

Sixty-Second Service Solutions for Organ

Larry Shackley

2-staff, Moderately Easy



Sixty- **Second**

Service Solutions for Organ

Larry Shackley

**Short, versatile hymn arrangements
for the church organists**

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Foreword

Every organist knows that there are places in the service where a short, tasteful hymn arrangement works better than a full-length piece.

- When the organ is needed to do a brief “call to worship” rather than a full-blown, elaborate prelude.
- During the communion service.
- In small congregations where offertories don’t need to be long to cover the work of the ushers.
- When “filler” is needed between elements of a program.
- When it might be appropriate to introduce a hymn with a complete run-through of the melody in an attractive setting, in the manner of the baroque chorale prelude.

Sixty-Second Service Solutions for Organ provides you with thirty-three tasteful arrangements of classic hymns that you can use in any of these settings. They won’t take long to prepare, they contain no page turns, and if you play them at the given tempo, they will all last almost exactly 60 seconds. They cover a wide range of moods and styles for maximum flexibility. The table of contents lists the common titles for each hymn, along with the standard tune name, to make your job easier.

At the end of each arrangement, there are a few measures marked “INTRO.” These introductions are provided in case you want to use *Sixty-Second Service Solutions* to introduce a congregational hymn. The preludes are written in common hymnal keys, and the introductions will lead directly into the first bar of the hymn. Of course, you can omit the introduction if you are playing the piece for other purposes.

Some of the preludes have a coda sign, which allows for an even shorter performance. Simply jump from the coda mark directly to the “INTRO” if you need less than a minute of music.

We hope these pieces will be a practical addition to your organ library.

—Larry Shackley

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Ah, Holy Jesus

*Ah, holy Jesus, how hast Thou offended,
That man to judge Thee hath in hate pretended?
By foes derided, by Thine own rejected,
O most afflicted.
Therefore, kind Jesus, since I cannot pay Thee,
I do adore Thee, and will ever pray Thee,
Think on Thy pity and Thy love unswerving,
Not my deserving.*

– Johann Heerman, tr. Robert S. Bridges

Sw. Gentle Reed 8
Gt. Flutes 8, 4
Ped. Quiet 16, Gt. to Ped.

Larry Shackley
Tune: HERZLIEBSTER JESU
by Johann Crüger

Mournfully ♩ = 88

5

Sw.

9

Alas! and Did My Savior Bleed

*Alas! and did my Savior bleed
And did my Sovereign die?
Would He devote that sacred head
For sinners such as I?*

— Isaac Watts

Sw. Strings 8, 4

Gt. Flutes 8, Sw. to Gt.

Ped. Quiet 16, Sw. to Ped., Gt. to Ped.

Larry Shackley

Tune: MARTYRDOM

by Hugh Wilson

Smoothly flowing ♩ = 104

Sw. { *p*

Ped.

mf

mp

mf

Gt. *mp*

All Hail the Power of Jesus' Name

Sw. Foundations, Reeds 8, 4
Gt. Full, Sw. to Gt. 8, 4
Ped. 16, 8, Sw. to Ped.

Larry Shackley
Tune: CORONATION
by Oliver Holden

With confidence ♩ = 116

The musical score is written for piano and guitar. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'With confidence' with a quarter note equal to 116 beats per minute. The score is divided into four systems, each with a measure number (1, 4, 8, 11) at the start of the first staff. The first system (measures 1-3) features a piano accompaniment with a 'Sw.' (swell) marking and a dynamic of *mf* in the right hand, and a 'Ped.' (pedal) marking in the left hand. The second system (measures 4-6) features a guitar accompaniment with a dynamic of *f* in the right hand. The third system (measures 7-9) features a piano accompaniment with dynamics of *ff* and *f* in the right hand. The fourth system (measures 10-12) includes an 'optional short version' and a 'to Coda' marking. The score is watermarked with 'LORENZ PUBLISHING CO.' and 'REVIEW ONLY'.

Alleluia! Sing to Jesus

Sw. Foundations 8, 4
 Gt. Foundations 8, 4, Sw. to Gt.
 Ped. 16, 8, Sw. to Ped.

Larry Shackley
 Tune: HYFRYDOL
 by Rowland H. Prichard

With a lilt ♩ = 112

Sw. { *mf* } *cresc.*

Ped.

5

9

13

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Blest Be the Tie that Binds

Sw. Strings, Flutes 8, 4
Gt. Foundations 8, 4, Sw. to Gt.
Ped. Quiet 16, Sw. to Ped.

Larry Shackley

Tune: DENNIS

Johann G. Nägeli, arr. Lowell Mason

Flowing ♩ = 96

Sw. { *mp* *mf* *mp* }

Ped.

5

9

13

f

Come, Thou Fount of Every Blessing

Sw. Strings 8
Gt. Flutes 8, 4
Ped. Gt. to Ped.

Larry Shackley
Tune: NETTLETON
from *A Repository of Sacred Music, Part II*

Exuberantly ♩ = 88

Gt. { *f*

mel.

Ped.

4

7

Sw. { *p*

11

No Ped.

Hallelujah! What a Savior!

*Man of Sorrows! what a name
For the Son of God, who came
Ruined sinners to reclaim.
Hallelujah! What a Savior!*

*Guilty, vile, and helpless we;
Spotless Lamb of God was He;
"Full atonement!" can it be?
Hallelujah! What a Savior!*

*Bearing shame and scoffing rude,
In my place condemned He stood;
Sealed my pardon with His blood.
Hallelujah! What a Savior!*

*Lifted up was He to die;
"It is finished!" was His cry;
Now in Heav'n exalted high.
Hallelujah! What a Savior!*

*When He comes, our glorious King,
All His ransomed home to bring,
Then anew His song we'll sing:
Hallelujah! What a Savior!*

– Philip P. Bliss

Sw. Foundations 8, 4
Gt. Foundations 8, 4, Sw. to Gt.
Ped. 16, 8, Gt. to Ped.

Larry Shackley
Tune: HALLELUJAH! WHAT A SAVIOR
by Philip P. Bliss

With nobility ♩ = 88

The musical score is written for guitar (Gt.) and swell (Sw.) in 4/4 time. The tempo is marked 'With nobility' and the metronome setting is 88. The key signature has two flats (B-flat and E-flat). The score is divided into three systems. The first system (measures 1-4) features the guitar playing a series of chords and single notes, with a swell playing a simple harmonic accompaniment. The second system (measures 5-8) continues the guitar melody, which becomes more active, and the swell provides a steady accompaniment. The third system (measures 9-12) shows the guitar playing a more complex, flowing melody, while the swell continues its accompaniment. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Pedal points (Ped.) are indicated at the beginning and end of the piece.

In the Cross of Christ I Glory

*In the cross of Christ I glory,
Towering o'er the wrecks of time;
All the light of sacred story
Gathers round its head sublime.*

*When the woes of life o'er take me,
Hopes deceive, and fears annoy,
Never shall the cross forsake me,
Lo! it glows with peace and joy.*

– John Bowring

Sw. Strings 8
Gt. Foundations 8, 4
Ped. Quiet 16, 8

Larry Shackley
Tune: RATHBUN
by Ithamar Conkey

Reflectively ♩ = 96

Sw.

p

Gt.

mf

No Ped.

5

Ped.

9

Gt.

mf

Jesus Shall Reign

Sw. Trumpet 8
Gt. Principals 8, 4
Ped. Principals 16, 8

Larry Shackley
Tune: DUKE STREET
by John W. Hatton

Vigorously ♩ = 108

Sw.

f

Gt. 3

simile

Ped.

4

8

11

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Lead On, O King Eternal

Sw. Trumpet 8
 Gt. Principals 8, 4, Reeds 8, 4
 Ped. Principals 16, 8

Larry Shackley
 Tune: LANCASHIRE
 by Henry Thomas Smart

Alla marcia ♩ = 116

5

8

11

Gt. {f}

Ped.

Sw.

Gt. - Reeds

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Nothing but the Blood of Jesus

*What can wash away my sin?
Nothing but the blood of Jesus;
What can make me whole again?
Nothing but the blood of Jesus.*

*Oh! precious is the flow
That makes me white as snow;
No other fount I know,
Nothing but the blood of Jesus.*

— Robert Lowry

Sw. Principals 8, 4
Gt. Principals 8, 4, 2, Mixtures
Ped. 16, Sw. to Ped.

Larry Shackley
Tune: PLAINFIELD
by **Robert Lowry**

Gentle gospel style ♩ = 100

Sw. { *mf*

Ped.

5

9

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O Sacred Head, Now Wounded

*O sacred Head, now wounded, with grief and shame weighed down,
Now scornfully surrounded with thorns, Thine only crown;
O sacred Head, what glory, what bliss till now was Thine!
Yet, though despised and gory, I joy to call Thee mine.*

*What Thou, my Lord, hast suffered, was all for sinners' gain;
Mine, mine was the transgression, but Thine the deadly pain.
Lo, here I fall, my Savior! 'Tis I deserve Thy place;
Look on me with Thy favor; vouchsafe to me Thy grace.*

*What language shall I borrow to thank Thee, dearest friend,
For this Thy dying sorrow, Thy pity without end?
O make me Thine forever; and should I fainting be,
Lord, let me never, never outlive my love to Thee.*

— Bernard of Clairvaux, tr. Paul Gerhardt/James W. Alexander

Sw. String, Flute 8
Gt. Principals 8, 4
Ped. Principals 16, 8

Larry Shackley
Tune: PASSION CHORALE
by Hans Leo Hassler

With deep feeling ♩ = 84

Stand Up, Stand Up for Jesus

Sw. Trumpet 8
 Gt. Principals 8, 4
 Ped. Principals 16, 8

Larry Shackley
 Tune: WEBB
 by George J. Webb

With spirit ♩ = 112

Sw.

The musical score is written for a piano and guitar. It consists of four systems of music. The first system starts with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The tempo is marked 'With spirit' and the metronome is set to 112. The first system includes a guitar part (Gt.) with a forte (f) dynamic. The second system starts at measure 4. The third system starts at measure 7. The fourth system starts at measure 10 and includes a 'No Ped.' (no pedal) instruction. The score is overlaid with a large, stylized 'L' logo and the text 'LORENZ PUBLISHING CO.' in a large, bold, sans-serif font.