

Alto or Baryton solo

Biblische Lieder Op. 99, N° 7
Biblické písni Op. 99, . 7

Andante

An den Was-sern zu Ba-by-lo - ne sa - ßen wir und wein -

ten, wenn wir an Zi - on ge - dach - ten. Un-se - re

Har - fen hin-gen wir auf an den Wei-den sträu - chen. Denn die uns ins E-lend ge -

trie-ben, for - der-ten Ge - sang von uns, höhn-ten, und spot - te-ten un -

Più mosso
ser: "Sin - get uns, sin-get uns Ge - sän - ge Zi - ons!"

Poco meno
Wir a - ber sag-ten: wie kön-en wir sin - gen, wie kön-en wir sin - gen auf ent - weih - tem

Bo - den? Je-ru - sa - lem, wenn ich je Dein ver - gess', Je-ru - sa - lem! —

o, o, so __ ver - ges - se du _ auch mei - ner.

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Andante

P i e - kách Ba-by-lon-ských, tam jsme se - dá - va - li a

7
pla-ká - va - li, roz-po - mí - na-jí - ce se na Si - on. —

14
Na vr - by v té ze-mi za-vě - šo - va - li jsme ci - ta - ry své, a když se tam

21
accel. do-ta-zo - va - li nás ti, kte - íž nás za - ja - li, na slo - va pí - sni - ky,
Più mosso

27
í - ka - jí - ce: Zpí - vej - te nám ně - kte - rou pí - se Si - on -

34
Poco meno
p skou, od - po - ví - da - li jsme: kte - rakž by - chom mo - hli zpí - va - ti pí - se

Tempo I.
in tempo

40
Ho - spo - di - no - vu v ze - mi ci - zo - zem - ců? rit. *p* Jest - li - že se za - po - me - nu

46
na Te - be, ó, Je - ru - za - le - me, ó, ó, za - po - me - niž i

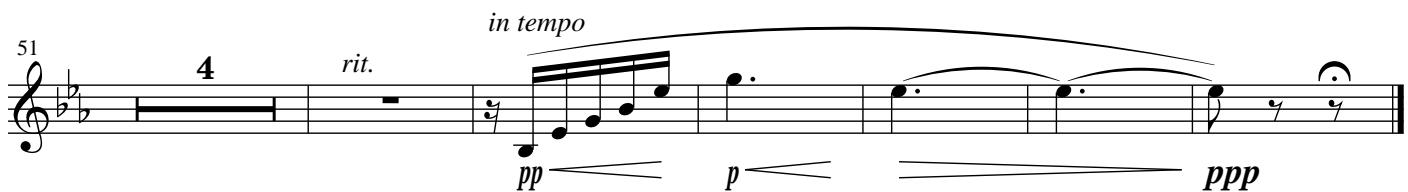
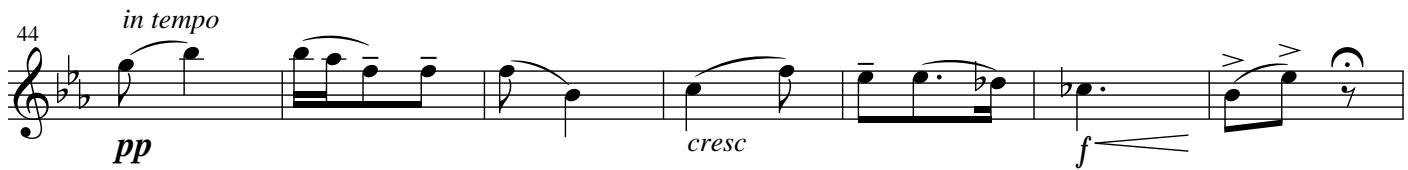
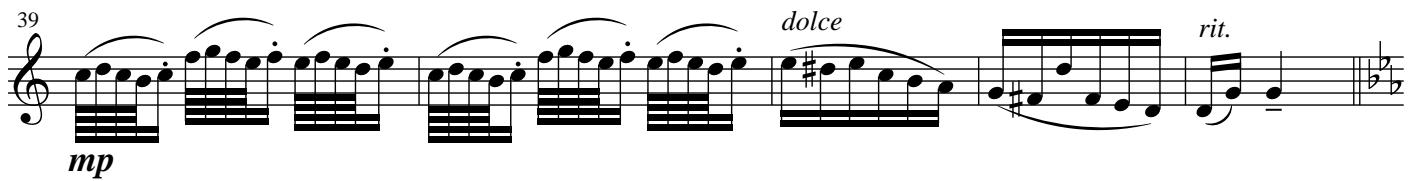
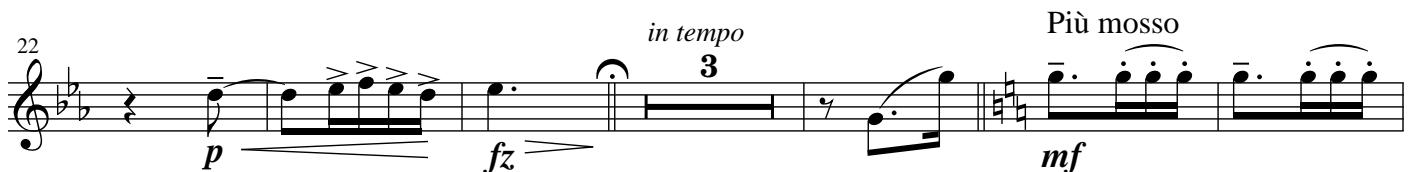
53
3 rit. *in tempo* *3*
pra - vi - ce má u - mě - ní své - ho.



Oboe

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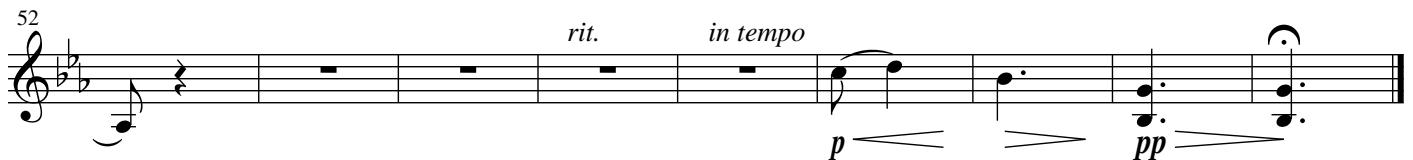
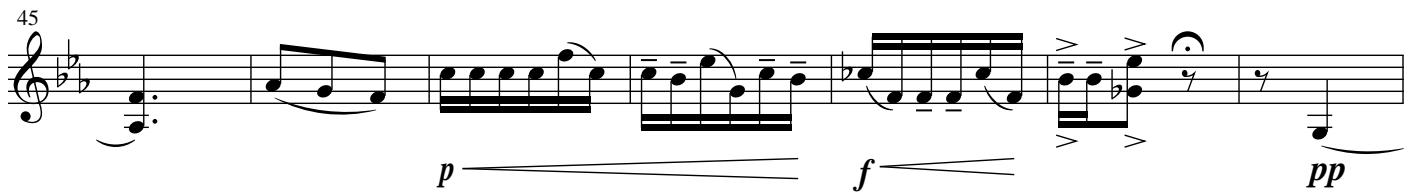
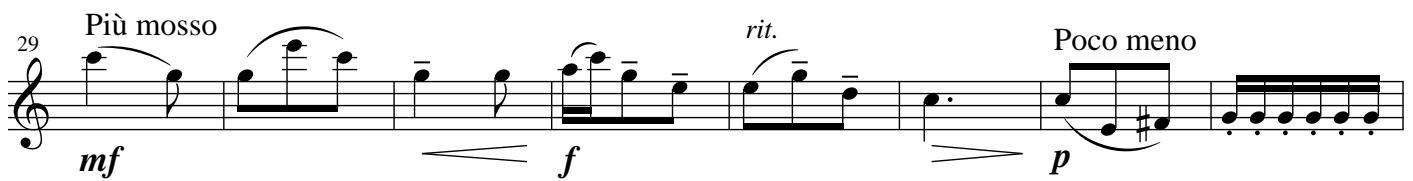
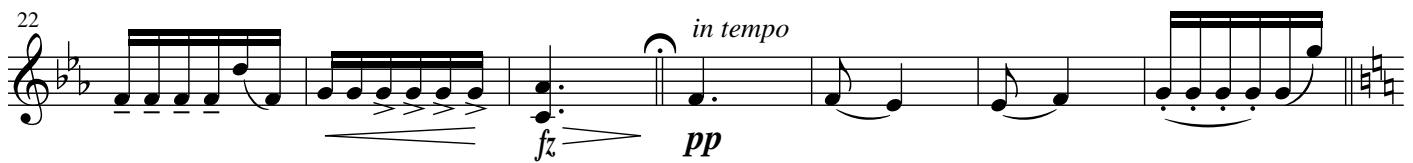
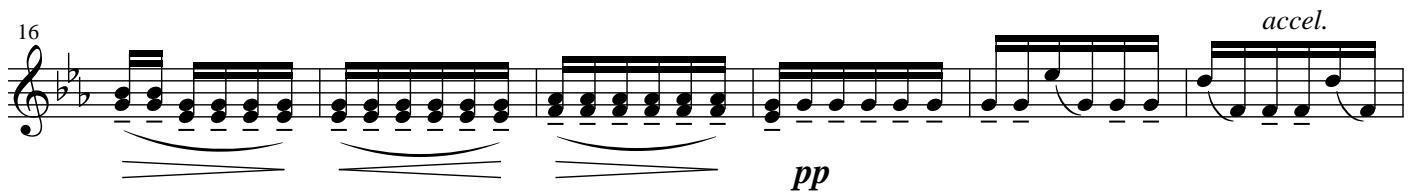
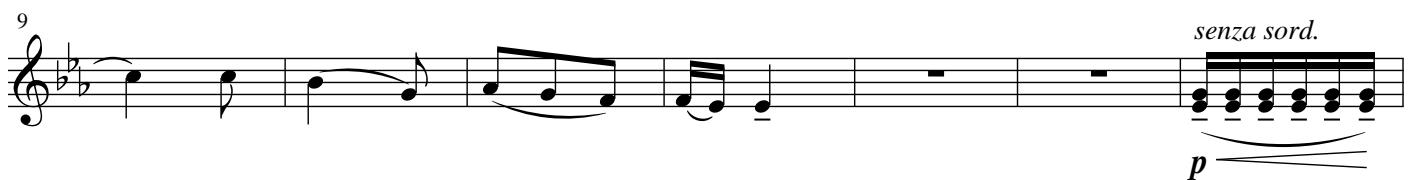
Andante



Violin 1

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Andante
con sord.



Violin 2

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Andante
con sord.

8

15 *senza sord.*

21 *accel.* *in tempo*

28 *Più mosso* *rit.*

34 *Poco meno* *Tempo I.*

40 *dolce* *rit.* *in tempo*

47 *p* *f* *pp*

53 *rit.* *in tempo*

p *pp* *p* *pp*

The musical score for Violin 2 features ten staves of music. Staff 1 starts with a dynamic *p* and a tempo of 3/8. Staff 2 begins at measure 8 with a dynamic *pp*. Staff 3 starts at measure 15 with a dynamic *p* and a tempo of *senza sord.*. Staff 4 begins at measure 21 with a dynamic *pp* and a tempo of *in tempo*, preceded by *accel.*. Staff 5 begins at measure 28 with a dynamic *mf* and a tempo of *Più mosso*, followed by *rit.*. Staff 6 begins at measure 34 with a dynamic *p* and a tempo of *Poco meno*, followed by *Tempo I.*. Staff 7 begins at measure 40 with a dynamic *mp* and a tempo of *dolce*, followed by *rit.* and *in tempo*. Staff 8 begins at measure 47 with a dynamic *p*, followed by *f* and *pp*. Staff 9 begins at measure 53 with a dynamic *pp*, followed by *p* and *pp*.

Viola

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Andante

pizz.

A musical score for bassoon, page 10, featuring two measures of music. The key signature is one flat, and the time signature is common time (indicated by '8'). The bassoon plays eighth-note patterns. Measure 1 starts with a dynamic 'p' (piano). Measure 2 continues the pattern. The notes are primarily eighth notes, with some sixteenth-note figures and rests.

A musical score for piano, page 7, featuring ten measures. The key signature is one flat, and the time signature is common time. The music consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 1 starts with a whole note in the bass staff followed by a half note in the treble staff. Measures 2-5 show eighth-note patterns in both staves. Measures 6-10 continue the eighth-note patterns, with measure 10 concluding with a double bar line.

Musical score for page 13 and 19. The score consists of two staves. The top staff starts with a dynamic of *pp*, followed by a section of eighth-note chords with a dynamic of *p*. The bottom staff begins with a dynamic of *pp*, followed by a section of sixteenth-note chords. Performance instructions include *arco* at the start of the first measure, *accel.* (accelerando) in the middle of the first staff, and *fz* (fizz) and *in tempo* markings at the end of the second staff.

Musical score for page 26, measures 26-30. The score consists of two staves. The top staff is for the Bassoon, starting with a half note followed by eighth notes. The bottom staff is for the Double Bass, featuring eighth-note patterns. Measure 26 ends with a fermata over the bassoon's eighth note. Measure 27 begins with a bassoon eighth note followed by a sixteenth-note grace. Measure 28 starts with a bassoon eighth note followed by a sixteenth-note grace. Measures 29 and 30 show eighth-note patterns for both instruments. Measure 30 concludes with a bassoon eighth note followed by a sixteenth-note grace.

46

p

f

pp

53

rit.

in tempo

pp

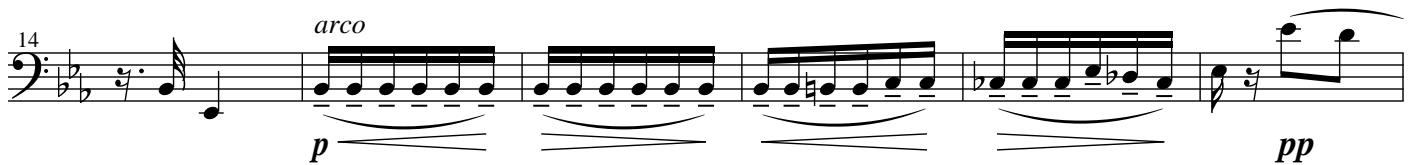
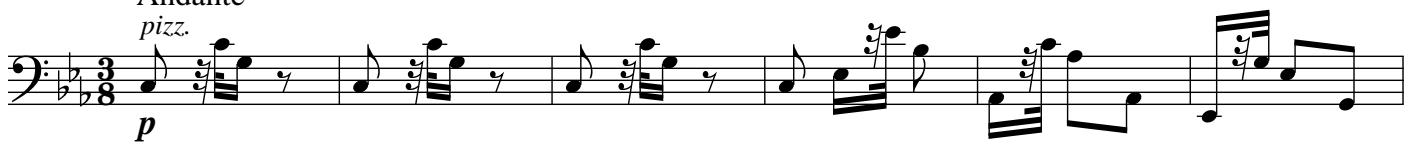
pp

Violoncello

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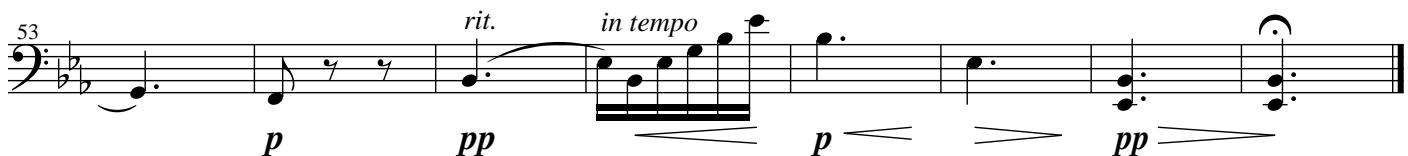
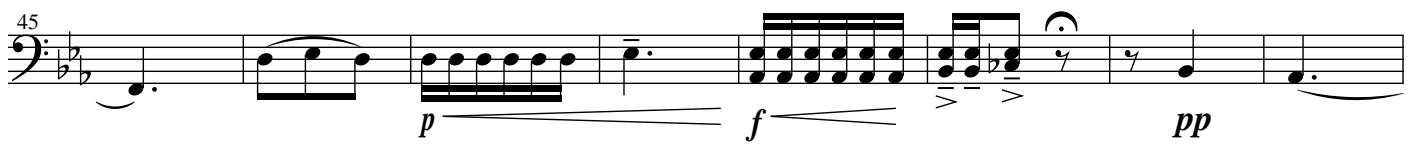
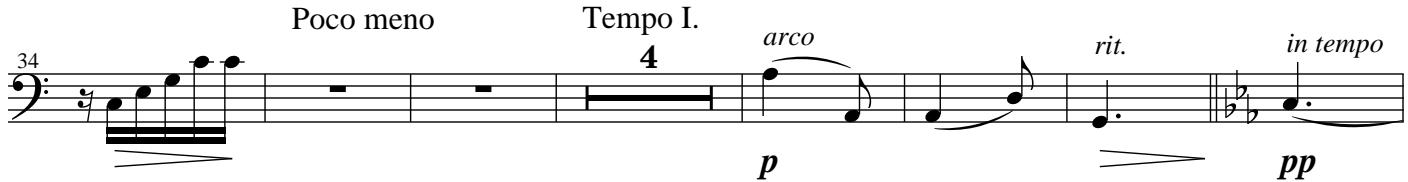
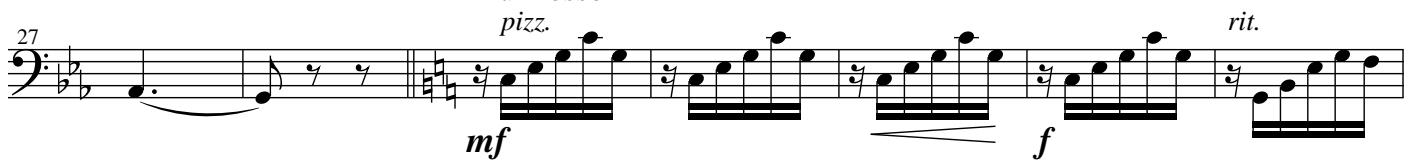
Andante

pizz.



Più mosso

pizz.



Double bass

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Andante
pizz.

