

No. 494-02963

James Woodman
Basilica Triptych
for flute and organ

1. Ave Maria
2. Stabat Mater
3. Salve Regina



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The Basilica of Our Lady of Perpetual Help, Boston, Massachusetts, where *Basilica Triptych* was first performed

James Woodman: **Basilica Triptych**

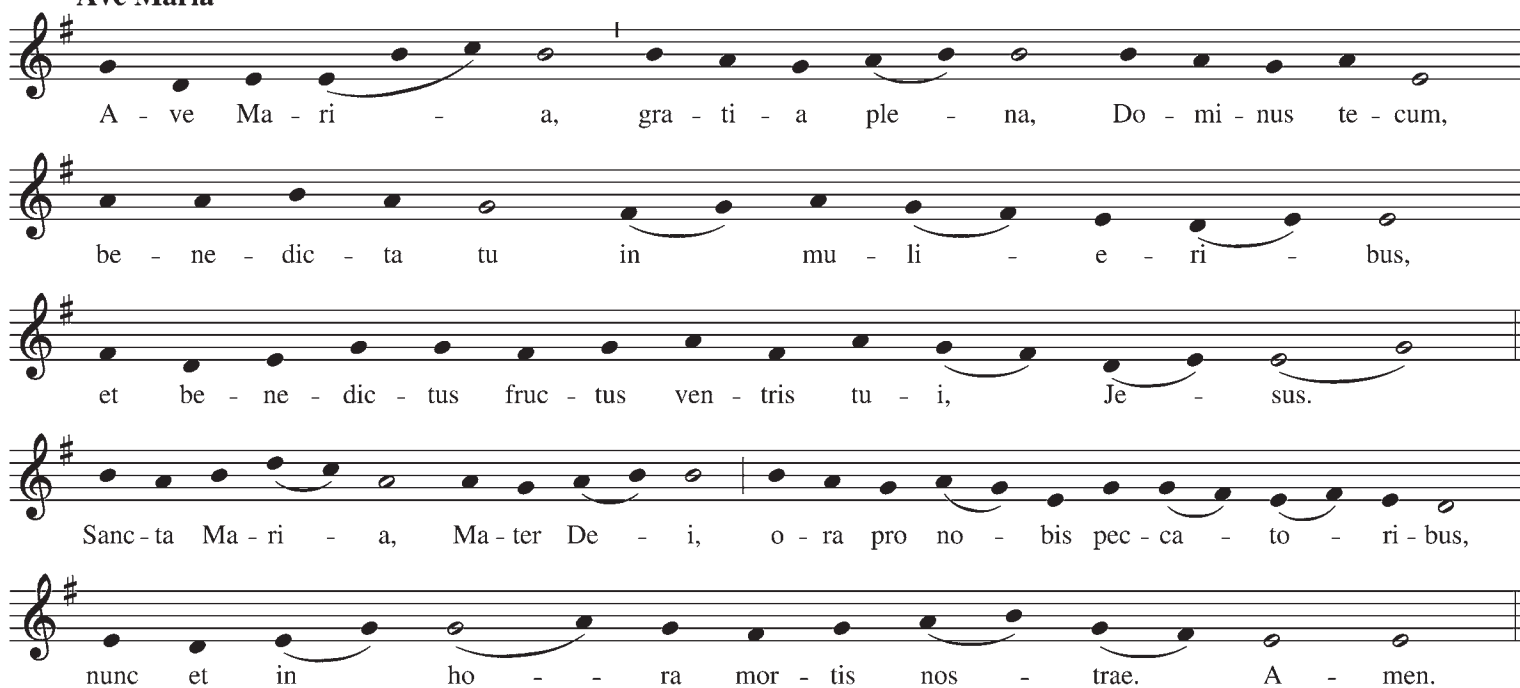
Organ registration for the accompaniment is left to the good judgement of the performer. The premiere performance was given on a large late nineteenth century instrument (Hutchings op. 410, IV/64) which lent itself to a more orchestral conception of registration. Yet a preparation for a performance on a more classical instrument (Noack op. 111, III/32), suggested a more chamber-like interpretation, and proved equally succesful. Organs vary; so will performances.

The first performance was given by Timothy Macri, flute, and Glenn Goda, organ, 23 March 2003, at the Basilica of Our Lady of Perpetual Help, Boston, Massachusetts.

—J.W.
Cambridge, Massachusetts, 2014

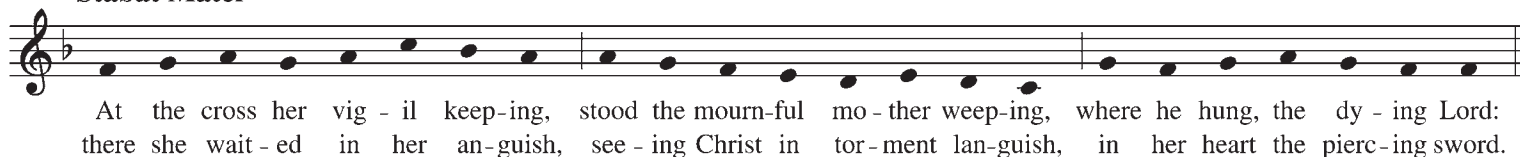
Thematic Material

Ave Maria



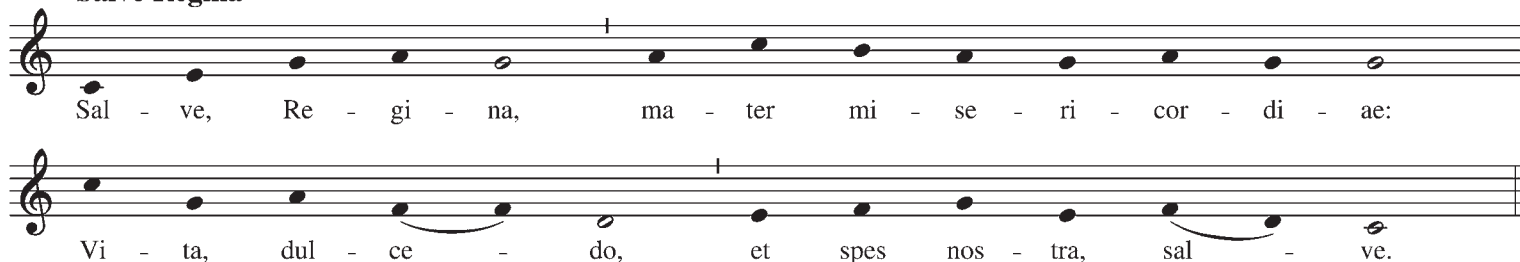
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,
be - ne - dic - ta tu in mu - li - e - ri - bus,
et be - ne - dic - tus fruc - tus ven - tris tu - i, Je - sus.
Sanc - ta Ma - ri - a, Ma - ter De - i, o - ra pro no - bis pec - ca - to - ri - bus,
nunc et in ho - - ra mor - tis nos - trae. A - men.

Stabat Mater



At the cross her vig - il keep - ing, stood the mourn - ful mo - ther weep - ing, where he hung, the dy - ing Lord:
there she wait - ed in her an - guish, see - ing Christ in tor - ment lan - guish, in her heart the pierc - ing sword.

Salve Regina



Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae:
Vi - ta, dul - ce - do, et spes nos - tra, sal - ve.

commissioned by the Redemptorist Fathers and Brothers in celebration of
the 125th anniversary of the Dedication of the Basilica of Our Lady of Perpetual Help, Boston, Massachusetts

Basilica Triptych

duration: c. 10'

for flute and organ

I. Ave Maria

James Woodman
(2003)

Gentle walking tempo (♩ = c. 56)

Flute

Organ

Ped.

sample page from www.thorpemusic.com

5

10

lyrical

mf lyrical

No. 494-02963

II. Stabat Mater

Flowing quietly (♩ = c. 100-104)

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a 6/4 time signature. It contains four measures of whole rests. The lower staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a piano (*p*) dynamic marking. The bass line features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, 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III. Salve Regina

Cheerful ♩ = 138 (♩ = 69)

The first system of the musical score for 'Salve Regina' consists of two staves. The upper staff is in treble clef with a 3/8 time signature. It begins with a dynamic marking of *mf* and contains a series of eighth-note patterns with slurs and accents. A circled number '5' is placed above the final measure of this staff. The lower staff is a grand staff (treble and bass clefs) with a 3/8 time signature. It contains a few notes in the right hand, including a dynamic marking of *mf*, and is otherwise mostly empty.

sample page from www.thorpemusic.com

The second system of the musical score continues the piece. The upper staff features a series of eighth-note patterns with slurs and accents, with dynamic markings of *f*, *mp*, and *f* indicated below the staff. The lower staff continues the accompaniment with a few notes in the right hand.

The third system of the musical score continues the piece. The upper staff begins with a circled number '10' above the first measure and contains eighth-note patterns with slurs and accents, with a dynamic marking of *mf* below. The lower staff continues the accompaniment with eighth-note patterns and slurs.

Musical notation for measures 15-19. Measure 15 is circled. The system includes a single treble clef staff and a grand staff (treble and bass clefs).

Man.

Musical notation for measures 20-25. Measures 20 and 25 are circled. The system includes a single treble clef staff and a grand staff.

sample page from www.thorpemusic.com

Musical notation for measures 26-30. Measure 30 is circled. The system includes a single treble clef staff and a grand staff. A "Ped." marking is present below the bass staff.

Musical notation for measures 31-35. Measure 35 is circled. The system includes a single treble clef staff and a grand staff. A dynamic marking "f" is present in both the treble and bass staves.