

Lesson 8: Hymn Playing in Polish Mode— Playing Three Independent Legato Lines

A podcast by Dr. Don Cook, Brigham Young University

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Materials needed: How to Learn Three-Part Hymns and Pieces; Common Stop Names Listed by Family; Hymn 98 (simplified); Hymns 108 and 226 (*Hymnbook*)

This is The New LDS Organist Lesson 8: Hymn Playing in Polish Mode—Playing *Three* 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 8 is the third of four lessons on how to play hymns in polish mode. You will learn how to play three independent lines in legato style with true independence of line, and various ways to play hymns in three parts. Also, you will learn how to build stop combinations in the manuals and the pedals that balance—including the use of couplers.

If you have mastered Lesson 7, you should be able to play several *two*-part combinations in polish mode from hymn arrangements and directly from the hymnbook. You should be listening for perfect legato between the tones, well-defined breaks between repeated notes and at phrase breaks, and independence of line. You should also be familiar with various possible applications of the chorus reeds. If you have not yet mastered Lesson 7, you should do so before beginning serious work on this lesson.

If your calling requires you to play several hymns and other pieces within just a few weeks, you should be studying 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.

[Three-part hymn playing described and explored]

Three-part playing means to play some combination of only three of the voice parts. In *four-part* hymns the most useful *three*-part combinations are soprano, alto, and tenor; soprano, alto, and bass; and soprano, tenor, and bass. Of course, in *three-part* hymns or arrangements, all three parts are needed: right, left, and pedal.

As in two-part playing, when you learn to play in polish mode with three parts, you must listen for these three important qualities:

1. perfect legato between the tones (that is, playing smoothly, but avoiding both detaching or blurring the tones),
2. well-defined breaks between repeated notes and at phrase breaks, and
3. independence of line (that is, breaks or sustained tone in one line do not affect the integrity of any other line)

Find your copy of Hymn 98, “I Need Thee Every Hour,” simplified for organ in three parts. You would be wise at this early stage to mark the points where a break or a legato connection occurs in only one part. For example, after the first note, mark a comma between the two bass notes G, because it is the only part that breaks (think “light”). The other parts are legato (think “heavy”). Between “most” and “gracious,” mark a

comma between the two soprano notes G for the same reason, and between “gra-“ and “cious” mark a comma between the two bass notes C again for the same reason. Between “No” and “tender” mark a straight line connecting soprano notes D and A, because it is the only part that is legato (that is, they are “heavy”). The other parts break (that is, they are “light”). And so forth.

Follow along with your score as you listen to the three parts played with true independence of line. Note the truly legato connections, and the distinct breaks between repeated notes and at phrase breaks.

***98 I Need Thee Every Hour (q=66), 3-part arrangement, with independence

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

***98 I Need Thee Every Hour (q=66), 3-part arrangement, meas. 1-8, 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 another other part.

***98 I Need Thee Every Hour (q=66), 3-part arrangement, meas. 1-8, 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 where it should, 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, a second common problem with independence of line: A sustained tone occurs in one line where it should, 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.”

Remember the “freezing technique” from lesson 7? Review this process if you need to—it takes just a few moments of concentration, and offers great rewards in clean, independent lines.

Now it’s your turn to try playing one of the two-line combinations that you learned in Lesson 7 while I play the third. The point: play each line with good legato, well-defined breaks, and independence of line. It will take more practice to learn all three parts by yourself, so for now just play the right- and left-hand parts as I play the pedal part. Note once more that my legato connections in the Pedal do not care about your right- and left-hand 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 three completely independent lines!

Pull principals 8 and 4 on the Great. Make sure that the expression pedals are fully open. Play legato throughout, except for breaks between repeated notes and at phrase breaks. I’ll count “1 2” and we’ll both come in on “3.” You play right and left hands. Ready, “1, 2,”

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

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

[How to learn three-part hymns]

What is an effective and efficient way to really learn a task as challenging as playing a three-part hymn? Let's say, for example, that you are unable to sightread the three parts of "I Need Thee Every Hour" in polish mode, so you would like to learn them. Try this procedure, which has three main stages: prepare, learn each section, and put the sections together.

The first stage: **PREPARE** (steps 1-2)

Step 1. **SIGHT-READ**. Do your best to play through the piece. This will help you identify some of the obstacles to overcome, such as notes, rhythm, fingering, legato, or independence.

Step 2. **PREPARE THE SCORE**

a. If you are dealing with a **HYMN**:

- **Mark PHRASING** in the text. For each verse, mark a comma or vertical line in places where a break would help to clarify the meaning of the words. Mark a slur between words where playing without a break might help to clarify the meaning. Even though the congregation may breathe at such points, you can really draw attention to the message of the hymn in this way.
- **ADD ANY TIES**. If necessary, add ties as needed to improve the sustained character of the hymn. This will only be necessary in four-part hymns played directly from the hymnbook. In all of the arrangements that came with this course, these decisions have all ready been made, and any adjustments have been written into the music.

b. Divide the piece into **SECTIONS**. If you did rather well at sight-reading, the sections can be larger (four to eight measures). If your sight-reading was far from the mark, make the sections smaller (one to two measures). Continue with the following steps for each section.

c. Add **FINGERING AND PEDALING**. This is a must unless you can sight-read it very well. Planning and learning good fingering and pedaling helps in two very important ways. First, security—you will be able to play more accurately and with greater confidence. Second, retention—you will be able to bring it back with only minimal effort for the rest of your life. You do not need to mark fingering or pedaling for every note; instead, mark key places—where a new pattern begins, a skip occurs, a crossing, substitution, glissando, or any unnatural action must occur. Make just enough marks to lead you to play the passage the same way every time. Mark fingering and pedaling for the whole piece or just a few sections at a time, as you prefer.

The second stage: **LEARN EACH SECTION** (this is similar to the seven-step plan to be explained in the next lesson)

Step 1. Practice **ONE LINE**.

Step 1a. Begin by practicing one line **SLOWLY AND PERFECTLY**. How slowly? Slowly enough to stay in control. Make sure the fingering or pedaling are exactly as planned, or adjust them as needed. Check for accuracy of notes and rhythm, for perfect legato, and for well-defined breaks between repeated notes and at phrase breaks. Practice at that tempo until you can play it three to five times perfectly without much conscious effort.

Step 1b. **SLIGHTLY INCREASE TEMPO**. How slightly? It depends, but try 2-4 beats per minute. Practice until you can play it three to five times perfectly without much effort. Repeat this step until you arrive at a "goal" tempo for that step.

Step 2. Practice **A SECOND LINE**. Go through step 1 for a second line.

Step 3. Practice **TWO LINES COMBINED**.

Step 3a. Begin by practicing the first and second lines **SLOWLY AND PERFECTLY**. Remember: slowly enough to stay in control. Thoroughly learn the fingering or pedaling exactly as planned, or adjust them as needed. Check notes and rhythm as before, but now shift your attention to the perfect legato and well-defined breaks in *each* line. Make sure that when a break occurs in one

line, it does not cause a break in another line where sustained tone is needed. And make sure that the sustained tone in one line does not cause a tie or “flinch” in another line where a well-defined break should occur. If such problems occur, using the “freezing technique” as described in Lesson 7 will save a lot of time. Practice at that slow tempo until you can play it three to five times perfectly without much conscious effort.

Step 3b. SLIGHTLY INCREASE TEMPO, as explained in step 1b. Repeat this step until you arrive at a “goal” tempo for that step.

Step 4. A THIRD LINE. Repeat step 1 for a third line.

Step 5. THREE LINES COMBINED IN PAIRS. Practice step 3 for the third and *second* lines. When finished, practice step 3 for the third and *first* lines.

Step 6. ALL THREE LINES COMBINED.

Step 6a. Begin by practicing all three lines together SLOWLY AND PERFECTLY. Always practice slowly enough to stay in control. Keep the fingering and pedaling as planned, watch notes and rhythm, the legato, the well-defined breaks, and independence of line. Be quick to use the “freezing technique” whenever independence problems occur. Practice at that slow tempo until you can play three to five times perfectly without much conscious effort.

Step 6b. SLIGHTLY INCREASE TEMPO, as explained in step 1b. Repeat this step until you arrive at a “goal” tempo for that step.

Step 7. NEW SECTION. Repeat steps 1-6 for a new section.

The third stage: **REVIEW AND COMBINE THE SECTIONS.** Continue practicing previously learned sections each day, always practicing slowly enough to stay in control. Each time you learn one, leave it, and learn it again, as long as you are playing with great control, you will be driving reflex-like habits deeper into your subconscious mind. It is the *subconscious recall* of those many physical “reflexes” that you will rely on as you perform hymns and pieces. Begin combining the sections into larger and larger sections as they become easier, until you can play the entire hymn.

As you put the sections together, devise and begin practicing a REGISTRATIONAL PLAN that reflects the meaning of the text and the spirit of the music, and that supports and encourages the congregation.

Here is a summary of the order in which you might learn the three lines of “I Need Thee Every Hour” within each section:

Right, Left, Left/Right, Pedal, Pedal/Left, Pedal/Right, and finally all three parts.

[Choosing which three of the four parts to play]

Playing three-part hymns falls just short of the complete harmony that is found in traditional four-part hymns. However, with this stop combination (principals 8 and 4) you could provide adequate leadership for a 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 three-part hymn arrangements is only one of several three-part combinations that might be used for congregational accompaniment, prelude, or postlude. Consider, for example, the soprano/*alto*/bass or soprano/*tenor*/bass combinations from a *four-part hymn*. Use the *alto* line with soprano and bass if it does a better job of completing the harmony than does the *tenor*. The following hymn, for example, seems to work well with the soprano/*alto*/bass combination:

***108 The Lord Is My Shepherd, q=70, soprano/*alto*/bass

It is uncommon to find a hymn where *either soprano/alto/bass or soprano/tenor/bass* produces the best result throughout the whole hymn. Switching between the two can be even more effective. In this same hymn, for example, switching to the soprano/*tenor*/bass combination for the last eight measures offers the very best result.

***108 The Lord Is My Shepherd, soprano/alto/bass to line 3 measure 3, then switch to soprano/tenor/bass

“Improve the Shining Moments” seems to work best when we begin with soprano/alto/bass, switching to the tenor at the word “don’t,” back to the alto at line 2, to the tenor at the word “to,” and finally to the alto mid-phrase at “the shadow.”

***226 Improve the Shining Moments, as described above

How do you know whether soprano/*alto*/bass or soprano/*tenor*/bass is best, and when you ought to switch between them? Simply try one out and let your ear be the guide. Here are some specific clues:

- Favor the lines that offer complete harmonies at the ends of phrases (that is, three *different* notes) or at least the root and the third of the chord (rather than the root and the *fifth*).
- Favor the line that moves in parallel thirds or sixths, or in contrary motion with the soprano, rather than simply repeating the same note.
- Try to avoid shifting between alto and tenor too often, or for only a few notes.
- If a shift is necessary, try to place it at the beginning of a new phrase, or where the movement of that middle part will be as natural as possible (as it is in the mid-phrase switch on the words, “the shadow.”)

[Manual/pedal balance, and couplers]

We now shift gears into another important *organ registration* topic: balancing the manual and the pedal.

In chorus-type registration, more than one part plays on a single manual and another part plays in the pedal. (This also applies in the *accompaniment* and pedal parts of a solo-and-accompaniment type combination.) When we speak of the principal “chorus,” we are referring to one important form of “chorus” registration. Chorus registration stands in contrast to solo registration, in which only a single part (usually the highest part) plays on a manual or in the pedal. In chorus registration all parts should balance (that is, be of *similar* volume and tone color), but in solo registration one part should stand out (that is, be of *greater* volume or tone color).

After drawing a combination of stops on a manual, if we want to create a combination in the pedal to balance, we must consider both volume and tone color. I’ll describe this first, and then you can try it. Begin by limiting your choices to certain pitches. In the pedal, normally build upward from a 16-foot foundation, and an 8-foot pitch is nearly always a “must” for pitch definition. Then build pitches to either *one octave below* the highest manual pitch, or to the *same* highest pitch as the manual. So, if the manual combination is 8 and 4, use either 16 and 8, or 16, 8, and 4 in the pedal. If the manual combination is 8, 4, 2, mixture, use 16, 8, 4, and mixture in the pedal (there will not usually be a 2’ stop in the pedal).

Try this form of balance at your organ. Make sure that the expression pedals are fully open. On the Great, pull principals 8 and 4. In the pedal, pull Principal or Diapason 16 (or the main 16-foot stop) only. Play the first few bars of a piece, both manual and pedal, and notice that the pedal is underbalanced and lacks definite pitch. Add the pedal Principal, Diapason, or Octave 8, play the same passage, and notice the improvement in both balance and pitch definition. Next, add the 4-foot principal or flute in the pedal. Play

the passage again. The manual and pedal should still be in balance, with slightly stronger pitch definition than before. If you wish, you might try repeating this process with *flute* stops, noting similar results at each stage.

Here is another way to achieve balance—guaranteed balance—between manual and pedal. I’ll describe it first, and then you can try it. After building the manual combination on the Great, we pull the Great to Pedal coupler (called “Great to Pedal,” or “Great to Pedal 8”). This coupler “copies” the stop combination from the Great into the Pedal, leaving it still playable on the Great. Next, we add the 16’ stop or stops in the Pedal that provide the appropriate weight, and there is balance! Note, however, that if you play a key in the pedal and try to play the corresponding key on the Great, there will be no new sound, since those pipes are all ready playing. If the lowest line on the manual intersects or crosses the bassline, and if you wish to keep the lines independent, you probably need to avoid using the coupler.

Try using the manual-to-pedal coupler to achieve pedal balance at your organ. Make sure that the expression pedals are still fully open. On the Great, pull principals 8 and 4. In the Pedal, pull the Great to Pedal coupler. Play middle-C on the Great, and then middle-C (the highest C) in the Pedal. They should sound exactly the same, because the coupler is *copying* the Great combination into the Pedal. Next, add the main 16-foot flue in the Pedal. Comparing the two C’s again, you should still notice a good balance, but now the Pedal has its characteristic 16-foot foundation.

Duplicating manual pitches in the pedal will produce a richer pedal combination, but will not necessarily increase the pedal volume very much. For this reason, organists often have many more stops sounding in the pedal than in the manual, yet the manual/pedal balance remains intact. For example, principals 8, 4, and 2 in the manual and principals 16, 8, 4, and Great to Pedal would seem to produce an overbalanced pedal. But this is rather standard practice, and the balance is usually adequate.

If you wish to copy the stop combination from the *Swell* into the *Great*, use the Swell to Great coupler. This is particularly useful if you want a richer combination on the Great. On your organ, pull principals 8 and 4 on the Great, and principals or flutes 8 and 4 on the Swell. Play a few bars on the Great. Now add the Swell to Great coupler (called “Swell to Great,” or “Swell to Great 8”) and play again. Notice that the ensemble grows richer but not much louder.

You might also use Swell to Great to add a single stop that is not available on the Great. Retire all Stops on the Swell and the Swell to Great coupler, and make sure that the expression pedals are fully open. You want to add a 2’ stop on the Great, but one that is less assertive than the 2-foot principal. So you pull the 2’ *flute* on the Swell and wait for the right moment. Play a few bars on the Great, and when you want that gentle 2-foot “shimmer,” pull the Swell to Great coupler and play.

To achieve balance, we begin by using organ stops from similar families, as we have been doing so far. Principals 8 and 4 on the manual and *flutes* 16 and 8 in the pedal would produce an *underbalanced* pedal. String celeste 8 on the Swell with *principals* 16 and 8 in the Pedal would produce an *overbalanced* pedal. Instead, balance the more robust principals with principals, and the gentler flutes with flutes, hybrids, and strings. Once you are accustomed to achieving balance with stops of similar families, you can use the unique characteristics of each stop to create emphasis on certain pitch levels. For example, flutes 8 and 4 on the manual with flute 16 and principal 8 in the pedal would produce a rather edgy tone at the 8-foot level in the pedal, while probably still achieving acceptable balance.

One important quality of manual couplers remains. Try this on your organ: pull the 8-foot reed on the Swell and the 8-foot principal on the Great. Play a few notes on the Great—there is no reed, right? To hear the Swell reed on the Great, pull Swell to Great. Play again on the Great and hear the reed copied from the Swell. Next, let’s hear the Great combination in the Pedal. To hear this, pull the Great to Pedal coupler.

Play a few notes in the Pedal—there is no Swell reed, right? The Swell to Great coupler did *not* couple through to the Pedal by using the Great to Pedal coupler. To hear the Swell in the Pedal, you *must* engage the Swell to Pedal coupler. Once you do so, you hear both the Swell reed and the Great principal in the Pedal.

In summary, this has been The New LDS Organist Lesson 8: Hymn Playing in Polish Mode—Playing Three 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 three independent lines in polish mode, and were introduced to a ten-step procedure for practicing three-part pieces. You also learned several ways to balance manual and pedal combinations, and how to use both manual-to-*pedal* couplers and manual-to-*manual* couplers.

Follow up with this lesson by learning to play one or more three-part hymn arrangements, and one or more hymns with three of the four voices only: soprano/alto/bass or soprano/*tenor*/bass. Continue to listen with care 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 help you listen for those qualities. Also, build several manual-and-pedal combinations with good balance, both with and without the use of the manual-to-pedal and manual-to-manual couplers.

Lesson 9 is next, Hymn Playing in Polish Mode—Playing *Four* Independent Lines in Legato Style. You will learn how to play four-part hymns with hands and feet, and with only the hands. Also, you will learn several different forms of playing four-part hymns and, as always, we will be listening for true independence of line. The organ's combination action (or memory system) will be explored in detail. It will be best to be seated at the organ console for Lesson 9, and you should have the written materials for that lesson at your fingertips.

Happy practicing!

How to Learn Three-Part Hymns and Pieces

Stage 1: **PREPARE**

Step 1. **SIGHT-READ.** Do your best to play through the piece. This will help you identify some of the obstacles to overcome, such as notes, rhythm, fingering, legato, or independence.

Step 2. **PREPARE THE SCORE**

a. If you are dealing with a **HYMN**:

- **Mark PHRASING** in the text. For each verse, mark a comma or vertical line in places where a break would help to clarify the meaning of the words. Mark a slur between words where playing without a break might help to clarify the meaning. Even though the congregation may breathe at such points, you can really draw attention to the message of the hymn in this way.
- **ADD ANY TIES.** If necessary, add ties as needed to improve the sustained character of the hymn. This will only be necessary in four-part hymns played directly from the hymnbook. In all of the arrangements that came with this course, these decisions have all ready been made, and any adjustments have been written into the music.

b. **Divide the piece into SECTIONS.** If you did rather well at sight-reading, the sections can be larger (four to eight measures). If your sight-reading was far from the mark, make the sections smaller (one to two measures). Continue with the following steps for each section.

c. **Add FINGERING AND PEDALING.** This is a must unless you can sight-read it very well. Planning and learning good fingering and pedaling helps in two very important ways. First, security—you will be able to play more accurately and with greater confidence. Second, retention—you will be able to bring it back with only minimal effort for the rest of your life. You do not need to mark fingering or pedaling for every note; instead, mark key places—where a new pattern begins, a skip occurs, a crossing, substitution, glissando, or any unnatural action must occur. Make just enough marks to lead you to play the passage the same way every time. Mark fingering and pedaling for the whole piece or just a few sections at a time, as you prefer.

Stage 2: **LEARN EACH SECTION**

Step 1. Practice **ONE LINE.**

Step 1a. Begin by practicing one line **SLOWLY AND PERFECTLY.** How slowly? Slowly enough to stay in control. Make sure the fingering or pedaling are exactly as planned, or adjust them as needed. Check for accuracy of notes and rhythm, for perfect legato, and for well-defined breaks between repeated notes and at phrase breaks. Practice at that tempo until you can play it three to five times perfectly without much conscious effort.

Step 1b. **SLIGHTLY INCREASE TEMPO.** How slightly? It depends, but try 2-4 beats per minute. Practice until you can play it three to five times perfectly without much effort. Repeat this step until you arrive at a “goal” tempo for that step.

Step 2. Practice **A SECOND LINE.** Go through step 1 for a second line.

(continued)

Step 3. Practice TWO LINES COMBINED.

Step 3a. Begin by practicing the first and second lines SLOWLY AND PERFECTLY.

Remember: slowly enough to stay in control. Thoroughly learn the fingering or pedaling exactly as planned, or adjust them as needed. Check notes and rhythm as before, but now shift your attention to the perfect legato and well-defined breaks in *each* line. Make sure that when a break occurs in one line, it does not cause a break in another line where sustained tone is needed. And make sure that the sustained tone in one line does not cause a tie or “flinch” in another line where a well-defined break should occur. If such problems occur, using the “freezing technique” as described in Lesson 7 will save a lot of time. Practice at that slow tempo until you can play it three to five times perfectly without much conscious effort.

Step 3b. SLIGHTLY INCREASE TEMPO, as explained in step 1b. Repeat this step until you arrive at a “goal” tempo for that step.

Step 4. A THIRD LINE. Repeat step 1 for a third line.

Step 5. THREE LINES COMBINED IN PAIRS. Practice step 3 for the third and *second* lines.

When finished, practice step 3 for the third and *first* lines.

Step 6. ALL THREE LINES COMBINED.

Step 6a. Begin by practicing all three lines together SLOWLY AND PERFECTLY. Always practice slowly enough to stay in control. Keep the fingering and pedaling as planned, watch notes and rhythm, the legato, the well-defined breaks, and independence of line. Be quick to use the “freezing technique” whenever independence problems occur. Practice at that slow tempo until you can play three to five times perfectly without much conscious effort.

Step 6b. SLIGHTLY INCREASE TEMPO, as explained in step 1b. Repeat this step until you arrive at a “goal” tempo for that step.

Step 7. NEW SECTION. Repeat steps 1-6 for a new section.

Stage 3: REVIEW AND COMBINE THE SECTIONS

Continue practicing previously learned sections each day, always practicing slowly enough to stay in control. Each time you learn one, leave it, and learn it again, as long as you are playing with great control, you will be driving reflex-like habits deeper into your subconscious mind. It is the *subconscious recall* of those many physical “reflexes” that you will rely on as you perform hymns and pieces. Begin combining the sections into larger and larger sections as they become easier, until you can play the entire hymn.

As you put the sections together, devise and begin practicing a REGISTRATIONAL PLAN that reflects the meaning of the text and the spirit of the music, and that supports and encourages the congregation.

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>Flute family</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>Principal family</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>String family</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>Reed family</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 (Trompette) 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;">Hybrid stops (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>

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!

The Lord Is My Shepherd

Peacefully ♩ = 63–76

1. The Lord is my Shep-herd; no want shall I know. I
 2. Thru the val - ley and shad - ow of death though I stray, Since
 3. In the midst of af - flic - tion my ta - ble is spread. With

feed in green pas - tures; safe - fold - ed I rest. He lead - eth my
 thou art my Guard - ian, no e - vil I fear. Thy rod shall de -
 bless - ings un - mea - sured my cup run - neth o'er. With per - fume and

soul where the still wa - ters flow, Re - stores me when wan - d'ring, re -
 fend me, thy staff be my stay. No harm can be - fall with my
 oil thou a - noint - est my head. Oh, what shall I ask of thy

deems when op - pressed, Re - stores me when wan - d'ring, re - deems when op - pressed.
 Com - fort - er near. No harm can be - fall with my Com - fort - er near.
 prov - i - dence more? Oh, what shall I ask of thy prov - i - dence more?

Improve the Shining Moments

Lightly ♩ = 60-76

1. Im - prove the shin - ing mo - ments; Don't let them pass you by.
 2. Time flies on wings of light - ning; We can - not call it back.
 3. As win - ter - time doth fol - low The pleas - ant sum - mer days,
 4. Im - prove each shin - ing mo - ment. In this you are se - cure,

Work while the sun is ra - diant; Work, for the night draws nigh.
 It comes, then pass - es for - ward A - long its on - ward track.
 So may our joys all van - ish And pass far from our gaze.
 For prompt - ness bring - eth safe - ty And bless - ings rich and pure.

We can - not bid the sun - beams To length - en out their stay,
 And if we are not mind - ful, The chance will fade a - way,
 Then should we not en - deav - or Each day some point to gain,
 Let pru - dence guide your ac - tions; Be hon - est in your heart;

Nor can we ask the shad - ow To ev - er stay a - way.
 For life is quick in pass - ing. 'Tis as a sin - gle day.
 That we may here be use - ful And ev - 'ry wrong dis - dain?
 And God will love and bless you And help to you im - part.