

A photograph of a sunlit forest path, with sunlight filtering through the trees, creating a warm, golden glow. A diagonal watermark reading "PERUSAL SCORE-NOT FOR PERFORMANCE" is overlaid across the image.

For When We Arrive

Music for chamber winds and percussion

Kevin Poelking

PERUSAL SCORE-NOT FOR PERFORMANCE

For When We Arrive

So often, we begin moving towards a place, event, or goal, but when we arrive, things often look different than we thought they would. What if the place we ended up was not what we originally envisioned, but we were able to find beauty in it just the same?

In *For When We Arrive*, the music seems to repeatedly *almost* arrive in a satisfying place. However, with each swell, we fall short of what we thought would be our destination. At m. 45, we seem to begin from where we started, trying our luck in a new key. And something is different this time...

Suddenly, the flutes and marimba offer us some much-needed momentum while supporting a new melody. Perhaps this new melody, which we had never seen before, is the true destination?

At m. 66, we receive a taste of resolution as we begin to look back on where we have been. There is a sense of relief that we are on the right path, and a feeling of more to come.

The music finally comes to a satisfying arrival at m. 78. While the piece had been building around the material from earlier music this entire time, we now realize that it is a melody that we never saw from the beginning – one we had to discover along the way – that we had actually been waiting for all along.

For When We Arrive is the story of the beauty that can come from being open to other people, opportunities, and ideas. Questioning, being curious and honest, and sometimes altogether abandoning our plans, convictions, or beliefs can often result in the discovery of something wonderful...

*For when we arrive,
we look back and realize that we knew nothing of the beauty
of which we could not yet see.*

Instrumentation

Flute 1
Flute 2

Bb Clarinet 1
Bb Clarinet 2

Bb Bass Clarinet

Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone

Percussion I
Vibraphone
Large Triangle

Percussion II
Marimba
Large Suspended Cymbal
Crotales (Db only)

Performance Notes

Bass clarinet should play the low E-flat in mm. 7-8 when possible. The smaller notehead an octave above can be played if the instrument is not capable of the lower pitch.

The bass clarinetist often carries the lowest line by themselves and should not be timid when they are needed in order to balance the ensemble.

The music should always be legato and in a lush, "choral" style. Players should use caution when accents are present and play with "weight" rather than a pointed attack. *Tenuto* markings are sometimes present to show "weight"/ emphasis.

If possible, it is preferred that the triangle and suspended cymbal have a large range of audible overtones, with especially audible lower pitches. (A "wash" of sound, as opposed to a clear, bright, distinct pitch.)

The vibraphonist should make pedaling decisions based on a combination of the provided text, slur markings, and their own musical intuition. The player can be liberal in providing resonance and the blending of notes.

The Chamber Winds Project

This piece is part of the composer's "Chamber Winds Project" which aims to contribute significant repertoire to the conducted chamber winds genre with an emphasis on instruments that have been under-utilized in this medium.

This project was recommended in 2020 by the College Band Directors National Association (CBDNA) for conductors and ensembles seeking repertoire in this genre.

More information can be found at KevinPoelking.com

-For When We Arrive-

Kevin Poelking (ASCAP)

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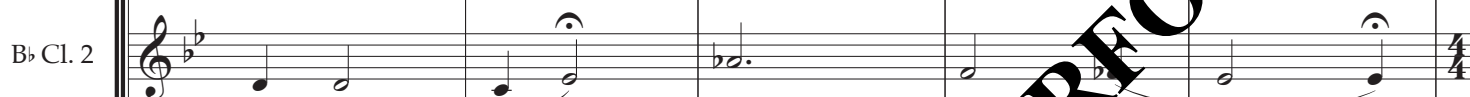
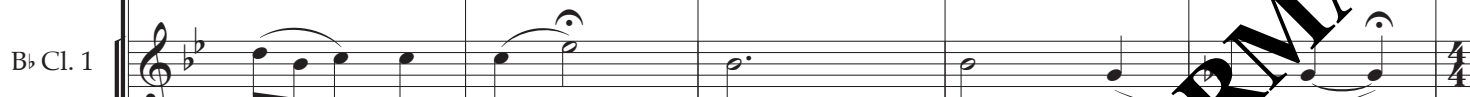
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15

rit.

breve

13

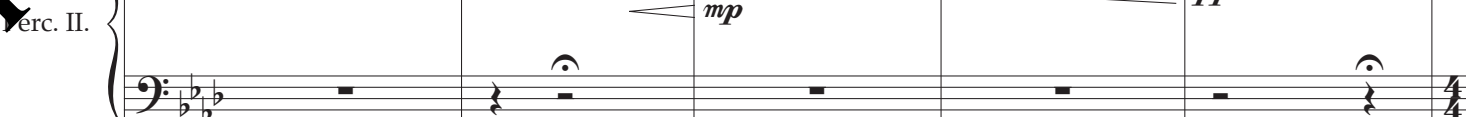


Large triangle



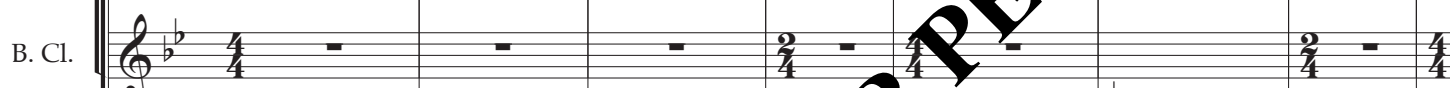
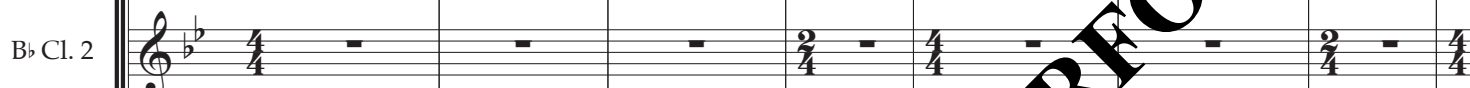
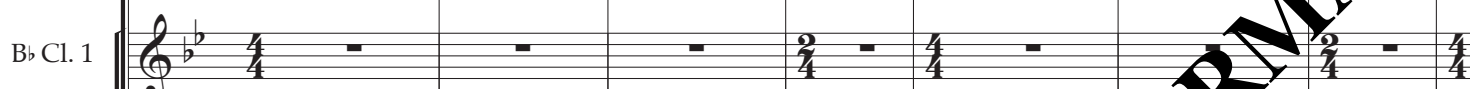
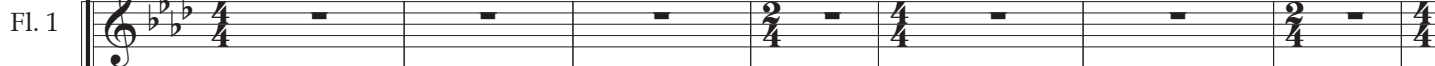
Crotale- bowed

large sus. cym



Poco piu mosso ca. ♩ = 56

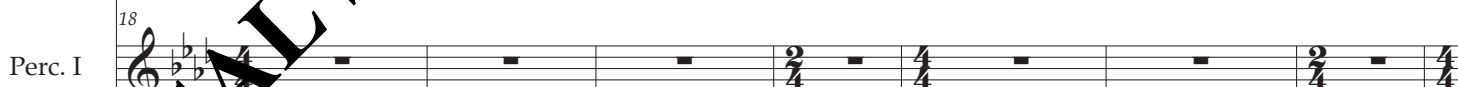
18



pp



pp



18

Marimba



pp

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Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

25

Perc. I

Perc. II.

PERUSA! SCORE-NOT FOR PERFORMANCE

31

Fl. 1

mp

Fl. 2

mp

B $\flat$ Cl. 1

mp

B $\flat$ Cl. 2

mp

B. Cl.

mp

A. Sx.

mp

T. Sx.

p

mp

B. Sx.

mp

Perc. I

31

Perc. II

pp

PERUSAL SCORE NOT FOR PERFORMANCE

37 40 *rit.*

Fl. 1 *mf*

Fl. 2 *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2 *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mp* *mf*

B. Sx. *mf*

Perc. I *mf*

sus. cym

Perc. II *pp* *mp* *mp*

43

43

Perc. I

Large triangle

p

mp

pp

Perc. II

Gently (♩ = 60)

48

Fl. 1

pp delicate

Fl. 2

pp delicate

B♭ Cl. 1

p full, rich

B♭ Cl. 2

p full, rich

B. Cl.

p full, rich

A. Sx.

p full, rich
slightly to the fore

T. Sx.

B. Sx.

48

Perc. I

very soft mallets

Perc. II

pp

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II

52

with bow

p

62

66

Full (♩ = 60)

Fl. 1

Fl. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II

mf

f

ff

cresc.

mp

mf

cresc.

mp

f

cresc.

f

pp

mp

f

mp

f

molto rall.

large triangle-very small beater

with bow

Crotale- bowed

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Building...

67

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II

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71

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II.

75

poco rit.

a tempo

piu f

f

Marimba

f

76

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II

mp

ff

ff

ff

ff

ff

ff

mp pedal sparingly

f

mf

f

pp

f

3

9

3

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79

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II.

ff

83

Perc. I

Perc. II

84

85

6

G.P. 88 ♩ = 56 Peaceful

87

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II

pp pedal down; let all notes ring

(other percussionist bowing)

with bow on Vibraphone

f

p

PERUSAL SCORE - NOT FOR PERFORMANCE

96

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Perc. I

Perc. II.

Marimba

pp

pp

pp

pp

pp

pp

ppp

p

*rit.*Freely, not too slow
molto rit.

103

Fl. 1

Fl. 2

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Perc. I

Perc. II.

ppp

ppp

ppp

ppp

p

pp

Alto Sax
(8va bassa)

3 3 3

3 3 3

3 3 3

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