PARACLETE PRESS

PPMO2026M
$20.00

Nine Pieces for Organ

Robert M. Thompson

DO NOT COPY

Robert M. Thompson

Dr. Thompson holds a doctoral degree from the University of Michigan and has been active as a College teacher, concert organist, harpsichordist, percussionist, conductor, television producer, recording artist and editor of *Versuch in figurirten Chorälen*, an 18th century set of chorale preludes for organ by F. W. Marpurg, published as Twenty-one Marpurg Chorales, Augsburg Press. As a Fulbright Scholar, he studied organ with the famed Helmut Walcha, focusing on the major organ works of J. S. Bach. As a Walcha pupil in his early 20's, Thompson was invited to play concerts in several cities around Germany and recorded an entire program for Radio Bremen. Later he gave additional concerts in Europe, the U. S and has appeared on radio and television. From 1969-1985 Thompson served on the music faculty of St. Olaf College as College Organist and Professor of Organ, harpsichord and class percussion. He pioneered beginning class organ for pianists. Shortly before leaving St. Olaf for San Diego, he established the St. Olaf hand bell program. For twenty years he served as Director of Music and Concerts (organ and choir) at All Soul's Episcopal Church, San Diego, retiring in 2005 as Choirmaster/Organist Emeritus and moved to Oregon. He now lives in Corvallis where he was organist at First Presbyterian Church for almost seven years and now is the head organist at First Church of Christ, Scientist in Corvallis. He also performs regularly as a freelance organist, harpsichordist, pianist and percussionist. Most recently Thompson devoted a great deal of time to his website, research, composing, transcribing and editing music.

Thompson's website, *organmixtures.com*, is not just for organists, but has much historical information and is full of humor and little-known facts covering a wide range of musical subjects from The *Etude* Journals, 1911-1939.

DO NOT COPY

Paraclete Press sheet music is available from www.paracletesheetmusic.com

Nine Pieces for Organ

Transcribed and edited by Robert M. Thompson, A.Mus.D. (b. 1940)

Table of Contents

1. Hommage à Haydn — Debussy 2

2. Salut D'Amour — Elgar 5

3. Sicilienne for 'Cello and Piano — Fauré 10

4. Irish Tune from County Derry — [illegible]inger 13

5. Jesu, meine Zuversicht — Grieg 17

6. Sonata for Violin and [illegible]uitar — Pag[illegible]ini 20

7. Prière — Saint-Sa[illegible] 23

8. Chant Ecc[illegible]iastique — [illegible]tie 30

9. [illegible]lodie — Tcha[illegible]ovsky 32

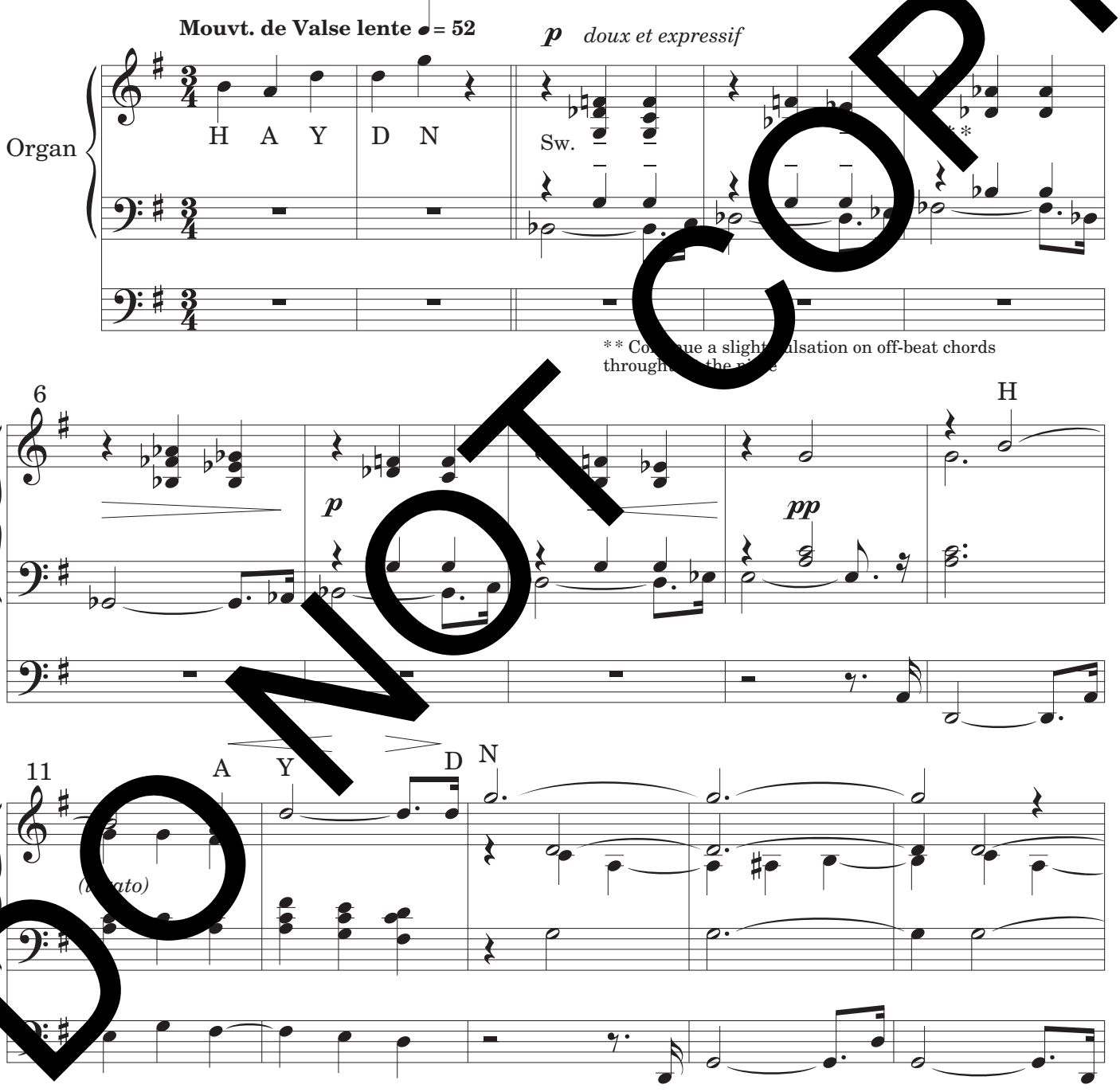
DO NOT COPY

Nine Pieces for Organ

* Hommage à Haydn

Sw. Soft foundations 8' & 4'
Gt. Flute 4' Ped. 16', Sw./Ped.

Claude Debussy (1862–1918)

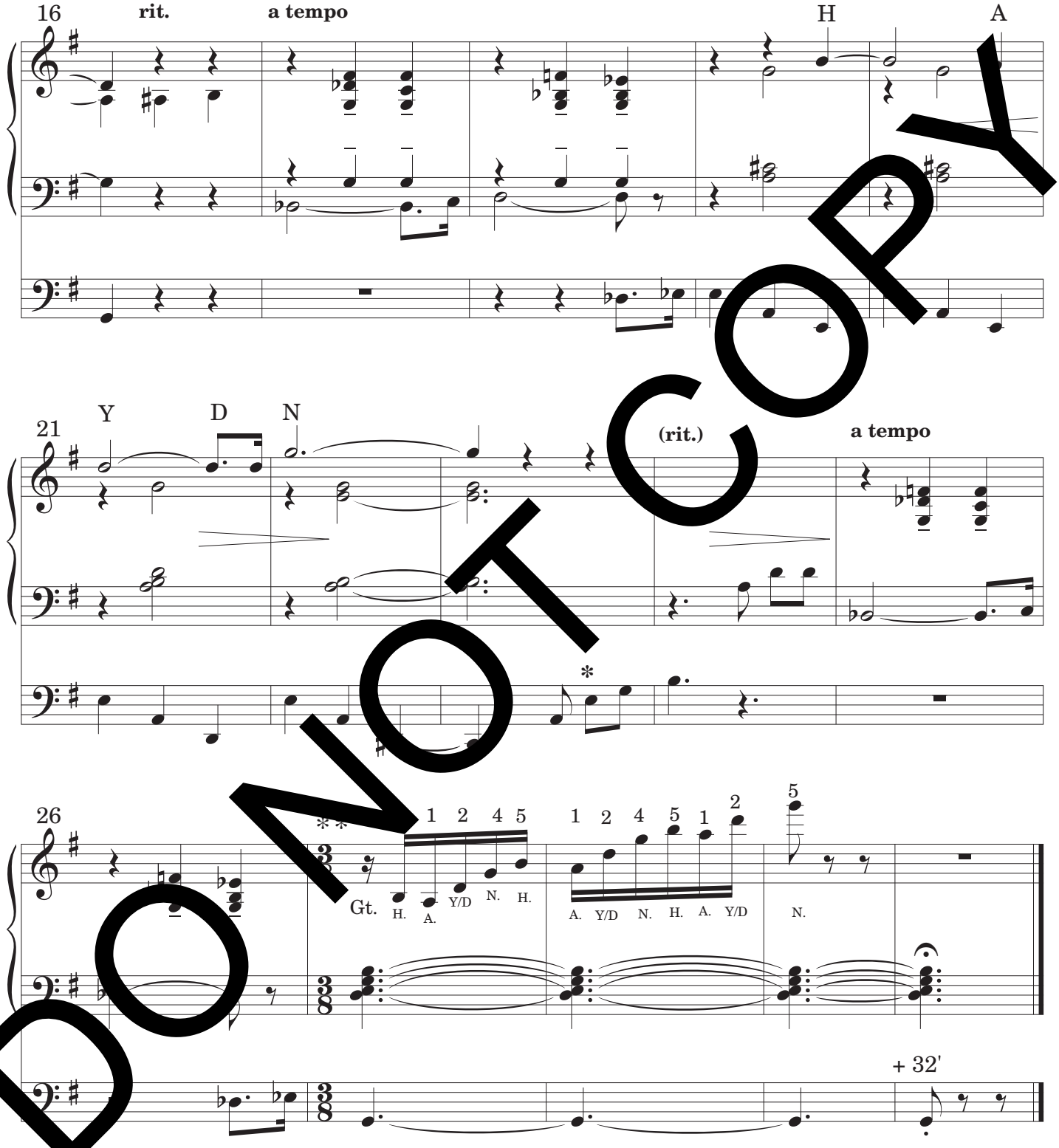


* Please refer to Performance Notes on page 39

Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.

PPM02026M

DO NOT COPY



DO NOT COPY

* For easier playing, the E, G, B in the pedal may be taken with the left hand either as written or at the lower octave to approximate a 16' pedal stop.

** One beat per measure, *leggiero*, playfully and fast.

This page left blank to assist page turns.

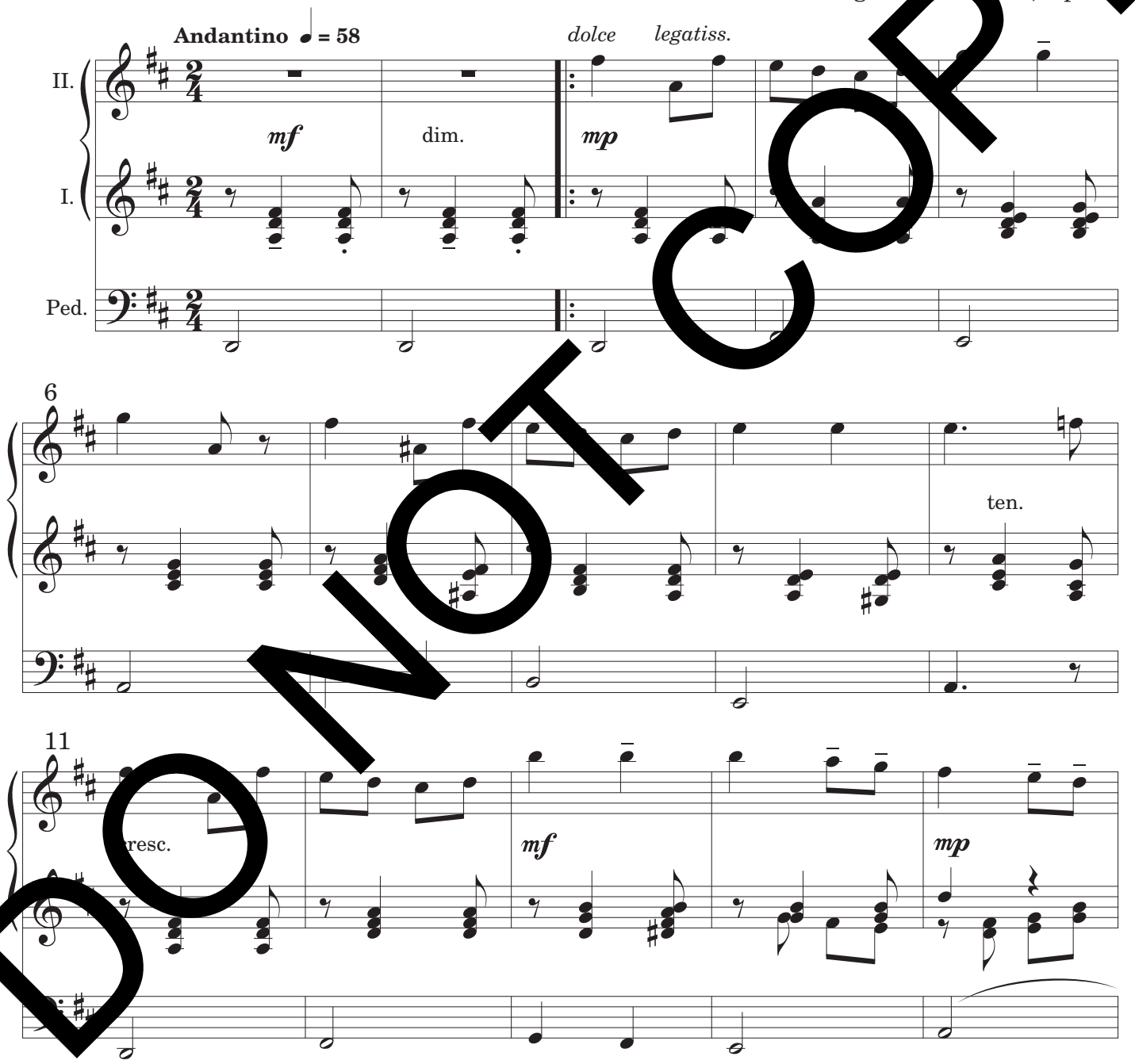
DO NOT COPY

Dedicated to the memory of my parents, Mr. and Mrs. I. D. Thompson of Seagoville, Texas.

* Salut D'Amour

I. String 8', Flute 4'
II. Oboe 8', Flutes 4', trem.
or some other solo stop.
Ped. 16' & 8'

Sir Edward Elgar (1857–1934), Op. 12

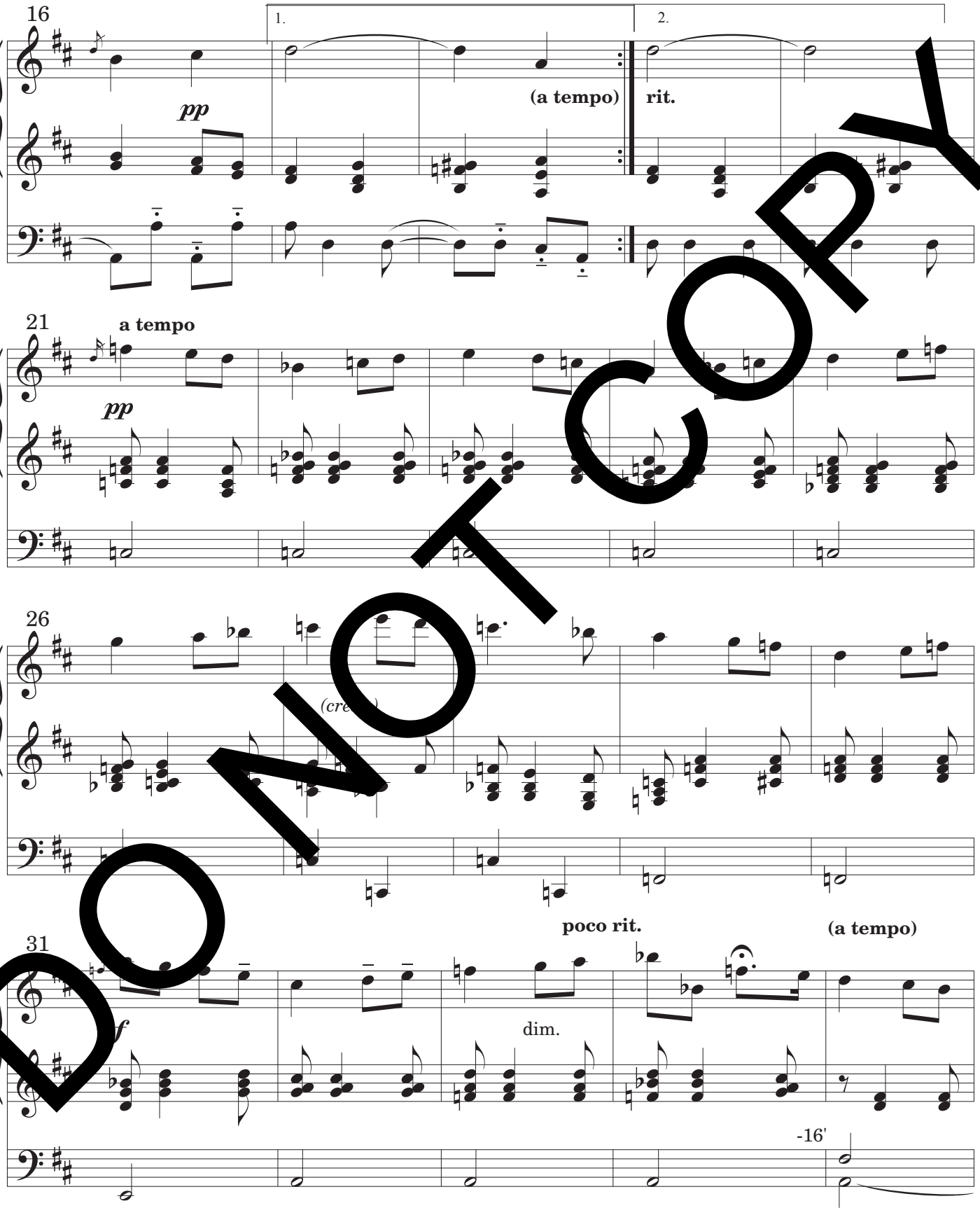


* Please refer to Performance Notes on page 39

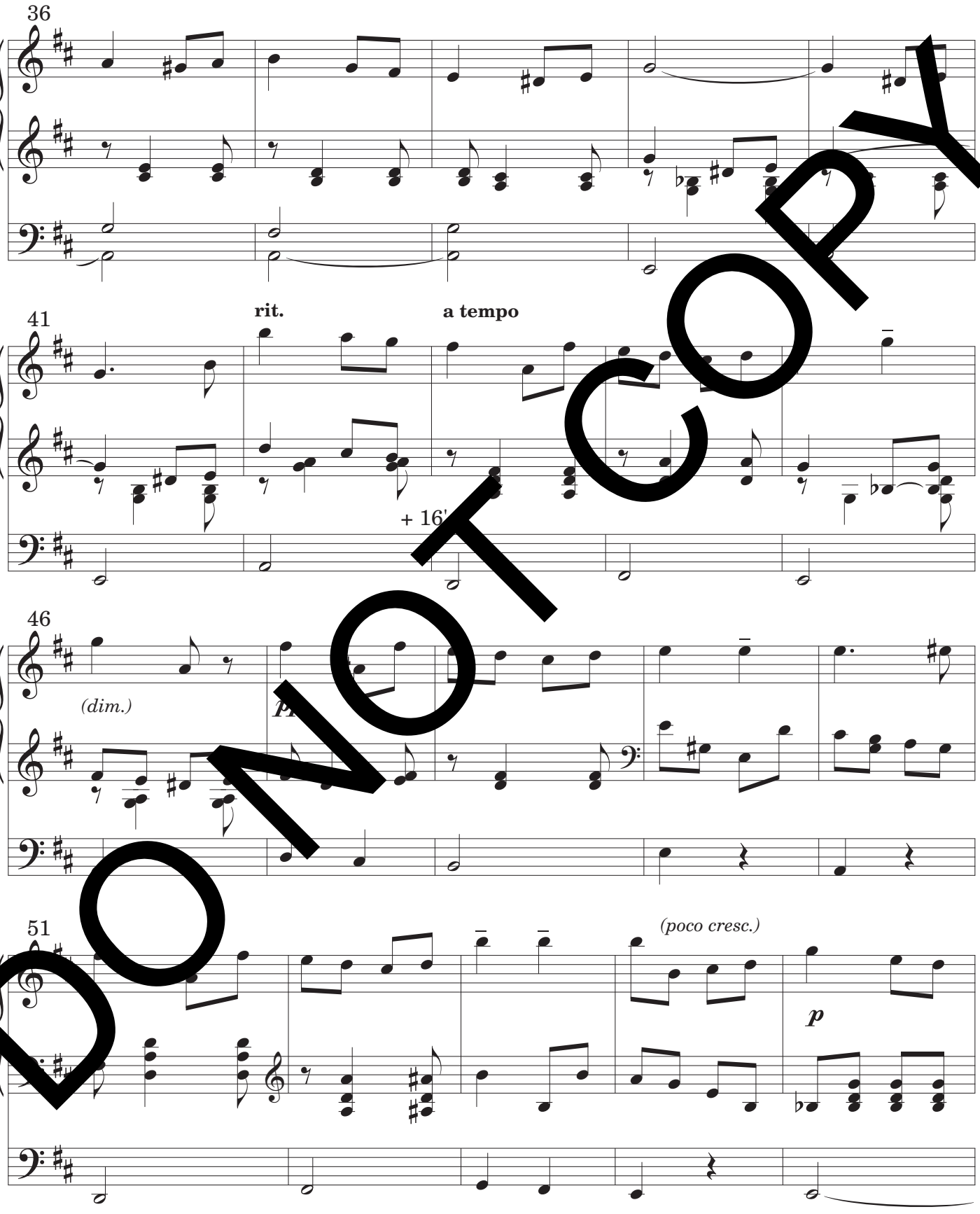
Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.

PPM02026M

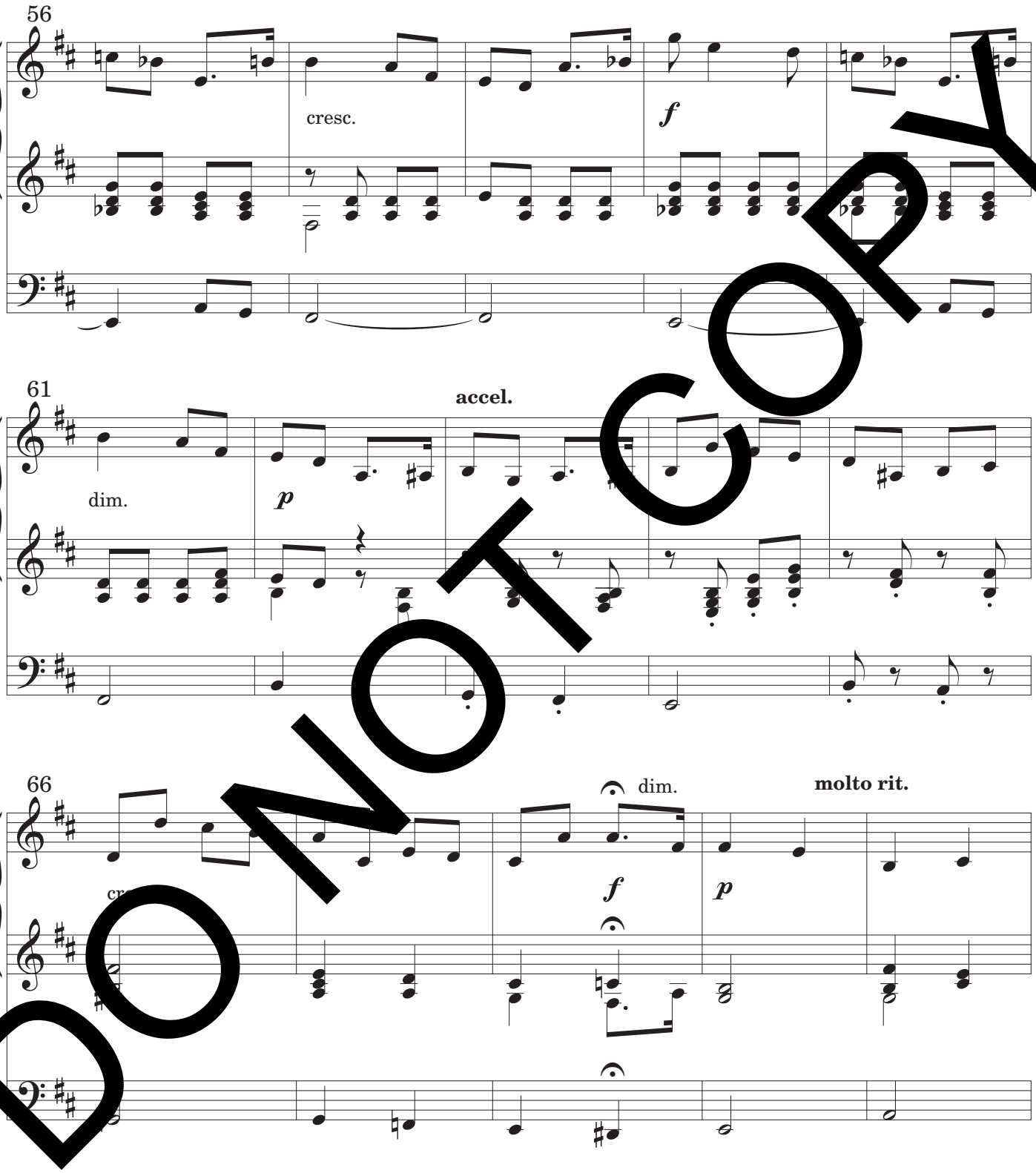
DO NOT COPY


16
1.
2.
pp
(a tempo)
rit.
21
a tempo
pp
26
(cre
31
poco rit.
(a tempo)
f
dim.
-16'

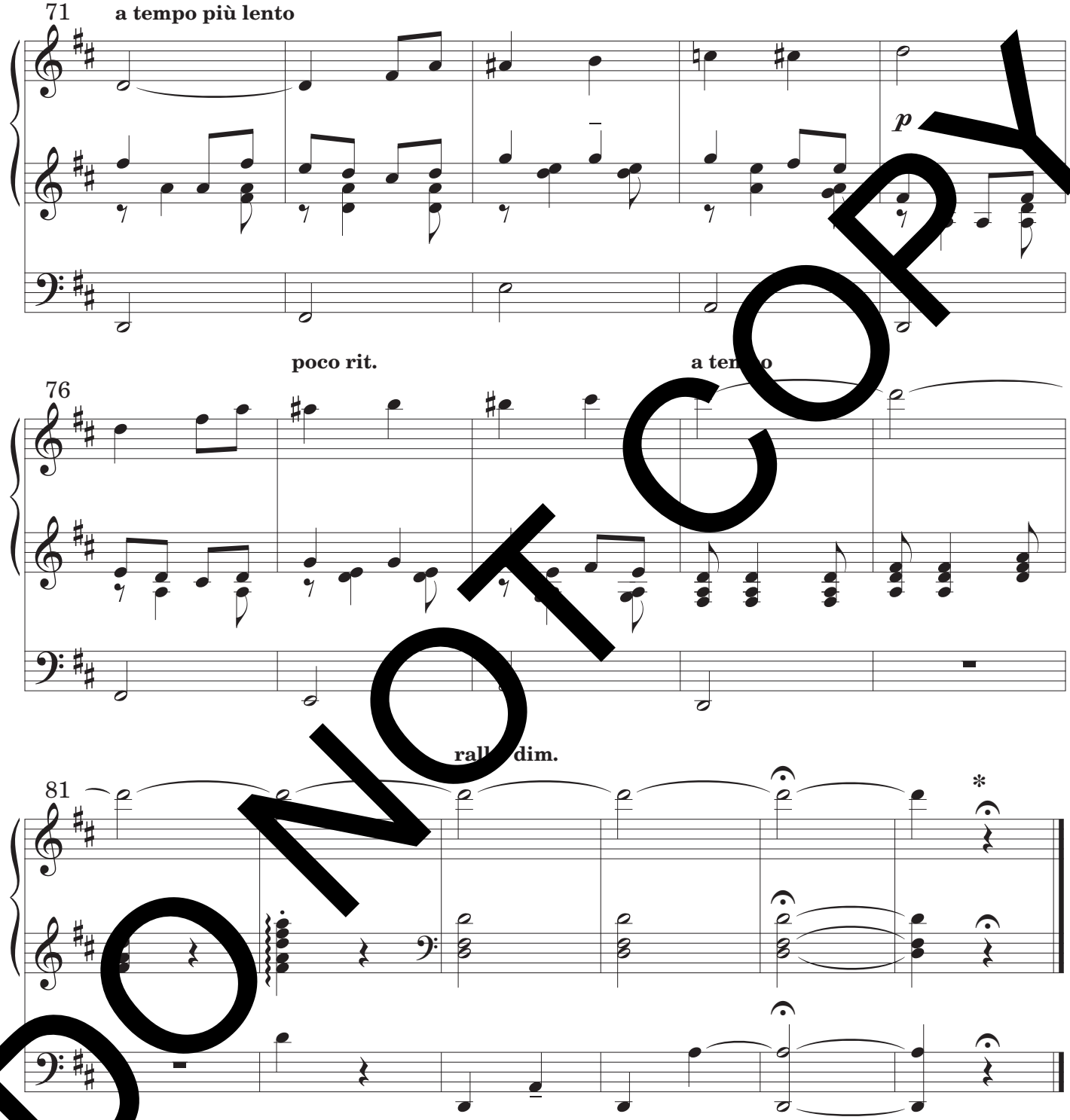
DO NOT COPY



DO NOT COPY



DO NOT COPY



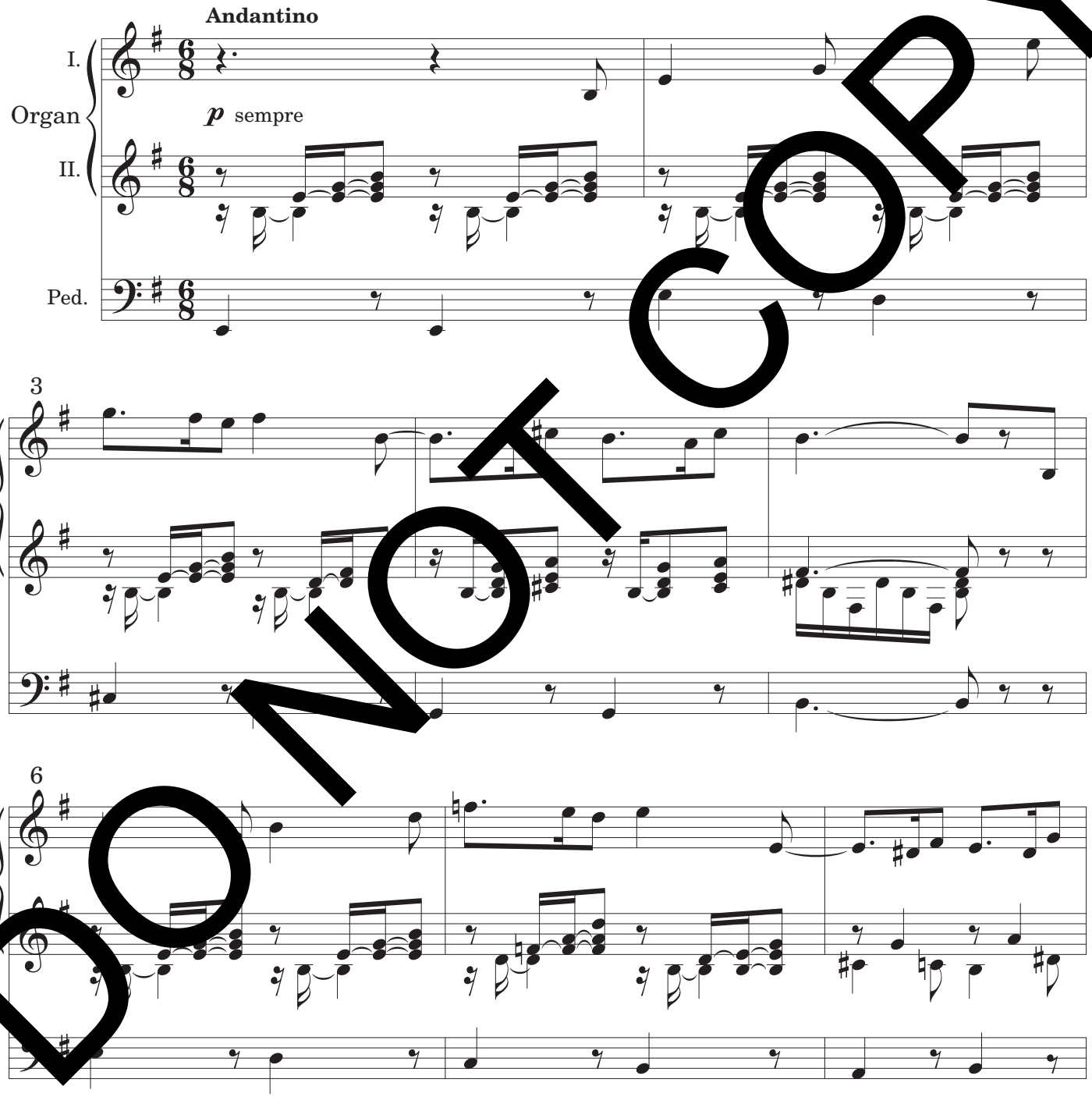
DO NOT COPY

This fermata over a rest is still an important part of the composition. The performer's "intention" is to be maintained here.

* Sicilienne for 'Cello and Piano

I. Soft solo stop.
II. String celestes
Ped. 16'and 8'

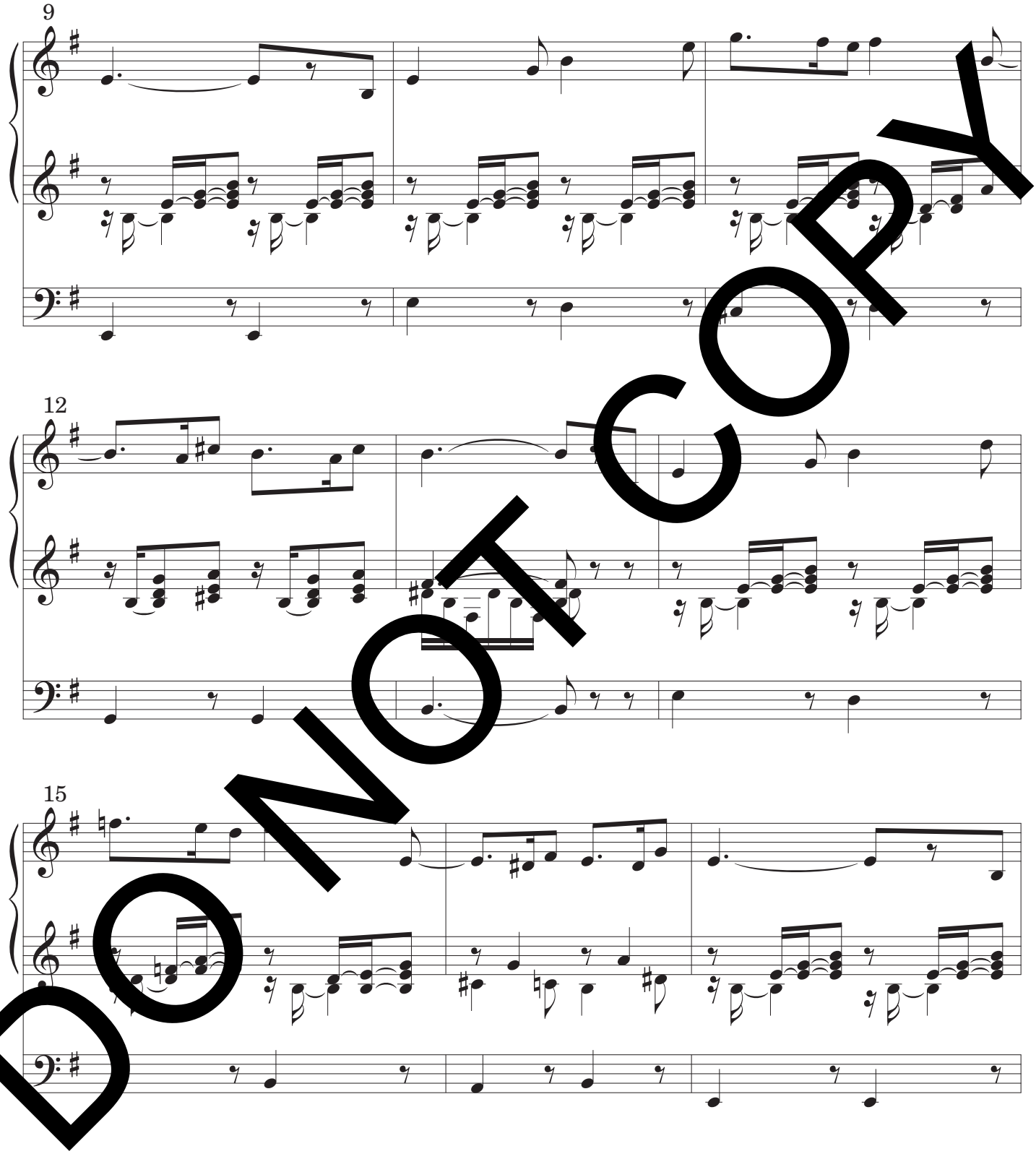
Gabriel Fauré (1845–1924) Op. 78



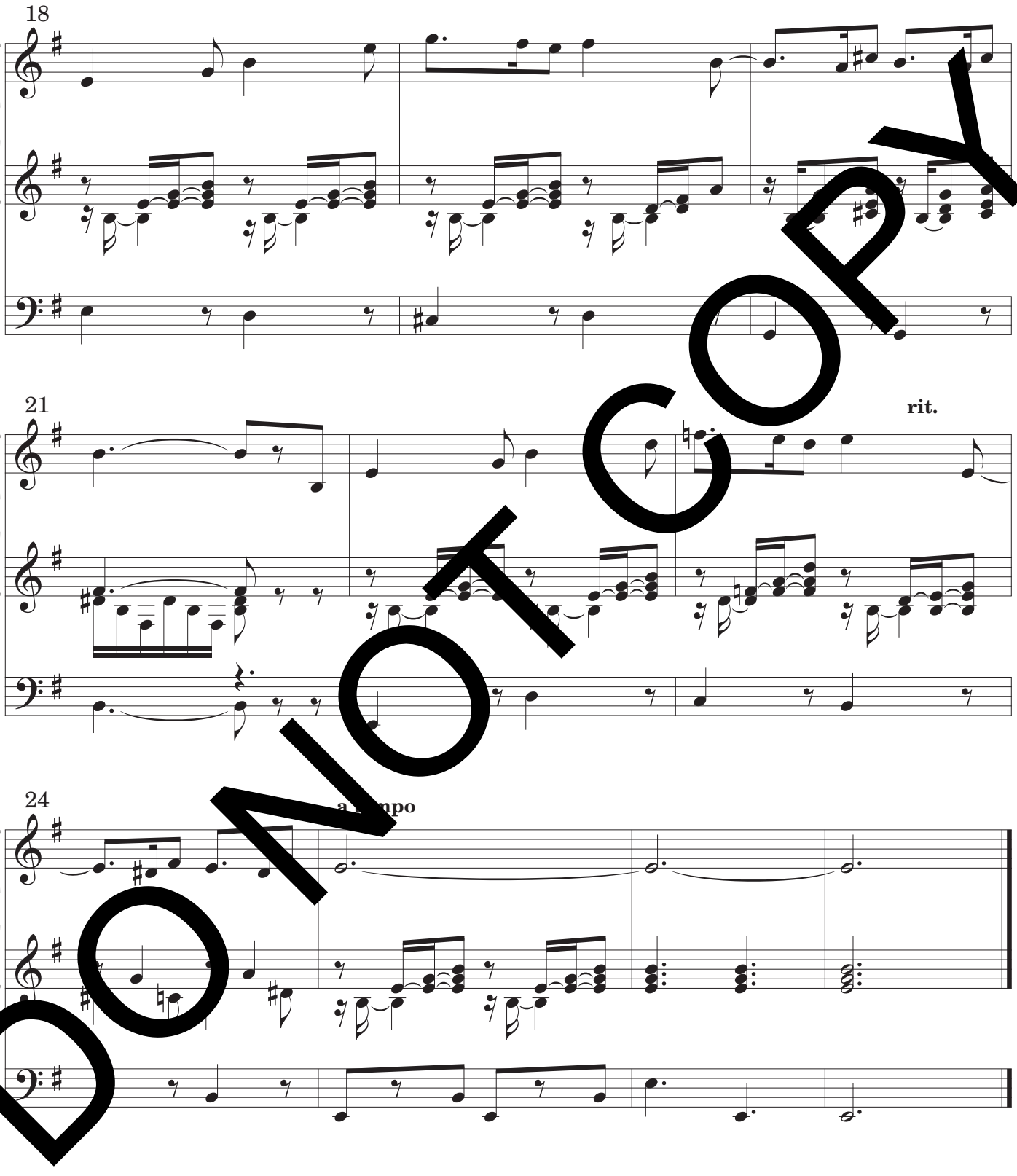
DO NOT COPY

* Please refer to Performance Notes on page 39

Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.



DO NOT COPY

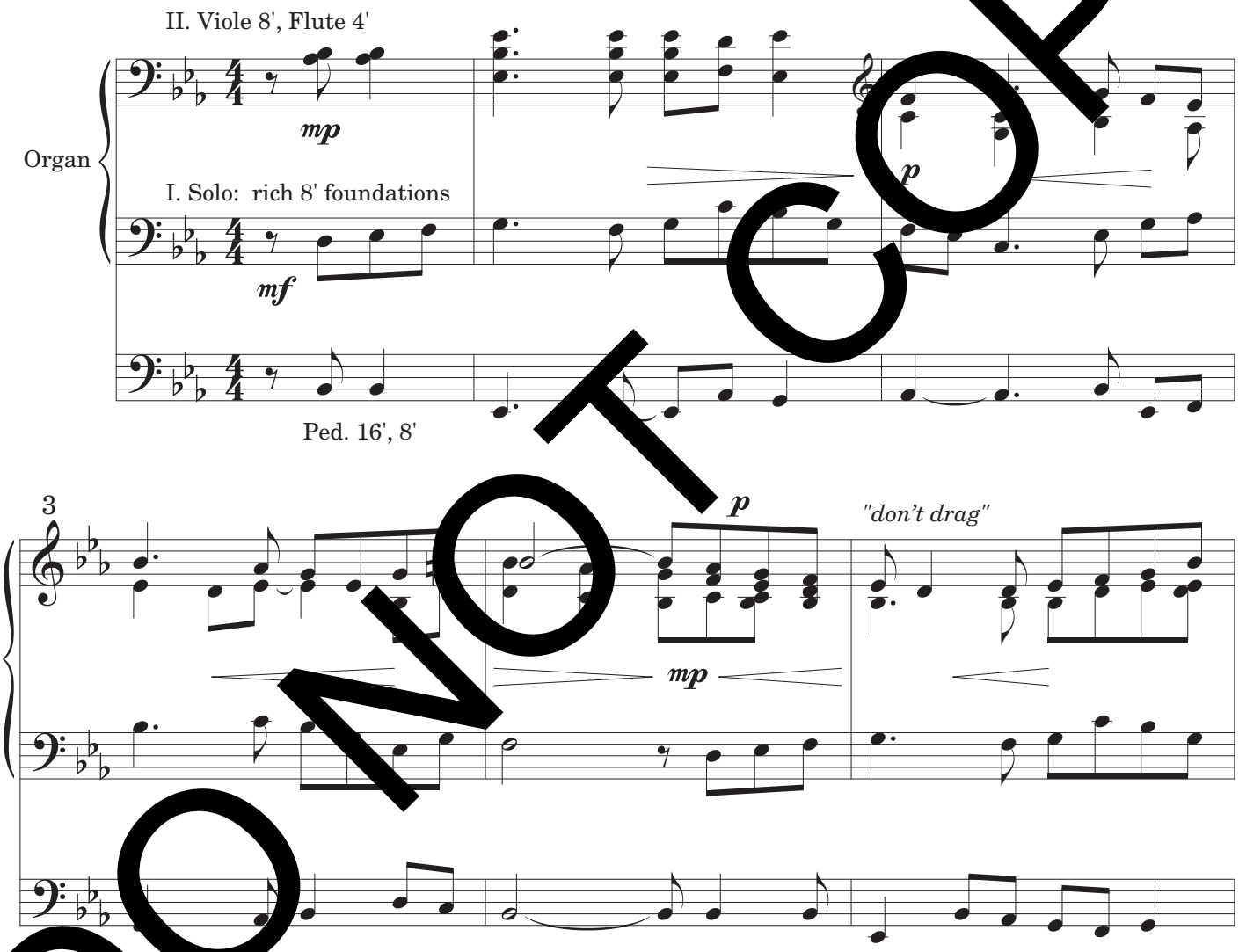


DO NOT COPY

Dedicated to my sister-in-law Bernadette Thompson

* Irish Tune From County Derry

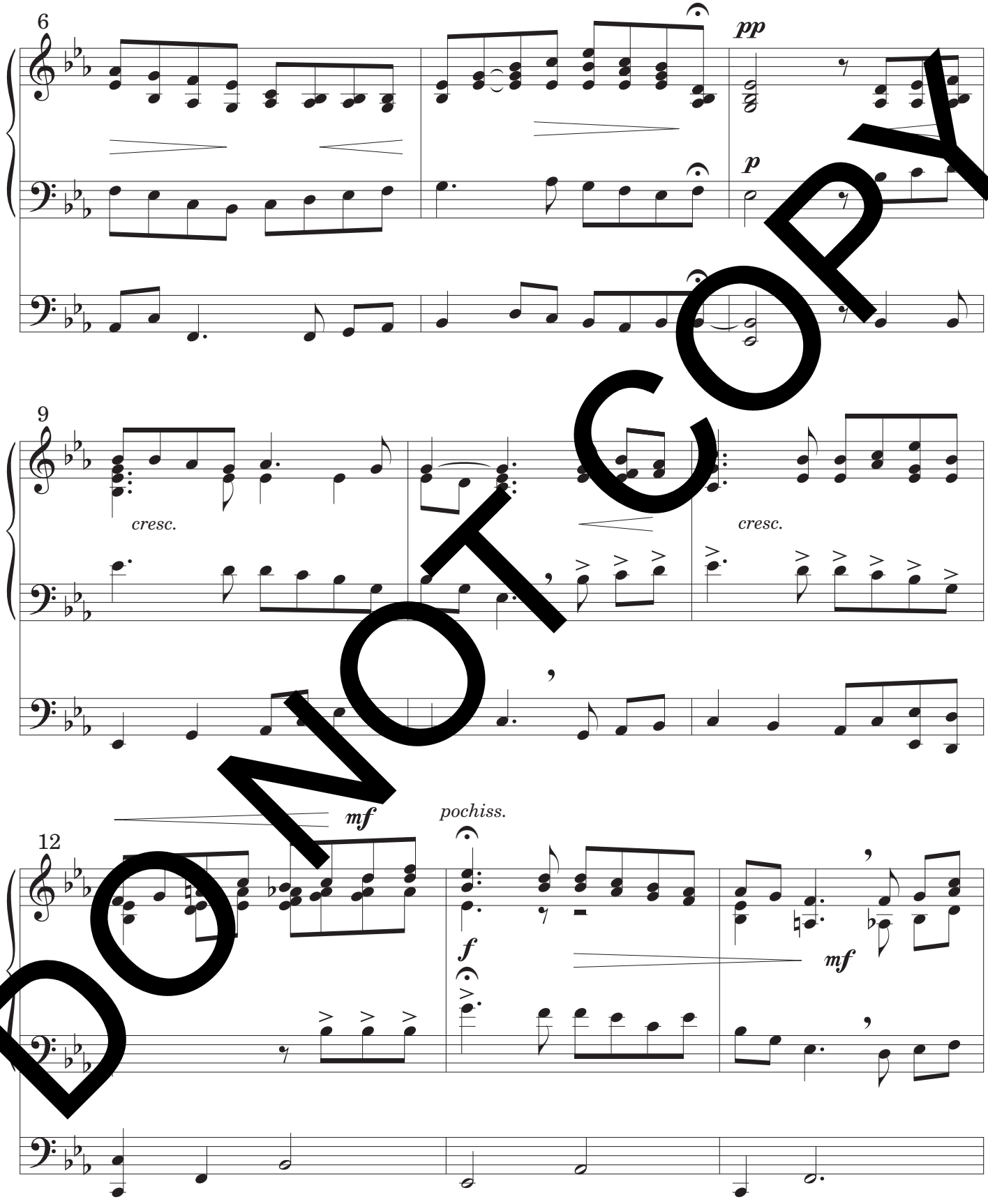
George Percy Aldridge Grainger (1882 - 1961)



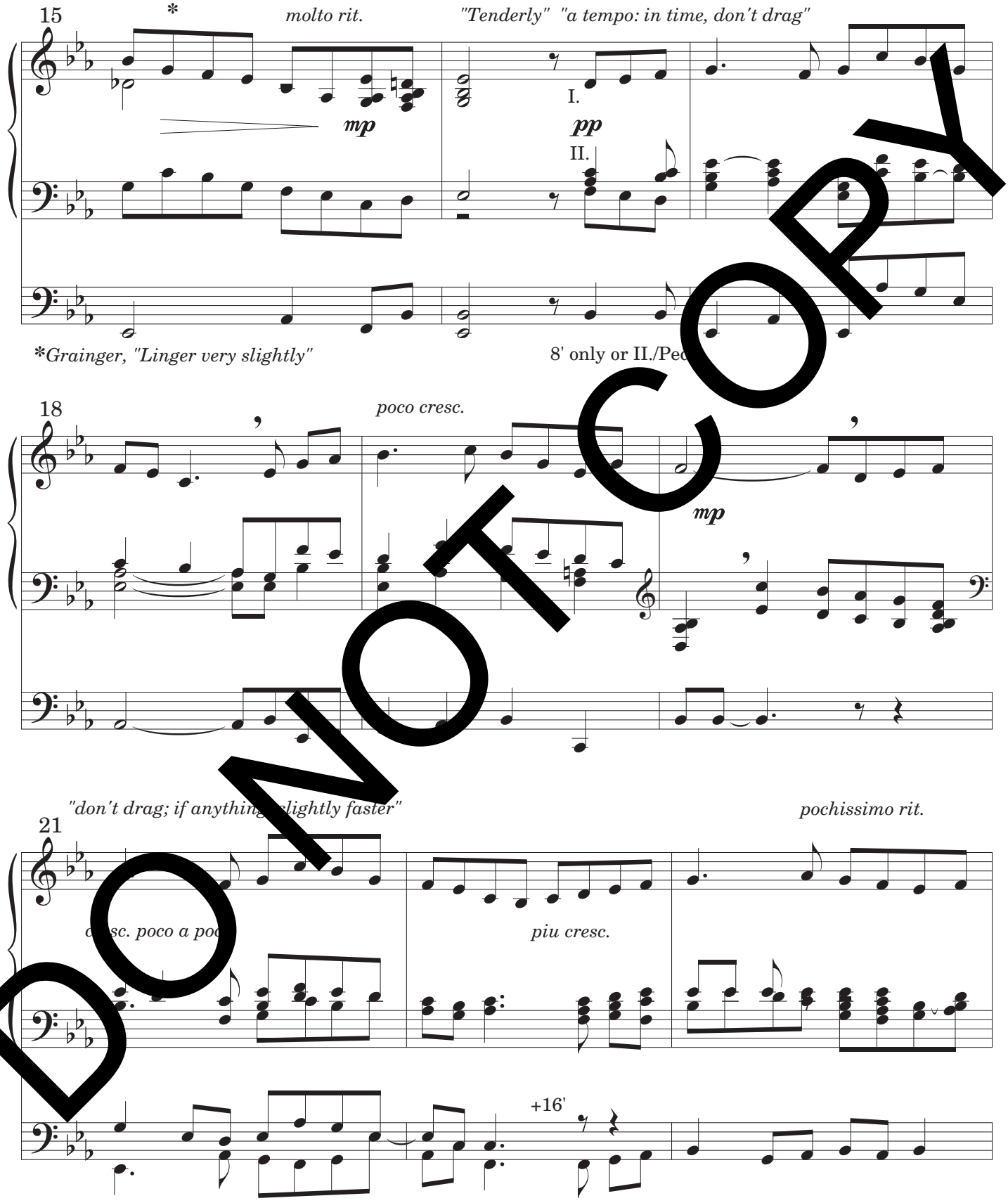
DO NOT COPY

* Please refer to Performance Notes on page 39

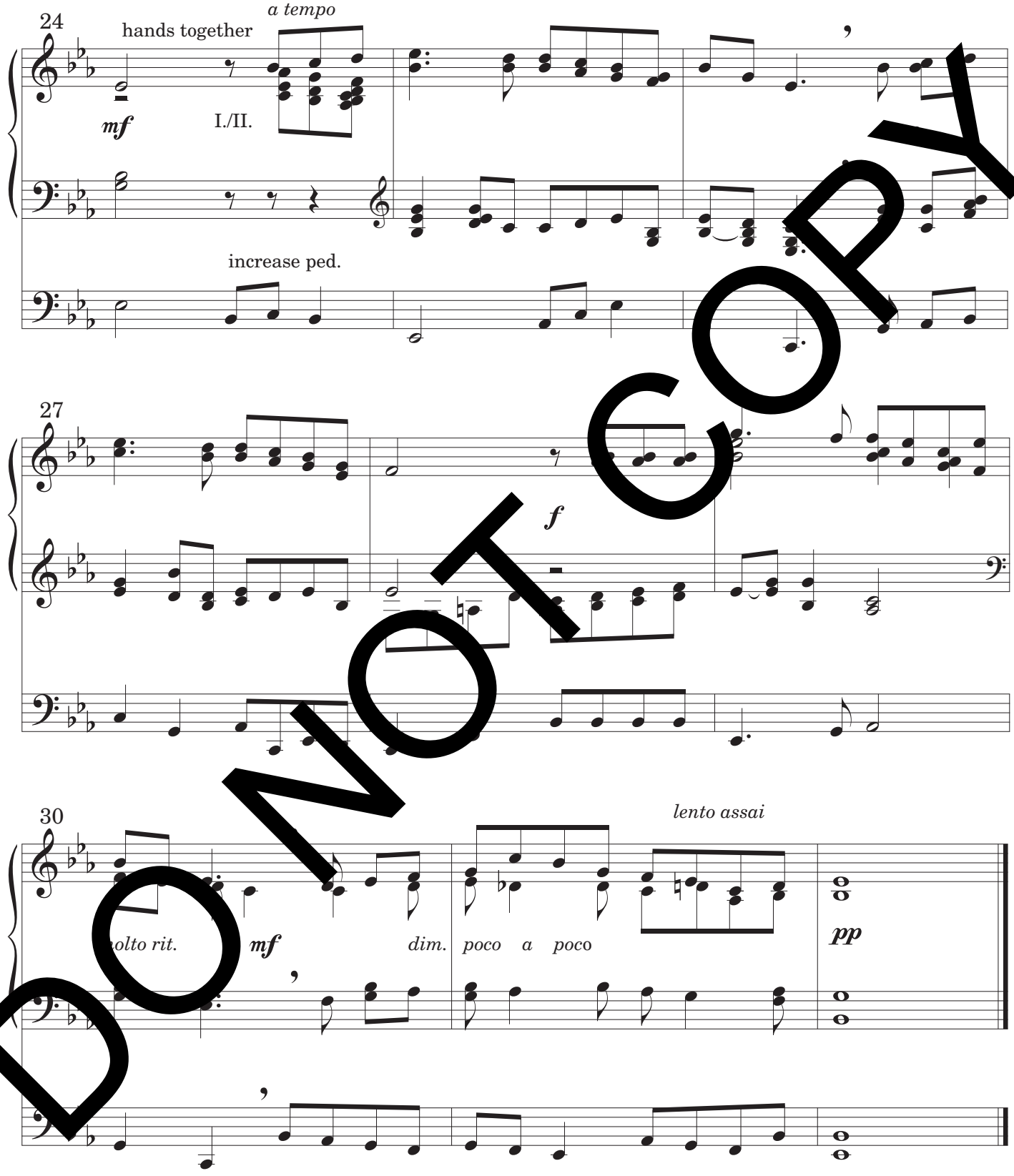
Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.



DO NOT COPY


15
*
molto rit.
"Tenderly" "a tempo: in time, don't drag"
mp
I.
pp
II.
*Grainger, "Linger very slightly"
8' only or II./Ped
18
poco cresc.
mp
"don't drag; if anything slightly faster"
pochissimo rit.
21
cresc. poco a poc
piu cresc.
+16'

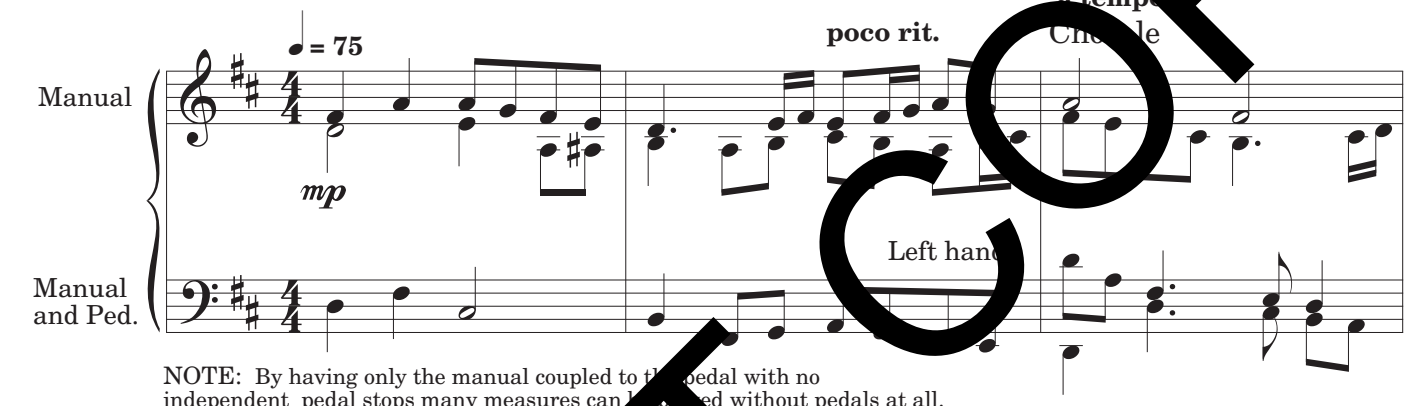
DO NOT COPY


24
hands together
a tempo
mf
I./II.
increase ped.
27
f
30
lento assai
olto rit.
mf
dim.
poco a poco
pp

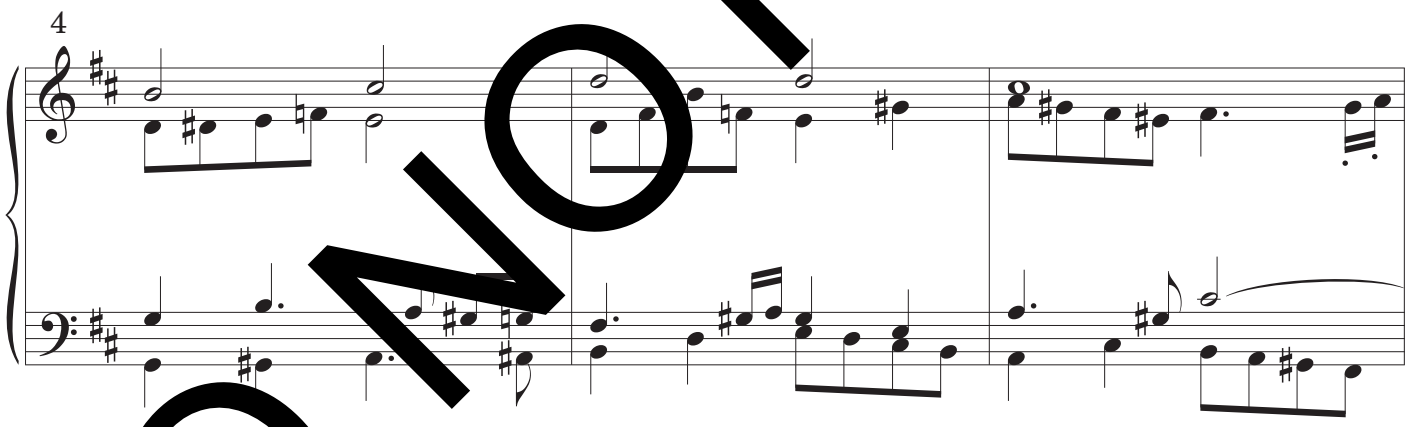
DO NOT COPY

* Chorale Prelude for Organ on
Jesu, meine Zuversicht:

Edvard Grieg (1843-1907), EG 185b



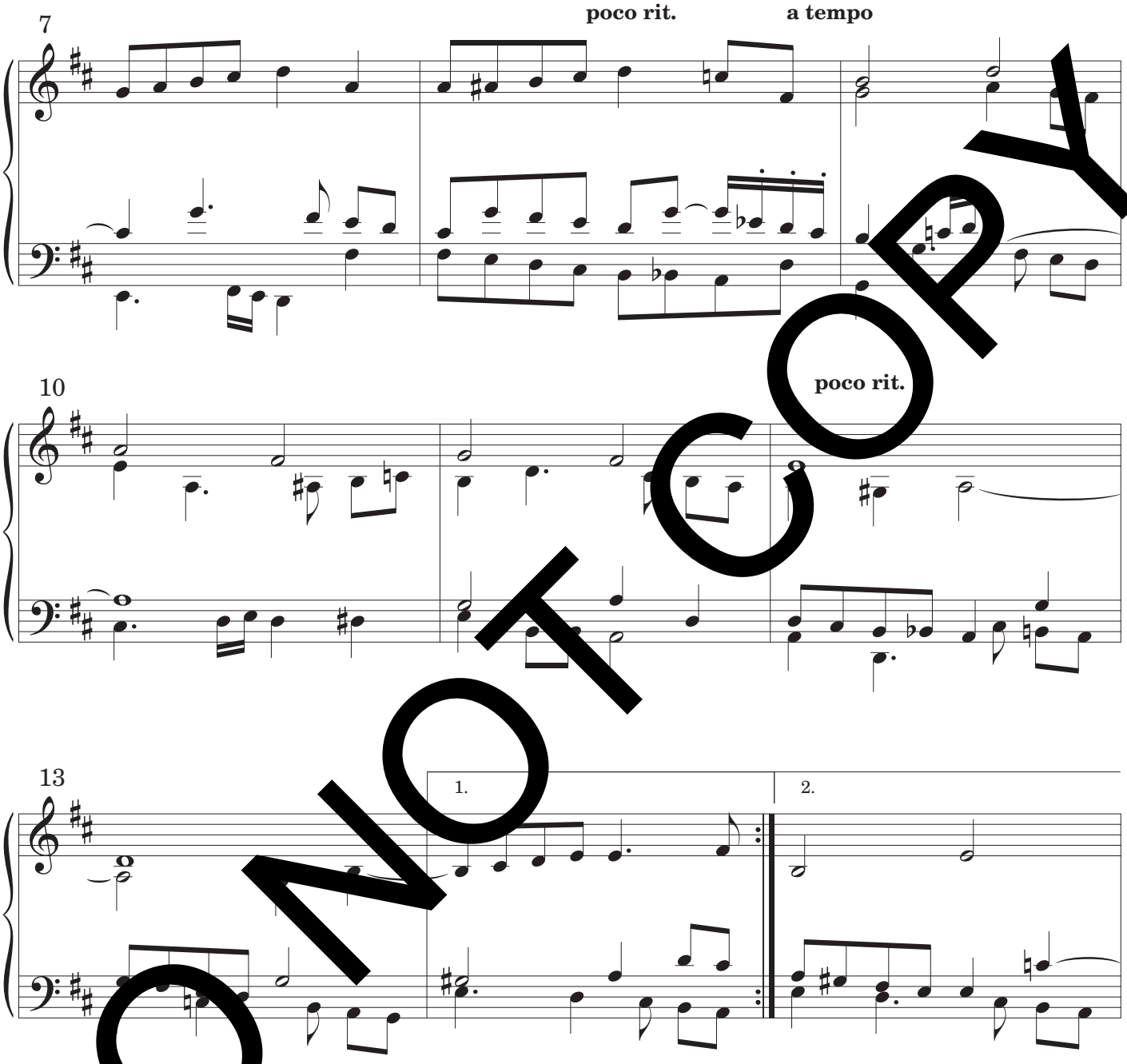
NOTE: By having only the manual coupled to the pedal with no independent pedal stops many measures can be played without pedals at all.



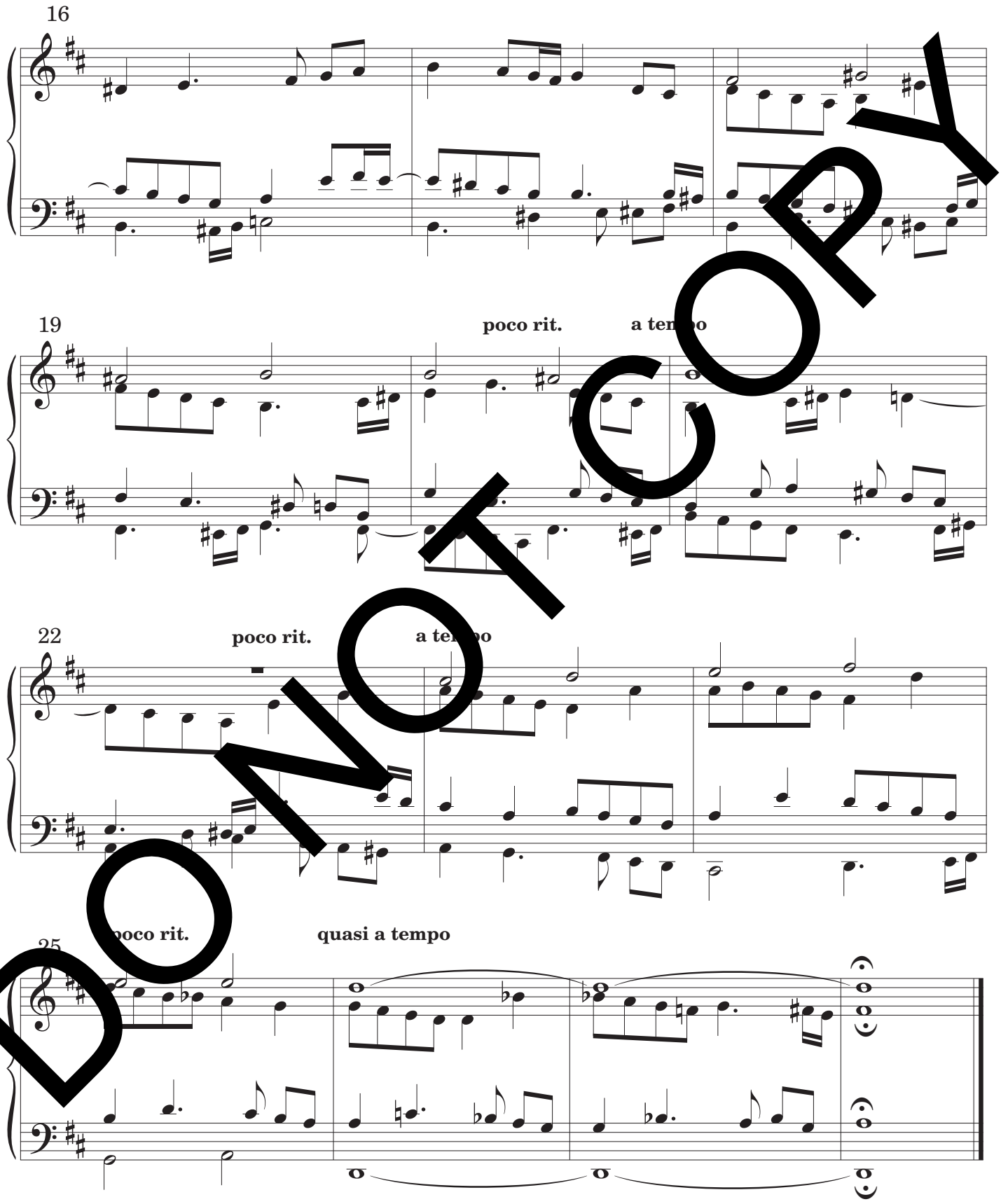
* Please refer to Performance Notes on page 39

DO NOT COPY

Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.



DO NOT COPY

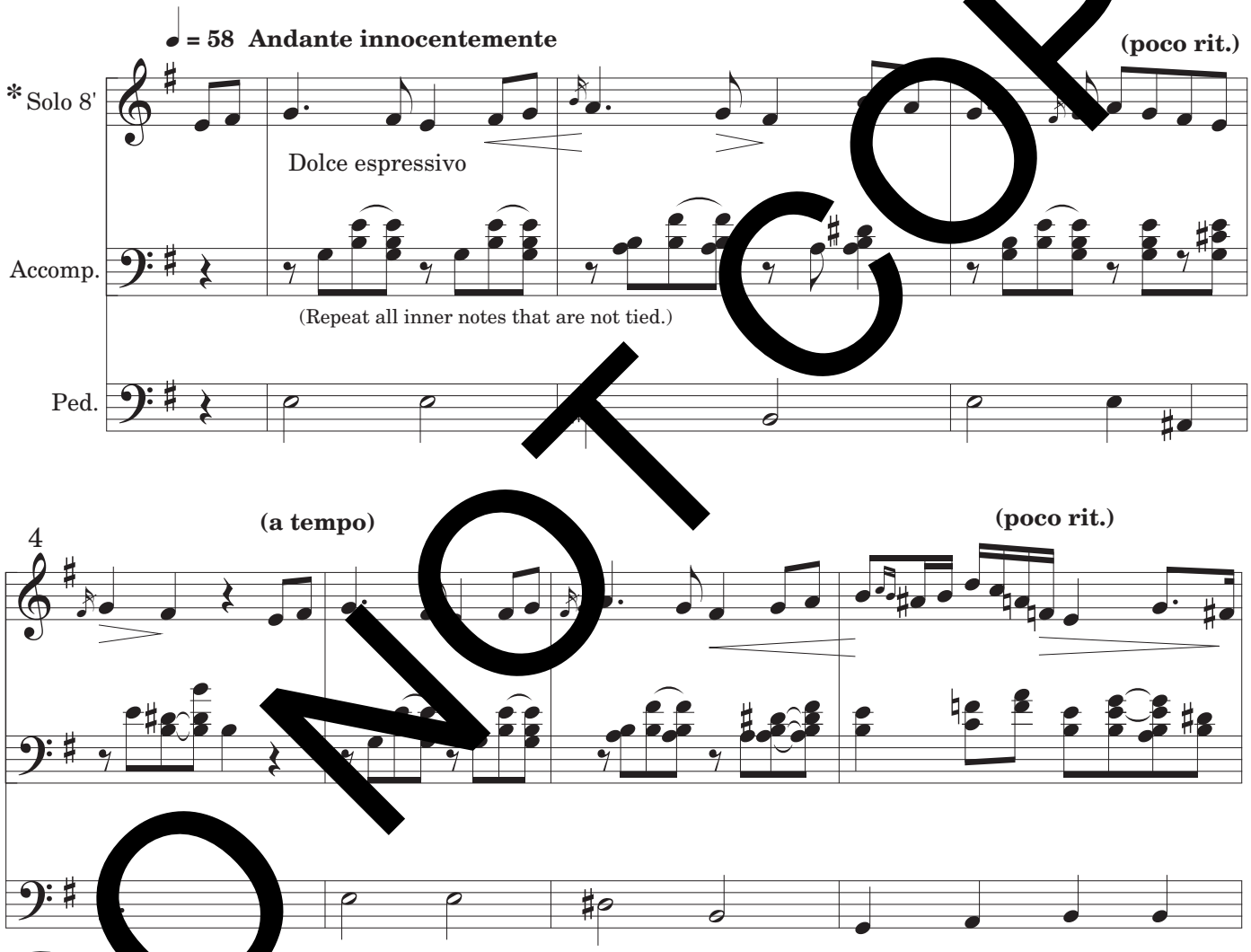

16
19
poco rit.
a tempo
22
poco rit.
a tempo
25
poco rit.
quasi a tempo

DO NOT COPY

Dedicated to my friend and protégé James Moursund, choirmaster, organist, composer.

* Sonata for Violin and Guitar

Nicolò Paganini (1782-1840), Op. 3, No. 12

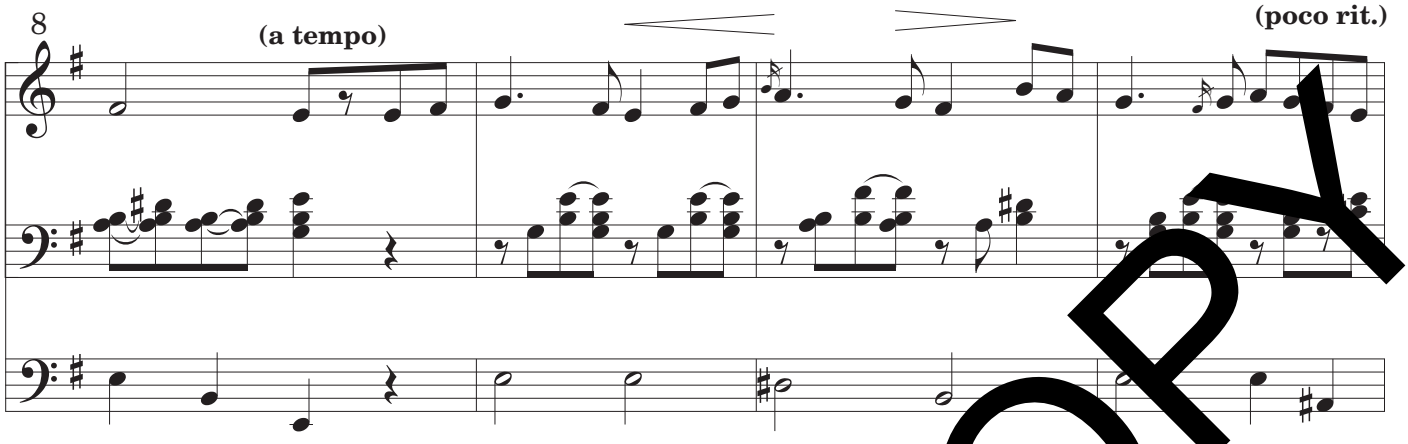


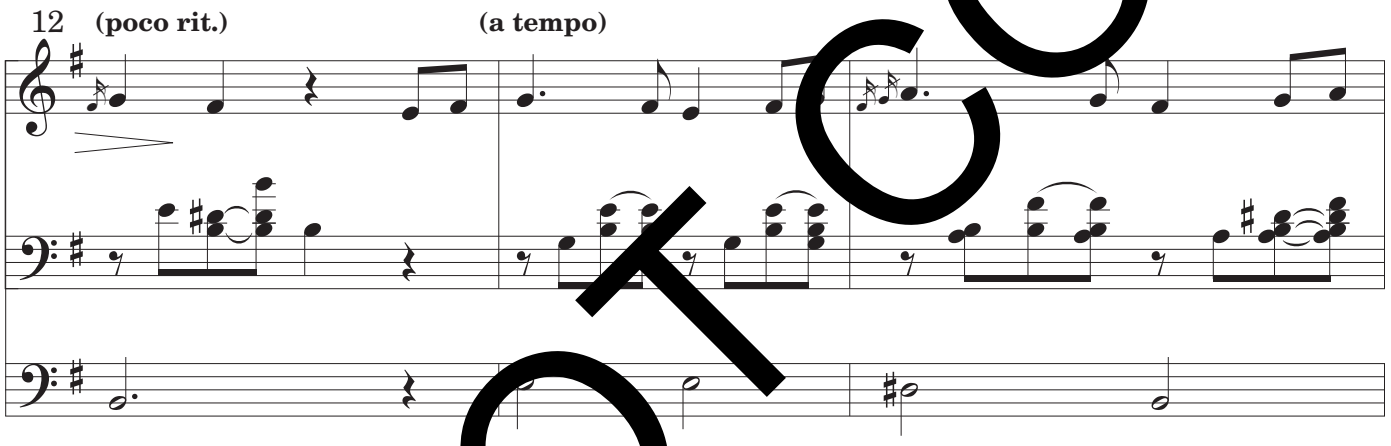
Please refer to Performance Notes on page 40

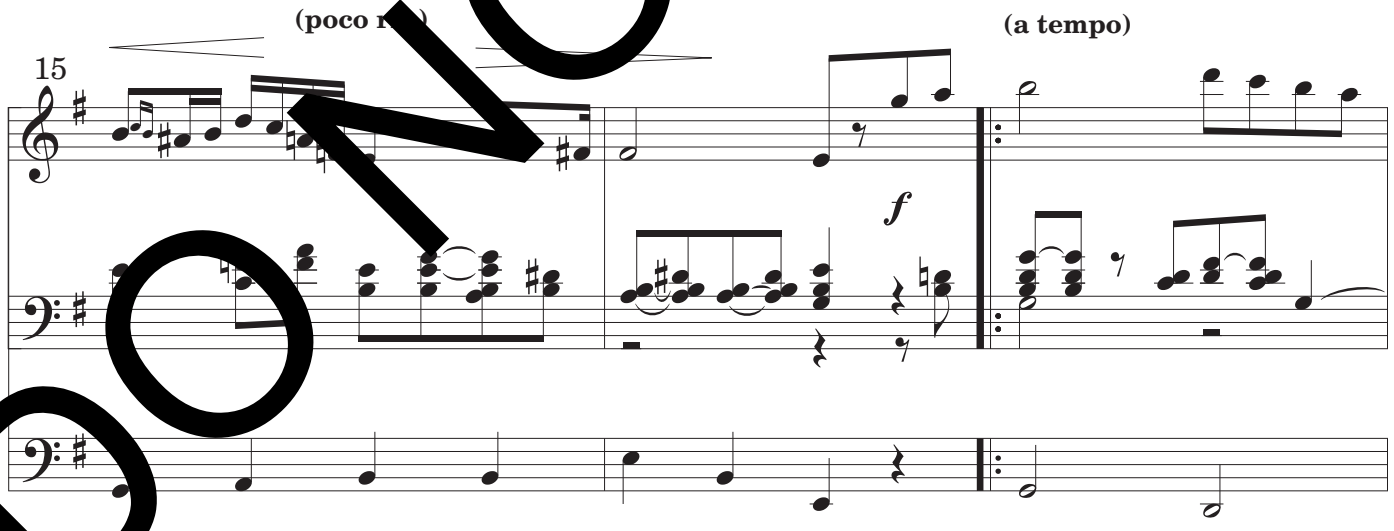
DO NOT COPY

Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.

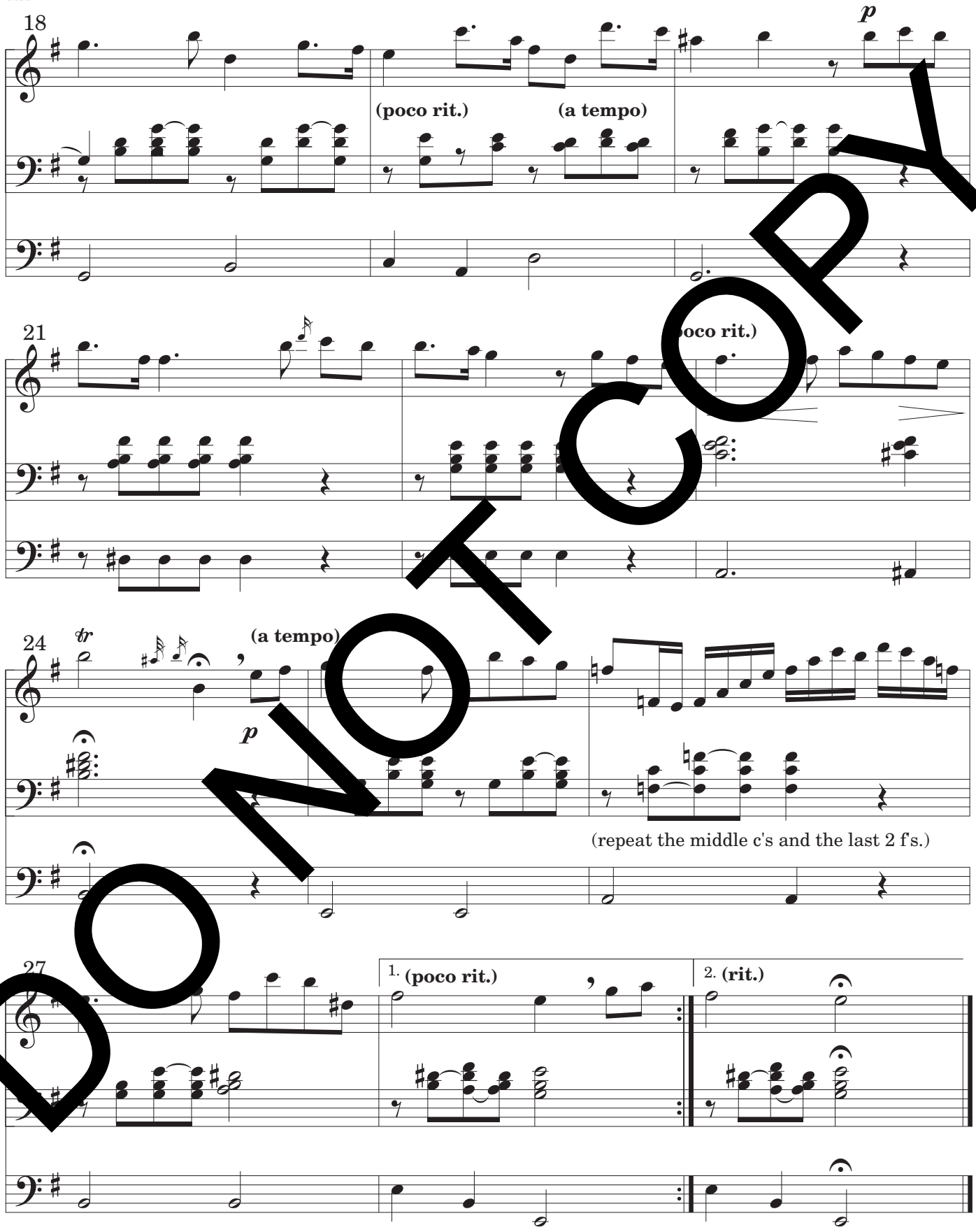
PPM02026M







DO NOT COPY


18
p
(poco rit.)
(a tempo)
21
(poco rit.)
24
tr
(a tempo)
p
(repeat the middle c's and the last 2 f's.)
27
1. (poco rit.)
2. (rit.)

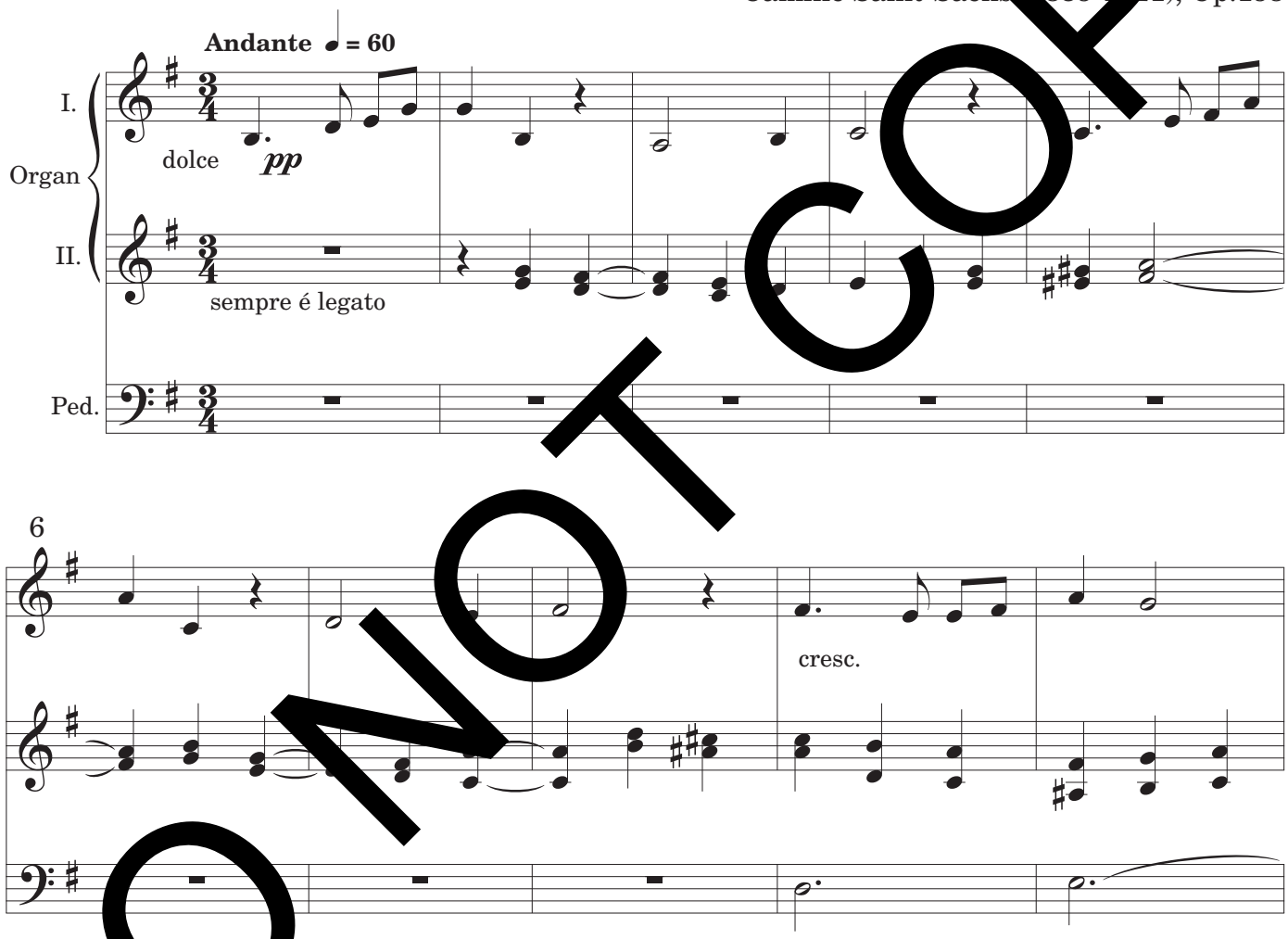
DO NOT COPY

Dedicated to James Davidson and Nicole Kent

* Prière

I. A solo register
II. Accompanying register
II. Ped. Soft, maybe without 16'

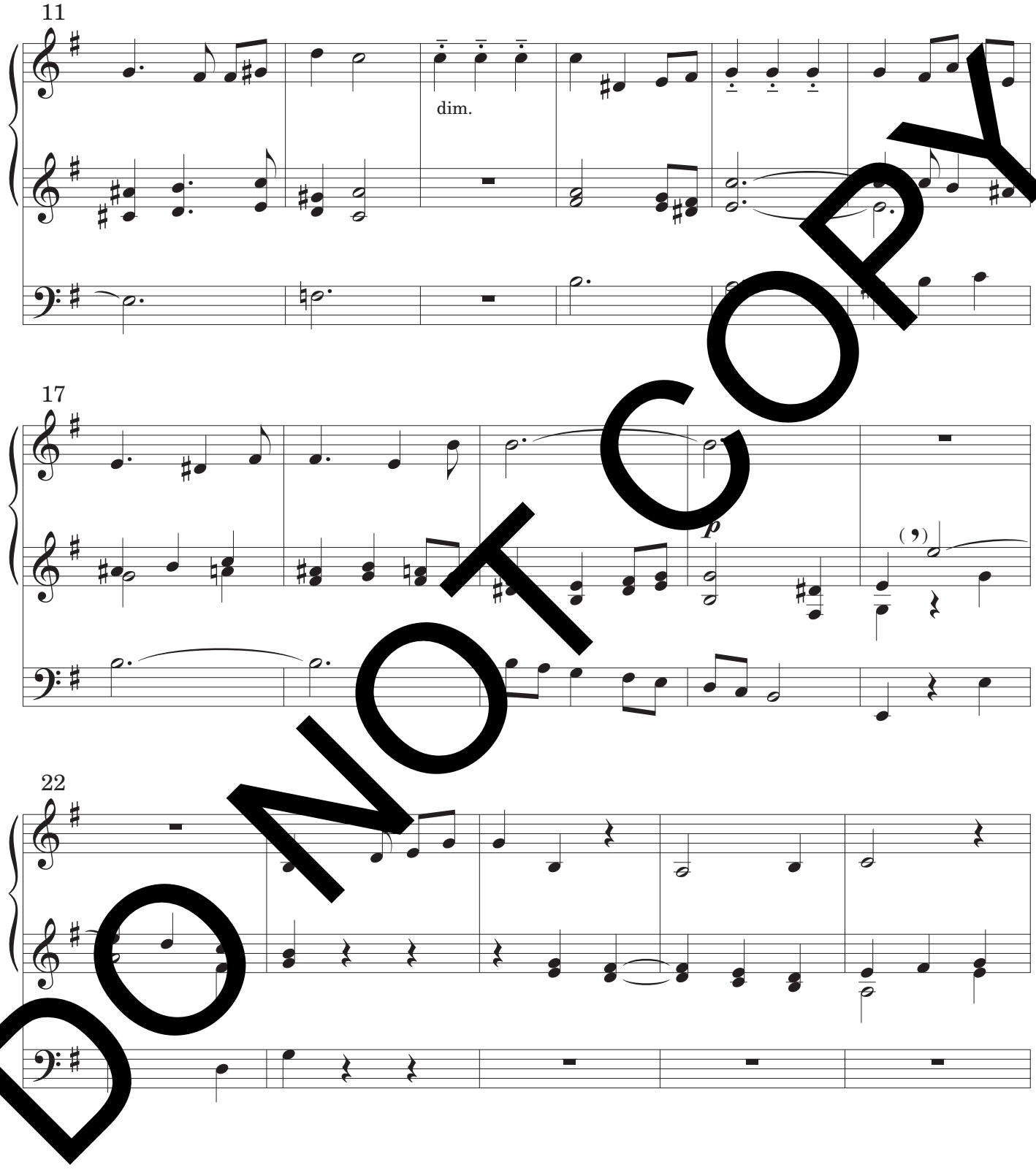
Camille Saint-Saëns (1835-1921), Op.158



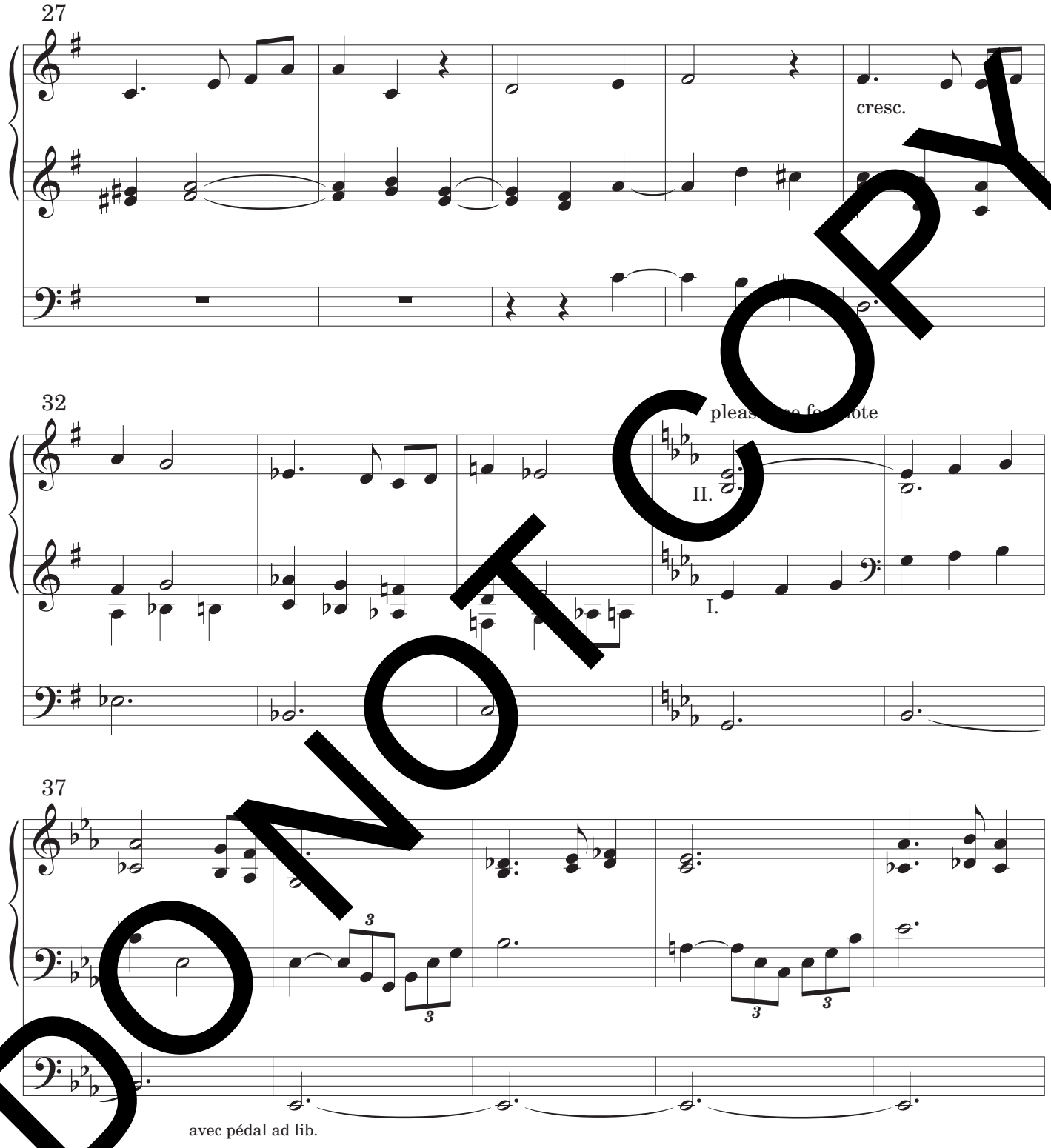
DO NOT COPY

* Please refer to Performance Notes on page 40

Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.

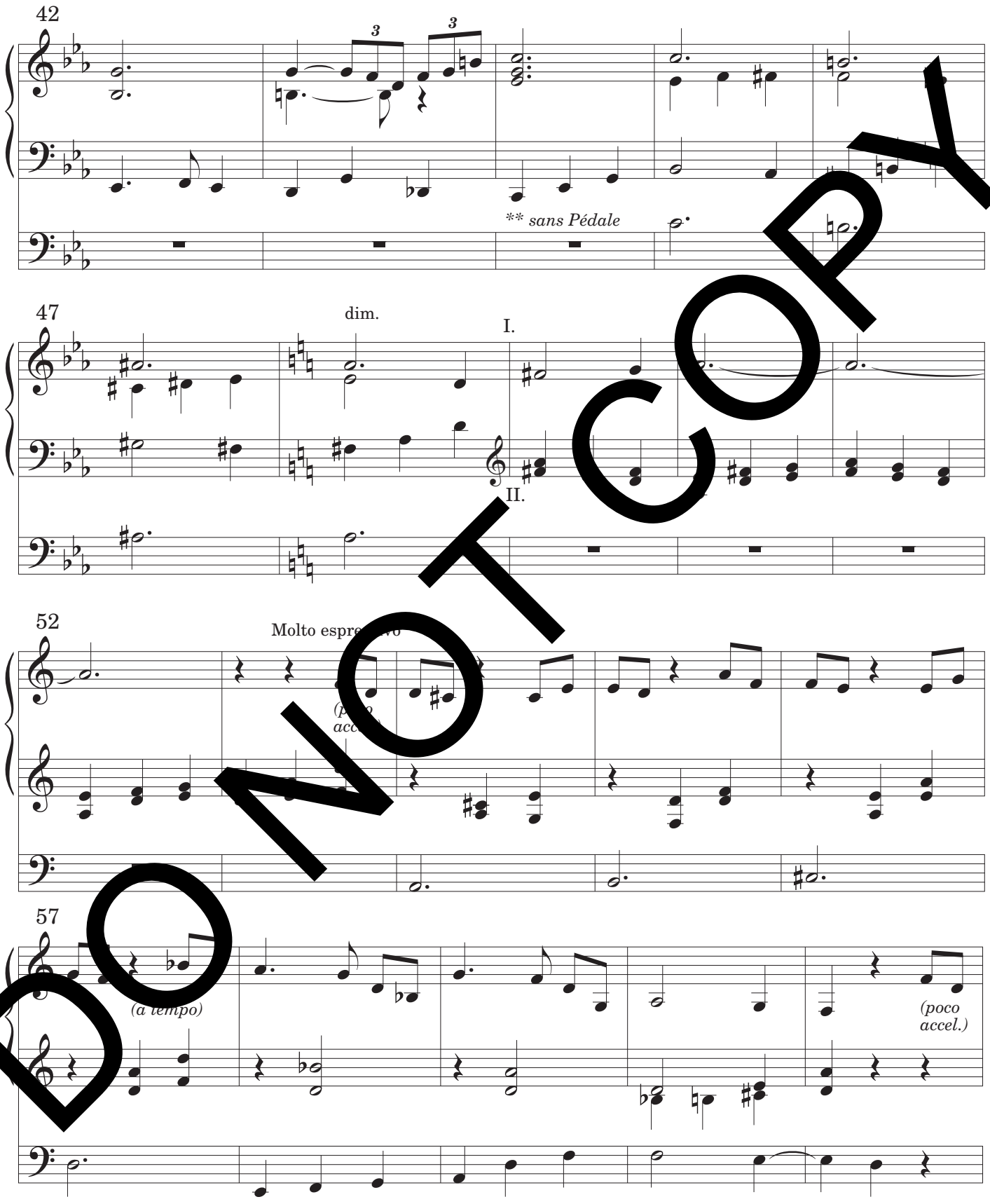


DO NOT COPY



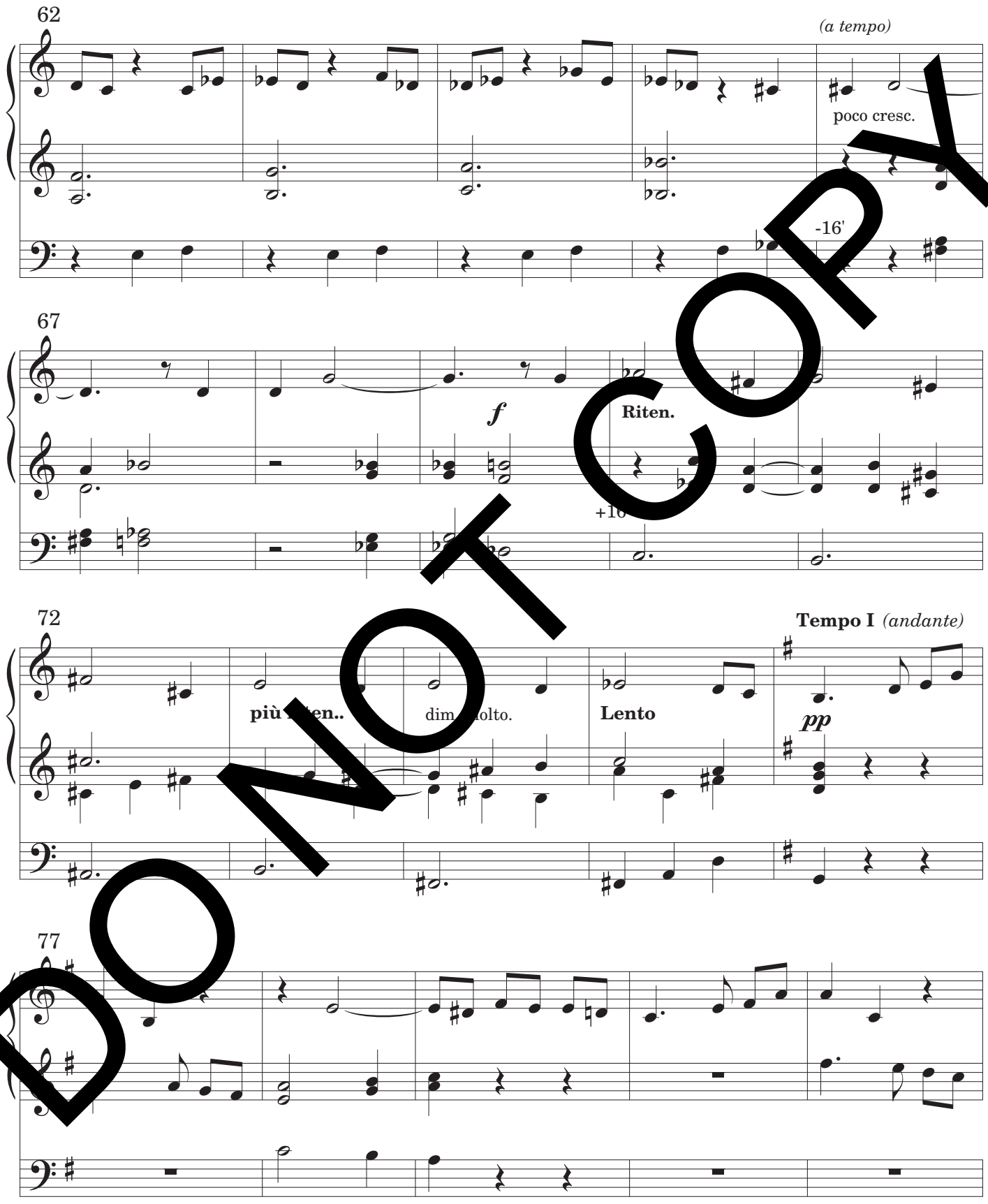
DO NOT COPY

* This work may be shortened for practical purposes, with apologies to Monsieur Saint-Saëns, by skipping from meas. 34 to meas. 75

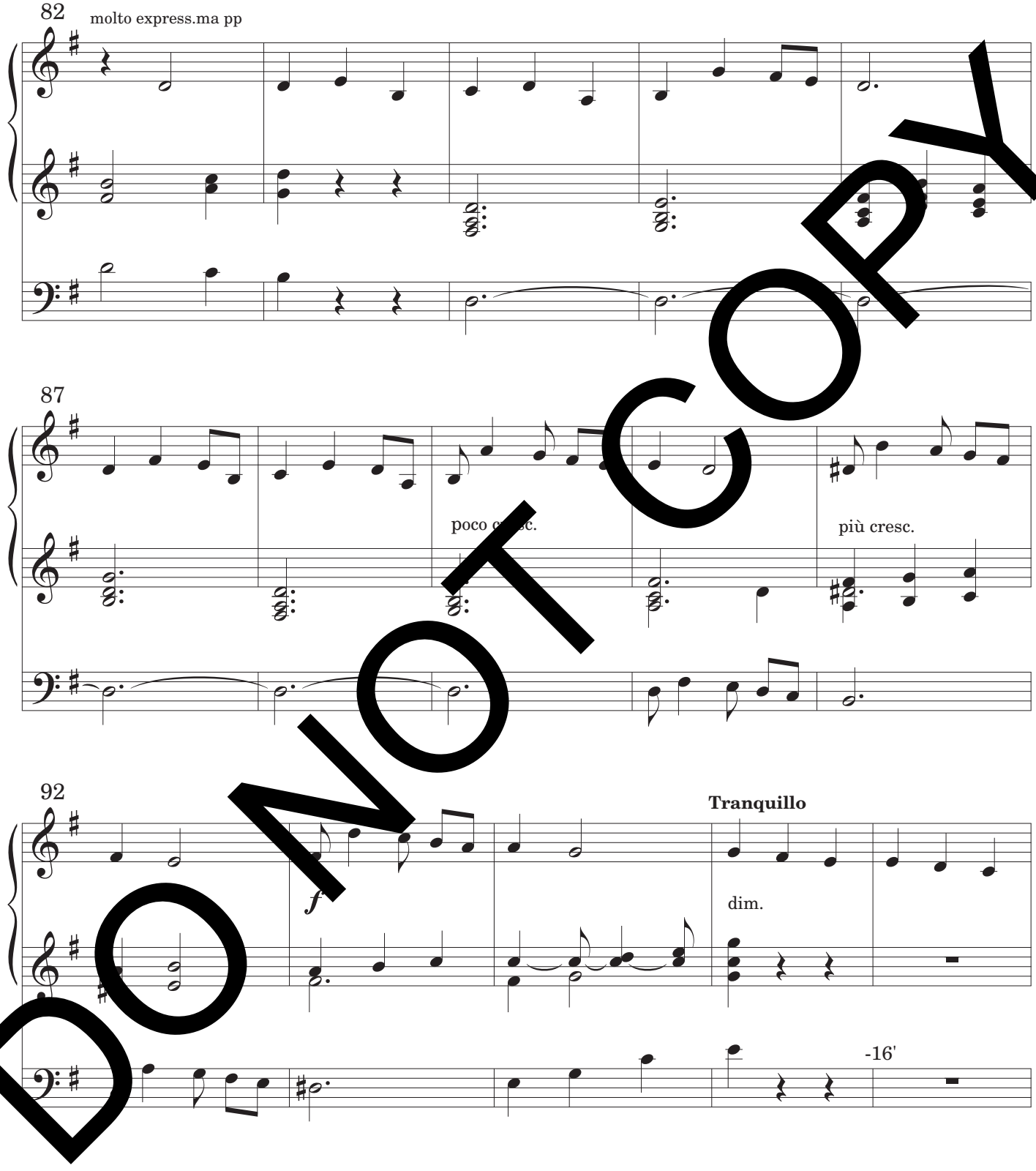


DO NOT COPY

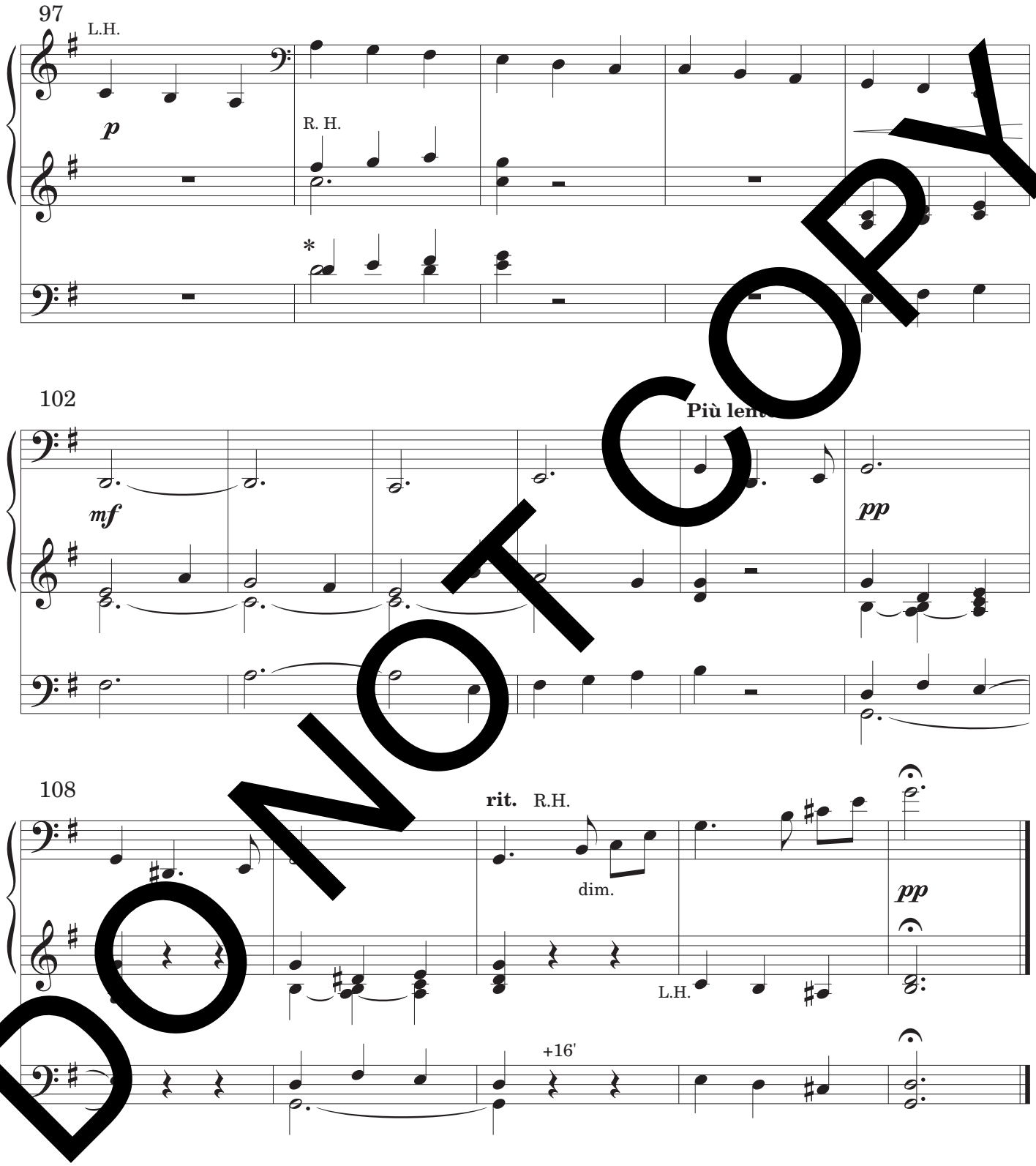
** "Without pedal" means in this case, no 16'.


62
(a tempo)
poco cresc.
-16'
67
f
Riten.
+16
72
Tempo I (andante)
più ten..
dim. molto.
Lento
pp
77

DO NOT COPY


82
molto express.ma pp
87
poco cresc.
più cresc.
92
Tranquillo
f
dim.
-16'

DO NOT COPY



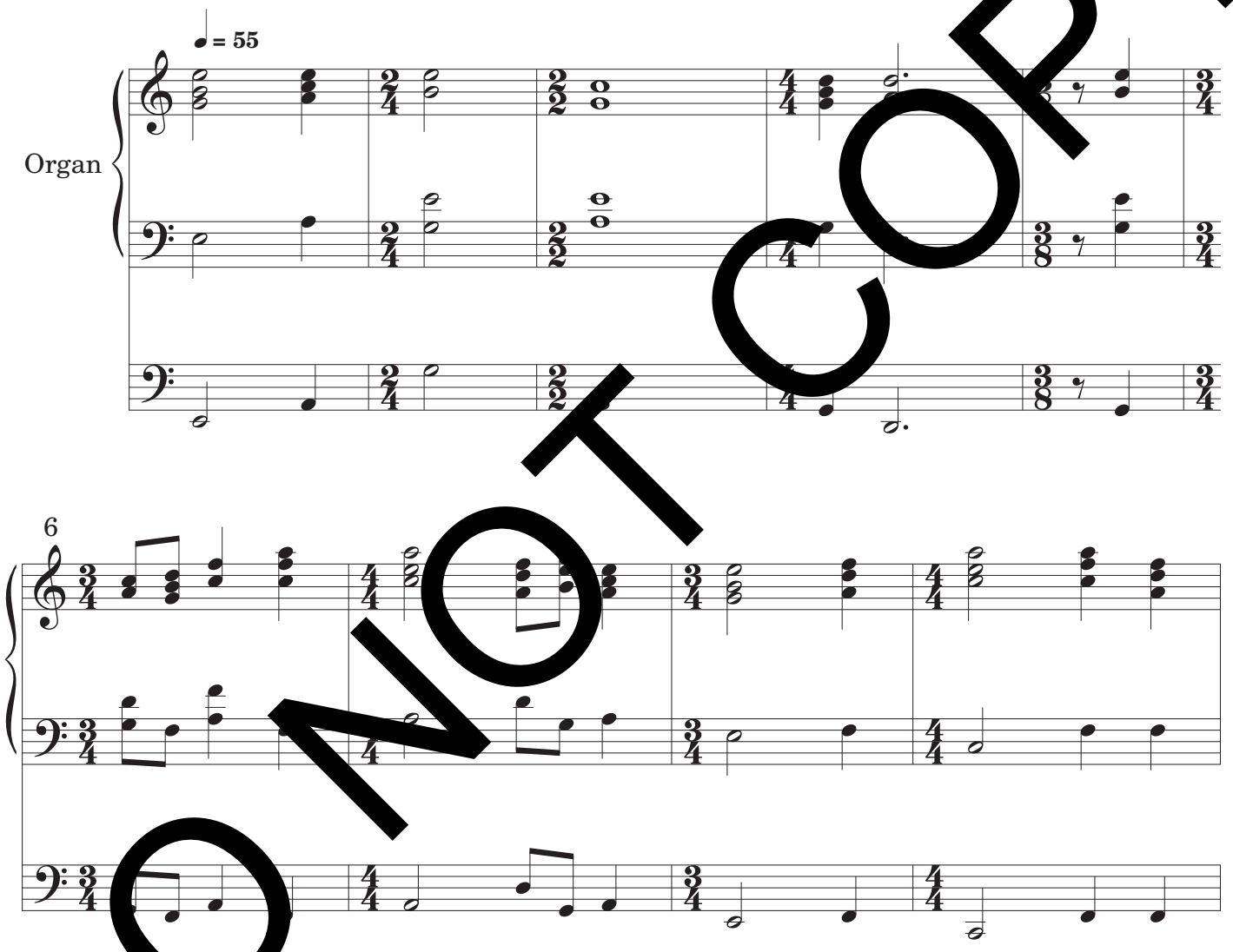
DO NOT COPY

*This double pedal phrase can be played with the right foot only if desired,
OR can be played on a 4' stop an octave lower.

*Chant Ecclésiastique

Original is from *Messe des Pauvres* (1893-95)

Erik S[illegible] (1866-192[illegible]



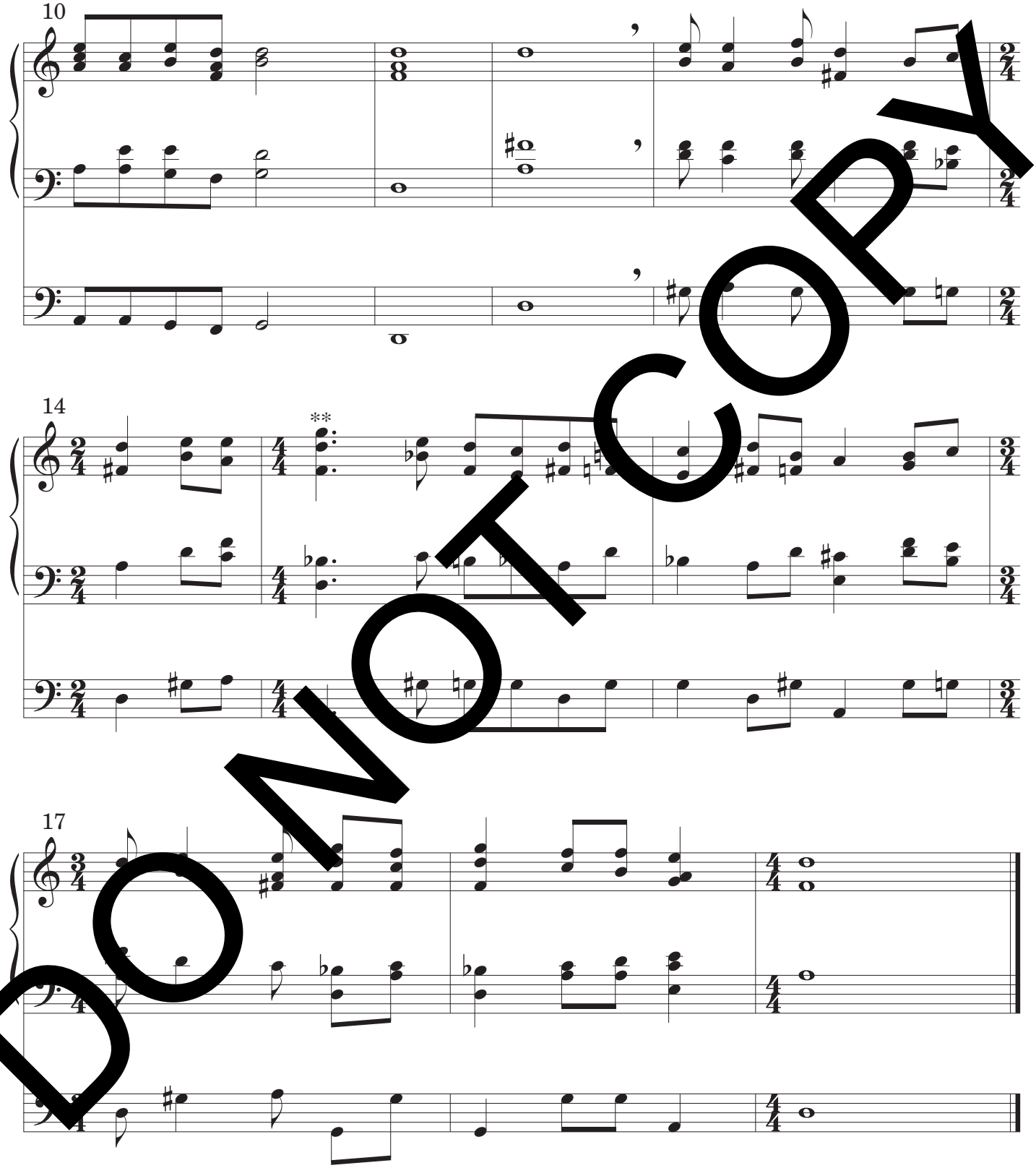
The original edition has no tempo marking, registrations, dynamics, key signature nor barlines. Play this piece softly and as if it has no meter and no bars.

* Please refer to Performance Notes on page 40

DO NOT COPY

Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.

PPM02026M



** Small hands can accommodate these chords by taking the F down an octave, into the left hand.

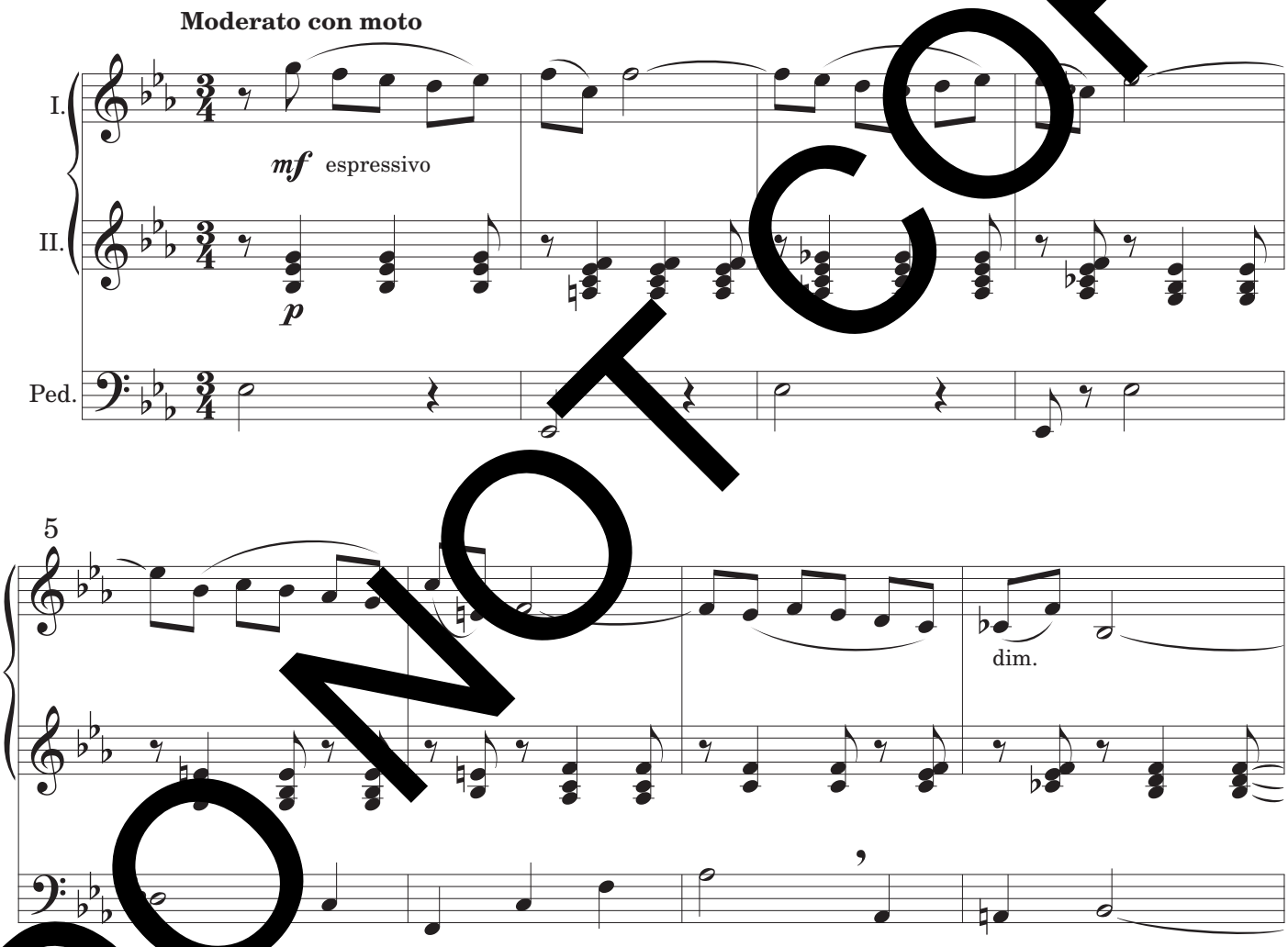
DO NOT COPY

Dedicated to the memory of Robert Glasgow, organ virtuoso and master pedagogue.

*Mélodie

I. Solo stop enclosed.
II. Viola 8', Flute 8'
Ped. 16. II/Ped.

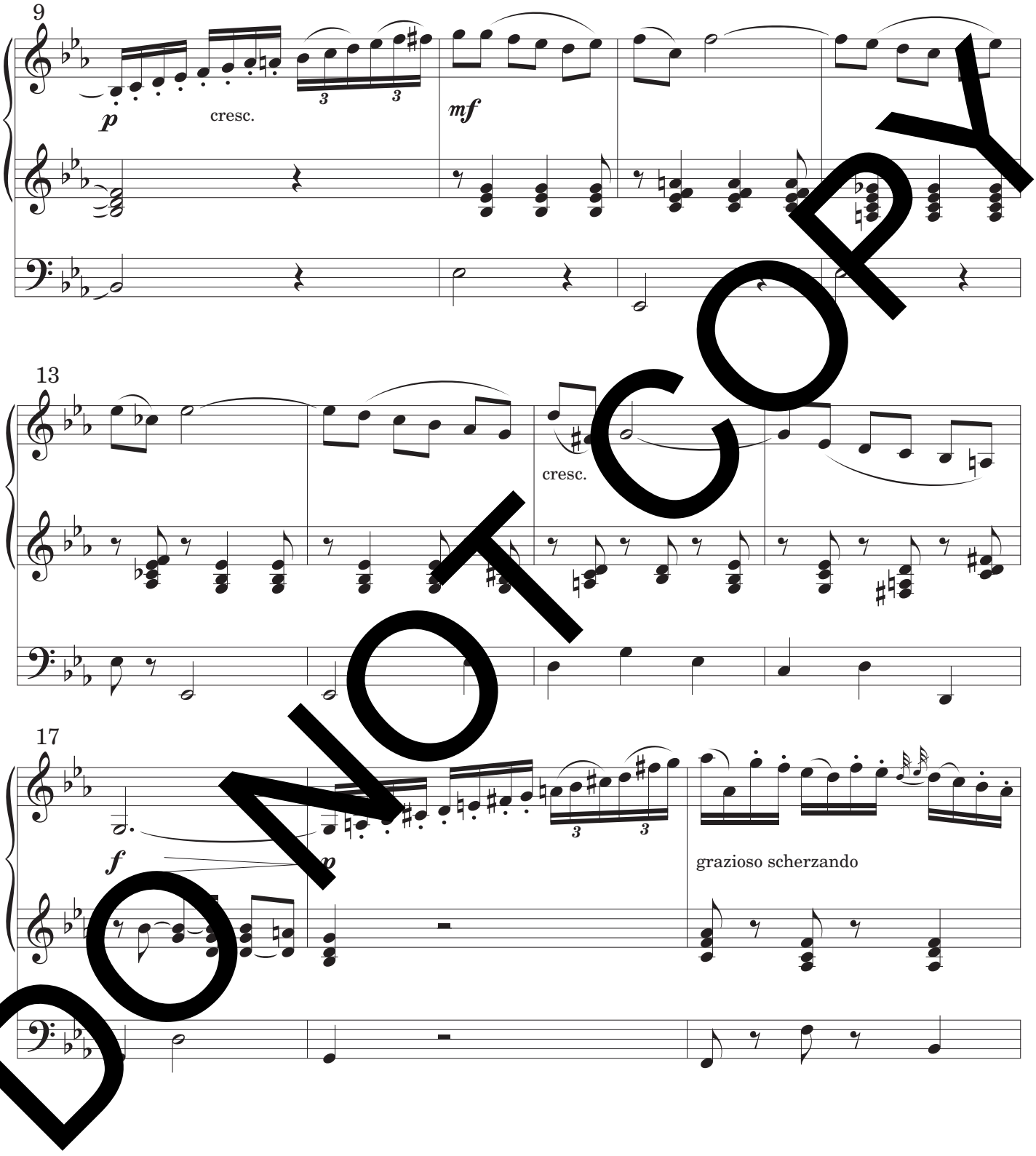
Pyotr Ilyich Tchaikovsky (184[illegible]1893), Op. 42, No.3



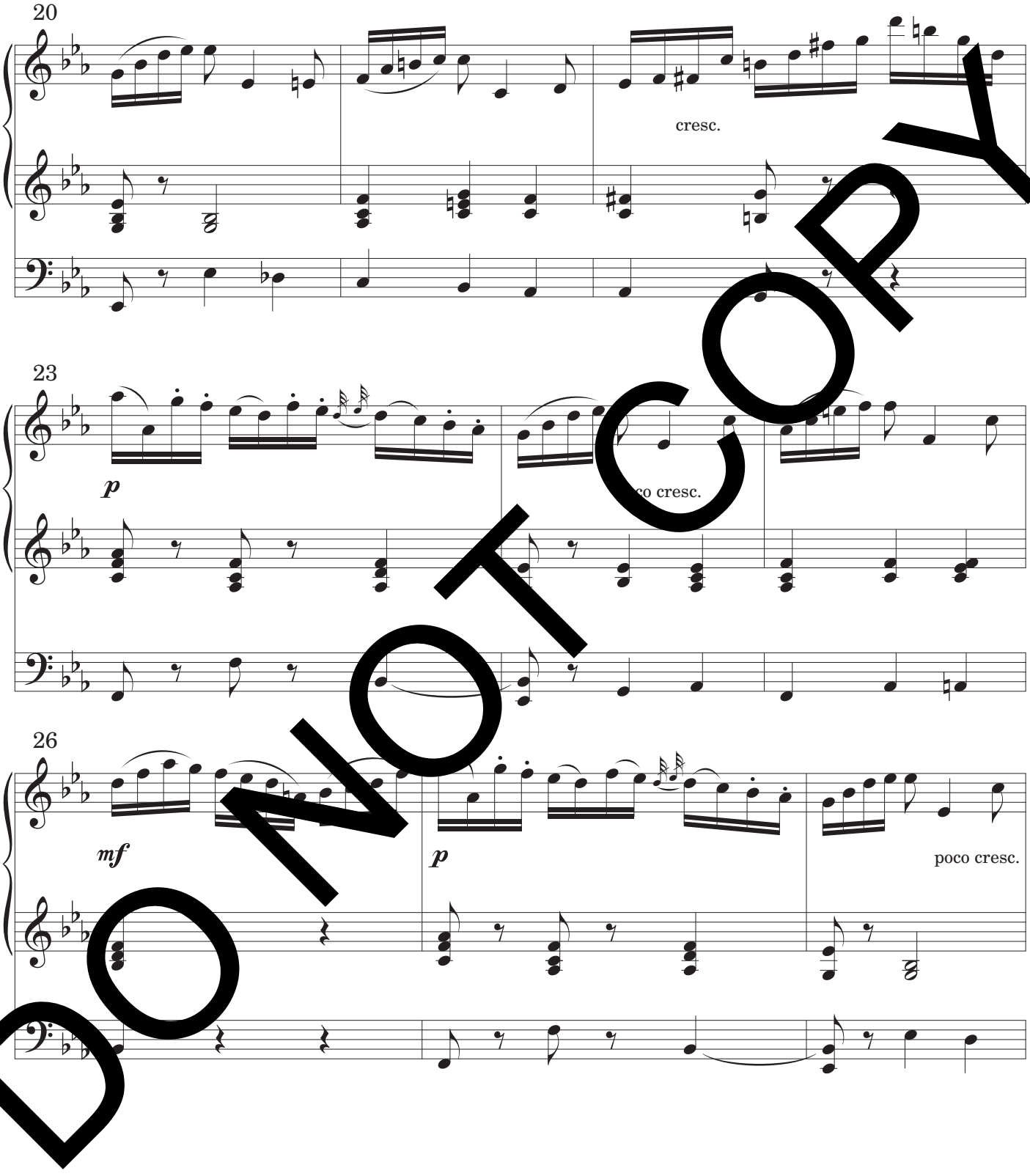
Please refer to Performance Notes on page 40

DO NOT COPY

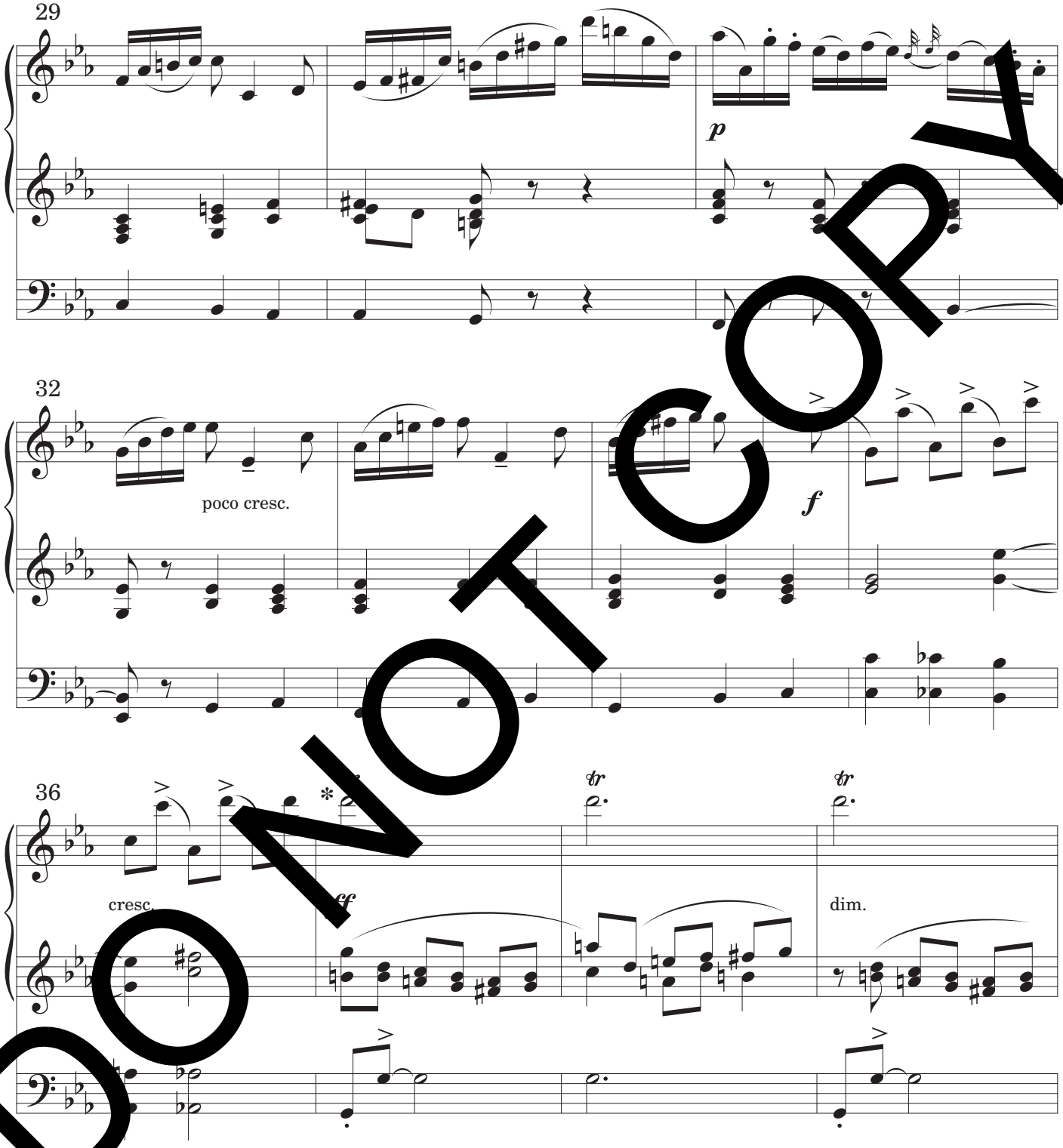
Copyright © 2020 by Paraclete Press, Orleans, MA 02653
All rights reserved.



DO NOT COPY

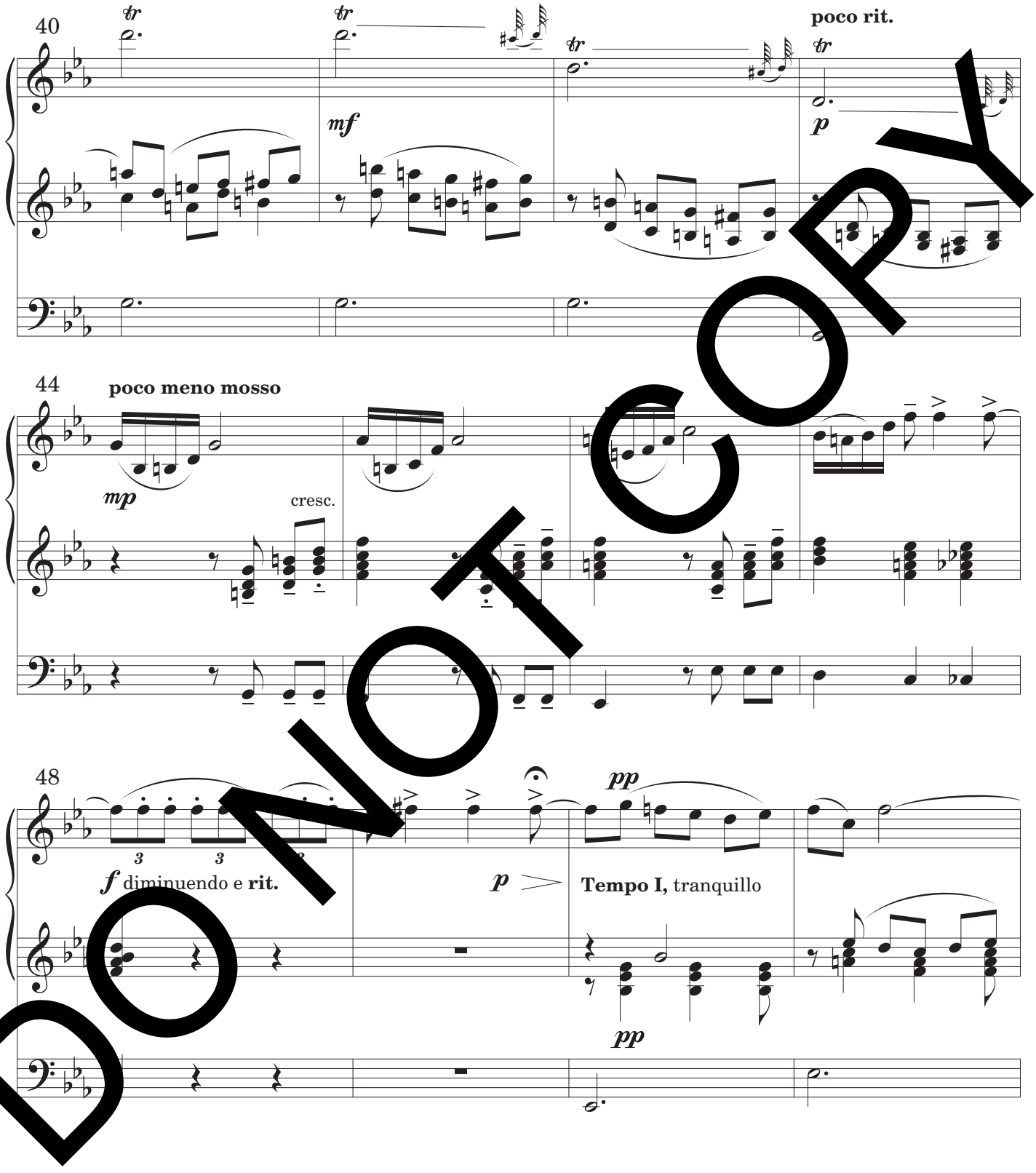


DO NOT COPY

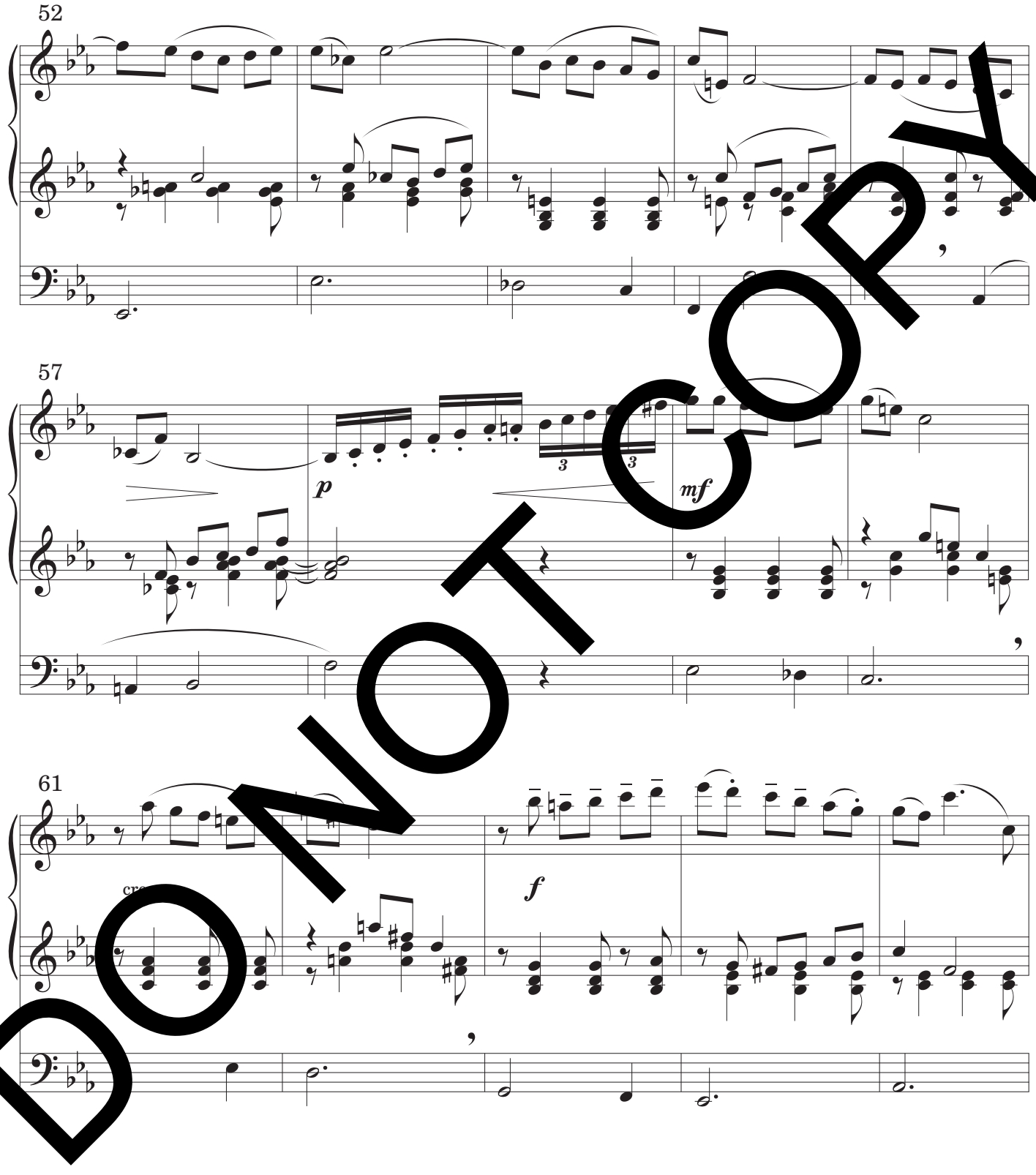


*Editorial is suggested for all of these trills on D.

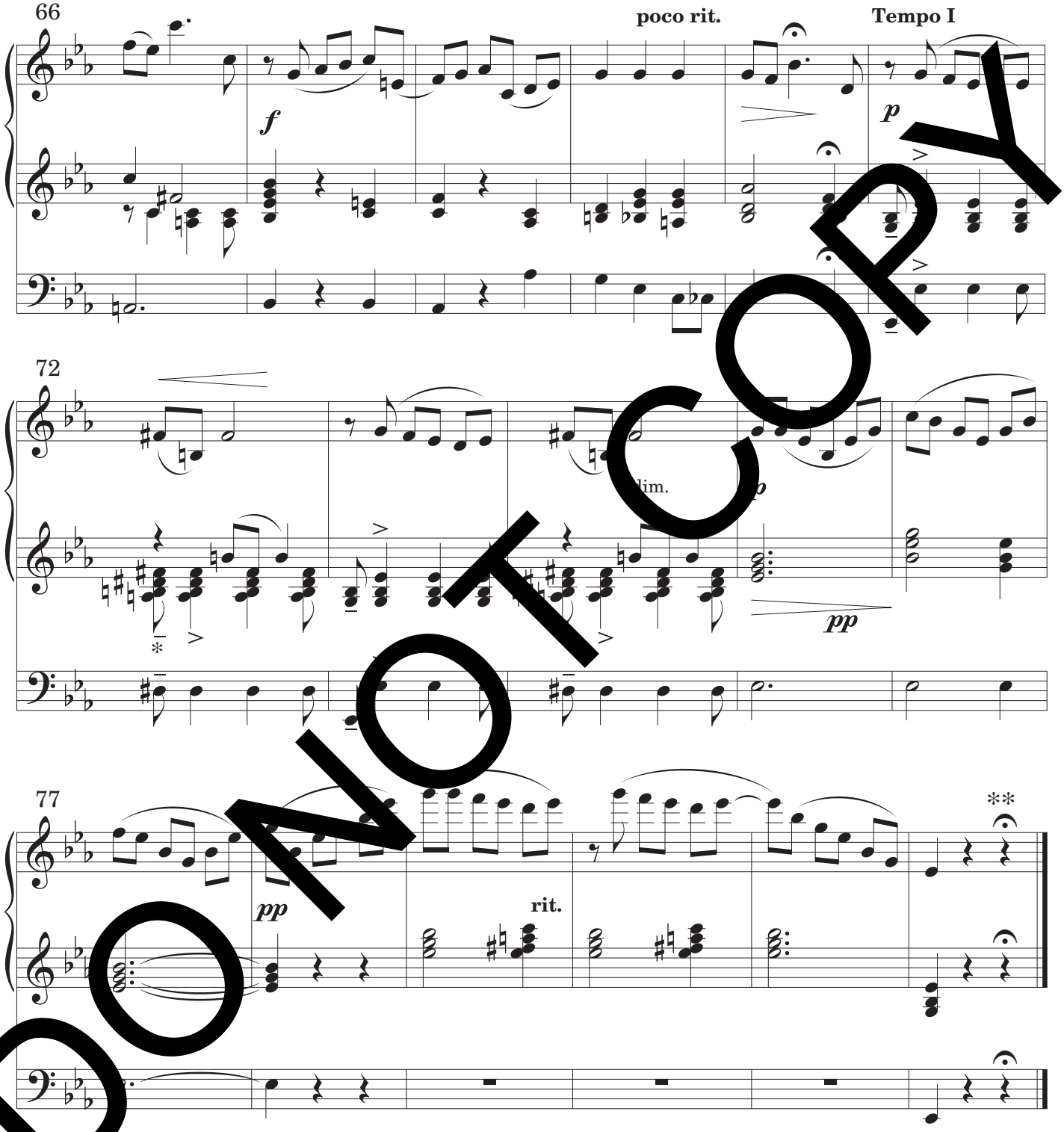
DO NOT COPY


40
tr
tr
tr
poco rit.
tr
mf
p
44
poco meno mosso
mp
cresc.
48
pp
f diminuendo e rit.
p
Tempo I, tranquillo
pp

DO NOT COPY



DO NOT COPY



DO NOT COPY

...hands that cannot reach the ninth from a to b, take the a's in this measure in the pedal with the right foot.

** A fermata on a final rest is not uncommon in the Romantic period. In a mystical way, the piece continues in silence during the fermata requiring that the performer continue to feel the music, perhaps imagining that it is wafting forth into the cosmos.

Performance and Historical Notes

Claude Debussy: Hommage à Haydn, page 2

Originally for piano; abridged.

Debussy: was a particularly devoted fan of Haydn. The editor/transciber has added the large capital letters to point out the theme and has suggested registrations.

Sir Edward Elgar: Salut D'Amour: page 5

Original for violin and piano in E major.
Transcribed for organ or organ and instrument in D major.

The transcriber has remained true to the original score adding only registration suggestions, manual/pedal markings and anything in (parentheses).
The articulation markings in the first two measures are Elgar's. He asks that they continue throughout the piece when the same repeated chord pattern is present.
Caution: organists must avoid making staccato notes too short so in this case the staccato marking is just a subtle shortening of the note, especially in this slow tempo.

Gabriel Fauré: Sicilienne for 'Cello and Piano: page 10

Abridged and arranged for organ.

George Percy Aldridge Grainger: Irish Tune From County Derry: page 13

For woodwinds and arranged for piano by the composer.

George Percy Aldridge Grainger visited the Scottish Highlands in1900 gathering melodies of folksongs, usually with [illegible]. The "Danny Boy" lyrics were not combined with this air until 1913 when English songwriter Frederic Weatherly added them to this Country Derry melody.
Tempo indications and inflications in "quotes" and *italics* are Grainger's own.

Edvard Grieg: Jesu, meine Zuversicht: page 17

Except for incorporating the bass in the lower score, the chorale is almost exactly how it was first published including inconsistencies in articulation markings.
Original date unknown. The editor has made only 2 notational changes in the bassline, measure 12, in order to facilitate reading the pedal part.
The "rit." and "a tempo" indications are, furthermore, editorial suggestions for interpretation, highlighting the entrance of the cantus firmus.

DO NOT COPY

Nicolò Paganini: Sonata for Violin and Guitar: page 20

Transcribed for organ alone or organ and treble instrument from the arrangement for piano and violin by Jean Delphin Alard (1815-1888) published by Ricordi c. 1865.

The original violin part is an octave higher than notated here through measure 29 and can be played an octave higher on the organ but only if the solo stop sounds brilliant in the upper range. Otherwise, play the solo as written using a good 4' Principal, Gemshorn, 4' Flute such as a Flûte Harmonique. Furthermore, editorial suggestions are in (parentheses). Everything else is Paganini's, even the metronome marking.

Camille Saint-Saëns: Prière: Page 23

Originally written for cello and organ and transcribed for organ solo or organ and instrument.

The editor has aimed to be faithful to the original score. The metronome marking and anything in (parentheses) are not original. All dynamic and other indications are original, except of course adaptations for the organ such as manual and stop changes.

Erik Satie: Chant Ecclésiastique: page 30

Original is from *Messe des Pauvres* (1893-95)

The original edition has no tempo marking, registrations, dynamics, key signature nor barlines. Play this piece softly and as if it has no meter and no bars.

Pyotr Ilyich Tchaikovsky: Mélodie: page 32

Souvenir d'un lieu cher, Three Pieces for Violin and Piano transcribed for organ solo or organ and treble instrument

The transcriber has combined elements of two early published versions and has supplied suggestions for registration. Other editorial suggestions are in (parentheses).
The transcriber suggests that repeated chords on the organ in this Romantic style be as close together as possible and that chords followed by a rest hang over slightly into the rest, unlike Baroque and earlier works. Staccatos must not be clipped nor too short.

DO NOT COPY