

Michael Gandolfi

The Cosmic Garden in Bloom

This work was commissioned by: Grant Park Orchestral Association and individual underwriters to be named for the Grant Park Orchestra, Carlos Kalmar, Principal Conductor and Artistic Director

First performances: August 5&6, 2016, Jay Pritzker Pavilion, Grant Park Music Festival, Chicago, Illinois, Grant Park Orchestra, Carlos Kalmar, conductor

M51 Music (ASCAP)

michaelgandolfi.com

Instrumentation

3 Flutes (3rd Flute also Piccolo)
3 Oboes
3 Bb Clarinets (3rd Clarinet also Eb Clarinet)
3 Bassoons (3rd Bassoon also Contrabassoon)

4 Horns
3 C Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani
3 Percussionists

Xylophone, Glockenspiel, Tubular Chimes
Bass Drum, Snare Drum,
Crash Cymbals, Medium Suspended Cymbal,
Bride Drum, Triangle, Castanets, Temple Blocks

Harp
Piano

Strings

Performance Notes

Score is transposed.

Accidentals remain in effect for the duration of the measure, only at the octave in which they occur. They are sometimes rewritten within a measure for clarity. Naturals are often used across barline boundaries to further improve readability.

Approximate duration: 15'

Score Contents and movement durations

- I. Octagonia pp. 1-32 (12')
- II. The Comet Bridge pp. 32-56 (3')

Program Listing

The Cosmic Garden in Bloom (2016) Michael Gandolfi (b. 1956)
I. Octagonia
II. The Comet Bridge

Program Notes

The Cosmic Garden in Bloom continues a lifelong project that was started in 2004 when I first discovered Charles Jencks' magnificent 'Garden of Cosmic Speculation,' a 30-acre masterpiece of land art, sculpture, plantings and musings on science, nature, mathematics, cosmology, and our place in the universe. My method is to compose music to Jencks' garden as it grows through the years. The two movements that comprise the present work, *Octagonia* and *The Comet Bridge*, which total fifteen minutes in length, will be added to the existing eleven movements, bringing the total work to eighty-five minutes in length. It is not my intention that the entire 13-movement work be performed in one concert. I suggest that it is best to select any number of movements, placed in any order, for a given concert. This is equivalent to the way in which one experiences Jencks' garden – from different perspectives on different occasions.

The first movement of *The Cosmic Garden in Bloom*, *Octagonia*, is based on a library that is found at 'the Garden of Cosmic Speculation.' As the title suggests, the library is all about 'eights,' as is my piece. *Octagonia* is an eight-sided building, which houses texts centered on eight main topics: Nature and Evolution, Language and Mind, Arts and Architecture, Philosophy and Power, Feminism and Spirituality, Economics and Politics, Religion and the first eight books of the Bible, and Science and Cosmology. I composed passages or themes that represent each of these topics and set them in a dialogue throughout the piece's 12-minute length. These themes appear in the order listed above. However, it is not necessary to chart them literally to gain access to the piece. There is much to observe purely on a musical basis, without dependence on programmatic elements. One salient feature worth illuminating is the aggregate of the opening descending scales, which represent Nature and Evolution. These scales recur in various guises throughout the movement. It seemed to me appropriate that the Nature and Evolution theme functions in this way, as nature and evolution are responsible for each of the other topics. These scales are comprised of eight notes and by the movement's end, all twenty-nine possible eight-note scales are heard.

The Second movement, *The Comet bridge*, is a brief, exceedingly fast, energetic romp, akin in sound to the steely, sleek and glistening design of Jencks' 'Comet Bridge' – a recently completed footbridge at 'the Garden of Cosmic Speculation' that spans a shallow ravine. We have a long history with comets, which has sparked myriad myths and folklore, including the belief that comets were the harbinger of doom, a myth that was likely started when one was observed at the time of Julius Caesar's death in 44 BC. A brief middle section of this otherwise increasingly-energetic work, winks its eye at this notion.

The premiere of this work in Pritzker Pavilion is particularly gratifying owing it being a design by Frank Gehry, a very good friend of Charles Jencks. I am also very moved by the artistic support of Leigh Levine, Carlos Kalmar and the Grant park Orchestra.

- Michael Gandolfi

The Cosmic Garden in Bloom

Octagonia

5

Adagio ♩ = 66

Nature and Evolution...

Language and Mind...

Flute 1,2

Flute 3/Piccolo *to Picc.*

Oboe 1,2

Oboe 3

Clarinet in B \flat 1 *mf*

Clarinet in B \flat 2 *mf*

Clarinet in B \flat 3/E \flat Cl.

Bassoon 1,2

Bassoon 3/Cbsn. *to Cbsn.*

Horn in F 1,2

Horn in F 3,4

Trumpet in C 1,2

Trumpet in C 3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Glockenspiel *Glock.* *f*

Percussion 2

Percussion 3

Harp *f*

Piano *f* *mp* *fp* *fp*

Violin 1 *f*

Violin 2 *f* *mp* *fp* *fp*

Viola

Violoncello *mf*

Contrabass *mf*

8 12

Fl. 1 *mf* *p*

Fl. 2 *mf*

Ob. 1 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Glk.

Hp.

Pno. *mp* *fp* *fp*

Vln. 1

Vln. 2 *f* *mp* *fp* *fp*

Vla.

Vc. *f* *mf*

Cb. *f* *mf*



(gliss. harm. ad lib.)

16

Vln. 1 *mf* (gliss. harm. ad lib.) II.

Vln. 2 *mf* (gliss. harm. ad lib.) II.

Vla. *mf* (gliss. harm. ad lib.) I.

Vc.

Cb.

18 20

B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

21

Fl. 1
Fl. 2
Ob. 1,2
Ob. 3
B♭ Cl. 1,2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
C Tpt. 1
Glk.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Arts and Architecture...

26 29

Fl. 1 *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1

Hn. 2

C Tpt. 1 *f*

C Tpt. 2 *mf* *f*

Timp. *f*

Glk.

Trgl. *f* Triangle

Hp.

Pno.

Vln. 1

Vln. 2

Vla. *f*

Vc. *f*

Cb. *f*

70

Fl. 1
Fl. 2
Fl. 3
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

78 80

B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

87

Bsn. 1

Bsn. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

dim.

rit.

mp dim.

mp



Meno mosso ♩ = 66
Feminism and Spirituality...

95

98

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Timp.

T.C.

Hp.

p

p

p

pp *près de la table*

p

p

pizz.

gliss.

Meno mosso ♩ = 66

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

p

p

p

pizz.

101

Fl. 1
Fl. 2
Fl. 3
Bsn. 1
Bsn. 2
Timp.
T.C.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

This musical score block covers measures 101 to 104. It features a woodwind section with three flutes (Fl. 1, 2, 3) and two bassoons (Bsn. 1, 2). The percussion section includes timpani (Timp.) and a tam-tam (T.C.). The keyboard section consists of a grand piano (Hp.). The string section includes two violins (Vln. 1, 2), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The score is written in a key signature of two flats and a 4/4 time signature. Measure 101 is marked with a first ending bracket. The piano part features a complex rhythmic pattern with many sixteenth notes. The woodwinds play melodic lines with triplets and slurs. The bassoons play a steady eighth-note accompaniment. The strings play a rhythmic pattern of eighth notes.



105

Fl. 1
Fl. 2
Fl. 3
Bsn. 1
Bsn. 2
Timp.
T.C.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

This musical score block covers measures 105 to 108. It features the same instrumentation as the previous block: three flutes, two bassoons, timpani, tam-tam, grand piano, two violins, a viola, a cello, and a double bass. The score is written in a key signature of two flats and a 4/4 time signature. Measure 105 is marked with a first ending bracket. The piano part continues with its complex rhythmic pattern. The woodwinds play melodic lines with triplets and slurs. The bassoons play a steady eighth-note accompaniment. The strings play a rhythmic pattern of eighth notes.

109 112

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Bsn. 1,2
Bsn. 3
Hn. 1
Timp.
T.C.
Hp.
Vln. 1
Vln. 2
Vc.
Cb.

a 2

mp
mp
mp
mp
mp
mp
mp
p
mp
mp
mp
mp

Detailed description: This block contains the musical score for measures 109 through 112. The score is arranged in a standard orchestral format with staves for Flutes (Fl. 1, 2, 3), Oboe (Ob. 1), Bassoons (Bsn. 1,2, 3), Horns (Hn. 1), Timpani (Timp.), Tom Cymbal (T.C.), Harp (Hp.), Violins (Vln. 1, 2), Viola (Vc.), and Cello (Cb.). Measures 109 and 110 feature various woodwind parts with triplets and slurs. The Harp part has a continuous arpeggiated pattern. Measure 111 is mostly silent for most instruments. Measure 112 shows a change in dynamics and melodic lines for several instruments, including the Flutes, Oboe, Bassoons, Horns, and Cello. A box containing the number '112' is located at the top right of the page.

113

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1,2,3
Hn. 1
Hn. 3
Timp.
T.C.
Hp.
Vln. 1
Vln. 2
Vc.
Cb.

mp
mp
mp
mp
a 3
mf
mp
mp

Detailed description: This block contains the musical score for measures 113 through 116. The score continues with the same orchestral instrumentation as the previous block. Measures 113 and 114 feature complex woodwind passages with many triplets and slurs. The Bassoon part (Bsn. 1,2,3) has a triplet marked 'a 3'. The Harp part continues with its arpeggiated pattern. Measures 115 and 116 show further development of the woodwind lines and changes in dynamics. A double bar line symbol is located at the top left of this section.

117

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Bsn. 1,2,3
Hn. 1
Hn. 3
Hn. 4
Timp.
T.C.
Hp.
Vln. 1
Vln. 2
Vc.
Cb.

mp

a 3

mp

mp

This musical score block covers measures 117 to 120. It features a full orchestral ensemble including three flutes, three oboes, three bassoons, three horns, timpani, triangle, harp, two violins, two violas, and a cello. The music is characterized by frequent triplet patterns across various instruments. The dynamic marking *mp* (mezzo-piano) is used throughout. The bassoon part includes the marking *a 3*. The harp part features a complex, rhythmic accompaniment. The woodwinds and strings play sustained notes with triplet ornaments.

121

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Bsn. 1,2,3
Hn. 1
Hn. 3
Hn. 4
Timp.
T.C.
Hp.
Vln. 1
Vln. 2
Vc.
Cb.

a 3

This musical score block covers measures 121 to 124. It continues the orchestral arrangement from the previous block. The instrumentation remains the same. The music maintains the triplet patterns and dynamic levels. The bassoon part is marked *a 3*. The harp part continues its rhythmic accompaniment. The woodwinds and strings play sustained notes with triplet ornaments.

131

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Bsn. 1,2,3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

B. Tbn.

Timp.

T.C.

B.D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

a 3

mf

mf

135

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Bsn. 1,2,3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Tbn. 1
B. Tbn.
Timp.
T.C.
B.D.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Allegro ♩ = 88

Economics and Politics...

139

Fl. 2

Fl. 3 *to Picc.*

Ob. 2

Ob. 3

Bsn. 1,2,3 *a 3* **3. to Cbsn.**

Hn. 1

Hn. 3

C Tpt. 1

Tbn. 1

B. Tbn.

Timp.

B.D.

Hp.

Pno.

Allegro ♩ = 88

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



146

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

153

Ob. 1
Ob. 2,3
B♭ Cl. 1
Bsn. 1,2
Cbsn.
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

165

Ob. 1
Ob. 2,3
Bsn. 1,2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

171

169^a 3

Ob. 1,2,3

Bsn. 1,2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

Tbn. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

177

176^a 3

Ob. 1,2,3

Bsn. 1,2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

183 ^{a3}

Ob. 1,2,3

Bsn. 1,2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

190

194

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1,2,3

Bsn. 1,2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 2

Glk.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

212 Religion and the first eight books of the Bible...

This musical score page, numbered 212, is titled "Religion and the first eight books of the Bible...". It features a variety of instruments and parts:

- Woodwinds:** B♭ Clarinets (1, 2, 3), Bassoons (1, 2), and Contrabassoon (C. Bn.).
- Brass:** Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2), and Tuba.
- Other Instruments:** Timpani (Timp.), Triangle (Trgl.), Violins (1, 2), Viola (Vla.), and Cello (Cb.).

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f marcato*. The Triangle part is specifically marked with *f*. The woodwind and string parts feature complex rhythmic patterns, including sixteenth-note runs and triplets. The brass parts provide harmonic support with sustained notes and rhythmic patterns.

221

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Trgl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for page 23, measures 221-228, features a complex orchestral arrangement. The woodwind section, including three B♭ Clarinets, two Bassoons, and a Contrabassoon, plays a melodic line starting in measure 221 with a forte dynamic. The brass section, consisting of four Horns, three Trumpets, two Trombones, a Baritone Trombone, and a Tuba, provides harmonic support with sustained notes and some rhythmic patterns. The percussion section includes Timpani and Trgl. (Triangle). The string section, with Violins 1 and 2, Viola, Violoncello, and Contrabass, plays a rhythmic accompaniment. The score is written in a key signature of two flats and a common time signature.

237

Fl. 1,2,3
Ob. 1,2,3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1,2
Hn. 3,4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Trgl.
C. Cym.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fff
Crash Cymb.
f

245

Fl. 1, 2, 3
Ob. 1, 2, 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Trgl.
C. Cym.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

254

$\text{♩} = \text{♩}$

253

Fl. 1,2,3

Ob. 1,2,3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Trgl.

C.Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

to Bsn.

4/4

28

$\text{♩} = 88$

260 Science and Cosmology...

268

Score for measures 260-268. Instruments include Bsn. 1, Bsn. 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., Tuba, Cas., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music features a variety of dynamics, including *f* (forte), and includes a section for Castanets starting at measure 268. The tempo is marked $\text{♩} = 88$.

270

272

280

Score for measures 270-280. Instruments include Tbn. 1, Tbn. 2, B. Tbn., Tuba, Trgl., Cas., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The music features a variety of dynamics, including *f* (forte), and includes a section for Triangle starting at measure 270. The tempo is marked $\text{♩} = 88$.

281 284

Bsn. 1
Bsn. 2
T. Blk.
Trgl.
Cas.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.



288

286

Fl. 1
Fl. 2
Fl. 3
B♭ Cl. 1
Bsn. 1
Bsn. 2
T. Blk.
Trgl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

291 294

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Ob. 3 *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *mp*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Vln. 1

Vln. 2

Detailed description: This block contains the musical score for measures 291 to 294. The score is arranged in a standard orchestral format with staves for Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Bass Clarinet (B♭ Cl. 1), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3), Violins (Vln. 1, 2), and Viola. Measures 291-293 feature woodwind entries with triplets and accents, marked *mp*. Measure 294 shows a continuation of these patterns. Horns 1, 2, and 3 play sustained notes, marked *p*. The strings are silent.

298 301

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *mp*

Ob. 2 *mp*

Ob. 3 *mp*

B♭ Cl. 1 *mp*

Bsn. 1 *poco*

Bsn. 2 *poco*

Hn. 1

Hn. 2

Hn. 3

Detailed description: This block contains the musical score for measures 298 to 301. The score continues with woodwind parts. Measures 298-300 feature woodwind entries with triplets and accents, marked *mp*. Measure 301 shows a continuation of these patterns. Horns 1, 2, and 3 play sustained notes. Bassoons 1 and 2 have a *poco* marking. The strings are silent.

304 307

Fl. 1 *pp* 3

Fl. 2 *pp* 3

Fl. 3 *pp* 3

B♭ Cl. 1 *pp* 3

B♭ Cl. 2 *p* *poco* *pp*

B♭ Cl. 3 *p* *poco* *pp*

Hn. 1

Hn. 2

Hn. 3

Pno. *pp* 3

Vln. 1 *p* arco

Vln. 2 *p* arco

Vla. *p* arco

Vc. *p*

Cb. *p*

315 323 rit.

Tbn. 1 *mp* *p* *pp*

Tbn. 2 *mp* *p* *pp*

B. Tbn. *mp* *p* *pp*

Tuba *mp* *p* *pp*

Vln. 1 *mp* *p* *pp*

Vln. 2 *mp* *p* *pp*

Vla. *mp* *p* *pp* div.

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

326 Adagio ♩ = 66 **rit.**

B♭ Cl. 1 *p*

B♭ Cl. 2 *p* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Glock. *mp*

Hp. *mp*

Pno. *mp*

Adagio ♩ = 66 **rit.**

Vln. 1 *mp* *pp* *p* *ppp*

Vln. 2 *mp* *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* *ppp*



The Comet Bridge

Presto ♩ = 168

B♭ Cl. 1 *ppp*

Hp. *mp*

Presto ♩ = 168

Vln. 1 *f*

Vln. 2 *f*

8

B♭ Cl. 1

B♭ Cl. 2

Hp.

Vln. 1

Vln. 2

Vla.

ppp

f

14

Xyl.

Pno.

Vln. 1

Vln. 2

Vla.

Xvl.

f

20

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Xyl.

Pno.

Vln. 1

Vln. 2

Vla.

f

This musical score page, numbered 34, contains measures 25 through 32. The instrumentation includes:

- Flutes 1, 2, and 3 (Fl. 1, Fl. 2, Fl. 3)
- Oboes 1, 2, and 3 (Ob. 1, Ob. 2, Ob. 3)
- Bass Clarinet 1 (B♭ Cl. 1)
- Trumpets 1 and 2 (C Tpt. 1, C Tpt. 2)
- Timpani (Timp.)
- Xylophone (Xyl.)
- Piano (Pno.)
- Violins 1 and 2 (Vln. 1, Vln. 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Contrabass (Cb.)

The score features complex woodwind passages with many slurs and accents. The strings play a steady accompaniment. Key performance markings include *f* (forte) and *con sord.* (con sordina) for the brass and percussion, and *p* (piano) for the strings in measure 32. A boxed measure number '32' is located at the top right of the page.

45

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Hn. 1

Hn. 2

Hn. 3

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Xyl.

Pno.

Vln. 1

Vln. 2

Vla.

Cb.

57 58

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f sfz mf*

Ob. 2 *f sfz mf*

Ob. 3 *f sfz*

B♭ Cl. 1 *sfz mp*

B♭ Cl. 2 *sfz mp*

B♭ Cl. 3 *sfz mp to Eb Cl.*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

Bsn. 3 *sfz to Cbsn*

Hn. 1 *sfz*

Hn. 2 *sfz*

Hn. 3 *sfz*

Hn. 4 *sfz*

Timp. *sfz sfz*

Xyl. *sfz mf*

Med. Susp. Cymb. *p f*

Hp. *mf*

Pno. *sfz mf*

Vln. 1 *sfz p pizz.*

Vln. 2 *sfz f pizz.*

Vla. *sfz f pizz.*

Vc. *arco sfz f pizz.*

Cb. *f sfz*

98

Fl. 1, 2
Picc.
Ob. 1, 2, 3
B♭ Cl. 1, 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Xyl.
C. Cym.
B. D.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

ff
f
senza sord.

712 a 2

Fl. 1,2

Picc.

Ob. 1,2,3

B♭ Cl. 1

B♭ Cl. 2

E♭ Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

C.Cym.

B.D.

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(gliss.)

f

ff

118 122

Fl. 1,2
Picc.
Ob. 1,2,3
B♭ Cl. 1
B♭ Cl. 2
E♭ Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1,2
Hn. 3,4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Xyl.
C. Cym.
B. D.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

This page of the musical score, numbered 46, is for the piece "The Comet Bridge" from "The Cosmic Garden in Bloom". The score is written for a large symphony orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1,2 (marked *a 2*)
- Piccolo:** Picc.
- Oboes:** Ob. 1,2,3 (marked *a 3*)
- Clarinets:** B♭ Cl. 1, B♭ Cl. 2, E♭ Cl.
- Bassoons:** Bsn. 1, Bsn. 2, C. Bsn.
- Horns:** Hn. 1,2, Hn. 3,4
- Trumpets:** C Tpt. 1, C Tpt. 2, C Tpt. 3
- Trombones:** Tbn. 1, Tbn. 2, B. Tbn., Tuba
- Timpani:** Timp.
- Woodwinds:** Xyl., C.Cym., B.D.
- Keyboard:** Hp. (Harp), Pno. (Piano)
- Strings:** Vln. 1, Vln. 2, Vla., Vc., Cb.

The score is in 3/4 time and begins at measure 124. It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The piano part has a prominent melodic line with triplets. The brass section provides a strong harmonic and rhythmic foundation, with trumpets and trombones playing a driving eighth-note pattern. The woodwinds have intricate passages, with flutes and oboes playing rapid sixteenth-note figures. The strings play a steady eighth-note accompaniment. The harp part is mostly sustained chords, and the cymbals and bass drum provide rhythmic accents.

130

Fl. 1,2
Picc.
Ob. 1,2,3
B♭ Cl. 1
B♭ Cl. 2
E♭ Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1,2
Hn. 3,4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Xyl.
C.Cym.
B.D.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

...like an approaching train...

141 142

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1,2
Hn. 3,4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Xyl.
B.D.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

172

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Ob. 3
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1,2
Hn. 3,4
C Tpt. 1,2,3
Tbn. 1,2
B. Tbn.
Tuba
Timp.
Xyl.
Hp.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fp
fp
f
mp
p
p
p
p
pizz.
mp

Detailed description: This page of a musical score covers measures 172 through 177. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl. 1, 2), piccolo (Picc.), three oboes (Ob. 1, 2, 3), three B-flat clarinets (B♭ Cl. 1, 2, 3), two bassoons (Bsn. 1, 2), and a contrabassoon (C. Bn.). The brass section consists of two horns (Hn. 1,2 and 3,4), three cornets (C Tpt. 1,2,3), two trombones (Tbn. 1,2), a baritone (B. Tbn.), and a tuba. The percussion section includes timpani (Timp.), xylophone (Xyl.), and harp (Hp.). The string section has two violins (Vln. 1, 2), viola (Vla.), violin (Vc.), and cello (Cb.). The score shows various musical notations such as rests, melodic lines, and dynamic markings. Key dynamics include *fp* (fortissimo piano), *f* (forte), *mp* (mezzo-piano), and *p* (piano). The cello part includes a *pizz.* (pizzicato) marking. The page number 172 is at the top left, and 177 is in a box at the top right.

