

GRADE 3.5

KEVIN CHAROENSRI

TO THE FULLEST

FOR CONCERT BAND

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

KEVIN CHAROENSRI MUSIC

In memory of Lauren Bajuk (2000-2022) and for her dear friends and family.

PERUSAL SCORE. GO TO KEVIN-G-MUSIC.COM

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Premiere: April 16th, 2023 by University of Texas at Austin's Longhorn Concert Band,
under direction of Dr. Clifford Croomes

Music engraving: Kevin Charoensri

COMPOSER BIOGRAPHY

Kevin Charoensri (b. 2003) is a Thai-American San Diego native who now resides in Austin, studying music composition (BM) at the University of Texas at Austin. Charoensri began writing music at age 12, and he has written works for band, orchestra, and choir to chamber music, EDM, and film scores.

Charoensri currently studies with Omar Thomas at UT Austin, and has studied with Donald Grantham, along with being heavily involved with other faculty on staff, Yevgeniy Sharlat, Russel Podgorsek, and Januibe Tejera. He is currently a BM Composition major, as well as a piano principal, taking lessons in both classical and jazz styles, studying with piano professors Gregory Allen and Patti Wolf, and jazz piano professor Sean Giddings. He also currently is the pianist for the UT Austin Jazz Ensemble.

In June 2018, Charoensri conducted a performance of his Return for Band with 80 musicians at the Sydney Opera House in front of an audience of 2500. The performance received recognition from the San Diego Union Tribune.

In Summer 2019, Charoensri attended the Young Composer Program at Cleveland Institute of Music, studying with Dr. Keith Fitch. He was also one of seven composers selected to attend the four-week Summer 2019 workshop at the San Francisco Conservatory of Music under Mr. Daniel Wood. In addition to guidance by high school band director David Hall, Charoensri has studied composition privately with Dr. Daniel Temkin and Dr. Jules Pegram.

During his time in high school, Charoensri conducted three productions with a contracted professional orchestra in his school's highly successful theater program. In addition to conducting and composing, he was principal clarinet in his school band and regularly played and programmed keyboards for local theater productions, in addition to his school. Charoensri also regularly composed works for his school band, led rehearsals, and premiered his new works. He continues to work on commissions from his high school band, working with mentor Dave Hall.

PROGRAM NOTE

To The Fullest, above all, is a celebration of life and hope. This piece was composed in memory of fellow UT Austin student and horn/mellophone player, Lauren Bajuk (2000-2022), who unfortunately passed away in a tragic car accident on June 24th, 2022. Despite the piece being born out of an unfortunate event, it is a tribute to how Lauren lived her life and treated those around her.

According to her mother, Jane Bajuk, "Lauren made those around her feel comfortable, valued and loved. She would want you to remember her hearty laugh, her thirst for knowledge, and her beautiful, full life".

When I was asked to write this piece by her band director, Dr. Cliff Croomes, I was honored that her band director asked me to write this piece, but I was struggling to capture her life into a few minutes of music. He invited me to her memorial a few weeks later, where I was able to hear from and meet her dear friends and family. While I did not personally know Lauren, I saw many of my friends and classmates there, who all told funny and adventurous stories about her, as they were smiling through their tears.

At her core, Lauren was a joyful person who did not want to waste a single minute of time. Her sense of humor and joy was contagious to all, and through writing this piece, I was inspired by her legacy that she left.

When starting the piece, I had a conversation with her mother and brother. While we talked about her life, I asked her mother what she wanted the piece to sound like. She said Lauren would not want a sad piece, but rather one that encapsulated her joyful personality and deep care for the people around her.

A piece that would inspire us to not waste time in the life we were gifted.

A piece that would inspire us to walk out of the concert and go live life like Lauren did:

To The Fullest.

Kevin Charoensri

January 2023

TO THE FULLEST (GRADE 3.5)

Duration: ca. 6 minutes

INSTRUMENTATION:

Flute 1

Flute 2

Oboe

B ♭ Clarinets 1-3

B ♭ Bass Clarinet

Bassoon

E ♭ Alto Saxophones 1-2

B ♭ Tenor Saxophone

E ♭ Baritone Saxophone

B ♭ Trumpets 1-3

F Horns 1-2

Trombones 1-3 (*two tenors, one bass*)

Euphonium B.C

Tuba

Double Bass (optional)

Timpani

Percussion 1: Glockenspiel

Percussion 2: Vibraphone

Percussion 3: Tubular Bells / Marimba / Wind Chimes / Suspended Cymbal

Percussion 4: Tam-Tam

Percussion 5: Bass Drum

TO THE FULLEST

FOR THE UNIVERSITY OF TEXAS AT AUSTIN'S LONGHORN CONCERT BAND,
DEDICATED IN MEMORY OF LAUREN MARIE BAJUK (2002-2022)

KEVIN CHAROENSRI
(2022)

Delicately $\text{♩} = 76$

Flute 1

Flute 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

Bassoon

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Double Bass

Timpani

Glockenspiel

Vibraphone

Tubular Bells

Tam-tam

Bass Drum

very slow tremolo, very soft mallets

solo

pppp

solo TUBULAR BELLS

p

A

A

A

2

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db

Timp.

Glock.

Vib.

Tub. B.

T.-t.

B.D.

9

10

11

12

13

14

15

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Fl. 1 **B** *p* *mp* *f* *p* *mf* **C** 3

Fl. 2 *p* *mp* *f* *p* *mf*

Ob. *pp* *mp* *p* *mf*

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

Cl. 2 *p* *p* *mf* *p* *mf*

Cl. 3 *p* *p* *mf* *p* *mf*

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

Bn. *ppp* *mp* *p* *mf*

Al. Sax. 1 *pp* *mp* *mf* *p sub.* *mp*

Alto Sax. 2 *mp* *mf* *p sub.* *mp*

Ten. Sax. *mp* *mf* *p sub.* *mp* *p*

Bari. Sax. *pp* *mp* *mf* *p sub.* *p*

Tpt. 1 **B** *p* *cue horn* *Remove mute **C***

Tpt. 2 *p* *cue horn* *Remove mute*

Tpt. 3 *p* *cue bassoon* *Remove mute*

Hn. 1 *p* *p* *mp* *n*

Hn. 2 *ppp* *p* *p* *mp* *n*

Tbn. 1 *p* *ppp*

Tbn. 2 *p* *ppp*

B. Tbn. *p* *ppp*

Euph. *p* *ppp*

Tba.

Db. *p* *p* *mp* *p*

Timp. **B** **C**

Glock. *ppp* *pp* *mp*

Vib. *p sub.* *normal mallets* *pp* *p* *mf*

Mar. *p* *To Tub. B.*

T.-t.

B.D.

16 17 18 19 20 21 22 23 24 25

4

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

T.-t.

B.D.

26

27

28

29

D rall. $\text{♩} = 66$

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bn.
Al. Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.

D rall. $\text{♩} = 66$

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.

D rall. $\text{♩} = 66$

Timp.
Glock.
Vib.
Tub. B.
T.-t.
B.D.

Tubular Bells To W.Ch. Wind Chimes WIND CHIMES To Mar.

30 31 32 33 34 35

6

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dr.

Timp.

Glock.

Vib.

W.Ch.

T.-t.

B.D.

E

A Tempo ♩ = 76

rit.

mp

f

mp

f

mp

p

mf

p

p

mf

cue: oboe cup mute

rit.

E

A Tempo ♩ = 76

rit.

ppp

pp

pp

mf

f

blend with flutes

harder mallets

Bottom notes opt.

36

37

38

39

40

41

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F Expressively ♩ = 63

7

Fl. 1 *f* *p* *f* *mp* *mf* molto espr.

Fl. 2 *f* *p* *f* *mp* *mf* molto espr.

Ob. *pp* *mf* *pp*

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

Cl. 2 *mf* *p* *f* *p* *pp* *mp* *pp*

Cl. 3 *mf* *p* *f* *p* *pp* *mp*

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

Bn. *p* *f* *p*

Al. Sax. 1 *mp* *pp*

Alto Sax. 2 *mp* *pp*

Ten. Sax. *mp* *pp*

Bari. Sax. *mp* *pp*

F Expressively ♩ = 63

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *mp* *pp* *p* molto espr. *sol*i, 2 players max

Hn. 2 *mp* *pp* *p* molto espr. *sol*i, 2 players max

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *p*

Tba. *pp*

Dob. *pp* *mp* *pp*

F Expressively ♩ = 63

Timp. *pp* *n*

Glock. *p* *pp*

Vib. *mf* *pp* *mf* *p* To S. Cym.

Mar. *mf* *pp*

T.-t.

B.D. *ppp* *ppp*

42 43 44 45 46 47 48

8

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dh.

Timp.

Glock.

Vib.

Mar.

T.-t.

B.D.

rit.

G Slightly Faster ♩ = 69

rit.

G Slightly Faster ♩ = 69

rit.

G Slightly Faster ♩ = 69

49 50 51 52 53 54 55 56 57 58 59

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

Fl. 1
Fl. 2
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bn.
Al. Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Glock.
Vib.
Mar.
T.-t.
B.D.

60 61 62 63 64

9

10
Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dh.

Timp.

Glock.

Vib.

Mar.

T.-t.

B.D.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

65 66 67 68 69 70

I Moving ♩ = 76

11

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

I Moving ♩ = 76

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

I Moving ♩ = 76

Timp.

Glock.

Vib.

Cym.

T.-t.

B.D.

71

72

73

74

PERUSAL SCORE. GO TO KEVIN-G-MUSIC.COM

12

rall.

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dr.

Timp.

Glock.

Vib.

Tub. B.

T.-t.

B.D.

75

76

77

78

[K] = 120 Grandly

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dl.

Timp.

Glock.

Vib.

W.Ch.

T.-t.

B.D.

[K] = 120 Grandly

[K] = 120 Grandly

14
Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dh.

Timp.

Glock.

Vib.

W.Ch.

T.-t.

B.D.

85 86 87 88 89 90 91 92 93 94

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Dh.

Timp.

Glock.

Vib.

Tub. B.

T.-t.

B.D.

M ♩ = 60 Tenderly (Half tempo)

M ♩ = 60 Tenderly (Half tempo)

M ♩ = 60 Tenderly (Half tempo)

15

16
Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Tub. B.

T.-t.

B.D.

100 101 102 103 104 105

PERUSAL SCORE. GO TO KEVIN-C-MUSIC.COM

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Tub. B.

T.-t.

B.D.

106

107

108

109

110

111