

Augsburg
Organ
Library

EASTER
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.

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 worshiping as-

sembly 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.

DEDICATION

This volume is dedicated in memory of Norma Aamodt-Nelson, 1952–2020. Norma served as instrumental acquisitions editor at Augsburg Fortress from 1993 until her death. Here she oversaw the development of a generation of music for the church's worship, including the creation of the Augsburg Organ Library. In her work as an organist, teacher, conductor, church musician, mentor, and editor, she enabled countless musicians to serve their congregations, worshipers to sing hymns of praise and lament, and composers to refine their craft and artistry. Norma loved people, and her service to the church was a way of caring for God's people through song, introducing all of us to the beauty and mystery of the church's music.

All of the newly composed works in this volume were specifically written in memory of Norma by composers with whom she collaborated. It is our hope that this collection of Easter music will serve the church and embody her life-

long praise of the God of resurrection.

When we on that final journey go
that Christ is for us preparing,
we'll gather in song, our hearts aglow,
all joy of the heavens sharing,
and there we will join God's endless praise,
with angels and saints adoring.

—“O Day Full of Grace,” st. 5; text: Scandinavian folk hymn; tr. Gerald Thorson, 1921–2001, alt; © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress

Duke Street

I Know That My Redeemer Lives!

Man: Principals 8', 4', 2', Coupled
 Ped: Solo Reeds 16', 8', 4'

setting, Edwin T. Childs

Allegro (♩ = c. 96)

The musical score is written for organ and consists of two systems. The first system begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to approximately 96 beats per minute. The first staff is marked with a forte 'f' dynamic. The second system continues the piece, featuring triplet markings (indicated by a '3' over the notes) in both the treble and bass staves. The bass line in both systems is mostly silent, indicated by horizontal lines.

Tune: attr. John Hatton, d. 1793

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Easter Hymn

Jesus Christ Is Risen Today

Sw: Strings
Gt: Bourdon 16'; Sw/Gt.
Ped: Flute 4'

setting, John Ferguson

Lyrally, with rhapsodic freedom (♩ = c. 52)

Sw. *pp* molto legato

Tune: J. Walsh, *Lyra Davidica*, 1708

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Hymn to Joy

*Christ Is Risen! Shout Hosanna!
Joyful, Joyful We Adore Thee*

I: Flute 8', Principals 4', 2-2/3', 2'; II/I
 II: Foundations 8', 4', 2', Mixture, Oboe 8'
 Ped: Foundations 16', 8', 4'; II/Ped.

setting, Kristina Langlois

With a joyful lilt (♩. = 52–54)

The musical score is written for organ and features three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal clef. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a dynamic marking of *mf* and a performance instruction: "(Swell box 1/2 closed)". The first system contains four measures. The second system contains four measures, with a dynamic marking of *f* and a first ending bracket labeled "I" starting in the third measure. The score concludes with a final cadence in the third system.

Tune: Ludwig van Beethoven, 1770–1827, adapt.
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In dir ist Freude

*Day of Delight and Beauty Unbounded
In Thee Is Gladness*

Organ plenum

setting, Mark Sedio

With joy (♩ = 68)

Tune: Giovanni Giacomo Gastoldi, 1556–1622

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Jubilate

I: *f*
 II: *mp*
 Ped: *f*

setting, Emma Lou Diemer

With spirit (♩ = 104)

16th notes legato throughout

The musical score is presented in two systems. Each system contains three staves: Manual I (treble clef), Manual II (bass clef), and Pedal (bass clef). The tempo is marked 'With spirit (♩ = 104)' and the performance instruction is '16th notes legato throughout'. The score features intricate 16th-note passages in both manuals and a supporting bass line in the pedal.

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Augsburg Organ Library: Easter, Series II, ISBN 978-1-5064-4811-4
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Lasst uns erfreuen

A Hymn of Glory Let Us Sing!
Now All the Vault of Heaven Resounds

I: Full, with Reeds; II/I
II: Full, with Reeds
Ped: Full, with Reeds; II/Ped.

setting, Aaron Shows

Taking flight (♩ = c. 80)

The musical score is written for three parts: II, I, and Ped. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as 'Taking flight (♩ = c. 80)'. The score is divided into two systems.

System 1:

- Part II:** Treble clef, starting with a forte (*ff*) dynamic. It features a continuous sixteenth-note pattern in the right hand and a simple two-note accompaniment in the left hand.
- Part I:** Treble clef, mostly silent in this system.
- Ped:** Bass clef, featuring a simple two-note accompaniment. A *sim.* (sustained) marking is present under the second measure.

System 2:

- Part II:** Treble clef, continuing the sixteenth-note pattern from the first system.
- Part I:** Treble clef, starting with a *non legato* marking. It features a simple melodic line in the right hand.
- Ped:** Bass clef, continuing the two-note accompaniment from the first system.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

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Santo Domingo

¡Aleluya! Cristo resucitó
Alleluia! Christ Is Arisen

Sw: Principals 8', 4', Mixture, Trompette 8'
Gt: Principals 8', 4', 2', Mixture, Trompette 8'; Sw/Gt.
Ped: 16', 8', Bassoon 16'; Sw/Ped.

setting, James Biery

Driving Latin tempo (♩ = 66)

The musical score is written for Swell (Sw.) and Great (Gt.) organs. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Driving Latin tempo (♩ = 66)". The score consists of two systems of music. The first system has three staves: a treble staff for the Swell (Sw.) with a piano (p) dynamic and "sempre marcato" marking, a bass staff for the Great (Gt.) with a "sim." marking, and a lower bass staff. The second system has two staves: a treble staff for the Swell and a bass staff for the Great. The music is characterized by a driving Latin tempo with rhythmic patterns in the right hand and block chords in the left hand.

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St. Helena

Christ Has Risen While Earth Slumbers

Sw: Strings (Shades closed)
 Gt: Principal 8' or other quiet 8' solo stop
 Ped: 16'; Sw/Ped.

setting, Benjamin M. Culli

Calmly (♩ = c. 72)

Sw. *molto legato*

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Truro

Christ Is Alive! Let Christians Sing

Sw: Principals 8', 4', Mixture

Gt: Principals 8', 4', 2', Mixture, Reed 8'

Ped: Principals 16', 8', 4', Mixture, Reeds 16', 8'

setting, Jonathan Reuss

I.

Spirited (in three)

The musical score is written for organ and guitar. It is in G major (one sharp) and 3/8 time. The tempo/style is 'Spirited (in three)'. The score is divided into four systems. The first system includes a guitar part (Gt.) in the right hand and a bass line in the left hand. The guitar part consists of a series of chords and eighth notes. The bass line is a simple eighth-note melody. The second system continues the guitar and bass parts. The third system shows the guitar part with more complex chordal textures and the bass line with a more active melody. The fourth system concludes the piece with a final chordal texture in the guitar and a simple bass line.

Tune: T. Williams, *Psalmodia Evangelica*, 1789

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