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Walking Time

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 21 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 early 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 2007 as Organmaster/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 on a wide range of musical subjects from The *Etude* Journals, 1911-1939.

Dedicated to the Memory of Percy Grainger, concert pianist, composer,
arranger, musicologist, teacher, pioneer, visionary and veteran of World War I

* Walking Tune

From *Music Room Tit-Bits*, No. 3 for piano
transcribed for organ

I. Solo stop.
II. Accompanying stops.
Ped. to balance.

George Percy Aldridge Grainger (1882-1961)
tr. Robert M. Thompson, A.Mus.D. (b. 1940)

** "Gently Flowing M.M. $\text{♩} = \text{about } 76$ "

The musical score is presented in three systems. The first system consists of three staves: a treble clef staff (I. *p*), a grand staff (II. *pp*) with two bass clef staves, and a single bass clef staff. The key signature is one sharp (F#) and the time signature is 2/2. The first system includes a large slur over the treble staff and a fermata over the grand staff. The second system continues the treble staff with a slur and the grand staff with chords. The third system continues the grand staff with chords. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the entire score.

* Transcribed from Grainger's original piano arrangement of his original work for woodwind quintet.
Indications in "quotes" and *italics* are Grainger's.

Please see editorial notes and a quote from Mr. Grainger on the final page.

** The editor suggests $\text{♩} = 45$

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10

pp

15

"louden (cresc.)"

mp

"louden abruptly"
"(cresc. subito)"

f

I. >

increase pedal

I. >

19

"piercingly"
"(ben subito)"

>

23 II.

27

"don't soften"
"non dim.)"

ff

"suddenly (subito)"
"tenderly"

I. *pp* beginning registration

31

"louden slowly
(cresc. poco a poco)"

34 I.

II.

38

42 (I.)

mf

f

45

ff "stridently"

"very slightly slower"
"(poco meno mosso)"

48

"feelingly"
"(espress.)"

"soften slightly"
"(poco dim.)"

51

p

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55 *"slacken slightly"*
"(poco meno mosso)"

pp

"1st speed" "(legato)"
"clingingly"
"(a tempo primo)"

p *"to the fore"*

59 *"slightly (poco)"*

p *mp* *"more (piu)"*

63 *"soften (dim.)"* *"soften (dim.)"* *mp* *I.* *pp* *II.* *"slacken (rit.)"*

* The top three notes of the F clef and the A of the G clef are to be taken in the right hand.

"1st speed
(a tempo primo)"

67

"louden slightly"
"(poco cresc.)"

spoken lots (molto rit.)"

71

"in time (a tempo)"

76

Beginning registers

81

I.

pp

II.

"feelingly (*espress*)"

"loud lots (*molto cresc.*)"

86

II.

91

f

DONOTCOPY

95

f

This system contains measures 95 through 98. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#). Measure 95 starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the page.

99

f
ff

This system contains measures 99 through 102. The music continues with similar melodic and harmonic patterns. The dynamic markings increase to *f* and then *ff* (fortissimo). The watermark "DO NOT COPY" remains visible.

103

mf
mp

"gradually soften
(dim. poco a poco)"

"to the for (marc.)"

This system contains measures 103 through 106. The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The music includes a section of *ritardando* ("gradually soften") and a section of *ritardando* ("to the for (marc.)"). The time signature changes from 2/4 to 3/2 and back to 2/4. The watermark "DO NOT COPY" is still present.

*"Very very slightly slower
(pochiss. meno mosso.)"*

108

mf II. *p*

"to the for (marc.)", *mf*

Add to pedal through measure 116

112

"slower (meno mosso)"

II.

117

"slower"
"(meno mosso)"

"slow off"
"(rit.)"

pp

II.

ppp

(still.)

Grainger's Note: "This piece is based on a little tune I made on a 3 days' walk in the Scottish Highlands (in 1900) as a hummed accompaniment to my tramping feet. It was worked out and scored in 1903."

Editorial notes: Mr. Grainger's tempo and dynamic markings have been preserved as have his other indications which are placed in "quotes" and italics. Generally the transcriber has aimed to be true to the spirit of the original. It has been his goal to make minimum changes from the piano version, such changes having to do mainly with adapting a piano piece to the organ. For example, when the piano sustain pedal was indicated, this translates to the organ as longer note values. Manual changes follow Grainger's indications for bringing out certain melodies. It is assumed that the pedal stops will always be adjusted to balance the manuals. This piece works well on a two-manual organ but would be better with three or four manuals with two divisions under expression. The editor/transcriber does not specify stops, as each organ is different, and it is presumed that the performer knows what fits best with any particular instrument.

Having been originally a piece for five woodwind instruments, it fits the organ particularly well, being a wind instrument itself.

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