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).

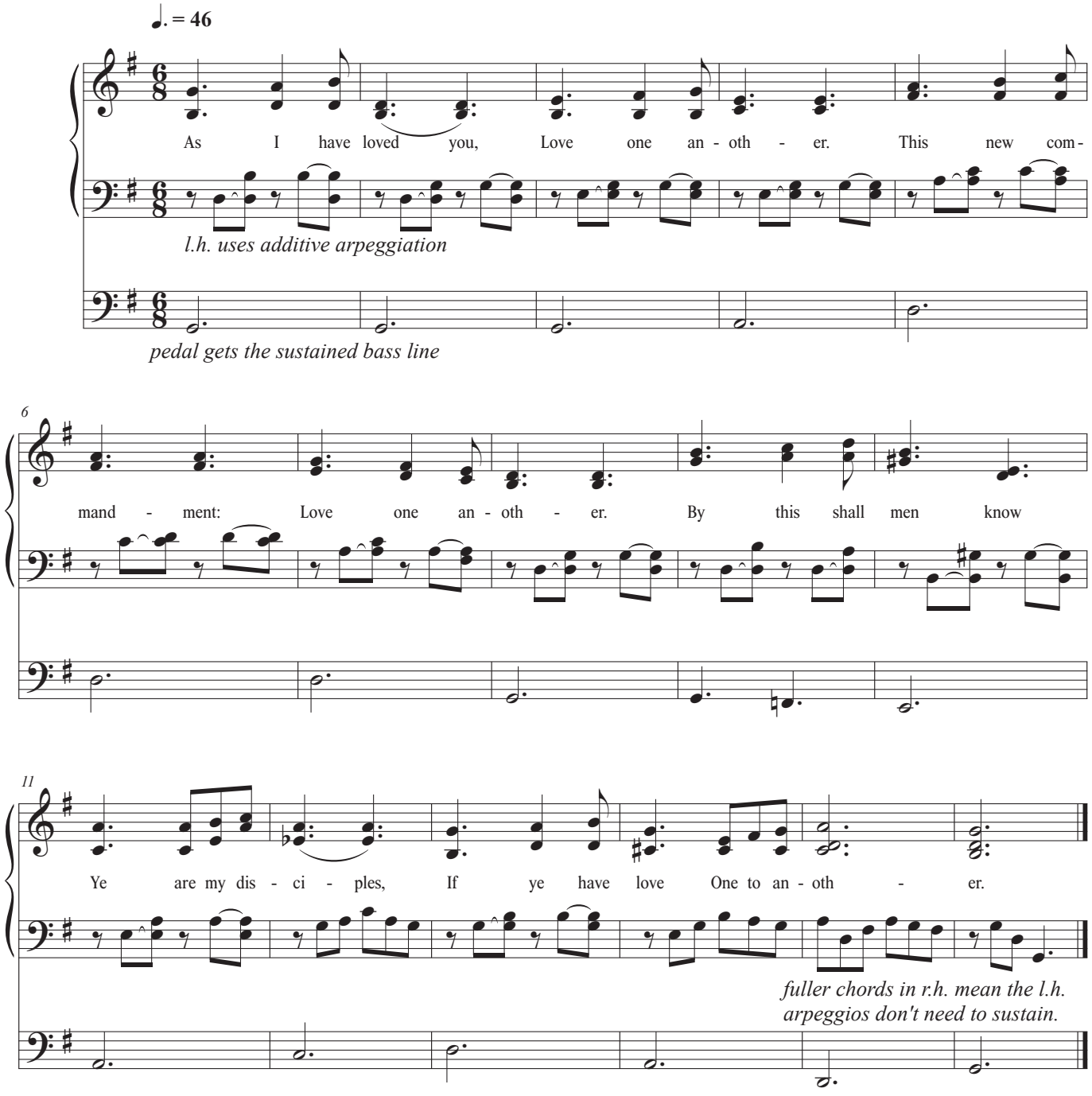
8. Where the arpeggio is part of the melodic structure (and needs to be heard as such), play it in one voice as written, and accompany it in the other voice with a corresponding chord sustained on a second manual.

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



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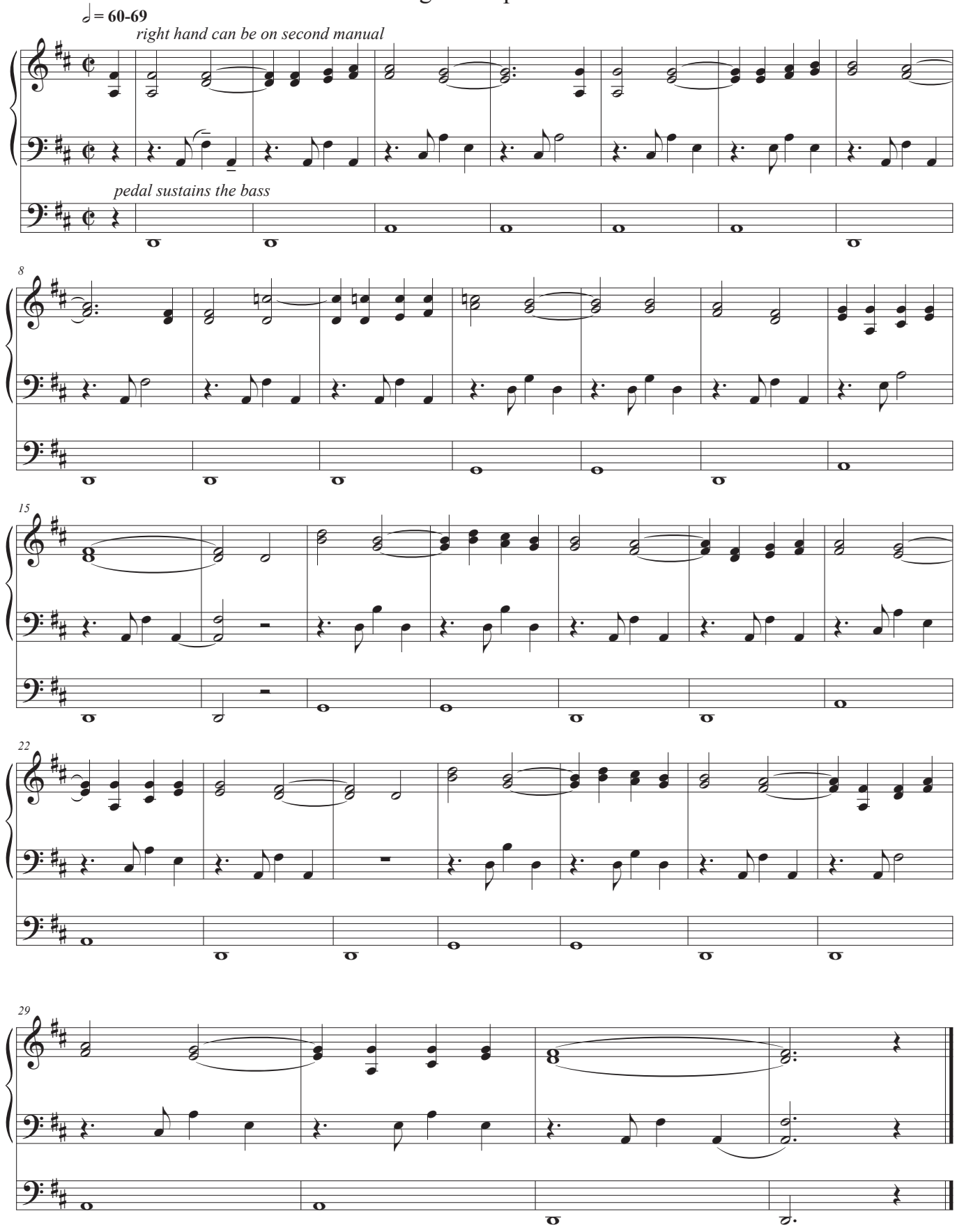
Star Bright

Organ Adaptation



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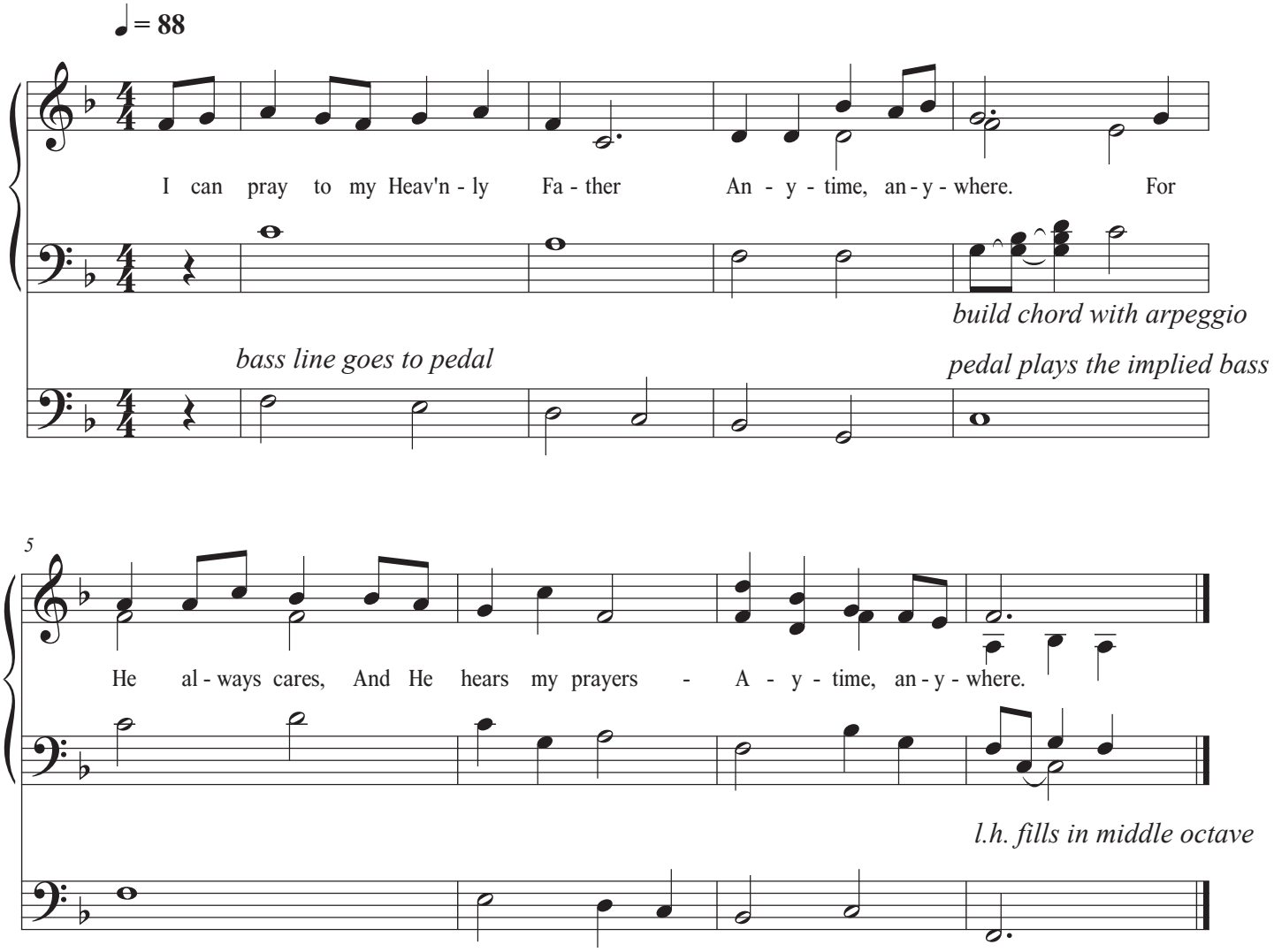
Anytime, Anywhere

Organ Adaptation



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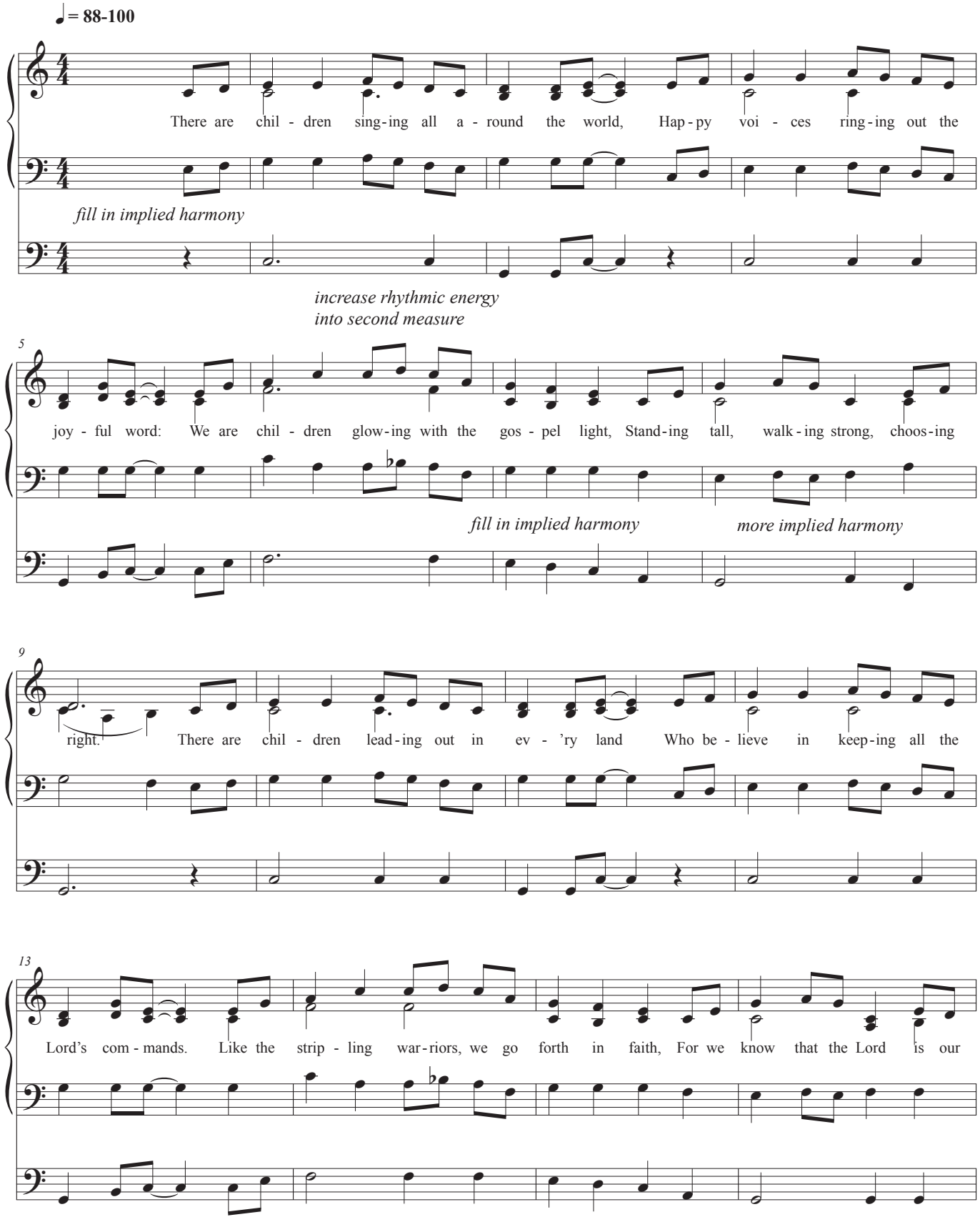
Holding Hands Around the World

Organ Adaptation



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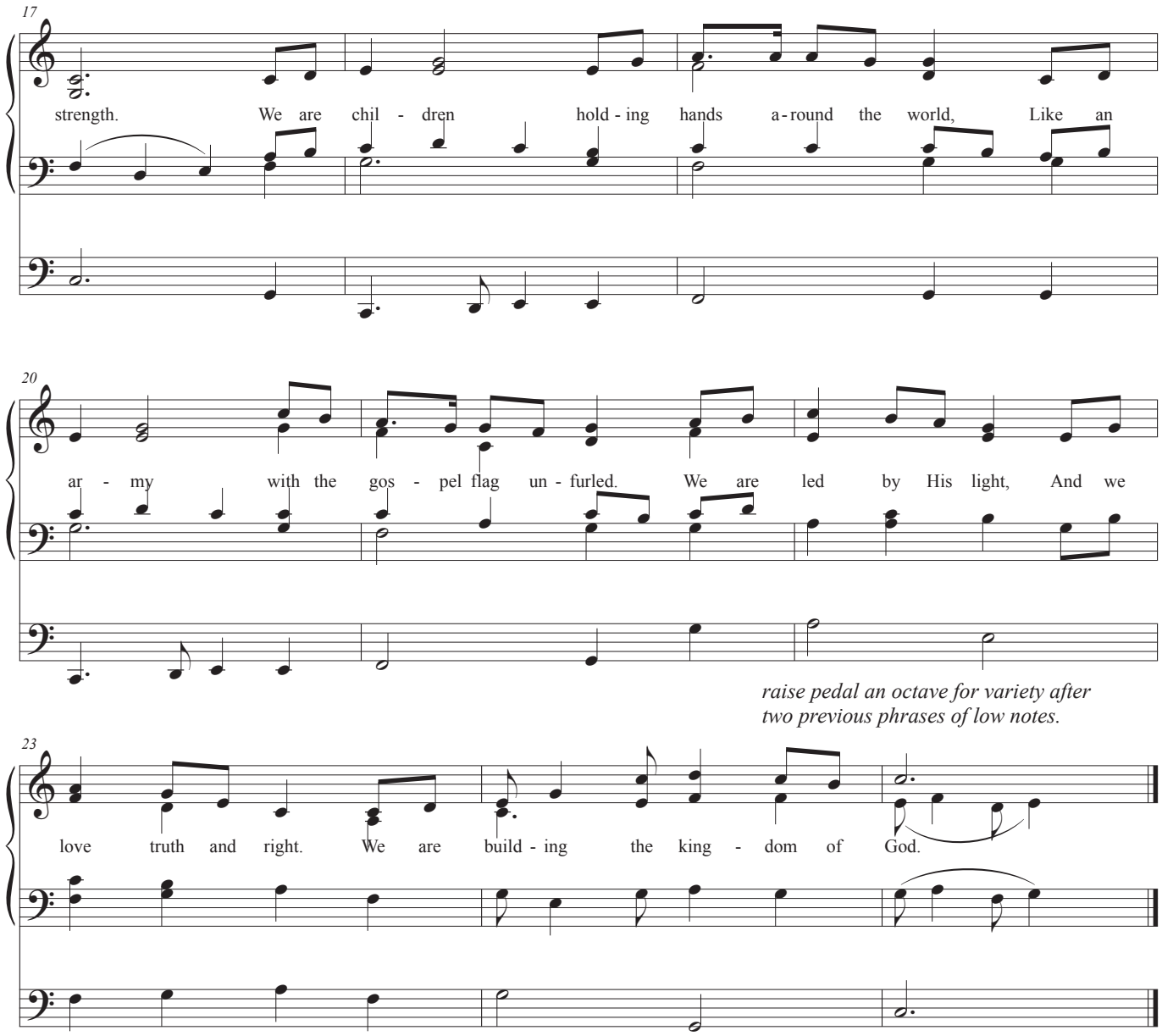
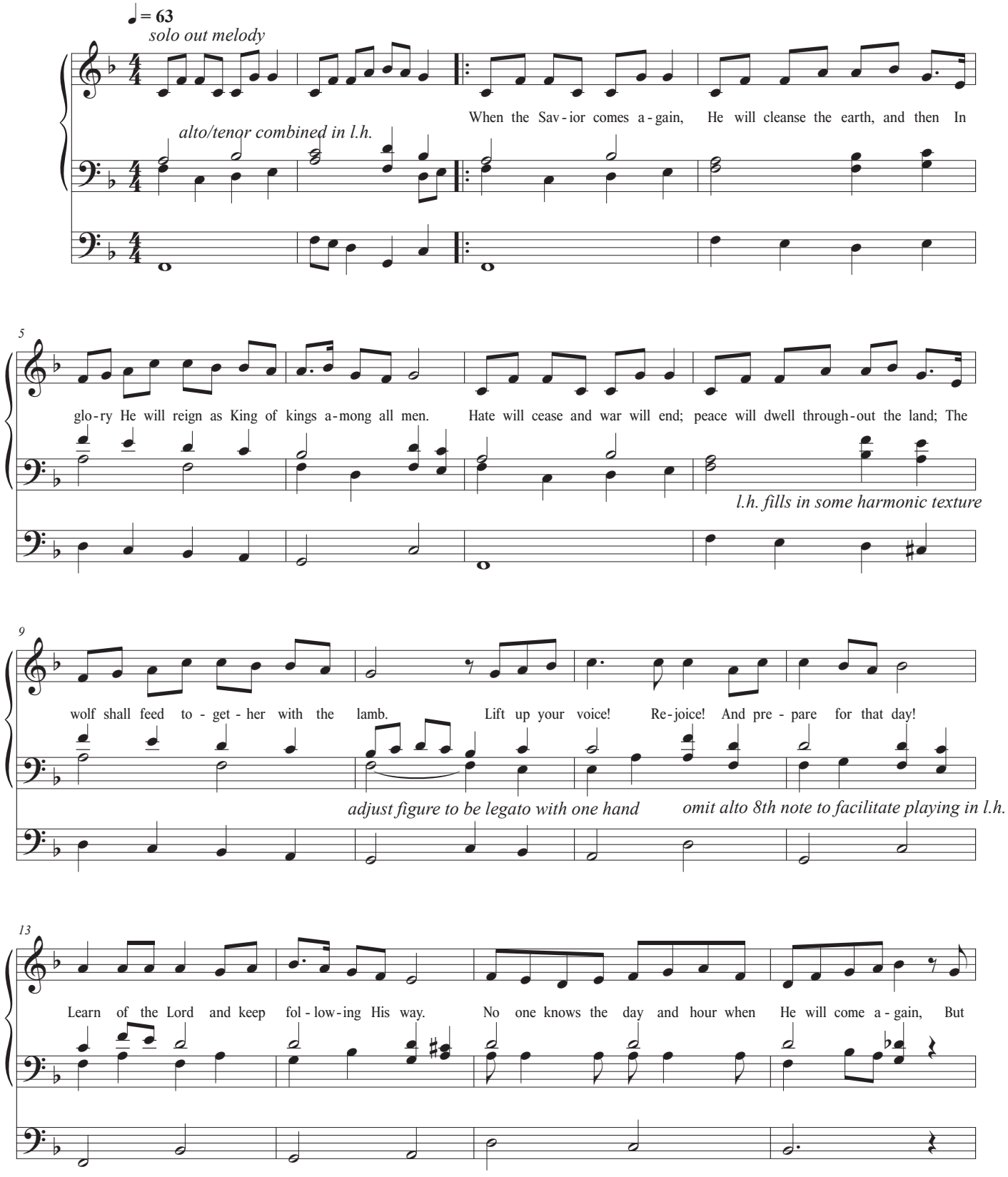

17
strength. We are chil - dren hold - ing hands a - round the world, Like an
20
ar - my with the gos - pel flag un - furled. We are led by His light, And we
raise pedal an octave for variety after
two previous phrases of low notes.
23
love truth and right. We are build - ing the king - dom of God.

When the Savior Comes Again

Organ Adaptation



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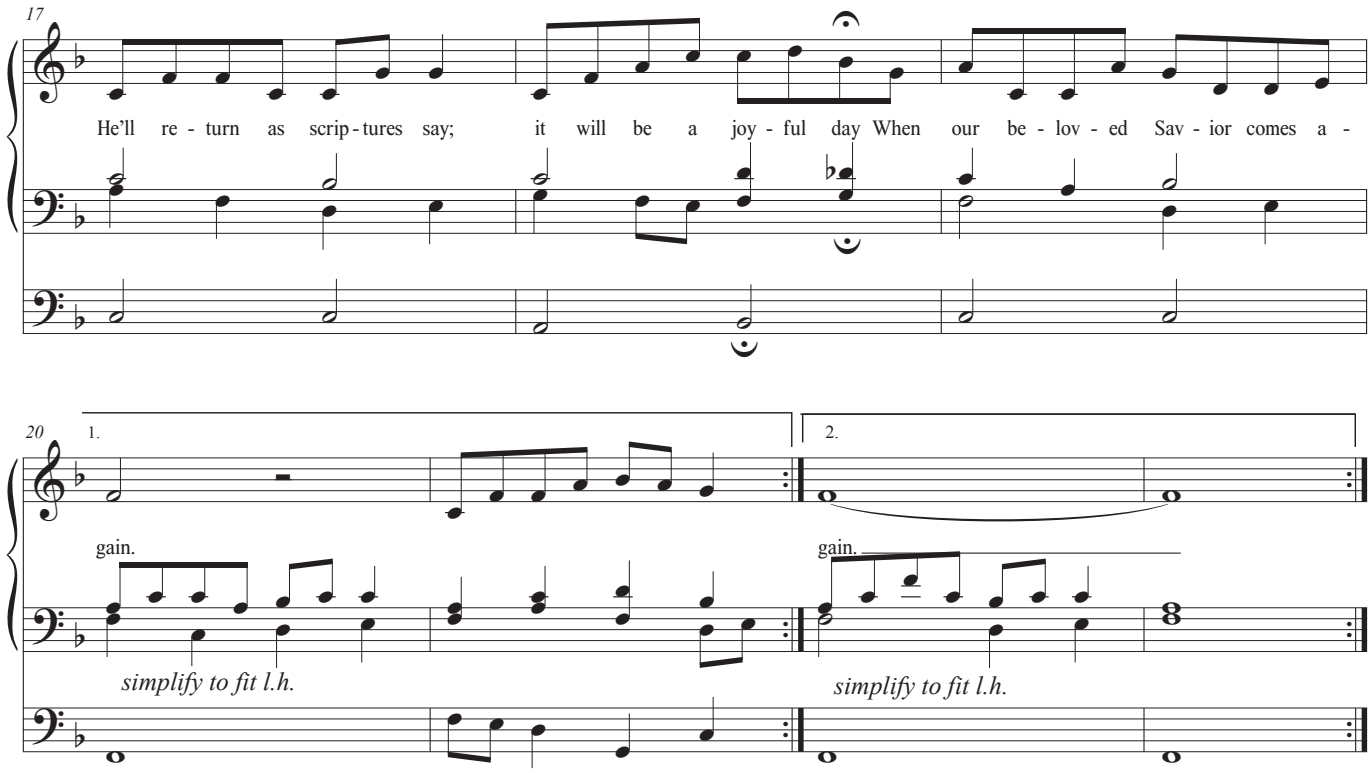
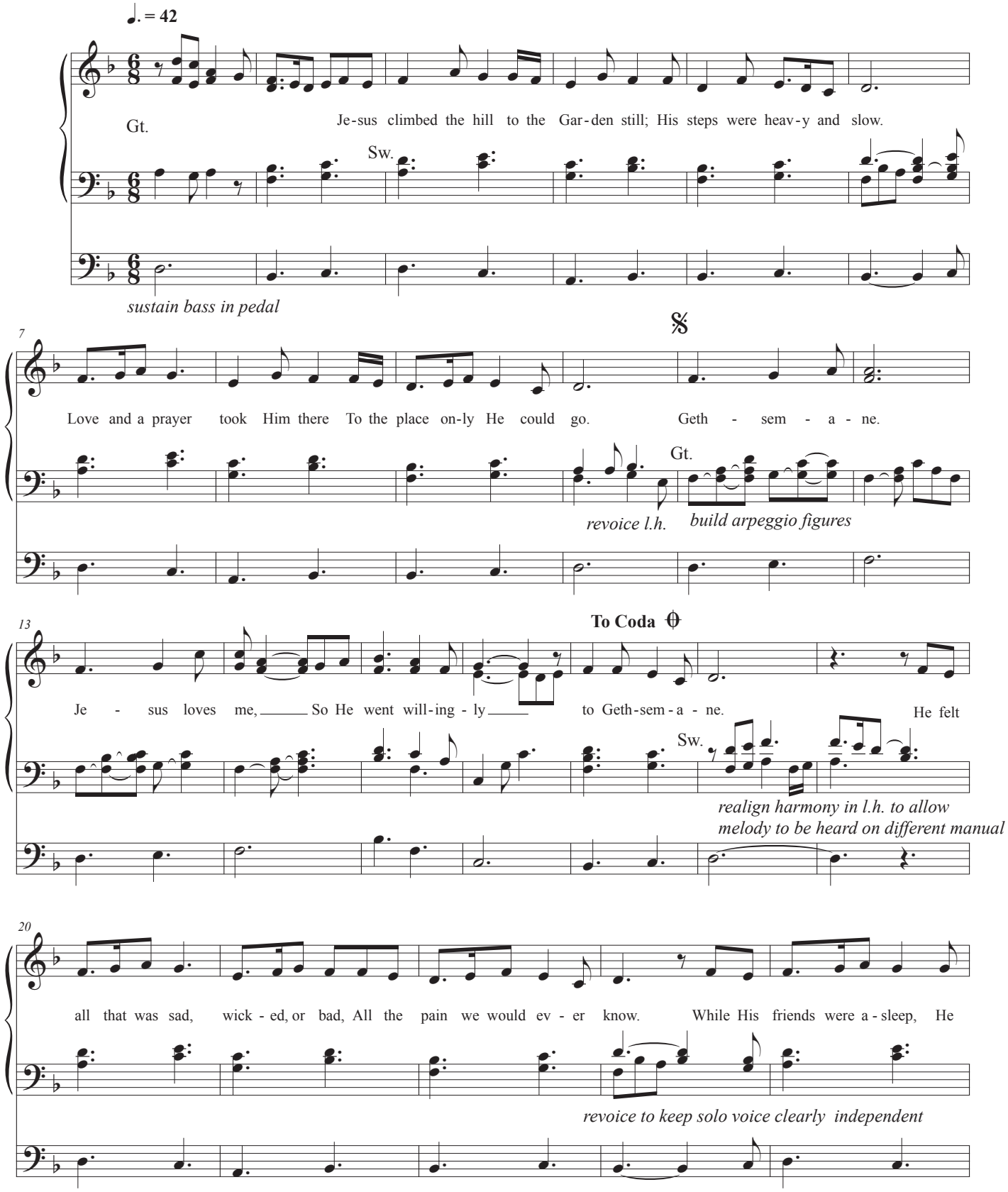

17
He'll re - turn as scrip - tures say; it will be a joy - ful day When our be - lov - ed Sav - ior comes a -
20
1.
2.
gain.
gain.
simplify to fit l.h.
simplify to fit l.h.

Gethsemane

Organ Adaptation



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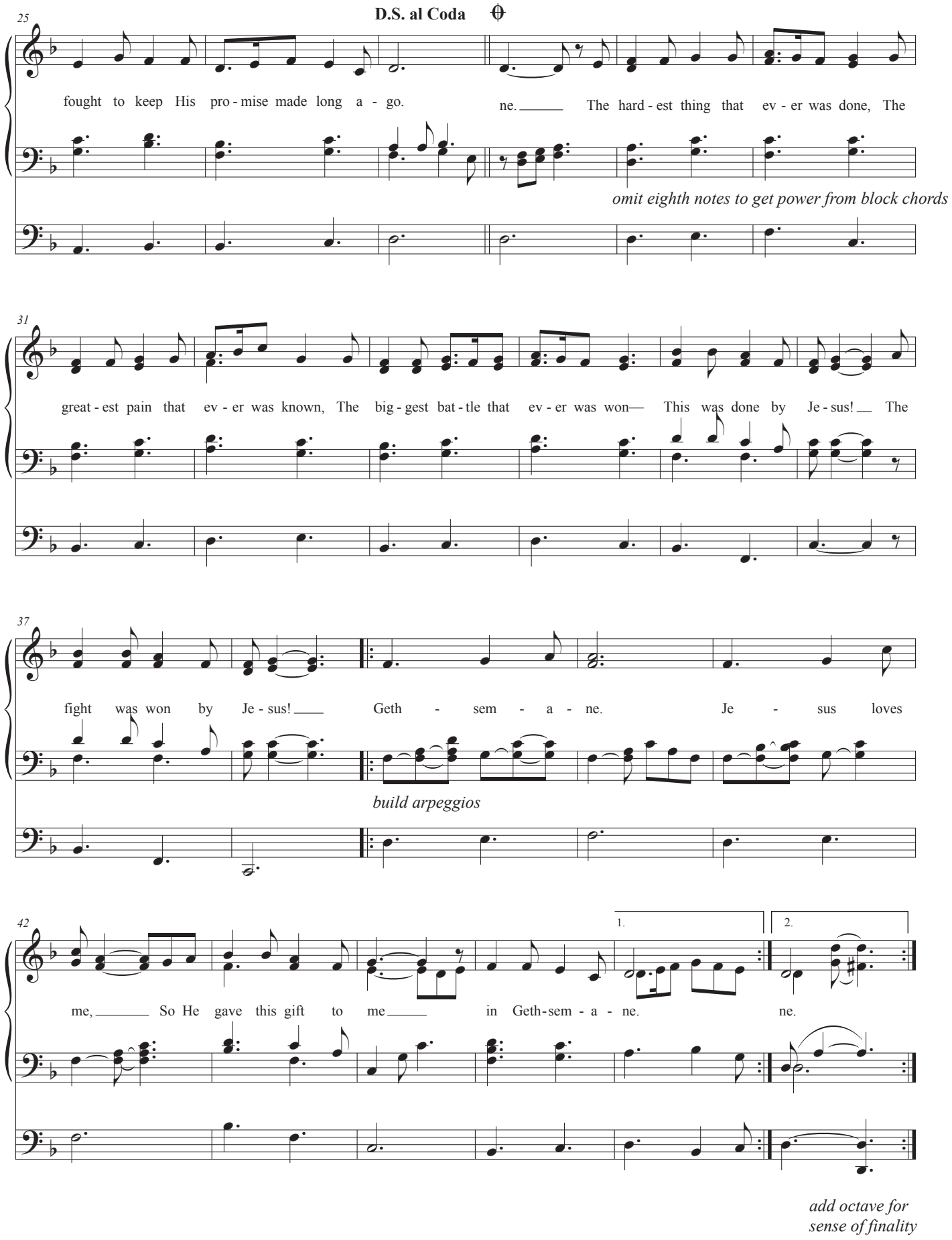
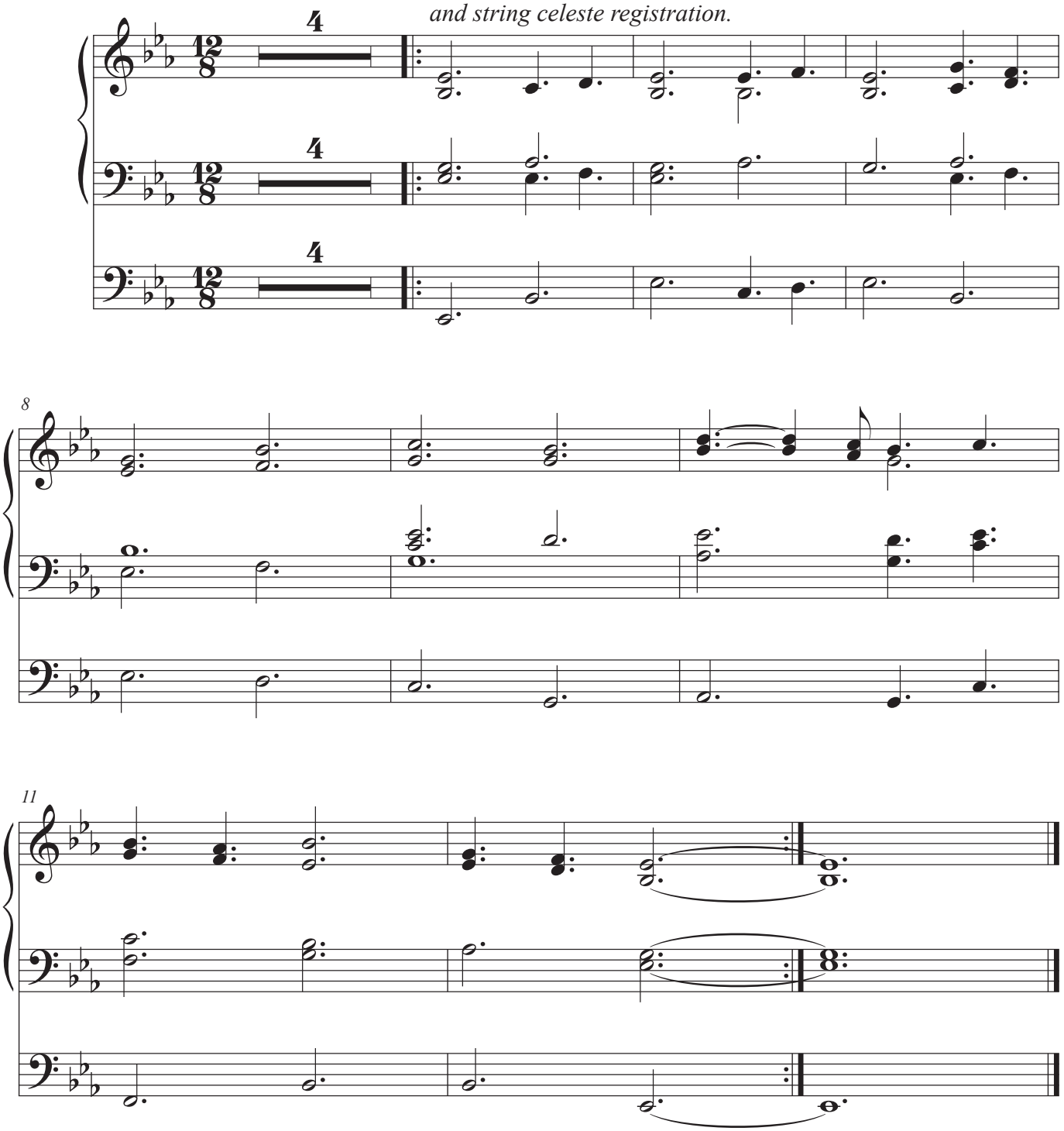

25
D.S. al Coda
fought to keep His pro - mise made long a - go.
ne. The hard - est thing that ev - er was done, The
omit eighth notes to get power from block chords
31
great - est pain that ev - er was known, The big - gest bat - tle that ev - er was won— This was done by Je - sus! The
37
fight was won by Je - sus!
Geth - sem - a - ne. Je - sus loves
build arpeggios
42
1.
2.
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.



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