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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——	* " " " " E♭	.60
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6. STIEHL—Impressions du soir
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3. GOLDMARK—Bridal Song
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10. FAULKES—Minuet and Trio
11. SCHUBERT—Ave Maria
12. GOUNOD—Nazareth
13. CHAUVET—Cloches du soir (Andantino)
14. NEVIN—Narcissus
15. CHOPIN—Polonaise in A
16. SPOHR—Adagio
17. MOSZKOWSKI—Romance sans Paroles
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19. WIDOR—Allegro cantabile
20. WAGNER—Pilgrims' Chorus

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2. GUILMANT—Chant du Matin (*Bluette*)
3. TSCHAIKOWSKY—Andantino, from Op. 23
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6. COUPERIN—Sarabande grave
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9. ADAM—Cantique de Noel
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11. ELGAR—Romance
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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Die heiligen drei Könige

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componiert von

De hellige tre Konger

Jule-Stemningsbilleder for Orgel

componerede af

OTTO MALLING.

Op. 84.

Heft I.	1) **Einleitung: Christnacht.**	**Hefte I.** 1) **Indledning: Julenat.**
	2) „Wo ist der König der Juden"?	2) „Hvor er den Jødernes Konge"?
	3) **Die Hohepriester und die Schriftgelehrten.**	3) **Ypperstepræsterne og de Skriftkloge.**
	4) **Nach Bethlehem.**	4) **Til Bethlehem.**
Heft II.	5) **Die Anbetung.**	**Hefte II.** 5) **Tilbedelsen.**
	6) **Herodes.**	6) **Herodes.**
	7) **Heimwärts.**	7) **Hjemad.**

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.
WILHELM HANSEN, MUSIK-VERLAG.

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

Andante.

Otto Malling, Op. 84. I.

Man. III. *p*

Man. I. *mp*

Pedal. *p*

Man. III

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Man. I. *mp*

Man. III.

Man. I. *mp*

ten.

ten.

Man. III. *pp*

Man. III.

Man.I.

mp

Man.III.

rit.

a tempo

Man. I.

Man.III.

rit.

a tempo

rit.

Man.I.

rit.

2. HVOR ER DEN JØDERNES KONGE?

2. Hvo ist der König der Juden?

Moderato.

Man. I. *mp*

Man. III. *p*

Man. III.

Man. I. *mp*

Man. I.

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Man. III. *pp*

pp

pp

rit. - - *a tempo*

Man. I. *mp*

rit. - - *a tempo*

Man. III. *p*

p

Man. I. *mf*

mf

ten.

f

ff

Man.III.

dim.

Man. III. *pp*

pp

p

rit.

rit.

a tempo

Man. I. *mp*

mp

Man. III. *p*

p

Man. I. *mp*

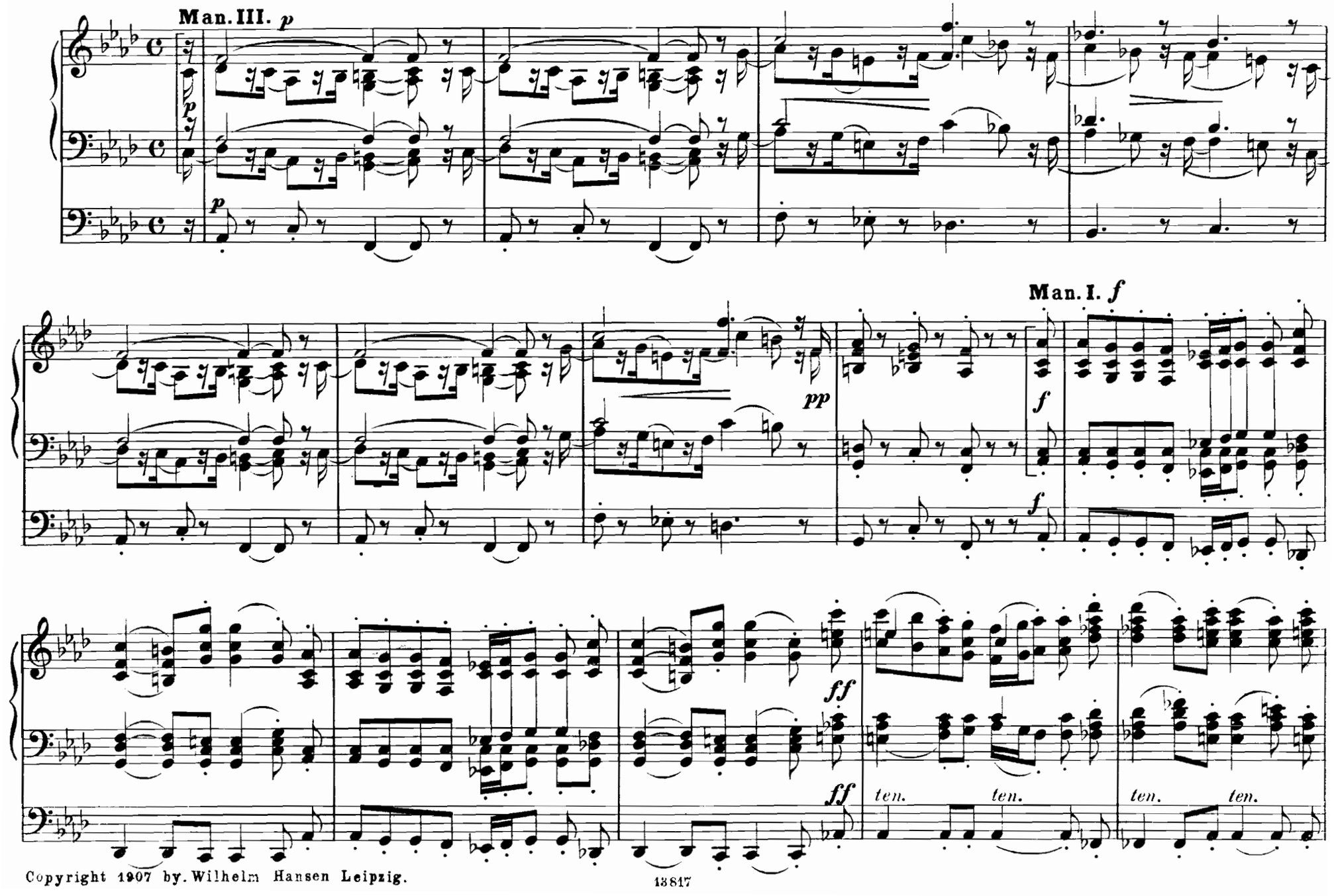
rit.

rit.

3. YPPERSTEPRÆSTERNE OG DE SKRIFTKLOGE.

3. Die Hohepriester und die Schriftgelehrten.

Molto Andante, alla Marcia.



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ten. ten. ten. ten.

Man. III.

dim. dim.

p p

Man. II.

Man. III.

pp

mp

p

Man. II. mp

mp

Man. III.

Man. II.

Man. III.

Man. III.

Man. II.

Man. III.

Man. II.

Man. III.

Man. I.

mp

p

mp

p

f

dim.

m.s.

dim.

Man. III. p

p

rit.

p

rit.

p

Man. I.

f

f

f

ff

ff

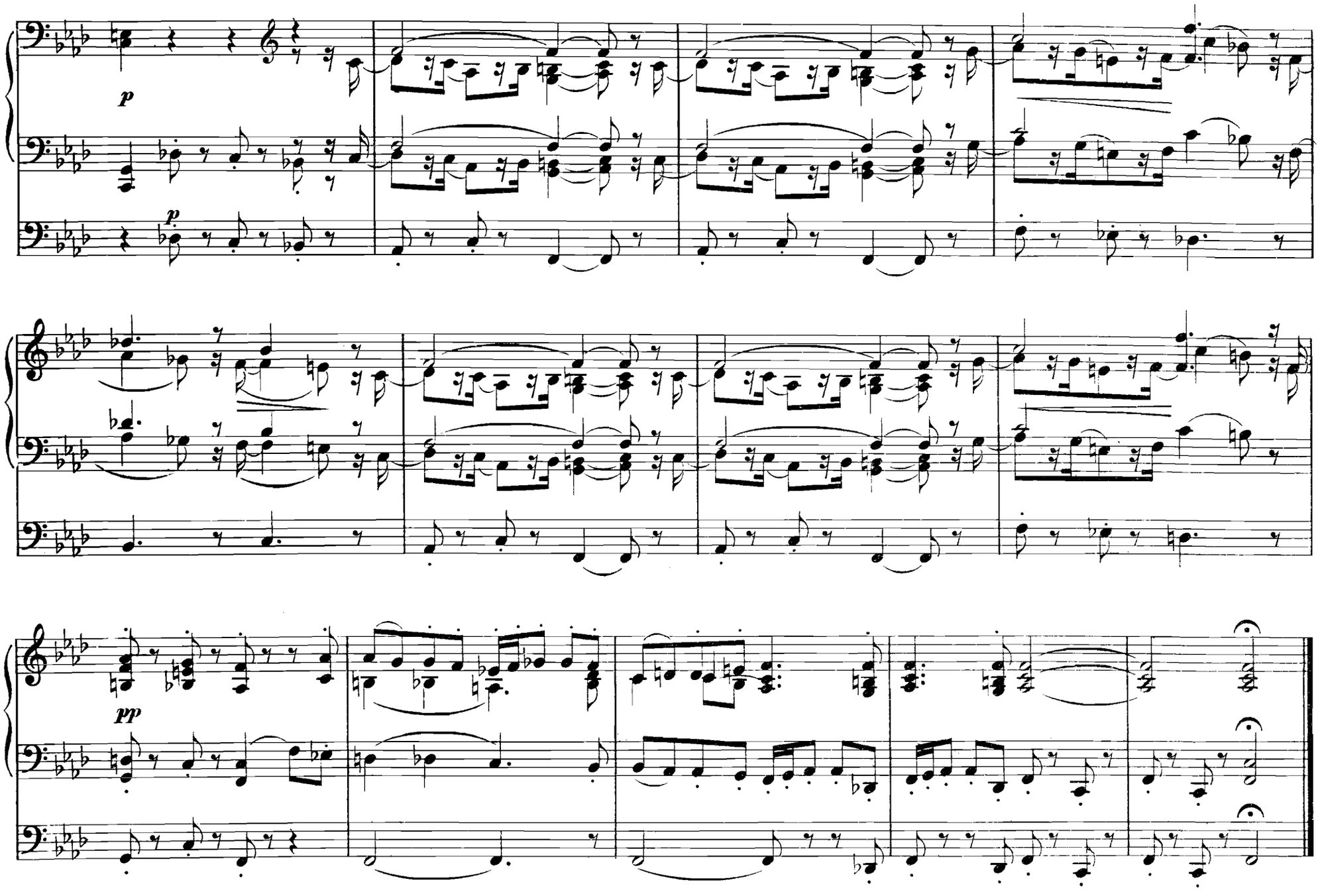
ten. ten.

ten. ten. ten. ten. ten. ten.

Man. III.

dim.

dim.


p
p
pp

4. TIL BETHLEHEM.

4. Nach Bethlehem.

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

Allegretto. *(alla marcia.)*

O. 16′ 8′

M. 16′ 8′

p

Ped. 16′ 8′

p

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

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pp

O.

a tempo

ritard.

dolce

m.s.

dolce

m.s.

pp

pp

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.** 1,80
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 Orgellitteratur.

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 Ruhe. 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. 1908 Nr. 12. Til Julehøjtid ville disse ikke ganske lette, meget 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 Abendmahle. Bei der Beedigung.

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

BOSTON MUSIC COMPANY

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Mansfield, P. J.	*Concert Scherzo, in F major	1.25
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Mendelssohn, F.	Funeral March (Arr. by E. Douglas)	.50
Merkel, Gustav	Adagio, in E major, Op. 35 (Aug. Ed. No. 8706)	.50
——	*Sonata, in G minor, Op. 42 (Aug. Ed. No. 5821)	.75
Modern Organ Composers (Hull)	Bks. I-XII (Aug. Ed. Nos. 10221-10232)	ea. .50
Nevin, Ethelbert	At Twilight (Arr. by A. H. Ryder)	.50
——	Misericordia (Arr. by Purcell Mansfield)	.60
——	Narcissus (Arr. by R. Goss-Custard)	.75
——	Ophelia (Arr. by Purcell Mansfield)	.50
——	O! that we two were maying (Arr. by R. Goss-Custard)	.60
——	The Rosary (Arr. by R. Goss-Custard)	.60
——	Shepherd's Tale (Arr. by Purcell Mansfield)	.50
——	Slumber Song (Arr. by E. H. Lemare)	.50
——	Time enough (*Rechte Zeit*) (Arr. by R. Goss-Custard)	.60
——	Wedding Prelude and Intermezzo (Arr. by R. Goss-Custard)	.60
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Olsson, O.	Berceuse (Aug. Ed. No. 10225)	.50
——	*Fantasia Chromatica (Aug. Ed. No. 10228)	.50
——	*10 Variations, "*Ave Maris Stella*" (Aug. Ed. No. 5809)	1.00
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——	Four Pieces, Op. 129 (Aug. Ed. No. 5827) comp.	1.00
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Ryder, Arthur H.	*Carillon-Allegretto, Op. 3, No. 1	.75
——	Nocturne, Op. 3, No. 2	.60
Schumann, R.	Träumerei (Arr. by Alex. Guilmant)	.30
Sjögren, Emil	Legends (*Religious Moods*) in all keys Part I: C major to G♯ minor	1.50
	Part II: F major to E♭ minor	1.50
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Soyres, P. de	*Andante grazioso	.90
——	*Fantasia on Original Theme	.90
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Tours, Berthold	*Gavotte Moderne (Arr. by E. Douglas)	.50
Transcription Album	8 Pieces by Noted Composers (B. M. Co. Ed. No. 183)	.60
Tschaikowsky Organ Album	12 Celebrated Pieces	1.50
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Malling is known to organists in this country by a few of his writings, for example, his "Shepherds in the field" and his "Easter Morning" but his monumental series of organ compositions illustrating other Scriptural subjects is not so familiar, because of their comparatively inaccessibility heretofore—a condition now removed by THE BOSTON MUSIC CO's. acquisition of the Sole Agency for America.

To all organists, in Protestant or Catholic churches, who take care to adapt their solo numbers to the church season, Malling's musicianly works throw open a treasury of finely imaginative and original expressions of devotional thought and revered event. For recitals too, with the added opportunity for program annotation, these works have direct application. We would call attention to the variety of other numbers suited to performance in the Passion-tide and Easter season..

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Compiled and Edited by ARTHUR H. RYDER

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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
		Saint-Saëns, C.	Jesu, Word of God Incarnate
Borch, Gaston	Looking unto Jesus	**Stainer, John**	I am the Bread of Life
Bullard, Frederick Field	Immanuel's Land	**Sullivan, Arthur**	Turn Thy Face from my sins
Colburn, Arthur G.	Save us, O Lord, while waking	**Sullivan, Arthur**	The Lord is nigh
Elliott, J. W.	O Most Merciful, hear us	**Sydenham, E. A.**	O give thanks unto the Lord
Fibich, Zdenek	Bow down Thine ear, O Lord	**Thorne, E. H.**	Beloved, now are we the Sons of God
Franke-Harling, W.	The Lord's Prayer	**Tours, Berthold**	O Saving Victim
Franke-Harling, W.	Vesper Hymn	**Tozer, Ferris**	Hide not Thy Face from me
Garrett, G. M.	Our soul on God with patience waits	**Tozer, Ferris**	The Lord hath comforted His people
		Tozer, Ferris	There is Mercy with Thee
Gaul, Harvey B.	Bread of the World	**Turner, Edmund**	The Lord is my Shepherd
Gounod, Charles	Hear us, O Saviour	**Young, Fred H.**	Give ear, O Shepherd of Israel
Händel, Georg Friedrich	Holy art Thou	**Young, Fred H.**	O Lord, Thou art great and glorious

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5. DIE ANBETUNG.

5. Tilbedelsen.

Andante.

Otto Malling, Op. 84. II.

Man. III. *p*

Man. I. *mp*

Man. III. *p*

Man. I. *mp*

Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.

13818

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Man.III. *p*

rit. *a tempo*

rit. *a tempo*

rit. - - -

rit. - - -

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*

f

f

sempre f

sempre f

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ff

ff

ten.

ten.

ten.

ten.

Man. II. *mp*

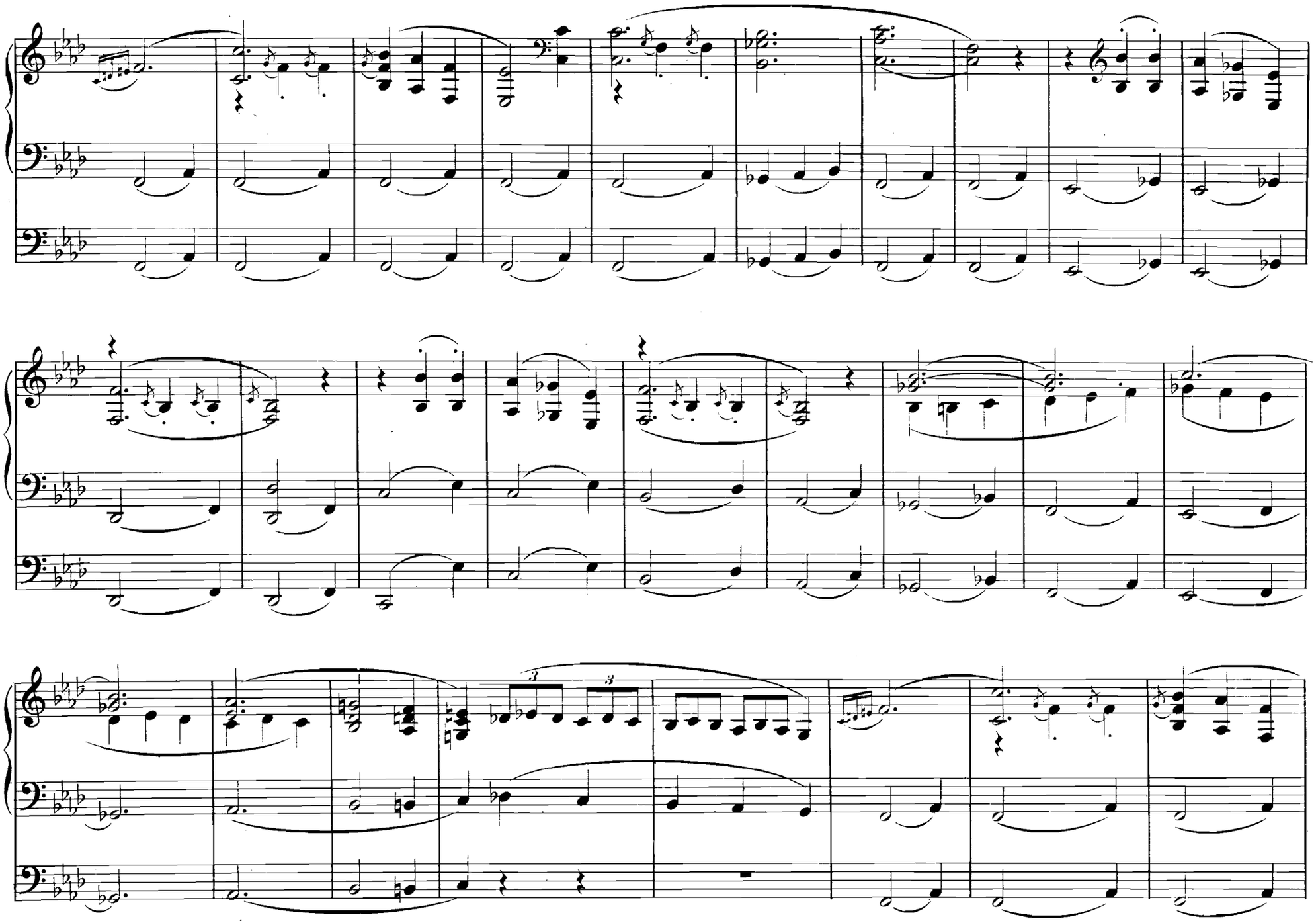
mp

Man. I. *f*

f

f

Allegro.



Man. II. *mp*

mp

mp

Moderato.

Man. III. *p*

p

p

Man. I. *f*

f

Allegro con fuoco.

f

sempre f

sempre f

ff

ff

ten.

ten.

ten.

ten.

Man.II. *mp*

mp

Man.I. *f*

f

mp

f

Man.III. *p*

p

rit.

a tempo

Andante.

Man.I. *f*

f

p

Man.III. *p*

p

Man.I. *mf*

mf

Man.III. *p*

Man.I. *ff*

ff

ff

7. HJEMAD.

7. Heimwarts.

Andantino.

Man. III. *p*

p

p

rit.

rit.

Man. III. *p*

Man. II. *mp*

Man. I. *mf*

mf

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Man.III.*p*

p

Man.III. *p*

rit.

Man.II. *mp*

Man.I. *ff*

ff

Man.III.*p*

p

pp rit.

rit.

a tempo

p

pp rit.

rit.

a tempo

p

Moderato.

Man.I.*ff*

Largo.

rit.

ff

ff

rit.

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