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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
September 2023

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

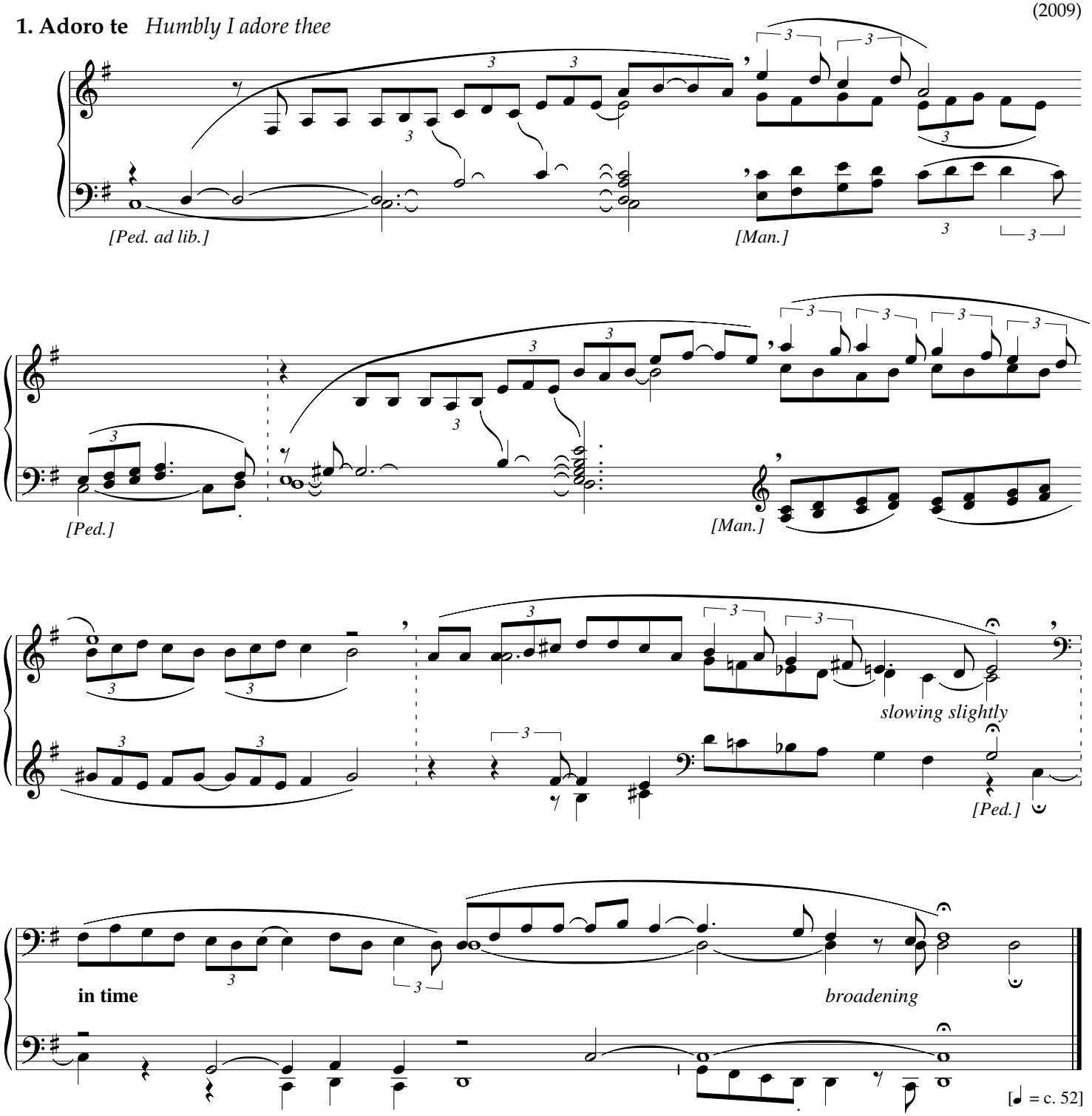
Deck Thyself, My Soul, with Gladness

Twenty-four Interludes on Communion Hymns

for organ manuals (with optional pedal)

James Woodman
(2009)

1. Adoro te *Humbly I adore thee*



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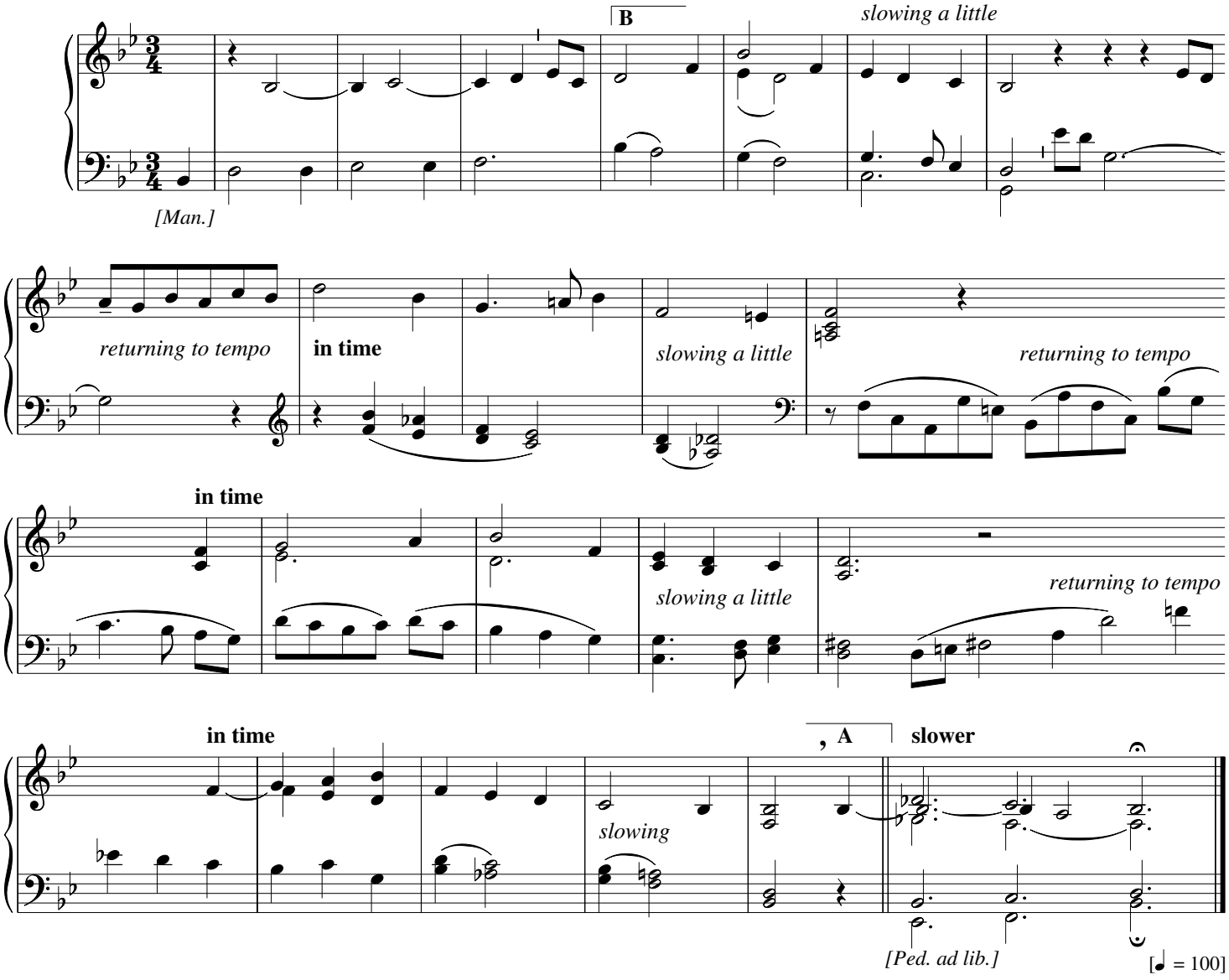
4. Deus tuorum militum *O love, how deep, how broad, how high*



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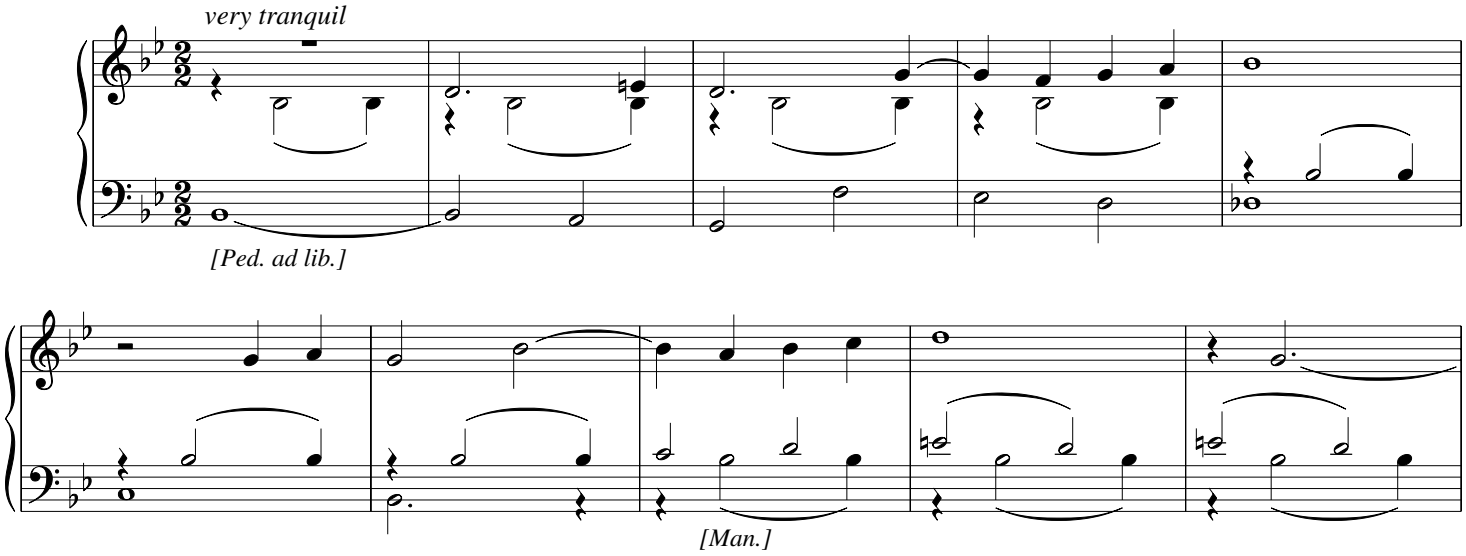

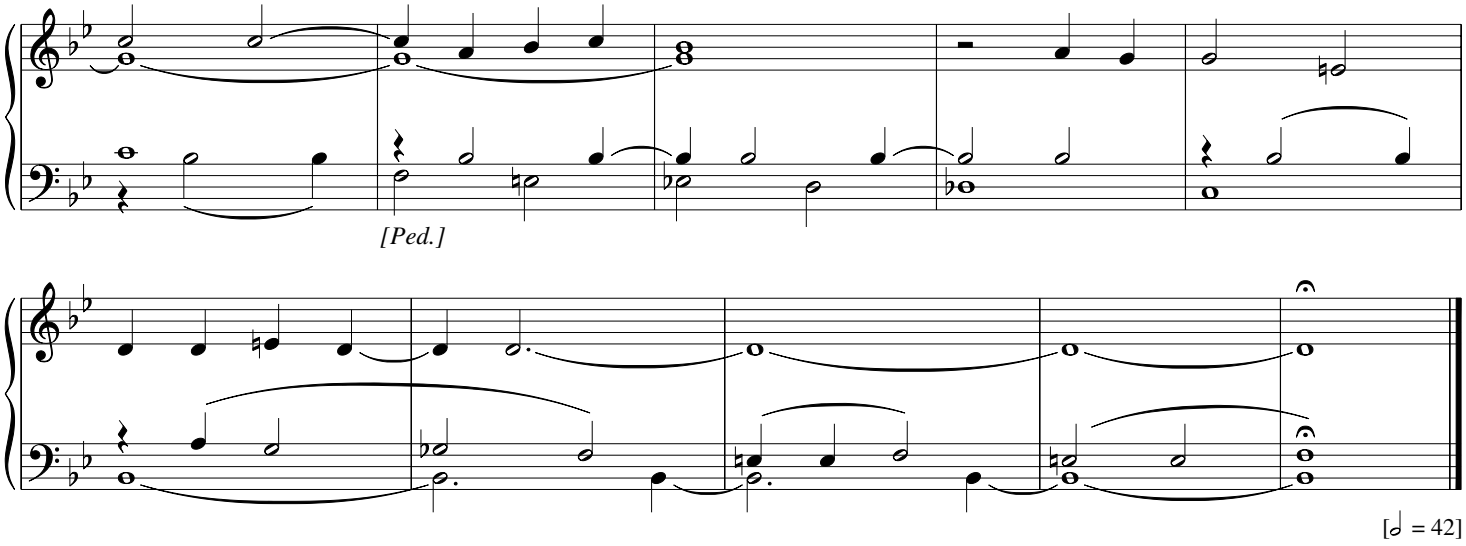
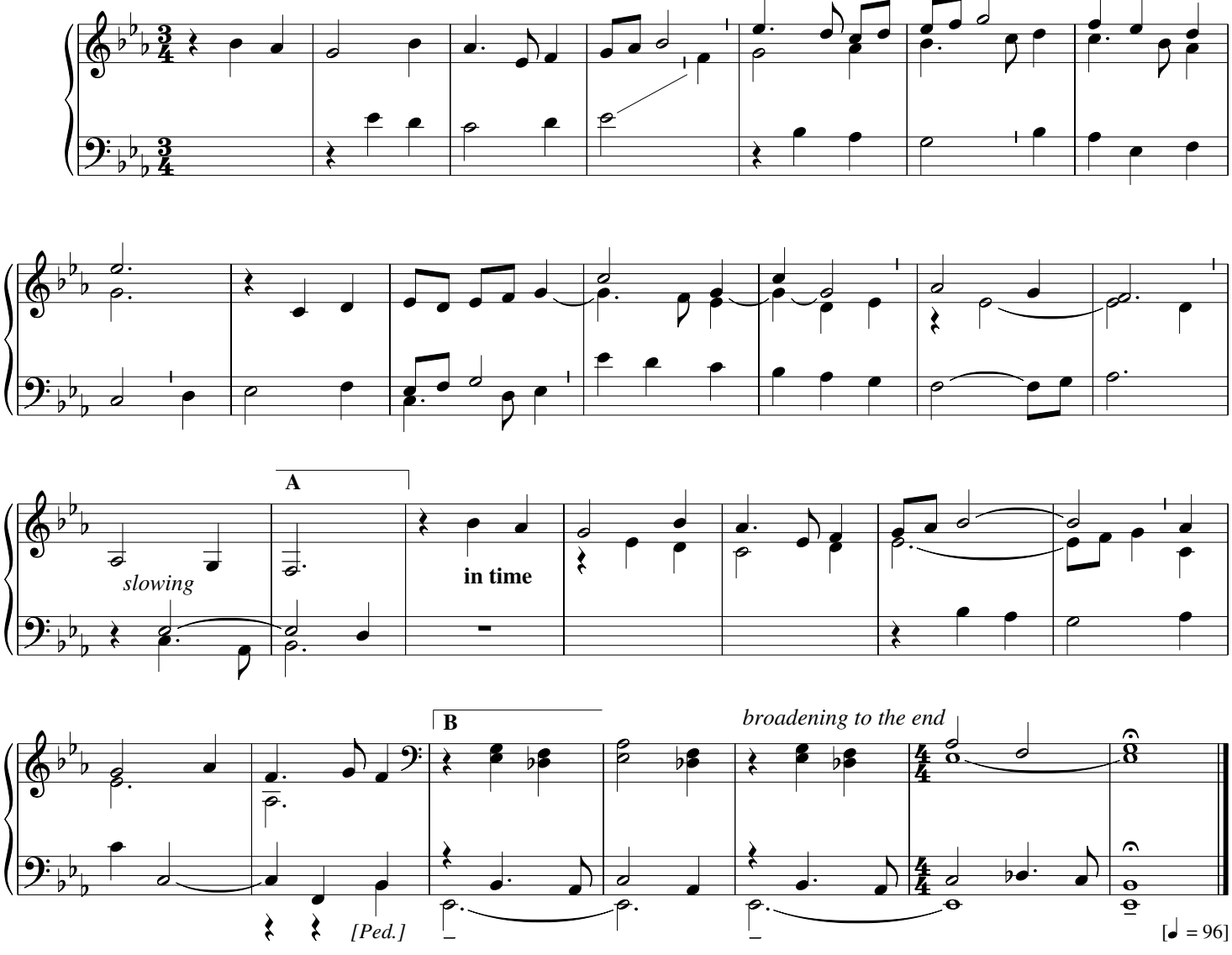
6. Eucharistic Hymn *Bread of the world, in mercy broken*