

Augsburg
Organ
Library

ADVENT
SERIES II

Augsburg Fortress
Minneapolis

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INTRODUCTION

The Augsburg Organ Library began publication in 1999, in the waning years of the twentieth century. Its original intent was to recognize and reflect the profound renewal of the organ and its music that took place over the course of that century.

During the twentieth century, organ builders revived classic principles of organ building, influenced in part by the influence of the *Orgelbewegung* (organ revival movement). The resulting instruments were characterized by a warm singing tone, clarity of pitch, and responsive key action. Organ building returned to its place as an art of the highest caliber.

Also during this time, the rediscovery and widespread distribution of many organ works from composers of the sixteenth and seventeenth centuries led to a creative outburst among contemporary composers and organists. These musicians did not, however, simply reproduce the past. Older forms and structures were often wedded to newer melodic, harmonic, and rhythmic possibilities.

The Augsburg Organ Library reflects this renewal of the organ and its music that began in the twentieth century and continues into the first decades of the twenty-first. The first series of the Augsburg Organ Library, published from 1999 to 2016, includes eight seasonal and four thematic volumes. Music especially suitable for liturgical seasons is included in volumes for Advent, Christmas, Epiphany, Lent, and Easter; the time after Pentecost is covered by volumes for Summer, Autumn, and November (the end times). Additional, thematic volumes include Baptism and Holy Communion; Funeral; Marriage; and Reformation, observing the five-hundredth anniversary of the milestone year of 1517.

Since the first series was launched, however, a new generation of liturgical resources has emerged, including in 2006 both *Evangelical Lutheran Worship* and *Lutheran Service Book*, as well as *Glory to God* in 2013, with others on the horizon. Additional tunes from a wider variety of genres invite new compositional treatments. Composers for the twentieth century continue to create in the twenty-first, and a younger generation of composers has also emerged. Augsburg Organ Library, Series II is being issued in response to these developments, while continuing the legacy of the first series. Eight seasonal volumes are planned, following the pattern of the first series, and beginning in this volume with the season of Advent.

A wide range of selections is carefully chosen for each volume. Music that supports the song of the worshiping assembly is emphasized; most of the compositions are based on hymn tunes in use across the churches. Because the repertoire chosen represents various musical traditions and origins, a variety of approaches to notation and nomenclature has been retained. A primary goal has been to include organ voluntaries (preludes, postludes, and so forth) that range from two to six minutes in length. Some of these compositions can also serve as extended introductions to congregational hymn singing. The level of difficulty ranges from medium-easy to medium-difficult. All compositions are playable on a two-manual organ with pedal.

The Augsburg Organ Library has been widely embraced by church organists as an important foundation for their performing library. This rich compendium of organ music continues to grow with the publication of the Augsburg Organ Library, Series II.

Aberystwyth

Watchman, Tell Us of the Night

Sw: Diapasons
Gt: Solo stop 8'
Ped: Sw/Ped.

setting, Healey Willan

Andante sostenuto (♩ = c. 92)

Sw. } *mp* *sempre legato*

Tune: Joseph Parry, 1841–1903

Setting © 1956 by C.F. Peters Corporation, New York. All rights reserved. Used by permission.

An Advent Meditation

quoting *Jefferson*; *Nun komm, der Heiden Heiland*; and *Ososö*

I: Cornet
 II: Flutes 8', 4', Light String 8'
 III: Light Reed 8'
 Ped: Bourdons 16', 8'; II/Ped.

setting, David Lasky

Gently, reflectively (♩ = 66–72)

The musical score is written for three melodic lines (I, II, III) and a pedal line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Gently, reflectively' with a quarter note equal to 66-72 beats per minute. The first system shows the beginning of the piece with a tempo marking of 66-72 beats per minute. The second system continues the piece with more complex melodic and harmonic textures. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks.

Tune: JEFFERSON, W. Walker, *Southern Harmony*, 1835; NUN KOMM, DER HEIDEN HEILAND, J. Walter, *Geistliche Gesangbüchlein*, 1524;
 Ososö, Geonyong Lee, b. 1947; © 1969 Geonyong Lee. All rights reserved. Used by permission.

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Ascension

There's a Voice in the Wilderness

Sw: Foundations 8', 4', 2'
 Gt: Principals 8', 4', 2'
 Ped: Bourdons 16', 8'; Sw/Ped.

setting, Robert Benson

Tempo giusto (♩ = 112)

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) for the Sw and Gt parts, and a separate bass staff for the Ped part. The Sw part is marked *mf* and features a melodic line with some grace notes. The Gt part provides harmonic support with chords and single notes. The Ped part is marked '+ Gt/Ped.' and consists of a simple bass line. The second system continues the Sw and Gt parts, while the Ped part continues its bass line. The third system concludes the piece with a final cadence in the Sw and Gt parts and a sustained note in the Ped part.

Tune: Henry Hugh Bancroft, 1904–1988; copyright © Estate of Eldred Bancroft, admin. B. Burrows. Used by permission.

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Bereden väg för Herran

Prepare the Royal Highway

setting, Egil Hovland

♩ = 152

ff

Tune: Swedish folk tune, 17th cent.

Setting © 1988 by Norsk Musikforlag A/Sm, Oslo. All rights reserved. Used by permission.

Carol of Hope

Each Winter As the Year Grows Older

I: Flutes 8', 2-2/3'
 II: Strings
 Ped: Soft 16'; II/Ped.

setting, Ron Schmolze

Quasi parlando, freely (♩ = 65)

The musical score is written for three staves: Flute I, Flute II, and Pedal. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Quasi parlando, freely' with a quarter note equal to 65 beats per minute. The score is divided into two systems.

First System:

- Flute I:** Starts with a first fingering (I) and a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes.
- Flute II:** Starts with a second fingering (II) and a piano (*p*) dynamic. It plays a series of chords, with a note marked '+ Soft Reed' in the fourth measure.
- Pedal:** Remains silent throughout this system.

Second System:

- Flute I:** Continues the melody, ending with a first fingering (I). A note in the final measure is marked '- Reed'.
- Flute II:** Continues with chords, marked with a second fingering (II). The dynamic remains piano.
- Pedal:** Remains silent throughout this system.

There are tempo changes indicated by the time signature: 3/4, 2/4, 2/4, 3/4.

Tune: Annabeth McClelland Gay, b. 1925; copyright © 1971 United Church Press. All rights reserved. Used by permission.
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Chesterfield

Hark, the Glad Sound!

I: Principals 8', 4', 2'
 II: Trumpet or other Solo stop 8'
 Ped: Foundations 16', 8'

setting, Elaine S. Dykstra

$\text{♩} = 132$

The musical score is written for organ and consists of two systems. The first system includes a treble clef staff with a melody in 3/4 time, a grand staff (treble and bass clefs) for the organ, and a separate bass clef staff for the pedal. The organ part features two manuals: Manual I (Principals) and Manual II (Trumpet or other Solo stop). The tempo is marked as quarter note = 132. The key signature has one flat (B-flat). The organ part starts with a *mf* dynamic and ends with a *f* dynamic. The pedal part consists of a simple bass line. The second system continues the organ and pedal parts.

Tune: Thomas Haweis, 1734–1820

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Chesterfield

Hark the Glad Sound!

I: Solo Trompette
 II: Plenum
 Ped: 16', 8', 4'

setting, John Leavitt

Fanfare (♩. = c. 60)

The musical score is arranged in three systems. The first system consists of three staves: a top staff for the Solo Trompette (I), a middle staff for the Plenum (II), and a bottom staff for the Pedal. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Fanfare (♩. = c. 60)'. The first system includes two triplet markings (3) and dynamic markings 'I' and '(II)'. The second system continues the piece with a triplet marking (3) and a trill marking (tr.). The third system concludes the piece with a trill marking (tr.).

Tune: Thomas Haweis, 1734–1820

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Christ, Be Our Light

Sw: Flutes 8', 4', 2-2/3'
 Gt: Principals 8', 4'
 Ch: Soft Strings
 Ped: 16', 8'

setting, Nancy Raabe

Tune: Bernadette Farrell, b. 1957; copyright © 1993 and this setting © 2013 Bernadette Farrell, admin. OCP Publications. All rights reserved.

Augsburg Organ Library: Advent, Series II, ISBN 978-1-5064-4807-7
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for Nathan Proctor
Columcille
No Wind at the Window

Sw: Strings 8'
 Gt: Foundations 8', 4'; Sw/Gt.
 Ch: Flute 4'
 Ped: Flutes 16', 8'

setting, David Sims

Gently flowing (♩. = 44)

Ch.

Sw. *p*

Gt.

f *p* Sw.

(Sw.)

– Celeste
 + Flutes 8' 4'

Tune: Irish melody

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Consolation

The King Shall Come

I: Principals 8', 4'
 II: Solo Trumpet 8'
 Ped: Principals 16', 8'

setting, Edwin T. Childs

Decisively (♩ = 96)

The musical score is written for organ and consists of three systems. Each system has three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a separate bass clef staff for the pedal. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Decisively' with a quarter note equal to 96 beats per minute. The first system begins with a dynamic marking of *f* (forte) and includes a first fingering (I) for the right hand. The second system includes first (I) and second (II) fingerings for the right hand. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, with some notes marked with accents.

Tune: A. Davison, *Kentucky Harmony*, 1816

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COMPOSERS

Franklin D. Ashdown (b. 1942)
 Freelance Composer and Physician
 Organist and Choir Director
 Church of Jesus Christ of Latter Day Saints
 Alamogordo, New Mexico

Robert A. Benson (b. 1942)
 Professor Emeritus, Miami University
 Oxford, Ohio

James Biery (b. 1956)
 Minister of Music and Organist
 Grosse Pointe Memorial Church
 Grosse Pointe Farms, Michigan

Marilyn Biery (b. 1959)
 Music Director/Organist, Fort Street Presbyterian Church
 Detroit, Michigan

Michael Burkhardt (b. 1957)
 Artist–Professor of Organ
 Eastern Michigan University–Ypsilanti
 Artistic Director and Founder
 Hearts, Hands & Voices Worship & Fine Arts Program
 Southeast Michigan

David M. Cherwien (b. 1957)
 Cantor, Mount Olive Lutheran Church, Minneapolis
 Director, The National Lutheran Choir

Edwin T. Childs (b. 1945)
 Professor of Music Theory and Composition
 Moody Bible Institute, Chicago, Illinois

David P. Dahl (b. 1937)
 Professor of Organ and University Organist Emeritus
 Pacific Lutheran University, Tacoma, Washington
 Director of Music Ministries Emeritus
 Christ Church Episcopal, Tacoma

Emma Lou Diemer (b. 1927)
 Professor Emerita of Composition and Theory
 University of California, Santa Barbara

Elaine S. Dykstra, (1945–2011)
 Organist, Episcopal Church of the Good Shepherd
 Austin, Texas

Frank Ferko (b. 1950)
 Organist, composer, and solo artist

Barbara Harbach (b. 1946)
 Curators' Distinguished Professor
 University of Missouri–St. Louis
 Minister of Music, Unity Evangelical Lutheran Church
 St. Louis, Missouri

Margrethe Hokanson (1883–1975)
 Organist, Choral Conductor, Duluth, Minnesota
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 St. Cecilia's Roman Catholic Church
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Jean Pasquet (1896–1977)
 Organist–Choirmaster
 Market Street United Methodist Church, First Baptist Church
 Winchester, Virginia

Craig Phillips (b. 1961)
 Organist, Director of Music, All Saints Church
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Robert J. Powell (b. 1932)
 Organist and Choirmaster, Christ Church
 Greenville, South Carolina

Nancy M. Raabe (b. 1954)
 Pastor, Holy Trinity Lutheran Church
 Marshall, Wisconsin

Lionel Rogg (b. 1936)
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 Geneva, Switzerland

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 Lebanon, Pennsylvania

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David Sims (b. 1983)
 Cantor, Holy Trinity Lutheran Church, Minneapolis
 Music Development Manager, Augsburg Fortress Publishers

Harold Stover (b. 1946)
 Organist, Professor of Music, Portland Conservatory of Music
 Portland, Maine

Helmuth Walcha (1907–1991)
 Professor, Musikhochschule, Frankfurt
 Organist, Dreikönigskirche, Frankfurt-am-Main

Jacob B. Weber (b. 1988)
 Cantor, Emmanuel Lutheran Church and School
 Dearborn, Michigan

Healey Willan (1880–1968)
 Canadian Conservatory, Toronto University
 Director, Church of St. Mary Magdalene
 Toronto, Canada

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