



American Guild of Organists

ACCOMPANIMENT ADAPTATION PRACTICUM

by John Campbell

**A manual with audio recordings that demonstrate how to adapt
non-organ accompaniments to the organ.**

Produced by the AGO Committee on Educational Resources

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Acknowledgments

John Campbell and the American Guild of Organists wish to express their appreciation to:

- Hardin Simmons University and the First Baptist Church of Abilene, Texas, for use of the instruments on which examples were recorded, and to Hardin Simmons University for use of other equipment and facilities in preparation of the project;
- Dr. Wesley S. Coffman, former Dean of the School of Music, Hardin Simmons University; Dr. Loyd Hawthorne, Dean of the School of Music, Hardin Simmons University, Director of Choral Activities and Director of Simmons Classics, the vocal ensemble heard on the audio examples; Greg Wyman, recording technician;
- Publishers who generously supplied anthems for consideration in the beginning stages of the project: Augsburg Fortress, Hinshaw Music, Inc., Boosey & Hawkes, Inc., Oxford University Press, Inc., The Boston Music Company, C. F. Peters Corporation, Concordia Publishing House, Sacred Music Press, Inc., Carl Fischer Inc., and Harold Flammer, Inc.
- Publishers who kindly granted permission for use of their anthems: Augsburg Fortress, Lorenz Company; The Boston Music Company; Theodore Presser Co., High Street Music, WORD, and Hinshaw Music, Inc.;
- Directors of the AGO Committee on Educational Resources: Jan Helmut Wubberna, FAGO; Margot Ann Woolard, AAGO; Carolyn Albaugh, AAGO; Philip Gehring, FAGO; and Maureen Jais-Mick, who assisted with production.

INTRODUCTION

Accompaniment Adaptation Practicum is intended for pianists serving as organists and for organists with little or no training in adapting non-organ accompaniments. Its purpose is to offer suggestions for creative and musical choral accompanying on the organ and is intended as a starting point for those seeking to accompany with greater effectiveness.

Musical illustrations are taken from works whose original accompaniment was not for organ. In such accompaniments one may encounter a variety of challenges:

- Piano figuration is often found in non-organ accompaniments, as well as melodic material that is independent of the choral parts.
- Contemporary sacred choral literature often has accompaniments originally written for an ensemble of musicians or produced electronically.
- Many contemporary accompaniments have a rhythmic character resulting from the instrumentation, which may include percussion and (electric) bass - the latter also having a percussive role.
- Electronically-generated sounds are frequently percussive in nature.
- In more traditional music, organists are sometimes faced with reductions of orchestral scores. These may include works from Romantic, Classical, Baroque, and Renaissance literature.

All these styles challenge the organist. The accompanist's goal - to produce an effective accompaniment - will be aided by making an effort to understand the composer's intent and by carefully adapting the written accompaniment, presenting the organ as a viable alternative to the original accompanying medium.

No guide can cover all possible situations, nor can it provide all the solutions to any problem. The intent is to stimulate the readers' imaginations and encourage them to create good results.

The linked audio files - including both dialogue and demonstrations, and which are accessed by clicking on the indicators "**PLAY AUDIO**" - are considered the primary resource. The booklet is useful for graphic presentation of the suggestions and for continued study and review. It should be taken to the organ to try the suggested adaptation techniques.

Score References

References to locations in the scores are given in one of two ways:

1. If the edition has measure numbers, they are noted.
2. If measure numbers are not used, the following directions are given:

PAGE	SYSTEM (line of music)	MEASURE IN THAT SYSTEM
1	II	3

Musical Scores

It may be helpful to obtain copies of the musical scores referred to in the study guide.

"My song is love unknown" Psalm 33	Sid Davis David Schwoebel	Augsburg Hinshaw
"Rejoice in the Lord" Psalm 95	Anna Laura Page Stanley Hovatter	Theodore Presser Boston
"Come before His presence singing"	John Purifoy	Lorenz

Incidental reference is made to "Part the waters" by Charles F. Brown, published by WORD and "To Know Thee" by Frank Beebe, published by High Street Music.

The following editions, though not used in preparation of the study guide, may be used for performance and study. A publishers list follows the list of works.

"Thanks be to Thee"	Handel	3
"I waited for the Lord" <i>(Hymn of Praise)</i>	Mendelssohn	7, 18, 16
"How lovely is Thy dwelling" <i>(A German Requiem)</i>	Brahms	3,4,5,6,7,8,9, 11, 14, 16
"Sanctus" <i>(Saint Cecilia Mass)</i>	Gounod	1,3,4,7,8,16
Mass in G	Schubert	12, 14, 16
The Seven Last Words	Dubois	12, 16
"Hallelujah" <i>(Mount of Olives)</i>	Beethoven	2,3,4, 5, 7, 8, 9, 15
"The heavens are telling" <i>(The Creation)</i>	Haydn	3,4,7, 8, 14, 16
"And the glory" <i>(Messiah)</i>	Handel	1,4,7, 10, 12, 13, 14, 16

Publishers Key List

Individual works or movements are available from:

1. AugsburgFortress
2. Boosey & Hawkes, Inc.
3. CPP/Belwin, Inc.
4. Carl Fischer, Inc.
5. Hinshaw Music, Inc.
6. C.F. Peters Corporation
7. Theodore Presser Company
8. G. Schirmer, Inc. / Associated Music Publishers, Inc.

Complete vocal/piano scores of extended words are available from:

9. Boosey & Hawkes
10. Carl Fischer, Inc.
11. Hinshaw Music, Inc.
12. Lorenz Company
13. Oxford University Press
14. C.F. Peters Corporation
15. Theodore Presser Company
16. G. Schirmer, Inc./ Associated Music Publishers, Inc.

PART I ADAPTATION OF PIANO ACCOMPANIMENTS

*Learning is not attained by chance: it must be sought for with ardor
and attended to with diligence. - Abigail Adams*

Broken Chords

"My song is love unknown" by Sid Davis is an example of a simple, broken chord piano style (Example #1a¹).

The image shows a musical score for the hymn "My song is love unknown". It consists of three staves. The top staff is for the Soprano/Alto (S/A) voice, marked "S/A unison" and "mp". The middle staff is for the Tenor/Bass (T/B) voice, marked "T/B unison". The bottom staff is for the piano accompaniment. The lyrics are: "My song is love un - known, My Sav - ior's love to me." The piano part features a broken chord style with a steady eighth-note accompaniment in the bass and chords in the treble.

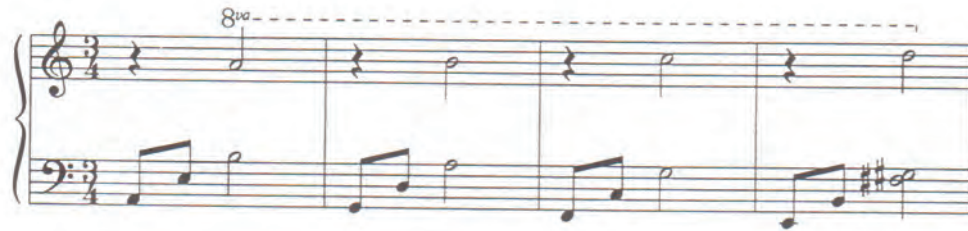
The broken chord piano style is easily realized on the organ. The organist merely layers the notes, the lowest of which may be played in the pedals. A simple registration that has pitch clarity is best. If pedals are used, the manual-to-pedal couplers may be used, with or without a light 16' pedal stop (Example #1b²).

The image shows a musical score for the hymn "My song is love unknown" adapted for organ. It consists of two staves. The top staff is labeled "MANUAL" and the bottom staff is labeled "PEDAL". Both staves are in 3/4 time. The manual part features chords with a steady eighth-note accompaniment. The pedal part features a steady eighth-note accompaniment.

¹ Example 1a. Reprinted by permission from mm. 6-10 of *My song is love unknown*, by Sid Davis. Copyright © 1990 Augsburg Fortress (11-2512, SATB).

² Example 1b. Adapted by permission from mm. 6-10 of *My song is love unknown*, by Sid Davis. Copyright © 1990 Augsburg Fortress (11-2512, SATB).

It is important to begin by familiarizing oneself with the sound the composer intended. When preparing this piece, the organist should first play it on the piano, then experiment to find a combination of registration, octave, and touch that achieves a satisfactory effect on the organ (Example #2a³).



The use of an 8' flute for the treble notes is one registration possibility (Example #2b⁴):



The block chords in mm. 57-60 should be played on a more assertive registration (Example #3⁵):



³ Example 2a. Reprinted by permission from mm. 45-48 of *My song is love unknown*, by Sid Davis. Copyright © 1990 Augsburg Fortress (11-2512, SATB).

⁴ Example 2b. Adapted by permission from mm. 45-48 of *My song is love unknown*, by Sid Davis. Copyright © 1990 Augsburg Fortress (11-2512, SATB).

⁵ Example 3. Adapted by permission from mm. 57-60 of *My song is love unknown*, by Sid Davis. Copyright © 1990 Augsburg Fortress (11-2512, SATB).

Repeated Chords

The following accompaniment is from an arrangement of "Thanks Be to Thee" (attributed to Handel) that is scored for violin, piano, voice, and harmonium, the latter playing sustained chords (Example #4a⁶).

When an accompaniment has repeated chords for an extended period of time and rhythmic emphasis is not a primary goal, there are two techniques for smoothing the effect of the repeated chords.

1. Play the chords on one manual and sustain one or more notes of the chord while repeating the other chord tones. In this instance the result is better if both the soprano and bass are sustained (Example #4b⁷):

2. Repeat the chords with the right hand while sustaining the same chord with the left hand on a second manual with a softer registration (Example #4c⁸):

⁶ Example 4a. *Arioso*, by G. F. Handel, arr. F. W. Franke, mm. 17-21. B. Schott's S6hne, n.d.

⁷ Example 4b. *Arioso*, by G. F. Handel, arr. F. W. Franke, mm. 17-21. B. Schott's S6hne, n.d., adapted by the author.

⁸ Example 4c. *Arioso*, by G. F. Handel, arr. F. W. Franke, mm. 17-21. B. Schott's S6hne, n.d., adapted by the author.

Octave Doublings

In Psalm 33 by David Schwoebel, there are doublings characteristic of orchestral writing (Example #5a⁹):

Because stops are available on the organ at octave pitches, octave doubling of melodic material is often unnecessary. The organist has two options for adapting this accompaniment, shown in Examples #5b and #5c. This anthem calls for a bright registration at the beginning, which may be reduced at the choir's entrance if playing the optional sections.

In Example #5b, the melodic material is played at a two-octave spacing. This will work well if the organ registration is not strident in the treble¹⁰:

When super-couplers are necessary to achieve a brighter sound or when the upper treble is too brilliant, the solution in Example #5c may be preferable. A brighter registration may be required to achieve the desired effect. This would be the best solution if a mixture is used:

⁹ Example Sa. *Psalm 33*, by David Schwoebel, mm. 1-2. Copyright © Hinshaw Music, Inc. Reprinted by permission granted 10/30/90.

¹⁰ Example Sb. *Psalm 33*, by David Schwoebel, mm. 1-2. Copyright © Hinshaw Music, Inc. Permission for use granted 10/30/90.

(Example#5C¹¹)

Musical score for Example #5C, showing a piano accompaniment with a forte (f) dynamic and a 16-foot pedal line. The score is in 4/4 time and G major. The piano part consists of two staves: the upper staff has a melody of eighth notes, and the lower staff has a bass line of eighth notes. The 16-foot pedal line is shown on a separate staff below, consisting of a single note with an accent (>) and a fermata.

Pedal on Manual

It may be possible to rearrange accompaniment material so that a bass line is played by the left hand instead of the feet. This can save preparation time, especially if the passage is awkward or presents a significant challenge. In some pieces, a lighter 16' manual sound may be more desirable than a heavier pedal 16' sound.

Example #6a¹² shows the beginning of a section in *Psalm 33*. One may play this passage entirely on the manuals. If 16' is desired for the bass line, this may be achieved by playing the lowest notes on the pedals:

Musical score for Example #6a, showing a piano accompaniment with a mezzo-piano (mp) dynamic and a tempo marking "A little slower (♩ = 58)". The score is in 4/4 time and G major. The piano part consists of two staves: the upper staff has a melody of quarter notes, and the lower staff has a bass line of quarter notes. The tempo marking is above the first measure.

By transposing some notes up an octave and by eliminating some doublings of the previous example, one can achieve a 16' bass line on manuals (Example #6b¹³):

Musical score for Example #6b, showing a piano accompaniment with a mezzo-piano (mp) dynamic and a tempo marking "A little slower (♩ = 58)". The score is in 4/4 time and G major. The piano part consists of two staves: the upper staff has a melody of quarter notes, and the lower staff has a bass line of quarter notes. The tempo marking is above the first measure. A registration change to "II 16'" is indicated at the bottom of the score.

¹¹ Example 5c. *Psalm 33*, by David Schwoebel, mm. 1-2. Copyright © Hinshaw Music, Inc. Permission for use granted 10/30/90.

¹² Example 6a. *Psalm 33*, by David Schwoebel, mm. 48-50. Copyright © Hinshaw Music, Inc. Reprinted by permission granted 10/30/90.

¹³ Example 6b. *Psalm 33*, by David Schwoebel, mm. 48-50. Copyright © Hinshaw Music, Inc. Reprinted by permission granted 10/30/90.

For another example of playing pedal lines on the manuals, refer to Mendelssohn's "I waited for the Lord," beginning on page 18.

Dividing Bass Line Between Manual and Pedal

When making limited use of the pedal in accompanying, one must be careful not to have sudden changes of octaves that misstate the bass line. To avoid this problem, (a) use a manual registration with 16' that is equivalent to the pedal sound or cancel all pedal stops and couple the manual with 16' to the pedal; (b) play the bass line where it is most convenient, i.e., on the manual or the pedal.

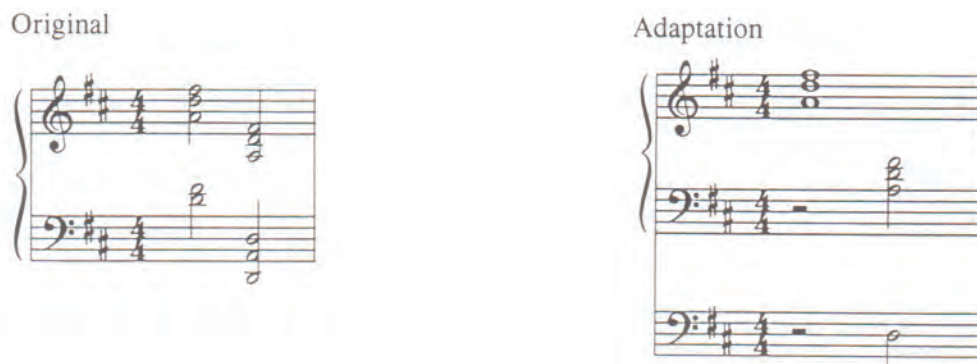
Pedal Extension of Manual Range

To limit the amount of pedal playing, or if there is no 16' manual stop, select a manual 8' and 4' registration and a pedal 16' and 8' registration that are complementary. One may play the bass line on the manual until the line goes below the keyboard range, and then play the lower notes in the lowest octave of the pedals (Example #7):



Adaptation of Piano Sustaining Pedal

"Rejoice in the Lord" by Anna Laura Page has several places that require adaptation of piano style. Measure 9 suggests the use of the sustaining pedal and may be played as in Example #8¹⁴:



Beginning in measure 45, broken chords carry both the harmony and the rhythm (Example #9a):

¹⁴ Examples 8 and 9a. *Rejoice in the Lord*, by Anna Laura Page, m. 9. Copyright © 1992 by Coronet Press (Presser). Permission for use granted 12/16/92.

unis. mp

And you will have a song, _____ and you will have a

Play this passage on the piano and then try to imitate the effect on the organ. One solution involves the use of over-legato (Example #9b¹⁵):

In measures 56-57 notes may be layered to simulate the effect on a piano (Example #10¹⁶):

Adaptation

Original

¹⁵ Example 9b. *Rejoice in the Lord*, by Anna Laura Page, mm. 45-47. Copyright © 1992 by Coronet Press (Presser). Permission for use granted 12/16/92.

¹⁶ Example 10. *Rejoice in the Lord*, by Anna Laura Page, mm. 45-47. Copyright © 1992 by Coronet Press (Presser). Permission for use granted 12/16/92.

It is possible to play much of this work without the use of pedals. However, it is desirable to use pedals in three situations:

- When there are bass notes that are below the range of the manuals.
- When bass notes are written in octaves.
- When sustained bass notes are written or implied.

In mm. 13-15, the pedal part is created from the notation that suggests use of the piano's sustaining pedal (Example #1117 - original, followed by adaptation):

The image displays three staves of musical notation in G major, 4/4 time. The top two staves show the original notation for measures 13-15, with the right hand playing chords and the left hand playing bass notes. The bottom staff, labeled 'New pedal part', shows a simplified bass line with sustained notes in the bass clef, designed to be held in the pedals.

In measures 58-61, the lowest eighth-note pitches in the bass clef should be held in the pedals throughout each measure, imitating the piano's sustaining pedal (Example #12¹⁸ - original, followed by adaptation):

The image shows four staves of musical notation in G major, 4/4 time. The top two staves show the original notation for measures 58-61, with the right hand playing chords and the left hand playing eighth-note patterns. The bottom two staves show the adapted notation, with the lowest eighth-note pitches in the bass clef being held in the pedals throughout each measure.

¹⁷ Example 11. *Rejoice in the Lord*, by Anna Laura Page, mm. 56-57. Copyright © 1992 by Coronet Press (Presser). Reprinted by permission granted 12/16/92.

¹⁸ Example 12. *Rejoice in the Lord*, by Anna Laura Page, mm. 56-57. Copyright © 1992 by Coronet Press (Presser). Permission for use granted 12/16/92.

New pedal part

Rhythmic Effects

It is possible to achieve the effect of accents on the organ by means of articulation (spaces of appropriate length before the accented sounds) and careful registration. The sound must be clear and speak with precision. One of the simplest ways to create the impression of an accented note is by shortening the length of the preceding note (Example #13¹⁹):

Stanley E. Hovatter's setting of Psalm 95 is for piano accompaniment, but adapts well to the organ. The bass notes may be played on the pedals. In this work, shortening the eighth-note chords and the last of the triplet notes can strengthen the rhythmic effect (Example #14²⁰):

Joyfully (♩=126)

¹⁹ Example 13. *Rejoice in the Lord*, by Anna Laura Page, mm. 13-15. Copyright © 1992 by Coronet Press (Presser). Reprinted by permission granted 12/16/92.

²⁰ Example 14. Reprinted from *Psalm 95* by Stanley E. Hovatter, mm.I-4, published by The Boston Music Co., and used by permission granted 6/10/92.

Let us make a joy - ful noise un - to the Lord.

Let us make a joy - ful noise un - to the Lord.

Let us make a joy - ful noise un - to the Lord.

Let us make a joy - ful noise un - to the Lord.

John Purifoy's anthem "Come before His presence singing" has another type of figuration in the bass. It will be muffled on the organ, especially if the bass notes speak slowly (Example #15a²¹):

With drive and energy ♩ = 126

* trumpet cues

gva. - - - - - *-sempre*

Possible solutions include transferring the rhythm from the bass to the inner voices (Examples #15b and # 15c²²):

²¹ Example 15a. *Come before His presence singing*, by John Purifoy, mm. 1-3. Copyright © 1984 Purifoy Publishing (479-03024), Division of the Lorenz Corporation. Reprinted by permission granted 611/93.

²² Examples 15b and 15c. *Come before His presence singing*, by John Purifoy, mm. 1-3. Copyright © 1984 Purifoy Publishing (479-03024), Division of the Lorenz Corporation. Permission for use granted 611/93.

MANUAL

PEDAL

WITH 16'

WITH 16'

The left hand in the accompaniment for "To know Thee" by Hank Beebe has off-beat rhythmic figures (Example #16a²³). It is possible to emphasize them on a piano, but on an organ they may not be effective:

Moderately slow, ♩ = 72

SATB unis. *mf*

To know Thee is the goal my

1 2 3

²³ Example 16a. To know Thee, by Hank Beebe, nun. 1-2. Copyright © 1989 by High Street Music (JH504), Division of Beckenhorst Press, Inc. Reprinted by permission.

In order to make this rhythmic figure more audible on an organ, it may be necessary to add notes in the harmony (Example #16b²⁴):



Some accompaniments include quick figuration, repetition, accents, and elements of styles (jazz, rock, gospel) that make adaptation to the organ challenging. Also in this category are accompaniments that rely on the piano's ability to highlight individual notes and its percussive nature. Such is the case with "Part the Waters" by Charles F. Brown, whose accompaniment includes gospel piano figuration (Example #17a²⁵):



When this work is adapted to the organ, much of its rhythmic character is lost, but block chords based on the sixteenth-note figuration can be substituted (Example # 17b²⁶):



²⁴ Example 16b. *To know Thee*, by Hank Beebe, mm. 1-2. Copyright © 1989 by High Street Music (JH504), Division of Beckenhorst Press, Inc. Used by permission.

²⁵ Example 17a. *Part the Waters*, by Charles F. Brown, mm. 1-3. Copyright © by WORD Music, Inc., 1975. Reprinted by permission.

²⁶ Example 17b. *Part the Waters*, by Charles F. Brown, mm. 1-3. Copyright © by WORD Music, Inc., 1975. Adapted by permission.

Closing Remarks

The techniques discussed in this section are an introduction to some of the more common type of situations encountered in accompaniments. The registration suggestions are basic and are intended to help achieve success as one begins developing skills. There are organists who use other approaches to registration and who use other techniques with great success. A specialized tradition, such as accompanying in the Anglican style, is best learned from one trained in that tradition.

It is hoped that these suggestions will stimulate creativity. The reader is encouraged to repeatedly use those adaptation techniques that seem desirable and helpful.

Whatever you would make habitual, practice it. - Epictetus

PART II

ADAPTATION OF ORCHESTRAL ACCOMPANIMENTS

You have to study a great deal to know a little.
- Charles de Secondat, Baron de Montesquieu

Adaptation of orchestral string and woodwind colors compels the organist to decide whether or not to attempt to imitate the instruments' colors. At best, organ sounds can only hint at those of orchestral instruments and need to function successfully as organ sounds.

Organs selected to accompany works written in the nineteenth and twentieth centuries should have at least one division under expression so that dynamic shadings can be achieved without changing tone color. If there is no expressive division and dynamic changes must be made by adding or subtracting stops or by changing manuals, an attempt should be made to maintain as consistent a tone color as possible, at least in the early stages of a crescendo.

The first step to re-create the accompaniment as the composer conceived it is to listen to a recording of the work performed with the original instrumentation and to study the full score.

Repeated Chords

"I waited for the Lord" by Felix Mendelssohn is from *Lobgesang (Hymn of Praise)*, part of his Symphony No.2, Opus 52. The keyboard part is a reduction of the orchestral score. Repeated chords form a rhythmic pattern - figuration not usually used in music intended for the organ. It is possible, however, to play the keyboard part as notated. One should detach the chords slightly, play the melody lines legato, and play the bass as written, using the pedal where octaves are indicated (*col 8va bassi*).

Three approaches may be taken to this accompaniment, the introduction of which is shown in Example #18²⁷ (next page).

1. Play all parts on one manual. If the melody is played legato against the detached chords, it will be heard as a melodic line.
2. A second solution is to play the bass line on the pedals, on a light registration with clear pitch definition.
3. A third approach is to register a solo sound on one manual, an accompaniment sound on a second manual, and a balanced pedal. The solo, accompaniment, and bass are easy to read from the published score.

²⁷ Example 18. *I waited for the Lord*, by Felix Mendelssohn, nun. 1-8. Reduction from the full score and adaptation by the author.

col 8va bassi

Ich har - re te des
I wait - ed for the

loco

Although playing the soprano of the introduction (and any other melodic lines) on a solo registration is optional, the tenor melody at the conclusion should be registered as a solo and played prominently (Example #19²⁸):

²⁸ Example 19. *I waited for the Lord*, by Felix Mendelssohn, mm. 103-109. Reduction from the full score and adaptation by the author.

Registration of String and Woodwind Colors

"How lovely is Thy dwelling place" from the German Requiem by Johannes Brahms offers the opportunity to create both string and woodwind equivalents in the registration. As always, it is important to listen to the work in its original instrumentation and to study the full score.

It is possible to accompany this movement on two manuals. One manual should have a string celeste or a mild combination of 8' stops (perhaps with a light 4' flute) for the chordal portion of the accompaniment. A second manual should have a very light 8' stop (a string often is best), plus a 4' flute for the melodic lines. This combination of a light 8' and a relatively more prominent 4' flute is the best way to imitate woodwind sound. In general, any part that appears to be a melody should be played on this sound.

Planning Registration for a Crescendo

Preparation should be made to create a crescendo by the addition of stops, so that the choir may be properly supported during the louder passages in the latter half of the work. The order would be:

1. Coupling the two manuals together (perhaps on a third manual);
2. Adding a 4' flute and light 8' to keep the same character of tone; and
3. Continuing to add 4' and 8' stops as needed, reserving upperwork²⁹ for the highest dynamic levels.

An excerpt from the beginning of this work shows how the accompaniment might be adapted to three staves (Example #20³⁰):

The image displays two systems of musical notation for three staves. The first system consists of three staves: a treble staff with a melodic line, a middle staff with a light 8' stop, and a bass staff with a light 8' stop. The second system also consists of three staves: a treble staff with a melodic line, a middle staff with a light 8' stop and a 4' flute, and a bass staff with a light 8' stop. The score is marked with Roman numerals I and II.

²⁹ Upperwork refers to stops at pitches higher than 4', such as 2' and mixtures.

³⁰ Example 20. *How lovely is Thy dwelling place*, by Johannes Brahms, mm. 1-5.

Reduction from the full score and adaptation by the author.

Octave Doublings

When melodic lines are scored in octaves (in piano reductions of orchestra scores), usually only the lower note should be played on the organ, since a 4' stop in the registration will provide the upper note of the octave. In quieter passages, these melodies may be played on the accompanying manual in the octave that is clearest and most audible.

Use of Pedals

Because of the large intervals between the middle and lowest voices of this movement, it is advisable to play the bass line on the pedals throughout. Otherwise, it is impossible to cover all the notes with the left hand (see Example #20).

Use of the Expressive Division

Registration and treatment of the *Sanctus* from the *Saint Cecilia Mass* by Charles Gounod is similar to that of the Brahms work just discussed. The first chord should be played on the coupled (solo) manual, moving to the manual under expression (probably the Swell division) and closing the swell box in the second measure. Example #21³¹ illustrates on three staves how the first four measures might be played:



Smoothing Repeated Chords

If the repetition of the chords seems choppy, sustaining one of the notes of the chord throughout the duration of each harmony (as suggested previously on page 6) will smooth the effect. Sustaining the top note will generally give the smoothest result, but sustaining the note that is the easiest to hold may also be satisfactory.

Use of Pedals

Pedals should be used as much as possible, since the hands are quite busy. If the bass line proves too unwieldy, the procedures suggested in "pedal extension of manual range" on page 9 may be used.

³¹ Example 21. *Sanctus*, from *Messe de Ste. Cecile*, by Charles Gounod, mm. 1-4. Reduction from the Full score and adaptation by the author.

An excerpt of this work that includes a crescendo and decrescendo is heard in the audio samples. The orchestration for much of the Ste. Cecile Mass is dramatic and highly coloristic and is not easy to transfer to the organ. Sections other than the Sanctus that adapt satisfactorily to the organ include the *Benedictus* and *Agnus Dei*.

Adaptation of Strings-Only Accompaniments

Franz Schubert's Mass in G is scored for four-part strings, including a violone (a forerunner of the modern double bass) that provides a 16' pitch in the bass line. The organist may play from the G. Schirmer edition with a piano accompaniment arranged by Alice Parker (Example #22³²).

The image displays a musical score for the Kyrie from Franz Schubert's Mass in G. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "Andante con moto" with a metronome marking of quarter note = 72. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for the vocal parts are "Ky - ri - e e - lei - son,". The piano accompaniment includes a trill (tr) and dynamic markings such as *f* and *ff*. The score is divided into two systems, with a box containing the number "5" at the beginning of the second system.

³² Example 22. *Kyrie*, from *Mass in G*, by Franz Schubert, mm. 20-31. Copyright © by G. Schirmer, 1954 (43055). Edited by Alice Parker and Robert Shaw. Reprinted by permission.

Because of the need to play all accompaniment notes, including treble octaves, it is necessary to play the bass line on the pedals. Example #23 is the author's adaptation of rom. 20-31 that shows how the parts might be distributed:

The musical score is divided into four systems, each with three staves. The first system shows a treble staff with a melodic line, a middle staff with a bass line, and a bottom staff with a bass line. The second system includes a treble staff with a melodic line, a middle staff with a bass line, and a bottom staff with a bass line. The third system includes a treble staff with a melodic line, a middle staff with a bass line, and a bottom staff with a bass line. The fourth system includes a treble staff with a melodic line, a middle staff with a bass line, and a bottom staff with a bass line. The score includes various musical notations such as slurs, ties, and fingerings. A specific instruction "WITH 16' or 8va bassi" is present in the final system.

Adaptation of Special String Techniques

There are many special effects that are easily created by string instruments but cannot be done on the organ:

- Pizzicato (may be approximated on the organ by short note values)
- Sudden dynamic changes such as *fp*
- Trills such as those in m. 20 have a subtle effect when played on stringed instruments but should be omitted when accompanying on a keyboard instrument.³³

Adaptation of Brass Parts

Some anthems are scored for one or more brass players in addition to organ. The organist may be called upon to substitute for the brass in these as well as in anthems scored only for brass.

"Rejoice in the Lord" by Anna Laura Page may be accompanied entirely by a brass ensemble (parts available from the publisher), entirely by organ, or by a combination of the two.

If using organ alone, one manual may be set with a bright reed sound - either a solo trumpet stop or a combination including reeds that has the appropriate dynamic level and brilliance. A second manual, preferably under expression,³⁴ should be registered with a less aggressive registration whose dynamic range can vary between *mf* and *f*. A third setting ranging from *mp* to *mf* will be needed in the middle of the work. When using organ alone, it is recommended that the reed sound be limited to the interludes.

A brass ensemble, if used with the organ, may play those sections previously suggested for organ reeds, while the organ plays the remainder of the accompaniment.³⁵ The result will be more satisfactory if organ and brass alternate rather than play the same material together. However, the reeds or brass may be added to the organ's principal chorus on the last page either at m. 92 or 101.

Example #24³⁶ (next page) illustrates use of the three basic registration levels in this work:

1. The softer registration is used through the downbeat of m. 75.
2. Organ reeds or brass begin in m. 75 at beat 2 and play through the 3rd beat of m. 77.

³³ On a keyboard instrument the sound of trills is angular, making it impossible to recreate the composer's intention.

³⁴ "Under expression" is often referred to as "enclosed." An expressive division of an organ is one whose pipes are enclosed, with shutters controlled by a swell pedal, for the purpose of gradual dynamic changes.

³⁵ A brass ensemble is an 'excellent accompaniment for voices. Brass instruments are capable of nuances of articulation and dynamic shading that are not possible on the organ. There are, however, situations in which organ reeds do work well as vocal accompaniment, and it is often desirable to add reeds to a full ensemble of flues to add color and power. It may be necessary to reduce registration at the choir's entrance.

³⁶ Example 24. *Rejoice in the Lord*, by Anna Laura Page, mnrn. 58-61. Copyright © by Coronet Press (Presser). Permission for use granted on 12/16/92.

3. The organ principal chorus is used beginning in m. 77, beat 4.

rit. *p*
song, and glad - ness of heart.

rit. *p*

This system contains two systems of music. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "song, and glad - ness of heart." and is marked with a decrescendo hairpin and the dynamic *p*. The piano accompaniment also features a decrescendo hairpin and the dynamic *p*. The bottom system is a grand staff with treble and bass clefs, showing the piano accompaniment. It includes a decrescendo hairpin and the dynamic *p*.

Tempo I ($\text{♩} = \text{c. } 100$) 77 *mf*
Sing for joy,

mf

This system begins at measure 77. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with the lyrics "Sing for joy," and is marked with the dynamic *mf*. The piano accompaniment is also marked with *mf*. The tempo is marked "Tempo I" with a quarter note equal to approximately 100 beats per minute.

Tempo I ($\text{♩} = \text{c. } 100$) 77

mf

This system continues the piano accompaniment from the previous system. It is marked with the dynamic *mf* and the tempo "Tempo I" with a quarter note equal to approximately 100 beats per minute. The system number 77 is indicated in a box.

— praise the Lord with a harp; sing for joy — with a ten-stringed

This system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "— praise the Lord with a harp; sing for joy — with a ten-stringed". The piano accompaniment provides harmonic support for the vocal line.

This system continues the piano accompaniment from the previous system, providing harmonic support for the vocal lines. It features a grand staff with treble and bass clefs.

Another consideration in substituting organ reeds for brass is illustrated in Bob Burroughs' arrangement of "God of grace and God of glory" (Example #25³⁷):



When the accompaniment includes lower pitches, and especially if there are chords in this range, the reed sound may become too thick, or the pitches may be difficult to hear. Playing the left hand on a second registration (without the reed stops) may result in a better sonority (Example #26³⁸):



Accompaniments Arranged for Organ

A fine organ adaptation of *The Seven Last Words of Christ* by Theodore Dubois has been prepared by Norris L. Stephens, published by G. Schirmer. For the most part, the pedal part requires moderate pedal skills. In the few places that place greater demands on the organist, the material may be simplified, as shown below. The last three eighth notes of m. 33 (Example #27³⁹) may be played by the left hand. When playing pedal lines such as this on a manual, playing the line in the most convenient octave will often produce a satisfactory effect:

³⁷ Example 25. *God of grace and God of glory*, by Bob Burroughs, mm. 1-2. Copyright © by Lillenas Publishing Company, 1971 (AN-2378). Reprinted by permission.

³⁸ Example 25. *God of grace and God of glory*, by Bob Burroughs, mm. 1-2. Copyright © by Lillenas Publishing Company, 1971 (AN-2378). Adapted by permission.

³⁹ Example 27. *First Word*, from *The Seven Last Words of Christ*, by Theodore Dubois, mm. 26-33. Reduction from the full score and adaptation by the author.

Allegro con fuoco (♩ = 80)

The image displays a musical score for piano and organ. It is divided into three systems. The first system features a piano part with a forte (*ff*) dynamic and a fifth finger (5) marking. The second system continues the piano part with a forte (*f*) dynamic. The third system shows the organ part with a forte (*f*) dynamic and a crescendo (Λ) marking. The organ part is in a lower register than the piano part.

Registration

Stephens suggests registrations in the Schirmer organ score. See additional suggestions on the next page. In the event that notes or chords written in the high treble sound thin, strident, or out of tune, they may be played in a lower octave. The organist should listen carefully and decide based on the sonority and the organ-choral blend. The organist may find that it is not possible to observe the "Tpts." as marked and still play *piano* or *pianissimo*.

Adding Other Instruments

Because the organ cannot substitute for harp or timpani, consideration should be given to hiring instrumentalists.⁴⁰ An organ "harp" stop should not be used, as it produces bell-like sounds and not the sound of plucked strings.

⁴⁰ The combination of organ and harp is an excellent solution to accompanying Faure's *Requiem*.

Other Registration Suggestions for the Dubois *SEVEN LAST WORDS*

LOCATION	REGISTRATION	COMMENTS
Beginning	Open flute 8' and string 8' for right-hand chords.	Timpani effect in left hand may need additional 8' Stops
First Word	"Harp"; Use flute 8'.	Play left-hand chords marked "harp" moderately detached; if rolled, roll quickly and detach.
<i>Allegro</i> , page 6	See Example #27. Because of the prominence of the timpani, the first beat of each measure is important.	
Second Word	Flutes 8' and 2 213' may substitute for clarinet stop.	In the orchestration, the first solo is for clarinet.
Third Word m.4 mm.9-10 28 I 7 (Reh.B) 29 II 5 (Reh.C+5)	Use of bassoon stop at 8' may resemble the orchestration. Oboe plus 8' flues may produce the desired sonority. Notes marked F. 4' may need addition of flute 8'. String celeste or all available string stops coupled. Play only eighth notes on "harp" sound while sustaining harmony on second manual with softer registration.	
Sixth Word, m.5	In the orchestration, the solo is played by a violoncello; a large string stop may be accompanied by a softer string celeste.	Refer to a full score or a recording for clarification of melodic lines.
Seventh Word	For the "earthquake" section, preset a registration suitable for the softest passages and utilize the crescendo pedal.	

String Tremolo

The New Grove Dictionary of Music and Musicians (1980) defines string tremolo as an "unmeasured repetition" of a note with the bow; its purpose is "to produce a shimmering sound," although it may also be noted that another purpose might be to create intensity in the sound. It appears in keyboard scores notated as follows (Example #28):



Similar figuration is often found when representing timpani parts in piano scores, such as in the introduction to *The Seven Last Words of Christ* by Dubois (Example #29⁴¹):

⁴¹ Example 29. *Introduction*, from *The Seven Last Words of Christ*, by Theodore Dubois, m. 1. Copyright © by Theodore Presser Company, 1927 (78), edited by Nicholas Douty. Reprinted by permission.

Andante. (♩ = 58)

Soprano Solo.

Piano.

Tromb.

p

Timp. *pp*

Although it is possible to create the effect of string tremolo on the piano, it is not easily accomplished on the organ. The means of imitating string tremolo on the organ are to:

1. Sustain the indicated pitches.

Example #30a

Example #30b

2. Alternate indicated pitches in a rhythmic pattern consistent with other figuration in the movement.

Original notation (Example #31a)

Possible adaptation (Example #31 b)

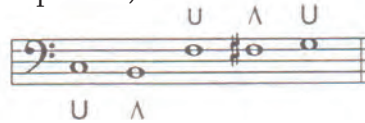
3. Play an unmeasured repetition, as indicated.

Examples of string tremolo in well-known works include:

1. "O Divine Redeemer" by Charles Gounod, mm. 28-35
2. *The Seven Last Words of Christ* by Dubois:
 - a. *Second Word*, mm. 83-94
 - b. *Fifth Word*, interlude beginning with the choir's final syllable, mm. 197-204
 - c. *Seventh Word*, the earthquake section

Thinning the Accompaniment

In the "Hallelujah" chorus from his oratorio *Christ on the Mount of Olives*, Beethoven makes only moderate demands on the singers. However, the keyboard reduction of the orchestral accompaniment is quite difficult. Although diligent effort can result in a reasonable mastery of the piano reduction, it is possible to use fewer doublings in chords and octaves on the organ. If the choir does not need direct support from the organ, many of the voice doublings in the accompaniment may be omitted in the second section (*Allegro moderato*) in order to give prominence to the independent accompaniment material. The entire first section of the work may be played with only five pitches in the pedals (Example #32):



If a registration of a principal chorus of 8', 4', and 2', with a light 16' is set, a thinned adaptation will work. If coordination of the pedals with the hands is a barrier, pedal pitches may be sustained (Example #33⁴²):



Thirty-second-note runs, such as in m. 8 and in the penultimate measure of the first section, may be divided between the hands (Example #34⁴³):



For the second section (*Allegro moderato*), the registration should be reduced to 8' and 4'. One problem in this section is execution of the bass figurations that Beethoven scored for double bass (i.e.,

⁴² Example 33, Hallelujah, from *Christ on the Mount of Olives*, by Ludwig van Beethoven, mm. 1-2. Reduction from the full score and adaptation by the author.

⁴³ Example 34. Hallelujah, from *Christ on the Mount of Olives*, by Ludwig van Beethoven, m. 8, beat 4. Adaptation by the author.

16' pitch), for example at mm. 31-41. One manual may be set with a registration that includes 16'.⁴⁴ This arrangement should work for the playing of single lines in the left hand, such as at the basses' first entrance in this section (Examples #35a and 35b⁴⁵):

Example #35a - Original



Example #35b - Adaptation



Another challenge is to play the parallel thirds and sixths, especially when there are thirds in the left hand, the lower of which should be sounding at 16' pitch. Referring to Example #36,⁴⁶ which is an adaptation of mm. 55-57, there are three approaches to thinning published piano reductions of orchestral accompaniments and to adapting parallel thirds and sixths.



⁴⁴ If a workable sonority can be registered, it may be possible to play both 16' and unison material on the same manual by playing the right hand an octave higher and the left hand where written.

⁴⁵ Examples 35a and 35b. *Hallelujah*, from *Christ on the Mount of Olivess*, by Ludwig van Beethoven, nun. 31-41. Copyright © E.C. Schirmer Music Co., 1938 (652). Used by permission.

⁴⁶ Example 36. *Hallelujah*, from *Christ on the Mount of Olivess*, by Ludwig van Beethoven, mm. 55-57. Reduction from the full score and adaptation by the author.

1. In the original version of Example #36 there are parallel thirds in eighth notes. These could be worked out if the bass is played in the pedals and both hands are utilized in the upper parts. However, if some notes need to be omitted, the solution given is a possibility. Here, the upper line of eighth notes has been retained, since the higher pitches are more easily heard. In this instance, it might also be important that this line shares fewer doublings with the vocal parts than does the lower line of eighth notes.
2. Another solution to managing parallel intervals is shown in the second measure of this example. The principles to follow include (a) retaining the more important of the two lines (the one more prominent or more important to the harmony) and (b) including notes from the second parallel line based on their relative importance in the harmonic structure (generally notes that fall on the beat).
3. Another way to adapt parallel lines is shown in m. 3 of the example. In the original, there were parallel thirds in the bass. It may be possible, as in this example, to transpose the inner line by one or more octaves, in order to keep it in the total fabric.

ADDITIONAL SUGGESTIONS FOR THINNING THE ACCOMPANIMENT		
MEASURE	MATERIAL	SUGGESTION
7, 15-16	Octaves	Play only top notes in right hand.
34	Parallel sixths	Play lower eighth notes; upper ones are doubled by the sopranos.
52	Parallel thirds (right hand)	Play upper notes in right hand and tenor eighth notes in left hand.
88-98	Fast triplets	Play only the triplet line, dividing between hands, except for m. 90 (play the tenor).
157-166	Eighth notes in left hand	Sustain each bass pitch on 16' sound.
167-170	Triplets in right hand	Sustain one note of each (octave) pitch for its duration.

Rhythm in the Classical Period

The orchestral accompaniment of "The heavens are telling" from *The Creation* by Franz Joseph Haydn adapts well to the organ, as there are no special coloristic effects required. One rhythmic characteristic of the instrumentation, the prominent timpani part, will be lost, however.

The classical style emphasizes downbeats and changes of harmony that occur in the middle of measures. Stress is achieved by playing thicker chords and by a relatively longer duration. A contrasting lighter sound is produced by playing fewer chord tones and by slightly shortening the duration.

Example #37⁴⁷ is from the beginning of the movement. The example is heard on the tape, first played legato and then played following the suggestions made in this paragraph.

The image displays three systems of musical notation for piano accompaniment. The first system is marked 'Allegro' and features a treble staff with a triplet of eighth notes and a quarter note, and a bass staff with a sequence of eighth notes. Above the treble staff are markings '3' and '4', and below the bass staff is '8''. Below the first system is the instruction 'PEDAL 16''. The second system continues the treble staff with a triplet and a quarter note, and the bass staff with eighth notes. Above the treble staff are markings '3' and '4', and below the bass staff is 'ADD 16''. The third system shows a different accompaniment texture with chords in the treble and eighth notes in the bass.

The sections of the movement for the soloists should be accompanied on a secondary manual with a lighter registration, which may include a light 2' stop. It should not be necessary to play octaves either in the treble or in the bass, as may be indicated in a piano reduction. A thinned-out adaptation of the beginning of the first section for the soloists (mm. 18-23) is shown in Example #38b.⁴⁸

⁴⁷ Example 37. *The heavens are telling*, from *The Creation*, by Franz Joseph Haydn, mm. 1-12. Reduction from the full score and adaptation by the author.

⁴⁸ Examples 38a and 38b. *The heavens are telling*, from *The Creation*, by Franz Joseph Haydn, mm. 18-23. Copyright © by G. Schirmer, n.d. (Ed. 190, 7317), arr. by Vincent Novello. Used by permission.

Example #38a - Original

Example #38b - Adaptation

Rhythm in the Baroque Period

"And the glory of the Lord" from *Messiah* by George Frideric Handel offers an opportunity to study some characteristics of late Baroque choral music and its adaptation to the organ.

Downbeats should be emphasized and the second and third beats lightened (using techniques described in the discussion of Haydn's "The heavens are telling"). Occasionally one encounters *hemiola* (in triple meter a grouping of two beats; in duple meter a grouping of three beats).

Hemiolas are often found at cadences, such as in measures nine and ten of Example #39.

In such cases, the harmonic changes should be accented.

Example #39⁴⁹:

⁴⁹ Example 39. *And the glory*, from *Messiah*, by George Frideric Handel, mm. I-II. Reduction from the full score and adaptation by the author.



It is recommended that organists familiarize themselves with the excellent keyboard adaptation of *Messiah's* orchestration prepared by Warren Hutton and Mary Lou Robinson (G. Schirmer). If parts of that adaptation are still too formidable for the accompanist, Example #39 illustrates how the accompaniment may be reduced to chords of only three pitches. Handel's orchestration relied principally on four string parts, with or without a double bass. A fourth note may occasionally be needed for seventh chords. In passages that require a fuller sound, or when the accompaniment consists of block chords (such as in the "Hallelujah" and "Worthy is the Lamb"), more notes may be added to the chords. In passages of rapid sixteenth notes that have two lines in parallel thirds or sixths (such as in "Glory to God"), playing only the top line often suffices.

Registration

A flute chorus or a light principal chorus should be used. Organ strings are not satisfactory, because they do not provide the pitch clarity of bowed string instruments.

Considering *Messiah* as a whole, fuller registrations may be used for choral sections that call for the use of trumpets and/or timpani. Solo sections may need only flutes 8' and 4'. Use of a single 8' flute for the solo sections is entirely appropriate, as long as the soloists can maintain pitch without additional support.

Adding Other Instruments

A wonderful sonority is possible through the use of an expert player of a bass melodic instrument, such as a violoncello. In the Baroque, the combination of bass instrument and keyboard was called *basso continuo* (thoroughbass). If only the organ is used, a similar effect may be created by playing the bass line on a light string or light principal at 8'. If the original instrumentation specified a double bass, adding a light 16' would be in order. Using this registration, the bass line may be played either on the pedals or on a manual. The upper voices should be played on a stopped flute 8', flutes 8' and 4', or other registration that balances the choral parts.

ADDITIONAL AUDIO EXAMPLES DEMONSTRATING VARIOUS CHORAL ACCOMPANIMENTS

My Song is Love Unknown by Sid Davis, in Location 3

My Song is Love Unknown, by Sid Davis, in Location 2

Psalm 33, by David Schwoebel, in Location 4

Psalm 33, by David Schwoebel, in Location 2

Rejoice in the Lord, by Anna Laura Page, in Location 3

Rejoice in the Lord, by Anna Laura Page, in Location 4

Rejoice in the Lord, by Anna Laura Page, in Location 2

Psalm 95, by Stanley E. Hovatter, in Location 3

Psalm 95, in Stanley E. Hovatter, in Location 4

Psalm 95, in Stanley E. Hovatter, in Location 2

PART III

DOUBLING OF VOICE PARTS IN UNACCOMPANIED WORKS

Doubling vocal parts will assist singers in staying on pitch. It will also fill out the sound and bolster the choir's confidence. When doubling, the ideal is to blend the organ sound into the choral sound to emphasize a cohesive unison quality. Prominent upperwork or highly colored stops should be avoided and 16' manual or pedal stops should not be used.

It may be helpful to begin with stops that are enclosed, so that dynamic shadings can be followed. The organist should select 8' stops that most closely resemble the choral sound. This will exclude loud principals, bright strings, and buzzy reeds.

If the goal is to keep the choir on pitch, the following suggestions may be tried. They are arranged to be progressively more audible to the singers; the accompanist can advance to the registration that provides proper support.

Doubling the Bass Voice Part

Harmonies in traditional styles are generally built on the bass voice part, and the choir tunes in reference to the lowest sounding pitch. Registration suggestions for doubling only the bass voice part are:

- a clear 8' stopped flute
- a soft string (such as a dulciana or erzahler) or a very light principal; a dulciana may be played with the 4' coupler or played in octaves
- a soft 8' and the lightest 4' that will brighten the tone without taking the sound's center of focus to 4'. In the lower range of the keyboard, a 4' flute might be the best overall solution if a 4' string is too bright with the box open.

Doubling All Voice Parts

When all voice parts are doubled by the organ, stop choices are based on the choir's dynamic level. In order to avoid having to set too many combination pistons, one might need occasionally to play with one hand and pedal (coupled from the manual), while the other hand adds and removes stops. A crescendo order might be:

- Playing on one manual, adding stops gradually in the character of the basic sound.
- Moving to a second manual that has the first manual coupled and contains complementary colors.

Criteria for Assessing Effectiveness in Doubling of Choral Parts

- Is the choir staying on pitch? If nothing short of an obvious organ accompaniment seems to help, the director may wish to
 - start the choir a half-step higher than written and let them sing a cappella.
 - let the organ sound become a "real" accompaniment.
- Can the organ part be heard as a separate entity? (Ideally, it should not be.)
- Is the organ in agreement with the choral phrasing and with the general rhythmic context?

ACCOMPANIMENTS COMBINING ORGAN AND PIANO

Major composers of the past have rarely written music for organ and piano together. Until recently, the combination of organ and piano has been rare, perhaps due to the different characteristics of the two instruments.

PIANO	ORGAN
The attack is percussive, with the tone diminishing to the point of inaudibility.	The tone is sustained at full intensity until the key is released.
The narrow range of tone color is primarily controlled by dynamic level.	A wide palette of tone colors is possible at several pitch levels relative to unison.
A wide dynamic range is available at all times at each individual note.	Dynamic shading of individual notes is not possible. Stop selection is the primary means of controlling dynamic level.

It may be preferable to accompany on only one instrument. However, if the requirements of the accompaniment are beyond the scope of a single player, or the decision is made to use both instruments, the following suggestions are offered:

- It is better if the two instruments do not play the same material, especially fast figuration in the treble. Unless there is extraordinarily good communication between the players, it will be difficult to keep the instruments together.
- Divide the accompaniment between the instruments, as if they were an orchestra, keeping the characteristics of each instrument in mind:
- The piano is good for percussive and rhythmic effects, for quick figuration that needs clarity, and for melody lines, which can be doubled in octaves if desired.
- The organ has the greater capability for choral accompanying:
 - It is more complementary to choral sound, since both are produced by the movement of air. The organ can play parts of the accompaniment that are most closely related to the voice parts. It can also double one or more voice parts.
 - The average organ offers a wide range of dynamic levels - quiet legato support and also large masses of sound.
 - The organ has a wide range of tonal colors, ranging from subdued to brilliant. Solo stops can be used effectively in "orchestrating" the accompaniment.

If one is unsure which instrument to use, one should consult a seasoned musician who can listen to the possibilities and offer advice.

Since the pitch of a pipe organ changes with the room temperature, the organ may not remain in tune with the piano, which is less subject to climate changes. Assuming that both instruments have been tuned to the same standard, every effort should be made to control the temperature in the room where they will be used.

APPENDIX A

Specifications of the organs used in the recorded examples

Visser-Rowland, 1992
Logsdon Chapel - Hardin Simmons University
Abilene, Texas

GRAND ORGUE (Manual II)		POSITIF (Manual I)		RÉCIT (Manual III)		PÉDALE	
Montre	16'	Violin	8'	Bourdon	8'	Montre	16'
Montre	8'	Flûte a cheminée	8'	Viole de gambe	8'	Soubasse	16'
Bourdon	8'	Prestant	4'	Voix céleste	8'	Octavebasse	8'
Prestant	4'	Flûte à fuseau	4'	Flûte octavante	4'	Flûte bouchée	8'
Cor de nuit	4'	Nasard	2 2/3'	Doublette	2'	Prestant	4'
Doublette	2'	Quarte de nasard	2'	Larigot	1 1/3'	Bombarde	16'
Sesquialtera II		Tierce	1 3/5'	Plein jeu V		Trompette	8'
Fourniture V		Cymbale IV		Basson	16'	Basse acoustique	32'
Trompette	8'	Cromorne	8'	Hautbois	8'		
				Chalumeau	4'		

COUPLERS

Récit au Grand Orgue
Positif au Grand Orgue
Récit au Positif
Grand Orgue a la Pédale
Récit a la Pédale
Positif a la Pédale

AEOLIAN-SKINNER, 1953
 First Baptist Church
 Abilene, Texas

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN	PEDAL ORGAN
Principal 8'	Gedeckt 16'	Viola pomposa 8'	Contre basse 16'
Bourdon 8'	Geigen 8'	Orchestral flute 8'	Bourdon 16'
Principal 4'	Rohrflöte 8'	Dulciana 8'	Gedeckt (Swell) 16'
Nachthorn 4'	Viole de gambe 8'	Unda maris 8'	Octave 8'
Quint 2 2/3'	Viole céleste 8'	Flauto traverso 4'	Gedeckt pommer 8'
Super octave 2'	Octave geigen 4'	Nazard 2 2/3'	Gedeckt (Swell) 8'
Fourniture III-V	Flaute triangulaire 4'	Zauberflöte 2'	Quint 5 1/3'
Great unison off	Fifteenth 2'	Tierce 1 3/5'	Choral bass 4'
	Mixture III	Cromorne 8'	Gross tierce 3 1/5'
DIVISION COUPLERS	Fagotto 16'	Choir to Choir 16'	Mixture II
Great to Pedal	Trompette 8'	Choir unison off	Posaune 16'
Swell to Pedal	Oboe 8'	Choir to Choir 4'	Trompette (Posaune) 8'
Choir to Pedal	Clairon 4'		Clairon (Posaune) 4'
Swell to Pedal 4'	Swell to Swell 16'		
Choir to Pedal 4'	Swell unison off		
Swell to Great 16'	Swell to Swell 4'		
Swell to Great			
Swell to Great 4'			
Choir to Great 16'			
Choir to Great			
Choir to Great 4'			
Swell to Choir 16'			
Swell to Choir			
Swell to Choir 4'			
Great to Choir			

VISSER-ROWLAND, 1981
 Woodward-Dellis Recital Hall
 Hardin Simmons University
 Abilene, Texas

MANUAL I AND II	MANUAL I	PEDAL
Rohrflöte 8'	Waldflöte 2'	Subbass 16'
Prinzipal 4'	Larigot 1 1/3'	
	Sesquialter II	COUPLERS
	Mixtur III	Manual I to Pedal
		Manual II to Pedal

APPENDIX B

Accompaniments for Further Study

BAROQUE

Pachelbel, Johann. "Whate'er My God Ordains Is Right." Lorenz Publishing Co., 1967.
Purcell, Henry. "Rejoice in the Lord Alway." Novello, 1957.

BRASS

Burroughs, Bob. "God of Grace and God of Glory." Lillenas, 1971.
Nicholson, Sir Sidney H. "Lift High the Cross." Concordia Publishing House, 1980.
Pote, Allen. "A Jubilant Song." Hope Publishing Co., 1984.

BROKEN CHORDS

Bass, Claude L. "Jesus, Thou Joy of Loving Hearts." Broadman, 1960.
Govenor, Deborah R. *A New Benediction*. Richmond, 1989.
Hayes, Mark. "Forever." Word, 1983.

CLASSIC

Attwood, Thomas. "Teach Me, O Lord." Theodore Presser, 1989.
Beethoven, Ludwig van. "The Heavens Resound." Augsburg-Fortress, 1963.
Haydn, Franz Joseph. "Sing to the Lord with Joy and Gladness." Richler, 1977.
Mozart, Wolfgang Amadeus. "Gloria" from the *Twelfth Mass*. Oliver Ditson, n.d.
Wesley, Samuel Sebastian. "Wash Me Thoroughly." Boosey & Hawkes, 1986.

ORCHESTRAL

Faure, Gabriel. "Sanctus" from *Requiem*. Boosey & Hawkes, 1962.
Holst, Gustav. "Let All Mortal Flesh Keep Silence." Stainer & Bell, 1921.

PEDAL ON MANUAL

Williams, Frances. "Praise to God, Immortal Praise." Harold Flammer, 1968

REPEATED CHORDS

Harlan, Benjamin. "With Wings as Eagles." Lillenas, 1989.

RHYTHMIC

Carter, John. "It Is Good to Praise the Lord!" Beckenhorst Press, 1989.

Hayes, Mark. "And the Father Will Dance." Hinshaw, 1983.

Medema, Ken. "God So Loved the World." GlorySound/Shawnee, 1985.

SOLO LINES

Medema, Ken. "Jesus, Lover of My Soul." Word, 1975.

Scott, K. Lee. "Open My Eyes." Concordia Publishing House, 1990.

SUSTAINING PEDAL

Beck, John Ness. "It Is Well with My Soul." Beckenhorst Press, 1981.

Bock, Fred. "Savior, Like a Shepherd Lead Us." Sacred Songs, 1969.

Mallory, Fred C. "When I Survey." Crescendo, 1965.

THINNING

Liddle/Cain. "How Lovely Are Thy Dwellings." Boosey & Hawkes, 1946.

Titcomb, C. Everett. "O Love, How Deep." Gray/Belwin, 1952.

UNACCOMPANIED

Palestrina, Pierluigi da. "God So Loved the World." Oliver Ditson, 1976.

Purifoy, John. "Create in Me a Clean Heart." Purifoy/Jenson, 1984.

Titcomb, C. Everett. *Eight Short Motets*. Carl Fischer, 1934.

APPENDIX C

PERFORMANCE PRACTICE RESOURCES

Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments* (1753), 2nd ed. Translated and edited by William J. Mitchell. London: Cassel and Company, 1951.

Brock, John. *Introduction to Organ Playing in 17th and 18th Century Style*. Wayne Leupold Editions, 1991.

Couperin, François. *The Art of Playing the Harpsichord* (1716). Translated by Mervanwy Roberts. Wiesbaden: Breitkopf und Hartel, 1933.

Faulkner, Quentin. *J.S. Bach's Keyboard Technique: A Historical Introduction*. St. Louis, Mo.: Concordia Publishing House, 1984.

Kite-Powell, Jeffery, gen. ed. *Performer's Guides to Early Music*. New York: Early Music America and Schirmer Books, 1994.

Neumann, Frederick. *Essays in Performance Practice*. Ann Arbor, Mich.: UMI Research Press, 1982.

_____. *Performance Practices of the Seventeenth and Eighteenth Centuries*. New York: Schirmer Books, 1993.

Newman, Anthony. *Bach and the Baroque: A Performing Guide to Baroque Music with Special Emphasis on the Music of J.S. Bach*. Stuyvesant, N.Y.: Pendragon Press, 1985.

Soderlund, Sandra. *Organ Technique: An Historic Approach*. Chapel Hill, N.C.: Hinshaw, 1980.

Williams, Peter. *Figured Bass Accompaniment*, 2 vols. Edinburgh, Scotland: Edinburgh University Press, 1970.

APPENDIX D

THE ORGAN AND ITS LITERATURE

- Andersen, Poul-Gerhard. *Organ Building and Design*. Translated by Joanne Curnutt. London: George Allen and Unwin, 1969.
- Arnold, Corliss Richard. *Organ Literature: A Comprehensive Survey*, 3rd ed, 2 vols. Lanham, Md.: The Scarecrow Press, Inc., 1995.
- Douglass, Fenner. *The Language of the Classical French Organ*. New Haven, Conn.: Yale University Press, 1969.
- Geer, E. Harold. *Organ Registration in Theory and in Practice*. New York: J. Fischer, 1957.
- Goode, Jack C. *Pipe Organ Registration*. Nashville, Tenn.: Abingdon Press, 1964.
- Goodrich, Wallace. *The Registration of J.S. Bach's Organ Works*. Buren: Frits Knuf, 1978.
- Ochse, Orpha. *The History of the Organ in the United States*. Bloomington, Ind.: Indiana University Press, 1975.
- Sumner, William Leslie. *The Organ: Its Evolution, Principles of Construction, and Use*, 4th ed. New York: St. Martin's, 1973.
- Williams, Peter. *A New History of the Organ*. Bloomington, Ind.: Indiana University Press, 1980.
- _____. *The European Organ, 1450-1850*. London: Batsford, 1966; reprint ed., Bloomington, Ind.: Indiana University Press, 1978.
- _____. "The Registration of Schnitger's Organs," *The Organ* 47 (1968): 156.

APPENDIX E

SCORES OF MAJOR CHORAL WORKS WITH ORGAN ACCOMPANIMENT

Bach, Johann Sebastian. *Christ Lay in Death's Dark Prison*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

____. *Christmas Oratorio*. Organ score by Larry H. Smith. Rochester, N.Y.: Eastman School of Music DMA dissertation, 1974.

____. *Magnificat*. Organ score by Roberta Gary. Rochester, N. Y.: Eastman School of Music DMA dissertation, n.d.

Barber, Samuel. *Prayers of Kierkegaard*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Bernstein, Leonard. *Chichester Psalms*, arr. by Norris L. Stephens for organ, harp, and percussion (one player). New York: G. Schirmer, Inc.

Brahms, Johannes. *A German Requiem*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Dubois, Theodore. *The Seven Last Words of Christ on the Cross*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Faure, Gabriel. *Requiem*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Handel, George Frideric. *Messiah*. Organ score by Warren Hutton and Mary Lou Robinson. New York: G. Schirmer, Inc.

Haydn, Franz Joseph. *The Creation*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc. (out of print).

Mendelssohn-Bartholdy, Felix. *Elijah*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Saint-Saens, Camille. *Christmas Oratorio*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Schubert, Franz. *Mass in G*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

Stainer, John. *The Crucifixion*. Organ score by Norris L. Stephens. New York: G. Schirmer, Inc.

APPENDIX F

LEARNING RESOURCES

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Stulken, Marilyn Kay. *An Introduction to Repertoire and Registration for the Small Organ*. New York: American Guild of Organists, 1995.

Woolard, Margot Ann G. *A Mini-Course in Basic Organ Registration* (booklet and cassette). New York: American Guild of Organists, 1990.