

Alto or Baryton solo

Biblische Lieder Op. 99, N° 4
Biblické písně Op. 99, č. 4

Antonín Dvořák (1841-1904)
Arr: Christian Mondrup

Andante *mp quasi recit.*



Gott ist mein Hir - te, mir wird nichts man - geln. Er

6 *p* *pp*

la - gert mich auf grü - ner Wei - de; er lei - tet mich an stil - len Bä - chen hin!

11 *f* *p*

Er labt mein Schmach - ten - des Ge - müth und führt — mich auf ge -

15 *mf*

rech - ten We - gen zu sei - - nes Na - mens Ruhm. — Und

19 *pp* *mf*

wall' ich auch im To - des - schat - ten - tha - le, so wall' ich oh - ne

24 *f* molto rit. in tempo *pp*

Furcht, denn Du be - glei - test mich. Dein — Stab ist

28

mei - ne Stü - ze und im - mer - dar mein Trost!

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Andante ***mp*** *quasi recit.*



Hos-po-din jest můj pa-stýř, ne-bu-du mí - ti ne-do-stat - ku.

6 ***p*** ***pp***

Na pa-stvách ze-le-ných pa-se mne, k vo-dám ti - chým mne při-vo-dí.

11 ***f*** ***p***

Du - ši mou ob-čer-stvu - je; vo - dí mne po stez - kách

16 ***mf***

spra - ve-dl - no - sti pro jmé - no Své. Byť se mi do - sta - lo

20 ***fz*** ***pp*** ***mf***

jí - ti přes ú - do - lí stí - nu smr - ti: ne - bu - duť se bá - ti

24 ***f*** *molto rit.* *in tempo* ***pp***

zlé - ho, ne - bo Ty se mnou jsi; a prut Tvůj

28

a hůl Tvá, toť mne po - tě - šu - je.

Oboe

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Andante

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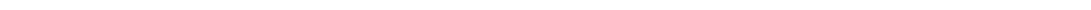
Aff: Christian Monrup

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The first system of the musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 2/4. The first two measures contain whole rests. The third measure begins a melodic line with a half note G4, followed by quarter notes A4, B4, and C5. The fourth measure contains a half note D5, a quarter note C5, and a quarter rest. The fifth measure contains a half note B4, a quarter note A4, and a quarter rest. The sixth measure contains a half note G4, a quarter note F#4, and a quarter rest. The seventh measure contains a half note E4, a quarter note D4, and a quarter rest. The eighth measure contains a half note C4, a quarter note B3, and a quarter rest. The system concludes with a double bar line.

17  Musical notation for measures 17-20. Measure 17: Treble clef, key signature of three sharps (F#, C#, G#), a whole rest. Measure 18: Treble clef, key signature of three sharps, a half note G#4, a half note F#4. Measure 19: Treble clef, key signature of three sharps, a half note E5, a half note D#5. Measure 20: Treble clef, key signature of three sharps, a half note C#5, a half note B4. Dynamics: *mf* (mezzo-forte) starting in measure 18.

21



26 *molto rit.* *in tempo*

musical score for measures 26-31. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is common time (C). The tempo markings are *molto rit.* (measures 26-27) and *in tempo* (measures 28-31). The notation includes eighth notes, quarter notes, and half notes. The piece concludes with a double bar line.

Violin 1

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Andante

Solo *pp* con sord. *pp*

7 *p* *pp*

12 solo tutti solo *fz* *pp*

18 pizz *fz fz fz fz pp*

23 Solo arco *mf f* molto rit. in tempo tutti *pp*

28 Solo *pp*

Violin 2

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Andante
con sord.

pp

8

solo

tutti

pp

fz

15

div.

pizz

fz fz fz fz

21

arco

molto rit.

pp

27

in tempo

pizz

pp

Viola

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Andante
con sord.

pp

7 *solo*
pp *fz*

13 *tutti*
pp

18 *pizz*
fz fz fz fz pp

23 *arco* *molto rit.* *in tempo*
fz fz ff pp

28 *ppp*

Violoncello

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Andante
con sord.

fp *pp*

7

pp *fz* *solo*

13

tutti *pp*

18

pizz *fz* *fz* *fz* *fz* *pp*

23

arco *fz* *fz* *fz* *fz* *f* *molto rit.* *in tempo* *pp*

28

ppp *pizz*

Double bass

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Andante

8

pp

6

20

pizz

arco

fz > *fz* > *fz* > *fz* > *fz*

26

molto rit. in tempo

pizz

pp

arco

ppp