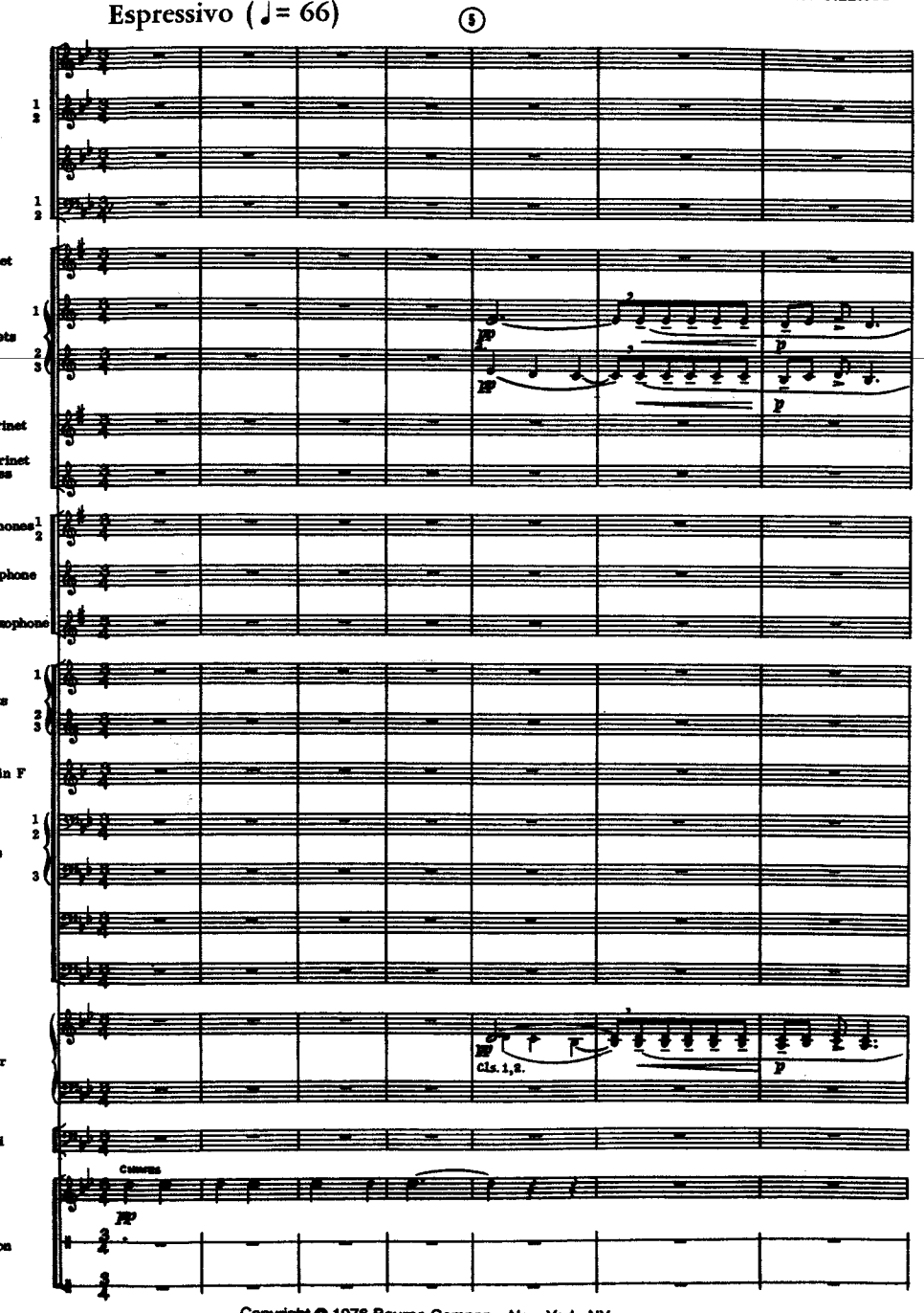
CORSICAN LITANY

For Concert Band

VACLAV NELHYBEL

Espressivo (♩= 66)



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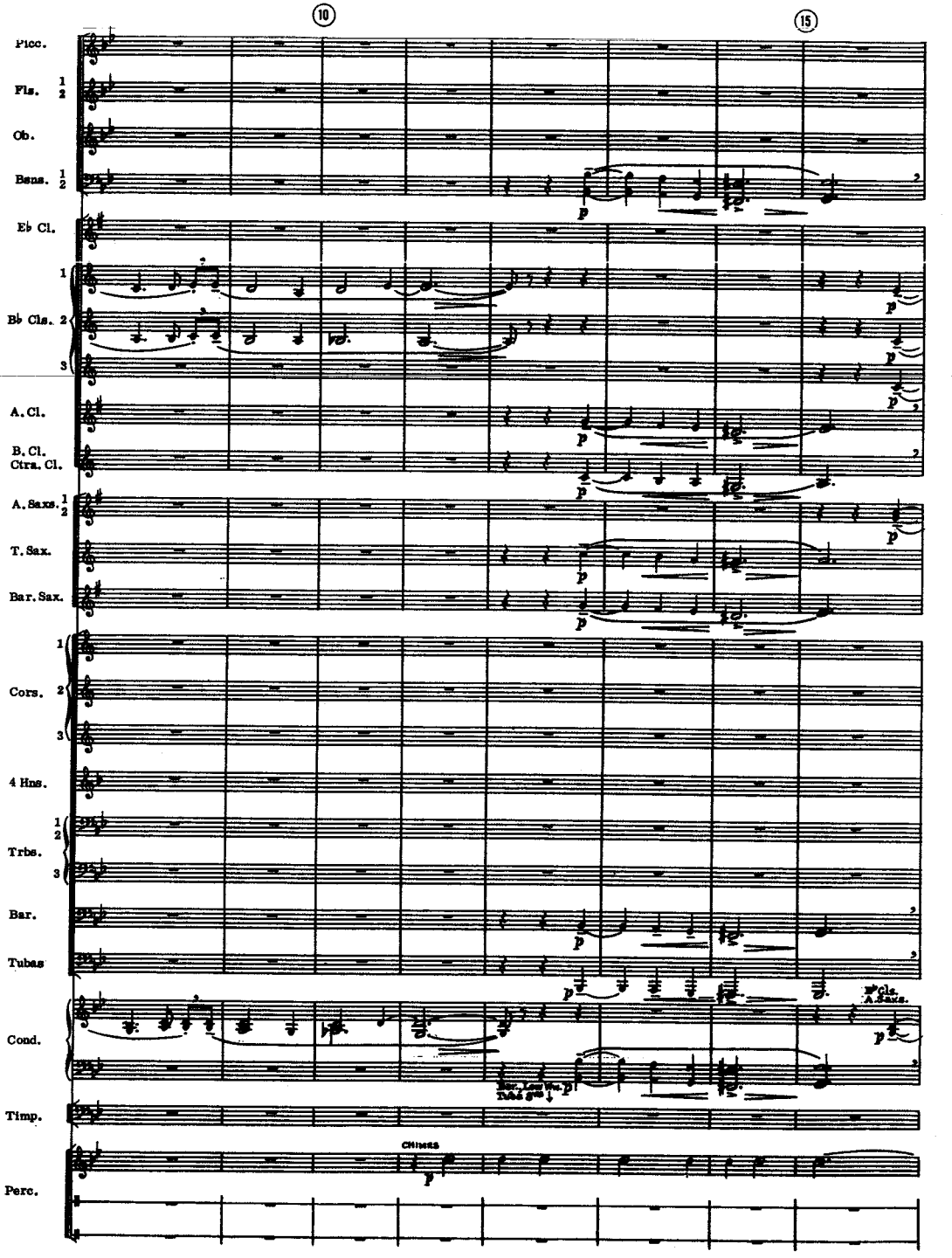
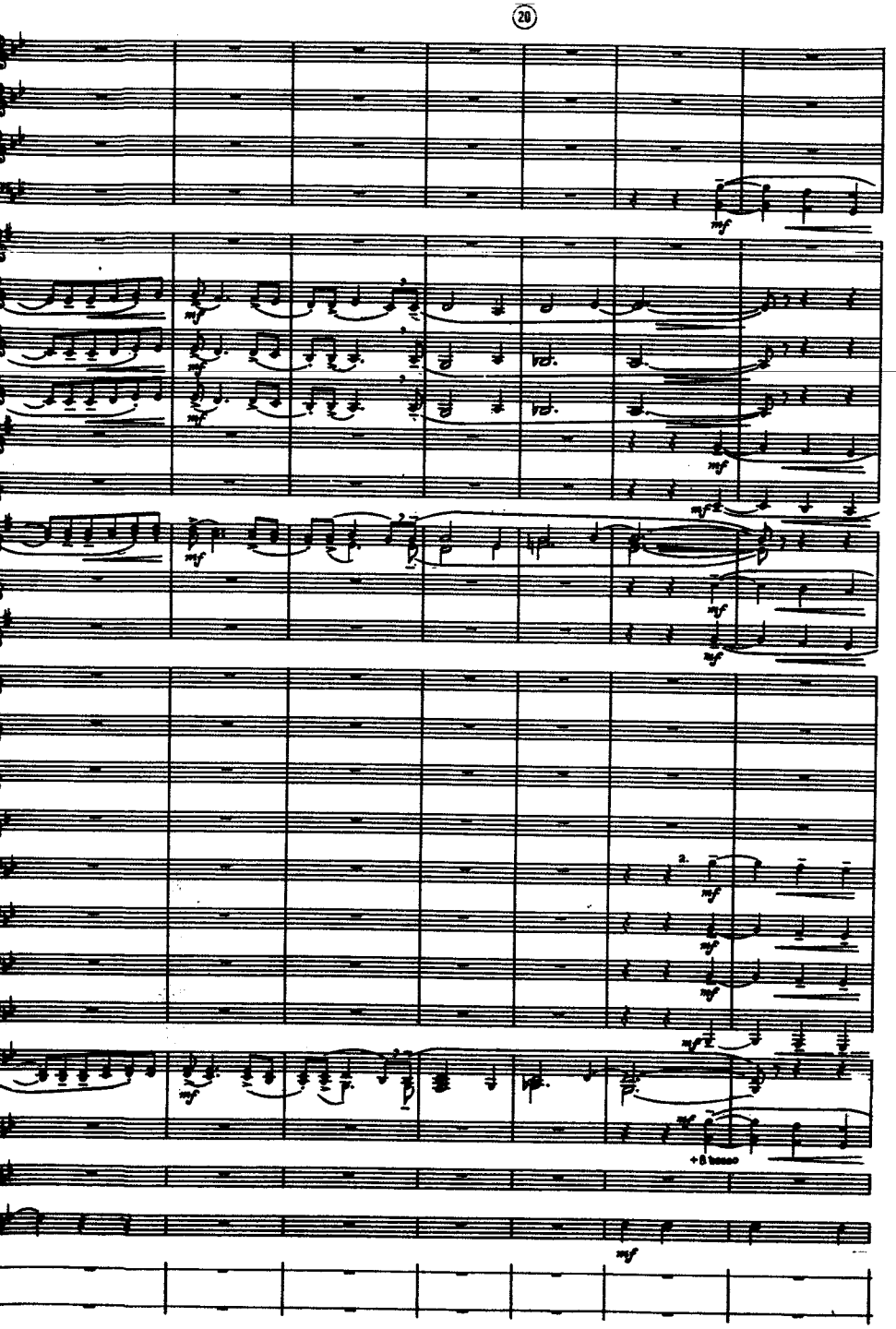
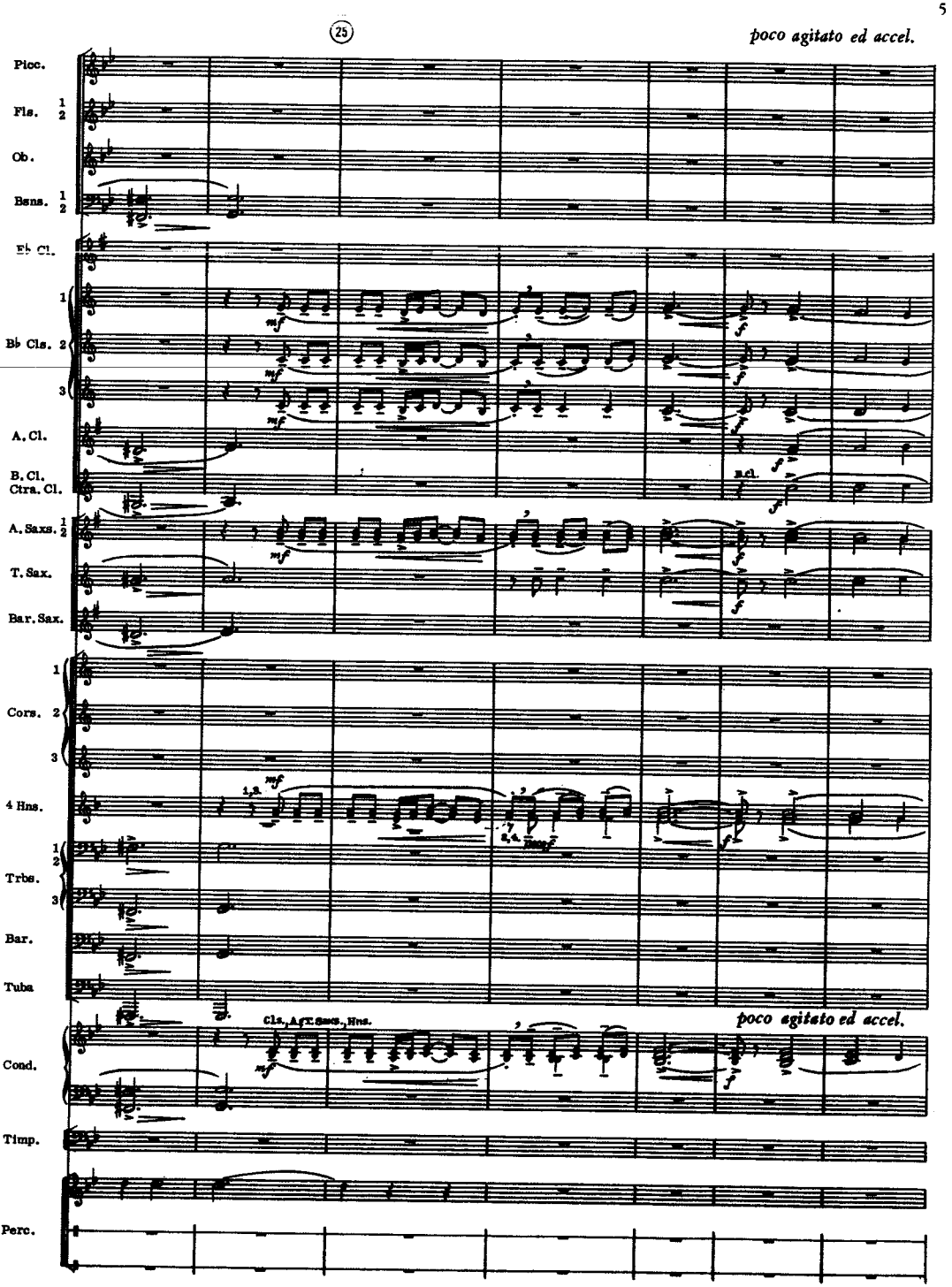
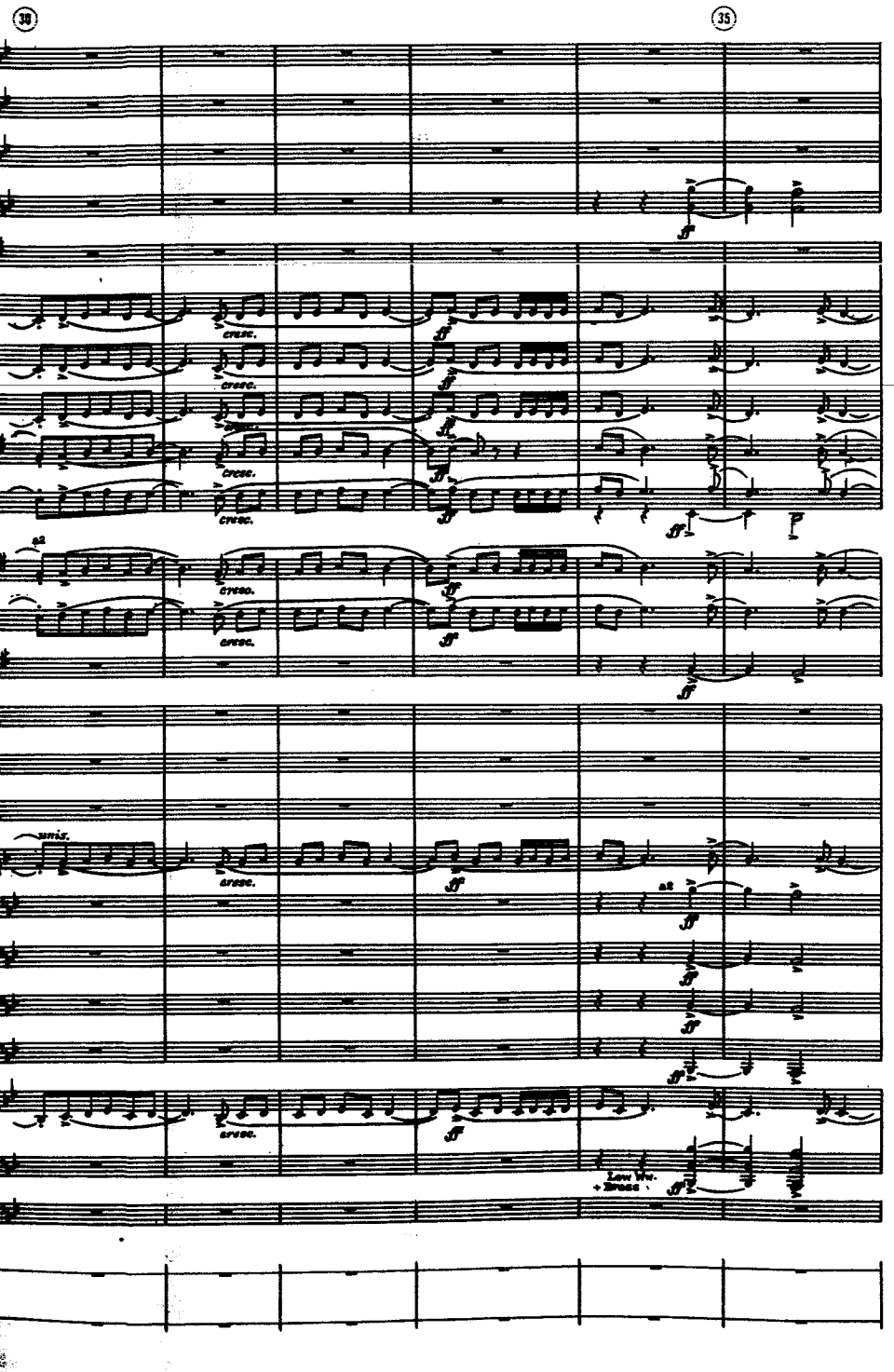
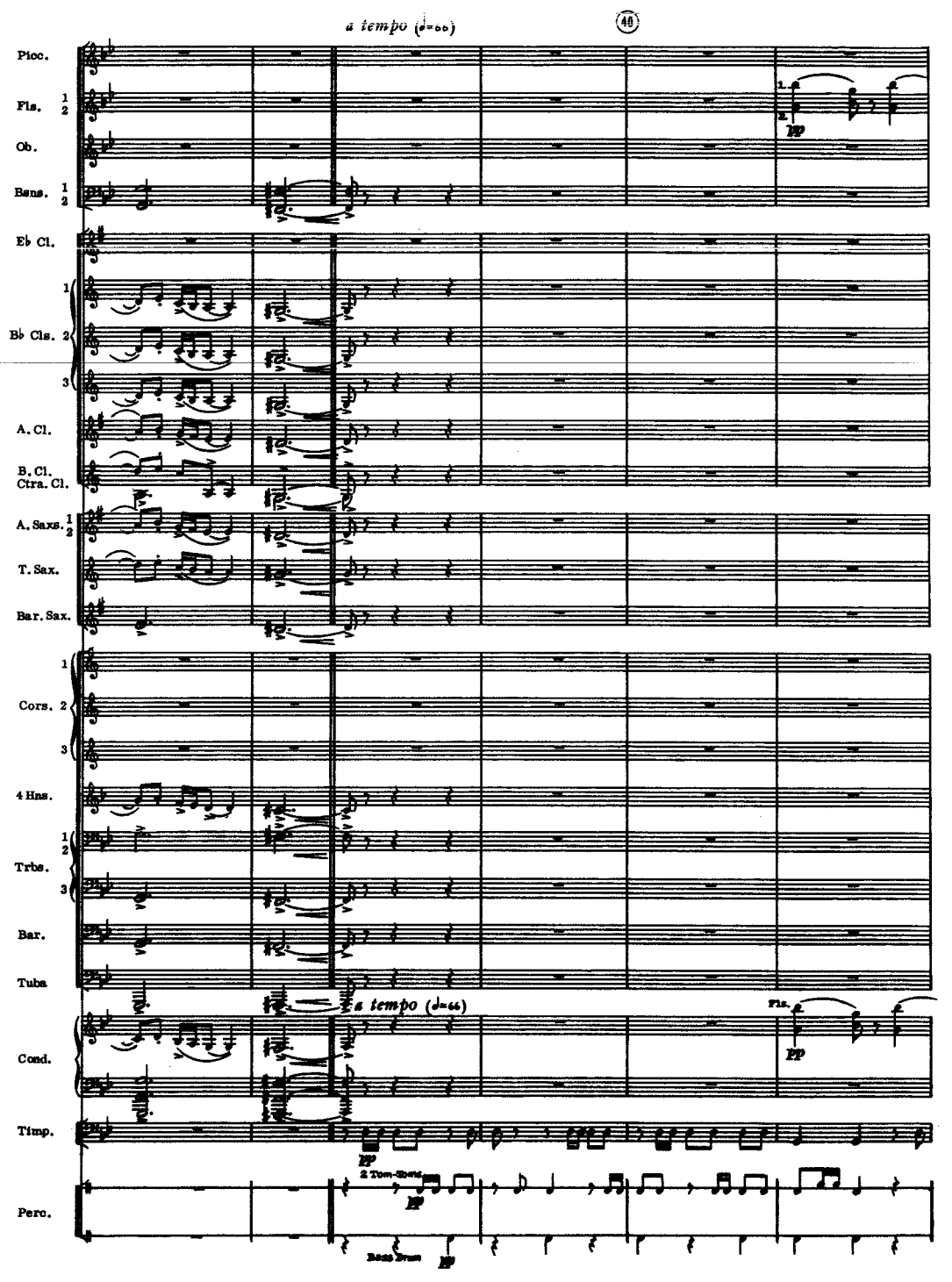
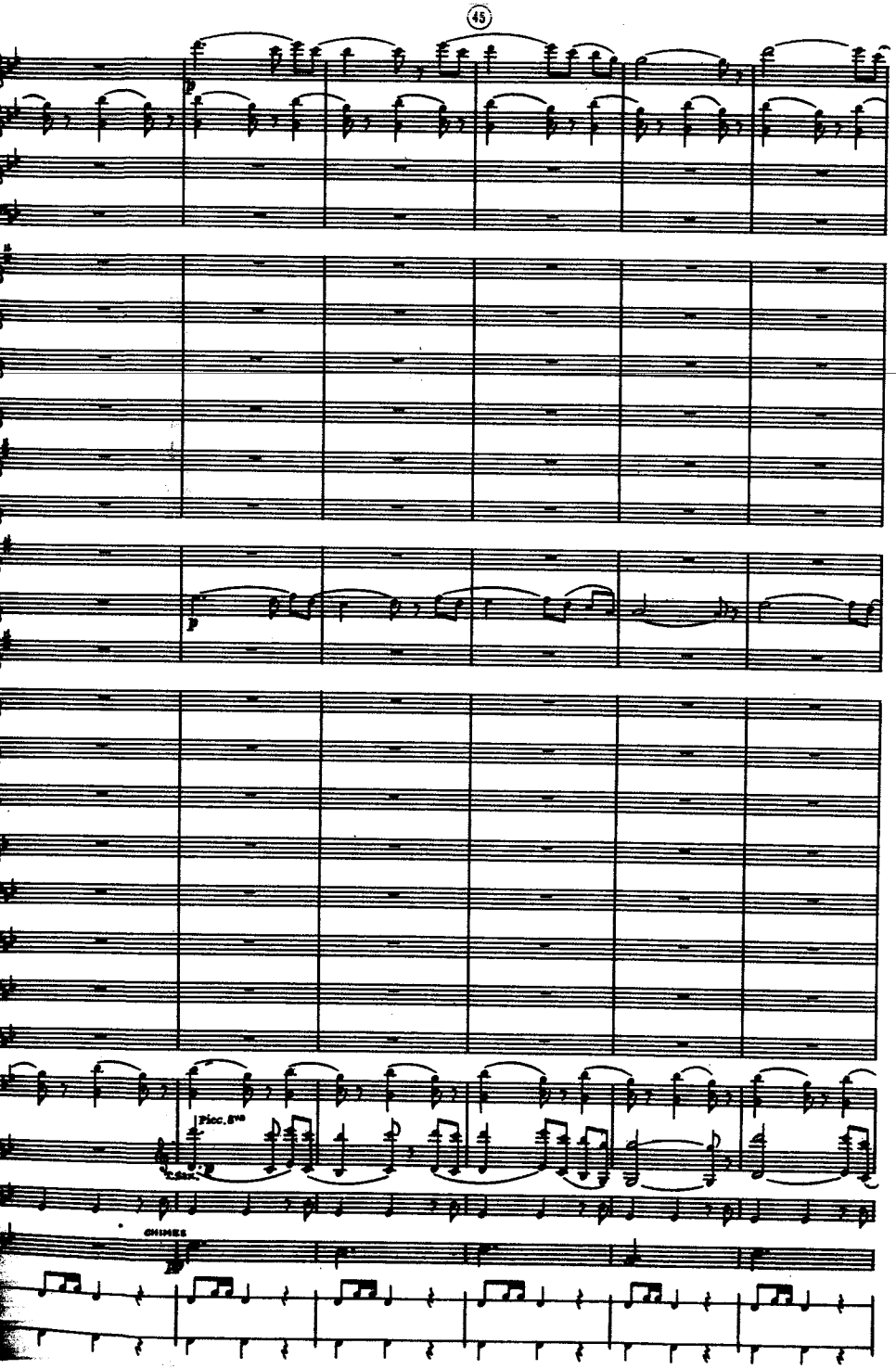


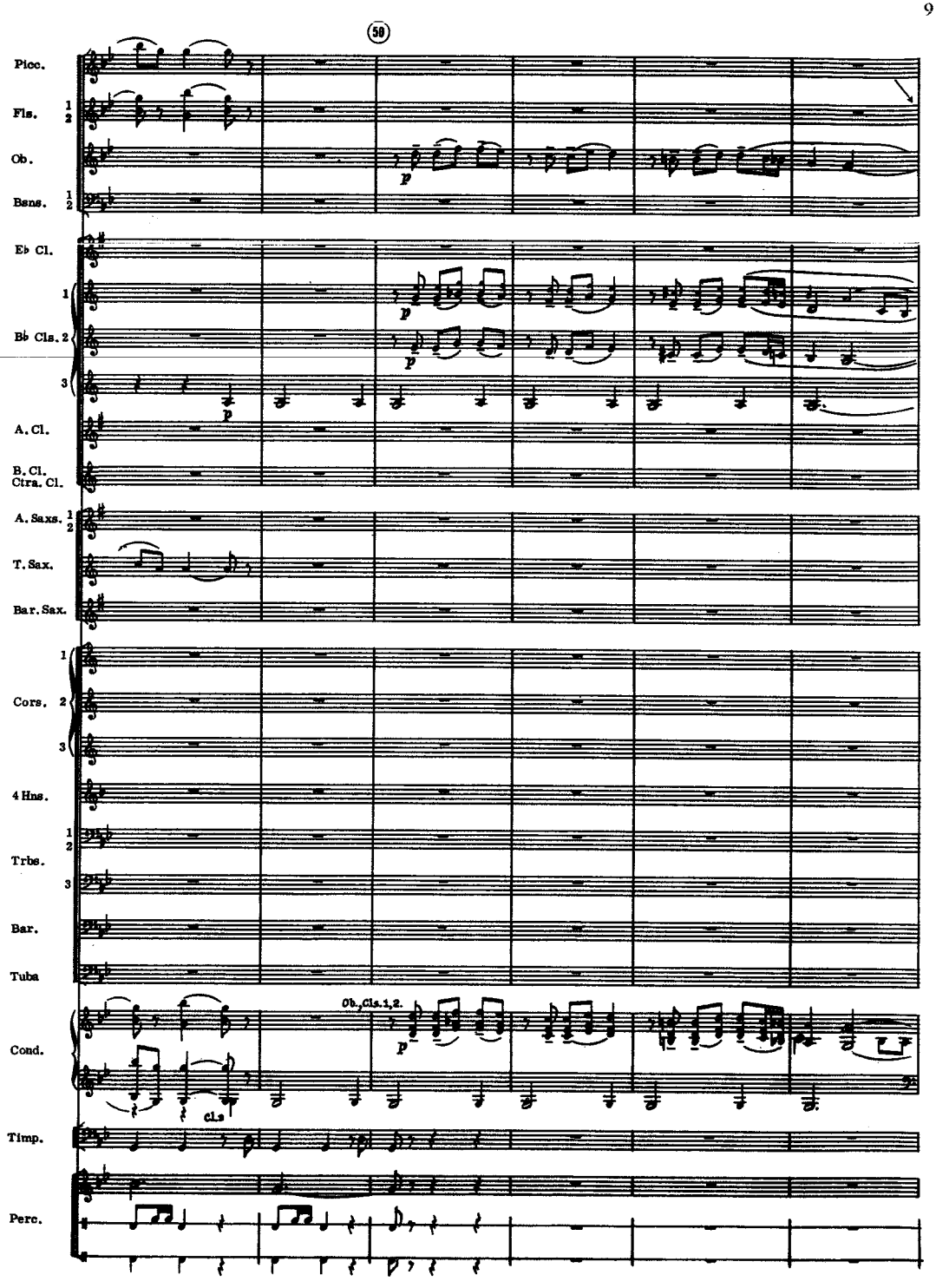

20
mf
+8 basso

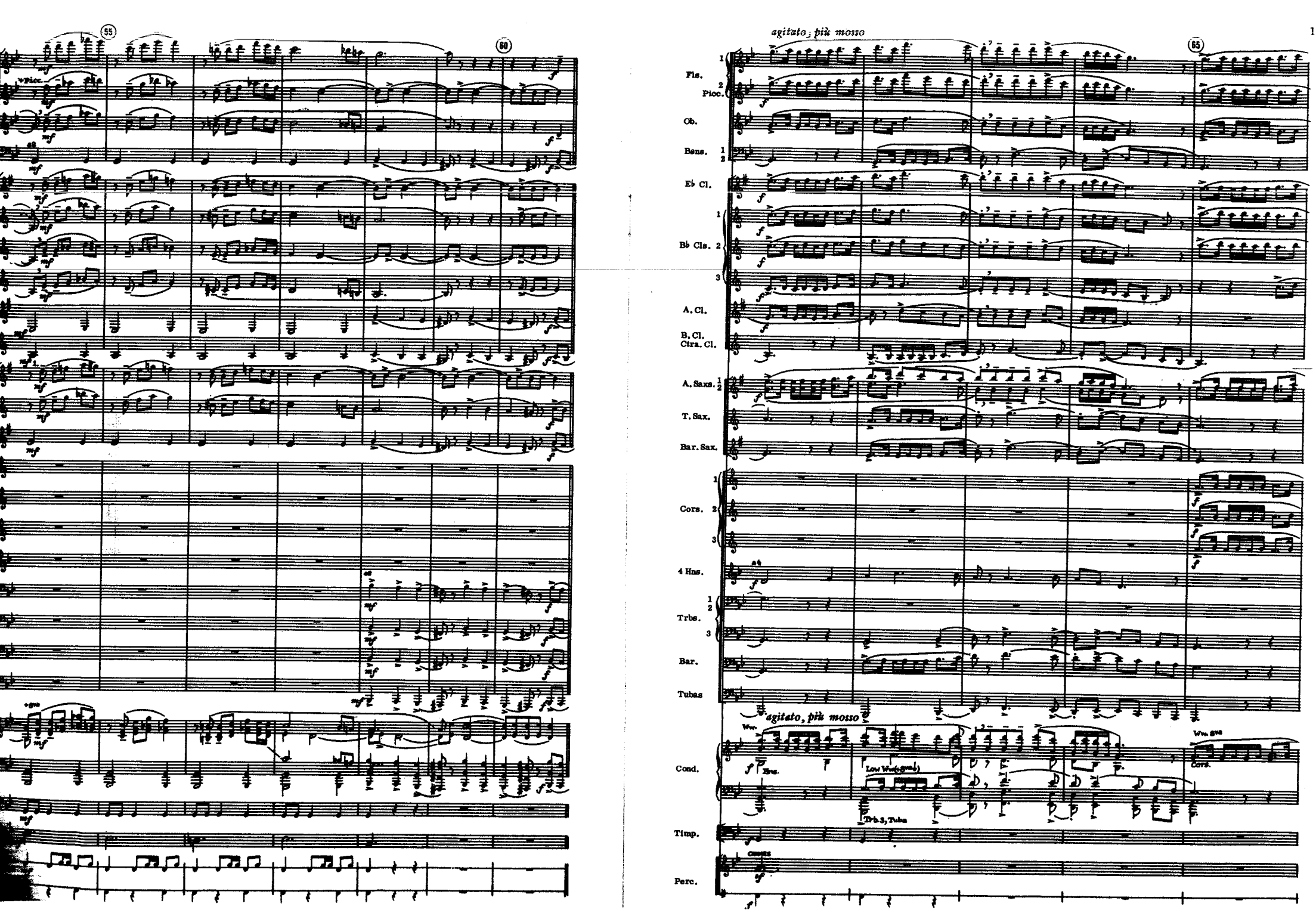

25
poco agitato ed accel.
Picc.
Fls. 1 2
Ob.
Bsns. 1 2
E♭ Cl.
B♭ Cls. 1 2 3
A. Cl.
B. Cl. Ctra. Cl.
A. Saxs. 1 2
T. Sax.
Bar. Sax.
Cors. 1 2 3
4 Hns.
Trbs. 1 2 3
Bar.
Tuba
Cond.
Timp.
Perc.
Cls., A.&T. Saxs., Hns.
poco agitato ed accel.

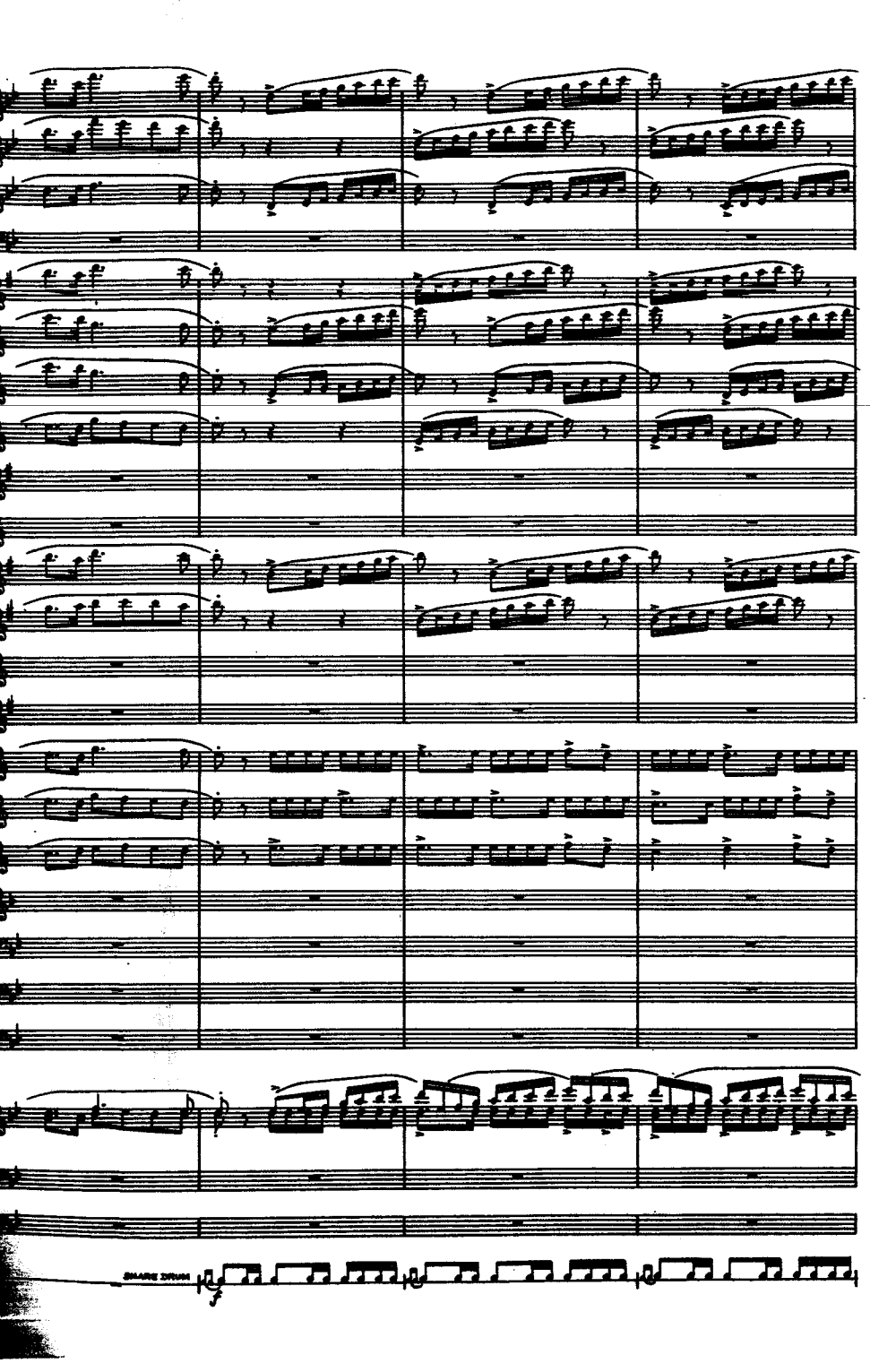

30
35
cresc.
a2
unis.
Low Ww.
+ Brass

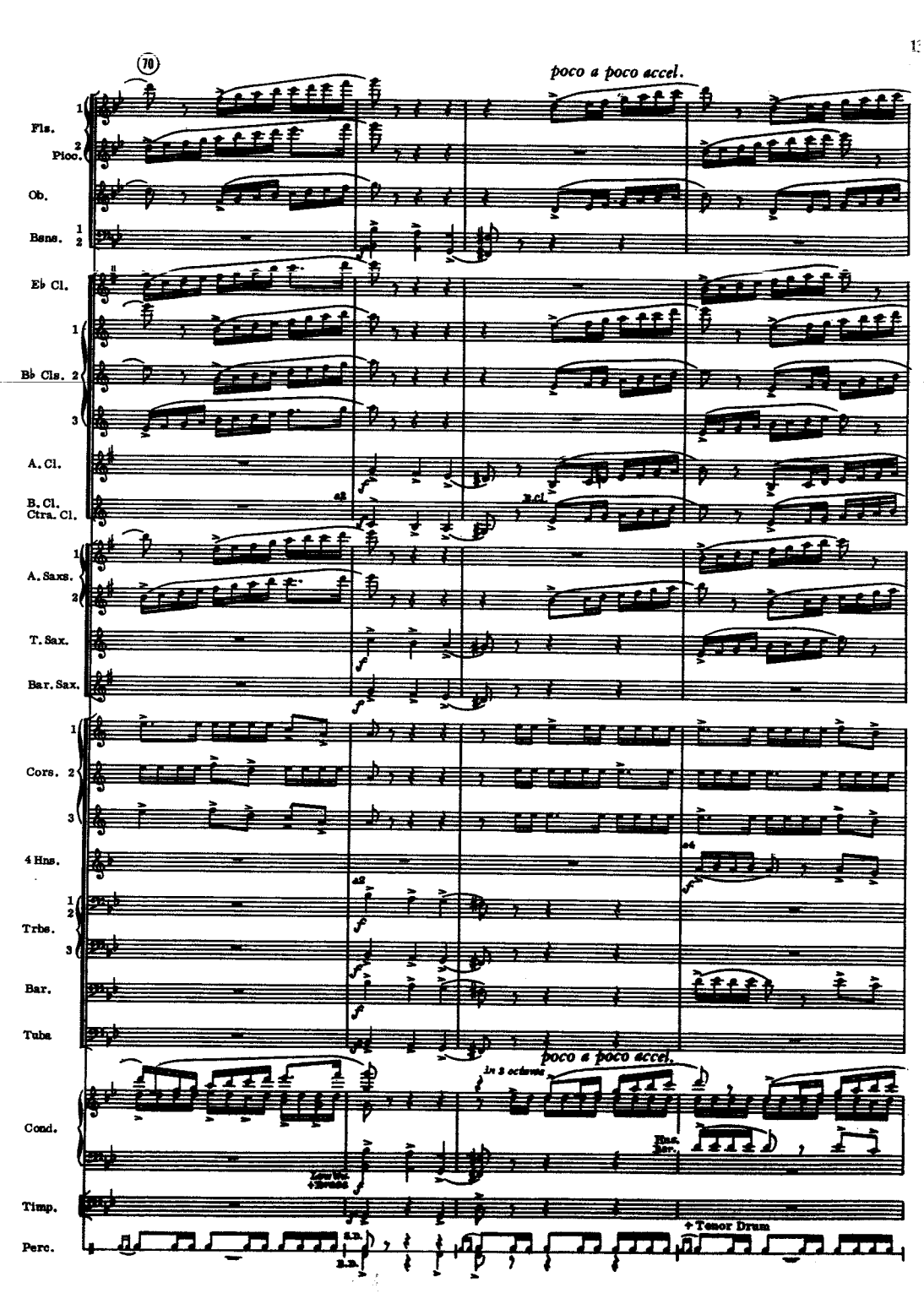

a tempo (♩=66)
40
Picc.
Fls.
Ob.
Bsns.
E♭ Cl.
B♭ Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tuba
Cond.
Timp.
Perc.
2 Tom-Toms
Bass Drum


45
Picc. 8va
T. Sax.
CHIMES

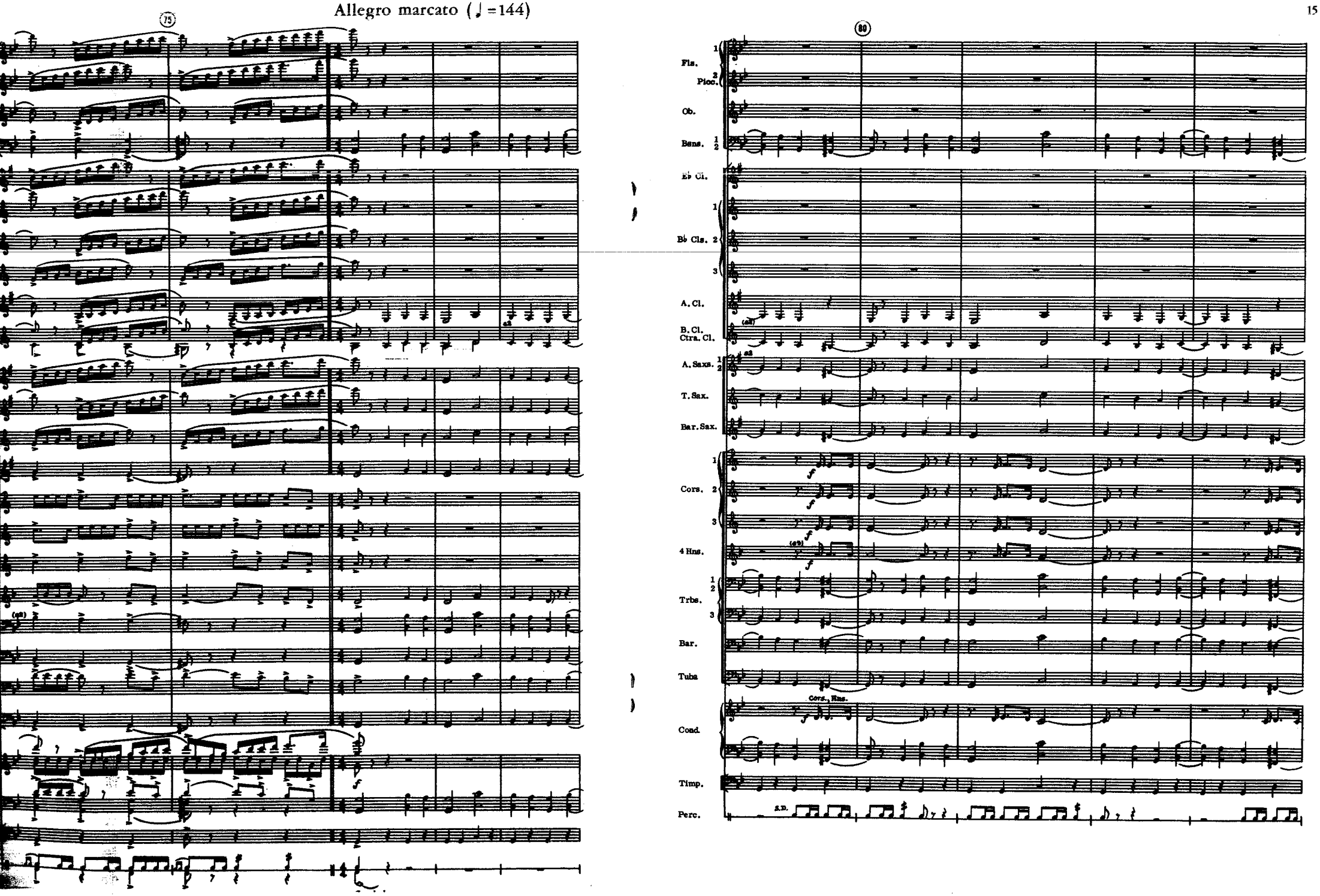

50
Picc.
Fls. 1 2
Ob.
Bsns. 1 2
Eb Cl.
1
Bb Cls. 2
3
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs. 1 2
T. Sax.
Bar. Sax.
1
Cors. 2
3
4 Hns.
1 2
Trbs.
3
Bar.
Tuba
Cond.
Ob., Cls. 1, 2.
Cls.
Timp.
Perc.

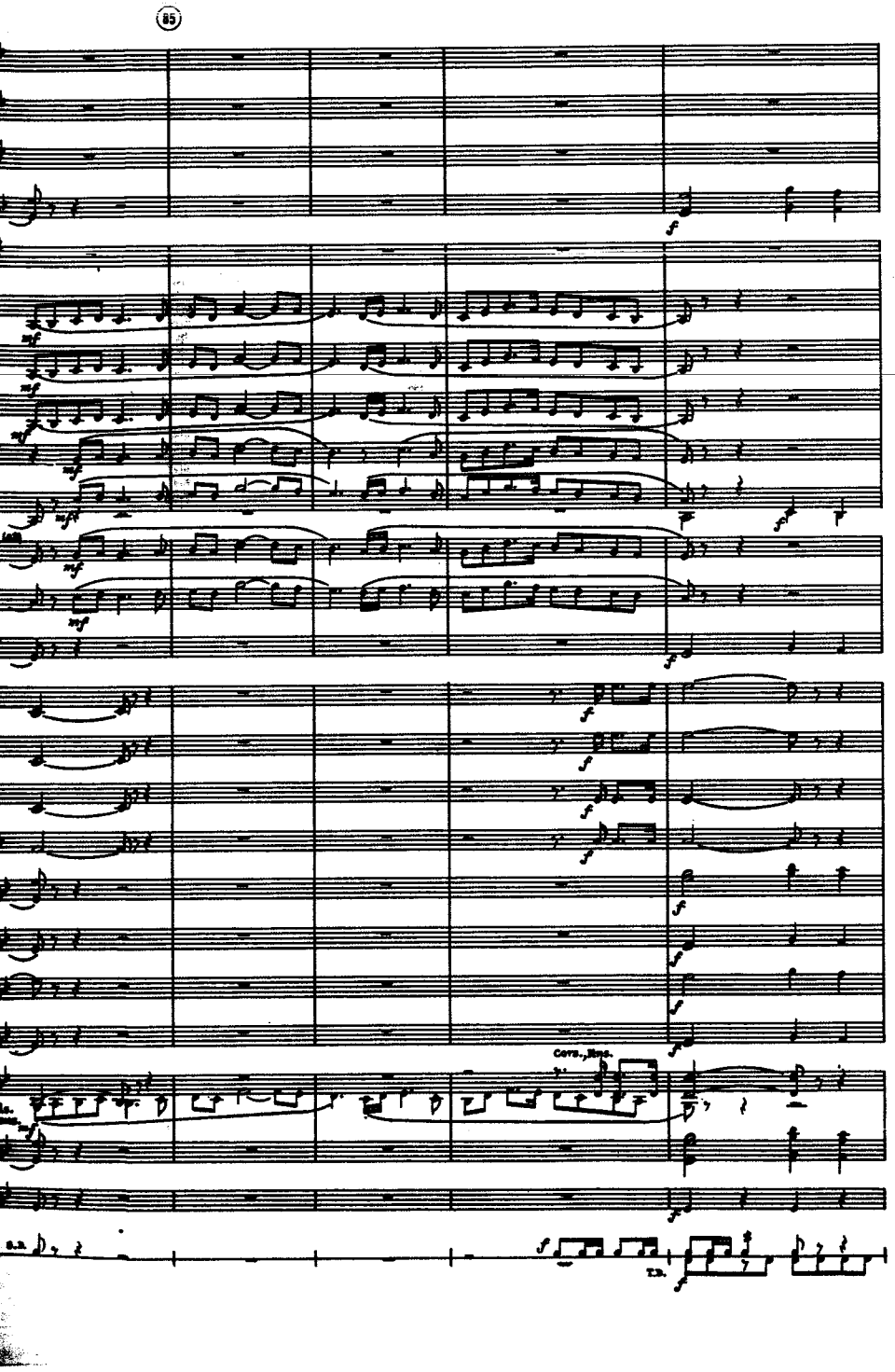

55
60
65
agitato, più mosso
Fls.
Picc.
Ob.
Bsns.
E♭ Cl.
B♭ Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tubas
Cond.
Timp.
Perc.
Hns.
Low Ww.(gamb)
Trb.s, Tuba
Cors.

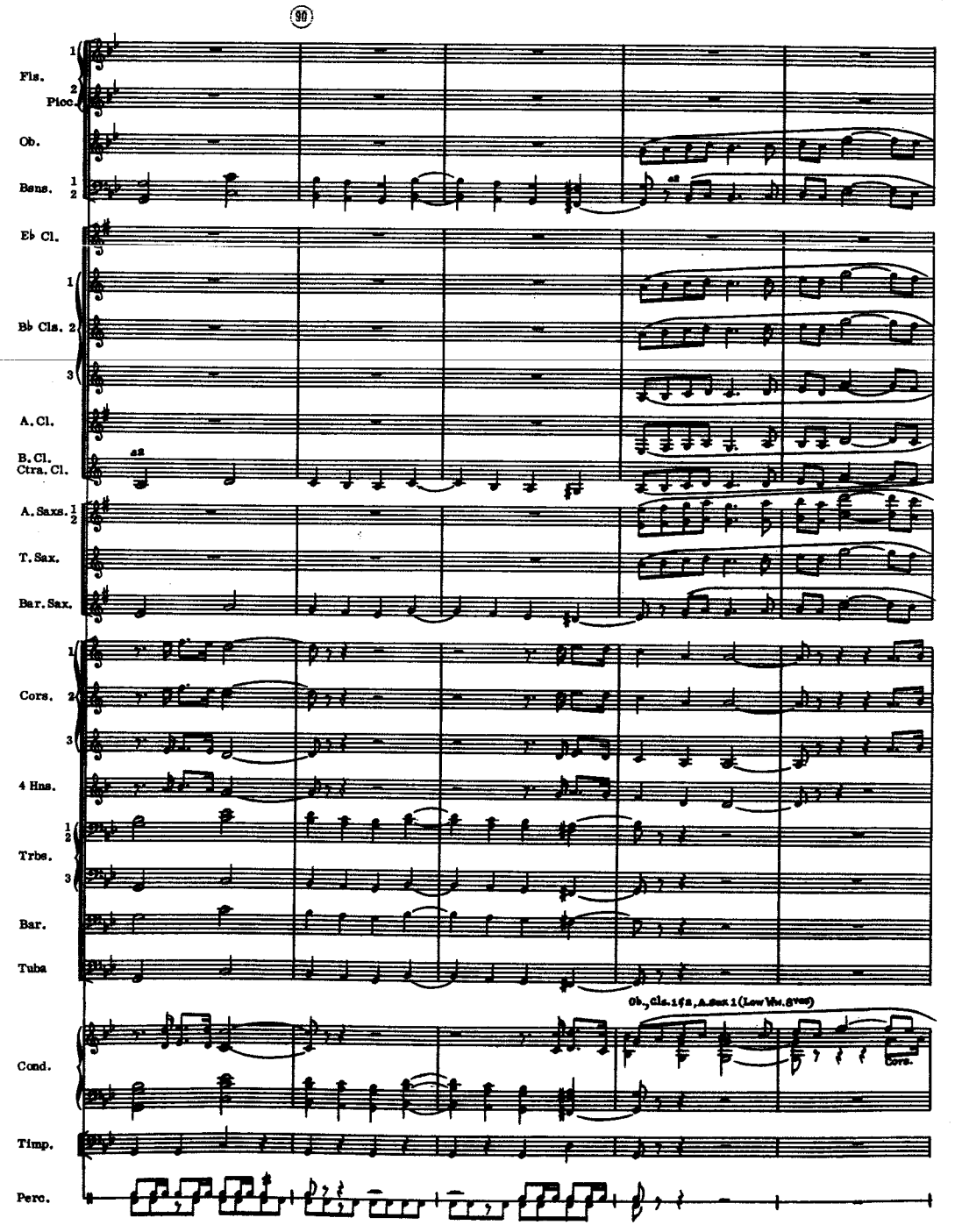

SNARE DRUM

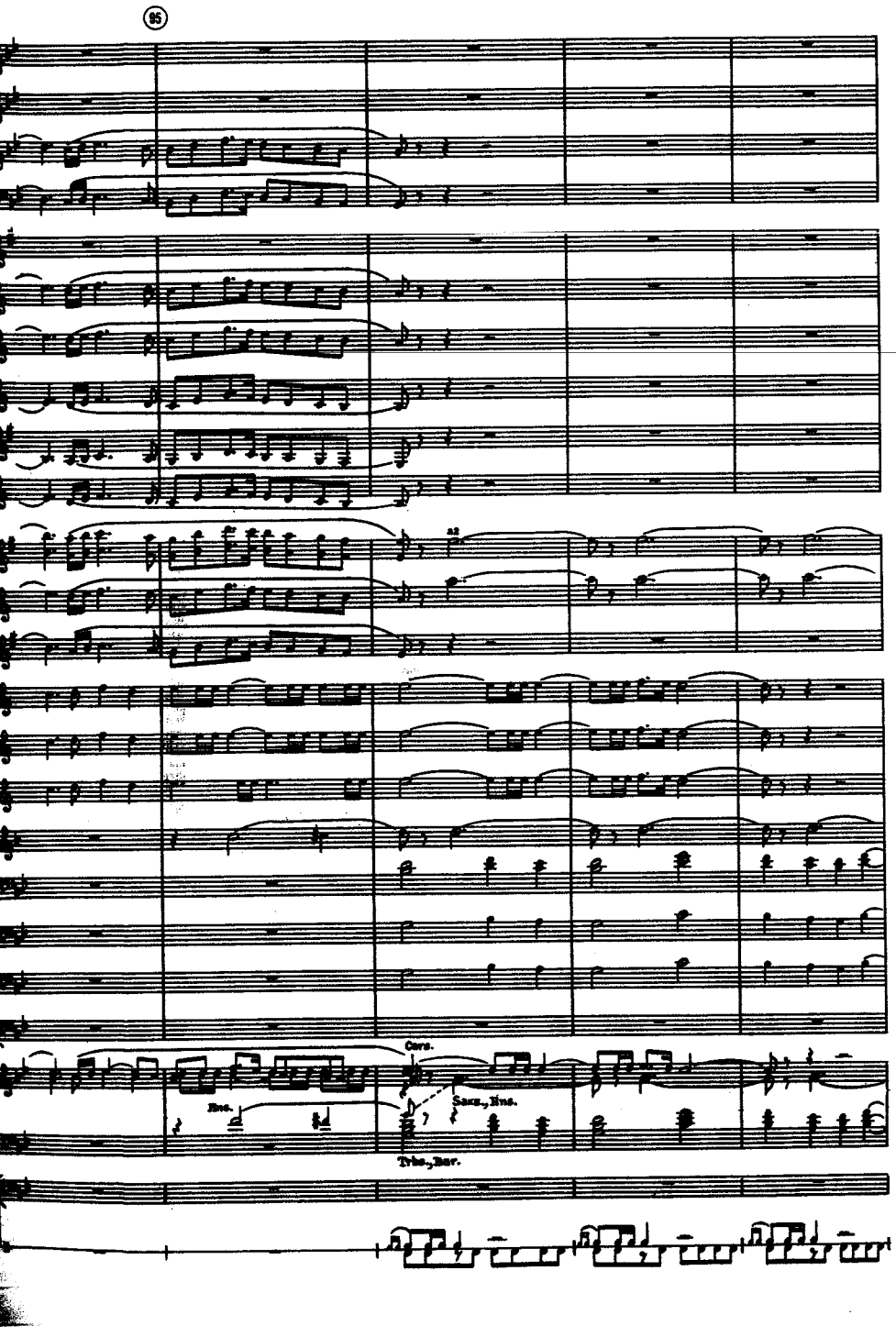

70
poco a poco accel.
Fls.
Picc.
Ob.
Bsns.
Eb Cl.
Bb Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tuba
poco a poco accel.
in 3 octaves
Cond.
Timp.
Perc.
+ Tenor Drum

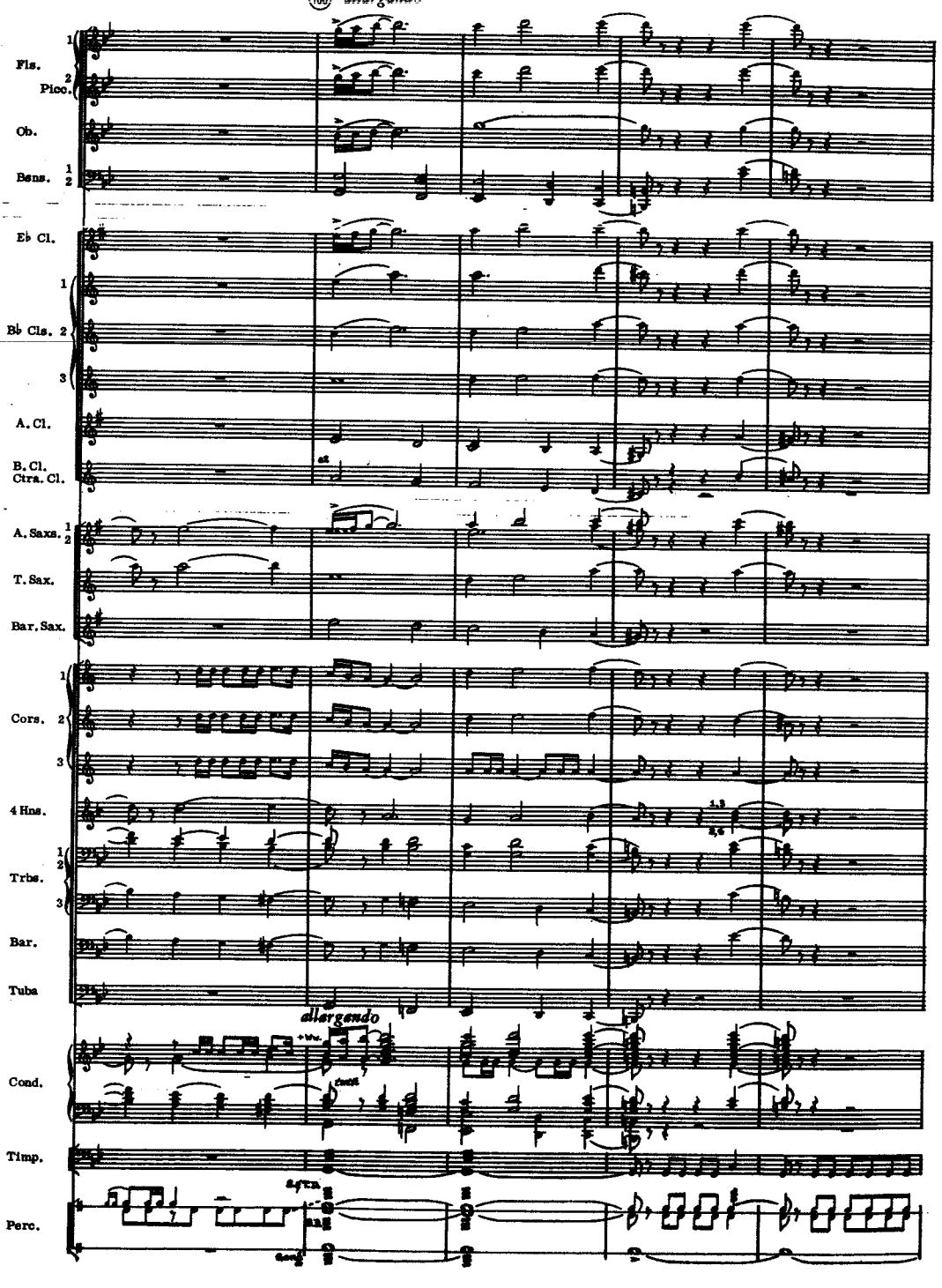
Allegro marcato (♩=144)

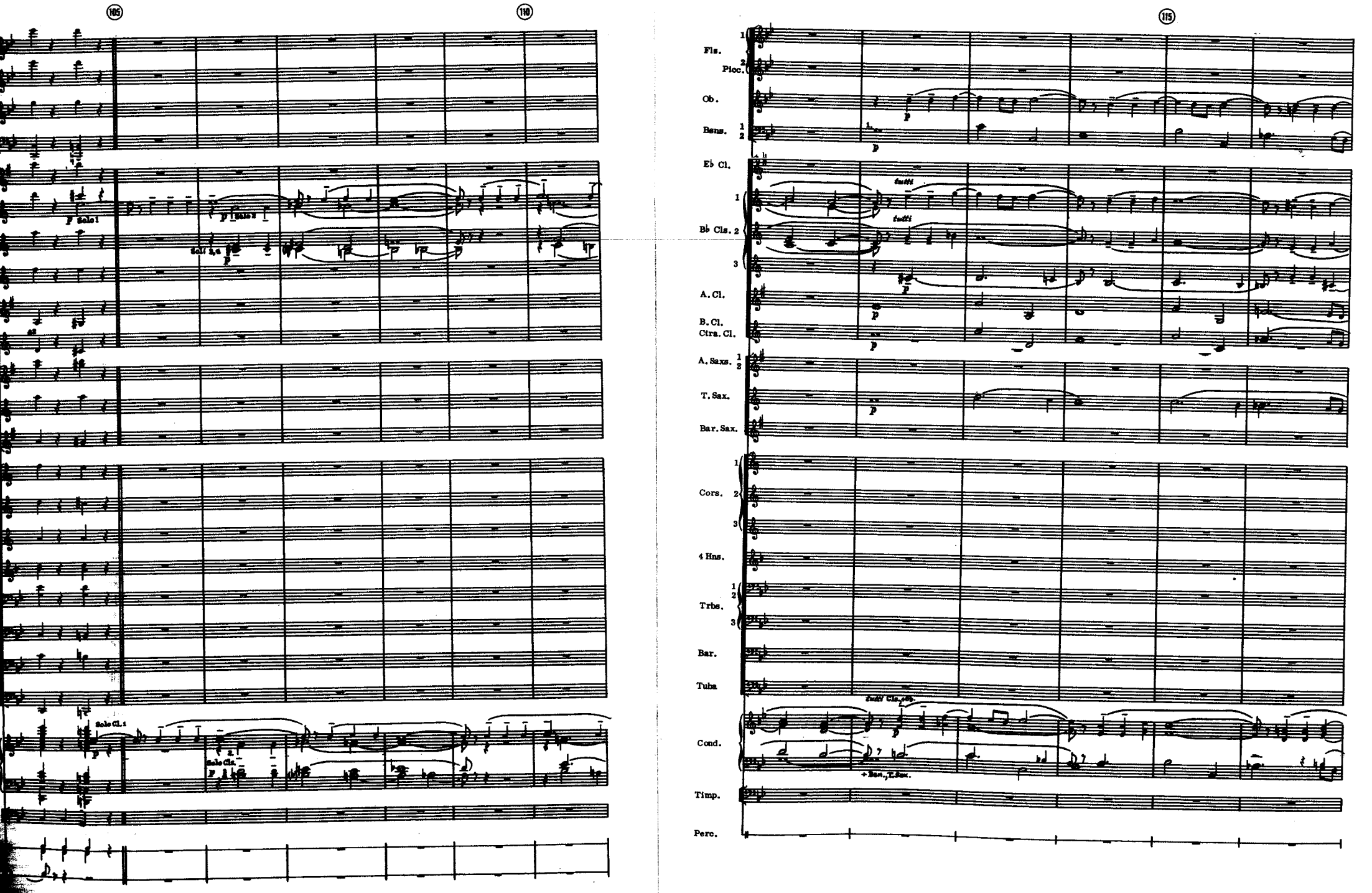


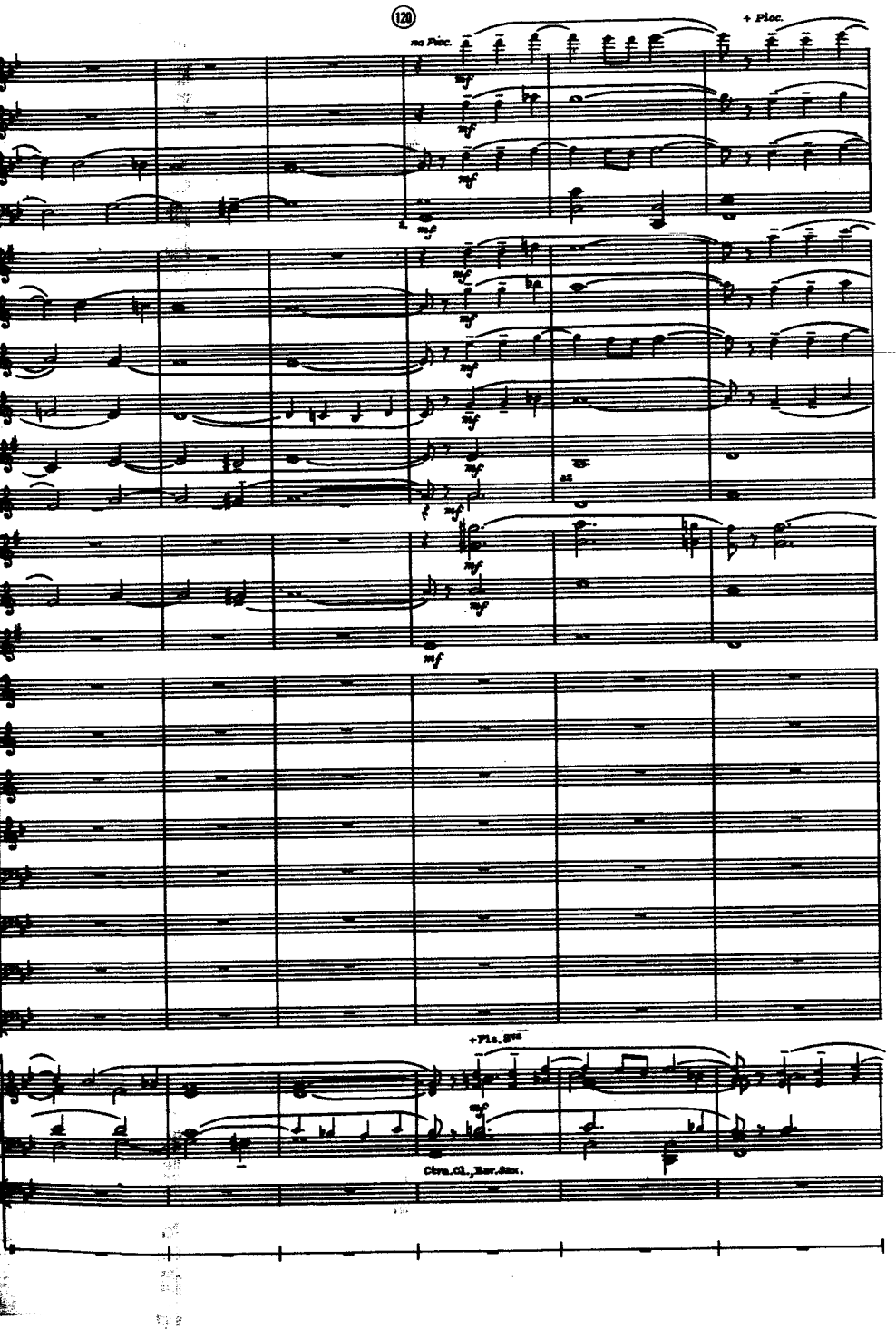

85
Cors., Hns.
tr.

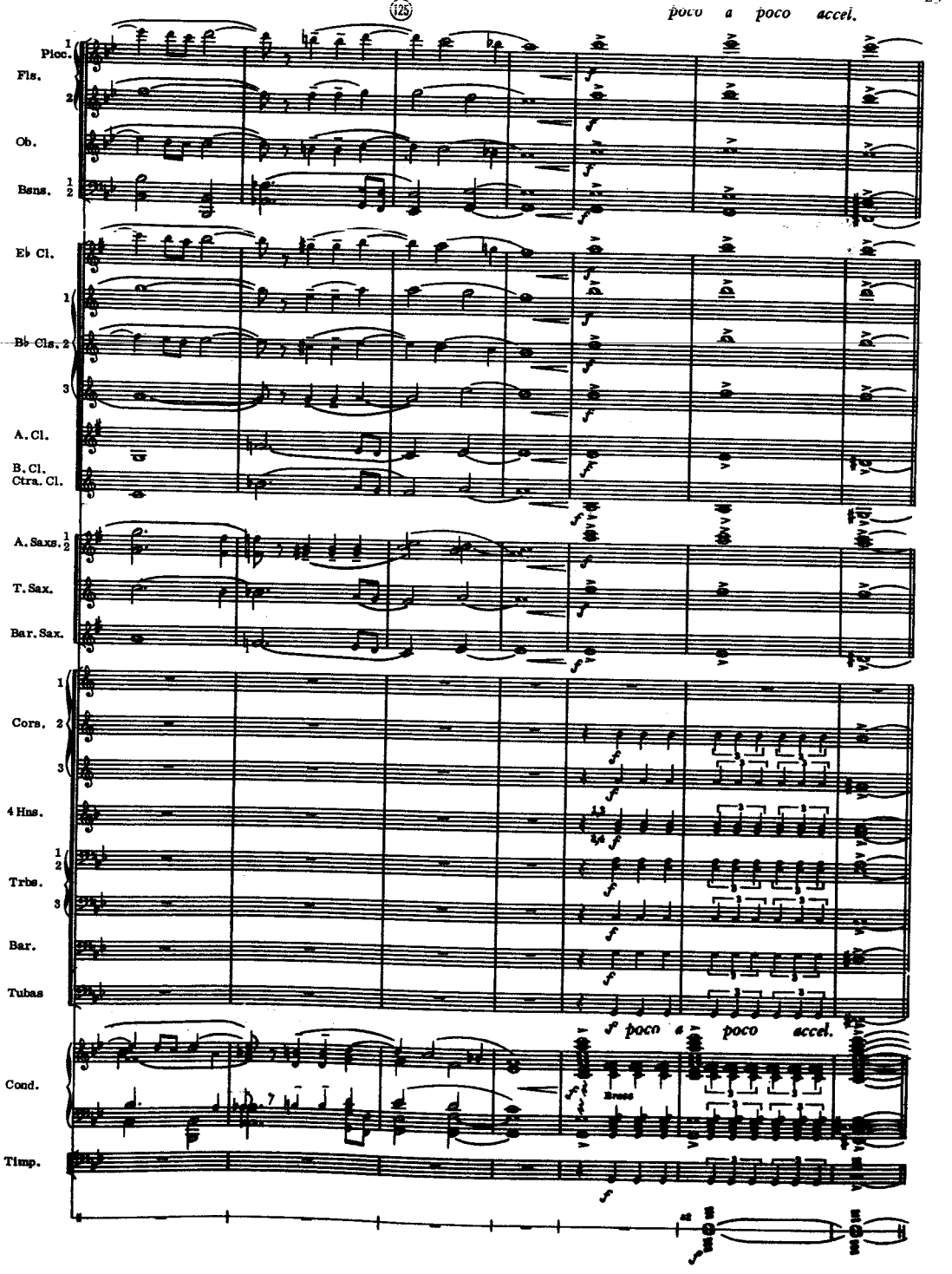

90
Fls.
Picc.
Ob.
Bsns.
Eb Cl.
Bb Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tuba
Ob., Cls. 1 & 2, A. Sax 1 (Low Vlns. 8va)
Cond.
Timp.
Perc.
Cors.


95
Cors.
Hns.
Saxs., Hns.
Tbns., Bar.

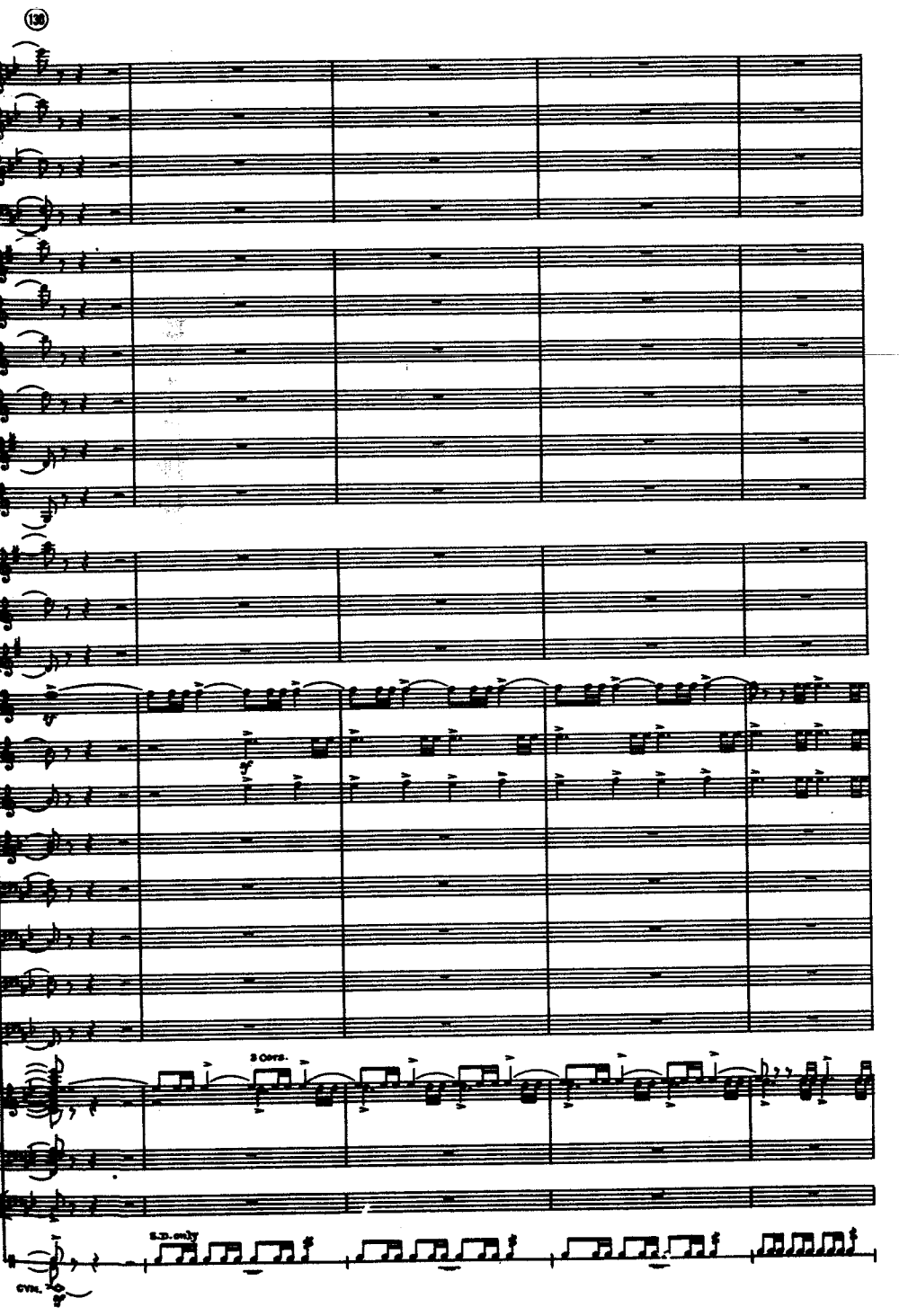

100 allargando
Fls.
Picc.
Ob.
Bsns.
Eb Cl.
Bb Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tuba
allargando
Cond.
Timp.
Perc.

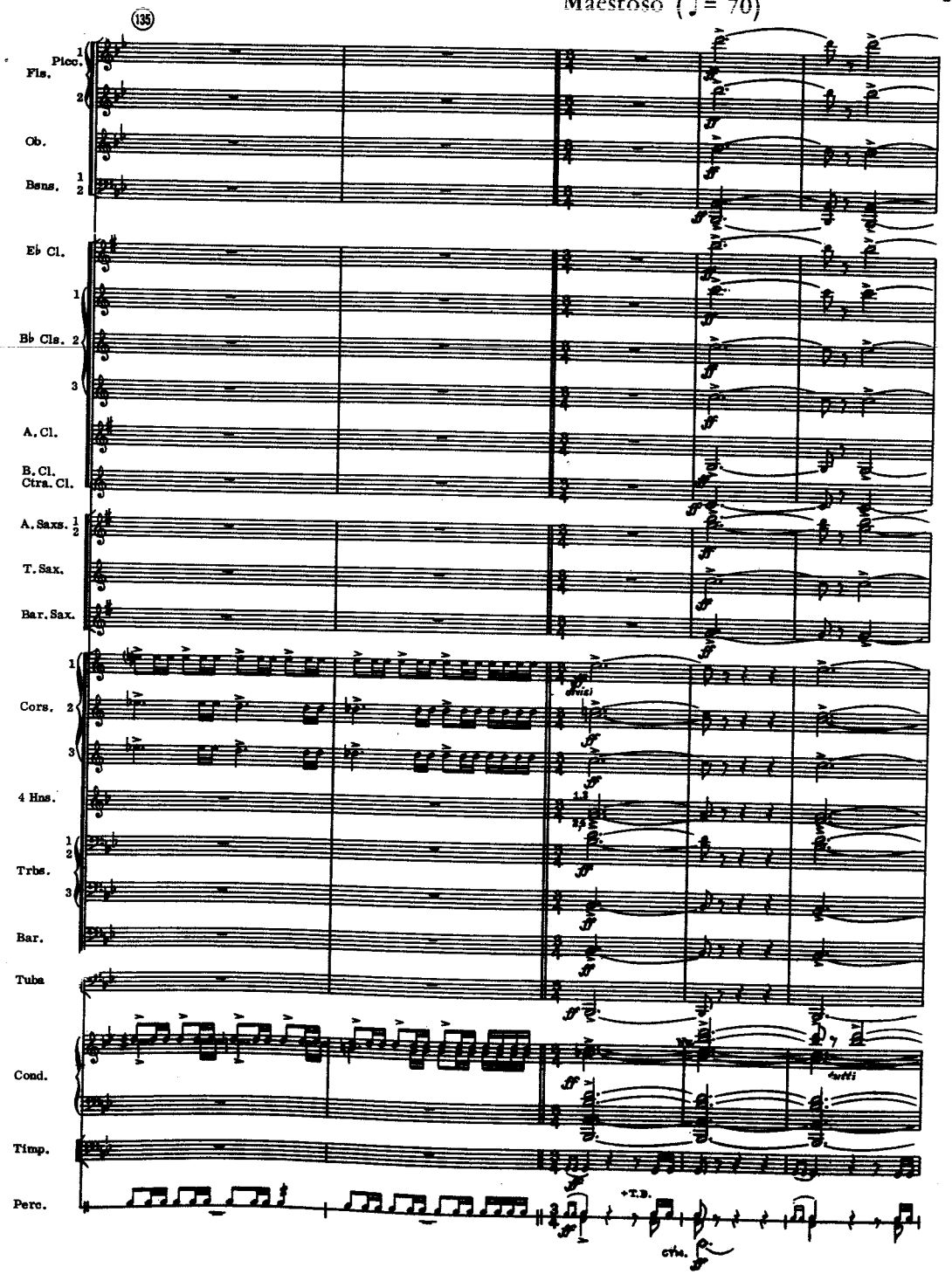

105
110
115
Fls.
Picc.
Ob.
Bsns.
Eb Cl.
Bb Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tuba
Cond.
Timp.
Perc.
Solo 1
Solo 2
Solo 3, 4
Solo Cl. 1
Solo Cls.
tutti
tutti
tutti Cls. only
+ Bsn., T. Sax.

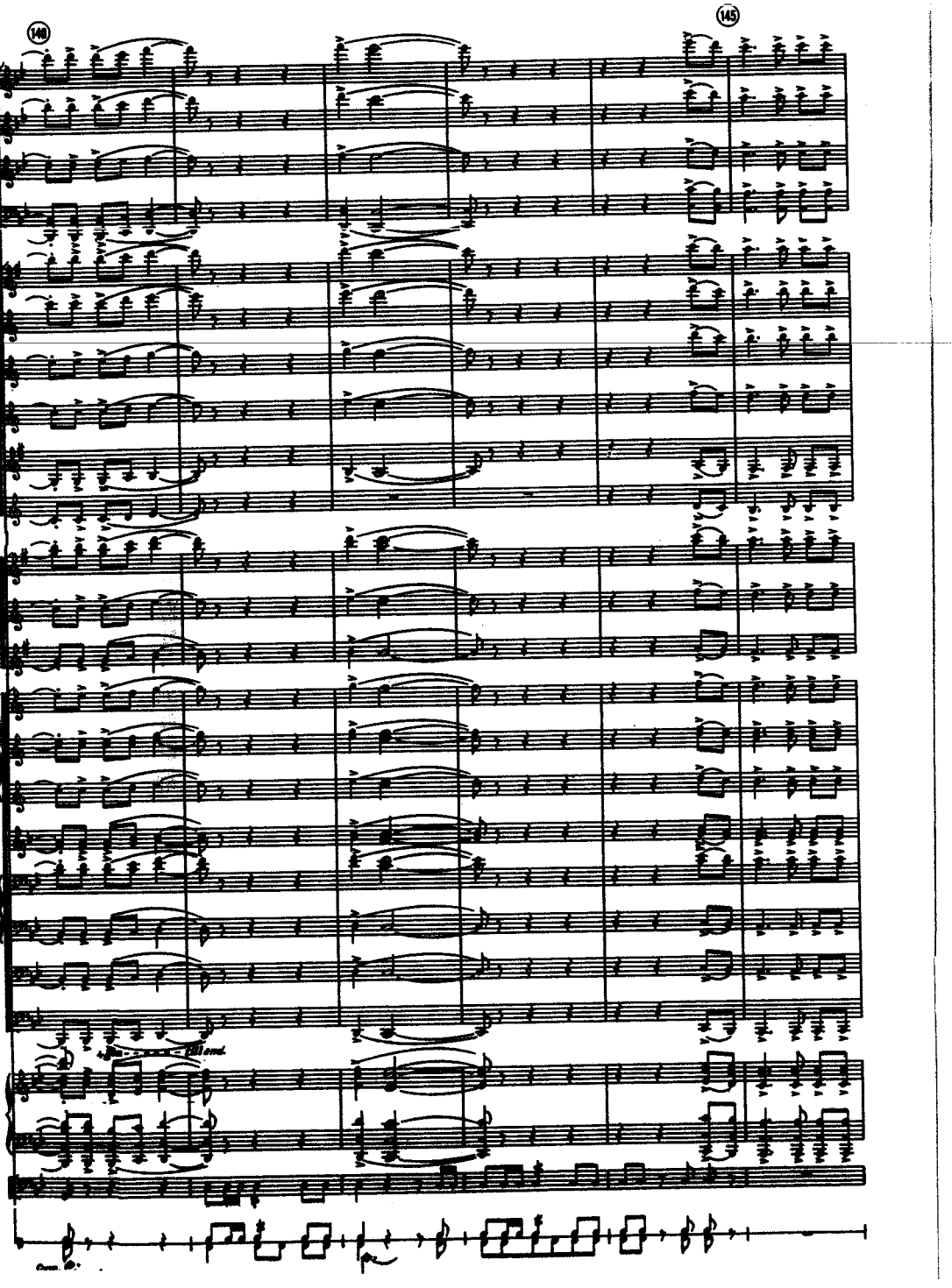

120
no Picc.
+ Picc.
+Fls.
Clra.Cl., Bar.Sax.

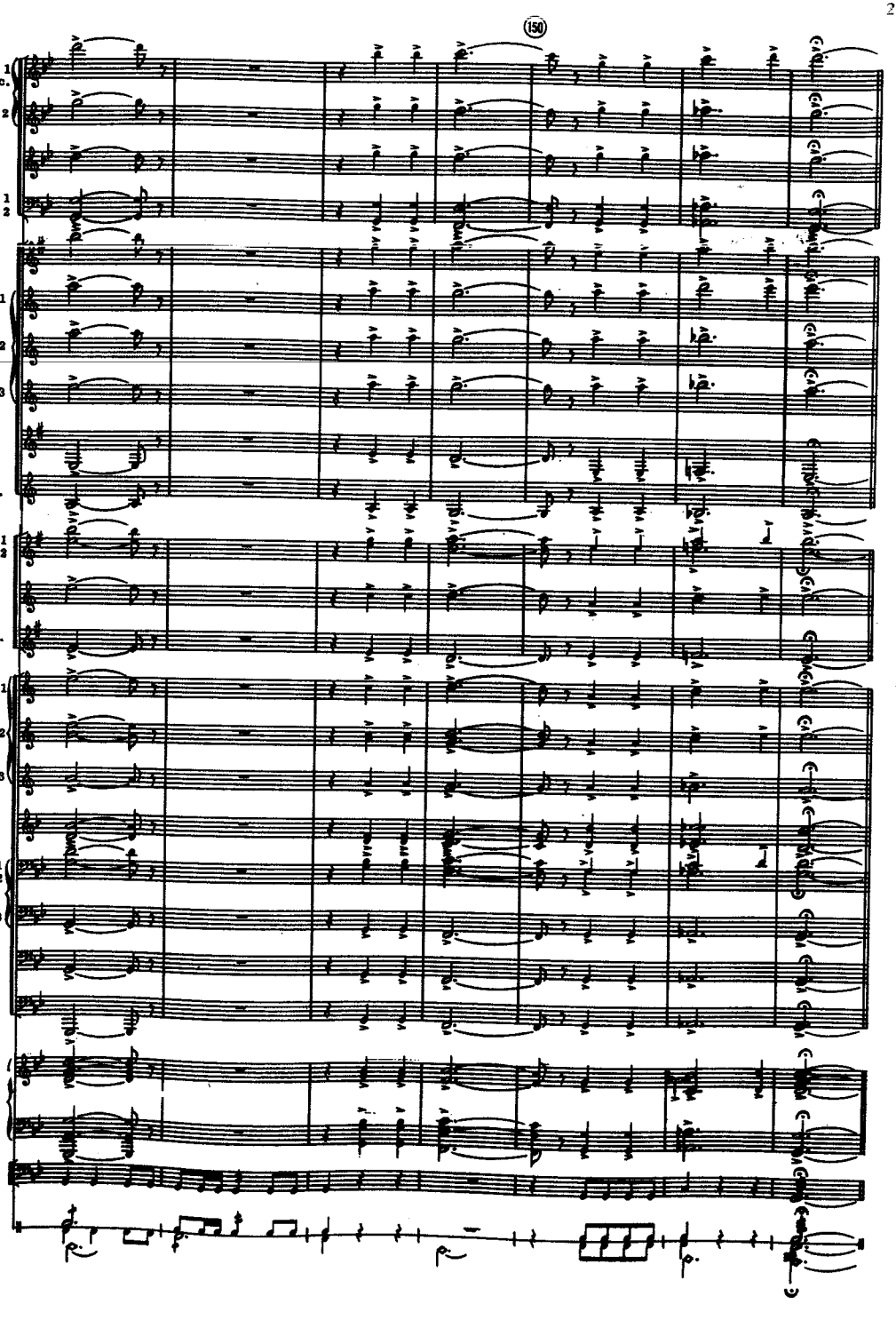

125
poco a poco accel.
Picc.
Fls.
Ob.
Bsns.
Eb Cl.
Bb Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tubas
Cond.
Timp.
Brass

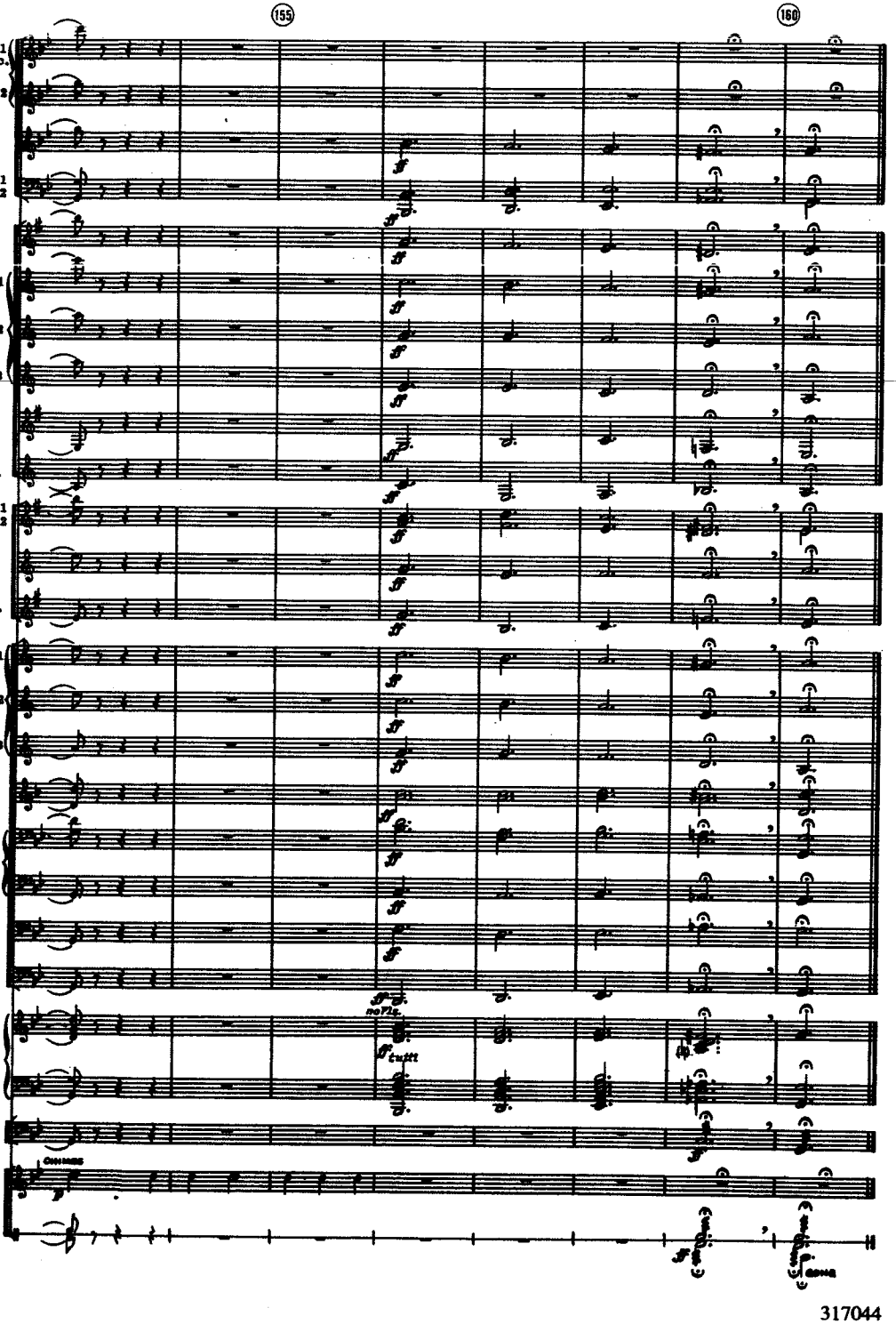
Maestoso (♩= 70)


130
3 Corrs.
S.D. only
cym.


135
Picc.
Fls.
Ob.
Bsns.
E♭ Cl.
B♭ Cls.
A. Cl.
B. Cl.
Ctra. Cl.
A. Saxs.
T. Sax.
Bar. Sax.
Cors.
4 Hns.
Trbs.
Bar.
Tuba
Cond.
Timp.
Perc.
divisi
tutti
+T.D.
cym.


140
145


150
Picc.
Fls. 1
2
Ob.
Bsns. 1
2
Eb Cl.
Bb Cls. 1
2
3
A. Cl.
B. Cl.
Cbs. Cl.
A. Saxs. 1
2
T. Sax.
Bar. Sax.
Cors. 1
2
3
4 Hns.
Trbs. 1
2
3
Bar.
Tubas
Cond.
Timp.
Perc.



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 direst 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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