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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

Molto sostenuto

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Before Thee, God

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

F. Melius Christiansen
arr. G. Winston Cassler

Andante sostenuto

Gt. ***mf***

Sw. { ***p***

(Sw.) ***mp***

f

mf

Sw. {

dim.

(Sw.) ***mp***

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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

Andante sostenuto

Sw. **p**

Gt. **mp**

<> <>

<> <><>

(Sw.)

Sw. { <> , Gt. { <> , Sw. { <> , Gt. { <>

<> <>

rit.

a tempo

(Gt): Fr. Horn or Diapason 8'

<> <><>

Tune: Norwegian folk tune, 17th cent.; based on choral arrangement by F. Melius Christiansen © 1919 Augsburg Publishing House, admin. Augsburg Fortress. All rights reserved.

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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

Maestoso

The musical score consists of three staves of music for organ. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp (F#). The time signature is 3/4. The first measure (Gt.) starts with a dynamic **f**. Measures 1 and 2 show a simple harmonic progression with sustained notes and eighth-note patterns. Measure 3 begins with a bass line consisting of eighth-note pairs followed by a sustained note. The music continues with a series of measures featuring sustained notes and eighth-note patterns, with dynamics such as **f**, **p**, and **mf**.

Tune: Ludwig M. Lindeman, 1812–1887; based on choral arrangement by F. Melius Christiansen © 1925 Augsburg Publishing House, admin. Augsburg Fortress. All rights reserved.

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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

Andante con moto

Tune: attr. Martin Luther; V. Schumann, *Geistliche Lieder*, 1539; based on choral arrangement by F. Melius Christiansen

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Musical score page 18, measures 1-4. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measures 1-3 feature eighth-note patterns, while measure 4 features sixteenth-note patterns.

Musical score page 18, measures 5-8. The treble staff continues its eighth-note pattern from the previous measures. The bass staff begins a new eighth-note pattern in measure 5. Measure 8 concludes with a melodic line consisting of eighth and sixteenth notes.

Musical score page 18, measures 9-12. The treble staff starts with a sustained note followed by a grace note. The bass staff features a sustained note with grace notes. Measures 10-12 show a continuation of this harmonic pattern with sustained notes and grace notes.

Espressivo

Sw: Solo 8'

Musical score page 18, measures 13-16. The treble staff features a melodic line with grace notes and sustained notes. The bass staff also shows a melodic line with grace notes and sustained notes. Measure 16 concludes with a melodic line consisting of eighth and sixteenth notes.

Soft 16'; Gt/Ped.

Musical score page 18, measures 17-20. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a common time signature. Measures 17-19 feature eighth-note patterns, while measure 20 features sixteenth-note patterns.

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

Andantino

Gt. *mp*

molto sostenuto

Sw. *mf*

legato

p

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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

Largo

Sw. **p**

molto legato

(Sw.)

Gt.

mp

p

(Sw.)

Sw.

Gt.

(Sw.)

Gt.

Sw.

(Sw.)

pp

Gt.

Tune: Nikolaus Decius, 1485–1550; based on choral arrangement by F. Melius Christiansen © 1933, 1961 Augsburg Publishing House, admin. Augsburg Fortress. All rights reserved.

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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

Allegretto

Tune: Finnish folk tune; based on choral arrangement by F. Melius Christiansen © 1932, 1960 Augsburg Publishing House,
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— Fl. 8', 4'

Andante ma non troppo

Gt: Flutes, 8', 4'

Musical score page 30, first system. Treble and bass staves. Dynamics: *pp*, *mp* (Sw.).

Musical score page 30, second system.

Musical score page 30, third system.

Tranquillo con moto

Musical score page 30, fourth system. Includes dynamic instruction: *Sw.* { **p** — Strings 8' + Flutes 8', 4'.

* “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

Tenderly

(Sw.)

Gt.

mp

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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

Moderato; very legato and expressive

The musical score consists of three systems of music. The top system has two staves: Treble and Bass. The middle system has two staves: Treble and Bass. The bottom system has one Bass staff. The score includes dynamics (p, mp), articulations, and various musical markings like slurs and grace notes. The key signature is A major (two sharps). The time signature is common time (4/4).

Tune: Christoph E. F. Weyse, 1774–1842; based on choral arrangement by F. Melius Christiansen © 1943, 1971 Augsburg Publishing House, admin. Augsburg Fortress. All rights reserved.

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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

The musical score consists of three systems of music, each with two staves (treble and bass). The instrumentation includes strings (indicated by 'Sw.'), flutes (indicated by 'Gt.'), and organ (indicated by 'Ped.' or 'Sw/Ped.').

- System 1:** Treble staff: Dynamics 'Sw.' and 'mp'. Bass staff: Dynamics 'Gt.' and 'mf'.
- System 2:** Treble staff: Dynamics 'Gt.' and 'mp'. Bass staff: Dynamics '(Sw.)' and 'mf'.
- System 3:** Treble staff: Dynamics 'Gt.' and 'mf'. Bass staff: Dynamics 'Sw.' and 'mf'.

The music is marked '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

Moderato

Sw: Solo Reed
mf cantabile

Gt: Flute 8'
mp

16', 8'; Gt/Ped.
mp

Tune: Swedish folk tune; based on choral arrangement by F. Melius Christiansen © 1933 Augsburg Publishing House,
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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

Sw: Fl. 8',
 Cel.

Tune: Norwegian folk tune; based on choral arrangement by F. Melius Christiansen © 1932 Augsburg Publishing House,
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Temples Eternal

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

F. Melius Christiansen
arr. G. Winston Cassler

A musical score for three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is also bass clef, continuing the bass line from the middle staff. The key signature is one sharp. The music consists of measures separated by vertical bar lines. The first measure of each staff begins with a single note followed by a pair of eighth notes. Subsequent measures show more complex patterns of eighth and sixteenth notes.

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Measures 1-4: Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *cresc.*, *ff*, *ff*, *dim.*

Measures 5-8: Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *f*, *rit.*, *f a tempo*.

Measures 9-12: Treble clef, key signature of one sharp (F#). Bass clef. Measure 10 features slurs and grace notes above the main notes.

Measures 13-16: Treble clef, key signature of one sharp (F#). Bass clef. Measures 14-15 feature slurs and grace notes above the main notes.

The Flower of Love

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

F. Melius Christiansen
 arr. G. Winston Cassler

Andante con moto

Sw. { **p**

mf

f

mp

mf

(Sw.)

cresc.

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Folk-Tone

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

F. Melius Christiansen

Allegretto

Sw. { **p**

Gt. {

Ped. {

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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

Largamente

Sw. **p**

Gt. **mf**

cresc.

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Treble clef, 2 flats
 Bass clef, 2 sharps
 Sw. { *p*
 Gt: + 2', 2-2/3'
mf
 (Sw.)
p
cresc.
p

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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Musical score page 66, measures 1-4. The score consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is A major (three sharps). Measure 1: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests.

Musical score page 66, measures 5-8. The score consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is A major (three sharps). Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests.

Musical score page 66, measures 9-12. The score consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is A major (three sharps). Measure 9: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 10: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 11: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 12: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests.

Musical score page 66, measures 13-16. The score consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The key signature is A major (three sharps). Measure 13: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 14: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 15: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests. Measure 16: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Bottom staff rests.

dedicated to Helene and Johan Smedsrød

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.

F. Melius Christiansen

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.

F. Melius Christiansen

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.

F. Melius Christiansen

Andante
Allegretto

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Song

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

F. Melius Christiansen

Con moto

+ Principal 8'

Tranquillo

Gt. { *mf* *f* Sw. { *p* - Flute 8' + Celeste 8'

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Supplication

Sw: Flues 8'

Gt: Flutes 8', 4'; Sw/Gt.

Ped: 16', 8'; Sw/Ped.

F. Melius Christiansen

Andante

Musical score for organ, page 93, first system. The score consists of two staves. The top staff is treble clef, B-flat key signature, and 4/4 time. It features a dynamic marking 'p' and a crescendo line. The bottom staff is bass clef, B-flat key signature, and 4/4 time. The music begins with sustained notes followed by a series of eighth-note chords.

Musical score for organ, page 93, second system. The score consists of two staves. The top staff is treble clef, B-flat key signature, and 4/4 time. It features a dynamic marking 'mf' and a dynamic marking 'p'. The bottom staff is bass clef, B-flat key signature, and 4/4 time. The music continues with eighth-note chords and sustained notes.

Musical score for organ, page 93, third system. The score consists of two staves. The top staff is treble clef, B-flat key signature, and 4/4 time. It features a dynamic marking 'cresc.'. The bottom staff is bass clef, B-flat key signature, and 4/4 time. The music concludes with sustained notes.

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Gt: + Principal 8'

mf

(Sw.) 8

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'

F. Melius Christiansen

The musical score for "The Shepherd Flute" is composed of three systems of music. Each system contains two staves: a treble staff and a bass staff. The key signature is A major (three sharps). The time signature is 2/4.

- System 1:** The treble staff begins with a quarter note followed by a rest. The bass staff has sustained notes. The dynamic is *p*.
- System 2:** The treble staff has eighth-note patterns. The bass staff has sustained notes. The dynamic is *f*.
- System 3:** The treble staff has sixteenth-note patterns. The bass staff has sustained notes. The dynamic is *p*.

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