

Aaron Perrine

Only Light

for string orchestra, piano and percussion

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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:

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Piano

Percussion: (two players)

Percussion (Suspended Cymbal & Carriage Bolt Chimes)

Vibraphone

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Only Light

AARON PERRINE

Very Free ♩ = 52-56

Violin 1
Violin 2
Viola
Violoncello
Double Bass
Piano
Percussion 1
Vibraphone

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

div. *unis.* *div.* *unis.* *div.* *unis.*

col Ped. sempre

Suspended Cymbal

Carriage Bolt Chimes

motor off, pedal as needed

p *pp* *2* *3* *4* *5* *6* *7* *8*

11

Vln. 1
Vln. 2
Vla.
Vc.
D. B.
Pno
Perc. 1
Vib.

mf *p* *mp* *p*

1 solo *3* *mp* *f* *mp* *f* *mp* *mf* *p*

tutti

p *mp* *p*

bowed

p *11* *12* *13* *14*

25 ♩ = 62-66

rit.

Vln. I

Vln. II

Vla

Vcl.

D. B.

Pno

Perc. I

Vib.

1 solo

unis.

div.

pizz.

bowed

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

21 22 23 24 25 26 27 28

33

Vln. 1 *mp* *mf* *mp* *mf* *mf* *f*

Vln. 2 *mp* *mf* *mp* *mf* *mf* *f*

Vla. *mf* *mf* *f*

Vc. *mp* *mf* *mp* *mf* *mf* *f*

D. B. *mf* *f*

Pno *mp* *mf* *mp* *mf*

Perc. 1

Vib. *mp* *mf*

29 30 31 32 33 34 35 36

41

Vln. 1 *p* *mf* *mf sub.* *ff*

Vln. 2 *p* *mf* *mf sub.* *ff*

Vla. *mf* *ff*

Vc. *p* *mf* *ff*

D. B. *p* *mf* *ff*

Pno

Perc. 1 *p* *ff*

Vib.

37 38 39 40 41 42 43 44 45

[illegible]

67 Tempo I (♩ = 52-56)

rit.

Score for measures 61-68, Tempo I (♩ = 52-56). The score includes parts for Vln. 1, Vln. 2, Vla, Vc., D. B., Pno, Perc. 1, and Vib. The tempo is marked **Tempo I** with a quarter note equal to 52-56 beats. The key signature has one flat (B-flat). The score includes dynamics such as *p*, *mf*, and *mf espr.*, and articulation marks like *unis.* and *1 solo*. A large diagonal watermark "Perusal Score - All Rights Reserved" is visible across the page.

Score for measures 69-75, continuing from the previous page. The score includes parts for Vln. 1, Vln. 2, Vla, Vc., D. B., Pno, Perc. 1, and Vib. The tempo is marked **Tempo I** with a quarter note equal to 52-56 beats. The key signature has one flat (B-flat). The score includes dynamics such as *mf*, *n*, *mp*, and *p*, and articulation marks like *tutti*, *div.*, and *unis.*. A large diagonal watermark "Perusal Score - All Rights Reserved" is visible across the page.