

BOSTON MUSIC COMPANY

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SERIES I

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Die heiligen drei Könige | De hellige tre Konger

Weihnachts-Stimmungsbilder für die Orgel

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OTTO MALLING.

Op. 84.

- Heft I.** 1) Einleitung: Christnacht.
2) „Wo ist der König der Juden“?
3) Die Hohepriester und die Schriftgelehrten.
4) Nach Bethlehem.
- Heft II.** 5) Die Anbetung.
6) Herodes.
7) Heimwärts.

- Hefte I.** 1) Indledning: Julenat.
2) „Hvor er den Jødernes Konge“?
3) Ypperstepræsterne og de Skriftkloge.
4) Til Bethlehem.
- Hefte II.** 5) Tilbedelsen.
6) Herodes.
7) Hjemad.

EIGENTHUM DES VERLEGGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.
WILHELM HANSEN, MUSIK-VERLAG.

1. INDLEDNING: JULENAT. 1. Einleitung: Christnacht.

Otto Malling, Op. 84. I.

Andante.

Man. III. *p*

Man. I. *mp*

Pedal. *p*

Man. III

Man. I. *mp* Man. III.

This system contains the first system of music. It features a grand staff with three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef. The music includes chords, melodic lines with slurs, and dynamic markings. The first measure is marked 'Man. I. mp' and the third measure is marked 'Man. III.'.

Man. I. *mp* ten. Man. III. *pp*

This system contains the second system of music. It features a grand staff with three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in bass clef. The music includes chords, melodic lines with slurs, and dynamic markings. The first measure is marked 'Man. I. mp', the fifth measure is marked 'ten.', and the eighth measure is marked 'Man. III. pp'.

This system contains the third system of music. It features a grand staff with three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music includes chords, melodic lines with slurs, and dynamic markings.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features a complex melodic line in the upper staves with various ornaments and a steady bass line.

Second system of musical notation, consisting of three staves. It includes performance markings: **Man. III.** above the first staff, **Man. I.** above the second staff, and **Man. III.** above the third staff. A dynamic marking of *mp* is present in the second staff.

Third system of musical notation, consisting of three staves. It includes performance markings: *rit.* above the first staff, *a tempo* above the second staff, **Man. I.** above the second staff, **Man. III.** above the third staff, and *rit.* above the third staff.

2. HVOR ER DEN JØDERNES KONGE?

2. Hvo ist der König der Juden?

Moderato.

The musical score is arranged in three systems, each with three staves. The top staff of each system is for the voice, and the bottom two are for the piano accompaniment. The first system is marked *Man. I. mp* and *Man. III. p*. The second system is marked *Man. III.* and *Man. I. mp*. The third system is marked *Man. I.*. The music is in a moderate tempo and features complex piano accompaniment with many chords and moving lines. The vocal parts have various melodic lines, some with slurs and accents. The score concludes with a final chord in the piano part.

Man. III. pp

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a series of chords and melodic fragments, marked with a piano (*pp*) dynamic. The middle staff is in treble clef and features a more active melodic line with slurs and ties. The bottom staff is in bass clef and contains a sparse accompaniment with some rests. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the musical piece. It features similar textures to the first system, with complex chordal structures in the upper staves and a more active bass line. The dynamics remain at the piano (*pp*) level. The notation includes various accidentals and slurs, indicating a delicate and intricate composition.

rit. - - *a tempo*

Man. I. mp

The third system begins with a tempo change. The first measure is marked *rit.* (ritardando), and the second measure is marked *a tempo*. The section is titled **Man. I. mp** (Moderato I, mezzo-piano). The top staff shows a more rhythmic and active melodic line compared to the previous section. The bottom staff provides a steady accompaniment. The key signature remains one sharp (F#).

Man. III. p

Man. I. mf

mf *ten.* *ten.* *f.* *ten.* *ten.*

ff *ten.*

Man. III.

ff *dim.*

Man. III. *pp*

First system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music features complex chordal textures and melodic lines. Dynamics include *pp* (pianissimo) and *p* (piano).

Second system of musical notation, continuing from the first system. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music continues with complex chordal textures and melodic lines. Dynamics include *p* (piano).

Third system of musical notation, continuing from the second system. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music continues with complex chordal textures and melodic lines. Dynamics include *rit.* (ritardando).

a tempo
Man. I. mp

mp

Man. III. p

p

Man. I. mp

rit.

rit.

3. YPPERSTEPRÆSTERNE OG DE SKRIFTKLOGE. 3. Die Hohepriester und die Schriftgelehrten.

Molto Andante, alla Marcia.

The musical score is written for piano and consists of three systems of staves. The first system is marked **Man. III. p**. The second system is marked **Man. I. f** and includes dynamic markings *pp* and *f*. The third system includes dynamic markings *ff* and *ten.* (tenuto).

Musical score system 1, featuring piano accompaniment with tenor markings. The system 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 four measures of the grand staff are marked with *ten.* in the bass clef staff. The notation includes chords, arpeggios, and melodic lines.

Musical score system 2, featuring piano accompaniment with dynamic markings. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The section is titled **Man. III.** in the first measure. Dynamic markings include *dim.* and *p*. The notation includes chords, arpeggios, and melodic lines.

Musical score system 3, featuring piano accompaniment. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The notation includes chords, arpeggios, and melodic lines.

Man. II. Man. III.

pp *mp* *p*

This system contains three measures of music. The first measure is marked *pp* and features a piano accompaniment with chords in the right hand and a melodic line in the left hand. The second measure is marked *mp* and shows a change in the piano accompaniment texture. The third measure is marked *p* and continues the melodic and harmonic development.

Man. II. *mp* Man. III.

mp

This system contains three measures of music. The first measure is marked *mp* and features a dense piano accompaniment with chords in the right hand and a melodic line in the left hand. The second measure is also marked *mp* and continues the texture. The third measure is marked *mp* and features a change in the piano accompaniment texture.

Man. II. Man. III. Man. II. Man. III. Man. I.

mp *p* *mp* *p* *f*

This system contains five measures of music. The first measure is marked *mp* and features a piano accompaniment with chords in the right hand and a melodic line in the left hand. The second measure is marked *p* and shows a change in the piano accompaniment texture. The third measure is marked *mp* and continues the texture. The fourth measure is marked *p* and features a change in the piano accompaniment texture. The fifth measure is marked *f* and features a change in the piano accompaniment texture.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat). The first two staves of the grand staff contain chords and some melodic lines. The third staff has a melodic line. Dynamics include *dim.* (diminuendo) and *Man. III. p* (Manicera III, piano). A *m.s.* (mezza voce) marking is present under the first two staves.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The music continues with various chordal textures and melodic fragments. Dynamics include *rit.* (ritardando) and *p* (piano).

Third system of musical notation, concluding the page. It maintains the three-staff structure. The music features more complex chordal structures and melodic lines. Dynamics include *f* (forte) and *Man. I.* (Manicera I).

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats and a 2/4 time signature. The first two staves feature complex chordal textures with many beamed notes. The third staff has a simpler melodic line. Dynamics include *ff* and *ten.*

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The first two staves continue with dense chordal patterns. The third staff features a melodic line with several *ten.* markings. Dynamics include *ff* and *ten.*

Third system of musical notation. It includes the same three-staff layout. The first two staves show a transition in texture, with some notes being held across measures. The third staff has a melodic line with *dim.* markings. A section marker **Man. III.** is placed above the first staff. Dynamics include *dim.* and *Man. III.*



First system of musical notation, featuring three staves. The top two staves are connected by a brace and contain complex melodic and harmonic lines with many slurs and ties. The bottom staff has a dynamic marking *p* and contains a simpler bass line. The key signature has three flats and the time signature is 3/4.



Second system of musical notation, featuring three staves. The top two staves continue the complex melodic and harmonic lines from the first system. The bottom staff continues the bass line. The key signature and time signature remain the same.



Third system of musical notation, featuring three staves. The top two staves continue the complex melodic and harmonic lines. The bottom staff continues the bass line. A dynamic marking *pp* is present in the first measure of the top staff. The system concludes with a double bar line. The key signature and time signature remain the same.

4. TIL BETHLEHEM.

4. Nach Bethlehem.

Allegretto. (*alla marcia.*)

Aus dem Orgelwerke „Die Geburt Christi“ Op. 48.

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 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 a complex texture with many beamed notes and rests. A triplet of eighth notes is marked with a '3' in the final measure 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, beamed passages in the upper staves and more rhythmic patterns in the lower staves.

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. A dynamic marking of *pp* (pianissimo) is placed above the top staff in the fourth measure. The system concludes with a final cadence in the top staff.

This musical score page, numbered 18, contains three systems of piano music. The first system begins with a *ritard.* (ritardando) instruction, followed by a *dolce* (softly) instruction. The tempo then returns to *a tempo*. The second system continues with *dolce* markings and includes several triplet figures. The third system concludes with a *pp* (pianissimo) dynamic marking. The score is written for piano with a grand staff (treble and bass clefs) and includes various musical notations such as slurs, ties, and dynamic markings.

OTTO MALLING'S

Berømte Orgel-Kompositioner.

- Christus, tolv Stemningsbilleder.**
 Op. 48. Christl Fedsæl, 1,25. Hyrderne paa Marken. De tre Vise fra Østerland. Behlehem.
 — 54. Christl Død og Opstandelse, 1,80. Gethsemane Golgatha. Paaskemorgen — 63. At Christ Liv.
 Hæfte 1. 2.— Pligten til Ægypten. Fristelsen. Effæta.
 Hæft 2. 2.— Jærn Datter. Christus stiller Størmøn. Christl Indtog i Jerusalem.
 Op. 66. Kirkeaaarets Festsdage.
 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.
 Her i nærværende Værk er det is de forskellige Festsdages Karakter, der giver Kompositionerne deres Farve og Præg. Og det kommer os, at de er i høj Grad vellykkede, svarende til deres Hensigt: at give festvængehernes Stemning Udtryk i Musik, i en ynkkelig ledig, indholdsrig Musik. Den glimer ikke i det melodøse; men dens Harmonier er den reneste Fryd for Øret.
 Postludierne vil egne sig fortrinligt til Brug i Kirken paa Festsdage, og i Kirkekongerter 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. 1,50
 1. Bebuddelsen. 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 ander Jesus blandt Lærerne i Templet paa Paaskehøjtiden. 6. Ved Korssets Fod.
 Nat. 7/2. Disse 3 Billeder (Bebuddelsen, Maria besøger Elisabeth og priser Gud, Den hellige Nat) ere ligesom samme Komponists tidligere Orgel-Serier med bibelsk Program („Kristi Fødsel“ 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, kræsnø Smag og store Musikerdygtighed.
- Op. 75. Ein Requiem für die Orgel. Stimmungsbilder über Worte der heiligen Schrift.
 Hæfte 1. 2.—
 1. Gib ihnen Ruhe. 2. Das jüngste Gericht. 3. Darum wacht.
 Hæfte 2. 2.—
 4. Der Glaube. 5. Friede. 6. Darum ist mein Herz frohlich. Gib ihnen Ruhe.
Brev. 7/2. 6—8—03. Prof. Mallings Orgelkompositioner nyde stadig tiltagende Udbredelse, ikke blot herhjemme, men tilige i Udlandet. Deres klare Indhold og den paa een Gang praktiske og virkningsfulde Orgelbehandling gør dem til taknemlige Opgaver for den Spilende. Disse samme Fortrin udmærke det sidste Arbejde, der består af 6 Stemningsbilleder, komponerede over Skriftsteder.
 Op. 78. Paulus, Stemningsbilleder.
 Hæfte 1. 1,75
 1. Saulus raser mod Herrns Disciple 2. Paa Vejen til Damaskus. 3. Saulus bliver seende og omvender sig.
 Hæfte II. 1,75
 4. Paulus forkynnder Evangeliet og bliver Fortfølgelse. 5. Folket anser Paulus for en Gud og offerer til ham. 6. Kærlighedens Gave.
 Frelserens suv Ord paa Korsset. Stemningsbilleder.
 Hæfte 1. 2.—
 1. Indledning. Gangen til Golgatha. 2. Kærlighedens Ord.
 Hæfte 2. 2.—
 3. Lidelsens Ord. 4. Sejrens Ord. 5. Epilog (med Sluttingskor ad lib.).
 — 34. De hellige tre Konger. Julestemningsbilleder.
 Hæfte 1. 2,50
 Indledning 1. Julenat 2. Hvor er den Jædernes konger. 3. Ypperstepræsterne og de Skrikkløge. 4. Til Behlehem.
 Hæfte 2. 2,50
 5. Jibbedelsen. 6. Herodes. 7. Hjemad.
Org. 6/2 Kantorformen. Mel. Bl. 1908 Nr. 12
 Til Julehøjtid ville disse ikke ganske lette, men veilklingende og med Komponistens bekendte Omhyggelighed og fremragende Dygtighed udarbejdede Kompositioner for Orgel med Pedal (helst 2 a 3 Man.) være et interessant Emne for enhver habil Organist, der raader over et større Orgel, og tilige 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. Bei Abendmahle. Bei der Beerdigung.
 — 89. Nachklänge aus Davids Psalmen. Stimmungsbilder für die Orgel.
 1. Der 23. Psalm 2. Der 33. Psalm

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CONTENTS

<p>Bach, Johann Sebastian Grant us to do with zeal Barnby, Joseph My God, I thank Thee Beethoven, L. van If one should say, "I love the Lord"</p>	<p>Borch, Gaston Looking unto Jesus Bullard, Frederick Field Immanuel's Land Colburn, Arthur G. Save us, O Lord, while waking Elliott, J. W. O Most Merciful, hear us Fibich, Zdenek Bow down Thine ear, O Lord Franke-Harling, W. The Lord's Prayer Franke-Harling, W. Vesper Hymn Garrett, G. M. Our soul on God with patience waits</p>	<p>King, Oliver Arise, O Jerusalem Knight, G. H. Peace I leave with you Saint-Saëns, C. Come unto Me, all ye that labor Saint-Saëns, C. Jesu, Word of God Incarnate Stainer, John I am the Bread of Life Sullivan, Arthur Turn Thy Face from my sins Sullivan, Arthur The Lord is nigh Sydenham, E. A. O give thanks unto the Lord Thorne, E. H. Beloved, now are we the Sons of God Tours, Berthold O Saving Victim Tozer, Ferris Hide not Thy Face from me Tozer, Ferris The Lord hath comforted His people Tozer, Ferris There is Mercy with Thee Turner, Edmund The Lord is my Shepherd Young, Fred H. Give ear, O Shepherd of Israel Young, Fred H. O Lord, Thou art great and glorious</p>
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Die heiligen drei Könige

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componerede af

OTTO MALLING.

Op. 84.

- Heft I. 1) Einleitung: Christnacht.
2) „Wo ist der König der Juden“?
3) Die Hohepriester und die Schriftgelehrten.
4) Nach Bethlehem.

- Heft II. 5) Die Anbetung.
6) Herodes.
7) Heimwärts.

- Hefte I. 1) Indledning: Julenat.
2) „Hvor er den Jødernes Konge“?
3) Ypperstepræsterne og de Skriftkloge.
4) Til Bethlehem.

- Hefte II. 5) Tilbedelsen.
6) Herodes.
7) Hjemad.

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5. DIE ANBETUNG. 5. Tilbedelsen.

Andante.

Otto Malling, Op. 84. II.

The musical score consists of three systems of three staves each. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes dynamic markings: **Man. III. p** (piano) and **Man. I. mp** (mezzo-piano). The music features flowing melodic lines with various articulations and rests.

Musical score system 1, featuring a grand staff with three staves. The top staff contains a melodic line with a triplet of eighth notes. The middle and bottom staves provide harmonic accompaniment. The tempo marking *Man. III. p* is positioned above the middle staff.

Musical score system 2, featuring a grand staff with three staves. The top staff begins with a *rit.* marking and transitions to *a tempo*. The middle and bottom staves continue the accompaniment. The *a tempo* marking is placed above the middle staff.

Musical score system 3, featuring a grand staff with three staves. The top staff continues the melodic line. The middle and bottom staves provide accompaniment. *rit.* markings are present above the middle and bottom staves in the final measures of the system.

a tempo

Man. I. *mp*

a tempo

cresc. e accel.

rit.

rit.

a tempo

Man. I. *mp*

Man. III. *p*

Man. III. *p*

dim. smorz.

pp

a tempo

pp

6. HERODES.

6. Herodes.

Allegro con fuoco.
Man. I. *f*

The musical score is written for piano and consists of three systems of staves. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system has two staves: a grand staff and a separate bass staff. The third system has three staves: a grand staff and a separate bass staff. The music is in 3/4 time with a key signature of one flat (B-flat). The first system begins with a forte (*f*) dynamic. The second system continues with various melodic and harmonic developments. The third system features a *sempre f* (always forte) marking in both the grand staff and the separate bass staff. The score concludes with a final cadence in the grand staff.

13818

System 1 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key with one flat (B-flat). The first staff contains a melodic line with eighth and sixteenth notes, some with accents. The middle and bottom staves provide harmonic support with chords and moving lines. There are fermatas under the final notes of the bottom staff.

System 2 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music continues in the same key. The first staff has a melodic line with some rests. The middle and bottom staves have harmonic accompaniment. A *ff* (fortissimo) dynamic marking is present in the middle staff towards the end of the system. There are fermatas under the final notes of the bottom staff.

System 3 of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music continues in the same key. The first staff has a melodic line with some rests. The middle and bottom staves have harmonic accompaniment. A *pp* (pianissimo) dynamic marking is present in the middle staff. There are fermatas under the final notes of the bottom staff.

ten. *ten.* **Man. II. *mp***

This system contains three staves. The top staff is a treble clef with a piano accompaniment marked 'ten.'. The middle staff is a bass clef with piano accompaniment marked 'ten.'. The bottom staff is a bass clef with piano accompaniment marked 'mp'. The right hand of the piano part begins a section labeled 'Man. II. mp'.

Man. I. *f*

This system contains three staves. The top staff is a treble clef with piano accompaniment. The middle staff is a bass clef with piano accompaniment. The bottom staff is a bass clef with piano accompaniment. The right hand of the piano part begins a section labeled 'Man. I. f'.

Allegro.

This system contains three staves. The top staff is a treble clef with piano accompaniment. The middle staff is a bass clef with piano accompaniment. The bottom staff is a bass clef with piano accompaniment. The tempo is marked 'Allegro.'.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a melodic line with various ornaments, including grace notes and slurs, and includes a fermata over a measure. The middle and bottom staves are in bass clef and provide a harmonic accompaniment with sustained notes and some rhythmic movement.

The second system continues the piece with three staves. The top staff features a melodic line with several slurs and ornaments. The middle and bottom staves continue the accompaniment, with the bottom staff showing some rhythmic patterns and sustained notes.

The third system of the musical score consists of three staves. The top staff has a melodic line with a prominent triplet of eighth notes and a fermata. The middle and bottom staves provide the accompaniment, with the bottom staff showing some rhythmic patterns and sustained notes.

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 key signature has three flats. The system contains 10 measures of music with various note values and rests.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in bass clef, and the bottom two are in bass clef. The key signature has three flats. The system contains 10 measures of music with various note values and rests.

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 key signature has three flats. The system contains 10 measures of music. The final measure includes the marking **Man. II. mp** and a dynamic marking *mp*.

Moderato.

Man. III. *p*

Man. I. *f*

The first system of music is in 3/4 time and features a moderate tempo. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is characterized by flowing, arpeggiated figures in the right hand and a steady bass line in the left hand. A piano (*p*) dynamic marking is present in the middle of the system. The system concludes with a double bar line and a fermata over the final notes.

Allegro con fuoco.

The second system of music is in 3/4 time and features an allegro con fuoco tempo. It consists of three staves: a grand staff and a separate bass staff. The music is more rhythmic and energetic, with rapid sixteenth-note passages in the right hand and a driving bass line. A forte (*f*) dynamic marking is present in the middle of the system.

The third system of music continues the allegro con fuoco tempo. It consists of three staves: a grand staff and a separate bass staff. The music maintains the rapid sixteenth-note passages and driving bass line. The system concludes with a double bar line and a fermata over the final notes. The dynamic marking *sempre f* (always forte) is present in the right hand.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a separate bass clef staff at the bottom. The treble staff contains a melodic line with eighth and sixteenth notes. The middle bass staff contains a bass line with a long slur spanning across several measures. The bottom bass staff contains a simple bass line with quarter notes.

Second system of musical notation. It consists of three staves. The treble staff has a melodic line with some rests. The middle bass staff features a prominent *ff* (fortissimo) dynamic marking and contains a long, sustained chord with a slur. The bottom bass staff has a bass line with some rests and a *ff* dynamic marking.

Third system of musical notation. It consists of three staves. The treble staff has a melodic line with *ten.* (tension) markings above it. The middle bass staff has a bass line with *ten.* markings below it. The bottom bass staff has a bass line. The system concludes with a box containing the marking *Man. II. mp* (Manic II. mezzo-piano).

Man. I. *f*

mp *f*

Man. III. *p*

p *rit.* *a tempo*

Andante.

Man. I. *f* Man. III. *p* Man. I. *mf* Man. III. *p* Man. I. *ff*

p *f* *mf* *ff*

7. HJEMAD.
7. Heimwärts.

Andantino.

Man. III. *p*

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 one sharp (F#) and the time signature is common time (C). The music is marked *p* (piano) and includes a *rit.* (ritardando) marking in the final measure of the system.

Man. III. *p*

Man. II. *mp*

The second system of the musical score consists of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The music is marked *mp* (mezzo-piano) and includes a triplet marking ($\frac{3}{3}$) in the first measure of the middle staff.

Man. I. *mf*

The third system of the musical score consists of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The music is marked *mf* (mezzo-forte) and includes a *mf* marking in the first measure of the middle staff.

Man.III. *p*

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many beamed notes and slurs. A dynamic marking of *p* (piano) is placed at the end of the system.

Man.III. *p*

rit.

Man.II. *mp*

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The music continues with complex rhythmic patterns. A *rit.* (ritardando) marking is present in the middle of the system. A dynamic marking of *mp* (mezzo-piano) is placed above the middle staff. There are some markings below the bottom staff, possibly indicating fingerings or articulation.

Man.I. *ff*

ff

This system contains three staves of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The music features complex rhythmic patterns with many beamed notes and slurs. A dynamic marking of *ff* (fortissimo) is placed above the top staff. Another *ff* marking is placed below the bottom staff.

Man. III. *p*

The first system of music 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 one sharp (F#). The music is marked with a piano (*p*) dynamic. The first two staves have complex, flowing melodic lines with many slurs and ties. The bottom staff has a simpler, more rhythmic accompaniment.

pp rit. *rit.* *a tempo* *p*

p *pp rit.* *rit.* *a tempo* *p*

The second system continues the piece with three staves. It features a variety of dynamic markings: *pp rit.* (pianissimo, ritardando) in the first two measures, *rit.* (ritardando) in the third, and *a tempo* (return to tempo) in the fourth. The dynamic *p* (piano) is used throughout. The musical texture is dense with many slurs and ties, particularly in the upper staves.

Moderato.
Man. I. *ff*

rit. *ff* *rit.* **Largo.**

The third system begins with the tempo marking **Moderato.** and the dynamic **Man. I. *ff*** (fortissimo). It consists of three staves. The music is marked with *rit.* (ritardando) in the first two measures, *ff* (fortissimo) in the third, and *rit.* (ritardando) in the fourth. The system concludes with the tempo marking **Largo.** (slowly). The music is characterized by heavy chords and a slower, more spacious feel.



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CONTENTS

Bach, Johann Sebastian	Grant us to do with zeal	King, Oliver	Arise, O Jerusalem
Barnby, Joseph	My God, I thank Thee	Knight, G. H.	Peace I leave with you
Beethoven, L. van	If one should say, "I love the Lord"	Saint-Saëns, C.	Come unto Me, all ye that labor
Borch, Gaston	Looking unto Jesus	Saint-Saëns, C.	Jesu, Word of God Incarnate
Bullard, Frederick Field	Immanuel's Land	Stainer, John	I am the Bread of Life
Colburn, Arthur G.	Save us, O Lord, while waking	Sullivan, Arthur	Turn Thy Face from my sins
Elliott, J. W.	O Most Merciful, hear us	Sullivan, Arthur	The Lord is nigh
Fibich, Zdenek	Bow down Thine ear, O Lord	Sydenham, E. A.	O give thanks unto the Lord
Franke-Harling, W.	The Lord's Prayer	Thorne, E. H.	Beloved, now are we the Sons of God
Franke-Harling, W.	Vesper Hymn	Tours, Berthold	O Saving Victim
Garrett, G. M.	Our soul on God with patience waits	Tozer, Ferris	Hide not Thy Face from me
Gaul, Harvey B.	Bread of the World	Tozer, Ferris	The Lord hath comforted His people
Gounod, Charles	Hear us, O Saviour	Tozer, Ferris	There is Mercy with Thee
Händel, Georg Friedrich	Holy art Thou	Turner, Edmund	The Lord is my Shepherd
		Young, Fred H.	Give ear, O Shepherd of Israel
		Young, Fred H.	O Lord, Thou art great and glorious

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