

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!

Possible registration:
Gt. Principal and Flute 8'
Ped. Principal 8', Bourdon 16'

Love One Another

Organ Adaptation

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

♩. = 46

As I have loved you, Love one an - oth - er. This new com -

mand - ment: Love one an - oth - er. By this shall men know

Ye are my dis - ci - ples, If ye have love One to an - oth - er.

l.h. uses additive arpeggiation

pedal gets the sustained bass line

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

Possible registration:
Gt. Principal 8', Flute 8' and 4'
Ped. Principal 8', Bourdon 16'

Star Bright

Organ Adaptation

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

$\text{♩} = 60-69$
right hand can be on second manual

pedal sustains the bass

The score is written for three staves: right hand (treble clef), left hand (bass clef), and pedal (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piece consists of five systems of music, each with a measure number (8, 15, 22, 29) at the beginning of the right hand staff. The right hand part features various chords and melodic lines, often with slurs. The left hand part provides a steady bass line with eighth and quarter notes. The pedal part consists of sustained half notes. The piece concludes with a final chord in the right hand and a sustained note in the pedal.

Possible registration:

Gt. Principal 8', Flute 8' and 4'

Sw. String 8, Flute 8'. Sw. to Gt.

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

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 and bass staff. The treble staff contains the melody with lyrics: 'I can pray to my Heav'n - ly Fa - ther An - y - time, an - y - where. For'. The bass staff contains a simple bass line. A third staff below the bass staff is labeled 'bass line goes to pedal'. A fourth staff below that is labeled 'build chord with arpeggio' and 'pedal plays the implied bass'. The tempo is marked as ♩ = 88.

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 continues the melody from the first system. The treble staff contains the melody with lyrics: 'He al - ways cares, And He hears my prayers - A - y - time, an - y - where.'. The bass staff contains a simple bass line. A third staff below the bass staff is labeled 'l.h. fills in middle octave'. The system ends with a double bar line.

Possible registration:

Gt. Principal 8', 4, 2', Flutes 8', 4'

Sw. String 8, Flute 8', Principal 4', Sw. to Gt.

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

Holding Hands Around the World

Organ Adaptation

$\text{♩} = 88-100$

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.

Possible registration:

Gt. Principal 8', Flutes 8', 4'

Sw. Principal 8', 4', String 8, Flute 8', 4',

Ped. Principal 8', Bourdon 16', Gt. to Ped.

When the Savior Comes Again

Organ Adaptation

On repeat, add Oboe 8' to Swell

$\text{♩} = 63$

solo out melody

both hands on Gt.

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

alto/tenor combined in l.h.

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

l.h. fills in some harmonic texture

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

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

The score is written for organ in 4/4 time with a tempo of 63 beats per minute. It consists of four systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system (measures 1-4) features a 'solo out melody' in the treble staff and 'both hands on Gt.' in the bass staff. The second system (measures 5-8) continues the melody and includes the instruction 'l.h. fills in some harmonic texture'. The third system (measures 9-12) includes the instruction 'adjust figure to be legato with one hand' and 'omit alto 8th note to facilitate playing in l.h.'. The fourth system (measures 13-16) concludes the piece. The lyrics are written below the treble staff, and performance instructions are placed between the staves.

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. both hands on Gt. gain.

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

Possible registration:

Gt. Principal 8', 4, Flutes 8', 4'

Sw. String 8, Flute 8', 4', Sw. to Gt.

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

Gethsemane

Organ Adaptation

$\text{♩} = 42$

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

Sw.

sustain bass in pedal

7

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

13

To Coda ☺

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

Sw.

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

20

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

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

Remove Gt. Principal 2'

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

Possible registration:

Gt. Flute 8'

Sw. String 8, String Celeste 8', Flute 8' Sw. to Gt.

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

Baptism

Arrangement for Organ "Pad"

Smoothly ♩ = 66

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

The musical score is written for three staves, likely representing different organ registers. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 12/8. The tempo is marked 'Smoothly' with a quarter note equal to 66 beats per minute. The first system begins with a 4-measure rest on each staff, followed by a repeat sign and then the main harmonic progression. The second system starts at measure 8 and continues the progression. The third system starts at measure 11 and concludes with a double bar line. The music is characterized by slow harmonic rhythm and is intended for string and string celeste registration.