

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

Vocal

$\text{♩} = 70$

*f*

5 *mf* 1.x tenor

1. *p* V pol - noč - nom ti - chu za svi - tu hviezd  
2. Je - ži - šu Kris - te Te - be chcem žiť

9

nie - sla sa na zem ra - dos - tná zvesť. Kris - tus, že pri - šiel k nám,  
o Te - be s lás - kou vždy ho - vo - rit'.

12

15 *mf* ves - mir - ný vlád - ca Pán zro - de - ný Spa - si - tel' srd - ce Ti dám.

17 Kris - tus, že pri - šiel k nám, ves - mir - ný vlád - ca Pán

1. 2. *f* ritt.....

zro - de - ný Spa - si - tel' srd - ce Ti dám.

Klarinet Es

$\text{♩} = 70$

# V polnočnom tichu

koleda

H:

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*f*

4

5

*mf* *p*

9

13

*mf*

17

1. 2.

*f* ritt.....

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

Klarinet 2.B

4  
70  
*f*

5  
*mf* *p*

9  
*tr*

13  
*tr* *mf* *tr* *tr*

17  
*tr* 1. 2. *f* ritt.....

Detailed description: The score is for Clarinet 2.B in G major, 4/4 time. It begins with a 4-measure rest marked with a tempo of 70. The first staff contains a single quarter note with a forte (*f*) dynamic. The second staff starts at measure 5 with a mezzo-forte (*mf*) dynamic, featuring a series of eighth-note patterns that transition to a piano (*p*) dynamic. The third staff starts at measure 9 with trills (*tr*) and eighth-note patterns. The fourth staff starts at measure 13 with trills (*tr*) and mezzo-forte (*mf*) dynamics. The fifth staff starts at measure 17 with trills (*tr*), first and second endings, and concludes with a forte (*f*) dynamic and a ritardando (*ritt.....*) marking.

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

Klarinet 2.B

4  
*f*

5  
*mf* *p*

9  
*tr* *tr*

13  
*tr* *tr* *tr*  
*mf* *mf*

17  
*tr* 1. 2.  
*f* ritt.....

# V polnočnom tichu

Krídlovka 1.B

koleda

H:  
Sprac: Ivan Šmatlák

The musical score is written for three parts: Krídlovka 1.B, 1st Tenor, and 1st Flute. It is in the key of D major and common time (C). The tempo is marked as quarter note = 70. The score consists of five staves of music. The first staff is for Krídlovka 1.B, starting with a forte (*f*) dynamic. The second staff is for the 1st Tenor, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The third staff is for the 1st Flute, starting with a mezzo-forte (*mf*) dynamic. The fourth staff is marked 'Tutti' and starts with a mezzo-forte (*mf*) dynamic. The fifth staff contains a first and second ending, with the first ending leading to a forte (*f*) dynamic and a ritardando (*ritt.....*) marking.

♩=70

*f*

5 *mf* *p* 1. x tenor

9 1. x Krídl. *mf*

13 Tutti *mf*

17 1. 2. *f* ritt.....

# V polnočnom tichu

Krídlovka 2.B

koleda

H:  
Sprac: Ivan Šmatlák

$\text{♩} = 70$

*f*

5 1. x tenor *mf* *p*

9 1. x Krídl.

13 Tutti 2. x oktáva *mf*

17 1. 2. *f* ritt.....

# V polnočnom tichu

Trúbka B obl.

koleda

H:  
Sprac: Ivan Šmatlák

♩=70

*f*

5

1. x tenor

*mf* *p*

9

1. x Krídl.

13

Tutti

*mf*

17

1. 2.

*f* ritt.....

Tenor

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

The musical score is written for a Tenor voice in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a tempo marking of  $\text{♩} = 70$  and a dynamic of *f*. The second staff starts at measure 5 with a dynamic of *mf*, followed by a *p* dynamic. The third staff starts at measure 9 with the instruction "1. x Krídl." (first horn). The fourth staff starts at measure 13 with the instruction "Tutti" and a dynamic of *mf*. The fifth staff starts at measure 17 and includes first and second endings, ending with a dynamic of *f* and the instruction "ritt.....".



# Bastrombon V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

Bastrombon  $\text{♩} = 70$

*f*

⑤ *mf* *p*

⑨

⑬ *mf*

⑰ 1. 2. *f* ritt.....

Bastrombon

# V polnočnom tichu

H:  
Sprac: Ivan Šmatlák

koleda

♩=70

*f*

⑤

*mf* *p*

⑨

⑬

*mf*

⑰

*f* ritt.....

Trúbky B dopr.

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

70  
*f*

5  
*mf* *p*

9

13  
*mf*

17  
1. 2.  
*f* rit.....

Trombon dopr.

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

♩ = 70

*f*

⑤

*mf* *p*

⑨

⑬

*mf*

⑰

*f* ritt.....

# V polnočnom tichu

koleda

Bas B

H:  
Sprac: Ivan Šmatlák

♩=70

*f*

⑤

*mf* *p*

⑨

⑬

*mf*

⑰

1. 2.

*f* ritt.....

Detailed description: The musical score is written for Bass B in a single system. It consists of five staves of music. The first staff begins with a tempo marking of ♩=70 and a dynamic of *f*. The second staff starts with a circled measure number 5, a dynamic of *mf*, and a *p* dynamic later. The third staff starts with a circled measure number 9. The fourth staff starts with a circled measure number 13 and a dynamic of *mf*. The fifth staff starts with a circled measure number 17 and includes first and second endings. The piece concludes with a dynamic of *f* and a ritardando marking 'ritt.....'.

# V polnočnom tichu

Bicie

$\text{♩} = 70$

koleda

H:  
Sprac: Ivan Šmatlák

*f*

⑤

⑨

⑬

⑰

# V polnočnom tichu

koleda

H:  
Sprac: Ivan Šmatlák

$\text{♩} = 70$

**C**

*f*

Klarinet Es

4

Klarinet B 1

4

Klarinet B 2

4

Krídlovka B1

*f*

Krídlovka B2

*f*

Trúbka obl. B

*f*

Tenor

*f*

Baryton

*f*

Trombón C 1

*f*

Trombón C 2

*f*

Trúbka B 3-4

*f*

Tuba B

*f*

Bicie

*f*

Detailed description: This is a musical score for a piece titled "V polnočnom tichu" (In the quiet of midnight), which is a koleda (carol). The score is arranged for a large ensemble. It begins with a tempo marking of quarter note = 70. The key signature has one sharp (F#) and the time signature is common time (C). The instruments and voices are: Clarinet in E (Klarinet Es), Clarinet in B1, Clarinet in B2, Flute B1, Flute B2, Oboe Clarinet (Trúbka obl. B), Tenor, Bass (Baryton), Trombone C1, Trombone C2, Trumpet B 3-4, Tuba B, and Drums (Bicie). The flute parts (B1 and B2) and the oboe clarinet part play a melodic line with a dynamic marking of *f*. The clarinets play a rhythmic accompaniment of quarter notes, with a dynamic marking of *f*. The flutes play a melodic line with a dynamic marking of *f*. The oboe clarinet plays a melodic line with a dynamic marking of *f*. The tenor and bass parts play a melodic line with a dynamic marking of *f*. The trombones play a rhythmic accompaniment of quarter notes, with a dynamic marking of *f*. The trumpets play a rhythmic accompaniment of quarter notes, with a dynamic marking of *f*. The tuba plays a rhythmic accompaniment of quarter notes, with a dynamic marking of *f*. The drums play a rhythmic accompaniment of quarter notes, with a dynamic marking of *f*. There are four measures of music shown. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. There are also some markings like "4" above the clarinet staves, possibly indicating a measure rest or a specific articulation.

5

C

1. x tenor

*mf* *p*

Kl. Es

*mf* *p*

kl. B 1

*mf* *p*

kl. B 2

*mf* *p*

Kr. B1

*mf* 1. x tenor *p*

Kr. B2

*mf* 1. x tenor *p*

Tr. obl. B

*mf* 1. x tenor *p*

Ten.

*mf* 1. x tenor *p*

Bar.

*mf* 1. x tenor *p*

Trbn. C 1

*mf* *p*

Trbn. C 2

*mf* *p*

Tr. B 3-4

*mf* *p*

Tba. B

*mf* *p*

Bic.

*mf* *p*



C

Kl. Es

kl. B 1

Kl. B 2

Kr. B1

Kr. B2

Tr. obl. B

Ten.

Bar.

Trbn. C 1

Trbn. C 2

Tr. B 3-4

Tba. B

Bic.

1. x Krídl.

1. x Krídl.

1. x Krídl.

1. x Krídl.

1. x Krídl.

13

C

Kl. Es

kl. B 1

Kl. B 2

Kr. B1

Kr. B2

Tr. obl. B

Ten.

Bar.

Trbn. C 1

Trbn. C 2

Tr. B 3-4

Tba. B

Bic.

*mf*

*tr*

*Tutti*

*mf* tutti 2.x oktáva

*mf* tutti

*mf* tutti

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

17

C

Kl. Es

kl. B 1

Kl. B 2

Kr. B1

Kr. B2

Tr. obl. B

Ten.

Bar.

Trbn. C 1

Trbn. C 2

Tr. B 3-4

Tba. B

Bic.

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

*f* ritt.....

1.

2.