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PPMO2026M

\$20.00

Nine Pieces
for Organ

Robert M. Thompson

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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 12 chorale preludes for organ by F. W. Marburg, published as *Twenty-one Marburg 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.

Nine Pieces for Organ

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

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Nine Pieces for Organ *Hommage à Haydn

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

Claude Debussy (1862-1918)

Mouv. de Valse lente ♩ = 52 *p* *doux et expressif*

Organ

H A Y D N

Sw.

** Continue a slight ralsation on off-beat chords throughout the piece

6

H

p *pp*

11

A Y D N

(pato)

* Please refer to Performance Notes on page 39

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16 rit. a tempo H A

21 Y D N (rit.) a tempo

26 1 2 4 5 1 2 4 5 1 2 5

Gt. H. A. Y/D N. H. A. Y/D N.

+ 32'

* 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.

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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. 1

Andantino ♩ = 58 *dolce* *legatiss.*

II. *mf* *dim.* *mp*

I.

Ped.

6 *ten.*

11 *resc.* *mf* *mp*

* Please refer to Performance Notes on page 39

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16

1. (a tempo) 2. rit.

pp

21

a tempo

pp

26

(cresc.)

31

poco rit. (a tempo)

dim.

-16'

36

Musical score for measures 36-40. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a melody in the upper voice and accompaniment in the lower voice.

41 rit. a tempo + 16'

Musical score for measures 41-45. The score includes the markings "rit." (ritardando) and "a tempo". A measure rest of 16 measures is indicated by "+ 16'".

46 (dim.) p

Musical score for measures 46-50. The score includes the markings "(dim.)" (diminuendo) and "p" (piano).

51 (poco cresc.) p

Musical score for measures 51-55. The score includes the markings "(poco cresc.)" (poco crescendo) and "p" (piano).

56

musical score for measures 56-60, featuring treble, alto, and bass staves with dynamic markings *cresc.* and *f*.

61

musical score for measures 61-65, featuring treble, alto, and bass staves with dynamic markings *dim.*, *p*, and *accel.*

66

musical score for measures 66-70, featuring treble, alto, and bass staves with dynamic markings *cr.*, *f*, *dim.*, and *molto rit.*

71 **a tempo più lento**

p

76 **poco rit.** **a tempo**

rall dim.

81

is 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

Andantino

I. Organ

II. *p* sempre

Ped.

3

6

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9

Musical notation for measures 9-11. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a grand staff (treble and bass clefs), and a bass clef staff. Measure 9 features a melodic line in the treble staff and a bass line in the bass staff. Measures 10 and 11 continue the melodic and bass lines with various rhythmic patterns.

12

Musical notation for measures 12-14. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a grand staff (treble and bass clefs), and a bass clef staff. Measure 12 features a melodic line in the treble staff and a bass line in the bass staff. Measures 13 and 14 continue the melodic and bass lines with various rhythmic patterns.

15

Musical notation for measures 15-17. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#), a grand staff (treble and bass clefs), and a bass clef staff. Measure 15 features a melodic line in the treble staff and a bass line in the bass staff. Measures 16 and 17 continue the melodic and bass lines with various rhythmic patterns.

12

18

Musical score for measures 12-18. The score is written for piano in G major (one sharp). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a melody in the right hand and a rhythmic accompaniment in the left hand. A large, diagonal watermark reading "DONOT COPY" is overlaid on the score.

21

rit.

Musical score for measures 21-24. The score continues from the previous system. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The tempo marking "rit." (ritardando) is present above the right-hand staff. A large, diagonal watermark reading "DONOT COPY" is overlaid on the score.

24

allegro

Musical score for measures 24-27. The score continues from the previous system. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The tempo marking "allegro" is present above the right-hand staff. A large, diagonal watermark reading "DONOT COPY" is overlaid on the score.

Dedicated to my sister-in-law Bernadette Thompson

* Irish Tune From County Derry

George Percy Aldridge Grainger (1872 - 1961)

II. Viole 8', Flute 4'

Organ

I. Solo: rich 8' foundations

mp

mf

p

Ped. 16', 8'

p

"don't drag"

mp

* Please refer to Performance Notes on page 39

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6 *pp*

6 *pp*

6 *pp*

9 *cresc.*

9 *cresc.*

9 *cresc.*

12 *mf* *pochiss.*

12 *mf* *pochiss.*

12 *mf* *pochiss.*

15 * *molto rit.* "Tenderly" "a tempo: in time, don't drag"

*Grainger, "Linger very slightly"

8' only or II./Ped

18 *poco cresc.*

21 "don't drag; if anything slightly faster" *pochissimo rit.*

cresc. poco a poco

piu cresc.

+16'

24 *mf* *a tempo* hands together I./II. increase ped.

27 *f*

30 *molto rit.* *mf* *dim. poco a poco* *lento assai* *pp*

* Chorale Prelude for Organ on
Jesu, meine Zuversicht:

Edvard Grieg (1843-1907), EG 185b

Manual $\text{♩} = 75$ *mp* *poco rit.* *a tempo*
Chorale

Manual and Ped. Left hand

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

4

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7 **poco rit.** **a tempo**

Musical notation for measures 7-9. Measure 7 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody consists of eighth notes. The bass line features a dotted quarter note followed by eighth notes. Measure 8 continues the eighth-note melody in the treble and eighth-note accompaniment in the bass. Measure 9 features a half note in the treble and a quarter note in the bass.

10 **poco rit.**

Musical notation for measures 10-12. Measure 10 has a treble clef with a dotted quarter note and an eighth note. The bass line has a dotted quarter note and an eighth note. Measure 11 continues with a quarter note in the treble and a quarter note in the bass. Measure 12 features a half note in the treble and a quarter note in the bass.

13 1. 2.

Musical notation for measures 13-15. Measure 13 starts with a treble clef and a dotted quarter note. The bass line has a dotted quarter note and an eighth note. Measure 14 continues with a quarter note in the treble and a quarter note in the bass. Measure 15 features a half note in the treble and a quarter note in the bass. A first ending bracket covers measures 14 and 15, with a second ending starting at measure 15.

16

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes in both hands.

19

poco rit. a tempo

Musical notation for measures 19-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a mix of eighth and sixteenth notes. The tempo markings 'poco rit.' and 'a tempo' are positioned above the staff.

22

poco rit. a tempo

Musical notation for measures 22-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a mix of eighth and sixteenth notes. The tempo markings 'poco rit.' and 'a tempo' are positioned above the staff.

25

poco rit. quasi a tempo

Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a mix of eighth and sixteenth notes. The tempo markings 'poco rit.' and 'quasi a tempo' are positioned above the staff. The piece concludes with a double bar line and repeat signs.

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

* Sonata for Violin and Guitar

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

♩ = 58 Andante innocentemente **(poco rit.)**

* Solo 8'

Dolce espressivo

Accomp.

(Repeat all inner notes that are not tied.)

Ped.

4 **(a tempo)** **(poco rit.)**

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8 (a tempo) (poco rit.)

12 (poco rit.) (a tempo)

15 (poco rit.) (a tempo)

f

18 *p*

(poco rit.) (a tempo)

21 (poco rit.)

24 *tr* *p* (a tempo)

(repeat the middle c's and the last 2 f's.)

27

1. (poco rit.) 2. (rit.)

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

Andante ♩ = 60

I. Organ dolce *pp*

II. Organ *sempre é legato*

Ped.

6

I. Organ *cresc.*

II. Organ

Ped.

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11

Musical score for measures 11-16. The score is written for piano in G major (one sharp). It consists of three staves: Treble, Middle, and Bass. Measure 11 starts with a treble clef and a key signature of one sharp. The music features a melodic line in the treble and a harmonic accompaniment in the middle and bass staves. A dynamic marking of *dim.* (diminuendo) is present in measure 12. The piece concludes in measure 16 with a final chord.

17

Musical score for measures 17-21. The score continues from the previous system. It features a melodic line in the treble and a harmonic accompaniment in the middle and bass staves. A dynamic marking of *p* (piano) is present in measure 18. The piece concludes in measure 21 with a final chord.

22

Musical score for measures 22-26. The score continues from the previous system. It features a melodic line in the treble and a harmonic accompaniment in the middle and bass staves. The piece concludes in measure 26 with a final chord.

27

cresc.

32

pleas... note

I.

II.

37

avec pédal ad lib.

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

26

42

Musical score for measures 42-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 42 features a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measures 43-44 contain a triplet of eighth notes in the treble clef staff. Measure 45 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 46 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. The instruction *** sans Pédale* is written below the bass clef staff in measure 46.

47

dim.

I.

Musical score for measures 47-51. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 47 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 48 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 49 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 50 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 51 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. The instruction *dim.* is written above the treble clef staff in measure 47. The first ending bracket labeled *I.* spans measures 49-51. The second ending bracket labeled *II.* spans measures 49-51.

52

Molto espresso

Musical score for measures 52-56. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 52 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 53 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 54 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 55 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 56 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. The instruction *Molto espresso* is written above the treble clef staff in measure 52. The instruction *(poco accel.)* is written below the treble clef staff in measure 53.

57

(a tempo)

(poco accel.)

Musical score for measures 57-61. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 57 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 58 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 59 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 60 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. Measure 61 has a treble clef staff with a dotted quarter note and a bass clef staff with a dotted quarter note. The instruction *(a tempo)* is written below the treble clef staff in measure 57. The instruction *(poco accel.)* is written below the treble clef staff in measure 61.

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

62 (a tempo)

poco cresc.

-16'

67

f Riten.

+16'

72 Tempo I (andante)

più rallen.. dim. molto. Lento pp

77

82 *molto express.ma pp*

Musical score for measures 82-86. The score is in treble and bass clefs with a key signature of one sharp (F#). The music features a melodic line in the right hand and a supporting bass line in the left hand. The tempo/mood is marked as *molto express.ma pp*.

87

poco cresc.

più cresc.

Musical score for measures 87-91. The score continues from the previous system. It includes dynamic markings *poco cresc.* and *più cresc.*. The tempo/mood is *molto express.ma pp*.

92

Tranquillo

dim.

-16'

Musical score for measures 92-96. The tempo/mood changes to **Tranquillo**. The music features a melodic line in the right hand and a supporting bass line in the left hand. The tempo/mood is **Tranquillo**. The dynamic marking is *dim.*. The score ends with a repeat sign and a fermata, followed by the instruction -16'.

97 L.H. *p* R. H.

102 *mf* *pp* Più lento

108 *pp* rit. R.H. *dim.* L.H. +16'

*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 Satie (1866-1925)

♩ = 55

Organ

6

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

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10

2/4

14

3/4

17

4/4

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

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

* M elodie

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

Pyotr Ilyich Tchaikovsky (1840-1893) Op. 42, No.3

Moderato con moto

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9

p *cresc.* *mf*

3 3

This system contains measures 9 through 12. The right-hand part begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. It features a melodic line with eighth-note patterns and two triplet markings (3). The left-hand part provides harmonic support with chords and single notes.

13

cresc.

This system contains measures 13 through 16. The right-hand part continues with a melodic line, marked with a crescendo (*cresc.*). The left-hand part consists of chords and rhythmic patterns.

17

f *grazioso scherzando*

3 3

This system contains measures 17 through 20. The right-hand part starts with a forte (*f*) dynamic and includes two triplet markings (3). The tempo/style marking is *grazioso scherzando*. The left-hand part continues with harmonic accompaniment.

34

20

cresc.

This system contains measures 20, 21, and 22. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. A dynamic marking of *cresc.* is placed above the right hand in measure 22.

23

p *poco cresc.*

This system contains measures 23, 24, and 25. The right hand continues with eighth-note patterns. The left hand has a more active bass line. Dynamic markings include *p* at the start of measure 23 and *poco cresc.* above the right hand in measure 25.

26

mf *p* *poco cresc.*

This system contains measures 26, 27, and 28. The right hand starts with a melodic phrase marked *mf*. The left hand has rests in measure 26. Dynamic markings include *mf* at the start of measure 26, *p* at the start of measure 27, and *poco cresc.* above the right hand in measure 28.

29

p

32

poco cresc.

f

36

cresc.

ff

tr

tr

dim.

*E-flat is suggested for all of these trills on D.

40 *tr* *tr* *poco rit.* *tr*

mf *p*

44 *poco meno mosso*

mp *cresc.*

48 *f* *pp* *pp*

f *pp* *pp*

f *diminuendo e rit.* *p* *Tempo I, tranquillo*

52

Musical score for measures 52-56. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The key signature has two flats. The music features a melodic line in the treble clef staff and a bass line in the bass clef staff. The grand staff contains chords and accompaniment.

57

Musical score for measures 57-60. The system consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The key signature has two flats. The music includes a melodic line in the treble clef staff and a bass line in the bass clef staff. The grand staff contains chords and accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are two triplet markings (3) in the treble clef staff.

61

Musical score for measures 61-64. The system consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The key signature has two flats. The music includes a melodic line in the treble clef staff and a bass line in the bass clef staff. The grand staff contains chords and accompaniment. A dynamic marking of *f* (forte) is present. A *crs* (crescendo) marking is also visible.

66 *poco rit.* **Tempo I**

f *p*

72 *dim.* *pp*

77 *pp* *rit.* ******

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

** 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/transcriber 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, 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 in 1900 gathering melodies of folksongs, usually with lyrics. The "Danny Boy" lyrics were not combined with this air until 1920 when English songwriter Frederic Weatherly added them to this Country Derry melody.

Tempo indications and indications in "quotes" and *italics* are Grainger's own.

Edvard Grieg: Jesu, meine Zuversicht: page 17

In spite of 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 "a." and "a tempo" indications are, furthermore, editorial suggestions for interpretation, highlighting the entrance of the cantus firmus.

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 in 1865.

The original violin part is an octave higher than notated here through measure 13 and can be played an octave higher on the organ but only if the solo stop sounds pleasant in the upper range. Otherwise, play the solo as written using a good 4' Principal or stop of 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 slowly 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 the more rapid and earlier works. Staccatos must not be clipped nor too short.