

Easy organ music for the Sunday accompanist

(Lent, Palm Sunday, Holy Week, Easter, Pentecost)

By Isaac Lee

Why the need for appropriate organ music?

- Every opportunity to play is an opportunity to educate.
- Sets the mood for the service.
- Self-improvement.

What makes it easy?

Criteria

- Affordability
- Number of page turns
- Length
- Registration
- Complexity of music
- Appropriateness

What makes it easy II?

Criteria Part II

- Familiarity
- Accessibility
- Improvisation

Lent

**Aus der Tiefe rufe ich
(Forty days and forty nights)**

CPE Bach

* Authenticité incertaine;
parfois attribué à C.P.E. Bach.
Source : Johann Sebastian Bach's
Compositionen für die Orgel, par
Griepenkerl et Roitzsch, vol. 9 (1881).

L'écriture semble plus idiomatique
du clavecin que de l'orgue.

Aus der Tiefe rufe ich

BWV 745

Johann Sebastian BACH*
(1685-1750)

Restitution : P. Gouin

- 2 pages.
- Chorale and prelude.
- Style brisé (broken style).
- Experiment with articulation and harmony.
- Milk the dissonances through touch and agogics.
- Exaggerate the motifs.
- Registration-dark, somber Principal 8' with added Quintadena 8'/Flute 4' for clarity. Not too muddy as texture gets quite thick in certain places.

Lent

**Jesus, meine Zuversicht
(Let thy blood in mercy poured)**

Bach-BWV 728

Jesus, meine Zuversicht

BWV 728

Johann Sebastian BACH
(1685-1750)

Restitution : P. Gouin

- 1 page.
- Not too slow. Beat on the quaver.
- Solo and accompaniment registration. The louder, more prominent manual will be the solo. RH Sesquialtera solo (8', 4', 2 2/3', 2', 1 3/5') and LH Principal 8' whose range doesn't exceed the solo.
- Alternative registrations, RH Cornet solo and LH Flutes 8', 4'; RH Principal 8' and LH String 8'.
- Study the hymn tune and identify it in this chorale prelude. Don't be distracted by the profuse ornamentation. They serve to highlight the main notes and not detract from them. The ornaments accent the hymn tune through rhythmic activity and harmonic dissonance.
- Freely ornamented repeats.

Palm Sunday

Valet will ich dir geben
(All Glory, Laud and Honor)

Kauffmann

Liardon

Valet will ich dir geben

Alto modo à 2 Clavier

Georg Friedrich Kauffmann
(1679 – 1735)

Hauptwerk Quintadena 16', Principal 8', Gemshorn 8'
Rückpositiv Quintadena 8', Flauto douce 4', Spitzflöte 2

Allegro

Man.

- 2 pages.
- Joyous *Allegro*.
- Attractive *bicinium*.
- Kauffman's registrations vs modern voicing.
- Hauptwerk=RH, Rückpositiv=LH.
- "Louder", more present sounding manual with 8', 4', and 2' as solo.
- Play with articulation and agogics to bring out the melody.

Valet will ich dir geben

Gaël Liardon
9.1.16

The musical score is written in bass clef with a common time signature (C). It consists of five staves. The first staff begins with a 'Ped.' (pedal) marking and features several notes circled in red, indicating specific pedal points or accents. The second staff contains a repeat sign. The third and fourth staves are filled with continuous eighth-note passages, showing large leaps between notes. The fifth staff concludes the piece with a double bar line.

- Alternating toes
- Full pedal with reeds and mixtures to mark Jesus's triumphant entry into Jerusalem.
- Take care not to double too many flue 16', 8' as that can muddy the sound.
- Milk the agogic accents created by the large leaps.
- RF as point of reference. Still seated position at the keyboard but not stiff. Pedal action quick but not forceful.
- Observe the phrase markings so the music has time to breathe. This is a decorated hymn tune, not *perpetuum mobile*.

Holy Week

**Herzlich tut mich verlangen
(O Sacred head, sore wounded)**

Pachelbel-P. 378

Partita 1

The musical score for Partita 1 is written in 3/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides a continuous accompaniment. The piece is divided into four systems. The first system begins with a treble staff containing a half note G4 and a quarter note A4, followed by a bass staff with a half note G3 and a quarter note A3. The second system continues the melody and accompaniment. The third system shows a change in the bass line. The fourth system concludes the piece with a double bar line.

- Chorale with 7 partitas. Triple meter.
- Southern German style, straightforward setting of the hymn.
- Creative registration. E.g. Partita 1 all on one sound or two manuals as soon by division of hands in score. LH continuo-style 16', 8', 4' and RH 8', 4', 2'.
- Freely ornamented repeats.

Holy Week

**Pange lingua gloriosi
(Sing, my tongue, the Savior's glory)**

René Vierne

Interludes de Procession

Pour l'Hymne PANGE LINGUA



I

RENÉ VIERNE

Organiste de Notre-Dame des Champs
Paris

A l'Harmonium, A l'Orgue: Fonds de 8
les 2 mains à Sostenuito
l'8^{te} supérieure

ORGUE
ou
HARMONIUM

- Very different sound world than the mode III version we're used to hearing.
- Chant divided up into four sections that correspond with the four movements (Sostenuito, Andantino, Molto moderato, Tempo di Marcia)
- Harmonium registration is the same for both hands so no issue with texture.

Holy Week

**Rockingham Old
(When I Survey the Wondrous Cross)**

Günter Raphael*

Günter Raphael

- 2 pages. Generously spaced landscape layout.
- 2 verses. First verse melody in the tenor. Second in soprano. Three voice texture throughout.
- Registration on score indicates two manuals. Great with Flute 8' and Principal 4' and Swell with Flutes 8' and 4'/2'.
- First verse should be done on two manuals. The left hand, with the bass and tenor *cantus firmus*, is brought out on the Great while the right hand plays the ostinato-like figure, gliding the melody with this halo of bell tones.
- In the first verse, it is tricky to maintain melody legato in LH. The illusion of a seamless legato can be achieved if at least one part strictly adheres to it.
- In the second verse, the hymn tune in soprano has to be absolutely legato and differentiated from the moving quavers below. Fingerings for the quavers have to be studied carefully as it moves a lot between the hands.
- The quavers provide much impetus. Follow the motivic direction and let the melody float effortlessly on top.
- Attractive and straightforward setting; uncomplicated harmonies; refreshing compositional twist.

Easter

Llanfair

(Christ the Lord is Risen Today, Alleluia!)

Hermann Schroeder*

Hermann Schroeder

- 1 page.
- Quite a busy musical texture. A lot of independent parts moving at different rhythms.
- Pedal part optional. Score indicates that they may be played in the manual an octave higher.
- Registration would be a clean, robust plenum on the Great Principals 8', 4', 2', Mixture and Pedal 16', 8', 4' with Great to Pedal coupler.
- Written in a Baroque inspired idiom but tonally modern. Bring out the points of imitation of the hymn tune through your articulation.
- Performance indication is *marcato* so tempo shouldn't be too quick. More declamatory in your intent. Also a hurried speed doesn't benefit the interplay of the parts.

Easter

**Ellacombe
(Hosanna, Loud Hosanna)**

J. Wayne Kerr*

Hosanna, Loud Hosanna

Swell: Foundations 8', 4', 2', 1 1/2'
Great: Reeds

ELLACOMBE
*Gesangbuch der Herzogl. Hofkapelle,
Württemberg, 1784*
Setting by J. Wayne Kerr

Moderato

Sw. { *mf*

Gl. { *f*

Sw. {

- Two-part writing all the way through.
- Catchy interludes are derived from the hymn so there's musical continuity.
- Registration is straightforward. Bright, sparkly foundations on Swell for the interludes and Reeds (solo character) on the Great for sounding out the hymn tune.
- Experiment with articulation. Keep the upbeats, syncopations and dotted rhythms short, crisp and lively. Exaggerate the *figura corta* (joy) motifs. During the interludes, a calm and steady left hand will be the perfect foil to the spritely right hand.

Easter

**Württemberg
(Christ the Lord is risen again)**

Telemann-TWV 31/12

Kittel

*Straff mich nicht in deinem Zorn*G.Ph. TELEMANN
(1681-1767)

7

13

- 2 settings. Fughetta and Bicinium.
- Simple two-part texture.
- Complex registration. LH “continuo” 16’, 8’, 4’, 2’. RH solo 8’, 4’, 2’.
- Extroverted character.
- Enjoy the contrast between the striding arpeggio and the sinewy chromatic line. Tastefully ornament the melody.

Zweite Veränderung

3

Man.

- Chorale with four variations. Variations two and three are *manualiter*.
- Very different characters between each variation.
- 2nd variation registration bright Principal chorus. Semiquavers should flow smoothly between the hands.
- 3rd variation add Quint 2 2/3' for extra color in this lively gigue. Aim for crisp articulation.

4

Dritte Veränderung

Man.

*) d sharp; d in manuscript

Easter

Lasst uns erfreuen
(All creatures of our God and King)

Russell Schultz-Widmar*

Bernard Reichel*

<https://www.musicnotes.com/sheetmusic/mtd.asp?ppn=MN0033397>

The Parish Organist, Music for Easter, Ascension, Pentecost and Trinity. Edited by Erich Goldschmidt. Concordia Publishing House

ALLELUIAS

Prelude on "Lasst uns erfreuen"*

RUSSELL SCHULZ-WIDMAR

I: Trumpet 8'
II: Principals, clear and bright

Bright and detached (♩ = 92)

1 R.H.

L.H.

More legato
(I)

II

- 2 pages.
- Straight forward two-part setting of the first verse. Detached/More open articulation imitating the tonguing of trumpets. Take care that note values aren't clipped.
- Second verse is a melody and accompaniment; three-part writing. Melody still on Trumpet/predominant reed on primary manual versus Principals on secondary manual. Breath marks at different points, be sure to observe them all.
- Third verse has four-part writing, more hymn-like. Concludes with an extended "Alleluia" refrain.
- Easy listening. Melody always prominent. Harmonies are pleasing. Rhythmically not too complex.

* Also called "Vigiles et sancte."

Bernard Reichel

- 2 pages. Generously spaced landscape layout
- Does require use of pedals. But the pedals play at the top of it's range so it can be easily managed in the hands. No stretches wider than the octave. Use the pedal to great judiciously.
- First half of the piece has the melody in the bass. So pedal division shouldn't be too weak. Some fanfare-like writing in the manuals above. Keep the articulation open so as to not obfuscate the tune in the pedal.
- Second half of the piece becomes harmonically adventurous. Contrasts nicely with the more congruent first half. Take care of accidentals between the parts and the major key changes in this section. We do not end as tonally as we started!
- Enjoy all the “crunchy” harmonies. Make an event out of these unexpected harmonies.
- Registration would be a clean, robust plenum on the Great Principals 8', 4', 2', Mixture and Pedal 16', 8', 4' with Great to Pedal coupler.

Easter

**Easter hymn
(Christ the Lord is risen today)**

Pietro Cattaneo
Michael Thomas*

Flötenuhrstück on 'Easter Hymn'

Pietro Cattaneo

$\text{♩} = 48$
4' Flute or 8' Flute an octave higher

7

12

17

21

rall.

- 1 page.
- Musical clock/Flute clock registration as indicated.
- Slow. Don't rush through the ornaments. Play them melodically as opposed to mechanically.

Michael Thomas

- 3 pages. Generously spaced portrait layout.
- Repetition of material. Fanfare introduction->hymn setting->fanfare->hymn setting->fanfare.
- Pedal points are optional. Can be easily played in the hands.
- Easy texture. Not contrapuntal.
- Fanfares are short enough to provide diversity between the hymn settings without getting tiresome.
- Tonally accessible. Doesn't venture off into too strange a key. Makes for easy listening.
- Straightforward registration. Reeds, on the Swell, beefed up with flutes to reinforce their treble deficiency to lend authority to the fanfare. Bright Principal chorus for the hymn setting. Loud and festive to celebrate Easter.

Easter

O filii et filiae

(Ye Sons and Daughters of the King)

Archimbaud

Dandrieu

1. Offertoire pour le Jour de Pâques
« O filii et filiae »

Jean-François Dandrieu
(1682-1738)

The first system of the musical score for 'Offertoire pour le Jour de Pâques' is shown. It features two staves: the upper staff is labeled 'Grand Jeu' and the lower staff is labeled 'Positif'. The key signature is one flat (B-flat) and the time signature is 3/4. The music consists of a series of chords and single notes, with some notes marked with a 'w' (trill) and a 'G.J.' (Grand Jeu) marking.

- Short variations.
- Grand jeu- No mixtures. Reeds and Cornets. Tremulant.
- Positif-Similar but smaller to G.J., Cromorne in place of Trumpets.
- Cornet-Wide-scale, fluty ranks at 8', 4', 2 2/3', 2', 1 3/5'.
- Extrovert character that clearly signals Easter.
- Experiment with touch and articulation.
- String of quaver notes- *inégalité*

The second system of the musical score for 'Offertoire pour le Jour de Pâques' is shown. It features two staves: the upper staff is labeled 'Cornet' and the lower staff is labeled 'Pos.'. The key signature is one flat (B-flat) and the time signature is 3/4. The music consists of a series of chords and single notes, with some notes marked with a 'w' (trill) and a 'G.J.' (Grand Jeu) marking.

Pentecost

**Komm, Gott Schöpfer, Heiliger Geist
(Come, Holy Ghost, our souls inspire)**

Pachelbel- P. 223

43. Komm Gott Schöpfer, heiliger Geist.

The musical score is written for a four-part choir and keyboard accompaniment. It consists of five systems of music. The first system shows the beginning of the piece with a treble and bass staff for the keyboard. The second system is labeled 'Choral.' and shows the entry of the four voices. The subsequent systems continue the vocal parts with the keyboard providing harmonic support. The music is in a major key and common time, featuring a mix of eighth and sixteenth notes in the vocal parts and chords in the keyboard.

- 1 page.
- Mostly three voices, fourth voice is the hymn tune in the soprano in slower note value. Fughetto opening. Interludes between each of the four hymn phrases.
- Lies comfortably under the hands.
- Registration would be pleno, Principals 8', 4', 2', Mix.

Organ activities in Singapore



Organ Classes in Singapore

www.msmusic.edu.sg

Online Improvisation Class Part 1

<https://www.facebook.com/MethodistSchoolOfMusicMSM/videos/244921293545241/>



Organ Community in Singapore

www.facebook.com/AGOSingapore

Scores and Publishers



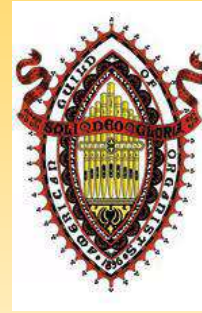
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INTRODUCTION TO ORGAN PLAYING

Presented by Angela Lim



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