EASY HYMN PRELUDES FOR ORGAN

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Introduction

"Sometimes I feel that we get nearer to the Lord through music than perhaps through any other thing except prayer" (J. Rueben Clark, in Conference Report, Oct. 1936, p. 111).

Hymns as Prelude Music

Hymns have always been an essential part of Latter-day Saint worship. Hymns and hymn arrangements can be especially effective as prelude music in creating a reverent mood and preparing the Saints for worship.

This volume has been published to make appropriate hymn preludes available to the less experienced organist. In addition, most selections from *Hymn Preludes for Piano* (PBMU0348), available through Church distribution centers, can be easily adapted to the organ. The hymnbook and other appropriate prelude materials may also be used effectively.

Additional Uses for Hymn Preludes

Postlude music. The term *prelude* is used in a broad sense to include both prelude and postlude music. Selections in this volume are well suited for postlude music too.

Musical selections. Hymn preludes can also be used as organ or piano solos in sacrament meeting and other Church meetings.

Choir accompaniment. With little or no adaptation, most of these preludes can be used to accompany choirs in unison singing from the hymnbook. Ideas for altering hymns for choir use are given on pages 2-3 of *The Choirbook* (PBMU0370), available through Church distribution centers.

Congregational accompaniment. When skillfully done, some hymn preludes might be effectively used to accompany hymn singing while the congregation sings in unison. Care should be taken to make sure this practice enhances rather than detracts from the singing of hymns.

Adapting Hymn Preludes

Using hymn preludes with the hymnbook. Most of the hymn preludes in this book will blend nicely with the hymns as they appear in the hymnbook (or in the case of "Beautiful Savior," in *The Choirbook*). For an extended prelude you can play the hymn from the hymnbook before or after playing the hymn prelude.

Adapting the length. The time estimated for the full performance of each hymn prelude is indicated at the bottom of the piece. The actual playing time of course will vary with the tempo. You may vary the length of a prelude by marking possible starting and stopping points throughout the piece and timing various sections of the hymn prelude.

Registration. In view of the wide variety of organs used in the Church, registration indications have been kept basic and simple. You are encouraged to explore the organ you use to discover a variety of useable combinations and select a registration that fits the mood and message of each piece.

On some organs it may be helpful to reverse the I and II manuals. In some cases you may prefer not to make manual changes as suggested in the music.

As a general rule, subtle registration differences between the manuals will be more effective than contrasting registrations that tend to jar the listener or call attention to themselves.

Tempo. Metronome markings are provided as a guideline on each piece; however, tempos can be varied to suit the congregation, the occasion, and personal interpretation. An appropriate tempo enhances the piece without being easily noticed.

Expression. In organ music, *expression* includes the artistic use of registration, tempo, and phrasing. An organist should make the melodies "sing" by breaking slightly at phrase endings as if the organ were taking a breath. Exercise restraint and sensitivity in using the swell or expression pedal. It should be used mostly for shading and subtle expression.

Playing on a piano or single-manual organ. Most hymn preludes in this volume can be adapted to the piano or single-manual organ. If the hands get in the way of each other, try playing the melody up an octave. When playing on a piano or without organ pedals, some of the notes in the bass clef may need to be eliminated or adapted to fit the left hand.

Terms and Symbols Used

Manual designations. *I* is used to designate the great or lower manual of the organ. *II* is used to designate the swell or upper organ manual.

Man. This abbreviation for *manual* often indicates that the organ pedals are not to be used at that point.

Ped. This designates places where the organ pedals are brought in.

Ten. *Tenuto* cautions the player to hold the note for its full value or slightly longer.

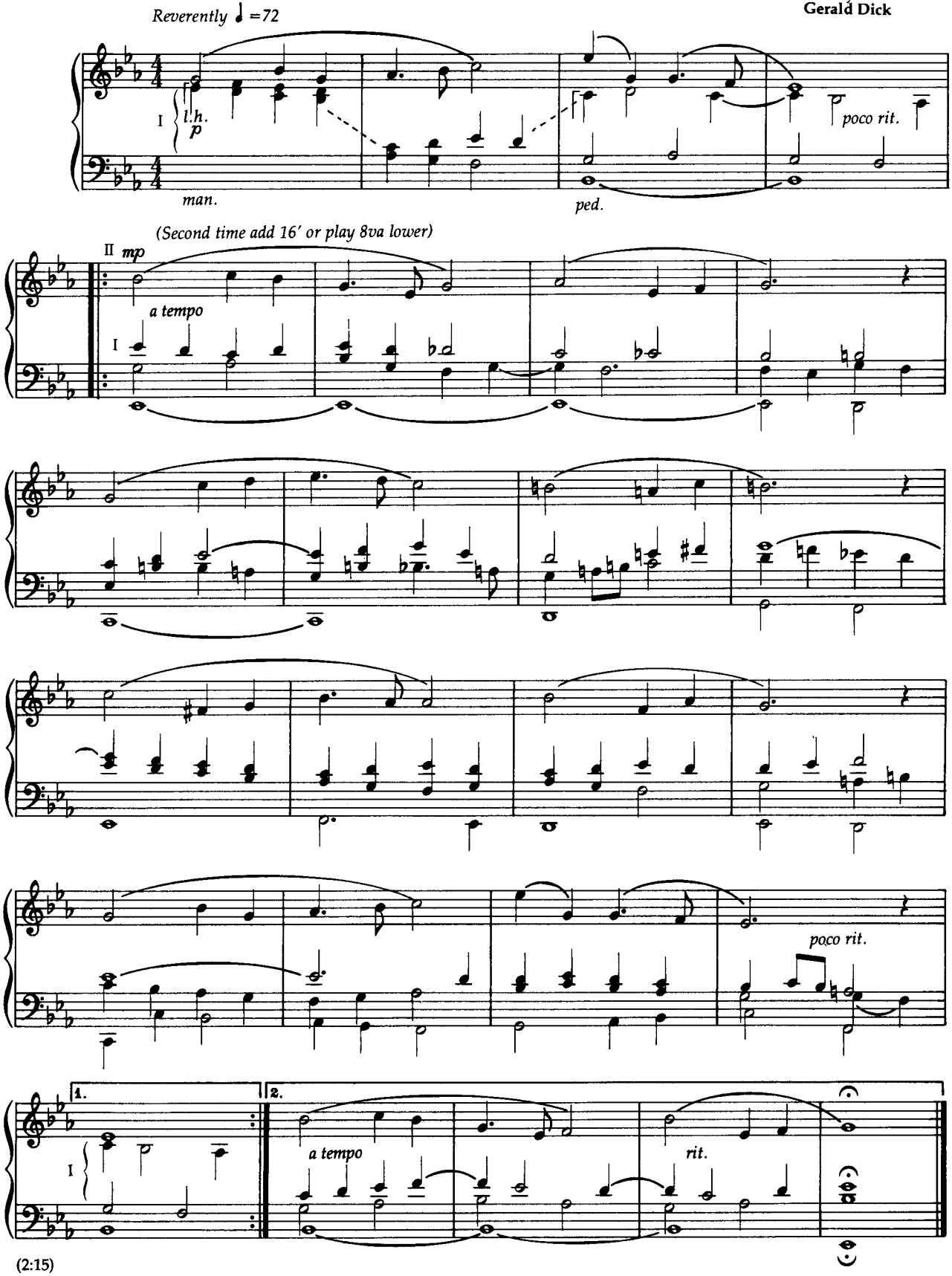
Solo combination. This term means to use one or several stops to make the melody sound more prominent than the accompaniment. For example, the organist could use an 8′ flute solo, perhaps with other higher flute stops, accompanied by strings; or a solo reed, such as an oboe, accompanied by flute.

⌊ ⌈ . These brackets indicate places where it may be easier to use the other hand to play the notes.

Jesus of Nazareth

II: Solo combination, p
I: Soft 8′, pp
Ped.: Soft 16′ and 8′

Hymn tune by
Hugh W. Dougall
Arr. by
Gerald Dick



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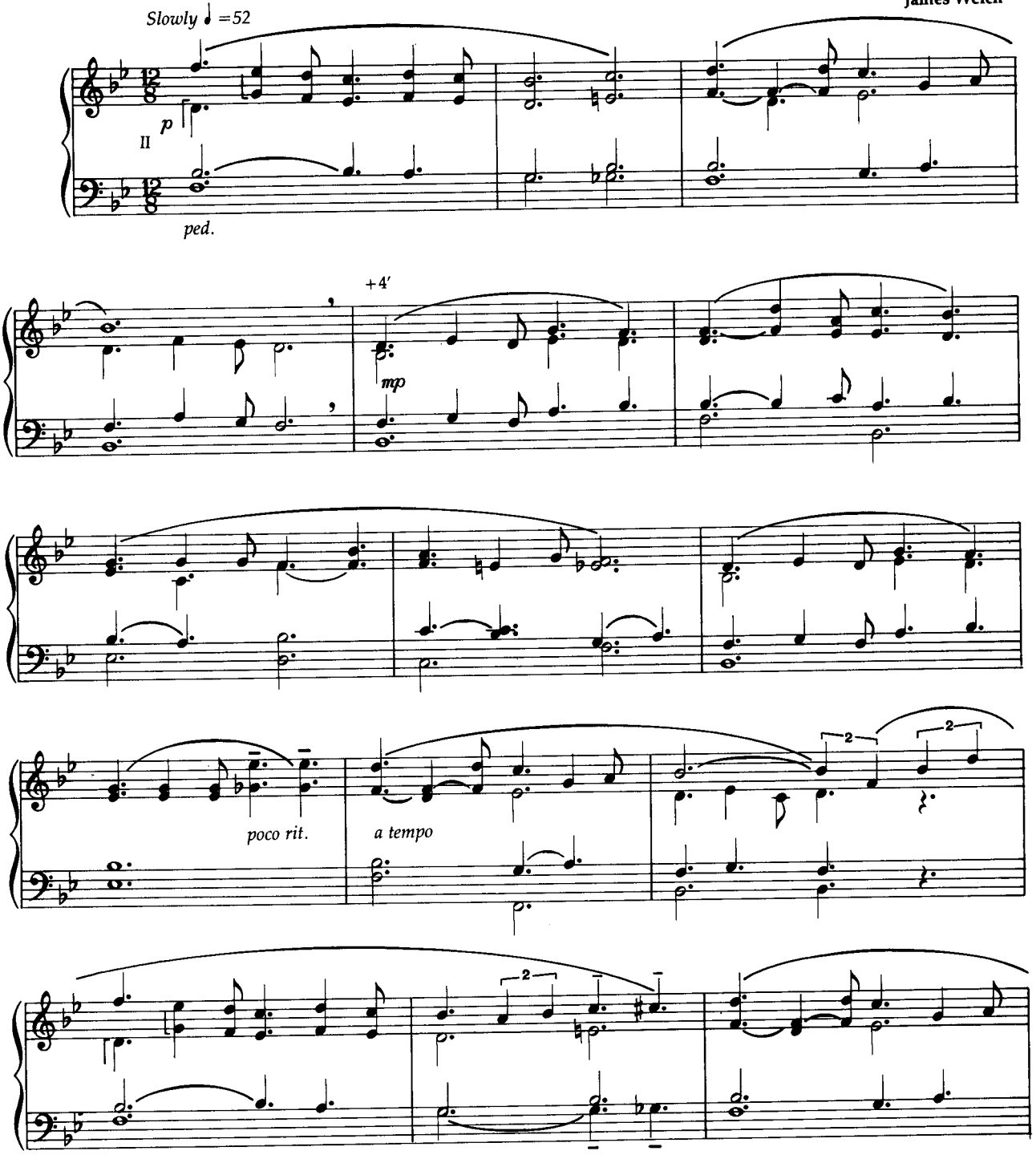
Come unto Jesus

II: Soft 8′, p
I: Solo combination, mp
Ped.: Soft 16′ and 8′

Hymn tune by
O. P. Huish
Arr. by
James Welch



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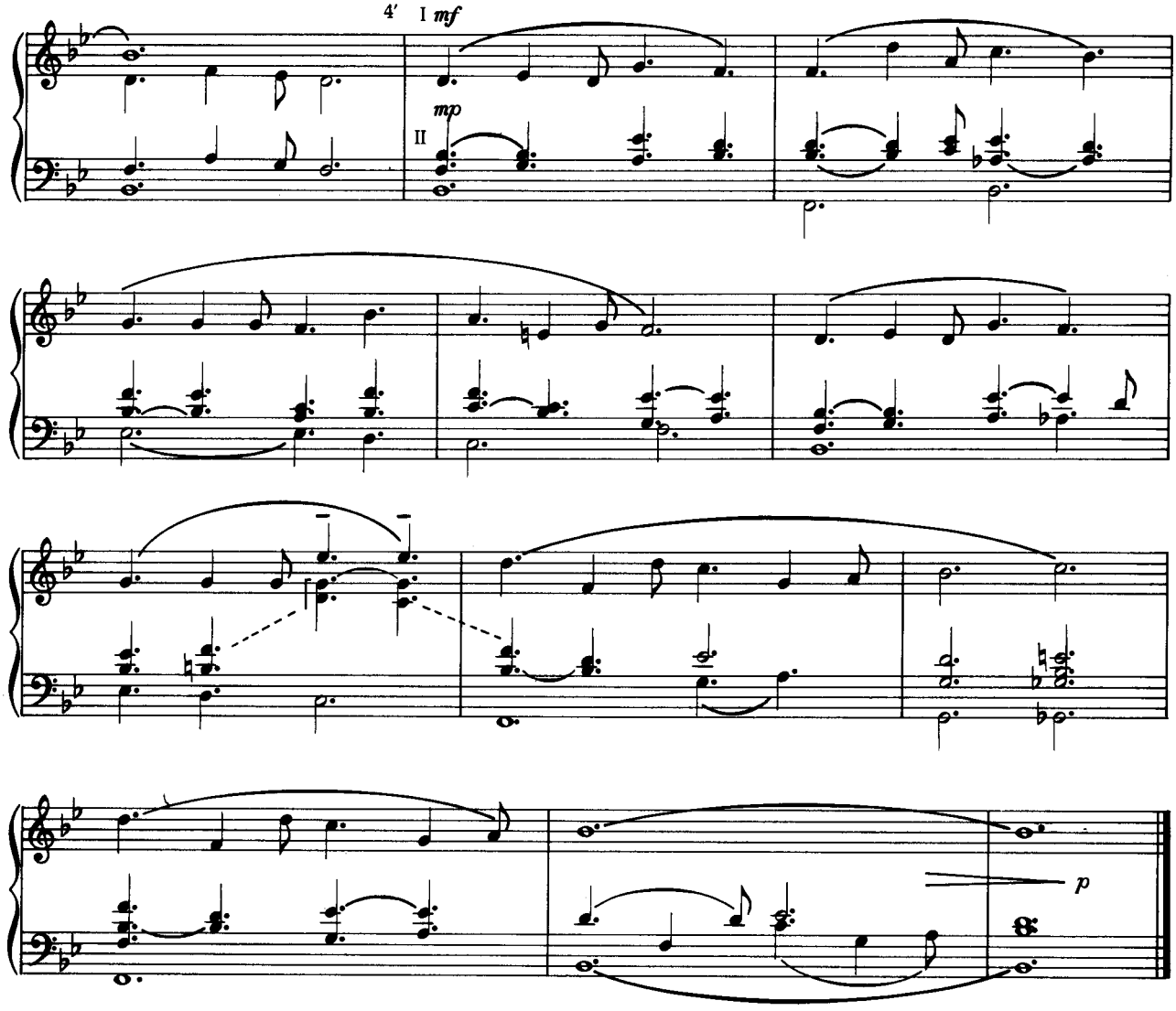
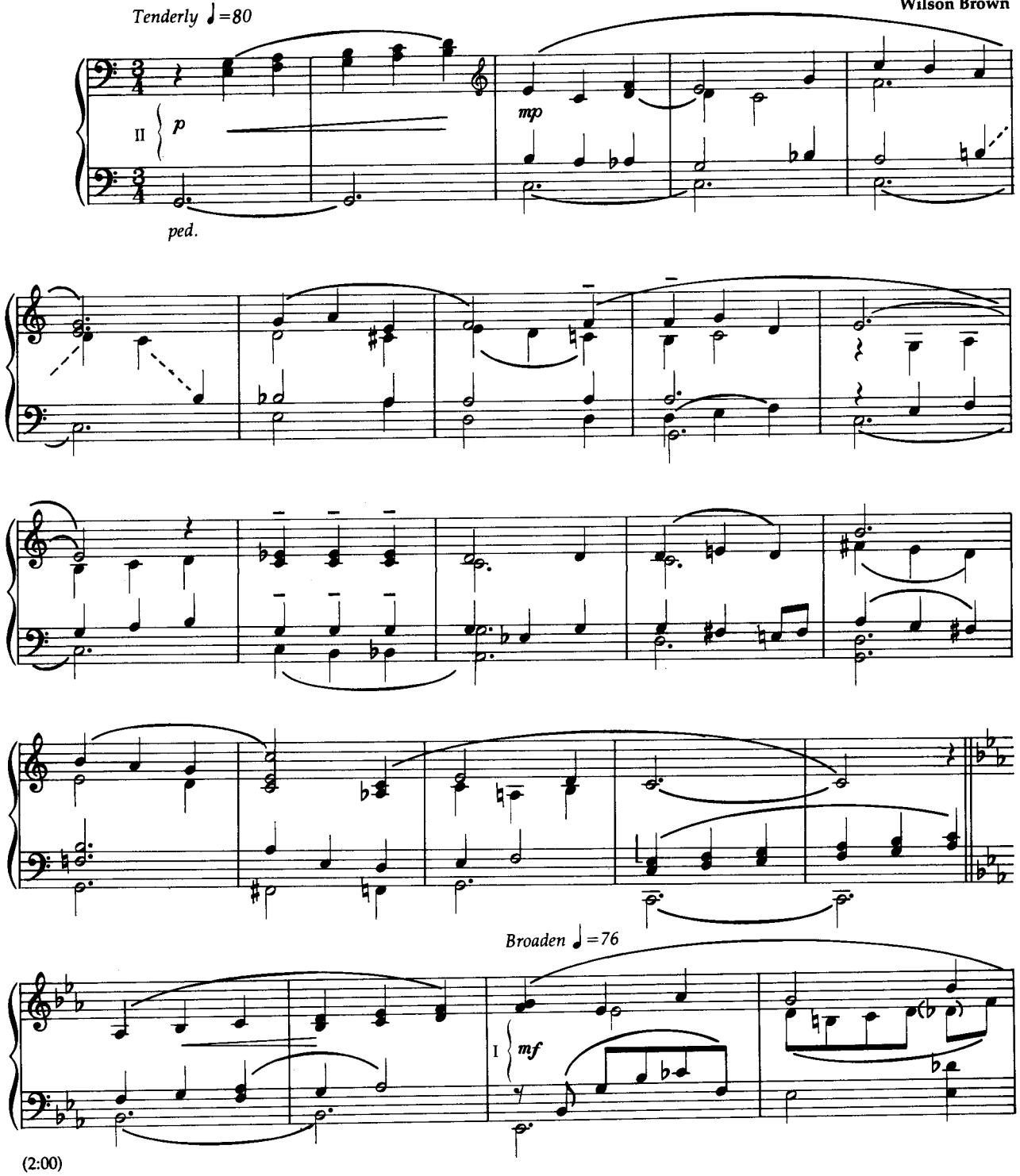

4′
I mf
mp
II
p

Come, Follow Me

II: 8′ and 4′, mp
I: 8′ and 4′, mf
Ped.: 16′ and 8′

Hymn tune by
S. McBurney
Arr. by
Wilson Brown



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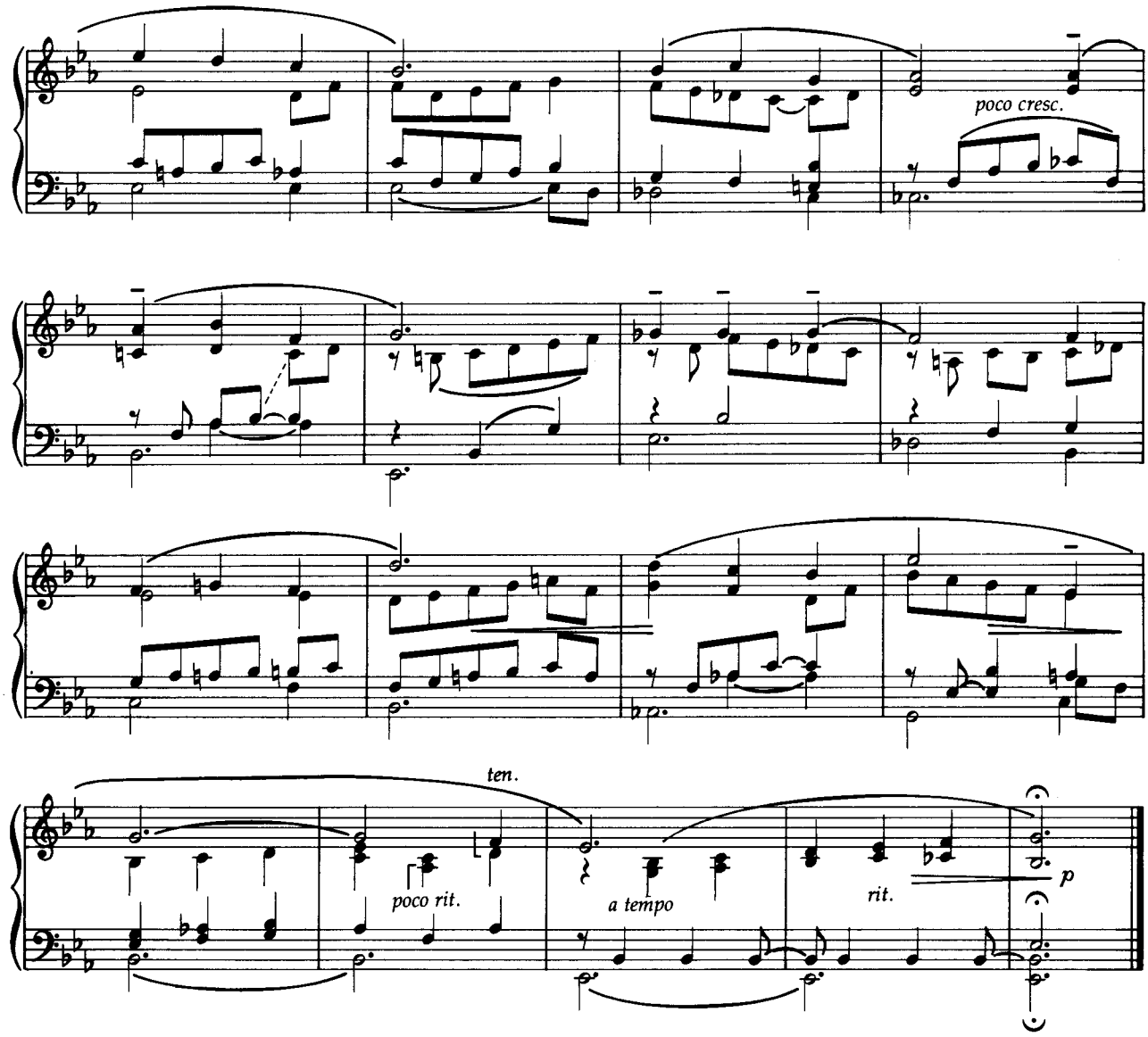
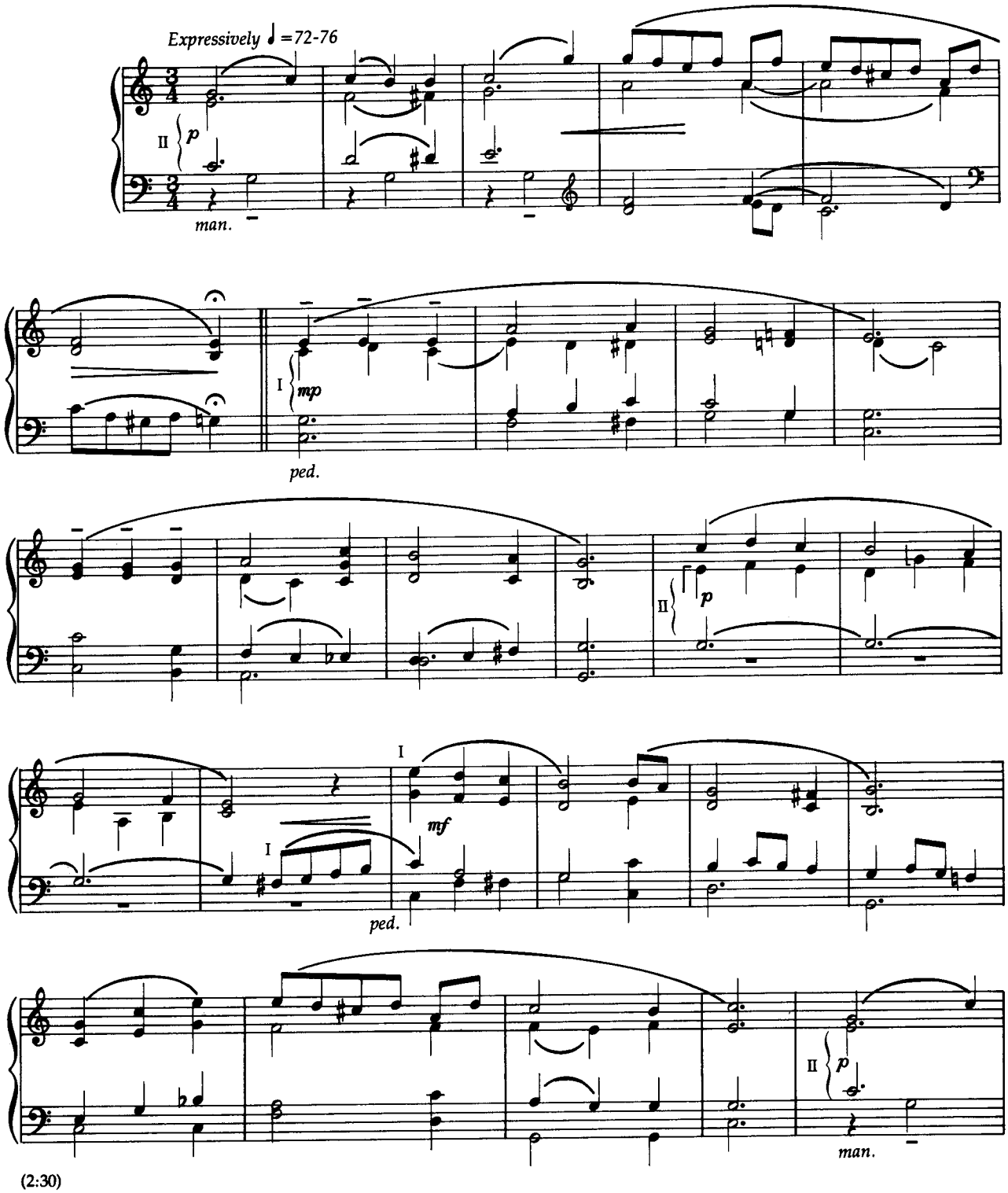

poco cresc.
ten.
poco rit.
a tempo
rit.
p

Behold the Great Redeemer Die

II: 8′, p
I: 8′ and 4′, mp
Ped.: 16′ and 8′

Hymn tune by
George Careless
Arr. by
R. Paul Thompson



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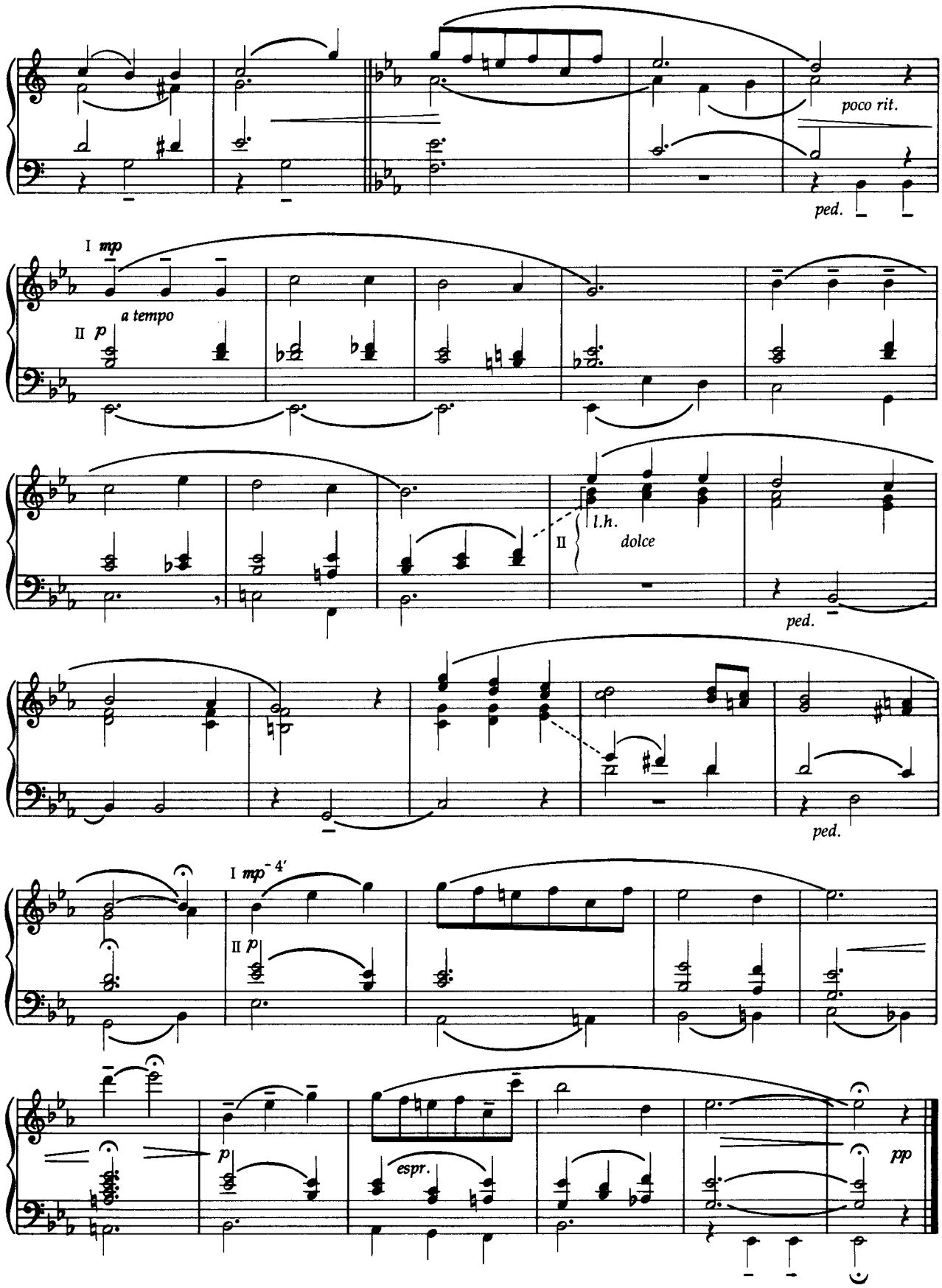
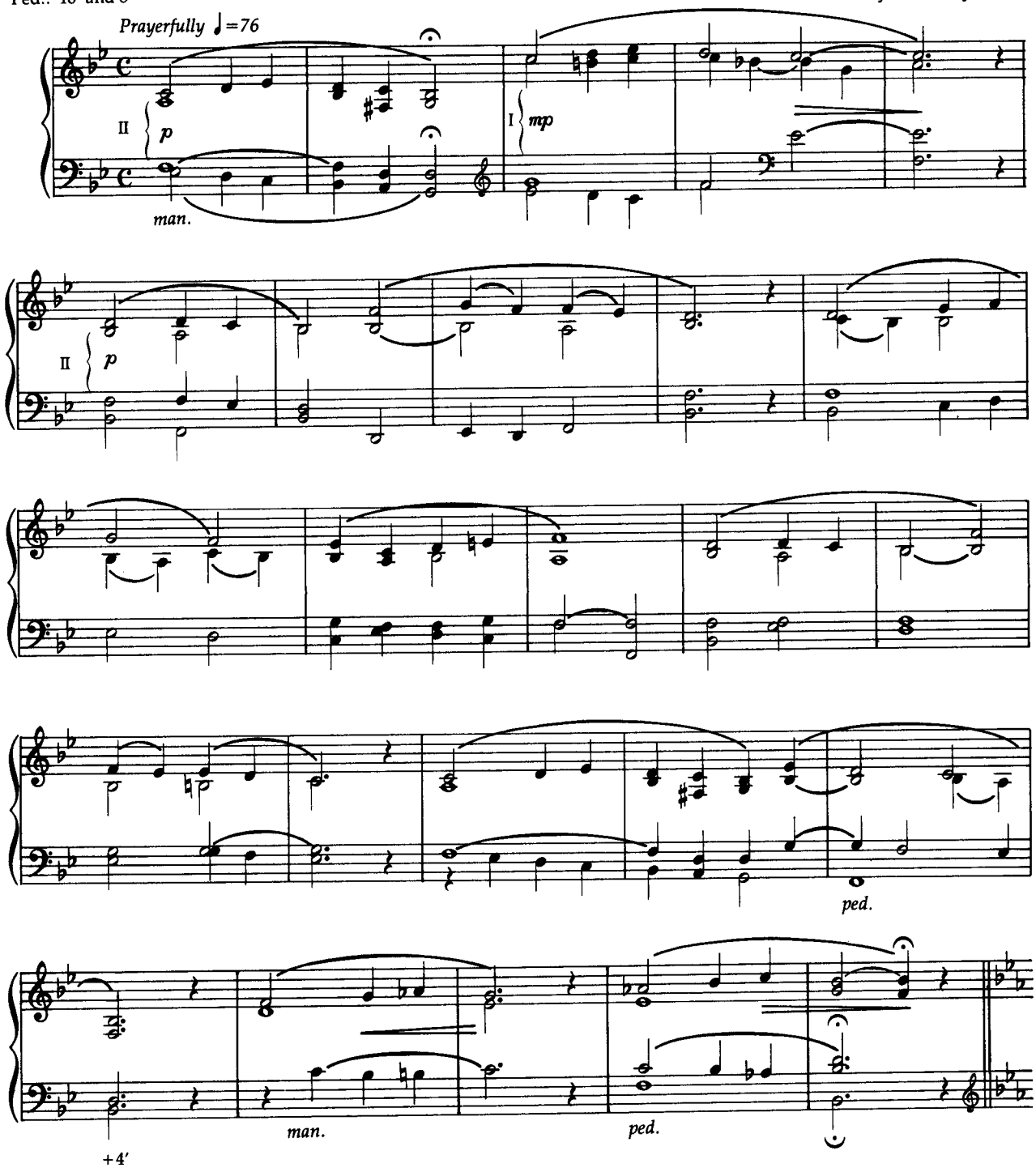

poco rit.
ped.
I mp
a tempo
II p
l.h.
dolce
II
ped.
ped.
I mp
4'
II p
p
espr.
pp

Abide with Me

Hymn tune by
William Henry Monk
Arr. by
Roy M. Darley

II: 8′, p
I: 8′, mp
Ped.: 16′ and 8′



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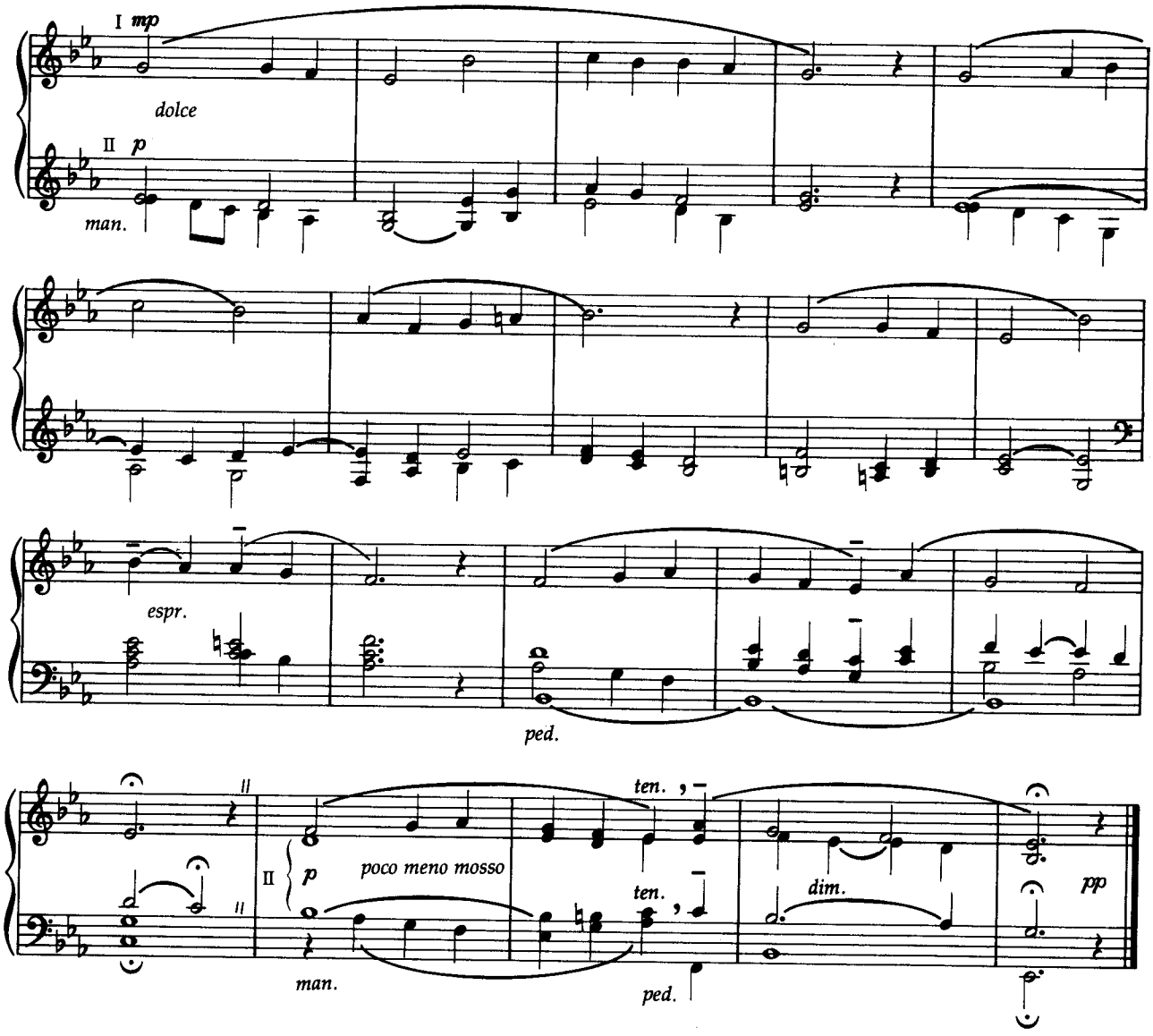
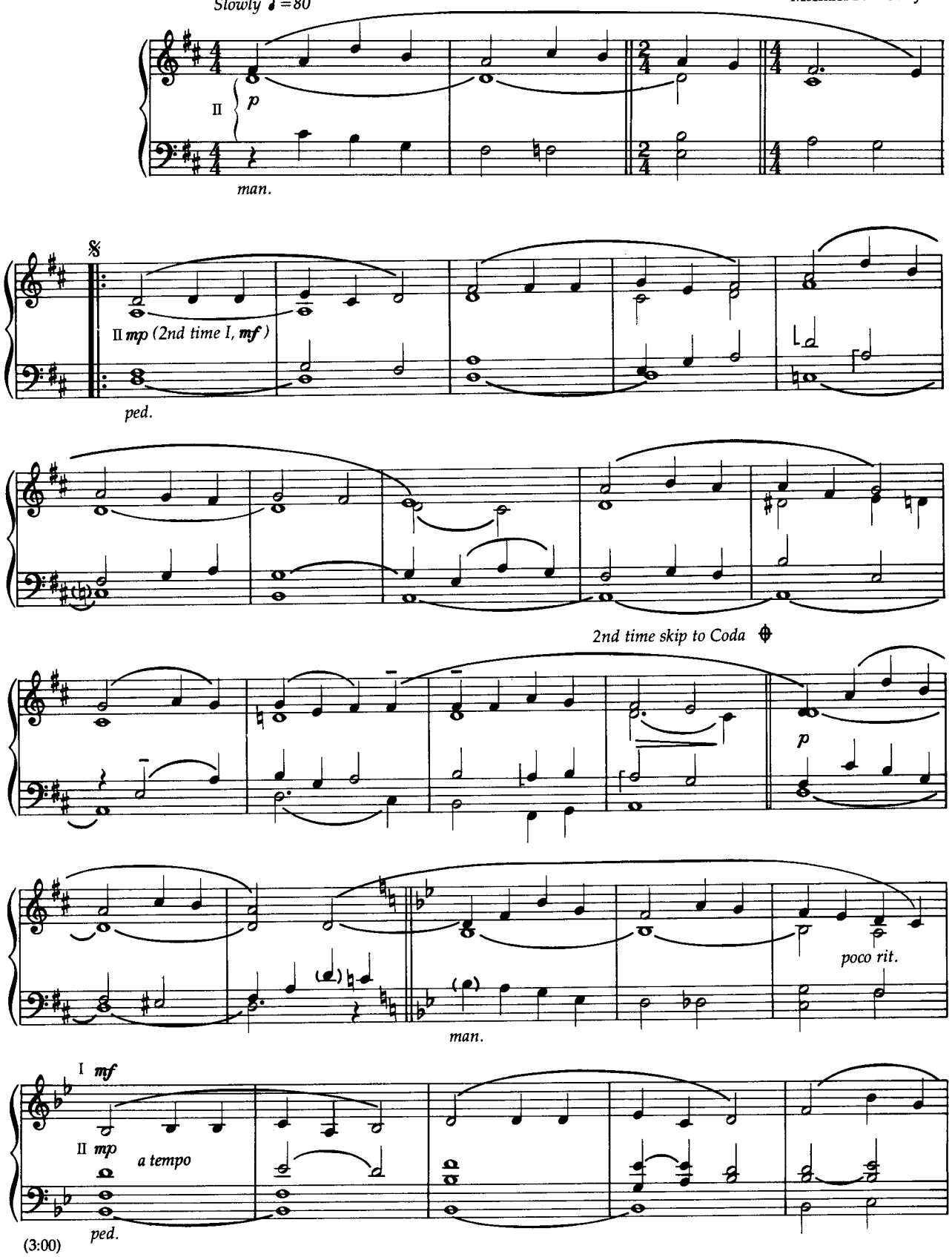

I mp
dolce
II p
man.
espr.
ped.
II
II
II p
poco meno mosso
ten.
ten.
dim.
pp
man.
ped.

Beautiful Savior

II: Soft 8′, p
I: 8′ and 4′, mp
Ped.: 16′ and 8′

12th-century melody
Arr. by
Michael F. Moody



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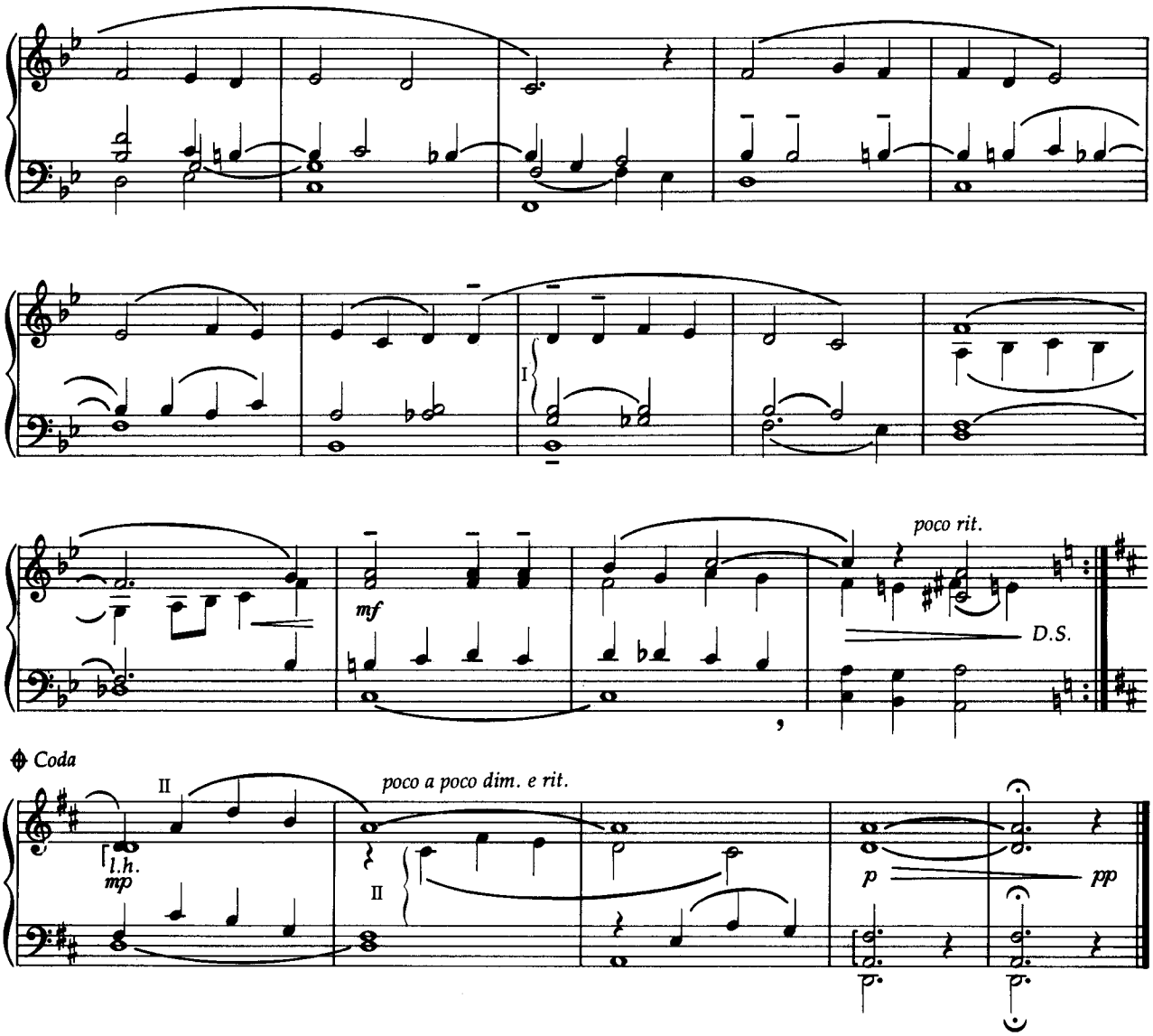
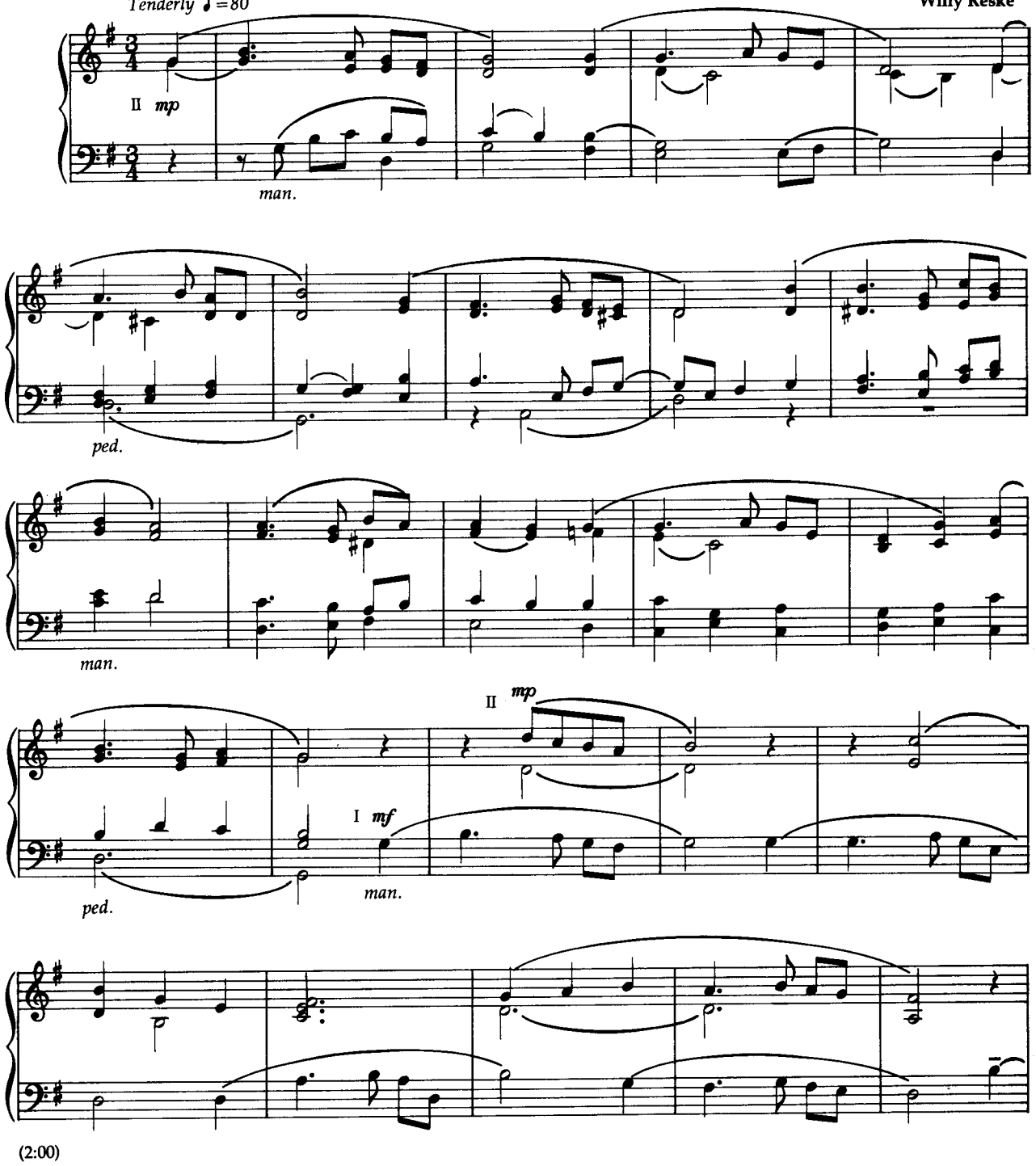

I
mf
poco rit.
D.S.
Coda
II
l.h.
mp
poco a poco dim. e rit.
II
p
pp

I Need Thee Every Hour

II: Soft 8′, mp
I: Solo combination, mf
Ped.: Soft 16′ and 8′

Hymn tune by
Robert Lowry
Arr. by
Willy Reske



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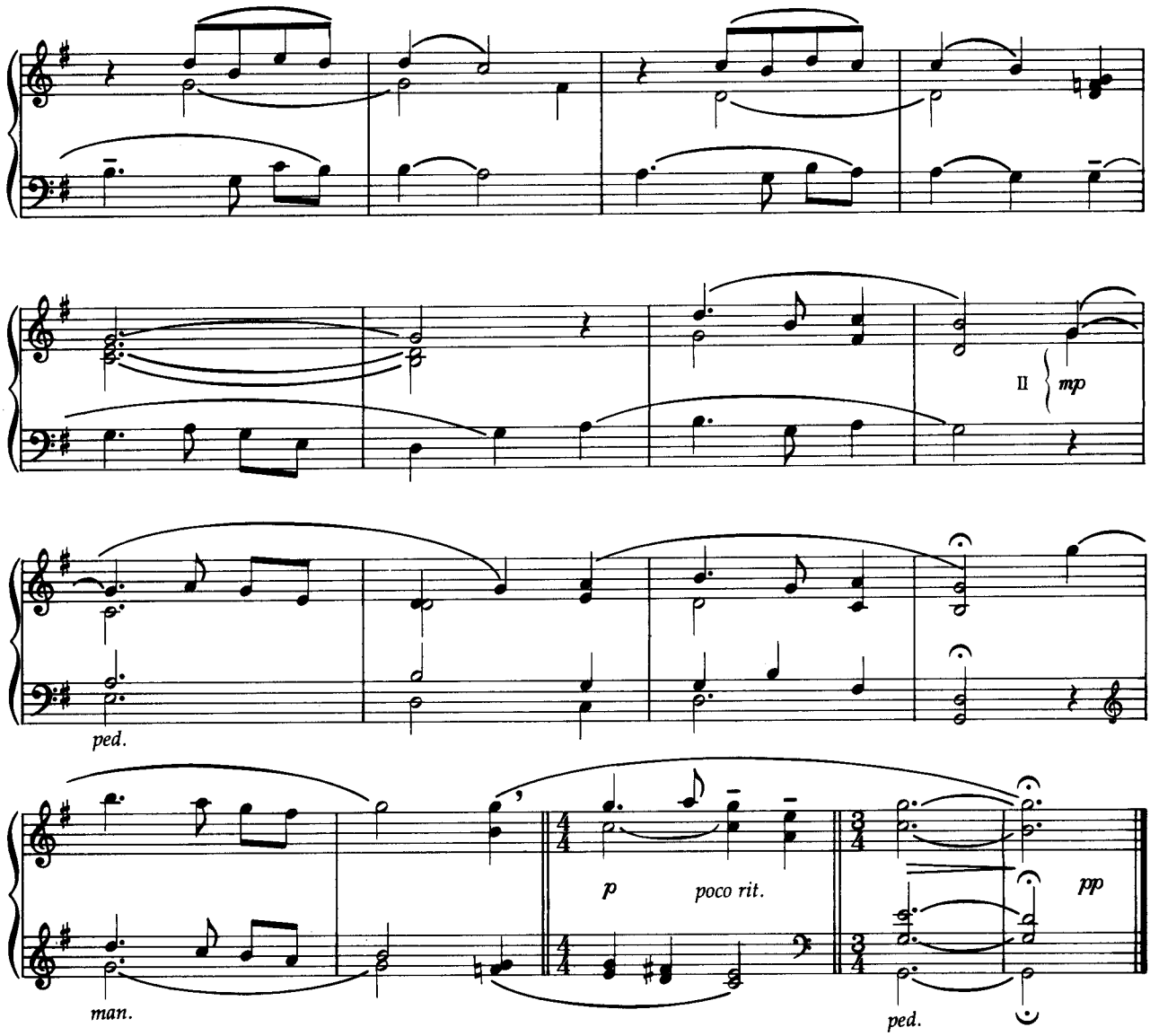
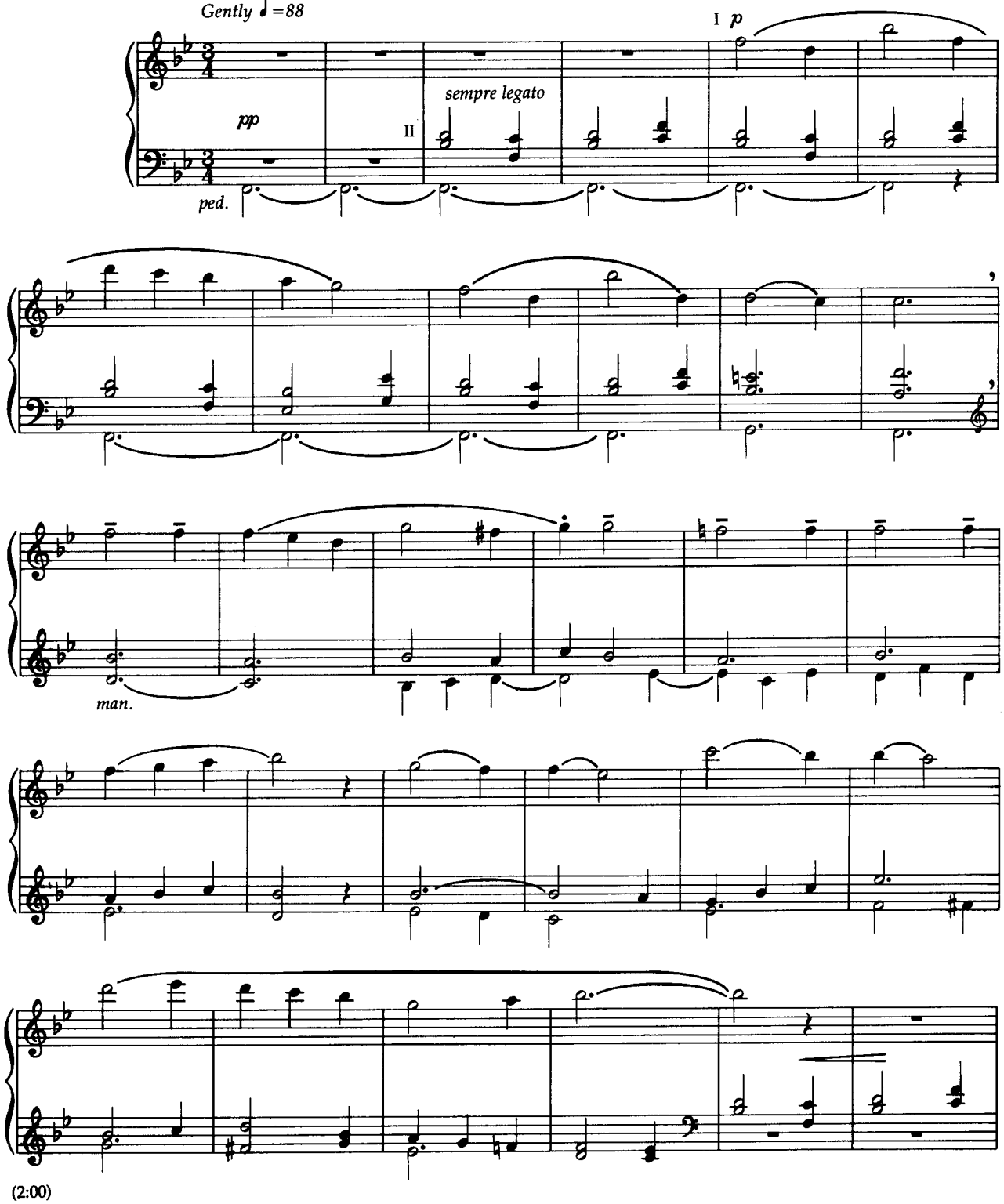

II
mp
ped.
p
poco rit.
pp
man.
ped.

Dearest Children, God Is Near You

II: 8′, pp
I: 8′, p
Ped.: 16′ and 8′

Hymn tune by
J. M. Macfarlane
Arr. by
Dan Gawthrop



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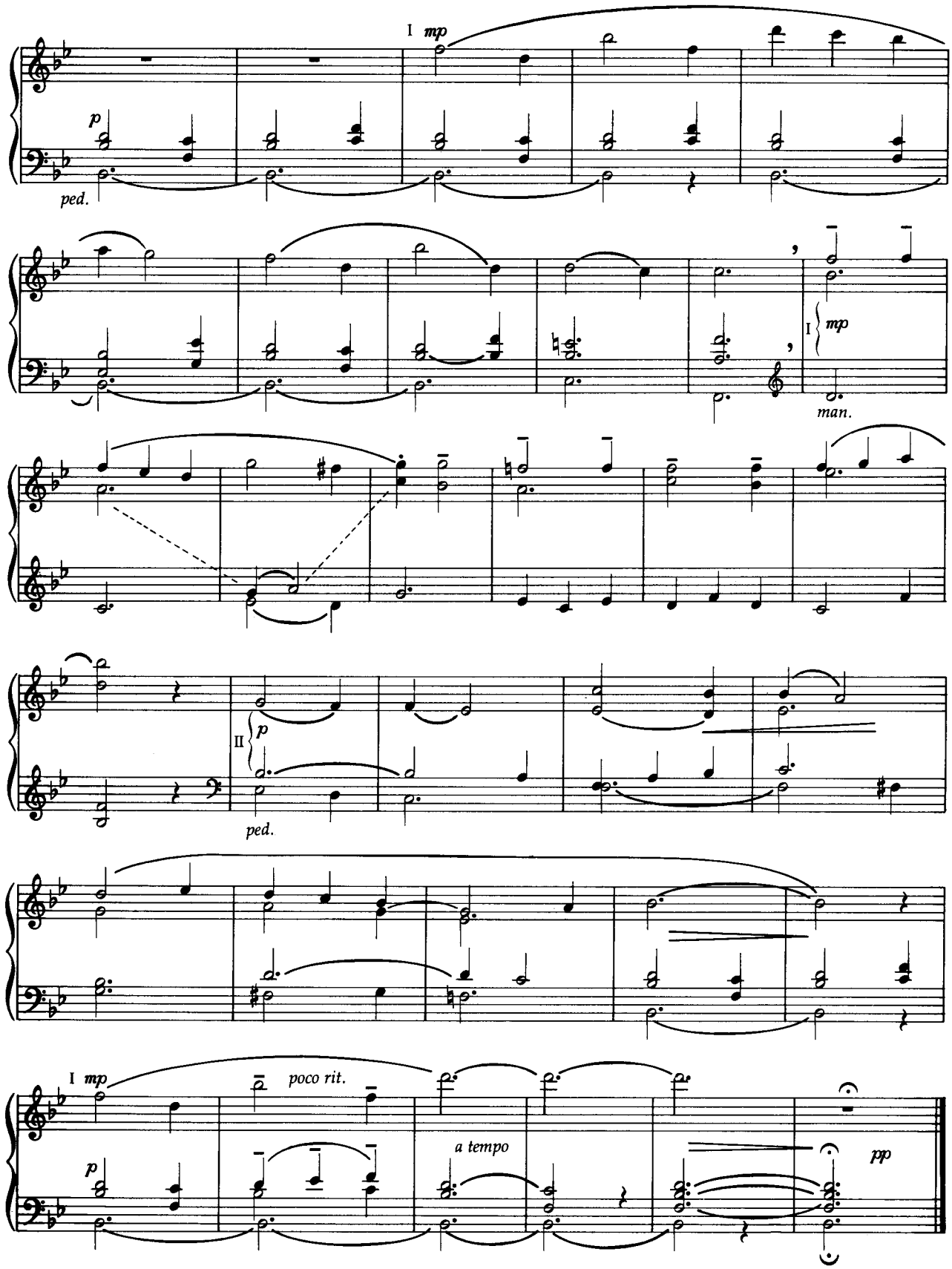
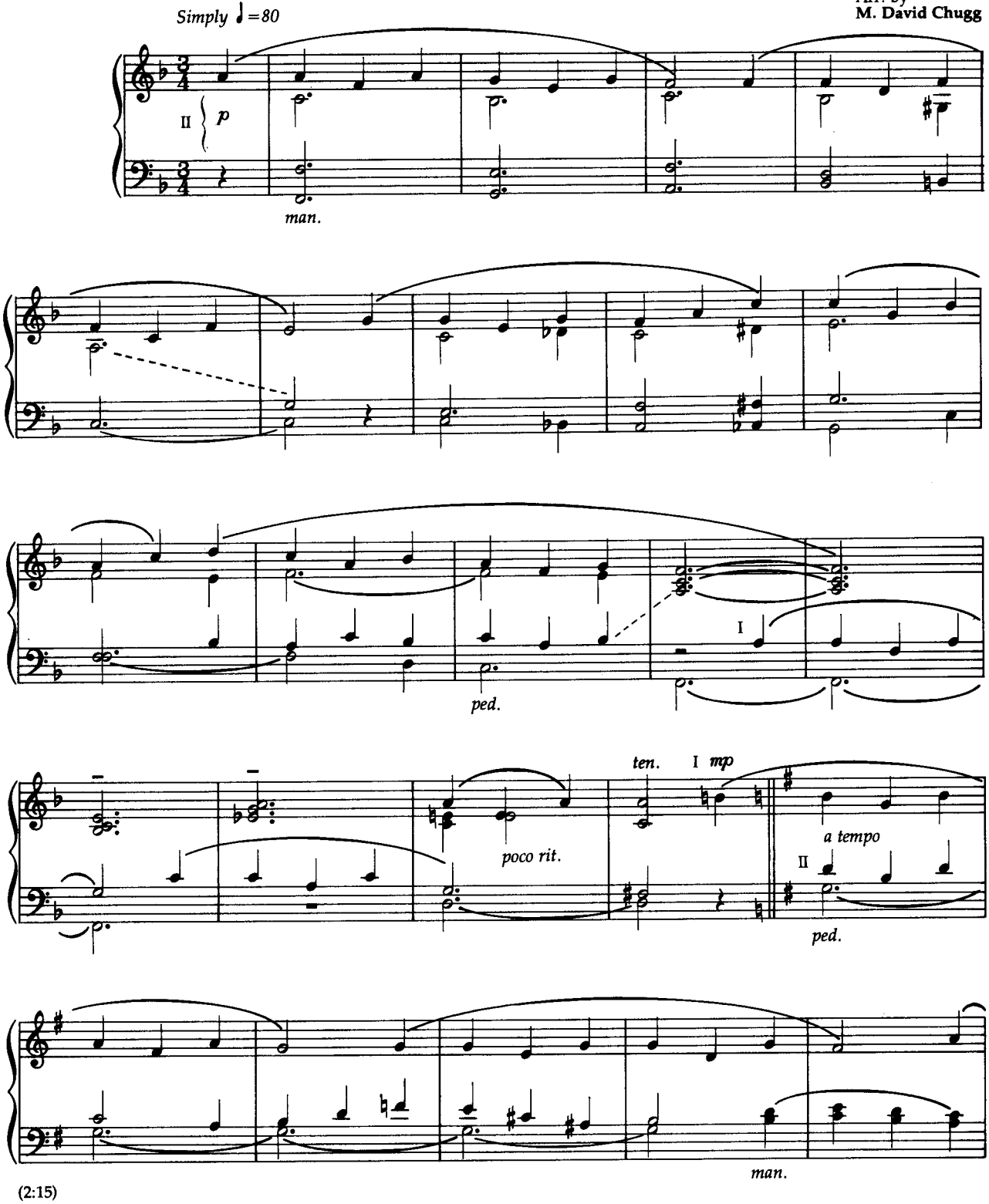

I mp
p
ped.
I mp
man.
II p
ped.
I mp
poco rit.
a tempo
p
pp

How Gentle God's Commands

II: Soft 8′, p
I: 8′ and 4′, mp
Ped.: Soft 16′ and 8′

Hymn tune by
H. G. Naegeli
Arr. by
M. David Chugg



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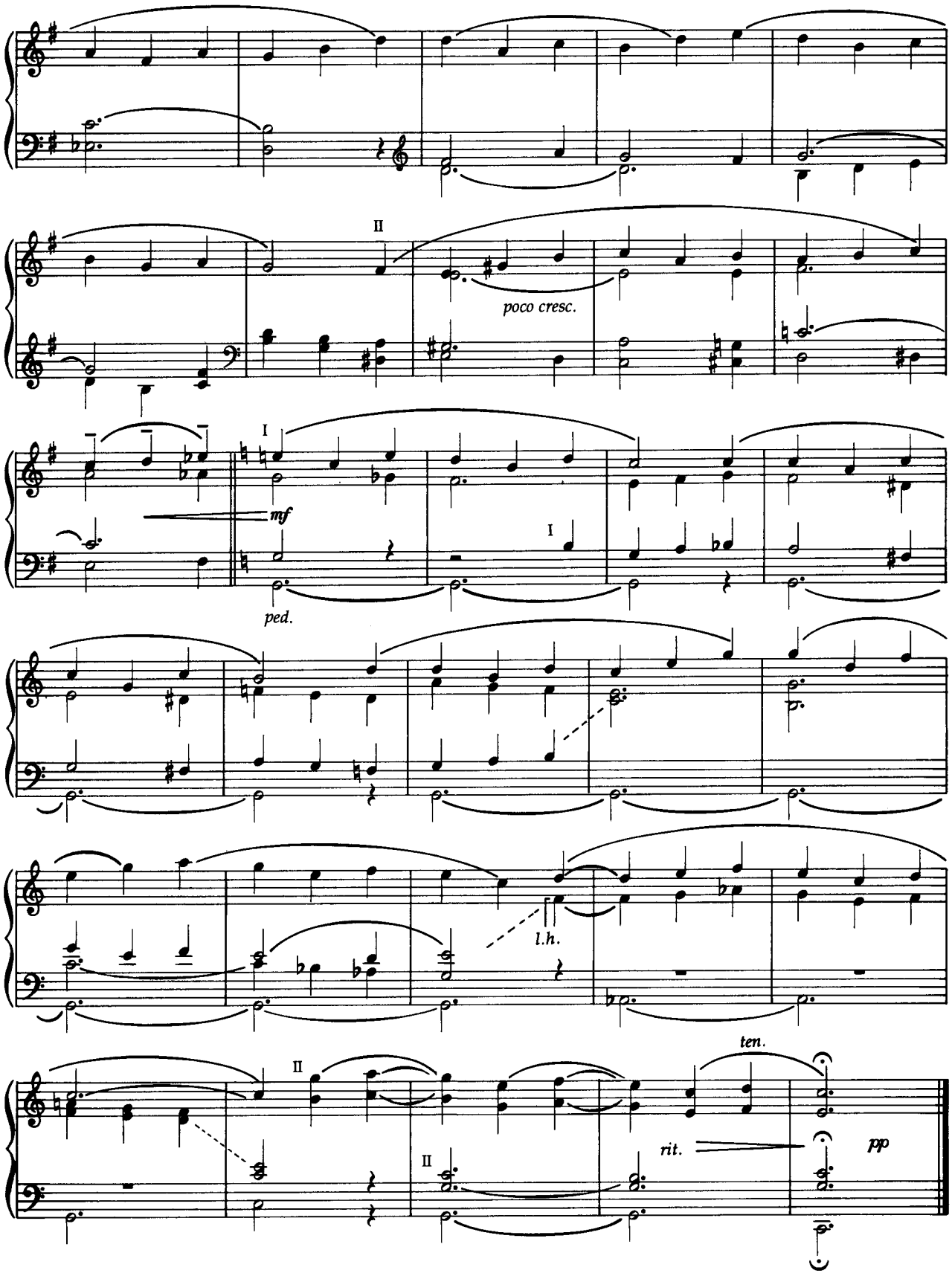
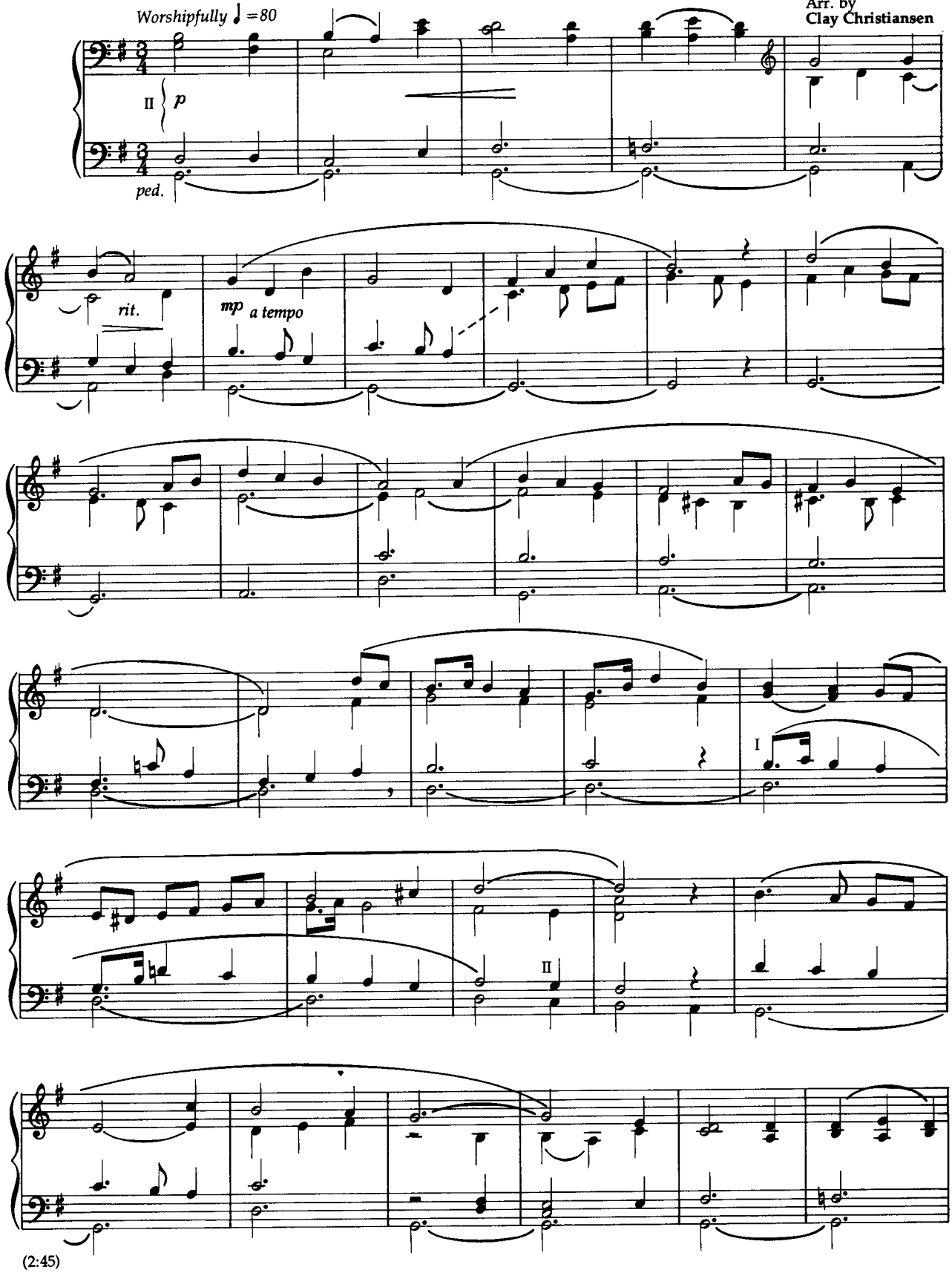

II
poco cresc.
I
mf
ped.
I
l.h.
ten.
II
II
rit.
pp

II: 8′ and 4′, p
I: 8′ and 4′, mp
Ped.: 16′ and 8′

Gently Raise the Sacred Strain

Hymn tune by
Thomas C. Griggs
Arr. by
Clay Christiansen



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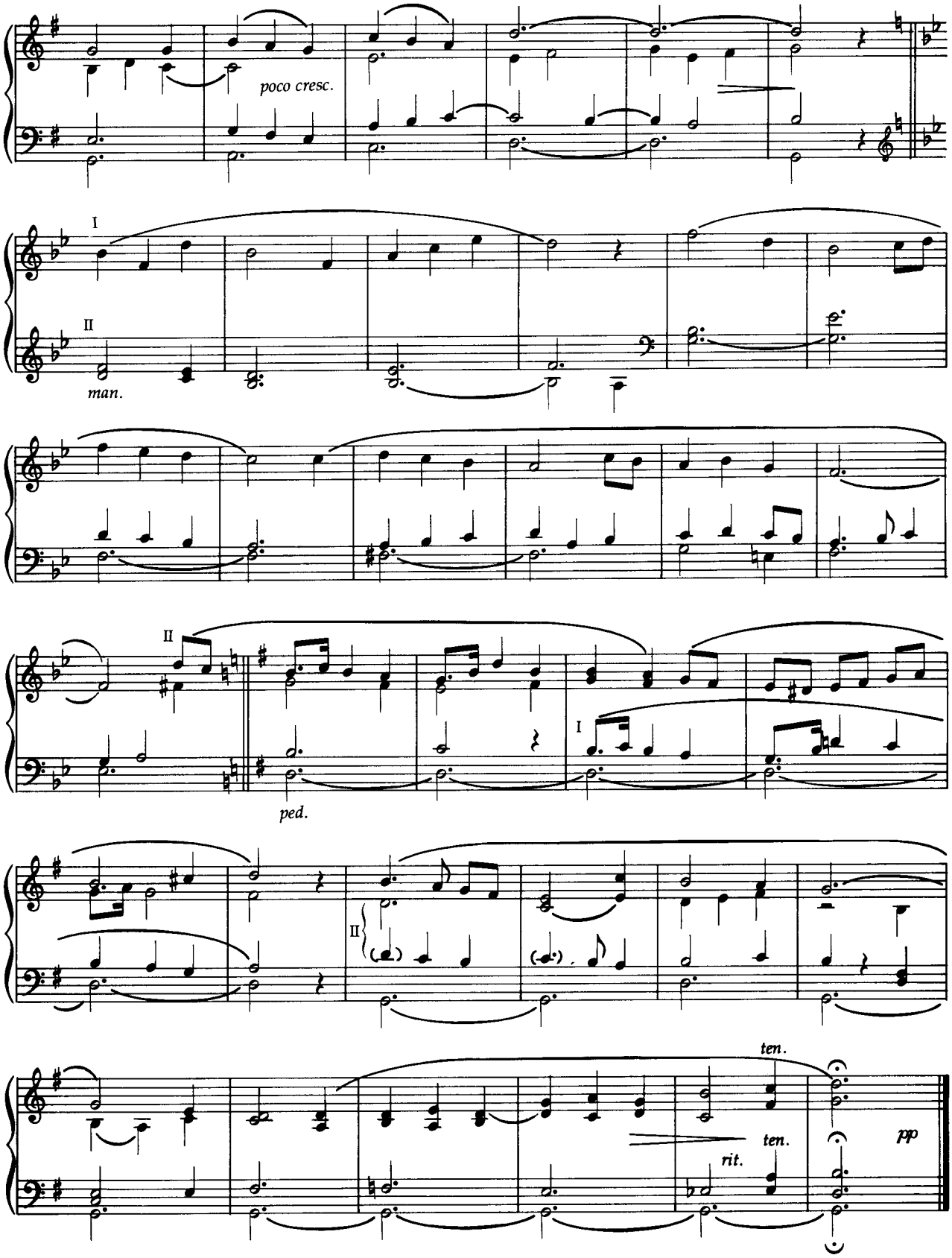
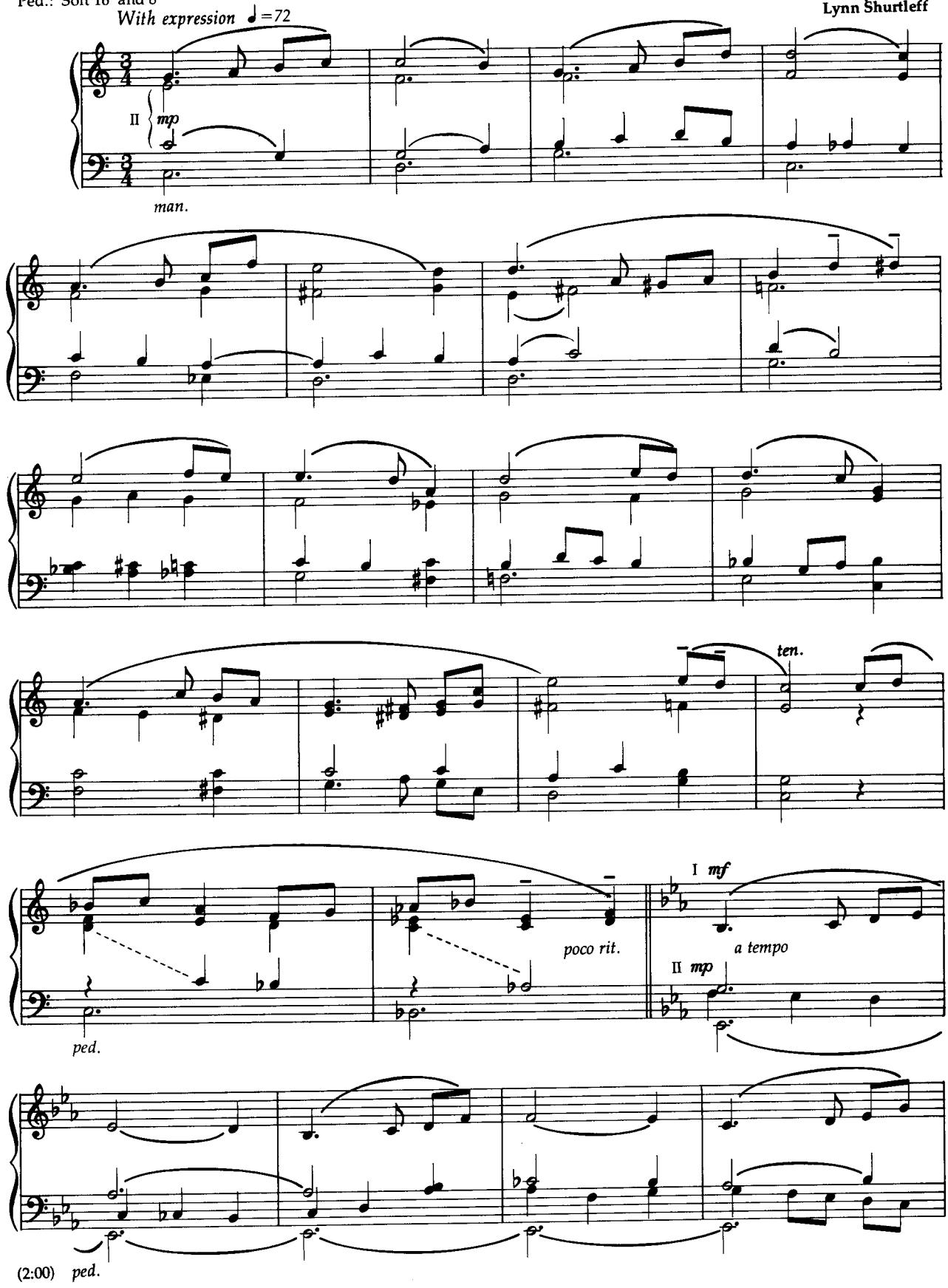

poco cresc.
I
II
man.
II
ped.
I
II
ten.
ten.
rit.
pp

As the Dew from Heaven Distilling

II: Soft 8′, mp
I: Solo combination
Ped.: Soft 16′ and 8′

Hymn tune by
Joseph J. Daynes
Arr. by
Lynn Shurtleff



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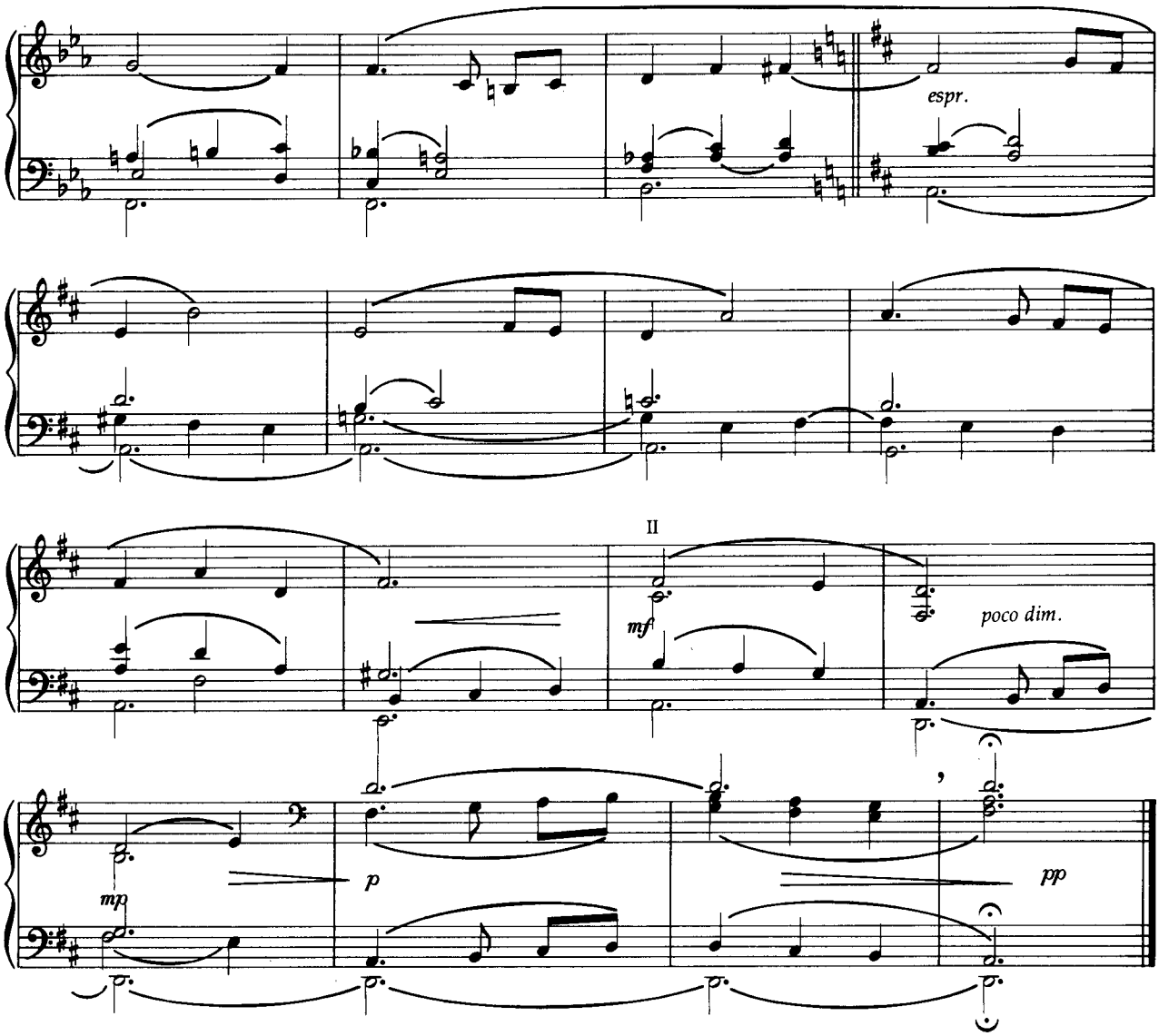
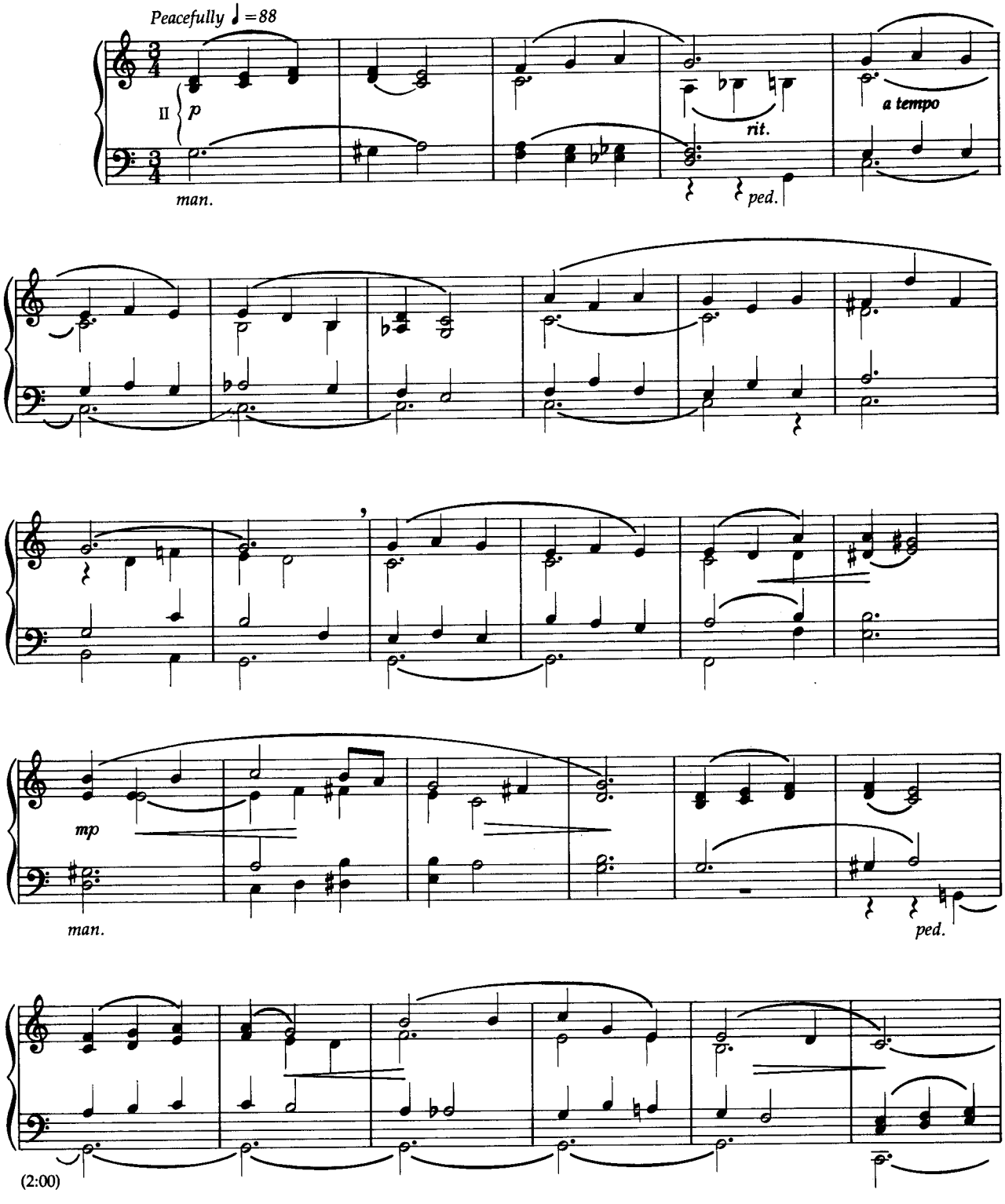

espr.
II
mf
poco dim.
mp
p
pp

Zion Stands with Hills Surrounded

II: 8′ and 4′, mp
I: 8′ and 4′, mp
Ped.: 16′ and 8′

Hymn tune by
A. C. Smyth
Arr. by
Darwin Wolford



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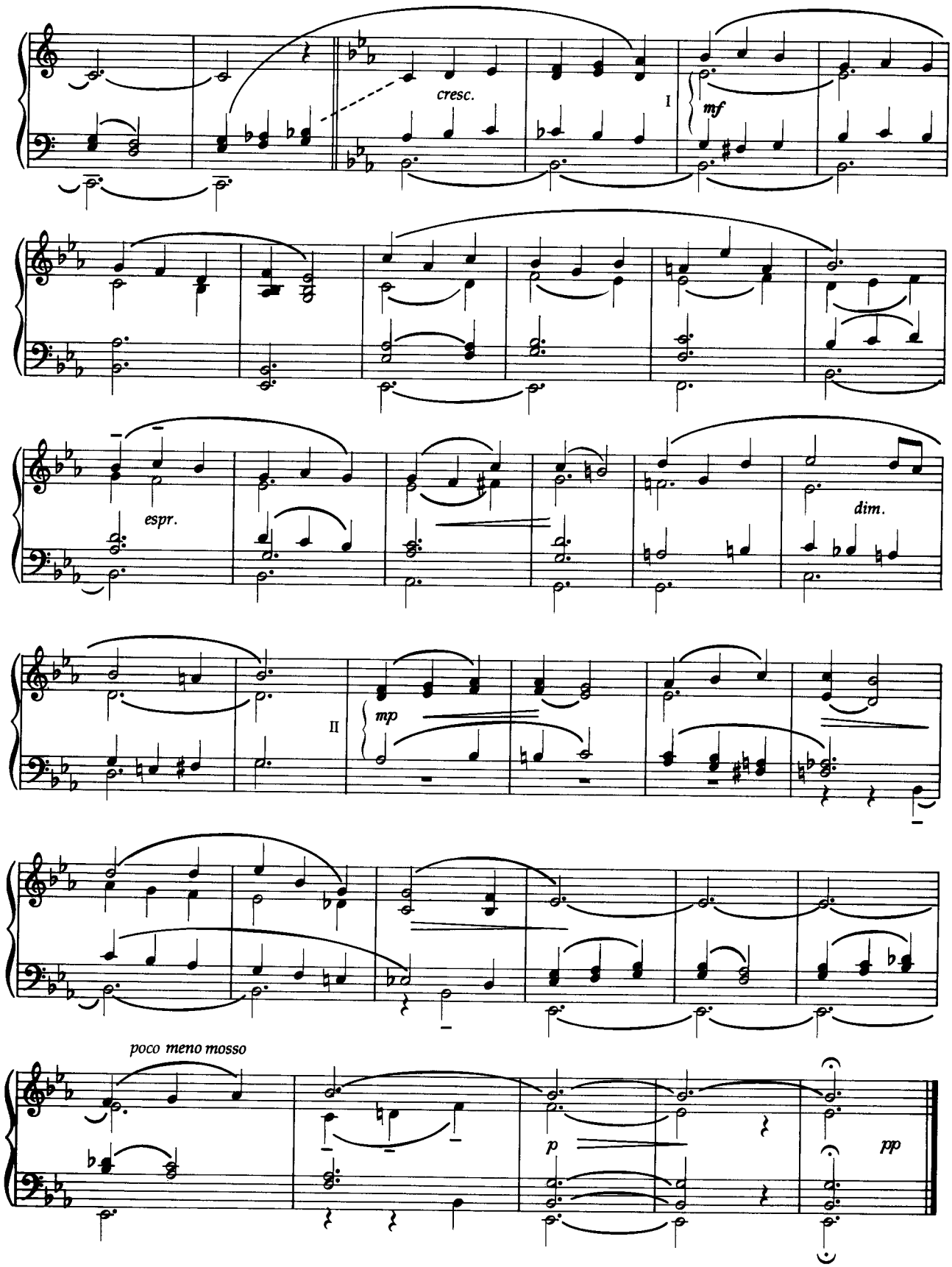
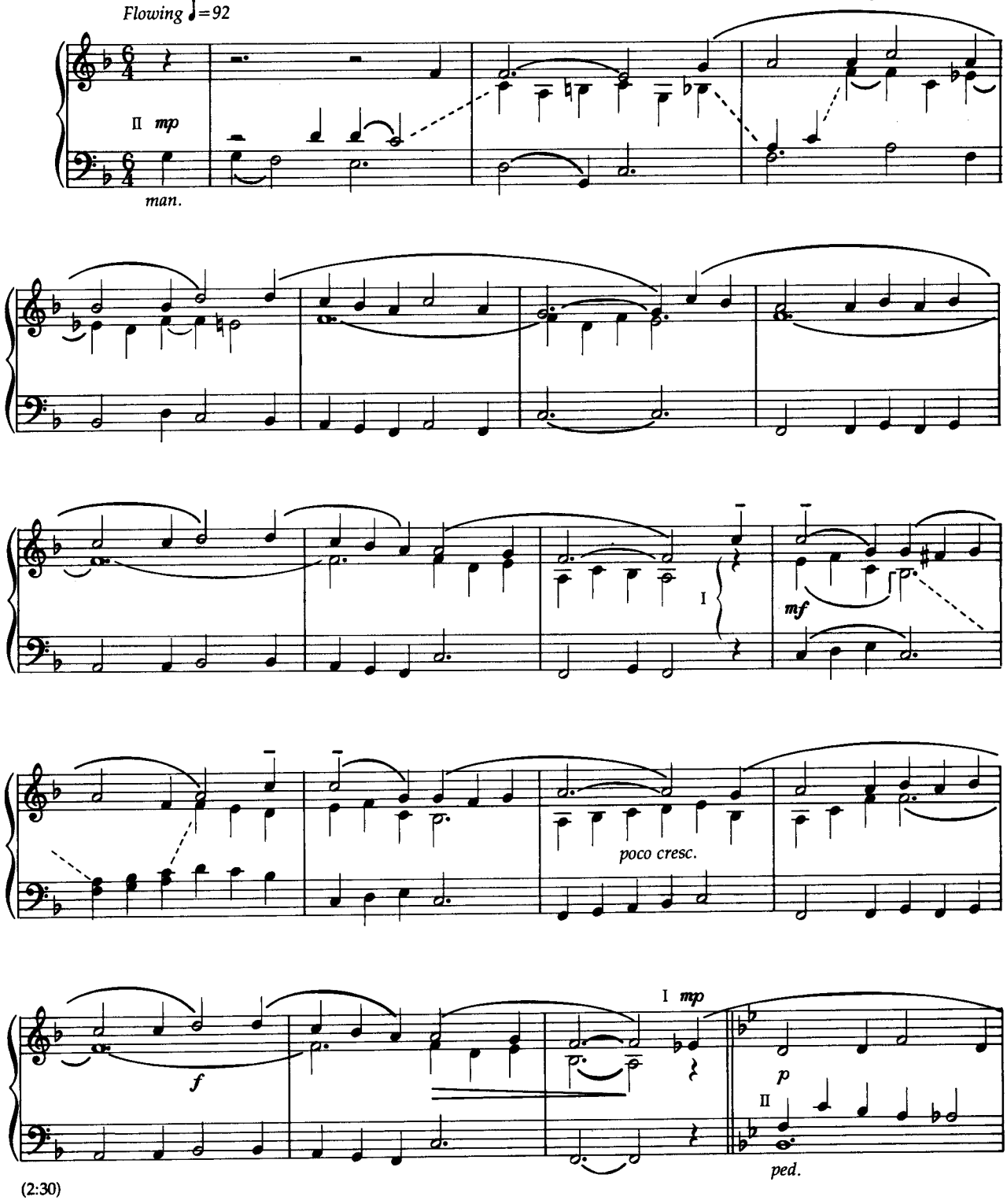

cresc.
I
mf
espr.
dim.
II
mp
poco meno mosso
p
pp

It May Not Be on the Mountain Height

II: 8′ and 4′, mp
I: 8′ and 4′, mf
Ped.: 16′ and 8′

Hymn tune by
Carrie E. Rounsefell
Arr. by
Gaylen Hatton

Flowing ♩=92



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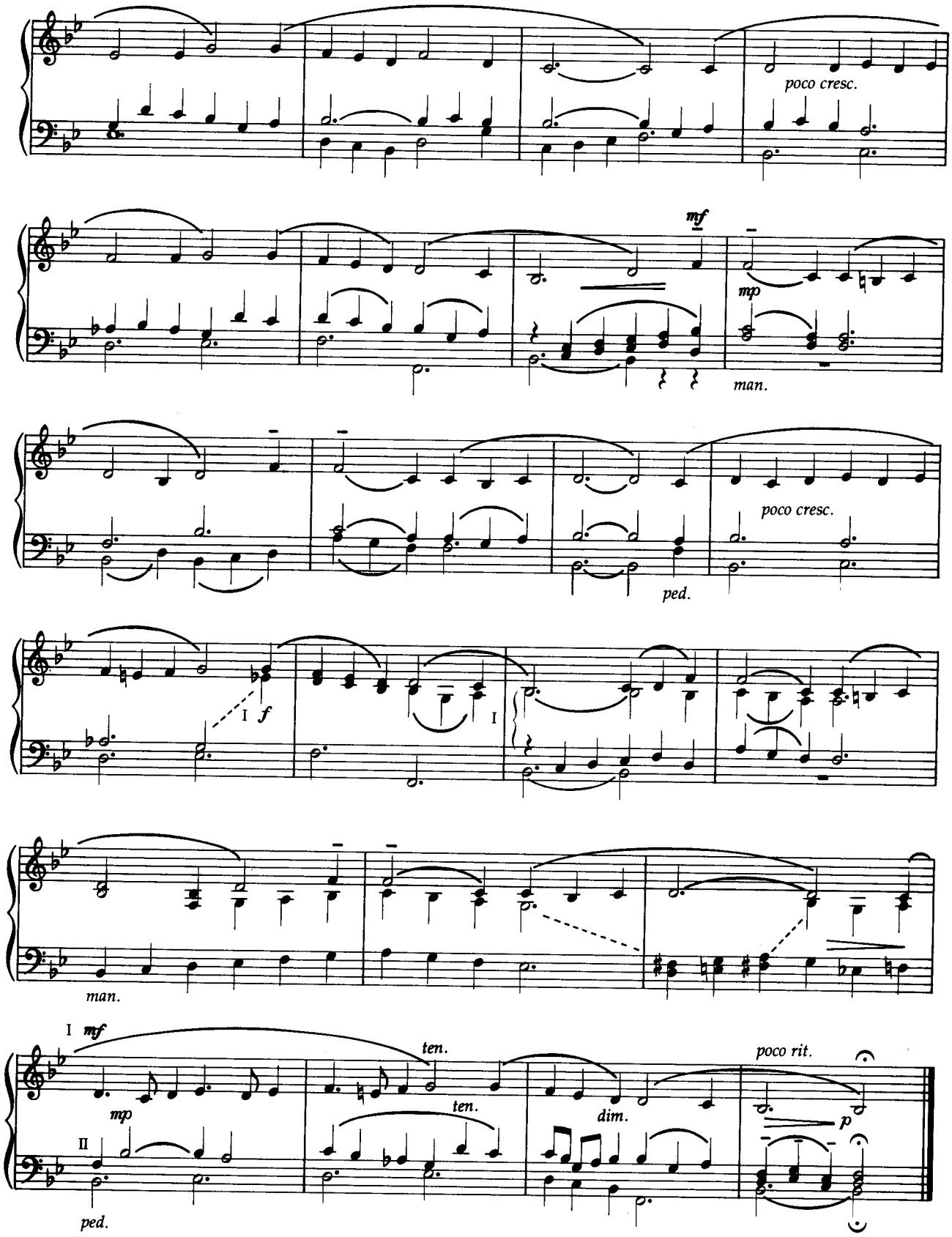
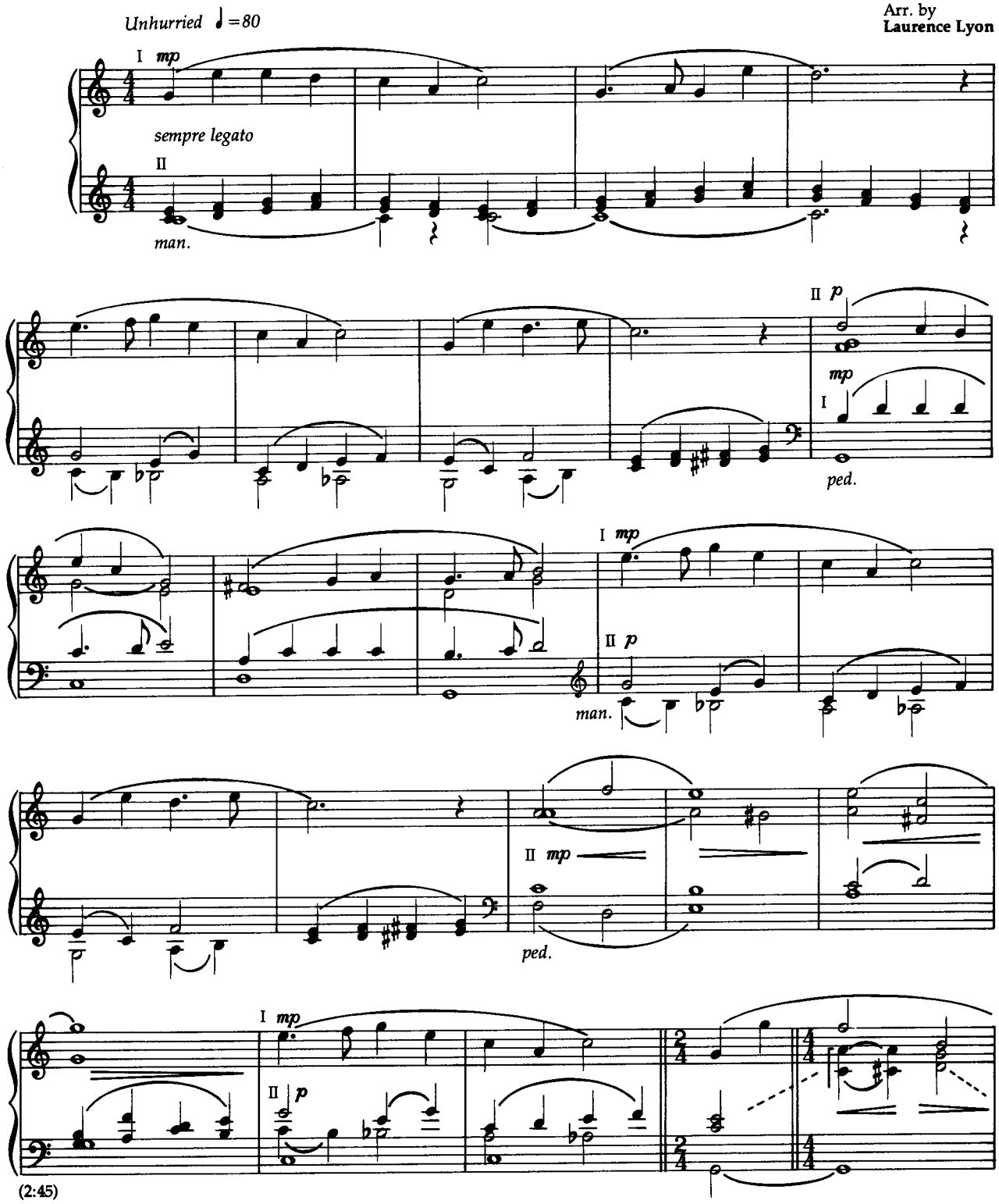

poco cresc.
mf
mp
man.
poco cresc.
ped.
I f
I
I
man.
I mf
mp
ten.
ten.
dim.
poco rit.
p
II
ped.

There Is Beauty All Around

II: 8′, p
I: 8′ and 4′, mp
Ped.: 16′ and 8′

Arr. by
Laurence Lyon



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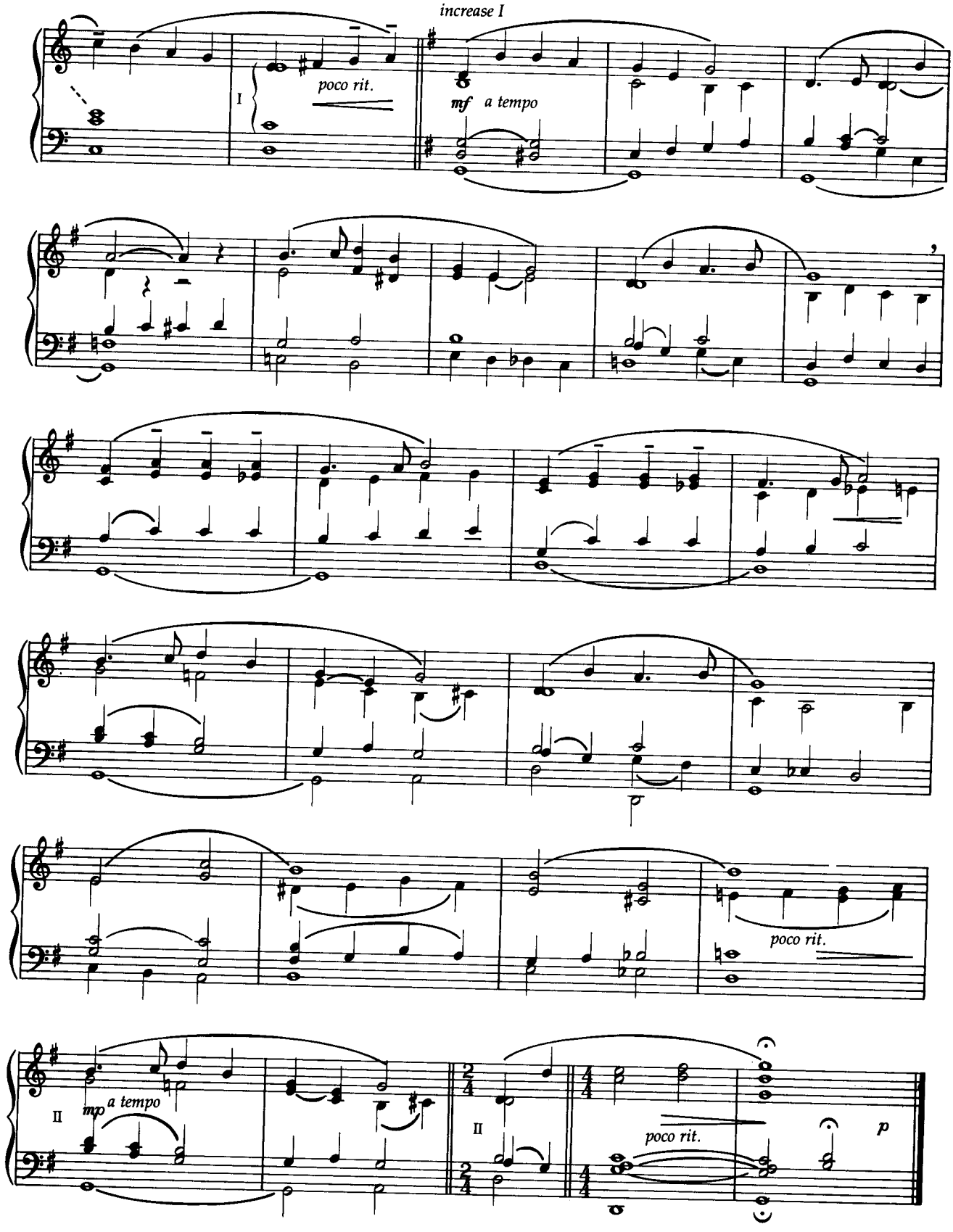
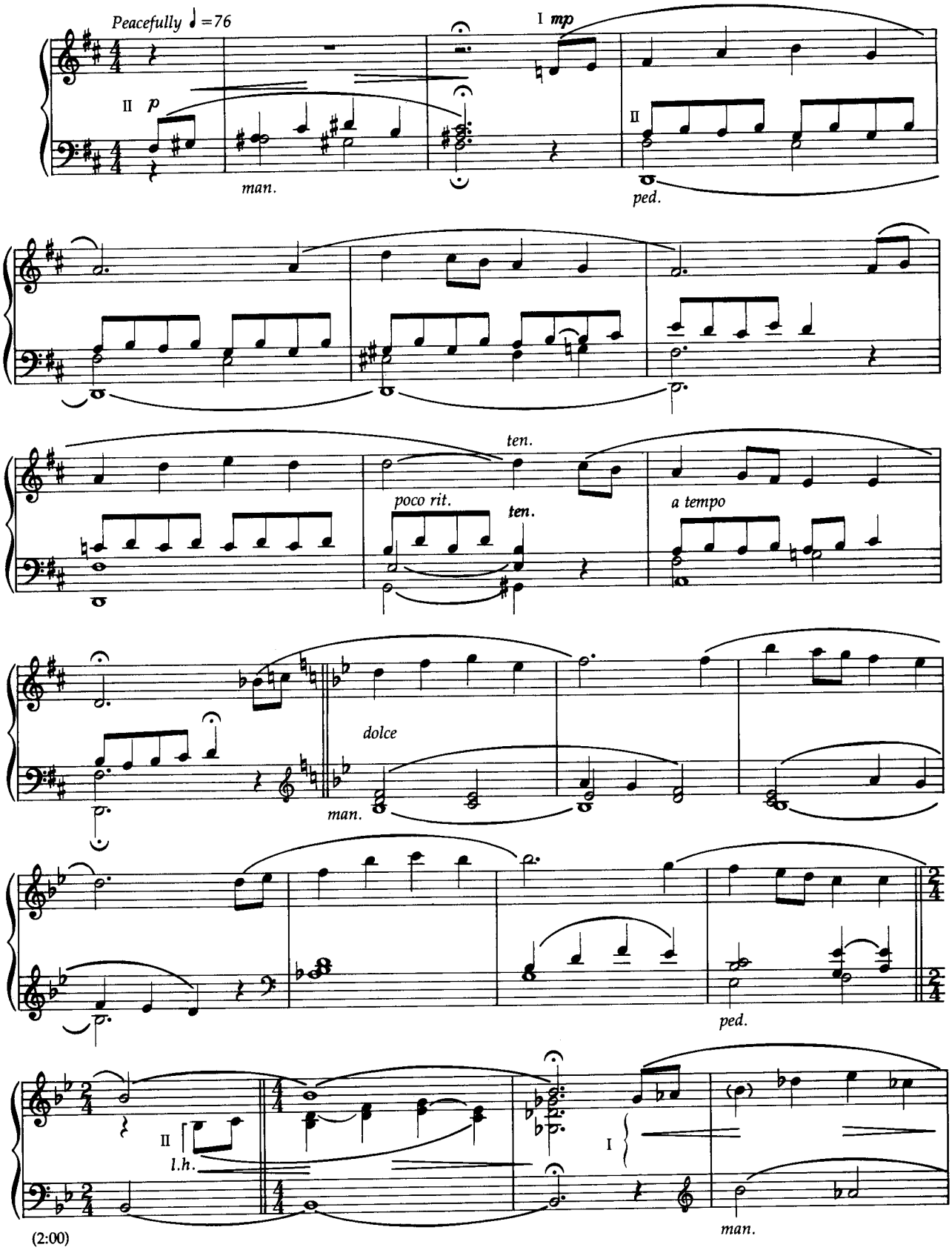

increase I
I
poco rit.
mf a tempo
poco rit.
II
mp a tempo
II
poco rit.
p

We Love Thy House, O God

II: Soft 8′, p
I: Solo combination, mp
Ped.: Soft 16′ and 8′

Hymn tune by
Leroy J. Robertson
Arr. by
Darwin Wolford



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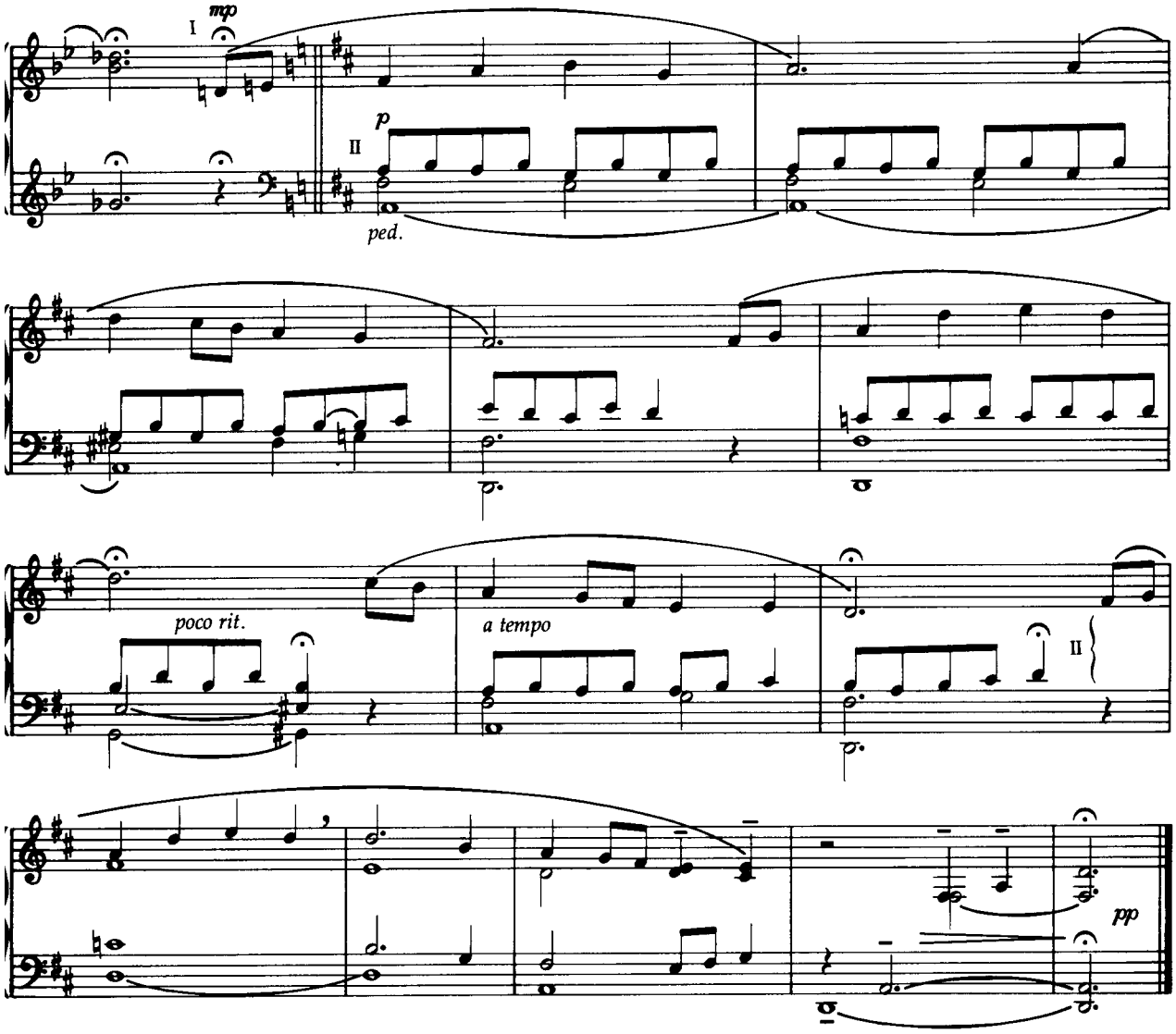
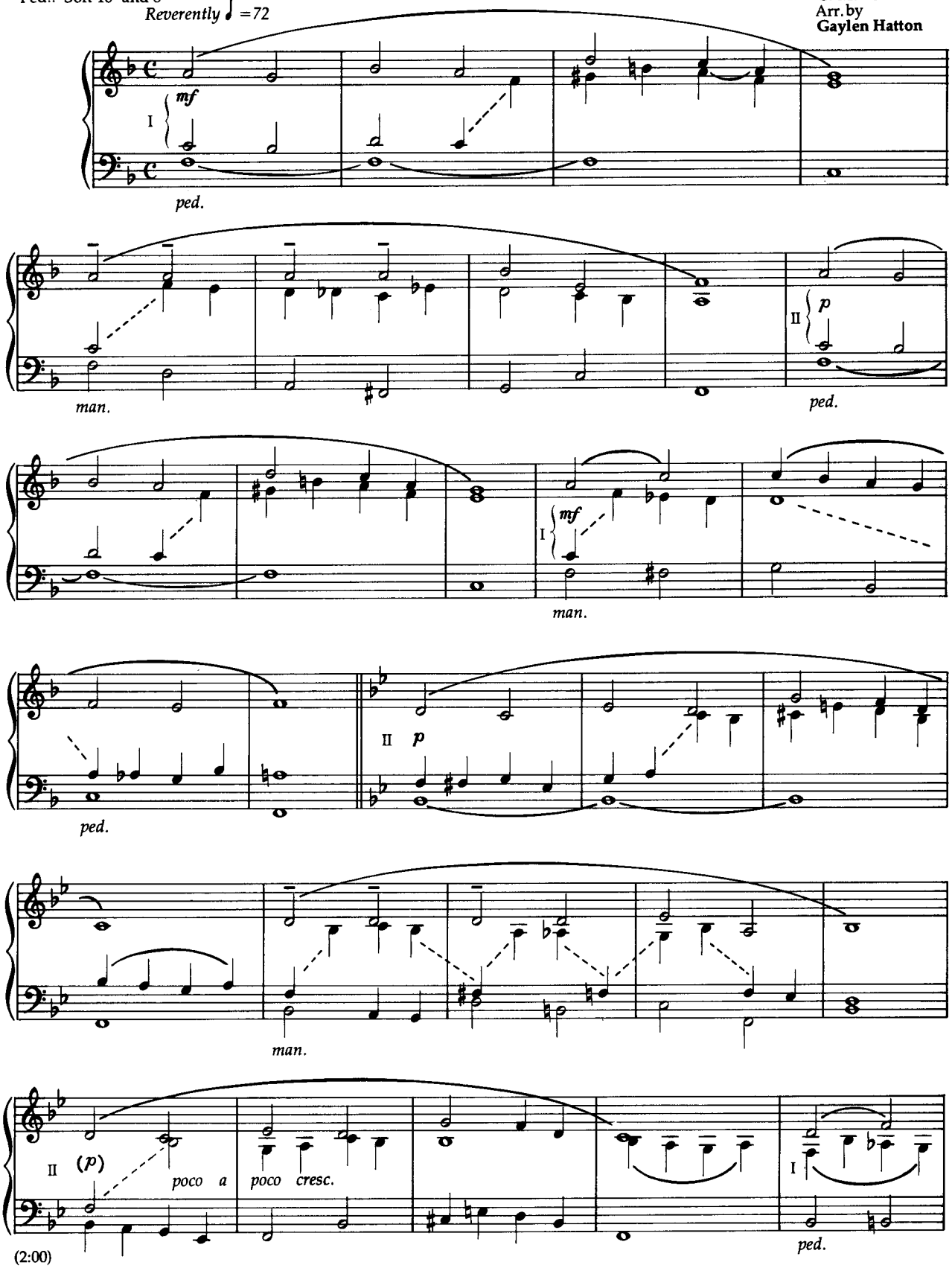

mp
I
p
II
ped.
poco rit.
a tempo
II
pp

Softly Now the Light of Day

II: Soft 8′, p
I: 8′ and 4′, mf
Ped.: Soft 16′ and 8′

Hymn tune by
C. M. von Weber
Arr. by
Gaylen Hatton



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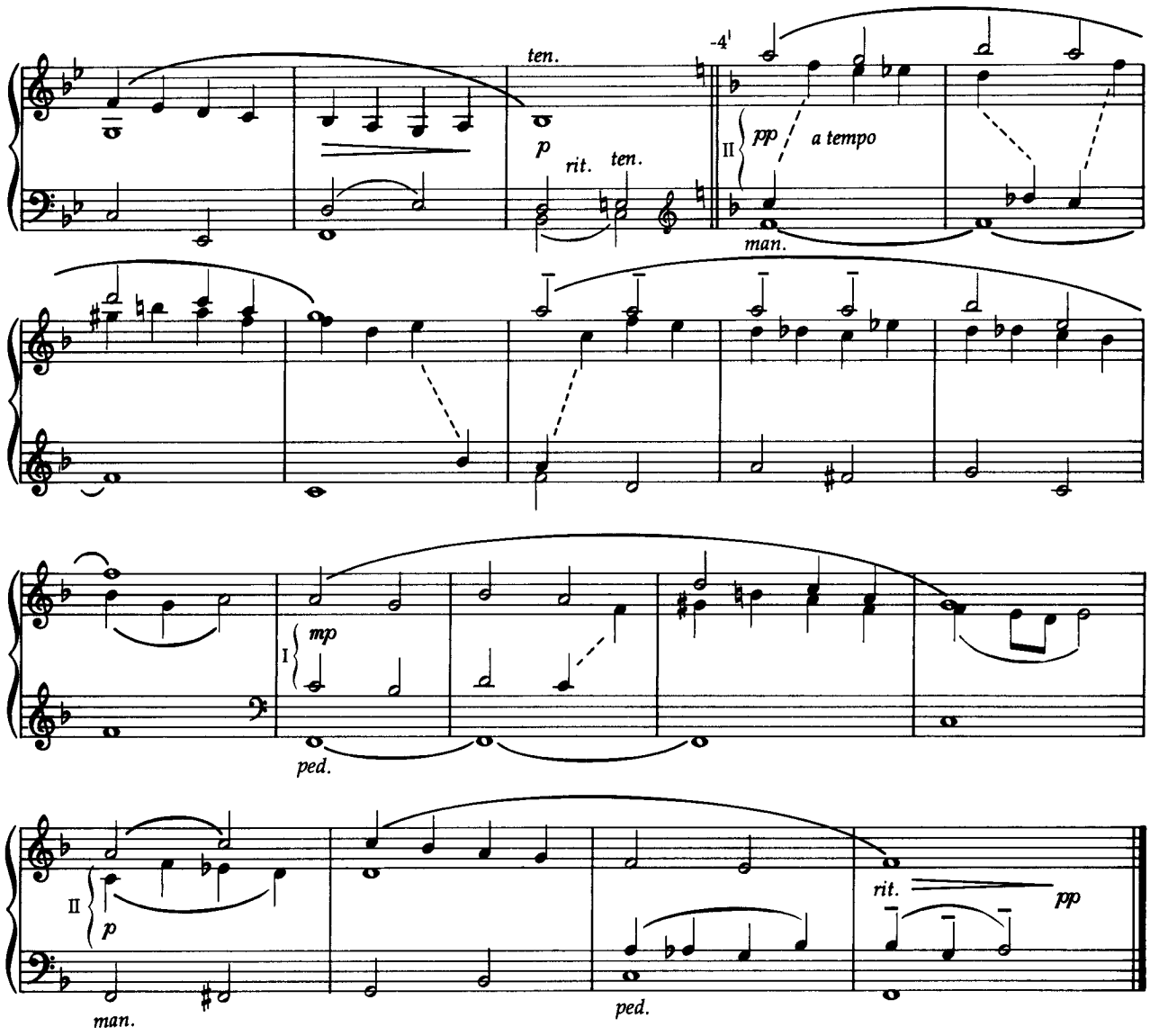
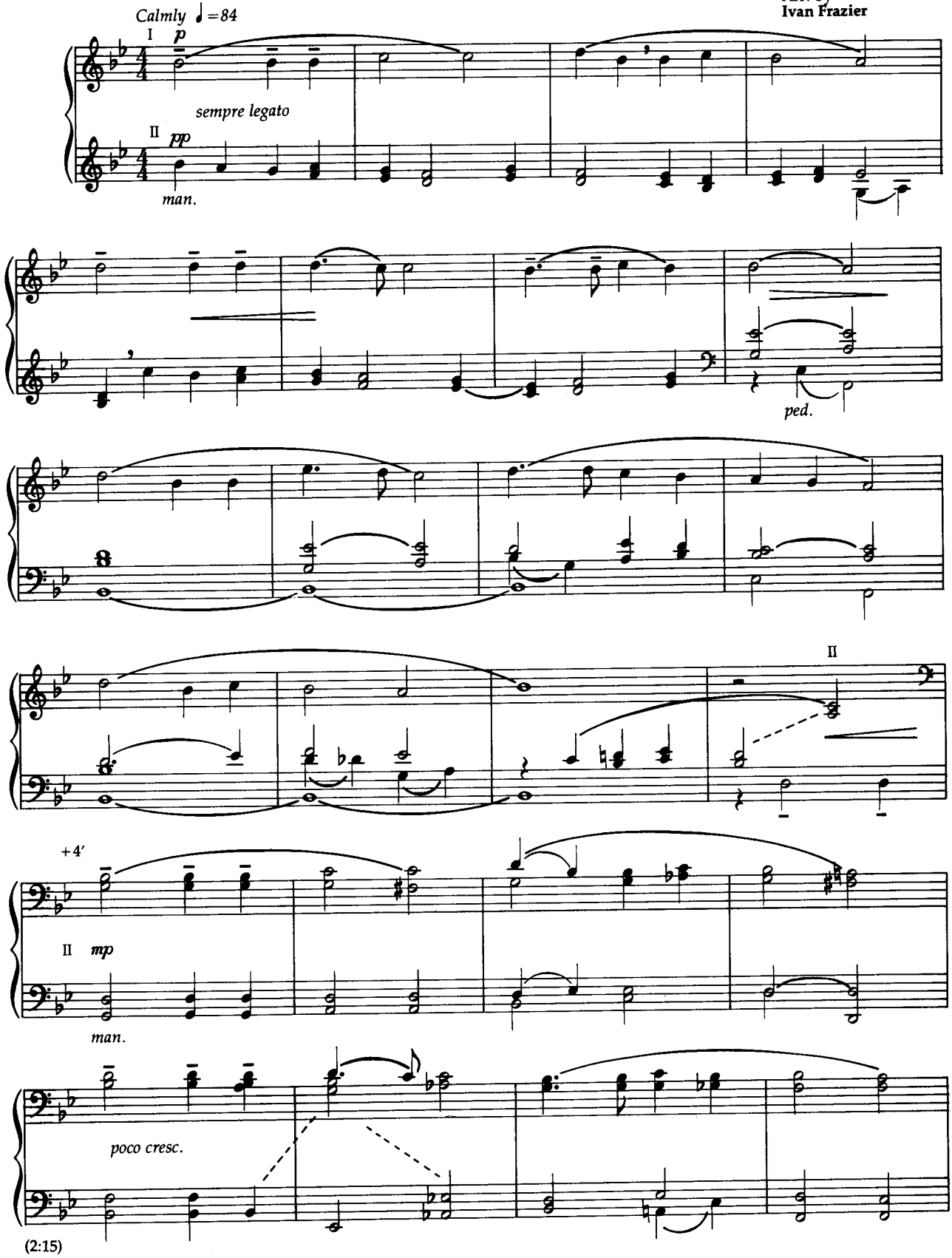

ten.
p
rit.
ten.
-4'
II
pp
a tempo
man.
I
mp
ped.
II
p
man.
ped.
rit.
pp

Father in Heaven

II: Soft 8′, pp
I: Solo combination, p
Ped.: Soft 16′ and 8′

Hymn tune by
Friedrich F. Flemming
Arr. by
Ivan Frazier



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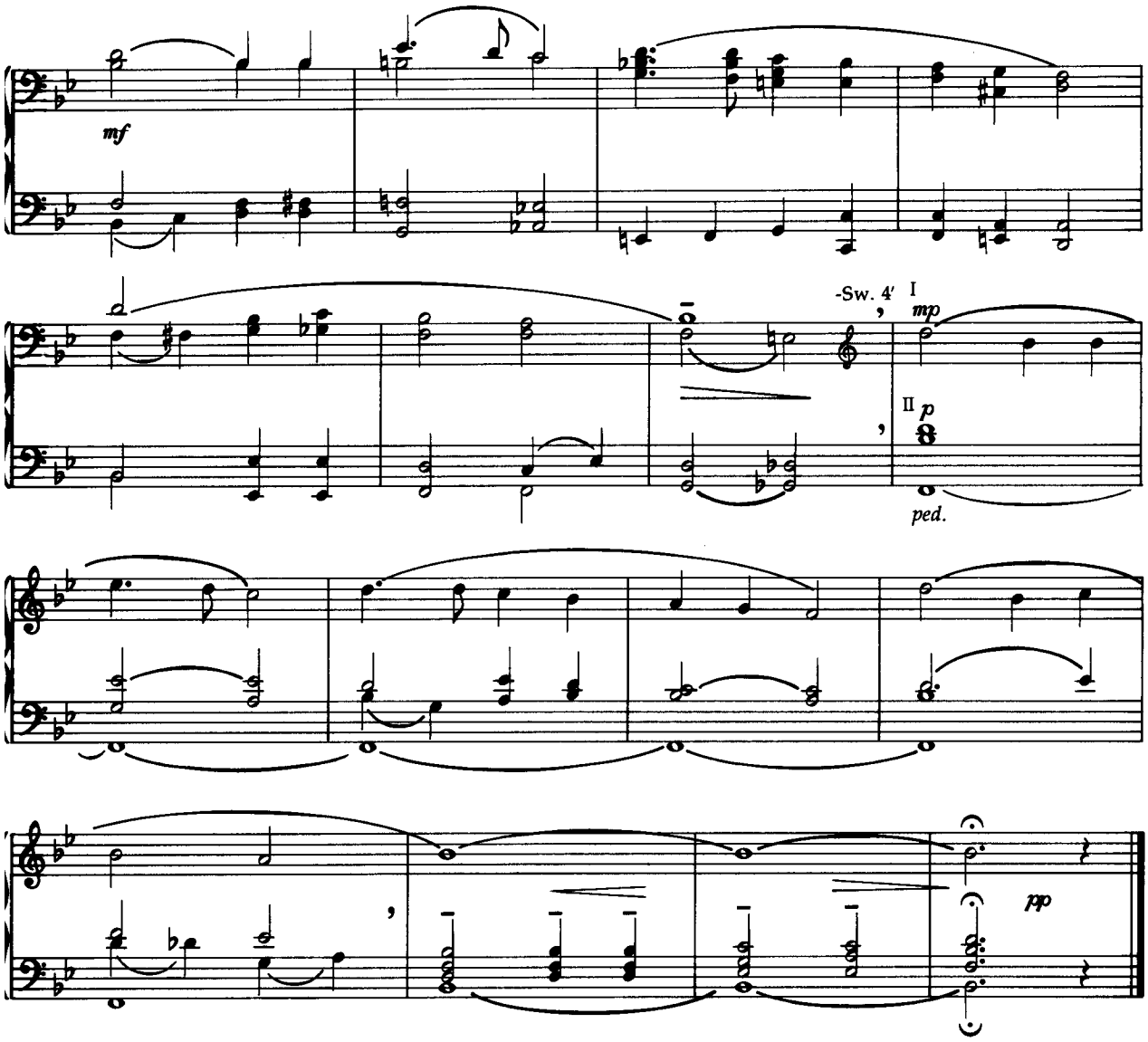
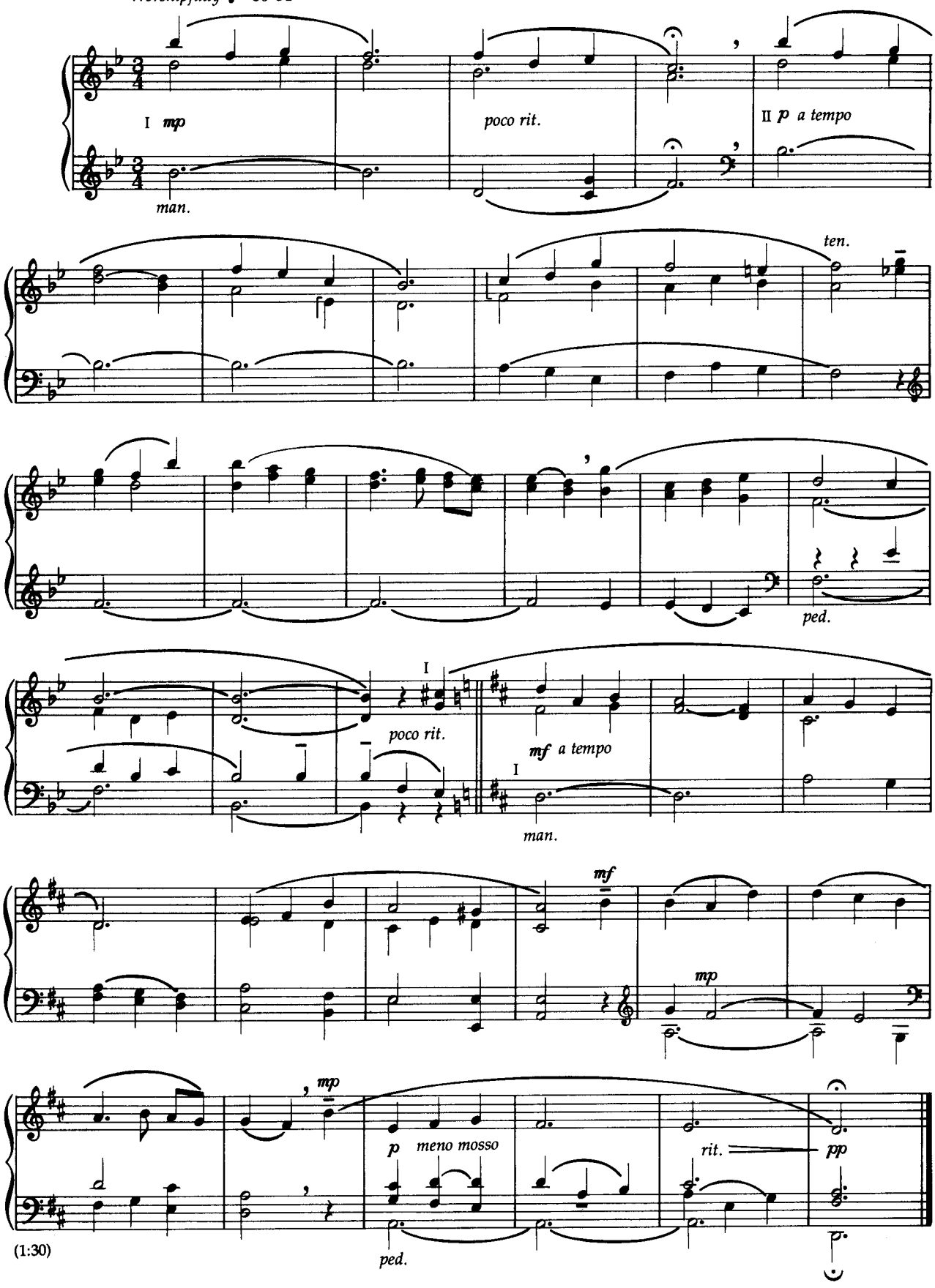

mf
-Sw. 4' I
mp
II p
ped.
pp

II: 8′, p
I: 8′, mp
Ped.: 16′ and 8′

Prayer Is the Soul's Sincere Desire

Hymn tune by
George Careless
Arr. by
Harry Schultz

Worshipfully ♩=80-84



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Suggested Stops

Solo with Accompaniment

For prelude music which calls for hands on separate manuals[1]

SOLO	ACCOMPANIMENT
Flute 8′ such as Gedeckt or Bourdon[2]	Strings 8′ such as Salicional, Voix Celeste, or Gemshorn, or strings 8′ and 4′
Flutes 8′ and 4′	
Flutes 8′ and 2′ such as Piccolo or Flautino	
Flutes 8′ and 2⅔′ such as Nazard	
Flutes 8′, 4′, 2⅔′ and 1 3/5′	
Flutes 16′ and 8′	
Flutes 16′ and 4′	
Flutes 16′, 8′ and 4′	
String 8′ and Nazard 2⅔′	Flute 8′
String 8′ and flute 4′	
Reed 8′ such as Oboe, Trumpet, or Clarinet, to which may be added flute 16′, 8′, 4′, 2⅔′, 2′, or 1 3/5′	Flute or Gemshorn 8′, or flute 8′ and 4′
Principal or diapason 8′, to which may be added flutes, strings or Octave 4′	Strings 8′ or strings 8′ and 4′

Ensemble or Choral Sound

For hymns and preludes where both hands play on the same manual[3]

pp-p (preludes only)	Strings 8′ or soft 8′ such as Dulciana, Salicional, Voix Celeste or Gemshorn
	Strings 8′ and 4′
	Flute 8′ such as Gedeckt or Bourdon
	Flute 8′ and string 8′
p-mp	Flutes 8′ and 2′
	Flutes 8′, 4′ and 2′
mf-f	Flutes and strings 8′ and 4′
f-ff	Principal chorus, which consists of principal or diapason 8′, Octave 4′, Twelfth 2⅔′, and Fifteenth 2′, to which may be added mixtures, flutes, and strings if they make a difference
fff (for grand effect)	Principal chorus with reeds such as Trumpet or Trompette

[1] When the melody is not written as a solo in one hand with the accompaniment in the other, the organist should play both hands on the same manual.

[2] 16′ stops sound an octave below the note played; 8′ stops are the normal pitch of the note played, 4′ stops sound an octave above the note played, etc.

[3] Hymns or free hymn accompaniments for choir or congregation should be played with hands on the same manual.

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