

O Worship the King

Marianne Kim

3-staff, Intermediate

O WORSHIP THE KING

— MARIANNE KIM —

Hymn Tunes Paired with Classics for Organ

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Foreword

This collection from Marianne Kim is centered around pieces that combine traditional hymns with pieces from the classical repertoire. In each arrangement, the two elements are seamlessly and evocatively combined for a compelling result. Several of the classics are vocal and orchestral pieces, but most are originally organ works from the great 19th- and 20th-century French romantic period. Marianne has rounded out the collection with two original pieces that are also indebted to the French organ tradition: a gentle pastorale and a fiery toccata.

—*The Publisher*

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Alas, and Did My Savior Bleed

with
Pie Jesu

Sw. Light Reed 8
Gt. Soft 8, 4
Ped. Soft 16, 8

Marianne Kim
Tune: MARTYRDOM
by **Hugh Wilson**
and "Pie Jesu" from *Requiem*
by **Gabriel Fauré**

Adagio ♩ = ca. 56

Gt. { *dolce*

Sw.

Andantino ♩ = ca. 80

Gt. { + Oct. 8

Duration: 4:10

14

18

18

22

Tempo I (♩ = ca. 56)

Sw.

Gt. - Oct. 8

26

46

50

Tempo I (♩ = ca. 56)

Gt. { *rit.*

+ Oct. 8, 4

54

- Oct. 4

58

Gt. - Oct. 8

molto rit.

Amazing Grace

with

Air on the G String

Sw. Soft Reed 8
Gt. Flute 8, String Celeste
Ped. Flute 16, 8, Gt. to Ped.

Marianne Kim
Tune: NEW BRITAIN
from *Columbian Harmony*, 1829
and "Air on the G String"
from *Orchestral Suite No. 3, BWV 1068*
by **Johann Sebastian Bach**

Andante grazioso ♩ = ca. 60

The musical score is written for three parts: Soft Reed 8 (Sw.), Flute 8/String Celeste (Gt.), and Flute 16/8/Gt. to Ped. (Ped.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante grazioso' with a quarter note equal to approximately 60 beats per minute. The score is divided into three systems. The first system (measures 1-4) features a melodic line in the Sw. part, a harmonic accompaniment in the Gt. part, and a bass line in the Ped. part. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) concludes the piece with a final melodic flourish in the Sw. part and a sustained harmonic accompaniment in the Gt. and Ped. parts. A large yellow 'SAMPLE' watermark is overlaid diagonally across the entire score.

Duration: 4:30

13 Sw.

Gt. { *poco rit.* *a tempo*

17

22 Gt. {

26

70/2505L-9

49

poco rit.

54

Sw.

a tempo

59

63

rit.

tr

O Sacred Head, Now Wounded

with Chant pastorale

Sw. Soft Reed 8
Gt. Flute 8, String Celeste
Ped. Flute 16, 8, Gt. to Ped.

Tune: PASSION CHORALE (HERZLICH TUT MICH VERLANGEN)
by Marianne Kim

by Hans Leo Hassler
and "Chant pastorale"
from *Douze pièces nouvelles* (1893)
by Théodore Dubois

Andante moderato ♩ = 50

Sw.

mf

Gt.

p

p

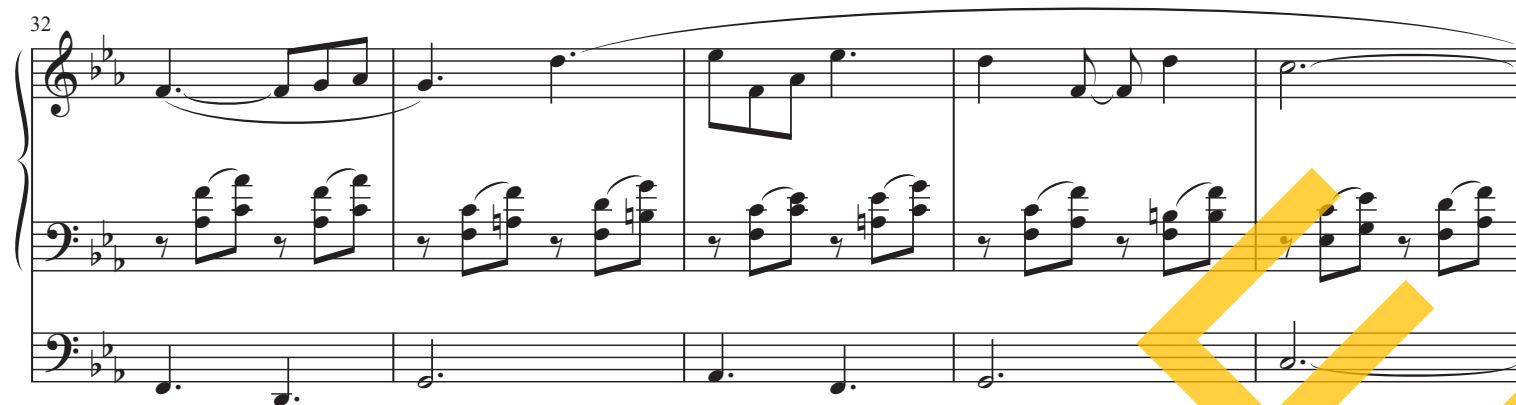
pp

poco cresc.

Duration: 3:30

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32



System 32: Treble and Bass staves. Treble staff contains a melodic line with a slur over measures 32-33. Bass staff contains a rhythmic accompaniment with eighth notes and rests. A third staff at the bottom contains a single note.

37



System 37: Treble and Bass staves. Treble staff contains a melodic line with a slur over measures 37-38. Bass staff contains a rhythmic accompaniment with eighth notes and rests. A third staff at the bottom contains a single note. A guitar part (Gt.) is indicated by a bracket over the treble staff in measure 37.

41



System 41: Treble and Bass staves. Treble staff contains a melodic line with a slur over measures 41-42. Bass staff contains a rhythmic accompaniment with eighth notes and rests. A third staff at the bottom contains a single note.

45



System 45: Treble and Bass staves. Treble staff contains a melodic line with a slur over measures 45-46. Bass staff contains a rhythmic accompaniment with eighth notes and rests. A third staff at the bottom contains a single note.

65 Sw.

70

74

78

Gt. { *rit.*

The musical score is for a piece in 4/4 time, marked 'Sw.' (Swell). It consists of four systems of staves. The first system (measures 65-69) has a piano part with a treble and bass staff. The second system (measures 70-73) continues the piano part. The third system (measures 74-77) continues the piano part. The fourth system (measures 78-81) includes a guitar part (Gt.) with a melodic line and a piano part with a bass line. The guitar part is marked 'Gt. { rit.' (Guitar, ritardando). A large yellow 'SAMPLE' watermark is overlaid diagonally across the page.

Petit pastorale in F

17

Sw. Oboe 8
Gt. Flutes 8, 4
Ped. Flutes 16, 8

Marianne Kim

Gently ♩ = ca. 120

3

5

Duration: 2:30

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16

poco rit. *a tempo*

19

21

23

rit.

O Worship the King

with
Grand chœur in F

Sw. Foundations, Reeds 16, 8, 4
Gt. Foundations 8, 4, 2, Sw. to Gt.
Ped. Foundations 16, 8, Sw. to Ped., Gt. to Ped.

Marianne Kim
Tune: LYONS
attrib. **Joseph Martin Kraus**
and *Grand chœur in F*
by **César Franck**

Animato ♩ = ca. 92

Gt. {

poco rit. Sw. { *a tempo*

Duration: 3:30

35

Measures 35-39: Piano accompaniment with chords and a single bass line.

40

Measures 40-45: Piano accompaniment with chords and a single bass line.

46

Measures 46-51: Piano accompaniment with chords and a single bass line.

52

rit.

Sw.

- Sw. to Gt.

- Sw. to Ped.

Measures 52-56: Piano accompaniment with chords and a single bass line.

78 Full

84

90

96

rit.

a tempo

+ 32

The musical score is written for piano and consists of measures 78 through 96. The key signature is B-flat major (two flats) and the time signature is 4/4. A large, diagonal yellow watermark with the word 'SAMPLE' is overlaid across the entire page. The score is organized into systems of three staves each. The first system (measures 78-83) begins with the word 'Full' above measure 78. The second system (measures 84-89) includes a 'rit.' (ritardando) marking above measure 84 and an 'a tempo' marking above measure 85. The third system (measures 90-95) continues the musical development. The fourth system (measures 96-101) concludes the page with a double bar line and a '+ 32' marking at the bottom right.

Wonderful Peace

with

Prière à Notre-Dame

25

Sw. String Celeste 8
Gt. Flutes 8, 4, Sw. to Gt.
Ped. Flutes 16, 8, Sw. to Ped., Gt. to Ped.

Marianne Kim
Tune: WONDERFUL PEACE
by W. G. Cooper
and "Prière à Notre-Dame" from *Suite gothique*, Op. 25
by Léon Boëllmann

Lento

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The tempo is marked 'Lento'. The score begins with a piano introduction marked 'pp' (pianissimo) for the strings. The melody is primarily in the upper staves, with harmonic support in the lower staves. A large yellow 'SAMPLE' watermark is diagonally across the page.

Duration: 4:40

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Animato

22

Sw.

25

28

31

rit.

Gt. {+ Oct. 8

The musical score is for a piece in B-flat major (two flats) and 4/4 time, marked 'Animato'. It consists of four systems of staves. The first system (measures 22-24) features a piano part with a treble and bass staff, and a guitar part with a single staff. The piano part has a treble staff with a melody and a bass staff with a harmonic accompaniment. The guitar part has a single staff with a melody. The second system (measures 25-27) continues the piano and guitar parts. The third system (measures 28-30) also continues the piano and guitar parts. The fourth system (measures 31-33) concludes the piano and guitar parts. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'Sw.' (swell) and 'rit.' (ritardando). The guitar part includes an instruction 'Gt. {+ Oct. 8'.

46

Sw. { *a tempo*

49

52

55

rit.

The musical score consists of five systems of staves. The first system (measures 46-48) shows a melody in the right hand and a simple accompaniment in the left hand. The second system (measures 49-51) continues the melody and accompaniment. The third system (measures 52-54) features a more complex melody in the right hand. The fourth system (measures 55-57) includes a 'rit.' marking and a change in the accompaniment. The fifth system (measures 58-60) concludes the passage with a final chord.

Toccata in G minor

Sw. Foundations 8, 4, 2

Gt. Foundations 8, 4, 2, Reed 8, Sw. to Gt.

Ped. Foundations 16, 8, 4, Sw. to Ped.

Marianne Kim

Animato ♩ = ca. 92

Gt. { Closed box

No Ped.

poco rit.

a tempo

Ped.

The musical score is written for guitar and piano. The guitar part is in G minor (three flats) and 3/4 time. It begins with a treble clef and a key signature of three flats. The piano part is in the same key and time. The score is divided into four systems. The first system shows the guitar playing a series of eighth notes and the piano playing a single note. The second system shows the guitar continuing its eighth-note pattern and the piano playing a single note. The third system shows the guitar playing a series of eighth notes and the piano playing a single note. The fourth system shows the guitar playing a series of eighth notes and the piano playing a single note. The score includes performance instructions such as 'Animato', 'No Ped.', 'poco rit.', and 'a tempo'. A large yellow 'SAMPLE' watermark is overlaid on the score.

Duration: 4:45

25

28

31

34

The image displays a musical score for piano, spanning measures 25 to 34. The score is written for three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is B-flat major (two flats). The music features a complex, flowing melody in the right hand, often using sixteenth and thirty-second notes. The left hand provides harmonic support with chords and single notes. A large, diagonal yellow watermark with the word 'SAMPLE' is overlaid across the entire page.

37



40



Sw. Reed 8
Gt. Oct. 8, Fl. 8, 4
Ped. Oct. 16, 8, Gt. to Ped.
Gently ♩ = ca. 88

43

poco rit.

ff



47



74 + Oct. 4

77 + Oct. 2

80

83 *poco rit.*

70/2505L-35

Opening registration

Tempo I (♩ = ca. 92)

86

89

92

95

98

101

104

107

70/2505L-37

123

127

131

Sva-

+ Mix

135

Full

molto rit.

What a Friend We Have in Jesus

with

Prélude, fugue et variation

Sw. Oboe 8, Flute 8
Gt. Flute 8
Ped. Flutes 16, 8

Marianne Kim
Tune: CONVERSE
by Charles Converse
and *Prélude, fugue et variation*, Op. 18
by César Franck

Andantino ♩ = ca. 52

Sw.

p cantabile

Gt.

5

8

Duration: 4:30

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11

f

14

poco rall. *a tempo* *rit.*

12/8

17

a tempo

12/8

20

f

12/8

Più mosso ♩ = ca. 66

35

+ Oct. 8

No Ped.

39

43

Ped.

47

rit.

50

Tempo I (♩ = ca. 52)

Sw.

- Oct. 8

62

Measures 62-63 of a musical score in D major. The right hand features a melody of eighth and quarter notes. The left hand has a complex accompaniment with sixteenth and thirty-second notes. A large yellow 'SAMPLE' watermark is overlaid on the right side of the page.

64

Measures 64-65 of a musical score in D major. The right hand continues the melodic line. The left hand accompaniment remains intricate with rapid sixteenth-note passages. A large yellow 'SAMPLE' watermark is overlaid on the right side of the page.

66

pp

Measures 66-67 of a musical score in D major. The right hand has a melodic line starting with a half note. The left hand accompaniment is marked *pp* (pianissimo). A large yellow 'SAMPLE' watermark is overlaid on the right side of the page.

68

rit.

Measures 68-69 of a musical score in D major. The right hand has a melodic line starting with a half note. The left hand accompaniment is marked *rit.* (ritardando). A large yellow 'SAMPLE' watermark is overlaid on the right side of the page.

Rock of Ages

with

Andante religioso

Sw. Flutes 8, 4
Gt. Octave 8, Sw. to Gt.
Ped. Octaves 16, 8, Gt. to Ped.

Marianne Kim
Tune: TOPLADY
by Thomas Hastings
and "Andante religioso"
from *Organ Sonata Op. 65, No. 4*
by Felix Mendelssohn

Andante religioso ♩ = ca. 84

Gt. {

4

8

poco rit.

a tempo

Duration: 3:40

Gt. - Sw. to Gt.

28

32

Gt. {

36

Sw.

poco rit.

40

Adagio ♩ = ca. 76

Tempo I (♩ = ca. 84)

57

Gt. { *rit.*
+ Oct. 4

- Oct. 4

61

65

68

rit.

The musical score consists of four systems of staves. The first system (measures 57-60) includes a guitar part with a tremolo effect and a piano accompaniment. The second system (measures 61-64) continues the piano accompaniment. The third system (measures 65-67) shows the piano accompaniment with a ritardando marking. The fourth system (measures 68-70) concludes the piece with a final chord and a double bar line.