal line and piano accompaniment.

32

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

Musical notation for measures 32-35, including vocal line and piano accompaniment.

Smiling

Tye Noorda

(Stewardess)

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "If things don't go your way to-day smile and you'll start feel-ing hap - py."

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "No mat-ter if you're tall or small, smil-ing is the thing to do."

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

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "Some folks say that smil - ing does - n't help at all."

Smiling

13

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

Musical score for measures 13-16. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "But if you start frown- ing, you'll trip on your lip and fall."

17

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

Musical score for measures 17-19. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "So, you just stop and think it through, *rit.* smil- ing is the thing to".

20

do.

Musical score for measure 20. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "do."

Spiritual Robes

Tye Noorda

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

The first system of musical notation is in 3/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat).

4
pare for the daugh - ters of God. He's placed them in your
(child - ren)

The second system of musical notation starts at measure 4. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains two flats.

8
care. Ev - en spir - it - ual rags can be ex -

The third system of musical notation starts at measure 8. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains two flats.

12
changed, ex - changed for robes of most gor - geous

The fourth system of musical notation starts at measure 12. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The key signature remains two flats.

Spiritual Robes

16

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

21

spir - it can teach through you. _____

Words taken from a talk by President Kimball

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

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

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

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

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

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

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

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

Sunday is His Day

Words: Tye Noorda

Music: B. Taylor

(Intro)

mf

The introduction consists of two staves of music in 4/4 time, marked *mf*. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady bass line of quarter notes.

5

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

This system contains the first line of lyrics, starting at measure 5. The melody is in the right hand, and the piano accompaniment is in the left hand. The time signature changes to 6/8.

10

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

This system contains the second line of lyrics, starting at measure 10. The melody continues in the right hand, and the piano accompaniment is in the left hand.

14

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

This system contains the third line of lyrics, starting at measure 14. The melody continues in the right hand, and the piano accompaniment is in the left hand.

Sunday is His Day

18

rit. *rit. molto*

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

22

a tempo

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

26

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

Time and Season

Tye Noorda

B \flat D min7 C min7 F7

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

5 C min7 F7/C F9 B 6 B \flat B \flat 7

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

10 B \flat 7 E \flat E \flat 7 C7

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

15 G min7/F F E \flat /F F7 B \flat D min7 C min7

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

Time and Season

20 F7 F F7 F7/E \flat D7

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

25 E \flat

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

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

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

34 D G min E \flat C min7 E \flat min/C D min/F B \flat

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

Valentines

Tye Noorda

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

The first system of music is in 3/4 time with a key signature of two flats. The vocal line begins with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment consists of a steady bass line of quarter notes and chords in the right hand.

5
all of those we love. I'd

The second system starts at measure 5. The vocal line has a half note on G4, quarter notes on A4 and Bb4, and a half note on C5. A fermata is placed over the C5 note. The piano accompaniment continues with quarter notes and chords.

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

The third system starts at measure 9. The vocal line has quarter notes on G4, A4, Bb4, and C5, followed by a half note on C5. The piano accompaniment continues with quarter notes and chords.

13
Sav - ior up a - bove, but I

The fourth system starts at measure 13. The vocal line has quarter notes on G4, A4, and Bb4, followed by a half note on C5. A fermata is placed over the C5 note. The piano accompaniment continues with quarter notes and chords.

Valentines

17

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

Musical notation for measures 17-20. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass line consists of chords: G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter).

21

words that say "I love you." So

Musical notation for measures 21-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass line consists of chords: G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter).

25

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

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass line consists of chords: G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter).

29

then He'll know I do.

Musical notation for measures 29-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The bass line consists of chords: G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter), G2-B2-E2 (quarter).

What is a Friend?

Tye Noorda

Just what is a friend? What is a
Make Je - sus your friend, your true and

This system contains the first four measures of the piece. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: 'Just what is a friend? What is a', 'Make Je - sus your friend, your true and'.

4
real true friend? A friend is
per - true friend. He'll teach you

This system contains measures 5 through 8. Measure 5 has a fermata over the word 'friend?'. The lyrics are: 'real true friend? A friend is', 'per - true friend. He'll teach you'.

8
some - one who loves and to cares, a friend is
al - ways what's best do, help you, love

This system contains measures 9 through 12. The lyrics are: 'some - one who loves and to cares, a friend is', 'al - ways what's best do, help you, love'.

12
help - ful and all fair oth - and shares, a friend ac -
you, and all oth - ers too. And ev - ry

This system contains measures 13 through 16. The lyrics are: 'help - ful and all fair oth - and shares, a friend ac -', 'you, and all oth - ers too. And ev - ry'.

What is a Friend?

16 *rit.*

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

20 *rit.*

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

What is Truth?

Tye Noorda

(Choir, Ronnie)

What is Truth? Truth is light

6

and light is spirit even that of

11

God above. God's glory

16

is intelligence, and intelligence

What is Truth?

21

gences is truth and light and love. Use his

Musical score for measures 21-25. The piece is in a minor key (three flats) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "gences is truth and light and love. Use his".

26

truths to light your way; with - out truths there's

Musical score for measures 26-30. The piece is in a minor key (three flats) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "truths to light your way; with - out truths there's".

31

rit.
al - ways de - cay. So al - ways use his light _____ for

Musical score for measures 31-35. The piece is in a minor key (three flats) and 4/4 time. The tempo marking is *rit.* (ritardando). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "al - ways de - cay. So al - ways use his light _____ for".

36

ev - er search for his truths be o - be - di -

Musical score for measures 36-40. The piece is in a minor key (three flats) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "ev - er search for his truths be o - be - di -".

What is Truth?

41

ent to all the script - ures say

45

1.

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

51

2.

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

57

you'll share all of his truths one day.

What Would Jesus Do?

Tye Noorda

When you are not cer - tain what to do or say just

The first system of music is in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written in the treble clef and the accompaniment in the bass clef. The lyrics are: "When you are not cer - tain what to do or say just".

5 ask your - self these quest - tions and you'll know the right way:

The second system of music starts at measure 5. The melody continues in the treble clef and the accompaniment in the bass clef. The lyrics are: "ask your - self these quest - tions and you'll know the right way:". A fermata is placed over the final chord of the system.

9 "What would Je - sus say"? and "what would Je - sus do"? What

The third system of music starts at measure 9. The melody continues in the treble clef and the accompaniment in the bass clef. The lyrics are: "'What would Je - sus say'? and 'what would Je - sus do'? What".

13 Je - sus would say or do, should be done by you.

The fourth system of music starts at measure 13. The melody continues in the treble clef and the accompaniment in the bass clef. The lyrics are: "Je - sus would say or do, should be done by you.". The system ends with a double bar line.

Where You Go

Tye Noorda

Where e - ver you go I'll

The first system of music is in 3/4 time, featuring a piano accompaniment in the left hand and a vocal line in the right hand. The lyrics are: "Where e - ver you go I'll".

5
want to go too. When you laugh or cry I'll want to

The second system of music starts at measure 5. The lyrics are: "want to go too. When you laugh or cry I'll want to".

9
laugh or cry with you. You're ev - 'ry thing that's just right for me. Love like ours will

The third system of music starts at measure 9. The lyrics are: "laugh or cry with you. You're ev - 'ry thing that's just right for me. Love like ours will".

17
last e - ter - nal - y. From this mo - ment

The fourth system of music starts at measure 17. The lyrics are: "last e - ter - nal - y. From this mo - ment".

Where You Go

21

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

28

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

Who Are You?

Tye Noorda

Who are you, and just where did you come from? Why are you here, and where will you go?

The first system of music is in 4/4 time. The treble clef staff contains a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

5

I know a way you can find all these answers. Read The Book of Mor-mon, then you will know.

The second system begins at measure 5. The melody continues with a mix of eighth and quarter notes. The bass line consists of chords and single notes.

9

You are a spir-it of which God is the fa-ther. He sent you here; you need-ed to learn o-

The third system begins at measure 9. The melody continues with a mix of eighth and quarter notes. The bass line consists of chords and single notes.

13

bed-ience and faith and how to mas-ter a bo-dy so you'll be more like Him and can re-turn.

The fourth system begins at measure 13. The melody continues with a mix of eighth and quarter notes. The bass line consists of chords and single notes.

Why Did You Have To Go?

Tye Noorda

Why did you have to go? Why did you have to go?

The first system of the sheet music is in 4/4 time with a key signature of two flats (Bb and Eb). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, including a whole note chord with a fermata at the end of the phrase.

5

Why when I loved and need-ed you so much did you have to go a - way?

The second system starts at measure 5. The vocal line continues with quarter notes D5, E5, F5, and G5, followed by a half note G5 with a fermata. The piano accompaniment provides harmonic support with chords and a consistent bass line.

9

Why did you have to leave? Why was I left to grieve? I

The third system begins at measure 9. The vocal line has quarter notes G4, A4, Bb4, and C5, followed by a half note G4 with a fermata. The piano accompaniment continues with its established rhythmic and harmonic pattern.

13

know I'll be with you one day, but the nights all seem so long.

The fourth system starts at measure 13. The vocal line features quarter notes G4, A4, Bb4, and C5, followed by a half note G4 with a fermata. The piano accompaniment maintains the same accompaniment style.

17

Why did you have to go? Why did you have to go?

The fifth system begins at measure 17. The vocal line repeats the first phrase with quarter notes G4, A4, Bb4, and C5, followed by a half note G4 with a fermata. The piano accompaniment concludes the piece with a final chord and a fermata.

Notes on “Why Did You Have To Go?”

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

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

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

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

Work, Work, Work

Tye Noorda

When you're feeling bad, start to work, work, work. When you're feeling sad, start to

The first system of music is in 4/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef consists of quarter notes and eighth notes. The bass line in the bass clef features a steady accompaniment of chords and single notes.

work, work, work. When you're feel - ing mad, start to work, work, work,

The second system continues the melody and accompaniment. It begins with a measure rest in the treble clef, indicated by a '4' above the staff. The lyrics 'work, work, work.' are placed under the first three measures, followed by 'When you're feel - ing mad, start to work, work, work,'.

You'll start feel - ing glad when you work, work, work.

The third system concludes the piece. It starts with a measure rest in the treble clef, indicated by a '7' above the staff. The lyrics 'You'll start feel - ing glad when you work, work, work.' are placed under the notes. The system ends with a double bar line.

You Were There

Tye Noorda

Each time I cried, if tears were shed,

The first system of musical notation for the song 'You Were There'. It features a grand staff with a treble and bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Each time I cried, if tears were shed,' are placed below the treble staff.

5
you were there. Each night I knelt be -

The second system of musical notation, starting at measure 5. The lyrics 'you were there. Each night I knelt be -' are placed below the treble staff.

9
side my bed, you were there all night

The third system of musical notation, starting at measure 9. The lyrics 'side my bed, you were there all night' are placed below the treble staff.

13
through I knew. You were there. And when

The fourth system of musical notation, starting at measure 13. The lyrics 'through I knew. You were there. And when' are placed below the treble staff.

You Were There

17

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

21

want - ed to tell just how great I was,

25

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

29

gree with me. You were there.

A Little Boy Named John

Tye Noorda

Voice

The musical score is written for voice in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is simple and follows the lyrics. The second staff starts with a measure rest labeled '5'. The third staff starts with a measure rest labeled '9'. The fourth staff starts with a measure rest labeled '12'. The piece ends with a double bar line.

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

5
He had big blue eyes and curl - y hair. The cut - est nose and a smile he'd share.

9
Oh what luck-y peo-ple are the par-ents and grand-par-ents, bro-thers, sis-ter, un-cles, aunts and

12
cou - sins and ev - ery one who knows our John.

Notes on “A Little Boy Named John”

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

Our Wonderful Daddy

Tye Noorda

Voice

The musical score is written for voice in 3/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff contains the first six measures of the melody, with lyrics underneath. The second staff starts at measure 7 and contains the next six measures. The third staff starts at measure 14 and contains the final three measures, ending with a double bar line. The lyrics are: 'Oh Dad-dy, our Dad-dy we love you so much. You're such a nice guy e - ven though you're all Dutch. We missed you so a - gain, please ne - ver go a - gain, Dad-dy our won - der - ful Dad - - - - dy.'

Oh Dad-dy, our Dad-dy we love you so much. You're such a nice guy e - ven

7
though you're all Dutch. We missed you so a - gain, please ne - ver go a - gain, Dad-dy our

14
won - der - ful Dad - - - - dy.

Notes on “Our Wonderful Daddy”

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

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

Val Marie

Tye Noorda



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



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



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

Notes on “Val Marie”

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

PART III:
POETRY

Blythe

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

Earl

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

Many lives were brightened
Because you were on this earth.

Always of yourself giving
As you lovingly served so faithfully.

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

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

Five Years Old

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

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

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

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

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

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

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

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

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

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

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

Guarding Angel

“Please,” said the little angel, “tell me more about his special spirit I’m to help guard.”

“Well, he’ll be thoughtful and thrifty and always work hard.

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

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

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

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

Happy Mother's Day?

"Happy Mother's Day" - - - - -

So the programs, cards and speakers always say.

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

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

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

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

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

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

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

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

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

Mother's Day

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

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

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

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

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

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

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

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

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

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

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

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

You Were There

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

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

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

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

My Grandpa

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

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

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

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

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

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

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

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

Notes on “My Grandpa”

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

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

My Little Brother (or Sister)

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

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

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

My Mirror

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

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

This poem is used in the song "My Mirror."

Not Quite As Young

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

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

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

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

Notes on “Not Quite As Young”

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

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

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

“Poor Marie” Why should this be?

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

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

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

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

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

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

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

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

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

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

Show Me

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

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

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

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

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

Notes on “Show Me”

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

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

So Long

I cannot weep because you're gone.
I cannot weep because it's been so long –

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

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

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

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

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

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

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

Notes on “So Long”

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

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

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

Talk of Stages

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

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

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

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

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

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

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

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

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

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

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

“Squak, a Talk”

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

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

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

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

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

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

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

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

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

3. We know all about using the phone.
We're always on it, when we're at home.

2. And “hey you, meet her” that's an introduction.
Already we can do it – we need no more instruction.

1. We're much too busy Sister Squak.
We haven't time to give a talk.

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

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

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

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

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

2. We don't want to debate – We don't want to demonstrate.

1. We don't want selling, or story telling.

3. We don't want to give an impromptu speech,
Or meet folks the way you'll teach.

1. We don't want to recite or announce about a special night.

2. We don't want help on the phone.

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

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

Squak: Right at this moment, I've nothing more to say.
You'll have to be sold on speaking by a more convincing way,
So just sit down and listen and soon you will agree,
Speech is exciting and important, and a real necessity.

3. All right, we'll sit down and listen, but remember Sister Squak.
Don't you ever dare to ask us, to give a stupid talk.

Workshop: 3-4 youth give excellent speeches.

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

3. Speaking looks like so much fun.
We want to learn just how it's done.
 2. We want to debate and demonstrate.
 1. We want to do selling and story-telling.
 2. We want to give an impromptu speech,
And meet folks the way you'll teach.
 3. We want to recite and announce about a special night.
 1. We want to speak properly on the phone.
We want it now that we've been shown.
 2. Oh, thank you, thank you, Sister Squak.
When can you help us with a talk?
- Squak: Whenever!! Any time you want to give a talk
Call 226-2897—and ask for Sister Squak.

PART IV:
ROADSHOW

ROADSHOW: PEOPLE'S OBEDIENCE SCHOOL

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

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

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

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

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

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

Song: "Entrée":

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

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

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

And the nice dentist gave me a lollypop!

AND TEENAGERS, TEENAGERS, TEENAGERS, TEENAGERS

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

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

AND THE OLD FOLKS FEAR THEIR FATE

IS TO SIT IN PAIN AND WAIT.

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

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

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

MEN

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

Song: "You Can Be a Rich Man":

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

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

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

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

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

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

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

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

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

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

AND I CAN – WHEN I AM A WEALTHY MAN.

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

Song: "Push Ups":

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

Dogs: DO THEM EVERY MORNING

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

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

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

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

Now Speak

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

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

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

Curtain

KIDS – All Girls

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

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

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

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

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

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

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

STAND – HEEL – STAY – Now SPEAK

Song: "In Our Own Happy Valley":

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

(The football team enter on, "Hark, Hark, Hark")

Girls: The football team
How embarrassing

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

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

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

TEENAGERS

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

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

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

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

[Band boys enter]

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

Song: "Teens":

Ath: Watch in bub – yeh, watch it bub, WE'RE SUPERIOR

Band: YOU'RE INFERIOR

Ath: WE'RE THE BIG ATTRACTION, YOU'RE SO SMALL

Band: WE PLAY AT THE HALF

Ath: THAT'S JUST FOR A LAUGH.

Band: WE COULD BEAT YOU SHOOTIN' BUT WE DON'T LIKE BALL

Ath: (big laugh) ANYTHING YOU CAN DO WE CAN DO BETTER
SHOOTIN' OR TOOTIN' WE'RE BETTER THAN YOU

Band: NO, YOU'RE NOT

Ath: YES, WE ARE

Band: NO, YOU'RE NOT

Ath: YES, WE ARE

Band: NO YOU'RE NOT

Ath: YES, WE ARE

(wrestling position)

[Dogs enter]

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

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

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

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

[Boys exit – yell is heard]

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

[Dogs exit]

Finale

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

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

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

WOMEN

Women enter on the following speeches:

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

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

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

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

[Dogs enter]

Song: "Women"

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

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

Women: But we're so bored

We've got nothing exciting to do.

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

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

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

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

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

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

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

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

Finale

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

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

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

OLD LADIES

Ladies: Come on in ladies, this is the place.

It says "New Beginnings Training School,"

You must obey every rule.

It says here, "the first class is free,"

And it says "can help rheumatism, bursitis, and arthritis [two ladies] arthritis!"

And guaranteed to cure inactivitis!

I think that's what I've got, I'm sure inactive a lot.

Song: "Old Ladies"

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

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

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

Ladies: When can we start?

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

Dogs &: DO DO TI RE MI MI DO DO

Ladies DO TI LA SO FA MI RE DO

SING AND DANCE YOUR PAINS WILL START TO GO

NO MATTER WHERE YOUR ACHES MIGHT BE,

YOU'LL IMPROVE WITH SONG-DANCE THERAPY

WHEN THINGS GO WRONG, SING AND DANCE A SONG

WATCH YOUR PROBLEMS FLOAT AWAY

IF YOU'RE SOMETIMES AND TOO OFTEN MAD

YOU MUST SING AND DANCE AND DANCE AND SING MUCH MORE EACH DAY

DO TI LA SO FA MI RE DO, SOON YOUR AGE WILL NEVER SHOW

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

[Dogs exit]

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

I'LL DANCE AT YOUR WEDDING, I'LL DANCE AT YOUR WEDDING

FINALE

Men: PUSH-UPS EVERY MORNING, RUNNING EVERY DAY
SHOO'D OUR CHICKEN FAT AWAY.

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

Teens: ALTHOUGH WE ARE NOT JUST ALIKE, WE DON'T DISCRIMINATE
GUYS WHO TOOT AND GUYS WHO SHOOT CAN GET ALONG JUST GREAT.

Women: ROCK A-BYE BABY IN THE TREE TOP
HAS MORE REWARDS THAN THE BEAUTY SHOP.

Oldsters: DO TE LA FA ME RA DO
HOW OLD ARE WE, YOU'LL NEVER KNOW.

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

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

(Dogs start barking).

1- Entree

Tye Noorda

Dogs: People could come to a terrible end, and man is dog's best friend (whining)
We'd better use "dogmatics" and help them right now. Let's talk about the people and figure out how.

Musical notation for the first system, measures 1-4. The score is in 4/4 time and features a piano accompaniment with chords and a vocal line. The lyrics are: Men fret a - bout fat and ul - cer - a - tion, then they o - ver eat for

5

Musical notation for the second system, measures 5-8. The score continues with piano accompaniment and vocal line. The lyrics are: re - lax - a - tion; then it's "Poor old Joe; he was much too

9

Musical notation for the third system, measures 9-12. The score continues with piano accompaniment and vocal line. The lyrics are: young to go." And the wo - men just think self - beau - ti - fi - ca - tion and how to pre - vent o - ver

13

Musical notation for the fourth system, measures 13-16. The score continues with piano accompaniment and vocal line. The lyrics are: pop - u - la - tion, then they say "I'm blue, there's noth - ing new to do."

1- Entree

17

Kids live off pop and su - gar ra - tions, and they don't

Musical notation for measures 17-20, featuring a treble and bass clef with lyrics: "Kids live off pop and su - gar ra - tions, and they don't".

21

eat their veg - e - ta - tions. Then it is "Hey Mom,

Musical notation for measures 21-24, featuring a treble and bass clef with lyrics: "eat their veg - e - ta - tions. Then it is 'Hey Mom,".

25

Come and look at me. I've on - ly got six cav - i - ties.

Musical notation for measures 25-29, featuring a treble and bass clef with lyrics: "Come and look at me. I've on - ly got six cav - i - ties.".

30

Teen - ag - ers, Teen - ag - ers, Teen - ag - ers, Teen - ag - ers. Dogs: Teenagers are just great [dogs bark] Except they've been taught to discriminate

rit.

Musical notation for measures 30-32, featuring a treble and bass clef with lyrics: "Teen - ag - ers, Teen - ag - ers, Teen - ag - ers, Teen - ag - ers. Dogs: Teenagers are just great [dogs bark] Except they've been taught to discriminate". Includes a *rit.* marking.

33

You Pun-kie don't you come a-round here, your hair's cut too short and you've a

Musical notation for measures 33-36, featuring a treble and bass clef with lyrics: "You Pun-kie don't you come a-round here, your hair's cut too short and you've a".

1- Entree

36

ring in your ear. You're not as strong as me and you don't seem ve- ry smart, so

This system contains measures 36, 37, and 38. The music is in a 4/4 time signature with a key signature of two flats. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of chords and moving bass lines.

39

beat it! Just beat it!

This system contains measures 39 and 40. The music continues in the same key signature and time signature. The vocal line has a more rhythmic feel with eighth notes. The piano accompaniment features a steady bass line.

41

rit.

And the old folks fear their fate is to sit in pain and wait.

This system contains measures 41, 42, and 43. The music is marked *rit.* (ritardando). The time signature changes to 3/4. The vocal line has a slower, more expressive quality. The piano accompaniment uses block chords and moving bass lines.

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

46

We'll have class-es to teach them ev - ery rule, at our New Be - gin - nings

This system contains measures 46, 47, and 48. The music is in a 4/4 time signature with a key signature of two flats. The vocal line features a melody with quarter and eighth notes. The piano accompaniment consists of chords and moving bass lines.

1- Entree

50

train - ing school; For peo - ple to start gain - ing they need o - be - dience train - ing. We'll have

This system contains measures 50 through 54. The music is written for piano in a 2/4 time signature with a key signature of one flat (B-flat major or D minor). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "train - ing school; For peo - ple to start gain - ing they need o - be - dience train - ing. We'll have".

55

class - es just right for ev - ery plight in our Peo - ple's Train - ing School.

This system contains measures 55 through 58. The music continues in the same key and time signature. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "class - es just right for ev - ery plight in our Peo - ple's Train - ing School.". The system ends with a double bar line.

2-You Can Be a Rich Man

Tye Noorda

Voice

You can be a rich man, if you join our firm in

5

two years you'll have mo-ney you can burn. If you're feel-ing ve-ry ve-ry ill,

9

take a-noth-er su - gar pill. Would-n't have to work hard. Dai-dle dee-dle, dai-dle

2-You Can Be a Rich Man

13

dig-guh, dig-guh, dee-dle, dai-dle, dum. I need mo-ney, pay my le-gal fee,

Musical score for measures 13-16. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

17

if you don't you will be sued by me. We have a nice plot where you can rest in peace, it's

Musical score for measures 17-20. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. There are fermatas over the notes 'me' and 'a' in the vocal line.

21

right in the mid-dle of the town. Stocks are up while most stocks are go - ing

Musical score for measures 21-24. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. There are fermatas over the notes 'town' and 'ing' in the vocal line.

2-You Can Be a Rich Man

25

down. You say your pain is now just ex - cru - ci - at - ing,

29

Look, it makes it worse if you weep. I re - com - mend that you just go to

33

sleep. (Pay my fee, my le - gal fee or you'll be sued by me.) I know the cost of liv - ing

2-You Can Be a Rich Man

36

is go-ing up but so is the cost of dy-ing too. We've on - ly one lot

This system contains measures 36 through 39. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are: "is go-ing up but so is the cost of dy-ing too. We've on - ly one lot". The piano accompaniment features a steady bass line in the left hand and chords in the right hand, with some dynamics markings like accents and slurs.

40

left with a love - ly view (Pay my fee my le-gal fee or you'll be sued by me) If I were a rich man.

This system contains measures 40 through 42. The vocal line continues with the lyrics: "left with a love - ly view (Pay my fee my le-gal fee or you'll be sued by me) If I were a rich man.". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a slur over the piano part in measure 41.

43

I would find a way where I'd not have to pay much in - come tax,

This system contains measures 43 through 45. The vocal line has the lyrics: "I would find a way where I'd not have to pay much in - come tax,". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

2-You Can Be a Rich Man

46

I've just got to, got to find a way where I can re-lax each day. I

46

8va-1

This system contains the first three systems of music. The first system is the vocal line, starting at measure 46. The second system is the piano accompaniment, also starting at measure 46. The third system is the piano accompaniment, starting at measure 46. The lyrics are: "I've just got to, got to find a way where I can re-lax each day. I". There is a dynamic marking of 8va-1 above the piano accompaniment in the third system.

50

would-n't have to work hard Dai-dle, dee-dle, dai-dle dig-guh, dig-guh, dee-dle, dai-dle,

50

This system contains the second and third systems of music. The second system is the vocal line, starting at measure 50. The third system is the piano accompaniment, also starting at measure 50. The lyrics are: "would-n't have to work hard Dai-dle, dee-dle, dai-dle dig-guh, dig-guh, dee-dle, dai-dle,".

53

dum And I can when I am a wealth - y man.

53

This system contains the second and third systems of music. The second system is the vocal line, starting at measure 53. The third system is the piano accompaniment, also starting at measure 53. The lyrics are: "dum And I can when I am a wealth - y man.".

3-Push ups

Tye Noorda

Men:

Push-ups ev-ery morn-ing then some deep knee bends,

5

do some jump-ing jacks, ex - er - cise those backs, roll those sac-ro - il - i - acs. (Pause)

9 Dog pants:

Do them ev-ery morn-ing, not just now and then,

13 "Now some pushups"

Give that chick-en fat back to the chick-ens and don't be chick - en a - gain.

17 Dogs now speak:

Go you chick-en fat go a - way. Go you chick-en fat go.

4-In our Own Happy Valley

Tye Noorda

Dogs: Line up, you girls would be much more wise, if you could only see with both your eyes.

In our own hap-py val-ley, there's good food for you and me which can

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of a treble and bass clef staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "In our own hap-py val-ley, there's good food for you and me which can".

help us to be good and strong and wise. Drink no so - da and we'll eat, but a

The second system of music continues the melody and accompaniment. It includes a triplet of eighth notes in the treble clef. The lyrics are: "help us to be good and strong and wise. Drink no so - da and we'll eat, but a".

ve - ry litt - tle sweet, then we'll have nice hair and skin and teeth and

The third system of music continues the melody and accompaniment. The lyrics are: "ve - ry litt - tle sweet, then we'll have nice hair and skin and teeth and".

eyes. Hark, Hark, Hark

The fourth system of music concludes the piece. It features a final chord in the treble clef and a simple bass line. The lyrics are: "eyes. Hark, Hark, Hark".

4a-Teens

Tye Noorda

Band boys: We left them where they're supposed to be--out in the hall.
We see you're hanging on to your security ball.

Football boys: Watch it Bub.

We're su-per-i-or, You're in-fer-i-or. We're the big at-trac-tion

The first system of music consists of three measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "We're su-per-i-or, You're in-fer-i-or. We're the big at-trac-tion".

you're so small. We play at the half. That's just for a laugh.

The second system of music consists of three measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature and time signature remain the same. The lyrics are: "you're so small. We play at the half. That's just for a laugh." A measure number "4" is written above the first measure.

Football boys laugh:
We could beat you shoot-in' but we don't like ball. An-y-thing you can do,

The third system of music consists of three measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature and time signature remain the same. The lyrics are: "We could beat you shoot-in' but we don't like ball. An-y-thing you can do,". A measure number "7" is written above the first measure, and the text "*Football boys laugh:*" is written above the second measure.

we can do bet-ter. Shoot-in' or toot-in', we're bet-ter than you. No, you're not.

The fourth system of music consists of three measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature and time signature remain the same. The lyrics are: "we can do bet-ter. Shoot-in' or toot-in', we're bet-ter than you. No, you're not." A measure number "10" is written above the first measure.

4a-Teens

14

(Spoken)

Yes, we are. No, you're not. Yes, we are. No, you're not. Yes, we are. Yes, we are.

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

18

4b-Teens

Al - though we do not think a - like, we've got to re - a - lize,

23

you're O - kay and I'm O - kay, we're both two real nice guys; — who

27

don't do ev - 'ry thing the same and don't al - ways a - gree.

31

That's cause you're a spe - cial you and I'm a spe - cial me. —

5-Women

Tye Noorda

Women: But I didn't say "wearing black made her look half dead, I said "she might look quite life-like if she wore red."
Imagine, sending a woman like me to training school. It's ridiculous and just plain cruel.

There ought to be a soc - i - e - ty for the pre - ven - tion of

The first system of musical notation is in 4/4 time, featuring a piano accompaniment with chords and a vocal line. The lyrics are: "There ought to be a soc - i - e - ty for the pre - ven - tion of".

cru - el - ty, to poor un - for - tu - nate wo - men, poor un - for - tu - nate

The second system of musical notation continues the piece. It includes a triplet of eighth notes in the bass line. The lyrics are: "cru - el - ty, to poor un - for - tu - nate wo - men, poor un - for - tu - nate".

wo - men, poor un - for - tu - nate wo - men like me.

The third system of musical notation concludes the first section. It features a triplet of eighth notes in the bass line and a final cadence. The lyrics are: "wo - men, poor un - for - tu - nate wo - men like me."

Women: And we'd get fat, lose our figures, and our husbands too.

Dogs: That's just not true, you have some negative thinking which is all wrong; now try thinking
Positively while we sing this song:

Rock a - bye ba - by on the tree top,

The fourth system of musical notation is in 3/4 time. The lyrics are: "Rock a - bye ba - by on the tree top,".

when the bow breaks the cra - dle will rock

The fifth system of musical notation concludes the second section. The lyrics are: "when the bow breaks the cra - dle will rock".

6a-Old Ladies

Tye Noorda

Ladies: And guaranteed to cure inactivitis-- I think that's what I've got. I sure inactivate a lot.

Dogs: Come on dear, just register here.

1

My poor bo-dy it just keeps an ach-in', My back al-ways feels like it's a

2

p *poco a poco crescendo to f* in measure 16

4

break-in, the skin on my arms and legs keeps cak-in, each day I find I do a bit more

4

6a-Old Ladies

8

shak-in', I hurt, but my fam-ly thinks I'm fak-in', each night at three or four I keep on

12

wak-in', I know that far too ma-ny pills I'm tak-in', Our hopes on this class we all are

6a-Old Ladies

16

stak - in', Please help our poor dr - y bones.

f

16

Dogs: Ladies, just tell us your problems and we'll compute what to do, so you can begin your life anew.

19

Do Do Re Re Mi Mi Do Do. Do ti la so fa

19

24

mi re do Sing and dance, your pains will start to go. No mat-ter where your

24

28

aches might be, you'll im - prove with song-dance ther - a - py. When

28

6a-Old Ladies

31

things go wrong, sing and dance a song, watch your pro - blems float a -

Musical notation for measures 31-33, featuring a treble and bass clef with lyrics: "things go wrong, sing and dance a song, watch your pro - blems float a -"

34

way. If you're some - times sad and too of - ten mad, you must

Musical notation for measures 34-36, featuring a treble and bass clef with lyrics: "way. If you're some - times sad and too of - ten mad, you must"

37

sing and dance and dance and sing much more each day. Do ti la so fa

Musical notation for measures 37-39, featuring a treble and bass clef with lyrics: "sing and dance and dance and sing much more each day. Do ti la so fa"

40

mi re do. Soon your age will ne - ver show.

Musical notation for measures 40-42, featuring a treble and bass clef with lyrics: "mi re do. Soon your age will ne - ver show."

7-Finale

Tye Noorda

Old Ladies exit singing "I'll dance at your wedding- I'll dance at your wedding"

Musical score for the first system, measures 1-4. The music is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of quarter and eighth notes, while the accompaniment features chords and single notes.

5

Musical score for the second system, measures 5-7. The melody continues in the treble clef with lyrics: "Push - ups ev - ery morn - ing, run - ning ev - ery". The accompaniment in the bass clef provides harmonic support with chords and single notes.

8

Musical score for the third system, measures 8-11. The melody continues in the treble clef with lyrics: "day shoo'd our chick - en fat a - way. Health - y". The accompaniment in the bass clef continues with chords and single notes.

12

Musical score for the fourth system, measures 12-15. The melody continues in the treble clef with lyrics: "food we eat each day, helps our work and helps our play and we're more". The accompaniment in the bass clef continues with chords and single notes.

7-Finale

14

wise since we can see with both our eyes. Al - thouth we are not

This system contains measures 14 through 17. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth notes in the first four measures, followed by a double bar line and a change to a 6/8 time signature for the final two measures. The bass clef provides a harmonic accompaniment with chords and moving lines.

18

just a - like we don't dis - crim - i - nate; boys who shoot and

This system contains measures 18 through 21. The melody in the treble clef continues with eighth notes and quarter notes. The bass clef accompaniment uses a pattern of chords and single notes, maintaining the harmonic support.

22

boys who toot can get a - long just great.

This system contains measures 22 through 25. The melody in the treble clef features quarter notes and quarter rests. The bass clef accompaniment continues with chords and moving lines. The system concludes with a double bar line.

Post Script

I have often been asked why I have one name, “Lewena”, which I use for business and legal purposes; and another, “Tye”, which I use for everything else. Since I’m getting older and don’t know how long I’ll be around to answer this question I am including this post script.

I used my legal name, Lewena Taylor, at all times until I was about twenty-two years old and even the name Lewena was often mispronounced. Then when I was working with Zaz Vorka, who had a modeling school in the Hotel Utah, the hotel often invited us to go to dinner with some of their special guests who were involved in the entertainment business. At one dinner it was suggested that my name did not “fit me” and since it was getting late and there was not much business left to talk about, almost half an hour was spent finding a better name for me than Lewena. The name everyone agreed on was “Tye” and they gave many logical reasons why Tye Taylor would be better for the modeling business than Lewena Taylor. I did not have my name legally changed but I used the name Tye Taylor for everything except writing out checks—until I became Tye Noorda, which name I used for everything except signing my marriage certificate, checks, legal documents, and the letter I wrote to my mother. Since Ray had met and corresponded for a year with “Tye Taylor”—and thought “Lewena Noorda” was a lot of “uhs”—I’ve never considered using “Lewena” for my household name.