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Were You There?

African-American Spiritual

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 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 church 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 my beloved identical twin, William Worthington Thompson, choirmaster/organist

* Were You There?

African-American Spiritual

** I. Flute 8', trem.
II. Viola 8'
III. Ped. 16' & 8' only

arr. Robert M. Thompson

Very slow

pp

mp

poco rit.

pp

* Depending upon the worship context, Good Friday, for example, the *forte* ending variation may be played quietly.

** The upper staff may be played an octave lower with either a 4' or an 8' stop.

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15 a tempo

pp

This system contains measures 15 through 18. It features a grand staff with three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music begins with a piano (*pp*) dynamic. Measures 15 and 16 show a melodic line in the upper treble staff and a supporting bass line in the lower treble and bass staves. Measures 17 and 18 continue the melodic development with a long note in the upper treble staff.

19 célestes

mp

This system contains measures 19 through 22. It features a grand staff with three staves. The key signature has one flat, and the time signature is 2/4. The music starts with a mezzo-piano (*mp*) dynamic. The word "célestes" is written above the first measure. The upper treble staff contains a melodic line with some grace notes, while the lower treble and bass staves provide harmonic support.

23

mf

This system contains measures 23 through 26. It features a grand staff with three staves. The key signature has one flat, and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The upper treble staff has a complex texture with many beamed notes, and the lower treble and bass staves have a more rhythmic accompaniment.

27

This system contains measures 27 through 30. It features a grand staff with three staves. The key signature has one flat, and the time signature is 2/4. The music continues with a melodic line in the upper treble staff and a supporting bass line in the lower treble and bass staves.

30 , poco rit. , , 3

34 a tempo

37 slower *

Principal 8', 4'

Principal 16', 8', 4' ed.

41

* From here to the end, this counter melody may be played with a strong reed or cornet, but not as to obfuscate the main theme in the left hand. It may also be played by a trumpet, clarinet, oboe, saxophone or sung on "ah".

44

Musical score for measures 44-46. The piece is in G major (one sharp) and 3/4 time. Measure 44 features a long melodic line in the right hand and a bass line in the left hand. Measure 45 continues the melodic development. Measure 46 concludes the system with a final chord.

47

Musical score for measures 47-49. The piece is in G major (one sharp) and 3/4 time. Measure 47 continues the melodic line. Measure 48 shows a change in the bass line. Measure 49 ends with a double bar line and a 3/4 time signature.

50

poco t. *quasi a tempo*

Musical score for measures 50-53. The piece is in G major (one sharp) and 3/4 time. Measure 50 begins with a tempo change to *poco t.* and a dynamic marking of *f.*. Measure 51 continues the melodic line. Measure 52 shows a change in the bass line. Measure 53 ends with a double bar line and a 2/4 time signature.

54

molto rit.

Musical score for measures 54-56. The piece is in G major (one sharp) and 2/2 time. Measure 54 begins with a tempo change to *molto rit.*. Measure 55 continues the melodic line. Measure 56 ends with a double bar line.

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