

Augsburg
Organ
Library

CHRISTMAS
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.

A wide range of selections is carefully chosen for each volume. Music that supports the song of the worshipping 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.

to Dr. Brian Mathias, Organist, the Tabernacle Choir at Temple Square, Salt Lake City, Utah

Adeste fideles

O Come, All Ye Faithful

Sw: Full 8', 4', 2', Mixture

Gt: Full 8', 4', 2-2/3', 2', Mixture; Sw/Gt.

Ped: Full 16', 8', 4', Mixture, Reeds 16', 8'; Gt/Ped., Sw/Ped.

setting, Franklin D. Ashdown

Spiritoso (♩ = 96)

The musical score is written for guitar and organ. It begins with the tempo marking 'Spiritoso' and a quarter note equal to 96 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part is marked with a forte (*f*) dynamic. The organ part is marked with a fortissimo (*ff*) dynamic. The score consists of two systems of music. The first system shows the guitar part with a forte (*f*) dynamic and the organ part. The second system continues the organ part with a fortissimo (*ff*) dynamic. The organ part features intricate rhythmic patterns and melodic lines in both hands.

Tune: attr. John Francis Wade, 1711–1786

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Carol

It Came upon the Midnight Clear

I: Flute 4', Tremolo
 II: Strings
 III: Flute 8'
 Ped: 16'

setting, David M. Cherwien

Peacefully (♩ = c. 116)

The musical score is written for three parts: Flute 4' (Tremolo), Strings, and Flute 8'. The tempo is marked "Peacefully" with a quarter note equal to approximately 116 beats per minute. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The score consists of two systems of music. The first system begins with a whole rest in the treble clef, followed by a melody in the treble clef. The piano accompaniment is in the grand staff, with the left hand playing chords and the right hand playing a simple bass line. The second system continues the melody and accompaniment. Performance markings include "legato", "p", "pp", and fingering numbers I, II, III.

Tune: Richard S. Willis, 1819–1900

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Cranham

In the Bleak Midwinter

I: Oboe 8', Flute 4', Tremolo
 II: String 8', Celeste, Flutes 8', 4'
 Ped: Bourdons 16', 8'; II/Ped.

setting, David Lasky

Gently, with expression (♩ = 84–88)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of piano accompaniment. The first system features a treble and bass staff with a dynamic marking of *mp*. The second system features a treble and bass staff with a dynamic marking of *mf* and a first ending bracket labeled 'I'. The score includes various musical notations such as notes, rests, and accidentals.

Tune: Gustav Holst, 1874–1934

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Es ist ein Ros

Lo, How a Rose E'er Blooming

I: Flute 8'
 II: Flute 8' (softer)
 Ped: Flute 16'

setting, Dennis Lovinfosse

$\text{♩} = 48-54$

The musical score is written for two flutes and a pedal. It is in 4/8 time and consists of two systems of three staves each. The first system includes a first flute part (I) with a 'tenuto' marking, a second flute part (II), and a pedal part. The second system continues the accompaniment for the same instruments.

Tune: *Alte catholische geistliche Kirchengesäng*, Köln, 1599

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Huan-sha-xi

Midnight Stars Make Bright the Skies

Sw: Oboe 8'
Gt: Fonds 8', 4'
Ch: Flute 8'
Ped: Bourdon 8'

setting, Marilyn Biery

Moderato
Ch. *p*

Sw. *mp*

Ch.

(Ch.)

Sw.

Ch.

rall.

a tempo

Sw.

(Ch.)

Tune: Qi-fang Liang; copyright © 1977 and this setting © 2008 Chinese Christian Literature Council Ltd., Hong Kong. All rights reserved. Published under exclusive license by Augsburg Fortress.

Marvel

Before the Marvel of This Night

I: Soft Solo
 II: Soft Strings
 Ped: Soft 16', 8', to balance

setting, Ron Schmoltze

$\text{♩} = 75$

The musical score is written for organ. It begins with a tempo marking of quarter note = 75. The key signature has one flat (F major or D minor). The first system starts in 3/4 time, which changes to 4/4 in the second measure. The second system is entirely in 4/4 time. The score includes dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). There are two manuals labeled 'II' and 'I', and a pedal part. The piece features melodic lines with slurs and accompaniment consisting of chords and moving lines.

Tune: Carl F. Schalk, b. 1929; copyright © 1979 and this setting © 2019 GIA Publications, Inc., giamusic.com. All rights reserved. Published under exclusive license by Augsburg Fortress.

Past Three O'Clock

I: 8', 4', 2'
 II: 8', 1-1/3'
 Ped: 16', 8', 4'; I/Ped.

setting, Richard Lind

Allegretto (♩ = 144)

The musical score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 144 beats per minute. The first system includes a 'non legato' instruction for the first staff. The score consists of two systems of music, each with three staves. The first system has five measures, and the second system has six measures. The music features a mix of eighth and quarter notes, with some measures containing rests or longer note values.

Tune: English traditional carol

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Still, Still, Still

I: Flutes 8', 4'; II/I
 II: 8', 2-2/3'
 III: Strings
 Ped: 16', 8'

setting, Paul Manz

Andante (♩ = 40)

The musical score is written for organ and consists of two systems. The first system has three staves: a treble clef staff for the upper voices, a grand staff (treble and bass clefs) for the organ, and a separate bass clef staff for the pedal. The second system has the same three-staff layout. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 40 beats per minute. The organ part features a melodic line in the treble and a harmonic accompaniment in the bass. The pedal part provides a steady bass line. Roman numerals I, II, and III are placed above the organ part to indicate registration changes. The score concludes with a fermata over the final notes.

Tune: Austrian carol

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Vom Himmel hoch

From Heaven Above to Earth I Come

*I: Bourdon 8', Flute 2'
 II: Quintaton 8', Flute 4'
 Ped: Light Reed 4'

setting, Lionel Rogg

Allegretto

*May be played on one or two manuals.

Tune: attr. Martin Luther, 1483–1546; V. Schumann, *Geistliche Lieder*, 1539

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COMPOSERS

Franklin D. Ashdown (b. 1942)
 Freelance Composer and Physician
 Organist and Choir Director
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