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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

O Come, O Come, Emmanuel

I: Flute 8', String 8', (4')
 II: Flute 8'
 Ped: Flutes 16', 8'

VENI, EMMANUEL
 setting, Wayne L. Wold

Freely, expressively (♩ = 80)

The musical score is written for two flutes and strings. It is in 4/4 time and the key signature has one sharp (F#). The tempo is marked 'Freely, expressively' with a quarter note equal to 80 beats per minute. The score is divided into two systems. The first system shows the flute parts and a string part with a 'legato' marking. The second system continues the flute and string parts.

Tune: French processional, 15th cent.

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Savior of the Nations, Come

I: [Large Principal Chorus]
 II: [Small Principal Chorus]
 Ped: [Principal Chorus, 16' Reed]

NUN KOMM, DER HEIDEN HEILAND
 setting, Johann Gottfried Walther, 1684–1748
 ed. Wayne L. Wold

[Moderato (♩ = 60)]

[All notes larger than sixteenth notes
 to be played slightly detached]

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system includes a 'Man.' (Mandolin) part in the bass clef and a 'II' (Small Principal Chorus) part in the treble clef. The second and third systems continue the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The tempo is marked as Moderato with a quarter note equal to 60 beats per minute. Performance instructions specify that notes larger than sixteenth notes should be played slightly detached.

originally in A minor

Tune: J. Walter, *Geistliche Gesangbüchlein*, 1524

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for Jessica Bobb, who premiered this piece

On Christmas Night

Man: May be played with both hands on one manual
or on separate, contrasting manuals *mp-mf*
Ped: 16', 8'

SUSSEX CAROL
setting, Wayne L. Wold

$\text{♩} = 90$

The musical score is written for three staves. The top two staves are grouped by a brace and represent the manual part, while the bottom staff is the pedal part. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked as quarter note = 90. The manual part begins with a series of rests, followed by a melodic line starting on the fifth line of the treble clef. The pedal part starts with a series of eighth notes on the bass clef. The score includes dynamic markings such as *sim.* and *legato*. The piece concludes with a double bar line and repeat signs.

Tune: English traditional
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Infant Holy, Infant Lowly

Introduction and Variations

Full organ

W ŻŁOBIE LEŻY
 setting, Alexander Guilmant, 1837–1911
 ed. Wayne L. Wold

Maestoso (♩ = 80)

Introduction

Tune: Polish carol

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Musical score for measures 18-24. The score is written for piano in 3/4 time with a key signature of three sharps (F#, C#, G#). The upper system consists of a treble and bass staff. The treble staff begins with a melodic line in measure 18, followed by chords and a melodic phrase in measure 20. The bass staff provides harmonic support with chords and a melodic line starting in measure 21. Dynamics include *p* (piano) in measure 19, *dim.* (diminuendo) in measure 23, and *pp [rit.]* (pianissimo with ritardando) in measure 24. A lower bass staff shows a melodic line starting in measure 21 with a *p* dynamic.

Con moto (♩=96)

Theme

Musical score for measures 25-31, labeled "Theme". The score is in 3/4 time with a key signature of three sharps. The upper system has a treble and bass staff. The treble staff features a melodic line starting in measure 25, with a first ending bracket in measure 26. The bass staff provides accompaniment with chords and a melodic line. The dynamic is *ff* (fortissimo).

Musical score for measures 32-38. The score continues in 3/4 time with a key signature of three sharps. The upper system has a treble and bass staff. The treble staff has a melodic line with a *[rit.]* (ritardando) marking in measure 35. The bass staff provides accompaniment with chords and a melodic line.

Songs of Thankfulness and Praise

I: Solo Flute 8', trem.
 II: Strings, Celeste
 Ped: Solo 2'

SALZBURG
 setting, Wayne L. Wold

Tenderly (♩ = 120)

The musical score is presented in three systems. The first system shows the beginning of the piece, with a treble clef staff for the Solo Flute (I) and a grand staff for the Strings and Celeste (II). The Solo Flute part begins with a melodic line in D major, 4/4 time, marked 'Tenderly' with a tempo of quarter note = 120. The Strings and Celeste part provides harmonic support with chords and textures. The second system continues the Solo Flute melody and the accompaniment. The third system shows the Solo Flute part concluding with a final note, while the accompaniment continues with sustained chords.

Tune: Jakob Hintze, 1622–1702

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Brightest and Best of the Stars

Full organ

MORNING STAR
 setting, G. Winston Cassler, 1906–1990
 ed. and arr., Wayne L. Wold

With devotion ($\text{♩} = 90$)

The musical score is written for a full organ. It consists of two systems of music. The first system begins with a dynamic marking of *f* (forte) and a tempo instruction of "With devotion ($\text{♩} = 90$)". The music is in 4/4 time with a key signature of one sharp (F#). The first system includes a grand staff (treble and bass clefs) and a separate bass staff. The second system continues the piece with similar notation.

originally in A Major

Tune: James P. Harding, 1850–1911, adapt.

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Alas! And Did My Savior Bleed

I: Principal 8', II/I
 II: Strings, Flutes
 Ped: Flutes 16', 8', II/Ped

MARTYRDOM
 setting, Wayne L. Wold

Expressively ($\text{♩} = 80$)

The musical score is written for three parts: a grand staff (treble and bass clefs) and a separate bass line. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Expressively' with a quarter note equal to 80 beats per minute. The first system shows the grand staff with a 'II' marking above the treble clef staff. The second system shows the grand staff with 'I' and 'II' markings above the treble clef staff, and the word 'legato' written above the bass line. The score consists of two systems of music, each with three staves.

Tune: Hugh Wilson, 1764–1824

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The Glory of These Forty Days

Lord, Keep Us Steadfast in Your Word

I: [Principals and Flutes 8', 4', 2', II/I]
 II: [Principals and Flutes 8', 4', (2'), Oboe 8']
 Ped: [Principals 16', 8', Man/Ped]

ERHALT UNS, HERR
 JESU, DULCEDO CORDIUM
 setting, G. Winston Cassler (1906-1990)
 ed. and arr., Wayne L. Wold

Free and flowing [$\text{♩} = 120$] ($\text{♩} = \text{♩}$)

The musical score is written for piano and features three systems. The first system is marked 'Man.' and 'mp'. The second system includes 'r.h.' and '[rit.]' markings. The third system continues the piece with a final cadence. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tunes: *Erhalt uns, Herr*, J. Klug, *Geistliche Lieder*, 1543; *Jesu, dulcedo cordium*, Plainsong

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Now the Green Blade Rises

Theme and Variations

Man: Principals 8', 4', 2'
Ped: Principals 16', 8', 4'

NOËL NOUVELET
setting, Wayne L. Wold

Allegretto (♩ = 104)

Theme

The musical score is written for piano accompaniment in 2/4 time, key of B-flat major. It consists of two systems of music. The first system is labeled 'Theme' and includes a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 104 beats per minute. The instruction 'lightly detached' is written above the treble staff. The second system includes a treble and bass staff with the instruction 'rit.' (ritardando) written above the treble staff. The score features various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together and some notes marked with accents.

Tune: French carol

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I.

I: Flutes 8', 4'
II: Reed 8'
Ped: Flutes 16', 8'

Tempo I

The musical score is divided into two systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff has a key signature of two flats and a common time signature. The first four measures of the grand staff contain whole rests. In the fifth measure, the treble clef staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff has whole rests. The word "legato" is written below the treble clef staff. The second system also consists of three staves. The grand staff has a key signature of two flats and a common time signature. The first four measures of the grand staff contain whole notes: G4, A4, B4, and C5. The bass clef staff has whole rests. The word "II" is written above the bass clef staff. The second system continues with a single bass clef staff containing a rhythmic pattern of quarter notes and rests: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

I

legato

sim.

II

IV.

I: Cornet 8'
II: Reed 8', Flute 4'
Ped: Flute 16', Principal 4'

$\text{♩} = 52$

The musical score for section IV consists of three staves. The top two staves are for woodwinds (Cornet 8' and Reed 8', Flute 4') and the bottom staff is for pedals (Flute 16', Principal 4'). The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as $\text{♩} = 52$. The score begins with a rest for the woodwinds for the first four measures. In the fifth measure, the woodwinds enter with a melodic line marked "lightly detached". This line continues through the eighth measure, where it ends with a first ending bracket labeled "I". A second ending bracket labeled "II" begins in the ninth measure and continues through the twelfth measure. The pedal part consists of a continuous eighth-note accompaniment throughout the section, also marked "lightly detached".

V.

I: Trumpet
II: Principal Chorus
Ped: Principal Chorus

Allegretto (♩ = 104)

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a Trumpet I staff (treble clef), a Principal Chorus II staff (bass clef), and a Principal Chorus Ped staff (bass clef). The second system includes a Trumpet I staff (treble clef), a Principal Chorus II staff (bass clef), and a Principal Chorus Ped staff (bass clef). The score features various musical notations such as slurs, accents, and dynamic markings like *sim.* (sforzando). The tempo is marked Allegretto with a quarter note equal to 104 beats per minute. The piece concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

Holy Spirit, Truth Divine

I: Flute 8'
 II: Light solo 8'
 Ped: Flutes 16', 8'

SONG 13
 setting, Wayne L. Wold

Andante (♩ = 60)

The musical score is written for three parts: Flute I, Flute II, and Pedal. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The score consists of two systems of music. The first system has five measures, and the second system has five measures. The Flute I part is marked 'legato' and features a melodic line with eighth and sixteenth notes. The Flute II part provides a harmonic accompaniment with eighth and sixteenth notes. The Pedal part consists of a single bass line with long, sustained notes, some of which are beamed together across measures. The overall mood is serene and contemplative.

Tune: Orlando Gibbons, 1583–1625

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Christ the Lord Is Risen Today

I: Solo reed 8'
 II: 8', 4', 2, III
 Ped: 16', 8'

LLANFAIR
 Setting, Wayne L. Wold

Sprightly (♩ = 220) (♩ = ♩ throughout)

The musical score is arranged for three parts: Solo reed 8', II (8', 4', 2, III), and Pedal (16', 8'). It consists of two systems of music. The first system begins with a tempo marking of 'Sprightly (♩ = 220) (♩ = ♩ throughout)'. The music is in a key signature of one flat (B-flat) and features a complex meter that alternates between 2/4 and 6/8. The first system includes dynamics such as *mf* and *sim.*. The second system begins with a first ending bracket labeled 'I' and includes a dynamic marking of *f*. The score is written for a reed instrument, with a second part for a lower reed instrument and a pedal line.

Tune: Robert Williams, 1781–1821

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Creator Spirit, Heavenly Dove

Man: [Principal chorus 16']
 Ped: [Reed 16' and/or 8']

VENI CREATOR SPIRITUS
 setting, Michel Corrette, 1709–1795
 ed. Wayne L. Wold

[Broadly (♩ = 80–84)]

The musical score is written for a three-staff instrument, likely a harpsichord or spinet. It features a treble clef, a key signature of two sharps (D major), and a 2/2 time signature. The tempo/mood is marked as [Broadly (♩ = 80–84)]. The score consists of two systems of music. The first system includes a treble staff with a melodic line and a bass staff with a supporting line. The second system includes a treble staff with a melodic line and a bass staff with a supporting line. The tempo/mood is marked as [lightly detached]. The score is written in a style typical of 18th-century keyboard music.

Tune: Sarum plainsong, mode VIII

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Lord, Whose Love in Humble Service

or

Wash, O God, Your Sons and Daughters

I: Principal 8'
 II: Flute 4', trem.
 III: Flutes, Strings 8'
 Ped: Flutes 16', 8', III/Ped

BEACH SPRING
 setting, Wayne L. Wold

Slowly, expressively, freely

The musical score consists of three systems of staves. The first system has a grand staff (treble and bass clefs) and a separate bass staff. The second system continues the melody with various rhythmic patterns and dynamics. The third system concludes the piece with a final cadence.

Tune: *The Sacred Harp*, 1844

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Praise, My Soul, the God of Heaven

or

Alleluia, Song of Gladness

Meditation

III: String and Celeste 8'
 II: Soft Solo 8'
 Ped: Flutes 16', 8'

PRAISE, MY SOUL
 setting, Wayne L. Wold

Andante, expressively (♩ = 112)

The musical score is written for three parts: III (String and Celeste), II (Soft Solo), and Ped (Flutes). The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Andante, expressively' with a quarter note equal to 112 beats per minute. The score is divided into two systems. The first system features a piano introduction for part III, marked 'p legato', with dynamics ranging from piano (p) to mezzo-piano (mp). The second system features a piano introduction for part II, marked 'dim.' and 'p', with dynamics ranging from piano (p) to mezzo-piano (mp). The score includes various musical notations such as slurs, ties, and dynamic markings.

Tune: John Goss, 1800–1880

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Come, Thou Fount of Every Blessing

or

Praise the One Who Breaks the Darkness

Dialogue – Musette

Man: Play with both hands on the same manual
or on two contrasting manuals *mp–mf*
Ped: 8' only

NETTLETON
Setting, Wayne L. Wold

♩ = 90

lightly detached

legato

hands may switch manuals if effective

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813
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