

Aaron Perrine

In the Open Air, In the Silent Lines

Perusal Score - Not For Performance Use



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Instrumentation

Flute 1.2
Oboe
Bassoon
Clarinet 1.2.3
Bass Clarinet
Contrabass Clarinet
Alto Saxophone 1.2
Tenor Saxophone
Baritone Saxophone

Trumpet 1.2.3
Horn in F 1.2.3.4
Trombone 1.2.3
Euphonium
Tuba

Double Bass

Harp (optional)
Piano

Crotales
Vibraphone
Marimba
Percussion (Large Tam-tam, Medium Tam-tam, Bass Drum)

Program Note

In the Open Air, In the Silent Lines was inspired by a portion of the preface to Walt Whitman's *Leaves of Grass*.

This is what you shall do: Love the earth and sun and the animals, despise riches, give alms to everyone that asks, stand up for the stupid and crazy, devote your income and labor to others, hate tyrants, argue not concerning God, have patience and indulgence toward the people, take off your hat to nothing known or unknown, or to any man or number of men—go freely with powerful uneducated persons, and with the young, and with the mothers of families—re-examine all you have been told in school or church or in any book, and dismiss whatever insults your own soul; and your very flesh shall be a great poem, and have the richest fluency, not only in its words, but in the silent lines of its lips and face, and between the lashes of your eyes, and in every motion and joint of your body.

I am moved by the directness of Whitman's words: an elegant, idealistic call to action. Given our country's political climate, the text feels particularly fitting. I was first drawn to the phrase, "and your very flesh shall be a great poem, and have the richest fluency, not only in its words, but in the silent lines of its lips and face, and between the lashes of your eyes, and in every motion and joint of your body." For me, this illustrates the great beauty and potential found in all of us. My hope is that we listen, reflect and find new and creative ways to make meaningful and positive change.

Musically, this phrase evokes an analogous idea of fragile melodic fragments emerging from the opening overlapping and intersecting lines. As the fragments took shape, they were then juxtaposed with the textural lines, informing the structure of the work. Further, "open air," (a phrase found earlier in Whitman's preface but not in the included excerpt) alludes to the space found throughout the work.

In the Open Air, In the Silent Lines

AARON PERRINE

$\text{♩} = \text{c. } 66$

Flute 1 *pp* *div.*

Flute 2 *pp* *div.*

Oboe

Bassoon *mp* *f* *n*

Clarinet in B♭ 1 *p* *f*

Clarinet in B♭ 2 *pp* *div.* *f* *pp*

Clarinet in B♭ 3 *pp* *div.* *f* *pp*

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Alto Saxophone 1 *p* *f* *n*

Alto Saxophone 2 *p* *f* *n*

Tenor Saxophone *p* *f* *n*

Baritone Saxophone *f* *n*

$\text{♩} = \text{c. } 66$

Trumpet in B♭ 1

Trumpet in B♭ 2 **4**

Trumpet in B♭ 3 *p* *f*

Horn in F 1 *p* *f* *n*

Horn in F 2 *p* *f* *n*

Horn in F 3 *p* *f* *n*

Horn in F 4 *p* *f* *n*

Trombone 1 *f* *n*

Trombone 2 *f* *n*

Trombone 3 *f* *n*

Euphonium *f* *n*

Tuba *f* *n*

Double Bass *f* *n*

Harp *mf*

Piano *mf* *col Ped. sempre*

$\text{♩} = \text{c. } 66$

Crotales

Vibraphone *mf* *motor off, soft mallets* *col Ped. sempre*

Marimba *mf*

Percussion *mf* *large tam-tam* *L.v.*

5

Fl. 1 *pp* *f* *pp*

Fl. 2 *pp* *f* *pp*

Ob. *p* *mf* *n*

Bsn. *p* *n*

Cl. 1 *n* *pp* *mf* *pp*

Cl. 2 *pp* *f* *pp*

Cl. 3 *pp* *f* *pp*

B. Cl. *p* *n*

Cb. Cl. *p* *n*

A. Sax 1 *n* *n* *f*

A. Sax 2 *n* *f*

T. Sax. *n* *f*

Bari. Sax. *p* *n*

Tpt. 1 *p* *mf* *n*

Tpt. 2 *f* *n* *p* *mf* *n*

Tpt. 3 *n* *p* *mf* *n*

Hn. 1 *p* *mf* *n*

Hn. 2 *p* *mf* *n*

Hn. 3 *p* *mf* *n*

Hn. 4 *p* *mf* *n*

Tbn. 1 *p* *mf* *n*

Tbn. 2 *p* *mf* *n*

Tbn. 3 *p* *mf* *n*

Euph. *p* *n*

Tba. *p* *n*

Db. *p* *n*

Hp. *n*

Pno. *n*

Crot. *n*

Vib. *n*

Mar. *n*

Perc. *n* *mp*

medium tam-tam

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10

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

A. Sax 1

A. Sax 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Hp.

Pno.

Crot.

Vib.

Mar.

Perc.

Perusal Score - Not For Performance Use

15

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Hp.

Pno.

Crot.

Vib.

Mar.

Perc.

(large tam-tam)

Perusal Score - Not For Performance Use

20 22

Fl. 1 *n* *mp* *p* solo

Fl. 2 *n* *mp* *n*

Ob. *mf* *n*

Bsn.

Cl. 1 *n* *pp* *n*

Cl. 2 *n* *pp* *n*

Cl. 3 *n* *pp* *n*

B. Cl.

Cb. Cl.

A. Sax 1

A. Sax 2

T. Sax.

Bari. Sax.

22

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2 *mf* *n*

Hn. 3

Hn. 4 *mf*

Tbn. 1 *n*

Tbn. 2 *n*

Tbn. 3 *pp*

Euph. *pp*

Tba. *n*

Db. *n*

Hp. *lv* *p* *lv*

Pno. *lv* *p* *lv*

22

Crot.

Vib. *lv* *p*

Mar.

Perc. *n* *p* *lv*

medium tam-tam

In the Open Air, In the Silent Lines

46

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

A. Sax 1

A. Sax 2

T. Sax.

Bari. Sax.

46

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Hp.

Pno.

46

Crot.

Vib.

Mar.

Perc.

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