Aaron Perrine

Stained With Light

Perusal Score - Not For Performance Use

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Stained With Light

Program Note

I recently found myself rereading Mary Oliver's *Of Power and Time*. In this thoughtful essay, Oliver speaks about the creative process needing solitude and uninterrupted time, free of distraction. She also discusses herself consisting of three separate selves. The first is the child of the past. While not always at the forefront, this playful and optimistic self is still present in every decision. And then there is the ordinary, attentive self. This self is concerned with the structure and tasks of the day. If not careful, it is this self that most often takes the lead. Lastly, there is the creative self. This self is not concerned with the mundane tasks of the day, and it is certainly not constrained by the clock nor calendar.

It is the creative self, Oliver argues, that guides an artist. Artists, she explains, "are not trying to help the world go around, but forward." Oliver also equates art to eternity multiple times throughout the essay. She argues that the artist "who does not crave that roofless place *eternity* should stay at home." Near the essay's conclusion, she states what is perhaps my favorite line: "I have wrestled with the angel and I am stained with light and I have no shame." No shame in ignoring the ordinary and instead focusing on the actual work of moving the world ahead with art. *Stained With Light* pays tribute to the power, beauty, and elusiveness of the creative process.

Premiere:
February 20, 2020
Paul F. Sharp Concert Hall at the University of Oklahoma
Norman, OK
Southwestern CBDNA Conference
University of Missouri Wind Ensemble; Brian Silvey, conductor

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Performance Considerations

Chandelier chimes are homemade and consist of chandelier crystals and chains. While this timbre is obviously preferred, substitutions may be used as needed. The celeste part may be performed on the piano if no celeste is available.

INSTRUMENTATION:

THIS IS AN EXACT INSTRUMENTATION
EXCEPT FOR THE CLARINETS, WHICH ARE DOUBLED.

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Contrabassoon
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet in B♭
Contrabass Clarinet in B♭
Soprano Saxophone in B♭
Alto Saxophone
Tenor Saxophone in B♭
Baritone Saxophone in E♭
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Euphonium (C)
Tuba
Double Bass
Celeste
Timpani & Metal Pipe
Drum Set
Suspended Cymbal, 3 Tom-toms & Bass Drum
Glockenspiel & Chandelier Chimes
Crotales, Tubular Bells, Whip & Xylophone
Vibraphone & Marimba

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Score is Transposed

Commissioned by the University of Missouri Wind Ensemble; Brian Silvey, conductor

Stained With Light

AARON PERRINE

Aggressively! (♩ = 96)

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Contrabassoon
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Contrabass Clarinet
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Aggressively! (♩ = 96)

Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Double Bass
Celeste
Timpani
Drum Set
Suspended Cymbal
Tom 1
Tom 2
Tom 3
Bass Drum
Chandelier Chimes
Crotales
Vibraphone

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12

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Cbsn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tbn 1
Tbn 2
Tbn 3
Euph.
Tba
D. B.
Cel.
Timp.
Dr.
Sus. Cym.
Tom 1
Tom 2
Tom 3
B. Dr.
Chand. Chm.
Crot.
Vib.

key trill
bowed
To Tub. Bells
Tub. Bells

8 9 10 11 12 13 14 15

20

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Cbsn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.

20

Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tbn 1
Tbn 2
Tbn 3
Euph.
Tba
D. B.
Cel.
Timp.
Dr.
Sus. Cym.
Tom 1
Tom 2
Tom 3
B. Dr.
Chand. Chm.
Tub. Bells
Vib.

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To Glock.

16 17 18 19 20 21 22

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Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Cbsn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ 1
Tpt in B♭ 2
Tpt in B♭ 3
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tbn 1
Tbn 2
Tbn 3
Euph.
Tba
D. B.
Cel.
Timp.
Dr.
Sus. Cym.
Tom 1
Tom 2
Tom 3
B. Dr.
Glock.
Tub. Bells
Vib.

Tub. Bells
To Crot.
Glock.
Crot.
motor on

30 31 32 33 34 35

36 **Very Free, Ethereal**

c. 8 | c. 8 | c. 12

Picc.

1 Fl. 2

flz. ord. number of notes is approximate, do not sync

mp

1 Ob. 2

1 Bsn 2

mp

Cbsn

trill and/or tremelo with given pitches

p *cresc. poco a poco*

1 Cl. in B♭ 2 3

trill and/or tremelo with given pitches

p *cresc. poco a poco*

B. Cl.

Cb. Cl.

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

36 **Very Free, Ethereal**

c. 8 | c. 8 | c. 12

Perusal Score - Not For Performance Use

1 Tpt in B♭ 2 3

1 Hn in F 2 3 4

Tbn 1 2 3

Euph.

Tba

D. B.

pizz.

mp

Cel.

ff *dim. poco a poco* L.H.

Timp.

sparsely improvising using wire brushes

p *dim. poco a poco*

Dr.

sparsely improvise using yarn mallets

cresc. poco a poco

Sus. Cym. Tom 1 Tom 2 Tom 3 B. Dr.

sparsely improvise using yarn mallets

cresc. poco a poco

Chand. Chm.

To Chand. Chm. gently rock on stand

p

fingers

p

Crot.

sparsely improvise with given pitches

p *sub.* *cresc. poco a poco*

Vib.

motor off number of notes is approximate

36 37 38

39 **Metered** (♩ = c. 52)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn 1
Bsn 2
Cbsn
Cl. in B♭ 1
Cl. in B♭ 2
Cl. in B♭ 3
B. Cl.
Cb. Cl.
S. Sax.
A. Sax.
T. Sax.
Bar. Sax.

39 **Metered** (♩ = c. 52)

Tpt in B♭ 1 — harmon mute stem in
Tpt in B♭ 2 — harmon mute stem in
Tpt in B♭ 3 — harmon mute stem in
Hn in F 1
Hn in F 2
Hn in F 3
Hn in F 4
Tbn 1
Tbn 2
Tbn 3
Euph.
Tba
D. B. — arco
Cel.
Timp.
Dr. — sticks
Sus. Cym. / Tom 1 / Tom 2 / Tom 3 / B. Dr. — sticks
Chand. Chm.
Crot. — To Xyl.
Vib. — To Mar.

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39 40 41 42 43