

G. SCHIRMER'S
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AND CANTATAS

SERGEI RACHMANINOFF
Op. 20

SPRINGTIDE

Der Frühling

N. NEKRASSOFF

CANTATA

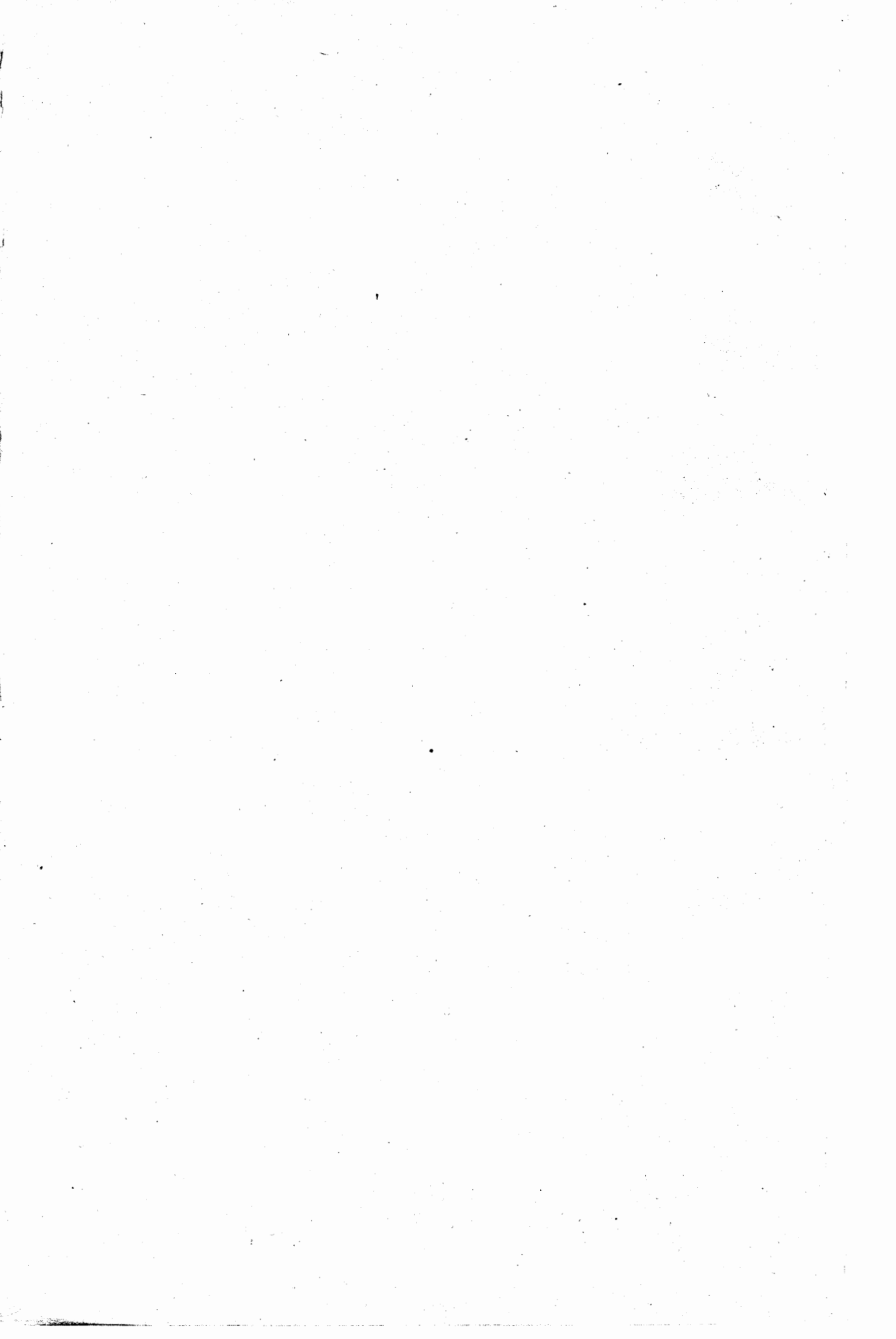
FOR CHORUS OF MIXED VOICES
WITH BARITONE SOLO
AND ORCHESTRA ACCOMPANIMENT

ENGLISH VERSION BY HENRY G. CHAPMAN

Vocal Score

Price, 60 cents net

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.



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Springtide

Der Frühling

(N. Nekrassoff)

Cantata

For Mixed Chorus with Baritone Solo

English version by
Henry G. Chapman
German words by
W. Czumikow

Sergei Rachmaninoff. Op. 20

Allegro moderato (♩ = 88)

Piano

①

First system of musical notation, measures 1-2. The upper staff (bass clef) contains a sequence of six dotted half notes, each with a fermata. The lower staff (bass clef) begins with a rest, followed by a piano (*p*) dynamic marking and a series of chords and eighth notes.

Second system of musical notation, measures 3-4. The upper staff continues with six dotted half notes with fermatas. The lower staff features a piano (*p*) dynamic marking and a melodic line with eighth notes and chords.

Third system of musical notation, measures 5-6. The upper staff (treble clef) has a piano (*p*) dynamic marking and a complex melodic line with many sixteenth notes. The lower staff (bass clef) has a *dim.* (diminuendo) dynamic marking and a melodic line with eighth notes.

Fourth system of musical notation, measures 7-8. Both staves feature piano (*pp*) dynamics and prominent triplet markings (*3*) over eighth notes.

Fifth system of musical notation, measures 9-10. Both staves feature piano (*pp*) dynamics and triplet markings (*3*). The upper staff includes a fermata over a note in measure 10.

2

pp

valli

pp

valli

pp

leggiero

mf

dim.

un poco rit.

3

a tempo

p dolce

First system of piano accompaniment. The right hand features a melodic line with several triplet markings (3) and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand has a dynamic marking of *mf* (mezzo-forte) and includes some rests.

Third system of piano accompaniment. The right hand continues the melodic line. The left hand continues the harmonic accompaniment.

Fourth system of piano accompaniment. The right hand continues the melodic line. The left hand continues the harmonic accompaniment.

Chorus vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano and Tenor parts have lyrics: "The spring-tide / Der Früh-ling". The Tenor part has a dynamic marking of *ff* (fortissimo). The Bass part has a dynamic marking of *ff*.

Fifth system of piano accompaniment. The right hand continues the melodic line. The left hand has a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The system ends with a fermata over the final chord.

④

comes, _____ the spring draws nigh! _____
 kommt, _____ der Früh - ling naht! _____

ff

The spring - tide
 Der Früh - ling

comes, _____ the spring draws nigh! _____
 kommt, _____ der Früh - ling naht! _____

ff

The spring - tide
 Der Früh - ling

④

f

3

3

mf

The ver - dant
 Der grü - ne

comes, _____ the spring draws nigh! _____
 kommt, _____ der Früh - ling naht! _____

mf

The ver - dant
 Der grü - ne

comes, _____ the spring draws nigh! _____
 kommt, _____ der Früh - ling naht! _____

dim.

spring - - - tide laughs for joy! _____
Früh - - - ling ju - belnd rauscht! _____

spring - - - tide laughs for joy! _____
Früh - - - ling ju - belnd rauscht! _____

p _____
The ver - dant
Der grü - ne

p

spring - - - tide laughs for joy! _____
Früh - - - ling ju - belnd rauscht! _____

p _____
The spring draws
Der Früh - ling

p

nigh, the spring - tide laughs for
 naht, der grü - ne Früh - ling

p

un poco rit.

joy! The spring draws
 rauscht! Der Früh - ling

un poco rit. pp

pp

un poco rit.

5

Meno mosso

nigh!
kommt!

5

Meno mosso (♩ = 72)

Più vivo (Tempo I)

mf

And
Und

mf

And
Und

Più vivo (Tempo I)

fresh-ly o'er the meadow blows The play - ful, frisk - y
 spielend durch die Lüf-te streicht der ke - eke, fri - sche

fresh-ly o'er the meadow blows The play - ful, frisk - y
 spielend durch die Lüf-te streicht der ke - eke, fri - sche

p *cresc.*

wind. And
 Wind. Er

wind. And
 Wind. Er

f *p dolce*

now he shakes the
gibt den Er - len ei - nen

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics in German and English. The bottom two staves are piano accompaniment, showing a simple harmonic structure with chords and some melodic movement in the right hand.

The piano accompaniment for the first system features a right hand with a sixteenth-note melody and a left hand with chords and triplets. Dynamics include piano (*p*) and accents.

al - - der - bush and whirls a - loft the
Stoss und wir - belt auf den

al - - der - bush and whirls a - loft the
Stoss und wir - belt auf den

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics in German and English. The bottom two staves are piano accompaniment, showing a more complex harmonic structure with chords and some melodic movement in the right hand. Dynamics include piano (*p*) and fortissimo (*ff*).

The piano accompaniment for the second system features a right hand with a sixteenth-note melody and a left hand with chords and triplets. Dynamics include piano (*p*) and fortissimo (*f*).

f ⑥ *Meno mosso*
dim. *p*

pol - - len dust as in a cloud;
Blü - then - staub, wie ein Ge - wölk;

f *dim.* *p*

pol - - len dust as in a cloud;
Blü - then - staub, wie ein Ge - wölk;

⑥ *Meno mosso* (♩ = 66)

p *mf*

mf

And
ist

mf

And
ist

mf

And
ist

mf

And
ist

dim.

all is green, the wa - ter and the *dim.*
al - les grün, das Was - ser und die

all is green, the wa - ter and the *dim.*
al - les grün, das Was - ser und die

all is green, the wa - ter and the *dim.*
al - les grün, das Was - ser und die

all is green, the wa - ter and the *dim.*
al - les grün, das Was - ser und die

p *dim.*

air! _____
Luft! _____

air! _____
Luft! _____

air! _____
Luft! _____

air! _____
Luft! _____

dim.

p - -
The spring - tide
Der Früh - ling

p - -
The spring - tide
Der Früh - ling

p - -
The spring - tide
Der Früh - ling

f *dim.* *p* *dim.*

dim.
comes, — the spring draws nigh; — The ver-dant spring - tide laughs for
kommt, — der Früh - ling naht, — der grü-ne Früh - ling ju - belnd

dim.
comes, — the spring draws nigh; — The ver-dant spring - tide laughs for
kommt, — der Früh - ling naht, — der grü-ne Früh - ling ju - belnd

dim.
comes, — the spring draws nigh; — The ver-dant spring - tide laughs for
kommt, — der Früh - ling naht, — der grü-ne Früh - ling ju - belnd

dim. *pp*

7

pp

joy! _____
rauscht! _____

pp

joy! _____
rauscht! _____

pp

joy! _____
rauscht! _____

7

Moderato (♩ = 58)

pp

mf sempre espress.

rit.

p

Allegro risoluto (♩ = 132)

p sempre marc. *ff* *dim.* *mf* *f*

f *p* *cresc.* *3*

⑧ Baritone Solo Moderato (♩ = 58)

mf

As shy and mod-est is my wife,
So schlicht und schüchtern ist mein Weib,

ff *ff* *p*

p *f*

Na-ta-lia Pa-tri-ci-ev-na, As clear as crys-tal stream!—
Na-ta-lie Pa-tri-ci-ew-na, so klar und rein wie'n Bach!—

f *p* *un poco rit.*

mf

Yet e - vil
Und doch ver-

dim.

tongues did slander her, Last summer, when I went to
führt? der Bö-se sie, als Sommers in der Stadt ich

Allegro risoluto *ff*

town_ 'Twas she, the fool who told me so!
war ... sie selbst, die Dum - me, sagt' es mir.

⑨

f

House-bound_ *f*
Im Haus_

p *cresc.*

with this un - faith - - ful wife
mit der Be - trü - - ge - rin

Dark win - ter shut me
der Win - ter schloss uns

in. _____
ein! _____

pp *un poco forz.*

Listesso tempo
(♩ = ♩) *mf*

And now in
In mei-ne

(pizz.)

an - - xious si - lence and dis - tress — she
bö - - sen Au - gen schaut mir stumm — und

mf

(pizz.)

⑩ (♩ = ♩)

looks at me: I speak not, but have dark de -
bang das Weib. Ich schweige - doch der fin - stre

p *f* *p*

signs, — that will not let me rest: The
Plan, — er lässt mir kei - ne Ruh!: Das

m.d. *m.s.* *dim.* *cresc.* *ff*

axe - And yet, I love her so!
Beil - sie ist mir doch zu lieb!

mf *sf* *p* *p*

mf

For-give her, that I can't!
Und dul-den kann ich's nicht!

sf p *p* *p* *cresc.*

f

But Der

ff

ff

wick - ed Win - ter in my ear Howls ev - er,
bö - se Win - ter a - ber heult mir Tag und

f *p*

dim. *p*

day and night, "De-destroy, de-destroy thy
Nacht in's Ohr: „Er-schlag, er-schlag' das

pp

11 **Meno mosso**
Alla breve

faith-less wife!
schlim-me Weib!

(With closed lips)
(Mit geschlossenem Munde)

11 **Meno mosso** (♩ = 50)
Alla breve

(pizz.)

p

De-stroy
Er-schlag'

the fair a-dul - ter -
die E - he-bre - che -

ff *mf*

ess!
rin!

She must die!
Er - schlag!

Or thou wilt
Du quälst dich

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by notes for 'ess! rin!', 'She must die! Er - schlag!', and 'Or thou wilt Du quälst dich'. The piano accompaniment features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and two additional treble clef staves. Dynamics include *ff* and *mf*.

rue it all thy life,
sonst dein Le-ben lang'

And ne'er a-gain by
und fin-dest we - der

ad libitum
ff *f*

This system contains the second vocal line and piano accompaniment. The vocal line continues with 'rue it all thy life, sonst dein Le-ben lang'' and 'And ne'er a-gain by und fin-dest we - der'. The piano accompaniment includes a grand staff and two treble clef staves. Dynamics include *ff* and *f*, with an *ad libitum* marking above a specific passage.

day or night
Tags noch Nachts

Have an - y peace or rest?"
den Frie - den und die Ruh!"

f

cresc.

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal line starts with a bass clef and a key signature of three sharps (F#, C#, G#). The lyrics are in German and English. The piano accompaniment features a right hand with chords and a left hand with a melodic line. A dynamic marking of *f* (forte) is present. The piano part includes a *cresc.* (crescendo) marking.

dim.

Detailed description: This system continues the vocal and piano parts. The vocal line is mostly silent in this system. The piano accompaniment continues with the right hand playing chords and the left hand playing a melodic line. A dynamic marking of *dim.* (diminuendo) is present. The piano part concludes with a final melodic flourish in the left hand.

dim.

dim.

dim.

dim.

dim.

Tempo precedente

mf

And hear - - - ing wick - ed
Und bei - - - dem bö - sen

Tempo precedente (♩ = 132)

pp

cresc.

f he . *ff* he

Win - - - ter's voice, My dark
 Win - - - ter - lied er - - - starkt

"De - - stroy,
 Er - - schlag';

"De - - stroy,
 Er - - schlag';

"De - - stroy,
 Er - - schlag';

"De - - stroy,
 Er - - schlag';

de - - sign grew strong in me.
 in mir der grau - se Plan -

de - stroy thy faith - less wife!"
 er - schlag' das schlim - me Weib!"

de - stroy thy faith - less wife!"
 er - schlag' das schlim - me Weib!"

de - stroy thy faith - less wife!"
 er - schlag' das schlim - me Weib!"

de - stroy thy faith - less wife!"
 er - schlag' das schlim - me Weib!"

ff *ritard.* *dim.*

There lay the axe at
Das Beil liegt schon be -

dim. *sf* *dim.* *ritard.*

Moderato (♩ = ♩)

hand!
reit.

p *dim.* *pp*

mf *p*

But now,— be-hold, here is the
Da kommt der Früh-ling a - ber

pp

13

spring-
nun -

pp

pp
The ver-dant
der grü-ne

pp
The spring-tide come, — the spring draws nigh. —
Der Früh-ling kommt, — der Früh-ling naht, —

pp
The ver-dant
der grü-ne

pp
The spring-tide come, — the spring draws nigh. —
Der Früh-ling kommt, — der Früh-ling naht, —

spring - tide laughs for joy!
Früh - ling ju - belnd rauscht!

spring - tide laughs for joy!
Früh - ling ju - belnd rauscht!

pp

Un poco più vivo

Musical score for the first system, featuring four staves (two treble and two bass clefs) with rests.

Un poco più vivo

Musical score for the second system, featuring a grand staff with piano accompaniment. The right hand has a melody with accents and slurs, and the left hand has a bass line with triplets and slurs. Dynamics include *pp* and *p*.

Più mosso

Musical score for the third system, featuring four staves with vocal lines and piano accompaniment. The vocal lines have lyrics in English and German. Dynamics include *p*.

The cher-ry-trees a - bout the house Now
Voll Blü-ten, wie mit Milch be-sprengt, um's

The cher-ry-trees a - bout the house Now
Voll Blü-ten, wie mit Milch be-sprengt, um's

The cher-ry-trees a - bout the house Now
Voll Blü-ten, wie mit Milch be-sprengt, um's

The cher-ry-trees a - bout the house Now
Voll Blü-ten, wie mit Milch be-sprengt, um's

Più mosso

Musical score for the fourth system, featuring a grand staff with piano accompaniment. The right hand has a melody with slurs, and the left hand has a bass line with slurs. Dynamics include *mf* and *pp*.

f *p* *pp*
 stand _____ with milk-white blos-soms spray'd, And rus-tle soft and
 Haus _____ die wei-ssen Kir-schen steh'n und rau-schen lei-se,
f *p* *pp*
 stand _____ with milk-white blos-soms spray'd, And rus-tle soft and
 Haus _____ die wei-ssen Kir-schen steh'n und rau-schen lei-se,
f *p* *pp*
 stand _____ with milk-white blos-soms spray'd, And rus-tle soft and
 Haus _____ die wei-ssen Kir-schen steh'n und rau-schen lei-se,
f *p* *pp*
 stand _____ with milk-white blos-soms spray'd, And rus-tle soft and
 Haus _____ die wei-ssen Kir-schen steh'n und rau-schen lei-se,
mf *p*

Più mosso

p
 low; And you in quick-'ning
 leis'; es rauscht im war-men
p
 low; And you in quick-'ning
 leis'; es rauscht im war-men
p
 low; And you in quick-'ning
 leis'; es rauscht im war-men
p
 low; And you in quick-'ning
 leis'; es rauscht im war-men
Più mosso
p *mf*

sun - shine wave, To life and youth a -
 Son - nen-glanz, zu jun - gen - gem Le - ben

m.d.
f

wake once more, The hoary for-est firs. Near
 neu er-wacht, der grei-se Fich-ten - wald, und *pp*
pp

f
dim.

15

by, in leaf - age fresh and new, The lin - densigh - eth
 ne - ben-an, im fri - schen Laub, die Lin - de säu - selt

by, in leaf - age fresh and new, The lin - densigh - eth
 ne - ben-an, im fri - schen Laub, die Lin - de säu - selt

by, in leaf - age fresh and new, The lin - densigh - eth
 ne - ben-an, im fri - schen Laub, die Lin - de säu - selt

by, in leaf - age fresh and new, The lin - densigh - eth
 ne - ben-an, im fri - schen Laub, die Lin - de säu - selt

15

pp

p.

dream - i - ly, The la - dy birch, with snow-white stem And
 träu - me-risch, die Bir - ke mit dem wei - ssen Stamm und

dream - i - ly, The la - dy birch, with snow-white stem And
 träu - me-risch, die Bir - ke mit dem wei - ssen Stamm und

dream - i - ly, The la - dy birch, with snow-white stem And
 träu - me-risch, die Bir - ke mit dem wei - ssen Stamm und

dream - i - ly, The la - dy birch, with snow-white stem And
 träu - me-risch, die Bir - ke mit dem wei - ssen Stamm und

p.

leaf - y crown of tress-es green, Sways in the gen - tle
mit dem grü - nen Lo - cken-köpf wiegt sich im Win - de

leaf - y crown of tress-es green, Sways in the gen - tle
mit dem grü - nen Lo - cken-köpf wiegt sich im Win - de

leaf - y crown of tress-es green, Sways in the gen - tle
mit dem grü - nen Lo - cken-köpf wiegt sich im Win - de

leaf - y crown of tress-es green, Sways in the gen - tle
mit dem grü - nen Lo - cken-köpf wiegt sich im Win - de

Più mosso

breeze, And sough the slen - der
sanft. Es rauscht am Bach das

breeze, And sough the slen - der
sanft. Es rauscht am Bach das

breeze, And sough the slen - der
sanft. Es rauscht am Bach das

breeze, And sough the slen - der
sanft. Es rauscht am Bach das

Più mosso (♩ = 84)

brook - side reeds, And sough the might - y
schwan - ke Rohr, es rauscht der star - ke

brook - side reeds, And sough the might - y
schwan - ke Rohr, es rauscht der star - ke

brook - side reeds, And sough the might - y
schwan - ke Rohr, es rauscht der star - ke

brook - side reeds, And sough the might - y
schwan - ke Rohr, es rauscht der star - ke

accel. *ff*
trees; They sing and sigh their
Baum. Sie rau - - - schen all' ihr

accel. *ff*
trees; They sing and sigh their
Baum. Sie rau - - - schen all' ihr

accel. *ff*
trees; They sing and sigh their
Baum. Sie rau - - - schen all' ihr

accel. *ff*
trees; They sing and sigh their
Baum. Sie rau - - - schen all' ihr

wak - ing song, their new-born song, their spring - tide song: The
 neu - es Lied, ihr neu - es Lied, ihr Früh - lingslied: Der

wak - ing song, their new-born song, their spring - tide song: The
 neu - es Lied, ihr neu - es Lied, ihr Früh - lingslied: Der

wak - ing song, their new-born song, their spring - tide song: The
 neu - es Lied, ihr neu - es Lied, ihr Früh - lingslied: Der

wak - ing song, their new-born song, their spring - tide song: The
 neu - es Lied, ihr neu - es Lied, ihr Früh - lingslied: Der

16 Allegro con fuoco

spring - tide comes, the spring draws nigh, The
 Früh - ling kommt, der Früh - ling naht, der

spring - tide comes, the spring draws nigh, The
 Früh - ling kommt, der Früh - ling naht, der

spring - tide comes, the spring draws nigh, The
 Früh - ling kommt, der Früh - ling naht, der

spring - tide comes, the spring draws nigh, The
 Früh - ling kommt, der Früh - ling naht, der

16 Allegro con fuoco (♩ = 120)

ver - dant spring-tide laughs for joy! The spring - tide
grü - ne Früh - ling ju - belnd rauscht! Der Früh - ling

ver - dant spring-tide laughs for joy! The spring - tide
grü - ne Früh - ling ju - belnd rauscht! Der Früh - ling

8.....

mf *ff*

comes, the spring draws nigh, The ver-dant spring draws
kommt, der Früh - ling naht, der grü - ne Früh - ling

comes, the spring draws nigh, The ver-dant spring draws
kommt, der Früh - ling naht, der grü - ne Früh - ling

8.....

nigh! The ver-dant spring draws nigh! The spring-tide comes, the spring draws
 kommt, der grü-ne Früh-ling naht! Der Früh-ling kommt, der Früh-ling

nigh! The ver-dant spring draws nigh! The spring-tide comes, the spring draws
 kommt, der grü-ne Früh-ling naht! Der Früh-ling kommt, der Früh-ling

nigh! The ver-dant spring draws nigh! The spring-tide comes, the spring draws
 kommt, der grü-ne Früh-ling naht! Der Früh-ling kommt, der Früh-ling

nigh! The ver-dant spring draws nigh! The ver - dant spring-tide
 kommt, der grü-ne Früh-ling naht! Der grü - ne Früh-ling

8.....

nigh, the spring - tide comes, the spring draws
 naht, der Früh - ling kommt, der Früh - ling—

nigh, the spring - tide comes, the spring draws
 naht, der Früh - ling kommt, der Früh - ling—

nigh, the spring - tide comes, the spring draws
 naht, der Früh - ling kommt, der Früh - ling—

comes, the ver - - dant spring draws
 kommt, der grü - - ne Früh - ling

8.....

nigh! The spring draws nigh, the spring draws
naht, er kommt, er naht, er kommt, er

nigh! The spring draws nigh, the spring draws
naht, er kommt, er naht, er kommt, er

nigh! The spring draws nigh, the spring draws
naht, er kommt, er naht, er kommt, er

nigh!
naht, the spring draws
er kommt, er

s...

dim. nigh, draws nigh, draws nigh!
naht, er kommt, er naht!

dim. nigh, draws nigh, draws nigh!
naht, er kommt, er naht!

dim. nigh, draws nigh, draws nigh, draws nigh, draws nigh!
naht, er kommt, er naht, er kommt, er naht!

dim. nigh, draws nigh, draws nigh, draws nigh, draws nigh!
naht, er kommt, er naht, er kommt, er naht!

ritard.

dim. *p*

ritard. *p*

Moderato (♩ = 63)

mf

L'istesso tempo

mf

So falls my sul-len
Es weicht von mir der

pp

mood from me, fin - stre Plan, No e - vil thoughts have das Beil ent - fällt der

marcato *mf* *p*

I. Hand, And this the mer und im - mer

mf *p*

on - ly song — I hear on
tönt — das ei - ne Lied aus

mf *p* *pp* *ten.*

18) *Meno mosso* (♩ = 54)

wood and wold:
Flur, aus Wald:

pp

mf

“Ah! love as long as
„O lieb', so lang' du

pp dolce

cresc.

love thou canst, Ah! par - don where thou
lie - - ben kannst, o duld', so lang' du

cresc.

f

par - - don canst, For - give as of - ten
dul - - den kannst, ver - gieb, so lan - ge

mf

p.

as thou canst, And God thy judge shall
du es magst, und Gott sei Rich - ter

19

bel!"
dir!"

pp
"Ah! love as long as
„O lieb', so lang' du

pp
"Ah! love as long as
„O lieb', so lang' du

pp
"Ah!
„O
pp
"Ah!
„O

19

m. s.

pp

love thou canst, Ah! par - - - don where thou
lie - - - ben kannst, o duld', so lang' du

love thou canst, Ah! par - - - don where thou
lie - - - ben kannst, o duld', so lang' du

love as long as love thou canst, Ah!
lieb', so lang' du lie - - - ben kannst, o

love as long as love thou canst, Ah!
lieb', so lang' du lie - - - ben kannst, o

un poco cresc.

par - - don canst, For - give as of - ten
dul - - den kannst, ver - gieb, so lan - ge

par - - don canst, For - give as of - ten
dul - - den kannst, ver - gieb, so lan - ge

par - - - don where thou par - don canst, For -
duld', _____ so lang' du dul - den kannst, ver -

par - - - don where thou par - don canst, For -
duld', _____ so lang' du dul - den kannst, ver -

mf

p as thou canst, *mf* And God thy judge shall
p du es magst, *mf* und Gott sei Rich - ter

p as thou canst, *mf* And God thy judge shall
p du es magst, *mf* und Gott sei Rich - ter

give as of - ten as thou canst, And
gieb, so lan - ge du es magst, und *mf*

give as of - ten as thou canst, And
gieb, so lan - ge du es magst, und *mf*

bel dir, And und God, and God
 dir, und Gott, und Gott

God thy judge shall be, and
 Gott sei Rich - ter dir, und

God thy judge shall be, and
 Gott sei Rich - ter dir, und

mf *cresc.*

thy judge shall be!"
 sei Rich - ter dir!"

and God thy judge shall be!"
 und Gott sei Rich - ter dir!"

God thy judge shall be!"
 Gott sei Rich - ter dir!"

God thy judge shall be!"
 Gott sei Rich - ter dir!"

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

20

First system of musical notation, measures 20-21. The key signature is three sharps (F#, C#, G#). The tempo is 'Un poco più mosso' with a quarter note equal to 66 beats per minute. The music features a melodic line in the right hand and a supporting bass line in the left hand. Measure 20 contains a fermata over the first two notes of the right hand. Measure 21 has a fermata over the last two notes of the right hand. The left hand has a fermata in measure 20 and rests in measure 21.

Second system of musical notation, measures 22-23. The key signature is three sharps. The music continues with melodic lines in both hands. Measure 22 has a fermata over the last two notes of the right hand. Measure 23 has a fermata over the last two notes of the right hand. The left hand has a fermata in measure 22 and rests in measure 23.

Third system of musical notation, measures 24-25. The key signature is three sharps. Measure 24 has a fermata over the last two notes of the right hand. Measure 25 has a fermata over the last two notes of the right hand. The left hand has a fermata in measure 24 and rests in measure 25. Dynamics include *mf*, *dim.*, and *p*.

Fourth system of musical notation, measures 26-27. The key signature is three sharps. Measure 26 has a fermata over the last two notes of the right hand. Measure 27 has a fermata over the last two notes of the right hand. The left hand has a fermata in measure 26 and rests in measure 27. Dynamics include *dim.*.

Fifth system of musical notation, measures 28-30. The key signature is three sharps. Measure 28 has a fermata over the last two notes of the right hand. Measure 29 has a fermata over the last two notes of the right hand. Measure 30 has a fermata over the last two notes of the right hand. The left hand has a fermata in measure 28 and rests in measure 29 and 30. Dynamics include *pp*, *dim.*, and *ppp*. The instruction '(pizz.)' is written above the right hand in measure 29.

