

Chok Kerong

Flute Concerto

Percussion

Flute Concerto

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PART 1

$\text{♩} = 120$ **molto rit.** $\text{♩} = 93$

Triangle

Cymbals

Glockenspiel

Marimba

2-4 5 6-9 10

Tri. *poco rit.*

Cym. *poco rit.*

Measures: 11, 12, 13, 14, 15, 16, 17-18, 19

Time signatures: 5/4, 4/4

Dynamics: *p*, *mp*

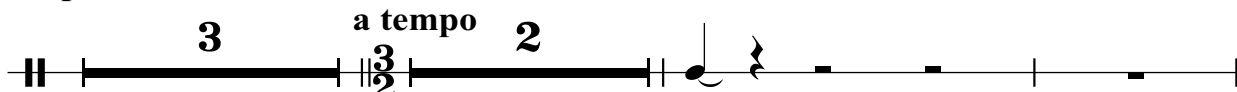
Box A: 17-18

Tri. $\text{♩} = 89$ $\text{♩} = 120$

Cym. f

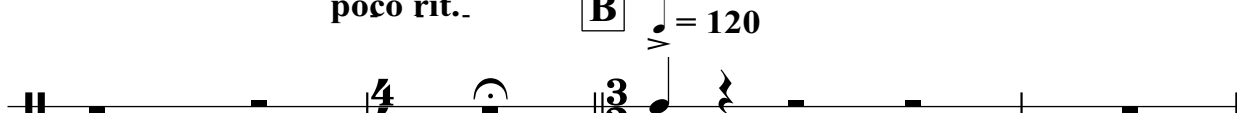
20 21-22 23-27 28 29 30 31 32 33

poco rit. *a tempo*

Tri. 

34-36 37-38 39 40

poco rit. **B** ♩ = 120

Tri. 

41 42 43 44

poco accel.

Tri. 

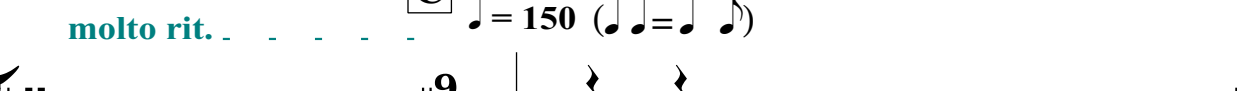
Fl. 1, 2

Mar. 

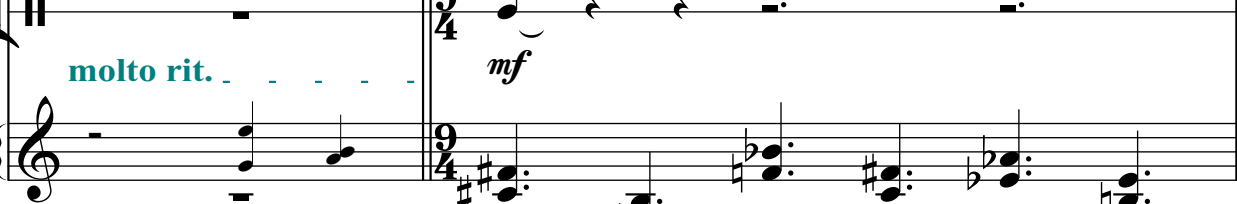
45 46 47

C *Swung* ♩ = 150 (♩♩ = ♩³)


molto rit.

Tri. 


molto rit.

Mar. 


48 49 50

Mar. 

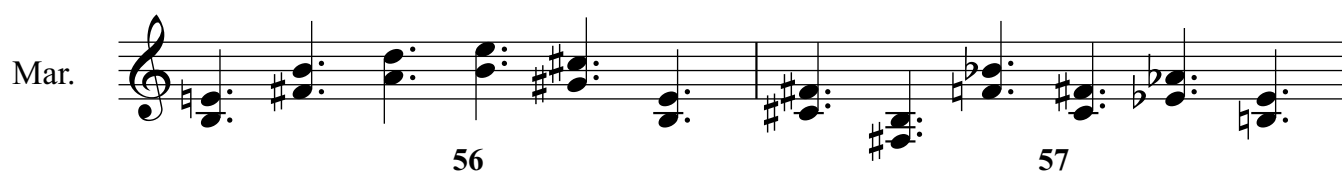
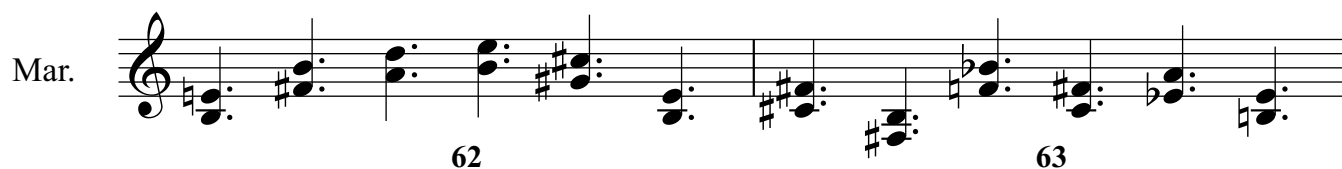
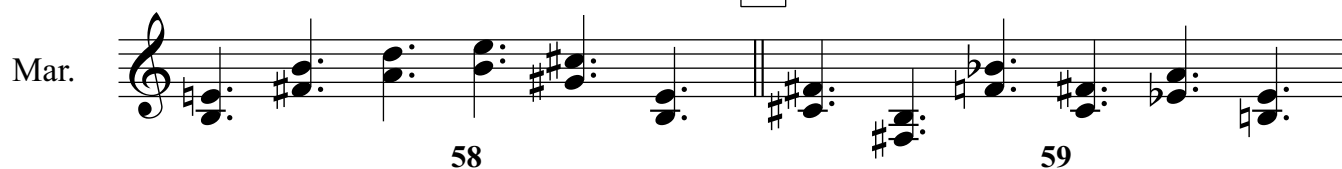
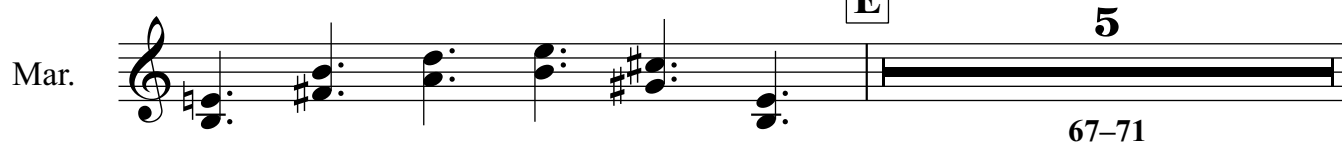
50 51

Mar. 

52 53

Mar. 

54 55

**D****E**

The image shows a musical score for two staves. The top staff is labeled 'Cym.' and the bottom staff is labeled 'Mar.'. The Cym. staff has a treble clef and a key signature of one sharp (F#). It contains a single melodic line with a half note, a quarter note, and a half note, all marked with a *mp* dynamic. The Mar. staff has a treble clef and a key signature of one sharp (F#). It contains a complex rhythmic pattern with many beamed eighth and sixteenth notes, marked with a *mf* dynamic. The Mar. staff is divided into measures 75, 76, and 77. The Cym. staff is divided into measures 75, 76, and 77. The Mar. staff has a *mf* dynamic marking at the beginning of measure 75. The Cym. staff has a *mf* dynamic marking at the beginning of measure 76.

Mar.

78 79 80-83

F 4

6/4

Tri. *mf*

Cym. *p* *mp*

Mar.

84–85 86 87 88 89

Mar.

90-92

93

94

Mar. *mf* 3 3 3 3 95 3 3 3 3

Cym. *p* *mp* **G** Flute Solo 6 6

Mar. 3 3 3 3 3 3 3 3 96 *ff* 97 98-103


Cym. *p* *mp* 104 105 106-111 6


Cym. *mf* *f* **H** 112 113 114-120 7

Cym. **I** 9 4 6 2 9 121-129 130-133 134-135 4 4

Cym. **J** 3 10 136-138 139-148 9 9 4 4

Mar. 3 10 136-138 139-148 9 9 4 4


Tri.  4

Mar.  4

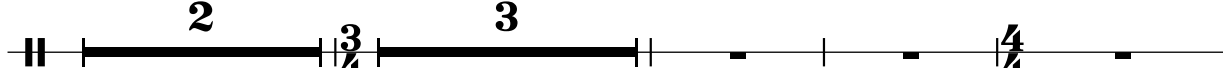
149–152 153 154 155

PART 2

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


Tri.  7 3 5/4 straight 8ths 4/4 6

156–162 163–165 166 167–172

Tri.  2 3/4 3 4/4

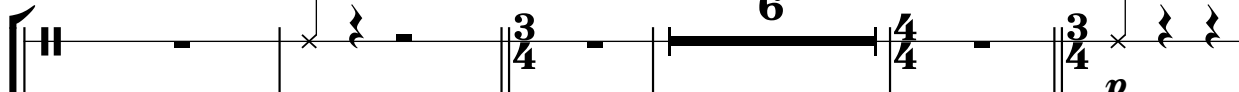
173–174 175–177 178 179 180

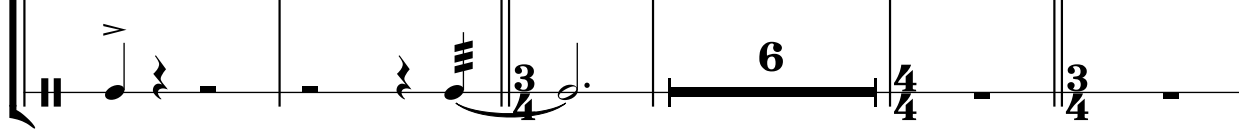
molto rit. $\text{♩} = 60$ rit.

Tri.  2 3/4 2 4/4

181–182 183–184 185

$\text{♩} = 50$

Tri.  3 6 4/4 3 3

Cym.  3 3 6 4/4 3

186 187 188 189–194 195 196

rit. **L** $\text{♩} = 50$

mp *p* *p*

Tri. **M** 7 5 4/4 3/4 5

Cym. 7 5 4/4 3/4 5

197–203 204–208 209 *p* 210 211–215

Cym. **N** 3 *pp*

Glock. 3 *p*

216–218 219 220 221

Cym. **O** **Piano Solo** 2 7 *rit.*

Glock. 2 7 *p*

222 223–224 225 226–232 233

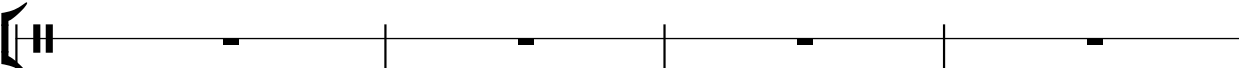
Tri. **P** *rit.* **Q** 8 11 4/4 4/4 11

Cym. 8 *mp* 11 4/4 4/4 11

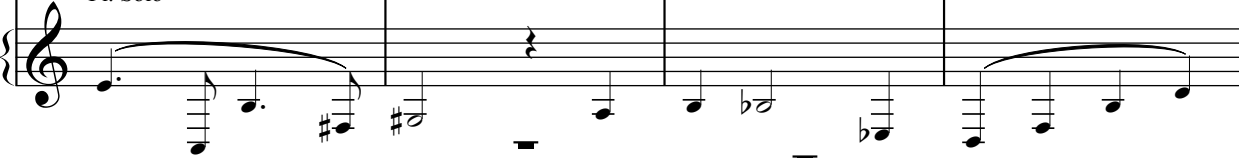
Glock. 8 *pp* 11

234–241 242 243 244–254

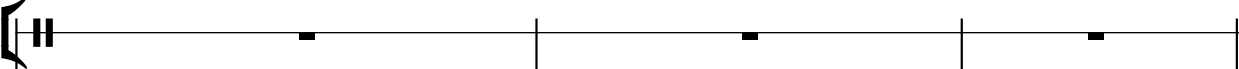
♩ = 40 8 75 11


Tri. 

Fl. Solo


Glock. 

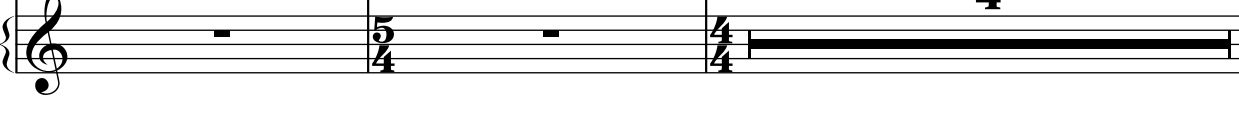
255 256 257 258

Tri. 

Glock. 

259 260 261

Tri. 

Glock. 

262 263 264–267

Tri. 

Glock. 

268–272

Freely **S** **PART 3** **T** ♩ = 85 rit.

Tri. **5** **2** **3** $\frac{5}{4}$ $\frac{4}{4}$ **3**

Cym. **5** **2** **3** $\frac{5}{4}$ $\frac{4}{4}$ **3**

273–277 278–279 280–282 283 284–286 *f* 287

Tri. $\frac{4}{4}$ **2** $\frac{5}{4}$ $\frac{4}{4}$

Cym. $\frac{4}{4}$ **2** $\frac{5}{4}$ $\frac{4}{4}$

288 289 290 291–292 293

Tri. $\frac{4}{4}$ **4** $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ **2**

294–297 *mp* 298 299–303 304–305

U

Tri. **12**
306–317

Tri. **318**

V

Tri. **5** **4**
mf

Cym. **5** **4**
mp

319 320 321–325 326–329 330 331 332

W

Tri. **6** **2**
f

333–338 339 340–341

X

Tri. **8** **4**

342–349 350–353 354 355

Y **Flute Solo** **Z**

Tri. **16** **6**
356–371 388–393

AA

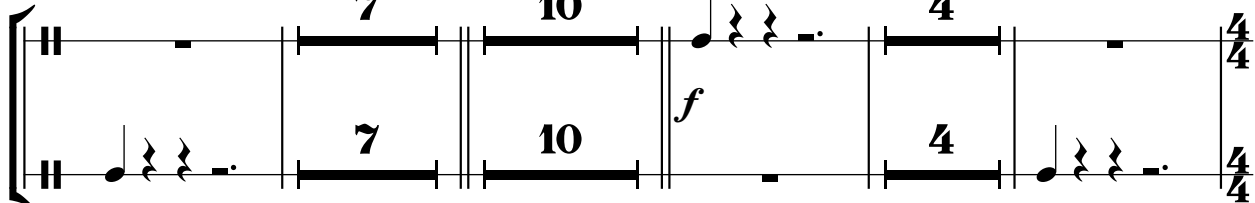
Tri. **2** **2** **3**
f

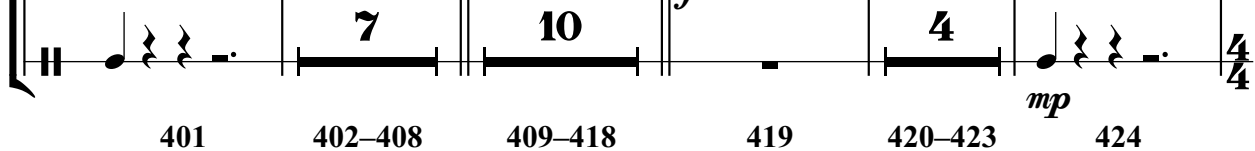
Mar. **2**

394 395 396 397–398 399 400

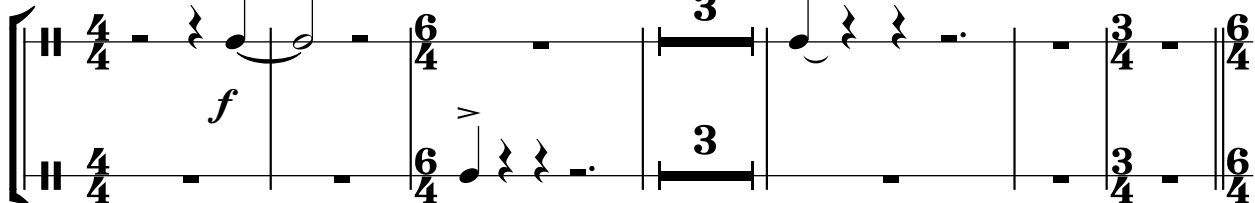
The score consists of several systems of musical notation for Triangles (Tri.) and Cymbals (Cym.). Each system is labeled with a letter in a box (U, V, W, X, Y, Z, AA). The notation includes rests, notes, and dynamic markings such as *mp*, *f*, and *mf*. Some measures are grouped with brackets and numbers (e.g., 12, 5, 4, 8, 16, 6, 2, 3). The measures are numbered at the bottom of each system.

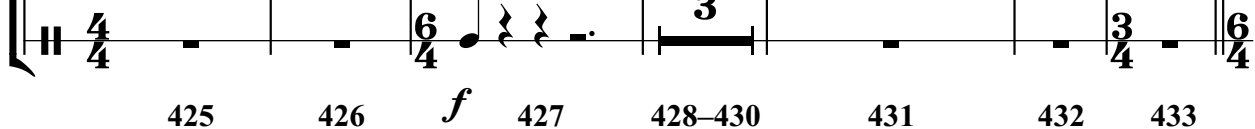
BB **CC** **DD**

Tri. 

Cym. 


401 402-408 409-418 419 420-423 424

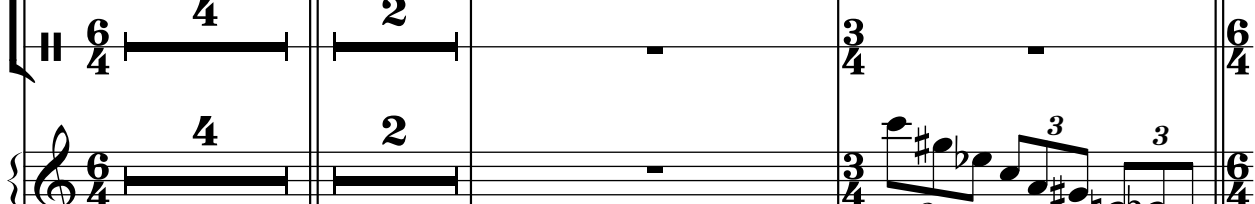
Tri. 

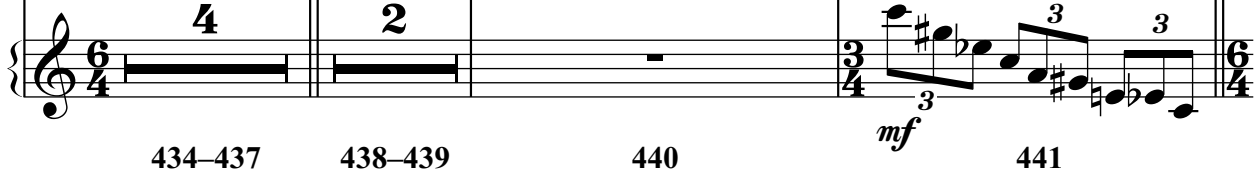
Cym. 

425 426 *f* 427 428-430 431 432 433

EE

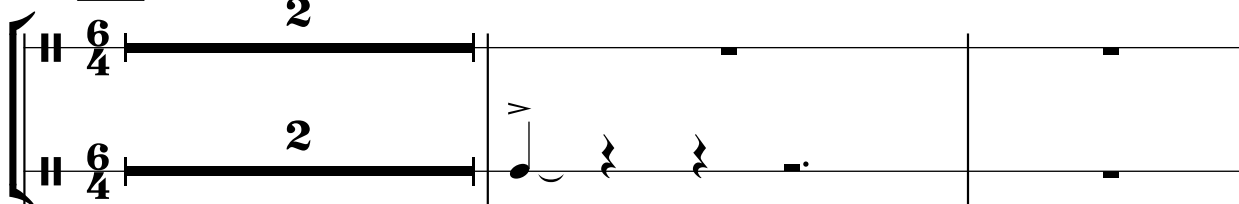
Tri. 


Cym. 

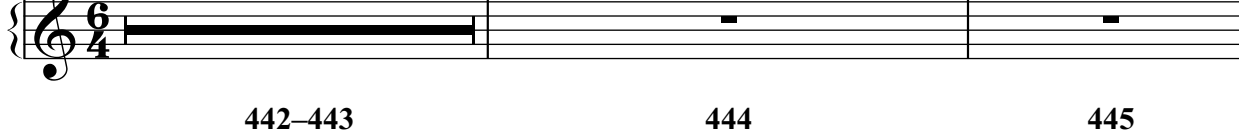
Mar. 

434-437 438-439 440 441 442 443

FF

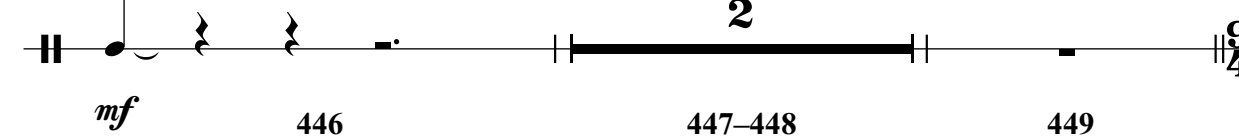
Tri. 

Cym. 

Mar. 

442-443 444 445

poco rit. *molto rit.*

Cym. 

mf 446 447-448 449

Tri. GG ♩ = 165

450 451 452 453 454 455–456

Cym. 457 458 459 *ff* 460

Cym. 461 462 463 464 HH 465 466

Tri. ♩ = 120 *ff* *molto rit.*

Cym. *f* 467 468 469 470 *ff* 471

Detailed description: The musical score is for two instruments, Tri. (Triangle) and Cym. (Cymbal). It consists of measures 450 through 471. Measures 450-456 are for the Tri. instrument, with a tempo of 165 and a 'GG' marking. Measures 457-460 are for the Cym. instrument, with a 'ff' dynamic. Measures 461-466 are for the Cym. instrument, with an 'HH' marking. Measures 467-471 are for both instruments, with a tempo of 120 and a 'molto rit.' marking. The score includes various musical notations such as rests, notes, and articulation marks.