

ACADIA FIRST LIGHT

By Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Acadia First Light sensitively conveys the rising sun as it first greets America each morning on Cadillac Mountain at Acadia National Park. Written in celebration of that park's centennial, this enchanting piece provides an opportunity for young string players to musically express the magic of dawn on the mountain, of light sparkling on the ocean, of swelling seas as a squall approaches, and of the returning calm as the light recedes. This composition will transport players and audiences alike to Acadia, that treasured national gem.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

PROGRAM NOTES

Each morning, the sun's rays touch America first on the pink granite of Cadillac Mountain, in Acadia National Park on the coast of Maine. Written to celebrate the centennial of that magnificent park, *Acadia First Light* musically conveys the exquisite landscape of the dawning day. A repeated, ascending scale pattern accompanies an opening theme that represents the sunrise. A chickadee is heard. Soon, the morning sun glistens off the waves as a new, lighter theme is heard with a pizzicato accompaniment. The mood suddenly shifts and becomes more ominous, the seas swell, and a squall threatens as a minor theme is played by violas and celli. Just as suddenly, the sunlight returns and dances once again on the whitecaps. The light begins to ebb and calmness returns as the opening theme is recalled. The music fades, and we are left to reflect upon the magic of Acadia's first light.

NOTES TO THE CONDUCTOR

Structured in a modified rondo form, the piece is introduced by a distant bass drone (m. 1, played *pianissimo*). A repetitive ascending pattern in the lower strings (mm. 2–13, theme A, opening) represents the sun's dawning light; here the 3/4 meter and tempo should feel relaxed but moving "in one." The theme continues (mm. 14–20) as the dawn reveals gentle ocean waves represented by a recurring quarter-note figure (second violins), and the recognizable call of a morning chickadee (first violins).

The tender mood of the warming sunlight is conveyed by the first violins (mm. 21–42, theme A, continued) over an undulating accompaniment. Following a slight *accelerando* (mm. 40–43), a new theme (theme B, repeated) is heard in the first violins. This second theme is meant to convey the dancing morning light as it glistens off the water.

The mood suddenly shifts (mm. 59–68) to prepare a darker, more ominous new theme (theme C, mm. 69–89), representing an approaching ocean squall. It should be noted that themes B and C are inspired by, and loosely recall, a common New England fiddle tune, "St. Anne's Reel."

As quickly as the storm arrives and threatens, it suddenly disappears (m. 90), overtaken by glistening light and a restatement of the second theme and descant (theme B, mm. 91–104). After a brief *ritard* (m. 104), the light ebbs, and the introductory material is heard once more (theme A, mm. 105–134) at the opening tempo. We are left to reflect upon the beauty of the morning's sunrise; a two-measure *ritard* prepares a final held chord, and the piece fades to silence.

Acadia First Light

CONDUCTOR SCORE
Duration - 3:30

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Moderato - Quietly, in one (♩ = 120)

6

Violins

Viola

Cello

String Bass

Vlins.

Vla.

Cello

Str. Bass

pp legato

1 2 3 4 5 6 7

p

pp legato

8 9 10 11 12 13 14

15 16 17 18 19 20

Vlns. I *pp* *mp* *pp*

Vlns. II *poco* *p*

Vla. *poco* *p*

Cello *poco* *p*

Str. Bass *poco* *p*

21 22 23 24 25 26 27

Vlns. I *mp*

Vlns. II

Vla.

Cello

Str. Bass

Vlns. I *mf* *dim.*
 Vlns. II *mp* *dim.*
 Vla. *mp* *dim.*
 Cello *mp* *dim.*
 Str. Bass *mp* *dim.*

28 29 30 31 32 33

Vlns. I *mp* *cresc.*
 Vlns. II *p* *cresc.*
 Vla. *p* *cresc.*
 Cello *p* *cresc.*
 Str. Bass *p* *cresc.*

34 35 36 37 38 39

43

poco accel.

Slightly faster - Gracefully, in one (♩ = 132)

Vlns.

I

II

Vla.

Cello

Str. Bass

40

41

42

43

44

Vlns.

II

Vla.

Cello

Str. Bass

45

46

47

48

49

51

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp *mf*

mp *mf*

50 51 52 53 54

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

1. 2.

p

4 4

55 56 57 58 59

61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *arco* *mp* *p* *mp*

60 61 62 63 64 65 66

69

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pp *mf* *pp* *mf* *f* *pp* *mf*

67 68 69 70 71 72

Score for measures 73-79, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in G major (one sharp) and 4/4 time. Dynamics include *pp*, *mp*, and *mf*. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 73-79. Vlns. I & II: *pp* (73-74), *mp* (75-79). Vla.: *mp* (73-74), *mf* (75-79). Cello: *mp* (73-74), *mf* (75-79). Str. Bass: *pp* (73-74), *mp* (75-79).

Score for measures 80-86, featuring Vlns. I & II, Vla., Cello, and Str. Bass. The music is in G major (one sharp) and 4/4 time. Dynamics include *pp*, *mf*, and *f*. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measures 80-86. Vlns. I & II: *pp* (80-81), *mf* (82-86). Vla.: *mf* (80-81), *f* (82-86). Cello: *f* (80-86). Str. Bass: *pp* (80-81), *mf* (82-86).

4

91

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

dim.

p

mf

pizz.

87 88 89 90 91 92

4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

93 94 95 96 97

99

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

98 99 100 101 102

rit. 105 Tempo I - Moderato, in one (♩ = 120)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

103 104 105 106 107 108

p

arco

p

arco

p

arco

p

112

4

V

mf

mp

mp

mp

109 110 111 112 113 114 115

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

121

4

V

4

V

4

V

4

V

116 117 118 119 120 121 122

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

127

Vlns. I *mp* *mp* *p*

Vlns. II *mf* *p* *mf*

Vla. *mf*

Cello *mf* *mp*

Str. Bass

123 124 125 126 127 128

rit.

Vlns. I *mp* *pp* *n.*

Vlns. II *p* *pp* *n.*

Vla. *mp* *p* *pp* *n.*

Cello *p* *pp* *n.*

Str. Bass *pp* *n.*

129 130 131 132 133 134