



Preparing A Sunday Service

ATLANTA
MUSIC
WORKSHOP

Organists are Christian servants first,
musicians second.



*“Those who choose, conduct,
present, and accompany the
music may influence the spirit
of reverence in our meetings
more than a speaker does.”*

— PRESIDENT BOYD K. PACKER,
Ensign, Nov. 1991, 22

PREPARING A HYMN

STEP 1. 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.

STEP 2. 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.

STEP 3. 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.

STEP 4. 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.

TIPS

→ Remember the [pipe] organ is a wind instrument — give it a chance to breathe.

TIPS

→ In organ playing, the timing of the release is as important as the attack.

TIP

- ✓ Carry your shoes in shoe bag. (Look for shoe bags for golf or bowling shoes.)
- ✓ Extra shoelaces
- ✓ Small clock
- ✓ Small “rear-view” mirror
- ✓ Highlighter and pencil



Hymns from the L.D.S. Hymnal - Marked for the Organ

Marked by Carol Dean*

KEY TO MARKINGS

,	Placed in between repeated notes in each voice to indicate that the notes be repeated leaving half the value of the note in silence (lift on the "and" of the count <u>or</u> the "and of the and" if 8 th notes are involved)
—	A hyphen indicates either substitution (replacing one finger with another while the note is held down) or finger/thumb glissando if the hyphen appears between two of the same finger numbers.
	Complete lift between text phrases - all voices (tenor, alto, soprano) as well as the bass in the pedal.
/	Break only the alto and soprano voices to effect a partial text lift; i.e., "Never leave us, / never leave us" or "Come follow me / the Savior said".
⤿	Text to continue without a break
⋯	A broken tie indicates that some verses will not be tied because of text breaks.
()	Encloses a note that can be ignored in that voice because it is already being played in another voice
┌ ┐	Redistribute the alto voice into the left hand to make it easier to keep a good legato. Once the bracket starts, all alto notes are played in the left hand until the bracket ends.
^	Symbol indicating that the pedal note should be played with the toe. If the toe mark is below the bass stave, play with your left toe; if above the bass stave, play with your right toe.
○ or U	Symbol indicating that the pedal note should be played with the heel
—	When one voice in a stave is being held longer than the other voice, these horizontal lines serve as a cue to the subconscious mind to hold the longer notes over the shorter notes.

Hymns from the L.D.S. Hymnal - Marked for the Organ

130 Father in Heaven, We Do Believe

Marked by Carol Dean*

Father in Heaven, We Do Believe

180

"Integer Vitae"

With conviction ♩ = 96

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

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

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

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

INFO

→ Most of the hymns in the LDS hymnbook are marked in this manner.

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Creative Introductions

1 Adding voices

Add one voice at a time as the introduction progresses:

Joyfully ♩ = 112

The score shows a piano introduction in 3/4 time, key of D major. The tempo is marked 'Joyfully' with a quarter note equal to 112. The piece begins with a single melodic line in the right hand. At measure 3, an alto voice is added with a chord. At measure 4, a tenor voice is added with a chord. At measure 5, a bass voice is added with a chord. The introduction concludes with a sustained chord in the right hand and a half-note bass line in the left hand, marked with a 'Ped.' (pedal) instruction.

“Praise to the Lord,” Tune: LOBE DEN HERREN, Erneueretes Gesangbuch, Stralsund, 1665.

You can do this for each phrase, or spread entrances out, adding voices one phrase at a time, or vary it throughout.

2 Alternate between unison and harmony

Explore this process and add a coda that reiterates the opening line, adding to the suspense, and encouraging an even stronger breath just before the people finally get to sing!

Joyfully ♩ = 112

The score shows a piano introduction in 3/4 time, key of D major, with a tempo of 'Joyfully' (♩ = 112). It consists of three systems of music. The first system (measures 1-8) shows the right hand playing a melodic line in unison with the left hand, which plays a simple harmonic accompaniment. The second system (measures 9-16) shows the right hand playing a melodic line in unison with the left hand, which plays a simple harmonic accompaniment. The third system (measures 17-24) shows the right hand playing a melodic line in unison with the left hand, which plays a simple harmonic accompaniment. The introduction concludes with a sustained chord in the right hand and a half-note bass line in the left hand.

Example 2.4. “Praise to the Lord,” Tune: LOBE DEN HERREN.

In fact, who says that the melody always has to remain the property of the right hand? Imagine how left out the left hand and feet feel. Pass the melody around as you alternate between unison and harmony. Note in the next example that it is a good idea to “play through the rests,” (between measures 5 and 6), or to shorten some cadence measures (measure 3). This serves the purpose of NOT giving the congregation the option of breathing at that moment. It’s not yet time for them to sing!

With dignity ♩ = 80

The musical score is written for piano in D major (two sharps) and 4/4 time. It consists of four systems of two staves each (treble and bass clef). The tempo is marked 'With dignity' and the quarter note is equal to 80 beats per minute. The melody is primarily in the right hand, but in measures 5 and 6, it is played in the left hand while the right hand provides accompaniment. The score ends with a double bar line in the final measure of the fourth system.

“A Mighty Fortress Is Our God,” Tune: EIN FESTE BURG, Martin Luther, 1483-1546.

Creative Introductions

3 Not the first phrase

Who says the introduction has to begin with the first phrase? Especially with well-known tunes, phrases can be mixed up without throwing the congregation for a loop. This new mix may even pull them into the hymn more effectively!

Joyfully ♩ = 112

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It consists of six measures. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The melody begins with a half note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

7

The second system of the musical score continues from measure 7. It consists of six measures. The right hand has rests in the first two measures, then plays a melody of quarter notes in the third and fourth measures, and a half note chord in the fifth measure. The left hand continues with eighth notes, with a slur under the last three measures.

"Praise to the Lord," Tune: LOBE DEN HERREN, Ernewertes Gesangbuch, Stralsund, 1665.

Jubilantly ♩ = 96

The first system of the musical score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of six measures. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The melody begins with a quarter note chord in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth measure.

"Joy to the World," Tune: ANTIOCH, George F. Handel

4 Solo Melody

Melody as solo, without any accompanying harmony. (Maybe even use the tremolo!) Early American tunes such as “Amazing Grace” work especially well doing this. It’s the instrument’s chance to let the Oboe stop be heard by itself. Perhaps you have a lovely 8’ Flute, or a 4’ Flute alone, or try the 2’ Flute played down an octave by itself. The total absence of harmony will create a wonderful suspenseful effect, relieved only when the singing begins.

5 Pedal Point

Plant your left foot (or a heavy book) on either the tonic or dominant and leave it there as you play through the hymn until you can’t stand it any more. Then switch to the actual music for a phrase, and go back to playing a pedal point for the last phrase. Pedal points can be used to introduce loud or soft hymns!

Praise to the Man - Introduction

♩ = 96

Solo stop on Swell | Accom. on Great

The musical score is written in 4/4 time with a tempo of quarter note = 96. It consists of two systems of music. The first system (measures 1-4) features a solo melody in the right hand and a sustained pedal point in the left hand. The second system (measures 5-8) features a more active accompaniment in the right hand and a continuing pedal point in the left hand. The score is marked with a 'Solo stop on Swell' and 'Accom. on Great'.

Creative Introductions

6 Adapt a choir number

This introduction was adapted from "The Choirbook."

41 Let Zion in Her Beauty Rise

Ellacombe

arr. James Kasen

Boldly ♩ = 108

Musical score for 'Let Zion in Her Beauty Rise' in 4/4 time, key of B-flat major. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Boldly ♩ = 108'.

7 Repeat a secondary melody

Identify a secondary melody that can be repeated.

The Spirit of God

Assembly

Musical score for 'The Spirit of God' in 4/4 time, key of B-flat major. The score consists of two systems of grand staves (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The score is marked with a '5' at the beginning of the second system, indicating a measure rest.

FREE ACCOMPANIMENTS ON LDS HYMNS

DR. DON COOK

A free accompaniment is usually played on the last verse of an occasional congregational hymn as the congregation sings in unison. In order to contribute to the spirit of the meeting, the organist (especially), conductor, and congregation must be well prepared.

1. Choose a hymn that is very familiar to the congregation.
2. Find its tune name (use “Titles, Tunes, and Meters” index, p. 392).
3. Find the tune name in the table of contents of a collection or resource guide.
4. Match the nature of the free accompaniment with:
 - the text (are the LDS text and tune, and the free accompaniment of the same mood?).
 - the music (are the LDS hymn and the free accompaniment in the same key?).
 - the occasion (some free accompaniments call too much attention to themselves, are too busy, etc.).
5. Prepare very well.
 - Will there be an interlude? You might end the interlude in octaves to signal unison singing.
 - Registration
 - Tempo change (sometimes a slightly slower tempo can be effective)
 - Layout of the music on the music rack
 - Notes — must be learned *very* well!
 - Plan an “escape route” in case congregation gets lost (play octaves, revert to the hymn, etc.).
6. Execute
 - Prepare the congregation. (“Please sing the last verse in unison; that is, melody only.”)
 - Play confidently — humbly, but with no apology.
 - Listen — assume leadership, and adapt where needed.
 - Don’t stop!
7. Follow up
 - What went particularly well? Did it contribute positively? Make notes and repeat it!
 - What could have been done to improve? Did it distract from the spirit? Make notes and improve it!
 - Don’t give up. Do it again in a few weeks.

<http://www.wardorganist.com/>

MARTYR

(Praise to the Man)

Tune: Scottish folk song
 Harmonization by Daniel E. Gawthrop

The musical score is presented in four systems, each with three staves. The top staff is the treble clef, the middle is the right-hand piano part, and the bottom is the left-hand piano part. The key signature has one flat (B-flat) and the time signature is 2/4. The first system includes the instruction "full organ" in the left-hand part. The score features a variety of musical notations including eighth and sixteenth notes, rests, and chords. The piece concludes with a double bar line at the end of the fourth system.

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027-H01

ALL IS WELL

(Come, Come, Ye Saints)

Tune: English folk song

Harmonization by Daniel E. Gawthrop

Free accompaniment for organ – Verse 4

The musical score is written for organ and consists of four systems of music. Each system contains three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as chords, melodic lines, and dynamic markings. The first system begins with a *mf* (mezzo-forte) dynamic. The second system features a *f* (forte) dynamic. The third system is marked *ff* (fortissimo). The fourth system is marked *molto allargando* (very slowing down) and *fff* (fortississimo). The score concludes with a double bar line.

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030-H01

58

Come, Ye Children of the Lord

Spanish Hymn

Exultantly ♩ = 112

Daniel E. Gawthrop

2. Oh, how joy - ful it will be When our Sav - ior we shall see!

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The melody consists of quarter notes and half notes, while the bass line features a steady eighth-note accompaniment.

5 When in splen - dor he'll de - scend, Then all wick - ed - ness will end.

Musical notation for the second system, measures 5-8. The melody continues with quarter and half notes, and the bass line maintains the eighth-note accompaniment.

9 Oh, what songs we then will sing To our Sav - ior, Lord, and King!

Musical notation for the third system, measures 9-12. The melody features quarter notes and half notes, with the bass line continuing the eighth-note accompaniment.

13 Oh, what love will then bear sway When our fears shall flee a - way!

Musical notation for the fourth system, measures 13-16. The melody concludes with quarter and half notes, and the bass line continues the eighth-note accompaniment.

142

Sweet Hour of Prayer

Peacefully $\text{♩} = 48$

2. Sweet hour of prayer! Sweet hour of prayer! Thy wings shall my — pe -

4 ti - tion bear To him whose truth and faith - ful - ness En -

7 gage the wait - ing soul to bless. And since he bids me

10 seek his face, Be - lieve his word, and trust his grace, I'll

13 cast o him my ev - 'ry care, And wait for thee, — sweet hour of prayer! I'll

17 cast on him my ev - 'ry care. And wait for thee, sweet hour of prayer!

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303

Keep the Commandments

Peace

Gently ♩ = 63

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one flat (Bb). It features a treble and bass clef system. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Gently' with a quarter note equal to 63 beats per minute.

6

Musical notation for measures 6-10. The score continues in the same key and time signature. The melody and accompaniment are clearly defined.

11

Musical notation for measures 11-15. The score continues in the same key and time signature. The melody and accompaniment are clearly defined.

16

Musical notation for measures 16-20. The score concludes in the same key and time signature. The melody and accompaniment are clearly defined.

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304

Teach Me to Walk in the Light

Autumn

Prayerfully ♩ = 100

The first system of music consists of five measures. The treble clef part begins with a quarter note G4, followed by quarter notes A4, B4, and C5, and ends with a half note G4. The bass clef part provides accompaniment with chords and single notes.

The second system of music consists of five measures, starting at measure 6. The treble clef part continues the melody with quarter notes D5, E5, F5, and G5, followed by a half note G5. The bass clef part continues the accompaniment.

The third system of music consists of five measures, starting at measure 11. The treble clef part continues the melody with quarter notes A5, B5, and C6, followed by a half note B5. The bass clef part continues the accompaniment.

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Love One Another

Love One Another

Lucine C. Fox

Reverently ♩ = 56

Musical notation for measures 1-4. The score is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment features a steady eighth-note bass line: G3, F#3, E3, D3, C3, B2, A2, G2. A slur covers the first two measures of the bass line.

5

Musical notation for measures 5-8. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with the eighth-note bass line, now including a slur over measures 5 and 6.

9

Musical notation for measures 9-12. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with the eighth-note bass line, now including a slur over measures 9 and 10.

13

Musical notation for measures 13-16. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with the eighth-note bass line, now including a slur over measures 13 and 14. The piece concludes with a double bar line at the end of measure 16.

INTRODUCTION

There Is a Green Hill Far Away
#194

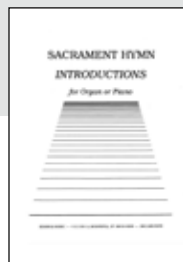
Original hymn by:
John H. Gower (1855-1922)

♩ = 72-84

The image shows a piano introduction for the hymn 'There Is a Green Hill Far Away'. It consists of two systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked as quarter note = 72-84. The first system contains five measures, and the second system contains five measures, ending with a double bar line. The music features a simple, rhythmic accompaniment with chords and moving lines in both hands.

TIPS

→ Franklin Eddings
Sacrament Hymn Introductions for Organ | FREE
<http://www.eddingsmusic.com/SacramentHymnIntros.pdf>



194

There Is a Green Hill Far Away

Additional arrangements to be played after congregation finishes singing.

♩ = 84 (As written)

First system of musical notation (measures 1-5) for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of chords in the right hand and a bass line in the left hand.

Second system of musical notation (measures 6-10) for piano accompaniment. The music continues with chords and a bass line.

Solo stop on Swell | Accom. on Great

Third system of musical notation (measures 11-14) for piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand.

15

Fourth system of musical notation (measures 15-18) for piano accompaniment. The music continues with chords and a bass line.

Solo stop on Swell | Accom. on Great

Fifth system of musical notation (measures 19-22) for piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand.

Sixth system of musical notation (measures 23-26) for piano accompaniment. The music concludes with chords and a bass line.