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.

A note about the registration suggestions:

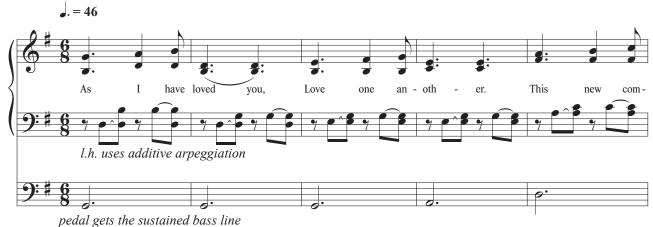
As you likely know, each organ is different from one another - especially among pipe organs and among different brands of digital organs. Even the same model of digital organ will sound different depending on the installation and voicing in a specific chapel. Because of this, these are suggestions only. You'll need to use the expression shoes to balance the volume for the Great and Swell manuals, and may need to add stops to either or both manuals to get an appropriate sound for your particular venue.

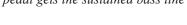
I've used basic, descriptors for the various stops. On your specific instrument, the Principal stops may be called *Diapason* or *Praestant* or *Octave*, etc. Flutes may be called *Bourdon* or *Gedeckt*, or some other variation. Experiment with the instrument you use to find the correct sounds that will suit the particular hymn you are playing.

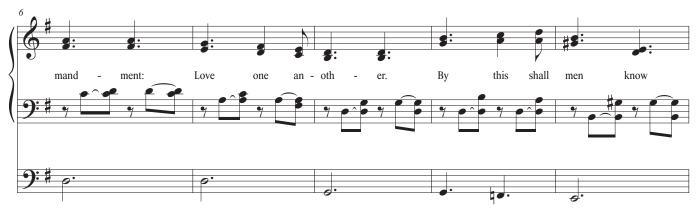
You are free to use and distribute these arrangements - and to use them as springboards to create your own organ versions of pianistic hymns!

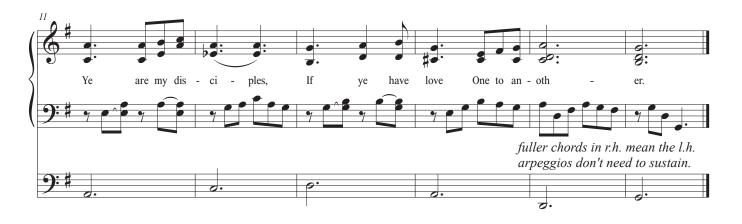
Love One Another

Possible solo registration: Sw. Flute and String 8' Gt. (r.h.)Principal 8', Flutes 8' and 4' Ped. Principal 8', Bourdon 16'









Star Bright

Possible solo registration: Sw. (r.h.) String 8', Flute 8' and 4', Oboe 8' Gt. Principal 8', Flute 8' Ped. Principal 8', Bourdon 16'



Anytime, Anywhere



Sw. String 8, Flute 8', Principal 4', Sw. to Gt. Holding Hands Around the World





When the Savior Comes Again

On repeat, add Oboe 8' to Swell





Gethsemane





Ped. Flute 8' Bourdon 16', Sw. to Ped.

Baptism

Arrangement for Organ "Pad"

