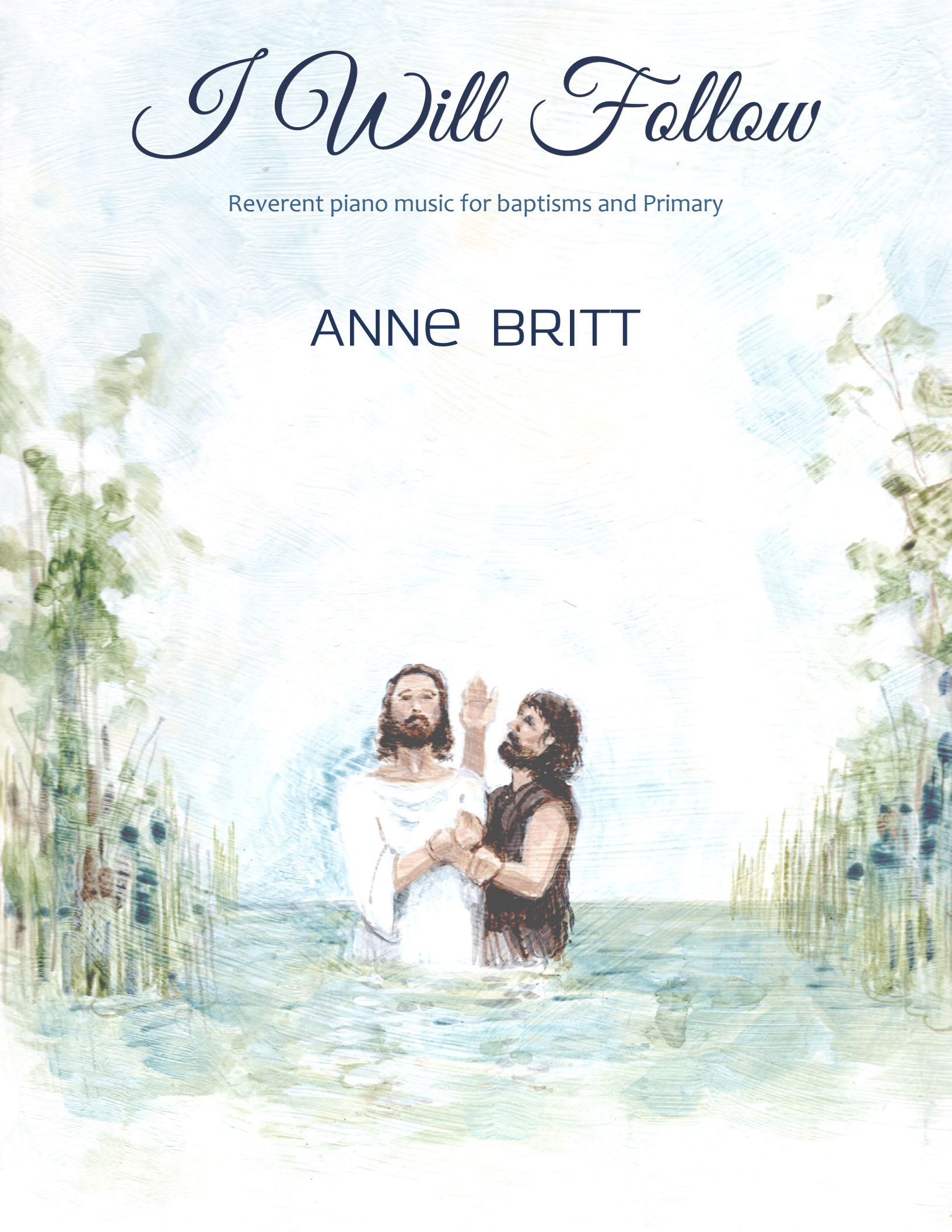


I Will Follow

Reverent piano music for baptisms and Primary

ANNE BRITT



I Will Follow

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- 11 I'm Trying to Be like Jesus
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Cover art by Rebecca Kiser : *heaven_and_earth_art*

I Will Follow God's Plan

Music by Vanja Y. Watkins
arr. Anne Britt

With excitement

Musical notation for measures 1-4. The piece is in 12/8 time with a key signature of one flat (Bb). The right hand features a melody of quarter notes and eighth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mp* is present in the first measure.

Musical notation for measures 5-7. The right hand continues the melodic line with some grace notes and slurs. The left hand maintains the eighth-note accompaniment.

Musical notation for measures 8-9. Measure 8 shows a change in the right hand's accompaniment. Measure 9 includes a second ending bracket with a '2' indicating a repeat.

Musical notation for measures 10-11. Measure 10 features a prominent chordal texture in the right hand. Measure 11 continues the melodic and accompanimental lines.

Musical notation for measures 12-14. Measure 12 includes a second ending bracket with a '2'. The piece concludes with a final chord in the right hand and a melodic flourish in the left hand.

Teach Me to Walk in the Light

Earnestly

Music by Clara W. McMaster
arr. Anne Britt

Musical notation for measures 1-4. The piece is in 3/4 time. The first system shows the right hand (RH) and left hand (LH) staves. The RH part begins with a whole note chord (F major) and continues with a melodic line. The LH part starts with a half note chord (F major) and continues with a bass line. The dynamic marking *mp* is present in the first measure.

Musical notation for measures 5-8. The RH part continues with the same melodic line. The LH part continues with the same bass line. The dynamic marking *p* is present in the first measure of this system.

Musical notation for measures 9-12. The RH part continues with the same melodic line. The LH part continues with the same bass line. The dynamic marking *p* is present in the first measure of this system.

Musical notation for measures 13-16. The RH part continues with the same melodic line. The LH part continues with the same bass line. The dynamic marking *p* is present in the first measure of this system.

I'm Trying to Be like Jesus

Janice Kapp Perry
arr. Anne Britt

Lightly

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, 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A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C3

Baptism

Music by Crawford Gates
arr. Anne Britt

Contemplatively

Measures 1-3 of the piece. The music is in common time (C) and begins with a mezzo-piano (*mp*) dynamic. The right hand features a steady eighth-note melody, while the left hand provides a simple harmonic accompaniment with quarter notes.

Measures 4-6. The right hand continues with eighth-note patterns, and the left hand maintains its accompaniment. The texture remains consistent with the first three measures.

Measures 7-9. The right hand melody continues, with a slight change in phrasing. The left hand accompaniment remains steady.

Measures 10-12. The right hand melody becomes more active, incorporating some sixteenth-note patterns. The left hand accompaniment continues to support the melody.

Measures 13-15. The right hand melody concludes with a final phrase. The left hand accompaniment ends with a few final notes. A *rit.* (ritardando) marking is present in measure 15.

When I Am Baptized

Music by Nita Dale Milner
arr. Anne Britt

Gently

Musical notation for measures 1-2. Treble clef, bass clef, 6/8 time signature, key signature of two flats. Measure 1 starts with a piano dynamic marking *mf*. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, and a half note F5. The bass line consists of a whole note G3 in measure 1 and a half note G3 in measure 2.

Musical notation for measures 3-4. Measure 3 features a triplet of eighth notes in the treble clef: G4, A4, Bb4. The bass line continues with a half note G3 in measure 3 and a half note G3 in measure 4.

Musical notation for measures 5-6. Measure 5 includes a triplet of eighth notes in the treble clef: G4, A4, Bb4. Measure 6 features a *rit.* (ritardando) marking and a *mp* (mezzo-piano) dynamic marking. The treble clef ends with a triplet of eighth notes: G4, A4, Bb4. The bass line continues with a half note G3 in measure 5 and a half note G3 in measure 6.

Musical notation for measures 7-8. Measure 7 includes a *a tempo* marking. The treble clef features a triplet of eighth notes in measure 7 and a triplet of eighth notes in measure 8. The bass line continues with a half note G3 in measure 7 and a half note G3 in measure 8.

Musical notation for measures 9-10. Measure 9 includes a *mf* (mezzo-forte) dynamic marking. The treble clef features a triplet of eighth notes in measure 9 and a triplet of eighth notes in measure 10. The bass line continues with a half note G3 in measure 9 and a half note G3 in measure 10.

When Jesus Christ Was Baptized

Reverently

Music by Jeanne P. Lawler
arr. Anne Britt

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a mezzo-piano (*mp*) dynamic. The upper staff features a series of quarter notes with stems pointing down, while the lower staff has a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is placed above the second measure of the upper staff.

The second system of the musical score continues from the first. It begins with a measure number '4' above the first staff. The upper staff continues with quarter notes, and the lower staff continues with eighth notes. A piano (*p*) dynamic marking is placed above the first measure of the upper staff. The music concludes with a fermata over the final note of the upper staff.

The third system of the musical score begins with a measure number '7' above the first staff. The upper staff features a melodic line with eighth notes and quarter notes, some with stems pointing up. The lower staff continues with eighth notes. The system concludes with a fermata over the final note of the upper staff.

The fourth system of the musical score begins with a measure number '10' above the first staff. The upper staff continues with quarter notes and eighth notes. The lower staff continues with eighth notes. The system concludes with a fermata over the final note of the upper staff, followed by a *ped.* (pedal) marking and a long horizontal line.

The Holy Ghost

Flowing

Jeanne P. Lawler
arr. Anne Britt

Measures 1-3 of the piano score. The music is in 3/4 time with a key signature of two flats. The first measure starts with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a simple accompaniment.

Measures 4-7. The melodic line continues with a half note followed by eighth notes. The left hand accompaniment remains consistent with the previous measures.

Measures 8-11. The right hand has a long melodic phrase starting with a piano (*p*) dynamic. The left hand accompaniment includes some chordal textures and moving lines.

Measures 12-16. The right hand features a series of chords and a long sustained note. The left hand continues with a steady accompaniment.

Measures 17-20. The piece concludes with a forte (*f*) dynamic. The right hand has a final melodic phrase, and the left hand provides a concluding accompaniment.

Come, Follow Me/I Know That My Savior Loves Me

"Come, Follow Me" by Samuel McBurney
"I Know That My Savior Loves Me" by Tami Jeppson Creamer
arr. Anne Britt

Earnestly

Musical notation for measures 1-4. The piece is in 3/4 time. The first measure starts with a treble clef and a dynamic marking of *mf*. The bass clef part begins with a half note G2. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 5-8. The melody continues with quarter notes: F4, E4, D4, C4, B3, A3, G3. The bass clef part features a steady accompaniment of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for measures 9-12. The melody continues with quarter notes: F3, E3, D3, C3, B2, A2, G2. The bass clef part continues with quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for measures 13-16. The melody continues with quarter notes: F2, E2, D2, C2, B1, A1, G1. The bass clef part continues with quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

The Wise Man and the Foolish Man

Southern folk song
arr. Anne Britt

Rubato

Measures 1-3. Treble clef, key signature of two sharps (F# and C#), common time. The right hand features a melodic line with eighth-note triplets. The left hand provides a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the start.

Measures 4-6. Continuation of the piece. The right hand continues with eighth-note triplets. The left hand has a more active accompaniment. A "bring out melody" instruction is written below the staff.

Measures 7-9. The right hand continues with eighth-note triplets. The left hand accompaniment is consistent. A fermata is placed over the final note of measure 9.

Measures 10-12. Continuation of the piece. The right hand continues with eighth-note triplets. The left hand accompaniment is consistent. A fermata is placed over the final note of measure 12.

Measures 13-15. The right hand continues with eighth-note triplets. The left hand accompaniment is consistent. A "rit." (ritardando) instruction is written below the staff. A fermata is placed over the final note of measure 15.

Stand for the Right

Music by Joseph Ballantyne
arr. Anne Britt

Moderately

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one flat (Bb). The melody in the treble clef starts with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, and D5. The bass clef accompaniment consists of a half-note chord G3-Bb3 in the first measure, followed by quarter notes G3, Bb3, and G3 in the second measure, and a half-note chord G3-Bb3 in the third measure. A dynamic marking of *mf* is present in the first measure.

Musical notation for measures 5-8. The melody continues with quarter notes E5, D5, C5, and Bb4. The bass clef accompaniment continues with a half-note chord G3-Bb3 in the fifth measure, followed by quarter notes G3, Bb3, and G3 in the sixth measure, and a half-note chord G3-Bb3 in the seventh measure. A dynamic marking of *rit.* is present in the seventh measure.

Musical notation for measures 9-12. The melody continues with quarter notes Bb4, A4, G4, and F4. The bass clef accompaniment continues with a half-note chord G3-Bb3 in the ninth measure, followed by quarter notes G3, Bb3, and G3 in the tenth measure, and a half-note chord G3-Bb3 in the eleventh measure. A dynamic marking of *a tempo* is present in the ninth measure.

Musical notation for measures 13-16. The melody continues with quarter notes E4, D4, C4, and Bb3. The bass clef accompaniment continues with a half-note chord G3-Bb3 in the thirteenth measure, followed by quarter notes G3, Bb3, and G3 in the fourteenth measure, and a half-note chord G3-Bb3 in the fifteenth measure. A dynamic marking of *rit.* is present in the fifteenth measure.

Musical notation for measures 17-20. The melody continues with quarter notes A3, G3, F3, and E3. The bass clef accompaniment continues with a half-note chord G3-Bb3 in the seventeenth measure, followed by quarter notes G3, Bb3, and G3 in the eighteenth measure, and a half-note chord G3-Bb3 in the nineteenth measure. A dynamic marking of *a tempo* is present in the seventeenth measure.

Keep the Commandments

Barbara A. McConochie
arr. Anne Britt

Gently

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by a half note A4, and then a half note B4. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a half note A2, and then a half note B2. The dynamic marking *mf* is placed at the beginning of the first measure.

The second system of music consists of two staves. The upper staff continues with a half note C5, followed by a half note D5, and then a half note E5. The lower staff continues with a half note C3, followed by a half note D3, and then a half note E3. The dynamic marking *mf* is maintained.

The third system of music consists of two staves. The upper staff continues with a half note F5, followed by a half note G5, and then a half note A5. The lower staff continues with a half note F3, followed by a half note G3, and then a half note A3. The dynamic marking *mf* is maintained.

The fourth system of music consists of two staves. The upper staff continues with a half note B5, followed by a half note C6, and then a half note D6. The lower staff continues with a half note B3, followed by a half note C4, and then a half note D4. The dynamic marking *mf* is maintained.

I Am a Child of God

Music by Mildred T. Pettit
arr. Anne Britt

Reverently

Measures 1-4 of the piano accompaniment. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo/mood is marked 'Reverently' and the dynamics are marked 'mp'. The right hand features chords and a triplet of eighth notes in measure 3. The left hand features a consistent triplet of eighth notes.

Measures 5-7 of the piano accompaniment. Measure 5 begins with a treble clef and a '5' above the staff. The right hand has a melodic line with a triplet of eighth notes in measure 6. The left hand continues with triplet eighth notes.

Measures 8-10 of the piano accompaniment. The right hand has a melodic line with a triplet of eighth notes in measure 9. The left hand continues with triplet eighth notes.

Measures 11-14 of the piano accompaniment. The right hand has a melodic line with a triplet of eighth notes in measure 12. The left hand continues with triplet eighth notes.

Crossing the Waters

poem by Sheila Kindred

The Red Sea was parted and Moses went through,
And, faithful, the children of Israel went, too.
The Lord gave them guidance across trackless sand,
A light they could follow to the promised land.

Upon the great waters sailed Lehi's lone ship.
His family was frightened by storms on the trip.
They steered by a compass controlled by God's hand,
And reached a land saved for obedient man.

The wide Mississippi was frozen that day.
The Nauvoo Saints crossed it in wagons, they say.
Thus started their journey where few men had trod,
Across the high mountains to worship their God.

*By baptism's water I enter the road
That takes me through life, past dangers untold.
But God is my Compass, my Light, and my Friend.
He'll welcome me home at my journey's end.*

Crossing the Waters

Moderately

Anne Britt

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of two staves. The upper staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff starts with a half note G3, followed by quarter notes A3 and B3. Dynamic markings include *mp* (measures 1-2), *rit.* (measure 3), and *mf* (measure 4). Measure 4 features a fermata over the final notes.

Musical score for measures 5-8. The upper staff begins with a half note G4, followed by quarter notes A4 and B4. The lower staff starts with a half note G3, followed by quarter notes A3 and B3. The dynamic marking is *a tempo*.

Musical score for measures 9-12. The upper staff continues with quarter notes G4, A4, and B4. The lower staff continues with quarter notes G3, A3, and B3. Measure 12 features a fermata over the final notes.

Musical score for measures 13-16. The upper staff begins with a half note G4, followed by quarter notes A4 and B4. The lower staff starts with a half note G3, followed by quarter notes A3 and B3. The key signature changes to two flats (Bb and Eb) starting in measure 13.

Musical score for measures 17-20. The upper staff begins with a half note G4, followed by quarter notes A4 and B4. The lower staff starts with a half note G3, followed by quarter notes A3 and B3. Dynamic markings include *rit.* (measures 17-18) and *a tempo* (measures 19-20).