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 already 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 Resources: Easy Prelude and Postlude
13 The Six Legato Organ Fingering Techniques
14 How to Learn Three-Part Hymns and Pieces
16 Three-Stage Plan for Learning Hymns or Other Four-Part Pieces
17 Sample from Hymns from the L.D.S. Hymnal Marked for the Organ by Carol Dean
18 Sample from Three-Stage Hymn Accompaniments by Robert Cundick and Don Cook
19 Organ Training Resources Available through Brigham Young University
20 Redeemer of Israel: Example of Fully-Prepared Score
21 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.

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

### 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

### 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-Staff 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-Staff Hymn Accompaniments* . . .
- 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)

### 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


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 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](http://www.albany.edu/piporg-l)
  - Links of topical interest  [www.albany.edu/piporg-l/piplinks.html](http://www.albany.edu/piporg-l/piplinks.html)
  - Individual Organs and Organ Tours  [www.albany.edu/piporg-l/organs.html](http://www.albany.edu/piporg-l/organs.html)
- **American Guild of Organists**  [www.agohq.org](http://www.agohq.org)
- **Educational Resources**  [https://agohq.org/store/index1.html](https://agohq.org/store/index1.html)
- **Organ Study at BYU**  [www.organ.byu.edu](http://www.organ.byu.edu)
- **Resources for LDS Organists**  (DeeAnn Stone)  [www.geocities.com/ddstone48/contents.htm](http://www.geocities.com/ddstone48/contents.htm)

Specific Areas of Interest to Organists

- **BYU**
  - Organ Study at BYU  [www.organ.byu.edu](http://www.organ.byu.edu)
  - BYU Organ Workshop  [http://organworkshop.byu.edu](http://organworkshop.byu.edu)
  - BYU Young Musicians Summerfestival  [http://summerfestival.byu.edu](http://summerfestival.byu.edu)
  - Independent Study Organ Courses, Levels 1-6
    - College-credit courses:  [http://ce.byu.edu/is/site/courses/select.cfm?type=univ&subject=78](http://ce.byu.edu/is/site/courses/select.cfm?type=univ&subject=78)
    - Non-credit courses (levels 1-2 only):  [http://ce.byu.edu/is/site/courses/select.cfm?type=pe&subject=78](http://ce.byu.edu/is/site/courses/select.cfm?type=pe&subject=78)
  - OrganTutor  [www.organtutor.byu.edu](http://www.organtutor.byu.edu)
- **LDS organist**
  - LDS Church Music website  [www.lds.org/churchmusic](http://www.lds.org/churchmusic)
  - Organ Training Resources  [www.organ.byu.edu/TrainingResources.htm](http://www.organ.byu.edu/TrainingResources.htm)
  - Discussion group for organ students and teachers  [http://groups.google.com/group/LearningOrgan](http://groups.google.com/group/LearningOrgan)
  - Resources for LDS Organists (DeeAnn Stone)  [www.geocities.com/ddstone48](http://www.geocities.com/ddstone48)
  - Hymns
    - Early LDS Hymns  [www.earlyldshymns.com/HarpOfNauvoo.htm](http://www.earlyldshymns.com/HarpOfNauvoo.htm)
    - 1835 hymnbook online  [www.earlyldshymns.com/1835_index.htm](http://www.earlyldshymns.com/1835_index.htm)
  - Jackman Music  [www.jackmanmusic.com](http://www.jackmanmusic.com)
  - Temple Square Organs  [http://elliottrl.tripod.com](http://elliottrl.tripod.com)
- **Organ Music**
  - Organ Historical Society  [www.ohscatalog.com](http://www.ohscatalog.com)
  - Jackman Music  [www.jackmanmusic.com](http://www.jackmanmusic.com)
  - Kelvin Smith online music library  [www.untraveledroad.com/music/music.htm](http://www.untraveledroad.com/music/music.htm)
  - Where to Buy Organ Music  [www.organ.byu.edu/wheretobuy.htm](http://www.organ.byu.edu/wheretobuy.htm)
- **Recordings and broadcasts**
  - Organ Historical Society  [www.ohscatalog.com/recordings.html](http://www.ohscatalog.com/recordings.html)
  - JAV Recordings  [www.greatorgancds.com](http://www.greatorgancds.com)
  - Pipedreams  [www.pipedreams.org](http://www.pipedreams.org)
  - Pro Organo  [www.zarex.com](http://www.zarex.com)
- **The organ itself**
  - Encyclopedia of Pipe Organ Stops  [www.organstops.org](http://www.organstops.org)
  - The Amazing Pipe Organ (Children’s Book)  [www.theamazingpipeorgan.com/excerpts.html](http://www.theamazingpipeorgan.com/excerpts.html)
- **Miscellaneous**
  - PIPORG-L (to join the group)  [http://listserv.albany.edu:8080/cgi-bin/wa?SUBED1=ipiporg-l&A=1](http://listserv.albany.edu:8080/cgi-bin/wa?SUBED1=ipiporg-l&A=1)
  - BACHorgan.com  [www.bachorgan.com](http://www.bachorgan.com)
  - MIDI primer  [http://arts.ucsc.edu/EMS/Music/tech_background/MIDI/MIDI.html](http://arts.ucsc.edu/EMS/Music/tech_background/MIDI/MIDI.html)
Pedal Orientation

Organ Shoes

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)

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

Pedal Exercises for Lesson 2

Exercise 1

Exercise 2

Exercise 3

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.

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 fingerling 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.

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 fingerling 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.

(continued)
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.

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*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> or call 1-800-253-2578.*
Most every speaking stop found on organs in LDS meetinghouses is listed under its pipe category (flue or reed) and family of organ tone.

<table>
<thead>
<tr>
<th>FLUE pipe category</th>
<th>REED pipe category</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flute family</strong></td>
<td><strong>Reed family</strong></td>
</tr>
<tr>
<td>Blockflöte</td>
<td>Chorus reeds</td>
</tr>
<tr>
<td>Bourdon (– doux, Contre –)</td>
<td>Basson (Contre –)</td>
</tr>
<tr>
<td>Chimney flute</td>
<td>Bombarde</td>
</tr>
<tr>
<td>Clarabella</td>
<td>Clairion (Clarion)</td>
</tr>
<tr>
<td>Copula</td>
<td>Dulzian</td>
</tr>
<tr>
<td>Cor de nuit</td>
<td>Fagotto (Fagott) [bassoon]</td>
</tr>
<tr>
<td>Doppelflöte</td>
<td>(pronounced “fuh-GOT”)</td>
</tr>
<tr>
<td>Fife</td>
<td>French trumpet</td>
</tr>
<tr>
<td>Flautino</td>
<td>Hautbois [oboe]</td>
</tr>
<tr>
<td>Flauto dolce</td>
<td>Oboe</td>
</tr>
<tr>
<td>Gedackt (Gedekt) (– flûte)</td>
<td>Rankett</td>
</tr>
<tr>
<td>Harmonic flute</td>
<td>Tromba</td>
</tr>
<tr>
<td>Hohlflöte</td>
<td>Trompette (Trompette)</td>
</tr>
<tr>
<td>Holzgedackt</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Koppelflöte</td>
<td>Waldhorn</td>
</tr>
<tr>
<td>Lurigot</td>
<td>Solo reeds</td>
</tr>
<tr>
<td>Lieblich gedackt</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Melodia</td>
<td>Cromorne</td>
</tr>
<tr>
<td>Nachthorn</td>
<td>English horn (Cor Anglais)</td>
</tr>
<tr>
<td>Nazard (Nasard, Nasat)</td>
<td>Festival trumpet</td>
</tr>
<tr>
<td>Octavin</td>
<td>French horn</td>
</tr>
<tr>
<td>Open flute</td>
<td>Horn</td>
</tr>
<tr>
<td>Orchestral flute</td>
<td>Krummhorn</td>
</tr>
<tr>
<td>Piccolo</td>
<td>Regal</td>
</tr>
<tr>
<td>Pommer</td>
<td>Rohrkrummhorn</td>
</tr>
<tr>
<td>Quintatôn (Quintadena)</td>
<td>Rohr schalmei</td>
</tr>
<tr>
<td>Quintflöte</td>
<td>Schalmei</td>
</tr>
<tr>
<td>Rohrflöte</td>
<td>Tuba (– mirabilis)</td>
</tr>
<tr>
<td>Siffflöte</td>
<td>Other reeds</td>
</tr>
<tr>
<td>Spillpfeife</td>
<td>Vox humana (Voix humaine)</td>
</tr>
<tr>
<td>Stopped diapason</td>
<td></td>
</tr>
<tr>
<td>Subbass</td>
<td></td>
</tr>
<tr>
<td>Tibia</td>
<td></td>
</tr>
<tr>
<td>Tierce (Terz)</td>
<td></td>
</tr>
<tr>
<td>Traverse flute</td>
<td></td>
</tr>
<tr>
<td>Waldflöte</td>
<td></td>
</tr>
<tr>
<td>Zauberflöte</td>
<td></td>
</tr>
</tbody>
</table>

| String family       |                     |
| Aeoline             |                     |
| Cello               |                     |
| Echo gamba          |                     |
| Fugara              |                     |
| Gamba               |                     |
| Salicet             |                     |
| Salicional          |                     |
| Unda maris          |                     |
| Viola               |                     |
| Viola da gamba      |                     |
| Viola celeste       |                     |
| Viola pomposa       |                     |
| Violone (Contre violone) |                     |
| Voix celeste        |                     |

| Hybrid stops (share characteristics of more than one family) | Some stop names that can easily be identified with the wrong family are underlined. |
| Erzähler           |                     |
| Geigen (– diapason, – principal) |                     |
| Gemshorn, Gemshorn celeste |                     |
| Spitzflöte         |                     |
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, Nachhorn, 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 thought 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 already 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"

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-sed name;

Thy word with meek-ness we re-cycle. 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 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

**Father in Heaven, We Do Believe**

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Text: Parley P. Pratt, 1807-1857
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MAIN WEBSITE
The Organ Study at BYU website—Visit <www.organ.byu.edu> and then click LDS Organists and Teachers

BOOKS AND SOFTWARE
Hymn Studies for Organists (Belnap). Visit <http://creativeworks.byu.edu/catalog/> and then enter “hymn studies” in the search box and click “enter” (or just Google “hymn studies for organists). ($15.95 + shipping)

Three-Stave Hymn Accompaniments (Cundick). Visit <http://creativeworks.byu.edu/catalog/> and then enter “three-stave” in the search box and click “enter”. ($5 + shipping)
Also available for free download on the Internet <http://www.organ.byu.edu/3StaveHymns/index.htm>

OrganTutor (Cook) (visit <www.organtutor.byu.edu> and then follow the specific links)
Organ 101 Complete
- Computer tutorial on CD-ROM (for PC and Mac) and Workbook ($67.50 + shipping)
- Computer tutorial and printable Workbook (pdf files) on Internet ($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 ($17.50 + shipping)
- Printable on Internet ($6)

Registration 101 (the registration unit of Organ 101 only)
- Computer tutorial on CD-ROM (for PC) and printed condensed Workbook ($20 + shipping)
- Computer tutorial and printable condensed Workbook (pdf files) on Internet ($10 per year)

Organ 101 Introduction (free selected lessons)
- On CD-ROMs (for PC) or on Internet

INDEPENDENT STUDY ORGAN COURSES
Visit <www.organ.byu.edu> and then click BYU Independent Study Students and follow the specific links.

Music 399R Sections (Levels) 1-6 (courses offering college credit)

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 $24 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 $24 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)

ORGAN WORKSHOPS
The BYU Organ Workshop  <http://organworkshop.byu.edu>
The BYU Young Musicians Summerfestival  <http://summerfestival.byu.edu>
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. We thank thee for sending the gospel.

2. When dark clouds of trouble hang o’er us And threaten our peace to destroy, There is hope smiling brightly before us, rejoicing in his glorious gospel.

3. We’ll sing of his goodness and mercy. We’ll praise him by day and by night, We doubt not the Lord nor his Thru on to eternal per-

To lighten our minds with its rays. We thank thee for every blessing bestowed by thy bounteous hand. We feel it a good ness. We’ve proved him in days that are past. The wicked who

And we know that deliverance is nigh. / Thus on to eternal per-

And bask in its life-giving light. / We doubt not the Lord nor his

pleasure to serve thee And love to obey thy command. We feel it a good ness. We’ve proved him in days that are past. The wicked who
Now Let Us Rejoice
Simplified for organ in four parts

Cheerfully $\frac{\text{q}}{\text{m}}=100-120$

Arranged by Don Cook

1. Now let us rejoice in the day of salvation.
2. We'll love one another and never dissemble.
3. In faith we'll rely on the arm of Jehovah.

1. Longer as strangers on earth need we roam.
   Good tidings are ceasing to do evil and ever be one.
   And when the ungodly are fearing and trembling,
   We'll watch for the day when the scourges and harvest are over.

2. Good tidings are cease to do evil and ever be one.
   And when the ungodly are fearing and trembling,
   We'll watch for the day when the scourges and harvest are over.

3. Good tidings are cease to do evil and ever be one.
   And when the ungodly are fearing and trembling,
   We'll watch for the day when the scourges and harvest are over.

4. Good tidings are cease to do evil and ever be one.
   And when the ungodly are fearing and trembling,
   We'll watch for the day when the scourges and harvest are over.

5. Good tidings are cease to do evil and ever be one.
   And when the ungodly are fearing and trembling,
   We'll watch for the day when the scourges and harvest are over.
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

and none will mo- lest them from morn un- til ev'n,  | And
and none will mo- lest them from morn un- til ev'n,  | And
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

Jesus 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 $\frac{j}{\text{}}=56-72$

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 Desert it's sweet,
   peace-ful 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-
   tract the gaze Of all the world in later days.

3. His houses shall be reared, His glo-ry to dis-play, And people 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

Resolutely $\frac{\text{d} = 76-92}$

1. 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 rays. We thank thee for every blessing Bestowed by thy bounteous hand. We feel it a pleasure to serve thee, And love to obey thy command.

2. 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 night. We doubt not the Lord nor his goodness. We've proved him in days that are light. The wick-ed who fight against Zion Will surely be smitten at last.

3. We'll sing of his goodness and mercy. We'll praise him by day and by night, Rejoice in his glorious gospel, And bask in its life-giving sure. We'll serve him by faith and by sight. The good the Lord has proved to us, Shall ne-ver such hap-piness know.
A Poor Wayfaring Man of Grief

Peacefully  $\frac{\dot{\n}}{\text{=} \; 96-112}$

Rh

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

LH

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

Ped

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
there was something in his eye
while I fed with eager haste,
and returned it running o'er;
That won my love; I knew not why.
The crust was manna to my taste.
I drank and never thirsted more.
Come, Come, Ye Saints

With conviction $\frac{\text{b}}{\text{m}} = 66$

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.

Though hard to you this journey may appear, Grace shall be as your day. Tis

Wend your loins; fresh courage take. Our God will never us for-sake; And

2. Why should we mourn or think our lot is hard? Tis not so; all is right.

Why should we think to earn a great reward If we now shun the fight? Gird

If our lives are spared again to see the Saints their rest obtain, Oh,

3. We'll find the place which God for us prepared, Far away in the West,

Where none shall come to hurt or make a-fraid; There the Saints will be blessed. We'll

For us to strive our useless cares from us to drive; Do

4. And should we die before our journey's through, Hap-ty day! All is well!

With the just we shall dwell! But

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 chorus swell — All is well! All is well!
Come, Ye Children of the Lord

Simplified for organ in four parts

Arranged by Ruth Eldredge

Exultantly $\frac{4}{4} = 88-104$

   Oh, how joyful it will be When our Savior we shall see!
   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. Every 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 away!
   Shall in love and beauty dwell; Then with joy each heart will swell.
Glory to God on High
Simplified for organ in three parts

Arranged by Jane Dye

Joyfully \( \frac{\text{d}}{\text{beat}} = 88-104 \)

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 a loud evermore:
   Wor-thy the Lamb!

2. Jesus, our Lord and God,
   Bore sin's treble load.
   Praise ye his name.
   Tell what his arm has done,
   What spoils from death he won.
   Sing his great name alone:
   Wor-thy 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:
   Wor-thy the Lamb!
Dear Children, God is Near You

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. He will
And they keep a faithful record of the good and bad you say. Cherish
Quickly heed its holy promptings. Day by day you’ll then rejoice. Oh, prove

Bless you, He will bless you, if you put your trust in him.
Cherish, Cherish, cherish! God will bless the pure in heart.
Faithful, Oh, prove faithful! To your God and Zion’s cause.

96 RH and LH are played on different manuals with similar registration.

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

Arranged by Ruth Eldredge

Simplified for organ in three parts
I Need Thee Every Hour
Simplified for organ in three parts

Fervently \( - \) 60-72

Arranged by Jane Dye

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

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

need thee; Ev-ery hour I need thee! Oh, bless me now, my Sav - ior, I come to thee!
Nearer, My God, to Thee
Simplified for organ in three parts

Gently $\text{f}=63-76$

1. Nearer, my God, to thee,
   Nearer to thee!
   E'en though it be darkness be
   be a cross That raiseth me.

2. Though like the wanderer,
   The sun gone down,
   Dark-ness be a cross, send-est me,
   send-est me, In mercy giv'n;

3. There let the way appear,
   Steps unto heav'n;
   All that thou do-est me,
   My rest a stone,

Still all my song shall be
Yet in my dreams I'd be
Angels to beck-on me

Nearer, my God, to thee,
Nearer, my God, to thee,
Nearer, my God, to thee,
Nearer, my God, to thee!
Precious Savior, Dear Redeemer
Simplified for organ in three parts

Reverently $\dot{=} 66-76$

1. Precious Savior, dear Redeemer, Thy sweet message now im-

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

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

part. May thy Spirit, pure and fervent, Enter the strong; In thy infinite compassion, Stay the heart. Let not sorrow overwhelm us; Dry the

ev - ery timid heart; Carry there the swift con-
bitter tears that start. Curb the winds and calm the
Precious Savior, Dear Redeemer

Victory, turning back the sinful tide. Precious
Round us; keep us in the narrow way. Precious
Bil - lows; bid the angry tem - pest cease. Precious

Precious Savior, dear Redeemer, May each soul in thee abide.
Savior, dear Redeemer, Let us never from thee stray.
Savior, dear Redeemer, Grant us everlast - ing peace.
Did You Think to Pray?

Thoughtfully $\frac{q}{= 72-88}$

Simplified for organ in three parts

Arranged by Shinji Inagi

1. Ere you left your room this morning, Did you think to pray?
2. When your heart was filled with anger, Did you think to pray?
3. When sore trials came upon you, Did you think to pray?

In the name of Christ, our Savior, Did you sue for loving
Did your plead for grace, my brother, That you might forgive an-
When your soul was full of sorrow, Balm of Gilead did you

favor As a shield today?
other Who had crossed your way? Oh, how praying rests the
borrow At the gates of day?
Did You Think to Pray?

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

So, when life gets dark and drea-ry, Don't for-get to pray.
Sweet Hour of Prayer
Arranged by Shinji Inagi
Simplified for organ in three parts

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

Peacefully \( \dot{=} \ 42-48 \)

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 all my wants and wishes known. In seasons of dis-

2. Sweet hour of prayer! Sweet hour of prayer! Thy wings shall my pe-
ti - tion bear To him whose truth and faith - ful - ness En -

3. Wish soul to bless. And since he bids me tress and grief, My soul has of - ten found re - lief And seek his face, Believe his word, and trust his grace, I'll

4. Make

5. Since

6. Tress

7. Tress

8. Tress

9. Tress

10. Tress

11. Tress

12. Tress

13. Tress
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
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.
Lord, Dismiss Us with Thy Blessing

Thoughtfully $\frac{4}{5}=56-76$

Arranged by Jane Dye

Simplified for organ in four parts

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 redeeming grace.

May the fruits of thy salvation In our hearts and lives abound.

Oh, refresh us, oh, refresh us, Trav'ling thru this wilderness.

Ever faithful, ever faithful To the truth may we be found.

Oh refresh us, oh, refresh us, Trav'ling thru this wilderness.

Ev er faithful ever faithful To the truth may we be found.
While of These Emblems We Partake
Simplified for organ in three parts

Fervently $\frac{4}{4}$=72-88

1. While of these emblems we partake—
   In Jesus’ name and for his sake,
   Our hearts and hands are clean and pure.
   Our hands for God’s service sure.

2. For us the blood of Christ was shed;
   Calvary’s cross he bled,
   That else were this creation’s doom.
   That slave of death, of hell.

3. The law was broken; Jesus died
   Might be satisfied, Freed from the pow’r of death and pain,
   That justice might not remain a
   With Christ, the Lord, to rule and reign.

4. But rise triumphant from the tomb,
   Eternal spendor bloom,
   That man might not remain a
   Of the grave.

Arranged by Don Cook

"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 \( \text{\textit{\textdagger}} = 44 - 52 \)

Arranged by Jane Dye

1. 'Tis sweet to sing the matchless love
   Of Him who left His home above
   Him, who left His home above
   Wondrous plan, To suffer, bleed, and die

2. 'Tis good to meet each Sabbath day
   And came to earth, oh
   And came to earth, oh
   Of His death, And thus renew our love

3. Oh, blessed hour, com musnion sweet!
   When in His own appointed way,
   When in His own appointed way
   Of His grace, Unite in sweetest songs

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'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.
I Stand All Amazed
Simplified for organ in three parts

Arranged by Shinji Inagi

Thoughtfully \( \mathbf{\text{\textit{= 66-84}}} \)

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 profers 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.
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

Simplified for organ in four parts

Arranged by Jane Dye

With exultation | = 96-108

1. Christ the Lord is ris'n to-day,
2. Love's redeeming work is done,
3. Lives a gain our glorious King,

Sons of men and angels say,
Fought the fight, the vic'ry won,
Where, O death, is now thy sting?

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

Sing ye heav'n's, and earth re- ply,
Dark ness veils the earth no more,
Where thy vic to ry, O grave?

Al le lu ia! Al le lu ia! Al le lu ia!

Al le lu ia! Al le lu ia! Al le lu ia!
Joy to the World

Simplified for organ in three parts

Arranged by Jane Dye

Jubilantly $\frac{d}{=76-96}$

1. Joy to the world, the Lord is come; Let earth receive her King!
2. Rejoice! Rejoice when Jesus reigns, And Saints and angels sing.
3. No more will sin and sorrow grow, Nor thorns in fields;
   Rejoice! Rejoice in the Most High, While Israel's hallelujah is heard.
4. And far as the curse was found, Far as the curse was heard.

| 1. | Rejoice! Rejoice when Jesus reigns, And Saints and angels sing. |
| 2. | Let every heart and every tongue |
| 3. | Saint's and angels repeat, And every worshiping joy, And Saints and angels sing. |

Jubilantly $\frac{d}{=76-96}$
We Love Thy House, O God
Simplified for organ in four parts

Reverently \( \text{\textit{q}} = 72-88 \)

Arranged by Shinji Inagi and Don Cook

1. We love thy house, O God, Where in thine honors dwells.
2. It is the house of prayer, Where in 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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We Love Thy House, O God
Simplified for organ in four parts

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

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Hold to the rod, the iron rod; 'Tis strong, and bright, and true.

The iron rod is the word of God; 'Twill safely guide us through.

Wherein the holy word sublime Was shown an iron rod.
Through mists of darkness we must go, In peril ev'ry hour.
Up on the rod we can rely, And heav'en's aid implore.

1. To Neph, seer of olden time, A vision came from God,
2. While on our journey here below, Beneath temptation's pow'r,
3. And when temptation's pow'r is nigh, Our pathway clouded o'er,

Arranged by Shinji Inagi

Simplified for organ in three parts

Boldly $q = 80-96$
O My Father
Simplified for organ in four parts

Arranged by Shinji Inagi

Fervently \( \frac{\text{d}}{\text{m}} = 42-56 \)

1. O my Father, thou that dwellest In the high and glorious place, when shall I regain thy presence
   here on earth And with held the recollection
   from on high, But, until the key of knowledge
   mortal by, Father, Mother, may I meet you

2. For a wise and glorious purpose Thou hast placed me
   And shall I ever behold thy face? In thy holy
   Of my former friends and birth; Yet oft times a
   Was restored, I knew not why. In the heav'n's are

3. I had learned to call thee Father, Thru thy Spirit
   Of my former friends and birth; Yet oft times a
   Was restored, I knew not why. In the heav'n's are
   May I meet you

4. When I leave this frail existence, When I lay this
   And shall I ever behold thy face? In thy holy
   Of my former friends and birth; Yet oft times a
   Was restored, I knew not why. In the heav'n's are
   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 meforth to do, With your

first primitive 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.
Love at Home
Simplified for organ in three parts

Fervently $\frac{\text{d}}{\text{m}} = 88-108$

Arranged by Jane Dye

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 every 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 every side.
Roses bloom beneath our feet; All the earth's a garden sweet,
Sweet-er sings the brooklet by; Brighter 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;

Time doth softly, sweetly 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.