

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)

The musical score is arranged for three parts: Flute I (8'), Flute II (Soft Reed), and Pedal (Flutes 16' and 8'). The score is written in a system of three staves. The top staff is for Flute I, the middle for Flute II, and the bottom for the Pedal. The music is in 4/4 time, with a tempo of ♩ = 66. The score is marked 'Smoothly, with freedom'. The key signature is one sharp (F#). The score consists of two systems of music. The first system has four measures, and the second system has four measures. The first system starts with a 4/4 time signature, followed by a 5/4 time signature, and then returns to 4/4. The second system starts with a 5/4 time signature, followed by a 4/4 time signature, then a 6/4 time signature, and finally returns to 4/4. The score includes various musical notations such as slurs, ties, and triplets. The dynamic marking 'mp' (mezzo-piano) is indicated in the first measure of the first system. The score is marked with 'I' and 'II' to indicate the parts for Flute I and Flute II respectively. The Pedal part is marked with 'l.h.' (left hand) and 'mp'.

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

$\text{♩} = 54$

Tune: Hal H. Hopson, b. 1933; copyright © 1985 Hope Publishing Company. All rights reserved. Used by permission.

also quoting SOUTHWELL, W. Daman, *The Psalms 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)

The musical score is written for organ. It begins with a treble clef staff containing a forte (*f*) dynamic marking. The time signature is 3/4. The score is divided into three systems. The first system includes a treble clef staff, a bass clef staff, and a separate bass clef staff. The second system continues the treble and bass clef staves. The third system continues the bass clef staff. The music features complex chordal textures and melodic lines.

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

Moderately (♩ = 84) (♩ constant throughout)

The musical score is written for three parts: Flute (I), Strings (II), and Pedal (16', 8'). The tempo is Moderately (♩ = 84) and the meter is 4/4. The score is in G major. The first system shows the Flute (I) playing a melody starting on G4, the Strings (II) playing a melody starting on G4, and the Pedal (16', 8') playing a bass line starting on G3. The second system continues the same parts. Dynamics include p (piano) and pp (pianissimo). The score is in G major and 4/4 time.

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

Marcato (♩ = 72)

The musical score is written for full organ and consists of two systems of four measures each. The first system is in 4/4 time, marked **Marcato** with a tempo of quarter note = 72. The dynamic is **ff**. The second system includes a key signature change to three flats (B-flat major to D-flat major) and a time signature change to 3/4 for the first measure of the system.

Tune: Carl F. Schalk, 1929–2021; copyright © 1967 Concordia Publishing House. All rights reserved. Used by permission.
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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

Freely, non marcato

Ch.

Sw.

(Sw.)

slightly articulate repeated notes

Tune: David Hurd, b. 1950; copyright © 1983 and this setting © 2010 GIA Publications, Inc., giamusic.com. Published under exclusive license by Augsburg Fortress.

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

Allegro (♩ = 112)

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

Majestically (♩ = 92)

The musical score is presented in two systems. The first system consists of three staves: a treble staff for the Solo Reed (II) part, a bass staff for the Principal Chorus (I) part, and a separate bass staff for the Pedal part. The tempo is marked 'Majestically' with a quarter note equal to 92 beats per minute. The key signature is one flat (B-flat major) and the time signature is 4/4. The Solo Reed part begins with a forte (*f*) dynamic. The second system continues the Principal Chorus part, which is marked mezzo-forte (*mf*), and includes a treble staff and a bass staff. The Pedal part continues in the bass staff of the second system.

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)

The musical score is written for organ and includes a flute part. It consists of two systems of music. The first system has three staves: a treble clef staff for the organ right hand, a bass clef staff for the organ left hand, and a separate bass clef staff for the flute. The organ part begins with a *pp* dynamic and includes a 'holding back' instruction. The flute part enters with the instruction '+ Flute 4' and *mp a tempo*. The second system continues the organ part with a *mf* dynamic and features a triplet of eighth notes in the right hand. The flute part continues with a triplet of eighth notes in the left hand.

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)

The musical score is written for organ in 4/4 time. It consists of two systems of music. The first system features a grand staff (treble and bass clefs) and a single bass clef staff. The music is marked with dynamics such as *f freely*, *more strict*, and *freely*. The second system also features a grand staff and a single bass clef staff, with dynamics including *strict* and *freely*. The score includes various musical notations such as slurs, accents, and a triplet in the final measure of the second system.

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

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