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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 another volume of pieces which are "light on the 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 require 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.

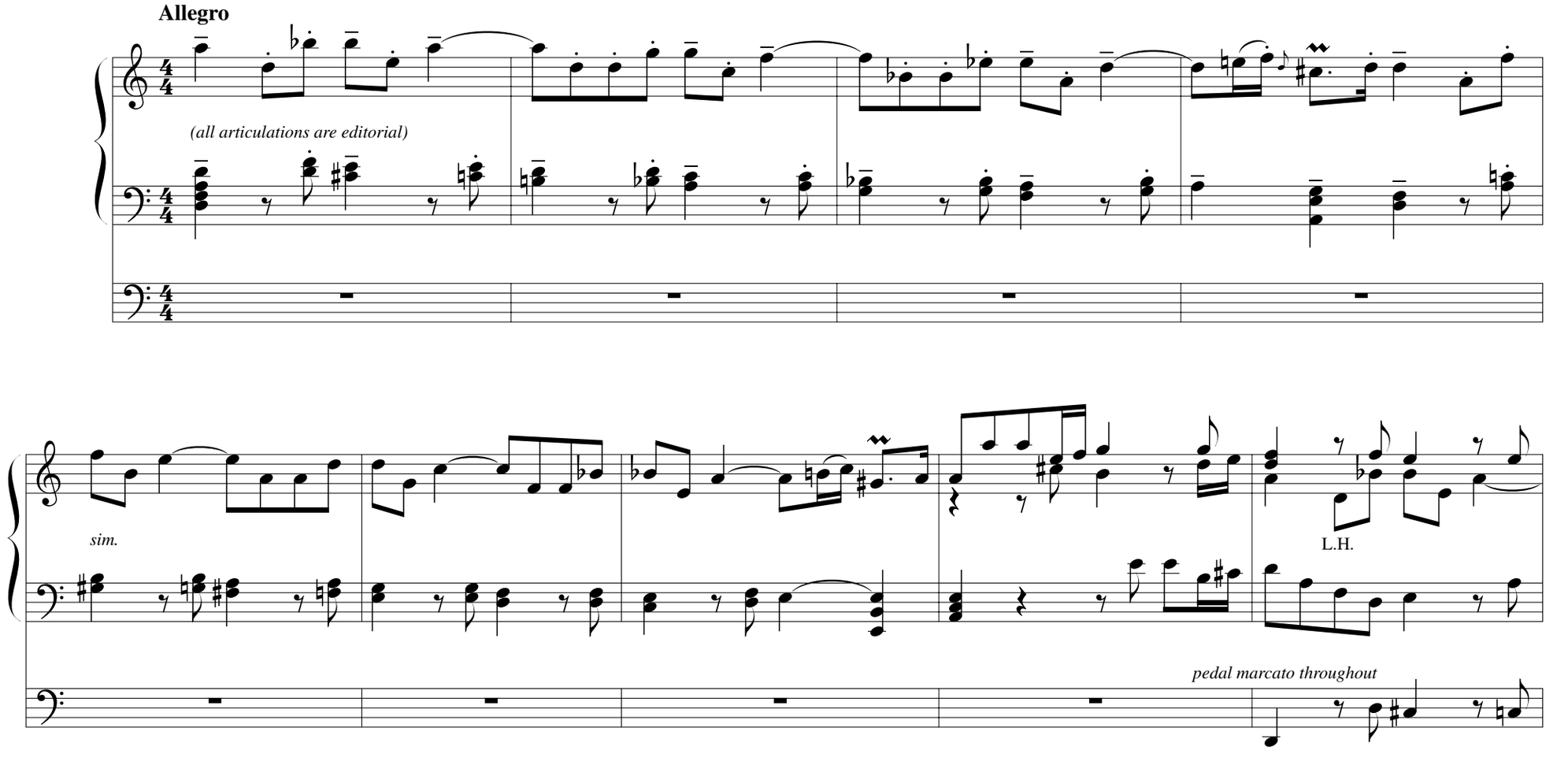
May your diligent work bring you to the point where you, too, can feel "light on your feet!"

Wayne L. Wold
Spring 2001

Concerto in d

Giuseppi Torelli, 1658–1709
arr. for organ, Johann Walther, 1684–1748
ed. Wayne L. Wold

[Light Principal Chorus(es)*]



* Walther left nothing to indicate manual changes, so this may be played all on one manual. For greater contrast however, a second manual with a lighter registration may be used in those places suggested by the editor.

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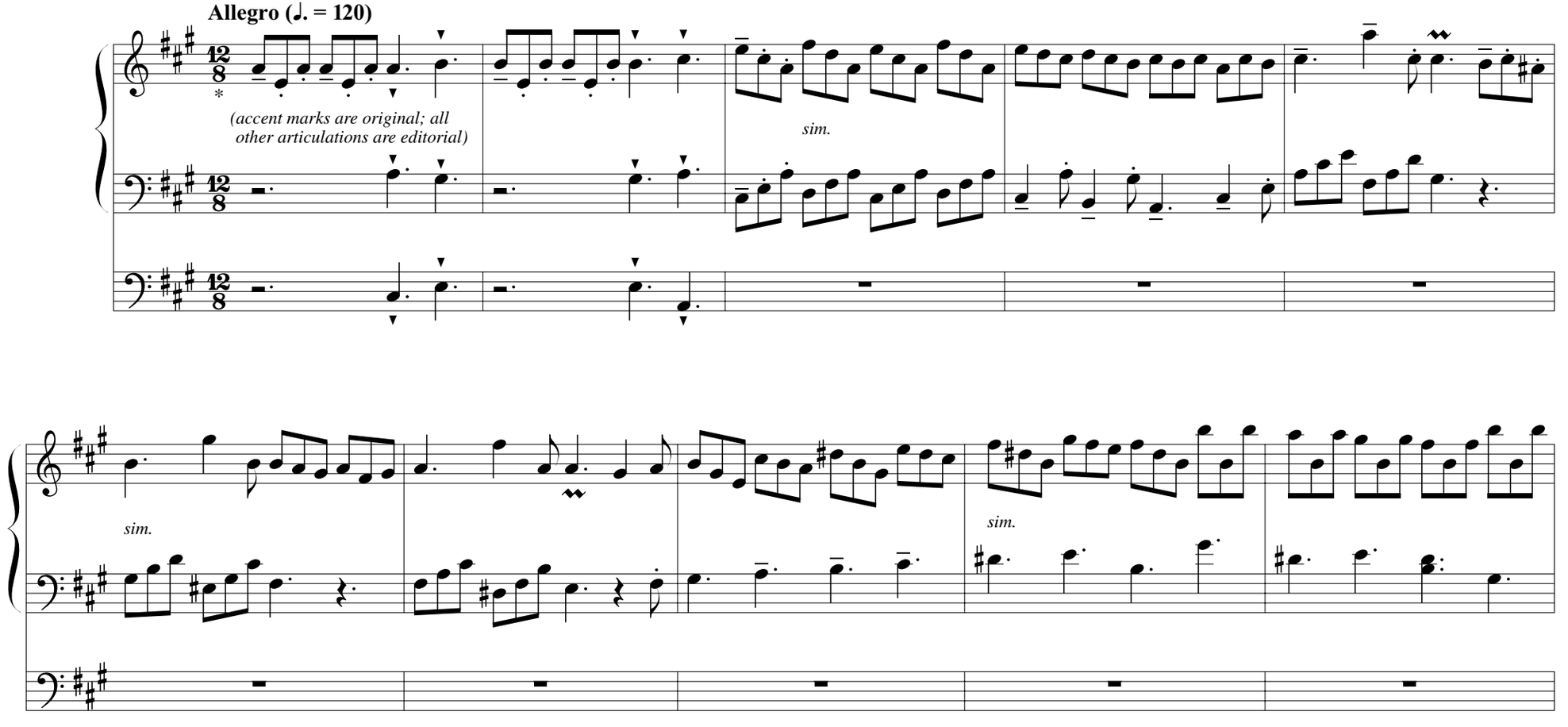
Fantasia in A

[Man: Light Principal Chorus
Ped: Light 16', Man/Ped]

Georg Philip Telemann, 1681–1767
arr. for organ, Wayne L. Wold



* Originally for cembalo (harpsichord) and written in 4/4 time with triplets.

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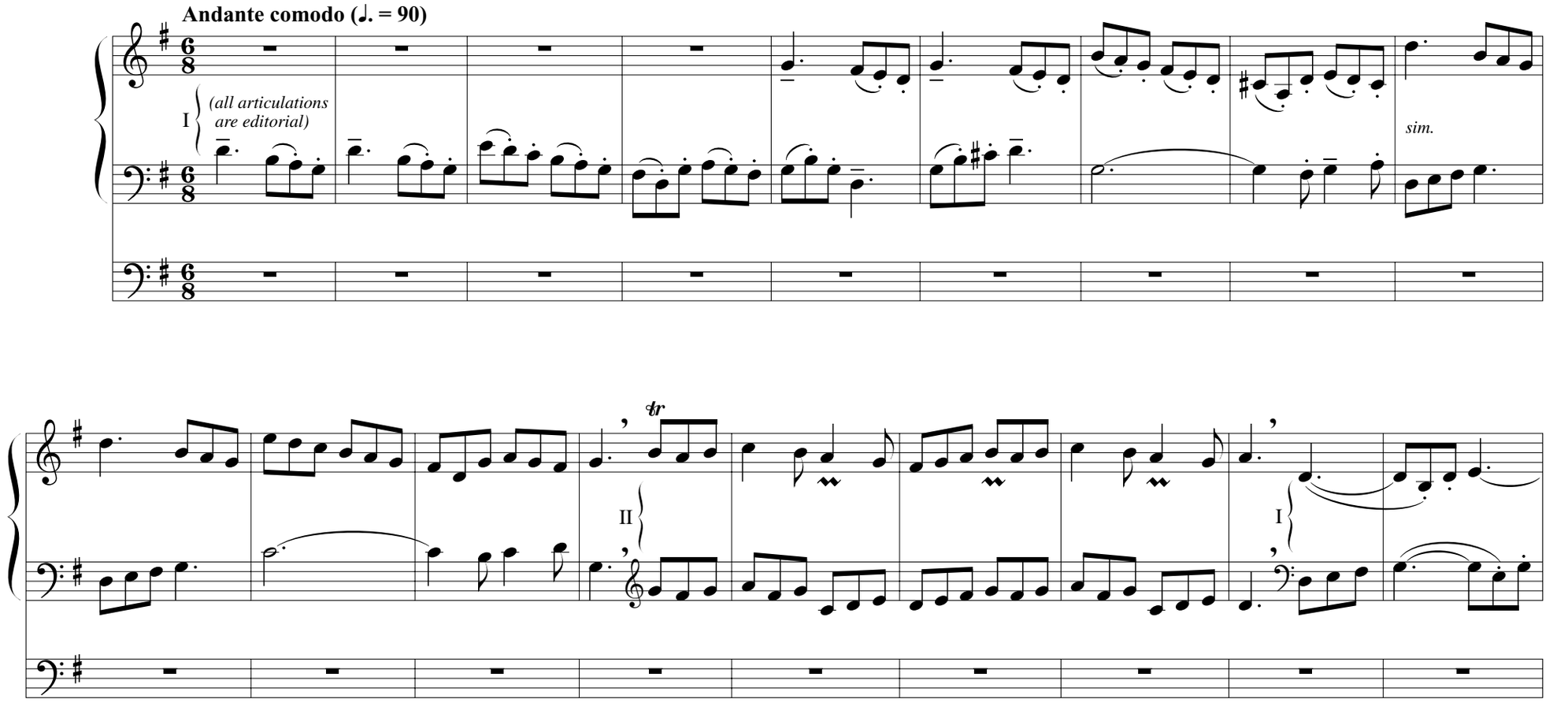
Organ Sonata in G

K. 328

[I: Principals 8', 4', (2²/₃') ***mf***
II: Flutes 4', 2' ***mp****
Ped: (Flute16'), I/Ped ***mf***]

Domenico Scarlatti, 1685–1757
ed. Wayne L. Wold



* If 4' & 2' Flutes are not available or effective, sections marked "II" may be played an octave higher on Flutes 8', 4'.

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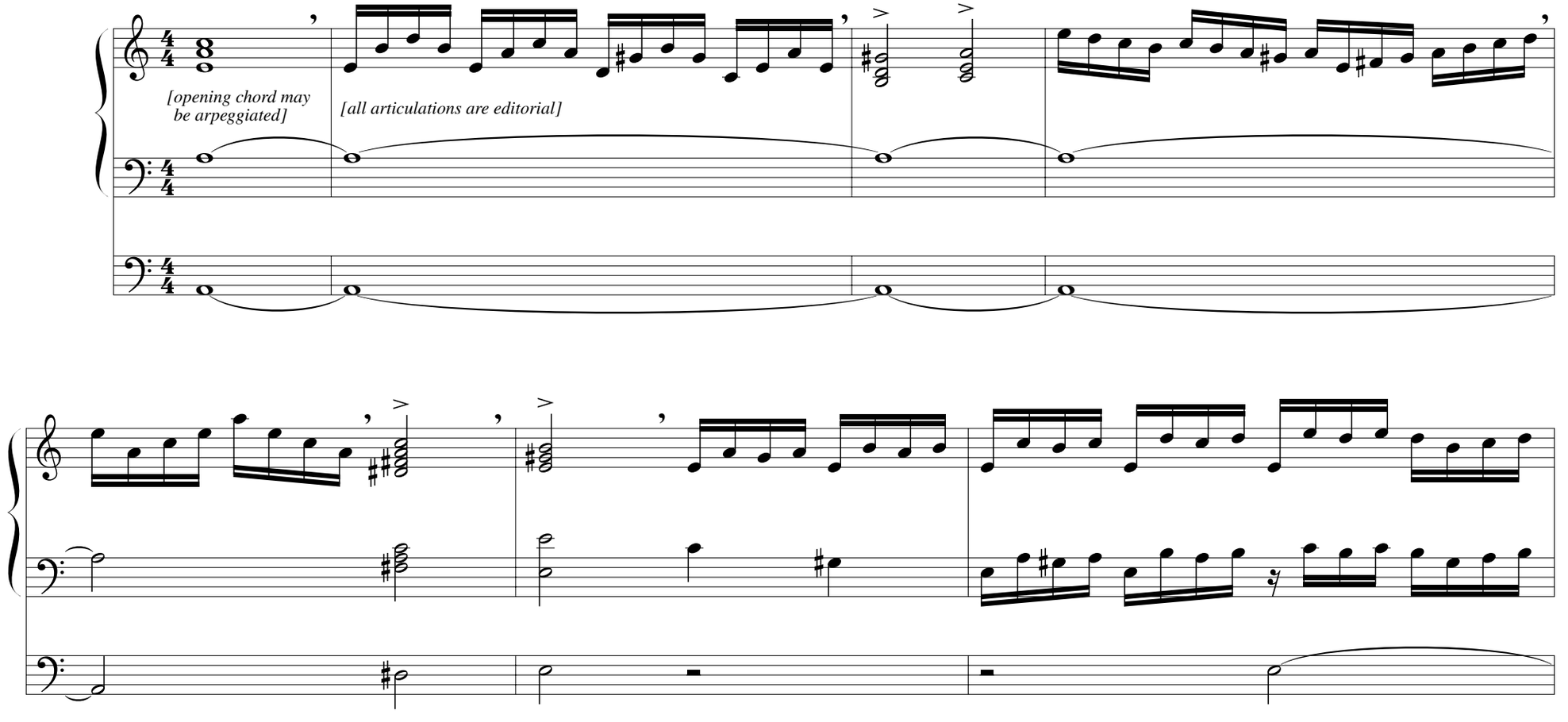
Toccata in a

[I: Principal Chorus
II: Smaller Principal Chorus*
Ped: Principal Chorus

Johann Anton Kobrich, 1714–1791
ed. Wayne L. Wold



* May be played all on one manual.

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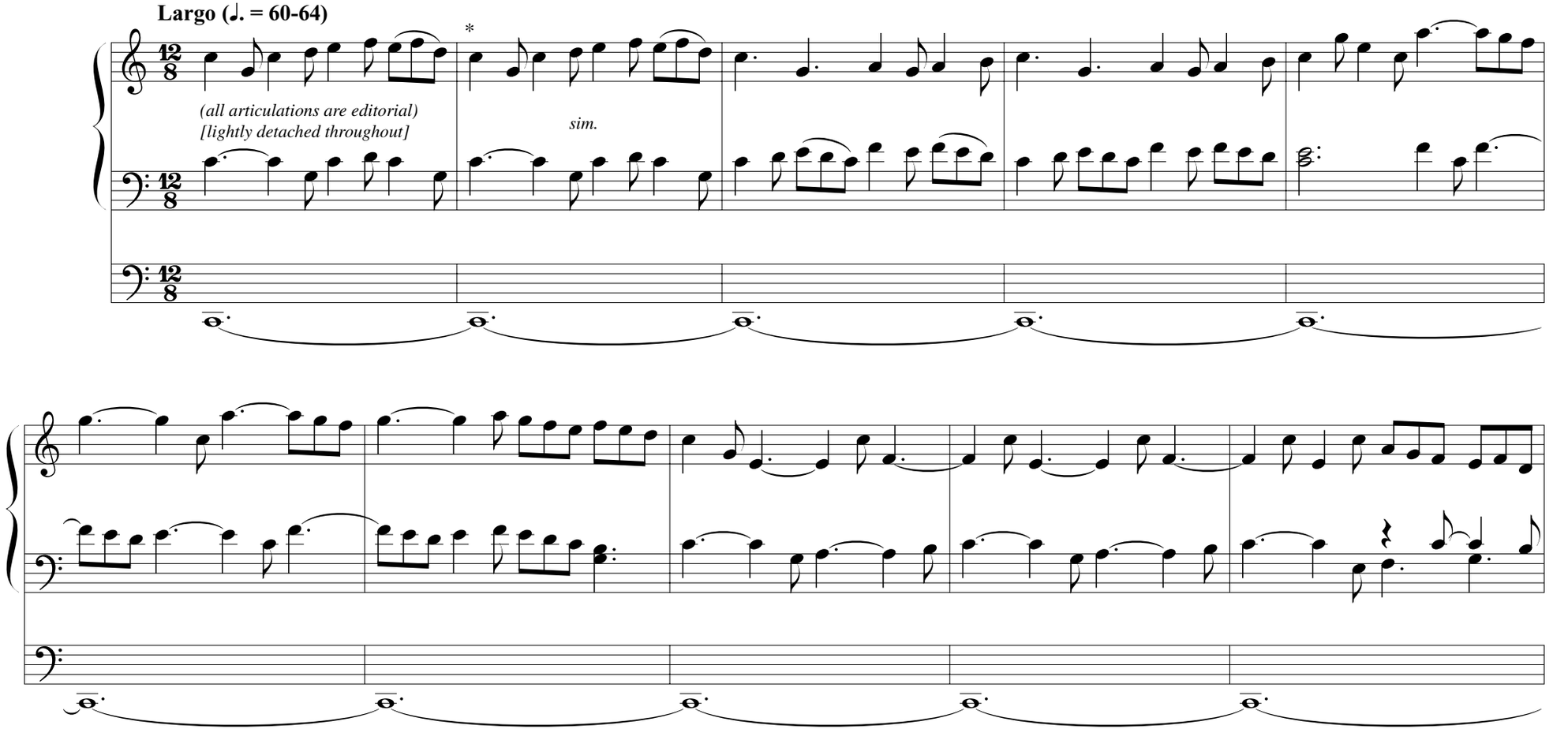
Pastorale

[RH: Mild Solo Stop 8'
LH: Flutes 8', 4'
Ped: Light 16', 8']

Domenico Zipoli, 1688–1726
ed. Wayne L. Wold



* Though not indicated in the original score, the numerous repeated phrases that are found in the 12/8 sections my be effectively played as “echoes,” with the right hand repeating the passage on a different manual (either the manual where the left hand is playing or on a third, contrasting manual) or on the same solo manual an octave higher.

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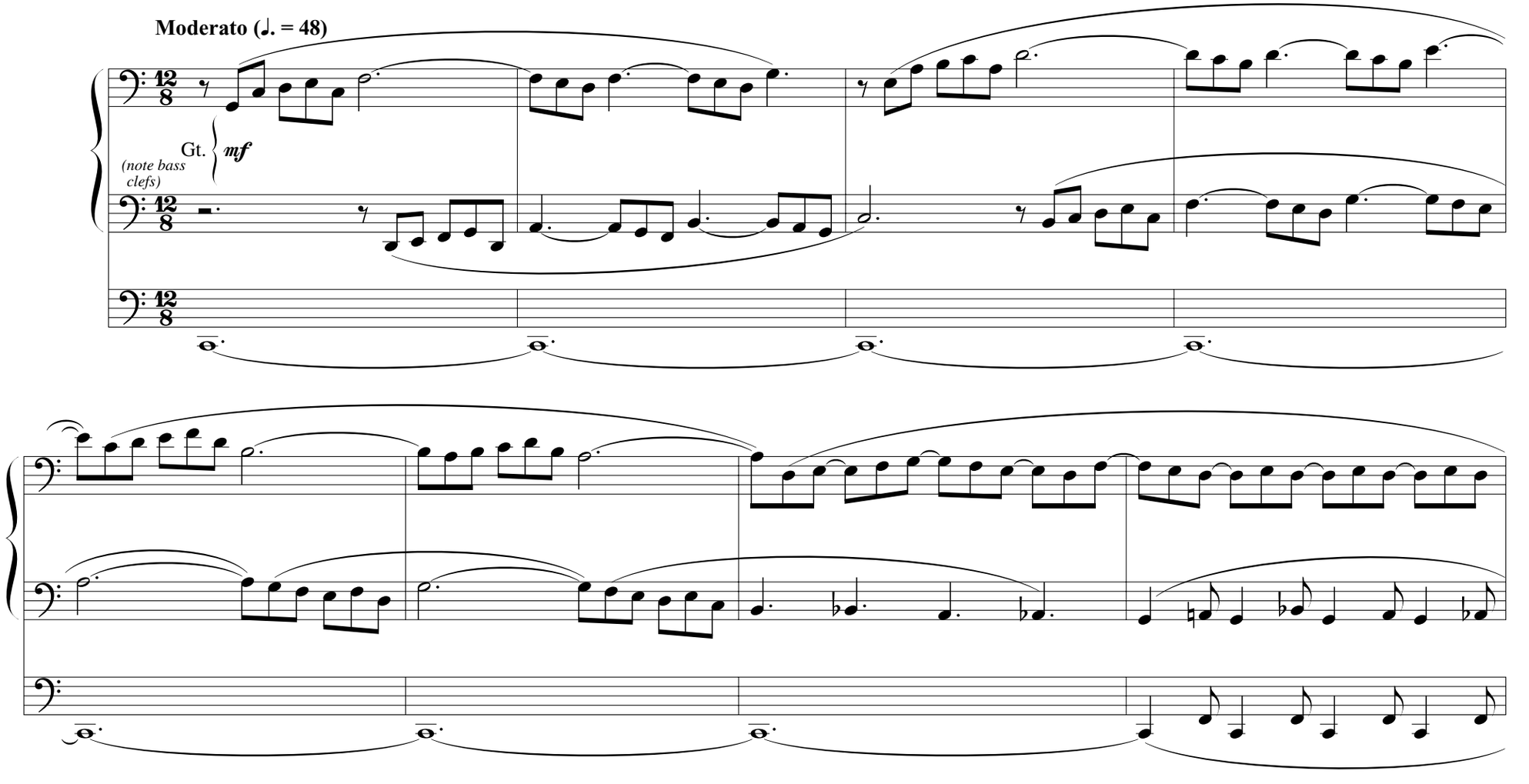
Préambule

No. 1 from *24 Piecès en style libre*

Sw: Foundations 8'
Gt: Foundations 8', Sw/Gt
Ped: Foundations 16', 8', Sw/Ped, Gt/Ped

Louis Vierne, 1870–1937
ed. Wayne L. Wold



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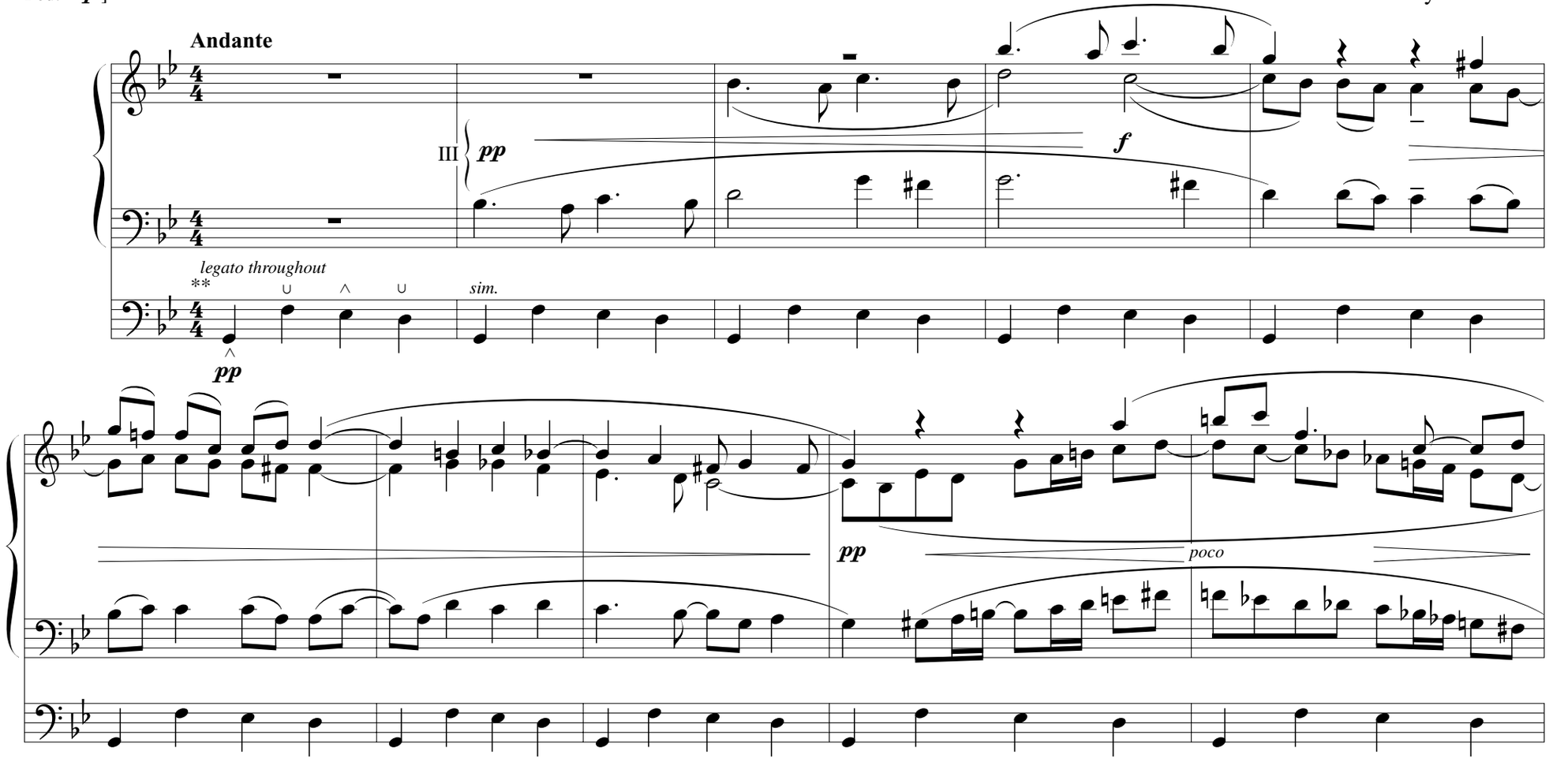
Basso Ostinato

from *Suite, Opus 92*

Max Reger, 1873–1916
ed. Wayne L. Wold

[I: *f* II/I, III/I
II: *mf* III/II
III: *mp*
Ped: *mp*]*



* Use 8' stops that blend well; light 4' stops may also be added.
** Though the pedal part is easy in itself, feet will also need to adjust the expression and/or crescendo pedals to bring about the dynamic changes.

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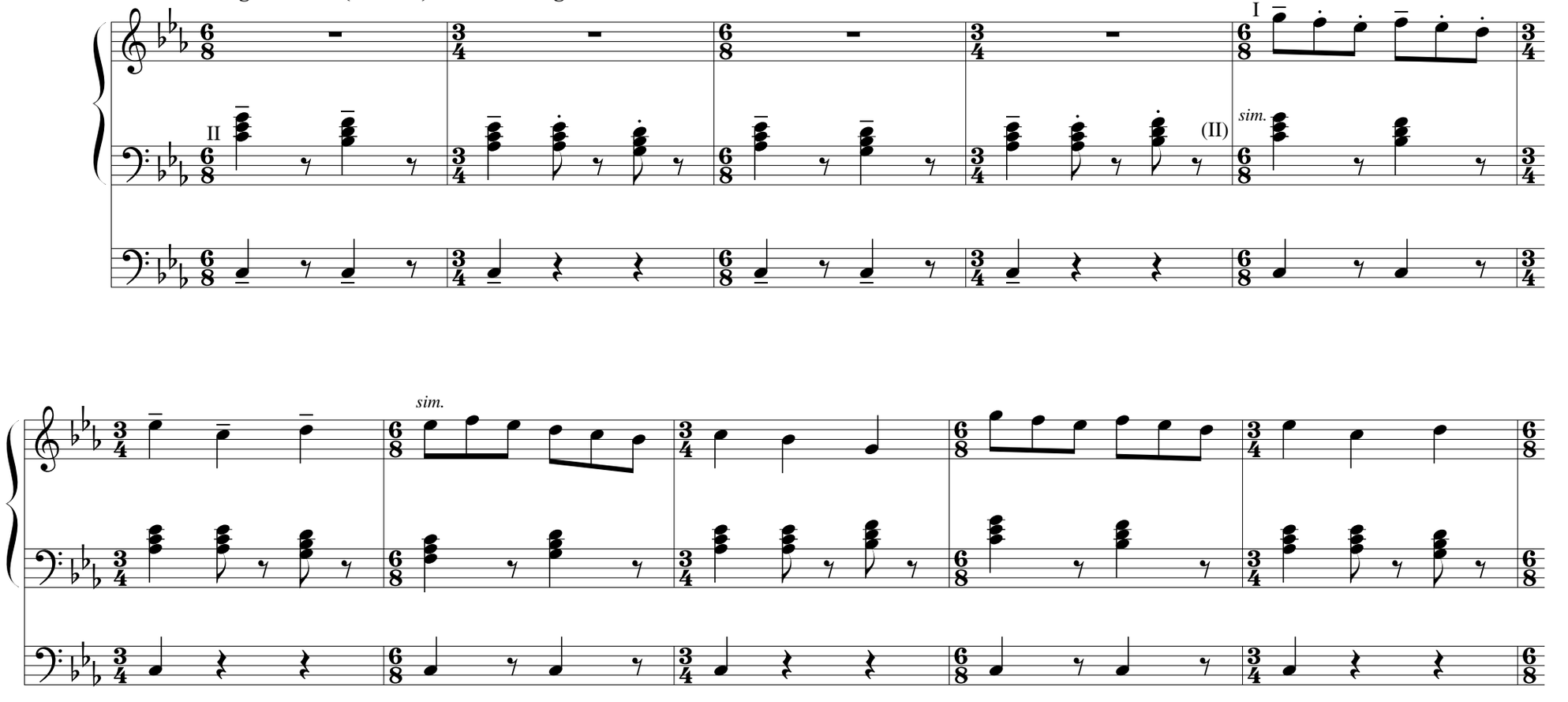
Postlude

I: Solo Trumpet
II: Principal Chorus
Ped: Principal Chorus

Wayne L. Wold

Allegro vivace (♪ = 290) ♪ = ♪ throughout



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