

1506. I Do Like To Be Beside The Seaside

Backgrounds Of S. Radic

One of England's most famous organists is Phil Kelsall. And Phil Kelsall plays most of his concerts on an instrument that can only be found in a well-stocked music museum in Germany, the theater organ. And what Junge9 achieves on this instrument is simply fantastic: no digi sounds, no digi drums, no sequences! Only ten fingers and two feet. So what could be more obvious than this time to edit a real Wurlitzer song in the style of Phil Kelsall as sheet music for organ and keyboard. And with "I Do Like To Be Beside The Seaside" we have chosen a title that is practically a must for English organists. So if you want to accompany me on this Wurlitzer journey, you should buckle up on your organ bench, because the title has it all.

The insanely long song title means something like: "I would so like to be on the lake shore"! The longings that the composer John Glover-Kind pursued here in the 1920s were not mentioned. The insanely long song title means in German like: "I would like so much to be at the lake shore"! What yearnings the composer John Glover-Kind pursued here in the 1920s has not been handed down, but the music is lively and in a 2/4 triplet march at 120 tempo sweeps everything away like a fresh sea breeze.

Phil Kelsall, the famous Wurlitzer organist from Blackpool, turns it into a real "music hall song", ideally suited to entertaining large crowds bring mood.



PHIL KELSALL

AT THE WURLITZER ORGAN OF THE TOWER BALLROOM, BLACKPOOL



I do like to be beside the seaside 

The recording on the CD of the same name from 1999 is, as already mentioned, a live recording without rhythmic accompaniment. Phil Kelsall plays in the simplest way of playing an organ: the main melody line in the OM, the interludes in the MM (middle manual), the accompanying chords in the UM and of course the bass pedal with both feet, with some great bass Solos in unison mode with the other manuals are due. No rhythm machine. This put me in a tight spot when it came to processing: I had to design a corresponding, rhythmic accompaniment style! This style programming (see scheme) should actually be clear without many words, whereby only the choice of the different RIDE cymbals and SNARE drums should be determined by experiments. This is a "ternary" march rhythm with a 2/4 time signature.

The key also worried me: should I write everything in the original Eb key, or rather in C major? As you can see, I chose the E-flat key - purely for "organ reasons": In the E-flat major key, the pedal bass accompaniment can be played much better without the automatic accompaniment! I partially wrote down the melody of the right hand in full grip. The middle manual secondary melody is also played by my right hand, in which case the top note must be sustained! The pedal bass solos require both feet, whereby depending on the type of pedal, one has to find out a suitable foot position including left-right footsteps. The order of playback via my D.S./D.C. coding requires playing through twice, with a rhythmically free rubato finale with specially emphasized fanfare triplets being heard in the coda.

Editor's Note: This OKEY title has been in OKEY verse only as a "special edition" since 1999. led, now it also comes as MWP1506 in KEY1+2 & ORG1.

2/4-Ternär-Marsch-Beat, T=120

The musical score is presented in three staves. The top staff is for Guitar, the middle for Bass, and the bottom for Drums. The time signature is 2/4. The tempo is marked as T=120. The score consists of four measures. Each measure contains a triplet of eighth notes. The guitar part uses a treble clef and features chords. The bass part uses a bass clef and features single notes. The drums part uses a bass clef and features a 'Ride' cymbal pattern with a snare drum hit at the end of each triplet. Brackets with the number '3' are placed above each triplet in all three staves.

Programming instruction

This style programming should actually be clear without many words, whereby only the choice of the different RIDE cymbals and SNARE drums should be determined by experiments. This is a "ternary" march rhythm with a 2/4 time signature. Ternary means that a "triplets" feeling prevails here as the basic pattern. The relatively active snare on each triplet end could also be reduced to just the 2 in the bar by a snare hit - this will immediately create a "happy feeling"!