

263 *diister* 16', 8' und 4'

Man. II *p*

pp

hervortretend
Posaune 16'

Posaune fort

pp

271

Man. III Salcional

pp

Subbass allein*)

pp

1

Harmonika 8' allein

pp

ppp

280

Salcional und Gedackt

ppp

Harmonika allein

ppp

Lento

ppp

immer schwächer werdend

*) Subbass allein und *ppp* evtl. schon in T. 271, letztes Viertel / "Subbass allein" and *ppp* possibly as early as b. 271, last crotchet / «Subbass allein» et *ppp* éventuellement déjà mes. 271, dernière noire

Aeoline 16'

Salicional und Gedackt 16' und 8'

pp *distert*

pp

cresc. -

etwas heller

cresc. -

pp

ohne Gedackt und Aeoline 16'

sehr weich singend

dimin. -

ppp

ppp

smorz.

Allegro

317

Man. II *f*

324

328

*) Siehe Einzelanmerkungen / See Detailed Notes / Voir Notes Détaillées

331

Musical score for measures 331-333. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). Measure 331 features a complex melodic line in the treble staff with many beamed sixteenth notes and a bass line with chords and eighth notes. Measure 332 continues the melodic development. Measure 333 shows a continuation of the melodic and harmonic patterns. A large slur covers the entire passage.

334

Musical score for measures 334-336. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. Measure 334 features a complex melodic line in the treble staff with many beamed sixteenth notes and a bass line with chords and eighth notes. Measure 335 continues the melodic development. Measure 336 shows a continuation of the melodic and harmonic patterns. A large slur covers the entire passage.

337

Musical score for measures 337-339. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats. Measure 337 features a complex melodic line in the treble staff with many beamed sixteenth notes and a bass line with chords and eighth notes. Measure 338 continues the melodic development. Measure 339 shows a continuation of the melodic and harmonic patterns. A large slur covers the entire passage.

340

Musical score for measures 340-342. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). Measure 340 features a melodic line in the treble staff with a slur over the first two measures and a fermata over the second measure. Measure 341 continues the melodic line with a slur and a fermata. Measure 342 shows a melodic line in the treble staff with a slur and a fermata, and a bass line in the bass staff with a slur and a fermata.

343

Musical score for measures 343-345. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). Measure 343 features a melodic line in the treble staff with a slur and a fermata. Measure 344 continues the melodic line with a slur and a fermata. Measure 345 shows a melodic line in the treble staff with a slur and a fermata, and a bass line in the bass staff with a slur and a fermata.

345

Musical score for measures 345-348. The score is written for a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor). The right hand has a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment. There are some bracketed markings like [a] and [7] in the bass line.

349

Man. I *f* ohne Manualcoppel und Cornett

Musical score for measures 349-352. The score is written for a grand staff (treble and bass clefs). The music is in a key with one flat. The right hand has a melodic line with slurs and ornaments. The left hand has a bass line with a forte (*f*) dynamic marking. The text "Man. I *f* ohne Manualcoppel und Cornett" is written above the staff.

332

First system of musical notation, measures 332-335. Treble clef, key signature of two flats. Measure 332 has a first ending bracket. Measures 333-335 are grouped with a large oval. Measure 334 has a first ending bracket. Measure 335 has a first ending bracket.

335

Second system of musical notation, measures 332-335. Bass clef, key signature of two flats. Measures 332-335 are grouped with a large oval. Measure 334 has a first ending bracket. Measure 335 has a first ending bracket.

358

Musical score for measures 358-360. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature has two flats. Measure 358 features a complex texture with multiple voices and chords. Measure 359 shows a continuation of the texture with some notes circled. Measure 360 has a large oval encompassing the entire system, with a small 'c' in a box below the bottom staff.

361

Musical score for measures 361-363. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature has two flats. Measure 361 features a complex texture with multiple voices and chords. Measure 362 shows a continuation of the texture with some notes circled. Measure 363 has a large oval encompassing the entire system, with a small 'c' in a box below the bottom staff.

364

Musical score for measures 364-366. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature has two flats. Measure 364 features a complex texture with multiple voices and chords. Measure 365 shows a continuation of the texture with some notes circled. Measure 366 has a large oval encompassing the entire system, with a small 'c' in a box below the bottom staff.

367

Manualcoppel

ff

poco

a

poco

Pedal *cresc.*

ff

371

cresc.

Cornett

375

fff

fff alle Bässe und Pedalcoppel

379

383

Manualcoppel fort !

386

ff Posaune 32'

ff

ff Manualcoppel!

*) besser / better / meilleur:  ; vgl. T. 385 / cf. b. 385 / cf. mes. 385

**) besser / better / meilleur:  ; vgl. T. 393 / cf. b. 393 / cf. mes. 393

399

*)

Manualcoppel fort !

402

405

*) besser e'' / better e'' / meilleur mi''

409

*)

413

*)

fff Mannalcoppel

417

Mannalcoppel fort

421

424

427

*) EA:

**) EA:

Più mosso

430

Musical score for Man. II, measures 430-433. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked *Più mosso*. The music consists of a melodic line in the right hand and a bass line in the left hand. The right hand contains several triplet patterns and slurs. The left hand provides a steady accompaniment. The key signature changes to one flat (B-flat) at the end of measure 433.

434

Musical score for Man. II, measures 434-437. The score continues in the key signature of one flat (B-flat). The right hand features a complex melodic line with many slurs and ties, and a few triplet markings. The left hand continues with a consistent accompaniment. The key signature changes to natural (no sharps or flats) at the end of measure 437.

438

Musical score for Man. II, measures 438-441. The score continues in the key signature of natural. The right hand has a melodic line with many slurs and ties. The left hand provides a steady accompaniment. The key signature changes to one flat (B-flat) at the end of measure 441.

*) Siehe Einzelanmerkungen / See Detailed Notes / Voir Notes Détaillées

442

Musical score for measures 442-445. The system consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff contains a bass line with similar rhythmic patterns. Large curved lines connect notes across measures, indicating phrasing. The bass staff has a few rests in measures 443 and 444.

446

Musical score for measures 446-449. The system consists of two staves: a treble staff and a bass staff. The key signature has two flats. The treble staff continues the melodic line. In measure 447, there is a triplet of eighth notes in the treble staff. In measure 448, there is a triplet of eighth notes in the bass staff. Large curved lines indicate phrasing across measures.

450

Musical score for measures 450-453. The system consists of two staves: a treble staff and a bass staff. The key signature has two flats. The treble staff continues the melodic line. In measure 451, the instruction *poco cresc.* is written below the staff. Large curved lines indicate phrasing across measures.

454

do -

a -

a -

a -

a -

a -

3

459

poco -

più -

cre -

scen -

464

do -

do -

do -

do -

do -

f

Man. I

468

Musical score for measures 468-471. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (B-flat and E-flat). Measure 468 features a melodic line in the treble staff with eighth notes and a bass line with a dotted half note. Measure 469 continues the melodic line with eighth notes and a bass line with a dotted half note. Measure 470 shows the melodic line with eighth notes and a bass line with a dotted half note. Measure 471 features a melodic line with eighth notes and a bass line with a dotted half note. A *cresc.* marking is present in measure 471. The bottom staff is mostly empty, with some notes in measure 471.

472

Musical score for measures 472-475. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (B-flat and E-flat). Measure 472 features a melodic line in the treble staff with eighth notes and a bass line with a dotted half note. Measure 473 continues the melodic line with eighth notes and a bass line with a dotted half note. Measure 474 shows the melodic line with eighth notes and a bass line with a dotted half note. Measure 475 features a melodic line with eighth notes and a bass line with a dotted half note. The bottom staff is mostly empty, with some notes in measure 475.

476

Musical score for measures 476-479. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has two flats (B-flat and E-flat). Measure 476 features a melodic line in the treble staff with eighth notes and a bass line with a dotted half note. Measure 477 continues the melodic line with eighth notes and a bass line with a dotted half note. Measure 478 shows the melodic line with eighth notes and a bass line with a dotted half note. Measure 479 features a melodic line with eighth notes and a bass line with a dotted half note. A *ff* marking is present in measure 479. The bottom staff is mostly empty, with some notes in measure 479.

480

Musical score for measures 480-483. The system consists of two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats). Measure 480 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 481 shows a treble staff with a melodic line and a bass staff with a sustained chord. Measure 482 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 483 shows a treble staff with a melodic line and a bass staff with a sustained chord. Large curved lines connect the staves across measures, indicating phrasing or articulation.

484

Musical score for measures 484-487. The system consists of two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats). Measure 484 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 485 shows a treble staff with a melodic line and a bass staff with a sustained chord. Measure 486 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 487 shows a treble staff with a melodic line and a bass staff with a sustained chord. Large curved lines connect the staves across measures, indicating phrasing or articulation.

488

Musical score for measures 488-491. The system consists of two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats). Measure 488 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 489 shows a treble staff with a melodic line and a bass staff with a sustained chord. Measure 490 features a treble staff with a melodic line and a bass staff with a sustained chord. Measure 491 shows a treble staff with a melodic line and a bass staff with a sustained chord. Large curved lines connect the staves across measures, indicating phrasing or articulation.

492

Musical score for measures 492-495. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together and marked with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 492, 493, 494, and 495 are indicated at the top of the treble staff.

496

Musical score for measures 496-500. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together and marked with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 496, 497, 498, 499, and 500 are indicated at the top of the treble staff.

500

Musical score for measures 500-504. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together and marked with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Measure numbers 500, 501, 502, 503, and 504 are indicated at the top of the treble staff.

Allegro assai

504

mf Manualcoppel

mf Pedalcoppel

Musical score for Manualcoppel and Pedalcoppel. The Manualcoppel part is in the upper staves and the Pedalcoppel part is in the lower staves. Both parts feature triplet patterns and dynamic markings.

510

Musical score continuation from measure 510 to 516. The Manualcoppel part is in the upper staves and the Pedalcoppel part is in the lower staves. Both parts feature triplet patterns and dynamic markings.

516

Musical score for measures 516-522. The score is written for two staves (treble and bass clefs). It features complex rhythmic patterns, including triplets and sixteenth notes. The bass line is particularly active with many triplets. The treble line has some sustained notes and rests. The key signature has one flat (B-flat).

523

Musical score for measures 523-529. The score is written for two staves (treble and bass clefs). It continues the complex rhythmic patterns from the previous system, with many triplets and sixteenth notes. The bass line is very active. The treble line has some sustained notes and rests. The key signature has one flat (B-flat).

TRIO

für zwei Manuale und Pedal

Moderato

Manual

Pedal

6

*) Unklar, ob a' oder as' ? / unclear, whether a' or as' ? / uncertain, si la' ou la# ?

30

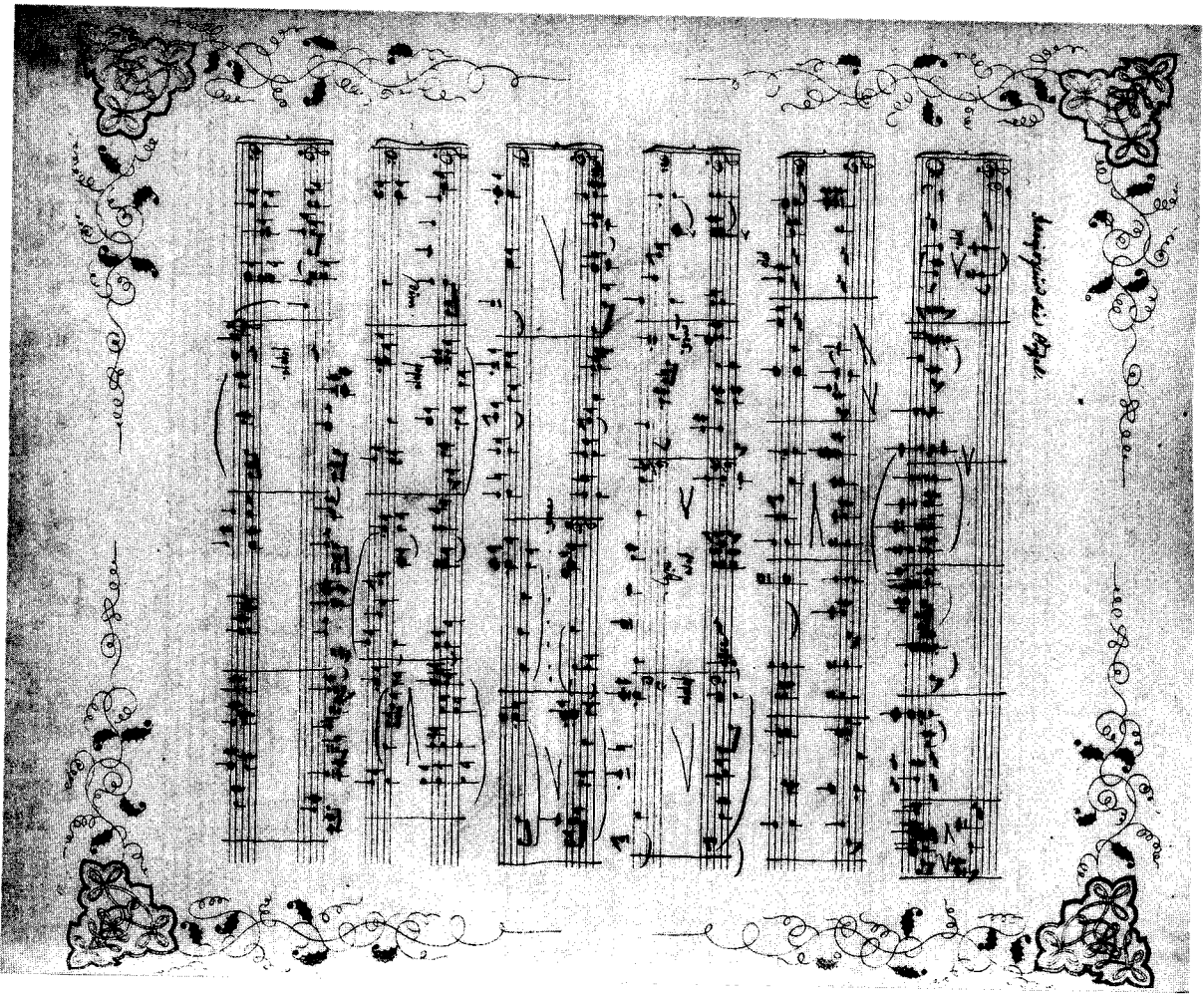
Musical score for measures 30-32. It consists of two systems. The first system has two staves: a treble staff and a bass staff. The second system has two staves: a treble staff and a bass staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and slurs.

35

Musical score for measures 35-37. It consists of two systems. The first system has two staves: a treble staff and a bass staff. The second system has two staves: a treble staff and a bass staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and slurs.

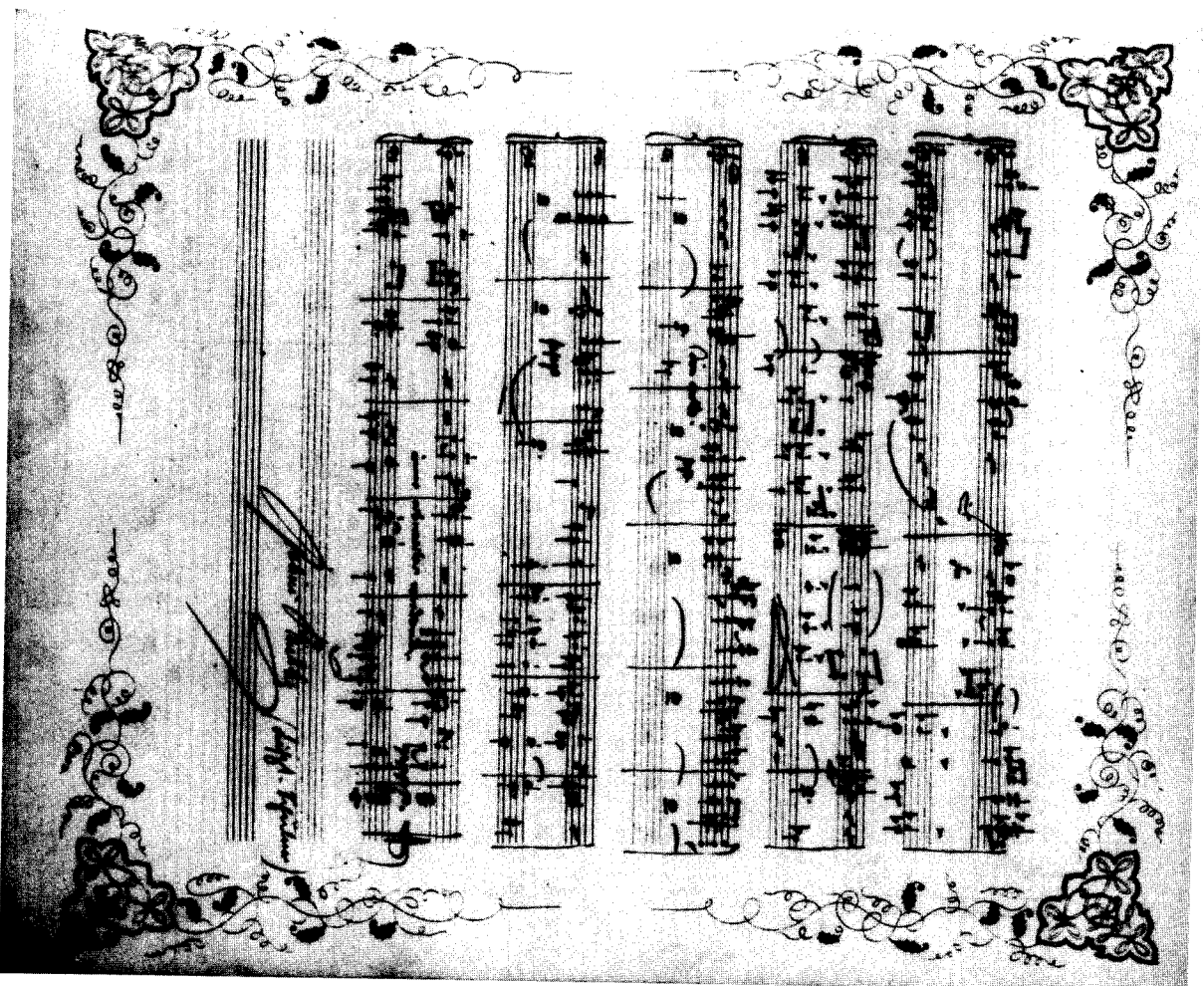
40

Musical score for measures 40-42. It consists of two systems. The first system has two staves: a treble staff and a bass staff. The second system has two staves: a treble staff and a bass staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and slurs.



Julius Reubke, *Adagio für die Orgel*

Autograph im Album der Prinzessin Marie von Sayn-Wittgenstein, Bl. 62v und 63r.
Autograph in the Album of the Princess Marie von Sayn-Wittgenstein, fol. 62v and 63r.
Autographe dans l'Album de la princesse Marie de Sayn-Wittgenstein, fol. 62v et 63r.



ADAGIO

für die Orgel

8

pp

cresc.

rit.

pp

15

ppp

cresc.

dim.

ppp

22

pppp

28

fin

34

dim. molto

41

dada

48

immer schwächer werdend

dada

KRITISCHE ANMERKUNGEN / CRITICAL NOTES

Abkürzungen / Abbreviations

Bg(n).	Bogen (Bögen)	o.S.	oberes Manualsystem / upper manual staff
b.	bar(s)	Ped.	Pedal / pedal
bt.	beat(s)	PN	Plattenummer / plate number
corr.	corrected	r.H.	rechte Hand / right hand
err.	erroneously	T.	Takt(e)
evtl.	eventuell	US	Unterstimme / lower voice
Hbg(n).	Haltebogen (Haltebogen)	u.S.	unteres Manualsystem / lower manual staff
korr.	korrigiert	vLN.	vorletzte Note / penultimate note
LN.	letzte Note / last note	Zz.	Zählzeit / beat
MS	Mittelstimme / middle voice		
NA	vorliegende Neuauflage / the present edition		
OS	Oberstimme / upper voice		

1. Der 94. Psalm, Sonate für die Orgel c-Moll /

The 94th Psalm, Sonata for Organ in C minor

Quellen / sources

- A Autograph, einst im Besitz des 1862 durch Franz Liszt und Franz Brendel gegründeten, 1937 wieder aufgelösten *Allgemeinen Deutschen Musikvereins*, heute verschollen¹ / Autograph, formerly in the possession of the *Allgemeiner Deutscher Musikverein*, founded in 1862 by Franz Liszt and Franz Brendel and dissolved in 1937, now lost¹

Quellenbewertung und Edition

Da das Autograph zu Reubkes Sonate verschollen ist, konnte nur die von Otto Reubke herausgegebene Erstaussgabe (EA), herangezogen werden. Benutzt wurde die im August 1871² erschienene erste Auflage (Reprint: Winterthur 1985). Die Folgeauflagen unterscheiden sich lediglich durch neu gestaltete Titelseiten, die Hinzufügung der Plattennummer (ab der zweiten Auflage) sowie der Angabe von Notensteinerei und Druckerei; der Notentext selbst blieb jedoch unange-

EA Erstaussgabe, 1. Auflage, Leipzig, August 1871 / First edition, 1st printing,

Leipzig, August, 1871.

HERRN PROFESSOR CARL RIEDEL / *gewidmet. / Der 94^{ste} Psalm. / SONATE / FÜR DIE / Orgel / COMPONIRT VON / JULIUS REUBKE. / HERAUSGEGEBEN VON OTTO REUBKE. / Pt. 1 Tblr. / Eigentbum der Verleger. / Leipzig (Felixstrasse 2.). J. SCHUBERTH & Co. NEW-YORK (820 Broadway.) / PHILADELPHIA / (610 Archstreet.).* Ohne / without PN. Exemplar / copy: Archiv der Stadtkirche Winterthur, Reprint: hg. von / ed. by Rudolf Meyer, Winterthur 1985.

2. Auflage, Leipzig, 1873 oder 1874 / 2nd printing, Leipzig, 1873 oder / or 1874. *Herrn Professor Carl Riedel. / Grosse / Orgel-Sonate in C-moll. / (Der 94. Psalm.) / Componirt / von / JULIUS REUBKE. / (Herausgegeben von Otto Reubke.) / Eingetragen in das Vereinsarchiv / Eigentbum der Verleger. / J. Schubert & Co. / LEIPZIG. PN: 4828. Unten auf der ersten Notenseite / at the bottom of the first page of music: Stich und Druck von F. W. Garbrecht in Leipzig.*

Exemplar / copy: Musikwissenschaftliches Seminar der Universität Heidelberg

8. Auflage, Leipzig, 1880 oder später / 8th printing, Leipzig, 1880 oder später / or later. PN: Sch. & Co. 4828. Unten auf der ersten Notenseite / at the bottom of the first page of music: *Stich und Druck v. Oscar Brandstetter, Leipzig.* Exemplar / copy: Universität für Musik und darstellende Kunst Wien

Evaluation of sources and editorial practice

Since the autograph of Reubke's Sonata has been lost, it has only been possible to refer to the first edition (EA), published by Otto Reubke. The first printing, which appeared in August 1871² (Reprint: Winterthur 1985) was used. Subsequent printings differ only in the re-designed title pages, the addition of the plate number (from the 2nd printing onwards) and the company names. The musical text itself remained completely untouched, even in the eighth printing, in which

¹ Michael Galit, *Julius Reubke (1834–1858). Leben und Werke*, Langen bei Bregenz 1995, S. 149.

² Galit, *Julius Reubke*, S. 145.

¹ Michael Galit, *Julius Reubke (1834–1858). Leben und Werke*, Langen near Bregenz 1995, p. 149.

² Galit, *Julius Reubke*, p. 145.

taster, auch in der achten Auflage, in der die Firmierung *Stich und Druck von F. W. Garbrecht in Leipzig* durch *Stich und Druck v. Oscar Brandstetter, Leipzig* abgelöst wurde³. Insofern waren die Folgeauflagen für die Gestaltung der vorliegenden Ausgabe nicht relevant.

Die Erstaussgabe enthält allerdings zahlreiche problematische Stellen, die fehlerhaft, unvollständig oder inkonsequent erschienen. Für diese Fehler und Ungereimtheiten sind folgende Gründe hypothetisch aufzuführen: Möglicherweise sind es satztechnische Großzügigkeiten eines noch jungen Genies, möglicherweise aber auch Folgen einer noch nicht vollständig ausgearbeiteten Aufzeichnung in Julius Reubkes Autograph. Noch während der Arbeit an seiner Orgelsonate erhielt Reubke nämlich eine Einladung von dem Merseburger Domorganisten und königlichen Musikdirektor David Heinrich Engel (1816–1877), bei einem am 17. Juni 1857 veranstalteten Domkonzert mitzuwirken⁴. Reubke spielte dabei seine gerade fertig gestellte Sonate und es ist anzunehmen, dass das Manuskript in manchen Details wegen der drängenden Zeit nur Skizze geblieben ist, was dem Komponisten selbst zur Wiedergabe völlig ausreichen konnte. Im Erstdruck aber könnten Unklarheiten und Unzulänglichkeiten in Reubkes noch ‚unfertigem‘ Manuskript unkoriert übernommen worden sein oder sogar noch zusätzliche Fehler durch den Notensetzer verursacht haben. Allem Anschein nach hat zudem ein Korrekturlesen während der Drucklegung nie stattgefunden. Dafür sprechen die zahlreichen Auslassungen und Inkonssequenzen, für die exemplarisch die nicht immer logisch verwendenden Zeichen Keil und Punkt erwähnt seien. Gleichwohl bleiben sie in der vorliegenden Ausgabe unverändert stehen, da sie dem aufmerksamen Interpreten unter Umständen manchen Hinweis auf aufführungspraktische Nuancen geben können. Zu einer Reihe von fraglichen Stellen im Notentext hat der Herausgeber Verbesserungsvorschläge angeeignet. In Fällen, wo es kaum zu unterscheiden ist, ob es sich um eine fehlerhafte Überlieferung oder um satztechnische Großzügigkeiten des jungen Komponisten handelt, werden diese Vorschläge in Form von Fußnoten auf der jeweiligen Notenseite zur Diskussion gestellt. Dort, wo es sich mit großer Wahrscheinlichkeit um tatsächliche Versehen handelt, erscheint der Verbesserungsvorschlag des Herausgebers im Notentext selbst, die Lesart der Erstaussgabe hingegen als Fußnote. Plausible Ergänzungen des Herausgebers aufgrund von Analogien stehen im Notentext in eckigen Klammern, gelegentlich ergänzte Noten sind durch Kleinstich kenntlich gemacht. Diese Zusätze werden in den Einzelanmerkungen in der Regel nicht eigens kommentiert.

the company name *Stich und Druck von F. W. Garbrecht in Leipzig* was replaced by *Stich und Druck v. Oscar Brandstetter, Leipzig*³. The subsequent prints were thus not relevant for the preparation of the present edition.

However, the first edition contains numerous problematic passages which appear to be faulty, incomplete or inconsistent. The following possible reasons for these errors and inconsistencies can be adduced: they may have been technical liberties of a still young genius in the setting, or they may have been consequences of an incompletely worked out presentation in Julius Reubke's autograph. While he was still working on his organ sonata, Reubke actually received an invitation from the Merseburg cathedral organist and Royal Music Director David Heinrich Engel (1816–1877) to participate in a cathedral concert organized for 17 June 1857⁴. Reubke played his newly completed sonata on this occasion, and it can be assumed that due to the pressure of time the manuscript consisted in some aspects only of sketches, which may have been quite sufficient for the composer himself to perform from. In the first edition, however, unclear passages and deficiencies in Reubke's still 'unfinished' manuscript may have been taken over uncorrected, and additional errors may even have been introduced by the engraver. In addition to this, to all appearances no proof-reading seems to have taken place during the preparation of the work for printing. This is indicated by numerous omissions and inconsistencies, for which the not always logical use of the wedge and dot signs has been mentioned as representative. At the same time, they have been carried over unchanged into the present edition, since they may in some circumstances give the attentive performer an indication of practical nuances of performance.

In a number of questionable passages in the musical text, the editor has made suggestions for improvement. In cases where it is scarcely possible to determine whether faulty transmission is concerned or a part-writing leniency of the young composer, these proposals are presented for discussion in the form of footnotes on the same page of the musical text. Where there is a high probability that actual mistakes are involved, the editor's suggestion appears in the musical text itself, with the reading of the first edition in the footnote. Plausible additions by the editor based on analogies are given in square brackets, while occasionally supplementary notes are distinguished with smaller print. These additions are not as a rule individually commented in the Detailed Notes.

³ Dies hängt mit der Übernahme der Firma Garbrecht durch Brandstetter zusammen; vgl. Gallit, S. 151.

⁴ Gallit, *Julius Reubke*, S. 56.

³ This is connected with the takeover of the Garbrecht company by Brandstetter; cf. Gallit, p. 151.



⁴ Gallit, *Julius Reubke*, p. 56.

Einzelanmerkungen / Detailed Notes

Die nachfolgenden Anmerkungen beziehen sich – soweit nicht anders angegeben – auf die Erstaussgabe (EA) und folgen dem Schema Takt – System / Stimme – Zeichen im Takt (Note, Akkord oder Pause) – Bemerkung.

The following notes refer – where not otherwise specified – to the first edition (EA) and follow the scheme bar – staff / voice – symbol in bar (note, chord or rest) – comment.

5	o.S.	Zz. 4	b vor e'' fehlt / b before e'' missing	174,		
6	o.S.	Zz. 4	b vor a' fehlt / b before a' missing	178	Ped.	I.N.
10	u.S. OS		Bg. nur bis vl.N.; NA: analog T. 2 verlängert / slur only to penultimate note; NA lengthened by analogy with b. 2	181	o./u.S.	Zz. 4
23			die unterschiedliche Artikulation dieses Taktes im Vergleich zu T. 223 ist offensichtlich beabsichtigt / the different articulation of this bar in comparison with b. 233 is apparently intentional	189	o.S. OS	
47	Ped.	1	Registerangabe / indication of stops: <i>Sube.16'</i>	223	o./u.S.	I.N.
54	u.S. OS	1	As ohne Verlängerungspunkt / j Ab without augmentation dot	245–		
75	u.S.	1	b vor D fehlt / b before D missing	247	o.S.	
88	u.S.		p auf 4. statt auf 2. Note (wohl aus Platzmangel) / p on 4th instead of 2nd note (probably lack of space)	253	u.S.	I.N.
93–94	o.S.		alle Hbgn. fehlen / all ties missing	277–		
94–95	u.S.		Hbg. es'-es' fehlt / tie e' b - e' b missing	281	o./u.S.	
95	Ped.	1	j; NA: analog T. 97, 99 korr. zu j' y' / j; NA corr. in j' y' analogous to b. 97, 99	286–		
98	u.S.	Zz. 3	b vor e' fehlt / b before e' missing	288	u.S.	
98–99	u.S.		alle Hbgn. fehlen / all ties missing	288–		
100	Ped.		Weiterführung des Hbg. D-D fehlt (Zeilenwechsel) / continuation of the tie D-D missing (change of line)	289	u.S.	
131	Ped.	5	> statt v unter H / > instead of v below B	301	o.S. MS	
139,				301	o.S. MS	
142	r.H.	Zz. 3–4	ein Bg. / one slur	301	o.S. US	Zz. 4
143	o.S. OS		Tenutostriche zu Viertelnoten; NA: analog T. 151, 152 korr. zu Bg. Zz. 1–4 /	330	u.S.	8
143	u.S.	Zz. 1–4	tenuto strokes on crotchets; NA analogous to b. 151, 152 corr. to slur on bt. 1–4	344	o.S.	Zz. 4+
152	o.S. OS	14	Bg. nur Zz. 2–4 / slur bt. 2–4 only	350–		
154	MS		ohne h / without h	351	Ped.	
158	o.S.		Bg. 4–6 statt / instead of 3–6			

als  bzw.  notiert;

NA gleicht an T. 155 an /
notated as  and ;

NA matches to b. 155

mit Keil (wohl Stichtfehler) / with wedge (probably error) es' bzw. es''; ob aber der so charakteristische, strukturbildende kleine Sekundschritt des Hauptthemas hier (ohne ersichtlichen Grund) modifiziert werden sollte, ist fraglich /
E flat' and *E flat''*; but whether the so structurally characteristic minor second interval of the main theme should be modified here (without any apparent reason), is doubtful

Bg. erst ab Zz. 3 / beginning of slur not until br. 3
b vor d''/d'' fehlt / b before d''/d'' missing

Bogenbeginn in T. 245–246 fehlt, wohl aber Bogenende in T. 247 vorhanden (Zeilenwechsel) / beginning of slur missing in b. 245–246, but end of slur extant in b. 247 (change of line)
d; evtl. besser f? / d; possibly better f?

Bgn. enden bereits T. 279, Zz. 4; hier analog T. 233ff. bis T. 281 verlängert / end of slurs already in b. 279, bt. 4; here lengthened to b. 281 analogous to b. 233sq.

Bg. ender bereits T. 287, Zz. 4 / end of slur already on b. 279, bt. 4

Anfang des Hbg. e-e fehlt (Seitenwechsel) / beginning of tie e-e missing (change of page)

es'/b' vs. o. statt j./eb'/bb' err. o. instead of j. d; NA: korr. analog T. 294 zu f' / d; NA: corr. in f' analogous to b. 294

wohl vs. h statt # vor e; an vergleichbaren Stellen steht überall der kleine Sekundschritt! / probably err. h instead of # before e; the minor second appears everywhere in comparable passages! besser j analog T. 317, 322, 324? / better j analogous to b. 317, 322, 324?

die rhythmische Variante des Themenkopfes ist zwar

358 o.S. verblüffend, aber sicher authentisch / the rhythmical variant of the start of the subject is certainly confusing, but undoubtedly authentic

man vergleiche den Alt ab der 2. Takthälfte mit der Notation in T. 363, eine Angleichung an letzteren erscheint zwar sinnvoll, lässt sich aber nicht mit absoluter Sicherheit belegen / compare the alto from the 2nd half of the bar with the notation in b. 363: bringing into line with the latter certainly appears sensible, but cannot be justified with complete certainty

360-361 Ped. jeweils eintaktige Bogensetzung (wohl wegen Zeilenwechsel) / one-bar slurs in each case (probably because of change of line)

371 u.S. # vor g' fehlt / # before g' missing

371, 373 Ped. 5 Bogenführung nicht klar erkennbar; hier analog T. 367-369 notiert, wo eindeutig der Bogen nach dem Oktavsprung beginnt / slurring not clearly recognizable; notated here analogously to b. 367-369, where the slur unambiguously begins after the octave leap

395-398 Ped. 6 zweiaktige Bogensetzung / two-bar slurring

397 Ped. # statt # vor C / # instead of # before C

402, 404 u.S. J; NA: gleicht an T. 400 an / J; NA: adopts to b. 400

408/409, 410/411, 412/ Ped. J; NA: gleicht an T. 400 an / J; NA: adopts to b. 400

413 o.S. vgl. die unterschiedliche Bogensetzung in T. 406/407 / cf. the different slurring in b. 406-407

413 o.S. dritzte Note: f'' / third last note: f''

413 o.S. dritzte Note: b' / third last note: b'



413 u.S. 3-4 da dies der Struktur von T. 407, 409 widerspricht, gleicht NA entsprechend an / since this contradicts the structure of b. 407 and 409, NA corrects accordingly

419 o.S. OS Weiterführung des Bg. von T. 418 fehlt (Zeilenwechsel) / continuation of slur from b. 418 missing (change of line)

435 u.S. OS I.N. man beachte die uneinheitliche rhythmische Notierung der jeweils letzten Note als Achtel bzw. Sechzehntel (vgl. T. 446) /

439 u.S. US note the inconsistent rhythm in each case as quaver d

452 o.S. MS Weiterführung des Bg. von (change of line)

474 u.S. Zz. 3 J: start / instead of J. Zz. 4 mit Kell / with wedge

2. Trio für zwei Manuale und Pedal Es-Dur / Trio for 2 manuals and pedal in E flat major

Quellen / sources

A verschollen / lost

EA erschienen Erfurt/Leipzig, Januar 1850 im Sammelwerk: / published Erfurt/Leipzig, January, 1850 in the compendium: RINCK-, FISCHER-, MENDELSSOHN-BARTHOLDY- / ALBUM. / Ein Gedenkbuch dankbarer Liebe und inniger Verehrung. / Mit Original-Beiträgen der verschiedenartigsten Gattungen der Orgelmusik von den / kunstnimmigsten Organisten Deutschlands und des Auslandes. / Den Mannen dieser unsterblichen Meister geweiht / und als Bildungsmittel zur fleißigen Übung empfohlen / von dem Herausgeber / G. W. KÖRNER. / Vollständig in 4 Theilen oder 8 Heften / I. Vorspiele in den gangbarsten Dur- und Moll-Tonarten. 2 Hefte. / ... / Heft 1 ... / Erfurt und Leipzig. / Verlag von Gottb. Wilh. Körner. / S. / pp. 10-11.

Kopftitel / title on the first page of music: Trio für zwei Manuale und Pedal. Autorenangabe / indication of the author: Julius Reubke, geb. 23. März 1834 zu / Haus Neindorf bei Quedlinburg. Schüler / von H. Bönicke. Die Komposition entstand wahrscheinlich 1848/49 / date of composition: probably 1848-49.

Exemplar / copy: Staatsbibliothek zu Berlin - Preussischer Kulturbesitz -, Musikabteilung mit Mendelssohn-Archiv.

Einzelanmerkungen / Detailed Notes

25 MS 2 unklar, ob a' oder as': ab T. 13 stets a' statt as', in T. 25 MS 2 weder h, noch Warnungs-b vor as', aber Warnungs-b vor as' in T. 26 MS (I.N.) nach B-Dur-Kadenz / unclear, if a' or a': from b. 13 on always a' instead of a', in b. 25 (middle voice, 2nd note) neither h, nor cautionary b before a', but cautionary b before a' in b. 26 (middle voice, last note) after the B flat major cadence

3. Adagio



3. Adagio für die Orgel / Adagio for Organ

Quellen / sources

Reubke, addition in pencil in another hand: (*Liszt-Schüler*). Both pages are framed with richly engraved borders (see facsimile reproductions on p. 45). Weimar, Stiftung Weimarer Klassik und Kunstsammlungen, Bestand: Goethe- und Schiller-Archiv, GSA 60/Z 170.

<p>A Autograph im <i>Album der Prinzessin Marie von Sayn-Wittgenstein</i>, Bl. 62v und Bl. 63r. Kalligraphische Niederschrift in Tinte von Reubkes Hand. Kopftitel: <i>Adagio</i>, Zusatz von anderer Hand: <i>für die Orgel</i>. Unterschrift auf Bl. 63r: <i>Julius Reubke</i>, Zusatz von anderer Hand in Bleisrft: (<i>Liszt-Schüler</i>). Die beiden Seiten sind von reich verzierten Bordüren eingerahmt (siehe Faksimile-Abbildungen auf S. 45). Autograph in the <i>Album der Prinzessin Marie von Sayn-Wittgenstein</i>, fol. 62v and 63r. Calligraphic copy in ink in Reubke's hand. Title: <i>Adagio</i>, addition in another hand: <i>für die Orgel</i>. Signature on fol. 63r: <i>Julius</i></p>	<p>Einzelanmerkungen / Detailed Notes</p>
<p>19 u.S. US 1 A: b vor A fehlt / b before A missing</p> <p>30 o.S. US 3 A: <i>für</i> statt / instead of <i>mf</i></p> <p>30 o.S. US 3 A: vs. mit > / err. with ></p> <p>31 o.S. Zz. 3 A: b vor b und e' fehlen / b before b and e' missing</p> <p>32 u.S. OS Zz. 2 A: b vor e und H fehlen / b before e and B missing</p> <p>33 u.S. US 4 A: b vor H fehlt / b before B missing</p>	