

# FOR ALL THE SAINTS

*Music for Funerals and Memorial Services*

## THE COLLECTION

For this collection I have chosen six hymn tunes widely known and loved across a broad ecumenical spectrum. Each tune has been set in three different ways: as an improvisation, a prelude, and a chorale. (Organists familiar with Johann Krebs's Klavierübung will recognize my indebtedness to that composer.)

## PURPOSE

While church musicians may expect regular Sunday services to proceed fairly predictably, they also know well that baptisms, weddings, funerals, and memorial services are quite another matter. These services tend to take place in a kind of time which may shrink or expand in the most unexpected ways. It is with the intention of assisting the musician in adapting to such contingencies that this collection has been written.

## PERFORMANCE

These pieces are to be made use of in any manner which the occasion may require. They may be played softly or somewhat more loudly; with varying registration or on a single stop; with repeats, in a varied order, or with movements omitted; on the organ or the piano. My only request is that the musician might, as I have, seek to make these modest pieces objects of beauty, consolation, and worship. The duration of the collection in its entirety is about 25 minutes.

*For All The Saints* was written in memory of my father, Roger Foster Woodman (1924-2000).

J.W.  
Cambridge, Massachusetts

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1. O God, our help in ages past (Saint Anne)
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3. The strife is o'er (Victory)
4. Amazing grace! How sweet the sound (New Britain)
5. The King of love my shepherd is (St. Columbia)
6. For all the saints (Sine nomine)

in memory of my father

# For All The Saints

## Music for Funerals and Memorial Services

for organ manuals (with optional pedal)

Tune: *St. Anne*  
att. William Croft (1678–1727)

### 1. O God, our help in ages past

James Woodman  
(2002)

Improvisation *on one manual*

The musical score is written for a single manual on a grand staff (treble and bass clefs). It begins with the instruction "quiet, lyrical". The piece features a melody in the treble clef and a bass line in the bass clef. The bass line is characterized by frequent triplet patterns. The score is divided into four systems. The first system includes a first ending bracket. The second system includes a second ending bracket. The third system includes a first ending bracket and a key signature change to one flat (B-flat major) indicated by a sharp sign over a flat sign. The fourth system includes a first ending bracket and a "slowing" instruction. The piece concludes with a final cadence in the key of one flat.

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Prelude *on one or two manuals*

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of six systems, each with a treble and bass staff. The piece begins with a *lyrical* marking. The first system includes a *[Ped. ad lib.]* instruction. The second system is marked *[solo ad lib.]*. The fifth system is marked *[solo]*. The sixth system concludes with a *slowing* marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Pedal markings are present throughout, and a fermata is used at the end of the piece.

## 4. Amazing grace! How sweet the sound

Tune: *New Britain*  
from *Virginia Harmony*, 1831

Improvisation *on one manual*

The musical score is written for a single manual instrument, likely a harpsichord or spinet, in a single system. It consists of five systems of two staves each, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The tempo/style marking is "simple, unhurried". The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. A vertical dashed line is present in the first system, and another in the second system. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

Chorale

[Ped. ad lib.]

[Man.] [Ped.]

l.h. [Ped.]

slightly slower

