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 Educations Resources
Sue Mitchell-Wallace, MMus, FAGO, Councillor for Education
Philip Gehring, PhD, FAGO, Director
Carla Edwards, DM
Gregory Gyllsdorff, MFA, FAGO, Chm
Robert K. Simpson, AAGO, ChM
Kathleen Thomerson, MM. FAGO, ChM

AGO National Headquarters
The American Organist Magazine
475 Riverside Drive, Suite 1260, New York NY 10115
Telephone: 212-870-2310
Fax: 212-870-2163
Email: info@agohq.org
Website: www.agohq.org

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# Accompaniment Adaptation Practicum

by John Campbell

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About the Author
John C. Campbell is Professor of Organ and Church Music, Head of the Department of Performance Studies, and University Organist at Hardin Simmons University. He is also organist at First Baptist Church of Abilene, Texas, and Dean of the Big Country Chapter of the American Guild of Organists. He was formerly on the faculty of Berea College, Kentucky.

John Campbell has been a church organist and a choral accompaniment since the age of 13. He has been heard in solo organ recitals in the United States and Germany, and his choral accompanying experience includes appearances in the United States, South America, and Western Europe. He holds the Performer's Certificate in Organ from the Eastman School of Music. His organ teachers have been T. W. Dean, Edward Wetherill, Mildred Andrews Boggess, Arthur Poister, Russell Saunders and Michael Schneider.

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- 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.;

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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:

<table>
<thead>
<tr>
<th>PAGE</th>
<th>SYSTEM (line of music)</th>
<th>MEASURE IN THAT SYSTEM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>II</td>
<td>3</td>
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Musical Scores

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

"My song is love unknown" Sid Davis Augsburg
Psalm 33 David Schwoebel Hinshaw
"Rejoice in the Lord" Anna Laura Page Theodore Presser
Psalm 95 Stanley Hovatter 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" Mendelssohn 7, 18, 16
(Hymn of Praise)
"How lovely is Thy dwelling" Brahms 3, 4, 5, 6, 7, 8, 9, 11, 14, 16
(A German Requiem)
"Sanctus" (Saint Cecilia Mass) Gounod 1, 3, 4, 7, 8, 16
Mass in G Schubert 12, 14, 16
The Seven Last Words Dubois 12, 16
"Hallelujah" (Mount of Olives) Beethoven 2, 3, 4, 5, 7, 8, 9, 15
"The heavens are telling" (The Creation) Haydn 3, 4, 7, 8, 14, 16
"And the glory" (Messiah) 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

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
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 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).

¹ Example la. 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 lb. 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 #4a).

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 #4b):

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 #4c):

---


Octave Doublings

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

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 treble:

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.
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 #6a\textsuperscript{12} 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:

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 #6b\textsuperscript{13}):

\textsuperscript{11} Example 5c. Psalm 33, by David Schwoebel, mm. 1-2. Copyright © Hinshaw Music, Inc. Permission for use granted 10/30/90.
\textsuperscript{12} Example 6a. Psalm 33, by David Schwoebel, mm. 48-50. Copyright © Hinshaw Music, Inc. Reprinted by permission granted 10/30/90.
\textsuperscript{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):

![Pedal and Manual Extension Example](image)

**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 #8\(^4\):

![Piano Sustaining Pedal Example](image)

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

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 #9b):  

In measures 56–57 notes may be layered to simulate the effect on a piano (Example #10):

---


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):

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 #12\textsuperscript{18} - original, followed by adaptation):

\textsuperscript{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.

\textsuperscript{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.
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 #13):  

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 #14):  

---


20 Example 14. Reprinted from *Psalm 95* by Stanley E. Hovatter, mm.1-4, published by The Boston Music Co., and used by permission granted 6/10/92.
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 #15a):

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


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

---

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

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 #17a):

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 #17b):

---

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.
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 recreate 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 (\textit{col 8va bassi}).

Three approaches may be taken to this accompaniment, the introduction of which is shown in Example #18\textsuperscript{27} (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.

\textsuperscript{27} Example 18. \textit{I waited for the Lord}, by Felix Mendelssohn, nun. 1-8. Reduction from the full score and adaptation by the author.
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):

---

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 N 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 upperwork\(^{29}\) for the highest dynamic levels.

An excerpt from the beginning of this work shows how the accompaniment might be adapted to three staves (Example #20\(^{30}\):

\[\text{Example 20. How lovely is Thy dwelling place, by Johannes Brahms, mm. 1-5.}
\]

Reduction from the full score and adaptation by the author.

\(^{29}\) Upperwork refers to stops at pitches higher than 4', such as 2' and mixtures.

\(^{30}\) Example 20.
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 #21 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.

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 #22).

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:
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 #24 36 (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.

3. The organ principal chorus is used beginning in m. 77, beat 4.
Another consideration in substituting organ reeds for brass is illustrated in Bob Burroughs’ arrangement of "God of grace and God of glory" (Example #2537):

![Example 25](image1)

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):

![Example 26](image2)

**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:

![Example 27](image3)

---


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.
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. 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***

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

**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):

![String Tremolo Example](example.png)

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):

![Timpani Example](example.png)

---

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

\[
\begin{array}{c}
\text{Soprano Solo.}\vspace{0.5cm} \\
\text{Piano.} \\
\end{array}
\]

Example #30b

\[
\begin{array}{c}
\text{Soprano Solo.}\vspace{0.5cm} \\
\text{Piano.} \\
\end{array}
\]

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:
   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’. 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 35b):

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, 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.


46 Example 36. Hallelujah, from Christ on the Mount of Olives, 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

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

### 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 #37 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 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.

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.
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 #39:

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.

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

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

<table>
<thead>
<tr>
<th>GRAND ORGUE (Manual II)</th>
<th>POSITIF (Manual I)</th>
<th>RÉCIT (Manual III)</th>
<th>PÉDALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre</td>
<td>16' Violin</td>
<td>8' Bourdon</td>
<td>Montre 16'</td>
</tr>
<tr>
<td>Montre</td>
<td>8' Flûte a cheminée</td>
<td>8' Viole de gamb</td>
<td>Soubasse 16'</td>
</tr>
<tr>
<td>Bourdon</td>
<td>8' Prestant</td>
<td>4' Voix céleste</td>
<td>Octavebasse 8'</td>
</tr>
<tr>
<td>Prestant</td>
<td>4' Flûte à fuseau</td>
<td>4' Flûte octaviante</td>
<td>Flûte bouchée 8'</td>
</tr>
<tr>
<td>Cor de nuit</td>
<td>4' Nasard</td>
<td>2 2/3' Doublette</td>
<td>Prentant 4'</td>
</tr>
<tr>
<td>Doublette</td>
<td>2' Quarte de nasard</td>
<td>2' Doublette</td>
<td>Bombarde 16'</td>
</tr>
<tr>
<td>Sesquialtera II</td>
<td>1 Tierce</td>
<td>3/5' Larigot</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Fourniture V</td>
<td>Cymbale IV</td>
<td>1 1/3' Plein jeu V</td>
<td>Basse acoustique 32'</td>
</tr>
<tr>
<td>Trompette</td>
<td>8' Cromorne</td>
<td>8' Basson</td>
<td></td>
</tr>
</tbody>
</table>

**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

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

### VISser-rowland, 1981
Woodward-Dellis Recital Hall  
Hardin Simmons University  
Abilene, Texas

<table>
<thead>
<tr>
<th>MANUAL I AND II</th>
<th>MANUAL I</th>
<th>PEDAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rohrflöte 8'</td>
<td>Waldflöte 2'</td>
<td>Subbass 16'</td>
</tr>
<tr>
<td>Prinzipal 4'</td>
<td>Larigot 1 1/3'</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sesquialter II</td>
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APPENDIX B
Accompaniments for Further Study

BAROQUE

BRASS

BROKEN CHORDS

CLASSIC

ORCHESTRAL
PEDAL ON MANUAL

REPEATED CHORDS

RHYTHMIC

SOLO LINES

SUSTAINING PEDAL

THINNING

UNACCOMPANIED


APPENDIX D

THE ORGAN AND ITS LITERATURE


APPENDIX F
LEARNING RESOURCES


