

Cosmorleans Concerto

Commissioned by Theodore Antoniou

for ALEA III

Gon Huang

written in C

2009

A * **RAPIDE, NEATENDITA** ♩ = 60 - 75

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trumpet in Bb

Trombone

Tuba

Xylophone

Hi-hat Cymbal

Snare Drum

Tomtoms

Vibraphone

Suspended Cymbal

Bass Drum

Timpani

Piano

Violin I

Violin 2

Viola

Violoncello

Contrabass

*) Those tempo mark is Esperanto words wich mean "Rapidly and unexpected."

**) This notation means regular glissando. Players don't have to make a wave-like glissando. It should be straight in terms of pitch-wise.

***) 6/8 and 3/4 exist together in this beginning part. Some bars can be considered as 6/8 and the others 3/4, so conductor should choose one of them as a guiding meter so that players can be punctual at the same time together. The guiding meter can be changed according to strategy of a conductor and players.

D

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Xyl.

hh.

5D.

Toms.

Vib.

Sc.

BD.

Timp.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Cb.

mf

p

f

E

58

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *ff*

Hn.

Tpt. *f*

Tpt.

Tbn.

Tba. *f*

Xgl.

hh.

5D. *ff*

Toms.

Vib.

5c.

BD. *ff* *f*

Timp.

Pno. *ff*

E

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc.

Cb.

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Xyl.

hd.

SD.

Toms.

Vib.

Sc.

BD.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *pp*

ff *pp*

f

f

ff *pp*

ff

F

84

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Tpt. *pp*

Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Xyl.

hh. *mp*

5D.

Tom.

Vib.

Sc.

BD.

Timp.

Pno. *pp*

F

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f* pizz.

*) + = closed hi-hat
 0 = open hi-hat

G

Fl. *ff* *f* *f* 2 2

Ob. *ff* *f* *f* 2 2

Cl. *f* *f* 2 2

Bsn. *f* *f*

Hn. *sf* *sf*

Tpt. *sf* *sf*

Tpt. *sf* *sf*

Tbn. *sf* *sf*

Tba. *sf* *sf*

Xyl.

hh. *sf* *sf*

5D. *sf* *sf*

Toms.

Vib.

5c.

BD. *sf* *sf*

Timp.

Pno. *f* 2 2 2 2 2 2

G

Vin. 1 *ff*

Vin. 2 *f* arco

Vla. *f* arco

Vc. *f* *ff* arco

Cb. *f* *ff* arco

ff

H

♩ = 70-80

105

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Xyl.

hr.

SD. *sf*

Toms. *f*

Vib.

Sc. ***** crash *f*

BD. *sf*

Timp. *f*

Pno.

Vln. I *f*

Vln. II *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

*) hard mallet

**) 

***) Keep playing the crash cymbal until other technique comes out.

113

Flute *slap tongue*
ff — *mf*

Clarinet *slap tongue*
ff — *mf*

Bassoon ****
ff — *mf*

Horn *f* — *p*
ff ³ — *mf*

Trumpet *f* — *p*
ff ⁵ — *mf*

Trombone *f* — *p*
ff — *mf*

Tuba *f* — *p*
ff

Xylophone *ff* ⁷

Snare Drum *ff* ⁶

Tom-toms *ff* ⁶

Vibraphone *ff* ⁵

Bass Drum *ff*

Timpani *ff* ⁵

Piano *ff* ⁶

Violin I *p*
ff — *mf*
col legno battuto *

Violin II *p*
ff ³ — *mf*
col legno battuto

Viola *p*
ff — *mf*
col legno battuto

Violoncello *p*
ff — *mf*
col legno battuto

Contrabass *p*
ff — *mf*
col legno battuto

*) This notation with x shape note head for string instrument means player strikes the tailpiece of the string instruments. It can be beaten by hairs or stick. In this case, it should be struck by stick because of the col legno marking.

**) This notation with x shape note head for wind instrument means player pushes hard one of the keys using index finger to generate key clicking sound.

I

122

Fl. *mf* *ff* slap tongue

Ob. *mf* *ff*

Cl. *mf* *ff* slap tongue

Bsn. *mf* *ff*

Hn. *mf* *ff*

Tpt. *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Xyl.

hh. 7 7

SD. 6 6 6 7

Toms. *f*

Vib.

Sc. 5 5

BD. 5 5

Timp. *f*

Pno. *ff* *f*

Vln. 1 *mf* *ff* col legno battuto

Vln. 2 *mf* *ff* col legno battuto

Vla. *mf* *ff* col legno battuto

Vc. *mf* *ff* col legno battuto

Cb. *mf* *ff* pizz.

I

127

Fl. non-slap tongue *f* *p*

Ob. *f* *p*

Cl. non-slap tongue *f* *p*

Bsn. *f* *p*

Hn. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Xyl.

hh.

SD. *f* *ff*

Tomms. *f* *ff*

Vib.

Sc. *ff*

BD. *ff*

Timp. *f* *f* *f*

Pno.

Vin. I. arco *f* *p*

Vin. 2. arco *f* *p*

Vla. arco *f* *p*

Vc. arco *f* *p*

Cb. arco *f* *p*

131

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *p* *ff*

Tpt. *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*

Xyl.

hh.

5D. *ff*

Toms. *ff*

Vib.

5c. *ff*

BD. *ff*

Timp.

Pno.

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

142

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Tpt.

Tpt.

Tbn.

Tba. *sf*

Xul.

hh.

SD.

Toms.

Vib.

Sc.

BD. *sf*

Timp.

Pno. *mp*, *f*, *mp*

Vin. I *p*

Vin. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score covers measures 142, 143, and 144. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines starting in measure 143, marked *p*. The brass section (Trumpets, Trombones, Tuba) is mostly silent, with the Tuba playing *sf* notes in measures 142 and 143. The percussion section (Xylophone, Snare, Bass Drum, Tom-toms, Vibraphone, Cymbals) is mostly silent, with the Bass Drum playing *sf* notes in measures 142 and 143. The piano part has a complex texture with multiple voices, including a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from *mp* to *f*. The string section (Violins I and II, Viola, Violoncello, Contrabass) has melodic lines starting in measure 143, marked *p*. The score is in 4/4 time and features various musical notations such as slurs, ties, and fingerings.

145

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *sf* *mp* *ff*

Tpt. *mp* *ff*

Tpt. *mp* *ff*

Tbn. *sf* *mp* *ff*

Tba. *sf* *mp* *ff*

Xyl.

hh.

5D.

Toms.

Vib.

Sc.

BD. *sf*

Timp.

Pno. *mp* *f* *mp* *ff*

Vin. 1 *mp* *ff* ord. (non-marcato) 3 3

Vin. 2 *mp* *ff* ord. (non-marcato) 3 3

Vla. *mp* *ff* ord. (non-marcato) 3 3

Vc. *mp* *ff* ord. (non-marcato) 3 3

Cb. *mp* *ff* ord. (non-marcato) 3 3

149 L

Fl. *fff* *ff* *ff*

Ob. *fff* *ff* *ff*

Cl. *fff* *ff* *ff*

Bsn. *fff* *ff* *ff*

Hn. *ppp* *sf* *sf* *ff*

Tpt. *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

Tba. *ff* *ff* *ff*

Xyl. *mf* *fff*

hh. *mf* *fff*

5D. *mf* *fff*

Toms. *sf* *sf* *sf*

Vib. *sf* *sf* *sf*

Sc. *sf* *sf* *sf*

BD. *sf* *sf* *sf*

Timp. *mf* *fff* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Pno. *ff* *fff*

Vln. 1 *fff* *ff* *ff*

Vln. 2 *fff* *ff* *ff*

Vla. *fff* *ff* *ff*

Vc. *fff* *ff* *ff*

Cb. *fff* *sf* *sf* *ff* *marcato sempre*

166

Fl. flutter tongue *mp* flutter tongue *mp*

Ob.

Bcl. *mp*

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Xyl.

hh.

5D. *mp*

Toms. *mp*

Vib.

Sc. *mp* ride

BD. *mp* **

Timp.

Pno.

Vin. 1

Vin. 2

Vla.

Vc.

Cb. *pizz.*

*) brush
 **) soft bass drum beater

180

Fl. *f* *mp* *mp* *f*

Ob. *f* *mp* *mp* *f*

B.Cl. *f* *mp* *mp* *f*

Bsn. *f* *mp* *mp* *f*

Hn. -

Tpt. harmon mute without cork *f* *mp* *mp* *f*

Tpt. harmon mute without cork *f* *mp* *mp* *f*

Tbn. -

Tba. -

Xyl. -

hh. -

5D. *f* *mp* *mp* *f*

Toms. -

Vib. -

Sc. -

BD. *f* *mp* *mp* *f*

Timp. -

Pno. *mf*

Vin. 1 *f* *mf*

Vin. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

O

186

Fl.
Ob.
B.Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Xyl.
hh.
SD.
Toms.
Vib.
Sc.
BD.
Timp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
mp *f*
ff
mf *pp* *f* *pp* *mp*
mf *pp* *f* *pp* *mp*
mf *pp* *f* *pp* *mp*
mf *pp* *f* *pp* *mp*
pizz. *f*

203

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

B.Cl. *f* *ff* *f* Clarinet

Bsn. *f* *ff* *f*

Hn. *f* *ff* *p* *ff*

Tpt. *f* *ff* *p* *ff*

Tpt. *f* *ff* *p* *ff*

Tbn. *f* *ff* *p* *ff*

Tba. *ff* *p* *ff*

Xyl. *f*

hh.

5D.

Tomms. *f* *ff*

Vib. *f* *ff*

Sc.

BD.

Timp. *f* *ff* *f*

Pno. *f*

Vln. I *mf* *ff* P

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *arco* *ff*

*) hard mallet

207

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Bsn. *p* *ff*

Hn. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Xyl. *ff*

hh.

SD.

Toms.

Vib.

Sc.

BD.

Timp. *ff*

Pno.

Vln. I *f* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *p* *ff* *f*

Vc. *f* *p* *ff* *f*

Cb. *f* *p* *ff* *f*

Q

211

Fl. *f* *p* *ff* 6

Ob. *f* *p* *ff* 6

Cl. *f* *p* *ff* 6

Bsn. *f* *p* *ff* 6

Hn. *p* *ff* *ff* 6

Tpt. *p* *ff* *f* 6

Tpt. *p* *ff* *f* 6

Tbn. *p* *ff* *f* 5

Tba. *p* *ff* *f* 5

Xyl.

hh.

SD.

Toms. *sf*

Vib. *sf*

Sc.

BD.

Timp. *sf* *f*

Pno. *ff* 3 6

Vin. 1 *f* *p* *ff*

Vin. 2 *f* *p* *ff*

Vla. *p* *ff* 3

Vc. *p* *ff* 3

Cb. *p* 3

Q

Q

221

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Xyl.

hh.

SD.

Toms. *ff*

Vib.

Sc.

BD.

Timp. *ppp* *ff* *ppp* *ff*

Pno. *ff*

Vin. 1 *ff* *f*

Vin. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

Detailed description: This page of a musical score covers measures 221, 222, and 223. The score is for a full orchestra. Measures 221 and 222 are in 6/4 time, and measure 223 is in 4/4 time. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horn, Trumpet, Trombone, Tuba) play a melodic line marked *ff* (fortissimo). The percussion section, including Timpani, Xylophone, Snare Drum, and Tom-toms, provides a rhythmic accompaniment with dynamic markings *ppp* (pianississimo) and *ff*. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) plays a rhythmic pattern marked *ff* and *f*. The Piano part features a complex texture with *ff* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

224

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *sf*

Tpt. *sf*

Tbn. *sf*

Tba. *sf*

Xyl.

hh. $\frac{6}{4}$

5D. $\frac{6}{4}$

Toms. $\frac{6}{4}$

Vib. *sf*

Sc. $\frac{6}{4}$ *sf*

BD. $\frac{6}{4}$

Timp. *ppp* *sf* *ppp* *sf* *ppp*

Pno. *ff* *ff* *sf* *sf* *sf*

Vin. I *ff* *f*

Vin. 2 *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

Detailed description: This page of a musical score covers measures 224, 225, and 226. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) play a melodic line starting in measure 224, marked *ff*. The brass section (Horn, Trumpet, Trombone, Tuba) provides harmonic support with *sf* dynamics. The percussion section (Timpani, Vibraphone, Snare, Bass Drum, Cymbals) features a complex rhythmic pattern in measure 224, with dynamics ranging from *ppp* to *sf*. The piano part (Piano) has a dense texture in measure 224, marked *ff*, and continues with a melodic line in measure 225, also marked *ff*. The score concludes in measure 226 with a final chord and melodic fragment.

227 **S**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *fff*

Tpt. *fff*

Tbn. *ff*

Tba. *ff*

Xul.

hh. $\frac{5}{4}$

SD. $\frac{5}{4}$

Toms. *ff*

Vib. $\frac{5}{4}$

Sc. *ff*

BD. $\frac{5}{4}$

Timp. *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Pno.

Vin. 1 *ff*

Vin. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *marcato sempre*

T

244

Fl. Piccolo

Ob.

Cl.

Bsn.

Hn. *mp* *f* *ff*

Tpt. *f* *ff*

Tpt. *f* *ff*

Tbn. *mp* *f* *ff*

Tba. *mp* *f* *ff*

Xyl.

hh.

5D.

Toms. *f* *ff*

Vib.

Sc.

BD.

Timp. *f*

Pno.

Vln. 1 *mp* *f* *ff*

Vln. 2 *mp* *f* *ff*

Vla. *mp* *f* *ff*

Vc. *mp* *f* *ff*

Cb. *mp* *f* *ff*

251

PFL *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Tba. *f* *p*

Xyl.

Hh.

SD. *f*

Toms. *f sempre*

Vb.

Sc. * crash *f*

BD. *mf*

Timp. *ff* *f*

Pno. *f sempre*

Vin. I *f* *p*

Vin. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *ff* *f* *p*

Flute *f*

*) Keep playing the crash cymbal until other technique comes out.

257 **U**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt.

Tpt.

Tbn.

Tba.

Xyl.

hh.

5D. *mf*

Tom. *mf*

Vib.

Sc.

BD. *mf*

Timp.

Pno.

U

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

264

Fl. *fff* **V** *p* *ff* (slap tongue)

Ob. *fff* *p* *ff* (**)

Cl. *fff* *p* *ff* (slap tongue)

Bsn. *fff* *p* *ff* (3)

Hr. *ff*

Tpt. *fff* (3)

Tpt. *fff* (3)

Tbn. *fff* *ff* *p* (***)

Tba. *fff* (3)

Xyl.

hh.

SD. *ff* (3)

Toms.

Vib.

Sc.

BD. *ff* (3)

Timp. *ff*

Pno. *fff* *ff* *p* *f*

Vin. 1 *fff* *ff* *p* *p* *ff* (sul ponticello, ord. (non-sul ponticello) col legno battuto)

Vin. 2 *fff* *ff* *p* *p* *ff* (sul ponticello, ord. (non-sul ponticello) col legno battuto)

Vla. *fff* *ff* *p* *p* *ff* (sul ponticello, ord. (non-sul ponticello) col legno battuto)

Vc. *fff* *ff* *p* *p* *ff* (sul ponticello, ord. (non-sul ponticello) col legno battuto)

Cb. *fff* *ff*

*) This notation with x shape note head for string instrument means player strikes the tailpiece of the string instruments. It can be beaten by hairs or stick. In this case, it should be struck by stick because of the col legno marking.

**) This notation with x shape note head for wind instrument means player press hard one of the keys using index finger to generate key clicking sound.

***) glisando

272

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Xyl.

hh.

5D.

Toms.

Vib.

5c.

BD.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

col legno battuto

ff *p*

5

col legno battuto

ff *p*

col legno battuto

ff *p*

3

col legno battuto

ff *p*

pizz.

ff *f*

arco.

espressivo

f

3

1] m m = . . .

280

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Xyl.
hh.
SD.
Toms.
Vib.
Sc.
BD.
Timp.
Pno.
Vin. 1
Vin. 2
Via.
Vc.
Cb.