

Green
Whispers
music for concert band

Kevin Poelking

Permsal Score-Not for Performance

Green Whispers (2025)

Instrumentation

Flute I-II
Oboe*
Bassoon*
Clarinet I-II*
Bass Clarinet
Alto Saxophone I-II
Tenor Saxophone
Baritone Saxophone

Trumpet I-II*
Horn in F*
Trombone I-II
Euphonium*
Tuba

Piano

*Contain divisi within parts for flexibility.
Split players evenly or at the discretion of the conductor.

Percussion (4-5+ players)**

Percussion I:
Glockenspiel, Triangle, High and Low Woodblocks

Percussion II:
Vibraphone, Sizzle Cymbal

Percussion III:
*Marimba, Large Suspended Cymbal,
Sizzle Cymbal (can be shared with Perc. II)*

Percussion IV:
*Snare Drum, Bass Drum, Cabasa,
Finger Cymbals, Mark Tree, Tam-tam*

*Percussion IV can be performed by one player if only four percussionists. Elimination of parts is at the discretion of the performer/ conductor. If desired, all parts can be divided to additional percussionists, especially I and IV.

**There is also a part included "Percussion Score" that displays all parts at once to aide ensembles with limited percussion.

I. Bloom

(ca. 2:30)

Green Whispers brings focus to the often overlooked beauty of nature in our urban settings. Reminding us that a solitary tree, a small garden, or a small tuft of grass can hold great beauty. The first movement portrays the gentle, patient, beautiful changes that occur when a delicate flower comes into bloom.

Note from the Composer:

The percussion instruments should resonate into the second movement. (There is no need to wait for complete silence between movements.) However, this should not be rushed and the instruments should have at least a few seconds to fade before starting the next movement.

II. Borders

(ca. 2:45)

This movement represents the influence of manmade structures on nature's growth. While naturally more curved, asymmetric, and "imperfect", plants can often shape within the synthetic frames of these structures, but often grow outside of them, overwhelming the original "border" and becoming something completely organic. The steady and "square" pulse of the music (starting with the marimba) represents our border, with small, less predictable pockets of "growth" interacting with and often overtaking these borders and each other.

I found this sentiment to be well summarized in H. Ernest Hunt's *Spirit and Music*:

... there are curves and sweeps in the swing of trees and grasses, in the flight of birds, and in the grace of the human form. It is significant that Nature's handiwork so abounds in curves, whilst that of man is fashioned so much upon straight lines with consequent sharp points and angles. Is it not obvious that Art has but scanty share in designing our towns and manufactories? Right angles, no doubt, stand for utility in a commercial age, but Nature with her longer purview has little use for them and prefers a more rounded way of progress. Nature inspires, but not in square-cut periods.

Note from the Composer:

This movement prioritizes soft, light performance with a strong, cohesive pulse from the ensemble. I have found that this style of music (much like the "Intermezzo" from Holst's *First Suite in Eb*) is drastically outnumbered by "epic/ loud" band pieces and is much needed in the repertoire.

for the Civitas Consortium Project

Kevin Poelking

6 a tempo

Thoughtful, freely c. ♩ = 48

6 a tempo

(lower notes preferred if one bassoon)

Vib.

Large Sus. Cym w. mallets

BD

ppp pp

[2] [3] [6] [7]

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn), Clarinets in Bb (Cl. in Bb 1, Cl. in Bb 2), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1, A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets in Bb (Tpt in Bb 1, Tpt in Bb 2), Horn in F (Hn. in F), Trombones (Tbn. 1, Tbn. 2), Euphonium (Euph.), Tuba (Tba), Piano (Pno), and Percussion (Perc. I, Perc. II, Perc. III, Perc. IV). The score includes musical notation, dynamics (e.g., *ppp*, *mp*, *pp*, *mf*), and a large diagonal watermark reading "Perusal Score - Not for Performance". The page number 17 is visible in the bottom left corner.

[illegible]

II. Borders

Brisk, whimsical c. $\text{♩} = 172$

1 player

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Trombone 1

Trombone 2

Euphonium

Tuba

Piano

Percussion I

Percussion II

Percussion III

Percussion IV

2

3

4

5

6

Fl. 1

Fl. 2

Ob.

Bsn

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba

Pno

Perc. I

Perc. II

Perc. III

Perc. IV

12

1 player

p

1 player

p

Vib.

p

SD with brushes

ppp

B.D.

p

7

8

9

10

11

12

Fl. 1

Fl. 2

Ob.

Bsn

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba

Pno

Perc. I

Perc. II

Perc. III

Perc. IV

tutti

tutti

pp

tutti

pp

pp

pp

pp

f

sizzle Cym. scrape w/ metal beater

w/ mallet

bell of cym. w/ beater

norm. w/ mallet

mp

Cabasa

rim

14

15

16

17

18

p

p

Fl. 1

Fl. 2

Ob.

Bsn

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba

Pno

Perc. I

Perc. II

Perc. III

Perc. IV

High/ Low W.B.

mf

ppp

mp

w. mallets

Vib.

Tri.

Finger Cym.

pp

mf

pp

p

n

mp

p

solo

tutti

"sweeping", like a continuous, gentle breeze

19

20

21

22

23

24

25

Fl. 1

Fl. 2

Ob.

Bsn

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba

Pno

Perc. I

Perc. II

Perc. III

Perc. IV

div.

1 player

(Rev.)

(bow in one hand, mallet in other)

mp

ppp

30

31

10

fast!

35

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Pno

Perc. I

Perc. II

Perc. III

Perc. IV

p

pp

mf

mp

sfz

fast!

Finger. Cym.

32

33

34

35

36

Fl. 1

Fl. 2

Ob.

Bsn

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in B♭ 1

Tpt in B♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba

Pno

Perc. I

Perc. II

Perc. III

Perc. IV

1 player

mp

pp

mf

p

ppp

mp

mf

ppp

mp

ppp

mp

Cabasa

37 38 39 40 41 42

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments, including woodwinds (Flutes 1 & 2, Oboe, Bassoon, Clarinets in Bb 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone), brass (Trumpets in Bb 1 & 2, Horns in F, Trombones 1 & 2, Euphonium, Tuba), strings (Piano), and percussion (Percussion I, II, III, IV). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *p*, *pp*, *mp*). A large, diagonal watermark reading "Pernisa Score-Not for Performance" is overlaid across the page.