Augsburg Organ Library

LENT

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*, the hymnal *Glory to God* in 2013, and most recently *All Creation Sings,* a supplement to ELW published in 2020. 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.

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.

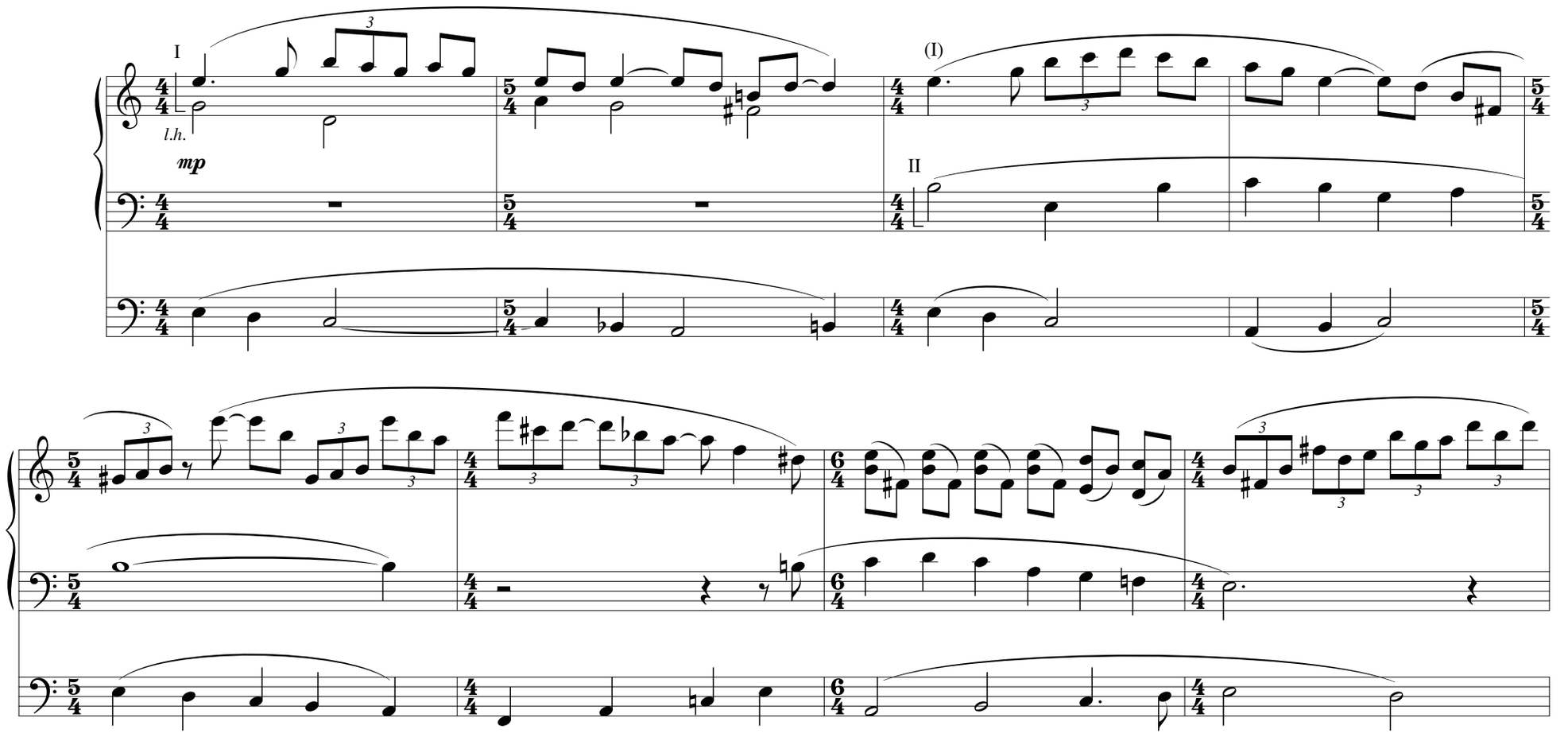
Aus tiefer Not

Out of the Depths I Cry to You

I: Flute 8'
II: Soft Reed
Ped: Flutes 16', 8'

setting, Barbara Harbach

Smoothly, with freedom (♩ = 66)



Tune: attr. Martin Luther, 1483–1546

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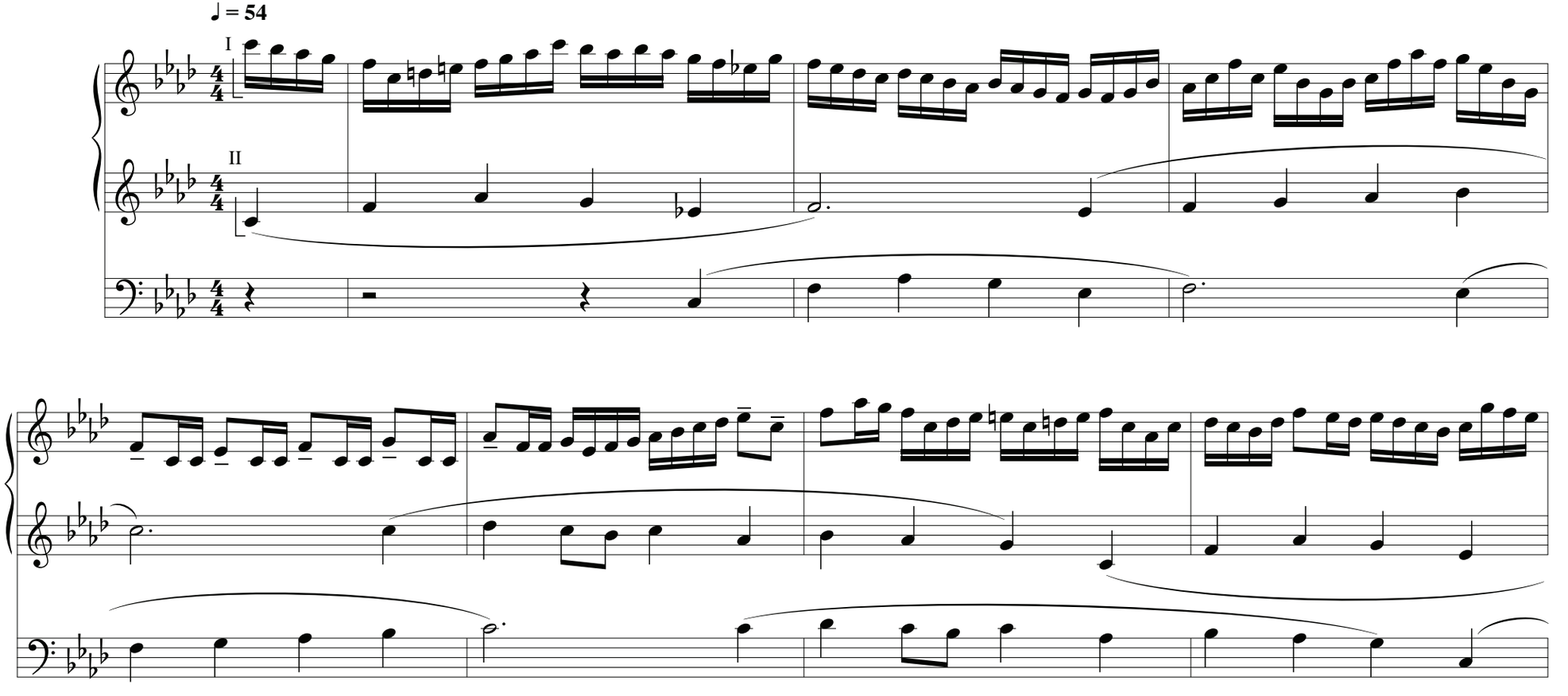
Baylor

Restore in Us, O God

contrasting, but balanced colors
I: 8', 2-2/3'
II: 8', 4', 2-2/3', 2', 1-3/5'
Ped: Principal 8' or Reed 8'

setting, Kristina Langlois



Tune: Hal H. Hopson, b. 1933; copyright © 1985 Hope Publishing Company. All rights reserved. Used by permission.
also quoting SOUTHWELL, W. Daman, *The Psalmes of David,* 1579
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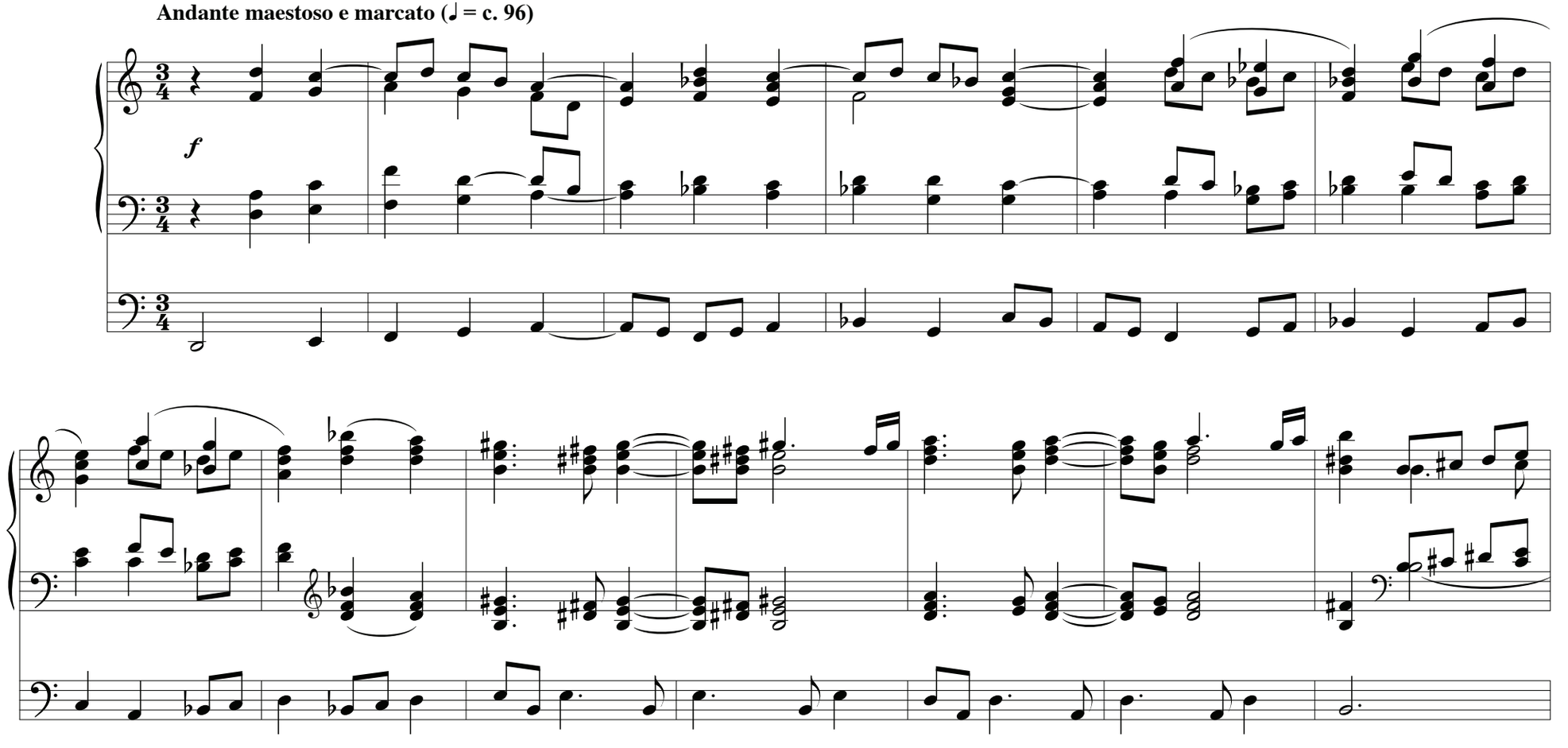
Deo gracias

Oh, Love, How Deep

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

setting, Healey Willan

Andante maestoso e marcato (♩ = c. 96)



Tune: English ballad, 15th cent.

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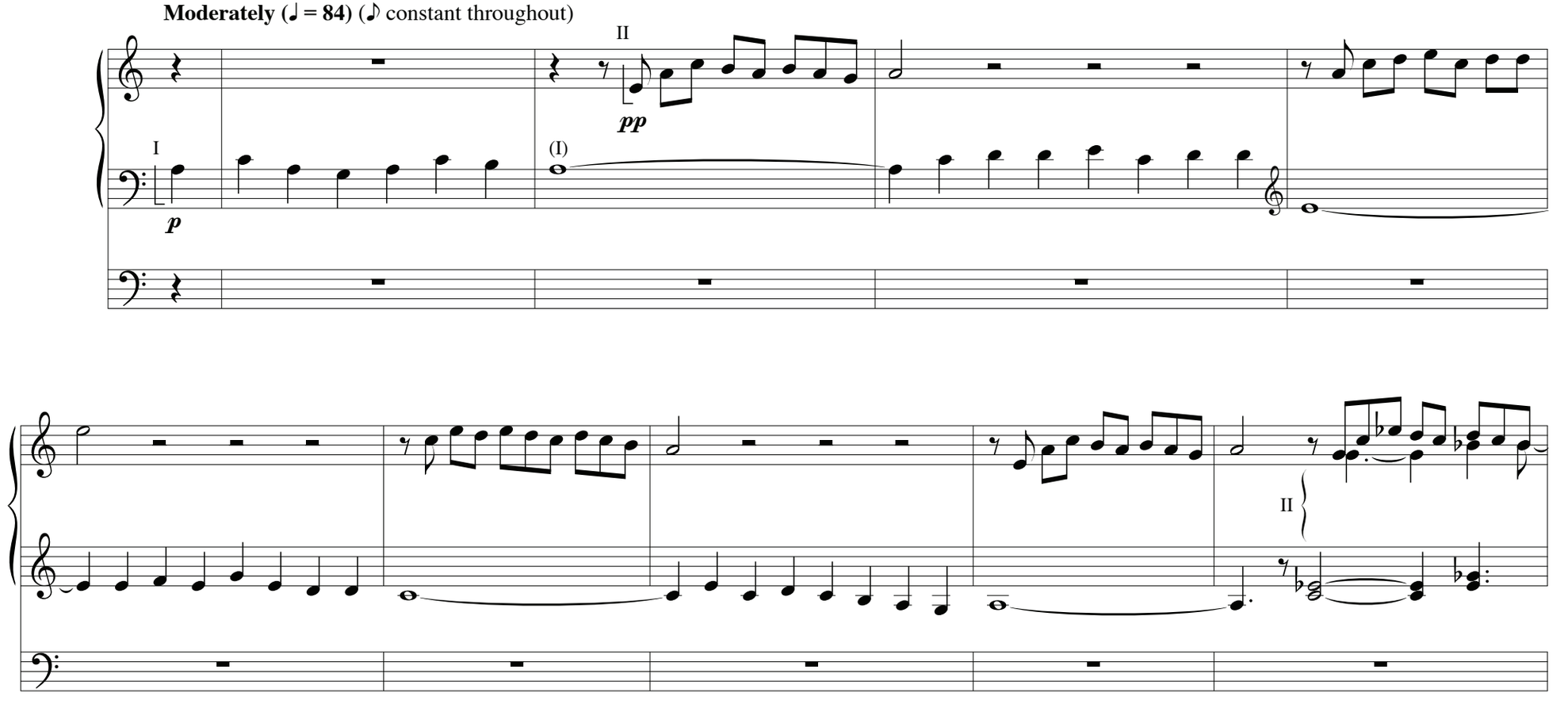
Erhalt uns, Herr

The Glory of These Forty Days

I: Flute
II: Strings
Ped: 16', 8'

setting, G. Winston Cassler



Tune: J. Klug, *Geistliche Lieder,* 1543; also quoting JESU, DULCEDO CORDIUM, Plainsong, mode II

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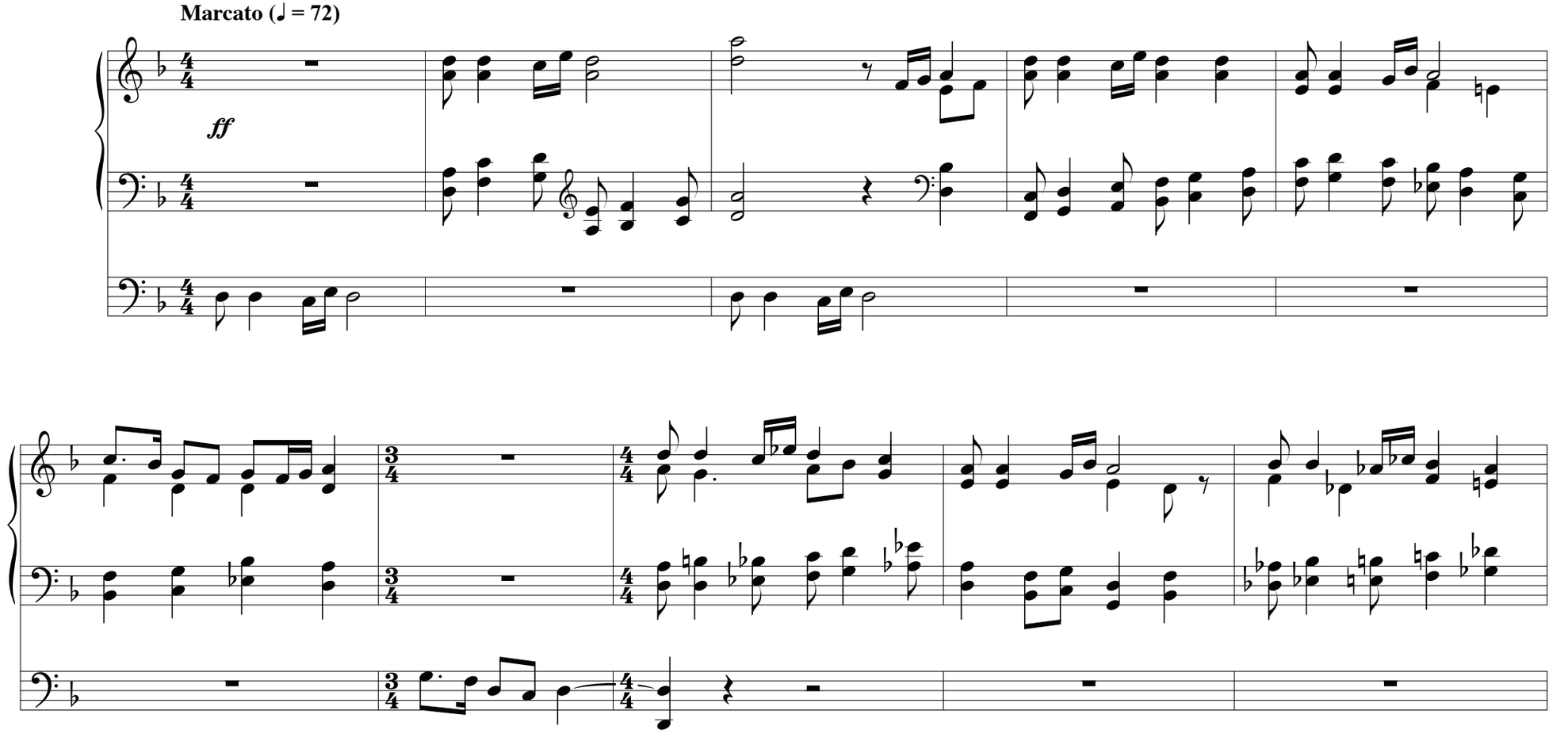
Fortunatus New

Sing, My Tongue

Full organ

setting, Harold Stover



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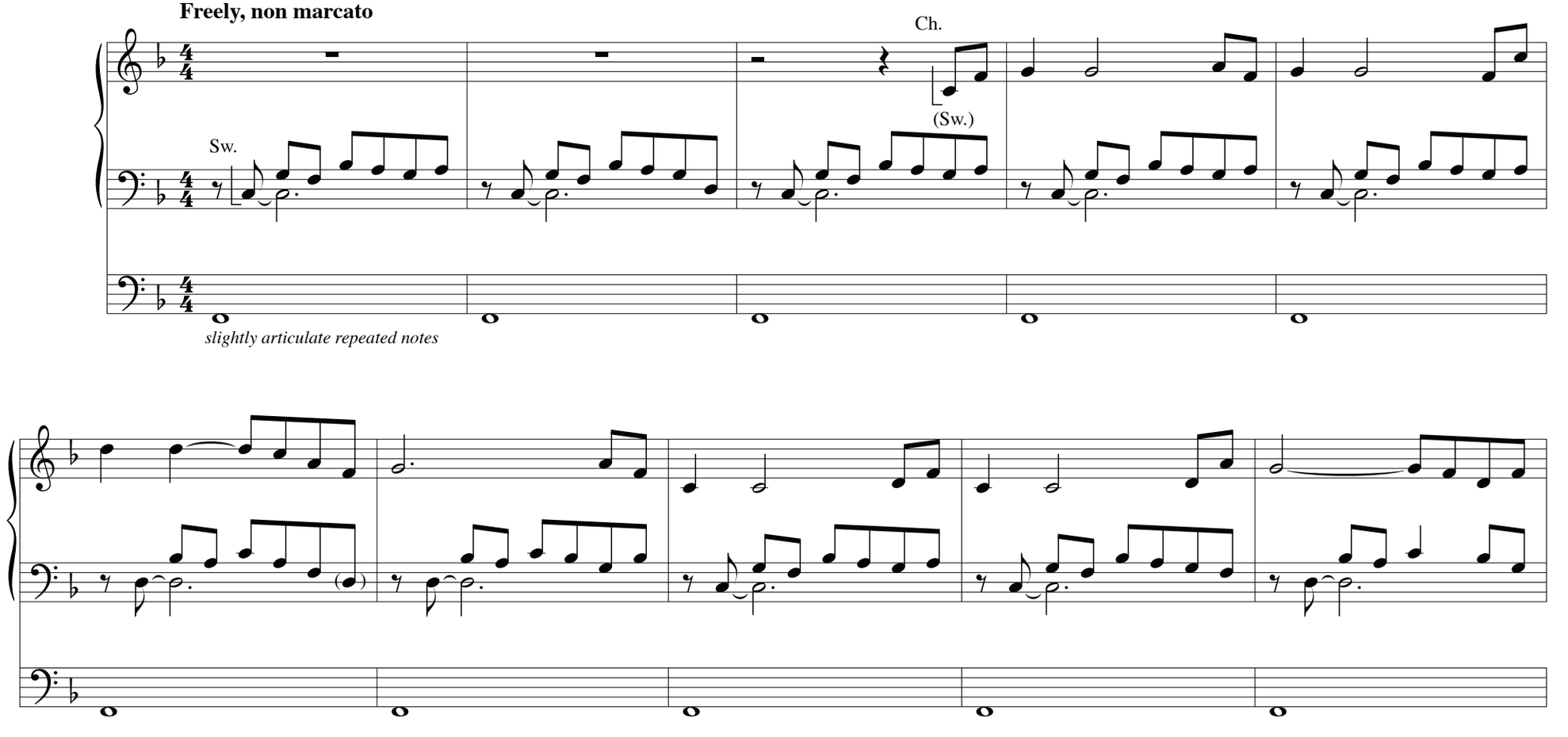
Julion

As the Deer Runs to the River

Sw: Strings 8' or Flute 8', in tonal contrast to Ch.
Ch: Solo Flute 8', Trem.
Ped: Bourdons 16', 8'

setting, Christopher Uehlein



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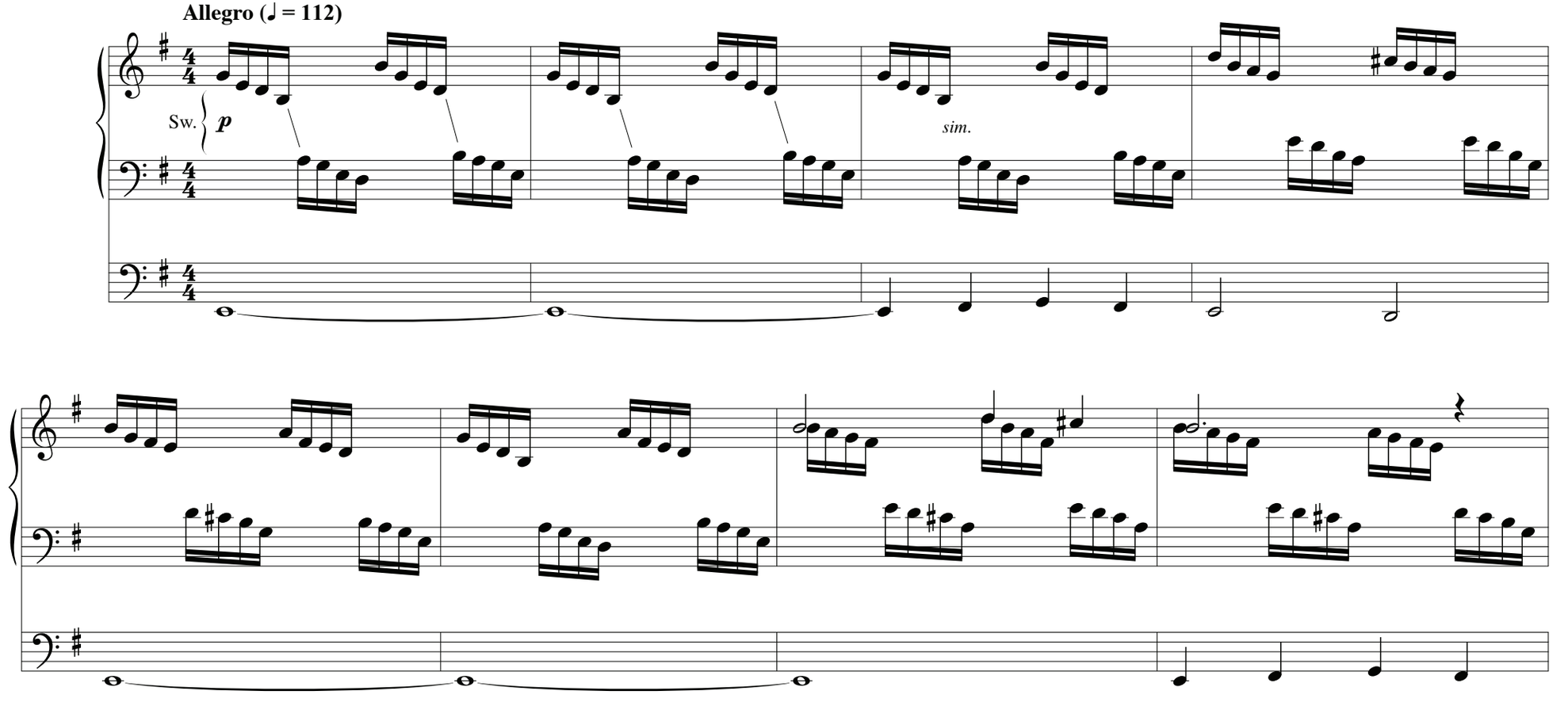
King's Weston

At the Name of Jesus
On a Barren Hilltop

Sw: Foundations 8', 4'; Mixture, Reeds 8'
Gt: Foundations 8', 4', 2'; Sw/Gt.
Ped: 16', 8'; Sw/Ped.

setting, Marilyn Biery



Tune: Ralph Vaughan Williams, 1872–1958; from Songs of Praise copyright © Oxford University Press 1925. All rights reserved. Used by permission.
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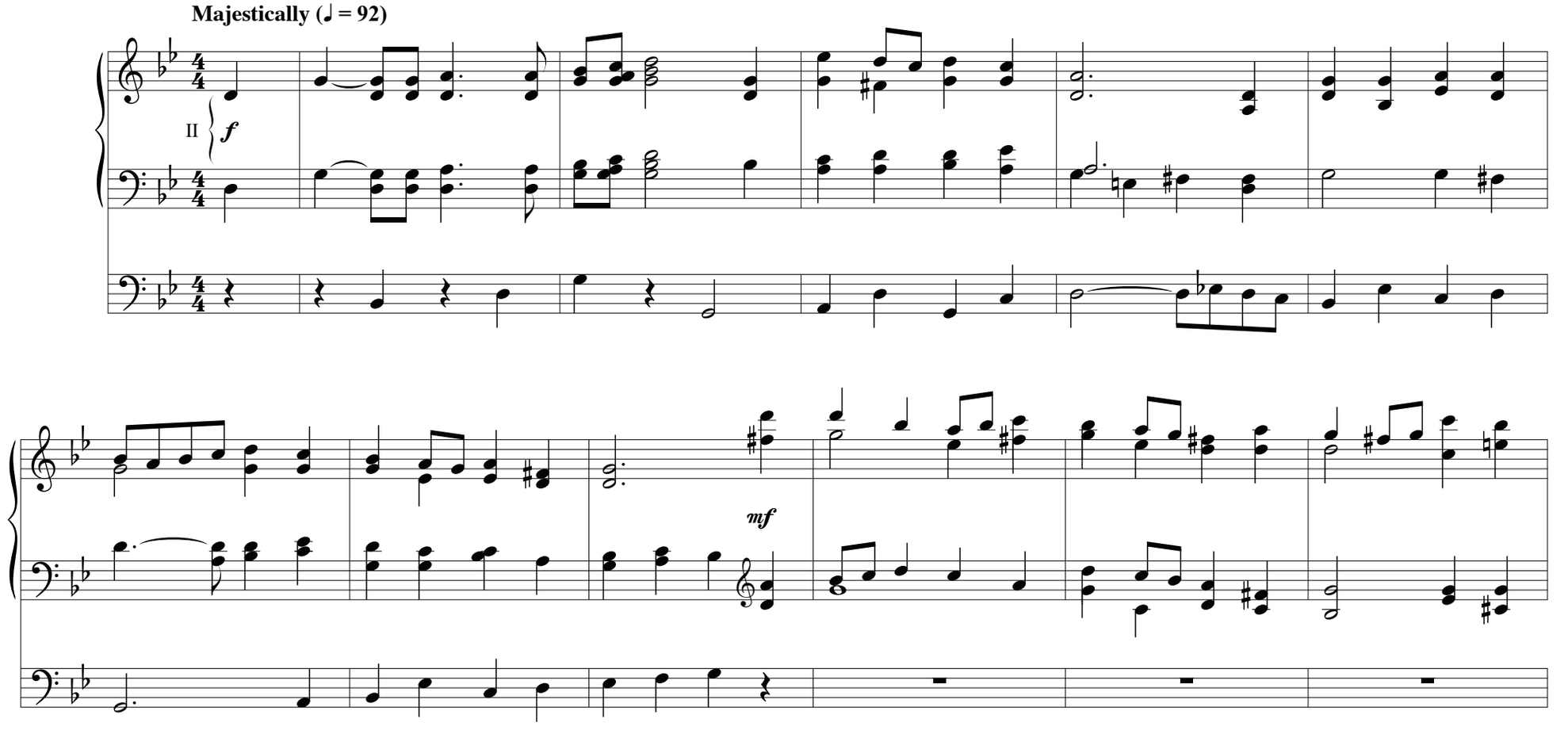
Llangloffan

Bless Now, O God, the Journey

I: Solo Reed
II: Principal Chorus
Ped: 16', 8'; II/Ped.

setting, Walter L. Pelz



Tune: Welsh tune, 19th cent.

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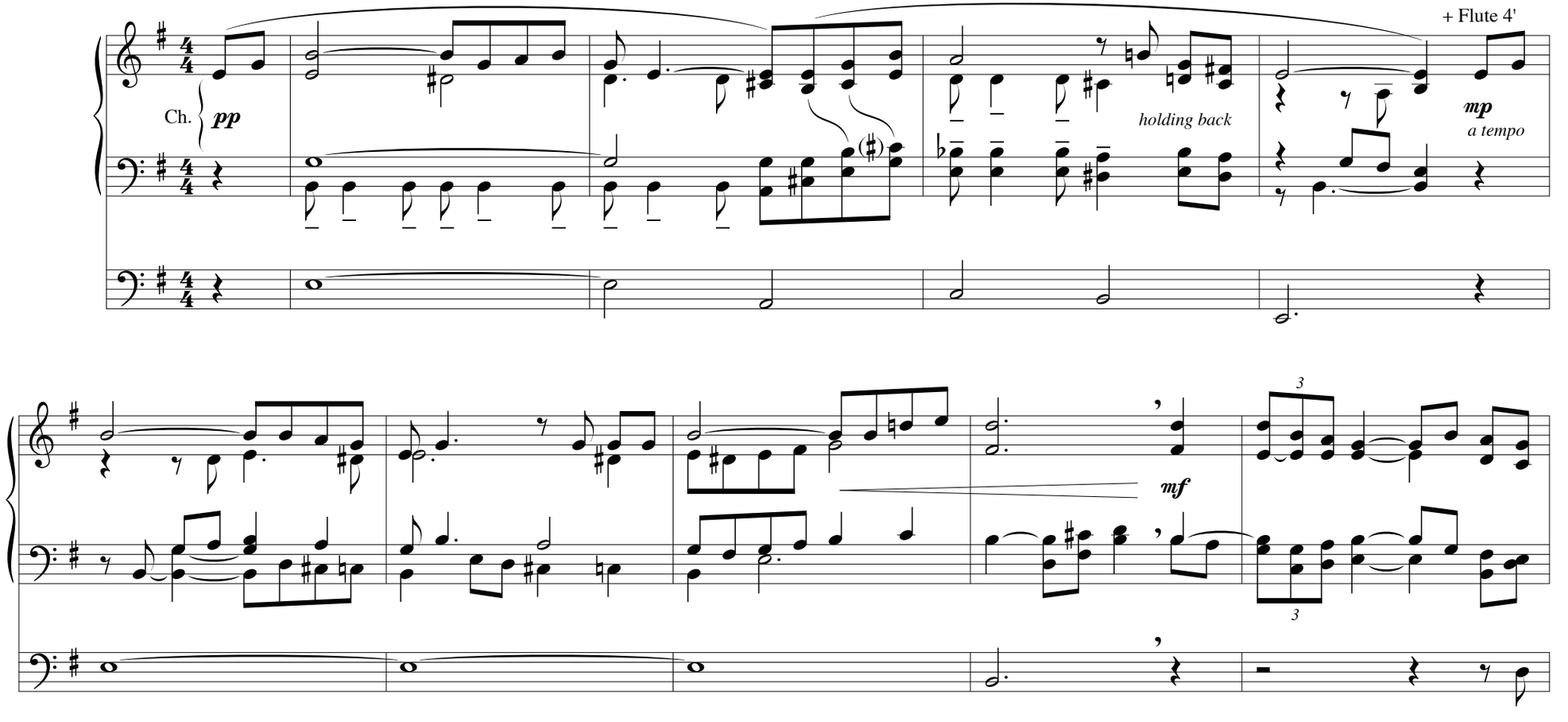
Lonesome Valley

Jesus Walked This Lonesome Valley

Sw: Gentle Reed, Trem.
Gt: Solo 8' (or combination)
Ch: Flute Celeste
Ped: Soft 16', 8'

setting, Dale Wood

Slowly, with great warmth (♩ = c. 48)



Tune: American folk hymn

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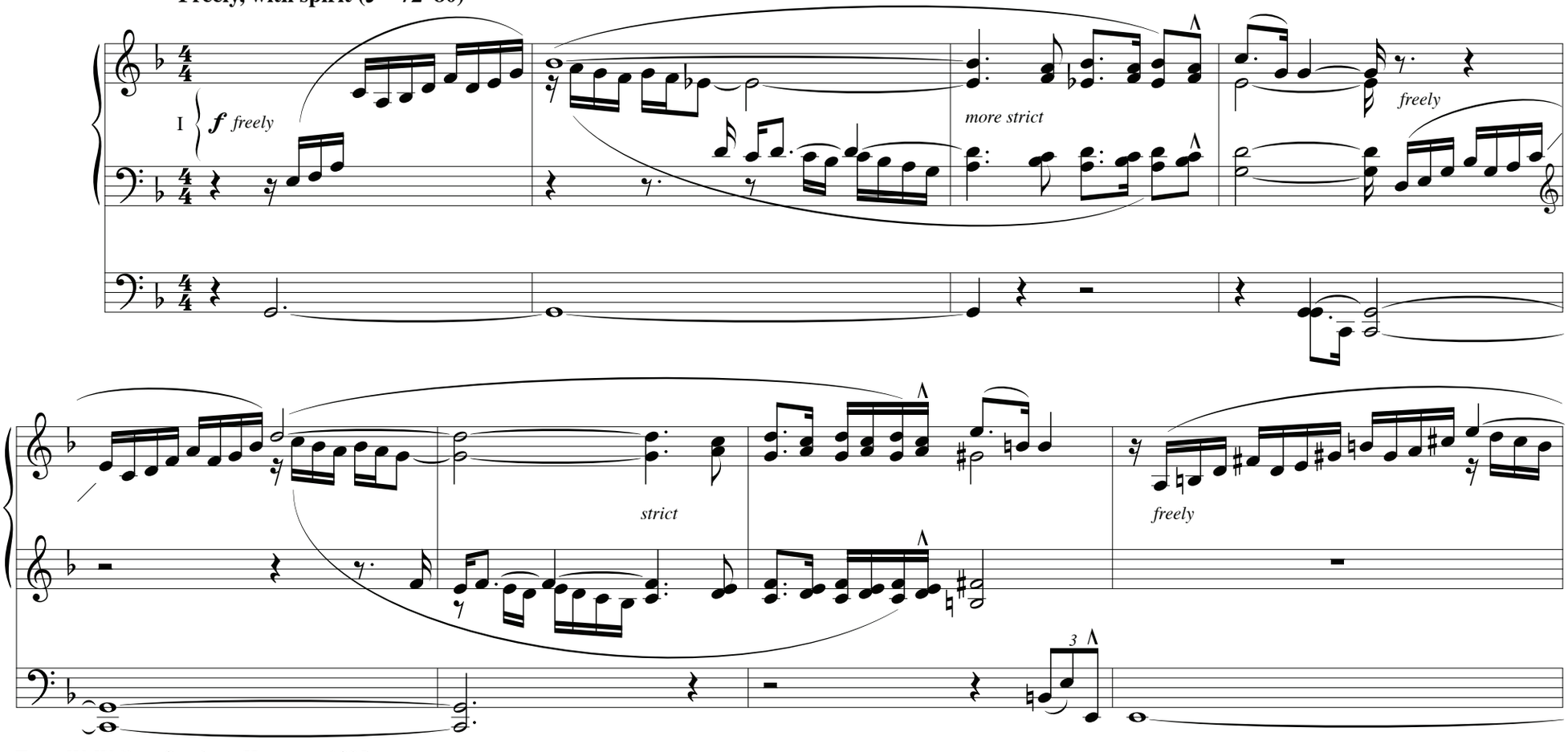
Wondrous Love

What Wondrous Love Is This

I: Full to Mixtures; II/I
II: Full to Reeds, Mixtures
III: Foundations 8', 4'
Ped: 16', 8'; I/Ped, II/Ped.

setting, David Evan Thomas

Freely, with spirit (♩ = 72–80)



Tune: W. Walker, *Southern Harmony,* 1835

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