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Selected Organ Compositions

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

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OTTO MALLING.

Op. 70.

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1. Bebudelsen. — Die Verkündigung.
2. Maria besøger Elisabeth og priser Gud. — Maria besucht Elisabeth und preiset Gott.
3. Den hellige Nat — Die heilige Nacht.

Hefte 2.

4. Jesus fremstilles i Templet, hvor Simeon og Anna tale om ham. — Jesu Darstellung im Tempel, wo Simeon und Anna von ihm sprechen.
5. Maria finder Jesus blandt Lærerne i Templet paa Paaskehøjtiden. — Maria findet Jesus zwischen den Lehrern im Tempel bei dem Osterfeste.
6. Ved Korsets Fod. — Am Fusse des Kreuzes.

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Bebudelsen.

(Luc.I, 28-38.)

Die Verkündigung.

(Luc.I, 28-38.)

Otto Malling, Op.70. I.

Moderato.

1.

The musical score is written for piano and consists of three systems. The first system is marked 'Moderato' and '1.'. It features a treble and bass clef with a 3/4 time signature. The second system continues the piece with similar notation. The third system includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *ff*, along with performance instructions like *rit.*, *ten.*, *f' a tempo*, and *cresc.*. The score concludes with a double bar line and a common time signature 'C'.

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Andante.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The top staff features a melodic line with frequent triplets and slurs. The middle staff contains a bass line with some triplets and rests. The bottom staff has a simple bass line with rests. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features similar melodic and bass lines to the first system, with dynamic markings of *p* and *mf*.

Third system of musical notation, characterized by dense chordal textures in the upper staves and more active bass lines. Dynamics include *p*.

Fourth system of musical notation, concluding the page. It includes tempo markings *rit.* (ritardando) and *a tempo*. The bass line in the bottom staff is marked *ten.* (tenuissimo). Dynamics include *p*.

dim. *pp* *mf*

This system contains three staves. The top staff has a melodic line with a *dim.* marking. The middle staff has a bass line with a *pp* marking. The bottom staff has a bass line with a *dim.* marking. The system concludes with a *mf* dynamic.

Moderato.

f *mf*

This system contains three staves. The top staff has a melodic line. The middle staff has a bass line with a *f* marking. The bottom staff has a bass line with a *mf* marking. The tempo is marked *Moderato.*

f *mf*

This system contains three staves. The top staff has a melodic line with a *f* marking. The middle staff has a bass line with a *mf* marking. The bottom staff has a bass line with a *f* marking.

f *mp* *dim.* *pp*

This system contains three staves. The top staff has a melodic line with a *f* marking. The middle staff has a bass line with a *mp* marking. The bottom staff has a bass line with a *f* marking. The system concludes with a *pp* dynamic.

Maria besøger Elisabeth og priser Gud.

Maria besucht Elisabeth und preiset Gott.

(Luc. I, 40-48.)

(Luc. I, 40-48.)

Allegretto.

2.

The musical score is written for piano and consists of four systems, each with three staves. The first system is marked with a '2.' and a dynamic of *mp*. The second system includes a dynamic of *p*. The third and fourth systems are marked with *mp*. The music is in 3/4 time and D minor. It features a melody in the right hand and accompaniment in the left hand. The score includes various musical notations such as slurs, ties, and accidentals.

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 major or D minor). The first staff has a treble clef and contains a melodic line with slurs and a dynamic marking of *mp*. The second staff has a bass clef and contains a bass line with a dynamic marking of *p*. The third staff has a bass clef and contains a bass line with a dynamic marking of *mp*.

Poco Allegro.

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 flat. The first staff has a treble clef and contains a melodic line with slurs and a dynamic marking of *p leggiero*. The second staff has a bass clef and contains a bass line with a dynamic marking of *p*. The third staff has a bass clef and contains a bass line with a dynamic marking of *p*.

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 flat. The first staff has a treble clef and contains a melodic line with slurs. The second staff has a bass clef and contains a bass line with slurs. The third staff has a bass clef and contains a bass line with slurs.

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 flat. The first staff has a treble clef and contains a melodic line with slurs and a dynamic marking of *mp*. The second staff has a bass clef and contains a bass line with a dynamic marking of *mp*. The third staff has a bass clef and contains a bass line with a dynamic marking of *mp*.

8

8

3

crsc.

rit.

crsc.

rit.

This system contains the first four measures of the piece. The right hand features a melodic line with a triplet of eighth notes in the second measure. The left hand provides harmonic support with chords and single notes. Dynamics include *crsc.* (crescendo) and *rit.* (ritardando).

Moderato.

ff

ff

This system contains measures 5 through 8. The tempo is marked *Moderato.* The right hand has a dense texture of chords and moving lines. The left hand has a simple bass line with occasional rests. Dynamics are marked *ff* (fortissimo).

mp

ff

ff

This system contains measures 9 through 12. The right hand continues with complex chordal textures. The left hand has a steady eighth-note bass line. Dynamics include *mp* (mezzo-piano) and *ff* (fortissimo).

mf

p

dim.

pp

mf

dim.

p

pp

This system contains measures 13 through 16, ending with a double bar line. The right hand features a melodic line with some chromaticism. The left hand has a bass line with some rests. Dynamics include *mf* (mezzo-forte), *p* (piano), and *dim.* (diminuendo) leading to *pp* (pianissimo).

Den hellige Nat.

(Luc. II, 6-14.)

Die heilige Nacht.

(Luc. II, 6-14.)

3. Allegretto. *p*

The musical score is written for piano and consists of four systems of staves. The first system includes a treble clef staff and two bass clef staves. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The second system continues the piano accompaniment. The third system features a change in dynamics to 'pp' (pianissimo) and includes a treble clef staff. The fourth system concludes with a 'rit.' (ritardando) marking and a final 'a tempo' marking, with dynamics '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 grand staff contains a melodic line with various ornaments and a piano accompaniment. The bass clef staff contains a simple bass line. Fingerings are indicated with numbers 1-5. A dynamic marking of *mp* is present in the bass clef staff.

Second system of musical notation, continuing the piece with similar notation to the first system.

Third system of musical notation. It includes dynamic markings *p*, *mp*, and *cresc.* in both the grand staff and the bass clef staff. A section of the grand staff is marked *(ad lib.)*.

Fourth system of musical notation, divided into three sections. The first section is marked *rit.* and *Andante.* with dynamics *mf* and *ff*. The second section is marked *Allegretto.* with a dynamic of *p*. The third section is marked *Andante.* with a dynamic of *ff*. The notation includes various musical symbols like slurs and accents.

Allegretto. Andante. Allegretto.

ff *ff* *p*

a tempo

cresc. *mf* *rit.* *f* *f*

mf *dim.* *p* *rit.* *mf* *pp*

mf *dim.* *p* *pp*

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Op. 66.

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2. Første Juledag.
3. Anden Juledag.
4. Nytaarsdag.
5. Skærtorsdag.
6. Langfredag.

7. Første Paaskedag.
8. Anden Paaskedag.
9. Store Bededag.
10. Christi Himmelfartsdag.
11. Første Pintsedag.
12. Anden Pintsedag.

Hefte 1. 2.

1. Weihnachtsabend.
2. Erster Weihnachtstag.
3. Zweiter Weihnachtstag.
4. Neujahrstag.
5. Grøn Donnerstag.
6. Charfreitag.

7. Erster Ostertag.
8. Zweiter Ostertag.
9. Buss- und Bettag.
10. Christi Himmelfahrtstag.
11. Erster Pfingsttag.
12. Zweiter Pfingsttag.

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OTTO MALLING.

Op. 70.

Hefte 1.

1. Bebudelsen. — Die Verkündigung.
2. Maria besøger Elisabeth og priser Gud. — Maria besucht Elisabeth und preiset Gott.
3. Den hellige Nat — Die heilige Nacht.

Hefte 2.

4. Jesus fremstilles i Templet, hvor Simeon og Anna tale om ham. — Jesu Darstellung im Tempel, wo Simeon und Anna von ihm sprechen.
5. Maria finder Jesus blandt Lærerne i Templet paa Paaskehøjtiden. — Maria findet Jesus zwischen den Lehrern im Tempel bei dem Osterfeste.
6. Ved Korsets Fod. — Am Fusse des Kreuzes.

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Jesus fremstilles i Templet,
hvor Simeon og Anna tale om ham.
(Luc. II, 22-38.)

Jesu Darstellung im Tempel,
wo Simeon und Anna von ihm sprechen.
(Luc. II, 22-38.)

Moderato.

Otto Malling, Op. 70. II.

4. *mf*

mf

dim.

rit.

p

dim.

rit.

Moderato.

Musical score for the Moderato section, featuring three staves (treble, bass, and a lower bass staff). The music is in 4/4 time and includes dynamic markings such as *mp* and *pp*.

Andante.

ossia

Musical score for the Andante section, featuring three staves. The music is in 4/4 time and includes dynamic markings such as *p* and *pp*.

Allegretto.

Musical score for the Allegretto section, featuring three staves. The music is in 4/4 time and includes dynamic markings such as *mf*.

accel. e cresc.

accel. e cresc.

Musical score for the final section, featuring three staves. The music is in 4/4 time and includes dynamic markings such as *mf* and *pp*.

First system of musical notation, featuring three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Dynamics include *f* and *mp*. The system concludes with a double bar line and a sharp sign.

Tempo I.

Second system of musical notation, featuring three staves. Dynamics include *p* and *ff*. The system concludes with a double bar line.

Third system of musical notation, featuring three staves. The system concludes with a double bar line.

Fourth system of musical notation, featuring three staves. Dynamics include *rit.* and *ten.*. The system concludes with a double bar line.

6 Maria finder Jesus blandt Lærerne i Templet
paa Paaskehøjtiden.
(Luc. II, 42-52.)

Maria findet Jesus zwischen den Lehrern im Tempel
bei dem Osterfeste.
(Luc. II, 42-52.)

Moderato.

5.

p dolce

p

rit.

Allegro.

mf

rit.

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 key signature has one sharp (F#). The first system contains several measures with eighth and sixteenth notes, some with triplets. A dynamic marking of *mf* is present in the lower staff.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with eighth and sixteenth notes and triplets. A dynamic marking of *f* is visible in the lower staff.

Third system of musical notation. This system shows a more complex texture with many beamed notes and chords. A dynamic marking of *ff* is present in the lower staff.

Fourth system of musical notation, the final system on the page. It continues the dense texture of the previous system, ending with a double bar line and repeat signs.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#) and common time. Dynamics include *p* and *mp*. The first staff has a *p* dynamic, the second staff has a *mp* dynamic, and the third staff has a *p* dynamic. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Moderato.

Second system of the musical score. It consists of three staves. The tempo is marked *Moderato.* The key signature remains three sharps. Dynamics include *p* and *p dolces*. The first staff has a *p dolces* dynamic, the second staff has a *p* dynamic, and the third staff has a *p* dynamic.

Third system of the musical score. It consists of three staves. Dynamics include *rit.* and *ms.*. The first staff has a *rit.* dynamic, the second staff has a *ms.* dynamic, and the third staff has a *rit.* dynamic.

a tempo

Fourth system of the musical score. It consists of three staves. The tempo is marked *a tempo*. Dynamics include *pp rit.*. The first staff has a *pp rit.* dynamic, the second staff has a *pp rit.* dynamic, and the third staff has a *pp rit.* dynamic. The system concludes with a double bar line.



Ved Korsets Fod.

(Joh. 19, 25 - 27.)

Am Fusse des Kreuzes.

(Joh. 19, 25 - 27.)

6. *Adagio.*

The musical score is written for piano in a minor key (one flat) and common time. It consists of four systems, each with three staves (treble, bass, and a lower bass staff). The first system is marked 'Adagio.' and includes dynamics 'p', 'pp', and 'ten.'. The second system includes 'ten.', 'p', and 'pp'. The third system includes 'ten.'. The fourth system includes 'mf'. The score features various musical notations including slurs, ties, and rests.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains a melody with various intervals and some chromaticism, and a piano accompaniment with a steady eighth-note pattern. The lower staff has a few notes, including a half note and a quarter note, with a dynamic marking of *mf*.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The piano accompaniment in the grand staff continues with eighth notes, and the lower staff has a more active line with eighth and sixteenth notes.

Third system of musical notation. The grand staff shows a continuation of the piano accompaniment. The lower staff has a melodic line with some rests and a dynamic marking of *p*.

Fourth system of musical notation, the final system on the page. It includes dynamic markings such as *dim.*, *pp*, *ten.*, and *p*. The grand staff continues with piano accompaniment, and the lower staff has a melodic line with some rests and a dynamic marking of *p*.

First system of musical notation. It consists of three staves: a treble clef staff at the top, and two bass clef staves below it. The music is in a key with two flats (B-flat and E-flat). The first staff contains a melodic line with various ornaments and slurs. The second and third staves provide harmonic accompaniment. The word "ten." is written above the first staff at the beginning and in the middle. The dynamic marking "p" (piano) is written below the second and third staves towards the end of the system.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The melodic line in the first staff continues with slurs and ornaments. The accompaniment in the lower staves is consistent. The word "ten." appears above the first staff and below the second and third staves. The dynamic marking "p" is also present.

Third system of musical notation. The tempo marking "Moderato." is written above the first staff. The music transitions to a 3/4 time signature. The dynamic marking "pp" (pianissimo) is written below the first and third staves. The melodic line in the first staff is more rhythmic and includes slurs.

Fourth system of musical notation, the final system on the page. It continues the 3/4 time signature. The dynamic markings "mf" (mezzo-forte) and "p" (piano) are used. The system concludes with a double bar line and fermatas on the notes in the first and second staves.

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OTTO MALLING.

Op. 66.

Hefte 1. 2.

1. Juleaften.
2. Første Juledag.
3. Anden Juledag.
4. Nytaarsdag.
5. Skærtorsdag.
6. Langfredag.

7. Første Paaskedag.
8. Anden Paaskedag.
9. Store Bededag.
10. Christi Himmelfartsdag.
11. Første Pintsedag.
12. Anden Pintsedag.

Hefte 1. 2.

1. Weihnachtsabend.
2. Erster Weihnachtstag.
3. Zweiter Weihnachtstag.
4. Neujahrstag.
5. Grün Donnerstag.
6. Charfreitag.

7. Erster Ostertag.
8. Zweiter Ostertag.
9. Buss- und Betttag.
10. Christi Himmelfahrtstag.
11. Erster Pfingsttag.
12. Zweiter Pfingsttag.

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