

Registering 'Daisy Bell' on the Rutt 3/6 theatre organ at the St Albans Organ Theatre

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General:

- * Left hand on Accpt throughout except where noted.
- * Right hand on Solo throughout.
- * Tremulants: ON all the time except where noted.

Accpt:

Diapason 8, Flute 8, Flute 4 throughout.

(Adjust to suit the instrument you have, for example it might need brightening by using a Diapason 4, or Strings at 8 and/or 4 instead of or as well as the stops suggested. A 2 foot stop on any rank may not work though, as it will tend to over-emphasise the accompaniment against the melody on many organs. Avoid using mutation stops (twelfths and tierces) in the accompaniment for this piece – they will sound too thick and cloying. Using Celestes will probably make the piece sound oddly out of tune. In this piece the accompaniment should always be kept subservient to the melody if playing the music as written, though this is by no means always the case).

Pedal:

Tibia 16 + Accpt to Pedal throughout.

(The Accpt to Pedal coupler is extremely useful for much theatre-style playing).

Solo:

Bars 1-4 (1st two beats only): Tibias 8, 4, 2; Diapason 8

Bars 4 (last beat only) – 7 (1st two beats only): add Glockenspiel

Bars 7 (last beat only) – 8: Glockenspiel off; add Tibia 16, twelfth (i.e. bring on all Tibias).

(Both hands on Solo at this point, played an octave higher than written for a cadential flourish to finish the phrase).

(left hand back on Accpt for next page)

Bars 9-16: as for bar 1.

Bars 17-24: String 16; Tibias 8, 4, 12th; Vox Humana 8.

Bars 25-32: Vox Humana 16, 8; Tibia 12th.

Bars 33-40: Strings 16, 8, 4; Tibias 4, 12th.

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Tremulant OFF for the Solo reed rank used below.

(Doing this might also take the tremulant off other ranks as well but it shouldn't much matter for this piece played on most organs).

Bars 41-48 (1st two beats only): untremulated Solo Reed at 16, 8.
(This reed should be assertive but not excessively loud e.g. a smooth Tuba Horn, which I used on the recording, but preferably not an ear-splitting Post Horn).

Tremulant back ON

Bars 49-56 (1st two beats only): no other changes beyond the tremulant.

Bars 56 (last beat only)-64 (1st two beats only): Solo Reed 16; Tibia 16.
(This is an example of using flue stops such as Tibias, Flutes and Diapasons to 'fill out' and broaden other tones at the same pitch. On church organs such techniques would be frowned on by some purists).

Bars 64 (last beat only)-72: Tibias 8, 4, 2; Diapason 8.
(In the middle of this segment play "on the seat" an octave higher than written).

Bars 73-end: as for bars 1-7 at the beginning, although I omitted the Glockenspiel highlighting this time.