

Chok Kerong

Waves

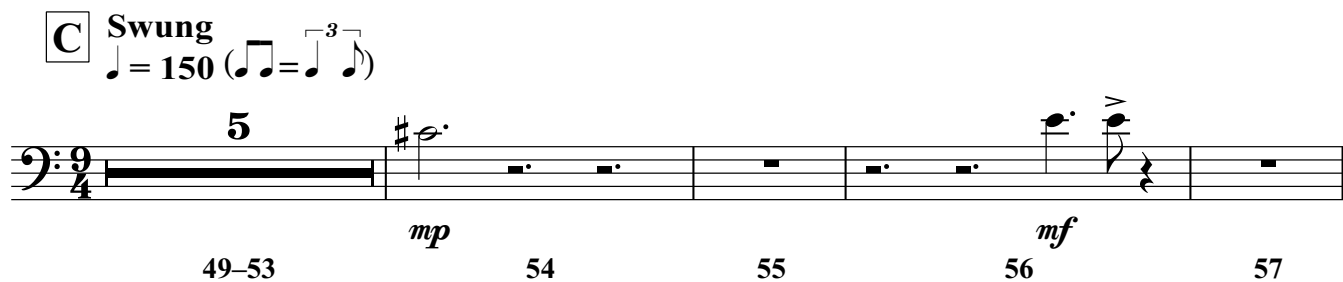
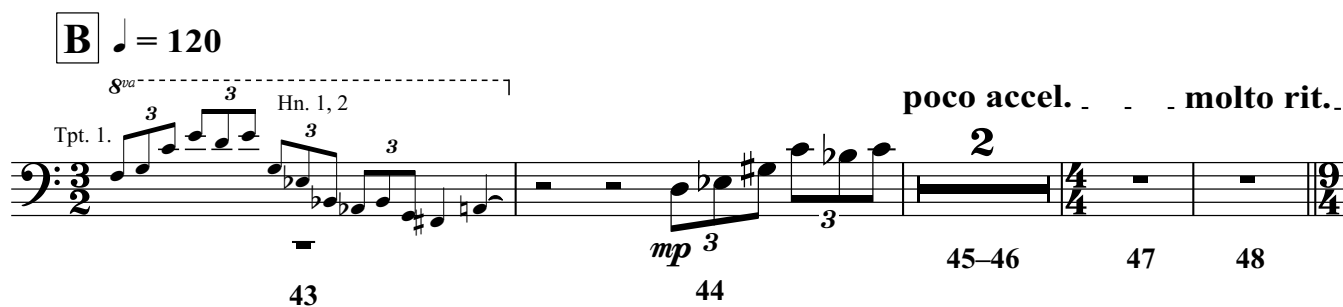
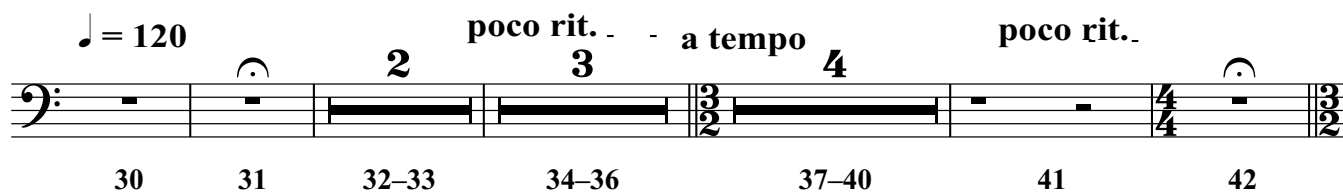
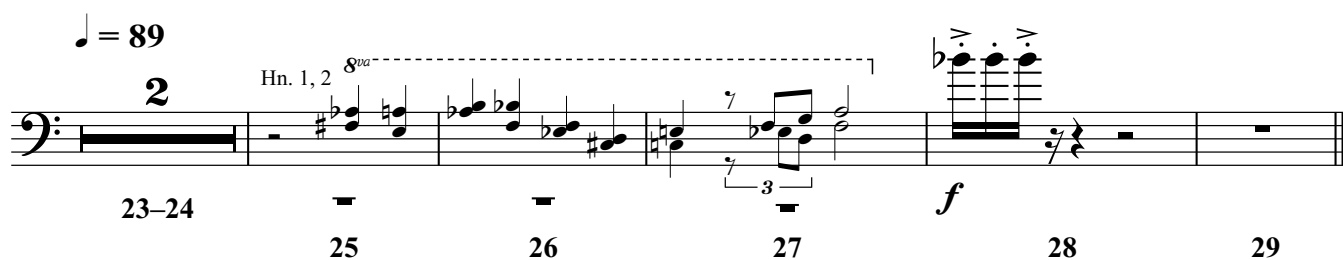
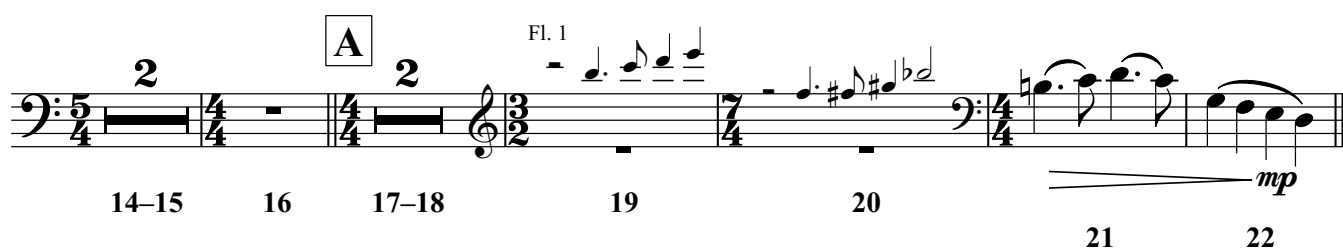
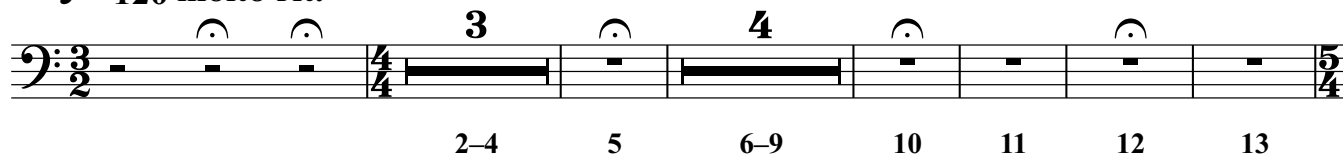
Concerto for Flute and Orchestra

Waves

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PART 1

♩ = 120 *molto rit.* ♩ = 93

D

ff 58 59–62 63 *mp* 64 *mf*

E

mf 65 66 67 *mp* 68

F

69 70–73 74 *mp* < *mf* 76 77–79

F

mp 80 *mf* 81 *mf* 82

83 84–85 86–92

F

93 94 *mp* 95–96

G Flute Solo

97–104 105 106 *mf* 107 108

2

109–110

mf 111

112

ff *fp*

H

straight 8ths

113

mf

114

115

mf

116

117–120

I

9

4

2

121–129

130–133

134–135

J

3

8

Vln. 1

136–138

139–146

147

148

4

9

3

mp

molto rit.

149–152

153

154–162

163–165

PART 2

K Straight
♩ = 68 (♩♩ = ♩♩)

8

3

molto rit. ♩ = 60

rit.

166

167–174

175–177

178

179

180

$\text{♩} = 50$ Ob. 1, 2 *8va* Hn. 1

181 182 183 184 185

mf *rit.* **L** $\text{♩} = 50$ *p* *mp* 188–194 195

186 187

Tpt. 1, 2 *8va* *p* *mf* *mp*

196–197 198 199 200 201 202 203

M *p* *mp* *mp* 204–206 207 208 209 210–214

204–206 207 208 209 210–214

N *p* *pp* 215 216 217–219 220 221

215 216 217–219 220 221

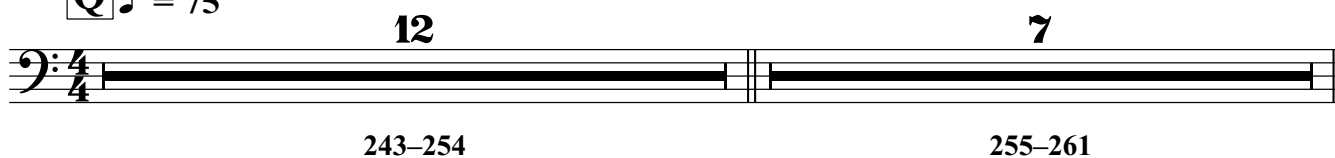
O **Piano Solo** *mp* *p* *p* *mp* *rit.* 222 223 224–225 226 227 228 229–232 233

222 223 224–225 226 227 228 229–232 233

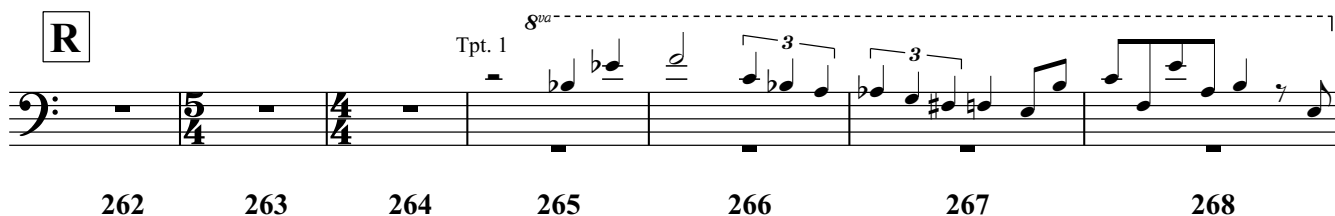
P $\text{♩} = 40$ *p* *open* *rit.* 234–237 238 239 240 241 242

234–237 238 239 240 241 242

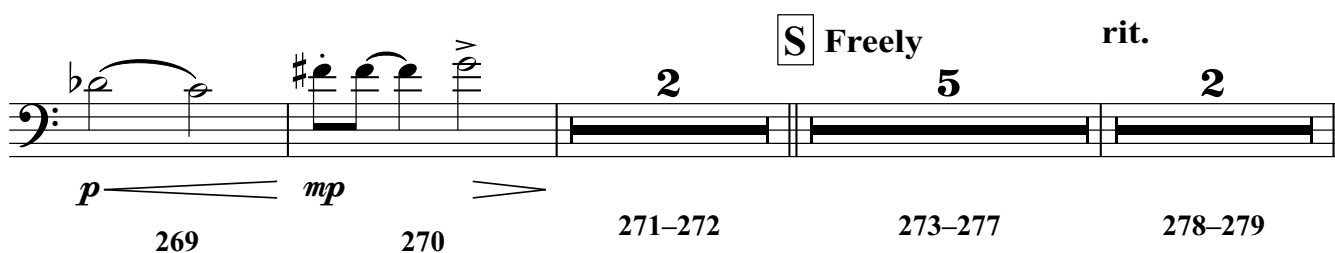
Q ♩ = 75



R

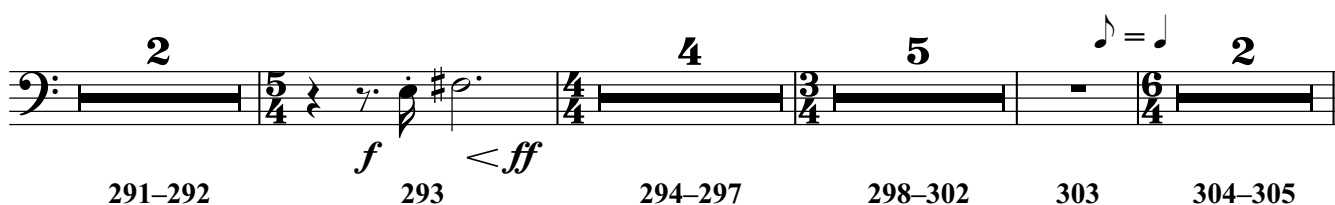
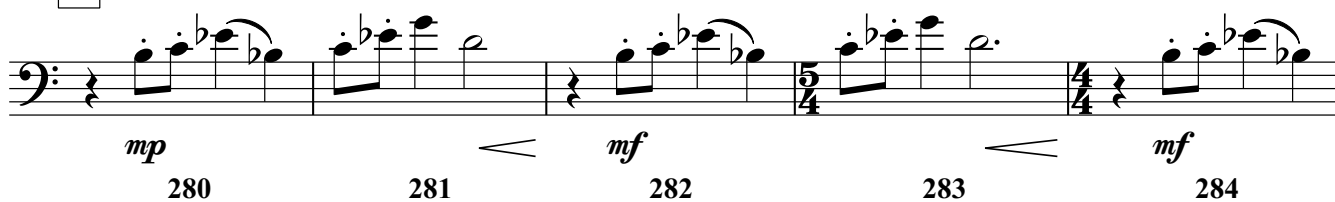


S Freely rit.

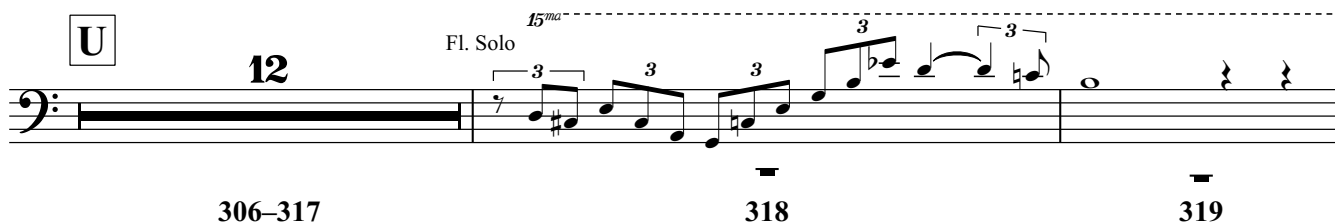


PART 3

T ♩ = 85



U



(15)

320 *mp* 321 322

323 *mf* 324 *f* 325 *mf* 326 327

328-329 *mf* 330 331-332 333 334 *mf* *f*

335 *mp* 336-337 *mf* 338 *f* 339 340-345

346 *mp* 347 348-349 350-355

Y **Flute Solo** **16** **Z** **6** **AA** Tpt. 1, 2 *8^{va}* Fl. 1, 2 *15^{ma}*

356-371 388-393 394 395

396 *mp* *mf* 397 398-399 400 *mf* *f*

BB **CC**

8 2

mf *>*

401–408 409–410 411 412 413–414

DD

2

mp *f* *mf*

415 416 417–418 419 420 421

f *mf* *f* *mf* *mf* *ff*

422 423 424 425

fp *ff* *mp* *p* *ff*

426 427 428 429 430

EE

mf *ff* *mp*

431 432 433 434 435 436–437

Bsn. 1

mf *mp* *mf* *>*

438 439 440 441

FF

f *poco rit.* *molto rit.*

442 443 444 445–446 447–448 449

GG ♩ = 165

Hn. 1, 2

Measures 450-455. The score is in bass clef with changing time signatures: 9/4, 6/4, 9/4, 6/4, 9/4, and 4/4. Measures 450-453 contain whole rests. Measure 454 features a triplet of eighth notes. Measure 455 features a triplet of eighth notes. Dynamics are *f* in measure 454 and *mf* in measure 455.

Measures 456-459. Measure 456 has a triplet of eighth notes, marked *mf*. Measure 457 has a triplet of eighth notes, marked *f*. Measure 458 has a triplet of eighth notes, marked *f*. Measure 459 has a triplet of eighth notes, marked *f*. Dynamics are *mf* in measure 456, *f* in measures 457 and 459, and *f* in measure 458.

Measures 460-464. Measure 460 has a half note, marked *f*. Measure 461 has a half note, marked *f*. Measure 462 has a half note, marked *ff*. Measure 463 has a half note, marked *ff*. Measure 464 has a half note, marked *ff*. Dynamics are *f* in measures 460 and 461, and *ff* in measures 462, 463, and 464.

HH

♩ = 120

molto rit.

Measures 465-471. The score is in bass clef with time signatures 6/4, 4/4, and 4/4. Measure 465 has a half note, marked *f*. Measure 466 has a half note, marked *mf*. Measure 467 has a half note, marked *f*. Measure 468 has a half note, marked *f*. Measure 469 has a half note, marked *f*. Measure 470 has a half note, marked *ff*. Measure 471 has a half note, marked *ff*. Dynamics are *f* in measures 465, 467, and 468, *mf* in measure 466, and *ff* in measures 469, 470, and 471.