Index

For Your Information... i
Words of thanks... ii

Table of Contents
- Alphabetical by First Line iii
- Listed by Category v
- Listed by Key Signature vii

Chord Dictionary ix

Playing from a "lead sheet" or "fake book"
- Category 1 xi
- Category 2 xv
- Categories 3 and 3* xvii

The Hymns 1 - 55

For Your Information...

Performing from a "lead sheet" or a "fake book" is an extremely rewarding experience. This format is used constantly by guitarists, pianists and organists. A single melody line is shown with chord symbols above it and lyrics below. The complexity of the accompaniment style is determined by the personal style and capability of the performer. This method of notation has become more and more popular in the harp community over the past twenty years. It is now applied to hymn selections from the Mormon repertoire specifically edited for both lever and pedal harp simultaneously.

I have divided these selections into three categories:

> In Category 1, each melody note is either the root, third or fifth of a diatonic triad. On the dominant chord in the key signature there may be a fourth note - the seventh. This is identified by a chord symbol such as "G7."
>
> In Category 2, in addition to the chords mentioned above, there are also "non-harmonic" tones. They are identified as neighboring notes, passing tones and accented passing tones.
>
> In Category 3, chords from outside the key signature are used. A chord called a "secondary" or "borrowed" dominant is used. In the key of C Major, that would involve a D7 chord that leads to a G chord. The pitch of F sharp that is required for the D7 chord is easily produced by a pedal movement. For lever harp, it is frequently omitted from the chord and only a root and fifth (and possibly a seventh) are used. The harmony is implied, but still quite satisfactory. There is another division of Category 3 tunes that are identified with an asterisk as "3*." These entries have an accidental in the melody line and require lever harps to accomplish a lever movement in order to play the required pitch. Lever movements are indicated by diamond shaped notes accompanied by the appropriate accidental. They are placed in a rhythmic location as a suggestion for a convenient place for movement. And, there are seven entries that are not recommended for lever harp due to their harmonic complexity.

Performance suggestions for these three categories are supplied. It is highly recommended that harpists who are new to this notation pay careful attention to these musical examples and try to employ their basic principles before expanding into a fuller style of playing. Additionally, a "Chord Dictionary" is supplied. This gives the complete spelling of the diatonic triads and their inversions (including the dominant 7th chord) in all of the keys used in this collection.

Playing from a "lead sheet" or a "fake book" is a lot like cooking. You have basic ingredients. You have flour, sugar and eggs. You have melody, harmony and rhythm. How rich do you want your cake to be? How full do you want your chords to sound? How many people will your recipe serve? How many verses do you want to play? Should you decorate your cake? Should you play up an octave / down an octave / a solo melody line / doubled hands / low bass notes? The choices and comparisons go on and on. You are the "cook." You are the performer. The final product is one of your own making. There is no *right* or *wrong* way of doing it. There are *choices*!

The table of contents of this collection is given in three different formats. To begin with, the first line of

text of each entry appears in alphabetical order. This is the basic organization of the entire collection. (A few entries have been adjusted due to page layout requirements for some two-page melodies.) Another listing gives the category of each tune. If you are unfamiliar with this style of playing, you might want to begin with the Category 1 tunes first, and then study your way through the Category 2, 3 and 3* tunes in a regimented fashion.

At the heading of each entry, beneath the first line of text which serves as a title, there are two more important pieces of information. There are names and numbers such as "Eventide - 166" or "Gloria - 100." These indicate the actual name of the tune (regardless of any text that might be used with it) and the page on which it exists in the official church collection titled, quite simply, "Hymns." If you would like to see the full harmonization of the melody, please consult that reference.

Below the listing of the tune name and page number from "Hymns," you will find the particular category of that entry listed. This is a quick indication of the complexity of the piece and what requirements you may have to fulfill in performance.

Playing from a "lead sheet" or "fake book" is a tremendous liberation for the performer(s). Instant arrangements are possible once an adequate vocabulary of accompanimental techniques are learned. If you need extra study in harmony, please refer to my publication "3's a Chord." For more information on playing advanced harmonies, please consult either "Clever Levers" for lever harpists or "Blazing Pedals" volume 1 for pedal harpists. A detailed study of lead sheet playing is available in "Blazing Pedals" volume 2. In spite of its name including the word "pedals," this book is very useful for lever harpists, too.

Ray Pool
February 12, 2009
New York City

Words of thanks...

I would like to thank Shru de Li Ownbey, Director of Lyon & Healy West, for her encouragement with this project. Without her suggestions over the years, it would never have come to pass.

I would like to thank Murray Boren, also of Lyon & Healy West, for his considerable advice. His knowledge of the repertoire provided welcomed support for the final selection of entries.

I would like to thank John Sheridan for his continued availability as a proof-reader and friend.

Finally, I would like to thank Laurita Williams of Tulsa, OK, and John Kubiniec of New York City for their ongoing support of my efforts in church music using the harp. They have both provided me with wonderful opportunities for church performance over the years.

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Table of Contents

Alphabetical by First Line

First Line	*Category*	*Key*	*Page*
Abide with Me!	3*	E flat	1
Angels We Have Heard on High	2	F	2
Christ the Lord Is Risen Today	3	C	3
Come unto Jesus	2	B flat	4
Come, Come, Ye Saints	2	G	5
Come, Listen to a Prophet's Voice	3*	D	6
Come, O Thou King of Kings	3*	G	7
Come, Ye Children of the Lord	1	B flat	8
Come, Ye Disconsolate	3*	C	9
Did You Think to Pray?	3*	E flat	10
Far, Far Away on Judea's Plains	2	F	11
Father in Heaven	3	G	12
For the Beauty of the Earth	1	G	13
For the Strength of the Hills	3*	E flat	14
God Be With You Till We Meet Again	2	C	15
God of Our Fathers, Whose Almighty Hand	3 (P)	E flat	16
God, Our Father, Hear Us Pray	3 (P)	G	17
He Is Risen!	3	C	18
High on the Mountain Top	3*	G	19
How Firm a Foundation	2	A flat	20
How Gentle God's Commands	1	F	21
How Great the Wisdom and the Love	3*	F	22
I Know That My Redeemer Lives	2	G	23
I Need Thee Every Hour	3	G	24
I Stand All Amazed	3 (P)	A flat	25
I'll Go Where You Want Me to Go	3 (P)	F	27

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First Line	*Category*	*Key*	*Page*
In Humility, Our Savior	3	F	29
In Hymns of Praise	3*	G	30
Israel, Israel, God Is Calling	3*	F	31
Jesus, Once of Humble Birth	2	D	32
Jesus, Savior, Pilot Me	2	B flat	33
Jesus, the Very Thought of Thee	3	G	34
Joseph Smith's First Prayer	3	B flat	35
Joy to the World!	2	D	36
Lead, Kindly Light	3	G	39
Let Us All Press On	3 (P)	C	37
Now Let Us Rejoice	3*	D	41
O Come, All Ye Faithful	3	G	40
O My Father	2	G	43
Praise God, from Whom All Blessings Flow	1	G	44
Put Your Shoulder to the Wheel	3*	F	45
Redeemer of Israel	3	D	46
Rejoice, the Lord Is King!	3 (P)	C	47
Silent Night	2	B flat	48
Sweet Is the Work	3*	G	49
The Lord Is My Shepherd	3	G	50
The Spirit of God	3	B flat	51
There Is a Green Hill Far Away	3	E flat	53
We Ever Pray for Thee	3	D	54
Zion Stands with Hills Surrounded	3 (P)	D	55

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Listed by Category

First Line	***Category***	*Key*	*Page*
Come, Ye Children of the Lord	1	B flat	8
For the Beauty of the Earth	1	G	13
How Gentle God's Commands	1	F	21
Praise God, from Whom All Blessings Flow	1	G	44
Angels We Have Heard on High	2	F	2
Come unto Jesus	2	B flat	4
Come, Come, Ye Saints	2	G	5
Far, Far Away on Judea's Plains	2	F	11
God Be With You Till We Meet Again	2	C	15
How Firm a Foundation	2	A flat	20
I Know That My Redeemer Lives	2	G	23
Jesus, Once of Humble Birth	2	D	32
Jesus, Savior, Pilot Me	2	B flat	33
Joy to the World!	2	D	36
O My Father	2	G	43
Silent Night	2	B flat	48
Christ the Lord Is Risen Today	3	C	3
Father in Heaven	3	G	12
He Is Risen!	3	C	18
I Need Thee Every Hour	3	G	24
In Humility, Our Savior	3	F	29
Jesus, the Very Thought of Thee	3	G	34
Joseph Smith's First Prayer	3	B flat	35
Lead, Kindly Light	3	G	39
O Come, All Ye Faithful	3	G	40
Redeemer of Israel	3	D	46
The Lord Is My Shepherd	3	G	50

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First Line	***Category***	*Key*	*Page*
The Spirit of God	3	B flat	51
There Is a Green Hill Far Away	3	E flat	53
We Ever Pray for Thee	3	D	54
Abide with Me!	3*	E flat	1
Come, Listen to a Prophet's Voice	3*	D	6
Come, O Thou King of Kings	3*	G	7
Come, Ye Disconsolate	3*	C	9
Did You Think to Pray?	3*	E flat	10
For the Strength of the Hills	3*	E flat	14
High on the Mountain Top	3*	G	19
How Great the Wisdom and the Love	3*	F	22
In Hymns of Praise	3*	G	30
Israel, Israel, God Is Calling	3*	F	31
Now Let Us Rejoice	3*	D	41
Put Your Shoulder to the Wheel	3*	F	45
Sweet Is the Work	3*	G	49
Recommended for Pedal Harp Only			
God of Our Fathers, Whose Almighty Hand	3 (P)	E flat	16
God, Our Father, Hear Us Pray	3 (P)	G	17
I Stand All Amazed	3 (P)	A flat	25
I'll Go Where You Want Me to Go	3 (P)	F	27
Let Us All Press On	3 (P)	C	37
Rejoice, the Lord Is King!	3 (P)	C	47
Zion Stands with Hills Surrounded	3 (P)	D	55

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Listed by Key Signature

First Line	*Category*	***Key***	*Page*
How Firm a Foundation	2	A flat	20
I Stand All Amazed	3 (P)	A flat	25
Abide with Me!	3*	E flat	1
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Christ the Lord Is Risen Today	3	C	3
Come, Ye Disconsolate	3*	C	9
God Be With You Till We Meet Again	2	C	15

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We Ever Pray for Thee	3	D	54
Zion Stands with Hills Surrounded	3 (P)	D	55

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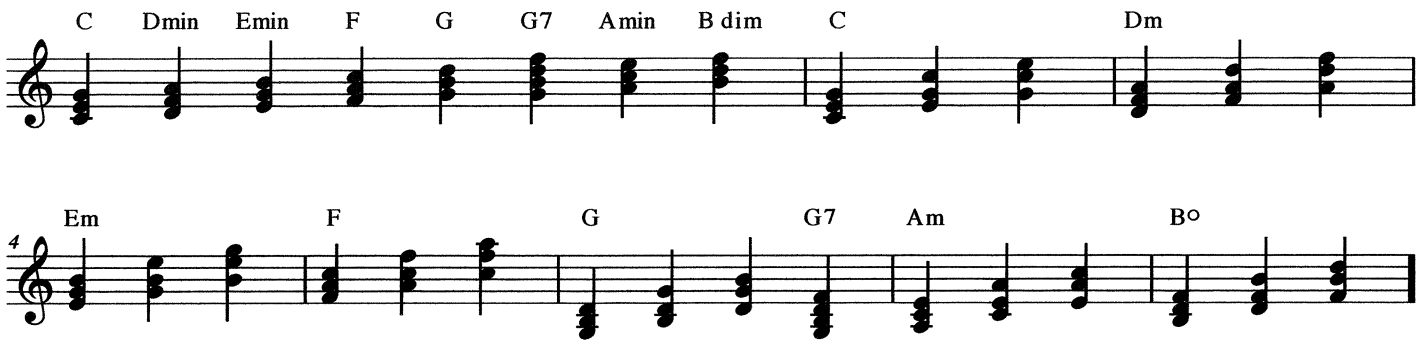
Chord Dictionary

C Major



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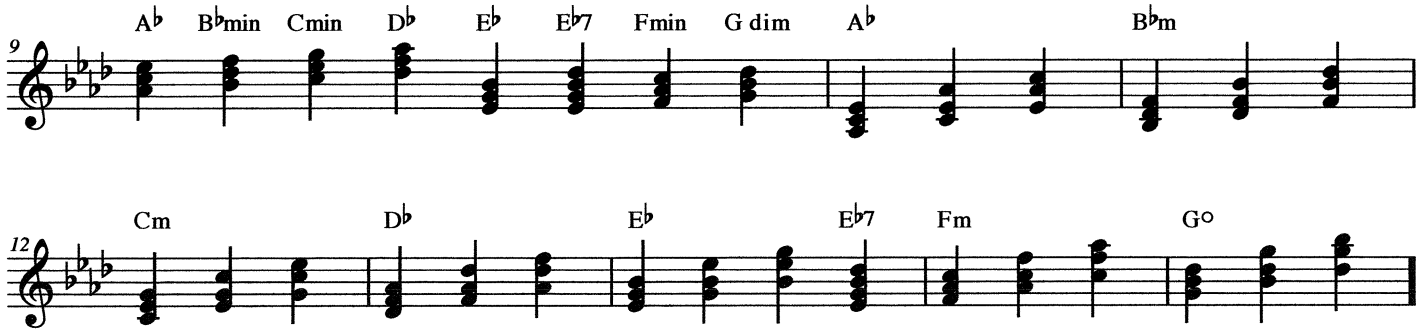

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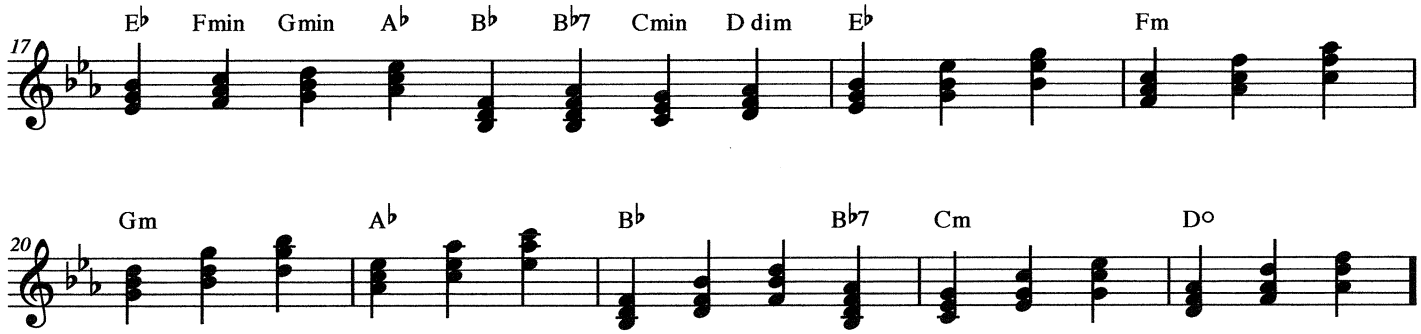

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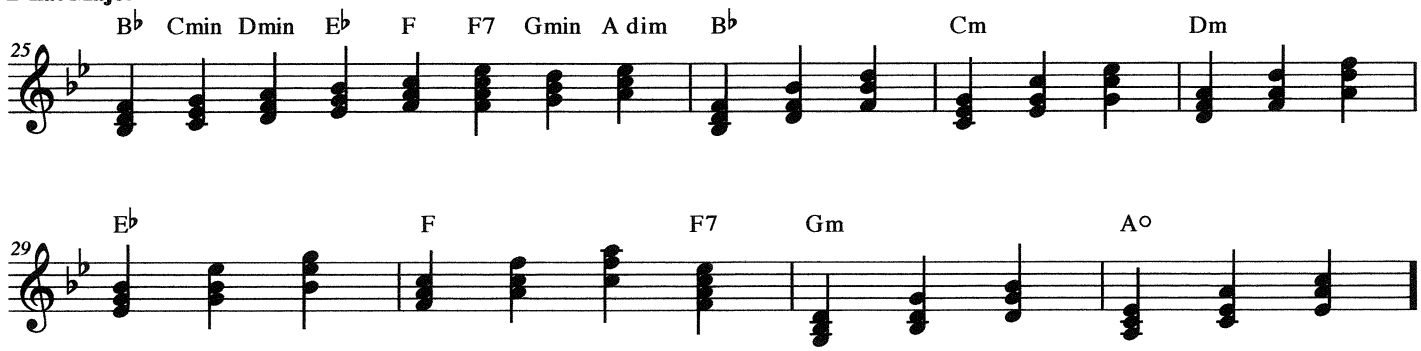

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