

First Light

by JEFF TAYLOR

Rock ballad 3 *poco rit.* 5 *Colla voce* 7

13 *In time* 7 21 29

37 6 *D.S. al Coda*

Coda

49 *ff* *unis.* 57 2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

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Coda

49 unis. ff

57 2

molto rit. a tempo 2 rit. mf

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Rock ballad

3 *poco rit.* *(Solo)* ⑤ *(Colla voce)* Ebma7 Bb/D Bb/c C7 F

F/Eb Bb/D mf C *(In time)* C/Bb ⑬ Ami7 Dmi7 Gmi7 Emi7b5 A7-9

Dmi Dmi/C# Bb/c C7 ⑳ 7 ㉑ Ami7 ㉒

Ebma7/F Bbma7 Eb9 Eb/Db F/C ⑳ 7 ㉑ *(Solo)** f Bbma9 Ebma9

Bbma9 Ebma9 Dma9 Gma9 Dma9 Bbma7/C D.S. al Coda

⊕ Coda F/c Bb Gmi7 G/A A ⑳ 7

Emi7b5 Bb mf ⑳ D/A G/A D/A D/A G/A A/G

Emi7 mf F#mi7 Gma7 G/A (a tempo) F Emi G/A Dadd9 f

(molto rit.) (* Possible solo)

f mf 3

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Coda

49 unis. ff

57 2 mf

molto rit. a tempo 2 rit. mf

BARITONE SAX

First Light

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Rock ballad 3 poco rit. (5) Colla voce 7

(13) In time 7 (21) *Sf.* (29) *f*

(37) 6 D.S. al Coda Coda *mf* *cresc.* *fp*

(49) *ff* (57) 2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

TRUMPET 1

First Light

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Rock ballad 4 *poco rit.* (5) *Lolla voce* 8 (13) *In time* 7

(Flugel 1st x) (21) *mf*

(29) *To Trumpet* 4

(Trumpet) (37) *f*

6 (Trumpet) *mf* D.S. al Coda

Coda *mf* *cresc.*

(49) *ff*

2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

TRUMPET 2

First Light

by JEFF TAYLOR

Rock ballad 4 *poco rit.* (5) *Colla voce* 8 (13) *In time* 7

(Flugel 1st x) (21) *mf*

(29) *To Trumpet* 4

(Trumpet) *f* (37)

6 (Trumpet) *mf* D.S. al Coda

Coda *mf* *cresc.*

(49) *ff*

(57) 2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

First Light

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Rock ballad 4 poco rit. (5) Colla voce 8 (13) In time 7

(Flugel 1st x) (21) *mf*

(29) To Trumpet 4

(Trumpet) (37) *f*

6 (Trumpet) *mf* D.S. al Coda

Coda *mf* cresc.

(49) *ff*

(57) 2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

First Light

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Rock ballad 4 *poco rit.* (5) *Colla voce* 8 (13) *In time* 7

(Flugel 1st x) (21) *mf*

(29) *To Trumpet* 4

(Trumpet) (37) *f*

6 (Trumpet) *mf* D.S. al Coda

Coda *mf* *cresc.*

(49) *ff*

(57) 2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

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Rock ballad 3 poco rit. *p* 5 *Colla voce* 7

mf

13 In time 7 21 *f*

29 *f*

37 6 D.S. al Coda *mf*

Coda *mf* *cresc.* *fp*

49 (2) (4) (6) *ff*

57 2 *mf*

molto rit. *a tempo* 2 *rit.* *mf*

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Rock ballad 3 poco rit. 5 Colla voce 7

13 In time 7 21

29

37 6 D.S. al Coda

49 57 2 2

First Light

by JEFF TAYLOR

Rock ballad 3 poco rit. 5 Colla voce 7

mf

mf

f

mf

D.S. al Coda

Coda

mf

cresc.

fp

ff

57 2

mf

molto rit. a tempo 2 rit.

mf

First Light

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Rock ballad

(8va)

poco rit.

5 (Colla voce) 8

13 (In time) Gmi7

mf

Cmi7 Fmi7 Dmi7b5 G7b9 Cmi7 Cmi/B Ab/Bb (sim.)

Bb7 21 Eb Dbma9 Ab/C Ab/Bb Bb7 Eb Eb/Db (sim.)

Ab/C Bb Bb/Ab 29 Gmi7 Db/Eb Abma7 Db9 Db/B Eb/Bb Ab/Bb (sim.)

Eb/Bb Ab/Bb 37 Abma9 Dbma9 2 (sim.)

Cma9 Fma9 Cma9 Abma7/Bb D.S. al Coda

Coda

Eb/Bb Ab Fmi7 F/G G mf

49 C C/B F/A F/G C ff (sim.)

C/Bb F/A Dmi7b5/Ab 57 C/G F/G (sim.)

C/G F/G G/F Emi7 Ami7 Dmi7 Emi7 Fma7 F/G (molto rit.)

(a tempo)

F Eb Dmi (rit.) F/G Cadd9

PIANO (ELECTRIC)

First Light

by JEFF TAYLOR

Rock ballad

Acoustic Piano
mf
Ped

Electric
Colla voce
5

ppoco rit.

Ebadd9 Dbma9
(8th note type B.G. like begin.)

(In time)
13

Gmi7 Cm7
(more sustained B.G. - fill around melody)

(Play in absence of Bass)
21

29

Chords: Ab/c, Ab/Bb, Bb7, Ebadd9, Ebadd9/Db, Ab/c, Bb, Bb/Ab, Fmi7, Dmi7b5, G7-9, Cm1, Cm1/B, Ab/Bb, Bb7, Eb, Dbma9, Ab/c, Ab/Bb, Bb7, Eb, Eb/Db, Ab/c, Bb, Bb/Ab, Gmi7, Db/Eb, Abma7, Db9, Db/B, Eb/Bb, Ab/Bb, Eb/Bb

37 Double x feel

PIANO - 2

Ab/Bb

mf Abma9

Dbma9

Abma9

Dbma9

Cma9

D.S. al Coda

Fma9

Cma9

Abma7/Bb

Coda

mf Eb/Bb

cresc. Ab

Fmi7

F/G G

49

ff C

C/B

F/A

F/G

C

C/Bb

57

F/A

f Dmi7b5/Ab

mf C/G

F/G

C/G

F/G G/F

Emi7 Ami7

(molto rit.)

(Acout.)

Dmi7 Emi7 Fma7 F/G

F (a tempo)

Eb

Dmi F/G

Cadd9

Ped Ped Ped Ped

BASS (ELECTRIC)

First Light

by JEFF TAYLOR

Rock ballad

poco rit.

(5) *Colla voce (Tenor solo)*

mf

(13) *In time*

(21) *rit.*

(29)

(37) *double x feel*

D.S. al Coda

Coda

mf *cresc.*

(49) ff

(57) mf

molto rit. *a tempo* *rit.*

DRUMS

First Light

Rock ballad

by JEFF TAYLOR

(Cym. w/mallets) *poco rit.* *Colla voce*

mf (H.H.)

6 (T.T.) *In time* (13) (Tight H.H.) (2) (4) (6) (8)

mf

(21) (2) (4) (6) (8)

(29) (A little heavier) (2) (4) (6) (8) (T.T.)

f

(37) (Double x feel - Tenor solo) (2) (4) (6) (T.T.) *D.S. al Coda*

⊕ *Coda* (mf) *cresc.* *Big fill*

(49) (Heavy back beat) (2) (4) (6) *ff* *Fill* *Big fill*

(57) (Lighter - to H.H.) (2) (4) (molto rit.)

mf

a tempo (Cym. w/mallets) (H.H.) *rit.* (w/sticks)

AUX. PERCUSSION

First Light

Rock ballad

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(sus. cym w/mallets)

poco rit.

Colla voce

7

mf (Drum set cue)

13 In time (Shaker)

(2) (4) (6) (8)

mf

21 *S.*

(2) (4) (6) (8)

29

(2) (4) \oplus

f

3

37 (Double time feel)

(2) (4) (6)

mf

D.S. al Coda

\oplus Coda

To Tamb. 3

49 (Tamb.)

(2) (4) (6)

ff

57

5 *molto rit.* *a tempo* 2 *rit.* (Wind chimes)

mf

YSB168

FULL SCORE

First Light

by JEFF TAYLOR

REHEARSAL SUGGESTIONS

Here's an exquisite contemporary ballad which provides a dramatic setting for your tenor soloist. The solo part is written most of the way through and includes an improvisational section with a double-time feel in the rhythm section.

The performance markings are abundant and should not require a great deal of subjective interpretation. A note about the introduction: acoustic piano is preferred on the first four measures as well as at the end of the piece. The rest of the chart should be played on an electric piano or synthesizer with an electric piano setting.

The *poco ritard* in bar 4 is really just a slight relaxation of the tempo. At 5 the tenor begins the main melody with the bass and piano accompaniment. If the *colla voce* becomes impractical to keep together, the conductor should conduct through this section with a rubato feel. But by allowing the tenor soloist to "play with" the tempo a little will make the time at bar 13 that much more meaningful.

Work with the guitar and piano so that they complement each other as on the demo recording, i.e., if one is sustaining the other can play eighth note patterns and vice versa.

The first time through the section at 21 would be most effective if flugel horns were used, otherwise have the trumpets play into their stands for this section. On the D.S. this section should be with open trumpets.

A big *crescendo* into 49 will greatly help to set up the key change. Also be aware that the saxes have an important countermelody here which should match the brass. Encourage them to really sing here. Also, the drums should add a really heavy backbeat at this point. At bar 56 a sharp attack and a *forte-piano* with an immediate *crescendo* will tie off this section

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STAGE ONE SERIES
for the young stage band, jazz-rock ensemble

21 *Sf*

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARI SAX

(Flugels 1st x)

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

21 *Sf*

AUX. PERCUSSION (optional)
GUITAR
PIANO

BASS
DRUM SET

17 18 19 20 21 22 23 24



ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARI SAX

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4

AUX. PERCUSSION (optional)

GUITAR

PIANO

BASS
DRUM SET

D.S. al Coda

ALTO SAX 1 *mf*

ALTO SAX 2 *mf*

TENOR SAX 1 *Bbm7/C* *mf*

TENOR SAX 2 *mf*

BARI SAX *mf*

DMA9

GMA9

DMA9

TRUMPET 1 *mf*

TRUMPET 2 *mf*

TRUMPET 3 *mf*

TRUMPET 4 *mf*

(Trumpet)

TROMBONE 1 *mf*

TROMBONE 2 *mf*

TROMBONE 3 *mf*

TROMBONE 4 *mf*

D.S. al Coda

AUX. PERCUSSION (optional) (6)

GUITAR *Abm7/Bb*

PIANO *Abm7/Bb*

FMA9

CMA9

FMA9

CMA9

BASS (6)

DRUM SET (6)

42

43

