

Od nás dávno - JKS 64

Vocal Ivan Šmatlák

f *p* *mf*

Ivan Šmatlák Hviez-da vy-chá-dza, hviez-da vy-chá-dza,

kto k nám pri-chá-dza, kto k nám pri-chá-dza? Je-žiš-ko pre nás zro-dený

f

je spá-sa na-ša. Je-žiš-ko pre nás zro-de-ný je spá-sa na-ša.

mf *rit....* *a tempo*

Die-t'a v sla-me u-lo-že-né, v srd-ci lás-ky pl-no se-mä, vie-ru pri-ná-ša,

ra-dost' roz-ná-ša, Je-žiš-ko pre nás zro-de-ný je spá-sa na-ša.

Je-žiš-ko pre nás zro-de-ný je spá-sa na-ša. Je spá-sa na - ša.

Verse A

f *mf*

Klarinet Es **Od nás dávno - JKS 64**

Ivan Šmatlák

predohra

5 1. 2. 11 5 p 2 rit...

f *a tempo* *pp* *p*

Verse *f* *mf* A

Klarinet 1.B

Od nás dávno - JKS 64

Ivan Šmatlák

predohra

5

1.

2.

11

5

f

p

pp

p

a tempo

2

Verse

f

mf

A

Klarinet 2.B

Od nás dávno - JKS 64

Ivan Šmatlák

predohra

5

1.

2.

7

4

5

p

4

pp

p

Verse

f

mf

A

Predohra

The musical score is written for piano and guitar in the key of D major (one sharp) and common time (C). It is divided into three main sections: **Predohra** (Introduction), **Verse**, and **Verse**. The **Predohra** section consists of 12 measures, starting with a piano (*f*) dynamic and featuring a first and second ending. The **Verse** section begins at measure 13 and continues for 12 measures, marked with a piano (*p*) dynamic and including a **2 a tempo** instruction. The **Verse** section starts at measure 25 and continues for 12 measures, marked with a piano (*f*) dynamic and including a **mf** dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *p*, *pp*, *mf*).

Křídlovka 2.B

Od nás dávno - JKS 64

Ivan Šmatlák

Předohra

1. 2.

f *p* *f*

2 *a tempo* *pp*

p *f*

Verse

f *mf*

5

Trúbka obl.

Od nás dávno - JKS 64

Ivan Šmatlák

Predohra

The introduction consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *f* and features a series of eighth and sixteenth notes with accents. The second staff includes first and second endings, marked with *1.>* and *2.>*, and a dynamic marking of *p*. The third and fourth staves continue with rhythmic patterns and accents, with a dynamic marking of *f*. The fifth staff concludes the introduction with a measure marked **16**, indicating the start of the next section.

Verse

A

The verse section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking of *f* and features a series of eighth and sixteenth notes with accents. The second staff includes a dynamic marking of *mf* and features a series of eighth and sixteenth notes with accents. The third staff continues with rhythmic patterns and accents, with a dynamic marking of *mf*.

Tenor

Od nás dávno - JKS 64

Ivan Šmatlák

Predohra

f

1. 2.

p

f

6 2 *a tempo*

f *pp*

Verse

f *mf*

Baryton
Predohra

Od nás dávno - JKS 64

Ivan Šmatlák

f

1. 2.

p *f*

6 2

a tempo

pp

Verse

f *mf*

Bastrombon

Od nás dávno - JKS 64

Ivan Šmatlák

Predohra

f

p *f*

1.> 2.>

6 2 a tempo *f* *pp*

Verse *f* *mf* A

Trúbky B dopr.

Od nás dávno - JKS 64

Ivan Šmatlák

predohra

p

f

p *A*

mf

6

6

Trombon dopr.

Od nás dávno - JKS 64

Ivan Šmatlák

predohra

f

p

6

Verse

f

p

mf

A

6

Tuba B

Od nás dávno - JKS 64

Ivan Šmatlák

Predohra

The introduction consists of six staves of music. The first staff begins with a dynamic marking of *f* and features a series of accents (>) over the notes. The second staff includes first and second endings, marked '1. >' and '2. >' respectively. The third staff shows a dynamic shift from *p* to *f*. The fourth staff contains a triplet of eighth notes. The fifth staff features a dynamic range from *p* to *f* and ends with a *pp* marking. The sixth staff concludes the introduction with a final note.

Verse

The verse consists of two staves of music. The first staff starts with a dynamic marking of *f* and includes a first ending marked 'A'. The second staff continues the melody with a dynamic marking of *mf*.

Od nás dávno - JKS 64

Predohra

Ivan Šmatlák

C-hlas

Klar.Es

Klar.1.B

Klar.2.B

Kr. 1B

Kr. 2B

Trúbka 1B

Tenor

Baryton

Bastrombon

Trombon dopr.

Trúbka 3-4.B

Tuba B

Bicie

f

4

The musical score is for a piece titled "Od nás dávno - JKS 64" by Ivan Šmatlák, specifically the "Predohra" (Introduction) section. The score is written for a large ensemble and includes parts for C-hlas (Soprano), Klar.Es (E-flat Clarinet), Klar.1.B (B-flat Clarinet), Klar.2.B (B-flat Clarinet), Kr. 1B (Trumpet 1), Kr. 2B (Trumpet 2), Trúbka 1B (Trumpet 1), Tenor, Baryton (Baritone), Bastrombon (Bass Trombone), Trombon dopr. (Trombone), Trúbka 3-4.B (Trumpets 3-4), Tuba B (Tuba), and Bicie (Drums). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present, and a section marked with a '4' is indicated. The score is arranged in a standard orchestral layout with staves for each instrument and voice part.

1. 2.

p

2

C

Es-Cl.

1.B-Cl.

2.B-Cl.

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B

TubaB

Bicie

Detailed description: This is a page of a musical score for a brass and woodwind ensemble. The score is written in G major (one sharp) and 2/4 time. It features 14 staves, each labeled with an instrument: C (Cornet), Es-Cl. (E-flat Clarinet), 1.B-Cl. (B-flat Clarinet), 2.B-Cl. (B-flat Clarinet), Kr.1B (Trumpet 1), Kr.2B (Trumpet 2), Tr.obl. (Trumpet 3), Ten. (Tenor), Bar. (Baritone), Baspoz. (Bass Trombone), Poz.dopr. (Bass Trombone/Pos. 4), Tr.3.-4.B (Trumpets 3 & 4), TubaB (Tuba), and Bicie (Bass Drum). The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The C part has two first endings (1. and 2.) in measures 1-2. The 2.B-Cl. part has a second ending (2) in measure 7. The Kr.1B, Kr.2B, and Tr.obl. parts play a rhythmic pattern of eighth notes. The Ten. and Bar. parts play a rhythmic pattern of eighth notes. The Baspoz. part plays a rhythmic pattern of eighth notes. The Poz.dopr. part plays a rhythmic pattern of eighth notes. The Tr.3.-4.B part plays a rhythmic pattern of eighth notes. The TubaB part plays a rhythmic pattern of eighth notes. The Bicie part is silent. Dynamics include *p* (piano) and accents (>). A hairpin crescendo is shown under the C part in the second system.

C

f

Es-Cl.

1.B-Cl.

2.B-Cl. 5

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B *f*

TubaB

Bicie

Detailed description of the musical score: The score is for a brass band and consists of 14 staves. The top staff is for the Cornet (C), marked with a forte (*f*) dynamic. The second staff is for the E-flat Clarinet (Es-Cl.). The third staff is for the First Bass Clarinet (1.B-Cl.). The fourth staff is for the Second Bass Clarinet (2.B-Cl.), with a fingering '5' indicated. The fifth and sixth staves are for the First and Second Trumpets (Kr.1B and Kr.2B). The seventh staff is for the Trumpet in B-flat (Tr.obl.). The eighth and ninth staves are for the Tenor (Ten.) and Baritone (Bar.). The tenth and eleventh staves are for the Basses (Baspoz. and Poz.dopr.). The twelfth staff is for the Third and Fourth Trumpets (Tr.3.-4.B), marked with a forte (*f*) dynamic. The thirteenth staff is for the Tuba in B-flat (TubaB). The fourteenth staff is for the Bass Drum (Bicie). The music is in a key with one sharp (F#) and a common time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as accents (>) and forte (*f*).

C

Es-Cl.

1.B-Cl.

2.B-Cl.

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B

TubaB

Bicie

C

mf

Es.Cl.

1.B.Cl.

2.B.Cl.

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B

TubaB

Bicie

p

p

p

p

p

5

6

6

p

C

f *mf* *ritt...* *a tempo*

Es.Cl.

1.B.Cl.

2.B.Cl.

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B

TubaB

Bicie

Verse

C

f *mf* A

Es.Cl.

1.B.Cl.

2.B.Cl.

f *mf* A

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Verse

Poz.dopr.

f *mf* A

Tr.3.-4.B

mf A

TubaB

Bicie

C

Es-Cl.

1.B-Cl.

2.B-Cl.

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B

TubaB

Bicie

C

Es-Cl.

1.B-Cl.

2.B-Cl.

Kr.1B

Kr.2B

Tr.obl.

Ten.

Bar.

Baspoz.

Poz.dopr.

Tr.3.-4.B

TubaB

Bicie