



# TRANSFORMATIONS

Easy additions to create simple preludes and postludes



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## for Organ

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## PREFACE

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Pianists who are asked to play the organ for LDS services oftentimes find themselves quite uncomfortable, not knowing how best to proceed in order to play a credible service while developing their organ skills. This might be the result of various factors:

1. They may have limited keyboard facility and find playing four-voice hymns a challenge.
2. They often do not understand how piano and organ techniques differ. The absence of a sustaining pedal on the organ creates challenges in legato playing. When playing hymns, pianists tend to think vertically (a succession of chords connected by the sustaining pedal) rather than horizontally (multiple independent legato lines sounding simultaneously).
3. They have limited understanding of the function of the organ's various mechanical and tonal resources (stops).
4. They are intimidated, thinking that they must try to use the pedals immediately.

The piano and organ are two very different instruments, and it is a fallacy to assume that because one can play the piano, he or she can also play the organ competently without further instruction.

In an attempt to assist inexperienced organists, an edition of selected LDS hymns entitled *Manual-Only Hymns for Organ* has been prepared that reduces the number of voices from four to three. The hymns also have been carefully edited with fingerings appropriate to the organ. Material in the book's preface and appendix explains and illustrates various organ techniques, particularly with regard to fingering and linear thinking. Assimilation of and adherence to these concepts and techniques will result in confident hymn playing.

The purpose of *Transformations* is to provide musical material, which, when added to the three-voice hymns, can convert them into simple, musically satisfying preludes or postludes. Like the hymns themselves, the introductions and codas herein are designed to be played without pedals. In use, this book and *Manual-Only Hymns* will be placed side by side on the organ's music rack, the organist's eyes moving between the two according to his or her predetermined plan. Fold each book against itself, so that only the desired pages are showing.

## PLANNING THE PERFORMANCE

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The most basic performance plan would consist of playing the introduction, followed by one verse of the hymn, and concluding with the coda:

Sequence A: Introduction→Hymn→Coda

The length could be extended by repeating the hymn:

Sequence B: Introduction→Hymn→Hymn→Coda

The introduction might be used as an interlude:

Sequence C: Hymn→Introduction (used as interlude)→Hymn→Coda

A still longer version could be:

Sequence D: Introduction→Hymn→Introduction (repeated as interlude)→Hymn→Coda

## ADDING INTEREST THROUGH REGISTRATION

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When planning registration the first decision to be made is the manner in which the music will be played. *Manual-Only Hymns* lists three options to consider. Your choice of options will depend to some extent on personal preference as well as consideration of the characteristics and resources of the particular organ that you play.

**Option 1** (True manual-only sound) assumes that both hands will play on the same keyboard and “deep bass” or 16' tone will not be included in the registration. This perfectly viable and straightforward approach allows for considerable flexibility in registration. One might begin by choosing stops on both manuals, each manual contrasting from the other, but both in keeping with the mood of the hymn at hand. Preludes will generally be somewhat subdued while postludes might be registered more firmly. If Sequence A is chosen, the entire piece (Introduction, Hymn and Coda) could be played without changing manuals. Alternatively, after playing the Introduction on one manual the hymn might be played on the second manual, returning to the first manual for the Coda.

Introduction (Manual I)→Hymn (Manual II)→Coda (Manual I)

When playing longer versions, contrasting registration becomes increasingly important as a means of creating variety and maintaining interest. Sequence B, for example, could be performed:

Intro. (Man. I)→Hymn (Man. I)→Hymn (Man. II)→Coda (Man. II)

Or perhaps:

Intro. (Man. II)→Hymn (Man. I)→Hymn (Man. II)→Coda (Man. I)

Sequences C and D likewise offer a variety of options for effective manual changes. Experimentation will reveal several possibilities.

**Option 2** utilizes whatever 16' stops may be available among the manual stops to provide deep bass tone. If neither manual includes a 16' stop, or if the 16' stop(s) do not sound all the way to the bottom of the keyboard, this option need not be considered. If there are complete 16' stops on the Swell and/or Great manuals, two general approaches are possible.

The first approach is to use one keyboard for the left hand to play the bass line (including 16' tone and additional stops to balance the right hand) while the right hand plays the soprano and alto voices on the other manual, using typical manual registration (without 16' tone). A modest contrast in registration may be realized by simply moving the left hand from one manual to the other. One manual would thus include 16' tone for the bass line while the other would not. For example, the introduction and coda might be played with 16' tone in the bass while, by changing manuals with the left hand, the hymn would be heard without 16' tone in the bass.

The second approach involves playing both hands on the same manual, but with the right hand playing the soprano and alto an octave higher than written. A quiet registration might include only 16' and 8' stops. The bass line, played as written, would sound both the 16' and 8' pitches. However, those same stops in the right hand (being played an octave higher than written) would sound as 8' and 4' stops. If both Swell and Great have 16' stops available, contrasting registrations might be set on both manuals and variety achieved by alternating between them.

The success of Option 2 will depend largely on the resources of your particular organ. One limitation of this approach is that 16' flue stops available on the manuals (Bourdon, Lieblich Gedeckt, Gemshorn, Violone, etc.) are generally quite soft and may not be effective when used in

fuller registrations. Some organs, however, include a 16' reed stop (Fagot, Waldhorn, Bassoon, etc.) on the Swell, which might successfully be employed in the fuller registrations needed for more vigorous hymns or postludes. Experimentation and your own good taste will help in determining the usefulness of Option 2.

**Option 3** employs the Bass Coupler, on organs so equipped, to add Pedal stops to the lowest sounding note on the Great manual, thus giving the effect of the pedals being played even though the feet are not being used. The organist selects Pedal stops to balance those selected on the Great, then engages the Bass Coupler (a stop tab or knob on some organs, or a button on others). The Bass Couplers as designed by different manufacturers function somewhat differently from each other, and none works flawlessly. Under certain circumstances, the pedal stops may drop out occasionally, or during the space between repeated bass notes the coupler may seek out and sound the alto note. These “defects” in the bass line are heard clearly and can be bothersome. You may find that tying repeated bass notes eliminates some of these problems. It is always wise to test the Bass Coupler before using it on any piece of music to be certain that it doesn’t produce an unsatisfactory result.

## ***A FEW ADDITIONAL THOUGHTS*** \_\_\_\_\_

The foregoing discussion for all three options has assumed that once initially selected, the stops will remain unchanged for an entire piece. Any contrast in registration will result from the changing of manuals. It is possible, of course, to alter the stops between sections of a piece, either by hand or by presetting other registrations on the organ’s combination action system (where available). While this complicates the performance somewhat, when done tastefully it can further enhance a performance. It will require careful advance planning and practice.

Note that the introductions and codas include dynamic markings and indications for crescendo and diminuendo, by using the expression pedal(s), as well as ritard. Observance of these markings will result in an artistic dynamic contour and a satisfying rhythmic conclusion to your prelude or postlude.

Finally, while both *Manual-Only Hymns* and *Transformations* are relatively simple to read and play, to perform them fluently, with correct organ (rather than piano) technique and with appropriate and effective registration, will require some practice. Initial learning of the notes and fingering can be accomplished at home on a piano if you will not use the damper pedal and will listen carefully for legato in all voices. The final polishing, including selecting appropriate registrations, will have to be done at the organ. Remember, “...if ye are prepared ye shall not fear.”

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# High on the Mountain Top

## Intro:

*Resolutely*

Musical score for the Intro of 'High on the Mountain Top'. The piece is in 2/2 time and G major. The right hand features a melodic line with various ornaments and fingerings (1, 3, 4, 5, 4, 5, 3, 4, 2, 5, 1, 2). The left hand provides a harmonic accompaniment. Dynamics include *cresc.* and *f*.

## Coda:

*(3 part Hymn as printed)*

Musical score for the Coda of 'High on the Mountain Top'. The right hand continues the melodic theme with ornaments and fingerings (1, 3, 4, 5, 4, 1, 3, 5, 2). The left hand accompaniment concludes the piece. Dynamics include *etc.*, *cresc. e rit.*, and *ff*.

# The Spirit of God

## Intro:

*Exultantly*

Musical score for the Intro of 'The Spirit of God'. The piece is in 4/4 time and B-flat major. The right hand features a melodic line with ornaments and fingerings (1, 2, 3, 1, 4, 2, 3, 2, 1, 2, 3, 4, 5, 3, 2, 1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment. Dynamics include *mp*, *cresc.*, and *f*. The text *(3 part Hymn as printed)* is also present.

## Coda:

Musical score for the Coda of 'The Spirit of God'. The right hand features a melodic line with ornaments and fingerings (1, 2, 3, 3, 1, 4, 2, 3, 2, 1, 3, 4, 5, 3, 1). The left hand accompaniment concludes the piece. Dynamics include *etc.*, *cresc. e rit.*, and *ff*.

## Redeemer of Israel

**Intro:**  
*Confidently*

(3 part Hymn as printed)

*mp*      *cresc.*      *f*      *etc.*

**Coda:**

*cresc. e rit.*      *ff*

## Joseph Smith's First Prayer

**Intro:**  
*With dignity*

(3 part Hymn as printed)

*mp*      *cresc.*      *mf*      *etc.*

**Coda:**

*dim. e rit.*      *p*

# We Thank Thee, O God, for a Prophet

## Intro:

*Brightly*

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

*cresc.* *f*

(3 part Hymn as printed)

## Coda:

5 3 *etc.* 1

*cresc. e rit.*

*ff*

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

4 2 1 2 3 1 2 3 1

5

## Come, Come, Ye Saints

### Intro:

*With conviction*

*(3 part Hymn as printed)*

*etc.*

**Coda:**

*cresc.*

***ff***

# Praise to the Man

## Intro:

*Vigorously*

1 3 5 1 3 5 1

*p* *sempre cresc.*

5

Detailed description: This block contains the first six measures of the Intro. The top staff is in bass clef with a 2/4 time signature. It features a melodic line with eighth notes and dotted eighth notes, marked with fingering numbers 1, 3, 5, 1, 3, 5, 1. The bottom staff is in bass clef and contains a simple accompaniment of eighth notes, starting with a fingering number 5. The dynamic marking *p* is placed below the first measure, and *sempre cresc.* is written across the first three measures.

3 5 1 1 3

*f* (3 part Hymn as printed)

Detailed description: This block contains measures 7 through 10. The top staff continues the melodic line with fingering numbers 3, 5, 1, 1, 3. The bottom staff continues the accompaniment. The dynamic marking *f* is placed below the seventh measure. The text "(3 part Hymn as printed)" is written above the eighth measure. The time signature changes to 3/4 at the beginning of measure 8.

etc. 1 3 5 1 3 5

*cresc. e rit.*

2

Detailed description: This block contains measures 11 through 14. The top staff is in treble clef and features a melodic line with eighth notes and dotted eighth notes, marked with fingering numbers 1, 3, 5, 1, 3, 5. The bottom staff is in bass clef and contains a simple accompaniment of eighth notes, starting with a fingering number 2. The dynamic marking *cresc. e rit.* is written across the first two measures. The text "etc." is placed below the first measure.

1 3 5 1 1 2 3

*ff*

1 5 1 5

5 2 1 1

5

Detailed description: This block contains the final four measures. The top staff is in treble clef and features a melodic line with eighth notes and dotted eighth notes, marked with fingering numbers 1, 3, 5, 1, 1, 2, 3. The bottom staff is in bass clef and contains a simple accompaniment of eighth notes, marked with fingering numbers 1, 5, 1, 5. The dynamic marking *ff* is placed below the first measure. The final measure has a complex fingering sequence: 5 2 1 1 in the treble clef and 5 1 in the bass clef.

# Come, Ye Children of the Lord

## Intro:

*Exultantly*

(3 part Hymn as printed)

Musical score for the Intro of 'Come, Ye Children of the Lord'. The piece is in 4/4 time and B-flat major. The right hand starts with a melody of quarter notes, marked *mp*. The left hand plays a bass line of half notes, marked *mp*. The tempo and dynamics increase through the piece, marked *cresc.* and *f*. Fingerings are indicated above the notes: 3, 4/2, 4/2, 4/1, 5/1, 5/1, 5/1.

## Coda:

*etc.*

*cresc. e rit.*

*ff*

Musical score for the Coda of 'Come, Ye Children of the Lord'. The right hand continues the melody, marked *etc.* and *cresc. e rit.*, ending with a double bar line and *ff*. The left hand continues the bass line. Fingerings are indicated: 3, 4/2, 4/2, 4/1, 5/1, 5/1, 5/1, 5/3, 1.

# How Firm a Foundation

## Intro:

*With dignity*

(3 part Hymn as printed)

Musical score for the Intro of 'How Firm a Foundation'. The piece is in 4/4 time and D major. The right hand starts with a melody of quarter notes, marked *mf*. The left hand plays a bass line of half notes, marked *mf*. The tempo and dynamics increase through the piece, marked *cresc.* and *f*. Fingerings are indicated above the notes: 3, 5, 1, 4, 5, 3, 3, 4, 5, 3.

## Coda:

*etc.*

*cresc. e allarg.*

*ff*

Musical score for the Coda of 'How Firm a Foundation'. The right hand continues the melody, marked *etc.* and *cresc. e allarg.*, ending with a double bar line and *ff*. The left hand continues the bass line. Fingerings are indicated: 5, 2, 1, 1, 3, 5, 3, 1, 1, 3, 5, 3, 1, 2, 3, 5, 2, 1.

## Did You Think to Pray?

### Intro:

*Thoughtfully*

Musical score for the Intro section. The piece is in 4/4 time and B-flat major. The right hand (treble clef) begins with a dotted quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The left hand (bass clef) has a whole note G3. The right hand continues with a quarter note G4, a dotted quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. The right hand then plays a dotted quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. The right hand concludes with a dotted quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. Fingerings are indicated above the notes: 4, 1, 3, 4, 2, 1, 3, 5 (3), 4, 1. A *cresc.* marking is placed below the right hand.

Musical score for the 3 part Hymn section. The piece is in 4/4 time and B-flat major. The right hand (treble clef) begins with a dotted quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The left hand (bass clef) has a whole note G3. The right hand continues with a quarter note G4, a dotted quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. The right hand then plays a dotted quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. The right hand concludes with a dotted quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. Fingerings are indicated above the notes: 3, 2, 1, 5, 2, 1, 4, 5, 3. A *f* marking is placed below the right hand. The text *(3 part Hymn as printed)* and *etc.* are included.

### Coda:

Musical score for the Coda section. The piece is in 4/4 time and B-flat major. The right hand (treble clef) begins with a dotted quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The left hand (bass clef) has a whole note G3. The right hand continues with a quarter note G4, a dotted quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. The right hand then plays a dotted quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. The right hand concludes with a dotted quarter note G4, a quarter note A4, and a quarter note B4. The left hand has a quarter note G3, a dotted quarter note A3, and a quarter note B3. Fingerings are indicated above the notes: 5, 1, 4, 5, 4, 3, 2, 3, 1, 5, 2, 1, 2, 1, 2, 1, 5, 3, 4, 1, 5, 2, 4, 5, 1, 3, 2, 1. A *f* marking is placed below the right hand. A *dim. e rit.* marking is placed below the right hand.

## I Need Thee Every Hour

### Intro:

*Fervently*

(3 part as printed)

Musical score for the Intro section. The piece is in 3/4 time and G major. The right hand features a melodic line with fingerings: 2, 4 (2), 3, 2, 1, 5, 3, 4, 3, 1, 5, 3, 4, 3, 1, 5, 2. The left hand provides a bass line with half notes. Dynamics include *mp*, *cresc.*, and *mf*.

### Coda:

Musical score for the Coda section. The right hand continues the melodic line with fingerings: 4, 3, 2, 1, 5 (1), 3, 2-2. The left hand continues with half notes. Dynamics include *etc.*, *mp*, and *cresc.*.

Musical score for the final section. The right hand features a melodic line with fingerings: 5, 1, 4, 5, 4, 3, 4, 3, 1, 3, 2, 3, 1, 2, 4, 5 (4), 1, 2, 1. The left hand continues with half notes. Dynamics include *mf*, *dim. e rit.*, and *p*.



# Sweet Is the Work

## Intro:

*Fervently*

Musical score for the Intro section. It consists of two staves: a bass staff on the left and a treble staff on the right. The key signature is one sharp (F#) and the time signature is 3/4. The bass staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. Fingerings are indicated by numbers 1-5 above or below notes. The treble staff contains a melodic line with various fingerings and a trill-like figure.

*(3 part Hymn as printed)*

**Coda:**

Musical score for the 3 part Hymn and Coda sections. It features three staves: a treble staff on the left, a middle staff, and a bass staff on the right. The key signature is one sharp (F#). The middle staff is marked *f* (forte) and *etc.* (etcetera). The Coda section is marked *cresc. e allarg. al fine* (crescendo and allargando to the end). Fingerings are indicated by numbers 1-5.

Continuation of the musical score for the 3 part Hymn and Coda sections. It features two staves: a treble staff on the left and a bass staff on the right. The key signature is one sharp (F#). The treble staff ends with a *ff* (fortissimo) dynamic. Fingerings are indicated by numbers 1-5.

# God Be with You Till We Meet Again

**Intro;**

*Reverently*

*p* *cresc.*

*(3 part Hymn as printed)*

**Coda:**

*mf* *etc.* *dim. al fine*

*rit.* *p*

# God Our Father, Hear Us Pray

## Intro: Worshipfully

Musical score for the Intro section. The piece is in G major and 3/4 time. The right hand features a melodic line with fingerings: 4-1, 5-2, 4-1, 4-2, 5-1, 3-2-1, 4-2, 5-1, 4-2, 5-1, 4-2, 5-1. The left hand plays a simple bass line with fingerings: 4, 1, 2, 1. Dynamics include piano (p), crescendo (cresc.), and mezzo-piano (mp).

## Coda:

Musical score for the Coda section. The right hand has fingerings: 4-2, 5-3, 4-2, 3-4, 1-2, 4, 5, 4, 1. The left hand has fingerings: 5, 5. Dynamics include crescendo (cresc.), mezzo-forte (mf), etc., and piano (p). A note indicates "(3 part Hymn as printed)".

Continuation of the musical score for the Coda section. The right hand has fingerings: 4-2, 5-1, 3-2, 4-1, 4-2, 5-1, 4-2, 4-5, 4-1, 5-1. The left hand has fingerings: 2, 5. The section concludes with a double bar line.

# I Know That My Redeemer Lives

## Intro:

*Peacefully*

3 3 3 5 4 5 4 3 5 3 4 5 3 4 5 4 5 (3 part Hymn as printed)

*p* *cresc.* *mf* *etc.*

## Coda:

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

*cresc. e rit.* *f*

# In Humility, Our Savior

## Intro:

*Meekly*

3 2 1 2 1 (1) 3 4 2 5 1 2 5 4 5 1 (3 part Hymn as printed)

*p* *cresc.* *mf* *etc.*

## Coda:

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

*dim.* *p*

# O God, the Eternal Father

## Intro:

*Worshipfully*

*(3 part Hymn as printed)*

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

*p* *cresc.* *mf* *etc.*

1 2 4 5 1 5

Detailed description: This musical score is for the Intro of the hymn 'O God, the Eternal Father'. It is written in G major (one sharp) and 4/4 time. The piece is marked 'Worshipfully'. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and includes fingerings 5, 3, 1, 2, 1, 5 (1), 3, 2, 1, 5, 2, 1. It features a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The bass staff begins with a piano (*p*) dynamic and includes fingerings 1, 2, 4, 5, 1, 5. The piece concludes with the instruction 'etc.'.

## Coda:

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

*dim. e rit.* *p*

1 5

Detailed description: This musical score is for the Coda of the hymn 'O God, the Eternal Father'. It is written in G major and 4/4 time. The piece is marked 'dim. e rit.' (diminuendo and ritardando) and ends with a piano (*p*) dynamic. The score consists of two staves. The treble staff includes fingerings 5, 3, 1, 2, 3, 5, 1, 4, 1, 2, 5, 1, 4, 2, 5, 1, 4, 2. The bass staff includes fingerings 1, 5. The piece concludes with a double bar line.

# We'll Sing All Hail to Jesus' Name

## Intro:

*Fervently*

*(3 part Hymn as printed)*

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

*mp* *cresc.* *mf* *etc.*

5 2 4 1

Detailed description: This musical score is for the Intro of the hymn 'We'll Sing All Hail to Jesus' Name'. It is written in D minor (two flats) and 3/4 time. The piece is marked 'Fervently'. The score consists of two staves. The treble staff begins with a mezzo-piano (*mp*) dynamic and includes fingerings 5 (2), 1, 4, 3, 4, 3, 2, (2), 5, 4, 5, 4, 3, 1. It features a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The bass staff includes fingerings 5, 2, 4, 1. The piece concludes with the instruction 'etc.'.

## Coda:

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

*cresc. e rit.* *f*

1 5 2 4 1

Detailed description: This musical score is for the Coda of the hymn 'We'll Sing All Hail to Jesus' Name'. It is written in D minor and 3/4 time. The piece is marked 'cresc. e rit.' (crescendo and ritardando) and ends with a forte (*f*) dynamic. The score consists of two staves. The treble staff includes fingerings 5 (1), 4, 3, 2, (2), 5, 4, 5, 4, 5, 1, 4, 2, 3, 1. The bass staff includes fingerings 1, 5, 2, 4, 1. The piece concludes with a double bar line.

# Behold the Great Redeemer Die

**Intro:**  
*Reverently*

(3 part Hymn as printed)

*p cresc. mp etc.*

**Coda:**

*dim. e rit. pp*

# Silent Night

**Intro:**  
*Peacefully*

(3 part Hymn as printed)

*p etc.*

**Coda:**

*p etc.*

# I Stand All Amazed

## Intro:

*Thoughtfully*

The Intro section is written in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with various fingerings: 2, 1, 4, 2, 3, 1, 2, 3, 1, 4, 3, 2, 1, 5, 3, 5, 2, 1. The left hand provides a simple accompaniment of quarter notes. Dynamics include *p* and *cresc.*

## Coda:

*(3 part Hymn as printed)*

The Coda section continues in 3/4 time with a key signature of one sharp. It features a three-part setting of a hymn. The right hand has fingerings: 5, 1, 4, 5, 4, 1, 3, 4, 5. The left hand has fingerings: 5, 4, 3, 2, 1, 3, 5, 4, 2. Dynamics include *etc.* and *p*.

This section continues the Coda in 3/4 time with a key signature of one sharp. The right hand has fingerings: 5, 1, 4, 5, 3, 2, 4, 1, 5, 3, 5, 1, 4, 3, 2, (1), 3, 5, 3, 4, 2. The left hand has fingerings: 5, 4, 3, 2, 1, 3, 5, 4, 2. Dynamics include *dim. e rit.* and *p*.

# There is a Green Hill Far Away

## Intro:

*Reverently*

*p* *cresc.*

*(3 part Hymn as printed)*

*mp* *etc.*

*dim. e rit.*

*pp*



# How Great the Wisdom and the Love

**Intro:**  
*Calmly*

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

*mp* *cresc.* *mf*

*(3 part Hymn as printed)*

**Coda:**

*etc.*

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

*dim. e rit.* *p*

## Jesus, Once of Humble Birth

**Intro:**  
*Solemnly*  
 (3 part Hymn as printed)

*mp* *cresc.* *f*

**Coda:**

*etc.* *p*

*dim.* *p*

Intro:

With dignity

(3 part Hymn as printed)

Musical score for the Intro of 'He Is Risen'. The piece is in 4/4 time. The right hand features a melodic line with various fingerings (1, 3, 2, 4, 2, 3, 1, 4, 2, 5, 3) and dynamics including *mp*, *cresc.*, and *f*. The left hand provides a simple accompaniment of quarter notes. The score concludes with the instruction *etc.*

Coda:

Musical score for the Coda of 'He Is Risen'. The right hand continues the melodic line with fingerings (1, 3, 2, 4, 1, 3, 1, 4, 2, 5, 3, 1) and dynamics including *cresc. e rit.* and *ff*. The left hand accompaniment remains simple. The score ends with a double bar line and a fermata.

Christ the Lord is Risen Today

Intro:

With exultation

(3 part Hymn as printed)

Musical score for the Intro of 'Christ the Lord is Risen Today'. The piece is in 4/4 time. The right hand features a melodic line with fingerings (1, 3, 5, 1, 2, 3, 5, 2, 3, 1, 4, 2, 3, 1, 4) and dynamics including *mf*, *cresc.*, and *f*. The left hand accompaniment is simple. The score concludes with *etc.*

Coda:

Musical score for the Coda of 'Christ the Lord is Risen Today'. The right hand continues the melodic line with fingerings (1, 3, 5, 1, 2, 3, 5, 1, 2, 3, 5, 1, 3, 2, 1, 4, 2, 1, 5, 3, 2, 1) and dynamics including *cresc. e allarg. al fine* and *ff*. The left hand accompaniment is simple. The score ends with a double bar line and a fermata.

# Far, Far Away on Judea's Plains

## Intro:

*Joyfully*

*mp* *cresc.* *f*

## Coda:

*(3 part Hymn as printed)*

*etc.* *cresc. e rit.* *ff*

# Do What is Right

## Intro:

*Resolutely*

*mp* *cresc.* *f*

## Coda:

*(3 part Hymn as printed)*

*etc.* *cresc. e rit.* *ff*

# Count Your Blessings

## Intro:

*Brightly*

Musical score for the Intro of 'Count Your Blessings'. The piece is in 2/4 time. The right hand starts with a treble clef and contains a melodic line with fingerings: 1, 3, 3 (1), 4, (4) 2, 5, (5) 1, 4, (4) 2. The left hand starts with a bass clef and contains a bass line with fingerings: 1, 5, 3, 1, 1. The score includes dynamic markings *mf*, *cresc.*, *f*, and *etc.*. A note at the end of the right hand line reads '(3 part Hymn as printed)'. The piece concludes with a double bar line.

## Coda:

Musical score for the Coda of 'Count Your Blessions'. The piece is in 2/4 time. The right hand starts with a treble clef and contains a melodic line with fingerings: 1, 3, (3) 1, 4, (4) 2, 5, (5) 1, 3, (3) 1, 5, 4, 2. The left hand starts with a bass clef and contains a bass line with fingerings: 1. The score includes dynamic markings *cresc. e rit.* and *ff*. The piece concludes with a double bar line.

# Let Us All Press On

## Intro:

*With vigor*

Musical score for the Intro of 'Let Us All Press On'. The piece is in 4/4 time. The right hand starts with a treble clef and contains a melodic line with fingerings: 1, 3, 5, 1, 3, 1, 2, 3, 1, 2, 3, 4. The left hand starts with a bass clef and contains a bass line with fingerings: 2, 5. The score includes dynamic markings *mf*, *cresc.*, *f*, and *etc.*. A note at the end of the right hand line reads '(3 part Hymn as printed)'. The piece concludes with a double bar line.

## Coda:

Musical score for the Coda of 'Let Us All Press On'. The piece is in 4/4 time. The right hand starts with a treble clef and contains a melodic line with fingerings: 1, 3, 5, 1, 3, 1, 2, 3, 4, 1, 2, 3, 4. The left hand starts with a bass clef and contains a bass line with fingerings: 1, 5~1, 2, 5. The score includes dynamic markings *cresc. e rit.* and *ff*. The piece concludes with a double bar line.

## O Say, What Is Truth?

### Intro:

*Firmly*

1, 1, 1, 2, 1, 2, 1

*mf* *cresc.* *f*

1 5 5 5 5 1

*(3 part Hymn as printed)*

### Coda:

*etc.*

1 1

1 5

*cresc. e rit.* *ff*

1 2 1 2 5 2 1 5

# I'll Go Where You Want Me to Go

## Intro:

*Resolutely*

Musical score for the Intro section. It consists of two staves in 6/8 time. The upper staff is in bass clef and contains a melodic line with fingerings 1, 3, 1, 2, 1, 2, 1, 1. The lower staff is in bass clef and contains a bass line with fingerings 1, 2, 2, 2. Dynamics include *mp*, *cresc.*, and *f*.

*(3 part Hymn as printed)*

## Coda:

Musical score for the Coda section. It consists of two staves in 6/8 time. The upper staff is in treble clef and contains a melodic line with fingerings 1, 3. The lower staff is in bass clef and contains a bass line with fingerings 1, 5, 2. Dynamics include *etc.* and *cresc. e rit.*

Musical score for the final section. It consists of two staves in 6/8 time. The upper staff is in treble clef and contains a melodic line with fingerings 1, 2, 1, 1, 4, 5, 4, 5, 4, 1, 2, 5. The lower staff is in bass clef and contains a bass line with fingerings 2, 2, 5, 1, 2, 5. Dynamics include *ff*.

# O My Father

## Intro:

*Fervently*

*mp* *cresc.*

2 5 3 1

*(3 part Hymn as printed)*

*mf* *etc.*

## Coda:

1 3 1 4 2 3 3 2 3

1 2 3

*dim. e rit.* *p*

1 1-5 2 1 2 5



# Love at Home

## Intro:

*Fervently*

*(3 part Hymn as printed)*

Musical score for the Intro section. It consists of two staves in 4/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a mezzo-piano (*mp*) dynamic and a *cresc.* (crescendo) marking. The upper staff features a melody with fingerings 1, 4, 1, 4, 1, 5, 1, 4. The lower staff has a bass line with fingerings 5, 3, 2, 3, 4. The music concludes with a forte (*f*) dynamic.

## Coda:

Musical score for the Coda section. It consists of two staves in 4/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic and a *etc.* marking. The upper staff features a melody with fingerings 1, 4, 1, 4. The lower staff has a bass line with fingerings 5, 3, 2, 3. The music concludes with a piano (*p*) dynamic.

Musical score for the final section. It consists of two staves in 4/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic and a *dim. e rit. al fine* (diminuendo and ritardando to the end) marking. The upper staff features a melody with fingerings 1, 5, 3, 4, 2, 5, 1, 4, 2, 3, 4, 3, 2, 1, (3), 2. The lower staff has a bass line with fingerings 4, 2, 1, 5. The music concludes with a piano (*p*) dynamic.

# I Am a Child of God

**Intro:**

*Fervently*

*p* *cresc.* *mf*

*(3 part Hymn as printed)*

**Coda:**

*etc.*

*dim. e rit.* *p*

## I Know My Father Lives

(Option 1: manual-only sound)

### Intro:

*Gently*

*p*                      *cresc.*                      *mf*

(3 part Hymn as printed)

**Coda:**

*etc.*

*dim.*                      *pp*

# Teach Me to Walk in the Light

## Intro:

*Prayerfully*

2 5 4 , 2 5 4 , 1 3 1

*p* *cresc.*

5 2 3 1 2 3 1 4

*(3 part Hymn as printed)*

3 1 3 1 3 1 2

*mf* *etc.*

4 3

## Coda:

2 2  
1 1

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

*dim. e rit.* *p*

# With Humble Heart

## Intro:

*Prayerfully*

*p* *cresc.*

*(3 part Hymn as printed)*

*mf* *etc.*

## Coda:

*dim. e rit.*

*p*

## APPENDIX: BASIC REGISTRATION GUIDELINES ---

In addition to the information contained in the Preface to *Manual-Only Hymns*, the following information and suggestions may be helpful.

Remember that each organ stop marked 8' sounds at what might be called “normal” pitch. That is, Middle C played on the organ with any 8' stop will sound the same pitch as Middle C played on the piano. Stops marked 4' sound one octave higher, and 2' stops sound two octaves higher than 8' stops. Conversely, 16' stops sound one octave lower than 8' stops.

Organ stops are often thought of as being divided into four broad categories, depending on their tonal quality: Principal (or Diapason), Flute, String and Reed. Principal, Flute and String stops are collectively called *flues*, because in pipe organs they are all similar in construction (somewhat like a simple whistle). In contrast, reed stops utilize a vibrating tongue (reed) to generate their sound and they are often divided into two categories: chorus reeds and color reeds.

Principal (or Diapason) tone is the backbone of the organ and the basic sound for hymn playing. Its full and rich foundation sound is found on all church organs.

Flute stops are comparatively sweet- and hollow-sounding, reminiscent of the orchestral flute.

String stops are more keen and cutting, with less body. They often appear in pairs, with one being tuned slightly sharp to produce a celeste (undulating) effect.

Chorus Reed stops (trumpets, tubas, etc.) are brilliant and penetrating. Color Reed stops (Clarinet, English Horn, etc.) are more mellow and resemble the orchestral instruments for which they are frequently named.

For quiet preludes, Flutes and Strings will often be most appropriate. For hymns and more vigorous postludes, Principals and chorus-type Reeds may be effective, depending on the nature of the music, the size of the congregation and other factors.

Stops from each tonal family often appear at 4', 2' and 16' pitches as well as at 8' pitch. As a **general** rule, when adding higher pitches choose stops from the same family (Principals 8' and 4' or Flutes 8' and 4', for example).

Many organs also include *couplers*, which cause the stops from one keyboard to be played on a different keyboard. A Swell to Great coupler, for example, adds whatever stops may be in use on the upper (Swell) keyboard to any stops that may be drawn on the lower (Great) keyboard.

On some LDS Church organs, the volume of the entire instrument is controlled by a single *expression pedal*. It is useful for a gradual and steady crescendo or diminuendo, but avoid constantly “pumping” it open and closed. On some organs, two expression pedals (one for each keyboard) are furnished for additional dynamic control. A *crescendo pedal* may also be provided. It progressively adds stops from softest to loudest in a predetermined order. It will generally not be found useful when playing a typical service. A well-regulated *tremulant* (tremolo) may be used **sparingly** for quiet preludes. It is most useful on the solo line of a solo/accompaniment combination. However, its overuse can become annoying, and it is not suitable for use when accompanying congregational hymn singing.

Use the fewest number of stops needed to accomplish the musical task at hand. The addition of unnecessary stops masks the clarity and distinctive “color” of the ensemble. Think of the four categories

of organ tone as a “palette” of primary tonal colors. Maximum vividness and contrast will be achieved when the tonal colors are not constantly mixed.

When changes of registration are desired during a prelude or postlude or between verses of a hymn, the changes can be accomplished in various ways. Occasionally there is time (between verses of a hymn, for example) for the organist to add or retire a stop by hand. If an adjustable combination action is available, stop changes can be set in advance and activated by the touch of a finger or toe. (Factory preset combinations are often of limited use.) Using a registration assistant, who stands by the console and assists in making the needed changes, is yet another possibility. The assistant can also serve as a page-turner, if needed.

Testing your registrations for balance, color and volume as heard by the congregation is difficult to do at the console. You might ask another organist or musician to sit in the middle or back of the chapel during a service and offer comments to you afterwards.