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JAMES WOODMAN

Deck Thyself, My Soul, with Gladness

This collection is intended for use during the Communion service. These brief pieces are for the most part written-out improvisations, and as such allow for considerable flexibility in performance. In general, quiet 8' stops are suggested: very gentle 8' principals, clear 8' flutes, mildly voiced voix celestes. When the writing lies quite low, however, (*e.g.* 7. Land of Rest), a stop such as 4' Gemshorn will help to add clarity. While use of the pedal is optional — indeed, these pieces may be performed quite adequately on the piano — the addition of 16' tone will add both warmth and variety of color. With respect to tempo, I have made suggestions in the form of a metronome mark; to underscore they are indeed just suggestions, however, and that a fairly wide range of tempi is available to the performer, I have placed them at the end of each piece. Use of the expression pedal is at the discretion of the performer.

In the more extended interludes I have put brackets in the score where a cut might conveniently be made: Play as far as **A**, then jump forwards to **B**. In the shorter pieces, I have suggested passages for optional repetition: Play as far as **A**, then jump backwards to **B**.

Organists of my generation will recognize my indebtedness to Henry Coleman's "Twenty-four Interludes based on Communion Hymn Tunes" (Oxford), published in 1961. Its exceptionally light technical demands made it among the the first pieces I ever played on the organ.

It is true that nostalgia has a way of altering truth; still, I wanted with this collection to capture on paper a bit of the past which has meant so much to me as a "cradle Episcopalian," before that past has vanished entirely.

J. W.

Cambridge, Massachusetts

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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).

James Woodman is 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.

dedication

Deck Thyself, My Soul, with Gladness

Twenty-four Interludes on Communion Hymns

for organ manuals (with optional pedal)

James Woodman

(2009)

1. Adoro te *Humbly I adore thee*

The musical score is written for organ manuals and optional pedal. It consists of four systems of staves. The first system has a treble and bass staff with a bracketed treble staff above. The second system has a treble and bass staff with a bracketed treble staff above. The third system has a treble and bass staff with a bracketed treble staff above. The fourth system has a treble and bass staff with a bracketed treble staff above. The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions include "[Ped. ad lib.]", "[Ped.]", "[Man.]", "slowing slightly", "in time", and "broadening". The tempo marking "[♩ = c. 52]" is located at the bottom right of the fourth system.

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4. **Deus tuorum militum** *O love, how deep, how broad, how high*

Musical score for "Deus tuorum militum" in 3/4 time, B-flat major. The score consists of four systems of piano accompaniment.

- System 1:** Treble clef, 3/4 time. Starts with a whole rest, followed by a melodic line. A bracket labeled "B" spans the first two measures. The tempo marking "slowing a little" is above the staff. The bass line has a [Man.] marking below it.
- System 2:** Treble clef. Tempo markings: "returning to tempo", "in time", "slowing a little", and "returning to tempo".
- System 3:** Treble clef. Tempo markings: "in time", "slowing a little", and "returning to tempo".
- System 4:** Treble clef. Tempo markings: "in time", ", A", and "slower". The bass line has a [Ped. ad lib.] marking below it. A tempo marking "[♩ = 100]" is at the end of the system.

5. **Ellers** *Savior, again, to thy dear Name we raise*

Musical score for "Ellers" in 3/2 time, B-flat major. The score consists of two systems of piano accompaniment.

- System 1:** Treble clef, 3/2 time. Tempo marking "very tranquil" is above the staff. The bass line has a [Ped. ad lib.] marking below it.
- System 2:** Treble clef. The bass line has a [Man.] marking below it.

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

[Ped.]

Musical score for the second system, continuing the piece with a treble and bass clef.

[♩ = 42]

6. Eucharistic Hymn *Bread of the world, in mercy broken*

Musical score for the third system, starting with a 3/4 time signature and a treble/bass clef.

Musical score for the fourth system, continuing the hymn with a treble and bass clef.

Musical score for the fifth system, including performance instructions "slowing" and "in time".

Musical score for the sixth system, including performance instructions "broadening to the end" and "[Ped.]".

[♩ = 96]