

JAMES WOODMAN

Brief, Loud, and French: Five Postludes on Gregorian Themes

for organ

Brief, Loud, and French:
Five Postludes on Gregorian Themes
for organ James Woodman (2011)

1. Ite, missa est (*Orbis factor*)

Mode 1

f
Ped.

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ALTE SCHULE
MUSIKVERLAG

**Brief, Loud, and French:
Five Postludes on Gregorian Themes**

Plainly stated, the pieces in this collection are brief, loud, and French. I wrote them to serve a particular purpose. At the monastery chapel where I played each Sunday, it was the custom for the congregation to remain seated for the postlude. (It is a doubtful custom; I believe “Let us go forth in the name of Christ” means *let us go forth!*) Given this situation, I preferred to keep the postlude brief. These pieces all last about a minute and a half, and are based on Gregorian melodies familiar to the community I served.

While I am able to perform them on the modest one manual, six and a half stop instrument at my disposal, when writing I had in my ear the sumptuous and fiery sound of a 19th century French Romantic organ.

*James Woodman
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1. Ite, missa est (<i>Orbis factor</i>)	2
2. Ite, missa est (<i>Lux et origo</i>)	4
3. Ite, missa est (<i>De Angelis</i>)	6
4. Ite, missa est (<i>Cum júbilo</i>)	8
5. Ite, missa est (<i>Cunctipotens Genitor Deus</i>)	10

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1. Ite, missa est (*Orbis factor*)

Mode 1



Lively $\text{♩} = 48$ ($\text{♩} = 144$)

2. Ite, missa est (*Lux et origo*)

Mode 8



I - te, mis-sa est, al - le - lu - ia, al - le - lu - ia.

Declamatory $\text{♩} = 54$

Quicker, somewhat urgent $\text{♩} = 80$

3. Ite, missa est (*De Angelis*)

Mode 5

It - te, mis - sa est.

Dancing ♩. = 72

f at the lower octave
(without reeds)

at the upper octave

inversion and lower octave

at the lower twelfth

4. Ite, missa est (*Cum júbilo*)

Mode 1

I - te, mis - sa est.

Broad, solemn ♩ = 60

a little faster ♩ = 69

With energy ♩ = 84

slowing slightly in time singing

5. Ite, missa est (*Cunctipotens Genitor Deus*)

Mode 1

It-te, mis-sa est.

Broad, majestic ♩ = 44

ff

The piano accompaniment consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The music is in 4/4 time, with a tempo of ♩ = 44. The key signature is one flat (B-flat major). The first system starts with a forte (ff) dynamic. The second system features a 5/4 time signature change. The third system concludes with a double bar line.