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

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

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

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

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

### Lesson Titles

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

Table of Contents—Packet

Supporting Materials for the Lessons

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

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

Simplified Hymn Arrangements

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

<table>
<thead>
<tr>
<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>
</tr>
<tr>
<td>5</td>
<td>High on the Mountain Top</td>
<td>3</td>
</tr>
<tr>
<td>19</td>
<td>We Thank Thee, O God, for a Prophet</td>
<td>4</td>
</tr>
<tr>
<td>29</td>
<td>A Poor Wayfaring Man of Grief</td>
<td>3</td>
</tr>
<tr>
<td>30</td>
<td>Come, Come, Ye Saints</td>
<td>3-4</td>
</tr>
<tr>
<td>58</td>
<td>Come, Ye Children of the Lord</td>
<td>4</td>
</tr>
<tr>
<td>67</td>
<td>Glory to God on High</td>
<td>3</td>
</tr>
<tr>
<td>96</td>
<td>Dearest Children, God is Near You</td>
<td>3</td>
</tr>
<tr>
<td>98</td>
<td>I Need Thee Every Hour</td>
<td>3</td>
</tr>
<tr>
<td>100</td>
<td>Nearer, My God, to Thee</td>
<td>3</td>
</tr>
<tr>
<td>103</td>
<td>Precious Savior, Dear Redeemer</td>
<td>3</td>
</tr>
<tr>
<td>140</td>
<td>Did You Think to Pray?</td>
<td>3</td>
</tr>
<tr>
<td>142</td>
<td>Sweet Hour of Prayer</td>
<td>3</td>
</tr>
<tr>
<td>143</td>
<td>Let the Holy Spirit Guide</td>
<td>4</td>
</tr>
<tr>
<td>163</td>
<td>Lord, Dismiss Us with Thy Blessing</td>
<td>4</td>
</tr>
<tr>
<td>174</td>
<td>While of These Emblems We Partake</td>
<td>3</td>
</tr>
<tr>
<td>177</td>
<td>‘Tis Sweet to Sing the Matchless Love</td>
<td>4</td>
</tr>
<tr>
<td>181</td>
<td>Jesus of Nazareth</td>
<td>3</td>
</tr>
<tr>
<td>193</td>
<td>I Stand All Amazed</td>
<td>3</td>
</tr>
<tr>
<td>200</td>
<td>Christ the Lord Is Risen Today</td>
<td>4</td>
</tr>
<tr>
<td>201</td>
<td>Joy to the World</td>
<td>3</td>
</tr>
<tr>
<td>247</td>
<td>We Love Thy House, O God</td>
<td>4</td>
</tr>
<tr>
<td>274</td>
<td>The Iron Rod</td>
<td>3</td>
</tr>
<tr>
<td>292</td>
<td>O My Father</td>
<td>4</td>
</tr>
<tr>
<td>294</td>
<td>Love at Home</td>
<td>3</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).

Copyright © 2007 by Brigham Young University. All rights reserved.
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)

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

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

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

   Three-Stage Plan for Learning Hymns or . . .
   Hymn Registration Shortcuts
   Sample from Hymns from the L.D.S. Hymnal . . .
   Sample from Three-Stave 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-Stave Hymn Accomps. . . .
   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


Official Church Communication

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

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

Guidelines from *Handbook 2*

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.ldsorganists.info/>

LearningOrgan (Google discussion group) <https://groups.google.com/forum/#!forum/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**  
  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

- **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 Young Musicians Summerfestival  
  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 > Courses > Continuing Ed Courses > Subject: MUSIC  
  Free courses (Levels 1-2 only, noncredit, no certificate)  
  is.byu.edu/site/courses/free.cfm

- **LDS organist**  
  Training Videos on YouTube.com (click “Browse Channels” and then search for “LdsOrganists” – may subscribe)  
  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

- **Organ Music**  
  Organ Historical Society  
  ohscatalog.com  
  Kelvin Smith online music library  
  untraveledroad.com/music/music.htm

- **Recordings and broadcasts**  
  Organ Historical Society  
  ohscatalog.com/recordings.html  
  Pipedreams Program Archives  
  pipedreams.publicradio.org/listings  
  JAV Recordings  
  pipeorganics.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  
  organstops.org  
  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/  
  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

Upper
(snug fit, flexible)

Heel
(wide, about 1 inch high)

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

Arch
(no bridge between heel and sole)

Pedal Exercises for Lesson 2

Exercise 1
\[\text{Note symbols indicating left and right toes.}\]

Exercise 2
\[\text{Note symbols indicating left and right toes.}\]

Exercise 3
\[\text{Note symbols indicating the heel.}\]

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

Listed in approximate order from easier to more challenging

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

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

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

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

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

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

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

(continued)

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


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

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

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


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

---

*In addition to the websites given above after some listings, most of these items are also available through the BYU Store. Visit byubookstore.com or call 1-800-253-2578.*
<table>
<thead>
<tr>
<th><strong>FLUE pipe category</strong></th>
<th><strong>Principal family</strong></th>
<th><strong>String family</strong></th>
<th><strong>REED pipe category</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flute family</strong></td>
<td>Blockflöte</td>
<td>Choral bass</td>
<td><strong>Chorus reeds</strong></td>
</tr>
<tr>
<td></td>
<td>Bourdon (− doux, Contre −)</td>
<td>Diapason</td>
<td>Basson (Contre −)</td>
</tr>
<tr>
<td></td>
<td>Chimney flute</td>
<td>Double diapason</td>
<td>Bombarde</td>
</tr>
<tr>
<td></td>
<td>Clarabella</td>
<td>Doublette</td>
<td>Clairon (Clarion)</td>
</tr>
<tr>
<td></td>
<td>Copula</td>
<td>Dulciana</td>
<td>Dulzian</td>
</tr>
<tr>
<td></td>
<td>Cor de nuit</td>
<td>Fifteenth</td>
<td>Fagotto (Fagott) [bassoon]</td>
</tr>
<tr>
<td></td>
<td>Doppelflöte</td>
<td>Montre</td>
<td>(pronounced “fuh-GOT”)</td>
</tr>
<tr>
<td></td>
<td>Fife</td>
<td>Octave (Oktav)</td>
<td>French trumpet</td>
</tr>
<tr>
<td></td>
<td>Flautino</td>
<td>Open diapason</td>
<td>Hautbois [oboe]</td>
</tr>
<tr>
<td></td>
<td>Flauto dolce</td>
<td>Prestant</td>
<td>Oboe</td>
</tr>
<tr>
<td></td>
<td>Flûte (− à bec, − à fuseau, − bouchée, − celeste, − harmonique, − ouverte)</td>
<td>Principal (Principal)</td>
<td>Posaune [trombone]</td>
</tr>
<tr>
<td></td>
<td>Gedackt (Gedekt) (− flûte)</td>
<td>Quint(e)</td>
<td>Rankett</td>
</tr>
<tr>
<td></td>
<td>Harmonic flute</td>
<td>Spitz prinzipal</td>
<td>Tromba</td>
</tr>
<tr>
<td></td>
<td>Hohlflöte</td>
<td>Super octave</td>
<td>Trompett(e) (Trompette)</td>
</tr>
<tr>
<td></td>
<td>Holzgedackt</td>
<td>Twelfth</td>
<td>Trumpet</td>
</tr>
<tr>
<td></td>
<td>Koppelflöte</td>
<td></td>
<td>Waldhorn</td>
</tr>
<tr>
<td></td>
<td>Larigot</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lieblück gedeckt</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Melodia</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nachthorn</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nazard (Nasard, Nasat)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Octavin</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Open flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Orchestral flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Piccolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pommer</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quintatön (Quintadena)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quintflöte</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rohrflöte</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Siffflöte</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Spillpfeife</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stopped diapason</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Subbass</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tibia</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tierce (Terz)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Traverse flute</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Waldflöte</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Zauberflöte</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **String family**       | Aemplate            |                  | **Solo reeds**        |
|                        | Cello               |                  | Clarinet              |
|                        | Echo gamba          |                  | Cromorne              |
|                        | Fugara              |                  | English horn (Cor Anglais) |
|                        | Gamba               |                  | Festival trumpet       |
|                        | Salicet             |                  | French horn           |
|                        | Salicional           |                  | Horn                  |
|                        | Unda maris           |                  | Krummhorn             |
|                        | Viola                |                  | Regal                 |
|                        | Viola da gamba       |                  | Rohrkrummhorn         |
|                        | Viola celeste        |                  | Rohr schalmei         |
|                        | Violina (Contre violone) |                  | Schalmei              |
|                        | Voix celeste         |                  | Tuba (− mirabilis)    |

**Solo mixtures**—Cornet II or III, Sesquialtera II (These are usually flutes unless they are found on the Great, in which case they are usually Principals)

**Hybrid stops** (share characteristics of more than one family)

- Erzähler
- Geigen (− diapason, − principal)
- Gemshorn, Gemshorn celeste
- Spitzflöte

**Some stop names that can easily be identified with the wrong family are underlined.**
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

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

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

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

CHORUS REGISTRATION

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

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

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

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

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

PEDAL BALANCE

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

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

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

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

A FEW OF THE MOST IMPORTANT GUIDELINES

1. **Support** the congregation with confidence, but do not overpower
2. Let the **text** guide the registrational plan for the hymn
3. Begin with stops from the **principal chorus** - especially 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 Kloppelflöte)
  - the available 2’ stop (Piccolo, Blockflöte, Flute à bec)

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

**JUBILANT HYMNS:** Add the Great chorus mixture

Begin with the Basic Hymn Registration for Jubilant Hymns (see above)

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

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

Direct Fingering

Redistribution of the Inner Part

Finger Crossing (circles added for emphasis only)

Finger Glissando

Finger Substitution

Thumb Glissando

Slow
How to Learn Three-Part Hymns and Pieces

Stage 1: PREPARE

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

Step 2. PREPARE THE SCORE
a. If you are dealing with a HYMN:
   - Mark PHRASING in the text. For each verse, mark a comma or vertical line in places where a break would help to clarify the meaning of the words. Mark a slur between words where playing without a break might help to clarify the meaning. Even though the congregation may breathe at such points, you can really draw attention to the message of the hymn in this way.
   - ADD ANY TIES. If necessary, add ties as needed to improve the sustained character of the hymn. This will only be necessary in four-part hymns played directly from the hymnbook. In all of the arrangements that came with this course, these decisions have all ready been made, and any adjustments have been written into the music.

b. Divide the piece into SECTIONS. If you did rather well at sight-reading, the sections can be larger (four to eight measures). If your sight-reading was far from the mark, make the sections smaller (one to two measures). Continue with the following steps for each section.

c. Add FINGERING AND PEDALING. This is a must unless you can sight-read it very well. Planning and learning good fingering and pedaling helps in two very important ways. First, security—you will be able to play more accurately and with greater confidence. Second, retention—you will be able to bring it back with only minimal effort for the rest of your life. You do not need to mark fingering or pedaling for every note; instead, mark key places—where a new pattern begins, a skip occurs, a crossing, substitution, glissando, or any unnatural action must occur. Make just enough marks to lead you to play the passage the same way every time. Mark fingering and pedaling for the whole piece or just a few sections at a time, as you prefer.

Stage 2: LEARN EACH SECTION

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

Step 2. Practice A SECOND LINE. Go through step 1 for a second line.
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. Father in Heav'n, we do believe
   The promise Thou hast made;

2. We now repent of all our sins
   And come with broken heart;

3. O Lord, accept us while we pray
   And all our sins for give;

4. Humbly we take the sacrament
   In Jesus' blessed name;

Thy word with meekness we receive
Just as Thy Saints have said.
And to Thy covenant enter in
And choose the better part.
New life impart to us this day
And bid the sinners live.
Let us receive thru' covenant
The Spirit's hea'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 carolorg1111@gmail.com
Aimed at ease in performance, this four-part version offers a separate pedal staff and a good treatment for the repeated notes. Fingering, pedaling, and phrasing must be added as has been done below.
Organ Training Resources Available through Brigham Young University

MAIN WEBSITE - The BYU Organ Study Website—Visit organ.byu.edu and then click LDS Organists

BOOKS AND SOFTWARE

Hymn Studies for Organists (Belnap) ($15.95+shipping) creativeworks.byu.edu/catalog/ViewItem.aspx?item=SM004
Three-Stave Hymn Accompaniments (Cundick) (free downloads) organ.byu.edu/3StaveHymns/index.htm
Manual-Only Hymns for Organ (Cundick) (free downloads)

OrganTutor Organ 101 (Cook) (visit organtutor.byu.edu and then follow the specific links)
Computer tutorial (on CD-ROM for PC and Mac) and Workbook ($70.50+shipping)
Computer tutorial for high-speed Internet connection and printable (pdf) Workbook ($20 for 6 months or $30/year)
Computer tutorial only (no Workbook): on CD-ROM (for PC and Mac) ($50/s/h); Online ($25 per year; $15 per 6 months)
Workbook only – 300 pages (no computer tutorial): Printed ($20.50+shipping); Printable download ($6)

ORGAN COURSES THROUGH BYU INDEPENDENT STUDY AND ONLINE

College-credit courses: Music 399R Sections (Levels) 1-6 ($366-$915)
is.byu.edu/site/courses/index.cfm?school=univ (scroll down to “Music 399R”)

Noncredit courses
Levels 1-2 free self-study versions: is.byu.edu/site/courses/free.cfm (scroll down to “Music 071” or “Music 072”)
(When prompted, “click here to register for the self-study track,” which requires only an email address)
Levels 1-6 certificate-only versions ($150)
elearn.byu.edu > Courses > Continuing Education Courses > select Subject: MUSIC

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. 7-12, 2018) organworkshop.byu.edu
BYU LDS Organ Workshops “On the Road” (Fri. evening organ concert, Sat. morning workshop) byuorganists.wordpress.com
The BYU SummerFestival (for ages 14-18, June 17-23, 2018) summerfestival.byu.edu
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)
The New LDS Organist 23

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 shining brightly before us,
3. We'll sing of his goodness and mercy. We'll praise him by day and by night. Rejoice in his glorious gospel.

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

And we know that deliverance is nigh. We doubt not the Lord nor his And bask in its life-giving light. Thus on to eternal per-

blessing. We feel it a goodness. We've proved him in days that are past. The wicked who,

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

Arranged by Don Cook

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

1. Now let us re-joice in the day of sal-va-tion. No
2. We'll love one an-o-ther 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

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

demp-tion will come, When all that was prom-ised the Saints will be Saviour will come, When all that was prom-ised the Saints will be Saviour doth come, Then all that was prom-ised the Saints will be

given, And none will molest them from morn un-til ev’n, And given, And none will molest them from morn un-til ev’n, And given, And they will be crown’d with the an-gels of heav’n, And

earth will appear as the Gar-den of Eden, and earth will appear as the Gar-den of Eden, and earth will appear as the Gar-den of Eden, and

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
Simplified for organ in three parts

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

Arranged by Don Cook

1. High on the mountain top A banner is unfurled. Ye na-tions, now look up; It waves to all the world. In Des-ter's sweet,
   high Truth's standard would unfold! Her light should there at -
   heard In dis-tant lands to say: We'll now go up and peace-ful land, On Zi - on's mount be -hold it stand!
   tract the gaze Of all the world in lat-ter days.

2. For God re-mem-bers still His prom-ise made of old That he on Zi-on's
   stan-dard would un -fold! Her light should there at -
   heard In dis-tant lands to say: We'll now go up and serve the Lord, O - bey his truth and learn his word.
   ways we'll tread, And save our-selves with all our dead.

3. His house shall there be reared, His glo-ry to dis-play, And peo-ple shall be
   taught The law that will go forth, With truth and wis-dom
   To go-vern all the earth. For-ev-er there his

4. For there we shall be taught The law that will go forth, With truth and wis-dom
   those To build Zion's land, our Lord on earth to stand.
   stand! O - be ye 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

Resolutely $\ddot{q} = 76-92$

Arranged by Ruth Eldredge and Don Cook

Simplified for organ in four parts

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

2. When dark clouds of trouble hand o'er us
   And threaten our peace to-day.

3. We'll sing of his goodness and mercy.
   We'll praise him by day and by night.

   There is hope smiling bright before us
   And we know that deliverance is ray.

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

   We thank thee for ever-blessing,
   Bestowed by thy bounteous nigh.

   We doubt not the Lord nor his goodness.
   We've proved him in days that are light.

   Thus on to eternal perfection
   The honest and faithful will hand.

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

   The wicked who fight against Zion Will sure-ly be smitten at last.

   While they who reject this glad mes-sage Shall ne-ver such hap-pi-ness know.
A Poor Wayfaring Man of Grief

Peacefully $\frac{\text{d}}{=96-112}$

Arranged by Shinji Inagi

1. A poor way-faring Man of grief Hath oft-en crossed me on my way, Who
   sued so hum-bly for re-lief That I could nev-er an-swer nay. I
   had not pow'r to ask his name, Where-to he went, or whence he came; Yet

2. Once, when my scant-y meal was spread, He en-tered; not a word he spake, Just
   per-ish-ing for want of bread. I gave him all; he blessed it, brake, And
   ate, but gave me part again. Mine was an angle's por- tion then, For

3. I spied him where a foun-tain burst Clear from the rock; his strength was gone. The
   heed-less wa-ter mocked his thirst; He heard it, saw it hur-ring on. I
   ran and raised the suf-frer up; Thrice from the stream he drained my cup, Dipped

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

29
there was something in his eye. That won my love; I knew not why.
while I fed with eager haste; The crust was manna to my taste.
and returned it running o'er; I drank and never thirsted more.
Come, Come, Ye Saints

With conviction $\frac{1}{=66}$

Simplified for organ in 3-4 parts

Arranged by Ruth Eldredge

1. Come, come, ye Saints, no toil nor labor fear; But with joy wend your way.

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

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

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

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

better far for us to strive our useless cares from us to drive; Do
up your loins; fresh courage take. Our God will never us for-sake; And
make the air with music ring, Shout praises to our God and King; A-
if our lives are spared again to see the Saints their rest obtain, 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 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 \( \frac{\text{\textit{q}=88-104}}{} \)

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

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

On this earth when it shall be Cleansed from all iniquity,
Oh, what songs we then will sing To our Savior, Lord, and King!
Earth shall then be cleansed from sin. 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.
Joyfully, $\frac{3}{4} = 88-104$

**Glory to God on High**

Simplified for organ in three parts

Arranged by Jane Dye

1. Glory to God on high! Let heaven and earth reply. Praise ye his name.

2. Jesus, our Lord and God, Bore sin's treasure. Praise ye his name.

3. Let all the hosts above Join in one song of love, Praising his name.

His love and grace adore, Who all our sorrows bore.

Tell what his arm has done, What spoils from death he won.

To him ascribed be Honor and majesty

Sing aloud evermore: Worthy the Lamb!

Sing his great name alone: Worthy the Lamb!

Thru all eternity: Worthy the Lamb!
Dearest Children, God is Near You
Simplified for organ in three parts

\[
\text{Resolutely } \frac{d}{d} = 56-72
\]

1. Dear-est children, God is near you, Watching o'er you day and night,
2. Dear-est children, holy angels Watch your ac- tions night and day,
3. Chil-dren, God de-lights to teach you By his Ho- ly Spir-it's voice.

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-ingss. Day by day you'll then re-joice. Oh, prove

bless you, He will bless you, If you put your trust in him.
faith-ful, Oh, prove faith-ful To your God and Zion's cause.

Arranged by Ruth Eldredge

RH and LH are played on different manuals with similar registration
I Need Thee Every Hour
Simplified for organ in three parts

Fervently  \( \frac{\text{d}}{\text{d}} \) 60-72

Arranged by Jane Dye

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

2. I need thee ev'ry hour, Stay thou near by. Temp
   temptations lose their pow'r When thou art nigh. I need thee, oh, I
   need thee; Ev'ry hour I need thee! Oh, bless me now, my Sav-ior, I come to thee!

3. I need thee ev'ry hour, In joy or pain. Come
   quick ly and a bide, Or life is vain. I need thee, oh, I
   need thee; Ev'ry hour I need thee! Oh, bless me now, my Sav-ior, I come to thee!

4. I need thee ev'ry hour, Most holy One. Oh,
   make me thine indeed, Thou bless ed Son!
   need thee; Ev'ry 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

Arranged by Don Cook

Gently \( \frac{\text{d}}{\text{r}} = 63-76 \)
Precious Savior, Dear Redeemer
Simplified for organ in three parts

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

Arranged by Jane Dye

1. Precious Savior, dear Redeemer, Thy sweet message now im-
part. May thy Spirit, pure and fervent, Enter-

2. Precious Savior, dear Redeemer, We are weak but thou art strong; In thy infinite compassion, Stay the heart. Let not sorrow overwhelm us; Dry the

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

ev - 'ry timid heart; Carry there the swift con-
bitter tears that start. Curb the winds and calm the

Arranged by Jane Dye

103

Simplified for organ in three parts
Precious Savior, Dear Redeemer

Precious Savior, dear Redeemer, May each soul in thee abide.
Savior, dear Redeemer, Let us never from thee stray.
Savior, dear Redeemer, Grant us everlasting peace.

viction, Turning back the sinful tide.
round us; Keep us in the narrow way.
bil-lows; Bid the angry tempest cease.

Precious
Precious
Precious
Did You Think to Pray?

Thoughtfully \( \text{\( \frac{q}{4} \)} \quad = \quad 72-88 \)

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 and
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?

weary! 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
Simplified for organ in three parts

Peacefully $\frac{\mathbf{42-48}}{}$

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
   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
   the waiting soul to bless. And since he bids me

Arranged by Shinji Inagi
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.

Gently $\frac{1}{4}=60-80$

Arranged by Ruth Eldredge

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

1. Lord, dismiss us with thine blessing; Fill our hearts with joy and peace.

2. Thanks we give and adoration For the gospel’s joyful sound.

Let us each, thy love possess ing, Tri-umph in redeem ing grace.

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

Oh, refresh us, oh, refresh us, Trav’ling thru this wilder-ness.

Ev er faith-ful, ev er faith-ful To the truth may we be found.

Oh refresh us, oh, refresh us, Trav’ling thru this wilder-ness.

Ev er faith-ful ev er faith-ful To the truth may we be found.

Thoughtfully \( \frac{56-76}{6} \)

Arranged by Jane Dye

Simplified for organ in four parts
While of These Emblems We Partake

Simplified for organ in three parts

Fervently $\frac{\text{q}}{\text{f}}=72-88$

Arranged by Don Cook

1. While of these emblems we partake—In Jesus’ name and for his sake,
   Let us remember and be sure.

2. For us the blood of Christ was shed; For us on Calvary’s cross he bled,
   Let us remember and be slave.

3. The law was broken; Jesus died That justice might be satisfied,
   That man might not remain a pain,

4. But rise triumphant from the tomb, And in e-
   ter nal spendor bloom, Freed from the pow’r of death and with Christ the Lord, to rule and reign.

"While of These Emblems We Partake"

Original music by Alexander Schreiner and original lyrics by John Nicholson

Composition © by Intellectual Reserve, Inc.
'Tis Sweet to Sing the Matchless Love

Simplified for organ in four parts

Reverently $d. = 44 - 52$

Arranged by Jane Dye

1. 'Tis sweet to sing the matchless love of Him who left His home above.

2. 'Tis good to meet each Sabbath day, and in His own appointed way, and came to earth, oh wondrous plan, to suffer, bleed, and die for man!

3. Oh, blessed hour, come munition sweet! When children, friends and teachers meet, and thus renew our love and faith. For of His death, and thus renew our love and faith. For

of His grace, unite in sweetest songs of praise.
'Tis Sweet to Sing the Matchless Love

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

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

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

Arranged by Don Cook

1. Jesus of Nazareth, Savior and King!
Triumphant over death, Life thou didst bring,
Leaving thy father's throne, On earth to thee are led
In reverence sweet. Bruised, broken, torn for us

2. While of this broken bread humbly we eat,
Our thoughts to lift ed up, Thy name we bless!
Guide us where'er we go, Till in the

3. As to our lips the cup gently we press,
Our hearts are

live, Thy work to do a lone, Thy life to give.

hill, Thy suffering borne for us Lives with us still.

end
end Life ever more we'll know Through thee, our Friend.
I Stand All Amazed
Simplified for organ in three parts

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

Arranged by Shinji Inagi

* RH and LH are played on different manuals.

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

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

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

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

1. Christ the Lord is ris'n to-day,
   With exultation
   Arranged by Jane Dye
   \(\frac{d}{\text{note}} = 96-108\)

2. Love's redeeming work is done,
   Where, O death, is now thy sting?

3. Lives a gain our glorious King,
   Fought the fight, the vic'try won,
   Raise your joys and triumphs high,
   Dark ness veils the earth no more,
   Sing ye heav'n, and earth re- ply,
   Once he died our souls to save,
   Je sus' ag o ny is o'er,
   Where thy vic to ry, O grave?
   Where, O death, is now thy sting?

4. O Lord, the Work is done,
   Raise your joys and triumphs high,
   Sing ye heav'n, and earth re- ply,
   Where thy vic to ry, O grave?

5. Sing ye heav'n, and earth re- ply,
   Where thy vic to ry, O grave?

6. Where, O death, is now thy sting?
   Raise your joys and triumphs high,
   Sing ye heav'n, and earth re- ply,
   Where thy vic to ry, O grave?

7. Where, O death, is now thy sting?
   Raise your joys and triumphs high,
   Sing ye heav'n, and earth re- ply,
   Where thy vic to ry, O grave?

8. Where, O death, is now thy sting?
   Raise your joys and triumphs high,
   Sing ye heav'n, and earth re- ply,
   Where thy vic to ry, O grave?

9. Where, O death, is now thy sting?
   Raise your joys and triumphs high,
   Sing ye heav'n, and earth re- ply,
   Where thy vic to ry, O grave?

10. Where, O death, is now thy sting?
    Raise your joys and triumphs high,
    Sing ye heav'n, and earth re- ply,
    Where thy vic to ry, O grave?
Joy to the World
Simplified for organ in three parts

Arranged by Jane Dye

Jubilantly $= 76 - 96$

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

2. Re-joice! Re-joice when Jesus reigns;
   Let every heart and every tongue,
   The Lord has made the world a song.

3. No more will sin and sorrow grow,
   Nor thorns in Israel ever grow,
   The Lord will make his people safe;

4. Re-joice! Re-joice in the Most High,
   While fields and pastures flow with milk and honey as the skies are
   Repeate the sound of peace through earth and sky,

5. ¶ Saint and angels sing, And saints and angels sound the joy.
   Far as the curse was spread, Far as the curse was found,
   Far as the curse was spread, Far as the curse was found,

6. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

7. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

8. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

9. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

10. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

11. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

12. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

13. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

14. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

15. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

16. ¶ And every worshiper,
   And every worshiper,
   And every worshiper,
   And every worshiper,

Arranged by Jane Dye
We Love Thy House, O God
Simplified for organ in four parts

1. We love thy house, O God, Where in thine honor 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,
4. The joy of thine abode All earthly joy excels.
5. And thou, O Lord, art there, Thy chosen flock to greet.
6. Of comfort in the strife, Of joys that never cease.

Original music by Leroy J. Robertson, 1896-1971. © 1948 LDS.
This arrangement © 2007 by Brigham Young University.
Used by permission.

Arranged by Shinji Inagi and Don Cook
The Iron Rod
Simplified for organ in three parts

Boldly $\frac{d}{d}=80-96$

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

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

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

Arranged by Shinji Inagi

274
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
habitation, Did my spirit once reside? In my secret something Whispered, "You're a stranger here," And I parents single? No, the thought makes reason stare! Truth is I've completed All you sent me forth to do, With your

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