

BOSTON MUSIC COMPANY

Selected Organ Compositions

SERIES I

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THE BOSTON MUSIC COMPANY

BOSTON, MASS.

12 Stimmungsbilder für die Orgel

von

Otto Malling.

Die Geburt Christi.

Op. 48.

(G. Matthison-Hansen gewidmet.)

- 1) Die Hirten auf dem Felde.
- 2) Die drei Weisen aus dem Morgenlande.
- 3) Bethlehäm.

Aus dem Leben Christi.

Op. 63. Heft 1. 2.

(Alexandre Guilmant gewidmet)

- 4) Die Flucht nach Egypten.
- 5) Die Versuchung.
- 6) Effata.
- 7) Jairi Tochter.
- 8) Christus gebietet dem Sturm Stille.
- 9) Christi Einzug in Jerusalem.

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Der Tod und die Auferstehung Christi. Op. 54.

(G. Matthison-Hansen gewidmet.)

- 10) Gethsemane.
- 11) Golgatha.
- 12) Ostermorgen.

EIGENTHUM DES VERLEGGERS FÜR ALLE LÄNDER.

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AUS DEM LEBEN CHRISTI.

Stimmungsbilder

für die

ORGEL

VON

OTTO MALLING.

Op. 63.

Heft 1.

Heft 2.

- a) Die Flucht nach Ägypten.
- b) Die Versuchung.
- c) Effata. (Mit Benutzung des gleichnamigen Liedes vom Componisten.)

- d) Jairi Tochter.
- e) Christus gebietet dem Sturm Stille.
- f) Christi Einzug in Jerusalem.

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Die Flucht nach Ægypten.

Otto Malling, Op. 63. Heft 1.

Manuale. *mp*

Pedale.

Andante.

p

The image displays a musical score for piano, consisting of three systems of staves. The first system includes a first ending (1.) and a second ending (2.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano) are indicated. The key signature is three sharps (F#, C#, G#).

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a complex, dense texture of chords and arpeggios, with a *cresc.* marking. The middle and bottom staves are bass clefs, with the middle staff also containing a *cresc.* marking. The music is highly rhythmic and textured.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It features a melodic line with a *mf* marking, followed by a *dim.* marking, and then a *p* marking. The middle and bottom staves are bass clefs, with the middle staff also containing a *mf* marking, followed by a *dim.* marking, and then a *p* marking. The music is more melodic and less dense than the first system.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature. It features a melodic line with a *mp* marking, followed by a *p* marking. The middle and bottom staves are bass clefs, with the middle staff also containing a *mp* marking, followed by a *p* marking. The music is more melodic and less dense than the first system.

System 1 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voices.

System 2 of a musical score, continuing from the first system. It maintains the same three-staff structure and key signature. The melodic line continues with intricate phrasing and slurs, while the accompaniment provides harmonic support.

System 3 of a musical score, the final system on this page. It concludes with a double bar line. The music includes dynamic markings such as *pp* (pianissimo) and *p* (piano). The notation shows a final cadence with sustained notes and a clear ending.

Die Versuchung.

Poco Allegro.

The musical score is written for piano and consists of three systems of three staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic marking. The music features a complex texture with frequent triplets and slurs. The second system continues the melodic and harmonic development. The third system concludes with a piano (*p*) dynamic marking. The notation includes various rhythmic values, accidentals, and articulation marks.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has three flats (B-flat, E-flat, A-flat). The first staff contains a melodic line with various note values and rests. The grand staff contains a complex accompaniment with many beamed notes and rests. The bottom staff contains a bass line with a triplet of eighth notes in the first measure.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The first staff continues the melodic line. The grand staff accompaniment includes a triplet of eighth notes in the bass line of the second measure. The bottom staff continues the bass line with various rhythmic patterns.

Third system of musical notation. The first staff features a melodic line with a dynamic marking of *p* (piano) and the word *longa* above a long note. The grand staff accompaniment includes several triplet markings over eighth notes in the bass line. The bottom staff continues the bass line with a steady eighth-note pattern.

Andante.

p dolce

rit.

p dolce

This system of music is in 3/4 time and features a melody in the right hand with a bass line in the left hand. The tempo is marked 'Andante'. The music begins with a piano (*p*) and dolce dynamic. There are two measures with fingering numbers 5 and 4 above the notes. A 'rit.' (ritardando) marking appears in the seventh measure. The system concludes with a *p dolce* dynamic.

This system continues the 'Andante' section. It features a more complex texture with multiple voices in both hands, including some chords and arpeggiated figures. The dynamics remain consistent with the first system.

Poco Allegro.

pp

f

pp

f

This system marks the beginning of the 'Poco Allegro' section. The tempo is noticeably faster. The music features a melody in the right hand and a bass line in the left hand. Dynamics range from *pp* (pianissimo) to *f* (forte). There are some triplets and slurs in the right hand.

First system of musical notation, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in the first measure of the top staff.

Second system of musical notation, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings are present in the top staff.

Third system of musical notation, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *ff* (fortissimo) dynamic marking is present in the first measure of the top staff. A triplet of eighth notes is marked with a '3' in the second measure of the middle staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a complex rhythmic pattern with many triplets, indicated by the number '3' above or below groups of notes. The key signature has one sharp (F#). The first staff has a dynamic marking of *f* (forte).

Second system of musical notation, continuing the piece. It features the same three-staff layout. The music continues with intricate rhythmic patterns and triplets. The key signature remains one sharp. The notation includes various note values, rests, and articulation marks.

Third system of musical notation. The music concludes with a long note in the first staff, marked with the word *longa* above it. The dynamic marking *p* (piano) is present in the second staff. The system ends with a double bar line and a key signature change to one flat (Bb).

Andante.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time (C). The tempo is marked 'Andante.' and the dynamics are 'p dolce'. A 'rit.' marking is present in the middle of the system.

Second system of musical notation, continuing the piece. It features the same grand staff and time signature. The dynamics remain 'p dolce'.

Third system of musical notation, concluding the piece. It features the same grand staff and time signature. The dynamics include 'pp', 'ff subito', 'p', and 'pp'.

„Effata.“

(Mit Benutzung des gleichnamigen Liedes vom Componisten.)

Andante.

ten. ten. ten. ten.

The musical score is written for piano and consists of three systems of staves. The first system has a grand staff with a treble clef and a bass clef. The second system has a grand staff with two treble clefs and a bass clef. The third system has a grand staff with a treble clef and a bass clef. The music is in a key with three flats (E-flat major or C minor) and a common time signature. Dynamics include *p*, *mf marc.*, and *dim.*. There are also markings for *ten.* (tension) and *mf marc.* (mezzo-forte marcato). The score includes various musical notations such as slurs, ties, and triplets.

L'istesso Tempo.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with various ornaments and dynamics. The middle and bottom staves provide harmonic support with chords and bass lines. Dynamics include *pp*, *ppp*, *ff*, and *mf*.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a focus on chordal textures and melodic movement. Dynamics include *mf* and *ff*.

Third system of musical notation, concluding the piece. It features more complex rhythmic patterns and dynamic contrasts. Dynamics include *fff*, *mf*, and *ff*.

OTTO MALLING'S

Berømte Orgel-Kompositioner.

Christus, tolv Stemningsbilleder.

- Op. 48. Christi Fødsel, 1,25
 Hverne paa Maria. De tre Viser fra Østlandet. Betlehem.
- 54. Christi Død og Opstandelse, 1,80
 Gøttsemane. Golgatha. Paaskenorgen
- 63. At Christi Liv,
 Høtt 1. 2.— Ægypten. Fritelsen.
 Flugten til Ægypten.
 Ekata.
- Høtt 2. 2.—
 Jartl Datter. Kristus stiller Stor-
 men. Christi Indtog i Jerusalem.
- Op. 66. Kirkearets Festsange.

Høtte 1. 2.—
 Juleaften. Første Juledag. Anden Juledag. Nytaarsdag. Skærtorsdag. Langfredag.

Høtte 2. 2.—
 Første Paaskedag. Anden Paaskedag. Store Bededag. Christi Himmelfartsdag. Første Pinsedag. Anden Pinsedag.

Her i nærværende Værk er det på de forskellige Festsanges Karakter, der giver Kompositionerne deres Farve og Præg. Og det fører kommer op, at det er i høj Grad pelykkede, svarende til deres Hensigt: at give Pestevangeliens Stemning Udtryk i Musik, i en virkelig lædig, indholdsrig Musik. Den glimer ikke i det melodisse; men dens Harmonier er den reneeste Fryd for Øret.

Posthulderne vil egne sig fortrinligt til Brug i Kirken paa Festsdagen, og i Kirkekonceter vil de kunne skaffe Tilhørerne en musikalsk Nydelse af den bedste Art. Udgaven for Harmonium egner sig for Musik i Hjemmet. N. V.

Op. 70. Jomfru Maria. Stemningsbilleder.

- Høtte 1. 1,50
 1. Bøhdelsen. 2. Maria besøger Elisabeth og priser Gud. 3. Den hellige Nat.
- Høtte 2. 1,50
 4. Jesus fremstilles i Templet, hvor Simeon og Anna tale om ham. 5. Maria finder Jesus blandt Lærerne i Templet paa Paaskehøjtiden. 6. Ved Korets Fod.
- Med 774. Disse 3 Billeder (Bøhdelsen, Maria besøger Elisabeth og priser Gud, Den hellige Nat) ere ligesom samme Komponists tidligere Orgel-Serier med bibelsk Program („Kristi Fødsel“ og „Kristi Død“) baarne af en varm Følelse og en fin poetisk Stemning; deres Tone er let ahliseret orientalsk, deres Stil og hele Habitus nærmest beslægtet med den moderne franske Orgelliteratur.
- Et nyt Vidnesbyrd om Komponistens smidige Talent, kræse Smag og store Musikersdygtighed.

Op. 75. Ein Requiem für die Orgel. Stimmungsbilder über Worte der heiligen Schrift.

- Høtte 1. 2.—
 1. Gleich ihnen Ruhe. 2. Das jüngste Gericht. 3. Darum wachet.
- Høtte 2. 2.—
 4. Der Glaube. 5. Friede. 6. Darum laßt mein Herz frohlich. Gleich ihnen Ruhe.
- Der 774. 6-8-02. Prof. Mallings Orgelkompositioner nyde stadig tilgængende Udbredelse, ikke blot herhjemme, men tilhige i Udlandet. Deres klare Indhold og den paa een Gang praktiske og virksomhedsfulde Orgelbehandling gør dem til taknemlige Opgraver for den Spilende. Disse samme Fortrin udmerke det sidste Arbejde, der består af 6 Stemmingsbilleder, komponerede over Skrifsteder.

Op. 76. Paulus, Stemmingsbilleder.

- Høtte 1. 1,75
 1. Saulus raser mod Herrens Disciple
 2. Paa Vejen til Damaskus. 3. Saulus bliver seende og omvender sig.
- Høtte II. 1,75
 4. Paulus forkynder Evangeliet og lader Fortællelse. 5. Folket anser Paulus for en Gud og offer til ham. 6. Kærlighedens Gave.
- 81. Frelserens syv Ord paa Korset. Stemmingsbilleder.
- Høtte 1. 2.—
 1. Indledning. Gangen til Golgatha.
 2. Kærlighedens Ord.
- Høtte 2. 2.—
 3. Lidelsens Ord. 4. Sefrens Ord. 5. Epløg (med Slumningskor ad ihb.).
 — 84. De hellige tre Konger. Julestemningsbilleder.

Org. 8. Kæster/ørre. Medl. Nr. 1908 Nr. 72

- Til julehøjtid ville disse ikke ganske ferte, men velklingende og med Komponistens bekendte Omhyggelighed og fremragende Dygtighed udarbejdede Kompositioner for Orgel med Pedal (helst 2 à 3 Man.) være et interessant Emne for enhver habil Organist, der raader over et større Orgel, og tillige bidrage til at bringe den forstaaende Tilhører i rette Stemning.
- Op. 88. Bei kirchlichen Handlungen. Stimmungsbilder für die Orgel.
 Bei der laute. Bei der Hochzeit. Beim Abendmahle. Bei der Beerdigung.
- 89. Nachklänge aus Davids Psalmen. Stimmungsbilder für die Orgel.
 1. Der 33. Psalm 2. Der 33. Psalm

ORGELCOMPOSITIONEN

von

OTTO MALLING.

Christus 12 Stimmungsbilder für die Orgel

Die Geburt Christi.

Op. 48.

- 1) Die Hirten auf dem Felde.
- 2) Die drei Weisen aus dem Morgenlande.
- 3) Bethlehem.

Aus dem Leben Christi.

Op. 63. Heft 1. 2.

- 4) Die Flucht nach Egypten.
- 5) Die Versuchung.
- 6) Effata.
- 7) Jairi Tochter.
- 8) Christus gebietet dem Sturm Stille.
- 9) Christi Einzug in Jerusalem.

Der Tod und die Auferstehung Christi. Op. 54.

- 10) Gethsemane.
- 11) Golgatha.
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Die Festtage des Kirchenjahres

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- 2) 1. Weihnachtstag.
- 3) 2. Weihnachtstag.
- 4) Neujahrstag.
- 5) Grün Donnerstag.
- 6) Charfreitag.
- 7) 1. Ostertag.
- 8) 2. Ostertag.
- 9) Buss- und Betttag.
- 10) Christi Himmelfahrtstag.
- 11) 1. Pfingsttag.
- 12) 2. Pfingsttag.

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- 2) Maria besucht Elisabeth und preiset Gott.
- 3) Die heilige Nacht.
- 4) Jesu Darstellung im Tempel.
- 5) Jesus zwischen den Lehrern im Tempel.
- 6) Am Fusse des Kreuzes.

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6 Stimmungsbilder für die Orgel.

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- 2) Das jüngste Gericht.
- 3) Darum wachet.
- 4) Der Glaube.
- 5) Friede.
- 6) Darum ist mein Herz fröhlich — Lieb ihnen Ruhe.

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von

Otto Malling.

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Op. 48.

(G. Mathison-Hansen gewidmet.)

- 1) Die Hirten auf dem Felde.
- 2) Die drei Weisen aus dem Morgenlande.
- 3) Bethlehem.

Aus dem Leben Christi.

Op. 63. Heft 1. 2.

(Alexandre Guilmant gewidmet)

- 4) Die Flucht nach Egypten.
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- 10) Gethsemane.
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EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.
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Alexandre Guilmant gewidmet.

AUS DEM LEBEN CHRISTI.

Stimmungsbilder

für die

ORGEL

von

OTTO MALLING.

Op. 63.

Heft 1.

Heft 2.

- a.) Die Flucht nach Ägypten.
- b.) Die Versuchung.
- c.) Effata. (Mit Benutzung des gleichnamigen Liedes vom Componisten.)
- d.) Jairi Tochter.
- e.) Christus gebietet dem Sturm Stille.
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Jairi Tochter. »Und als er in des Obersten Haus kam und sahe die Pfeifer und das Getümmel des Volks, sprach er zu ihnen: Weichet; denn das Mägdlein ist nicht todt, sondern es sch'äft. Und sie verlachten ihn. Als aber das Volk ausgetrieben war, ging er hinein und ergriff sie bei der Hand; da stand das Mägdlein auf.«

(Matth. Evang. 9, 23—25.)

Christus gebietet dem Sturm Stille. »Und er trat in das Schiff und seine Jünger folgten ihm. Und siehe, da erhob sich ein gross Ungestüm im Meer, also, dass auch das Schifflein mit Wellen bedeckt ward; und er schlief. Und die Jünger traten zu ihm und weckten ihn auf und sprachen: Herr, hilf uns, wir verderben. Da sagte er zu ihnen: Ihr Kleingläubigen, warum seid ihr so furchtsam? Und stand auf und bedräuete den Wind und das Meer, da ward es ganz stille!

(Matth. Evang. 8, 23—26.)

Christi Einzug in Jerusalem. »Aber viel Volk breitete die Kleider auf den Weg; die andern hieben Zweige von den Bäumen und streueten sie auf den Weg. Das Volk aber, das vorging und nachfolgte, schrie und sprach: Hosianna dem Sohn Davids; gelobet sey, der da kommt in dem Namen des Herrn, Hosianna in der Höhe!«

(Matth. Evang. 21, 8—9.)

»Und als er nahe hinzu kam, sahe er die Stadt an und weinte über sie, und sprach: Wenn du es wüsstest, so würdest du auch bedenken zu dieser deiner Zeit, was zu deinem Frieden dienet. Aber nun ist's vor deinen Augen verborgen.«

(Luc. Evang. 19, 41—42.)

Jairi daughter. »And when Jesus came into the ruler's house, and saw the minstrels and the people making a noise, he said unto them, Give place: for the maid is not dead, but sleepeth. And they laughed him to scorn. But when the people were put forth, he went in, and took her by the hand, and the maid arose.«

(Matth. 9, 23—25.)

Christ stilleth the tempest on the sea. »And when he was entered into a ship, his disciples followed him. And, behold, there arose a great tempest in the sea, insomuch that the ship was covered with the waves: but he was asleep. And his disciples came to him, and awoke him, saying, Lord, save us: we perish. And he saith unto them, Why are ye fearful, O ye of little faith? Then he arose, and rebuked the winds and the sea; and there was a great calm.«

(Matth. 8, 23—26.)

Christ's entry into Jerusalem. »And a very great multitude spread their garments in the way; others cut down branches from the trees, and strawed them in the way. And the multitudes that went before, and that followed, cried, saying, Hosanna to the Son of David: Blessed is he that cometh in the name of the Lord; Hosanna in the highest.«

(Matth. 21, 8—9.)

»And when he was come near, he beheld the city, and wept over it, saying, If thou hadst known, even thou, at least in this thy day, the things which belong unto thy peace! but now they are hid from thine eyes.«

(Luke 19, 41—42.)

Jairi Tochter.

Otto Malling, Op. 63. Heft 2.

Andante.

Manuale.

Pedale.

(Oboe)

mf

rit.

p a tempo

p

cresc. e accel.

cresc. e accel.

mf

p

mf

mf

p

mf

dim. *p* *rit.*

dim. *p*

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. Dynamic markings include *dim.* and *p* in the first two staves, and *rit.* in the second staff.

(Oboe)

p a tempo *p*

p

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff is labeled "(Oboe)". The music consists of rhythmic patterns with slurs. Dynamic markings include *p a tempo* and *p* in the first staff, and *p* in the second staff.

cresc. e accel. *mf* *p* *p*

cresc. e accel. *mf*

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with slurs and dynamic markings. Dynamic markings include *cresc. e accel.* and *mf* in the first staff, and *cresc. e accel.* and *mf* in the second staff.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a melodic line with slurs and ties. The grand staff contains a complex accompaniment with slurs and a triplet of eighth notes. The bottom staff contains a simple bass line. Dynamic markings include *p* at the beginning, *mf* in the middle, and *dim.* towards the end.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The first staff continues the melodic line. The grand staff accompaniment becomes more dense with chords and includes markings for *p*, *rit.*, and *pp*. The bottom staff continues the bass line with a *pp* marking.

Third system of musical notation, the final system on the page. It maintains the three-staff structure. The first staff continues the melodic line. The grand staff accompaniment features a series of chords with a *5* marking in the bass clef staff. The bottom staff continues the bass line.

The musical score consists of three systems of staves. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. Dynamics include *f*, *dim.*, *p*, *pp*, and *cresc.*. The second system also has three staves, with dynamics including *rit.*, *f*, *col ssa ad lib.*, *ten.*, and *ff*. The third system has three staves, with dynamics including *ff* and *pp*. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Christus gebietet dem Sturm Stille.

Poco Allegro.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The first staff has a dynamic marking of *mf* and a fermata over the first measure. The second and third staves have a dynamic marking of *mf*. The first measure of the first staff contains fingerings: 5, 2, 3, 1, 2.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The time signature is 8/8. The first staff has a dynamic marking of *f* and a fermata over the first measure. The second and third staves have a dynamic marking of *f*.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The time signature is 8/8. The first staff has a dynamic marking of *cresc.* and a fermata over the first measure. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *cresc.*. The first measure of the first staff contains a dynamic marking of *cresc.*. The first measure of the second staff contains a dynamic marking of *ff*. The first measure of the third staff contains a dynamic marking of *cresc.*. The first measure of the fourth staff contains a dynamic marking of *ff*. The first measure of the fifth staff contains a dynamic marking of *ff*. The first measure of the sixth staff contains a dynamic marking of *cresc.*.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains complex melodic and harmonic lines with many accidentals and slurs. The separate bass staff contains a simple bass line with half notes. Dynamics include *fff* in the grand staff and *fff* in the separate bass staff.

Second system of musical notation, continuing the three-staff format. The grand staff features dense chordal textures and melodic fragments. The separate bass staff continues with a simple bass line. The system concludes with a double bar line and a fermata over the final notes.

Third system of musical notation. The grand staff shows more complex melodic lines with slurs and fingerings (1, 4, 15). Dynamics include *mf*, *dim*, and *mp*. The separate bass staff has a simple bass line with dynamics *mf* and *mp*. The system ends with a double bar line and a fermata.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a minor key with a key signature of three flats. The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with slurs and accents. The third staff is mostly empty with a few notes. A dynamic marking *p* is placed above the first staff.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The first staff has a melodic line with a four-measure phrase marked with a '4' above it. The second staff has a bass line. The third staff has a few notes. Dynamic markings *dim. e rit.* are present in the second and third staves.

Third system of musical notation, starting with the tempo marking **Andante.** It consists of three staves. The first staff has a treble clef and a common time signature 'C'. The second and third staves have grand and bass clefs respectively. The music is in a minor key with a key signature of three flats. The first staff has a melodic line with slurs and accents. The second and third staves have bass lines with slurs and accents. Dynamic markings *pp* are placed above the first and second staves.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with a bass line. The separate bass clef staff has a bass line. Dynamics include *cresc.* and *f*. The key signature has three flats.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. Dynamics include *dim.* and *p*. The key signature has three flats.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. Dynamics include *rit.* and *pp*. The key signature has three flats.

Christi Einzug in Jerusalem.

Andante, tranquillo e semplice.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The first system includes a piano (*p*) dynamic marking in the grand staff and another *p* marking in the bottom staff.

Second system of musical notation. It consists of three staves. The grand staff features a piano (*p*) dynamic marking. The bottom staff includes a *ten.* (tension) marking. The notation includes various rhythmic patterns and articulations.

Third system of musical notation. It consists of three staves. The grand staff features a mezzo-piano (*mp*) dynamic marking. The notation continues with complex rhythmic and melodic lines.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth notes with various accidentals. Dynamic markings include *m.s.* and *m.d.* in the upper right portion of the system.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with eighth and sixteenth notes. A dynamic marking of *mp* is present in the upper middle of the system.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues with eighth and sixteenth notes. A dynamic marking of *pp* is present in the lower right of the system.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains complex chordal textures with many notes. Dynamics include *p* (piano) at the start, *mf* (mezzo-forte) in the middle, and *mp* (mezzo-piano) in the middle. The separate bass staff has a few notes with dynamics *mf* and *p*.

Second system of musical notation. It consists of three staves. The grand staff features a melodic line in the treble clef with dynamics *f* (forte) and *dim.* (diminuendo). The bass clef part has dynamics *dim.* and *p* (piano). The separate bass staff has dynamics *f* and *p*.

Third system of musical notation. It consists of three staves. The grand staff has dynamics *dim.* and *pp* (pianissimo). The bass clef part has dynamics *dim.* and *pp*. The separate bass staff has dynamics *dim.* and *pp*. The system concludes with a *ten.* (ritardando) marking and a final *ppp* (pianississimo) dynamic.

BIRKEDAL-BARFOD: 3 NYE HARMONIUM-ALBUMS.

Bind I.

Kuhlau, Andantino con espressione. Adagio e sostenuto. Krugell, Amoroza. Schubert, Ved Havet. Barnekow, David. Glück, Orefus. Menuet. Heise, Amm. Harte. Beethoven, Andante. Händel, Arie. Mendelssohn, Fra Vindene. Schubert, Benedictus. Mozart, Alfemo. Mendelssohn, Ben. Mendelssohn, Canzonetta. Rosenfeld, Českisk Folkevise. Mozart, Alfemo. Mendelssohn, Windig. Andante. Heise, Agneta. Vuggevise. Dejlig er Jorden. Wafarow, Den røde Saratou. Windig. Den evige sne. Weber, Ben at jeg er bruden. Gade, Der Klang til Danmark en Kampesang. Händel, Fuga. Loewe, Die Uhr. Gade, Der Riser, en Klude. Barnekow, Flaget er Vort. Horreman, Graven. Rosenfeld, Folkevise (fra Tidsvildeegnen). Windig, Har Haand du lagte paa Herrens Flov. Schubert, Ihr Bild. Nützorn, Julesang. Norsk Melodi, Jeg gænte paa Kjælska Hjør. Haydn, Kor af "Aarstideme". Gade, Kong Gæstrik sad ene paa Leire Borg. Mendelssohn, Ledt ohne Worte. Neupert, Majsang. Beethoven, Majsang. Kong Christian stod ved højen Mast. Bechgaard, Fantasibilleder. Henriques, Melodi. Mozart, Menuet. Schubert, Morgenruss. Carl. Nielsen, Jens Vejmand. Schytte, Nissen hos Speekøkeren. Blom, Norsk Nationalsang. Carl. Nielsen, Til Jylland. Malling, Om Aften. Schubert, Pax yobiscum. Hartmann, Jert Hus skal I bygge. Gebauer, Præludium. Tofft, Rugens Sang. Lwoff, Rustik Nationalsymf. Glass, Spadesereuren. Henriques, Stemning. Bach, Præludium. Bull, Søster-jentens Søndag. Mathison-Hansen, Særgemarsch. Barnekow, Tros-Vished. Malling, Vemod. Mendelssohn, Folkevise. Andersen, Vor Fader har Lys i sit Vindue. Tofft, Vort Hjem. Hartmann, Vuggevise. Tyk Folkevise. Bergreen, Tenk naar engang. Reissiger, Webers sidste Janke.

Kr. 2, —

Bind II.

Schumann, Aftensang. Chopin, Ballade. Beethoven, Andante. Bellini, Arie. Andersen, Blomsterne sove. Bechgaard, Aftenscene. Kjerulf, Buenoren. Birkedal-Barfod, Canon. Wegse, Alt oprejt Maanen staar. Henriques, Dagen er omme. Tschalkowsky, Chant sans paroles. Mozart, Andante. Schubert, Das Wandern. Birkedal-Barfod, Andante. Beethoven, Andantino. Wegse, Den mørke Nat. Gade, Andantino. Halle, Den store, hvide Flok vi se. Schytte, Den Forladte. Händel, Duet. Hartmann, Dig rummer ei Himle. Bechgaard, Fantasibilleder. Händel, Arie af "Saul". Schumann, Kor af "Faust". Rosenfeld, Folkevise. Bach, Gavotte. Slinding, Herrens Moder, hele milde. Torild, Husmandssang. Schytte, Arietta. Henriques, Hymne. Rung, Hr Peder kasted Runer over Spange. Grieg, Ave maris stella. Henriques, Impromptu. Beethoven, Die Ehre Gottes. Concone, Julelokter. Haydn, Kirsearie. Malling, Kast Mærkets Tangetragt, min Mand. Wegse, Himmels. Lange-Müller, Serenade. Krugell, Altesstemning. Jahnigen, Keerlighed fra Gud. Delbrück, Den lille Kædskjel. Hartmann, Menuet. Händel, Kor af "Judas Maccabeus". Fesch, Melodi. Mendelssohn, Morgenruss. Long, Jong ago. Barnekow, Moses. Heise, Praskovjuschka. Wegse, Morgenang. Chopin, Melancolie. Gebauer, Præludium. Dansk folkemelodi, Og her du gode. Dansk folkemelodi, Ridders Brynning. Wegse, Riser, alle Balger smaa. Haydn, Kor af "Skabelsen". Kjerulf, Nækken. Händel, Susanna. Beethoven, Ofterled. Lindblad, Svensk Nationalsang. Birkedal-Barfod, Særgemarsch. Henriques, Trofasts Død. Børresen, Vuggevise. Mendelssohn, Folkevise. Schumann, Træmmeret. Weber, Vuggevise. Kr. 2, —

Bind III.

Joh. Svendsen, Vaar. Mathison-Hansen, Præludium. Ad. Jensen, Aftensang. Händel, Arie. Børresen, Saa standse. Henriques, Andante religiøse. Birkedal-Barfod, Andante. Schumann, An den Sonnenschein. Händel, Arie af "Rinaldo". Hartmann, Blomst kan vise for Sol nedgaar. Grieg, Baado-Laad. Mozart, Ave verum. Malling, Ben og Arbejde. Tschalkowsky, Chanson triste. Kuhlau, Aftensang. Svensk Folkevise. Dalvisa, Træk Folkemelodi. Sommens sidste Rose. Schytte, Den lille Ida. Blomster. Birkedal-Barfod, Aftenscene. Krugell, Souvenir. Henriques, Der ligger en Borg i Dale. Førelsk folkemelodi. Der gaar Dans paa Ribet. Børresen, Der heil'Kon drei Könige. Malling, Indbyl dig, Jord. Sørelskinder. Erskel. Bechgaard, Fantasibilleder. Windig, En liden Stund. Carl. Nielsen, Fædrelandsang. Schumann, Kor af "Faust". Vuggevise. Bendix, Folkevise. Carl. Nielsen, Gamle Anders Røgers Sang. Rung, Gurte. Malling, I Solskin. Heise, Solvejgs Sang af "veer Gytt". Rosenfeld, Jydsk Folkevise. Bach, Kor al "Johannes-Passion". Mendelssohn, Kinderstück. Schubert, Litanet. Hartmann, Kun du er Frejas Styerne. Chopin, Særgemarsch. Rung, Lille røde Rønneber. Horreman, Vuggevise. Wegse, Mit elskte Barn, du Himlens Gave. Mozart, Menuet. Wegse, Morgenang. Bøgh, Ridderen og Nonnen. Bach, Menuet af "Suite française". Kjerulf, Paa Fjeldet. Chopin, Prélude. Godard, Priere à la Madone. Hartmann, Morgenang. Gebauer, Præludium. Nützorn, Sørelskoders Sang. Delbrück, Vuggevise. Glass, Sømandsang. Steyersk Folkevise. Jensen, Ungarsk. Langegaard, Taaren. Mozart, Præstens Marsch af "Tryllefejten". Kr. 2, —

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von

OTTO MALLING.

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- 2) Die drei Weisen aus dem Morgenlande.
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- 7) 1. Ostertag.
- 8) 2. Ostertag.
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- 5) Jesus zwischen den Lehrern im Tempel.
- 6) Am Fusse des Kreuzes.

„Ein Requiem für die Orgel“

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- 2) Das jüngste Gericht.
- 3) Darum wachet.
- 4) Der Glaube.
- 5) Friede.
- 6) Darum ist mein Herz fröhlich — Gib ihnen Ruhe.

Eigenthum des Verlegers für alle Länder.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.