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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.

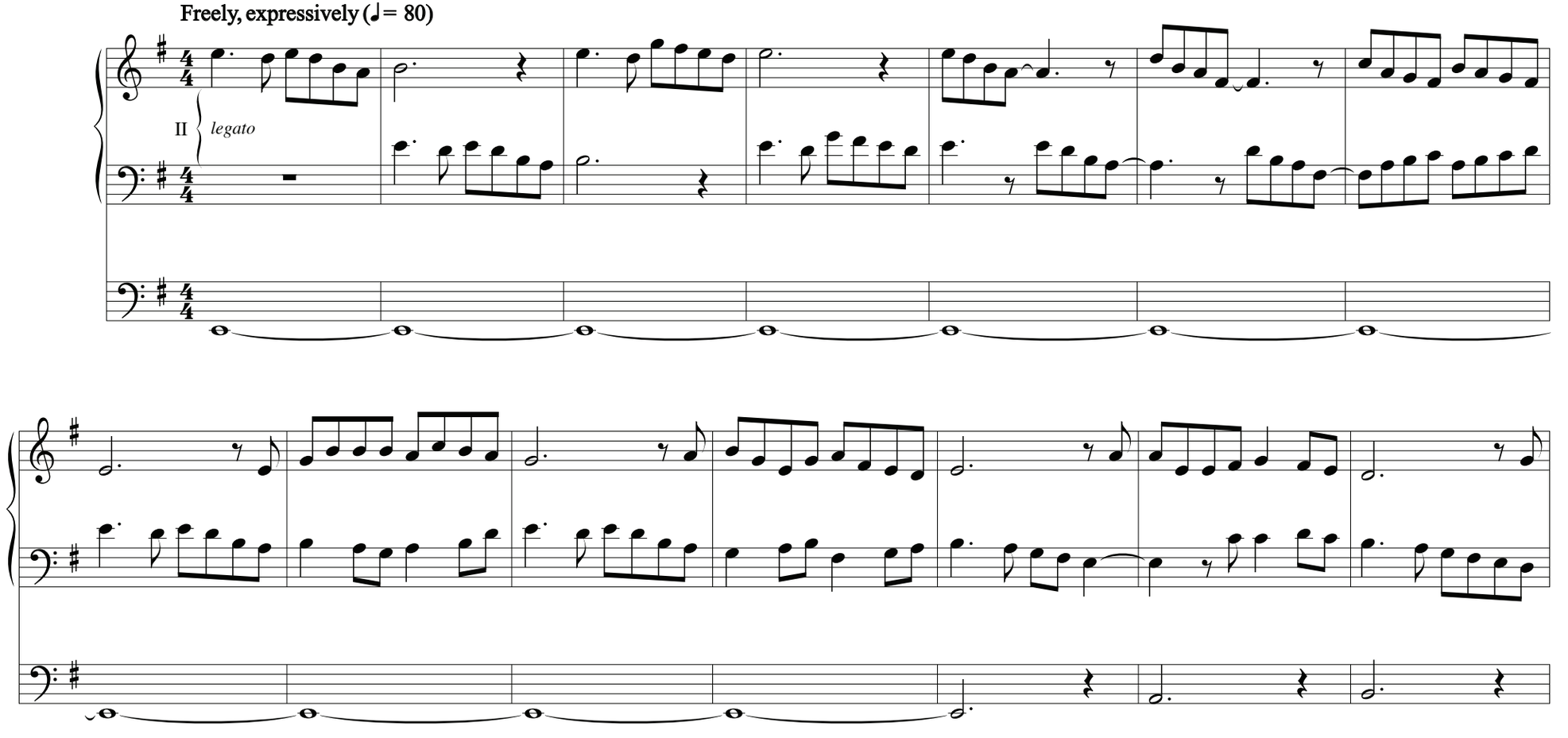
May your diligent work bring you to the point where you, too, can feel "light on your feet!"

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



Tune: French processional, 15th cent.

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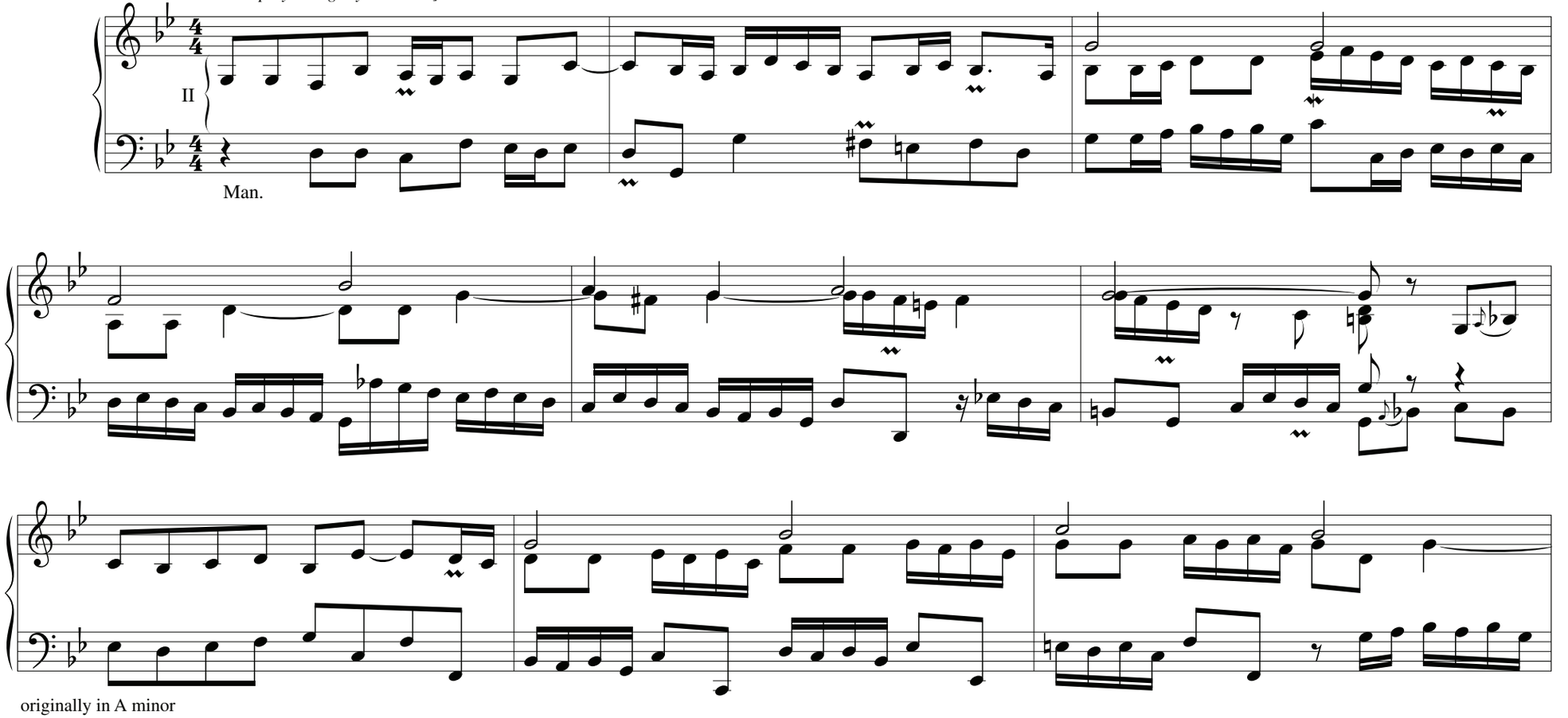
Savior of the Nations, Come

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]



originally in A minor

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

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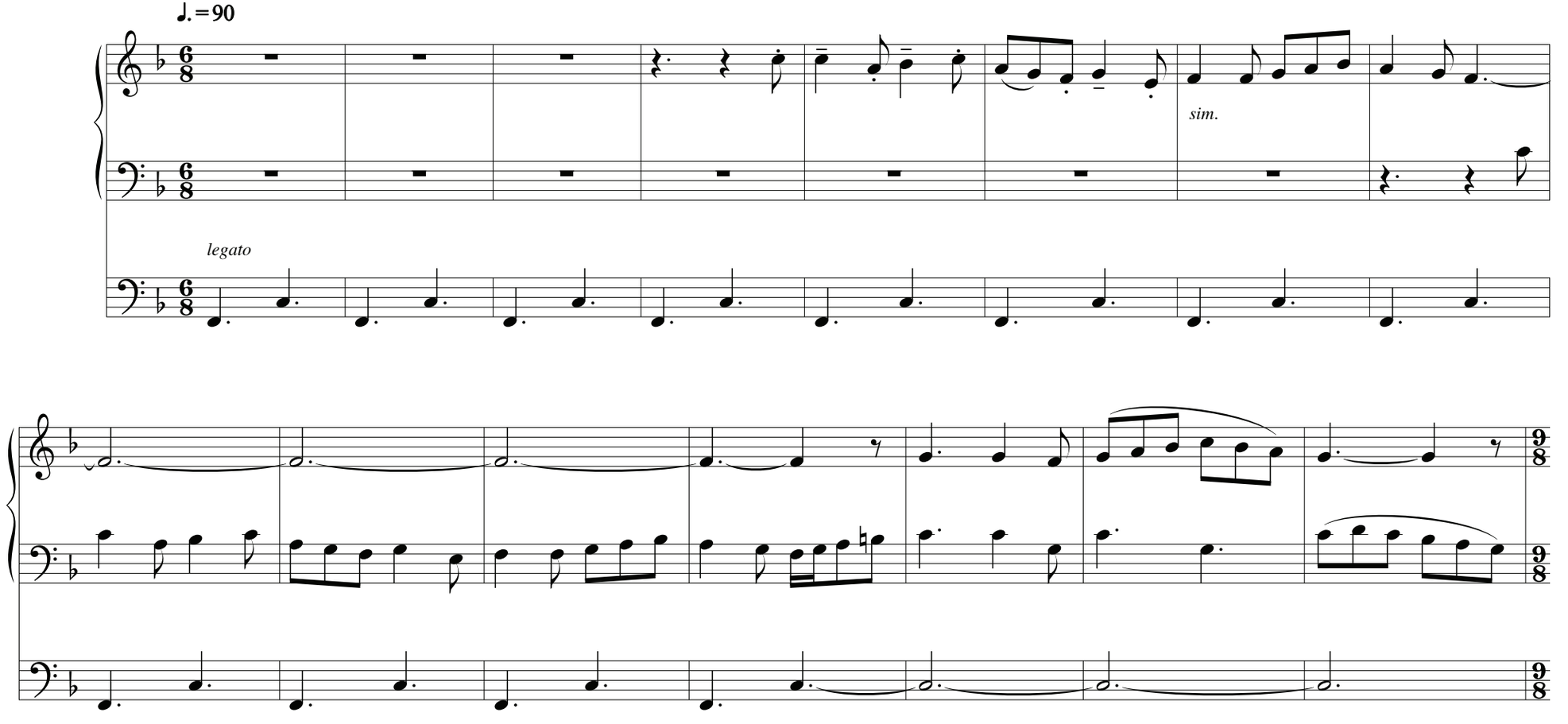
for Jessica Bobb, who premiered this piece

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



Tune: English traditional
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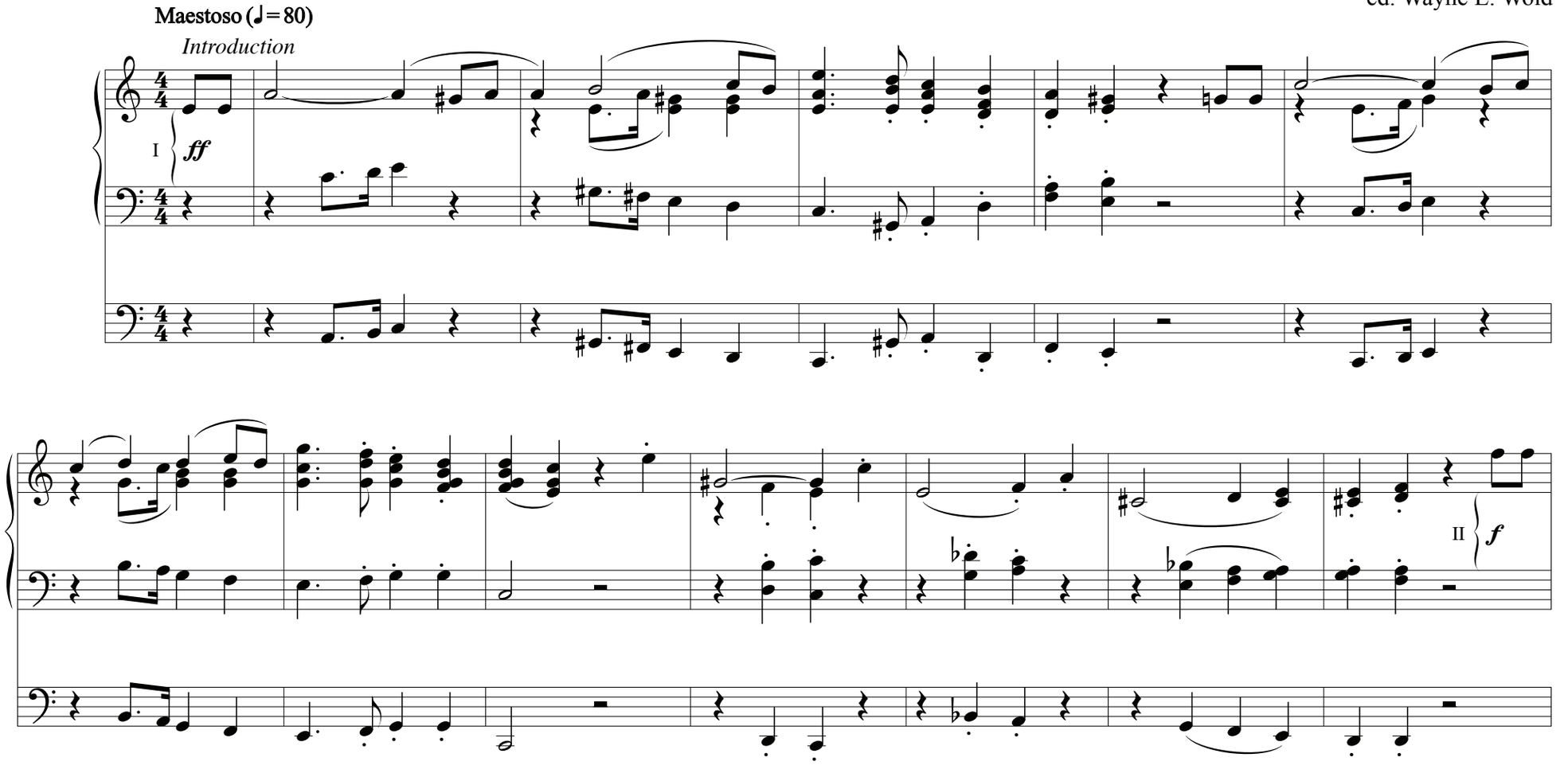
Infant Holy, Infant Lowly

Introduction and Variations

Full organ

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



Tune: Polish carol

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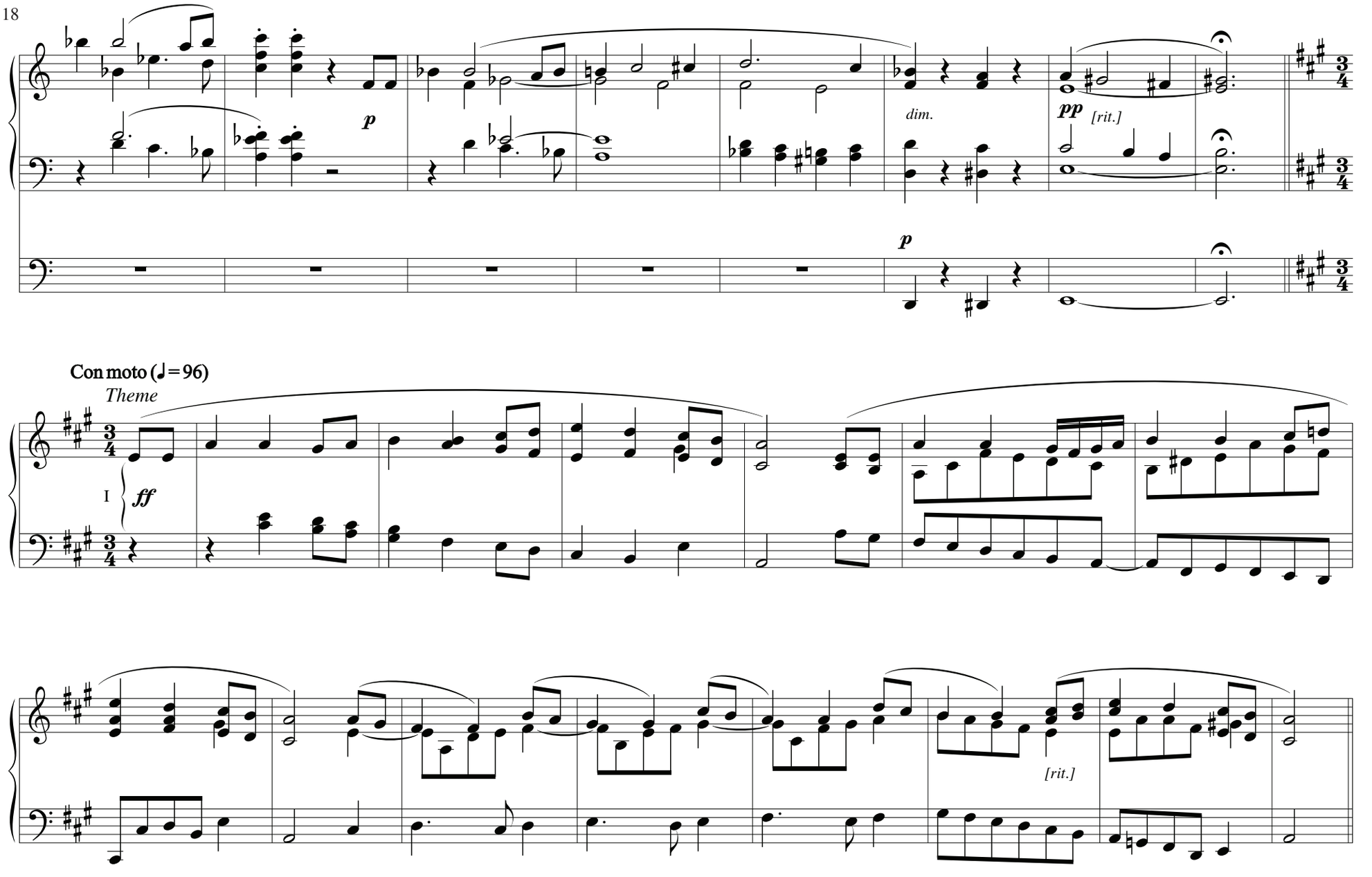
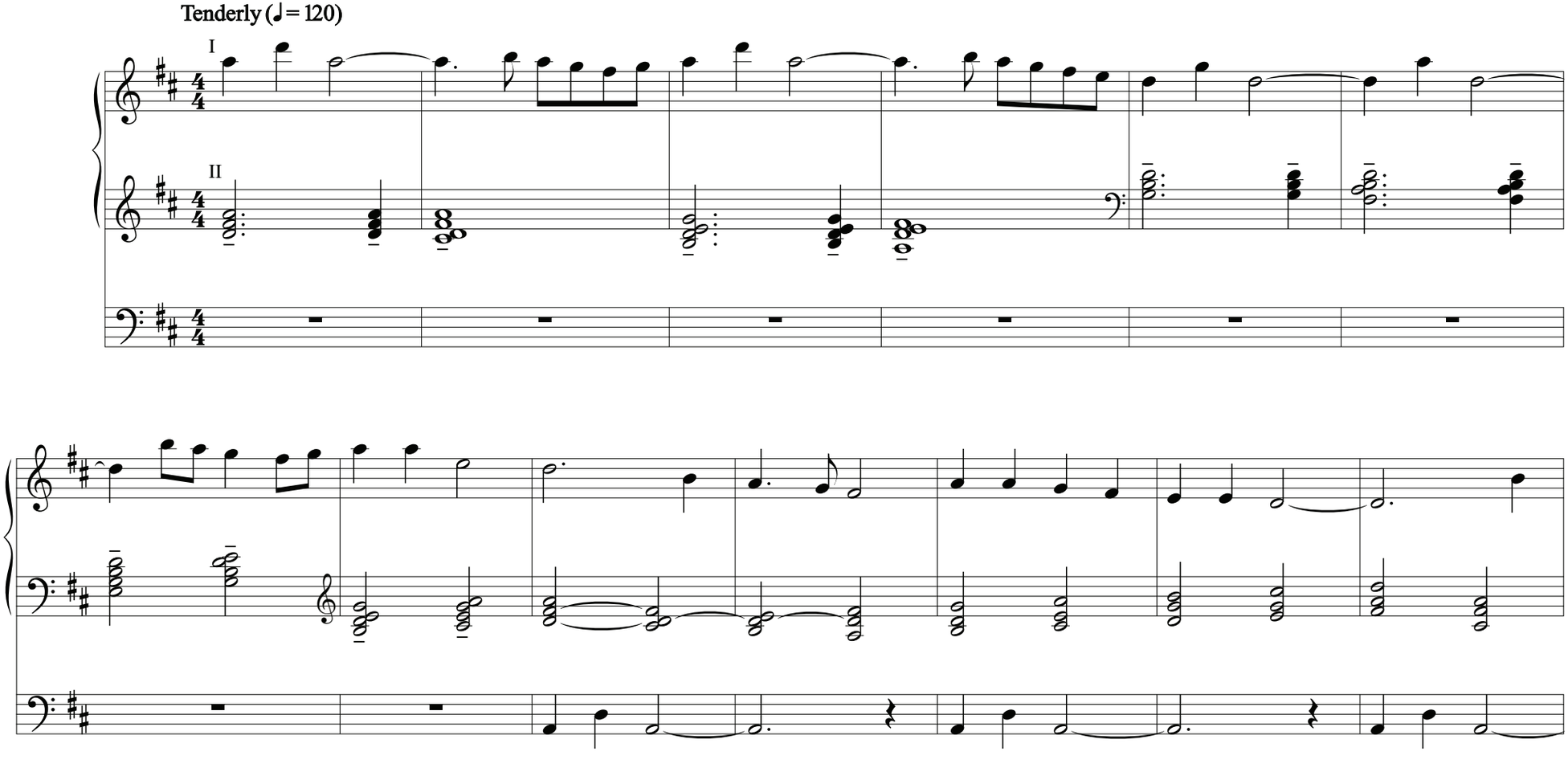

p
dim.
pp
[rit.]
p
Con moto (♩= 96)
Theme
I
ff
[rit.]

Songs of Thankfulness and Praise

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

SALZBURG
setting, Wayne L. Wold



Tune: Jakob Hintze, 1622–1702

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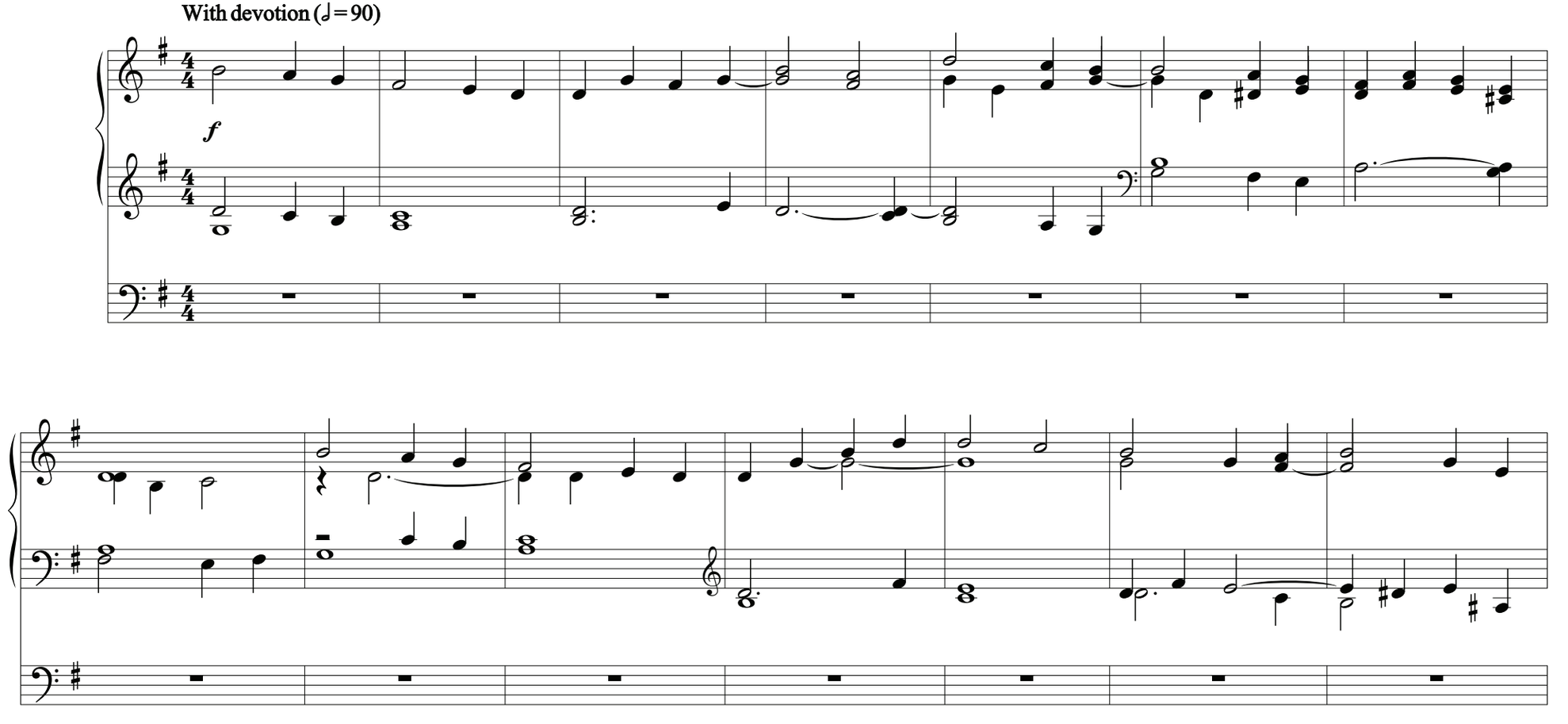
Brightest and Best of the Stars

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

Full organ



originally in A Major

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

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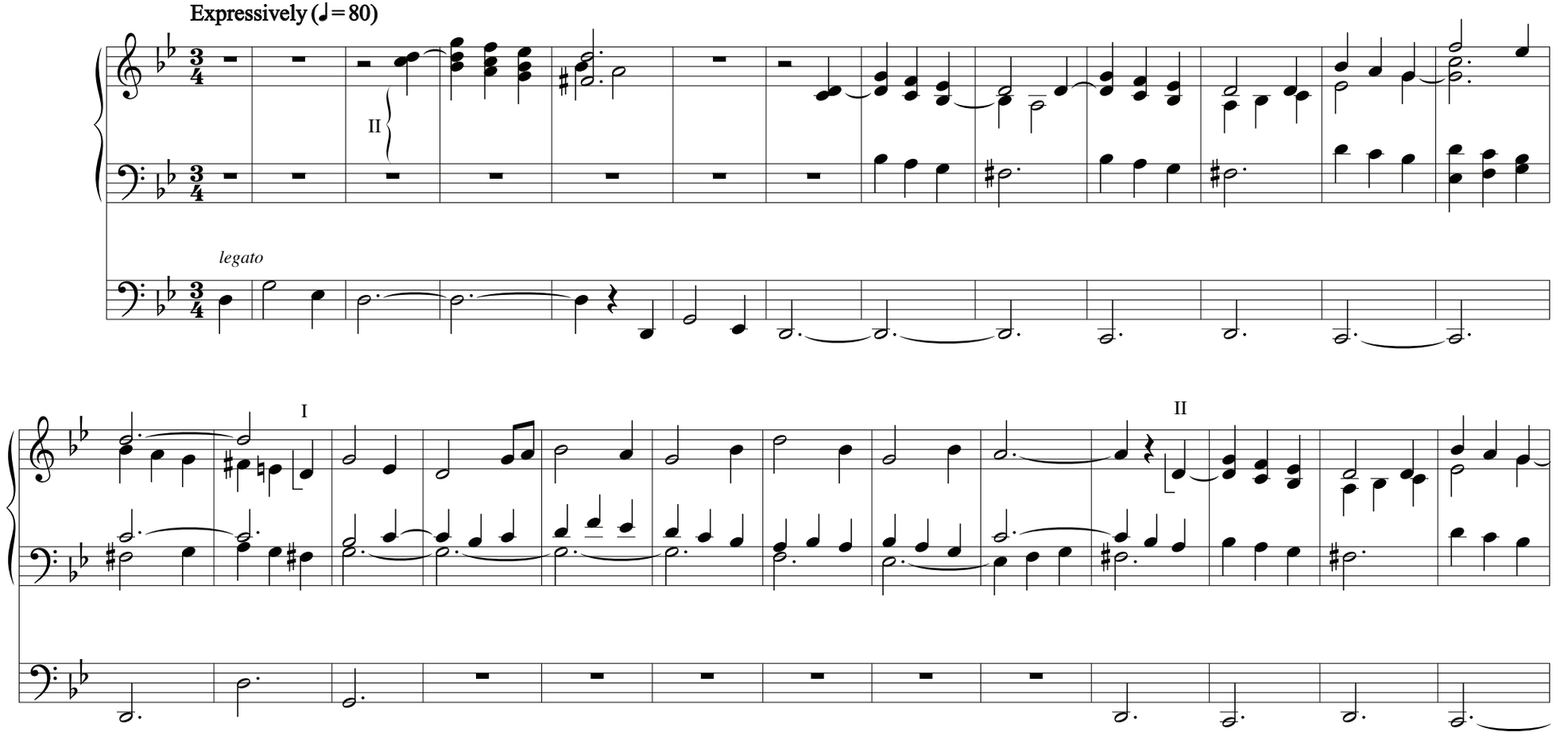
Alas! And Did My Savior Bleed

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

MARTYRDOM
setting, Wayne L. Wold



Tune: Hugh Wilson, 1764–1824
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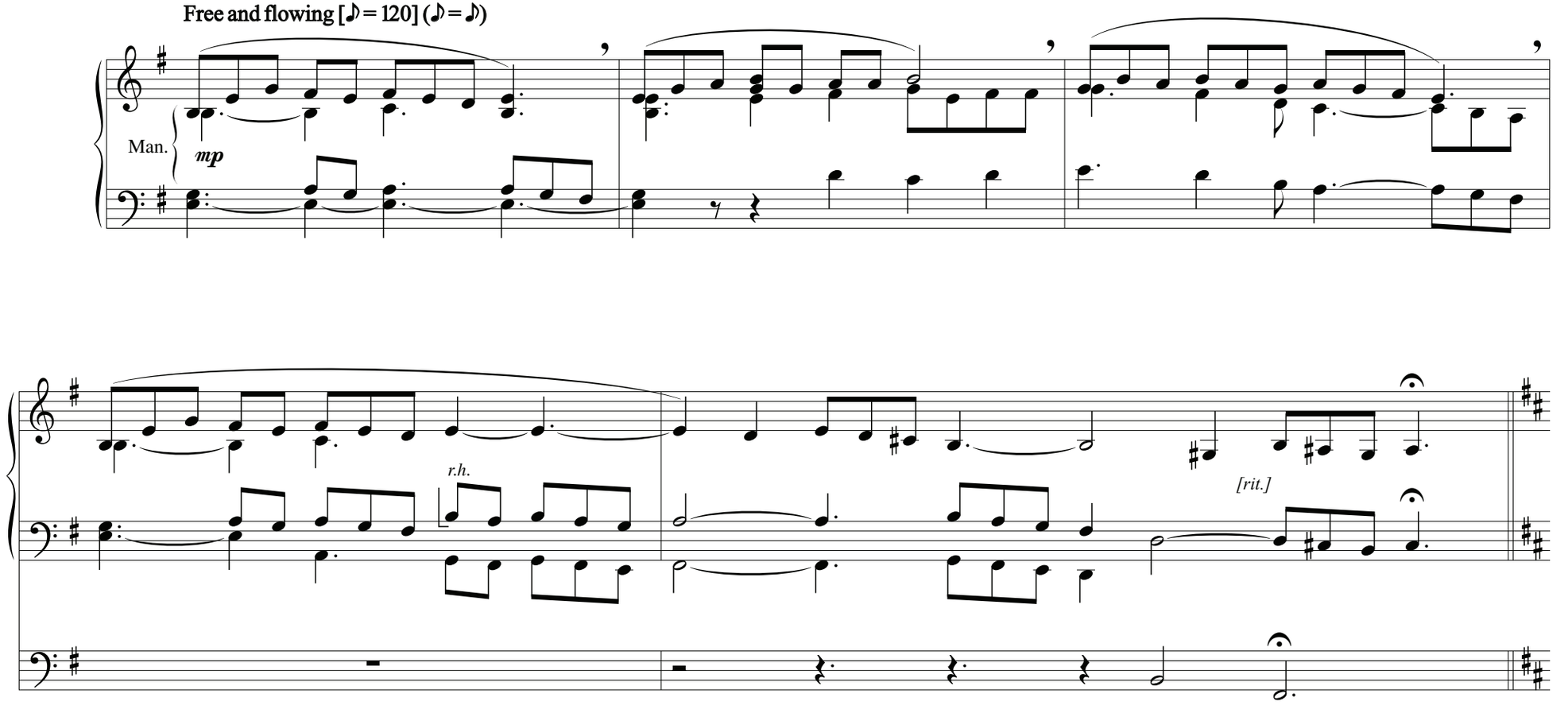
The Glory of These Forty Days

Lord, Keep Us Steadfast in Your Word

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

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



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

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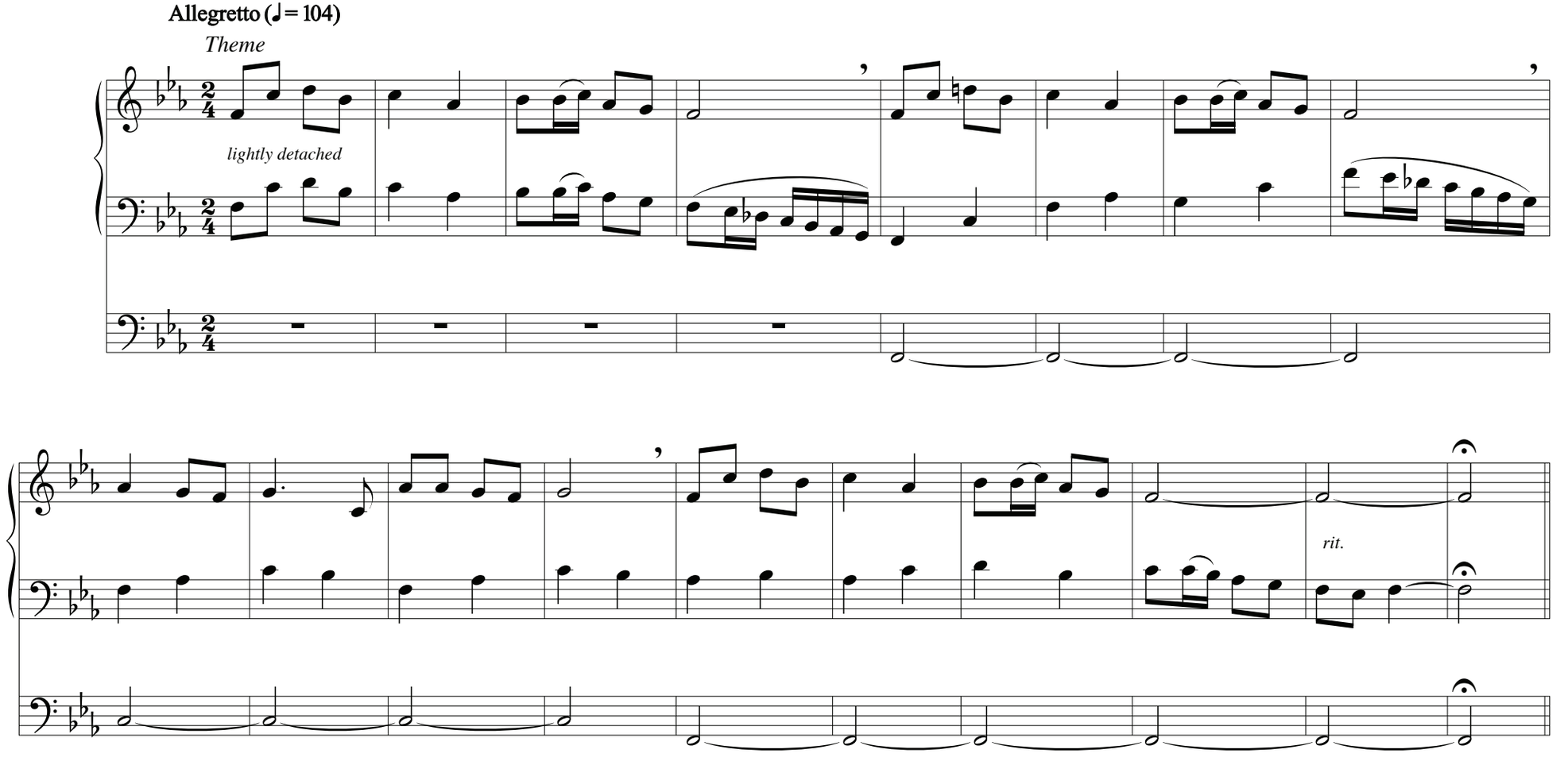
Now the Green Blade Rises

Theme and Variations

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

NOËL NOUVELET
setting, Wayne L. Wold



Tune: French carol

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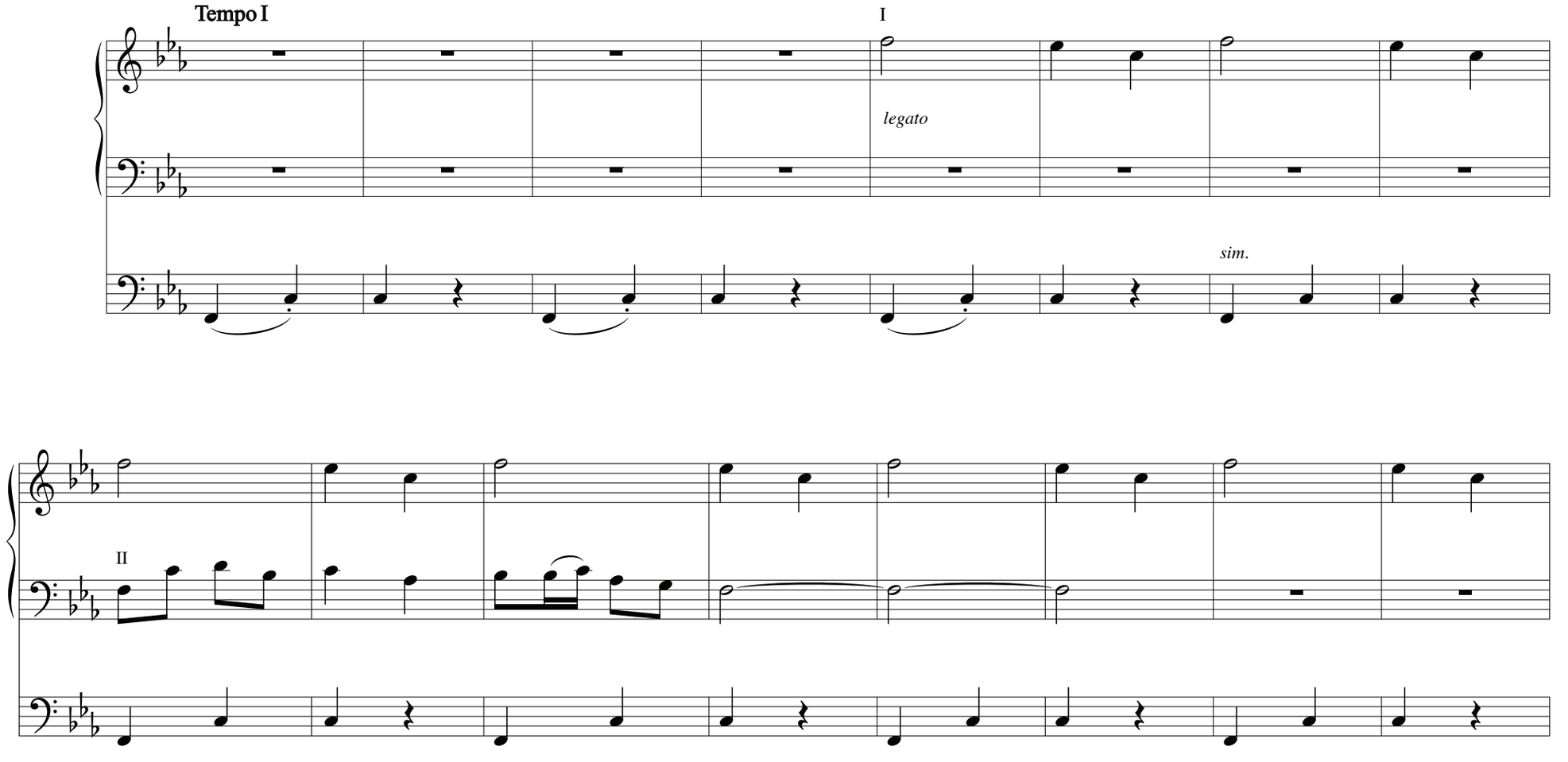
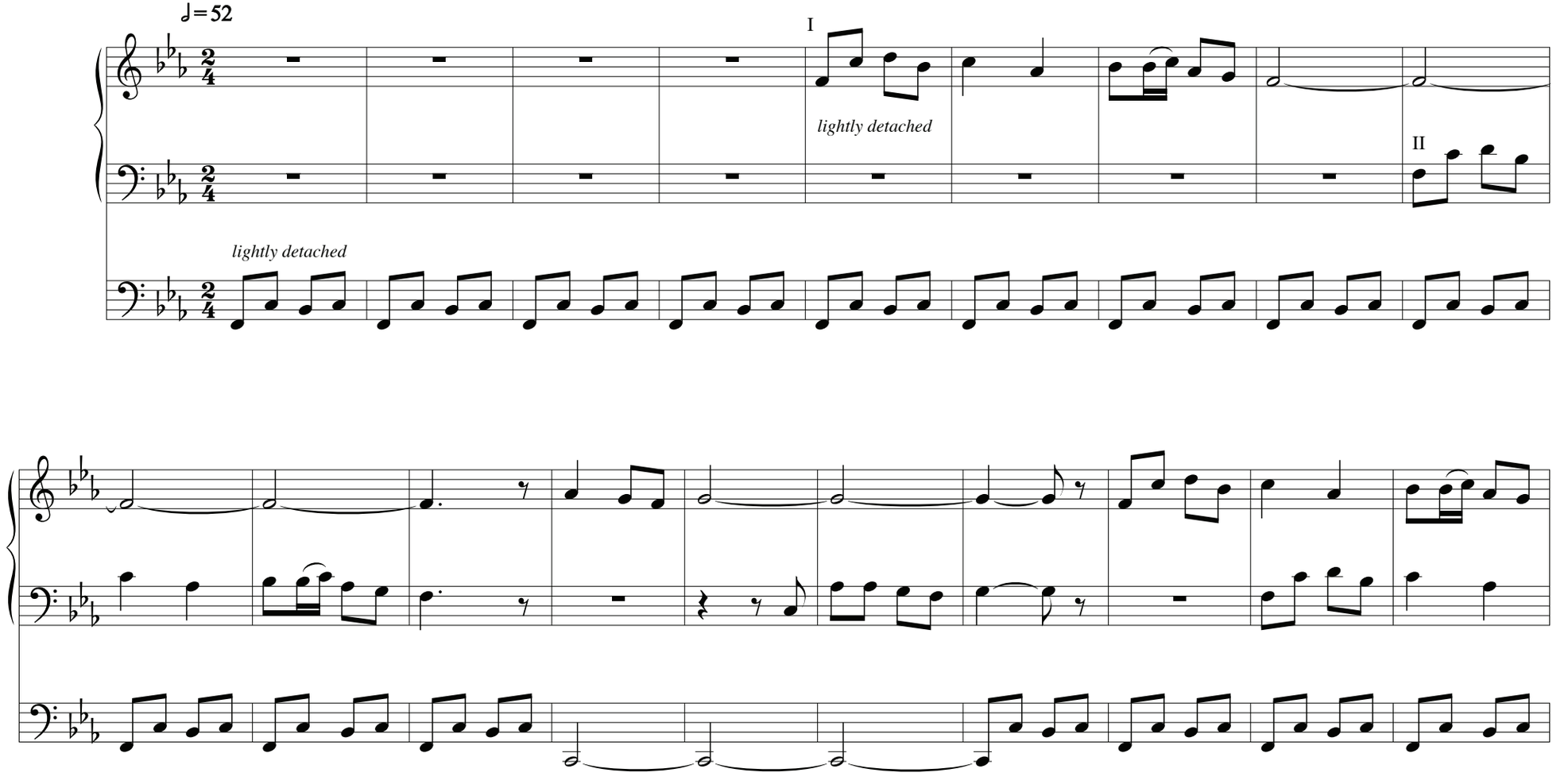
I.

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



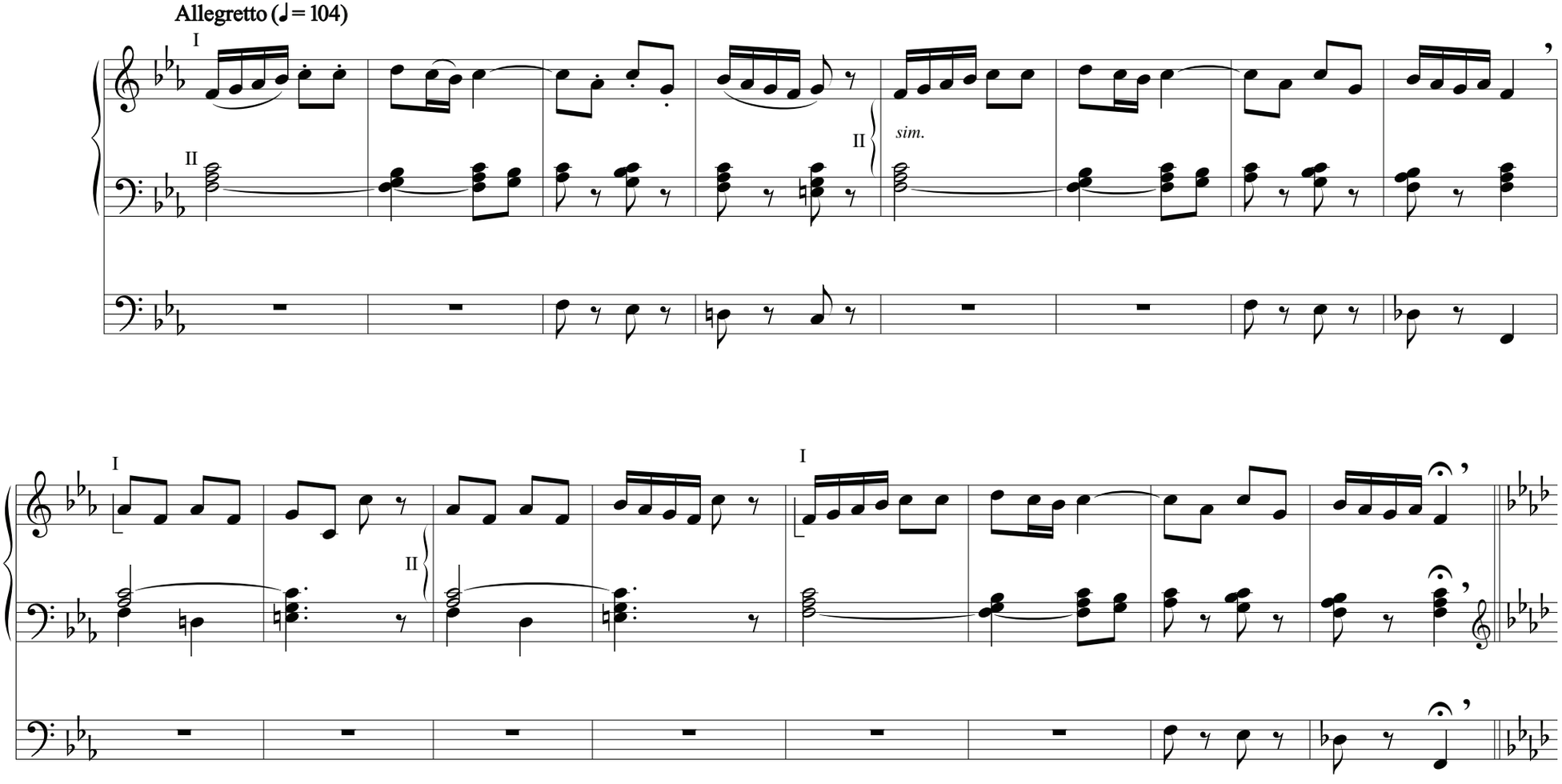
IV.

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



V.

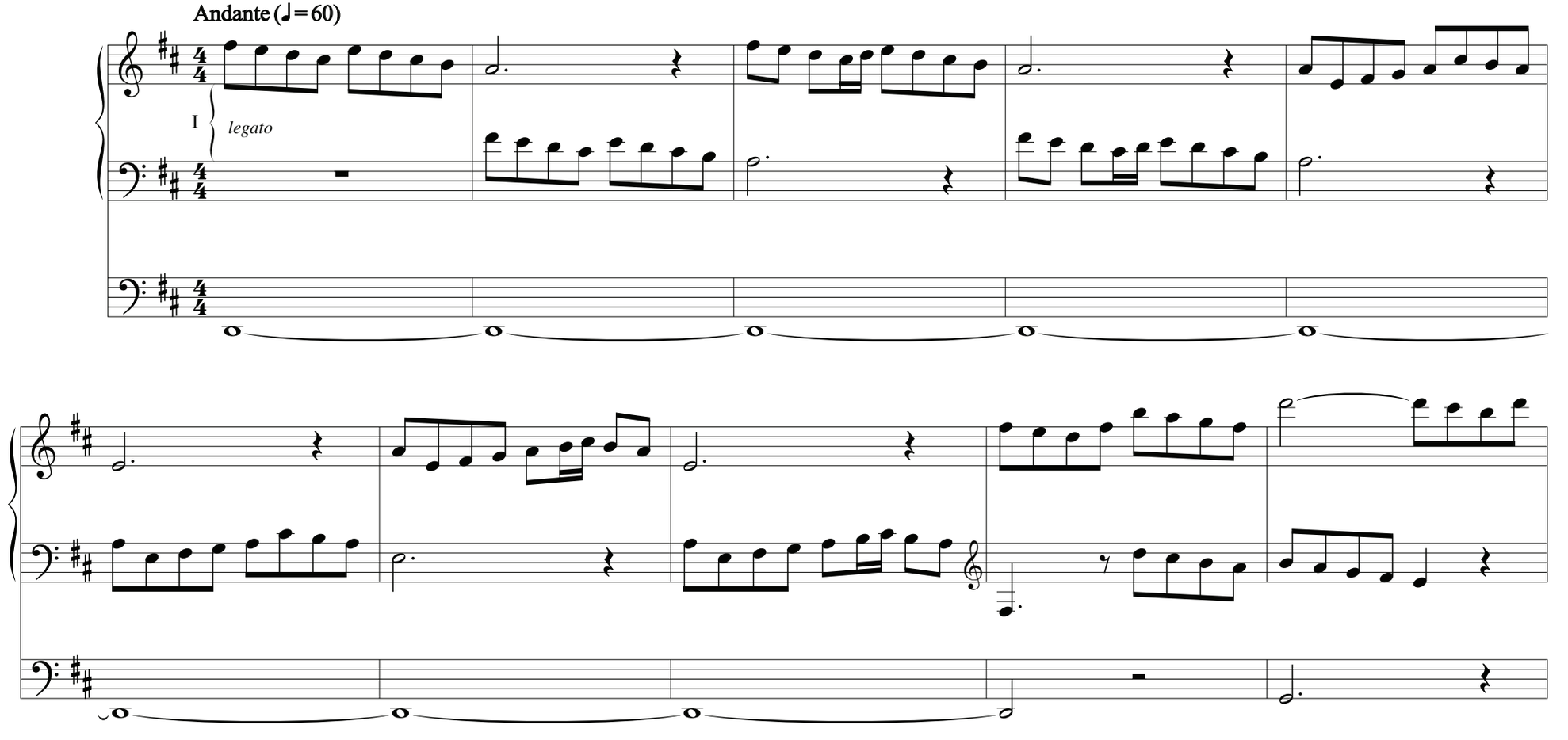
I: Trumpet
II: Principal Chorus
Ped: Principal Chorus



Holy Spirit, Truth Divine

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

Song 13
setting, Wayne L. Wold



Tune: Orlando Gibbons, 1583–1625
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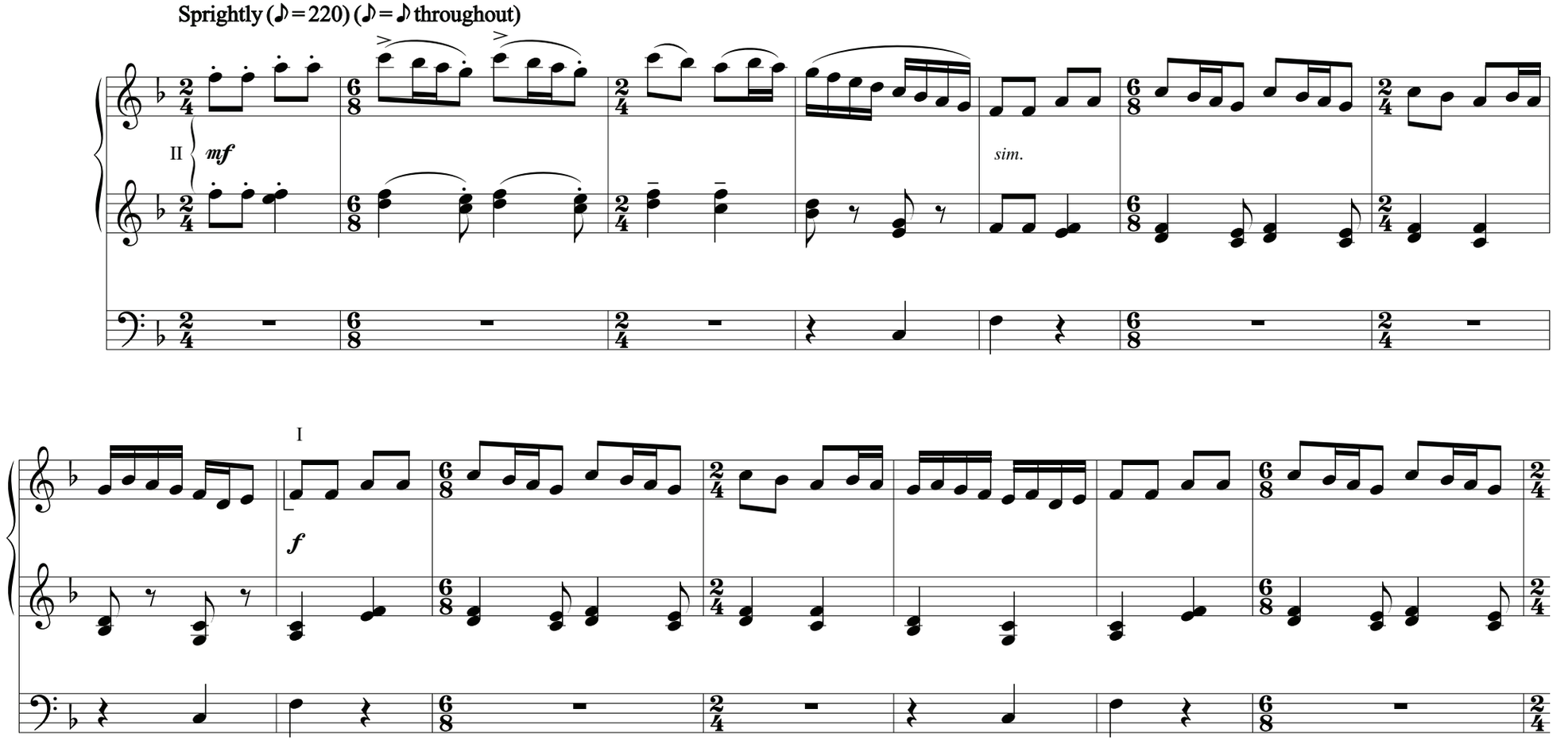
Christ the Lord Is Risen Today

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

LLANFAIR
Setting, Wayne L. Wold



Tune: Robert Williams, 1781–1821
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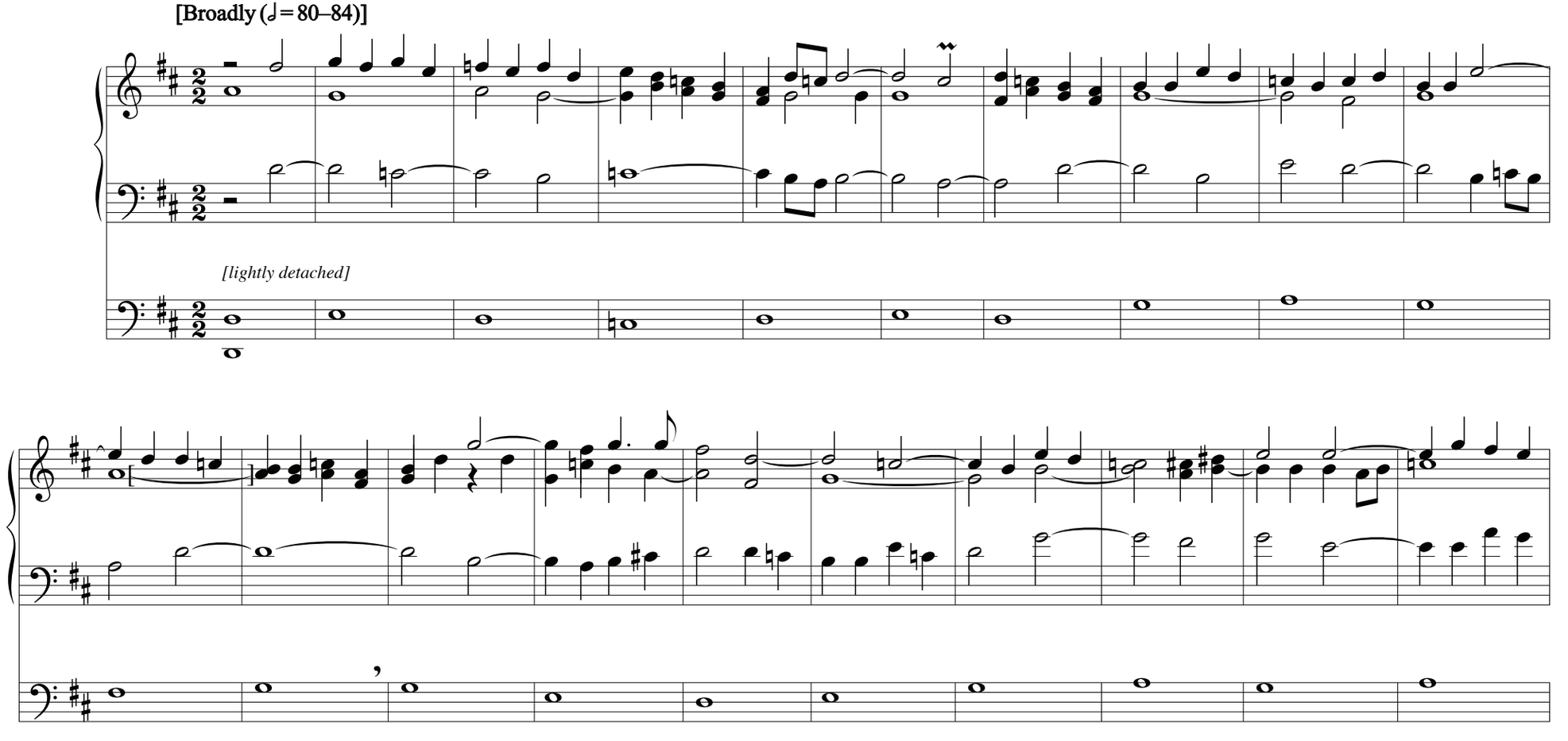
Creator Spirit, Heavenly Dove

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

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



Tune: Sarum plainsong, mode VIII

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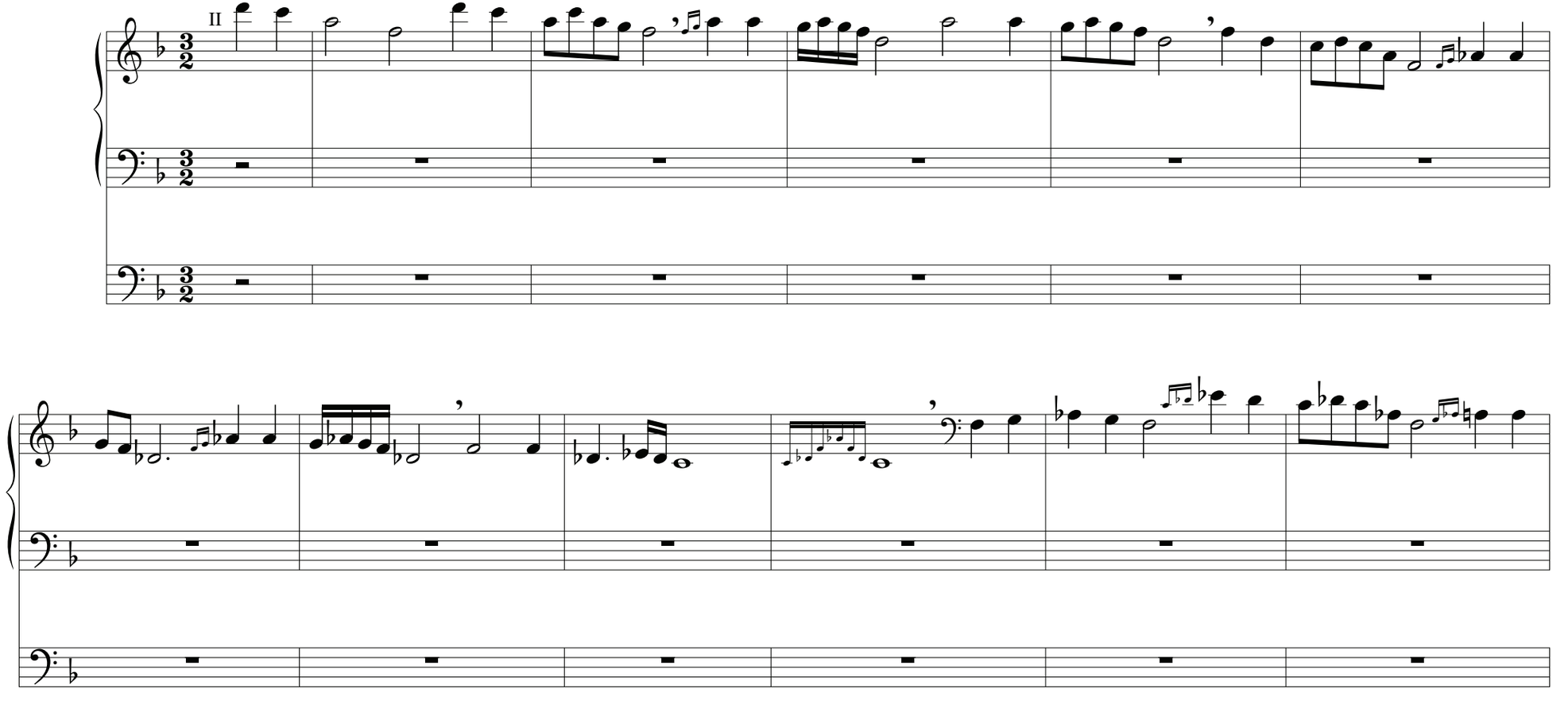
Lord, Whose Love in Humble Service
or
Wash, O God, Your Sons and Daughters

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



Tune: *The Sacred Harp,* 1844

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Praise, My Soul, the God of Heaven

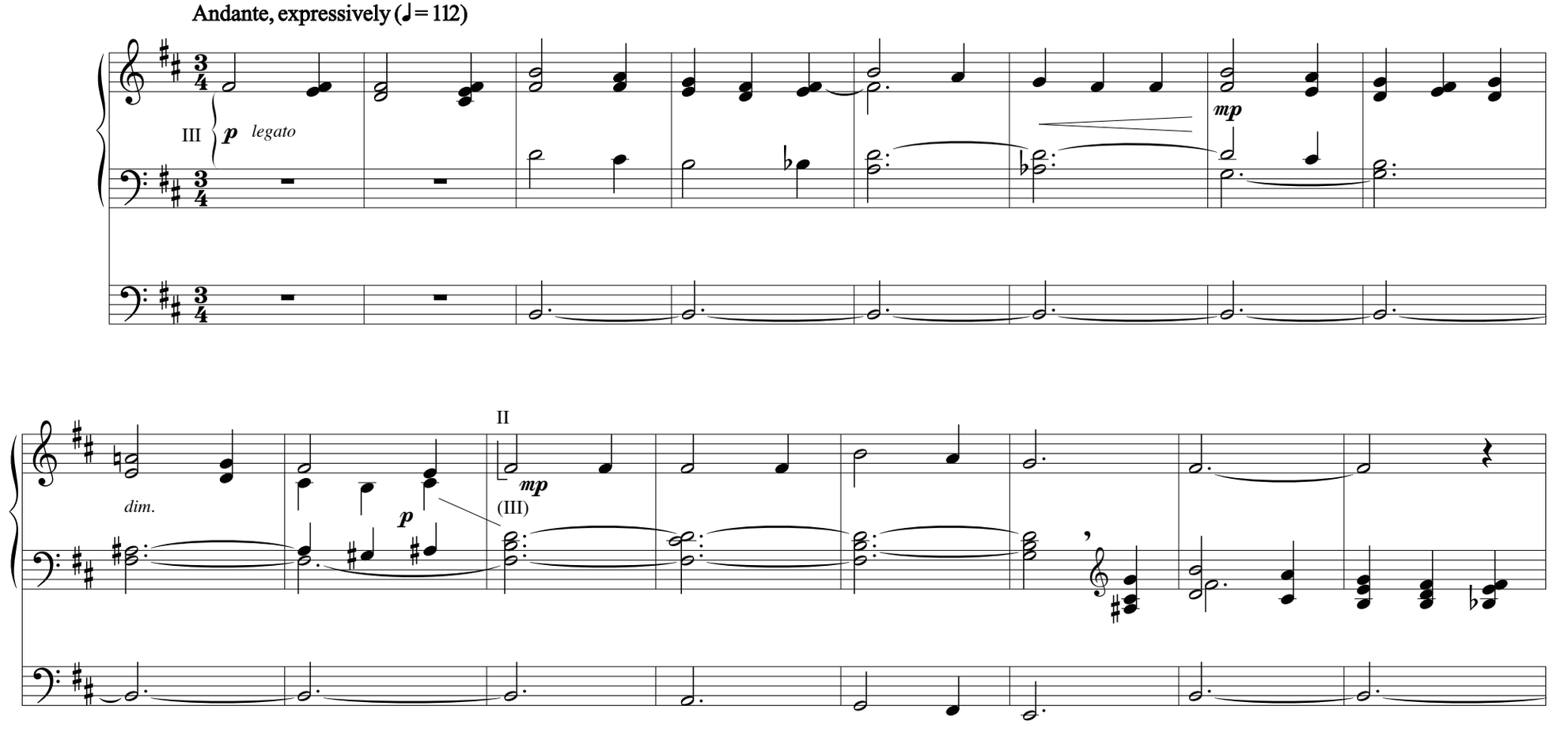
or

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



Tune: John Goss, 1800–1880

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Come, Thou Fount of Every Blessing

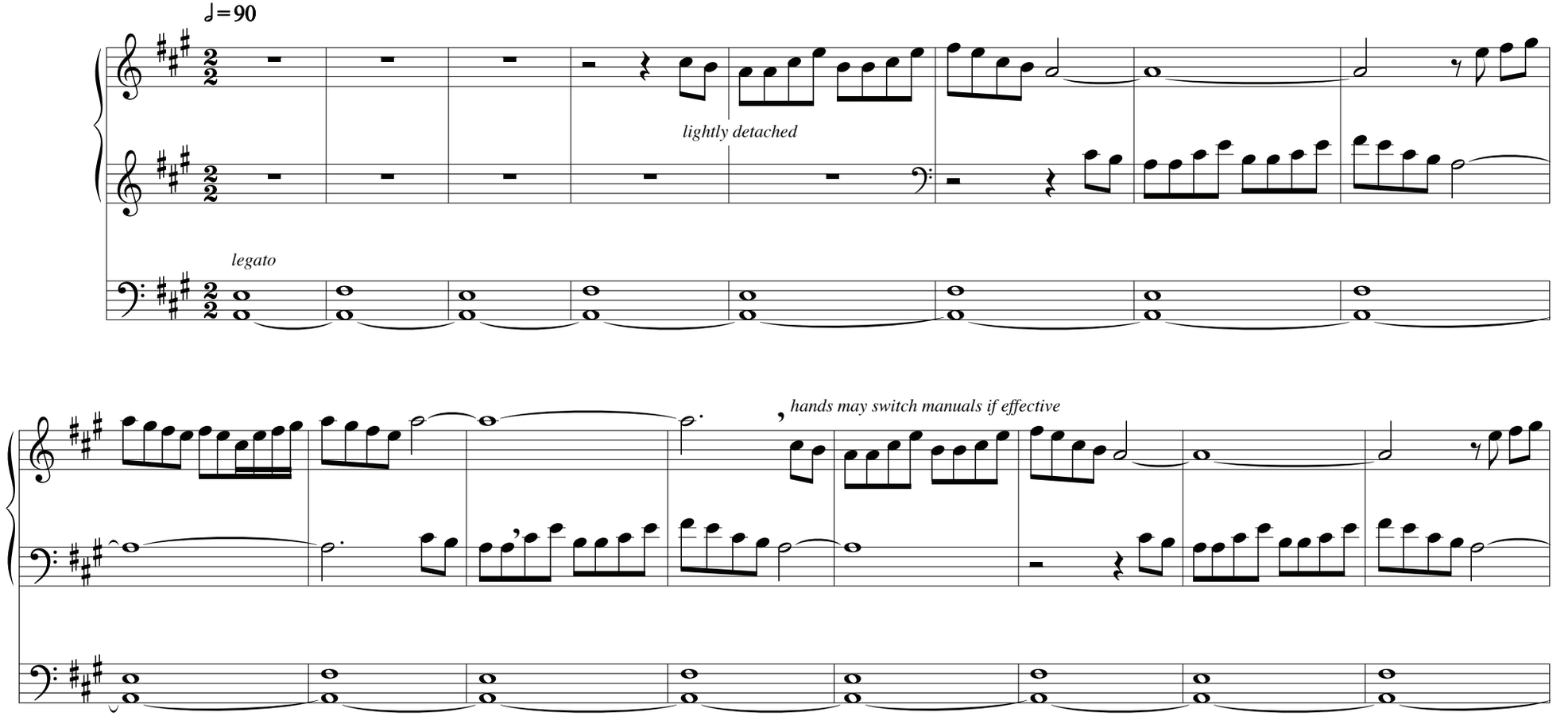
or

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



Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813
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8 Nun komm, der Heiden Heiland
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5 Veni, Emmanuel
17 W żłobie leży

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