

# Lesson 7: Hymn Playing in Polish Mode— Playing Two Independent Legato Lines

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See [www.organ.byu.edu](http://www.organ.byu.edu)

Materials needed: Common Stop Names Listed by Family; Hymns 58 and 98 (simplified); Hymns 254, 31, 205, and 6 (*Hymnbook*)

This is The New LDS Organist Lesson 7: Hymn Playing in Polish Mode—Playing Two Independent Lines in Legato Style.

If possible, it will be best to be seated at the organ console. You should have the written materials for this lesson at your fingertips. I am Dr. Don Cook from Brigham Young University.

Lesson 7 is the second of four lessons on how to play hymns in polish mode. You will learn how to play two independent lines in legato style with true independence of line, and various ways to play hymns in two parts. The versatile chorus reeds will also be introduced.

If you have mastered Lesson 6, you should be able to play several single-line parts in polish mode from hymn arrangements and directly from the hymnbook. You should be listening for perfect legato between the tones, and well-defined breaks between repeated notes and at phrase breaks. You should also be familiar with each of the six legato fingering techniques, having played through each example several times with the given fingering. If you have not yet mastered Lesson 6, you should do so before beginning serious work on this lesson.

If the demands of your calling require you to play several hymns and other appropriate music within just a few weeks, you should study Lessons 10 through 12 at the same time that you work carefully on Lessons 6 through 9. You may also need to play most hymns in shortcut mode, as described thoroughly in Lesson 5, for the first few weeks.

[Two-part hymn playing described and explored; independence of line]

Two-part playing means to play some combination of only two of the voice parts. In *four-part* hymns the most useful combinations are soprano and alto, soprano and tenor, soprano and bass, and tenor and bass. In *three-part* hymns all possible combinations are useful: right and left, right and pedal, and left and pedal.

When you learned to play in polish mode with soprano only or soprano in octaves, you were able to focus on listening for two very important qualities in your music:

1. perfect legato between the tones (that is, playing smoothly, but avoiding both detaching or blurring the tones), and
2. well-defined breaks between repeated notes and at phrase breaks.

When playing in polish mode with two parts, you must listen for a third important quality: independence of line.

What exactly is “independence of line?” It means that each line keeps its integrity, regardless of what other lines are doing. Breaks in one line do not cause breaks in other lines, and sustained tone in one line does not cause a tie between notes that should be repeated in other lines.

Find your copy of Hymn 98, “I Need Thee Every Hour,” simplified for organ in three parts. Follow along as you listen to the right- and left-hand parts played with true independence of line. You might mark an “x” above the treble staff wherever only one part breaks, requiring independence of line: that is, in the first verse after the words “most,” “no,” the second “I” of the chorus, and between “Oh” and “bless.” Note as you listen that in each line at these points the legato is complete, and that the breaks between repeated notes and at phrase endings are distinct and clear.

\*\*\*98 I Need Thee Every Hour (q=66), 3-part arrangement, right and left-hand parts, with independence

Now listen to the same example played again. But this time the lines that should be legato (“heavy”) at these points will be broken (“light”), simply because a “light” break occurs in the other part.

\*\*\*98 I Need Thee Every Hour (q=66), 3-part arrangement, right and left-hand parts, with breaks at independence points

Now listen again. This time the repeated notes will be almost or completely tied (“heavy”) at these points, simply because a “heavy” legato occurs in the other part.

\*\*\*98 I Need Thee Every Hour (q=66), 3-part arrangement, right and left-hand parts, with flinches and ties at independence points

These, in review, are the two most common problems with independence of line:

1. A break occurs in one line due to a repeated note or phrasing breath. This causes a hand or foot to break in another line where a legato connection or sustained tone should occur. In other words, the “light” break causes another part to be “light” where it should be “heavy.”
- or 2. A sustained tone occurs in one line due to a legato connection, long note, or tie. This causes two notes in another part to be nearly tied (I call this a “flinch”) or completely tied or slurred where a distinct break should occur. In other words, the “heavy” connection in one part causes another part to be “heavy” where it should be “light.”

Here is a simple but effective way to overcome problems with independence of line. I call it the “freezing technique.” If you find yourself breaking where it should be legato; or tying, playing legato, or “flinching” where there should be a distinct break, mark an “x” above the treble staff at that precise point. Starting back one or two beats, play slowly to that point, and then stop or “freeze.” The hand or foot that breaks should be hovering in mid air, and the hand or foot that sustains should still be playing. Hold in that position long enough to *feel* which hand or foot is heavy, and which hand or foot feels light. Then play to the next note and stop. That is one perfect “freeze.” Here is an example of the freezing technique applied in “I Need Thee Every Hour,” the three-part arrangement, between measures 2 and 3.

\*\*\*98 I Need Thee Every Hour (q=66), 3-part arrangement, all three parts, freezing technique

Repeat this little process three or four times, following every step exactly as described. Notice how much easier it becomes every time! Now start back a measure or two and practice slowly *through* that spot without freezing. This process takes no more than a minute or two, and will reward you many times over in clean, independent lines.

Now it's your turn to try playing with good legato, well-defined breaks, and independence of line. It will take some practice to learn both parts by yourself, so for now just play the right-hand part as I play the left-hand part. You should notice that my legato connections do not care about your breaks, and my breaks don't care about your legato connections. Likewise, your legato connections and breaks should not care about what *my* line is doing—they are two completely independent lines!

Pull principals 8 and 4 on the Great. Play legato throughout, except for breaks between repeated notes and at phrase breaths. I'll count "1 2" and we'll both come in on "3." You play right hand. Ready, "1, 2,"

\*\*\*98 I Need Thee Every Hour (q=66), 3-part arrangement, left-hand part

Next you play left hand while I play right. Ready, "1, 2,"

\*\*\*98 I Need Thee Every Hour (q=66), 3-part arrangement, right-hand part

If you wish, go back and play these parts again until you feel comfortable playing your part with complete independence from mine. Of course, they should share the same pulse, and the phrases should end together.

We have just experienced two independent parts played in polish mode. The lines flow in a smooth legato, and the repeated notes are clearly distinguished one from another. Also, phrase breaks occur in a way that helps to clarify the meaning of the text in verse one.

[Choosing which two of the four parts to play]

Playing this hymn in this way (right and left hands only) does not result in the complete harmony that is certainly desirable. However, with this stop combination (principals 8 and 4) you could provide adequate support to help lead those in the congregation. They could sing together either in unison or in parts, and the spirit could be present. Please remember not to hesitate to use a simple form such as this in the early stages of your service.

Playing the right- and left-hand parts of a three-part arrangement is only one of several two-part combinations that might be used for congregational accompaniment, prelude, or postlude. You might also try the right hand and *pedal* parts of a three-part arrangement. Or, consider the following combinations of two parts from a *four-part hymn*, "True to the Faith," no. 254. This is an example of a very challenging hymn that is made playable for congregational accompaniment, prelude, or postlude—even in polish mode—by using these two-part combinations:

Soprano and alto, or soprano and tenor. Here is an example of each. First, soprano and alto.

\*\*\*254 True to the Faith, soprano and alto

Next, soprano and tenor.

\*\*\*254 True to the Faith, soprano and tenor

Soprano and bass, with bass played by either the left hand or the feet. In this example, the very active bass part will be played by the left hand.

\*\*\*254 True to the Faith, soprano and bass, with bass played by left hand

Next is a particularly useful and enjoyable way to use two-part playing in polish mode for congregational accompaniment, prelude, or postlude. Two organists can share the four parts: one plays soprano with right hand and alto with left, and the other plays tenor with right hand and bass with left. For congregational accompaniment, play all hands on the Great. For prelude or postlude play all hands on either manual, switch between the two manuals, or solo out the soprano line on the other manual. Always pay particular attention to producing a good legato, well-defined breaks, and independence of line. There are several benefits. Most importantly: the congregation will hear all four parts played well. Also, each organist will need to learn only two parts instead of four, and they will learn to follow the director and to respond to one another. It does require that the organists practice both by themselves and together.

When playing two-part combinations, each hymn or arrangement will work better with certain combinations than with others. When the two parts move through the phrase in parallel thirds or sixths; or end the phrase with a third, sixth or octave between them, the result should be favorable. When the interval between the two parts at phrase endings is a fourth or fifth, try playing the tenor note in the alto instead, or just try another combination.

In the following example you will hear the soprano and alto parts. All phrases end with a fourth, leaving an unsettled feeling at each phrase ending.

\*\*\*205 Once in Royal David's City, soprano and alto only, pr84, q=80

Listen again to the same hymn, but now with soprano and *tenor* parts. All phrases end with the interval of a sixth instead of the fourth, resulting in a more stable finish for each phrase.

\*\*\*205 Once in Royal David's City, soprano and tenor only, pr84, q=80

Once again, listen to the soprano and *bass* of the same hymn. All phrases end with the interval of an octave between soprano and bass, resulting in a very stable but rather bland ending for each phrase. The bass part is played in the Pedal.

\*\*\*205 Once in Royal David's City, soprano and bass (pedal) only, pr84, q=84

[Chorus reeds]

We now shift gears into an important organ registration topic: chorus reeds. Reed pipes produce tone differently than flue pipes. Instead of blowing a sheet of air across the opening on the front of a pipe, reed pipes blow air around a moving tongue—much like a clarinet. Because of this difference, the tone of a reed pipe tends to stand out from any principal, flute, string, or hybrid (all of which are flue pipes). As with vocalists, reed stops that stand out most are called “solo reeds.” Those that are able to blend with the flues are called “chorus reeds.” This lesson is limited to those that blend—the “chorus reeds.”

Here are some of the most common chorus reed stop names:

- Trumpet (or Trompette)
- Basson (or Fagott)
- Oboe (or Hautbois)
- Posaune (or Trombone)
- Bombarde

Dulzian (not to be confused with Dulciana)  
Clarion (spelled “clarion” or “claiRon”)

Take a moment now and find all the chorus reeds on your organ. Stop the recording long enough to hear the tone of each one.

Because the tone of these stops is smoother and often softer than solo reeds, they are capable of blending with the flues. However, they are also capable of doubling as solo reeds. In hymn playing, chorus reeds are used most commonly as a means of adding “fire” to the full principal chorus. Usually the organist will build to principals 8, 4, 2, and chorus mixture (a “bright” principal chorus), and then add the 8’ chorus reed for “fire.” Listen to the third verse of the simplified four-part arrangement of hymn 58, “Come, Ye Children of the Lord.” The chorus reed is added to the full principal chorus half-way through the verse.

\*\*\*58 Come, Ye Children of the Lord, verse 3, beginning with pr 8,4,2,mix, adding chorus reed 8 at measure 9

Now, stop the lesson and listen to your organ as you add the eight-foot chorus reed to the full principal chorus with mixture.

For an even more fiery effect, add chorus reeds 8 *and* 4. Notice, also, the addition of the 16-foot chorus reed in the Pedal on the last line of the hymn.

\*\*\*58 Come, Ye Children of the Lord, verse 3, beginning with pr8,4,2,mix, adding chorus reeds 8 and 4 at measure 9, and in the Pedal, chorus reed 16 at measure 13

Listen now to your organ as you add both eight-foot and four-foot chorus reeds to the full principal chorus with mixture, and then as you add the 16’ chorus reed in the Pedal.

For a less-than-bright ensemble, the eight-foot chorus reed can be added *before* the chorus mixture. The result is a darker sort of fiery ensemble than with both mixtures and reeds. The following example begins with principals 8, 4, and 2. The eight-foot chorus reed comes in at the midpoint, followed by the addition of the chorus mixture four measures later.

\*\*\*58 Come, Ye Children of the Lord, verse 3, beginning with pr8,4,2, adding chorus reeds 8 at measure 9, and the chorus mixture at measure 13

Try this at your organ: pull principals 8, 4, and 2. Listen for a moment, and then add the chorus reed 8. Listen again, and then add the chorus mixture.

The gentler chorus reeds, particularly the Oboe or Hautbois, or a muted Trumpet, can also add a rather dark sort of fire to a full chorus of 8- and 4-foot stops. This combination can be particularly effective in hymn verses that have a contrasting, darker message. Listen, for example, to “Redeemer of Israel,” the end of verse 2, going into the beginning of verse 3. The darker message of verse 3 is reflected in the registration by removing the chorus mixture and 2-foot stops, and adding the Oboe 8. The redemption promised in verse 4 is reflected in the return of the bright 2-foot stops and mixture, which lend brilliance to the fiery chorus reeds.

\*\*\*6 Redeemer of Israel, end of verse 2, verse 3, and beginning of verse 4, registered as described above

Another means of achieving a dark, gravelly tone is to add the 16-foot chorus reed to the *manual* chorus. This can be particularly effective in the grand, majestic, slow-moving type of hymn. Listen to Hymn 31, “O God, Our Help in Ages Past,” played in this manner.

\*\*\*31 O God, Our Help in Ages Past, principals 8, 4, 2, mix, and 16’ chorus reed

Because of their distinctive tone, chorus reeds need special treatment. They should not be overused. Drawing chorus reeds for more than one verse of a hymn, for example, can be tiring to the ear. If congregations are not accustomed to hearing reed tone, begin using it sparingly and always with purpose. Never use strong reed tone where a more meditative spirit is appropriate.

In summary, this has been The New LDS Organist Lesson 7: Hymn Playing in Polish Mode—Playing Two Independent Lines in Legato Style. Make sure that you understand each of these topics, and review them if needed. You were reminded that lessons 6 through 9 are intended for those wanting to learn how to prepare hymns and pieces in polish mode. You learned how to play two independent lines in polish mode; that is, perfect legato between the tones, well-defined breaks between repeated notes and at phrase breaks, and true independence of line. You were made aware of the two most common problems that organists have with independence of line. You also learned several two-part arrangements of three- and four-part hymns that can be useful. Finally, the chorus reed was described as a stop that adds fire to the principal chorus. Other special qualities and applications of the chorus reed were also described.

Follow up with this lesson by learning to play several two-part combinations in polish mode from hymn arrangements and directly from the hymnbook. Listen intently for perfect legato between the tones, well-defined breaks between repeated notes and at phrase breaks, and independence of line. If possible, play some of them for a trained organist or other musician who can confirm that your single lines have the perfect legato, well-defined breaks, and independence as described. Also, become familiar with the several applications of the chorus reed.

Lesson 8 is next, Hymn Playing in Polish Mode—Playing *Three* Independent Lines in Legato Style. You will learn how to play three parts with only two hands, always playing with true independence of line, and various ways to play hymns in three parts. Couplers will also be explained, and how to achieve balance between manual and pedal. If possible, it will be best to be seated at the organ console for Lesson 8, and you should have the written materials for that lesson at your fingertips.

Happy practicing!

# Common Stop Names Listed by Pipe Category and Family of Organ Tone

Most every speaking stop found on organs in LDS meetinghouses is listed under its pipe category (flue or reed) and family of organ tone.

<i>FLUE pipe category</i>			<i>REED pipe category</i>
<p><b>Flute family</b></p> <p>Blockflöte Bourdon (– doux, Contre –) Chimney flute Clarabella Copula Cor de nuit Doppelflöte Fife Flautino Flauto dolce Flûte (– à bec, – à fuseau, – bouchée, – celeste, – harmonique, – ouverte) Gedackt (Gedeckt) (– flûte) Harmonic flute Hohlflöte Holzgedackt Koppelflöte Larigot Lieblich gedeckt Melodia <u>Nachthorn</u> Nazard (Nasard, Nasat) <u>Octavin</u> Open flute Orchestral flute Piccolo Pommer Quintatön (Quintadena) Quintflöte Rohrflöte Siffelöte Spillpfeife Stopped diapason Subbass Tibia Tierce (Terz) Traverse flute <u>Waldflöte</u> Zauberflöte</p>	<p><b>Principal family</b></p> <p>Choral bass Diapason Double diapason Doublette <u>Dulciana</u> Fifteenth Montre Octave (Oktav) Open diapason Prestant Principal (Prinzipal) Quint(e) Spitz prinzipal Super octave Twelfth</p> <p>Chorus mixtures: (Plein jeu, Mixture, Furniture, Cymbal, Scharf, Acuta)</p>	<p><b>String family</b></p> <p>Aeoline Cello Echo gamba Fugara Gamba Salicet Salicional Unda maris Viola Viola da gamba Viola celeste Viola pomposa Violone (Contre violone) Voix celeste</p>	<p><b>Reed family</b></p> <p style="text-align: center;"><i>Chorus reeds</i></p> <p>Basson (Contre –) Bombarde Clairon (Clarion) <u>Dulzian</u> Fagotto (Fagott) [bassoon] (pronounced “fuh-GOT”) French trumpet Hautbois [oboe] Oboe Posaune [trombone] Rankett Tromba Trompette (Trompete) Trumpet <u>Waldhorn</u></p> <p style="text-align: center;"><i>Solo reeds</i></p> <p>Clarinet Cromorne English horn (Cor Anglais) Festival trumpet French horn Horn Krummhorn Regal Rohrkrummhorn Rohr schalmei Schalmei Tuba (– mirabilis)</p> <p style="text-align: center;"><i>Other reeds</i></p> <p>Vox humana (Voix humaine)</p>
<p>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)</p> <p style="text-align: center;"><b>Hybrid stops</b> (share characteristics of more than one family)</p> <p style="text-align: center;">Erzähler Geigen (– diapason, – principal) Gemshorn, Gemshorn celeste <u>Spitzflöte</u></p>			<p><i>Some stop names that can easily be identified with the wrong family are <u>underlined</u>.</i></p>

# Come, Ye Children of the Lord

58

Simplified for organ in four parts

Exultantly ♩=88-104

Arranged by Ruth Eldredge

1. Come, ye chil - dren of the Lord, Let us sing with one ac - cord.  
2. Oh, how joy - ful it will be When our Sav - ior we shall see!  
3. All ar - rayed in spot-less white, We will dwell 'mid truth and light.

Let us raise a joy - ful strain To our Lord who soon will reign  
When in splen - dor he'll de - scend, Then all wick - ed - ness will end.  
We will sing the songs of praise; We will shout in joy - ous lays.

On this earth when it shall be Cleansed from all in - i - qui - ty,  
Oh, what songs we then will sing To our Sav - ior, Lord, and King!  
Earth shall then be cleansed from sin. Ev - 'ry liv - ing thing there - in

When all men from sin will cease, And will live in love and peace.  
Oh, what love will then bear sway When our fears shall flee a - way!  
Shall in love and beau - ty dwell; Then with joy each heart will swell.

The score consists of four systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include accents (Λ) and breath marks (O). The piece concludes with a double bar line.



# I Need Thee Every Hour

98

Simplified for organ in three parts

*Fervently* ♩ = 60-72

*Arranged by Jane Dye*

1. I need thee ev - ery hour, Most gra - cious - Lord. No  
2. I need thee ev - ery hour, Stay thou near - by. Temp -  
3. I need thee ev - ery hour, In joy or pain. Come  
4. I need thee ev - ery hour, Most ho - ly One. Oh,

ten - der voice like thine Can peace af - ford.  
ta - tions lose their pow'r When thou art nigh. I need thee, oh, I  
quick - ly and a - bide, Or life is vain.  
make me thine in - deed, Thou bless - ed Son!

need thee; Ev - ery hour I need thee! Oh, bless me now, my Sav - ior, I come to thee!

## True to the Faith

*Vigorously* ♩ = 96-104

1. Shall the youth of Zi - on fal - ter In de - fend - ing truth and right?  
 2. While we know the pow'rs of dark - ness Seek to thwart the work of God,  
 3. We will work out our sal - va - tion; We will cleave un - to the truth;  
 4. We will strive to be found wor - thy Of the king - dom of our Lord,

While the en - e - my as - sail - eth, Shall we shrink or shun the fight? No!  
 Shall the chil - dren of the prom - ise Cease to grasp the i - ron rod? No!  
 We will watch and pray and la - bor With the fer - vent zeal of youth. Yes!  
 With the faith - ful ones re - deem - ed Who have loved and kept his word. Yes!

True to the faith that our par - ents have cher - ished, True to the

truth for which mar - tyrs have per - ished, To God's com - mand,

Soul, heart, and hand, Faith - ful and true we will ev - er stand.

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. The lyrics are: "truth for which mar - tyrs have per - ished, To God's com - mand, Soul, heart, and hand, Faith - ful and true we will ev - er stand." The score is divided into two systems, each with a vocal line and a piano accompaniment.

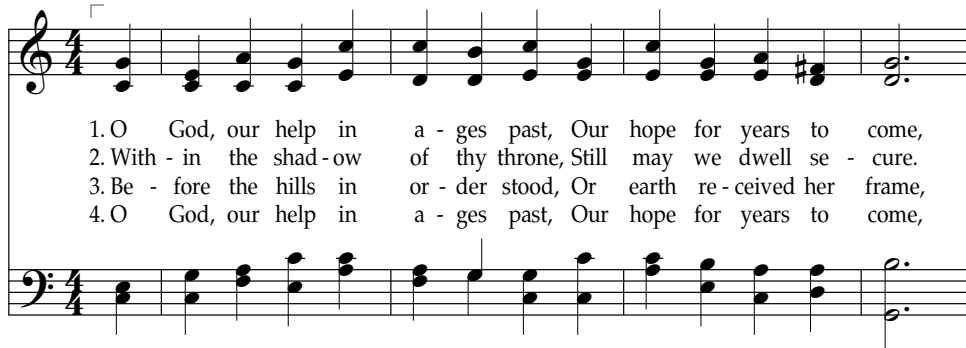
*Text and music:* Evan Stephens, 1854–1930

1 Timothy 4:12  
Alma 53:18–21

# O God, Our Help in Ages Past

31

*With dignity* ♩ = 69–80



1. O God, our help in a - ges past, Our hope for years to come,  
2. With - in the shad - ow of thy throne, Still may we dwell se - cure.  
3. Be - fore the hills in or - der stood, Or earth re - ceived her frame,  
4. O God, our help in a - ges past, Our hope for years to come,



Our shel - ter from the storm - y blast, And our e - ter - nal home.  
Suf - fi - cient is thine arm a - lone, And our de - fense is sure.  
From ev - er - last - ing thou art God, To end - less years the same.  
Be thou our guide while life shall last, And our e - ter - nal home.

*Text:* Isaac Watts, 1674–1748. Included in the first  
LDS hymnbook, 1835.

*Music:* William Croft, 1677–1727

Psalms 90:1–2; 91:1–2  
Psalm 48:14

## Once in Royal David's City

Reverently ♩ = 69–84

1. Once in roy - al Da - vid's cit - y Stood a low - ly  
 2. He came down to earth from heav - en, Who is God and  
 3. And our eyes at last shall see him, Through his own re -

cat - tle shed, Where a moth - er laid her ba - by  
 Lord of all, And his shel - ter was a sta - ble,  
 deem - ing love; For that child so dear and gen - tle

In a man - ger for his bed: Ma - ry was that  
 And his cra - dle was a stall; With the poor, and  
 Is our Lord in heav'n a - bove, And he leads his

moth - er mild, Je - sus Christ her lit - tle child.  
 mean, and low - ly, Lived on earth our Sav - ior ho - ly.  
 chil - dren on To the place where he is gone.

# Redeemer of Israel

*Confidently* ♩ = 84–100



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



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.



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.