

# JAMES WOODMAN

## Three Alleluias

suite for flute and organ

I. Alleluia (*Engelberg*)

II. Alleluia (*Pascha nostrum*)

III. Alleluia (*Lasst un erfreuen*)

Commissioned by the Church of the Holy Spirit, Orleans, Massachusetts,  
for the Institution of the Reverend Adam S. Linton as Rector  
January 3, 2010

duration: 10'15"

Three Alleluias  
suite for flute and organ

I: *mp* (8', 4')  
II: *p* (one or more 8's)  
Ped.: *p* (16', 8')

I. Alleluia (*Engelberg*)

James Woodman  
(2009)

Gently insistent (♩ = 50)

Flute

Organ

II: *p*

Ped.

*p* lyrical

I:

+ I/Ped.

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ALTE SCHULE  
MUSIKVERLAG

*James Woodman: Three Alleluias*

For each movement of **Three Alleluias**, the musical form and content have been derived from a detail of a larger pre-existing work — specifically, the musical setting of the word “alleluia”. The first movement employs the eight-note “Alleluia” which concludes the hymn tune *Engelberg* as an ostinato figure elaborated over the course of 14 repetitions. The second movement is in A–B–A form: a setting of the Gregorian Alleluia verse *Pascha nostrum* appointed for use on Easter Sunday. The final movement transforms the Alleluia refrain of the hymn tune *Lasst uns erfreuen* (“Ye watchers and ye holy ones”) into a sparkling ritornello in triple meter.

**Three Alleluias** was commissioned by the Church of the Holy Spirit, Orleans, Massachusetts, for the Institution of the Reverend Adam S. Linton as Rector. The first performance was given by Margaret Gerber, flute, and Frank C. Smith, organ, at the Church of the Holy Spirit, January 3, 2010.

**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), Kaiser-Wilhelm-Gedächtnis-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.

Woodman’s organ and choral works are published by E. C. Schirmer, Theodore Presser, Boosey & Hawkes, Thorpe, Alte Schule Musikverlag, and Walker & Woodman Editions.

*Also by James Woodman: Basilica Triptych* for flute and organ (Thorpe Music Publishing)

# Three Alleluias

## Thematic material

### I. Alleluia (*Engelberg*)

Charles Villiers Stanford, 1904

All praise to thee, for thou, O King di - vine, Didst yield the glo - ry that of  
right was thine, That in our dark-en'd hearts thy grace might shine. Al - le - lu - ia!

### II. Alleluia (*Pascha nostrum*)

*Liber Usualis* (Easter Sunday)

Al - le - lu - ia. \* *ij.*  
V. Pasch-a nos - trum  
im-mo-la-  
tus est \*  
Chri- stus.

### III. Alleluia (*Lasst uns erfreuen*)

*Auserlesene Catholische Geistliche Kirchengeseng*, 1623

Ye watch-ers and ye ho - ly ones, Bright ser-aphs, cher - u - bim, and thrones, Raise the  
glad strain, Al - le - lu - ia! Cry out, do - min - ions, prince-doms, powers, Vir -  
tues, arch - an - gels, an - gels' choirs, Al - le - lu - ia, Al - le -  
lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

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Ped.: *p* (16', 8')

## I. Alleluia (Engelberg)

James Woodman  
(2009)

Gently insistent (♩ = 50)

Flute

Organ

II: *p*

Ped.

⑤

*p* lyrical

⑩

*mf*

*mp*

I:

+ I/Ped.

(15)

*mp* *f* *mp*

*mp* - 4'

(20)

II:

- I/Ped.

*p* *slowing* *in time with conviction* (25)

I: *mf* (Prin. 8', Fl. 8', 4')

Man.  
(prepare: I/Ped.)

II. Alleluia (*Pascha nostrum*)

Serene (♩ = 63)

⑤

*p* legato

both hands: stopped flute, (tremulant, ad lib.)

*p*

(l.h. under)

Ped.  
16', manual coupler

*p* *mp*

3 3 3 3

⑩

*mp* *mp*

3 3

slowing

in time

(r.h. solo, flute or gentle principal)

*mp* legato

3

⑮

*mp* *mp*

3 3 3 3

(accomp.)

(20)

*mp* *(solo)* *(accomp.)* *(solo)*

somewhat slower

(25)

*p* *freely* *f* *mp* *p*

*(end solo)*

Dancing quietly (♩. = 72)

(30)

*mp*

*Man.*

*mp*

III. Alleluia (*Lasst uns erfreuen*)Sparkling ( $\text{♩} = 72$ )

First system of the musical score. It consists of a grand staff with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The time signature is 3/4. The music features a series of eighth-note triplets in the right hand and a steady eighth-note bass line in the left hand. The first two measures are marked with a fermata and a '3' above the triplet. The third measure has a fermata over a triplet. The dynamic marking is **I: f** with the instruction *with a very lively touch*. Pedal markings 'Man.', 'Ped.', and 'Man.' are placed below the bass staff.

Second system of the musical score, starting at measure 5. It continues the grand staff format. The right hand features more complex triplet patterns and slurs. The left hand continues with eighth notes. A 'Ped.' marking is present below the bass staff.

Third system of the musical score. The right hand has a series of eighth-note triplets, with a dynamic marking of **f**. The left hand continues with eighth notes and some slurs. Pedal markings are present below the bass staff.

Fourth system of the musical score, starting at measure 10. The right hand features eighth-note triplets. The left hand has a more melodic line with slurs. The system concludes with a double bar line and a 4/4 time signature change.

Musical score for measures 15-19. The top staff is a vocal line in 4/4 time, starting with a circled measure number 15. The piano accompaniment is in 4/4 time, with the right hand (r.h.) playing a melodic line and the left hand playing a bass line. Dynamics include *ff* (fortissimo) and *p* (piano).

Musical score for measures 20-24. The top staff is a vocal line in 3/4 time, starting with a circled measure number 20 and the instruction "slightly slower". The piano accompaniment is in 3/4 time, with a second ending marked "II:" and dynamics *mp* (mezzo-piano).

Musical score for measures 25-29. The top staff is a vocal line in 4/4 time, starting with the instruction "in time (♩ = 72)" and a circled measure number 25. The piano accompaniment is in 4/4 time, featuring triplets in both hands and dynamics *p* (piano).

Musical score for measures 30-34. The top staff is a vocal line in 4/4 time. The piano accompaniment is in 4/4 time, featuring a crescendo (*cresc.*) and a first ending marked "I: *f*" (forte).