

JAMES WOODMAN

# TU ES PETRUS

*Suite for organ*

- I. Prelude and Fugue (*Tu es Petrus*)
- II. Chaconne
- III. Elegy
- IV. Brilliant, but awkward

## Tu es Petrus

### *Suite for organ*

This suite for organ was commissioned by Lee Riccardi in memory of Peter J. Daley III, (1961–1995). The score was completed in 1996, and revised (and expanded) in 2004.

Performers wishing to program individual movements as separate pieces are encouraged to do so. Although the registrations suggested represent the colors which seem most natural to me, they should be freely adapted as instrument and occasion may require.

While unnecessary for enjoyment of the music itself, it is worthwhile to know that three devices have been employed to honor affectionately the memory of the dedicatee:

1) A motive created by a musical encoding of the name "Peter" (the pitches of scale degrees I–IV–V–IV–III). This motive appears twice in the *Prelude*: first in the soprano notes of the accompanimental chords, and then in the form of a brief chorale. In the *Chaconne* it serves as an ostinato which is both melodically and rhythmically palindromic (PETERETEP). And finally in *Brilliant, but awkward*, it is heard throughout as the "head" of the fugue subject.

2) The Offertory (Mode 1) for the Feast of St. Peter, *Tu es Petrus*. A fragment of this chant serves as the fugue subject in the *Prelude and Fugue*.

3) A setting — not intended to be sung, but rather as a meditation for the performer — of the poem "The Work of Art Is Like An Ax", written by Lee Riccardi upon the occasion of Peter's death. The text is found in the score of the third movement, *Elegy*.

J.W.  
Cambridge, Massachusetts

**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, and 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 AGO, 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..

in memoriam Peter J. Daley III

# Tu es Petrus

duration: c. 13'30"

Suite for organ

I: *mf* principal 8 (or very mild reed)

II: *mp* 8(s), 4(s)

P: 16, 8, II / P

## I. Prelude and fugue (*Tu es Petrus*)

James Woodman

Tranquil (♩ = c. 54)

The first system of the musical score is for the 'Prelude and fugue' movement. It begins with a tempo marking of 'Tranquil' and a quarter note equal to approximately 54 beats per minute. The score is written for three staves: a treble staff, a middle staff, and a bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The first staff (treble) contains a melodic line with a long note, a rest, and then a series of chords. The second staff (middle) contains a melodic line with triplets and a long note. The third staff (bass) contains a melodic line with triplets and a long note. The system ends with a double bar line.

somewhat quicker (♩ = c. 76)

The second system of the musical score continues the 'Prelude and fugue' movement. It begins with a tempo marking of 'somewhat quicker' and a quarter note equal to approximately 76 beats per minute. The score is written for three staves: a treble staff, a middle staff, and a bass staff. The key signature has one flat (B-flat). The time signature is 4/4. The first staff (treble) contains a melodic line with a long note, a rest, and then a series of chords. The second staff (middle) contains a melodic line with a long note, a rest, and then a series of chords. The third staff (bass) contains a melodic line with a long note, a rest, and then a series of chords. The system ends with a double bar line.

I: *mf*–*f* clear 8 and 4 foundations (2 if very mild)

P: 16, 8, I/P

Flowing (♩ = c. 66)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of four systems of staves. The first system shows a piano introduction with a treble clef staff containing rests and a bass clef staff with a melodic line starting on a whole note B-flat. The second system continues the piano accompaniment with more complex rhythmic patterns in the bass clef. The third system introduces a vocal line in the treble clef, which begins with a half note B-flat and is followed by eighth and quarter notes. The fourth system continues the vocal line and the piano accompaniment, with the vocal line ending on a half note B-flat. The piano accompaniment features various chords and melodic fragments throughout.

(Tu es petrus)

I: *mp* II: *p*

P: 16, 8, I/P

## II. Chaconne

Meditative (♩ = c. 80)

II: (1)

*may also be played on the same registration throughout — even on a single 4'*

(2)

(3)

(4)

I: (5) (6)

add a stop (or two) (7)

I: *mf* 8, 4, sesquialtera (trem. *ad lib.*)

II: *mp* 8, 4 P: 16, 8, II / P

### III. Elegy

Adagio molto (♩ = c. 48)

\*[Ar - is - tot - le, what I am to - day, Think-er, lo - gi - cian,

when I spy the world, Look to its lin-eage, bond, dis-cern, How this is tied to that and can-not

move With - out the fab-ric mov - ing, warp and weft, This is your praise or

blame. And yet these piles of ev'-ry-thing, these clothes, Emp-tied of him, re-tain his

\*"The Work of Art Is Like An Ax," by Lee Riccardi. Used by permission.

## IV. Brilliant, but awkward

(♩ = c. 84)

First system of musical notation. The piece is in 2/2 time. The first staff (treble clef) begins with a forte (*ff*) dynamic and contains a triplet of eighth notes. The second staff (bass clef) and the third staff (bass clef) are empty.

Second system of musical notation. The first staff (treble clef) continues the melody with various note values and rests. The second staff (bass clef) has a single eighth note with a triplet marking. The third staff (bass clef) is empty.

Third system of musical notation. The first staff (treble clef) features a melodic line with slurs and ties. The second staff (treble clef) continues the melody. The third staff (bass clef) is empty.

Fourth system of musical notation. The first staff (treble clef) contains a melodic line with slurs. The second staff (treble clef) has a more active melodic line with slurs. The third staff (bass clef) is empty.