

JAMES WOODMAN

Marian Versets

for organ manuals with optional pedal

I. Magnificat Tone VIII

II. Ave maris stella

III. Salve Regina



Madonna del Soccorso
Giovanni Pagani (c. 1465–c. 1545)

JAMES WOODMAN

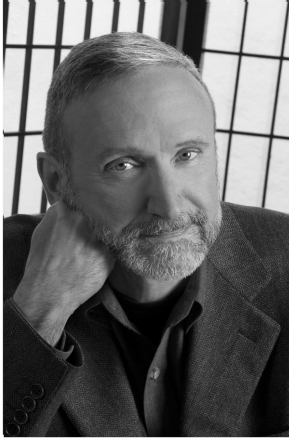
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Photo: Susan Wilson



James Woodman (b. 1957), is Monastery Organist Emeritus, Society of St. John the Evangelist, Cambridge, Massachusetts, and former Composer-in-Residence at The Cathedral Church of St. Paul, Boston. He is a graduate of Princeton University (composition) and New England Conservatory of Music (organ).

Sought after as a commissioned composer of organ and choral works, his compositions have reached a wide audience, including performances at Magdalen College (Oxford), La Trinité (Paris), Heilig-Kreuz-Kirche (Berlin), Festival Internationale de l'Orgue Ancien (Sion, Switzerland), Minato Mirai Concert Hall (Yokohama), St. Mary's Cathedral (San Francisco), the United States Air Force Academy (Colorado Springs), St. Thomas Episcopal Church (New York), Washington National Cathedral, and King's Chapel (Boston), as well as Regional and National Conventions of the American Guild of organists, the nationally syndicated radio program *Pipedreams*, and on compact discs by organists Christa Rakich, Erik Simmons, Peter Sykes, Nancy Granert, Mark Brombaugh, the Boston Boy Choir, and the Choir of The Memorial Church, Harvard University.

Marian Versets: *Composer's Note*

These *Marian Versets* were written with the intention of adding to the repertoire for single-manual or other small instruments, and also with hope of renewing interest in the ancient and beautiful custom of singing canticles, hymns, and the Ordinary of the Mass in alternation with the organ. Indeed, one of the earliest surviving manuscripts of organ music, the *Buxheimer Orgelbuch* (c. 1470), contains numerous versets composed for just such a purpose. It reveals a practice that was imaginatively and highly developed, even at that early date.

Performance: The versets may be performed in several different ways. The fullest realization of the score will include the appropriate verses sung by a schola (small ensemble) of equal voices. In place of the schola, a solo voice may be used, or the vocal part may be played by the organist on a single stop (in whichever octave the performer may prefer.) Finally, the vocal parts may be omitted entirely, and the versets used in the liturgy as may prove useful.

Registration: Registration should remain simple and clear, even where more extended resources are available. In all cases, use of the Pedal assumes 16' tone with the manual coupled. The imagination and good judgement of the performer are invited. The following registrations are offered as suggestions only, based on the following hypothetical specification:

| | |
|-----------------|--|
| Principal 8' | I. MAGNIFICAT TONE VIII |
| Gedackt 8' | <i>Prelude</i> Pr. 8', Fl. 4' |
| Octave 4' | <i>Et exultavit</i> Pr. 8', Fl. 4' |
| Blockflöte 4' | <i>Quia fecit</i> Fl. 8', Pr. 4', 2 2/3' |
| Nazard 2 2/3' | <i>Fecit potentiam</i> Regal 8' |
| Hohlflöte 2' | <i>Esurientes</i> Fl. 8', 4' |
| Regal 8' | <i>Sic locutus est</i> Fl. 4' (use manual only), or Pr. 8' + Trem. |
| | <i>Sicut erat</i> Plenum |
| Subbass 16' | |
| Manual to Pedal | II. AVE MARIS STELLA |
| Tremulant | <i>Ave maris stella</i> Pr. 8' |
| | <i>Solve vincla reis</i> Fl. 8', Pr. 4' |
| | <i>Virgo singularis</i> Fl. 8', Trem. |
| | <i>Sit laus</i> Plenum |
| | III. SALVE REGINA |
| | <i>Salve Regina</i> Pr. 8' or Fl. 8' |
| | <i>Ad te clamamus</i> Fl. 8', 4' |
| | <i>Eia ergo</i> Fl. 4' |
| | <i>O clemens</i> Fl. 8', Pr. 4' |
| | <i>O dulcis Maria</i> Fl. 8' or Pr. 8' |

—J.W.
 Cambridge, Massachusetts
 The Nativity of Mary
 8 September 2017

Acknowledgements

I am indebted to my gifted friends and colleagues whose thoughtfulness and artistry at the organ are an ongoing inspiration.

First performances:

Magnificat Tone VIII Heinrich Christensen, Fredensborg Slotskirke, Denmark

Ave maris stella Kevin Birch, XX

Salve, Regina Christa Rakich, X

12. Sicut erat

*very smooth,
flowing confidently* (♩ = 60)

[Ped. ad lib; may also be omitted]

without slowing

The score consists of six systems of piano accompaniment. Each system includes a grand staff with a treble and bass clef. The music is in 3/2 time and features a variety of textures, including arpeggiated chords, flowing eighth-note patterns, and sustained chords. Fingerings are indicated by numbers 1-5 above or below notes. Pedaling is indicated by a 'Ped.' symbol and a bracketed instruction. The piece concludes with a final system that includes the instruction 'without slowing'.

duration: 6'45" (+ chant)

II. Ave maris stella

1. Ave maris stella

tranquil (♩ = 54)

The piano score consists of four systems of music. The first system is in 3/4 time and includes the instruction "[Ped. ad lib]". The second system features a triplet of eighth notes and the instruction "in time". The third system includes the instruction "with freedom". The fourth system includes the instruction "[Ped. ad lib]" and ends with a double bar line and the marking "(1'20'')".

with freedom

in time

[Man.]

with freedom

in time

slowing

[Ped. ad lib]

(1'20'')

The vocal line consists of two staves of music. The first staff begins with a fermata and contains the lyrics "2. Sú - mens íl - lud A - ve Ga - bri - é - lis ó - re,". The second staff contains the lyrics "Fún - da - in pá - ce, Mú - tans Hé - væ nó - men."

2. Sú - mens íl - lud A - ve Ga - bri - é - lis ó - re,

Fún - da - in pá - ce, Mú - tans Hé - væ nó - men.

duration: 5'30" (+ chant)

III. Salve Regina

1. Salve Regina

moving quietly forward: reflective (♩ = 54)

[Man.]

[Ped. ad lib]

(1'00")

2. Vi - ta, dul - cé - - do, et spes nó - stra, sál - ve.

3. Ad te clamamus

lyrical (♩ = 60)

The musical score for 'Ad te clamamus' is written for piano and voice. It consists of six systems of music. The first system shows the beginning in 3/4 time, with a tempo marking of 'lyrical (♩ = 60)'. The score features complex rhythmic patterns, including triplets and changing time signatures (3/4, 4/4, 3/4). The piano part includes several triplet figures and a 'Ped. ad lib' instruction. The voice part is indicated by a 'v' symbol. The score concludes with a 'l.h.' (left hand) instruction and the instruction 'slowing strongly to the end'. A final time signature of 4/4 is shown with a double bar line and a rehearsal mark (1'15'').

4. Ad te sus-pi-rá - mus, ge-mén - tes et flén - tes in hac la - cri-má - rum val - le.