

Aaron Perrine

# Stained With Light

**Perusal Score - Not For Performance Use**



# 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 $\flat$  1  
Clarinet in B $\flat$  2  
Clarinet in B $\flat$  3  
Bass Clarinet in B $\flat$   
Contrabass Clarinet in B $\flat$   
Soprano Saxophone in B $\flat$   
Alto Saxophone  
Tenor Saxophone in B $\flat$   
Baritone Saxophone in E $\flat$   
Trumpet in B $\flat$  1  
Trumpet in B $\flat$  2  
Trumpet in B $\flat$  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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AARON PERRINE

**Aggressively!** (♩ = 96)

This section of the score includes parts for Piccolo, Flute (1 and 2), Oboe (1 and 2), Bassoon (1 and 2), Contrabassoon, Clarinet in B♭ (2 and 3), Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is marked with dynamic levels such as *p*, *f*, *ff*, *mf*, and *mp*. Performance instructions include "only air", "flz.", "ord.", "number of notes is approximate, do not sync", "repeat freely, do not sync", and "cresc. poco a poco". The woodwinds feature complex rhythmic patterns, including sixteenth-note runs and triplet figures.

**Aggressively!** (♩ = 96)

# Perusal Score - Not For Performance Use

This section of the score includes parts for Trumpet in B♭ (1, 2, 3), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba, Double Bass, Celeste, Timpani, Drum Set (Suspended Cymbal, Tom 1, Tom 2, Tom 3, Bass Drum), Chandelier Chimes, Crotales, and Vibraphone. The music is marked with dynamic levels such as *p*, *f*, *ff*, *mf*, and *fp*. Performance instructions include "harmon mute stem in", "open", "motor off, pedal as needed", and "4 mallets (gliss.)". The percussion parts feature complex rhythmic patterns, including triplet figures and glissandi.

12

Picc. *ff* *mf sub.* *f*

Fl. 1 *ff* *mf sub.* *f*

Fl. 2 *ff* *mf sub.* *f*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. 1 *ff* *p sub.* *ff* *p* *key trill.*

Bsn. 2 *ff* *p sub.* *p* *key trill.*

Cbsn. *ff*

Cl. in Bb 1 *ff* *mf*

Cl. in Bb 2 *ff* *mf*

Cl. in Bb 3 *ff* *mf*

B. Cl. *ff* *ff*

Ch. Cl. *ff* *ff*

S. Sax. *ff* *mf sub.* *f*

A. Sax. *ff* *p sub.* *mf* *p sub.* *mf* *p sub.* *f*

T. Sax. *ff* *ff*

Bar. Sax. *ff*

Tpt in Bb 1 *ff*

Tpt in Bb 2 *ff*

Tpt in Bb 3 *ff*

Hn in F 1 *ff* *ff*

Hn in F 2 *ff* *ff*

Hn in F 3 *ff* *ff*

Hn in F 4 *ff* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Euph. *ff* *ff*

Tba. *ff* *ff*

D. B. *ff* *ff*

Cel. *ff* *mf*

Timp. *ff*

Dr. *ff*

Sus. Cym. Tom 1 Tom 2 Tom 3 B. Dr. *mf* *bowed*

Chand. Chm. *ff* *mf* *Tub. Bells*

Crot. *ff* *mf* *Tub. Bells*

Vib. *mf sub.*

12

13 14 15 16 17 18 19 20

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20

Picc. *mf sub.* *f* *mf sub.*

1 FL *mf sub.* *f* *mf sub.*

2 FL *mf sub.* *f* *mf sub.*

1 Ob.

2 Ob.

1 Bsn. *p* *p* *mp*

2 Bsn. *p* *p* *mp*

Cbsn.

1 Cl. in Bb *mf sub.* *f* *mf sub.*

2 Cl. in Bb *mf sub.* *f* *mf sub.*

3 Cl. in Bb *mf sub.* *f* *mf sub.*

B. Cl.

Cb. Cl.

S. Sax. *mf sub.* *f* *mf sub.*

A. Sax. *p sub.* *mf* *mp*

T. Sax. *mp*

Bar. Sax. *mp*

20

Perusal Score - Not For Performance Use

1 Tpt in Bb *mf* *mf*

2 Tpt in Bb *mf* *mf*

3 Tpt in Bb *mf* *mf*

1 Hn in F

2 Hn in F

3 Hn in F

4 Hn in F

1 Tbn. *mf* *mf*

2 Tbn. *mf* *mf*

3 Tbn. *mf* *mf*

Euph.

Tba.

D. B.

Cel. *mf* *mf*

Timp.

Dr.

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

Chand. Chm. *mf* *mf* To Glock.

Tub. Bells *mf* *mf*

Vib. *mf* *mf*

16

17

18

19

20

21

22

26

Picc. *f* *mf sub.* *ff* *mp sub.* *ff*

1 FL. *f* *mf sub.* *ff* *mp sub.* *ff*

2 FL. *f* *mf sub.* *ff* *mp sub.* *ff*

1 Ob. *mp* *ff*

2 Ob. *mp* *ff*

1 Bsn. *mp* *ff* *mf* *ff poco* *f*

2 Bsn. *mp* *ff* *mp sub.* *ff poco* *mp*

Cbsn. *mp* *ff* *poco*

1 Cl. in Bb *ff* *ff* *poco*

2 Cl. in Bb *ff* *ff* *poco*

3 Cl. in Bb *ff* *ff* *poco*

B. Cl. *mp* *ff* *poco*

Cb. Cl. *mp* *ff* *poco*

S. Sax. *f* *mf sub.* *ff* *mp sub.* *ff*

A. Sax. *mp* *ff* *f* *ff poco* *f*

T. Sax. *mp* *ff* *mf sub.* *ff poco* *mp*

Bar. Sax. *mp* *ff* *poco*

1 Tpt. in Bb *f sub.* *f sub.* *ff* *f* *ff poco* *f*

2 Tpt. in Bb *f* *ff* *mp sub.* *ff poco* *mp*

3 Tpt. in Bb *f* *ff* *mp sub.* *ff poco* *mp*

1 Hn. in F *mp* *ff* *mp sub.* *ff poco* *mp*

2 Hn. in F *mp* *ff* *mp sub.* *ff poco* *mp*

3 Hn. in F *mp* *ff* *mp sub.* *ff poco* *mp*

4 Hn. in F *mp* *ff* *mp sub.* *ff poco* *mp*

1 Tbn. *f* *ff* *f* *ff poco* *f*

2 Tbn. *f* *ff* *mf* *ff poco* *mf*

3 Tbn. *f* *ff* *mp sub.* *ff poco* *mp*

Euph. *mp* *ff* *poco*

Tba. *mp* *ff* *poco*

D. B. *mp* *ff* *poco*

Cel. *ff*

Timp. *ff*

Dr. *mp* *ff*

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

Glock. *ff*

Tub. Bells *ff* To Wh. To Tub. Bells

Vib. *ff*

23 24 25 26 27 28 29

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This is a full orchestral score for the piece "Stained With Light". The score is arranged in a standard format with multiple staves for each instrument family. The instruments listed on the left include Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoons (1 and 2), Clarinets in Bb (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets in Bb (1, 2, and 3), Horns in F (1, 2, 3, and 4), Trombones (1, 2, and 3), Euphonium, Tuba, Double Bass, Cymbals (Sus., Tom 1, Tom 2, Tom 3, B. Dr.), Glockenspiel, Tub. Bells, and Vibraphone. The score is divided into measures, with measure numbers 30, 31, 32, 33, 34, and 35 indicated at the bottom. A large watermark "Perusal Score - Not For Performance Use" is overlaid across the center of the page. Additionally, there are large numbers "3" and "4" placed vertically in the middle of the score, and large "X" marks on the right side of several staves.



36 Very Free, Ethereal

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

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

2 *mp*

1 *mp*

2 *mp*

1 *p* *cresc. poco a poco* trill and/or tremelo with given pitches

2 *p* *cresc. poco a poco* trill and/or tremelo with given pitches

3 *p* *cresc. poco a poco* trill and/or tremelo with given pitches

B. Cl.

Ob. Cl.

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

36 Very Free, Ethereal

1 *mp*

2 *mp*

3 *mp*

1 *mp*

2 *mp*

3 *mp*

1 *mp*

2 *mp*

3 *mp*

4 *mp*

1 *mp*

2 *mp*

3 *mp*

Euph.

Tba.

D. B.

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

Timp. *p* *dim. poco a poco* sparsely improvise using wire brushes

Dr. *cresc. poco a poco* sparsely improvise using yarn mallets

Sus. Cym. Tom 1 Tom 2 Tom 3 B. Dr. *cresc. poco a poco* sparsely improvise using yarn mallets

Chand. Chm. *p* *cresc. poco a poco* To Chand. Chm. gently rock on stand fingers *p*

Crot. *p* *sub.* *cresc. poco a poco* sparsely improvise with given pitches

Vib. *motor off* number of notes is approximate

36 37 38

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39 Metered (♩ = c. 52)

Woodwind and string section score for measures 39-43. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet, Contrabass Clarinet, Saxophones (Soprano, Alto, Tenor, Baritone), and Cello/Double Bass. Dynamic markings range from *mp* to *ff*. Performance instructions include *flz.* and *tr.* (trills).

39 Metered (♩ = c. 52)

harmon mute stem in

Brass and percussion section score for measures 39-43. The score includes parts for Trumpets in Bb (1-3), Horns in F (1-4), Trombones 1-3, Euphonium, Tuba, Double Bass (arco), Cymbals, Snare Drum (sticks), Tom-toms (Tom 1, Tom 2, Tom 3, B. Dr.), and Vibraphone. Dynamic markings range from *mp* to *ff*. Performance instructions include *harmon mute stem in*, *mp sub.*, *f sub.*, *To Xyl.*, *To Mar.*, and *To Glock.*

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