

BOSTON MUSIC COMPANY

Selected Organ Compositions

SERIES I

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Meinem Freunde Professor V. Bielefeldt gewidmet.

Die sieben Worte des Erlösers am Kreuze

Stimmungsbilder für die Orgel.

Componirt von

OTTO MALLING.

Op. 81.

Heft I.

1. Einleitung. Der Gang nach Golgatha.
2. Die Worte der Liebe.

Heft II.

3. Die Worte des Leidens.
4. Die Worte des Sieges.
5. Epilog. (Mit Schlusschor ad libitum.)

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

Copyright 1904 by Wilhelm Hansen, Leipzig.

Man. III	<i>pp</i>	— 8', 16'
Man. I	<i>mp</i>	— 8'
Man. II	<i>mf</i>	— 8', 16'
Pedal	<i>p</i>	— 8', 16', 32'

I.

Einleitung. Der Gang nach Golgatha.

Indledning. Gangen til Golgatha.

Molto Adagio.

Otto Malling, Op. 81. H. I.

Manual. **Man. III** *pp*

Pedal. *p*

The first system of the musical score consists of three staves. The top staff is labeled 'Manual. Man. III' and has a dynamic marking of 'pp'. The middle staff is labeled 'Manual. I' and has a dynamic marking of 'mp'. The bottom staff is labeled 'Pedal.' and has a dynamic marking of 'p'. The music is in G major (one sharp) and common time (C). The tempo is 'Molto Adagio'. The first system contains four measures of music.

The second system of the musical score continues the music from the first system. It consists of three staves: Manual I, Manual II, and Pedal. The Manual I part continues with a dynamic of 'mp'. The Manual II part has a dynamic of 'mf'. The Pedal part continues with a dynamic of 'p'. The system contains four measures of music.

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

mp pp mp

Man. I *mp*

This system contains the first four measures of the piece. The top staff features a complex melodic line with many accidentals and slurs. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a few notes, including a whole note at the end. Dynamic markings include *mp*, *pp*, and *mp*. The section labels 'Man. I' and 'Man. III' are placed above the first and third measures respectively.

Man. III

pp

This system contains measures 5 through 8. The top staff continues the melodic development with slurs and ties. The middle staff has a more active role with chords and moving lines. The bottom staff has a few notes. A dynamic marking of *pp* is present. The section label 'Man. III' is placed above the second measure.

Man. III

Man. II *mf*

This system contains measures 9 through 11. The top staff has a melodic line with slurs. The middle staff has a melodic line with slurs. The bottom staff has a few notes. Dynamic markings include *mf*. The section labels 'Man. III' and 'Man. II' are placed above the first and second measures respectively.

Man. III

rit.

Man. III

Man. I *mp*

p

4 5 5 4 53 5 4 5

0 0 0

Man. II *mf* Man. III *pp* Man. II *mf* Man. III *pp*

The first system consists of three staves. The top staff is in treble clef and contains piano accompaniment with chords and moving lines. The middle and bottom staves are in bass clef and contain the vocal parts for Man. II and Man. III. Dynamic markings *mf* and *pp* are placed above the vocal staves. The key signature has two sharps (F# and C#).

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

The second system consists of three staves. The top staff is in bass clef and contains piano accompaniment with chords and moving lines. The middle and bottom staves are in bass clef and contain the vocal parts for Man. III and Man. I. Dynamic markings *pp* and *mp* are placed above the vocal staves. The key signature has two sharps (F# and C#).

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

The third system consists of three staves. The top staff is in bass clef and contains piano accompaniment with chords and moving lines. The middle and bottom staves are in bass clef and contain the vocal parts for Man. III and Man. I. Dynamic markings *pp* and *mp* are placed above the vocal staves. The key signature has two sharps (F# and C#).

Man. III

Man. II *mf*

Man. III *pp*

rit. - - - - *a tempo*

Man. III
Man. I *mp*
p

This system contains three staves. The top staff is marked **Man. III** and features a complex, multi-measure chordal texture. The middle staff is marked **Man. I *mp*** and contains a melodic line with some rests. The bottom staff is marked *p* and contains a simple bass line. The key signature has three sharps (F#, C#, G#).

This system continues the musical texture from the first system, with the top staff showing dense chordal patterns and the middle and bottom staves providing harmonic support.

Man. II *mf* Man. III *pp* Man. II *mf* Man. III *pp*

This system features four measures with dynamic markings **Man. II *mf*** and **Man. III *pp*** alternating. The top staff has a melodic line with some rests, while the middle and bottom staves continue the harmonic accompaniment.

Man. III	<i>pp</i> - s'
Man. I	<i>mp</i> - s'
Man. II	<i>mf</i> - s, 16'
Pedal	<i>p</i> - s', 16', 32'

II.

Die Worte der Liebe.

Kjærlighedens Ord.

„Vater, vergieb ihnen; denn sie wissen nicht, was sie thun.“
 Fader, forlad dem, thi de vide ikke, hvad de gjøre.“

„Siehe, das ist deine Mutter. Siehe das ist dein Sohn.“
 „Se, det er din Moder, se, det er din Son.“

„Wahrlich, ich sage dir, heute wirst du mit mir im Paradies sein.“
 „Sandelig siger jeg dig, i Dag skal du være med mig i Paradis.“

Moderato.

The musical score is arranged for three manuals and a pedal. The first system features a Manual section with three staves: Man. III (*pp*), Man. I (*mp*), and Man. II (*mf*). The Pedal part is marked *p*. The second system features a Tenor section with three staves: Ten. I (*pp*), Ten. II (*mp*), and Ten. III (*mf*). The Pedal part continues. Performance markings include *rit.* and *a tempo*.

ten. **Man. III *pp***

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and rests, marked with *ten.* above it. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The dynamic marking **Man. III *pp*** is placed above the first measure.

Man. II *mf* **Man. III *pp***

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and rests, marked with **Man. II *mf*** above it. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The dynamic marking **Man. III *pp*** is placed above the fifth measure.

Man. II *mf* **Man. I *mp***

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various intervals and rests, marked with **Man. II *mf*** above it. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a bass line with chords and single notes. The dynamic marking **Man. I *mp*** is placed above the sixth measure.

Man. III *pp*

Man. I *mp*

Man. III *pp*

Man. I *mp*

Man. III *pp*

rit.

Man. III *p*-8'
 Man. I *f*-4',8',16' ohne Rohrstimmen
 Man. II *mf*-8,16' Koppel zu Man. II
 Pedal *mf*-8,16',32

Man. I *f*

Man. III *p*

Man. I *f*

Man. III *p*

mf

Man. I *f*

Man. II *mf* **Man. I *f*** **Man. II *mf*** **Man. I *f***

Man. III *p*

Man. I *f* **Man. III *p***

Più mosso.
Man. III. *mp*

Man. III <i>p</i> -8'	} Volles Werk.
Man. I	
Man. II	
Pedal	

Maestoso.
Man. I *ff*

Man. III *p dolce*

rit. *a tempo*

Man. I *ff*

Man. III *pp-s'*
 Man. I *mp-s'*
 Pedal *p* — 8', 16', 32'

Tempo I.
Man. III. *pp*

rit.

Man. I *mp*

p

Man. III. *pp*

Man. I *mp*

Man. III *pp*

ORGELKOMPOSITIONEN

VON

JOH. ADAM KRZYŻEŁŁ.

- Marcia funebre** aus der Symphonie »König Gustav Adolph II«
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ludium — Postludium — Abendsstimmung (Präl.) —
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WILHELM HANSEN, MUSIK-VERLAG.

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Man. III	<i>pp</i>	8', 16'
Man. I	<i>mp</i>	8'
Man. II	<i>mf</i>	8', 16'
Pedal	<i>p</i>	8', 16', 32'

III.

Die Worte des Leidens.

Lidelsens Ord.

„Mein Gott, mein Gott, warum hast du mich verlassen?“
 „Min Gud, min Gud, hvorfor har du forladt mig?“

„Mich dürstet.“
 „Jeg tørster.“

Andante.

Man. III *pp*

Otto Malling, Op. 81. H. II.

First system of a musical score, consisting of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns with many beamed notes and slurs.

Second system of a musical score, 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 flats. Performance markings include *rit.* (ritardando) over the first two measures, *a tempo* (return to tempo) over the third measure, and **Man. I mp** (Manicera I mezzo-piano) over the fourth measure. The music continues with complex rhythmic patterns.

Third system of a musical score, 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 flats. The music continues with complex rhythmic patterns and slurs.

Man. I *mp*

cresc.

cresc.

This system contains three staves of music. The top staff is a treble clef with a complex texture of chords and moving lines. The middle staff is a bass clef with a similar texture. The bottom staff is a bass clef with a simpler, more rhythmic accompaniment. A *cresc.* marking is placed above the top staff and below the bottom staff towards the right side of the system.

Volles Werk.

ff

ff

This system contains three staves of music. The top staff is a treble clef with a dense texture of chords. The middle staff is a bass clef with a similar texture. The bottom staff is a bass clef with a simpler accompaniment. A *ff* marking is placed above the middle staff and below the bottom staff in the middle of the system.

Man. II *mf*

Man. III *pp*

dim.

mf

dim.

p

This system contains three staves of music. The top staff is a treble clef with a complex texture of chords. The middle staff is a bass clef with a similar texture. The bottom staff is a bass clef with a simpler accompaniment. Dynamic markings include *dim.* above the middle staff, *mf* below the bottom staff, and *dim.* and *p* below the bottom staff.

Poco più moto.

Man. II *mf*

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two flats, containing a series of quarter notes and rests. The bottom staff is a bass clef with a key signature of two flats, containing a series of quarter notes and rests. Dynamic markings include *Man. I mp* in the middle staff and *Man. II mf* in the top staff.

Man. III *pp*

Man. I *mp*

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two flats, containing a series of quarter notes and rests. The bottom staff is a bass clef with a key signature of two flats, containing a series of quarter notes and rests. Dynamic markings include *Man. III pp* in the top staff and *Man. I mp* in the middle staff.

Man. II *mf*

cresc.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats, containing a series of eighth notes, some beamed together, and rests. The middle staff is a bass clef with a key signature of two flats, containing a series of quarter notes and rests. The bottom staff is a bass clef with a key signature of two flats, containing a series of quarter notes and rests. Dynamic markings include *Man. II mf* in the top staff and *cresc.* in the top staff.

e accel. **Man. III pp** **Man. III pp** **Man. I mp** **Man. III pp** 7

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 lines, marked with *e accel.* and **Man. III pp**. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines. The system concludes with a **Man. III pp** marking and a measure containing a fermata over a chord.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a series of chords and melodic lines. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines. The system concludes with a fermata over a chord.

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a series of chords and melodic lines. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines. The system concludes with a fermata over a chord.

Man. III	<i>pp</i> - 8'
Man. I	<i>mf</i> - 4', 8', 16'
Man. II	<i>p</i> - 8', 16'
Pedal	<i>p</i> - 8', 16', 32'

IV.

Die Worte des Sieges.

Sejrens Ord.

„Es ist vollbracht.“
„Det er fuldbragt.“

„Vater, ich befehle meinen Geist in deine Hände.“
„Fader i dine Hænder befaler jeg min Aand.“

Andante.

Manual. **Man. III *pp*** **Man. III *pp*** **Man. III *pp***

Man. II *p* **Man. II *p***

Pedal. *p*

Man. I *mf* **Piu moto.**

ten. ten.

This system contains three staves of music. The top staff is in bass clef and features a melodic line with several slurs and accents. The middle and bottom staves are also in bass clef and provide harmonic accompaniment with slurs. The key signature has three flats (B-flat, E-flat, A-flat).

molto legato
acceler.
acceler.

This system contains three staves. The top staff continues the melodic line from the previous system, marked *molto legato*. The middle and bottom staves have a more static accompaniment. The *acceler.* markings appear in the middle and bottom staves. The key signature remains three flats.

a tempo
a tempo

This system contains three staves. The top staff features a complex melodic line with many slurs and ties. The middle and bottom staves have a simple accompaniment. The *a tempo* markings are present in the middle and bottom staves. The key signature changes to two flats (B-flat, E-flat) at the end of the system.

ten. ten. molto legato
acceler. acceler.

This system contains three staves of music. The top staff is in bass clef and features a melodic line with slurs and accents, marked with 'ten.' (tenuis) above it. The middle and bottom staves are in bass clef and provide harmonic accompaniment. The system concludes with the instruction 'molto legato' and 'acceler.' (accelerando) in both the top and bottom staves.

a tempo a tempo rit. rit.

This system contains three staves of music. The top staff is in treble clef and features a melodic line with slurs and accents, marked with 'a tempo' and 'rit.' (ritardando) above it. The middle and bottom staves are in bass clef and provide harmonic accompaniment. The system concludes with 'a tempo' and 'rit.' in both the middle and bottom staves.

Andante.
Man. III pp

pp

This system contains three staves of music. The top staff is in treble clef and features a melodic line with slurs and accents, marked with 'Andante.' and 'Man. III pp' above it. The middle and bottom staves are in bass clef and provide harmonic accompaniment. The system concludes with 'pp' (pianissimo) in the top staff.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords and melodic fragments, some with slurs. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats. It features a more active melodic line with slurs and some grace notes. The bottom staff is a bass clef with a key signature of two flats, containing a simple bass line with some rests.

Volles Werk.

Man. I

Man. I *ff*

mf

ff

mf

The second system continues the piano accompaniment. It starts with the instruction "Volles Werk." above the treble staff. The treble staff has a key signature change to one flat (B-flat). The middle staff is marked "Man. I" and "ff" (fortissimo). The bass staff is marked "ff". The system includes various dynamic markings: "mf" (mezzo-forte) appears in the middle and bass staves. The music features complex chordal textures and melodic lines with slurs.

Più moto.

ten.

ten.

molto legato

acceler

acceler

The third system begins with the instruction "Più moto." (faster). The treble staff has a key signature of one flat. It features a series of chords with slurs, and some notes are marked with "ten." (tenuto). The middle and bass staves have a more active melodic line. The system includes performance instructions: "molto legato" above the treble staff, and "acceler" (accelerando) in both the middle and bass staves. The key signature changes to two flats (B-flat and E-flat) in the final measures.

Andante.
Man. III *pp*

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef, containing complex chordal textures and melodic lines. The middle staff is a grand staff with a bass clef, providing a harmonic and bass line. The bottom staff is a grand staff with a bass clef, containing a simple bass line. Dynamic markings include *a tempo* and *molto rit.* (molto ritardando).

The second system continues the musical score with three staves. The top staff features a complex texture of chords and melodic fragments, marked with *molto rit.* and *ppp* (pianissimo). The middle and bottom staves provide harmonic support with various chordal structures and bass lines, marked with *pp* (pianissimo).

The third system of the musical score consists of three staves. The top staff continues the complex chordal and melodic textures. The middle and bottom staves provide harmonic support with various chordal structures and bass lines. The system concludes with a double bar line.

Man. III	<i>pp</i>	— 8', 16'
Man. I	}	<i>ff</i> — 4', 8', 16'
Man. II		
Pedal	<i>p</i>	— 8, 16, 32'

V.

Epilog.

mit Schlusschor. (*ad libitum.*)

Und von der sechsten Stunde an ward eine Finsterniss über das ganze Land. — Und siehe da, der Vorhang im Tempel zerriss in zwei Stücke, und die Erde erbebete, und die Felsen zerrissen.

Men fra den sjette Time blev et Mørke over det ganske Land. — Og se, Forhængen i Templet splittedes i to, og Jorden skjælv og Klipperne revnede.

Andante.

Manual. **Man. III *pp***

Pedal. *p*

rit. *a tempo* *rit.*

rit. *a tempo* *rit.*

Allegro.

Volles Werk. *ff*

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 two sharps (F# and C#), and the time signature is common time (C). The music features a complex rhythmic texture with many sixteenth and thirty-second notes. There are several triplet markings (indicated by a '3' over the notes) in both the treble and bass staves. The dynamics are marked as *ff* (fortissimo).

The second system continues the musical piece with three staves. The key signature and time signature remain the same. The music is characterized by dense, rapid passages with various articulations such as slurs and accents. The dynamics are consistently *ff*.

Poco meno mosso, ma sempre Allegro.

The third system of the score is marked **Poco meno mosso, ma sempre Allegro.** It consists of three staves in a 2/4 time signature. The key signature has two sharps. The music is more rhythmic and accented than the previous section. The first staff has a *pesante e marc.* marking. There are two *ten.* (tenuis) markings above the first staff. The dynamics are *ff*.

ten. *ten.*

This system contains the first system of music, 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 chordal textures and melodic lines. A dynamic marking of *ten.* is present above the first measure of the top staff.

This system contains the second system of music, consisting of three staves. The notation continues with similar complex textures and melodic lines as the first system.

mf *dim.* *rit.*

mf *dim.* *rit.*

This system contains the third system of music, consisting of three staves. It features triplets in the upper staves and dynamic markings of *mf*, *dim.*, and *rit.* in both the middle and bottom staves.

Moderato.
CHOR. *ad libitum.*

Sopr. *tranquillo*
p

Alt.
Ich bau' ge - trost auf Got - tes Gnad, und fürch - te nicht den
Vær tro - stig, Sjel, og ængst dig ej ved Tan - ken om den

Ten.
Bas^p

Moderato.
KIRCHENLIED. vom Componisten.

p

p tranquillo

dun - klen Pfad, den ich einst soll be - tre - ten. Mein Je - sus ging ihn ja vor mir! Ich
mør - ke Vej, jeg en - gang skal be - træ - de; min Je - sus selv har van - dret den, den

cresc. *f* *dim.*

kom - me dann, mein Gott zu dir, komm' nach der Wall - fart Lei - den, zu rei - nen Him - mels -
 fø - rer mig til Him - me - len, til de ud - valg - tes Sæ - de, til re - ne Aan - ders

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

p

fren - den.
Glæ - de.

p

Man. I *f* **Man. III** *pp*

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Dur und Moll. 24 Fugen in allen Tonarten, op. 64.

Bd I. Dur, Bd. II. Moll..... à M. 4,50

»Es offenbart sich in diesem Werke ein an klassischen Mustern fein gebildetes Talent. Die Fugen — bei jeder ist das Thema durch ein konformes kurzes Präludium eingeleitet — sind über charakteristische Themen gearbeitet, nicht zu lang und nur mässig schwer. Es sei diese Sammlung allseitiger Beobachtung empfohlen.«

(*Chorgesang 1894, Nr. 9*)

»Durch diese stattliche Sammlung hat sich der Autor als einer der bedeutendsten dänischen Orgelkomponisten ausgewiesen. Seine verschiedenartig gestalteten Vorspiele und Fugen sind ganz interessant ausgestattet und nur mässig schwer.«

(*Fädagog. Jahresschrift 1894, No. 20*)

Toccata und Fuga, op. 65..... M. 2,25

»Toccata und Fuga ist dem Andenken Sebastian Bach's gewidmet. Die Fuge ist sehr wirkungsvoll und ansprechend.«

(*Urania 1901, No. 5*)

Präludium, Fugato und Postludium über

den Namen »Gade«, op. 72..... M. 1,50

»Etwas frei gehalten, aber ansprechend und effektiv.«

(*Urania 1901, No. 5*)

Tonbilder, op. 73..... M. 1,25

Schmerz — Sehnsucht — Hoffnung — Marcia triomphale.

Souvenir de Tycho Brahe (Les quatre Tempé-

raments), op. 100..... M. 2,50

Le Mélancolique — Le Sanguin — Le Flégnatique — Le Colérique.

»Ein originelles Charakterstück zum Andenken an den grossen dänischen Astronomen Tycho Brahe hat hier der Kopenhagener Meister geliefert in Form einer vierstimmigen Fantasie.«

(*Urania 1903, Nr. 2*)

Eigentum des Verlegers für alle Länder.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.