

Playing the Church Organ

SAMPLE

Turning Pianists into Organists

✦ Noel Jones, AAGO ✦

ONCE UPON A TIME,
THE ORGAN WAS VERY DIFFICULT TO MASTER.
TODAY, THINGS ARE QUITE DIFFERENT.

To play the organ you had to know and understand how to set the stops, the voices, so that they sounded good together.

Prior to 1970, very few organs had special buttons, called pistons, that you could push to play preset sounds.

*My grandparents had a house with a coal furnace in the basement.
It needed to be tended each night so that it would burn all night,
then in the morning, it had to be stoked with coal to get through the day,
and then tended that evening for the next night's heat.*

Today that house has an electric furnace.
You set the thermostat and walk away.
The difficulty has been removed.

Today, organs built since 1970 almost always have stop settings that may be preset.
The difficulty has been removed.

This eliminated the main hurdle to beginners, knowing what voices to choose.

In this book we help you learn to choose stops, learn to set pistons, and give you music to play on them.

You already know how to play a keyboard.

Today, the rest is easy.

Noel Jones, AAGO

PS: AS far as playing the pedals, you'll be surprised to find out that many people use them because it make playing easier. But you'll be even more surprised that you do not have to play the pedals unless you want to.

Table of Contents

Play the Piano.....	
Play the organ, step one.....	2
Play the organ, step two.....	4
Choose your stop combination.....	6
How to play louder and softer.....	8
⑧ Why pianists enjoy playing the organ.....	10
1. Let All Mortal Flesh Keep Silence.....	11
① Organ Céleste Stops.....	12
2. Communion Interlude.....	13
② Foundation Stops 8' 4'.....	14
3. Immaculate Mary.....	15
Using a BASS coupler.....	16
4. Voluntary.....	17
5. From Heaven on High.....	18
③ Foundation Stops 8' 4' 2'.....	20
6. Prelude to Ecce Panis Angelorum.....	21
7. Chaconne.....	22
8. Christ, God's Only Son.....	24
④ Adding Mutations.....	26
9. Album Gregorian No. 30.....	27
10. Praise God From Whom.....	28
11. Now Thank We All Our God.....	29
⑤ Foundation Stops to Mixtures.....	31
12. Alleluia, Sing to Jesus.....	32
13. Fugue in C Major.....	33
14. Premier Couplet du Kyrie.....	34
15. How Brightly Shines the Morning Star.....	36
⑥ Foundation Stops to Reeds.....	38
16. Prélude en Si Bémol.....	39
17. Prelude.....	40
18. Toccata on "To Jesus Christ Our Sovereign King".....	42

⑦ The Orchestral Organ.....	45
19. An Irish Blessing.....	46
20. Thanks Be to God.....	47
21. Élévation.....	49
22. Tantum Ergo	51
23. Near The Cross.....	53
⑧ A Swell Solo Stop.....	54
24. Ciacona.....	55
25. Sarabande.....	56
26. Verset.....	57
⑨ A Great Solo Stop.....	58
27. Let All Mortal Flesh Keep Silence	59
28. Eternal Father, Strong To Save	60
29. Cloche du Soir.....	61
⑩ A Trumpet Solo.....	62
30. Trumpet Tune	63
31. God Of Our Fathers.....	64
32. Trumpet Tune	65

Sample Pages

ORGAN MUSIC

Catholic Organist's Quarterly Series

Hymns

A Catholic Organist's Guide to Playing Hymns

A Catholic Organist's Book of Hymns

Last Page

Setting the stops for this book on your organ.

Play the piano.

Play this piece on the piano.

Become familiar with it.

Then we will explore playing it on the organ.

Let All Mortal Flesh

Picardy

French, 17th Century

Measures 1-4 of the piece. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line has whole rests in measures 1, 2, and 3, followed by a whole note chord of G4 and Bb4 in measure 4.

Measures 5-8. Measure 5 begins with a measure rest. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line features a whole note chord of G4 and Bb4 in measure 5, which is tied to a whole note chord of G4 and Bb4 in measure 6. In measure 7, the bass line has a whole note chord of G4 and Bb4, which is tied to a whole note chord of G4 and Bb4 in measure 8.

Measures 9-12. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line has a whole note chord of G4 and Bb4 in measure 9, which is tied to a whole note chord of G4 and Bb4 in measure 10. In measure 11, the bass line has a whole note chord of G4 and Bb4, which is tied to a whole note chord of G4 and Bb4 in measure 12.

Measures 13-16. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line has a whole note chord of G4 and Bb4 in measure 13, which is tied to a whole note chord of G4 and Bb4 in measure 14. In measure 15, the bass line has a whole note chord of G4 and Bb4, which is tied to a whole note chord of G4 and Bb4 in measure 16.

Measures 17-20. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line has a whole note chord of G4 and Bb4 in measure 17, which is tied to a whole note chord of G4 and Bb4 in measure 18. In measure 19, the bass line has a whole note chord of G4 and Bb4, which is tied to a whole note chord of G4 and Bb4 in measure 20.

Play the organ, step one.

But don't turn it on yet.

Playing the organ without it being turned on is often taught in France.

Today this will introduce you to the touch of the organ you are going to play.

Play both hands on the lower keyboard, then move the right hand to the upper and play, then swap left and right and play, then play with both hands on the upper.

LEFT HAND	RIGHT HAND
Lower	Lower
Lower	Upper
Upper	Lower
Upper	Upper

One of the very good things about this is that you get to feel when both hands are working together.

Once you are comfortable playing the silent organ, move on to the next page.

**On a three keyboard organ play the LOWER keyboard part on the middle keyboard.*

Let All Mortal Flesh

Picardy

French, 17th Century

Measures 1-4 of the piece. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The bass line has whole rests in measures 1-3 and a whole note chord of G4 and Bb4 in measure 4.

Measures 5-8. Measure 5 starts with a measure rest. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line features a half-note chord of G4 and Bb4 in measure 5, followed by a half-note chord of G4 and Bb4 in measure 6, and a half-note chord of G4 and Bb4 in measure 7. Measure 8 has a whole-note chord of G4 and Bb4.

Measures 9-12. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line has a half-note chord of G4 and Bb4 in measure 9, followed by a half-note chord of G4 and Bb4 in measure 10, and a half-note chord of G4 and Bb4 in measure 11. Measure 12 has a whole-note chord of G4 and Bb4.

Measures 13-16. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line has a half-note chord of G4 and Bb4 in measure 13, followed by a half-note chord of G4 and Bb4 in measure 14, and a half-note chord of G4 and Bb4 in measure 15. Measure 16 has a whole-note chord of G4 and Bb4.

Measures 17-20. The melody continues with quarter notes: A4, Bb4, C5, D5, E5, F5, G5. The bass line has a half-note chord of G4 and Bb4 in measure 17, followed by a half-note chord of G4 and Bb4 in measure 18, and a half-note chord of G4 and Bb4 in measure 19. Measure 20 has a whole-note chord of G4 and Bb4.

Play the organ, step two.

But don't turn it on yet for one more page

Play this on silent organ again.

Begin, as marked on the first measure, on the bottom (or middle), GREAT, keyboard.

At measure 13, raise your right hand and move into playing position with your index finger over the A.

Finish playing the piece with your hands playing on two different keyboards.

Exercise

Practice playing measures 12 and 13 until you have them memorized.

You are memorizing three things:

The notes that you are playing.

Moving the Right Hand to a higher keyboard playing the same note with the same finger.

Lifting and Moving the Left Hand up on the same keyboard to new position.

Once you can play this 5 times with eyes closed, turn to the next page

The image shows two systems of musical notation for measures 9 through 13. The first system covers measures 9, 10, 11, and 12. The second system covers measures 13, 14, 15, and 16. Each system has a treble staff and a bass staff. Fingerings are indicated by numbers 1-5 above the notes. In measure 13, the right hand is marked 'SW' (Swell) and the left hand is marked 'GT' (Great). In measure 16, the right hand is marked '1' and the left hand is marked '5'. The notation includes various note values, rests, and slurs.

Let All Mortal Flesh

Picardy

French, 17th Century

GT

5

9 2 2 3 4 3 2 1 2

13 2 2 5 2

SW

GT

17 1 2

① Choose Your Stop Combination

① appears in the music as the suggested stop combination choice.

① stands for the preset piston that we've set up for you on your instrument, or that you have set based on our recommendations for your organ.

At the end of this book is a full explanation of getting the information you need to set the pistons or choose the stops by hand.

After you have the stops set, play through the piece, just as you practiced it on silent organ.

Note that on

①

Let All Mortal Flesh

Picardy

French, 17th Century

GT

Measures 1-4: Treble clef, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass line has whole rests for measures 1-3 and a whole note chord of G3 and B2 in measure 4.

Measures 5-8: Treble clef, 4/4 time. The melody continues with quarter notes: A4, B4, C5, D5, E5, F5, G5, A5. The bass line features a sustained chord of G3 and B2 across measures 5-8, with a slur over the notes.

Measures 9-12: Treble clef, 4/4 time. The melody includes quarter notes and a half note, with fingerings 2, 2, 3, 4, 3, 2, 1, 2 indicated above. The bass line has a sustained chord of G3 and B2 across measures 9-11, with a slur over the notes. Measure 12 has a whole note chord of G3 and B2.

SW

GT

Measures 13-16: Treble clef, 4/4 time. The melody includes quarter notes and a half note, with fingerings 2, 2, 5, 2 indicated above. The bass line has a sustained chord of G3 and B2 across measures 13-15, with a slur over the notes. Measure 16 has a whole note chord of G3 and B2.

Measures 17-20: Treble clef, 4/4 time. The melody includes quarter notes and a half note. The bass line has a sustained chord of G3 and B2 across measures 17-19, with a slur over the notes. Measure 20 has a whole note chord of G3 and B2.

How to Play Louder and Softer.

Look down, under the keyboards, where your feet are.

The organ should have one or more volume pedals that you may rest your feet on.

Move the bench until you can reach these comfortably.

The pedals should be labeled, telling us which keyboard they affect.

These are used to set the volume level when you begin.

They also may be used to provide musical expression while playing.

Play the piece now, increasing the volume on the Great on measure 9. Then soften on measure 12.

Move from that pedal to the Swell pedal.

Increase and decrease the sound of the oboe as indicated

If you have third pedal on the two keyboard organ, that's a crescendo pedal.

It adds stops, and takes them off. It was very useful before organs had preset pistons.

It is always the last pedal to the right.

①

Let All Mortal Flesh

Picardy

French, 17th Century

Slow with Rubato

pp GT

Measures 1-4: Treble clef, 4/4 time, key of B-flat major. The melody consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat. The bass line has whole rests for measures 1-3 and a whole note chord of B-flat and F in measure 4.

Measures 5-8: Treble clef, 4/4 time. The melody continues with quarter notes: C, D, E, F, G, A, B-flat, C. The bass line features a sustained chord of B-flat and F with a slur over measures 5-8.

Measures 9-12: Treble clef, 4/4 time. The melody continues with quarter notes: C, D, E, F, G, A, B-flat, C. The bass line features a sustained chord of B-flat and F with a slur over measures 9-12.

Measures 13-16: Treble clef, 4/4 time. The melody continues with quarter notes: C, D, E, F, G, A, B-flat, C. The bass line features a sustained chord of B-flat and F with a slur over measures 13-16.

Measures 17-20: Treble clef, 4/4 time. The melody continues with quarter notes: C, D, E, F, G, A, B-flat, C. The bass line features a sustained chord of B-flat and F with a slur over measures 17-20.

⑧ Why pianists enjoy playing the organ.

Press piston ⑧ and play the piece.

At measure 13, move your right hand to the upper keyboard.

After you've played it, continue reading below.

The piano is a lovely instrument.

The organ contains many lovely instruments.

Organ builders create an "organ orchestra" when they design an organ.

It's like building a choir.

Most organ stops, "voices", blend together like voices in a well-trained choir.

Some also have a sound quality that lets them "sing solos".

This Oboe is such a double-duty stop.

A few organ stops are only played as solo stops. They are like divas, whose voices do not blend well.

As we work through the 10 preset stop settings, you will find that 1-7 are like Choirs, 8 features a Double-Duty stop and 9 & 10 are Divas.

8

1. Let All Mortal Flesh

Picardy

French, 17th Century

Slow with Rubato

pp GT

SW GT

① Organ Céleste Stops

The pitch of a note on the organ remains steady when playing.

Eventually we will explore VIBRATO, as you hear when a violinist plays.

If two organ pipes are just slightly out of tune, you will hear a slow, steady beat. This makes a lovely sound, as you will find when you play the Communion Interlude.

Before we begin, let's find the SWELL TO GREAT coupler.

You will be turning it on just before you play the third time through.

As you begin you hear a soft stop or stops, possibly a CÉLESTE on the Great.

Once you finish this first time through lift your hands and move them both to the Swell.

Now you are playing a String CÉLESTE on the Swell.

At the end lift your hands, put on the SWELL TO GREAT coupler.

Then play on the Great.

Now you are playing the stops you just played on the Swell, and the Great stops, together.

If you have both Great and Swell expression pedals, you may use them like this on this last time through:

Make the Great louder and softer from measures 6 through 9.

Then do the same with the Swell from measure 10 till the end.

The organ has a lot of tones colors to choose from, but also the power to sing out through long notes.

①

2. Communion Interlude

Great
Swell
Great + SW to GT

Noel Jones

Measures 1-4 of the Communion Interlude. The music is in 4/4 time. The treble clef staff begins with a half note G4, followed by a half note F#4, then a half note E4, and finally a half note D4. The bass clef staff has whole rests. The dynamic marking *pp* is present. A slur covers the entire phrase.

Measures 5-8 of the Communion Interlude. The treble clef staff continues with a half note C4, then a half note B3, then a half note A3, and finally a half note G3. The bass clef staff has whole rests. A slur covers the entire phrase.

Measures 9-11 of the Communion Interlude. The treble clef staff continues with a half note F#3, then a half note E3, then a half note D3, and finally a half note C3. The bass clef staff has whole rests. A slur covers the entire phrase.

Measures 12-15 of the Communion Interlude. The treble clef staff continues with a half note B2, then a half note A2, then a half note G2, and finally a half note F#2. The bass clef staff has whole rests. A slur covers the entire phrase. The text "Optional Repeat as needed" is written above the final measure. The piece ends with a double bar line and repeat dots.

② Foundation Stops 8', 4'

To change the stops using a piston, you just press a different piston.
This piston is set for Foundation Stops 8', 4'

The Sound of the Stops

Flues, stops whose sounds are created similarly to that of a whistle, dominate stoplists. And, to make things confusing, flute stops and diapasons and strings are all flue stops. Flue refers to the windway the air travels through.

The diameter of a flue pipe determines its tone quality:

Thin Strings	Medium Diapasons	Wide Flute
-----------------	---------------------	---------------

Foundation settings blend these stops together, here at pitch levels 8' and 4'. Foundation stops are most every stop, with the exception of reeds, which we cover a bit later in this book.

When you play an 8' stop it sounds at the same pitch as a piano.

With your finger on the same key, add a 4' stop, which sounds the octave above, without having to stretch your hand. A 2' stop adds the octave above that one.

Using these Stops

For playing hymns and accompanying the choir, use Pistons 2 through 5. They were developed for that, as well as for playing much of the organ music ever written, as you will see on coming pages.

Finger Technique

There are two kinds of notes to play on the organ. Those which are connected to each other, and those which are separated from each other with little bits of silence.

If you do not have access to an organ all the time for practicing, play pieces at the piano without using the sustain pedal. Connect all notes in a hymn, like the one on the opposite page. The second time through, lift your hands and fingers off the keyboard at the end of each line (adding silence by shortening notes a bit - remember, all notes are either connected, or, separated with silence.)

Remember playing softly on the piano, by pulling your hands back towards your body? Works great at the organ, too. Imagine you are pulling the sound out of the organ. Playing with heavy hands, or by "thumping," is a waste of energy and does not produce a flowing sound from the organ.

②

3. Immaculate Mary

LOURDES HYMN

Noel Jones, Arr.

Traditional French Processional

The first system of musical notation for 'Immaculate Mary'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The system concludes with a repeat sign and a final cadence.

The second system of musical notation. The treble clef continues the melody with quarter notes D5, E5, F#5, and G5. The bass line features a series of half notes: G2, A2, B2, and C3. The system ends with a half note D3 in the bass and a quarter note E4 in the treble.

The third system of musical notation. The treble clef has a half note G5, followed by quarter notes F#5, E5, and D5. The bass line continues with half notes: D3, C3, B2, and A2. The system concludes with a half note G2 in the bass and a quarter note F#5 in the treble.

The fourth system of musical notation. The treble clef features a half note D5, followed by quarter notes C5, B4, and A4. The bass line has a half note G2, followed by quarter notes F#2, E2, and D2. The system ends with a half note C2 in the bass and a quarter note G4 in the treble.

The fifth system of musical notation. The treble clef has a half note G4, followed by quarter notes F#4, E4, and D4. The bass line continues with half notes: G2, F#2, and E2. The system concludes with a half note D2 in the bass and a quarter note G4 in the treble. A *rit.* (ritardando) marking is placed above the final measure of the treble staff.

Using a BASS coupler.

The pedal stops on the organ provide a strong foundation, without thickening the upper voices that you play. For many years, though, these special BASS couplers have appeared on organs, so you can have the bass sound, without having to play the pedals. This provides fullness to the sound of the organ, especially for hymn singing.

Using piston ②, play the 4 measures below on the Great.

Then turn off (cancel) all the stops except those in the pedal division.

Find and add the BASS coupler.

Play these measures again.

GT

4/4

Measures 1-4: Treble clef, 4/4 time. Measure 1: quarter notes G4, A4, B4. Measure 2: quarter notes A4, G4, F4. Measure 3: quarter notes E4, D4, C4. Measure 4: half note C4. Bass clef: Measure 1: two eighth notes G2, A2. Measure 2: whole note G2. Measure 3: whole note G2. Measure 4: whole note G2.

And this is what you hear when you play the keyboard:

5

Measures 5-8: Treble clef, all rests. Bass clef: Measure 5: quarter notes G2, A2. Measure 6: quarter notes G2, F2. Measure 7: half note E2. Measure 8: half note D2.

Now, press ② again, add the BASS coupler, play the four measures at the top of the page, and you will hear this:

9

Measures 9-12: Treble clef, same as measures 1-4. Bass clef: same as measures 1-4 (GT) plus the pedal notes from measures 5-8 (G2, A2, G2, F2, E2, D2).

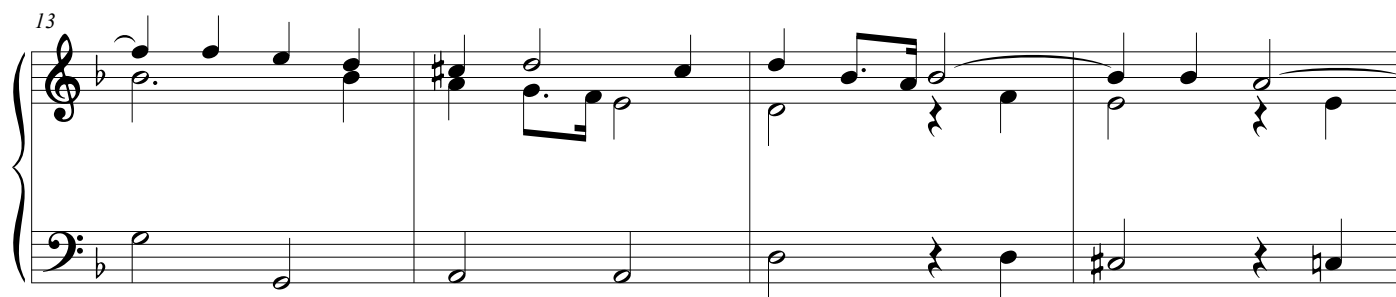
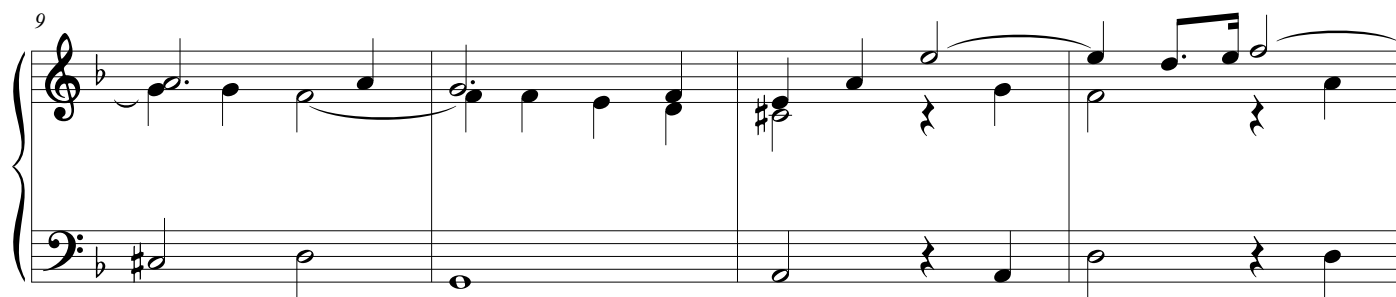
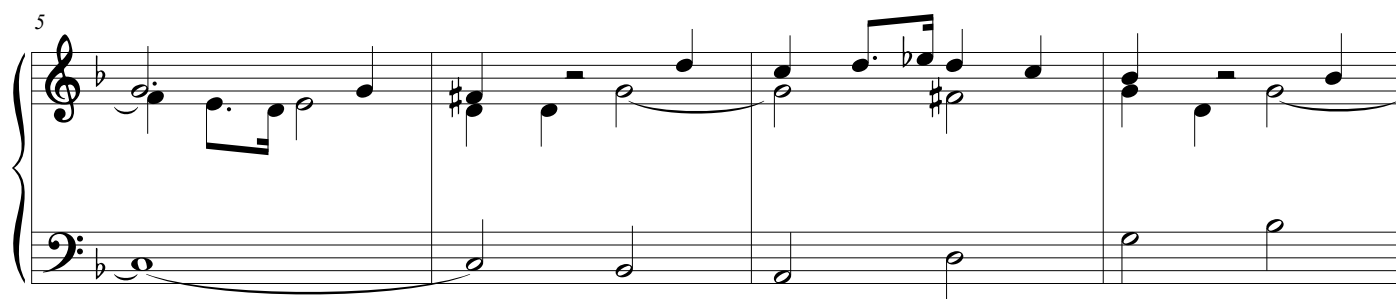
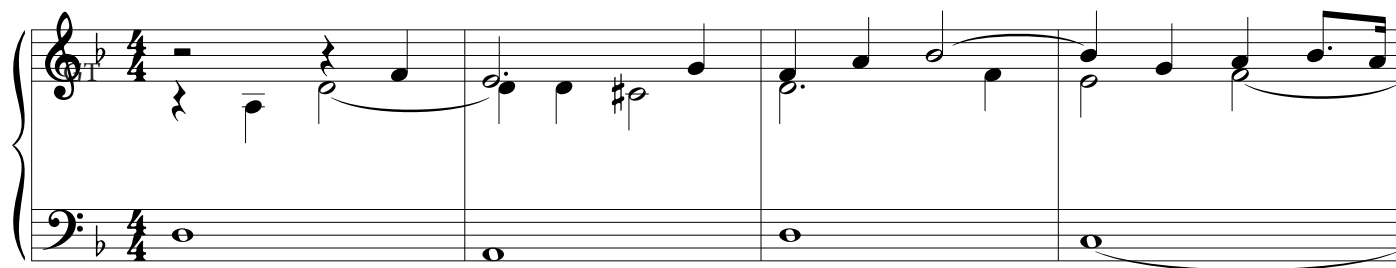
Music in this book that works with the BASS coupler has a large **b** on the page.

②

4. Voluntary

b

Johann Gottfried Walther

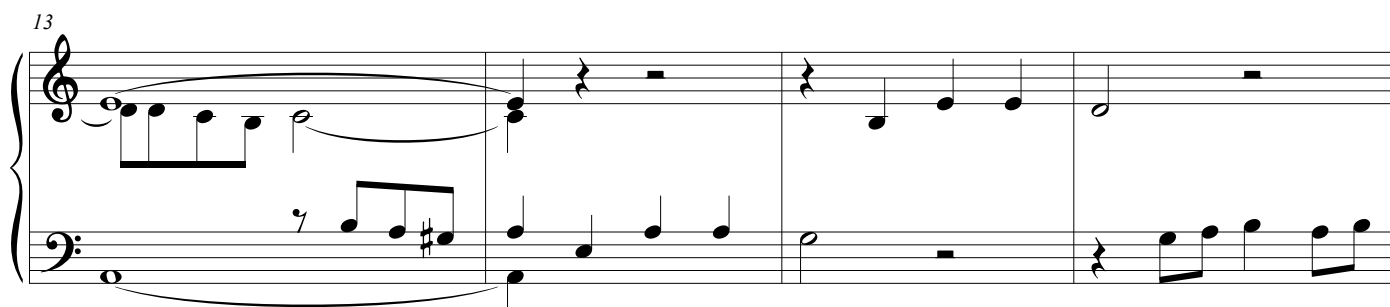
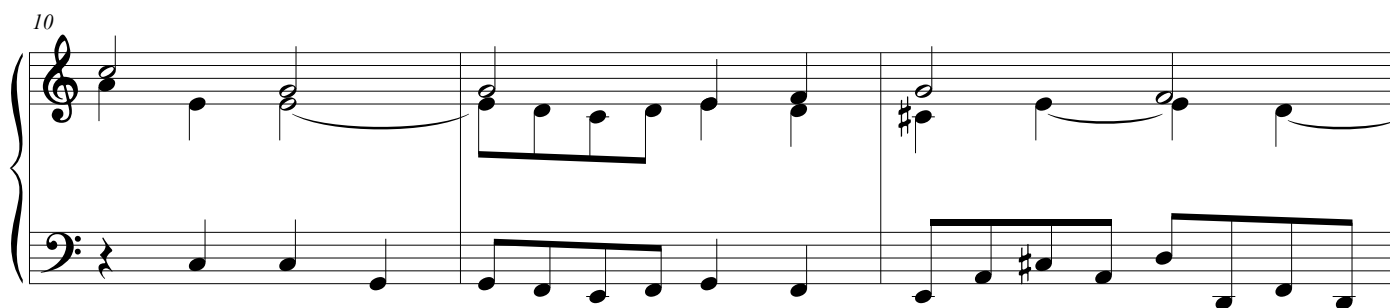
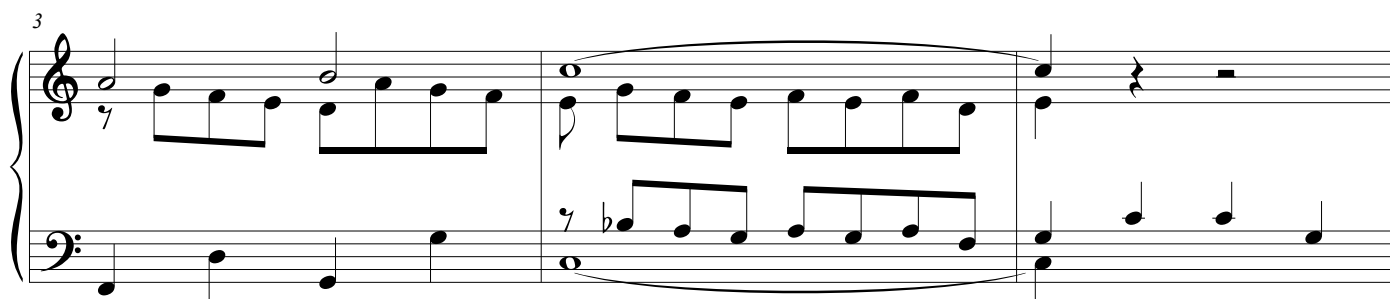
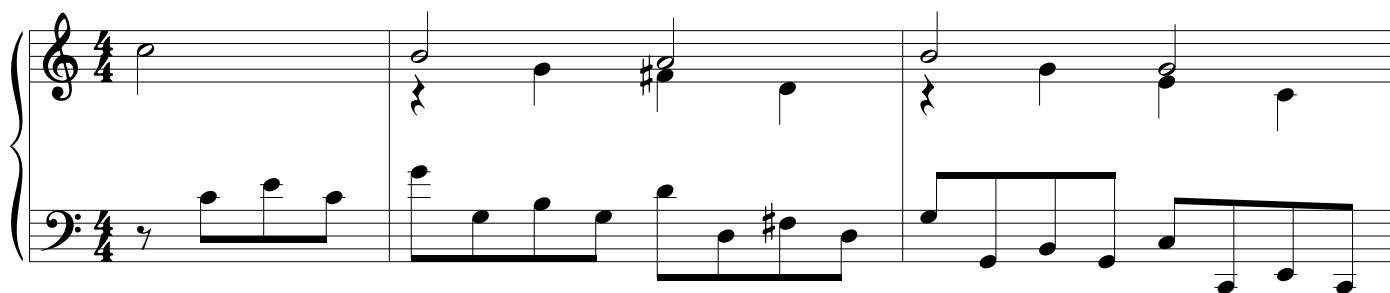


②

5. From Heaven on High

Von Himmel Hoch

Johann Gottfried Walther



17

Measures 17-19 of a musical score. Measure 17: Treble clef has a quarter rest, bass clef has a half note G. Measure 18: Treble clef has a half note A, bass clef has a half note G. Measure 19: Treble clef has a half note B, bass clef has a half note G. A slur connects the half notes in both staves across measures 17, 18, and 19.

20

Measures 20-22 of a musical score. Measure 20: Treble clef has a half note A, bass clef has a half note G. Measure 21: Treble clef has a half note B, bass clef has a half note G. Measure 22: Treble clef has a half note C, bass clef has a half note G. A slur connects the half notes in both staves across measures 20, 21, and 22.

23

Measures 23-26 of a musical score. Measure 23: Treble clef has a half note A, bass clef has a half note G. Measure 24: Treble clef has a half note B, bass clef has a half note G. Measure 25: Treble clef has a half note C, bass clef has a half note G. Measure 26: Treble clef has a half note D, bass clef has a half note G. A slur connects the half notes in both staves across measures 23, 24, 25, and 26.

27

Measures 27-30 of a musical score. Measure 27: Treble clef has a half note A, bass clef has a half note G. Measure 28: Treble clef has a half note B, bass clef has a half note G. Measure 29: Treble clef has a half note C, bass clef has a half note G. Measure 30: Treble clef has a half note D, bass clef has a half note G. A slur connects the half notes in both staves across measures 27, 28, 29, and 30.

30

Measures 31-34 of a musical score. Measure 31: Treble clef has a half note A, bass clef has a half note G. Measure 32: Treble clef has a half note B, bass clef has a half note G. Measure 33: Treble clef has a half note C, bass clef has a half note G. Measure 34: Treble clef has a half note D, bass clef has a half note G. A slur connects the half notes in both staves across measures 31, 32, 33, and 34.

③ Foundation Stops 8', 4', 2'

The Sound of the Stops

The addition of 2' stops makes the sound of your playing cleaner, and brighter.

This not only helps keep a congregation from dragging as it sings hymns, but also help singers who might be a bit under pitch, to hear better and sing in tune.

There is something free and clear about playing piston 3. It is lighter sounding than piston 2 because of the addition of 2' stops. For every key you press, you actually play three octaves, something that would take two hands on the piano. It's a sound that fits almost any hymn, and has a lot of clarity. Of course, if you were playing three octaves at the same time on the piano, each octave would have to balance the other two, something the player controls by how hard the key is pressed. On the organ, the balance between octaves, between stops, is not controlled by the player. Most stops are balanced, by the builder, to the main 8' Diapason family stop on the Great, each stop helping to build a solid, cohesive sound.

Using these Stops

When playing hymns your hands are almost always on the same manual, because hymns move forward not by tempo but by the rhythm of the harmonies. Each phrase progresses to its cadence, with the final cadence at the end of the verse. These cleaner, brighter, 2' stops carry the sound of the hymn into the farthest corners of the room.

Playing Pedals

Organists play pedals for two reasons.

1. Much organ music is written in four parts - meaning four melodies being played against each other. This piece begins in two parts, a third part enters at m. 5, the fourth in the soprano at m. 7. This means four of your ten fingers are holding keys down at almost all times during the pieces and your other 6 fingers are preparing to play new notes as needed.

Being able to play notes on the pedals can help free up and untangle fingers.

2. Acoustically, low frequency instruments with large bodies are needed to support the upper frequencies that organ plays, just as a symphony orchestra has string basses. If those basses played up into the range of the range violins, the sound overall would be very thick and unbalanced.

And that is exactly why organs have pedalboards, to be able to underpin the sound of the organ.

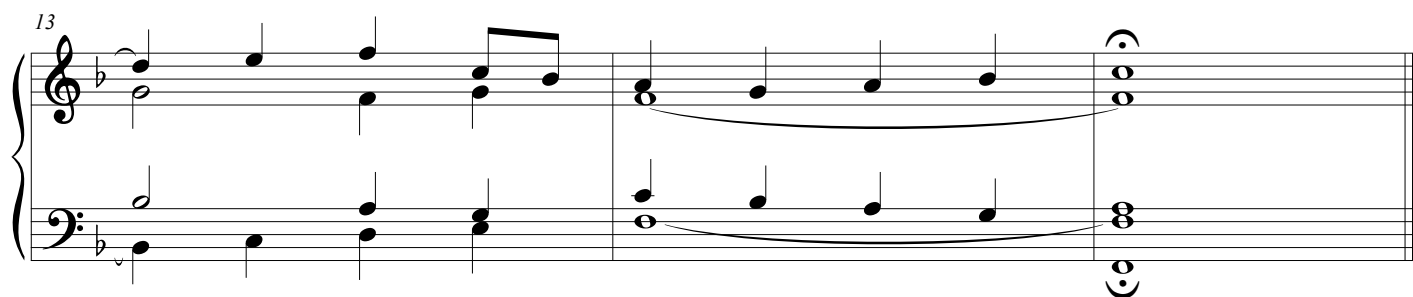
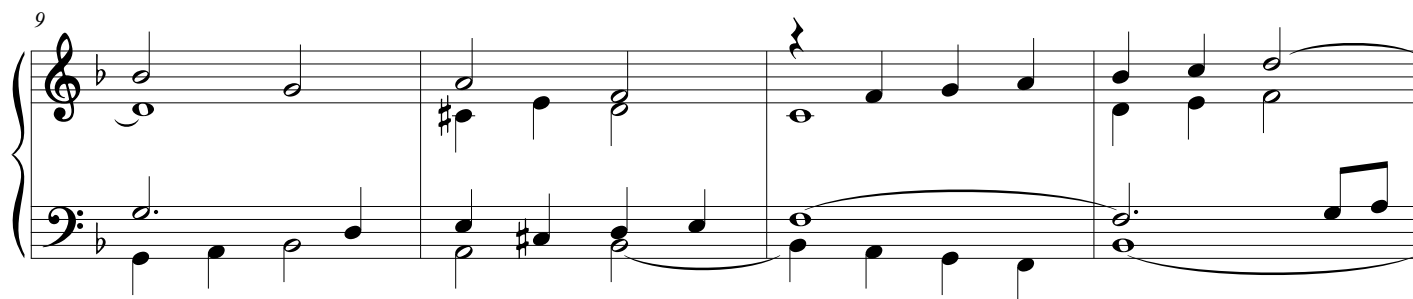
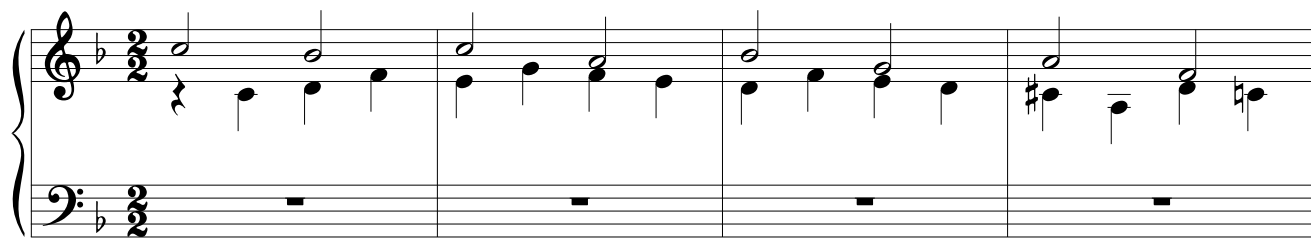
When playing this piece you may choose only to play the last note in the last measure in the pedals. That will work. You may also choose to add the Bass Coupler by pressing it just after the first beat you play in measure 5 and before you play the G in the left hand. This prevents the Bb from playing and gets the Bass coupler active before the G is played - so that first pedal pitch that is heard is on that G.

③

6. Prelude to Ecce Panis Angelorum

This is the bread of angels

Johann Diebold, 1842-1929



③

7. Chaconne

b

Johann Kaspar Ferdinand Fischer

GT

Measures 1-3 of the Chaconne. The piece is in 3/4 time. The treble clef staff contains a melody starting with a quarter rest, followed by eighth and quarter notes. The bass clef staff contains a harmonic accompaniment of chords.

Measures 4-7 of the Chaconne. The melody continues with a quarter rest in measure 4, followed by eighth and quarter notes. The harmonic accompaniment remains consistent.

Measures 8-11 of the Chaconne. The melody features a series of eighth notes in measures 8 and 9, followed by quarter notes in measures 10 and 11. The harmonic accompaniment continues with chords.

Measures 12-15 of the Chaconne. The melody continues with eighth notes in measure 12, followed by quarter notes in measures 13, 14, and 15. The harmonic accompaniment continues with chords.

16

19

23

27

31

③

8. Christ, God's Only Son

Herr Christ der einig' Gottes Sohn

Georg Phillip Telemann

Pistons 2-7 may be used to play a strong melody on the GT while accompanying on the SW.

