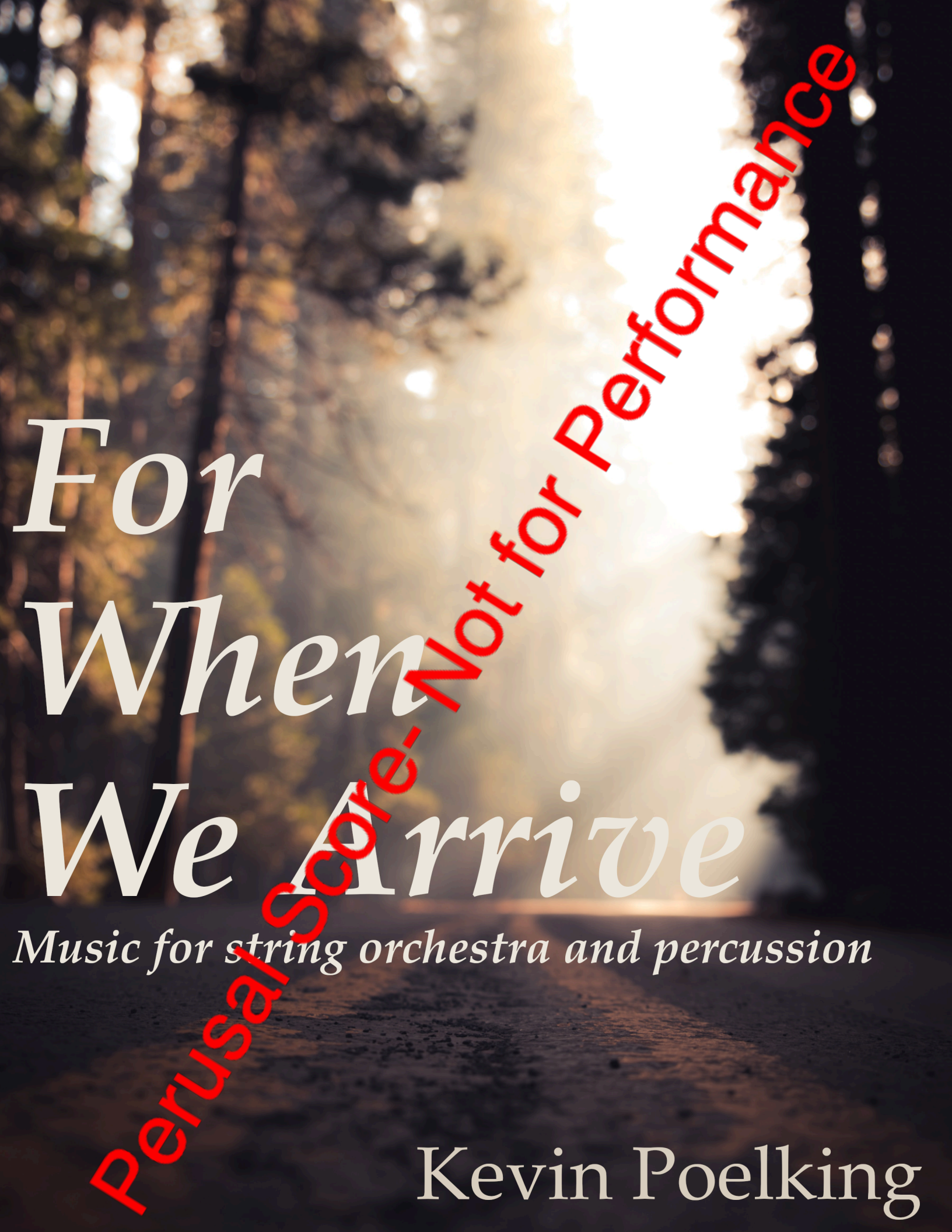
For When We Arrive
Music for string orchestra and percussion
Perusal Score- Not for Performance
Kevin Poelking

Perusal Score- Not for Performance

For When We Arrive

Program Note

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.

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Instrumentation

Divisi String Orchestra and Percussion

Violin I (Violin Ia)
Violin II (Violin Ib)
Violin III (Violin IIa)
Violin IV (Violin IIb)

Viola I
Viola II

Cello I
Cello II

Contrabass (with divisi)

Piano
(To be played in the absence of percussion)

Percussion I
Vibraphone
Large Triangle

Percussion II
Marimba
Large Suspended Cymbal
Crotales (pitches B♮ and C♯only)

Performance Notes

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 overtones with especially audible lower pitches. (A "wash" of sound, as opposed to a clear, bright, distinct pitch.)

The vibraphonist/ pianist 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.

A piano part is provided in the absence of one or both percussionists.

More information, recordings, composer bio and contact at KevinPoelking.com

KPmusic

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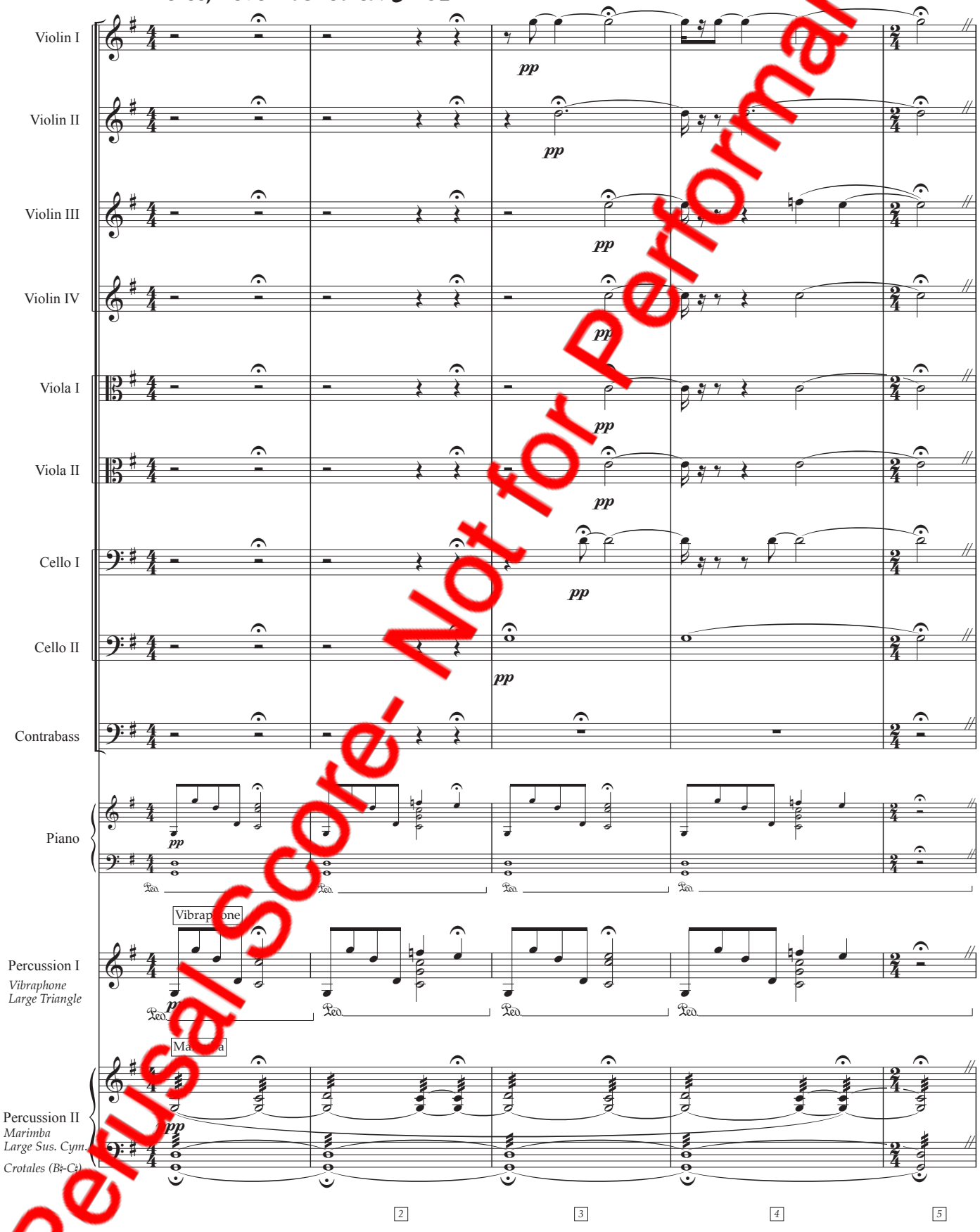
Score

for string orchestra

For When We Arrive

Kevin Poelking (2023)

Dolce, never rushed ca. ♩ = 52



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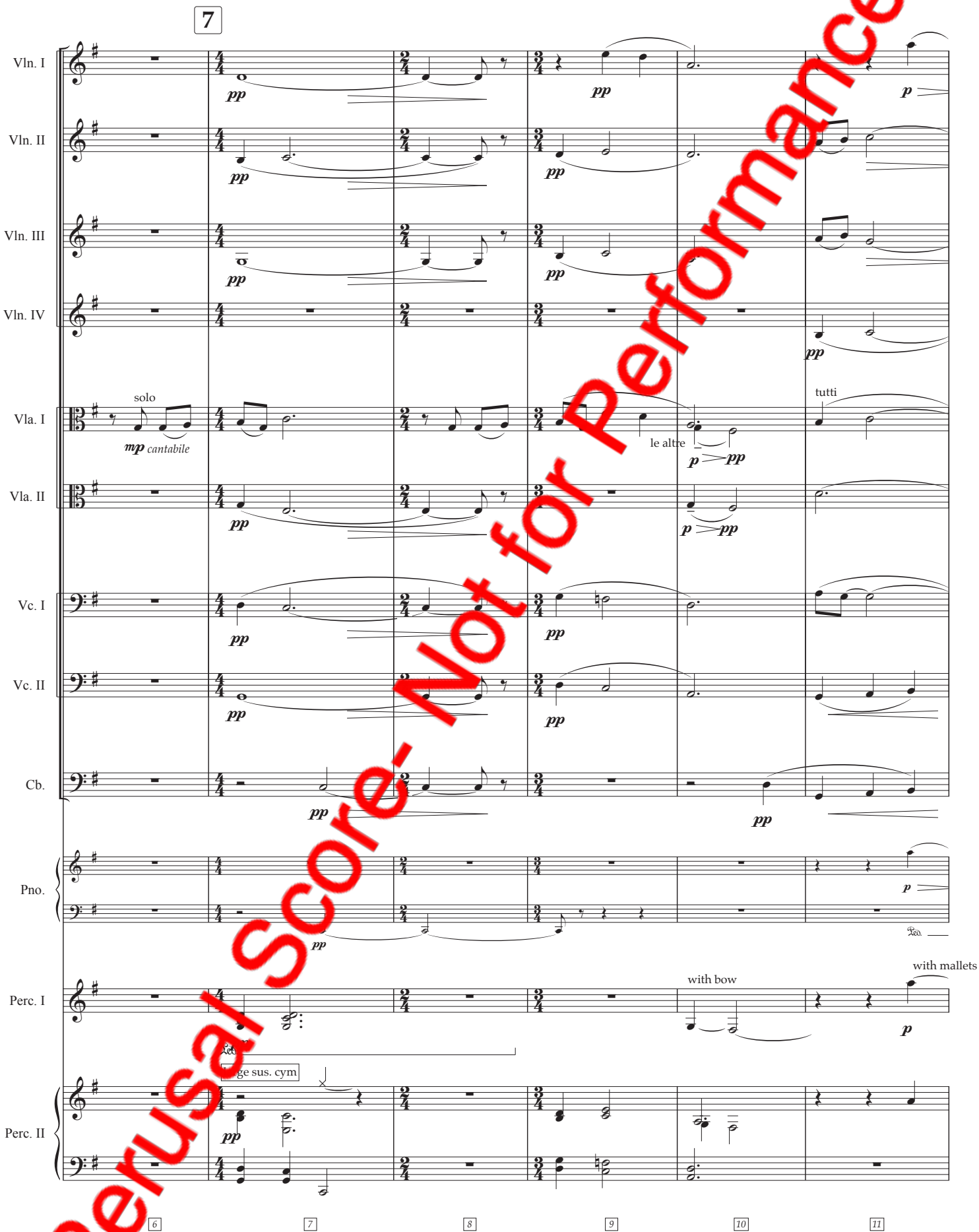

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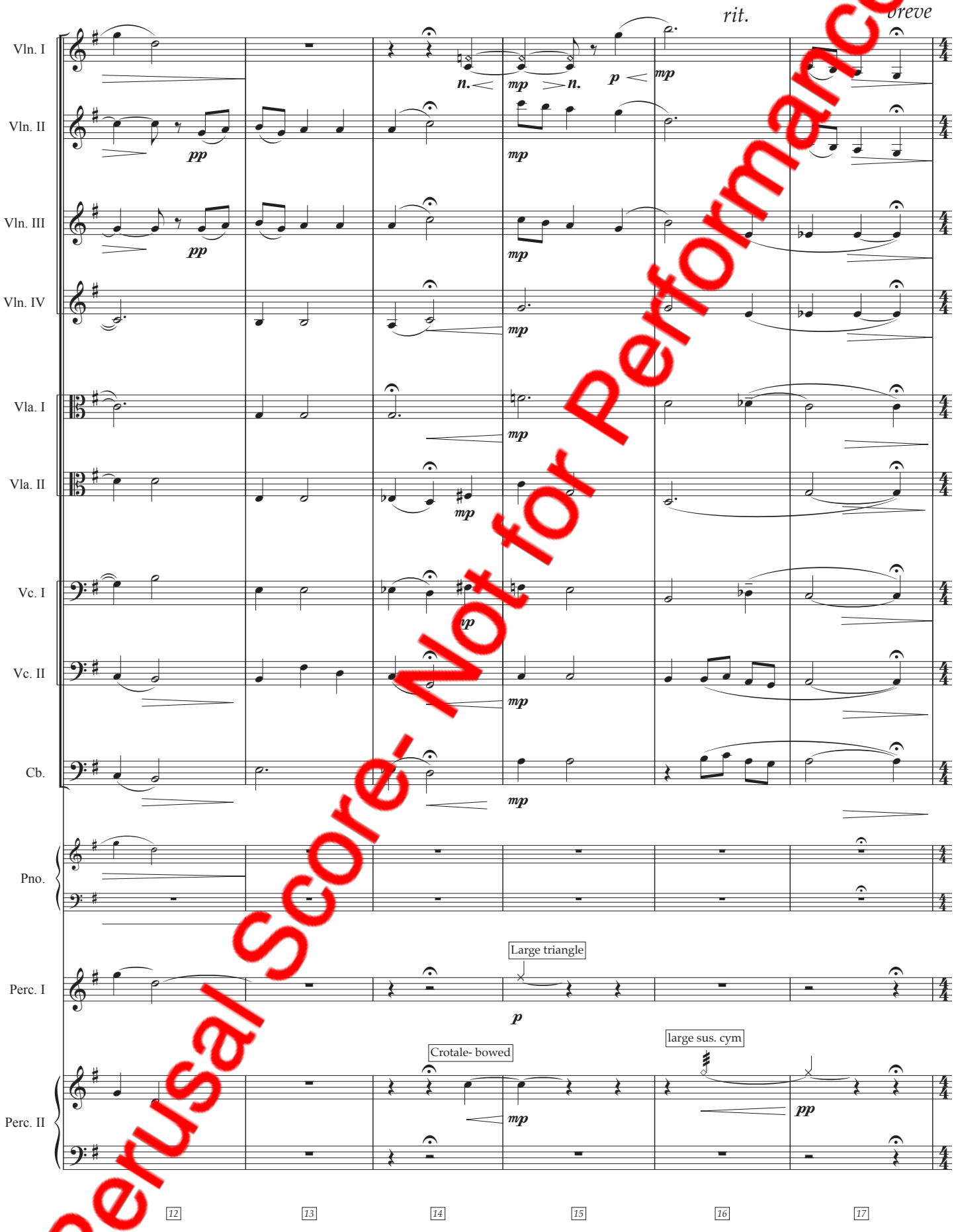

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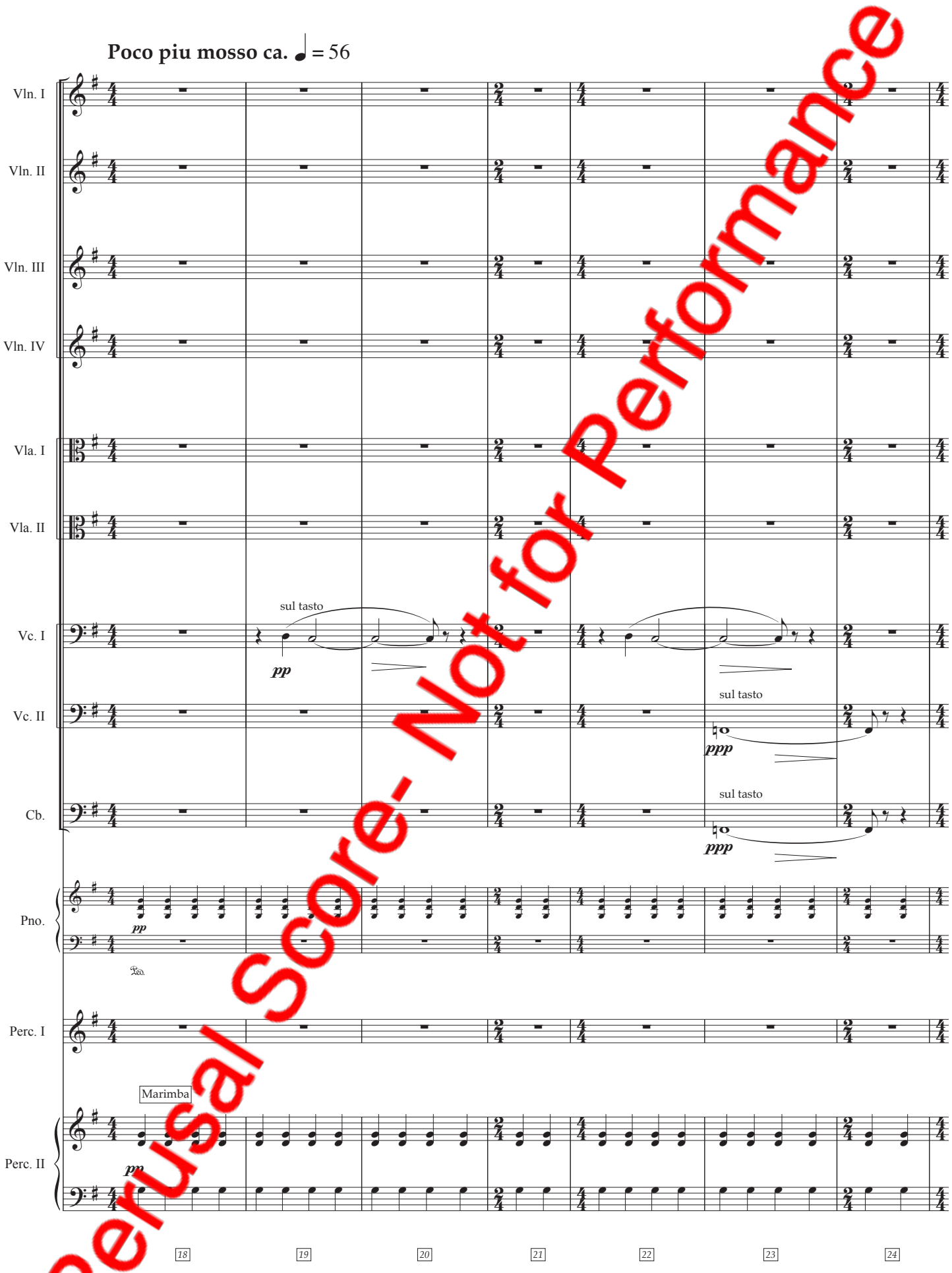

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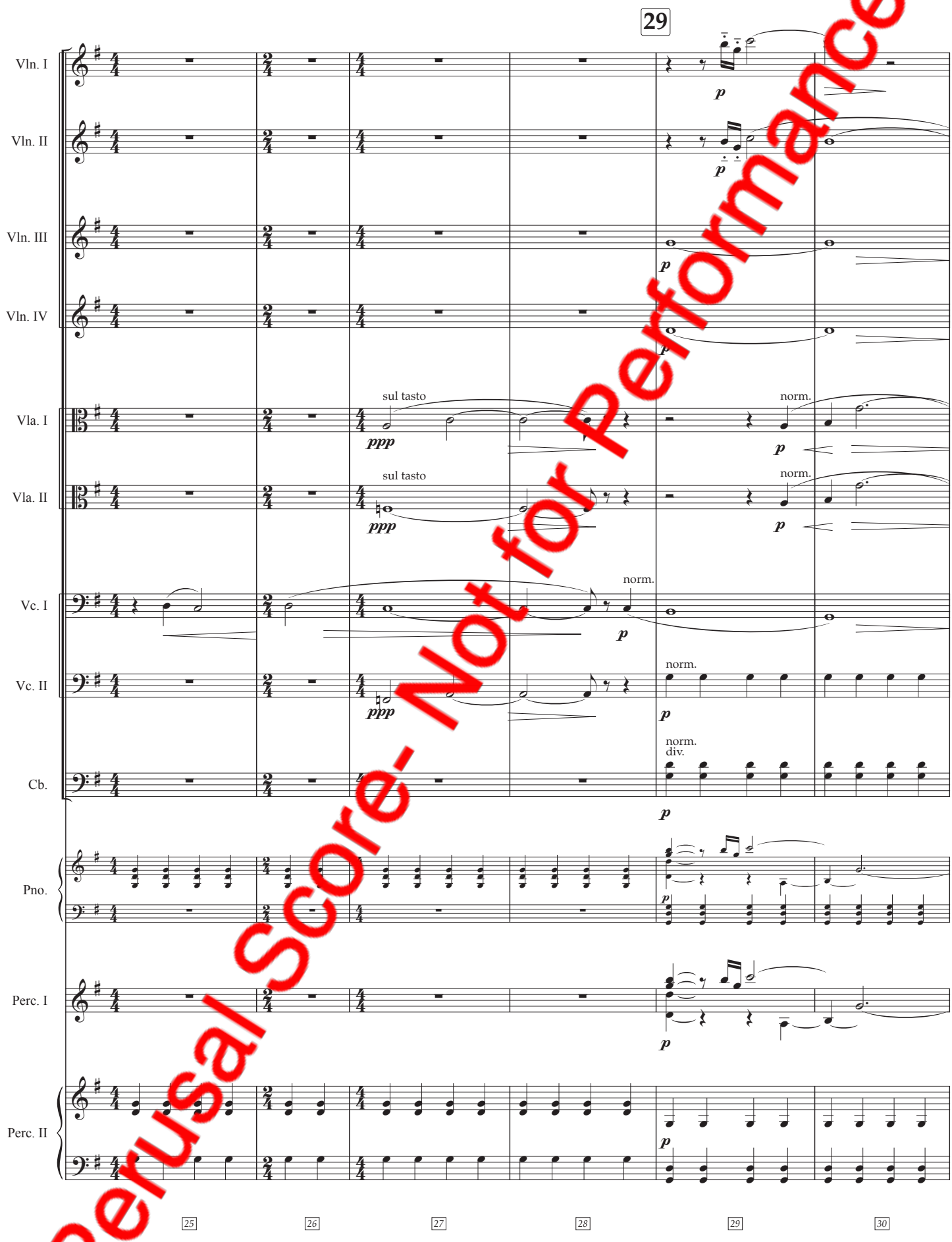

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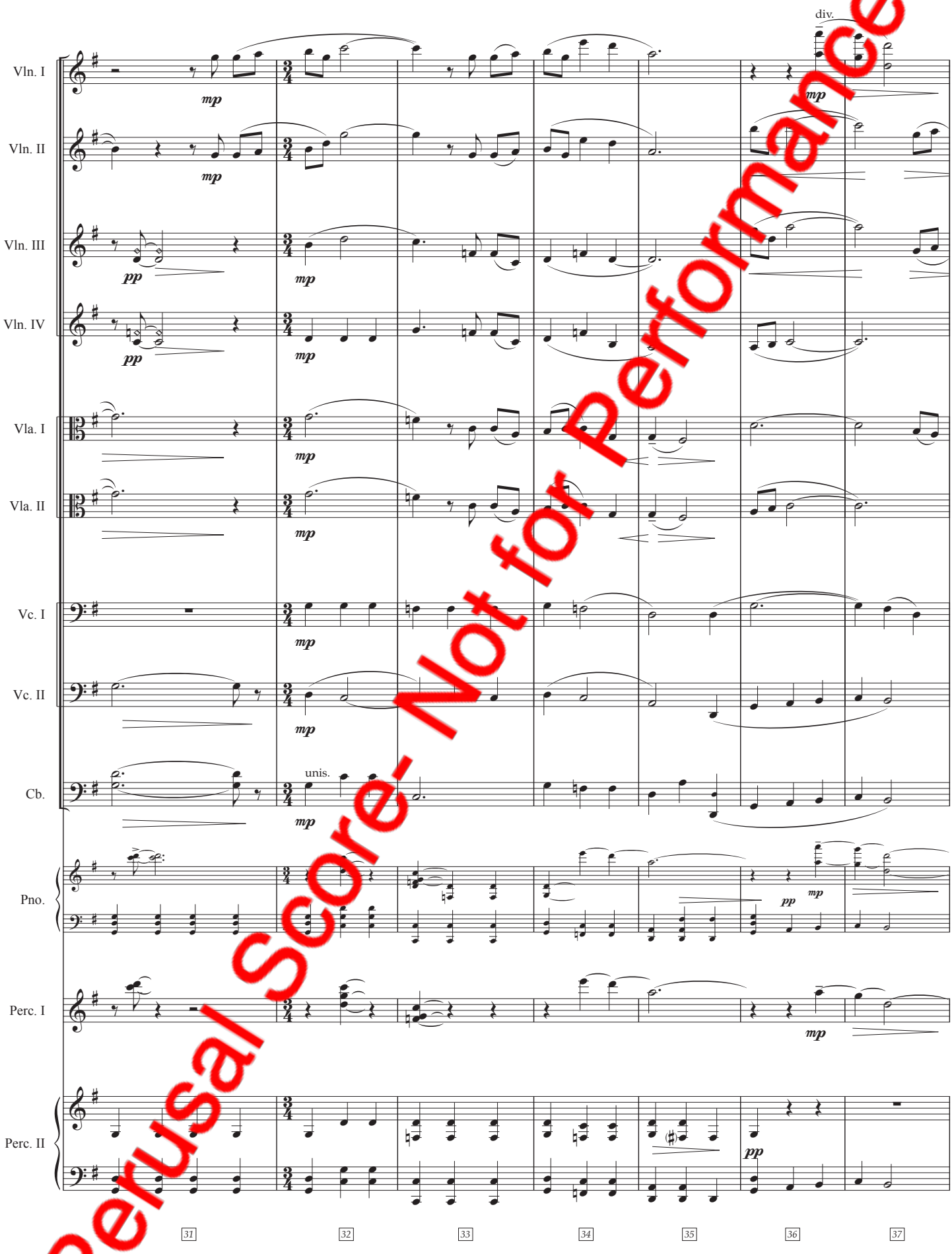

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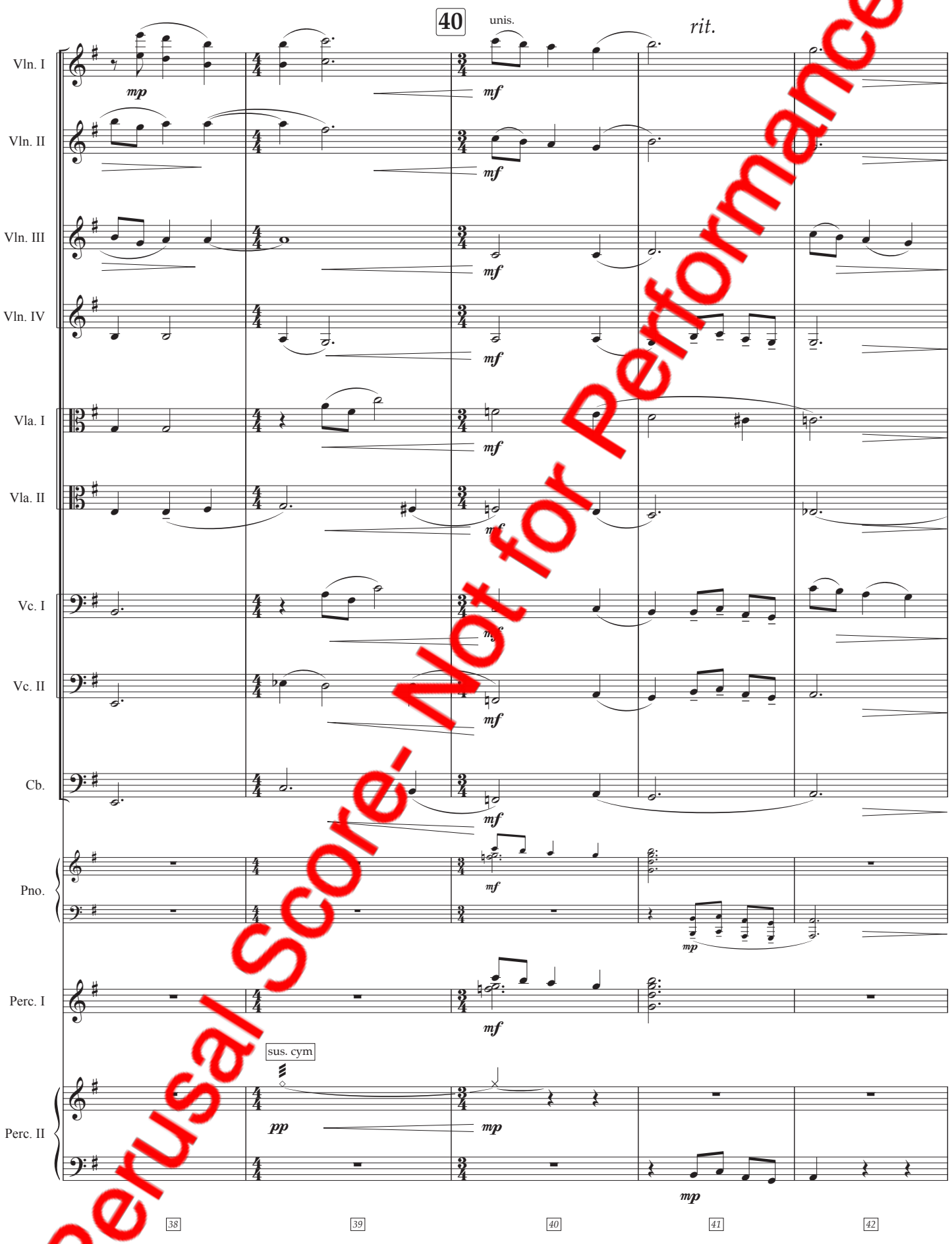

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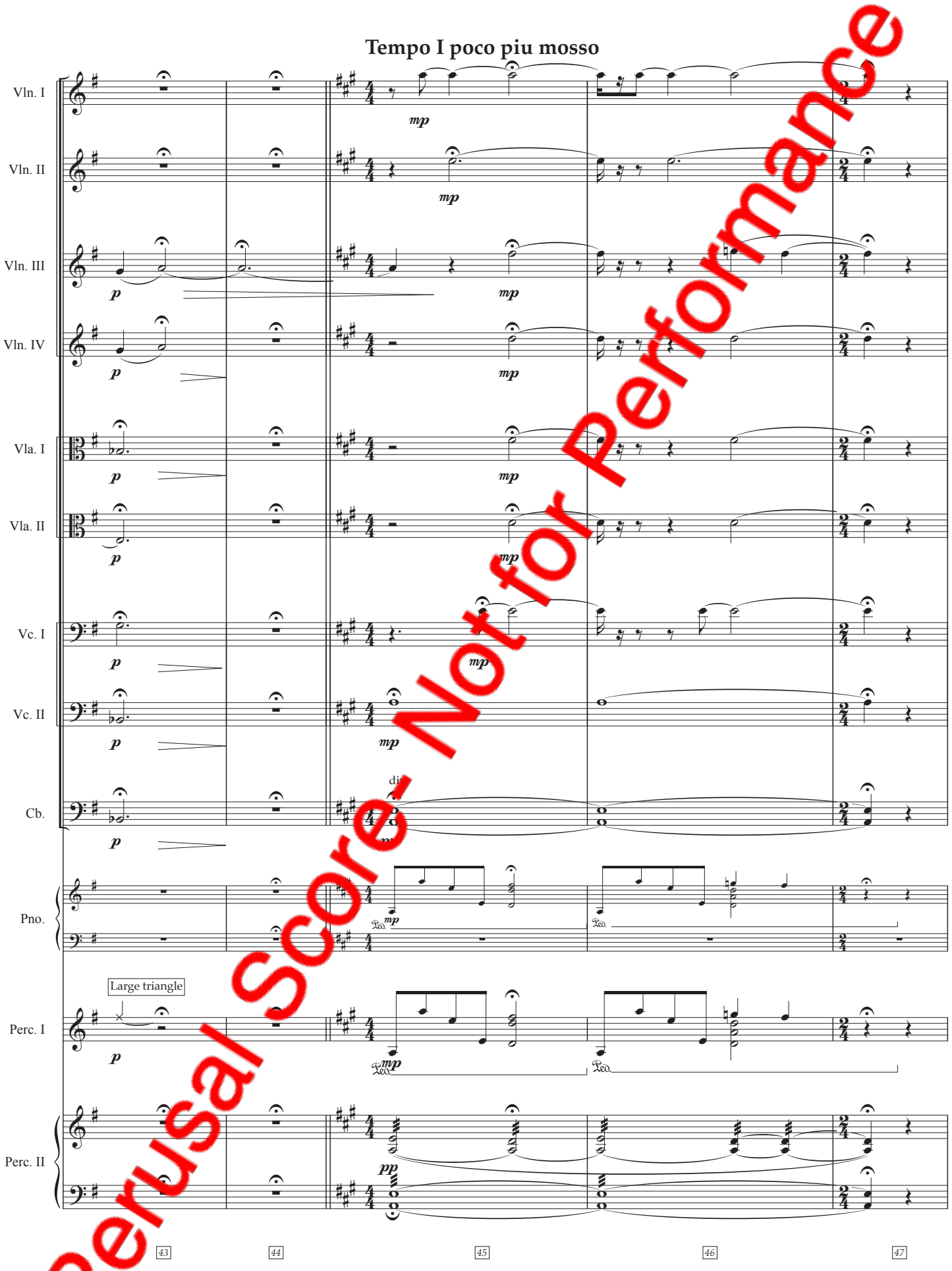

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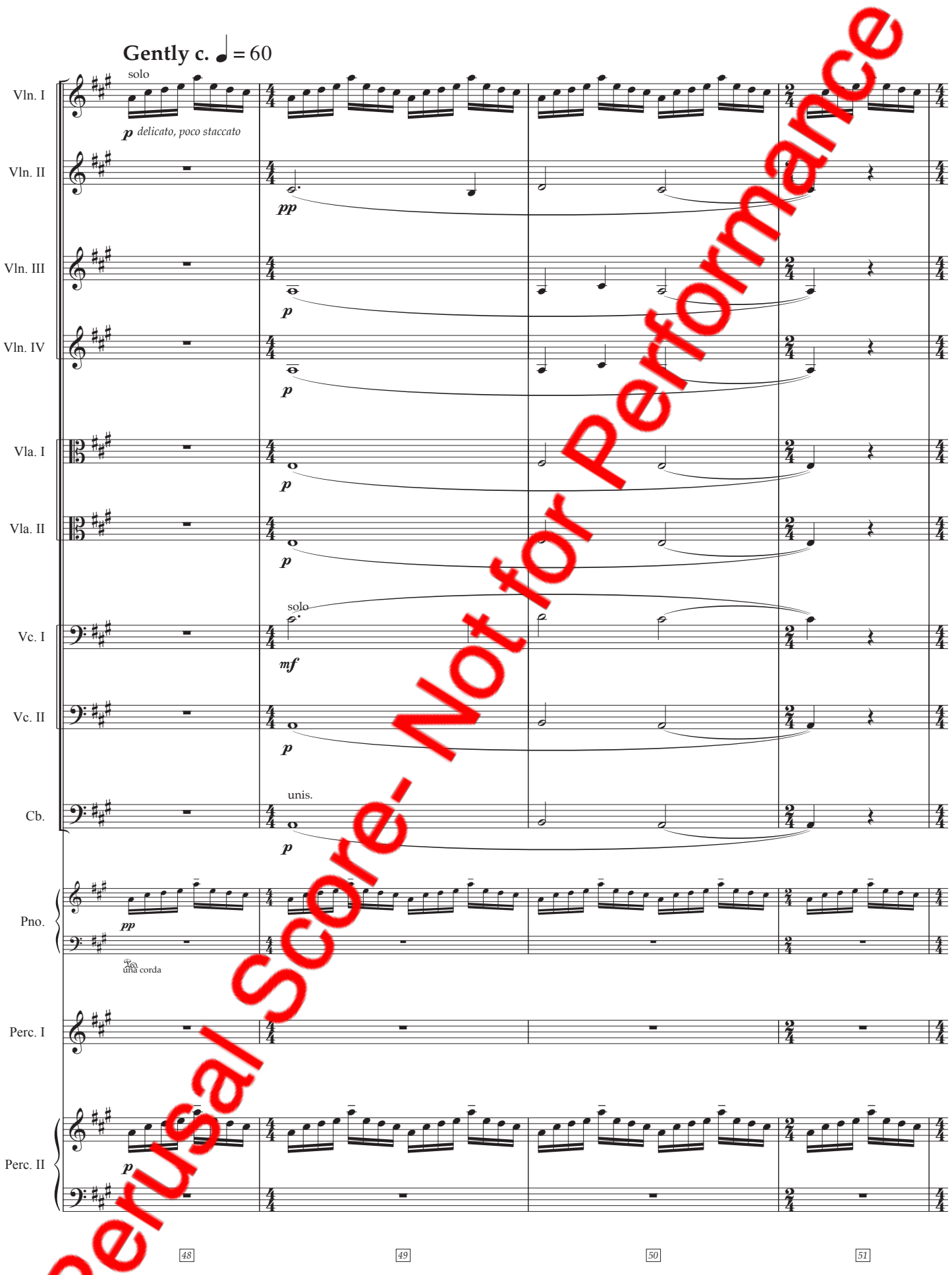

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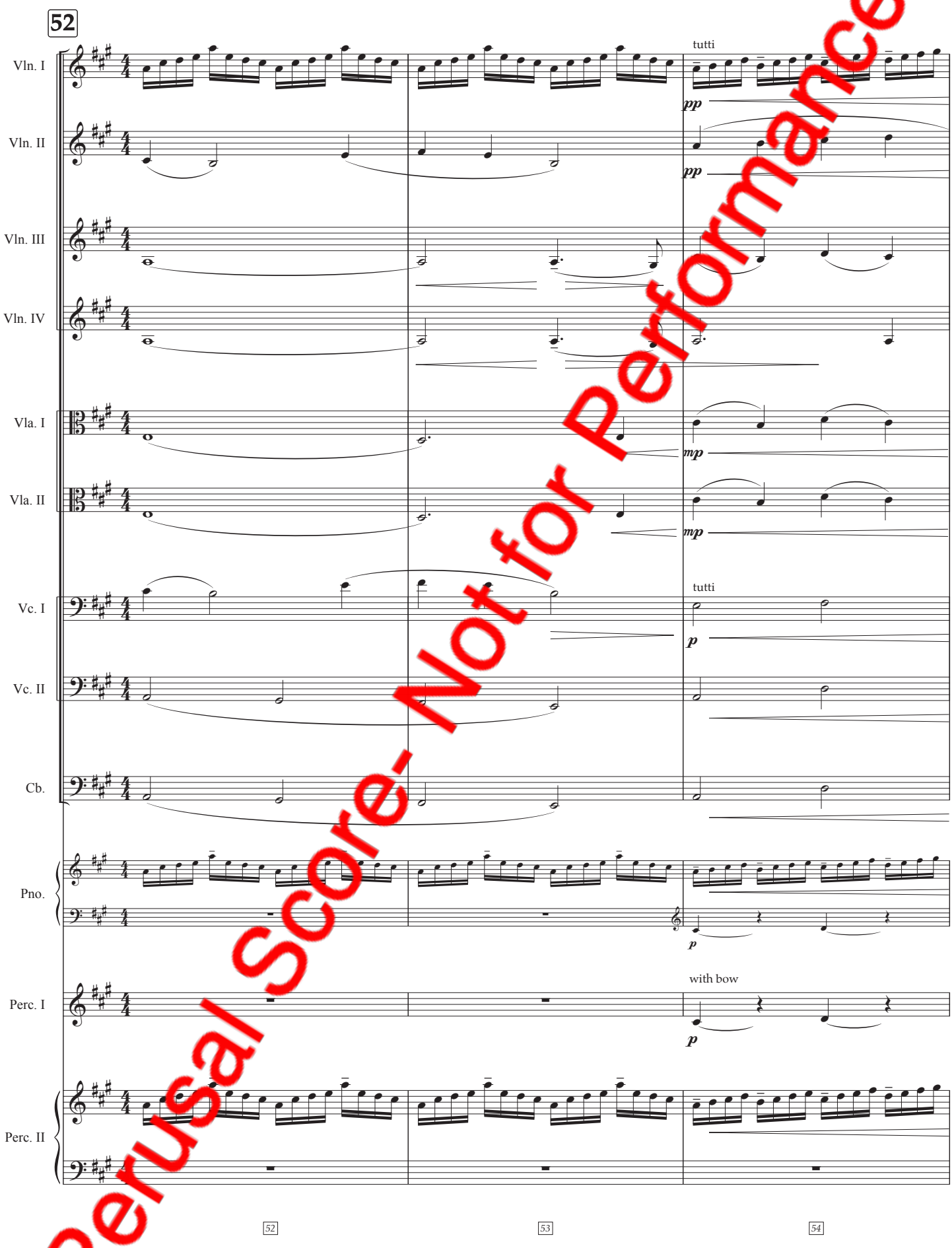

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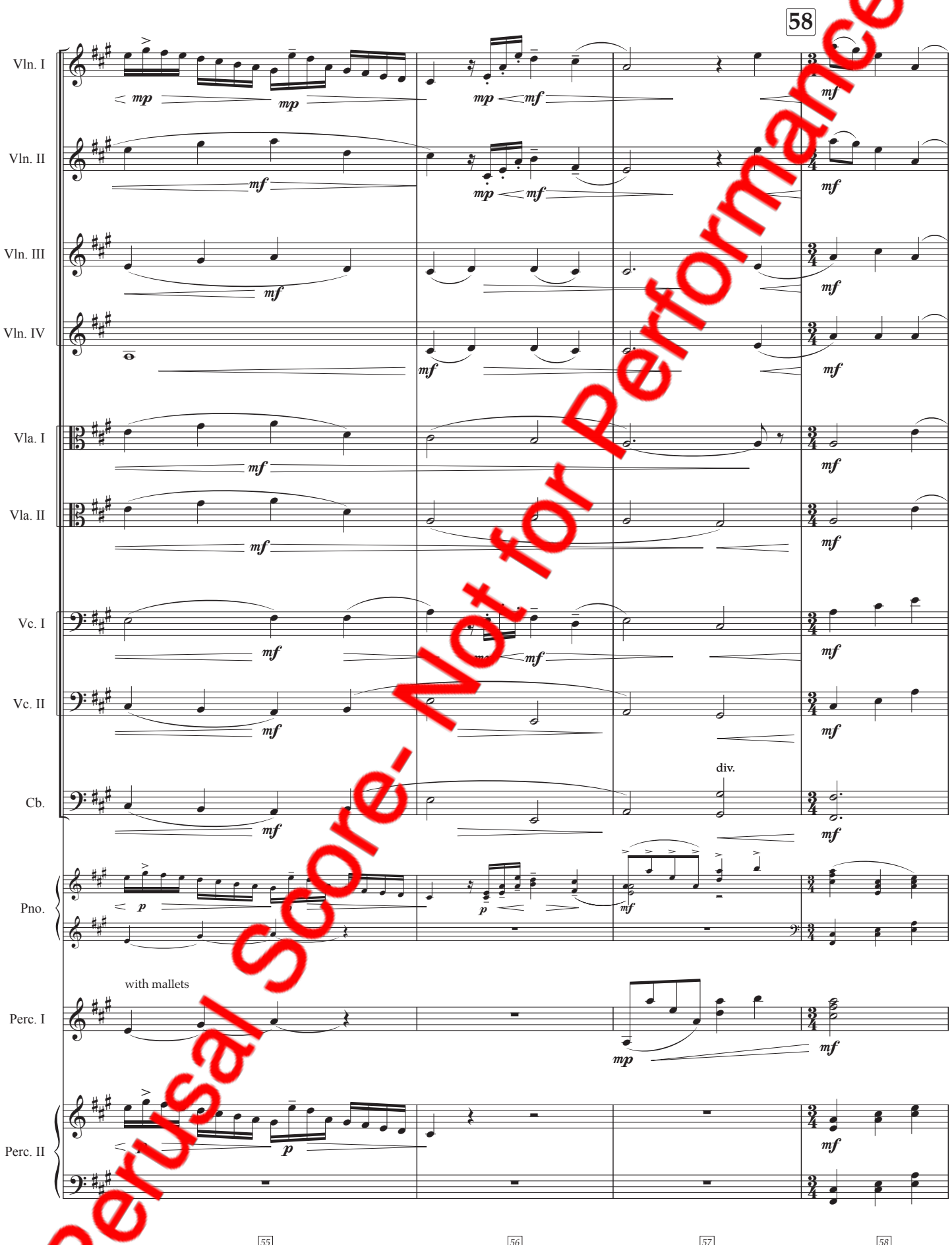

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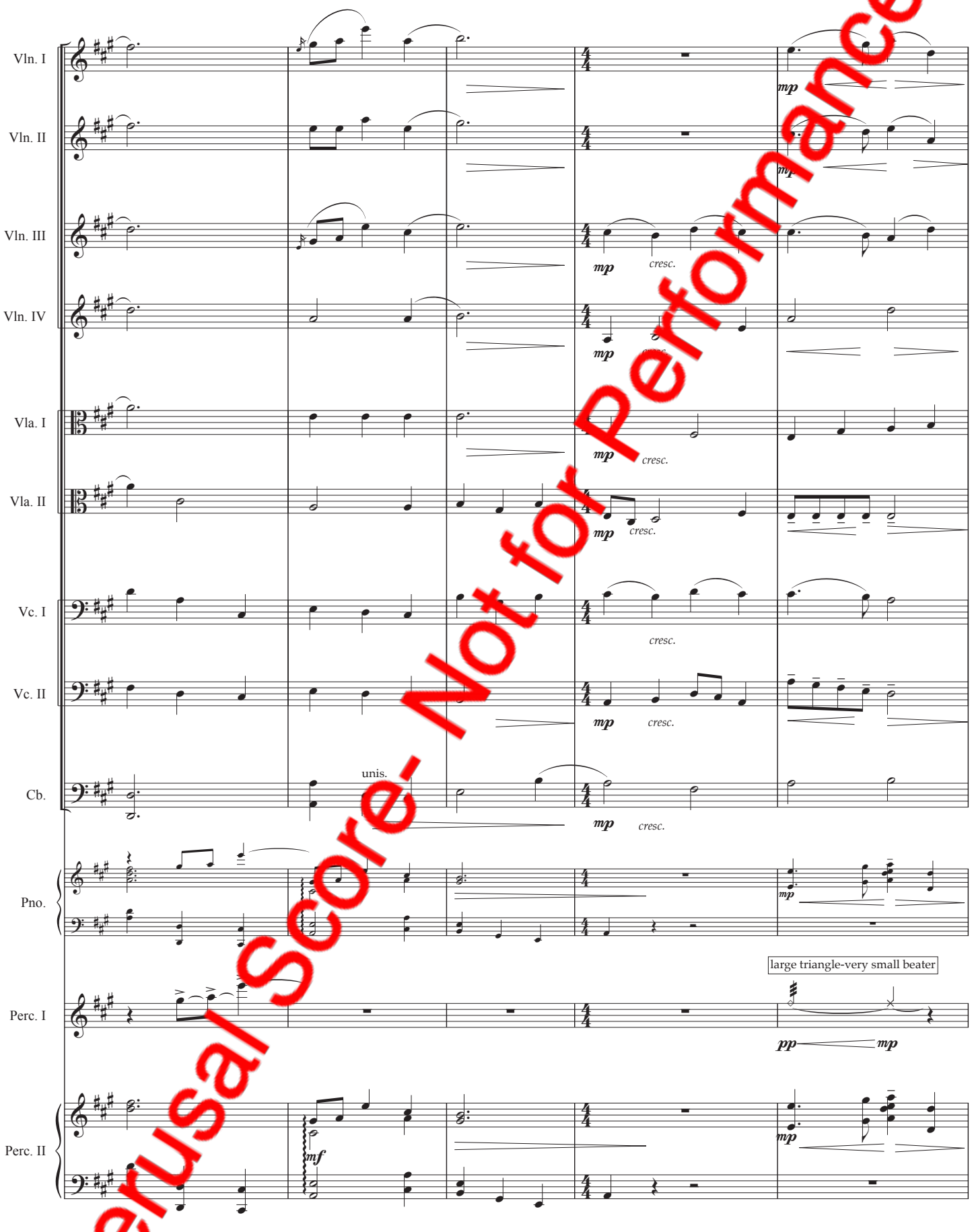

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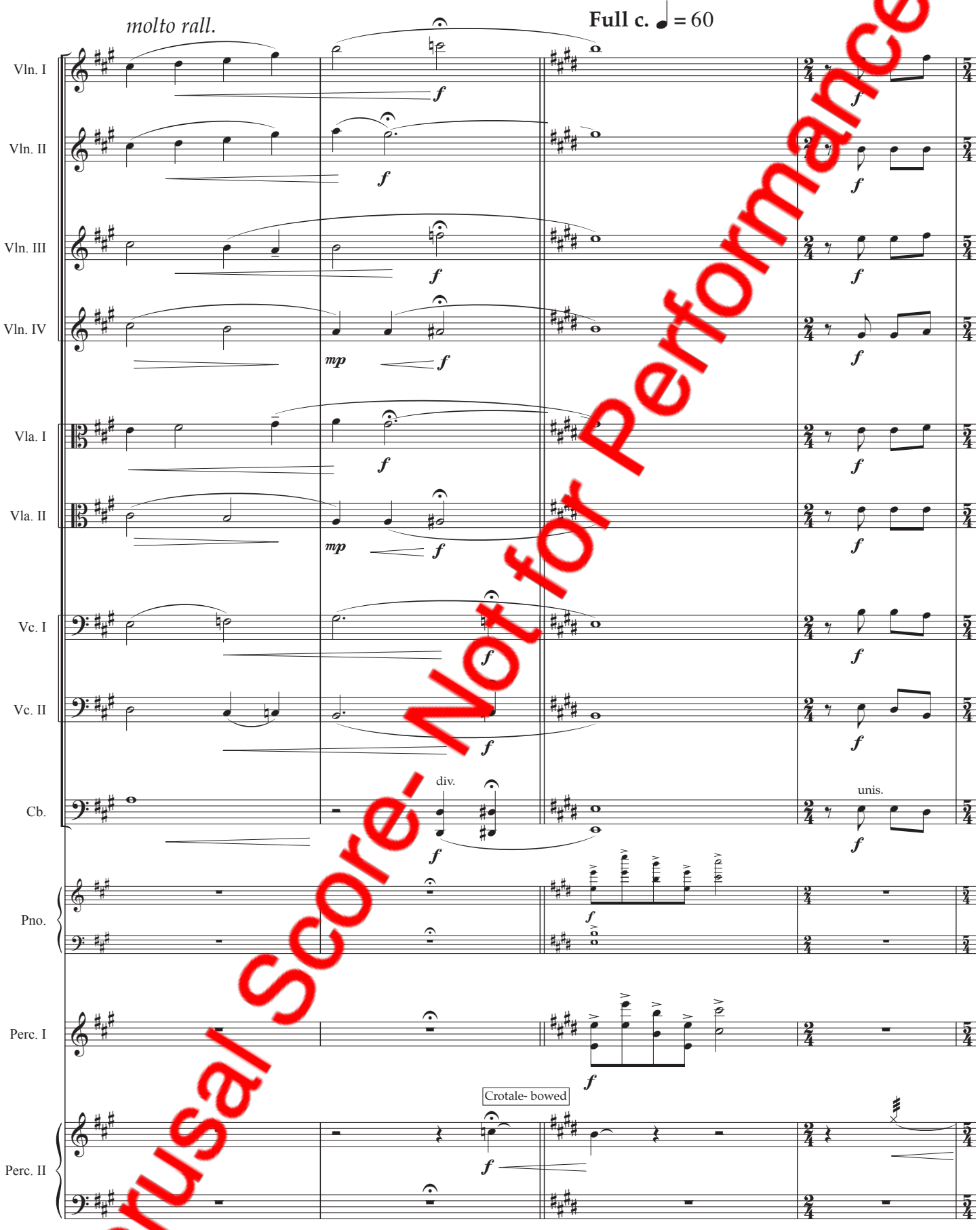

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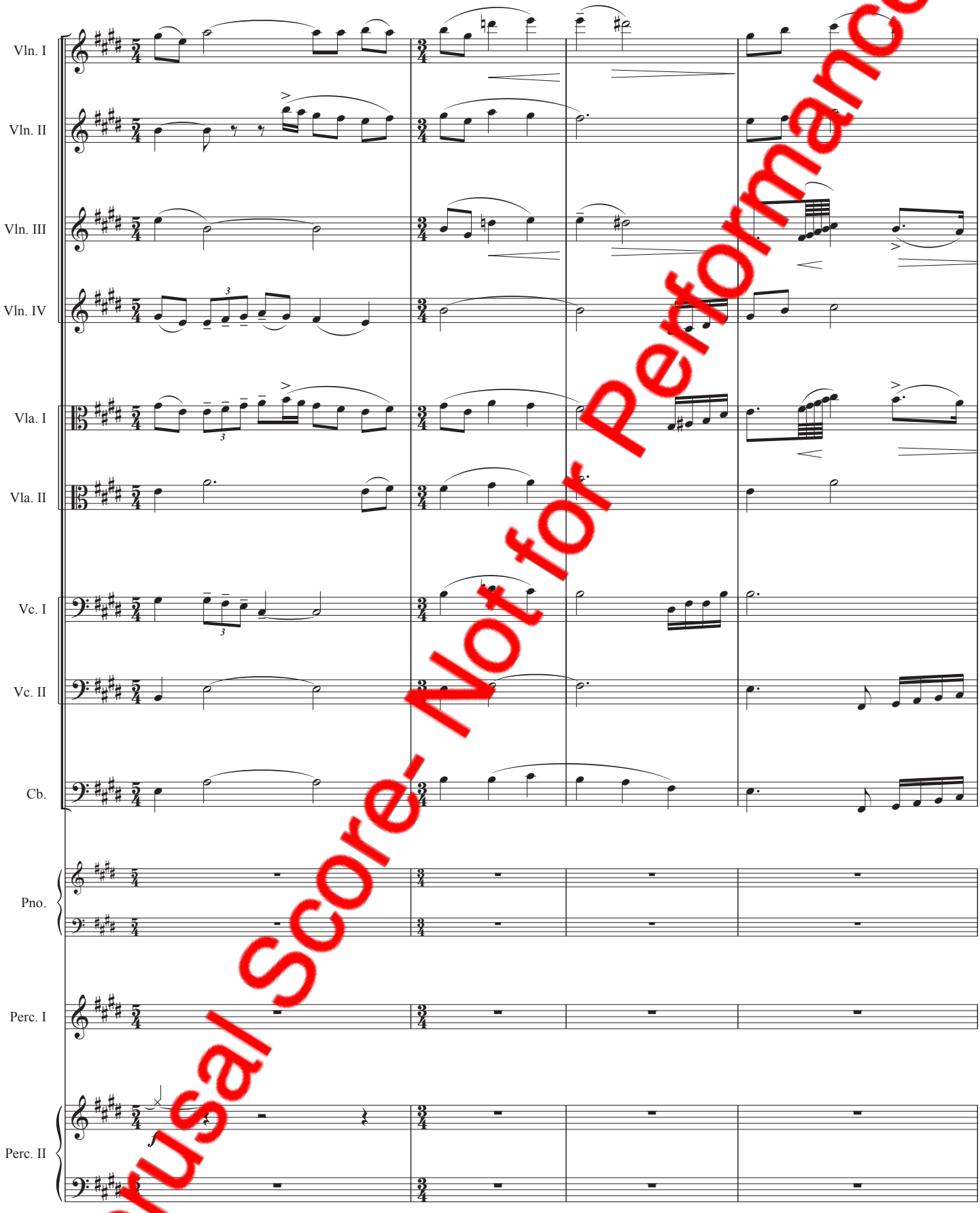

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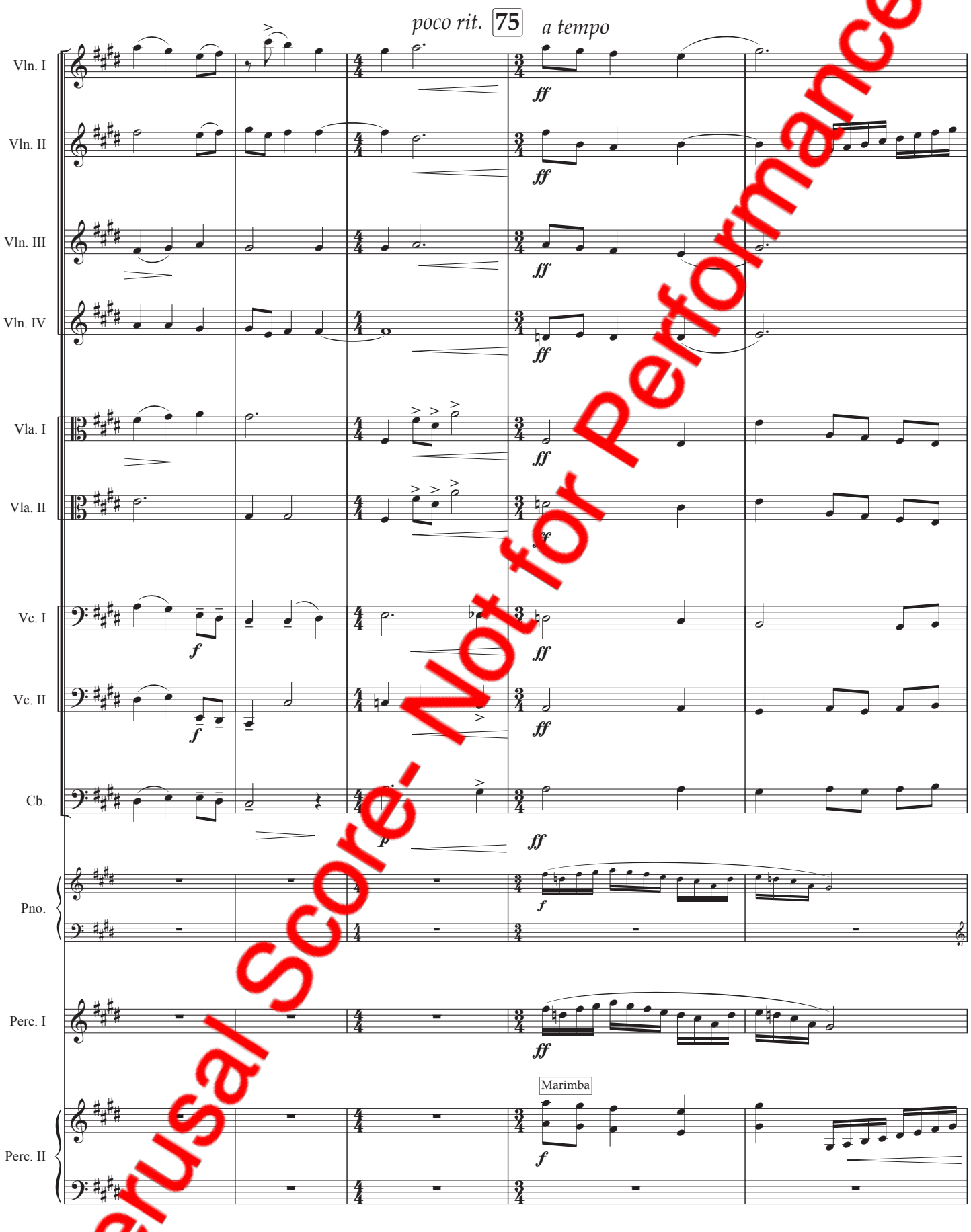

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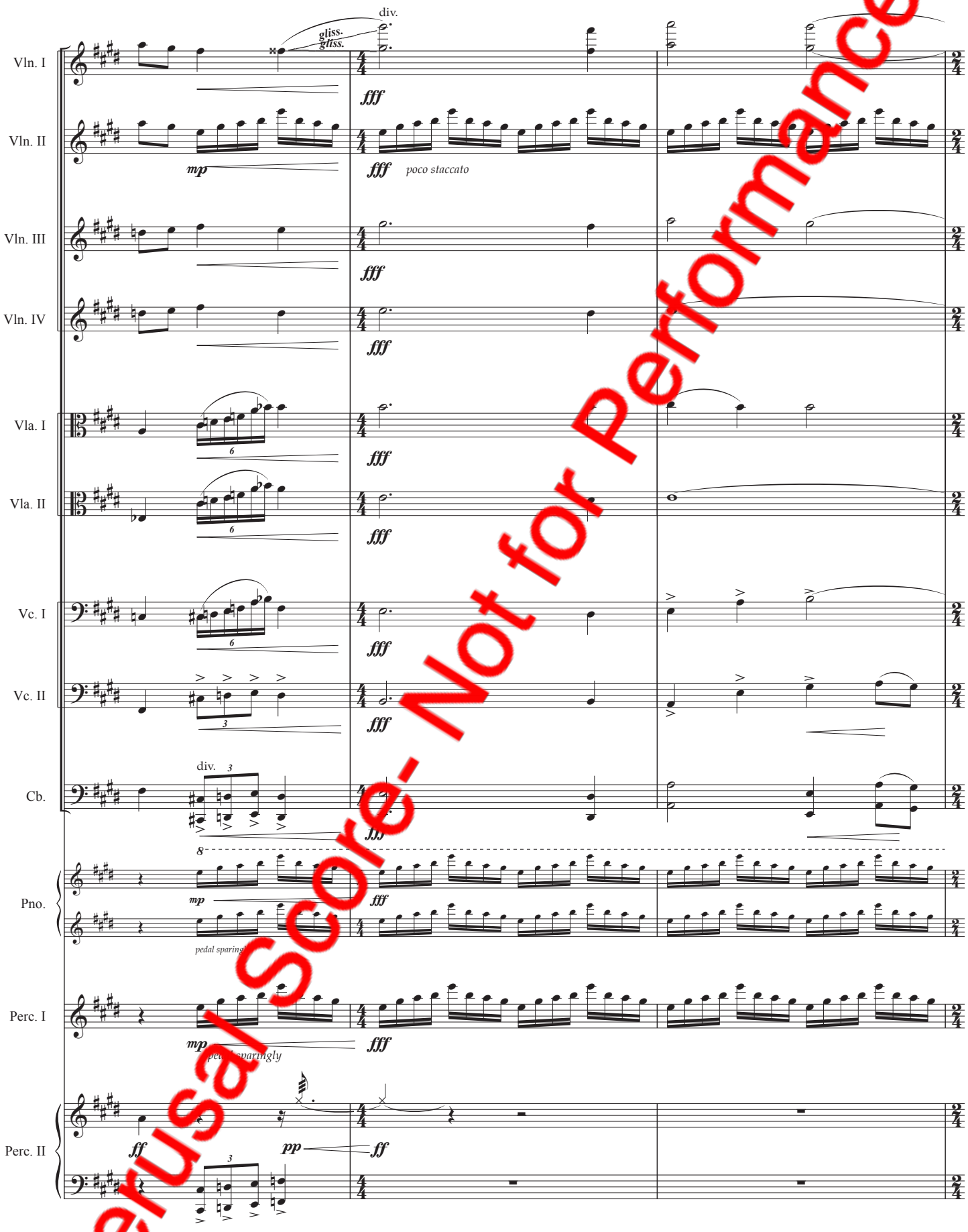

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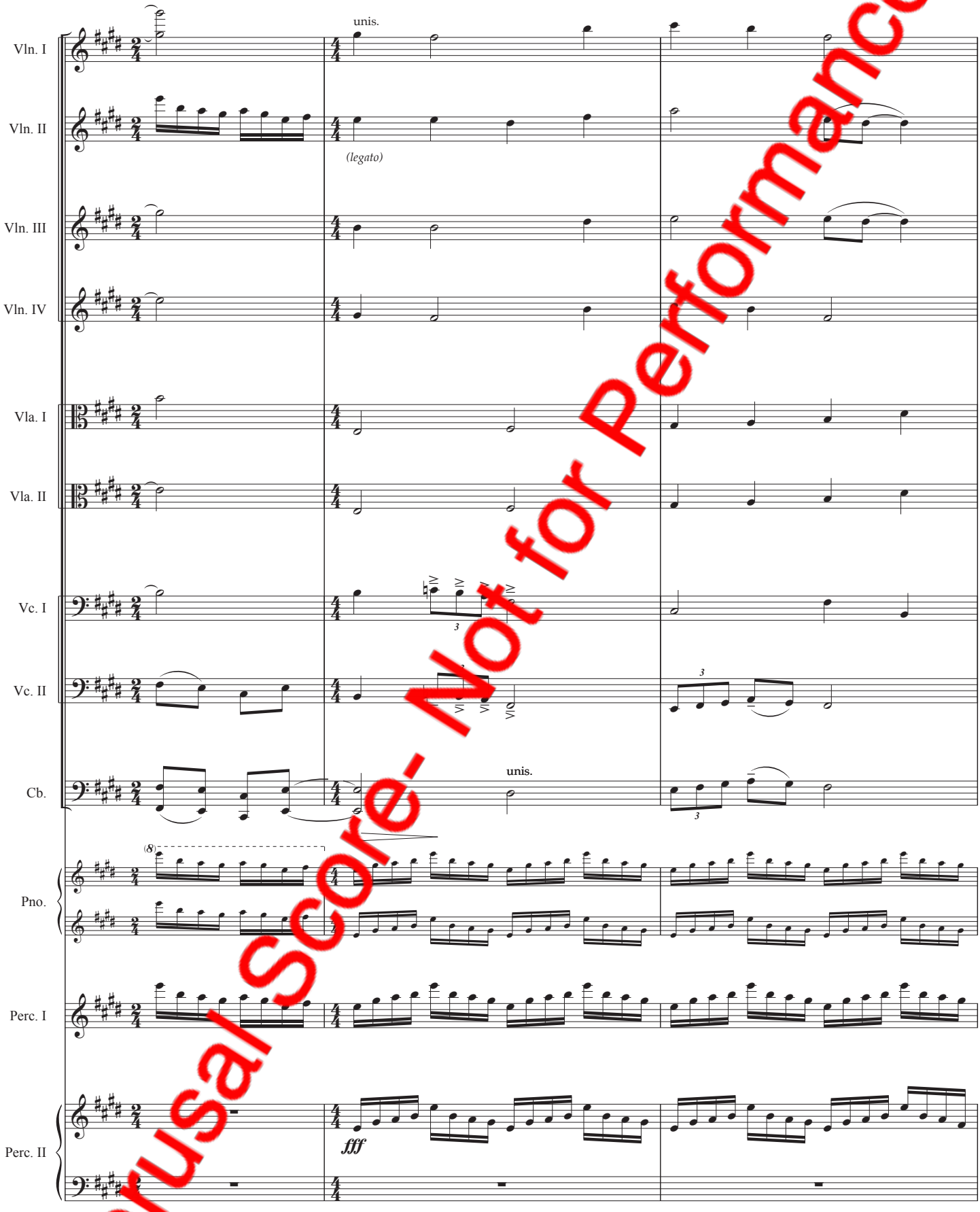

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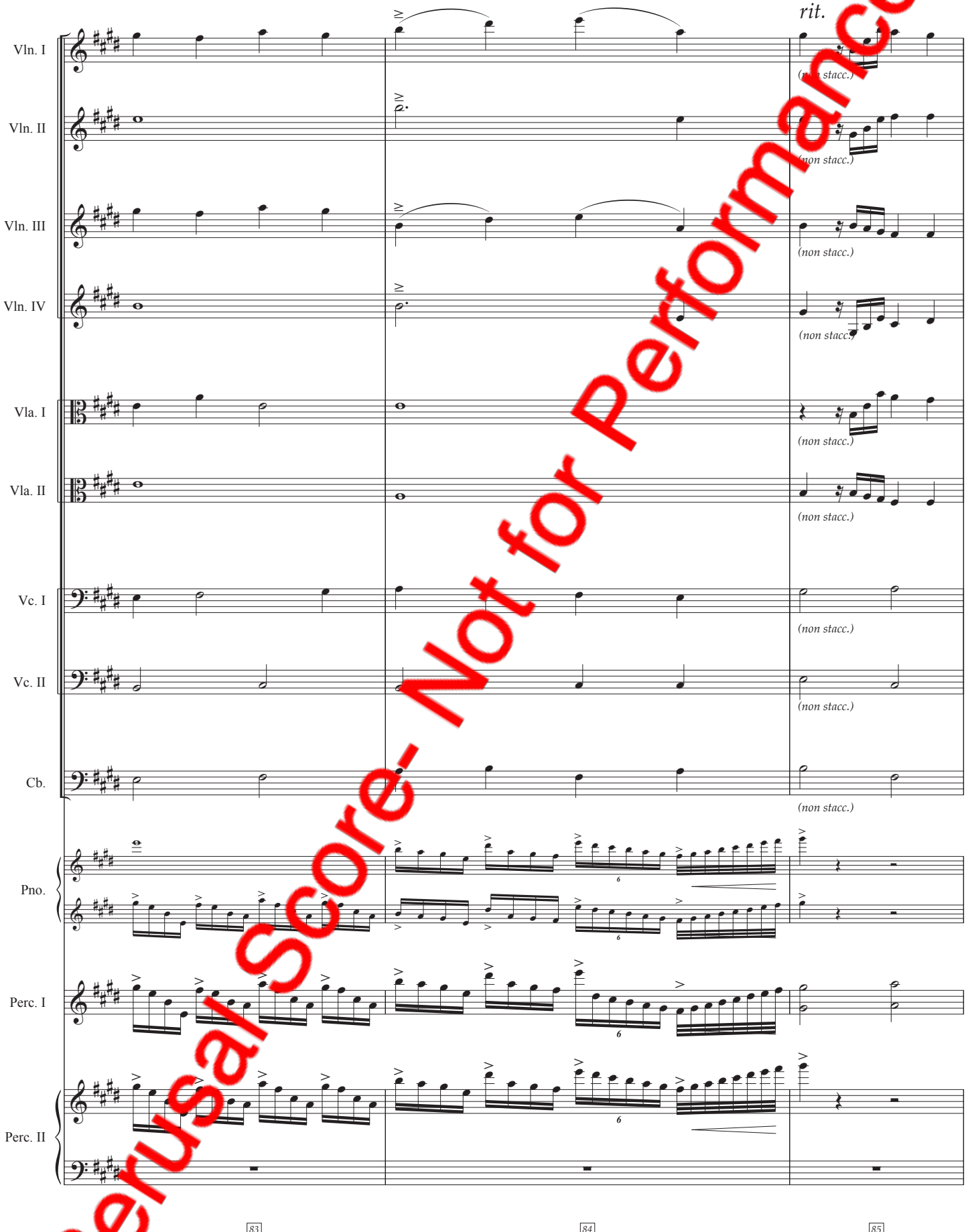

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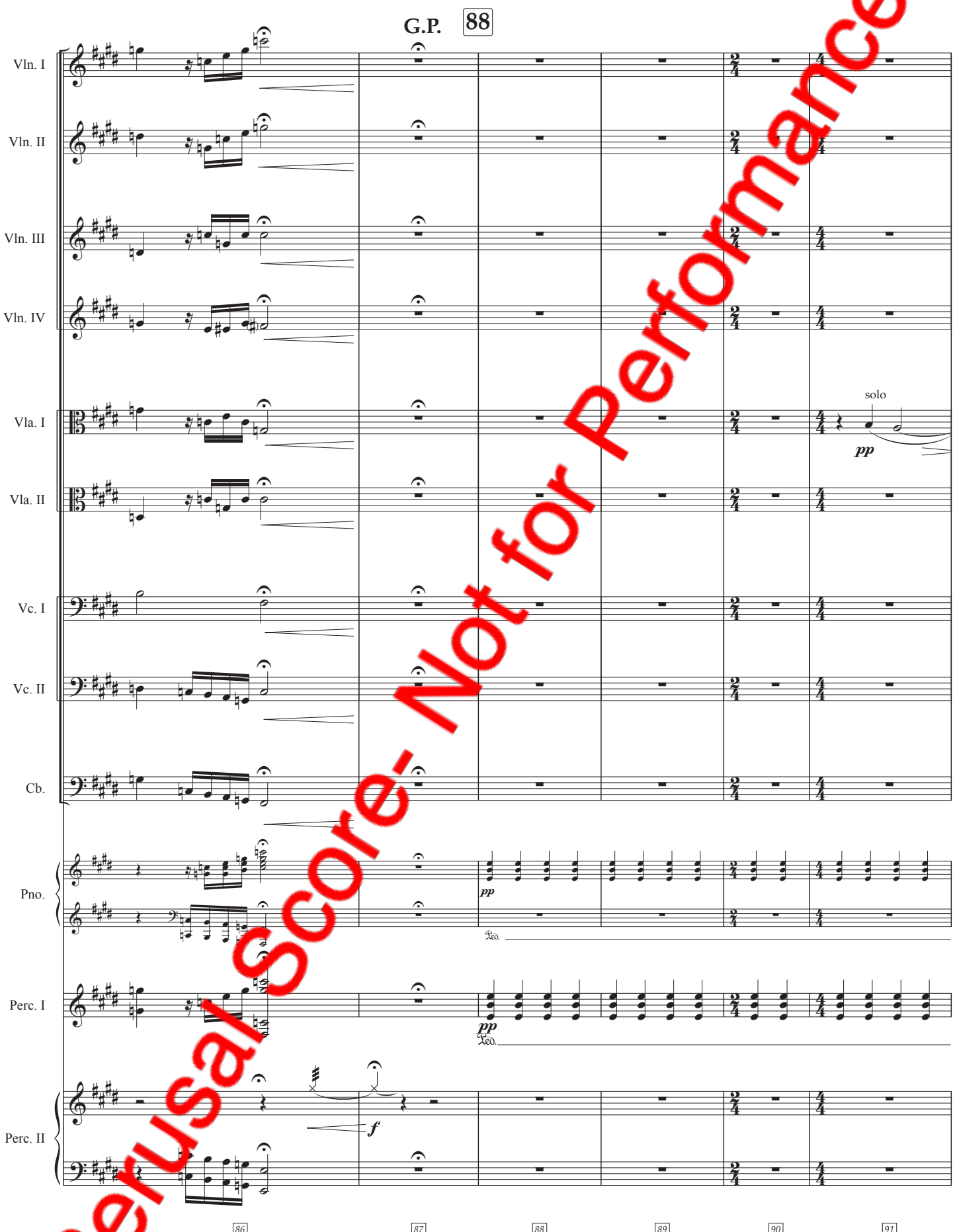

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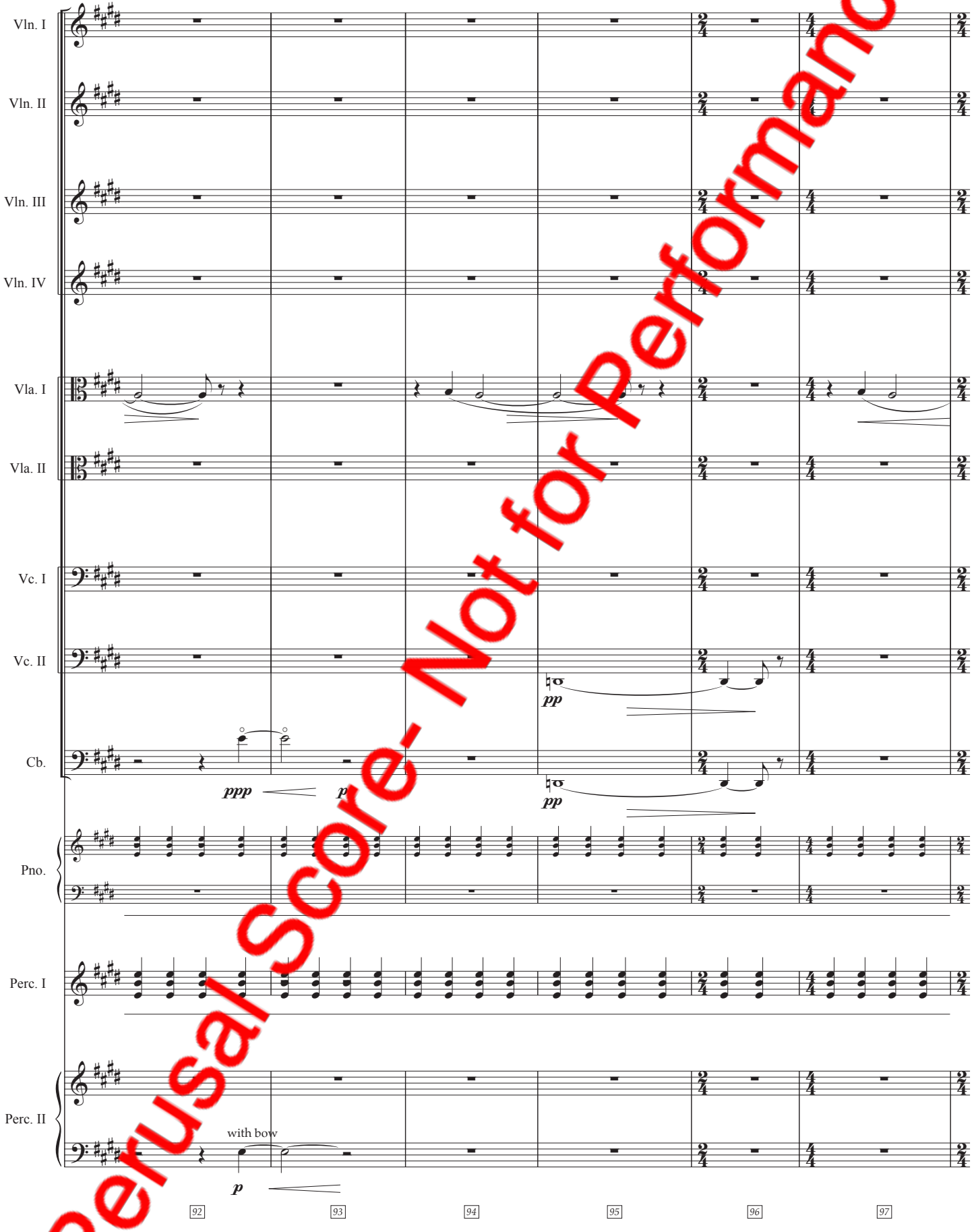

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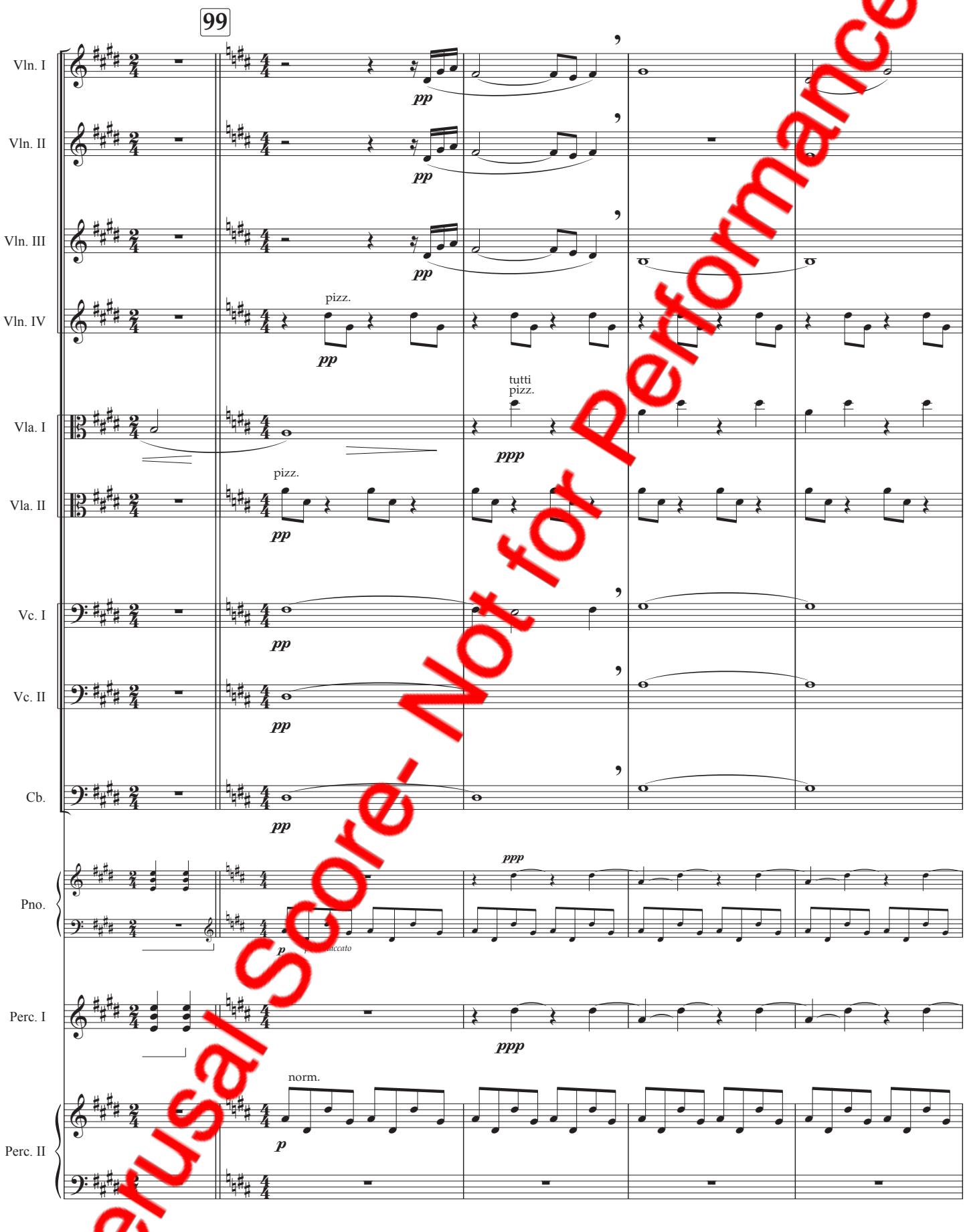

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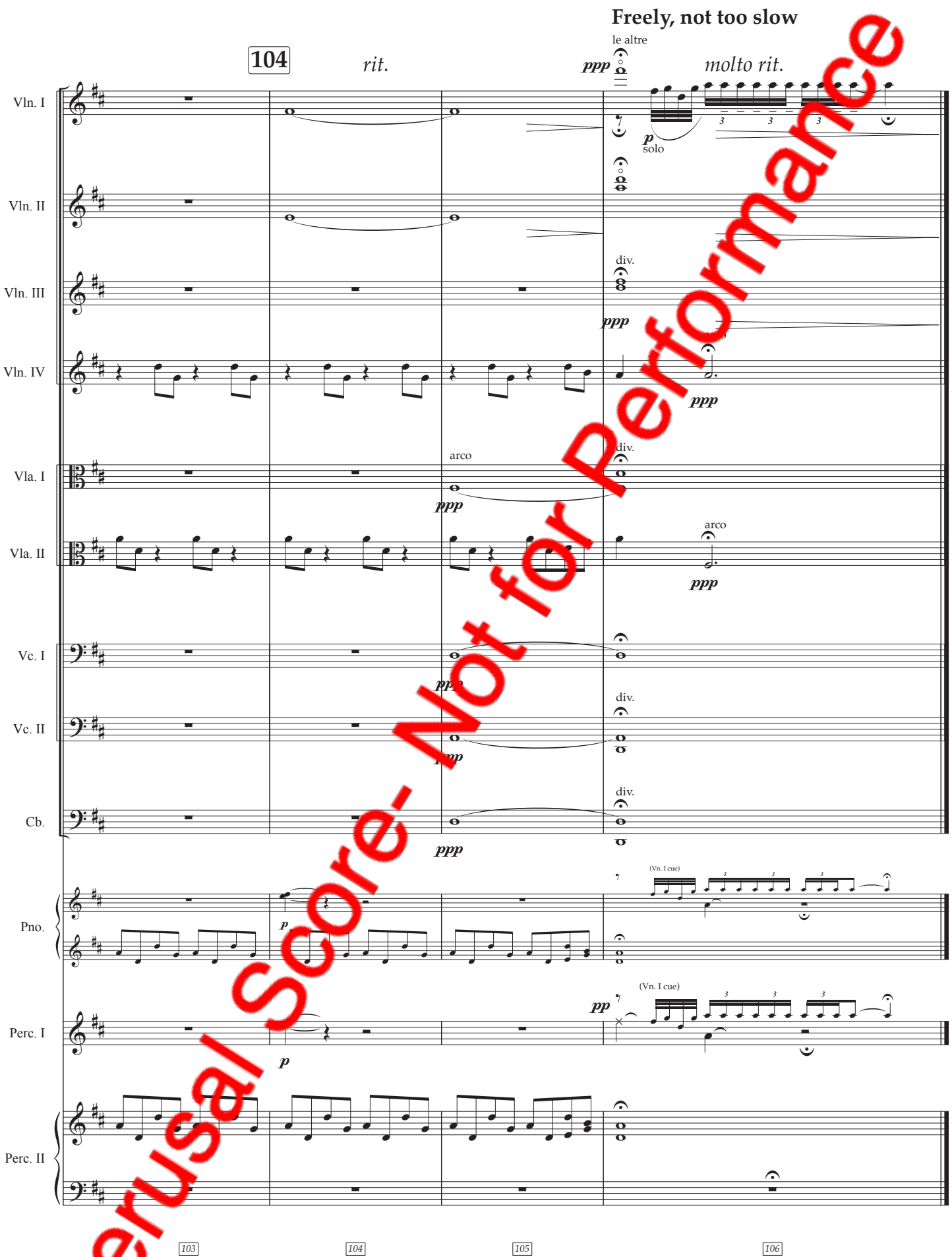

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