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Organ
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For Unto Us

Clay Baker

Organ Solos
With MIDI Orchestra on Disk

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Christmas at the Organ with MIDI Orchestra

Christmas is a time of joy and celebration in the Christian church. Hopefully, these arrangements will help enhance your celebration. The registrations specified are intended to be used as a guideline; if you have a favorite stop that is not mentioned, feel free to experiment. In most of the arrangements, the organ is either soloing over the orchestra, or accompanying an orchestral solo. As long as you register the organ to have a manual with solo voicing and a manual with softer accompaniment stops most registrations will work. Please refer to the individual performance notes for specific tips for each arrangements.

If you are new to registering an organ to play with MIDI orchestra the “Instant Organist” available from Frog Music Press is a good primer to get you started.

Specific questions about these arrangements: questions@baacemusic.com

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About the Author

Clay Baker earned his degree in Music Theory and Composition with a Principal in Organ from the Jordan College of Fine Arts at Butler University in Indianapolis, IN. While there he was privileged to study with Michael Schelle, Composer In-Residence.

Clay has held a variety of musical positions -- Organist, Minister of Music and Choir Master for both churches and community choirs. Organizations that have performed Clay's works include the Annandale (Va) High School Symphonic Wind Ensemble, The Butler University Choir and the Fredericksburg (Va) Singers.

Clay started collaborating with Frog Music Press in the spring of 2003 with the release of his first collection “Lift High the Cross”.

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Performance Notes

A note about using the PR-300

Balance between the organ and the PR-300 may need to be adjusted for each organ installation because there are multiple volume controls on each organ that may vary from organ to organ. A good place to start is with the volume slider on the PR-300 in the middle and work from there. Let your ear be your guide.

Carol Medley

This medley of The Coventry Carol, Away in a Manger and Bring a Torch, Jennette Isabella is appropriate for use as a Prelude or Interlude. It begins with a Dulcimer playing in an eastern flavor with continues throughout the piece. When the organ enters in measure 5, simple flutes will contrast nicely with chords on the Dulcimer. Make sure that the organ does not overpower the accompaniment. Gradually increase the organ to highlight the running eighth notes in the left hand. A 2 foot flute on the Swell will ensure that the melody is heard in measure 20. During the transition at measure 29, it is important to keep the organ somewhat strong to guide the listener's ear through the modulation. Prepare a contrasting solo stop on the Swell during the transition. At measure 33 (Away in a Manager) let the melody on the Swell soar over the other parts. As the melody passes to the strings, you will notice a quiet tambourine enter under the parts. This tambourine will guide you through the slight accelerando during the transition to Bring a Torch. At measure 53 the melody returns to the Swell (with doubling in the Clarinet). If you have a solo stop different from the one used on Away in a Manger use it here. Although playing an accompaniment role on the Great at measure 66, make sure that the counterpoint in the right hand is clearly heard along with the melody in the strings. The melody is passed from part to part through the end of the arrangement until the call and response at measure 101 signals a gradual softening to the end of the piece.

We Three Kings

This setting uses the Castanet and Sitar to establish the mood. It is appropriate for Prelude, Interlude or Postlude. The mood is enhanced by combining 16' and 8' reeds on the Swell. Play the melody very legato to contrast the orchestral parts. A 4' Principal or Flute ensures that the melody is heard. Make sure that the Flutes and Principals on the Great do not drown out the melody at measure 36. From measure 16 to 54, there is no pitched instruments accompanying you in the MIDI part. Concentrate on the Castanets to keep the tempo. At measure 54, mimic the style and phrasing that the Sitar established at the beginning of the piece (the Sitar will accompany you here). Continue this phrasing on the Great at measure 66 when the melody returns on the Swell. At measure 83, play the sixteenth notes on the Great as smoothly as possible. Finish the piece with a flourish from measure 100 to the end. If you are not comfortable playing the upper pedal notes, you may move them to the Great, but you will lose the octave below played by the 16' pedal stop.

Of the Father's Love Begotten

This simple setting of 13th Century Plainsong may be used as a Prelude or Interlude. Play the parts legato and avoid articulation that accentuates the changing meters. It may help to get the feel of the phrase to hum or sing the melody through without playing. Sing each line in one breath as they would have been performed in the 13th Century monasteries then try to capture this feel on the organ. Maintain the balance between the organ and the orchestra as the melody is passed back and forth between the parts. At measure 23, we leave the hymn-tune and finish with an Amen as was common in Plainsong.

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Performance Notes (cont.)

Carol of the Bells

Based on a traditional Ukrainian theme, this fast-paced Postlude highlights the Rodgers' Chimes on the Great. Play the accompaniment on the Swell with a bit of a bounce to keep the rhythm moving along. The horns at measure 36 announce the passing of the melody from the MIDI chimes to the Rodgers' chimes. Open the Great expression pedal and balance the rest of the voices to it. At measure 58, open the Swell so that the descending eighth notes can be prominently heard. Close the expression slowly beginning at measure 74 as the lines descend and become thinner and then open them all the way for the punctuation in the last two measures.

Lo, How a Rose is Blooming

Set as a quiet Prelude or Interlude, the melody is passed between the Cello, Clarinet and Organ with melodic accents in the Chimes. A mellow, solo reed is called for on the Swell at measure 8. The organ plays two unaccompanied phrases between measures 9 and 15. It is very important that a strong, even tempo is maintained through this sections. Increase the volume of the Great for the descant as the orchestration builds at measure 28. Listen to the Clarinet in measure 34 for the tempo during the ritard. Play measures 36 - 40 as you would a hymn, listening to the Chimes in measures 39 and 40 for the tempo.

In Dulci Jubilo

This cheerful Postlude starts with the Glockenspiel setting lilting rhythm which leads into the melody played on a solo reed on the Swell. It is important to feel the beat in 2 rather than 6 until measure 23 when the time signature changes to 3/4. If you have a hard time picking out the ritard in the orchestra in measures 22 and 23, listen to the Glock at 24 for the proper tempo. This contrasting section should be much quieter and more legato than the previous section. Allow the Clarinet to be heard along with the solo reed at measure 31. At measure 36 the time signature returns to 6/8 and the tempo is a bit faster than it was at the beginning. Listen to the Glock again to find the tempo if you have trouble feeling it. The theme is played one more time from measure 36 to the end. Open both expression shoes for the last two measures and if you like, add stops with the crescendo pedal.

Hark! The Herald Angels Sing

This subdued setting of Hark! The Herald Angels Sing will make a good Prelude or Interlude. Play the organ entrance at measure 7 very softly as if in the distance. Bring the volume up to balance the MIDI at measure 15. At the time signature change at measure 45 keep a steady beat in three. The eighth note remains constant across the time change. Arrangers note: the F in the pedal in measures 55-56 and 58-59 are supposed to be there! (cjb) At measure 66 the eighth note stays constant. Listen to the Guitar and Winds to help solidify the transition if you have trouble transitioning back to the 6/8 time signature. Follow the ritard in the orchestra from measure 66 to the end.

For Unto Us a Child is Born

A rousing Postlude, this arrangement has the Organ replacing the choir. It is slightly faster than the Prout version of the conductor's score indicates. If you prefer the more traditional tempo, use the alpha-dial on the PR-300 to change the tempo from 80 to 76. Pay careful attention to the dynamics and make the crescendos as smooth as possible. There is a molto ritard at measure 90. Listen to the timpani to keep the beat.

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Frog Music Press

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Music & Books

We have a growing catalog of music for the PR-300 and Rodgers Organ and instruction manuals written by our staff to help you utilize fully your Rodgers Organ and MIDI modules.

Users Group

Frog Music Press supports and runs the Rodgers Organ Users Group, found on our website. The group has an email discussion group and a library of MIDI files and answers to questions about Rodgers Organs and MIDI.

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Swell: Principal 8' & 4'; Flute 8', 4' & 2'
Great: Principal 8'; Flute 8' & 4'
Pedal: Flute 16' & 8'

Carol Medley

Coventry Carol - English Carol
Away in a Manger - W.J. Kirkpatrick
Bring a Torch - Trad. French

[Coventry Carol]

Setting by Clay Baker

Lead *Dulcimer*

$\text{♩} = 100$

Organ

Lead

Org. *GT.* *mp*

Lead

Org.

9

9

4/4

3/4

4/4

3/4

4/4

3/4

Lead

Org.

13

13

3/4

3/4

3/4

3/4

3/4

3/4

Lead

Org.

17

17

4/4

mf

SW.

4/4

4/4

4/4

4/4

21

Lead

Org.

Musical score for measures 21-24. The Lead part is in the upper system, and the Organ part is in the middle system. The Organ part has two staves. The bass line is in the lower system.

25

Lead

Org.

Musical score for measures 25-28. The Lead part is in the upper system, and the Organ part is in the middle system. The Organ part has two staves. The bass line is in the lower system.

29

Lead

Org.

GT.

Musical score for measures 29-32. The Lead part is in the upper system, and the Organ part is in the middle system. The Organ part has two staves. The bass line is in the lower system. A guitar part (GT.) is indicated in the Organ system.

[Away in a Manger]

Lead

Org.

33

f SW: Oboe 8'

Lead

Org.

37

Lead

Org.

41

Dulcimer

Tamborine

Strings

45

Lead

Org.

GT.

49

Lead

Org.

Clarinete

Strings

più mosso

53

Lead

Org.

[Bring a Torch, Jeannette Isabella]

Clarinete

SW.

f

♩=110

57 Dulcimer

Lead

Org.

61

Lead

Org.

Strings

GT.

65

Lead

Org.

69 Dulcimer

Lead

Clarinet

Org.

SW.

73

Lead

Org.

GT.

77

Lead

Tamb.

Horn

Org.

SW.

Detailed description of the musical score: The score is written in G major (one sharp) and 4/4 time. It is divided into three systems. The first system (measures 69-72) features a Lead part with eighth-note patterns, a Dulcimer part with sustained chords, a Clarinet part with sustained notes, and an Organ part with a melodic line and sustained bass notes. A 'SW.' (Soft Warmer) instruction is present in measure 72. The second system (measures 73-76) continues the Lead and Organ parts, with a Guitar (GT.) part entering in measure 75 with sustained chords. The third system (measures 77-80) features a Lead part with a rhythmic pattern, a Tambourine (Tamb.) part with rhythmic accents, a Horn part with sustained notes, and an Organ part with sustained chords. A 'SW.' instruction is also present in measure 77.

81

Lead

Clarinet (8va)

Horn

Strings

Org.

GT.

[+2' Flute]

85

Lead

Org.

89

Lead

Dulcimer

Clarinet

Org.

SW.

[GT: -2' Flute]

93

Lead

Org.

Strings

97

Lead

Org.

Clarinet

102

Lead

Org.

GT. *mp*

106 Horn Dulcimer

Lead

Org.

106 *mp* SW.

111 Clarinet

Lead

Strings

Org.

111 *p*