

REUBKE

THE 94th PSALM

Sonata for Organ

C minor - C moll - ut mineur

⟨Herrmann Keller⟩

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VORWORT / PREFACE

Man darf ohne Übertreibung sagen, daß die große Sonate in c moll, die Julius Reubke über Worte des 94. Psalms geschrieben hat, zu den bedeutendsten Orgelwerken gehört, die nach Johann Sebastian Bach und vor dem Auftreten Max Regers geschrieben worden sind. Und der Komponist war erst 24 Jahre alt, als ein tückisches Geschick ihn vom Leben und von der Arbeit abrief! Er wurde am 23. März 1834 in Hausneinsdorf bei Quedlinburg als Sohn eines Orgelbauers geboren, war in Weimar Schüler von Franz Liszt und starb am 3. Juni 1858 in Pillnitz bei Dresden. Er hinterließ nur zwei große Sonaten: eine in c moll für Orgel und eine in b moll für Klavier, die beide deutlich den Einfluß von Liszts 1854 erschienener h moll-Sonate verraten. In beiden Sonaten greift der junge Komponist nach den Sternen. Besonders die Orgelsonate geht schon in den Ansprüchen, die sie an die Technik des Spielers stellt, weit über alles hinaus, was im 19. Jahrhundert für Orgel geschrieben wurde (auch über Liszts Orgelwerke), und sie stellt auch an das Instrument Ansprüche, die erst Jahrzehnte später erfüllt wurden. Der Überreichtum ihrer Gedanken wird dadurch fest zusammengehalten, daß allen drei Sätzen abgewandelt ein einziges Hauptthema zugrunde liegt, dessen Reichweite von düsterer Resignation bis zu trotzigem Widerstand geht. Noch höher stelle ich die innere Haltung dieses erstaunlichen Werks: in ihm lebt die Reinheit der Jugend, die keine Kompromisse kennt, ein Überschwang des Gefühls, der oft etwas Rührendes an sich hat. Ist es ein Wunder, wenn dem jungen Tondichter noch da und dort Wendungen aus Tannhäuser oder Lohengrin einfließen? Wieviel größer ist aber die Originalität, ja, ich möchte ohne Einschränkung sagen, die Genialität dieses Werks, das durch die vorliegende Neuausgabe – die erste (!) seit der längst vergriffenen Originalausgabe (Schuberth, Leipzig) – nun endlich wieder weiteren Kreisen bekannt und zugänglich gemacht werden soll. Vielleicht ist der 100. Todestag Reubkes im Juni 1958 ein Anlaß, seiner wieder mehr zu gedenken?

It may be said without exaggeration that the great sonata in C minor composed by Julius Reubke on words taken from the 94th psalm, counts among the most important works composed for the organ after Johann Sebastian Bach and before Max Reger. And the composer was only 24 years old when fate put an end to his life and called him away from his work! He was born at Hausneinsdorf near Quedlinburg on March 23rd, 1834, as the son of an organ-builder. At Weimar he was a disciple of Franz Liszt, and he died at Pillnitz near Dresden on June 3rd, 1858. He has left only two great sonatas: one in C minor for the organ and one in B flat minor for the piano. Both works clearly reveal the influence of Liszt's sonata in B minor published in 1854. In both sonatas the young composer exceeds the conventional bounds, and particularly the sonata for the organ already sets to the player technical tasks which are far beyond everything that has been composed for the organ during the 19th century (including Liszt's compositions for the organ), and it also sets requirements to the instruments which only could be met with decades of years later. The abundance of ideas by which this sonata distinguishes itself, is firmly kept together by the fact that the three movements of the sonata are based upon a single principal theme the character of which comprises the whole scale from gloomy resignation to defiant resistance. But still higher, in my opinion, is the intrinsic value of this surprising work: it breathes the innocence of youth without any compromises, the boundlessness of sentiments which often really moves our hearts. It is therefore little wonder that the young composer now and then unconsciously uses passages which remind one of Tannhäuser or Lohengrin. But how much greater is the originality, and I even do not hesitate to say without any reservation, the geniality of this work which we now, at last, wish to make known and accessible again to a broader public by the present new edition – the first (!) since the original edition (Schuberth, Leipzig) which is out of print since long. Shouldn't the 100th anniversary of his death in June, 1958, induce us to remember Reubke again and more than hitherto?

Bemerkungen zur Wiedergabe / Remarks concerning the execution

Notentext und Vortragszeichen der Originalausgabe bleiben unangetastet, dagegen wurde auf die z. T. veralteten, z. T. heute unnötigen Registrierangaben in den meisten Fällen verzichtet. Cresc. und dim. bedeuten Zuziehen bzw. Abstoßen von Registern, —— und —— den Gebrauch des Schwellkastens ohne Veränderung der Registrierung. Der Spieler vermeide ein zu dickes und zu stark aufgetragenes forte, zu dem Reubkes Bezeichnungen leicht verleiten; in mehreren Fällen wurden sie daher etwas gemildert. Der Herausgeber empfiehlt einige für den Hörer unauffällige Kürzungen, die sich in vielen Aufführungen bewährt haben. Natürlich steht es jedem frei, sie zu befolgen oder nicht zu befolgen, aber manchmal hat der Enthusiasmus den Komponisten zu einem Schwelgen in Gefühl und Klang verleitet, bei dem weniger mehr gewesen wäre. Es sind folgende Stellen:

- von S. 6, 4, 4 (Ende) Sprung auf S. 7, 3, 3 (d. h. von Seite 6, System 4, Takt 4, Sprung auf S. 7, System 3, Takt 3),
- von S. 11, 3, 4 Sprung auf S. 13, 1, 1,
- von S. 20, 2, 2 Sprung auf S. 22, 1, 4 und
- von S. 23, 3, 2 Sprung auf S. 25, 1, 1.

Both the music text and the directions for the execution of the original text have been left unchanged whereas, in most cases, the directions for registering have been renounced as they are partly superseded and partly unnecessary to-day. Cresc. and dim. means closing and opening of registers, —— and —— the use of the swelling box without however changing the registration. The player should avoid any excessive forte which he often will be tempted to apply by the directions given by Reubke; in some cases they have therefore been slightly moderated. The publisher recommends some cuttings which the audience will not be aware of, but which proved to be very useful as experience has shown. Every player is, of course, at liberty to accept them or not, but at times enthusiasm has induced the composer to indulge in a profusion of sentiment and sonorousness, and sometimes less would have been more. This refers to the following passages:

- from p. 6, 4, 4 (end) jump to p. 7, 3, 3 (which is to say: from p. 6, system 4, bar 4, pass immediately over to p. 7, system 3, bar 3)
- from p. 11, 3, 4 jump to p. 13, 1, 1,
- from p. 20, 2, 2 jump to p. 22, 1, 4, and
- from p. 23, 3, 2 jump to p. 25, 1, 1.

Hermann Keller

THE 94th PSALM

Sonata for Organ

Julius Reubke
(1834–1858)

Grave

Manual

Pedal

pp düster

p etwas hervortretend

III

9

(16' u. 8')
p düster aber hervortretender

pp

II f

I

II

19

I

II

più f

Musical score for orchestra and piano, showing four staves of music. The score consists of four systems of music, each starting with a measure number in the top left corner.

System 1 (Measures 27-28):

- Measure 27: Treble clef, two sharps. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 28: Treble clef, one sharp. Bassoon and piano continue eighth-note patterns. Double basses play sustained notes.

System 2 (Measures 29-30):

- Measure 29: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 30: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 3 (Measures 31-32):

- Measure 31: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 32: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 4 (Measures 33-34):

- Measure 33: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 34: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 5 (Measures 35-36):

- Measure 35: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 36: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 6 (Measures 37-38):

- Measure 37: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 38: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 7 (Measures 39-40):

- Measure 39: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 40: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 8 (Measures 41-42):

- Measure 41: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 42: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

System 9 (Measures 43-44):

- Measure 43: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.
- Measure 44: Treble clef, one sharp. Bassoon and piano play eighth-note patterns. Double basses play sustained notes.

Texts and Dynamics:

- Measure 28: *poco*, *a*.
- Measure 32: *poco*, *decresc.*
- Measure 34: *mf*
- Measure 36: *pp*
- Measure 38: *pp immer leiser werdend*
- Measure 40: *ppp*
- Measure 42: *(pp)*
- Measure 44: *ppp*

6

Larghetto
espr.

58

61

I Melodie sehr hervortretend (Viola da Gamba)

69

cresc.

76

etwas belebter

mf

mf (Zunge)

82

molto decresc.

(-Zunge)

p

pp ritard.

88

nicht schleppend

III

p

cresc.

pp

93

nach und nach schneller

I poco f

97

sempre

poco

101

poco - cre - scen - do f cre -

scen - do ff

ten.

Allegro con fuoco

ten.

ten.

122

128

ten.

134

ten.

weniger stark und ruhiger

II. f

(dim.)

R.H.
(*tenuto*) L.H.

139

148

149

147

151

151

165

I

A musical score for piano, featuring four staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of one flat (B-flat). Measure 159 begins with a dynamic of $\frac{1}{8}$ and includes a bassoon part. Measures 168 and 167 follow, continuing the melodic line and harmonic progression. Measure 171 concludes the section with a dynamic of $\frac{1}{8}$ and includes a bassoon part. The score is marked *marcato* at the end of measure 171.

159

168

167

171

marcato

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

ben legato

Musical score for orchestra and piano, pages 198-212.

198

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Piano.

199

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Piano.

hervortretend

205

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Piano.

212

Orchestra parts: Violin 1, Violin 2, Viola, Cello, Double Bass, Piano.

14

[217]

Grave

(I)

(sehr breit)

224

f

mf
decresc. molto

p

riten.

pp

ppp

Adagio

233

III. pp

pp

242

(Oboe)

II.

III. pp

251

II.

III. *ppp*

260

mf *duster*

hervortretend
(Zunge 16')

268

II p

III. pp

ppp

(-Zunge)

p

pp

278

Lento

p

ppp

(pp)

Musical score page 289. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 starts with a dynamic of *pp* and a tempo marking of *düster*. Measure 2 begins with a dynamic of *pp*. Measure 3 ends with a dynamic of *etwas heller*.

Musical score page 300. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 starts with a dynamic of *pp*. Measure 2 ends with a dynamic of *sehr weich, singend*.

Musical score page 311. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1 starts with a dynamic of *dim.*. Measures 2 and 3 begin with dynamics of *ppp* and *pppp* respectively. Measure 4 ends with a dynamic of *smorz.* Measure 5 begins with a dynamic of *f*. Measure 6 ends with a dynamic of *Allegro*.

Musical score page 328. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music continues from the previous page, showing measures 5 through 8.

Musical score for piano, featuring four staves of music. The score consists of two systems of two measures each.

Measure 829: The top staff begins with a bass note followed by a treble note. The bottom staff has a bass line consisting of eighth notes. Measures 830 and 831 follow, continuing the melodic line with eighth-note patterns.

Measure 833: The top staff features eighth-note patterns. The bottom staff has a bass line with eighth notes. Measures 834 and 835 continue the melodic line.

Measure 838: The top staff begins with a bass note followed by a treble note. The bottom staff has a bass line consisting of eighth notes. Measures 839 and 840 continue the melodic line.

Measure 843: The top staff begins with a bass note followed by a treble note. The bottom staff has a bass line consisting of eighth notes. Measures 844 and 845 continue the melodic line.

347

Musical score for piano, showing four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 347 starts with a forte dynamic. Measures 348-349 show eighth-note patterns. Measure 350 begins with a forte dynamic.

Musical score for piano, showing four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 351-354 feature eighth-note patterns with grace notes and slurs.

Musical score for piano, showing four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 355-358 show eighth-note patterns with grace notes and slurs.

Musical score for piano, showing four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 360-363 feature eighth-note patterns with grace notes and slurs.

365

370

376

381

386

387

Posaune

A musical score for piano, featuring four staves of music. The score is divided into four measures, each starting with a dynamic instruction:

- Measure 405:** Dynamics include p , f , and ff . The music consists of six measures of piano music, with the first three measures featuring eighth-note patterns and the last three featuring sixteenth-note patterns.
- Measure 411:** Dynamics include p , f , and ff . The music consists of six measures of piano music, with the first three measures featuring eighth-note patterns and the last three featuring sixteenth-note patterns.
- Measure 418:** Dynamics include p , f , and ff . The music consists of six measures of piano music, with the first three measures featuring eighth-note patterns and the last three featuring sixteenth-note patterns. A dynamic instruction *meno f* is present in the middle of the measure.
- Measure 428:** Dynamics include p , f , and ff . The music consists of six measures of piano music, with the first three measures featuring eighth-note patterns and the last three featuring sixteenth-note patterns.

428

Più mosso

mf

II

riten.

3

433

437

442

447

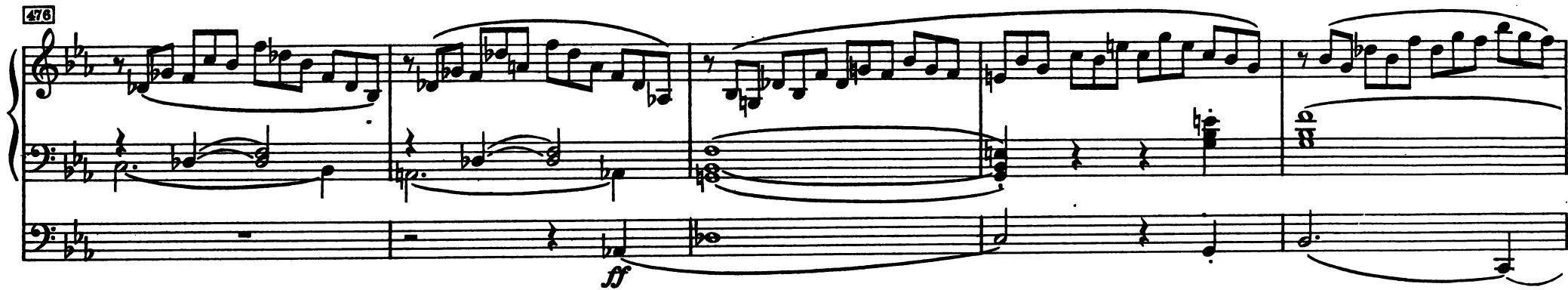
452

poco cresc.

457

poco a poco più cresc.

462



Musical score page 25, featuring four staves of music. The score consists of two treble staves and two bass staves. Measure 486 starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The melody is primarily in the treble clef staff, with eighth-note patterns and grace notes. Measure 491 begins with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The bass staff provides harmonic support with sustained notes and eighth-note patterns. Measure 495 starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The melody continues in the treble staff with eighth-note patterns. Measure 499 starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The bass staff continues to provide harmonic support. The score concludes with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$.

Allegro assai

504 *fff* Manual Koppel
fff Pedal Koppel

510

516

528 (breit) (breit)

P S A L M 94

- | | | | |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| (Grave. Larghetto) | Herr Gott, des die Rache ist, erscheine.
Erhebe Dich, Du Richter der Welt; ver-
gilt den Hoffärtigen, was sie verdienien. | (Grave, Larghetto) | O Lord God, to whom vengeance be-
longeth, shew thy self. Lift up thyself,
thou judge of the earth: render a reward
to the proud. |
| (Allegro con fuoco) | Herr, wie lange sollen die Gottlosen prah-
len? Witwen und Fremdlinge erwürgen sie
und töten die Waisen und sagen: der Herr
sieht es nicht und der Gott Jacobs achtet
es nicht. | (Allegro con fuoco) | Lord, how long shall the wicked triumph?
They slay the widow and the stranger,
and murder the fatherless. Yet they say:
The Lord shall not see, neither shall the
God of Jacob regard it |
| (Adagio) | Wo der Herr mir nicht hülfe, so läge meine
Seele schier in der Stille. Ich hatte viel
Bekümmernis in meinem Herzen, aber
deine Tröstungen ergötzen meine Seele. | (Adagio) | Unless the Lord had been my help, my
soul had almost dwelt in silence. In the
multitude of my thoughts within me thy
comforts delight my soul. |
| (Allegro) | Aber der Herr ist mein Hort und meine
Zuversicht. Er wird ihnen Unrecht ver-
gelten und sie um ihre Bosheit vertilgen. | (Allegro) | But the Lord is my defence; and my God
is the rock of my refuge. And he shall
bring upon them their own iniquity, and
shall cut them off in their own wickedness. |