

The New LDS Organist

A Guide through the First Months

v.1910

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 <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 <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”):
6. Hymn Playing in Polish Mode—Playing Single Lines in Legato Style (21 min.)
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.)

The New LDS Organist was produced by Dr. Don Cook of the Brigham Young University School of Music, assisted by Jane Dye, Ruth Eldredge, and Shinji Inagi.

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Simplified Hymn Arrangements

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

Hymn no.	Title	No. of parts	Hymn no.	Title	No. of parts
3	Now Let Us Rejoice	4	143	Let the Holy Spirit Guide	4
5	High on the Mountain Top	3	163	Lord, Dismiss Us with Thy Blessing	4
19	We Thank Thee, O God, for a Prophet	4	174	While of These Emblems We Partake	3
29	A Poor Wayfaring Man of Grief	3	177	‘Tis Sweet to Sing the Matchless Love	4
30	Come, Come, Ye Saints	3-4	181	Jesus of Nazareth	3
58	Come, Ye Children of the Lord	4	193	I Stand All Amazed	3
67	Glory to God on High	3	200	Christ the Lord Is Risen Today	4
96	Dearest Children, God is Near You	3	201	Joy to the World	3
98	I Need Thee Every Hour	3	247	We Love Thy House, O God	4
100	Nearer, My God, to Thee	3	274	The Iron Rod	3
103	Precious Savior, Dear Redeemer	3	292	O My Father	4
140	Did You Think to Pray?	3	294	Love at Home	3
142	Sweet Hour of Prayer	3			

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).

Materials Needed for Each Lesson

The materials that should be at your fingertips for each lesson are listed below. Each title refers to an item from this packet or from the LDS *Hymnbook*. For a complete table of contents for this packet, see the previous page, “Table of Contents—Packet.”

Lesson 1. Welcome to Organ Playing!

About Your Calling
The Organ Console
Internet Resources for Organists
Hymn 5 (simplified and *Hymnbook*)
Hymn 100 (simplified)

Lesson 2. First Steps in Pedal Playing

Pedal Orientation
Hymn 142 (simplified)

Lesson 3. Playing Prelude Music that Invites the Spirit

Resources: Easy Prelude and Postlude
Common Stop Names Listed by Family
Regis. Suggestions for Prelude/Postlude

Lesson 4. Effective Hymn Playing—An Overview

Hymn Registration Shortcuts
Hymns 6 and 166 (*Hymnbook*)

Lesson 5. Hymn Playing in Shortcut Mode—Playing Hymns Right Now

Hymn Registration Shortcuts
Hymn 3 (*Hymnbook*)

Lesson 6. Hymn Playing in Polish Mode—Playing Single Lines in Legato Style

The Six Organ Fingering Techniques
Common Stop Names Listed by Family
Hymns 174 and 5 (simplified)
Hymn 259 (*Hymnbook*)

Lesson 7. Hymn Playing in Polish Mode—Playing Two Independent Lines

Common Stop Names Listed by Family
Hymns 58 and 98 (simplified)
Hymns 254, 31, 205, and 6 (*Hymnbook*)

Lesson 8. Hymn Playing in Polish Mode—Playing Three Independent Legato Lines

How to Learn Three-Part Hymns and Pieces
Common Stop Names Listed by Family
Hymn 98 (simplified)
Hymns 108 and 226 (*Hymnbook*)

Lesson 9. Hymn Playing in Polish Mode—Playing Four Independent Legato Lines

Three-Stage Plan for Learning Hymns or . . .
Hymn Registration Shortcuts
Sample from *Hymns from the L.D.S. Hymnal* . . .
Sample from *Three-Stage Hymn Accompaniments*
Organ Training Resources Available through BYU
Redeemer of Israel: Example of Fully-Prepared Score
Hymns 3, 5, and 174 (simplified)
Hymnbook

Lesson 10. Hymn Playing—**Deciding When to Tie Repeated Notes**

Sample of a Hymn Marked in Shortcut Mode
Sample from *Hymns from the L.D.S. Hymnal* . . .
Sample from *Three-Stage Hymn Accomp.* . . .
Redeemer of Israel: Example of Fully-Prepared Score
Hymn 19 (*Hymnbook*)

Lesson 11. Playing Postlude Music Appropriately

Resources: Easy Prelude and Postlude
Common Stop Names Listed by Family
Hymn 140 (simplified)
Registration Suggestions for Prelude/Postlude Music

Lesson 12. Continuing Your Organ Training

About Your Calling
Organ Training Resources
Internet Resources for Organists

About Your Calling

A list of suggested readings and resources for the LDS organist

Addresses by General Authorities

Eyring, Henry B. "Rise to Your Call." *Ensign*, November 2002.

Hinckley, Gordon B. "The Quest for Excellence." *Ensign*, September 1999.

Jensen, Jay E. "The Nourishing Power of Hymns." *Ensign*, May 2007.

Kimball, Spencer W. "The Gospel Vision of the Arts." *Ensign*, July 1977.

Oaks, Dallin H. "Worship through Music." *Ensign*, November 1994.

Packer, Boyd K. "The Arts and the Spirit of the Lord." *Ensign*, August 1976.

Packer, Boyd K. "Reverence Invites Revelation." *Ensign*, November 1991.

Official Church Communication

LDS Church Music website < <https://www.churchofjesuschrist.org/music?lang=eng> >

Frequently Asked Questions

< <https://www.churchofjesuschrist.org/callings/music/introduction-to-music/frequently-asked-questions?lang=eng> >

Guidelines from *Handbook 2*

< <https://www.churchofjesuschrist.org/callings/music?lang=eng> >

Quotes from Church Leaders and the scriptures about music

< <https://www.churchofjesuschrist.org/music/resources/music-quotes?lang=eng> >

Other Resources

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

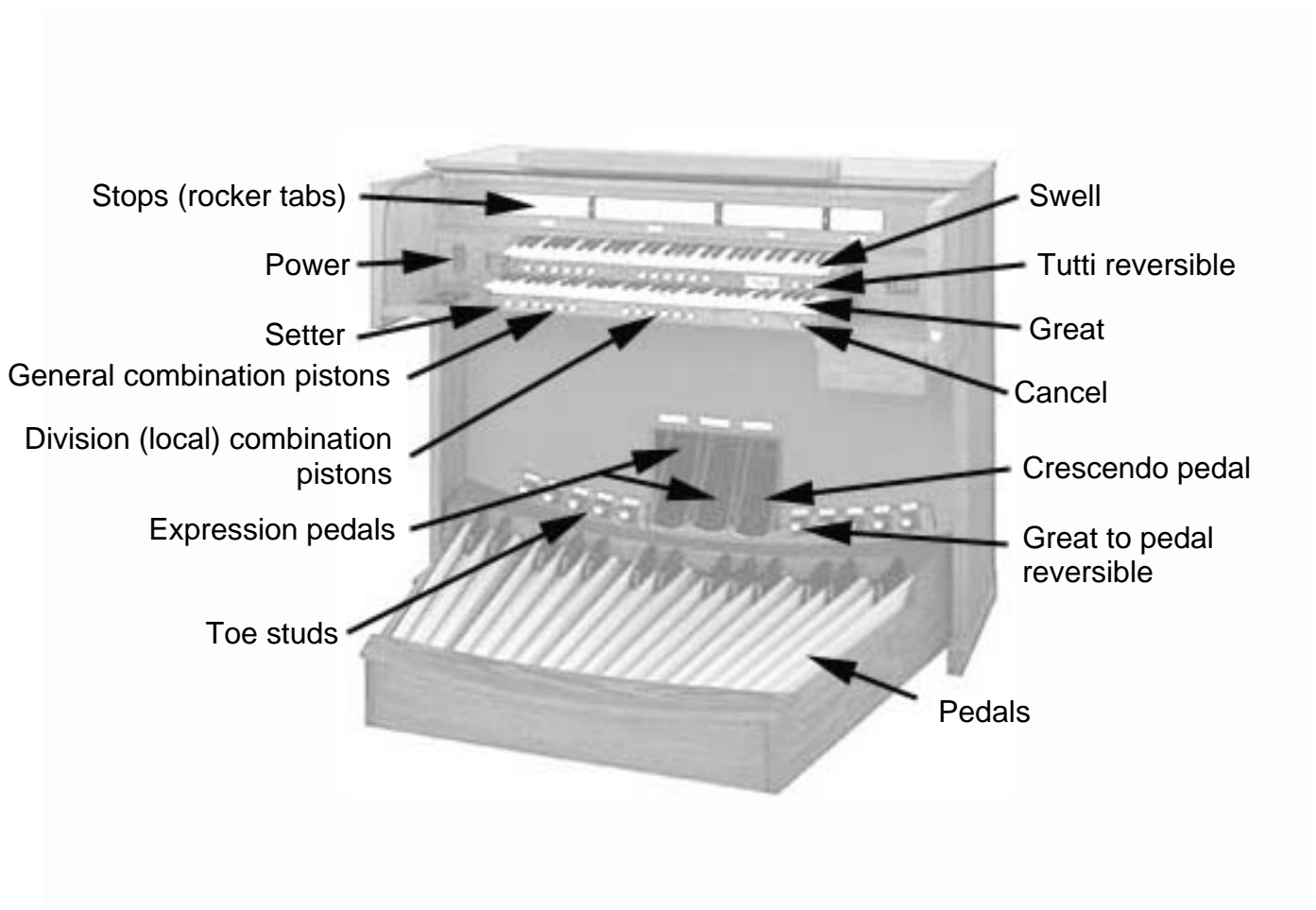
Resources for LDS organists < ldsorganists.info >

Howarth, Paul R. "Tips for Beginning Organists." *Ensign*, September 2002.

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** albany.edu/piporg-l
Links of topical interest albany.edu/piporg-l/piplinks.html
- **American Guild of Organists** agohq.org
The New Organist (videos and other resources) <https://www.agohq.org/neworganist/>
Educational Resources ago.networkats.com/members_online/members/createorder.asp
Lessons for the New Organist and other educational videos youtube.com/user/GuildofOrganists
- **Wikipedia** en.wikipedia.org/wiki/Pipe_organ

Specific Areas of Interest to Organists

- **BYU**
Organ Study at BYU organ.byu.edu
BYU Organ Workshop organworkshop.byu.edu
BYU Musicians’ Summerfestival (ages 14-18) summerfestival.byu.edu
The New LDS Organist organ.byu.edu/the-new-lds-organist
OrganTutor organtutor.byu.edu
Independent Study Organ Courses
College-credit courses (Levels 1-6): is.byu.edu/site/courses/index.cfm?school=univ
Certificate-only courses (Levels 1-6, noncredit) elearn.byu.edu > Catalog > Continuing Ed. Courses
Free courses (Levels 1-2 only, noncredit, no certificate) elearn.byu.edu > Catalog > Free Courses
- **Organists of the Church of Jesus Christ of Latter-day Saints**
Organ Training Resources organ.byu.edu/TrainingResources.pdf
Discussion group for organ students and teachers groups.google.com/group/LearningOrgan
Resources for LDS Organists (DeeAnn Stone) LDSOrganists.info
Belnap Hymn Studies for Organists creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM004
Carol Dean marked Hymnbook (about \$30+shipping, email Jennifer Morgan Ldsorganistblog@gmail.com)
History of LDS Hymns en.wikipedia.org/wiki/The_Church_of_Jesus_Christ_of_Latter-day_Saints_hymns
Temple Square Organs mormontabernaclechoir.org/about/organs?lang=eng
Jackman Music jackmanmusic.com
Online Music for the LDS Organist wardorganist.com
A Blog for LDS Organists organlessons.blogspot.com
- **Organ Music**
sheetmusicplus.com, michaelsmusicsservice.com, loisfyfemusic.com/index.htm, organhistoricalsociety.org
Kelvin Smith online music library untraveledroad.com/music/music.htm
- **Recordings and broadcasts**
Pipedreams Program Archives pipedreams.publicradio.org/listings
JAV Recordings pipeorganacds.com
Pro Organo (Zarex) proorgano.com
Bach Organ Works (free online recordings – Kibbie) blockmrecords.org/bach
OrganLive.com (free Internet audio station) organlive.com
- **The organ itself**
Encyclopedia of Pipe Organ Stops <http://www.organstops.org/index.html>
Organ History faculty.bsc.edu/jhcook/OrgHist/index.html
A Young Person’s Guide to the Pipe Organ (The Pipe Organ Guide) agohq.org/young-persons-guide/
- **Miscellaneous**
Facebook pages: American Guild of Organists (closed group) facebook.com/groups/AGOCG/;
Facebook Organists’ Assoc. (public group) facebook.com/groups/organists/
AGO Young Organists <https://www.agohq.org/regional-divisions-for-young-organists/>
A Wiki resource on organ playing organplayingwiki.byu.edu
BACHorgan.com bachorgan.com
Pipe Organs: Remarkable and Historical Instruments from Around the World mypipeorganhobby.blogspot.com
MIDI primer arts.ucsc.edu/EMS/Music/tech_background/MIDI/MIDI.html
Secrets of Organ Playing: Down to earth tips, advice, and training for organists (Vidas Pinkevicius) organduo.lt

Pedal Orientation

Organ Shoes

visit <organ.byu.edu/ORSHOE.html>



Pedal Exercises for Lesson 2

Exercise 1



^--a carat placed below the staff indicates left toe;
above the staff indicates right toe

Exercise 2



Exercise 3



o--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

Stone, DeeAnn. *Resources for LDS Organists*. Visit ldsorganists.info.

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 for Organ and Transformations. Provo, UT: Brigham Young University, 2010. Visit lds.org/music/accompanying-others?lang=eng#2 (free download).

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.

Croft, D. Kim. *Nine Hymn Studies*. Orem, UT: Pioneer Music Press, 1986.

Visit jackmanmusic.com

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.

Cook, Don. *Easy Organ Hymn Settings*. Orem, UT: Jackman Music, 1992.

Visit jackmanmusic.com

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*.

Cook, Don. *OrganTutor Organ 101 Workbook*. Provo, UT: Brigham Young University, 1998/2007.

Visit organtutor.byu.edu

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.

Dupré, Marcel. *Seventy-Nine Chorales for the Organ, Opus 28*. New York: H. W. Gray, 1932.

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.

Manookin, Robert P. *Hymn Preludes for Organ, Book One*. Orem, UT: Sonos (Jackman Music), 1976.

Visit jackmanmusic.com

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)

Cundick, Robert and Don Cook. *Three-Stave Hymn Accompaniments*. Provo, UT: BYU Creative Works Office, 2003. Search <three stave hymn> to order bound volume or for free download.

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.

Belnap, Parley L. *Hymn Studies for Organists*. Rev. ed. Provo, UT: BYU Creative Works, 1992/2003. <http://creativeworks.byu.edu/Catalog/ViewItem.aspx?item=SM004>.

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.”

Chamberlin, David. *LDS Hymn Voluntaries*. Visit chamberlinmusic.com.

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, some of these items are also available through the BYU Store. Visit byustore.com/books-main/books 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.

<i>FLUE pipe category</i>			<i>REED pipe category</i>
<p>Flute family</p> <p>Blockflöte Bourdon (– doux, Contre –) Chimney flute Clarabella Copula Cor de nuit Doppelflöte Fife Flautino Flauto dolce Flûte (– à bec, – à fuseau, – bouchée, – celeste, – harmonique, – ouverte) Gedackt (Gedeckt) (– flûte) Harmonic flute Hohlflöte Holzgedackt Koppelflöte Larigot Lieblich gedeckt Melodia <u>Nachthorn</u> Nazard (Nasard, Nasat) <u>Octavin</u> Open flute Orchestral flute Piccolo Pommer Quintatön (Quintadena) Quintflöte Rohrflöte Siffelöte Spillpfeife Stopped diapason Subbass Tibia Tierce (Terz) Traverse flute <u>Waldflöte</u> Zauberflöte</p>	<p>Principal family</p> <p>Choral bass Diapason Double diapason Doublette <u>Dulciana</u> Fifteenth Montre Octave (Oktav) Open diapason Prestant Principal (Prinzipal) Quint(e) Spitz prinzipal Super octave Twelfth</p> <p>Chorus mixtures: (Plein jeu, Mixture, Furniture, Cymbal, Scharf, Acuta)</p>	<p>String family</p> <p>Aeoline Cello Echo gamba Fugara Gamba Salicet Salicional Unda maris Viola Viola da gamba Viola celeste Viola pomposa Violone (Contre violone) Voix celeste</p>	<p>Reed family</p> <p style="text-align: center;"><i>Chorus reeds</i></p> <p>Basson (Contre –) Bombarde Clairon (Clarion) <u>Dulzian</u> Fagotto (Fagott) [bassoon] (pronounced “fuh-GOT”) French trumpet Hautbois [oboe] Oboe Posaune [trombone] Rankett Tromba Trompette (Trompette) Trumpet <u>Waldhorn</u></p> <p style="text-align: center;"><i>Solo reeds</i></p> <p>Clarinet Cromorne English horn (Cor Anglais) Festival trumpet French horn Horn Krummhorn Regal Rohrkrummhorn Rohr schalmei Schalmei Tuba (– mirabilis)</p> <p style="text-align: center;"><i>Other reeds</i></p> <p>Vox humana (Voix humaine)</p>
<p>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)</p> <p style="text-align: center;">Hybrid stops (share characteristics of more than one family)</p> <p style="text-align: center;">Erzähler Geigen (– diapason, – principal) Gemshorn, Gemshorn celeste <u>Spitzflöte</u></p>			<p><i>Some stop names that can easily be identified with the wrong family are <u>underlined</u>.</i></p>

Registration Suggestions for Prelude/Postlude Music by Don Cook

Music that is carefully selected and properly presented 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.

— *Handbook 2: Administering the Church: Music in the Ward*, 14.4, 14.4.3

<https://www.churchofjesuschrist.org/study/manual/handbook-2-administering-the-church/music/music?lang=eng#144>

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, Schalmey)
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 digital 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 the 8' principal (diapason)
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 Klappelflöte)

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

Musical notation for Direct Fingering in 3/4 time, key of D major. The melody consists of eighth and quarter notes. Fingerings are indicated above the notes: 3 1, 2 4, 3 5, 2 3 5, 5 1, 5 2, 4 1, 4 3, 2 1.

Redistribution of the Inner Part

Musical notation for Redistribution of the Inner Part in 3/4 time, key of D major. It shows a two-staff piece with a treble and bass clef. Fingerings are indicated above and below the notes. The treble staff has fingerings: 5 1, 4 3, 5 1, 3, 4 3 4, 5 1, 3, 4, 5 2, 4 1, 3 2, 3, 4, 4 1, 5 4, 3, 2. The bass staff has fingerings: 4, 1 2, 4, 2 4, 1 2, 1, 4, 2, 1 2, 5 4, 5, 4 4, 1 2, 4 5, 1 2, 1 5, 4, 4 2, 1 2.

Finger Crossing (*circles added for emphasis only*)

Musical notation for Finger Crossing in 3/4 time, key of D major. Circles are drawn around specific notes to indicate finger crossings. Fingerings are indicated above the notes: 4 3, 1 2, 1, 2, 3 1, 2 1, 2, 5 4, 3 2, 1 2, 3 1, 2.

Finger Glissando

Musical notation for Finger Glissando in 3/4 time, key of D major. Circles are drawn around notes to indicate glissandos. Fingerings are indicated above the notes: 4 2, 5 3, 4 2, 2 3 4, 1 - 1, 2, 5 1, 4 3, 4 1, 5, 4 - 4, 1 - 1, 5, 5 3, 4 2, 3 1, 3 2, 4 1, 5 - 5, 1 - 2.

Finger Substitution

Musical notation for Finger Substitution in 6/8 time, key of D major. Circles are drawn around notes to indicate substitutions. Fingerings are indicated above the notes: 1 3 4, 1 1 2, 5 3, 5 3, 4 1, 3 2, 4 1, 2 1, 4 1, 5 2, 4 5, 2, 4 3 1, 5 2, 4 5, 1 2, 4 1.

Thumb Glissando

Musical notation for Thumb Glissando in 2/4 time, key of B-flat major. The notation includes a 'Slow' marking and a bass clef. Fingerings are indicated below the notes: 1 2, 4 5, 1 - 1, 4 5, 1 - 1, 4 5, 2, 4 5, 1 - 1, 4 5, 1, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 1 - 1, 3 2, 3 2, 3 2, 1, 3, 5, 2 - 3, 4 - 5, 2 - 3, 4 - 5, 2, 5 - 4, 5 - 4, 5.

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

Sample from *Hymns from the L.D.S. Hymnal* Marked for the Organ by Carol Dean

Father in Heaven, We Do Believe "Integer Vitae"

180

With conviction ♩ = 96

The musical score is written for organ in 4/4 time with a tempo of 96 beats per minute. It features four parts of lyrics. The organ accompaniment is marked with fingerings (1-5) and accents (^) above the notes. The lyrics are as follows:

1. Fa - ther in Heav'n, / we do be - lieve. The pro - mise Thou hast made;
 2. We now re - pent of all our sin. And come with bro - ken heart,
 3. O Lord, / ac - cept us while we pray. And all our sins for - give;
 4. Hum - bly we take the sa - cra - ment. In Je - sus' ble - ssed name;

Thy word with meek - ness we re - ceive. Just as Thy Saints have said.
 And to Thy co - v'nant en - ter in. And choose the bet - ter part.
 New life im - part to us this day. And bid the sin - ners live.
 Let us re - ceive thru' co - ve - nant. The Spi - rit's heav'n - ly flame.

Text: Parley P. Pratt, 1807-1857
 Music: Jane Romney Crawford, 1883-1956

For sacrament: Verses 1 - 4
 For baptism: Verses 1-3, 5-6

Most of the hymns from the LDS hymnbook are marked in this manner. Contact Jennifer Morgan at jenniferorganist@gmail.com

Sample from *Three-Staff 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.

Worshipfully (♩ = 72)

The musical score is presented in three systems, each with three staves: a treble staff, a bass staff, and a separate pedal staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Worshipfully* with a quarter note equal to 72 beats per minute (♩ = 72). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p'. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling is indicated by a lambda symbol (λ) under notes. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-9. The piece concludes with a double bar line in the final measure of the third system.

Organ Training Resources Available through Brigham Young University

MAIN WEBSITE

doncook@byu.edu; 801-422-3260

The BYU Organ Study Website—Visit organ.byu.edu and then click the menu bars and then LDS Organists

BOOKS AND SOFTWARE

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

Three-Staff Hymn Accompaniments (Cundick) (free downloads) organ.byu.edu/3StaffHymns/index.htm

Manual-Only Hymns for Organ (Cundick) (free downloads)

<https://www.lds.org/bc/content/shared/english/pdf/callings/music/manualonly-100602.pdf?lang=eng>

and *Transformations* (Cundick) (use with Manual-Only Hymns to create easy preludes and postludes)

[lds.org/bc/content/shared/english/pdf/callings/music/transformations-100618-eng.pdf?lang=eng](https://www.lds.org/bc/content/shared/english/pdf/callings/music/transformations-100618-eng.pdf?lang=eng)

OrganTutor Organ 101 (Cook) (visit organtutor.byu.edu and then follow the specific links)

OrganTutor Online Tutorial (for smartphones, tablets, laptops, desktops) (\$50 for 3-year subscription, \$30 for 6 months)

The OrganTutor Workbook only (no Online Tutorial) (printed version: \$20.50+shipping) (pdf \$9.50)

<https://www.ardpublications.com/>

ORGAN COURSES THROUGH BYU INDEPENDENT STUDY AND ONLINE

College-credit courses: *Music 399R* Sections (Levels) 1-6 (\$386-\$965)

is.byu.edu/site/courses/index.cfm?school=univ (scroll down to “Music 399R”)

Levels 1-2 free self-study versions: <https://is.byu.edu/catalog/free-courses> (scroll down to “Music 071” or “Music 072”)

(When prompted, click on the words “click here to register for the self-study track,” which requires only an email address)

Levels 1-6 certificate-only versions (\$150)

clearn.byu.edu > Catalog > Continuing Education Courses > find “Organ Performance, Level 1,” etc.

Level 1 – 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.

Level 2 – 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.

Level 3 – Early intermediate: for those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Should be able to sight-read two-part music.

Level 4 – Intermediate: for with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, and registration. Have training in playing organ pieces in both legato and articulate styles. Should be able to play easy four-part vocal scores, to sight-read simple three- and four-part organ music and hymns, and to transpose hymn melodies (only) up to and including a major second up and down.

Level 5 – Early advanced: for those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in intermediate organ pieces in both legato and articulate styles. Should be able to play moderately difficult four-part vocal scores and easy choir accompaniments, to sight-read moderately difficult four-part organ music and hymns, and to transpose simple hymns into all keys up to and including a major second up and down.

Level 6 – Advanced: for those with substantial training and fluency in legato organ technique, repertoire, registration, hymn playing, registration, and in early advanced organ pieces in both legato and articulate styles. Should be able to play more difficult four-part vocal scores and choir accompaniments, to sight-read more difficult four-part organ music and hymns, and to transpose moderately difficult hymns into all keys up to and including a major second up and down.

The New LDS Organist (A “quickstart” organ course in 12 podcasts & packet) (free online) organ.byu.edu/the-new-lds-organist/

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

ORGAN WORKSHOPS

The BYU Organ Workshop (for adults or guardian-accompanied teens, Aug. 6-9, 2020) organworkshop.byu.edu

BYU Traveling Organ Workshops (Fri. evening organ concert, Sat. morning workshop) <https://sites.google.com/view/byuorgan>

The BYU Musicians’ SummerFestival (for ages 14-18, June 14-20, 2020) summerfestival.byu.edu

Redeemer of Israel

Example of Fully-Prepared Score

① Intro: SA trumpets (duet then accomp.)

Confidently ♩ = 84-100

1. Re - deem - er of Is - rael, Our on - ly de - light, On
 2. We know he is com - ing To gath - er his sheep And
 3. How long we have wan - dered As stran - gers in sin, And
 4. As chil - dren of Zi - on, Good tid - ings for us. The

whom for a bless - ing we call, Our shad - ow by day And our
 lead them to Zi - on in love, For why in the val - ley Of
 cried in the des - ert for thee! Our foes have re - joiced When our
 to - kens al - read - y ap - pear. Fear not, and be just, For the

pil - lar by night, Our King, our De - liv - 'rer, our all!
 death should they weep Or in the lone wil - der - ness rove?
 sor - rows they've seen, But Is - rael will short - ly be free.
 king - dom is ours. The hour of re - demp - tion is near.

Text: William W. Phelps, 1792-1872; adapted from Joseph Swain, 1761-1796
 Included in the first LDS hymnbook, 1835.
 Music: Freeman Lewis, 1780-1859

① SW: Tr 8
 Gt: Pr 8 4 2
 Pd: Pr 16 8, Gt/Pd

② Gt: + Mix
 + SW/Gt
 Pd: + Tr 16
 + SW/Pd

The following have been added into the score:

Text

- Keywords underlined
- Phrasing (given with slurs, vertical lines, 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 proph - et To guide us in
 2. When dark clouds of trou - ble hang o'er us And threat - en our
 3. We'll sing of his good - ness and mer - cy. We'll praise him by

these lat - ter days. / We thank thee for send - ing the gos - pel
 peace to de - stroy, / There is hope smil - ing bright - ly be - fore us,
 day and by night, / Re - joice in his glo - ri - ous gos - pel, /

To light - en our minds with its rays. / We thank thee for ev - e - ry
 And we know that de - liv - rance is nigh. / We doubt not the Lord nor his
 And bask in its life - giv - ing light. / Thus on to e - ter - nal per -

bless - ing Be - stowed by thy boun - te - ous hand. / We feel it a
 good - ness. We've proved him in days that are past. / The wick - ed who
 fec - tion The hon - est and faith - ful will go, / While they who re -

plea - sure to serve thee And love to o - bey thy com - mand.
 fight a - gainst Zi - on Will sure - ly be smit - ten at last. /
 ject this glad mes - sage Shall nev - er such hap - pi - ness know. /

Now Let Us Rejoice

3

Simplified for organ in four parts

Cheerfully ♩=100-120

Arranged by Don Cook

1. Now let us re-joice in the day of sal-va-tion. | No
2. We'll love one an-oth-er and nev-er dis-sem-ble, | But
3. In faith we'll re-ly on the arm of Je-ho-vah To

lon-ger as strang-ers on earth need we roam. | Good tid-ings are
cease to do e-vil and ev-er be one. | And when the un-
guide thru these last days of trou-ble and gloom, | And af-ter the

10 sound-ing to us and each na-tion, | And short-ly the hour of re-
god-ly are fear-ing and trem-ble, | We'll watch for the day when the
scourg-es and har-vest are o-ver, | We'll rise with the just when the

Now Let Us Rejoice

15

2 4 5 4

1 2 1

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

20

5 5 4 3 3

1 2 2 1 1

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

25

1 2 4 2 5 2 3 2

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

29

5 3 2 3 4 5

1 1 2 1 1 2

Je - sus will say to all Is - rael, | "Come Home."
 Je - sus will say to all Is - rael, | "Come Home."
 Christ and his peo - ple will ev - er be one.

High on the Mountain Top

5

Simplified for organ in three parts

Resolutely $\text{♩} = 56-72$

Arranged by Don Cook

1. High on the moun-tain top A ban-ner is un-furled. Ye na-tions, now look
2. For God re-mem-bers still His prom-ise made of old That he on Zi-on's
3. His houseshall there be reared, His glo-ry to dis-play, And peo-ple shall be
4. For there we shall be taught The law that will go forth, With truth and wis-dom

up; It waves to all the world. In Des-er-et's sweet,
hill Truth's stan-dard would un-fold! Her light should there at-
heard In dis-tant lands to say: We'll now go up and
fraught, To go-vern all the earth. For-ev-er there his

peace-ful land, On Zi-on's mount be-hold it stand!
tract the gaze Of all the world in lat-ter days.
serve the Lord, O-bey his truth and learn his word.
ways we'll tread, And save our-selves with all our dead.

We Thank Thee, O God, for a Prophet 19

Simplified for organ in four parts

Resolutely $\text{♩} = 76-92$

Arranged by Ruth Eldredge and Don Cook

1. We thank thee, O God, for a proph - et To guide us in these lat - ter
2. When dark clouds of trou - ble hand o'er us And threat - en our peace to de -
3. We'll sing of his good - ness and mer - cy. We'll de - praise him by day and by

days. We thank thee for send - ing the gos - pel To light - en our minds with its
stroy, There is hope smil - ing bright - ly be - fore us, And we know that de - liv' - rance is
night, Re - joice in his glo - ri - ous gos - pel, And bask in its life - giv - ing

rays. We thank thee for ev - e - ry bless - ing Be - stowed by thy boun - te - ous
nigh. We doubt not the Lord nor his good - ness. We've proved him in days that are
light. Thus on to e - ter - nal per - fec - tion The hon - est and faith - ful will

hand. We feel it a plea - sure to serve thee, And love to o - bey thy com - mand.
past. The wick - ed who fight a - gainst Zi - on Will sure - ly be smit - ten at last.
go, While they who re - ject this glad mes - sage Shall ne - ver such hap - pi - ness know.

* RH and LH
are played on
different manuals
with similar
registration

A Poor Wayfaring Man of Grief

29

simplified for organ in three parts

Peacefully ♩ = 96-112

Arranged by Shinji Inagi

RH 3 2 1 2 4 2 1 2 3 3 4 5 4 2 1 3 4 2 3 2

LH 1 2 3 1 2 1 4 3 2 3 1 2 1 4 3 1 2

Ped

1.A poor way- far - ing 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 - frer up; Thrice from the stream he drained my cup, Dipped

A Poor Wayfaring Man of Grief

13

there was some - thing in his eye That won my love; I knew not why.
while I fed with ea - ger haste, The crust was man - na to my taste.
and re - turned it run - ning o'er; I drank and nev - er thirst - ed more.

The musical score 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 common time signature. It contains a vocal line with lyrics and fingerings (1-5) above the notes. The lower staff is in bass clef with the same key signature and time signature, containing a piano accompaniment with fingerings (1-4) above the notes. A measure number '13' is written at the beginning of the first staff.

Come, Come, Ye Saints

30

With conviction ♩ = 66

Simplified for organ in 3-4 parts

Arranged by Ruth Eldredge

1. Come, come, ye Saints, no toil nor la - bor 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 pre - pared, Far a - way in the West,
4. And should we die be - fore our journey's through, Hap - py day! All is well!

Though hard to you this jour - ney may ap - pear, Grace shall be as your day. 'Tis
Why should we think to earn a great re - ward 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 sor - row, too; With the just we shall dwell! But

bet - ter far for us to strive our use - less cares from us to drive; Do
up your loins; fresh cour - age take. Our God will ne - ver us for - sake; And
make the air with mu - sic ring, Shout prai - ses to our God and King; A -
if our lives are spared a - gain to see the Saints their rest ob - tain, Oh,

this, and joy your heart will swell - - - All is well! All is well!
soon we'll have this tale to tell - - - All is well! All is well!
bove the rest these words we'll tell - - - All is well! All is well!
how we'll make this cho - rus swell - - - All is well! All is well!

Come, Ye Children of the Lord

58

Simplified for organ in four parts

Exultantly ♩=88-104

Arranged by Ruth Eldredge

1. Come, ye chil - dren of the Lord, Let us sing with one ac - cord.
2. Oh, how joy - ful it will be When our Sav - ior we shall see!
3. All ar - rayed in spot-less white, We will dwell 'mid truth and light.

Let us raise a joy - ful strain To our Lord who soon will reign
When in splen - dor he'll de - scend, Then all wick - ed - ness will end.
We will sing the songs of praise; We will shout in joy - ous lays.

On this earth when it shall be Cleansed from all in - i - qui - ty,
Oh, what songs we then will sing To our Sav - ior, Lord, and King!
Earth shall then be cleansed from sin. Ev - 'ry liv - ing 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 beau - ty dwell; Then with joy each heart will swell.

Glory to God on High

67

Simplified for organ in three parts

Joyfully ♩ = 88-104

Arranged by Jane Dye

5 4 2 3 1

1. Glo - ry to God on high! Let heav'n and
2. Je - sus, our Lord and God, Bore sin's tre -
3. Let all the hosts a - bove Join in one

3 1 2 3 5 3

5 4 5 4 2 1

earth re - ply. Praise ye his name.
men - - - dous load. Praise ye his name.
song of love, Prais - ing his name.

2 1 2 3 5

9 2 2 3

His love and grace a - dore, Who all our sor - rows bore.
Tell what his arm has done, What spoils from death he won.
To him as - crib - ed be Hon - or and maj - es - ty

5 4 4 5 4 4

13 1 2 4 3 1 2

Sing a - loud ev - er - more: Wor - thy the Lamb!
Sing his great name a - lone: Wor - thy the Lamb!
Thru all e - ter - ni - ty: Wor - thy the Lamb!

4 2 4 1 1 2

RH and LH are played
on different manuals
with similar registration

Dearest Children, God is Near You

96

Simplified for organ in three parts

Resolutely $\text{♩} = 56-72$

Arranged by Ruth Eldredge

2 1 4 1 5 2 1 4 2

1. Dear - est child - dren, God is near you, Watch - ing o'er you day and night,
2. Dear - est child - ren, ho - ly an - gels Watch your ac - tions night and day,
3. Chil - dren, God de - lights to teach you By his Ho - ly Spir - it's voice.

1 3 1 3

Λ Λ

3 4 1 3

And de - lights to own and bless you, If you strive to do what's right. He will
And they keep a faith - ful rec - ord Of the good and bad you say. Cher - ish
Quick - ly heed its ho - ly prompt - ings. Day by day you'll then re - joice. Oh, prove

1 1 5 2 1 2 1

Λ Λ

2 4 4 1

bless you, He will bless you, If you put your trust in him.
vir - tue! Cher - ish vir - tue! God will bless the pure in heart.
faith - ful, Oh, prove faith - ful To your God and Zi - on's cause.

3 2 1 1 2 3 5 2 1

Λ Λ

I Need Thee Every Hour

98

Simplified for organ in three parts

Fervently ♩ = 60-72

Arranged by Jane Dye

1. I need thee ev - ery hour, Most gra - cious - Lord. No
2. I need thee ev - ery hour, Stay thou near - by. Temp -
3. I need thee ev - ery hour, In joy or pain. Come
4. I need thee ev - ery hour, Most ho - ly One. Oh,

ten - der voice like thine Can peace af - ford.
ta - tions lose their pow'r When thou art nigh. I need thee, oh, I
quick - ly and a - bide, Or life is vain.
make me thine in - deed, Thou bless - ed Son!

10
need thee; Ev - ery hour I need thee! Oh, bless me now, my Sav - ior, I come to thee!

Nearer, My God, to Thee

100

Simplified for organ in three parts

Gently ♩=63-76

Arranged by Don Cook

5 3 2 1 5

1. Near - er, my God, to thee, | Near - er to thee! | E'en though it
2. Though like the wan - der - er, | The sun gone down, | Dark - ness be
3. There let the way ap - pear, | Steps un - to heav'n; | All that thou

2 4 2

3 2 4

be a cross — That — rais - eth me. | Still all my song shall be
o - ver me, | My — rest a stone, | Yet in my dreams I'd be
send - est me, | In — mer - cy giv'n; | An - gels to beck - on me

2 3 4

5 3 2

Nearer, my God, to thee, | Nearer, my God, to thee, | Nearer, my God, to thee,
Nearer, my God, to thee, | Nearer, my God, to thee, | Nearer, my God, to thee,
Nearer, my God, to thee, | Nearer, my God, to thee, | Nearer, my God, to thee!

4 2 2 4

Precious Savior, Dear Redeemer

103

Simplified for organ in three parts

Reverently ♩ = 66-76

Arranged by Jane Dye

1. Pre - cious Sav - ior, dear Re - deem - er, Thy sweet mes - sage now im -
2. Pre - cious Sav - ior, dear Re - deem - er, We are weak but thou art
3. Pre - cious Sav - ior, dear Re - deem - er, Thou wilt bind the bro - ken

part. May thy Spir - it, pure and fer - vid, En - ter
strong; In thy in - fi - nite com - pas - sion, Stay the
heart. Let not sor - row o - ver - whelm us; Dry the

ev - - - 'ry tim - id heart; Car - ry there the swift con -
tide of sin and wrong. Keep thy lov - ing arms a -
bit - - - ter tears that start. Curb the winds and calm the

Precious Savior, Dear Redeemer

10

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

13

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?

140

Simplified for organ in three parts

Thoughtfully ♩ = 72-88

Arranged by Shinji Inagi

4 5 4 3 2 1 2 3 5 4 3

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?

3 2 5 2 1 2 3

4 3 2 3 4 5 4 5 2

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

1 2 1 2 4 2 1 2 3

7 1 3 1 2 2 3 4 3 2 3

fa - vor As a shield to - day?
oth - er Who had crossed your way? Oh, how pray - ing rests the
bor - row At the gates of day?

3 1 5 4 4 4 3 4 5 4

Did You Think to Pray?

11

wea - ry! Prayer will change the night to day.

14

So, when life gets dark and drea - ry, Don't for-get to pray.

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

Sweet Hour of Prayer

142

Simplified for organ in three parts

Arranged by Shinji Inagi

Peacefully ♩ = 42-48

1. Sweet hour of prayer! Sweet hour of prayer! That calls me from a
 2. Sweet hour of prayer! Sweet hour of prayer! Thy wings shall my pe -

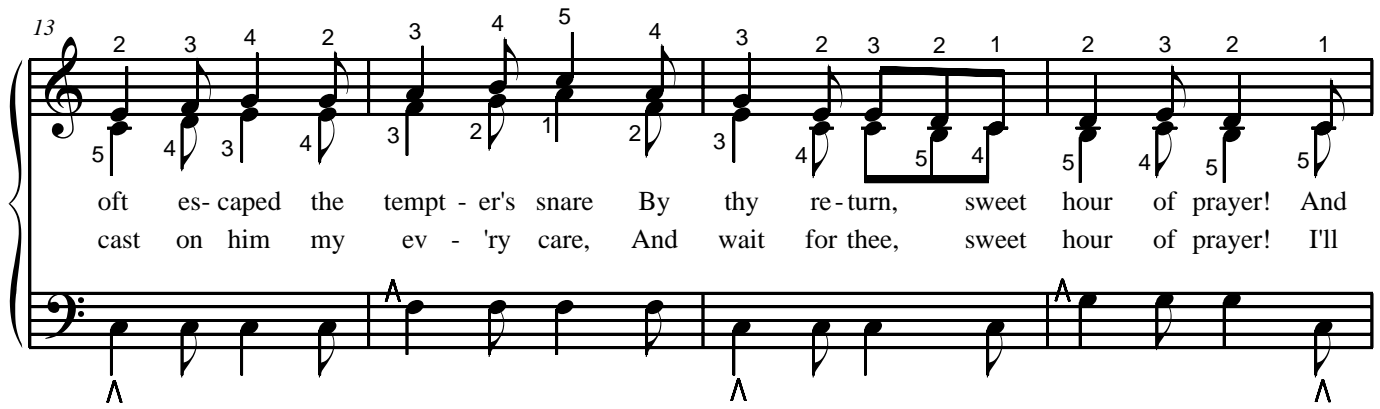
world of care And bids me at my Fa - ther's throne Make
 ti - tion bear To him whose truth and faith - ful - ness En -

all my wants and wish - es known. In sea - sons of dis -
 gage the wait - ing soul to bless. And since he bids me

tress and grief, My soul has of - ten found re - lief And
 seek his face, Be - lieve his word, and trust his grace, I'll

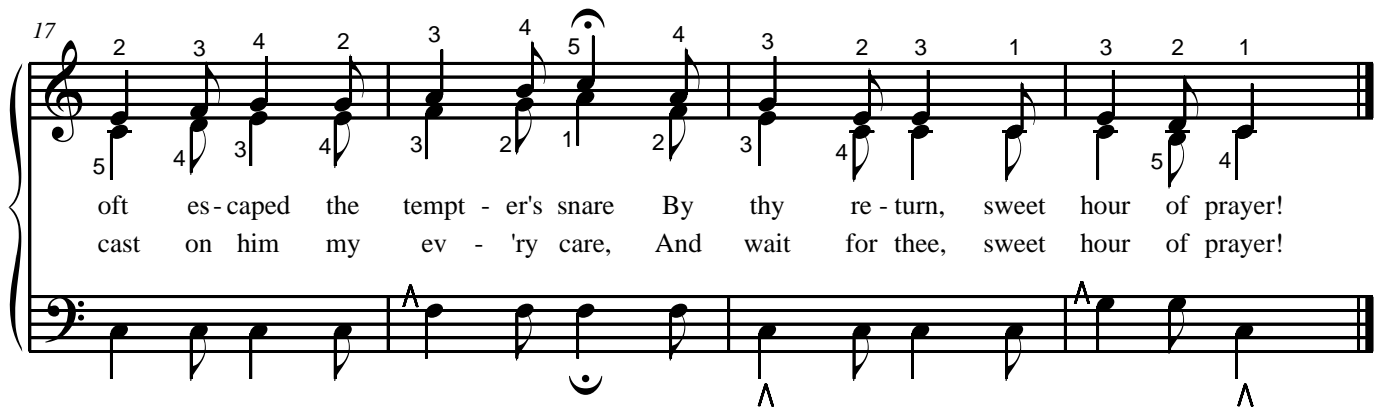
Sweet Hour of Prayer

13



oft es-caped the tempt - er's snare By thy re - turn, sweet hour of prayer! And
cast on him my ev - 'ry care, And wait for thee, sweet hour of prayer! I'll

17



oft es-caped the tempt - er's snare By thy re - turn, sweet hour of prayer!
cast on him my ev - 'ry care, And wait for thee, sweet hour of prayer!

Let the Holy Spirit Guide

143

Simplified for organ in four parts

Gently $\text{♩} = 60-80$

Arranged by Ruth Eldredge

3 4 5 4 5 4 3 3 4 5 2 4 2
2 1 2 1 2 (2) 2

1. Let the ho - ly Spir - it guide; Let him teach us what is true.
2. Let the ho - ly Spir - it guard; Let his whis - per gov - ern choice.
3. Let the Spir - it heal our hearts Thru his qui - et, gen - tle pow'r.

1 3 5 3 4 5 2 4 2
A 3 1 2 1 2 (2) 2

3 1 3 5 3 4 5 4 5 2 4 2
(1) 1 2 1 2 (2) 2

He will tes - ti - fy of Christ, Light our minds with hea - ven's view.
He will lead us safe - ly home If we lis - ten to his voice.
May we pu - ri - fy our lives To re - ceive him hour by hour.

1 3 5 3 4 5 2 4 2
A 3 1 2 1 2 (2) 2

Text by Penelope Moody Allen, b. 1939. © 1985 LDS.
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Lord, Dismiss Us with Thy Blessing 163

Simplified for organ in four parts

Thoughtfully ♩ = 56-76

Arranged by Jane Dye

1. Lord, dis - miss us with thy bless - ing; Fill our hearts with joy and peace.
2. Thanks we give and ad - o - ra - tion For the gos - pel's joy - ful sound.

Let us each, thy love possess - ing, Tri - umph in re - deem - ing grace.
May the fruits of thy sal - va - tion In our hearts and lives a - bound.

Oh, re - fresh us, oh, re - fresh us, Trav - ling thru this wil - der - ness.
Ev - er faith - ful, ev - er faith - ful To the truth may we be found.

Oh re - fresh us, oh, re - fresh us, Trav - ling thru this wil - der - ness.
Ev - er faith - ful ev - er faith - ful To the truth may we be found.

While of These Emblems We Partake 174

Simplified for organ in three parts

Fervently ♩=72-88

Arranged by Don Cook

1. While of these em - blems we par - take In Je - sus'
 2. For us the blood of Christ was shed; For us on
 3. The law was bro - ken; Je - sus died That jus - tice
 4. But rise tri - um - phant from the tomb, And in e -

name and for his sake, Let us re - mem - ber and be
 Cal - vary's cross he bled, And thus dis - pelled the aw - ful
 might be sat - is - fied, That man might not re - main a
 ter - nal spen - dor bloom, Freed from the pow'r of death and

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

'Tis Sweet to Sing the Matchless Love 177

Simplified for organ in four parts

Reverently $\text{♩} = 44 - 52$

Arranged by Jane Dye

1. 'Tis sweet to sing the match - less love Of
2. 'Tis good to meet each Sab - bath day And,
3. Oh, bless - ed hour, com mu - nion sweet! When

Him who left His home a - bove And came to earth, oh
in His own ap - poin - ted way, Par - take the em - blens
chil - dren, friends and teach - ers meet And, in re - mem - brance

won - drous plan, To suf - fer, bleed, and die for man!
of His death, And thus re - new our love and faith. For
of His grace, U - nite in sweet - est songs of praise.

'Tis Sweet to Sing the Matchless Love

10

Je - sus died on Cal - va - ry, That all thru' Him might ran - somed be. Then

14

sing ho - san - nas to His name; Let heav'n and earth His love pro - claim.

Jesus of Nazareth, Savior and King

181

Simplified for organ in three parts

Worshipfully $\text{♩} = 80-92$

Arranged by Don Cook

4 2 3 4 1 3

1. Je - sus of Naz - a - reth, ' Sav - ior and King! Tri - um - phant
2. While of this bro - ken bread (Hum - bly we eat, Our thoughts to
3. As to our lips the cup (Gent - ly we press, Our hearts are

2 5 1 2 4 1

o - ver death, ' Life thou didst bring, Leav - ing thy fa - ther's throne, ' On earth to
thee are led (In rev - 'rence sweet. Bruised, bro - ken, torn for us (On Cal - vary's
lift - ed up, ' Thy name we bless! Guide us where - e'er we go, ' Till in the

1 3 3

live, Thy work to do a - lone, ' Thy life to give.
hill, Thy suf - f'ring borne for us (Lives with us still.
end Life ev - er - more we'll know (Through thee, our Friend.

* RH and LH are played on different manuals.

I Stand All Amazed

Simplified for organ in three parts

193

Thoughtfully ♩ = 66-84

Arranged by Shinji Inagi

2 2 5 3 2 1 2 3 5 3 4 3 2

3 3 5 3 5 4 3 2

1.I stand all a - mazed at the love Je - sus of - fers me,
2.I mar - vel that he would de - scend from his throne di - vine
3.I think of his hands pierced and bleed - ing to pay the debt!

Λ Λ Λ

5 2 2 5 4 3 2 1 4 3 4 3 1 2

2 4 2 3

Con - fused at the grace that so ful - ly he prof - fers me.
To res - cue a soul so re - bel - lious and proud as mine,
Such mer - cy, such love, and de - vo - tion can I for - get?

Λ

10 2 2 5 3 2 1 2 3 5 2 3 4 5

3 3 5 3 5 4 3 2

I trem - ble to know that for me he was cru - ci - fied,
That he should ex - tend his great love un - to such as I,
No, no, I will praise and a - dore at the mer - cy seat,

Λ

15 3 3 5 4 1 2 3 5 4 3 2 1 2

3 3 1 2 5 4 3 2 1 2 3 4 5

That for me, a sin - ner, he suf - fered, he bled and died.
Suf - fi - cient to own, to re - deem, and to jus - ti - fy.
Un - til at the glo - ri - fied throne I kneel at his feet.

Λ

I Stand All Amazed

20

Oh, it is won - der - ful that he should care for me E - nough to

23

die for me! Oh, it is won - derful, won - derful to me!

Christ the Lord Is Risen Today

200

Simplified for organ in four parts

With exultation ♩ = 96-108

Arranged by Jane Dye

1 3 5 3 1 2 (5) 4 2

1.Christ the Lord is ris'n to - day,
2.Love's re deem ing work is done, Al le lu ia!
3.Lives a gain our glo rious King,

5 3 1 4 5 4 2 3 2 4 2 3 1 3 1 2 5

Sons of men and an - gels say,
Fought the fight, the vic t'ry won, Al le lu ia!
Where, O death, is now thy sting?

9 3 1 4 2 5 1 3 5 4 5 4 5 1 3 1 1 5 2 4 4 1 3 2 1

Raise your joys and tri - umphs high,
Je sus' ag o ny is o'er, Al le lu ia!
Once he died our souls to save,

13 1 2 5 (2) 1 2 4 5 4 5 3 4 5 4 5 1 2 4 5 4 5 1 2 4 5 4 5 1 2

Sing ye heav'ns, and earth re - ply,
Dark ness veils the earth no more, Al le lu ia!
Where thy vic to ry, O grave?

Joy to the World

Simplified for organ in three parts

201

Jubilantly ♩ = 76 - 96

Arranged by Jane Dye

1. Joy to the world, the Lord is come; Let earth re-
 2. Re-joice! Re-joice when Je-sus reigns, And Saints their
 3. No more will sin and sor-row grow, Nor thorns in-
 4. Re-joice! Re-joice in the Most High, While Is-rael

ceive her King! Let ev-'ry heart pre-
 songs em-ploy, While fields and floods, rocks,
 fest the ground; He'll come and make the
 spreads a-broad Like stars and that glit-ter

pare him room, And Saints and an-gels sing, And Saints and an-gels
 hills, and plains Re-peat the sound-ing joy, Re-peat the sound-ing
 bless-ings flow Far as the curse was found, Far as the curse was
 in the sky, And ev-er wor-ship God, And ev-er wor-ship

sing, And Saints, and Saints and an-gels sing.
 joy, Re-peat, re-peat the sound-ing joy.
 found, Far as, far as the curse was found.
 God, And ev-er and ev-er wor-ship God.

We Love Thy House, O God

247

Simplified for organ in four parts

Reverently ♩ = 72-88

Arranged by Shinji Inagi and Don Cook

1. We love thy house, O God, Where - in thine hon - or dwells.
2. It is the house of prayer, Where - in thy ser - vants meet,
3. We love the word of life, The word that tells of peace,

The joy of thine a - bode All earth - ly joy ex - cels.
And thou, O Lord, art there, Thy cho - sen flock to greet.
Of com - fort in the strife, Of joys that nev - er cease.

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

Simplified for organ in three parts

274

Boldly ♩ = 80-96

Arranged by Shinji Inagi

1. To Ne - phi, seer of old - en time, A vi - sion came from God,
 2. While on our jour - ney here be - low, Be - neath temp - ta - tion's pow'r,
 3. And when temp - ta - tion's pow'r is nigh, Our path - way cloud - ed o'er,

Where - in the ho - ly word sub - lime Was shown an i - ron rod.
 Through mists of dark - ness we must go, In per - il ev - 'ry hour.
 Up - on the rod we can re - ly, And heav - en's aid im - plore.

Hold to the rod, the i - ron rod; 'Tis strong, and bright, and true.

The i - ron rod is the word of God; 'Twill safe - ly guide us through.

O My Father

Simplified for organ in four parts

292

Fervently ♩ = 42-56

Arranged by Shinji Inagi

1. O my Fa - ther, thou that dwell - est In the high and
 2. For a wise and glo - rious pur - pose Thou hast placed me
 3. I had learned to call thee Fa - ther, Thru thy Spir - it
 4. When I leave this frail ex - is - tense, When I lay this

glo - rious place, when shall I re - gain thy pres - ence
 here on earth And with - held the rec - ol - lec - tion
 from on high, But, un - til the key of knowl - edge
 mor - tal by, Fa - ther, Moth - er, may I meet you

And a - gain be - hold thy face? In thy ho - ly
 Of my for - mer friends and birth; Yet oft - times a
 Was re - stored, I knew not why. In the heav'ns are
 In your roy - al courts on high? Then, at length, when

O My Father

hab - i - ta - tion, Did my spir - it once re - side? In my
 se - cret some - thing Whis - pered, "You're a strang - er here," And I
 par - ents sin - gle? No, the thought makes rea - son stare! Truth is
 I've com - plet - ed All you sent me forth to do, With your

first pri - me - val child - hood, Was I nur - tured near thy side?
 felt that I had wan - dered From a more ex - alt - ed sphere.
 rea - son; truth e - ter - nal Tells me I've a moth - er there.
 mu - tual ap - pro - ba - tion Let me come and dwell with you.

Love at Home

Simplified for organ in three parts

294

Fervently ♩ = 88-108

Arranged by Jane Dye

1. There is beau - ty all a - round When there's love at home;
 2. In the cot - tage there is joy When there's love at home;
 3. Kind - ly heav - en smiles a - bove When there's love at home;

There is joy in ev - 'ry sound When there's love at home.
 Hate and en - vy ne'er an - noy When there's love at home.
 All the world is filled with love When there's love at home.

Peace and plen - ty here a-bide, Smil - ing sweet on ev - 'ry side.
 Ros - es bloom be - neath our feet; All the earth's a gar - den sweet,
 Sweet - er sings the brook - let by; Bright - er beams the az - ure sky.

Time doth soft - ly, sweet - ly glide When there's love at home.
 Mak - ing life a bliss com - plete When there's love at home.
 Oh, there's One who smiles on high When there's love at home.

Love at Home

17

1 5 3

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

21

3 5 3 2 4 2 3

Time doth soft - ly, sweet - ly glide When there's love at home.
Mak - ing life a bliss com-plete When there's love at home.
Oh, there's One who smiles on high When there's love at home.

