

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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zwölf Postludien für die Orgel

zum Gebrauch beim Schlusse des Gottesdienstes oder bei Kirchenconcerten

comp. von

## 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.

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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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# Juleaften.

## I.

# Weihnachtsabend.

Otto Malling, Op. 66. Hefte 1.

Allegretto.

MANUAL.

PEDAL.

The first system of music is divided into two parts: Manual and Pedal. The Manual part consists of two staves. The upper staff features a series of chords, each held for a full measure, with a *p dolce* dynamic marking. The lower staff contains a melodic line with eighth and sixteenth notes. The Pedal part is a single bass staff with a simple accompaniment of eighth notes.

The second system continues the piece with more complex textures. The upper Manual staff has a melodic line with some slurs and accents. The lower Manual staff has a more active accompaniment with chords and moving lines. The Pedal part continues with its eighth-note accompaniment.

The third system concludes the piece with a final melodic flourish in the upper Manual staff and a resolution in the lower Manual and Pedal parts.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. A large slur covers the first two staves across the first four measures. The key signature has two flats, and the time signature is 3/4.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *p* (piano) is placed below the first staff in the second measure. A dynamic marking of *f* (forte) is placed above the first staff in the eighth measure. A dynamic marking of *f* is also placed below the third staff in the eighth measure. A large slur covers the first two staves across the first six measures.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *ff* (fortissimo) is placed below the first staff in the fourth measure. A dynamic marking of *ff* is placed below the second staff in the sixth measure. A dynamic marking of *rit.* (ritardando) is placed below the first staff in the eighth measure. A dynamic marking of *rit.* is placed below the third staff in the eighth measure. The system concludes with a double bar line and repeat signs on the first and third staves.

Første Juledag.

Erster Weihnachtstag.

Maestoso.

The musical score is written for piano and consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *ff* (fortissimo) and *p* (piano). The second system continues the grand staff and bass line, with dynamics *dim.* (diminuendo) and *p*. The third system features a grand staff and a bass line with a *pp* (pianissimo) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with various ornaments and slurs. The middle and bottom staves provide harmonic accompaniment. Dynamic markings include *ff* and *p*.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamic markings include *ff*, *p*, and *dim.*

Third system of musical notation, showing more complex rhythmic patterns in the accompaniment. Dynamic markings include *p* and *ff*.

Fourth system of musical notation, concluding the piece. It includes the instruction *Più lento.* and *rit.* The system ends with a double bar line and repeat signs.



Anden Juledag. III. Zweiter Weihnachtstag.

Poco Allegro.

The musical score is written for piano and consists of three systems of staves. The first system includes a treble clef staff and two bass clef staves. The second system also has a treble clef staff and two bass clef staves. The third system has a treble clef staff and two bass clef staves. The music is in 3/4 time and features various dynamics such as *mf*, *f*, *cresc.*, *dim.*, and *rit.*. The score includes notes, rests, and slurs across all staves.



*pp* Più lento.

*poco a poco rit.*

*pp mp pp mp*

# Nytaarsdag.

## IV.

# Neujahrstag.

Maestoso.

The musical score is written for piano in a key with two sharps (D major) and common time. It consists of three systems of music, each with three staves (treble, middle, and bass clefs). The first system begins with a forte (*ff*) dynamic and features several triplet markings. The second system starts with a piano (*p*) dynamic. The third system includes a crescendo (*cresc.*) marking and ends with a piano (*p*) dynamic. The notation includes various rhythmic values, slurs, and articulation marks.

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 D major. The first staff has a *rit.* marking above it, followed by *pp* and *ff*. The second staff has a *pprit.* marking below it. The system concludes with a triplet of eighth notes in the first staff and a triplet of eighth notes in the second staff.

Second system of musical notation, continuing from the first system. It features three staves. The first staff contains a triplet of eighth notes. The second staff has a *ff* marking. The system ends with a triplet of eighth notes in the first staff.

Third system of musical notation, the final system on the page. It consists of three staves. The first staff has a *p* marking. The system concludes with a double bar line and a *p* marking in the first staff.

Skærtorsdag.

V.

Grün Donnerstag.

Andante.

The musical score is written for piano and consists of three systems of staves. The first system includes a treble clef staff with a tempo marking of 'Andante.' and dynamic markings of 'mp' and 'pp'. The second system continues the piece with 'mp' and 'pp' markings. The third system concludes the piece with 'pp' markings. The score features various musical notations including notes, rests, and dynamic markings such as 'ten.', 'mp', and 'pp'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

First system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The bottom staff begins with a *pp* dynamic marking. The system contains six measures of music with various note values and articulations.

Second system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The system contains six measures of music. The bottom staff ends with a *mp* dynamic marking.

Third system of musical notation, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The system contains six measures of music. The top staff has *ten.* markings above the first two measures. The system includes dynamic markings of *mf*, *p*, and *pp*.

Langfredag.

Charfreitag.

Grave.

The musical score is written for piano and consists of three systems of staves. Each system contains three staves: a treble clef staff at the top, an alto clef staff in the middle, and a bass clef staff at the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Grave'. The first system begins with a piano (*p*) dynamic. The second system includes a pianissimo (*pp*) dynamic marking. The third system features a mezzo-forte (*mf*) dynamic marking and includes a triplet of eighth notes in the treble staff. The score concludes with a final *mf* dynamic marking.

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 consists of complex rhythmic patterns with many beamed notes and rests, all under a single large slur.

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 continues with complex rhythmic patterns, including some chords and rests, all under a single large slur.

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 concludes with complex rhythmic patterns, including some chords and rests, all under a single large slur. Dynamic markings *pp* and *rit.* are present in the middle and bottom staves.



# NORDISCHE MUSIK FÜR ORGEL.

- H. AMBERG:**
- Op. 6. Sechs Orgelstücke zum Teil als Postulden verwendbar.
- " 7. Paraphrase über Niels W. Gades Melodie: „O rüste Dich, Heil von Golgatha“.
- " 8. Neun kleine Stücke.
1. 2. Präludien, 3. Präludium (bei einer Beerdigung), 4. Postulium (bei einer Beerdigung), 5. Interludium, 6. 7. Postulium, 8. Präludium, 9. Postulium (bei einer Hochzeit).
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  - Mendelssohn, Op. 62 Nr. 3, Trauermarsch
  - Neupert, Albumblatt
  - Birkedal-Barfod, Andante aus der Sonate Op. 125

- (Birkedal-Barfod):
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  - Grieg, Ave Maria, Stella
  - Schumann, Op. 124, Schlummerlied
  - Horneman, Odde's Leichenfeier (Schwedisches Volkslied)
  - All. über Himmele's Fäste
  - Chopin, Op. 37 Nr. 1, Nocturne
  - Sinding, Op. 52 Nr. 3, Melodie Mignonne
- C. ATTRUP:**
- Op. 8. 50 Präludien.
- " 9. 40 Präludien.
- " 10. 20 Präludien.
- " 15. 20 Präludien.
- (Nr. 19, Trauermarsch, Nr. 20, Hochzeitsmarsch).
- " 16. Konzert-Variationen über „Gott erhalte Franz, den Kaiser“.
- " 19. 20 neue Präludien.

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- " 23. Prä- und Postulden.
- Trauermarsch auf den Tod der Königin Louise von Dänemark.
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- Eplilog. Lied (G. Heisted).
- GUNNAR FOSS:**
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## Otto Malling berühmte Orgel-Kompositionen.

Christus, 12 Stimmungsbilder.

(Op. 46, 54, 63)

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- Op. 54. Der Tod und die Auferstehung Christi. Gethsemane. Ostermorgen

- Op. 63. Aus dem Leben Christi. Die Flucht nach Ägypten. Die Ver-suchung. Eftata.

- Heft 2. Järrt Tochter. Christus gebietet dem Sturm Stille. Christi Einzug in Jerusalem.

- Op. 66. Die Festtage des Kirchenjahres. 12 Postulden.

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1. Die Verkündigung. 2. Maria besucht Elisabeth und preiset Gott. 3. Die heilige Nacht.

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1. Gib ihnen Ruhe. 2. Das jüngste Gericht. 3. Darum wachet.

Thema von Hagen (Gott erhalte Franz, den Kaiser) mit Introduction und Variationen

Leichte Präludien

6 Postulden, Heft 1, 2

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- " 25. 2 Orgelkompositionen
- " 1. Erntes Stück. 2. Nachspiel bei einem Festgottesdienst.

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- " 28. Advent, Tonstück
- " 29. Trauermusik (Dem Andenken Niels W. Gade gewidmet)

- " 31. Nun ruhen alle Wälder. Konzertstück
- " 32. Cantabile, Konzertsatz
- " 33. Fantasie über ein dänisches Kirchenlied
- " 34. Marche élégiaque, Konzertstück

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zum Gebrauch beim Schlusse des Gottesdienstes oder bei Kirchenconcerten

comp. von

## OTTO MALLING.

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. Grün Donnerstag.
6. Charfreitag.

7. Erster Ostertag.
8. Zweiter Ostertag.
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# Første Paaskedag.

## VII.

# Erster Ostertag.

Otto Malling, Op. 66. Hefte 2.

Poco Allegro.

MANUAL.

PEDAL.

The first system of the musical score consists of three staves. The top staff is the right-hand manual part, the middle staff is the left-hand manual part, and the bottom staff is the pedal part. The music is in a key with two flats (B-flat and E-flat) and common time. It begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and various articulations like slurs and accents.

The second system continues the piece. It features a *rit.* (ritardando) marking in the middle of the system, followed by a *a tempo, marcato* marking. The dynamic marking *ff* (fortissimo) is used in the latter part of the system. The notation includes chords, slurs, and various rhythmic values.

The third system shows the continuation of the piece. It features a variety of chordal textures and melodic lines across the manual and pedal staves. The notation includes slurs, ties, and various rhythmic patterns.

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 flats (B-flat, E-flat, A-flat). The music features complex chordal textures and melodic lines with various articulations.

Second system of musical notation, consisting of three staves. It continues the musical material from the first system, showing further development of the harmonic and melodic ideas.

**Maestoso.**

Third system of musical notation, consisting of three staves. It begins with a *rit.* (ritardando) marking and a *fff* (fortississimo) dynamic marking. The music concludes with a double bar line and repeat signs.

# Anden Paaskedag.

## VIII.

# Zweiter Ostertag.

Moderato.

The first system of music consists of three staves. The top staff is in treble clef with a common time signature. The middle and bottom staves are in bass clef. The music begins with a piano (*p*) dynamic. The melody in the top staff is mostly rests, with some notes appearing in the second and third measures. The bass line features a series of eighth notes and quarter notes, with some chords and rests.

The second system continues the piece with three staves. It features a variety of dynamics, including piano (*p*) and pianissimo (*pp*). The top staff has a melodic line with some slurs and accents. The middle and bottom staves provide harmonic support with chords and moving lines. The tempo remains moderate.

The third system concludes the piece with three staves. It includes markings for piano (*p*), piano (*pp*), and crescendo (*cresc.*). A 'ten.' marking is present above the top staff in the second measure. The music features more complex harmonic textures and melodic development. The system ends with a final chord in the top staff.



First system of musical notation, featuring a grand staff with treble, middle, and bass clefs. The music consists of several measures with complex chordal textures and melodic lines, including slurs and accidentals.

Second system of musical notation, including dynamic markings such as *rit.*, *a tempo*, and *p*. It shows a change in tempo and dynamics across the measures.

Third system of musical notation, including dynamic markings such as *rit.*, *dim.*, and *pp*. The system concludes with a double bar line.

Store Bededag.

Buss\_ und Bettag.

Andante.

The musical score is written for piano and consists of three systems of staves. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system has three staves: a grand staff and a separate bass staff. The third system has three staves: a grand staff and a separate bass staff. The music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. Dynamics include piano (*p*), tenuto (*ten.*), and diminuendo (*dim.*). The score features various musical notations such as slurs, ties, and fingerings.

pp

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *pp* (pianissimo) in both staves. The right hand contains a melodic line with slurs and ties, while the left hand features a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The notation and dynamics remain consistent with the first system, showing a continuation of the melodic and accompanimental lines.

*cresc.* *p* *dim.* *pp*

*cresc.* *p* *pp*

Third system of musical notation, concluding the piece. It includes dynamic markings such as *cresc.* (crescendo), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The system ends with a double bar line and repeat signs.

Christi Himmelfartsdag.

Christi Himmelfahrtstag.

Moderato.

The musical score is written for piano and consists of three systems of staves. Each system contains three staves: a treble clef staff at the top, a bass clef staff in the middle, and another bass clef staff at the bottom. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Moderato'. The first system begins with a piano (*p*) dynamic. The second system features a pianissimo (*pp*) dynamic in the middle staff and a mezzo-forte (*mf*) dynamic in the bottom staff. The third system features a mezzo-forte (*mf*) dynamic in the bottom staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

First system of musical notation, featuring a grand staff with three staves. The music is in a key with three flats and a common time signature. The first staff contains a melodic line with a dynamic marking of *p*. The second and third staves provide harmonic accompaniment.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *dim.*, *pp*, and *f*. The notation features complex chordal textures and melodic lines across the grand staff.

Third system of musical notation, concluding the page. It features dynamic markings of *p* and *pp*. The system ends with a double bar line and repeat signs in the final measures.

## Første Pintsedag.

## XI.

## Erster Pfingsttag.

*Allegro con fuoco.*

The image displays a musical score for a piano piece, consisting of three systems of music. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic marking. The score features various musical notations, including slurs, ties, and dynamic markings, indicating a piece of moderate to fast tempo with expressive dynamics.

First system of musical notation, featuring a grand staff with three staves. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It includes dynamic markings *mf* and *p*. The tempo instruction *Andante, maestoso.* is located at the bottom right of this system.

Second system of musical notation, continuing the grand staff. It includes dynamic markings *dim.*, *pp*, and *ff*.

Third system of musical notation, continuing the grand staff. It features complex chordal textures and melodic lines across the three staves.

Fourth system of musical notation, continuing the grand staff. It includes dynamic markings *p.* and *rit.* (ritardando). The system concludes with a double bar line.



## Anden Pintsedag.

## XII.

## Zweiter Pfingstag.

Moderato.

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a *mp* (mezzo-piano) dynamic marking. The first system contains four measures. The second system contains four measures, with a *pp* (pianissimo) dynamic marking appearing in the final measure of the top staff. The third system contains four measures, with a *pp* dynamic marking in the final measure of the bottom staff. The music features a variety of note values, including eighth and sixteenth notes, and rests, with many notes beamed together. There are several slurs and phrasing marks throughout the piece.

First system of musical notation. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The treble staff begins with a melodic line marked *rit.* (ritardando) and *a tempo* (return to tempo). The grand staff contains a complex accompaniment with chords and moving lines. The bass staff provides a steady bass line. Dynamics include *mp* (mezzo-piano).

Second system of musical notation, continuing the piece. It features similar instrumentation to the first system. The melodic line in the treble staff continues with various rhythmic patterns and ornaments. The accompaniment in the grand and bass staves remains intricate, with dynamic markings such as *mp*.

Third system of musical notation. The piece concludes with a section marked *Poco* (Poco ritardando) and *p* (piano). The melodic line in the treble staff shows a final flourish. The accompaniment in the grand and bass staves becomes more sparse and rhythmic. Dynamics include *rit.* and *p*.

**più mosso.**

The first system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music is marked with 'ten.' (tension) above several notes in the top staff and below notes in the bottom two staves. The tempo is 'più mosso'.

The second system continues the musical score with three staves. It features similar notation to the first system, with 'ten.' markings and complex rhythmic patterns in the piano and bass parts.

The third system of the musical score includes a 'rit.' (ritardando) marking above the top staff and a 'Tempo I.' marking above the middle staff. The music transitions from a slower tempo back to the original tempo. The piano and bass staves continue with their respective parts, including 'mp' (mezzo-piano) markings.

The first system of music 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 melodic line with various note values and rests, including a long note with a fermata. The middle staff is a bass clef with a similar melodic line. The bottom staff is a lower bass clef, likely for a cello or double bass, with a few notes and rests. The system is divided into four measures by vertical bar lines.

The second system continues the musical notation from the first system. It features the same three-staff structure: treble, bass, and lower bass clefs. The melodic lines in the upper staves continue with similar rhythmic patterns and note values. The lower bass staff has more notes, including some with accents. The system is divided into four measures.

The third system concludes the piece. It features the same three-staff structure. The top staff has a melodic line that ends with a fermata. The middle staff has a melodic line with a *dim.* (diminuendo) marking. The lower bass staff has a few notes and rests. The system is divided into four measures, ending with a double bar line and repeat signs.

# NORDISCHE MUSIK FÜR ORGEL.

**H. AMBERG:**  
 Op. 6. Sechs Orgelstücke zum Teil als Postuliden verwendbar.  
 " 7. Paraphrase über Niels W. Gades Melodie: „Örste Dagh, Heid von Golgatha".  
 " 8. Neun kleine Stücke.  
 1. 2. Präludien. 3. Präludium (bei einer Beerdigung). 4. Postulidum (bei einer Beerdigung). 5. Präludium. 6. 7. Postulidum. 8. Präludium. 9. Postulidum (bei einer Hochzeit).  
 10 Präl. und Postulidien.  
 24 kurze Präludien.  
**ALBUM:**  
 (Birkedal-Barfod).  
 1. Mendelssohn, Op. 38 Nr. 6. Duett  
 2. Mendelssohn, Op. 62 Nr. 8. Trauermarsch  
 3. Neupert, Albumblatt  
 4. Birkedal-Barfod, Andante aus der Sonate Op. 125

(Birkedal-Barfod):  
 5. Tschalkowsky, Op. 40 Nr. 2.  
 6. Grieg, Ave Maria Stella  
 7. Schumann, Op. 124, Schlummerlied  
 8. Horneman, Oddes Leichenlied  
 9. Ailt under Himmelens Faste (Schwedisches Volkslied)  
 10. Chopin, Op. 37 Nr. 1, Nocturne  
 11. Sinding, Op. 52 Nr. 3, Méthodie Mißonne.  
**C. ATTRUP:**  
 Op. 8. 50 Präludien.  
 " 9. 40 Präludien.  
 " 10. 20 Präludien.  
 " 15. 20 Präludien.  
 (Nr. 19, Trauermarsch, Nr. 20, Hochzeitsmarsch).  
 " 16. Konzert-Variationen über „Gott erhalte Franz, den Kaiser".  
 " 19. 20 neue Präludien.

Kortfattet Orgelskole, nærmest til Brug for vorrende Skolelærere og Organister.  
 Modulationen als kurze Präludien komponiert.  
 60 lette Præludier (letzte Præludien) til Melodier af Børnekøvs Koraldag.  
 Studier, von den leichtesten bis zu den schwierigsten (eingeteilt am Kopfhängener Musikkonsektorium).  
 20 Melodier til Brug ved Gudstjenester (ogsaa for 4 bl. Stemmer eller Klaver).  
**CHR. BARNEKOW:**  
 25 Präludien zu Melodien in A. P. Berggreens Psalmeværk.  
 Schweiz. Musikzeitung: Eine hoch zu schätzende Gabe von natürlichem bestickendem Reiz. Das Fehlen jeglicher Trivialität ist ein nicht zu unterschätzender Vorzug. Dieses Werk sei angelegentlichst empfohlen.

Musica sacra: Auch als einfache und sauber gearbeitete Uebungsstücke für angehende Organisten oder Harmonispieler nützlich und brauchbar.  
 Der Klavierlehrer: Feine, stimmungsvolle Musik auf einfachster harmonischer Grundlage und in der melodischen Erfindung apart, aber ohne alle Prätension und Gesuchtheit. Die kleinen Sachen werden sehr gefallen.  
 50 Präludien in allen Tonarten.  
 28 Präludien zu Melodien in „Kleine Præstekonvents Samling"  
**L. BIRKEDAL-BARFOD:**  
 Op. 13. Fantasie über „Deilig er Jorden" (Lied der Kreuzfahrer).  
 23 Präl. und Postulidien.  
 Trauermarsch auf den Tod der Königin Louise von Dänemark.  
**HAKON BØRRESEN:**  
 Epilog. Lied (G. Heilsted).  
**GUNNAR FOSS:**  
 Drei Tonstücke.  
 Präludium. Pastorale. Finalet.

## Otto Malling berühmte Orgel-Kompositionen.

Christus, 12 Stimmungsbilder.  
 (Op. 48, 34, 38)

Op. 48. Die Geburt Christi. Die Hirten auf dem Felde. Die drei Weisen aus dem Morgenlande. Bethlehem.  
 Op. 54. Der Tod und die Auferstehung Christi. Golgatha. Ostermorgen  
 Op. 68. Aus dem Leben Christi. Heft 1.  
 Die Flucht nach Ägypten. Die Vernehmung. Effraim.  
 Op. 86. Die Festtage des Kirchenjahres. 12 Postuliden.  
 Heft 1.  
 Weihnachtsabend. 1. Weihnachts- tag. 2. Weihnachtstag. Neujahrstag. Ernt-Donnerstag. Charfreitag.  
 Heft 2.  
 1. Osterfest. 2. Ostersag. Bud- und Bettag. Christi Himmelfahrtstag. 1. Pfingsttag. 2. Pfingsttag.  
 Op. 70. Die heilige Jungfrau. Stimmungsbilder.  
 Heft 1.  
 1. Die Verkündigung. 2. Maria besucht Elisabeth und preiset Gott.  
 Heft 2.  
 4. Jesu Darstellung im Tempel, wo Simeon und Anna von Ihm sprechen.  
 5. Marie findet Jesus zwischen den Lehrern im Tempel bei dem Osterfest.  
 6. Am Fude des Kreuzes.  
 7. Die heilige Nacht.  
 Op. 75. Ein Requiem für die Orgel. Stimmungsbilder über Worte der heiligen Schrift.  
 Heft 1.  
 1. Gib ihnen Ruhe. 2. Das jüngste Gericht. 3. Darum weinet.

Op. 75. Ein Requiem für die Orgel. Heft 1.  
 4. Der Glaube. 5. Friede. 6. Darum ist mein Herz fröhlich — Gib ihnen Ruhe.  
 Op. 78. Paulus. Stimmungsbilder. Heft 1.  
 1. Saulus raaset wider die Jünger des Herrn. 2. Auf dem Wege nach Damaskus. 3. Saulus wird sehnd und bekehrt sich.  
 Heft 2.  
 4. Paulus verkündigt das Evangelium und jaget Verfolgung. 5. Das Volk hält Paulus für einen Gott und opfert ihm. 6. Die Gasse der Liebe.  
 Op. 81. Die sieben Worte des Erlösers am Kreuz. Stimmungsbilder Heft 1.  
 1. Einleitung. Der Gang nach Golgatha. 2. Die Worte der Liebe.  
 Heft 2.  
 3. Die Worte des Leidens. 4. Die Worte des Sieges. 5. Epilog (Schlußchor ad lib.).  
 Op. 84. Die heiligen drei Könige. Weihnacht-Stimmungsbilder. Heft 1.  
 1. Einleitung. Christnacht. 2. „Wo ist der König der Juden?". 3. Die Hohenpriester und die Schriftgelehrten. 4. Nach Bethlehem.  
 Heft 2.  
 5. Die Anbetung. 6. Herodes. 7. Kinnhaken.  
 Op. 86. Bei kirchlichen Handlungen. Stimmungsbilder zum Gebrauch bei Gottesdiensten oder zum Konzertvortrag.  
 I. Bei der Taufe.  
 II. Bei der Hochzeit.  
 III. Beim Abendmahl.  
 IV. Bei der Beerdigung.  
 Op. 89. Nachklänge aus Davids Psalmen. Stimmungsbilder für die Orgel.  
 I. Der 23. Psalm. II. Der 33. Psalm.

Op. 52. Präludium und Fuga (C-dur)  
 " 57. Sonate funebre  
 " 59. Marche funebre  
 " 64. Dur und Moll, 24 Fugen in allen Tonarten  
 Bd. 1, Moll. Bd. 2, Dur  
 " 65. Toccata et Fuga, Souvenir de Joh. Seb. Bach  
 " 72. Präludium, Fugato und Postulidum über den Namen „Gade"  
 " 78. Tonbilder  
 " Schmerz (La douleur). Schnaucht (pastorale), Hoffnung (L'espérance).  
 " Marche triomphale (Marche solennelle).  
 " Hochzeitsmarsch  
 " 100. Souvenir de Tjuchto Brahe (Les quatre Tempéraments)  
 " La Melancolique. Le Sanguin. Le Flégnantique. Le Colérique.  
**FREDERIK MATTHISON-HANSEN:**  
 Trauermusik (Präludium und Trauermarsch)  
 Paraphrase über den Choral: „Nu kom der Bud fra Englekor"  
 Choral mit Variationen  
 Passacaglia (E-moll)  
 Präludium und Fuga

**G. MATTHISON-HANSEN:**  
 Op. 18. 2 Postulidien  
 1. Wer weiß, wie nahe mir mein Ende. 2. Orgelkompositionen  
 " 25. 2 Orgelkompositionen  
 " 1. Erstes Stück. 2. Nachspiel bei einem Festgottesdienst.  
 " 26. 12 Präludien für den Gottesdienst oder zur Hausandacht  
 " 27. 8 Tonstücke  
 " 28. Advent, Tonstück  
 " 29. Advent, Tonstück  
 " 30. Trauermusik (Dem Andenken Niels W. Gades gewidmet)  
 " 31. Nun ruhen alle Wälder,  
 " Konzertstück, Konzertsatz  
 " 32. Cantabile, Konzertsatz  
 " 33. Fantasie über ein dänisches Kirchenlied  
 " 34. Marche élégiaque, Konzertstück

**A. RASMUSSEN:**  
 Op. 15. Paraphrase  
**P. RASMUSSEN:**  
 10 Präl. und Postulidien  
 12 Präl. und Postulidien  
 7 Präl. und Postulidien  
 Nr. 4. Andantino (zur Hochzeit). Nr. 5. Festpostulidum. Nr. 6. Marche funebre. Nr. 7. Adagio (zur Beerdigung).  
**ERIK SIBONI:**  
 Op. 11. 20 Präludien  
**EMIL SÜÖGREN:**  
 Op. 46. Legenden, Religiöse Stimmungen in allen Tonarten  
 Heft 1. C-dur—Eis-moll  
 Heft 2. F-dur—Es-moll  
 Prélude et Fugue  
**JOHAN S. SVENDSEN:**  
 Andante funebre (G. Mathlison-Hansen).

**NIELS W. GADE:**  
 Fantasie: Festliches Präludium über den Choral: „Lobet den Herren"  
**JOH. CHR. GEBÄUER** und **C. ATTRUP:**  
 Leichte Präludien für alle Sonn- und Festtage des Kirchenjahres.  
**CHARLES B. HANSEN:**  
 Konzert-Fantasie.  
 4 Orgelstücke.  
 Hochzeitspräludium. Hochzeitspostulidum. Präludium und Postulidum bei einer Beerdigung.  
**J. P. E. HARTMANN:**  
 Op. 43. Charfreitag-Ostermorgen.  
 2 Orgelstücke.  
 " 58. Sonate (Dr. Hans von Bülow gewidmet).  
 Trauermarsch zu Thorvaldsens Beisetzung (Einleitungsmusik) arr. von G. Mathlison-Hansen.  
 Liturgik Musik, Festkollekt og Korsange til Brug ved Gudstjenesten.  
 Religiøse Sange (ogsaa for 4 bl. Stemmer eller Klaver).  
**ALBERT HOLM:**  
 Op. 14. Konzertstück.  
 " 16. Fantasie-Sonate.  
**C. A. C. JUNG:**  
 178 Modulationen.  
 40 Präl. und Postulidien (ohne Pedal)  
**JOH. ADAM KRYGELL:**  
 Op. 7. Kleine Stimmungen. Mélancoie. La sera. Souvenir. La matina. Präludium. Elégie. Amorous. Adieu.  
 " 8. Präludium und Fuga (E-moll)  
 " 19. Appassionata, Fantasie (Fis-moll)  
 " 50. Agnus Dei aus der Messe in C-moll.  
 " 51. Präl. und Postulidien. Präludium. Festpostulidum. Kom-munionpräludium. Postulidum. Abendstimmung (Präl.). Marcia funebre (Postl.). Hochzeitsmarsch (Präl.). Pastorale (Präl.). Fughetto (Postl.). Marche solenne (Postl.).

**G. MATTHISON-HANSEN:**  
 Op. 35. Konzert-Fantasie über zwei Kirchenlieder („Deilig er Jorden" und „Hvor sølig er den lille Flok")  
 " 36. Meditationen, vier Stimmungsbilder  
 " 38. Trauermusik (Dem Andenken J. P. E. Hartmann gewidmet)  
 " 40. Passacaglia über ein Choralmotiv von Lindemann  
 Humme „in natall Domini", zum Konzergebrauch bearb.  
**H. MATTHISON-HANSEN:**  
 6 Sinfonien (C-dur, G-moll, D-dur, G-dur, F-dur, Es-dur)  
 6 Fantasien (D-moll, G-dur, D-moll, G-dur, D-dur, F-dur)  
 Thema mit Variationen (God save the Queen)  
 Choral von Schulz, mit Präludium und Variationen  
 Konzert-Alliegro (D-moll)

**G. MATTHISON-HANSEN:**  
 Thema von Haugd (Gott erhalte Franz, den Kaiser) mit Introduction und Variationen  
 6 Postuliden, Heft 1, 2  
 Präludien und Postulidien  
 46 Präludien in verschiedenen Tonarten zu den meist bekannten Choralen  
 50 Präludien zu den neueren Choralen  
 Pädagogischer Jahresbericht:  
 Die zweite Fantasie ist ein dankbares Konzertstück mit eigenlichem Gepräge. Der vierten ist der Choral „Lobet den Herrn" zu Grunde gelegt. Die daraus entwickelte schöne phantasie eigenet sich sehr wohl bei festlichen Gelegenheiten. „Gott erhalte Franz, den Kaiser" wird sehr anziehend und wirkungsvoll verliert. Das Konzert-Alliegro ist in der Sonatormom gehalten und imponiert durch seinen effektvollen Schluß. Die 6