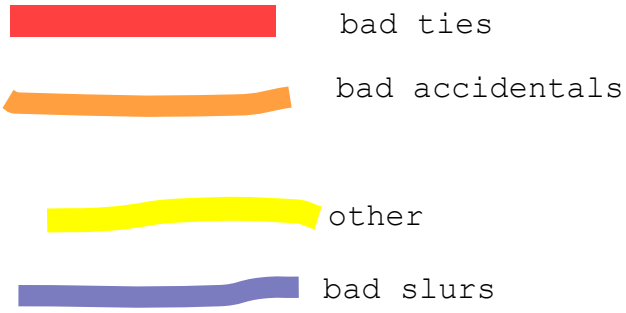
Der 94ste Psalm
Sonate für die Orgel

Julius Reubke (1834-1858)



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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 verdienen.

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

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.

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 (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.

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 (vs. 22, 23)

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

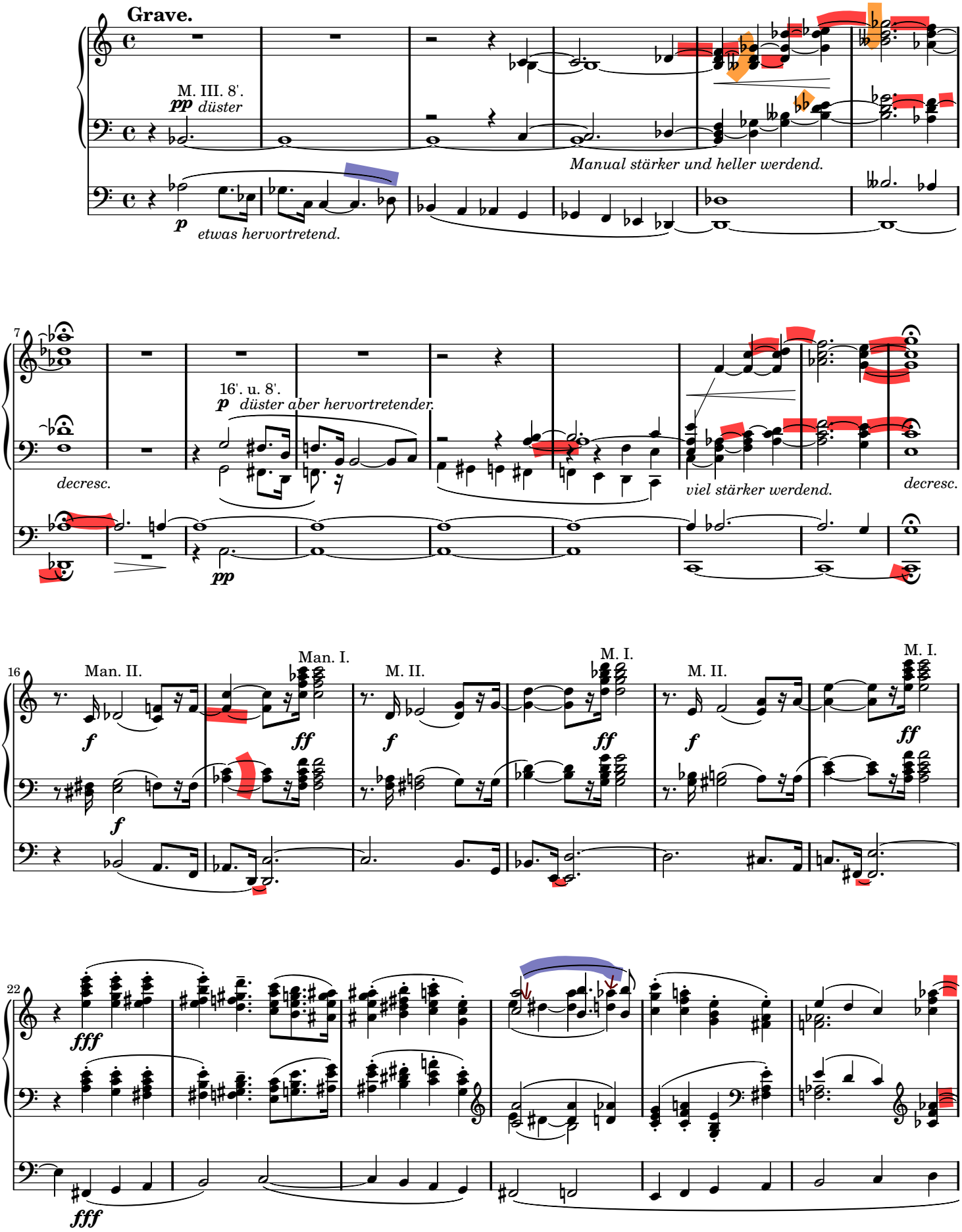
But the LORD is my defence; and my God is the rock of my refuge. And he shall bring upon them their own iniquity, and shall cut them off in their own wickedness.

Herrn Professor Carl Riedel gewidmet.

Der 94ste Psalm.

Sonate für die Orgel.

Julius Reubke (1834-1858)



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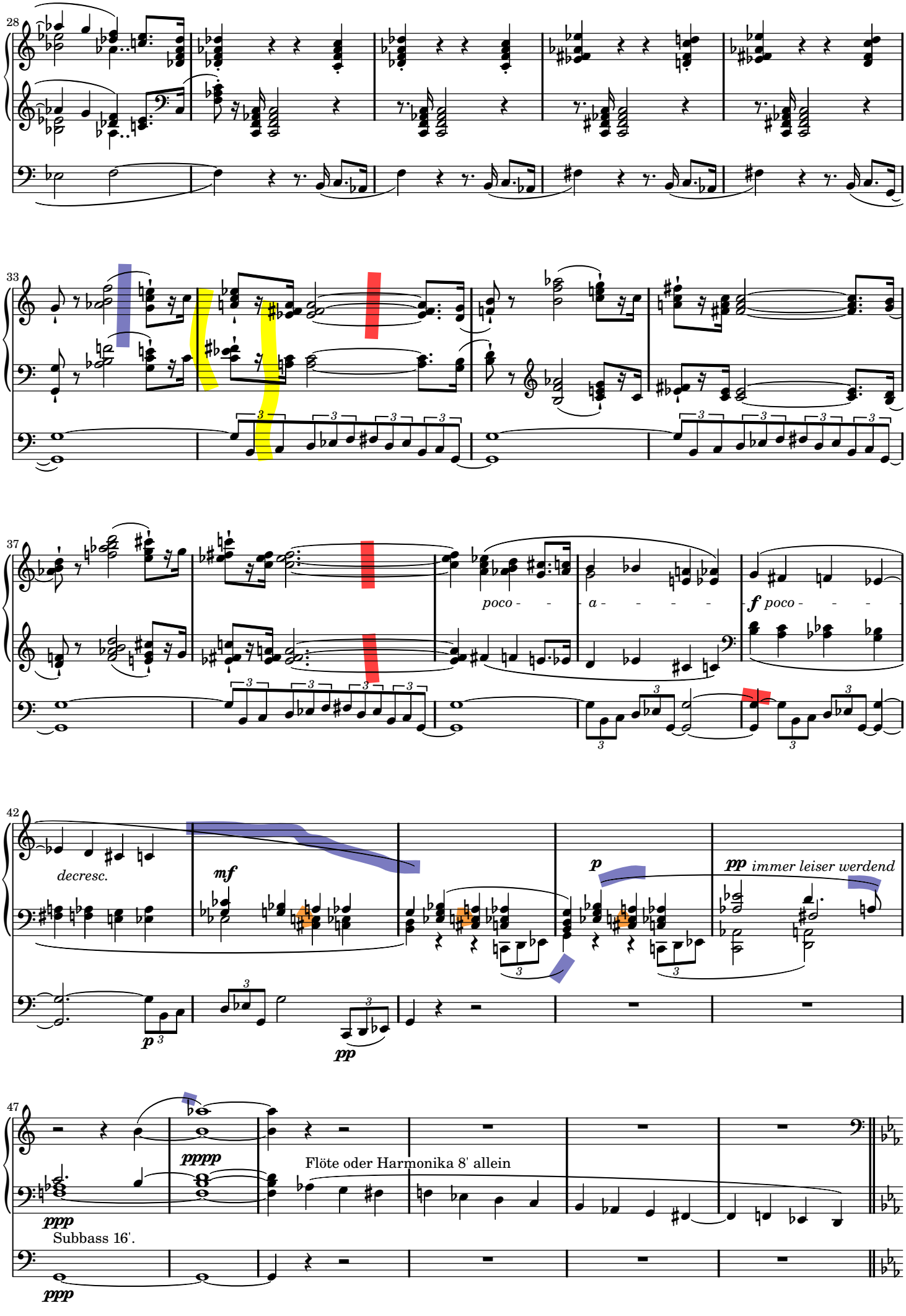
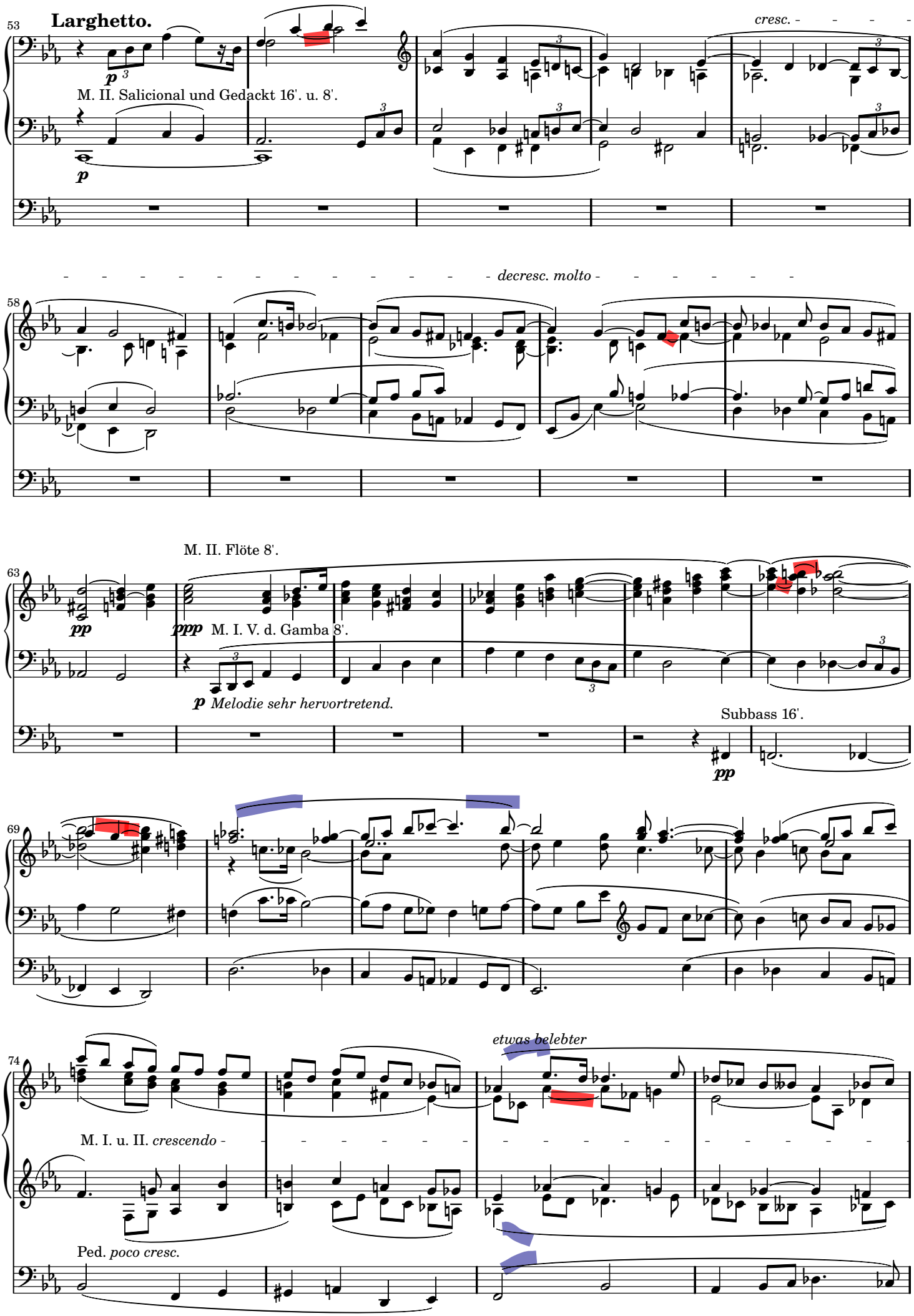
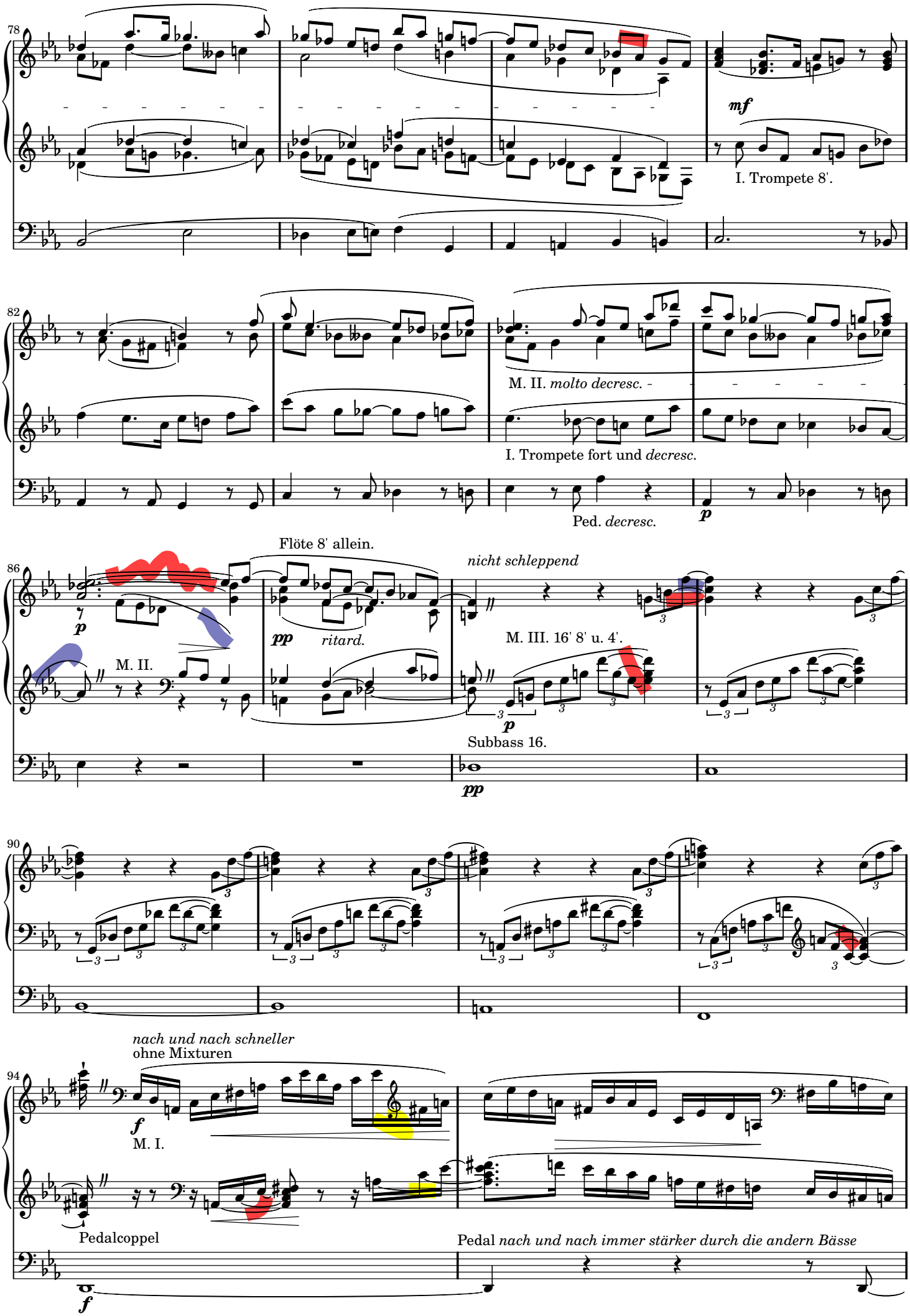
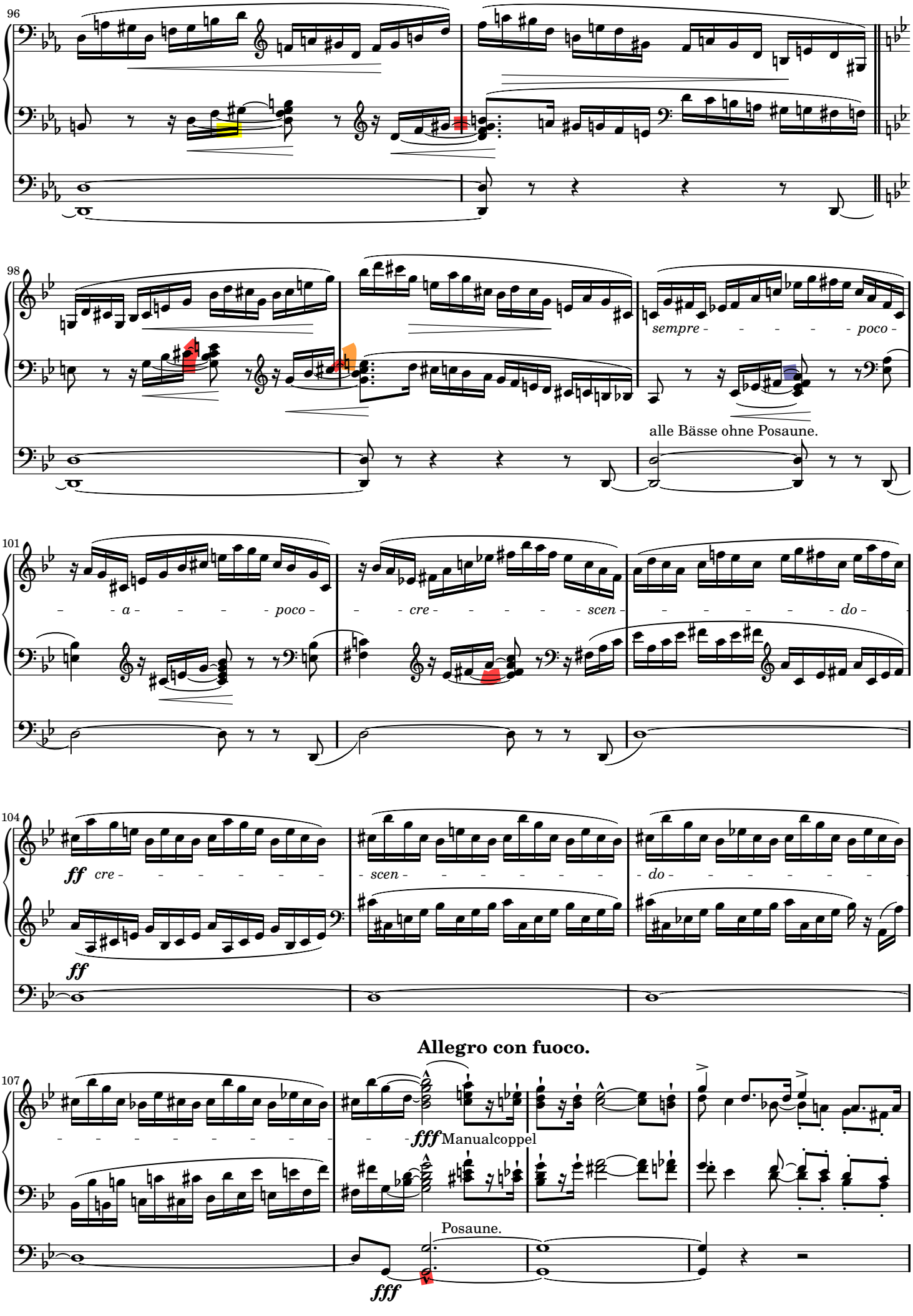
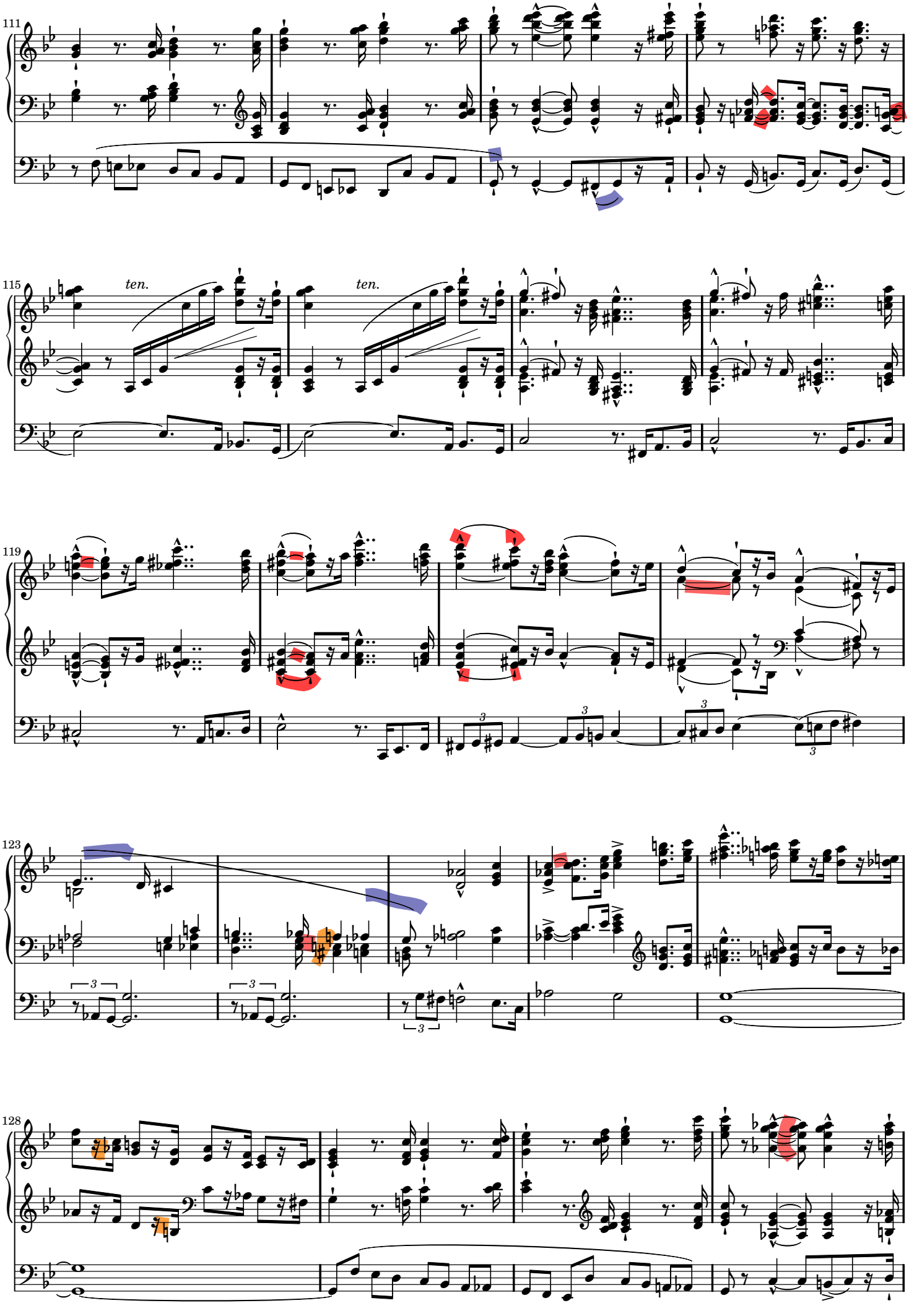
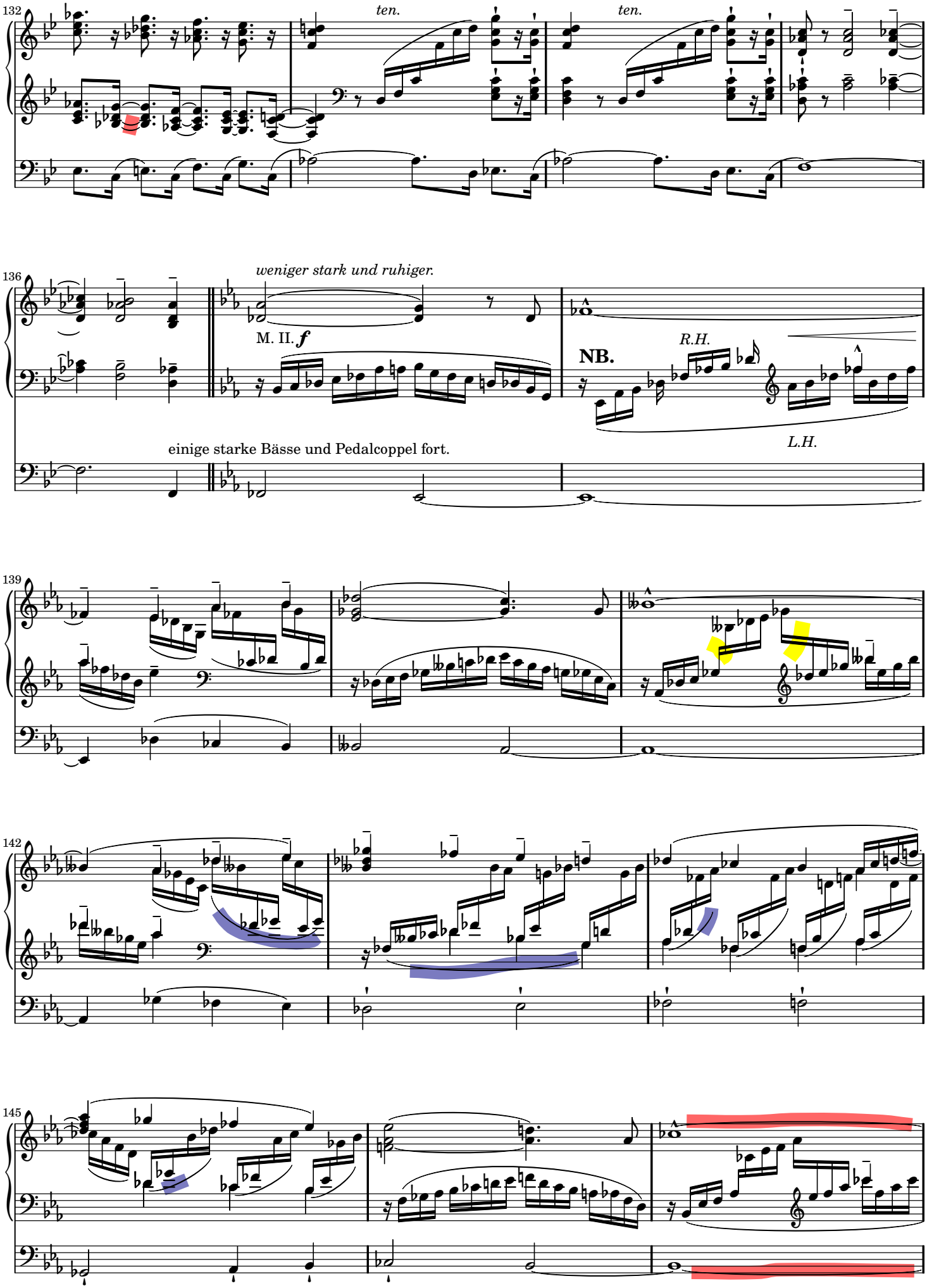

28
33
37
poco - - - a - - - - -
f poco - - - -
42
decresc.
mf
p
pp immer leiser werdend
p
pp
47
pppp
Flöte oder Harmonika 8' allein
ppp
Subbass 16'.
ppp


53
Larghetto.
p
M. II. Salicional und Gedackt 16'. u. 8'.
p
cresc.
58
decresc. molto
63
M. II. Flöte 8'.
pp
ppp
M. I. V. d. Gamba 8'.
p Melodie sehr hervortretend.
Subbass 16'.
pp
69
74
etwas belebter
M. I. u. II. crescendo
Ped. poco cresc.

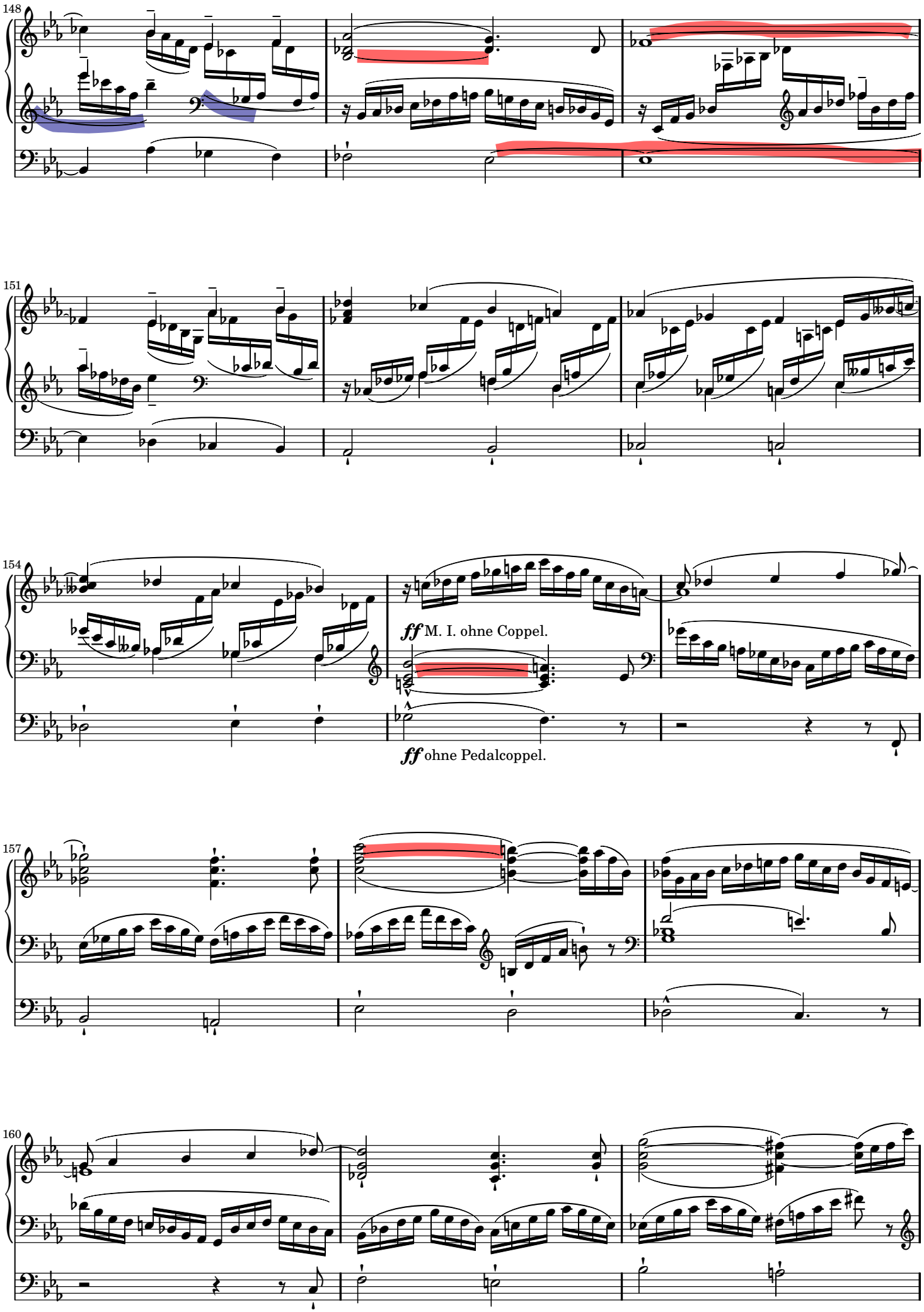

78
mf
I. Trompete 8'.
82
M. II. molto decresc.
I. Trompete fort und decresc.
Ped. decresc.
p
86
Flöte 8' allein.
p
M. II.
pp
ritard.
nicht schleppend
M. III. 16' 8' u. 4'.
p
Subbass 16.
pp
90
94
nach und nach schneller
ohne Mixturen
f
M. I.
Pedalcoppel
f
Pedal nach und nach immer stärker durch die andern Bässe

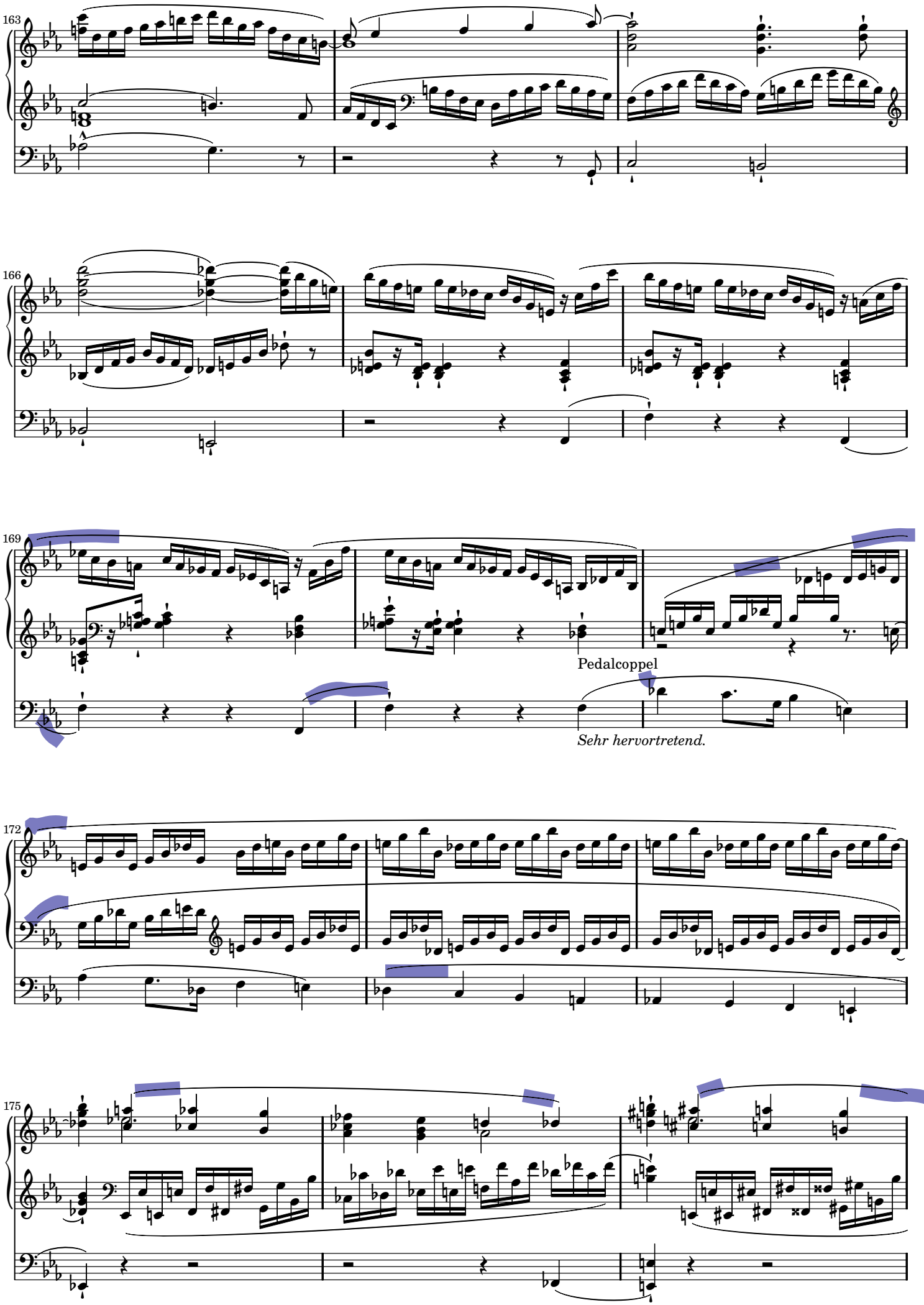

96
98
sempre - - - - - - poco -
alle Bässe ohne Posaune.
101
- - a - - - - - poco -
- - - cre - - - - - - scen -
- - - - - - - do -
104
ff cre - - - - - - - -
ff
- scen - - - - - - - -
- do - - - - - - - -
Allegro con fuoco.
107
- - - - - - - - - - -
fff Manualcoppel
Posaune.
fff

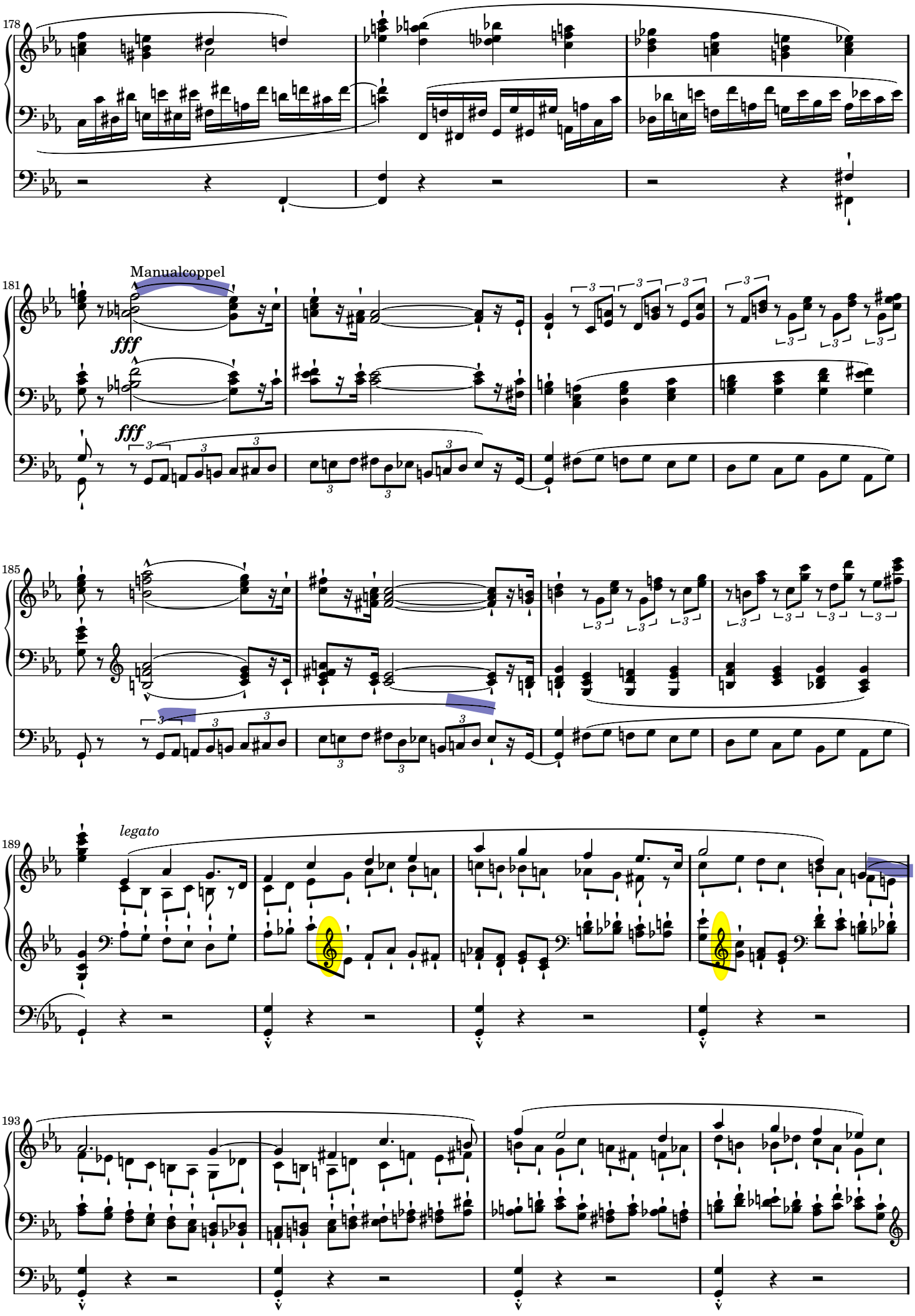

111
115
ten.
ten.
119
123
128

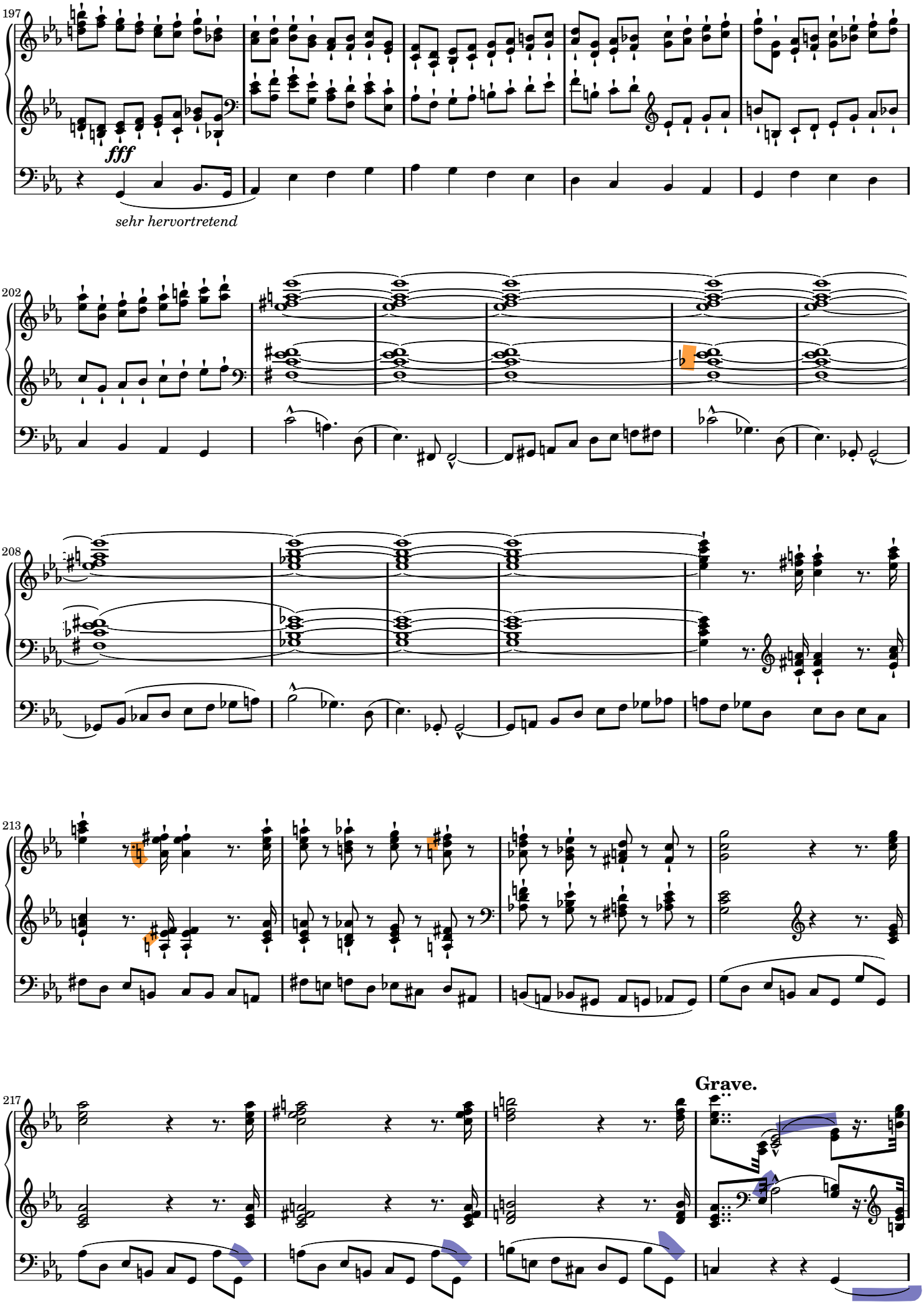


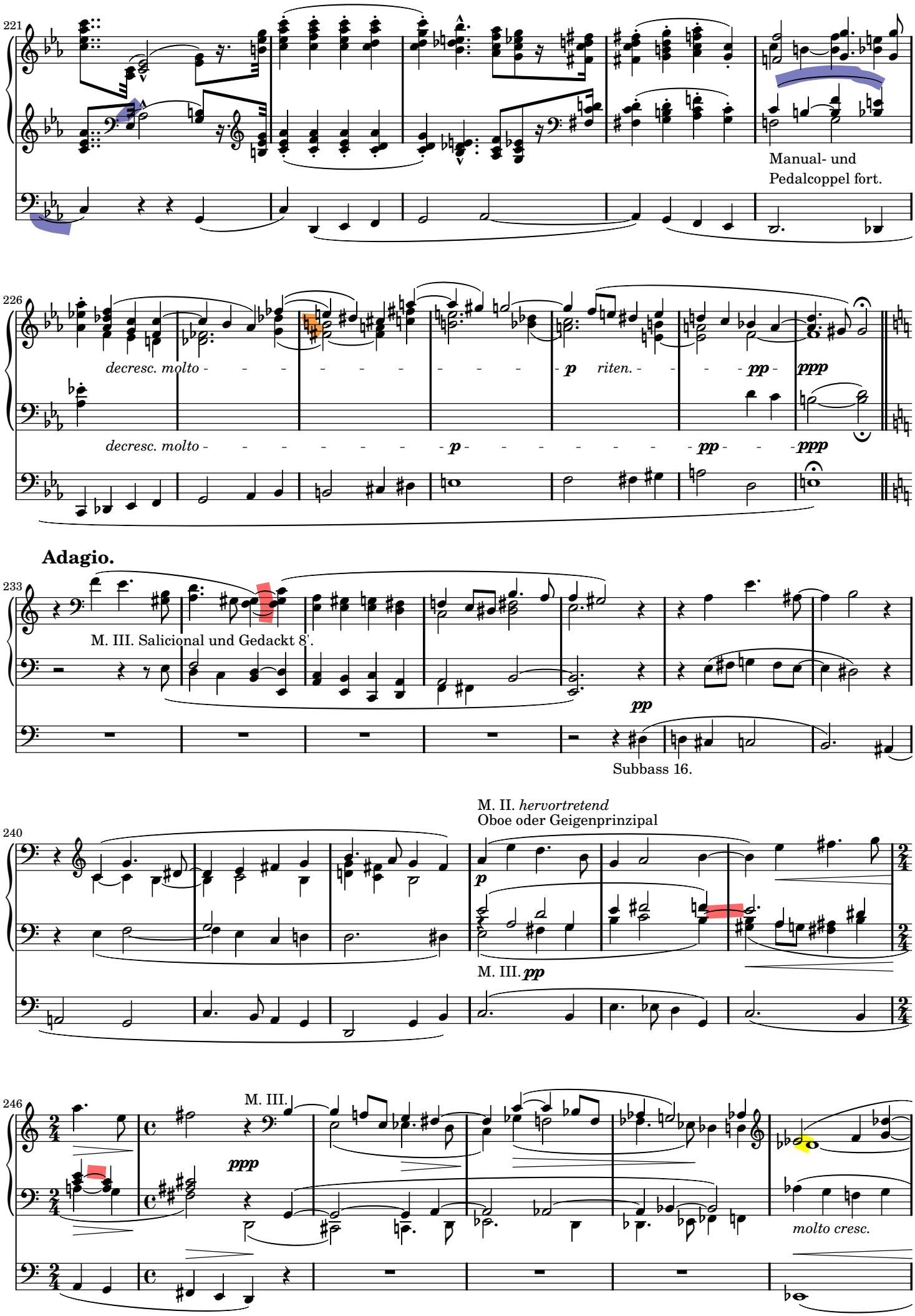
NB. Alle Töne des gebrochenen Accordes, soweit es die Applicatur erlaubt, bleiben liegen.

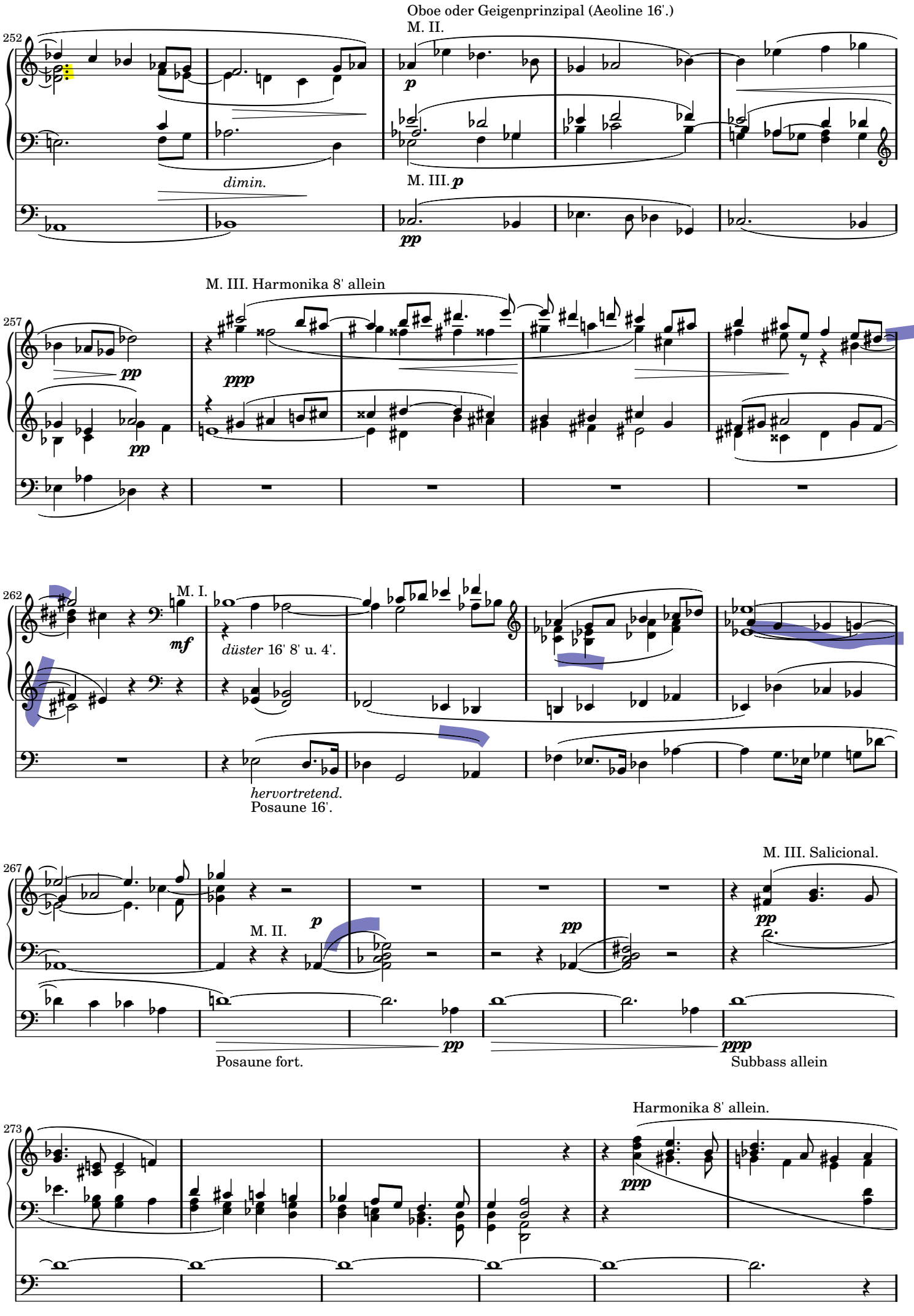

148
151
154
ff M. I. ohne Coppel.
ff ohne Pedalcoppel.
157
160

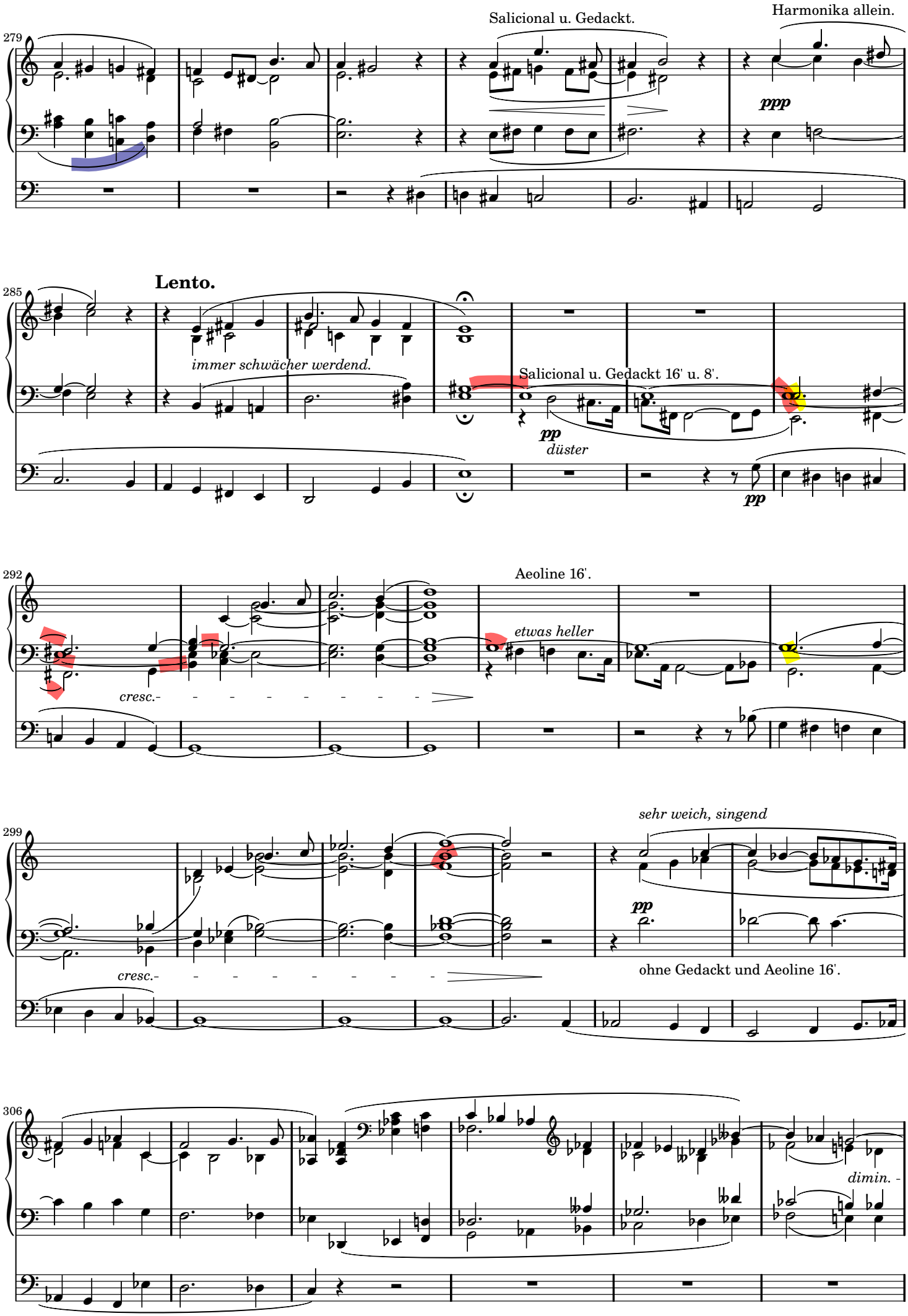

163
166
169
Pedalcoppel
Sehr hervortretend.
172
175

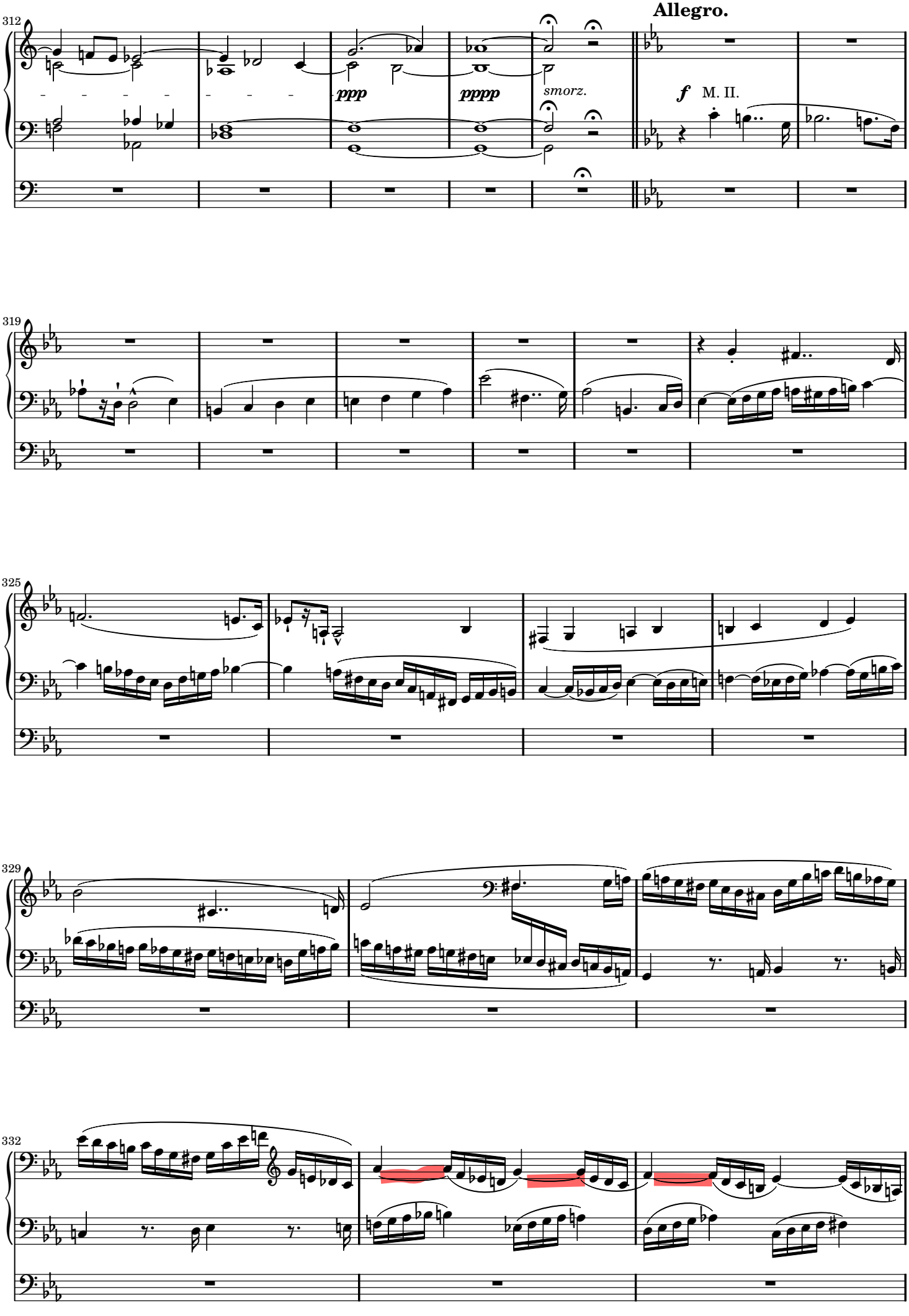

178
181
Manualcoppel
fff
fff
185
189
legato
193

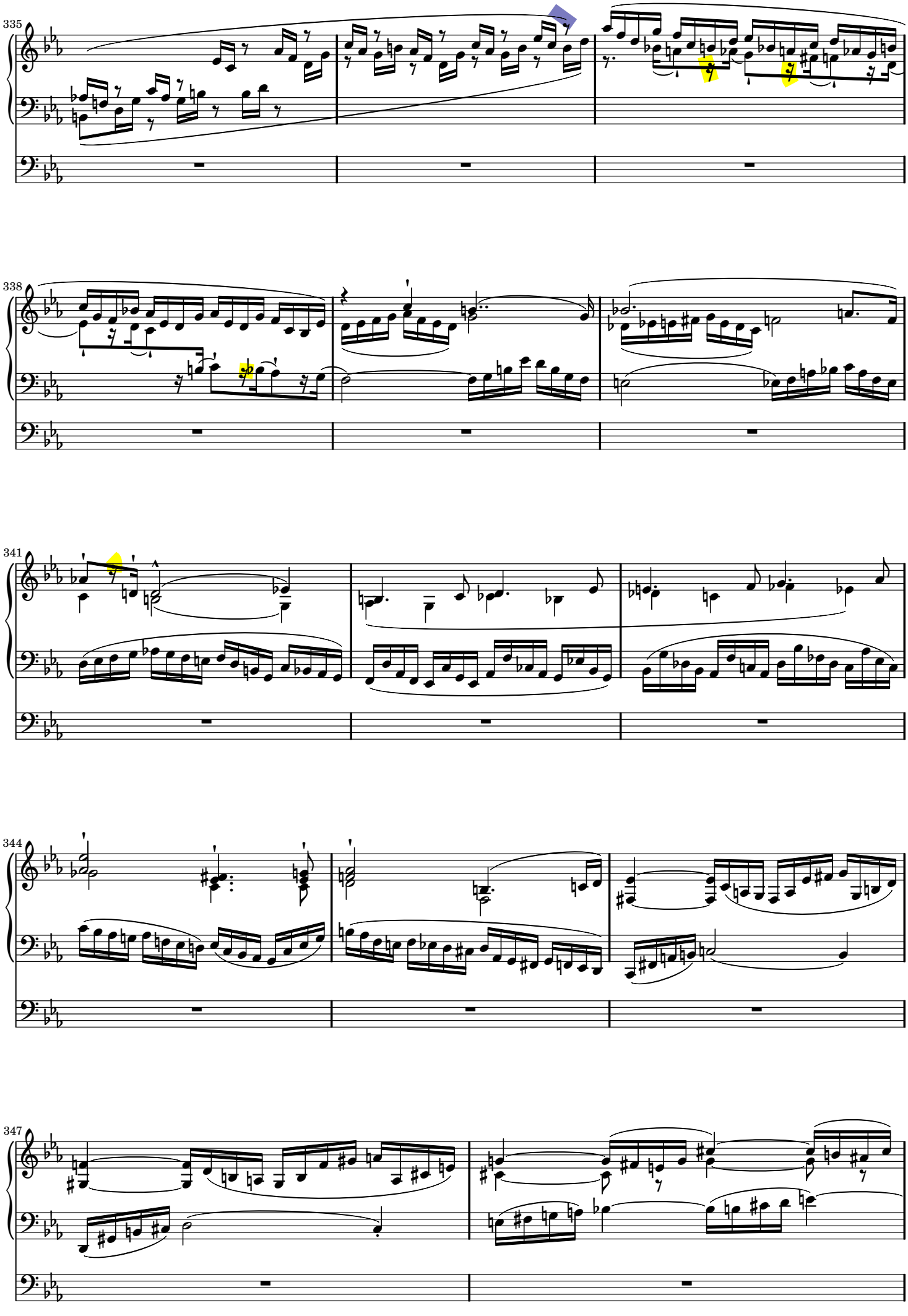

197
fff
sehr hervortretend
202
208
213
217
Grave.

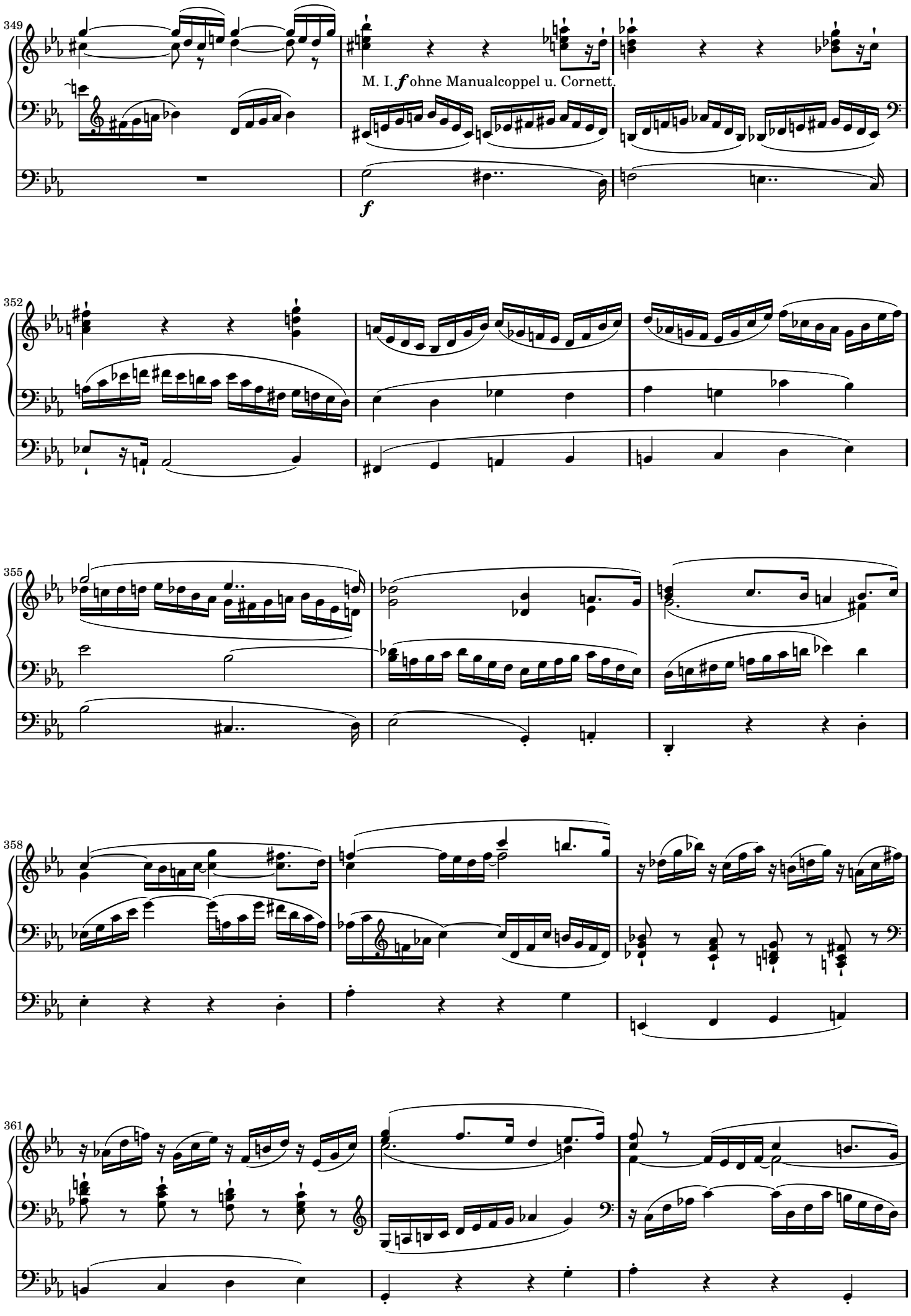

221
Manual- und
Pedalcoppel fort.
226
decresc. molto
p
riten.
pp
ppp
Adagio.
233
M. III. Salicional und Gedackt 8'.
pp
Subbass 16.
240
M. II. hervortretend
Oboe oder Geigenprinzipal
p
M. III. pp
246
M. III.
ppp
molto cresc.

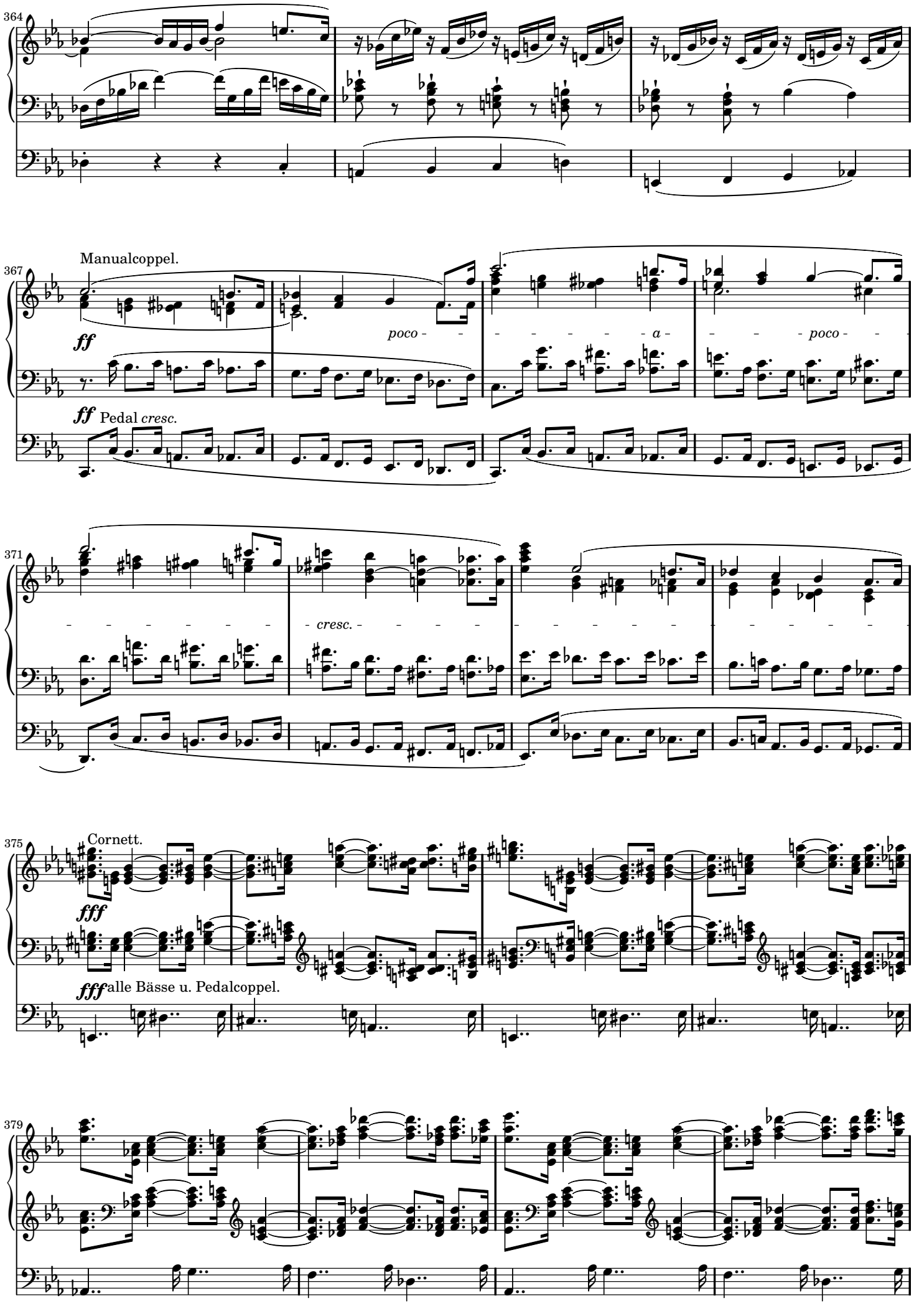

Oboe oder Geigenprinzipal (Aeoline 16'.)
M. II.
252
dimin.
M. III. p
pp
M. III. Harmonika 8' allein
257
pp
ppp
pp
M. I.
262
mf
düster 16' 8' u. 4'.
hervortretend.
Posaune 16'.
M. III. Salicional.
267
M. II.
p
pp
pp
Posaune fort.
ppp
Subbass allein
Harmonika 8' allein.
273
ppp

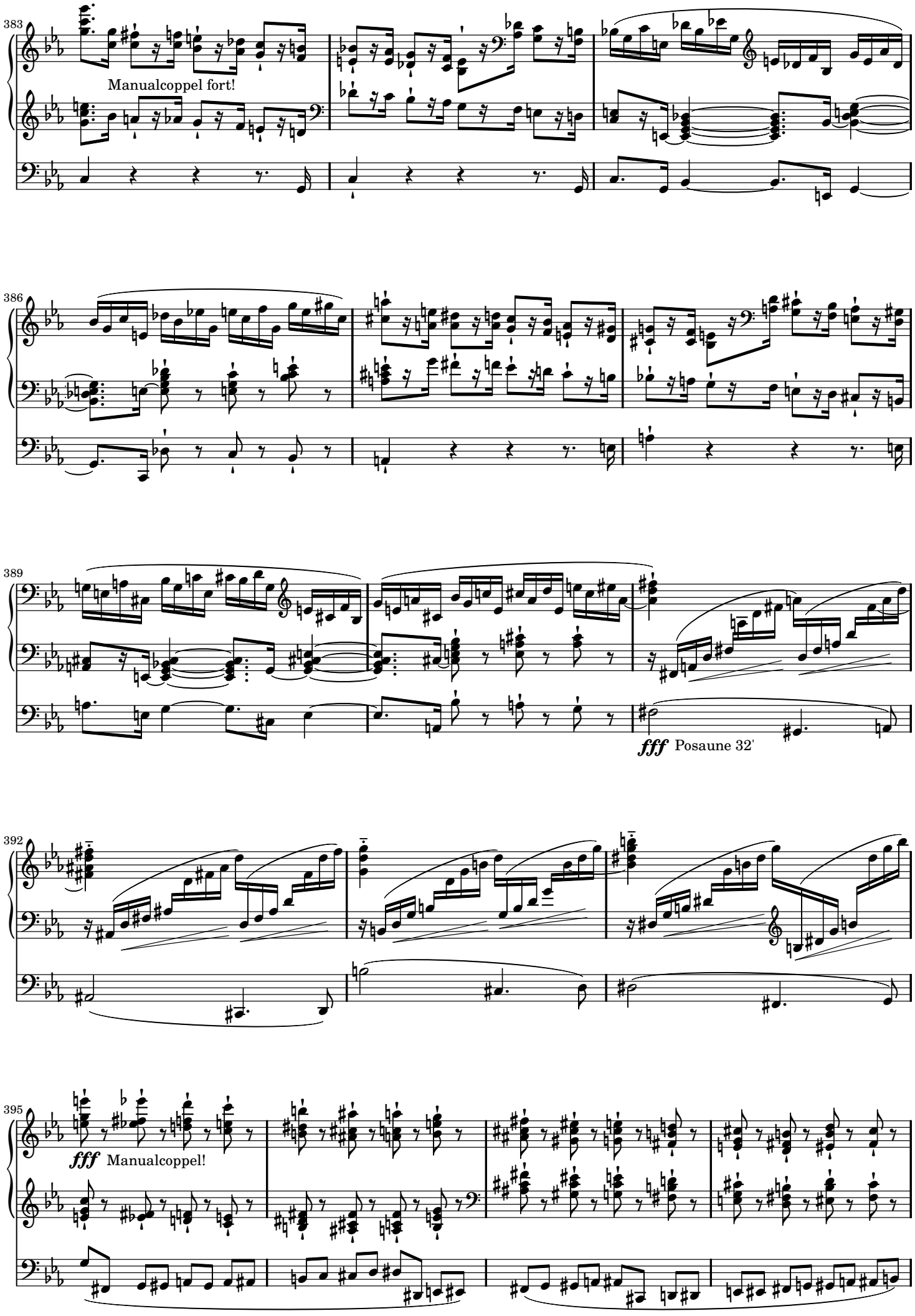

279
Salicional u. Gedackt.
Harmonika allein.
ppp
285
Lento.
immer schwächer werdend.
Salicional u. Gedackt 16' u. 8'.
pp
düster
pp
292
Aeoline 16'.
etwas heller
cresc.
299
sehr weich, singend
pp
cresc.
ohne Gedackt und Aeoline 16'.
306
dimin.

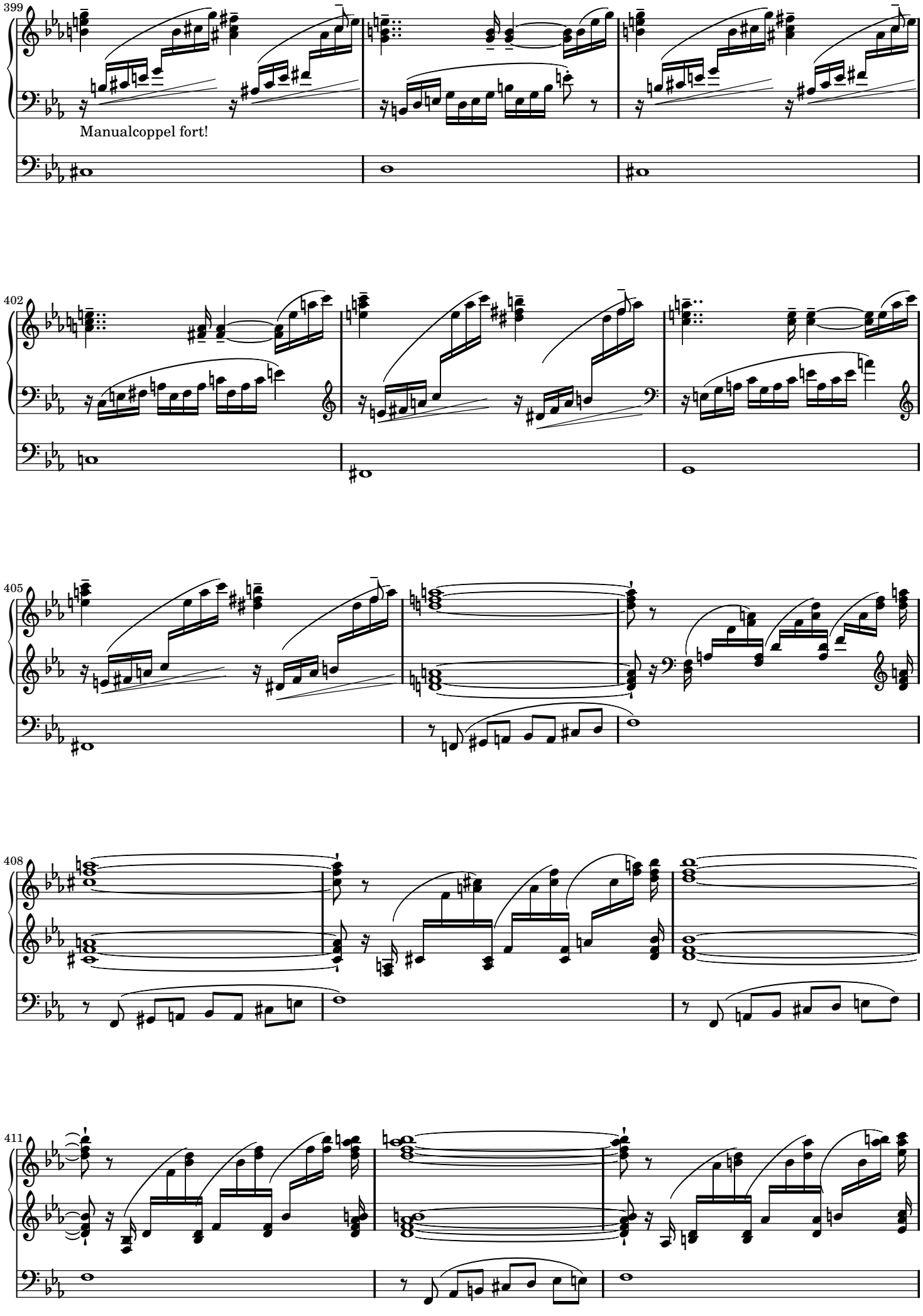

312
Allegro.
ppp
pppp
smorz.
f
M. II.
319
325
329
332

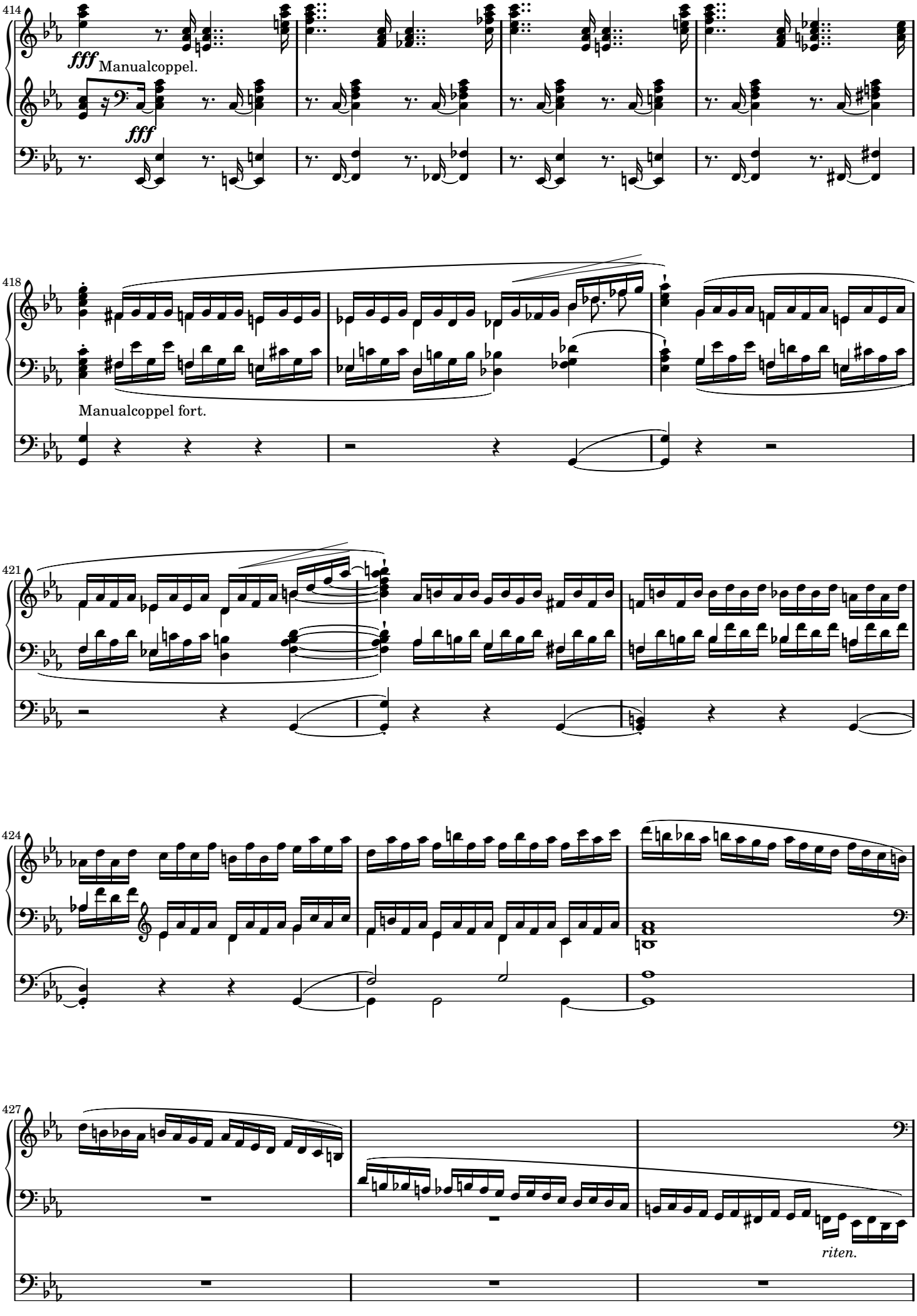

335
338
341
344
347


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
427
riten.

Più mosso.

430

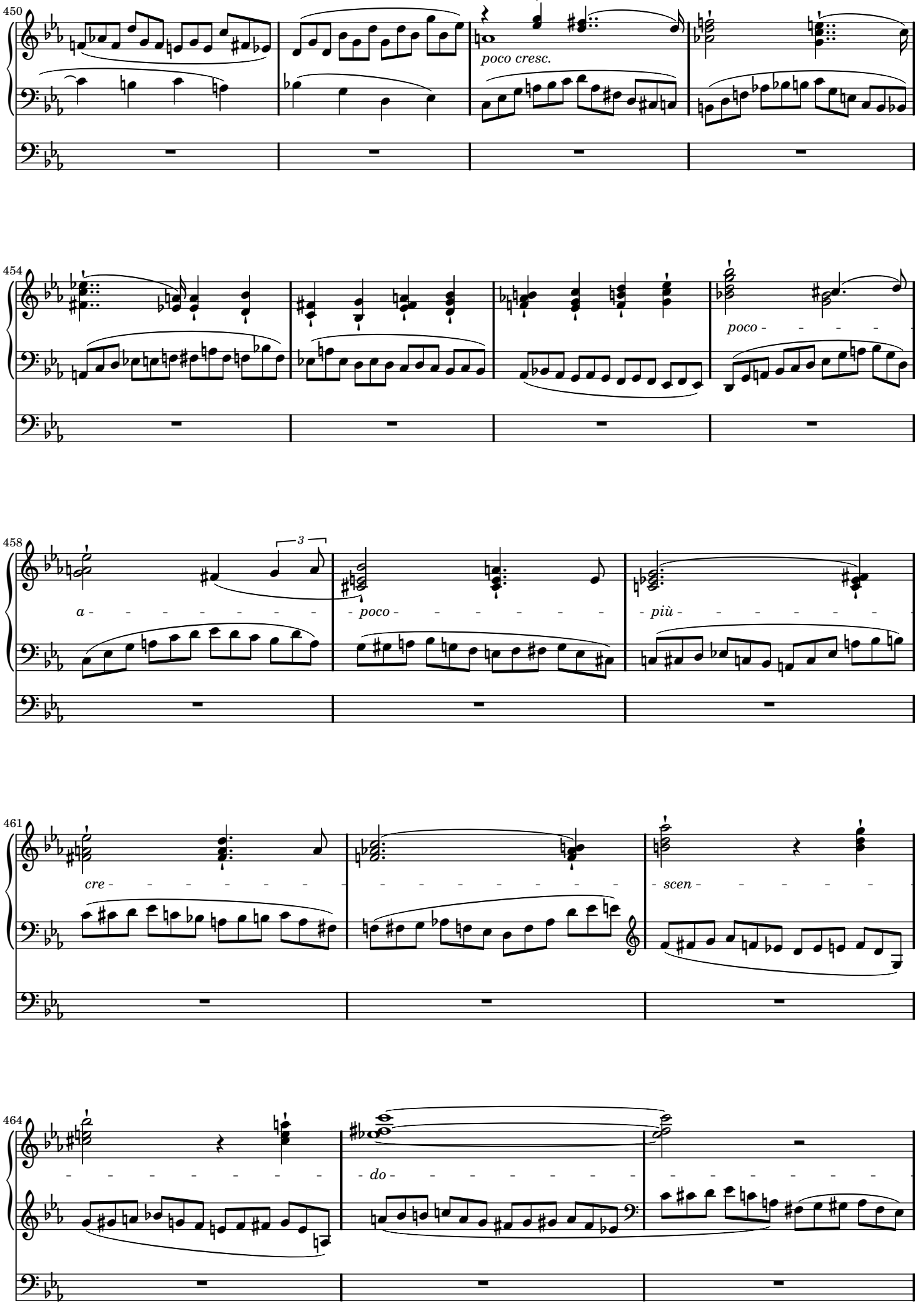
mf M. II.

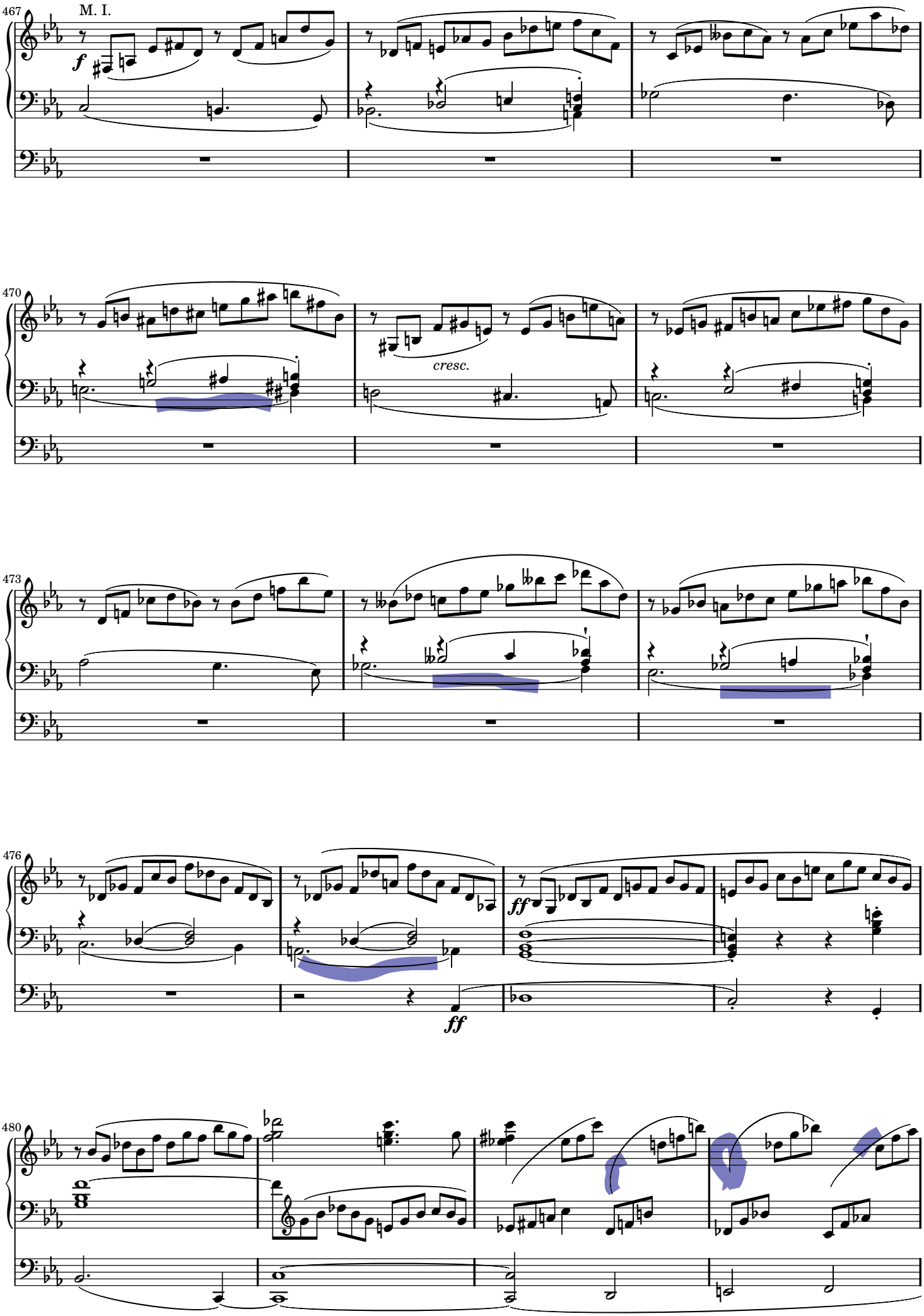
434

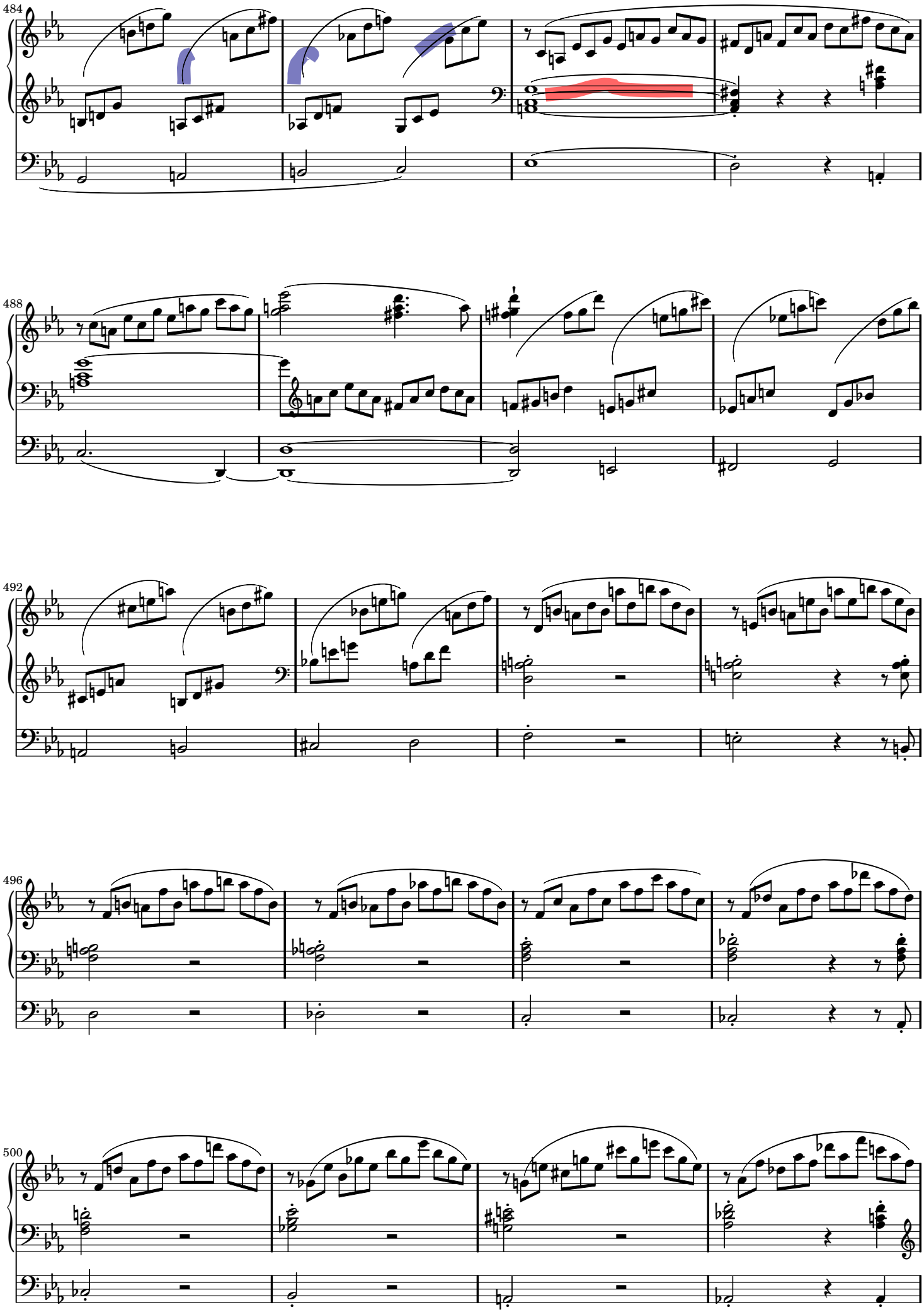
438

442

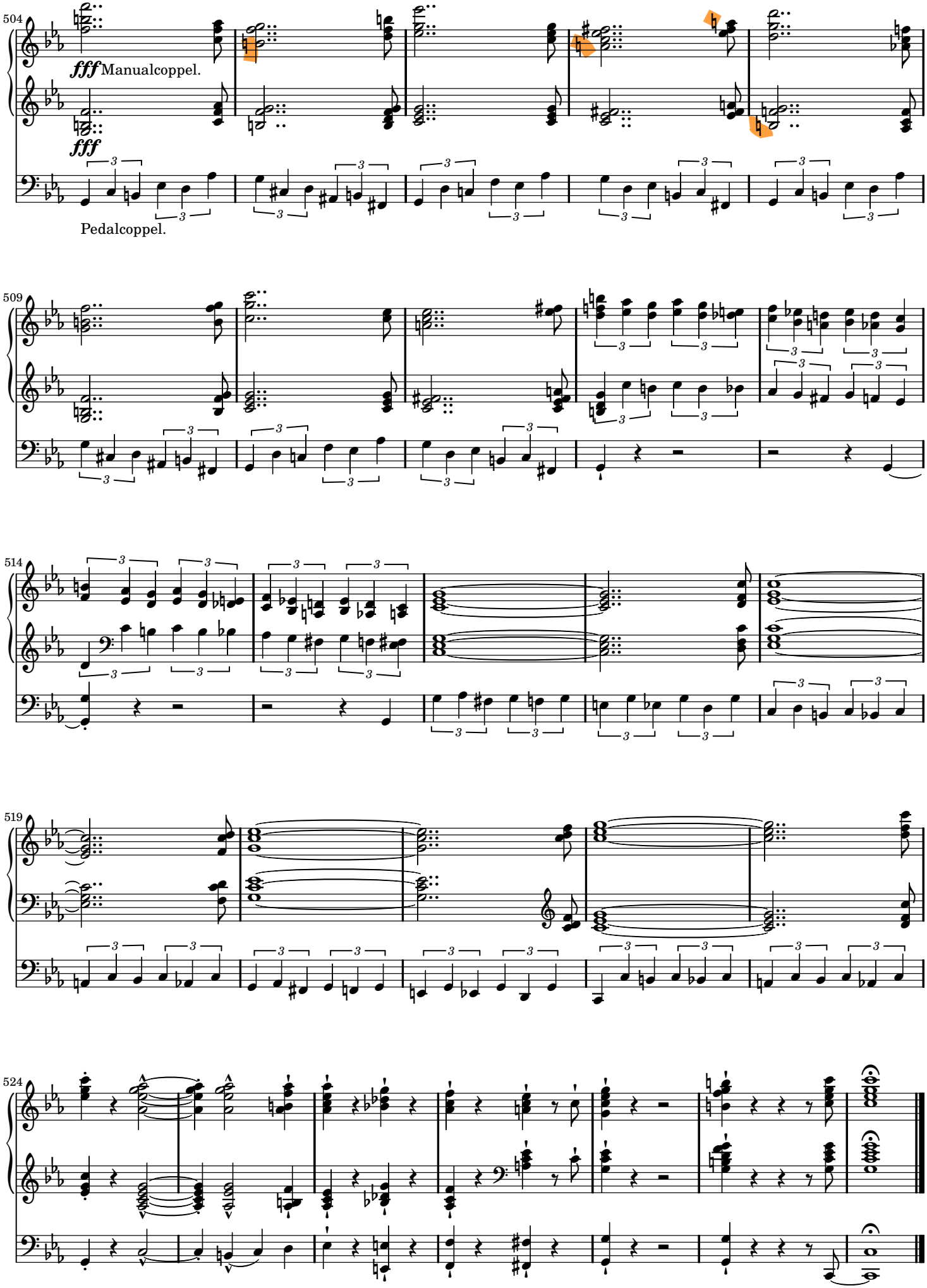
446


450
poco cresc.
454
poco
458
3
a
poco
più
461
cre
scen
464
do


467
M. I.
f
470
cresc.
473
476
ff
ff
480


484
488
492
496
500

Allegro assai.



Engraved at 18-10-2009 with LilyPond 2.13.1 (http://lilypond.org/)

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 staffs to improve readability.

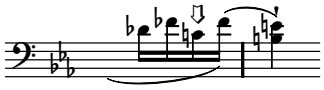
The performer should have a thorough understanding of how the stops sound on a typical German organ from the second half of the 19th century and find matching registrations at the organ on which the piece is performed. The original score has a "Vorbemerkung" which notes that, if stops are named without "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).

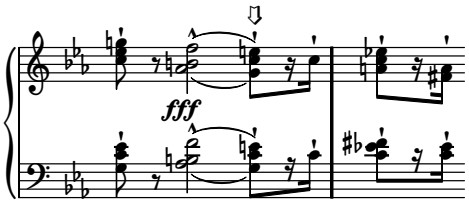
Wilbert Berendsen, Easter 2009

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.

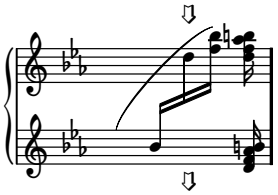
- Measure 176, left hand, last beat, third sixteenth: C instead of C-flat:



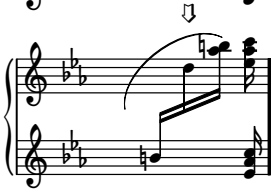
- Measure 181, left and right hand, fourth beat: E instead of E-flat (like measure 33). This way the upper voice better reflects the main theme. (One could argue to also play measure 185 with E instead of E-flat like measure 35 but I think that is not necessary, as the curve of the upper voice is not 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
allein only
düster dark, gloomy
etwas belebter more lively
heller brighter
hervortretend on the foreground
leiser werdend becoming softer
nach und nach schneller accellerate bit by bit
nicht schleppend do not slow down
oder or
ohne without
schwächer weaker
Trompete fort remove Trumpet
(viel) stärker (much) louder

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