

2016

# Pedals, Pipes, and Pizza

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# Pedals, Pipes, and Pizza

An Organ Demonstrator  
for Five Young Organists  
on One Organ  
and  
One or More Narrators

(Variations on CHOPSTICKS)



by  
**John Barr**



**Organ Demonstrator No. 40**  
(For Upper Elementary and  
Middle School Students)



Music by John Barr  
Limericks by Gracia Grindal  
Drawings by Kitty Fischer

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John Barr (born July 24, 1938 in Myrtle Point, Oregon) took piano lessons continuously from age six through college. During college he began studying organ and composition with R. Gary Deavel at Manchester College, N. Manchester, Indiana, where he received his B.S. in Music Education (1960). His S.M.M. and S.M.D. degrees are from Union Theological Seminary School of Sacred Music, New York City (1962, 1977), where he studied organ with Donald Coats and Robert Baker and composition with Joseph Goodman.

John taught piano, choral, and instrumental music at Hillcrest School for Missionary Children, Jos, Nigeria (1962–65). Before and during this time, he was organist-choir director at Church of the Redeemer (American Baptist), Yonkers, New York, and the Church of St. Piran (Church of England), Jos, Nigeria. Thereafter, he was organist-choir director at University Presbyterian Church, Madison, Wisconsin before joining the music faculty at Bridgewater, Virginia, in 1968. John taught organ, piano, music theory, and church music there until his retirement in 2003. He is organist, since 1973, at Bridgewater Church of the Brethren.

Many of John's compositions appear in *The Organist's Companion*, edited by Wayne Leupold. He also composed *Organ Demonstrator No. 1: The Tune Factory* (WL600103) and *Organ Demonstrator No. 3: An Orchestra in the Organ* (WL600149) published by Wayne Leupold Editions.

John and his late wife, Ann Lootsma Barr, have two grown children, a son-in-law, and two grandsons.

# Narration

## *(I. Prologue)*

**Narrator:** There's pedals, and pipes, and there's pizza:  
the first thing you'll see when we greets ya'  
is full ranks of pipes  
with stops of all types  
that sing with one voice when they meets ya'.

## *(II. Theme)*

**Narrator:** The principal stops are the basic  
on which you build all of your music  
like the dough and the meat  
which you principally eat  
it makes it all sound when you choose it.

## *(III. Variation One: Principals)*

**Narrator:** The strings are like pure mozzarella  
they're melting and soft—hear that cello!  
The violin sings  
and all of the strings  
sing like sweet singing girls with young fellows.

## *(IV. Variation Two: Strings)*

**Narrator:** The flute stops are bright as tomatoes  
or sometimes as dull as potatoes  
though pity the flute  
Mozart hated its toot—  
all he got for his music was play dough!

## *(V. Variation Three: Flutes)*

**Narrator:** The reeds add some spice like hot peppers—  
that frightens old folks in their slippers.  
They hate spicy reeds  
like hot pepper seeds  
that wake up the dozing old sleepers.

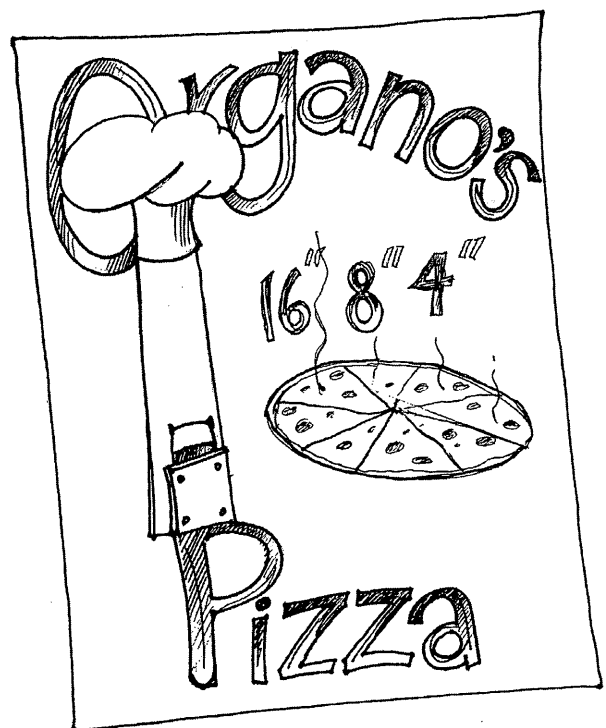
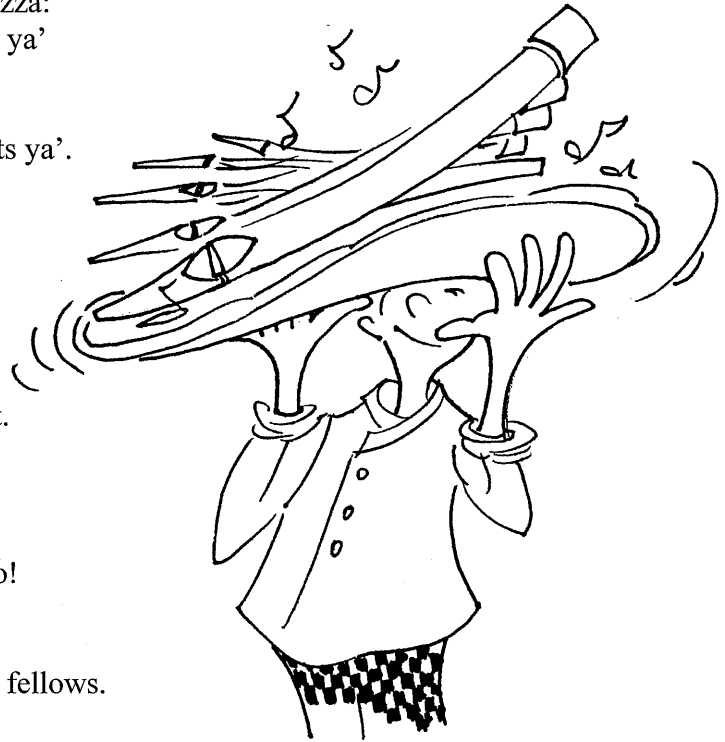
## *(VI. Variation Four: Reeds)*

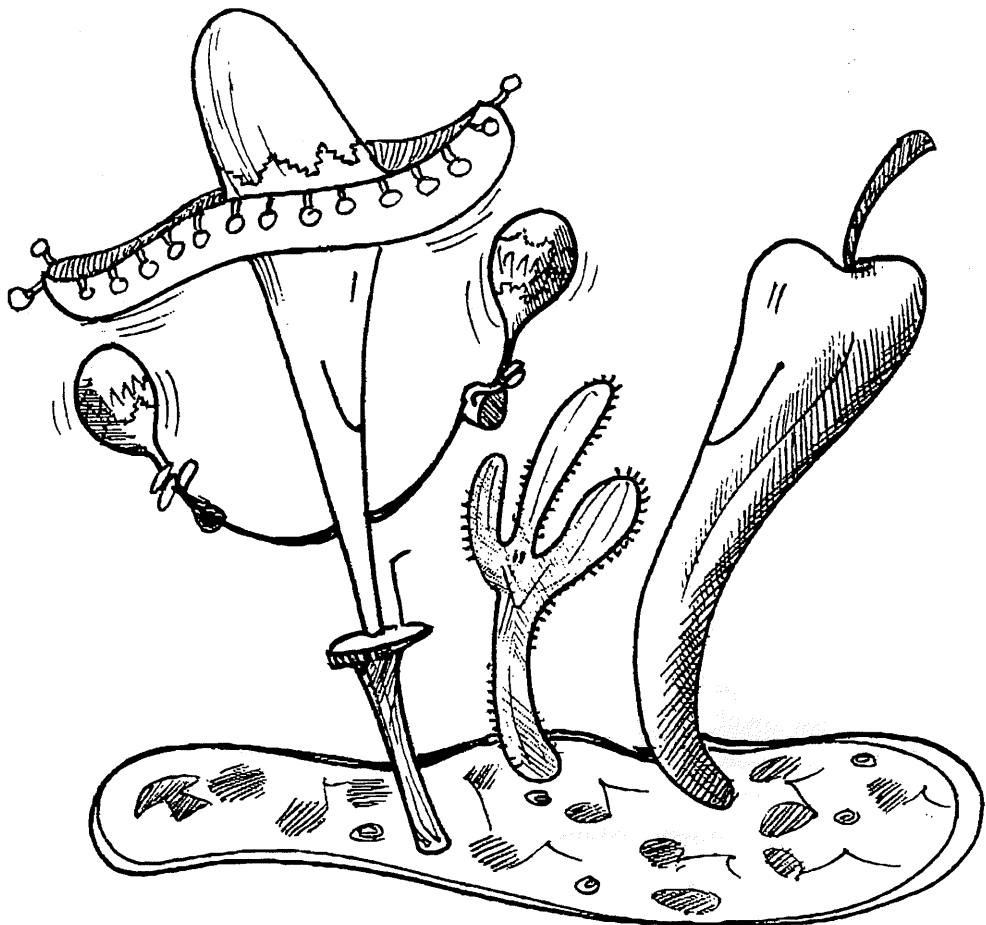
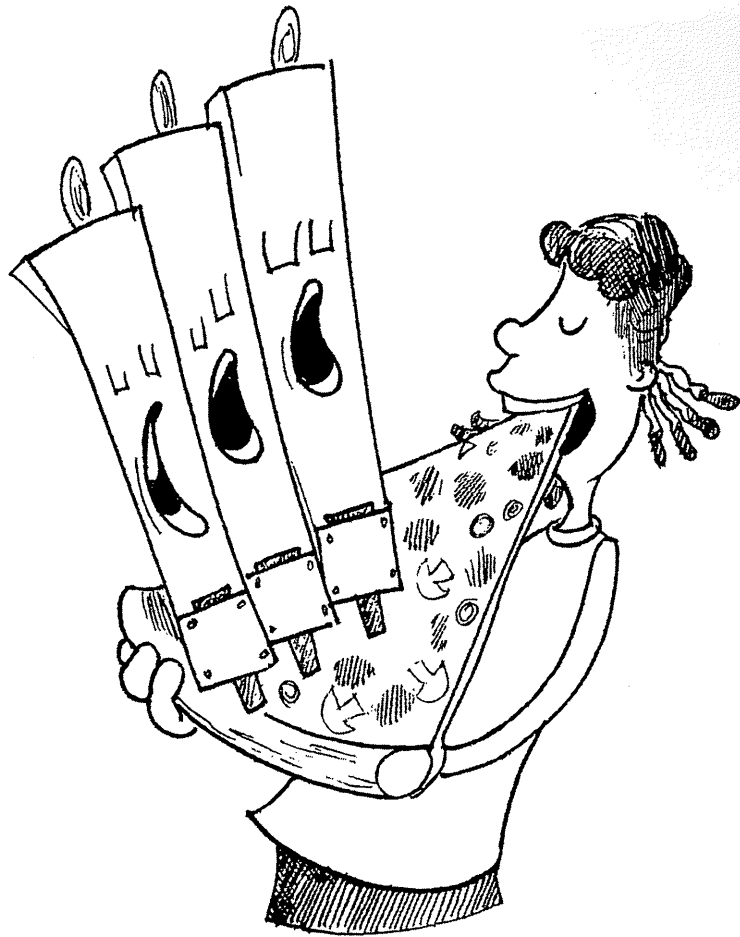
**Narrator:** We've almost forgotten the trumpet—  
though Purcell and Clarke never dumped it!  
It sounds with its horn  
like the guy at the door  
who brings us the pizza—don't lump it!

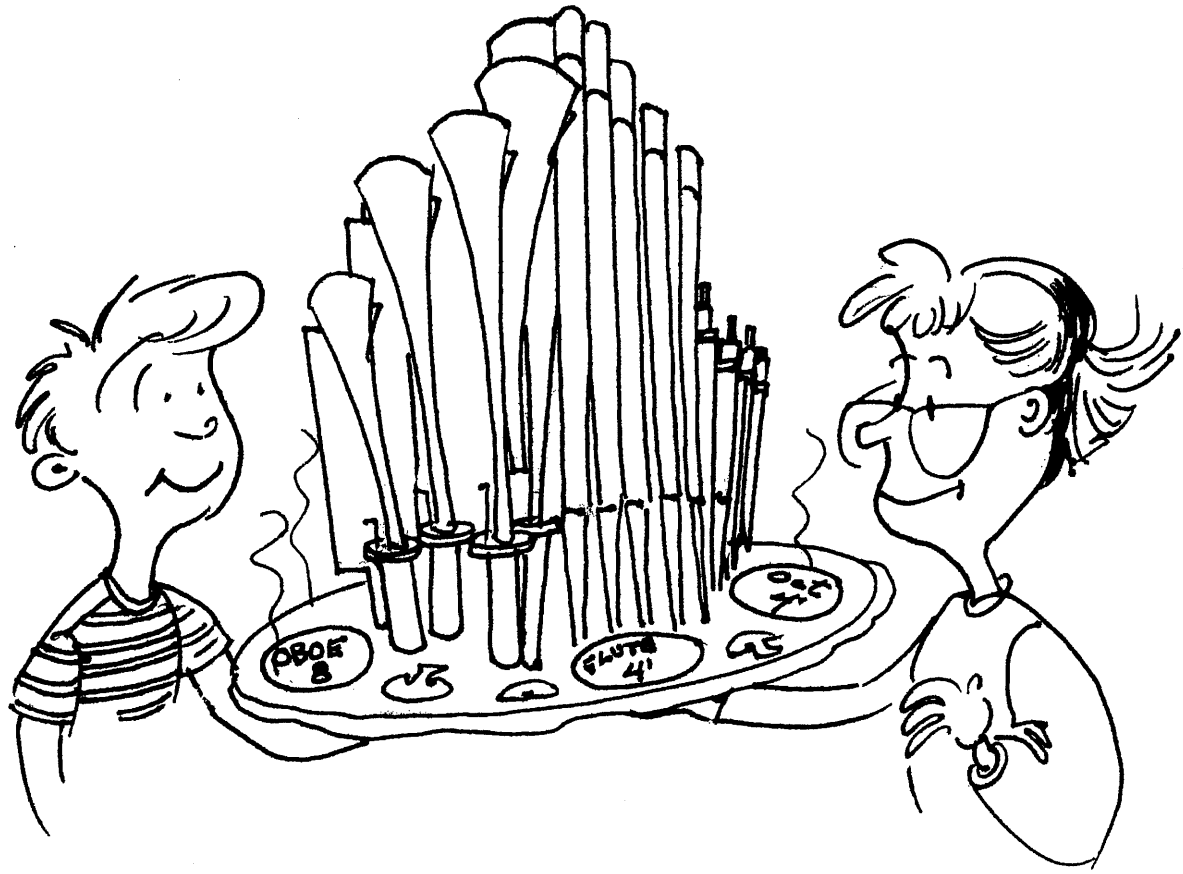
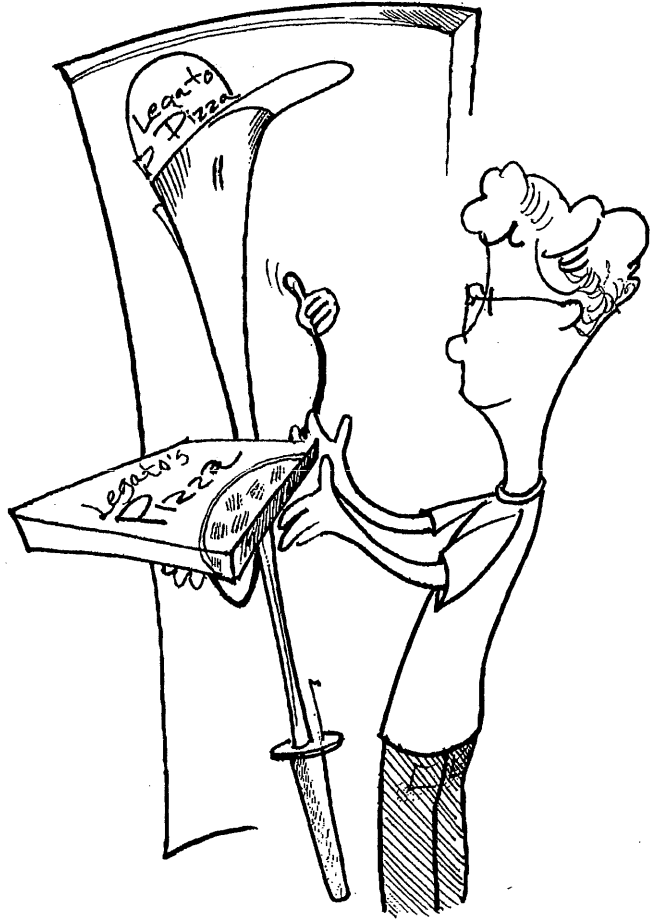
## *(VII. Variation Five: Trumpet)*

**Narrator:** When all of these stops play together—  
the Great and the Swell and the Pedals—  
they'll give you a treat  
like the pizza you'll eat  
and will fill you with organic vittles.

## *(VIII. Epilogue—Full Organ)*







## Preface

CHOPSTICKS, one of the most famous and performed piano pieces in the world, was written in 1877 by a sixteen year old British girl, Euphemia Allen (1861–1949). It was published under a pseudonym Arthur de Lulli, perhaps with the hope of being taken more seriously. Sadly, this is the only known work by Allen (or de Lulli), and little else is known about her. This simple tune has brought pleasure to countless children, often being the first piece they master.



The “chop” in CHOPSTICKS relates to the motion of the player’s hands which in the instructions on the original piece read: “play with both hands turned sideways, the little fingers lowest, so that the movements of the hands imitate the chopping from which the waltz gets its name.” For this reason, the tune was originally called “The Celebrated Chop Waltz,” and was known in Russia as “The Cutlet Polka.”

A large number of professional artists have performed CHOPSTICKS, often in a spirit of parody, but sometimes in simple joyfulness. Classical composers have produced variations on the piece, including Alexander Borodin, who composed them for his daughter, Galila. Nikolay Adreyevich Rimsky-Korsakov also composed “Paraphrases on the Cutlet Polka.”

Concerning the present variations, it is hoped that groups of five piano students will enjoy making their debuts as organists each playing their part of this suite while other students read the explanatory limericks at “Pedals, Pipes, and Pizza” events. The most experienced piano student should play Part B as the second and third most experienced play Parts C and D respectively. The other two students which play the two notes of the low and high registers of the pedalboard should use the toe of the foot nearest to the pedal keys. Stockings may serve best to help place the toe accurately. The two pedal players may be significantly stabilized by holding on to their side of the console. If possible, each student should count out loud as they play. Signs also could be made (i.e., Principals, Strings, Flutes, Reeds, Trumpet, and Full Organ) and displayed (held by a young person) during the reading and playing of each respective variation. It is hoped that this activity will enhance your experience with the organ!

– John Barr

### Sources:

Ditty Box Enterprises, “Euphemia Allen”, Composers of Recorder Music, <http://www.grainger.de/music/composers/allene.html>, viewed December 12, 2002.

Esther Kathryn, “The Origin of ‘Chopsticks’”, Unitarian Universalist Church of Winnipeg, <http://www.uuwinnipeg.mb.ca/articles0202.htm>, viewed December 12, 2012. (Includes references to authoritative sources.)

Stump Me, “Stump Me Questions Answered in December 2000”, Mindless Crap, <http://www.mindlesscrap.com/stumpme/12-00.htm>, viewed December 12, 2002.

Ian Watson, “Well-Rounded: Orbital /  $\mu$ -ziq, Albert Hall, London” from Melody Maker, May 25, 1996, reproduced at <http://www.songtwo.demon.co.uk/orbital/ofm.html>, viewed December 12, 2002.

Facing the organ:

- Player A – stands on the right side of the bench
- Player B – sits on the right edge of the bench
- Player C – sits in the middle of the bench
- Player D – sits on the left edge of the bench
- Player E – stands on the left side of the bench





# Pedals, Pipes, and Pizza

An Organ Demonstrator for Five Young Organists  
on One Organ and One or More Narrators

## Variation on CHOPSTICKS

John Barr  
(b. 1938)

### I. Prologue: Fanfare

Full organ of Flue stops

**Broadly** ♩ = ca. 72

Left Foot Pedal

A

B

C

D

E

Right Foot Pedal

The musical score is arranged for five organists, labeled A through E. Organist A plays the Left Foot Pedal, and Organist E plays the Right Foot Pedal. Organists B, C, and D play the manuals. The score is in 3/4 time and includes fingerings for guitar-like playing on the manuals. The tempo is marked 'Broadly' with a quarter note equal to approximately 72 beats per minute. The piece consists of two systems of music, each with five measures. The first system includes fingerings for Organists B, C, and D: Organist B (1, 2), Organist C (1, 2), and Organist D (5, 4). The second system includes fingerings for Organists B, C, and D: Organist B (4, 5), Organist C (4, 5), and Organist D (2, 1). Organist A plays a steady eighth-note pattern in the left foot pedal, and Organist E plays a steady eighth-note pattern in the right foot pedal.

**Narrator:** There's pedals, and pipes, and there's pizza:  
the first thing you'll see when we greets ya'  
is full ranks of pipes  
with stops of all types  
that sing with one voice when they meets ya'.

## II. Theme

Full Organ without Reeds

Moderately ♩ = 100

Left Foot  
Pedal

A

B

C

D

E

Right Foot  
Pedal

A

B

C

D

E

15

A

B

C

D

E

8va

4 5 1 2 1 2

23

A

B

C

D

E

8va

1 5 1 2 1 2

31

A

B *8va* 3 1 3 4

C 2

D

E

40

A

B *8va* 4 3 4

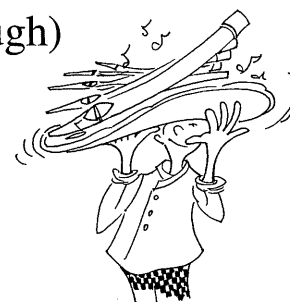
C

D

E

**Narrator:** The principal stops are the basic  
on which you build all of your music  
like the dough and the meat  
which you principally eat  
it makes it all sound when you choose it.

### III. Variation One: The Principals (The Basic Dough)



Gt.: Principals 8' and 4'  
 Ped.: 16' and 8', Gt. to Ped.

**Deliberately** ♩ = ca. 84

Left Foot  
 Pedal

A Musical staff A: Left Foot Pedal, bass clef, 3/4 time signature, containing a series of eighth notes.

B Musical staff B: Treble clef, 3/4 time signature, containing eighth notes with fingering numbers 2, 3, 2, 5, 5, 3, 1. An 8va line is indicated above the staff.

C Musical staff C: Treble clef, 3/4 time signature, containing eighth notes with fingering number 1.

D Musical staff D: Bass clef, 3/4 time signature, containing eighth notes with fingering numbers 2, 1, 2, 3.

E Musical staff E: Bass clef, 3/4 time signature, containing eighth notes.

Right Foot  
 Pedal

A Musical staff A: Left Foot Pedal, bass clef, 3/4 time signature, containing a series of eighth notes starting at measure 9.

B Musical staff B: Treble clef, 3/4 time signature, containing eighth notes with fingering number 2. An 8va line is indicated above the staff.

C Musical staff C: Treble clef, 3/4 time signature, containing eighth notes with fingering number 5.

D Musical staff D: Bass clef, 3/4 time signature, containing eighth notes with fingering numbers 2, 3, 4.

E Musical staff E: Bass clef, 3/4 time signature, containing eighth notes.

17

A

B

C

D

E

8va

25

A

B

C

D

E

8va

33

A

B *8va*  
2

C 1

D 2

E

41

A

B *8va*

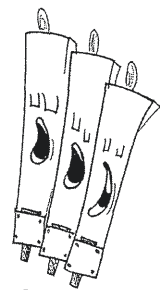
C

D

E

**Narrator:** The strings are like pure mozzarella  
 they're melting and soft—hear that cello!  
 The violin sings  
 and all of the strings  
 sing like sweet singing girls with young fellows.

# IV. Variation Two: The Strings (Singing Strings with Cheese)



Sw.: String 8' and String Celeste 8'  
Sw. to Gt., Sw. to Ped.

**Broadly** ♩ = ca. 72

Left Foot Pedal

A

B *8va* Sw. 2

C Gt. 1

D Gt. 2

E Right Foot Pedal

9

A

B *8va* 2 3 5

C 1 4 4 5

D 2 1 4

E



17

A

B

C

D

E

8va

25

A

B

C

D

E

8va

33

A

B

C

D

E

41

A

B

C

D

E

**Narrator:** The flute stops are bright as tomatoes  
 or sometimes as dull as potatoes  
 though pity the flute  
 Mozart hated its toot—  
 all he got for his music was play dough!

### V. Variation Three: The Flutes (Be Cool with Flutes)

Sw.: Flute 4'  
 Gt.: Flute 8'  
 Ped.: Flutes 16' and 8'

**Sprightly** ♩ = ca. 112

Left Foot Pedal

A

B Sw. 1 5 1 4

C 8va Gt. 1 3

D Gt. 2 1 R.H.

E Right Foot Pedal

A 7

B

C 8va 4

D

E

13

A

B

C

D

E

This system contains measures 13 through 18. It features five staves labeled A through E. Staff A is in bass clef and contains a series of chords. Staff B is in treble clef and contains a melodic line with fingerings 1, 5, 4, 1, 4, 1, 3, 5, 1, 3, 5. Staff C is in treble clef and contains a melodic line with fingerings 5, 4, 1, 5, 4, 1. A dashed line labeled '8va' is positioned above the staff. Staff D is in treble clef and contains a melodic line with fingerings 2, 1, 5, 4, 1. Staff E is in bass clef and contains a series of chords.

19

A

B

C

D

E

This system contains measures 19 through 24. It features five staves labeled A through E. Staff A is in bass clef and contains a series of chords. Staff B is in treble clef and contains a melodic line with fingerings 1, 3, 5. Staff C is in treble clef and contains a melodic line with fingerings 2, 1, 2, 1, 5. A dashed line labeled '8va' is positioned above the staff. Staff D is in treble clef and contains a melodic line with fingerings 2, 1, 2, 1, 5. Staff E is in bass clef and contains a series of chords.

25

A

B

C

D

E

8va

31

A

B

C

D

E

8va

37

A

B

C

D

E

43

A

B

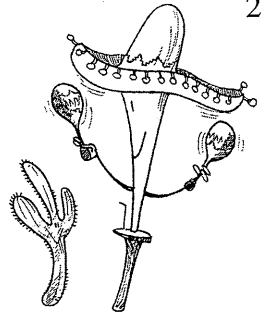
C

D

E

**Narrator:** The reeds add some spice like hot peppers—  
that frightens old folks in their slippers.  
They hate spicy reeds  
like hot pepper seeds  
that wake up the dozing old sleepers.

# VI. Variation Four: The Reeds (Red Hot Peppers)



Sw.: Trompette 8', Sw. 4'  
Sw. to Gt. 8' and 4', Sw. to Ped. 8'

**Detached** ♩ = ca. 120

Left Foot Pedal

A

B

C

D

E

Right Foot Pedal

Detailed description: This block contains the first system of musical notation. It consists of five staves labeled A through E. Staff A is a bass clef staff with a 2/4 time signature, containing a series of quarter notes. Staff B is a treble clef staff with a 2/4 time signature, containing eighth notes with fingerings (1, 2, 1, 2, 5, 1, 3, 1, 2, 1, 3) and a 'Sw.' marking above the first measure. Staff C is a treble clef staff with a 2/4 time signature, containing eighth notes with fingerings (2, 2, 1, 1, 4, 5) and a 'Gt.' marking above the first measure. Staff D is a bass clef staff with a 2/4 time signature, containing eighth notes with fingerings (2, 1, 3, 1, 3) and a 'Gt.' marking above the first measure. Staff E is a bass clef staff with a 2/4 time signature, containing a series of quarter notes. The right foot pedal part is indicated by a bracket on the right side of the system.

9

A

B

C

D

E

Detailed description: This block contains the second system of musical notation, starting at measure 9. It consists of five staves labeled A through E. Staff A is a bass clef staff with a 2/4 time signature, containing a series of quarter notes. Staff B is a treble clef staff with a 2/4 time signature, containing eighth notes with fingerings (1, 2, 1, 3, 1, 2, 3, 1) and a 'Sw.' marking above the first measure. Staff C is a treble clef staff with a 2/4 time signature, containing eighth notes with fingerings (2, 2, 1, 1, 4, 5, 3, 5) and a 'Gt.' marking above the first measure. Staff D is a bass clef staff with a 2/4 time signature, containing eighth notes with fingerings (1, 3, 1, 3, 1, 3, 1) and a 'Gt.' marking above the first measure. Staff E is a bass clef staff with a 2/4 time signature, containing a series of quarter notes. The right foot pedal part is indicated by a bracket on the right side of the system.

17

A

B

C

D

E

25

A

B

C

D

E



33

A

B

C

D

E

41

A

B

C

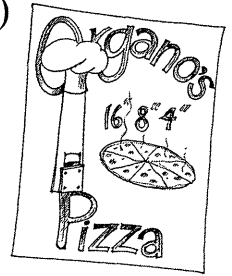
D

E

**Narrator:** We've almost forgotten the trumpet—  
 though Purcell and Clarke never dumped it!  
 It sounds with its horn  
 like the guy at the door  
 who brings us the pizza—don't lump it!

## VII. Variation Five: Trumpet Tune (Pizza Processional)

Sw.: Trompette 16', 8', and 4'  
 Gt.: Principals 8', 4', (and 2')  
 Ped.: Flues 16' and 8', Gt. to Ped. 8'



Stately ♩ = ca. 92

Left Foot Pedal

A

B Sw. 1 3 5 1 4 1 5

C Gt. 2 2 1 4 2

D Gt. 2 1 3 4

E

Right Foot Pedal

Detailed description: This block contains the first system of musical notation for the piece. It features five staves labeled A through E. Staff A is the Left Foot Pedal, showing a sequence of eighth notes. Staff B is the Swell (Sw.) part, with fingerings 1, 3, 5, 1, 4, 1, 5. Staff C is the Gt. (Guitar) part, with fingerings 2, 2, 1, 4, 2. Staff D is another Gt. part, with fingerings 2, 1, 3, 4. Staff E is the Right Foot Pedal, showing a sequence of eighth notes. The time signature is 4/4.

7

A

B 1 5 1 4

C 2 1 5 5 1 2 1 3 2 1 5

D

E

Detailed description: This block contains the second system of musical notation, starting at measure 7. It features five staves labeled A through E. Staff A is the Left Foot Pedal, showing a sequence of eighth notes. Staff B is the Swell (Sw.) part, with fingerings 1, 5, 1, 4. Staff C is the Gt. (Guitar) part, with fingerings 2, 1, 5, 5, 1, 2, 1, 3, 2, 1, 5. Staff D is another Gt. part. Staff E is the Right Foot Pedal, showing a sequence of eighth notes. The time signature is 4/4.

14

A

B

C

D

E

20

A

B

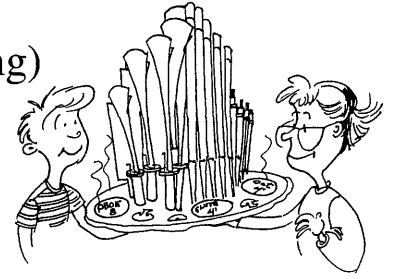
C

D

E

**Narrator:** When all of these stops play together—  
 the Great and the Swell and the Pedals—  
 they'll give you a treat  
 like the pizza you'll eat  
 and will fill you with organic vittles.

# VII. Epilogue: Finale (The Whole Thing)



Full organ with Reeds

Left Foot Pedal **Quickly** ♩ = ca. 144

A

B

C

D

E

Right Foot Pedal

A

B

C

D

E

13

A

B

C

D

E

19

A

B

C

D

E



# ORGAN DEMONSTRATORS

A series of compositions to demonstrate the organ to various age groups.

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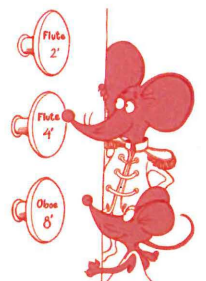
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