

GRADE 2.5-3

KEVIN CHAROENSRI

A JASMINE TREE

FOR CONCERT BAND



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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, big band, jazz combo, film scores and has produced for various singers-songwriters.

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 Podgorssek, 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 been on several guest composer visits/residencies at schools such as the University of Delaware (CBDNA performance at Cornell University), Texas Tech University, Texas A&M Commerce, Orange County School of The Arts, UCLA, Texas A&M Tarleton, Cal State Fullerton, and the Pacific Youth Wind Ensemble.

PROGRAM NOTE

My first experiences falling in love with music were Thai temples and Thai street music. And when I came to the United States, I equally fell in love with American-influenced film scores, band pieces, and jazz charts.

When I joined band in the 6th grade, I struggled to find music that authentically supported my Thai/Asian background. I desperately wanted to play a piece that authentically represented my early childhood growing up in Thailand.

Similar to my wind ensemble piece *Rising Light*, *A Jasmine Tree* is inspired by the bi-cultural identity I grew up with, seeking to combine both Thai and American cultures as one.

The piece pulls melodic material from Thai/Asian styled phrasing blossoming over American-influenced jazz harmony. The beginning of the piece utilizes these melodies in a traditional contrapuntal style, where instruments slowly enter, similar to a meditation. As the piece progresses, the harmony supports the pentatonic melodies. I wanted to show my interpretation of the Asian-American musical style, as one.

I hope *A Jasmine Tree* gives a voice of representation, while also inspiring and educating up and coming musicians in the beautiful meshing of culture, through music.

Kevin Charoensri

July 2024

A JASMINE TREE

Duration: ca. 6 minutes

INSTRUMENTATION:

Flute 1-2

Oboes

Bassoon

B ♭ Clarinets 1-2

B ♭ Bass Clarinet

E ♭ Alto Saxophones 1-2

B ♭ Tenor Saxophone

E ♭ Baritone Saxophone

B ♭ Trumpets 1-2

F Horn

Trombones 1-2

Euphonium B.C

Tuba

Timpani

Bells

Marimba/Vibraphone

Xylophone

Percussion 1-2

(Player 1: Tam-tam, Bass Drum)

(Player 2: Wind chimes, Suspended
Cymbal)

A JASMINE TREE

FOR CONCERT BAND

KEVIN CHAROENSRI
(ASCAP)

♩ = 84 Cantabile

Flutes

1
2

Oboe

Bassoon

B♭ Clarinets

1
2

B♭ Bass Clarinet

E♭ Alto
Saxophones1
2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

1
2

F Horn

Euphonium

1
2

Tubaphone

Tuba

♩ = 84 Cantabile

Timpani

Bells

Marimba/
Vibraphone

Xylophone

Percussion

1

2

3

4

7/14/2024

[illegible]

Fl. 1 2 *mp* *f*

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax. *mp*

B. Sax.

Tpts. 1 2 *mp* straight mute

Hn. *mp* a2

Tbns. 1 2

Euph. *mp*

Tuba *p* play

Timp. damp.

Bells

Mar.

Xyl. *mp* *f*

Perc.

11 12 13 14 15 16

PERUSAL SCORE ONLY

B

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

B

Timp.

Bells

Mar.

Xyl.

Perc.

To Vib.

pp

17 18 19 20 21

rit. **C** ♩ = 76 Slightly Slower

Fl. 1 2 *f dolce* *a2*

Ob. *f dolce*

Bsn. *p*

Cls. 1 *p*

2 *p*

B. Cl. *p*

A. Sax. 1 *a2* *p*

2 *p*

T. Sax. *p*

B. Sax. *p*

Tpts. 1 *open* *mf* *open*

2 *mf*

Hn. *mf*

Tbns. 1 *mf*

2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *medium-soft mallets* *p*

Mar. *Vibraphone medium-soft mallets* *mp*

Xyl. *p*

Perc. *W.C. (l.v. sempre)* *p*

22 23 24 25 26 27 28

PERUSAL SCORE ONLY

Fl. 1 2 *mp* *f* *p* **D**

Ob. *mp* *f*

Bsn. *f* *p*

Cls. 1 *f* *p*

2 *f* *p*

B. Cl. *f*

A. Sax. 1 *f* *p* a2

2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*

2 *f*

Hn. *f*

Tbns. 1 *f*

2 *f*

Euph. *f*

Tuba *f*

Timp. *f* **D**

Bells *p*

Vib. *f* *mp*

Xyl. *f* *mp*

Perc. *f* *mp*

Sus. Cym. *f* *mp*

ch. *f* *mp*

29 30 31 32 33

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Eup.

Tuba

Timp.

Bells

Vib.

Xyl.

Perc.

a2

p *mf* *p*

mp

mp

mp

rit.

Fl. 1 2

Ob.

Bsn.

mf

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

p

mf

p

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

p

mf

rit.

Timp.

Bells

Vib.

Xyl.

Perc.

B.D.

mp

mp

39 40 41 42 43 44

FL. 1 2

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1

2

Tpts.

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Xyl.

Perc.

$\text{♩} = 60$ Rubato

$\text{♩} = 92$ Grandly

45 46 47 48 49 50

PERUSAL SCORE ONLY

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tub.

Timp.

Bells

Vib.

Xyl.

Perc.

f *f* *mp* *f* *mp*

p *f* *ch.* *damp.* *p*

51 52 53 54 55

a2

F

Fl. 1 2 *mp*

Ob. *mp*

Bsn. *mp* *p*

Cls. 1 2 *mp* upper note preferred

B. Cl. *mp* *p*

A. Sax. 1 2 *mp* cue: trombones

T. Sax. *mp* *p* cue: euphonium

B. Sax. *mp* *p*

Tpts. 1 2 *mp*

Hn. *mp*

Tbns. 1 2 *mp* *p*

Euph. *mp* *p*

Tub. *mp* *p*

F

Timp. damp. *p* *mf* (Bb to C, D to F)

Bells *mp* damp. *p*

Vib. *mp* damp. *p*

Xyl. *mp* damp. *p*

Perc. *f* *ch* *f* *mp* damp. *p*

56 57 58 59 60

PERUSA SCORE ONLY

Fl. 1 2 *mf* a2

Ob. *mf*

Bsn. *mp*

Cls. 1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. 1 2 play *p* *mf* a2 *p* *mf* *p*

T. Sax. *p* *mp*

B. Sax. *mp*

Tpts. 1 *mp*

2 *mp*

Hn. *mf* *p* *mp* a2 *mf* *p*

Tbns. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Cimp.

Bells *f* *p*

Vib. *f* *p*

Xyl. *f* *p*

Perc. *p* *mp*

61 62 63 64 65

rit.

♩ = 76 Very grandly

13

Fl. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 *mf* *f*

2 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

Hn. *mf* *f*

Tbns. 1 *mf* *f*

2 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

rit.

♩ = 76 Very grandly

Timp. *f* *mf*

Bells *mf* *f*

Vib. *mf* *f*

Xyl. *mf* *f* *mp* *f* *mp*

Perc. *mf* *f* *mp* *f* *mp*

14

G

Fl. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 2 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 2 *ff*

Hn. *ff*

Tbns. 1 2 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Bells *ff*

Vib. *ff*

Xyl. *ff*

Perc. *ff*

a2 bring out

bring out

(C to Bb)

mp

71 72 73 74

Fl. 1 2 *mf* *mp* a2 **H**

Ob. *mf* *mp*

Bsn. *mp*

Cls. 1 *mp* 2 *mp*

B. Cl. *mp* a2

A. Sax. 1 *mp* 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpts. 1 2

Hn. *mf*

Tbns. 1 *mp* 2 *mf*

Euph. *mp*

Tuba *mp*

Timp. *p* *mp* **H**

Bells *mp*

Vib. *mp*

Xyl. *mp*

Perc. *f* *mp* *f* *p*

75 76 77 78 79 80

PERUSAL SCORE ONLY

A musical score for percussion instruments, featuring parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Euphonium (Euph.), Tuba, Timpani (Timp.), Bells, Vibraphone (Vib), Xylophone (Xyl.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mp*, and *mf*. A large diagonal watermark reading "PERUSAL SCORE ONLY" is overlaid across the page. At the bottom, measure numbers 81 through 90 are indicated.

J rit. **stagger breathe** $\text{♩} = 60$ **molto rit.** $\text{♩} = 40$

Fl. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Vib.

Xyl.

Perc.

PERUSAL SCORE ONLY

94 95 96 97 98 99 100 101