

***KEE YONG CHONG***  
***“Splattered landscape”***

for piano solo

(2005)

Dedicated to Prof. Kurt Seibert

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“Splattered landscape” was commissioned by the Weidener Max-Reger-Tage Festival. This piece was composed as compulsory piece in the semi-final round for the “Max Reger International piano competition 2005”. I dedicate this work to Prof. Kurt Seibert.

The piece is inspired by ancient Chinese black and white landscape ink painting.

**ABBREVIATION AND SYMBOLS:**

*PI* = Right (Damper) pedal

*PII* = Middle (Sostenuto) pedal

*PIII* = Left (Una Corda) pedal

*l.v* = Let vibrate.



= Depress the indicated keys (Diamond shape) silently and secure by the *PII*



= A chromatic cluster within the indicated notes.



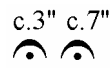
= After the *fffz* attack, then immediately depress the key silently.



= Short “breath” or pause



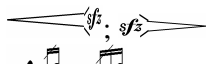
= Very short “breath” or pause.



= Different length of fermata. (approximately)



= Accelerando; Ritardando.



= Quick crescendo at the very end.



= Grace-notes before the beat and on the beat.

\* The tempi marking are approximately and may vary slightly, depending on the acoustical properties of the hall, etc.

\*\* The vertical broken lines are purely a mean of synchronization, they have no function as metric pulsation. Accents are to be played only when they are prescribed independent of their place in the bar.

\*\*\* The other performance explanations are indicated on the score.

# Splattered landscape

for piano solo

Dedicated to Prof. Kurt Seibert

Kee-Yong CHONG (\*1971)

*Intenso* ♩ = c.65-70

First system of the musical score. The right hand features a melodic line with a *pp* *dolciss.* dynamic and a *5* fingering. The left hand has a bass line with *sfz* dynamics and a *3* fingering. A *8va* marking is present above the right hand. A *P.II* marking with an arrow pointing right and the word *sempre* is located below the left hand.

Second system of the musical score. The right hand has a *loco* marking and a *3 sfz secco* dynamic. The left hand has a *6* fingering and a *p* dynamic. A *poco a poco cresc.* marking is at the bottom. A *P.II* marking with an arrow pointing right is at the bottom left.

\*Chromatic cluster within the indicated pitches.

*Subito Calmo* ♩ = c.42

Third system of the musical score. The right hand has a *f* dynamic and a *7* fingering. The left hand has a *6* fingering and a *fff* dynamic. A *8va* marking is above the right hand. A *ppp lontano* dynamic is in the right hand. A *3 sfz secco (loco)* dynamic is in the left hand. A *fff* marking with the instruction *(stop as though torn off)* is at the bottom. *P.I* and *P.II* markings with arrows are at the bottom.

*Intenso* ♩ = c.65-70

Fourth system of the musical score. The right hand has a *pp* *dolciss.* dynamic and a *5* fingering. The left hand has a *sfz* dynamic and a *3* fingering. A *8va* marking is above the right hand. A *Sub. f* marking with an arrow pointing right is at the bottom right.

--(P.II)→

9 *loco* *sffz secco* *p* *sfz* *f* *poco a poco cresc.*

Sub. *pp*

-- (P.II) -->

11 *ff* *fff* *ppp lontano* *sffz* *sffz secco* (loco)

*8va* *8vb* *P.I* *P.II*

*Subito Calmo* =c.42

(stop as though torn off)

-- (P.II) -->

13 *8va* *loco* *ppp* *pp loco* *sffz* *p* *espr.* *sffz* *f* *mp* *ppp* (quasi niente)

*8vb* *P.I* *P.II*

*Subito intenso* =c.65-70

*rit.*

-- (P.II) -->

17 *8va* *ppp lontano* *p* *ppp pp* (like echo) *sffz secco* *p* *sffz secco* *pp sempre*

*8vb* *P.I* *P.II*

*Tempo rubato* =c.42

*cantabile*

*agitato*

-- (P.II) -->

21 *8vb* *pp* *mp* *f* *sffz* *8vb* *sffz* *p molto espr.* *mf* *p* *pp* *sffz secco* *p*

*8va* *8vb* *P.I* *P.II*

*accel.*

-- (P.II) -->

Flexibly tempo ♩=c.110

25 26

*pp* sempre

*sffz* secco

*f*

*pp* legatiss. sempre

*sfz* (*pp*)

(loco)

*pp*

*PI* → sempre

P.II

agitato

*sfz* *sffz* *p* *mf* *ff*

*ppp* dolciss.

ad lib.

P.I

P.II

\* Chromatic cluster.

\*\* Repeat the boxed group of notes as fast as possible and without interruption for the indicated duration.

Flexibly tempo ♩=c.110

enter softly

Serenio *pp*

*p* *sffz* secco

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

niente

(loco)

P.I

P.III

P.II

agitato

*mf* *ff* *p* *ppp*

*mp* *sffz* *p* *sffz* (explosive!) *p*

P.I

P.II



31 *8va* *ppp* *lontano* *(loco)* *p* *mp* *p* *9* *11* *mp* *sfz*  
*8vb* *3* *3* *pp*  
*rit.* *legatiss.* *♩ = c. 54*

\*Depress key silently.

35 *pp* *sfz* *p* *sfz* *f* *pp* *mp* *sfz* *(resonance)* *c. 9"-12"*  
*accel.* *Tempo rubato* *♩ = c. 42*  
*pp* *p* *molto espr.*

\* Shake (tremolo-like) the chromatic cluster chord.

*PI* gradually release *PI*

40 *8va* *3* *sfz* *pp* *mp* *sfz secco* *mp* *sfz secco* *mp* *rit.* *sfz*  
*8vb* *3* *pp sempre* *p espr.*  
*PI* *PI*

\* After the sfz attack, depress the keys again silently and secured by sost. pedal.

44 *8va* *5* *5* *mp* *rit.* *sfz* *p* *p* *c. 7"*  
*8vb* *5* *5* *p* *p* *c. 7"*  
*Sub. pp* *dolciss.* *sfz* *pp* *mp* *f* *p* *dolciss.* *pp*

*PI*  
*PII*

# Misterioso $\text{♩} = c.54$

*e calmo lontano*  
*8va*  
 enter softly  
 Sereno *pp*  
 (like murmuring)  
*pp* (like echo) *pppp* *ppp* sempre (*sfz*)  
 (loco) *rit.* *a tempo*  $\text{♩} = c.54$   
 15<sup>ma</sup>  
*p* molto espr. *ppp sfz* Sub. *pp* *p* molto espr.  
 P.III P.I P.III

\* Shake (tremolo-like) the indicated white keys cluster and gradually become chromtic cluster

(15<sup>ma</sup>)  
 52  
*f* *p > pp sfz* *mp* *sfz* *ppp* *sfz* *pp* *mp > p sfz*  
 P.I gradually release P.I. P.I

(15<sup>ma</sup>)  
 55  
*sfz* *f* *ppp* *f* *ppp* sempre (*sfz*)  
*pp* *pp*  
 (Con ped.)

*agitato e string.*  
 (15<sup>ma</sup>) *8va*  
 58  
*f* *pp* *f* *p* *mp* *ff* Sub. *pp ~ mp*  
 Senza tempo  
 (loco) 1.v 60  
 (loco)

*Sorrowful*  $\text{♩} = c.35$   
 x 3-4 times  
 (loco) *ppp* sempre *f* (resonance) c.9"-12"  
 (like deep bass drum) *ppp* sempre *pp* *ppp*  
 8<sup>va</sup> P.I P.III

*Senza tempo* x 1      *Senza tempo* x 2      *Senza tempo*

♩ = c.35      ♩ = c.35

c.5"      5      c.5"-6" (resonance)

*pp* < *p*      *mp* >      *f*

Sub. *ff* sempre

PI      P.III      P.II      P.I

x 3      x 1      x 1      x 2      x 3      (resonance) c.7"

> *pp*      *f*      *ff*      *fff*

molto

♩ = c.35

*ppp* sempre      *f* sempre      *ppp* sempre      *f* sempre      *ppp* sempre

8vb

piu *p* (like gong)

(P.I)      (P.II)

*Piu tranquillo* ♩ = c.35      *molto rit.*

15<sup>ma</sup>

*pp*      *p* > *ppp*      *pp* > *pppp* perdendosi

8vb

(8vb)

(P.II)      P.III

*Calmo e lontano* ♩ = c.42      *Subito* ♩ = c.110      *Senza tempo*

(rit.)      15<sup>ma</sup>

niente      (loco) *ppp*      *pp*      *sfz*      (resonance)

(loco)      3      3

8vb

(P.II)      P.I      P.II