

**CREATIVE SERVICE PLAYING**  
**AN INTRODUCTION TO IMPROVISATION**

**by**

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## INTRODUCTION

1. This workbook is designed for those who already have a solid foundation in harmony.
2. The assignments should be worked out under the guidance of a competent teacher; otherwise, the student may perpetuate his errors.
3. Exercises are mostly for three and four voices, since the basic techniques acquired can be applied to one, two, or five or more voices.
4. Organ registration is indicated only where pitch level or color is especially pertinent to the nature of the assignment.
5. It is important to work out the transpositions where they are assigned, rather than to defer them, so that the student will be ready to use the techniques gained in the advanced assignments. The ability to transpose, particularly in contrapuntal forms, is as important in improvisation as the ability to read notes.
6. It is suggested that the student work out the assigned modulations in two ways: (1.) by providing the barest harmonic skeleton possible, and (2.) by providing an artistic bridge based on melodic, harmonic, or rhythmic motives from either (or both) hymn(s).
7. In all assignments, proceed as slowly at first as is necessary to play correctly. However, bring each exercise

up to a performing tempo before moving to the next.

8. It will be very helpful to the student to study the hymntune treatments in the works of such masters as Scheidt, Bach, and Brahms, but especially in the twentieth century works of Hugo Distler, Leo Sowerby, Flor Peeters, Ernst Pepping, Helmut Walcha, and others, whose contemporary styles can spark the student's imagination as well as instruct him in melodic, harmonic, contrapuntal, and structural or formal techniques.

9. It is hoped that a part of the usefulness of the workbook will result from what is largely omitted: the theories of harmony, counterpoint, form, organ registration, fingering and pedalling. The student using this workbook must be working already in these other disciplines.

10. After having worked successfully through this introductory text, the student is advised to continue in the improvisation textbooks by Marcel Dupre, or the equivalent, in order that he may develop further his improvisational skills.

P. R.  
June 24, 1968  
Washington Cathedral  
Washington, D. C.

**PART I**  
**EXERCISES IN VOICE LEADING AND TRANSPOSITION**

# HYMNTUNE WITH RIGHT HAND

## Assignment #1:

1. In the hymntunes given below, play the bass in the pedal, the tenor with left hand, the soprano and an improvised alto with the right hand.
2. Transpose the hymntune "Stuttgart", as harmonized in any standard hymnal, up and down one whole step.
3. Modulate from "Stuttgart" to any other hymntune.

Grace Church      Ignaz J. Pleyel, 1815

SOPRANO  
ALTO  
TENOR  
BASS

SOPRANO  
ALTO  
TENOR  
BASS

Carlisle      Charles Lockhart, 1769

SOP.  
ALTO  
TENOR  
BASS

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of quarter and eighth notes. The middle and bottom staves are in bass clef and provide harmonic accompaniment with various note values and rests.

Crasselius

Melody pub. Halle, 1704

The second system of musical notation continues the piece with three staves. The top staff features a melodic line with some sixteenth-note passages. The middle and bottom staves provide accompaniment, including some chords and rests.

The third system of musical notation continues the piece with three staves. The top staff has a melodic line with some sixteenth-note passages. The middle and bottom staves provide accompaniment, including some chords and rests.

The fourth system of musical notation concludes the piece with three staves. The top staff has a melodic line with some sixteenth-note passages. The middle and bottom staves provide accompaniment, including some chords and rests.

Assignment #2:

1. In the hymntunes given below, play the given bass with the pedal, improvise a tenor in the left hand, and play the given alto and soprano with the right hand. Draw a solo stop for the tenor on a separate manual from the right hand parts, which can be played on foundations.
2. Transpose the hymntune "Windsor", as harmonized in any standard hymnal, up and down one whole step.
3. Modulate from "Windsor" to any other hymntune.

Steadfast      Melody pub. Hanover, 1646,  
harmony altered from J.S.Bach



Oslo

Traditional Norwegian Melody

The first system of musical notation consists of two staves, treble and bass clef, in G major. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment of quarter notes.

The second system continues the melody and accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

The third system continues the melody and accompaniment, with the treble staff showing some chromatic movement in the upper register.

The fourth system continues the melody and accompaniment, leading towards the end of the piece.

Irby

Henry J. Gauntlett, 1858

The fifth system of musical notation for 'Irby' features a treble staff with a melodic line that includes a long slur over several notes, and a bass staff with a steady accompaniment.

The sixth system continues the melody and accompaniment for 'Irby', concluding the piece with a final cadence in the treble staff.

Schmuecke dich

Melody by Johann Crueger, 1649

Musical score for 'Schmuecke dich' by Johann Crueger, 1649. The score is written in G major and 3/4 time. It consists of two systems of two staves each. The first system features a treble staff with a complex, rhythmic melody and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody and accompaniment.

Continuation of the musical score for 'Schmuecke dich'. The first system shows the treble staff with a melodic line and the bass staff with a simple accompaniment. The second system continues the piece.

Rhosymedre

John David Edwards, c. 1840

Musical score for 'Rhosymedre' by John David Edwards, c. 1840. The score is written in G major and 3/4 time. It consists of two systems of two staves each. The first system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the piece. A note in the bass staff of the second system is marked with a plus sign and the instruction 'Continue tenor in eighth notes.'

Continuation of the musical score for 'Rhosymedre'. The first system shows the treble staff with a melodic line and the bass staff with a simple accompaniment. The second system continues the piece.

Final system of the musical score for 'Rhosymedre'. The first system shows the treble staff with a melodic line and the bass staff with a simple accompaniment. The second system concludes the piece.

Assignment #3:

1. In the hymntunes below, play the given bass with the pedal and the given soprano with the right hand. Improve an alto for the right hand (or the left when spacing of the voices requires it) and a tenor for the left hand. Play the three upper parts on one manual unless the alto remains consistently in the right hand.
2. Transpose the hymntune "Vox dilecti", as harmonized in any standard hymnal, up and down one whole step.
3. Modulate from "Vox dilecti" to any other hymntune.

Supplication William H. Monk, 1823-99

6

Dundee Scottish Psalter, 1615

Dismissal William Letton Viner, 1845

Old Hundred Twentieth Melody from Thomas Est's Whole Book of Psalmes, 1592

Improvise the tenor mostly in quarter notes.

Assignment #4:

1. Improvise a bass for pedals in the hymntunes which follow and play the upper voices on one manual.
2. Transpose the hymntunes "Creation" and "Dominus regit me" up and down one whole step and one half step.
3. Modulate from these tunes to others.

In Babilone Dutch melody; harmony after Winfred Douglas, 1918

The score for "In Babilone" is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music consists of a series of chords and single notes, with some notes marked with a 'p' for piano. The piece concludes with a double bar line and the word "fine" written below the staff.

This block shows the continuation of the "In Babilone" score. It consists of two staves in treble and bass clefs, maintaining the one-sharp key signature and common time. The notation continues with various chordal textures and melodic lines, ending with a double bar line and the initials "d.e." written below the staff.

Requiescat John B. Dykes, 1875

The score for "Requiescat" is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The music features a mix of chords and moving lines, with some notes marked with a 'p' for piano. The piece ends with a double bar line and the initials "J.B.D." written below the staff.

This block shows the continuation of the "Requiescat" score. It consists of two staves in treble and bass clefs, maintaining the three-sharp key signature and common time. The notation continues with various chordal textures and melodic lines, ending with a double bar line.

Ebeling                      Melody by Johann Ebeling, 1666

Assignment #5:

1. Improvise an alto and bass for the following tunes. In the first two examples play the three upper parts on one manual at first; then play the alto and tenor with the left hand on a second manual. Keep the bass in the pedal.
2. Transpose hymn nos. 1 through 5 in any standard hymnal up and down one whole step, one half step, and a minor third.
3. Modulate from each hymn to the next. If any two are in the same key or in a very nearly related key, make a brief reference in the modulation to some other key.

Martyrs                      Scottish Psalter, 1615

Woodbird German melody

Two systems of musical notation in G major. The first system consists of two staves. The upper staff is the treble clef with a melody of eighth and quarter notes. The lower staff is the bass clef with a bass line of quarter and eighth notes. The second system continues the melody and bass line across two staves.

Continuation of the musical score for 'Woodbird German melody' on two staves, showing the treble and bass clefs with various note values and rests.

Continuation of the musical score for 'Woodbird German melody' on two staves, showing the treble and bass clefs with various note values and rests.

St. Cecilia Leighton G. Hayne, 1863

Two systems of musical notation in G major. The first system consists of two staves. The upper staff is the treble clef with a melody of quarter and eighth notes, including dynamic markings like *pl*, *p*, and *#p*. The lower staff is the bass clef with a bass line of quarter and eighth notes, including dynamic markings like *mf* and *p*.

Continuation of the musical score for 'St. Cecilia' on two staves, showing the treble and bass clefs with various note values and rests, including dynamic markings like *mf*.

Continuation of the musical score for 'St. Cecilia' on two staves, showing the treble and bass clefs with various note values and rests, including dynamic markings like *p*.

Assignment # 6:

1. Improvise a bass, alto, and tenor for the following tunes. In the first five examples make use of the imitations provided or suggested by brackets. In all examples look for (other) points of imitation, whether strict or free.
2. Transpose hymn nos. 6 through 10 in a standard hymnal up and down a major and minor second and third.
3. Modulate from each to the key of G major or A-flat major, whichever is the more remote key.

Armes Philip Armes, 1875

Moscow Felice de Giardini, 1769  
etc.

Birmingham Francis Cunningham's  
A Selection of Psalm Tunes, 1834



King's Lynn

English melody



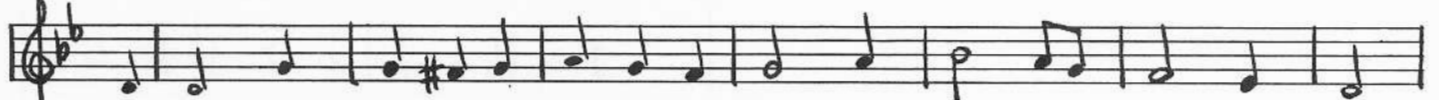
St. Leonard

Johann Christoph Bach, 1693



St. Matthew

Supplement to the New Version,  
1708



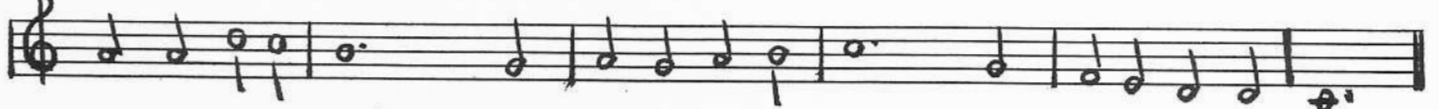
Melita

John B. Dykes, 1861



Darmstadt

Ahasuerus Fritsch, 1679,  
arr. by J. S. Bach



Assignment #7:

1. Improvise a completion in the same style in the following examples. Play the soprano on a solo combination.
2. Transpose hymn nos. 11 through 15 in a standard hymnal up and down a perfect fourth and smaller intervals.
3. Modulate between the following examples.

Passion Chorale      Hans Leo Hassler, 1601; melody  
arr. by J. S. Bach

Nun danket      Johann Crueger, 1647; melody  
arr. by Felix Mendelssohn, 1840

Third Mode Melody

Thomas Tallis, 1567

St. Bride

Samuel Howard, 1762

Aberystwyth

Joseph Parry, 1879

Assignment #8:

1. In the following examples treat the melody for the right hand as an alto and the left hand parts as a tenor and soprano; the voices may cross freely.
2. Transpose hymn nos. 16 through 25 in a standard hymnal up and down an augmented fourth or diminished fifth.
3. Modulate between the various transpositions.

Song 67

Orlando Gibbons, 1623

MAN. I

MAN. II

PED.

Munich

Meiningen Gesangbuch, 1693

MAN. I

MAN. II

PED.

Capetown

Friedrich Filitz, 1847

MAN. I, R.H.

MAN. II, L.H.

PED.

Assignment #9:

1. Transpose other hymntunes to the alto register and play them on a reed stop or cornet combination with the right hand. Improvise two parts for the left hand, one of which will generally sound above the tune as a soprano, and the other of which will generally sound below the tune as a tenor. Provide a pedal bass.
2. Go back over the first part of assignments 1 through 8 and transpose the examples given to be worked out up and down one whole step and one half step.

HYMNTUNE WITH LEFT HAND

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Assignment #10:

1. In the following examples improvise an alto for the right hand.
2. After working out each example, transpose it up and down a minor third.

MAN. II Culbach from Johann Scheffler's Heilige Seelenlust, 1657

MAN. I  
PED.

Detailed description: This musical example is for the hymn 'Culbach' by Johann Scheffler. It consists of two staves. The upper staff is in treble clef and contains the main melody, marked 'MAN. II'. The lower staff is in bass clef and contains two parts: 'MAN. I' and 'PED.' (pedal). The key signature has one sharp (F#) and the time signature is 4/4. The piece is 8 measures long.

MAN. II Woodley Road Preston Rockholt, 1965

MAN. I  
PED.

Detailed description: This musical example is for the hymn 'Woodley Road' by Preston Rockholt. It consists of two staves. The upper staff is in treble clef and contains the main melody, marked 'MAN. II'. The lower staff is in bass clef and contains two parts: 'MAN. I' and 'PED.' (pedal). The key signature has one sharp (F#) and the time signature is 4/4. The piece is 8 measures long.

Musical score for the first system, featuring a treble and bass staff with various notes and rests.

Sleepers, wake

Melody, Philip Nicolai, 1599;  
arr. by J. S. Bach, 1731

Musical score for the second system, including labels MAN. II, MAN. I, and PED.

Musical score for the third system, continuing the piece with treble and bass staves.

Musical score for the fourth system, featuring a treble and bass staff with notes and rests.

Musical score for the fifth system, including a treble and bass staff with notes and rests.

Eudoxia

Sabine Baring-Gould, 1868

Musical score for the sixth system, including labels MAN. II, MAN. I, and PED.

Song 13

Orlando Gibbons, 1623

MAN. II

MAN. I

PED.

Hyfrydol

Rowland Hugh Prichard, c. 1830

MAN. I.

MAN. II

PED.

Assignment #11:

1. In the following examples improvise a soprano for the right hand.
2. After working out each example, transpose it up and down a major third.

Bangor

William Tans'ur, 1734

MAN. II.

MAN. I.

PED.

Light

MAN. II.  
MAN. I.  
PED.

Veni Emmanuel

Adapted from plainsong, Mode I,  
by Thomas Helmore, 1854

MAN. II.  
MAN. I.  
PED.

Also: etc

Kyrie eleison

John Merbecke, 1549



Assignment #12:

1. In the following examples improvise an alto and soprano for the right hand, played on a separate manual from the left.
2. After working out each example, transpose it up and down a perfect fourth.

Spanish Chant arr. by Benjamin Carr, 1824

Frankfort Philip Nicolai, 1599, arr. by J. S. Bach, c. 1730

Picardy French melody, 17th cent.

Jam lucis Benedictine plainsong, Mode VI

Assignment #13:

1. In the following examples improvise a pedal bass.
2. After working out each example, transpose it up and down at various intervals.

Creation adapted from F. J. Haydn, 1798

Monkland Anonymous Melody, Manchester, 1824,  
arr. J. B. Wilkes, 1861

Assignment #14:

1. In the following examples improvise a pedal bass and an alto for the right hand.
2. Transpose the realized examples up and down a whole step.

Jesus, All My Gladness      Johann Crueger, 1653,  
har. by J. S. Bach, 1723

Trust      Felix Mendelssohn, 1840

St. Anne      William Croft, 1708

Assignment #15:

1. In the following examples improvise a soprano and alto for the right hand and a pedal bass.
2. Transpose the realized examples up and down a half step.

Hanover William Croft, 1708

Lauda anima John Goss, 1869

Unde et memorès William H. Monk, 1875

HYMNTUNE WITH PEDAL

Assignment #16:

1. In the following examples improvise an alto for the right (or occasionally the left) hand.
2. Work out the same examples transposed up and down a minor third.

Old Hundredth      Louis Bourgeois, 1551

R.H.  
L.H.  
Ped.

Melcombe      Samuel Webbe, 1782

R.H.  
L.H.  
Ped.

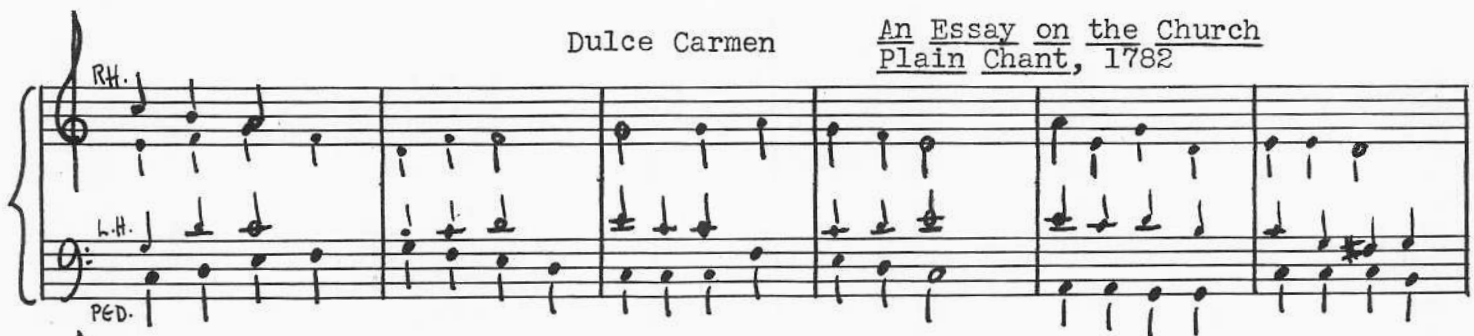
Wareham      William Knapp, 1738

R.H.  
L.H.  
Ped.

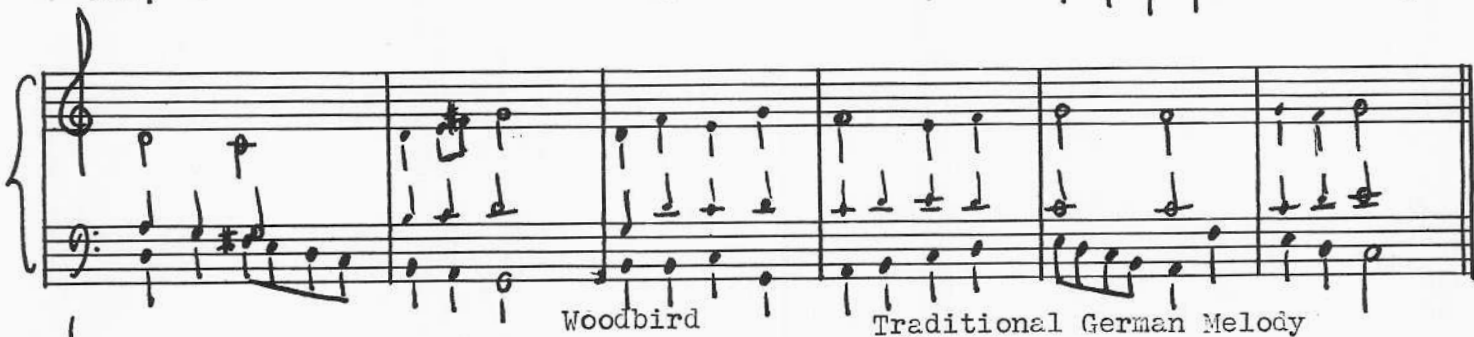
Assignment #17:

1. In the following improvise a soprano for the right hand.
2. Work out the following transposed up and down a major third.

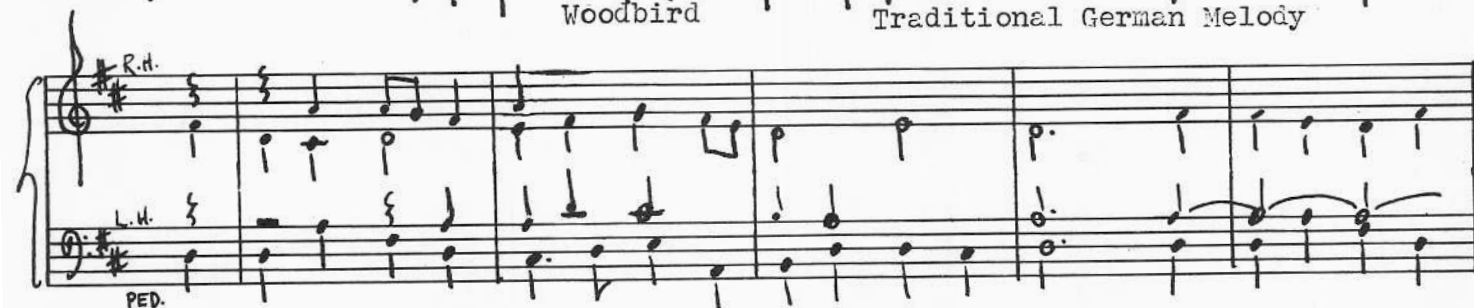
Dulce Carmen An Essay on the Church  
Plain Chant, 1782



Woodbird Traditional German Melody



R.H. L.H. PED.





Assignment #19:

1. In the following improvise a completed tenor for the left hand; note the freer harmonic style in the second example which accomodates the canon throughout.
2. Work out the same examples transposed up and down.

Innsbruck Traditional German Melody, pub. 1539, arr. by J. S. Bach

R.H.  
L.H.  
PED.

Bromley Jeremiah Clark, 1700

R.H.  
L.H.  
ped.



Assignment #20:

1. Complete the following by improvising an alto and tenor in a free harmonic style.
2. Transpose the completed example up one half step.

Ellacombe

Wirtemberg, 1784

Ein' Feste Burg

Melody, Martin Luther, 1529

Assignment #21:

1. Improvise a soprano, alto and tenor over the following pedal melodies.
2. Transpose the examples up and down a whole step.

PED. Rochelle Adam Drese, 1698

FOUR VOICES ON MANUALS

Assignment #22:

1. Improve the completion of the following in the same styles.
2. Transpose the same examples down an augmented fourth.

Wareham William Knapp, 1738

FOUR MANUAL VOICES WITH HYMNTUNE ON PEDAL 4' STOP

Assignment #23:

1. Improvise the completion of the following examples. Keep the pitch level of the pedal hymntune above that of the left hand bass.
2. Transpose the completed examples up and down.

Nicaea John B. Dykes, 1861

R.H.

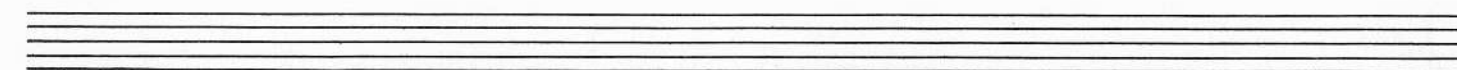
L.H.

PED. 4'

R.H.

L.H.

PED. 4'



St. Anne William Croft, 1708

R.H.

L.H.

PED. 4'

HYMNTUNE IN TRIO

Assignment #24:

1. Improvise the completion of the following in the same style.
2. Transpose the same examples at various intervals.

O Quanta Qualia: from Méthode du Plain Chant, 1808;  
har. by John B. Dykes, 1868

Musical score for 'O Quanta Qualia'. It features a grand staff with a treble clef and a bass clef. The right hand (R.H.) is marked with a treble clef and contains a melodic line with various note values and rests. The left hand (L.H.) is marked with a bass clef and contains a harmonic accompaniment. A 'PED.' (pedal) marking is present at the beginning of the left hand part.

Musical score for 'St. James'. It features a grand staff with a treble clef and a bass clef. The right hand (R.H.) is marked with a treble clef and contains a melodic line. The left hand (L.H.) is marked with a bass clef and contains a harmonic accompaniment.

St. James Raphael Courteville, 1697

Musical score for 'Albano'. It features a grand staff with a treble clef and a bass clef. The right hand (MAN. I.) is marked with a treble clef and contains a melodic line. The left hand (MAN. II.) is marked with a bass clef and contains a harmonic accompaniment. A 'PED.' (pedal) marking is present at the beginning of the left hand part.

Albano Vincent Novello, 1800

Musical score for 'Venice'. It features a grand staff with a treble clef and a bass clef. The right hand (MAN. I.) is marked with a treble clef and contains a melodic line. The left hand (MAN. II.) is marked with a bass clef and contains a harmonic accompaniment. A 'PED.' (pedal) marking is present at the beginning of the left hand part.

Venice William Aps, 1858

Musical score for 'Venice'. It features a grand staff with a treble clef and a bass clef. The right hand (MAN. I.) is marked with a treble clef and contains a melodic line. The left hand (MAN. II.) is marked with a bass clef and contains a harmonic accompaniment.

Abends

Herbert S. Oakeley, 1873

The First Nowell

Traditional Melody, pub. 1833

Holy Ghost

Melody adapted by Johann Crueger, 1640

Hursley

Melody pub. Vienna, c. 1774

St. Michael

Melody by Louis Bourgeois, 1551,  
adapted by William Crotch, 1836

Musical score for the first system of 'St. Michael'. It features a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with a handwritten 'MAN. I.' above it. The bass staff contains a bass line with a handwritten 'MAN. II.' above it. The piece is in 3/4 time and begins with a key signature of one flat (B-flat). The first few measures show a melodic phrase in the treble and a supporting bass line. The word 'PED.' is written below the first measure of the bass staff. The system concludes with a double bar line.

Tysk

German Melody, sung in Tysk Church,  
Stockholm, 1718

Musical score for the second system of 'St. Michael'. It continues the grand staff from the first system. The treble staff has a handwritten 'MAN. I.' above it, and the bass staff has a handwritten 'MAN. II.' above it. The melody continues with a series of eighth and sixteenth notes. The word 'PED.' is written below the first measure of the bass staff. The system concludes with a double bar line.

Musical score for the third system of 'St. Michael'. It continues the grand staff from the second system. The bass staff contains the continuation of the bass line. The system concludes with a double bar line.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

**PART II**  
**IMPROVISING IN SHORT ORGAN FORMS**



VARIATIONS ON A HYMNTUNE

Assignment #25:

1. Complete the following examples of reharmonization in the same style.
2. Reharmonize the same hymntunes placed in the tenor (left hand), bass (pedal), and alto (4' pedal stop).

Stuttgart Adapted from a melody by  
Christian Friedrich Witt, Gotha, 1715

Musical score for Stuttgart. The piece is in G major (one sharp) and 4/4 time. The melody is written in the treble clef. The piano accompaniment is in the bass clef, featuring a steady bass line and chords. The score is divided into two systems, each with four measures. The first system includes a 'MAN.' (manual) marking in the left hand and a 'PED.' (pedal) marking in the right hand.

Diva Servatrix French church melody, Bayeux

Musical score for Diva Servatrix. The piece is in D major (two sharps) and 4/4 time. The melody is written in the treble clef. The piano accompaniment is in the bass clef, featuring a steady bass line and chords. The score is divided into two systems, each with four measures. The first system includes a 'MAN.' (manual) marking in the left hand and a 'PED.' (pedal) marking in the right hand.

Musical score for Oblation. The piece is in D major (two sharps) and 4/4 time. The melody is written in the treble clef. The piano accompaniment is in the bass clef, featuring a steady bass line and chords. The score is divided into two systems, each with four measures.

Oblation Johann Crueger, 1653

Musical score for Oblation. The piece is in D major (two sharps) and 4/4 time. The melody is written in the treble clef. The piano accompaniment is in the bass clef, featuring a steady bass line and chords. The score is divided into two systems, each with four measures. The first system includes 'MAN. I' and 'MAN. II' markings in the left hand and a 'PED.' (pedal) marking in the right hand.

Assignment #26:

1. Complete the following examples of ornamented melody in the same style. Invent other styles of ornamentation for the same hymntunes after looking at examples of this technique by Bach, Brahms, Distler, and others.
2. Treat the same or other tunes in the tenor voice with the left hand.

**ORIGINAL** Adoro Devote Benedictine plainsong, Mode V, 13th century

MAN. I

MAN. II

PED.

Detailed description: This block contains the first example of an ornamented melody. It features three staves. The top staff is the 'ORIGINAL' melody in G major, 8/8 time, consisting of a series of eighth notes. The middle staff is labeled 'MAN. I' and shows a keyboard arrangement with a more rhythmic and melodic line. The bottom staff is labeled 'MAN. II' and shows a bass line with chords and a 'PED.' (pedal) marking. Vertical dashed lines connect the original melody to the corresponding measures in the keyboard arrangement.

**ORIGINAL** Jesu Joy of Man's Desiring Melody by Johann Schop, 1642, arr. by J. S. Bach, 1716

MAN. I

MAN. II

Detailed description: This block contains the second example of an ornamented melody. It features three staves. The top staff is the 'ORIGINAL' melody in G major, 3/4 time, consisting of a series of quarter notes. The middle staff is labeled 'MAN. I' and shows a keyboard arrangement with a more rhythmic and melodic line, including many slurs and ornaments. The bottom staff is labeled 'MAN. II' and shows a bass line with chords. Vertical dashed lines connect the original melody to the corresponding measures in the keyboard arrangement.

**ORIGINAL** Windsor M. William Damon's Booke of Musicke, 1591

(HARMONIZE)

Detailed description: This block contains the third example of an ornamented melody. It features two staves. The top staff is the 'ORIGINAL' melody in G major, 4/4 time, consisting of a series of quarter notes. The bottom staff is labeled '(HARMONIZE)' and shows a keyboard arrangement with a more rhythmic and melodic line, including many slurs and ornaments. Vertical dashed lines connect the original melody to the corresponding measures in the keyboard arrangement.

Assignment #27:

1. Complete the paraphrases begun on the hymntunes below.
2. Invent paraphrases for other hymntunes.

Greensleeves

English, before 1642

Musical score for Greensleeves. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes markings for 'MAN.' and 'PED.'. The score ends with 'ETC.' on both the vocal and piano lines.

St. Michael

Melody by Louis Bourgeois, 1551,  
adapted by William Crotch, 1836

Musical score for St. Michael. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes markings for 'MAN.' and 'PED.'. The score ends with 'ETC.' on both the vocal and piano lines.

HARMONIZE:

A single staff of music for harmonization, starting with a treble clef and a key signature of one sharp. The melody consists of a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Assignment #28:

1. Complete the following examples in the same style.
2. Using the same accompanying intervals, with or without pedal, improvise other settings of these or other hymn-tunes.

Bedford William Wehall, 1723

ETC.

PED.

MAN. I

MAN. II

ETC.

PED.

MAN. I

MAN. II

ETC.

PED.

Pleading Savior

Plymouth Collection, New York, 1855

MAN. I

MAN. II

ETC.

PED. 0

Assignment #29:

1. Complete the following examples of hymntune accompaniment based on figures derived from the melody.
2. Improvise accompaniments to other hymntunes by using the same musical device.

Slane Traditional Irish Melody

MAN.I  
MAN.II  
PED.  
etc.

ETC.

Coelites Plaudant Rouen Melody, 17th cent.

MAN.  
PED.  
etc.

ETC.  
etc.

etc.

Sine Nomine

Ralph Vaughan Williams, 1906

All Saints

Darmstadt Gesangbuch, 1698

Guidetti

Medieval Melody, arr. by Giovanni Guidetti, 1582

*gr<sup>e</sup> ad lib.*

Picardy

Traditional French Melody, 17th cent.

Assignment #30:

1. Complete the following examples of hymntune accompaniment based on original figures.
2. Improvise accompaniments to other hymntunes with original accompanying figures.

Jesu Joy of Man's Desiring      Melody by Johann Schop, 1642,  
arr. by J. S. Bach, 1716

MAN. I  
MAN. II  
etc.  
Ped.

Sandringham      Joseph Barnby, 1889

man.  
etc.  
Ped.

Rouen      Rouen Church Melody

Man.  
etc.  
Ped.

Bourgeois Composed or adapted by Louis Bourgeois, 1551

Man.  
Ped. p.

etc.

Assignment #31:

1. Complete the following examples of trio, hymntune in any voice.
2. Treat other hymntunes in trio.

Man. I.  
Man. II.  
Ped.

All Saints Darmstadt Gesangbuch, 1698

Dix

Conrad Kocher, 1838, alt.



Vigiles et Sancti

Melody, Cologne  
Gesangbuch, 1623

MAN. I.  
MAN. II.  
PED.

The image shows a musical score for a piece titled 'Vigiles et Sancti'. It consists of two systems of staves. The first system has three staves: a grand staff with a treble clef (labeled 'MAN. I.') and a bass clef (labeled 'MAN. II.'). The second system has a single bass clef staff. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. A 'PED.' marking is present at the beginning of the first system.

Assignment #32:

1. Complete the following example of dotted rhythms in a hymntune or its harmonization.
2. Treat other hymntunes similarly.

Meirionydd  
Melody by William Lloyd, 1840

n.h.  
l.h.

The image shows a musical score for a piece titled 'Meirionydd'. It consists of two systems of staves. The first system has two staves: a treble clef staff (labeled 'n.h.') and a bass clef staff (labeled 'l.h.'). The second system has a single treble clef staff. The music is in a key signature of one sharp (F#) and a common time signature. It features a mix of eighth and sixteenth notes, with some rests. The piece is identified as a melody by William Lloyd from 1840.

Assignment #33:

1. Complete the following examples of change of mode in hymntunes either by change of signature or by transposing them to other positions on the staff.
2. Treat other hymntunes similarly.

Veni Emmanuel

Melody adapted from plainsong, Mode I, by Thomas Helmore, 1854

Musical score for 'Veni Emmanuel'. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody is written on a single staff. Below it, a grand staff (treble and bass clefs) provides a piano accompaniment. The word 'MAN.' is written in the left margin of the first system, and 'PED.' is written below the bass staff. The piece concludes with a double bar line.

A continuation of the musical score for 'Veni Emmanuel', showing the final measures of the melody and piano accompaniment, ending with a double bar line.

Greensleeves

English, before 1642

Musical score for 'Greensleeves'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff. Below it, a grand staff provides a piano accompaniment. The word 'MAN.' is written in the left margin, and 'PED.' is written below the bass staff. The piece concludes with a double bar line.

A continuation of the musical score for 'Greensleeves', showing the final measures of the melody and piano accompaniment, ending with a double bar line.

Assignment #34:

1. Improvise a brief introduction before hymntunes, brief interludes between phrases, and a brief coda to conclude, after first completing the following example.
2. Treat other hymntunes in the same form but with varying note values, accompanying figures, registration, and number of voices.

Christ is my life

Melody by Melchior Vulpius, 1609

Musical score for 'Christ is my life'. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a single staff. Below it, a grand staff provides a piano accompaniment. The score includes several annotations: 'MAN. I.' above the melody, 'MAN. II.' above the piano part, '(Introduction)' below the piano part, and '(Phrase I.)' with a bracket under a specific section of the melody. The word 'PED.' is written below the bass staff with '(with 16')' in parentheses. The piece concludes with a double bar line.

MAN. I. MAN. II.

(Interlude) (Coda)

Phrase II

etc.

Ein' Feste Burg Melody, Martin Luther, 1529

etc.

← 4-measure interlude →

interlude, 2 to 4 meas.

interlude, 2 to 4 meas.

Coda, 4 meas.

Assignment #35:

1. Improve the completion of the following examples in toccata style.
2. Invent other toccata figures and apply them to hymntunes.

*A. h.* *l. h.* *f* *PED.* *etc.*

*Ad Perennis* French Church Melody, c. 16th cent.

*ff* *etc.*

*Veni Creator* Sarum Plainsong, Mode VIII

Handwritten musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The bass staff contains a sequence of eighth notes followed by a measure with a brace and a quarter note.

Handwritten musical notation for the second system, a single bass clef staff with a key signature of one sharp (F#), containing a sequence of eighth notes and a final half note.

Handwritten musical notation for the third system, a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a complex melodic line in the treble staff with slurs and a "ff" dynamic marking, and a bass line in the bass staff with a "ff" dynamic marking. The word "etc." is written in the treble staff.

Handwritten musical notation for the fourth system, a single treble clef staff with a key signature of one sharp (F#), containing a sequence of notes with various accidentals and a final half note.

Handwritten musical notation for the fifth system, a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a melodic line in the treble staff with slurs and a "ff" dynamic marking, and a bass line in the bass staff with a "ff" dynamic marking. The word "etc." is written in the treble staff.

Handwritten musical notation for the sixth system, a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a treble staff with a wavy line labeled "etc....." and a bass staff with a sequence of notes and a final half note. There are some scribbles in the treble staff.

Assignment #36:

1. Continue the following examples, and treat each phrase with imitative entries of the voices.
2. Select other tunes and treat the voice entries with strict or free imitation.

O Lux Beata Trinitas

Sarum Plainsong, Mode VIII

Musical score for 'O Lux Beata Trinitas' in G major, Mode VIII. The score is for three parts: Man. I (Soprano), Man. II (Alto), and Ped. (Piano). The key signature has one sharp (F#). The Man. I part begins with a rest, followed by a melodic phrase. The Man. II part begins with a melodic phrase, followed by a phrase with a fermata. The Ped. part begins with a rest, followed by a melodic phrase. The score ends with 'etc.' in the Man. II part.

Two staves of musical notation showing imitative entries. The first staff is in G major and the second is in F major. Both staves contain a melodic phrase followed by a bracketed section labeled 'Imitative entries'.

Bromley

Jeremiah Clark, 1700

Musical score for 'Bromley' in G major, by Jeremiah Clark, 1700. The score is for three parts: Man. I (Soprano), Man. II (Alto), and Ped. (Piano). The key signature has one sharp (F#). The Man. I part begins with a rest, followed by a melodic phrase. The Man. II part begins with a rest, followed by a melodic phrase. The Ped. part begins with a rest, followed by a melodic phrase. The score ends with 'etc.' in the Man. II and Ped. parts.

Two staves of musical notation showing imitative entries. The first staff is in G major and the second is in F major. Both staves contain a melodic phrase followed by a bracketed section labeled 'Imitative entries'.

Assignment #37:

1. Using various combinations of variation techniques described in Assignments #25 through 36, invent forms best suited to hymntunes or themes of your choice.
2. Invent other types of variations and improvise in them.

SHORT ABA FORMS

Improvise in the following short three-part forms on a hymn-tune or other theme.

Assignment #38:

Short introduction, making use of a melodic and/or rhythmic figure of two to five notes derived from the tune.

- A. The tune, with other voices making some use of introductory figure.  
Short bridge to a new key.
- B. Paraphrase of tune in the new key.  
Short bridge to original key.
- A. The tune, possibly shortened.  
Short coda, making use of the introductory figure.

Assignment #39:

Short introduction, making use of an original melodic and/or rhythmic figure of two to five notes.

- A. The tune, accompanied by the introductory figure.  
Short bridge to new key.
- B. Paraphrase of the tune, making free use of bits and pieces of the theme and modulating through two or three keys to the original key, the last few measures with a dominant pedal point.
- A. The tune as a pedal bass with a toccata figure or block harmonies in the manuals.  
Short coda, over a tonic pedal, and making brief reference to the introductory figure.

Assignment #40:

- A. Free imitative entry of voices, with the tenor entering last with the hymntune ornamented. Each phrase may be separated by a new series of imitative entries of the voices.

- B. Voices, entering in free imitation, modulate to another key for interlude, not to exceed part A. in length, in which not all of the voices sound at the same time. Cadence in the dominant key.
- A. Shortened free imitative entry of voices, with the hymntune again in the tenor.

Assignment #41:

Introduction, with a toccata figure in manuals, which may be interrupted by any free passage work in manuals and/or pedal.

- A. Hymntune enters in pedal, each phrase being separated with the toccata figure continuing. Short bridge of root-position chords modulating to another key.
- B. Paraphrase of hymntune in soprano voice (right hand) with staccato chords in left hand and pedal. Transition of passage work and bits of the toccata figure modulating to the original key.
- A. Hymntune enters in the pedal, uninterrupted, with the toccata figure adjusted to more and/or quicker notes. Short coda of massive, root-position chords, ending over a tonic pedal.

Assignment #42:

- A. Hymntune exactly as it appears in a standard hymnal. Short bridge modulating to another key.
- B. Free development of thematic material, which may be fairly lengthy when justified by artistic results. Transition to original key.
- A. Hymntune, reharmonized, or presented in pedal.

Assignment #43:

Invent other formal designs which are basically ABA and improvise in them.



## CONCLUSION

The student is reminded that this workbook has merely introduced him to the creative aspect of service playing. He should continue by working in larger forms, especially the great polyphonic forms suited to the organ.

Imagination and disciplined experience will open up countless ways to make use of improvisational techniques both in and out of formal structure. "Out of formal structure" refers to those many times when the service player must improvise an artistic bridge between service elements or must introduce or extend another musical work without upsetting proportion and balance. Sometimes he must improvise without knowing how long he must continue. Again, through experience, he will discover those forms which can most easily be expanded or shortened without disastrous results or without formless meandering.

There is no art without form.