PPMO2049M \$10.00



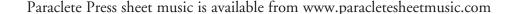


Robert M. Thompson

## Robert M. Thompson

Dr. Thompson holds a doctoral degree from the University of Michigan d has been active as a College vision producer, recording artist teacher, concert organist, harpsichordist, percussionist, condu and editor of Versuch in figurirten Chorälen, an 18th century s of 21 d ale preludes for organ by F. W. Marpurg, published as Twenty-one Marpurg Chorales, Augsbi Press. a Fulbright Scholar, he studied organ with the famed Helmut Walcha, focusing on the major organ of J. S. Bach. As a Walcha pupil several cities around Germany and recorded an in his early 20's, Thompson was invited to play concerts. entire program for Radio Bremen. Later he gave additio ıl conce in Europe, the U. S and has appeared on radio and television. From 1969-1985 Thompson sa ed on e music faculty of St. Olaf College as College Organist and Professor of organ, harpsichord and percussion. He pioneered beginning class organ for pianists. Shortly before leaving St. Ola 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 irmaster/Organist Emeritus and moved to Oregon. He now lives in Corvallis where he was organist at Firs Presbyterian Church for almost seven years and now is the head organist at First Church Scientist in Corvallis. He also performs regularly as a freelance organist, harpsichordist, pianist nd perci onist. Most recently Thompson devoted a great deal of time to his website, research, composit transcr ng and editing music.

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



## \* Walking Tune

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

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

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

\*\* "Gently Flowing M.M. \( \sigma = about 76"\)

I. \( p\)
II. \( 8\)

9: # 3



<sup>\*</sup> Transcribed from ( piane arrangement of his original work for woodwind quintet. Indications in "quotes" and realist are Grainger's.

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

\*\* The editor suggests o = 45

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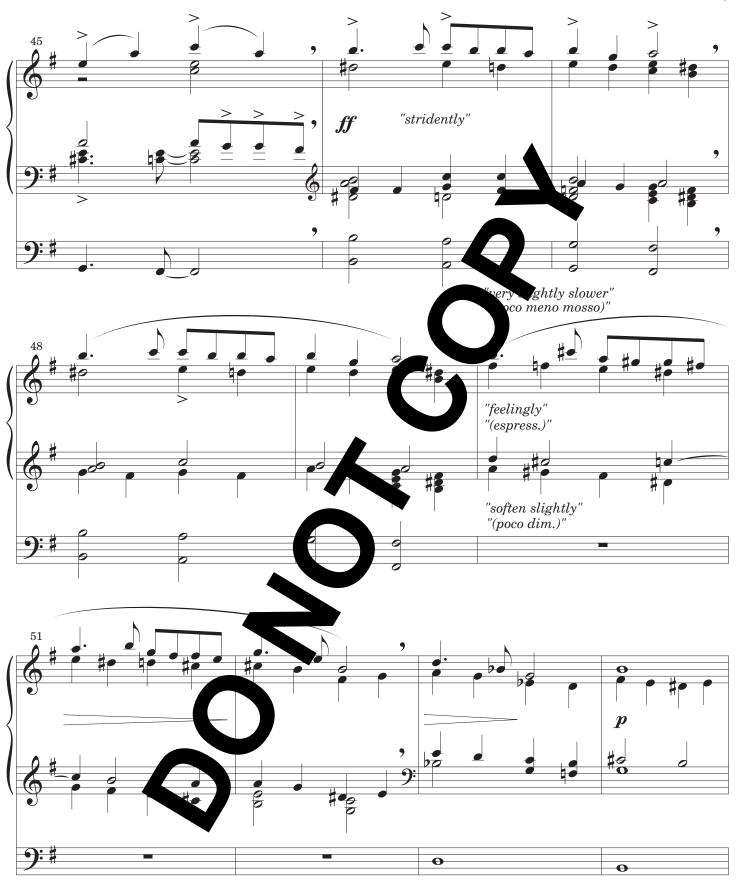






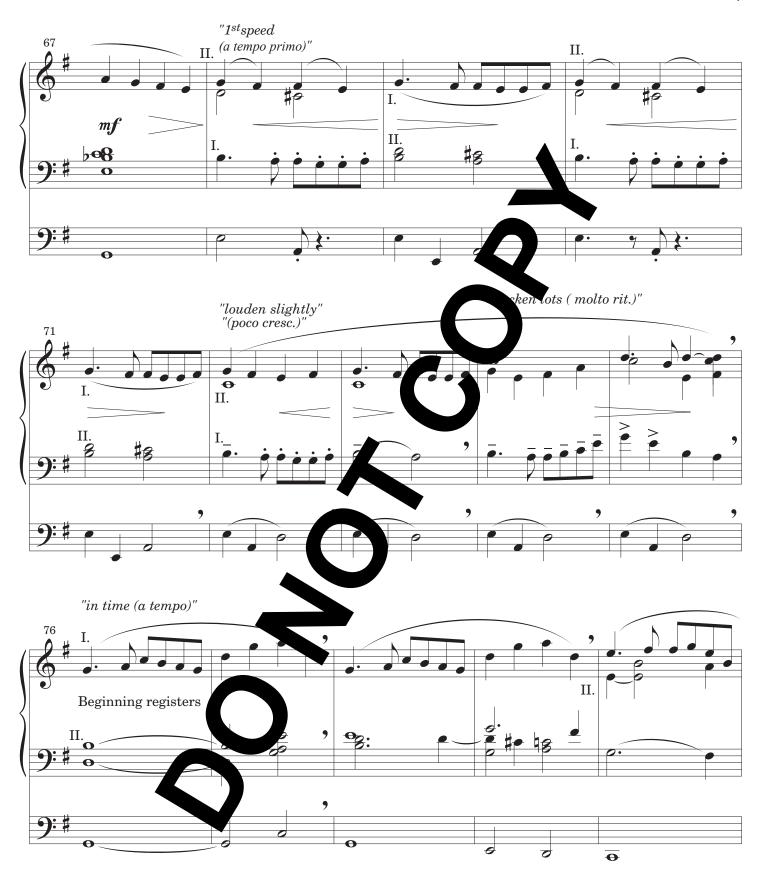








 $<sup>\</sup>boldsymbol{\ast}$  The top three notes of the F clef and the A of the G clef are to be taken in the right hand.











Grainger's Note: "This piece is base 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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