

GRADE 3-4

KEVIN CHAROENSRI

**WHISPERS BETWEEN
TWO SKIES**

FOR CONCERT BAND

KEVIN CHAROENSRI MUSIC

Commissioned by the Nebraska State Bandmasters Association and Donald J. McKinney, conductor.

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Conductor: Dr. Donald J. McKinney, March 7, 2026

Music engraving: Kevin Charoensri

COMPOSER BIOGRAPHY

Kevin Charoensri is a Thai-American composer, pianist, conductor, and arts advocate from San Diego, California. Described by *The Washington Post* as offering a “bristling musical response,” his music seeks to transcend the score, often centering stories from historically marginalized communities—particularly within the AAPI community. Beyond composition, Kevin is an active public voice for the arts and cultural representation, having appeared on CNN, NPR, and several podcasts to discuss arts advocacy and youth leadership in music.

Kevin made his international composing and conducting debut to a full house at the Sydney Opera House in June 2018, conducting his original work *Return*, which received recognition from the *San Diego Union-Tribune*. Since then, he has held composer residencies at institutions including UCLA, Texas Tech University, the University of Delaware, California State University Fullerton, California State University Long Beach, the Brooklyn Wind Symphony, and the Pacific Symphony Youth Wind Ensemble and Concert Band. His works have been performed in major concert halls such as the Sydney Opera House, Carnegie Hall, and Cornell University’s Bailey Hall. Notable compositions include *Rising Light*, a musical response to the rise in anti-Asian hate following the COVID-19 pandemic, which was programmed by “The President’s Own” United States Marine Band.

An internationally active guest conductor and educator, Kevin has worked throughout the United States, Thailand, and Australia. He has guest lectured at Mahidol University and Kasetsart University, conducted ensembles in Thailand and Australia, and led masterclasses in the U.S. at California State University, Fullerton and Texas Tech University. He has also guest conducted the Pacific Symphony Youth Concert Band. Deeply committed to educational equity, Kevin actively supports underrepresented communities in Southern California and Thailand through mentorship, outreach, and advocacy aimed at empowering the next generation of young artists.

Kevin began his formal compositional studies in 2019, participating in the Cleveland Institute of Music’s Summer Festival as one of a select group of high school composers and later as one of seven students chosen for the San Francisco Conservatory of Music’s summer composition program. He also studied privately with Dr. Jules Pegram and Dr. Dan Temkin. Kevin earned his Bachelor of Music in Composition from the University of Texas at Austin, where he studied with Omar Thomas, Dr. Donald Grantham, and Dr. Yevgeniy Sharlat. During his time at UT Austin, he was the pianist for the University of Texas Jazz Ensemble under Dr. John Mills and studied jazz piano with Dr. Ross Margitza. He is currently pursuing a Master of Music in Composition at Michigan State University, studying with Dr. David Biedenbender, where he also serves as the electronic music teaching assistant.

Kevin’s artistic portfolio spans orchestral, wind ensemble, chamber, choral, jazz ensemble, film scoring, and popular music. From 2019 to 2021, he worked in the Los Angeles pop music scene as a producer, ghostwriter, engineer, and social media marketer for multiple artists, contributing to projects that collectively accumulated hundreds of thousands of streams across major streaming platforms.

At twenty-two, Kevin seeks to blend genres and bridge Asian and American cultural traditions through his music and artistic work, striving to fuse his creative practice with his commitment to arts advocacy.

PROGRAM NOTE

At six years old, I began spending most of my childhood away from Thailand after moving to the United States. The distance from my family settled into my life almost immediately. As an only child, those years often felt quiet and isolating, made more difficult by the physical and emotional bullying I faced throughout my adolescence because of my Asian American identity. Yet even across oceans, my family remained by my side. They called me often, sometimes every day, offering comfort and reassurance through the hardest moments. Due to the time difference, our conversations were frequently whispered late at night or early in the morning so that we would not wake the rest of our homes.

Growing up far from my family carried a particular kind of pain in my heart. I remember refusing to leave the airport in Thailand when visits came to an end, clinging to the metal poles in the terminal and resisting the moment

I had to return to the United States. Each departure felt like being pulled away from an essential part of me.

Distance also meant that life unfolded without me in ways that were difficult to accept. When our family grieved the loss of loved ones, I could not be there to share in that sorrow. When beautiful moments arrived, such as the birth of younger relatives, I celebrated from afar.

Over time, however, I began to understand the quiet beauty within those experiences. I realized how fortunate I was to love my family so deeply that we were all willing to reach for one another across time zones and continents.

Those phone calls, simple and constant, became threads that held us together through every high and every low.

Their voices arriving through the receiver reminded me that distance could not diminish what bound us.

In the end, I learned that love can grow stronger when it asks something of us. It deepens when we choose it again and again, even in the small daily act of calling home, even in *whispers*, even *between two skies*,

Kevin Charoensri

March 2026

WHISPERS BETWEEN TWO SKIES

(GRADE 3-4)

Duration: ca. 6-7 minutes

INSTRUMENTATION:

No doubling restrictions

Flute	E ♭ Alto Saxophones 1-2
Oboe	B ♭ Tenor Saxophone
B ♭ Clarinets 1-3	E ♭ Baritone Saxophone
B ♭ Bass Clarinet	
Bassoon	B ♭ Trumpets 1-3
	F Horns 1-2
Double Bass (opt.)	Trombones 1-3 (<i>two tenors, one bass</i>)
	Euphonium B.C
	Tuba
Timpani	
Percussion 1: Glockenspiel	
Percussion 2: Vibraphone	
Percussion 3: Chimes / Wind Chimes / Marimba (4.3 octave minimum)	
Percussion 4: Suspended Cymbal	
Percussion 5: Tam-tam	
Percussion 6: Bass Drum	

WHISPERS BETWEEN TWO SKIES

FOR CONCERT BAND

COMMISSIONED BY DONALD J. MCKINNEY AND THE NEBRASKA STATE BANDMASTERS ASSOCIATION

KEVIN CHAROENSRI

Freely ♩ = 66 accel.

Piccolo

Flute 1,2

Oboe

Bb Clarinet 1

Bb Clarinet 2,3

Bb Bass Clarinet

Bassoon

Alto Saxophone 1,2

Tenor Saxophone

Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2,3

F Horn 1,2

Trombone 1,2

Trombone 3 (Bass)

Euphonium

Tuba

Double Bass (opt.)

Timpani

Glockenspiel

Vibraphone

Chimes

Suspended Cymbal

Tam-tam

Bass Drum

2 3 4 5 6 7 8 9 10 11 12 13

A Slightly Faster ♩ = 76

poco accel.

Picc. *p* *f dolce* *p*

Fl. 1,2 *a2* *p* *ppp* *p* *f dolce* *p*

Ob. *p* *ppp* *p* *f dolce* *p*

Cl. 1 *p* *ppp* *p* *f dolce* *p*

Cl. 2,3 *a2* *p* *ppp* *p* *f dolce* *p*

B. Cl. *p* *pp* *p* *f dolce* *p*

Bn. *p* *pp* *p* *f dolce* *p*

A. Sax. 1,2 *p* *pp* *p* *ppp* *a2 play* *p* *f dolce* *p*

T. Sax. *p* *f dolce* *p*

B. Sax. *p* *f dolce* *p*

A Slightly Faster ♩ = 76

poco accel.

Tpt. 1

Tpt. 2,3

Hn. 1,2 *p* *pp* *p* *ppp*

Tbn. 1,2 *p* *pp* *p* *ppp*

Tbn. 3 *p* *pp* *p* *ppp*

Euph. *p* *pp* *p* *ppp*

Tba. *p* *pp* *p* *ppp*

Db. *p* *pp* *p* *f dolce* *p*

Timp.

Glock. *p*

Vib. *p*

Ch.

Sus. Cym.

T.-t. *ppp* *mp* *pp*

B.D.

rit. (♩ = 66) **B** Faster ♩ = 84 rit.

Picc. *mf* *pp* *p dolce* *ppp* *mf*

Fl. 1,2 *mf* *pp* *p dolce* *ppp* *mf*

Ob. *mf* *pp* *p dolce* *ppp* *mf*

Cl. 1 *mf* *pp* *p dolce* *ppp* *mf*

Cl. 2,3 *mf* *pp* *p dolce* *ppp* *mf*

B. Cl. *mf* *pp*

Bn. *mf* *pp*

A. Sax. 1,2 *mf* *pp*

T. Sax. *mf* *pp*

B. Sax. *mf* *pp*

rit. **B** Faster ♩ = 84 rit.

harmon mute, stem out

Tpt. 1 *pp* *mp* *pp* *mp* *pp* *mp*

Tpt. 2,3 *pp* *mp* *pp* *mp* *pp* *mp*

Hn. 1,2 *p* *mp* *p* *mp* *p* *mp* *pp*

Tbn. 1,2 *pp* *pp* *pp*

Tbn. 3 *pp* *pp* *pp*

Euph. *pp* *pp* *pp*

Tba. *pp* *pp* *pp*

Db. *mf* *pp* *pp* *pp*

Timp. *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Glock. *p*

Vib. *p* *pp*

Ch. *p*

Sus. Cym. *pp* *mp*

T.-t. *mp* *ppp* *p*

B.D. *p* *mf* *ppp* *p* *ppp* *p* *ppp*

25 26 27 28 29 30 31 32 33 34 35

(♩ = 72) **C** With Motion ♩ = 92

Picc. *p* *mf dolce* *pp*

Fl. 1,2 *p* *mf dolce* *pp* a2

Ob. *p* *mf dolce* *p* *mf dolce*

Cl. 1 *p* *mf dolce* *p* *mf dolce*

Cl. 2,3 *p* *mf dolce* *p* *mf dolce*

B. Cl. *p* *mf dolce* *p* *mf dolce*

Bn. *p* *mf dolce* *p* *mf dolce*

A. Sax. 1,2 *mp*

T. Sax. *mp* *p*

B. Sax. *p* *mf*

Tpt. 1 *pp* *mp* *mf dolce* *mf dolce*

Tpt. 2,3 *pp* *mp* *mf dolce* *mf dolce*

Hn. 1,2 *mp* *p* *mf dolce* *mf dolce* 2. 1. a2 2. 1. a2

Tbn. 1,2 *pp* *mp* *p*

Tbn. 3 *pp* *mf* *mf*

Euph. *pp* *p* *mf* *p* *p* *mf*

Tba. *p*

Db. *p*

Timp. *p*

Glock. white key gliss throughout *p* *mf dolce*

Vib. white key gliss throughout *p* *mf dolce*

Ch. WIND CHIMES *p* *p* To Mar.

Sus. Cym.

T.-t. *pp* *mf* ch.

B.D.

rit. (♩ = 72)

Picc. *mp espr.* *a2* *mp* *f*

Fl. 1,2 *mp espr.* *a2* *mp* *f* *1. solo p espr.* *p espr.*

Ob. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2,3 *mp* *a2* *f*

B. Cl. *mp* *f*

Bn. *mp* *f*

A. Sax. 1,2 *a2* *mp* *f*

T. Sax. *mp* *f*

B. Sax. *mp* *f*

rit. (♩ = 72)

Tpt. 1

Tpt. 2,3

Hn. 1,2 *pp*

Tbn. 1,2 *pp*

Tbn. 3 *pp*

Euph. *pp*

Tba. *pp*

Db. *pp*

Timp.

Glock.

Vib.

W.Ch.

Sus. Cym.

T.-t. *p* *ch.* *mf*

B.D. *pp*

44 45 46 47 48 49 50 51 52

D Moving ♩ = 104

rit.

Picc. *mp* *a2* *p* *mf*

Fl. 1,2 *mp* *p* *mf*

Ob. *mp* *p* *mf*

Cl. 1 *p* *a2* *p* *mf*

Cl. 2,3 *p* *p* *mf*

B. Cl. *p* *p* *mf*

Bn. *p* *p* *mf*

A. Sax. 1 *mp* *p* *mf*

A. Sax. 2 *mf*

A. Sax. 1,2

T. Sax. *p* *p* *mf*

B. Sax. *p* *p* *mf*

D Moving ♩ = 104

rit.

Tpt. 1 *ppp* *mp* *p* *mf* *p*

Tpt. 2,3 *ppp* *a2* *mp* *p* *mf* *p*

Hn. 1,2 *p*

Tbn. 1,2 *a2* *p* *p* *mf* *p*

Tbn. 3 *p* *p* *mf* *p*

Euph. *p* *p* *mf* *p*

Tba. *p* *p* *mf* *p*

Db. *p* *p* *mf*

Timp.

Glock.

Vib. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

W.Ch. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Sus. Cym.

T.-t.

B.D. *p*

(♩ = 52) rall.

Picc. *p* *mf*

Fl. 1,2 *p* *mf* a2

Ob. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2,3 *p* *mf* a2

B. Cl. *p*

Bn. *p*

A. Sax. 1 *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p*

(♩ = 52) rall. open

Tpt. 1 *mf* a2 open

Tpt. 2,3 *mf* a2 open

Hn. 1,2 *bring out* *mf*

Tbn. 1,2 *open* *p* *mf*

Tbn. 3 *open* *p* *mf*

Euph. *p* *mf*

Tba. *p* *mf*

Db. *p* *mf*

Timp.

Glock.

Vib. *p* *mp*

Mar. *p* *mp*

Sus. Cym.

T.-t. *p*

B.D. *pp*

59 60 61 62 63

(♩ = 40) **E** Grandly ♩ = 72 poco accel. (♩ = 84)

Picc. *f* *p* *ff* *mp* *p*

Fl. 1,2 *f* *p* *ff* *mp* *p*

Ob. *f* *p* *ff* *mp* *p*

Cl. 1 *f* *p* *ff* *mp* *f* *mf*

Cl. 2,3 *f* *p* *ff* *mp* *f* *mf*

B. Cl. *f* *p* *ff* *mp* *mp* *mf*

Bn. *f* *p* *ff* *mp* *mp* *mf*

A. Sax. 1 *f* *p* *fff* *ff* *mp* *p*

A. Sax. 2 *f* *p* *ff* *mp* *p*

T. Sax. *f* *p* *ff* *mp* *mp* *mf*

B. Sax. *f* *p* *ff* *mp* *mp* *mf*

Tpt. 1 *f* *p* *ff*

Tpt. 2,3 *f* *p* *ff*

Hn. 1,2 *f* *fff* *mp* *f* *mf*

Tbn. 1,2 *f* *p* *ff* *mp* *mf*

Tbn. 3 *f* *p* *ff* *mp* *mf*

Euph. *f* *p* *ff* *mp* *mp* *mf*

Tba. *f* *p* *ff* *mp* *mf*

Db. *f* *p* *ff* *mp* *mf*

Timp. *mf* *ff* *p* *mp*

Glock.

Vib.

W.Ch. *mf* *f* *mp*

Sus. Cym.

T.-t. *f* *p* *ff* *p* *mf*

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

64 65 66 67 68 69 70

rit.

Picc. *f* *ff* *p* *ff* *rit.*

Fl. 1,2 *f* *ffp non cresc.* *p* *ff* *rit.*

Ob. *f* *ffp non cresc.* *p* *ff* *rit.*

Cl. 1 *f* *ffp non cresc.* *p* *ff* *rit.*

Cl. 2,3 *f* *ffp non cresc.* *p* *ff* *rit.*

B. Cl. *f* *ffp non cresc.* *p* *ff* *rit.*

Bn. *f* *ffp non cresc.* *p* *ff* *rit.*

A. Sax. 1 *f* *ffp non cresc.* *p* *ff* *rit.*

A. Sax. 2 *f* *ffp non cresc.* *p* *ff* *rit.*

T. Sax. *f* *ffp non cresc.* *p* *ff* *rit.*

B. Sax. *f* *ffp non cresc.* *p* *ff* *rit.*

rit.

Tpt. 1 *f* *ff* *p* *ff* *rit.*

Tpt. 2,3 *f* *ff* *p* *ff* *rit.*

Hn. 1,2 *f* *ffp non cresc.* *p* *ff* *rit.*

Tbn. 1,2 *f* *ffp non cresc.* *p* *ff* *rit.*

Tbn. 3 *f* *ffp non cresc.* *p* *ff* *rit.*

Euph. *f* *ffp non cresc.* *p* *ff* *rit.*

Tba. *f* *ffp non cresc.* *p* *ff* *rit.*

Db. *f* *ffp non cresc.* *p* *ff* *rit.*

Timp. *f* *ff*

Glock. *f* *ff* *p* *ff* *rit.*

Vib. *f*

W.Ch. *ff* *ff* *f*

Sus. Cym. *ff* *p* *f*

T.-t. *ff* *p* *f*

B.D. *ff* *p* *f*

F Flowing ♩ = 108

Picc. *p*

Fl. 1,2 *p*

Ob. *p*

Cl. 1 *n*

Cl. 2,3 *fp-wt* *n*

B. Cl. *n*

Bn. *n* *pp* *mp* *pp* *mp* *pp*

opt. flugelhorn solo cue *pp* *mp* *f espr.* *pp* *mp* *pp* *mp* *pp*

A. Sax. 1 *pp* *mp* *f espr.*

A. Sax. 2 *n*

T. Sax. *n*

B. Sax. *n*

F Flowing ♩ = 108

FLUGELHORN solo *pp* *mp* *f espr.* *pp* *mp* *pp* *mp* *pp*

Tpt. 2,3 *mf* *harmon mute, stem out*

Hn. 1,2 *n*

Tbn. 1,2 *n*

Tbn. 3 *n*

Euph. *n*

Tba. *n*

Db. *pp* *mp* *pp* *mp* *pp* *mp*

Timp.

Glock. *p* *p*

Vib. *mp* *mf* *mp* *mf*

MARIMBA *mp* *mf* *mp* *mf*

Sus. Cym.

T.-t. *p* *ppp* *p*

B.D. *ppp* *p* *p*

85 86 87 88 89 90 *p*

Picc. *p*

Fl. 1,2 *p*

Ob. *p*

Cl. 1

Cl. 2,3

B. Cl.

Bn. *pp* *mp* *pp* *mp*

A. Sax. 1 *ffwt*

A. Sax. 2

T. Sax.

B. Sax.

Flug. *ffwt*

Tpt. 2,3 *mf*

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Db. *pp* *mp* *pp* *mp*

Timp.

Glock. *p*

Vib. *mp* *mf* *mp* *mf*

Mar. *mp* *mf* *mp* *mf*

Sus. Cym.

T.-t.

B.D. *pp* *p* *pp* *p* *pp* *p* *pp*

91 92 93 94

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2,3

B. Cl.

Bn.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Flug.

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

Sus. Cym.

T.-t.

B.D.

95 *pp* *p* 96 *pp* *p* 97 *pp* *p* 98 *pp*

G Freely ♩ = 72

Picc. *ppp* *mp* *n*

Fl. 1,2 *ppp* *mp* *n*

Ob. *ppp* *mp* *n*

Cl. 1 *pp* *mp* *p* *mf* *p*

Cl. 2,3 *pp* *mp* *p* *mf* *p*

B. Cl. *pp* *mp* *p* *mf* *p*

Bn. *pp* *mp* *p* *mf* *p*

A. Sax. 1 *pp* *mp* *p* *mf* *p*

A. Sax. 2 *pp* *mp* *p* *mf* *p*

T. Sax. *pp* *mp* *f espr.* *p* *mf* *p*

B. Sax. *pp* *mp* *p* *mf* *p*

Flug. *f espr.* *mf* *p*

Tpt. 2,3 *mf* *p*

Hn. 1,2 *p* *mp*

Tbn. 1,2

Tbn. 3

Euph. *p* *mp*

Tba. *p* *mp*

Db. *pp* *mp* *p* *mf* *p*

Timp. *pp* *p*

Glock. *pp* *p*

Vib. *mp* *mf* *p* *n* *p*

Mar. *mp* *mf*

Sus. Cym.

T.-t. *ppp* *p*

B.D. *p* *pp* *p* *pp* *p*

203 204 205 206 207 208 209

Picc. *p espr.* *f dolce* *p* *mf dolce* *p* H
 Fl. 1,2 *a2* *p espr.* *f dolce* *p* *mf dolce* *p*
 Ob. *p espr.* *f dolce* *p* *mf dolce* *p*
 Cl. 1 *p* *mp* *p* *p* *mf dolce* *p*
 Cl. 2,3 *p* *mp* *p* *p* *mf dolce* *p*
 B. Cl. *p* *mp* *p* *p* *mf dolce* *p*
 Bn. *p* *mp* *p* *p* *mf dolce* *p*
 A. Sax. 1,2 *p* *mf dolce* *p*
 T. Sax. *p* *mf dolce* *p*
 B. Sax. *p* *mf dolce* *p*
 Flug. *p espr.* *f dolce* *p* *mf* *p* To Tpt., insert harmon mute, stem in
 Tpt. 2,3 *a2* *p espr.* *f dolce* *p*
 Hn. 1,2 *a2* *p* *mp* *p*
 Tbn. 1,2 *a2* *p* *mp* *p*
 Tbn. 3 *p* *mp* *p*
 Euph. *p* *mp* *p*
 Tba. *p* *mp* *p*
 Db. *p* *mp* *p*
 Timp. *p* *mp*
 Glock. *p*
 Vib. *p*
 Mar. *p*
 Sus. Cym. *ppp* *p*
 T.-t. *p*
 B.D. *p* *mp*

rall. Very Freely ♩ = 40

Picc.

Fl. 1,2

Ob.

Cl. 1

Cl. 2,3

B. Cl.

Bn.

A. Sax. 1,2

T. Sax.

B. Sax.

rall. Very Freely ♩ = 40

Tpt. 1

Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

Sus. Cym.

T.-t.

B.D.