Augsburg Organ Library

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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 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

J = 108

Tune: Plainsong, adapt. Nikolaus Decius, 1485–1550
Setting © 1962, 1992, and 2011 Birnamwood Publications. All rights reserved. Used by permission.
Alles ist an Gottes Segen  
_Praise the Lord, Rise Up Rejoicing_  
_or_  
_All Depends on Our Possessing_  

_Tune: Johann Löhner, 1645–1705_  
_Arrangement: Copyright © 2005 Augsburg Fortress. All rights reserved._

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

_Sprightly (j = 60)_

_Tune setting, Wayne L. Wold_
Blott en dag

Day by Day

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

Warmly (\(\text{\(J = 72-88\)}\))

Tune: Oskar Ahnfelt, 1813–1882
Arrangement: Copyright © 2013 Augsburg Fortress. All rights reserved.
Čas radosti

Come Rejoicing, Praises Voicing

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

\[ J = 54-56 \]

Tune: Bohemian carol, 12th cent.
Setting © 2016 Augsburg Fortress. All rights reserved.
Cuéllar

_Holy, Holy, Holy, Holy_

setting, Aaron David Miller

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

Jaunty (¿ . _= 92)
Die güldne Sonne

Evening and Morning

Ped: Principals 16’, 8’, Mixt., Reed 16’

setting, David Cherwien

Tune: Johann G. Ebeling, 1637–1676
Arrangement: Copyright © 2003 Augsburg Fortress. All rights reserved.
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

\[ J = 120–126 \]

Tune: Per Harling, b. 1948; © 1990 Ton Vis Produktion AB; admin. Augsburg Fortress.
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_Augsburg Organ Library: Reformation, ISBN 978-1-5064-1360-0_  
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Ein feste Burg
A Mighty Fortress Is Our God

Firmly (\(j \approx c. 80\))

Tune: Martin Luther, 1483–1546
Setting © 2007 Augsburg Fortress. All rights reserved.

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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.

Allegro energico, ma non troppo vivo

Tune: Martin Luther, 1483–1546
Setting © 1950 C. F. Peters Corporation, New York. All rights reserved. Used by permission.
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'

Slowly and freely (J = 72)

Tune: J. Klug, Geistliche Lieder, 1543
Arrangement: Copyright © 2001 Augsburg Fortress. All rights reserved.
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
Setting from *Eleven Compositions for Organ, Set III* © 1982 Concordia Publishing House. All rights reserved. Used by permission.
Fred til Bod

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

setting, J. Bert Carlson

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

Tune: Ludvig M. Lindeman, 1812–1887
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Gott sei gelobet und gebenedeijet

O Lord, We Praise You

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

Broadly

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

Tune: J. Walter, Geistliche Gesangbüchlein, 1524
Setting © 2014 Augsburg Fortress. All rights reserved.
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'

Gently ($j = 56$)

Setting © 2004 Augsburg Fortress. All rights reserved.

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'

Andante (J. = 54)

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

Setting, Aaron David Miller

Tune: R. Schmid, Orgeltabulaturbuch, 1577
Arrangement: Copyright © 2016 Augsburg Fortress. All rights reserved.
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.

Cantabile (\(j = 88\))

Sw.

Tune: English melody, 16th cent.
Setting © 2016 Augsburg Fortress. All rights reserved.
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'

Andante (\textit{j} = 64)

Tune: Martin Luther, 1483–1546
Setting © 2016 Augsburg Fortress. All rights reserved.
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
Setting © 1948 Edition Fazer, Helsinki. All rights reserved. Used by permission.
Liebster Jesu, wir sind hier
Dearest Jesus, at Your Word
Word of God, Come Down on Earth

Sprightly ($j = 120$)

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.

Moderato \( (J = c. 108) \)

Tune: Neuvermehrtes Christlich Seelenharpf, Ansbach, 1665
Setting © 2014 Augsburg Fortress. All rights reserved.
for David Locke

Lobt Gott den Herren, ihr
Sing Praise to God, the Highest Good

Marcato e maestoso ($j = 104$)

Tune: Melchior Vulpius, 1570–1615
Arrangement: Copyright © 2013 Augsburg Fortress. All rights reserved.
Njoo kwetu, Roho mwema
Gracious Spirit, Heed Our Pleading

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

Sprightly (j = 100)

Tune: Wilson Niwagila; © Lutheran Theological College, Makumira, Tanzania; admin. Augsburg Fortress
Arrangement: Copyright © 2012 Augsburg Fortress. All rights reserved.
Nun danket all
*Come, Let Us Join Our Cheerful Songs*

setting, Johannes Petzold

Tune: Johann Crüger, 1598–1662
Setting © 1995 Breitkopf & Härtel, Wiesbaden. All rights reserved. Used by permission.
Nun freut euch
Dear Christians, One and All, Rejoice

setting, Donald Busarow

Tune: *Etlich christlich Lieder*, Wittenberg, 1524
Setting © 2004 Augsburg Fortress. All rights reserved.
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.

Tune: Geistliche Kirchengesänge, Köln, 1623
Setting © 2016 Augsburg Fortress. All rights reserved.
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')

\( J_0 = 52 \)

setting, Paul Manz

Tune: Gesangbuch, Nürnberg, 1676
Setting © 1962, 1992, and 2011 Birnamwood Publications. All rights reserved. Used by permission.
in memory of Roald Carlson

Romedal

Lord Our God, with Praise We Come

setting, Robert Buckley Farlee

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

With peaceful confidence ($j = 84$)

Tune: Norwegian traditional
Setting © 2015 Augsburg Fortress. All rights reserved.
Schmücke dich
Soul, Adorn Yourself with Gladness

Andante

pp

Ped: 8'

mp expr.

pp

Tune: Johann Crüger, 1598–1662
Setting © Eres Edition, Lilienthal/Bremen (eres-musik.de). All rights reserved. Used by permission.
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
Setting from Eleven Compositions for Organ, Set II © 1976 Concordia Publishing House. All rights reserved. Used by permission.
That Priceless Grace

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

Gently (\( \text{\textit{j. = 56}} \))

Tune: Ghanaian traditional
Setting © 2016 Augsburg Fortress. All rights reserved.

Setting, Aaron David Miller
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

Allegro moderato ($J = 88$)

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

Firmly joyful ($j = 80$)

Full registration

setting, Emma Lou Diemer

Tune: Swedish folk tune
Arrangement: Copyright © 2014 Augsburg Fortress. All rights reserved.
Vater unser

Our Father, God in Heaven Above

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

Flowing (\(\dot{J} = 72\))

Soft Reed 8'
Flutes 8', 4'
16', 8'

I:

II:

setting, Barbara Harbach

Tune: V. Schumann, Geistliche Lieder, 1539
Arrangement: Copyright © 2002 Augsburg Fortress. All rights reserved.
Vater unser

Our Father, God in Heaven Above

Ziemlich langsam, doch nicht schleppend

setting, Max Reger

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

Moderato ($\text{j} = 120$)

Tune: Severus Gastorius, 1646–1682
Setting © 2014 Augsburg Fortress. All rights reserved.
Werde munter
Come with Us, O Blessed Jesus

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

Andante (J = 140)

Tune: Johann Schop, 1600–1665
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Wer nur den lieben Gott
If You But Trust in God to Guide You

Allegretto

setting, Kurt Fiebig

Tune: Georg Neumark, 1621–1681
Setting © 1971 Chantry Music Press, admin. Augsburg Fortress. All rights reserved.
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.

With energy, but not too fast ($\text{j} = 68$)

Tune: Latin Credo, c. 1300
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