

JESZCZE POLSKA NIE ZGINEŁA

harmonizacja: Kazimierz Sikorski
instrumentacja: Tadeusz Paciorkiewicz

$\text{♩} = 116$

Flauto piccolo

Flauto

Oboi I

Corno inglese

Clarinetto in E \flat

Clarinetto in B \flat I

Clarinetto in B \flat II

Clarinetto in B \flat III

Clarinetto basso in B \flat

Fagotti I

Fagotti II

Contrafagotto

Contrabasso

Saxofoni alti in E \flat I

Saxofoni alti in E \flat II

Saxofoni tenori in B \flat I

Saxofoni tenori in B \flat II

Saxofono baritono in E \flat

Corni in F I

Corni in F II

Corni in F III

Corni in F IV

Trombe in B \flat I

Trombe in B \flat II

Trombe in B \flat III

Tromboni I

Tromboni II

Tromboni III

Timpani

Tamburo

Gran cassa

Piatti

Cornetti in B \flat I

Cornetti in B \flat II

Tenore in B \flat

Baritono

Tubi I

Tubi II

f

cresc.

4/3

VALTI

This page of a musical score is for a large orchestra and choir. It features 24 staves, each representing a different instrument or vocal part. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe I and II (Ob. I. II.), Clarinet in G (C. ing.), E-flat Clarinet (Eb Cl.), B-flat Clarinet I (Bb Cl. I), B-flat Clarinet II and III (Bb Cl. II. III.), Clarinet in B-flat (Cl. b.), Bassoon I and II (Fg. I. II.), Contrabassoon (Cb.), Alto Saxophone I and II (A. Sax. I. II.), Tenor Saxophone I, II, and III (T. Sax. I. II. III.), Bass Saxophone (B. Sax.), Cor Anglais I and II (Cor. I. II.), Cor Anglais III, IV, and V (Cor. III. IV. V.), Trumpet I, II, and III (Tr. I. II. III.), Trumpet III (Tr. III.), Trombone I, II, and III (Tbn. I. II. III.), Trombone III (Tbn. III.), Timpani (Timp.), Tom-tom (Tmb.), Gong and Cymbals (G.e. Pti.), Chorus I, II, and III (Cnt. I. II. III.), Tenor (T.), Baritone (Bar.), and Trombone I, II, and III (Tb. I. II. III.).

The score is written in a common time signature (C) and a key signature of one sharp (F#). It begins with a first ending bracket (1) over the first two measures. The dynamic markings are primarily *ff* (fortissimo) and *sf* (sforzando), with some *f* (forte) and *mf* (mezzo-forte) markings. Performance instructions include accents (*>*), breath marks (*v*), and a *cresc.* (crescendo) marking over the Tom-tom part in the final measures. The score is densely written with various rhythmic patterns, including eighth and sixteenth notes, and rests.

19 *più cresc.* *f* *ff*

Picc.

Fl.

Ob. I. II.

C. ing.

E♭ Cl.

B♭ Cl. I

B♭ Cl. II.III.

Cl. b.

Fg. I. II.

Cfɡ.

Cb.

A. Sax. I. II.

T. Sax. I. II.

B. Sax.

Cor. I. II.

Cor. III. IV.

Tr. I. II.

Tr. III.

Tbn. I. II.

Tbn. III.

Timp.

Tmb.

G.c. Pti.

Cnt. I. II.

T.

Bar.

Tb. I. II.

più cresc. *f* *ff* *cresc.* *f* *ff*

Detailed description of the musical score: This page of a musical score begins at measure 19. The instrumentation includes a wide array of woodwinds, brass, and percussion. The woodwinds (Piccolo, Flute, Oboe I and II, English Horn, Eb Clarinet, Bb Clarinet I and II/III, Bass Clarinet, Bassoon I and II, Contrabassoon) generally play melodic lines with various dynamics from *p* to *ff*. The brass section (Alto Saxophone I and II, Tenor Saxophone I and II, Baritone Saxophone, Cor Anglais I and II, Cor Anglais III and IV, Trumpet I and II, Trumpet III, Trombone I and II, Trombone III) provides harmonic support and rhythmic patterns, often marked with *cresc.* and *f*. The percussion section (Timpani, Tom-toms, Gong/Cymbal, Cymbal/Trident) features rhythmic accompaniment with *mf* and *f* dynamics. The vocal parts (Cantata I and II, Tenor, Baritone, and Trombone I and II) sing melodic lines, also marked with *f* and *ff*. The score includes numerous slurs, accents, and dynamic markings throughout.