

Discover the Basics[®] and Discover the Organ[®]
A Beginning Keyboard and Pedal Method for the Organ
by Wayne Leupold

The *Discover the Basics[®]* and the *Discover the Organ[®]* beginning keyboard and pedal method for the organ, published by Wayne Leupold Editions, Inc., now provides a wonderful opportunity for upper-elementary and middle-school students to study the organ at much earlier ages than in the past. This method has been in development for ten years and is the result of contributions by 6 editors, over 100 composers, a graphic artist, and over 50 test teachers.

Since there were no similarly published, classically oriented, elementary keyboard methods for the organ as models, a test-teacher program was instituted to test the materials before they would be published. The feedback from these test teachers has been invaluable in developing materials that appeal to young students and develop sensitive musicianship and solid technical facility.

The *Discover the Basics[®]* and *Discover the Organ[®]* beginning keyboard and pedal method for the organ is now available in four different levels: the beginning series (*Discover the Basics[®]: A Beginning Series for Any Keyboard Instrument*) and levels one, two and three in five different series (*Basic Organ Repertoire*, *Modern Keyboard Technique*, *Christmas Season at the Organ*, *Easter and Pentecost Seasons at the Organ*, and *Organ and One Instrument*). Volumes in levels four and five are in preparation.

The beginning series, *Discover the Basics[®]: A Beginning Series for Any Keyboard Instrument*, co-edited by Wayne Leupold and Lucy G. Ingram, utilizes an intervallic approach to reading music and consists of four successive books (A, B, C, and D). Each book is complete in itself, in that it contains lessons, theory, repertoire, and technique materials, therefore eliminating the need to buy multiple books for each level. *Book A* introduces intervals up to and including fifths. *Book B* reinforces these intervals within the context of the grand staff. *Book C* presents eighth notes and beginning two-part playing. *Book D* introduces the intervals of sixths, sevenths, and eighths, more expanded two-part playing, and the beginning playing of three very easy simultaneous parts, and emphasizes note spelling. Many pieces have optional pedal points and approximately 70 percent of the compositions in all four books have a duet part for the teacher to play. Folk songs and spirituals from many different countries and cultures are used extensively. The four families of organ tone are gradually presented (illustration 1) and practice suggestions (illustration 2) throughout the four books assist the student in developing good practice habits. Several distinctive features with many illustrations broaden the student's general musical knowledge: (1) a brief history of the organ at the beginning of *Book C* (illustration 3); (2) a brief history of stringed, keyboard instruments (clavichord, harpsichord, and piano) at the beginning of *Book D* (illustration 4); and (3) brief biographical sketches of composers throughout books B, C, and D, who significantly contributed to the organ, piano, and harpsichord literature (illustrations 5 and 6).

Book A may be begun with students as early as the third grade. Older children and adult beginners may begin with *Book B*. *Book B* also may be used for adult beginning class keyboard instruction. In our test-teacher program the B, C, and D books have been used very successfully in colleges and universities as the texts for their beginning class keyboard courses. A supplemental beginning book of hymns and carols also is available: *Christmas Season at the Organ* (beginning level).

While studying in the beginning series, a student may use any keyboard instrument for daily practice, i.e., a piano, electronic keyboard, or an organ. When the student has progressed to the level one materials (see below), it is recommended that he or she have at least one practice session a week at an organ to become comfortable with the optional simple one- or two-note pedal parts.

Discover the Basics[®]: A Beginning Series for Any Keyboard Instrument, may be used in a variety of different ways: (1) it can be the beginning method for a student beginning keyboard study exclusively on the organ; (2) it can be the beginning method for a student beginning keyboard study

exclusively on the piano, with no interest in ever playing the organ (in such a situation, the explanations about the organ sounds, the registration suggestions, and the suggestions for optional pedal points can be ignored) and (3) this beginning series also can be used in an approach of blending the initial teaching of the keyboard between both the piano and the organ. In such a situation, the student can use a piano for daily practice and can take his/her weekly lesson on a piano. However, in addition, the teacher also may take the student to an organ during the weekly lesson, where he/she again may play some or all of the assigned pieces on the organ, utilizing the suggested registrations and pedal points for the feet. Because of the thoroughness of the *Discover the Basics*[®] beginning series, a separate piano primer series is not necessary. A student could continue this simultaneous study of both instruments indefinitely. When he/she has finished the *Discover the Basics*[®] series and has progressed to the level one books for continued organ study (see below), he/she also could progress into any standard classical piano literature series for continued piano study. This approach would give the student the exposure to and advantages of both keyboard instruments. The profound advantage of the first and third approaches, from the perspective of the organ, is that *more students* will be exposed to the organ much earlier in their educational experience than traditionally has been done in the past. Hopefully, in the long term, this approach will generate more interest in the organ among *more young students* who then will continue to study the organ and will eventually become active organists (amateurs and/or professionals) and church musicians.

Upon completion of *Book D*, the student progresses to *Discover the Organ*[®] in the various series of level one (*Basic Organ Repertoire*, *Modern Keyboard Technique*, *Christmas Season at the Organ*, *Easter and Pentecost Seasons at the Organ*, and *Organ and One Instrument*). The first two are considered basic series while the remaining three are supplemental. The levels one through four of the *Discover the Organ*[®] method roughly parallel the technical-difficulty levels of the Bastian *Piano Literature Series*, volumes 1 - 4.

The *Basic Organ Repertoire* series, levels 1, 2, and 3, co-edited by Wayne Leupold and Naomi Rowley, contains both free compositions and pieces based on well-known hymn tunes and spirituals. Many different cultures are represented including Early American, African American, Native American, Hispanic, Jewish, and Asian, as well as many European countries. Over one hundred composers are represented in this series. Among the living composers represented are Michael Burkhardt, David Cherwien, Emma Lou Diemer, Alfred V. Fedak, Wilbur Held, Dan Locklair, Austin Lovelace, Robert J. Powell, and Larry Visser. The compositions were particularly written to appeal to young students. Students who like to play loud pieces will be delighted with Janet Correll's *Fanfare* (illustration 7), *Procession of Praise*, and *Triumphal March* found in the level one volume. They also will be fascinated with the many echo pieces, which require manual changes, such as Janet Correll's *Carol of the Birds*, Alfred V. Fedak's *Echo Dialogue* and *Antiphonal Hosanna*, Larry Visser's *Echo* (illustration 8), and Randolph Curries' "*Little Jesus, Sweetly Sleep*," all also found in the level one volume. Levels 2, 3A, and 3B also contain similar types of compositions. Children who like to play fast with a loud registration will find many toccatas in this series beginning in level two (i.e. *Toccatina* by David Schack, level 2 (illustration 9); *Toccatina* by Emma Lou Diemer, level 3A (illustration 10); and *Toccatina* on "Here, O Lord, Your Servants Gather" by Larry Visser, level 3B (illustration 11). A unique feature of this repertoire series is the appearance in each level of an original sonatina for organ by Larry Visser (level 1 - *Sonatina on Spiritual Themes*: I "Somebody's Knocking at Your Door" II "Steal Away to Jesus" III "Standing in the Need of Prayer"; level 2 - *Sonatina on Themes of Creation*: I "This Is My Father's World", II "Morning Has Broken", III "All Things Bright and Beautiful"; level 3B - *A Sonatina for Holy Week*: I "He Is King of Kings: He Is Lord of Lords", II "Were You There?", III - "He Arose"). These compositions give the organ student exposure to many of the classical forms traditionally associated with the sonatina and sonata (i.e., sonata allegro form (illustration 12), ABA song form

(illustration 13), rondo form (illustration 14), and ritornello form (illustration 15). Practice suggestions appear where needed throughout these volumes, with an introduction to the organ at the beginning and a glossary at the end of each volume. This series contains compositions in a variety of keys, textures, and styles, and is intended to expose the student to a very broad spectrum of music.

The *Modern Keyboard Technique* series, edited by Wayne Leupold, is intended to develop a solid keyboard technique on the organ. This series contains legato “organ” exercises, exercises by Hanon and Czerny, and scales and arpeggios. A unique feature of the legato exercises is the grouping of musical compositions after each exercise that emphasize within a musical context the specific technical feature presented in that exercise (illustration 16).

The *Christmas Season at the Organ* series, arranged by Alfred V. Fedak, contains carols, hymn tunes, and other seasonal melodies associated with Advent, Christmas, and Epiphany (illustration 17). Each volume also includes a preface explaining these seasons.

The *Easter and Pentecost Seasons at the Organ* series, also arranged by Alfred V. Fedak, contains hymn tunes and other melodies associated with Lent, Palm Sunday, Holy Week, Easter, Ascension, Pentecost, Trinity, Reformation, All Saints, Thanksgiving, weddings, funerals, Communion, baptisms, and patriotic occasions (illustration 18). Each volume includes a preface explaining these seasons and occasions (illustration 19). Also included are easy arrangements and transcriptions of compositions all organists play, such as J. Clarke’s *The Prince of Denmark’s March* (illustration 20) and H. Purcell’s *Trumpet Tune* (illustration 21).

The *Organ and One Instrument* series, arranged by Allan Mahnke, provides an ensemble experience for the young organ student. Many of the compositions are based on well-known hymn tunes. The instrumental parts, in both the C and B-flat versions, are of a comparable or easier level for the instrumentalist (illustration 22).

All the compositions in the entire *Discover the Organ*[®] method are carefully edited and fingered. The inside back cover of each volume contains a registration information page that presents an explanation of the different pitches of organ pipes and lists of the names most commonly used for the four families of organ tone. Practice suggestions, in addition to appearing throughout the beginning series (*Discover the Basics*[®]) and the *Basic Organ Repertoire*[®] series, also are in all the other series. Although primarily included to help students develop effective learning habits, practice suggestions also have been provided to assist any teachers who have had little or no previous teaching experience.

While the *Discover the Organ*[®] method focuses primarily on developing manual skills, elementary pedal concepts are introduced. The *Discover the Organ*[®] method also may be used as an introductory organ method for students who have or are presently acquiring keyboard skills through piano study. A piano student may begin simultaneous study with this organ method at any time or switch over to this method from piano study at any level.

By the time the student is in the level three materials, his/her manual facility should be sufficiently developed so that simultaneous study in a traditional organ method, such as the *First Organ Book*, may begin. This assumes that by this time the student also has long enough legs to do traditional legato, toe-heel pedaling. For the continued development of manual technique, the student should continue in the various series through levels four and five of the *Discover the Organ*[®] keyboard method, particularly the *Basic Organ Repertoire* series and the *Modern Keyboard Technique* series. Such a constant and thorough approach will ensure the development of a masterful keyboard technique at the organ.

Many young people find the organ fascinating with all its keyboards, pedals, buttons, stop knobs, and multiple sounds. Children can become interested in the organ through exposure in their church services, demonstrations by the church organist, and different types of events presented by AGO chapters or other groups of interested individuals. When such interest is awakened, there

should be an immediate follow-up. Immediately get them on organ benches, studying and playing the organ at whatever keyboard level they are. If they have no keyboard experience, start them on the organ from the very beginning, for now there is a keyboard method available that can develop a child's keyboard ability on the organ from the very beginning of his/her study of music. (Other instruments also could be studied simultaneously, if desired.)

For the organ to remain the principal instrument in the church, we must train more organists. To accomplish this we must first expose the organ to more young people, and second, begin to teach the organ to children at much earlier ages than previously has been done. There is no reason why young children cannot begin both their musical education and the development of their keyboard skills at the organ. Let's have more children *Discover the Organ*®!

This is a revised and enlarged version of this article that first appeared in The American Organist (September, 2000). Wayne Leupold is president of Wayne Leupold Editions, Inc., in Colfax (Greensboro), North Carolina.

ORGAN SOUNDS

HI I'M REGINALD THE REED!

The fourth family of sounds is the Reeds. Try playing the following pieces on different Reeds 8'. Continue to use any Principals 8', Flutes 8', or Strings 8'. Choose the sound you feel best fits each piece. See the back inside cover for a list of some of the most popular names for Reeds.

Trumpet

Practice Suggestion: Practice shifting the hands before playing. In measures 2 and 3, cross the left hand over the right hand early so the left hand is ready to play the first note of each measure.

How many measures are the same as the first measure?

Oboe

Circle the measures that are the same.

WJ00002 29

Illustration 1: Book A, page 29

A la rueda rueda

Table Wheel

Practice Suggestion: Break longer pieces up into shorter sections. Practice each section by itself several times before going on to the next section. Concentrate and listen carefully so that there is improvement with each repetition.

Flutes 8' and 4'

Harpicord: folk song

R.H. begins on _____ L.H. begins down a _____ from the first note.

How many 4ths are in this piece? _____ Circle them.

A la rueda rueda

WJ00002 32

Illustration 2: Book A, page 52

A Brief History of the Organ

The organ began several thousand years ago in Greece. Seven or eight hollow reeds were fastened together with wax or beeswax. They were placed in a wooden box or across the top of a pipe, called Panpipes or Syrinx.

During the Middle Ages (500 - 1450) organs were built with bellows that provided air to the pipes. They pumped the bellows to fill them with air, and one or more pipes created the sound by pushing air out. Also during the Middle Ages organs started to be built in churches.

Some organs were small and could be carried and played in processions. The player carried the organ by pushing small levers.

Sometimes larger organs with a keyboard began to be built where the player had to sit near to the organ to play it.

Gradually organs were built with more and more pipes and became louder and louder. When they were placed in small churches on walls or chancel.

WJ00003 2

Illustration 3: Book C, page 2

A Brief History of Stringed, Keyboard Instruments

The clavichord began in the 1300s. The sound is made by a small piece of brass in the shape of a T, connected to the key. This is pressed from below against the string. The sound made by the string is very soft but can be made a little louder by pressing the keys a little harder.

Clavichords were very small instruments, usually less than two feet long. They could be placed on a table and even carried along when traveling.

The harpsichord began around 1400. The sound is made by small pieces of a birds' beak, called a quill, or a small piece of leather, moving up past the string (plucking the string).

Clavichord

Harpsichord

WJ00003 2

Illustration 4: Book D, page 2

Giving Thanks

Principals 8', 4', and 2'

The first note for the R.H. is (circle one)
 A. in the C space
 B. above the C space
 C. below the C space

The first note for the L.H. is (circle one)
 A. in the C space
 B. above the C space
 C. below the C space

Great Organ and Harpsichord Composers

Johann Sebastian Bach lived in Leipzig, Germany, and was organist and choir director of the Thomaskirche. Among his most famous organ compositions are the *Inventions* and *Partitas* in D Major, the *Prelude and Fugue in D Major*, and the *Fugue in G Major* (the Gigue), among his most famous harpsichord compositions is the *Italian Concerto*. Listen to recordings of them.

Johann Sebastian Bach
 Born: Mar. 31, 1685
 Died: July 28, 1750

Surprise!

Reed 4'

What is the dynamic marking? _____ What does it mean? _____

Which measures have the longest slur? _____ Circle the repeat sign.

WJ00003 17

Illustration 5: Book B, page 17

Great Piano Composers

Ludwig van Beethoven lived in Vienna, Austria. Among his most famous piano compositions is the *Sonata in C# Minor* (the Moonlight), Op. 27, No. 2. Listen to a recording of it.

Ludwig van Beethoven
 Born: Dec. 16, 1770
 Died: Mar. 26, 1827

Caves

See Flutes 16 and 4'
 Pedal: Flute 16'

The left hand may play to: F-sharp middle D (the D in the middle of the pedalboard) throughout.

Circle the measures that are alike for the R.H.; for the L.H.

How many slurs are there? _____

What kind of note is at the end of each slur? _____

Name the first note the R.H. plays. _____ Is it above or below guide note C? _____

Name the first note the L.H. plays. _____ Is it above or below guide note C? _____

With All the Slaps

WJ00003 26

Illustration 6: Book B, page 26

Fanfare

Sw: Flutes 8' and 4', Oboe 8' (Swirl box chord)
 Or: Principals 16', 8', 4', 2-2/3', and 2', Mixture, Trumpet 8'
 Ped: Principals 16' and 8', C# to Ped.

Janet Currell
 (b. 1942)

FRAGMENTS SUGGESTION: REGISTRATION ADDITIONS: Slurs should be added in the second to last line by hand or piano. Pistons are numbered to show hand allow for rapid register changes.

Majestically

WJ00005 16

Illustration 7: Basic Organ Repertoire, Level 1, page 16

Echo

Sw: Flute 2' or Flute 1'
 Or: Flute 2'
 Ped: Flute 2' or Sw. to Ped.

Larry Visher
 (b. 1962)

DEFINITION AND PRACTICE SUGGESTION

STACCATO (s): Detached. Notes with staccato marks are usually played approximately half value.
 = approximately 1/2

Lightly

WJ00005 28

Illustration 8: Basic Organ Repertoire, Level 1, page 28

Toccatina*

Full Organ (Tutti or Crescendo Pedal)

David Schick
 (b. 1947)

PRACTICE SUGGESTIONS AND DEFINITIONS:

- ARM EXTENSION: To prevent stiffness and optimize finger development in the right hand and arm, slightly rotate the wrist and back of the hand in the same direction the notes are moving. The motion is like turning a key in a lock. Doing so will rotate it only as necessary to successfully fit the fingers slightly off the keys. Keep the hand and arm relaxed.
- MUSCLE TENSION: A dot with a pressure mark above or below a note indicates a muscle touch that is longer than staccato but not as compressed as legato. Notice the muscle indications below and above the left-hand notes: $\frac{1}{2}$ = approximately 2/3.
- EVIL-TRICKING HANDED: In measures 2 and 3 the hands overlap. Have the right hand play near the outside edge of the key bed. In the left hand, fingers lean forward.
- SHEDDING SCALE: In the middle of the right hand are exercises, practice them in the following rhythmic patterns to gain greater control.

Presto, with excitement

WJ00005 12

Illustration 9: Basic Organ Repertoire, Level 2, page 17

Toccata

Paul Uppan Rimaun Lutz (Drew)
(b. 1927)

PRACTICE SUGGESTIONS:

- RHYTHMIC PRACTICE:** If the $\frac{7}{8}$ are uneven, practice them in the following rhythmic patterns to gain greater control: $\frac{7}{8}$ and $\frac{7}{8}$.
- ARM RELAXATION:** To prevent stiffness and tightness from developing in the hands and arms, lightly raise the wrist and back of the hand to raise circulation to the joints and stretch. The exercise is like turning a key in a lock. Doing each exercise 10 times may be necessary to accurately lift the fingers slightly off the keys. Copy the hand and arm relaxed.
- PRACTICE IN SECTIONS:** If a composition has challenges, SLOWLY practice very small sections at a time. Carefully work through the composition in this manner before beginning to practice it in larger sections and finally straight through from beginning to end. Identify difficult sections for additional practice.

Brilliant

Manual

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Illustration 10: *Basic Organ Repertoire*, Level 3A, page 13

Toccata on "Here, O Lord, Your Servants Gather"

TOKYO*

Sw: Flutes 8' and 1-10' or 2-20' (possibly too partially closed) Larry Visser
(b. 1962)
Cl: Flute 8'
Ped: Flute 16 and 8'

PRACTICE SUGGESTIONS AND DEFINITIONS:

- RHYTHMIC PRACTICE:** If the $\frac{7}{8}$ are uneven, practice them in the following rhythmic patterns to gain greater control: $\frac{7}{8}$ and $\frac{7}{8}$.
- ARM RELAXATION:** To prevent stiffness and tightness from developing in the hands and arms, slightly raise the wrist and back of the hand to raise circulation to the joints and stretch. The exercise is like turning a key in a lock. Doing each exercise 10 times may be necessary to accurately lift the fingers slightly off the keys. Keep the hand and arm relaxed.
- CECILEA (CASSIRA) (C):** A cisma, indicated by double lines (C), is a brief, elastic pulse inserted into the music. Its meaning: B) It indicates a pause before the melody begins again.
- BREATH MARK (B):** A breath mark is used to indicate a breath or rest at the end of a phrase. It is similar to the end of a musical sentence.
- PRACTICE IN SECTIONS WITH HANDS AND PEDALS SEPARATELY:** If a composition has challenges, SLOWLY practice the hands alone and then together, the feet alone, the right hand with the feet, the left hand with the feet, and finally both hands and feet together, first in small sections and eventually in larger sections. When combining all the parts, focus on the unusual, while playing occasionally, as necessary, at the ped. line. In this composition, the ped. line is an octave or repeating line that changes only occasionally. Note especially where these changes occur.

Lightly

Manual

Hand optional

* TOKYO is a Japanese form name. It means a form of traditional music.
** Literally, an octave that is an octave or repeating line that changes only occasionally. Note especially where these changes occur.
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Illustration 11: *Basic Organ Repertoire*, Level 3B, page 21

Sonatina on Spiritual Themes*

I. "Somebody's Knockin' at Your Door"
SOMEBODY'S KNOCKIN'**

Sonata Form***

Cl: (Flute 16'), Principal 8' and 4' Larry Visser
(b. 1962)
Ped: Flute 16'

DEFINITION AND PRACTICE SUGGESTION:

BREATH MARK (B): A breath mark is used to indicate a breath or rest at the end of a phrase similar to the end of a phrase marking. $\frac{7}{8}$ approximately $\frac{7}{8}$.

Quickly
Allegretto***

Manual

* An imitation of a traditional style, a representation of that style that requires particular attention to the style, the form or melody of each movement based on its African-American origin.
** Literally, an octave that is an octave or repeating line that changes only occasionally. Note especially where these changes occur.
*** Sonata form is a form that has evolved over the course of history and is not strictly defined.
**** Development (D): The section of the composition where the melody and harmony are developed.
***** Repetition (R): The section of the composition where the melody and harmony are repeated.
***** Literally, an octave that is an octave or repeating line that changes only occasionally. Note especially where these changes occur.
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Illustration 12: *Basic Organ Repertoire*, Level 1, page 62

II. "Steal Away to Jesus"
STEAL AWAY**

ABA Form***

Sw: String 8' and String Celeste 8' Alfred Peick
(b. 1953)
Cl: Flute 8'

Prayerful

Manual

* THE LITURGY is an African-American spiritual.
** Literally, an octave that is an octave or repeating line that changes only occasionally. Note especially where these changes occur.
*** The ABA form is a form that has evolved over the course of history and is not strictly defined.
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Illustration 13: *Basic Organ Repertoire*, Level 1, page 64

III. "All Things Bright and Beautiful"
ROYAL OAK*

Rondo Form**

Sw: Flutes 8' and 2' Alfred Peick
(b. 1953)
Cl: Flutes 8' and 1-10'
Ped: Soft Flute 16'

One octave, uprightly
C: all eighth and quarter notes accented

Manual

Hand optional

* ROYAL OAK is a traditional, nineteenth-century, English melody.
** The ABA form is a form that has evolved over the course of history and is not strictly defined.
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Illustration 14: *Basic Organ Repertoire*, Level 2, page 53

III. "He Arose"
HE AROSE**

Ritornello Form***

Sw: Flute 8' and 2' Alfred Peick
(b. 1953)
Cl: Flutes 8', 4', and 2'
Ped: Soft Flute 16' and 8'

Emphatically

Manual

Hand optional

* HE AROSE is an African-American spiritual.
** Literally, an octave that is an octave or repeating line that changes only occasionally. Note especially where these changes occur.
*** The Ritornello form is a form that has evolved over the course of history and is not strictly defined.
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Illustration 15: *Basic Organ Repertoire*, Level 3B, page 32

4

2. EXERCISE

F	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
G	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
A	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
B	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
C	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
D	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
E	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
F	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

Elegy

Sw: String 8' and String Celeste 8' Alfred Peick
(b. 1953)
Cl: Flute 16'
Ped: Flute 16'

Very slowly

Manual

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Illustration 16: *Modern Keyboard Technique*, Level 2, page 4

"We Three Kings"
KINGS OF ORIENT

John H. Hopkins, Jr. (1818-1901) John H. Hopkins, Jr. (1818-1901)
arr. Alfred V. Peick (b. 1953)

Both hands: Flutes 8' and 4' OR L.H. Cl: Flutes 8' and 4' Alfred V. Peick (b. 1953)
Ped: Flute 16'

With Purpose

Manual

Hand optional

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Illustration 17: *Christmas Season*, Level 1, page 20

"How Firm a Foundation"
FOUNDATION

American folk melody of John Rippon (1751-1835) Frank's Guitone Church Music, 1932
arr. Alfred V. Peick (b. 1953)

Met: Principals 8', and 2' Alfred V. Peick (b. 1953)
Ped: Flutes 16' and 8'

With strength

Manual

Hand optional

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Illustration 18: *Easter and Pentecost*, Level 2, page 13

The Church Year from Lent through Pentecost and Other Occasions

Lent is a season of prayer, repentance, and spiritual discipline. Beginning on Ash Wednesday, it continues for forty weekdays and six Sundays. The season concludes with the observance of Holy Week.

Palm Sunday — the commemoration of Jesus' triumphal entry into Jerusalem. The day is celebrated with processions, palm branches, and the singing of "Hosanna."

Maundy Thursday (or Holy Thursday) — the commemoration of the Last Supper, the institution of the sacrament of Holy Communion, and Christ's agony and bearing on the garden of Gethsemane.

Good Friday — the commemoration of Jesus' suffering, death on the cross, and burial.

Easter is the great festival celebrating Christ's resurrection. It is marked by the singing of joyful anthems. The season of Easter extends for seven weeks (50 days) beyond Easter Sunday.

Ascension Day — which falls on a Thursday forty days after Easter, is the day on which we celebrate Christ's rising (or "ascension") into heaven. In some churches, Ascension is celebrated on the sixth Sunday after Easter.

On **Pentecost**, 50 days after Easter, we celebrate God's gift of the Holy Spirit to the church. Pentecost is sometimes called the "Birthday of the Church." The Bible tells us that after Jesus' ascension, he sent on Pentecost the Holy Spirit to strengthen and empower his followers. Because the Holy Spirit appeared as "tongues of fire" to the disciples, Pentecost is used to symbolize the presence of the Holy Spirit. The same day is also regarded as a symbol for the Holy Spirit. In some churches, the Pentecost season extends from Pentecost Sunday until Advent. In other churches this season (along with the period between Epiphany and Ash Wednesday) is called "Ordinary Time."

On **Trinity Sunday** we celebrate the great mystery of one God in three persons: Father, Son, and Holy Spirit. Trinity falls on the Sunday after Pentecost.

2 WL60100

Illustration 19: *Easter and Pentecost*, Level 2, page 2

The Prince of Denmark's March
Transcribed to the Legato Style

Jeremiah Clarke (1674-1707)
arr. Alfred V. Ford (b. 1933)

Str.: Trumpet 8' and Flute 5'
Cl.: Flute 8', Principal 4'
Perc.: Flute 1C and 5'

Majestically

Flute

Trumpet with both hands on G4.

Piano optional

Flute 5'

D.C. al Fine

Repeat with both hands on G4.

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Illustration 20: *Easter and Pentecost*, Level 1, page 16

Trumpet Tune

Henry Purcell (1659-1695)
arr. Alfred V. Ford (b. 1933)

Str.: Trumpet 8' (Flute 5')
Cl.: Flute 8', Principal 4' (and 2')
Perc.: Flute 1C and 5'

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Illustration 21: *Easter and Pentecost*, Level 2, page 28

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"When We Are Living"
"Pues si vivimos"
SOMOS DEL SEÑOR*

arr. Allan Mahler (b. 1944)

The Organ part is on page 96.
The 1st Flute part is on page 90.
Play back on one or two staves.

Not too fast

Trumpet

Organ

Pedal Organ

*SOMOS DEL SEÑOR is a Spanish melody.
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Illustration 22: *Organ & One Instrument*, Level 3, page 10