

Musical score for page 20, featuring multiple staves for various instruments including woodwinds, brass, and strings. The score includes dynamic markings such as *mf* and *red.* (ritardando). The bottom of the page includes the instruction *+ 3 basso*.

Musical score for page 25, featuring multiple staves for various instruments including woodwinds, brass, and strings. The score includes dynamic markings such as *mf* and *pp*. The bottom of the page includes the instruction *poco agitato ed accel.* and the text *Cl. A. F. Sax. Hns.* above the conductor's staff.

Musical score for pages 34 and 35. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoons (1 and 2), Eb Clarinet, Bb Clarinets (1, 2, and 3), Alto Clarinet, Bb Clarinet/Cornet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Cor Anglais (1, 2, and 3), 4 Horns, Trumpets (1, 2, and 3), Baritone, Tuba, Conductor, Timpani, and Percussion. The score features various dynamics such as *cresc.*, *mf*, and *ff*. A section on page 35 is marked *Low Wv. + Brass*.

Musical score for page 40. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoons (1 and 2), Eb Clarinet, Bb Clarinets (1, 2, and 3), Alto Clarinet, Bb Clarinet/Cornet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Cor Anglais (1, 2, and 3), 4 Horns, Trumpets (1, 2, and 3), Baritone, Tuba, Conductor, Timpani, and Percussion. The score features various dynamics such as *mp*, *ff*, and *mf*. A section is marked *a tempo* (♩=66). Percussion parts include *2 Tom-Toms* and *Bass Drum*.

Musical score for page 45, featuring woodwinds and strings. The score includes parts for Piccolo (Picc.), Flutes (Fls.), Oboe (Ob.), Bassoons (Bsns.), Eb Clarinet (Eb Cl.), Bb Clarinets (Bb Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Ctra. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Horns (Hns.), Trumpets (Trbs.), Baritone (Bar.), Tuba, Conductor (Cond.), Timpani (Timp.), and Percussion (Perc.). The score shows complex rhythmic patterns and melodic lines for the woodwinds and strings.

Musical score for page 50, featuring woodwinds and strings. The score includes parts for Piccolo (Picc.), Flutes (Fls.), Oboe (Ob.), Bassoons (Bsns.), Eb Clarinet (Eb Cl.), Bb Clarinets (Bb Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl.), Contrabass Clarinet (Ctra. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Horns (Hns.), Trumpets (Trbs.), Baritone (Bar.), Tuba, Conductor (Cond.), Timpani (Timp.), and Percussion (Perc.). The score shows complex rhythmic patterns and melodic lines for the woodwinds and strings.

55 60

agitato, più mosso 65

1
2
3
4
5
6
7
8
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64
65
66
67
68
69
70

Fls.
Picc.
Ob.
Bsns. 1
2
Eb Cl.
1
2
Bb Cls. 2
3
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs. 1
2
T. Sax.
Bar. Sax.
1
2
3
4 Hns.
1
2
3
Trbs.
Bar.
Tubas
Cond.
Timp.
Perc.

Wm. gtr
Low Wm. gtr
Tub. & Tuba
Wm. gtr
Ctra.

Left page of a musical score, showing the first system of staves for various instruments including Flutes, Piccolo, Oboe, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Baritone, Tuba, and Percussion. The notation includes complex rhythmic patterns and melodic lines.

(70) *poco a poco accel.*

Right page of a musical score, continuing the orchestration with staves for Flutes, Piccolo, Oboe, Bassoons, Clarinets, Saxophones, Horns, Trumpets, Baritone, Tuba, and Percussion. It includes performance instructions like "poco a poco accel." and "in 3 octaves".

Fls. 1
2
Picc.
Ob.
Bsns. 1
2
Eb Cl.
1
2
Bb Cls. 2
3
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxes. 1
2
T. Sax.
Bar. Sax.
1
2
3
Corns. 2
3
4 Hns.
1
2
3
Trbe.
Bar.
Tuba
Cond.
Timp.
Perc. + Tenor Drum

75

This page contains the musical score for measures 75 through 80. It features 15 staves of music, including woodwinds, brass, and percussion. The notation is dense, with many sixteenth and thirty-second notes, and includes various articulations and dynamics. A rehearsal mark (75) is located at the top left.

80

This page contains the musical score for measures 80 through 85. It features 15 staves of music for various instruments. The notation continues from the previous page. A rehearsal mark (80) is located at the top left. Specific annotations include "Coro, Hm." above the Trombone staff and "s.p." above the Percussion staff.

Fls. 1
Fls. 2
Picc.
Ob.
Bans. 1 2
E♭ Cl.
B♭ Cls. 1 2
A. Cl.
B. Cl.
Ctra. Cl.
A. Sax. 1 2
T. Sax.
Bar. Sax.
Cors. 1 2 3
4 Hns.
Trbs. 1 2 3
Bar.
Tuba
Cond.
Timp.
Perc. s.p.

Musical score for page 85, featuring multiple staves for woodwinds and strings. The score includes parts for Flute (Fls.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsns.), Eb Clarinet (Eb Cl.), Bb Clarinet (Bb Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl. Ctra. Cl.), Alto Saxophone (A. Saxes), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Cor Anglais (Cors.), Horns (Hns.), Trumpets (Trbs.), Baritone (Bar.), Tuba, and Percussion (Perc.). The score is written in a standard musical notation with various dynamics and articulations.

Musical score for page 90, featuring multiple staves for woodwinds and strings. The score includes parts for Flute (Fls.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsns.), Eb Clarinet (Eb Cl.), Bb Clarinet (Bb Cls.), Alto Clarinet (A. Cl.), Bass Clarinet (B. Cl. Ctra. Cl.), Alto Saxophone (A. Saxes), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Cor Anglais (Cors.), Horns (Hns.), Trumpets (Trbs.), Baritone (Bar.), Tuba, and Percussion (Perc.). The score is written in a standard musical notation with various dynamics and articulations. Specific annotations include "Cora., Picc." and "Ob., cl. 1 & 2, A. sax. 1 (Low W. 6/8)".

Musical score for page 95, featuring multiple staves of orchestral notation. The score includes various instruments such as woodwinds, brass, and percussion. The notation is dense, with many notes and rests across the staves.

Musical score for page 100, featuring multiple staves of orchestral notation. The score includes various instruments such as woodwinds, brass, and percussion. The notation is dense, with many notes and rests across the staves. The tempo marking *allargando* is present at the top of the page.

100 *allargando*

Fls. 1
Picc. 2
Ob.
Bans. 1 2
Eb Cl.
1
Bb Cls. 2
3
A. Cl.
B. Cl. Ctra. Cl.
A. Saxe 1 2
T. Sax.
Bar. Sax.
1
Cora. 2
3
4 Hns.
1
Trbs. 2
3
Bar.
Tuba
Cond.
Timp.
Perc.

allargando

agru

Musical score for page 105, featuring multiple staves with musical notation and dynamic markings like "Solo" and "p".

Musical score for page 115, featuring various instrument parts including Flute, Piccolo, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Trombones, Baritone, Tuba, and Percussion.

(120)

+ Flac.

no Flac.

mf

+ Flac. 2^{da}

Ctra. Cl., Bar. Sax.

(125)

poco a poco accel.

1 Flac.

Fls. 2

Ob.

Bsns. 1 2

E♭ Cl. 1

B♭ Cl. 2 3

A. Cl.

B. Cl. Ctra. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2 3 Cors.

4 Hns.

1 2 3 Trbs.

Bar.

Tubas

Cond.

Timp.

poco a poco accel.

Musical score for page 130, measures 1-128. The score includes staves for Piccolo, Flutes (1 and 2), Oboe, Bassoons (1 and 2), E-flat Clarinet, B-flat Clarinet (1 and 2), Alto Clarinet, Bass Clarinet/Contrabass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Cor Anglais (1, 2, 3), Horns (4), Trumpets (1, 2, 3), Baritone, Tuba, Conductor, Timpani, and Percussion. The percussion part includes a snare drum (sn.) and cymbals (cym.).

Musical score for page 135, measures 129-256. The score includes staves for Piccolo, Flutes (1 and 2), Oboe, Bassoons (1 and 2), E-flat Clarinet, B-flat Clarinet (1 and 2), Alto Clarinet, Bass Clarinet/Contrabass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Baritone Saxophone, Cor Anglais (1, 2, 3), Horns (4), Trumpets (1, 2, 3), Baritone, Tuba, Conductor, Timpani, and Percussion. The percussion part includes a snare drum (sn.), cymbals (cym.), and a triangle (tri.).

144

145

Picc.
Fl.
Ob.
Bsns. 1
2
E♭ Cl.
1
B♭ Cls. 2
3
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs. 1
2
T. Sax.
Bar. Sax.
Corns. 1
2
3
4 Hns.
Trbs. 1
2
3
Bar.
Tubas
Cond.
Timp.
Perc.

150

Picc.
Fl.
Ob.
Bsns. 1
2
E♭ Cl.
1
B♭ Cls. 2
3
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs. 1
2
T. Sax.
Bar. Sax.
Corns. 1
2
3
4 Hns.
Trbs. 1
2
3
Bar.
Tubas
Cond.
Timp.
Perc.

The image displays a page of a musical score for 'Corsican Litany'. It features multiple staves of music, including vocal lines and instrumental parts. The score is written in a standard musical notation with various notes, rests, and dynamic markings. The page is numbered 155 and 160 at the top.

CORSICAN LITANY

by VACLAV NELHYBEL

for Concert Band

Duration—7:00 min.

INSTRUMENTATION

- Full Score-Conductor
 C Piccolo
 (3) 1st Flute
 (3) 2nd Flute
 (2) Oboe
 (2) 1st & 2nd Bassoon
 Eb Clarinet
 (4) 1st Bb Clarinet
 (4) 2nd Bb Clarinet
 (4) 3rd Bb Clarinet
 (2) Eb Alto Clarinet
 (3) Bb Bass/Contrabass Clarinet
 Eb Contra-Alto Clarinet
 1st Eb Alto Saxophone
 2nd Eb Alto Saxophone
 Bb Tenor Saxophone
 Eb Baritone Saxophone
 (3) 1st Bb Cornet
 (3) 2nd Bb Cornet
 (3) 3rd Bb Cornet
 (4) F Horn
 1st Trombone
 2nd Trombone
 3rd Trombone
 Baritone (TC)
 (2) Baritone (BC)
 (4) Tubas
 Timpani
 (4) Percussion: Chimes, Gong,
 Cymbals; Tom-Toms, Snare
 Drum; Tenor Drum; Bass Drum

In many parts of the world it was once common practice during burial ceremonies to have professional mourners dramatize the grief of the bereaved by means of loud and emotional lamentations, repeated endlessly like a chant. In some places, notably the Mediterranean countries, these laments were actually sung, usually by women who were skilled in this macabre art and could command pay for their services.

Corsican laments, like Corsican deaths, were divided into two types: the ordinary *lamento* for death from natural causes, and the *vocero* if the mourned had been murdered. The latter then became a song of grief so intense, so filled with pain, that it could only be assuaged by an act of direct vengeance. The murderer was accused and identified by name, and the singer solemnly swore to see to it that he who had murdered would pay for it with his life.

The composer has based his CORSICAN LITANY on a *vocero* first known to have been sung in 1775 at the funeral of a country doctor named Mateju who had been murdered by his own patient, one Natale. The melody is introduced mournfully, but grows steadily in passionate intensity until an astonishing climax is reached in the final menacing *oath of vengeance*.

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