

# Contents

5	Toccatà in C	Johann Gottfried Walther 1684-1748
9	Chaconne in f from <i>Partita IV for Clavier</i>	Johann Kuhnau 1660-1722
14	Prelude and Fugue in B♭ from <i>Vierzehn leichte Praeludien und Fugen</i>	Johann Caspar Simon 1707-1776
18	Offertoire in E♭ from <i>Heures mystiques, op. 30</i>	Léon Boëllmann 1862-1897
24	Verset in a from <i>Heures mystiques, op. 30</i>	Léon Boëllmann
26	Verset in C from <i>Heures mystiques, op. 30</i>	Léon Boëllmann
28	Trumpet Tune	Wayne L. Wold b. 1954
32	Recitative and Aria	Wayne L. Wold
36	Toccatà	Wayne L. Wold

# Foreword

An abundance of music written for the organ assumes a proficiency in the feet to match the hands. There are times, however, when such is not the case. Pianists who are adapting to the organ may have advanced keyboard skills but little or no experience in playing the pedals. Those who have begun to serve in a regular church organist position may find it daunting to prepare several new voluntaries each week, and they may find that working up the pedal parts is a much more time-consuming task than learning the parts for the hands. Even the most experienced organist has a “bad feet week” on occasion.

For these people and the people we serve, I have assembled or composed these pieces which are “light on your feet.” They require a moderate to advanced manual technique but make more modest demands on the feet. These compositions cover a span of four centuries and ask for various types of touches—from the extreme legato of the nineteenth century to the more articulate touches of the centuries before and after. You will find them appropriate for worship, concert, and teaching situations.

May your diligent work bring you to the point where you, too, can feel “light on your feet!”

## A Word About Ornamentation

The first two works in this collection come from the Baroque period, an era known for its wide use of ornamentation. Unless placed

within brackets, all ornaments in this edition are original; only a few signs have been changed to make them more easily recognizable to modern players. The short upward dash found in the Kuhnau piece has been left as is; it indicates a *Vorschlag*.

The world of ornamentation is a complex one, and this volume does not attempt to teach the meanings of all these symbols and all their variants. Organists confronting their first ornaments may wish to consult any of the better method books. More experienced players may wish to study the numerous treatises, especially Frederick Neumann’s monumental *Ornamentation in Baroque and Post-Baroque Music*, published by Princeton University Press.

Here are a few basic thoughts about ornamentation:

- Ornaments are essentially optional. It is better to omit an ornament than to play it unconvincingly. Become comfortable with just a few before attempting to include every one indicated.
- Most ornaments sound better with a short break or lift before them.
- Except for the very shortest ones, ornaments should be “shaped” rather than played with even note values. Lingering on the initial upper note of a trill can be especially effective.

Wayne L. Wold  
Winter 2000

# Toccata in C

Johann Gottfried Walther  
1684–1748  
ed. Wayne L. Wold

[Principal chorus, optional reeds]

[Freely, with exuberance]

[all articulations are editorial]

The musical score is presented in three systems. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic line in the treble and adds more accompaniment in the bass. The third system features a more complex texture with a treble staff containing chords and a bass staff with a rhythmic pattern. Pedal points are indicated by circles with a vertical line at the bottom of the page.

# Chaconne in f

from *Partita IV for Clavier*

[Registration should be of soft to moderate volume.  
All may be played on one manual  
or hands may solo out phrases as indicated.]

Johann Kuhnau  
1660–1722  
ed. and arr. Wayne L. Wold

[♩ = 80-90] [opt. RH solo through m. 8]

[pedal lightly detached throughout] [sim.]

[opt. LH solo through m. 12]

# Prelude and Fugue in B $\flat$

from *Vierzehn leichte Praeludien und Fugen*

Johann Caspar Simon  
1707–1776  
ed. Wayne L. Wold

[Principal chorus]

[Allegro ♩ = 90-96]

*[all articulations are editorial]*

*[opening chord may be arpeggiated – up and down – and ornamented]*

*[leggiero]*

# Offertoire in E $\flat$

from *Heures mystiques*, op. 30

[I 8' 4' Principals & Flutes, III/I  
 III 8' 4' Principals, Flutes, Strings (Light Reed)  
 Ped 16' 8' Principals, Flutes, III/Ped]

Léon Boëllmann  
 1862–1897  
 ed. Wayne L. Wold

**Andantino** [ $\text{♩} = 64$ ]

III {*[mp]\**  
*dolce*

\*In the French Romantic tradition, dynamic markings refer not to the addition of stops but rather to the degree the swell shutters are open; i.e. *p* = closed, *f* = open.

# Verset in a

from *Heures mystiques*, op. 30

[Manual and Pedal:  
Foundations, Reeds, opt. Mixture]

Léon Boëllmann  
1862–1897  
ed. Wayne L. Wold

**Allegro** [ $\text{♩} = 90$ ]

**f**

# Verset in C

from *Heures mystiques*, op. 30

[Man.: Principals, Flutes, Strings 8' (4')  
Opt. Ped.: Man./Ped.]

Léon Boëllmann  
1862–1897  
ed. Wayne L. Wold

**Allegro** [♩ = 110]

These two short versets may be successfully combined to fill a longer period of time. Consider playing the A minor verset, followed by the C major verset, then repeating the A minor verset.



# Trumpet Tune

I: Trumpet 8'  
 II: Principal Chorus  
 Ped: 16', 8', 4'

Wayne L. Wold

**Allegro maestoso** (♩ = 140) *R.H. slightly detached*

The musical score is written for organ with minimal pedal. It consists of two systems of music. The first system is marked **Allegro maestoso** with a tempo of  $\text{♩} = 140$ . The right hand is marked *R.H. slightly detached*. The score is in 2/2 time. The first system features a trumpet part (I) and a principal chorus part (II). The second system continues the piece with a *sim.* (sustained) instruction. The score is written for organ with minimal pedal, using a 16', 8', and 4' pedal combination.

# Recitative and Aria

I: Flutes 8', 4', 2<sup>2</sup>/<sub>3</sub>'  
 III: Flutes, Strings 8'  
 Ped: Flutes 16', 8'

Wayne L. Wold

**Slowly, freely**

The musical score is written for organ with minimal pedal. It consists of two systems of music. The first system has a treble clef staff with a 4/4 time signature, a bass clef staff, and a pedal staff. The treble staff begins with a fermata and a quarter rest, followed by a melodic line starting on G4. The bass staff has a melodic line starting on G3, marked 'legato'. The pedal staff has a single G3 note. The second system continues the melodic lines in the treble and bass staves, with a trill (tr) in the treble staff and a fermata in the bass staff. The pedal staff continues with a single G3 note.

# Toccata

I: Full, III/I  
III: Full  
Ped: Full, I & III/Ped

Wayne L. Wold

**Allegro** (♩ = 76)

The musical score is written in common time (C) and consists of three systems. Each system contains a grand staff with a treble and bass clef. The first system includes a 'sim.' (sostenuto) marking. The piece features a driving, rhythmic accompaniment in the bass and treble, with a prominent pedal line in the lower bass clef. The music is characterized by dense chordal textures and a steady eighth-note pulse.