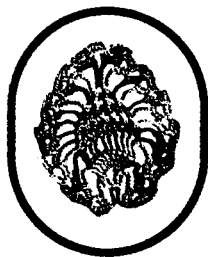


O Tannenbaum

A FIRST ORGAN LESSON

Prepared by

Franklin Eddings



A First Organ Lesson

O Tannenbaum

(VERSION ONE)

Traditional German Carol

“Oh Christmas Tree”

♩=80

Become familiar with the notes in Version One of *O Tannenbaum* at the piano or at the organ (manuals only). Left hand fingering will not apply at this time. If the piano is used, omit the sustain pedal. Play each part in a smoothly connected *legato* style with separations between repeated notes. Practice slowly at first and take a breath where indicated [] .

Before playing the bass part on the pedalboard, practice again hands only playing just the upper three voices—soprano, alto and tenor. The bass part is deleted from the left hand when playing pedalboard. Therefore, observe now the left hand fingering when playing the tenor part. The tenor fingering may feel awkward at first but it is necessary when the pedalboard is played.

Next, try playing the bass part on the pedalboard. Pedal markings [] and [] indicate toe and heel respectively. On a two-stave score, pedal markings for the left foot are placed under the notes while markings for the right foot are placed just before the notes. With the exception of measure 9 which has an F#, there are only two keys to play on the pedalboard—D for the left toe, G for the right toe and G for the right heel in measure 10. Sit at the center of the organ bench. Pre-locate the left toe over D in the center of the pedalboard and the right toe over the G above. With a light tapping action, practice playing the bass part. Be sure to slur those notes that move one to another but separate repeated notes. Breathe in the usual places.

Finally, try playing the right hand parts with the pedalboard part. Do this slowly at first, and in each part slur the notes that move. Separate notes that repeat. Take a breath in the usual places—where the singers breathe. If this goes well, try playing slowly the left hand tenor part with the pedalboard part. When this can be done, try all voices together but slowly at first. Once this has been accomplished the *tempo* may be increased gradually.

VERSION TWO

$\text{♩} = 80$

The musical score consists of four systems of music, each with a grand staff (treble and bass clefs). The first system (measures 1-5) begins with a forte (*f*) dynamic. The second system (measures 6-10) continues the piece. The third system (measures 11-15) is marked mezzo-piano (*mp*). The fourth system (measures 16-20) returns to a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and fingerings (1-5) for both hands. Pedal markings are indicated by ^ symbols, with some placed above the staff and others below.

In most organ scores, the bass part is on a separate staff as in Version Two of *O Tannenbaum*. Here the pedal markings for the left foot are placed under the staff. The right foot markings are above the staff. Use the same methods as with Version One. Practice the parts for the hands only. Fingering, particularly for the left hand, must be followed from the first time. Take care to slur and to separate as before. Note that Version Two has slightly different harmony.

Register the organ with principal stops at 8, 4 and 2 foot pitch for the Great and 16, 8 and 4 for the Pedal. As an option, the -B- section (measures 11—15) may be played on the Swell with softer stops and matching pedal registration.

It is helpful to use a metronome set at half *tempo* (8th note = 80) or slower as needed. The *tempo* can be increased readily once the player finds a pace slow enough for accurate playing.

