

JAMES WOODMAN

Traveling Music

*300 brief interludes for organ
in all keys*



*1. Book One

2. Book Two

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EDITIONS

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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.

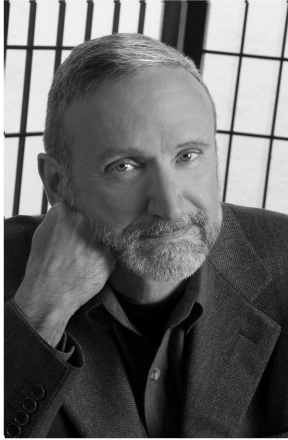
Tempo and registration. None of these pieces are either fast or extroverted. Tempo indications are suggestions only, as all of these pieces must be made to expand or contract as the moment may require. Matters of registration are left entirely to the good judgment of the performer. The instrument I play 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 2024

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

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

Book 1

Traveling Music

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James Woodman
(2023)

Buessan

unhurried [$\text{♩} = 58$]

1

Ped.

Man. Ped.

slowing

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lyrical [$\text{♩} = 56$] **Darwall's 148th**

2

Man.

slowing

in time

slowing to the end

Ped.

gently rhythmic [$\text{♩} = 72$] **Ewing**

3

Man.

slowing to the end

Ped.

2

simply [♩ = 66] Resignation

4

Man. Ped.

slowing

Detailed description: This is a musical score for a piece titled 'Resignation'. It is in 4/4 time and marked 'simply' with a tempo of quarter note = 66. The score is numbered '4'. It consists of three systems of staves. The first system shows the right hand with a melodic line and the left hand with a bass line. The second system continues the piece with more complex textures. The third system concludes the piece with a 'slowing' instruction. Performance markings include 'Man.' (Mancina) and 'Ped.' (Pedale) in the first system, and a fermata in the final measure of the third system.

moving forward, free [♩ = 60] St. Anne

5

Man. Ped.

Detailed description: This is a musical score for a piece titled 'St. Anne'. It is in 4/4 time and marked 'moving forward, free' with a tempo of quarter note = 60. The score is numbered '5'. It consists of three systems of staves. The first system shows the right hand with a melodic line and the left hand with a bass line. The second system continues the piece with more complex textures. The third system concludes the piece. Performance markings include 'Man.' (Mancina) and 'Ped.' (Pedale) in the first system, and a fermata in the final measure of the third system.

6 *unhurried, free* [$\text{♩} = 48$] **Truro**

Ped.

Detailed description: This system shows the first two staves of the piece 'Truro'. The top staff is in treble clef with a 4/4 time signature, featuring a melodic line with eighth and sixteenth notes, including two triplet markings. The bottom staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment with sustained chords and a 'Ped.' (pedal) marking.

Detailed description: This system continues the musical score for 'Truro'. The top staff continues the melodic line with triplet markings. The bottom staff continues the harmonic accompaniment with sustained chords and a 'Ped.' marking.

a little slower

slowing

Man. Ped.

Detailed description: This system concludes the piece 'Truro'. The top staff features a melodic line with triplet markings and a 'slowing' instruction. The bottom staff includes a 'Man.' (manicella) marking and a 'Ped.' marking. The tempo instruction 'a little slower' is placed above the staff.

7 *flowing quietly* [$\text{♩} = 48$] **Wachet auf**

Man.

Detailed description: This system shows the first two staves of the piece 'Wachet auf'. The top staff is in treble clef with a 6/8 time signature, featuring a melodic line with eighth notes and a 'Man.' (manicella) marking. The bottom staff is in bass clef with a 6/8 time signature, providing a harmonic accompaniment with sustained chords.

Detailed description: This system continues the musical score for 'Wachet auf'. The top staff continues the melodic line with a 'Man.' marking. The bottom staff continues the harmonic accompaniment with sustained chords.

slowing a little

Ped.

Detailed description: This system concludes the piece 'Wachet auf'. The top staff features a melodic line with a 'slowing a little' instruction. The bottom staff includes a 'Ped.' marking. The tempo instruction 'slowing a little' is placed above the staff.



Adoro te devote

singing [♩ = 54]

8




Ped.

slowing

smoothly flowing [♩ = 63]

Tone 3 (1)

9



Ped.

moving forward a little

(l.h.)

Man.

first tempo

slower

Ped.

10

flowing quietly [$\text{♩} = 58$]

Tone 8

Man.

slowing a little

in time

slowing

Ped.

11

quietly insistent, moving forward [$\text{♩} = 76$]

Litany (1)

Ped.



Man.

Ped.

Bangor

grave [$\text{♩} = 60$]

12

Ped.

slowing to the end