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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

Spiritoso (j = 96)

Tune: attr. John Francis Wade, 1711–1786
Setting © 2019 Augsburg Fortress. All rights reserved.
Carol

It Came upon the Midnight Clear

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

Peacefully ($\text{\breve{\text{a}}} = \text{c. 116}$)

Tune: Richard S. Willis, 1819–1900
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Cranham

In the Bleak Midwinter

Gently, with expression ($J = 84–88$)

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’

$\frac{4}{4}$ $= 48–54$

Tune: *Alte catholiche geistliche Kirchengesäng*, Köln, 1599
Setting © 1976 Augsburg Publishing House, admin. Augsburg Fortress. All rights reserved.
Huan-sha-xi

Midnight Stars Make Bright the Skies

Moderato

setting, Marilyn Biery

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.

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Marvel

Before the Marvel of This Night

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

setting, Ron Schmoltze

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.

Allegretto (\(j = 144\))

Tune: English traditional carol
Setting © 2009 Augsburg Fortress. All rights reserved.
Still, Still, Still

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

Andante ($j = 40$)

Tune: Austrian carol
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Vom Himmel hoch
From Heaven Above to Earth I Come

* Allegretto

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

setting, Lionel Rogg

*May be played on one or two manuals.

Tune: attr. Martin Luther, 1483–1546; V. Schumann, Geistliche Lieder, 1539
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On This Day Earth Shall Ring Schneider
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Past Three O’Clock Blantyre
Peace Came to Earth Det kimer nu til julfest
Still, Still, Still Orientis partibus
That Boy-Child of Mary Christmas Song
The Bells of Christmas Her kommer dine arme små
The Friendly Beasts Une jeune pucelle
There’s a Song in the Air Quelle est cette odeur agréable
Your Little Ones, Dear Lord Manger Song
Twas in the Moon of Wintertime