

CONDUCTUS

super

Ex orientis venerunt magi

JACK PARTON

2013

E x orientis venerunt magi

The image shows the beginning of a musical score for a conductus. It consists of three staves of music. The first staff starts with a large, bold letter 'E' on the left, which is the first letter of the word 'Ex'. The rest of the word 'x orientis venerunt magi' is written in a smaller font below the first staff. The music is written in a simple, rhythmic style with square notes and stems, typical of a conductus. The first staff has a treble clef and a common time signature. The second and third staves also have treble clefs and common time signatures. The music is arranged in a way that suggests it is for a single voice or a single instrument.

Instrumentation:

Piccolo
 2 Flutes
 2 Oboes
 English Horn
 2 Clarinets in B \flat
 Bass Clarinet in B \flat
 2 Bassoons
 Contrabassoon
 4 French Horns in F
 Piccolo Trumpet in B \flat
 2 Trumpets in B \flat
 3 Trombones
 Tuba
 Timpani
 4 Percussionists*:
 I: Bell plates (B \flat , D \flat , F', A \flat , B', C'')*
 II: Bell plates (C', D', E \flat , G', B \flat , D \flat '')*
 III: Xylophone
 IV: Marimba & Large Tam-tam
 Piano
 Harp
 STRINGS, stand count of at least 7-6-5-5-4

* In the percussion part an ossia is provided for one player, playing tubular bells if bell plates prove impractical, to replace the two players playing bell plates as shown in the score. This would reduce the number of needed percussionists from four to three.

Duration: circa 12 minutes.

The plainchant is from a small page, presumably from a book of hours or some similar small personal devotional volume, framed and in the possession of one of my college ear-training professors. The full text would have been on the facing page, I would guess; the reverse of this page has a metric version in Latin of the *Reges Tharsis et insulae* text. I have been unable to locate the full text of this hymn; its odd ten-syllable metric has been a source of much curiosity. The E flat in the last line is obviously not true to the original tune; there is a flaw in the vellum or perhaps an ink bleed-through from the reverse of the page which always looked to me like a flat; when Dr. Merriman would have us solfege this tune from a photocopy I did enjoy specifically singing "may" instead of "mi" at that note, and this alteration being pleasing to both of us, it is always how I remember the tune.

The notational text of the chant here reproduced is reconstructed from memory; it is possible, even likely, that I do not have the actual notation perfectly represented.

The work was conceived as an impression of the progress to and arrival of the magi in Bethlehem, but I increasingly like an alternate program suggested by a colleague, that the three sections of the work relate to further episodes of the Epiphany story: firstly the advent of the wise men; secondly the adoration at the manger, furtive departure of the magi, and the flight into Egypt; and finally the fury of Herod and massacre of the innocents. "Conductus" is hence meant here more in the liturgical sense of a processional, although the kalideoscopic nature of early polyphonic works of that type is not a distant influence on sections of this piece. Forming the work as a thematic metamorphosis of sorts reflects the episodic and narrative nature of such use; a more familiar procession might be the Stations of the Cross observed in Holy Week. Finally, certain Asiatic ("Oriental") impressions influence the work, Balinese gamelan Kebyar and Japanese Taiko percussion notably.

CONDUCTUS

super

Ex orientis venerunt magi

3

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2013

Poco Allegro; ♩ = ca. 96

Piccolo
Flute I
II
Oboe I
II
English Horn
Clarinet in B \flat I
II
Bass Clarinet in B \flat
Bassoon I
II
Contrabassoon
Horn in F I
II
III
IV
Piccolo Trumpet in B \flat
Trumpet in B \flat I
II
Trombone I
II
III
IV
Tuba
Timpani
I. Bell Plates
II. Bell Plates
III. Xylophone
IV. Marimba
Large Tam-tam
Piano
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

Poco Allegro; ♩ = ca. 96

with ball & peen hammers
f *sempre lassaiz vibrer*
with ball & peen hammers
f *sempre lassaiz vibrer*

p *mp* *mf* *f* *ff*
a 2
gliss.
non div. pizz.
div. pizz.

This musical score is for a piece titled "CONDUCTUS super Ex orientis venerunt magi". It is a full orchestral score with multiple staves for various instruments. The score begins at measure 7. The instruments listed on the left side of the page are: Picc., Fl. I & II, Ob. I & II, Eng. Hn., B♭ Cl. I & II, B♭ B. Cl., Bsn. I & II, Cbsn., F Hn. I, II, III, IV, B♭ Picc. Tpt., B♭ Tpt. I & II, Tbn. I, II, III, Tuba, Timp., I. Bell Plates, II. Bell Plates, III. Xyl., IV. Mar., Pno., Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is B-flat major, and the time signature is 4/4. The score is written for a large orchestra, including woodwinds, brass, percussion, piano, harp, and strings.

19 Allegro; ♩ = ca. 104

Musical score for woodwinds, brass, percussion, and strings. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), English Horn (Eng. Hn.), Bass Clarinet I and II (Bb Cl. I, II), Bass Bass Clarinet (Bb B. Cl.), Bassoon I and II (Bsn. I, II), Contrabassoon (Cbsn.), Flute Horn I and II (F Hn. I, II), Bass Piccolo (Bb Picc. Tpt.), Trumpet I and II (Bb Tpt. I, II), Trombone I, II, and III (Tbn. I, II, III), Tuba (Tuba), Tom-toms (Timp.), Bell Plates I and II (I. Bell Plates, II. Bell Plates), Xylophone (III. Xyl.), Maracas (IV. Mar.), and Triangle (IV. T-t.). The second system includes Piano (Pno.) and Harp (Hp.). The score features various dynamics such as *ff*, *mf*, and *f*, and includes performance instructions like *6* and *ff*.

19 Allegro; ♩ = ca. 104

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes performance instructions such as *ff*, *mf*, and *(pizz.) div.*.

20

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc.
Tpt.

B♭ Tpt. I
II

Tbn. I
II
III
Tuba

Timp.

IV. Mar. *with medium mallets*

Vln. I

Vln. II *unis. div. unis. div.*

Vla. *unis. div. unis.*

Vc.

Cb.

a 2

f

unis.

div.

f

26

Picc. *f*

Fl. I II *f*

Ob. I II

Eng. Hn.

B♭ Cl. I II

B♭ B. Cl.

Bsn. I II *cresc.*

Cbsn. *cresc.*

F Hn. I II III IV

B♭ Picc. Tpt. *f*

B♭ Tpt. I II *mf*

Tbn. I II III

Tuba

Timp.

III. Xyl. (hard mallets) *f*

IV. Mar. *cresc.*

Vln. I *f* unis.

Vln. II *f* unis.

Vla. *f* unis.

Vc. *cresc.*

Cb. *cresc.*

31

The musical score consists of 20 staves for various instruments and voices. The instruments listed from top to bottom are: Picc., Fl. I/II, Ob. I/II, Eng. Hn., B♭ Cl. I/II, B♭ B. Cl., Bsn. I/II, Cbsn., F Hn. I/II/III/IV, B♭ Picc. Tpt., B♭ Tpt. I/II, Tbn. I/II/III, Tuba, Timp., III. Xyl., IV. Mar., Vln. I, Vln. II, Vla., Vc., and Cb. The score begins at measure 31. The Piccolo, Flutes, Oboes, English Horns, Clarinets, Bassoons, Contrabassoon, and Trumpets parts feature a melodic line with a dynamic marking of *dim.* at the end of the phrase. The Horns, Trombones, and Tuba parts play a rhythmic accompaniment, starting with a *f* (forte) dynamic. The Timpani part has a steady rhythmic pattern. The Xylophone, Maracas, Violins, Viola, Violoncello, and Contrabass parts also feature rhythmic accompaniment, with the Violins and Viola parts marked *div.* (divisi). The score concludes with a *dim.* marking.

35

Picc. *p*

Fl. I II *p*

Ob. I II *mp dolce*

Eng. Hn. *mp dolce*

Bb Cl. I II *p*

Bb B. Cl. *p*

Bsn. I II *p*

Cbsn. *p*

F Hn. I II *pp*

III IV *mp dolce*

Bb Picc. Tpt. *mp dolce*

Bb Tpt. I II

Tbn. I II III Tuba *mp dolce*

Timp.

I. Bell Plates *mp* with conventional mallets

III. Xyl.

IV. Mar.

Pno.

Hp. *p*

35

Vln. I

Vln. II

Vla. *div. arco*

Vc. *p unis. arco*

Cb. *arco* *p unis.*

41

Picc.

Fl. I II

Ob. I II

Eng. Hn.

B♭ Cl. I II

B♭ B. Cl.

Bsn. I II

Cbsn.

I. *mp dolce*

F Hn. I II III IV

B♭ Picc. Tpt.

B♭ Tpt. I II

I. *mp dolce*

I. *con sord*

I. *mp dolce*

Tbn. I II III Tuba

Timp.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco div.

p

48

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc.
Tpt.

B♭ Tpt. I
II

Tbn. I
II
III

Tuba

Timp.

I.
Bell Plates

II.
Bell Plates

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp dolce

cresc.

a 2

p

mf

p

mp dolce

cresc.

arco div.

unis.

div.

with conventional mallets

53 54

Picc. I
Fl. I
II
Ob. I
II
Eng. Hn.
Bb Cl. I
II
Bb B. Cl.
Bsn. I
II
Cbsn.
F Hn. I
II
III
IV
Bb Picc.
Tpt.
Bb Tpt. I
II
I
II
III
Tbn.
Tuba
Timp.
IV. Mar.
Pno.
Hp.

cresc. *f* *mf* *con sord.* *f* *hard mallets* *f* *cresc.*

Detailed description: This block contains the woodwind, brass, and percussion staves. It starts at measure 53 and ends at measure 54. The Piccolo (Picc.) and Flute I (Fl. I) parts have melodic lines. The Flute II (Fl. II) part has a rhythmic pattern. The English Horn (Eng. Hn.) has a sustained note. The Bass Clarinet (Bb Cl.) and Bassoon (Bsn.) parts have melodic lines. The Contrabassoon (Cbsn.) has a melodic line. The French Horns (F Hn.) have sustained notes. The Trumpets (Tpt.) and Trombones (Tbn.) have melodic lines. The Tuba has a melodic line. The Timpani (Timp.) has a rhythmic pattern. The IV. Maracas (IV. Mar.) have a rhythmic pattern. The Piano (Pno.) and Harp (Hp.) have melodic lines. Dynamics include *cresc.*, *f*, *mf*, and *con sord.*

54

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *cresc.* *mf*

Detailed description: This block contains the string staves. It starts at measure 54. The Violin I (Vln. I) part has a melodic line. The Violin II (Vln. II) part has a melodic line. The Viola (Vla.) part has a melodic line. The Violoncello (Vc.) part has a melodic line. The Contrabass (Cb.) part has a melodic line. Dynamics include *mf* and *cresc.*

57

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc.
Tpt.

B♭ Tpt. I
II

I
II
Tbn.
III
Tuba

Timp.

III. Xyl.

IV. Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

senza sord.

con sord.

div.

a 2

a 3

gliss.

hard mallets

8va

62

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

I
II

III
IV

B♭ Picc.
Tpt.

B♭ Tpt. I
II

I
II

III
Tuba

Timp.

III. Xyl.

IV. Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Picc. *f*

Fl. I II *f*

Ob. I II

Eng. Hn. *f* *ff* *ff*

B♭ Cl. I II

B♭ B. Cl.

Bsn. I II *f* *ff*

Cbsn. *f* *ff*

F Hn. I II *f* *con sord.*

F Hn. III IV *f* *con sord.*

B♭ Picc. Tpt.

B♭ Tpt. I II *f* *con sord.*

Tbn. I II III

Tuba *ff*

Timp. *f* *ff*

IV. Mar. *f*

Pno. *f*

Hp. *ff* gliss. gliss.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* div.

Vc. *f* unis. div. *ff* div.

Cb. *f* unis. div. *ff* div.

This musical score page, numbered 16, is for the piece 'CONDUCTUS super Ex orientis venerunt magi'. It features a large ensemble of instruments and includes a variety of musical notations and dynamics. The score is divided into two systems, with the first system ending at measure 72 and the second system beginning at measure 73. The instruments listed on the left include Piccolo (Picc.), Flutes I and II (Fl. I, II), Oboes I and II (Ob. I, II), English Horn (Eng. Hn.), B♭ Clarinets I and II (B♭ Cl. I, II), Bass Clarinet (B♭ B. Cl.), Bassoons I and II (Bsn. I, II), Contrabassoon (Cbsn.), French Horns I, II, III, and IV (F Hn. I, II, III, IV), B♭ Piccolo Trumpets (B♭ Picc. Tpt.), Trumpets I and II (Tpt. I, II), Trombones I, II, and III (Tbn. I, II, III), Tuba, Timpani (Timp.), Xylophone (III. Xyl.), Maracas (IV. Mar.), Piano (Pno.), Harp (Hp.), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include 'senza sord.' (without mutes), 'una corda' (one string), 'gliss.' (glissando), 'div.' (divisi), 'a 3' (triplets), 'a 2' (pairs), and 'a 3' (triplets). The score also features various articulations, slurs, and phrasing marks. The key signature is B-flat major, and the time signature is 3/4. The score is written for a full orchestra and includes a variety of musical notations and dynamics.

Musical score for orchestra and strings, measures 80-88. The score includes parts for Piccolo, Flute I & II, Oboe I & II, English Horn, B♭ Clarinet I & II, B♭ Bass Clarinet, Bassoon I & II, Contrabassoon, French Horn I & II, Horn III & IV, B♭ Piccolo Trumpet, B♭ Trumpet I & II, Trombone I & II, Trombone III, Tuba, Timpani, Xylophone III, Maracas IV, Piano, Harp, Violin I & II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mp*, *ff*, *sf*, *pp*, and *ppp*, along with performance instructions like *tr*, *div.*, *arco*, *un.*, *bizz.*, and *gliss.*. The key signature is B-flat major, and the time signature is 4/4. The score is marked with measure numbers 80 through 88, with a large '88' at the top right and bottom right of the page.

This musical score is for a conductus titled "CONDUCTUS super Ex orientis venerunt magi". It is a multi-staff score for a large ensemble, including woodwinds, brass, percussion, and strings. The score is divided into measures, with dynamic markings such as *sf*, *mp*, *f*, *ff*, and *p* indicating the intensity of the sound. The instruments listed on the left include Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), English Horn (Eng. Hn.), Bass Clarinet I and II (Bb Cl. I, II), Bassoon (Bb B. Cl.), Bassoon I and II (Bsn. I, II), Contrabassoon (Cbsn.), Flute III and IV (F Hn. III, IV), Bass Piccolo (Bb Picc.), Trumpet I and II (Bb Tpt. I, II), Trombone I and II (Tbn. I, II), Trombone III and Tuba (Tuba III), Timpani (Timp.), Xylophone (III. Xyl.), Maracas (IV. Mar.), Piano (Pno.), Harp (Hp.), Violin I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features a variety of rhythmic patterns and melodic lines. The dynamics range from *ff* (fortissimo) to *p* (piano), with many passages marked *sf* (sforzando). The score is divided into measures, with some measures containing rests for certain instruments. The overall structure is a single melodic line with accompaniment, typical of a conductus.

96 98

Instrumentation and Dynamics:

- Picc.**: *p*, *f ruvido*
- Fl. I, II**: *p*, *f ruvido*
- Ob. I, II**: *p*, *f ruvido*
- Eng. Hn.**: *p*, *f ruvido*
- B♭ Cl. I, II**: *p*, *f ruvido*
- B♭ B. Cl.**: *ff*
- Bsn. I, II**: *f* (a 2)
- Cbsn.**: *ff*, *ff ruvido*
- F Hn. I, II, III, IV**: *ff*, *f ruvido*
- B♭ Picc. Tpt.**: *ff*
- B♭ Tpt. I, II**: *ff*, *mf* (II)
- Tbn. I, II, III**: *ff*
- Tuba**: *ff ruvido*
- Pno.**: *ff*
- Vln. I, II**: *ff*, *f ruvido*, *div.*
- Vla.**: *ff*, *ff*, *div.*, *f ruvido*
- Vc.**: *ff*, *ff*, *ff ruvido*
- Cb.**: *ff*, *ff*, *ff ruvido*, *unis.*

105

103

Picc. *dim.*

Fl. I II *dim.*

Ob. I II *dim.* *a 2* *mf*

Eng. Hn. *dim.* *p*

B♭ Cl. I II *dim.* *a 2* *mp* *cresc. poco a poco* *(a 2)*

B♭ B. Cl. *dim.* *pp* *mp* *cresc. poco a poco*

Bsn. I II *pp* *cresc. poco a poco*

Cbsn. *dim.* *pp*

F Hn. I II III IV *fp*

B♭ Picc. Tpt.

B♭ Tpt. I II *dim.* *I. con sord.* *mp*

Tbn. I II III Tuba *dim.* *pp* *mp* *cresc. poco a poco*

Timp. *pp* *cresc. poco a poco*

Pno. *pp* *cresc. poco a poco*

8va

105

Vln. I *dim.* *unis.*

Vln. II *dim.* *mp* *unis.*

Vla. *dim.* *mp* *cresc. poco a poco* *mp*

Vc. *dim.* *mp* *cresc. poco a poco*

Cb. *div.* *dim.* *pp*

108

111

111

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

Bb Cl. I
II

Bb B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

Bb Picc. Tpt.

Bb Tpt. I
II

Tbn. I
II
III

Tuba

Timp.

I. Bell Plates

II. Bell Plates

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

cresc.

mf

cresc. poco a poco

a 2

(a 2)

mf

cresc.

mf cresc.

con sord.

senza sord.

mf

(con sord.)

mf

f

hammers

hammers

cresc.

mf

div.

div.

(non div.)

(non div.)

f

Musical score for 'CONDUCTUS super Ex orientis venerunt magi'. The score includes staves for Piccolo, Flutes I and II, Oboes I and II, English Horn, Bass Clarinet I and II, Bassoon I and II, Contrabassoon, French Horn I, II, III, and IV, Bass Piccolo, Trumpets in B-flat I and II, Trombones I and II, Tuba, Timpani, Bell Plates I and II, Piano, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with 'cresc.' and includes a rehearsal mark '112'. The key signature has two flats, and the time signature is common time. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings.

122

122

Picc.

Fl. I
II

Ob. I
II

Eng. Hn. *solo*
p *mp* *poco cresc.*

B♭ Cl. I
II *p* *poco cresc.*

B♭ B. Cl. *p* *poco cresc.*

Bsn. I
II *p* *poco cresc.*

Cbsn. *p* *poco cresc.*

F Hn. I
II *con sord.* *p* *pp* *(con sord.)*

F Hn. III
IV *con sord.* *p* *pp* *(con sord.)*

B♭ Picc.
Tpt.

B♭ Tpt. I
II

Tbn. I
II
III
Tuba *pp* *poco cresc.*

Timp.

Hp. *p*

122

122

Vln. I *con sord.* *pp*

Vln. II *con sord.* *pp*

Vla. *con sord.* *pp*

Vc. *con sord.* *pp* *p* *(tutti con sord.)* *pp* *unis.* *poco cresc.*

Cb. *pizz.* *p* *unis.* *poco cresc.*

137 139 147

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

I. solo
senza sord.

F Hn. I
II
III
IV

senza sord.

B♭ Picc.

Tpt. I
II

Tbn. I
II
III

Tuba

Timp.

I. Bell Plates

with tam-tam mallet

IV. Mar.

Hp.

139 147 SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

pp unis.

pp

pp

pp

pp

pp unis. arco

pp

SOLO
(gli altri)

155

150

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc.
Tpt.

B♭ Tpt. I
II

I
II
Tbn.
III
Tuba

Timp.

I. Bell
Plates

III. Xyl.

IV. Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I. solo
mf

p

p

a 2

p

pp
III.
con sord.

con sord.
pp

p

soft mallets
p

soft mallets
pp

p
8^{va}

p

pp

unis.

pp
unis.
pizz.

div.
mp
pizz.
div.

mp

pp

pp

unis.

div.

mp

TUTTI

155

160

163

Picc.

Fl. I II

Ob. I II

Eng. Hn.

B♭ Cl. I II

B♭ B. Cl.

Bsn. I II

Cbsn.

F Hn. I II III IV

B♭ Picc. Tpt.

B♭ Tpt. I II

Tbn. I II III

Tuba

Timp.

III. Xyl.

Pno.

Hp.

mf

p

pp

mp

cresc.

cresc. poco a poco

tutti senza sord.

senza sord.

senza sord.

div. a 3

div.

arco div.

unis. arco

163

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

div. a 3

div.

mp

cresc.

cresc. poco a poco

arco div.

unis. arco

div.

This musical score is for a section of a larger work, starting at measure 167. It features a variety of instruments, including woodwinds, brass, and strings. The woodwind section includes Piccolo, Flute I and II, Oboe I and II, English Horn, Bass Clarinet I and II, Bassoon I and II, and Contrabassoon. The brass section consists of Horns I, II, III, and IV; Bb Piccolo Trumpet; Bb Trumpet I and II; Trombone I, II, and III; Tuba; and Timpani. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It contains numerous musical notations such as slurs, ties, and dynamic markings like *mf*, *cresc poco a poco*, and *f*. There are also performance instructions such as *a 2* and *ff*. The score is divided into two systems, with the first system ending at measure 240 and the second system continuing from measure 241.

175

175

Musical score for woodwinds, brass, and percussion. The score includes parts for Piccolo, Flute I and II, Oboe I and II, English Horn, Bass Clarinet I and II, Baritone Clarinet, Bassoon I and II, Contrabassoon, Flute III and IV, Bass Piccolo and Trumpet, Bass Trumpet I and II, Trombone I and II, Tuba, Timpani, Xylophone, and Maracas. The woodwinds and brass parts feature various rhythmic patterns and articulations. The percussion parts include a steady bass drum pattern and xylophone/maracas patterns. The piano part features a complex, rhythmic accompaniment.

175

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The strings play a rhythmic accompaniment with various articulations such as *unis.* and *detaché*. The Violin I and II parts have a melodic line with slurs and accents. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns.

179

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc. Tpt.

B♭ Tpt. I
II

Tbn. I
II
III
Tuba

Timp.

III. Xyl.

IV. Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

183

Picc. *f* *dim.*

Fl. I *f* *dim.*

Fl. II *f* *dim.*

Ob. I *f* *dim.*

Ob. II *f* *dim.*

Eng. Hn. *f* *dim.*

B♭ Cl. I *f* *dim.*

B♭ Cl. II *f* *dim.*

Bsn. I *f* *dim.*

Bsn. II *f* *dim.*

Cbsn. *f* *dim.*

F Hn. I *ff* *dim.* (a 2)

F Hn. II *ff* *dim.*

F Hn. III *ff* *dim.*

F Hn. IV *ff* *dim.*

B♭ Picc. Tpt. *ff* *dim.*

B♭ Tpt. I *ff* *dim.*

B♭ Tpt. II *ff* *dim.*

Tbn. I *ff* *dim.*

Tbn. II *ff* *dim.*

Tbn. III *ff* *dim.*

Tuba *ff* *dim.*

Timp.

III. Xyl.

IV. Mar.

Hp.

Vln. I *dim.* SOLO senza sord. *mp*

Vln. II *dim.* (non div.) *div.*

Vla. *dim.* (non div.) *div.*

Vcl. *dim.* (non div.) *div.*

Cb. *dim.*

187

ritard

Picc.

Fl. I II *p* *pp dim.*

Ob. I II

Eng. Hn.

B♭ Cl. I II *I. solo* *mf* *pp dim.*

B♭ B. Cl. *mp* *pp dim.*

Bsn. I II

Cbsn. *p* *pp*

F Hn. I II *p* *con sord.*

III IV

B♭ Picc. Tpt.

B♭ Tpt. I II

Tbn. I II III Tuba

I. Bell Plates (tam-tam mallet) *p*

II. Bell Plates with a tam-tam mallet *p*

III. Xyl. medium mallets *p cresc.* *solo* *mp dim.*

IV. Mar. (soft mallets) *p* *pp*

Hp. *p* (slow glissando) *p* gliss.

187

ritard

Vln. I *mf* *Gli Altri unis.* *pp dim.*

Vln. II *p* *unis.* *pizz.* *p* *dim.*

Vla. *p* *unis.* *div.* *pp dim.*

Vc. *p* *pizz.* *pp dim.*

Cb. *p*

198 Allegro $\text{♩} = 80$; accel. pochiss. a pochiss. 205 ($\text{♩} = \text{ca. } 82$)

198

Ob. I
Ob. II

Eng. Hn.

B♭ Cl. I
B♭ Cl. II

B♭ B. Cl.

Bsn. I
Bsn. II

Cbsn.

II. Bell Plates

III. Xyl.

IV. T-t.

Hp.

pp secco *pp*

198 Allegro $\text{♩} = 80$; accel. pochiss. a pochiss. 205 ($\text{♩} = \text{ca. } 82$)

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp senza sord. pizz. *p* senza sord. (arco) *p* (pizz.) *p* (pizz.) *pp* unis. *pp* half pizz. half arco

207

B♭ Cl. I
B♭ Cl. II

Bsn. I
Bsn. II

Cbsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

221 (♩ = ca. 84)

216

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc.
Tpt.

B♭ Tpt. I
II

Tbn. I
II
III
Tuba

Timp.

221 (♩ = ca. 84)

Vln. I

Vln. II

Vla.

Vc.

Cb.

224

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II (II.)

Cbsn.

F Hn. I
II
III
IV

B♭ Picc. Tpt.

B♭ Tpt. I
II

Tbn. I
II
III

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

232

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc. Tpt.

B♭ Tpt. I
II

Tbn. I
II
III
Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

arco

240 (♩ = ca. 86)

Picc. *mf*

Fl. I II *mf*

Ob. I II *mf*

Eng. Hn. *mp*

Bb Cl. I II *mp*

Bb B. Cl. *mp*

Bsn. I II *mp*

Cbsn. *mp*

F Hn. I II III IV *mf cresc.*
(tutti senza sord.)

Bb Picc. *mf cresc.*

Tpt. I II

Tbn. I II III Tuba

Timp.

Hp. *mf*

Vln. I *mf*
senza sord.
div. (arco)

Vln. II *mp*
(arco)

Vla. *mp*
(arco)

Vc. *mp*
(arco)

Cb. *mp*
tutti arco

247 (♩ = ca. 88)

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes I and II, Oboes I and II, English Horn, Bassoons I and II, Clarinets in Bb, Bassoon, and Contrabassoon. The brass section includes Horns I, II, III, IV, Piccolo Trumpet in Bb, Trumpets I and II, and Tuba. The percussion section includes Timpani. The keyboard section includes Piano and Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score begins at measure 247 with a tempo marking of ♩ = ca. 88. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Performance instructions include *cresc.* (crescendo), *a2* (second ending), *unis.* (unison), and *div.* (divisi). The score is written in a key signature of two flats and a common time signature.

253 (♩ = ca. 90)

253 (♩ = ca. 90)

Picc. *f*

Fl. I II *f*

Ob. I II *f*

Eng. Hn. *f*

B♭ Cl. I II *f*

B♭ B. Cl. *f*

Bsn. I II *piu f*

Cbsn. *piu f*

F Hn. I II III IV *f*

B♭ Picc. Tpt. *f*

B♭ Tpt. I II *f*

Tbn. I II III *f*

Tuba *ff marc.*

Timp. *ff with hammers*

I. Bell Plates *ff*

II. Bell Plates *ff with hammers*

Pno. *ff marc.*

Hp.

piu f

piu f

piu f

piu f

253 (♩ = ca. 90)

253 (♩ = ca. 90)

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff marc.*

Cb. *ff marc.*

piu f

piu f

piu f

268

Picc.

Fl. I II

Ob. I II

Eng. Hn.

Bb Cl. I II

Bb B. Cl.

Bsn. I II

Cbsn.

F Hn. I II III IV

Bb Picc. Tpt.

Bb Tpt. I II

Tbn. I II III IV

Tuba

Timp.

III. Xyl.

IV. Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hard mallets

f

hard mallets

f

ff

gliss.

unis.

unis.

(non div.)

div.

div.

284 (♩ = c. 100)

282

The musical score is divided into two systems. The first system includes the following parts and markings:

- Picc.** (Piccolo)
- Fl. I, II**
- Ob. I, II** (with *ff*, *a2*, and *6* markings)
- Eng. Hn.** (with *ff* marking)
- B♭ Cl. I, II** (with *ff* marking)
- B♭ B. Cl.** (with *ff* marking)
- Bsn. I, II** (with *ff* marking)
- Cbsn.** (with *ff* marking)
- F Hn. I, II, III, IV** (with *ff* marking)
- B♭ Picc. Tpt.** (with *ff* marking)
- B♭ Tpt. I, II** (with *ff* marking)
- Tbn. I, II, III, IV** (with *ff* marking)
- Tuba**
- Timp.** (with *ff* marking)
- I. Bell Plates** (with *ff* marking)
- II. Bell Plates** (with *ff* marking)
- III. Xyl.** (with *ff* marking)
- IV. Mar.** (with *ff* marking)
- Pno.** (with *ff* marking)
- Hp.** (with *ff* marking and *gliss.* markings)

The second system includes the following parts and markings:

- Vin. I, II** (with *ff* marking)
- Vla.** (with *ff* marking and *div.* marking)
- Vc.** (with *ff* marking and *div.* marking)
- Cb.** (with *ff* marking)

Dynamic markings *ff* (fortissimo) are prominent throughout. Performance techniques such as *6* (sixteenth-note patterns), *a2* (second-octave), *div.* (divisi), and *gliss.* (glissando) are indicated.

284 (♩ = c. 100)

289

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

B♭ Cl. I
II

B♭ B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

B♭ Picc. Tpt.

B♭ Tpt. I
II

Tbn. I
II
III
Tuba

Timp.

I. Bell Plates

II. Bell Plates

III. Xyl.

IV. Mar.

IV. T-t.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sfz

gliss.

unis.

div.

non div.

pizz.

arco

quasi gliss.