

Piano

Chok Kerong

Flute Concerto

Piano

# Flute Concerto

## PART 1

Chok Kerong

♩ = 120 **molto rit.**    ♩ = 93

Measures 1-5 of the piano introduction. The score is in 3/2 time, with a key signature of one sharp (F#). Measure 1 features a piano introduction with a mezzo-piano (*mp*) dynamic. Measures 2-5 show a transition to 4/4 time, with dynamics ranging from piano (*p*) to pianissimo (*pp*). The notation includes various chords, arpeggios, and melodic lines for both hands.

2 3 4 5

Measures 6-10 of the piano introduction. Measures 6-7 are marked with a forte (*f*) dynamic and a piano (*p*) dynamic. Measures 8-10 show a transition to 4/4 time, with dynamics ranging from forte (*f*) to pianissimo (*pp*). The notation includes various chords, arpeggios, and melodic lines for both hands.

6-7 8 9 10

Measures 11-16 of the piano introduction. Measures 11-13 are marked with a piano (*p*) dynamic. Measures 14-15 are marked with a piano (*p*) dynamic. Measure 16 is marked with a piano (*p*) dynamic. The notation includes various chords, arpeggios, and melodic lines for both hands.

11 12 13 14-15 16

**A**  $\text{♩} = 89$

17-18 19 20 21-22 23-25

$\text{♩} = 120$

26-27 28 29 30 31

*poco rit.*  $\text{♩} = 120$  *a tempo*

32-33 34-36 37-40

*poco rit.* **B**  $\text{♩} = 120$

41 42 43-44

poco accel. . . . .

molto rit. . . . .

**C** **Swung**  
 $\text{♩} = 150$  ( $\text{♩} = \text{♩}^3$ )

2 2 9 9

45-46

47

48

49

*mp*

50

51

52

53

54

54

55

56

57

58

59

**D**

G#m<sup>9</sup>  
swing 8ths

Emaj<sup>9</sup>

Bm<sup>9</sup>

*mp*

59

60

Measure 61:  $G^{\#}m^9$  (bass),  $E^{maj9}$  (treble). *mp*

Measure 62:  $Bm^9$  (bass),  $E^{maj9}$  (treble).

Measure 63:  $G^{\#}m^9$  (bass),  $E^{maj9}$  (treble). *mp*

Measure 64:  $Bm^9$  (bass),  $E^{maj9}$  (treble).

Measure 65:  $G^{\#}m^9$  (bass),  $E^{maj9}$  (treble). *mp*

Measure 66:  $Bm^9$  (bass),  $E^{maj9}$  (treble).

Measure 67:  $E$  (treble),  $A^m$ ,  $A^{m6}$ ,  $G^{\#o7}$  (bass). *mp*

Measure 68:  $F^{\#7}(\#9)$ ,  $E^bmaj7(\#5)$ ,  $A^b(sus4)/F$  (bass).

G(sus2)/B C#m<sup>11</sup> Am<sup>11</sup>

*mp*

69 Em<sup>11</sup> E(add4) D(sus4) D Gmaj7(<sup>#9</sup>/<sub>5</sub>) 70 G<sup>13</sup>(sus4)

71 A<sup>b</sup> 72 E<sup>9</sup>(sus4)

Gmaj7(<sup>#9</sup>/<sub>5</sub>) G<sup>13</sup>(sus4) 73 A<sup>b</sup>maj9/C B<sup>b</sup>13(sus4)

74 G#m<sup>9</sup> Emaj9 Bm<sup>9</sup> 75 76 77

*mp*

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G $\sharp$ m<sup>9</sup> E<sup>m</sup>aj<sup>9</sup> B<sup>m</sup><sup>9</sup>

78 79

**F** Am F $\sharp$ m<sup>9</sup> D $\flat$ maj<sup>9</sup> E<sup>m</sup><sup>9</sup> A/E F/C C<sup>m</sup>(maj<sup>9</sup>)

80 81

D<sup>m</sup>7( $\flat$ 5)

82 83

C<sup>m</sup>aj7/G G<sup>m</sup>aj7 E<sup>m</sup><sup>9</sup> C $\sharp$ m<sup>11</sup>

84 85 86-88

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

*p*

89 90

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

91 92

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

93 94

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

95 96

**G** Flute Solo

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

97 98

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

99 100

E<sup>m</sup>9 C<sup>13</sup>(sus4)

101 102

G<sup>maj</sup>9(#11) G<sup>m</sup>6

103 104

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

105 106

A<sup>maj</sup>7/G<sup>#</sup> B<sup>b</sup>maj<sup>9</sup>/F

107 108

Em<sup>9</sup> C<sup>13</sup>(sus4)

109 110

Gmaj<sup>9</sup>(#11) Gm<sup>6</sup>

111 112

**H** G#m<sup>11</sup> Bm<sup>9</sup>

113 114

G#m<sup>11</sup> Bm<sup>9</sup>

115 116

G#m<sup>9</sup> Bm<sup>9</sup>

117 118

G#m<sup>9</sup> improvise chords, rhythm should be 4:9 E13(sus4)

119 120

**I** Am Am<sup>6</sup> G#o<sup>7</sup> F#7(#9) Ebmaj7(#5) Db(sus4)/F

*mp*

121 122

G(sus2)/B C#/B Gmaj7(#11)/B C#m<sup>11</sup> Am<sup>11</sup>

123 124

Em<sup>11</sup> E(add4) D(add4) Gmaj7(#9) G13(sus4) Abmaj9(#11) E9(sus4)

125 126 127

Gmaj7( $\sharp 9$ ) G<sup>13</sup>(sus4) A $\flat$ maj9/C B $\flat$ <sup>13</sup>(sus4) Am<sup>9</sup> F $\sharp$ m<sup>9</sup> D $\flat$ maj9

128 129 130

Em<sup>9</sup> A/E F/C Cm(maj9) E F/E G/E E G $\flat$ maj9/B $\flat$  Dm7( $\flat 5$ )

131 132 133

Cmaj9/G G $\circ$ maj7 Em<sup>9</sup> C $\sharp$ m<sup>9</sup> **J** Fm(maj7) A $\sharp$ maj7( $\sharp 11$ )/E C/E

134 135 136

E $\flat$ maj7( $\sharp 5$ ) B $\flat$ maj9 Fmaj7 A $\sharp$ maj7( $\sharp 4$ )/E C/E

137 138

E $\flat$ m<sup>9</sup> Bm<sup>9</sup>

140 141

F#m<sup>11</sup> C#m<sup>9</sup> Ebm<sup>9</sup> Bm<sup>9</sup>

140 141

142 143

F#m<sup>11</sup> C#m<sup>9</sup> Ebm<sup>9</sup> Bm<sup>9</sup>

142 143

144 145

F#m<sup>11</sup> C#m<sup>9</sup> Ebm<sup>9</sup> Bm<sup>9</sup>

144 145

146 147 148

F#m<sup>11</sup> C#m<sup>9</sup> Ebm<sup>9</sup> Bm<sup>9</sup> F#m<sup>11</sup> C#m<sup>9</sup>

146 147 148

Ebm<sup>9</sup> Bm<sup>9</sup>  
 Ebm<sup>9</sup> Bm<sup>9</sup>

149

F#m<sup>11</sup> C#m<sup>9</sup>  
 F#m<sup>11</sup> C#m<sup>9</sup>

150

Ebm<sup>9</sup> Bm<sup>9</sup>  
 Ebm<sup>9</sup> Bm<sup>9</sup>

151

F#m<sup>11</sup> C#m<sup>9</sup>  
 F#m<sup>11</sup> C#m<sup>9</sup>

152

Ebm<sup>9</sup> Bm<sup>9</sup>  
 Ebm<sup>9</sup> Bm<sup>9</sup>

*mp*



Musical score for exercise 154. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Chord changes are indicated by labels above the staves: F#m11 in the first measure and C#m9 in the fifth measure.

154

Musical score for exercise 155. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Chord changes are indicated by labels above the staves: Ebm9 in the first measure and Bm9 in the fifth measure.

155

Musical score for exercise 156. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Chord changes are indicated by labels above the staves: F#m11 in the first measure and C#m9 in the fifth measure.

156

Musical score for exercise 157. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Chord changes are indicated by labels above the staves: Ebm9 in the first measure and Bm9 in the fifth measure.

157

Exercise 158, measures 158–162. The right hand features a complex melodic line with triplets and slurs, marked with  $F\#m^{11}$  and  $C\#m^9$  chords. The left hand has a simple accompaniment with a diamond-shaped grace note. The dynamic is *ppp*.

158

Exercise 159, measures 159–162. The right hand features a complex melodic line with triplets and slurs. The left hand is empty.

159

Exercise 160, measures 160–162. The right hand features a complex melodic line with triplets and slurs. The left hand is empty.

160

Exercises 161–162 and 163–165. The right hand has a long note with a '2' above it, followed by a long note with a '3' above it. The left hand has a long note with a '2' above it, followed by a long note with a '3' above it. The key signature is 5/4.

161–162

163–165

## PART 2

**K** Straight  $\text{♩} = 68$  ( $\text{♩} = \text{♩}$ )

166

167-174

175-177

178

179

180

181-182

183

184

185

186

187

**L**  $\text{♩} = 50$

straight  
Eb<sup>m11</sup>

E<sup>maj9</sup>G<sup>maj13</sup>E<sup>m9</sup>B<sup>(add4)</sup>A<sup>m11</sup>F<sup>maj7(b5)</sup>D<sup>(add4)</sup>

188

189

190

191

Ebm<sup>11</sup>    Emaj<sup>9</sup>    Gmaj<sup>13</sup>    Em<sup>9</sup>    B(add4)    Am<sup>11</sup>    Fmaj7(b5)    D(add4)

192                      193                      194                      195

Ebm<sup>11</sup>    Emaj<sup>9</sup>    Gmaj<sup>13</sup>    Em<sup>9</sup>    B(add4)    Am<sup>11</sup>    Fmaj7(b5)    D(add4)

196                      197                      198                      199

Ebm<sup>11</sup>    Emaj<sup>9</sup>    Gmaj<sup>13</sup>    Em<sup>9</sup>    B(add4)    Am<sup>11</sup>    Fmaj7(b5)    D(add4)

200                      201                      202                      203

**M**  
 C(add9)    C(sus4)    Db/C    Ab/C    D/C    E/B    Fmaj7/B    Dm<sup>9</sup>    Amaj<sup>9</sup>    F#m<sup>9</sup>

204                      205                      206                      207

Em<sup>9</sup>

6

B Am<sup>11</sup> Fmaj<sup>9</sup> D(add<sup>9</sup>)

6

208 209 210–215

**N**

Ebm<sup>11</sup> Emaj<sup>9</sup> Gmaj<sup>13</sup> Em<sup>9</sup> B(add<sup>4</sup>) Am<sup>11</sup> Fmaj<sup>7</sup>(b<sup>5</sup>) D(add<sup>4</sup>) Ebm<sup>11</sup> Emaj<sup>9</sup> Gmaj<sup>13</sup> G#m<sup>7</sup>

216 217 218 219 220 221

**O** **Piano Solo**

C# D/C# Amaj<sup>9</sup>/C# Eb/C# F/C F#/C Ebm<sup>9</sup> Gm<sup>9</sup> Fm<sup>9</sup> C Bbm<sup>9</sup>

222 223 224 225 226

Gb<sup>6</sup>/ Eb(add<sup>4</sup>) Db Db<sup>13</sup>(sus<sup>4</sup>) Cmaj<sup>9</sup>/E E/B Dmaj<sup>7</sup>/Bb Em(maj<sup>7</sup>)/B A<sup>7</sup>/B

227 228 229 230

*rit.* **P** ♩ = 40

Fmaj7/A D/A Gmaj9 Db/G

6

6

231

232

233

234-239

Fl. 1, 2 *rit.* **Q** ♩ = 75

8va

4/4

D/F#

240

241

242

*pp**ped.*

243

D/F#

244

245

246

247

Bbm7 Am7 A7 F#13(b9) B7(#5)

┌

248

249

250

Em<sup>7</sup> A<sup>7</sup>(b<sup>5</sup>) F<sup>6/9</sup> D<sup>maj9</sup> Cm<sup>9</sup> F<sup>7</sup> B<sup>b</sup>m<sup>11</sup> G<sup>13</sup>(#<sup>11</sup>)

251 252 253 254

Fl. Solo

4 4 C<sup>maj9</sup>/G Fm<sup>6</sup>/G A<sup>9</sup>(sus4)

255–258 259 260 261

**R** **S** Freely

(8) F<sup>13</sup>(sus4) F<sup>13</sup>(sus4) A/F E<sup>b</sup>1<sup>3</sup>(sus4) G<sup>maj7</sup>/D E<sup>b</sup>ma<sup>9</sup>/D 8 8 D<sup>b</sup>/F

262 263 264 265–272 273

Dm<sup>7</sup> Fm<sup>7</sup> Gm<sup>7</sup> Bm<sup>7</sup> B<sup>b</sup>7/B

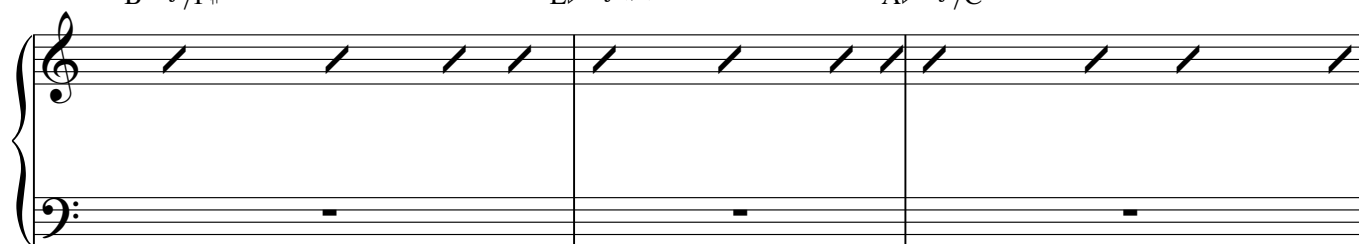
274 275 276

**rit.**

Bmaj7/F#

Ebmaj7(#5)

Abmaj7/C



277

278

279

**PART 3****T** = 85

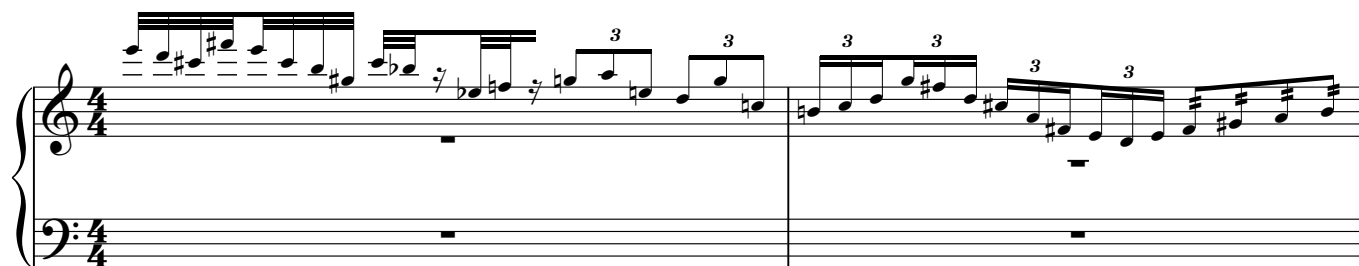
280-282

283

284-292

293

Fl. Solo



294

295



296



297

298

299

300

301

302

303

304

Exercise 305: Gmaj7(#11) and Fmaj7(#11) triads. Exercise 306: A maj7(#11) and Bmaj7 triads, marked with a 'U' box and 'mp' dynamic.

305

306

Exercise 307: A maj7(#11) and Bmaj7 triads. Exercise 308: Gmaj7(#11) and Fmaj7(#11) triads.

307

308

Exercise 309: Gmaj7(#11) and Fmaj7(#11) triads. Exercise 310: A maj7(#11) and Bmaj7 triads.

309

310

Exercise 311: A maj7(#11) and Bmaj7 triads. Exercise 312: Gmaj7(#11) and Fmaj7(#11) triads.

311

312

Gmaj7(#11) 3 3 Fmaj7(#11) 3 3 E $\flat$ maj9 3

313

Bmaj7 G $\flat$ maj9 3 3

314

315

A maj7(#11) 3 3 Bmaj7 3 3 A maj7(#11) 3 3 Bmaj7 3 3

Ped. Ped. Ped. Ped.

316

317

Gmaj7(#11) 3 3 Fmaj7(#11) 3 3 Gmaj7(#11) 3 3 Fmaj7(#11) 3 3

Ped. Ped. Ped. Ped.

318

319

Amaj7(#11) Bmaj7 Amaj7(#11) Bmaj7

*Red. simile*

320 321

Gmaj7(#11) Fmaj7(#11) C<sup>5</sup> E<sup>b</sup>5 E<sup>5</sup> E<sup>b</sup>/G

*mp*

322 323

A<sup>b</sup>5 B<sup>5</sup> E<sup>b</sup>5 Fmaj7 E(#9) E<sup>b</sup>maj7(#11)

*f*

324 325

V Amaj7(#11) Bmaj7 Amaj7(#11) Bmaj7

*mp*

*Red.* *Red.* *Red.* *Red.*

326 327

Gmaj7(#11) 3 3 Fmaj7(#11) 3 3 Gmaj7(#11) 3 3 Fmaj7(#11) 3 3

*Ped. simile*

328

329

Amaj7(#11) 3 3 Bmaj7 3 3 Amaj7(#11) 3 3 Bmaj7 3 3

*mp*

330

331

Gmaj7(#11) 3 3 Fmaj7(#11) 3 3

332

W Amaj7(#11) 3 3 Bmaj7 3 3 Gmaj7(#11) 3 3 Fmaj7(#11) 3 3

*Ped.* *Ped.* *Ped.* *Ped.*

333

334

Emaj7/G# C13(sus4) Ebm11 Emaj7(#5) Emaj7(#11)

3 3 3 3 3 3 3 3 3 3 3 3

Ped. Ped.

335

336

Gmaj7(#11) Dbmaj9 F13(sus4)

9 9

337

338

339-347

Fl. Solo

3 X

348

349

350

351

pp

352

353

354

355

**Y** **Flute Solo**

Improve, written figures optional; follow harmonic rhythm

 $D_b\text{maj}7(b5)$ 
 $Bb(\text{add}9)/D$ 
 $Em^9$ 

356 357 358 359

360 361 362

363 364 365

F#6/9                      Bbmaj7(b5)                      F#6/9

366                      367                      368

Bbmaj7(b5)                      D13(sus4)

369                      370                      371

**Z** Ebm9                      F#m13                      Dm13                      Abmaj9/C                      Bbm(maj7)

388                      389                      390

G13(#11)                      G#m11                      F7alt.                      D7alt.                      Cmaj9

391                      392                      393



AA

B $\flat$ /A      E/A      Dm $^9$ /A      A maj $7(\sharp 11)$       Fmaj $7$ /G      E $\flat$  maj $9$ /G

394

395

396

397

E $13(\text{sus}4)$       E $13(\flat 9)$        $\text{mf}$   $\text{3}$

398

399

400

BB

A maj $7$ /G $\sharp$       B $\flat$  maj $9$ /F      A maj $7$ /G $\sharp$       B $\flat$  maj $9$ /F

401

402

403

404

Dm $^{11}$       B $\flat$   $13(\text{sus}4)$       Fmaj $9(\sharp 11)$

405

406

407

408

CC

Gmaj7/F#

A<sup>b</sup>maj9/E<sup>b</sup>

409 410

Gmaj7/F#

A<sup>b</sup>maj9/E<sup>b</sup>

411 412

Dm<sup>9</sup>B<sup>b</sup>13(sus4)Em<sup>11</sup>

413 414 415

C13(sus4)

DD

416 417-418 419-421

422–424

425–426

427–428

429

430

431

432

433

434

435

436

Fmaj7(#11)      Fm<sup>13</sup>      C/E      Em<sup>9</sup>      A<sup>7(sus4)</sup>      C#m<sup>11</sup>

437      438      439

**FF**      E♭maj7      Gmaj7(#11)/D      B♭maj9/D      B♭maj9(#11)

440      441      442      443      444

**GG**      ♩ = 165

Fm<sup>11</sup>      poco rit.      2      molto rit.      Am<sup>11</sup>

445      446      447-448      449      450

F#m<sup>11</sup> Dm<sup>11</sup>      Am<sup>11</sup>      F#m<sup>11</sup> Dm<sup>11</sup>

451      452      453

Am<sup>9</sup> F#m<sup>11</sup> Dm<sup>11</sup> C#maj7(b5) Bbmaj7 Am<sup>11</sup>

swing

454 455 456

F#m<sup>11</sup> Dm<sup>11</sup>

457 458 459

Fm<sup>11</sup> D(add4) Dbmaj7/Ab Abmaj7(#9)

460 461

Fm<sup>11</sup> D(add4) Dbmaj7/Ab Abmaj7(#9)

462 463

D/E $\flat$                       D<sup>7</sup>/E $\flat$                       **HH** Em<sup>9</sup>                      Gm<sup>11</sup>

464

465

G $\flat$ maj<sup>9</sup>/B $\flat$                       F $\sharp$ omaj<sup>7</sup>/B $\flat$                       A maj<sup>7</sup>/G $\sharp$

466

467

B $\flat$ maj<sup>9</sup>/F                      ♩ = 120                      **molto rit.**

468

469

470

471