Augsburg Organ Library

REFORMATION

Augsburg Fortress
Minneapolis

Contents

Introduction *4*

Allein Gott in der Höh
Paul Manz 5

Alles ist an Gottes Segen
Wayne L. Wold 8

Blott en dag
J. Bert Carlson 11

Čas radosti
Marilyn Biery 14

Cuéllar
Aaron David Miller 17

Die güldne Sonne
David Cherwien 22

Du är helig
Rick Seaton 26

Ein feste Burg
David Cherwien 32

Ein feste Burg
Flor Peeters 36

Erhalt uns, Herr
J. Bert Carlson 41

Es ist das Heil
Charles W. Ore 47

Fred til Bod
J. Bert Carlson 51

Gott sei gelobet und gebenedeiet
Benjamin M. Culli 53

Herr Jesu Christ, dich zu uns wend
Donald Busarow 56

Herzlich lieb
Aaron David Miller 59

Ist Gott für mich
Franklin D. Ashdown 62

Jesaia, dem Propheten
Lynn L. Petersen 67

Komm, Heiliger Geist, Herre Gott
Franklin D. Ashdown 71

Kuortane
Sulo Salonen 76

Liebster Jesu, wir sind hier
Wayne L. Wold 81

Lobe den Herren, o meine Seele
Robert J. Powell 85

Lobt Gott den Herren, ihr
David P. Dahl 88

Njoo kwetu, Roho mwema
Michael Bedford 93

Nun danket all
Johannes Petzold 96

Nun freut euch
Donald Busarow 99

Nyt ylös, sieluni
Dale Wood 104

O Heiliger Geist
Marilyn Biery 107

O Jesu Christe, wahres Licht
Paul Manz 110

Romedal
Robert Buckley Farlee 113

Schmücke dich
Artur Kapp 117

Sonne der Gerechtigkeit
Charles W. Ore 121

That Priceless Grace
Aaron David Miller 123

Thine
Kristina Langlois 128

Vårvindar friska
Emma Lou Diemer 131

Vater unser
Barbara Harbach 135

Vater unser
Max Reger 138

Was Gott tut
Robert J. Powell 141

Werde munter
Wolfgang Rübsam 144

Wer nur den lieben Gott
Kurt Fiebig 147

Wir glauben all
Jacob B. Weber 155

Composers *159*

Index of Composers *160*

Index of Common Titles *160*

INDEX OF COMPOSERS

Franklin D. Ashdown 62, 71
Michael Bedford 93
Marilyn Biery 14, 107
Donald Busarow 56, 99
J. Bert Carlson 11, 41, 51
David Cherwien 22, 32
Benjamin M. Culli 53
David P. Dahl 88
Emma Lou Diemer 131
Robert Buckley Farlee 113
Kurt Fiebig 147
Barbara Harbach 135
Artur Kapp 117
Kristina Langlois 128
Paul Manz 5, 110
Aaron David Miller 17, 59, 123
Charles W. Ore 47, 121
Flor Peeters 36
Lynn L. Petersen 67
Johannes Petzold 96
Robert J. Powell 85, 141
Max Reger 138
Wolfgang Rübsam 144
Sulo Salonen 76
Rick Seaton 26
Jacob B. Weber 155
Wayne L. Wold 8, 81
Dale Wood 104

INDEX OF COMMON TITLES

A Mighty Fortress Is Our God 32, 36
All Glory Be to God on High 5
All Depends on Our Possessing 8
Arise, My Soul, Arise! 104
At the Lamb's High Feast 121
Come, Holy Ghost, God and Lord 71
Come, Let Us Join Our Cheerful Songs 96
Come Rejoicing, Praises Voicing 14
Come with Us, O Blessed Jesus 144
Dear Christians, One and All, Rejoice 99
Dearest Jesus, at Your Word 81
Day by Day 11
Evening and Morning 22
Gracious Spirit, Heed Our Pleading 93
Hallelujah! Jesus Lives 51
Holy, Holy, Holy, Holy 17
If God, My Lord, Be for Me 62
If You But Trust in God to Guide You 147
Isaiah in a Vision Did of Old 67
Lord Jesus Christ, Be Present Now 56
Lord, Keep Us Steadfast In Your Word 41
Lord Our God, with Praise We Come 113
Lord, Thee I Love with All My Heart 59
O Christ, Our Light, O Radiance True 110
O Living Breath of God 131
O Lord, Now Let Your Servant 76
O Lord, We Praise You 53
O Spirit of Life 107
Our Father, God in Heaven Above 135, 138
Peace, To Soothe Our Bitter Woes 51
Praise the Almighty! 85
Praise the Lord, Rise Up Rejoicing 8
Salvation unto Us Has Come 47
Sing Praise to God, the Highest Good 88
Soul, Adorn Yourself with Gladness 117
That Priceless Grace 123
Thine the Amen 128
We All Believe in One True God 155
What God Ordains Is Good Indeed 141
Word of God, Come Down on Earth 81
You Are Holy 26

INTRODUCTION

The twentieth century witnessed a significant renewal of the organ and its music. Not only did the manner in which organs were built undergo substantial changes, but newly written music reflecting these changes flourished around the world. In fact, the organ experienced a revival that few in the nineteenth century could have predicted. The Augsburg Organ Library is a reflection of this profound renewal of the instrument and its music, beginning in the twentieth century and continuing into the twenty-first.

Following the rich romantic instruments of the late nineteenth and early twentieth centuries, European and North American organ builders alike revived classic principles of organ building mid-century through 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. By the end of the twentieth century, organ building had returned to its place as an art of the highest caliber.

Also during this time, organists and composers experienced a renewed interest in the classic forms and structures of the organ's earliest literature. The rediscovery and widespread distribution of a large corpus of 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, rather, were often wedded to newer melodic, harmonic, and rhythmic possibilities. The result was a century of compositions that invites both serious contemplation and regular performance.

The Augsburg Organ Library is a multi-volume collection that reflects this renewal of the organ and its music. The compositions included in this series reflect various musical traditions and origins. As such, a variety of notational approaches and organ nomenclature has been retained in order to reflect original sources and performance practices. The result is a rich compendium of organ music that serves as a basic performing library for church organists.

A wide range of selections has been carefully chosen for each volume. Music that supports the song of the worshiping assembly is emphasized; repertoire designed solely for concert or recital has been avoided. Most of the compositions are based on hymn tunes that are widely known. 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 includes both church year and thematic volumes. Music especially suitable for liturgical seasons is included in volumes for Advent, Christmas, Epiphany, Lent, and Easter; the long green time after Pentecost is covered by volumes for Summer, Autumn, and November (the end times). Additional, thematic volumes include Baptism and Holy Communion; Funeral; and Marriage. Augsburg Organ Library: Reformation has been prepared as many churches are marking the five hundredth anniversary of significant events of Reformation era—especially its Lutheran chapter, beginning with the posting of the Ninety-Five Theses in 1517 and continuing with early hymn collections like Etlich christlich Lieder, published in 1524. Recognizing the important role in this reform that was played by the renewal of the people's song, the present volume draws primarily on compositions based on Lutheran chorale tunes from the sixteenth through eighteenth centuries, but it includes also more recent tunes representing sources around the world where the Lutheran branch of the Reformation has had significant influence.

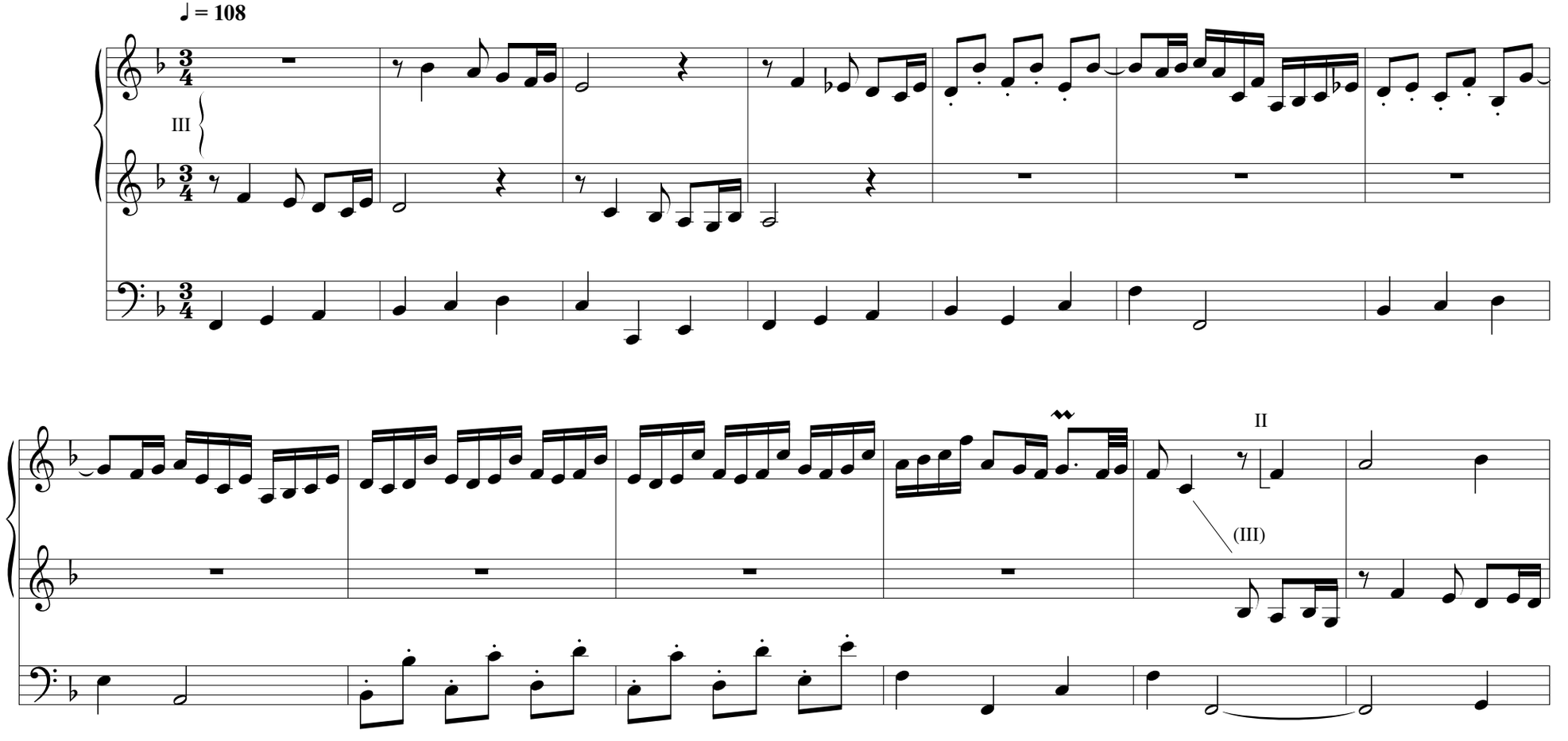
for the Rev. Dr. Robert Skeris

Allein Gott in der Höh

All Glory Be to God on High

II: Krummhorn 8'
III: Flutes 8', 4'
Ped: 16', 8'

setting, Paul Manz



Tune: Plainsong, adapt. Nikolaus Decius, 1485–1550

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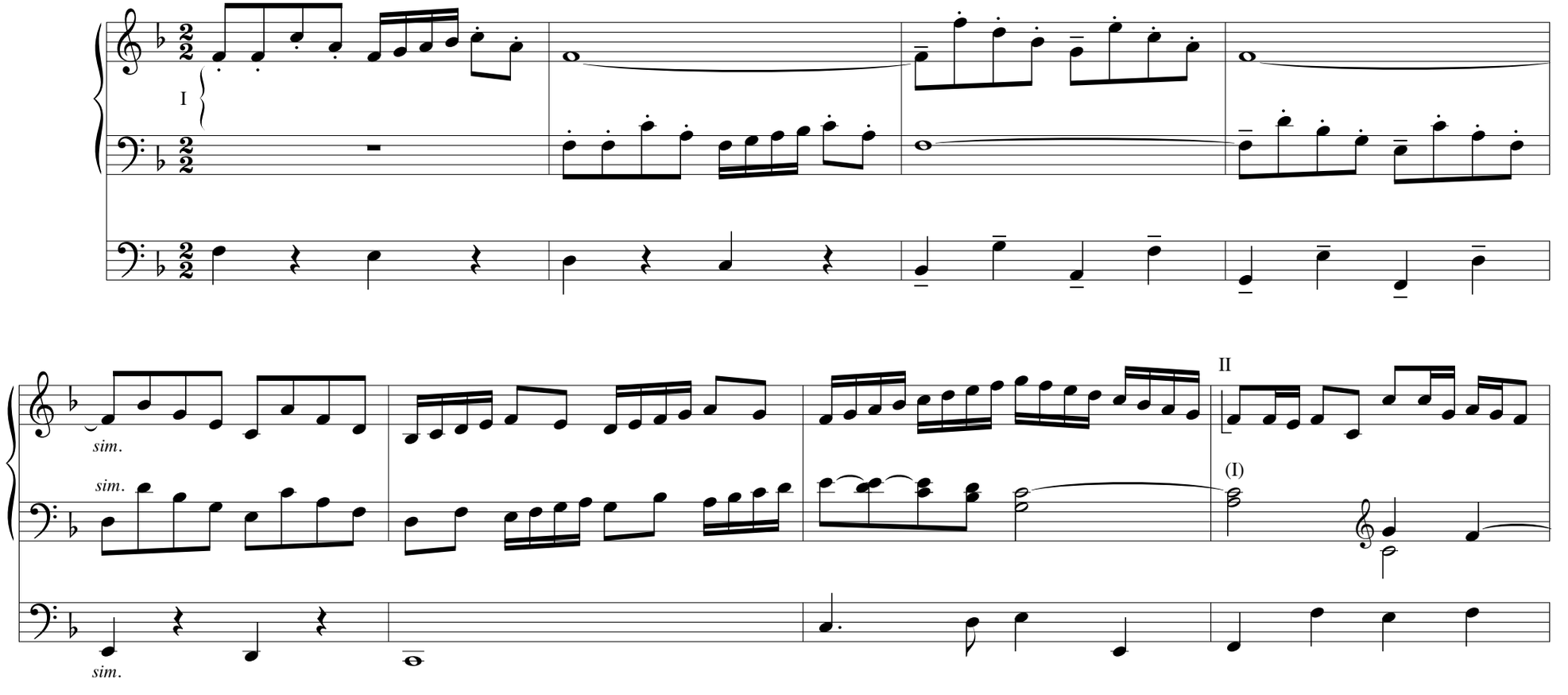
Alles ist an Gottes Segen

Praise the Lord, Rise Up Rejoicing
or
All Depends on Our Possessing

I: 8', 4', 1 1/3'
II: Cornet or Light Reed
Ped: Flutes 16', 4'

setting, Wayne L. Wold

Sprightly (♩ = 60)



Tune: Johann Löhner, 1645–1705

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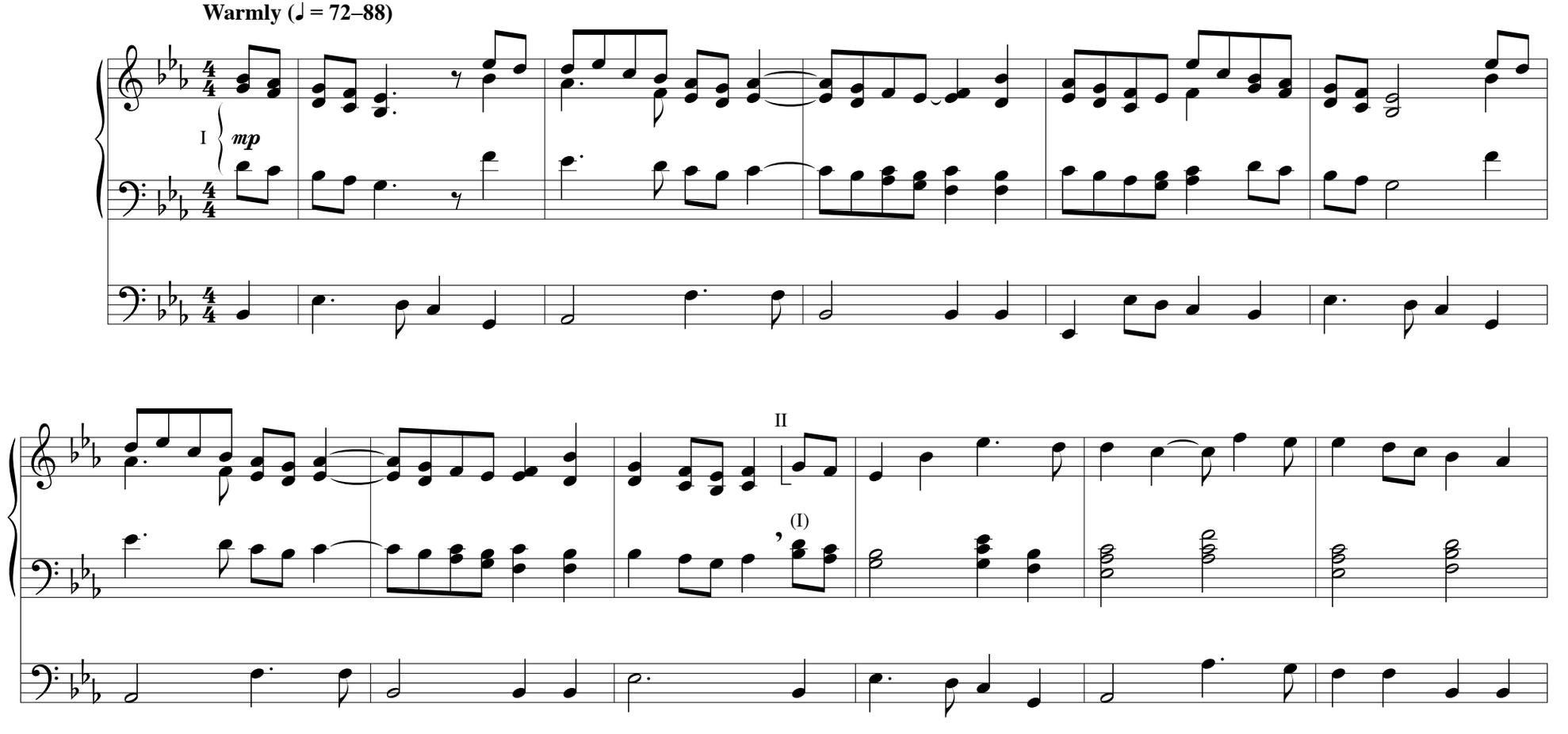
Blott en dag

Day by Day

I: Warm Ensemble
II: Solo Reed
Ped: 16', 8'; prepare Pedal Solo 4'

setting, J. Bert Carlson



Tune: Oskar Ahnfelt, 1813–1882

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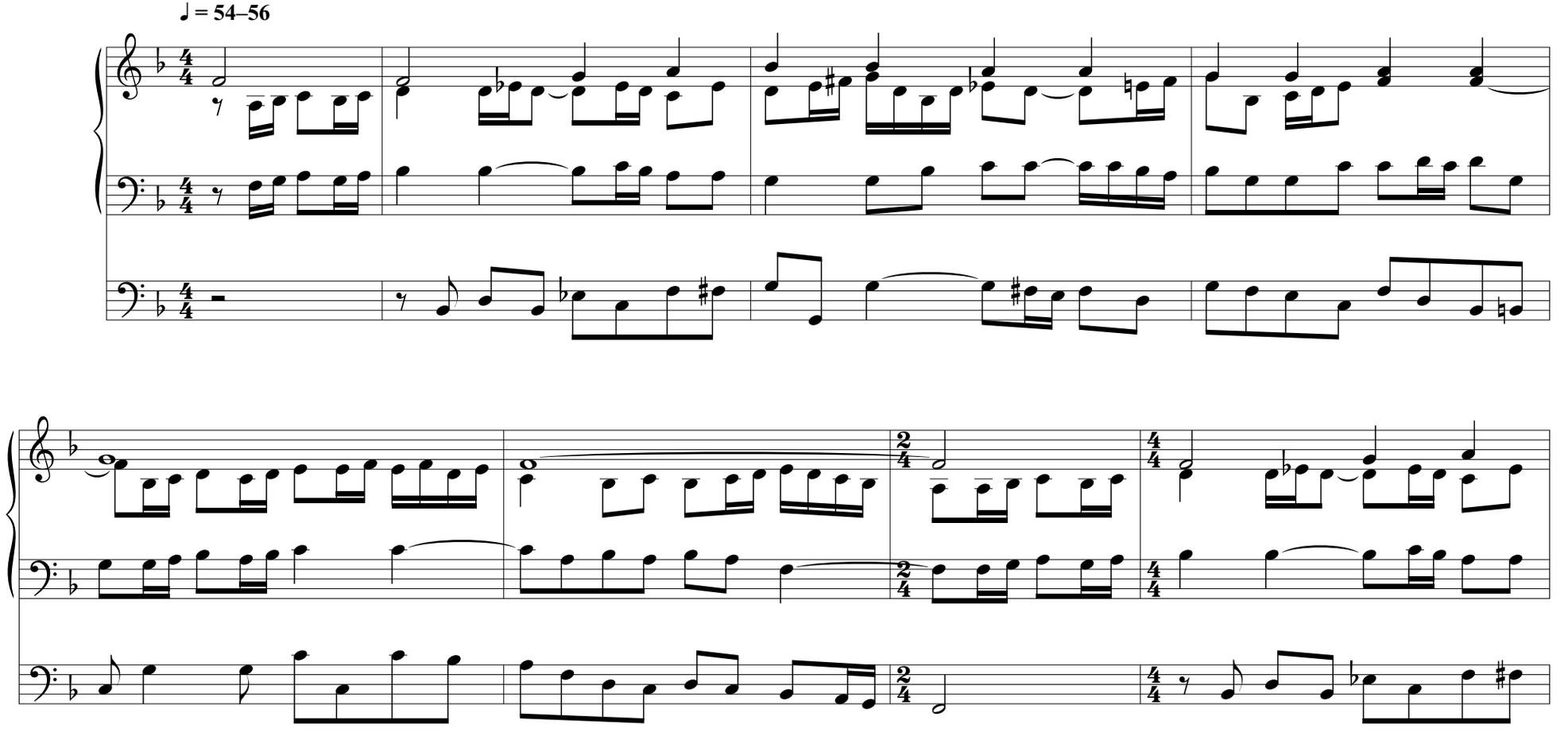
Čas radosti

Come Rejoicing, Praises Voicing

Gt: Principals 8', 4', 2', Mixt.
Ped: Principals 16', 8', 4', Mixt., Fagotto 16'

setting, Marilyn Biery



Tune: Bohemian carol, 12th cent.

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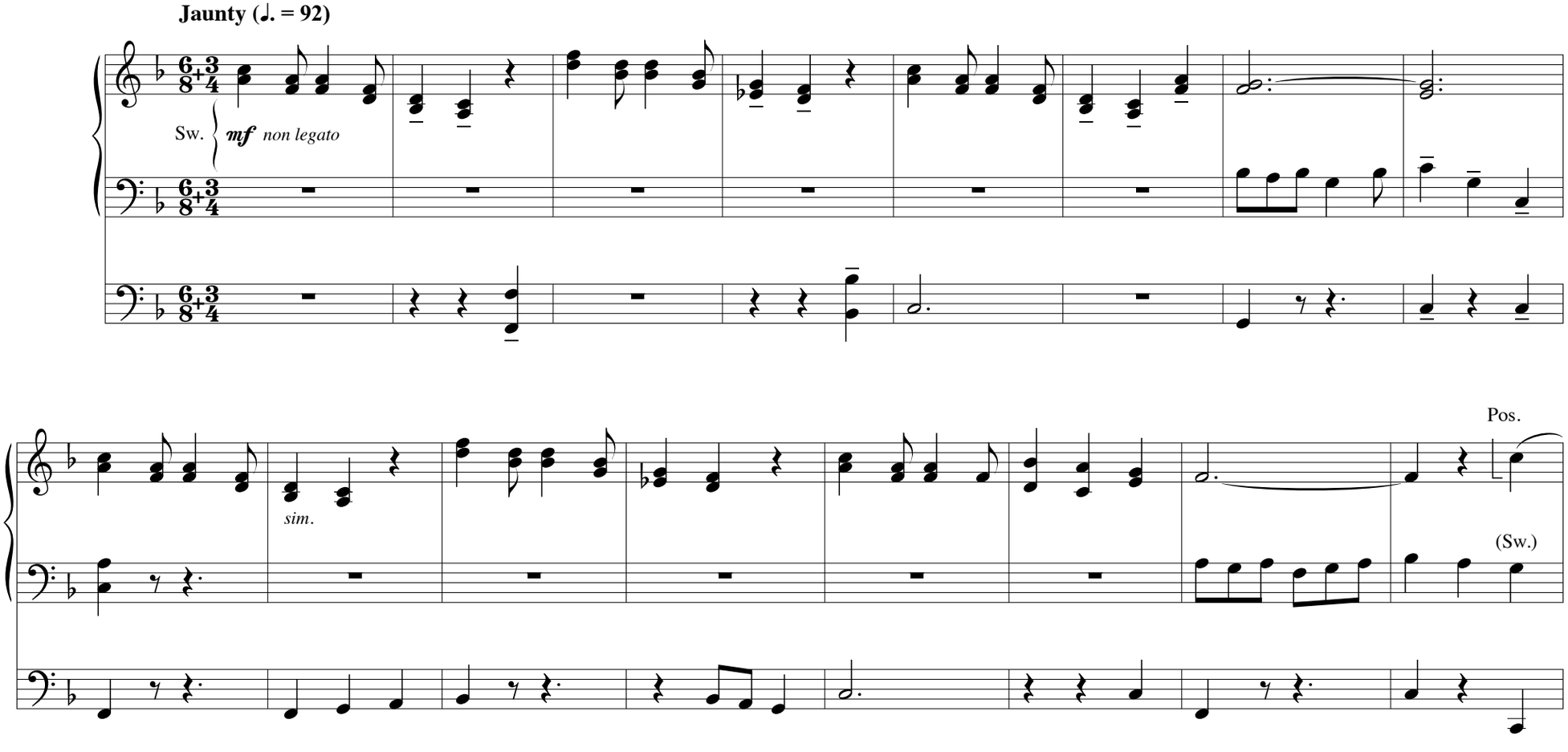
Cuéllar

Holy, Holy, Holy, Holy

Sw: Flutes 8', 2'
Pos: Krummhorn 8', Flutes 8', 1 1/3'
Ped: Flutes 16', 4'

setting, Aaron David Miller



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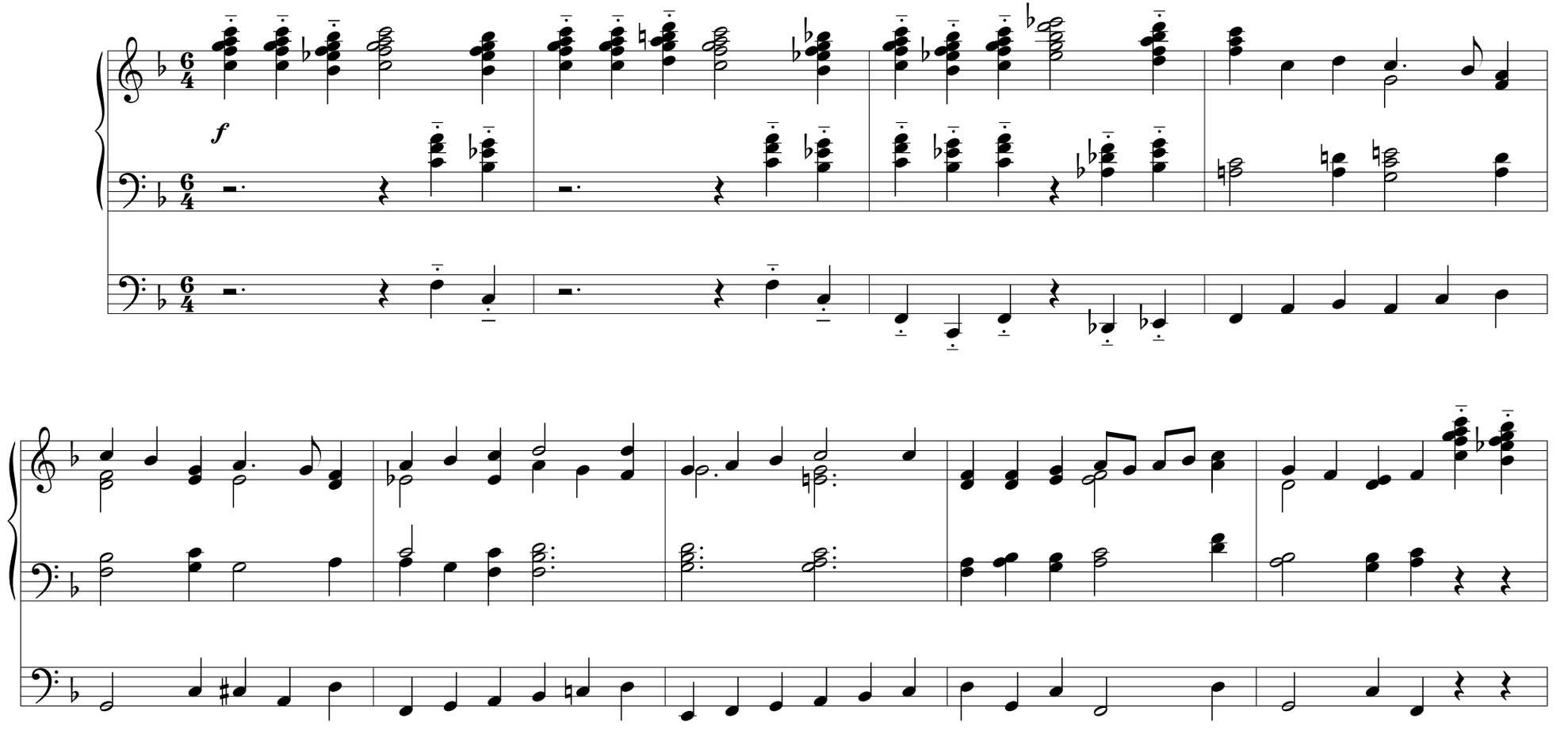
Die güldne Sonne

Evening and Morning

I: Principals 8', 4', Mixt.
Ped: Principals 16', 8', Mixt., Reed 16'

setting, David Cherwien



Tune: Johann G. Ebeling, 1637–1676

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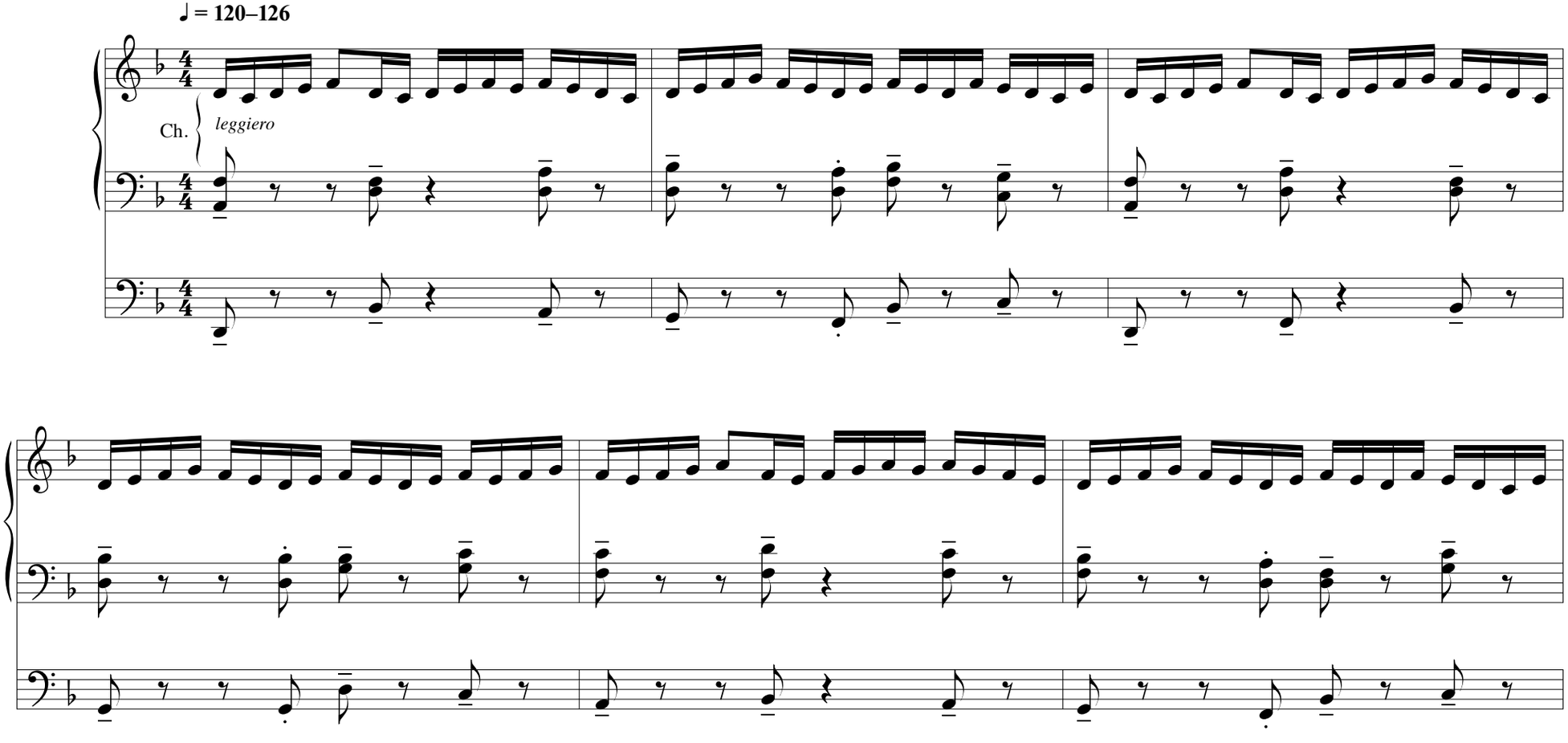
Du är helig

You Are Holy

Sw: Principals 8', 4', 2'; Sw/Gt.
Gt: Principals 8', 4', (2')
Ch: Plenum with Mixt.; Ch/Gt.
Ped: 16', 8'

setting, Rick Seaton



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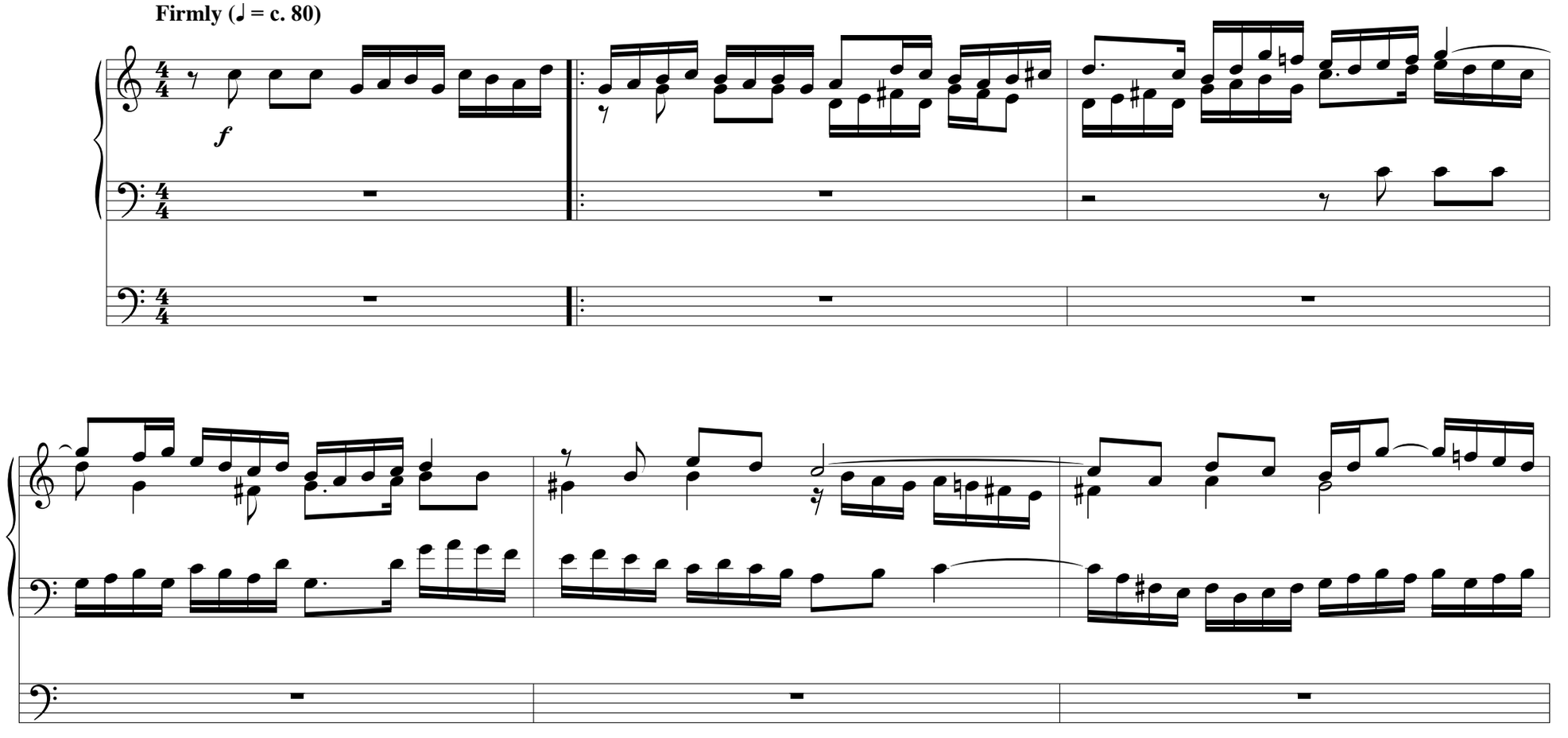
Ein feste Burg

A Mighty Fortress Is Our God

setting, David Cherwien



Tune: Martin Luther, 1483–1546

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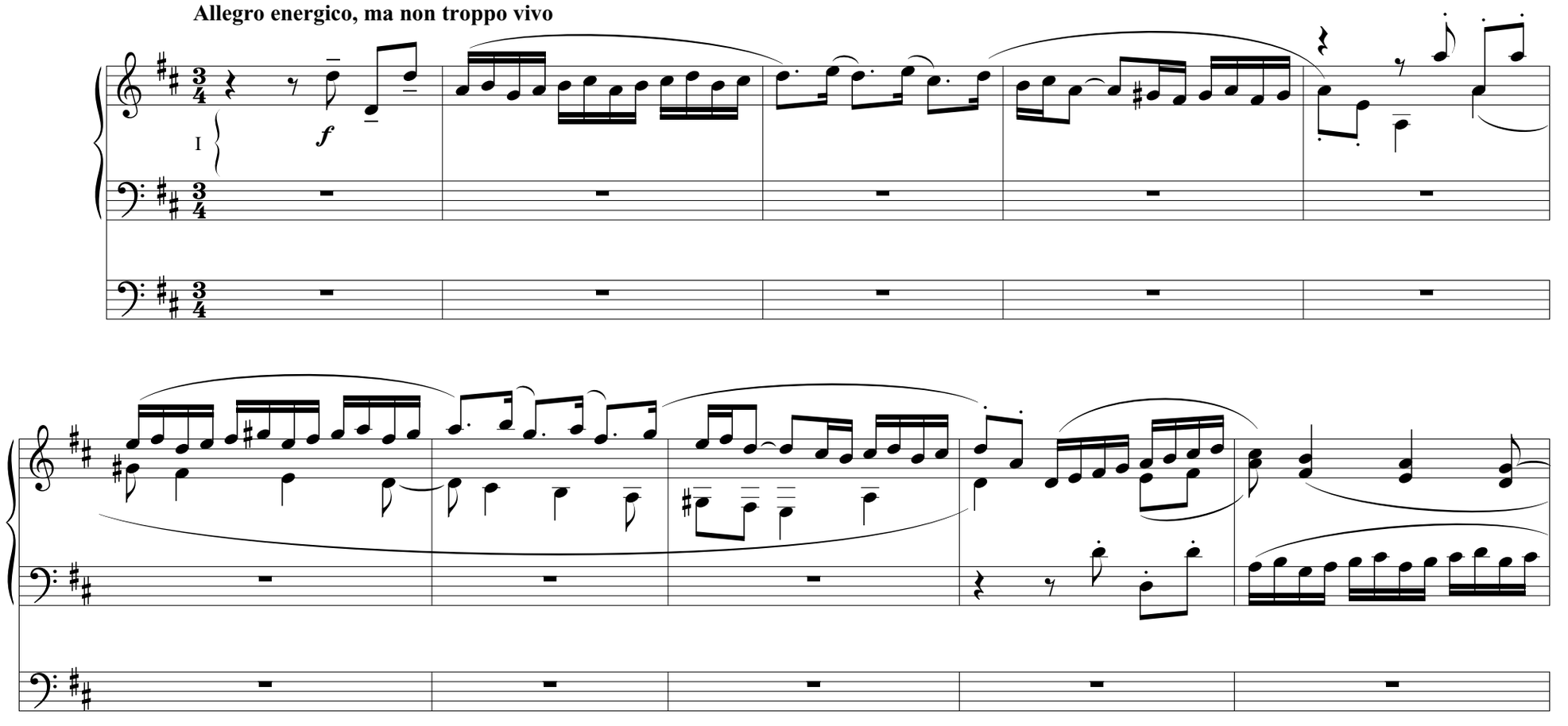
Ein feste Burg

A Mighty Fortress

I: Foundations 8', 4', 2'
II: Foundations 8', 4', 2', Mixture Reeds 8'
III: Foundation, Mixture Reeds 16', 8', 4'
Ped: 16', 8', 4' (Reeds 8'); I/Ped.

setting, Flor Peeters



Tune: Martin Luther, 1483–1546

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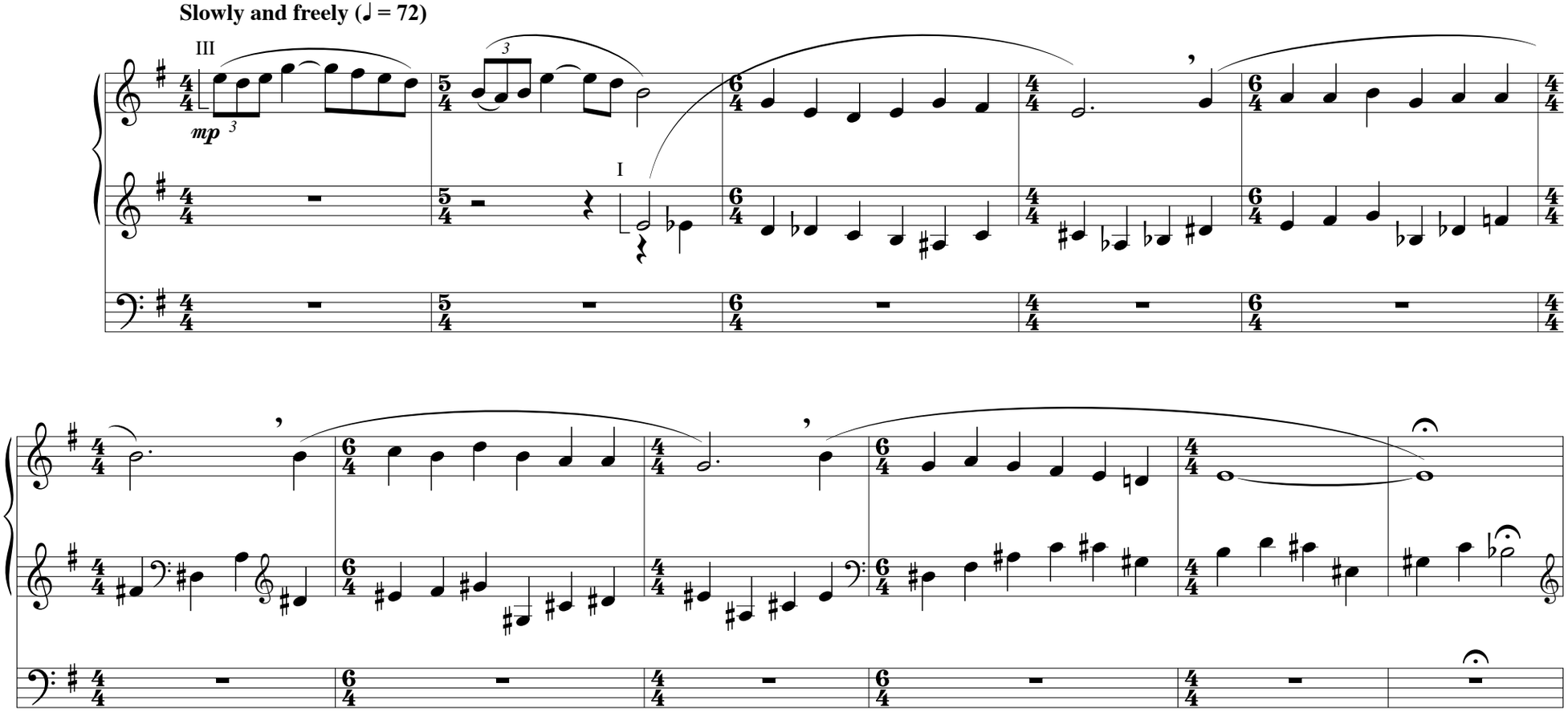
for George W. and Betty Forell

Erhalt uns, Herr

Lord, Keep Us Steadfast in Your Word

I: Stopped Flute 8' or Quintaton 8'
II: String 8' or Flute Celeste
III: Reed 8'
Ped: Reed 4'

setting, J. Bert Carlson



Tune: J. Klug, *Geistliche Lieder,* 1543

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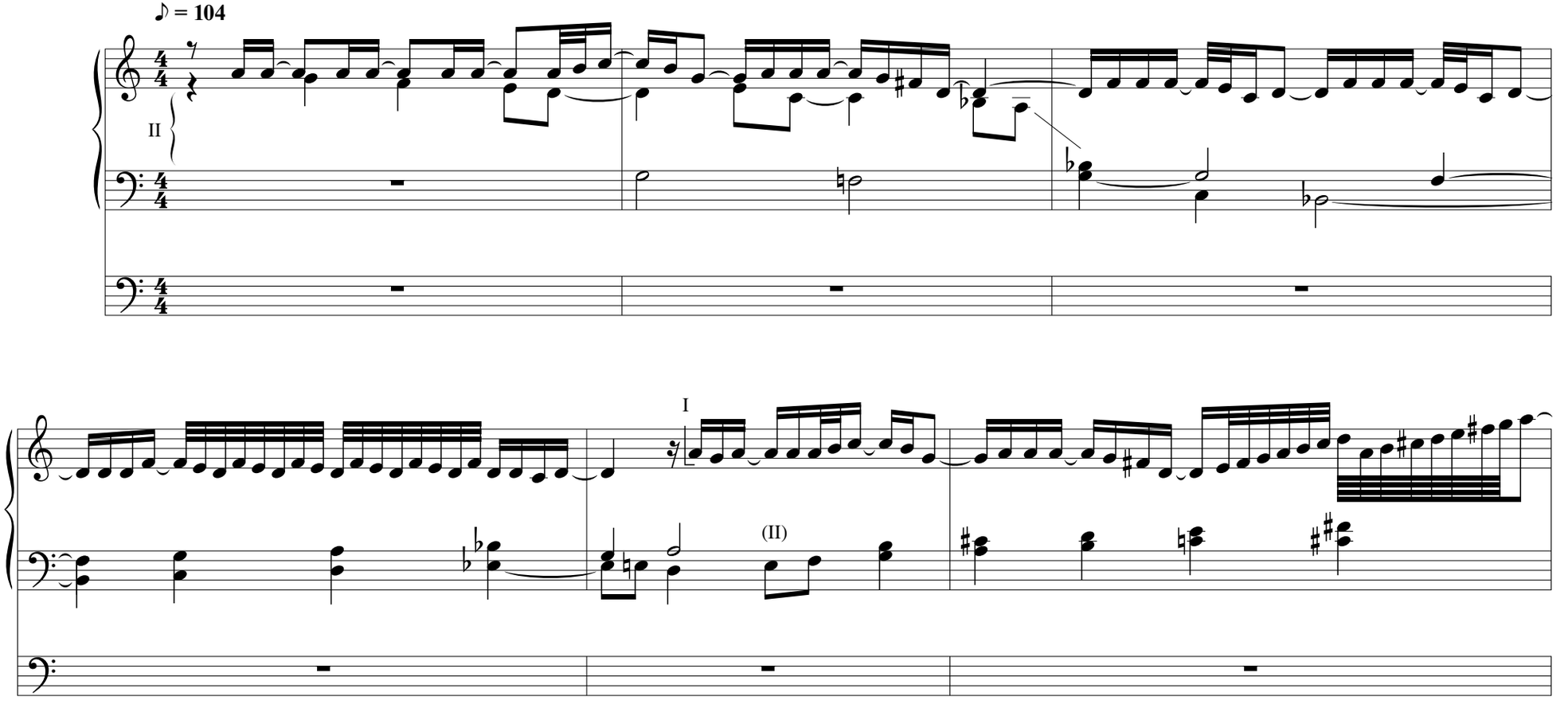
for Barry and Donna Bobb

Es ist das Heil

Salvation unto Us Has Come

I: Flutes 8', 4'
II: Krummhorn 8'
Ped: Flute 2' or 1'

setting, Charles W. Ore



Tune: *Etlich christlich Lieder,* Wittenberg, 1524

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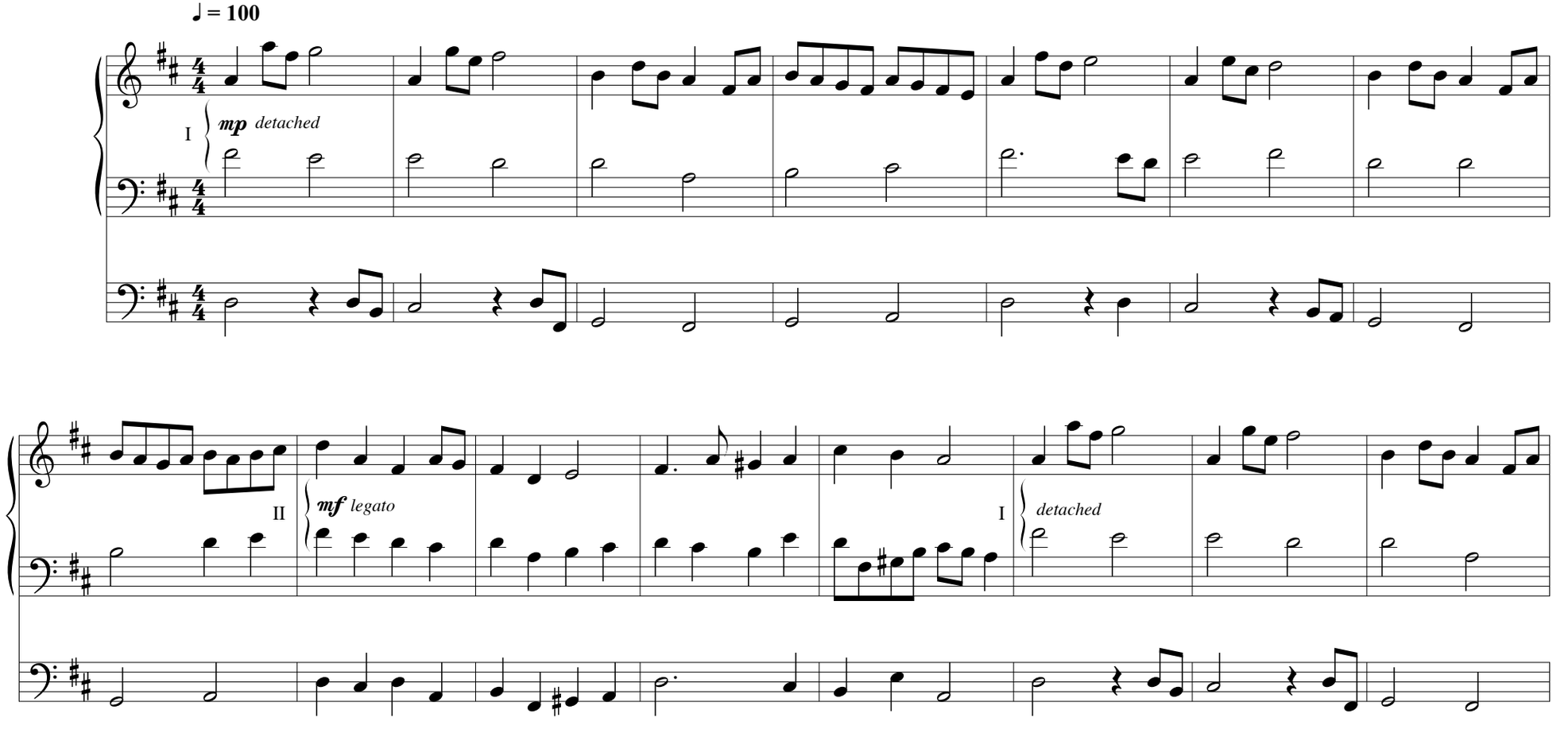
Fred til Bod

Peace, to Soothe Our Bitter Woes
Hallelujah! Jesus Lives!

I: Flutes 8', 2'
II: Flute 8'
Ped: 16', 8'

setting, J. Bert Carlson



Tune: Ludvig M. Lindeman, 1812–1887

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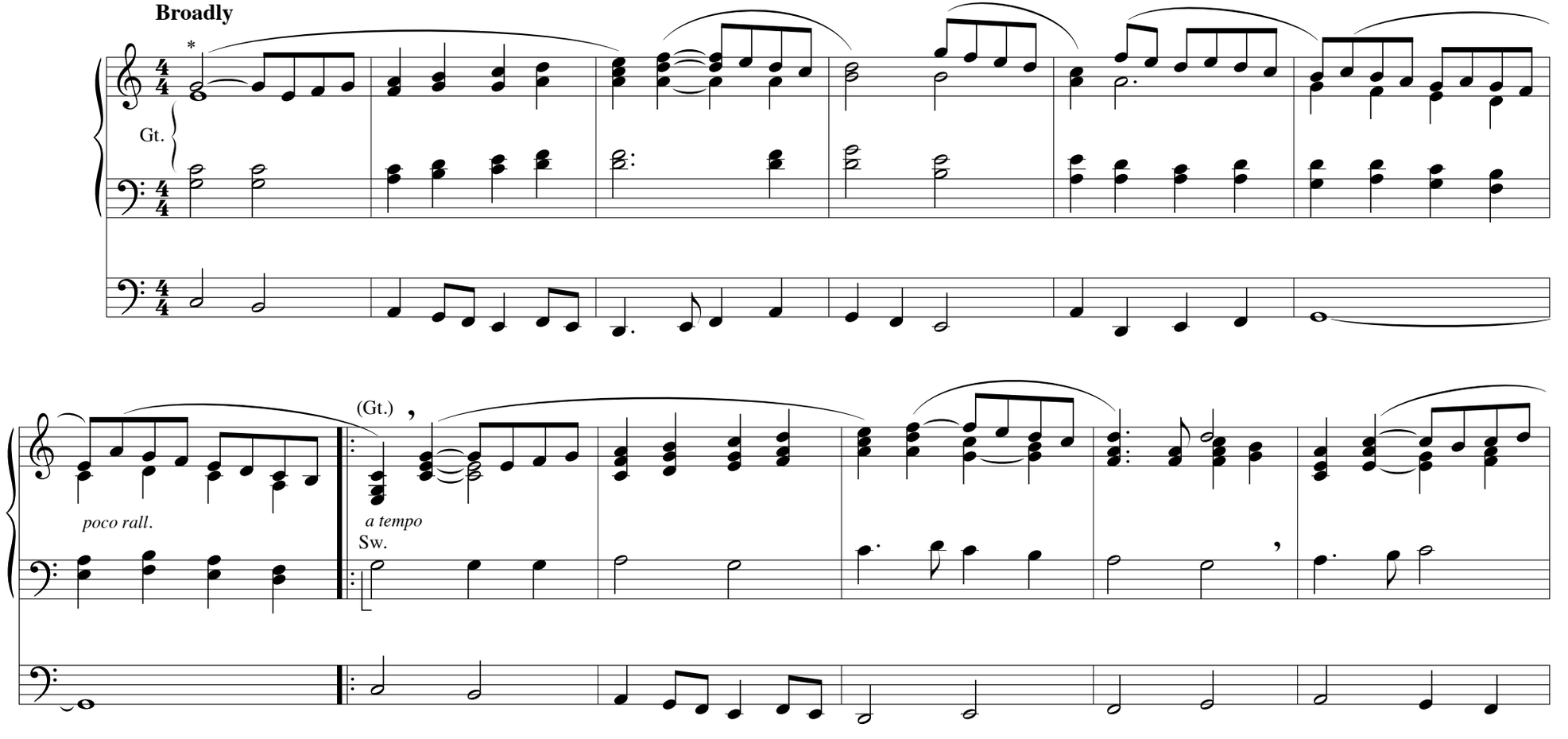
Gott sei gelobet und gebenedeiet

O Lord, We Praise You

Sw: Trumpet 8' ***ff***
Gt: ***f***
Ped: ***f***

setting, Benjamin Culli



*The opening measures are based on a theme from *Die Meistersinger von Nürnberg* by Richard Wagner

Tune: J. Walter, *Geistliche Gesangbüchlein,* 1524

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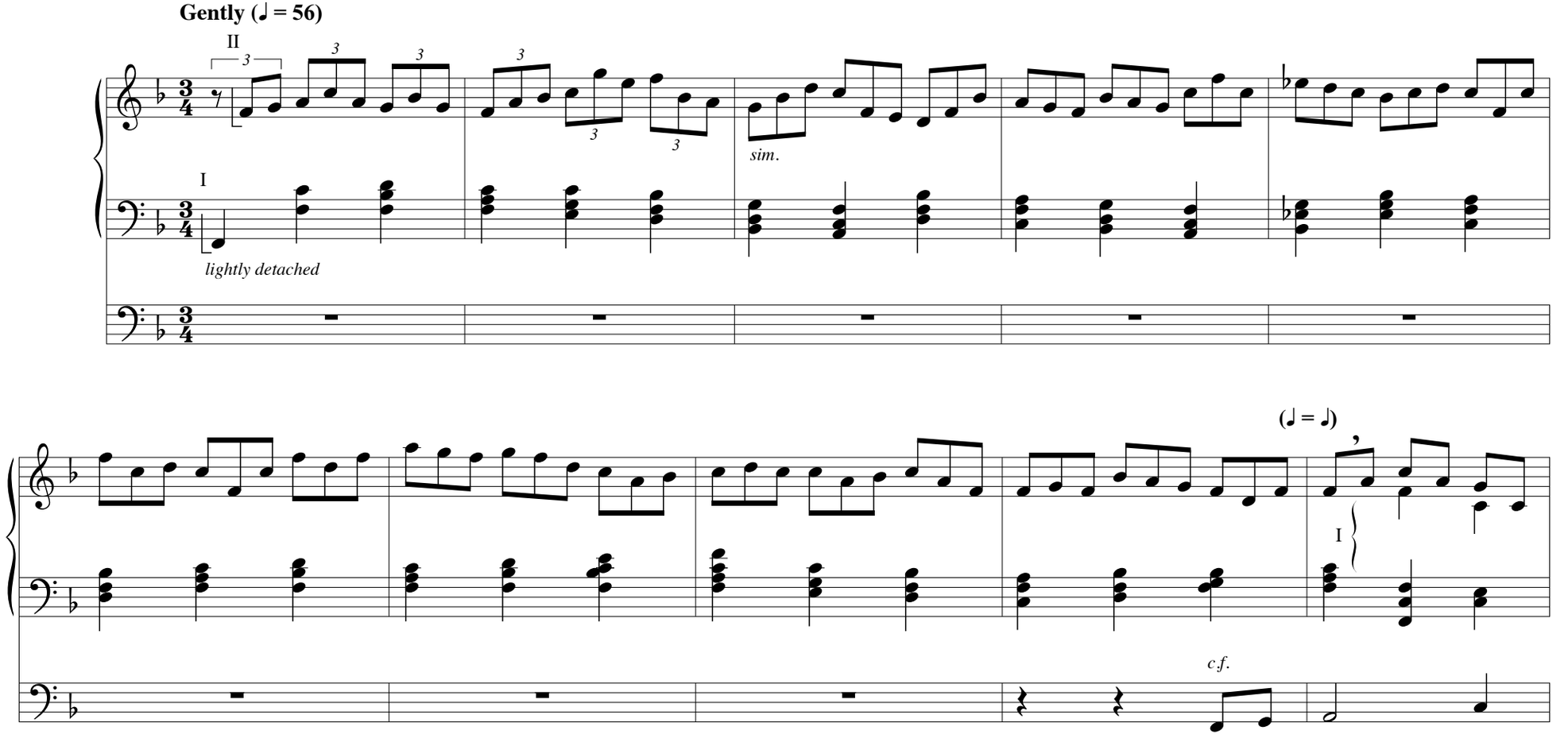
Herr Jesu Christ, dich zu uns wend

Lord Jesus Christ, Be Present Now

I: Flute 8'
II: Flute 4'
Ped: Choral Bass 4' or Reed 4'

setting, Donald Busarow



Tune: *Cantionale Germanicum*, Dresden, 1628

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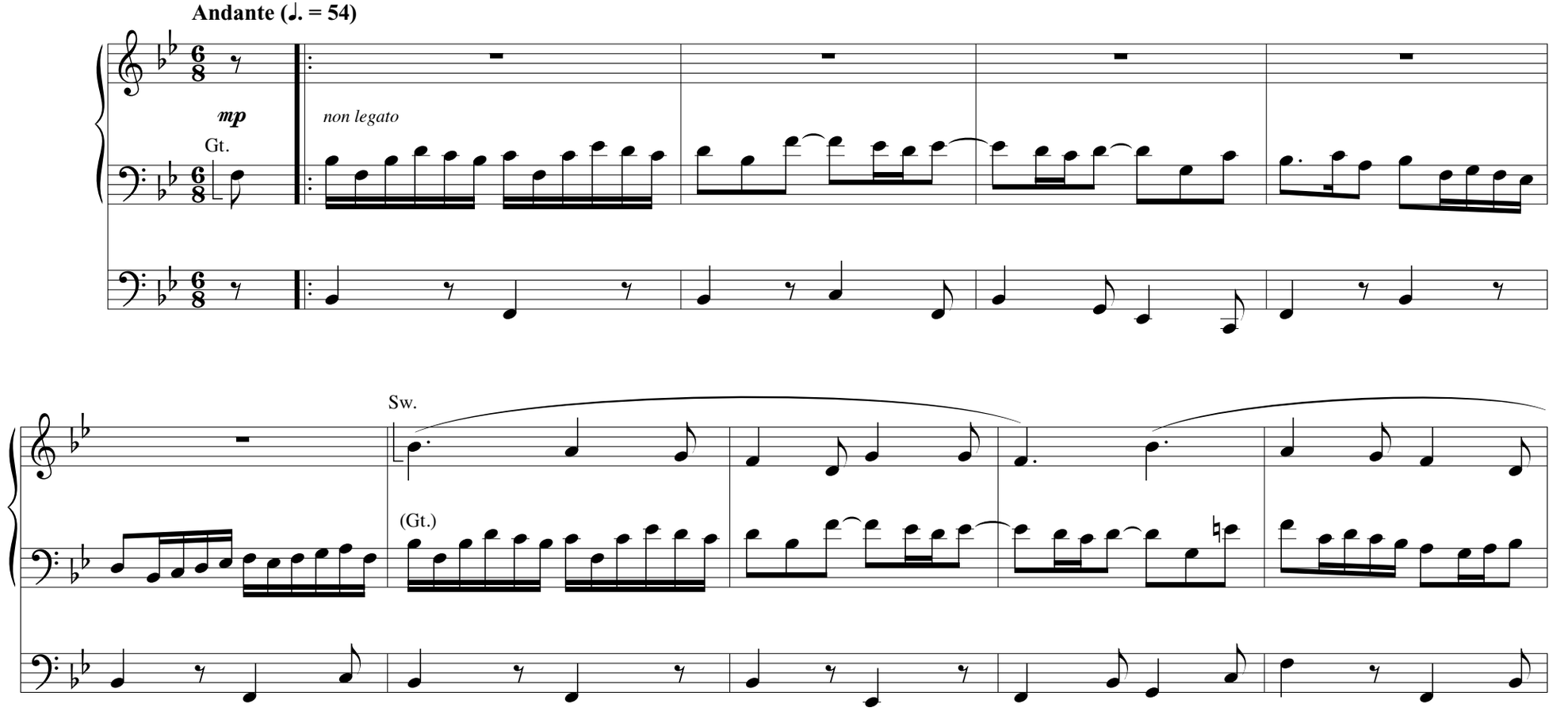
Herzlich lieb

Lord, Thee I Love with All My Heart

Sw: Cornet
Gt: Flutes 8', 4'
Ped: Bourdon 16', Principal 8'

setting, Aaron David Miller



Tune: R. Schmid, Orgeltabulaturbuch, 1577

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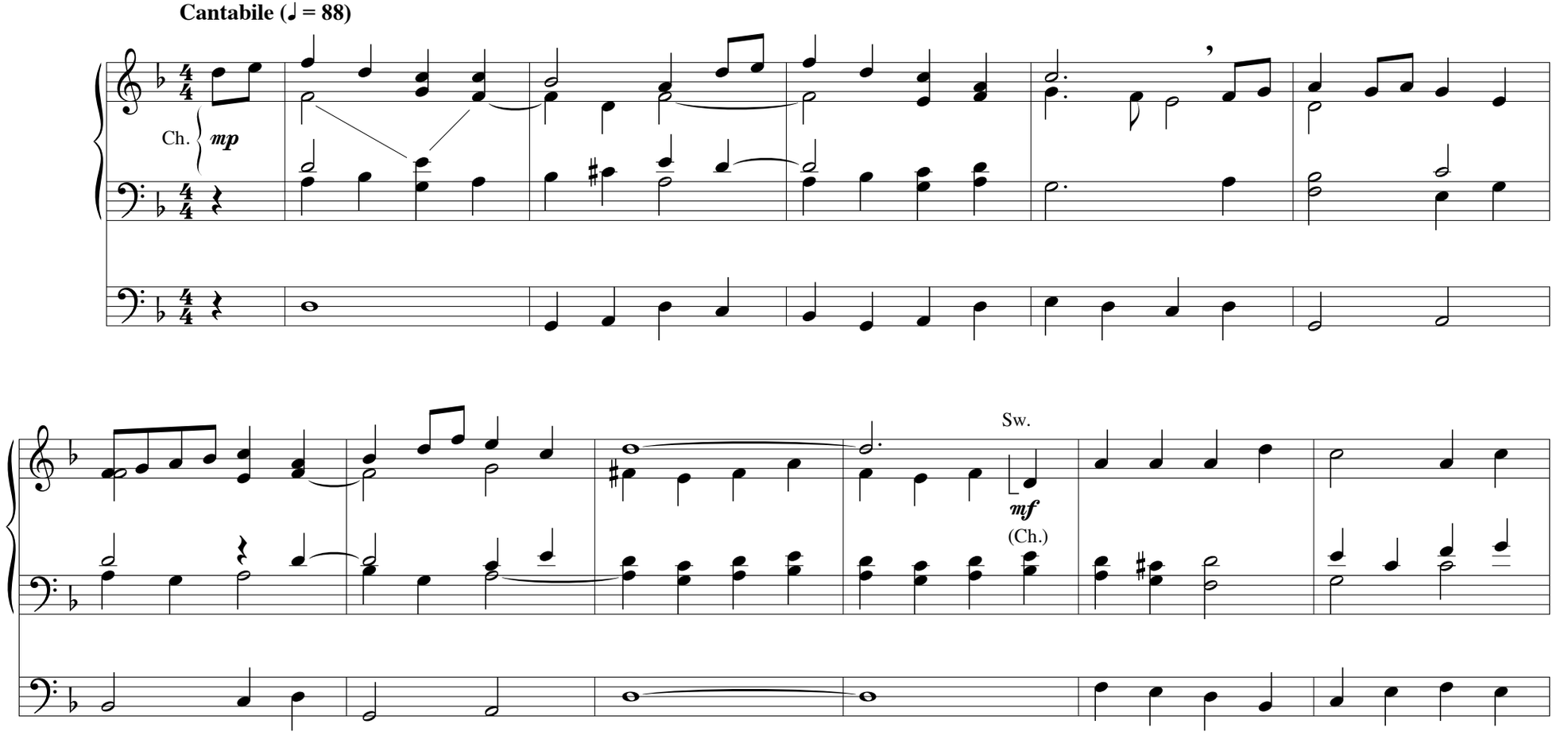
Ist Gott für mich

If God, My Lord, Be for Me

Sw: Flute 8', Nazard 2 2/3', Octave 2'
Ch: Principal 8', Dulciana 8', Erzaehler 8', Erzaehler Celeste 8', Unda Maris 8'
Ped: Soft 16', 8'; Ch/Ped.

setting, Franklin D. Ashdown



Tune: English melody, 16th cent.

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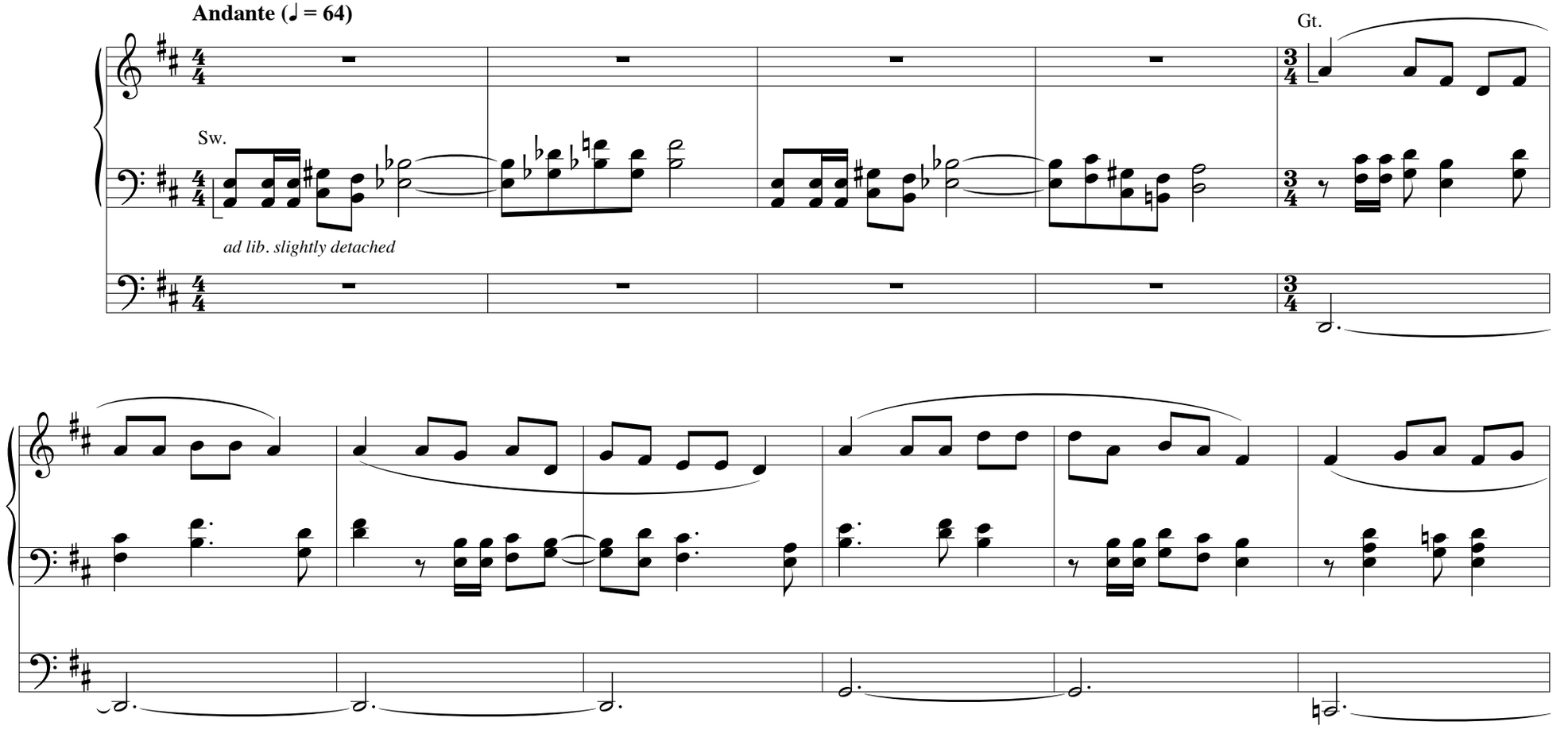
Jesaia, dem Propheten

Isaiah in a Vision Did of Old

Sw: Flute 8', Principals 4', 2'; Mixt.
Gt: Principals 8', 4', 2', IV Mixt., Reed 8'
Ped: 16', 8', 4'; Sw/Ped. 8'

setting, Lynn L. Petersen



Tune: Martin Luther, 1483–1546

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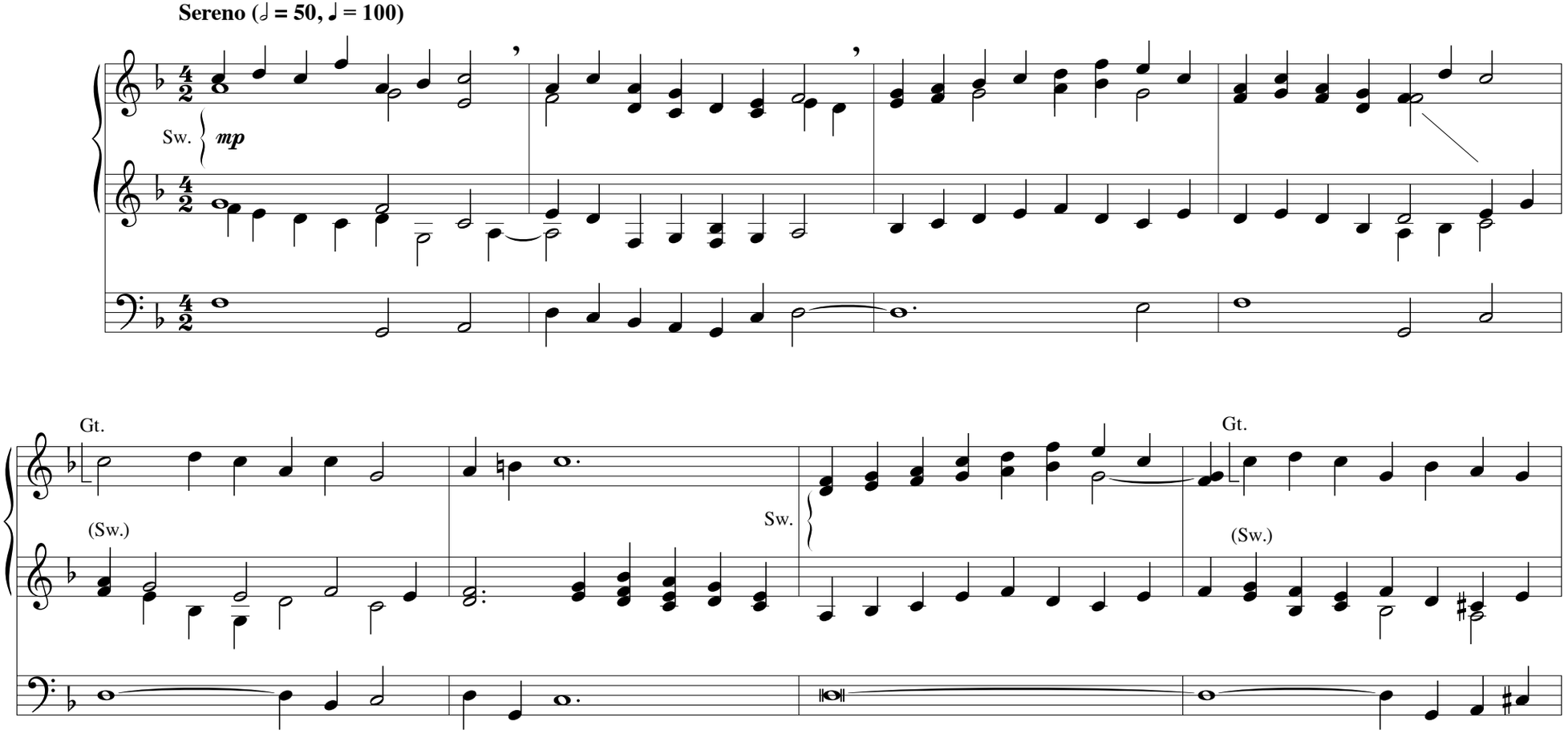
Komm, Heiliger Geist, Herre Gott

Come, Holy Ghost, God and Lord

Sw: Flute 8', String Celeste 8'
Gt: Flute 8', Twelfth 2 2/3', Superoctave 2'
Ped: Soft 16', 8'; Sw/Ped.

setting, Franklin D. Ashdown



Tune: *Enchiridion,* Erfurt, 1524

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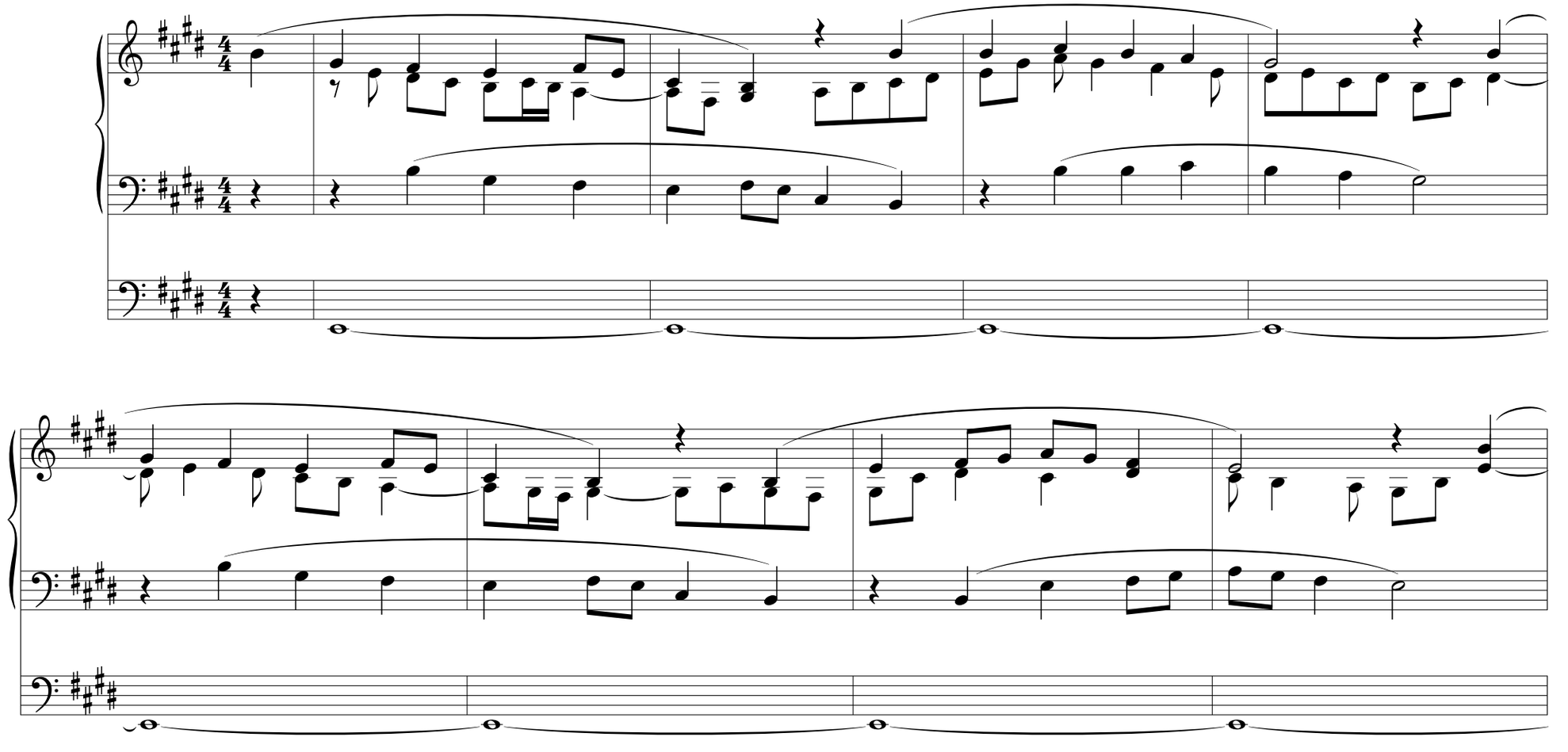
Kuortane

O Lord, Now Let Your Servant

I

setting, Sulo Salonen



Tune: Finnish folk tune

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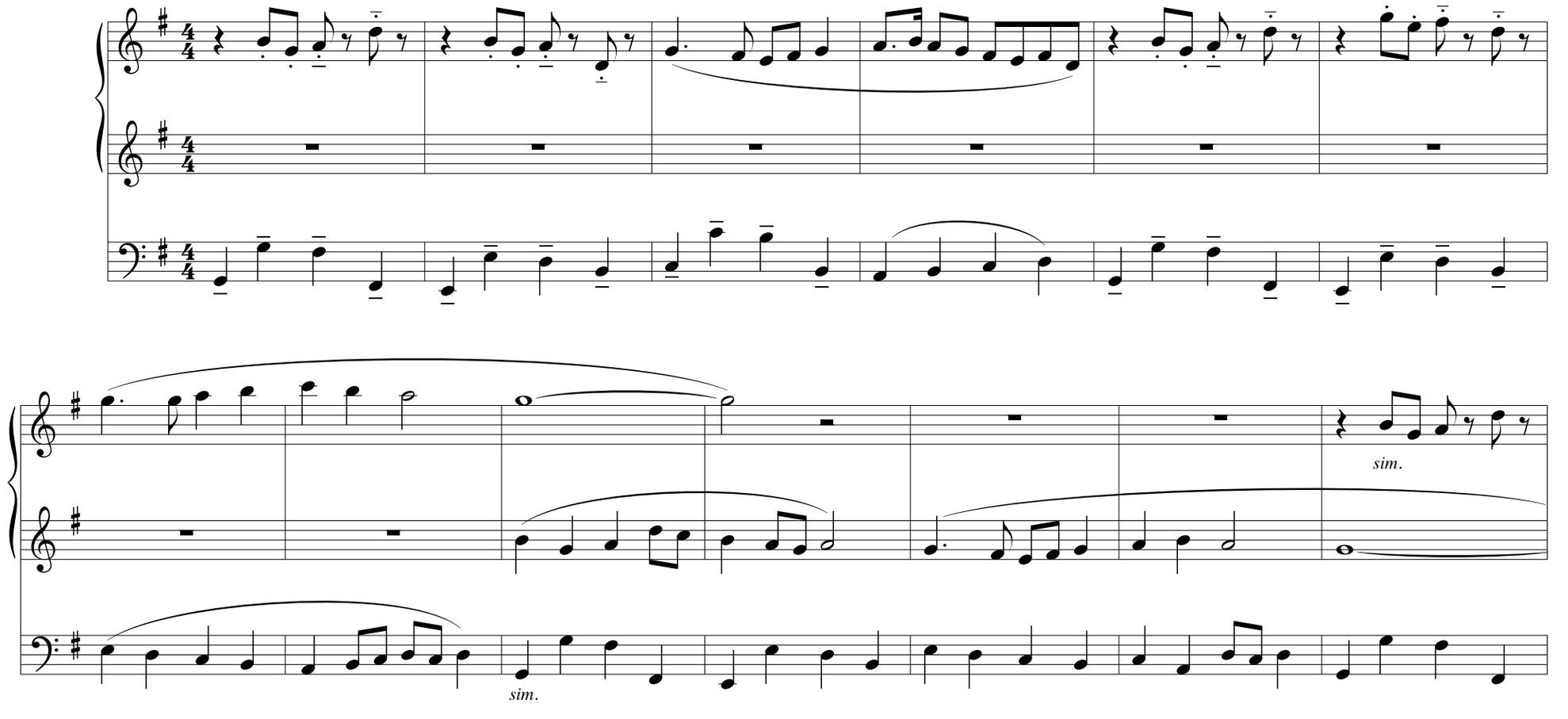
Liebster Jesu, wir sind hier

Dearest Jesus, at Your Word
Word of God, Come Down on Earth

RH: 8', 4', 2', 1 1/3'
LH: Principal 8'
Ped: Flutes 16', 4'

setting, Wayne L. Wold

Sprightly (♩ = 120)



Tune: Johann R. Ahle, 1625–1673

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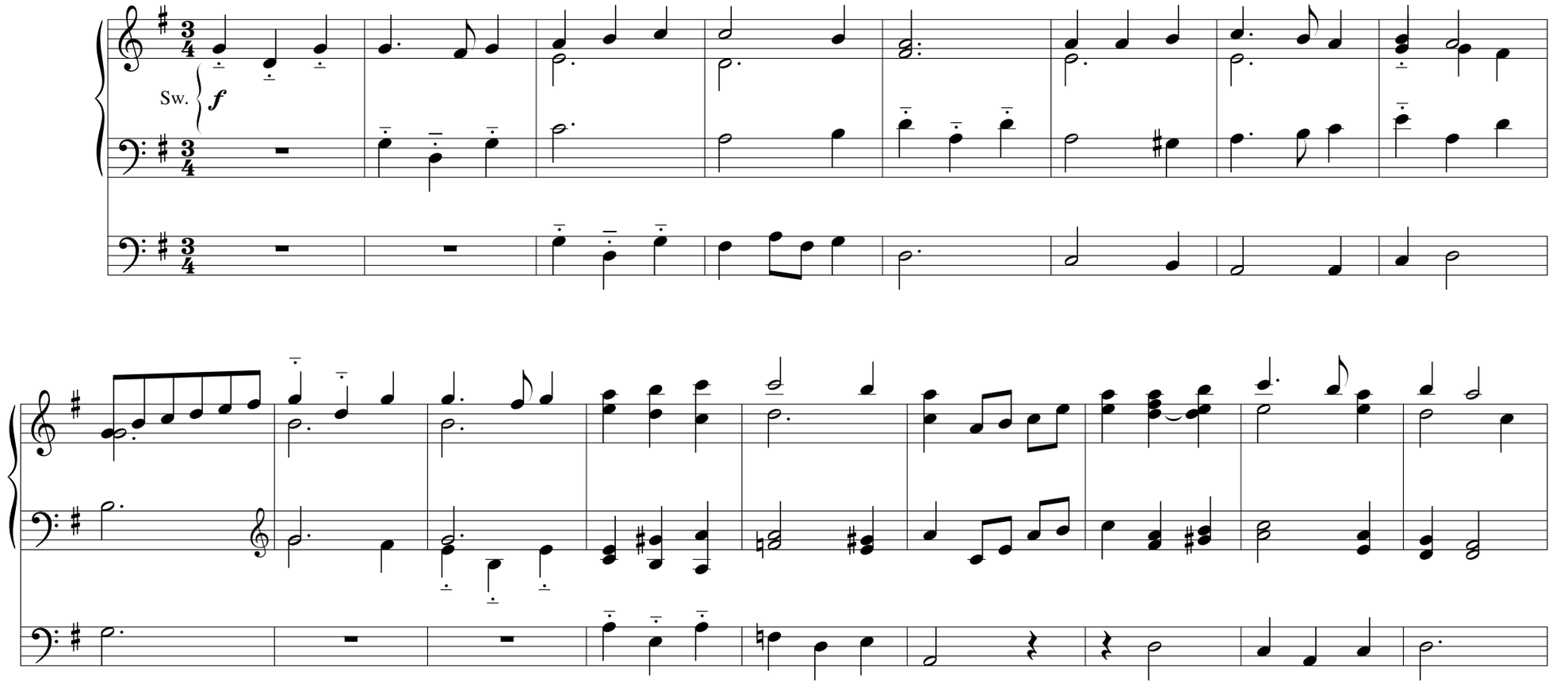
Lobe den Herren, o meine Seele

Praise the Almighty!

Sw: Flute 8', Viola 8', Principal 4', Mixt.
Gt: Principals 8', 4', 2'; Sw/Gt.
Ped: Subbass 16', Choral Bass 8'; Sw/Ped.

setting, Robert J. Powell

Moderato (♩ = c. 108)



Tune: *Neuvermehrtes Christlich Seelenharpf,* Ansbach, 1665

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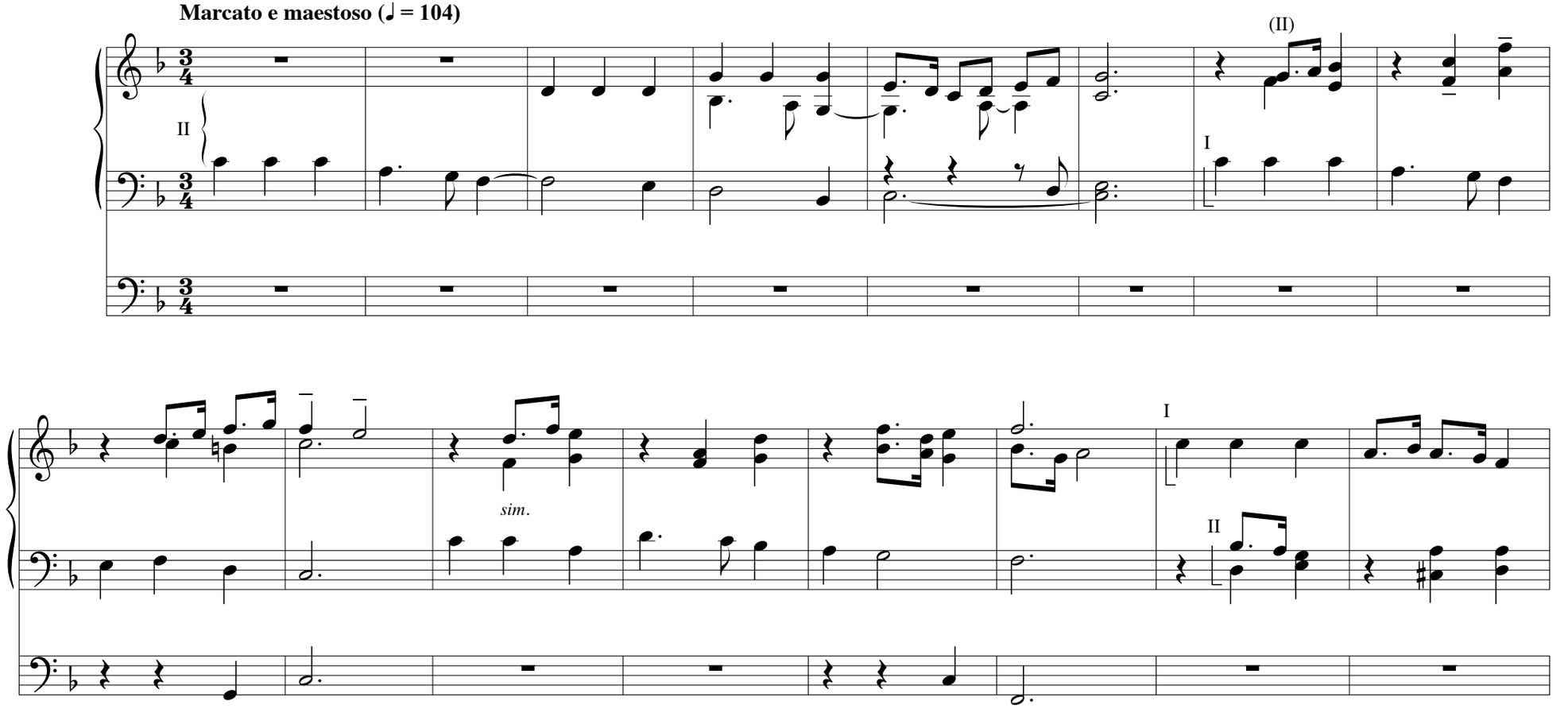
for David Locke

Lobt Gott den Herren, ihr

Sing Praise to God, the Highest Good

I: Trumpet 8' (+ Rohrflöte 8' and/or Octave 4', as needed)
II: Gedackt 8', Flute 4', Principal 2' (or Gedackt 8', Principal 4')
Ped: Subbass 16', Octave 8'

setting, David P. Dahl



Tune: Melchior Vulpius, 1570–1615

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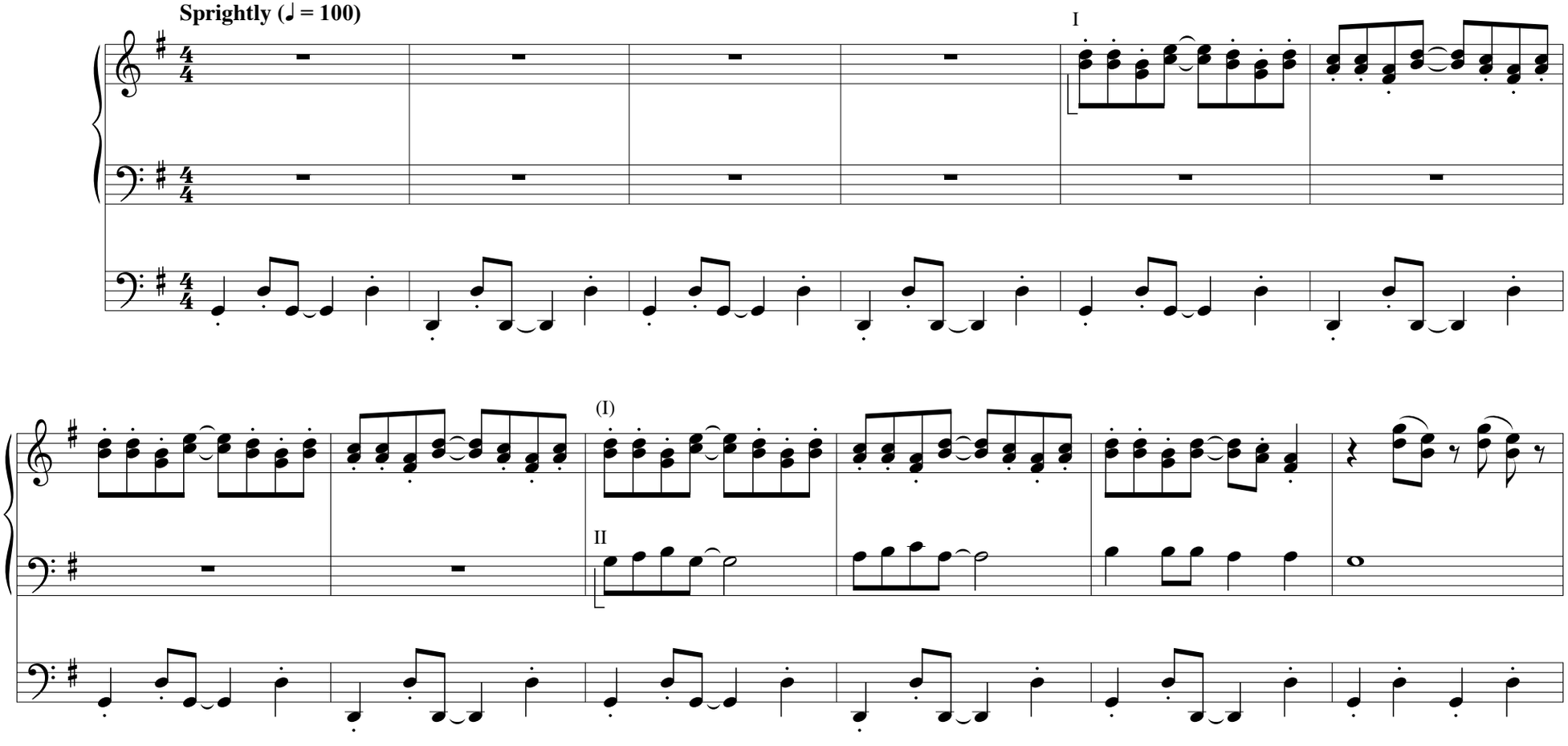
Njoo kwetu, Roho mwema

Gracious Spirit, Heed Our Pleading

I: Flutes 8', 2'
II: Reed 8'
Ped: Flutes 16', 8'

setting, Michael Bedford



Tune: Wilson Niwagila; © Lutheran Theological College, Makumira, Tanzania; admin. Augsburg Fortress
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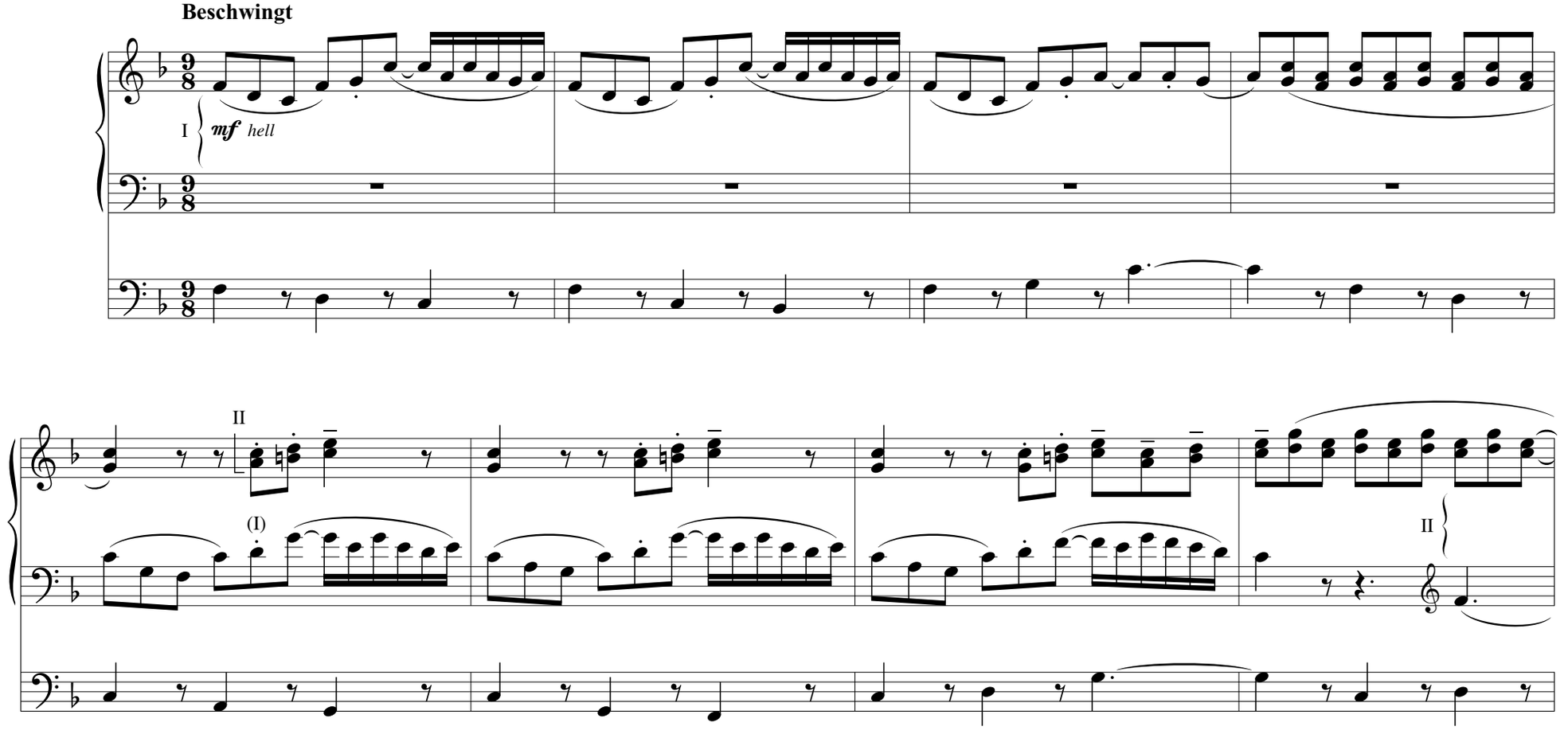
Nun danket all

Come, Let Us Join Our Cheerful Songs

setting, Johannes Petzold



Tune: Johann Crüger, 1598–1662

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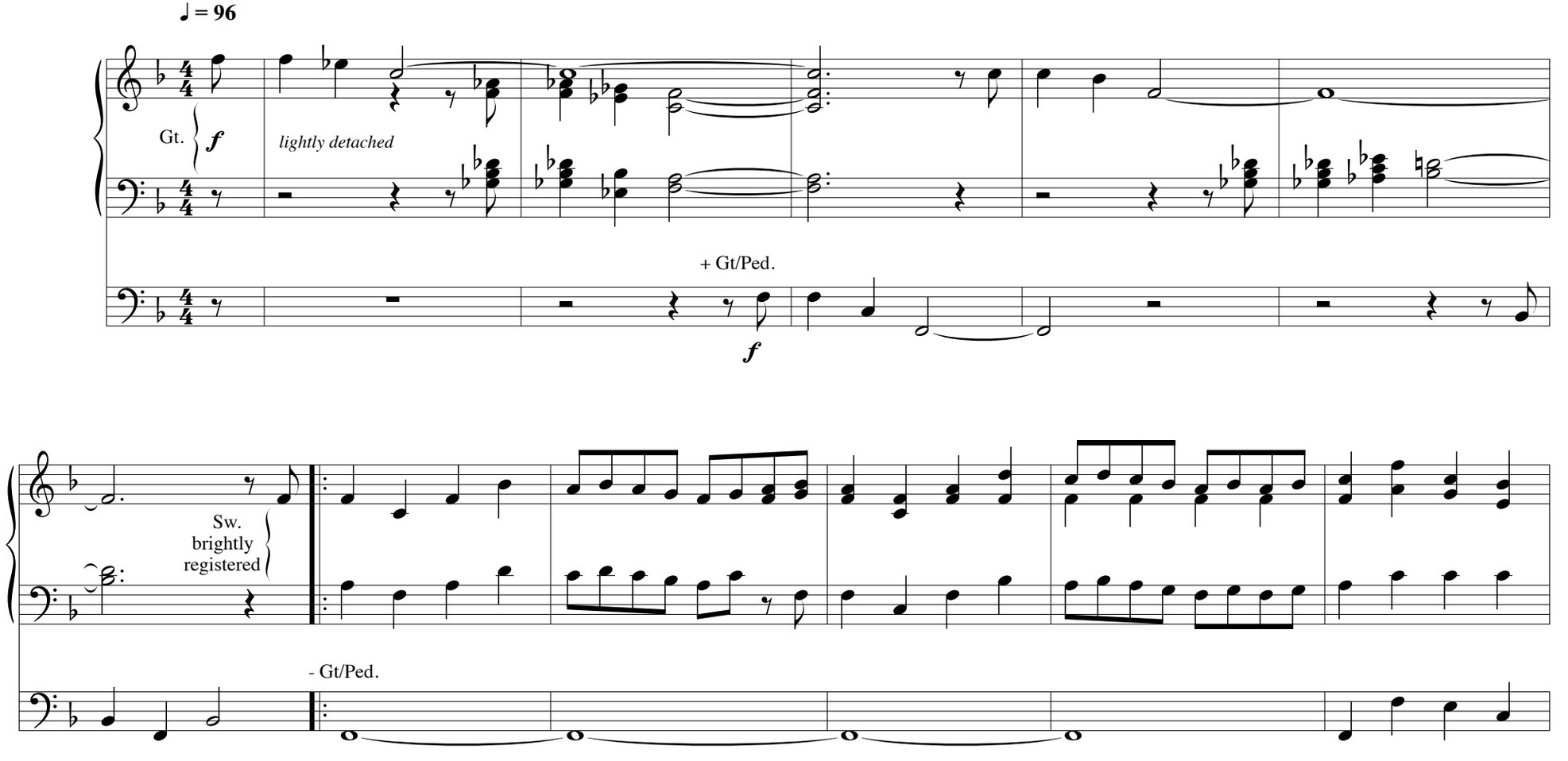
Nun freut euch

Dear Christians, One and All, Rejoice

setting, Donald Busarow



Tune: *Etlich christlich Lieder,* Wittenberg, 1524

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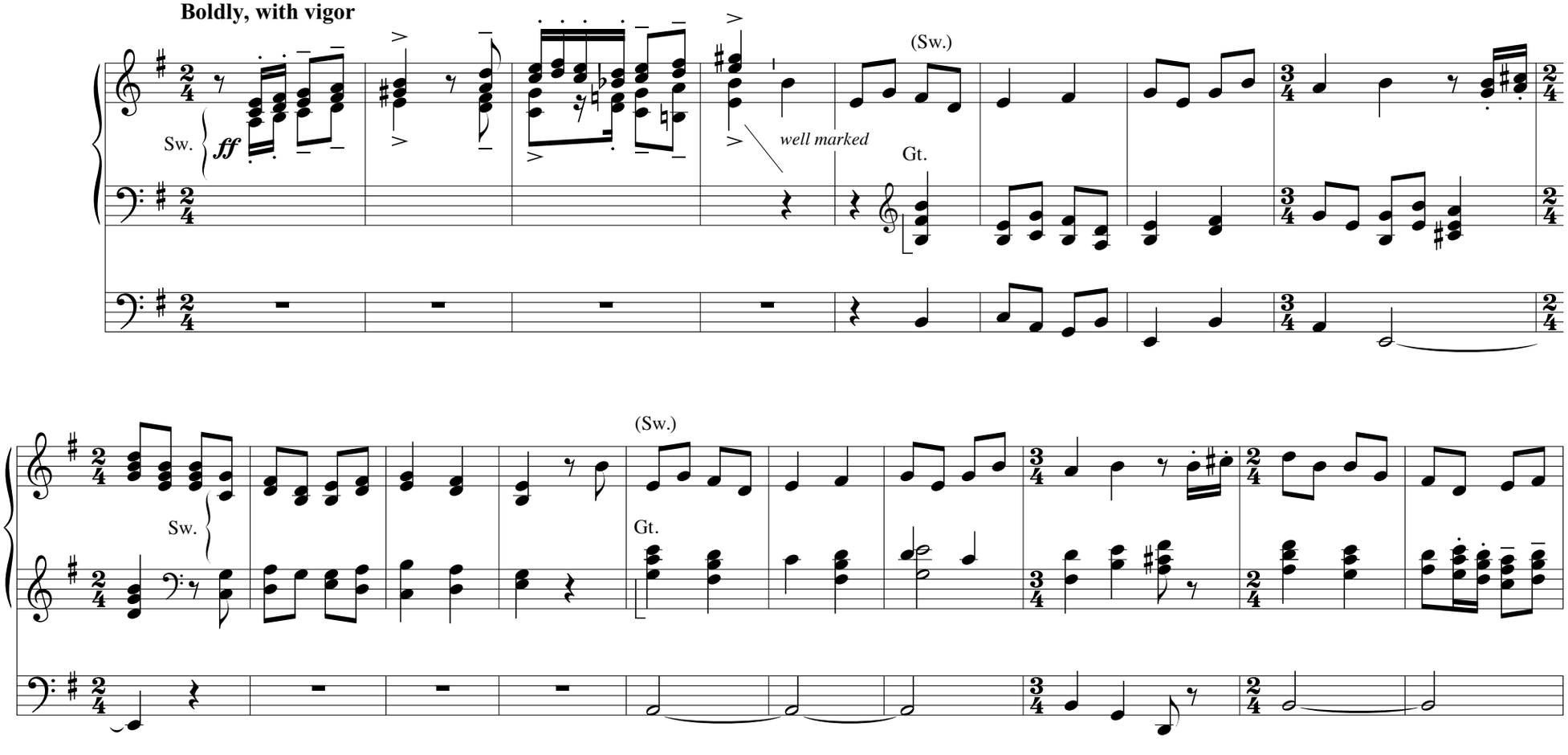
Nyt ylös, sieluni

Arise, My Soul, Arise!

Sw: Full Reeds
Gt: Full to Mixture
Ch: Foundations 8', 4', (2')
Ped: Full

setting, Dale Wood



Tune: Finnish folk tune

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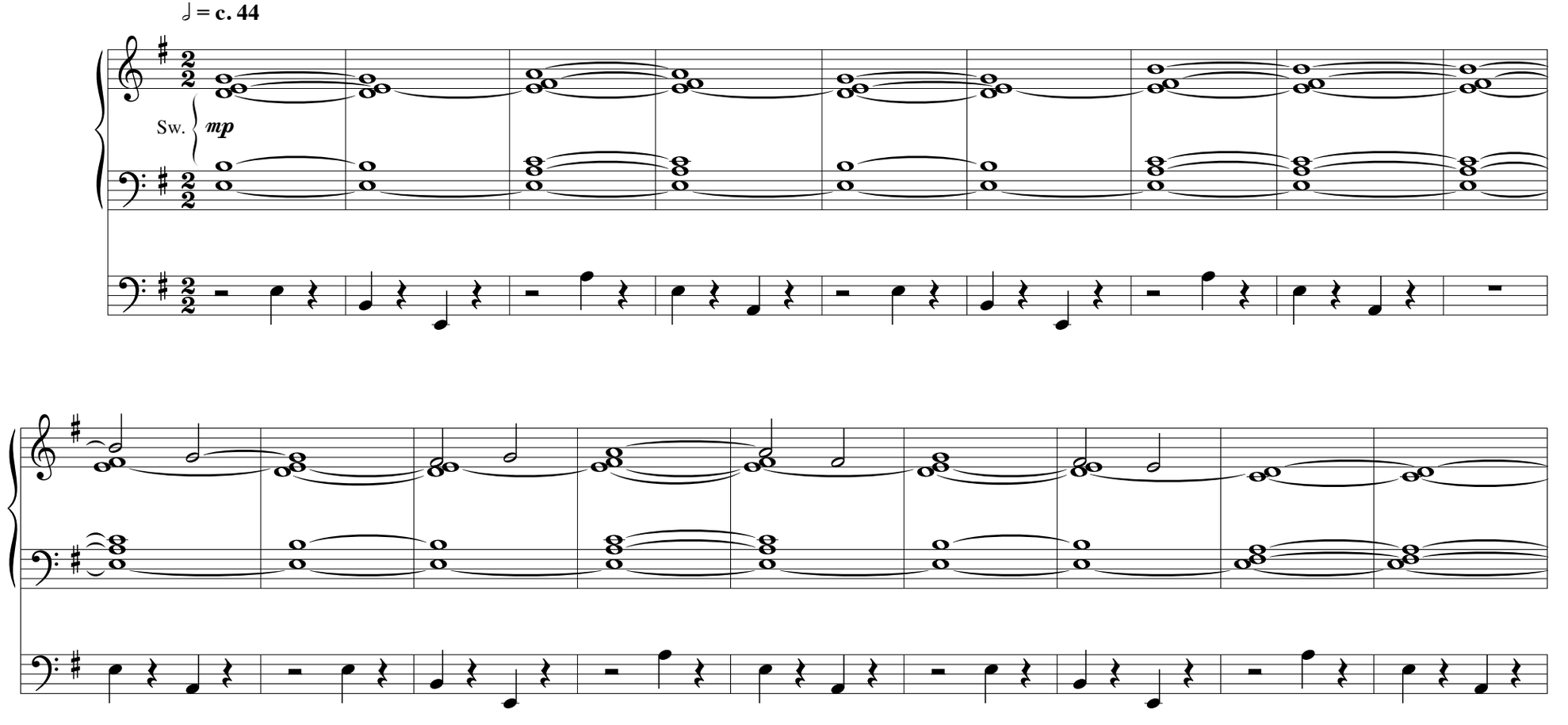
O Heiliger Geist

O Spirit of Life

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

setting, Marilyn Biery



Tune: *Geistliche Kirchengesänge,* Köln, 1623

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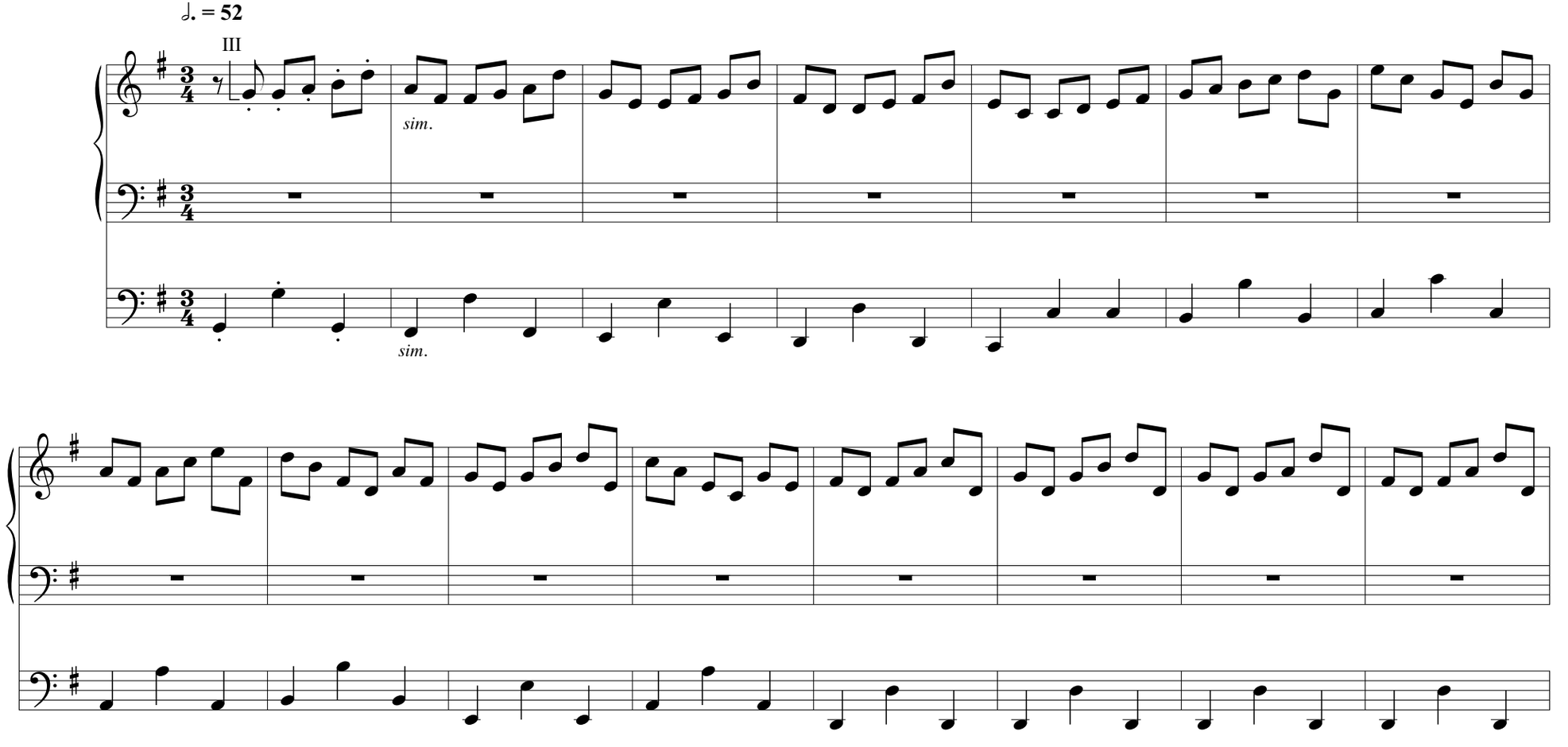
to Rodney Schrank

O Jesu Christe, wahres Licht

O Christ, Our Light, O Radiance True

III: 8', 4', 2 2/3', 1 3/5'
II: Krummhorn 8'
Ped: 16', 8', (4')

setting, Paul Manz



Tune: Gesangbuch, Nürnberg, 1676

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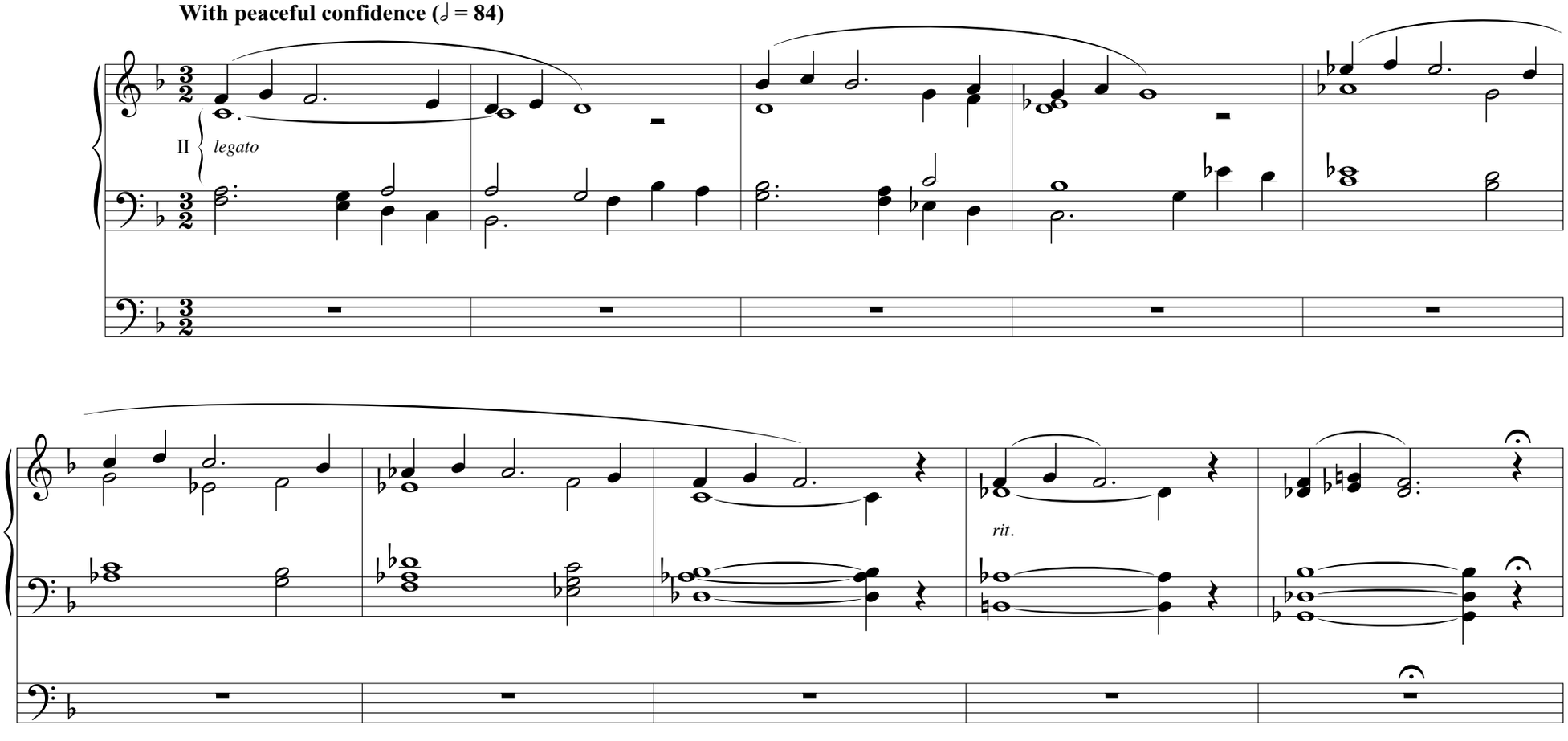
in memory of Roald Carlson

Romedal

Lord Our God, with Praise We Come

I: Principal 8'
II: Strings 8'
III: Krummhorn 8'
Ped: III/Ped. 4'

setting, Robert Buckley Farlee



Tune: Norwegian traditional

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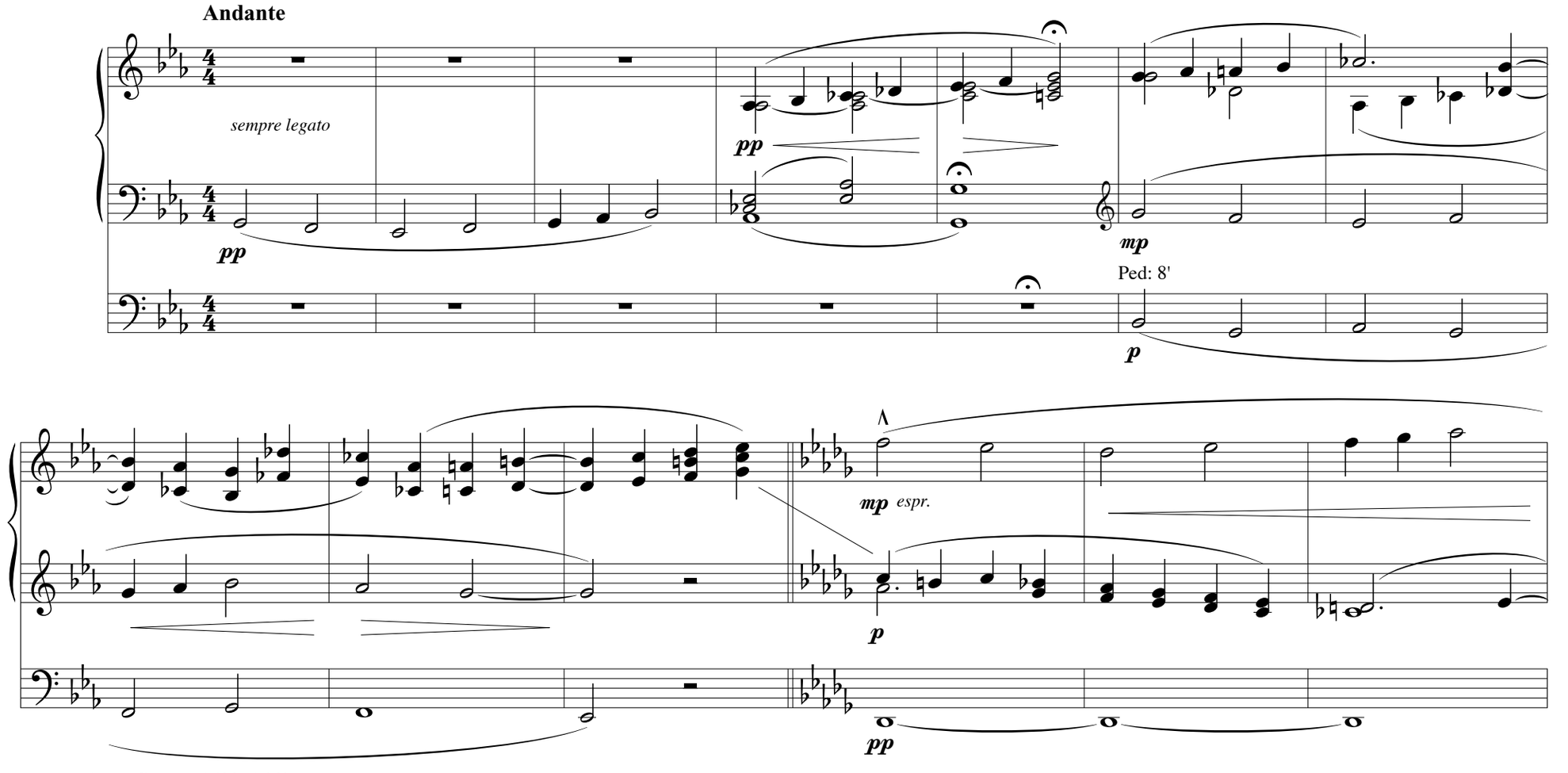
Schmücke dich

Soul, Adorn Yourself with Gladness

setting, Artur Kapp



Tune: Johann Crüger, 1598–1662

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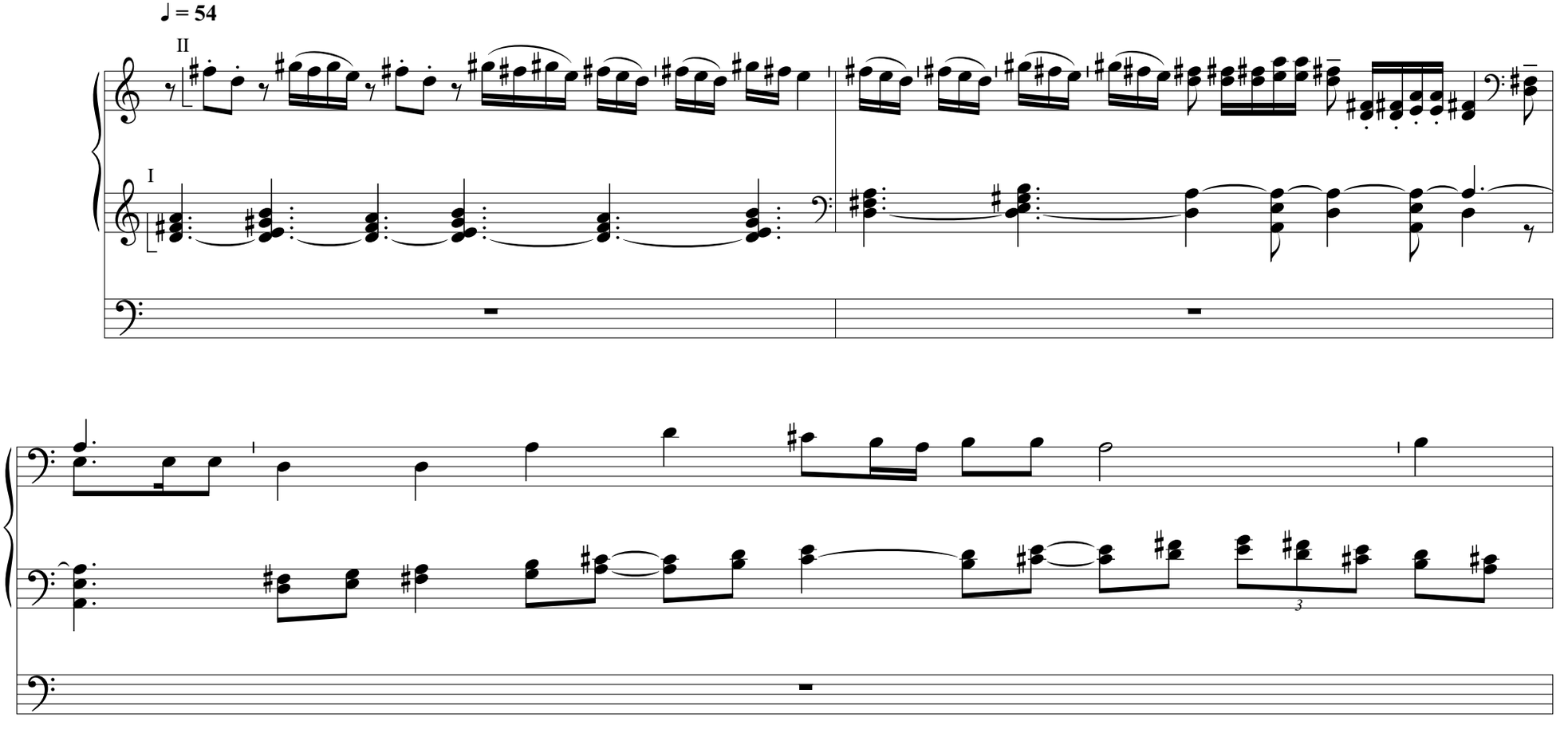
for Harlan McConnell

Sonne der Gerechtigkeit

At the Lamb's High Feast

I: Flute 8'
II: Flute 4', 1 1/3'
Ped: Flutes 16', 8'

setting, Charles W. Ore



Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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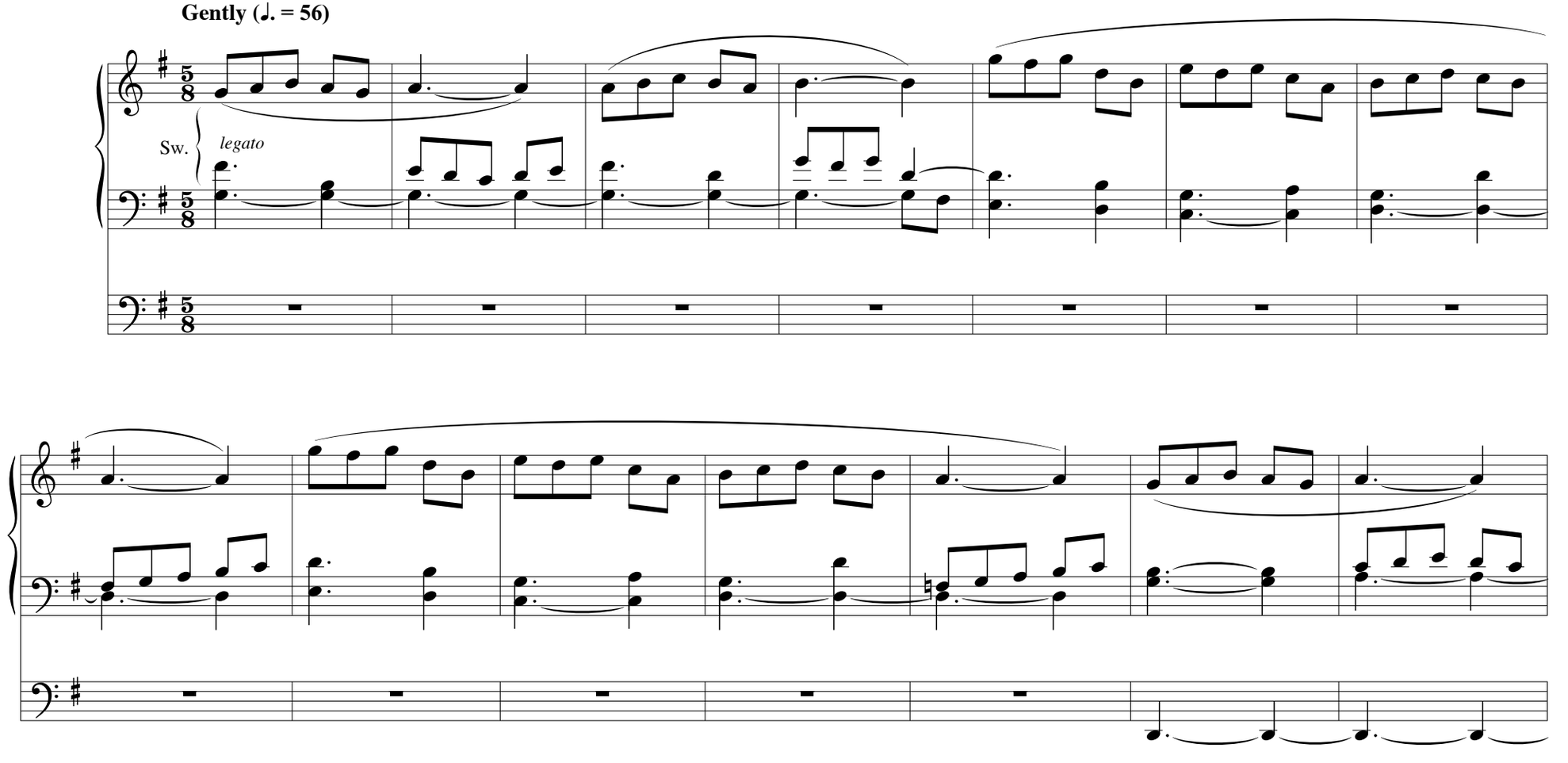
That Priceless Grace

Sw: Flutes 8', 4'
Pos: Flutes 8', 2 2/3'
Ped: Flutes 16', 8'

setting, Aaron David Miller



Tune: Ghanaian traditional

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for my friend Pastor Edward Bergen, on the occasion of his retirement from his ministry of 35 years at Immanuel Lutheran Church & School, Crystal Lake, Illinois

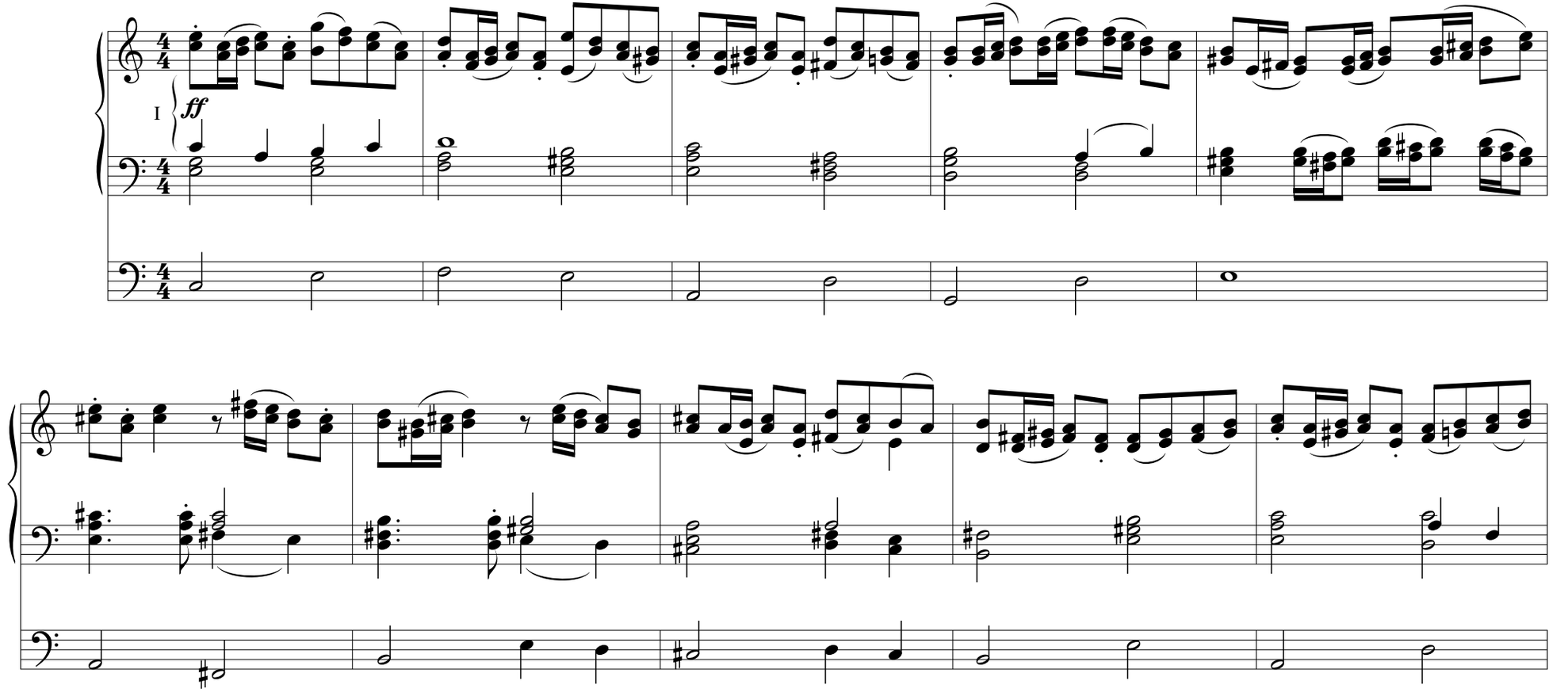
Thine

Thine the Amen

I: Principals 8', 4', 2 2/3', 2'; Mixt.
II: Flute 8', Principals 4', 2', Scharf, Reed 8'; II/I
Ped: Principals 16', 8', 4'; II/Ped.

setting, Kristina Langlois

Allegro moderato (♩ = 88)



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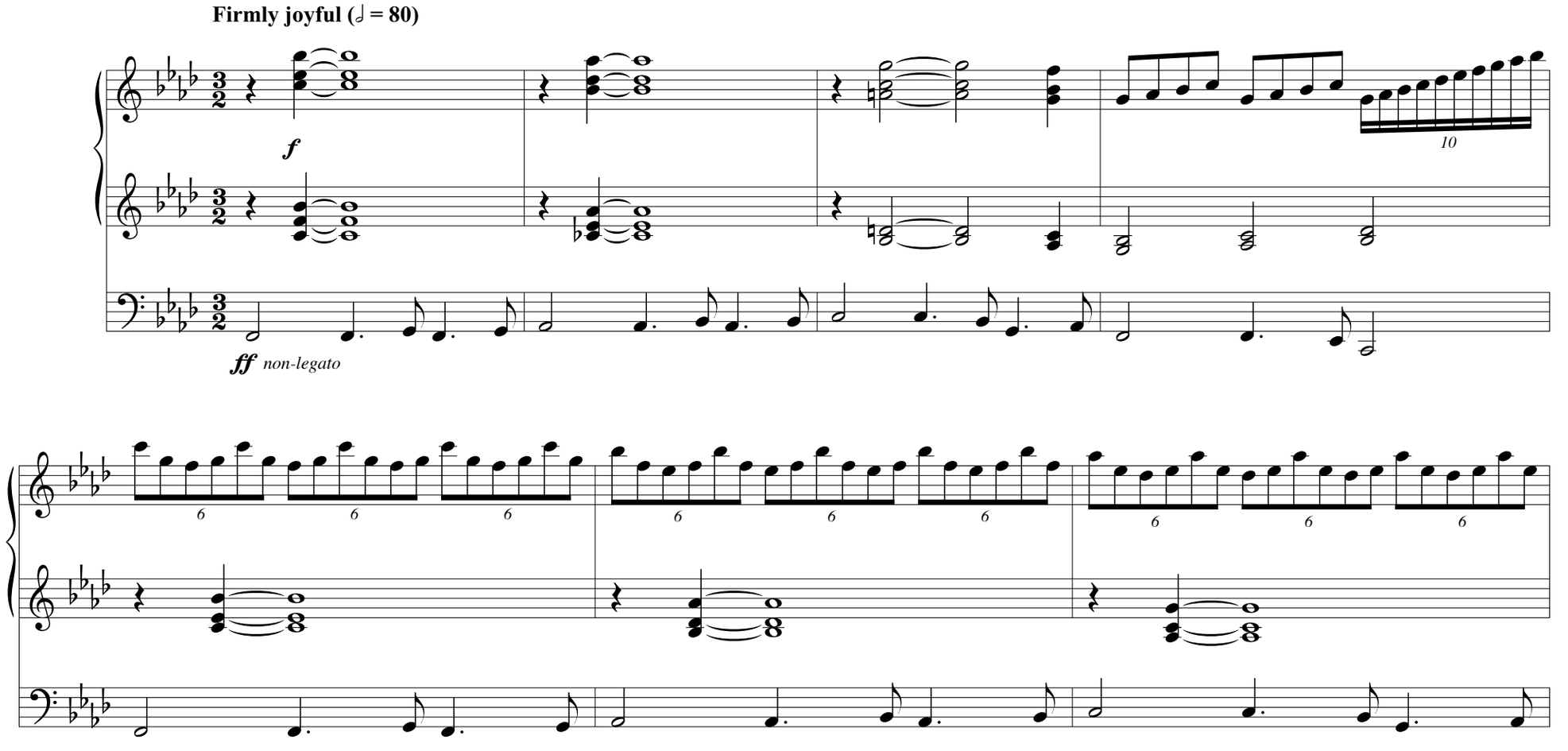
Vårvindar friska

O Living Breath of God

Full registration

setting, Emma Lou Diemer



Tune: Swedish folk tune

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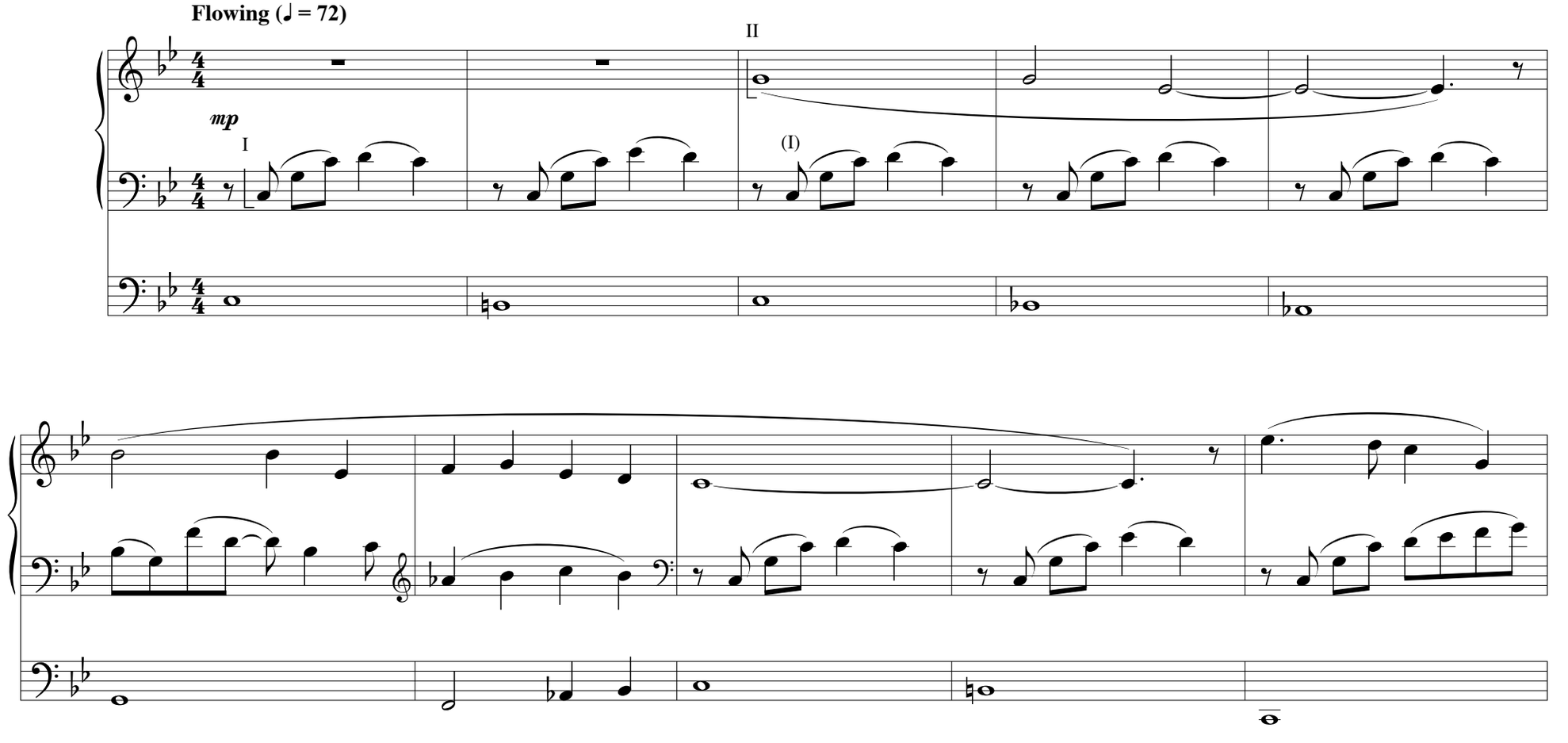
Vater unser

Our Father, God in Heaven Above

I: Soft Reed 8'
II: Flutes 8', 4'
Ped: 16', 8'

setting, Barbara Harbach



Tune: V. Schumann, *Geistliche Lieder,* 1539

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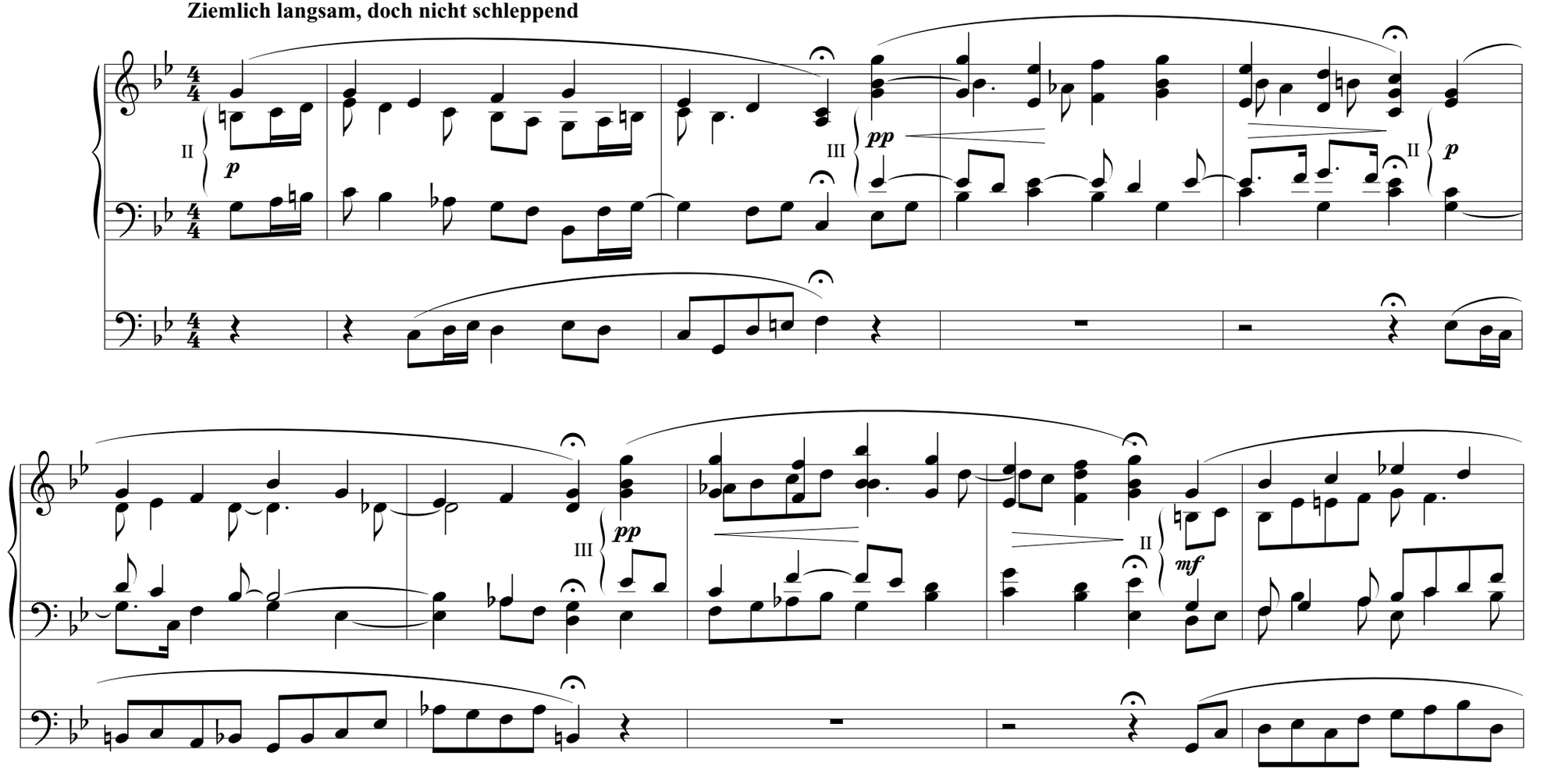
Vater unser

Our Father, God in Heaven Above

setting, Max Reger

Ziemlich langsam, doch nicht schleppend



Tune: V. Schumann, *Geistlich Lieder,* 1539
Setting from *52 leicht ausführbare Vorspiele*, op. 67, Leipzig, 1903

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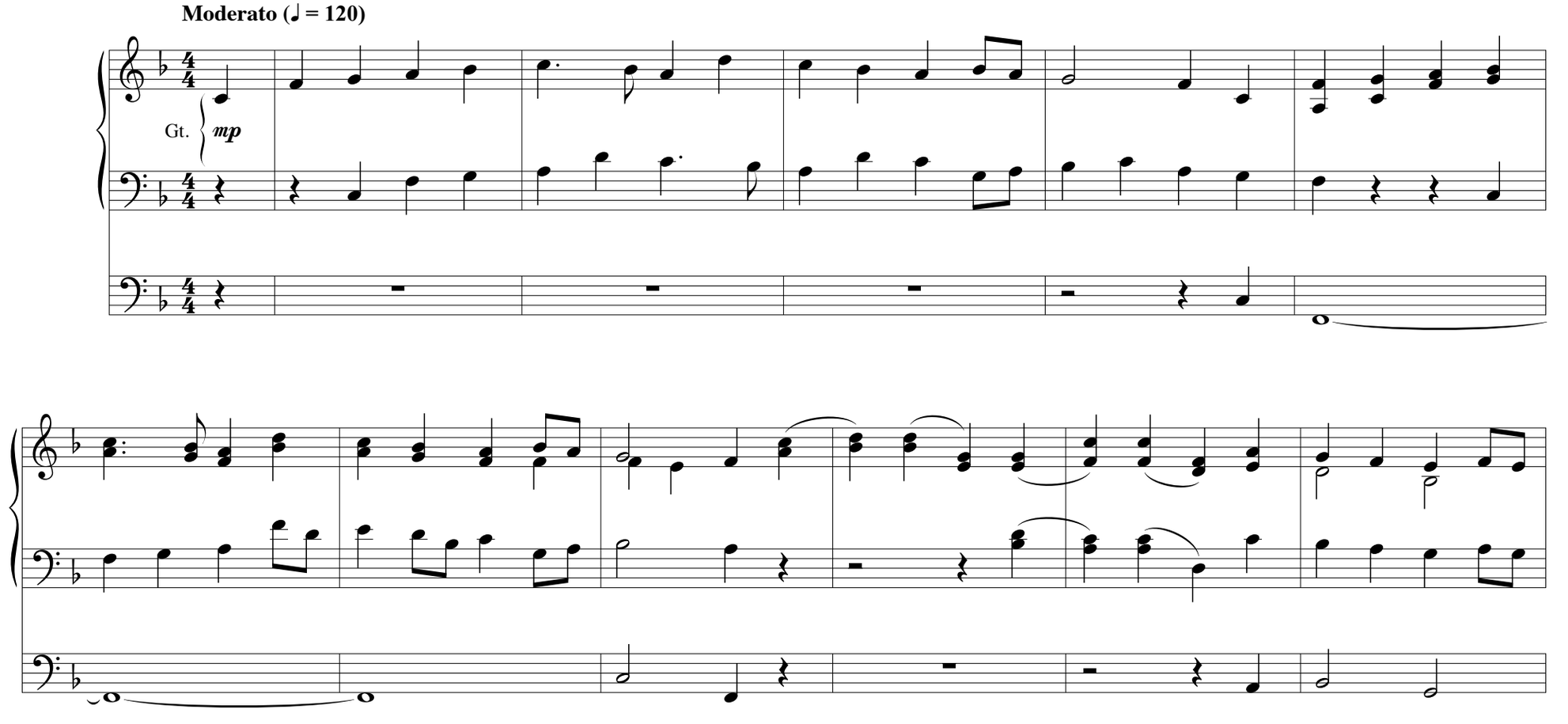
Was Gott tut

What God Ordains Is Good Indeed

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

setting, Robert J. Powell



Tune: Severus Gastorius, 1646–1682

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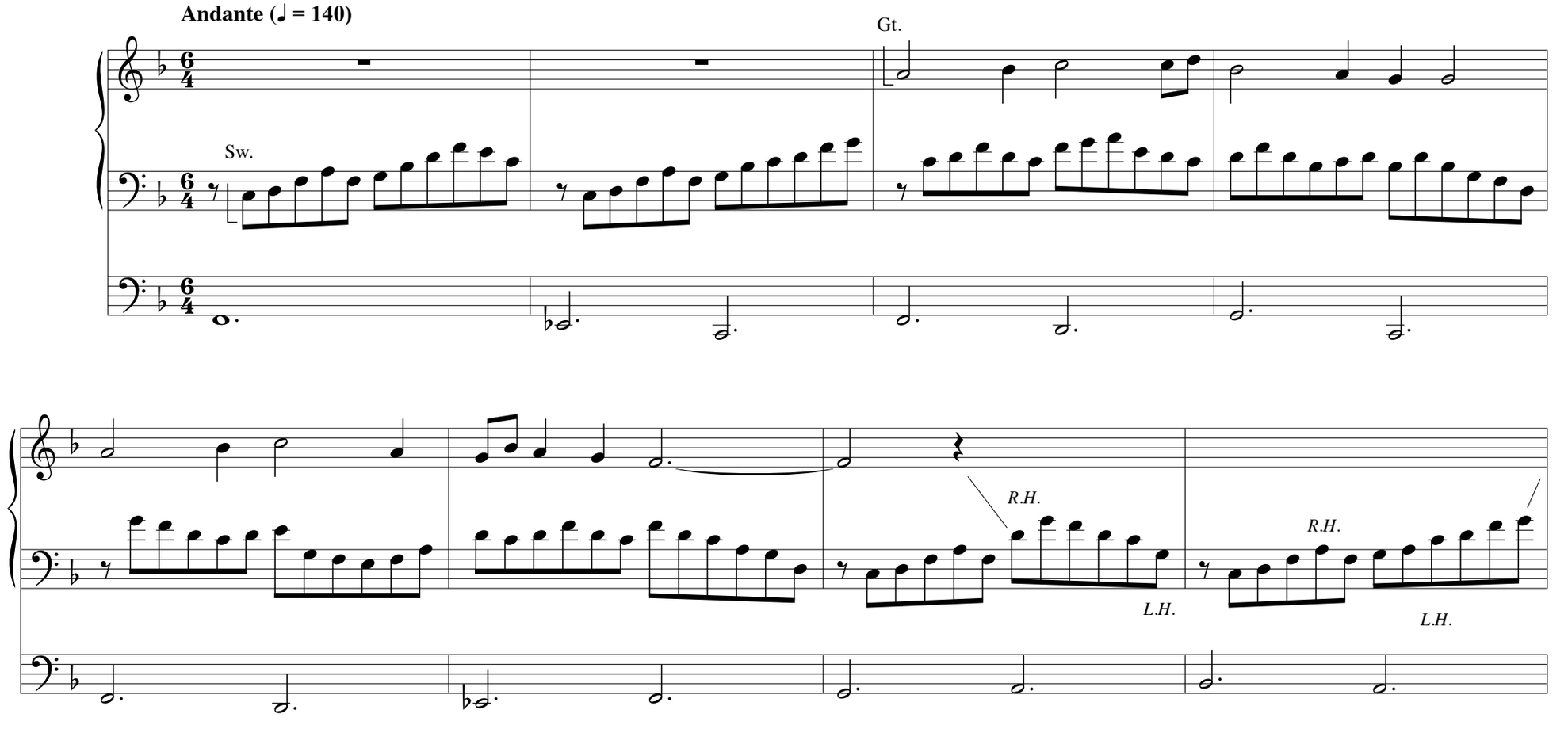
Werde munter

Come with Us, O Blessed Jesus

Sw: Flutes 8', 4', Gamba 8'
Gt: Flute Harmonique
Ped: Flutes 16', 8'

setting, Wolfgang Rübsam



Tune: Johann Schop, 1600–1665

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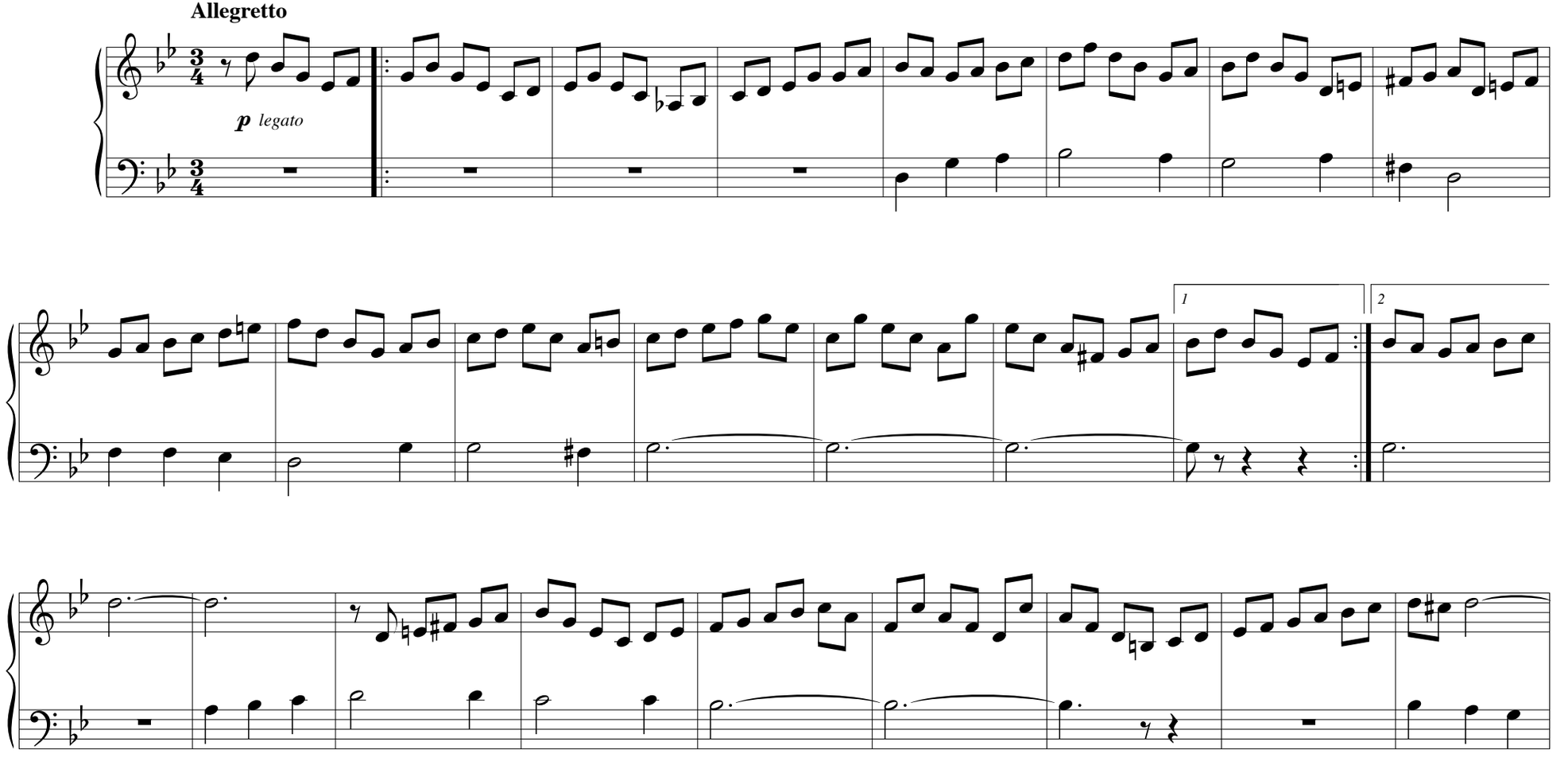
Wer nur den lieben Gott

If You But Trust in God to Guide You

setting, Kurt Fiebig

I



Tune: Georg Neumark, 1621–1681

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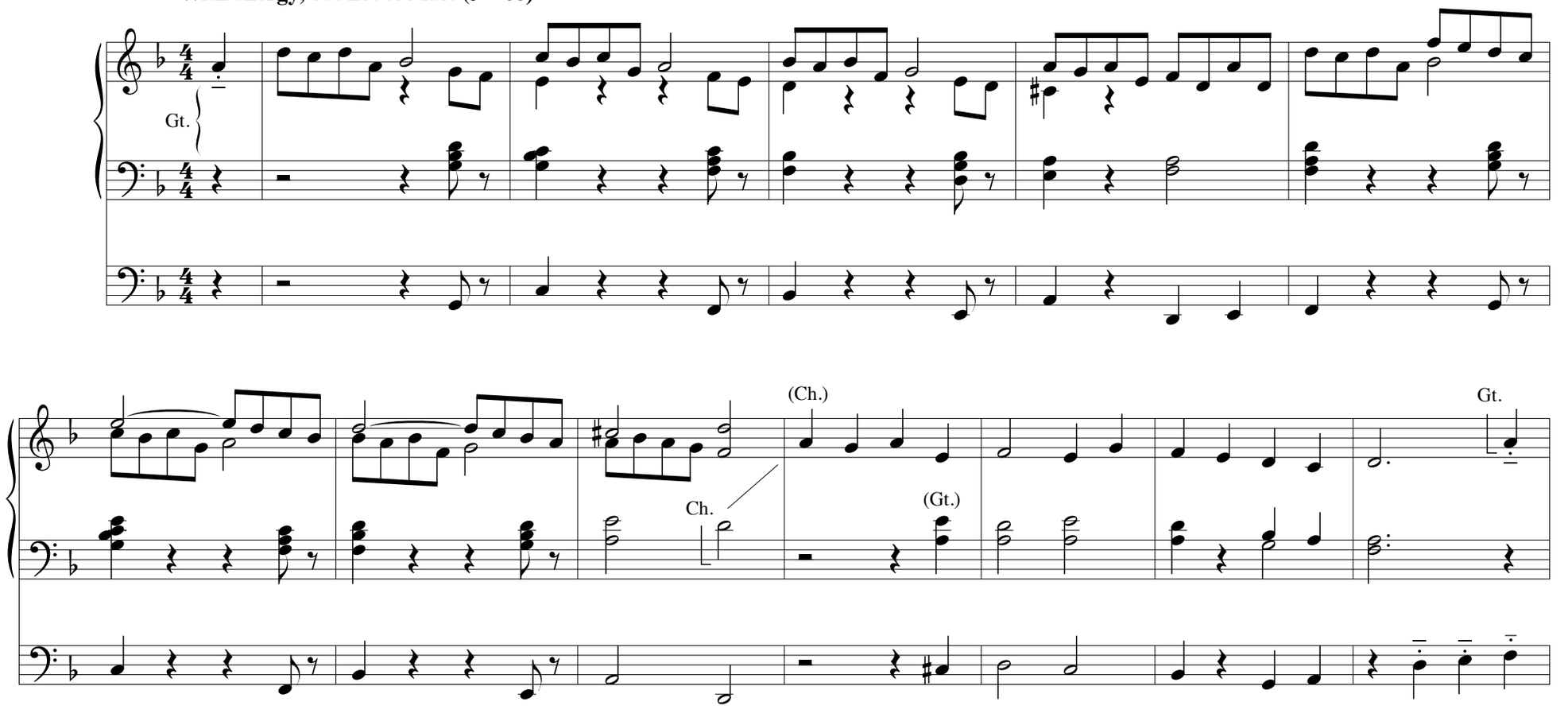
Wir glauben all

We All Believe in One True God

Sw: Principals 8', 4', Fagott 8', Mixt.
Gt: Principals 8', 4', 2', Mixt.
Ch: Festival Trumpet 8'
Ped: 16'; Gt/Ped.

setting, Jacob B. Weber

With energy, but not too fast (♩ = 68)



Tune: Latin *Credo*, c. 1300

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