

BOSTON MUSIC COMPANY

# Selected Organ Compositions

SERIES I

Compositions marked by an asterisk (\*) are especially effective for concert and recital purposes.

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THE BOSTON MUSIC COMPANY, BOSTON, MASS.

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Compiled by J. H. Strickland King

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THE BOSTON MUSIC COMPANY

BOSTON, MASS.

HERRN USO SEIFERT IN DRESDEN GEWIDMET.

# PAULUS

STIMMUNGSBILDER FÜR DIE ORGEL

COMP. VON

**OTTO MALLING.**

Op. 78.

**HEFT I.**

- Nr. 1. Saulus raset wider die Jünger des Herrn.  
- 2. Auf dem Wege nach Damaskus.  
- 3. Saulus wird sehend und bekehrt sich.

**HEFT II.**

- Nr. 4. Paulus verkündigt das Evangelium und leidet Verfolgung.  
- 5. Das Volk hält Paulus für einen Gott und opfert ihm.  
- 6. Die Gabe der Liebe.

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER.

COPENHAGEN & LEIPZIG.

**WILHELM HANSEN, MUSIK-VERLAG.**

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# I.

Saulus raset wider die Jünger des Herrn.

Saulus raser mod Herrens Disciple.

Molto maestoso.

Otto Malling, Op.78. H.1.

Manual. *ff* *ten.* *ten.*

Pedal. *ff* *ten.* *ten.*

Allegro feroce.

*f* *rit.*

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 music includes various chords and melodic lines with dynamic markings.

Second 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 music includes various chords and melodic lines with dynamic markings, including *mf*.

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 music includes various chords and melodic lines with dynamic markings, including *f*.

Fourth 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 music includes various chords and melodic lines with dynamic markings.

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 music is in a key with three sharps (F#, C#, G#) and a 2/2 time signature. The first two staves have a 'ten.' dynamic marking above them. The bottom staff has a 'ten.' dynamic marking above it.

Second system of musical notation, continuing from the first system. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The 'ten.' dynamic marking is present above the first and third staves.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The first two staves have a 'ten.' dynamic marking above them. The first staff also has a 'p' dynamic marking. The third staff has a 'ten.' dynamic marking above it. The system concludes with a 'rit.' (ritardando) marking.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The first staff has an 'a tempo' marking above it. The first two staves have a 'P (+ eine schwache Rohrstimme)' dynamic marking above them. The first staff also has a '3' (triple) marking above it. The second staff has a '(÷ die Rohrst.)' marking above it. The third staff has a 'mf' dynamic marking above it.

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a piano part. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Dynamics include *p* (+ die Rohrst.) and *mf*. There are triplets and slurs throughout the system.

Second system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a piano part. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Dynamics include *mf*. There are triplets and slurs throughout the system.

Third system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a piano part. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Dynamics include *mp* and *dim.*. There are triplets and slurs throughout the system.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a piano part. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. Dynamics include *p* and *pp*. There are triplets and slurs throughout the system.

First system of musical notation, consisting of three staves (treble, bass, and a lower bass staff). The music features complex rhythmic patterns and chromatic movement.

Second system of musical notation, consisting of three staves. It continues the complex rhythmic and chromatic themes from the first system.

Molto maestoso.

Third system of musical notation, consisting of three staves. This system includes performance markings: *rit.* (ritardando) above the first measure, *ten.* (tenuendo) above the second and third measures, and *ff* (fortissimo) below the second measure. The music is more sustained and grand in character.

Fourth system of musical notation, consisting of three staves. It concludes the page with further complex textures and includes *rit.* markings above and below the staves.



II.  
Auf dem Wege nach Damaskus. Paa Vejen til Damaskus.

Moderato.

The musical score is arranged in three systems. The first two systems are for piano and organ, each with three staves. The piano part is marked *mp* and the organ part is marked *f* (ohne Rohrstimmen). The third system is for piano, with a single staff marked *mp*. The music is in a minor key and 3/4 time, featuring a steady rhythmic accompaniment with some melodic lines.

First system of musical notation, consisting of three staves. The top staff is in bass clef and contains complex chordal textures with many beamed notes. The middle and bottom staves are also in bass clef and feature a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, consisting of three staves. The top staff is in bass clef and contains complex chordal textures. The middle and bottom staves are also in bass clef and feature a more rhythmic accompaniment. A dynamic marking *mp* is present in the first measure of the top staff.

Third system of musical notation, consisting of three staves. The top staff is in treble clef and contains complex chordal textures. The middle and bottom staves are in bass clef and feature a more rhythmic accompaniment. A dynamic marking *dim.* is present in the fourth measure of the top staff.

Fourth system of musical notation, consisting of three staves. The top staff is in treble clef and contains complex chordal textures. The middle and bottom staves are in bass clef and feature a more rhythmic accompaniment. A dynamic marking *p* with the instruction *(+ eine schwache Rohrst.)* is present in the first measure of the top staff.

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 sharp (F#) and a common time signature. The first staff has a dynamic marking of *p* (+ d.R.). The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The first staff has dynamic markings of *p*, *ff* (+ starke Rohrst.), *p*, *ff*, *p*, and *ff*. The second staff has dynamic markings of *ff* and *ff*. The third staff has dynamic markings of *ff* and *ff*.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The first staff has a dynamic marking of *pp* and a *rit.* marking. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *pp*.

Più tranquillo.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The music is in a key with one sharp (F#) and a common time signature. The first staff has a dynamic marking of *p*. The second staff has a *ten.* marking. The third staff has a dynamic marking of *p*.

First system of musical notation. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and two bass staves. The music features complex chordal textures and melodic lines. Dynamics include *p* (piano) and *rit.* (ritardando). There are various articulations and phrasing marks throughout the system.

Tempo I, ma molto più tranquillo.

Second system of musical notation, continuing from the first system. It features three staves with a key signature of one flat (Bb) and a common time signature. The music is more melodic and spacious. Dynamics include *p* (piano). The system concludes with a fermata over the final notes.

Third system of musical notation, continuing from the second system. It features three staves with a key signature of one flat (Bb) and a common time signature. The music includes a section marked *mp* (mezzo-piano) with the instruction "(+ eine sehr schwache Rohrst.)" and a dynamic change to *mp*. The system ends with a fermata.

Fourth system of musical notation, continuing from the third system. It features three staves with a key signature of one flat (Bb) and a common time signature. The music is characterized by dense chordal textures. Dynamics include *pp* (pianissimo), *p* (piano), and *pp* (pianissimo). The system concludes with a fermata.

# III.

Saulus wird sehend und bekehrt sich.

Saulus bliver seende og omvender sig.

Andante.

The musical score is arranged in three systems, each with three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the bass clef. The first system begins with a tempo marking 'Andante.' and a dynamic marking 'p'. The music is in a key signature of two flats and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

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 music consists of a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Second 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. Dynamics include *ppp* (pianissimo) and *mp* (mezzo-piano). The music continues with intricate textures and dynamic contrasts.

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 two flats. Dynamics include *mf* (mezzo-forte). The system concludes with a double bar line and a 2/4 time signature.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various note values, rests, and dynamic markings such as *p* and *mp*.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various note values, rests, and dynamic markings such as *p*, *mf*, *f*, and *ff*. The word **Maestoso.** is written above the top staff.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *ff*. The system concludes with a double bar line.

# 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.

- 1) Weihnachtsabend.
- 2) 1. Weihnachtstag.
- 3) 2. Weihnachtstag.
- 4) Neujahrstag.
- 5) Grün Donnerstag.
- 6) Charfreitag.

### Die Festtage des Kirchenjahres

12 Postludien für die Orgel.

Op. 66. Heft 2.

- 7) 1. Ostertag.
- 8) 2. Ostertag.
- 9) Buss- und Betttag.
- 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“

6 Stimmungsbilder für die Orgel.

Op. 75. Heft 1. 2.

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

### „Paulus“

6 Stimmungsbilder für die Orgel.

Op. 78. Heft 1. 2.

- 1) Saulus raset wider die Jünger des Herrn.
- 2) Auf dem Wege nach Damaskus.
- 3) Saulus wird sehend und bekehrt sich.
- 4) Paulus verkündigt das Evangelium und leidet Verfolgung.
- 5) Das Volk hält Paulus für einen Gott und opfert ihm.
- 6) Die Gabe der Liebe.

### Die sieben Worte des Erlösers am Kreuze

5 Stimmungsbilder für die Orgel.

Op. 81. Heft 1. 2.

- 1) Einleitung. Der Gang nach Golgatha
- 2) Die Worte der Liebe.
- 3) Die Worte des Leidens.
- 4) Die Worte des Sieges.
- 5) Epilog. (Mit Schlusschor ad libitum)

### Die heiligen drei Könige

Weihnachts-Stimmungsbilder für die

Orgel. Op. 84. Heft 1. 2.

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

Eigentum des Verlegers für alle Länder.

KOPENHAGEN & LEIPZIG. WILHELM HANSEN, MUSIK-VERLAG.



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Bellerby, E. J.	*Sonata, No. 1	1.50	—	*Sonata, in D major, Op. 269 (Aug. Ed. No. 8733)	.50
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**PAULLUS**  
Stimmungsbilder für die Orgel  
comp. von  
**OTTO MALLING.**  
Op. 78.

HEFT I.

- Nr. 1. Saulus raset wider die Jünger des Herrn.  
„ 2. Auf dem Wege nach Damaskus.  
„ 3. Saulus wird sehend und bekehrt sich.

HEFT II.

- Nr. 4. Paulus verkündiget das Evangelium und leidet  
Verfolgung.  
„ 5. Das Volk hält Paulus für einen Gott und opfert ihm.  
„ 6. Die Gabe der Liebe.

Eigenthum des Verlegers für alle Länder.

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# IV.

## Paulus verkündigt das Evangelium und leidet Verfolgung.

Ap. Gesch. 13, 47-52.

Otto Malling, Op. 78.H.2.

*Allegro energico.*

Manual.

Pedal.

The musical score is divided into two systems. The first system is labeled 'Manual.' and 'Pedal.' and contains three staves. The top staff is a treble clef, and the bottom two are bass clefs. The tempo is 'Allegro energico.' and the dynamic is 'ff'. The second system contains three staves, with the top two being treble clefs and the bottom one a bass clef. It includes dynamic markings 'ten.' (tenuissimo) and features complex rhythmic patterns, including triplets and slurs.

Listesso tempo.

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 sharp (F#) and a common time signature. The first two staves of the grand staff are marked with *rit.* above the notes. The third staff has a *pp* dynamic marking. The system concludes with a *ff* dynamic marking.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The first two staves of the grand staff are marked with *pp* above the notes. The third staff has a *ff* dynamic marking.

Third system of musical notation, continuing from the second. It features the same three-staff layout. The first two staves of the grand staff are marked with *ff* above the notes. The third staff has a *pp* dynamic marking. The system concludes with a double bar line and a final chord.

Più moto.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 12/8 time and features a melodic line in the treble clef and a rhythmic accompaniment in the bass clefs. The dynamic marking *mf* is present.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure and dynamic level.

Third system of musical notation. The dynamics increase to *f* and *ff*. The music becomes more complex with dense chordal textures and rapid sixteenth-note passages.

Fourth system of musical notation. It begins with a *rit.* (ritardando) marking. The tempo changes to **Tempo I.** and the dynamics are marked *pp* (pianissimo). The music transitions to a new section with a different rhythmic feel.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). The first staff has a dynamic marking of *ff* and a *rit.* marking. The second staff also has a *ff* marking. The third staff has a *ff* marking. The system concludes with a double bar line.

Second system of musical notation, continuing from the first system. It consists of three staves. The key signature remains three sharps. The first staff has a *ff* marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The system concludes with a double bar line.

Third system of musical notation. It consists of three staves. The key signature remains three sharps. The first staff has a *rit.* marking. The second staff has a *ff* marking. The third staff has a *ff* marking. The system concludes with a double bar line.

# V.

## Das Volk hält Paulus für einen Gott und opfert ihm.

Ap. Gesch. 14, 11-18.

Moderato.

The musical score is arranged in three systems, each with three staves (treble, middle, and bass clefs). The first system begins with a *mf* dynamic and includes a *p* dynamic marking. The second system features a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The third system continues the piece with various chordal textures and melodic lines. The key signature is one flat (B-flat), and the time signature is common time (C).



Allegretto.

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 music is in a minor key. The tempo is marked 'Allegretto.' at the top right. The first two measures of the top staff are marked 'rit.' (ritardando). The third measure of the top staff is marked 'p' (piano). The fourth measure of the top staff has a 'K' above it. The fifth measure of the top staff has a fingering '2 3 4' above it and '1 1 2' below it. The bottom staff has a 'rit.' marking under the first two measures and a 'p' marking under the third measure.

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 music continues from the first system. The top staff has a fingering '5 3 1' above the first measure. The top staff has a 'f' (forte) marking at the end of the system. The bottom staff has a 'f' marking at the end of the system.

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 music continues from the second system. The top staff has a '1' above the fourth measure. The bottom staff has a '7' marking under the fourth measure.

Allegro.

+ Octav - Koppel *ff*

*ff*

Tempo I.

*fz* ÷ O.K.      *p*      *pp*

*fz dim.*      *p*      *pp*

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 slurs and ties. The bottom staff provides a bass line. Dynamic markings include *ff* and *mf*.

Second system of musical notation, featuring three staves. The top two staves continue the melodic and harmonic development. The bottom staff continues the bass line. Dynamic markings include *ff*, *mf*, *rit.*, and *a tempo*.

Third system of musical notation, featuring three staves. The top two staves conclude the melodic and harmonic lines. The bottom staff concludes the bass line. Dynamic markings include *dim.*, *p*, *rit.*, *pp*, and *ppp*.

# VI. Die Gabe der Liebe.

1 Cor. 13, 13.

„Nun aber bleibt Glaube, Hoffnung, Liebe, diese drei; aber die Liebe ist die grösste unter ihnen.“

**Maestoso.**

The musical score is written for piano and consists of three systems of music. Each system contains a grand staff with a treble clef on the top line and two bass clefs on the bottom lines. The first system begins with a *ff* dynamic marking. The second system includes *p* and *mp* markings. The third system includes *mp* and *cresc.* markings. The music features complex chordal textures and melodic lines, with various articulations and phrasing marks throughout.

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 features complex chordal textures and melodic lines. Performance markings include *cresc.* (crescendo) in the grand staff, *rit.* (ritardando) in the grand staff and the bottom staff, and *a tempo* (return to tempo) above the grand staff. Dynamic markings include *ff* (fortissimo) in the grand staff and the bottom staff.

Second system of musical notation, continuing the piece. It features similar complex textures. Performance markings include *mp* (mezzo-piano) in the grand staff and *mf* (mezzo-forte) in the grand staff and the bottom staff.

Third system of musical notation, concluding the piece. Performance markings include *cresc.* (crescendo) in the grand staff and the bottom staff, and *fff* (fortississimo) in the grand staff and the bottom staff.

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von

## OTTO MALLING.

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- 2) Die drei Weisen aus dem Morgenlande.
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Op. 63. Heft 1. 2.

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- 5) Die Versuchung.
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- 7) Jairi Tochter.
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### Der Tod und die Auferstehung

Christi. Op. 54.

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- 11) Golgatha.
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- 2) 1. Weihnachtstag.
- 3) 2. Weihnachtstag.
- 4) Neujahrstag.
- 5) Grün Donnerstag.
- 6) Charfreitag.
- 7) 1. Ostertag.
- 8) 2. Ostertag.
- 9) Buss- und Betttag.
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- 11) 1. Pfingsttag.
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- 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“

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Op. 75. Heft 1. 2.

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

*Eigentum des Verlegers für alle Länder.*

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