

# **Advanced Hymn Playing**

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**BYU Organ Workshop 2022**

# Hymn Playing in the Sustained Style

- Evaluating the text
- Dealing with the repeated notes
- Planning legato fingering and pedaling
- “Normal arrangement” — SAT on Great, B on Pedal
- Hymn registration
- Basic introductions and interludes



# Advanced Hymn Playing

## Schedule

### TUESDAY

- Rearranging voices

### WEDNESDAY

- Non-harmonic tones
- Creative introductions

### THURSDAY

- Free accompaniments
- Phrasing
- Registration
- Sharing

**What do you call a dinosaur  
that never gives up?**



**Try, try, triceratops!**

# Rearranging Voices (Parts)



# Rearranging Voices (Parts)

- Hymnals just provide a **vocal** score. Even the “normal arrangement” is an adaptation.
- Alternative arrangements of vocal parts provide variety and interest (and a tool to express the text), without changing the harmonies
- Congregation can sing in parts or unison
- Can be applied for all or part of a verse
- Each has unique strengths and advantages, and can be used for various purposes
- May need to start with clean score (or blank staff paper) for new fingering

# Rearranging Voices (Parts)

- Tenor solo
- Manual only
- Soprano solo
- Alto up an octave
- Soprano and tenor switch
- Soprano pedal solo



# Tenor Solo

## Description

- Left hand plays T on one manual with a prominent solo registration
  - Sounding at written octave (loco): effect of tenor-range counter melody
  - Sounding up one octave: effect of soprano-range descant
- Right hand plays SA on another manual with a less prominent (but supportive!) registration
- Feet play B with registration balanced with the right hand
- PRO: usually very similar to “normal arrangement”
- CON: right hand cannot help with the alto part

# Tenor Solo

## Registration

- “Sounding”? Could play at written octave with 4’ foundation, or up one octave with 16’ foundation
- Remember the concepts of solo/accompaniment registration
  - Both balance and contrast are essential. Make sure inter-manual couplers are OFF!
  - The “melody” should predominate but not overwhelm. If used during congregational singing, the accompaniment must be supportive, with at least 8’ principal and strong 4’!
  - Reed (solo? chorus? multiple? with flues?); Principal (chorus?); Cornet (avoid in tenor range)
- Be creative! Don’t be afraid to try new combinations. Play with octaves.
- Be judicious! Always ask yourself if it “works” and fits the affect.
- For meditative hymns and preludes, avoid stops that are overly bright/loud (especially if playing in soprano range); but, large reeds in the tenor octave may work.



# Tenor Solo

## Application

- Usually most effective on an internal verse, offering variety after familiarity established
- Look for moments of melodic and/or rhythmic interest
- If not for entire verse, try for an “organic” emergence. Can modify if doesn’t clash with existing harmonies.

1. A - bidē with me; 'tis e - ven - tide. The day is past and gone;  
 2. A - bidē with me; 'tis e - ven - tide. Thy walk to - day with me  
 3. A - bidē with me; 'tis e - ven - tide, And lone will be the night

The shad - ows of the eve - ning fall; The night is com - ing on.  
 Has made my heart with - in me burn, As I com - muned with thee.  
 If I can - not com - mune with thee Nor find in thee my light.

With - in my heart a wel - come guest, With - in my home a - bidē.  
 Thy ear - nest words have filled my soul And kept me near thy side.  
 The dark - ness of the world, I fear, Would in my home a - bidē.

1. A - bidē with me! fast falls the e - ven - tide; The dark - ness  
 2. Swift to its close ebbs out life's lit - tle day. Earth's joys grow  
 3. I need thy pres - ence ev - 'ry pass - ing hour. What but thy

deep - ens. Lord, with me a - bidē! When oth - er help - ers fail and  
 dim; its glo - ries pass a - way. Change and de - cay in all a -  
 grace can foil the tempt - er's pow'r? Who, like thy - self, my guide and

com - forts flee, Help of the help - less, oh, a - bidē with me!  
 round I see; O thou who chang - est not, a - bidē with me!  
 stay can be? Thru cloud and sun - shine, Lord, a - bidē with me!



1. I be-lieve in Christ; he is my King! With all my  
2. I be-lieve in Christ; oh bless - ed name! As Ma - ry's  
3. I be-lieve in Christ— my Lord, my God! My feet he  
4. I be-lieve in Christ; he stands su - preme! From him I'll

I be-lieve in Christ; he is God's Son. On earth to  
I be-lieve in Christ, who marked the path, Who did gain  
I be-lieve in Christ; he ran - soms me. From Sa - tan's  
I be-lieve in Christ; so come what may, With him I'll

heart to him I'll sing; I'll raise my voice in  
Son he came to reign 'Mid mor - tal men, his  
plants on gos - pel sod. I'll wor - ship him with  
gain my fond - est dream; And while I strive through

dwell his soul did come. He healed the sick; the  
all his Fa - ther hath, Who said to men, "Come,  
grasp he sets me free, And I shall live with  
stand in that great day When on this earth he

praise and joy, In grand a - mens my tongue em - ploy.  
earth - ly kin, To save them from the woes of sin.  
all my might; He is the source of truth and light.  
grief and pain, His voice is heard: "Ye shall ob - tain."

dead he raised. Good works were his; his name be praised.  
fol - low me, That ye, my friends, with God may be."  
joy and love In his e - ter - nal courts a - bove.  
comes a - gain To rule a - mong the sons of men.

# Manual Only

## Description

- Hands play SATB on a single manual without pedal
  - Lighter, suspended effect
  - Sense of anticipation?
- PRO and CON: no pedal!!!
- Play “like an organist” — aim for perfect legato in four independent parts
- Plan for lots of thumb glissandos and substitutions!



# Manual Only

## Registration

- A sudden absence of the pedal stops—especially the characteristic 16' foundation—can be enough contrast that no additional registration change may be needed.
- Avoid mixture in the manual without 16' pedal tone.
- If used during congregational singing, the accompaniment must be supportive, with at least 8' principal and strong 4'!
- For a dramatic sense of anticipation, begin the verse with full Swell (16' foundation through mixture, with reeds) under expression (Swell closed), then open the expression pedal during the verse, either gradually or all at once.

# Manual Only

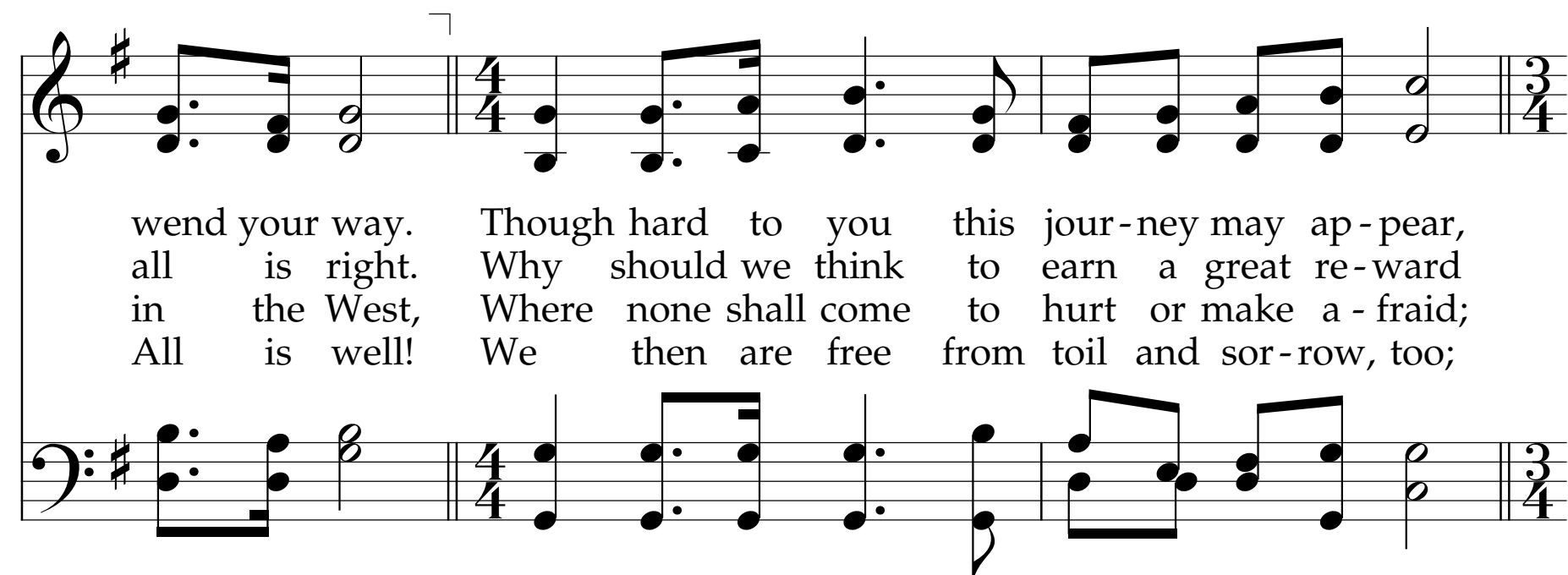
## Application

- Usually most effective on an internal verse, offering variety after familiarity established
- Verse with text that is questioning, more reflective, less optimistic, or in any way contrasting in its tone
- Introduction, either part or whole
- Refrains: manual only for any or all verse parts, with the pedal participating at each chorus





1. Come, come, ye Saints, no toil nor la - bor fear; But with joy  
 2. Why should we mourn or think our lot is hard? 'Tis not so;  
 3. We'll find the place which God for us pre - pared, Far a - way  
 4. And should we die be - fore our jour - ney's through, Hap - py day!



wend your way. Though hard to you this jour - ney may ap - pear,  
 all is right. Why should we think to earn a great re - ward  
 in the West, Where none shall come to hurt or make a - fraid;  
 All is well! We then are free from toil and sor - row, too;



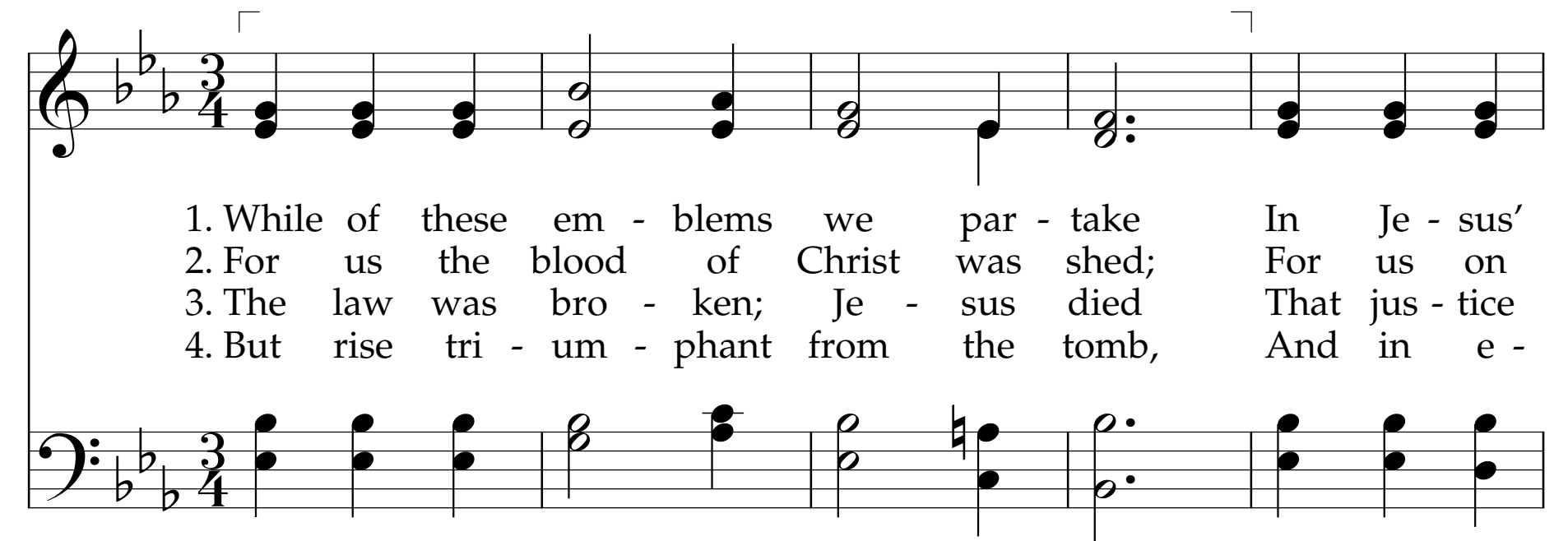
Grace shall be as your day. 'Tis bet - ter far for  
 If we now shun the fight? Gird up your loins; fresh  
 There the Saints will be blessed. We'll make the air with  
 With the just we shall dwell! But if our lives are



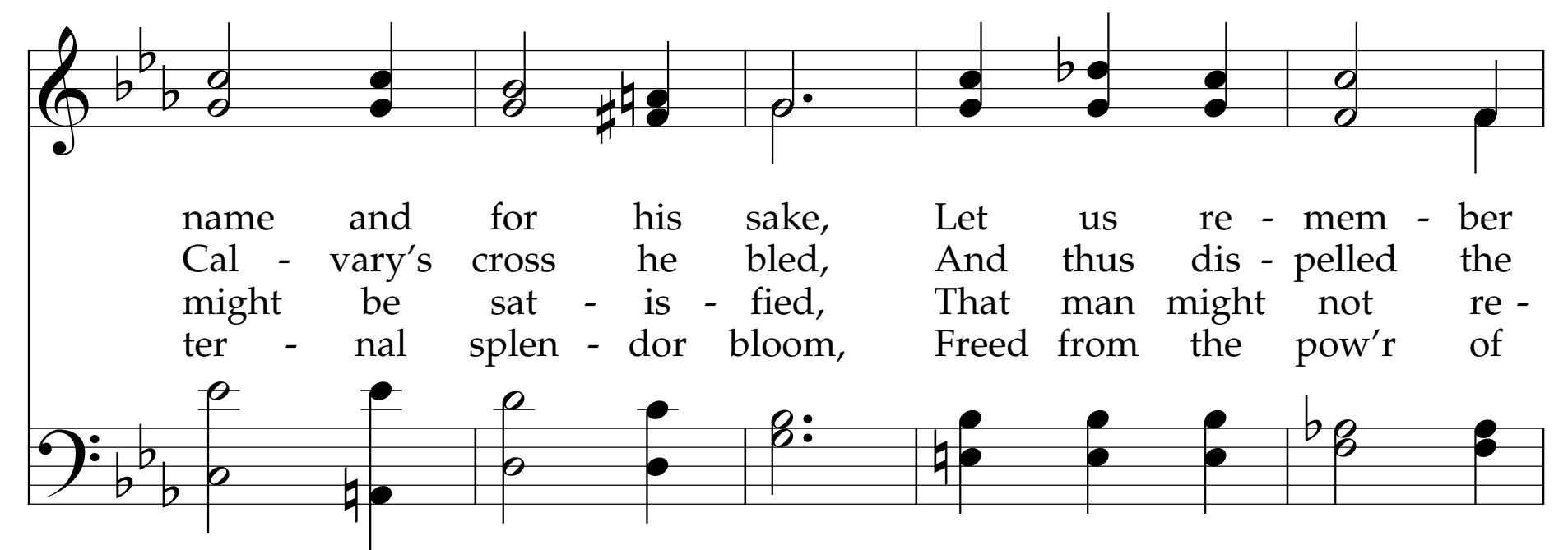
us to strive Our use - less cares from us to drive; Do  
 cour - age take. Our God will nev - er us for - sake; And  
 mu - sic ring, Shout prais - es to our God and King; A -  
 spared a - gain To see the Saints their rest ob - tain, Oh,



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



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



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



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

# Soprano Solo

## Description

- Right hand plays S on one manual with a prominent solo registration
  - Sounding at written octave: reinforces melodic line
  - Sounding down one octave: solo becomes richer, alto more prominent
- Left hand plays AT on another manual with a less prominent (but supportive!) registration
- Feet play B with registration balanced with the left hand
- PRO: very useful, especially for preludes!
- CON: must prepare new left hand fingering; reading across two systems takes practice



# Soprano Solo

## Registration

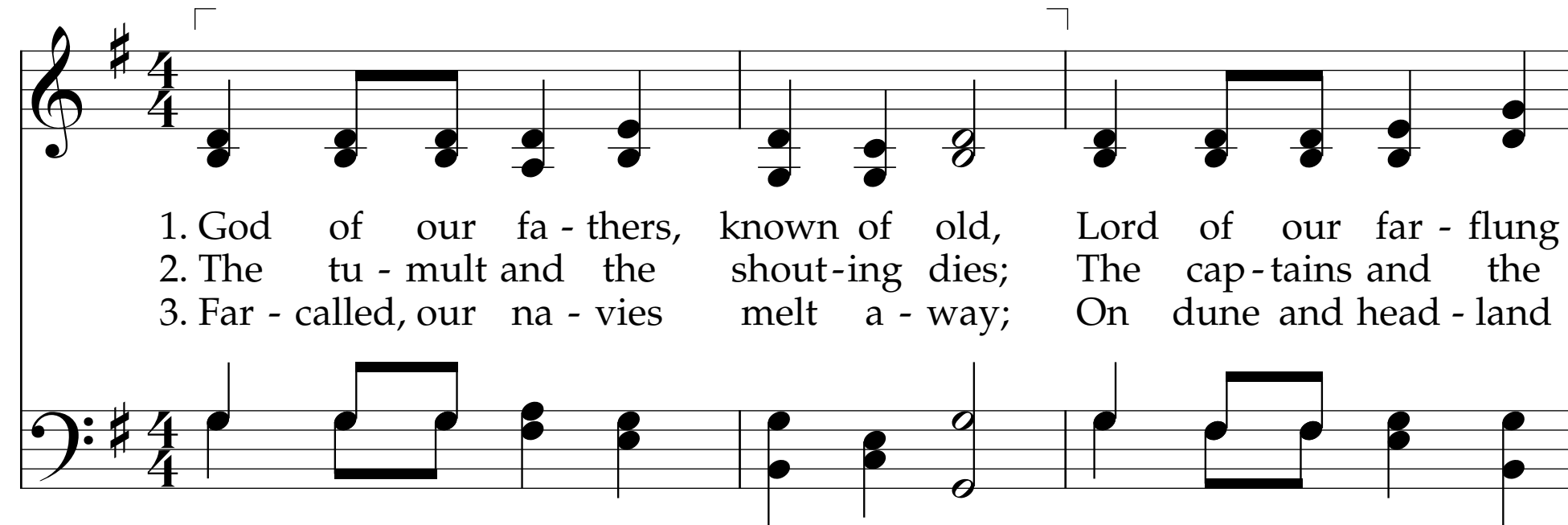
- “Sounding”? Could play at written octave with 16’, 8’, or 4’ foundation
- Remember the concepts of solo/accompaniment registration (see Tenor Solo slide)
- If used during congregational singing, the accompaniment must be supportive, with at least 8’ principal and strong 4’! Build up the solo, rather than diminish the accompaniment.
- Combinations to try with a congregation:
  - Assertive reed (Trompette; Tuba; with flues?), loco, octave lower or higher(?)
  - Full principal chorus (with Mixture?). Couple together both principal choruses?
  - Principal with flues (16’), 8’, 4’, (2’), loco, octave higher (on same manual?) or lower

# Soprano Solo

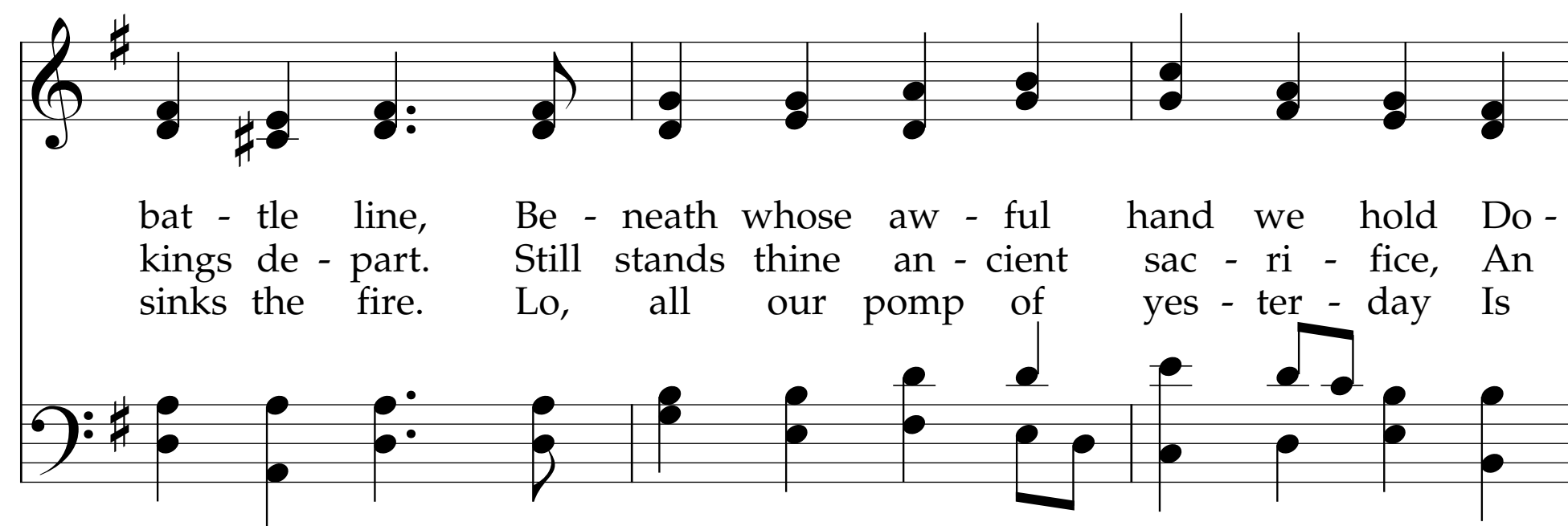
## Application

- Useful in introduction and first verse to help “teach” hymn to the congregation
- Variety for later verses
- Avoid octave higher when soprano is above A4 for more than a note or two

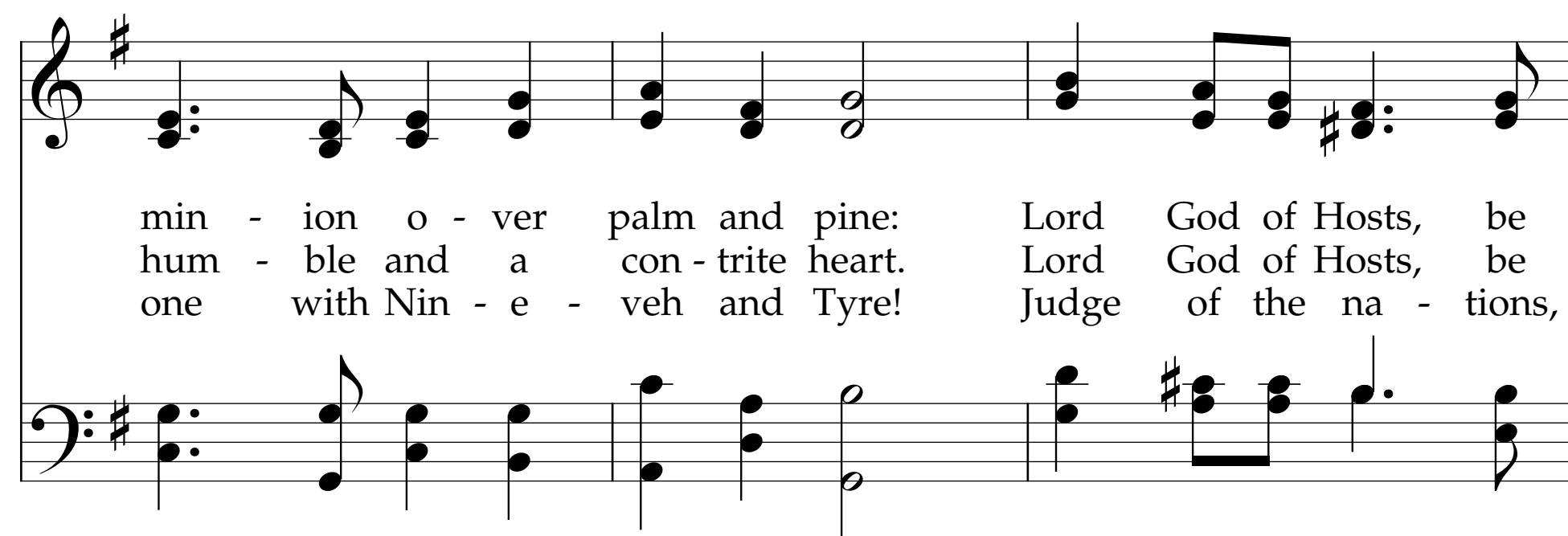




1. God of our fa - thers, known of old, Lord of our far - flung  
 2. The tu - mult and the shout-ing dies; The cap-tains and the  
 3. Far - called, our na - vies melt a - way; On dune and head - land



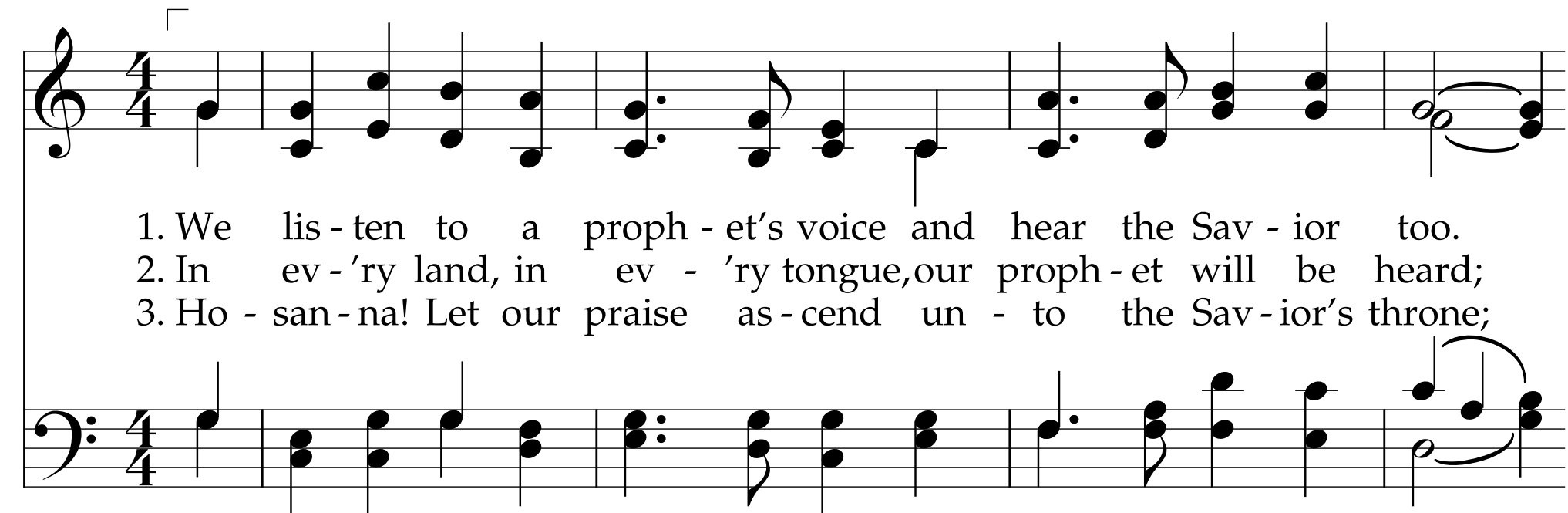
bat - tle line, Be - neath whose aw - ful hand we hold Do -  
 kings de - part. Still stands thine an - cient sac - ri - fice, An  
 sinks the fire. Lo, all our pomp of yes - ter - day Is



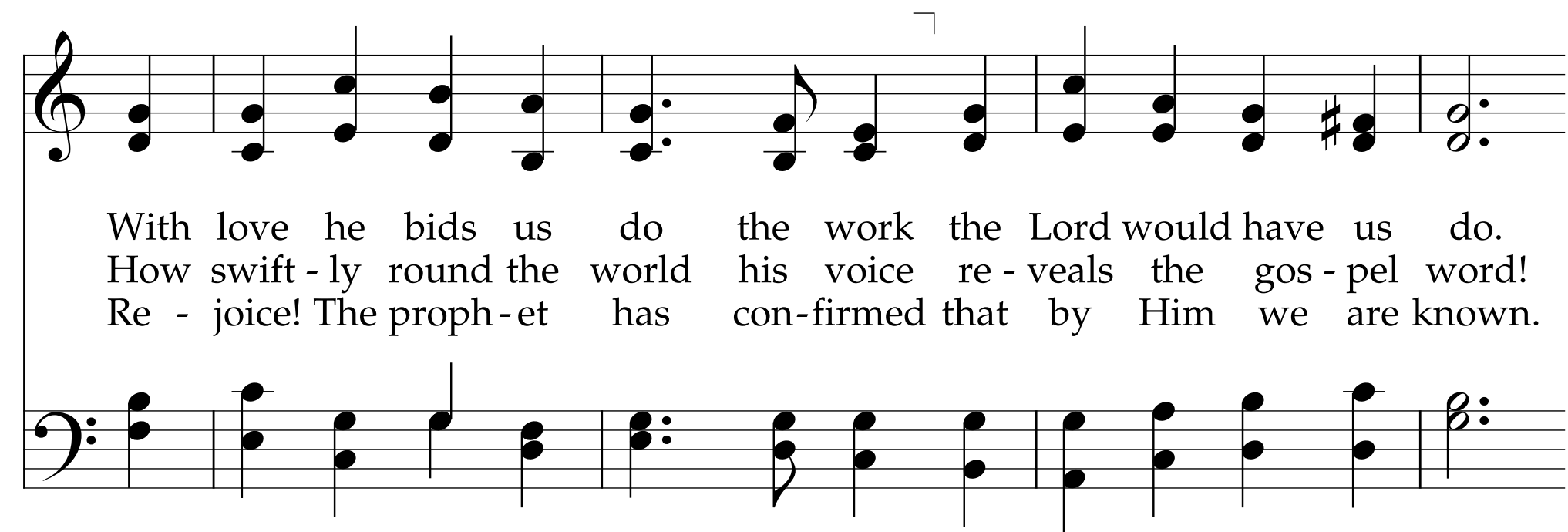
min - ion o - ver palm and pine: Lord God of Hosts, be  
 hum - ble and a con - trite heart. Lord God of Hosts, be  
 one with Nin - e - veh and Tyre! Judge of the na - tions,



with us yet, Lest we for-get, lest we for - get.  
 with us yet, Lest we for-get, lest we for - get.  
 spare us yet, Lest we for-get, lest we for - get.



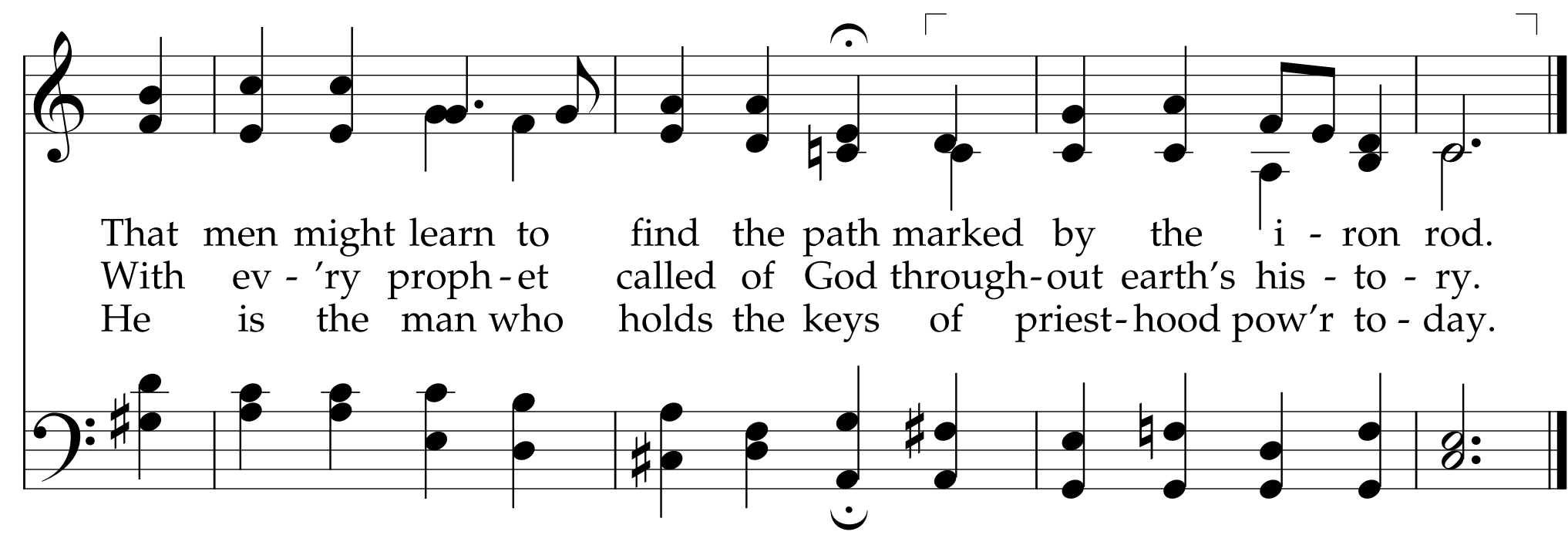
1. We lis - ten to a proph - et's voice and hear the Sav - ior too.  
 2. In ev - 'ry land, in ev - 'ry tongue, our proph - et will be heard;  
 3. Ho - san - na! Let our praise as - cend un - to the Sav - ior's throne;



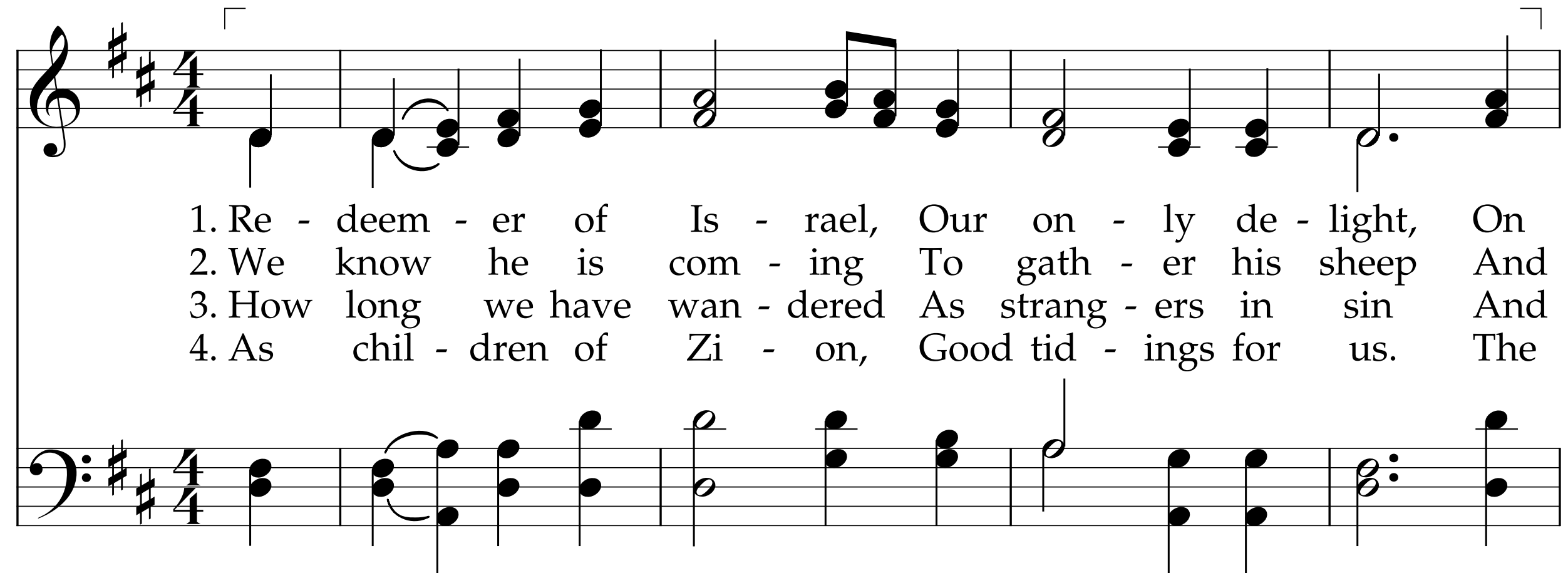
With love he bids us do the work the Lord would have us do.  
 How swift - ly round the world his voice re - veals the gos - pel word!  
 Re - joice! The proph - et has con - firmed that by Him we are known.



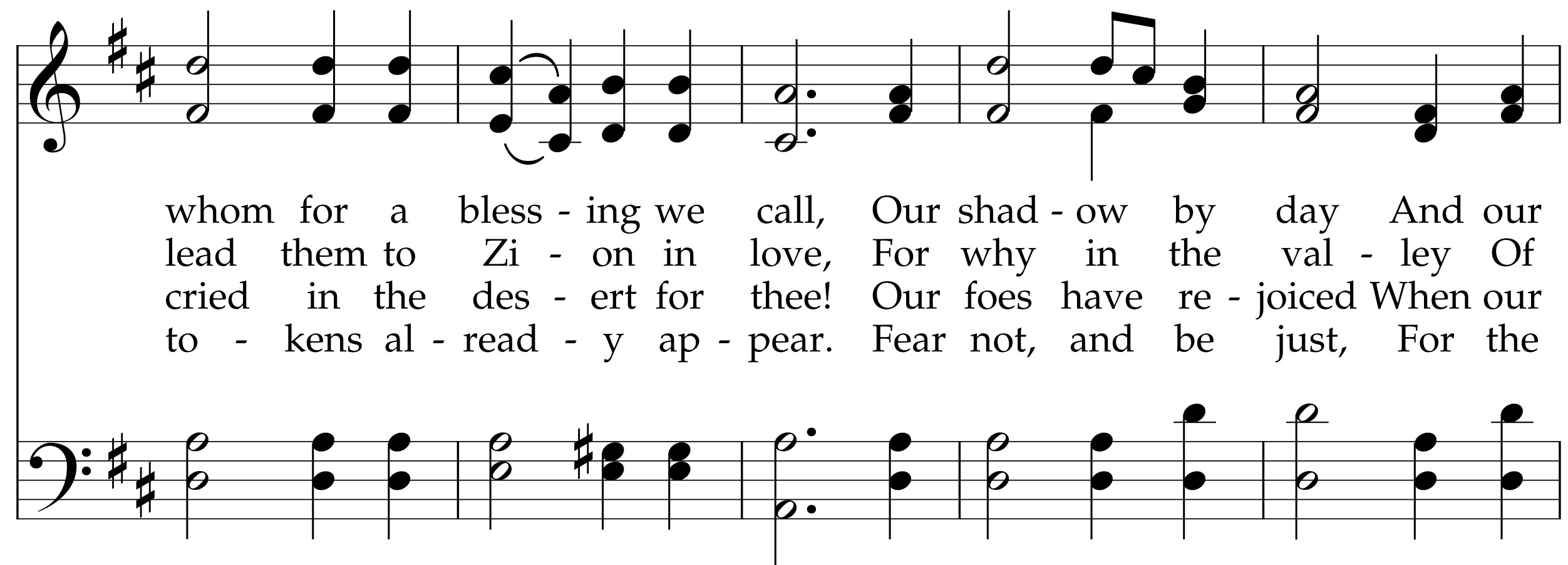
The Sav - ior calls his cho - sen seer to preach the word of God,  
 The sa - cred mes - sage that he brings will wit - ness and a - gree  
 At - tend, ye earth! The proph - et speaks; come lis - ten and o - bey.



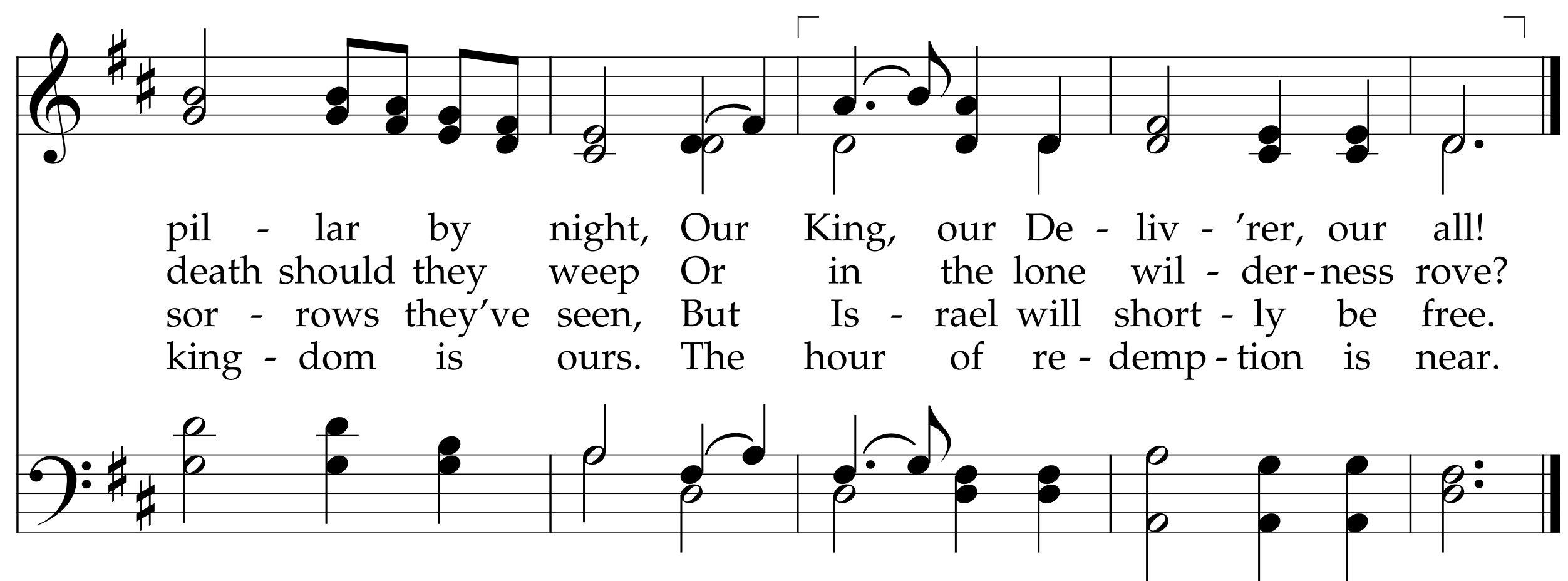
That men might learn to find the path marked by the i - ron rod.  
 With ev - 'ry proph - et called of God through-out earth's his - to - ry.  
 He is the man who holds the keys of priest-hood pow'r to - day.



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



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



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



# Alto Up An Octave

## Description

- Right hand plays S as written, with A one octave higher (*above S*)
    - Effect of soprano-range descant
  - Left hand plays T and can help with S, if needed (and possible)
  - Feet play B
- 
- PRO: instant descant; adds height and brilliance without changing registration
  - CON: must prepare new fingering; “on the fly” takes lots of practice

# Alto Up An Octave

## Registration

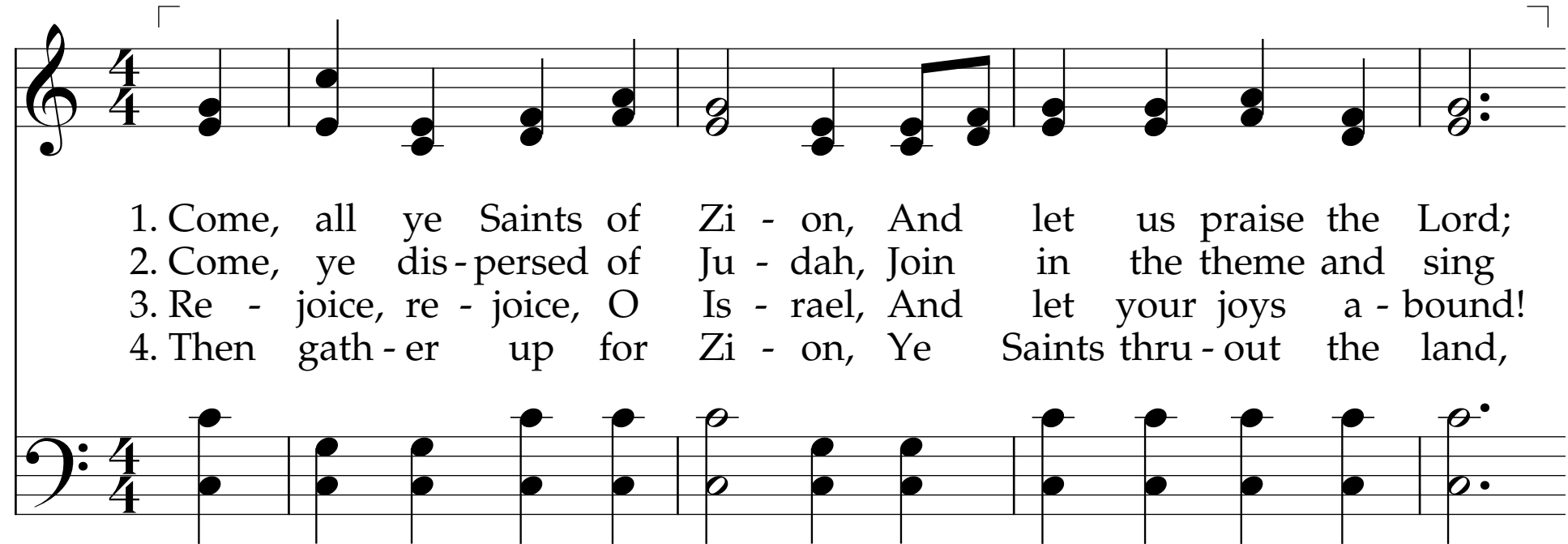
- Unlike tenor and soprano solos, no separate manual is used
- No registration change needed!



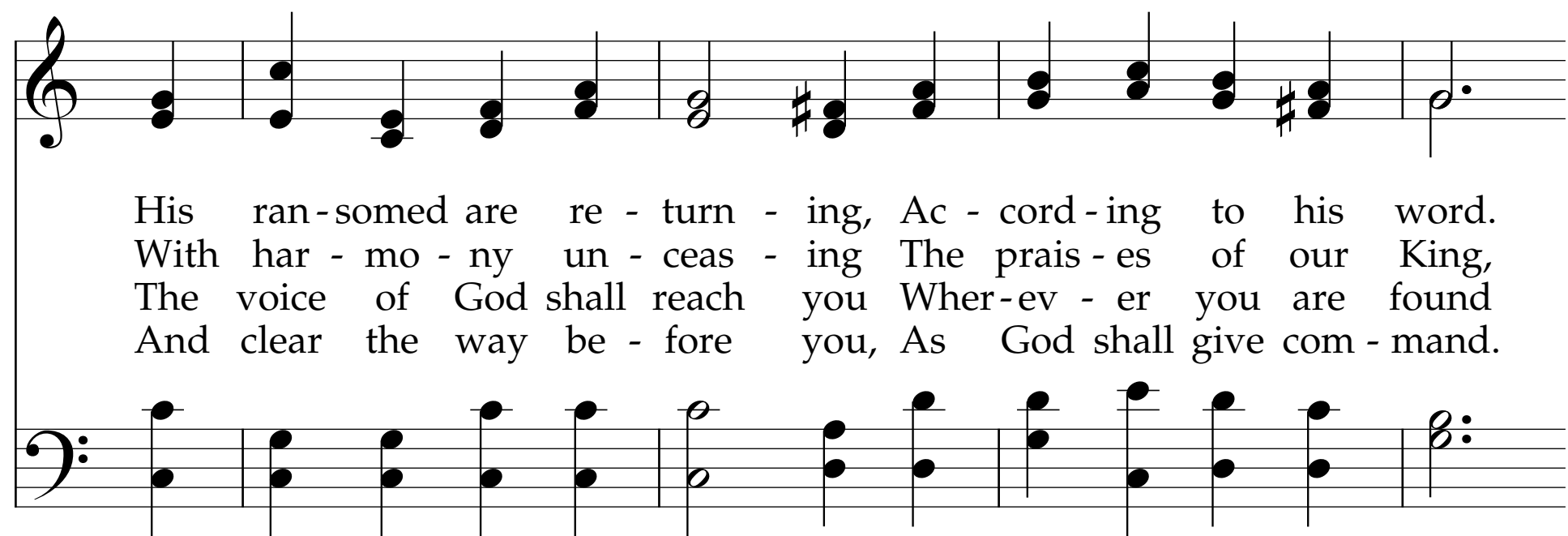
# Alto Up An Octave

## Application


- Very effective for the last part of the final verse, especially if A is rising
- Otherwise effective on an internal verse, offering variety after familiarity established
- Look for moments of melodic and/or rhythmic interest
- If original SA is “open spaced”, will likely have hollow sound. Keep playing A in original range, if possible.
- If not for entire verse, try for an “organic” emergence. Can modify A if doesn't clash with existing harmonies



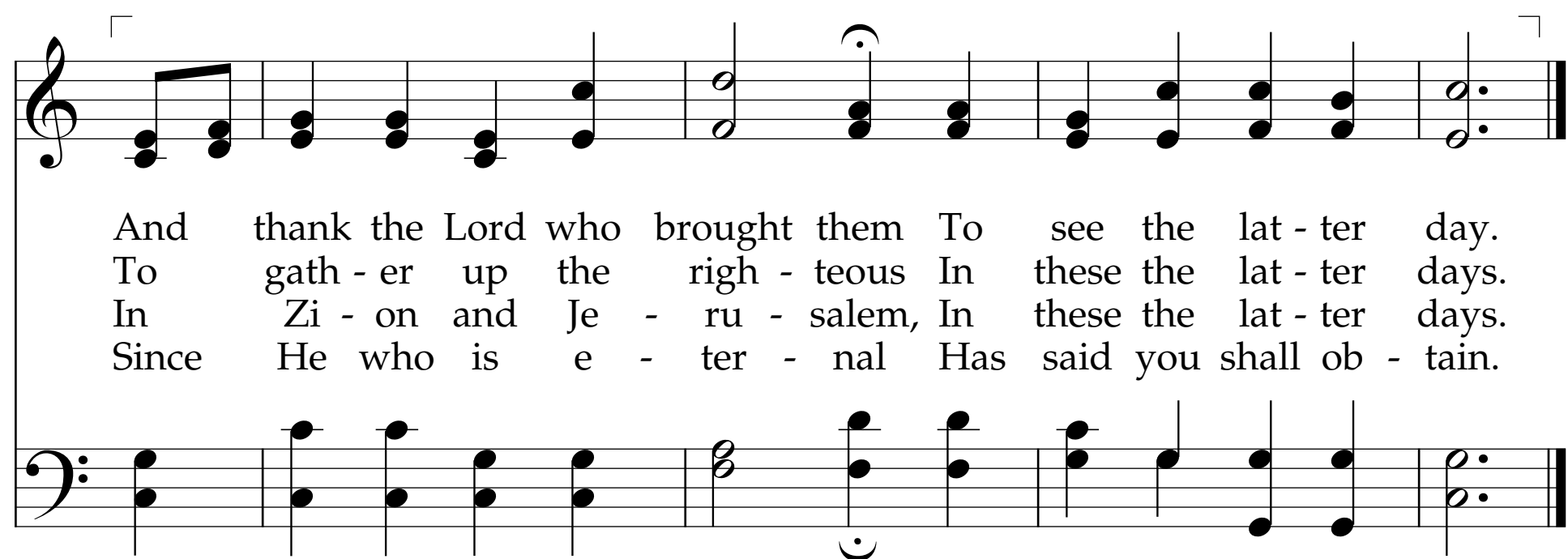
1. Come, all ye Saints of Zi - on, And let us praise the Lord;  
 2. Come, ye dis-persed of Ju - dah, Join in the theme and sing  
 3. Re - joice, re - joice, O Is - rael, And let your joys a - bound!  
 4. Then gath - er up for Zi - on, Ye Saints thru - out the land,



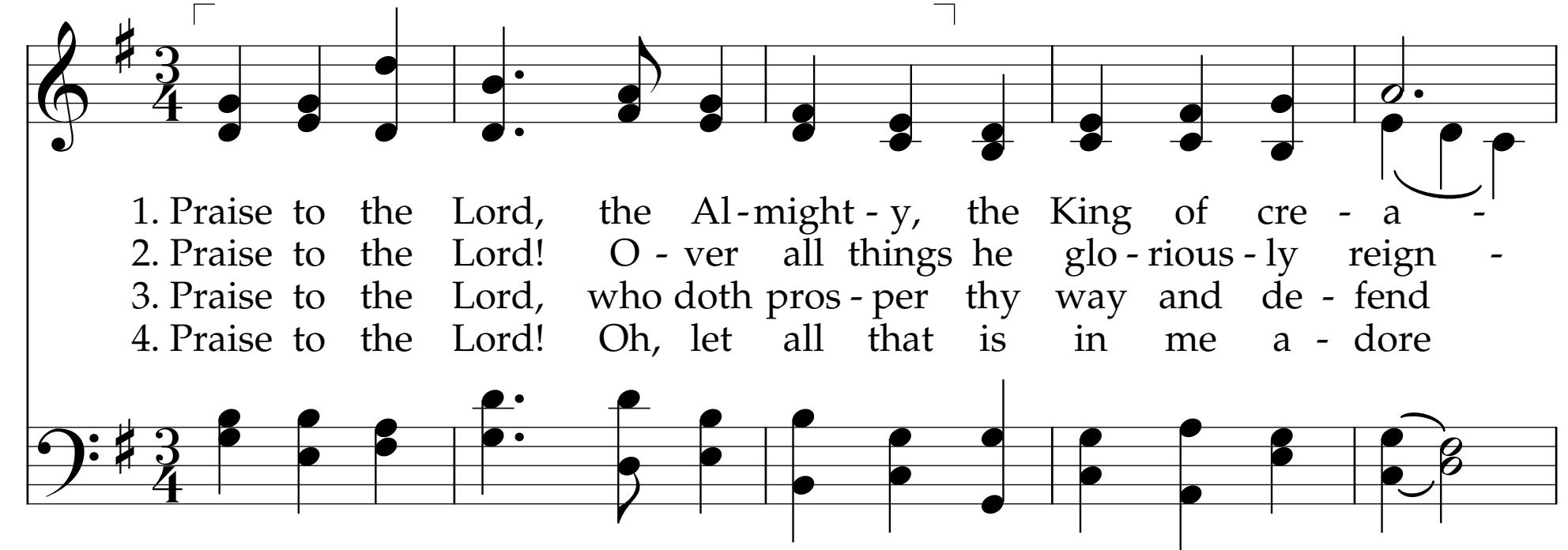
His ran-somed are re - turn - ing, Ac - cord - ing to his word.  
 With har - mo - ny un - ceas - ing The prais - es of our King,  
 The voice of God shall reach you Wher - ev - er you are found  
 And clear the way be - fore you, As God shall give com - mand.



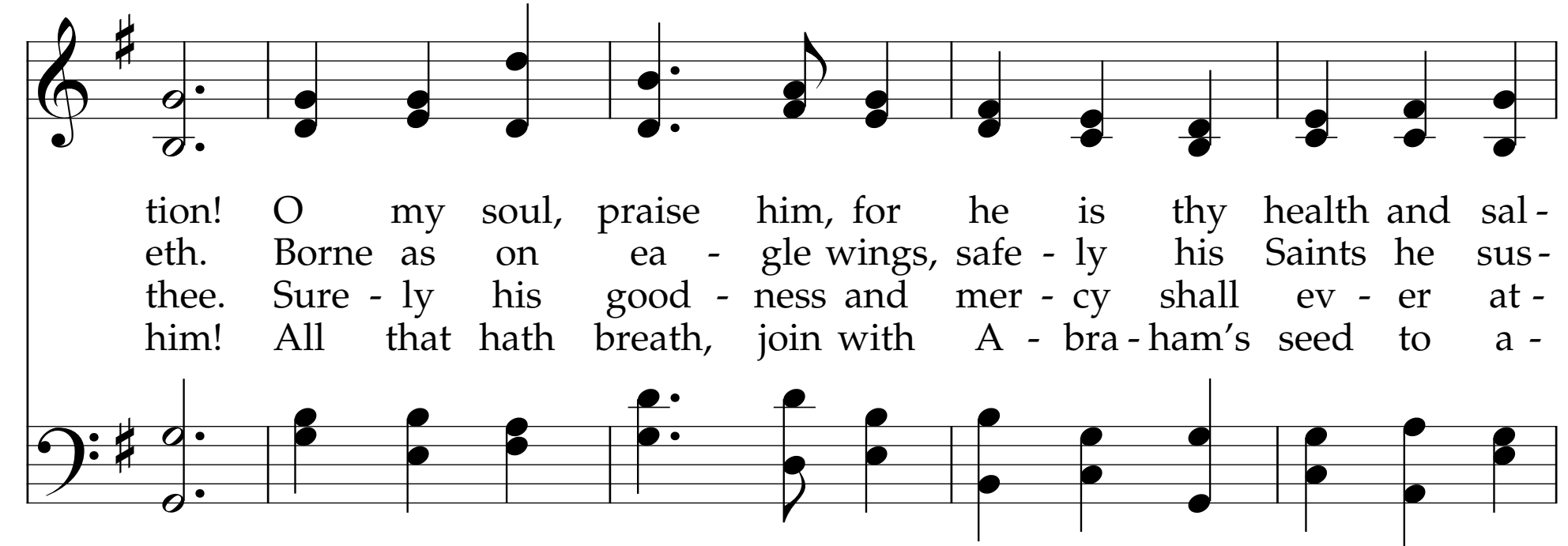
In sa - cred song and glad - ness They walk the nar - row way  
 Whose arm is now ex - tend - ed, On which the world may gaze,  
 And call you back from bond - age, That you may sing his praise  
 Tho wick - ed men and dev - ils Ex - ert their pow'r, 'tis vain,



And thank the Lord who brought them To see the lat - ter day.  
 To gath - er up the righ - teous In these the lat - ter days.  
 In Zi - on and Je - ru - salem, In these the lat - ter days.  
 Since He who is e - ter - nal Has said you shall ob - tain.



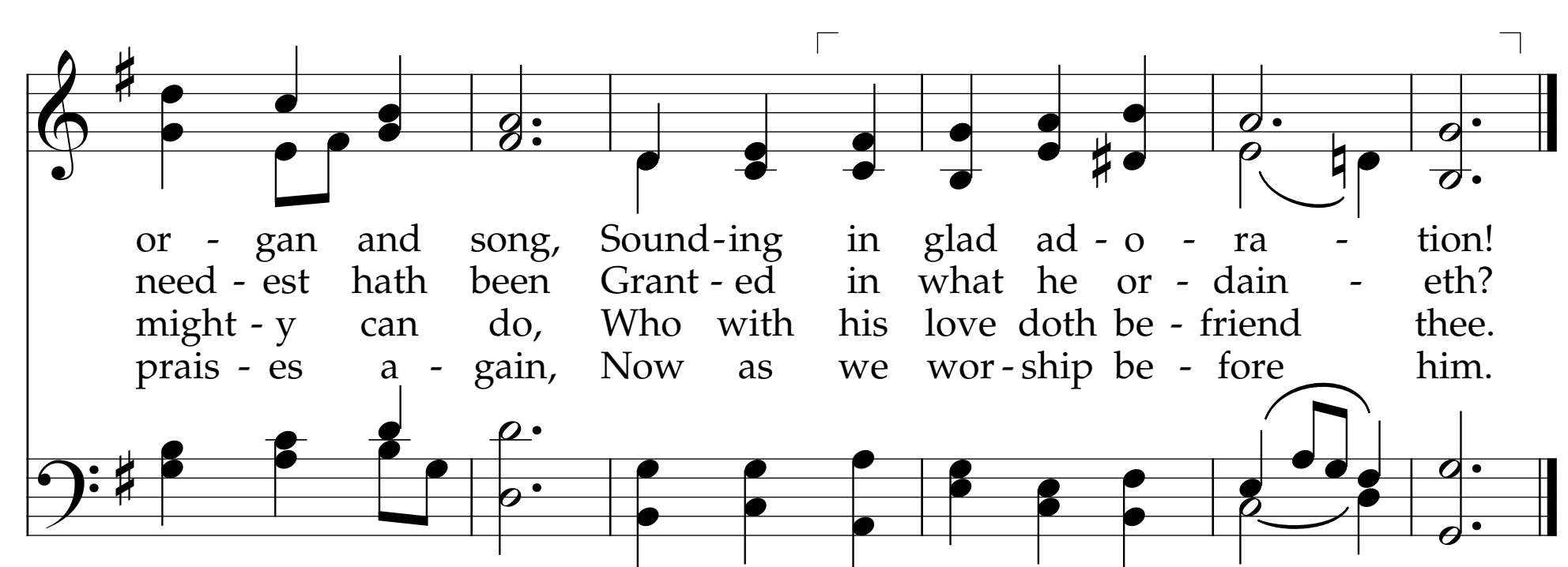
1. Praise to the Lord, the Al-might - y, the King of cre - a -  
 2. Praise to the Lord! O - ver all things he glo - rious - ly reign -  
 3. Praise to the Lord, who doth pros - per thy way and de - fend  
 4. Praise to the Lord! Oh, let all that is in me a - dore



tion! O my soul, praise him, for he is thy health and sal -  
 eth. Borne as on ea - gle wings, safe - ly his Saints he sus -  
 thee. Sure - ly his good - ness and mer - cy shall ev - er at -  
 him! All that hath breath, join with A - bra - ham's seed to a -

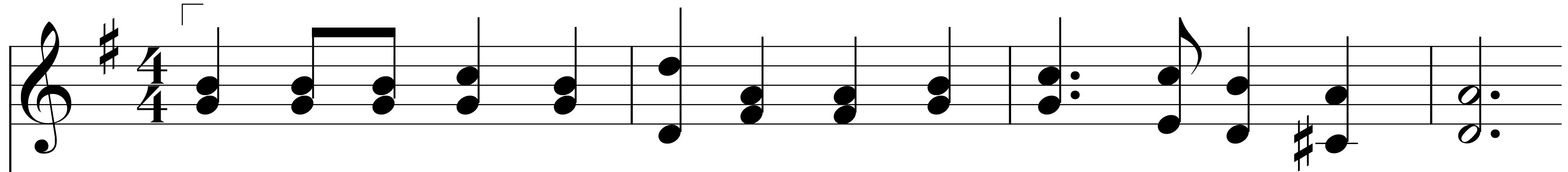


va - tion! Join the great throng, Psal - ter - y,  
 tain - eth. Hast thou not seen How all thou  
 tend thee. Pon - der a - new What the Al -  
 dore him! Let the "a - men" Sum all our

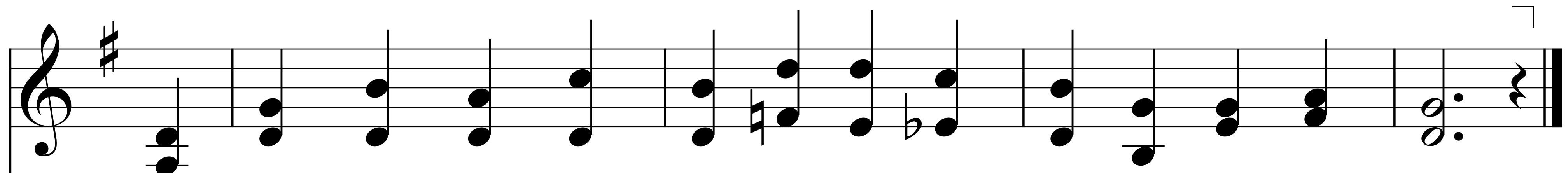
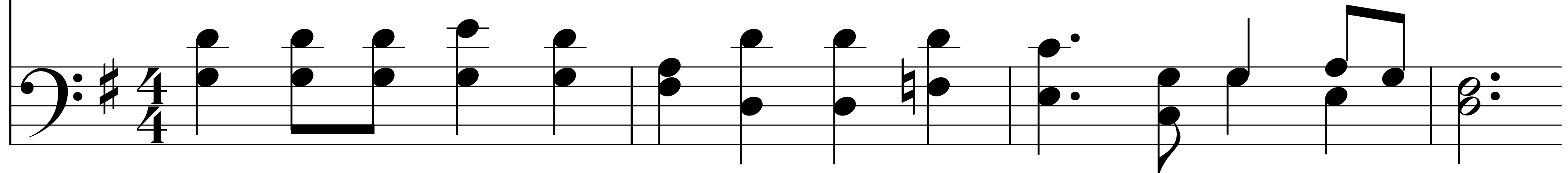


or - gan and song, Sound-ing in glad ad - o - ra - tion!  
 need - est hath been Grant - ed in what he or - dain - eth?  
 might - y can do, Who with his love doth be - friend thee.  
 prais - es a - gain, Now as we wor - ship be - fore him.

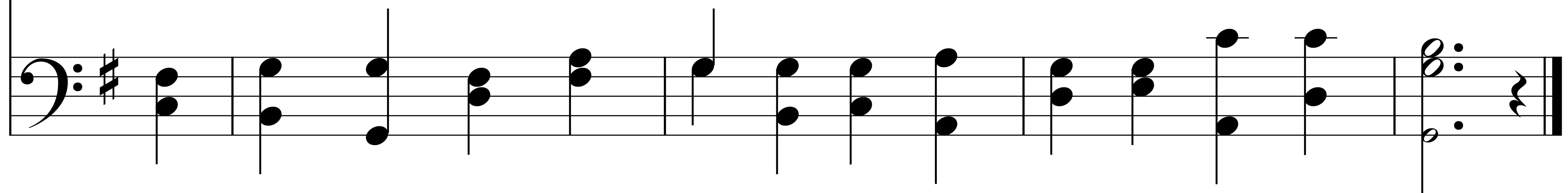




1. Sweet is the peace the gos - pel brings To seek - ing minds and true.
2. Its laws and pre - cepts are di - vine And show a Fa - ther's care.
3. Faith - less tra - di - tion flees its pow'r, And un - be - lief gives way.



With light re - ful - gent on its wings, It clears the hu - man view.  
Tran - scen - dent love and mer - cy shine In each in - junc - tion there.  
The gloom - y clouds, which used to low'r, Sub - mit to rea - son's sway.



# Soprano and Tenor Switch

## Description

- Right hand plays SA with *A above S*, both down an octave (A as written)
- Left hand plays T an octave higher, hands crossed
  - Effect of free accompaniment: melody is “hidden”, with new soprano-range melody
- Feet play B
- a.k.a. “Alto Up An Octave — DOWN An Octave”
- Can swap T and S without crossing hands, but usually more difficult without writing it out
  
- PRO: instant descant and “hidden” melody without changing registration
- CON: must prepare new fingering; “on the fly” takes lots of practice



# Soprano and Tenor Switch

## Registration

- Like alto up an octave, no separate manual is used
- No registration change needed!
- T on separate manual can help with crossing confusion, opportunity to add even more prominence to T part

# Soprano and Tenor Switch

## Application

- Save for last verse (either all or part) of well-known hymn with engaged congregation
- With lack of prominent melody, congregations may lose confidence, even though harmonies are unaltered
- “Be prepared to revert to the normal arrangement if problems arise.”



1. Come, ye thank-ful peo - ple, come; Raise the song of har-vest home.  
 2. All the world is God's own field, Fruit un - to his praise to yield,

All is safe-ly gath-ered in Ere the win-ter storms be - gin.  
 Wheat and tares to - geth - er sown, Un - to joy or sor - row grown.

God, our Mak - er, doth pro-vide For our wants to be sup - plied.  
 First the blade, and then the ear, Then the full corn shall ap - pear.

Come to God's own tem - ple, come; Raise the song of har - vest home.  
 Lord of har - vest, grant that we Whole-some grain and pure may be.

# Soprano Pedal Solo

## Description

- Feet play S with a prominent solo registration, comprised of one or more 4' stops
- Hands play ATB on manual with a softer, accompanimental registration
- PRO: works well as part of a prelude
- CON: not practical for congregational hymn



“Jesus, Once of Humble Birth” from James Kasen,  
*Postludes for Church Services, Volume One*

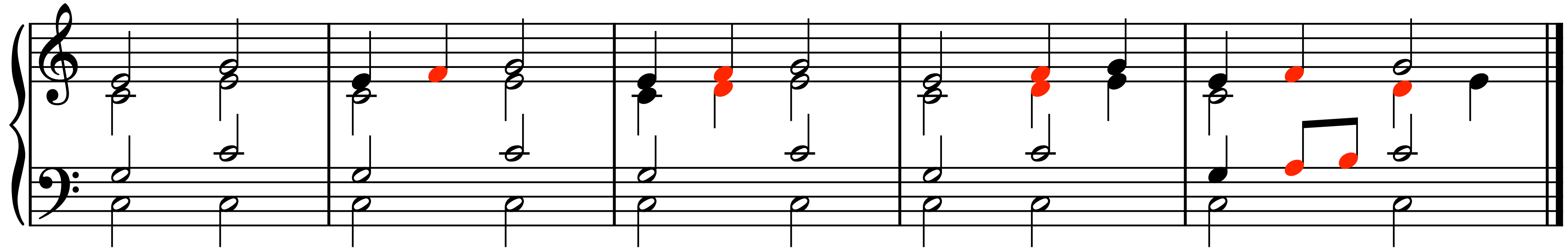
# Rearranging Voices (Parts)

- Tenor solo
- Manual only
- Soprano solo
- Alto up an octave
- Soprano and tenor switch
- Soprano pedal solo

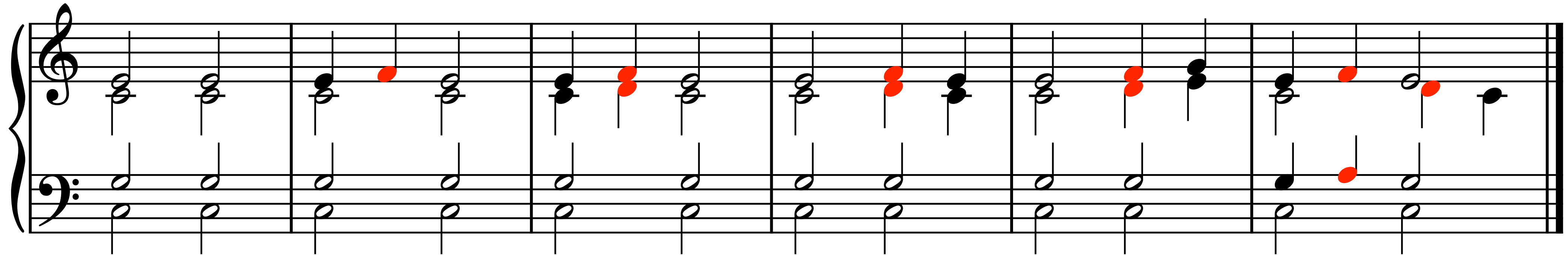


# Non-harmonic Tones

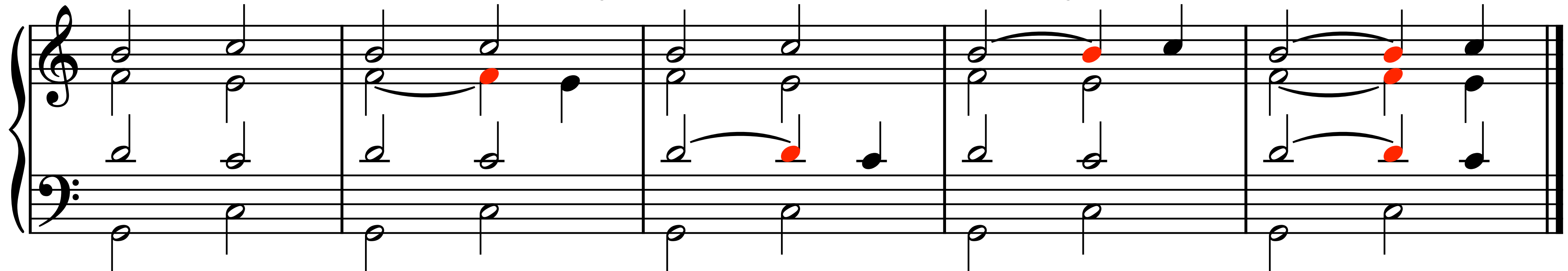
## Passing Tone (PT): approach by STEP, resolve by STEP IN SAME DIRECTION



## Neighbor Tone (NT): approach by STEP, resolve by STEP IN OPPOSITE DIRECTION



Suspension (SUS): approach by COMMON TONE, resolve by STEP DOWNWARD\*





1. "Come, fol - low me," the Sav - ior said. Then let us  
 2. "Come, fol - low me," a sim - ple phrase, Yet truth's sub -  
 3. Is it e - nough a - lone to know That we must  
 4. Not on - ly shall we em - u - late His course while

in his foot - steps tread, For thus a - lone can  
 lime, ef - ful - gent rays Are in these sim - ple  
 fol - low him be - low, While trav - 'ling thru this  
 in this earth - ly state, But when we're freed from

we be one With God's own loved, be - got - ten Son.  
 words com - bined To urge, in - spire the hu - man mind.  
 vale of tears? No, this ex - tends to ho - lier spheres.  
 pres - ent cares, If with our Lord we would be heirs.

Where can we use passing tones?

1. "Come, fol - low me," the Sav - ior said. Then let us  
2. "Come, fol - low me," a sim - ple phrase, Yet truth's sub -  
3. Is it e - nough a - lone to know That we must  
4. Not on - ly shall we em - u - late His course while

1. "Come, fol - low me," the Sav - ior said. Then let us  
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4. Not on - ly shall we em - u - late His course while

in his foot - steps tread, For thus a - lone can  
lime, ef - ful - gent rays Are in these sim - ple  
fol - low him be - low, While trav - 'ling thru this  
in this earth - ly state, But when we're freed from

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Where can we use neighbor tones?

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Where can we use suspensions?

1. "Come, fol - low me," the Sav - ior said. Then let us  
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3. Is it e - nough a - lone to know That we must  
4. Not on - ly shall we em - u - late His course while

in his foot - steps tread, For thus a - lone can  
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# Non-harmonic Tones

## Suspensions

- If congregation is not singing, 4-3 (11-10) suspensions work GREAT at cadences. Avoid 3rd and 4th of chord sounding together.
- 9-8, 7-6 suspensions work well, even with congregation. 9ths adds richness.

*Appoggiatura  
(suspension w/out prep.)*

The winds and the waves shall o - bey thy will: Peace, be still.  
Peace, be still, peace, be still.

*(NT)*

# **An Introduction to Creative Introductions and Interludes**



# Introductions

- Must familiarize the congregation with the tune
- Clarify/establish the tempo, meter, mood, key
- Inspire the congregation to open up their hymnbook!
- Play with confidence!!
- Find some small way to be creative to help the congregation know: we are not here to go through the motions; we are here to worship!



# Creative Introductions

## Some Ideas

- Unison melody line (on a colorful stop?)

140

## Did You Think to Pray?

*Thoughtfully* ♩ = 72-88

1. Ere you left your room this morn - ing, Did you think to pray?  
2. When your heart was filled with an - ger, Did you think to pray?  
3. When sore tri - als came up - on you, Did you think to pray?

The first system of musical notation for 'Did You Think to Pray?' is in 4/4 time, key of B-flat major. It features a treble and bass staff. The treble staff begins with a unison melody line (a colorful stop) and is followed by three verses of lyrics. The bass staff provides a harmonic accompaniment.

In the name of Christ, our Sav - ior, Did you sue for lov - ing  
Did you plead for grace, my broth - er, That you might for - give an -  
When your soul was full of sor - row, Balm of Gil - ead did you

The second system of musical notation continues the song. It features a treble and bass staff. The treble staff begins with a unison melody line (a colorful stop) and is followed by three verses of lyrics. The bass staff provides a harmonic accompaniment.

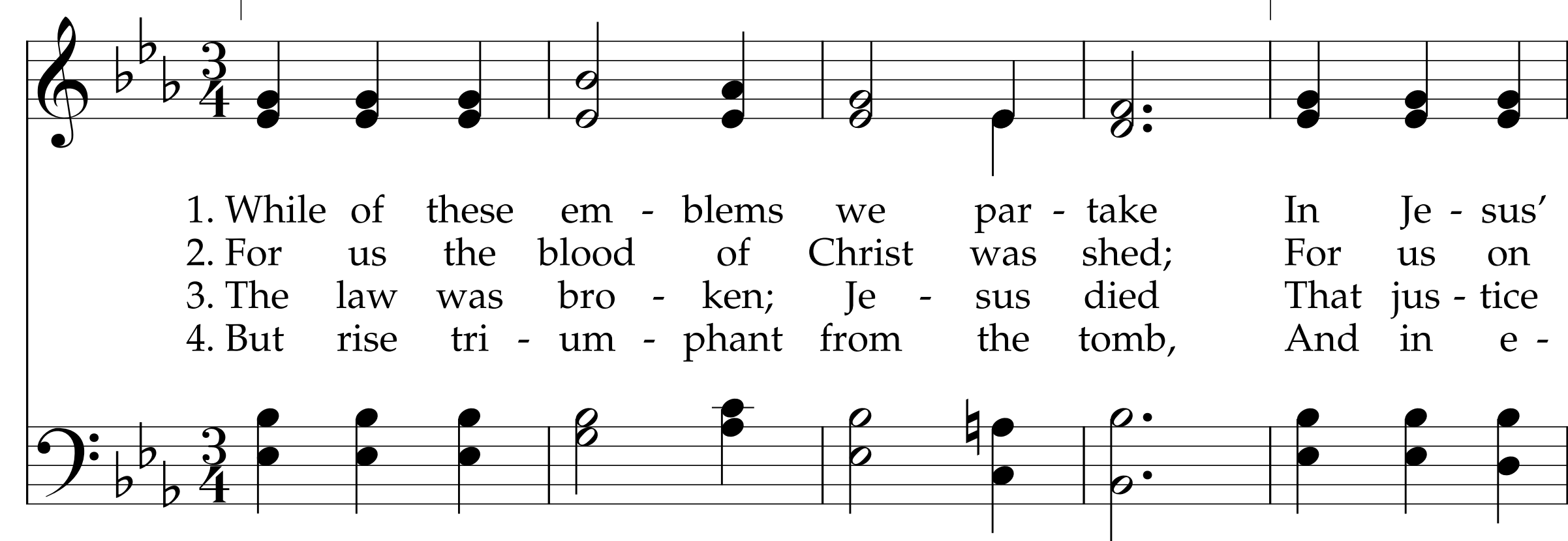
fa - vor As a shield to - day?  
oth - er Who had crossed your way? Oh, how pray - ing rests the  
bor - row At the gates of day?

The third system of musical notation concludes the song. It features a treble and bass staff. The treble staff begins with a unison melody line (a colorful stop) and is followed by three verses of lyrics. The bass staff provides a harmonic accompaniment.

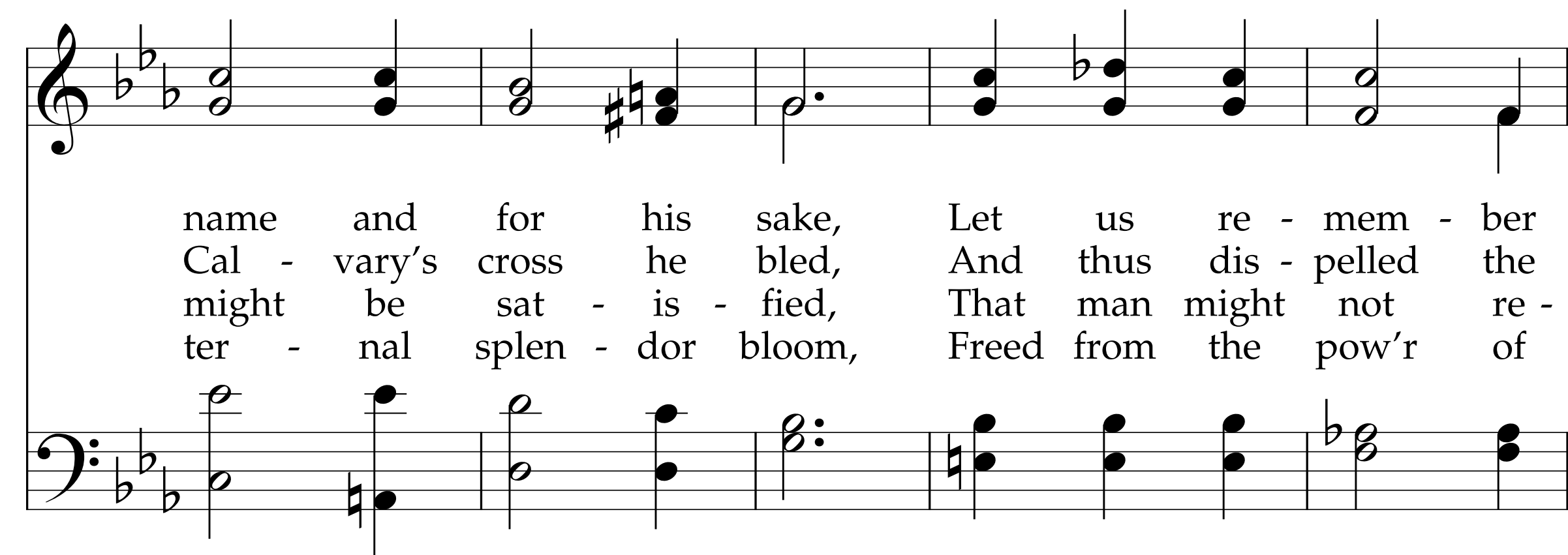
# Creative Introductions

## Some Ideas

- Terraced entry (SATB)
- Add non-harmonic tones to bridge



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



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



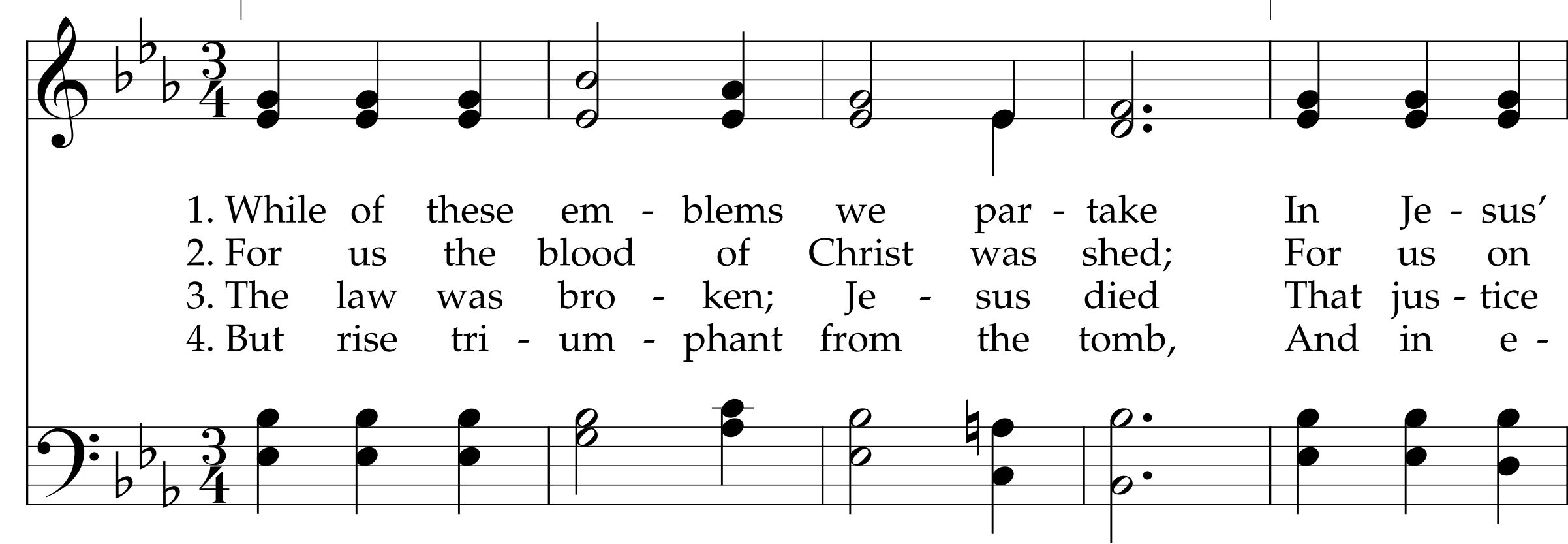
and be sure Our hearts and hands are clean and pure.  
aw - ful gloom That else were this cre - a - tion's doom.  
main a slave Of death, of hell, or of the grave,  
death and pain, With Christ, the Lord, to rule and reign.



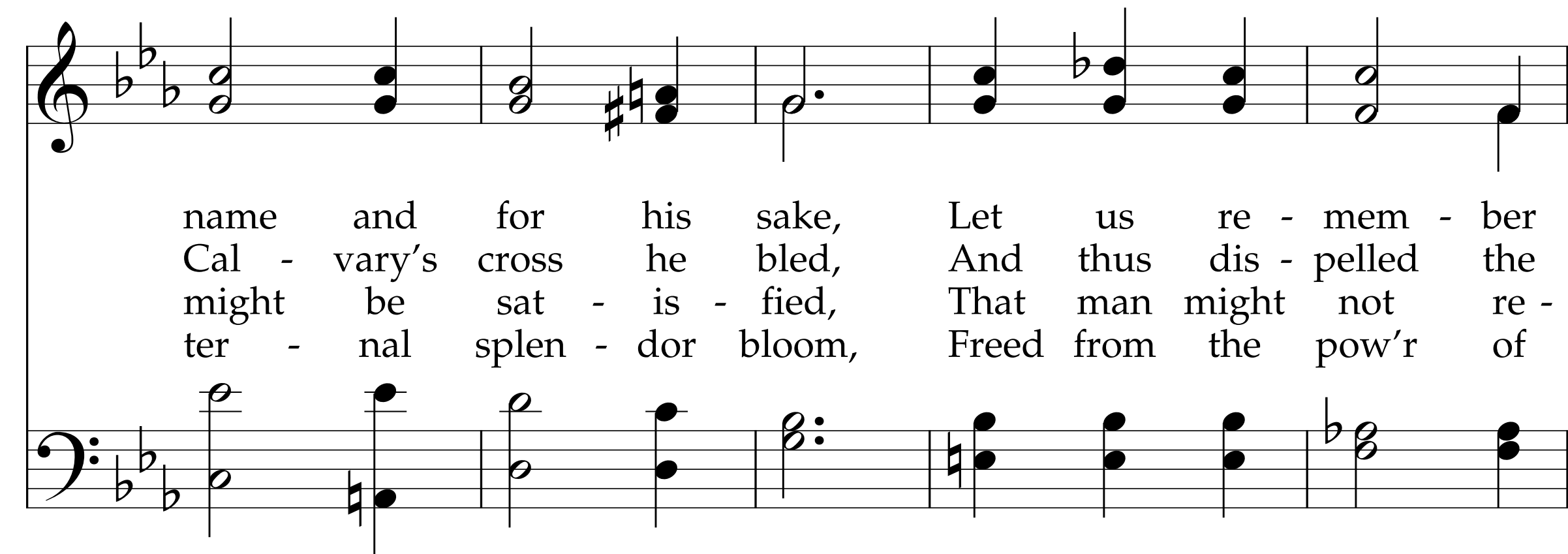
# Creative Introductions

## Some Ideas

- Manual change and voice additions:
  - First line S only, on Swell (no Pd)
  - Second line SATB, on Swell (no Pd)
  - Third line S on Gt, AT on Sw, B in Pd
  - Fourth line SAT on Gt, B in Pd



1. While of these em - blems we par - take In Je - sus'  
 2. For us the blood of Christ was shed; For us on  
 3. The law was bro - ken; Je - sus died That jus - tice  
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name and for his sake, Let us re - mem - ber  
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and be sure Our hearts and hands are clean and pure.  
 aw - ful gloom That else were this cre - a - tion's doom.  
 main a slave Of death, of hell, or of the grave,  
 death and pain, With Christ, the Lord, to rule and reign.



# Creative Introductions

## Some Ideas

- Omit harmony on certain beats

# Creative Introductions

## Some Ideas

- Call and response

### 25 Now We'll Sing with One Accord

*Boldly* ♩ = 84-96

1. Now we'll sing with one ac-cord, For a proph-et of the Lord,  
2. And an an-gel sure-ly then, For a bless-ing un-to men,  
3. And the Book of Mor-mon true, With its cov-'nant ev-er new,  
4. Pre-cious are the years to come, While the righ-teous gath-er home

Bring-ing forth his pre-cious word, Cheers the Saints as an-cient-ly.  
Brought the priest-hood back a-gain In its an-cient pu-ri-ty.  
For the Gen-tile and the Jew, He trans-lat-ed sa-cred-ly.  
For the great mil-len-ni-um, When they'll rest in bless-ed-ness.

When the world in dark-ness lay, Lo! he sought the bet-ter way,  
E-ven Jo-seph he in-spired; Yea, his heart he tru-ly fired  
God's com-mand-ments to man-kind, For be-liev-ing Saints de-signed,  
Pru-dent in this world of woes, They will tri-umph o'er their foes,

And he heard the Sav-ior say, "Go and prune my vine-yard, son!"  
With the light that he de-sired For the work of righ-teous-ness.  
And to bless the seek-ing mind, Came to him from Je-sus Christ.  
While the realm of Zi-on grows Pur-er for e-ter-ni-ty.



# Creative Introductions

## Some Ideas

- Tenor solo
- Tenor/Alto swap
- Pedal Point (usually on tonic or dominant)



1. We lis - ten to a proph - et's voice and hear the Sav - ior too.  
2. In ev - 'ry land, in ev - 'ry tongue, our proph - et will be heard;  
3. Ho - san - na! Let our praise as - cend un - to the Sav - ior's throne;

With love he bids us do the work the Lord would have us do.  
How swift - ly round the world his voice re - veals the gos - pel word!  
Re - joice! The proph - et has con - firmed that by Him we are known.

The Sav - ior calls his cho - sen seer to preach the word of God,  
The sa - cred mes - sage that he brings will wit - ness and a - gree  
At - tend, ye earth! The proph - et speaks; come lis - ten and o - bey.

That men might learn to find the path marked by the i - ron rod.  
With ev - 'ry proph - et called of God through - out earth's his - to - ry.  
He is the man who holds the keys of priest - hood pow'r to - day.



# Creative Introductions

## Some Ideas

- Add non-harmonic tones

1. Sweet is the peace the gos-pel brings To seek - ing minds and true.  
2. Its laws and pre-cepts are di - vine And show a Fa - ther's care.  
3. Faith-less tra - di - tion flees its pow'r, And un - be - lief gives way.

With light re - ful - gent on its wings, It clears the hu - man view.  
Tran - scen-dent love and mer-cy shine In each in-junc-tion there.  
The gloom - y clouds, which used to low'r, Sub - mit to rea-son's sway.

# Creative Introductions

## Some Ideas

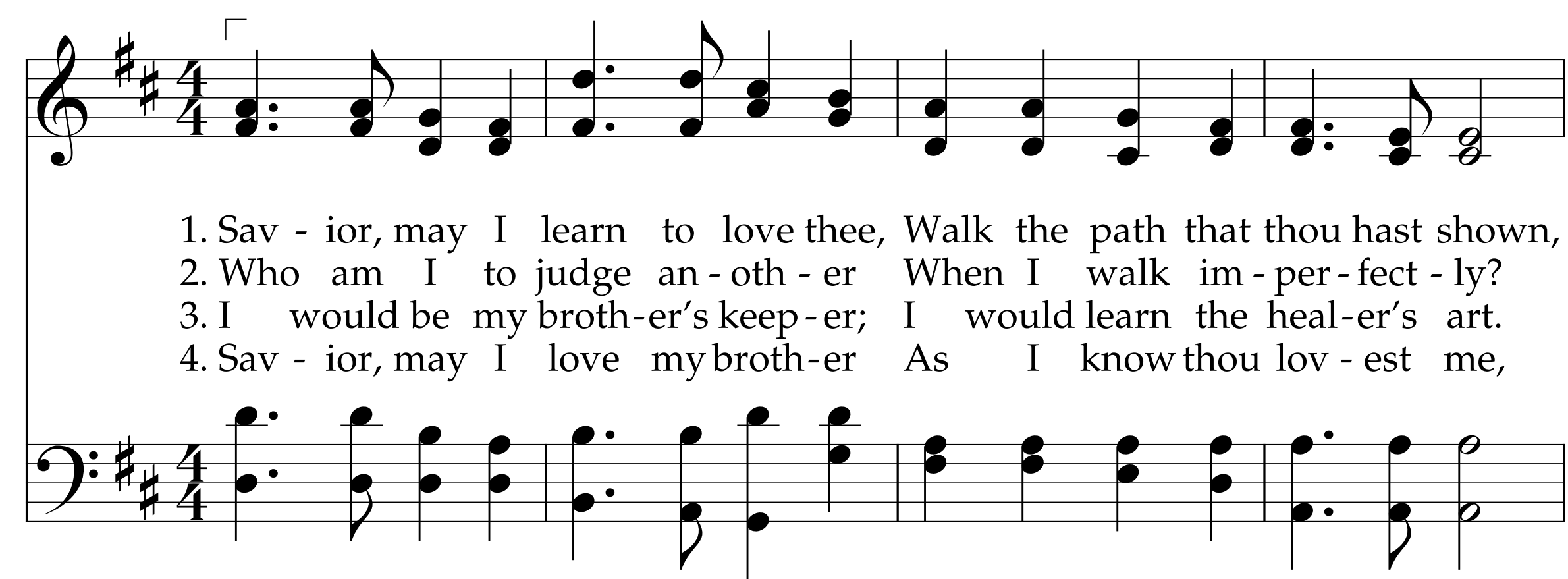
- Find published models and imitate the ones you like
  - Augsburg Fortress
  - Morning Star
  - Concordia
  - Sacred Music Press

# Creative Introductions

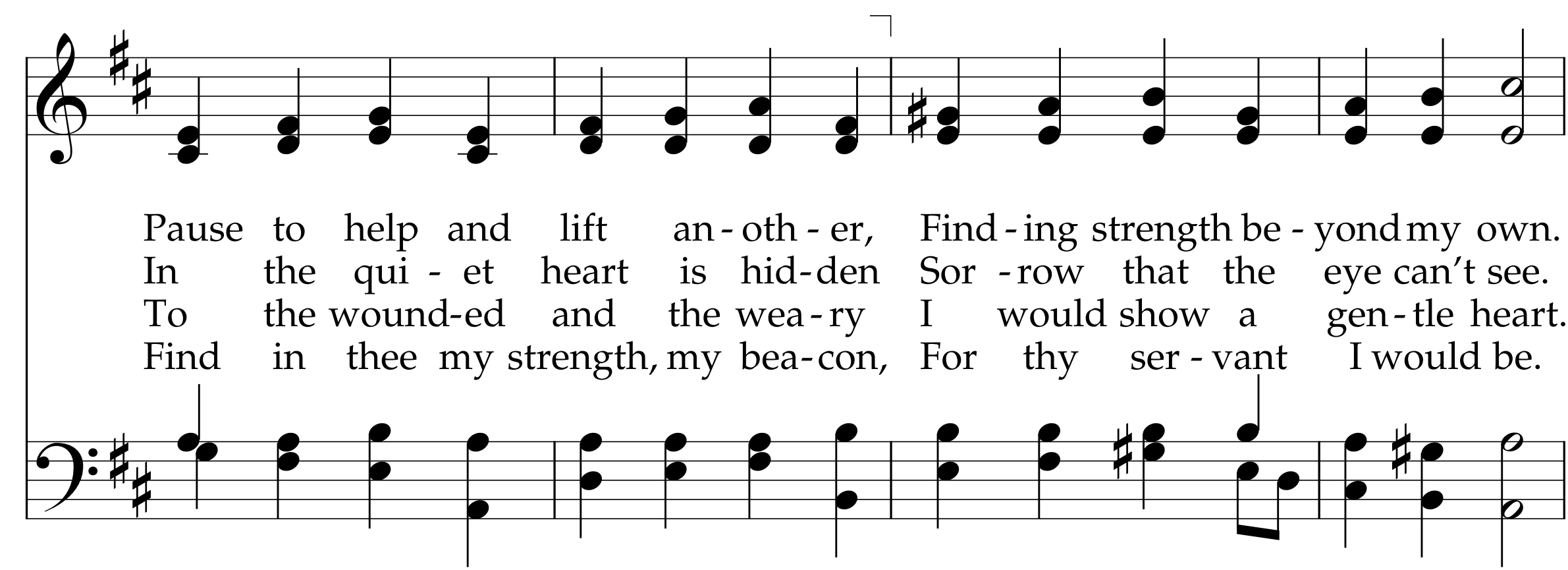
## More Ideas

- Borrow passages from choral arrangements or hymn preludes that you like, modify as necessary
- Remember: 4 bar phrases, end with same (or very similar) phrase as hymn

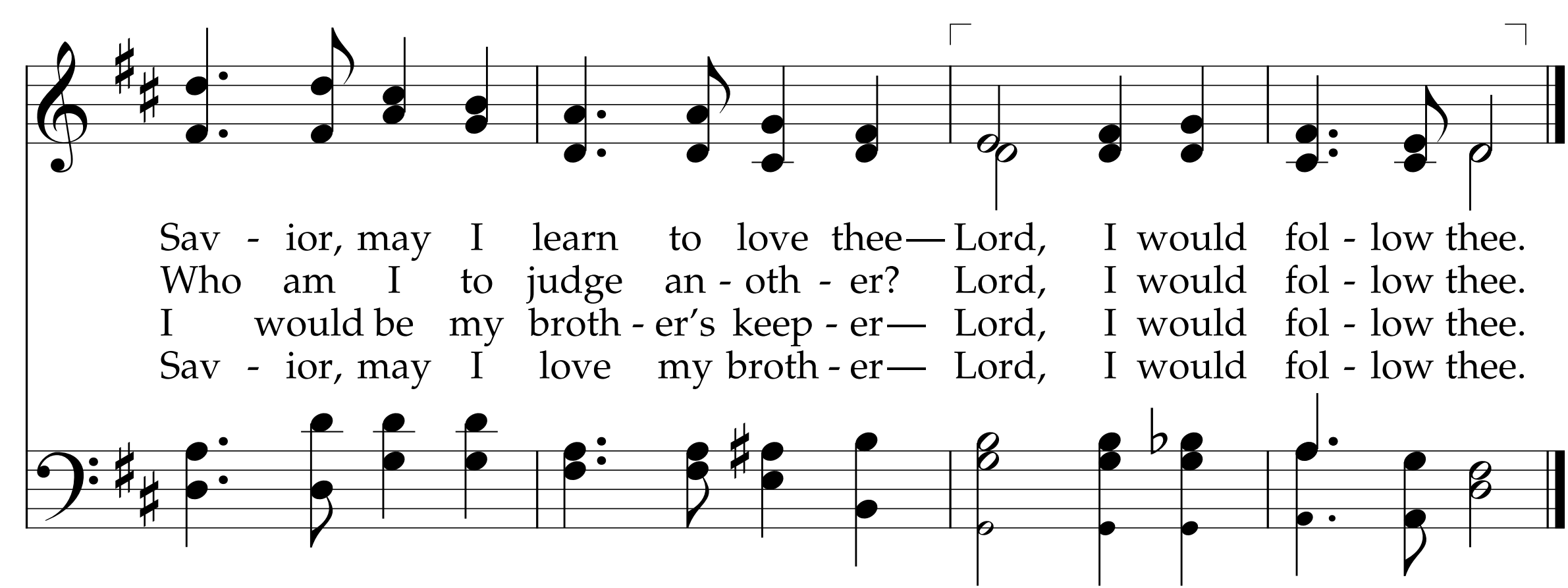




1. Sav - ior, may I learn to love thee, Walk the path that thou hast shown,  
2. Who am I to judge an - oth - er When I walk im - per - fect - ly?  
3. I would be my broth - er's keep - er; I would learn the heal - er's art.  
4. Sav - ior, may I love my broth - er As I know thou lov - est me,



Pause to help and lift an - oth - er, Find - ing strength be - yond my own.  
In the qui - et heart is hid - den Sor - row that the eye can't see.  
To the wound - ed and the wea - ry I would show a gen - tle heart.  
Find in thee my strength, my bea - con, For thy ser - vant I would be.



Sav - ior, may I learn to love thee— Lord, I would fol - low thee.  
Who am I to judge an - oth - er? Lord, I would fol - low thee.  
I would be my broth - er's keep - er— Lord, I would fol - low thee.  
Sav - ior, may I love my broth - er— Lord, I would fol - low thee.

1. Come, ye thank-ful peo - ple, come; Raise the song of har-vest home.  
2. All the world is God's own field, Fruit un - to his praise to yield,

All is safe-ly gath-ered in Ere the win-ter storms be - gin.  
Wheat and tares to - geth - er sown, Un - to joy or sor - row grown.

God, our Mak - er, doth pro-vide For our wants to be sup - plied.  
First the blade, and then the ear, Then the full corn shall ap - pear.

Come to God's own tem - ple, come; Raise the song of har - vest home.  
Lord of har - vest, grant that we Whole-some grain and pure may be.

1. All crea-tures of our God and King, Lift up your voice  
2. Thou rush-ing wind that art so strong, Ye clouds that sail  
3. Thou flow-ing wa-ter, pure and clear, Make mu-sic for  
4. Dear Moth-er Earth, who day by day Un-fold-est bless-

and with us sing, Al-le-lu-ia! Al-le-lu-ia!  
in heav'n a-long, Al-le-lu-ia! Al-le-lu-ia!  
thy Lord to hear, Al-le-lu-ia! Al-le-lu-ia!  
ings on our way, Al-le-lu-ia! Al-le-lu-ia!

Thou burn-ing sun with gold-en beam, Thou sil-ver moon  
Thou ris-ing morn, in praise re-joice; Ye light of eve-  
Thou fire so mas-ter-ful and bright. That gives to man

Al-le-lu-ia! Oh, praise him! Al-le-lu-ia!

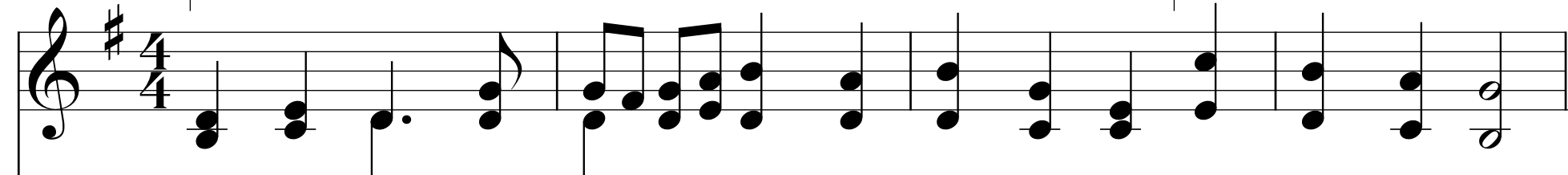


1. Re - jice, the Lord is King! Your Lord and King a - dore!  
2. The Lord, the Sav - ior, reigns, The God of truth and love.  
3. His king - dom can - not fail; He rules o'er earth and heav'n.

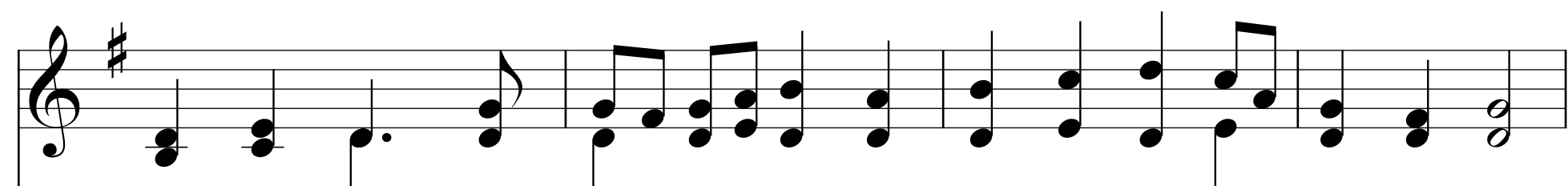
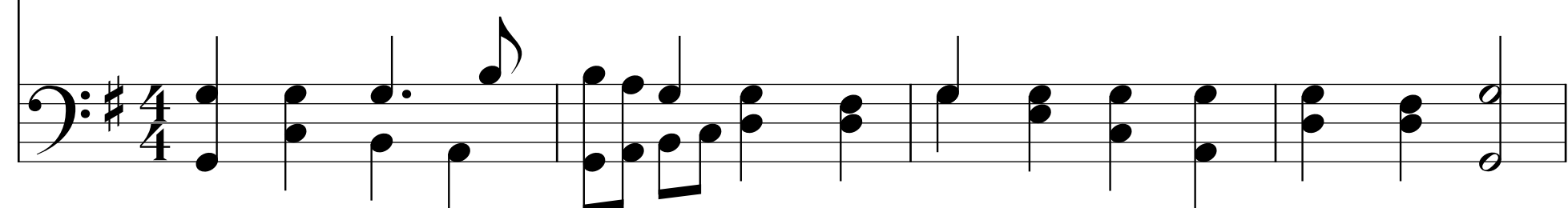
Mor - tals, give thanks and sing And tri - umph ev - er - more.  
When he had purged our stains, He took his seat a - bove.  
The keys of death and hell To Christ the Lord are giv'n.

Lift up your heart! Lift up your voice! Re - jice, a - gain I say, re-joyce!

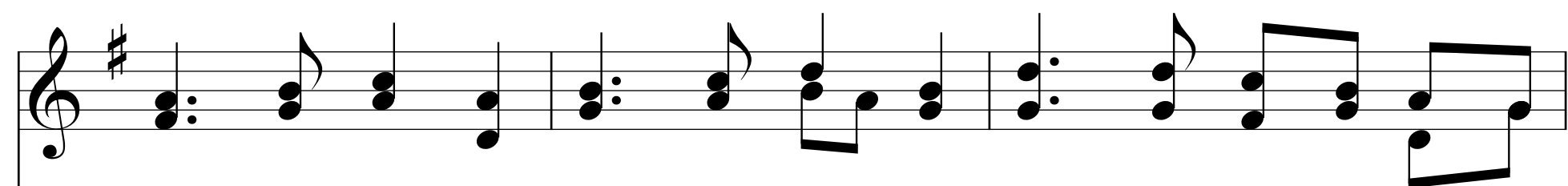
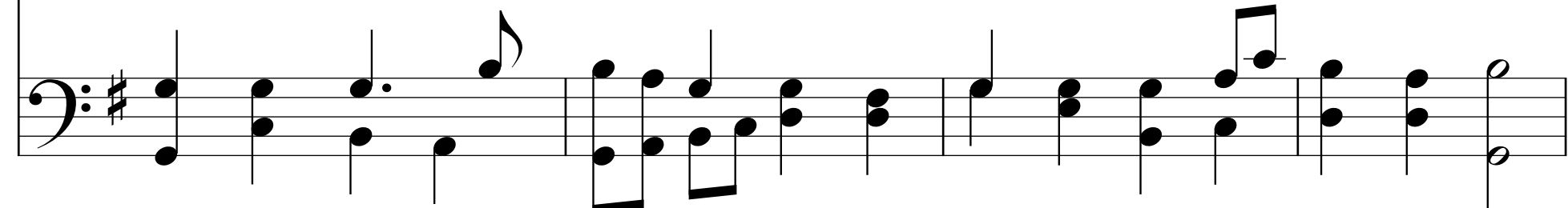
Lift up your heart! Lift up your voice! Re - jice, a - gain I say, re - jice!



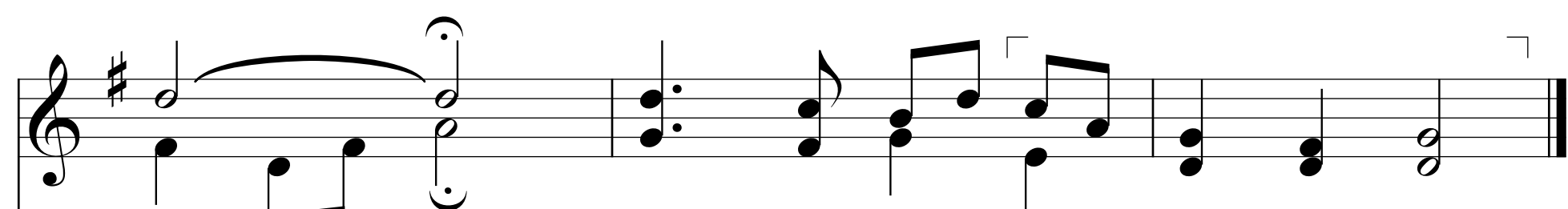
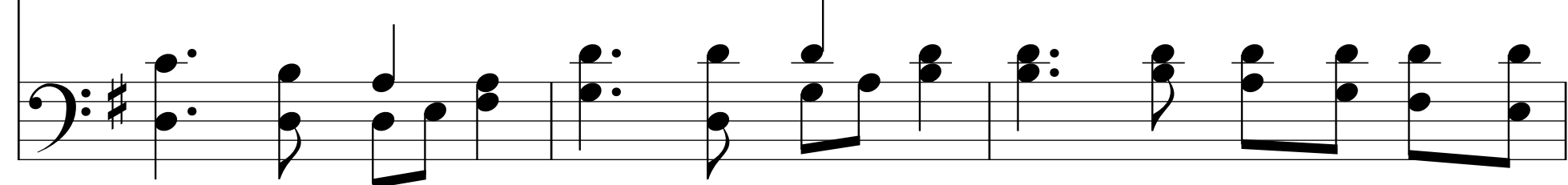
1. Guide us, O thou great Je - ho - vah, Guide us to the prom-ised land.  
2. O - pen, Je - sus, Zi-on's foun-tains; Let her rich-est bless-ings come.  
3. When the earth be - gins to trem - ble, Bid our fear-ful thoughts be still;



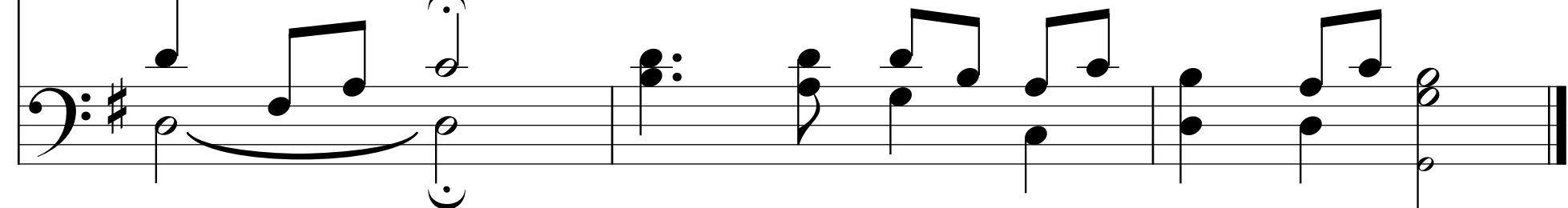
We are weak, but thou art a - ble; Hold us with thy pow'r-ful hand.  
Let the fi - ery, cloud - y pil - lar Guard us to this ho - ly home.  
When thy judg-ments spread de-struc-tion, Keep us safe on Zi - on's hill,



Ho - ly Spir - it, Ho - ly Spir - it, Feed us till the Sav - ior  
Great Re-deem - er, Great Re-deem - er, Bring, oh, bring the wel-come  
Sing - ing prais - es, Sing - ing prais - es, Songs of glo - ry un - to



comes, Sav - ior comes. Feed us till the Sav - ior comes.  
day, wel-come day! Bring, oh, bring the wel - come day!  
thee, un - to thee, Songs of glo - ry un - to thee.



# Creative Introductions

- Find a high-profile motif (melodic or rhythmic) and use it as a sequence to build a compelling introduction. End with the last phrase of hymn.





# Interludes

- Interludes must interrupt the final chord in order to cue the congregation
- End the way the hymn ends
- Why interludes?
  - Modulate
  - Set the tempo/mood for the next verse
  - Invigorate singing
  - A brief break from a long hymn

# **An Introduction to Free Accompaniments**



# Free Accompaniments

<https://organ.byu.edu/freeaccomp.pdf>

A free accompaniment (reharmonization) is usually played on the last verse of an occasional congregational hymn as the congregation sings in unison. It can also be used as part of the accompaniment for a choir presentation. In order to contribute to the spirit of the meeting, the organist must be very well prepared, as well as the conductor and the congregation or choir.



# Free Accompaniments

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 a collection, resource guide, or web search
4. Match the nature of the free accompaniment with
  - the text (same mood?)
  - the music (same key?)
  - the occasion (too busy, dissonant, etc.)

# Free Accompaniments

## 5. Prepare *very* well.

- Will there be an interlude? 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.).



# Free Accompaniments

## 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.



When the earth begins to tremble,  
    Bid our fearful thoughts be still;  
When thy judgments spread destruction,  
    Keep us safe on Zion's hill,  
Singing praises, Singing praises,  
    Songs of glory unto thee,  
    Songs of glory unto thee.

Setting by Janet Linker

Dear Mother Earth,  
    who day by day  
Unfoldest blessings  
    on our way,  
Alleluia! Alleluia!  
The flow'rs and fruits  
    that in thee grow,  
Let them his glory  
    also show,  
Alleluia! Alleluia!  
Alleluia! Oh, praise Him!  
    Alleluia!

Setting by Henry Coleman

Sing, choirs of angels,  
Sing in exultation;  
Sing, all ye citizens of heav'n above!  
Glory to God,  
Glory in the highest;

Oh, come, let us adore him;  
Oh, come, let us adore him;  
Oh, come, let us adore him,  
Christ, the Lord.

Setting by David Willcocks



Yea, Lord, we greet thee,  
Born this happy morning;  
Jesus, to thee be all glory giv'n.  
Son of the Father,  
Now in flesh appearing;

Oh, come, let us adore him;  
Oh, come, let us adore him;  
Oh, come, let us adore him,  
Christ, the Lord.

Setting by David Willcocks

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

To him ascribed be  
Honor and majesty  
Thru all eternity:  
Worthy the Lamb!

Setting by John F. Schuder

From war's alarms, from deadly pestilence,  
Be thy strong arm our ever-sure defense.  
Thy true religion in our hearts increase.  
Thy bounteous goodness nourish us in peace.

Setting by Charles Webb



# Hymn Playing Assignments

# Level 3 Hymn Playing

- Choose and prepare one verse of twelve hymns. Prepare two hymns to be played manual only (no pedal).
- Choose two or three hymns from this level to play completely (introduction and all verses).
- Each hymn should use a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn.
- The score should be prepared as needed for a polished performance.
- Include each of the following techniques. Use them more than once and/or in more than one hymn if you wish, but do not overuse.



# Level 3 Hymn Playing

1. SOPRANO SOLO, for an entire verse, in two ways:
  - a. Play the soprano solo in the normal written range.
  - b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)
2. TENOR SOLO, for at least two phrases, in one of the following ways:
  - a. Play the tenor solo in the normal written range.
  - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)

(MANUAL ONLY for an entire verse for two hymns)

2 The Spirit of God  
12 'Twas Witnessed in the Morning Sky  
15 I Saw a Mighty Angel Fly  
22 We Listen to a Prophet's Voice  
24 God Bless Our Prophet Dear  
26 Joseph Smith's First Prayer  
28 Saints, Behold How Great Jehovah  
30 Come, Come, Ye Saints  
31 O God, Our Help in Ages Past  
40 Arise, O Glorious Zion  
45 Lead Me into Life Eternal  
47 We Will Sing of Zion  
49 Adam-On-di-Ahman  
50 Come, Thou Glorious Day of Promise  
57 We're Not Ashamed to Own Our Lord  
66 Rejoice, the Lord is King!  
72 Praise to the Lord, the Almighty  
73 Praise the Lord with Heart and Voice  
135 My Redeemer Lives  
141 Jesus, the Very Thought of Thee  
147 Sweet is the Work  
153 Lord, We Ask Thee Ere We Part  
172 In Humility, Our Savior  
175 O God, the Eternal Father  
182 We'll Sing All Hail to Jesus' Name  
184 Upon the Cross of Calvary  
187 God Loved Us, So He Sent His Son  
188 Thy Will, O Lord, Be Done  
202 O Come, All Ye Faithful  
218 We Give Thee But Thine Own  
222 Hear Thou Our Hymn, O Lord  
247 We Love Thy House, O God  
267 How Wondrous and Great



# Level 4 Hymn Playing

- Choose and prepare one verse of twelve hymns. Prepare two hymns to be played MANUAL ONLY (no pedal).
- Choose three or four hymns to play completely (introduction and all verses).
- Each hymn should use a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn.
- The score should be prepared as needed for a polished performance.
- Include each of the following techniques. Use them more than once and/or in more than one hymn if you wish, but do not overuse.



# Level 4 Hymn Playing

1. ALTO UP AN OCTAVE, for at least two phrases.
2. Where musically effective in alto, tenor, or bass:
  - a. Add PASSING TONES to fill in melodic skips of a third
  - b. Insert NEIGHBOR TONES between repeated notes.
  - c. Use PEDAL POINT effectively in the pedals.

5 High on the Mountain Top  
27 Praise to the Man  
53 Let Earth's Inhabitants Rejoice  
55 Lo, the Mighty God Appearing!  
58 Come, Ye Children of the Lord  
59 Come, O Thou King of Kings  
62 All Creatures of Our God and King  
63 Great King of Heaven  
64 On This Day of Joy and Gladness  
65 Come, All Ye Saints Who Dwell on Earth  
68 A Mighty Fortress is Our God  
69 All Glory, Laud, and Honor  
71 With Songs of Praise  
81 Press Forward, Saints  
83 Guide Us, O Thou Great Jehovah  
85 How Firm a Foundation  
94 Come, Ye Thankful People  
95 Now Thank We All Our God  
97 Lead, Kindly Light  
113 Our Savior's Love  
124 Be Still, My Soul  
133 Father in Heaven  
134 I Believe in Christ  
137 Testimony  
146 Gently Raise the Sacred Strain  
166 Abide With Me  
171 With Humble Heart  
176 'Tis Sweet to Sing the Matchless Love  
183 In Remembrance of Thy Suffering  
189 O Thou, Before the World Began  
190 In Memory of the Crucified  
198 That Easter Morn  
199 He is Risen!  
200 Christ the Lord is Risen Today  
206 Away in a Manger  
209 Hark! the Herald Angels Sing  
220 Lord, I Would Follow Thee  
246 Onward, Christian Soldiers  
262 Go, Ye Messengers of Glory  
264 Hark, All Ye Nations  
275 Men Are That They Might Have Joy  
279 Thy Holy Word  
291 Turn Your Hearts  
293 Each Life That Touches Ours for Good



# Level 4 Hymn Playing

3. TENOR SOLO, for at least two phrases, in one of the following ways:

- a. Play the tenor solo in the normal written range.
- b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)

4. SOPRANO SOLO, for an entire verse, in one of the following ways:

- a. Play the soprano solo in the normal written range.
- b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)

5 High on the Mountain Top  
27 Praise to the Man  
53 Let Earth's Inhabitants Rejoice  
55 Lo, the Mighty God Appearing!  
58 Come, Ye Children of the Lord  
59 Come, O Thou King of Kings  
62 All Creatures of Our God and King  
63 Great King of Heaven  
64 On This Day of Joy and Gladness  
65 Come, All Ye Saints Who Dwell on Earth  
68 A Mighty Fortress is Our God  
69 All Glory, Laud, and Honor  
71 With Songs of Praise  
81 Press Forward, Saints  
83 Guide Us, O Thou Great Jehovah  
85 How Firm a Foundation  
94 Come, Ye Thankful People  
95 Now Thank We All Our God  
97 Lead, Kindly Light  
113 Our Savior's Love  
124 Be Still, My Soul  
133 Father in Heaven  
134 I Believe in Christ  
137 Testimony  
146 Gently Raise the Sacred Strain  
166 Abide With Me  
171 With Humble Heart  
176 'Tis Sweet to Sing the Matchless Love  
183 In Remembrance of Thy Suffering  
189 O Thou, Before the World Began  
190 In Memory of the Crucified  
198 That Easter Morn  
199 He is Risen!  
200 Christ the Lord is Risen Today  
206 Away in a Manger  
209 Hark! the Herald Angels Sing  
220 Lord, I Would Follow Thee  
246 Onward, Christian Soldiers  
262 Go, Ye Messengers of Glory  
264 Hark, All Ye Nations  
275 Men Are That They Might Have Joy  
279 Thy Holy Word  
291 Turn Your Hearts  
293 Each Life That Touches Ours for Good



# Level 5 Hymn Playing

- Choose and prepare one verse of twelve hymns. Prepare one hymn to be played MANUAL ONLY (no pedal).
- Choose three or four hymns to play completely (CREATIVE INTRODUCTION and all verses).
- Each hymn should use a rearrangement of voices and/or a change of registration between verses at least once throughout the hymn.
- Prepare the score completely, and prepare and execute a registrational plan that reflects the messages in the various verses of text.
- Include each of the following techniques. Use them more than once and/or in more than one hymn if you wish, but do not overuse.



# Level 5 Hymn Playing

1. SOPRANO AND TENOR SWITCHED, for at least two phrases from \*, in one of the following ways:
  - a. Play the tenor with the left hand, up an octave
  - b. Play the soprano with the right hand, down an octave
2. Add two or three SUSPENSIONS to two meditative hymns. (If your congregation sings in parts, do not use as part of your complete hymn. It would be more appropriate for prelude-style harmonic embellishment.)
3. Find an appropriate FREE ACCOMPANIMENT (hymn harmonization, reharmonization) for two hymns, and play it on the last verse. You may play an INTERLUDE prior to the free accompaniment if you wish.

(CREATIVE INTRODUCTION for all hymns)

- \* 2 The Spirit of God Like a Fire is Burning
- 8 Awake and Arise
- 27 Praise to the Man
- 41 Let Zion in Her Beauty Rise
- \* 50 Come, Thou Glorious Day of Promise
- \* 61 Raise Your Voices to the Lord
- 63 Great King of Heaven
- 68 A Mighty Fortress
- 70 Sing Praise to Him
- 82 For All the Saints (as written)
- \* 87 God is Love
- 110 Cast Thy Burden upon the Lord
- \* 123 Oh, May My Soul Commune with Thee
- 138 Bless our Fast, We Pray
- \* 151 We Meet, Dear Lord
- 155 We Have Partaken of Thy Love
- \* 169 As Now We Take the Sacrament
- 170 God, Our Father, Hear Us Pray
- 176 'Tis Sweet to Sing the Matchless Love
- 183 In Remembrance of Thy Suffering
- 200 Christ the Lord is Risen Today
- 222 Hear Thou Our Hymn, O Lord
- 231 Father, Cheer Our Souls Tonight
- 240 Know This, that Every Soul is Free
- 243 Let Us All Press On
- \* 268 Come, All Whose Souls Are Lighted
- 287 Rise, Ye Saints, and Temples Enter
- 291 Turn Your Hearts



# Level 5 Hymn Playing

4. ALTO UP AN OCTAVE, for at least two phrases.
5. TENOR SOLO, for at least two phrases, in one of the following ways:
  - a. Play the tenor solo in the normal written range.
  - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)
6. SOPRANO SOLO, for an entire verse, in one of the following ways:
  - a. Play the soprano solo in the normal written range.
  - b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)
7. Where musically effective in alto, tenor, or bass:
  - a. Add PASSING TONES to fill in melodic skips of a third
  - b. Insert NEIGHBOR TONES between repeated notes.
  - c. Use PEDAL POINT effectively in the pedals.

- \* 2 The Spirit of God Like a Fire is Burning
- 8 Awake and Arise
- 27 Praise to the Man
- 41 Let Zion in Her Beauty Rise
- \* 50 Come, Thou Glorious Day of Promise
- \* 61 Raise Your Voices to the Lord
- 63 Great King of Heaven
- 68 A Mighty Fortress
- 70 Sing Praise to Him
- 82 For All the Saints (as written)
- \* 87 God is Love
- 110 Cast Thy Burden upon the Lord
- \* 123 Oh, May My Soul Commune with Thee
- 138 Bless our Fast, We Pray
- \* 151 We Meet, Dear Lord
- 155 We Have Partaken of Thy Love
- \* 169 As Now We Take the Sacrament
- 170 God, Our Father, Hear Us Pray
- 176 'Tis Sweet to Sing the Matchless Love
- 183 In Remembrance of Thy Suffering
- 200 Christ the Lord is Risen Today
- 222 Hear Thou Our Hymn, O Lord
- 231 Father, Cheer Our Souls Tonight
- 240 Know This, that Every Soul is Free
- 243 Let Us All Press On
- \* 268 Come, All Whose Souls Are Lighted
- 287 Rise, Ye Saints, and Temples Enter
- 291 Turn Your Hearts



# Level 6 Hymn Playing

1. Choose two hymns in which to treat the soprano voice as a PEDAL SOLO, registered with one or more prominent 4' stops. Play the alto, tenor, and bass voices on a manual with a softer accompanimental registration. (Do not use as part of your complete hymn; it is more practical when used as a prelude-style rearrangement of voices.)
2. WRITE an appropriate FREE ACCOMPANIMENT (hymn harmonization, reharmonization) for two hymns, and play it on the last verse. You may play an INTERLUDE prior to the free accompaniment if you wish.

(CREATIVE INTRODUCTION for all hymns)

28 Saints, Behold How Great Jehovah  
31 O God, Our Help in Ages Past  
35 For the Strength of the Hills  
62 All Creatures of Our God and King  
69 All Glory, Laud, and Honor  
72 Praise to the Lord, the Almighty  
81 Press Forward, Saints  
150 O Thou Kind and Gracious Father  
166 Abide with Me!  
197 O Saviour, Thou Who Wearest a Crown  
203 Angels We Have Heard on High  
205 Once in Royal David's City  
209 Hark! the Herald Angels Sing  
215 Ring Out, Wild Bells  
218 We Give Thee but Thine Own  
246 Onward, Christian Soldiers



# Level 6 Hymn Playing

3. ALTO UP AN OCTAVE, for at least two phrases.
4. TENOR SOLO, for at least two phrases, in one of the following ways:
  - a. Play the tenor solo in the normal written range.
  - b. Play the tenor up an octave. (Move the hand; don't just use higher-pitched stops.)
5. SOPRANO AND TENOR SWITCHED, for at least two phrases, in one of the following ways:
  - a. Play the tenor by the left hand, up an octave
  - b. Play the soprano alone by the right hand, down an octave
6. SOPRANO SOLO, for an entire verse, in one of the following ways:
  - a. Play the soprano solo in the normal written range.
  - b. Play the soprano down an octave. (Move the hand; don't just use lower-pitched stops.)
7. Where musically effective in alto, tenor, or bass:
  - a. Add PASSING TONES to fill in melodic skips of a third
  - b. Insert NEIGHBOR TONES between repeated notes.
  - c. Use PEDAL POINT effectively in the pedals.
8. Add two or three SUSPENSIONS to two meditative hymns. (If your congregation sings in parts, do not use as part of your complete hymn. It would be more appropriate for prelude-style harmonic embellishment.)

28 Saints, Behold How Great Jehovah  
31 O God, Our Help in Ages Past  
35 For the Strength of the Hills  
62 All Creatures of Our God and King  
69 All Glory, Laud, and Honor  
72 Praise to the Lord, the Almighty  
81 Press Forward, Saints  
150 O Thou Kind and Gracious Father  
166 Abide with Me!  
197 O Saviour, Thou Who Wearest a Crown  
203 Angels We Have Heard on High  
205 Once in Royal David's City  
209 Hark! the Herald Angels Sing  
215 Ring Out, Wild Bells  
218 We Give Thee but Thine Own  
246 Onward, Christian Soldiers

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

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

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

T up an octave

5  
A up an octave  
T up an octave  
S down an octave

10  
S up an octave  
A up an octave  
S up an octave  
T up an octave