

"Epitaphe sans mots"

for piano trio
Dedicated to Trio Jean Paul

Kee-Yong CHONG (*1971)

I *Misterioso*

♩ = c.40 ~ 45

Violin

Cello

piano

enter imperceptibly *ppp* *dolciss.*

sfz *secco* *pp*

pp *pp* *p*

*** P.II → continue
P.I → (Senza P.I)

8 →

* Depressed the keys silently and secure with Sus. pedal (P.II)

**** Hit the lowest strings with palm of the hand.

** Mute the string and play simultaneously with key.

*** P.III = Left (Una corda) pedal; P.II = Middle (Sostenuto) pedal; P.I = Right (Damper) pedal.

Vln.

Vc.

pno.

accel. → ♩ = c.70 *a tempo*

slow gliss. *sfz* *pp* *f* *pp* *sfz*

Sub. *sfz* *pp* *f* *pp* *sfz*

sfz *pp* *sfz* *p* *pp* *sfz* *pp*

sfz *secco* *p* *sfz*

sfz *secco* *pp* *sfz*

8 →

—(P.II)→

(Senza P.I)

(Senza P.I)

* Trills with the fundamental note and harmonic.

Subito molto string. ----- *Tempo rubato*

Violin (Vln.) and Viola (Vc.) parts start at measure 9. The Violin part features a *p* dynamic with a *P.O.* (Pizzicato) marking and a *5:4* ratio, followed by a *f* dynamic with a *S.P.* (Sordina) marking. The Viola part starts with a *sfz* dynamic and a *P.O.* marking, then moves to *p* and *f* dynamics with a *molto* tempo marking. The Piano (pno.) part includes a *sfz secco* dynamic in the right hand and a *f* dynamic in the left hand with a *5:4* ratio. The score concludes with a *pp* dynamic and a *pochiss.* instruction.

- * Scratch the strings with fingernail and follow the indicated direction.
- ** Hit and mute the strings simultaneously.



a tempo

Violin (Vln.) part starts at measure 13 with a *slow gliss.* and *punta d'arco* instruction, followed by a *sfz pp* dynamic and a *S.P.* marking. The Viola (Vc.) part includes a *pizz.* (pizzicato) marking with a *3:2* ratio, a *sfz* dynamic, and a *P.O. arco* marking, followed by a *Glissando* instruction and a *Bow change ad lib.* marking. The Piano (pno.) part features a *sfz > p* dynamic and a *sfz p* dynamic. The score concludes with a *Senza PI* instruction.

A Espr. e intenso

string. ----- a tempo

16

Vln. C.S PO Bow change ad lib. *pp* 3:2 *legatiss.* *p* molto espr. *slow gliss.*

Vc. *Glissando* P.O S.P * *sfz pp* *ppp*

pno. *sfz > p* *ppp* sempre *sfz > p* *mp* *pp* *mp* *pp* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

8 →

P.I → (Con ped.)

* Natural harmonic (Ad lib.) close to the bridge.

20

Vln. 3:2 *mf* *ppp* S.T 3:2

Vc. flaut. S.T IV P.O ° *enter imperceptibly. ppp* *pp* III

pno. *p* *mp* *pp* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

8 →

Furioso

(5/8) (3/8) (4/8) (3/8) (3/16) (3/8) (3/16)

Vln. *dim.* *pppp* *sfz* *f* *without any action!* *f* *ffz* *accel.* *Senza tempo* *silent*

Vc. *dim.* *pppp* *a tempo* *sfz* *f* *without any action!* *f* *ffz* *accel.* *Senza tempo* *silent*

pno. (Piano with Vln & Vc same tempo) *pp* *sfz* *ppp* *ffz*

P.II *P.I* *P.I* *P.II*

II

arco *S.T* *accel.* *♩ = c.70*

Vln. 57 *ppp* *sempre* *sfz*

Vc. 57 *ppp* *sempre* *sfz*

pno. 57 *sfz* *5:4* *sfz* *5:4* *sfz*

8vb *(P.II)*

9/16

* Stop the bow immediately and with very strong pressure bowing on the very last note!(bow stay on the string!)

D

(♩ = c.70) -----
molto string. ----- ♩ = c.54

60 Vln. *f* *sfz sfz pp* *molto* *sfz secco* (Rubato) 4:3

60 Vc. *f* *sfz f* *ff* *ppp* soloistic 4:3

60 pno. *sfz* *sfz* *sfz sfz* *pp* legatiss. 5:4

----- (P.II) -----
PI -----



63 Vln. pizz ♀ *sfz* *sfz pp* *S.P.* *arco* *tr* 4:3

63 Vc. *sfz* *pp* *p* *sempre* *Ric.* *(Ad lib.) sfz* 4:3

63 pno. *tr* (h.e.) 5:4 *legatiss.* (Con ped.)

----- (P.I) ----- (Con ped.)

III

Piamente ♩ = c.65

H

124

Vln. C.S. (Metal mute) *p*

Vc. (7th natural harmonic) I S.P. *pp* espr.

pno. *pp* *dolciss.* *p* *pochiss.*

PI



127

Vln. S.P. P.O. *mf* *pp* *piu*

Vc. E.S.P. S.P. C.S. P.O. *sfz* *pp* *pp* *p* *pp* *piu*

pno. (8va) *mp* *ppp* *pp* *dolciss.*

PI

129 → S.P. S.S. S.T. → P.O. 5:4 S.P. → P.O.

Vln. *f* *pp* *p* *fp* *mp*

129 → S.P. I S.P. → E.S.P. → S.P. S.S. P.O. → S.P.

Vc. *f* *pp* *p* *pp* *p* *mp*

129 3:2 3:2 3:2 3:2 5:4 5:4 5:4 6:4 5:4

pno. *p* *mp*

P.I



132 → S.P. → S.T.

Vln. *pp* *p* *f* *molto* *ppp*

132 → S.T. → P.O. → S.P. → S.T.

Vc. *pp* *p* *mp* *molto* *ppp*

132 6:4 6:4 6:4 5:4 9/16 9/16

pno. *ppp* *sfz*

(*loco*)

(P.I) P.II

IV

Sereno ♩ = c.40 ~ 45

190

Vln. *non tremolo* → PO E.F

Vc. *(freely, very serene)* *ppp* *gliss. slowly* *pp* *(softly singing from very far)* *molto espr.*
con vibr. sempre

pno. *ppp* *dolciss. ma sost.* 1.v *ppp*

(Harm. sounding pitch)
5:4 5:4 5:4 5:4 5:4 5:4
(Touch 5th partial node)
pp poss. *pp* poss.

PI

193

Vln. → S.T → P.O → S.P ad lib. *continue* *ord. PO 3:2*

Vc. *gliss. slowly* *p*

pno. 1.v *ppp* *pp* *sempre* *"lontano"* *pp* *(loco)* *(lontano e semplice)*

pp poss.

(P.I)

196

Vln. *ppp*

Vc. *ppp*

pno. *pp*

5:4

(P.I.)

199

Vln. *p* *rit.* *Ric.*

Vc. *f* *molto espr.* *ppp* *gliss. slowly*

pno. *pp* *sempre* *1.v* *mp*

3:2 *Bow change ad lib.*

5:4

(P.I.)

(rit.) -----

Tempo rubato

202

Vln. *ppp* sempre

Vc. *p*

P.O



L ♩ = c.40 ~ 45

→ S.P

206

Vln. *p* *ppp* sempre

Vc. *ppp* *p* molto espr. *pp* E.F

P.O Bow change ad lib.



→ P.O

209

Vln. *p* *mf* *Glissando*

Vc. SP/ST/PO ad lib. continue

→ S.P

molto

209

pno. *pp* sempre *ppp* sempre

(muted)

5:4

8^{va}

8^{vb} *p*

P.I → al fine