

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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THE BOSTON MUSIC CO. ORGAN ALBUMS

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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) Bethlehem.

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.

KOPENHAGEN & LEIPZIG.
WILHELM HANSEN, MUSIK-VERLAG.

Gotfred Matthison Hansen gewidmet.

Die Geburt Christi.

Christi Fudsel.

Stimmungsbilder für die Orgel

comp. von

OTTO MALLING

Op. 48

Die Hirten auf dem Felde. (Hyrderne paa Marken)

Die drei Weisen aus dem Morgenlande. (De Vise fra Østerland)

Bethlehem. (Bethlehem)

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

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.

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(BRØDRENE HALS · WARMUTH · WILHELM HANSEN.)

Die Hirten auf dem Felde.

Hyrderne paa Marken.

Otto Malling, Op. 48.

Allegretto. 0. 8' 4'

ORGEL

pp

M. 8'

Pedal 16' 8'

p

The musical score is written for organ and consists of three systems of staves. The first system includes a treble staff with a 4' stop, a middle staff with an 8' stop, and a bass staff with a 16' stop. The tempo is marked 'Allegretto' and the dynamics range from *pp* to *p*. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence. The notation includes various rhythmic values, slurs, and articulation marks.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features various chords and melodic lines with slurs and accents.

Second system of musical notation, consisting of three staves. It includes dynamic markings: *rit.* (ritardando) above the first staff and below the second staff, and *a tempo* (return to tempo) above the first staff and below the second staff. The notation includes slurs and accents.

Third system of musical notation, consisting of three staves. It includes dynamic markings: *8' 4'* (octave shift) above the first staff, *p* (piano) above the first staff, *O. ten.* (octave tenuto) above the second staff, and *M. p* (mezzo-piano) above the second staff. The notation includes slurs and accents.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a vocal line (treble clef). The vocal line begins with the instruction "O. ten." and contains three measures of music. The piano accompaniment features complex chordal textures with many accidentals and slurs.

Second system of the musical score. It continues the three-staff format. The vocal line is absent in this system. The piano accompaniment includes dynamic markings: "M. ff" in the middle of the system and "ff" in the bass staff towards the end.

Third system of the musical score. It continues the three-staff format. The piano accompaniment features complex textures with many accidentals and slurs, similar to the first system.

First system of a musical score. 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 grand staff features complex chordal textures with many accidentals and dynamic markings such as *pp*, *fff*, and *rit.*. The bass staff has a more rhythmic, melodic line with some triplets.

Second system of the musical score. It continues with three staves. The grand staff has a *rit.* marking at the beginning and a *pp* marking. The middle staff has a *M.* marking. The music continues with complex textures and dynamics.

Third system of the musical score. It consists of three staves. The grand staff has a *pp* marking and a *dim.* marking. The music concludes with complex textures and dynamics.

Die drei Weisen aus dem Morgenlande.

De Vise fra Østerland.

Allegretto. (alla marcia.)

O. 16' 8'

M. 16' 8'

Ed. 16' 8'

Man achte darauf, dass die obere Stimme (die Viertel) schwächer ist als die octavgehende Melodie.

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first system includes dynamic markings 'p' and 'p' in the middle and bottom staves respectively. The notation features a mix of quarter and eighth notes, often beamed together, with some triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots.

The first system of the musical score 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 four flats (B-flat, E-flat, A-flat, D-flat). The music features complex chordal textures with many beamed notes and slurs. A triplet of eighth notes is visible in the bottom staff towards the end of the system.

The second system of the musical score 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 four flats. The music continues with dense chordal textures and complex rhythmic patterns, including many beamed notes and slurs.

The third system of the musical score 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 four flats. The music features complex chordal textures with many beamed notes and slurs. A *pp* (pianissimo) dynamic marking is present above the top staff. The system concludes with a final chord in the top 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 is in a key with two flats. The first staff has a *ritard.* marking. The second staff has a *dolce* marking. The third staff has a *dolce* marking. The system concludes with a *a tempo* marking and a *m.s.* (mezza sostenuto) marking over a triplet.

Second system of musical notation, continuing the grand staff and bass staff from the first system. It features several triplet markings in the upper staves and continues the melodic and harmonic development.

Third system of musical notation, the final system on the page. It includes a *pp* (pianissimo) dynamic marking in the upper right. The system ends with a double bar line and a final *pp* marking.

Bethlehem.

Ch. Mendelssohn

Allegretto.

Bethlehem.

The musical score is arranged in three systems, each with three staves. The top staff is for the piano (M. p), the middle for the cello (Ced. p), and the bottom for the piano (pp). The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as slurs, ties, and dynamic markings. A handwritten note 'Sus. Dim.' is present above the piano part in the third system.

First system of musical notation, consisting 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 two sharps (F# and C#). The music features complex melodic lines with many slurs and ties, and a steady bass line.

Second system of musical notation, consisting of three staves. It includes performance markings: *rit* (ritardando) above the top staff, *ritard.* below the middle staff, and *a tempo* above the top staff. Dynamic markings include *mf M.* and *mf*. The music continues with intricate textures and some changes in articulation.

Third system of musical notation, consisting of three staves. It features trills marked with *tr* above the top staff. The musical texture remains dense with many slurs and ties, and the bass line continues to provide a rhythmic foundation.

The musical score consists of three systems of staves. The first system has three staves (treble, middle, and bass clefs) with markings for *rit.*, *a tempo*, and *ff*. The second system also has three staves. The third system has three staves with markings for *fff rit. ten.*, *a tempo*, and *dim. p*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff*, *fff*, and *dim.*.

OTTO MALLING'S

Berømte Orgel-Kompositioner.

Christus, Iølv Stemningsbilleder.

- Op. 48. **Christi Fædsel**. 1, 25
Hyrderne paa Marken. De tre Viser fra Østerland. Bethlehem.
- 54. **Christi Død og Opstandelse**. 1, 80
Gethsemane. Golgatha. Paaskemorgen.
- 63. **At Christi Liv**.
- Hæfte 1. 2.—
Fugten til Ægypten. Fritidsalen. Etna.
- Hæfte 2. 2.—
Janti Datter. Christus stiller Storemen. Christi Indtog i Jerusalem.
- Op. 66. **Kirkearets Fests dage**.

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

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

Hær i nærværende Værk er det ja, de forskellige Festsdages Karakter, der giver Kompositionerne deres Farve og Præg. Og det kommer os, at de er i høj Grad pelykkede, svarende til deres Hensigt: at give Pælsvangeliens Stemning Udtryk i Musik. I en virkelig ledig, indholdsrig Musik. Den glimer ikke i det melodisse; men dens Harmonier er den reneste Fryd for Øret.

Posthuderne vil egne sig fortrinligt til Brug i Kirken paa Festsdage, og i Kirkekoncerter vil de kunne skaffe Tilhørerne en musikalsk Nydelse af den bedste Art. Udgaaven for Harmonium egner sig for Musik i Hjemmet. N. V.

Op. 70. **Jomfru Maria. Stemningsbilleder**.

Hæfte 1. 1, 80
1. **Bebudelsen**. 2. **Maria besøger Elisabeth** og priser Gud. 3. **Den hellige Nat**.

Hæfte 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 Korssets Fod**.

Nav. Tit. Disse 3 Billeder (Bebudelsen, Maria besøger Elisabeth og priser Gud, Den hellige Nat) ere ligesom samme Komponists tidligere Orgel-Serier med bibelsk Program („Kristi Fædsel“ og „Kristi Død“) baare 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 Orgellitteratur.

Et nyt Vidnesbyrd om Komponistens smidige Talent, kræse Smag og store Musikerdydighed.

Op. 75. **Ein Requiem für die Orgel. Stimmungsbilder über Worteder heiligen Schrift**.

Hæfte 1. 2.—
1. **Gieb ihnen Ruhe**. 2. **Das jüngste Gericht**. 3. **Darum wachet**.

Hæfte 2. 2.—
4. **Der Glaube**. 5. **Friede**. 6. **Darum hat mein Herz frohlich**. Gieb ihnen Ruhe.

Bem. Tit. 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 virksomhedsfulde Orgelbehandling gør dem til taknemlige Opgaver for den spillende. Disse samme Fortrin udmærke det sidste Arbejde, der består af 6 Stimmingsbilleder, komponerede over Skriftsteder.

Op. 78. **Paulus, Stimmingsbilleder**.

Hæfte I. 1, 75
1. **Saulus raser mod Herrens Disciple**. 2. **Paa Vejen til Damaskus**. 3. **Saulus bliver secunde og omvender sig**.

Hæfte 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 Korsset. Stimmingsbilleder**.

Hæfte 1. 2.—
1. **Indledning**. Gangen til Golgatha.

— 84. **De hellige tre Konger. Julestemningsbilleder**.

Hæfte 1. 2, 50
Indledning 1. **Julenat**. 2. **Hvor er den Jædernes konger**. 3. **Ypperstepræsterne og de Skriftefogte**. 4. **Ili Bethlehem**.

Hæfte 2. 2, 50
5. **Ilibedelsen**. 6. **Herodes**. 7. **Hjemad**.

Org. & Kantorform. Medl. Br. 1908 Nr. 12
Til julehøjtid ville disse ikke ganske færdige, 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 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**.



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.
- 12) Ostermorgen.

Die Festtage des Kirchenjahres

12 Postludien für die Orgel.

Op. 66. Heft 1. 2.

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

Die heilige Jungfrau

6 Stimmungsbilder für die Orgel.

Op. 70. Heft 1. 2.

- 1) Die Verkündigung.
- 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.

„Ein Requiem für die Orgel“

6 Stimmungsbilder für die Orgel.

Op. 75. Heft 1. 2.

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

Eigenthum des Verlegers für alle Länder.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.