

# Commit Thy Ways To The Lord

Psalm 37:5

Max Reger, 1902  
Edited and translated  
by Paul Stetsenko

Quite slowly (*but never dragging!*) ♩ = 120

Soprano

Alto

Organ

*p*

Com - mit thy

con pedal (soft 16'+8')

8

S

A

*mp* *crescendo*

ways to the Lord God, re ly on Him, He will

*mp* *crescendo*

Com - mit thy

15

S

A

*p* *meno p*

de - - - li - - - ver, re - ly, re - ly on Him. Com-

*p*

ways to the Lord God, re ly on Him.

21

S mit, com - mit thy ways to the Lord God, re ly,

A *meno p* Com - mit thy ways to the Lord God,

26

S re ly on Him, com - mit thy ways to the Lord God, re

A *p e sempre crescendo* com - mit thy ways to the Lord God, re

31

S ly, re ly on Him,

A *ff* ly, re - ly, re ly on Him,

37 *f*

S Com - mit thy ways to the Lord God, re

A Com - mit thy ways to the Lord God, re

41 *rit.* *p*

S ly, re ly on Him.

A ly, re ly on Him.

41 *rit.* *p* *a tempo*

*senza Ped.*

47 *p*

S Com - mit thy ways to the

A Com - mit thy ways to the Lord God, re

47 *p* *ppp* *sempre ben legato*

52 *p*

S Lord God, re — ly — on — Him, He, He will de - li -

A ly — on, re - ly — on Him, — then — He, He will de - li -

52 *ppp* con Ped.

58 *pp* *pp*

S ver, com - mit thy ways to the Lord God, re ly — on — Him.

A ver, com - mit thy — ways to the Lord God, re ly — on — Him.

58 *ppp* *ppp* Him.

**NOTE:**

The score contains the following remark: "This also can be done with Soprano alone, with the organ or harmonium accompaniment."

Written in 1902, this short and charming work is subtitled "Trauungslied" ("Wedding Song")

It was dedicated to Mrs. Elsa von Bercken and Baroness B. von Seckendorff

Reger married Elsa von Bercken same year, and this work might have been as well connected to the event.

Reger was a Catholic, and Elsa was a divorced Protestant. They met in 1899 and he courted her since then; she, however, was reluctant to reciprocate, remembering his history of alcohol abuse in the earlier years. In 1902, she agreed to marry him, but as a divorced Protestant, she wasn't welcome in his family; his marriage to her later caused his excommunication from the Roman Catholic Church.

The work has no opus number. Reger apparently thought of it as a mere trifle. It is worth mentioning that the same year, Berlin heard the premiere performance of Reger's Inferno Fantasy and Fugue, which was trashed in the press as "a personification of the ugly in music." The latter composition is probably the most avanguard of all Reger's works.