

Sample repertoire for small instruments

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| Distler | 30 Pieces for Small Organ or Other Keyboard Instruments | Masters |
| Dupré | Eight Short Preludes on Gregorian Themes, op. 45 | Summy-Birchard |
| Elgar | Vesper Voluntaries, op. 14 | Faber |
| Handel | Six Fugues or Voluntaries | Hinrichsen |
| Joubert | Six Short Preludes on English Hymn-tunes, op. 25, for Chamber Organ | Novello |
| Karg-Elert | 33 Portraits for Harmonium | (IMSLP) |
| Pachelbel | Organ Works | Dover |
| Sweelinck | Works for Organ and Keyboard | Dover |
| Vierne | 24 pièces en style libre | Durand |
| Vierne | Messe Basse | (IMSLP) |

Certain movements and pieces from the **French** classical period, eg. Movements from Couperin’s organ masses, certain Noëls, etc., may be useful, according to what is best for the available organ. French Romantic music for Harmonium may also be worth investigation.

Most 17thc **Italian** organs did not extend below 8’C and had a four-octave range. “Virtually all of Frescobaldi’s music can be played on such an instrument satisfactorily.”*; see also for instance the music of A. Gabrieli (much available on IMSLP)

*Thistlewaite, The Cambridge Companion to the Organ (CUP, 1998), p. 148.

English music is a particularly good source of repertoire for the small organ, as the instruments in England were smaller and less developed than on the Continent until well into the 19th century.

Post-**Reformation**, with the requirement for non-plainchant organ music, came a repertoire of Fancies, Verses, and Voluntaries (terms largely interchangeable).

Generally adaptable to any small specification, they don’t depend on reeds and fancy stops.

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| Byrd | (Tallis to Wesley 8) | Hinrichsen |
| Byrd | Keyboard Music: I and II (M.B. 27 and 28) | Stainer and Bell |
| Gibbons | (Tallis to Wesley 9) | Hinrichsen |
| Gibbons | Keyboard Music (M.B. 20) | Stainer and Bell |
| Gibbons | Works for Organ | Universal |
| Bull | Keyboard Music: I (M.B. 14) | Stainer and Bell |
| Tomkins | Keyboard Music (M.B. 5) | Stainer and Bell |
| Tomkins | Three Voluntaries (Tallis to Wesley 17) | Hinrichsen |

Worcester Cathedral, Thos. Dallam 1613

| Great Organ | | Swell | |
|-----------------------------------|---------|---------------------------------|---|
| Two open diapasons | 8 and 8 | One principal | 4 |
| Two principals | 4 and 4 | One stopt diapason | 8 |
| Two small principals (fifteenths) | 2 and 2 | One flute of wood | 4 |
| One twelfth | 2 2/3 | One small principal (fifteenth) | 2 |
| One recorder (stopt) | 8 | One two & twentieth (squealer) | 1 |

During the **Commonwealth**, few instruments survived (1640’s).

The **Restoration**, 1660-, involved a large rebuilding. The organs were slightly more elaborate, but the post-Restoration music is still largely adaptable to most modern small specifications:

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| Blow, J. | Thirty Voluntaries and Verses for the Organ, ed. W Shaw | Schott |
| Blow, J. | Complete organ Music | Stainer and Bell |
| Locke, M. | Seven Pieces from Melothesia (1673) (tallis to Wesley 6) | Hinrichsen |
| Locke, M. | Organ Voluntaries, ed. Thurston Dart | Stainer and Bell |
| Purcell | Organ Works, ed. Hugh McLean | Novello |
| Purcell | Keyboard Works | Dover |

Christ Church Cathedral, Oxford, Bernard Smith, 1680

| Great Organ | | Choir organ | |
|--------------------|-------|--------------------|---|
| Open diapason | 8 | Stopped diapason | 8 |
| Stopped diapason | 8 | Principal | 4 |
| Principal | 4 | Flute | 4 |
| Twelfth | 2 2/3 | Fifteenth | 2 |
| Tierce | 1 3/5 | | |
| Sesquialtera | III | Compass GG-c3 | |
| Cornet (C#1) | IV | | |
| Trumpet | 8 | | |

With Blow's death in 1708, end of Restoration period in English organ music.

Organ music became primarily based on a two-movement form:

- i) Slow introductory movement (diapasons or full organ)
- ii) Quick Italian-style movement, exploiting fancy stops, often in two parts

Individual voluntaries may or may not be adaptable to modern small organs, depending on the availability of fancy stops, and willingness and creativity in adaptation and substitution (e.g. trumpet tunes, cornet)

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| Stanley | Voluntaries for the Organ (3 volumes; facsimile) | OUP |
| Greene | 12 Voluntaries for the Organ or Harpsichord | Performers' Facsimiles |
| S Wesley | Introduction and aria cantabile; Larghetto, introduction and fuga | Incognita org. (Harmonia) |

Other sources for this repertoire:

Novello's *English Organ Music* series (ed. Langley).

Hinrichsen's *Tallis to Wesley* series ('A series of Original English Organ Music (partly on 2 staves) from the sixteenth to the nineteenth century').