

JAMES WOODMAN

MARIAN VERSETS

*for organ manuals with optional pedal
and schola, soloist, or solo instrument*

I. Magnificat Tone VIII

II. Ave maris stella

III. Salve Regina



The Virgin Mary Reading
Antonello da Messina (c. 1476)

WALKER & WOODMAN
EDITIONS

JAMES WOODMAN

Marian Versets

*for organ manuals with optional pedal
and schola, soloist, or solo instrument*

CONTENTS

I. Magnificat Tone VIII	1
<i>Prelude</i>	
<i>Et exultavit</i>	
<i>Quia fecit</i>	
<i>Fecit potentiam</i>	
<i>Esurientes</i>	
<i>Sic locutus est</i>	
<i>Sicut erat</i>	
II. Ave maris stella	7
<i>Ave maris stella</i>	
<i>Solve vincla reis</i>	
<i>Virgo singularis</i>	
<i>Sit laus</i>	
III. Salve Regina	12
<i>Salve Regina</i>	
<i>Ad te clamamus</i>	
<i>Eia ergo</i>	
<i>O clemens</i>	
<i>O dulcis Maria</i>	
Appendix: vocal scores	17
<i>Magnificat Tone VIII</i>	
<i>Ave maris stella</i>	
<i>Salve Regina</i>	

Marian Versets

These *Marian Versets* were written with the aim of adding to the repertoire for single-manual or other small instruments, and also in 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 or instrument may be used, or the chant 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-foot 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, Gedackt 8
Octave 4, Blockflöte 4
Nazard 2 2/3, Hohlflöte 2
Regal 8
Subbass 16
Manual to Pedal, Tremulant

I. MAGNIFICAT TONE VIII

Prelude Pr 8, Fl 4 | *Et exultavit* Pr 8, Fl 4 | *Quia fecit* Fl 8, Pr 4, 2 2/3 | *Fecit potentiam* Regal 8
Esurientes Fl 8, 4 | *Sic locutus est* Fl 4 or Pr 8 + Trem. | *Sicut erat* Plenum

II. AVE MARIS STELLA

Ave maris stella Pr 8 | *Solve vincla reis* Fl 8, Pr 4 | *Virgo singularis* Fl 8, Trem. | *Sit laus* Plenum

III. SALVE REGINA

Salve Regina Pr 8 or Fl 8 | *Ad te clamamus* Fl 8, 4 | *Eia ergo* Fl 4 | *O clemens* Fl 8, Pr 4
O dulcis Maria 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, Lindenkirche, Berlin
Salve, Regina Erica Johnson, Wellesley College Chapel, Wellesley, Massachusetts

for J.K.

Marian Versets

duration: 7'00" (+ chant)

I. Magnificat Tone VIII

James Woodman

(2017)

Prelude

tranquil, free (♩ = 54)

[Man.]

slowing

[Ped. ad lib]

(35")

1. Ma-gní - fi - cat * áni-ma mé-a Dó-mi-num.

2. Et exultavit

tranquil, free (♩ = 54)

slowing slightly

in time

[Ped. ad lib]

slowing

(45")

5. Et mi - se - ricórdia éjus a progéni - e in pro-gé - ni - es* tímén - ti - bus é - um.

6. Fecit potentiam

with quiet animation (♩ = 66)

slowing

in time

slowing

[Ped. ad lib]

(1'05")