

AGRICOLAS
I
1. recitativo-ensemble

Vivo
(c. $\text{♩} = 122-126$)

A

Flutes 1 & 2

Oboes 1 & 2
tacet

Clarinet in B \flat 1 & 2
mp

Bassoon 1 & 2

Contrabassoon
mp

Horn in F 1 & 2
mp

Horn in F 3 & 4

Trumpet 1 & 2

Trombones 1 & 2

Tuba

Percussion 1 (Vibraphone)
mf

Percussion 2 (Tam-tam)

Harp
D, E \flat , F \sharp , G, A, B \flat , C \sharp
mf

Clarinet solo in B \flat
mf *mp (meno f ma solo)* *mf*

Violin I 2 soli

Violin I
gli altri tacent

Violin II 2 soli

Violin II
gli altri tacent

Viola div. à 4
à 4:
mp

Violoncello div. à 4

Double Bass
gli altri tacent

6

B *pp*

Fl.1 & 2

Ob.1&2

Cl.1 & 2

Bsn.

Cbsn.

Hn.1 & 2

Hn.3 & 4

Tpt.1 & 2

Tbn.1 & 2

Tba.

Perc.1

Perc.2

Hp.

Cl.solo

Vln. I

1st Vln. solo i

1st Vln. solo ii

Vln. I

Vln. II

2nd Vln. solo i

2nd Vln. solo ii

Vln. II

Vla.tutti

Vci.à4

Db.solo

ppp

ppp

ppp

ppp

mf cresc.

cresc.

poco più f

mp

mp

mp

mp

(div. à 2)

mp

C

12

Fl. 1 & 2

Cl. 1 & 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

Perc. 1

Hp.

Cl. solo

1st Vln. solo i

1st Vln. solo ii

2nd Vln. solo i

2nd Vln. solo ii

Vla. tutti

Vci. à 4

Db. solo

mf

dim.

mf

cresc.

ff

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

mf

pp

pp

pp

pp

pizz.

(snatch breath ad lib.)

(snatch breaths ad lib.)

(snatch breaths ad lib.)

(snatch breaths ad lib.)

f

f

div. à 2

div. à 4

18

Fl.1 & 2

Cl.1 & 2

Cbsn.

Hn.1 & 2

Hn.3 & 4

Tpt.1 & 2

Tbn.1 & 2

Perc.1

Hp.

Cl.solo

1st Vln. solo i

1st Vln. solo ii

2nd Vln. solo i

2nd Vln. solo ii

Vla.tutti

Vci.à 4

Db.solo

f *mf* *cresc.* *f* *mf* *f*

arco

23

FL.1

FL.1 & 2

Cl.1 & 2

Cbsn.

Hn.1 & 2

Hn.3 & 4

Tpt.1 & 2

Tbn.1 & 2

Perc.1

Perc.2 (take hammer or other metallic beater) Tam-tam:

Hp.

Cl. solo *(f)* *poco dim.* *poco mp* *cresc.* *f*

1st Vln. solo i

1st Vln. solo ii

2nd Vln. solo i

2nd Vln. solo ii

Vla.tutti

Vci.à 4

Db.solo

Bassi i

Bassi ii

Db.tutti *div.*

mf

f 5

E♭

2. Bridge I

Lento semplice*
♩ = 52-54

28 *senza vib.sempre*

Fl.1 *pp* *p* *pp* *p* *pp* *p*

Perc.1 *mp* *sim.*

Perc.2 *pp*

Hp. *(mp)* *senza vib.sempre*

Cl.solo *pp* *p* *pp* *p* *pp* *p*

Lento semplice*
♩ = 52-54

Vci. i *p*

Vci. ii *p*

Vci. iii *p*

Vci. iv *p*

Db.solo *p* *tacet*

Bassi i *p*

Bassi ii *p*

*the sections entitled 'Bridge' all involve balanced unison combinations that are designed to fuse instruments so as to create 'new' instrumental voices. The dynamics are therefore extremely significant, but may be adjusted from those marked according to various acoustic conditions so as to ensure that diverse instruments participating in a unison line do not predominate one over another.

32 **D**

Fl.1 *pp* *p* *pp* *pp* *p* *pp* *muta in marimba*

Perc.1 *pp* *muta in crotales*

Perc.2 *muta in crotales*

Hp. *E♭ F♯ A♭ B♯*

Cl.solo *pp* *p* *pp* *pp* *p* *pp* *tutti unis.*

Vci. i *tutti unis.*

Vci. ii *tutti unis.*

Vci. iii *tutti unis.*

Vci. iv *tutti unis.*

Bassi i *tutti unis.*

Bassi ii *tutti unis.*

3. Choral Prelude

chaconne

Maestoso
♩ = 60-63

36

Picc. *mf* *f*

Fl.1

Ob. 1 & 2 (à 2) *f* *mf*

Cl.1 *f*

B. Cl.

Cbsn. *mf*

Hn. 1 & 2 *mf*

Hn. 3 & 4

Tpt.1 *mp* *cresc.* *mf*

Tpt.2 *mp* *cresc.* *mf* 3

Tbn. 1 & 2 *mf* *mf*

B. Tbn. *mf* *mf* 3

Tba. *mf*

Perc.1 marimba *f* muta in Glock. Glockenspiel:

Perc.2 Crotales: *mf*

Hp. *mf*

Maestoso
♩ = 60-63

Cl. solo *mf* *cresc.* *f*

Vln. II *mf* unis.

Vln. III *mf* unis.

Vln. I

Vln. II *f* unis.

Vln. III *mf* unis.

Vla. I *mf* unis.

Vla. II *mf* unis.

Vc. I

Vc. II

Vc. tutti

Db. tutti *mf* pizz. pizz.

39

Picc. *mf*

Fl. I *mf*

Ob. 1 *p*

Ob. 2 *p*

Ob. 1 & 2 *mf* *dim.*

Cl. 1 *p*

B. Cl. *p*

Bsn. 1 *mf* *p*

Cbsn. *mp*

Hn. 1 & 2 *mf* *dim.* *mf*

Hn. 3 & 4 *mf* *dim.* *mf*

Tpt. 1 *mf* *dim.* *mf* *con sord.*

Tpt. 2 *mf* *dim.* *mf* *con sord.*

Tbn. 1 & 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Perc. 1 *mf* *muta in marimba* *Marimba:*

Perc. 2

Hp. *mf*

Cl. solo *dim.* *mf* *cresc.* *poco f*

Vln. I *mp* *cresc.* *mf*

Vln. II *mp* *mf*

Vla. i *mf* *cresc.* *mf*

Vla. ii *mp* *cresc.* *mf*

Vc. i *mp* *cresc.* *mf*

Vc. ii *mp* *cresc.* *mf*

Db. tutti *arco* *mf* *mp* *mf*

E

Picc. *mf* *cresc.* *f* *mf*

Fl.1 *mf* *cresc.* *f* *mf*

Ob.1 *mf* *cresc.* *f*

Ob.2 *mf* *cresc.* *f*

Cl.1 *mf* *cresc.* *f*

B. Cl. *mf* *cresc.* *f*

Cbsn. *mf*

Hn.1 & 2 *mp* *mf*

Hn.3 & 4 *mp* *mf*

Tpt.1 *senza sord.* *f*

Tpt.2 *senza sord.* *f*

Tbn.1 *f* *gliss.*

Tbn.2 *f* *gliss.*

B. Tbn. *f* *gliss.*

Tba. *f* *mp*

Perc.1 *f* *mf*

Perc.2

Hp.

E

Cl.solo *p* *mf*

Vln. I *mf* *f*

Vln. II *f*

Vla.i *mf*

Db.tutti *f* *pizz.* *mf*

Musical score page 10, measures 45-72. The score includes parts for Piccolo, Flute I, Oboe I and II, Clarinet I, Bass Clarinet, Bassoon I, Contrabassoon, Horn 3, Horn I & II, Horn 3 & 4, Trumpet I and II, Trombone I and II, Baritone, Tuba, Percussion I and II, Harp, Clarinet Solo, Violin I and II, Viola I and II, Violoncello I and II, and Double Bass tutti.

The score begins at measure 45. The Piccolo part starts with a grace note. The Oboe I part enters at measure 46 with a forte *f* dynamic and includes a triplet and a quintuplet. The Horn 3 part enters at measure 46 with a forte *f* dynamic and a *cresc.* marking. The Clarinet Solo part enters at measure 46 with a forte *f* dynamic and includes a quintuplet and a triplet. The Violin I and II parts enter at measure 46 with a mezzo-forte *mf* dynamic and include a quintuplet and a triplet. The Viola I and II parts enter at measure 46 with a mezzo-piano *mp* dynamic and include a triplet. The Violoncello I and II parts enter at measure 46 with a mezzo-piano *mp* dynamic and include a triplet. The Double Bass tutti part enters at measure 46 with a forte *f* dynamic and includes a triplet. The Percussion I part enters at measure 58 with a forte *f* dynamic and a *muta in Glock.* marking.

Dynamic markings include *f*, *cresc.*, *p*, *mp*, and *mf*. The score includes various musical notations such as triplets, quintuplets, and grace notes.