

aaron perrine

Only Light
for orchestra

Perusal Score - Not For Performance Use

Program Note:

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work—it passed by much too quickly—and I knew it was something I would eventually like to revisit.

In the fall of 2012, one of my best friend's mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to become *Only Light*, I found myself thinking of him and his family quite often. At about this same time, I was on social media late one night—procrastinating rather than composing—and discovered a post written by another friend.

The excerpt is in reference to his wife. He wrote:

A timeline. Oh, the dark places I've dwelt this morning. The "hows," "what ifs," and "whys" pouring over me. But, I digress. There is no timeline at this time. There is only, "we aren't done with you yet." There is, "we've got more things to try." There is, in a word, hope.

I need me some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Tim could really find darkness where there was only light.) The medical team is set to battle on.

In an instant, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

The original version of *Only Light* was commissioned by Richard Mark Heidel and the University of Iowa Symphony Band. It was premiered at the North Central CBDNA Conference on February 28, 2014. *Only Light* was the winner of the 2015 American Bandmasters Association Sousa/Ostwald Award.

Performance Consideration:

Carriage bolt chimes are homemade and consist of an assortment of carriage bolts of various sizes. While this timbre is obviously preferred, substitutions may be used as needed.

Instrumentation:

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Trombone 3

Tuba

Piano/Harp

Percussion: (three players)

Timpani

Percussion 1 (vibraphone & crotales)

Percussion 1 (suspended cymbal & carriage bolt chimes)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Only Light

AARON PERRINE

Very Free ♩ = 52-56

accel. **rit.** **a tempo**

1 Flute *p* *pp* *mp* *p* *mf* *p* *pp*

2 Flute *p* *pp* *mp* *p* *mf* *p* *pp*

1 Oboe *p* *mf*

2 Oboe *p* *mf*

1 Clarinet in Bb *p* *pp* *mp* *p* *mf* *p* *pp*

2 Clarinet in Bb *p* *pp* *mp* *p* *mf* *p* *pp*

Bassoon 1, 2 *p* *pp* *mp* *p* *mf* *p*

1 Horn in F *p* *pp* *mp* *p* *mf* *p* *pp*

2 Horn in F *p* *pp* *mp* *p* *mf* *p* *pp*

3 Horn in F *p* *pp* *mp* *p* *mf* *p* *pp*

4 Horn in F *p* *pp* *mp* *p* *mf* *p* *pp*

1 Trumpet in C 2 *p* *mf*

2 Trumpet in C 2 *p* *mf*

3 Trumpet in C 2 *p* *mf*

1 Trombone 2 *p* *pp* *mp* *p* *mf* *p*

2 Trombone 2 *p* *pp* *mp* *n* *mf* *p*

3 Trombone 2 *p* *pp* *mp* *n* *mf* *p*

Tuba *n* *mf* *p*

Piano *p* *pp* *p* *pp*

Timpani *col Ped. sempre*

Percussion 1 *p* *pp* *suspended cymbal* *p* *to crot.* *carriage bolt chimes*

Percussion 2 *p* *mf* *p*

Very Free ♩ = 52-56

accel. **rit.** **a tempo**

Violin I *p* *pp* *mp* *p* *mf* *p* *pp*

Violin II *div.* *unis.* *div.* *unis.* *p* *mf* *p* *pp*

Viola *div.* *pp* *mp* *p* *mf* *p* *pp*

Violoncello *p* *pp* *mp* *p* *mf* *p* *pp*

Double Bass *p* *pp* *mp* *p* *mf* *p* *pp*

2 3 4 5 6 7 8

11

1 Fl. 1 *mf*

2 Fl. 2 *mf*

1 Ob. *p mp p*

2 Ob. 2

1 Cl. in Bb *n mp p mf*

2 Cl. in Bb *n mp p mf*

Bsn 1.2 *p mp p*

1 Hn in F *p mf*

2 Hn in F *p mf*

3 Hn in F *p mf*

4 Hn in F *p mf*

1 Tpt in C 2 *mf*

3 Tpt in C 2 *mf*

1 Tbn. 2

3 Tbn. 2

Tba

Pno

Timp.

Perc. 1 *crotales bowed p*

Perc. 2 *mp*

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11

Vln I *mf p mp p mf*

Vln II *mp mf p mf*

Vla *mp f mp f mp mf p mf*

Vc. *p mp p mf*

D. B. *n mp p mf*

9 10 11 12 13 14 15 16

25 ♩ = 62-66

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. in Bb

2 Cl. in Bb

1 Bsn

2 Bsn

1 Hn in F

2 Hn in F

3 Hn in F

4 Hn in F

1 Tpt in C 2

3 Tpt in C 2

1 Tbn

2 Tbn

3 Tbn

Tba

Pno

Timp.

Perc. 1 (crot.)

Perc. 2 mallets

25 ♩ = 62-66

Vln I

Vln II

Vla

Vc. div.

D. B. pizz.

mp 25 26 27 28 29 30 31 32

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33

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

Bsn 1
2

Hn in F 1
2
3
4

Tpt in C 2 1
3

Tbn. 1
2
3

Tba

Pno

Timp.

Perc. 1
2

Vln I
Vln II

Vla

Vc.

D. B.

mf *f* *mp* *p* *mf* *mf* *f* *mf* *f* *p* *mf* *f* *mf* *f* *mf* *f* *p*

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

to vib.

div.

unis.

arco

33 34 35 36 37 38 39 40

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58 rit.

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

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

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

1 Bsn *ff* *mf*

2 Bsn *ff* *mf*

1 Hn in F *ff*

2 Hn in F *ff*

3 Hn in F *ff*

4 Hn in F *ff*

1 Tpt in C 2 *ff*

3 Tpt in C 2 *ff*

1 Tbn. 2 *ff* *mf*

2 Tbn. 2 *ff* *mf*

3 Tbn. 2 *ff* *mf*

1 Tba *ff* *mf*

2 Tba *ff* *mf*

Pno

Timp.

Perc. 1 (vib.) *f*

Perc. 2 *ff*

58 rit.

Vln I *ff* *div.*

Vln II *ff* *div.*

Vla *ff* *unis.* *p* *mf*

Vc. *ff* *mf* *p* *mf*

D. B. *ff* *mf*

58 59 60 61 62 63 64 65 66

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67 Tempo I (♩ = 52-56)

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. in B♭

2 Cl. in B♭

1 Bsn

2 Bsn

1 Hn in F

2 Hn in F

3 Hn in F

4 Hn in F

1 Tpt in C 2

3 Tpt in C 2

1 Tbn

2 Tbn

3 Tbn

Tba

Pno

Timp.

Perc. 1 (vib.)

Perc. 2

67 Tempo I (♩ = 52-56)

Vln I

Vln II

Vla

Vc.

D. B.

1 solo

mf espr.

mf

n

mf

tutti

n

mf

1 solo

mf espr.

mf

n

mf

tutti

n

mp

n

unis.

n

mp

75

1 Fl. 1 *p* *f* *p sub.* *f*

2 Fl. 2 *p* *f* *p sub.* *f*

1 Ob. 1

2 Ob. 2

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

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

1 Bsn 1

2 Bsn 2

1 Hn in F 1 *mp*

2 Hn in F 2 *p* *f*

3 Hn in F 3 *mp*

4 Hn in F 4 *p* *f*

1 Tpt in C 1 *p* *f*

2 Tpt in C 2 *p* *f*

3 Tpt in C 3 *p* *f*

1 Tbn 1 *n* *f* *mf*

2 Tbn 2 *n* *f* *mf*

3 Tbn 3 *n* *f* *mf*

Tba *n* *f* *mf*

Pno

Timp.

Perc. 1 (vib) *p* *f*

Perc. 2

75

1 Vln I *p* *mf* *f* *1 solo*

2 Vln II *p* *mf* *f* *1 solo*

Vla *unis.* *p* *mf* *f* *1 solo* *tutti div.*

Vc. *n* *mp* *f* *mp* *div.*

D. B. *n* *mp* *f* *mp* *mf*

75 76 77 78 79 80 81

rit.

a tempo

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. in Bb

2 Cl. in Bb

Bsn 1.2

1 Hn in F

2 Hn in F

3 Hn in F

4 Hn in F

1 Tpt in C

3 Tpt in C

1 Tbn

2 Tbn

3 Tbn

Tba

Pno

Timp.

Perc. 1

Perc. 2

rit.

a tempo

tutti

Vln I

Vln II

Vla

Vc.

D. B.

82 83 84 85 86 87

90 ♩ = c. 60

molto rit.

The musical score is arranged in a standard orchestral format. The woodwind section includes two Flutes (Fl. 1, 2), two Oboes (Ob. 1, 2), two Clarinets in Bb (Cl. in Bb 1, 2), two Bassoons (Bsn. 1, 2), three Horns in F (Hn in F 1, 2, 3), and three Trumpets in C2 (Tpt in C2 1, 2, 3). The brass section consists of three Trombones (Tbn. 1, 2, 3) and one Tuba (Tba). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

The score begins at measure 88 with a tempo of $\text{♩} = c. 60$ and a *molto rit.* marking. A rehearsal mark is placed at measure 90. Dynamic markings are used throughout, including *mf*, *mp*, *f*, *p*, and *sub.* (sustained). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score concludes at measure 95.

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