

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.
Violoncelli	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

‡	¼ tone higher
##	¾ tone higher
∩	¼ tone lower
∩∩	¾ 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

Topografias

Christopher Luna Mega
(2009)

♩ = 55 Lejano

1

8^{va} sempre

1 vl. I solo

cb. div. a 3

p

sfp

2

11

8^{va} sempre

2 vl. I solos

3 vl. II solos

cb. div a 4

sfp

p

sfp

vi. I
div. a 3

vi. II
div. a 3

vlc.
div. a 4

cb.
div. a 3

22

8^{va} sempre

sfp

8^{va} sempre

sfp

8^{va} sempre

sfp

8^{va} sempre

sfp

8^{va} sempre

sfp

8^{va} sempre

p

como un canto devoto

gliss.

mp

SP

p

SP

p

p

8

pp

p

sfp

p

4

32

vl.I
div. a 3

vl.II
div. a 3

vlc.
div. a 3

cb.
div. a 2

5
♩=65
40

vl.I
div. a 4

vl.II
div. a 4

vlc.
div. a 3

cb.
div. a 3

The musical score is organized into four systems. The first system (measures 1-4) features Violin I and II parts, each divided into four staves. The Violin I part includes markings for *8va sempre* and *sfp*. The Violin II part also includes *8va sempre* and *sfp*. The second system (measures 5-8) features the Viola part, divided into three staves, with markings for *gliss.* and *p*. The third system (measures 9-12) features the Cello/Double Bass part, divided into three staves, with markings for *sfp* and *p*. The fourth system (measures 13-16) features the Cello/Double Bass part, divided into three staves, with markings for *gliss.* and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

5

6

7

$\text{♩} = 75$ con impulso y energía

48

ob.I

cl.I

glock.

$\text{♩} = 75$ con impulso y energía

vi.I
div. a 4

vi.II
div. a 4

vcl.

Unis.

cb.

Unis.

54

fl. I

fl. II

ob. I

ob. II

cl. I

cl. II

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

glock.

vla.

vc.

f

mf

mf

gliss.

60

fl. I

fl. II

ob. I

ob. II

cl. I

cl. II

fag. a2

p ————— *f*

8^{va} sempre

vl. I
div. a 4

vl. II
div. a 4

vcl.

63

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

vl. I
div. a 4

vl. II
div. a 4

vcl.

gliss.

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

mp

radiante

82

fl. *sfmf* *f*

ob. *sfmf* *f* *gliss.*

cl. *sfmf* *f* *mf* *sfmf* *gliss.* *gliss.* I II

radiante

vl. I

vl. II

vcl. div. a5 *mf*

cb. *mf*

86

fl.

ob.

cl.

fag.

vla.
div. a 6

vlc.
div. a 5

cb.

14
94 **inquieto**
♩ = 90

fl. *f*

ob. *f* a 2

cl. *f* a 2

fag. *sfmf* 1 3

cor. *sfmf* I

cor. *sfmf* III *f*

trp. *sfmf* I *f* *sfmf*

trb. *sfmf* I *sfmf* *f* *sfmf*

trb. y tub. *sfmf* tub. *f* *mf* 3

timb. *mp* *f* *mp* gliss

5 toms *mf* 3

molto vibrato ----- *molto rall* ----- *poco vibrato*

102

fl. *simile* *fff*

ob. *simile* *fff*

cl. *fff*

cor. I y II *simile* *f*

trp. *simile* *f*

trb. *simile* *f*

trb. y tub. *f*

timb. *mf* *f*

molto vibrato ----- *molto rall* ----- *poco vibrato*

(toda la sección)

vl. I div. 3 *fff*

vl. II div. a3 *fff*

via. div. a 3 *fff*

vlc. div. a 2 *fff*

cb. *fff*

A tempo

100

fl.
ob.
cl.

dim.

mf

A tempo

1-2
3-4
trp.
trb. 1 y 2
trb. tub.

dim.

mp

p

A tempo

tam tam

mf

(baqueta blanda)

A tempo

vi. I div. a b
vi. II div. a b
vi. div. a b
vi. (via.)
vi. (via.)
cb. div. a b

fff (vi. I y vi. II)

f (via.)

mf (via.)

mp (cb.)

aliss.

gradualmente languideciendo

III

Flute (fl.)
Oboe (ob.)
Clarinet (cl.)
Cor (cor.)
Trumpet (trb.)
Tuba (tub.)

Dynamic markings: *p*, *mp*, *mf*, *pp*.
Fingering and breath marks are present throughout the score.

III

gradualmente languideciendo

Violin I (v.I. div. 8)
Violin II (v.II. div. 8)
Viola (v.a. div. 4)
Cello (v.c. div. 6)
Double Bass (cb. div. 3)

Dynamic markings: *mf*, *mp*, *p*, *pp*.
The score features extensive phrasing and dynamic shading across all string parts.

cobrando vida

118

fl.

ob.

cl.

cor.

trb. tub.

119

cobrando vida

16.8

vi. I div. 8

vi. II div. 8

vi. div. 7

vc. div. 4

cb. div. 3

128

20

n.

ob.

cl.

fig.

Detailed description: This section of the score covers measures 128 to 131. The Flute part (n.) features a melodic line with a long slur across measures 128-130 and a final note in measure 131. The Oboe (ob.), Clarinet (cl.), and Bassoon (fig.) parts provide harmonic support with sustained notes and some melodic movement. Dynamic markings include *mp* (mezzo-piano) for the woodwinds.

cor.

trp.

trb.

trb. tub.

Detailed description: This section covers measures 128 to 131 for the brass instruments. The Cor (cor.) part has a melodic line with a slur and dynamic markings of *p* (piano) and *mp*. The Trumpet (trp.), Trombone (trb.), and Trombone/Tuba (trb. tub.) parts are mostly sustained notes, with the tuba part showing a dynamic marking of *p*.

129

20.2

v.I. div. 8

v.II div. 8

via. div. 7

vc. div. 6

cb. div. 3

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

Detailed description: This section covers measures 128 to 131 for the string ensemble. All parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are playing sustained notes with long slurs. The word *gliss.* (glissando) is written above several notes in the Violin I, Violoncello, and Contrabasso parts. Dynamic markings include *f* (forte) in the lower strings.

21

132

fl.
ob.
cl.
fag.

cor.
trp.
trb.
trb. tub.

134

21.2

v.l. div. a 8
v.l. div. a 8
v.a. div. a 7
v.a. div. a 6
cb. div. a 5

fl.

ob.

cl.

fig.

I-II

cor.

III-IV

trp.

trb.

trb. tub.

v.I. div. a.8

v.II div. a.8

via. div. a.7

vic. div. a.6

cb. div. a.3

gliss.

f

140

fl.

ob.

cl.

fig.

cor.

tp.

trb.

trb. tub.

intenso

vi. I
div. a 3

vi. II
div. a 3

via.
div. a 2

vic.
div. a 3

cb.
div. a 2

145

fl. *accel. vibrato* *n.v.*

ob. *accel. vibrato* *n.v.*

cl. *accel. vibrato* *n.v.*

fas. *accel. vibrato* *n.v.*

1-II *accel. vibrato* *n.v.*

cor. *accel. vibrato* *n.v.*

III-IV *accel. vibrato* *n.v.*

trp. *accel. vibrato* *n.v.*

trb. *accel. vibrato* *n.v.*

tub. *accel. vibrato* *n.v.*

accel. vibrato *n.v.*

5.8.

1.3.4.7.

2.6.

1.4.5.

7.8.

2.3.6.

1.2.3.4.7.

5.6.

3.

2.4.5.6.

1.

2.

1.3.

vi. I *div. a 3*

vi. II *div. a 3*

via. *div. a 2*

vic. *div. a 3*

cb. *div. a 2*

25

accel. vibrato ----- n.v

fl.

ob.

cl.

fg.

accel. vibrato ----- n.v

I-II

cors.

III-IV

tpt.

trb.

trb. tub.

accel. vibrato ----- n.v

5.8.

vi. I

div. a 3

1.3.4.7.

2.6.

1.4.5.

7.8.

vi. II

div. a 3

2.3.6.

1.2.3.4.7.

5.6.

via.

div. a 2

accel. vibrato ----- n.v

2.4.5.6.

1.2.3.

1.

4.5.6.

2.

1.3.

vic.

div. a 2

cb.

div. a 2

en éxtasis

156

fl. *f*

ob. *f*

cl. *f*

f

This section contains the musical notation for the woodwind instruments: flute (fl.), oboe (ob.), and clarinet (cl.). Each instrument has two staves. The music consists of rapid sixteenth-note passages, often beamed together. Dynamic markings of *f* (forte) are present throughout the section. A circled number 156 is located at the beginning of the flute staff.

cor.

trp. *f*

trb. *f*

trb. tub. *f*

tub. *p*

This section contains the musical notation for the brass instruments: cor (cornets), trp (trumpets), trb (trombones), and trb. tub (tuba). Each instrument has two staves. The cor and trb parts are mostly silent, indicated by horizontal lines. The trp and trb. tub parts play sustained notes with a dynamic marking of *f*. The tuba part (trb. tub.) has a dynamic marking of *p* (piano) and includes a 'tub.' label.

en éxtasis

vla.
div. a 4

Unis.

vlc. *f*

cb. *f*

s

This section contains the musical notation for the string instruments: vlc (violin) and cb (cello). Each instrument has two staves. The vlc part is marked 'Unis.' (unison) and has a dynamic marking of *f*. The cb part also has a dynamic marking of *f* and includes a 's' (sordano) marking.

158

fl.

ob.

cl.

cor.

trb.

trb. tub.

vla. div. a 6

vcl. div. a 5

Cb.

27

160

Woodwind and brass section score. The woodwind section includes flutes (fl.), oboes (ob.), and clarinets (cl.). The brass section includes trumpets (trp.), trombones (trb.), and tubas (tub.). The score shows complex rhythmic patterns and dynamic markings such as *mf*, *f*, and *ff*. A large bracket spans across the woodwind staves, indicating a sustained or overlapping passage.

String section score. It includes staves for Violin I (vi. I), Violin II (vi. II), Viola (via.), Violoncello (vic.), and Contrabass. The Violin I and II parts are divided into groups (div. a 8 and div. a 7 respectively). The Viola part is divided into 6 parts (div. a 6). The Violoncello part is divided into 5 parts (div. a 5). The Contrabass part is a single staff. The score features a consistent rhythmic pattern across all parts, with dynamic markings such as *f*.

Musical score for woodwinds and brass instruments. The staves are labeled from top to bottom: fl. (Flute), ob. (Oboe), cl. (Clarinet), cor. (Cor Anglais), tp. (Trumpet), trb. (Trombone), and trb. tub. (Tubas). The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for string instruments. The staves are labeled from top to bottom: vl. I div. a 8 (Violin I, first division), vl. II div. a 7 (Violin II, first division), via. div. a 6 (Viola, first division), vlc. div. a 5 (Violoncello, first division), and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl.

Ob.

Cl.

cors.

trp.

trb.

trb. tba.

vi. I
div. a 3

vi. II
div. a 2

Vla.
div. a 6

Vc.
div. a 5

Cb.

169

fl.

ob.

cl.

cor.

trp.

trb.

trb. tub.

vi. I
div a 3

vi. II
div a 2

vla.
div a 2

vlc.

cb.

This musical score page, numbered 32, contains the following parts and markings:

- cors. (Cornets):** Two staves. The top staff ends with a dynamic marking of *sf*.
- trb. (Trumpets):** Two staves. The top staff has a marking *a2* above the first measure and *gliss.* above the second measure.
- trb. tub. (Trumpets/Tubas):** One staff.
- vi. I (Violin I):** One staff, marked *div a 2*.
- vi. II (Violin II):** One staff, marked *div a 2*.
- vla. (Viola):** One staff, marked *div a 2*.
- vcl. (Violoncello):** One staff.

The score features a complex rhythmic pattern with many beamed notes and slurs across all parts. Vertical dashed lines indicate specific measures throughout the score.

173

fl

ob

cors.

cors.

trb.

trb. tub.

vi. I
div a 2

vi. II
div a 2

vla.
div a 2

vlc.

cb.

ff

ff

ff

f

f

ff

f

gliss.

gliss.

extático, muy expresivo

173

This page of a musical score contains the following parts and markings:

- Flutes (fl.):** Two staves (1 and 2) with first and second endings. Dynamics include *f* and *ff*. Markings include *gliss.* and *v*.
- Oboes (ob.):** Two staves (1 and 2) with first and second endings. Dynamics include *f* and *ff*. Markings include *gliss.* and *v*.
- Clarinets (cl.):** Two staves (1 and 2) with first and second endings. Dynamics include *f* and *ff*. Markings include *gliss.* and *v*.
- Cornets (cors.):** Two staves with dynamics *f* and *ff*. Markings include *gliss.*, *III*, and *IV*.
- Trumpets (trp.):** Two staves with dynamics *f* and *p*. Markings include *1*, *a 2*, and *gliss.*.
- Trumpets (trb.):** Two staves with dynamics *f* and *mf*. Markings include *gliss.* and *b*.
- Violins (vi.):** Four staves (vi.I, vi.II, and two staves for *div a 2*) with dynamics *ff*. Markings include *gliss.*.
- Violas (via.):** Two staves for *div a 2* with dynamics *ff*.
- Violoncellos (vic.):** Three staves for *div a 3*.
- Double Bass (Cb.):** One staff.

178

Fl. *ff* *mp* *ff*

Ob. *ff* *mp* *ff*

Cl. *ff* *mp* *ff*

cor. *f* *mf* *f*

Trp. *f* *f*

Trb. *f* *mf* *f*

Trb. Tub. *f* *ff*

vl. I div. a 2 *ff*

vl. II div. a 2 *ff*

vla. div. a 2 *ff*

Vc. Unis. *f* *gliss.*

Cb. *ff*

182

fl. 1
fl. 2
ob. 1
ob. 2
cl. 1
cl. 2
cor.
trp.
trb.
trb. tub.
vl. 1
vl. 2
vla.
vlc.
cb.

gliss.
gliss.
gliss.
p
sf
gliss.

(I)
(III)
(I)
(trb.)

Detailed description: This page of a musical score covers measures 182 to 185. It features a full orchestral ensemble. The woodwinds (flutes, oboes, and clarinets) play a rhythmic, sixteenth-note pattern with slurs and accents. The brass section (cornets, trumpets, and trombones) provides a sustained harmonic support with long notes and slurs. The string section (violins, viola, and cello) plays a similar sustained harmonic texture, with some glissando markings. The score includes various dynamic markings such as *p* (piano) and *sf* (sforzando), and includes first and second endings for the brass instruments. The page number 35 is in the top left, and 36 is in the top right.

185

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

This section of the score contains six staves for woodwinds. The first two staves are for flutes (fl. I and fl. II), the next two for oboes (ob. I and ob. II), and the last two for clarinets (cl. I and cl. II). Each staff features a melodic line with various articulations, including slurs and accents. The woodwinds play in unison or close harmony.

cors.
tpt.
tbn.
trb.
tba.

This section of the score contains five staves for brass and percussion. The top staff is for Cor Anglais (cors.), followed by Trumpets (tpt.), Trombones (tbn.), Trumpets/Bass Trombones (trb.), and Trombones/Bass Trombones (tba.). The Cor Anglais part includes a trill (tr) and a tritone (si bemol). The brass parts feature various dynamics such as *ff*, *f*, and *mp*, along with glissandos and slurs.

vn. 1
vn. 2
via.
vc.
cb.

This section of the score contains five staves for strings: Violin 1 (vn. 1), Violin 2 (vn. 2), Viola (via.), Violoncello (vc.), and Contrabasso (cb.). The strings play a melodic line characterized by frequent glissandos (gliss.) and slurs. The Violoncello and Contrabasso parts include dynamic markings such as *ff* and *f*.

188 luminoso

picc. *fff*

fl. I *fff*

ob. *fff*

cl. *fff*

fag. *fff*

cor. *mp* *f* *mf* *f* *gliss.* *sf* *f* *sf* *f*

trp. *p* *f* *sf* *mf* *ff* *f*

trb. *p* *f* *sf* *sf*

tub. *mp* *f* *sf* *sf*

luminoso

Unis. *sf* *fff* *f* *f* *sf* *fff*

Unis. *sf* *fff* *f* *f* *sf* *fff*

Unis. *sf* *fff* *f* *f* *sf* *fff*

vcl. *sf* *fff* *f* *f* *sf* *fff*

cb. *sf* *fff* *f* *f* *sf* *fff*

196

Picc.

Fl.

Ob.

Cl.

fag.

cor. *a 2*

trp.

trp. II

tbn.

trb. tub. *a 2*

ff tr. (do)

vln. I

vln. II

via.

vlc.

cb.

muy intenso

200

This musical score page, numbered 200, is titled "muy intenso". It contains staves for the following instruments:

- Picc.** (Piccolo): Empty staff.
- Fl.** (Flute): Empty staff.
- Ob.** (Oboe): Empty staff.
- Cl.** (Clarinet): Empty staff.
- fag.** (Bassoon): Empty staff, with a large handwritten "A" circled in the center.
- cor.** (Cor Anglais): Staff with notes and dynamics *ff* and *fff*.
- trp.** (Trumpet): Staff with notes and dynamics *ff* and *fff*, including markings "III" and "(a 2)".
- tbn.** (Trombone): Staff with notes and dynamics *ff* and *sf*, including marking "a 2".
- trb. tub.** (Tuba): Empty staff.
- timb.** (Timpani): Staff with rhythmic patterns and dynamics *mf*, *f*, and *fff*.
- vln. I** (Violin I): Staff with notes and dynamics *fff*, including marking "ORD".
- vln. II** (Violin II): Staff with notes and dynamics *fff*, including marking "ORD".
- vla.** (Viola): Staff with notes and dynamics *sf* and *fff*, including markings "ORD" and "SP".
- vlc.** (Violoncello): Staff with notes and dynamics *sf* and *fff*, including markings "ORD" and "SP".
- cb.** (Contrabasso): Staff with notes and dynamics *fff*, including marking "ORD".

The score features various dynamic markings such as *ff*, *fff*, *sf*, *mf*, and *f*. It also includes performance instructions like "ORD" (Ordinary) and "SP" (Spiccato), and some notes are marked with "III" or "(a 2)".

Orchestra

40

con toda la energía

41

207 molto rall.

a tempo

rall.

The musical score is arranged in systems. The first system includes woodwinds: piccolo (picc.), flute I (fl. I), oboe (ob.), clarinet (cl.), and bassoon (fag.). The second system includes brass: cornets (cors.), trumpet (trp.), trombone I (trb.), and trombone II (trb. tub.). The third system includes percussion: suspended cymbal (plato susp.) and timpani (timb.). The fourth system includes strings: Violin I (vi. I), Violin II (vi. II), Viola (via.), Violoncello (vic.), and Contrabasso (cb.).

Tempo markings: **molto rall.** (measures 207-208), **a tempo** (measures 209-210), and **rall.** (measure 211). Dynamic markings include **sf**, **fff**, **ff**, and **f**. The brass section (trb. I and II) has a section marked **II** in measure 210. The string section has a **loco** marking in measure 209. The percussion section includes a **tam tam** section in measure 209.

211 ♩=58

picc
fl. I
ob.
cl.
fag.

cors.
trp.
trb.
trb. tub.

tam-tam

Glockenspiel

♩=58

mp

vl. I
vl. II
div a 2
vla.
vlc.
cb.

p sub.

p sub.

Div. I

pp

218 en radiante calma

fl. *I* *6* *6* *6*

ob. *I* *<f* *p<f* *sf* *p* *f* *sfp* *sf* *f* *>p*

cl. *I* *mp<f* *sf* *sf* *sf* *p* *f* *p* *f* *p* *f* *p* *f* *sf* *sf* *f* *p<f* *sf* *<f*

cor. *I* *p* *f*

III *sf*

en radiante calma

4 vl. I *p* *p* *sfmf*

vi. 2 *8^{va} sempre* *p*

8^{va} sempre *p*

cb. div. a 2 *p* *f* *p* *f*

pp *mp* *p*

223

fl. I
ob. I
cl. I
cor. I y II
4 vl. I
Vln. 2
Vla.
cb. div. a 2

mf *mp* *mf* *p* *mf* *sfp*
f sfmp *sfmp* *mf* *sfp* *f sf* *sfp* *mp* *p* *f* *sfp*
mf *mf*
p *mf* *p* *mf* *sfp*
p *p* *mf* *p*

5 5 9 9 1

Div. 1

gliss.

Detailed description: This page of a musical score contains measures 223 through 228. The score is arranged in a system with staves for Flute I, Oboe I, Clarinet I, Horns I and II, Violin I, Violin II, Viola, and Double Basses (divided into two parts). The key signature has one sharp (F#) and the time signature is 4/4. The Flute I part features a melodic line with dynamic markings from *mf* to *sfp* and includes a five-measure rest in the second measure. The Oboe I part has a similar melodic line with dynamics from *f sfmp* to *mf*. The Clarinet I part plays a more rhythmic accompaniment with dynamics ranging from *sf* to *sfp*. The Horns I and II part has a single note in the fifth measure. Violin I and Violin II parts have melodic lines with dynamics from *mf* to *mf*. The Viola part has a melodic line with dynamics from *p* to *mf* and includes a *gliss.* marking. The Double Basses part has a melodic line with dynamics from *p* to *sfp*. The page number 43 is in a box at the top, and the page number 44 is in the top left corner. A circled measure number 223 is at the top left of the first staff.

This musical score page contains the following parts:

- fl. I:** Flute I part with dynamic markings including *< f*, *sf*, *f*, *< f*, *sfmp*, *sf*, *sf-f*, *sf*, *sfp*, *mf*, and *sf*. It features various ornaments and fingerings (3, 1, 3, 7, 5, 3).
- ob. I:** Oboe I part with dynamic markings including *sf*, *sfp*, *mf*, *p*, *mf*, *sf*, *sfp*, *sf*, *mp*, and *< f*.
- cl. I:** Clarinet I part with dynamic markings including *mf*, *sf*, *p*, *f*, *sfp*, *mf*, *sfp*, *f*, and *p*. It includes ornaments and fingerings (3, 5, 7).
- cor. I y II:** Cor Anglais part with dynamic markings including *p* and *pp*. It features ornaments and fingerings (3, II, I).
- 4 vl. I:** Violin I part with dynamic markings including *sfp* and *p*. It includes ornaments and fingerings (3).
- Vln. 2:** Violin II part, consisting of two staves with long horizontal lines indicating sustained notes.
- cb. div. a 2:** Cello and Double Bass part with dynamic markings including *p*.

A dynamic marking of *p* is also present at the bottom center of the page.

46

235

Musical score for measures 235-240. The score includes parts for Flute I (fl. I), Oboe I (ob. I), Clarinet I (cl. I), Cor I & II (cor. I y II), 4 Violins I (4 vl. I), Violin II (Vln. 2), and Cello/Double Bass (cb. div. a 2). The Flute I part features a complex melodic line with dynamic markings *sfp*, *p*, *sfp*, and *f*, and is marked with '5' and '6'. The Oboe I part has dynamics *smp*, *p*, *smp*, *sf*, and *p*. The Clarinet I part has dynamics *sf*, *mf*, *p*, and *sfp*. The Cor I & II part is marked *mp*. The 4 Violins I part has dynamics *sfp*, *sfp*, and *p*, with 'Unis.' and 'gliss.' markings. The Violin II part is mostly silent. The Cello/Double Bass part has dynamics *p* and 'Unis.' and 'gliss.' markings.



240

Musical score for measures 240-245. The score includes parts for Flute (fl.), Oboe (ob.), Clarinet (cl.), Violin I (vl. I), Viola (vlc.), and Cello/Double Bass (cb.). The Flute part has dynamics *sfp* and *p*. The Oboe part has dynamics *p* and *p*. The Clarinet part has dynamics *p*, *sfp*, *p*, and *p*. The Violin I part has dynamics *ppp* and *mf*, with 'gliss.' markings. The Viola part has a dynamic marking *p*. The Cello/Double Bass part has dynamics *ppp* and *mf*, with 'gliss.' markings.

245 *etéreo*

The musical score for page 46, titled "245 *etéreo*", is arranged in a standard orchestral format. It includes staves for Piccolo (picc.), Flute I (fl. I), Oboe (ob.), Clarinet (cl.), Bassoon (fg.), Cor I and II (cor. I y II), Violin I (vl. I), Violin II (Vln. 2), Viola (Vla.), Violoncello (vlc.), and Contrabass (cb.). The woodwind and brass sections play sustained notes with dynamic markings of *mp*, *mf*, *p*, and *pp*. The string section features a *Div.* (divisi) marking for the violins and violas, with dynamics ranging from *p* to *mf*. The overall texture is ethereal and sustained.

48

254

picc. *pp*

fl. I *pp*

ob. *pp*

cl. *pp*

vl. I *pp*

vl. II *pp*

vla. *pp* *ppp* *gliss.* *pp*

vlc. *pp* *pp* *pp*

cb. div. (Unis.) *pp* *p* *pp* *p*



vl. I *mp* *p*

vl. II *mp* *p*

vla. *mp* *p*

vlc. *mp* *p*

cb. div. *pp* *pp*