

BOSTON MUSIC COMPANY

Selected Organ Compositions

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THE BOSTON MUSIC COMPANY . . . BOSTON, MASS.

Camille Saint-Saëns gewidmet.

Ein Requiem für die Orgel

Stimmungsbilder über Worte der heiligen Schrift

für
ORGEL

komponirt von

OTTO MALLING.

Op. 75.

HEFT I.

Nr. 1. Gieb ihnen Ruhe. —
„ 2. Das jüngste Gericht.
„ 3. Darum wachet.

Donnez-leur le repos!
Le jour du jugement.
Veillez donc.

Give them rest.
Day of anger.
Watch therefore.

HEFT II.

Nr. 4. Der Glaube.
„ 5. Friede.
„ 6. Darum ist mein Herz fröhlich. —
Gieb ihnen Ruhe.

La foi.
La paix.
C'est pour cela que mon coeur s'est réjoui.
Donnez-leur le repos!

The faith.
Peace.
Therefore did my heart rejoice. —
Give them rest.

EIGENTHUM DES VERLEGERES FÜR ALLE LÄNDER. — PROPRIÉTÉ POUR TOUS PAYS
AUFFÜHRUNGSRECHT VORBEHALTEN. — DROITS DE REPRÉSENTATION RÉSERVÉS
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EIN REQUIEM FÜR DIE ORGEL.

I.

Donnez-leur le repos!

Venez à moi, vous tous qui
êtes travaillés et chargés, et
je vous soulagerai.

(S. Matth. 11, 28.)

Gieb ihnen Ruhe.

Kommet her zu mir alle, die
ihr mühselig und beladen seid,
ich will euch erquicken.

(Matth. Evang. 11, 28.)

Give them rest.

Come unto me, all ye that la-
bour and are heavy laden,
and I will give you rest.

(Matth. 11, 28.)

Andante.

Otto Malling, Op. 75. I.

Manual.

Pedal.

The musical score is written for Manual and Pedal. The first system is marked 'Andante.' and 'pp'. The second system is marked 'cresc.' and 'mf'. The score is in G major (one sharp) and 4/4 time. The Manual part consists of two staves (treble and bass clef), and the Pedal part is a single bass clef staff. The first system has five measures, and the second system has six measures. The tempo is 'Andante' and the dynamics are 'pp' and 'mf'.

sempre cresc. *ff*

sempre cresc. *ff*

sempre cresc. *ff*

sempre cresc. *ff*

sempre cresc. *ff*

dim. *p* dim. *p* dim. *p*

dim. *p* dim. *p* dim. *p*

dim. *p* dim. *p* dim. *p*

ritard. *a tempo* *pp dolce* *mp*

ritard. *pp*

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 two flats. The system includes dynamic markings *dim.* and *p*, and a *rit.* marking.

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 includes dynamic markings *molto ritard.* and *pp*.

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 includes dynamic markings *cresc.* and *mf*.

sempre cresc.

sempre cresc.

This system contains the first five measures of the piece. It features a piano accompaniment with a treble and bass clef. The right hand plays a complex, arpeggiated texture with many beamed notes, while the left hand plays a simpler, more rhythmic line. The dynamic marking 'sempre cresc.' is written above the right hand in the third measure and below the left hand in the fourth measure.

sempre cresc.

ff

dim.

sempre cresc.

ff

dim.

This system contains measures 6 through 10. The piano accompaniment continues with similar textures. The dynamic markings 'sempre cresc.', '*ff*', and '*dim.*' are used to indicate changes in volume and intensity across the measures.

p

dim.

ritard.

p

dim.

ritard.

This system contains the final five measures of the piece. The piano accompaniment concludes with a series of chords and melodic fragments. The dynamic markings '*p*', '*dim.*', and '*ritard.*' are used to indicate a softening and slowing down of the music towards the end.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff is marked *a tempo*. The middle staff is marked *pp dolce*. The bottom staff is marked *pp*. The music features complex rhythmic patterns with many beamed notes and slurs.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The middle staff is marked *pp* and *rit.* (ritardando). The bottom staff is marked *pprit.* (pianissimo ritardando). The music continues with intricate rhythmic figures and slurs.

Third system of musical notation, the final system on the page. It features the same three-staff layout. The top staff is marked *a tempo*. The middle staff is marked *dim.* (diminuendo) and *ppp* (pianississimo). The bottom staff is marked *a tempo* and *dim.*. The system concludes with several measures of sustained chords and slurs.

Le jour du jugement.
 Le ciel et la terre passeront,
 mais mes paroles ne passeront point.

(S. Matth. 24, 35.)

Das jüngste Gericht.
 Himmel und Erde werden vergehen;
 aber meine Wortewerden nicht vergehen.

(Matth. Evang. 24, 35.)

Day of anger.
 Heaven and earth shall pass away,
 but my words shall not pass away.

(Matth. 24, 35.)

Allegro marcato.

Manual.

Pedal.

2.



First system of musical notation, featuring a treble and bass clef with complex chordal textures and melodic lines. A second ending bracket labeled '2.' is present at the beginning.



Second system of musical notation, continuing the complex textures and melodic lines from the first system.



Third system of musical notation, concluding with dynamic markings: *dim.* and *molto dim.* in both the upper and lower staves.

Andante.

The musical score is written for piano and consists of three systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Andante." The first system features a piano (*p*) dynamic with a ritardando (*rit.*) marking. The second system begins with a pianissimo (*pp*) dynamic and a "dolcissimo" marking. The third system includes a pianissimo (*ppp*) dynamic followed by a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

III.

Veillez donc.

Veillez donc, car vous ne sa-
vez ni le jour ni l'heure à la-
quelle le Fils de l'homme vi-
endra.

(S. Matth. 25, 13.)

Darum wachet.

Darum wachet; denn ihr wis-
set weder Tag noch Stunde, in
welcher des Menschen Sohn
kommen wird.

(Matth. Evang. 25, 13.)

Watch therefore.

Watch therefore, for ye know
neither the day nor the hour
wherein the Son of man co-
meth.

(Matth. 25, 13.)

Andante.

Manual. *p dolce*

Pedal. *p*

The first system of the musical score consists of three staves. The top staff is the Manual part, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a *p dolce* dynamic marking. The middle and bottom staves are the Pedal part, written in bass clef with the same key signature and time signature. It begins with a *p* dynamic marking. The music is a simple, slow accompaniment for the lyrics.

p

The second system continues the musical accompaniment. It features three staves: a top staff in treble clef and two bottom staves in bass clef. The key signature remains three sharps and the time signature is 6/8. The dynamics are marked with *p* (piano) throughout the system.

First system of musical notation. It consists of three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The key signature has three sharps (F#, C#, G#). The top staff contains a melodic line with slurs and ties. The middle staff contains a complex accompaniment with many beamed notes and slurs. The bottom staff contains a simpler accompaniment with slurs. Dynamic markings include *dim.* and *p*.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The melodic line in the top staff continues with various rhythmic patterns. The accompaniment in the middle and bottom staves remains intricate. Dynamic markings include *dim.* and *p*.

Third system of musical notation, the final system on the page. It maintains the three-staff structure. The melodic line in the top staff shows some chromatic movement. The accompaniment in the middle and bottom staves continues with its characteristic texture. Dynamic markings include *dim.* and *p*.

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 sharps (F#, C#, G#). The first staff has a dynamic marking *p* and the instruction *accelerando sempre*. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The instruction *cresc.* (crescendo) appears in both the top and bottom staves of the grand staff. The musical notation continues with intricate rhythmic figures.

Third system of musical notation, the final system on the page. It maintains the three-staff structure. The music concludes with a final cadence in the top staff and a sustained bass line in the bottom staff.

The first system of music consists of three staves. The top staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The two bottom staves are in bass clef and provide a harmonic accompaniment with various chordal textures and moving lines.

The second system continues the musical piece with similar complexity. The top staff features intricate melodic patterns, while the two bottom staves maintain a rich harmonic texture with various rhythmic values and articulations.

The third system is marked *a tempo* and *dim.* (diminuendo). The top staff has a more relaxed melodic line with fewer beamed notes. The two bottom staves provide a simpler harmonic accompaniment, with some notes marked with 'x' to indicate specific articulation or performance techniques.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The first staff has a *cresc.* marking above the first measure and a *rit.* marking above the third measure. The second staff has a *rit.* marking below the third measure. The third staff has a *Tempo I.* marking above the first measure and a *p* marking below the first measure. The music features melodic lines with slurs and dynamic markings.

Second system of musical notation, continuing the piece. It consists of three staves: a grand staff and a separate bass clef staff. The key signature remains three sharps. The music continues with melodic and harmonic development, featuring slurs and dynamic markings.

Third system of musical notation, continuing the piece. It consists of three staves: a grand staff and a separate bass clef staff. The key signature remains three sharps. The music continues with melodic and harmonic development, featuring slurs and dynamic markings.

cresc. *rit.* *rit.*

p *sempre dim.* *sempre dim.*

ten. *ten.* *ten.* *ten.* *pp* *pp* *3* *3* *3* *3* *ten.* *ten.* *ten.* *ten.*

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

Eigenthum des Verlegers für alle Länder.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

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für

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komponirt von

OTTO MALLING.

Op. 75.

HEFT I.

- Nr. 1. Gieb ihnen Ruhe. —
„ 2. Das jüngste Gericht.
„ 3. Darum wachet.

Donnez-leur le repos!
Le jour du jugement.
Veillez donc.

Give them rest.
Day of anger.
Watch therefore.

HEFT II.

- Nr. 4. Der Glaube.
„ 5. Friede.
„ 6. Darum ist mein Herz fröhlich. —
Gieb ihnen Ruhe.

La foi.
La paix.
C'est pour cela que mon coeur s'est réjoui.
Donnez-leur le repos!

The faith.
Peace.
Therefore did my heart rejoice. —
Give them rest.

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EIN REQUIEM FÜR DIE ORGEL.

IV.

La foi.

Celui qui écoute ma parole, et qui croit à celui qui m'a envoyé, a la vie éternelle.

(S. Jean 5, 24.)

Der Glaube.

Wer mein Wort höret und glaubet dem, der mich gesandt hat, der hat das ewige Leben und kommt nicht in das Gericht, sondern er ist vom Tode zum Leben hindurch gedrun- gen.

(Joh. Evang. 5, 24.)

The faith.

He that heareth my word, and believeth on him that sent me, hat everlasting life, and shall not come into condemnation; but is passed from death unto life.

(Joh. 5, 24.)

Moderato maestoso.

Otto Malling, Op. 75. II.

Manual.

Pedal.

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#). The music features a complex texture with many beamed notes and chords, particularly in the upper staves.

Piu maestoso.

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 two sharps. The music is marked *ff* (fortissimo) and includes a *rit.* (ritardando) marking at the end of the system. The texture is more spacious than the first system, with longer note values and fewer beamed notes.

f con fuoco

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 two sharps. The music is marked *f* (forte) and *con fuoco* (with fire). The tempo is noticeably faster than the previous systems, indicated by the shorter note values and the *con fuoco* marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. The key signature has one flat (B-flat).

Andante molto maestoso.

Second system of musical notation, continuing the piece. It includes dynamic markings *ff rit.* in both the treble and bass staves. The tempo and mood are indicated as *Andante molto maestoso*.

Third system of musical notation, concluding the page. It features dynamic markings *rit.* and *ten.* (tension) in both staves. The music ends with sustained chords in the bass.

V.

La paix.

Je vous donne ma paix Que votre coeur ne se trouble point, et ne craignez point.

(S. Jean. 14, 27.)

Friede.

Meinen Frieden gebe ich euch.... Euer Herz erschrecke nicht und fürchte sich nicht.

(Joh. Evang. 14, 27.)

Peace.

My peace I give unto you Let not your heart be troubled, neither let it be afraid.

(Joh. 14, 27.)

Andante tranquillo.

Manual.

p dolce

Pedal.

p dolce

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The system contains six measures. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Second system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The system contains six measures. Dynamics include *rit.* (ritardando) and *pdolce* (piano dolce).

Third system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The system contains six measures.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The first two staves are marked with *pp* (pianissimo) and *dim.* (diminuendo). The music features intricate piano textures with many beamed notes and slurs.

Second system of musical notation. It consists of three staves. The key signature changes to one sharp (F#). The first two staves are marked with *ppp* (pianississimo), *mp* (mezzo-piano), *un poco piu moto* (a little more motion), and *pp*. The third staff is marked with *ppp* and *Fine.* The music continues with complex piano textures and includes a fermata over a chord in the final measure of the system.

Third system of musical notation. It consists of three staves. The key signature changes to one flat (Bb). The music continues with complex piano textures. The final measure of the system is marked with *mp* (mezzo-piano).

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 one flat (B-flat). The first system contains 12 measures. The first four measures feature a melodic line in the treble clef and a bass line in the grand staff's bass clef. The dynamic marking *mp* is placed below the first measure. The last four measures feature a *pp* dynamic marking. The notation includes various note values, rests, and slurs.

Second system of musical notation, continuing from the first system. It consists of three staves. The first system contains 12 measures. The first four measures feature a melodic line in the treble clef and a bass line in the grand staff's bass clef. The dynamic marking *p* is placed below the fifth measure. The notation includes various note values, rests, and slurs.

Third system of musical notation, concluding the piece. It consists of three staves. The first system contains 12 measures. The first four measures feature a melodic line in the treble clef and a bass line in the grand staff's bass clef. The dynamic marking *rit.* is placed below the fifth measure. The notation includes various note values, rests, and slurs.

D.C. Andante al Fine.

C'est pour cela que mon coeur s'est réjoui.
Donnez-leur le repos!

C'est pour cela que mon coeur s'est réjoui, et que ma langue a fait éclater sa joie..... parce que tu ne me laisseras point dans le sépulchre.

Actes des ap. 2, 26-27.

Darum ist mein Herz fröhlich.—
Gieb ihnen Ruhe.

Darum ist mein Herz fröhlich, und meine Zunge freuet sich.... denn du wirst meine Seele nicht in der Hölle lassen.

Ap. G: 2, 26-27.

Therefore did my heart rejoice.—
Give them rest.

Therefore did my heart rejoice, and my tongue was glad.... because thou wilt not leave my soul in hell.

Acts of the Ap. 2, 26-27.

Andante marcato.

Manual.

Pedal.

Allegro.

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 minor key. The grand staff contains a melodic line in the treble clef and a bass line in the bass clef. The separate bass clef staff contains a bass line. The word "ten." is written above the first staff in the fourth measure, above the second staff in the fifth measure, and above the third staff in the sixth measure.

Second system of musical notation, continuing from the first system. It consists of three staves: a grand staff and a separate bass clef staff. The word "ten." is written above the first staff in the fifth measure, above the second staff in the sixth measure, and above the third staff in the seventh measure.

Third system of musical notation, continuing from the second system. It consists of three staves: a grand staff and a separate bass clef staff. The word "ten." is written above the first staff in the sixth measure, above the second staff in the seventh measure, and above the third staff in the eighth measure.

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices. The word "ten." is written above the first staff in the final measure.

Second system of musical notation, consisting of three staves. This system contains several measures with intricate fingerings indicated by numbers 1 through 5 above the notes. The music continues with a mix of melodic and harmonic textures.

Third system of musical notation, consisting of three staves. This system features more complex rhythmic patterns and fingerings, with numbers 1 through 5 placed above the notes. The piece concludes with a final cadence in the last measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *f*. The key signature has two flats.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *ff*. The key signature has two flats.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f*. The key signature has two flats.

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a 7-measure rest at the beginning. The middle and bottom staves are bass clefs. The music is in a minor key. Dynamic markings include *dimin.* and *p* (piano).

The second system of the musical score consists of three staves. The top staff is a grand staff with a 2-measure rest at the beginning. The middle and bottom staves are bass clefs. The music is in a minor key. Dynamic markings include *dim.*, *pp molto rit.*, and *pp*. The tempo marking *Andante.* is placed above the top staff.

The third system of the musical score consists of three staves. The top staff is a grand staff. The middle and bottom staves are bass clefs. The music is in a minor key. Dynamic markings include *cresc.* and *sempre cresc.*

ff dim. p

ff dim. p

This system contains the first two staves of music. The upper staff begins with a fortissimo (ff) dynamic and a decrescendo (dim.) leading to a piano (p) dynamic. The lower staff also begins with ff and dim., with a piano (p) dynamic appearing later. The music features complex chordal textures and melodic lines.

dim. ritard. a tempo pp dolce pp

dim. ritard. pp

This system contains the next two staves. The upper staff includes dynamics of dim., ritard., a tempo, pp dolce, and pp. The lower staff includes dim., ritard., and pp. The tempo changes from a slower pace to athenormal tempo (a tempo).

pp rit. a tempo dim. ppp ten. ten. Finc.

pp rit. a tempo

This system contains the final two staves. The upper staff includes pp rit., a tempo, dim., ppp, and ten. The lower staff includes pp rit., a tempo, and Finc. The piece concludes with a fortississimo (ppp) dynamic and a tenuto (ten.) marking.