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James Woodman
**Eight Little Harmonies
and Counterpoints**
for organ

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Eight Little Harmonies and Counterpoints

for organ

1. Harmony and Counterpoint in C (Lydian)

James Woodman

Harmony

Exuberant (♩ = 126)

The 'Harmony' section consists of two systems of music. The first system (measures 1-6) features a treble clef staff with a 3/4 time signature and a bass clef staff. The treble staff contains a melodic line with triplets and slurs, while the bass staff provides a rhythmic accompaniment with triplets and slurs. A first ending bracket labeled 'I:' spans measures 5 and 6. The second system (measures 7-12) continues the melodic and accompaniment lines. A second ending bracket labeled 'II:' spans measures 10 and 11. The piece concludes with a final chord in the treble staff and a sustained note in the bass staff.

Counterpoint

5

75 (♩ = 63)

with a very crisp touch

The 'Counterpoint' section consists of two systems of music. The first system (measures 75-80) features a treble clef staff with a 3/4 time signature and a bass clef staff. The treble staff contains a melodic line with slurs and ties, while the bass staff provides a rhythmic accompaniment. The second system (measures 81-86) continues the melodic and accompaniment lines. The piece concludes with a final chord in the treble staff and a sustained note in the bass staff.

2. Harmony and Counterpoint in D (Dorian)

Harmony

Moving serenely, steadily forward (♩ = 72)

The 'Harmony' section consists of two systems of music. The first system contains measures 1 through 6. It features a grand staff with a treble clef and a bass clef. The right hand (treble clef) has a melodic line with some grace notes and a sharp sign, and a bass line with a 1) marking. The left hand (bass clef) has a bass line with a 2) marking. The second system contains measures 7 through 10. The right hand has a 3) marking and a melodic line with grace notes. The left hand has a bass line. The key signature is D Dorian (one sharp, F#).

Counterpoint

11

A little faster, but still moderate (♩ = 80)

The 'Counterpoint' section consists of two systems of music. The first system contains measures 57 through 62. It features a grand staff with a treble clef and a bass clef. The right hand (treble clef) has a melodic line with a 57 marking. The left hand (bass clef) has a bass line. The second system contains measures 63 through 68. The right hand has a melodic line with a 63 marking. The left hand has a bass line. The key signature is D Dorian (one sharp, F#).

3. Harmony and Counterpoint in E-flat (Major)

Harmony

Sanguine (♩ = 108)

I:

6

Counterpoint

64 in tempo (♩ = 54)

swaying

70

4. Harmony and Counterpoint in E (Phrygian)

Harmony

Contemplative (♩ = 72)

The score for 'Contemplative' is written in 4/4 time with a tempo of ♩ = 72. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass clef staff. The second system also includes a grand staff and a separate bass clef staff. Fingerings are indicated by numbers 1-5. Intervallic relationships are noted with numbers above and below notes, such as 1-3, 2-4, 3-5, and 4-6. The music features sustained chords and moving lines in the upper voices, with a more active bass line.

Counterpoint

41 Tenderly (♩ = 72)

The score for 'Tenderly' is written in 4/4 time with a tempo of ♩ = 72. It consists of two systems of staves. The first system includes a grand staff and a separate bass clef staff. The second system also includes a grand staff and a separate bass clef staff. The music features a single melodic line in the upper voice of the grand staff, with a supporting bass line in the lower voice. The melody is characterized by a Phrygian mode (E, F, G, A, B, C, D) and includes various rhythmic patterns and accidentals.

Thomas Tallis: Third Mode Melody (c. 1561)

5. Harmony and Counterpoint in F (Minor)

Harmony

With full dramatic license

1 *somewhat broad* (♩ = 63) *a little faster* (♩ = 66)

4 *somewhat urgent* (♩ = 72)

Counterpoint

Poised, flowing (♩ = 63)

25

5 *with a clear underlying tactus*

36

6. Harmony and Counterpoint in G (Mixolydian)

Harmony

Limpid (♩ = 52)

Musical score for 'Limpid' in G Mixolydian, measures 1-6. The piece is in 3/4 time with a tempo of ♩ = 52. The score is written for piano in three staves: treble, middle, and bass clefs. The melody is primarily in the treble clef, while the accompaniment is in the middle and bass clefs. The key signature has one flat (F major/G minor).

Musical score for 'Limpid' in G Mixolydian, measures 7-12. The piece continues in 3/4 time with a tempo of ♩ = 52. The score is written for piano in three staves: treble, middle, and bass clefs. The melody is primarily in the treble clef, while the accompaniment is in the middle and bass clefs. The key signature has one flat (F major/G minor).

Counterpoint

29

Blithe (♩ = 66)

Musical score for 'Blithe' in G Mixolydian, measures 1-5. The piece is in 6/8 time with a tempo of ♩ = 66. The score is written for piano in three staves: treble, middle, and bass clefs. The melody is primarily in the treble clef, while the accompaniment is in the middle and bass clefs. The key signature has one flat (F major/G minor). The label 'l.h.' is present in the middle staff.

Musical score for 'Blithe' in G Mixolydian, measures 57-61. The piece continues in 6/8 time with a tempo of ♩ = 66. The score is written for piano in three staves: treble, middle, and bass clefs. The melody is primarily in the treble clef, while the accompaniment is in the middle and bass clefs. The key signature has one flat (F major/G minor). The label 'r.h.' is present in the middle staff.

7. Harmony and Counterpoint in A (Major)

Harmony

Lively, but not rushed (♩ = 69)

The 'Harmony' section consists of two systems of piano accompaniment. The first system (measures 35-38) features a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes and quarter notes, marked 'with freedom'. The second system (measures 39-40) continues the bass clef staff's rhythmic pattern, with the treble clef staff showing a melodic line in measure 40.

Counterpoint

Stately (♩ still = 69)

The 'Counterpoint' section consists of two systems of piano accompaniment. The first system (measures 41-43) shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measures 44-46) continues the counterpoint, with the treble clef staff featuring a melodic line and the bass clef staff providing a steady accompaniment.

8. Harmony and Counterpoint in B (Minor)

Harmony

Easy walking pace (♩ = 80-84)

The 'Harmony' section consists of two systems of piano accompaniment in B minor, 3/4 time. The first system (measures 1-8) features a treble clef staff with a whole rest and a bass clef staff with a whole rest, followed by a repeat sign and a first ending (I:) with a half note G4 and a quarter note F#4. The second system (measures 9-16) shows the right hand playing a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes. Fingerings 1), 2), and 3) are indicated for the left hand.

Counterpoint

56 moving ahead a little (♩ = 84-88)

The 'Counterpoint' section consists of two systems of piano accompaniment in B minor, 3/4 time. The first system (measures 56-61) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system (measures 62-67) shows the right hand playing a more complex melodic line with slurs and ties, while the left hand continues with a bass line. The section concludes with a final bass line in the third system.