

Augsburg
Organ
Library

REFORMATION

Augsburg Fortress
Minneapolis

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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 prac-

tices. 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

$\text{♩} = 108$

The musical score is divided into two systems. The first system (measures 1-10) features three staves: Treble (top), Bass (middle), and Pedal (bottom). The Treble and Bass staves are grouped by a brace and labeled 'III'. The second system (measures 11-20) also features three staves: Treble, Bass, and Pedal. Measure numbers are placed above the staves. Performance instructions include 'II' and '(III)'.

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)

The musical score consists of two staves. The top staff is in treble clef and 2/2 time, with a key signature of one flat. It features two entries: Organ I (8', 4', 1 1/3') in the upper half and Organ II (Cornet or Light Reed) in the lower half. The bottom staff is in bass clef and 2/2 time, also with a key signature of one flat. It features a single entry for Pedal Flutes (16', 4'). The score includes dynamic markings such as 'sim.' (simpler) and 'fort.' (fortissimo).

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

Warmly (♩ = 72–88)

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

$\text{♩} = 54\text{--}56$

The musical score consists of two staves of organ music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music features various note heads and stems, with some notes having horizontal dashes or beams connecting them. The tempo is marked as quarter note = 54-56.

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

Jaunty (J. = 92)

Musical score for the Sw. (Flutes) part, measures 1-10. The score is in common time (indicated by a '4' over a '3') and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a forte dynamic. Measures 2-4 are mostly rests. Measures 5-7 show a rhythmic pattern of eighth and sixteenth notes. Measure 8 begins with a sustained note followed by eighth-note pairs. Measure 9 features a sustained note with a fermata. Measure 10 ends with a sustained note.

Musical score for the Pos. (Krummhorn) part, measures 1-10. The score is in common time (indicated by a '4' over a '3') and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a forte dynamic. Measures 2-4 are mostly rests. Measures 5-7 show a rhythmic pattern of eighth and sixteenth notes. Measure 8 begins with a sustained note followed by eighth-note pairs. Measure 9 features a sustained note with a fermata. Measure 10 ends with a sustained note.

Tune: Guillermo Cuéllar, b. 1955; © 1993, 1994 GIA Publications, Inc.

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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

The musical score consists of three staves of organ music. The top staff uses a treble clef and has a basso continuo staff below it. The middle staff uses a bass clef. The bottom staff uses a bass clef. The music is primarily in 6/4 time, with some changes indicated by vertical bar lines. The upper manual (I) and pedal (Ped) parts are shown in the top staff, while the lower manual (Pedal) and mixture (Mixture) parts are shown in the middle and bottom staves respectively. The music features various chords and melodic lines.

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

$\text{♩} = 120\text{--}126$

The musical score consists of two staves of organ music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a '4'). The key signature is one flat. The music is composed of continuous eighth-note patterns. The first staff has a dynamic marking 'leggiero' over both systems. The second staff has a dynamic marking 'p' (piano) over the first system and 'f' (forte) over the second system.

Tune: Per Harling, b. 1948; © 1990 Ton Vis Produktion AB; admin. Augsburg Fortress.

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Ein feste Burg

A Mighty Fortress Is Our God

setting, David Cherwien

Firmly ($\text{J} = \text{c. } 80$)

The musical score is divided into two systems. The first system begins with a forte dynamic (f) and consists of two measures. The second system follows, continuing the melodic line. Both systems are written in common time (indicated by a '4') and feature a treble clef for the upper staff and a basso continuo staff below it.

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

Allegro energico, ma non troppo vivo

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

Slowly and freely ($\text{J} = 72$)

The musical score consists of two staves of organ music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The music is divided into measures by vertical bar lines. Measure III starts with a dynamic 'mp' and a sixteenth-note pattern. Measure I follows, featuring a sustained note. Measures 5 and 6 show more complex patterns with sixteenth notes and rests. Measures 4 and 6 conclude the section. The bass staff continues with similar patterns, maintaining the common time throughout.

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

$\text{♪} = 104$

II

♩

♯

♭

I

(II)

♯

♯

♯

♯

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

$\text{♩} = 100$

The musical score is divided into two systems. The top system begins with the first manual (Flutes) playing eighth-note pairs, while the second manual (Flute) and the pedal play sustained notes. The tempo is marked as $\text{♩} = 100$. The bottom system continues the pattern with eighth-note pairs from the first manual, sustained notes from the second manual, and sustained notes from the pedal. Measure numbers 1 and 2 are indicated above the staves.

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

Broadly

(Gt.) ,
poco rall.
a tempo
Sw.

*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

Gently (♩ = 56)

Flute II (8') part: Measures 1-10. Measure 1 starts with a grace note followed by eighth notes. Measures 2-10 show eighth-note patterns with slurs and grace notes. Measure 10 ends with a fermata over the first two measures of the next staff.

Choral Bass (4') part: Measures 1-10. Consists of sustained chords. Measure 1: C major. Measures 2-4: G major. Measures 5-7: D major. Measures 8-10: A major.

Dynamics: sim. (Measure 10), lightly detached (Measure 1).

Flute I (8') part: Measures 1-10. Measures 1-9 show eighth-note patterns. Measure 10 starts with a forte dynamic. Measures 11-12 show eighth-note patterns.

Choral Bass (4') part: Measures 1-10. Consists of sustained chords. Measures 1-3: C major. Measures 4-6: G major. Measures 7-9: D major. Measure 10: A major. Measures 11-12: E major.

Dynamics: (♩ = ♩) (Measure 10), I (Measure 11), c.f. (Measure 12).

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

Andante (♩ = 54)

The musical score consists of two staves. The top staff is for the Gt. (Flutes), starting with a dynamic marking of *mp*. The bottom staff is for the Sw. (Cornet). The music is in common time, with a key signature of one flat. The score includes dynamic markings such as *non legato* and performance instructions like (Gt.). Measure numbers are present at the beginning of each measure.

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

Cantabile (♩ = 88)

The musical score consists of two systems of organ music. The top system begins with a dynamic of *mp* (mezzo-forte) for the Chorus (Ch.) part. The music features a mix of eighth and sixteenth-note patterns. The bottom system begins with a dynamic of *mf* (mezzo-forte) for the Chorus (Ch.) part. The music continues with a mix of eighth and sixteenth-note patterns, maintaining the same instrumentation and dynamic levels as the first system.

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

Andante ($\text{J} = 64$)

Sw.
ad lib. slightly detached

Gt.

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

Sereno ($\text{J} = 50$, $\text{j} = 100$)

Musical score for the first system (measures 1-8). The score consists of three staves: Treble, Bass, and Pedal. The Treble and Bass staves are in common time (indicated by a '2' over a '4'). The Pedal staff is in common time (indicated by a '4'). The key signature is one flat. The music is in a simple harmonic style with eighth and sixteenth note patterns. The Sw (String Celeste) part is marked with *mp*. The Gt (Flute) and Pedal parts provide harmonic support. Measure 8 ends with a fermata over the bass line.

Musical score for the second system (measures 9-16). The score consists of three staves: Treble, Bass, and Pedal. The Treble and Bass staves are in common time (indicated by a '2' over a '4'). The Pedal staff is in common time (indicated by a '4'). The key signature changes to no sharps or flats. The music continues in a harmonic style. The Gt (Flute) and Pedal parts are marked with *Gt.* and *(Sw.)* respectively. Measures 14-15 feature a melodic line in the Treble staff with grace notes and slurs. Measures 16-17 show a transition with a bassoon-like sound (indicated by a bassoon icon).

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)

The musical score consists of three staves. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The middle staff also uses a treble clef and common time, starting with a key signature of one sharp. The bottom staff uses a bass clef and common time, starting with a key signature of one sharp. The music is divided into two systems by a vertical bar line. The first system begins with a treble clef, common time, and a key signature of one sharp. The second system begins with a bass clef, common time, and a key signature of one sharp. The music is labeled "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)

The musical score consists of two systems of organ music. The top system is for the Swell (Sw.) department, indicated by a brace and dynamic marking **f**. It features a treble clef, a key signature of one sharp, and a time signature of $\frac{3}{4}$. The bottom system is for the Pedal department, indicated by a bass clef and a time signature of $\frac{3}{4}$. Both systems show a mix of sustained notes and rhythmic patterns typical of early organ music.

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

Marcato e maestoso (♩ = 104)

(II)

I

sim.

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

Sprightly (♩ = 100)

I

(I)

II

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

Beschwingt

Tune: Johann Crüger, 1598–1662

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Nun freut euch

Dear Christians, One and All, Rejoice

setting, Donald Busarow

$\text{♩} = 96$

Top System:

- Instrument: Organ (Gt.) and Pedal.
- Clef: Treble and Bass.
- Tempo: $\text{♩} = 96$.
- Dynamics: **Gt.** *f*, *lightly detached*, + Gt/Ped., *f*.

Bottom System:

- Instrument: Organ (Sw.) and Pedal.
- Clef: Treble and Bass.
- Tempo: $\text{♩} = 96$.
- Dynamics: Sw. *brightly registered*, - Gt/Ped.

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

Boldly, with vigor

Tune: Finnish folk tune

Setting from *Woodworks on International Folk Hymns* © 1945 The Sacred Music Press. All rights reserved. Used by permission.

O Heiliger Geist

O Spirit of Life

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

setting, Marilyn Biery

$\text{♩} = \text{c. } 44$

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

 $\text{J.} = 52$

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. All staves are in 3/4 time with a key signature of one sharp. The top staff begins with a rest followed by a series of eighth-note pairs. The middle staff begins with a single eighth note. The bottom staff begins with a single eighth note. Dynamic markings 'sim.' are placed under the first measure of each staff.

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

With peaceful confidence ($\text{♩} = 84$)

Tune: Norwegian traditional

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Schmücke dich

Soul, Adorn Yourself with Gladness

setting, Artur Kapp

Andante

The musical score consists of two staves of organ music. The top staff uses a treble clef and a bass clef, both in common time with a key signature of four flats. The bottom staff uses a bass clef in common time with a key signature of one flat. The music begins with a dynamic of *pp*, followed by *semper legato* markings. It includes several melodic lines with grace notes and sustained notes. Dynamics include *pp*, *p*, *mp*, and *Ped: 8'*. The second staff continues with a dynamic of *p*, followed by *pp*. Articulation marks like *mp espr.* and slurs are also present.

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

$\text{J} = 54$

The musical score is divided into two systems. Each system begins with a measure of rests followed by a series of sixteenth-note patterns. The top staff (Part II) features a continuous sequence of sixteenth-note chords. The middle staff (Part I) follows a similar pattern but includes some eighth-note sustained notes. The bottom staff (Pedal) provides harmonic support with sustained notes and occasional sixteenth-note chords.

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

Gently ($\text{J.} = 56$)

The musical score consists of two staves of organ music in 5/8 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp. The music features eighth-note patterns with various dynamics and articulations, including a 'legato' marking in the first measure of the top staff. The score is divided into two sections by a brace.

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)

Tune: Carl Schalk, b. 1929; © 1983 Augsburg Publishing House, admin. Augsburg Fortress. All rights reserved.

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Vårvindar friska

O Living Breath of God

Full registration

setting, Emma Lou Diemer

Firmly joyful ($\text{♩} = 80$)

The musical score consists of three staves. The top staff (treble clef) has a dynamic of *f* at the beginning. The middle staff (treble clef) starts with a basso continuo bass note followed by a sustained note. The bottom staff (bass clef) has a dynamic of *ff non-legato* at the beginning. Measures 1-4 feature sustained notes with grace notes above them. Measures 5-8 show a pattern of eighth-note pairs. Measures 9-10 show sixteenth-note patterns. Measure 11 concludes with a sixteenth-note pattern.

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

Flowing ($\text{♩} = 72$)

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, and has a key signature of one flat. It begins with a measure of rests, followed by two measures labeled 'I' and 'II'. Measure 'I' contains pairs of eighth notes connected by slurs. Measure 'II' begins with a dotted half note, followed by pairs of eighth notes. The bottom staff is in bass clef, 4/4 time, and also has a key signature of one flat. It features sustained notes and pairs of eighth notes.

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

Moderato (♩ = 120)

The musical score consists of two staves of organ music. The top staff is in treble clef and 4/4 time, with a B-flat key signature. The bottom staff is in bass clef and 4/4 time, also with a B-flat key signature. The music begins with a dynamic marking 'mp' over the first measure. The notation includes various note heads (solid black, open, etc.) and rests, typical of early printed music notation.

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

Andante (♩ = 140)

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

Allegretto

Musical score for organ, page 1. The music is in common time (indicated by a '3' over a '4') and consists of two staves. The top staff is treble clef and the bottom staff is bass clef. The key signature is one flat. The tempo is Allegretto. Dynamics include **p** legato. The music begins with a series of eighth-note chords.

Musical score for organ, page 2. The music continues in common time (indicated by a '3' over a '4'). The key signature changes to no sharps or flats. The music features a mix of eighth and sixteenth notes. Measure 12 includes a melodic line with grace notes and measure 13 includes a melodic line with grace notes. Measures 14-15 show a transition with various note values and rests.

Musical score for organ, page 3. The music continues in common time (indicated by a '3' over a '4'). The key signature changes to one sharp. The music features a mix of eighth and sixteenth notes. Measures 16-17 show a melodic line with grace notes. Measures 18-19 show a melodic line with grace notes. Measures 20-21 show a melodic line with grace notes.

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 ($\text{J} = 68$)

The musical score is divided into two systems. The first system starts with the bassoon (Gt.) in the treble and bass staves, playing eighth-note chords. The trumpet (Ch.) enters in the second measure with eighth-note chords. The organ (Gt.) then plays a continuous line of sixteenth notes. The second system begins with the trumpet (Ch.) in the treble and bass staves, playing eighth-note chords. The organ (Gt.) then enters with a sustained note followed by sixteenth-note patterns. The trumpet (Ch.) reappears in the fourth measure, and the organ (Gt.) continues with sixteenth-note patterns.

Tune: Latin *Credo*, c. 1300

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