

# Spiš

$\text{♩} = 60$

**Husle**  
*f* *p* *mf*

**Husle**  
*f* *p* *mf*

**Husle**  
*f* *p* *mf*

**Viola**  
*f* *p* *mf*

**Kontrabas**  
*f* *p* *mf*

**Flauta**  
*f* *ff*

**Flauta**  
*p* *f* *mf*

**B♭ klarinet**  
*p* *f* *mf*

**Akordeón**  
*mf*

**Women**  
*mf*

**Klavír**  
*fff*

**Cymbals**  
*p* *f*

**Crash Cymbal**

**Shaker**

**Paličky**

**Koncertný veľký bubon**

11

Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

F C Dm7 F F Bm6 F D7 Gm Gm7

21

Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

C C C Gm C C7 F Am Cm F7

*f* *pizz.* 3

*f* *pizz.* 3

*f* *pizz.* 3

*f* *pizz.* 3

*f* *p*

*f* *p*

*f* *p*

3

31

Vln.  
 Vln.  
 Vln.  
 Vla.  
 Cb.  
 Fl.  
 Fl.  
 B♭ Cl.  
 Acc.  
 W.  
 Kl.  
 Cym.  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 

Daj nam slun - ka - ce-ple-ho, a u-ži-teč-ne-ho, Je - ži - šu več-ni Bo-že. A od pušč nam na šo-vi-ni,

  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD

$\text{♩} = 70$   
pizz.

54

Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

*mf* arco

*f*

*mf*

*p*

*p*

*p*

*p*

*p*

a u - ži te - čne - ho -

*p*



58

58

Vln. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Cb. *f*

Fl.

Fl.

B $\flat$  Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

Detailed description: This is a page of a musical score for measures 58 and 59. The score is written for a large orchestra. The instruments and their parts are as follows: Violins (Vln.) have two staves, both marked with a forte (f) dynamic. The first violin part has a half note in measure 58 and a half note in measure 59. The second violin part has a half note in measure 58 and a half note in measure 59. The Viola (Vla.) part has a half note in measure 58 and a half note in measure 59. The Contrabass (Cb.) part has a half note in measure 58 and a half note in measure 59. The Flute (Fl.) part has a half note in measure 58 and a half note in measure 59. The Clarinet in B-flat (B $\flat$  Cl.) part has a half note in measure 58 and a half note in measure 59. The Accordion (Acc.) part has a half note in measure 58 and a half note in measure 59. The Woodwind (W.) part has a half note in measure 58 and a half note in measure 59. The Keyboard (Kl.) part has a half note in measure 58 and a half note in measure 59. The Cymbal (Cym.) part has a half note in measure 58 and a half note in measure 59. The Crash Cymbal (Cr. Cym.) part has a half note in measure 58 and a half note in measure 59. The Snare Drum (Sh.) part has a half note in measure 58 and a half note in measure 59. The Clarinet in E-flat (Clv.) part has a half note in measure 58 and a half note in measure 59. The Conductor's Baton (Con. BD) part has a half note in measure 58 and a half note in measure 59.

10

62

Vln. *mf*

Vln. *f*

Vln. *mf*

Vla. *mf*

Cb. *f*

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl. *mf*

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

Detailed description: This page of a musical score, numbered 62, contains staves for various instruments. The Violin I staff has a melody in G major with a mezzo-forte (*mf*) dynamic. The Violin II and Violin III staves play sustained notes, with Violin II marked *f* and Violin III *mf*. The Viola and Cello staves play a dense, rhythmic accompaniment of eighth-note chords, both marked *mf*. The Cello staff also includes a *f* dynamic marking. The Flute I and Flute II staves are marked with rests. The B♭ Clarinet staff has a melodic line. The Accordion, Wind, and Keyboard staves are marked with rests. The Keyboard staff has a *mf* dynamic marking. The Cymbal staff has a melodic line. The Crash Cymbal staff has a melodic line. The Snare drum staff has a sustained note. The Clarinet and Conga/Bass Drum staves are marked with rests.

12

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD

ho. Zmi-luj se - nad na-mi. A od-pučs nam na - šo vi - ni, budz nam mi - lo-sci - vi,

74  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$

Vln.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Vln.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Vln.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Vla.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Cb.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Fl.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Fl.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 B♭ Cl.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Acc.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 W.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Kl.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Cym.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Cr. Cym.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Sh.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Clv.  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$   
 Con. BD  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 100$

Je-ži-šu ve - čni Bo-že. Je-ži-šu ve - čni Bo - že.

82

Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

83

Vln. *p* *ff*

Vln. *p* *ff*

Vln. *p* *ff*

Vla. *p* *ff*

Cb. *p* *ff*

Fl. *ff*

Fl. *ff*

B♭ Cl. *ff*

Acc. *ff*

W. *ff*

Kl. *ff*

Cym. *ff*

Cr. Cym. *ff*

Sh. *ff*

Clv. *ff*

Con. BD *mf* *fff*

Detailed description: This is a page of a musical score, page 83. It features a full orchestral arrangement. The top section consists of three Violin (Vln.) staves, a Viola (Vla.) staff, a Contrabass (Cb.) staff, and two Flute (Fl.) staves. Below these are staves for B♭ Clarinet (B♭ Cl.), Accordion (Acc.), Woodwind (W.), and Keyboard (Kl.). The bottom section includes Cymbal (Cym.), Crash Cymbal (Cr. Cym.), Snare Drum (Sh.), Clavichord (Clv.), and Concerto Bass Drum (Con. BD). The key signature is D major (two sharps). The time signature is 4/4. The score shows a dynamic progression from piano (p) to fortissimo (ff) and finally fortississimo (fff). The Violin and Viola parts have melodic lines with some chromaticism. The Contrabass part has a rhythmic pattern of eighth notes. The Flute parts are mostly silent. The percussion section includes a steady eighth-note pattern on the Concerto Bass Drum.



Vln. *f*  
 Vln. *f*  
 Vln. *f*  
 Vla. *f*  
 Cb. *f*  
 Fl. *f*  
 Fl.  
 B♭ Cl.  
 Acc.  
 W.  
 Kl.  
 Cym.  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

Pri-ňe-šľi sme, pri-ňe-šľi sme smer-dof - če. Po-ňe-še-me, po-ňe-še-me maj-dof - če. A ti maj,

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 kra - vom    daj,    na ko-nič-ki,    na vo-le-čki,    ňe-za-po-mi - naj,    sva-ti Mi-ko - laj.

Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD 

Vln.

Vln.

Vln.

Vla.

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

Kto ho bu-dze pic, bu-dze-me ho bic. S ki - jom s ki - jom po - hla - ve, a za vla - si

*fff* *mf*

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

dric.      Daj - ce nam   daj - ce   co nam   ma - ce   dac      a   kec   nam

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD 

ře - da - ce, ta vamsnop-ki o - tar-ha-me a pod noš - ki pos-ce - ře-me. Dosc bu - lo sta - ca,

134

Vln. I

Vln. II

Vln. III

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

daj - ce nam vaj - ca.

Vln. *p*  
 Vln. *p*  
 Vln. *p*  
 Vla. *p*  
 Cb. *p*  
 Fl. *p*  
 Fl. *p*  
 B♭ Cl. *p*  
 Acc. *p*  
 W. *p*  
 Kl. *p*  
 Cym.  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

Ag-nes, Ag-nes da j nam vel'-ki ren i vel'-ke ko-no - pe i ve-i'-ke gru - le, ta-ke jak ci-bu - le



Vln. 



Vln. 



Vln. 



Vla. 



Cb. 



Fl. 



Fl. 



B♭ Cl. 



Acc. 



W. 



a Var - ga - ňi - ňe a Pa - vuč - ke - ňe, bo ňe - ra - da tre -

Kl. 



Cym. 



Cr. Cym. 



Sh. 



Clv. 



Con. BD 



♩ = 100

148

Score for a symphony orchestra, measures 148 to 156. The tempo is marked ♩ = 100.

**Instrumentation:**

- Vln. (Violins I and II)
- Vla. (Viola)
- Cb. (Cello)
- Fl. (Flutes I and II)
- B♭ Cl. (Bass Clarinet)
- Acc. (Acoustic Piano)
- W. (Woodwind, likely Clarinet or Flute)
- Kl. (Keyboard, likely Piano or Organ)
- Cym. (Cymbal)
- Cr. Cym. (Crash Cymbal)
- Sh. (Shofar)
- Clv. (Clavichord)
- Con. BD (Contra Bass Drum)

**Key Features:**

- Violins (Vln.):** Play a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes, with a crescendo from *p* to *f* across measures 148-150.
- Cello (Cb.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Flutes (Fl.):** Play a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Bass Clarinet (B♭ Cl.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Acoustic Piano (Acc.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Woodwind (W.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Keyboard (Kl.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Cymbal (Cym.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Crash Cymbal (Cr. Cym.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Shofar (Sh.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Clavichord (Clv.):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.
- Contra Bass Drum (Con. BD):** Plays a melodic line with a crescendo from *p* to *f* across measures 148-150.

157

♩ = 50

♩ = 30

Violin I (Vln.)

Violin II (Vln.)

Viola (Vla.)

Cello (Cb.)

Flute I (Fl.)

Flute II (Fl.)

B♭ Clarinet (B♭ Cl.)

Accordion (Acc.)

Piano (W.)

Piano (Kl.)

Cymbal (Cym.)

Cymbal (Cr. Cym.)

Shaver (Sh.)

Clavichord (Clv.)

Contra Bass Drum (Con. BD)

The musical score consists of 15 staves. Measures 157 and 158 are marked with a tempo of 50 beats per minute (♩ = 50), while measure 159 is marked with a tempo of 30 beats per minute (♩ = 30). The score includes parts for Violin I, Violin II, Viola, Cello, Flute I, Flute II, B♭ Clarinet, Accordion, Piano, and various percussion instruments (Cym., Cr. Cym., Sh., Clv., Con. BD). The piano part (Kl.) features a complex rhythmic pattern in the right hand and a more active line in the left hand. The percussion instruments are mostly silent, with some activity in the Cym. and Cr. Cym. parts.

Vln. *mf*  
 Vln. *mf*  
 Vln. *mf*  
 Vla. *mf*  
 Cb. *mf*  
 Fl. *mf*  
 Fl. *mf*  
 B♭ Cl. *f*  
 Acc. *mf*  
 W. *mf*  
 Kl. *f*  
 Cym.  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

Vi - ňe - še - me, vi - ňe - še - me na Ho - lo - brant šmert - ku, šmert - ku.

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD 

Vi - ňe - še - me, vi - ňe - še - me na Ho - lo - brant šmert - ku, šmert - ku.

Vln. 

Vln. 

Vln. 

Vla. 

Cb. 

Fl. 

Fl. 

B♭ Cl. 

Acc. 

W. 

Kto    ě    -    bu    -    dze    pic,            bud    -    dze    -    me    ho    bic,

Kl. 

Cym. 

Cr. Cym. 

Sh. 

Clv. 

Con. BD 

Vln. *p* *f*  
 Vln. *p* *f*  
 Vln. *p* *f*  
 Vla. *p* *f*  
 Cb. *p* *f*  
 Fl. *p* *f*  
 Fl. *p* *f*  
 B♭ Cl. *p* *f*  
 Acc. *p* *f*  
 W. *p* *f*  
 Kl. *p* *f*  
 Cym. *p* *f*  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

s dvo-ma, tro - ma, s dvo-ma, tro - ma ki - ja - ka - mi bic!

Vln. *p*  
 Vln. *p*  
 Vln. *p*  
 Vla. *p*  
 Cb. *p*  
 Fl. *p*  
 Fl. *p*  
 B♭ Cl. *p*  
 Acc.  
 W. *fff*  
 Kl. *p*  
 Cym.  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

Ha - ju, ha - ju dze nam vaj - ca da - ju naj jim šic - ke ku - ri vi - cho - va - ju.



Vln.  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$   
 Vln.  
 Vln.  
 Vla. A Cism Fism A7 D E7 A A  
 Cb. 8  
 Fl.  
 Fl.  
 B♭ Cl. A Cism Fism A7 D E7 A A  
 Acc. *mf*  
 W. Ha-ju, ha-ju a dzenamñe - da-ju, najjim ši-cke ku-ri vi-zdi - cha-ju.  
 Kl.  
 Cym.  
 Cr. Cym.  
 Sh.  
 Clv.  
 Con. BD

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

A Cism Fism A7 D E7 A A A A A E A B\* hm7 A7 D D

Vln. 
  
 Vln. 
  
 Vln. 
  
 Vla. 
  
 Cb. 
  
 Fl. 
  
 Fl. 
  
 B♭ Cl. 
  
 Acc. 
  
 W. 
  
 Kl. 
  
 Cym. 
  
 Cr. Cym. 
  
 Sh. 
  
 Clv. 
  
 Con. BD

D A hm7 A7 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7 D A D G

$\text{♩} = 135$

Vln.

Vln.

Vln.

A B\* hm Gm6 D G D A7 D D D E7 A Cism Fism A7 D E7

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

A B\* hm Gm6 D G D A7 D D D E7 A Cism Fism A7 D E7

Acc.

W.

Smer - teč-ko maj - dov-če dze ši pre-bi

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

A A A Cism Fism A7 D E7 A A A A A E A B\* hm7 A7 D D  
 A A A Cism Fism A7 D E7 A A A A A E A B\* hm7 A7 D D  
 va - lo? V piv nič-ki cem - nič-ki noš-ki u-mi - va - lo. A timaj kra-vom daj, kra-vom ne - za - po-mi-naj.

Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

D A hm7 A7 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7

I - šla šmer-tka s ku dze-ŕu na tu šmer-tnu ňe - dze-ŕu. Ru-ci ku-dzeŕ do šan-cu sa-ma be-ži do tan-cu.

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

D A D G A B\* hm Gm6 D G D A7 D D D E7 A Cism  
 Na ši-ro-kim Du - na-ju šti-ri kač-ki pla - va-ju. Kač do-mu kač, vo-la-la vas mac.

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

Fism A7 D E7 A A A Cism Fism A7 D E7 A A A A A E   
 Fism A7 D E7 A A A Cism Fism A7 D E7 A A A A A E



Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

A B\* hm7 A7 D D D A hm7 A7 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

D A D G A B\* hm Gm6 D G D A7 D D D A7 D Gm

Kač do-mu kač, vo-la-la vas mac.

273

$\text{♩} = 130$   $\text{♩} = 120$   $\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 85$   $\text{♩} = 75$   $\text{♩} = 60$

Vln.

Vln.

Vln.

Vla.

Cb.

Fl.

Fl.

B♭ Cl.

Acc.

W.

Kl.

Cym.

Cr. Cym.

Sh.

Clv.

Con. BD

D A7 D Gm Dm Dm Dm Gm Dm A7 Dm C7 F C7 Dm7 F F Bm6 F D

D A7 D Gm Dm Dm Dm Gm Dm A7 Dm C7

Vln.   
 Vln.   
 Vln.   
 Vla.   
 Cb.   
 Fl.   
 Fl.   
 B♭ Cl.   
 Acc.   
 W.   
 Kl.   
 Cym.   
 Cr. Cym.   
 Sh.   
 Clv.   
 Con. BD

Gm Gm7 C C C Gm C C7 F A Bm6 C7 F C7 Dm7 F F Bm6 F Dm

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Vln.

## Husle 1

## Spiš

$\text{♩} = 60$

*f* *p* *mf*

7

16

25 *f* pizz. 3

33 3 2 3 2

52 2

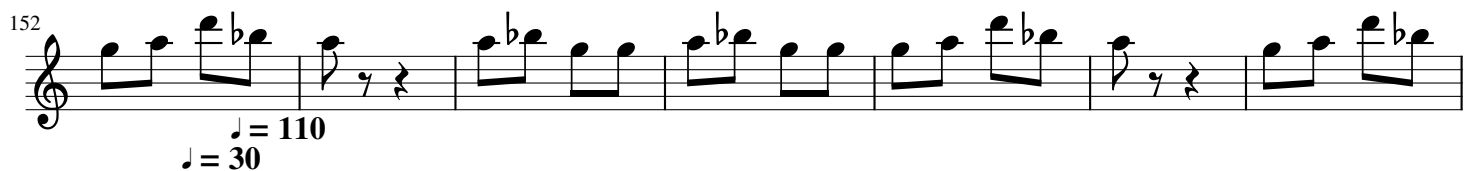
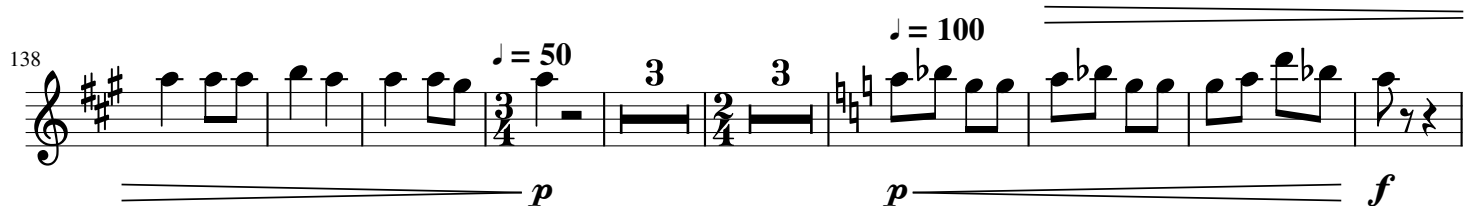
$\text{♩} = 70$  pizz. arco

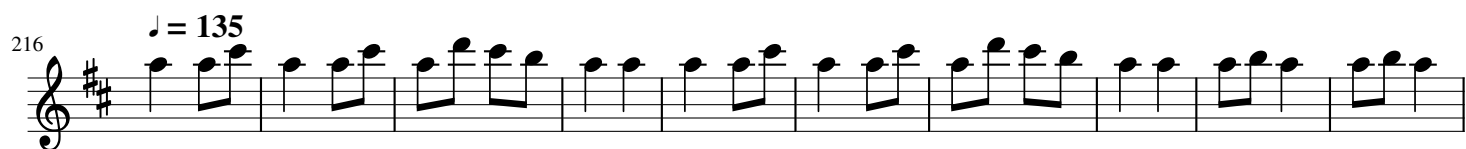
56 *mf* *mf*

65 *p* *pp*  $\text{♩} = 75 = 80 = 85 \text{♩} = 90 = 95 = 100$

76 *f* *p*

85 *ff* *f* 17







## Husle 2

## Spiš

$\text{♩} = 60$

*f* *p* *mf*

16 *f*

27 pizz. 3

39 3 2 3 2 2 arco  $\text{♩} = 70$  *f*

58 *f* *p* *pp*

70  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 95$   $\text{♩} = 100$

76 *f*

83 *p* *ff* *f* 25

115

123

132  $\text{♩} = 50$  3 3

Musical staff 132-147: Treble clef, key of D major (two sharps). Measures 132-147. Measure 132 has a tempo marking of quarter note = 50. Measures 146-147 contain triplet markings (3) over eighth notes. The staff ends with a double bar line.

148  $\text{♩} = 100$  *p* *f*

Musical staff 148-156: Treble clef, key of D major. Measures 148-156. Measure 148 has a tempo marking of quarter note = 100. A dynamic marking of *p* (piano) is above the staff, and *f* (forte) is below the staff. The staff ends with a double bar line.

157  $\text{♩} = 50$   $\text{♩} = 30$   $\text{♩} = 110$  *mf*

Musical staff 157-168: Treble clef, key of D major. Measures 157-168. Measure 157 has tempo markings of quarter note = 50 and quarter note = 30. Measure 158 has a tempo marking of quarter note = 110. A dynamic marking of *mf* (mezzo-forte) is below the staff. The staff ends with a double bar line.

169 2 *p* *f*

Musical staff 169-179: Treble clef, key of D major. Measures 169-179. Measure 169 has a tempo marking of quarter note = 100 and a dynamic marking of *p* (piano). Measure 170 has a tempo marking of quarter note = 110. A dynamic marking of *f* (forte) is below the staff. The staff ends with a double bar line.

180  $\text{♩} = 100$  *p*

Musical staff 180-187: Treble clef, key of D major. Measures 180-187. Measure 180 has a tempo marking of quarter note = 100 and a dynamic marking of *p* (piano). The staff ends with a double bar line.

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$

Musical staff 188-199: Treble clef, key of D major. Measures 188-199. Measure 188 has tempo markings of quarter note = 110, quarter note = 120, and quarter note = 130. The staff ends with a double bar line.

200

Musical staff 200-207: Treble clef, key of D major. Measures 200-207. The staff ends with a double bar line.

208

Musical staff 208-215: Treble clef, key of D major. Measures 208-215. The staff ends with a double bar line.

216  $\text{♩} = 135$

Musical staff 216-227: Treble clef, key of D major. Measures 216-227. Measure 216 has a tempo marking of quarter note = 135. The staff ends with a double bar line.

228

Musical staff 228-235: Treble clef, key of D major. Measures 228-235. The staff ends with a double bar line.

236

Musical staff 236-243: Treble clef, key of D major. Measures 236-243. The staff ends with a double bar line.



## Husle 3

## Spiš

♩ = 60

*f* *p* *p* *mf* *tr* *tr* 5 2

16

25 *f* pizz. 3

37 3 2 3 2 2

56 ♩ = 70 *mf* arco *mf* *p* < > *pp*

71 ♩ = 75 ♩ = 80 ♩ = 85 ♩ = 90 ♩ = 95 ♩ = 100

76 *f*

83 *p* *ff* *f* 27

117

125

137  $\text{♩} = 50$   $\text{♩} = 100$

$p$   $p$   $f$

152  $\text{♩} = 110$   $\text{♩} = 30$

159  $\text{♩} = 50$   $mf$   $2$

172  $p$   $f$

180  $\text{♩} = 100$   $p$

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$

200

208

216  $\text{♩} = 135$

228

236



Viola

Spiš

♩ = 60

*f* *p* *mf*

16 F C Dm7 F F Bm6 F D7 Gm Gm7 C C C Gm C C7 F Am Cm F7

pizz.

*f*

pizz.

3

♩ = 70

*p*

*mf*

64 arco

*p* *pp*

68

$\text{♩} = 75 \text{ } \text{♩} = 80 \text{ } \text{♩} = 85 = 90 \text{ } \text{♩} = 95 = 100$

76 arco

*f*

83

*p* *ff*

88

*f*

98

106

115

124

133  $\text{♩} = 50$

*p*

142  $\text{♩} = 100$

*p* *f*



155  $\text{♩} = 50$   $\text{♩} = 30$

160  $\text{♩} = 110$   
*mf*

167

172

180  $\text{♩} = 100$   
*p*

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$   
A Cism Fism A7 D E7 A A A Cism Fism A7 D E7 A A

196 A A A E A B\* hm7 A7 D D

200 D A hm7 A7 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7

208 D A D G A B\* hm Gm6 D G D A7 D D D E7

216  $\text{♩} = 135$   
A Cism Fism A7 D E7 A A A Cism Fism A7 D E7 A A

224 A A A E A B\* hm7 A7 D D

228 D A hm7 A7 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7

236 D A D G A B\* hm Gm6 D G D A7 D D D E7

244  $\text{♩} = 145$   
A Cism Fism A7 D E7 A A A Cism Fism A7 D E7 A A

252 A A A E A B\* hm7 A7 D D

256 D A hm7 A7 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7

264 D A D G A B\* hm Gm6 D G D A7 D D D A7

272  $\text{♩} = 135$   $\text{♩} = 130$   $\text{♩} = 120$   $\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 85$   $\text{♩} = 75$   
D Gm D A7 D Gm Dm Dm Dm Gm Dm A7 Dm C7

279  $\text{♩} = 60$   
F C7 Dm7 F F Bm6 F D Gm Gm7 C C C Gm C C7 F A Bm6 C7

288 F C7 Dm7 F F Bm6 F Dm Gm Gm7 C C C Gm C C7 B Gm F

## Kontrabas

## Spiš

♩ = 60

*f* *ff*

7

21 *pizz.* 3 3

33 3

44 *pizz.* *arco* *pizz.*

51 *arco*

56 ♩ = 70 *p*

59

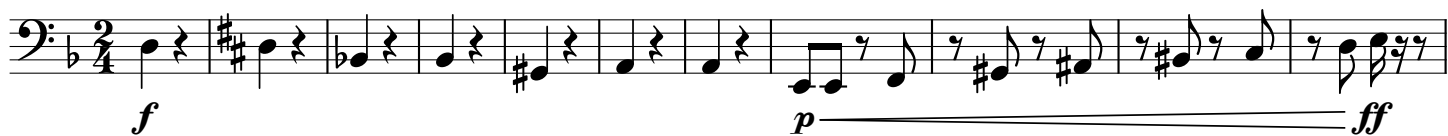
62 *f*

65 *p* *arco* *pp*

68

 $\text{♩} = 75 \quad \text{♩} = 80 \quad \text{♩} = 85 = 90 = 95 \quad \text{♩} = 100$ 

76



87



104



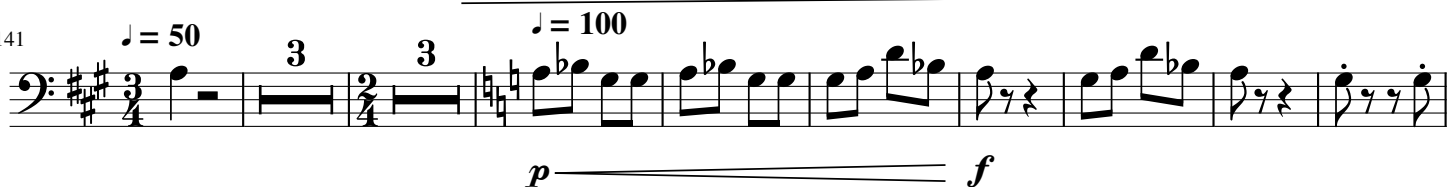
117



130



141



155



160



171



180



188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$

Staff 188-201: Bass clef, key of D major (two sharps). The tempo markings  $\text{♩} = 110$ ,  $\text{♩} = 120$ , and  $\text{♩} = 130$  are positioned above the staff. The music consists of eighth and sixteenth notes, mostly beamed in pairs.

202

Staff 202-215: Continuation of the previous staff, featuring eighth and sixteenth notes in D major.

216  $\text{♩} = 135$

Staff 216-229: Continuation of the previous staff, with the tempo marking  $\text{♩} = 135$  at the beginning.

230

Staff 230-243: Continuation of the previous staff.

244  $\text{♩} = 145$

Staff 244-257: Continuation of the previous staff, with the tempo marking  $\text{♩} = 145$  at the beginning.

258  $\text{♩} = 135$

Staff 258-272: Continuation of the previous staff, with the tempo marking  $\text{♩} = 135$  at the end.

273  $\text{♩} = 130$   $\text{♩} = 120$   $\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 85$   $\text{♩} = 75$

Staff 273-278: Continuation of the previous staff, with multiple tempo markings:  $\text{♩} = 130$ ,  $\text{♩} = 120$ ,  $\text{♩} = 110$ ,  $\text{♩} = 100$ ,  $\text{♩} = 85$ , and  $\text{♩} = 75$ .

279  $\text{♩} = 60$

Staff 279-287: Continuation of the previous staff, with the tempo marking  $\text{♩} = 60$  at the beginning. The key signature changes to D minor (two flats).

288

Staff 288-291: Continuation of the previous staff, ending with a double bar line.

## Flauta 1

## Spiš

♩ = 60

*tr tr*

*p f mf*

18 *f*

28 *> p*

48 *♩ = 70*

57 *♩ = 75 ♩ = 80 = 85 ♩ = 90 = 95 ♩ = 100*

77 *11 28*

123

134 *♩ = 50*

*p*

148 *♩ = 100*

*f*

157 *♩ = 50 ♩ = 30*

160  $\text{♩} = 110$   
*mf*

Musical staff 160-171. The staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The tempo is marked as 110 beats per minute. The dynamics are marked as mezzo-forte (mf). The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line and a 2-measure rest.

172 *f*

Musical staff 172-179. The staff begins with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The dynamics are marked as forte (f). The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line and a key signature change to two sharps (F# and C#).

180  $\text{♩} = 100$   
*p*

Musical staff 180-187. The staff begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The tempo is marked as 100 beats per minute. The dynamics are marked as piano (p). The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line and a key signature change to one sharp (F#).

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$

Musical staff 188-197. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked as 110, 120, and 130 beats per minute. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

198

Musical staff 198-207. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

208

Musical staff 208-215. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

216  $\text{♩} = 135$

Musical staff 216-225. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked as 135 beats per minute. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

226

Musical staff 226-235. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

236

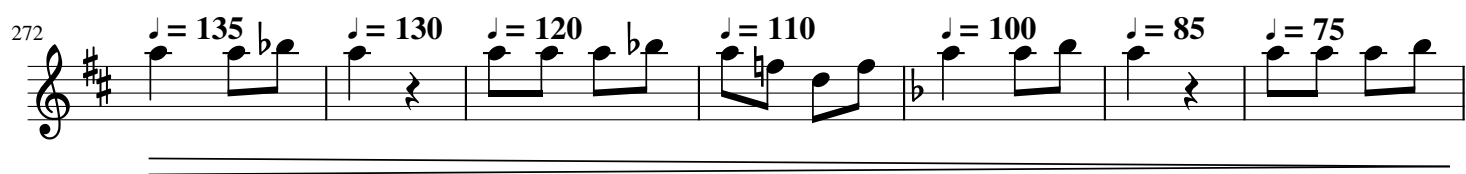
Musical staff 236-243. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

244  $\text{♩} = 145$

Musical staff 244-253. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked as 145 beats per minute. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.

254

Musical staff 254-263. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The staff contains a series of eighth and sixteenth notes, with some accidentals (flats and sharps). The staff ends with a double bar line.





## Spiš

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano solo. The score is in G major and 3/4 time, with a tempo of quarter note = 60. It includes various dynamics (p, f, mf, p, f, p, mf) and articulations (tr, >). The score is divided into measures, with measure numbers 19, 30, 50, 62, 116, 127, 141, 155, and 160 marked. The score ends with a double bar line and a repeat sign.

173



Staff 173-179: Treble clef, key of D major. Measures 173-179. Measure 173 starts with a double bar line. Measures 174-179 contain eighth and sixteenth notes. A double bar line is under measures 174-175. A dynamic marking *f* is placed below measure 176.

180

$\text{♩} = 100$



Staff 180-187: Treble clef, key of D major. Measures 180-187. Measure 180 starts with a double bar line. Measures 180-181 contain half notes. Measures 182-183 contain eighth notes. Measures 184-185 contain eighth notes. Measure 186 contains a half note. Measure 187 contains a half note. A dynamic marking *p* is placed below measure 180.

188

$\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$



Staff 188-200: Treble clef, key of D major. Measures 188-200. Measures 188-199 contain eighth notes. Measure 200 contains a half note. A double bar line is at the end of the staff.

201



Staff 201-212: Treble clef, key of D major. Measures 201-212. Measures 201-211 contain eighth notes. Measure 212 contains a half note. A double bar line is at the end of the staff.

213



Staff 213-215: Treble clef, key of D major. Measures 213-215. Measure 213 starts with a double bar line. Measures 214-215 contain eighth notes. A double bar line is at the end of the staff.

216

$\text{♩} = 135$



Staff 216-228: Treble clef, key of D major. Measures 216-228. Measures 216-227 contain eighth notes. Measure 228 contains a half note. A double bar line is at the end of the staff.

229



Staff 229-240: Treble clef, key of D major. Measures 229-240. Measures 229-239 contain eighth notes. Measure 240 contains a half note. A double bar line is at the end of the staff.

241



Staff 241-243: Treble clef, key of D major. Measures 241-243. Measure 241 starts with a double bar line. Measures 242-243 contain eighth notes. A double bar line is at the end of the staff.

244

$\text{♩} = 145$



Staff 244-256: Treble clef, key of D major. Measures 244-256. Measures 244-255 contain eighth notes. Measure 256 contains a half note. A double bar line is at the end of the staff.

257



Staff 257-268: Treble clef, key of D major. Measures 257-268. Measures 257-267 contain eighth notes. Measure 268 contains a half note. A double bar line is at the end of the staff.

269



Staff 269-271: Treble clef, key of D major. Measures 269-271. Measure 269 starts with a double bar line. Measures 270-271 contain eighth notes. A double bar line is at the end of the staff.

272 ♩ = 135 ♩ = 130 ♩ = 120 ♩ = 110 ♩ = 100 ♩ = 85 ♩ = 75

---

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279 ♩ = 60

288

B $\flat$  klarinet

# Spiš

$\text{♩} = 60$   
*tr tr*  
*p f mf*

19 *f*

29 *> p*

47  $\text{♩} = 70$

61 *mf*

70  $\text{♩} = 75 \text{♩} = 80 \text{♩} = 85 = 90 \text{♩} = 95 = 100$   
11 17

105

112

122

132  $\text{♩} = 50$   
3 3  
*p*

148  $\text{♩} = 100$

*p* *f*

158  $\text{♩} = 50$   $\text{♩} = 30$   $\text{♩} = 110$

*f* *f*

166

*p* *f*

176

*p*

180  $\text{♩} = 100$

*p*

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$

*p*

200

*p*

211

*p*

216  $\text{♩} = 135$

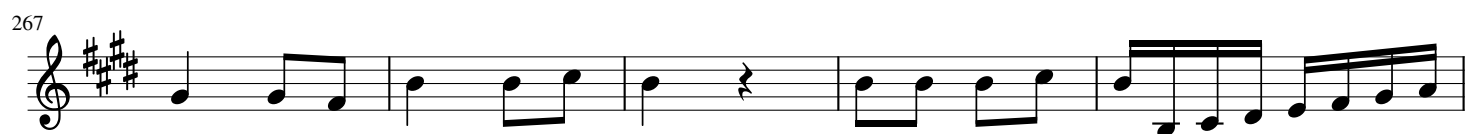
*p*

228

*p*

239

*p*



♩ = 60

5

*mf*

5

*mf*

14

25

8

3

2

3

2

50

♩ = 70

2

5

6

2

5

6

73

♩ = 75 ♩ = 80 ♩ = 85 ♩ = 90 ♩ = 95 ♩ = 100

11

29

11

29

121

129

137

148

157

165



174  $\text{♩} = 100$   
8

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$   
A Cism Fism A7 D E7 A A A Cism Fism A7 D E7  
*mf*

195 A A A A A E A B\* hm7 A7 D D D A hm7 A7

202 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7 D A D G

210 A B\* hm Gm6 D G D A7 D D D E7  $\text{♩} = 135$  A Cism

217 Fism A7 D E7 A A A Cism Fism A7 D E7 A A A A

225 A E A B\* hm7 A7 D D D A hm7 A7 D B\* hm7 A7

232 D A hm7 A7 D B\* hm7 A7 D A D G A B\* hm Gm6

240 D G D A7 D D D E7

♩ = 145  
244 A Cism Fism A7 D E7 A A A Cism Fism A7 D E7

251 A A A A A E A B\* hm7 A7 D D D A hm7 A7

258 D B\* hm7 A7 D A hm7 A7 D B\* hm7 A7 D A D G

266 A B\* hm Gm6 D G D A7 D D D A7  $\text{♩} = 135$  D Gm  $\text{♩} = 130$  D A7

274  $\text{♩} = 120$  D Gm  $\text{♩} = 110$  Dm Dm  $\text{♩} = 100$  Dm Gm  $\text{♩} = 85$  Dm A7  $\text{♩} = 75$  Dm C7

279  $\text{♩} = 60$

288

# Women

# Spiš

$\text{♩} = 60$

**5**

*fff*

16

25

**8**

Daj nam slun - ka - ce-ple-ho, a u-ži-teč-ne-ho, Je-ži - šu več-ni Bo-že.

38

A od puščnam na šo-vi-ni, Kris-ce mi - los ci-vi, Je - ži - šu več - ni Bo-že.

44

Daj nam u - ro-di hoj-nej, a ča-si spo-koj-ne. Zach-raň nas od hro-mo - bi - ca

51

a od - kru - po-bi-ca. Daj nam slun - ka - dob-re - ho a u - ži te - čne-ho -

56

$\text{♩} = 70$

**4**

*p*

66

*ff*

Dajnam u - ro - di hoj-nej pre Bo-ha ži - ve - ho. Zmi-luj se - nad na-mi.

70

A od - pučs nam na - šo vi - ni, budz nam mi - lo - sci - vi,

74  $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 85$   $\text{♩} = 90$   $\text{♩} = 95$   $\text{♩} = 100$

Je - ži - šu ve - čni Bo - že. Je - ži - šu ve - čni Bo - že.

88

Pri-ňe-šl'i sme, pri-ňe-šl'i sme smer-dof - če. Po-ňe-še-me, po-ňe-še-me maj-dof - če.

96

A ti maj, kra-vom daj, na ko-nič-ki, na vo-le-čki, ňe-za-po-mi - naj, sva-ti Mi-ko - laj.

106

Na-va-ri-me čer-ve-ne-ho pi - va, pi - va. O-po-ji-me jed-nej mat-ki si - na, si - na.

114

Kto ho bu-dze pic, bu-dze-me ho bic. S ki-jom s ki-jom po-hla-ve, a za vla-si dric.

122

Daj - cenam daj-ce co nam ma-ce dac a kecnam ňe-da-ce, ta vamsnop-ki o - tar-ha-me

130

a pod noš-ki pos-ce - ľe-me. Dosc bu - lo sta - ca, daj - ce nam vaj - ca.

141  $\text{♩} = 50$

Ag-nes, Ag-nes dajnam veľ-ki ľen i veľ-ke ko-no - pe i ve ľ-i-ke gru - ľe, ta-ke jak ci-bu-ľe

145  $\text{♩} = 100$   $\text{♩} = 30$

a Var-ga-ňi-ňe a Pa-vuč-ke-ňe, bo ňe-ra-da tre - ..

160  $\text{♩} = 110$

Vi-ňe-še-me, vi-ňe-še-me na Ho - lo-brant šmert - ku, šmert-ku. Vi-ňe-še-me, vi-ňe-še-me

167

na Ho-lo-brant šmert - ku, šmert-ku. Kto ňe-bu-dze pic, bud-dze-me ho bic, s dvo-ma, tro-ma,

173

s dvo-ma, tro - ma ki - ja - ka - mi bic! *fff* Ha - ju, ha - ju dzenam vaj-ca da-ju

182

najjimšic-ke ku-ri vi-cho - va-ju. Ha-ju, ha-ju a dzenam ňe - da-ju, najjim ši-cke ku-ri vi-zdi-

187

cha - ju.

216

Smer - teč-ko maj - dov-če dze ši pre-bi va - lo? V piv nič-ki cem - nič-ki noš-ki u-mi - va - lo.

224

A timaj kra-vomdaj, kra-vom ne - za - po-mi-naj. I - šlašmer-tka s ku dze-ľu na tu šmer-tnu

231

ňe - dze-ľu. Ru-ci ku-dzeľ do šan-cu sa-ma be-ži do tan-cu. Na ši-ro-kim Du-na-ju šti-ri kač-ki

239

pla - va - ju. Kač do-mu kač, vo - la - la vas mac.

268

Kač do-mu kač, vo - la - la vas mac.

279

♩ = 60



288



♩ = 60

*p* *f*

7

5 2 7 2 2

5 2 7 2 2

25

3

33

3 2 3 2

3 2 3 2

51

2

2



56  $\text{♩} = 70$

*p*

58

61

*mf*

63

*p*

66

*mf*

72

$\text{♩} = 75 \quad \text{♩} = 80 \quad \text{♩} = 85 \quad \text{♩} = 90 \quad \text{♩} = 95 \quad \text{♩} = 100$

76

11 29

*fff mf*

121

127

132

$\text{♩} = 50$

*p*

3 3

145

$\text{♩} = 100$

*p f*

3 3

154

158  $\text{♩} = 50$   $\text{♩} = 30$

160  $\text{♩} = 110$

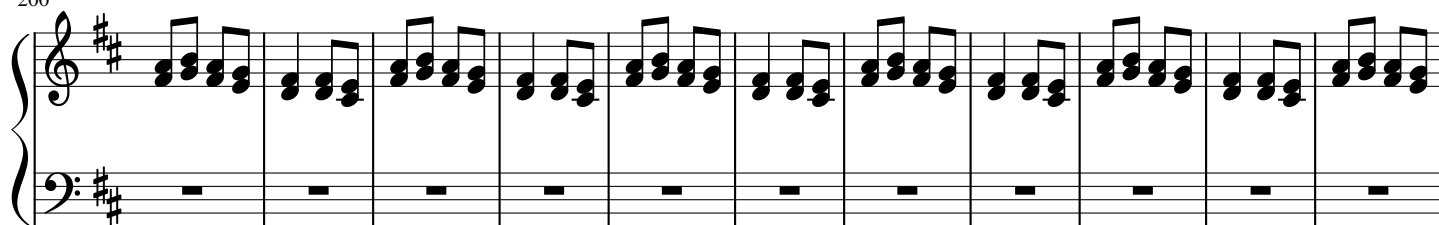
167

172

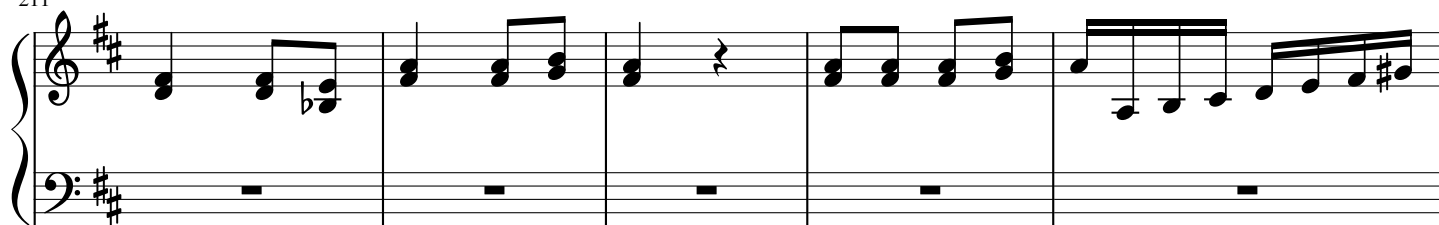
180  $\text{♩} = 100$

188  $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 130$

200

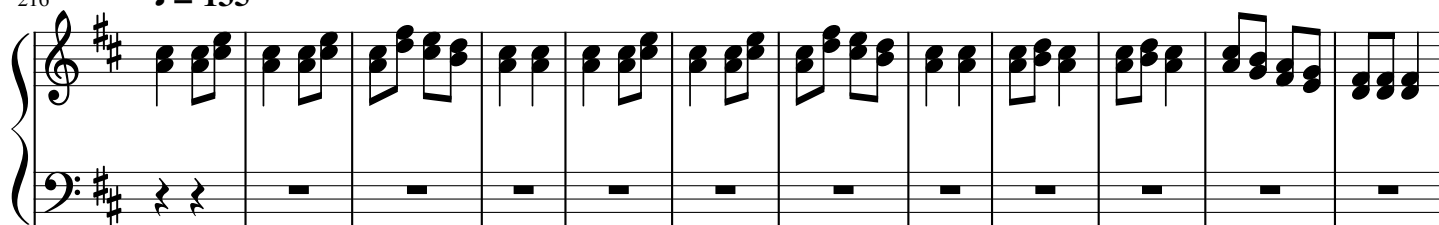


211

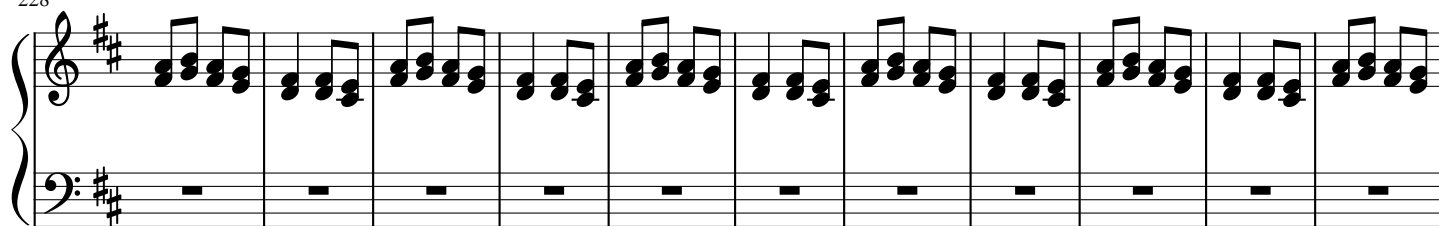


216

♩ = 135

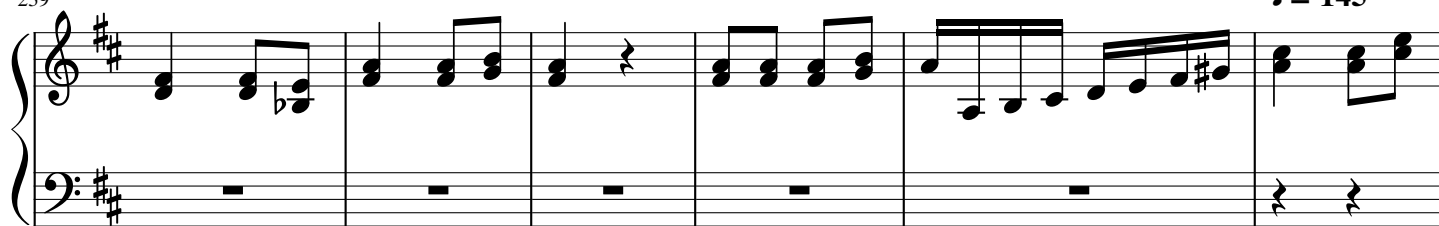


228

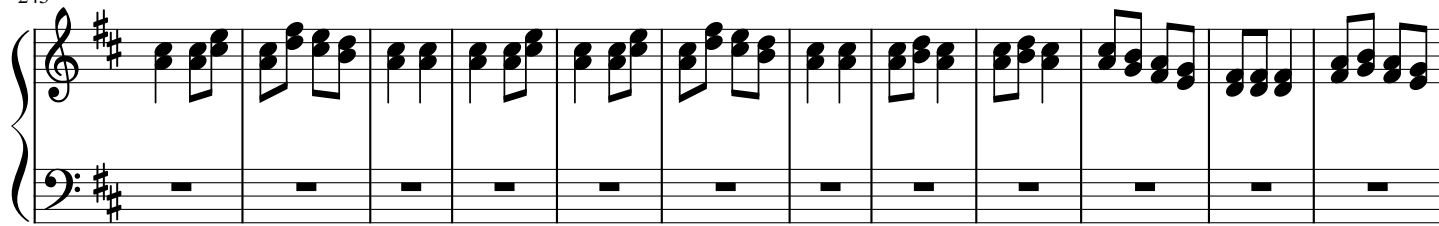


239

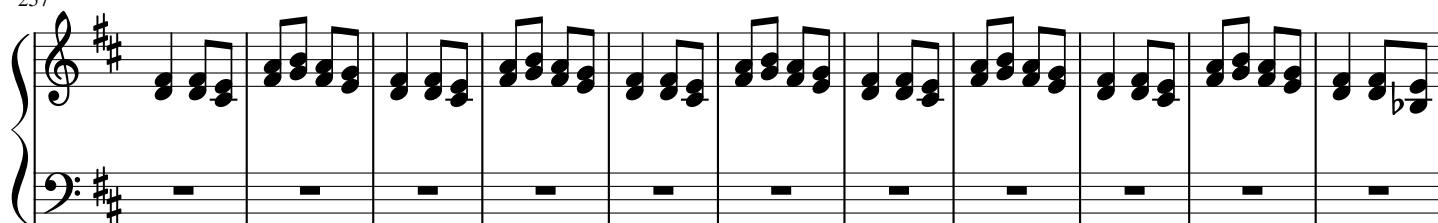
♩ = 145



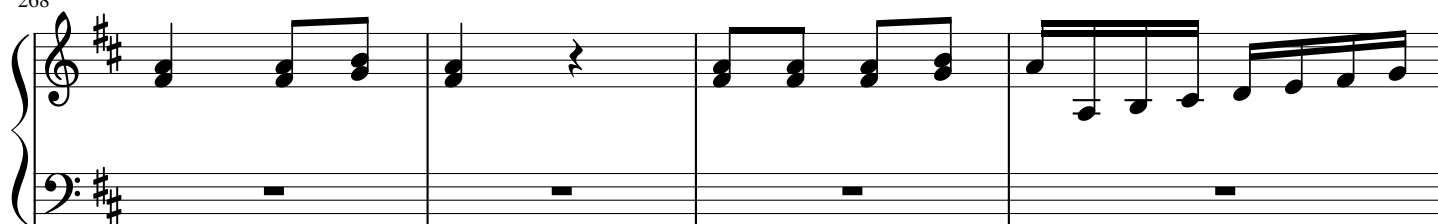
245



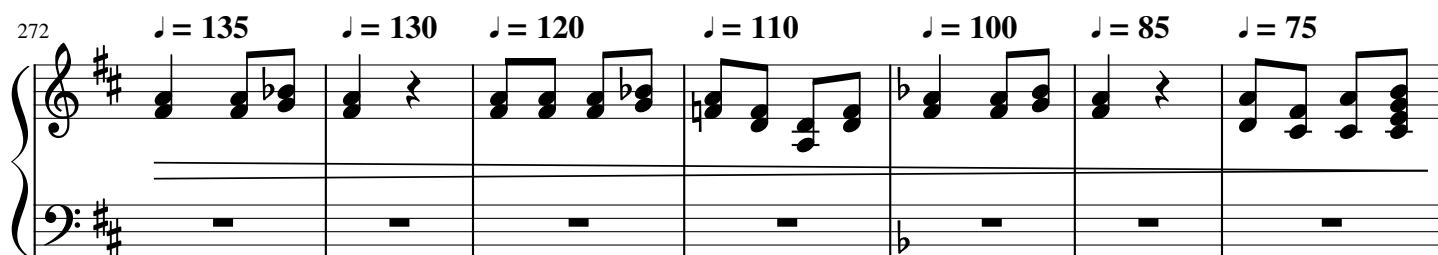
257



268



272



279



288



♩ = 60

2/4 11 3/4 2 2/4 7 3/4 2 2/4 2 2/4 8 4/4 - 3/4 - 5/4 - 3/4 - 4/4 - 3/4 - 4/4

39

4/4 - 3/4 3 4/4 2 3/4 3 2/4 2 3/4 - 5/4 - 4/4 2 3/4 - 4/4 - 4/4 5 70 - -

62

6 2/4 - 5/4 - 4/4 - 2/4 - 4/4 - 2/4 - 5/4

74

♩ = 75 5/4 ♩ = 80 ♩ = 85 ♩ = 90 ♩ = 95 4/4

75

♩ = 100 4/4 2/4 65 3/4

141

♩ = 50 3/4

145

2/4 ♩ = 100 10 ♩ = 50 10 ♩ = 30 110 3/4

170

3/4 2 2/4 7 ♩ = 100 9 ♩ = 110 ♩ = 120 ♩ = 130 25 ♩ = 135 28 ♩ = 145 28 ♩ = 135

273

♩ = 130 ♩ = 120 ♩ = 110 ♩ = 100 ♩ = 85 ♩ = 75

279

♩ = 60 5 3/4 2 2/4 7 3/4 2 2/4 2

## Spiš

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano solo. The score is in 2/4 time and consists of 300 measures. It includes various musical notations such as rests, notes, and dynamic markings like *mf* and *fff*. The tempo is marked with a quarter note equal to 60, 70, 75, 80, 85, 90, 95, 100, 110, 120, 130, 135, 145, and 160 beats per minute. The score is divided into systems, with measures 39, 62, 74, 75, 141, 160, 216, and 276 marked at the beginning of their respective systems.