

## STEPS FOR PREPARING A HYMN

1. Since the text (message) is the most important part of each hymn, read the text out loud with meaning to determine where to breathe the text to most clearly express the message. Most congregational members will breathe when their bodies demand air. However, those members in tune with the spirit of worshiping through hymn singing will be sensitive to the organist's efforts to convey the meaning of the text. Mark complete breaks and partial breaks in the text itself (refer to one of the hymn sheets which follow). These marks punctuate and clarify the meaning of the text.
2. Very slowly (at 25 to 33 percent of the normal speed) play the three upper parts – tenor, alto, and soprano – to ascertain where it would be the most logical to redistribute some of the alto notes to the left hand. Successive intervals of a 6<sup>th</sup> between soprano and alto voices will almost always need some redistribution to ensure a good legato. Also, lower alto notes – Middle C and lower – are many times more logically played in the upper fingers of the left hand. Mark all redistributions.
3. Mark fingerings which need to be consistent to insure that the basic rules of “organ technique” and “independence of line” are kept:
  - a. **Think all voice parts horizontally - from left to right.**
  - b. **Within each voice, if a note repeats, pick it up and put it back down (unless common tones or tying rules are in effect).**
  - c. **Within each voice, if a note changes, connect the notes in a legato fashion (no fracturing and no overlapping of sound).**
  - d. **Lift repeated notes on the “and” of the count (or the “and of the and” if the notes are eighth notes rather than quarter notes).**
  - e. **Text breaks take precedence over legato rules.**
4. Mark ties and common tones according to the “Common Tone Rules/Tying Guidelines” sheet.
5. **Slowly** practice the three upper parts keeping all the rules of legato technique (see No. 3 a through e above). Gradually increase the tempo as your ability to do so **correctly** increases. **Do not double the bass in your left hand.** The bass should be played with both feet, not with the lowest fingers of the left hand.
6. Mark the pedal line to enable it to be played in a legato fashion between both feet. Practice **slowly and perfectly**. Gradually increase the speed.
7. Practice the left hand and pedal together remembering to include all redistributed notes from the alto voice. This is the hardest step as we are so used to hearing the soprano voice (melody) included. (As you practice this step, hang onto the organ bench with your right hand to keep your body in balance.) However, this is the most important step of all. **If you skip this step, you will never develop a truly clean hymn technique!**
8. Once TAS and LH + Pedal can be played separately keeping a perfect legato, then **very slowly** try putting all four voices together. Each time you practice this step, pick a different verse to follow so you can practice the complete or partial breaks within or in between the phrases (each verse will be slightly different).
9. Plan to make subtle registration changes after some (or all) of the verses in the hymn. Practice redistributing the last chord of the hymn from two hands to one hand so that you may reach up (with either hand) and make **one** registration change between verses, as desired.
10. Practice the “introduction” of the hymn. Once you get a hymn up to the normal speed, “hum along” or “sing along” to see how much time your lungs need to refill at the textual breaks (a break of an eighth note width is the usual amount of silence).
11. Be aware of accented beats: beats 1 and 3 in 4/4 time, beat 1 in 3/4 time, beat 1 in 2/4 time. A hymn in 6/8 time is almost always led in “two”. On the organ, accent is achieved with silence, delay, or a combination of both. Never rush into accented beats.
12. Always rehearse the hymns with your music director before playing for a service. If you have a difference of opinion as to tempo, **compromise!**

## COMMON TONE RULES

common tones - notes that are shared in two voice parts in succession

inner voice common tones:

- when a note changes from the tenor voice to the same note in the alto voice, tie the notes
- when a note changes from the alto voice to the same note in the tenor voice, break the notes

common tones involving the soprano voice:

- when the soprano line is ascending and common tones are involved, tie the common tones
- when the soprano line is descending and common tones are involved, break the common tones

## TYING GUIDELINES

### Fast Hymns

- if four voices are repeating, tie one voice (usually alto)
- if three voices are repeating, tie none

### Slow Hymns

- if four voices are repeating, tie two voices (usually alto/bass)
- if three voices are repeating, tie one voice

Tie from strong to weak beats, not from weak to strong.

Only when common tones are involved, may you tie across bar lines.

Never tie the soprano voice.

Less tying is needed with dotted rhythms.

# COMMON STOP NAMES LISTED BY PIPE CATEGORY AND FAMILY OF ORGAN TONE

See the OrganTutor lesson, "Families of Organ Tone."

<i><b>FLUE PIPES</b></i>			<i><b>REED PIPES</b></i>
<b>Flute family</b>	<b>Principal family</b>	<b>String family</b>	<b>Reed family</b>
Blockflöte Bourdon (Contre bourdon) Bourdon doux Clarabella Copula Cor de nuit Flautino Flauto dolce Flûte à bec Flute celeste Flûte ouverte Flûte harmonique Gedeckt (Gedackt) Harmonic flute Hohlflöte Koppelflöte Larigot Lieblich gedeckt Melodia Nachthorn Nazard (Nasard, Nasat) Octavin Open flute Orchestral flute Piccolo Pommer Quintaton (Quintadena) Quintflöte Rohrflöte Siffelöte Spillpfeife Stopped diapason Subbass Tibia Tierce (Terz) Traverse flute Waldflöte	Choral bass Diapason Doublette <u>Dulciana</u> Fifteenth Geigen diapason Geigen principal Montre Octave (Oktav) Open diapason Prestant Principal (Prinzipal) Quint(e) Spitz prinzipal Super octave Twelfth  Chorus mixtures (Plein jeu, Mixture, Fourniture, Cymbal, Scharf, Acuta)	Aeoline Cello Fugara Gamba Salicet Salicional Unda maris Viola Viola da gamba Viola celeste Viola pomposa Violone (Contre violone) Voix celeste	<i>Chorus reeds</i> Basson (Contre basson) Bombarde Clairon (Clarion) <u>Dulzian</u> Fagotto (Fagott) [bassoon] (pronounced "fuh-GOT") Hautbois [oboe] Oboe Posaune [trombone] Rankett Tromba Trompette (Trompete) Trumpet <u>Waldhorn</u>  <i>Solo reeds</i> Clarinet Cromorne English horn (Cor Anglais) Festival trumpet French horn Krummhorn Regal Rohr schalmei Schalmei Tuba  <i>Others</i> Vox humana
Solo mixtures--Cornet II or III, Sesquialtera II (These are usually flutes unless they are found on the Great, in which case they are usually Principals)			
<b>Hybrid stops</b> (share characteristics of more than one family) Erzähler Gemshorn, Gemshorn celeste Spitzflöte			
<i>Some stop names that can easily be identified with the wrong family are <u>underlined</u>.</i>			

## MISCELLANEOUS REGISTRATION PRINCIPLES FOR SERVICE PLAYING

1. The normal way to play hymns is with tenor, alto, and soprano voices in the hands – bass voice in the pedal.
  - the lowest pitch in the manuals should be 8' foot pitch
  - the lowest pitch in the pedals should be 16' foot pitch
2. With electronic organs you may mix principals, flutes, and strings for a richer sound.
  - on the swell, start with 8' flutes and 8' strings
  - on the great, start with 8' principal
3. Build vertically for clarity – 8', 4', 2' etc.  
Build horizontally for richness and warmth – pyramid
4. Text and type of hymn determines registration.
  - Do not use the same registration for every verse
  - Building in volume with each succeeding verse is the norm, unless the text dictates otherwise
5. Of the four families of organ sound – principal, flute, string, and reed – flutes are the softest, then strings, then principals, then reeds.
6. Do not use celestes and tremulants to accompany hymns as they distort the pitch.
  - Celestes contain two pitches – one true, one sharp
  - Tremulants should be used only for soft preludes
7. Adjust volume pedal before starting the hymn and then don't touch it again. Add or subtract stops to adjust volume and intensity.
  - Add only one stop at a time
  - Do not use crescendo pedal to add stops during hymn singing (only use to accompany choirs or for German Romantic literature)
8. A "chorus" registration requires two pitch levels – 8' and 4' minimum in the manuals, 16' and 8' minimum in the pedals.
9. There are two kinds of compound stops (Roman numerals) – mixtures and celestes.
10. Mutations (fractional stops) should never be used alone.
11. Reed stops may be used to augment a chorus of flue stops. The reed will blend best when a mixture is also contained in the chorus.
12. Balance between the manuals and pedals is very important. This can be achieved by using a 16' stop of appropriate volume combined with an intermanual coupler, or the pedal may be built independently.



# Registration Shorthand/Suggestions for Hymn Registrations

## Example of a Typical Rodgers Organ Stop List

### **Pedal Division:**

32' Contre Bourdon  
16' Principal  
16' Subbass  
16' Bourdon Doux  
8' Octave  
8' Gedeckt  
4' Choral Bass  
IV Mixture  
16' Bombarde  
8' Trumpet  
Gt to Pd  
Sw to Pd

### **Swell Division:**

16' Bourdon Doux  
8' Geigen Principal  
8' Viole  
8' Viole Celeste  
8' Bourdon  
4' Prestant  
4' Flute  
2-2/3' Nazard  
2' Piccolo  
1-3/5' Tierce  
IV Plein Jeu  
16' Contre Trompette  
8' Trompette  
8' Oboe

### **Great Division:**

16' Violone  
8' Diapason  
8' Gemshorn  
8' Chimney Flute  
8' Harmonic Flute  
8' Flute Celeste II  
4' Octave  
4' Spitzflote  
2' Super Octave  
IV Fourniture  
8' Trumpet  
8' Cromorne  
Sw to Gt

## Suggested Hymn Registration

### **Faster/Praise Hymn:**

Starting registration:

Pedal: - - 16 16 8 8 4 Gt to Pd  
Swell: - 8 8 - 8 4 4 2-2/3 2  
Great - 8 8 8 - - 4 4 2

After verse 1 - add Sw to Gt  
After verse 2 - add Swell IV  
After verse 3 - add Great IV

or

After verse 1 - add Sw to Gt  
After verse 2 - add Great IV  
After verse 3 - add 8' Trumpet

### **Sacrament/Meditative Hymn:**

Starting registration:

Pedal: - - 16 16 8 8 Gt to Pd  
Swell: - - 8 - 8 - 4  
Great - 8 8 8 - - - 4

After verse 1 - add Sw to Gt  
After verse 2 - add 4' Prestant (from Swell)  
After verse 3 - add 4' Octave (from Great)

or

After verse 1 - add Sw to Gt  
After verse 2 - add 4' Prestant (from Swell)  
After verse 3 - add 2' Piccolo (from Swell)

### **Fuller Meditative Hymn:**

Starting registration:












Pedal: - - 16 16 8 8 Gt to Pd  
Swell: - - 8 - 8 - 4  
Great: - 8 8 8 - - - 4 Sw to Gt

After verse 1 - add 4' Prestant (from Swell)  
After verse 2 - add 4' Octave (from Great)  
After verse 3 - add 2' Piccolo (from Swell)

Pedal: - - 16 16 8 8 Gt to Pd  
Swell: - 8 8 - - 4  
Great: - 8 8 8 - - 4 4

After verse 1 - add Sw to Gt  
After verse 2 - add 2' Piccolo (from Swell)  
After verse 2 - add 2' Super Octave

## KEY TO MARKINGS

-  Placed in between repeated notes in each voice to indicate that the notes be repeated leaving half the value of the note in silence (lift on the “and” of the count **or** the “and of the and” if 8<sup>th</sup> notes are involved).
-  A hyphen indicates either substitution (replacing one finger with another while the note is held down) or finger/thumb glissando if the hyphen appears between two of the same finger numbers.
-  Complete lift between text phrases – all voices (tenor, alto, soprano) as well as the bass voice in the pedal.
-  Break both the alto and soprano voices in the treble clef to effect a partial lift; i.e., “Never leave us, / never leave us” or “Come follow me / the Savior said.” If only one voice in the bass clef repeats, be sure to also repeat that voice. However, if both tenor and bass are repeated notes, the tenor will need to be tied (a dotted tie will show this).
-  Text is to continue without a lift or breath.
-  A broken tie indicates that some verses will not be tied because of text breaks.
-  Encloses a note that can be ignored since that voice is already being played in another voice.
-  Redistribute the alto voice into the left hand to make it easier to keep a good legato. Once the bracket starts, all alto notes are played in the left hand until the bracket ends.
-  Symbol indicating that the pedal note should be played with the toe. If the toe mark is below the bass stave, play with your left toe; if it is above the bass stave, play with your right toe.
-  Symbol indicating that the pedal note should be played with the heel.
-  When one voice in a stave is being held longer than the other voice, these horizontal lines serve as a cue to the subconscious mind to hold the longer notes over the shorter notes.

# Redeemer of Israel

6

## "Dulcimer"

Confidently

♩ = 108

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 our  
 cried in the des - ert for thee! Our For why in the re - joiced When our  
 to - kens al - read - y ap - pear. Fear not, and be just, For the

10 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.

Text: William W. Phelps, 1792-1872

Music: Freeman Lewis, 1780-1859

5. Restore, my dear Savior,  
 The light of thy face;  
 Thy soul-cheering comfort impart;  
 And let the sweet longing  
 For thy holy place  
 Bring hope to my desolate heart.

6. He looks! and ten thousands  
 Of angels rejoice,  
 And myriads wait for his word;  
 He speaks! and eternity,  
 Filled with his voice,  
 Re-echoes the praise of the Lord.

# Abide with Me!

166

## "Eventide"

Reverently

$\text{♩} = 84$

1. A - bide 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 - bide! 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 - bide with me!  
 round I see; O Thou who chang - est not, / a - bide with me!  
 stay can be? Thru' cloud and sun - shine, Lord, / a - bide with me!

Text: Henry F. Lyte, 1793-1847

Music: William H. Monk, 1823-1889

# While of These Emblems We Partake

174

"Aeolian"

Fervently

♩ = 82

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 - na.l 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 rule the grave.  
 death and pain, With Christ, the Lord, to rule and reign.

Text: John Nicholson, 1839-1909

Music: Alexander Schreiner, 1901-1987

# Father in Heaven, We Do Believe

180

## "Integer Vitae"

With conviction

♩ = 96

1. Fa - ther in Heav'n, we do be - lieve The pro - mise Thou hast made;  
 2. We now re pent of all our sin And come with bro - ken heart,  
 3. O Lord, ac cept us while we pray, And all our sins for give;  
 4. Hum - bly we take the sa - cra - ment In Je - sus' bless - ed name;

8 Thy word with meek - ness we re - ceive, Just as Thy Saints have said.  
 And to Thy co - v'nant en - ter in And choose the bet - ter part.  
 New life im - part to us this day, And bid the sin - ners live.  
 Let us re - ceive thru' co - ve - nant The Spi - rit's heav'n - ly flame.

5. We will be buried in the stream  
 In Jesus' blessed name,  
 And rise, while light shall on us beam  
 The Spirit's heav'nly flame.

6. Baptize us with the Holy Ghost  
 And seal us as thine own,  
 That we may join the ransomed host  
 And with the Saints be one.

For sacrament: Verses 1 - 4

For baptism: Verses 1-3, 5-6

Text: Parley P. Pratt, 1807-1857

Music: Jane Romney Crawford, 1883-1956