

Topographies for orchestra

Christopher Luna

Instrumentation

2 Flutes	fl.
2 Oboes	ob.
2 Clarinets in Bb	cl.
2 Bassoons	fag.

4 French Horns in F	cor.
2 Trumpets in Bb	trp.
3 Trombones	trb.
1 Tuba	tub.

Timpani	timb.
Suspended Cymbal	plato susp.
Glockenspiel	glock.
5 Tomtoms	toms.
Tamtam	tamtam

Violins I	vl. I
Violins II	vl. II
Violas	vla.
Violoncello	vlc.
Double basses	cb.

Indications

All instruments are written in C. Piccolo Flute, Glockenspiel and Double basses are written in their respective transpositions. The Clarinet in Bb, the Horns in F and the Trumpets in Bb, are transposed in their parts.

Pitches

#	$\frac{1}{4}$ tone higher
##	$\frac{3}{4}$ tone higher
↓	$\frac{1}{4}$ tone lower
↓↓	$\frac{3}{4}$ tone lower
↑	highest possible note in the instrument

The quarter tones can be played approximately.

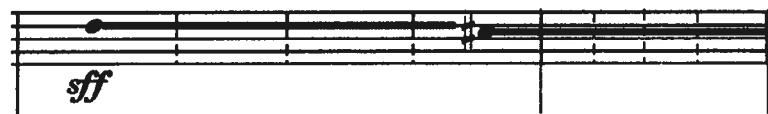
On the notation

The piece is written in the measure of 4/4, combining traditional and proportional notation.

In the proportional notation, the first beat is represented with a continuous vertical line (in the parts, it is enlarged beneath the staff, as noted in the example below); the second, third and fourth beats are represented with vertical dotted lines. Silences are represented with blank space. Sounds are represented with note heads followed by horizontal lines.



The pulse must always be constant and should not vary when the distance between the lines representing pulses 1 to 4 become unequal in different places of the score. In the previous example, every pulse represented by vertical line is in the tempo of 60 beats/minute, even when the distances within the lines in the 2nd bar are shorter.



In the proportional notation, the horizontal beams that group the notes do not represent the durations of quavers or semi-quavers. These beams are used with the purpose of articulating groups of sounds placed within the pulses (see example below). In this sense, groups of notes joined with beams must be played free from the regular divisions of pulse and in an improvised manner. Rhythmic flexibility is the main purpose of the proportional notation in this piece.



For the conductor

When traditional and proportional notations appear simultaneously within the sections of the full score (i.e.: the strings appear in traditional notation while the woodwinds and brass appear in proportional notation), the first beat will not be aligned among the sections. The first beat written on the bar line in the proportional notation and the first beat written after the bar line in the traditional notation sound simultaneously.

Vibrato

Most of the sounds in the piece require discretion or absence of vibrato unless it is suggested. The vibrato used in the piece is based on dynamics rather than pitch. It is represented in the following ways:



vibrato

accel. vibrato

accelerando vibrato

n.v.

non vibrato



The rhythmical groupings on top of the vibrato symbol indicate the number of accents in the dynamics that will be played within the pulse.

Glissandi

Some glissandi include points of reference regarding the distribution of notes within the glissandi. The note heads used as reference should not be accentuated or attacked.



Strings

ORD Ordinario

SP Sul Ponticello

ST Sul Tasto

Topografías

Christopher Luna Mega
(2009)

1

d=55 Lejano

1 vl. I solo

cb. div. a 3

2

2 vl. I solos

3 vl. II solos

cb. div a 4

(22)

vln. I
div. a 3

vln. II
div. a 3

vlc.
div. a 4

cb.
div. a 3

8va sempre

sfp

8va sempre

sfp

8va sempre

sfp

8va sempre

sfp

8va sempre

p

como un canto devoto
gliss.

mp

[sp]

p

[sp]

p

p

pp

p

pp

p

sfp

p

4

(32)

v.I
div. a 3

v.II
div. a 3

v.II
div. a 3

cb.
div. a 2

ORD

This musical score page contains four systems of music for string instruments. The top two systems are for violins (v.I and v.II), each divided into three parts (div. a 3). The bottom two systems are for cello/bass (cb.), also divided into two parts (div. a 2). The music is in common time. Measure 32 begins with a sixteenth-note pattern. Subsequent measures show eighth-note patterns with grace notes. Dynamic markings include 'f' (forte) and 'p' (piano). The score concludes with the instruction 'ORD'.

5

J=65

(40)

vi.I
div. a 4

vi.II
div.a 4

vlc.
div.a 3

cb.
div. a 3

8va sempre

sfp

gliss.

p

gliss.

p

gliss.

SP **SP** — **ORD**

s

sfp

p

5

6

(48)

ob.I

cl.I

glock.

vi.I
div.a 4

vi.II
div.a 4

Unis.

vlc.

cb.

7

J=75 con impulso y energía

Detailed description: This is a page from a musical score. It contains two measures of music, numbered 6 and 7. Measure 6 ends with a dynamic f. Measure 7 begins with a dynamic sf. The score is divided into several instrumental parts: ob.I, cl.I, glock., vi.I (divided into 4), vi.II (divided into 4), Unis., vlc., and cb. Various dynamics are indicated throughout the score, such as sfp, mf, and p. Measure 7 also includes a tempo marking J=75 and a performance instruction "con impulso y energía".

54

fl.I fl.II ob.I ob.II cl.I cl.II glock.

vla. vlc.

mf

gliss.

mf 6

6

(63)

fl.1

fl.2

ob.1

ob.2

cl.1

cl.2

fag

p f

vi. I
div. a 4

vi. II
div. a 4

gloss.

6

6

vi. c

(66)

fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
fag.

p — *f* —

vi.I
div.a 4

vi.II
div.a 4

vla.
mf

vlc.
gloss.

cb.

sf mf

sf

dim. *p*

sp — **ORD**

fp

fp

sp

f

mp

10

sorpresivo

10

(73)

fl.

ob.

cl. I

fag.

cor. 1y2

trp

timb.

(8^{va}) Unis.

vi. I

(8^{va}) Unis.

vi. II

vla.

Cb.

sorpresivo

Ponte

sfmf

sfmf

sfmf

sfmf

sfmp

sfmp

p

gliss.

sfmp

sfmp

p

11 radiante

82

fl.

ob.

cl. I

II

gliss.

sfmf

f

gliss.

sfmf

radiante

vl. I

vl. II

mf

mf

mf

mf

cb.

12

12

86

fl.

ob. II sf mf

cl. gliss. sf mf

fag. I sf mf

vla. div. a 6

vlc. div. a 5

cb.

This page contains ten staves of musical notation. The top four staves are for woodwind instruments: Flute (fl.), Oboe (ob.), Clarinet (cl.), and Bassoon (fag.). The bottom six staves are for strings, grouped into two sets: 'vla. div. a 6' (Violin) and 'vlc. div. a 5' (Violoncello). The notation includes various dynamic markings such as 'ff', 'f', 'sf', and 'mf'. Special instructions like 'gliss.' (for the clarinet) and 'Rit.' (for the oboe) are also present. Measures are numbered from 86 to 112.

13

13

sorpresa

1494 **inquieto**
 $\text{J}=90$

Musical score page 14, section "inquieto" at tempo $\text{J}=90$. The score includes parts for flute (fl.), oboe (ob.), clarinet (cl.), bassoon (fag.), cor anglais (cor.), cor., trumpet (trp.), trombone (trb.), tuba (tub.), tuba and tubular bells (trb. y tub.), timpani (timb.), and five tom-toms (5 toms). The score features dynamic markings such as *f*, *sfmf*, *mf*, *p*, *mp*, and *gliss.* Various performance techniques are indicated, including grace notes, slurs, and specific attack instructions like "a 2" and "I". The tuba part includes a rhythmic pattern with a "3" above it. The 5 toms part shows a continuous eighth-note pattern with a "3" above it.

15

agitado

muy agitado

molto rall - a tempo

fl.	<i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>f</i>
ob.	<i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>f</i>
cl.	<i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>f</i>
fag.	<i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>f</i>
cor. I y II	<i>f</i>	<i>sfmf</i>	<i>f</i>	<i>sfmf</i>	<i>sfmf</i>
trp.	<i>f</i>	<i>sfmf</i>	<i>sfmf</i>	<i>f</i>	<i>sfmf</i>
trb.	<i>f</i>	<i>sfmf</i>	<i>f</i>	<i>sfmf</i>	<i>sfmf</i>
trb. y tub.	<i>f</i>	<i>sfmf</i>	<i>f</i>	<i>sfmf</i>	<i>sfmf</i>
timb.	<i>f</i>	<i>f</i>	<i>mf</i>	<i>f</i>	<i>f</i>
toms.	<i>mf</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>

agitado

muy agitado

molto rall - a tempo

vl. I
div. 3

vl. II
div. a3

vla.
div. a 3

vlc.
div a 2

vl. I div. 3	<i>f</i>	<i>loco</i>	<i>loco</i>	<i>f</i>	<i>loco</i>
vl. II div. a3	<i>f</i>	<i>loco</i>	<i>loco</i>	<i>f</i>	<i>loco</i>
vla. div. a 3	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
vlc. div a 2	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>
cb.	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>f</i>

16

molto vibrato

molto rall.

poco vibrato

102

fl. *simile* *molto vibrato* *poco vibrato*

ob. *simile* *molto vibrato* *poco vibrato*

cl. *molto vibrato* *molto rall.* *poco vibrato*

cor. I y II *simile* *molto vibrato* *molto rall.* *poco vibrato*

trp. *simile* *molto vibrato* *molto rall.* *f*

trb. *simile* *molto vibrato* *molto rall.* *f*

trb. y tub. *molto vibrato* *molto rall.* *f*

timb. *mf* *molto vibrato* *molto rall.* *poco vibrato*

(toda la sección) *molto vibrato* *molto rall.* *poco vibrato*

vl. I div. 3 *molto vibrato* *molto rall.* *fff*

simile *molto vibrato* *molto rall.* *fff*

vl. II div. a 3 *molto vibrato* *molto rall.* *fff*

simile *molto vibrato* *molto rall.* *fff*

vla. div. a 3 *molto vibrato* *molto rall.* *fff*

simile *molto vibrato* *molto rall.* *fff*

vlc. div a 2 *molto vibrato* *molto rall.* *fff*

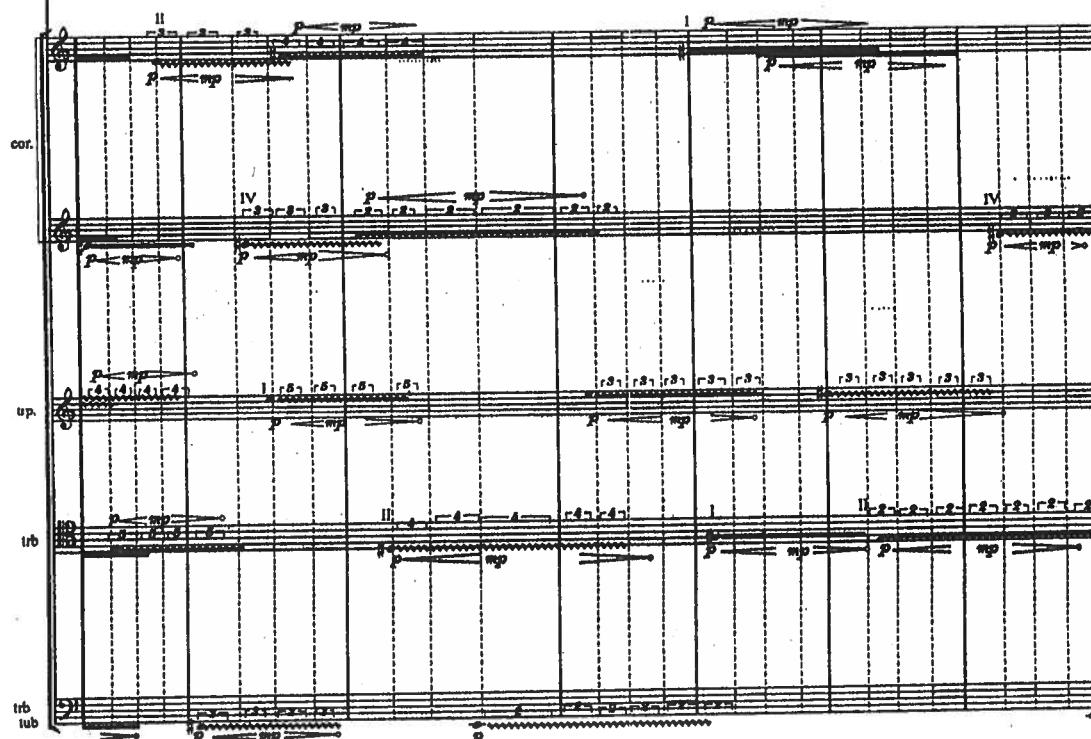
simile *molto vibrato* *molto rall.* *fff*

cb. *molto vibrato* *molto rall.* *fff*

A tempo

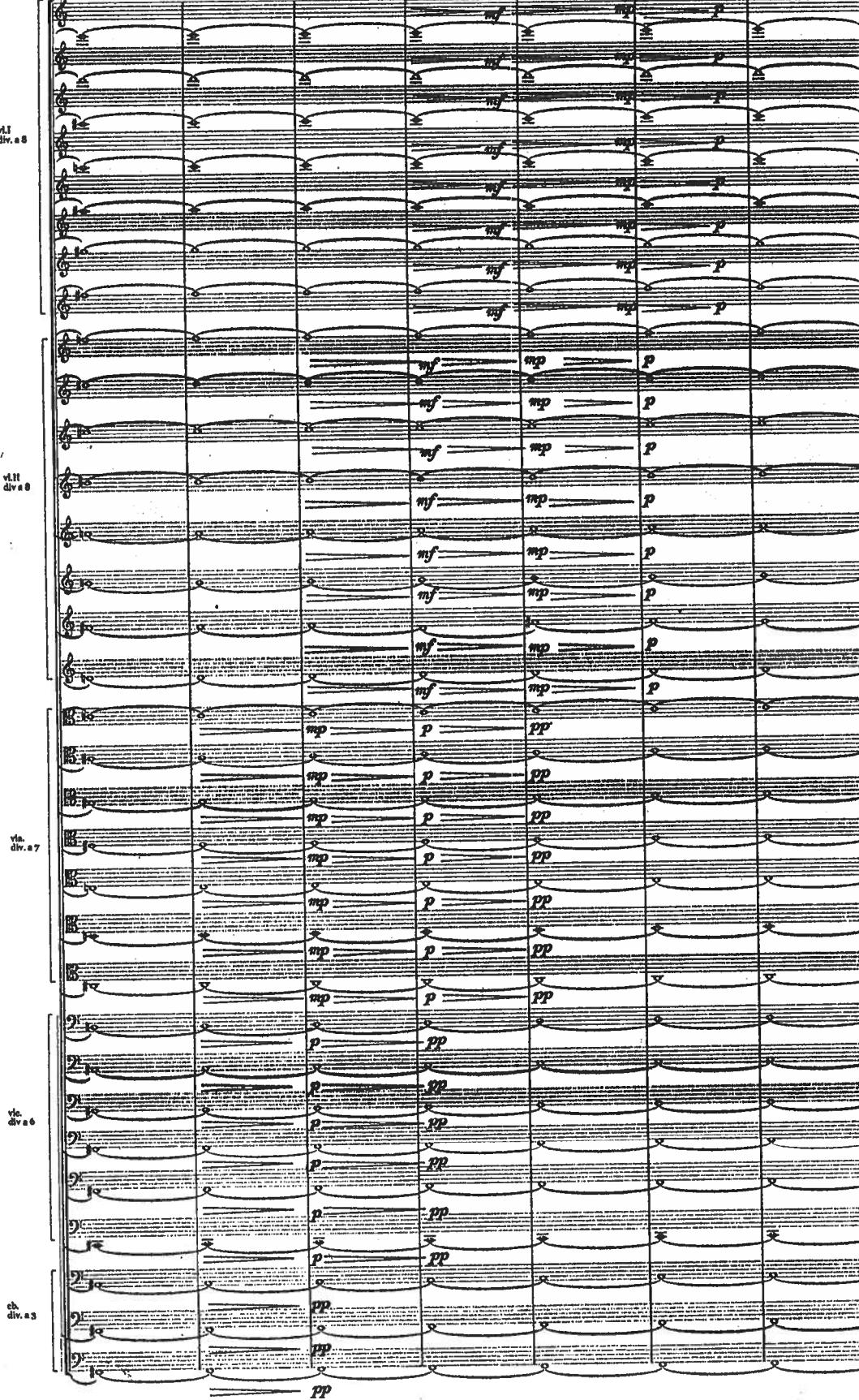
gradualmente lenguideciendo

(III) 

II 

gradualmente lenguideciendo

18.8

v.II div. a 8 

19

cobrando vida

118

119

21 (132)

(134)

v. I div. a 6

v. II div. a 8

v. III div. a 8

v. IV div. a 7

v. V div. a 6

v. VI div. a 5

22 intenso

140

fl.

ob.

cl.

fg.

cot.

tp.

trb.

trb. tub.

int. tub.

intenso

vcl. a 2

vcl. a 3

cb. v. 2

25 accel. vibrato ----- n.v

fl.
ob.
cl.
bass.

accel. vibrato ----- n.v
1-II cors.
III-IV tpt.
trb.
trb. tub.

accel. vibrato ----- n.v
5.8. v.II div. a 3
1.3.4.7.
accel. vibrato ----- n.v
2.6.
accel. vibrato ----- n.v
1.4.5.
accel. vibrato ----- n.v
7.8. v.II div. a 3
accel. vibrato ----- n.v
2.3.6.
accel. vibrato ----- n.v
1.2.3.4.7. v.IA div. a 2
accel. vibrato ----- n.v
5.6.

accel. vibrato ----- n.v
2.4.5.6. v.IC div. a 2
1.2.3.
accel. vibrato ----- n.v
1.
accel. vibrato ----- n.v
2.
accel. vibrato ----- n.v
1.3. cb. div. a 2

25

en extasis

156

fl.

ob.

cl.

f

26

cor.

trp.

trb.

tub.

f

p

en extasis

vla.
div. a 4

vln.

Unis.

vlc.

cb.

f

s

26

27

158

This musical score page contains two systems of music, numbered 26 and 27.

System 26 (Measures 158-159):

- Woodwinds:** Flute (fl.), Oboe (ob.), Clarinet (cl.) play eighth-note patterns primarily on the first three staves.
- Brass:** Horn (cor.) enters on the fourth staff with a sustained note at p .
- Percussion:** Bass drum (bd.) and Snare drum (sd.) provide rhythmic support.

System 27 (Measures 159-160):

- Woodwinds:** Flute (fl.), Oboe (ob.), Clarinet (cl.) continue their eighth-note patterns.
- Brass:** Trombones (trb.) and Tubas (trb. tub.) enter on the fourth staff, playing eighth-note patterns at f .
- String Section:** The section is divided into six parts (div. a 6) and five parts (div. a 5). The violins (vln.) play eighth-note patterns, while the cellos (cel.) play sustained notes.
- Bass:** Double bass (Cb.) provides harmonic support with sustained notes.

27

160

ob.
bass.
cl.
cor.
tr.
tb.

28.2

v.l.i
div. a 8v.l.ii
div. a 7v.la
div. a 6v.lc
div. a 5

Contrabass

v.l.i
div. a 8

v.l.ii
div. a 7

v.la
div. a 6

v.lc
div. a 5

Contrabass

163

28

fl.

ob.

cl.

bcl.

ccl.

trp.

trb.

trb. b

lub

29

282

vcl.
div. a 8

vcl.
div. a 7

vla.
div. a 6

vcl.
div. a 5

Contrabass

29

30

30

166

This musical score page contains two systems of music, numbered 29 and 30, with a tempo marking of 166.

System 29:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Clarinet (Cl.):** Playing eighth-note patterns.
- Cors. (Corno):** Playing sustained notes.
- Trombones (trb.):** Playing eighth-note patterns.
- Tuba (tba.):** Playing sustained notes.
- Violin I (vl. I):** Playing sixteenth-note patterns, dynamic ff.
- Violin II (vl. II):** Playing sixteenth-note patterns, dynamic ff.
- Viola (Vla.):** Playing eighth-note patterns.
- Cello (Vc.):** Playing eighth-note patterns, dynamic ff.
- Bass (Cb.):** Playing eighth-note patterns.

System 30:

- Flute (Fl.):** Playing eighth-note patterns, dynamic f.
- Oboe (Ob.):** Playing eighth-note patterns, dynamic f.
- Clarinet (Cl.):** Playing eighth-note patterns, dynamic f.
- Cors. (Corno):** Playing eighth-note patterns, dynamic f.
- Trombones (trb.):** Playing eighth-note patterns, dynamic f.
- Tuba (tba.):** Playing sustained notes, dynamic ff.
- Violin I (vl. I div. a 3):** Playing sixteenth-note patterns, dynamic ff.
- Violin II (vl. II div. a 2):** Playing sixteenth-note patterns, dynamic ff.
- Viola (Vla. div. a 6):** Playing eighth-note patterns.
- Cello (Vc. div. a 5):** Playing eighth-note patterns, dynamic ff.
- Bass (Cb.):** Playing eighth-note patterns, dynamic ff.

Dynamic markings include ff, sf, mf, s, and gliss.

Musical score for orchestra and choir, page 169. The score is divided into three systems.

System 1: Flute, Oboe, Clarinet, Bassoon, Horn (II), Trombone, Trombone, Bass Trombone/Tuba. The flute, oboe, clarinet, and bassoon play eighth-note patterns. The horn (II) and trombones play sustained notes. The bass trombone/tuba enters with a dynamic of f .

System 2: Violin I (div. a 3), Violin II (div. a 2), Viola (div. a 2), Cello, Double Bass. The violins play sixteenth-note patterns with slurs. The viola and cello provide harmonic support. The double bass has a sustained note. The section concludes with a dynamic of f .

System 3: The section begins with a dynamic of sf . The violins play sixteenth-note patterns. The viola and cello provide harmonic support. The double bass has a sustained note. The section concludes with a dynamic of f .

Musical score page 32 featuring six staves of music:

- Top staff:** cors. (C-clef, bass clef) playing sustained notes. Dynamics: *sf*.
- Second staff:** cors. (C-clef, bass clef) playing sustained notes.
- Third staff:** trb. (Bass clef) playing sustained notes. Label: *a2*. Dynamic: *p*.
- Fourth staff:** trb. (Bass clef) playing sustained notes. Dynamic: *p*. Label: *gliss.*
- Fifth staff:** vln. I div a 2 (G-clef) playing eighth-note patterns.
- Sixth staff:** vln. II div a 2 (G-clef) playing eighth-note patterns.
- Seventh staff:** vla. div a 2 (C-clef) playing eighth-note patterns.
- Bottom staff:** vlc. (C-clef) playing eighth-note patterns.

The score includes vertical bar lines and dashed vertical lines indicating measure boundaries. The vocal parts (vln. I, vln. II, vla.) play eighth-note patterns in a rhythmic pattern across the measures. The brass and woodwind parts provide harmonic support with sustained notes.

32

173

33

Musical score for measures 32 and 33. The score includes parts for flute (fl.) and oboe (ob.). Measure 32 starts with a dynamic of *ff*. Measure 33 begins with a dynamic of *ff*, followed by a glissando instruction (*gliss.*) and a dynamic of *f*.

Musical score for brass instruments: cors., trb., and tub. The tuba part includes a dynamic of *f* and a glissando instruction (*gliss.*). The tuba part also features a dynamic of *ff*.

Musical score for strings: vln. I div a 2, vln. II div a 2, vla. div a 2, and vlc. The strings play eighth-note patterns. The basso continuo (cb.) part features a dynamic of *ff* and a glissando instruction (*gliss.*).

Text in the score: *extático, muy expresivo*

175

fl. 1
fl. 2
ob. 1
ob. 2
cl. 1
cl. 2

cors.
trp.
trb.
trb. tub.

vi. I div a 2
vi. II div a 2
vla. div a 2
vc. div a 3
Cb.

gliss. III *gliss.* I *a2* *f* II *ff* IV *p*

gliss. *gliss.* *gliss.*

ff *ff* *ff* *ff* *ff* *ff* *ff*

34

178

Fl.

Ob.

Cl.

cor. (I)

cor. (III)

Trp.

Trb.

Trb. Tub.

vl. I div. a 2

vl. II div. a 2

vla. div. a 2

Unis. biss.

Vc.

Cb.

35

36

182

fl.1

fl.2

ob.1

ob.2

cl.1

cl.2

cor.

fp.

trb.

trb.
tub.

gliss.

v1.1

v1. 1

vl.2

vla

v10

vi

cb

p

37

185

37

38

38

188 luminoso

picc.

fl.I

ob.

cl.

fag.

fff

cor.

trp.

trb.

tub.

p *f* *sf* *gliss.* II

mp *f* *p* *sf* *sf* *sf*

p *f* *sf* *mf* *f* *f*

mp *f* *p* *sf* *sf* *sf*

sf *sf*

luminoso

Unis.

v.l.I

ff *ff* *sf* *sf* *ff* *ff*

Unis.

v.l.II

ff *ff* *sf* *sf* *ff* *ff*

Unis.

v.la.

ff *ff* *sf* *sf* *ff* *ff*

Unis.

vlc.

ff *ff* *sf* *sf* *ff* *ff*

cb.

ff *ff* *ff* *ff* *ff* *ff*

muy intenso

200

Picc.

Fl.

Ob.

Cl.

fag.

cor. *ff*

III

(*a* 2) *ff*

trp. *ff*

a 2

tbn. *ff*

trb. tub.

timb. *mf* *f* *mf* *f* *f* *ff*

vln. I **muy intenso** *ff* *fff* *ff* *fff*

vln. II *ff* *fff* *ff* *fff*

vla. *ff* *ff* *ff* *ff*

vlc. *ff* *ff* *ff* *ff*

cb. *ff* *ff* *ff* *ff*

40

con toda la energía

(207) molto rall.

a tempo

rall. -

41

2II $J=58$

picc
fl. I
ob.
cl.
fag
cors.
fp.
g. b.
trb.
tub.
tam-tam
vln I
vln II div a 2
vla
vlc
cb.

Glockenspiel

$J=58$

mp

p sub.

p sub.

DIV. I

pp

42

218 en radiante calma

fl.

ob.

cl.

cor.

43

en radiante calma

4 vl. I

vl. 2

cb.
div. a 2

7:8

43

44

(223)

fl. I

ob. I

cl. I

cor. I y II

4 vln. I

Vln. 2

Vla.

cb. div. a 2

Div. 1

p

p

sfp

mf

p

mf

p

mf

p

44

229

fl. I

ob. I

cl. I

cor. I y II

4 vln. I

Vln. 2

cb. div. a 2

46 (235)

fl. I *sfp* 5 6 *p* *sfp* *f*

ob. I *sfp* *p* *p* *p* *sfp* *sfp* *p*

cl. I *sf* *mf* *p* *p* *sfp*

cor. I y II *mp*

4 v.II *sfp* *sfp* *p*

Vln. 2

cb. div. a 2 *Unis.* *gliss.* *p*

240

fl. *sfp* *p*

ob.

cl. *p* *fp* *p* *p*

v.I *gliss.* *ppp* *mf*

vlc. *p*

cb. *ppp* *mf*

245 etéreo

picc.

f. I

ob.

cl.

fg.

cor. I y II

vln. I

vln. 2

Vla.

vlc.

cb.

etéreo

The musical score consists of ten staves. The top five staves (picc., f. I, ob., cl., fg.) are grouped under the heading 'etéreo'. The bottom five staves (cor. I y II, vln. I, vln. 2, Vla., vlc.) are grouped under the heading 'Div.'. Various dynamics such as *p*, *pp*, *mf*, and *mp* are indicated throughout the score. Articulation marks like slurs and grace notes are also present.

47

48
254

48