SONATA FOR ORGAN

("The 94th Psalm")

by

JULIUS REUBKE

Transcribed for Solo Piano
by AUGUST STRADAL

PELLISORIUS EDITIONS

Portland, Oregon

REUBKE'S ORGAN SONATA ("*THE 94TH PSALM*")

Although it might seem to be nothing more than idle speculation, there is perhaps an insight to be gained from the consideration of what might have resulted if a composer of genius like Julius Reubke had lived a normal lifespan and produced a comparatively large body of works. Had that been the case, there is little doubt he would have become one of the 19th century's great composers, whose works would be performed throughout the world. In that circumstance, his early works would surely be known and admired by music lovers everywhere. Alas, it did not happen that way. Like fellow German Romantic composers Norbert Burgmüller, Ludwig Schunke, and Hugo Stähle, Reubke died in his mid-twenties, his promise unfulfilled, his music unjustly forgotten as a result. His music's inherent high quality alone should have ensured its survival, but its belated publication and the lack of context that a larger body of works would have provided led to its neglect by performers. When works are seldom performed, there is no continuing demand for the scores, which then go out of print, thus making it ever more difficult for would-be performers to study the music. This in turn makes even infrequent performances unlikely. And so the vicious circle proceeds.

Reubke was born in 1834, the son of a German organ-builder. He studied with Franz Liszt for a period of time beginning in the winter of 1856-7, and died just one year later, in 1858, at the age of 24. He has two major works to his credit: the *Sonata in B-flat minor* for piano, which remains relatively unknown, and the organ sonata, subtitled *The 94th Psalm*, which continues to be performed, if infrequently. Both were originally published in 1871 by J. Schuberth of Leipzig under the editorship of Otto Reubke, the composer's brother.

August Stradal lived from 1860 until 1930. After studying composition under Bruckner and piano under Leschetizky, in 1884 he became for a time a pupil of Liszt. He later became a successful advocate of Liszt's piano works in performance and composed about fifty piano pieces and songs, but he is remembered today if at all because of his success with perhaps 250 transcriptions for piano of works by other composers, including arrangements of concerti of Bach and Händel, quartets by Beethoven, symphonies by Mozart, Schubert, Berlioz, and Liszt, and songs by Schubert, Schumann, and Loewe, as well as the *Organ Sonata* of Reubke.

In transcribing Reubke's *Sonata for Organ* for solo piano, Stradal evidently wanted to make available to pianists a much-loved work, which, despite its origin as an organ work, contains many pages which are eminently pianistic. In creating his transcription, he had to deal with problems handled earlier by Carl Tausig and by Liszt himself, as well as by Ferruccio Busoni, whose transcriptions of organ works by Bach are well known. In addition to having to entrust to two hands that which in the organ version required the use of both hands and feet, he was faced with the task of somehow creating the impression on the piano of the sustaining power of the organ, which can hold a given note for as long as wind power is supplied. Stradal in several such cases had the left hand repeat a particular note in the bass where the organ held the note for two or more measures. On the other hand, Stradal also repeated many notes of quite short duration which were tied in the organ version, although in some analogous instances the ties *are* shown, with no particular consistency.

Our justification for replacing most of the missing ties is that the note-values are short, and repeated notes at these points might strike those familiar with the organ version as contrary to Reubke's intentions. We have left as Stradal showed them any passages where ties were omitted apparently because of the piano's inability to sustain a note for much longer than a measure's duration. In one instance (measures 140-1) we have removed ties to make the passage consistent with analogous measures where Stradal repeated the bass notes.

Stradal's transcription of Reubke's *Organ Sonata* was published by J. Cotta, Stuttgart, in 1925 (plate No. 911) and was reprinted in 1940, but has long been out of print. That edition served as the principal source for this one, although a modern edition of the organ version, edited by Caspar Koch and published by G. Schirmer in 1934, provided a convenient cross-check, especially since Koch goes into some detail about several of the many errors of the original edition, whose presence he attributes at least in part to the fact that Reubke did not live to edit or proof-read his Sonata for publication.

Most of the errors or discrepancies in the Cotta edition fall into three categories: (1) missing or misplaced accidentals, (2) missing ties (of which there are over thirty examples), and (3) wrong or missing notes. Another divergence from the organ version is a series of gratuitous changes made by Stradal which are difficult to justify (see our note on measures 172-4, where we show Stradal's original of this passage). In addition, there are two or three sections which Stradal chose to elaborate for more effective performance on the piano, the most striking example of which is found on pages 41 through 43, where the organ version's single notes in the right hand are doubled by rapid octaves in the bass, which are punctuated by full chords in both hands stating the original's harmonic progressions.

Pedaling and fingering shown (except for our fingering in measures 172-4) are those of Stradal, although some examples of his fairly sparse fingering suggestions seem less apt than those of the Schirmer edition, when they can be applied to the piano adaptation. We recommend acquisition of a copy of the Schirmer edition by those less adept at developing their own fingerings.

Attention is directed to measures 137, 140, and 149, where we have modified the left hand's scale pattern in the first half of the measure to match that found in measures 146, 155, 159, and 163. All these measures are otherwise harmonically identical or nearly identical, except for being in a variety of keys and, in the latter three, having the scale pattern executed by the right hand instead of the left. Those who might disapprove of this modification will find information provided in the notes on these measures enabling them to revert to the original. It should also be pointed out that in correcting the obviously mistaken original of measure 140, Koch changed the notes to a pattern which turned out to be slightly different from all the others.

A full list follows which details errors and discrepancies discovered in the Cotta edition, along with documentation of any changes made in the present edition.

Portland, Oregon, May 1991

Jon Skinner

ERRORS OR DISCREPANCIES IN REUBKE'S SONATA FOR ORGAN ("THE 94TH PSALM")

M. 23 The sharp sign is missing in Cotta from the low A in the last chord in the right hand.

M. 25 Cotta omits the C natural half note in the right hand, substituting the A below.

M. 42 Cotta omits the tie on the right hand's final E-flat.

M. 57 Cotta omits the flat sign on the left hand's quarter-note F.

M. 62 The first G in the left hand should be an eighth note, not a quarter note. Also, Cotta omits the half-note E-flat in the right hand.

M. 68 Cotta omits the flat sign on the right hand's half-note D.

M. 71 Cotta shows the double-dotted E-flat half note in the right hand as a single-dotted half note.

M. 73 Cotta omits the half-note E-flat on the third beat in the right hand.

M. 79 Cotta omits the tied quarter-note A-flat at the beginning of the measure in the right hand, and also omits the tie on the lower final F in the right hand.

M. 80 Cotta omits the C in the right hand's first chord. Also, the D natural in the right hand's final quarter-note chord is shown in Cotta as D-flat.

M. 87 Cotta omits the tie on the right hand's final eighth-note F.

M. 94 Cotta omits the eighth-note rest in the second half of the measure in the left hand.

M. 95 Cotta shows the final 16th note in the left hand on the third beat as E-flat. Cotta also omits the tie on the left hand's final D.

M. 99 Cotta omits the tie on the left hand's final D.

M. 101 Cotta omits the ties on the left hand's arpeggiated chord. Also, the final 16th note in the right hand is shown as E natural in Cotta.

M. 102 Cotta omits the ties on the left hand's arpeggiated chord.

M. 108 Cotta omits the ties on the right hand's arpeggiated chord.

M. 113 The right hand's second (tied) quarter-note chord is shown in Cotta as an eighth-note chord, and the following two chords are displaced left by one-half beat. See measure 131, where the same rhythmic pattern is correctly notated in Cotta. Also, Cotta shows the left hand's octave F-sharps as 16th notes.

M. 115/6 Cotta substitutes a G for the B-flat in the right hand's final 16th-note chord, creating an open fifth.

M. 118 Cotta omits the natural sign on the E in the right hand's chord on the third beat.

M. 120 Cotta omits the ties on C and F-sharp in the right hand's first chord.

M. 132 Cotta substitutes an upper F for the original's D natural and substitutes a low A-flat for the original's F in the right hand's final chord.

M. 133/4 Cotta omits the E-flat in the right hand's final 16th-note chord, creating an open fifth.

M. 137 Cotta omits the right hand's low half-note B-flat at the beginning of the measure, and also omits the tie on the D-flats above. The first seven 16th notes in the left hand are shown in Cotta as B-flat/C/D-flat/E-flat/F-flat/A-flat/A.

M. 139 Cotta shows a natural instead of a flat sign on the F-flat in the third group of 16th notes in the right hand.

M. 140 Cotta and the original show the left hand's 16th notes at the beginning of the measure as D-flat/E-flat/F/G-flat/B-double flat/C/D. Koch's correction shows E-flat/F/G-flat/A-flat/B-double flat/C/D. We have eliminated the ties on the left hand's low octave. See measures 136, 146, and 149 for a comparison.

M. 143 Cotta shows the left hand's E-flat quarter note (a half note in the original) as G natural.

M. 144 Cotta shows the left hand's final group of 16th notes as A-flat/C-flat/D/F, doubling the right hand's notes. (Compare this with measure 153, where the arrangement parallels our alteration).

M. 149 The original shows the first seven 16th notes in the left hand as B-flat/C/D-flat/E-flat/F-flat/A-flat/A.

M. 154 The B-flat in the final group of 16th notes shows as B-double-flat in Cotta, a previous accidental having been overlooked.

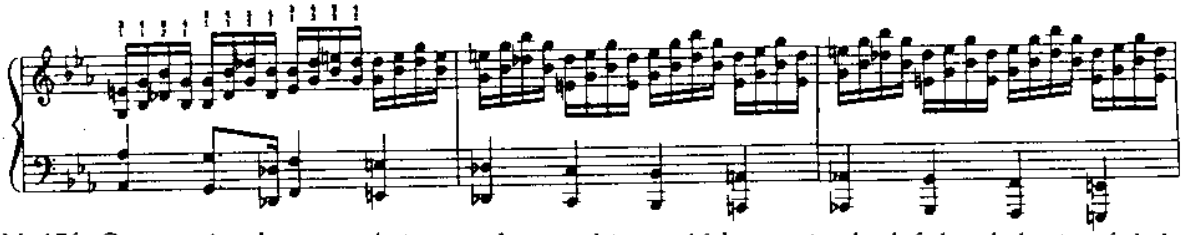
M. 155 Cotta substitutes an E natural for the right hand's third 16th note, as well as for the second appearance of an E-flat near the end of the measure, and for the E-flat in the first dotted quarter note in the left hand.

M. 158 Both Cotta and the original show the right hand's chord with a low B natural 16th note tied to the previous quarter note, which interferes with the left hand's final eighth note. Note measure 162, where a similar passage was correctly notated by Stradal.

M. 166 Both Cotta and the original show the right hand's chord with a low D-flat 16th note tied to the previous quarter note, which interferes with the left hand's final eighth note.

M. 171 The final note of the second 16th-note group is shown in Cotta as B-flat instead of G. Also, the last 16th note in the measure in the right hand is shown as E natural instead of D-flat.

M. 172/4 For reasons which can only be conjectured, Stradal altered the melodic outline of the right hand throughout this entire passage, as indicated below. The notes of the original have been restored in the present edition, and a completely regular fingering is proposed which is believed to be no more difficult than that of Stradal's alteration.



M. 176 Cotta omits the natural sign on the penultimate 16th note in the left hand, having failed to note the earlier accidental.

M. 180 Cotta omits the ties on the C and E-flat in the right hand's final quarter-note chord.

M. 181 The eighth-note chord in the right hand shows E-flats in Cotta.

M. 183 The final eighth-note octave G in the left hand shows in Cotta as F.

M. 197 Cotta shows a flat sign on the penultimate D in the right hand in this measure; the organ version shows this as a D natural. Since there is no natural sign on the D in the final chord, this would become a D-flat also.

M. 200 Cotta shows a flat instead of a natural sign on the B in the right hand's fourth eighth-note chord.

M. 220/21 The right hand's half-note E-flat is shown in Cotta in both measures as an octave F natural.

M. 235 The right hand's dotted half-note E natural is shown as three untied quarter notes in Cotta. The tie on the left hand's A is missing in Cotta.

M. 244 The final B's in both hands are not shown as tied in Cotta.

M. 247 Cotta omits the A-sharp in the left hand's chord.

M. 253 Cotta shows the left hand's final quarter note as D instead of F.

M. 255 The left hand's final B-flat is not tied in Cotta.

M. 256 The G natural in the left hand on the first beat is omitted in Cotta.

M. 262 Cotta fails to show a bass clef near the end of this measure.

M. 265 The A-flats in the right hand are not tied in Cotta.

M. 267 The left hand's final A-flat is not tied in Cotta.

M. 273 Cotta shows the first two notes of the right hand's part as quarter notes instead of a dotted quarter note followed by a 16th-note, as shown in Schirmer.

M. 274 The final two quarter-note G's are not tied in Cotta.

M. 278 The right hand's final A is not tied in Cotta.

M. 279 The dotted half note in the right hand is shown as a whole note in Cotta. Cotta also omits the right hand's final quarter-note D, and omits the tie on the left hand's final quarter-note A.

M. 285 Cotta omits the sharp sign on the initial D in the right hand.

M. 287 Cotta omits the tie on B in the right hand.

M. 301 The left hand's first notes are shown in Cotta as whole notes instead of dotted half notes.

M. 304 Cotta omits the tie on the right hand's final C.

M. 308 Cotta omits the tie on the right hand's initial low A-flats, as well as on the right hand's final upper C.

M. 326 Cotta shows the left hand's tied eighth note at the beginning of the measure as a quarter note.

M. 328 The penultimate 16th note in the left hand is shown in Cotta without a flat sign, implicitly making it a B natural. However, in two other instances where the stem direction was the reverse of the note containing a previous accidental (cf. measures 343 and 344), Cotta omitted an otherwise needed accidental. Schirmer, on the other hand, explicitly shows it as a B natural. The editor feels this may be an error in the original edition which Koch failed to notice.

M. 343 Cotta omits the flat sign on the right hand's final quarter-note E-flat, the previous accidental not having been taken into account.

M. 344 The final G in the right hand lacks a natural sign in Cotta.

M. 348 Cotta omits the tie on the fourth 16th note in the right hand.

M. 349 The sharp sign is omitted from the second appearance of C in the right hand in Cotta.

M. 356 Cotta omits the sharp sign on the left hand's F-sharp in the final group of 16th notes.

M. 359 Cotta omits the tie on the third and fourth F's in mid-measure.

M. 360 Cotta omits the natural sign on the D in the left hand's upper chord on the third beat.

M. 364 Cotta omits the tie on the right hand's B-flats in mid-measure.

M. 386 The third 16th note in the right hand is C, not B-flat, as in Cotta.

M. 389 The final right-hand note in the second group of 16th notes shows in Cotta as G instead of E. Cotta omits the natural sign on the E in the left hand's final quarter-note chord.

M. 390 The final 16th note in the third group in the right hand is shown in Cotta as D instead of E.

M. 391 Cotta omits the tie on the right hand's final 16th-note D.

M. 392 Cotta shows the final eight 16th notes in this measure as D/D/F#/A#/D/F#/D/F#, and also omits the tie on the penultimate D to the D in the next measure.

M. 393 Cotta omits the tie on the final G.

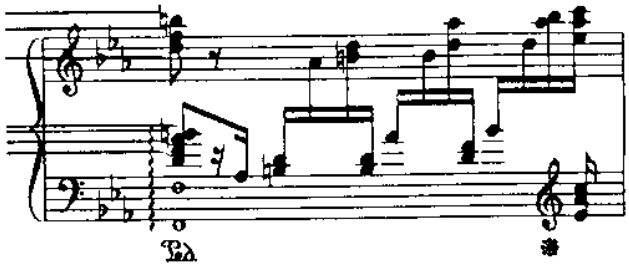
M. 399 Cotta has a C-sharp instead of E in the right hand, the 16th note penultimate to the end of the first half of the measure.

M. 401 Cotta has a C-sharp instead of E in the right hand, the 16th note penultimate to the end of the first half of the measure.

M. 403 Cotta omits the third 16th note from the end of the measure in the right hand (the D-sharp), thereby giving the second half of the measure only seven 16th notes.

M. 409 Cotta omits the natural sign on the left hand's first 16th-note pair.

M. 413 Cotta shows an arpeggio sign on the left hand's upper notes, which were tied from the previous measure. Cotta also departs from the pattern established in measures 407, 409, and 411 of the left hand's first 16th note being a two-note pair followed by a single note; Schirmer changes to the present arrangement. The passage as given in Cotta is as follows:



M. 415 Cotta omits the flat sign on the final upper left-hand quarter note, and also omits the tie on the low C's in the right hand near the end of the measure.

M. 416 Cotta omits the tie on the low C's in the right hand near the end of the measure.

M. 417 Cotta omits the tie on the low C's in the right hand near the beginning of this measure.

M. 420 Cotta shows the third 16th note in the left hand as B-flat instead of A-flat.

M. 421 Cotta omits the ties on the final arpeggiated chord in the right hand.

M. 423-4 Cotta omits the ties on the left hand's final quarter-note G's.

M. 425 Cotta shows an F in place of A-flat as the left hand's second 16th-note, also shows the second and third 16th-note groups in the right hand as F/B/F/A-flat instead of F/B/A-flat/B, and also omits the tie on the left hand's final quarter-note G.

M. 426 The low whole note in the left hand is shown in Cotta as A-flat instead of G, which is tied from the previous measure.

M. 466 Cotta shows the right hand's chord as consisting of half notes, with no rests shown to complete the measure.

M. 474 The final low F in the left hand is omitted in Cotta.

M. 490 Cotta omits natural signs on the first left-hand octave G as the second eighth note in the second half of the measure. Cotta also omits the natural sign on the upper note of the penultimate octave E in the left hand.

M. 491 Cotta substitutes F-sharps for the first eighth-note E-flats at the beginning of this measure. This and the discrepancy noted below in measure 496 constitute the only two departures from the notes of the organ version in the entire 26-measure sequence beginning in measure 478.

M. 496 Cotta shows D's in both hands instead of B naturals at the end of the first half of the measure.

M. 499 Cotta omits the flat sign on the lower D of the left hand's second octave eighth note.

M. 501 Cotta shows the first eighth note (G-flat) in the right hand also as a down-stemmed quarter note.

M. 511 Cotta shows a sharp sign on the E instead of on the F in the double-dotted half-note chord in the right hand at the beginning of the measure.

Herrn Professor Carl Riedel gewidmet

SONATE FÜR DIE ORGEL
(The 94th Psalm)

Revised and annotated
by Jon Skinner

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Transcribed for solo piano
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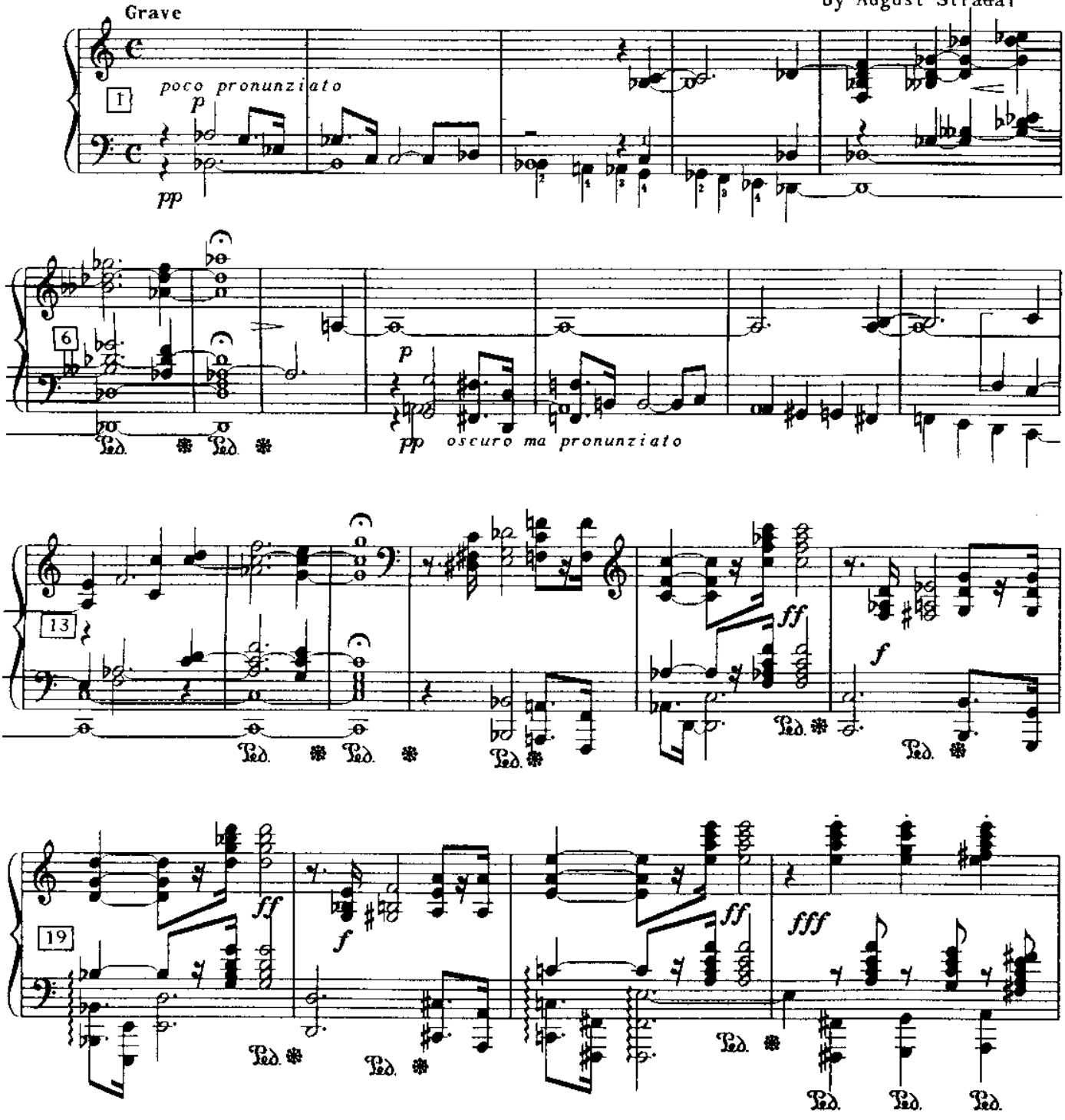
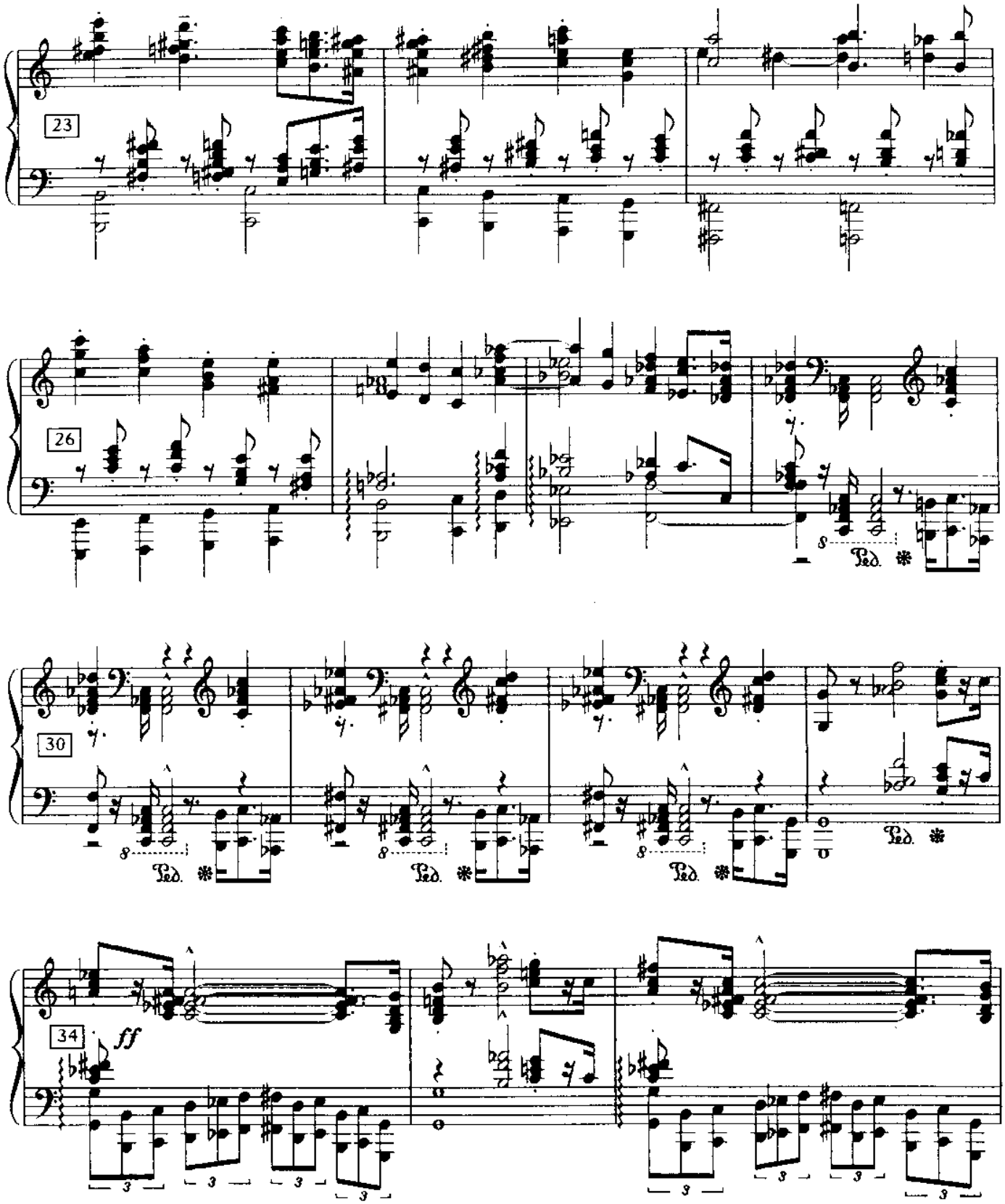
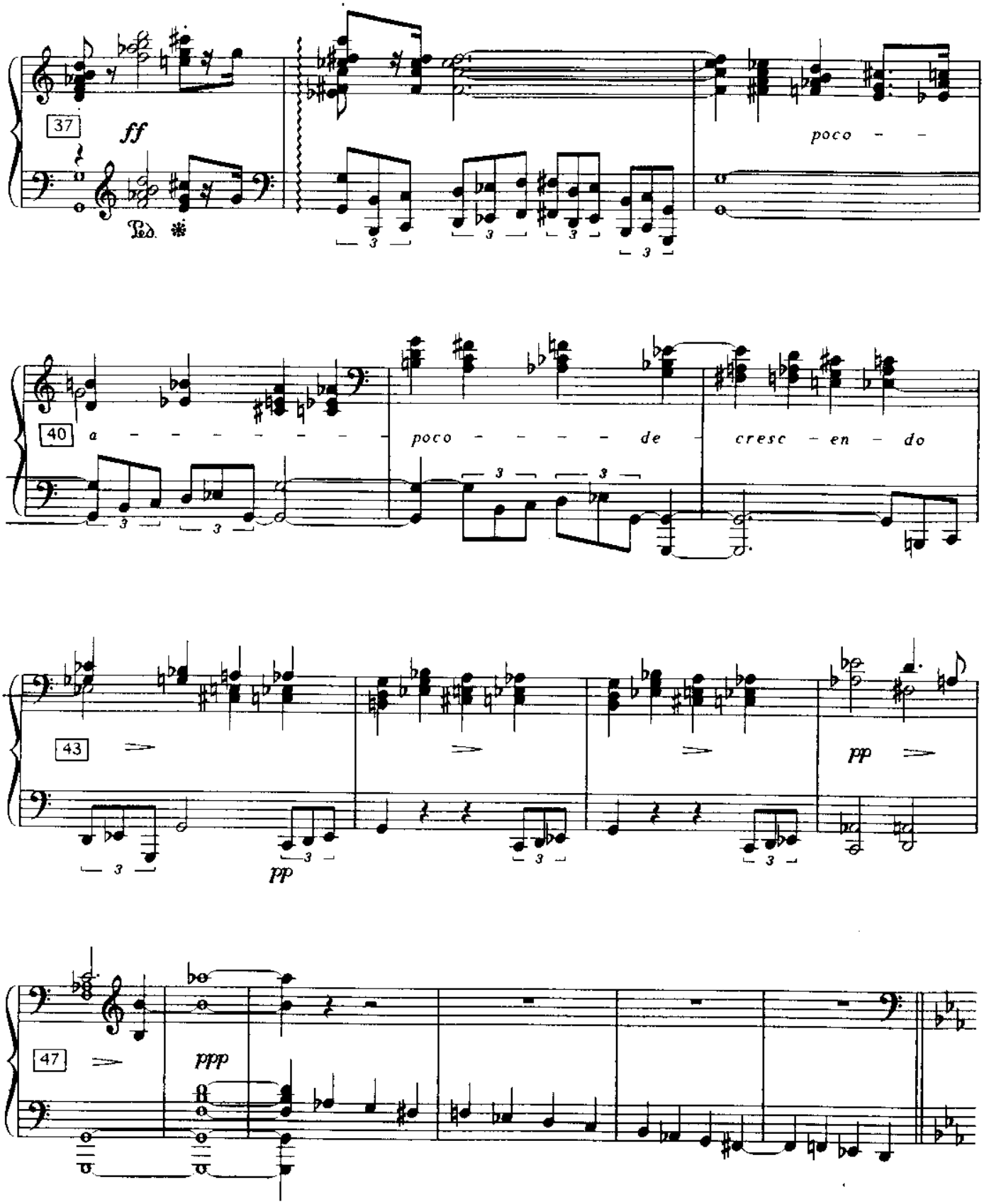



23
26
Ped.
30
Ped.
34
ff


37
ff
Ped.
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40
a - - - - - - -
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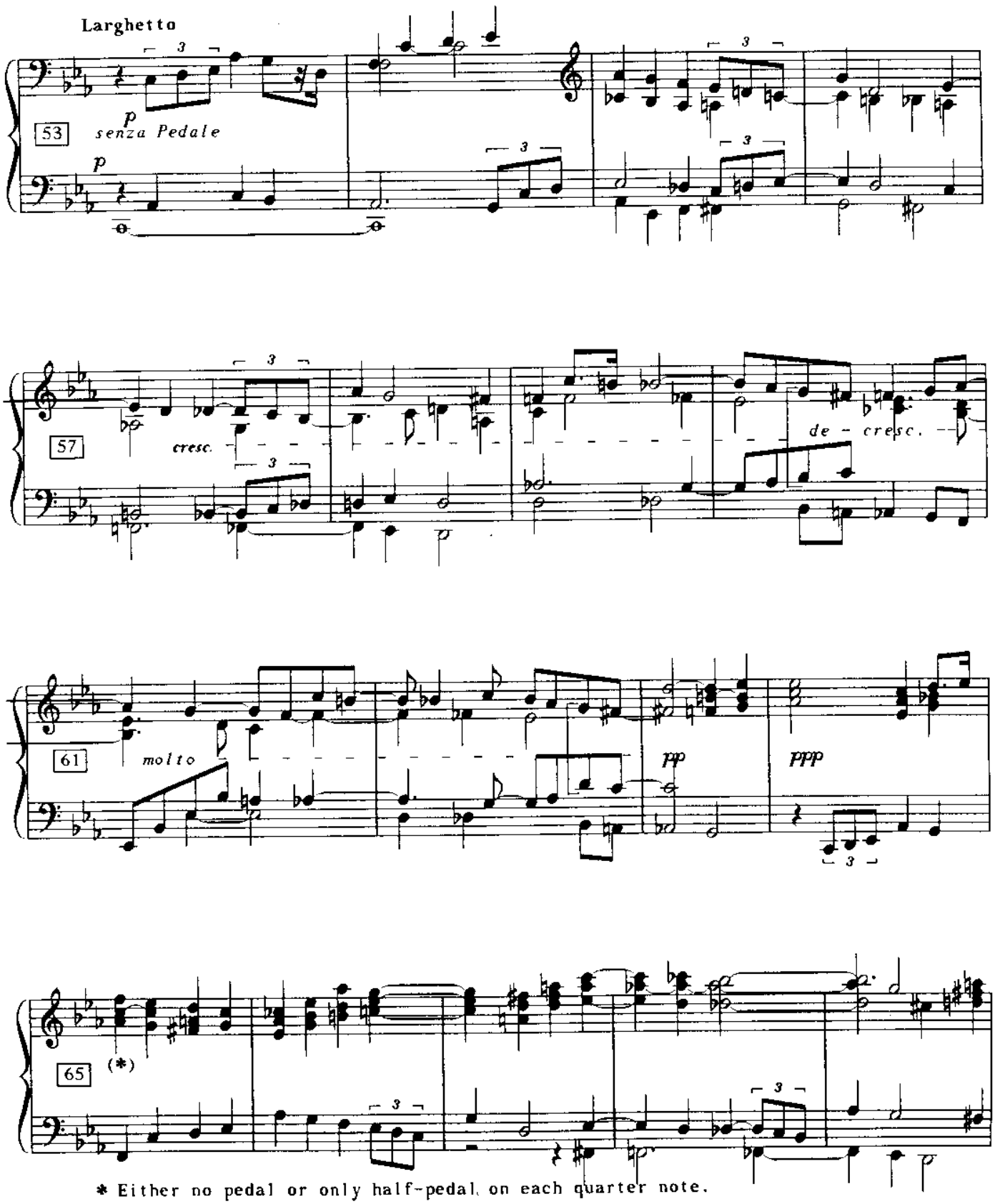
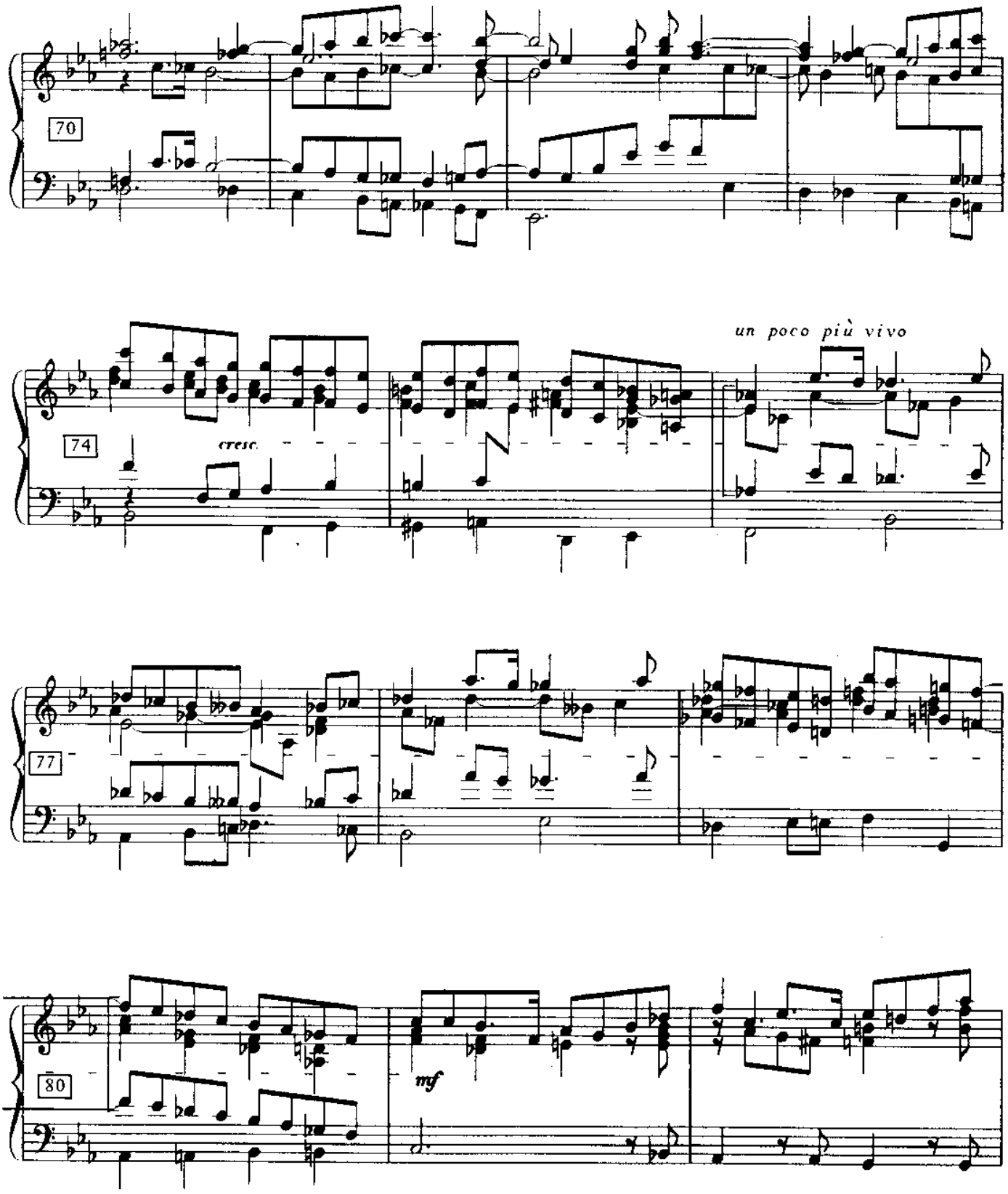
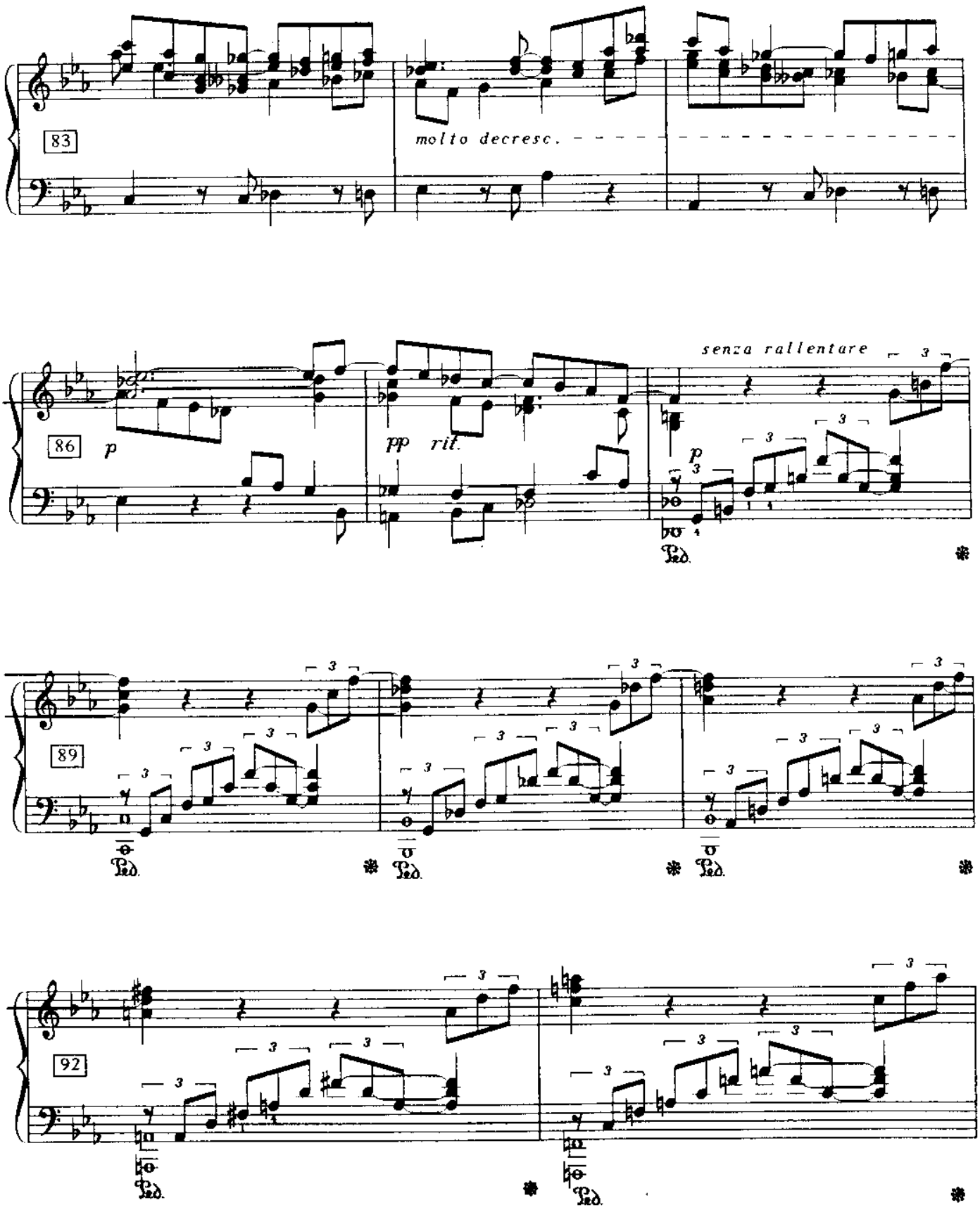
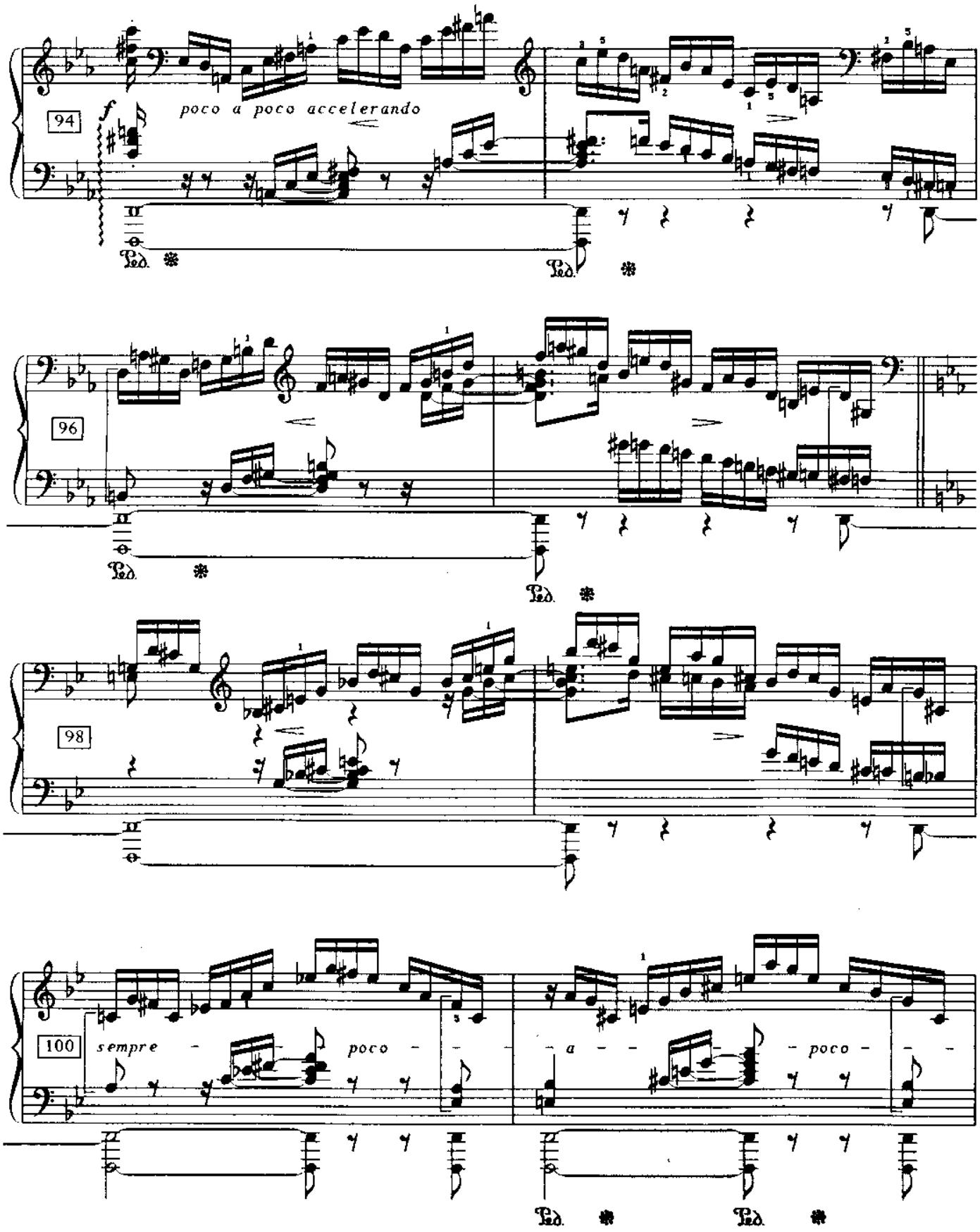
cresc - en - do
43
pp
pp
47
ppp

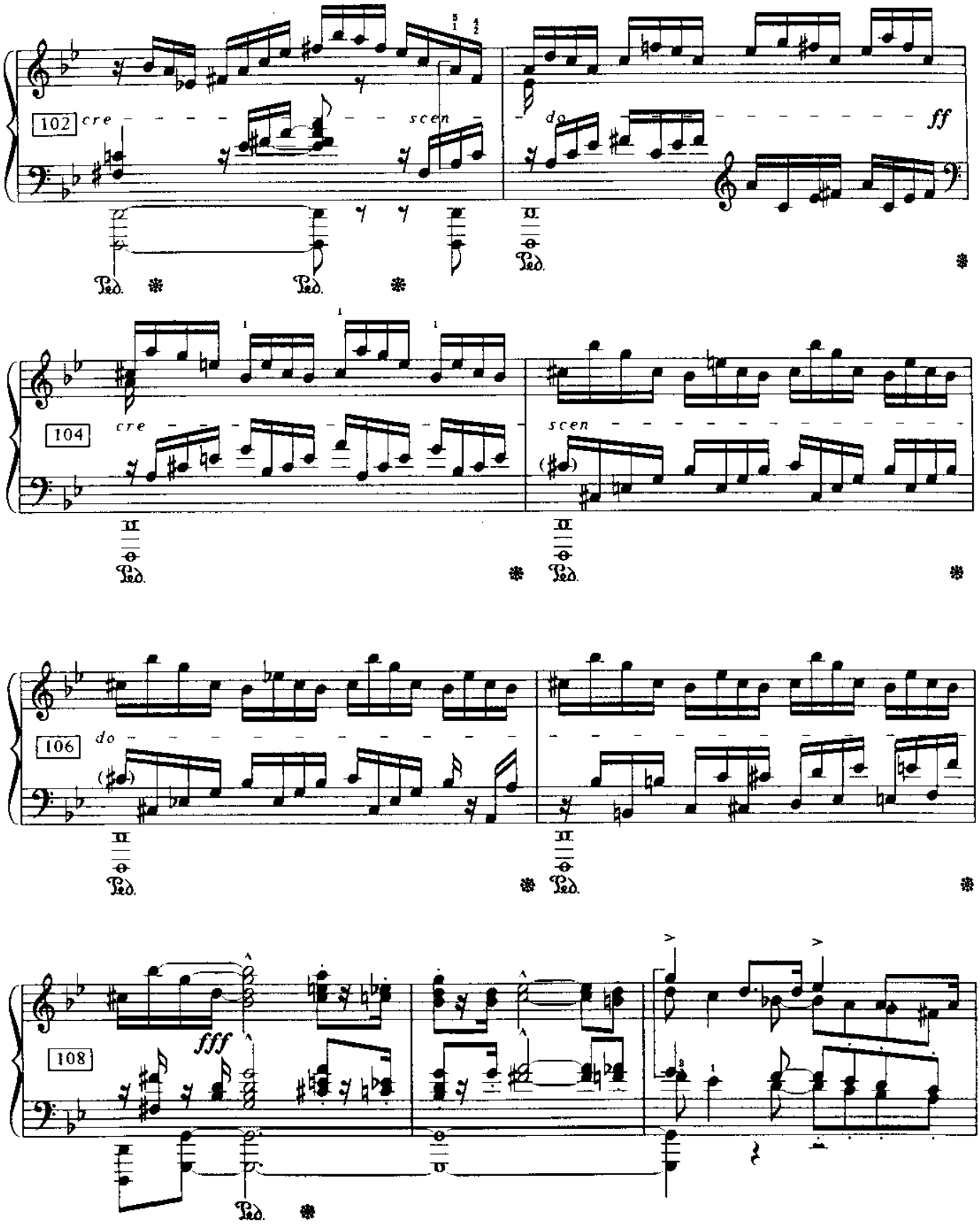


* Either no pedal or only half-pedal, on each quarter note.


70
74
cresc.
un poco più vivo
77
80
mf


83
molto decresc.
86
p
pp rit.
senza rallentare
p
89
92


94
f
poco a poco accelerando
96
98
100
sempre
poco
a
poco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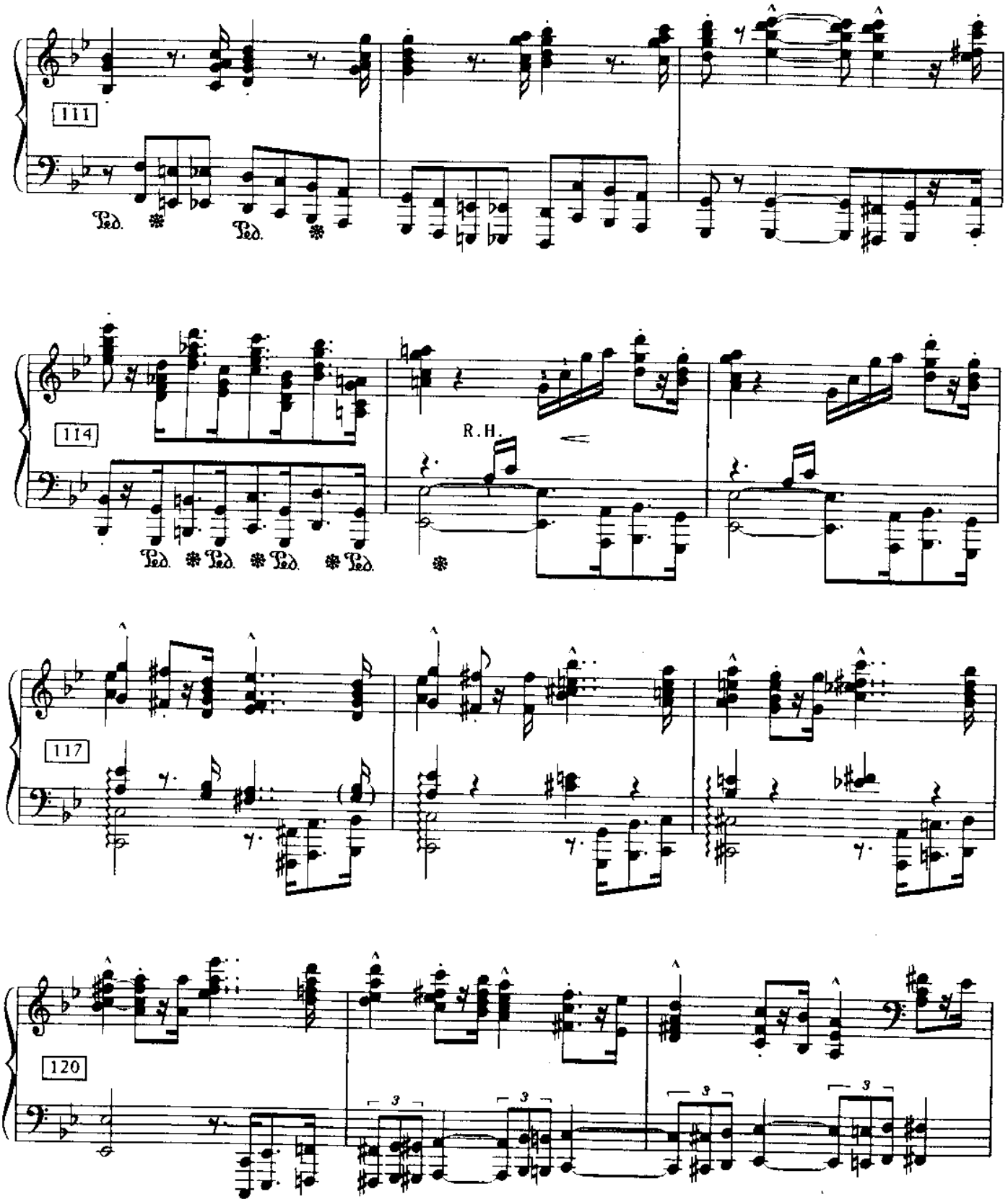
cre
scen
do
ff
Ped.
104
cre
scen
106
do
108
fff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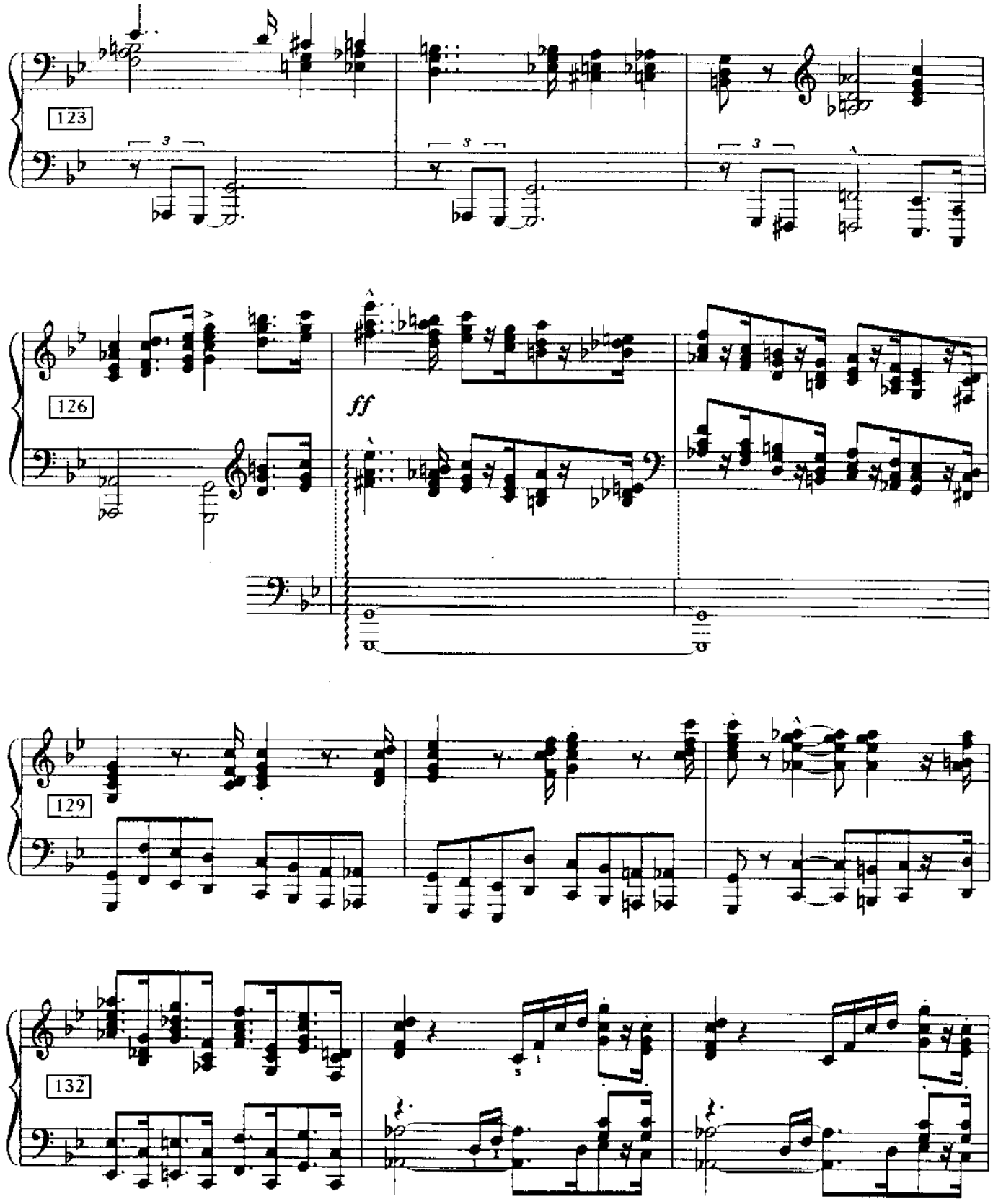
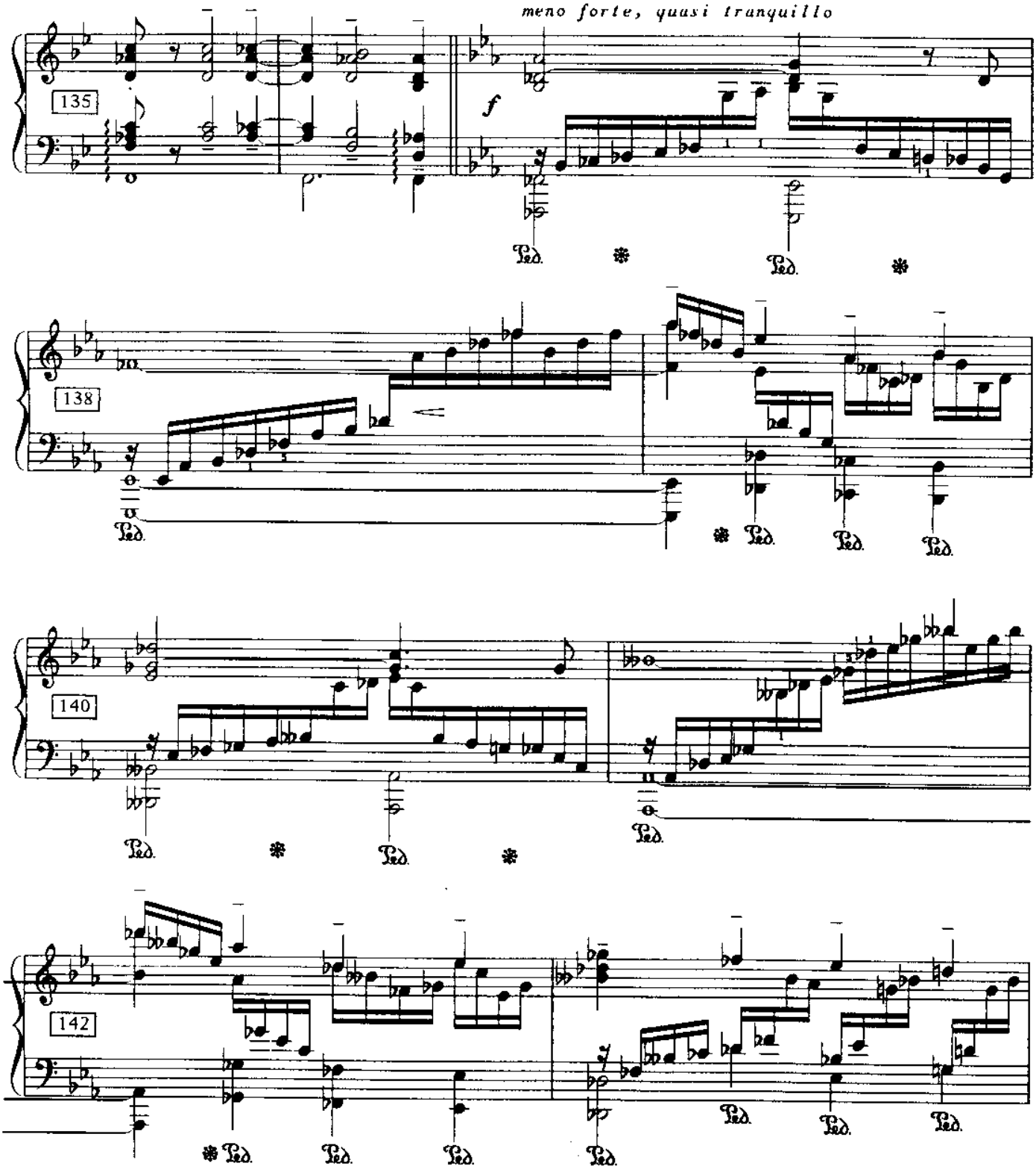
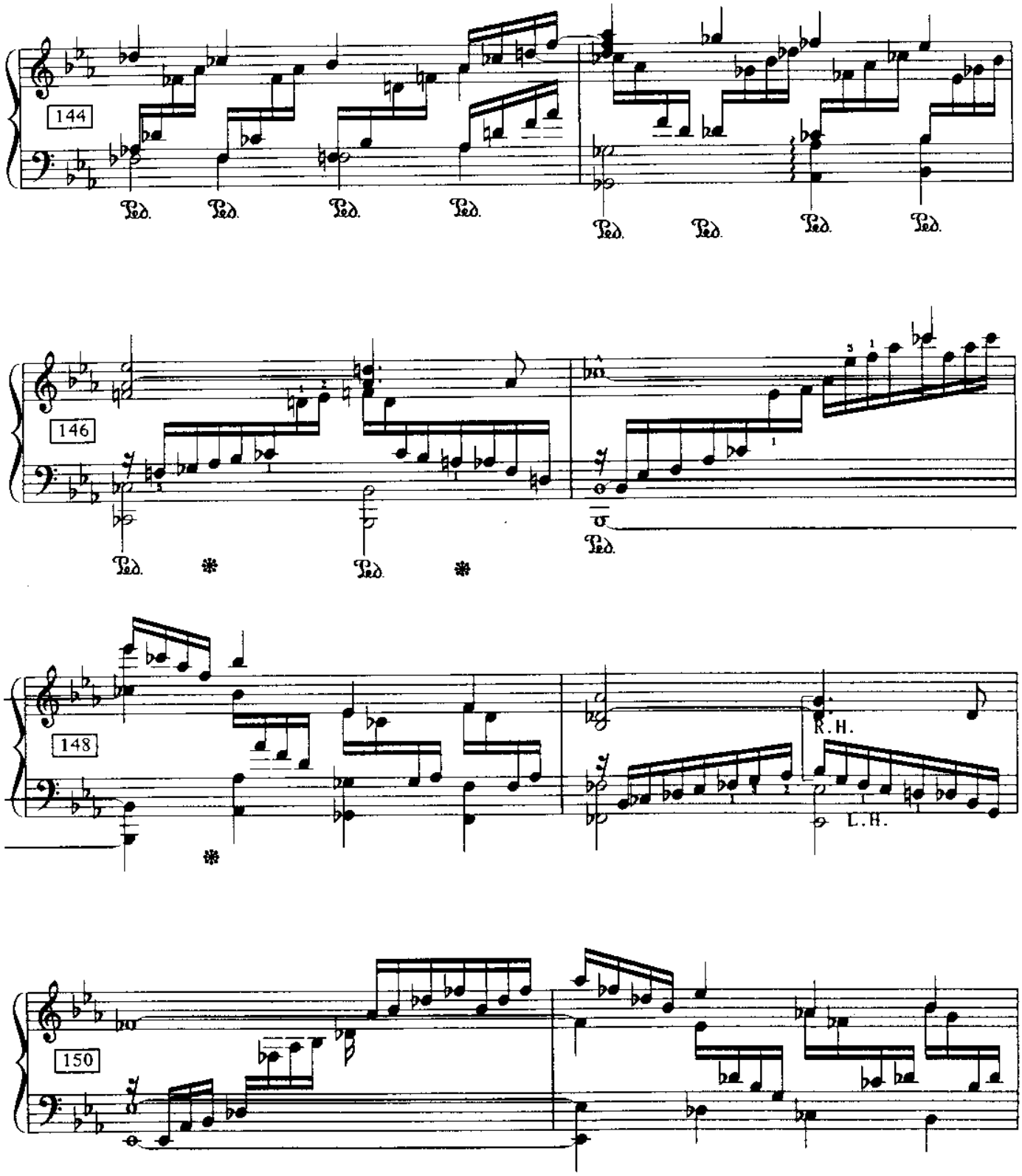
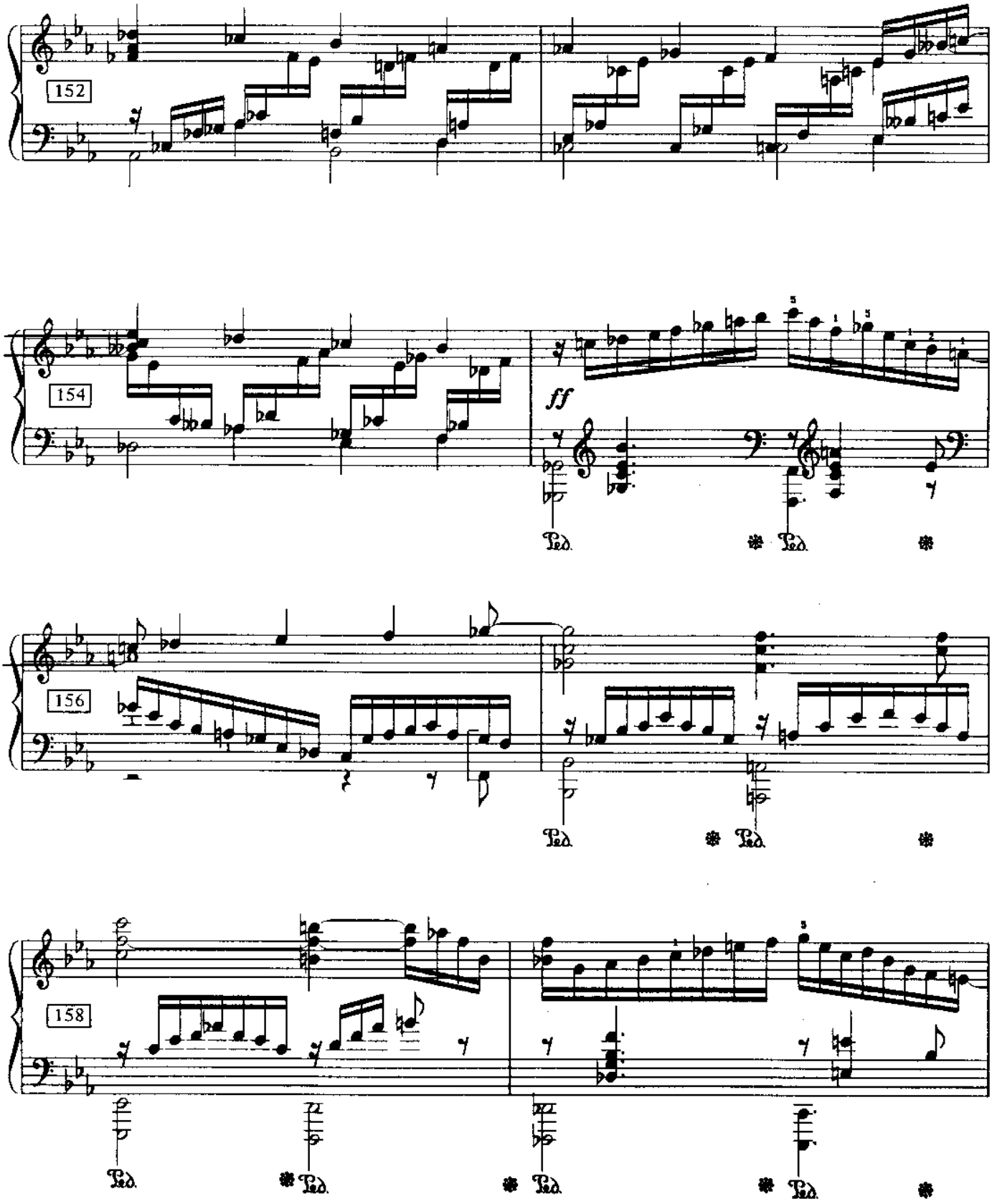
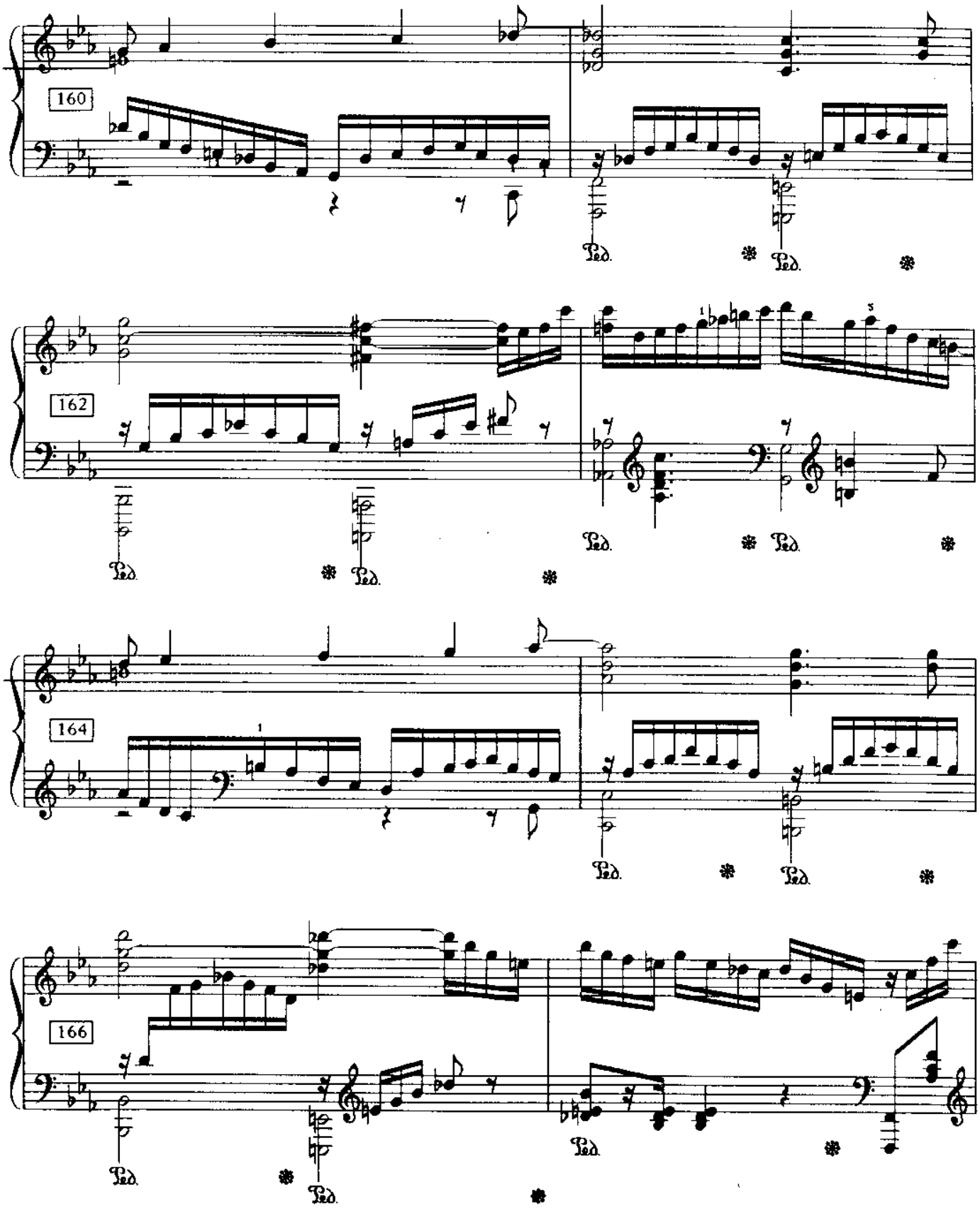
Ped.
Ped.
114
R.H.
Ped.
Ped.
Ped.
Ped.
117
120
3
3
3
3


123
126
ff
129
132


meno forte, quasi tranquillo
135
f
Ped.
138
140
142


144
Ped.
146
Ped.
148
R.H.
L.H.
150


152
154
ff
156
158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Ped.
Ped.
162
Ped.
Ped.
Ped.
164
Ped.
Ped.
166
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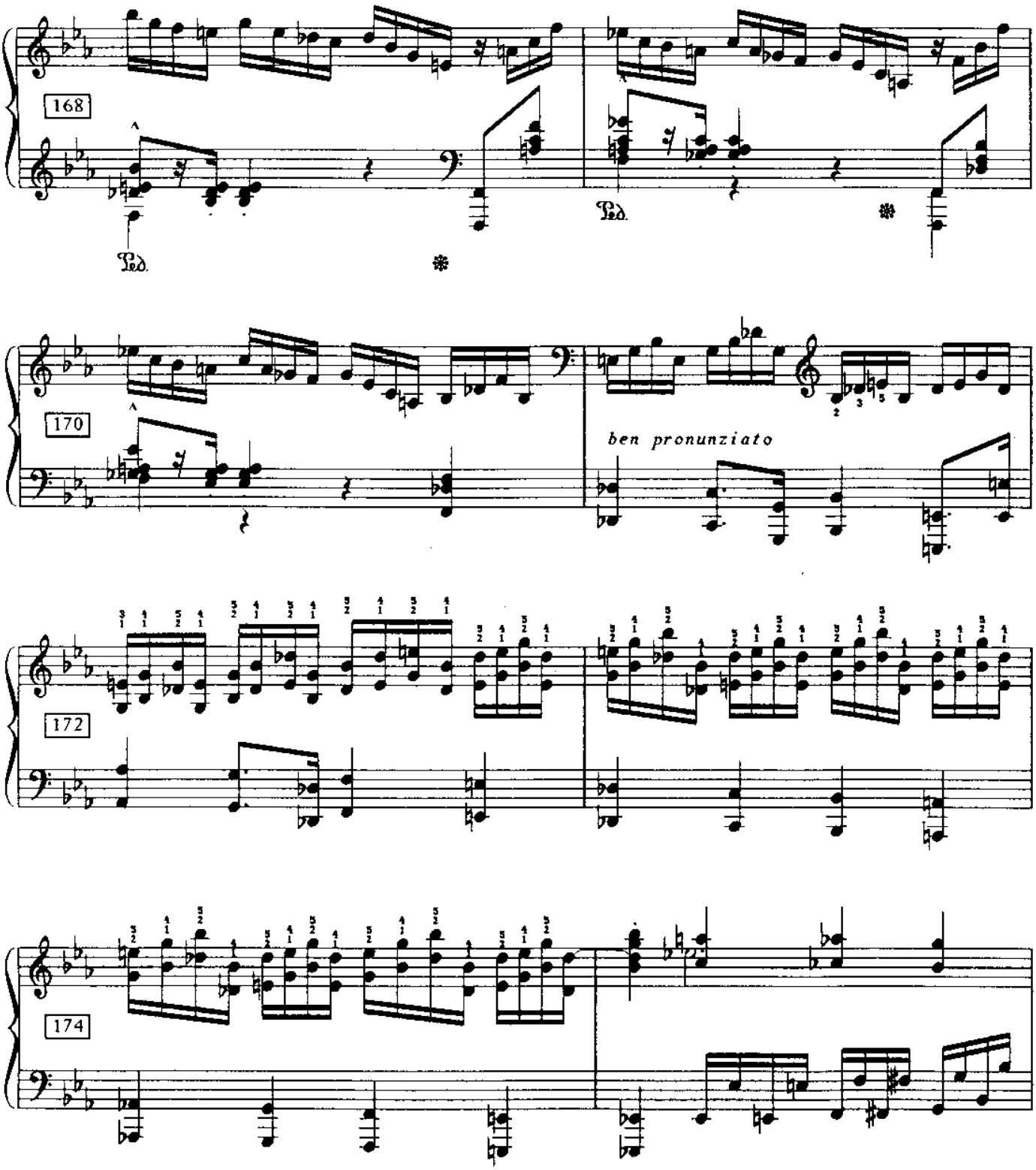
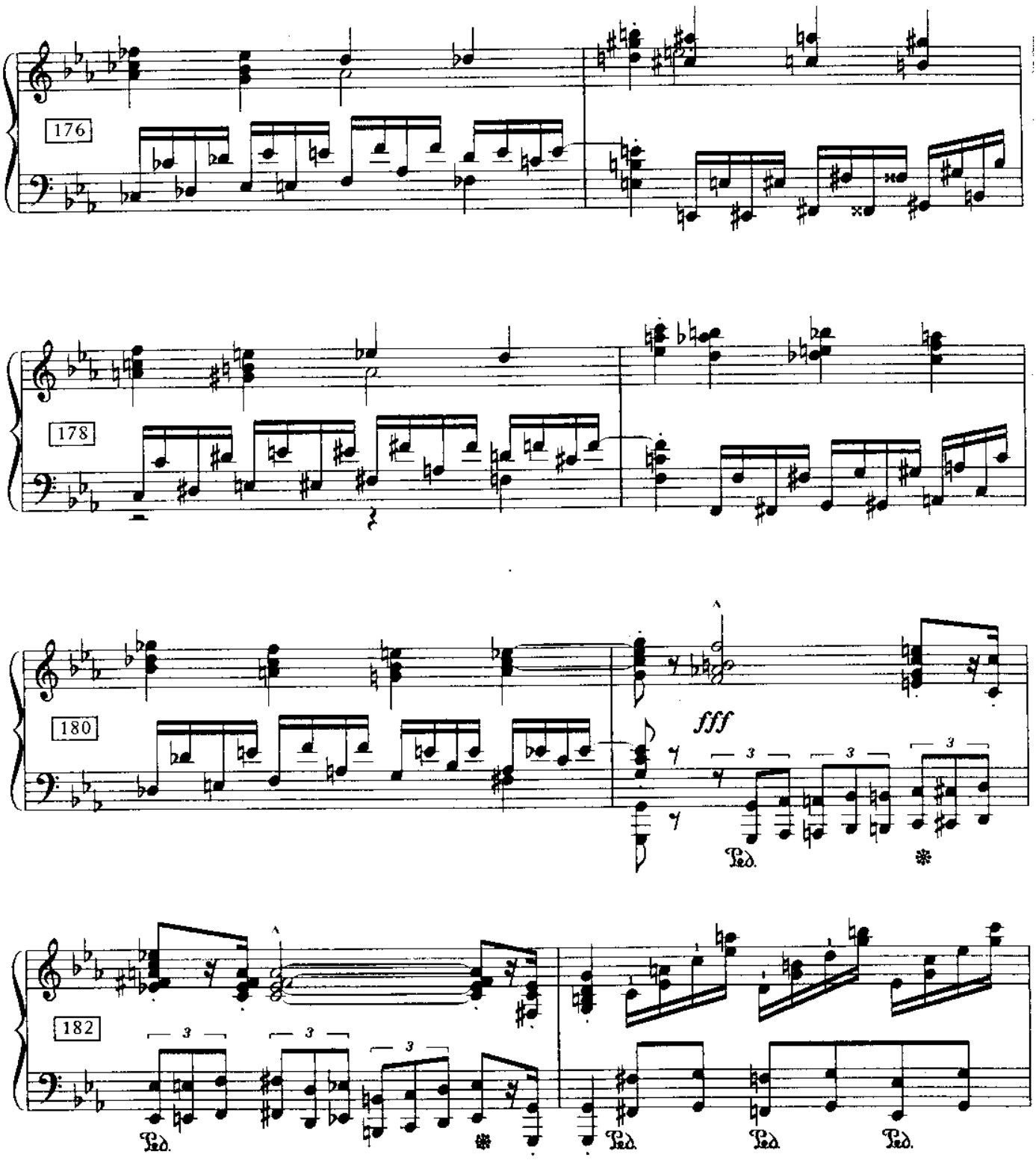

168
Ped.
Ped.
170
ben pronunziato
172
174


176
178
180
fff
182
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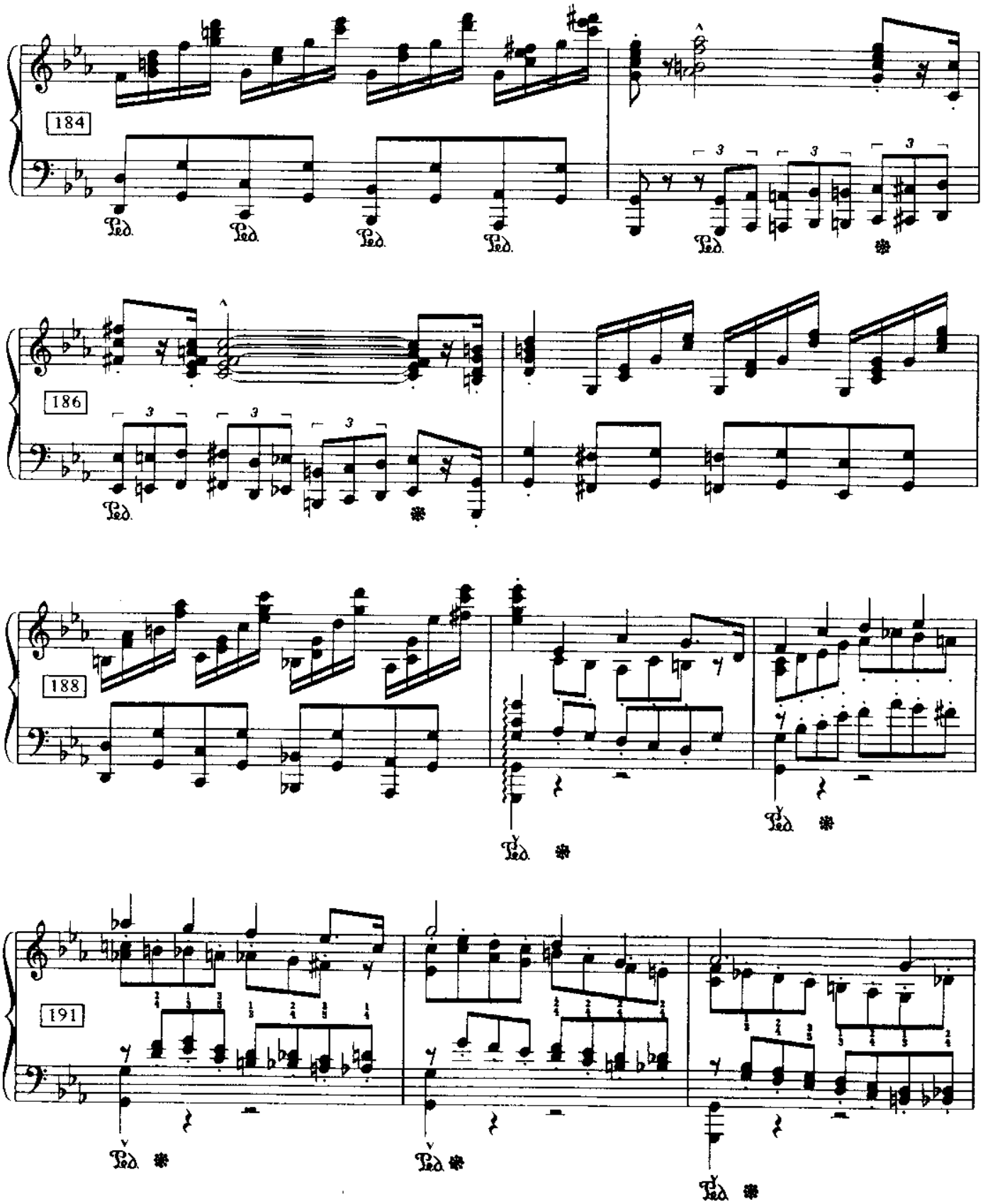
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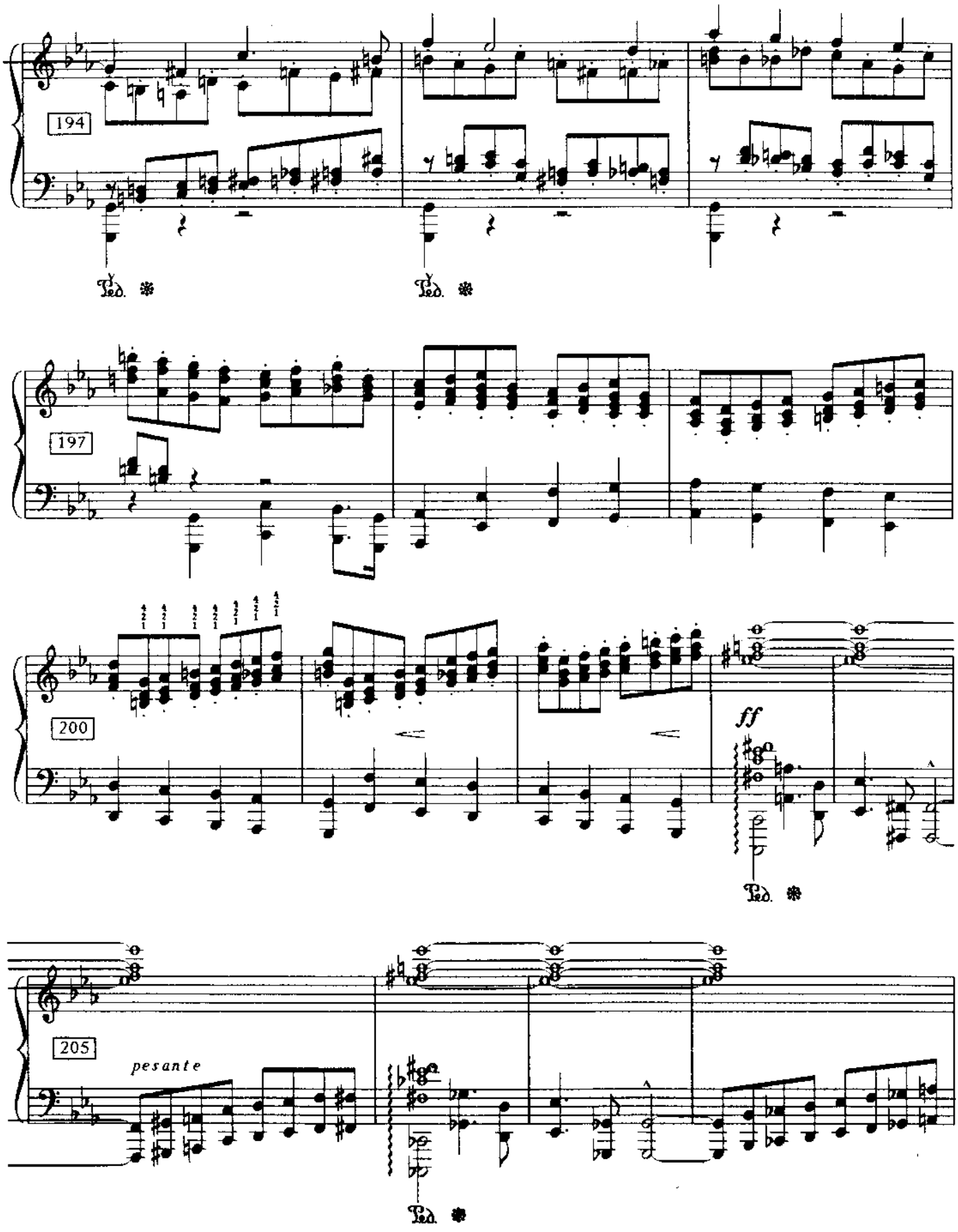
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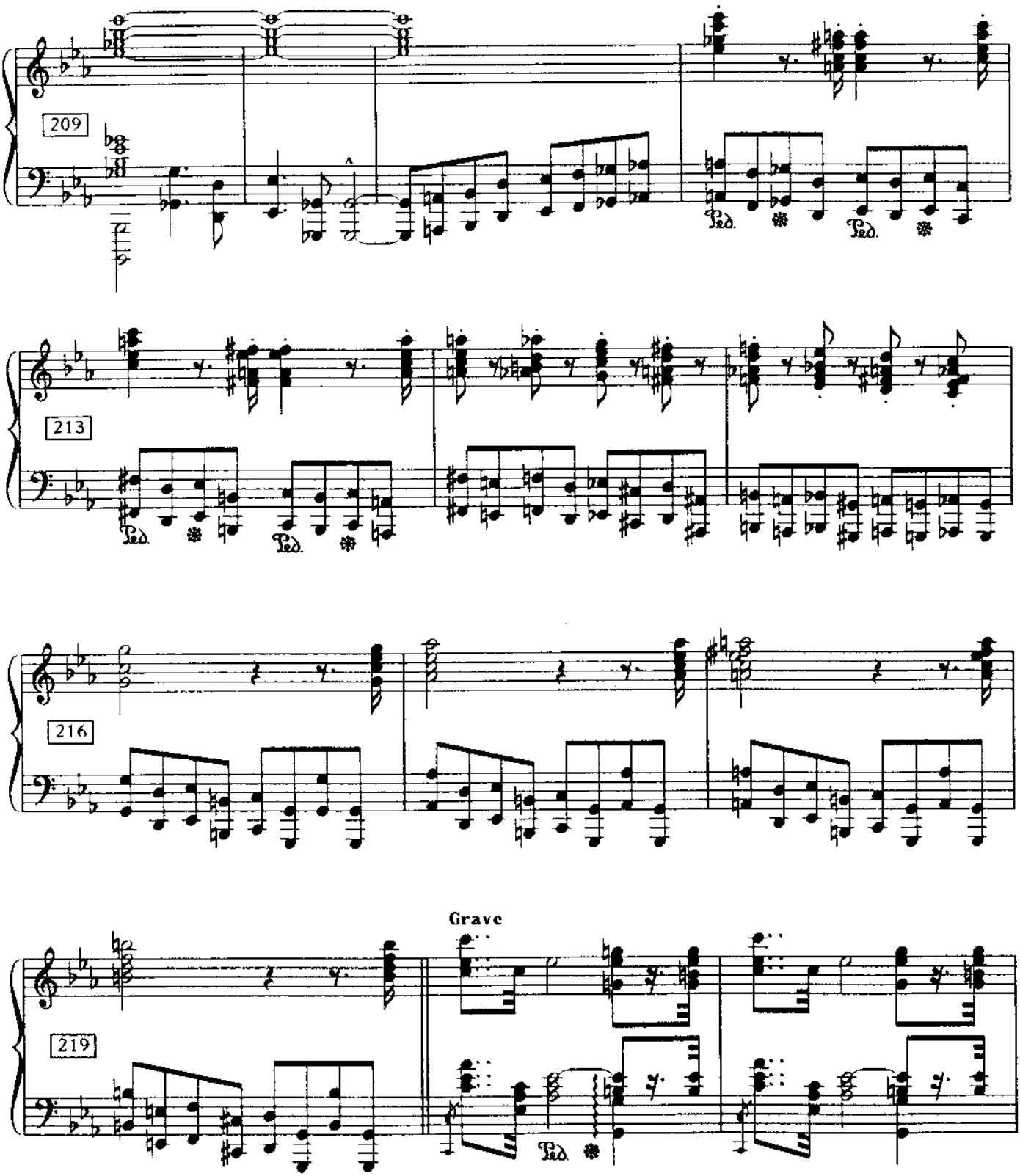
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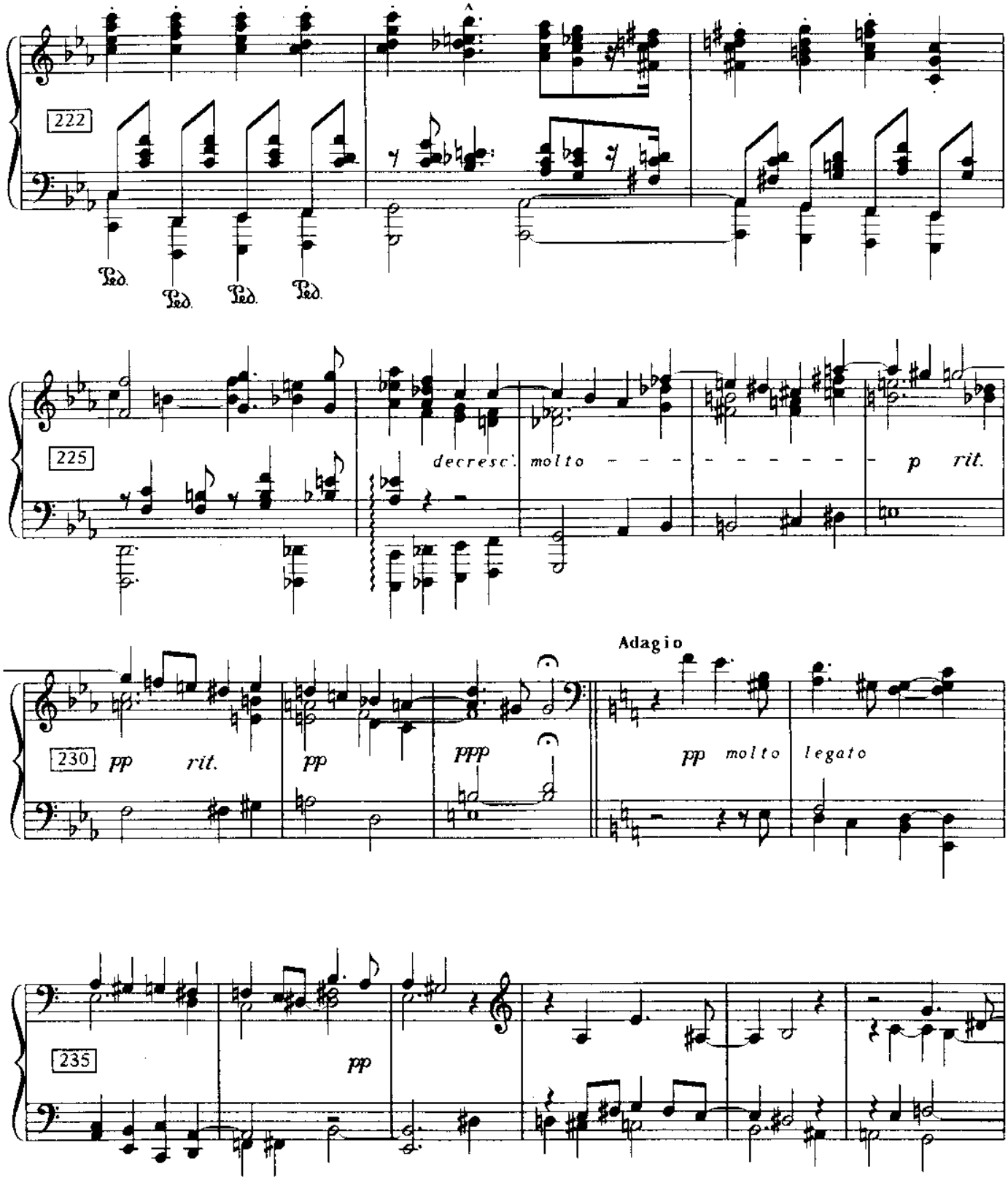
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235
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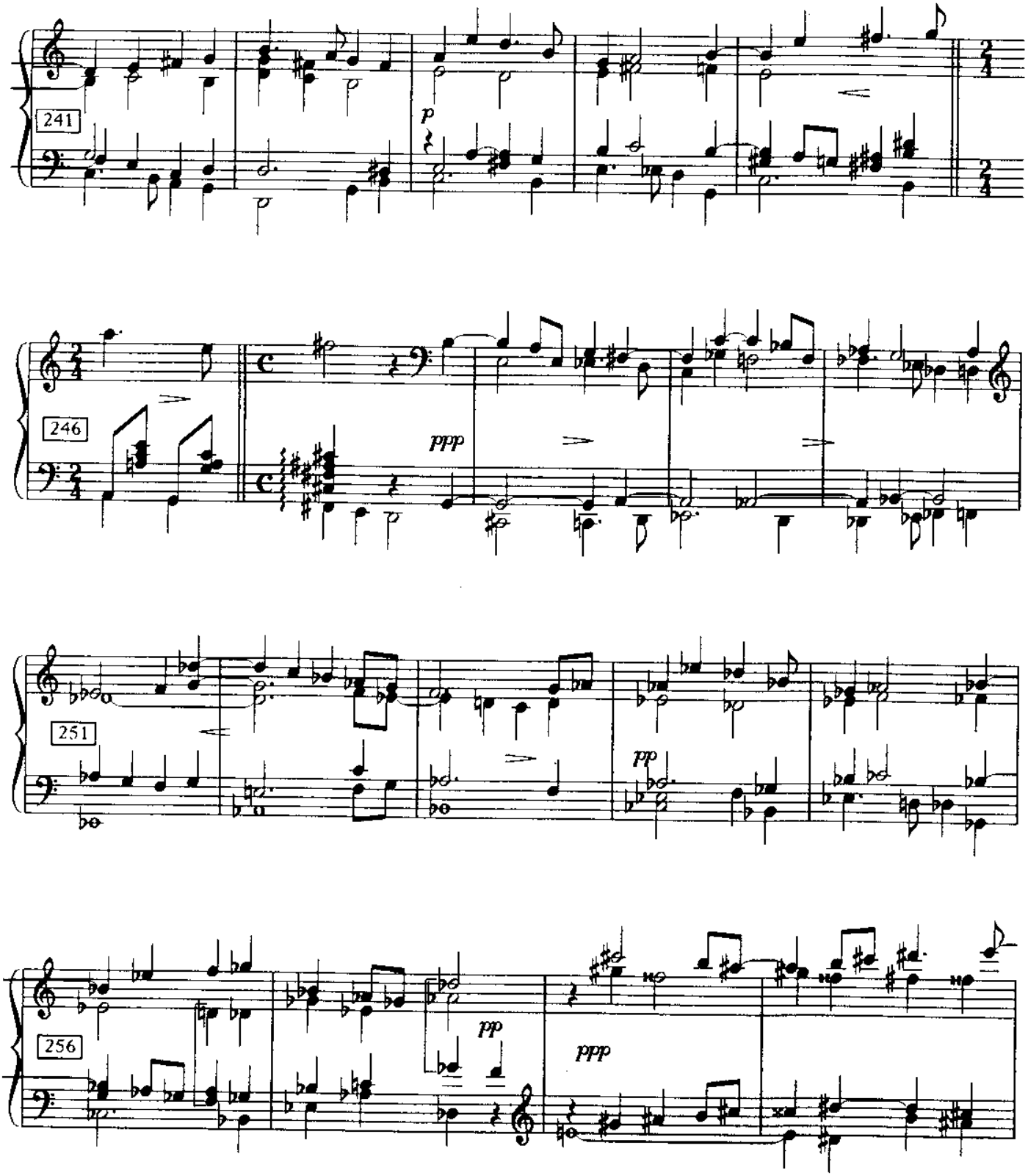
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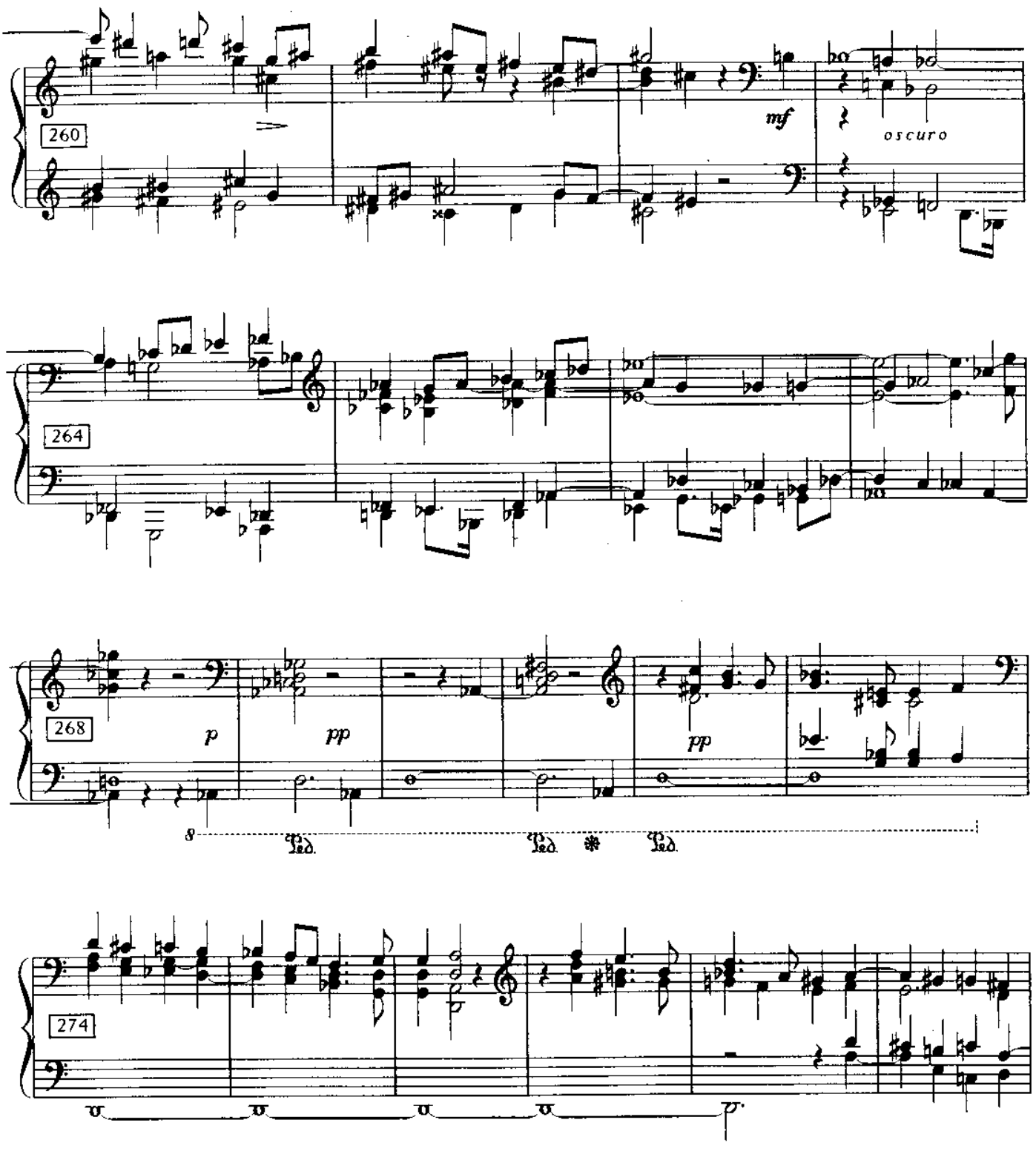
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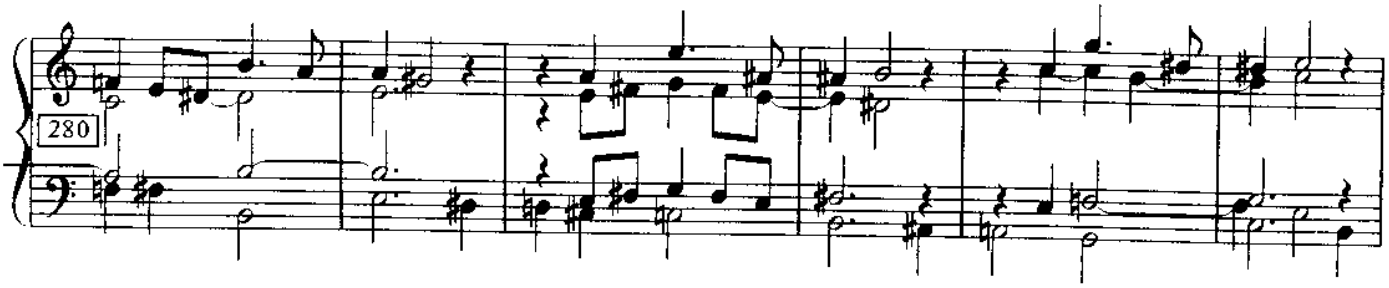
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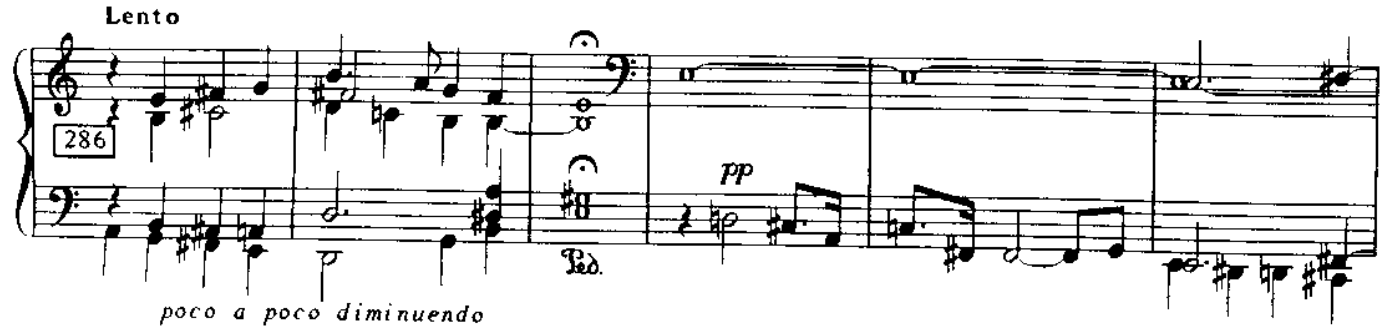
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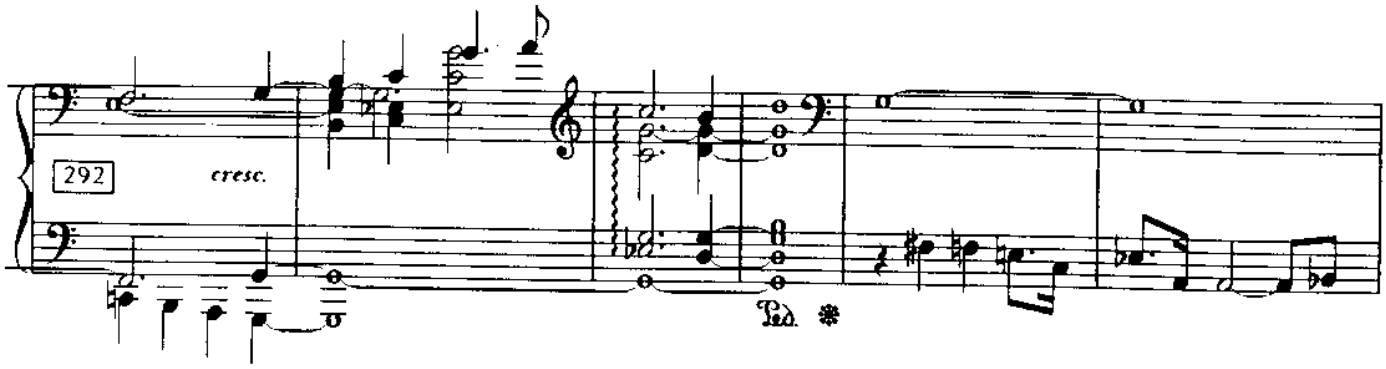
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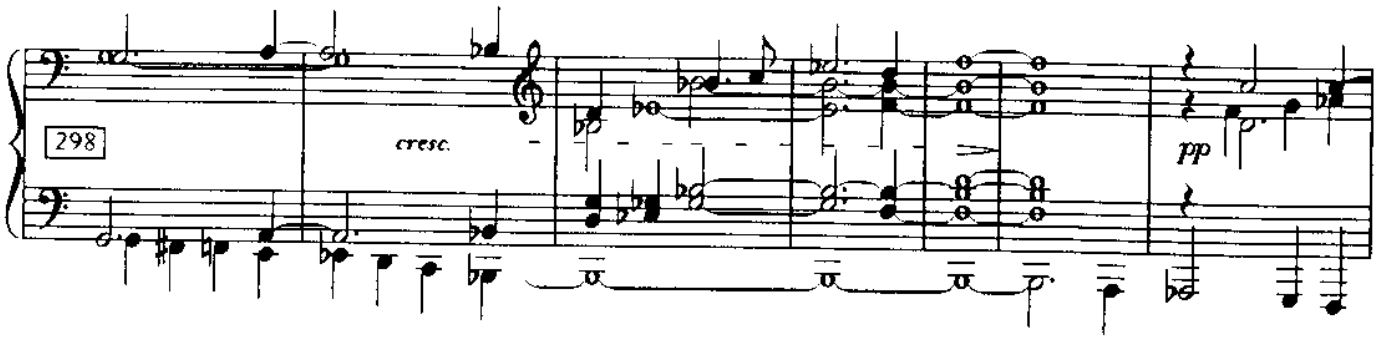
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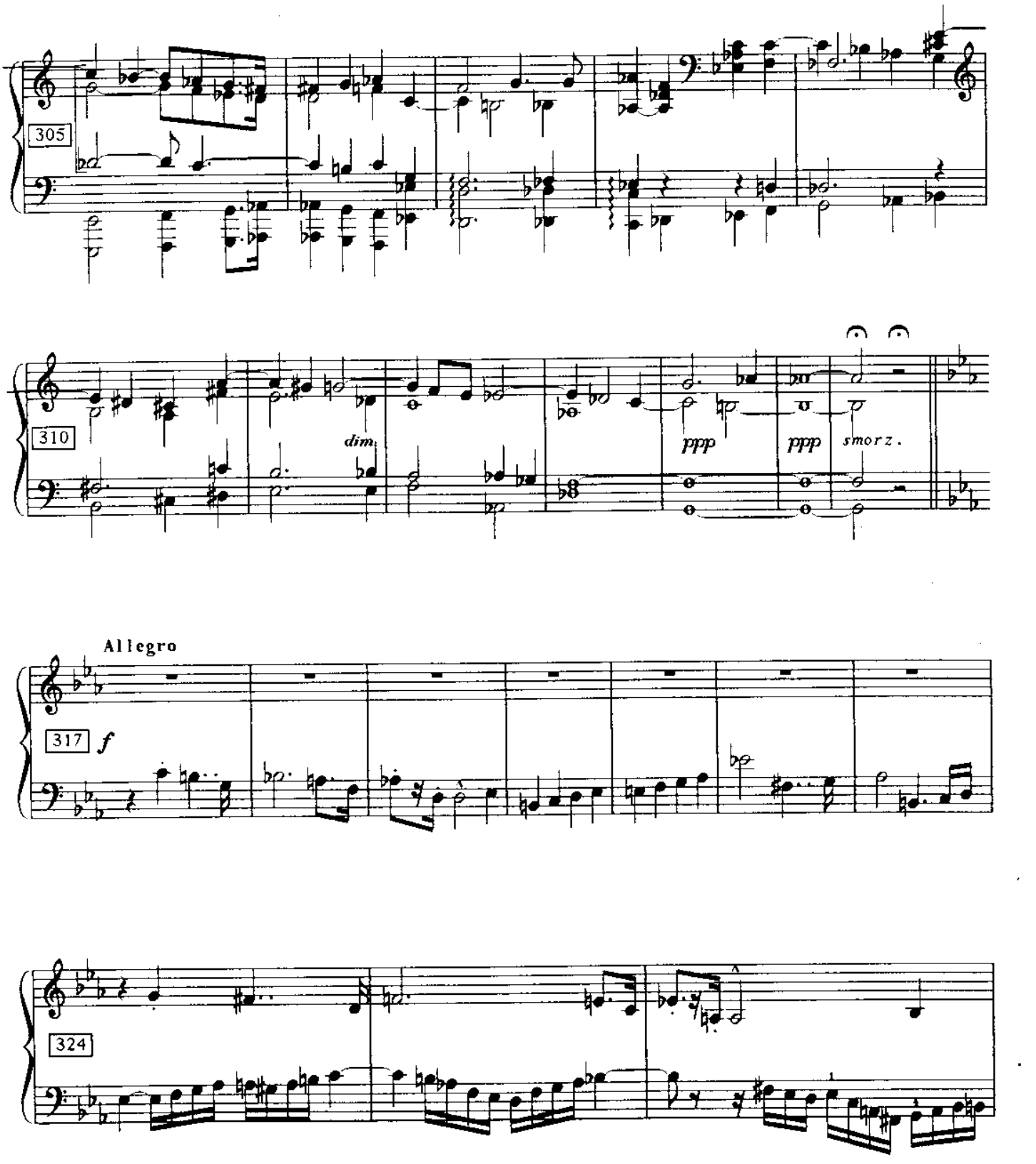
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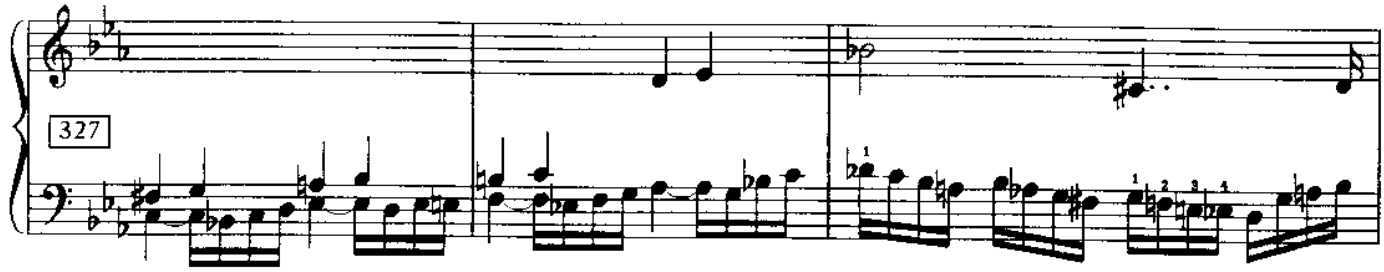
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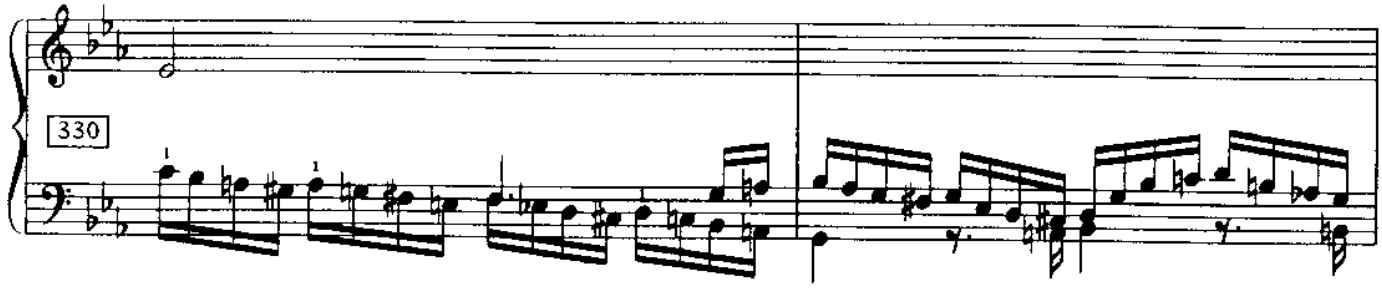
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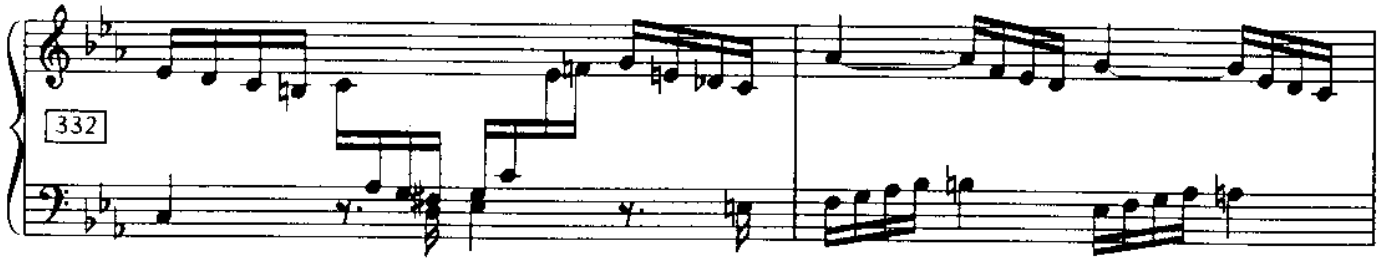
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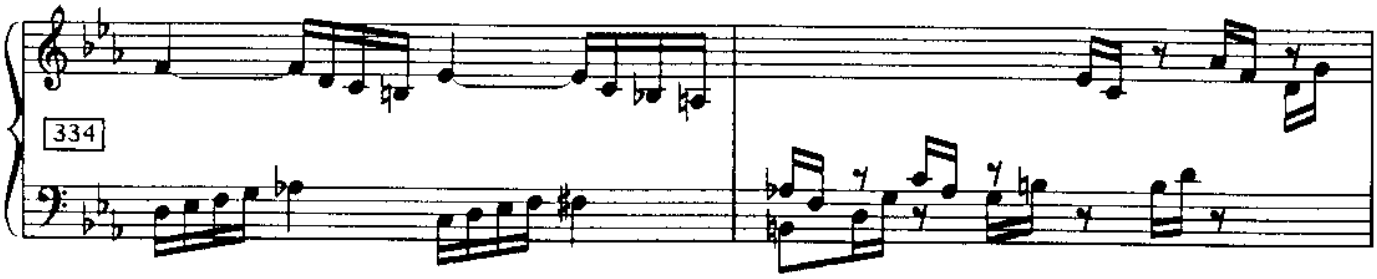
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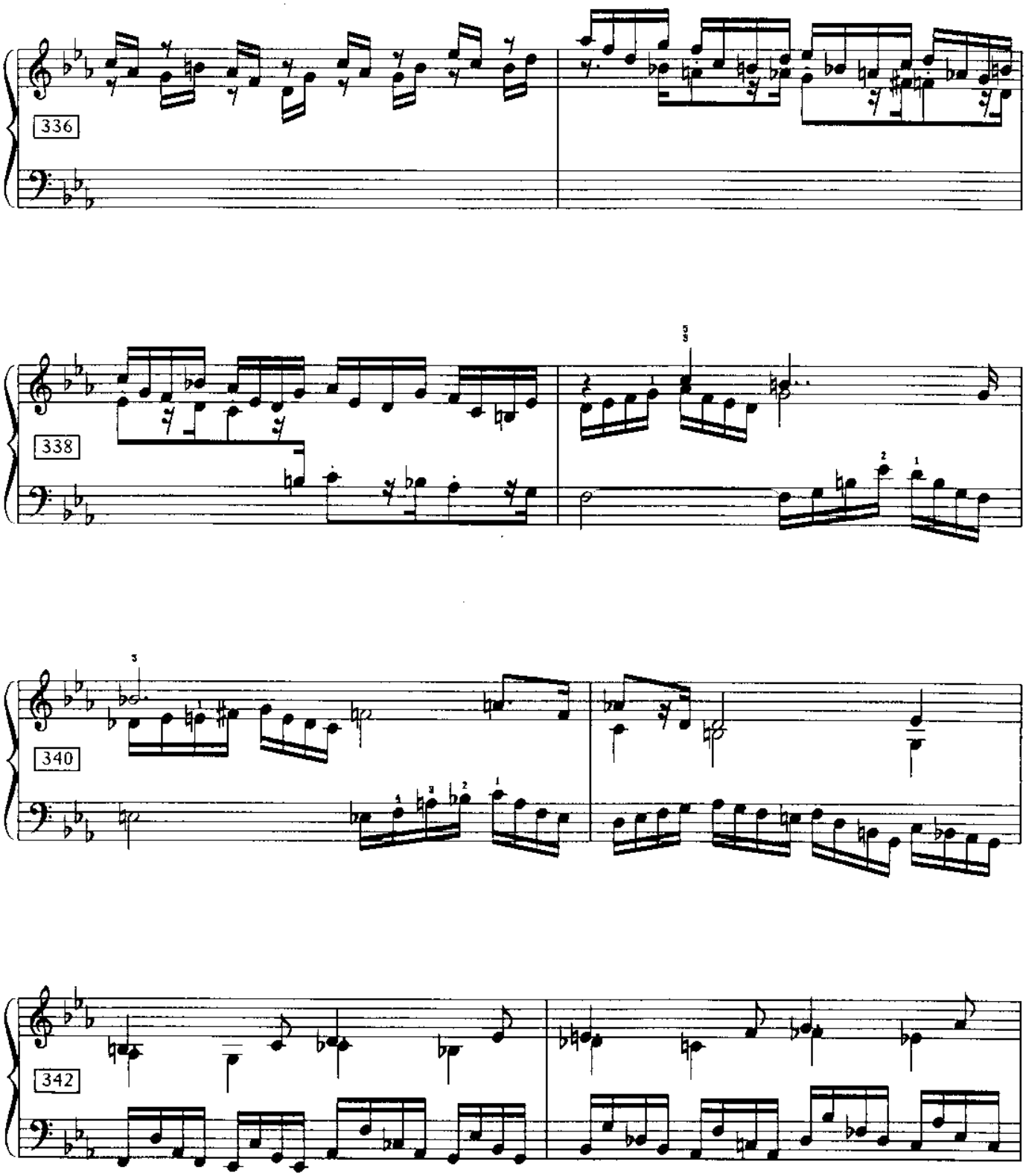
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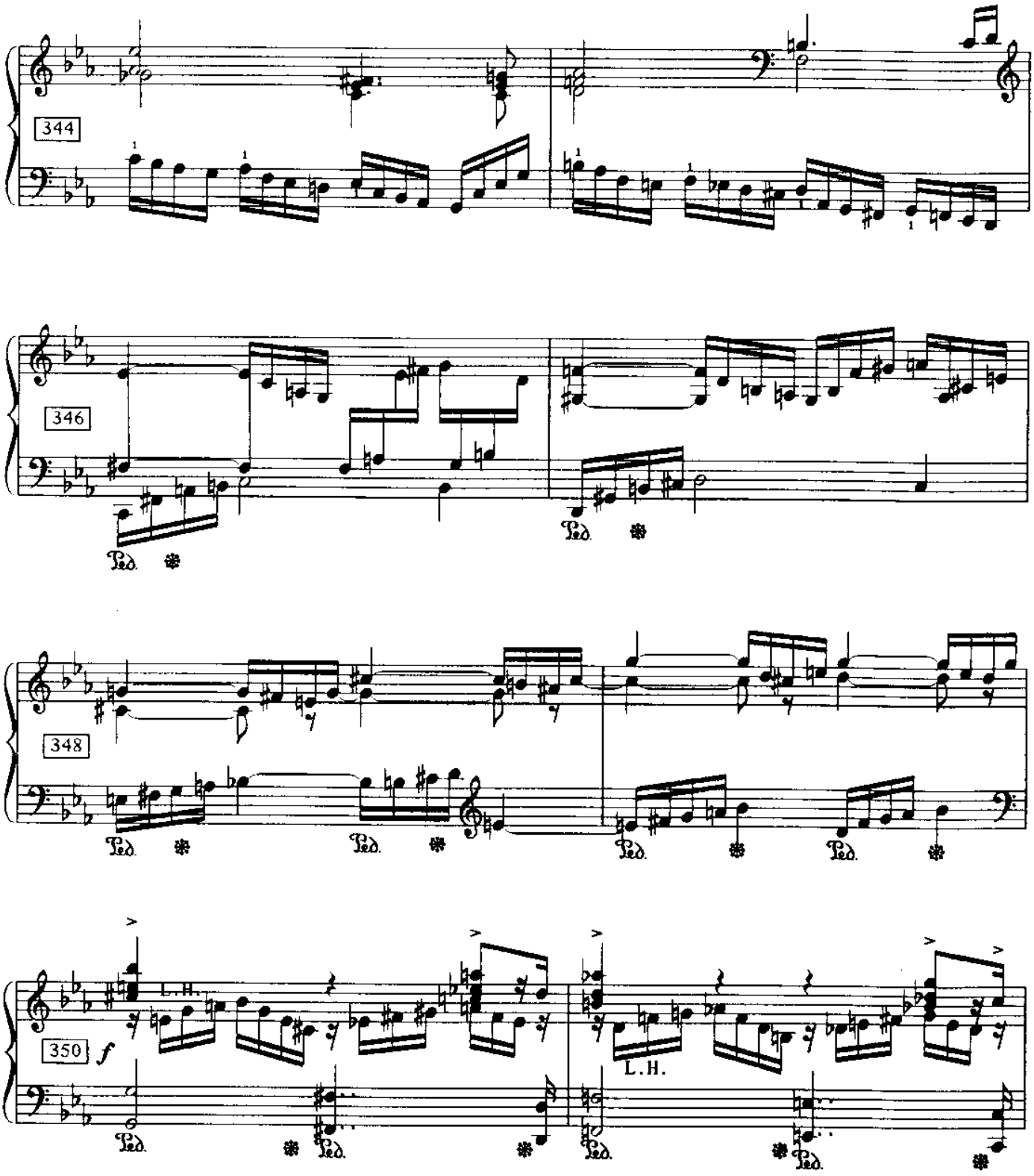
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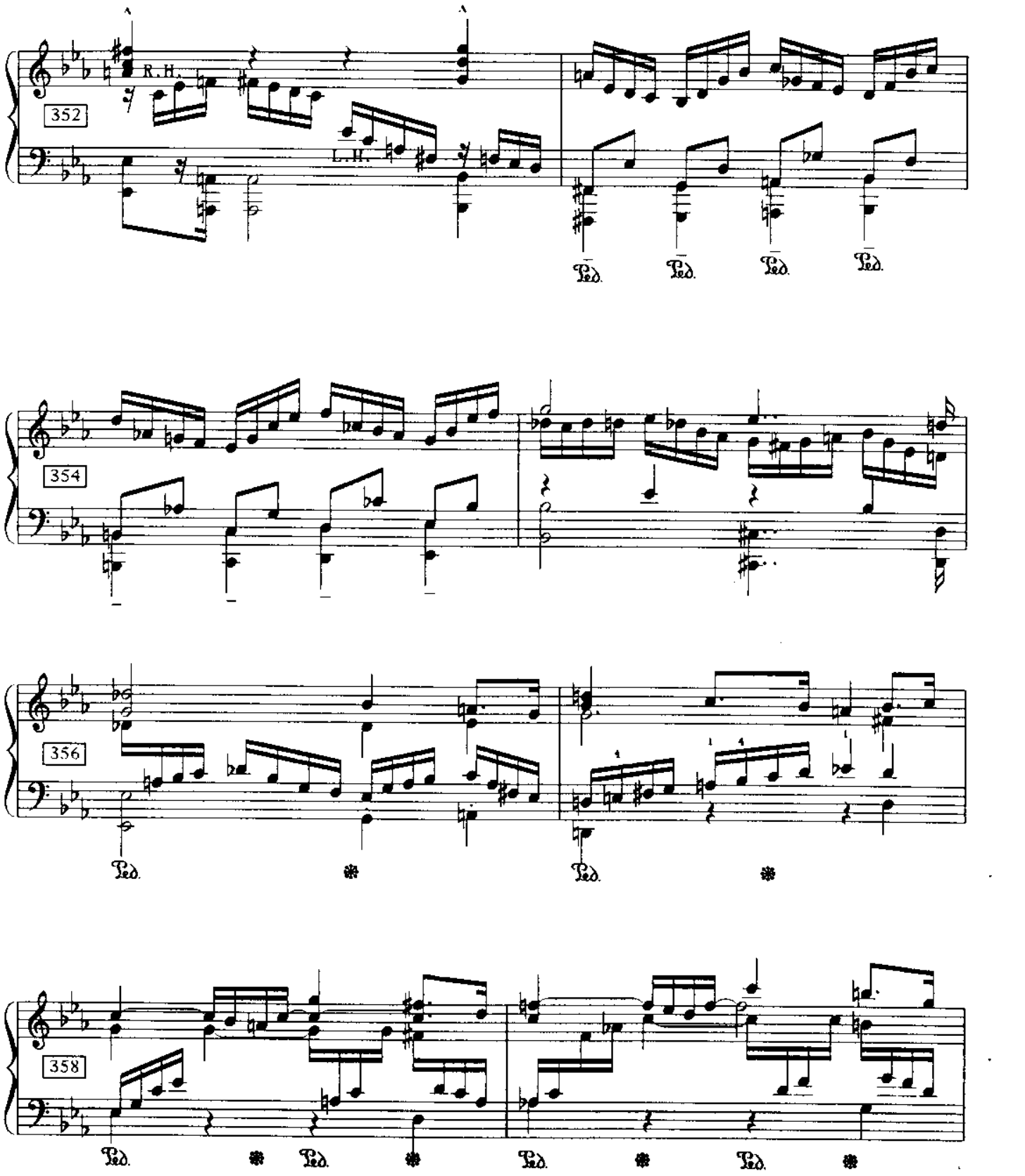
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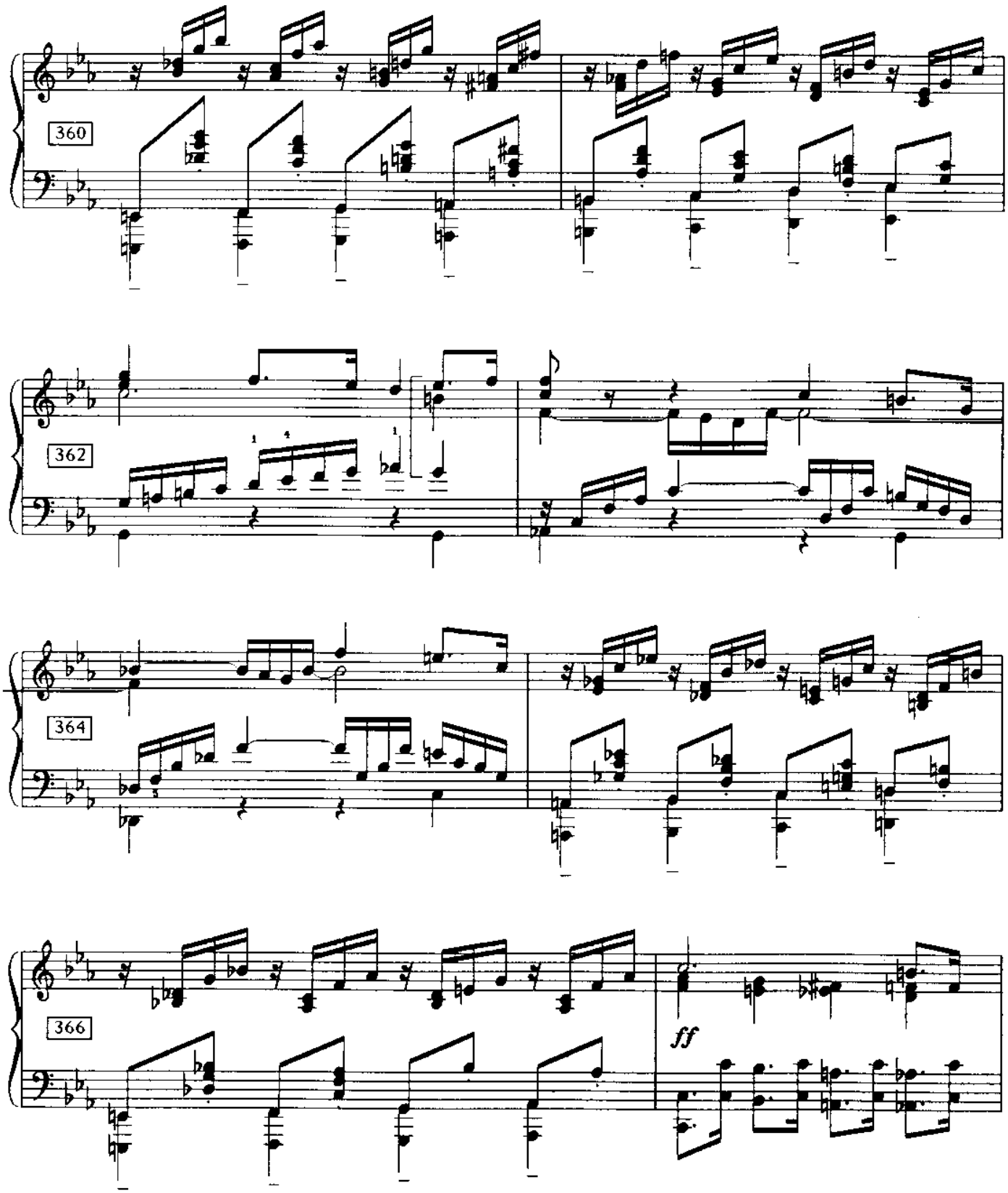
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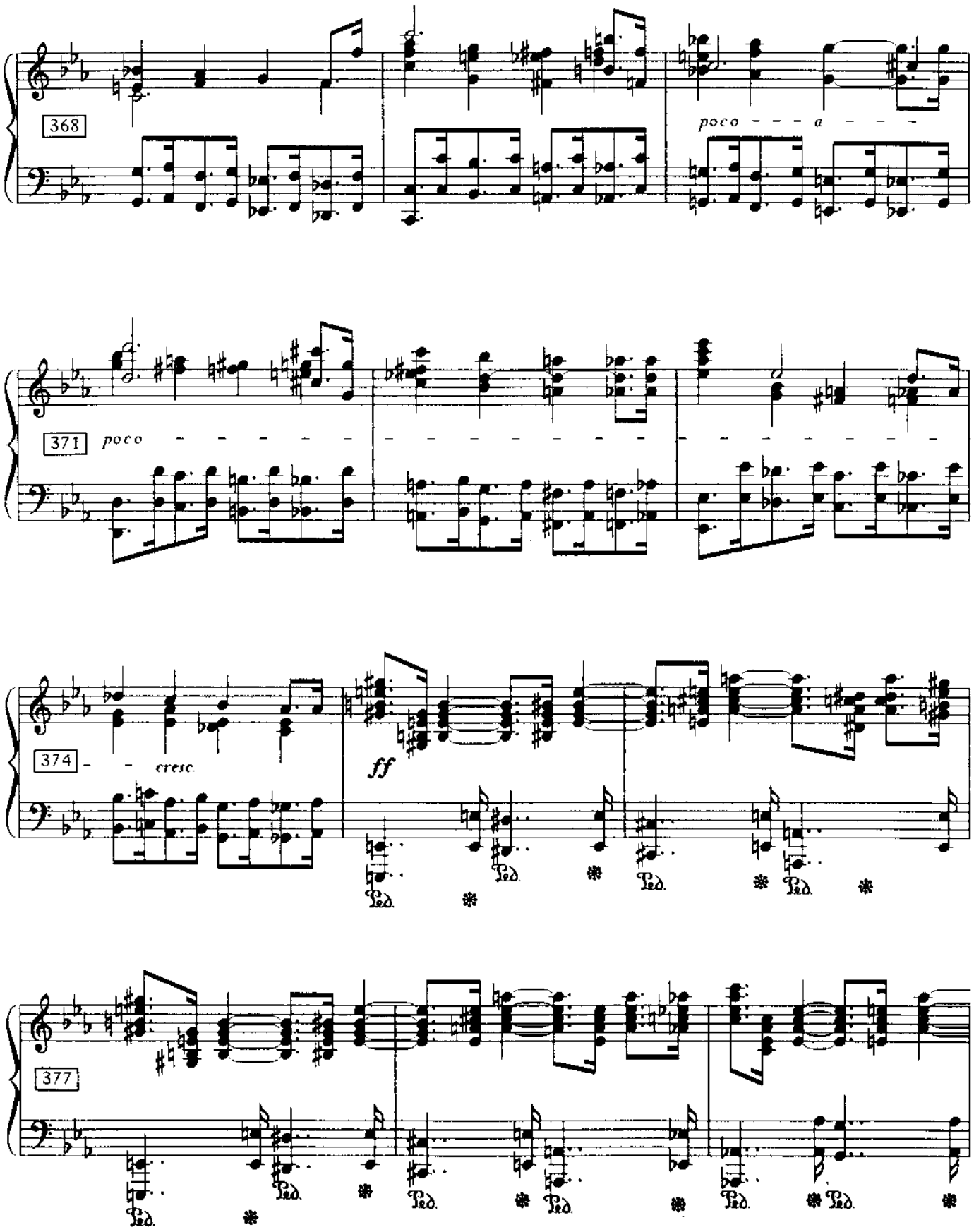
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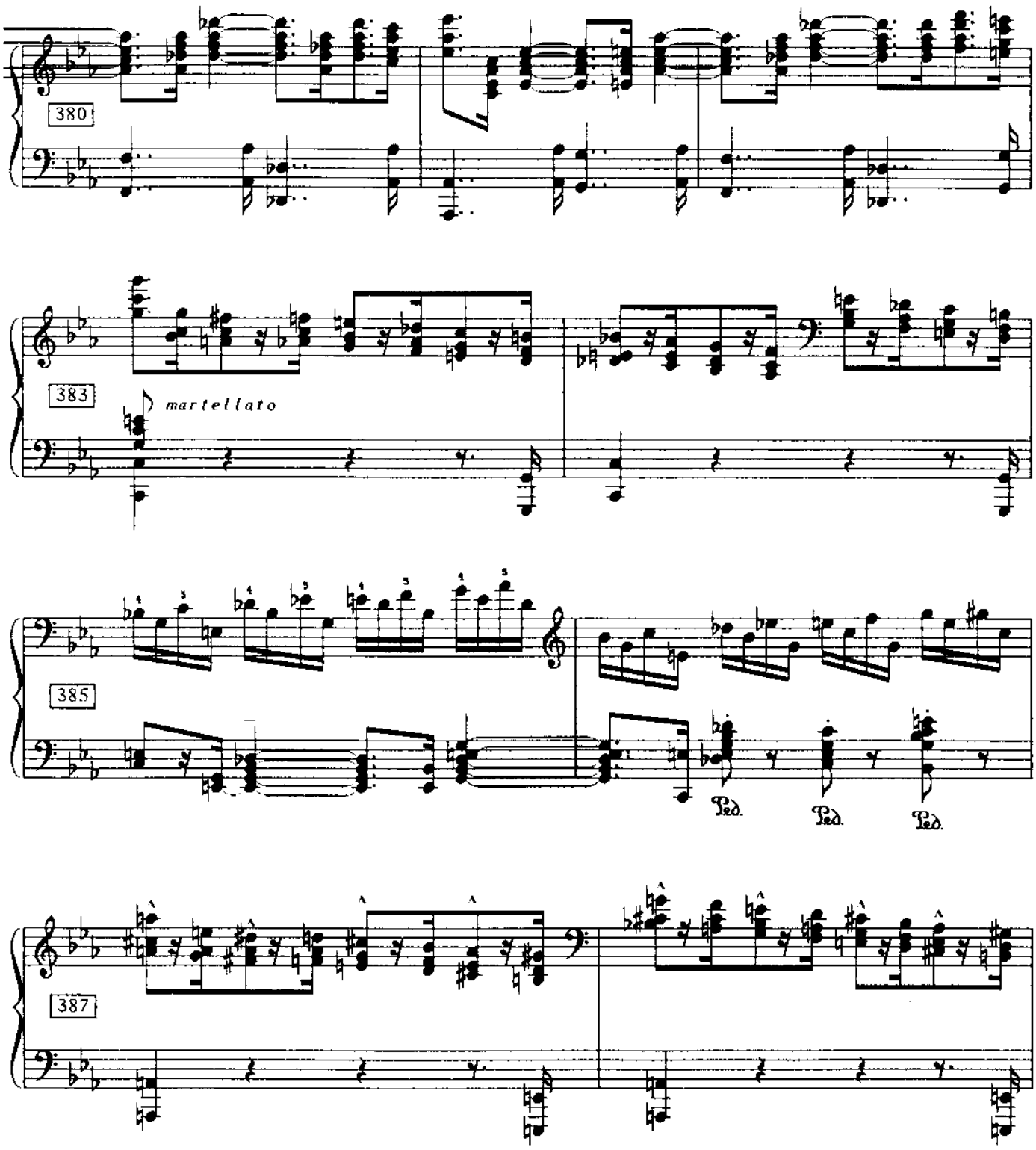
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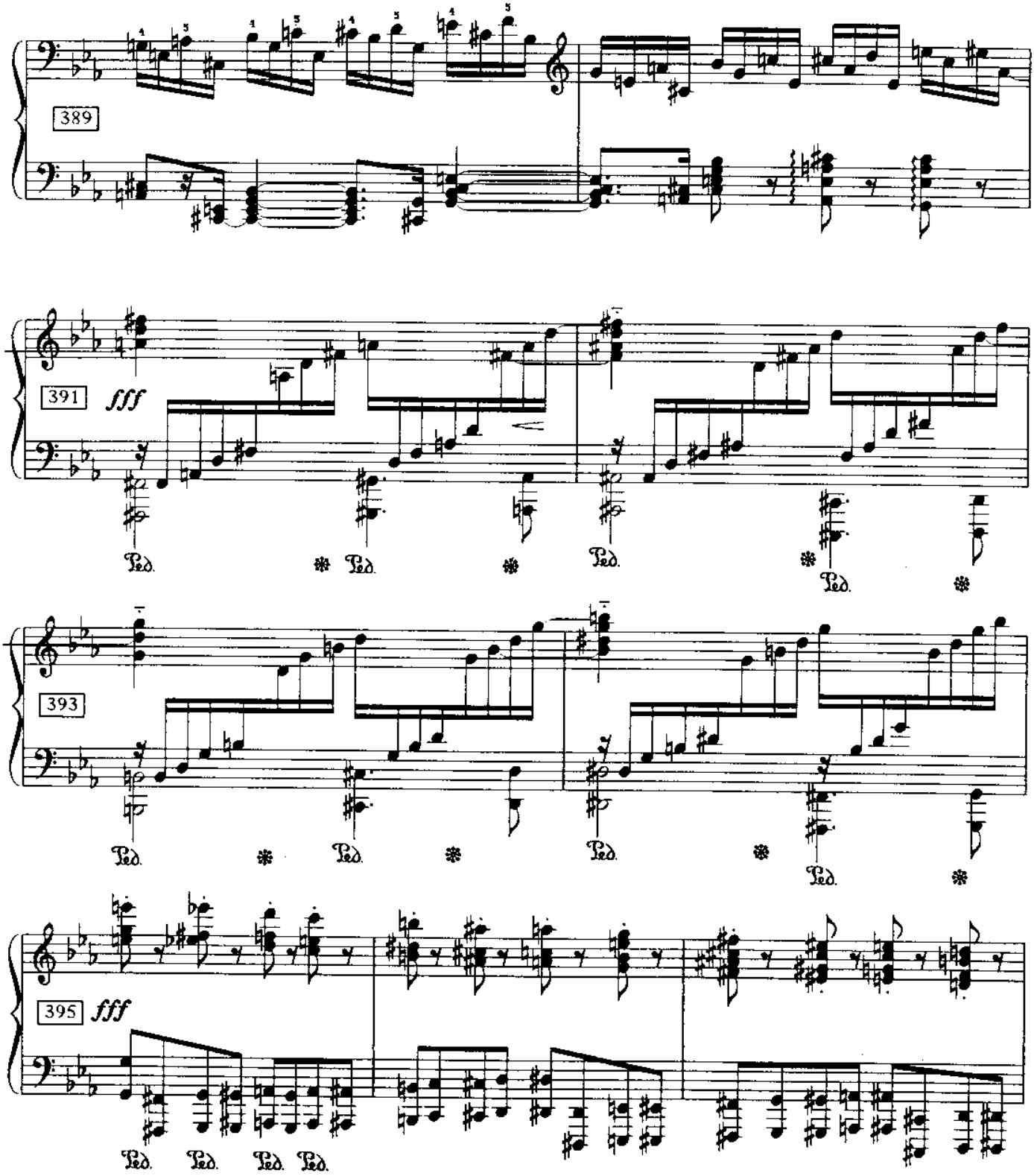
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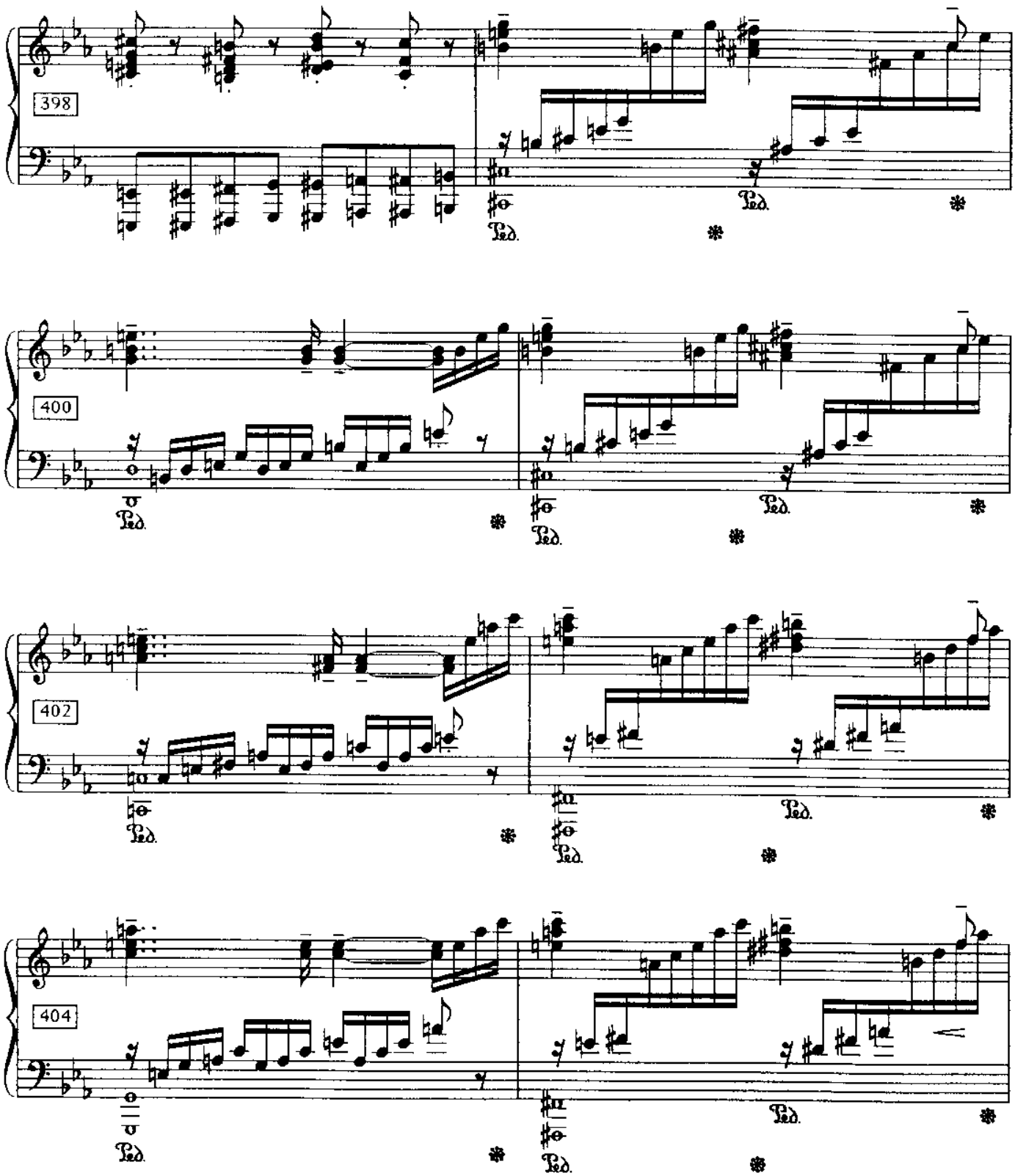
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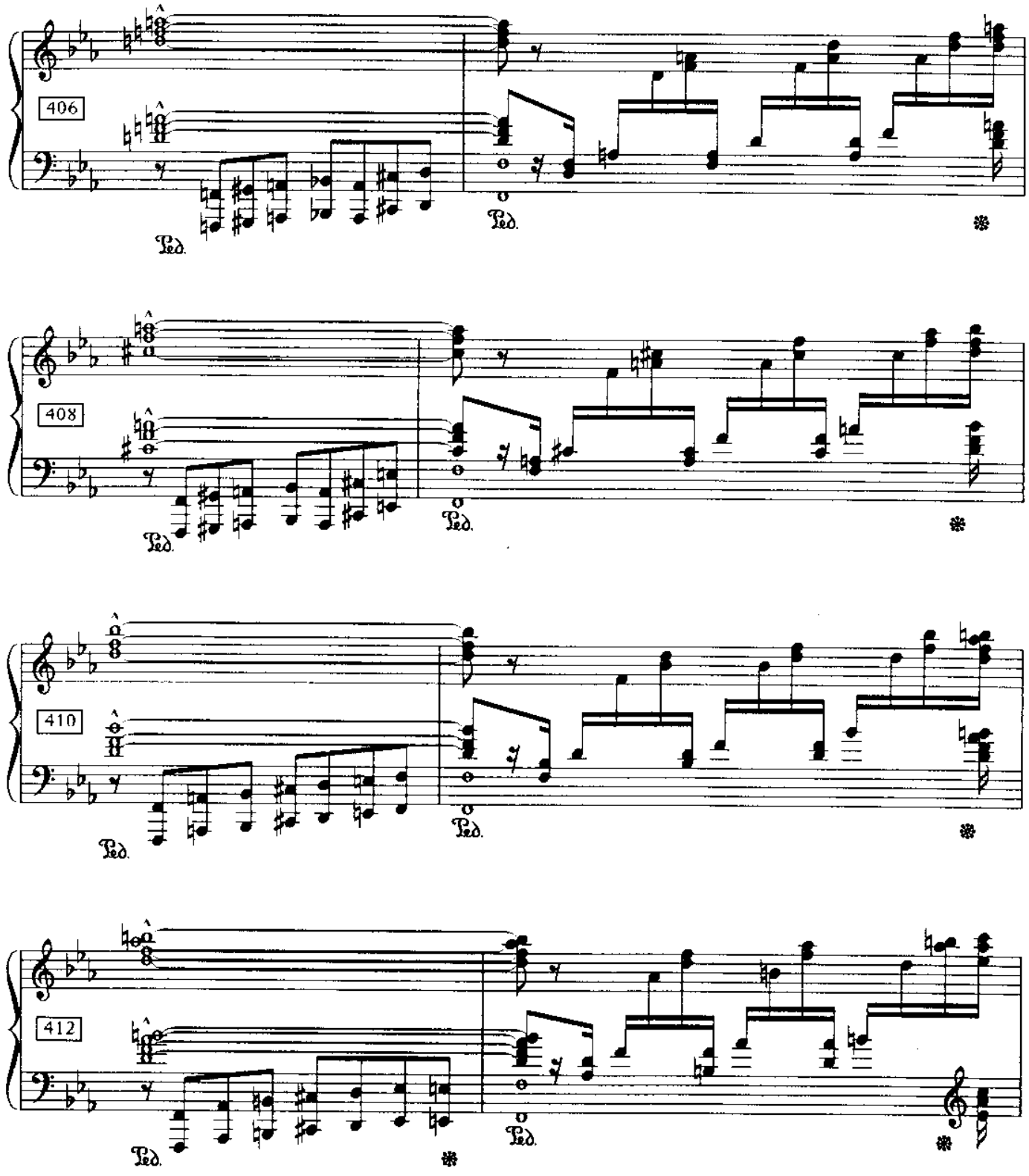
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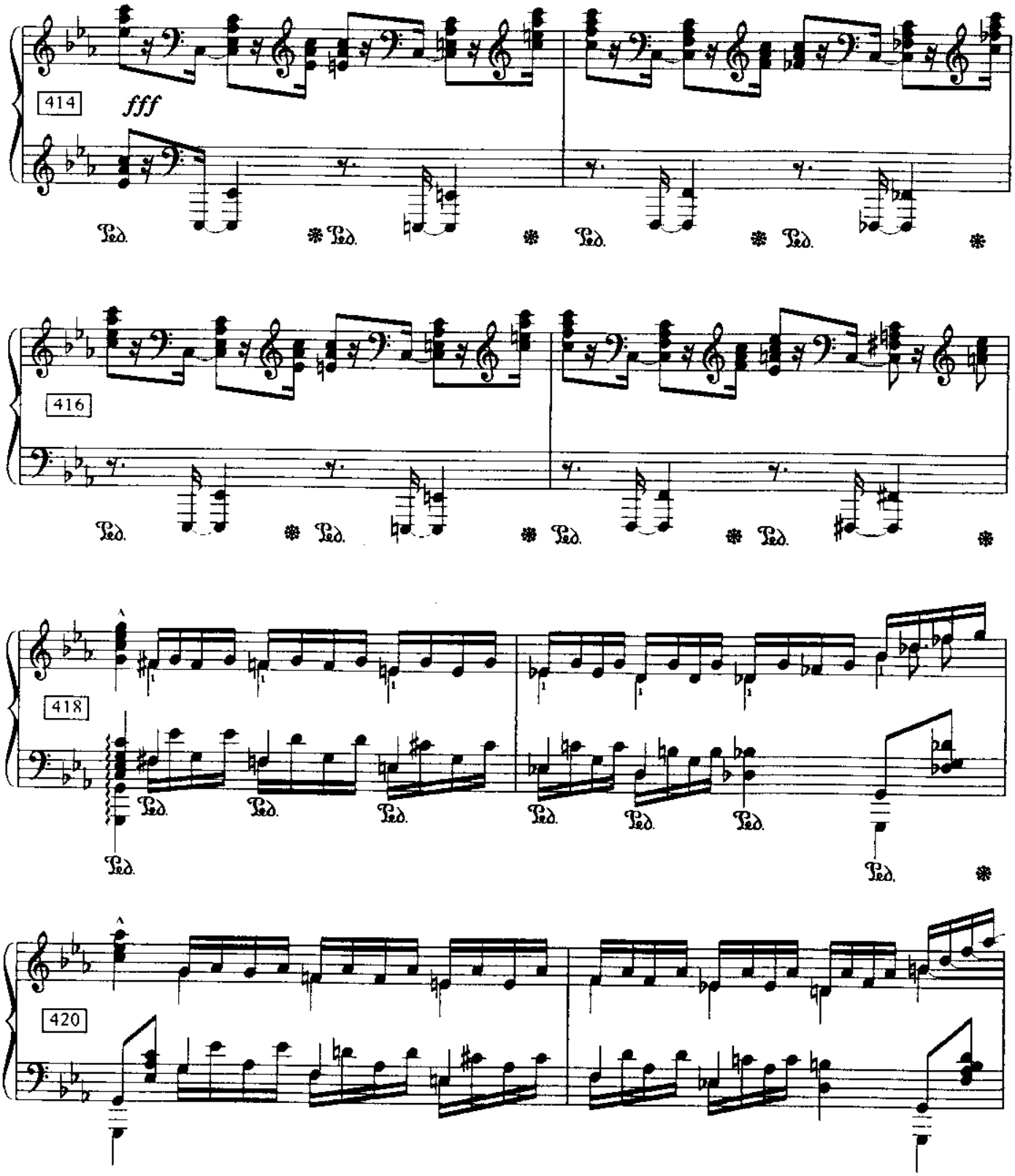
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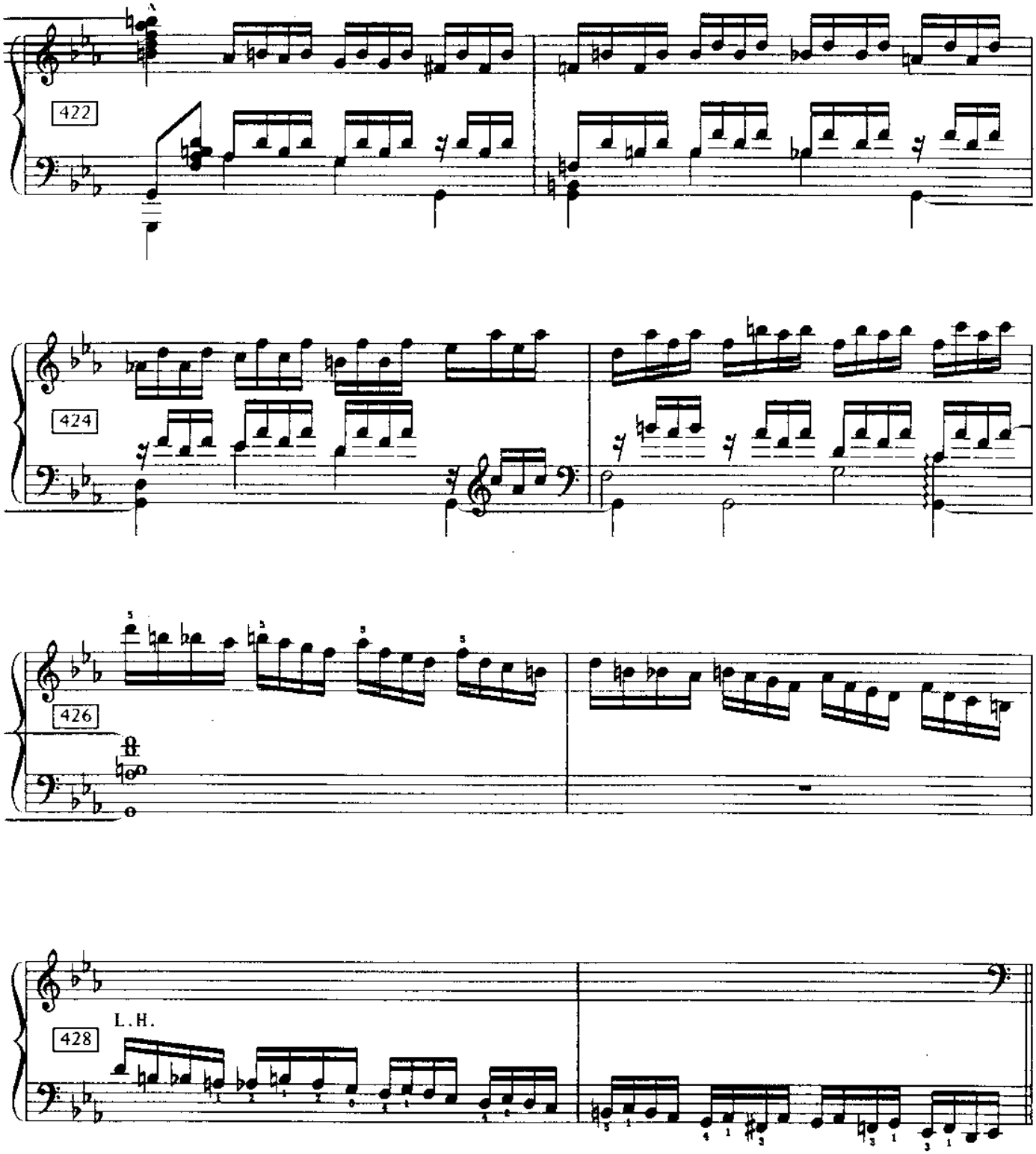
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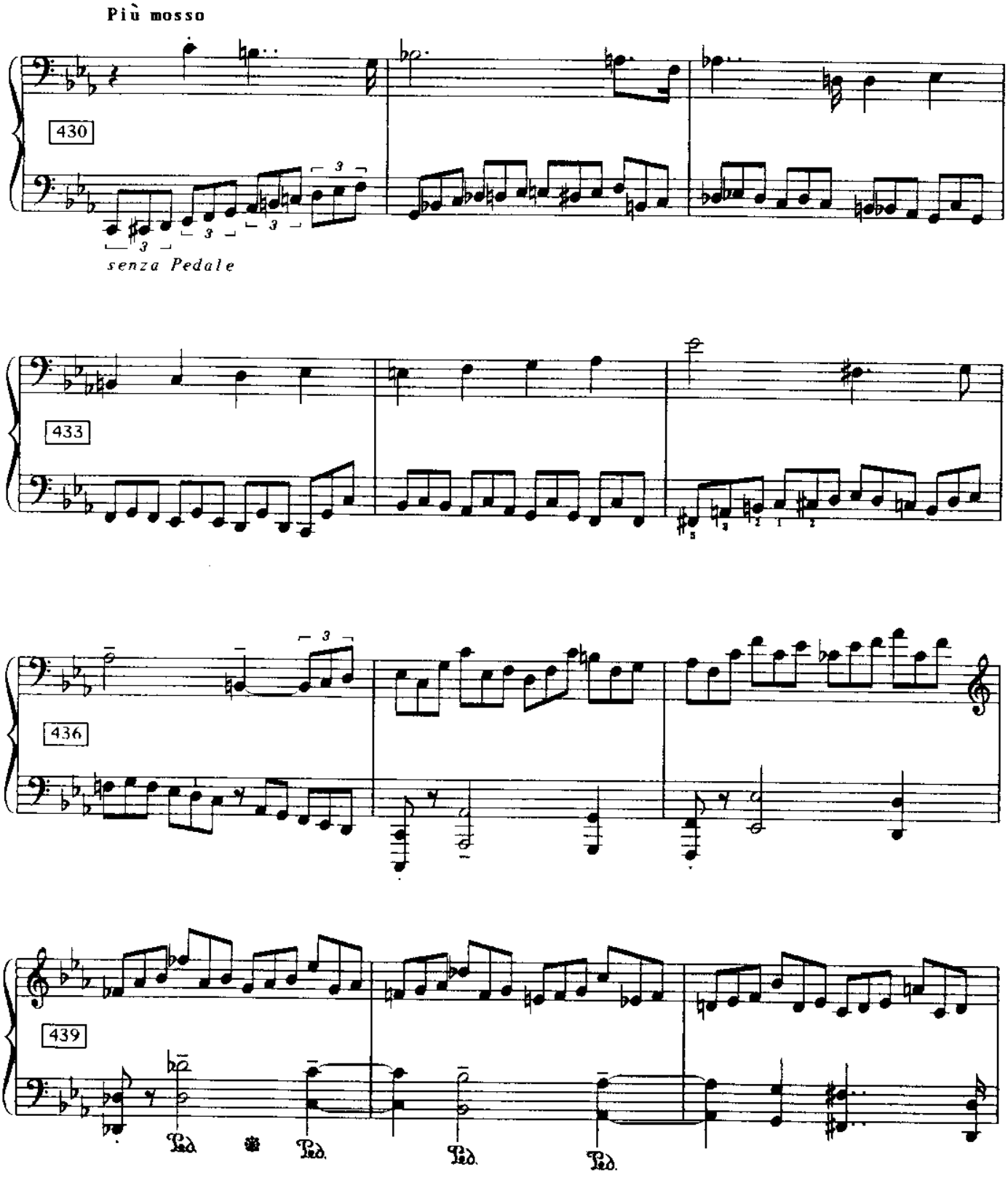
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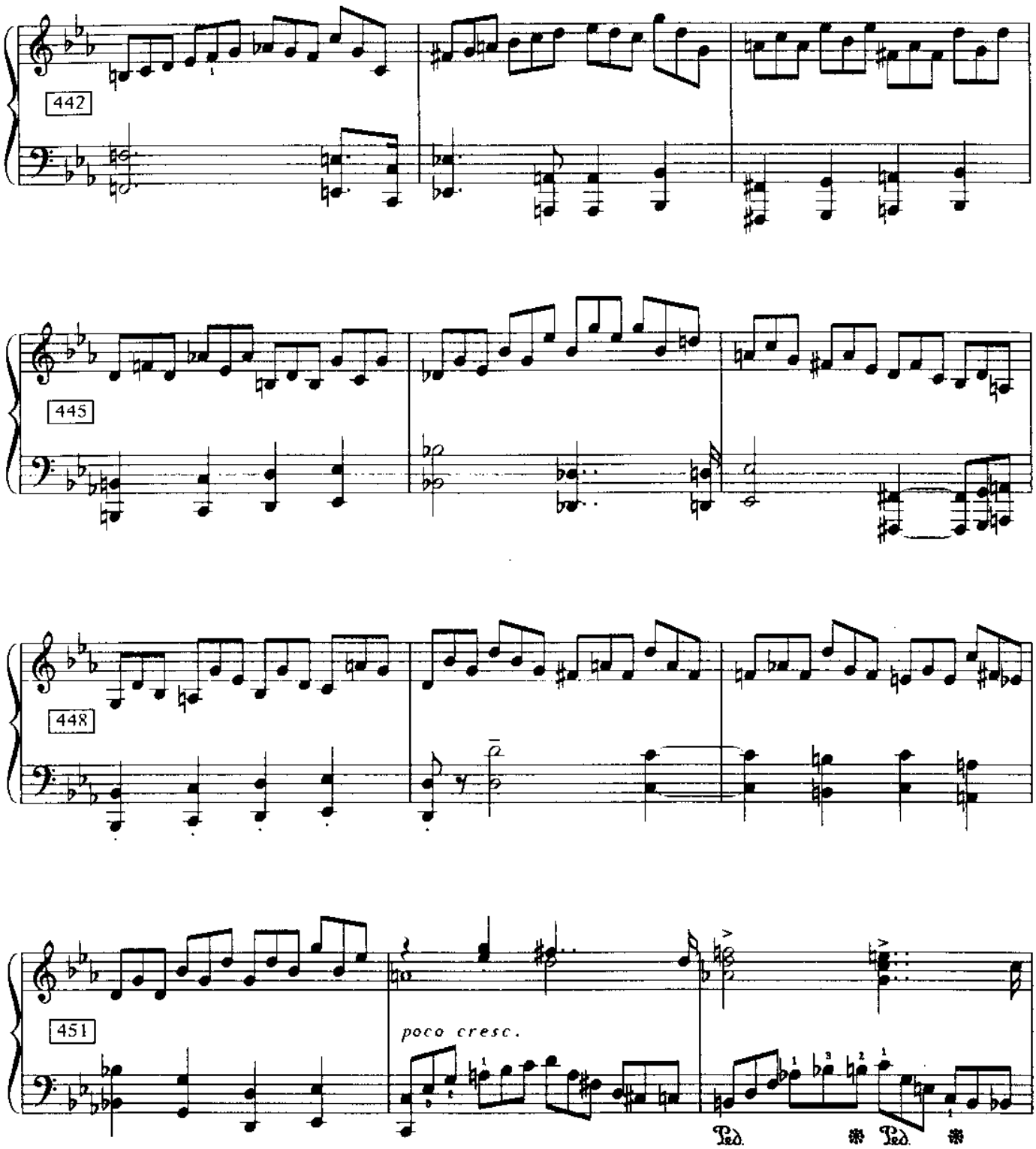
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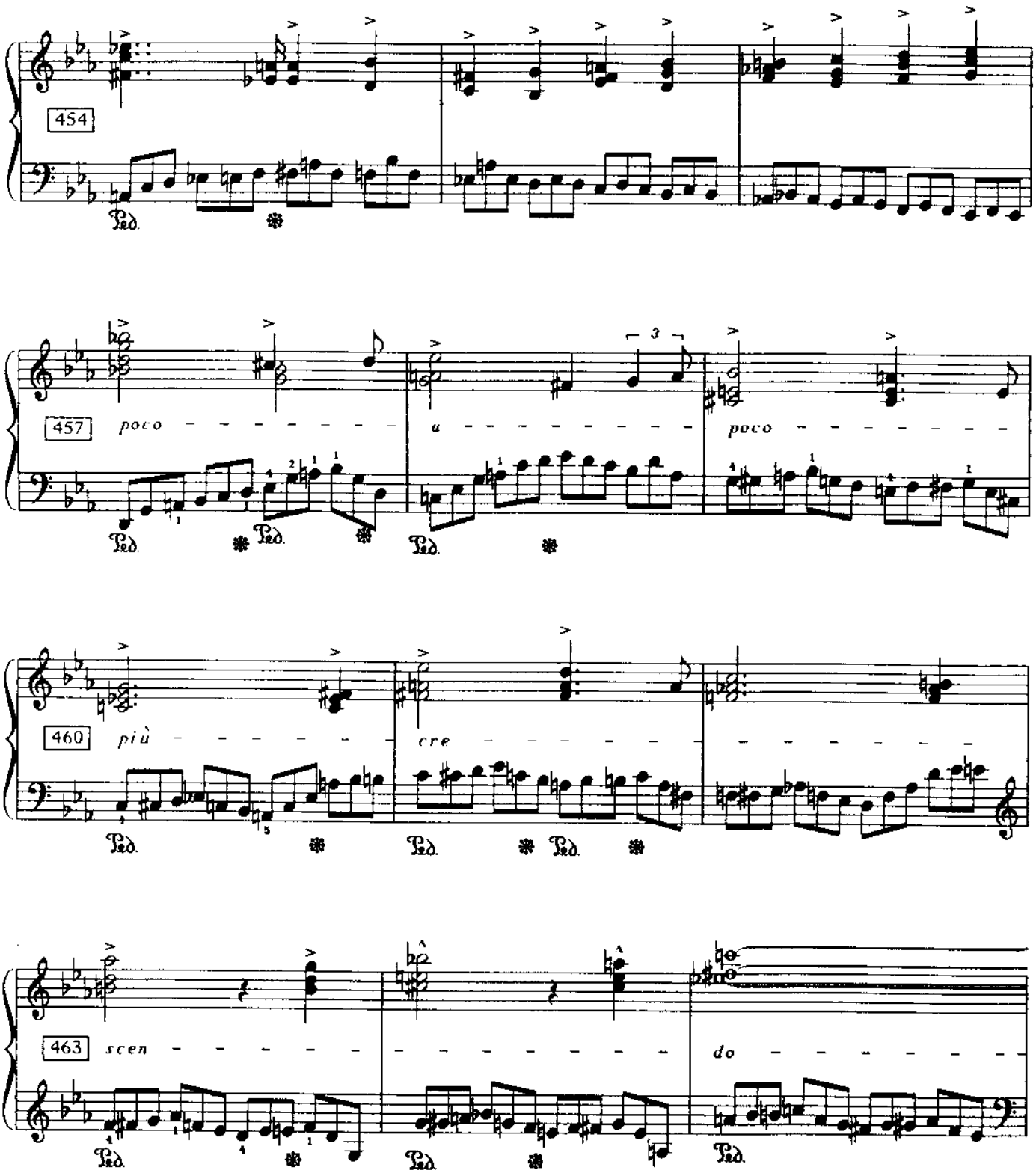
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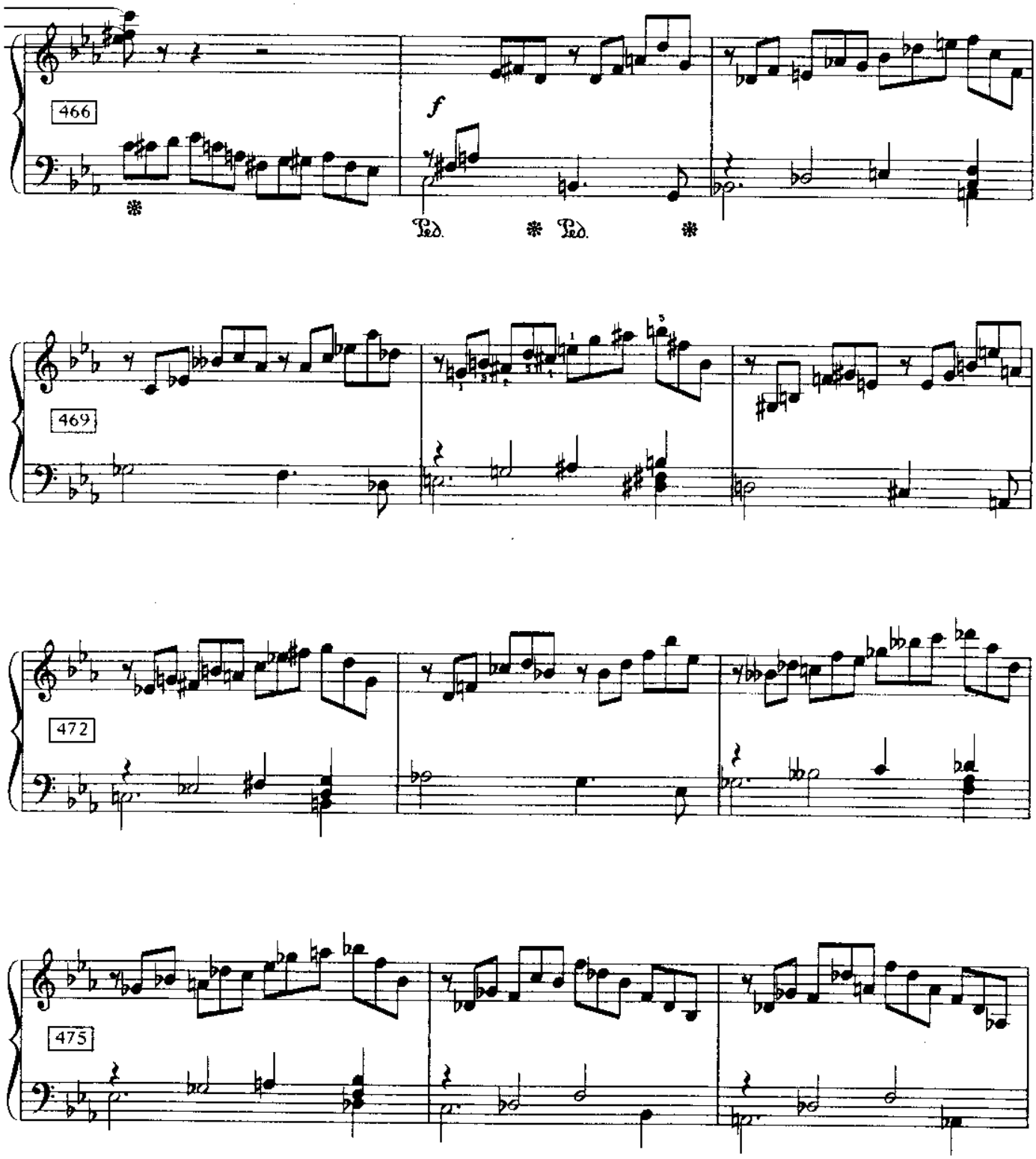
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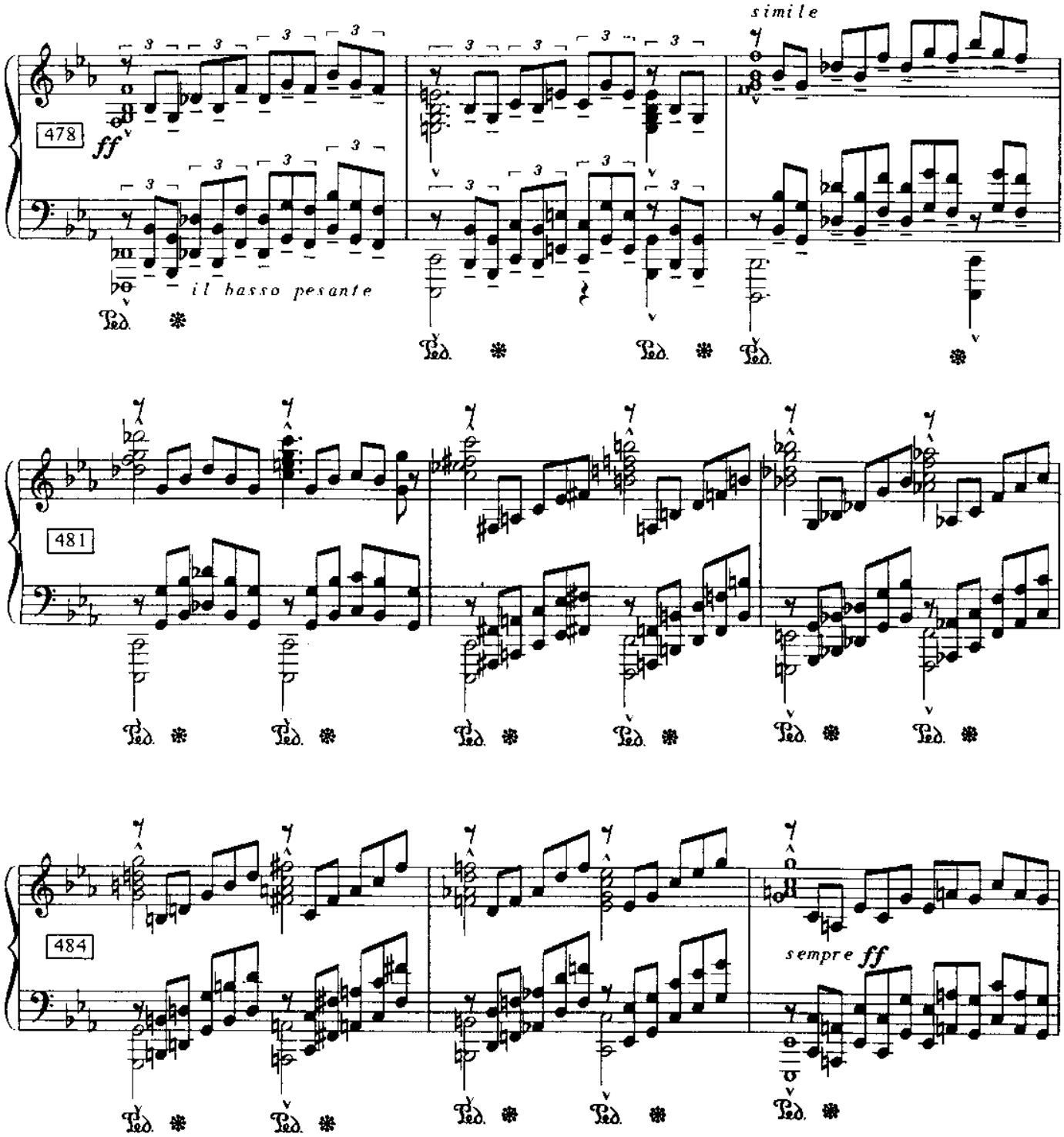
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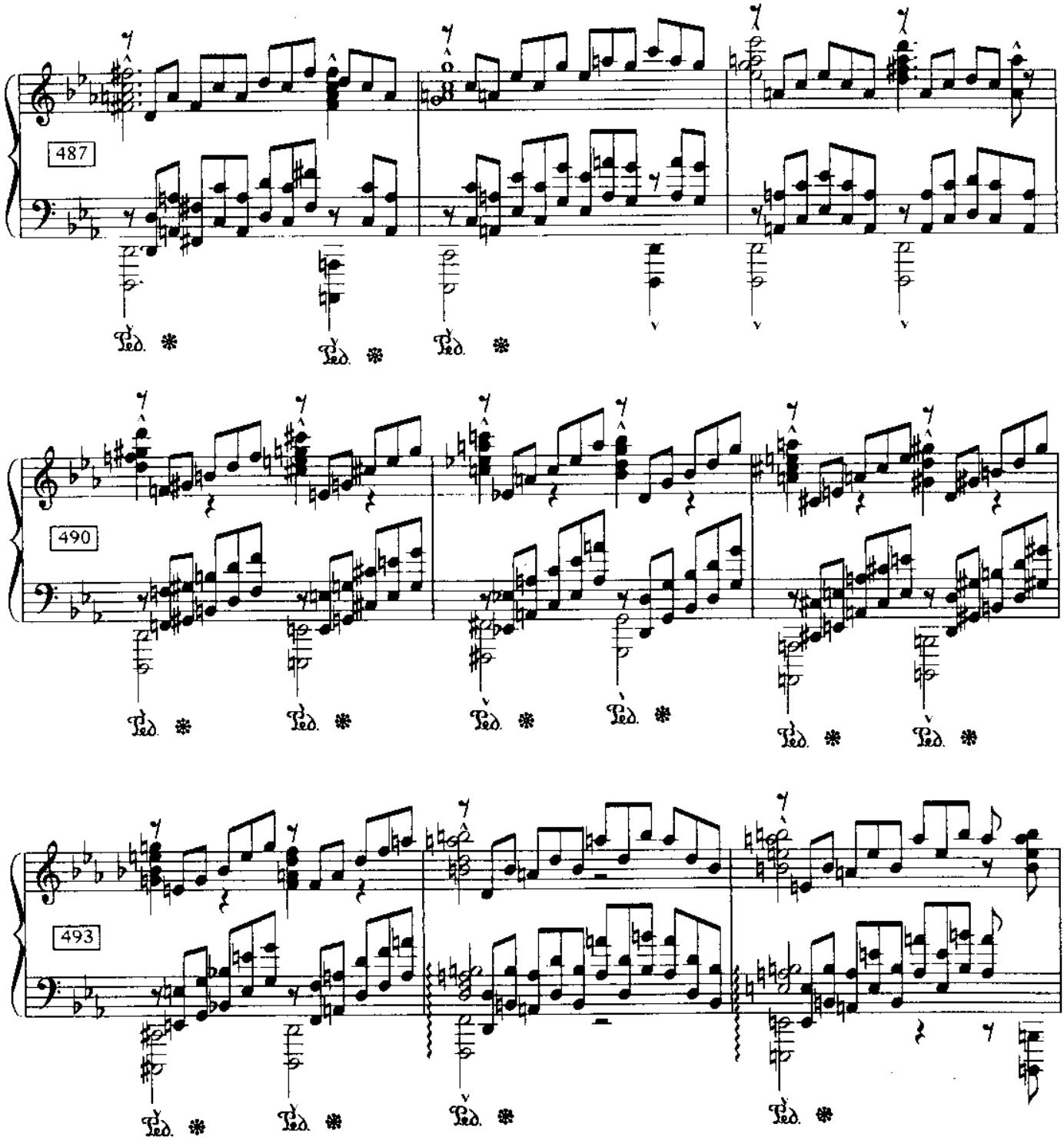
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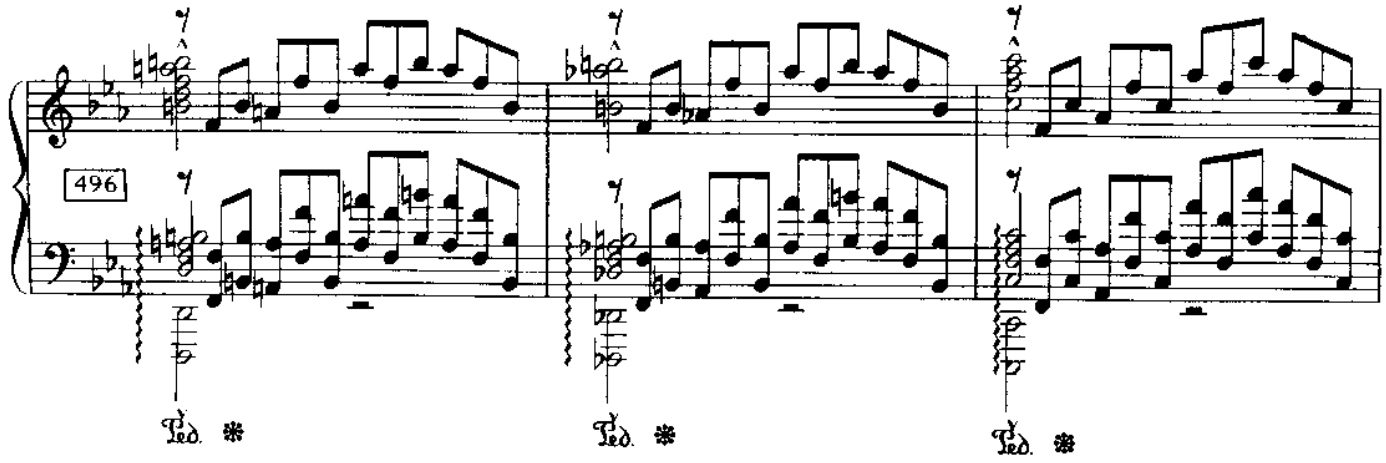
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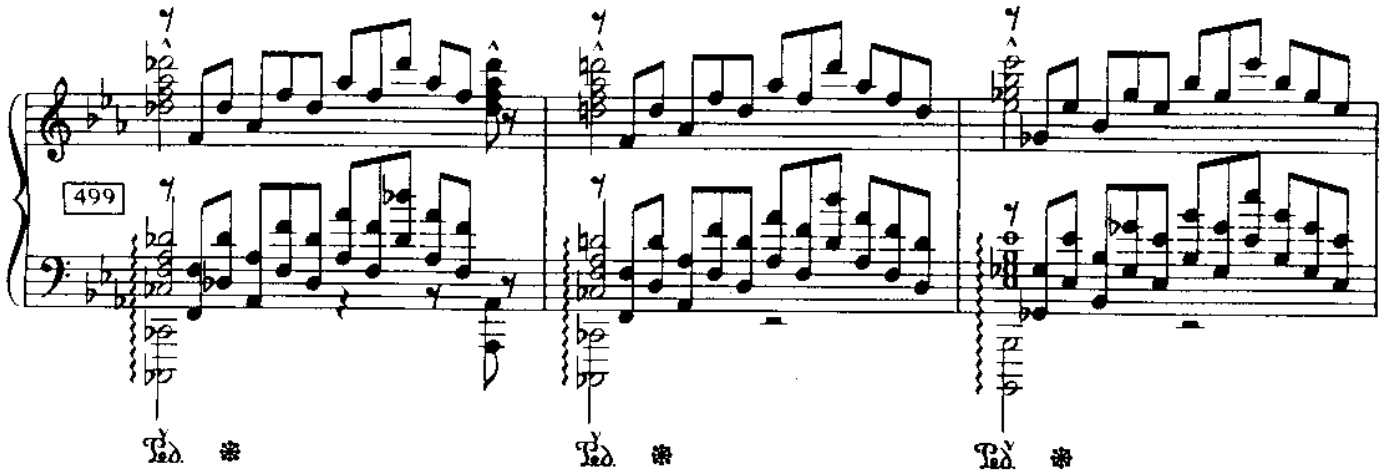
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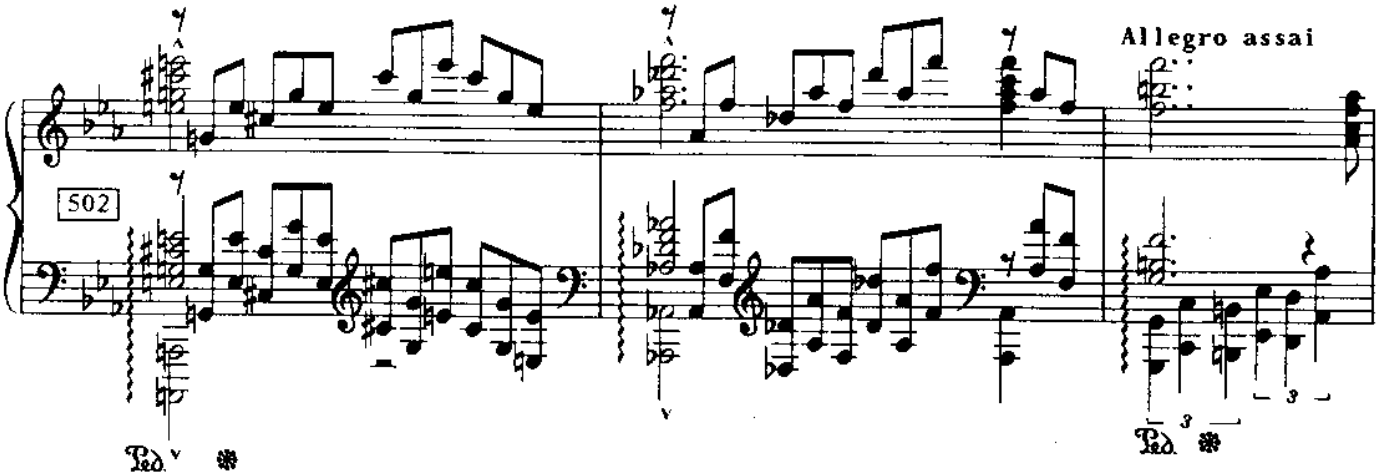
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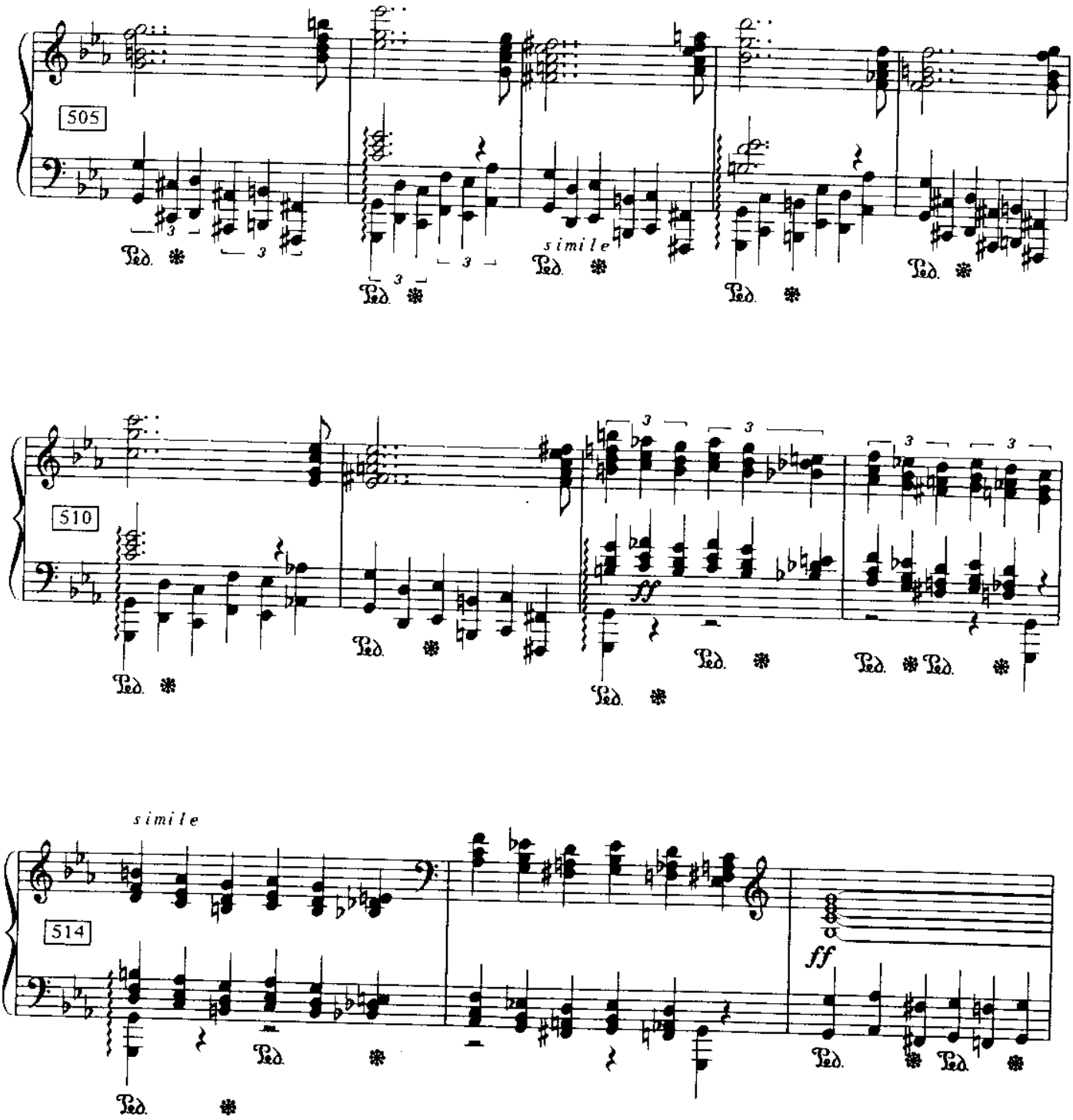
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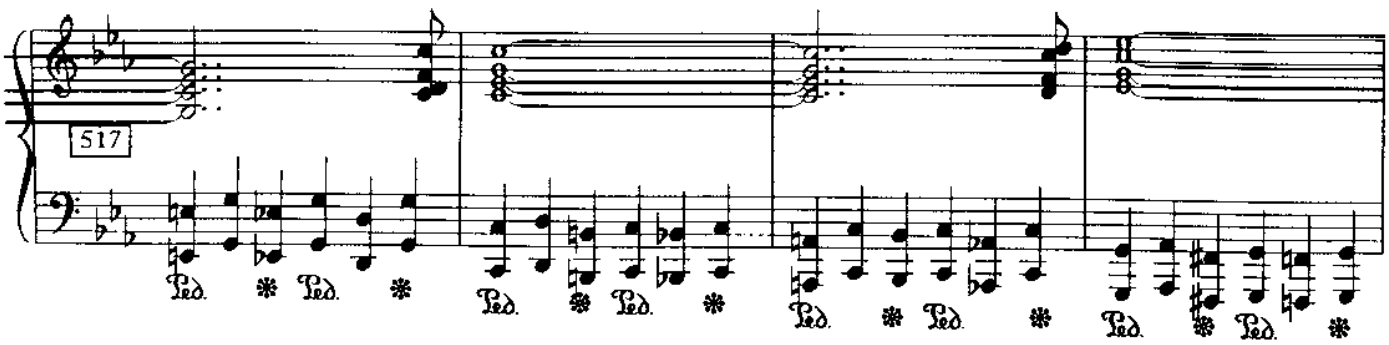
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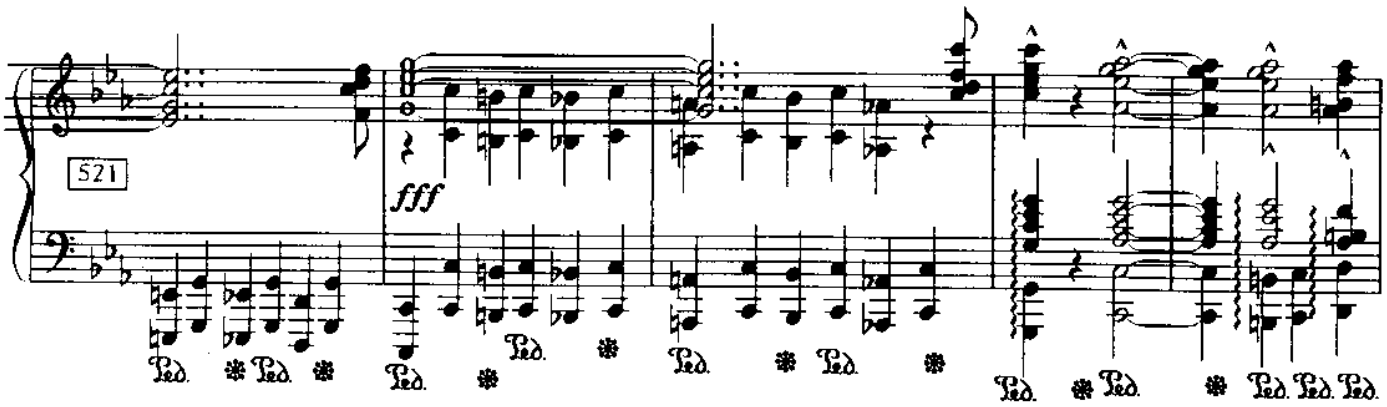
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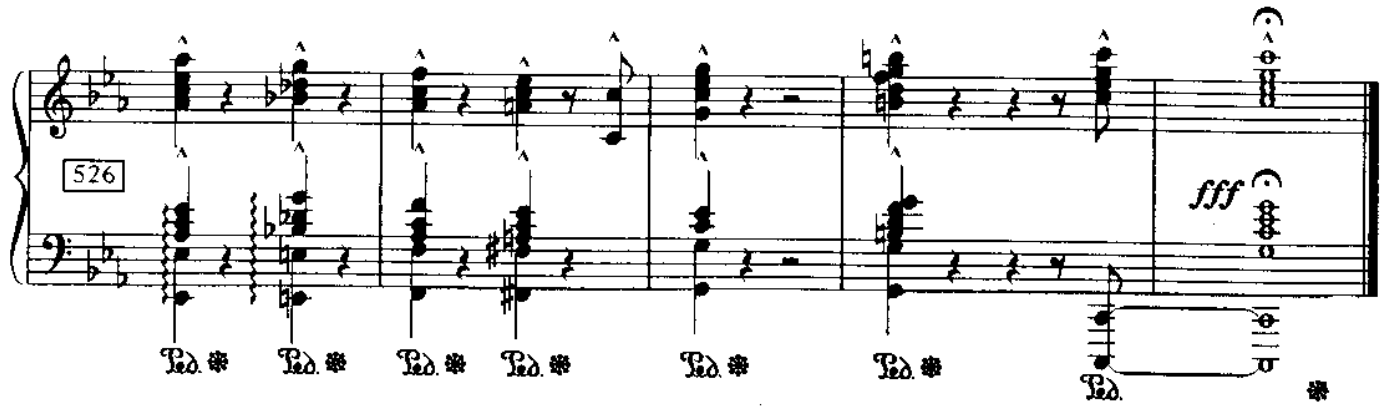
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