

Kong Shan (Hollow mountain)

for ensemble (9 players)

Dedicated to Prof. Mark Delaere

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(*1971)

Misterioso e luminoso ♩=c.35

Flute: enter imperceptibly *ppp*, normal embouchure, Cover the embouchure hole, open embouchure, W.T., continue, accel., link, (♯)

Oboe: enter imperceptibly *pp*, gliss. slowly, Vibr. speed, S.V., Sub., Tone-colour variation, 5.4, pochiss., 6.4

Clarinet in B♭ (sound major 2nd lower): enter imperceptibly *pp*, gliss., Vibr. speed, S.V., Sub., Tone-colour variation, 5.4, pochiss., 6.4, ord., gradually, *mp*

Percussion: Bass drum, with hands, C, mp, C, p, C, E, C, 5.4, L.v. R.h. palm, come prima, L.h. fingers, mp, p

Piano: inside piano, ad lib., gliss. over strings, L.v., *pp*, dolciss., *mf*, *pp*, dolciss., *mf*, P.I.

Violin: Sulla corda, P.O., Sub, *sfz pp* sempre, S.P., flaut. S.T., S.P., gliss. slowly, S.T.

Viola: III, S.P. pizz. arco, Sub, *sfz pp* sempre, P.O., S.P., (S.P.) Bow change ad lib., 5.4, *sfz*, *ppp*

Cello: IV, S.P. pizz. arco, Sub, *sfz pp* sempre, P.O., S.P., *sfz*, *ppp*

Double Bass: Sulla corda, S.T., P.O., flaut. S.T., S.P., gliss. slowly, S.T., S.P., E.S.P., *f*, *molto*, *ppp*

* 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.
 ** += dead-stroke; C= Center of the membrane; E= Edge.

***Gliss. with artificial harmonics, in which the upper finger is constantly moving and thus creating a rich sound with vividly varying pitches, instead of one gliding pitch.
 **** S = Rubbing the skin of the drum.

agitato -----
 (♩ = c.65) ----- *rit.*

A *A tempo* ♩ = c.35

Fl. *mp* *molto* *f* *ppp* *gliss. slowly* M.V. S.V.

Ob. *mp* *pp* *p* *f* *ppp* *gliss. slowly* M.V. S.V.

B♭Cl. *pp* *f* *molto espr.* *ppp* *gradually* *ord.* *sffz* *mf* *ppp* *Back to normal position*

Perc. *pp* *x = side of the dr.* *pp* *Maraca play trem. on Bass dr. (L.h)* *R.h. palm p*

Pno. *inside piano* *mp* *pp* *with fingers ** 1* *slowly rubbing the strings* *Hit with strings with open hand.* *p* *mf*

Vln. *f* *molto* *ppp* *S.P* *E.S.P* *S.P* *P.O* ***** *S.P* *arco* *pp* *p* *sffz* *p*

Vla. *sffz* *ppp* *Ric.* *ord.* *mp* *pp* *Ric.* *ord.* *mf* *p*

Vc. *ppp* *sffz* *ppp* *mp* *pp* *Ric.* *ord.* *mf* *p* *Bow change ad lib. (S.P)*

D.B. *pp* *S.P* *(7th partial N harm.)*

pp (sound one octave lower, don't correct the pitch!)

* Play the grace-notes with fingers on the ad lib. strings;
 B note is muted by finger and play with key simultaneously.
 ** Scrape with the fingernails over the metal winding of the strings (Vertically).

*** Trill vertically between normal and harmonic tone.

9 *accel.* $\text{♩} = c.65$

Fl. *sfz pp* *M.V.* *strong overblow* *(fl.) Bend* *sim.*

Ob. *gradually* *p dolciss.* *molto espr.* *mf* *Sub* *gradually* *ord.* *5-4* *pp* *p dolciss.* *molto espr.* *mp* *Slap* *ord.* *gradually*

B♭Cl. *(half tone half air)* *pp* *legatiss.* *sfz* *pp* *ppp* *mf* *pp* *(Acolian sound)* *mp* *pp*

Perc. *2 susp. cymbals (L/M)* *with hands* *Tambourine (suspended)* *with one finger* *5-4* *Sizzle cymbal (S)* *with jazz brush* *pp* *mp* *pp* *ppp* *p* *pp*

Pno. *gliss. over strings with finger.* *sim.* *legatiss.* *p dolciss.* *sim.* *P.I.* *mf* *pp*

Vln. *P.O.* *5-4* *S.P.* *3-2* *5-4* *pp espr.* *sfz* *arco* *punta d'arco* *S.T.* *5-4* *pp* *espr.* *p* *pp* *(non trem.)*

Vla. *P.O.* *3-2* *S.P.* *5-4* *sfz pp* *stop as though torn off* *5-4* *S.T. punta d'arco* *pp* *espr.* *p* *pp* *(non trem.)*

Vc. *P.O.* *3-2* *S.P.* *3-2* *P.O.* *pp* *pp* *sfz* *5-4* *S.T. punta d'arco* *pp* *espr.* *pp* *(non trem.)*

D.B. *M.V.* *pp* *p* *punta d'arco* *S.T.* *pp* *P.O.* *pp* *S.P.*

*Sforzando attack; large volume of air through small mouth aperture. (no defined pitch!)
 ** Natural harmonics gliss. with legatiss. and follow the suggestion line.