This course of twelve lessons is designed to help pianists adapt their skills to the organ as soon as possible. Lessons 1-5 and 10-12 are for everyone—those who must begin very soon to play for church meetings might consider themselves in “shortcut mode” and skip lessons 6-9. These four lessons are for those who can spend the time required to refine their playing “in polish mode” before beginning to serve as an organist.

All twelve lessons are available free over the Internet as audio podcasts. There is a total of just over four hours of instruction, with each lesson lasting between five and thirty-five minutes plus pause time. The lessons involve listening to instruction, trying out new skills at the organ, and playing simplified hymns. Organists with MP3 players can download the podcasts from iTunes and take the lessons at the organ console. Those without MP3 players can hear the lessons through their computer. Those without computers can print the lessons and study them in written form.

A packet of supporting written materials can also be downloaded free over the Internet (in Adobe pdf format). In addition to the many useful handouts, the packet contains over twenty-five simplified hymns that can be used in those first weeks of service.

Instructions on how to access the course can be found online at <www.organ.byu.edu>. Those who are all ready familiar with iTunes can simply search for “new lds organist” and download it as usual.

The lesson titles are listed below. For a more detailed list of subtopics, visit <www.organ.byu.edu>.

### Lesson Titles

1. Welcome to Organ Playing! (35 minutes)
2. First Steps in Pedal Playing (13 min.)
3. Playing Prelude Music that Invites the Spirit (13 min.)
4. Effective Hymn Playing—An Overview (11 min.)
5. Hymn Playing in Shortcut Mode—Playing Hymns Right Now (5 min.)
   (lessons 6-9 are for those who can dedicate the time to learning to play in “polish mode”):
   7. Hymn Playing in Polish Mode—Playing Two Independent Legato Lines (28 min.)
   8. Hymn Playing in Polish Mode—Playing Three Independent Legato Lines (31 min.)
   9. Hymn Playing in Polish Mode—Playing Four Independent Legato Lines (38 min.)
10. Hymn Playing—Deciding When to Tie Repeated Notes (25 min.)
11. Playing Postlude Music Appropriately (17 min.)
12. Continuing Your Organ Training (15 min.)
Supporting Materials for the Lessons

The supporting materials appear in the order of their first use in the lessons. For a list of all materials that should be at your fingertips for each lesson, see the next page, “Materials Needed for Each Lesson.”

4 Materials Needed for Each Lesson
5 About Your Calling
6 The Organ Console
7 Internet Resources for Organists
8 Pedal Orientation
9 Resources: Easy Prelude and Postlude
11 Common Stop Names Listed by Family and Pipe Categories
12 Registration Suggestions for Prelude/Postlude Music
14 Hymn Registration Shortcuts
15 The Six Legato Organ Fingering Techniques
16 How to Learn Three-Part Hymns and Pieces
18 Three-Stage Plan for Learning Hymns or Other Four-Part Pieces
19 Sample from Hymns from the L.D.S. Hymnal Marked for the Organ by Carol Dean
20 Sample from Three-Stave Hymn Accompaniments by Robert Cundick and Don Cook
21 Organ Training Resources Available through Brigham Young University
22 Redeemer of Israel: Example of Fully-Prepared Score
23 Sample of a Hymn Marked in Shortcut Mode

Simplified Hymn Arrangements

These 25 simplified hymn arrangements appear in the packet in their normal hymnbook order.

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<td>19</td>
<td>We Thank Thee, O God, for a Prophet</td>
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<td>29</td>
<td>A Poor Wayfaring Man of Grief</td>
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<td>30</td>
<td>Come, Come, Ye Saints</td>
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<tr>
<td>58</td>
<td>Come, Ye Children of the Lord</td>
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</tr>
<tr>
<td>67</td>
<td>Glory to God on High</td>
<td>3</td>
</tr>
<tr>
<td>96</td>
<td>Dearest Children, God is Near You</td>
<td>3</td>
</tr>
<tr>
<td>98</td>
<td>I Need Thee Every Hour</td>
<td>3</td>
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<tr>
<td>100</td>
<td>Nearer, My God, to Thee</td>
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<tr>
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<td>Did You Think to Pray?</td>
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<td>Sweet Hour of Prayer</td>
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<td>143</td>
<td>Let the Holy Spirit Guide</td>
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<td>163</td>
<td>Lord, Dismiss Us with Thy Blessing</td>
<td>4</td>
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<tr>
<td>174</td>
<td>While of These Emblems We Partake</td>
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<td>177</td>
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<tr>
<td>294</td>
<td>Love at Home</td>
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</table>

The Easier Hymns

Following is a list of some of the easier hymns to play directly from the hymnbook, as given in the official LDS Church Music website and in the BYU Independent Study organ courses, Levels 1 and 2. It may be useful for music chairmen and priesthood leaders as organists develop their skills.

Come, Follow Me (116); Come Unto Jesus (117); Do What Is Right (237); Glory to God on High (67); God Be with You Till We Meet Again (152); I Know My Father Lives (302); How Gentle God's Commands (125); How Great the Wisdom and the Love (195); I Stand All Amazed (193); Keep the Commandments (303); Let the Holy Spirit Guide (143); Love at Home (294); Now Let Us Rejoice (3); Redeemer of Israel (6); Sweet Is the Work (147); Sweet Hour of Prayer (142); Teach Me to Walk in the Light (304); We Thank Thee, O God, for a Prophet (19).

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# Materials Needed for Each Lesson

The materials that should be at your fingertips for each lesson are listed below. For a complete table of contents for this packet, see the previous page, “Table of Contents—Packet.”

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<tbody>
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<td>Hymns 58 and 98 (simplified)</td>
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<td>Hymns 254, 31, 205, and 6 (<em>Hymnbook</em>)</td>
<td>Internet Resources for Organists</td>
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</tbody>
</table>
About Your Calling
A list of suggested readings and resources for the LDS organist

Addresses by General Authorities


Official Church Communication

LDS Church Music website <www.lds.org/churchmusic>

Frequently Asked Questions <http://www.lds.org/pa/display/0,17884,6755-1,00.html>

Guidelines from the Church Handbook of Instructions
< http://www.lds.org/cm/display/0,17631,4987-1,00.html>

Quotes from Church Leaders and the scriptures about music
<http://www.lds.org/cm/quotes/0,18328,5084-1,00.html>

Other Resources

Organ Study at BYU website <www.organ.byu.edu>

Resources for LDS organists < http://www.geocities.com/ddstone48/>

LearningOrgan (Internet discussion group) < http://groups.google.com/group/LearningOrgan>

The Organ Console

The diagram below indicates standard positions for the various items. However, organ consoles vary widely in their design. Some of the most common variations are as follows:

- **Expression and crescendo pedals.** If only one is present, it is usually an expression pedal that affects the volume of the entire organ. Crescendo pedals are absent on many consoles.
- **Great to Pedal reversible.** If present, this is usually located directly to the right of the right-most expression (or crescendo) pedal. It may also be present as a thumb piston.
- **General and divisional combination pistons.** Many organs have only one set of combination pistons. If so, they will be generals, centered underneath one or both manuals. If both generals and divisionals are present, the generals are usually located to the left underneath the manual(s).
- **Stops.** These may be present as drawknobs, located in stop jambs on both sides of the manuals.
- **Tutti/sforzando reversible.** If present, this is usually the right-most and highest thumb piston and/or toe stud.
Internet Resources for Organists

General “Hot Spots” of Organ-Related Web Resources

- **Pipe Organs and Related Topics**  [www.albany.edu/piporg-l]
  - Links of topical interest  [www.albany.edu/piporg-l/piplinks.html]
  - Individual Organs and Organ Tours  [www.albany.edu/piporg-l/organs.html]
- **American Guild of Organists**  [www.agohq.org]
  - Educational Resources  [https://agohq.org/store/index1.html]
- **Organ Study at BYU**  [www.organ.byu.edu]

Specific Areas of Interest to Organists

- **BYU**
  - Organ Study at BYU  [organ.byu.edu]
  - BYU Organ Workshop  [http://organworkshop.byu.edu]
  - BYU Young Musicians Summerfestival  [http://summerfestival.byu.edu]
  - The New LDS Organist  [http://organ.byu.edu/newldsorganist]
  - OrganTutor  [www.organtutor.byu.edu]
  - Independent Study Organ Courses, Levels 1-6
    - College-credit courses:  [http://ce.byu.edu/is/site/courses/university.cfm?subject=10000066]
    - Non-credit courses (levels 1-2 only):  [http://ce.byu.edu/is/site/courses/free.cfm]
  - Belnap Hymn Studies for Organists  [http://creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM004]

- **LDS organist**
  - Organ Training Resources  [http://www.organ.byu.edu/trainingresources.pdf]
  - Discussion group for organ students and teachers  [http://groups.google.com/group/LearningOrgan]
  - Resources for LDS Organists (DeeAnn Stone)  [www.LDSOrganists.info]
  - Early LDS Hymns  [http://www.earlyldshymns.com/]
  - 1835 hymnbook online  [http://www.earlyldshymns.com/A_COLLECTION_OF_HYMNS.pdf]
  - Temple Square Organ  [http://www.mormontabernacleorgan.webs.com/]
  - Jackman Music  [www.jackmanmusic.com]
  - Online Music for the LDS Organist  [www.wardorganist.com]
  - A Blog for LDS Organists  [http://organlessons.blogspot.com/]

- **Organ Music**
  - Organ Historical Society  [www.obscatalog.com]
  - Jackman Music  [www.jackmanmusic.com]
  - Kelvin Smith online music library  [www.untraveledroad.com/music/music.htm]
  - Where to Buy Organ Music  [www.organ.byu.edu/wheretobuy.htm]

- **Recordings and broadcasts**
  - Organ Historical Society  [www.obscatalog.com/recordings.html]
  - Pipedreams Program Archives  [http://pipedreams.publicradio.org/listings/]
  - JAV Recordings  [www.greatorgancds.com]
  - Pro Organo  [www.proorgano.com]
  - Bach Organ Works (free online recordings--Kibbie)  [http://www.blockmrecords.org/bach/]

- **The organ itself**
  - Encyclopedia of Pipe Organ Stops  [www.organstops.org]
  - Organ History  [http://www.concertartist.info/organhistory/]

- **Miscellaneous**
  - PIPORG-L (to join the group)  [https://list.uiowa.edu/scripts/wa.exe?SUBED1=piporg-L&A=1]
  - A Wiki resource on organ playing  [http://organplayingwiki.byu.edu]
  - BACHorgan.com  [www.bachorgan.com]
  - MIDI primer  [http://arts.ucsc.edu/EMS/Music/tech_background/MIDI/MIDI.html]
Organ Shoes

see <www.organ.byu.edu/ORSHOE.html>

Upper
(snug fit, flexible)

Heel
(wide, about 1 inch high)

Sole
(thin, slide easily, not wider than shoe)

Arch
(no bridge between heel and sole)

Pedal Exercises for Lesson 2

Exercise 1

Exercise 2

Exercise 3

\[\hat{\text{--a carat placed below the staff indicates left toe;}}\]
\[\text{above the staff indicates right toe}\]

\[\hat{\text{--a circle or U-shaped symbol indicates the heel}}\]

Continue by learning the pedal line of Hymn 142, “Sweet Hour of Prayer” (simplified for organ in three parts) as described near the end of Lesson 2.
Resources: Easy Prelude and Postlude

Listed in approximate order from easier to more challenging


This is an exhaustive listing of hymn preludes and free accompaniments on hymns found in the LDS hymnbook—a most useful resource for any LDS organist. There is no indication, however, as to the level of difficulty.


*Manual-Only Hymns* is designed to assist the LDS pianist in making the transition to the organ. With practice, the voice parts of these 38 hymns can be played smoothly and with independence of line. This is enabled by eliminating the pedal parts, by reducing the voice parts from four to three, by arranging the hymns for ease of execution, and by providing organ fingering. *Transformations* is a companion volume to *Manual-Only Hymns* that provides easy supplemental material to "transform" the hymns into simple preludes or postludes.


These simple three-part hymn settings are fingered and pedaled in legato style, and include a very easy pedal part. They are some of the easiest available pieces to play for prelude or postlude, but not for congregational accompaniment.


This collection contains 28 three-part transcriptions of LDS hymns. The original soprano part is played by the right hand. The left hand plays a new middle part that leaves the harmony unchanged from the original. The bass part, also not deviating from the original notes, appears on its own pedal staff. Repeated notes are sometimes tied in the bass and middle parts. Fingering and pedaling are provided. These transcriptions can be used for congregational hymn accompaniment, or for prelude or postlude. They were designed to provide a bridge between the very easy *Nine Hymn Studies* by Kim Croft and the four-part hymns in the *Hymnbook*.


This organ method contains a few hymn settings and pieces that were hand-picked for the early-level LDS organist, such as “Prelude on Deliverance” by Richard Elliott. The method, along with the computer tutorial, also serves as the basic text for the Level 1 and 2 BYU Independent Study organ courses.


These one- or two-page pieces are provided with fingering and pedaling in legato style. A few are based on hymns in the LDS hymnbook. This book is required in the Level 1 and 2 BYU Independent Study organ courses.


This is the first of many volumes of LDS hymn preludes by Robert Manookin. This first volume contains two or three pieces that are particularly useful for the early-level organist. These pieces are on the repertoire list for the BYU Independent Study Level 1 and 2 organ courses.

(continued)

This is a collection of 62 hymns transcribed for organ on three staves. The goal: make it easier for an organist to play the hymns well by writing the bass part on its own pedal staff and adding ties generously between repeated notes. Fingering and pedaling must be added, and the text is not present in the score.


This method book on hymn playing provides fingering and pedaling for many hymns, as well as generous instruction on all aspects of hymn playing. The hymn text is not present in the scores.

*Hymns of the Church of Jesus Christ of Latter-day Saints*. Salt Lake City, UT: Church of Jesus Christ of Latter-day Saints, 1985.

Prelude and postlude music can be played directly from the hymnbook. Variety can be introduced by applying the registration suggestions and rearrangement of parts as suggested in Lessons 3 and 11. Later, you can learn more details on rearranging parts through the “Music 116—Organ Techniques and Literature” podcasts. Go to iTunes and search “organ techniques.”


This composer is developing a massive collection of hymn preludes—one for each hymn in the hymnbook. Each volume contains preludes of varying difficulty levels and that range in style from traditional to contemporary. New volumes are produced periodically.

__________

*In addition to the websites given above after some listings, most of these items are also available through the BYU Bookstore. Visit [www.byubookstore.com](http://www.byubookstore.com) or call 1-800-253-2578.*
Common Stop Names Listed by Pipe Category and Family of Organ Tone

Most every speaking stop found on organs in LDS meetinghouses is listed under its pipe category (flue or reed) and family of organ tone.

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<td>Blockflöte</td>
<td>Choral bass</td>
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<td>Bourdon (+ doux, Contre –)</td>
<td>Diapason</td>
<td>Cello</td>
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<td>Chimney flute</td>
<td>Double diapason</td>
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<td>Doublette</td>
<td>Fugara</td>
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<td>Copula</td>
<td>Dulciana</td>
<td>Gamba</td>
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<td>Cor de nuit</td>
<td>Fifteenth</td>
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<td>Doppelflöte</td>
<td>Montre</td>
<td>Salicional</td>
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<td>Fife</td>
<td>Octave (Oktav)</td>
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<td>Flautino</td>
<td>Open diapason</td>
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<td>Viola da gamba</td>
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<td>Flûte (+ à bec, – à fuseau, – bouchée, – celeste, – harmonique, – ouverte)</td>
<td>Principal (Prinzipal)</td>
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<td>Super octave</td>
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<td>Orchestral flute</td>
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Solo mixtures—Cornet II or III, Sesquialtera II (These are usually flutes unless they are found on the Great, in which case they are usually Principals)

**Hybrid stops** (share characteristics of more than one family)
- Erzähler
- Geigen (+ diapason, – principal)
- Gemsborn, Gemsborn celeste
- Spitzflöte

**Some stop names that can easily be identified with the wrong family are underlined.**
Careful selection and proper performance of music can greatly enhance the spirit of worship. . . . Quiet prelude and postlude music creates an atmosphere of worship that invites the Spirit into Church meetings. The organist or pianist usually plays hymns or other appropriate music for five to ten minutes before and after a meeting.

--Music section of the Church Handbook of Instructions, p. 289

To build a stop combination for a prelude or postlude that accomplishes the purposes described above, **first identify these important characteristics in the music.** If these are not indicated in the score, make the decision yourself:

1. **MOOD:** Meditative or jubilant? Use more words that describe the mood or sound more precisely (light or heavy, clear or rich, sparkling or foundational, simple, calm, reverent, ethereal, solid, majestic, quietly jubilant, etc.)
2. **VOLUME:** Overall volume level (very soft, soft, medium, etc.)
3. **SOLO:** Will a solo and an accompaniment be played on two separate manuals (solo and accompaniment registration), or will both hands play on the same manual (chorus registration)?

Next, decide on the sound that you want and find it on the organ.

**CHORUS REGISTRATION**

For “chorus-type” registration, in which both hands play on the same manual, try the combinations given below. Use the handout “Common Stop Names Listed by Pipe Category and Family of Organ Tone” to find particular flutes, principals, strings, reeds, or hybrids (as indicated below) on your organ. The following list begins with the softer stops or combinations, which are usually most effective in enhancing the spirit of worship:

1. a soft 8’ stop alone (flute, hybrid, or string)
2. the celeste effect (use two 8’ stops [hybrid, flute, or string, with celeste], or a single celeste stop marked “II” [like Gemshorn Celeste II 8’])
3. two soft 8’ stops (flute and hybrid, flute and string)
4. flutes 8’ and 4’
5. two soft 8’ stops and flute 4’
6. flutes 8’, 4’, and 2’ (or flute 8’, principal 4’, and flute 2’)
7. principal 8’ alone
8. principal 8’ and flute 4’, or flute 8’ and principal 4’
9. principals 8’ and 4’
10. principal 8’ plus no. 1, 3, 4, 5, or 6 above
11. principals 8’ and 4’ plus no. 1, 3, 4, 5, or 6 above
12. principals 8’, 4’, and 2’ (note the brightness of the 2’ principal)
13. Adding the chorus mixtures and/or chorus reeds probably reach beyond an appropriate volume level for preludes and most postludes in Sacrament meeting.
SOLO AND ACCOMPANIMENT REGISTRATION

For “solo and accompaniment” registration, one hand (usually the right) plays the solo part on either the Swell or the Great, and the other hand (usually the left) plays the accompaniment on the remaining manual. First, decide whether the sound of the solo or the accompaniment is most important to you, and begin building that combination. Next, build the other combination, balancing it with the first. For the accompaniment (usually played by the left hand), use one of the chorus-type registrations given above.

For the solo part (usually played by the right hand), you need only find a more prominent (louder) stop or combination. The solo may be registered with any chorus-type registration (see above), as long as the accompaniment is softer. Celeste effects, however, are usually most effective in the accompaniment part. The following is a list of solo stops or combinations that are not included in the chorus registrations given above. These usually result in a more colorful solo:

1. a single harmonic flute 8’
2. flutes 8’ and 2’ (a “gap” combination)
3. combinations of the 8’ flute and other stops from the Cornet (pronounced “cor-NAY”):
   a. flutes 8’ and 2 2/3’ (an especially effective soft solo combination)
   b. flutes 8’, 4’, and 2 2/3’
   c. flutes 8’, 2 2/3’, and 1 3/5’ (“Sesquialtera”)
   d. flutes 8’, 4’, 2 2/3’, and 1 3/5’
   e. flutes 8’, 4’, 2 2/3’, 2’, and 1 3/5’ (the full Cornet)
4. string 8’ (may sound like a soft reed)
5. flute 4’
6. soft reed 8’ (Oboe, Cromorne, Clarinet, French horn, English horn, Schalmei)
7. soft reed 8’ “rounded out” with other mild 8’ and 4’ stops (flutes, hybrids, strings)
8. all the 8’ stops on the Great that blend, possibly including the Swell to Great coupler (a very warm, “singing” solo combination)
9. a larger chorus reed 8’ (Trompette, Fagott) (more effective as a meditative solo stop when played in the tenor range)
10. a larger chorus reed 8’ “rounded out” with other 8’ and 4’ stops

PEDAL BALANCE

Build the bass part to balance with the chorus-type combination (not the solo). Choose a soft 16’ and 8’ stop from the Pedal division (Subbass, Bourdon, Gedackt, Lieblich Gedackt). As an alternative, select a soft 16’ Pedal stop and Swell to Pedal or Great to Pedal (whichever does not have the solo). To balance larger manual combinations, add larger 16’ stops followed by 8’ stops in the Pedal as needed. If manual-to-pedal couplers are used, the 8’ balance will occur automatically as manual stops are added.

Write down the combination or save it to memory for later use.

Once you have selected the combination that you want, write down the stops in pencil on the music. You can then draw this combination by hand whenever you play that piece on that organ—if you have time. If you will not have time to draw the stops by hand, set the combination on a combination piston (“preset”) as described in Lesson 1 under the combination action. Be sure to double-check your preset just before the meeting!
Hymn Registration Shortcuts

Following is an easy-to-use “shortcut” plan for selecting stops in either meditative or jubilant hymns for congregational singing. It can be used with most pipe or electronic church organs.

A FEW OF THE MOST IMPORTANT GUIDELINES

1. **Support** the congregation with confidence, but do not overpower
2. Let the **text** guide the registrational plan for the hymn
3. Begin with stops from the **principal chorus**, especially at the 8’ level
4. **8’ and 4’ pitches** are minimum for the manual; 16’ and 8’ are minimum for the pedal
5. In **meditative hymns**, substitute flutes for principals at 4’ and 2’ levels as needed to reduce sharpness
6. Use **changes of registration** between verses and/or between verse and chorus

BASIC HYMN REGISTRATION

MEDITATIVE HYMNS: Begin with this basic combination
- Great: Principals 8’ and 4’ (the stops may be called Principal, Diapason, Octave, or Prestant)
- Pedal: The main 16’ stop (may be called Principal, Subbass, Bourdon, or Gedackt), and Great to Pedal

JUBILANT HYMNS: Add the 2’ principal on the Great to the meditative hymn combination, resulting in—
- Great: Principals 8’ 4’ and 2’ (the 2’ stop may be called Super Octave, Fifteenth, or Doublette)
- Pedal: The main 16’ stop, and Great to Pedal

FOR A SINGLE CHANGE OF REGISTRATION BETWEEN VERSES

MEDITATIVE HYMNS: Couple the Swell chorus 8’ 4’ 2’ to the Great
- Begin with the Basic Hymn Registration for Meditative Hymns (above). Also, prepare the following:
  - Swell: flutes or principals 8’ and 4’, and flute 2’, resulting in—
    - an 8’ stop (Bourdon, Gedackt, Geigen Prinzipal, or Diapason)
    - a 4’ stop (Flute, Nachthorn, Spitzprinzipal, Octave, Prestant, or Kloppelflöte)
    - the available 2’ stop (Piccolo, Blockflöte, Flute à bec)

  Later, between verses or between a verse and the chorus, add the Swell to Great coupler

JUBILANT HYMNS: Add the Great chorus mixture
- Begin with the Basic Hymn Registration for Jubilant Hymns (see above)

  Later, between verses or between a verse and the chorus, add the Great chorus mixture
  (usually called Mixtur[e], and always followed by a Roman numeral)

  For yet another change, you might add a chorus reed 8’ on the Great or Swell (Trumpet, Trompette, Tromba, or Fagott)
The Six Legato Organ Fingering Techniques

Direct Fingering

Redistribution of the Inner Part

Finger Crossing (circles added for emphasis only)

Finger Glissando

Finger Substitution

Thumb Glissando

Slow
How to Learn Three-Part Hymns and Pieces

Stage 1: **PREPARE**

Step 1. SIGHT-READ. Do your best to play through the piece. This will help you identify some of the obstacles to overcome, such as notes, rhythm, fingering, legato, or independence.

Step 2. PREPARE THE SCORE
   a. If you are dealing with a HYMN:
      - Mark PHRASING in the text. For each verse, mark a comma or vertical line in places where a break would help to clarify the meaning of the words. Mark a slur between words where playing without a break might help to clarify the meaning. Even though the congregation may breathe at such points, you can really draw attention to the message of the hymn in this way.
      - ADD ANY TIES. If necessary, add ties as needed to improve the sustained character of the hymn. This will only be necessary in four-part hymns played directly from the hymnbook. In all of the arrangements that came with this course, these decisions have all ready been made, and any adjustments have been written into the music.
   b. Divide the piece into SECTIONS. If you did rather well at sight-reading, the sections can be larger (four to eight measures). If your sight-reading was far from the mark, make the sections smaller (one to two measures). Continue with the following steps for each section.
   c. Add FINGERING AND PEDALING. This is a must unless you can sight-read it very well. Planning and learning good fingering and pedaling helps in two very important ways. First, security—you will be able to play more accurately and with greater confidence. Second, retention—you will be able to bring it back with only minimal effort for the rest of your life. You do not need to mark fingering or pedaling for every note; instead, mark key places—where a new pattern begins, a skip occurs, a crossing, substitution, glissando, or any unnatural action must occur. Make just enough marks to lead you to play the passage the same way every time. Mark fingering and pedaling for the whole piece or just a few sections at a time, as you prefer.

Stage 2: **LEARN EACH SECTION**

Step 1. Practice ONE LINE.
   Step 1a. Begin by practicing one line SLOWLY AND PERFECTLY. How slowly? Slowly enough to stay in control. Make sure the fingering or pedaling are exactly as planned, or adjust them as needed. Check for accuracy of notes and rhythm, for perfect legato, and for well-defined breaks between repeated notes and at phrase breaks. Practice at that tempo until you can play it three to five times perfectly without much conscious effort.
   Step 1b. SLIGHTLY INCREASE TEMPO. How slightly? It depends, but try 2-4 beats per minute. Practice until you can play it three to five times perfectly without much effort. Repeat this step until you arrive at a “goal” tempo for that step.

Step 2. Practice A SECOND LINE. Go through step 1 for a second line.

(continued)
Step 3. Practice TWO LINES COMBINED.
   Step 3a. Begin by practicing the first and second lines SLOWLY AND PERFECTLY.
   Remember: slowly enough to stay in control. Thoroughly learn the fingering or pedaling exactly as planned, or adjust them as needed. Check notes and rhythm as before, but now shift your attention to the perfect legato and well-defined breaks in each line. Make sure that when a break occurs in one line, it does not cause a break in another line where sustained tone is needed. And make sure that the sustained tone in one line does not cause a tie or “flinch” in another line where a well-defined break should occur. If such problems occur, using the “freezing technique” as described in Lesson 7 will save a lot of time. Practice at that slow tempo until you can play it three to five times perfectly without much conscious effort.
   Step 3b. SLIGHTLY INCREASE TEMPO, as explained in step 1b. Repeat this step until you arrive at a “goal” tempo for that step.

Step 4. A THIRD LINE. Repeat step 1 for a third line.

Step 5. THREE LINES COMBINED IN PAIRS. Practice step 3 for the third and second lines. When finished, practice step 3 for the third and first lines.

Step 6. ALL THREE LINES COMBINED.
   Step 6a. Begin by practicing all three lines together SLOWLY AND PERFECTLY. Always practice slowly enough to stay in control. Keep the fingering and pedaling as planned, watch notes and rhythm, the legato, the well-defined breaks, and independence of line. Be quick to use the “freezing technique” whenever independence problems occur. Practice at that slow tempo until you can play three to five times perfectly without much conscious effort.
   Step 6b. SLIGHTLY INCREASE TEMPO, as explained in step 1b. Repeat this step until you arrive at a “goal” tempo for that step.

Step 7. NEW SECTION. Repeat steps 1-6 for a new section.

Stage 3: REVIEW AND COMBINE THE SECTIONS
   Continue practicing previously learned sections each day, always practicing slowly enough to stay in control. Each time you learn one, leave it, and learn it again, as long as you are playing with great control, you will be driving reflex-like habits deeper into your subconscious mind. It is the subconscious recall of those many physical “reflexes” that you will rely on as you perform hymns and pieces. Begin combining the sections into larger and larger sections as they become easier, until you can play the entire hymn.

As you put the sections together, devise and begin practicing a REGISTRATIONAL PLAN that reflects the meaning of the text and the spirit of the music, and that supports and encourages the congregation.
Three-Stage Plan for Learning Hymns or Other Four-Part Pieces

First, sight-read through the piece, identifying the main obstacles.

1. PREPARE THE SCORE
   • Deal with the TEXT (if you are learning a hymn). Understand the meaning, and mark phrasing
   • Deal with REPEATED NOTES if you are learning a hymn directly from the hymnbook
   • Divide into SECTIONS
   • Add FINGERING AND PEDALING

2. LEARN EACH SECTION. Go through the practice method you need to learn it to perfection:
   • the 15-step method,
   • the 7-step method, or
   • a method that is customized to your abilities
   • For each step, be sure to:
     1. Practice SLOWLY AND PERFECTLY until you can play it three to five times perfectly without much conscious effort
     2. SLIGHTLY INCREASE TEMPO, practicing until you can play it three to five times perfectly with little effort. Repeat this step until you arrive at a “goal” tempo for that step

3. REVIEW AND COMBINE THE SECTIONS
   • Continue practicing previously learned sections each day
   • Always practice slowly enough to stay in control
   • Learn a section, leave it, and learn it again to drive reflex-like habits deep into your subconscious
   • Combine sections into larger sections as they become easier until you can play the entire hymn

THE FIFTEEN-STEP METHOD (for the more challenging pieces). Each voice is treated as a unit:
• Single voices first: soprano, alto, tenor, bass
• All two-voice combinations next: bass/tenor, bass/alto, bass/soprano, tenor/soprano, alto/soprano, alto/tenor
• All three-voice combinations next: soprano/alto/tenor, soprano/alto/bass, soprano/tenor/bass, alto/tenor/bass
• Finally, all four voices together: soprano/alto/tenor/bass.

THE SEVEN-STEP METHOD (for less challenging pieces). Each hand or the feet are treated as a unit:
• Single units first
  1. right hand (including soprano and most of the alto voice)
  2. left hand (including tenor and occasional notes from the alto voice)
  3. pedal
• Two-unit combinations
  4. pedal and left hand
  5. pedal and right hand
  6. right hand and left hand
• All three units
  7. right, left, and pedal
Father in Heaven, We Do Believe

"Integer Vitae"

With conviction

1. Father in Heav'n, we do believe The promise Thou hast made;
   And we accept us while we pray, And all our sins for give;
   Humbly we take the sacrament In Jesus' blessed name;
   Thy word with meekness we receive Just as Thy Saints have said.

2. We now repent of all our sin And come with broken heart,
   And all our sins for give;
   Let us receive thru' covenant The Spirit's heav'nly flame.

3. O Lord, accept us while we pray, And all our sins for give;
   By our sins we come to Thee And choose the better part.
   New life impart to us this day, And bid the sinners live.

Text: Parley P. Pratt, 1807-1857
For sacrament: Verses 1-4
Music: Jane Romney Crawford, 1883-1956
For baptism: Verses 1-3, 5-6

Most of the hymns in the LDS hymnbook are marked in this manner. Contact Carol Dean at carolorg@msn.com
Sample from *Three-Stave Hymn Accompaniments* by Robert Cundick and Don Cook

Louis M. Gottschalk  
hymn no. 170

Aimed at ease in performance, this four-part version offers a separate pedal staff and a good treatment for the repeated notes. Fingering, pedaling, and phrasing must be added as has been done below.
Organ Training Resources Available through Brigham Young University

MAIN WEBSITE

The Organ Study at BYU Website—Visit http://organ.byu.edu and then click LDS Organists and Teachers

BOOKS AND SOFTWARE

Hymn Studies for Organists (Belnap). http://creativeworks.byu.edu/catalog/ViewItem.aspx?item=SM004 ($15.95 + shipping)


Manual-Only Hymns for Organ, and Transformations. http://lds.org/cm/display/0,17631,4774-1,00.html (free downloads)

OrganTutor (Cook) (visit http://organtutor.byu.edu and then follow the specific links)
  - OrganTutor Organ 101 Complete
    - Computer tutorial on CD-ROM (for PC and Mac) and Workbook ($69.50 + shipping)
    - Computer tutorial and printable Workbook (pdf files) on Internet ($20-$30 per year)
  - Computer tutorial only (no Workbook)
    - On CD-ROM (for PC) ($50 + shipping)
    - On Internet ($25 per year; $15 per 6 months)
  - Workbook only (no computer tutorial)
    - Printed ($19.50 + shipping)
    - Printable on Internet ($6)
  - Organ 101 Introduction (free selected lessons)
    - On CD-ROM (for PC) or on Internet

ORGAN COURSES THROUGH BYU INDEPENDENT STUDY AND THE INTERNET

Visit http://organ.byu.edu and then click BYU Independent Study Students and follow the specific links.

College-credit courses:
  - Music 399R Sections (Levels) 1-6 http://ce.byu.edu/is/site/courses/university.cfm?subject=10000066

Noncredit courses (free or low cost) http://ce.byu.edu/is/site/courses/free.cfm
  - Organ 71—Beginning organ for pianists with little or no previous formal organ training, or who need help in applying what they have learned in their organ playing.
    • Certification track (a $40 non-credit version of Music 399R Level 1 that offers a certificate)
    • Self-study track (a free non-credit version of Music 399R Level 1 that does not offer a certificate)
  - Organ 72—Review of basics for those with organ training, but who would benefit from a review of basic legato organ technique, repertoire, hymn playing, and registration. Should be able to sight-read single-line melodies.
    • Certification track (a $40 non-credit version of Music 399R Level 2 that offers a certificate)
    • Self-study track (a free non-credit version of Music 399R Level 2 that does not offer a certificate)

The New LDS Organist (A free “quickstart” organ course in 12 podcasts & packet) Visit http://organ.byu.edu/newldsorganist

Creative Hymn Playing Techniques (Music 116R podcasts—audio lessons) visit http://organ.byu.edu/116podcasts.htm

ORGAN WORKSHOPS

The BYU Organ Workshop (for adults, first Tuesday thru Friday of August annually) — http://organworkshop.byu.edu

The BYU Young Musicians SummerFestival (for ages 14-18, annually in mid-June) — http://summerfestival.byu.edu
Redeemer of Israel
Example of Fully-Prepared Score

The following have been added into the score:

Text
• Keywords underlined
• Phrasing (given with slurs, breath marks [V] and verse numbers in the text)

Plan for treatment of repeated notes
(ties only)

Fingering and pedaling
(note changes in the last two measures to allow for right-hand stop changing between verses)

Music—Instructions for the introduction
• Modified “boundaries” (marked with double diagonal lines)
• Idea (soprano and alto duet, then accompanied)
• Registration (trumpet duet alone, then with flue accompaniment)

Registrational plan
• Combination listed for pistons 1 and 2
• Manual indications (given at the beginning of each verse)
• Stop change indications (given at the end of each verse)
Sample of a Hymn Marked in Shortcut Mode

1. We thank thee, O God, for a prophet To guide us in these latter days.
2. When dark clouds of trouble hang o’er us And threaten our peace to destroy,
3. We’ll sing of his goodness and mercy. We’ll praise him by rejoicing in his glorious gospel.

To lighten our minds with its rays. We thank thee for every blessing Bestowed by thy bounteous hand. We feel it a goodness. We’ve proved him in days that are past. The wicked who fecktion The honest and faithful will go. While they who re-

pleasure to serve thee. And love to obey thy command. light against Zion Will surely be smitten at last. ject this glad message Shall never such happiness know.
Now Let Us Rejoice
Simplified for organ in four parts

Cheerfully \( \frac{d}{\text{tempo}} = 100-120 \)

Arranged by Don Cook

1. Now let us re joice in the day of sal va tion. No
   longer as strang ers on earth need we roam.
   sound ing to us and each na tion.

2. We'll love one an o ther and nev er dis sem ble, But
   guide thru these last days of trou ble and gloom,
   god ly are fear ing and trem ble, We'll watch for the day when the

3. In faith we'll re ly on the arm of Je ho vah To
   cease to do e vil and ev er be one. And when the un -
   scourg es and har vest are o ver, We'll rise with the just when the

And after the...
demp - tion will come, When all that was prom - ised the Saints will be
Sav - ior will come, When all that was prom - ised the Saints will be
Sav - ior doth come. Then all that was prom - ised the Saints will be

giv - en, And none will mo - lest them from morn un - til ev'n, And
giv - en, And none will mo - lest them from morn un - til ev'n, And
giv - en, And they will be crown'd with the an - gels of heav'n, And

earth will ap - pear as the Gar - den of E - den, and
earth will ap - pear as the Gar - den of E - den, and
earth will ap - pear as the Gar - den of E - den, and

Je - sus will say to all Is - rael, "Come Home."
Jesus will say to all Is - rael, "Come Home."
Christ and his peo - ple will ev - er be one.
High on the Mountain Top
Simplified for organ in three parts

Resolutely $\text{d}=56-72$

Arranged by Don Cook

1. High on the mountain top A banner is unfurled. Ye nations, now look up; It waves to all the world. In Des-er et's sweet, peaceful land, On Zion's mount behold it stand!

2. For God re-mem-bers still His promise made of old That he on Zion's hill Truth's standard would unfold! Her light should there at-hold the gaze Of all the world in latter days.

3. His household there be reared, His glo-ry to dis-play, And peo-ple shall be heard In dis-tant lands to say: We'll now go up and serve the Lord, Obey his truth and learn his word.

4. For there we shall be taught The law that will go forth, With truth and wis-dom fraught, To go-vern all the earth. For-ev-er there his ways we'll tread, And save our-selves with all our dead.
We Thank Thee, O God, for a Prophet

Simplified for organ in four parts

Arranged by Ruth Eldredge and Don Cook

We thank thee, O God, for a prophet
To guide us in these latter days.

We thank the for sending the gospel
To lighten our minds with its stroy.

We thank thee for every bleses-ing
Bestowed by thy bounteous nigh.

We feel it a pleasure to serve thee,
And love to obey thy command.

1. When dark clouds of trouble hand o'er us
And threaten our peace to destroy,
There is hope smiling brightly before us,
And we know that deliverance is light.

2. Rejoice in his glorious gospel,
And bask in its life-giving rays.

3. We'll sing of his goodness and mercy.
We'll praise him both day and by night.
A prophet will come against Zion
While they who reject this glad message shall never such happiness know.

Resolutely $\frac{d}{=76-92}$
1. A poor way-faring Man of grief Hath of-ten crossed me on my way, Who
2. Once, when my scant-y meal was spread, He en-tered; not a word he spake, Just
3. I spied him where a foun-tain burst Clear from the rock; his strength was gone. The
sued so hum-bly for re-lief That I could nev-er an-swer nay. I
per-ish-ing for want of bread. I gave him all; he blessed it, brake, And
heed-less wa-ter mocked his thirst; He heard it, saw it hur-ring on. I
had not pow’r to ask his name, Where-to he went, or whence he came; Yet
ate, but gave me part a-gain. Mine was an an-gel’s por-tion then, For
ran and raised the suf-fer-er up; Thrice from the stream he drained my cup, Dipped
there was something in his eye That won my love; I knew not why.
while I fed with eager haste, The crust was manna to my taste.
and returned it running o'er; I drank and never thirsted more.
Come, Come, Ye Saints
With conviction \( \frac{3}{4} = 66 \)
Simplified for organ in 3-4 parts
Arranged by Ruth Eldredge

1. Come, come, ye Saints, no toil nor labor fear; But with joy wend your way.
2. Why should we mourn or think our lot is hard? Tis not so; all is right.
3. We'll find the place which God for us prepared, Far a-way in the West,
4. And should we die before our journey's through, Happy day! All is well!

Though hard to you this journey may appear,
Grace shall be as your day. Tis
Why should we think to earn a great reward
If we now shun the fight? Gird
Where none shall come to hurt or make a-fraid;
There the Saints will be blessed. We'll
We then are free from toil and sorrow, too;
With the just we shall dwell! But

Better far for us to strive our useless cares from us to drive;
Do
Make the air with music ring,
Shout praises to our God and King;
A-
If our lives are spared a gain to see the Saints their rest obtain,
Oh,

This, and joy your heart will swell - All is well!
Soon we'll have this tale to tell - All is well!
Above the rest these words we'll tell - All is well!
How we'll make this chorus swell - All is well!
Come, Ye Children of the Lord

Simplified for organ in four parts

Arranged by Ruth Eldredge

Exultantly ♩=88-104

2. Oh, how joyful it will be When our Savior we shall see!
3. All arrayed in spotless white, We will dwell 'mid truth and light.

Let us raise a joyful strain To our Lord who soon will reign
When in splendor he'll descend, Then all wickedness will end.
We will sing the songs of praise; We will shout in joyous lays.

On this earth when it shall be Cleansed from all iniquity,
Oh, what songs we then will sing To our Savior, Lord, and King!
Earth shall then be cleansed from sin. Ev'ry living thing there in

When all men from sin will cease, And will live in love and peace.
Oh, what love will then bear sway, When our fears shall flee a-way!
Shall in love and beauty dwell; Then with joy each heart will swell.
Joyfully

1. Glory to God on high! Let heav'n and earth reply.
   Praise ye his name.
   His love and grace adore, Who all our sorrows bore.
   Sing aloud evermore: Worthy the Lamb!

2. Jesus, our Lord and God, Bore sin's treasured load.
   Praise ye his name.
   Tell what his arm has done, What spoils from death he won.
   Sing his great name alone: Worthy the Lamb!

3. Let all the hosts above Join in one song of love,
   Praising his name.
   To him ascribed be Honor and majesty.
   Thru all eternity: Worthy the Lamb!

Arranged by Jane Dye
Simplified for organ in three parts
Dear Children, God is Near You
Simplified for organ in three parts

Resolutely $\frac{d}{\text{beat}} = 56-72$

Dearest Children, God is near you,
Watching o'er you day and night,

Dear children, holy angels
Watch your actions night and day,

Children, God delights to teach you
By his Holy Spirit's voice.

And delights to own and bless you,
If you strive to do what's right.

And they keep a faithful record
Of the good and bad you say.

Quickly heed its holy promptings.
Day by day you'll then rejoice.

Bless you, He will bless you,
If you put your trust in him.

Blessing! 
Cherish 
Cherish! 

Faithful, Oh, prove faithful
To your God and Zion's cause.

Arranged by Ruth Eldredge
I Need Thee Every Hour
Simplified for organ in three parts

Fervently  \( \frac{2}{4} \)  60-72

Arranged by Jane Dye

1. I need thee ev’ry hour, Most gracious Lord. No
   tender voice like thine Can peace afford.
   need thee; Ev’ry hour I need thee! Oh, bless me now, my Savior, I come to thee!

2. I need thee ev’ry hour, Stay thou near by. Temporal
   temptations lose their pow’r When thou art nigh.
   need thee; Ev’ry hour I need thee! Oh, bless me now, my Savior, I come to thee!

3. I need thee ev’ry hour, In joy or pain. Come
   temptations lose their pow’r When thou art nigh.
   need thee; Ev’ry hour I need thee! Oh, bless me now, my Savior, I come to thee!

4. I need thee ev’ry hour, Most holy One. Oh,
   temptations lose their pow’r When thou art nigh.
   need thee; Ev’ry hour I need thee! Oh, bless me now, my Savior, I come to thee!

5. I need thee, oh, I
   I need thee, oh, I
   I need thee, oh, I
Nearer, My God, to Thee
Simplified for organ in three parts

Gently \( \frac{\text{G}}{=63-76} \)
Arranged by Don Cook

1. Near-er, my God, to thee, Near-er to thee! E’en though it be a cross That rais-eth me.
2. Though like the wan-der-er, The sun gone down, Still all my song shall be send-est me, My rest a stone, Yet in my dreams I’d be
3. There let the way ap-pear, Steps un-to heav’n; All that thou in-mer-cy giv’n; An-gels to beck-on me

Gently, \( \frac{\text{G}}{=63-76} \)
Arranged by Don Cook

Nearer, my God, to thee, Near-er, my God, to thee, Near-er to thee!
Nearer, my God, to thee, Near-er, my God, to thee, Near-er to thee!
Nearer, my God, to thee, Near-er, my God, to thee, Near-er to thee!
Precious Savior, Dear Redeemer

Reverently \( \text{d} = 66-76 \)

Arranged by Jane Dye

1. Precious Savior, dear Redeemer,
   Thy sweet message now imparts.

2. Precious Savior, dear Redeemer,
   We are weak but thou art strong.

3. Precious Savior, dear Redeemer,
   Thou wilt bind the broken heart.

May thy Spirit, pure and fervent,
   Enter the infinite compassion,
   Stay the tears that start.

Let not sorrow overwhelm us;
   Dry the tears of sin and wrong.
   Keep thy loving arms around the timid heart;

Carry there the swift convection
   Curb the winds and calm the bit-ter tide.

Simplified for organ in three parts
Precious Savior, Dear Redeemer

Vic - tion, Turn - ing back the sin - ful tide. Precious
round us; Keep us in the nar - row way. Precious
bil - lows; Bid the an - gry tem - pest cease. Precious

Sav - ior, dear Re - deem - er, May each soul in thee a - bide.
Sav - ior, dear Re - deem - er, Let us nev - er from thee stray.
Sav - ior, dear Re - deem - er, Grant us ev - er - last - ing peace.
Did You Think to Pray?

Thoughtfully $\frac{\text{d}}{\text{m}} = 72-88$

Arranged for organ in three parts

1. Ere you left your room this morn-ing, Did you think to pray?
2. When your heart was filled with an-ger, Did you think to pray?
3. When sore tri-als came up-on you, Did you think to pray?

In the name of Christ, our Sav-ior, Did you sue for lov-ing
Did your plead for grace, my broth-er, That you might for-give an-
When your soul was full of sor-row, Balm of Gil-ead did you

fa- vor As a shield to-day?
other Who had crossed your way? Oh, how pray-ing rests the
bor-row At the gates of day?
Did You Think to Pray?

Prayer will change the night to day.

So, when life gets dark and dreary, Don't forget to pray.
Sweet Hour of Prayer
Simplified for organ in three parts

Arranged by Shinji Inagi

* RH plays soprano
LH plays alto
each played on different
manual, but with similar
registration

Peacefully \( \frac{\cdot}{3} = 42-48 \)

1. Sweet hour of prayer! Sweet hour of prayer! That calls me from a
world of care And bids me at my Father's throne Make

2. Sweet hour of prayer! Sweet hour of prayer! Thy wings shall my pe-
tition bear To him whose truth and faithfulness En-

all my wants and wishes known. In seasons of dis-
gage the waiting soul to bless. And since he bids me

tress and grief, My soul has often found relief And
oft escaped the tempter's snare
By thy return, sweet hour of prayer! And
cast on him my every care,
And wait for thee, sweet hour of prayer! I'll

Sweet Hour of Prayer
Let the Holy Spirit Guide
Simplified for organ in four parts

1. Let the holy Spirit guide; Let him teach us what is true.
2. Let the holy Spirit guard; Let his whisper govern choice.
3. Let the Spirit heal our hearts Thru his quiet, gentle pow'r.

He will testify of Christ, Light our minds with heaven's view.
He will lead us safely home If we listen to his voice.
May we purify our lives To receive him hour by hour.

Text by Penelope Moody Allen, b. 1939. © 1985 LDS.
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Lord, Dismiss Us with Thy Blessing

Simplified for organ in four parts

Arranged by Jane Dye

Thoughtfully \( \text{\textbullet} \) = 56-76

1. Lord, dismiss us with thy blessing; Fill our hearts with joy and peace.
2. Thanks we give and adoration For the gospel's joyful sound.

Let us each, thy love possess ing, Tri umph in redeem ing grace.
May the fruits of thy sal va tion In our hearts and lives abound.

Oh, refresh us, oh, refresh us, Trav'ling thru this wild er ness.
Ev er faith ful, ev er faith ful To the truth may we be found.

Oh refresh us, oh, refresh us, Trav'ling thru this wilder ness.
Ev er faith ful ev er faith ful To the truth may we be found.
While of These Emblems We Partake

Simplified for organ in three parts

Fervently $\frac{\dot{\kappa}}{\kappa}=72-88$

Arranged by Don Cook

1. While of these emblems we partake—In Jesus'
2. For us the blood of Christ was shed; For us on
3. The law was broken; Jesus died That justice
4. But rise triumphant from the tomb, And in e-

name and for his sake, Let us remem-ber and be
Calvary's cross he bled, And thus dis-pelled the awful
might be satisfied, That man might not re-main a
ternal spendor bloom, Freed from the pow'r of death and

sure Our hearts and hands are clean and pure.
gloom That else were this creation's doom.
slave Of death, of hell, or of the grave.
pain, With Christ, the Lord, to rule and reign.

"While of These Emblems We Partake"
Original music by Alexander Schreiner and original lyrics by John Nicholson
Composition © by Intellectual Reserve, Inc.
'Tis Sweet to Sing the Matchless Love

Reverently $d_1 = 44 - 52$

Arranged by Jane Dye

1. 'Tis sweet to sing the matchless love
Of Him who left His home above
And came to earth, oh wondrous plan,
Of His death, And thus renew our love and faith.

2. 'Tis good to meet each Sabbath day
And in His own appointed way,
Par - take the emblems of His grace,
Of His grace, Unite in sweet - est songs of praise.

3. Oh, blessed hour, communion sweet!
And children, friends and teachers meet
And, in remembrance...
'Tis Sweet to Sing the Matchless Love

Jesus died on Calvary, That all thru' Him might ransomed be. Then

sing hosannas to His name; Let heav'n and earth His love proclaim.
Jesus of Nazareth, Savior and King
Simplified for organ in three parts

Worshipfully $\frac{\text{q}}{\text{=}80-92}$

Arranged by Don Cook

1. Jesus of Nazareth, Savior and King! Triumphant over death, Life thou didst bring. Leav'ing thy father's throne, On earth to live, Thy work to do alone, Thy life to give. hill, Thy sufferings borne for us Lives with us still. end Life ev'ry more we'll know Through thee, our Friend.

2. While of this broken bread Humbly we eat, Our thoughts to thee are led In reverence sweet. Bruised, bro-ken, torn for us On Calvary's

3. As to our lips the cup Gent-ly we press, Our hearts are lift-ed up, Thy name we bless! Guide us where-e'er we go, 'Till in the

...
I Stand All Amazed

Simplified for organ in three parts

Arranged by Shinji Inagi

Thoughtfully  \( \frac{\text{d}}{\text{b}} = 66-84 \)

1. I stand all amazed at the love Jesus offers me,
2. I marvel that he would descend from his throne divine
3. I think of his hands pierced and bleeding to pay the debt!

Confused at the grace that fully he professes me,
To rescue a soul so rebellious and proud as mine,
Such mercy, such love, and devotion can I forget?

I tremble to know that for me he was crucified,
That he should extend his great love unto such as I,
No, no, I will praise and adore at the mercy seat,

That for me, a sinner, he suffered, he bled and died.
Sufficient to own, to redeem, and to justify.
Until at the glorified throne I kneel at his feet.

* RH and LH are played on different manuals.
Oh, it is wonderful that he should care for me Enough to

die for me! Oh, it is wonderful, wonderful to me!
Christ the Lord Is Risen Today

With exultation \( \text{\textit{\( \text{\textdagger} = 96-108 \)}} \)

1. Christ the Lord is ris'n today,
   Sons of men and angels say,
   Raise your joys and triumphs high,
   Sing ye heav'n's, and earth reply,

2. Love's redeeming work is done,
   Fought the fight, the victory won,
   Jesus ag o ny is o'er,
   Dark ness veils the earth no more,

3. Lives again our glorious King,
   Where, O death, is now thy sting?
   Once he died our souls to save,
   Where thy vic to ry, O grave?

Arranged by Jane Dye
Joy to the World

Simplified for organ in three parts

Arranged by Jane Dye

Jubilantly \( \frac{3}{4} \) = 76 - 96

1. Joy to the world, the Lord is come; Let earth receive her King!

2. Rejoice! Rejoice! with sing, joy, found, God,

3. No more will sin and sorrow grow, Nor thorns in the way.

4. Rejoice! Rejoice in the Most High, While Israel Pare him room, And Saints sound-ings joy, Repeal the sound-ings joy.

Arranged by Jane Dye

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Simplified for organ in three parts
We Love Thy House, O God

Reverently  \( \frac{\dot{\text{d}}}{\dot{\text{d}}} = 72-88 \)

Arranged by Shinji Inagi and Don Cook

1. We love thy house, O God, Wherein thine honor or dwells.
2. It is the house of prayer, Wherein thy servants meet,
3. We love the word of life, The word that tells of peace,

The joy of thine abode All earthly joy excels.
And thou, O Lord, art there, Thy chosen flock to greet.
Of comfort in the strife, Of joys that never cease.

Original music by Leroy J. Robertson, 1896-1971. © 1948 LDS.
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The Iron Rod

Simplified for organ in three parts

1. To Ne-phi, seer of old-en time, A vi-sion came from God,
   Where-in the ho-ly word sub-lime Was shown an i-ron rod.
   Hold to the rod, the i-ron rod; 'Tis strong, and bright, and true.

2. While on our jour-ney here be-low, Be-neath temp-ta-tion's pow'r, 
   Through mists of dark-ness we must go, In per-il ev-ry hour.
   The i-ron rod is the word of God; 'Twill safe-ly guide us through.

3. And when temp-ta-tion's pow'r is nigh, Our path-way cloud-ed o'er,
   Up-on the rod we can re-ly, And heav-en's aid im-plore.

4. Ne-on when phi, our temp-seer jour-ta of ney's old pow'r en be is
   Time, low, nigh, A Be-Our God, pow'r, o'er, ro
   In mists on the of the ho-dark rod ly we can must re.

5. Vi-neath path sion temp way came ta cloud from tion's ed
   A spa, in the ron rod. 'Tis strong, and bright, and true.
  Vi-neath path sion temp way came ta cloud from tion's ed
   A spa, in the ron rod. 'Tis strong, and bright, and true.
O My Father
Simplified for organ in four parts

Arranged by Shinji Inagi

1. O my F a - ther, thou that dwell - est
   In the high and glorious place,
   when shall I re - gain thy pres - ence
   And with - held the rec - ol - lec - tion
   And a - gain be - hold thy face?
   In thy ho - ly

2. For a wise and glo - rious pur - pose
   Thou hast placed me here on earth
   And with - held the key of knowl - edge
   Of my for - mer friends and birth;
   Of my for - mer friends and birth;

3. I had learned to call thee Fa - ther,
   Thru thy Spir - it from on high,
   But, un - til the key of knowl - edge
   Yet oft - times a the heav'ns are
   Yet oft - times a the heav'ns are

4. When I leave this frail ex - is - tence, When I lay this mortal by,
   Fa - ther, Moth - er, may I meet you
   Fa - ther, Moth - er, may I meet you
   In your roy - al courts on high?
   Then, at length, when
O My Father

habitation, Did my spirit once reside? In my
secret something Whispered, "You're a stranger here," And I
parents single? No, the thought makes reason stare! Truth is
I've completed All you sent me forth to do, With your

first primval childhood, Was I nurtured near thy side?
felt that I had wandered From a more exalted sphere.
reason; truth eternal Tells me I've a mother there.
mutual approbation Let me come and dwell with you.
1. There is beauty all around When there's love at home;  
2. In the cottage there is joy When there's love at home;  
3. Kindly heaven smiles above When there's love at home;  

There is joy in ev'ry sound When there's love at home.  
Hate and envy ne'er annoy When there's love at home.  
All the world is filled with love When there's love at home.  

Peace and plenty here abide, Smiling sweet on ev'ry side.  
Rosies bloom beneath our feet; All the earth's a garden sweet,  
Sweet'er sings the brooklet by; Bright'er beams the azure sky.  

Time doth softly, sweetly glide When there's love at home.  
Making life a bliss complete When there's love at home.  
Oh, there's One who smiles on high When there's love at home.
Love at Home

Love at home, love at home;
Love at home, love at home;

Love at home, love at home;
Love at home, love at home;

Time doth softly, sweetly glide
When there's love at home.

Making life a bliss complete
When there's love at home.

Oh, there's One who smiles on high
When there's love at home.

When there's love at home.
When there's love at home.