

JAMES WOODMAN

# Traveling Music

*300 brief interludes for organ  
in all keys*



1. Book One

\*2. Book Two

WALKER & WOODMAN  
EDITIONS

## **Traveling Music:** *300 brief interludes for organ in all keys*

### Composer's Note

When I was starting out as a young organist, I heard a story about twentieth century organ legend E. Power Biggs. One Sunday the bishop was visiting, and before the service he said, "Mr. Biggs, when I return to my stall after the sermon, why don't you just play a little something." Biggs blandly replied, "Ah, Bishop, why don't you just mumble a little something."

At the time I was delighted at what seemed to me an inspiring example of high-mindedness—surely it was wrong to put music of any quality to such prosaic use. Yet later in life I find I've very much changed my mind. Silence has its role to play, and it's a surprisingly potent one. Silence may make profound almost any action it envelops, and must be used judiciously. Brief passages of music, on the other hand, may sustain the flow or mood of secondary liturgical moments without drawing undue attention: unfinished entrance processions, gospel processions, at the offertory, during the use of incense, at communion.

While I do enjoy improvising, I don't practice it as much as I should, and my skills are not always reliable. Sometimes things work, sometimes they don't. For the sake of my abiding congregation, I have over time made a collection of "improvisations" which I'm confident will be effective. I'm now offering this collection to any of my colleagues who might find themselves in similar circumstances.

**Sources.** The thematic content of these interludes are from three sources: hymn tunes, plainchant, and freely composed material. For increased flexibility of use, a number of the hymn tune based interludes are based only on motives. For example, the interlude based on *Freu dich sehr* will probably serve quite well on any occasion requiring an interlude in F major. The admittedly eclectic selections comprise melodies most likely to be familiar to my particular congregation.

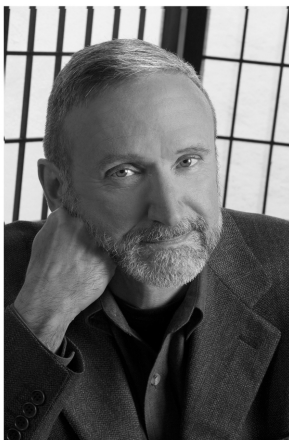
**Tempo and registration.** None of these pieces are either fast or extroverted. Tempo indications are suggestions only, as all of these pieces must be made to expand or contract as the moment may require. Matters of registration are left entirely to the good judgment of the performer. The instrument I play is a single manual with pedal, and just six and a half stops. All of these pieces are playable on it. (Had I a larger instrument, I would happily use a second manual or a swell box.)

**Keys and modes.** In each section, the interludes are presented in approximate order from bright to dark: Lydian, major, mixolydian, dorian, octatonic, minor, phrygian. Key signatures correspond to the mode: D mixolydian, for example, is written with the key signature of a single sharp—not two sharps with C-accidentals throughout.

**Duplicates.** As it is only seldom that an interlude will be required in, say, a-flat minor or F-sharp major, it seemed inexpedient to provide unique pieces in those keys, and I've selected duplicates from more common keys. Of the 150 interludes in each book, 25 appear in two different places.

—J. W.  
Cambridge, Massachusetts  
1 June 2023

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.

**Acknowledgments:** If you don't already own a copy, run, don't walk, to purchase Jeffrey Brillhart's "Breaking Free" (Wayne Leupold, 2011). Sub-titled "Finding a Personal Language for Organ Improvisation through 20th-century French Improvisation Techniques," this 126 page volume is dense with analysis, examples from the repertoire, and masterfully presented creative exercises. From the first hour you will find yourself making satisfying, thoughtfully conceived music, yet at the end of a year you will not have begun to exhaust the possibilities Brillhart so engagingly presents. Much of the harmony in "Traveling Music" is the direct result of applying ideas presented in the Brillhart volume.

Assembling this collection was an unwieldy and time-consuming task. That these pieces are presented with clarity and proper notation is due the masterful editorial eye of my generous friend, the eminent composer Carson Cooman. Every page was improved by his unerring good judgement.

# TRAVELING MUSIC

## Table of Contents: *Book Two*

### – C –

*Hymn tune*

- 151 Easter Hymn
- 152 Ein feste Burg
- 153 Gott sei dank
- 154 Lancashire [C, D $\flat$ ]
- 155 Laudes Domini
- 156 London New
- 157 Melita

*Chant*

- 158 O vos omnes
- 159 Paschal Alleluia [C, D]
- 160 Kyrie eleison (Tone 5)
- 161 Sanctus (Cunctipotens)  
[C, D $\flat$ ]

### – c –

*Hymn tune*

- 162 Kedron

*Chant*

- 163 Sanctus (Kyrie Rex Genitor)  
[c, b]

*Free*

- 164 Anglican Chant (1) [c, c $\sharp$ ]
- 165 Canon (1)

### – D $\flat$ –

*Hymn tune*

- 166 Lancashire [C, D $\flat$ ]

*Chant*

- 167 Sanctus (Cunctipotens)  
[D $\flat$ , D]

*Free*

- 168 Anglican chant (2) [D $\flat$ , D]
- 169 Litany (1) [D $\flat$ , E $\flat$ ]

### – c $\sharp$ –

*Chant*

- 170 Anglican chant (1) [c, c $\sharp$ ]

### – D –

*Hymn tune*

- 171 Duke Street
- 172 Kremser
- 173 Nettleton
- 174 Nun danket alle Gott [D, E $\flat$ ]
- 175 Puer nobis
- 176 Ratisbon
- 177 Russia
- 178 Salzburg
- 179 Tallis' Ordinal
- 180 Victory

*Chant*

- 181 Alma Redemptoris Mater
- 182 Asperges me (1) [D, E $\flat$ ]
- 183 Jesu, nostra redemptio [D, E]
- 184 Paschal Alleluia [C, D]

*Free*

- 185 Anglican chant (2) [D $\flat$ , D]

### – d –

*Hymn tune*

- 186 Aus der tiefe / Heinlein
- 187 Donne secours
- 188 King's Lynn
- 189 Rouen
- 190 Wondrous Love

*Chant*

- 191 Christe, Redemptor omnium  
[d, b]
- 192 Urbs beata Jerusalem [d, e]
- 193 Kyrie eleison (Tone 2) [d, b]
- 194 Sanctus (Orbis factor) [d, e $\flat$ ]

*Free*

- 195 Litany (2)

### – E $\flat$ –

*Hymn tune*

- 196 Dundee
- 197 Eventide
- 198 Munich
- 199 Nun danket alle Gott [D, E $\flat$ ]
- 200 Slane

*Chant*

- 201 Asperges me (1) [D, E $\flat$ ]
- 202 In paradisium
- 203 Kyrie eleison (Tone 8)
- 204 Sanctus (Lux et origo)

*Free*

- 205 Litany (1) [D $\flat$ , E $\flat$ ]

### – e $\flat$ –

*Chant*

- 206 Sanctus (Orbis factor) [d, e $\flat$ ]

### – E –

*Hymn tune*

- 207 Durham
- 208 Mannheim

*Chant*

- 209 Jesu, nostra redemptio [D, E]

*Free*

- 210 Canon (2)

### – e –

*Hymn tune*

- 211 Aus tiefer Not
- 212 Cheshire
- 213 Eltham
- 214 Noël nouvelet
- 215 O Traurigkeit, o Herzeleid
- 216 Southwell

*Chant*

- 217 Te lucis ante terminum
- 218 Urbs beata Jerusalem [d, e]
- 219 Kyrie eleison (Tone 1)
- 220 Sanctus (Pater cuncta)

*Free*

- 221 Anglican chant (3)

– F –

*Hymn tune*

- 222 Coronation
- 223 Grosser Gott
- 224 Holy Manna
- 225 New Britain
- 226 Nun danket all und bringet Ehr
- 227 O Welt, ich muss dich lassen
- 228 St. Flavian
- 229 Song 1
- 230 Stuttgart
- 231 Werde munter
- Chant*
- 232 Asperges me (2)
- 233 Conditor alme siderum
- 234 Ubi caritas
- 235 Kyrie eleison (Tone 6)
- 236 Sanctus (Cum jubilo)
- Free*
- 237 Anglican chant (4) [F, G<sup>b</sup>]
- 238 Litany (3) [F, G]

– f –

*Hymn tune*

- 239 Bourbon
- 240 Morning Song
- 241 Restoration
- 242 The Truth from Above
- Chant*
- 243 Splendor paternae gloriae [f, a]
- 244 Kyrie eleison (Peregrinus)
- Free*
- 245 Canon (3)

– G<sup>b</sup> –

*Free*

- 246 Anglican chant (4) [F, G<sup>b</sup>]
- f<sup>♯</sup> –
- Chant*
- 247 Verbum supernum prodiens [f<sup>♯</sup>, g]
- 248 Kyrie eleison (Tone 4) [f<sup>♯</sup>, g]
- Free*
- 249 Litany (4) [f<sup>♯</sup>, g]

– G –

*Hymn Tune*

- 250 Adeste fideles
- 251 Allein Gott
- 252 Balm in Gilead
- 253 Breslau
- 254 Dix
- 255 Dulce carmen
- 256 Lyons
- 257 St. Magnus
- 258 St. Thomas (Williams)
- 259 Westminster Abbey
- Chant*
- 260 Aeterne Rex altissime
- 261 Haec dies
- 262 Salve Regina [G, A<sup>b</sup>]
- 263 Kyrie eleison (Tone 7)
- 264 Sanctus (De Angelis)
- Free*
- 265 Anglican chant (5)
- 266 Litany (3) [F, G]

– g –

*Hymn tune*

- 267 Llangloffan
- 268 Nun komm, der Heiden Heiland
- 269 O filii at filiae
- 270 Wer nur den lieben Gott
- Chant*
- 271 Verbum supernum prodiens [f<sup>♯</sup>, g]
- 272 Kyrie eleison (4) [f<sup>♯</sup>, g]
- Free*
- 273 Canon (4)
- 274 Litany (4) [f<sup>♯</sup>, g]

– A<sup>b</sup> –

*Hymn tune*

- 275 Morning Star
- 276 Ora labora
- 277 St. Clement
- Chant*
- 278 O lux beata Trinitas [A<sup>b</sup>, B<sup>b</sup>]
- 279 Salve Regina [G, A<sup>b</sup>]
- a<sup>b</sup> –

*Free*

- 280 Anglican chant (6) [a<sup>b</sup>, a]

– A –

*Hymn tune*

- 281 Beecher
- 282 St. James
- 283 Wareham
- Free*
- 284 Canon (5)
- a –
- Chant*
- 285 Splendor paternae gloriae [f, a]
- 286 Kyrie eleison (Tone 3) [a, b<sup>b</sup>]
- Chant*
- 287 Anglican chant (6) [a<sup>b</sup>, a]

– B<sup>b</sup> –

*Hymn tune*

- 288 Festal Song
- 289 Jesu, meine Zuversicht
- 290 Laudate Dominum
- 291 Valet will ich dir geben
- 292 Winchester New
- Chant*
- 293 O lux beata Trinitas [A<sup>b</sup>, B<sup>b</sup>]
- Free*
- 294 Anglican chant (7) [B<sup>b</sup>, B]
- 295 Litany (5)
- b<sup>b</sup> –
- Chant*
- 296 Kyrie eleison (Tone 3) [a, b<sup>b</sup>]

– B –

*Chant*

- 297 Anglican chant (7) [B<sup>b</sup>, B]
- b –
- Chant*
- 298 Christe, Redemptor omnium [d, b]
- 299 Kyrie eleison (Tone 2) [d, b]
- 300 Sanctus (Kyrie Rex Genitor) [c, b]

## HYMN TUNES

Adeste fideles 250  
Allein Gott 251  
Aus der Tiefe rufe ich 186  
Aus tiefer Not 211  
Balm in Gilead 252  
Beecher 281  
Bourbon 239  
Bresalu 253  
Cheshire 212  
Coronation 222  
Dix 254  
Donne secours 187  
Duke Street 171  
Dulce carmen 255  
Dundee 196  
Durham 207  
Easter Hymn 151  
Ein feste Burg 152  
Eltham 213  
Eventide 197  
Festal Song 288  
Gott sei Dank 153  
Grosser Gott 223  
Heinlein 186  
Holy Manna 224  
Jesu, meine Zuversicht 289  
Kedron 162  
King's Lynn 188  
Kremser 172  
Lancashire 154, 166  
Laudate Dominum 290  
Laudes Domini 155  
Llangloffan 267  
London New 156  
Lyons 256  
Mannheim 208  
Melita 157  
Morning Song 240  
Morning Star 275  
Munich 198  
Nettleton 173  
New Britain 225  
Noël nouvelet 214  
Nun danket alle Gott 174, 199  
Nun danket all und bringet Ehr 226  
Nun komm der Heiden Heiland 268  
O filii et filiae 269  
Ora labora 276

O Traurigkeit, o Herzeleid 215  
O Welt, ich muss dich lassen 227  
Puer nobis 175  
Ratisbon 176  
Restoration 241  
Rouen 189  
Russia 177  
St. Clement 277  
St. Flavian 228  
St. James 282  
St. Magnus 257  
St. Thomas (Williams) 258  
Salzburg 178  
Slane 200  
Song 1 229  
Southwell 216  
Stuttgart 230  
Tallis' Ordinal 179  
The Truth from Above 242  
Valet will ich dir geben 291  
Victory 180  
Wareham 283  
Wer nur den lieben Gott 270  
Werde munter 231  
Westminster Abbey 259  
Winchester New 292  
Wondrous Love 190

## CHANT SOURCES

Aeterne Rex altissime 260  
Alma, Redemptoris mater 181  
Asperges me (1) 232, 201  
Asperges me (2) 82  
Aeterne Rex altissime 110  
Christe, Redemptor omnium 191, 298  
Conditore alme siderum 233  
Haec dies 261  
In paradysum 202  
Jesu, nostra redemptio 183, 209  
O lux beata Trinitas 278, 293  
O vos omnes 158  
Paschal alleluia 159, 184  
Salve Regina 262, 279  
Splendor paternae gloriae 243, 285  
Te lucis ante terminum 217  
Ubi caritas 234  
Urbs beata Jerusalem 192, 218  
Verbum supernum prodiens 247, 271

Kyrie eleison (Tone 1) 219  
Kyrie eleison (Tone 2) 193, 299  
Kyrie eleison (Tone 3) 286, 296  
Kyrie eleison (Tone 4) 248, 272  
Kyrie eleison (Tone 5) 160  
Kyrie eleison (Tone 6) 235  
Kyrie eleison (Tone 7) 263  
Kyrie eleison (Tone 8) 203  
Kyrie eleison (Peregrinus) 244  
  
Sanctus (Cum jubilo) 236  
Sanctus (Cunctipotens) 161, 167  
Sanctus (De Angelis) 264  
Sanctus (Kyrie Rex Genitor) 163, 300  
Sanctus (Lux et origo) 204  
Sanctus (Orbis factor) 194, 206  
Sanctus (Pater cuncta) 220

## FREE FORMS

Anglican chant (1) 164, 170  
Anglican chant (2) 168, 185  
Anglican chant (3) 221  
Anglican chant (4) 237, 246  
Anglican chant (5) 265  
Anglican chant (6) 280, 287  
Anglican chant (7) 294, 297

Canon (1) 165  
Canon (2) 210  
Canon (3) 245  
Canon (4) 273  
Canon (5) 284  
  
Litany (1) 169, 205  
Litany (2) 195  
Litany (3) 238, 266  
Litany (4) 249, 274  
Litany (5) 295



for the congregation of the Monastic Chapel  
of the Society of St. John the Evangelist, Cambridge, Massachusetts

Book 2

# Traveling Music

300 brief interludes for organ  
in all keys

James Woodman  
(2023)

Easter Hymn  
Lyra Davidica

151 *quietly joyful* [♩. = 46]

Ped. Man.

Ped. Man. 2 2 2 2 2 2

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*broadening* *slower* Man. Ped.

© Copyright 2023 by James Woodman (ASCAP)  
Walker & Woodman Editions

Exclusive Distribution: Subito Music Corporation -01www.subitomusic.com



*confident, free* [♩ = 52]

### Ein feste Burg

152

Man.

Ped.

Man.

Ped.

Man.

Ped.

153

*flowing quietly* [♩ = 44]

### Gott sei Dank

Ped.

l.h.

Man.

Ped.

154 *flowing gently* [ $\text{♩} = 84$ ] Lancashire

Ped.

Man.

Ped.

*broadening*

Detailed description: This system contains three staves of music. The first staff is a grand staff (treble and bass clefs) with a 3/4 time signature. It begins with a tempo marking 'flowing gently' and a metronome marking of quarter note = 84. The title 'Lancashire' is centered above the staff. The music features a flowing melody in the right hand and a supporting bass line in the left hand. A 'Ped.' (pedal) marking is placed below the first measure. The second staff continues the piece, with a 'Man.' (manicella) marking below the first measure. The third staff concludes the piece with a 'Ped.' marking and the instruction 'broadening' written below the notes.

155 *smooth, unhurried* [ $\text{♩} = 60$ ] Laudes Domini

Man.

*slowing*

Ped.

Detailed description: This system contains three staves of music. The first staff is a grand staff with an 8/4 time signature. It begins with a tempo marking 'smooth, unhurried' and a metronome marking of quarter note = 60. The title 'Laudes Domini' is centered above the staff. The music features a smooth melody in the right hand and a steady bass line in the left hand. A 'Man.' (manicella) marking is placed below the first measure. The second staff continues the piece. The third staff concludes the piece with the instruction 'slowing' written below the notes and a 'Ped.' (pedal) marking at the end.

gently rhythmic [♩ = 58] London New

156

Man.

slowly slightly

in time

slowly

Ped.

This musical score for 'London New' is in 4/4 time with a tempo of 58 bpm. It features a melody in the right hand and a bass line in the left hand. The piece is marked 'gently rhythmic' and includes performance directions such as 'slowly slightly' and 'in time'. A 'Man.' (Mancini) marking is present in the first system. The score concludes with a 'Ped.' (pedal) marking.

simply [♩ = 66] Melita

157

Man.

slowly slightly

in time

slowly

a little slower

Ped.

This musical score for 'Melita' is in 3/4 time with a tempo of 66 bpm. It features a melody in the right hand and a bass line in the left hand. The piece is marked 'simply' and includes performance directions such as 'slowly slightly', 'in time', 'slowly', and 'a little slower'. A 'Man.' (Mancini) marking is present in the first system. The score concludes with a 'Ped.' (pedal) marking.

158 *contemplative, free* [ $\text{♩} = 52$ ] **Antiphon: O vos omnes**

Man. *broadening to the end* Ped.

159 *quietly joyful* [ $\text{♩} = 54$ ] **Paschal Alleluia**

Man. *broadening* Ped.



### Kyrie eleison (Tone 5)

*moving gently forward* [♩ = 54]

160

Ky-ri - e e - le - i - son. Ky-ri - e e - le - i - son. Ky - ri - e e - le - - i - son.

Man. Ped.

Chri - ste e - le - - i - son.

Man. Chri - ste e - le - i - son.

Ky-ri - e e - le - i - son. Ky-ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Ped.

### Sanctus (Cunctipotens Genitor Deus)

*gentle, singing* [♩ = 54]

161

Man.

Ped.

Ped. *slowing*

162

*moderately* [♩ = 76]

Kedron

*in time*

*slowing*

Ped. Man. Ped.

*slowing*

*in time*

Man. Ped.

*broadening*

163

*serene, singing* [♩ = 50]

Sanctus (Kyrie Rex Genitor)

*l.h.*

Ped.

*slowing*

*in time*

Man. Ped.

*broadening to the end*