

Der 94ste Psalm

Sonate für die Orgel

Julius Reubke (1834-1858)

PSALM 94

Grave, Larghetto (vs. 1, 2)

Herr Gott, des die Rache ist, erscheine. Erhebe Dich, Du Richter der Welt; vergilt den Hoffärtigen, was sie verdienien.

Allegro con fuoco (vs. 3, 6, 7)

Herr, wie lange sollen die Gottlosen prahlen? Witwen und Fremdlinge erwürgen sie und töten die Waisen und sagen: der Herr sieht es nicht und der Gott Jacobs achtet es nicht.

Adagio (vs. 17, 19)

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.

Allegro (vs. 22, 23)

Aber der Herr ist mein Hort und meine Zuversicht. Er wird ihnen ihr Unrecht vergelten und sie um ihre Bosheit vertilgen.

O LORD God, to whom vengeance belongeth, shew thyself. Lift up thyself, thou judge of the earth: render a reward to the proud.

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.

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.

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.

Herrn Professor Carl Riedel gewidmet.

Der 94ste Psalm.

Sonate für die Orgel.

Julius Reubke (1834-1858)

Grave.

M. III. 8'. *pp* düster

p etwas hervortretend.

Manual stärker und heller werdend.

Musical score for orchestra, page 16, measures 16-21. The score consists of two staves. The top staff features three voices: Man. II (treble), M. I. (bassoon), and M. II. (bass). The bottom staff features two voices: bass (double bass) and M. I. (bassoon). Measure 16 starts with a dynamic *f*. Measures 17-18 show entries for Man. II, M. I., and M. II in sequence, each followed by a dynamic *ff*. Measures 19-20 continue this pattern. Measure 21 concludes with a dynamic *ff*.

A musical score for piano, page 22. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. The first measure shows a complex chordal pattern in the treble and bass staves, with dynamic markings 'fff' above both staves. The second measure continues this pattern. The third measure begins with a bass note followed by a treble note, with a dynamic marking 'fff' below the bass staff. The fourth measure shows a continuation of the melodic line. The fifth measure features a bass note followed by a treble note, with a dynamic marking 'fff' below the bass staff. The sixth measure shows a continuation of the melodic line.

28

33

37

42

47

53 **Larghetto.**

M. II. Salicional und Gedackt 16'. u. 8.

p

cresc. -

- *decresc. molto* -

M. II. Flöte 8'.

pp

M. I. V. d. Gamba 8'.

p Melodie sehr hervortretend.

Subbass 16'.

pp

etwas belebter

M. I. u. II. crescendo -

Ped. poco cresc.

78

mf

I. Trompete 8'.

82

M. II. *molto decresc.* -

I. Trompete fort und *decresc.*

Ped. *decresc.*

pp

Flöte 8' allein.

nicht schleppend

M. III. 16' 8' u. 4'.

p

M. II.

pp ritard.

p

Subbass 16.

pp

90

nach und nach schneller ohne Mixturen

f

M. I.

Pedalcoppel

Pedal *nach und nach immer stärker durch die andern Bässe*

f

96

98

sempre - - - - - poco -
alle Bässe ohne Posaune.

101

- a - - - - poco - - cre - - scen - - do -

104

ff cre - - - - scen - - - - do -
ff

Allegro con fuoco.

fff Manualcoppel
Posaune.
fff

111

115 *ten.*

119

123

128

132

ten.

136

weniger stark und ruhiger.

M. II. *f*

N.B. R.H. L.H.

einige starke Bässe und Pedalcoppel fort.

139

142

145

NB. Alle Töne des gebrochenen Accordes, soweit es die Applicatur erlaubt, bleiben liegen.

148

151

154

ff M. I. ohne Coppel.

ff ohne Pedalcoppel.

157

160

163

166

169

Pedalcoppel

Sehr hervortretend.

172

175

178

181

Manualcoppel

fff

185

189

legato

193

197

sehr hervortretend

202

208

213

217

Grave.

221

Manual- und
Pedalcoppel fort.

226

Adagio.

233

M. III. Salicional und Gedackt 8'.

Subbass 16.

240

M. II. hervortretend
Oboe oder Geigenprinzipal

M. III. pp

246

M. III.

ppp

molto cresc.

Oboe oder Geigenprinzipal (Aeoline 16').
M. II.

252

dimin.

M. III. **p**

pp

M. III. Harmonika 8' allein

257

pp

ppp

pp

262

M. I.

mf

düster 16' 8' u. 4'.

hervortretend.

Posaune 16'.

267

M. II. **p**

pp

Posaune fort.

M. III. Salicional.

pp

ppp

Subbass allein

273

Harmonika 8' allein.

ppp

279

Salicional u. Gedackt.

Harmonika allein.

285

Lento.

immer schwächer werdend.

Salicional u. Gedackt 16' u. 8'.

pp düster

pp

292

Aeoline 16'.

cresc. - - - - >

etwas heller

299

sehr weich, singend

cresc. - - - - >

ohne Gedackt und Aeoline 16'.

306

dimin. -

Allegro.

312

p *pp* *pppp* *smorz.*

f M. II.

319

325

329

332

335

A musical score page showing three staves of music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature is two flats. The music consists of six measures of sixteenth-note patterns, primarily in the bass and middle voices, with the top voice providing harmonic support.

338

A musical score page showing three staves of music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature is two flats. The music consists of six measures featuring sixteenth-note patterns in the bass and middle voices, with the top voice providing harmonic support.

341

A musical score page showing three staves of music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature is two flats. The music consists of six measures featuring sixteenth-note patterns in the bass and middle voices, with the top voice providing harmonic support.

344

A musical score page showing three staves of music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes to one sharp. The music consists of six measures featuring sixteenth-note patterns in the bass and middle voices, with the top voice providing harmonic support.

347

A musical score page showing three staves of music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The key signature changes to one sharp. The music consists of six measures featuring sixteenth-note patterns in the bass and middle voices, with the top voice providing harmonic support.

349

M. I. **f** ohne Manualcoppel u. Cornett.

f

352

355

358

361

364

367

Manualcoppel.

ff

poco -

a -

poco -

ff Pedal cresc.

371

cresc. -

375

Cornett.

fff

fff alle Bässe u. Pedalcoppel.

379

383

Manualcoppel fort!

386

389

fff Posaune 32'

392

395

fff Manualcoppel!

399

Manualcoppel fort!

402

405

408

411

414

fff Manualcoppel.

fff

418

Manualcoppel fort.

421

424

8

427

riten.

Più mosso.

430

mf M. II.

434

438

442

446

450

poco cresc.

454

poco -

458

a - poco - più -

461

cre - scen -

464

do -

467 M. I.

f

470

cresc.

473

476

ff

480

A musical score for piano, consisting of five staves of music. The score is divided into five measures, each starting with a measure number (484, 488, 492, 496, 500) and a key signature of two flats. The music is written in common time.

The score includes three treble staves and two bass staves. The top treble staff features a continuous line of eighth-note patterns. The middle treble staff has a similar eighth-note pattern. The bottom treble staff consists of sustained notes. The two bass staves provide harmonic support, with the left hand providing bass notes and the right hand providing harmonic chords or bass lines.

Measure 484: The top treble staff begins with a sixteenth-note pattern. The middle treble staff follows with a sixteenth-note pattern. The bottom treble staff has sustained notes. The bass staves provide harmonic support.

Measure 488: The top treble staff begins with a sixteenth-note pattern. The middle treble staff follows with a sixteenth-note pattern. The bottom treble staff has sustained notes. The bass staves provide harmonic support.

Measure 492: The top treble staff begins with a sixteenth-note pattern. The middle treble staff follows with a sixteenth-note pattern. The bottom treble staff has sustained notes. The bass staves provide harmonic support.

Measure 496: The top treble staff begins with a sixteenth-note pattern. The middle treble staff follows with a sixteenth-note pattern. The bottom treble staff has sustained notes. The bass staves provide harmonic support.

Measure 500: The top treble staff begins with a sixteenth-note pattern. The middle treble staff follows with a sixteenth-note pattern. The bottom treble staff has sustained notes. The bass staves provide harmonic support.

Allegro assai.

504

fff Manualcoppel.

fff

Pedalcoppel.

509

514

519

524

About this edition

I created this score to deepen my understanding of, and as a tribute to, both Reubke's splendid Organ Sonata, and the LilyPond development community's truly amazing LilyPond music typesetter. This edition exactly follows its source: the 1871 score from the International Music Score Library Project (<http://imslp.org/>); only where the original sometimes writes the music for both hands in one staff, I use both staves to improve readability.

The performer should have a thorough understanding of how the stops sound on a typical German organ from the second half of the 19th century and find matching registrations at the organ on which the piece is performed. The original score has a "Vorbemerkung" which notes that, if stops are named without "allein" (only) appended, some other stops may be added as well, to create a good balance with the foreground melody. Some registrations possibly refer to the new Ladegast organ of Merseburg Cathedral, where Reubke played the premiere of this piece on June 17th, 1857. The Aeoline 16' on that organ was a soft free reed stop and the Posaune 32' had a warm-round sound, not very loud.

Hairpins most times denote the use of a swell box, while directions like *cresc.* and *dim.* in most cases refer to the adding resp. removing of stops. The *slanted* hairpins that sometimes appear below ranges of 16th notes do not refer to swell or adding stops, but rather mean that the performer should *suggest* an increasing tension by playing the notes a little over-legato (tenuto).

Wilbert Berendsen, Easter 2009

SOME SUGGESTIONS: Aside from some missing clefs, all notes, slurs, articulations, dynamics, registrations, etc. are exactly copied from the source. At a few places however, the original text contains ambiguities or possibly small errors. Those are listed below, with a suggested alterative.

- Measure 176, left hand, last beat, third sixteenth: C instead of C-flat:



- Measure 181, left and right hand, fourth beat: E instead of E-flat (like measure 33). This way the upper voice better reflects the main theme. (One could argue to also play measure 185 with E instead of E-flat like measure 35 but I think that is not necessary, as the curve of the upper voice is not affected.)

- Measure 411, right hand, last beat, second sixteenth: D instead of F:

- Measure 413, right hand, last beat, second sixteenth: D instead of B:

TRANSLATIONS of some German terms:

alle Bässe all bass stops

nach und nach schneller accellerate bit by bit

allein only

nicht schleppend do not slow down

düster dark, gloomy

oder or

etwas belebter more lively

ohne without

heller brighter

schwächer weaker

hervortretend on the foreground

Trompete fort remove Trumpet

leiser werdend becoming softer

(viel) stärker (much) louder

NB on page 10: Hold the notes from the broken chords as long as possible