BOSTON MUSIC COMPANY

Selected Organ Compositions

SERIES I

Compositions marked by an asterisk (*) are especially effective for concert and recital purposes.

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12. HARWOOD—Andante from Sonata
13. GREY—Chant angélique
14. MEEKEL—Romanza, Op. 66
15. GOUNOD—Hymne à St. Cécile
16. FAULKES—Meditation in D
17. BACH—Cradle Song
18. HANDEL—O, Ruddier than the Cherry
19. SCHUMANN—Romance, Op. 94
20. WIDOR—Marche Nuptiale

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THE BOSTON MUSIC COMPANY ∴ BOSTON, MASS.

Gotfred 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.

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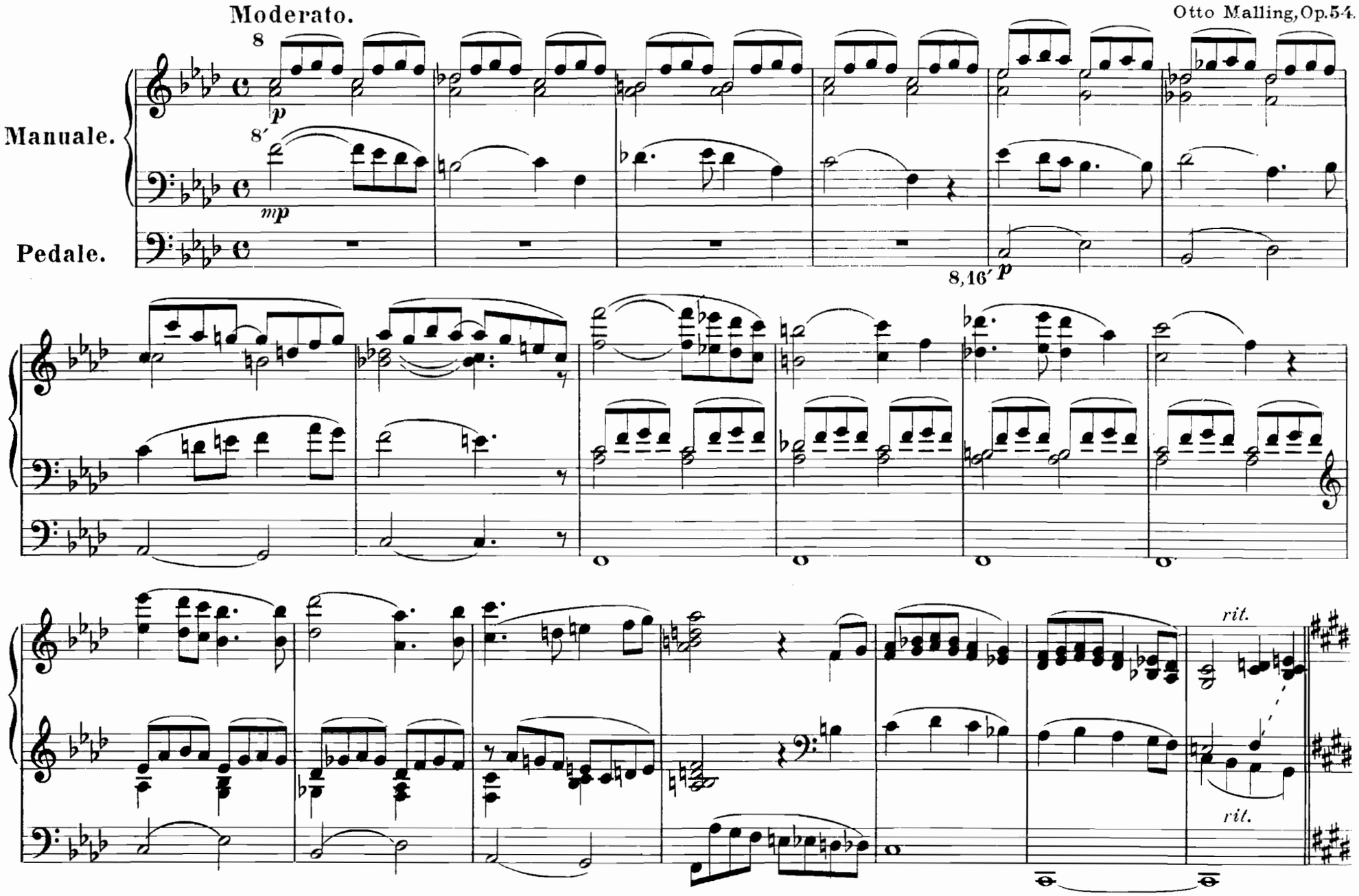
Otto Malling, Op. 54.



Eigenthum des Verlegers für alle Länder.

Wilhelm Hansen, Kopenhagen & Leipzig.

pp

p dolente

pp

ten.

ten.

ten.

ten.

ten. *p rit.*

p

p

p rit.

ten.

ten.

Allegro.

ten.

ten. *p rit.*

p

rit.

ten.

mp

mp

cresc.

cresc.

mf

cresc.

mf

cresc.

f

f

Grave.

ffz

p

ffz

dim.

dim.

ffz

dim.

dim.

dim.

dim.

pp

pp

p *dolente*

Moderato *(Tempo I.)*

rit.

rit.

pp

pp

ppp

pp

II. Golgatha.

Adagio, lugubre.

Manuale.

Pedale.

pp

pp

p

mp

ten.

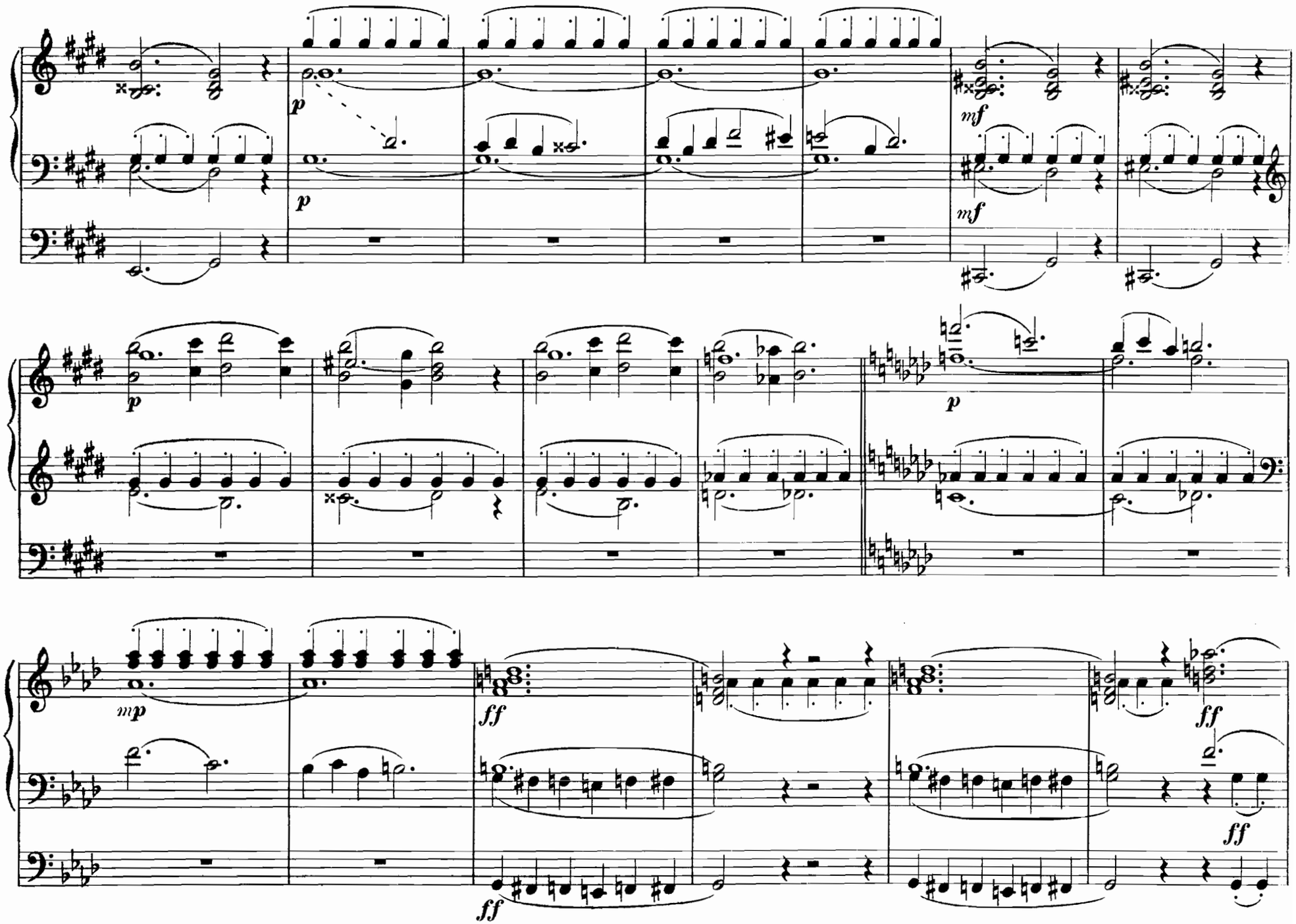
mp

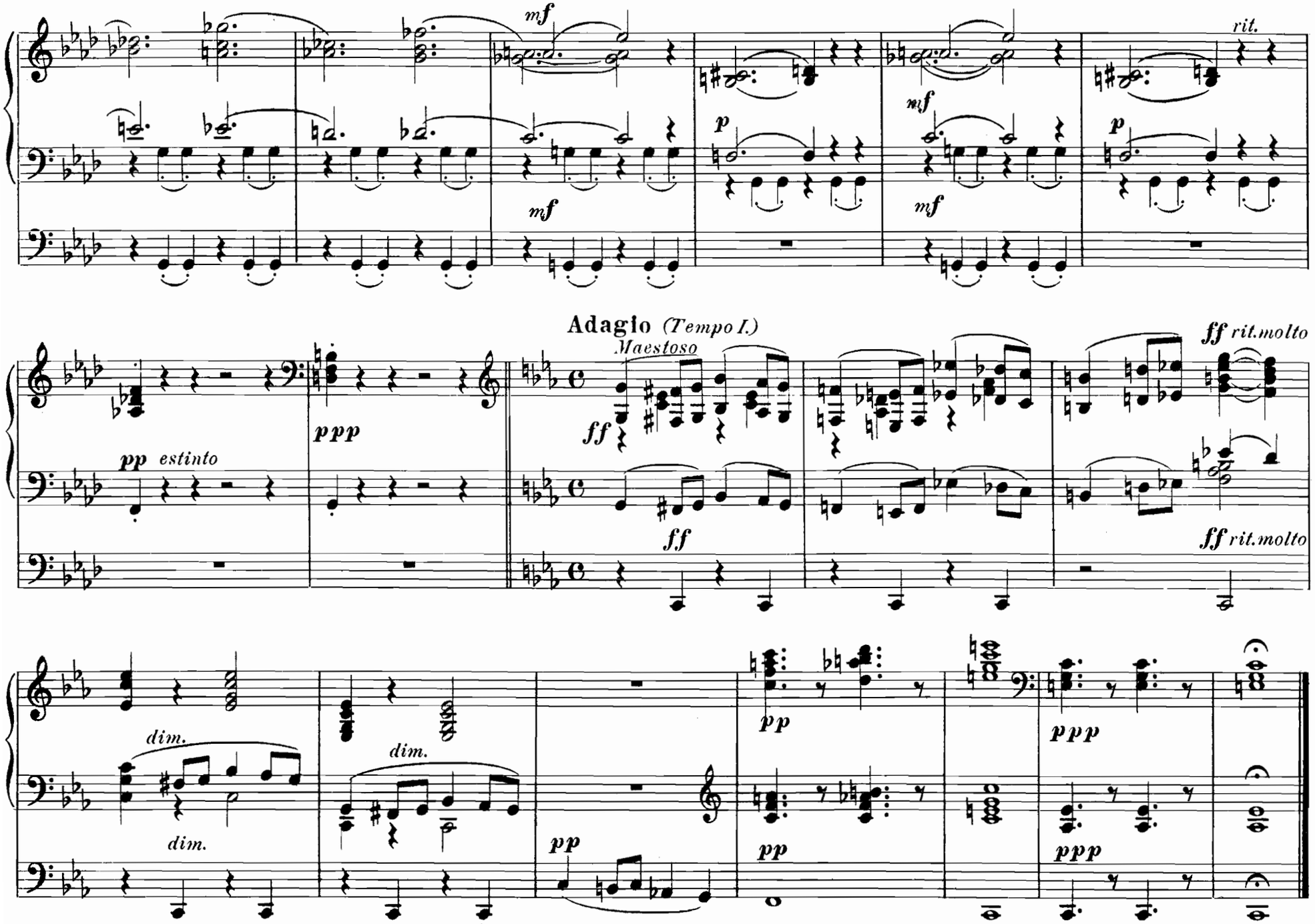
Moderato. (𝅗𝅥. = 𝅗𝅥)

pp

rit.

mf


p
p
mf
mf
p
p
mp
ff
ff
ff
ff


mf
mf
p
mf
mf
p
rit.
pp estinto
ppp
Adagio (Tempo I.)
Maestoso
ff
ff
ff rit.molto
ff rit.molto
dim.
dim.
dim.
pp
pp
pp
ppp
ppp

III. Ostermorgen.

Allegretto.

Manuale.

Pedale.

p

pp

poco rit.

pp a tempo

pp

pp

(Motiv aus dem Chorwerke „Das heilige Land.“)

dim.

ff

ff

ff

mp

mp

cresc.

cresc.

f

mp

f

mp

cresc.

cresc.

f

f

rit
a tempo
ff
rit.
a tempo
ff
rit.

Maestoso.

fff
rit.
fff

Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn.

OTTO MALLING'S

Berømte Orgel-Kompositioner.

Christus, tolv Stemningsbilleder

Op. 48. **Christi Fødsel.** 1,25
Hyrderne paa Marken. De tre Vise fra Østerland. Bethlehem

— 54. **Christi Død og Opstandelse.** 1,30
Gethsemane. Golgatha. Paaskemorgen

— 63. **Af Christi Liv.**
Heft 1. 2,—
Flugten til Ægypten. Fristelsen. Effata.
Heft 2. 2,—
Jairi Datter. Christus stiller Stormen. Christi Indtog i Jerusalem.

Op. 66. **Kirkeaarets Festdage.**
Hefte 1. 2,—
Juleaften. Første Juledag. Anden Juledag. Nytaarsdag. Skærtorsdag. Langfredag.
Hefte 2. 2,—
Første Paaskedag. Anden Paaskedag. Store Bededag. Christi Himmelfartsdag. Første Pinsedag. Anden Pinsedag.

Her i nærværende Værk er det da de forskellige Festdages Karakter, der giver Kompositionerne deres Farve og Præg. Og det forekommer os, at de er i høj Grad vellykkede, svarende til deres Hensigt: at give Festevangeliernes Stemning Udtryk i Musik, i en virkelig lødig, indholdsrig Musik. Den glimrer ikke i det melodiøse; men dens Harmonier er den reneste Fryd for Øret.

Postludierne vil egne sig fortrinligt til Brug i Kirken paa Festdagene, og i Kirkekoncerter 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.**
Hefte 1. 1,50
1. Bebudelsen. 2 Maria besøger Elisabeth og priser Gud. 3. Den hellige Nat.
Hefte 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 Korsets Fod.

Nat. Tid. Disse 3 Billeder (Bebudelsen, 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 stiliseret orientalsk, deres Stil og hele Habitus nærmest beslægtet med den moderne franske Orgellitteraturs

Et nyt Vidnesbyrd om Komponistens smidige Talent, kræsne Smag og store Musikerdygtighed.

Op. 75. **Ein Requiem für die Orgel. Stimmungsbilder über Worte der heiligen Schrift.**
Hefte 1. 2,—
1. Gieb ihnen Rnhe 2 Das jüngste Gericht. 3 Darum wachet
Hefte 2. 2,—
4 Der Glaube. 5 Friede. 6. Darum ist mein Herz fröhlich. Gieb ihnen Ruhe.

Berl Tid. 6—8—03. Prof. Mallings Orgelkompositioner nyde stadig tiltagende Udbredelse, ikke blot herhjemme, men tillige i Udlandet. Deres klare Indhold og den paa een Gang praktiske og virkningsfulde 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. 78 **Paulus, Stemningsbilleder.**
Hefte I. 1,75
1. Saulus raser mod Herrens Disciple 2 Paa Vejen til Damaskus. 3 Saulus bliver seende og omvender sig.
Hefte II. 1,75
4 Paulus forkynder Evangeliet og lider Forfølgelse. 5 Folket anser Paulus for en Gud og ofrer til ham. 6. Kærlighedens Gave.

— 81. **Frelserens syv Ord paa Korset. Stemningsbilleder.**
Hefte 1. 2,—
1. Indledning. Gangen til Golgatha. 2 Kærlighedens Ord.
Hefte 2. 2,—
3 Lidelsens Ord. 4 Sejrens Ord. 5. Epilog (med Slutningskor ad lib.).

— 84. **De hellige tre Konger. Julestemningsbilleder.**
Hefte 1. 2,50
Indledning 1. Julenat 2. „Hvor er den Jødernes Konge". 3. Ypperstepræsterne og de Skriftkloge. 4 Til Bethlehem.
Hefte 2. 2,50
5 Tilbedelsen. 6 Herodes. 7. Hjemad.

Org. & Kantorforen. Medl. Bl. 1903 Nr. 12 Til Julehøjtid ville disse ikke ganske lette, 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. Stimmungsbider für die Orgel.**
Bei der Taufe. Bei der Hochzeit. Beim Abendmahle. Bei der Beedigung

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