

# **INTRODUCTION TO ORGAN PLAYING**

## **Part IIb: Hymn styles and Introductions**

**By Evelyn Lim**

**Saturday, October 24<sup>th</sup>, 2020, 230-4pm**



**The 2<sup>nd</sup> part in a series of Hymn Playing webinars:**

- **Explores adapting various styles of hymns and worship songs to the organ**
- **Explores creating simple introductions**

**Access to a clear computer/laptop screen and good earphones recommended**

# Points when preparing to lead the congregation in your worship song /hymn

**SATB style:** best with both hands are played on the same manual, using **Chorus Registration** based on Foundations (and some reeds)

## A Mighty Fortress EIN FESTE BURG

Martin Luther, 1529

Martin Luther, 1529

1. A might-y For-ress is our God, A Bul-wark nev-er fail-ing; Our  
2. Did we in our own strength con-fide, Our striv-ing would be los-ing; Were  
3. And though this world, with dev-ils filled, Should threat-en to un-do us, We  
4. That Word a-bove all earth-ly powers, No thanks to them a-bid-eth, The

**Song style:** best with each hand on a different manual (**Solo with accompaniment**):

## THY WORD Psalm 119:105

Words and Music by MICHAEL W. SMITH  
and AMY GRANT

Firmly  
F 2 1 C F Bb C  
mf  
Thy Word is a lamp un-to my feet and a light un-to my

**Plainchant style:** **Supporting Accompaniment**, and not always re-iterating the melody notes. Both hands on one manual

VI  
C  
Oncórdi læ-ti-ti-a, Propúl-sa mæstí-ti-a, Ma-rí-æ

[https://archive.ccwatershed.org/video/17646214/?return\\_url=/psalms/](https://archive.ccwatershed.org/video/17646214/?return_url=/psalms/)

**Ethnic songs:** if using non traditional chord patterns, generally Song style or other.

## Here, O Lord, Your Servants Gather

TOKYO (Japanese  
Gagaku mode)

Here, O Lord, Your Servants Gather  
TOKYO  
First-Plymouth Church  
Lincoln Nebraska  
April 8, 2018

First-Plymouth Church  
Lincoln Nebraska  
April 8, 2018

<https://www.youtube.com/watch?v=tuBs1ukENIE>

## Understanding Registration – Stop Families

Stop Family	Stop Names	Tone Quality	Use
Principal	Open Diapason/ Prinzipal / Montre and their spelling variances.	The “voice” of the organ--clear and strong	Upon which most registrations are generally built. Best for congregational accompaniment
String	Viola / Gamba / Salicional	Thin and not very loud	Used for gentler registration. May combine with flute to create a “pseudo-principal” if needed
Flute	Bordun / Gedackt/ Octavin/ Stopped Diapason, stops with Flauta / Flöte / Flûte	Round, hollow (“airy”), boomy	Used to “sweeten” or round out the registration. Bass flutes “rumble” in bass tones
Reed	Vox Humana / Hautbois/ Oboe, Krummhorn /Basson, Fagott /Trumpet / Tromba/ Clairon / Tuba	Nasal to brassy quality	Chorus reeds may be combined with a set of stops to “clear” the tone. The more you add, the brassier or sharper. Reeds such as Vox Humana (gentle) and Tuba (very loud) are for solo use.
Compound Stops	Mixture III-IV /Scharf / Cymbale	Shimmering, more than one pitch sounding per note	Used to “crown” the registration set. Use for bright and happy character, or added clarity
Mutations	Nasard <sup>2-2/3rd</sup> / Tierce <sup>1-3/5th</sup> / Cornet	Pitch sounds different from the note you play	Combine with a regular stop to create new colours or to sharpen the Reed tones. Best not to use in low range unless specified

# The Effect of Registration

Registration Style	Common Combinations		How it sounds
<b>Chorus Registration</b> (both hands on one manual, pedal optional)	<div> <p><i>Manual</i></p> <p><b>Fl / Pr 2'</b> <b>Pr 4'</b> <b>Fl 8'</b></p> <hr/> <p><b>16'+8'</b> <b>(+coupler)</b></p> <p><i>Pedal</i></p> </div>	<div> <p><i>Manual</i></p> <p><b>2'</b> <b>4' 4'</b> <b>8' 8' 8'</b></p> <hr/> <p><b>16'+8'</b> <b>(+ coupler)</b></p> <p><i>Pedal</i></p> </div>	Homogenous sound
<b>Solo with accompaniment</b>	<div> <p><b>Moderate Solo stop</b> (eg. Oboe 8' / Clarinet 8' / Principal 8')</p> <p><i>Or</i> <b>Combination Solo</b> (eg. Flutes 8'+ 4+ Nasard 2-2/3)</p> <hr/> <p><b>Accompaniment combination of soft foundations</b> [flutes /strings 8' (4')]</p> <hr/> <p><b>Pedal Flutes 16' +8'</b> <b>(+coupler)</b></p> </div>	<div> <p><b>Loud Solo stop</b> (eg Trumpet 8')</p> <p><i>Or</i> <b>Combination</b> (eg. Crumhorne 8' + Principal 4')</p> <hr/> <p><b>Accompaniment combination of foundations 8'+4'</b></p> <hr/> <p><b>Pedal Flutes 16' +Principal 8' (+coupler)</b></p> </div>	Dominant melody line over a less prominent accompaniment

# Understanding Registration – examples from published music

42

## All Things Bright and Beautiful

Sw. Light Reed 8  
Gt. Flutes 8, 2  
Ch. Light 8, Flute 4  
Ped. Bourdon 16, 8 (uncoupled)

Dale Wood  
Tune: ROYAL OAK,  
English, 17th cent.

With sparkle ♩ = ca. 112



The score is in 2/2 time, key of D major. It features a bright, sparkling introduction for the Great Flutes (Gt. Flutes 8, 2) and a solo reed line (Sw. Light Reed 8) playing the melody. The accompaniment is provided by the Choir (Ch. Light 8, Flute 4) and Pedal (Ped. Bourdon 16, 8 (uncoupled)).

Bright introduction and accompaniment with solo reed “All Things Bright and Beautiful”



[https://youtu.be/kMKoOI\\_Qqmc](https://youtu.be/kMKoOI_Qqmc)

## Prière à Notre-Dame

from *Suite Gothique*, Op. 25

Léon Boëllmann  
(1862–1897)

RÉCIT: Gambe et Voix céleste  
GRAND ORGUE: Flûte ou Bourdon 8  
PEDALE: Basses douces 8, 16

Très lent



The score is in 4/4 time, key of B-flat major. It features a lyrical style with soft foundations. The Recital (RÉCIT) part is marked 'pp' (pianissimo). The Grand Organ (GRAND ORGUE) part is marked 'pp' (pianissimo). The Pedal (PEDALE) part is marked 'pp' (pianissimo).

Lyrical style with soft foundations: Prière à Notre-Dame

III  
Prière à Notre Dame

INDICATION DES JEUX: RÉCIT: Gambe et Voix céleste  
GRAND ORGUE: Flûte ou Bourdon 8  
PEDALE: Basses douces 8, 16

PREPARE: SWELL: Flûte de Gamba For organ  
et ORGAN: Flûte et Org. disp. 8  
PEDALE: Basse 8, 16

Très lent



The score is in 4/4 time, key of B-flat major. It features a lyrical style with soft foundations. The Recital (RÉCIT) part is marked 'pp' (pianissimo). The Grand Organ (GRAND ORGUE) part is marked 'pp' (pianissimo). The Pedal (PEDALE) part is marked 'pp' (pianissimo).

<https://www.youtube.com/watch?v=99XclxbNyJI>



# Understanding Registration – examples from published music

## FESTIVE TRUMPET TUNE

Sw.: Solo Trumpet 8'  
Gt.: Full 8', 4' with Mixtures, no Reeds  
Ch.: Full 8', 4' to balance Solo Trumpet  
Ped.: Full 16', 8', Gt. to Ped. 8', Ch. to Ped. 8'

DAVID GERMAN

**Allegro** ♩ = 100

Sw.  
*f marcato*  
Ch.



Loud trumpet solo, full accompaniment registration “Trumpet Tune”

**FESTIVE TRUMPET TUNE**

Solo: Trumpet in chromatic  
Swell: Full with mixtures, no reeds  
Gt.: Full with mixtures, Sw. to 16', Ch. to 16'  
Pedal: Full, Sw. to Ped. 8', Ch. to Ped. 8'

**DAVID GERMAN**

**Allegro** (♩ = 100)  
Solo Trumpet  
*f marcato*



<https://youtu.be/Tc0Y8CWJmVE>

## Non-Traditional hymns and Worship Songs for Organ – Online Examples

In Christ Alone

<https://www.youtube.com/watch?v=4u1tmLwpzWk>

Robert Knol organ (1806) Grote of Sint – Stephanuskerk, Hasselt NL

This rendition Getty's/Townend's song is played on a historic Dutch organ using combination of **Solo/Accompaniment** and **Chorus Registration**

Here I am

<https://www.youtube.com/watch?v=bryEXPELAyg>

Played like a traditional hymn with **Chorus Registration**

You Are Mine

<https://www.youtube.com/watch?v=nJmzWWVWRPw>

**Supporting** the singer but does not play the melody

## Adapting from Lead Sheets and Keyboard Scores

### Here I Am, Lord

Music by Daniel L. Schutte  
Text: Based on Isaiah 6.

#### VERSES

Moderate tempo, with majesty (♩ = ca. 80)

Chord symbols: G, C/G, G, C/G, G, D, G, Em

1. I, the Lord of sea and sky, I have heard my peo-ple cry. All who dwell in  
2. I, the Lord of snow and rain, I have borne my peo-ple's pain. I wept for  
3. I, the Lord of wind and flame, I will tend the poor and lame. I will set a

The musical score is in 4/4 time with a key signature of one sharp (F#). The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). Chord symbols are placed above the vocal line: G, C/G, G, C/G, G, D, G, Em. The first 'G' and the first 'C/G' are circled in blue. The second 'C/G' is circled in pink. In the piano part, the first G in the bass line is circled in blue, and the C/G chord in the third measure is circled in pink.

This song can be played:

- 1) with Chorus registration
- 2) Solo /accompaniment
- 3) Combination of both, changing registration along the way

#### Reminder on how to read chord symbols:

A single letter refers to the chord notes, stacked up with the 1<sup>st</sup> note (root) of the chord in the bass:

eg: **G** refers to **G** as the lowest note;  
**C/G** refers to a **C major chord** with the note **G in the bass**, etc.



# Adapting from Lead Sheets and Keyboard Scores -- What if you get this?

## 10,000 REASONS

(Bless the Lord)

Words and Music by JONAS MYRIN  
and MATT REDMAN  
Arranged by Phillip Keveren

Worshipfully (♩ = 72)

*mp*

With pedal

4

7

The image shows a musical score for the song '10,000 Reasons (Bless the Lord)'. It is arranged for piano and voice. The score is in 4/4 time with a tempo of 72 beats per minute. The key signature has one sharp (F#). The piano part is marked 'mp' (mezzo-piano) and includes a 'Worshipfully' instruction. The vocal part has lyrics. Chord symbols are written above the piano part: C, G, C, G, C, G, D, Em, C, G, Dsus, D, C, Em, C, D, Em, C, D. A yellow oval highlights the first four measures (C, G, C, G). A blue arrow points from the 'With pedal' instruction to the first measure. A yellow arrow points from the 'Worshipfully' instruction to the first measure. A blue arrow points from the 'Worshipfully' instruction to the first measure. A yellow arrow points from the 'Worshipfully' instruction to the first measure.

### General suggestions

-Begin with **Solo/Accompaniment** registration, move on to **Chorus Registration** to support the congregation

-Use left hand to fill the rest of the chord. Start simply and build up if the song does so.

-Play the pedals only when the chord symbols change (eg C, G). Add passing notes for variety if required

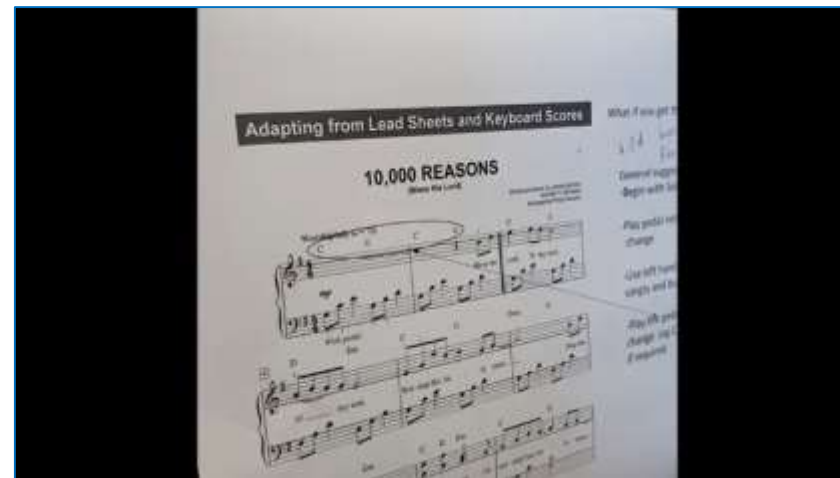
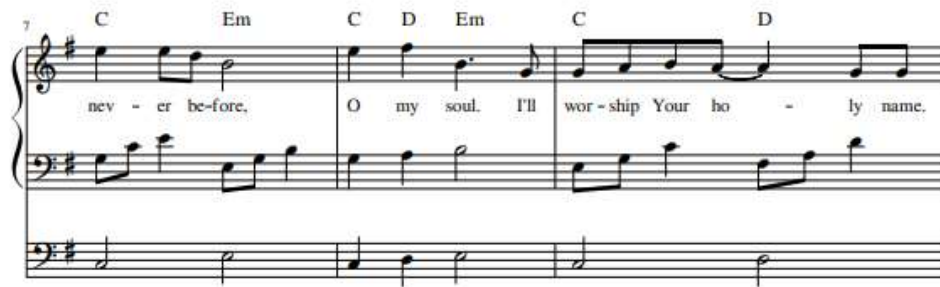
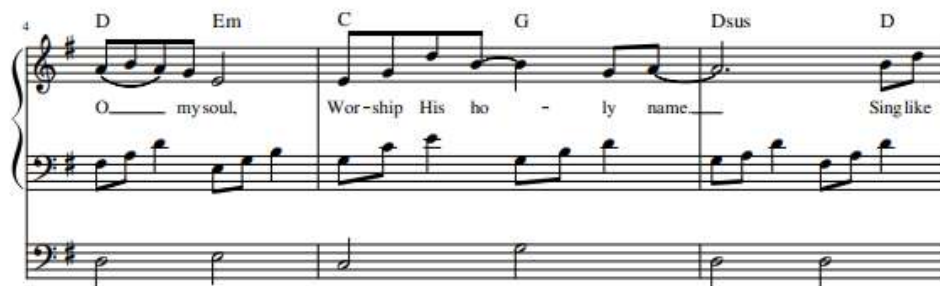
*See next slide for adaptation*

# Adapting from Lead Sheets and Keyboard Scores

## 10,000 Reasons

(adapted for organ)

Words and Music by JONAS MYRIN and MATT REDMAN



<https://youtu.be/dDAnf1VEIZc>

### Playing examples

1st time: **Solo/Accompaniment registration** – LH on Swell manual (soft flutes and strings 8' +4') ; RH on Great manual (Principal 8'). *LH lowest notes may be sustained for more resonance.*

2nd time: add **Pedal** (16'+8') - play as chord symbols change. Left hand broken chords revert as written

3rd time: **Chorus registration** (Great Principal and Flutes 8'+4'; Pedal 16'+8') **both hands on Great manual**. Pedal plays mostly chord changes, with rhythm added to simulate bass guitar strums

## HYMN INTRODUCTIONS

**“Hymn introductions** function as musical signals. They alert the congregation that it is time to sing, and provide essential information about the key, tempo and, perhaps, the nature of the hymn.

What an introduction need *not* have to provide literally is the hymn tune, played all the way through (although this is typically what the British do).

In a hymn introduction, the organist can exercise some creativity in crafting a hymn “intonation,” by improvising or composing one, or using one of the many thousands in print by various composers...”

From <https://www.thediapason.com/content/thoughts-service-playing-part-i-hymn-playing>

## HYMN INTRODUCTIONS - **most basic**

*These types of introductions require very little “creating”, as you are using material from the hymn itself*

**1. Play the opening or closing bars in octaves.** This is the most simple version, useful in introducing any unfamiliar or complicated hymn to your congregation because the tune will be clearly audible and recognizable.

**2. Start with one voice, and gradually add until the 4 part harmony is present.** End in an obvious spot such as the middle or ending cadence

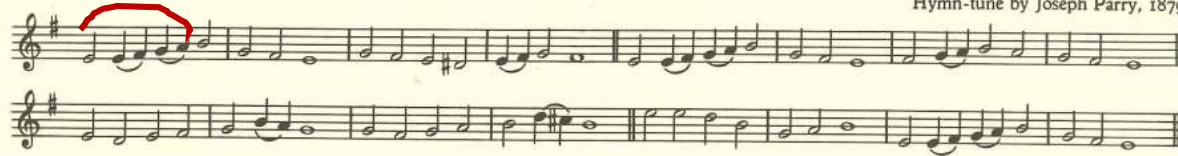
**3. Play in four voices but add pedal only when you are about to end.** The congregation recognizes the ending of the hymn

***Important note: Have a clear signal when you end (such as a pause or a rest) so that the congregation knows when to come in.***

# INTRODUCTIONS - Melodic Motif

## 10. PRELUDE ON "ABERYSTWYTH"

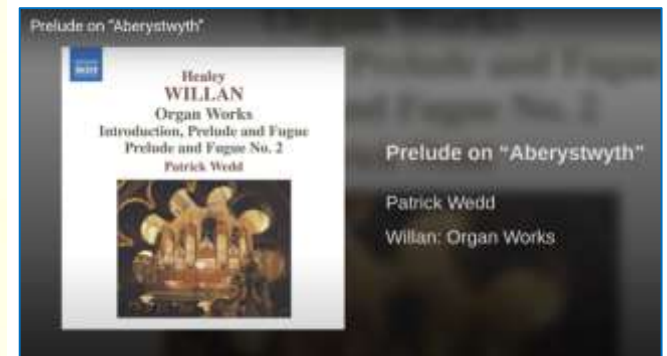
Hymn-tune by Joseph Parry, 1879



HEALEY WILLAN



**“Motifs”** –small units of material that is a characteristic of the hymn. May be melodic, harmonic or rhythmic. In this case, it is melodic.



Healey Willan: Prelude on “Aberystwyth”

<https://youtu.be/tYHank54fOE>



## HYMN INTRODUCTIONS - Imitation

RH: Flute 8', 2 2/3', 1 3/5'  
LH: Principal 8'  
Ped: Bourdon 16', 8'

Joyce Jones  
Based on *TERRA BEATA*  
Trad. English melody  
adapt. Franklin Sheppard, 1852-1930

♩ = 84 - 88

Imitated melodic motif

Diminution of motif

This example uses **Imitation** combined with **diminution** of the motif, played on 2 manuals, achieving an **Antiphonal** (question and answer) effect

<https://tinyurl.com/y5xqa7ox>



REVELATION AND ADORATION

### 41 This Is My Father's World

TERRA BEATA

Transposed up and modified

1. This is my Fa-ther's world, and to my lis-t'ning ears  
2. This is my Fa-ther's world; the birds their car-ols raise;  
3. This is my Fa-ther's world; O, let me not for-get

all na-ture sings, and 'round me rings the mu-sic of the spheres.  
the morn-ing light, the lil-y white de-clare their Ma-ker's praise.  
that though the wrong seems oft so strong, God is the Rul-er yet.

This melodic phrase of the hymn is itself, an example of melodic variation: two sub-phrases, where the second is **transposed up** to F, slightly varied on the way down.

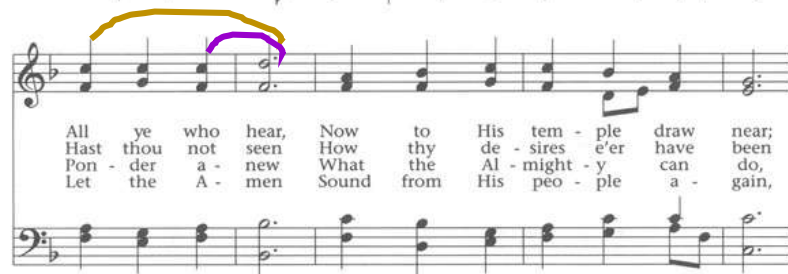
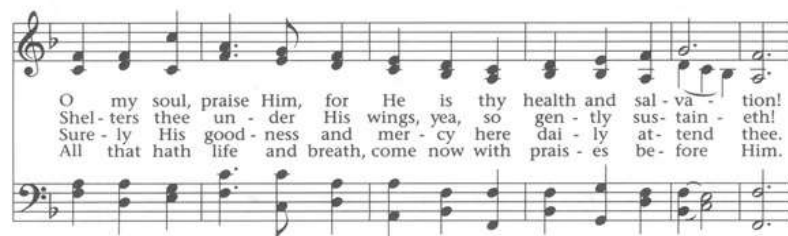


# HYMN INTRODUCTIONS – Antiphonal

LOVE, MERCY, AND GRACE

## 14 Praise to the Lord, the Almighty

*Praise ye the Lord ... his glory is above the earth and heaven — Psalm 148:1,13 KJV*



WORDS: German Hymn, Joachim Neander, 1650-1680;  
tr. Catherine Winkworth, 1827-1878, alt.  
MUSIC: *Stralsund Gesangbuch*, 1665; harm. W. Sterndale Bennett, 1816-1875

LOBE DEN HERREN  
Irregular

## Antiphonal introduction on *LOBE DEN HERREN*



<https://youtu.be/K6eznlaB708>

The 1<sup>st</sup> phrase is stated partially in one manual, completed on another.

Pedal sustains a note through the phrase, while chords above change (pedalpoint).

The next part of the hymn “all ye who hear” is repeated partially and antiphonally on a 2<sup>nd</sup> manual.

The final phrase is played as is, to support the congregation back into singing mode

## HYMN INTRODUCTIONS - Fanfares

The melodic motive is modified to create the fanfare

### Fanfare in E-flat (For Lasst uns erfreuen)

Both hands on I: Principal 8', 4', 2', Mixture

Joyce Jones



Illustration of how the introduction leads into the hymn

<https://tinyurl.com/y56x3u9j>

CREATION AND PROVIDENCE

431

### All Creatures of Our God and King

*Unison*

1 All crea - tures of our God and King, lift up your voice  
2 O rush - ing wind so wild and strong, white clouds that sail  
3 Cool flow - ing wa - ter, pure and clear, make mu - sic for  
4 Earth ev - er fer - tile, day by day bring forth your bless -  
5 Peo - ple and na - tions, take your part; sing praise to God

*Harmony*

with us and sing: al - le - lu - ia, al - le - lu - ia!  
in heaven a - long, al - le - lu - ia, al - le - lu - ia!  
your Lord to hear; al - le - lu - ia, al - le - lu - ia!  
ings on our way; al - le - lu - ia, al - le - lu - ia!  
with all your heart: al - le - lu - ia, al - le - lu - ia!



Example of combining the **opening motive** with the “**alleluia**” motive, played on a 2<sup>nd</sup> manual

<https://tinyurl.com/y5hu4kaz>

## More self-helps

### Hymn Playing Checklist for Organists

[http://uvago.org/wordpress/wp-content/uploads/2014/08/2014\\_04\\_26\\_mike\\_carson\\_handout.pdf](http://uvago.org/wordpress/wp-content/uploads/2014/08/2014_04_26_mike_carson_handout.pdf)

### Basic Organ Registration and Hymn Playing

[http://www.kyacda.org/uploads/1/0/6/3/10633161/basic\\_organ\\_and\\_hymn\\_registration.pdf](http://www.kyacda.org/uploads/1/0/6/3/10633161/basic_organ_and_hymn_registration.pdf)

### Organ Tutor 101: Basic Organ skills for the Pianist

<https://www.ardpublications.com/otrRegistration33.pdf>

### Lessons for the New Organist

<https://www.agohq.org/lessons-for-the-new-organist/>

### The King of Instruments

<https://www.amazon.com/King-Instruments-Joyce-Jones/dp/094452933X>

### How to Read Lead Sheets and Chord Charts

<https://www.ashleydanyew.com/posts/how-to-read-lead-sheets-and-chord-charts>



*In case you missed it...*

## Past Webinars and Online Teaching Videos

**INTRODUCTION TO THE KING OF INSTRUMENTS -- Evelyn Lim**

Slides: <https://tinyurl.com/The-King-of-Instruments>

**INTRODUCTION TO THE LITURGICAL YEAR – Evelyn Lim**

Slides: <https://tinyurl.com/The-Liturgical-Year>

**EASY ORGAN MUSIC FOR THE SUNDAY ACCOMPANIST (ADVENT TO EPIPHANY) – Isaac Lee**

Slides: <https://tinyurl.com/Easy-Organ-Music-Part-I-S> / Recording: <https://youtu.be/Hp4POAkHrjs>

**EASY ORGAN MUSIC FOR THE SUNDAY ACCOMPANIST (LENT TO PENTECOST) – Isaac Lee**

Slides: <https://tinyurl.com/Easy-Organ-Music-Part-II-S> / Recording: <https://youtu.be/C137mntPQVw>

**INTRODUCTION TO ORGAN PLAYING (PT 1) – Angela Lim**

Slides: <https://tinyurl.com/Intro-to-Organ-Playing-S> / Recording: [https://youtu.be/sfYir\\_zZ2nk](https://youtu.be/sfYir_zZ2nk)

**INTRODUCTION TO ORGAN PLAYING (PT 2a) Hymn-Leading Basics - Evelyn Lim**

Slides: <https://tinyurl.com/Hymn-Leading-Basics> / Recording: [https://youtu.be/z\\_m7zlmSe3c](https://youtu.be/z_m7zlmSe3c)

**HOW TO DO IMPROVISATION – Isaac Lee**

<https://www.facebook.com/MethodistSchoolOfMusicMSM/videos/244921293545241/>

**Wishing you a fulfilling journey of exploration of hymn and service leading!**

**Thank you for your kind interest!**

## **COMING UP NEXT!**

### **INTRODUCTION TO ORGAN PLAYING PART III: CHANT-BASED ACCOMPANIMENT**

**Presented by Angela Lim**

This free webinar consists of live zoom, powerpoint, and instructional videos.



**Saturday, 7th November 2020**

**2:30 - 3:30pm**

***Coming up soon!***

**How to do Improvisation Pt 2  
by Isaac Lee**

**(Part 1 is a pre-recorded video)**

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Music and church music classes at Methodist School of Music  
[www.msmusic.edu.sg](http://www.msmusic.edu.sg)



Organists' Community and Resources at the  
Singapore Chapter of the American Guild of Organists  
[www.singaporeago.org](http://www.singaporeago.org)  
[www.facebook.com/AGOSingapore](https://www.facebook.com/AGOSingapore)

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