

# I hear the wind calling

For ensemble (13 players)

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(\*1971)

*Larghissimo* ♩=c.40

On stage

Oboe

Trombone

Percussion

Double Bass

Harp

Trumpet in C

Piano

Violin I

Violin II

Viola

Cello

Off stage

Flute

Clarinet in B<sub>♭</sub>

\* Depress the cluster silently.  
 \*\* Combine the playing pitch with more air sound, but it don't mean toneless!  
 \*\*\* Trill the harmonic with the fundamental note rapidly.

A

Ob. S.vibr. C.vibr. ord. (Ab lib alternating different fingerings) Tone-colour variation- 5:4

Tbn. C.sord. (straight mute) sfz secco cspres. (C.S) S.vibr. 5:4 Vibr. pp

Perc. (sus cymb. L) sfz (damp immediately after strike) Bass drum with hands Edge M (rubato) Palm of L.H (=dead-stroke, o=open): 5:4 Edge M come prima p

D.B. arco ord. wooden head mallets sfz secco Sul pont. E.S. pont.

Hp. (sound as written) (loco) pp p l.v

C Tpt. C.sord. (straight mute) B: A change to Harmon mute p poss. sfz

Pno. "play inside piano" Resonances..... l.v

Vln. I Pos. ord. \* Glissanda \* Sul pont. 3:2 mf pp sempre

Vln. II Pos. ord. enter imperceptibly ppp pp sempre

Vla. Sul pont. bow change ad lib. and imperceptibly.

Vc. Pos. ord. enter imperceptibly ppp sempre \* Glissanda \* Sul pont. bow change ad lib. and imperceptibly.

Fl. "Echo" (Acolian-sound) Flutt. pp 3:2 molto mp

B. Cl. (more air sound) 3:2 ppp (more air sound) "Echo" Flutt. pp 3:2 molto mp

\* gliss. with artificial harm., in which the upper finger is constantly moving and thus creating a rich sound with vividly varying pitches, instead of one gliding pitch.  
 \*\* Trill the harmonic with the fundamental note rapidly.

*piu accel.*  $\text{♩} = c.80$  *A tempo*  $\text{♩} = c.40$

(Vibr. speed)  $\frac{3:2}{3:2}$

Ob.  $pp$   $mp$  molto espres.  $fp$

Tbn. S.vibr. Vibr.  $pp$  come prima  $p$

Perc. sempre

D.B. Ham. suono reale  $ppp$  Sul tast. Pos. ord.  $mp$

Hp.  $sfz$

C.Tpt. C.sord. (hamon mute, stem half in) position normal  $pp$   $mp$   $pp$  Ham. gliss. position normal  $sfz$   $p$  molto espres. Flutt.  $fp$  "play inside piano"

Pno.  $sfz$   $15^{ma}$   $sfz$   $15^{ma}$  (Senza P I)  $P.I.$

Vln. I Pos. ord. Sul tast. Sul pont.  $p$   $fp$

Vln. II Pos. ord. Sul tast. Sul pont.  $p$   $fp$

Vla. Pos. ord. Sul pont.  $pp$

Vc. Pos. ord.  $pp$   $mp$

Fl. (Vibr. speed)  $\frac{5:4}{6:4}$   $fp$

B.Cl. (Vibr. speed)  $\frac{3:2}{3:2}$   $fp$

----- ♩ = c.40

Ob. S.vibr. → (Vibr. speed) ————— slowly gliss. S.vibr. → (Vibr. speed) —————

Tbn. 3:2 \* voice gliss. (9) (Take breathe if necessary) 3:2 3:2

Perc. 3:2 Lv (Cymbal bowed) 3:2 Lv (sus cymb. L) delicato mp

D.B. Sul fast. 3:2 ppp

Harp. bisbig. (molto rapido) ppp bisbig. (molto rapido) pp

Pno. gently gliss. on the lower register's strings with the hand. (inside the piano) 8<sup>vb</sup> pp p ppp

Vln. I (accel. the bow speed) stop as though torn off ppp sfz

Vln. II (accel. the bow speed) stop as though torn off ppp sfz

Vla. (accel. the bow speed) stop as though torn off ppp sfz (7th, 8th & 9th N.harm. closed to the bridge) (as wind blow) ppp mp cantabile

Vc. (accel. the bow speed) stop as though torn off ppp sfz

Fl. \*\*\*\* sfz ppp

Bs. Cl. S.vibr. → (Vibr. speed) ————— Sub. sfz pp p

- \* Sing the diamond shape note (gliss or sustain the note; can be octave higher) and play the normal shape note simultaneously.
- \*\* Stop the bow immediately and with very strong pressure bowing on the very last note!(bow stay on the string!)
- \*\*\* Mute directly on the string (1~2 cm from the damper) with the finger and then play simultaneously on the indicated note.
- \*\*\*\* Cover the whole mouthpiece with the lips & holding it between the teeth as far inside as possible, blow a violent glissando as if warming up the instrument.

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Ob. (Thai-gong) **Thai-gong** (sound as written) Medium hard yam mallet (or Thai-gong beater) **sfz** l.v sempre (in P) (end of the mallet) (with normal playing) **p** **mp**

Tbn. **f** change to straight mute

Perc. **15<sup>ma</sup>** **crotales** (sounding 2 octaves higher) Metal sticks (Ball head) **mp** **mf**

D.B. **ppp** sempre C sord. Sul last.

Harp. (loco) L.H. R.H. **mp**

C Tpt. **sfz** change to straight mute

Pno. **pp**

Vln. I arco ord. Ric. Ric. on different highest N.harm. (Descending) Ric. Ric. put down violin take crotale in F (bowed) **mf**

Vln. II (sempre 1/2 c. logno) arco ord. Ric. Ric. Ric. put down violin take crotale in C (bowed) **mf** Ric. on different highest N.harm. (Descending)

Vla. (crotale) **15<sup>ma</sup>** **crotale** (sounding 2 octaves higher) **mp** **p** put down crotale change back to viola

Vc. **mf** **pp** **mf** Ric. (sempre 1/2 c. logno) dolciss. Ric. on different highest N.harm. (Descending) arco ord. Ric. Ric. **mf**

Fl. (Thai-gong) **Thai-gong** (sound as written) Medium hard yam mallet (or Thai-gong beater) **p** l.v sempre **mp**

B. Cl. (Thai-gong) **Thai-gong** (sound as written) Medium hard yam mallet (or Thai-gong beater) **p** l.v sempre **mp** (end of the mallet) **sfz** (in P)

\* Strike the crotale softly by the finger of right hand.

\*\* Scratch quickly on the side (edge) of the Thai-gong with the end of the mallet (wooden part).