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To Dream of Jasmines

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Author
Rangel, Victor

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Full Score

Victor Rangel

Written for the Houston Symphony Resilient Sounds project, June 2019
Andrés Orozco-Estrada, Music Director; Jimmy López, Composer-in-Residence

To Dream of Jasmines

for Chamber Orchestra and Film

2019

The dynamic and vivid music of Mexican-American composer and clarinetist **Victor Rangel** (b.1996) seeks to represent the emotional essence of stories, processes, sentences, and sometimes just words. Rangel's approach is to depict pure impressions of a subject after one abstracts its content. This is influenced by the study of formal logic, which assesses arguments by stripping away the content–thus getting rid of any ambiguity and vagueness naturally created by language–in order to fully and solely assess the form.

Commissions for Rangel's music have come from distinguished groups and individuals such as the Houston Symphony, Houston Grand Opera Co., AURA Contemporary Ensemble, Apollo Chamber players, and Chester Rowell (clarinet). Rangel's music has also been performed by University of Georgia Rote Hund Muzik, Kaitlyn Stavinoha (soprano), Erika Lawson (viola), Richard Nunemaker (clarinet), Andres Gonzalez (violin), among others. Rangel has appeared on Houston Public Media (KUHF) and has collaborated with the Houston Ballet Academy, Houston Grand Opera High School Voice Studio, and the Aurora Picture Show. Awards for his compositions include two University of Houston Sarofim Composition Awards (2015 and 2017) (undergraduate division) and the American Festival for the Arts Composition Departmental Award.

As a clarinetist, Rangel has performed with orchestras, wind bands, chamber orchestras, pit orchestras, jazz ensembles, and several chamber groups. Rangel frequently plays clarinet and bass clarinet for the Houston Sinfonietta, Clear Lake Symphony Orchestra, and the Pasadena Philharmonic Orchestra.

Rangel has studied composition with Rob Smith, David Ashley White, and Michael Remson, and clarinet with Chester Rowell and Bernadetta Nguyen. Currently, he is pursuing a bachelor's degree in Music Composition, with additional studies in clarinet performance, and a minor in Philosophy at the University of Houston.

Victor Rangel

To Dream of Jasmines

for Chamber Orchestra and Film

2019

Film by Erica Cheung

Written for the Houston Symphony Resilient Sounds project, June 2019
Andrés Orozco-Estrada, Music Director; Jimmy López, Composer-in-Residence

Premiered on June 11, 2019 in White Oak Music Hall in Houston, TX,
by the Houston Symphony conducted by Christopher Rountree.

To Dream of Jasmines is an orchestral and visual interpretation of the Syria that we have discovered through conversations with Syrian refugee Dayana Halawo and her family, the Syria that we have seen through the lens of contemporary media and news, and the relationship between the two. The work stands as a reminder that the present-day narrative of a war-torn Syria exists within a history extending far beyond us in every direction, inextricable from the Syria that was–and still is–colloquially known as the land of jasmine flowers. In weaving audio interview segments, dream-like visuals, news clips, and documentary-style footage through and orchestral score that follows the journey of a woman trying to save her family, we hope to work through what it means to be uprooted and displaced, while still pushing forward into a new life.

–Erica Cheung and Victor Rangel

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Instrumentation

Flute
Clarinet
Oboe
Bassoon

2 French Horns
Trumpet

Timpani
Percussion (2 players)
I. Glockenspiel, Toms (Low, Middle, High), Congas (Low, High),
Sus. Cymbal, Brake Drum, Tam-tam, Spring Coil, Anvil
II. Snare Drum, Bass Drum, Vibraphone, Crotales

Harp
Celesta

Strings

Transposed Score

Duration: ca. 12 minutes

Please contact the composer for film and other performance materials

www.victorrangelmusic.com

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Transposed Score

Duration: ca. 12 minutes

Written for the Houston Symphony Resilient Sounds project, June 2019
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To Dream of Jasmines

for Chamber Orchestra

Victor Rangel

Video Start

♩. = 100, **Cheerful and playful**

Start after "...Like a movie, like a dream"

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F 1, 2

Trumpet in B♭

Timpani

Percussion I

Percussion II

To Snare Drum

Harp

Celesta

l.v.

mp

♩. = 100, **Cheerful and playful**

Violin I

Violin II

Viola

Violoncello

Double Bass

p

pp

f

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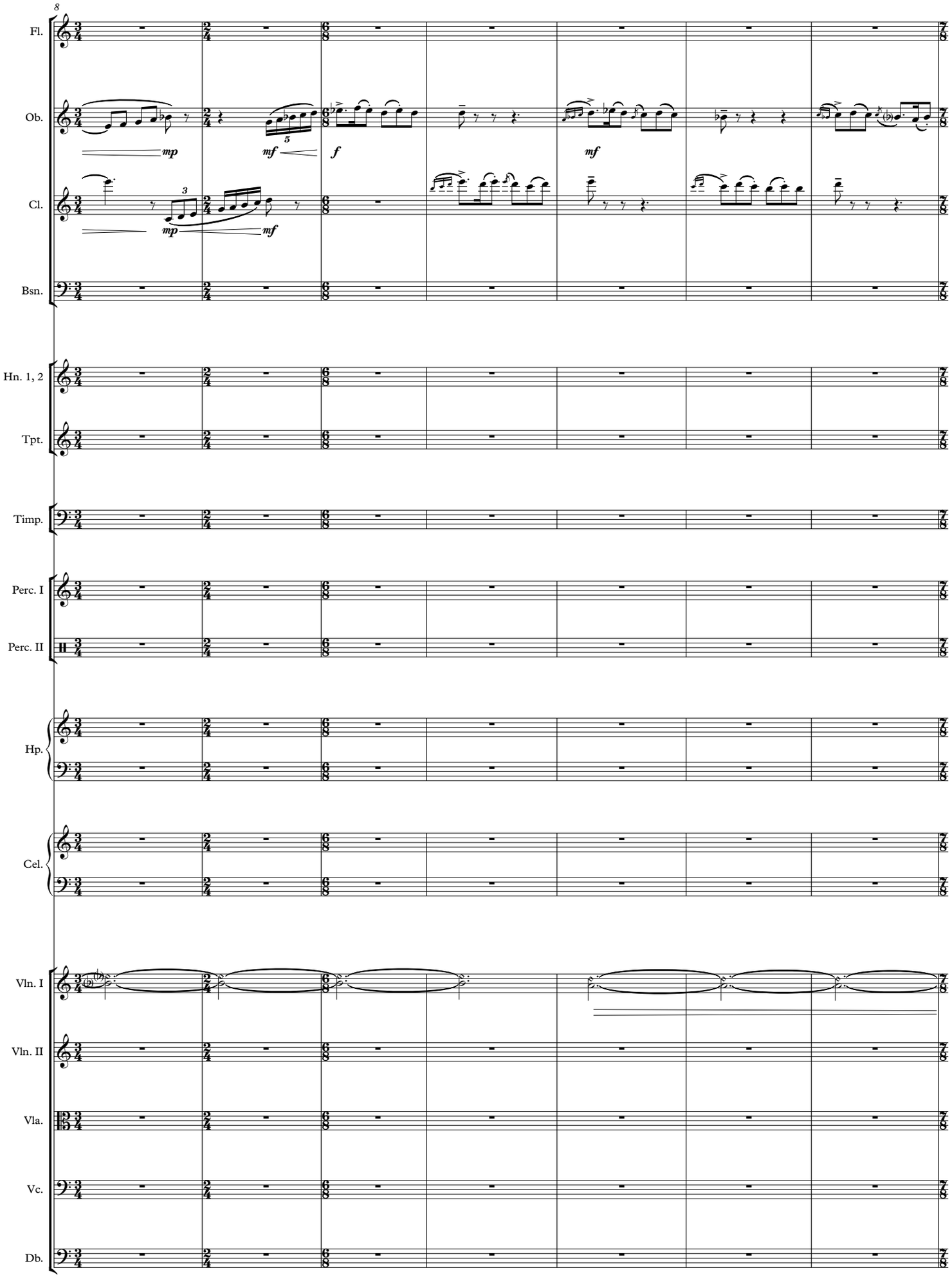
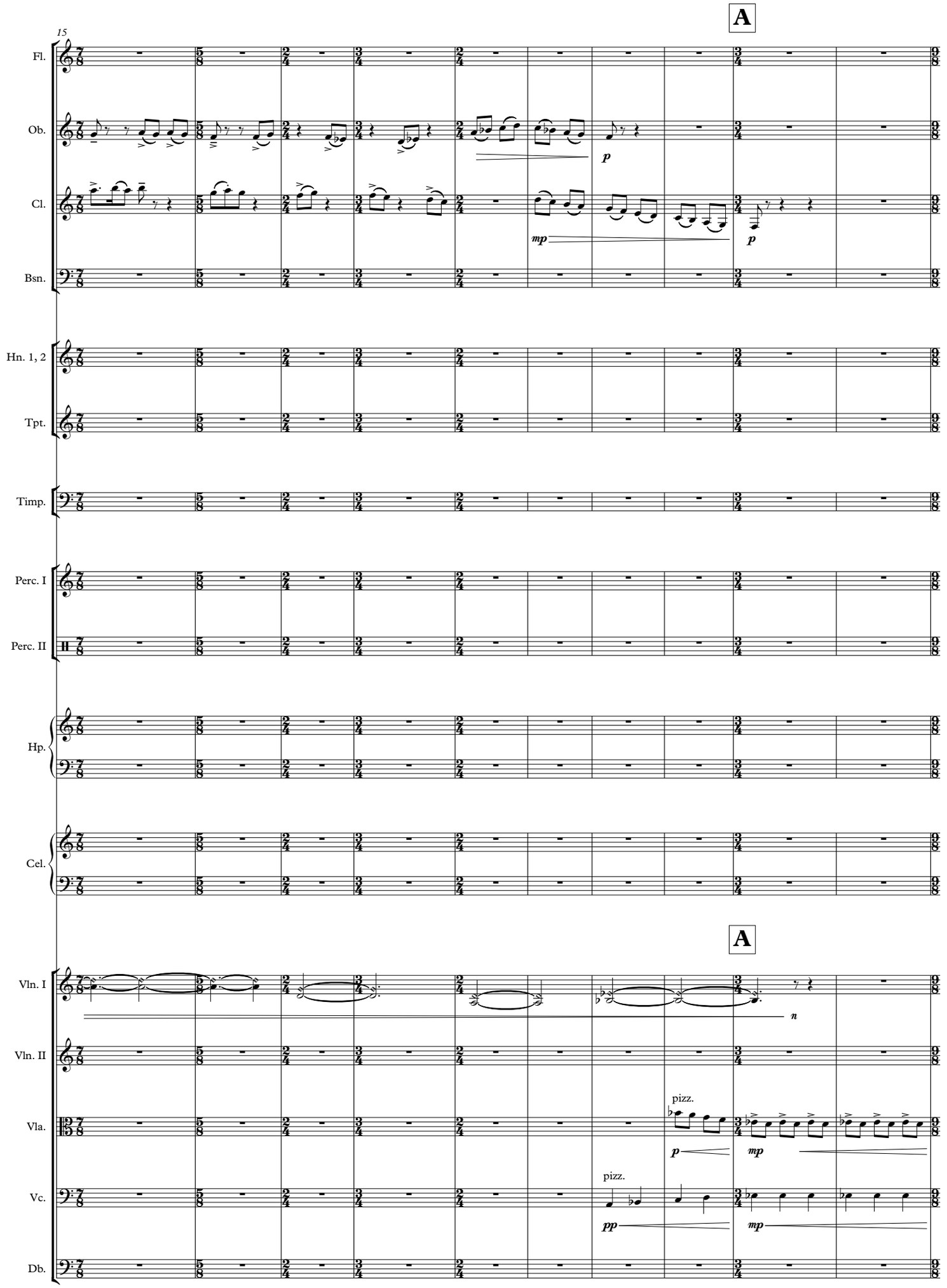
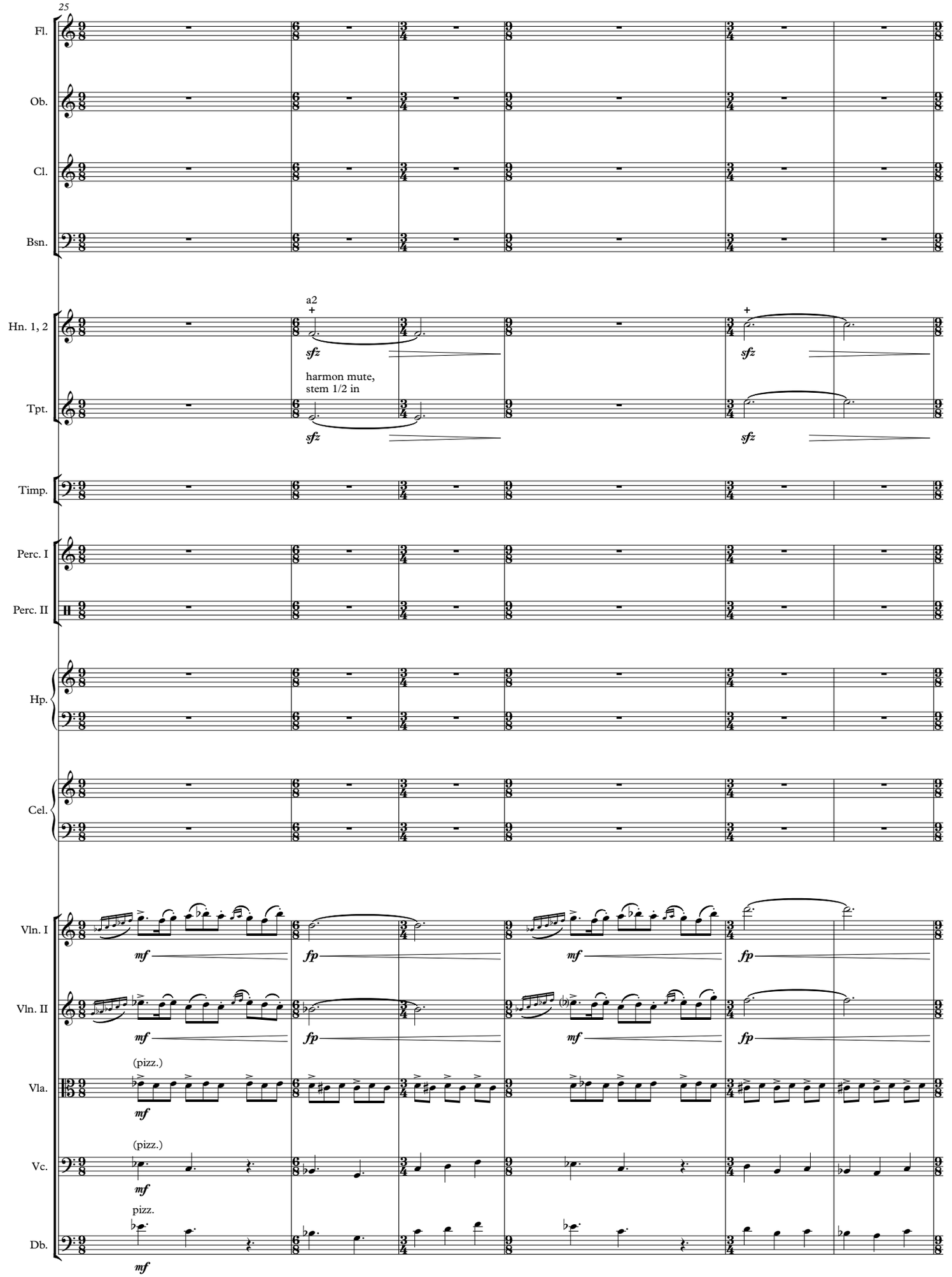
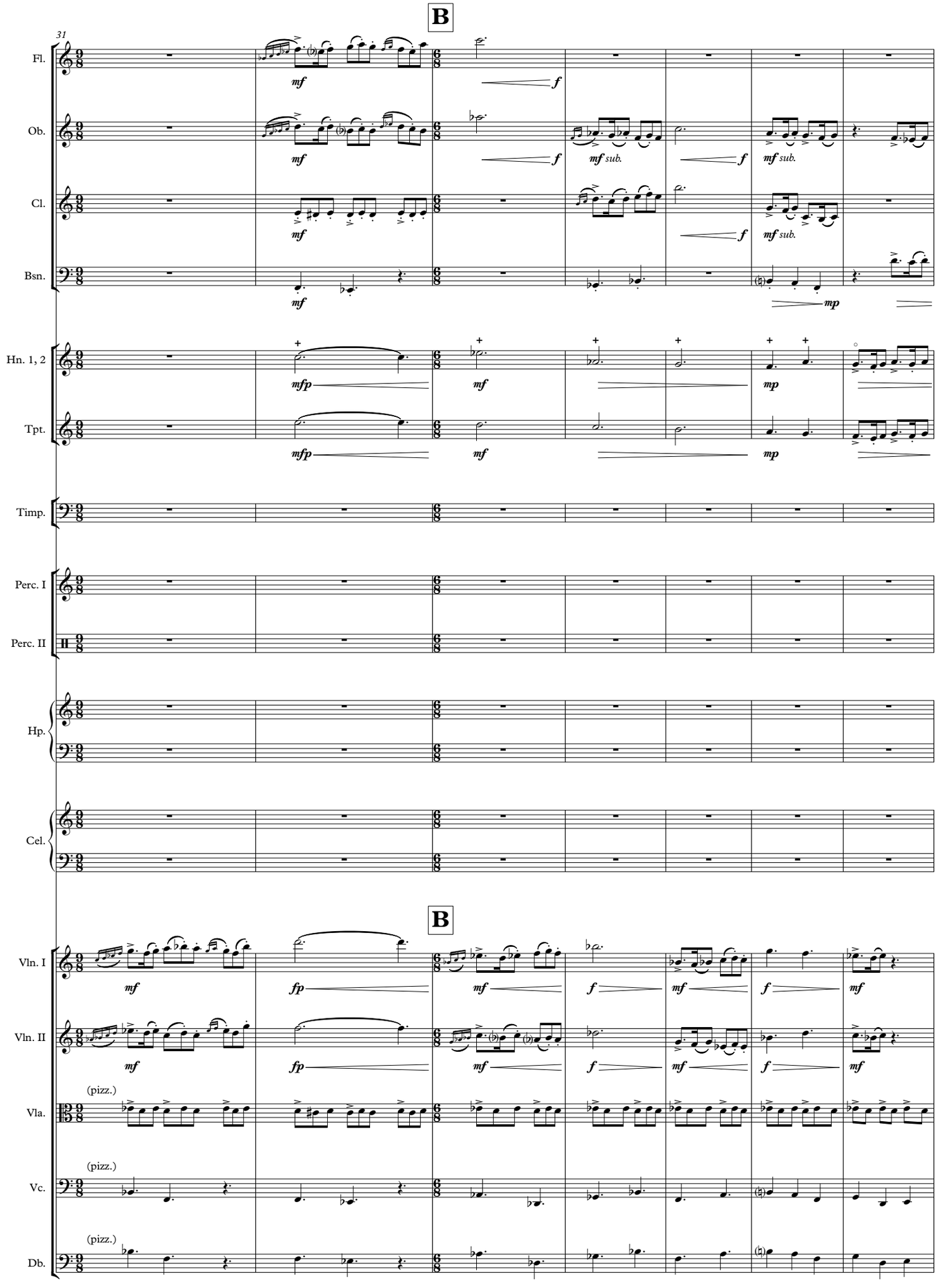
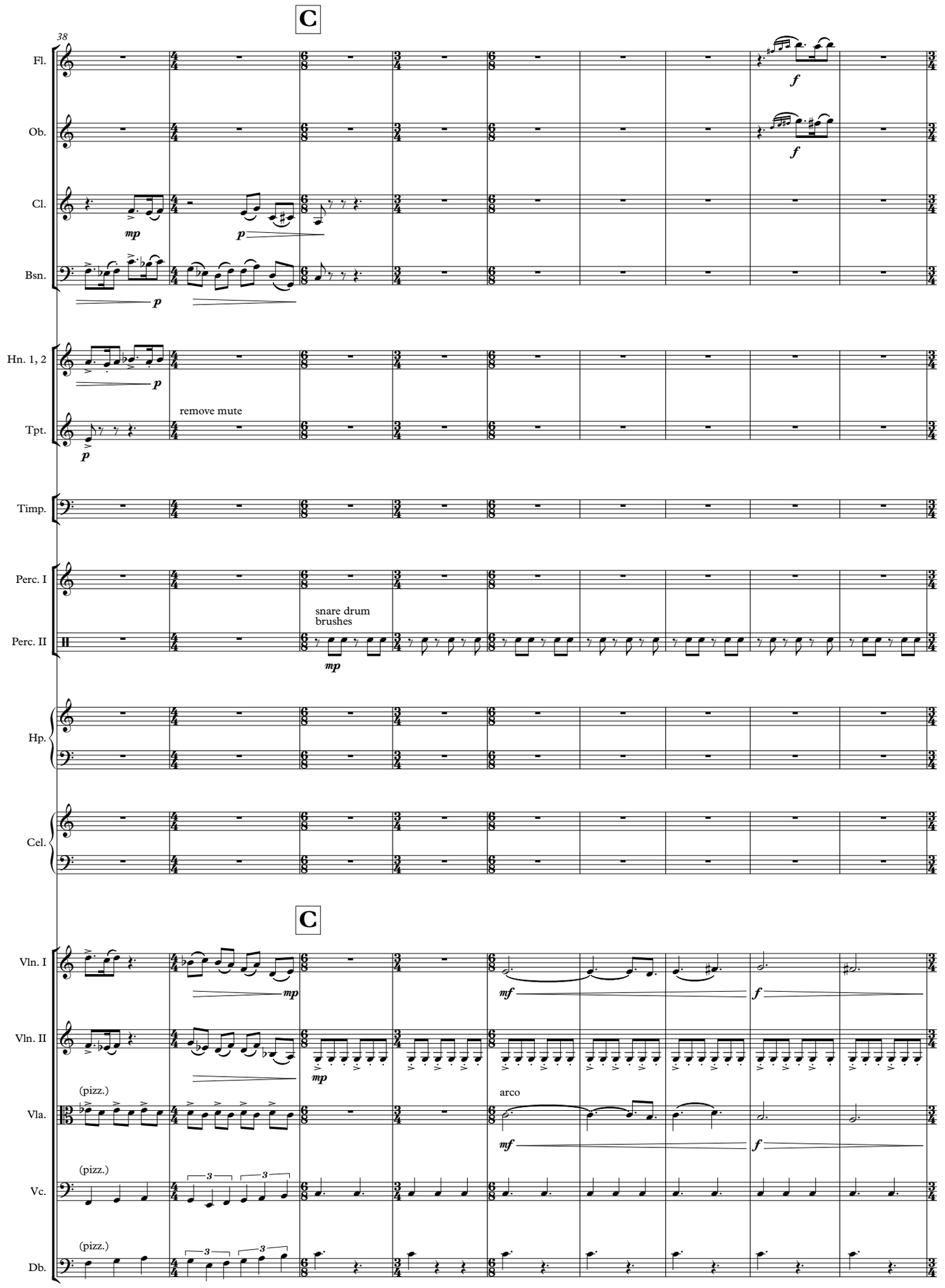
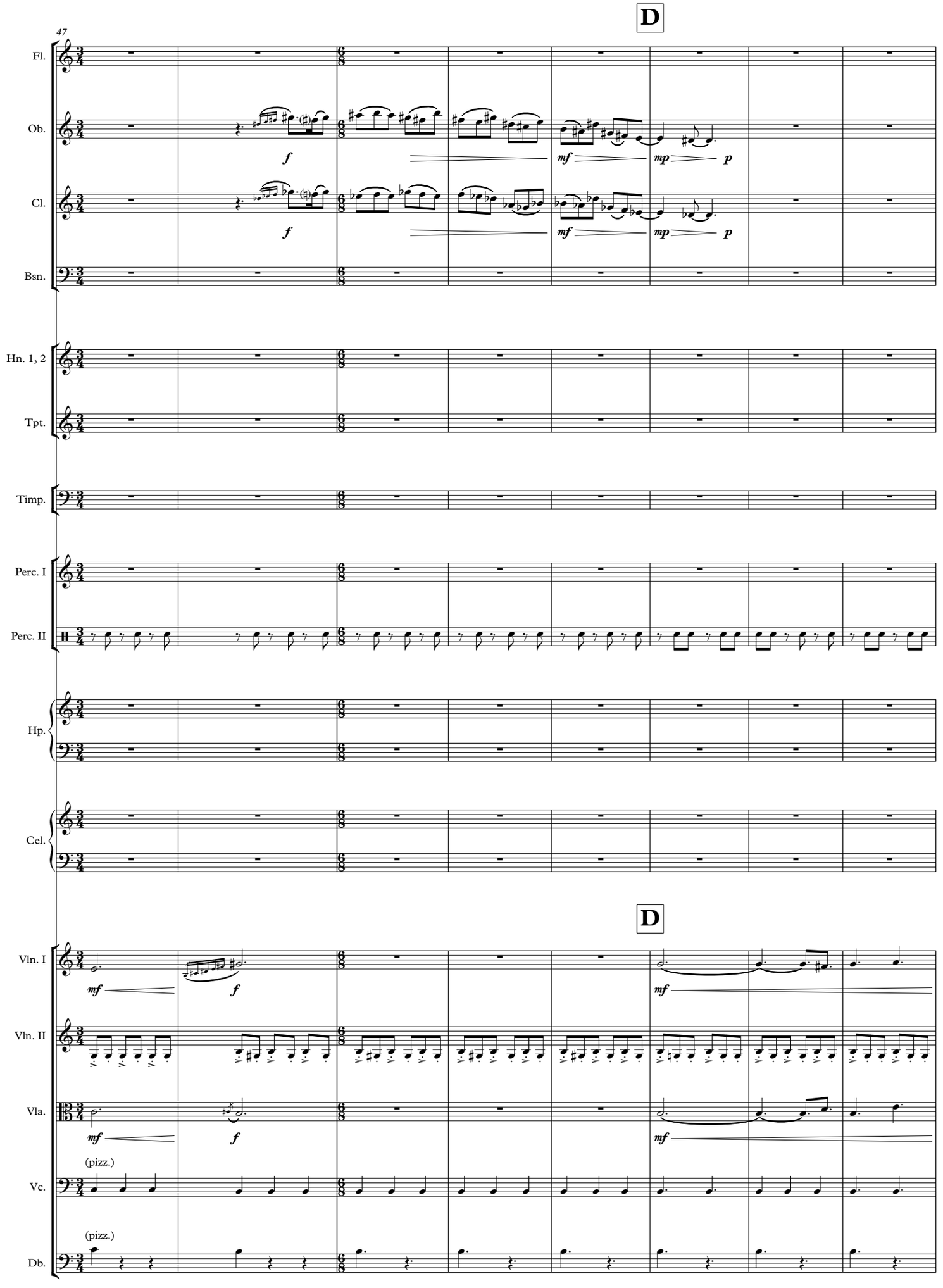

8
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
f
mf
mp
mf

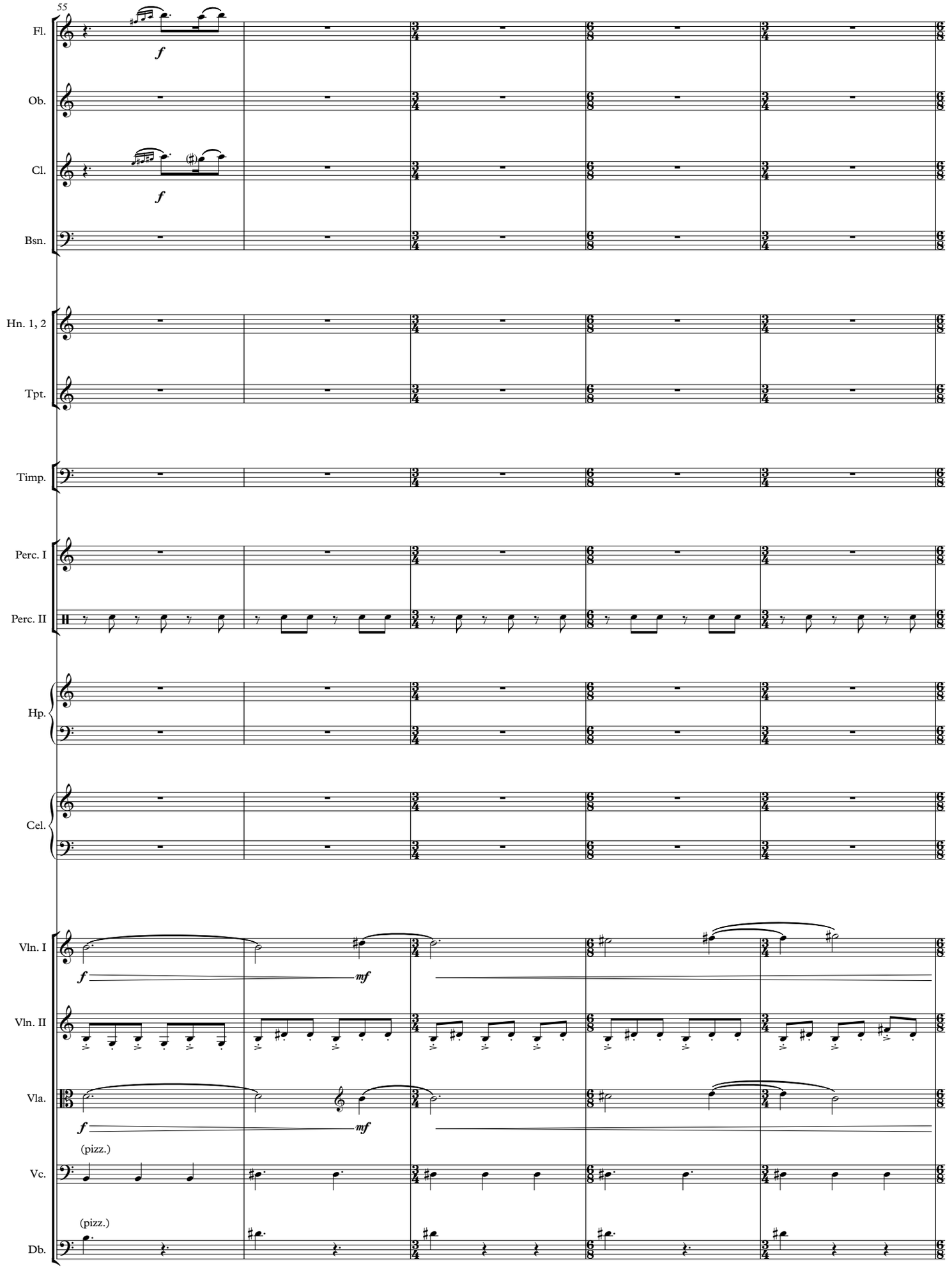

A
15
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
A
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mp
p
n
pizz.
p
mp
pizz.
pp
mp

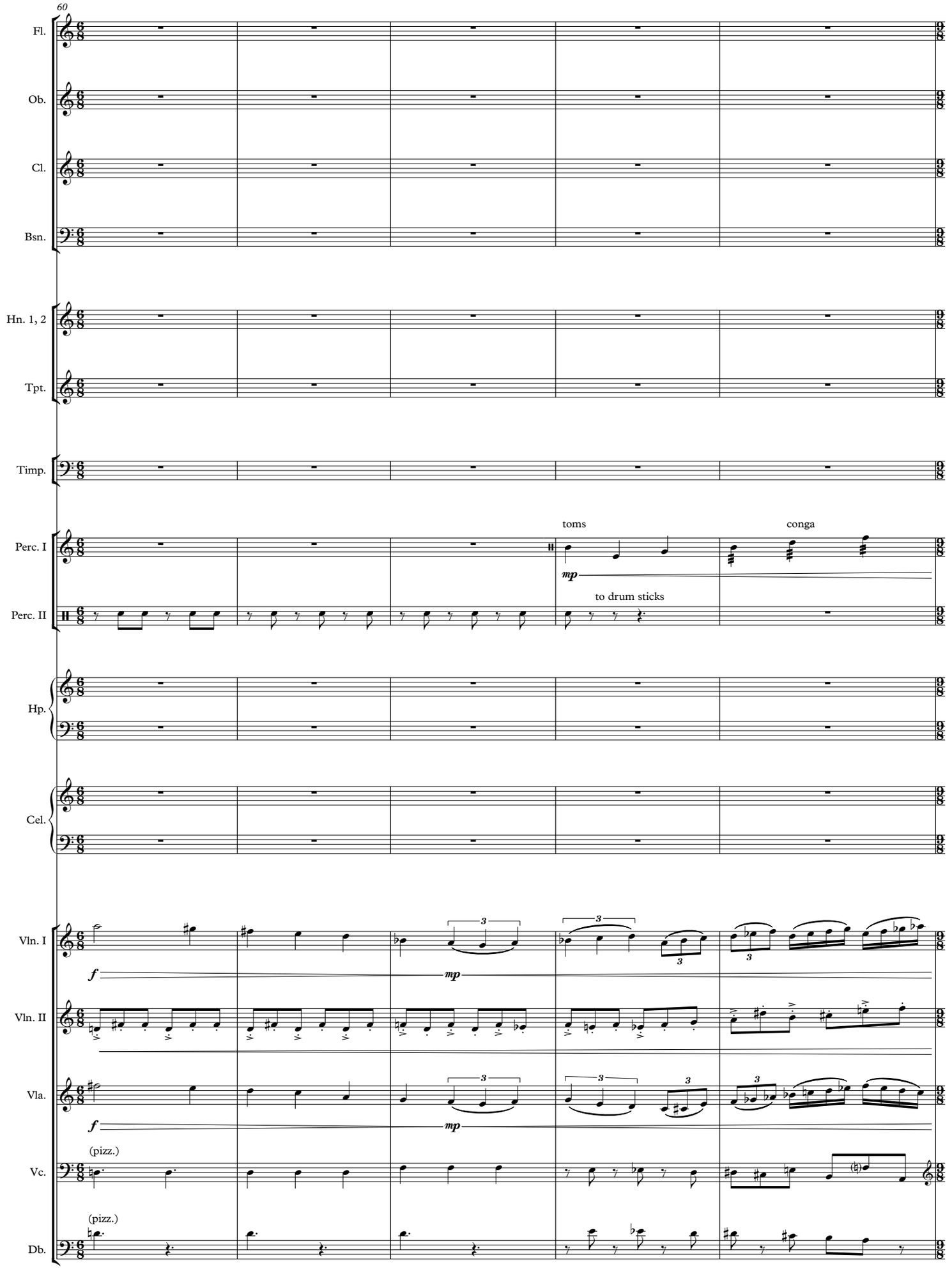

25
Fl.
Ob.
Cl.
Bsn.
a2
sfz
sfz
Hn. 1, 2
harmon mute,
stem 1/2 in
Tpt.
sfz
sfz
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
mf
fp
mf
fp
Vln. II
mf
fp
mf
fp
(pizz.)
Vla.
mf
(pizz.)
Vc.
mf
pizz.
Db.
mf

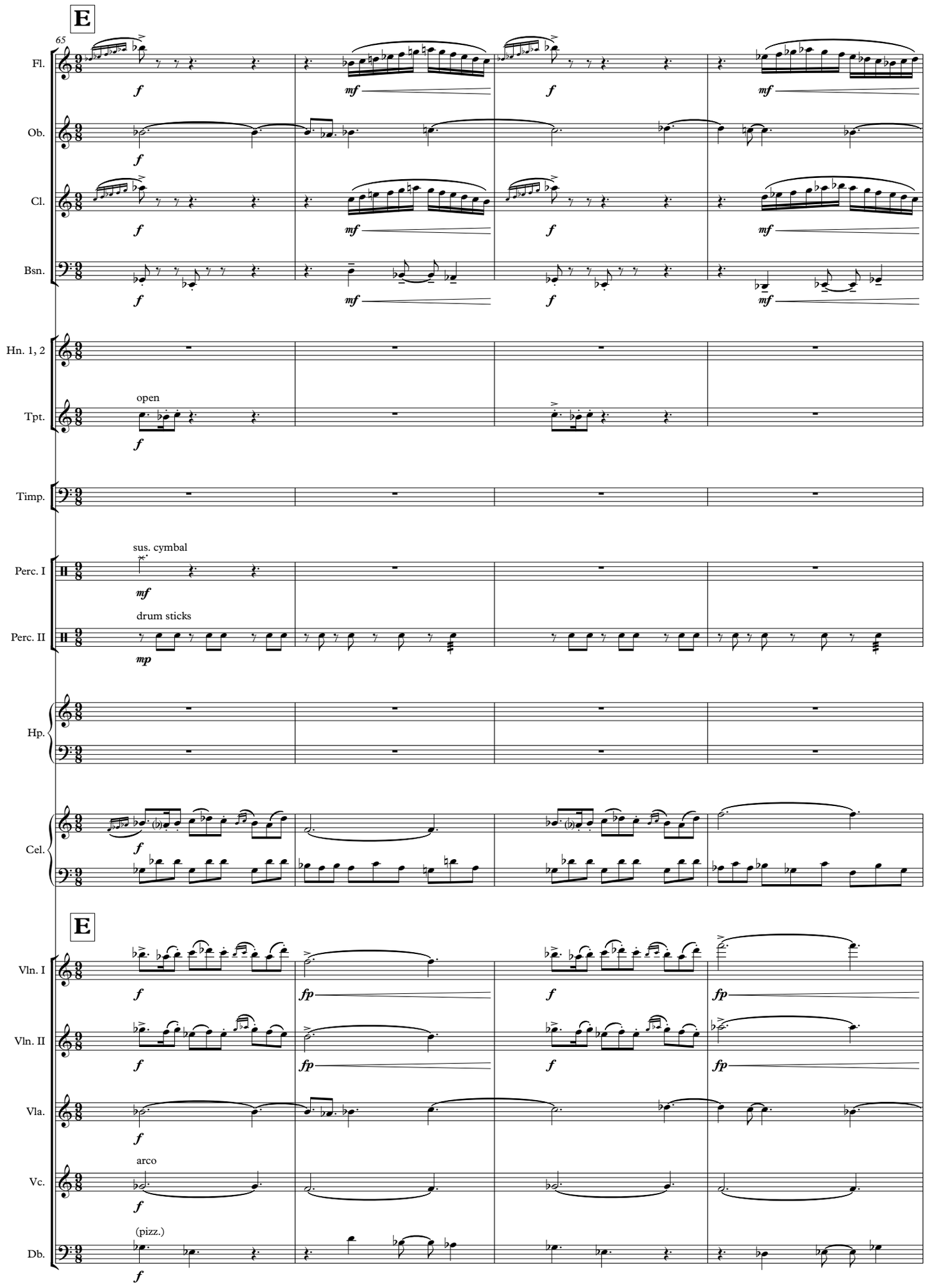

B
31
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
B
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
mf sub.
mfp
mp
fp
(pizz.)

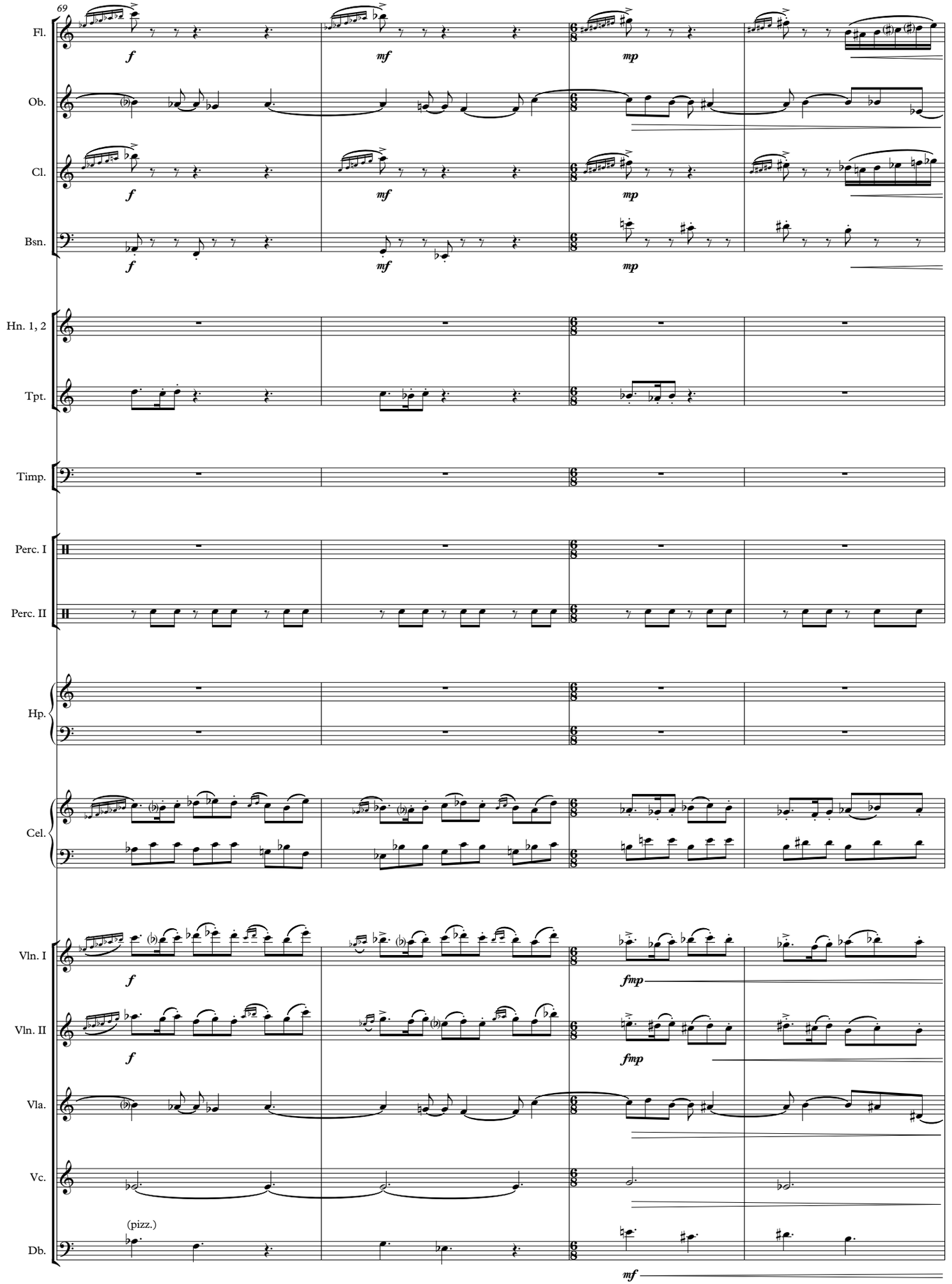

C
38
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
remove mute
Timp.
Perc. I
Perc. II
snare drum
brushes
Hp.
Cel.
C
Vln. I
Vln. II
Vla.
(pizz.)
arco
Vc.
(pizz.)
Db.
(pizz.)

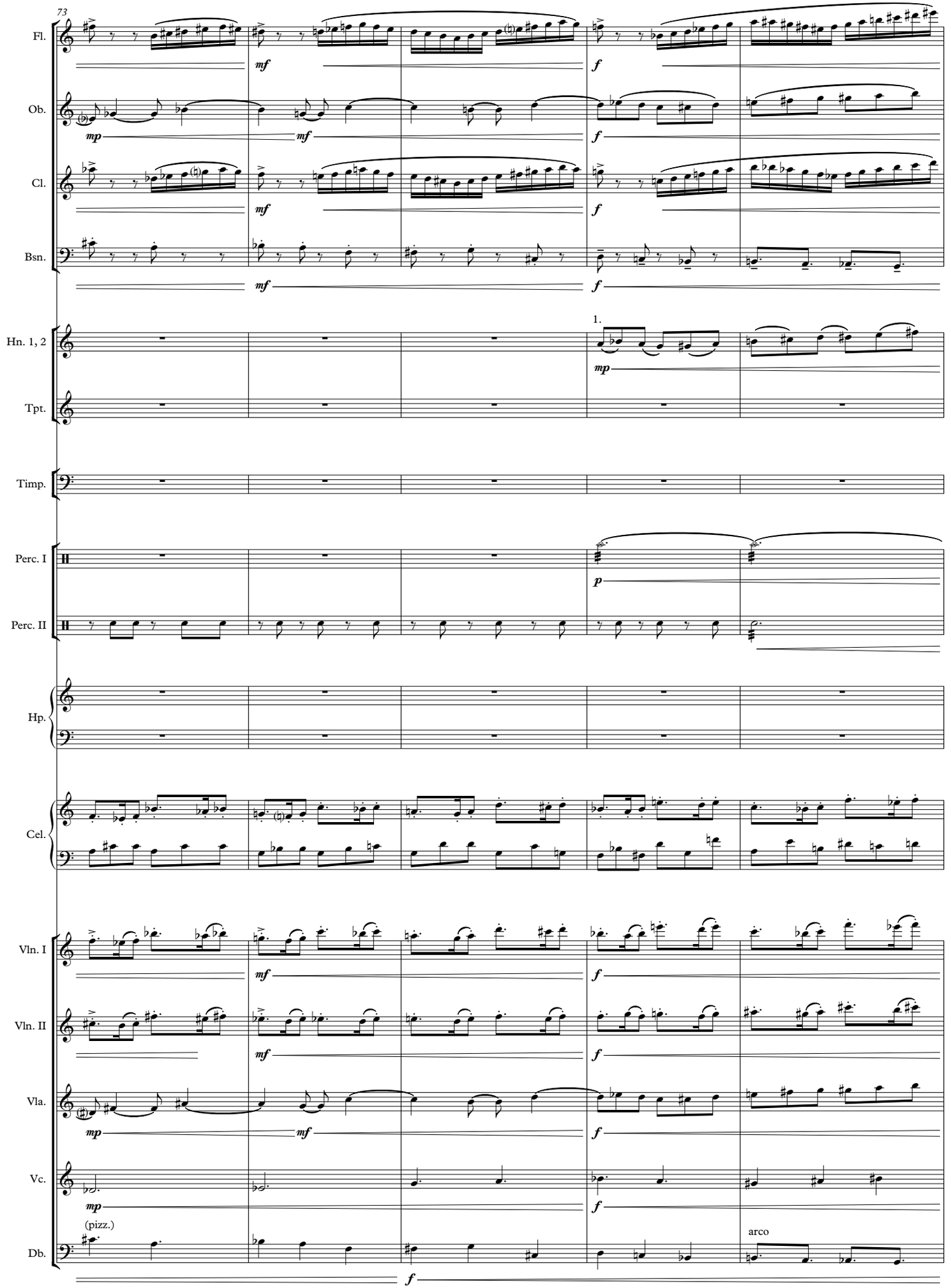

D
47
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
D
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
mp
p
(pizz.)
(pizz.)

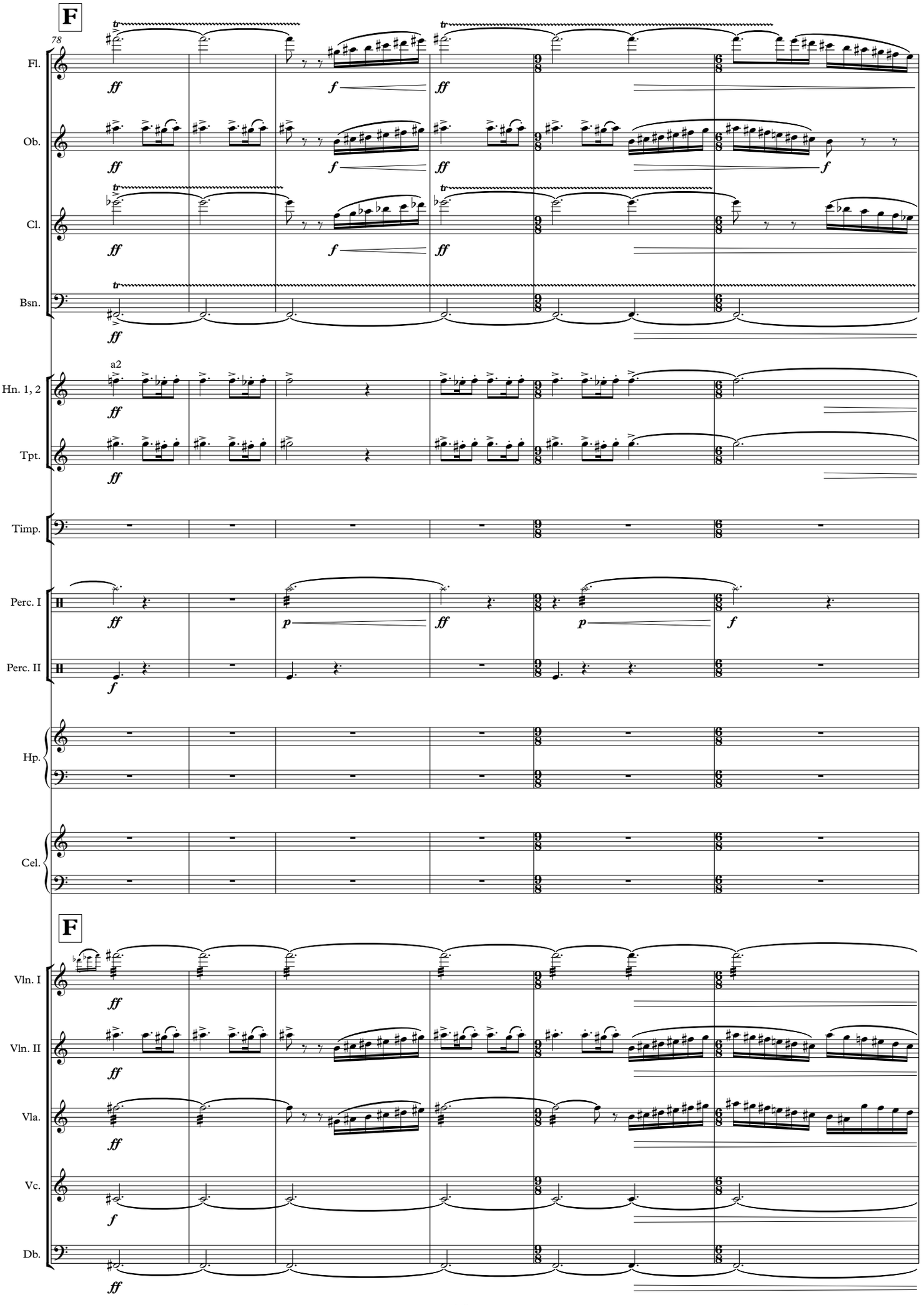

55
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
(pizz.)

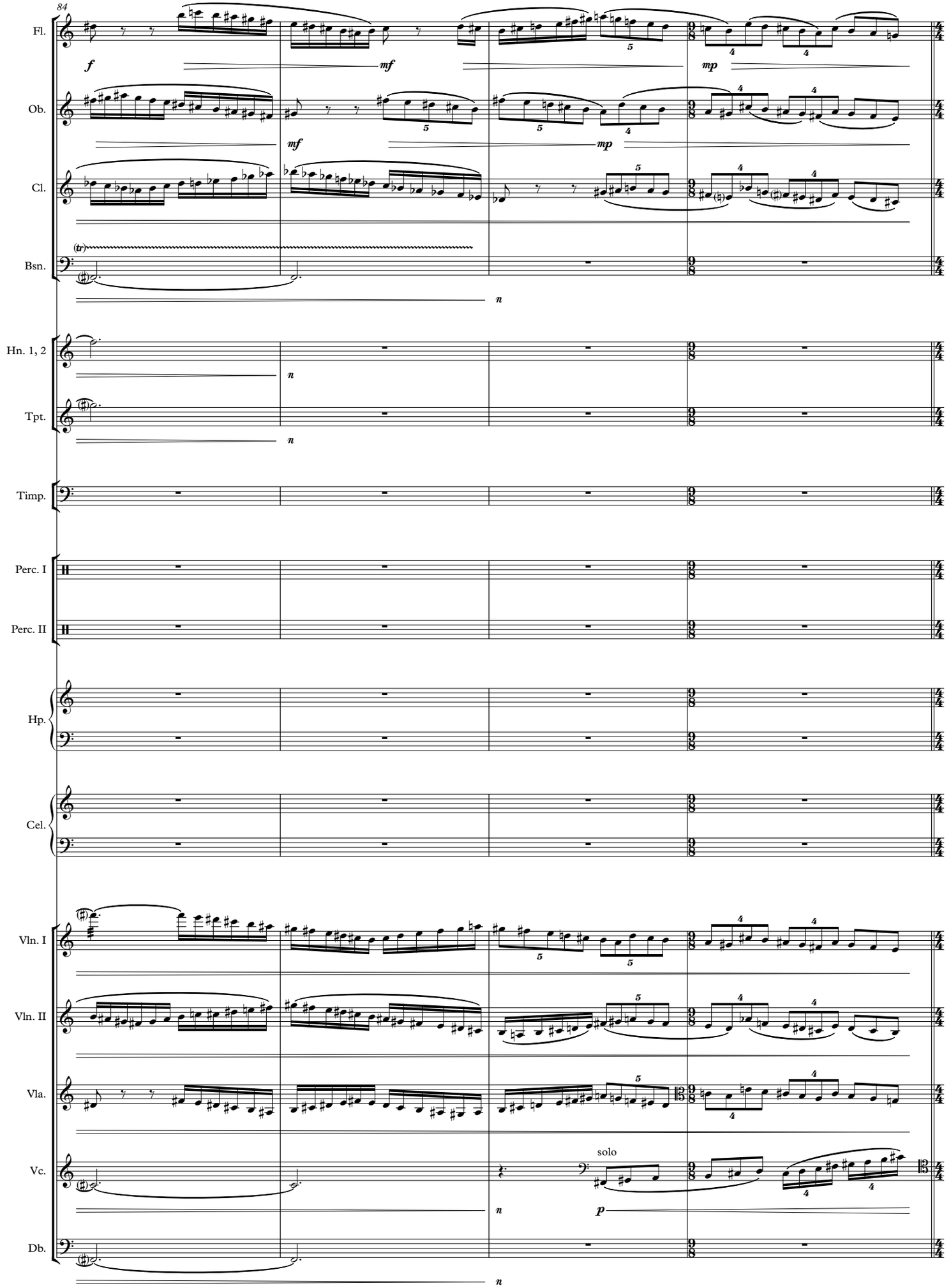

60
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
toms
conga
mp
to drum sticks
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mp
(pizz.)
(pizz.)

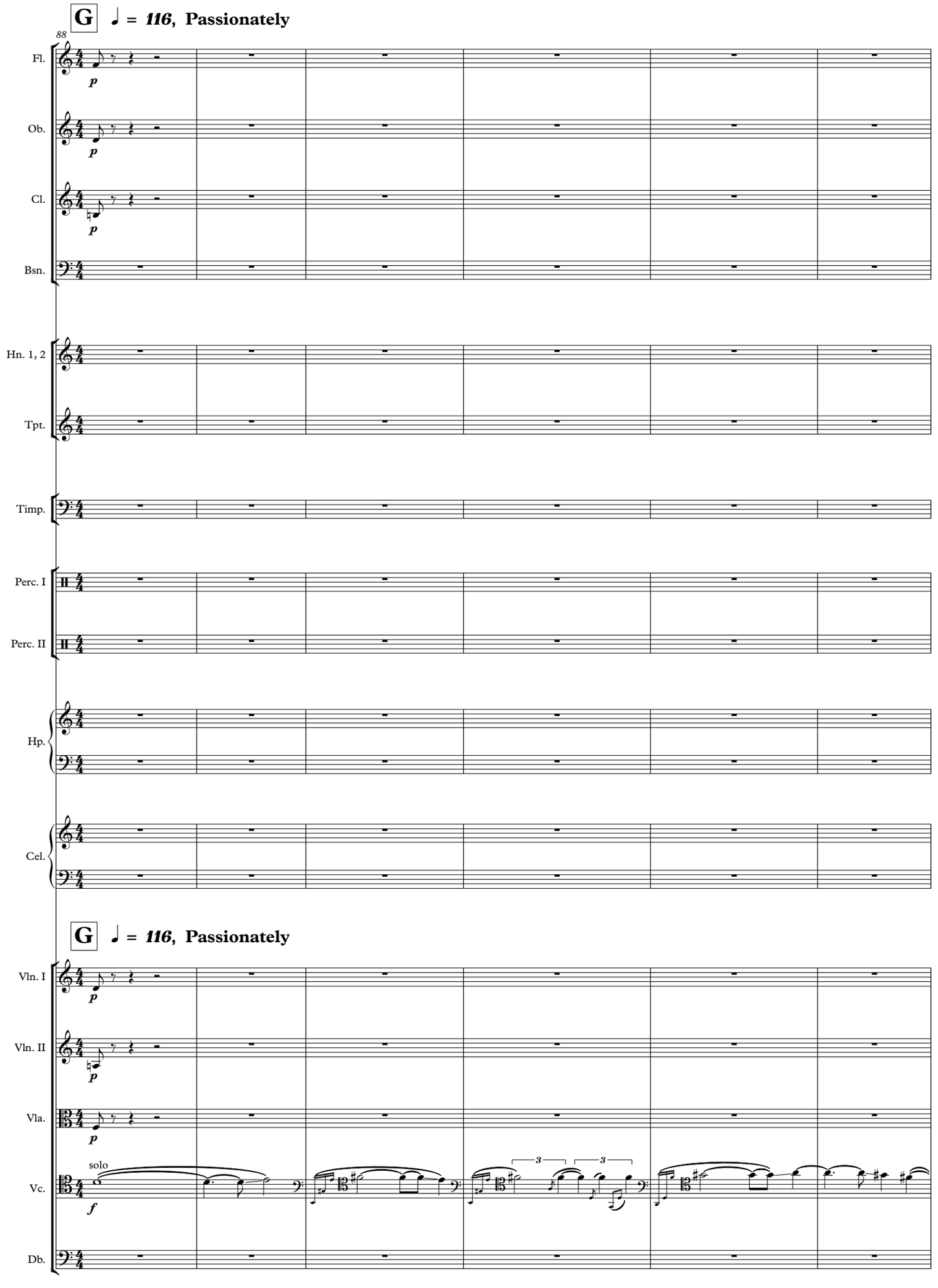

E
65
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
open
Timp.
sus. cymbal
Perc. I
drum sticks
Perc. II
Hp.
Cel.
E
Vln. I
Vln. II
Vla.
arco
Vc.
(pizz.)
Db.

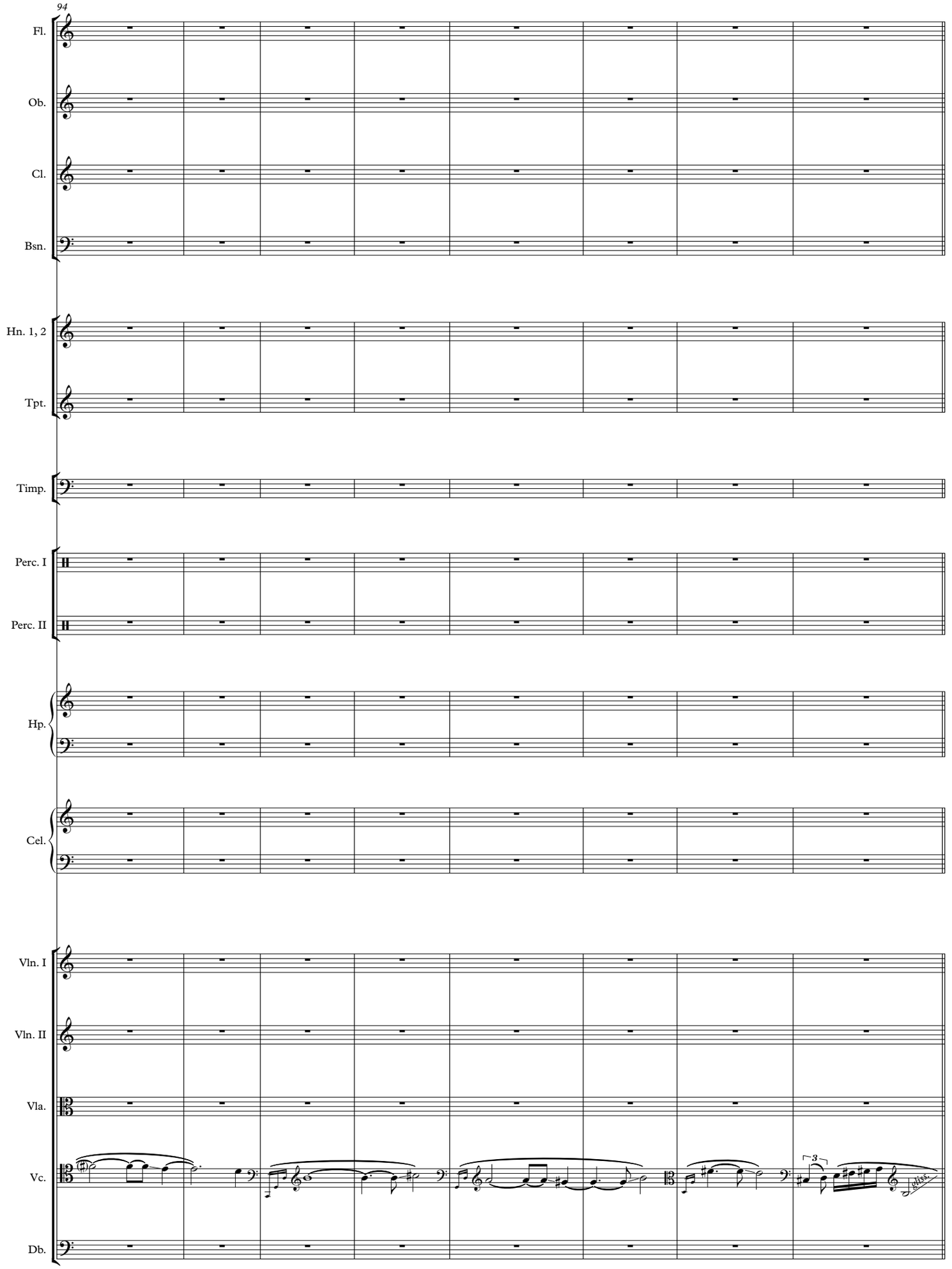

69
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
mp
fmp
(pizz.)

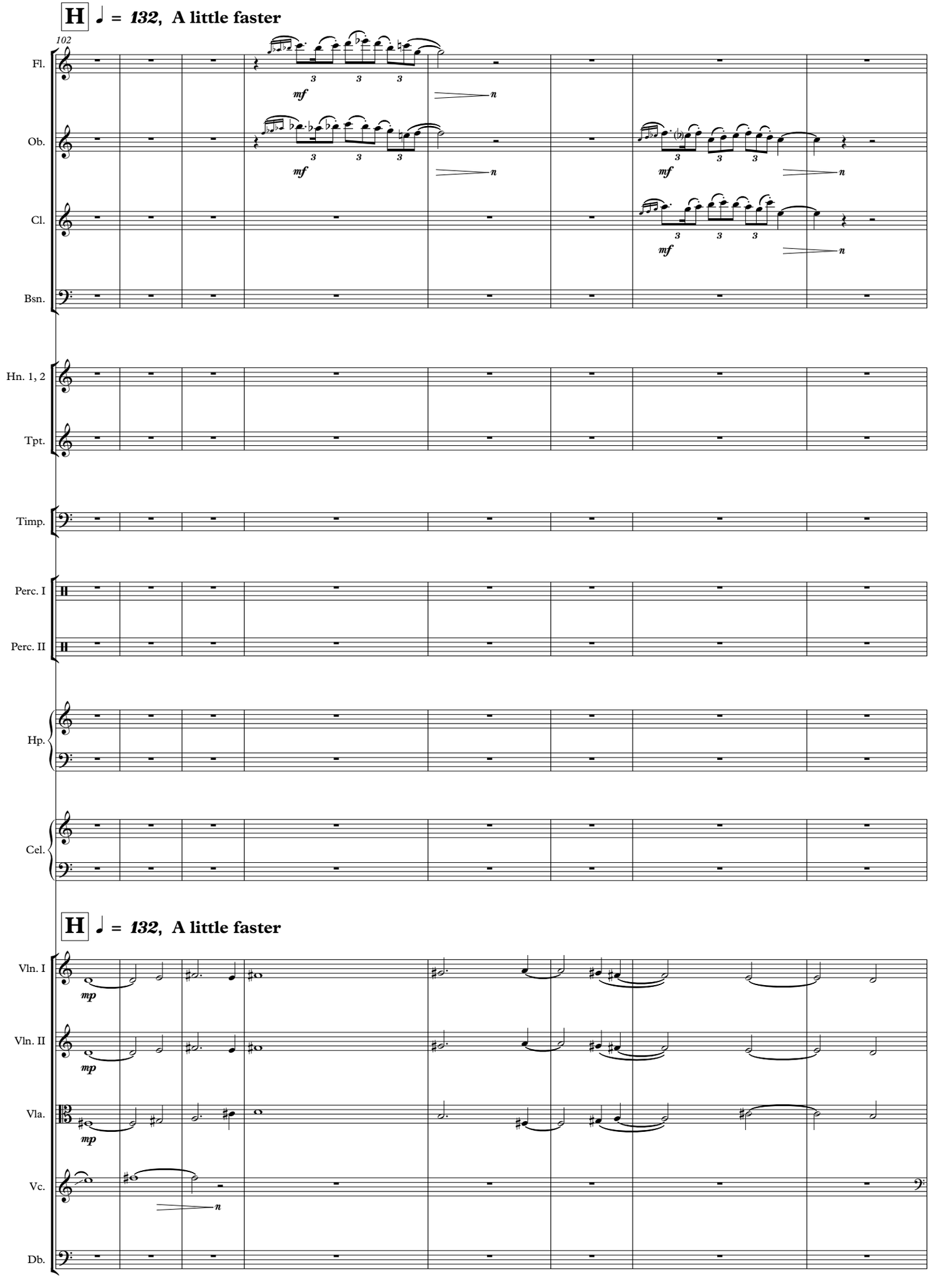

73
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
1.
(pizz.)
arco
mp
mf
f
p

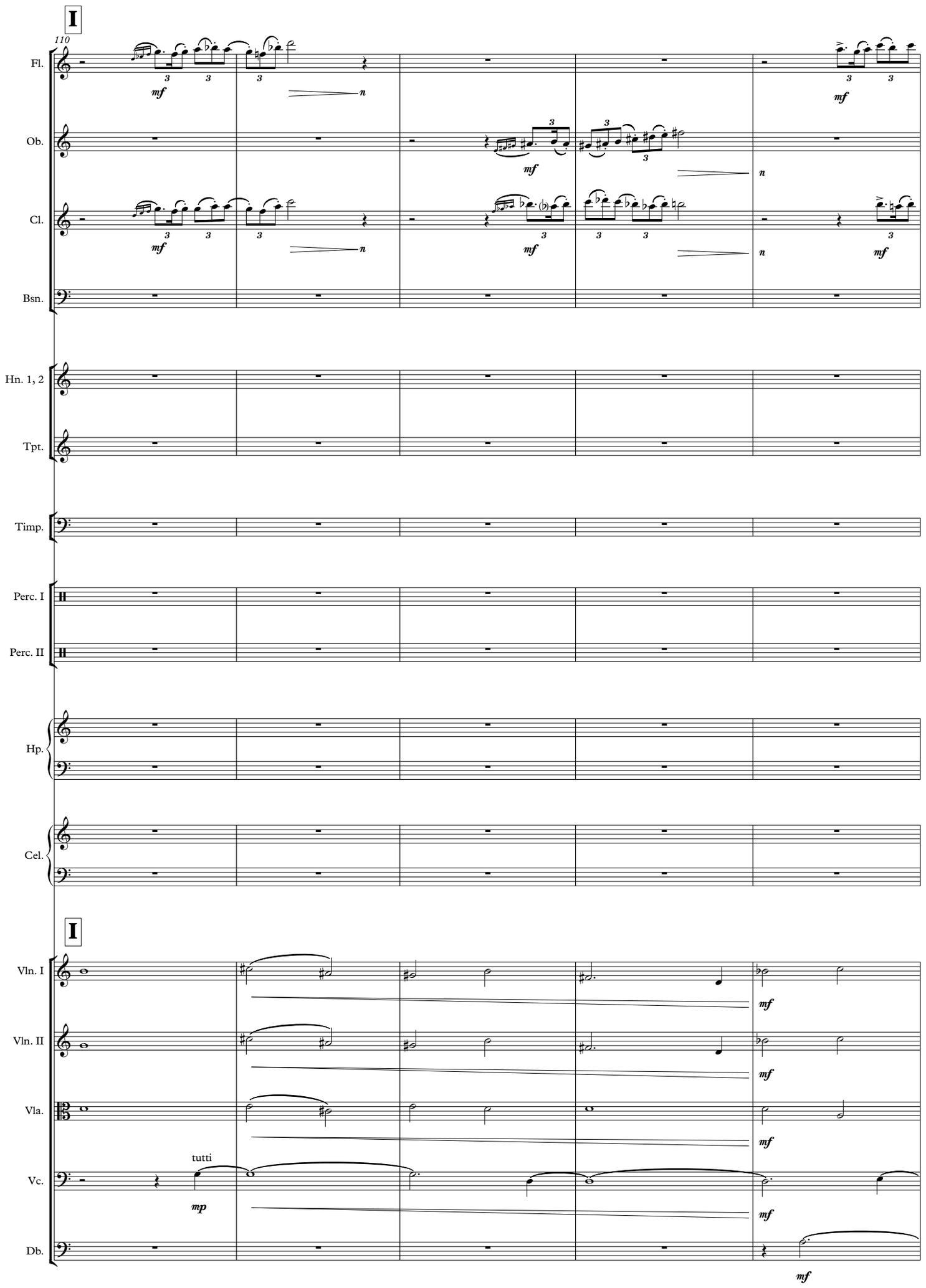

F
78
Fl.
Ob.
Cl.
Bsn.
a2
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
F
Vln. I
Vln. II
Vla.
Vc.
Db.

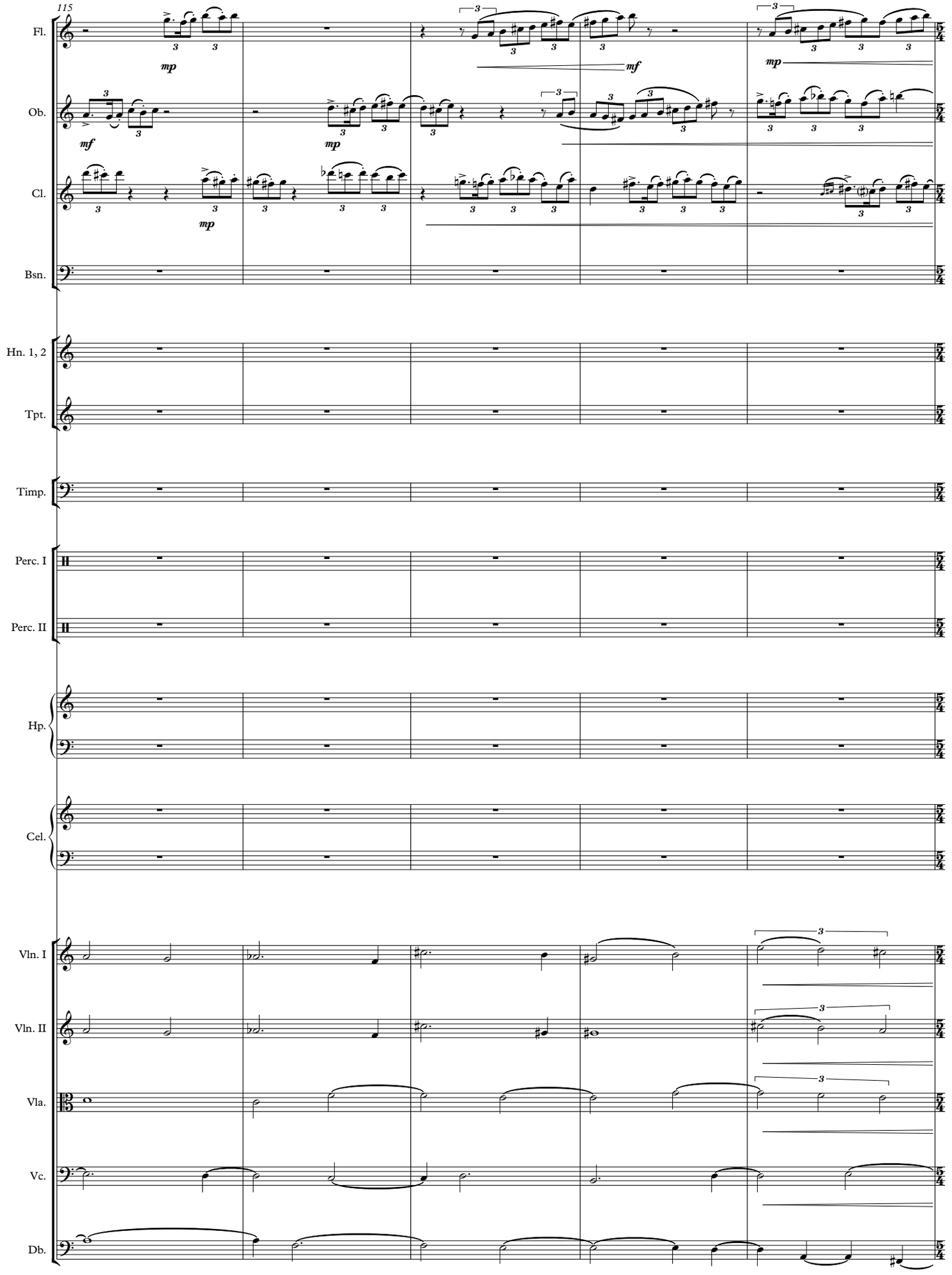

84
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
mp
solo
p
n

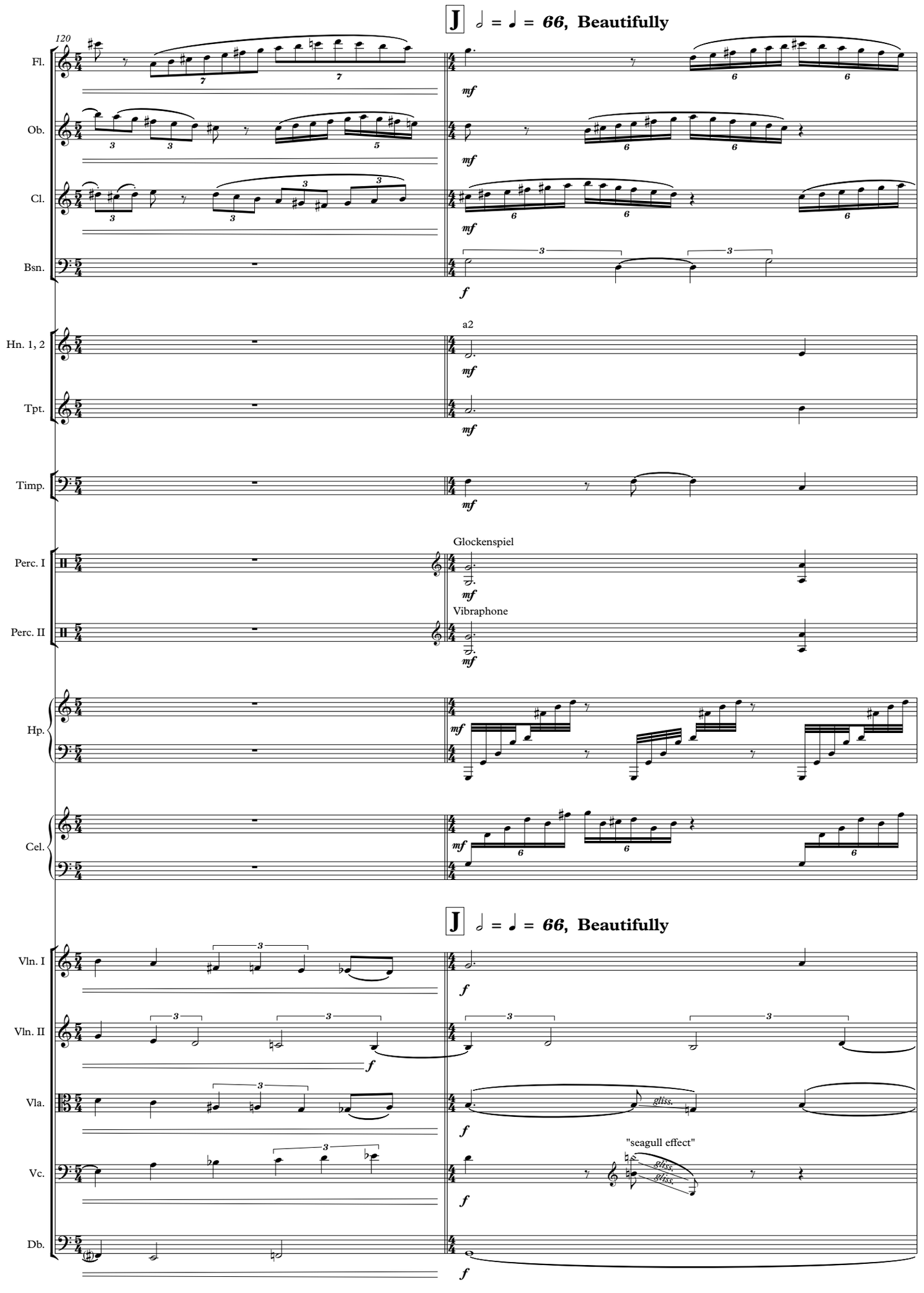

G
♩ = 116, Passionately
88
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
G
♩ = 116, Passionately
Vln. I
Vln. II
Vla.
Vc.
Db.
solo
p
f
3

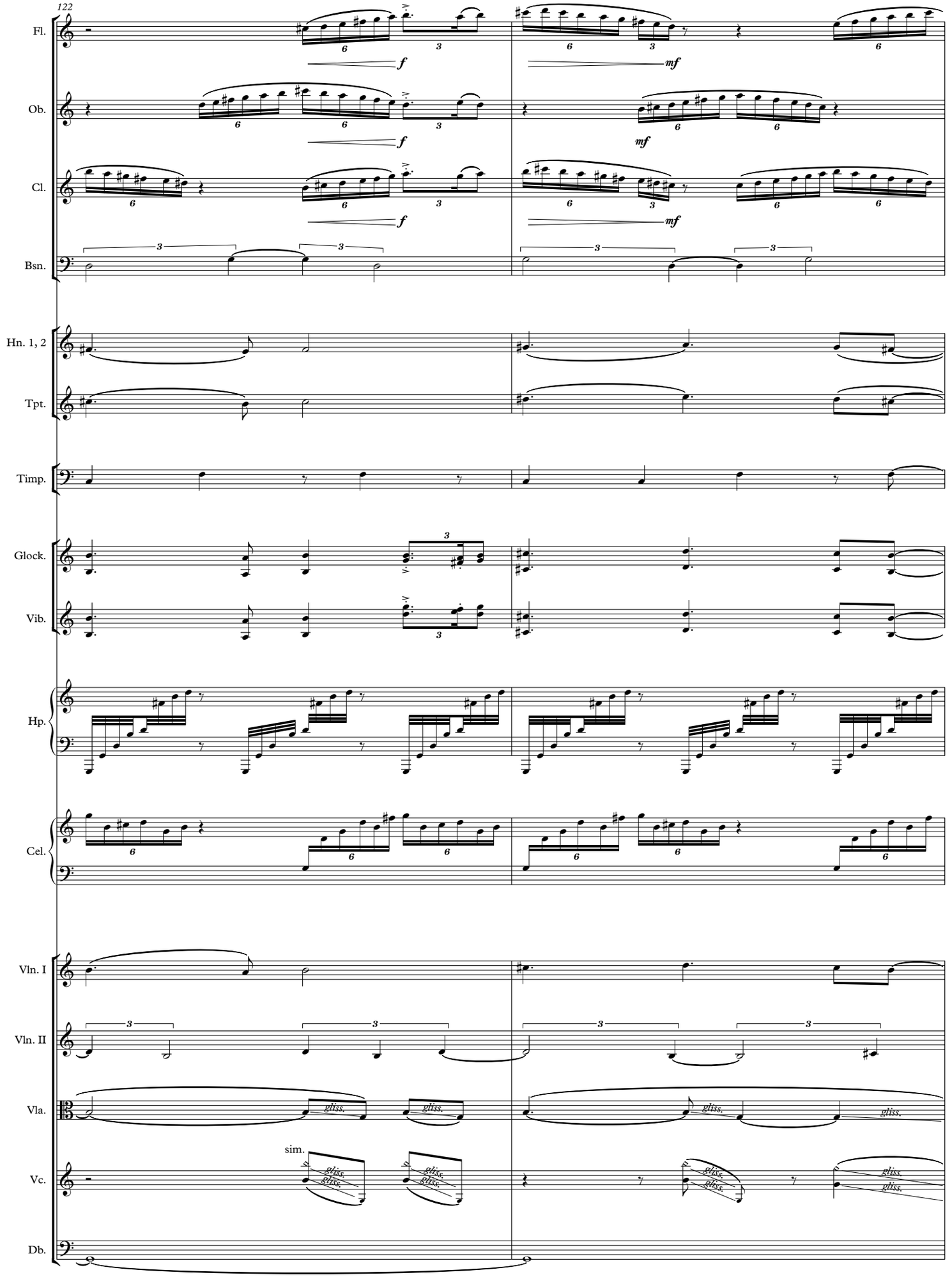

94
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
dolce

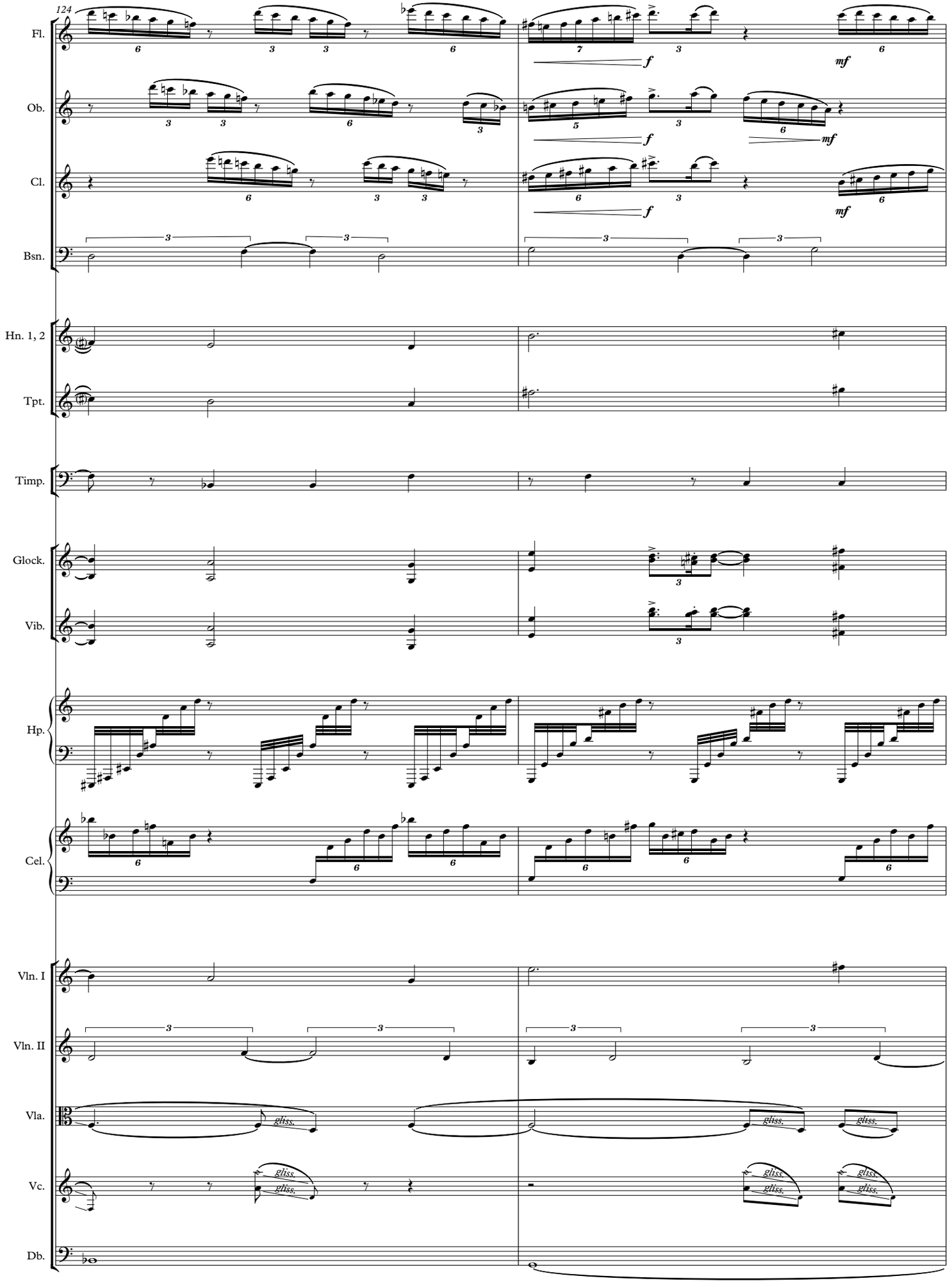

H
♩ = 132, A little faster
102
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
mf
n
H
♩ = 132, A little faster
Vln. I
Vln. II
Vla.
Vc.
Db.
mp

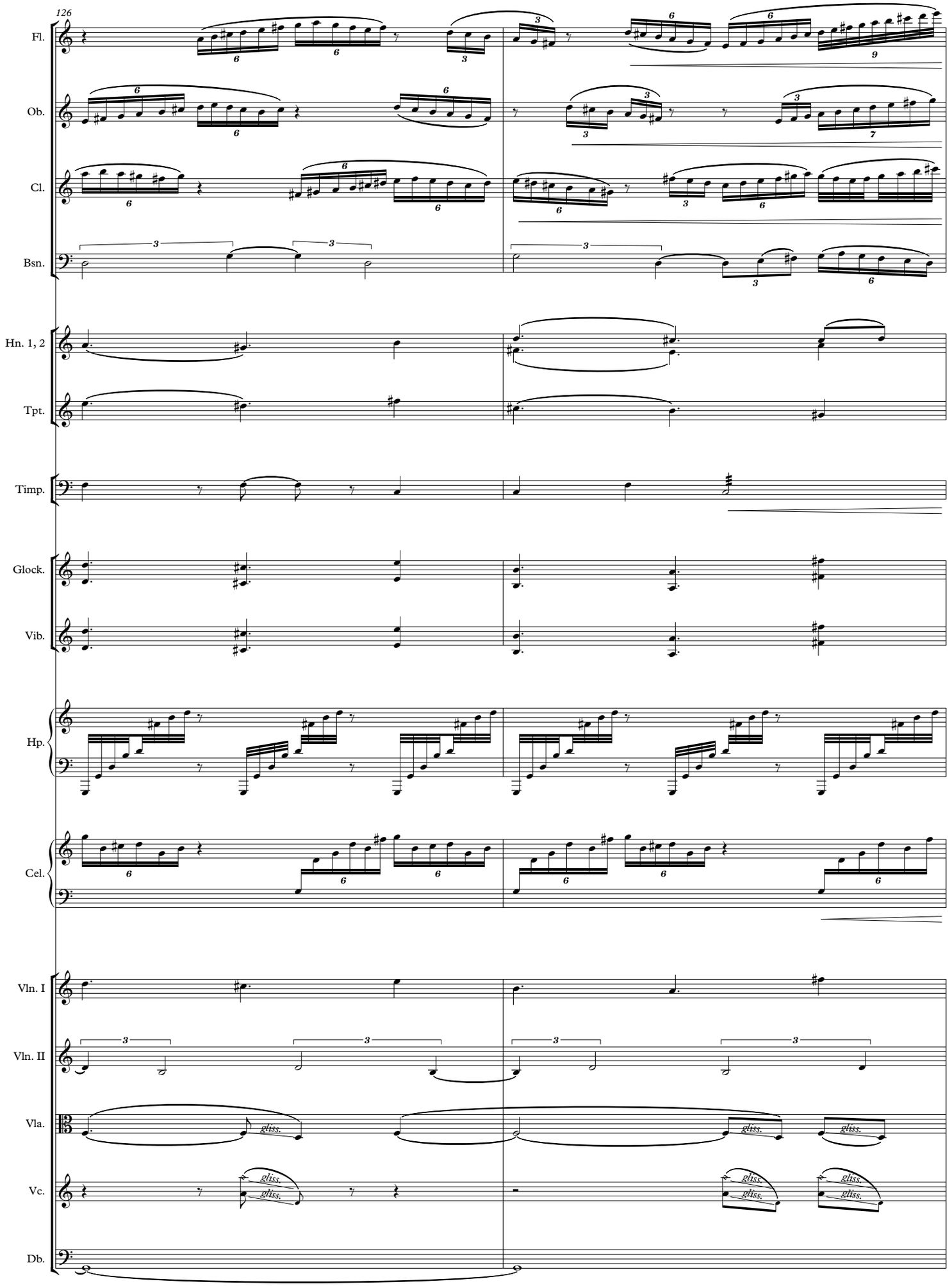

I
110
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
I
Vln. I
Vln. II
Vla.
Vc.
Db.
tutti
mf
mp
n

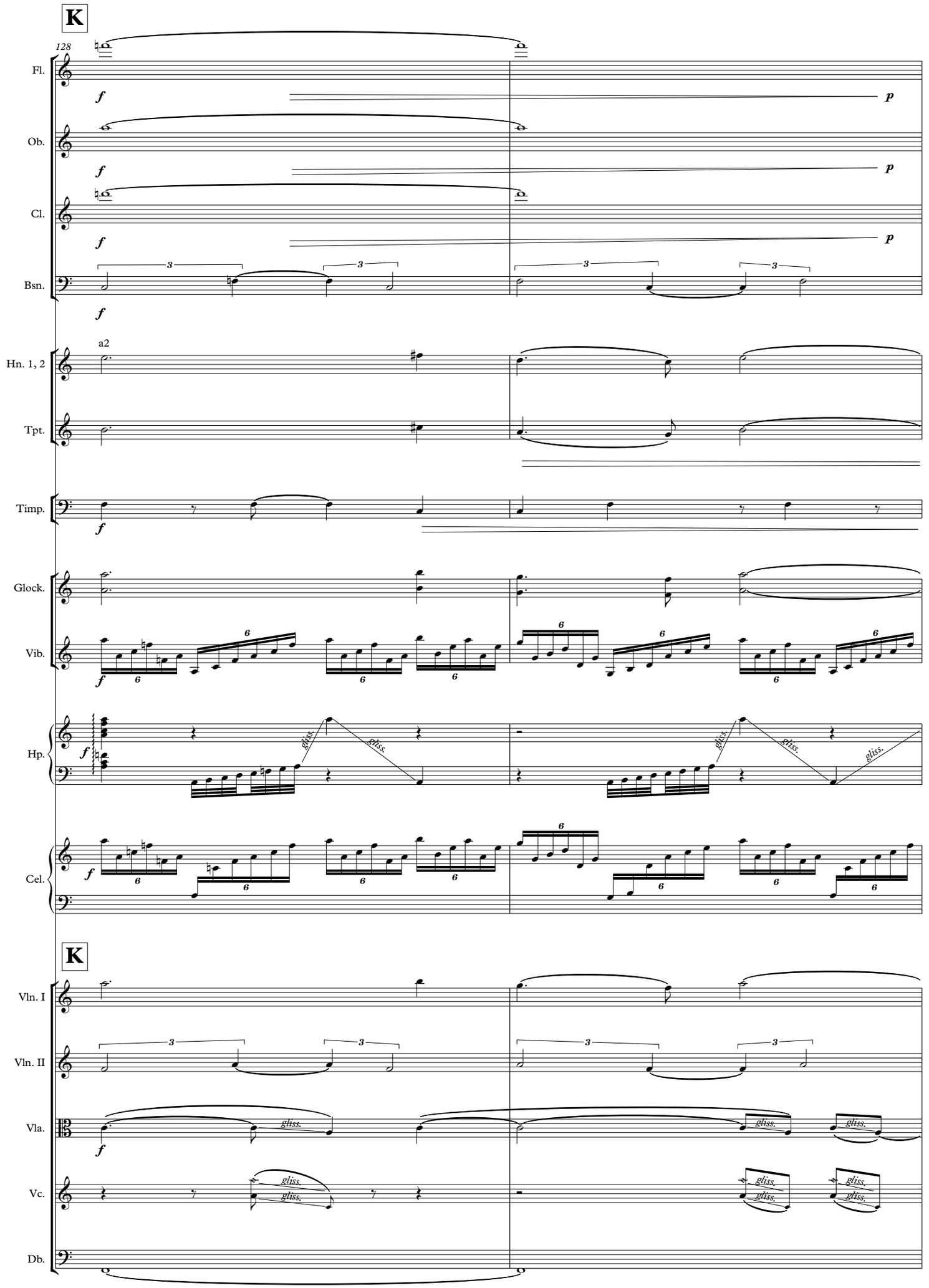

115
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
mp
mf
mp

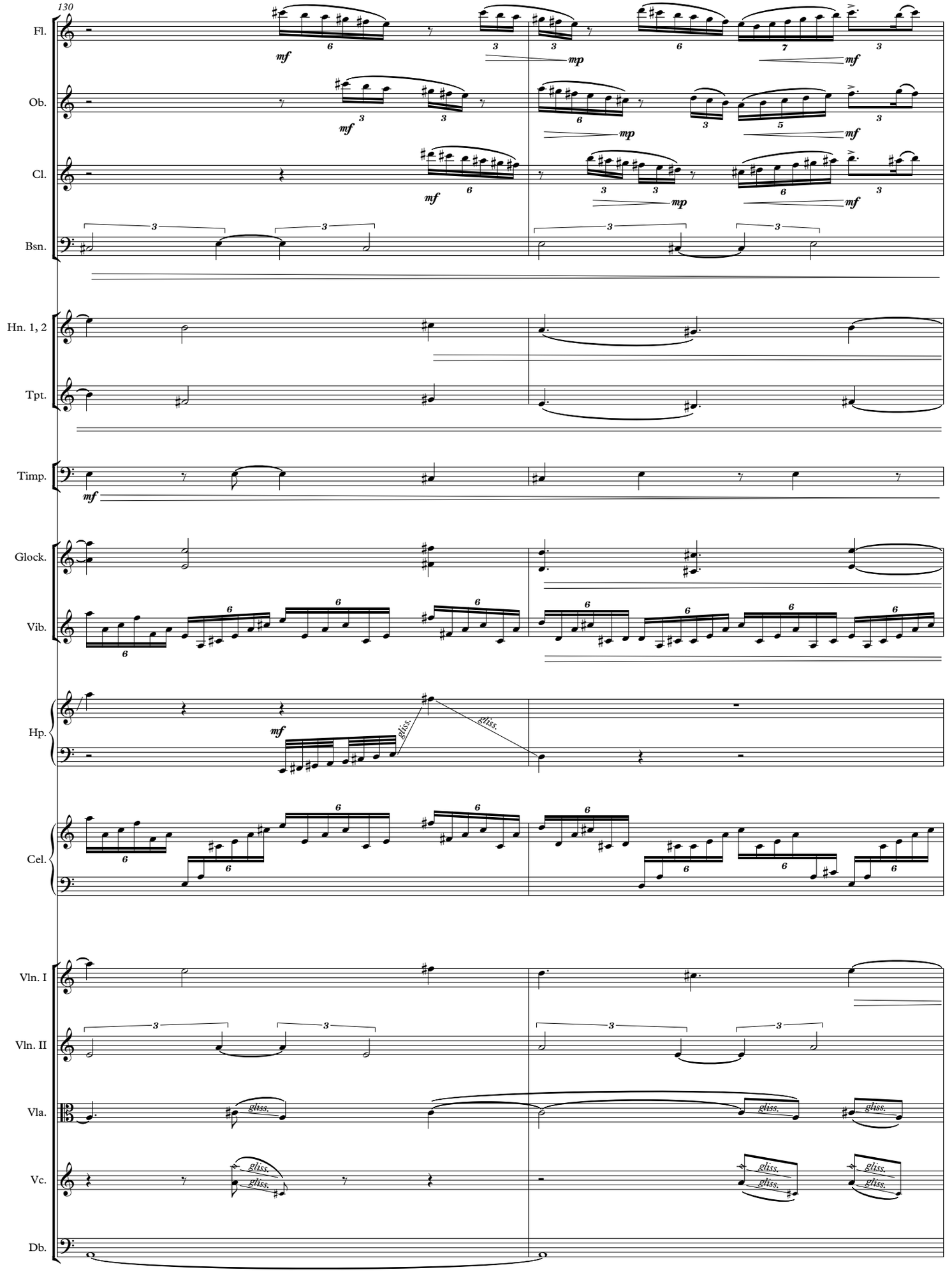

J = 66, Beautifully
120
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
a2
Tpt.
Timp.
Perc. I
Glockenspiel
Perc. II
Vibraphone
Hp.
Cel.
J = 66, Beautifully
Vln. I
Vln. II
Vla.
gliss.
Vc.
"seagull effect"
gliss.
gliss.
Db.

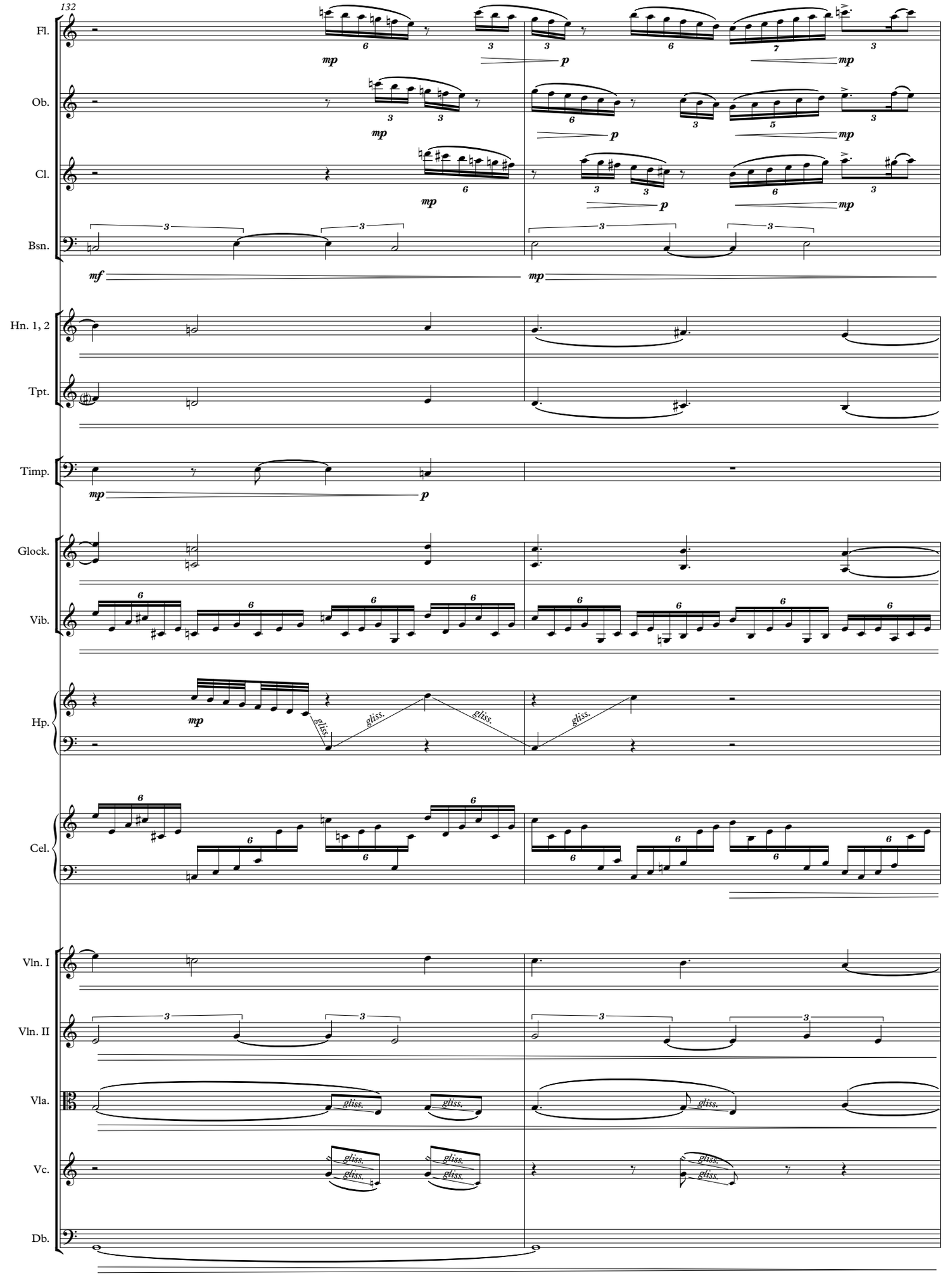

122
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
sim.
gliss.

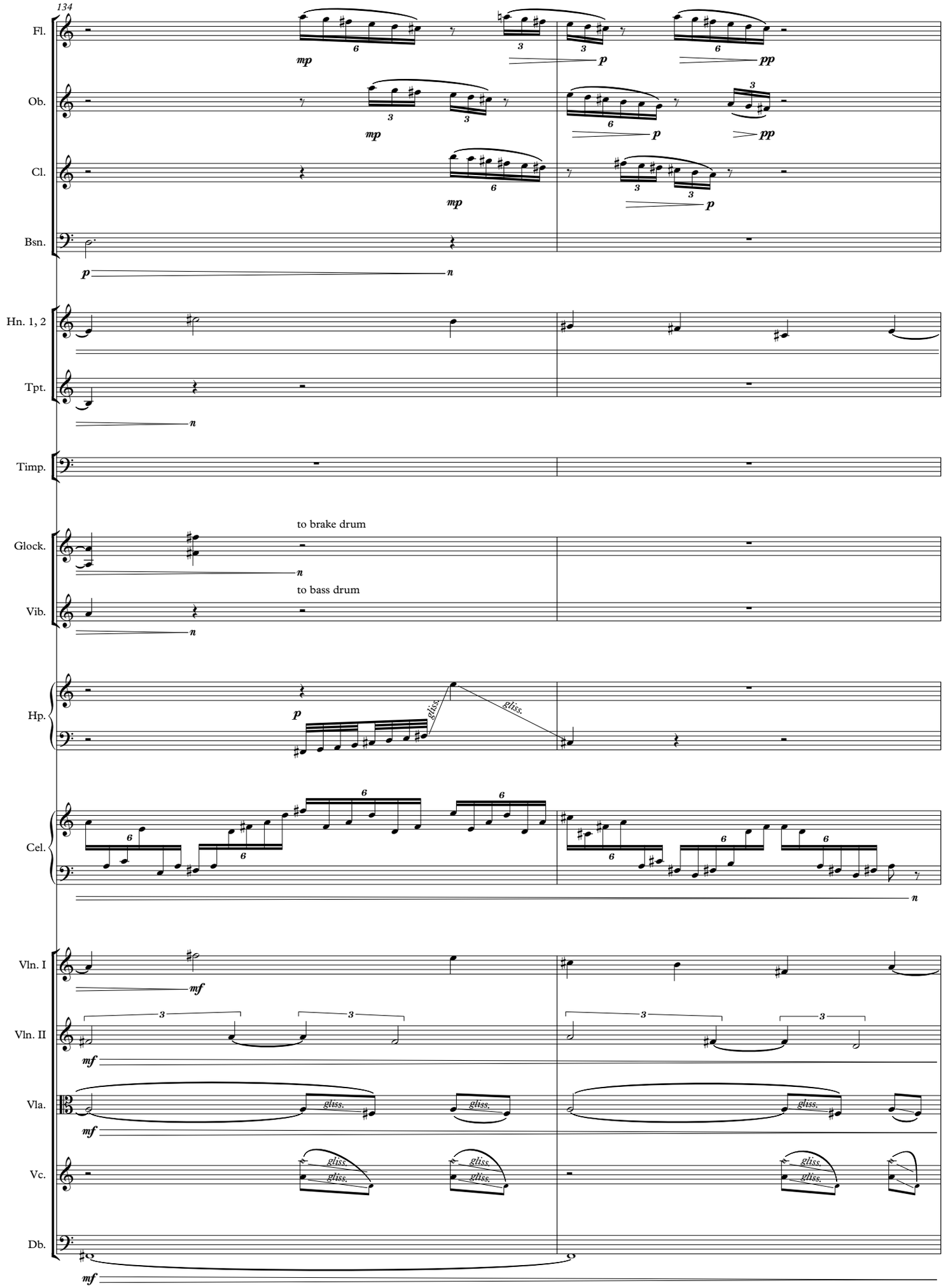

124
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
gliss.

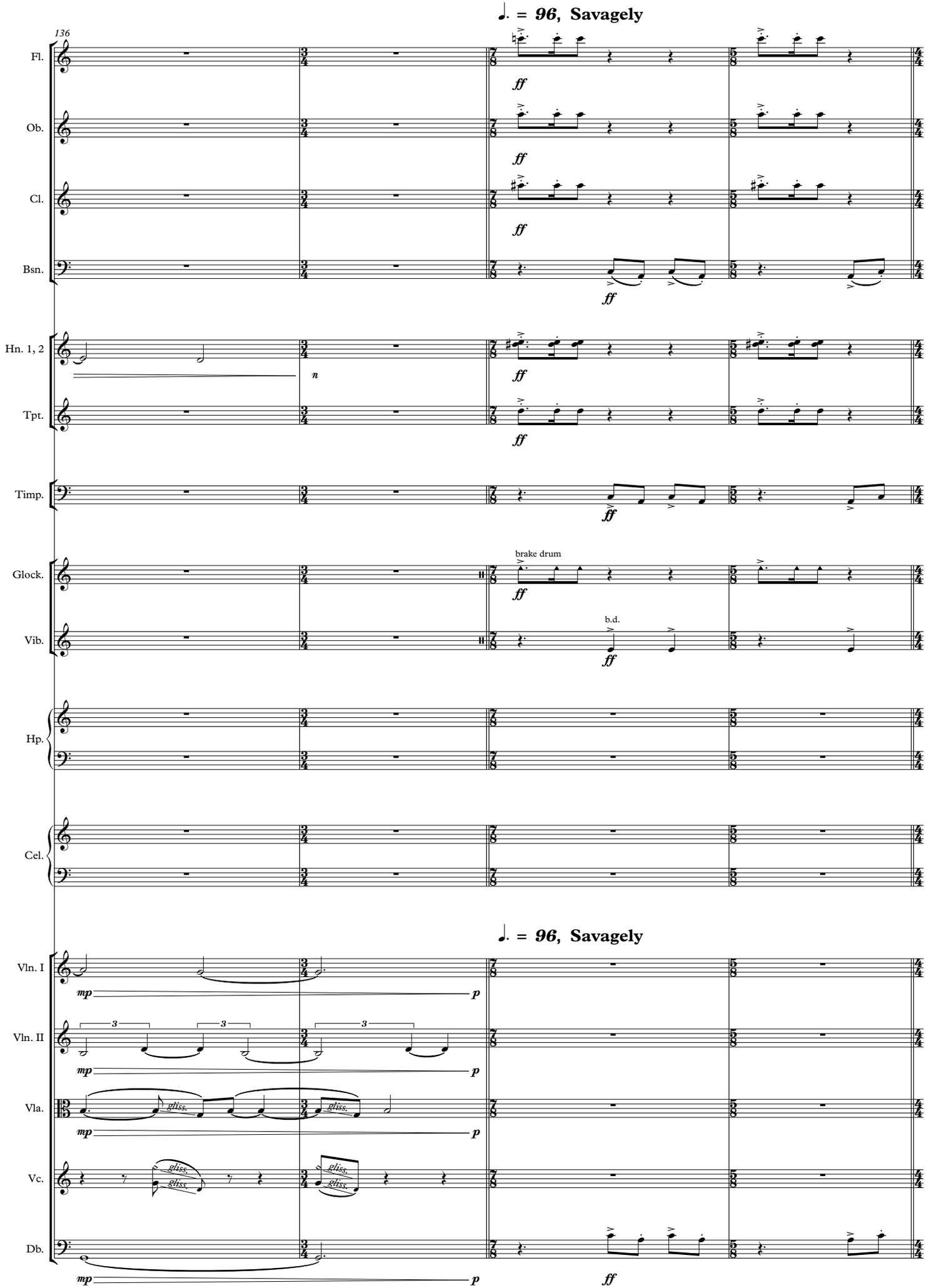

126
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.

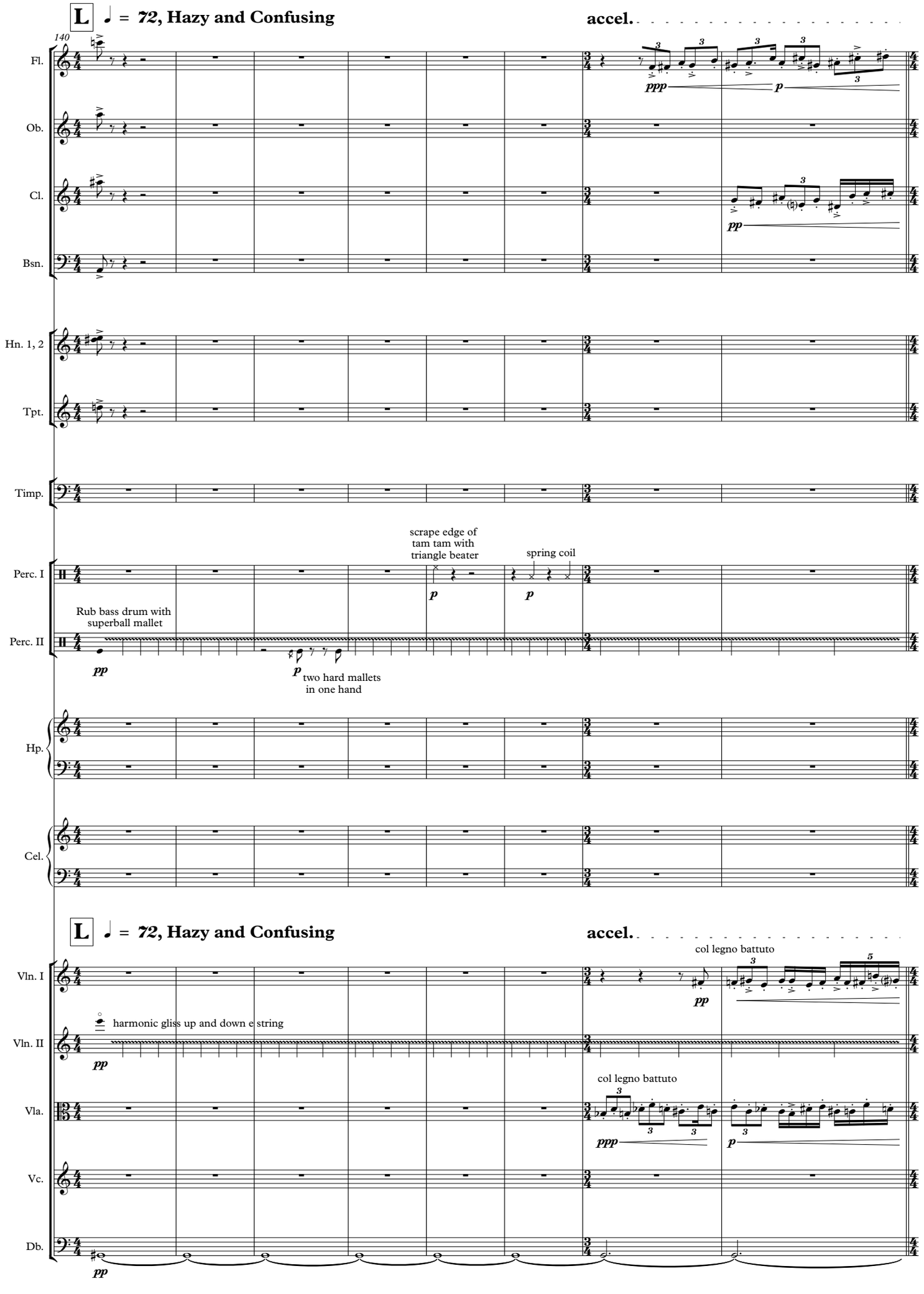

K
128
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
K
Vln. I
Vln. II
Vla.
Vc.
Db.
a2
gliss.

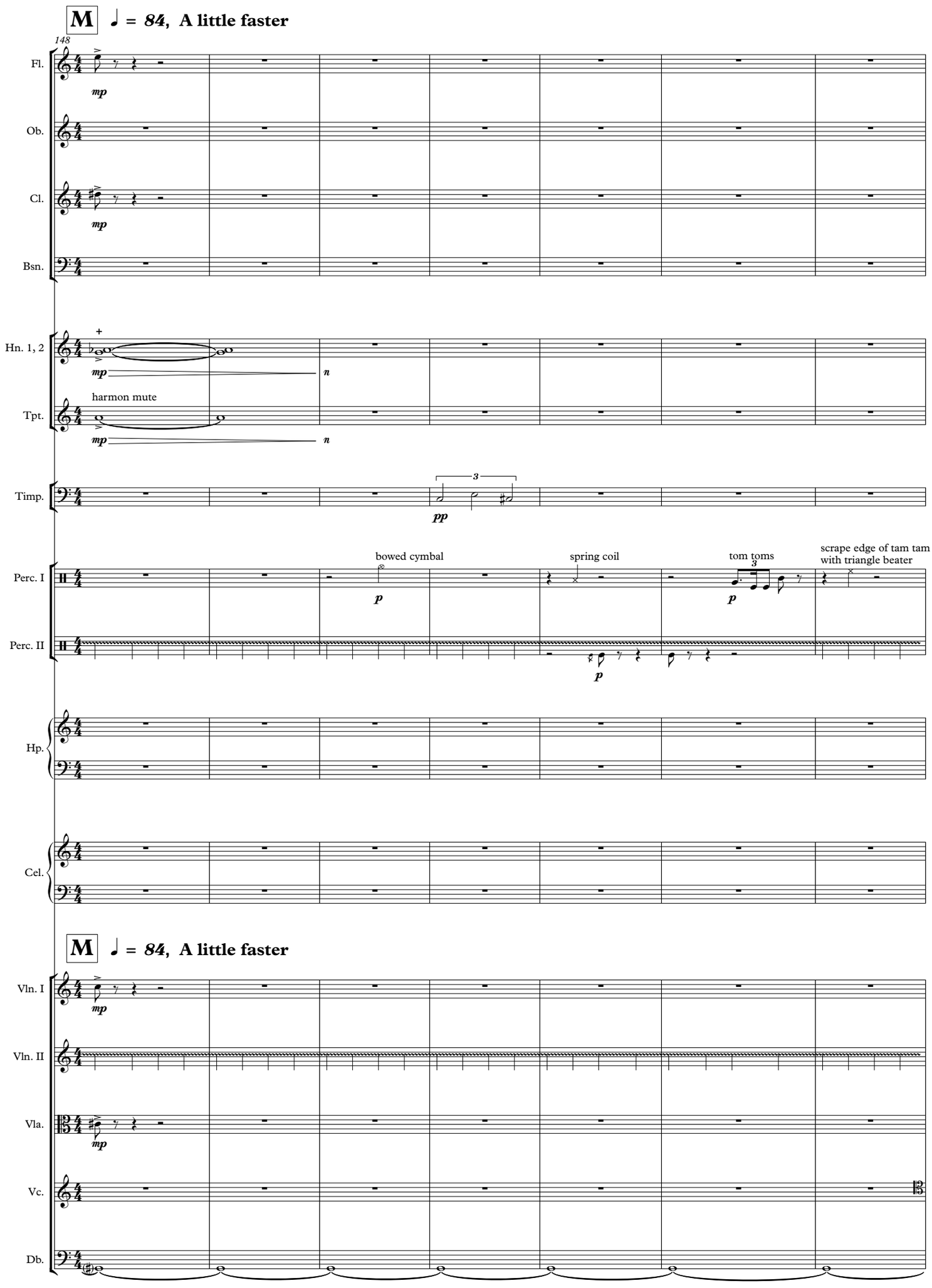

130
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mp
gliss.

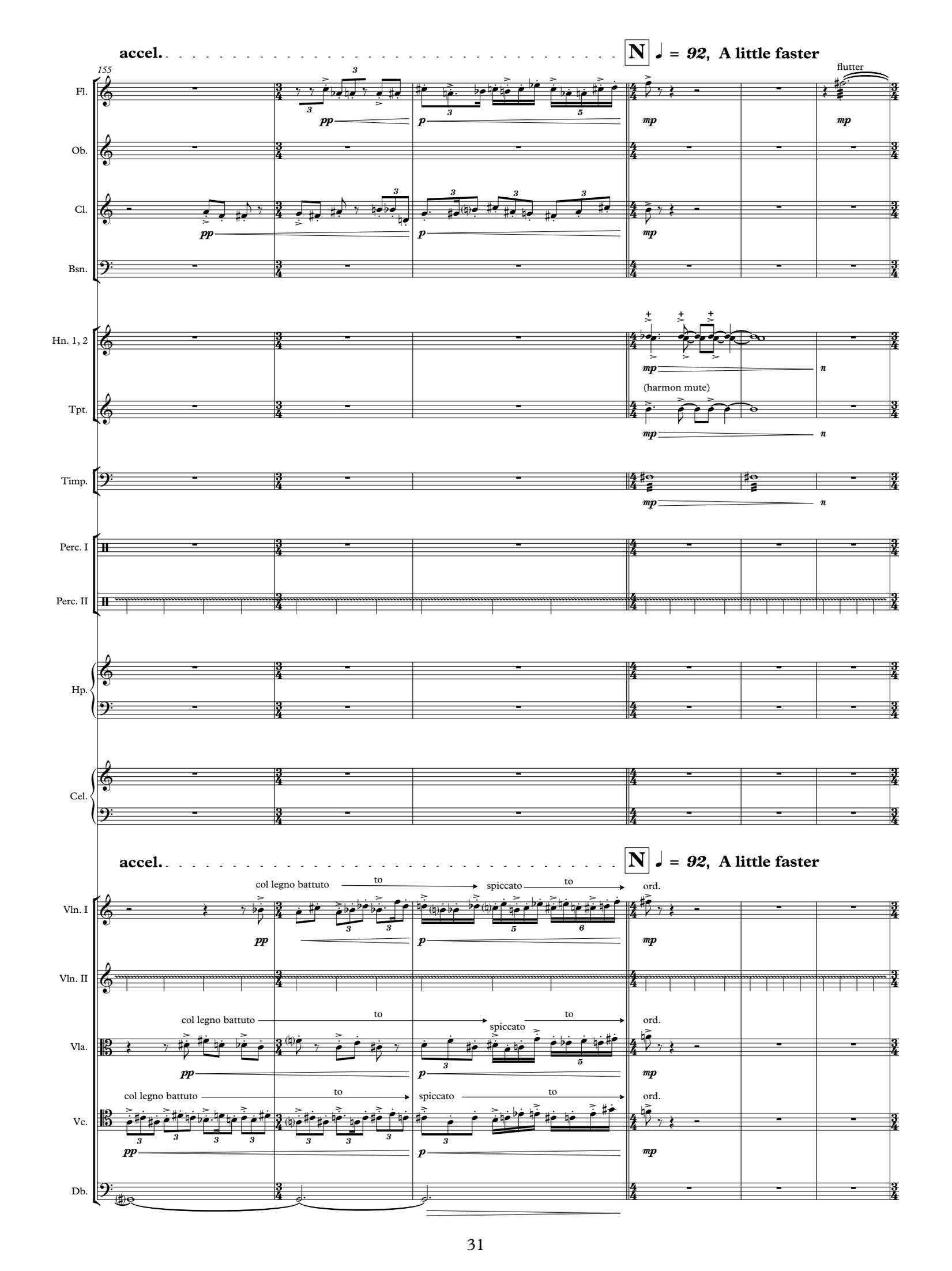

132
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p
mf
gliss.

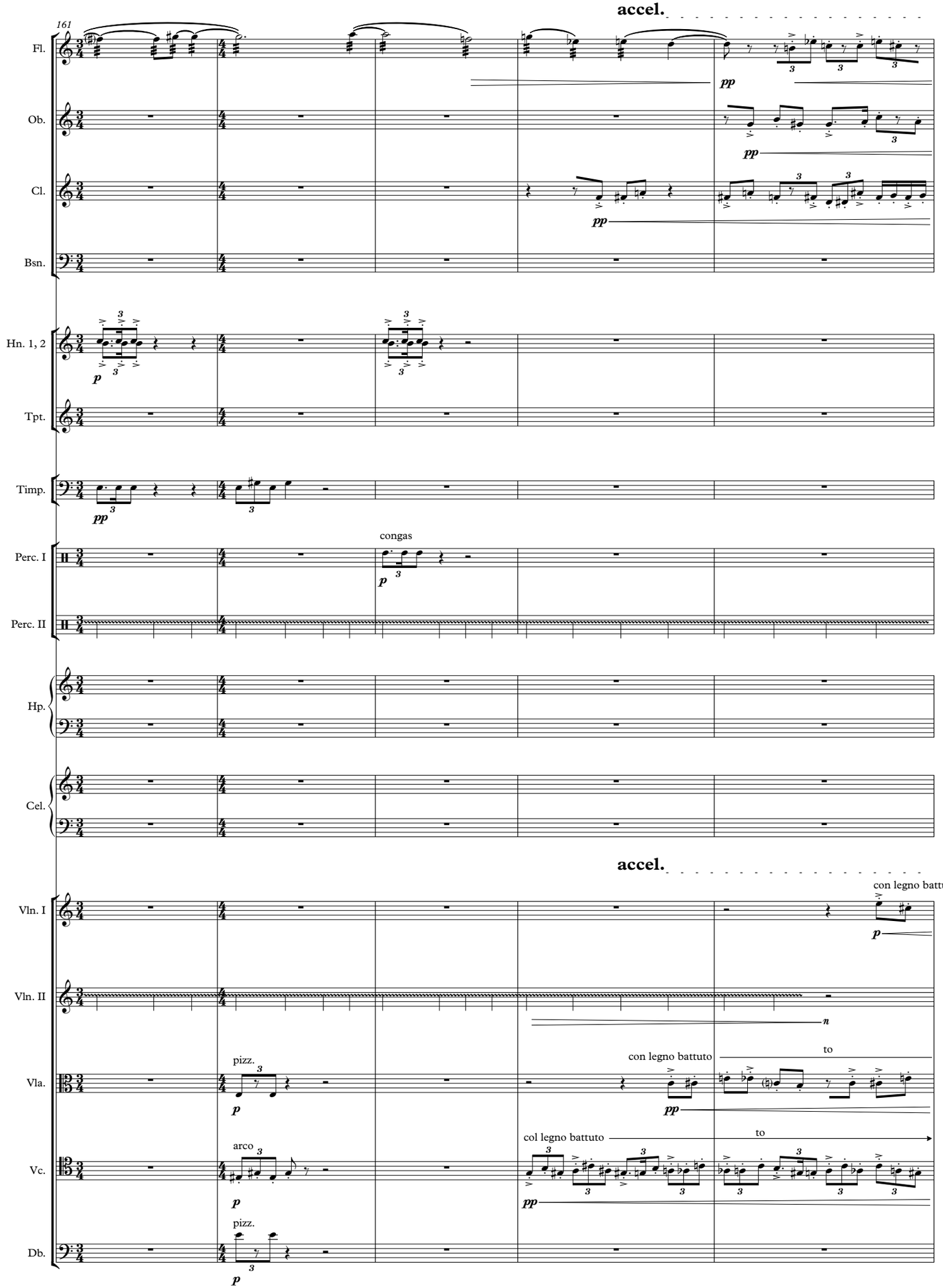

134
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
to brake drum
Vib.
to bass drum
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
p
pp
mf
n
gliss.

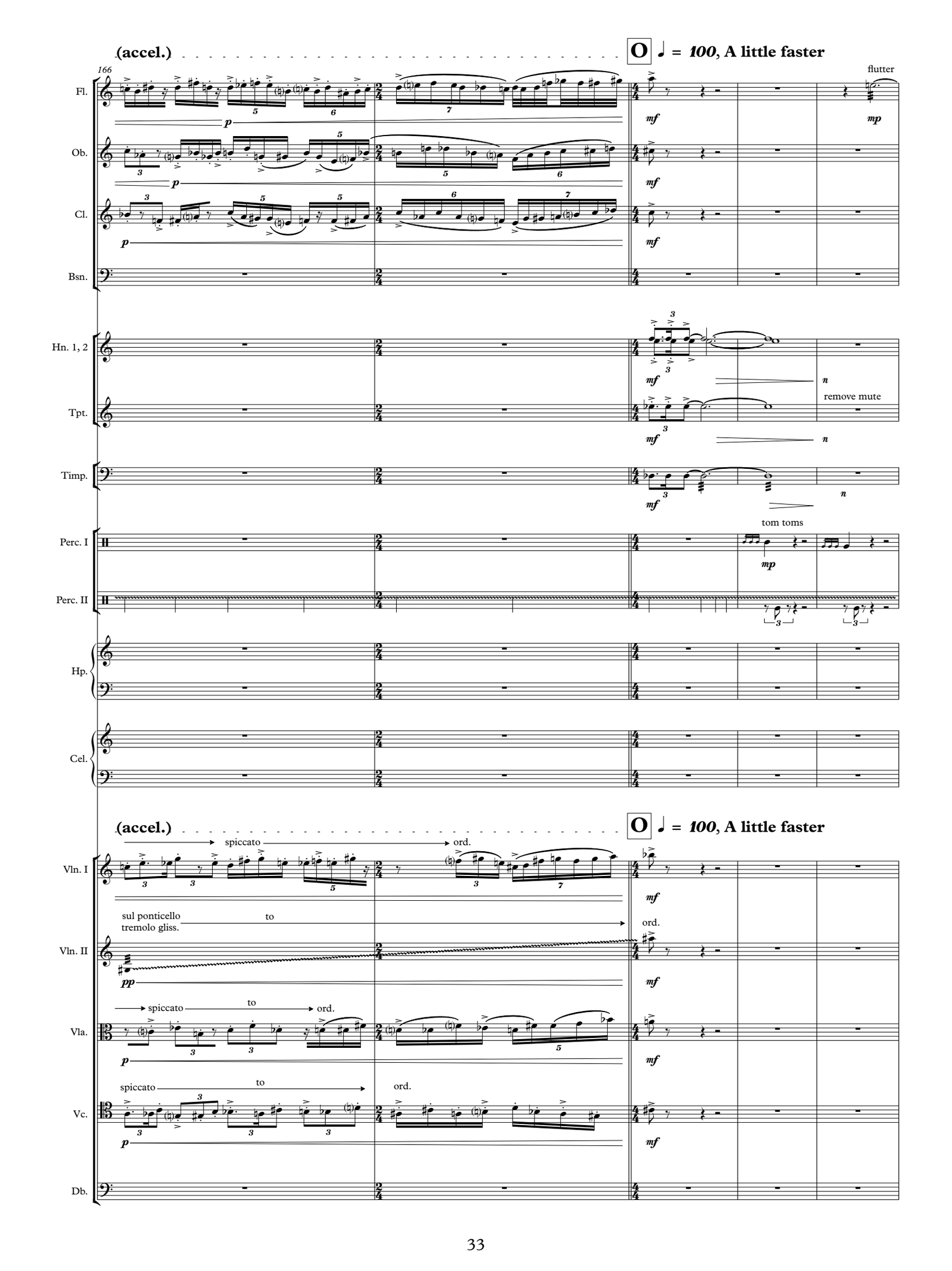

♩. = 96, Savagely
136
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Glock.
Vib.
Hp.
Cel.
brake drum
b.d.
♩. = 96, Savagely
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
ff
mp
p

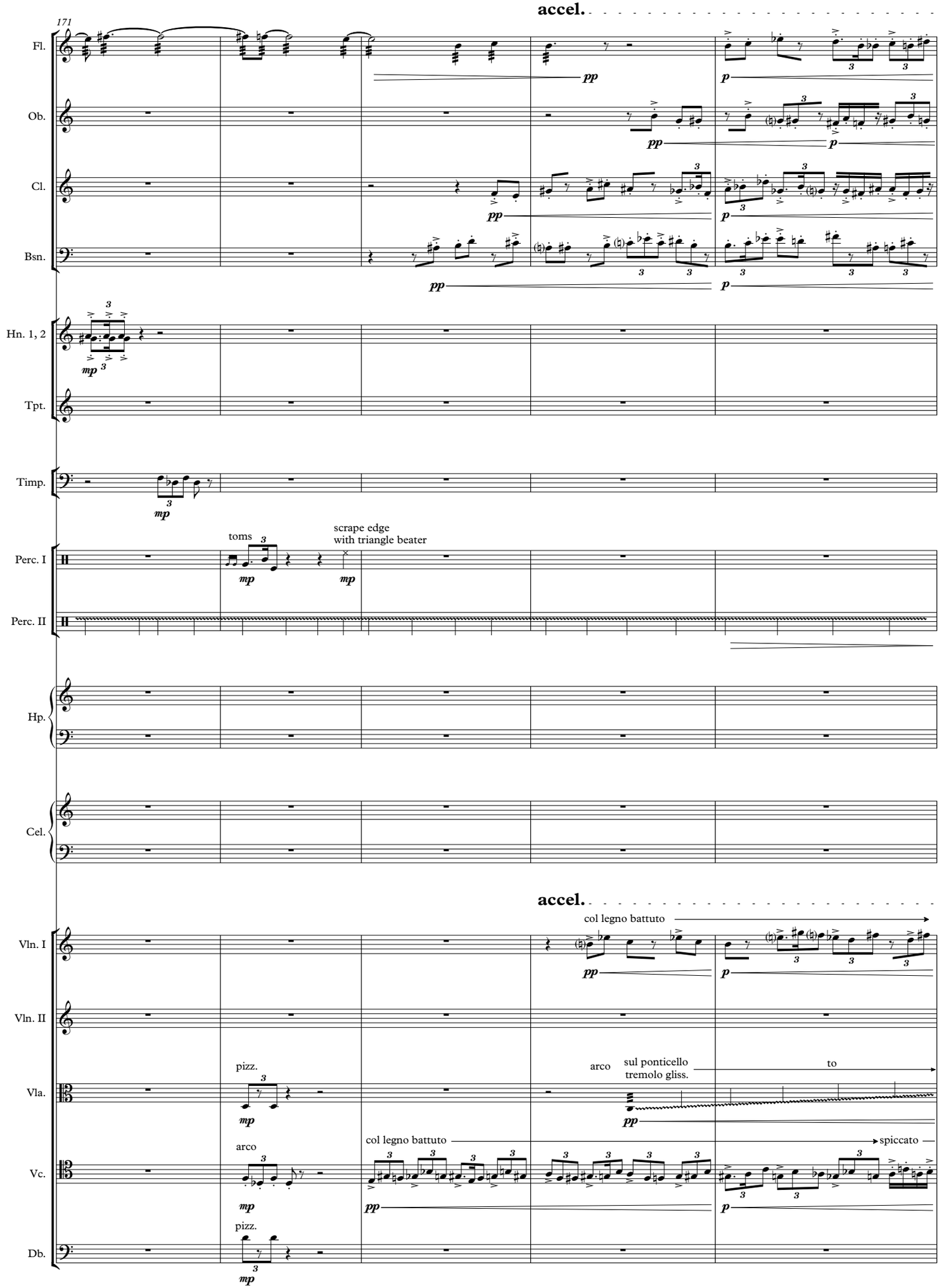

L
♩ = 72, Hazy and Confusing
accel.
140
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
ppp
p
pp
scrape edge of tam tam with triangle beater
spring coil
Rub bass drum with superball mallet
two hard mallets in one hand
L
♩ = 72, Hazy and Confusing
accel.
Vln. I
Vln. II
Vla.
Vc.
Db.
col legno battuto
harmonic gliss up and down e string

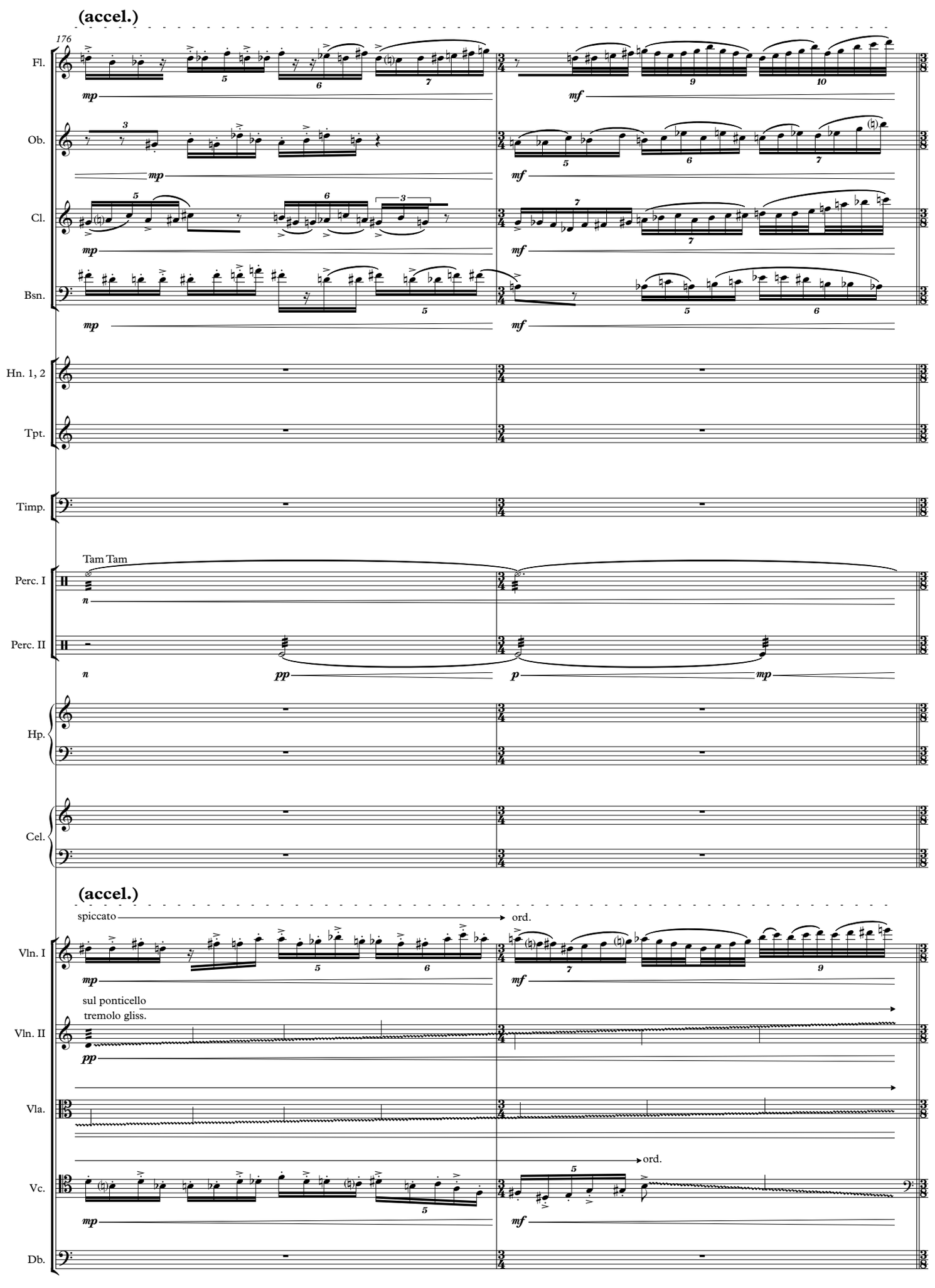

M
♩ = 84, A little faster
148
Fl.
mp
Ob.
Cl.
mp
Bsn.
Hn. 1, 2
mp
n
harmon mute
Tpt.
mp
n
Timp.
3
pp
bowed cymbal
spring coil
tom toms
scrape edge of tam tam
with triangle beater
Perc. I
p
p
Perc. II
p
Hp.
Cel.
M
♩ = 84, A little faster
Vln. I
mp
Vln. II
Vla.
mp
Vc.
Db.

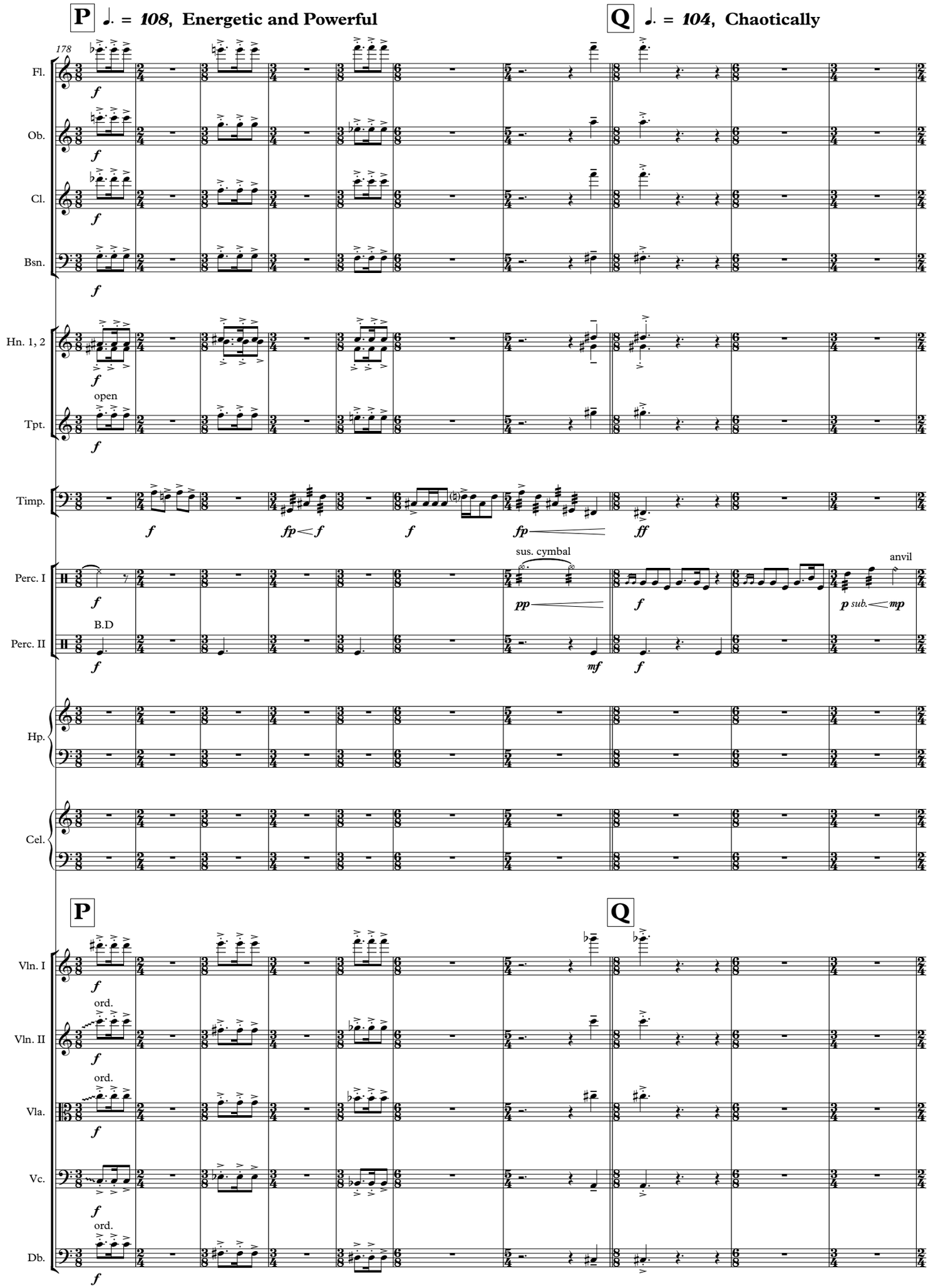

accel.
N
♩ = 92, A little faster
155
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
flutter
(harmon mute)
Vln. I
Vln. II
Vla.
Vc.
Db.
col legno battuto
to
spiccato
ord.
pp
p
mp
n

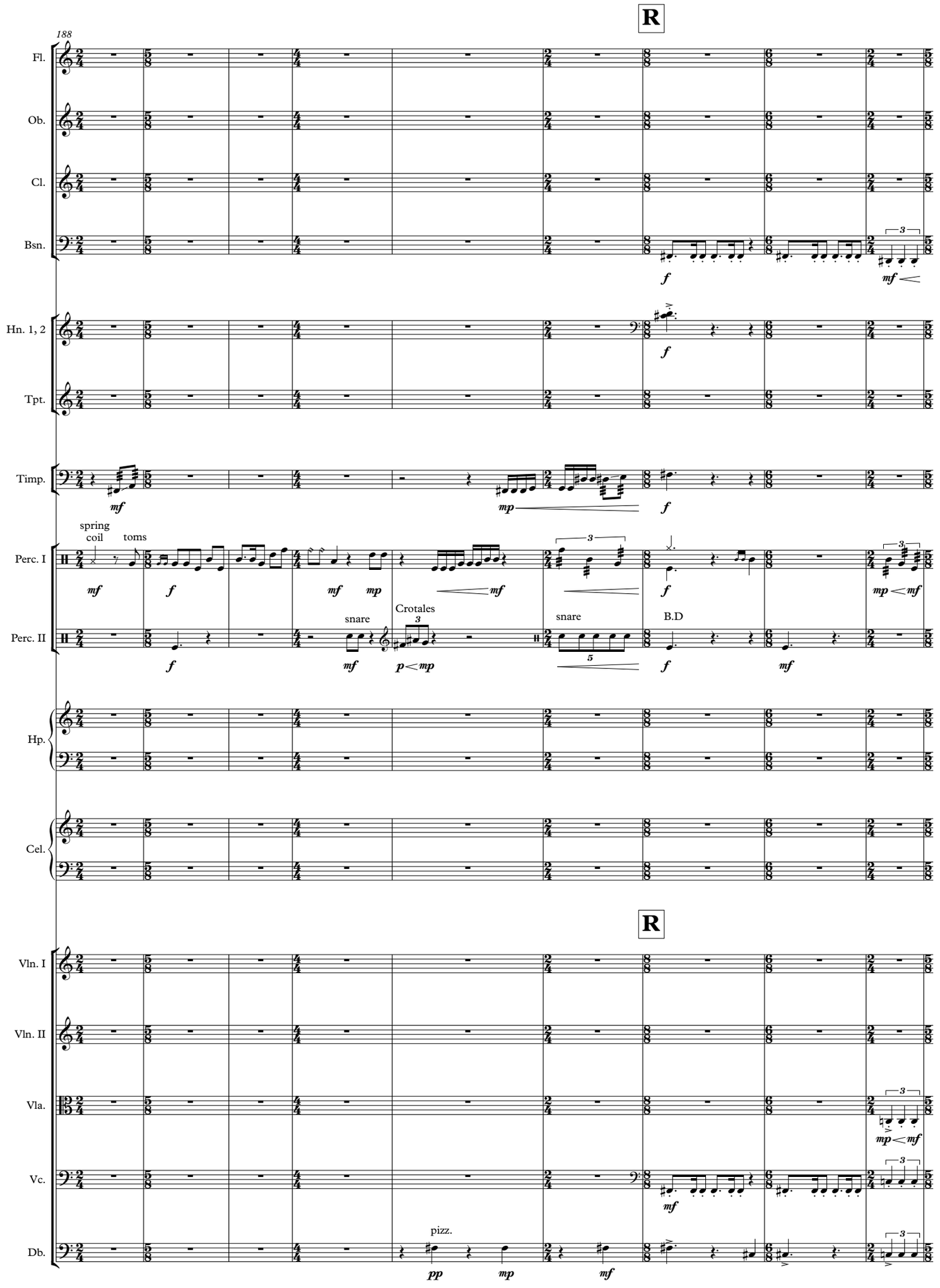

accel.
161
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
congas
Perc. II
Hp.
Cel.
accel.
Vln. I
con legno battuto
Vln. II
Vla.
pizz.
con legno battuto
to
Vc.
arco
col legno battuto
to
Db.
pizz.

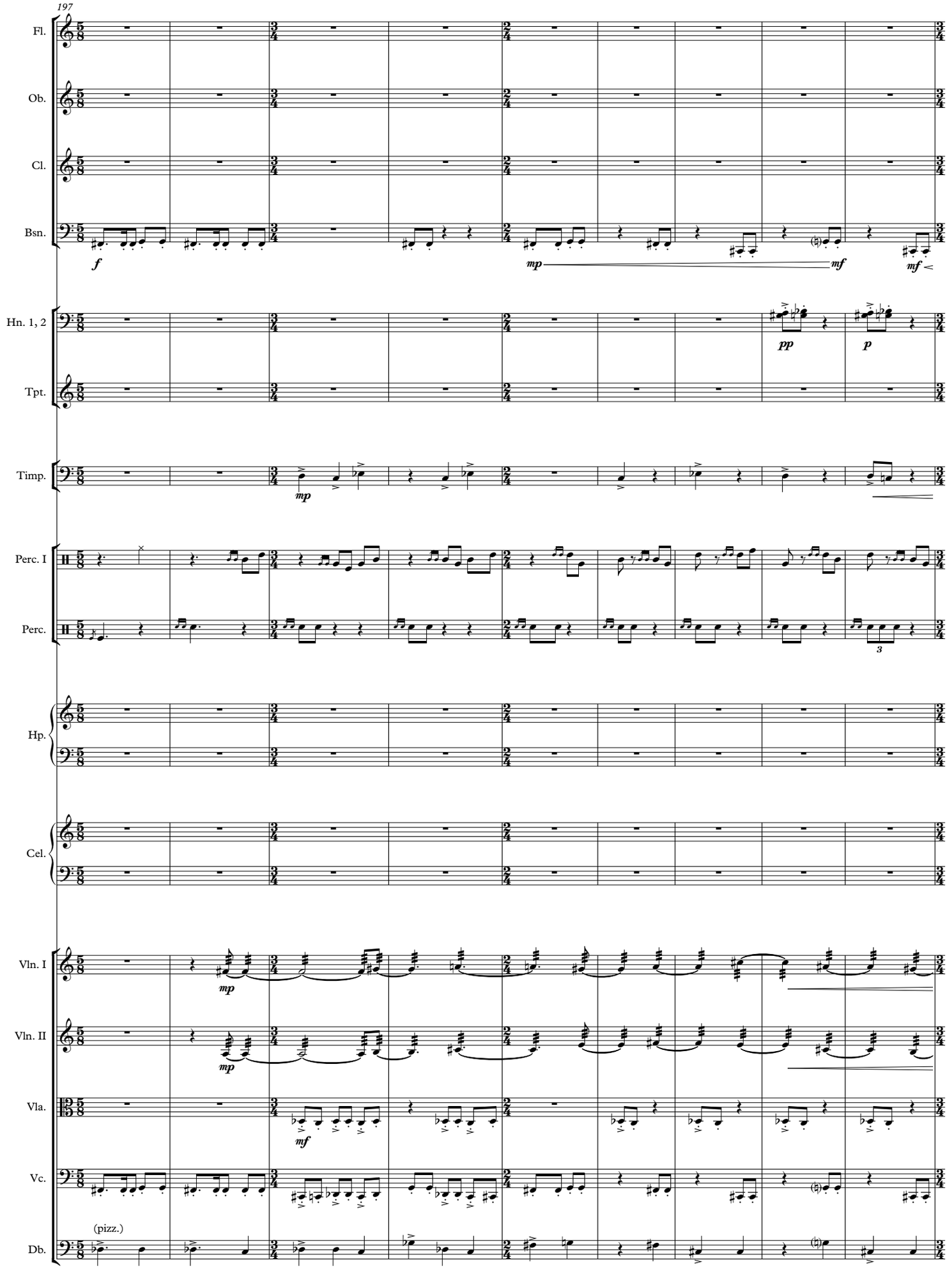

(accel.)
O = 100, A little faster
166
flutter
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
remove mute
Timp.
tom toms
Perc. I
Perc. II
Hp.
Cel.
(accel.)
O = 100, A little faster
spiccato
ord.
Vln. I
sul ponticello
tremolo gliss.
to
ord.
Vln. II
spiccato
to
ord.
Vla.
spiccato
to
ord.
Vc.
Db.

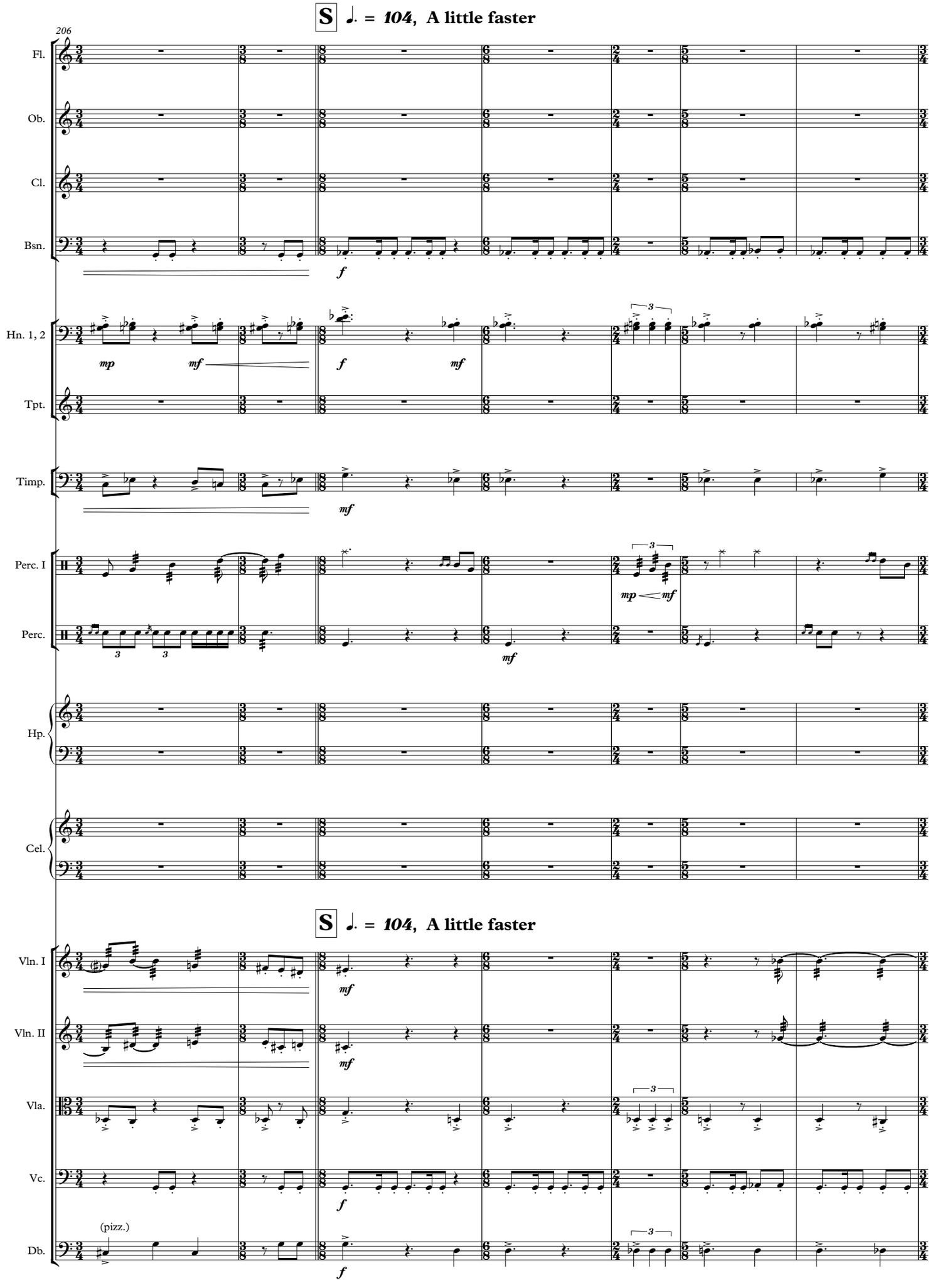

171
accel.
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
toms
scrape edge
with triangle beater
Perc. I
Perc. II
Hp.
Cel.
accel.
col legno battuto
Vln. I
Vln. II
pizz.
arco
sul ponticello
tremolo gliss.
to
Vla.
col legno battuto
spiccato
arco
Vc.
pizz.
Db.

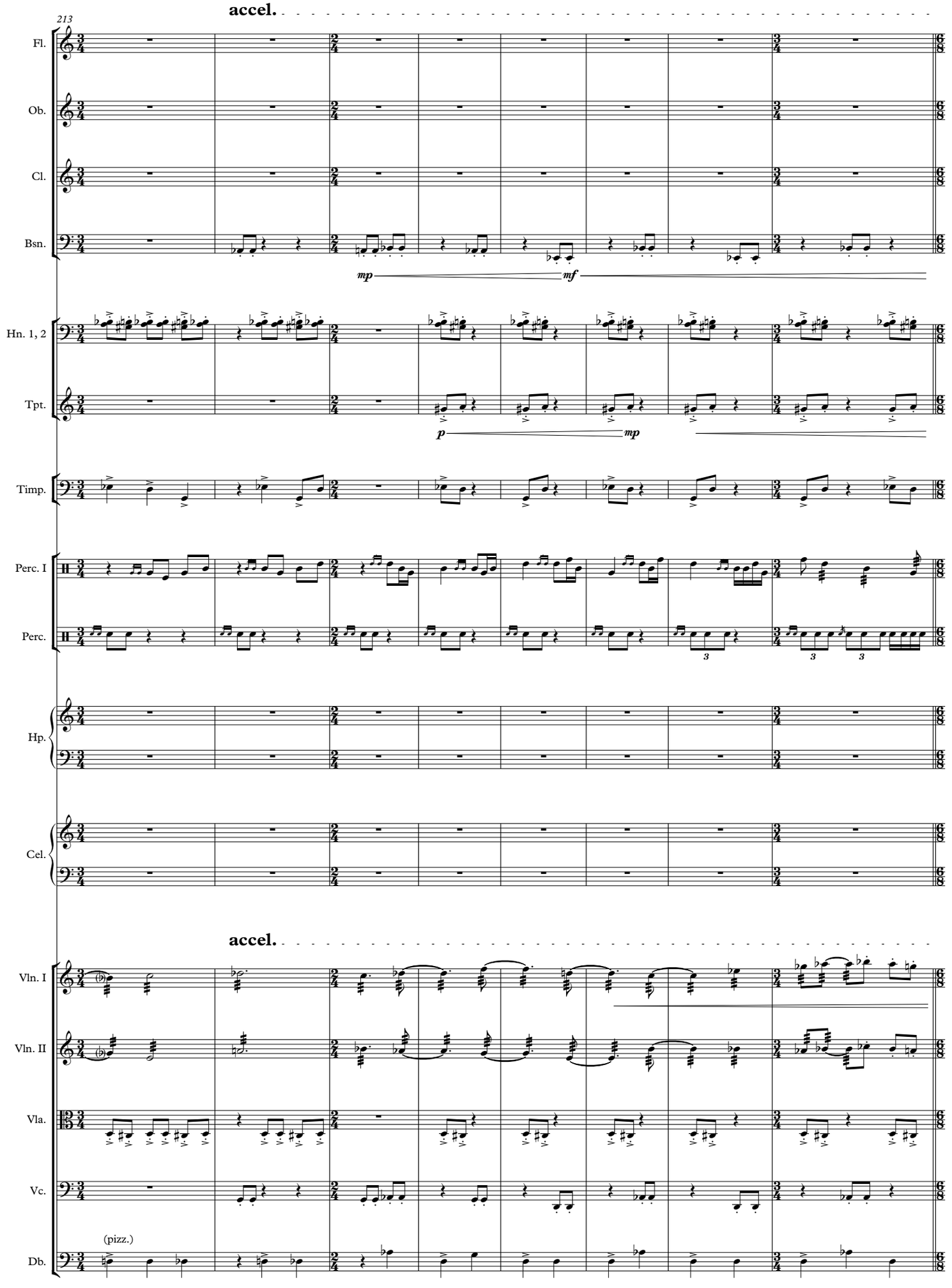

(accel.)
176
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Tam Tam
Perc. I
Perc. II
Hp.
Cel.
(accel.)
spiccato
ord.
Vln. I
sul ponticello
tremolo gliss.
Vln. II
Vla.
ord.
Vc.
Db.

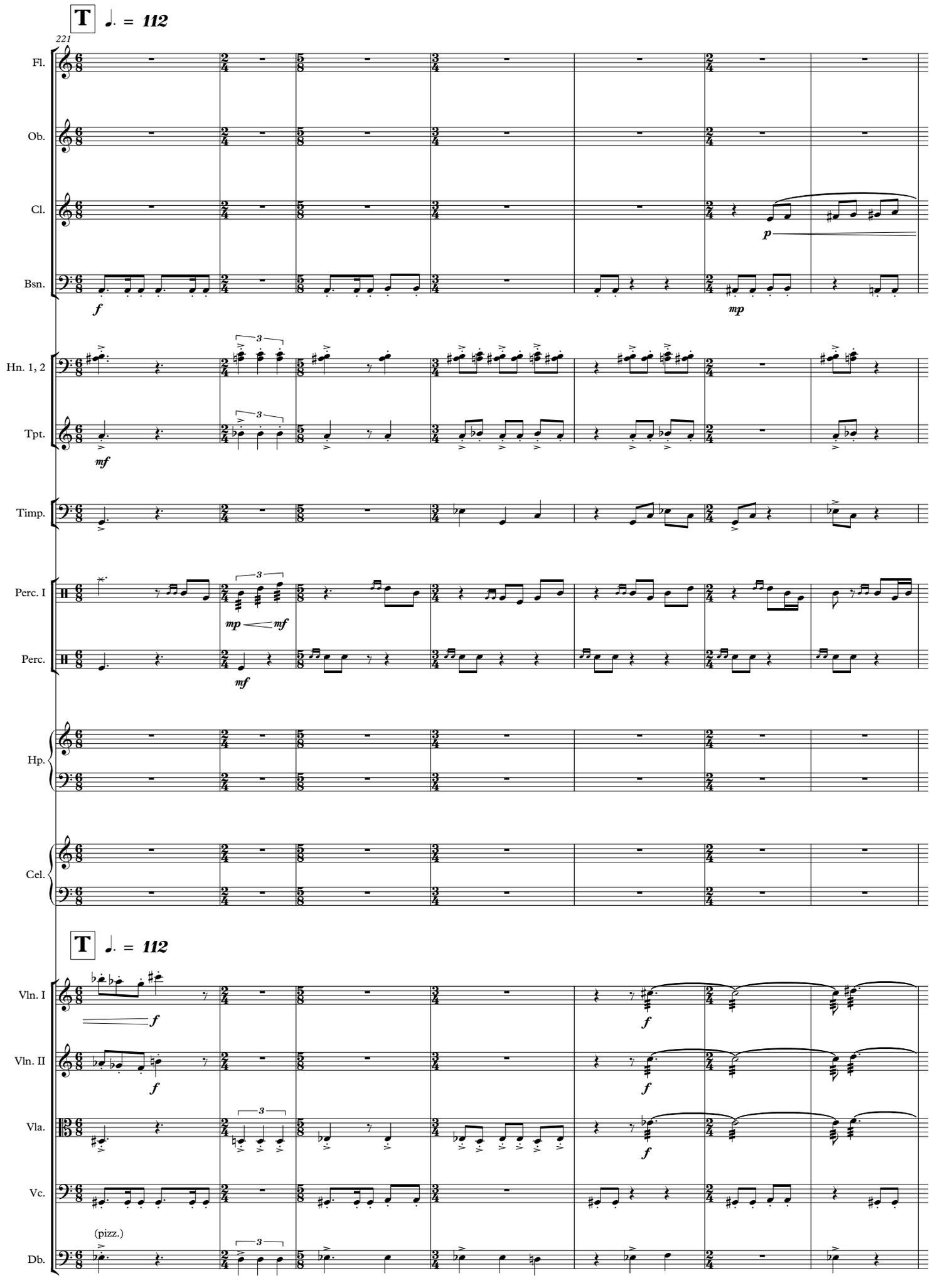

P
♩. = 108, Energetic and Powerful
Q
♩. = 104, Chaotically
178
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
open
Timp.
Perc. I
sus. cymbal
anvil
Perc. II
B.D
Hp.
Cel.
Vln. I
Vln. II
ord.
Vla.
Vc.
Db.

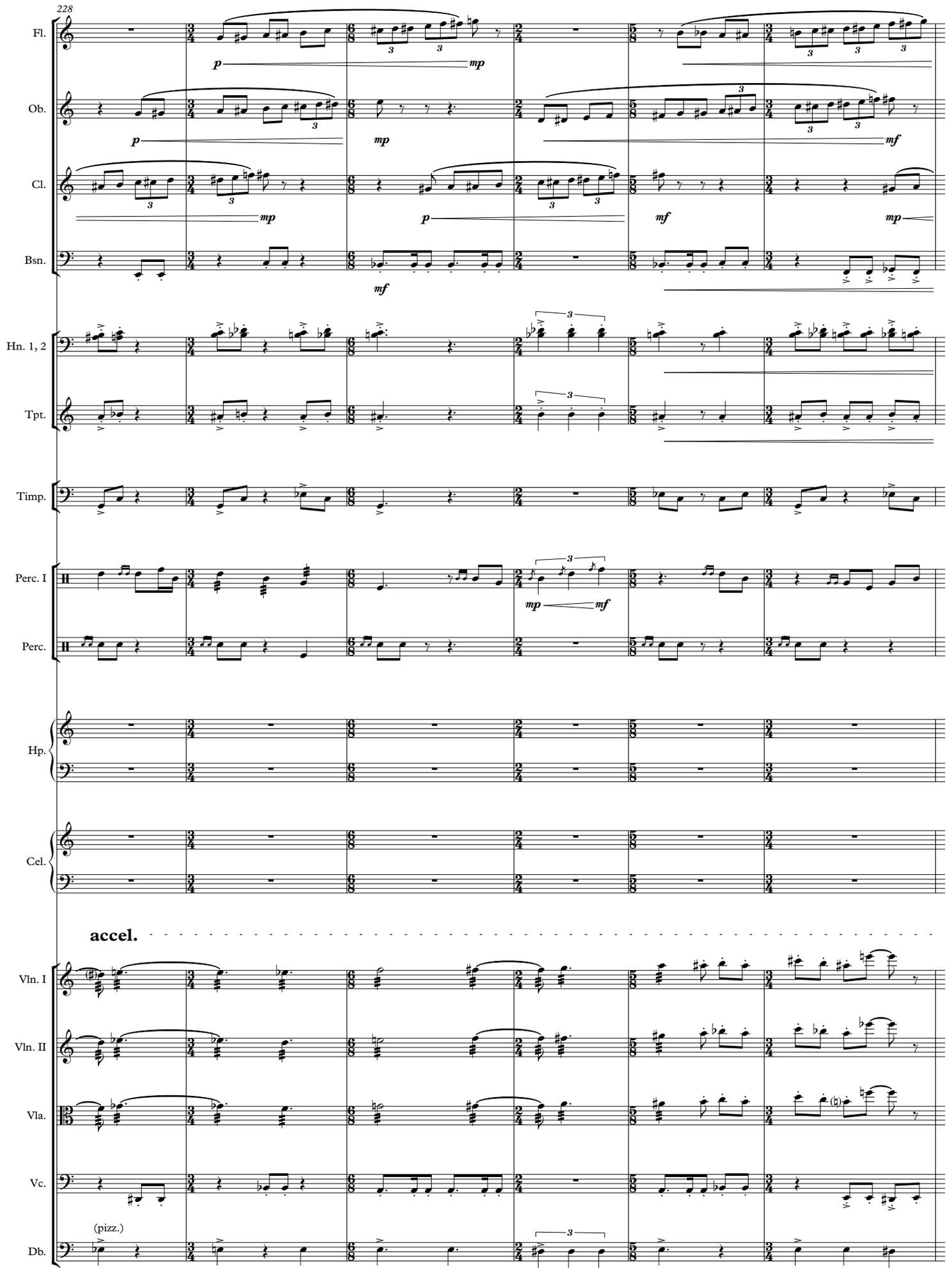

R
188
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc. II
Hp.
Cel.
R
Vln. I
Vln. II
Vla.
Vc.
Db.
spring coil
toms
snare
Crotales
snare
B.D
pizz.

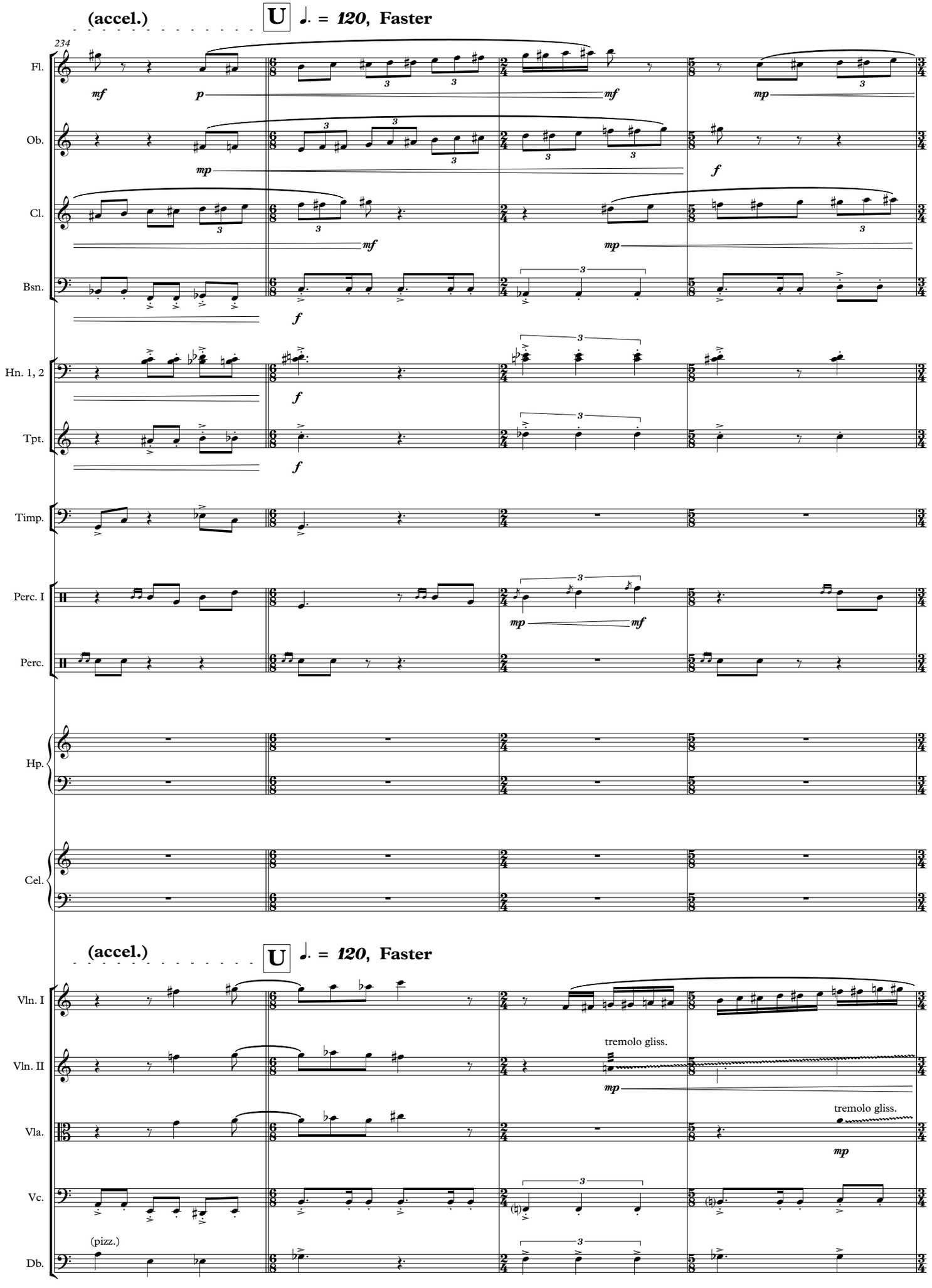

197
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
(pizz.)

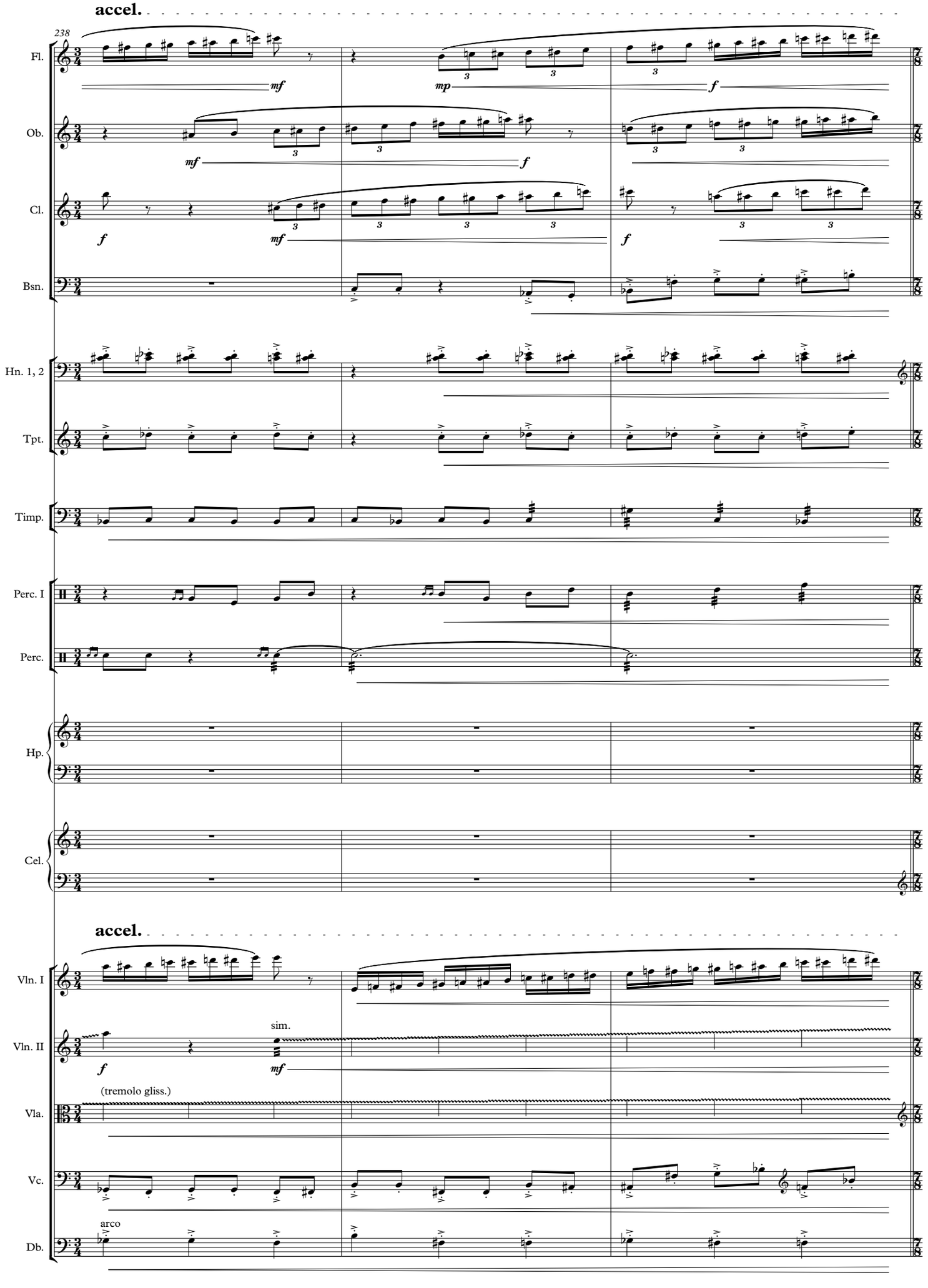

S ♩. = 104, A little faster
206
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
S ♩. = 104, A little faster
Vln. I
Vln. II
Vla.
Vc.
Db.
(pizz.)

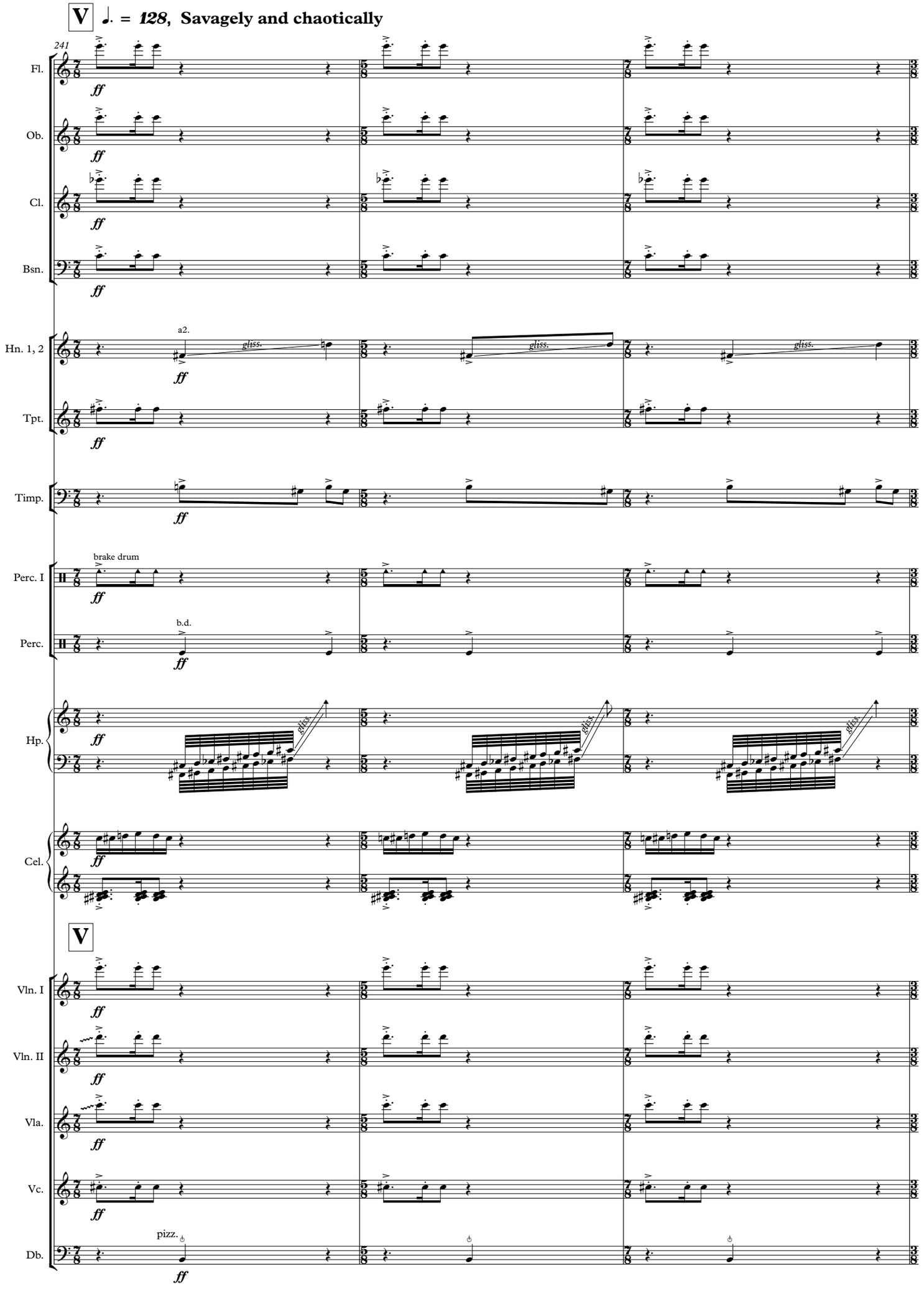

accel.
213
Fl.
Ob.
Cl.
Bsn.
mp
mf
Hn. 1, 2
Tpt.
p
mp
Timp.
Perc. I
Perc.
3
3
3
Hp.
Cel.
accel.
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
Db.

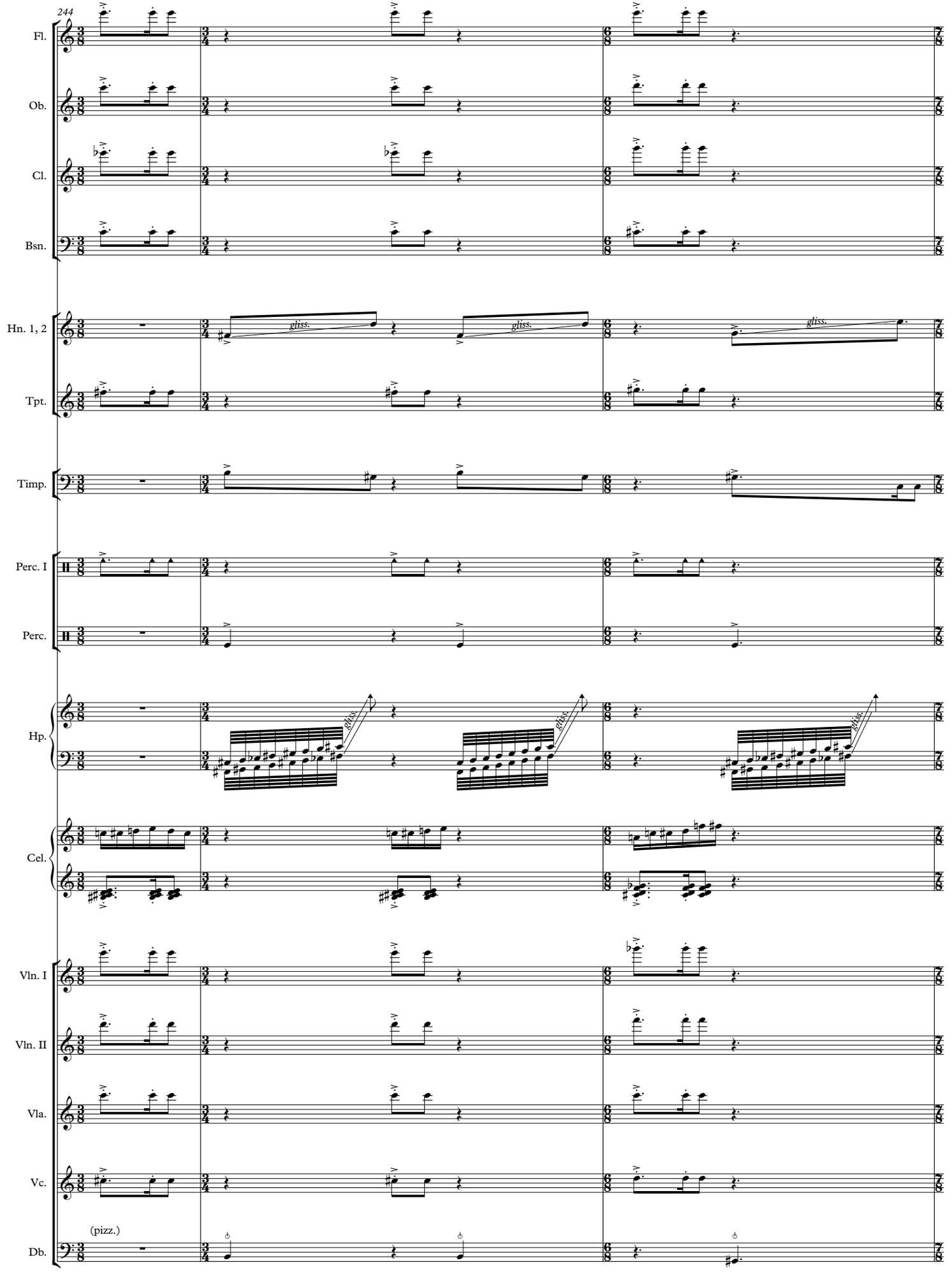

T ♩. = 112
221
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
T ♩. = 112
Vln. I
Vln. II
Vla.
Vc.
Db.
(pizz.)

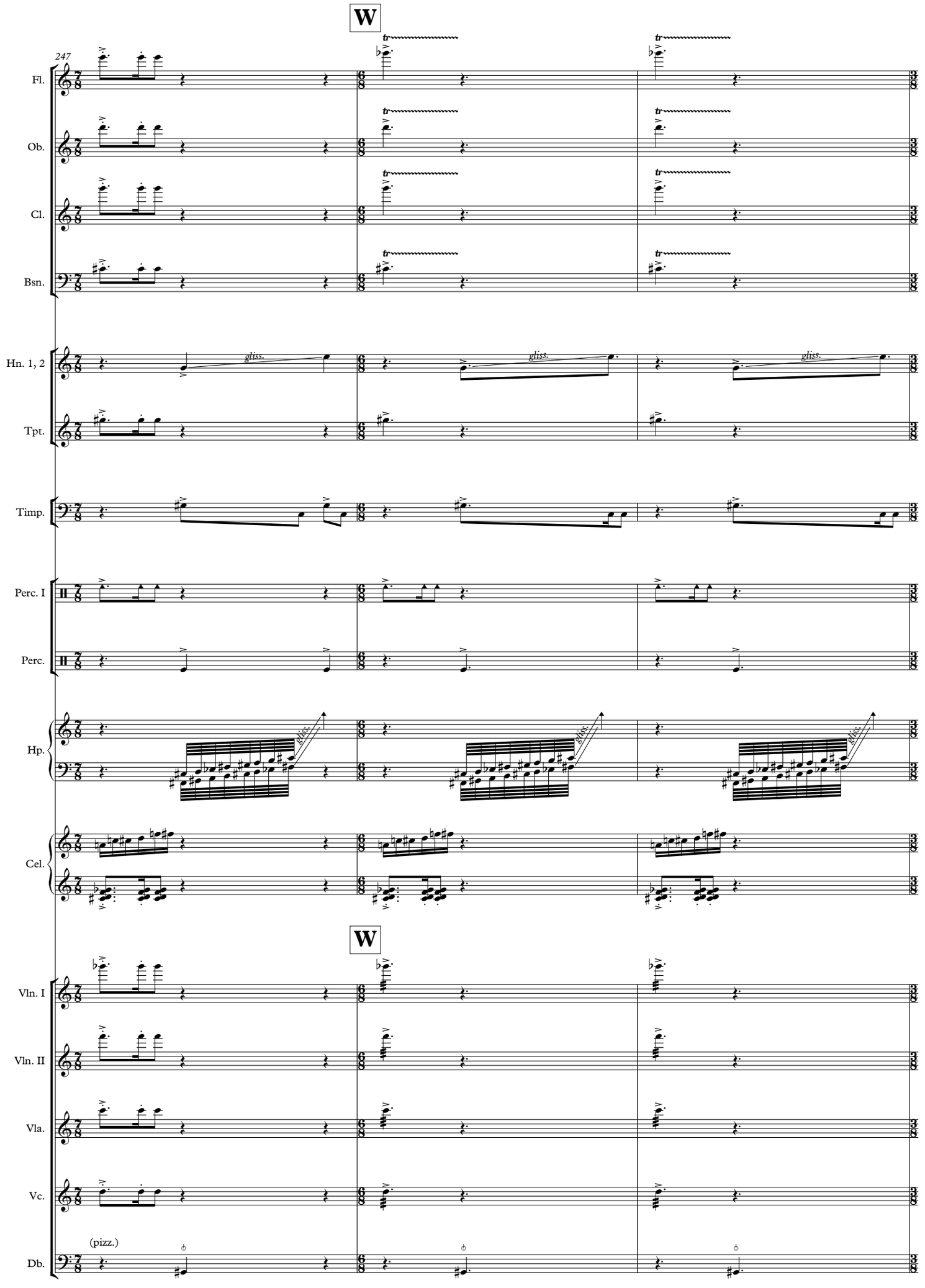

accel.
228
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
accel.
Vln. I
Vln. II
Vla.
Vc.
Db.
(pizz.)

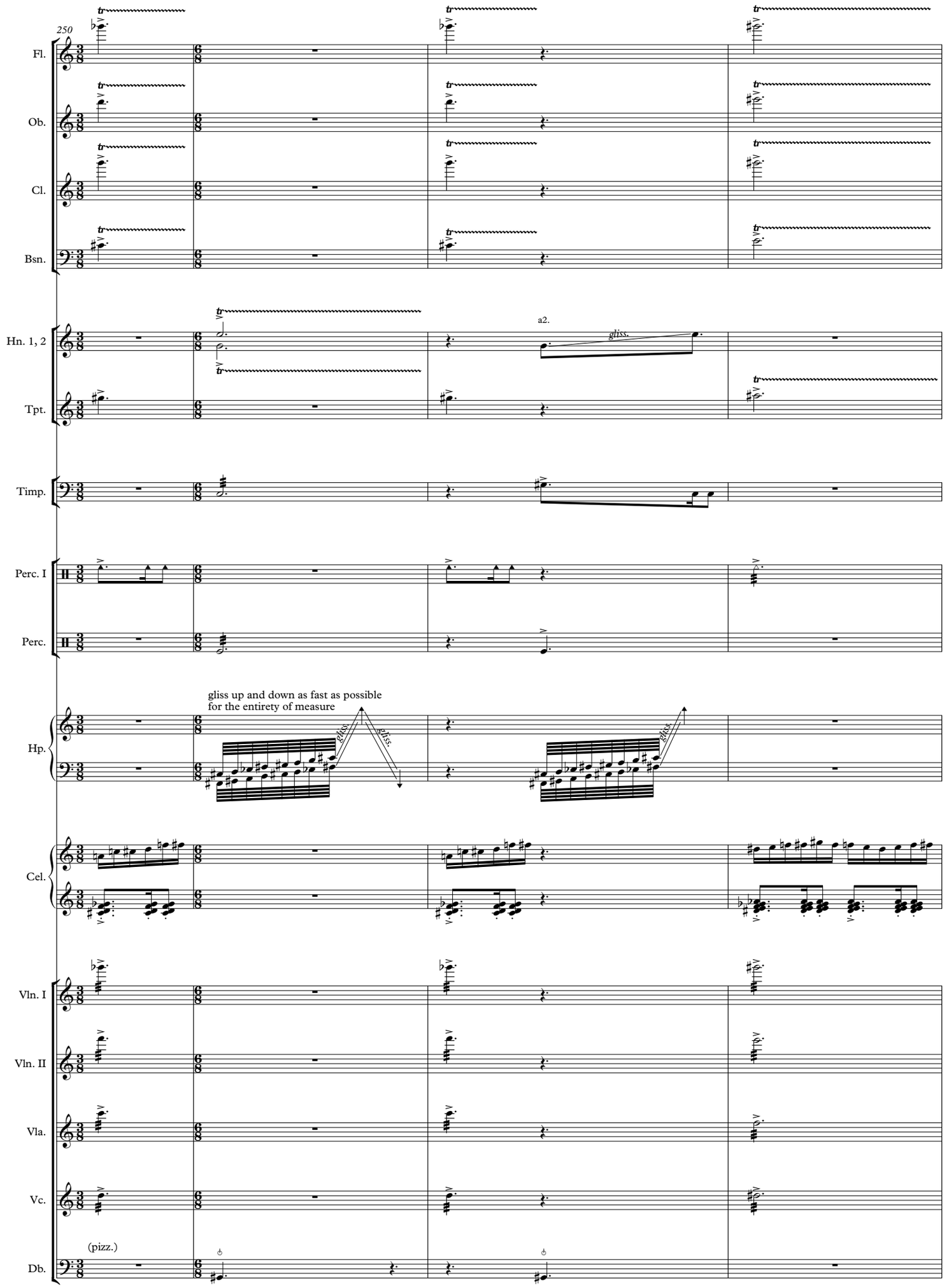

(accel.)
U
♩. = 120, Faster
234
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
(accel.)
U
♩. = 120, Faster
Vln. I
Vln. II
tremolo gliss.
Vla.
tremolo gliss.
Vc.
(pizz.)
Db.

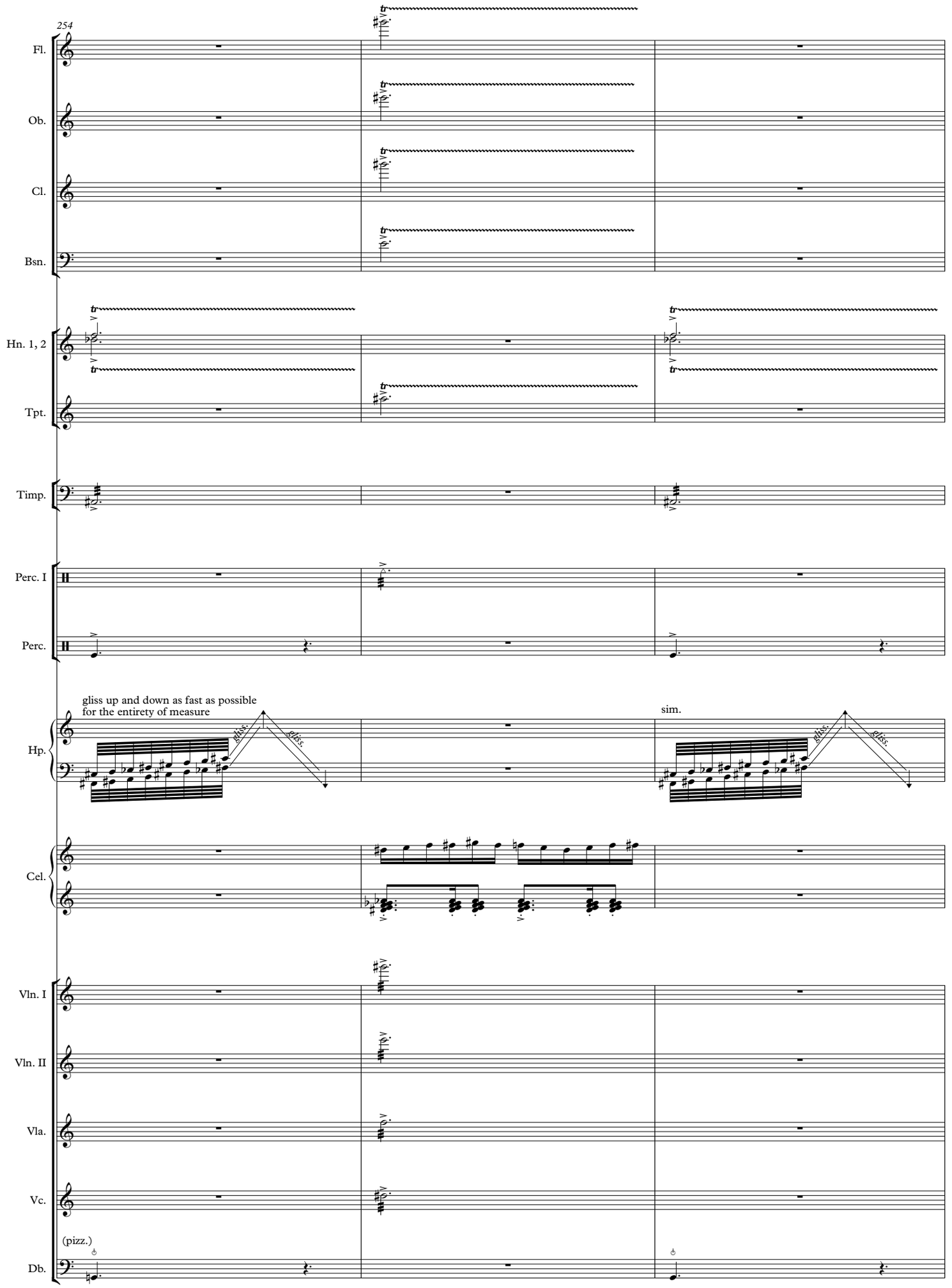

accel.
238
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
accel.
Vln. I
Vln. II
sim.
Vla.
(tremolo gliss.)
Vc.
arco
Db.

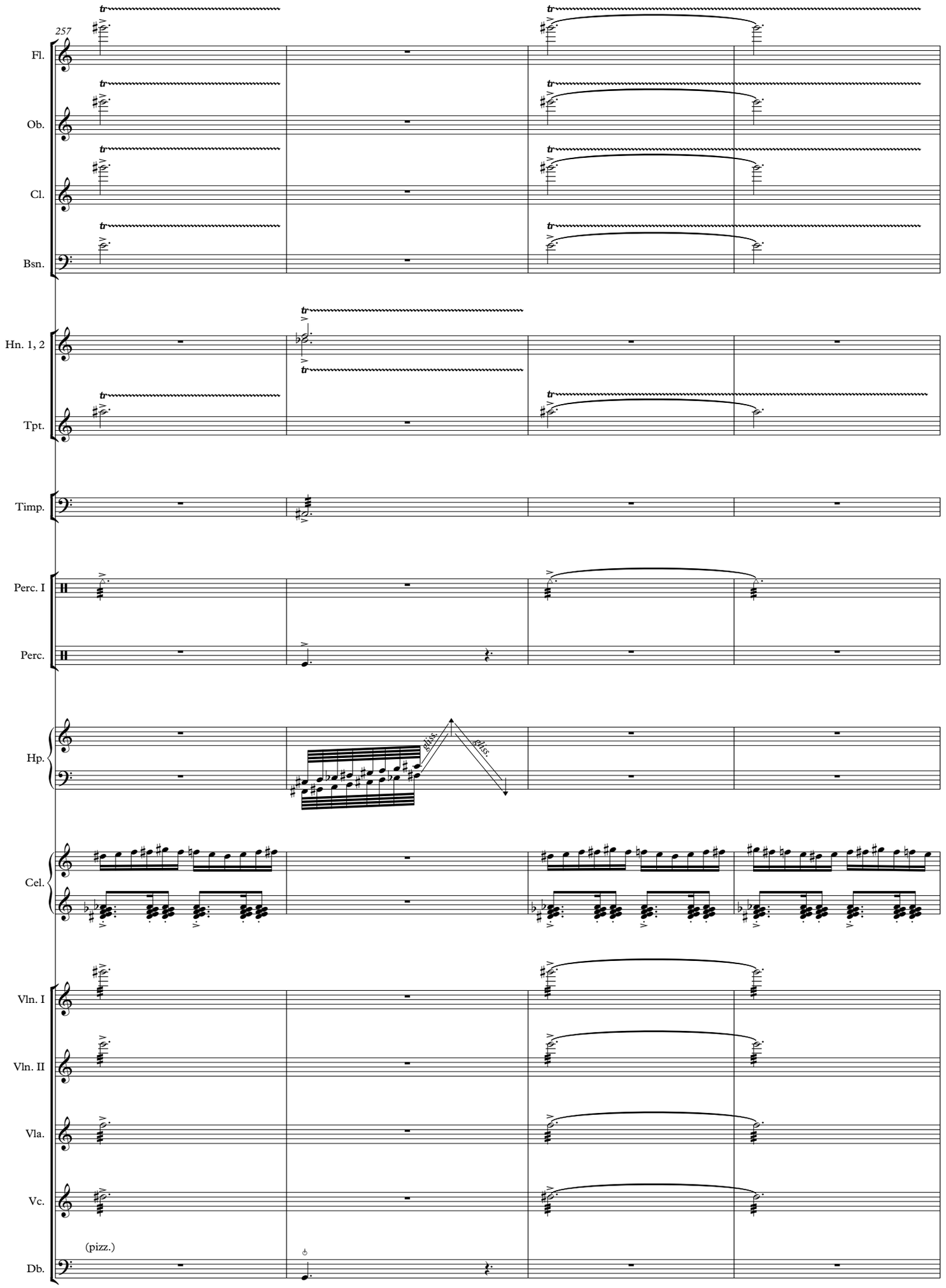

V
♩. = 128, Savagely and chaotically
241
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
a2.
gliss.
Tpt.
Timp.
Perc. I
brake drum
Perc.
b.d.
Hp.
Cel.
V
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
ff

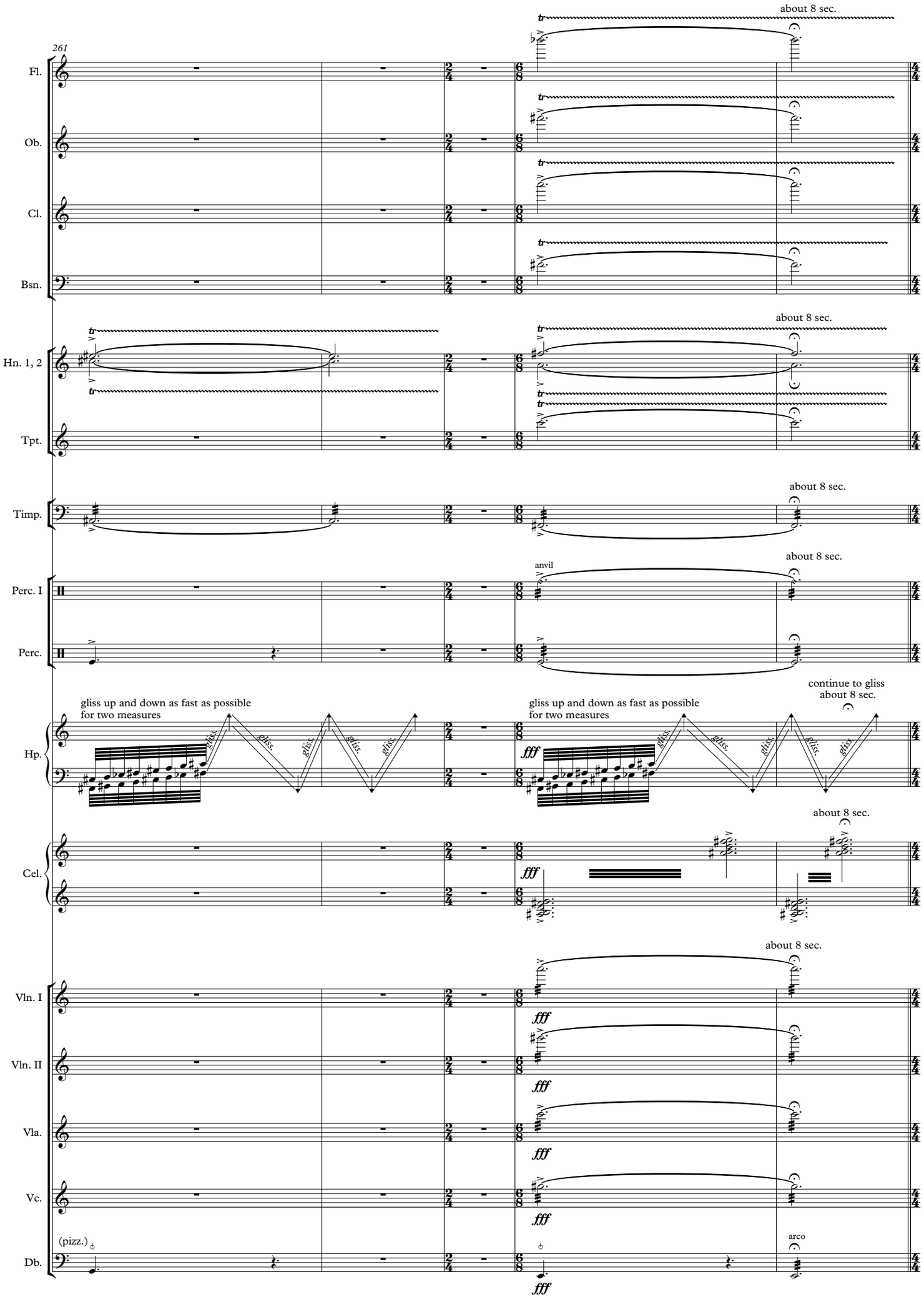

244
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
gliss.
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
Db.

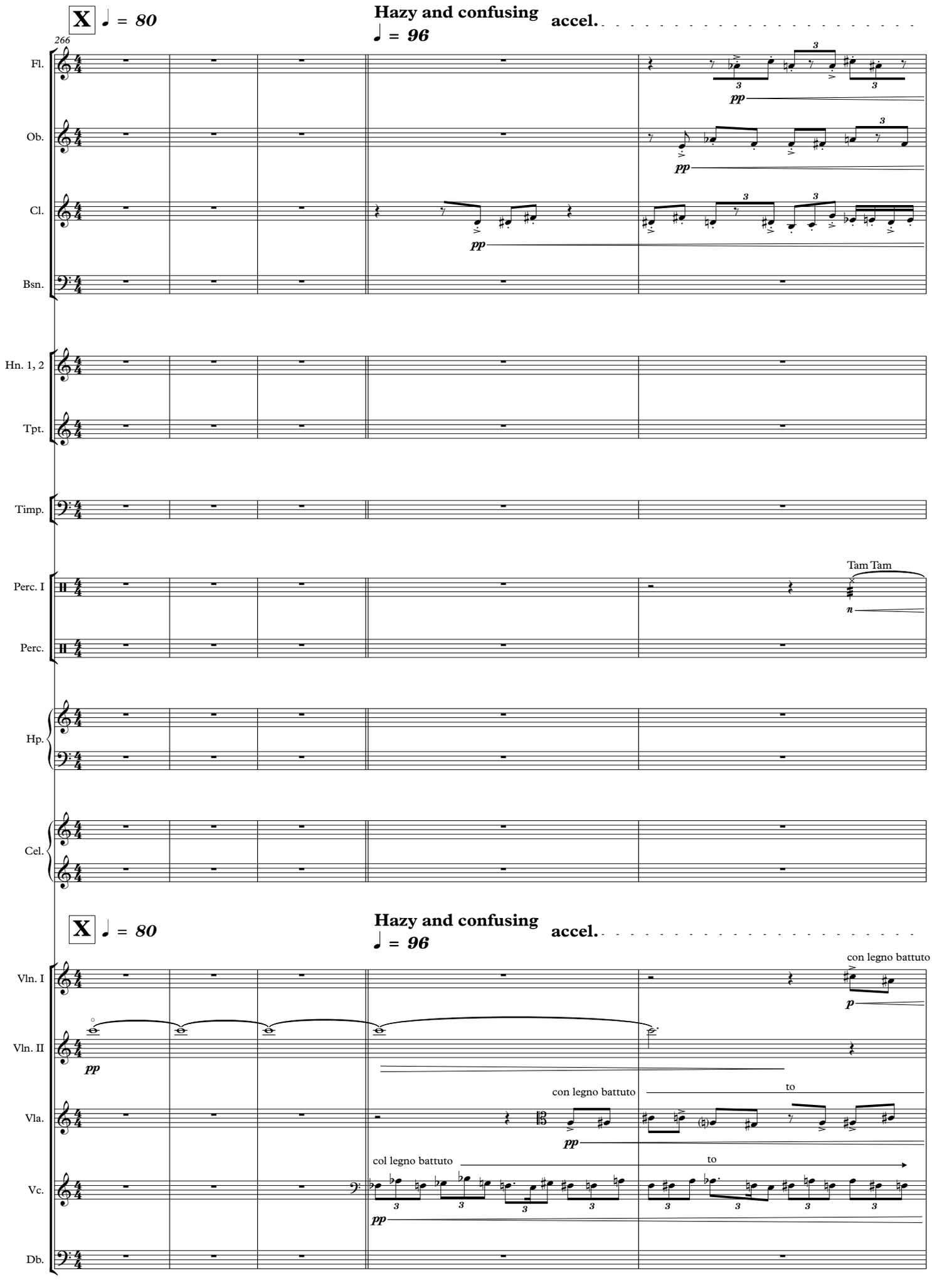

W
247
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
gliss.
W
Vln. I
Vln. II
Vla.
Vc.
Db.
(pizz.)

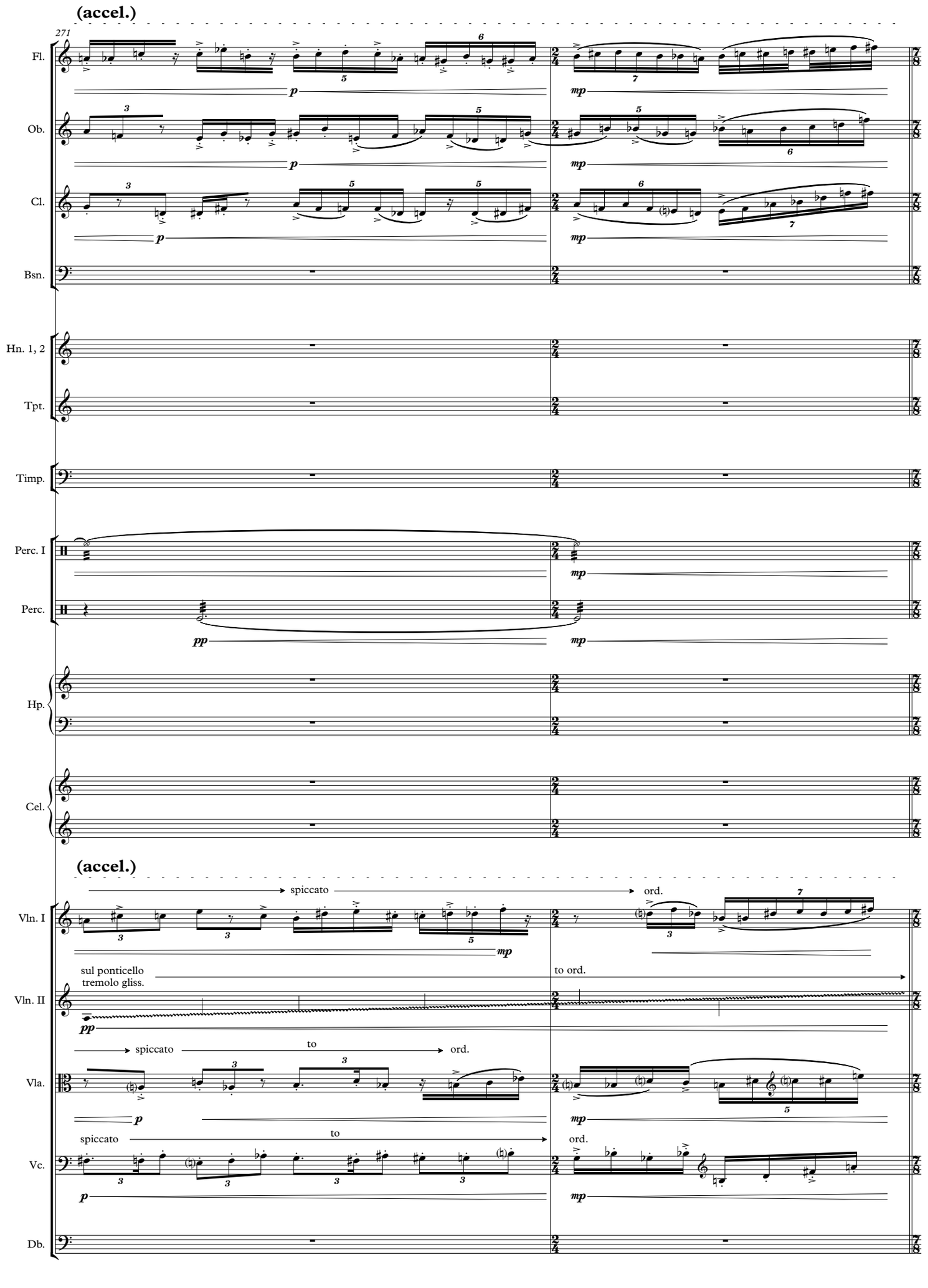

250
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
a2.
gliss.
Tpt.
Timp.
Perc. I
Perc.
gliss up and down as fast as possible
for the entirety of measure
gliss.
gliss.
gliss.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
Db.

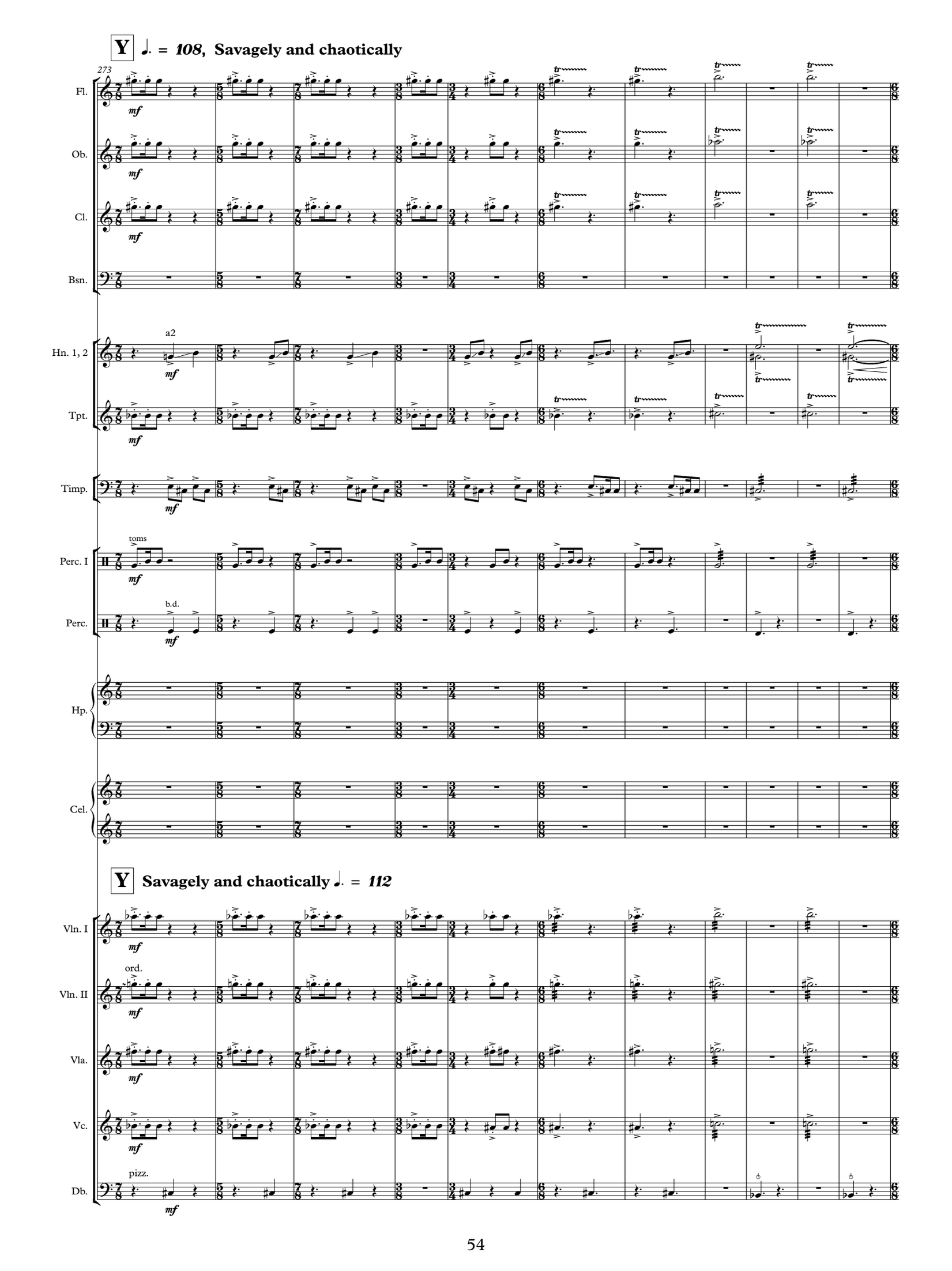

254
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
gliss up and down as fast as possible
for the entirety of measure
gliss.
gliss.
sim.
gliss.
gliss.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
Db.

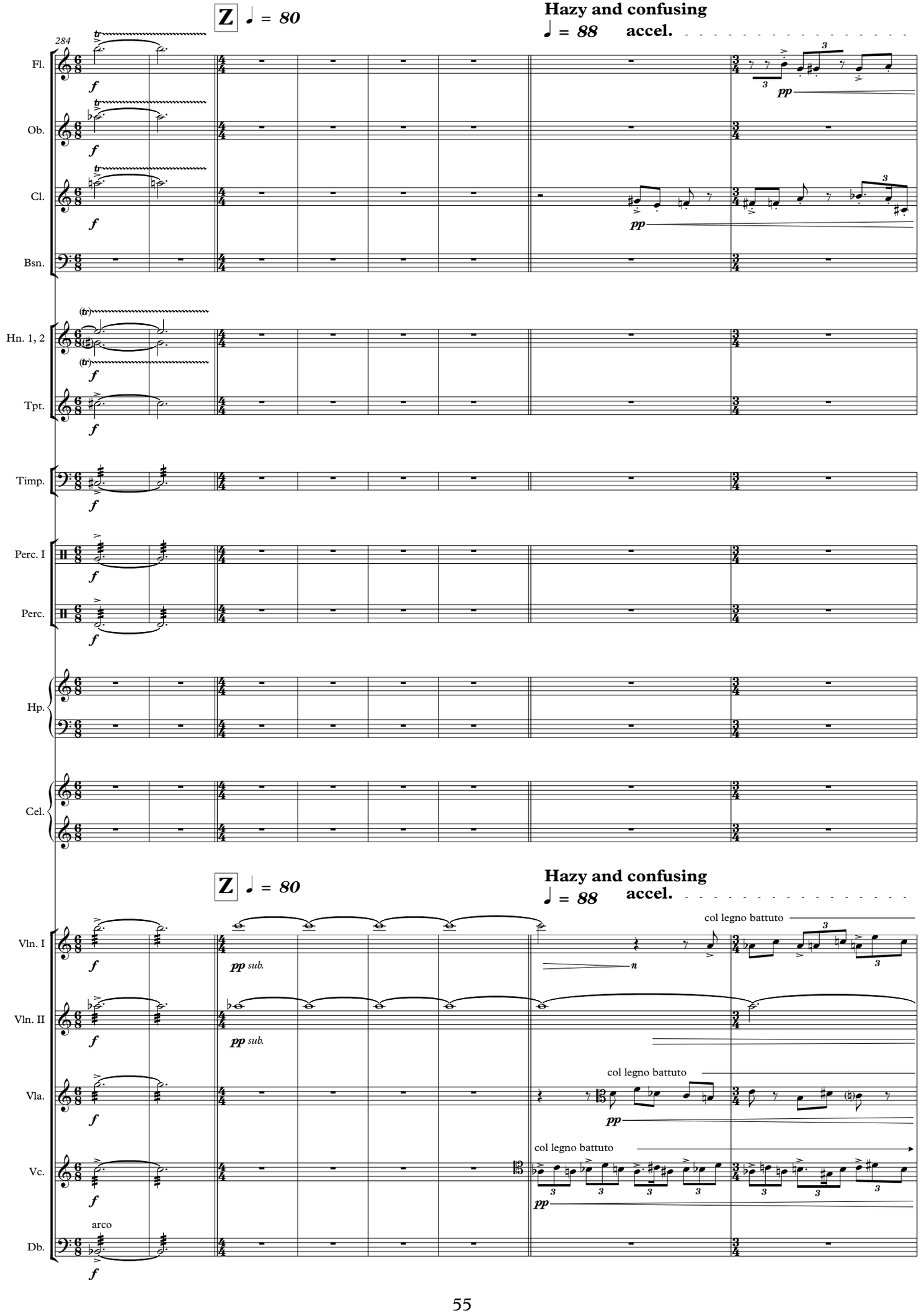

257
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
gliss.
gliss.
Cel.
Vln. I
Vln. II
Vla.
Vc.
(pizz.)
Db.

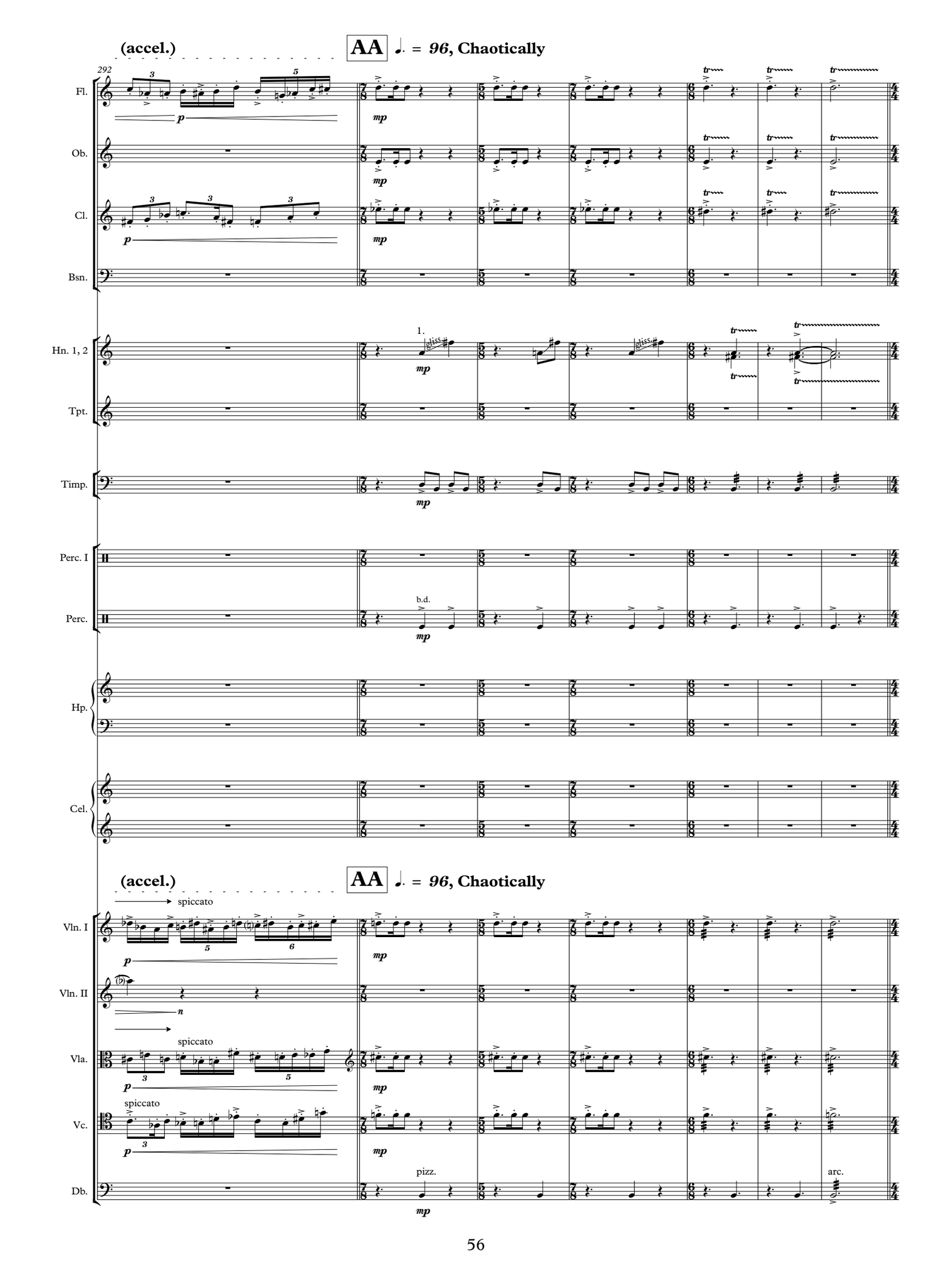

261
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
about 8 sec.
anvil
gliss up and down as fast as possible
for two measures
continue to gliss
about 8 sec.
fff
(pizz.)
arco

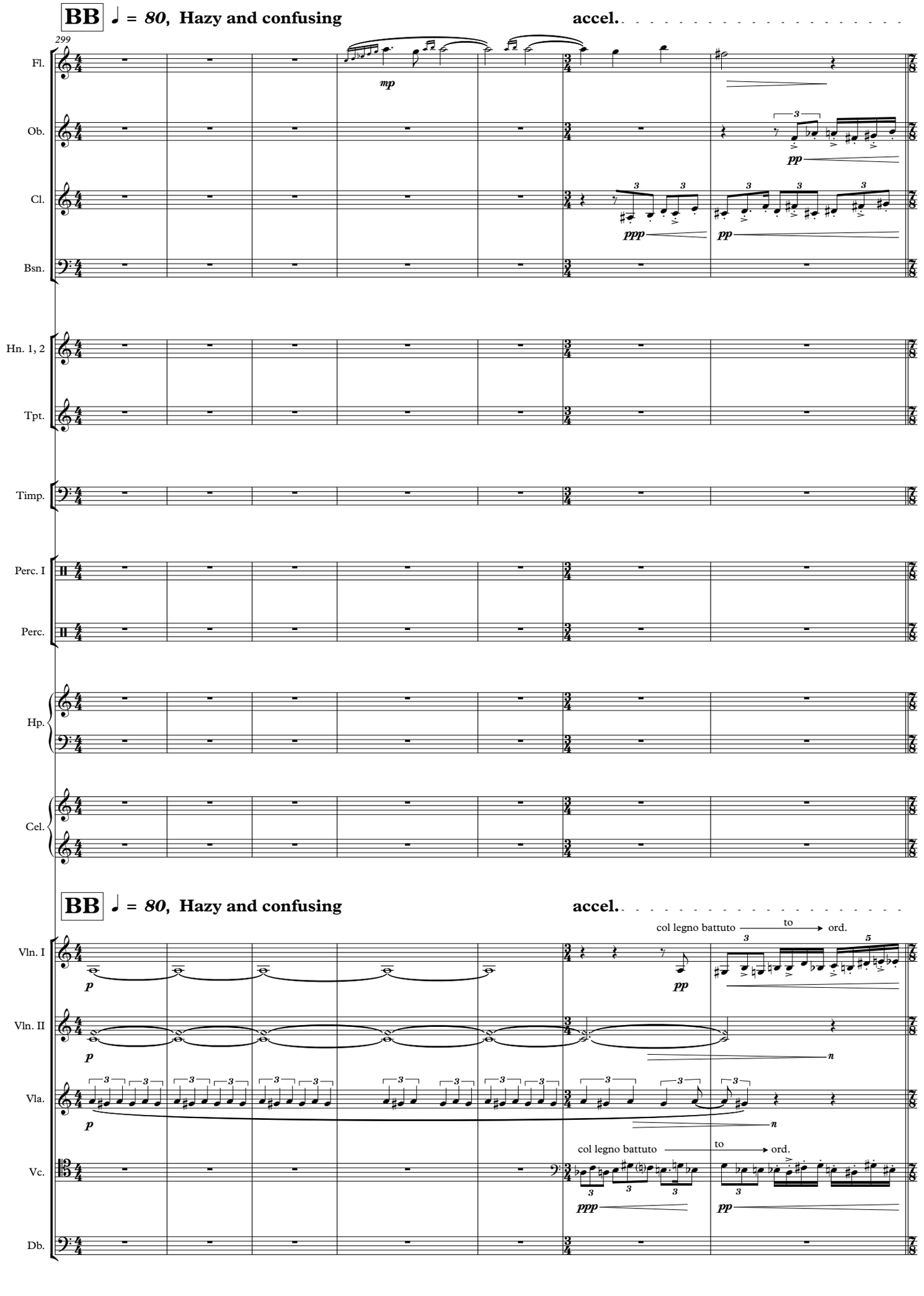

X
♩ = 80
Hazy and confusing
♩ = 96
accel.
266
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
pp
Tam Tam
n
X
♩ = 80
Hazy and confusing
♩ = 96
accel.
Vln. I
Vln. II
Vla.
Vc.
Db.
con legno battuto
p
pp
con legno battuto
to
col legno battuto
to

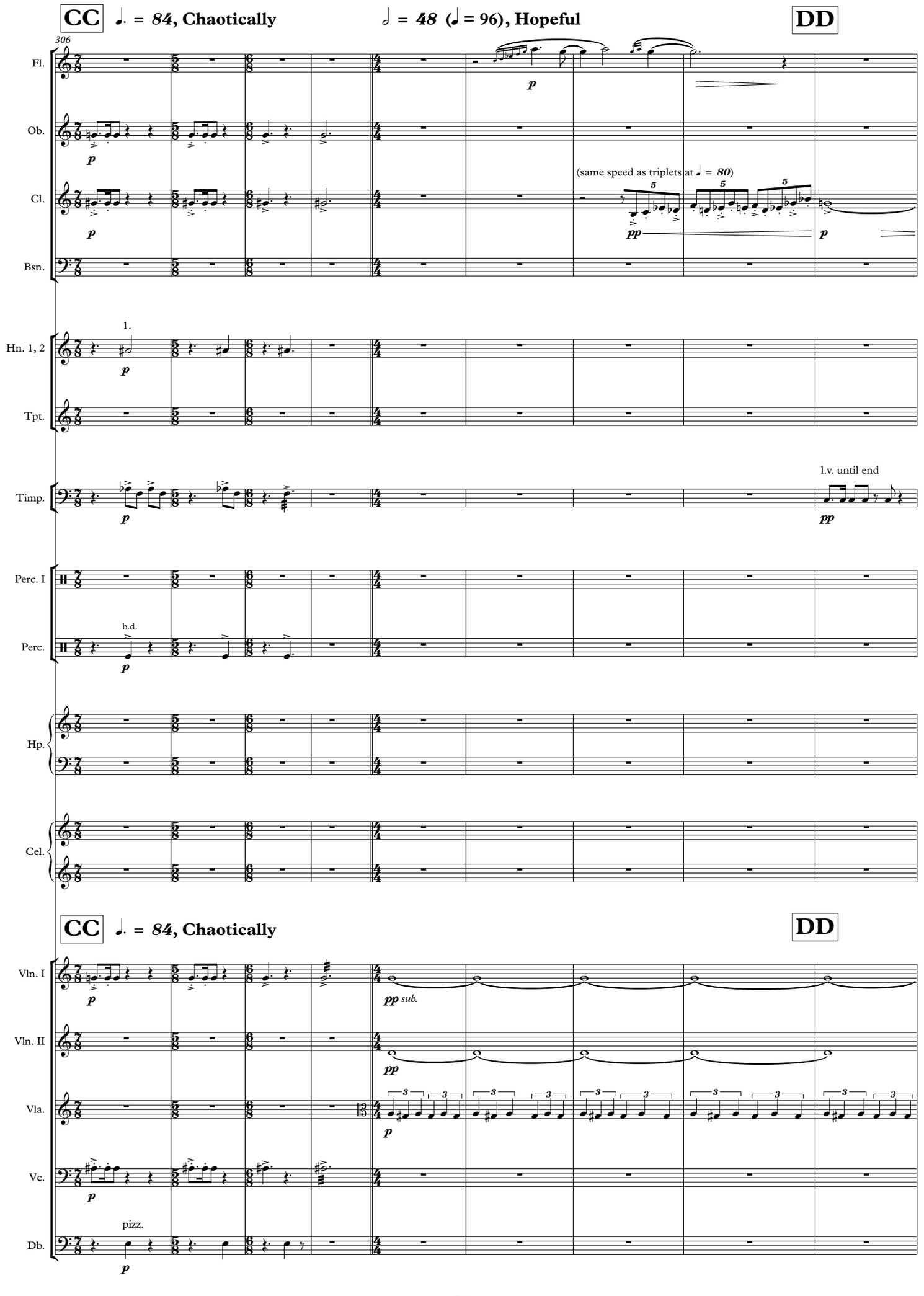

(accel.)
271
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
(accel.)
spiccato
ord.
Vln. I
sul ponticello
tremolo gliss.
to ord.
Vln. II
spiccato
to
ord.
Vla.
spiccato
to
ord.
Vc.
Db.

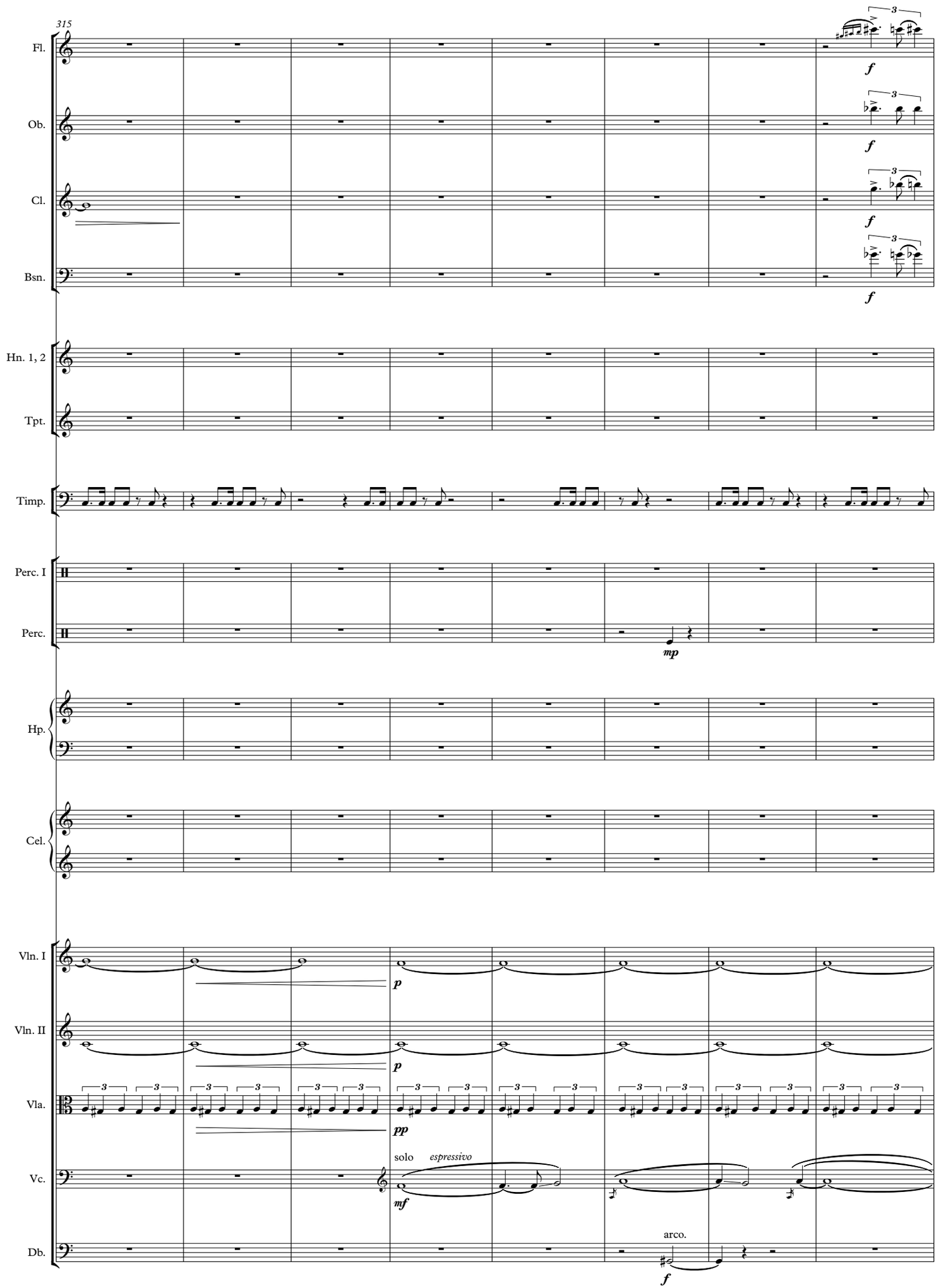

Y ♩. = 108, Savagely and chaotically
273
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
a2
Tpt.
Timp.
Perc. I
toms
Perc.
b.d.
Hp.
Cel.
Y Savagely and chaotically ♩. = 112
Vln. I
Vln. II
ord.
Vla.
Vc.
Db.
pizz.
mf

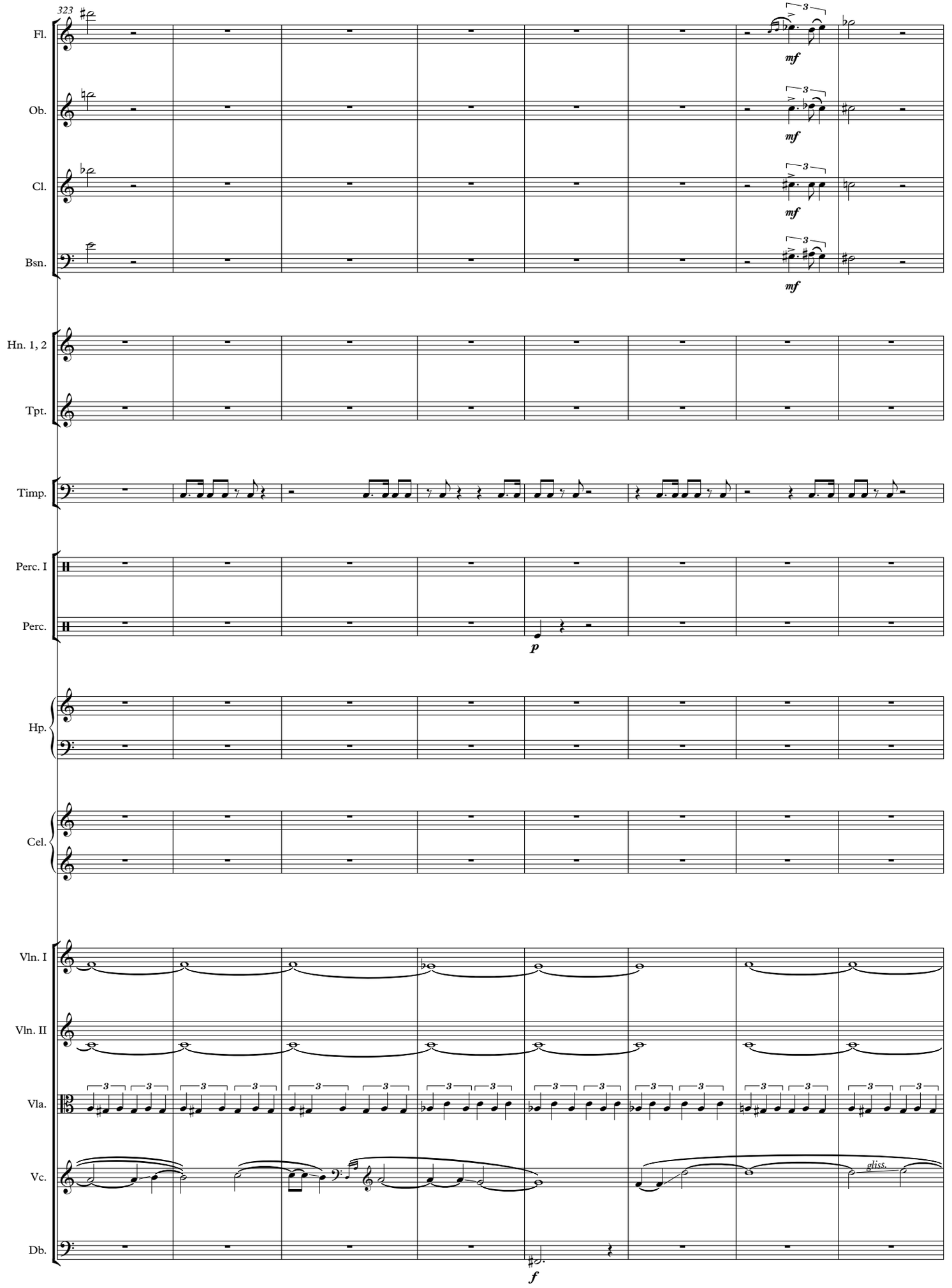

Z
♩ = 80
Hazy and confusing
♩ = 88
accel.
284
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Z
♩ = 80
Hazy and confusing
♩ = 88
accel.
col legno battuto
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
pp sub.
pp sub.
col legno battuto
col legno battuto

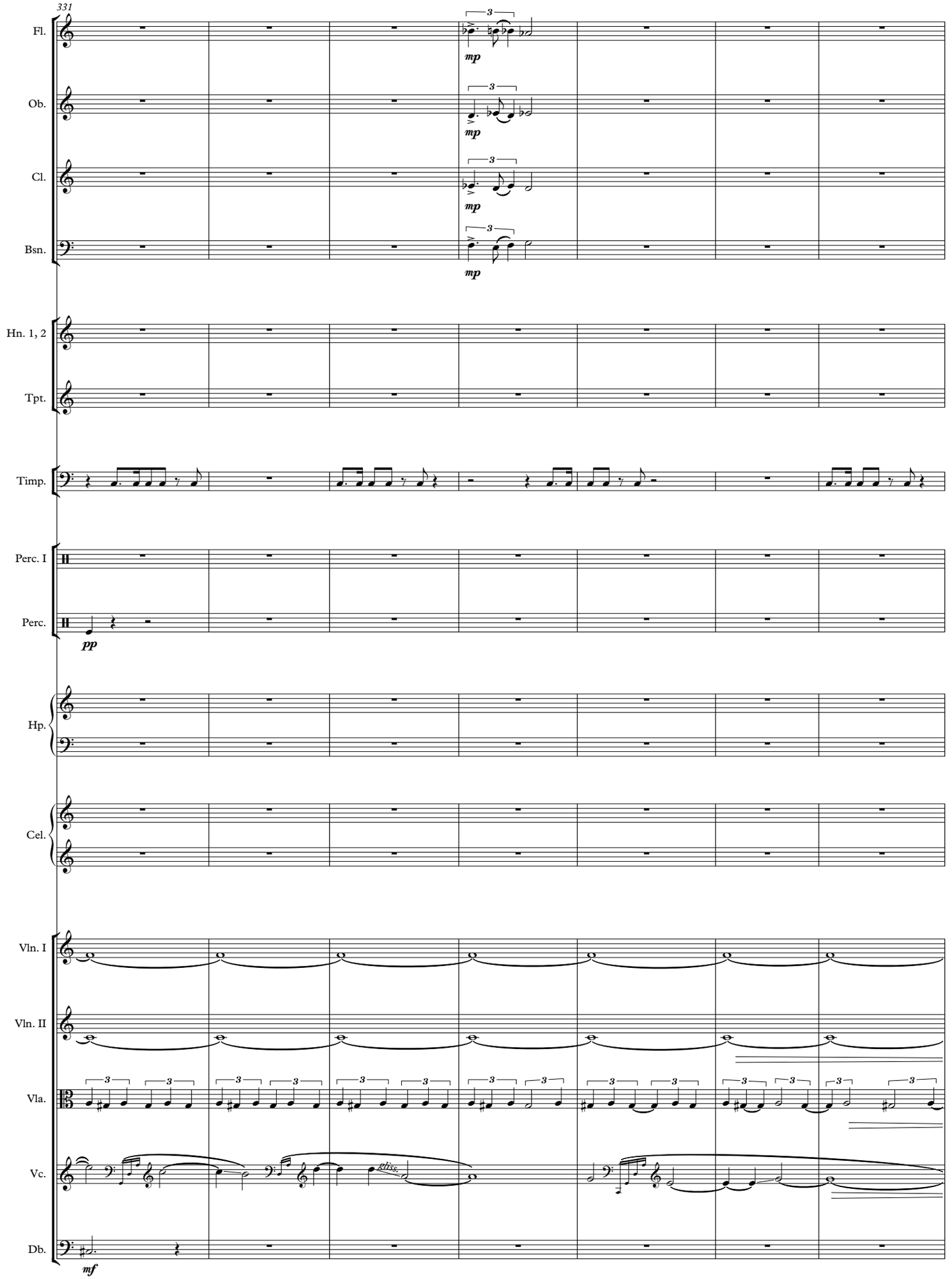

(accel.)
AA
♩. = 96, Chaotically
292
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
1.
gliss.
b.d.
(accel.)
AA
♩. = 96, Chaotically
spiccato
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arc.

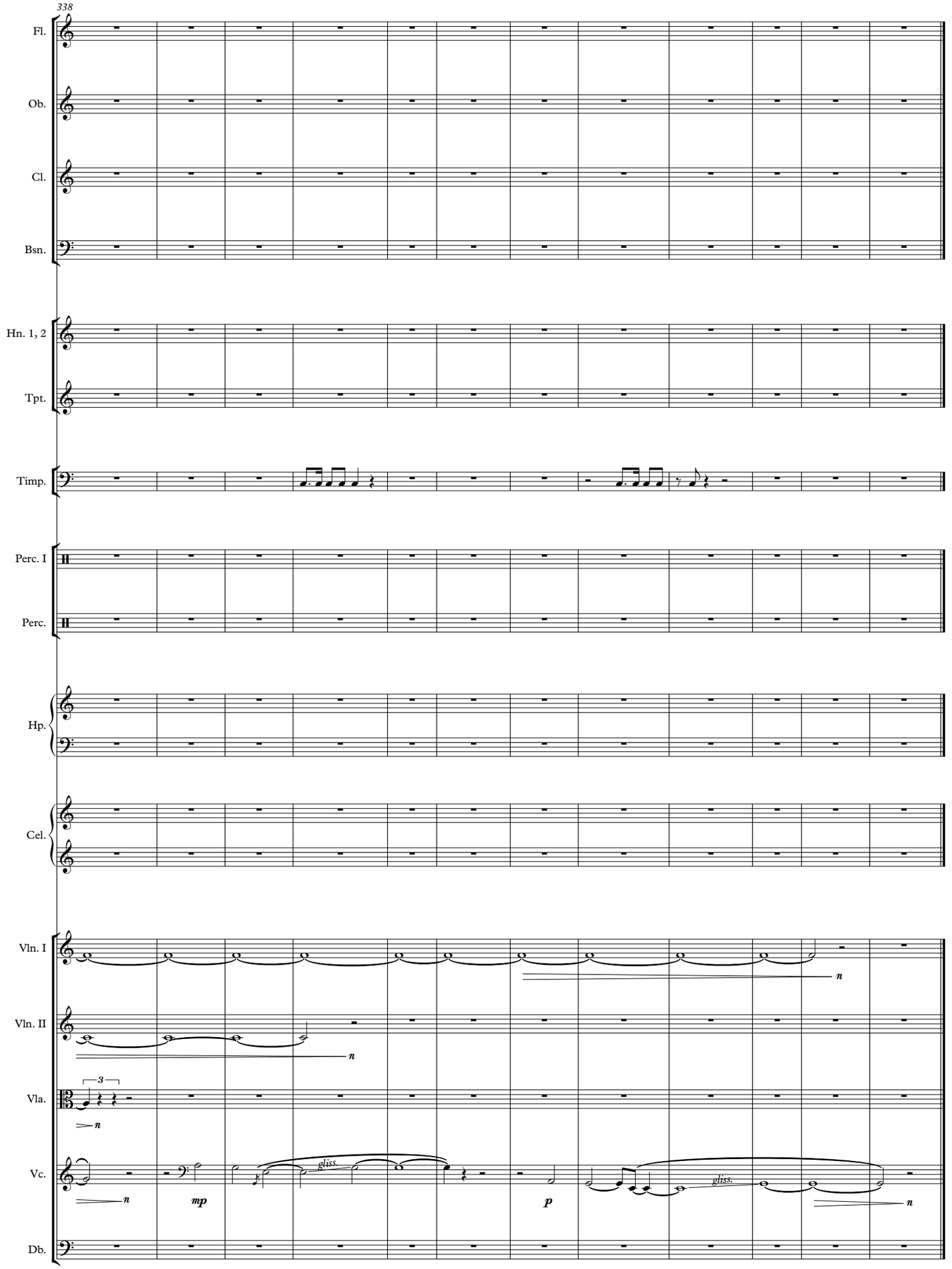

BB
♩ = 80, Hazy and confusing
accel.
299
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
mp
pp
ppp
BB
♩ = 80, Hazy and confusing
accel.
col legno battuto
to
ord.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
n


CC
♩. = 84, Chaotically
𝅗𝅥 = 48 (♩ = 96), Hopeful
DD
306
Fl.
Ob.
Cl.
Bsn.
(same speed as triplets at ♩ = 80)
Hn. 1, 2
1.
Tpt.
Timp.
l.v. until end
Perc. I
Perc.
b.d.
Hp.
Cel.
CC
♩. = 84, Chaotically
DD
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
pp sub.


315
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mp
p
pp
solo
espressivo
mf
arco.


323
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
p
f
gliss.


331
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
pp
mf
gliss.


338
Fl.
Ob.
Cl.
Bsn.
Hn. 1, 2
Tpt.
Timp.
Perc. I
Perc.
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
Db.
3
n
mp
p
gliss.
gliss.