

CONDUCTUS

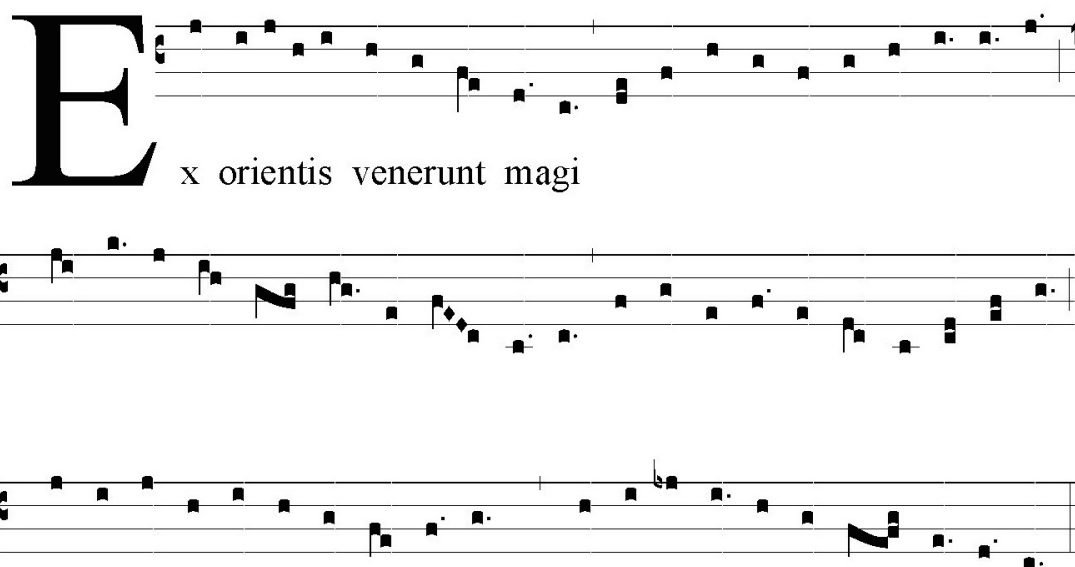
super

Ex orientis venerunt magi

JACK PARTON

2013

E x orientis venerunt magi



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 tune 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. Similarly, 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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Poco Allegro; ♩ = ca. 96

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

Tuba

Timpani

Bell Plates I II

III. Xylophone

IV. Marimba

Large Tam-tam

Piano

Harp

Poco Allegro; ♩ = ca. 96

Violin I

Violin II

Viola

Violoncello

Contrabass

with ball & peen hammers

with ball & peen hammers

hard mallets

hard mallets

non div. pizz.

non div. pizz.

non div. pizz.

non div. pizz.

div. pizz.

This page of a musical score, numbered 4, is titled "CONDUCTUS super Ex orientis venerunt magi". It features a large ensemble of instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The instruments listed on the left include Piccolo, Flute I and II, Oboe I and II, English Horn, Bassoon I and II, Contrabassoon, French Horn I, II, III, and IV, B-flat Piccolo Trumpet, B-flat Trumpet I and II, Trombone I, II, and III, Tuba, Timpani, Bell Plates I and II, Xylophone, Maracas, Piano, Harp, Violin I and II, Viola, Violoncello, and Contrabass. The score begins at measure 7. The Piccolo, Flutes, Oboes, English Horns, Bassoons, and Contrabassoon parts feature complex, rapid sixteenth-note passages, often marked with a forte (*ff*) dynamic and including fingering numbers (5 and 6). The French Horns play sustained chords, also marked *ff*. The Trumpets and Trombones have melodic lines starting in measure 11, marked *f*. The Piano and Harp provide harmonic support with complex textures. The strings play sustained chords, marked *ff*. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

20

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

Bs Cl. I

Bs. B. Cl.

Bsn. I
II

Cbsn.

F Hn. I
II
III
IV

Bs Picc.
Tpt.

Bs 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.

a2

unis.

div.

with medium mallets

31

This page of a musical score, numbered 8, contains measures 31 through 34. The title is 'CONDUCTUS super Ex orientis venerunt magi'. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts include Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), English Horn (Eng. Hn.), Bassoon I and II (Bb Cl. I, II), Bassoon and Clarinet (Bb B. Cl.), Bassoon (Bsn. I, II), Contrabassoon (Cbsn.), Flute III and IV (F Hn. III, IV), Bass Piccolo and Trumpet (Bb Picc. Tpt.), Trumpet I and II (Bb Tpt. I, II), Trombone I, II, and III (Tbn. I, II, III), Tuba (Tuba), Timpani (Timp.), Xylophone (III. Xyl.), Maracas (IV. Mar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score begins with a dynamic marking of *f* (forte) and includes various musical notations such as notes, rests, and articulation marks. A *dim.* (diminuendo) marking is present in the final measure of each staff. The Piccolo part starts with a measure rest in measure 31. The Flute I and II parts have a measure rest in measure 31. The Oboe I and II parts have a measure rest in measure 31. The English Horn part has a measure rest in measure 31. The Bassoon I and II parts have a measure rest in measure 31. The Bassoon and Clarinet part has a measure rest in measure 31. The Bassoon part has a measure rest in measure 31. The Contrabassoon part has a measure rest in measure 31. The Flute III and IV parts have a measure rest in measure 31. The Bass Piccolo and Trumpet part has a measure rest in measure 31. The Trumpet I and II parts have a measure rest in measure 31. The Trombone I, II, and III parts have a measure rest in measure 31. The Tuba part has a measure rest in measure 31. The Timpani part has a measure rest in measure 31. The Xylophone part has a measure rest in measure 31. The Maracas part has a measure rest in measure 31. The Violin I and II parts have a measure rest in measure 31. The Viola part has a measure rest in measure 31. The Violoncello part has a measure rest in measure 31. The Contrabass part has a measure rest in measure 31.

48

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.

mp

mp dolce

cresc.

a 2

p

mf

with conventional mallets

arco div.

unis.

div.

mp dolce

cresc.

53

Picc. *cresc.*

Fl. I
Fl. II

Ob. I
Ob. II

Eng. Hn.

B♭ Cl. I
B♭ Cl. II

B♭ B. Cl. *cresc.*

Bsn. I
Bsn. II *cresc.*

Cbsn. *cresc.*

F Hn. I
F Hn. II *cresc.*

F Hn. III
F Hn. IV *cresc.*

B♭ Picc.

Tpt. I
Tpt. II *f*

Tbn. I
Tbn. II

Tbn. III
Tuba

Timp.

IV. Mar. *f* *hard mallets*

Pno. *cresc.*

Hp. *cresc.*

54

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *cresc.* *mf*

57

Picc.

Fl. I
Fl. II

Ob. I
Ob. II

Eng. Hn.

Bs. Cl. I
Bs. Cl. II

Bsn. I
Bsn. II

Cbsn.

F Hn. I
F Hn. II
F Hn. III
F Hn. IV

Bs. Picc.
Tpt.

Bs. Tpt. I
Bs. Tpt. II

Tbn. I
Tbn. II
Tbn. III
Tuba

Timp.

III. Xyl.

IV. Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff, *mf*, *f*, *senza sord.*, *con sord.*, *unis.*, *div.*, *a 2*, *a 3*, *hard mallets*

62

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

Eng. Hn. *ff*

B♭ Tr. I II *ff*

B♭ B. Cl. *ff*

Bsn. I II *ff* a 2

Cbsn. *ff*

F Hn. I II *ff* senza sord.

III IV *ff* senza sord.

B♭ Picc. Tpt. *ff* senza sord.

B♭ Tr. I II *ff* senza sord.

I II III Tbn. *ff*

Tuba *ff*

Timp. *ff*

III. Xyl. *ff*

IV. Mar. *ff*

Pno. (8)

Hp. *ff* gliss.

Vln. I *ff* unis. *ff* div. a 3

Vln. II *ff* unis. *ff* div. a 3

Vla. *ff* unis. *ff* div. a 3

Vc. *ff* unis. *ff* div. a 3

Cb. *ff*

67

Picc. *f*

Fl. I II *f*

Ob. I II

Eng. Hn. *f* *ff*

Bs. Cl. I II

Bs. B. Cl. *ff*

Bsn. I II *f* *ff*

Cbsn. *f* *ff*

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

Bs. Picc. Tpt. *f* con sord.

Bs. Tpt. I II *f*

Tbn. I II III Tuba *ff*

Timp. *f* *ff*

IV. Mar. *f*

Pno. *f*

Hp. *ff* gliss.

Vln. I II *ff*

Vla. *ff* div.

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

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

72 73

Picc. *ff* *p* *p*

Fl. I *ff* *f*

Ob. I *ff* *f*

Eng. Hn. *ff* *f*

Bs Cl. I *ff* *f*

Bs. B. Cl. *p* *mp*

Bsn. I *f* *a 2* *f*

Cbsn. *f*

F Hn. II *senza sord.* *ff* *f*

F Hn. III *senza sord.* *ff* *f*

F Hn. IV *ff* *f*

Bs Picc. *ff* *f*

Tpt. I *senza sord.* *ff* *f*

Tpt. II *ff* *f*

Tbn. I *ff* *ff*

Tbn. II *ff* *ff*

Tbn. III *ff* *ff*

Tuba *ff* *ff*

Timp. *ff*

III. Xyl. *ff* *f*

IV. Mar. *ff* *f*

Pno. *pp* *pp*

Hp. *gliss.* *gliss.* *una corda* *ff* *8va* *8va*

Vin. I *div.* *a 3* *pp unis. pizz.* *div.* *div. arco* *f* *pp unis. (pizz.)*

Vin. II *div.* *a 3* *pp unis. pizz.* *div.* *pp div. (pizz.) unis.*

Vla. *a 3* *pp unis. pizz.* *pp unis.* *pp div. (pizz.) unis.*

Vc. *pp* *pp* *pp div. pizz.*

Cb. *pp* *pp*

80

Picc. *mp* *ff* *sf mp sf sf*

Fl. I II *f* *ff* *sf mp sf sf*

Ob. I II *f* *ff* *sf mp sf sf*

Eng. Hn. *f* *ff* *sf mp sf sf*

B♭ Cl. I II *f* *ff* *sf mp sf sf*

B♭ B. Cl. *mp* *ff* *f*

Bsn. I II *f* *ff* *f a2*

Cbsn. *f* *ff* *f*

F Hn. I II III IV *f* *ff* *a2 ff*

B♭ Picc. Tpt. *f* *ff* *f*

B♭ Tpt. I II *f* *ff* *f*

Tbn. I II III Tuba *f* *ff* *a2 ff*

Timp. *ff*

III. Xyl. *f* *ff* *medium mallets sf mp sf sf*

IV. Mar. *f* *ff* *medium mallets sf mp sf sf*

Pno. *pp* *f*

(8).....1 tre corde

Hp. *ff* *ff* *gliss. sf*

88

Vln. I *f* *pp pizz. arco div. unis. ff*

Vln. II *f* *pp div. arco unis. ff*

Vla. *pp unis. arco ff*

Vc. *pp unis. arco ff*

Cb. *pp arco div. ff*

This musical score is for a conductus titled "CONDUCTUS super Ex orientis venerunt magi". It is a multi-staff score for a large ensemble. The score is divided into two systems. The first system includes the following parts: Piccolo (Picc.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), English Horn (Eng. Hn.), Bassoon I and II (Bb. Cl. I, II), Bassoon I and II (Bsn. I, II), Contrabassoon (Cbsn.), French Horn I, II, III, and IV (F. Hn. I, II, III, IV), Bassoon Piccolo (Bb. Picc. Tpt.), Bassoon I and II (Bb. Tpt. I, II), Trombone I, II, and III (Tbn. I, II, III), Tuba, Timpani (Timp.), Xylophone III (III. Xyl.), Maracas IV (IV. Mar.), Piano (Pno.), and Harp (Hp.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 3/4 time and features a variety of dynamics including *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *sf* (sforzando), *p* (piano), and *sfz* (sforzando). Performance instructions such as "non div." and "div." are present for the string parts. The score is a page from a larger manuscript, as indicated by the page number "18" in the top left corner.

96 98

Picc. *p* *f ruvido*

Fl. I II *p* *f ruvido*

Ob. I II *p* *f ruvido*

Eng. Hn. *p* *f ruvido*

Bs Cl. I II *p* *f ruvido*

Bs B. Cl. *ff*

Bsn. I II *f* a2

Cbsn. *ff* *ff ruvido*

F Hn. I II III IV *ff* *ff ruvido*

Bs Picc. Tpt. *ff*

Bs Tpt. I II *ff* *mf*

Tbn. I II III Tuba *ff* *ff ruvido*

Timp.

III. Xyl.

IV. Mar.

Pno. *ff*

Vln. I *ff* *f ruvido*

Vln. II *ff* *f ruvido* div.

Vla. *ff* *ff* *f ruvido* div.

Ve. *ff* *ff ruvido*

Cb. *ff* *ff ruvido* unis.

103 105

Picc. *dim.*

Fl. I II *dim.* *mp*

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

Eng. Hn. *dim.* *p*

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

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

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

Cbsn. *dim.* *pp*

F Hn. I II *fp* I. con sord. *mf*

III IV *fp*

B♭ Picc. Tpt.

B♭ Tpt. I II *dim.*

I II *I. con sord.* *mp*

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

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

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

85

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*

115 ritard al lento Lento ♩ = ca. 60

Picc. *ff* *ff*

Fl. I *ff* *ff*

Fl. II *ff* *ff*

Ob. I *ff* *ff*

Ob. II *ff* *ff*

Eng. Hn. *ff* *ff*

Bs. Cl. I *ff* *ff*

Bs. Cl. II *ff* *ff*

Bs. B. Cl. *ff* *ff*

Bsn. I *ff* *ff* *dim.* *mp*

Bsn. II *ff* *ff* *dim.*

Cbsn. *ff* *ff* *dim.*

F. Hn. I *ff* *ff*

F. Hn. II *ff* *ff*

F. Hn. III *ff* *ff*

F. Hn. IV *ff* *ff*

Bs. Picc. *ff* *ff*

Tpt. I *ff* *ff*

Tpt. II *ff* *ff*

Tbn. I *ff* *ff* *a 2* *pp*

Tbn. II *ff* *ff* *pp*

Tbn. III *ff* *ff* *pp*

Tuba *ff* *ff* *pp*

Timp. *ff* *ff* *pp*

IV. T-c *pp*

Pno. *ff* *ff*

Harp. *ff* *6th* *8th* *9th*

Vln. I *div. a 3* *ff* *ritard al lento* *Lento ♩ = ca. 60*

Vln. II *div. a 3* *ff* *ritard al lento* *Lento ♩ = ca. 60*

Vla. *div.* *ff* *unis.* *dim.*

Vcl. *div.* *ff* *unis.* *dim.*

Cb. *ff* *unis.* *dim.*

(for those few players with those wonderful 5-string basses with open B strings)

122

Musical score for measures 122-131. The score includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn (solo, p, mp, poco cresc.), Bass Clarinet I and II (p, poco cresc.), Bassoon I and II (p, poco cresc.), Contrabassoon (p, poco cresc.), French Horns I, II, III, IV (con sord., p, pp), Piccolo Trumpet, Bass Trumpet I and II, Trombones I, II, III, Tuba (Tuba, pp, poco cresc.), Timpani, and Harp (p).

122

Musical score for measures 122-131. The score includes parts for Violin I (con sord., pp), Violin II (con sord., pp), Viola (con sord., pp), Violoncello (con sord., pp, tutti con sord., unis., poco cresc.), and Contrabass (pizz., p, poco cresc.).

160

163

Picc. *p* *cresc. poco a poco*

Fl. I II *mf* *p* *cresc. poco a poco*

Ob. I II *p* *cresc. poco a poco*

Eng. Hn. *pp* *p* *cresc. poco a poco*

B♭ Cl. I II *pp* *p* *cresc. poco a poco*

B♭ B. Cl. *pp* *p* *cresc. poco a poco*

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

Cbsn. *pp* *p* *cresc. poco a poco*
(tutti senza sord.)

F Hn. I II III IV *pp* *p* *cresc. poco a poco*

B♭ Picc. Tpt. *mp* *a 2* *cresc. poco a poco*

B♭ Tpt. I II *mp* *senza sord.* *cresc. poco a poco*

Tbn. I II III *p* *senza sord.* *cresc. poco a poco*

Tuba *p* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

III. Xyl. *p* *cresc. poco a poco*

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

Hp. *pp* *p* *cresc. poco a poco*

163

Vln. I *div. a 3* *p* *cresc. poco a poco*

Vln. II *div.* *p* *cresc. poco a poco*

Vla. *div.* *mp* *cresc.* *cresc. poco a poco*

Vcl. *arco* *div.* *p* *cresc. poco a poco*

Cb. *unis. arco* *p* *cresc. poco a poco* *div.*

175

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

Bs. Cl. I
II

Bb. Cl.

Bsn. I
II

Cbsn.

F. Hn. I
II
III
IV

Bb. Tpt.

Bb. Tbn. I
II

Tbn. I
II
III

Tuba

Timp.

III. Xyl. (soft mallets)

IV. Mar. (soft mallets)

Hp.

179

Vln. I unis. detaché

Vln. II unis. detaché

Vla. unis. detaché

Vcl. unis. detaché

Cb. unis. detaché

179

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
Eng. Hn.
Bb Cl. I
Bb Cl. II
Bb B. Cl.
Bsn. I
Bsn. II
Cbsn.
F Hn. I
F Hn. II
F Hn. III
F Hn. IV
Bb Picc.
Tpt.
Bb Tpt. I
Bb Tpt. II
Tbn. I
Tbn. II
Tuba III
Timp.
III. Xyl.
IV. Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

183

Picc.

Fl. I
II

Ob. I
II

Eng. Hn.

Bs. Cl. I
II

Bs. B. Cl.

Bsn. I
II

Cbsn.

F. Hn. I
II
III
IV

Bs. Picc.

Tpt. I
II

Tbn. I
II
III

Tuba

Timp.

III. Xyl.

IV. Mar.

Harp.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

dim.

mp

SOLO senza sord.

div.

(non div.)

(a 2)

198 Allegro $\text{♩} = 80$; accel. pochiss. a pochiss.

205 ($\text{♩} = \text{ca. } 82$)

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.

198 Allegro $\text{♩} = 80$; accel. pochiss. a pochiss.

205 ($\text{♩} = \text{ca. } 82$)

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

207
B♭ Cl. I
B♭ Cl. II
Bsn. I
Bsn. II
Cbsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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.

1

mp

p

mp

p

p

p

III. senza sord.

p

221 (♩ = ca. 84)

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.
pizz.

mp

senza sord.
(arco)

mp

arco

mp

(arco)

p

(pizz.)

p

arco

p

(half arco,
half pizz.)

p

224

Picc.

Fl. I
Fl. II

Ob. I
Ob. II

Eng. Hn.

B♭ Cl. I
B♭ Cl. II

B♭ B. Cl.

Bsn. I
Bsn. II

Cbsn.

F Hn. I
F Hn. II
F Hn. III
F Hn. IV

B♭ Picc.
Tpt.

B♭ Tpt. I
B♭ Tpt. II

Tbn. I
Tbn. II
Tbn. III

Tuba

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

232

Picc.

Fl. I
Fl. II

Ob. I
Ob. II

Eng. Hn.

Bs. Cl. I
Bs. Cl. II

Bs. I
Bs. II

Cbsn.

F. Hn. I
F. Hn. II
F. Hn. III
F. Hn. IV

Bs. Picc.

Tpt.

Bb. Tpt. I
Bb. Tpt. II

Tbn. I
Tbn. II
Tbn. 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*

Bs. Cl. I II *mp*

Bs. B. Cl. *mp*

Bsn. I II *mp*

Cbsn. *mp*

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

Bs. Picc. *mf cresc.*

Bs. Tpt. I II

Tbn. I II III

Tuba

Timp.

Hp. *mf*

240 (♩ = ca. 86)

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

Vln. II *mf*
(arco)

Vla. *mp*
(arco)

Vc. *mp*
(arco)

Cb. *mp*
tutti arco

247 (♩ = ca. 88)

Picc. *cresc.*

Fl. I *cresc.*

Fl. II *cresc.*

Ob. I *cresc.*

Ob. II *cresc.*

Eng. Hn. *mf cresc.*

B♭ Cl. I *mf cresc.*

B♭ Cl. II *mf cresc.*

Bsn. I *mf cresc.*

Bsn. II *mf cresc.*

Cbsn. *mf cresc.*

F Hn. I *f*

F Hn. II *f*

F Hn. III *f*

F Hn. IV *f*

B♭ Picc. *mf*

Tpt. I *f*

Tpt. II *f*

Tbn. I *f*

Tbn. II *f*

Tbn. III *f*

Tuba *f*

Timp. *f*

Pno. *f* *cresc.* *f*

Harp. *f* *cresc.* *f*

Vln. I *cresc.* *f* *unis.*

Vln. II *mf cresc.* *f* *unis.*

Vla. *mf cresc.* *f* *div.* *unis.*

Vcl. *mf cresc.* *f*

Cb. *mf cresc.* *f* *unis.*

261 265 (♩ = ca. 94)

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 Eng. Hn.
 B♭ Cl. I
 B♭ Cl. II
 Bsn. I
 Bsn. II
 Cbsn.
 F Hn. I
 F Hn. II
 B♭ Picc.
 Tpt. I
 Tpt. II
 Tbn. I
 Tbn. II
 Tuba
 Timp.
 I. Bell Plates
 II. Bell Plates
 IV. T-T.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for 'CONDUCTUS supet Ex orientis venerunt magi'. The score is divided into two systems. The first system covers measures 261 to 265. The second system covers measures 265 to 270. The tempo is marked as ♩ = ca. 94. The score includes parts for Piccolo, Flutes (I and II), Oboes (I and II), English Horn, Clarinets (B♭ I and II), Bassoons (I and II), Contrabassoon, Horns (F I and II), Trumpets (B♭ I and II), Trombones (I and II), Tuba, Timpani, Bells (I and II), Triangle (IV. T-T.), Piano, Violins (I and II), Viola, Violoncello, and Contrabass. Dynamics include *ff* and *f*. Performance instructions include *div.*, *(non div.)*, and *unis.*

268

Picc.

Fl. I
Fl. II

Ob. I
Ob. II

Eng. Hn.

Bs. B. Cl. I
Bs. B. Cl. II

Bsn. I
Bsn. II

Cbsn.

F. Hn. I
F. Hn. II
F. Hn. III
F. Hn. IV

Bs. Picc.
Tpt.

Bs. Tpt. I
Bs. Tpt. II

Tbn. I
Tbn. II

Tuba I
Tuba II
Tuba III

Timp.

III. Xyl.

IV. Mar.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hard mallets

hard mallets

f

ff

gliss.

unis.

unis.

(non div.)

div.

div.

273 **274** (♩ = c. 96)

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

Eng. Hn. *ff*

B♭ Cl. I II *ff*

B♭ B. Cl. *ff* a 2

Bsn. I II *ff* a 2

Cbsn. *ff*

F Hn. I II III IV *ff*

B♭ Picc. Tpt. *ff*

B♭ Tpt. I II *ff*

Tbn. I II III *ff*

Tuba *ff*

Timp. *ff*

III. Xyl. *ff*

IV. Mar. *ff*

Pno. *ff*

Hp. *gliss.*

Vin. I *ff* *div.* *unis.*

Vin. II *ff* *div.* *unis.*

Vla. *ff* *div.* *unis.*

Vc. *ff* *unis.*

Cb. *ff* *unis.*

