

The background of the entire page is a close-up photograph of large, vibrant green leaves, likely from a tropical plant. The leaves are layered, with some in sharp focus and others slightly blurred, creating a sense of depth. The lighting is bright, highlighting the veins and textures of the foliage.

GRADE 3-4

KEVIN CHAROENSRI

REGENERATION

FOR CONCERT BAND

KEVIN CHAROENSRI MUSIC

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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, choir, chamber music, EDM, big band, jazz combo, and film scores

Charoensri currently studies with Omar Thomas at UT Austin, and has previously studied with Donald Grantham, and was heavily involved with other faculty on staff including, 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, Patti Wolf, and Sean Giddings. He is also the pianist for the University of Texas's 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.

In September of 2022, Charoensri's work "Rising Light" was premiered by the University of Texas Wind Symphony under Dr. Ryan Kelly. The piece was well-received and Charoensri's work has had several performances at major universities. He has also done several guest composer visits/residencies at schools such as Texas Tech University, Texas A&M Commerce, Orange County School of The Arts, St. Norbert College, Texas A&M Tarleton, Cal State Fullerton, and the Pacific Youth Wind Ensemble in the Segerstrom Concert Hall (May 2024).

PROGRAM NOTE

Regeneration is an encouragement of hope through the healing process, both physically and mentally.

This piece was inspired when I tore my shoulder in April of 2023, and I was ordered not to compose or play piano for a year. I therefore began composing and playing with one hand, and stopped my other hobbies which brought me happiness.

Regeneration is an intimate view of my journey healing both physical and mental pain, and the healthy change of perspective I needed. I found myself constantly asking, "When will I be happy again?", when I really had to ask myself, **"When will I allow myself to find joy, again?"**

With the advice of my mentors and friends, I had to find acceptance, and then joy in what I **could do**, versus what I couldn't do.

I hope *Regeneration* is a beacon of hope for anyone dealing with injuries, both physically and mentally. As I have personally experienced, pain has good and bad days, but, ***"A joyful, cheerful heart brings healing to both body and soul"***.

Kevin Charoensri
October 2023

REGENERATION

Duration: ca. 5 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
	Trombones 1-3 (<i>two tenors, one bass</i>)
	Euphonium B.C
	Tuba

Double Bass (opt.)

Timpani

Percussion 1: Glockenspiel

Percussion 2: Vibraphone

Percussion 3: Marimba / Suspended Cymbal

Percussion 4: Hi-Hat / Snare Drum / Chimes

Percussion 5: Chimes / Tam-tam

Percussion 6: Bass Drum / Wind Chimes

Chimes will not be used at the same time by Percussion 4 and Percussion 5.

Transposed Score

REGENERATION

FOR CONCERT BAND

FOR CONCERT BAND

KEVIN CHAROENSRI
(ASCAP)

♩ = 148

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

♩ = 148

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Double Bass (opt.)

Timpani

Glockenspiel

Vibraphone

MARIMBA

Hi-Hat

Tubular Bells

Bass Drum

CHIMES

12/9/2023

A

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

Tub. B.

B.D.

17

18

19

20

21

22

23

24

25

B

B

4

rit.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

rit.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

Tub. B.

B.D.

pp mp p

26 27 28 29 30 31 32 33 34 35

♩ = 96 Molto Rubato

C ♩ = 148 A Tempo

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

♩ = 96 Molto Rubato

C ♩ = 148 A Tempo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

Tub. B.

B.D.

36

37

38

39

40

41

42

43

44

45

46

47

53

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

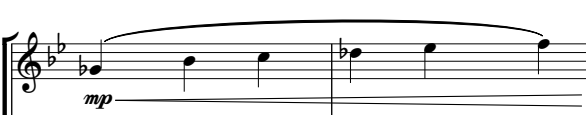
H. Ht.

T.-t.

B.D.

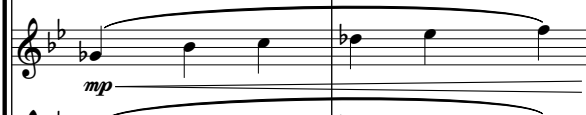
54 55 56 57 58 59

Fl. 1



mp *f* *p*

Fl. 2



mp *f* *p*

Ob.



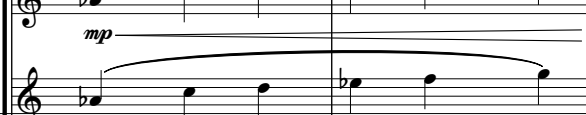
mp *f* *p*

Cl. 1



mp *f* *p*

Cl. 2



mp *f* *p*

Cl. 3



mp *f* *p*

B. Cl.



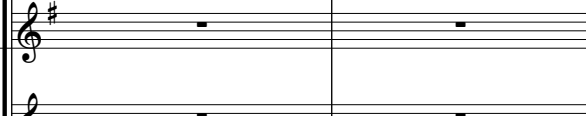
mp *f* *p*

Bn.



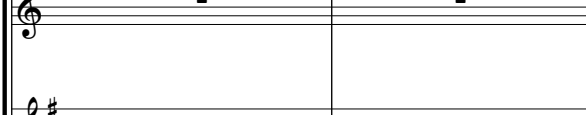
mp *f* *p*

Al. Sax. 1



p

Al. Sax. 2



p

Ten. Sax.



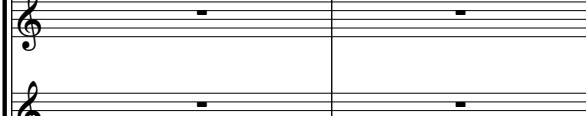
p

Bari. Sax.



mp *f* *p*

Tpt. 1



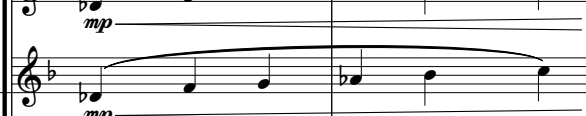
p

Tpt. 2



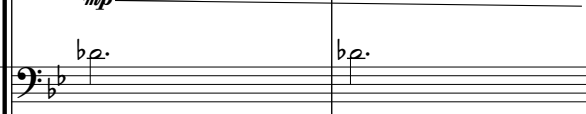
p

Tpt. 3



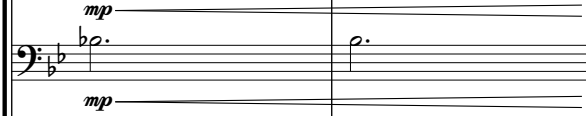
p

Hn. 1



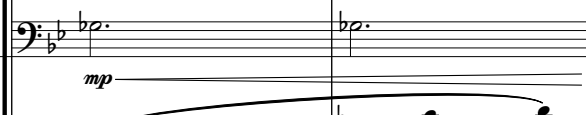
mp *f* *p*

Hn. 2



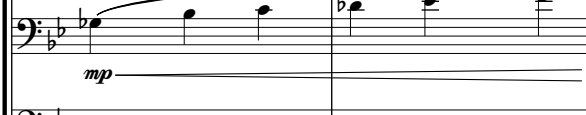
mp *f* *p*

Tbn. 1



mp *f* *p*

Tbn. 2



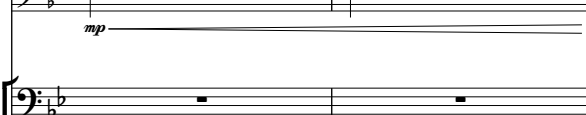
mp *f* *p*

Tbn. 3



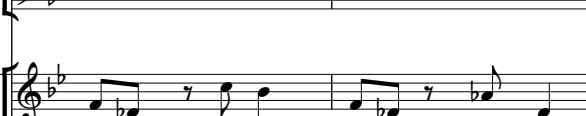
mp *f* *p*

Euph.



mp *f* *mf*

Tba.



mp *f* *p*

Db.

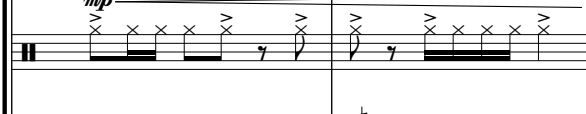


mp *f* *p*

Timp.

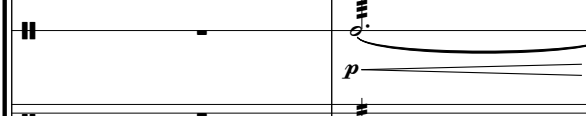


Glock.



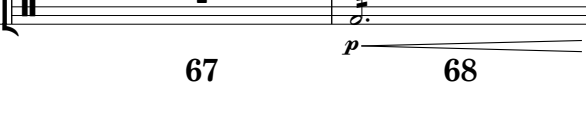
mp *f*

Vib.



mp *f*

Mar.



mp *f*

H. Ht.



T.-t.



p *f* *p*

B.D.



p *f* *mf* *p*

67

p

68

f

69

p

70

mf

71

p

72

F

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

73 74 75 76 77 78

rit. 11

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

T.-t.

B.D.

79

80

81

82

83

84

85

86

87

rit.

12

12

$\text{♩} = 96 \text{ Rubato}$

$\text{♩} = 148 \text{ A Tempo}$

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

$\text{♩} = 96 \text{ Rubato}$

$\text{♩} = 148 \text{ A Tempo}$

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

T.-t.

B.D.

88

89

90

91

92

93

94

95

13

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

T.-t.

W.Ch.

96

97

98

99

100

101

102

103

Fl.

Fl. 1

Fl. 2

Ob.

Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn. 1

Hn. 2

Tbn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

T.-t.

W.Ch.

104 105 106 107 108

Fl. 1



Fl. 2



Ob.



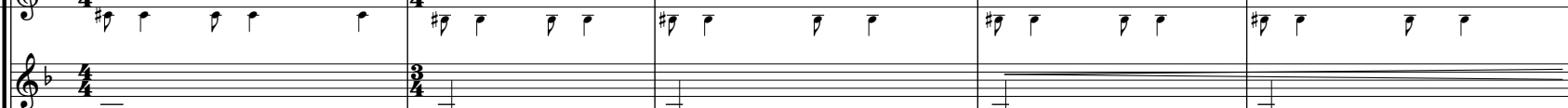
Cl. 1



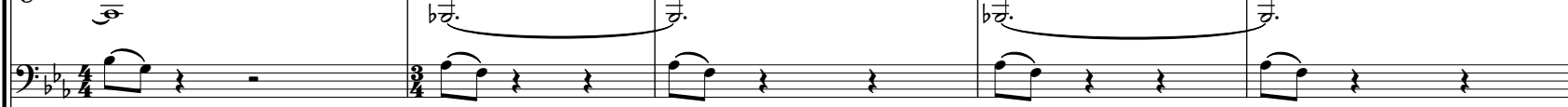
Cl. 2



Cl. 3



B. Cl.



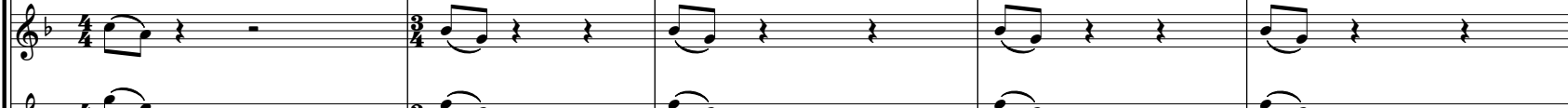
Bn.



Al. Sax. 1



Al. Sax. 2



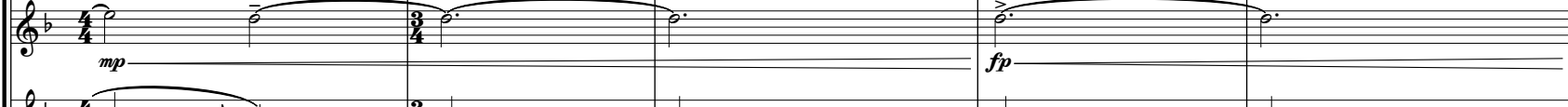
Ten. Sax.



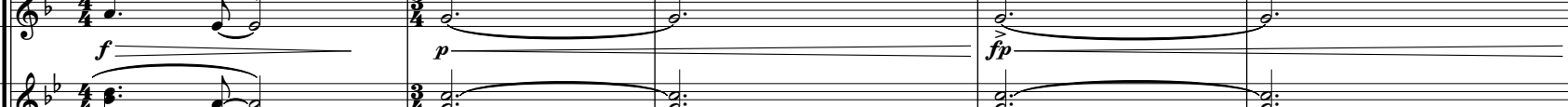
Bari. Sax.



Tpt. 1



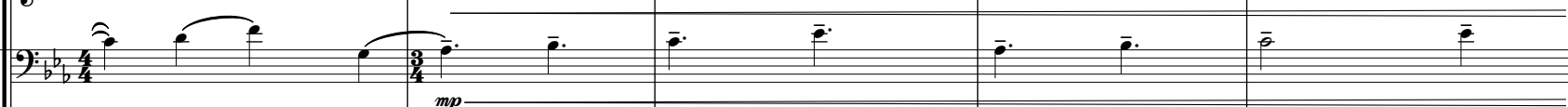
Tpt. 2



Tpt. 3



Hn. 1



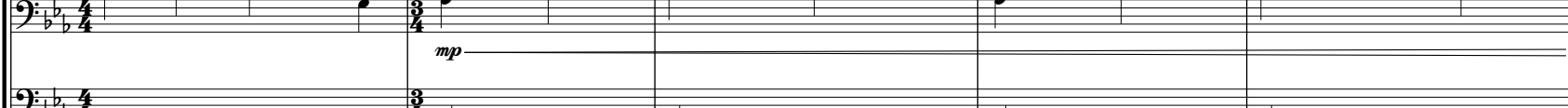
Hn. 2



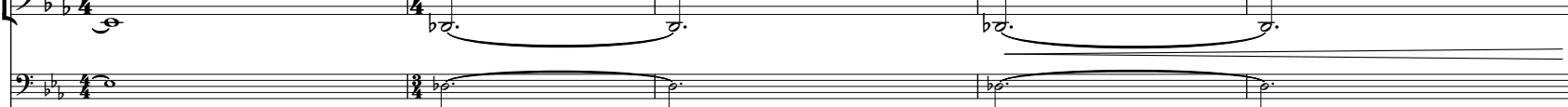
Tbn. 1



Tbn. 2



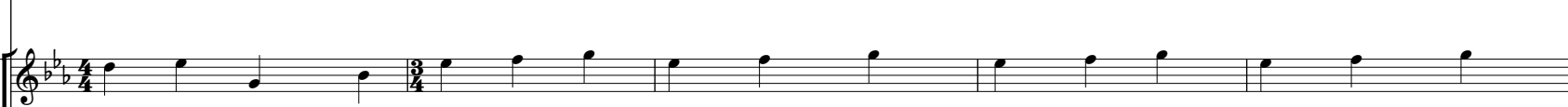
Tbn. 3



Euph.



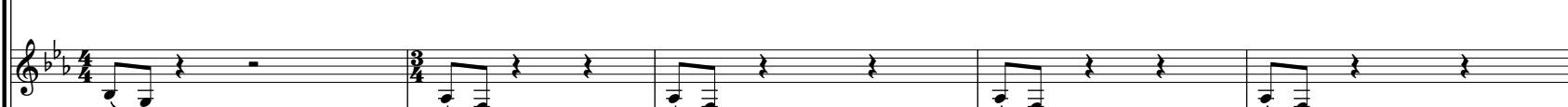
Tba.



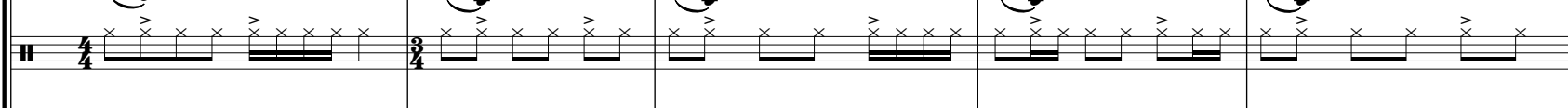
Db.



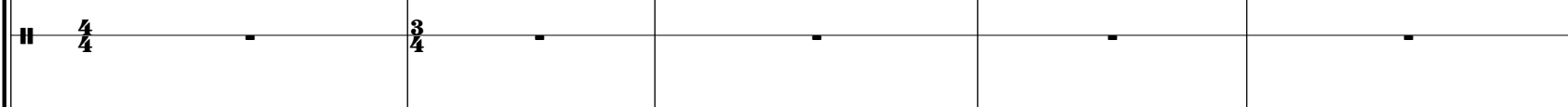
Timp.



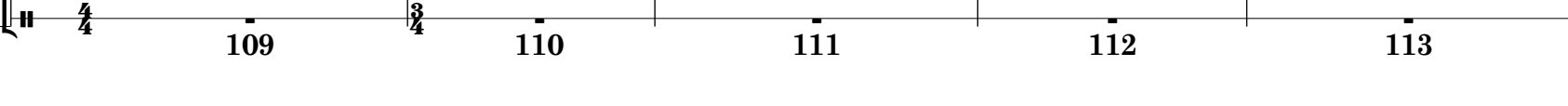
Glock.



Vib.



Mar.



H. Ht.



T.-t.

W.Ch.

109

110

111

112

113

16

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Mar.

H. Ht.

T.-t.

W.Ch.

114 115 116 117 118 119 120 121

17

upper notes preferred

J

J

To S. Cym

Sus. Cym.

Snare Drum

Bass Drum

122 123 124 125 126 127 128 129 130

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Cym.

S. D.

T.-t.

B.D

131 132 133 134 135 136 137 138

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Cym.

S. D.

T-t.

B.D

139 140 141 142 143 144 145 146 147

This page contains the musical notation for measures 148 through 156. The instrumentation includes:

- Flutes:** Fl. 1, Fl. 2
- Oboe:** Ob.
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bass Clarinet:** B. Cl.
- Bassoon:** Bn.
- Saxophones:** Al. Sax. 1, Al. Sax. 2, Ten. Sax., Bari. Sax.
- Cornets/Trombones:** Tpt. 1, Tpt. 2, Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tba., Db.
- Percussion:** Timp., Glock., Vib., Cym., S. D., T.-t., B.D.

The score shows various musical elements such as notes, rests, dynamics (*fp*, *ff*, *mf*, *f*), articulation marks, and performance directions like "upper note preferred" and "bring out". Measure numbers 148, 149, 150, 151, 152, 153, 154, 155, and 156 are indicated at the bottom of each system.

rit.

L

♩=148 A Tempo

21

Fl. 1

f *espr.*

f

Fl. 2

f *espr.* *mp*

f

Ob.

f *espr.* *p*

Cl. 1

f *espr.* *mp* *mf* *espr.*

f

Cl. 2

f *espr.* *mp* *mf* *espr.*

f

Cl. 3

f *espr.* *mp* *mf* *espr.*

f

B. Cl.

p

mf

Bn.

p

mf

Al. Sax. 1

p

mf

Al. Sax. 2

p

mf

Ten. Sax.

p

mf

Bari. Sax.

p

mf

Tpt. 1

p

mf =

Tpt. 2

p

mf =

Tpt. 3

p

mf =

Hn. 1

Hn. 2

Tbn. 1

p *mf* *espr.*

pp

Tbn. 2

p

pp

Tbn. 3

p

pp

Euph.

p *mf* *espr.*

p

mf

Tba.

p

mf

Db.

p

mf

Timp.

p

mf

Glock.

Vib.

Cym.

S. D.

T.-t.

p

mf

B.D

157

158

159

160

161

162

163

164

165

166

167

[illegible]

24

N

upper note preferred

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

N

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Cym.

S. D.

T.-t.

B.D

183

184

185

186

187

188

rall.

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bn.

Al. Sax. 1

Al. Sax. 2

Ten. Sax.

Bari. Sax.

rall.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Glock.

Vib.

Cym.

Tub. B.

T.-t.

B.D

upper note preferred

opt. div.

f *ff*

mp *ff*

f *ff*

204 205 206 207 208 209 210 211 212 213