

Bree van Reyk

Light for the First Time

for Small Ensemble and Auxiliary Players

April 2017

Light for the First Time was commissioned by Ensemble Offspring with the generous support of Kim Williams.

Premiere performance by Ensemble Offspring and guests at the Petersham Bowling Club, April 23rd 2017.

Program Note: Light for the First Time imagines the experience of opening one's eyes for the first time. The unfolding of the piece reflects a desire to be able to relive that moment endlessly, in slow motion, as if bathed in the brand-new memory of light. It is dedicated to my daughter, Claude van Gold.

Notes for performance:

The piece is scored for Flute, Bass Clarinet, Vibraphone, Piano, Violin and Auxiliary Players, but other instruments can be substituted - e.g. other wind or brass instruments, Viola or Cello in place of Violin, Electric Guitar or Harp in place of Vibraphone or Piano, or pre-recorded playback in place of Auxiliary Players etc.

+ / - indicates rhythmic notation which the performer should interpret closely, but inexactly, and with variation in the repeats. Pitch material is as written. The start of each bar should be synchronous within the ensemble.

x3-4 indicates suggested number of repeats. Players can make independant decisions regarding the number of repeats providing they are within a range of 1-3 bars of each other and that all players arrive at letter 'A' at the same time.

= indicates notation which should be performed as written.

! indicates a set of phrases/cells to be played and repeated ad libitum. Improvisation in a similar style and moments of silence are welcome.

z on note stems or in place of note stems indicates a pulsing, tremolo or some kind of repetition of the pitch/es. Fluctuating accel and decel, cresc and decresc, tremolo, trills, timbral trills, flutter tongue etc should be used here.

Pause bars at letters D and D2 are stasis points held for approximate time indicated. Similarly the bars at E, E1 and E2 are of approximate durations indicated.

Auxiliary players should be interspersed throughout the performance space and amongst the audience, and play from memory, or use discreet cue cards (no music stands). Auxiliary players can move throughout the space whilst playing if they wish to.

If using pre-recorded playback in lieu of auxiliary players, the speakers should similarly be interspersed throughout the space and audience.

The pre-recorded playback is available from the composer, or you can make your own.

Light for the First Time

for Claude

Bree van Reyk

$\text{♩} = 46$

A (always on downbeats) (Vln entry) **x 3-4** **x 3-4** **x 2-3**

Flute

Bass Clarinet in B \flat

Vibraphone

Piano

Violin

Auxiliary Players A

Auxiliary Players B

Breath sound only at start.
Each repeat introduces more pitch & tone.

Alternate/overlap pulses with Violin

ppp *pp* *ppp* *pp*

5

x 2-3 (Piano entry)

x 2-3

Fl.

B. Cl. *p* 3 (Piano entry) *p* 3

Vib. (Piano entry)

Pno. *p*

Vln. *pp* (piano entry) *p*

A

B

9

Fl.

B. Cl.

Vib.

Pno.

Vln.

A

B

(Fl entry)

pp

p

mp

x 2-3

3

3

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Flute (Fl.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), and Strings (A and B). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into three measures. The first measure starts at measure 9. The Flute part begins with a *pp* dynamic and includes a triplet of eighth notes. The Bass Clarinet part has a '(Fl entry)' marking and a *mp* dynamic. The Piano part has a *p* dynamic and features a complex rhythmic pattern in the right hand. The Violin part has a '(Fl entry)' marking and includes a triplet of eighth notes. The strings (A and B) are shown as rests. A box labeled 'x 2-3' is positioned above the second measure. The score concludes with a double bar line and repeat dots.

19 **B + / -** Fl, Cl, Vln adhere more closely to the notation in this section.
Pno and Vib chords played as written. Pno on downbeats.

Fl. *mf*

B. Cl. *mf*

Vib. (Bb pulse continues)

Pno. (Bb + A texture continues...)

Vln. *mf*

A

B

♩ = 54

31 **C** = Building

The musical score is arranged in six systems. The first system contains the Flute (Fl.) and Clarinet in B-flat (B. Cl.) parts. The second system contains the Vibraphone (Vib.) and Piano (Pno.) parts. The third system contains the Violin (Vln.) part. The fourth and fifth systems contain the String parts, labeled A and B. The Flute, Clarinet, and Violin parts include dynamic markings of *mf* and *cresc poco a poco*. The Piano part features a steady accompaniment of eighth notes in both hands. The Flute and Clarinet parts have a melodic line with some slurs and ties. The string parts (A and B) are mostly silent, indicated by rests.

D + / - 10-15 seconds **D1** $\text{♩} = 54$

Play long-ish held notes of varied duration on concert 'C5' in an un-hurried manner.

*Auxiliary Players/Playback Starts (Pno x4 phrases)

36

Fl.

B. Cl.

Vib.

Pno.

Vln.

A

B

f

f

f

mp

mf

f

p

p

pp

pp

pp

f

p

p

mf

3

3

After cue from Clarinet play long-ish held notes of varied duration on concert 'C5' in an un-hurried manner. (Pno x4 phrases)

After cue from Clarinet play long-ish held notes of varied duration on concert 'C5' in an un-hurried manner.

After cue from Clarinet play long-ish held notes of varied duration on concert 'C5' in an un-hurried manner.

After cue from Clarinet play long-ish held notes of varied duration on concert 'C5' in an un-hurried manner.

arco

3

3

41

Fl.

B. Cl.

Vib.

Pno.

Vln.

A

B

mp

D2 8-12 seconds

46

Fl. Add concert 'D' in similar, slightly faster rhythm. (Pno + Vb x4 phrases) *mp* *cresc poco a poco*

B. Cl. Add concert 'D' in similar, slightly faster rhythm. (Pno + Vb x4 phrases) *cresc poco a poco*

Vib. (unison w pno) *cresc poco a poco*

Pno.

Vln. Add concert 'D' in similar, slightly faster rhythm. (Pno + Vb x4 phrases) *mp* *cresc poco a poco*

A. Add concert 'D' in similar, slightly faster rhythm. *mp* *cresc poco a poco*

B. *mp* *cresc poco a poco*

50

Add concert 'E' to pulses, building pace, volume and intensity.

Fl.

B. Cl.

Vib.

Pno.

Vln.

A

B

mf

mf

Play slightly after piano (i.e. later than notated)

53 **D3**

Fl.

B. Cl.

Vib.

Pno.

Vln.

A

B

Add concert 'E' to pulses, building pace, volume and intensity.

mf 3

cresc poco a poco

mf 3

mf 3

Add concert 'E' to pulses, building pace, volume and intensity.

mf 3

Add concert 'E' to pulses, building pace, volume and intensity.

mf 3

E ! 20-25 seconds

56 **Very active!**

Fl. *molto cresc...*

B. Cl. *molto cresc...*

Vib. *ff*

Pno. *ff*

Vln. *molto cresc...*

A *molto cresc...*

B *molto cresc...*

Any of these notes in high register. Busy and bursting! Tiny melodic cells, pulsing textures, morse code, microtones etc. ad lib.

Any of these notes in high register. Busy and bursting! Tiny melodic cells, pulsing textures, morse code, microtones etc. ad lib.

Any of these notes in high register. Busy and bursting! Tiny melodic cells, pulsing textures, morse code, microtones etc. ad lib.

Playback 1m47s

Any of these notes in high register. Busy and bursting! Tiny melodic cells, pulsing textures, morse code, microtones etc. ad lib.

Any of these notes in high register. Busy and bursting! Tiny melodic cells, pulsing textures, morse code, microtones etc. ad lib.

Any of these notes in full register. Tiny melodic cells and pointillistic pulsing textures ad libitum.

After piano cue add high concert 'A' to pulses, building pace. Shorter notes.

Add high concert 'A' to pulses, building pace. Shorter notes.

