

Ve Zbuzanech Polka

AL. TICHY.

Solo B \flat Cornet.

Musical notation for Solo B \flat Cornet, measures 1-12. The piece is in 2/4 time. Dynamics include *f*, *mf*, *p*, and *ff*. Trills (*tr*) are indicated in measures 10 and 11. A first ending bracket spans measures 7-11, with a second ending starting at measure 12. The key signature has one flat (B \flat).

Musical notation for TRIO, measures 13-24. The piece is in 2/4 time. Dynamics include *ff* and *p*. A 'R.D.' (Right Drum) marking is present above measure 13. The key signature has one flat (B \flat). The section concludes with a Coda symbol.

CODA

D.C. al Φ

ff

Georgi & Vitak. Chicago. Ill.

Ve Zbuzanech Polka

Piccolo.

AL. TICHÝ.

1

mf *p* *ff* *tr*

TRIO: *ff* *f*

6 6 6 7

CODA

D.C. al Φ

Georgi & Vitak. Chicago. Ill.

Ve Zbuzanech Polka

AL. TICHÝ.

E♭ Clarinet.

f *mf* *p* *ff* *tr* *TRIO.* *ff* *p* *f* **CODA** *D.C. al*

Georgi & Vitak. Chicago. Ill.

Ve Zbuzanech Polka

1st. B \flat Clarinet.

AL. TICHÝ.

The musical score is written for the 1st B \flat Clarinet in 2/4 time. It begins with a forte (*f*) dynamic and features a variety of articulation and dynamics throughout. The first section includes a first ending (1) and a second ending (2). A *TRIO.* section begins with a fortissimo (*ff*) dynamic. The score concludes with a *CODA* section marked fortissimo (*ff*). Performance instructions include *D.C. al* (Da Capo) and a final *ff* marking.

D.C. al
Georgi & Vitak. Chicago. Ill.

Ve Zbuzanech Polka

3rd. Tromb or Bb Bass.

AL. TICHÝ.

CLARINET 2

f *mf* *p* *ff* *p* *ff* *p* *f* *ff*

1 || 2

TRIO.

CODA

D.C. al

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Ve Zbuzanech Polka

E♭ Cornet.

AL. TICHÝ.

f *mf* *p* *ff* *f* *tr* *TRIO.* *ff* *p* *f* *CODA*

Georgi & Vitak. Chicago. Ill.

D.C. al

Ve Zbuzanech Polka

Solo B♭ Cornet.

AL. TICHY.

f *mf* *p* *ff* *f* *p* *tr* *tr* *TRIO.* *ff* *R.D.* *p* *f* *ff* *CODA* *D.C. al* *ff*

Georgi & Vitak, Chicago, Ill.

Ve Zbuzanech Polka

1st. & 2nd. B \flat Cornet.

AL. TICHÝ.

ff *mf* *p* *ff* *f* *f* *p* *f* *f* *ff*

TRIO.

CODA

D. C. al fine

Georgi & Vitak. Chicago. Ill.

Ve Zbuzanech Polka

Solo or 1st. Alto.

AL. TICHÝ.

The musical score is written for a solo or first alto part in 2/4 time, featuring a key signature of one sharp (F#). The piece is divided into several sections:

- First Section:** Begins with a treble clef and a key signature of one sharp. The first staff contains a melody starting with a forte (*f*) dynamic, moving to mezzo-forte (*mf*), and then piano (*p*). A first ending bracket labeled '1' spans the first two staves, leading to a second ending labeled '2'. The second ending concludes with a fortissimo (*ff*) dynamic and includes accents and slurs.
- Second Section:** Continues the melody with a forte (*f*) dynamic, followed by a piano (*p*) section.
- TRIO Section:** Marked 'TRIO.' and begins with a fortissimo (*ff*) dynamic. It features a rhythmic accompaniment of eighth notes in the left hand and a melody in the right hand, alternating between piano (*p*) and forte (*f*) dynamics.
- CODA Section:** Labeled 'CODA', it features a final melodic phrase starting with a fortissimo (*ff*) dynamic.

Throughout the score, various musical notations are used, including slurs, accents, and dynamic markings. The piece concludes with a final cadence marked with a circled cross symbol.

Georgi & Vitak. Chicago. Ill.

D. C. al

ff

Ve Zbuzanech Polka

2nd. & 3rd. Altos.

AL. TICHÝ.

f *mf* *p* *ff* *TRIO* *ff* *p* *ff* *ff* *CODA* *ff* *D.C. al*

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Ve Zbuzanech Polka

1st. & 2nd. Trombones.

AL. TICHÝ.

f *mf* *p* *ff* *p* *ff* *p* *f* *ff* *p* *f* *ff* *ff* *ff*

TRIO.

CODA

D.C. al Fine

Georgi & Vitak. Chicago. Ill.

Ve Zbuzanech Polka

1st. & 2nd. Tenors.

AL. TICHÝ.

The musical score is written for 1st and 2nd Tenors and a Trio. It consists of eight staves of music. The first four staves are for the Tenors, and the last four are for the Trio. The music is in 2/4 time and features various dynamics and articulations. The score includes first and second endings, a Trio section, and a Coda section.

1st. & 2nd. Tenors:

- Staff 1: *f*, *mf*, *p*
- Staff 2: *ff*
- Staff 3: *p*
- Staff 4: *p*

TRIO:

- Staff 5: *ff*, *p*
- Staff 6: *p*
- Staff 7: *ff*
- Staff 8: *f*, *ff*

CODA: *ff*

TRIO: *ff*

CODA: *ff*

Ve Zbuzanech Polka

3rd. Tromb or Bb Bass.

AL. TICHÝ.

1 2

f *mf* *p* *ff* *p* *ff*


TRIO. *ff* *p*

CODA *ff*

> D.C. al

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Ve Zbuzanech Polka

Baritone 

AL. TICHÝ.



Georgi & Vitak, Chicago, Ill.

D.C. al 

ff

Baritone

Ve Zbuzanech Polka

AL. TICHÝ.

The musical score is written for Baritone and Trio. It begins with a Baritone part in 2/4 time, marked *mf*. The first system includes a first ending (1) and a second ending (2). The Baritone part continues with dynamics *p*, *ff*, and *p*. The Trio part enters in the fifth system, marked *ff* and *p*. The Trio part features a variety of dynamics including *f*, *p*, and *ff*. The score concludes with a CODA section marked *ff*. The key signature has one flat (B-flat) and the time signature is 2/4.

Georgi & Vitak. Chicago. Ill.

D. C. al

CODA

Ve Zbuzanech Polka

Basses.

AL. TICHÝ.

The musical score is written for basses in 2/4 time. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*, followed by *mf*, and then *p*. A first ending bracket labeled '1' spans the first two staves, and a second ending bracket labeled '2' spans the second and third staves. The third staff has a dynamic marking of *p*. The fourth staff ends with a double bar line and repeat dots. The fifth staff is marked 'TRIO.' and begins with *ff*, followed by *p*. The sixth and seventh staves continue the Trio section with various dynamics. The eighth staff is marked 'CODA' and begins with *ff*. The score includes various musical notations such as slurs, accents, and repeat signs.

D.C. al
Georgi & Vitak, Chicago, Ill.

