

BOSTON MUSIC COMPANY

# Selected Organ Compositions

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THE BOSTON MUSIC COMPANY

BOSTON, MASS.

Gottfred Matthison Hansen gewidmet.

# Der Tod und die Auferstehung Christi.

Stimmungsbilder für die Orgel

comp. von

**OTTO MALLING**

Op. 54

1. Gethsemane.
2. Golgatha.
3. Ostermorgen.

EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER — PROPRIÉTÉ POUR TOUS PAYS  
AUFFÜHRUNGSRECHT VORBEHALTEN — DROITS DE REPRÉSENTATION RÉSERVÉS

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THE BOSTON MUSIC Co.  
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# I. Gethsemane.

Moderato.

Otto Malling, Op. 54.

Manuale.

Pedale.

8, 16' *p*

*rit.*

*rit.*

pp  
p dolente  
ten.  
ten.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features chords and melodic lines with various dynamics and markings.

ten. p rit.  
p rit.  
p  
ten.  
ten.

This system contains the next two staves of music. It continues the musical themes from the first system, with dynamic markings such as *p rit.* and *p*.

Allegro.  
ten. p rit.  
mp  
p rit.  
mp  
cresc.  
cresc.  
ten.

This system contains the final two staves of music on the page. It begins with the tempo marking **Allegro.** and includes dynamic markings like *mp* and *cresc.* The music concludes with a final chord in the upper staff.

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff begins with a *mf* dynamic marking and contains a series of chords and melodic lines. The bass staff also begins with a *mf* dynamic marking and features a melodic line with some rests. Both staves in the upper system have a *cresc.* marking above them. The lower system consists of a single bass clef staff with a *mf* dynamic marking and a melodic line.

The second system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. Both staves begin with a *f* dynamic marking and contain complex chordal textures. The lower system consists of a single bass clef staff with a *f* dynamic marking and a melodic line.

The third system of the musical score is marked *Grave.* It consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff begins with a *p* dynamic marking. The bass staff begins with a *ffz* dynamic marking. Both staves in the upper system have a *dim.* marking above them. The lower system consists of a single bass clef staff with a *ffz* dynamic marking and a melodic line. The system concludes with a *dim.* marking and a fermata over the final note.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a minor key with a key signature of two flats. The first two staves of the grand staff have a *dim.* marking. The top staff of the grand staff has a *pp* marking. The bottom staff of the grand staff has a *pp* marking. The separate bass clef staff has a *p dolente* marking.

Second system of musical notation, starting with the tempo marking **Moderato (Tempo I.)**. It consists of three staves: a grand staff and a separate bass clef staff. The first two staves of the grand staff have a *rit.* marking. The separate bass clef staff has a *rit.* marking.

Third system of musical notation, consisting of three staves: a grand staff and a separate bass clef staff. The first two staves of the grand staff have a *pp* marking. The separate bass clef staff has a *ppp* marking.

# II. Golgatha.

Adagio, lugubre.

Manuale.

Pedale.

The musical score is written for three staves. The top staff is the right hand of the manual, the middle staff is the left hand of the manual, and the bottom staff is the pedal. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piece is marked 'Adagio, lugubre.' and begins with a piano (*pp*) dynamic. The score consists of three systems of music. The first system has six measures. The second system has six measures. The third system has six measures, ending with a *p* dynamic marking. The music is characterized by slow, heavy chords and a somber, descending melodic line in the left hand.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features complex rhythmic patterns and melodic lines across all staves.

Second system of musical notation, consisting of three staves. It includes dynamic markings such as *mp* and *ten.* (tension) throughout the system.

Third system of musical notation, consisting of three staves. It includes the tempo marking *Moderato. (♩ = ♩)* and dynamic markings such as *pp*, *rit.*, and *mf*.

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 staff has a treble clef and contains a melodic line with a dynamic marking of *p* (piano) and *mf* (mezzo-forte). The second staff has a bass clef and contains a bass line with a dynamic marking of *p* and *mf*. The third staff has a bass clef and contains a bass line with a dynamic marking of *mf*. There are various musical notations including notes, rests, and slurs.

Second 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 staff has a treble clef and contains a melodic line with a dynamic marking of *p* (piano). The second staff has a treble clef and contains a bass line with a dynamic marking of *p*. The third staff has a bass clef and contains a bass line with a dynamic marking of *p*. There are various musical notations including notes, rests, and slurs.

Third 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 two flats (Bb, Eb). The first staff has a treble clef and contains a melodic line with a dynamic marking of *mp* (mezzo-piano) and *ff* (fortissimo). The second staff has a bass clef and contains a bass line with a dynamic marking of *ff*. The third staff has a bass clef and contains a bass line with a dynamic marking of *ff*. There are various musical notations including notes, rests, and slurs.

Musical score system 1, featuring piano and bass staves. The piano part includes dynamic markings *mf* and *p*, and a *rit.* instruction. The bass part includes a *mf* marking.

Musical score system 2, featuring piano and bass staves. The tempo is marked *Adagio (Tempo I.)* and *Maestoso*. Dynamic markings include *pp estinto*, *ppp*, *ff*, and *ff rit. molto*.

Musical score system 3, featuring piano and bass staves. Dynamic markings include *dim.*, *pp*, and *ppp*.

# III. Ostermorgen.

*Allegretto.*

Manuale.

*p*

Pedale.

*pp*

*poco rit.*

*pp a tempo*

*pp*

(Motiv aus dem Chorwerke „Das heilige Land“)

The musical score is arranged in three systems, each with three staves (treble, middle, and bass clefs). The first system begins with a *dim.* marking in the treble staff and a *ff* marking in the middle staff. The second system continues with *ff* markings in both the middle and bass staves. The third system features a *mp* marking in the middle staff and *cresc.* markings in both the middle and bass staves. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

The musical score is divided into three systems, each with three staves (treble, middle, and bass clefs).  
- **System 1:** Starts with a dynamic of *f* in the treble and *f* in the bass. The middle staff has a dynamic of *mp*.  
- **System 2:** Features a *cresc.* marking in the treble and another *cresc.* in the middle staff.  
- **System 3:** Features a dynamic of *f* in the middle staff and another *f* in the bass.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key. The first staff has a *rit.* marking above the first measure and an *a tempo* marking above the second measure. The second staff has a *rit.* marking above the first measure and an *ff* marking below the second measure. The third staff has a *rit.* marking above the first measure and an *a tempo ff* marking below the second measure. The music features complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It consists of three staves: a grand staff and a separate bass staff. The music continues with similar complex textures and dynamics. There are no explicit markings in this system, but the dynamics from the previous system are maintained.

Maestoso.

Third system of musical notation, starting with the tempo marking *Maestoso.* It consists of three staves: a grand staff and a separate bass staff. The first staff has a *rit.* marking above the first measure and an *fff* marking below the second measure. The second staff has a *rit.* marking above the first measure and an *fff* marking below the second measure. The music is characterized by heavy, sustained chords and a slower, more deliberate pace.

# OTTO MALLING'S

## Berømte Orgel-Kompositioner.

### Christus, tolv Stemningsbilleder

- Op. 48. Christi Fødsel, 1,25  
Hyrderne paa Marken De tre Viser fra Østerland. Bethlehem
- 54. Christi Død og Opstandelse, 1,30  
Gæstemeene Golgatha. Paaskemorgen
- 63. At Christi Liv,  
Højt 1, 2, — Egypten. Friesland.  
Flugten til Egypten. Estheta.
- Højt 2, 2, —  
Jært Datter Christus atliet Stor-  
men. Christi Indtog i Jerusalem.
- Op. 66. Kirkeaarrets Festerdage.

Høtte 1, 2, —  
Juleaften. Første Juledag. Anden Jule-  
dag. Nytaarsdag. Skærvorsdag. Lang-  
fredag.

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

Her i nærværende Værk er det da de for-  
skellige Festerdages Karakter, der giver Kompo-  
sitionerne deres Farve og Præg. Og det føre-  
kommer os, at de er i høj Grad vellykkede,  
svarende til deres Hensigt: at give betvæng-  
liernes Stemning Udtryk i Musik, i en virkelig  
lædig, indholdsrig Musik. Den gikmer ikke i det  
melodiske; men dens Harmonier er den reneeste  
Fryd for Øret.

Posthulderne vil egne sig fortrinligt til Brug  
i Kirken paa Festerdage, og i Kirkekongreter  
vil de kunne skaffe Tilhørerne en musikalsk  
Nydelse af den bedste Art. Udgaven for Har-  
monium egner sig for Musik i Hjemmet. N. V.

### Op. 70. Jomfru Maria, Stemningsbilleder.

Høtte 1, 1,50  
1. Behudelsen. 2. Maria besøger Eliza-  
beth og priser Gud. 3. Den hellige Nat.

Høtte 2, 1,50  
4. Jesus fremstilles i Templet, hvor Si-  
meon og Anna taie om ham. 5. Maria  
høder Jesus blandt Lærerne i Templet  
paa Paaskehøjtiden. 6. Ved korsets Fod.

Nat. 7/4. Disse 3 Billeder (Behudelsen, Ma-  
ria besøger Elisabeth og priser Gud, Den hellige  
Nat) ere ligesom samme Komponists tidligere  
Orgel-Serier med bibelsk Program („Kristi Fød-  
sel" og „Kristi Død") baarne af en varm Følelse  
og en fin poetisk Stemning; deres Tone er let  
stiliseret orientalsk, deres Stil og hele Haabits  
nærmest beslægtet med den moderne franske  
Orgellitteratur.

Et nyt Vidnesbyrd om Komponistens smi-  
dige Talent, kræse Smag og store Musker-  
dygtighed.

### Op. 75. Ein Requiem für die Orgel. Stim-

mungsbilder über Worte der heiligen  
Schrift.

Høtte 1, 2, —  
1. Gebt ihnen Ruhe. 2. Das jüngste  
Gericht. 3. Darum wachtet

Høtte 2, 2, —  
4. Der Gabe. 5. Friede. 6. Darum  
ist mein Herz frohlich. Gebt ihnen Ruhe

*Rez. 7/4. 6-8-03.* Prof. Malling's Orgel-  
kompositioner nyde stadig tilvægende Udbredelse.  
Ikke blot herhjemme, men tilhøge i Udlandet.  
Deres klare Indhold og den paa ren Gang præ-  
tiske og virksomhedsfulde Orgelbehandling gør dem  
til taknemlige Opgaver for den spillende. Disse  
samme Fortrin udmærke det sidste Arbejde, der  
bestaar af 6 Stemningsbilleder, komponerede  
over Skriftsteder.

### Op. 76 Paulus, Stemningsbilleder.

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 forklynder Evangeliet og li-  
der Forfølgelse. 5. Folket anser Pau-  
lus for en Gud og ofrer til ham. 6.  
Kærlighedens Gave.

### 81. Freiserens syv Ord paa Korset. Stemningsbilleder.

Høtte 1, 2, —  
1. Indledning. Gangen til Golgatha.  
2. Kærlighedens Ord.

Høtte 2, 2, —  
3. Lidtsens Ord. 4. Sejrens Ord. 5.  
Ejpløg (med Slammeskor ad lib.).

— 84. De hellige tre Konger. Julestem-  
ningsbilleder.

Høtte 1, 2,50  
Indledning. 1. Julenat. 2. „Hvor er den  
Jøderes konger". 3. Ypperstepræsterne  
og de Skrifkløge. 4. Til Bethlehem.

Høtte 2, 2,50  
5. Jilbedelsen. 6. Herodes. 7. Hjemad.

*Org. 3/4. Kantor/organ. Modt. Bf. 1908 Nr. 12*  
Til julehøjtid ville disse ikke ganske nette, men  
velklingende og med Komponistens bekendte  
Omhyggelighed og fremragende Dygtighed ud-  
arbejdede Kompositioner for Orgel med Pedal  
(best 2 a 3 Man.) være et interessant Emne for  
enhver habil Organist, der raader over et større  
Orgel, og tillige bidrage til at bringe den for-  
staende Tilhører i rette Stemning.

### Op. 88. Bei kirchlichen Handlungen. Stim- mungsbilder für die Orgel.

Bei der Taufe. Bei der Hochzeit. Beim  
Abendmahl. Bei der Beerdigung.

— 89. Nachklänge aus Davids Psalmen.  
Stimmungsbilder für die Orgel.  
1. Der 23. Psalm. 2. Der 33. Psalm.