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## Preface

All settings in this collection were created using the 20-plus extemporization techniques presented in *Off the Page* and *Off the Page, Too*, and are based on traditional hymn harmonizations. In noting these facets, organists interested in developing hymn-based extemporizations will hopefully explore these prospects for creating their own settings. (Most settings enlist several techniques, as details on page 70 indicate.)

Creative musicians are welcome to engage these settings as starters, adding their enrichments to embellish or expand them, rather than literally playing them as printed.

As they vary in length, many can be used singly as hymn introductions, thematic interludes and codas, or organ stanzas; several can also serve as alternate hymn accompaniments. Additionally, combining several settings in a partita-like partnership can provide sufficient length for serving as Preludes, Voluntaries, or Postludes.

When using the three complimentary settings together, playing Settings A, B, and C in this sequence is suggested.

The level of difficulty ranges from easy to easy-medium. Tempos and organ registrations are suggestions; the latter may be used as a starting point and modified as necessary to accommodate the instrument at hand.

—D. R.

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### Available resources

*Off the Page: Tips and Techniques for Creating Hymn-Based Organ Settings*  
Order no. MSM-90-33

*Off the Page, Too: More Techniques for Creating Hymn-Based Organ Settings*  
Order no. MSM-90-56

*On or Off the Page: Hymn Introductions Interludes, Accompaniments, and Voluntaries Created from the Hymnal Page*  
Order no. MSM-10-986

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Setting A  
Bicinium on  
Alles ist an Gottes Segen

**Option 1:**

Gt: Gedackt 8'  
Sw: Flute 4'

**Option 2:**

Gt: Gemshorn 16', (Flute 8'), Flute 4'  
Sw: Flute 8', 4', 1 1/3' (or 1 3/5')

Donald Rotermund

$\text{♩} = \text{ca. } 66-69$

Sw. *poco rit.*

RH *lightly detached*

3 *a tempo*

Gt.

5

Tune: ALLES IST AN GOTTES SEGEN, Johann Löhner, 1645–1705, and written in 1691, *adapt.* (PD).  
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## Toccatina on

## Alles ist an Gottes Segen

**Option 1:**

Man: Flute 4'

Ped: Gedackt 8', (Subbass 16')

**Option 2:**

Man: Principal 8', 4', 2', (Mix.)

Ped: Principal 16', 8', (4')

Donald Rotermund

$\text{♩} = \text{ca. } 72$   
lightly detached

3

Tune: ALLES IST AN GOTTES SEGEN, Johann Löhner, 1645–1705, and written in 1691, *adapt.* (PD).

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## Deo gracias

Gt: Principal 8', 4', 2 2/3', 2'  
 Sw: Trumpet 8'  
 Ped: Principal 16', 8', 4', Reed 16'

Donald Rotermund

$\text{♩} = \text{ca. } 92$

2

Sw. } broader on repeat Fine

4

Gt. }

Tune: *DEO GRACIAS*, "The Agincourt Song," ca. 1415 (PD).

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Trio on  
Deo gracias

Gt: Flute 8', 2 2/3', 2'  
Sw: Oboe 8'  
Ped: Subbass 16', Gedackt 8'

Donald Rotermund

$\text{♩} = 80$

Gt. *lightly detached*

Sw.

Tune: *DEO GRACIAS*, "The Agincourt Song," ca. 1415 (PD).

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# Toccatina on Deo gracias

Man: Principal 8', 4', 2 2/3', Flute 8', 4'  
Ped: Principal 16', 8', 4'

Donald Rotermund

Con brio (♩ = ca. 92)

Tune: *DEO GRACIAS*, "The Agincourt Song," ca. 1415 (PD).

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Trio on  
Franconia

Gt: Flute 8', 4'  
Sw: Oboe 8'  
Ped: Subbass 16', Gemshorn 8'

Donald Rotermund

$\text{♩} = 60$

3

5

Tune: *FRANCONIA*, Johann B. König, 1691–1758, and written in 1738 (PD).

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Setting C  
**Franconia**  
 Doxology

Man: Flute 8', Principal 4', 2 2/3', (2')  
 Ped: Subbass 16', Principal 8'

Donald Rotermund

Nobly, but not sluggish (♩ = 48)

Tune: *FRANCONIA*, Johann B. König, 1691–1758, and written in 1738 (PD).

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Setting A  
 Gelobt sei Gott

Gt: Principal 8', Flute 4'  
 Sw: Flute 8', Gemshorn 8', Principal 2'  
 Ped: Principal 16, 8', (4')

Donald Rotermund

♩ = ca. 108

The musical score is presented in three systems. The first system begins with a treble clef and a 6/4 time signature. The second system starts at measure 3 and ends at measure 4, with a 3/4 time signature. The third system starts at measure 5 and ends at measure 6, with a 3/4 time signature. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. A large diagonal watermark 'Reviewing is illegal copy only' is overlaid on the score.

Tune: *GELOBT SEI GOTT*, Melchior Vulpius, ca. 1560–1615, and written in 1609 (PD).  
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Setting B  
 Duo on  
 Gelobt sei Gott

Gt: Gemshorn 16', (Flute 8'), Flute 4'  
 Sw: Flute 8', 4', 2 2/3, 1 3/5

Donald Rotermund

$\text{♩} = \text{ca. } 100$

Gt.

Sw. *lightly detached*

3

6

9

Tune: *GELOBT SEI GOTT*, Melchior Vulpius, ca. 1560–1615, and written in 1609 (PD).

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# Toccatina on Gelobt sei Gott

Gt: Principal 8', 4', 2', Mixture (not overpowering)

Ped: Principal 16', 8', 4'

Donald Rotermund

$\text{♩} = 76-80$   
*non legato*

*f*

Tune: *GELOBT SEI GOTT*, Melchior Vulpius, ca. 1560–1615, and written in 1609 (PD).

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# Reflection on Land of Rest

Pos: Flute 4', Tremulant  
Sw: Strings 8'  
Ped Subbass 16', Sw. to Ped.

Donald Rotermund

treat expressively, with sensitive nuances

♩ = ca. 96

Pos. <sup>3</sup>

*p*

pp Sw. *p* *pp*

chords may be lightly detached

4 <sup>3</sup>

7 <sup>3</sup>

Tune: LAND OF REST, American folk melody (PD).

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# Land of Rest

## Doxology

Gt: Flute 8', Principal 4', 2'

Ped: Subbass 16', Principal 8', Flute 4'

Donald Rotermund

With gently flowing movement (♩ = ca. 63)

The musical score is written for guitar and pedal steel. It consists of three systems of music, each with three staves. The first system begins with a mezzo-forte (*mf*) dynamic. The music is in 6/4 time and features a steady bass line with triplets and a treble line with chords and triplets. A large 'Copyrighted Review Copy' watermark is overlaid on the score.

Tune: *LAND OF REST*, American folk melody (PD).

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# Meditation on Martyrdom

Gt: Principal 8', Tremulant  
Sw: Salicional 8', Flute 8', 4'  
Ped: Subbass 16', Sw. to Ped.

Donald Rotermund

$\text{♩} = 56$

Gt.

*mp*  
Sw.

3

7

\*Organist may play this setting in G major.

Tune: *MARTYRDOM*, Hugh Wilson, 1764–1824, and written ca. 1800 (PD).

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Setting C  
Martyrdom

Gt: Flute 8', (4')  
Sw: Oboe or Flute 8', 2 2/3'  
Ped: Subbass 16', Gedackt 8'

Donald Rotermund

♩ = ca. 48–50; with expressive nuance

*simile*

\*Consider using the lower notes of the Treble staff as an option, possibly using them if the setting is repeated, or selectively on some phrases.

Tune: *MARTYRDOM*, Hugh Wilson, 1764–1824, and written ca. 1800 (PD).

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# Nun danket all (Gräfenberg)

I: Principal 8'  
 II: Flute 8', 2 2/3, 2'  
 Ped.: Subbass 16', Gemshorn 8'

Donald Rotermund

$\text{♩} = 80$

4

7

Tune: *NUN DANKET ALL (GRÄFENBERG)*, Johann Crüger, 1598–1662, and written ca. 1647 (PD).  
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# Nun danket all (Gräfenberg)

Man: Plenum

Ped: Principal 16', 8', (4')

Donald Rotermund

$\text{♩} = \text{ca. } 66$

3

5

Tune: *NUN DANKET ALL (GRÄFENBERG)*, Johann Crüger, 1598–1662, and written ca. 1647 (PD).

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# Old Hundredth

Gt: Flute 8, 4, Principal 2'  
 Sw: Trompette 8'  
 Ped: Subbass 16', Gedackt 8'

Donald Rotermund

$\text{♩} = 92$

Gt. *mf*

Sw. *mf*

3

5

7

Tune: *OLD HUNDREDTH*, *Genevan Psalter*, 1551 (PD).

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# Old Hundredth

Man: Plenum

Ped: Principal 16', 8', 4'

Donald Rotermund

$\text{♩} = \text{ca. } 92$

Ped. *f*

4

7

\*Beginning here, this setting can serve as a hymn accompaniment, possibly for a doxological stanza.

Tune: *OLD HUNDREDTH*, *Genevan Psalter*, 1551 (PD).

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# Old Hundredth

## Echo Phrases Toccata

Gt: Principals 8', 4', Mixture

Sw: Flute 8', Principal 4', 2'

Ped: Principals 16, 8'

Donald Rotermund

$\text{♩} = 72$

3 optional echo phrases

5 Gt.

7

9 Sw.

Tune: *OLD HUNDREDTH*, *Genevan Psalter*, 1551 (PD).

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# Puer nobis

Pos: Krummhorn 8', Holzgedackt 8'

Sw: Strings 8'

Ped: Subbass 16', Gedackt 8'

Donald Rotermund

Meditatively, but not too slow (♩ = 48)

Pos.

Sw.

The musical score consists of three systems of music. Each system has three staves. The top staff is for the Pos (Krummhorn/Holzgedackt), the middle staff is for the Sw (Strings), and the bottom staff is for the Ped (Subbass/Gedackt). The key signature is two sharps (D major) and the time signature is 3/4. The tempo is 'Meditatively, but not too slow' with a quarter note equal to 48 beats. The score is marked with measure numbers 3, 6, and 9 at the start of each system. A large diagonal watermark 'Copying is illegal only' is overlaid on the score.

Tune: *PUER NOBIS*, Trier ms., 15th cent.; adapt. Michael Praetorius, 1571–1621, in 1609 (PD).

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# Contemplation on Puer nobis

Gt: Principal 8'  
Sw: Flute 8', 4'  
Ped: Subbass 16', Gedackt 8'

Donald Rotermund

$\text{♩} = 60$

Gt. } *mf* expressive rubato for phrase endings

Ped.

Sw. } *mp* Gt. } *mf*

Sw. } *mp*

Tune: *PUER NOBIS*, Trier ms., 15th cent.; adapt. Michael Praetorius, 1571–1621, in 1609 (PD).  
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## St. Crispin

Gt: Flute 8', 4'  
 Sw: Strings 8'  
 Ped: Subbass 16', Gedackt 8'

Donald Rotermund

Warmly and expressively (♩ = ca. 46)

lightly detached  
 Sw. *p*

4 Gt. *mp*  
*p*

7

Tune: *ST. CRISPIN*, George J. Elvey, 1816–1893, and written in 1862 (PD).

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## St. Crispin

Gt: Gedackt 8', Gemshorn 8'

Sw: Flute 8', (4'), 2 2/3

Ped: Subbass 16', Gedackt 8'

Donald Rotermund

$\text{♩} = 52$

Gt.

Ped.

3 Sw.

6

Tune: *ST. CRISPIN*, George J. Elvey, 1816–1893, and written in 1862 (PD).

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## Wareham

Gt: Flute 8', (4')  
 Sw: Flute 8', 4', 1 3/5'  
 Ped: Subbass 16', Gemshorn 8'

Donald Rotermund

♩ = 52

Sw.

Gt.

4

7

Tune: *WAREHAM*, William Knapp, 1698–1768, and written in 1738 (PD).

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## Wareham

Gt: Flute 8', 4'  
 Sw: Flute 8', 4', 2 2/3', 1 3/5', or Soft Reed 8'  
 Ped: Subbass 16', Gemshorn 8'

Donald Rotermund

With a gentle flow (♩. = 58)

The musical score is written for three parts: Gt. (Flute), Sw. (Flute or Soft Reed), and Ped. (Subbass or Gemshorn). It is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'With a gentle flow' and the metronome marking is ♩. = 58. The score consists of three systems of staves. The first system shows the beginning of the piece. The second system starts at measure 4. The third system starts at measure 7 and includes a trill (tr) marking above the first note of the Gt. part. A large diagonal watermark reading 'Copying is illegal' is overlaid across the entire score.

Tune: *WAREHAM*, William Knapp, 1698–1768, and written in 1738 (PD).

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# Wer nur den lieben Gott

Pos: Krummhorn, Gemshorn 8'  
 Sw: Flute 8', 2 2/3', 2'  
 Ped: Subbass 16', Gedackt 8', Flute 4'

Donald Rotermund

Meditatively, with a gentle flow (♩ = 76)

Pos.

Sw.

4

7

Tune: *WER NUR DEN LIEBEN GOTT*, George Neumark, 1621–1681, and written in 1657 (PD).  
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# Wer nur den lieben Gott

Man: Flute 8', Principal 4'

Ped: Subbass 16', Gemshorn or Principal 8'

Donald Rotermund

With a gentle flow (♩ = ca. 63–66)

Ped.

Tune: *WER NUR DEN LIEBEN GOTT*, George Neumark, 1621–1681, and written in 1657 (PD).

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## Seasonal Index

### *Alles ist an Gottes Segen*

A: SBN (1); OM/SA (2); Extenders (arpeggios) (2)  
B: SBN (1); EP (1); F-I (1); UN/LN (2)  
C: mT (1); Extenders (arpeggios) (2)

### *Deo gracias*

A: //tt; (1); PE (2)  
B: AIV (1)  
C: pT (2); A4 (1); quasi EP (1)

### *Franconia*

A: MIV(2)  
B: MIV: //3rds, //6ths (2); Extenders (diatonic) (2)  
C: CT (1); OM/SA (2)

### *Gelobt sei Gott*

A: PE (2); S (2); A4 (1)  
B: mT (1); pT (2); OM/SA (2)  
C: OM/SA (2); F-I (1); Extenders (2) (2)

### *Land of Rest*

A: AP (1); //6th, //3rds; (1); Pp (1)  
B: SAC (2); Pp (1); OM (2)  
C: MIV: UN/LN (2)

### *Martyrdom*

A: MIV (2) UN/LN (2); MIV (2); SBN (1)  
B: MIV (2); SBN (1); A4 (2)  
C: CTo (2); SBN (1); OM (2)

### *Nun danket all*

A: OM/SA (2); Pp (1)  
B: S (2); MIV (2); Pp (1); pT (2);  
C: AP (1); Pp (1)

### *Old Hundredth*

A: SBN (1); Extenders (2)  
B: pT (2); EP (1)  
C: Extenders (2); SBN (1)

### *Puer nobis*

A: OM/UN/LN (2); MIV (2)  
B: CTo (2); SBN (1)  
C: MIV (2); UN/LN (2)

### *St. Crispin*

A: CM (1); EP (1); CT (1)  
B: MIV (2)  
C: MIV (2)

### *Wareham*

A: mT (1); OM/SA (2)  
B: SBN (1)  
C: OM: UN/LN (2)

### *Wen nur den lieben Gott*

A: OM/SA (2); F-I (1)  
B: MIV (2); Extenders (scales) (2); Pp (1)  
C: MIV (2)

\*Numbers 1 and 2, in parentheses, indicate where the specific extemporization technique is introduced.  
“1” indicates the technique is from *Off the Page*; “2” from *Off the Page, Too*.