

## Adapting Piano Accompaniments to the Organ

1. The adaptation of a piano score must sound idiomatic to the organ. It needs to sound like it belongs on the organ – that it was meant for the organ. This means that we'll put the bass line in the pedals, with both 8' and 16' stops. We'll play to the strength of the instrument, which allows for a legato, sustained sound.
2. Simplify! – Some lines may need some adjustment, particularly arpeggiated figures.
3. Divide the notes as comfortably as possible between the hands. The bass line goes to the pedal. And it needs to be the actual bass line – which is not necessarily the bottom line of the piano part. It is usually the root of the chord being played, which is indicated by the guitar chords above the staff.
4. Observe the musical values of the piano score: rhythm, phrasing, characteristic figurations, accents, written instructions.
5. Pianistic effects (like arpeggiated chords) must be adapted. However...
6. Be sure to preserve the motion of the music; do not reduce all pianistic devices to chords.
7. For arpeggio passages, sustain each pitch as the chord ascends, drop out sustained parts as the chord descends (creating the effect of a damper pedal).
8. Where the arpeggio is part of the melodic structure (and needs to be heard as such), play it in one voice as written, and accompany it in the other voice with a corresponding chord sustained on a second manual.
9. Registration should be bright, clear, well balanced, and appropriate to the style of the music.
10. Reeds, mutations, and célestes all have their uses when they are suitable to the character and style of the music.

# Love One Another

## Organ Adaptation

♩. = 46

As I have loved you, Love one another. This new com-

*l.h. uses additive arpeggiation*

*pedal gets the sustained bass line*

The first system of the organ adaptation features a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The melody is written in a simple, hymn-like style. The left hand (l.h.) provides accompaniment using additive arpeggiation, with notes beamed together in groups. A separate bass line is shown below the main staff, indicating that the pedal should sustain this line.

mand - ment: Love one another. By this shall men know

The second system continues the melody and accompaniment. The treble clef staff shows the continuation of the hymn tune. The left hand accompaniment remains consistent with the first system. The bass line continues to provide a sustained foundation.

Ye are my disciples, If ye have love One to another.

*fuller chords in r.h. mean the l.h. arpeggios don't need to sustain.*

The third system concludes the piece. The treble clef staff features fuller chords, which, according to the annotation, allow the left hand's arpeggiated accompaniment to be less sustained. The bass line continues to provide a steady accompaniment.

# Star Bright

## Organ Adaptation

$\text{♩} = 60-69$

*right hand can be on second manual*

pedal sustains the bass

Musical notation for measures 1-7. The right hand (treble clef) plays chords and arpeggios. The left hand (bass clef) plays a rhythmic bass line. A separate bass line below the main staff is labeled "pedal sustains the bass" and consists of sustained notes.

Musical notation for measures 8-14. The right hand continues with chords and arpeggios. The left hand plays a rhythmic bass line. The pedal line continues with sustained notes.

Musical notation for measures 15-21. The right hand continues with chords and arpeggios. The left hand plays a rhythmic bass line. The pedal line continues with sustained notes.

Musical notation for measures 22-28. The right hand continues with chords and arpeggios. The left hand plays a rhythmic bass line. The pedal line continues with sustained notes.

Musical notation for measures 29-35. The right hand continues with chords and arpeggios. The left hand plays a rhythmic bass line. The pedal line continues with sustained notes.

# Anytime, Anywhere

## Organ Adaptation

♩ = 88

I can pray to my Heav'n - ly Fa - ther An - y - time, an - y - where. For

*bass line goes to pedal*

*build chord with arpeggio*

*pedal plays the implied bass*

The first system of the organ adaptation for 'Anytime, Anywhere'. It features a treble clef staff with a melody in 4/4 time, a bass clef staff with a simple accompaniment, and a separate bass clef staff for the pedal. The tempo is marked as quarter note = 88. The lyrics are: 'I can pray to my Heav'n - ly Fa - ther An - y - time, an - y - where. For'. Performance instructions include 'bass line goes to pedal', 'build chord with arpeggio', and 'pedal plays the implied bass'.

5  
He al - ways cares, And He hears my prayers - A - y - time, an - y - where.

*l.h. fills in middle octave*

The second system of the organ adaptation. It begins with a measure rest marked '5'. The treble clef staff continues the melody, and the bass clef staff provides accompaniment. The lyrics are: 'He al - ways cares, And He hears my prayers - A - y - time, an - y - where.'. A performance instruction 'l.h. fills in middle octave' is placed below the bass clef staff.

# Holding Hands Around the World

## Organ Adaptation

♩ = 88-100

There are chil - dren sing-ing all a - round the world, Hap - py voi - ces ring-ing out the

*fill in implied harmony*

*increase rhythmic energy  
into second measure*

joy - ful word: We are chil - dren glow-ing with the gos - pel light, Stand-ing tall, walk - ing strong, choos-ing

*fill in implied harmony*

*more implied harmony*

right. There are chil - dren lead-ing out in ev - 'ry land Who be - lieve in keep-ing all the

Lord's com - mands. Like the strip - ling war-riors, we go forth in faith, For we know that the Lord is our

17

strength. We are chil - dren hold - ing hands a - round the world, Like an

20

ar - my with the gos - pel flag un - furled. We are led by His light, And we

*raise pedal an octave for variety after two previous phrases of low notes.*

23

love truth and right. We are build - ing the king - dom of God.

# When the Savior Comes Again

## Organ Adaptation

$\text{♩} = 63$   
*solo out melody*

*alto/tenor combined in l.h.*

When the Sav-ior comes a-gain, He will cleanse the earth, and then In

glo-ry He will reign as King of kings a-mong all men. Hate will cease and war will end; peace will dwell through-out the land; The

wolf shall feed to - get - her with the lamb. Lift up your voice! Re-joice! And pre - pare for that day!

*l.h. fills in some harmonic texture*

*adjust figure to be legato with one hand omit alto 8th note to facilitate playing in l.h.*

Learn of the Lord and keep fol - low - ing His way. No one knows the day and hour when He will come a - gain, But

17

He'll re - turn as scrip - tures say; it will be a joy - ful day When our be - lov - ed Sav - ior comes a -

20

1. 2.

gain. gain.

*simplify to fit l.h.* *simplify to fit l.h.*



# Gethsemane

## Organ Adaptation

♩. = 42

Je-sus climbed the hill to the Gar-den still; His steps were heav-y and slow.

Gt.

Sw.

sustain bass in pedal

This system contains the first six measures of the piece. It features a vocal line in the treble clef and two organ staves in the bass clef. The organ accompaniment includes a 'Gt.' (Great) part in the upper register and a 'Sw.' (Swell) part in the lower register. A 'sustain bass in pedal' instruction is placed below the bottom staff.

Love and a prayer took Him there To the place on-ly He could go. Geth - sem - a - ne.

Gt.

revoice l.h. build arpeggio figures

This system contains measures 7 through 12. It includes a vocal line and organ accompaniment. The organ part features a 'Gt.' section with the instruction 'revoice l.h. build arpeggio figures'. A section symbol (§) is placed above the staff.

Je - sus loves me, So He went will-ing - ly to Geth-sem-a - ne. He felt

To Coda ⊕

Sw.

realign harmony in l.h. to allow melody to be heard on different manual

This system contains measures 13 through 19. It includes a vocal line and organ accompaniment. The organ part features a 'Sw.' section with the instruction 'realign harmony in l.h. to allow melody to be heard on different manual'. A 'To Coda' symbol (⊕) is placed above the staff.

all that was sad, wick - ed, or bad, All the pain we would ev - er know. While His friends were a - sleep, He

revoice to keep solo voice clearly independent

This system contains measures 20 through 26. It includes a vocal line and organ accompaniment. The organ part features a 'revoice to keep solo voice clearly independent' instruction.

25

D.S. al Coda  $\oplus$

fought to keep His pro-mise made long a - go. ne. The hard - est thing that ev - er was done, The

*omit eighth notes to get power from block chords*

31

great - est pain that ev - er was known, The big - gest bat - tle that ev - er was won — This was done by Je - sus! — The

37

fight was won by Je - sus! — Geth - sem - a - ne. Je - sus loves

*build arpeggios*

42

me, — So He gave this gift to me — in Geth-sem - a - ne. ne.

*add octave for sense of finality*

# Baptism

## Arrangement for Organ "Pad"

Smoothly ♩ = 66

*outline basic harmonies in slow harmonic rhythm with string and string celeste registration.*

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. Each system begins with a 4-measure rest, followed by a repeat sign. The first system (measures 1-7) features a series of chords in the right hand and single notes in the left hands. The second system (measures 8-10) continues the harmonic progression with some chords in the right hand and notes in the left hands. The third system (measures 11-13) concludes the piece with sustained chords in the right hand and notes in the left hands, ending with a double bar line.