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Preface

Fredrik Melius Christiansen (April 1, 1871–June 1, 1955) was a Norwegian-born violinist, organist, composer, and conductor. In 1901, he was recruited to teach at St. Olaf College in Northfield, Minnesota, and assumed leadership of the St. Olaf Band. He also served as organist and choir director at St. John's Lutheran Church in Northfield. In 1912, with students and members of his church choir, he began the St. Olaf Choir. As conductor, he led the choir to become an internationally renowned ensemble, praised for their clarity of tone and tuning. He was also a prolific composer and arranger, publishing hundreds of choral anthems. His most famous arrangements, such as "Beautiful Savior," are still regularly performed by St. Olaf ensembles. Christiansen was a pioneer in the a cappella choral tradition that he and his sons, Olaf and Paul J., helped to define, ushering in a new era of choral singing in the Lutheran tradition in America.

When I began my position as organist and director of worship at St. John's Lutheran Church in Northfield, Minnesota, it was hard not to feel the spirit of Christiansen in our worship space. From photographs of him leading the first choir, to stories from members about hearing him play for worship during his 30-year tenure, to picturing his children running around the sanctuary, it became a very real and tangible tradition to me. As a graduate of St. Olaf, I was familiar with Christiansen's wealth of choral music but knew nothing of his organ works. In my research I discovered two organ collections: *Organ Music for Church and Home*, published in 1942, containing primarily Christiansen's transcriptions of music by other composers; and the *St. Olaf Organ Series*, published in 1946, containing many of his own original compositions.

This second collection, while long out of print and difficult to find, is filled with pieces that show another side of this brilliant composer. You can hear ideas from his particular style of choral composing—rich, full sonorities arranged for different choruses, but also inspiration from organ music of the time, like the more symphonic writing of Widor or Vierne. I picked the best examples of his free works like "Marche Triomphale" and "Prelude and Fuga in G" to give the organist great freedom in creating colorful registrations and symphonic sounds, and pieces like "The Shepherd Flute" and "Folk-Tone" to fully enjoy his "retro" chromatic harmonies.

In 1954, fellow St. Olaf music faculty member G. Winston Cassler published two volumes of his own organ transcriptions of some of Christiansen's most well-known choral anthems. While these pieces work extremely well at the organ, Cassler's genius comes in how he carefully preserves the spirit of each piece. His arrangements have allowed these choral anthems to have new life, sometimes even outliving the pieces they were based on. Since many are based on well-known hymn tunes, I have found them very useful in worship settings throughout the church year. They are delightful whether or not you know the original anthems. Some pieces, like "The Flower of Love," are based on Christiansen's own tunes and become yet another way to experience his compositional language.

While the pandemic changed what year we celebrated, I proposed this organ collection as a way of celebrating the 150th anniversary of Christiansen's birth. This edition, with new engravings and updated registration suggestions, offers a chance to highlight the best examples of Christiansen's work as well as correct note errors and reimagine how the music is laid out on the page. I also love that this collection allows us to join his free works alongside his choral transcriptions together for the first time. I hope you enjoy gaining a fuller appreciation of the beauty and exuberance of Christiansen's music, which has relevance and power for us yet today and well into the future.

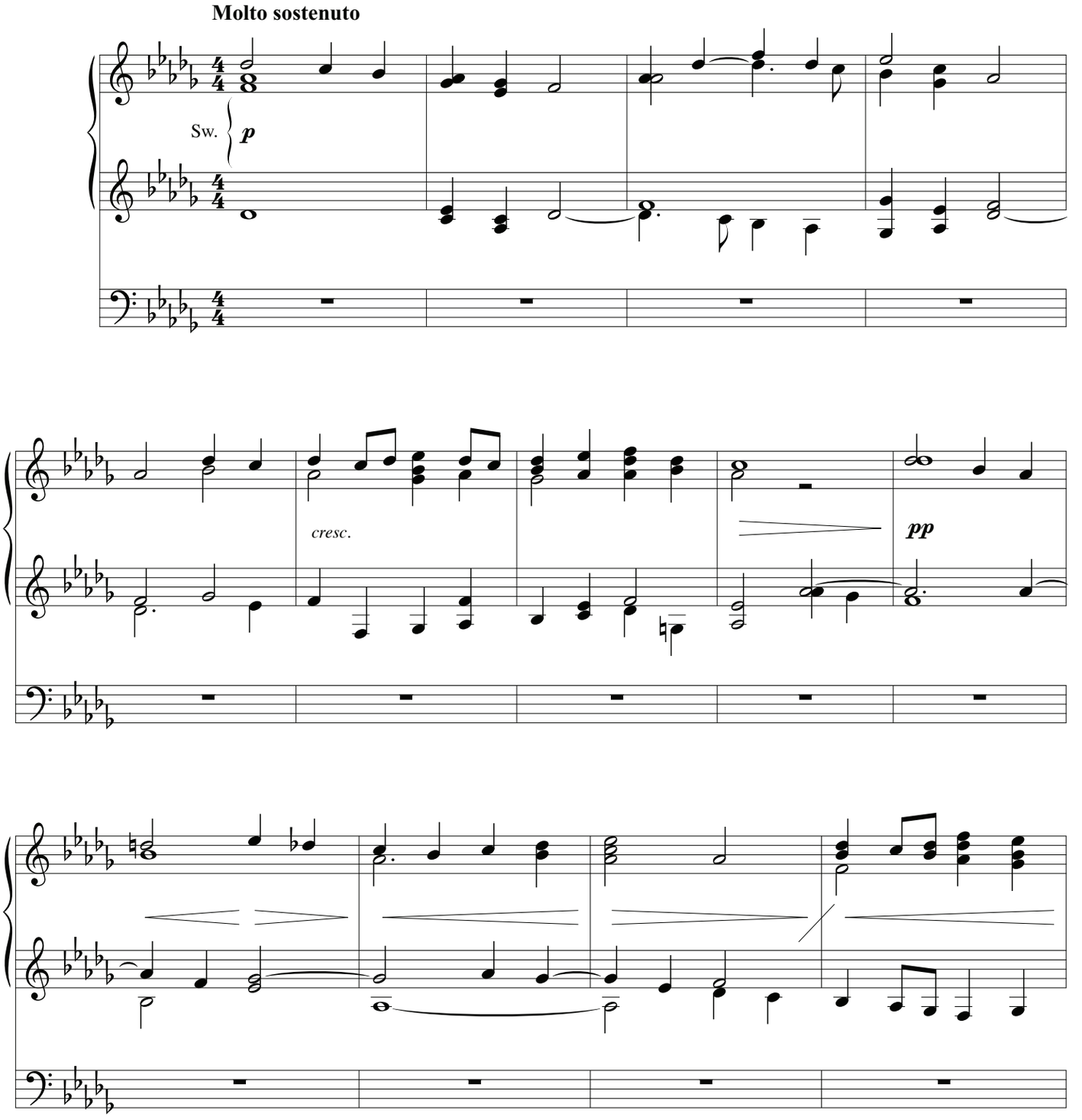
With thanksgiving,

—Nathan Proctor, editor

Beautiful Savior

Sw: Strings 8'; Sw/Sw. 4'
Gt: Flute 8'
Ped: 16'; Sw/Ped.

SCHÖNSTER HERR JESU
setting, F. Melius Christiansen
arr. G. Winston Cassler



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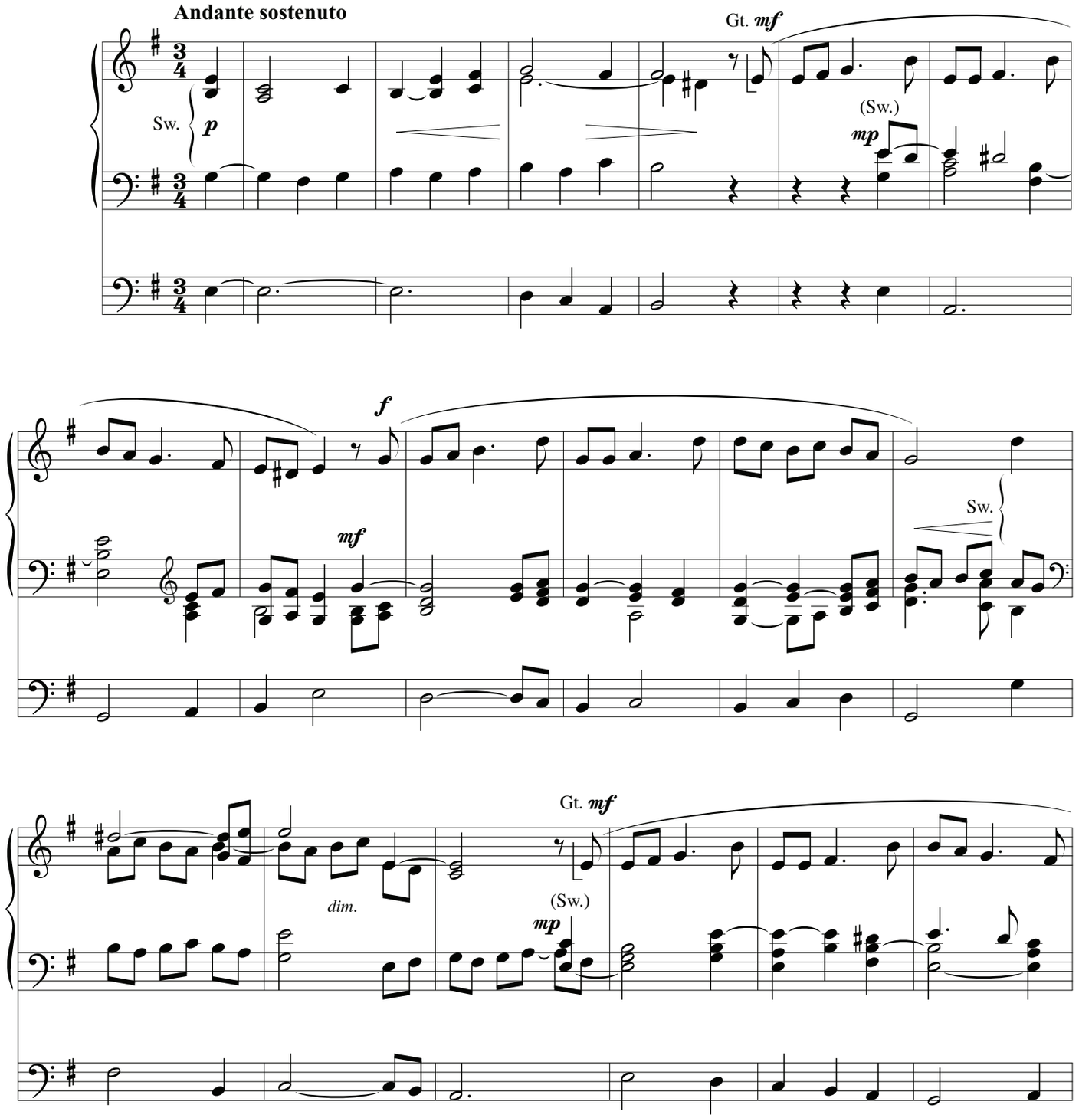
Before Thee, God

Sw: Strings 8'
Gt: Clarinet 8'
Ped: 16'; Sw/Ped.

F. Melius Christiansen
arr. G. Winston Cassler



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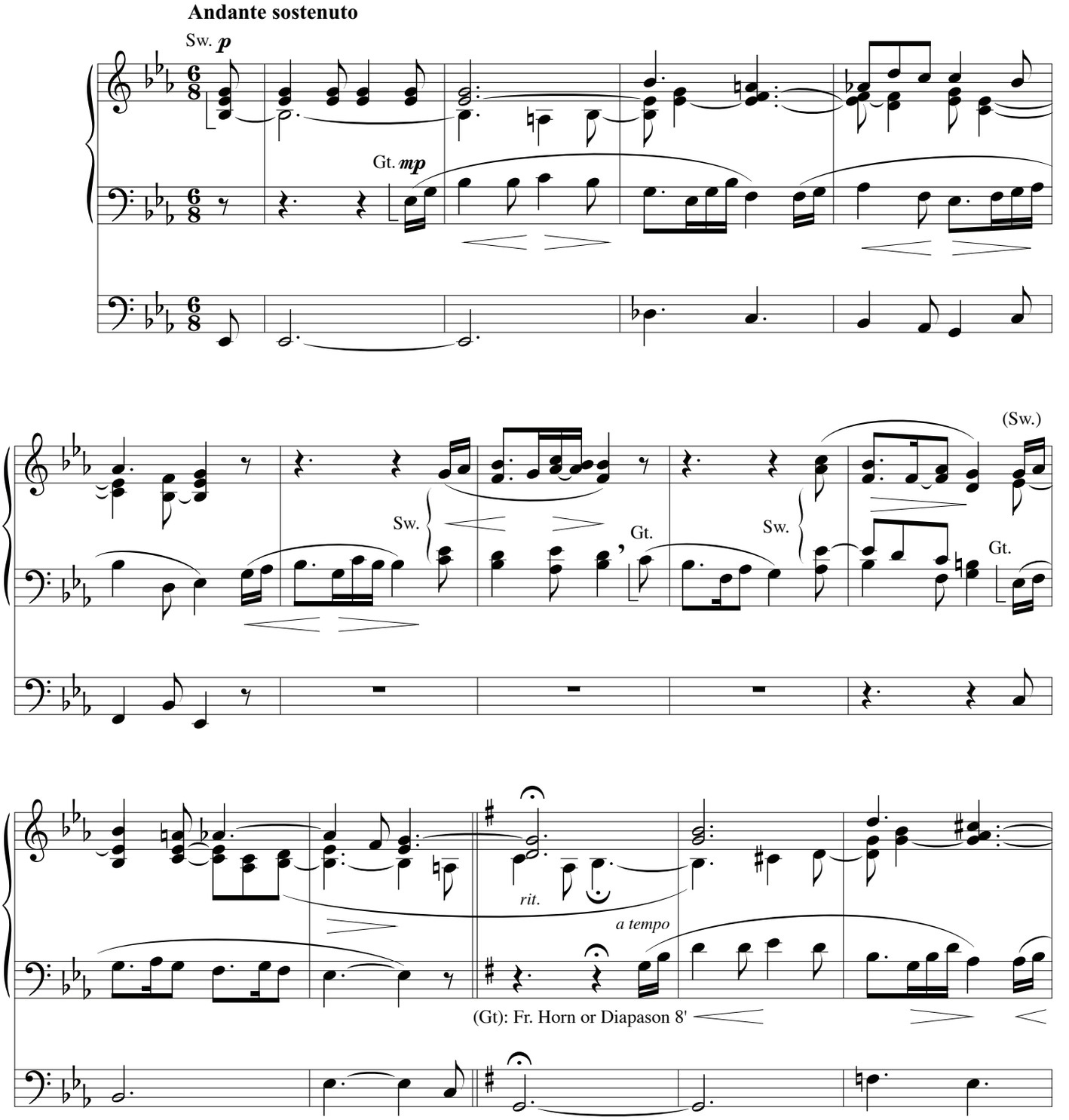
Behold the Host Arrayed in White

Sw: Strings 8'
Gt: Clarinet 8'
Ped: 16'; Sw/Ped.

DEN STORE HVIDE FLOK
setting, F. Melius Christiansen
arr. G. Winston Cassler



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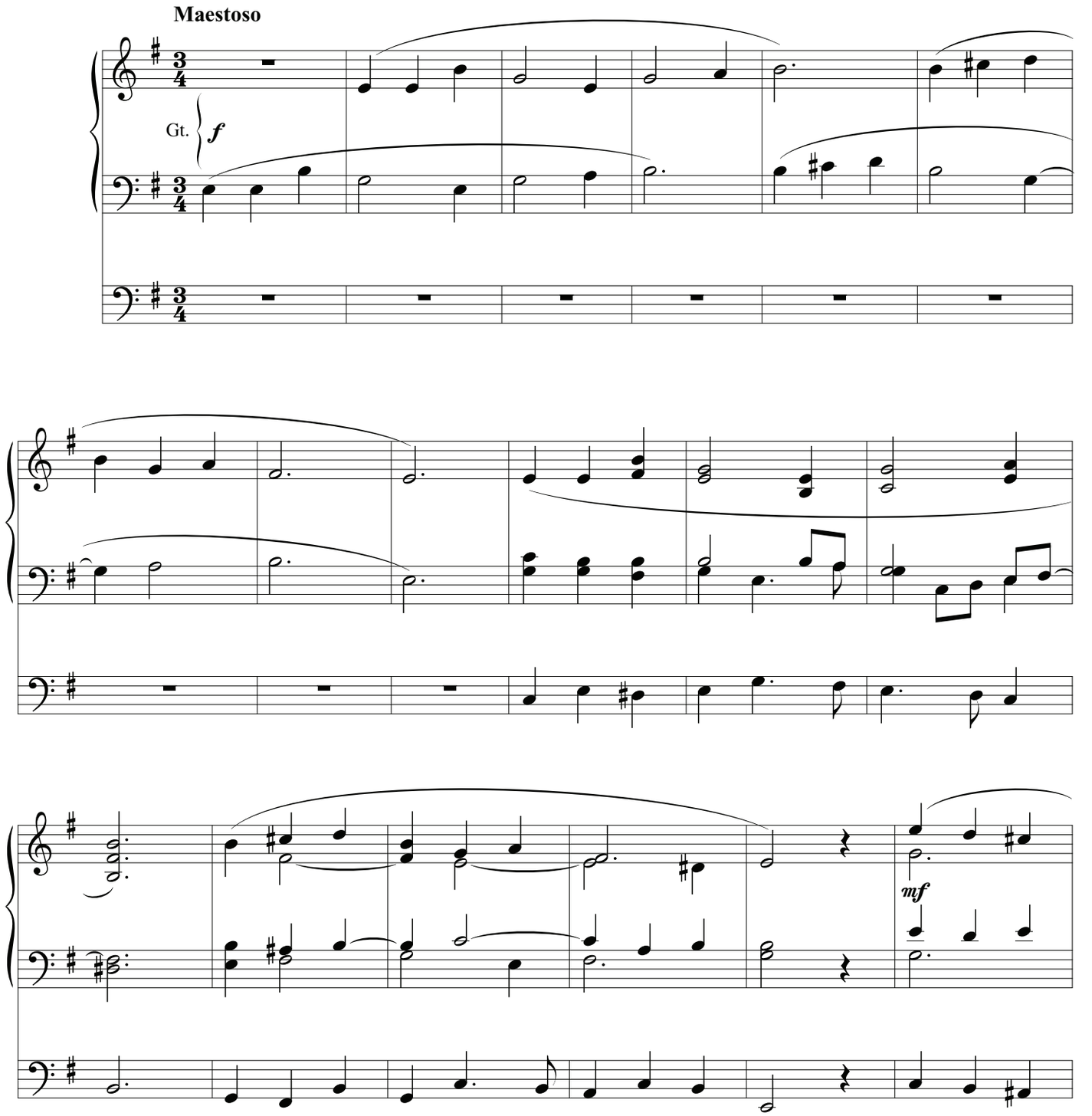
Built on a Rock

Sw: Full to Reeds
Gt: Full; Sw/Gt.
Ped: Full; Sw/Ped, Gt/Ped.

KIRKEN DEN ER ET GAMMELT HUS
setting, F. Melius Christiansen
arr. G. Winston Cassler



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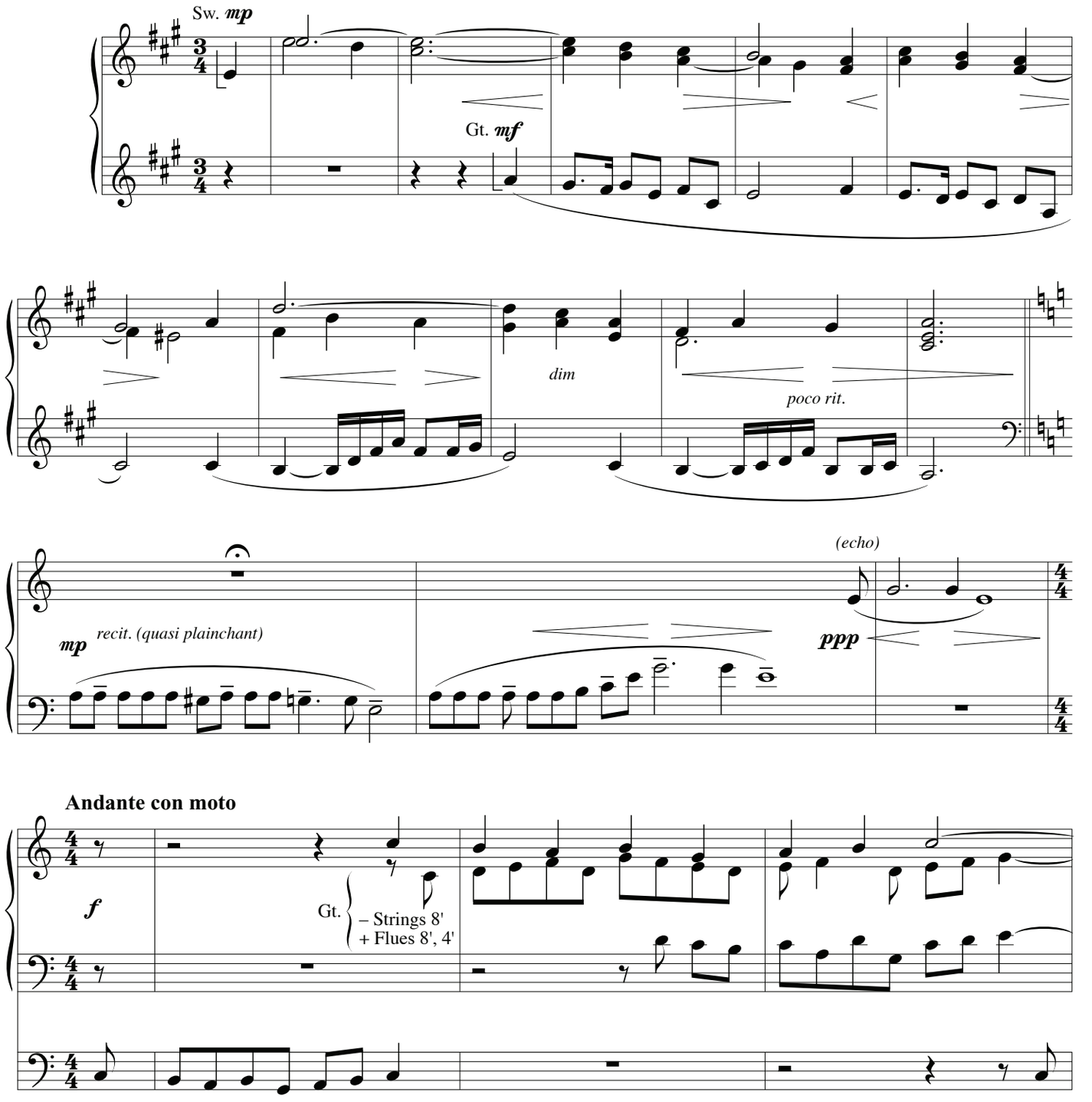
From Heaven Above

Sw: Flute 8', Strings 8'
Gt: Flute 8'; Sw/Gt.
Ped: 16', 8'; Sw/Ped, Gt/Ped.

VOM HIMMEL HOCH
setting, F. Melius Christiansen
arr. G. Winston Cassler

Allegretto



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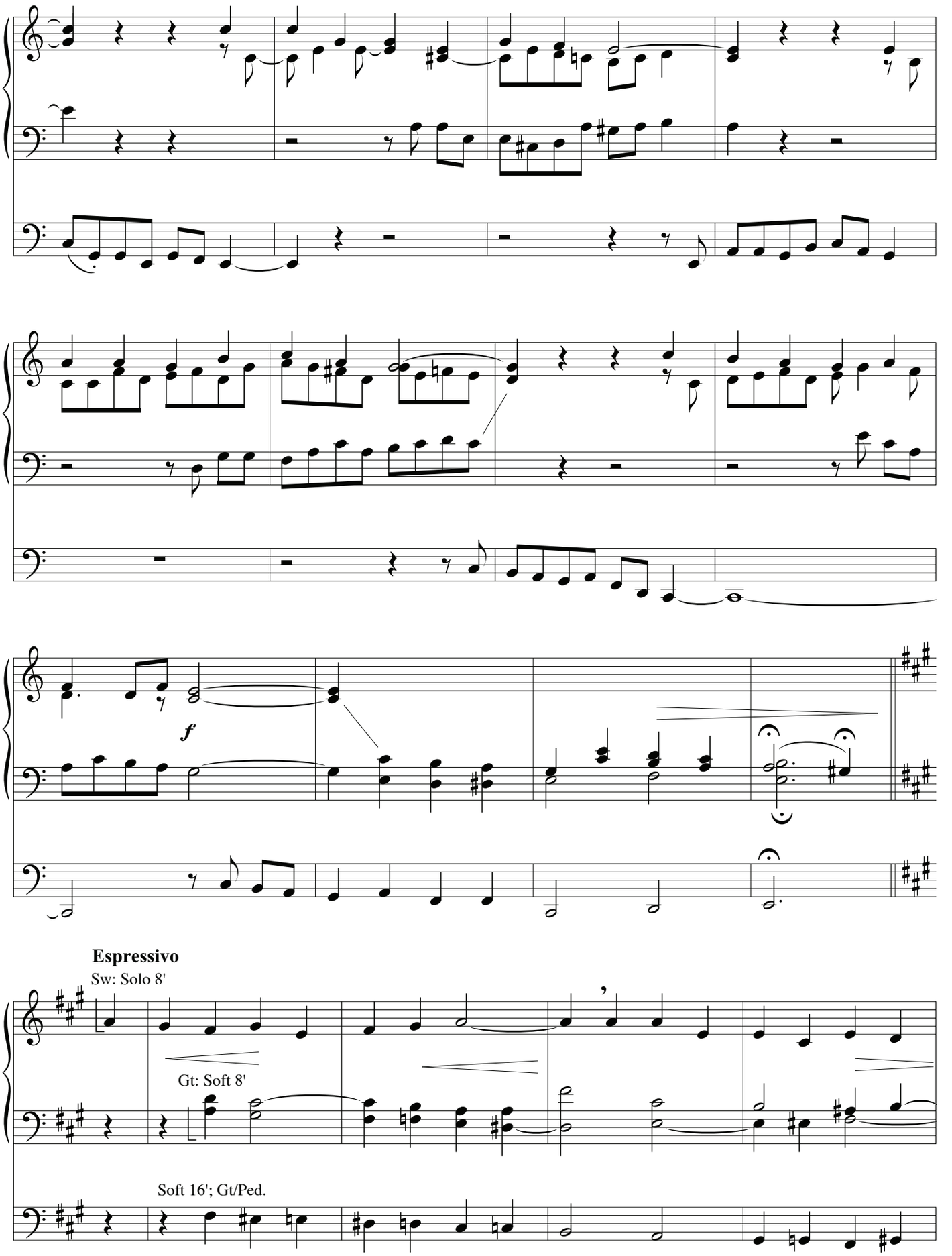
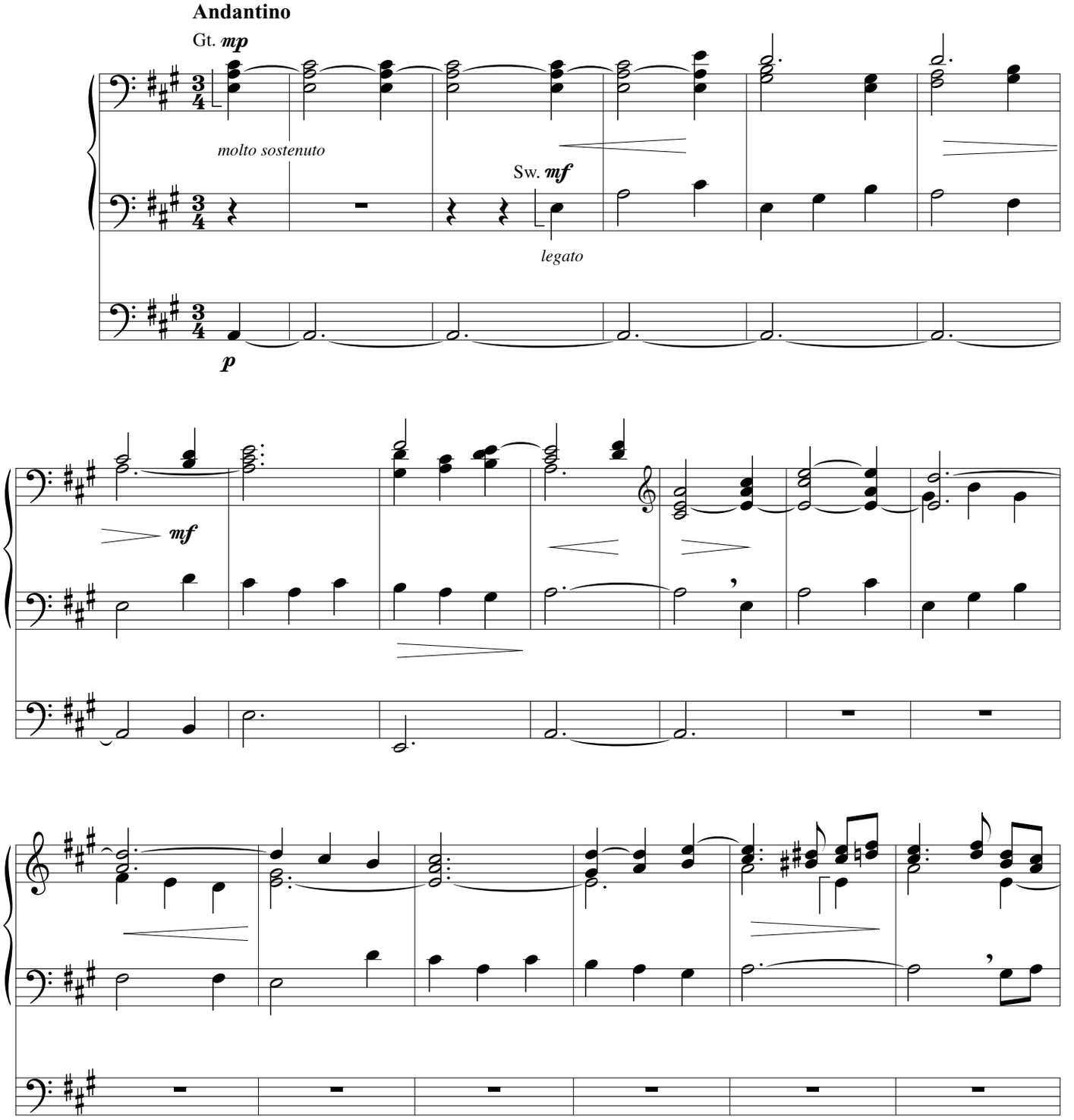

f
Espressivo
Sw: Solo 8'
Gt: Soft 8'
Soft 16'; Gt/Ped.

In Heaven Above

Sw: Reed 8'
Gt: Flute 8'
Ped: 16'; Gt/Ped.

I HIMMELEN, I HIMMELEN
setting, F. Melius Christiansen
arr. G. Winston Cassler



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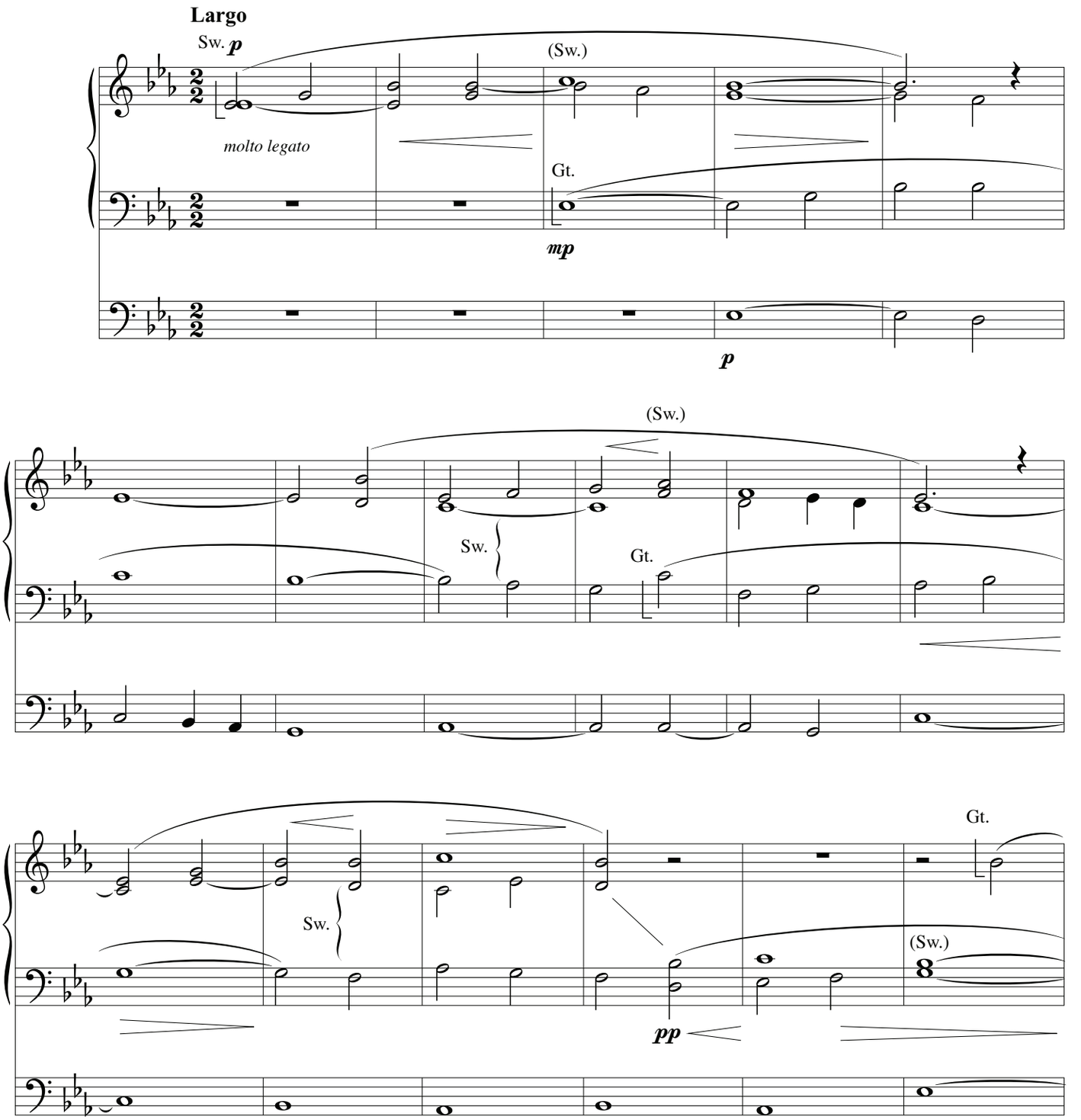
Lamb of God, Pure and Sinless

Sw: Flutes 8', 4', Strings 8'
Gt: Flute 8'; Sw/Gt.
Ped: Soft 16', 8'; Sw/Ped.

O Lamm Gottes, unschuldig
setting, F. Melius Christiansen
arr. G. Winston Cassler



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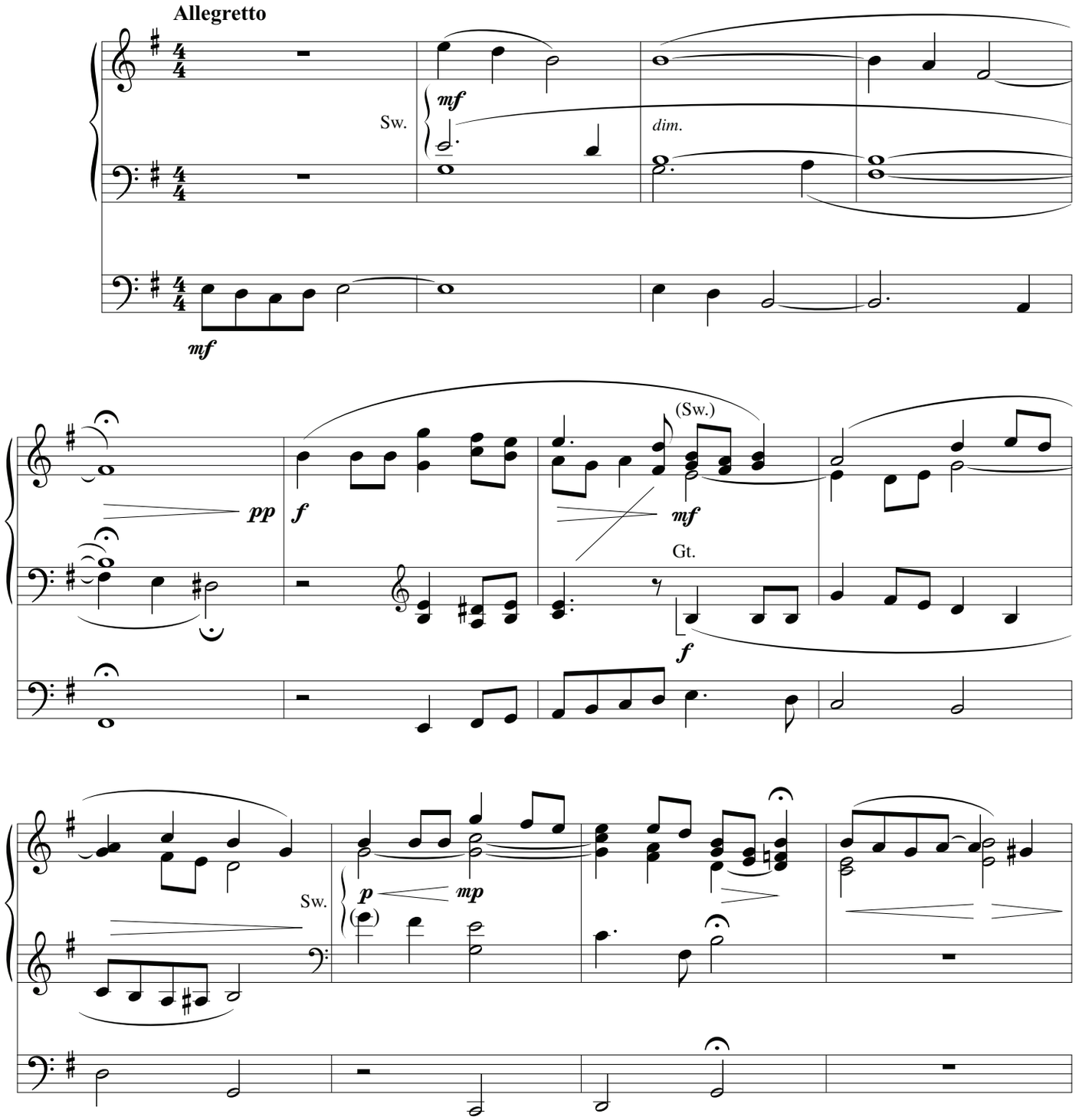
Lost in the Night

Sw: Flutes 8', 4', Strings 8'
Gt: Soft Diapason 8'
Ped: 16', 8'; Sw/Ped.

LOST IN THE NIGHT
setting, F. Melius Christiansen
arr. G. Winston Cassler



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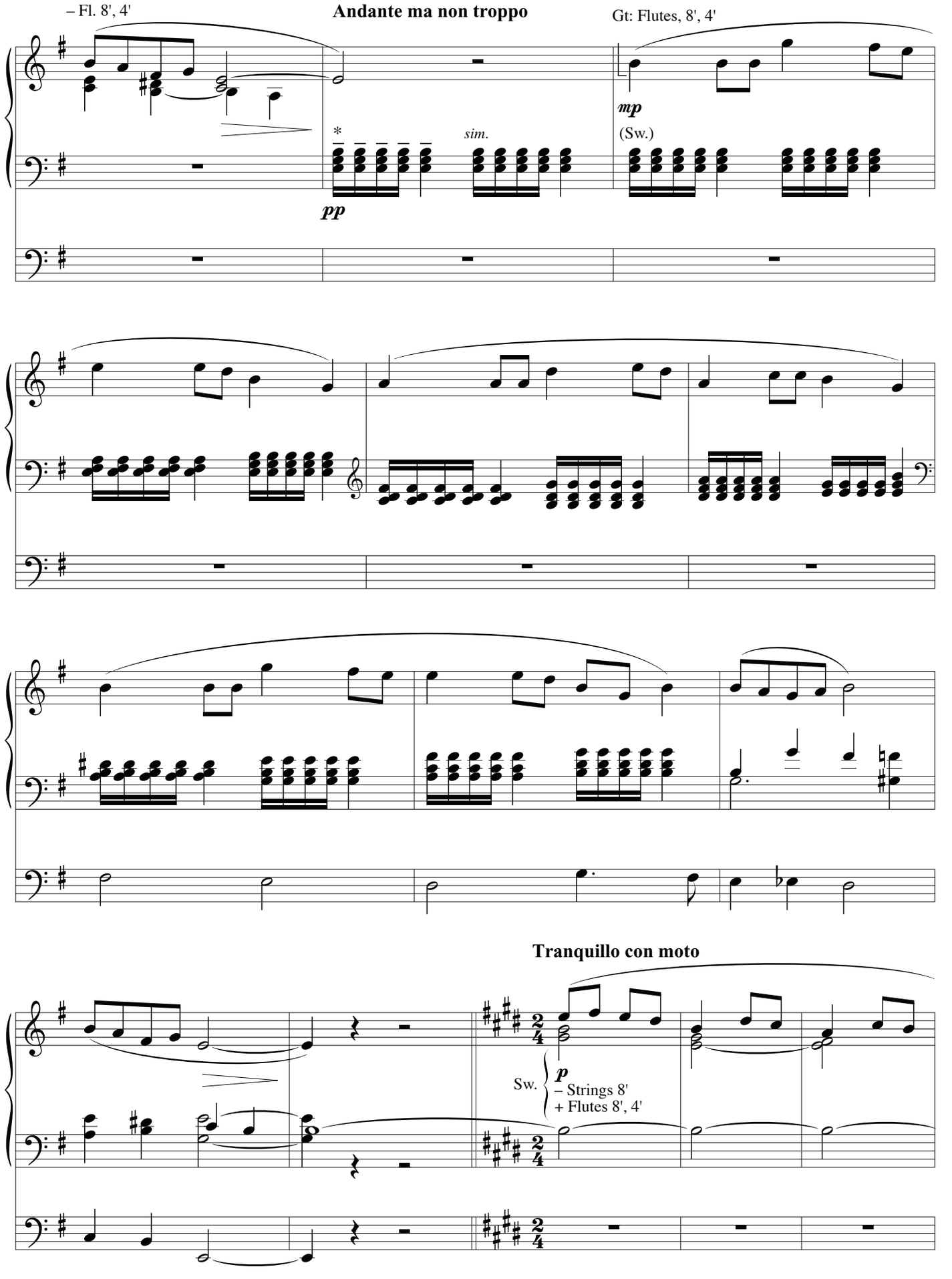
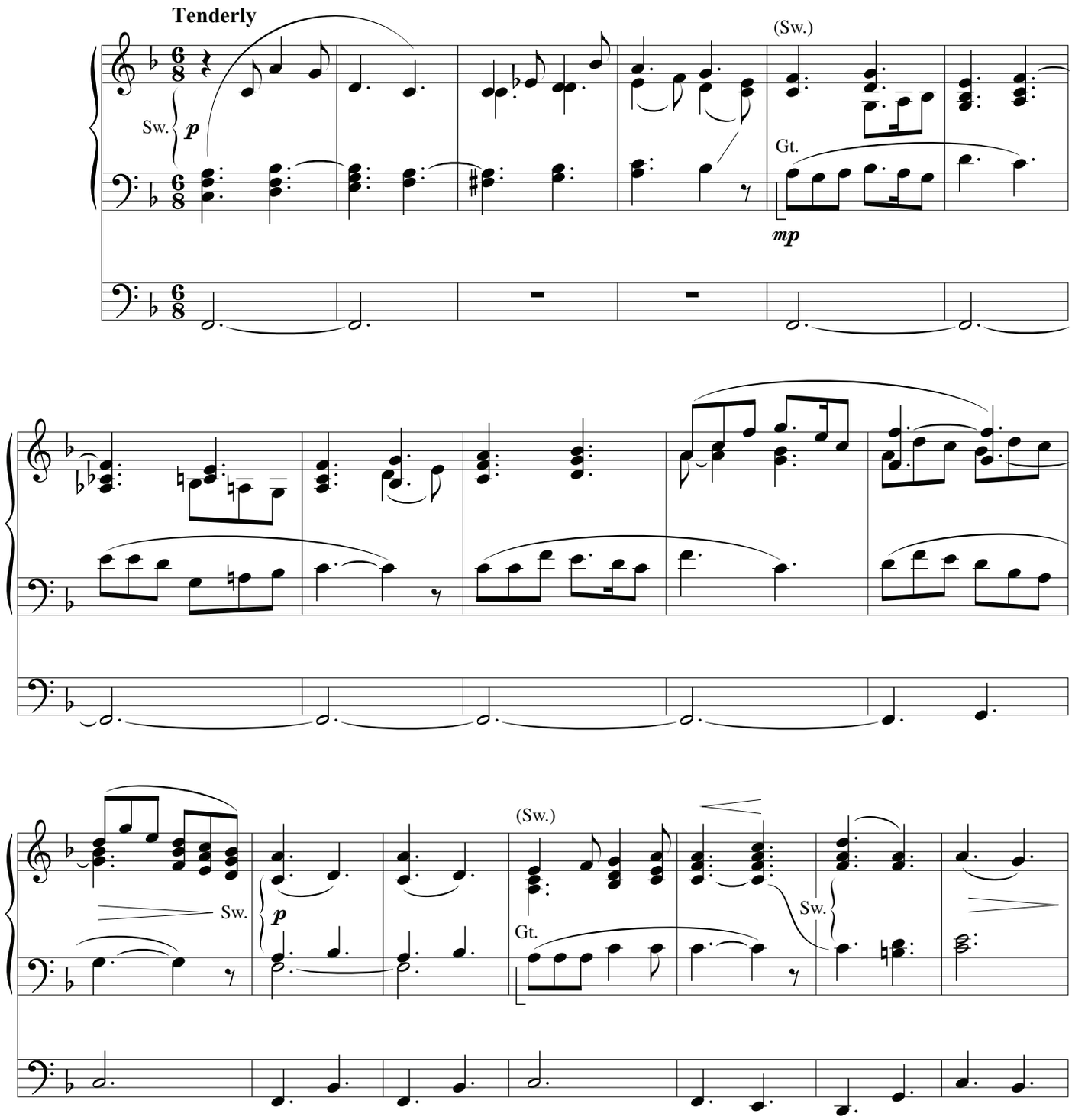


*"He is coming soon."

Lullaby on Christmas Eve

Sw: Flute 8', Strings 8'
Gt: Solo stop or combination
Ped: Soft 16'; Sw/Ped.

F. Melius Christiansen
arr. G. Winston Cassler



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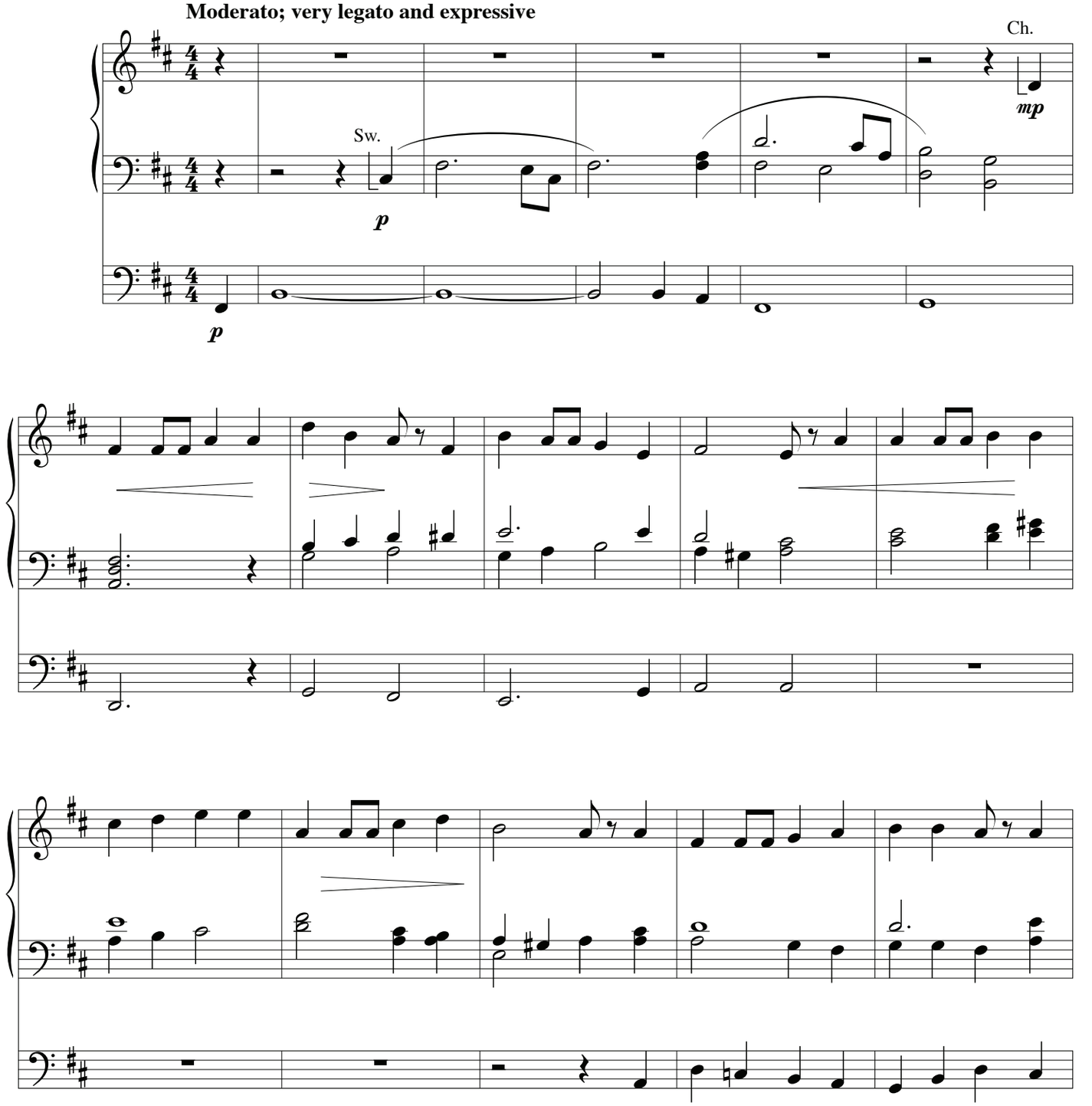
O Day Full of Grace

Sw: Soft Strings 8'
Gt: Principal, Flute 8'; Ch/Gt.
Ch: Solo Flute 8'
Ped: Soft 16'; Sw/Ped.

DEN SIGNEDE DAG
setting, F. Melius Christiansen
arr. Bryan King



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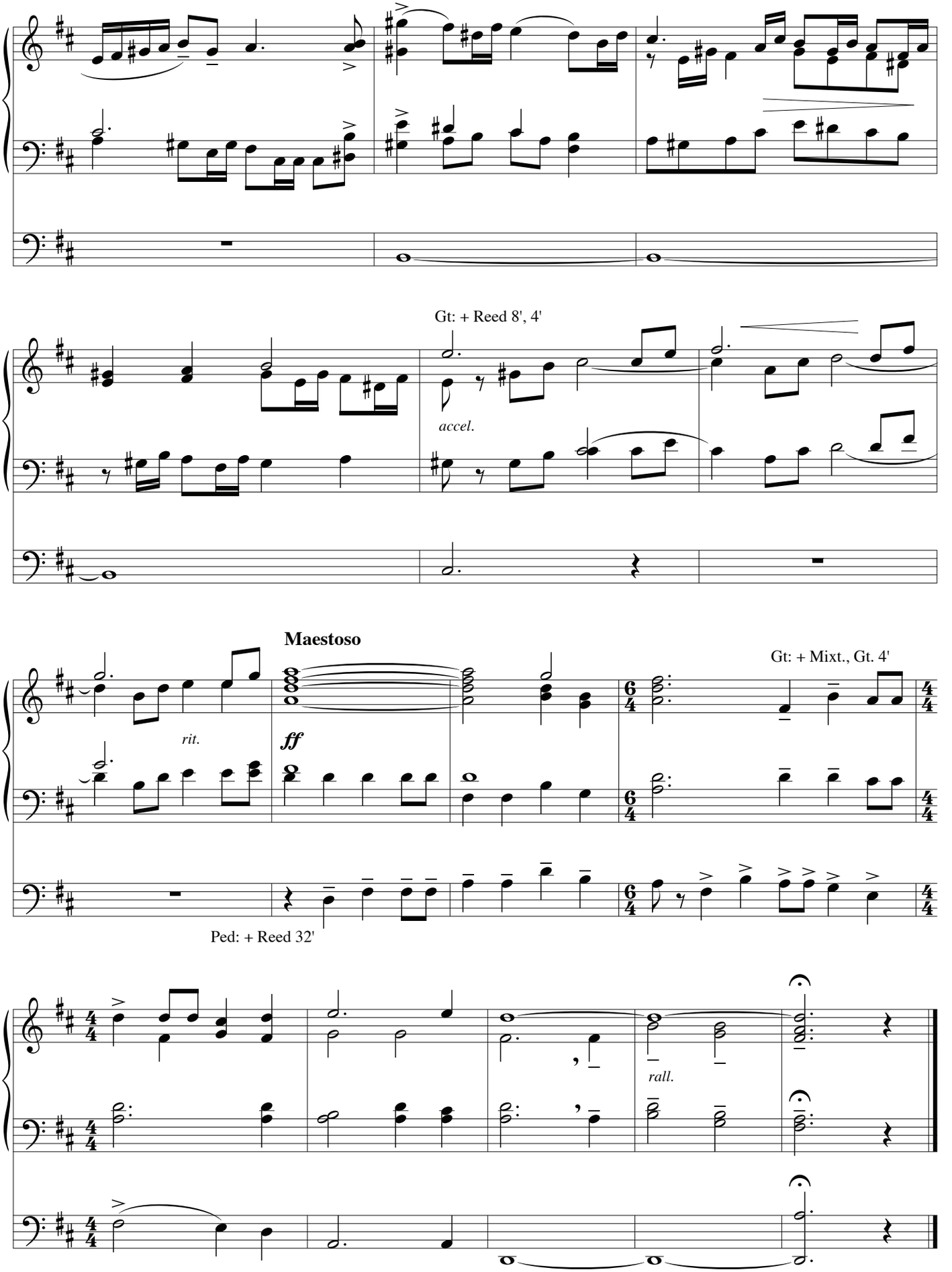
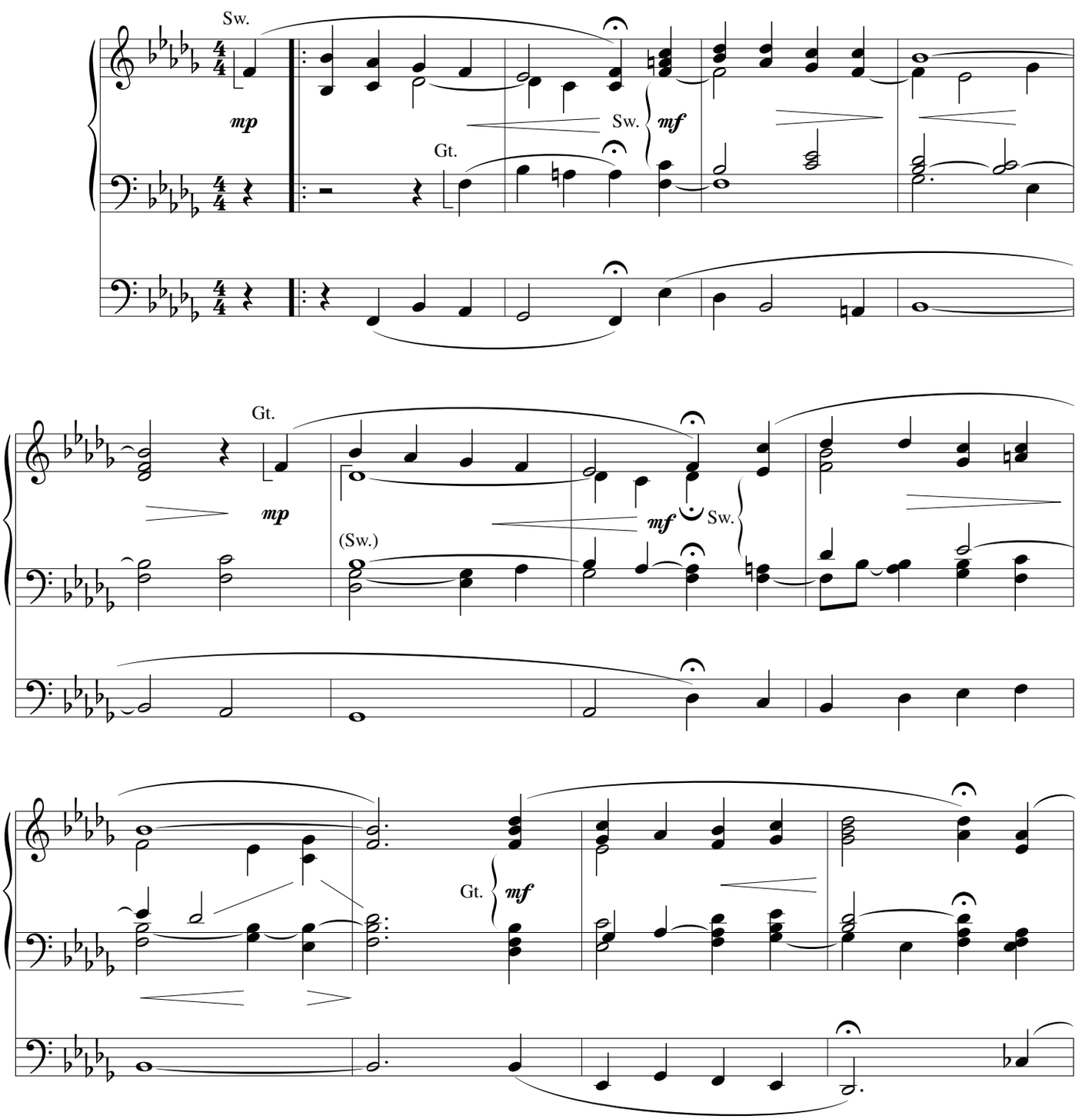

Gt: + Reed 8', 4'
accel.
Maestoso
rit.
ff
Gt: + Mixt., Gt. 4'
Ped: + Reed 32'
rall.

O Sacred Head, Now Wounded

Sw: Strings 8'; Sw/Sw. 4'
Gt: Flutes 8', 4'; Sw/Gt.
Ped: 16'; Sw/Ped.

HERZLICH TUT MICH VERLANGEN
setting, F. Melius Christiansen
arr. G. Winston Cassler

Adagio, molto sostenuto



Tune: German melody, c. 1500; adapt. Hans Leo Hassler, 1564–1612; based on choral arrangement by F. Melius Christiansen

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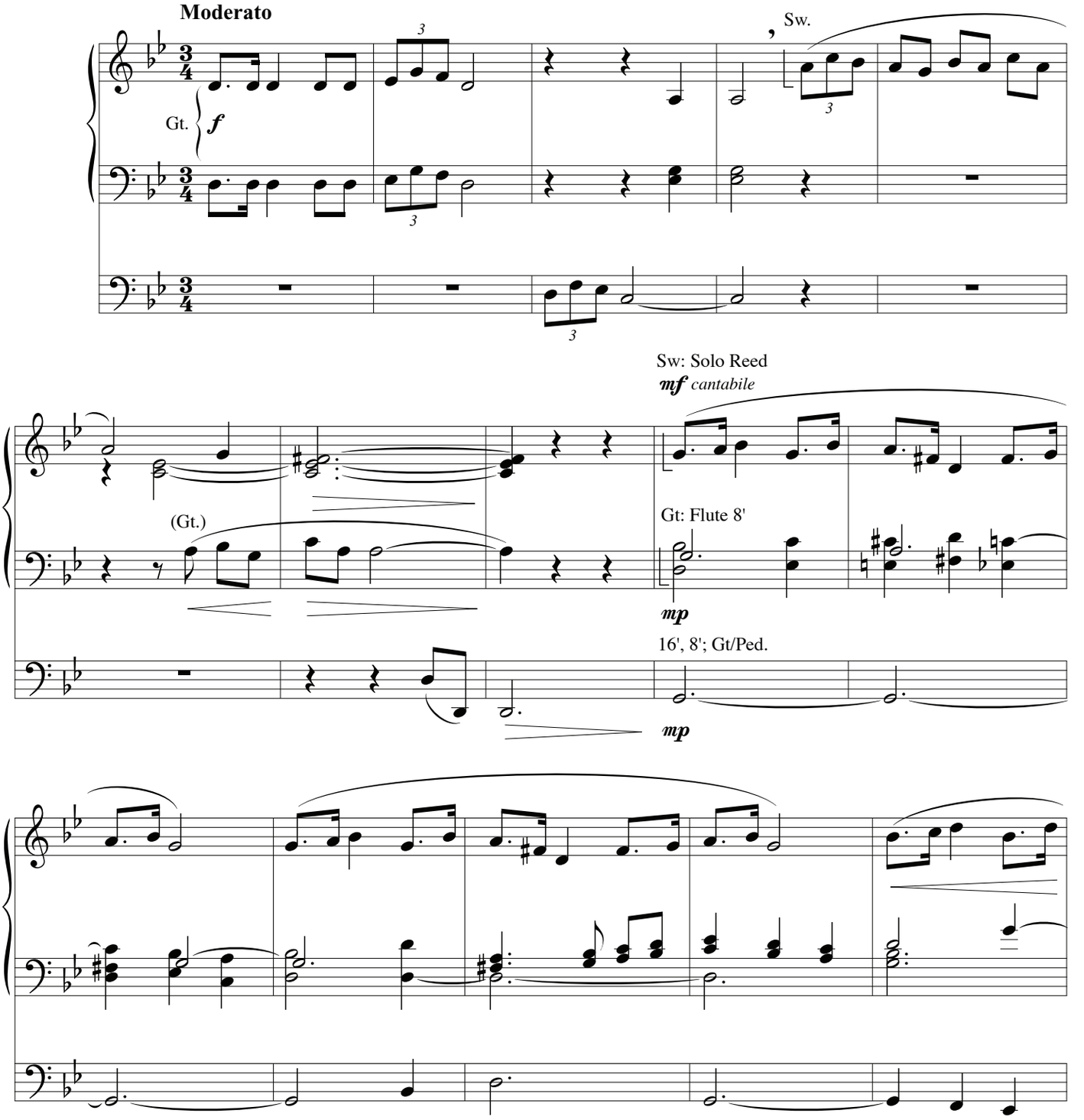
Rock and Refuge

Sw: Full
Gt: Full; Sw/Gt.
Ped: Full; Sw/Ped, Gt/Ped.

setting, F. Melius Christiansen
arr. G. Winston Cassler



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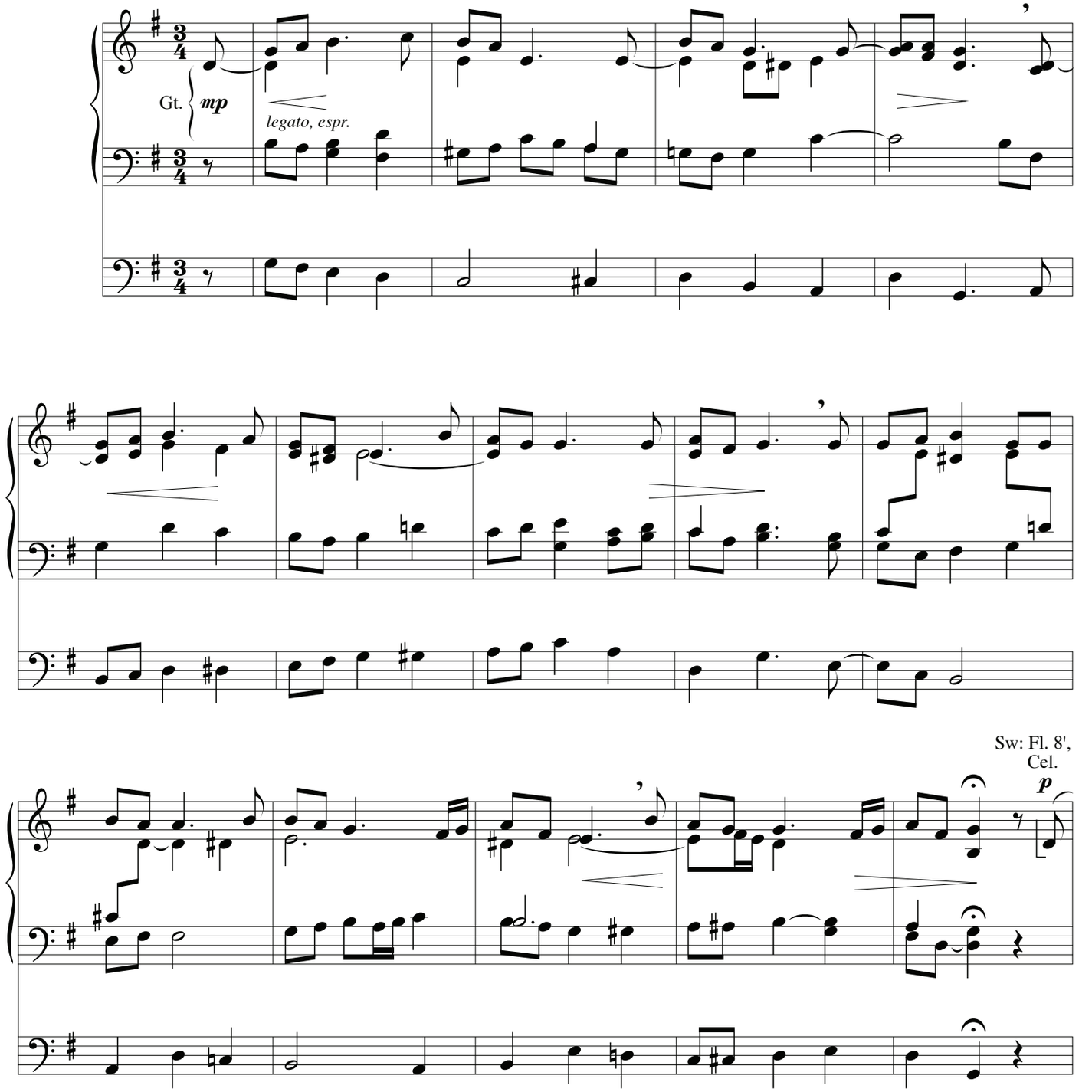
Source of Calm Repose

Sw: Flutes 8', 4'
Gt: Flute 8'; Sw/Gt.
Ped: 16'; Sw/Ped, Gt/Ped.

setting, F. Melius Christiansen
arr. G. Winston Cassler

Andante cantabile



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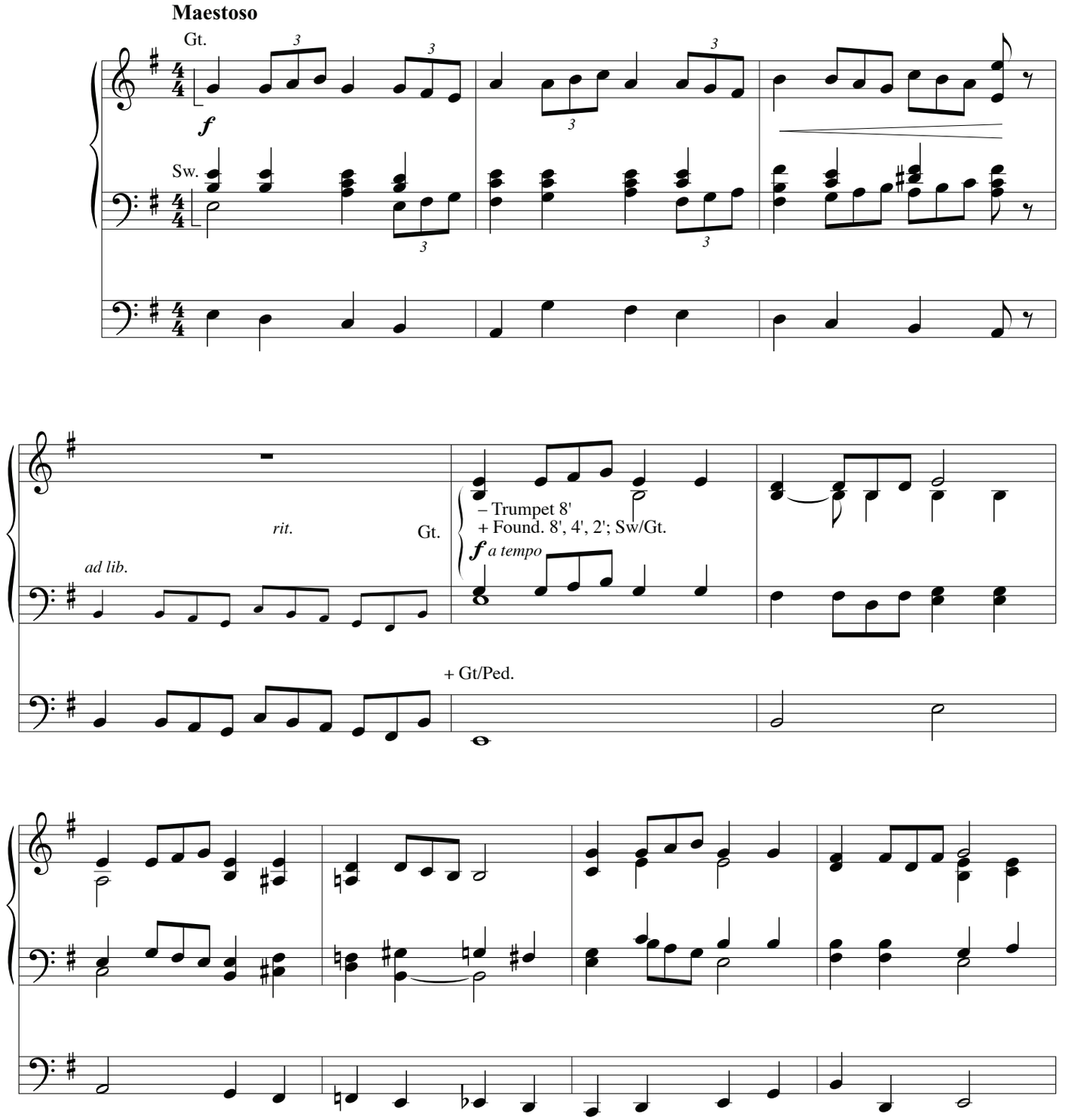
Temples Eternal

Sw: Full
Gt: Trumpet 8'
Ped: Full; Sw/Ped.

F. Melius Christiansen
arr. G. Winston Cassler



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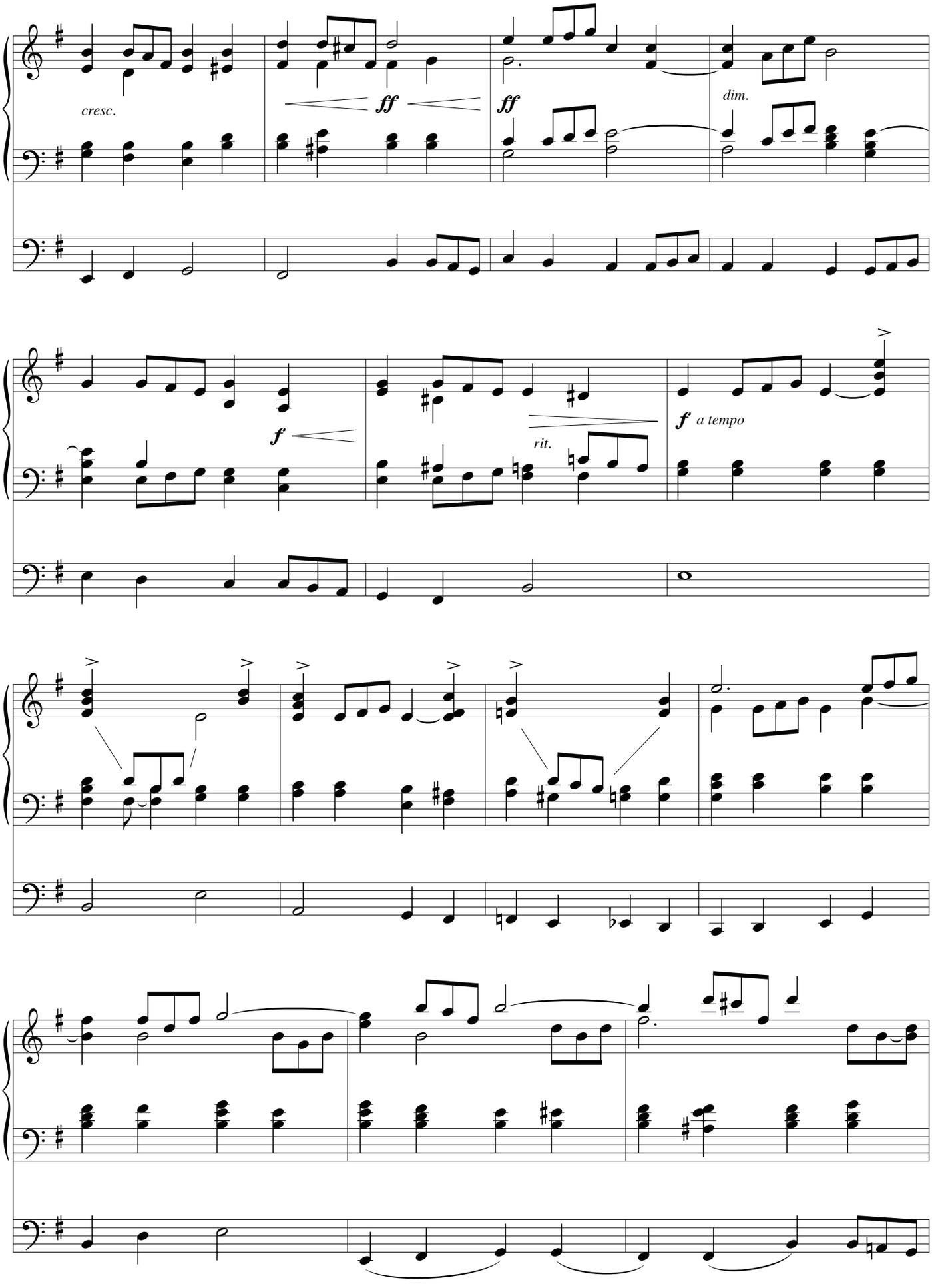
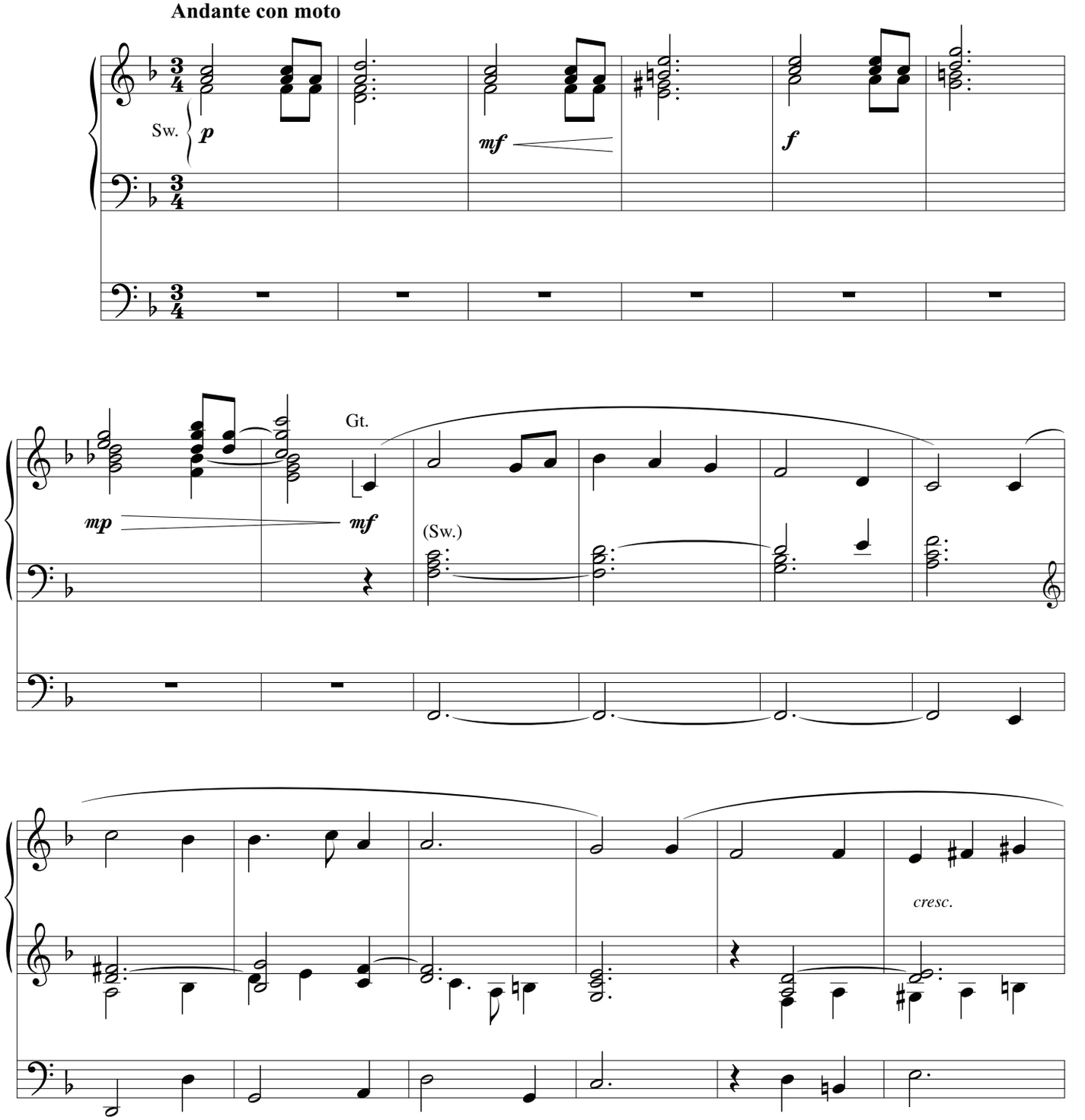

cresc.
ff
ff
dim.
f
rit.
f a tempo

The Flower of Love

Sw: Strings 8'
Gt: Flute 8'
Ped: 16'; Sw/Ped.

F. Melius Christiansen
arr. G. Winston Cassler

Andante con moto



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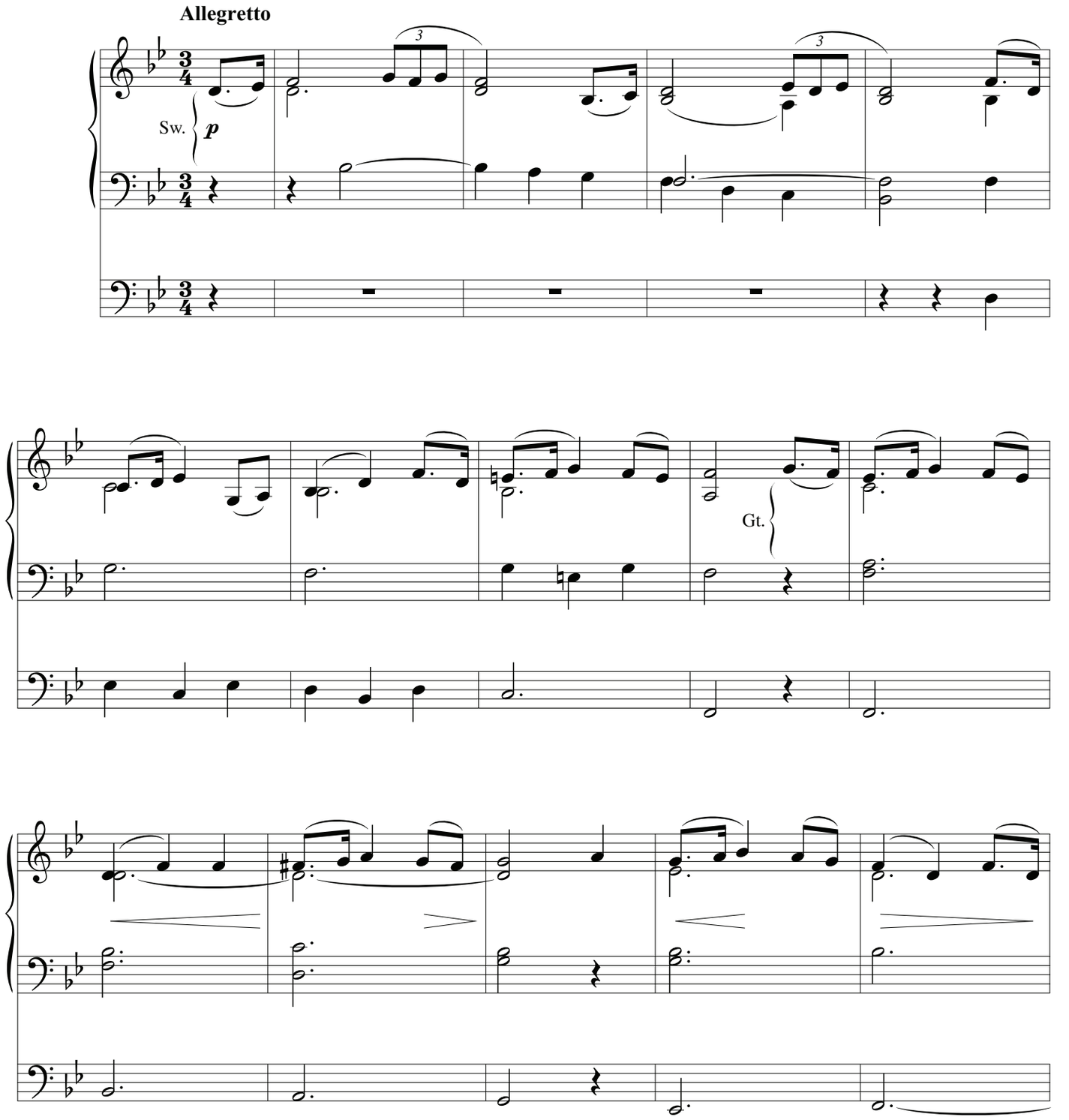
Folk-Tone

Sw: String 8', Flute 8'
Gt: Flute 8'; Sw/Gt.
Ped: 16', 8'; Sw/Ped.

F. Melius Christiansen



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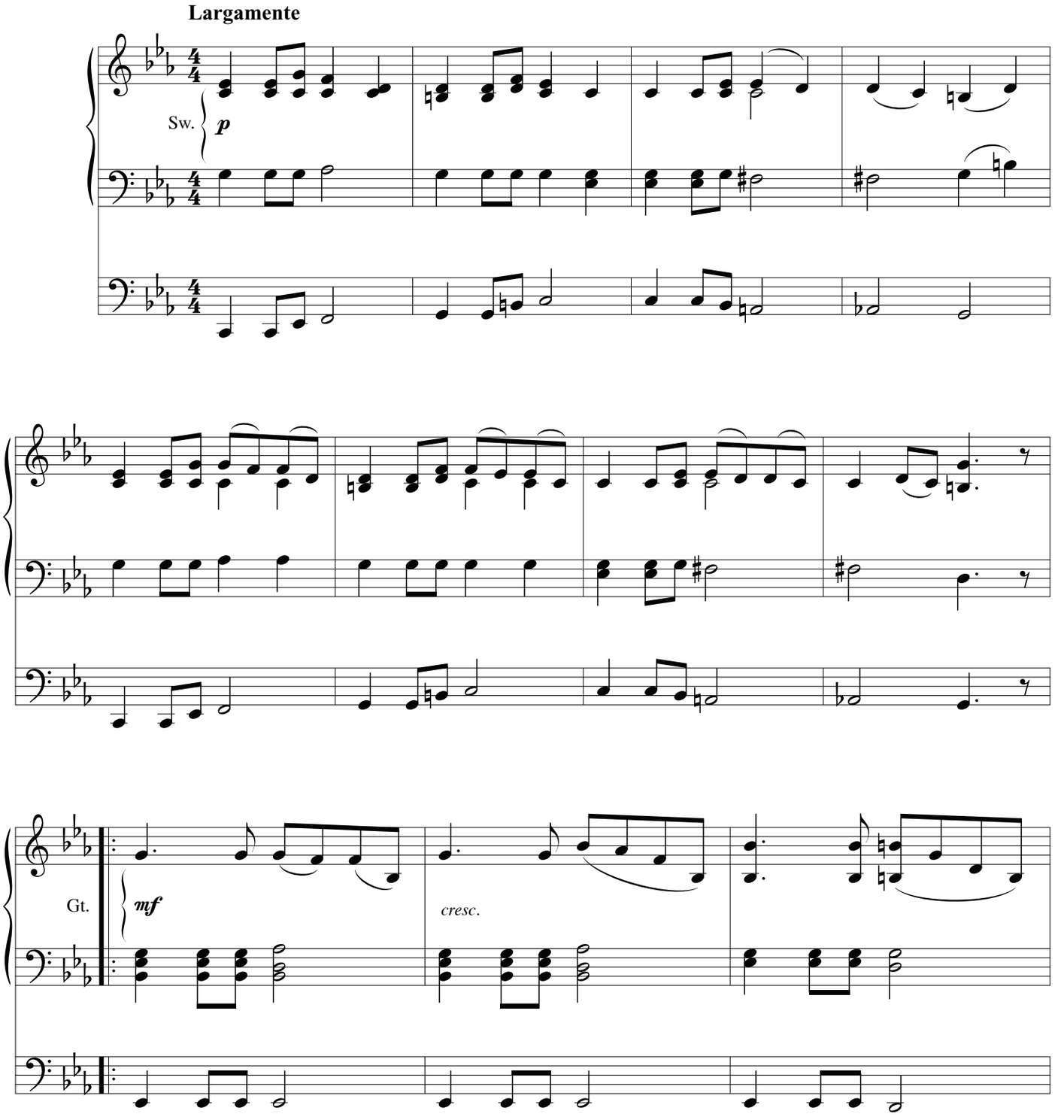
Funeral March

Sw: String 8', Flutes 8', 4'
Gt: Flutes 8', 4'
Ped: Flutes 16', 8'; Sw/Ped.

F. Melius Christiansen



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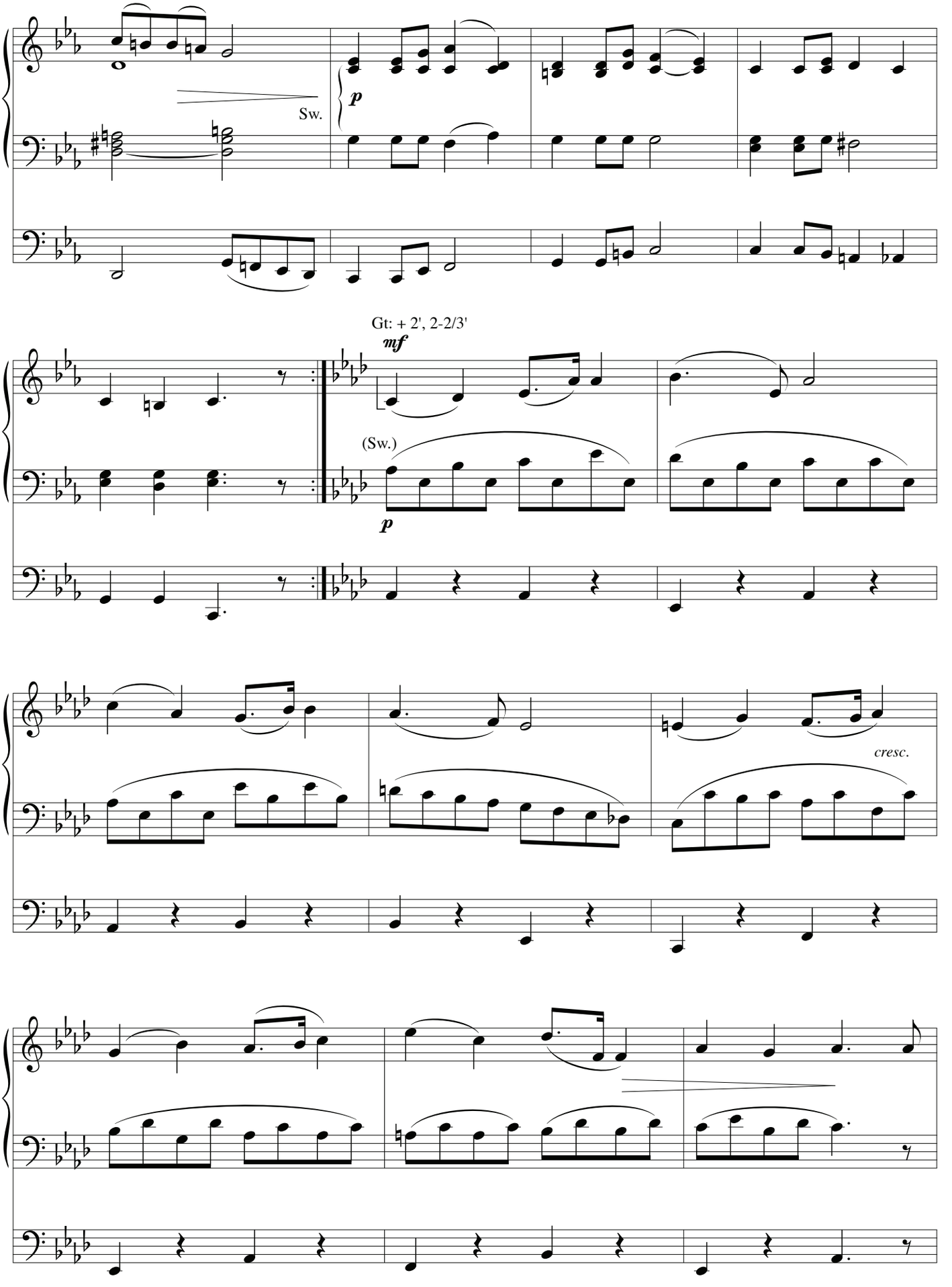
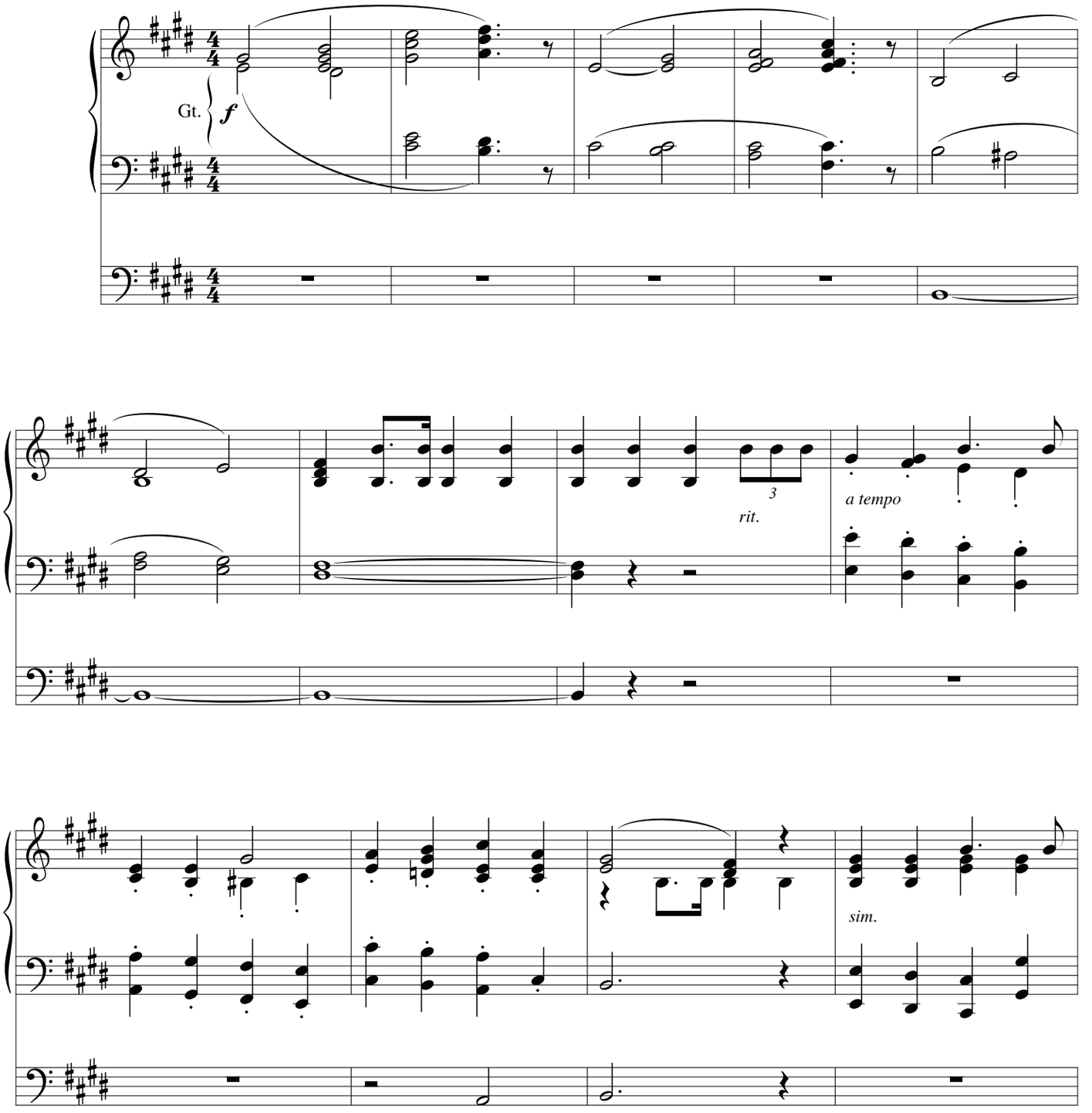

Sw.
p
Gt: + 2', 2-2/3'
mf
(Sw.)
p
cresc.

March

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

F. Melius Christiansen

Tempo di Marcia



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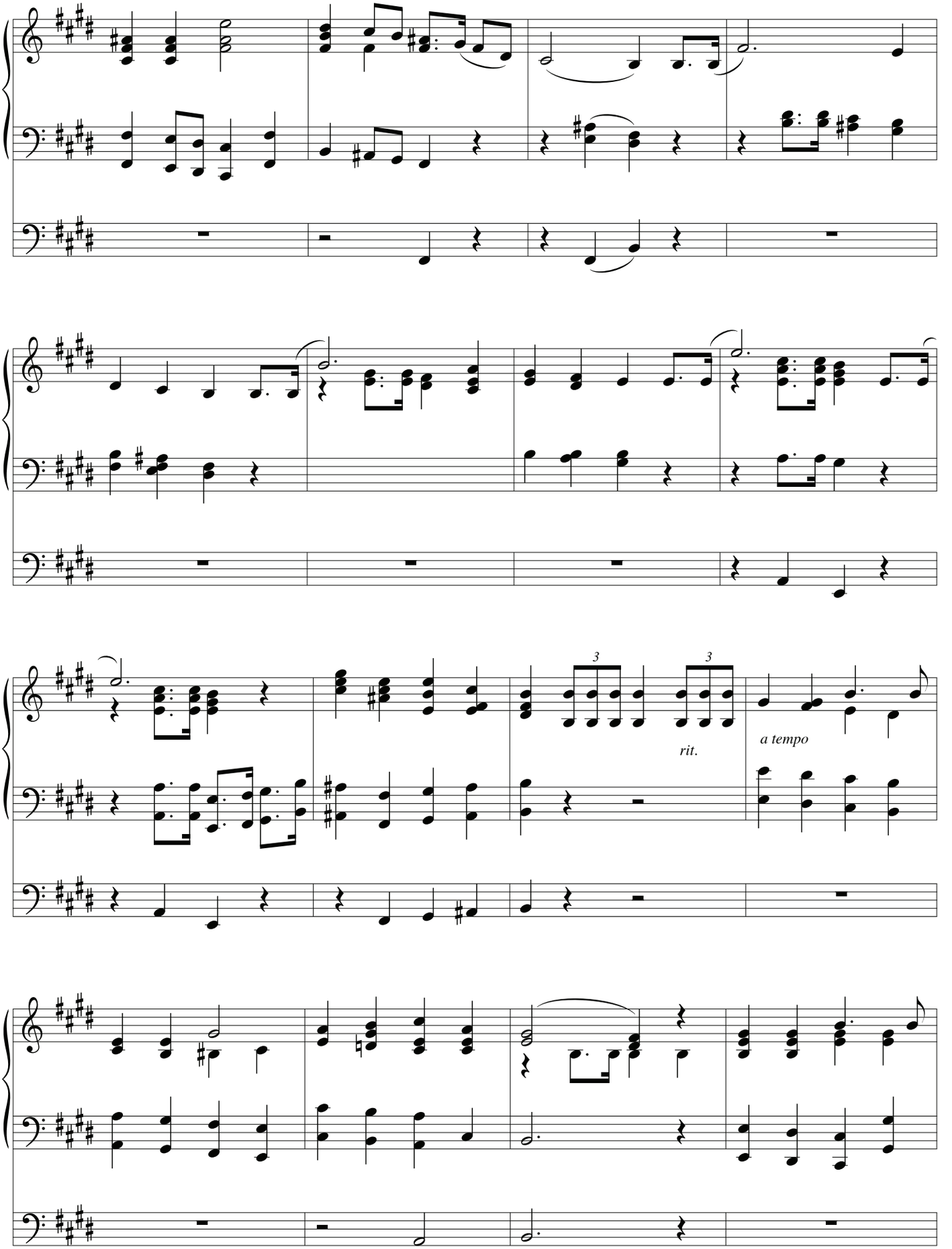
3
3
rit.
a tempo

dedicated to Helene and Johan Smedsrud

Marche Triomphale

Sw: Foundations 8', 4', 2'
Gt: Foundations (16',) 8', 4', 2', Mixture; Sw/Gt.
Ch: Foundations 8', 4', 2'
Ped: 16', 8', 4'; Sw/Ped, Gt/Ped.

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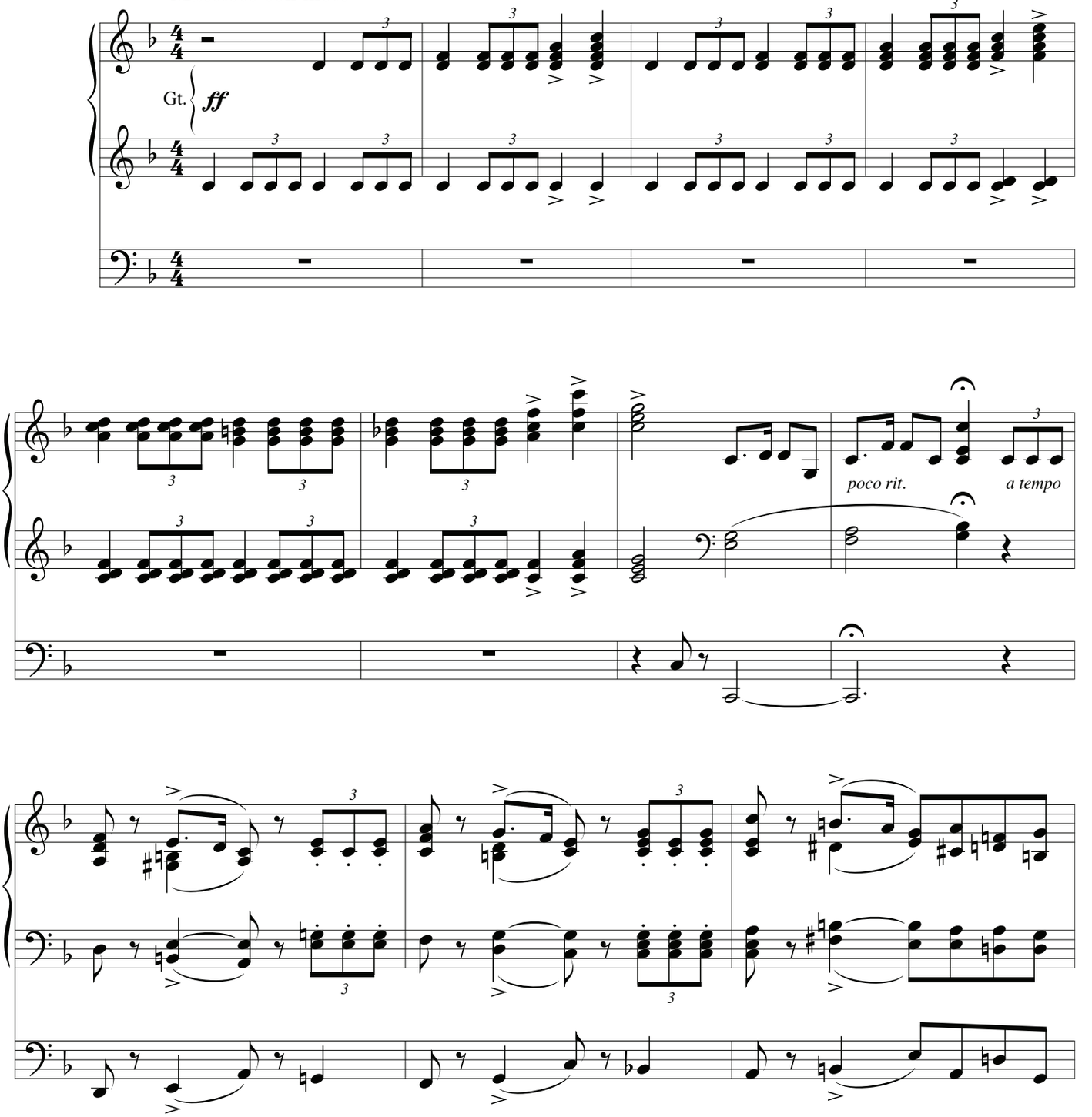
Maestoso con moto



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Offertory in F

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

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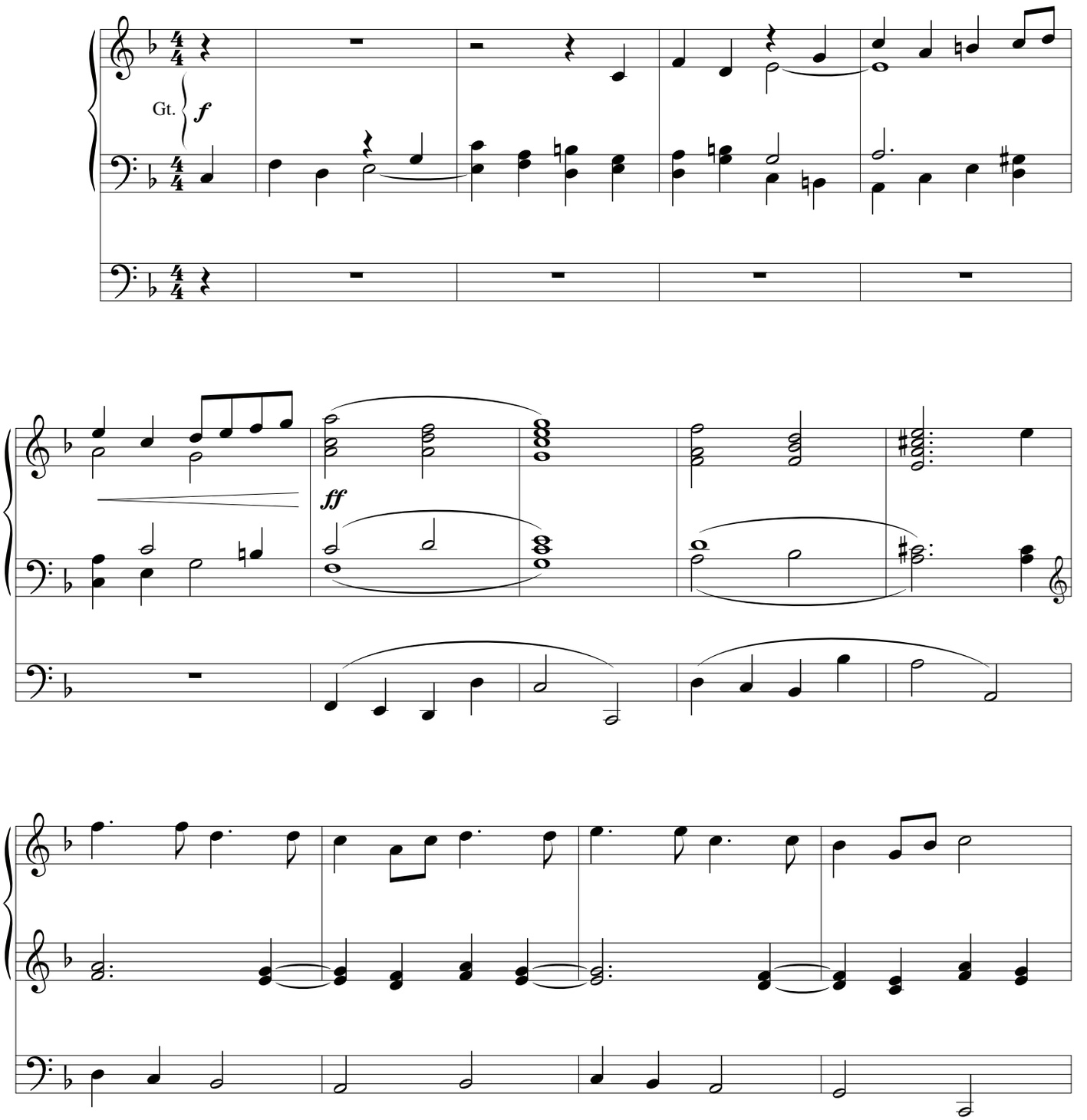
Moderato



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to my friend James R. Gillette

Prelude and Fuga in G

Sw: Strings 8', Flutes 8', 4'
Gt: Solo Flute 8'
Ch: Geigen Principal 8', Flutes 8', 4'
Ped: Bourdon 16'; Ch/Ped.

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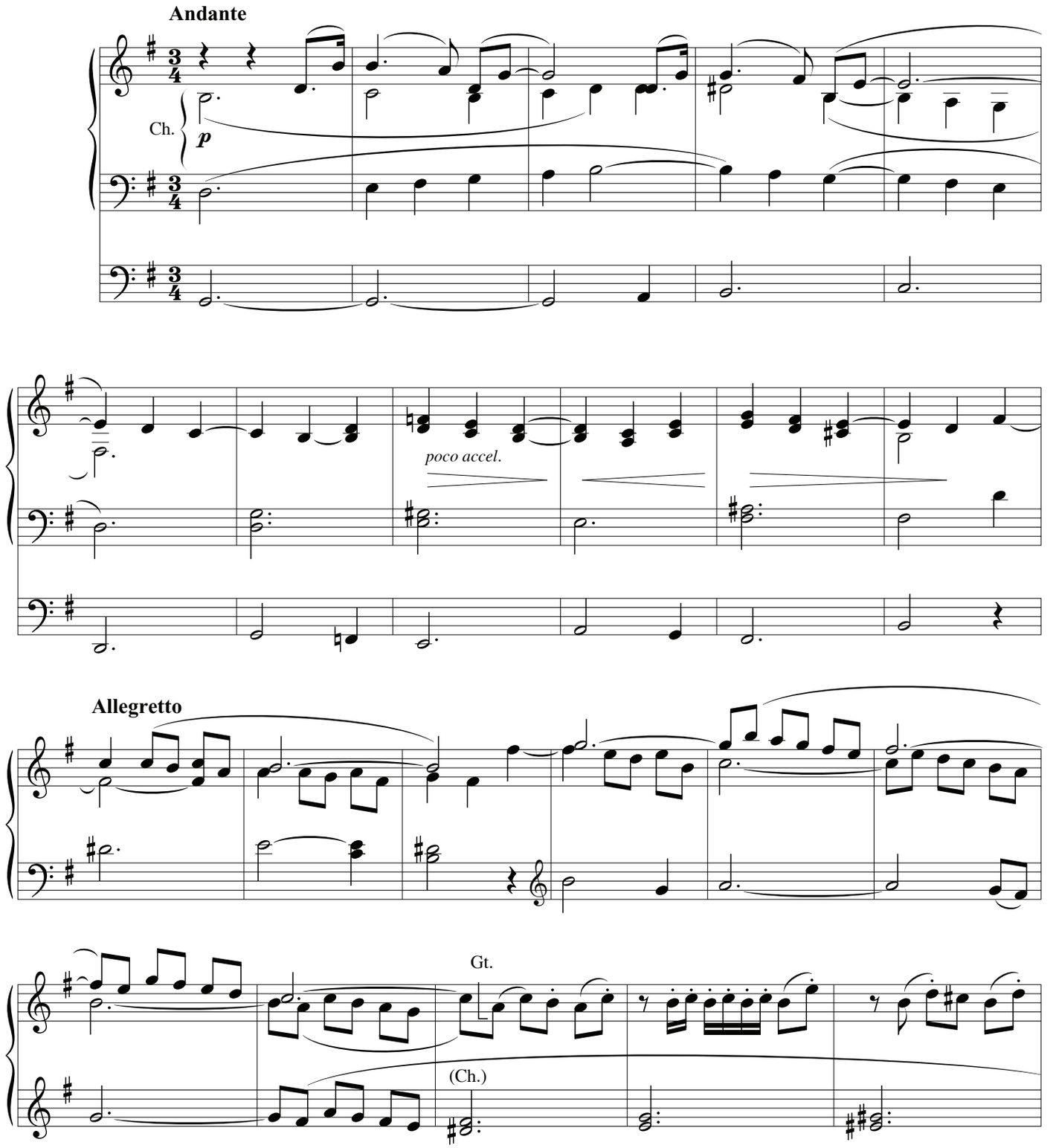

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Song

Sw: String 8', Flute 8'
Gt: Flutes 8', 4'; Sw/Gt.
Ped: 16', 8'; Sw/Ped.

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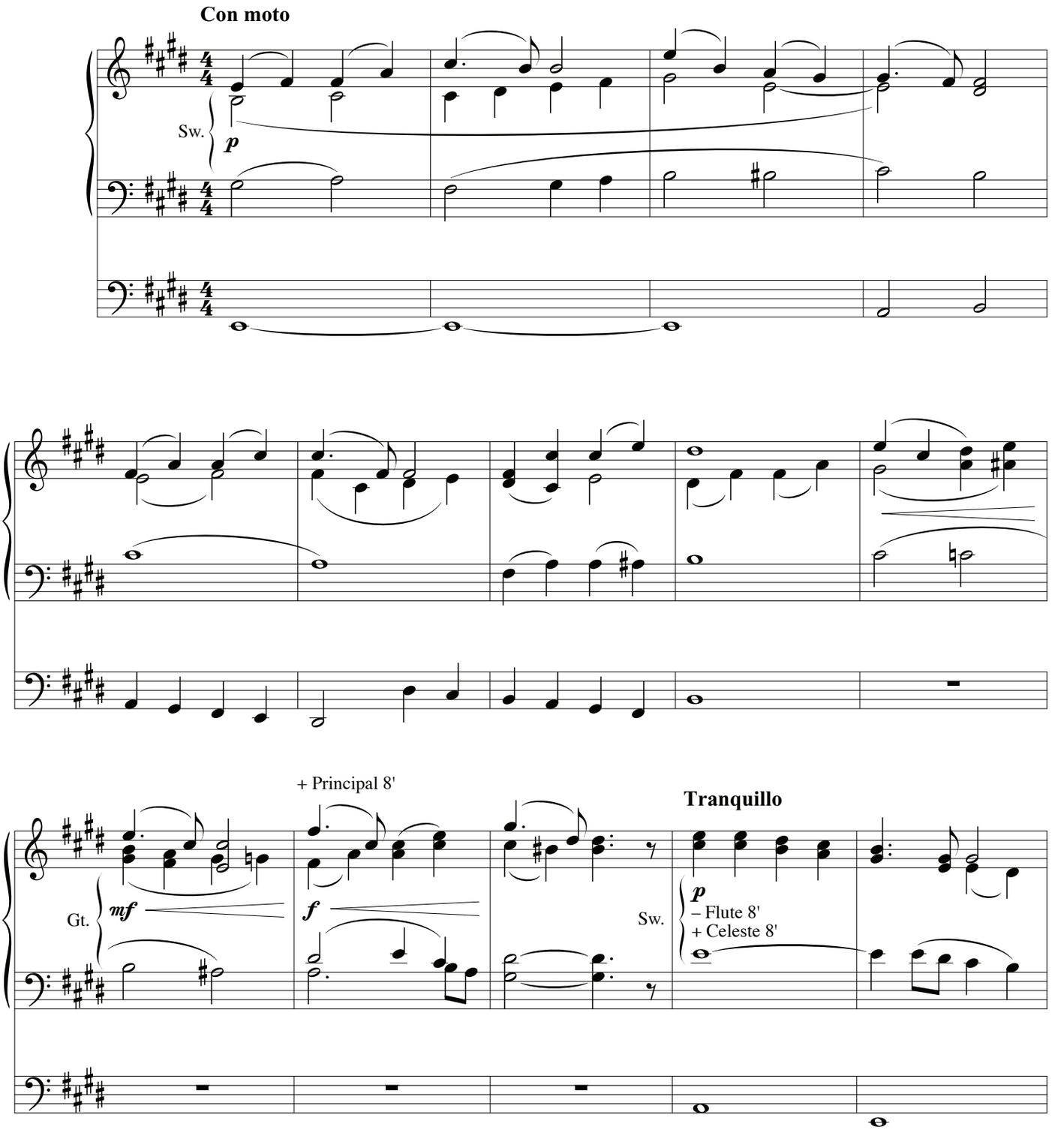

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Supplication

Sw: Flues 8'
Gt: Flutes 8', 4'; Sw/Gt.
Ped: 16', 8'; Sw/Ped.

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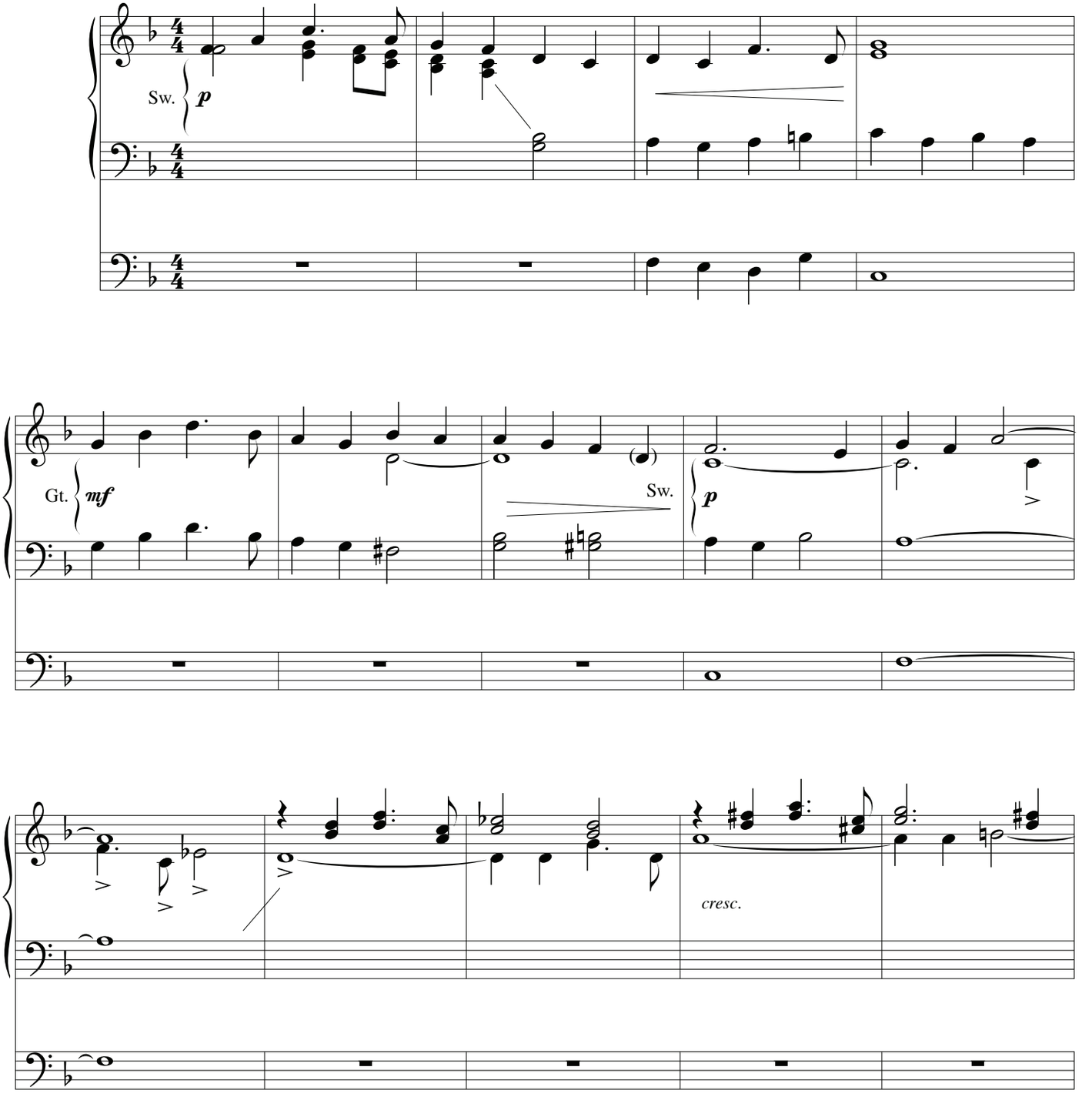
Andante



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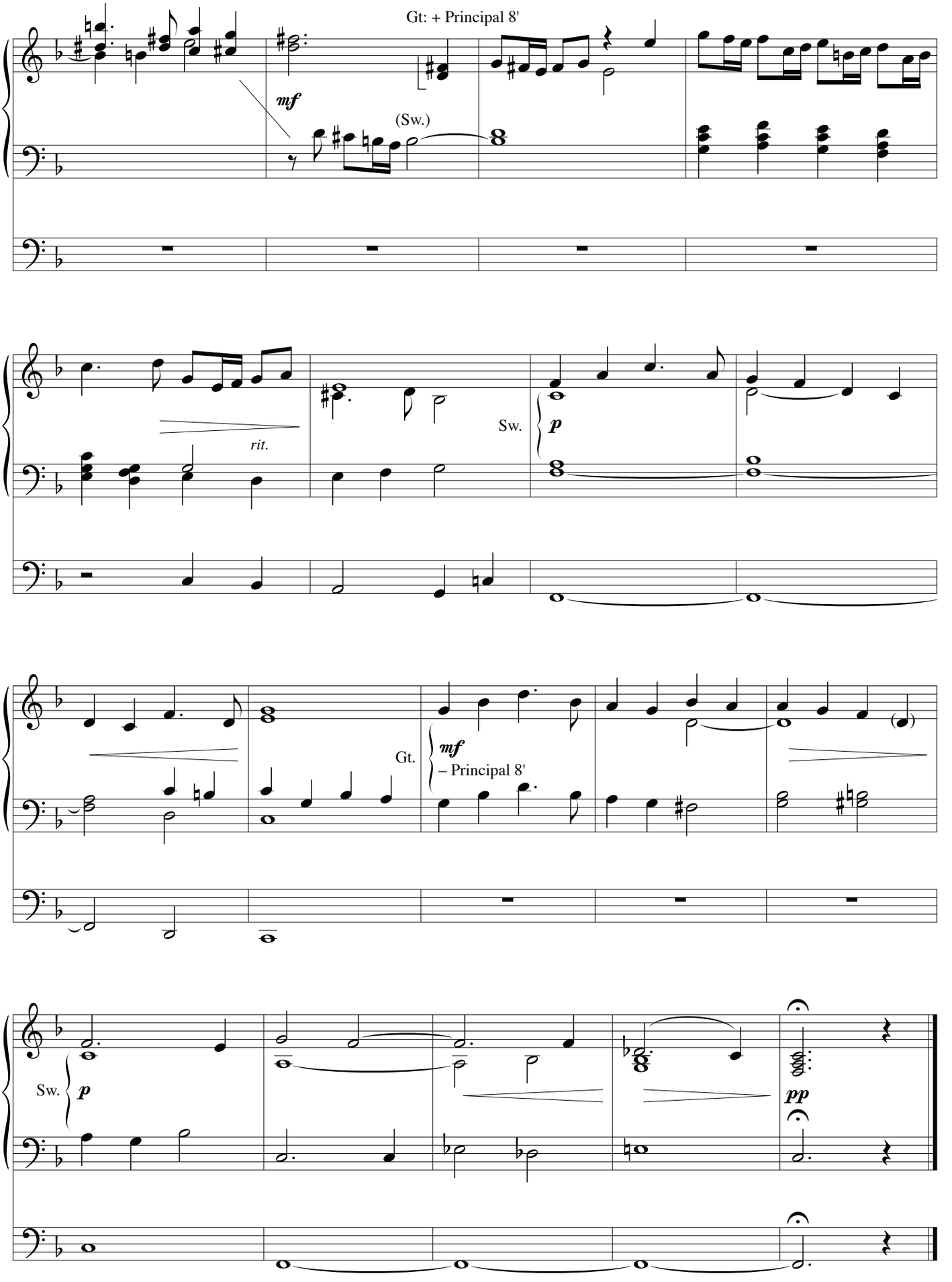
Gt: + Principal 8'
mf
(Sw.)
rit.
Sw.
p
Gt.
mf
– Principal 8'
Sw.
p
pp

The Shepherd Flute

Sw: Strings 8'
Gt: Flutes 8', 4', 2-2/3'
Ch: Flutes 8', 4'
Ped: 16', 8'

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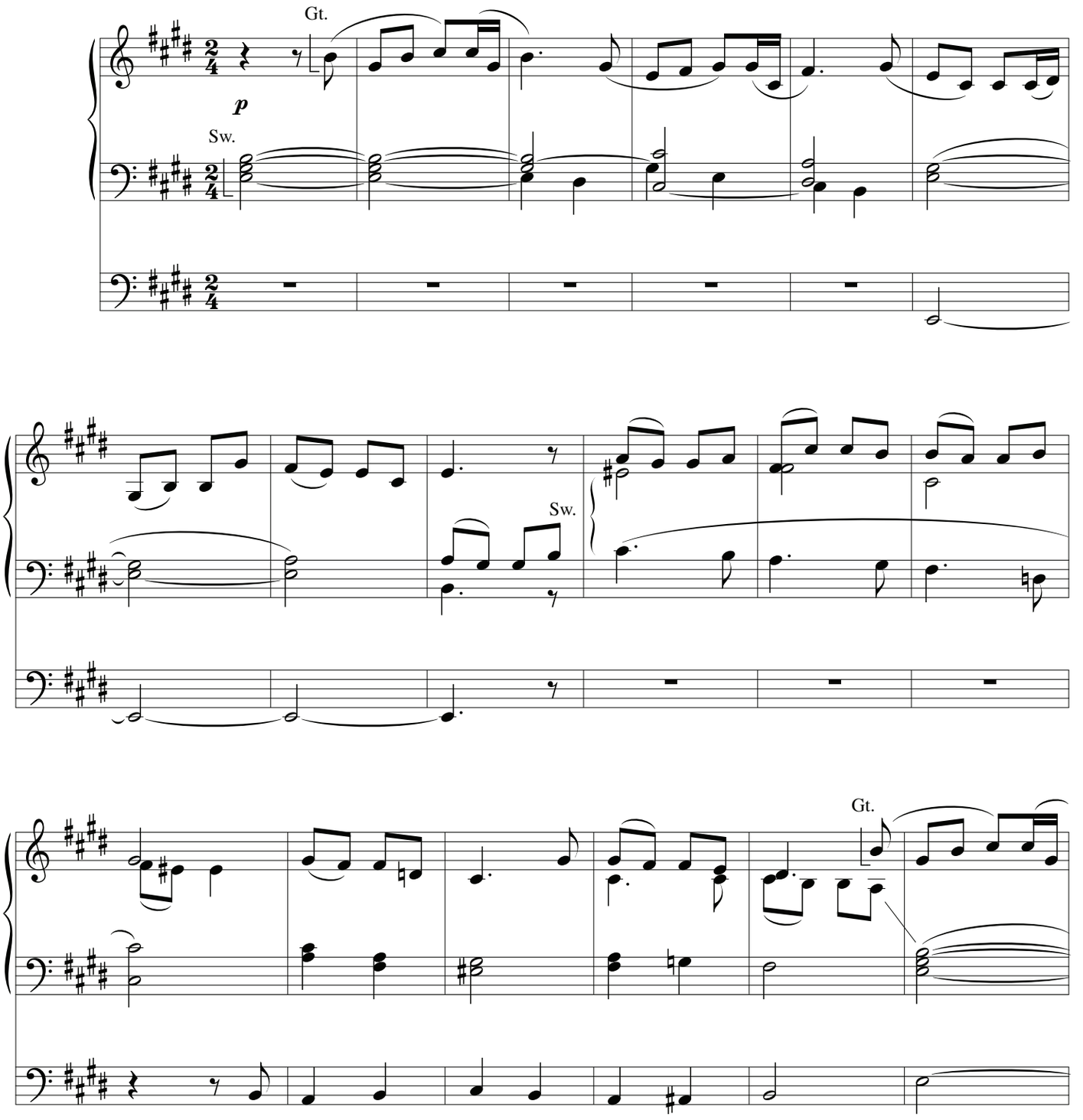

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