

# 1. Marriage and the Family

Music by  
Lilk Williams  
Arr. Joan Lisonbee Sowards

*mf* ♩ = 90

The musical score is written in 4/4 time with a tempo of 90 beats per minute. It features a piano accompaniment and a vocal line. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "We, the First Presidency and the Council of the Twelve Apostles of the Church of Jesus Christ of Latter-day Saints, solemnly proclaim that marriage between a".

We, the First Pres - i - den - cy and the Coun - cil of the Twelve A -  
pos - tles of the Church of Je - sus Christ of Lat - ter - day  
Saints, sol - emn - ly pro - claim that mar - riage be - tween a

Words from The Family: A Proclamation  
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man and a wo - man is or - dained of

This system contains the first four measures of the piece. The vocal line begins with a half note 'man', followed by quarter notes 'and a', 'wo - man', and a dotted quarter note 'is'. The piano accompaniment features a treble clef with a dotted quarter note 'man' and quarter notes 'and a', 'wo - man', and a dotted quarter note 'is'. The bass clef has a half note 'man' and quarter notes 'and a', 'wo - man', and a dotted quarter note 'is'. The lyrics 'is or - dained of' are placed under the final two measures, with accents (>) above the notes.

God and that the fam - i - ly is

This system contains the next four measures. The vocal line starts with a half note 'God', followed by quarter notes 'and that the', 'fam - i - ly', and a dotted quarter note 'is'. The piano accompaniment has a treble clef with a half note 'God' and quarter notes 'and that the', 'fam - i - ly', and a dotted quarter note 'is'. The bass clef has a half note 'God' and quarter notes 'and that the', 'fam - i - ly', and a dotted quarter note 'is'. The lyrics 'and that the fam - i - ly is' are placed under the final three measures, with an accent (>) above the first measure.

cen - tral to the cre - a - tor's plan for the e -

This system contains the next four measures. The vocal line begins with a half note 'cen - tral to', followed by quarter notes 'the cre - a -', 'tor's plan', and a dotted quarter note 'for the e -'. The piano accompaniment has a treble clef with a half note 'cen - tral to', followed by quarter notes 'the cre - a -', 'tor's plan', and a dotted quarter note 'for the e -'. The bass clef has a half note 'cen - tral to', followed by quarter notes 'the cre - a -', 'tor's plan', and a dotted quarter note 'for the e -'. The lyrics 'cen - tral to the cre - a - tor's plan for the e -' are placed under the final three measures.

ter - nal des - ti - ny of His chil - dren.

This system contains the final four measures. The vocal line starts with a half note 'ter - nal', followed by quarter notes 'des - ti - ny of His', and a dotted quarter note 'chil - dren.'. The piano accompaniment has a treble clef with a half note 'ter - nal', followed by quarter notes 'des - ti - ny of His', and a dotted quarter note 'chil - dren.'. The bass clef has a half note 'ter - nal', followed by quarter notes 'des - ti - ny of His', and a dotted quarter note 'chil - dren.'. The lyrics 'ter - nal des - ti - ny of His chil - dren.' are placed under the final three measures.

# 2. Created In His Image

Music by  
Lilk Williams

Arr. Joan Lisonbee Sowards

Tenderly

Both hands 8va

All hu - man be - ings— male\_\_ and fe - male— are cre -  
etc.

at - ed in\_\_ the im - age of God.

Each is a be - lov - ed spir - it son\_\_ or daugh - ter of heav - en - ly

par - ents. and, as such, each has \_\_\_\_\_

The first system of music consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half note 'par - ents.', followed by a whole rest. The piano accompaniment starts with a half note chord (D4, F#4) and continues with a series of eighth notes in the right hand and chords in the left hand. The vocal line resumes with 'and, as such, each has \_\_\_\_\_' over a series of quarter notes in the vocal line and chords in the piano accompaniment.

— a di - vine — na - ture and des - ti - ny.

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with '— a di - vine — na - ture and des - ti - ny.' over a series of quarter notes. The piano accompaniment continues with eighth notes in the right hand and chords in the left hand, ending with a double bar line.

# 3. Gender

Music by  
Lilk Williams

$\text{♩} = 80$

Gen - der is an es - sen - tial char - ac - ter - is - tic of in - di - vid - u -

al pre - mor - tal. mor - tal and e - ter - nal i - den - ti - ty and pur - pose.

*mp*

*p*

# 4. *In the Premortal Realm*

Music by  
Lilk Williams

Arranged by Joan Lisonbee Sowards

*mf*

$\text{♩} = 95$

In the pre - mor - tal realm, spir - it sons and

daugh - ters knew and wor - shipped God as their E - ter - nal Fa - ther and ac -

cept - ed His plan by which His chil - dren could ob - tain a phy - si - cal bod - y and

gain \_\_\_\_\_ earth - ly ex - per - i - ence to pro -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'gain' followed by a series of eighth notes for 'earth - ly ex - per - i - ence to pro -'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic line.

gress to - ward per - fec - tion and ul - ti - mate - ly re - al - ize his or her di - vine

The second system continues the vocal line with 'gress to - ward per - fec - tion and ul - ti - mate - ly re - al - ize his or her di - vine'. The piano accompaniment continues with similar melodic and harmonic patterns.

des - ti ny as an heir of e - ter - nal, an heir of e -

The third system features the vocal line with 'des - ti ny as an heir of e - ter - nal, an heir of e -'. The piano accompaniment includes dynamic markings: a crescendo leading to a forte (*f*) dynamic in the vocal line, and a decrescendo leading to a forte (*f*) dynamic in the piano accompaniment.

ter - nal, as an heir of e - ter - nal life. \_\_\_\_\_

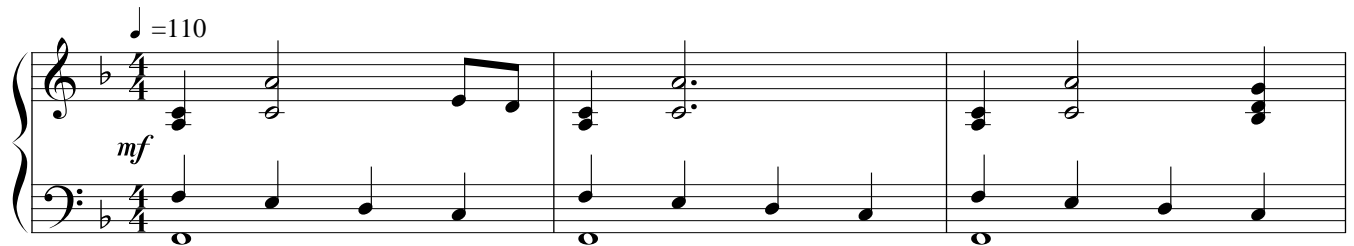
The fourth system concludes the vocal line with 'ter - nal, as an heir of e - ter - nal life. \_\_\_\_\_'. The piano accompaniment provides a final harmonic resolution.

# 5. *The Divine Plan of Happiness*

Music by

Lilk Williams

Arr. by Joan Lisonbee Sowards

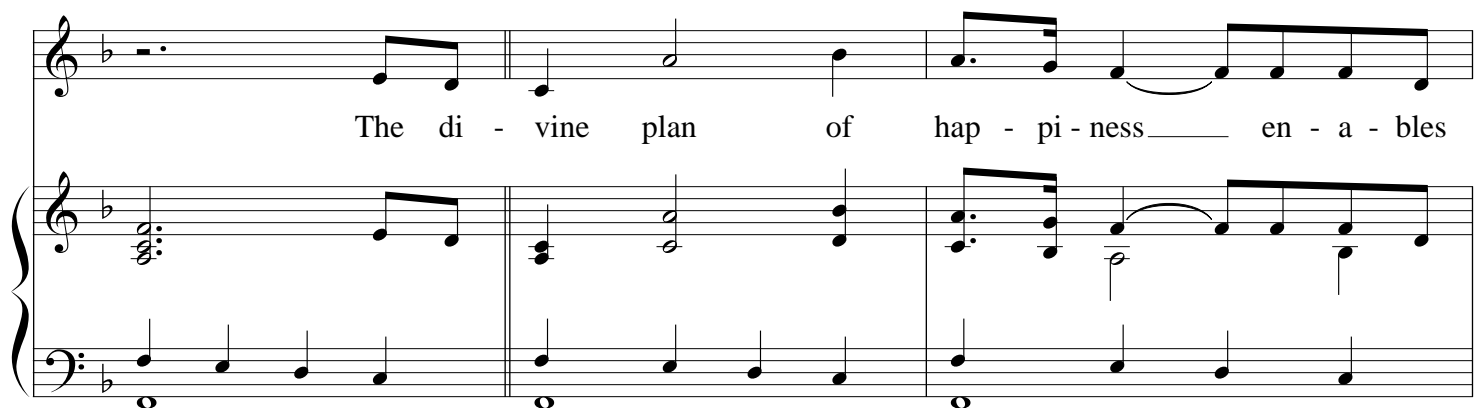


♩ = 110

*mf*

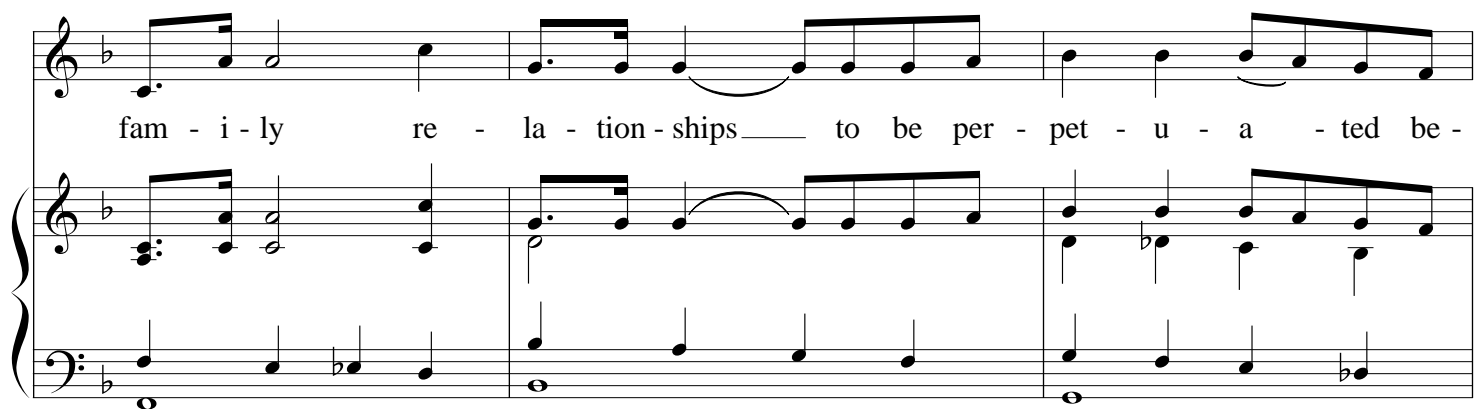
The piano introduction is in 4/4 time with a key signature of one flat (Bb). It features a steady bass line in the left hand and a more melodic line in the right hand, primarily using chords and moving lines.

\*May play octaves throughout



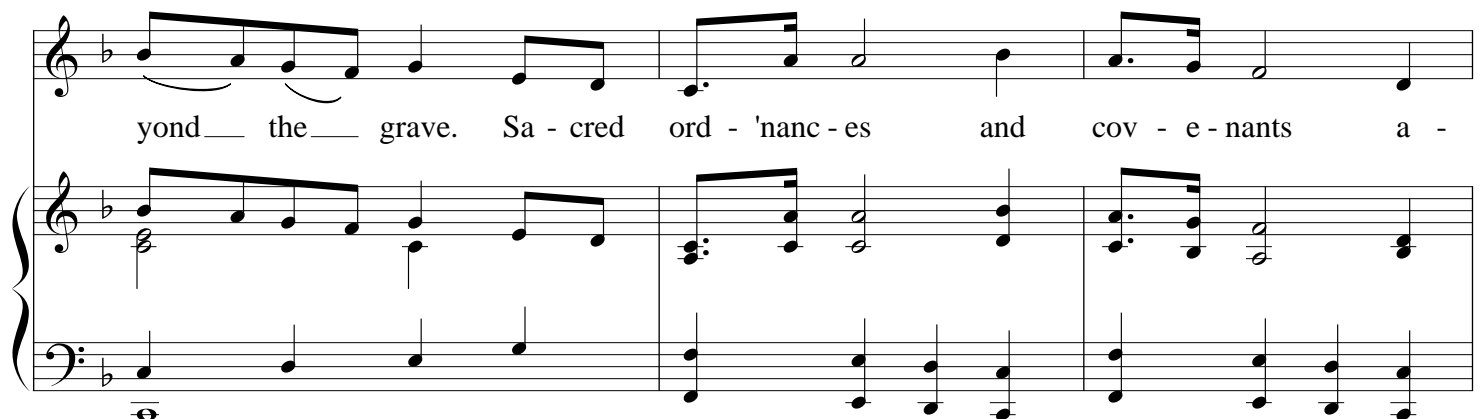
The di - vine plan of hap - pi - ness en - a - bles

The first line of the score includes the vocal melody and piano accompaniment for the first two measures of the lyrics. The piano part continues with a consistent accompaniment pattern.



fam - i - ly re - la - tion - ships to be per - pet - u - a - ted be -

The second line of the score continues the vocal melody and piano accompaniment for the next two measures of the lyrics.



yond the grave. Sa - cred ord - 'nanc - es and cov - e - nants a -

The third line of the score concludes the vocal melody and piano accompaniment for the final two measures of the lyrics on this page.

vail - a - ble in ho - ly tem - ples make it pos - si - ble for in - di -

vid - u - als to re - turn to the pres - ence of God And for

fam - i - lies to be u - nit - ed e - ter - nal - ly.

8va-----

# 6. Procreation

Music by  
Joan Lisonbee Sowards

With Conviction

*mf*

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four measures. The right hand starts with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The left hand starts with a quarter rest, followed by quarter notes G3, A3, B-flat3, and C4. The piece ends with a double bar line and repeat dots.

The first line of the vocal melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. The piano accompaniment continues with quarter notes G3, A3, B-flat3, and C4. The lyrics are: "The first com - mand - ment that God gave to Ad - am and".

The vocal melody continues with quarter notes G4, A4, B-flat4, and C5. The piano accompaniment continues with quarter notes G3, A3, B-flat3, and C4. The lyrics are: "Eve per - tained to their po - ten - tial for par - ent - hood as hus - band and".

The vocal melody continues with quarter notes G4, A4, B-flat4, and C5. The piano accompaniment continues with quarter notes G3, A3, B-flat3, and C4. The lyrics are: "wife. We de - clare that God's com - mand - ment for His".

chil - dren to mul - ti - ply and re - plen - ish the earth re - mains in force. We

fur - ther de - clare that God has com - mand - ed that the sa - cred

powers of pro - cre - a - tion are to be em - ployed on - ly

be - tween man and wo - man law - ful - ly wed - ded as hus - band and wife.

# 7. *The Sanctity of Life*

Music by  
Joan Lisonbee Sowards

Piano introduction in B-flat major, 3/4 time. The music consists of four measures of chords in the right hand and single notes in the left hand.

First line of lyrics: We de - clare the means by which mor - tal

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

Second line of lyrics: life is cre - at - ed to be di - vine - ly ap - point - ed.

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

Third line of lyrics: We af - firm the sanc - ti - ty of life and

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

of its im - por - tance in God's e - ter - nal

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "of its im - por - tance in God's e - ter - nal". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music is in 4/4 time and features a mix of quarter and eighth notes, with some chords and rests.

plan. \_\_\_\_\_

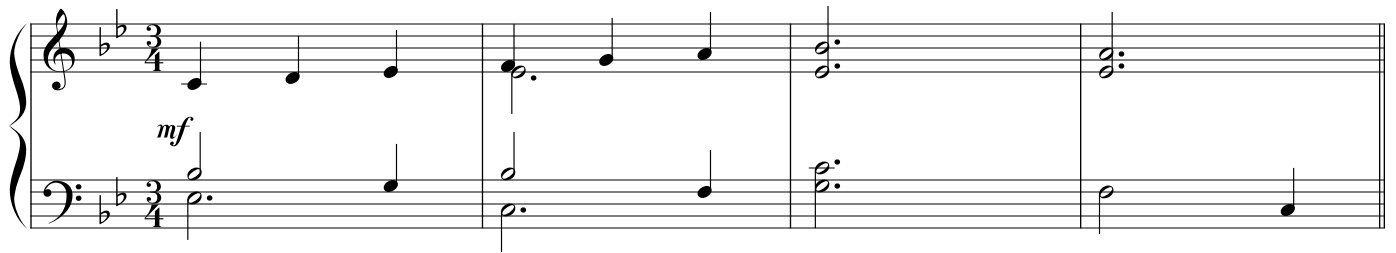
*pp*

8va

This system continues the musical score. The vocal line has a long note with a slur and the word "plan." followed by a horizontal line. The piano accompaniment continues with chords and notes, including a dynamic marking of *pp* (pianissimo) and an octave marking of 8va. The system concludes with a double bar line.

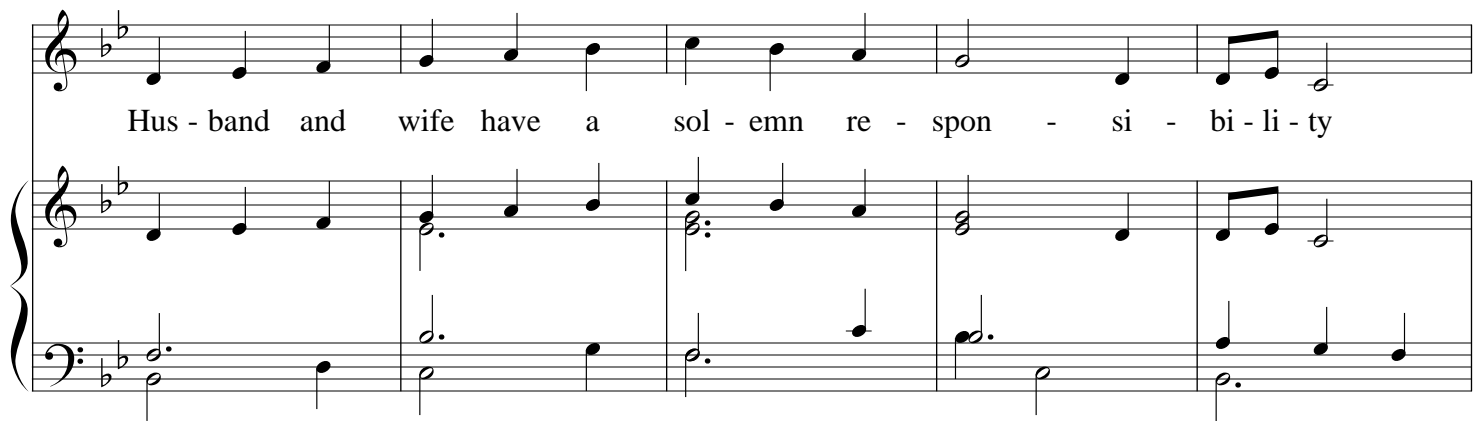
# 8. An Heritage of the Lord

Music by  
Joan Lisonbee Sowards



*mf*

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand plays a sequence of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The left hand plays a sequence of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The piece ends with a final chord of B-flat major.



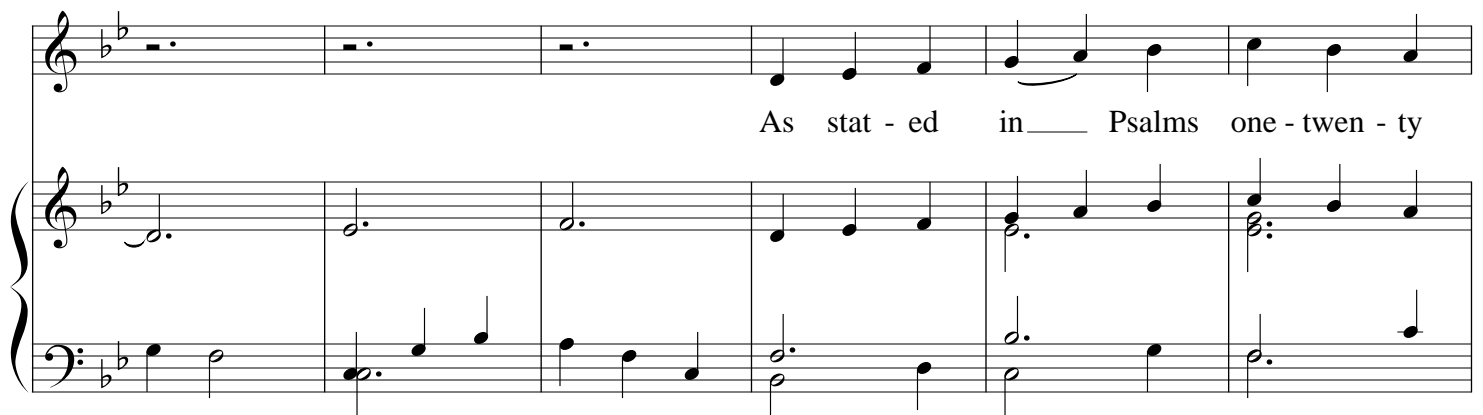
Hus - band and wife have a sol - emn re - spon - si - bi - li - ty

The vocal line begins with a whole rest, followed by a sequence of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment continues with the same sequence of quarter notes in the right hand and a similar sequence in the left hand.



to love and care for each oth - er and for their chil - dren.

The vocal line begins with a whole rest, followed by a sequence of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment continues with the same sequence of quarter notes in the right hand and a similar sequence in the left hand.



As stat - ed in — Psalms one - twen - ty

The vocal line begins with a whole rest, followed by a sequence of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The piano accompaniment continues with the same sequence of quarter notes in the right hand and a similar sequence in the left hand.

sev - en      verse\_ three:      "Chil - dren are an her - i - tage

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with the lyrics "sev - en" followed by a measure of rest, then "verse\_ three:" followed by another measure of rest, and finally "Chil - dren are an her - i - tage" over five measures. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady bass line and chords in the right hand that support the vocal melody.

of      the      Lord."

The second system continues the musical score. The vocal line begins with the lyrics "of the Lord." over three measures, followed by three measures of rest. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A slur is present over the piano accompaniment in the third measure of this system, encompassing the right and left hand parts.

# 9. A Sacred Duty

Music by  
Lilk Williams  
arr. by Joan Lisonbee Sowards

$\text{♩} = 72$

*mf*

Par - ents have a sac - red du - ty to rear their chil - dren in

love and righ - teous ness, \_\_\_\_\_ to pro - vide for their phy - si - cal and spir - i - tual

needs, to teach them to love and serve one an -

oth - er, to ob - serve the com - mand - ments of God and to be law a -

bid - ing cit - i - zens where - ev - er they live. Hus - bands and

wives— Moth - ers and fa - thers— will be held ac - count - a - ble be - fore

God for the dis - charge of these ob - li - ga - tions.

# 10. The Family Is Ordained of God

Music by  
Mildred West Packard

The musical score is written in 4/4 time with a tempo marking of quarter note = 90. It features a piano introduction and three systems of vocal melody with piano accompaniment. The lyrics are: "The fami - ly, the fami - ly is or - dained of God. Mar - riage be - tween man and wo - man is es - en - tial to His e - ter - nal plan. Chil - dren are en - ti - tled to birth with - in the bonds, the".

*mp*

*J = 90*

The fami - ly, the fami - ly is or - dained of God.

Mar - riage be - tween man and wo - man is es - en - tial to His e - ter - nal plan.

Chil - dren are en - ti - tled to birth with - in the bonds, the

bonds \_\_\_\_\_ of mat - ri - mo - ny, \_\_\_\_\_ and to be reared by a fa - ther and a moth - er who

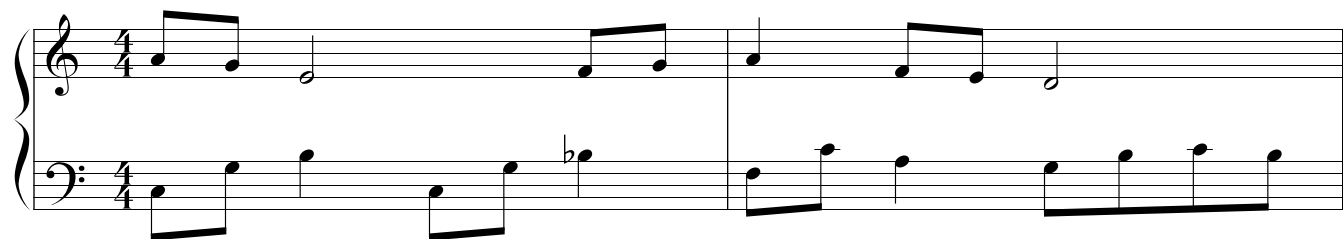
The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics: "bonds \_\_\_\_\_ of mat - ri - mo - ny, \_\_\_\_\_ and to be reared by a fa - ther and a moth - er who". The piano accompaniment is written on two staves (treble and bass clefs) and provides harmonic support for the vocal line.

hon - or mar - i - tal vows with com - plete fi - del - i - ty.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "hon - or mar - i - tal vows with com - plete fi - del - i - ty.". The piano accompaniment continues to provide harmonic support for the vocal line.

# 11. Happiness in Family Life

Music by  
Mildred West Packard

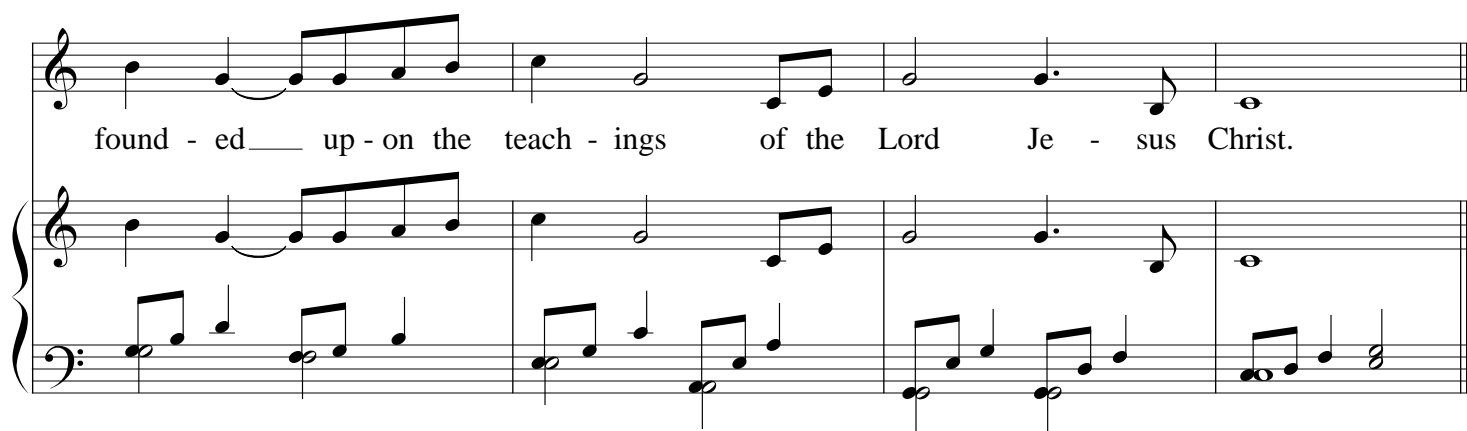


Piano introduction in 4/4 time. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple accompaniment of quarter notes.



Hap - pi - ness in fami - ly life is most like - ly to be a - chieved when

The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a quarter-note accompaniment in the left hand.



found - ed up - on the teach - ings of the Lord Je - sus Christ.

The vocal line continues with a half note followed by quarter notes. The piano accompaniment maintains the same rhythmic pattern as the previous section.

# 12. Successful Marriages and Families

Music by  
Mildred West Packard

$\text{♩} = 95$

Suc - cess - ful mar - riag - es and

*mf*

fam - i - lies are es - stab - lished and main - tained on prin - ci - ples of

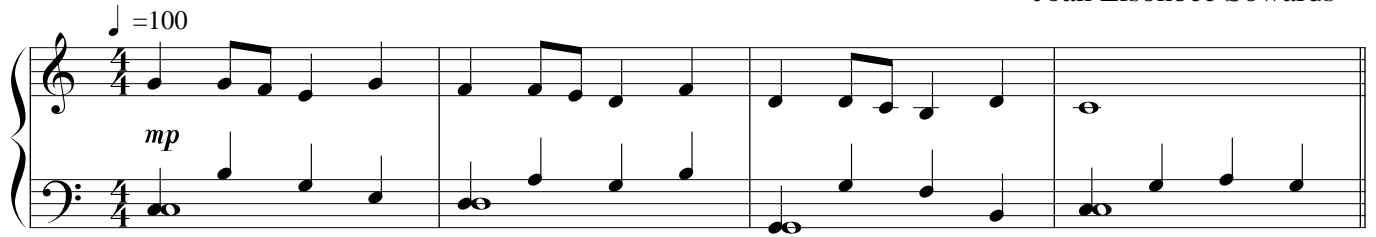
faith, prayer, re - pen - tance, for - give - ness, re -

spect, love, com - pas - sion, work, and whole - some re - cre - a - tion - al ac - ti - vi - ties.

# 13. Fathers

Music by  
Joan Lisonbee Sowards

$\text{♩} = 100$



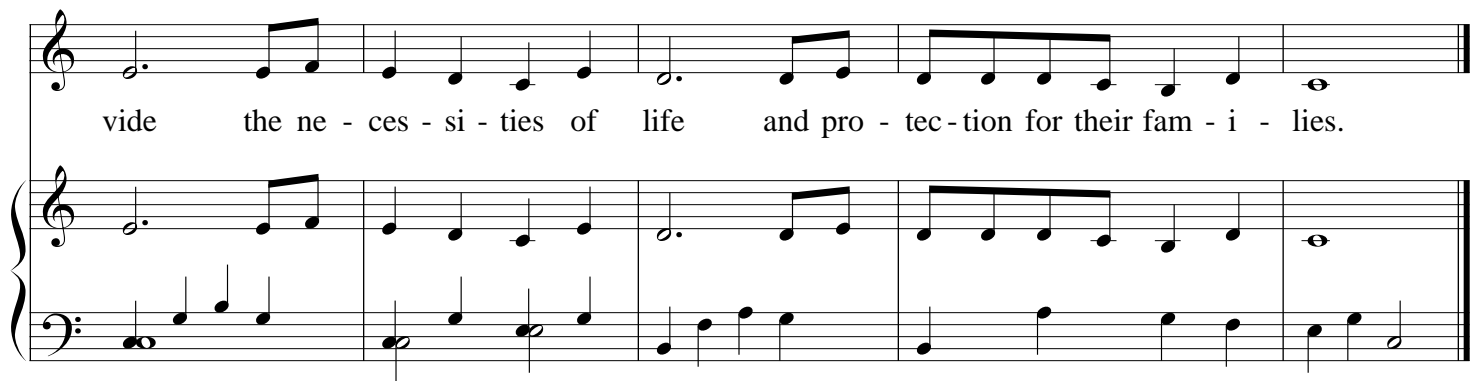
*mp*



By di - vine de - sign      Fa - thers are to pre - side      o - ver their fam - i -



lies      in love and righ - teous - ness      and are re - spon - si - ble      to — pro -



vide      the ne - ces - si - ties of life      and pro - tec - tion for their fam - i - lies.

# 14. Mothers

Music by  
Jean Krueger Smith

$\text{♩} = 110$

*mp*

The piano introduction is in 4/4 time, marked *mp* and  $\text{♩} = 110$ . It features a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by a half note chord of A4-C5-E5, and continues with a series of chords and single notes, including a prominent half-note chord of G4-B4-D5.

Moth-ers are pri-mar-i-ly re - spon-si-ble for the nur-ture of their chil-dren, the nur-ture of their

The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with chords and single notes, including a half-note chord of G4-B4-D5.

chil - dren. In these sa - cred re - spon - si - bi - li - ties fa - thers and moth - ers are ob - li -

The vocal line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with chords and single notes, including a half-note chord of G4-B4-D5.

gat - ed to help one an - oth - er as e - qual part - ners, part - ners.

The vocal line concludes with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment concludes with chords and single notes, including a half-note chord of G4-B4-D5.

# 15. Disability

Music by  
Jean Krueger Smith

♩ = 110  
*mf*

The piano introduction consists of four measures. The right hand plays a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays chords: a whole rest, a triad of C4, E4, G4, and a triad of C4, E4, G4.

Dis - a - bil - i - ty, death, or oth - er cir - cum - stanc - es may ne - ces - si -

The vocal line begins with a quarter rest, followed by quarter notes for each syllable: D4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords: a triad of C4, E4, G4, a triad of C4, E4, G4, a triad of C4, E4, G4, and a triad of C4, E4, G4.

tate in - di - vid - ual a - dap - ta - tion. Ex - tend - ed

The vocal line continues with quarter notes: D4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords: a triad of C4, E4, G4, a triad of C4, E4, G4, a triad of C4, E4, G4, and a triad of C4, E4, G4.

fam - i - lies should lend sup - port when need - ed.

The vocal line concludes with quarter notes: D4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment concludes with chords: a triad of C4, E4, G4, a triad of C4, E4, G4, a triad of C4, E4, G4, and a triad of C4, E4, G4.

# 16. We Warn

Music by  
Lilk Williams

$\text{♩} = 100$

*mf*

We warn that in-di-vid-u-als who vi-o-late

cov-e-nants of chas-ti-ty, who a-buse spouse or off-spring or who fail to ful-fill

fam-i-ly re-spon-si-bi-li-ties will one day stand ac-count-a-ble be-fore

God. Fur - ther, we

warn that the dis - in - te - gra - tion of the fam - i - ly

will bring up - on in - di - vid - u - als, com - mu - ni - ties, and na - tions the ca - lam - i - ties fore -

told by an - cient and mod - ern proph - ets. (loud whisper) We warn!

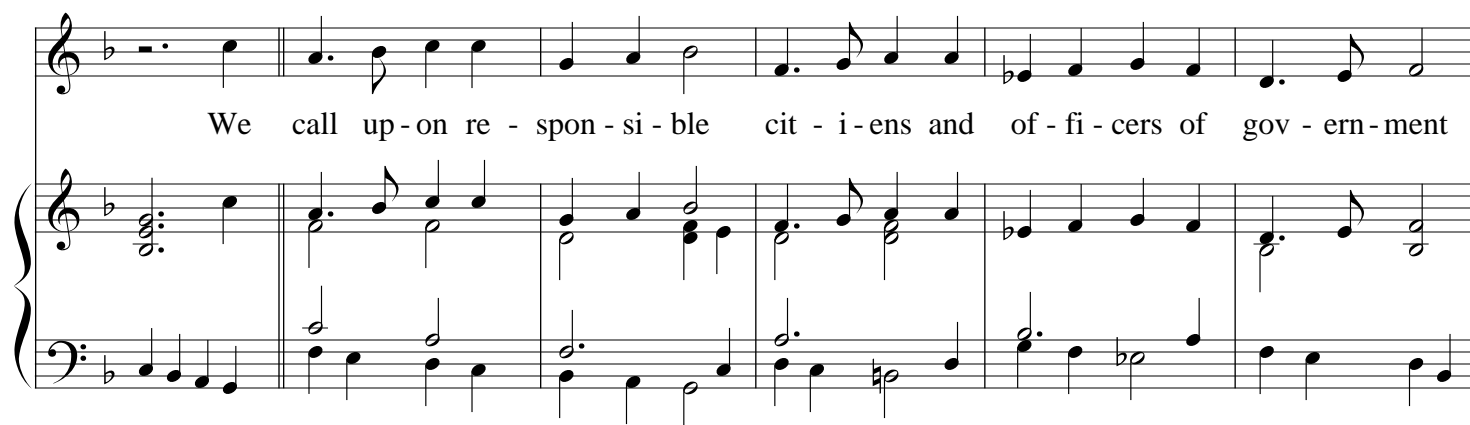
# 17. We Call Upon Responsible Citizens

Music by

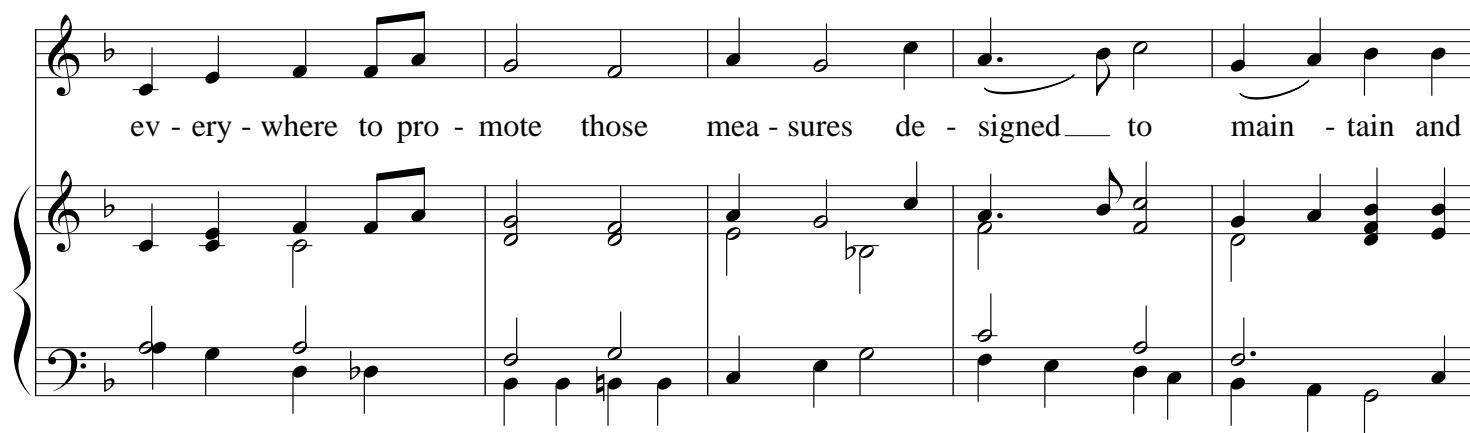
Joan Lisonbee Sowards



Piano introduction in B-flat major, 4/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady bass line with quarter notes and rests.



First system of vocal and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics: "We call up-on re - spon - si - ble cit - i - ens and of - fi - cers of gov - ern - ment". The piano accompaniment continues with the same harmonic structure as the introduction.



Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: "ev - ery - where to pro - mote those mea - sures de - signed to main - tain and". The piano accompaniment provides harmonic support.



Third system of vocal and piano accompaniment. The vocal line concludes with the lyrics: "streng - then the fam - 'ly as the fun - da - men - tal u - nit of so - ci - et - ty." The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.