

STEVEN BRYANT

FIRST LIGHT

Duration: ca. 8'45"

PICC
FLUTE 1-2
FLUTE 3-4
OBOE 1-2
BASSOON 1
BASSOON 2
CONTRABASSOON (*opt.*)
CLAR 1-2
CLAR 3-4
CLAR 5-6
BASS CLARINET 1-2
Bb CONTRABASS CLAR
ALTO SAX 1-2
TENOR SAX
BARI SAX

TRUMPET 1-2
TRUMPET 3-4
TRUMPET 5-6
FRENCH HORN 1-2
FRENCH HORN 3-4
TROMBONE 1-2
TROMBONE 3-4
EUPH 1-2
TUBA 1-2

TIMPANI
CROTALES
SUS CYM, CRASH CYM, BS DRUM
GLOCK.
VIBRAPHONE
MARIMBA

ABOUT *FIRST LIGHT*

Commissioned by NYSSMA for the 2007 New York All-State Symphonic Band, Ray Cramer, conductor

The title *First Light* refers to the arrival of dawn - the transformation of darkness to light. In particular, it is shaped by my experience of dawn in the mountains surrounding Lake Garda in northern Italy in the summer of 2007. There, the light of the sun arrives in distinct stages: the night sky begins to lighten quite early, around 4:30 or 5am. Though the sky gradually brightens, the sun remains hidden behind the mountains for several hours. Abruptly, the first direct ray of sunlight crests the mountaintop, bringing with it intense, palpable heat, which rapidly gains strength as the sun fully emerges. Somewhat paradoxically, the town below, nestled in the narrow space between the water's edge and the steep mountain slope, remains in darkness for awhile longer, until the sun ultimately reaches a high enough angle to send light cascading down the mountainside, illuminating everything.

First Light is a 'companion' work to my earlier piece, *Dusk*, and it intentionally borrows some elements from the latter in order to place the two in the same sonic world. While they are not necessarily two movements of a larger whole, I can imagine programming them as bookends to a concert (or half), with either "night" or "day" music in between. I hope you enjoy the music!

ABOUT THE COMPOSER

Steven Bryant's (b. 1972, Little Rock, Arkansas) musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More detailed and current information is available at www.stevenbryant.com.

PERFORMANCE NOTES

This work was written for a very large symphonic band (153 players) and is conceived with that type of ensemble in mind. The minimum size ensemble required is noted on the instrumentation page.

Bb Contrabass Clarinet: this may be performed on Contrabassoon if available. If neither instruments are available, substitute solo Tuba for mm 1-34. In this case, the Bassoon parts (through measure 34) may be played on Euphoniums in order to balance volume and timbre.

Harmon mute slow "wah" effect - the players should slowly and steadily uncover the end of the mute (with stem in all the way) and close again as indicated by the "+ - - - o - - - +" markings. Dotted lines indicate when the change is taking place.

As always, if you have any questions about the piece, please do not hesitate to contact me at info@stevenbryant.com. Please advertise your performance of this and any other of my works on my website: visit the "Upcoming Concerts" section of www.stevenbryant.com to enter your concert information.

Note: If you perform this work, please send a copy of the program from each performance, with this piece circled, to:
ATTN: Performance Credits, ASCAP Concert Division
ASCAP Building, One Lincoln Plaza, New York, NY 10023

Version: 1.0

Check www.stevenbryant.com for the latest information and errata
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First Light

Steven Bryant

Commissioned by NYSSMA for the 2007 New York All-State Symphonic Band

Dark (♩ = c. 60)

13

The score is a page from a larger manuscript, page 13. It contains musical notation for various instruments. Key features include:

- Tempo and Mood:** Dark, with a tempo of approximately 60 beats per minute (♩ = c. 60).
- Instrumentation:** Piccolo, Flute (1, 2, 3, 4), Oboe (1, 2), Bassoon (1, 2), Clarinet in Bb (1, 2, 3, 4, 5, 6), Bass Clarinet (1, 2), Contrabass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, Trumpet in Bb (1-2, 3-4, 5-6), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3, 4), Euphonium (1, 2), Tuba (1, 2), Timpani, Crotales, Susp. Cym., Crash Cym., Bass Drum, Glockenspiel, Vibraphone, and Marimba.
- Performance Instructions:**
 - Dynamic markings: *mf*, *ppp*.
 - Articulation: *stagger breaths*, *no break or rearticulation*.
 - Phrasing: *as before (||: <pp> :||)*.
 - Character: *slowly cresc. and decresc. like gentle waves on a lake do NOT synchronize*.
 - Other: *Solo*, *very soft mallets*, *very soft yarn mallets*.
- Page Markers:** A large box with the number '13' is present in the upper right and lower right corners of the score area.

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Picc.

1
2

Fl.

3
4

Ob. 1
2

Bsn

1
2

B♭ Cl. 3
4

5
6

B. Cl. 1
2

Cb. Cl.

Alto Sax. 1
2

Ten. Sax.

Bar. Sax.

**PERUSAL COPY
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tutti

mf

mp

1
2

Tpt B♭ 3
4

5
6

Hn.

1
2

3
4

Tbn.

1
2

3
4

Euph. 1
2

Tuba 1
2

Timp.

Crt.

SC
CC
BD

Glk.

Vib.

Mar.

Solo

pp >

Solo

pp >

32

31 32 33 34 35 36 37 38 39 40

Picc. *mp* Solo (solo joins others)

Fl. *pp* *a2* stagger breaths

Ob. 1 2 *pp* *a2* stagger breaths

Bsn. 1 2 *pp* Improvise on these pitches in a similar manner: first groups of 2, 3, or 4 notes in random order. Do not synchronize.

B. Cl. 1 2 *pp* Improvise on these pitches in a similar manner: first groups of 2, 3, or 4 notes in random order. Do not synchronize.

Cb. Cl. *pp*

Alto Sax. 1 2

Ten. Sax. *n*

Bar. Sax. *n*

Tpt B. 3 4 Cup Mute *pp* *tutti* *mf* *mp* *n* *p* Solo Cup Mute (solo)

Hn. 1 2 3 4 *pp*

Tbn. 1 2 3 4 *n* *p*

Euph. 1 2

Tuba 1 2 *p*

Timp. *p* *Bow*

Crt. *mf* *p* Improvisatory - exact rhythm is NOT important. *lv. sempre* Continue improvising on these pitches in a similar manner: groups of 2, 3, or 4 notes in random order. Do not synchronize.

SC CC BD *BS DR* *p* metal mallets

Glk. *p* *mp* *lv. sempre* Improvisatory - exact rhythm is NOT important. *lv. sempre* Continue improvising on these pitches in a similar manner: groups of 2, 3, or 4 notes in random order. Do not synchronize.

Vib. *mp*

Mar.

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47

Repeat these figures as fast as possible. Do NOT synchronize.

51

Picc. *f*

1 2 *f* Repeat these figures as fast as possible. Do NOT synchronize.

FL. *f* Repeat these figures as fast as possible. Do NOT synchronize.

3 4 *f* Repeat these figures as fast as possible. Do NOT synchronize.

Ob. 1 2

Bsn. 1 2 *p*

B. Cl. 3 4 *n* *f*

5 6 *n* *f*

B. Cl. 1 2 *p*

Cb. Cl. *p*

Alto Sax. 1 2

Ten. Sax.

Bar. Sax.

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47

51

1 2 *f* *n* *f*

3 4 *f* *n* *f*

5 6 *f* *n* *f*

Hn. 1 2 *f* *n* *f*

3 4 *f* *n* *f*

Tbn. 1 2 *f* *n* *f*

3 4 *f* *n* *f*

Euph. 1 2 *f* *n* *f*

Tuba 1 2 *f* *n* *f*

Timp.

Crt.

SC

CC

BD

Glk.

Vib.

Mar.

Open tutti begin with bells in stand - slowly raise bells in the air as you crescendo

Open tutti begin with bells in stand - slowly raise bells in the air as you crescendo

Open tutti begin with bells in stand - slowly raise bells in the air as you crescendo

Harmon mute (stem *n*) slowly uncover (o) and cover (+) mute

Harmon mute (stem *n*) slowly uncover (o) and cover (+) mute

n < *mp* *n* *n* < *mp* *n*

56 57 58 59 60 61 62 63 64 65 66 67 68

Picc. 1 2

Fl. 3 4

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3 4

B. Cl. 5 6

B. Cl. 1 2

Cb. Cl.

Alto Sax. 1 2

Ten. Sax.

Bar. Sax.

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63

1 2

Tpt B♭ 3 4

5 6

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tuba 1 2

Timp.

Crt.

SC

CC

BD

Glk.

Vib.

Mar.

Harmon mute (stem in)
slowly uncover (o) and cover (+) mute

n < *mp* > *n*

1.

p

Bow

(2 players if necessary)

74

79

69 70 71 72 73 74 75 76 77 78 79 80

Picc. *mf*

1 2 *tutti* *mf* *mf*

Fl. 3 4 *mf* *mf*

Ob. 1 2 *mf* *mf*

Bsn. 1 2 *mf* *mf*

B♭ Cl. 1 2 3 4 *mf* *sub. pp* *sub. pp*

5 6 *sub. pp*

B. Cl. 1 2 *mf*

Cb. Cl. *mf*

Alto Sax. 1 2

Ten. Sax.

Bar. Sax.

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74

79

1 2 *Open* *pp* *Open* *p*

3 4 *mf* *mf*

5 6 *mf*

Hn. 1 2 *a2* *cresc. poco a poco...* *mf* *a2* *mf*

3 4 *mf*

Tbn. 1 2 *Open* *mf* *Open* *mf*

3 4 *mf*

Euph. 1 2 *mf* *cresc. poco a poco...*

Tuba 1 2 *mf* *cresc. poco a poco...*

Timp.

Crt.

SC

CC

BD

Glk.

Vib.

Mar. *mf* *n*

PLEASE DO NOT MAKE UNAUTHORIZED COPIES

More motion

rit.

81 82 83 85 86 87

Picc. *p* *ff* *tr*

1 2

Fl. *ff* *tr*

3 4

Ob. 1 *ff*

2

Bsn. *ff*

1 2

B♭ Cl. *ff*

3 4

5 6

B. Cl. 1 *ff*

2

Cb. Cl. *ff*

Alto Sax. 1 *ff*

2

Ten. Sax. *ff*

Bar. Sax. *ff*

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slowly raise bells in air as you cresc. *a2* bells in the air. ----- 1

1 2 *ff*

Tpt B♭ *a2* slowly raise bells in air as you cresc. bells in the air. ----- 1

3 4 *ff*

5 6 slowly raise bells in air as you cresc. bells in the air. ----- 1

ff

Hn. *ff*

1 2

3 4 *ff*

Tbn. *ff*

1 2

3 4 *ff*

Euph. 1 *a2* *ff*

2 *ff*

Tuba 1 *ff*

2

Timp. *ff* med. mallets

Crt. *ff* *Lv.*

SC *f* *ff*

CC *cc*

BD *ff*

Glk. *ff* *Lv. sempre*

Vib. *ff* *(2 players if necessary)*

Mar. *ff*

92

88 89 90 91 92 93 94 95

Picc. 1 2

Fl. 3 4

Ob. 1 2

Bsn. 1 2

B♭ Cl. 3 4 5 6

B. Cl. 1 2

Cb. Cl.

Alto Sax. 1 2

Ten. Sax.

Bar. Sax.

PERUSAL COPY
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mp *ff* *ff* *ff* *ff* *ff* *ff* *ff*

92

(bells normal) *f* *ff* (legato tongue difficult intervals if necessary)

Tpt B♭ 3 4 5 6

Hn. 1 2 3 4

Tbn. 1 2 3 4

Euph. 1 2

Tuba 1 2

Timp.

Crt.

SC
CC
BD

Glk.

Vib.

Mar.

mf *mf* *mf* *mf* *mp* *mp* *mp* *mp*