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"Mourning the Murder of an old Banyan tree"

CHONG Kee Yong
 (*1971)

Revised version for 6 players
 (2002, revised 2009)
 Dedicated to "Het Collectief" ensemble

A

4/8 ♩ = c.54 5/8 3/8 4/8 S.V. (5/8)

Flute

Percussion

Clarinet in Bb
 (sounding major 2nd lower than written)

Piano

Violin

Cello

Sus. Cymbal (M) arco l.v

enter imperceptibly

pp mf ord. V ord.

Tone-colour variation

fff

f p

P.II → sempre

1/2 P.I

S.P

P.O arco ord.

gliss.

d'arco punta

S.P

Glissando

d'arco punta

S.P

Glissando

Sub. pp

- * Depress the keys silently
- ** Chromatic cluster
- *** Gradually release the cluster

**** Harmonic gliss. with much vibrato

Tempo rubato $\frac{5}{8}$ = c.54 **Intenso** $\frac{3}{16}$ = c.76 **Senza tempo** ($\frac{5}{8}$)

Fl. (Picc.) 31 8 *Rubato* *f* *pp* *Bend* *flutt.* *sffz* *f* *Ric.* ca. 7"-9"

Perc. vers.II (Tam-tam) (or Fl. vers.I) 31 *(with metal stick)* *sfz* *Scrap quickly with stick on rim!* *l.v sempre* *strike* *sffz* *f* *sffz*

Cl. in Bb 31 *ff*

Pno. 31 *8va* *(like echo)* *Rubato* *8va* *pp* *ff* *** sfz + 8va*

Vln. 31 *(P.II)* *P.I* *Libero* ** E.S.P (like echo)* *ff* *molto* *pp* *P.O* *ff* *S.T* *ppp*

Vc. 31 ** Libero* ** E.S.P (like echo)* *ff* *molto* *pp* *P.O* *ff* *S.T* *ppp*

* E.S.P= Estremamente ponticello

** Muted sound, the strings are to be muted at the bridge, but are to be played with the key.

*** Synchronisation of beat.

5/8 $\text{♩} = c.90$ 4/8 3/8 $\text{♩} = c.60$ 3/16 4/8 3/8 (5/8)

Fl. (Alto.) 78 ord. Slap. *pppp mp p*

Perc. 78 with medium hard yarn mallets *pp* *p* *l.v.* *Reo.* *Vibr.* *Reo.*

Cl. in Bb 78 Slap. *pppp mp p* enter softly *ppp* pochiss. *molto espres.* *sffz* *p*

Pno. 78 *ppp* *sempre* Con pedal I *sempre*

Vln. 78 S.P. * Quasi flageoletti *pppp mp p* *ppp* *pp* Ric.

Vc. 78 S.T. S.P. *ppp* *Gliss.* P.O. S.P. *Glissando* P.O. S.P. *Glissando* P.O.

* Quasi Flageoletti, touch the string half way down, not completely press.

H *Tranquillo* (Graca-notes always very elastic!)

Fl. (Alto.) $\frac{3}{8}$ $\text{♩} = \text{c.40}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ (6/8)

Perc. sfz

Cl. in Bb ff pp p pochiss.

Pno. ffz actual pitch $\text{(touch on string \& play on the key simultaneously.)}$ $\text{5th partial harmonics}$ p espres. P.I sempre mp l.v p espres.

Vln. arco S.V S.T flaut. pp ord.V

Vc. arco S.V S.T flaut. pp ord.V pochiss.

* All trills are semitone up, and play as fast as possible, as the same speed of the grace-notes.

** The node of 5th partial are located near the dampers.

* **K** *Tempo rubato* (♩=c.54)

Fl. 142 $\frac{4}{8}$ Slap & with more air *sempre*.
ppp pp *sempre*

Cl. in Bb (Bass Cl.) 142 with more air, soft tonguing *sempre*.
ppp pp *sempre*

Pno. 1.v
 (8^{vb}) (P.I.) → Keep the PI till the end of the piece.

■ * From K, all instruments play independent of each other.
 ** Inhale ↑ and exhale ↓ with approximate pitch.

Fl. W.T. continue improv. *pp* *sempre* without action! ca.10"

Perc. Large bass drum as deeply echo 1.v without action! ca.10"
 with bass dr. beater

Cl. in Bb (Bass Cl.) 9 *soffio* *lontano* *Harmonics* *soffio* *"echo"* *molto rit.* *soffio* without action! ca.10"
p pp pp ppp (like a sigh) *pppp*

Pno. *Libero* 8^{vb} *pp* *espres.* without action! ca.10"

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