

Words and Music by Janice Kapp Perry,
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Family Love

A Medley

Arranged by Brendon Wheeler

Lovingly ♩ = 104

Flute

S A

T B

Piano

mp

mp

mp

mp

I see my moth-er kneel-ing with our

7

fam-i-ly each day. I hear the words she whis-pers as she bows her head to pray. Her

cresc.

cresc.

plea to the Fa - ther qui - ets all my fears, And I am thank - ful love is spo - ken

dim.

dim.

here.

Mine is a home where ev - 'ry hour is

blessed by the *cresc.* strength of priest - hood pow'r, With fa - ther and moth - er lead - ing the way,

Teach - ing me how to trust and o - bey; And the things they teach are crys - tal clear, For

love is spo-ken here.

p

mp There is beau-ty all a-round When there's love at
In the cot-tage there is joy When there's love at

p
Oo

47

home;
home;

There is joy in ev - 'ry sound
Hate and en - vy ne'er an - noy

When there's love at
When there's love at

Oo

51

home.
home.

mp
Peace and plen - ty here a - bide,
Ros - es bloom be - neath our feet;

Smil - ing sweet on ev - 'ry side. Time doth soft - ly,
 All the earth's a gar - den sweet, Mak - ing life a

mf

mf

mf

sweet - ly glide When there's love at home.
 bliss com - plete When there's love at home.

mf

mf

62

♩ = 80

cresc. *f*

Love at home.

cresc. *f*

Love at home.

cresc. *f*

mf

68

mf

I have a fam - 'ly here on earth. They are so good to me. I want to share my

Piano plays parts

life with them through all e - ter - ni - ty. Fam - lies can be to - geth - er for - ev - er

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

Lord has shown me how I can. The Lord has shown me how I can; *cresc.* I can; — I can; —

cresc. can; — I can; — I

cresc.

f

(cresc.) — I can — I can! *f* I see my moth - er

(cresc.) can; — I can; I can! *f* Kind - ly heav - en

(cresc.)

96

kneel - ing with our fam - i - ly each day. I hear the words she
 smiles a - bove When there's love at home; All the world is

15 3

100

whis - pers as she bows her head to pray. Her plea to the Fa - ther
 filled with love When there's love at home. (at home) Love at home,

8 3

qui - ets all my fears, And I am thank - ful (thank - ful) Love is spo - ken
 love at home; Oh, there's One who smiles on high

here. *mp* The Lord has shown me how I can.
 When there's love at home. *mp* Oh, there's One who

mp

For love is spo - ken here. _____

smiles on high for love is spo - ken here. _____

The musical score for page 115 consists of four staves. The top staff is a vocal line with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a whole rest for three measures, followed by a melodic phrase: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The second staff is another vocal line with a treble clef, starting with a whole rest for three measures, then a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a half note C4, and a quarter note B3. The lyrics "For love is spo - ken here." are written below this staff. The third staff is a vocal line with a bass clef, starting with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note F2. The lyrics "smiles on high for love is spo - ken here." are written below this staff. The fourth staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a series of chords and arpeggiated figures. The first measure has a treble clef with a whole note chord (B-flat, D-flat, F) and a bass clef with a whole note chord (G, B-flat, D). The second measure has a treble clef with a whole note chord (A-flat, C, E-flat) and a bass clef with a whole note chord (F, A-flat, C). The third measure has a treble clef with a whole note chord (B-flat, D-flat, F) and a bass clef with a whole note chord (G, B-flat, D). The fourth measure has a treble clef with a whole note chord (C, E-flat, G) and a bass clef with a whole note chord (F, A-flat, C). The fifth measure has a treble clef with a whole note chord (D-flat, F, A-flat) and a bass clef with a whole note chord (G, B-flat, D). The sixth measure has a treble clef with a whole note chord (E-flat, G, B-flat) and a bass clef with a whole note chord (F, A-flat, C). The seventh measure has a treble clef with a whole note chord (F, A-flat, C) and a bass clef with a whole note chord (G, B-flat, D). The eighth measure has a treble clef with a whole note chord (G, B-flat, D) and a bass clef with a whole note chord (F, A-flat, C). The piece concludes with a double bar line and a final chord in the bass clef (F, A-flat, C).