

Acadian Vista

for Orchestra

Paul Frucht

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Acadian Vista

2017, rev. 2019

Duration: 13:40

Instrumentation:

3 Flutes (2nd also Alto Flute, 3rd piccolo)
3 Oboes (3rd also English Horn in F)
3 Clarinets in Bb (2nd also Clarinet in Eb, 3rd also Bass Clarinet in Bb)
3 Bassoons (3rd also Contrabassoon)

4 Horns in F
3 Trumpet in C
2 Trombones
Bass Trombone (3)
Tuba

Timpani
3 Percussionists
 1: Marimba, large triangle, china cymbal, vibraslap, maracas, 2 bongos -2 timbales –low tom, snare drum, large suspended cymbal
 2: Vibraphone (arco), tam-tam, small suspended cymbal, guiro, three woodblocks –high –medium –low, slapstick, crash cymbals, Chimes,
 3: Bass drum, xylophone, sizzle cymbal, crotales, medium suspended cymbal, sandpaper blocks, high triangle, Mexican bean, tambourine, hi-hat, high triangle

Harp

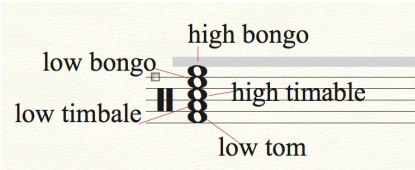
Piano

Strings

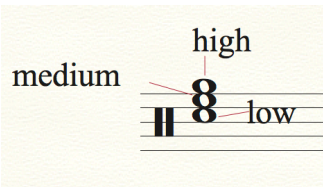
Score in C

Notes:

- In the brass, “+O+O+O+O” indicates rapid alternation of open to close with a harmon mute.
- In Percussion I, the “2 bongos -2 timbales –low tom,” are notated the following way:



- In Percussion II, the “three woodblocks –high –medium –low” are notated the following way:



- In Percussion III, the bass drum should be laid flat when asked and may be laid flat for the entire piece.
- Double Bass harmonics are written in double bass notation
- Dotted slur lines in all parts are used to indicate that tremolos between beats or measures, but under the lines, should not be re-attacked, but rather should be continuous.
- Harp harmonics are written where they should be played.

Program Note:

Acadian Vista is inspired by a trip to the top Acadia National Park’s Cadillac Mountain, the point at which one can first see the sunrise in the United States on any given day. I took the trip during the summer of 2016, which was an extremely turbulent time in my life and in the world. Everyday felt like absolute turmoil, but seeing the world from this remarkably broad view brought clarity and hope, even if fleeting. This work attempts to portray that brief moment of serenity and the journey toward it.

Score in C

Acadian Vista

Paul Frucht

44

Quick, mysterious ♩ = 132

The image displays a complex musical score for a symphony orchestra, organized into five systems. Each system contains multiple staves for different instruments, with dynamic markings and musical notation indicating the performance. The instruments listed on the left include Piccolo, Flutes (I, II), Oboes (I, II), English Horn, Bb Clarinets (I, II), Bass Clarinet, Bassoons (I, II, III), F Horns (I, II, III, IV), C Trumpets (I, II, III), Trombones (I, II), Bass Trombone, Tuba, Timpani, Marimba, Vibraphone, Bass drum, Harp, and Piano. The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The woodwind section (Piccolo, Flutes, Oboes, English Horn, Bb Clarinets, Bass Clarinet, Bassoons) shows intricate melodic lines with many slurs and ties. The brass section (F Horns, C Trumpets, Trombones, Bass Trombone, Tuba) is mostly silent, with some notes in the first system. The percussion section (Timpani, Marimba, Vibraphone, Bass drum) includes specific performance instructions like "motor on" and "arco". The string section (Harp, Piano) is also mostly silent, with some notes in the first system. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

44

Quick, mysterious ♩ = 132

This musical score features five staves for string instruments. The Violin section consists of two parts, I and II. The Viola part is written in alto clef. The Violoncello and Double Bass parts are written in bass clef. The score includes various performance markings such as *pizz.*, *p*, *f*, *arco*, and *pp*. It also contains dynamic wedges indicating crescendos and decrescendos. The notation includes sixteenth-note patterns, slurs, and ties across measures.

9

Picc.

Fl.

I

II

Ob.

I

II

E.h.

Bb Cl.

I

II

Bs. Cl.

Bn.

I

II

III

F Hn.

I

II

III

IV

C Tpt.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timpani

Perc.

I

II

III

Hp.

Pno.

Vln.

I

II

Vla. div.

I

II

Vlc. div.

I

II

D.b.

18

Picc.

Fl.
I
II

Ob.
I
II

E.h.

B♭ Cl.
I
II

Bs. Cl.

Bn.
I
II

Cbn.

F Horns
I
II
III
IV

C Tpt.
I
II
III

Trb.
I
II

Bs. Trb.

Tb.

Timpani

Marimba

Perc.
II

III

Bass drum

Hp.

Pno.

ped.

18

Soli 2

div.

unis.

tutti sul tasto

Vln.
I
II

Vla.

Vlc.

D.b.

2
4

Acadian Vista

[illegible]

Acadian Vista

8

33

Picc.

Fl. I
II

Ob. I
II

E.h.

Bb. Cl. I
II

Bs. Cl.

Bn. I
II

Cbn.

F Horns
I II
III IV

(con sord.)
(straight mute)

C Tpt.
I
II III

Trb.
I
II

Bs. Trb.

Tb.

Timpani

Perc.
I
II
III

Vibraphone

Crotales

Hp.

Pno.

mf

a 2

f

p

pp

sf

loco

8va

33

[illegible]

42

Picc.

1.

Fl.

42

Vln.

42

Vln.

47

Picc.

Fl. I

II

Ob. I

II

E.h.

Bb. Cl. I

II

Bs. Cl.

Bn. I

II

Cbn.

F Hn. I

II

III

IV

C Tpt. I

II

III

Trb. I

II

Bs. Trb.

Tb.

Timpani

Vibraslap

Vibraphone

Hp.

Pno.

47

Vln. I

II

Vla.

Vlc.

D.b.

Maracas

2 4 4

51

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.h.

Bb. Cl. I

Bb. Cl. II

Bs. Cl.

Bn. I

Bn. II

Bn. III

F Horns I

F Horns II

F Horns III

F Horns IV

C Tpt. I

C Tpt. II

C Tpt. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timpani

Maracas

Perc. I

Perc. II

Bass drum

Medium Suspended Cymbal

Hp.

Pno.

2 4 4

Vln. I

Vln. II

Vla.

Vlc.

D.b.

(unis.)

div.

unis.

sul tasto

III (unis.)

II

III (unis.)

IV

pizz.

2
4

4
4

2
4

4
4

57

Picc.

Fl. I
II

Ob. I
II

E.h.

Bb. Cl. I
II

Bs. Cl.

Bn. I
II
III

F Horns I
II
III
IV

C Tpt. I
II
III

Trb. I
II

Bs. Trb.

Tb.

Timpani

Perc. I
II
III

Hp.

Pno.

2
4

4
4

2
4

4
4

57

Vln. I
II

Vla.

Vlc.

D.b.

D (♩ = 104) Lyrical, building tension

<-----♩=♩.----->

63

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bs. Cl.

Bn. I

Bn. II

Cbn.

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tuba

Timpani

2 bongos, 2 timbales, low tom

Vibraphone

Sandpaper Blocks

Harp

Piano

f *dim.* *ped.*

mf *p* *con sord.* *harmon mute* *mf* *p* *f*

f *mf* *mp* *f* *8va* *loco* *f*

*

D (♩ = 104) Lyrical, building tension

<-----♩=♩.----->

63

Vlins. I

Vlins. II

Vla.

Vlc.

D.b.

pizz. *mf* *f* *div. arco*

unis. pizz. *mf* *f* *arco*

pizz. *mf* *f* *arco*

unis. pizz. *mf* *f* *arco*

p *f* *p* *f*

4/4 67

Picc. I II

Fl. I II

Ob. I II

E.H.

Bb Cl. I II

Bs. Cl.

Bn. I II

Cbn.

F Hn. I II III IV

C Trp. I II III

Trb. I II

Bs. Trb.

Tb.

Timp.

Perc. I II III

Hp.

Pno.

4/4 67

Vlns. I II

Vla.

Vlc.

D.b.

2 bongos, 2 timbales, low tom

Vibraphone

Small Suspended Cymbal

High Triangle

sul tasto

punta d'arco

72

[illegible]

76

E ord.

I
Vlms.
II

cantando f
div. ord.
cantando f

Vla.
ord.
cantando f

Vlc.
ord.
ff
cantando f

D.b.
ff
cantando f

2
4

5
4

This page of a musical score is divided into two systems, each containing 18 staves. The top system includes staves for Piccolo (Picc.), Flutes (Fl. I, II), Oboes (Ob. I, II), English Horn (E.H.), B-flat Clarinets (Bb Cl. I, II), Bass Clarinet (Bs. Cl.), Bassoons (Bn. I, II), Contrabassoon (Cbn.), French Horns (F Hn. I, II, III, IV), C Trumpets (C Trp. I, II, III), Trombones (Trb. I, II), Bass Trombone (Bs. Trb.), Tuba (Tb.), Timpani (Timp.), Marimba, Percussion (Perc. I, II, III), Harp (Hp.), Piano (Pno.), and Violins (Vlns. I, II). The bottom system includes staves for Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.b.). The score is written in 4/4 time, with a tempo marking of 80. It features various dynamic markings (p, mf, f, a 2), articulation (accents, slurs), and performance instructions (e.g., "Marimba", "Large Triangle", "Vibraphone", "Tambourine", "unis."). The score is divided into two systems, each containing 18 staves. The top system includes staves for Piccolo (Picc.), Flutes (Fl. I, II), Oboes (Ob. I, II), English Horn (E.H.), B-flat Clarinets (Bb Cl. I, II), Bass Clarinet (Bs. Cl.), Bassoons (Bn. I, II), Contrabassoon (Cbn.), French Horns (F Hn. I, II, III, IV), C Trumpets (C Trp. I, II, III), Trombones (Trb. I, II), Bass Trombone (Bs. Trb.), Tuba (Tb.), Timpani (Timp.), Marimba, Percussion (Perc. I, II, III), Harp (Hp.), Piano (Pno.), and Violins (Vlns. I, II). The bottom system includes staves for Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.b.). The score is written in 4/4 time, with a tempo marking of 80. It features various dynamic markings (p, mf, f, a 2), articulation (accents, slurs), and performance instructions (e.g., "Marimba", "Large Triangle", "Vibraphone", "Tambourine", "unis.").

85

Picc.

Fl.

Ob.

E.H.

Bb Cl.

Bs. Cl.

Bn.

III

F Hn.

C Trp.

Trb.

Bs. Trb.

Tb.

Timp.

Perc.

III

Hp.

Pno.

85

Vlins.

Vla.

Vlc.

D.b.

accel.

accel.

3
4

4
4

F

Rising agitation ♩ = 126

89

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bs. Cl.

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Maracas

Perc. I

Perc. II

Perc. III

Hi-Hat

Hp.

Pno.

3
4

4
4

F

Rising agitation ♩ = 126

89

Vlms. I

Vlms. II

Vla.

Vlc.

D.b.

[illegible]

5
8

5
4

G Excited

4
4

5
8

99

Picc.

Fl. I a 2

Fl. II mf

Ob. I ff

Ob. II ff

E.H.

Bb Cl. I ff

Bb Cl. II ff

Bb Cl. III f

Bn. I f

Bn. II a 2

Bn. III f

F Hn. I a 2

F Hn. II p

F Hn. III ff

F Hn. IV p

C Trp. I ff

C Trp. II

C Trp. III

Trb. I p

Trb. II p

Bs. Trb. p

Tb. p

Timp. ff

Perc. I

Perc. II Sizzle Cymbal

Perc. III

Hp.

Pno. sempre ped.

Large Triangle

Vibraphone

Sizzle Cymbal

sempre ped.

sempre ped.

5
8

5
4

G Excited

4
4

5
8

99

Vlns. I con sord.

Vlns. II con sord.

Vla. con sord.

Vlc. p

D.b. mf

[illegible]

[illegible]

112

5/4

Vlns. I

Vlns. II

Vla.

Vlc.

D.b.

113

5/4

114

5/4

senza sord.

senza sord.

senza sord.

p *mf* *f* *ff* *pp*

This page of the musical score is divided into two systems, each starting with a rehearsal mark '116' and a key signature change to D major (indicated by a '4' and a 'H' in a box). The score is written for a large symphony orchestra and includes the following parts:

- Woodwinds:** Piccolo, Flutes (I, II), Oboes (I, II), Clarinets (I, II, III), Bassoons (I, II, III), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Tuba, and Timpani.
- Percussion:** Snare Drum, Tam-tam, Tambourine, Hi-Hat, and Vibraslap.
- Other Instruments:** Harp (Hp.), Piano (Pno.), and Violins (Vlns.).

The score features a variety of musical notations, including dynamic markings (e.g., *f*, *mf*, *ff*, *p*), articulation (e.g., accents, staccato), and performance instructions (e.g., *rit.*, *senza sord.*, *loco*). The bottom system includes a key signature change to D major and a time signature change to 4/4.

34

4

34

4

121 Briefly serene ♩ = 112 4

Picc.

Fl.

Ob.

Cl.

Bn.

F Hn.

C Trp.

Trb.

Bs. Trb.

Tb.

Timp.

Perc.

Hp.

Pno.

Vlins.

Vla.

Vlc.

D.b.

China Cymbal

Vibraphone

Crotales

loco

poco sul tasto

pizz.

sul tasto

121 Briefly serene ♩ = 112 3 4

4

125

Picc.

I

Fl.

II

I

Ob.

II

III

I (Bb)

Cl.

II (Eb)

III (Bb)

Bn.

I

II

III

F Hn.

I

II

III

C Trp.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timp.

Perc.

I

II

III

Hp.

Pno.

4

125

Vlns.

I

II

Vla.

Vlc.

D.b.

pp

mf

p

mp

f

*con sord.
straight mute*

*con sord.
harmon mute*

a 2

pp

mf

p

cresc.

ped.

accél.

ord.

arco

mf

pp

*

..... ♩ = 132 **I** Driving ahead ♩ = 104 - 112

2 3
4 4

128

Picc.

Fl. I II

Ob. I II

III

I (Bb)

Cl. II (Eb)

III (Bb)

Bn. I II III

F Hn. I II III IV

C Trp. I II III

Trb. I II

Bs. Trb.

Tb.

Timp.

Perc. I II III

Hp.

Pno.

128

Vlins. I II

Vla.

Vlc.

D.b.

poco sotto voce *p*

137

4
3
2
9

4
4
4
16

(<-----♩=♩----->)

The musical score for measures 137-141 is presented below. The score includes parts for Piccolo, Flutes I & II, Oboes I, II, & III, Clarinets I, II, & III, Bassoons I, II, & III, French Horns I, II, III, & IV, Trumpets I, II, & III, Trombones I, II, & III, Tuba, Timpani, Percussion (Vibraphone, Marimba, Sizzle Cymbal), Harp, Piano, Violins I & II, Viola, Violoncello, and Double Bass. The score features various musical notations including dynamics (mf, ff, p, cresc.), articulation (accents, slurs), and performance instructions (loco, unis., div., secco div.). The time signature changes from 4/4 to 3/4 to 2/4 to 9/16.

Acadian Vista

[illegible]

[illegible]

6 12
16 16

152

Picc.

I

Fl.

II

I

Ob.

II

III

To English Horn

I (Bb)

Cl.

II (Eb)

III (Bb)

I

Bn.

II

III

I

F Hn.

II

III

IV

I

C Trp.

II

III

I

Trb.

II

Bs. Trb.

Tb.

mf

ff

Timp.

2 bongos, 2 timbales, low tom

I

f

Perc.

II

Slapstick

III

Xylophone

f

Hp.

f

ff

Pno.

8va

f

6 16

12 16

152

I

Vlns.

II

Vla.

div. a 4 ord.

Vlc.

mf

ff

D.b.

mf

ff

div. a 2

f

ff

unis.

f

ff

8va

p

6 16

12 16

loco

8va

loco

unis. on the string (ord.)

ff

on the string (ord.)

ff

on the string (ord.)

ff

unis. on the string (ord.)

ff

4

Presto

$\text{♩} = 150$

4

$\text{<-----}\text{♩} = \text{♩} \text{-----}>$

157

Picc.

ff

a 2

ff

Fl.

ff

a 2

ff

Ob.

ff

E.H.

I (Bb)

ff

Cl.

ff

II (Eb)

ff

III (Bb)

ff

Bn.

ff

a 2

ff

F Hn.

mf

II

ff

III

mf

IV

ff

C Trp.

mf

II

ff

III

ff

Trb.

senza sord.

ff

Bs. Trb.

senza sord.

ff

Tb.

f

ff

Timp.

p

f

2 bongos, 2 timbales, low tom

p

f

Perc.

Tam-tam

p

f

Xylophone

ff

Hp.

Pno.

157

4

Presto

$\text{♩} = 150$

4

$\text{<-----}\text{♩} = \text{♩} \text{-----}>$

Vlns.

unis.

Vla.

Vlc.

f

D.b.

ord.

f

ff

f

The image displays a comprehensive musical score for a symphony orchestra, arranged in a standard score format. The score is divided into several systems, each representing a different section of the orchestra. The instruments included are:

- Pic.** (Piccolo)
- I, II** (Flutes)
- I, II** (Oboes)
- E.H.** (English Horn)
- (Bb)** (Clarinet in B-flat)
- I (Eb)** (Clarinet in E-flat)
- II (Bb)** (Clarinet in B-flat)
- I, II, III** (Bassoons)
- I, II** (Horns)
- I, II, III, IV** (Trumpets)
- I, II, III** (Trombones)
- Tb.** (Tuba)
- Timp.** (Timpani)
- 2 bongos, 2 timbales, low tom** (Percussion)
- Bass Drum** (Percussion)
- Hp.** (Harp)
- Pno.** (Piano)

The score is written in 3/4 time and includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). The notation includes notes, rests, and articulation marks, with some measures featuring complex rhythmic patterns and slurs. The score is organized into measures, with a 3/4 time signature indicated at the beginning of the first system.

Violins I and II, Viola, Violoncello, and Double Bass. The score is in 3/4 time, key of D major, and consists of three measures. The first measure shows the initial entry of the strings. The second measure shows a crescendo leading to a fortissimo (ff) dynamic. The third measure shows the strings holding the fortissimo dynamic. The Violoncello and Double Bass parts have a fermata over the final measure.

Acadian Vista

Acadian Vista

38 4 2 3 2 4 2

167

Picc.

I

Fl.

II

Ob.

I

II

E.H.

I (Bb)

Cl.

II (Eb)

III (Bb)

I

II

Bn.

III

I

II

F Hn.

III

IV

I

C Trp.

II

III

I

Trb.

II

Bs. Trb.

Tb.

Timp.

I

Perc.

II

III

Hp.

Pno.

mf ped.

ff

Large Triangle

Small Suspended Cymbal

167

4
2

3
2

4
2

ped.

I

II

Vlns.

Vla.

Vlc.

D.b.

unis.

f

p

Acadian Vista

4
2

170

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

I (Bb)

II (Eb)

III (Bb)

I

II

III

Bn.

I

II

III

F Hn.

III

IV

I

II

III

C Trp.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timp.

I

II

III

Perc.

I

II

III

Hp.

Pno.

2

2

3

2

4

4

accel.

Measures 170-173 of a musical score. The score is written for a large orchestra and includes parts for Piccolo, Flutes I and II, Oboes I and II, English Horn, Clarinets I, II, and III, Bassoons I, II, and III, French Horns I, II, III, and IV, Cornets I, II, and III, Trumpets I, II, and III, Trombones I, II, and III, Tuba, Timpani, Percussion (Large Triangle, Small Suspended Cymbal, Bass Drum), Harp, and Piano. The score shows various musical notations including notes, rests, dynamics (f, ff, p, mf), and articulation marks. The time signature changes from 4/2 to 3/2 in measure 172. The score is marked with 'accel.' at the end of measure 173.

170

4
2

2
2

3
2

4
4

Vlns. I

Vlns. II

Vla.

Vlc.

D.b.

ff (unis.)

ff

ff div.

ff

ff

p

p

p

p

p

f

f

f

f

unis. pizz.

p

173

Picc.

Fl. I II

Ob. I II

E.H.

I (Bb)

Cl. II (Eb)

III (Bb)

I II III

Bn. I II III

F Hn. I II III IV

C Trp. I II III

Trb. I II

Bs. Trb.

Tb.

Timp.

I II III

Hp.

Pno.

173

Vlins. I II

Vla.

Vlc.

D.b.

This page of a musical score is divided into two systems, each spanning measures 178 to 182. The top system is in 2/2 time, marked 'rit.', and the bottom system is in 4/2 time, marked 'Very Broad' with a tempo of 50 beats per minute. The instrumentation includes Piccolo, Flutes (I, II), Oboes (I, II), English Horn, Clarinets (I, II, III), Bassoons (I, II, Contrabassoon), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, Bass Trombone, Tuba), Timpani, Percussion (2 bongos, 2 timbales, low tom, Tam-tam, Chimes), Harp, Piano, Violins (I, II), Viola, Violoncello, and Double Bass. The score features complex musical notation with various dynamics (p, f, ff, mf, mp, pp), articulation (accents, slurs, staccato), and performance instructions (gliss in harmonics only, ad lib speed, unis.). The bottom system includes two diagrams of a harp pedal mechanism, labeled '15^{ma} - 1' and '15^{ma} - 2', with a 'Ped.' marking. The page is numbered 178 on the left and 182 on the right.

[illegible]

Acadian Vista

[illegible][illegible]

Acadian Vista

44
4
2
190 a tempo

150

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bs. Cl.

Bn. I

Bn. II

Cbn.

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Pno.

2. alto flute

p

mf

p

solo espress. p

mf

Bb clarinet

pp

p

2. con sord.
harmon mute

pp

Vibraphone
with mallets

p

(sempre ped.)

Bass Drum

pp

China Cymbal
with brushes

ppp

p

pp

p

mf

p

p

Ped.

190 **$\frac{4}{2}$** *a tempo*

190 **2 a tempo**

Vlns.

I

p

II

div. a la meta

outside

p

Vla.

con sord.
div.

p

Vlc.

con sord.

p

D.b.

con sord.

p

senza sord.
div. a la meta

inside *p*

inside *p*

niente

niente

niente

[illegible]

4
4

202

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bn. I

Bn. II

Cbn.

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Pno.

4
4

202

Vlns. I

Vlns. II

Vla.

Vlc. div. I

Vlc. div. II

Vlc. div. III

D.b.

207

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Pno.

207

Vlins. I

Vlins. II

Vla.

Vlc. div.

D.b.

212

The image displays a complex musical score for a large ensemble, organized into four measures. The staves are arranged vertically, with woodwinds at the top, brass in the middle, and strings and percussion at the bottom. The woodwind section includes Piccolo, Flutes I & II, Oboes I & II, and English Horn. The brass section includes Bass Clarinet, Bells, Horns I, II, III, IV, Trumpets I, II, III, Trombones I, II, Bass Trombone, and Tuba. The string section includes Violins I, II, Violas, Cellos, and Double Basses. The percussion section includes Timpani, Marimba, Vibraphone, Mexican Bean, Medium Suspended Cymbal, Harp, and Piano. The score features various musical notations, including notes, rests, dynamics (p, mf, f, cresc.), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The score is labeled 'a 2' at the end of the first measure.

212

[illegible]

220

[illegible]

[illegible]

244

Picc.

Fl. I

II (al. fl.)

Ob. I

II

E.H.

Bb Cl. I

II

III

Bn. I

II

III

F Hn. I

II

III

IV

Trp. I

II

III

Trb. I

II

Bs. Trb.

Tb.

Timp.

Perc. I

II

III

Hp.

Pno.

244

Vlns. I

II

Vla.

Vlc.

D.b.

248

poco accel.

Picc.

Fl.

I

II (al. fl.)

Ob.

I

II

E.H.

Bb Cl.

I

II

III

Bn.

I

II

III

F Hn.

I

II

III

IV

C Trp.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timp.

Perc.

I

2 bongos, 2 timbales, low tom

II

Vibraphone

III

Sizzle Cymbal

Hp.

Pno.

248

poco accel.

Vlins.

I

II

Vla.

Vlc.

arco

D.b.

Acadian Vista

59

254

44

O

Lyrical = 132

Picc.

I

Fl.

II
(al. fl.)

Ob.

E.h.

I

Bb Cl.

II

III

Bn.

I

II

III

F Horns

I

II

III

IV

C Trp.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timp.

Marimba

I

Vibraphone

Perc.

II

III

Harp

Piano

ppp

pp

p

mp

espress. p

pp

sempre ped.

p

254

44

O

Lyrical ♩ = 132

I

Vlns.

II div.

Vla.

Vlc.

D.b.

sul tasto

p

sul tasto

p

sul tasto

p

espress. p

264

Picc.

Fl. I

Fl. II (al. fl.)

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Marimba

Perc. I

Perc. II

Perc. III

Crotales arco

Hp.

Pno.

264

I div. *pp*

II div. *pp*

Vla. *pp*

Vlc. *mf* solo senza sord.

D.b. *mf* *cresc.*

7
8

4
4

269

Picc.

Fl. I

Fl. II (al. fl.)

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Marimba

Perc. I

Vibraphone

Perc. II

Perc. III

Medium Suspended Cymbal

Hp.

Pno.

7
8

4
4

269

Vlins. I

Vlins. II

Vla.

Vlc. div. (solo)

Vlc. div. (gli altri)

D.b.

[illegible]

279

279

[illegible]

58

44

P

289

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Bb Cl. I

Bb Cl. II

Bb Cl. III

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Marimba

Vibraphone

Sizzle Cymbal

Hp.

Pno.

289

58

44

P

58

44

P

289

Vlins. I

Vlins. II

div.

Vla.

Vlc.

D.b.

289

58

44

P

294

294

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.h.

Bb Cl. I

Bb Cl. II

III

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Marimba

Perc. I

Vibraphone

III

High Triangle

Hp.

Pno.

294

294

Vlns. I

Vlns. II

Vla. div.

Vlc.

D.b.

299

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in standard musical notation, including staves, notes, rests, and dynamic markings. The instruments listed on the left side of the page are:

- Picc.
- I
- Fl.
- II
- Ob.
- I
- II
- E.h.
- I
- II
- Bb Cl.
- III
- I
- II
- Bn.
- III
- I
- II
- F Hn.
- III
- IV
- C Trp.
- I
- II
- III
- Trb.
- I
- II
- Bs. Trb.
- Tb.
- Timp.
- Marimba
- Vibraphone
- Hp.
- Pno.

The score is divided into measures, with some measures containing multiple staves for different instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The page is numbered 10 in the bottom right corner.

299

Violins I and II: Treble clef, 4/4 time. Violins I and II play a melodic line with triplets and crescendos. Violins I and II play a melodic line with triplets and crescendos. Violins I and II play a melodic line with triplets and crescendos. Violins I and II play a melodic line with triplets and crescendos. Violins I and II play a melodic line with triplets and crescendos.

Viola div. a 3: Bass clef, 4/4 time. Viola div. a 3 plays a melodic line with triplets and crescendos. Viola div. a 3 plays a melodic line with triplets and crescendos. Viola div. a 3 plays a melodic line with triplets and crescendos. Viola div. a 3 plays a melodic line with triplets and crescendos. Viola div. a 3 plays a melodic line with triplets and crescendos.

Violoncello: Bass clef, 4/4 time. Violoncello plays a melodic line with triplets and crescendos. Violoncello plays a melodic line with triplets and crescendos. Violoncello plays a melodic line with triplets and crescendos. Violoncello plays a melodic line with triplets and crescendos. Violoncello plays a melodic line with triplets and crescendos.

Double Bass: Bass clef, 4/4 time. Double Bass plays a melodic line with triplets and crescendos. Double Bass plays a melodic line with triplets and crescendos. Double Bass plays a melodic line with triplets and crescendos. Double Bass plays a melodic line with triplets and crescendos. Double Bass plays a melodic line with triplets and crescendos.

7
8

4
4 Q

304

Picc.

Fl. I II

Ob. I II

E.h.

Bb Cl. I II III

Bn. I II III

F Hn. I II III IV

C Trp. I II III

Trb. I II

Bs. Trb.

Tb.

Timp.

Marimba

Vibraphone

Perc. I II III

Hp.

Pno.

7
8

4
4 Q

304

Vlns. I II

Vla. div. a 3

Vlc.

D.b.

309

[illegible]

322

5/4 R 4/4

Vlns. I *ff* pizz. *mf*

Vlns. II *ff* pizz. *mf*

Vla. *ff* pizz. *mf*

Vlc. *ff*

D.b. *ff* *p*

Acadian Vista

331

2/4 4/4

Picc.

Fl. I II

Ob. I II

E.h.

Cl. I (Bb) II (Eb) III (Bb)

Bn. I II III

F Hn. I II III IV

C Trp. I II III

Trb. I II

Bs. Trb.

Tb.

Timp.

Perc. I II III

Hp.

Pno.

331

2/4 4/4

Vlins. I II

Vla.

Vlc.

D.b.

Acadian Vista

Acadian Vista

$$\begin{matrix} 77 \\ 9 \\ 16 \end{matrix}$$
[illegible]

Acadian Vista

78

9
16

S

Vigorous, spirited  = 150

6
16

12
16

9
16

6
16

346

$\langle \text{---} \bullet = \bullet \text{---} \rangle$

346

<----- ♩ = ♪ ----->

Picc.

I

II

Fl.

I

II

Ob.

I

II

E.h.

I (Bb)

II (Eb)

III (Bb)

Bn.

I

II

III

F Hn.

a 2

III

IV

C Trp.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timp.

Snare Drum

Tam-tam

Bass Drum

Hp.

Pno.

Ped.

* * *

9
16

5

Vigorous, spirited  = 150

6
16

12
16

9
16

6
16

346

$$\text{div.} \geq -\frac{\epsilon}{2} \geq -\frac{\epsilon}{2} \geq -\frac{\epsilon}{2}$$

340

Violins I
div. *f* *ff* *f*

Violins II
div. a 3 *f* *ff* *f* unis.

Viola
div. *f* *ff* *f* unis.

Violoncello
pizz. *fff*

Double Bass
pizz. *fff* *mf* *f*

[illegible]

4 Presto $\text{♩} = 150$ **3**
4 <----- $\text{♩} \cdot = \text{♩}$ -----> **4**

44

34

356
4

356
4

3
2 T Grandioso $\text{♩} = 56$

362

2
2

4
2

3
2

81

4
2

3
2 T Grandioso $\text{♩} = 56$

362

2
2

4
2

3
2

4
2

Acadian Vista

82

4
2

367

367

4
2

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4
2

367

4
4 Expressive, with motion ♩ = 132

370

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

E.H.

Cl. I (Bb)

Cl. II (Eb)

III (Bb)

Bn. I

Bn. II

Bn. III

F Hn. I

F Hn. II

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Pno.

Vlns. I

Vlns. II

Vla.

Vlc.

D.b.

2 bongos, 2 timbales, low tom

Vibraphone

Tambourine

loco

loco

4
4 Expressive, with motion ♩ = 132

370

54

[illegible]

4
4

V

Presto ♩ = 144-150

3
4

2
4

395

Picc.

Fl. I a 2

Fl. II

Ob. I a 2

Ob. II

E.H.

I (Bb)

Cl. II (Eb)

III (Bb)

Bn. I

Bn. II

Cbn.

F Hn. I a 2

F Hn. II a 2

F Hn. III

F Hn. IV

C Trp. I

C Trp. II

C Trp. III

Trb. I

Trb. II

Bs. Trb.

Tb.

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Pno.

mf

dim.

p

f

pp

con sord.

4
4

V

Presto ♩ = 144-150

3
4

2
4

395

Vlns. I

Vlns. II

Vla.

Vlc.

D.b.

pizz.

unis. pizz.

pizz.

con sord.

p

f

pp

Acadian Vista

Picc.

I

Fl.

II

Ob.

I

a 2

E.H.

p cresc.

Bb Cl.

I

mf

II

Bb clarinet

Bs. Cl.

Bass Clarinet

p cresc.

I

Bn.

cresc.

II

Cbn.

cresc.

F Hn.

I

a 2

III

IV

p

C Trp.

I

II

III

Trb.

I

II

Bs. Trb.

Tb.

Timp.

I

Perc.

II

Sizzle Cymbal

III

mf

Hp.

p cresc.

Pno.

mf

399

2/4 4/4 2/4 4/4

Vlns. I

Vlns. II

Vla.

Vlc.

D.b.

p

arco con sord.

p cresc.

cresc.

mf

cresc.

[illegible]

407

Fl. I
Fl. II
Ob. I
Ob. II
E.H.
Bb Cl. I
Bb Cl. II
Bs. Cl.
Bn. I
Bn. II
Cbn.
F Hn. I
F Hn. II
F Hn. III
F Hn. IV
C Trp. I
C Trp. II
C Trp. III
Trb. I
Trb. II
Bs. Trb.
Tb.
Timp.
Perc. I
Perc. II
Perc. III
Hp.
Pno.
Vlns. I
Vlns. II
Vla.
Vlc. div.
D.b.

2 bongos, 2 timbales, low tom
Tambourine
Slapstick

ord. unis. arco
ord. unis. arco
senza sord.
senza sord.
senza sord.
senza sord.
senza sord.

2
4
4

411

411

[illegible]

Acadian Vista