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

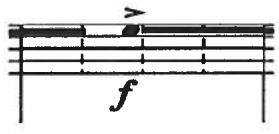
𝄲	¼ tone higher
𝄰	¾ tone higher
𝄳	¼ tone lower
𝄫	¾ tone lower
↑	highest possible note in the instrument

The quarter tones can be played approximately.

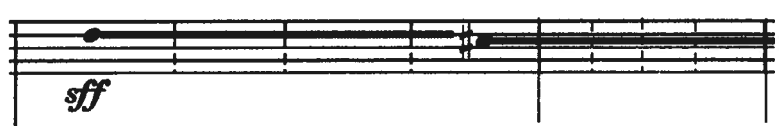
On the notation

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.

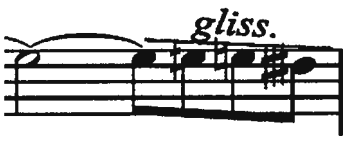
Vibrato

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.

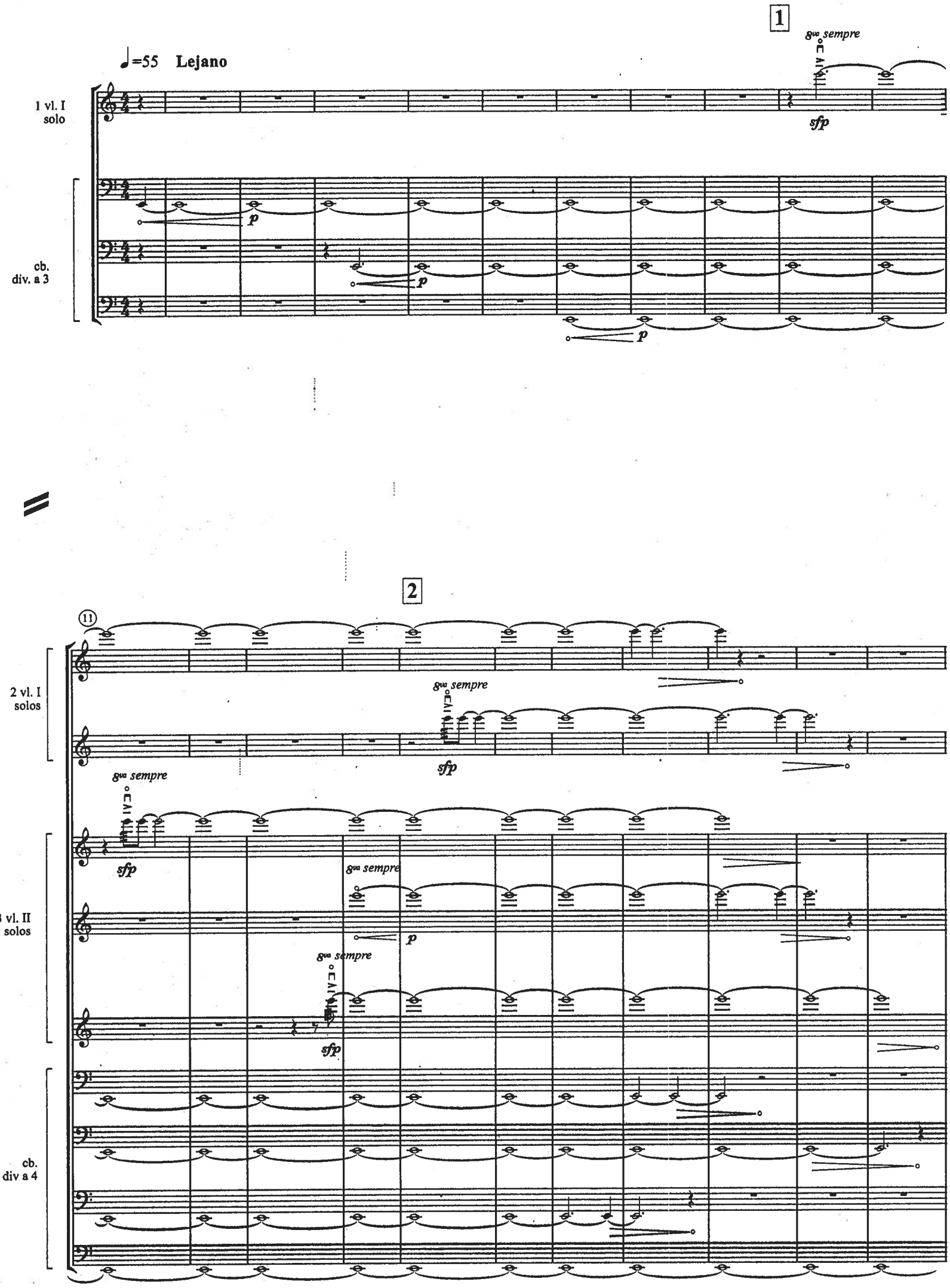


Strings

ORD	Ordinario
SP	Sul Ponticello
ST	Sul Tasto

Topografías

Christopher Luna Mega
(2009)



3

22

vl. I
div. a 3

8va sempre

sfp

8va sempre

sfp

8va sempre

sfp

vl. II
div. a 3

8va sempre

sfp

8va sempre

p

vlc.
div. a 4

como un canto devoto

gliss.

mp

SP

p

SP

p

p

3

pp

p

cb.
div. a 3

sfp

p

4

32

vl.I
div. a 3

vl.II
div. a 3

vlc.
div. a 3

cb.
div. a 2

ORD

5

♩=65

(40)

vl.I
div. a 4

vl.II
div.a 4

vlc.
div.a 3

cb.
div. a 3

8va sempre

sfp

gliss.

p

SP

ORD

6

7

48

♩=75 **con impulso y energía**

ob.I

cl.I

glock.

f

sf

♩=75 **con impulso y energía**

vl.I
div. a 4

vl.II
div.a 4

sfp *mf*

Unis.

ORD

SP

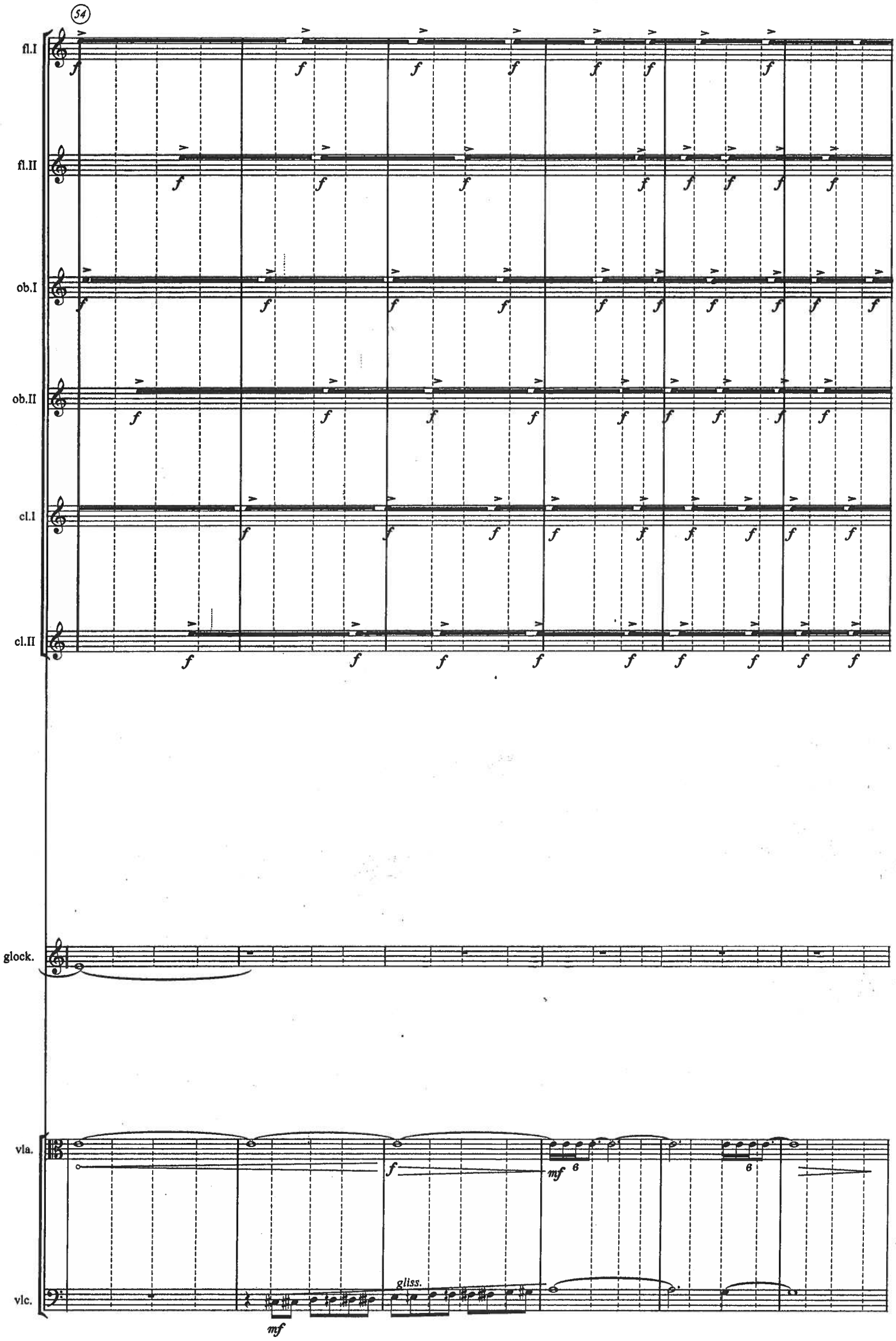
vlc.

mf *p* *mf*

Unis.

cb.

mf


54
fl.I
fl.II
ob.I
ob.II
cl.I
cl.II
glock.
vla.
vlc.
f
mf
6
gliss.

8

(60)

fl. I

fl. II

ob. I

ob. II

cl. I

cl. II

fag

a2

p f

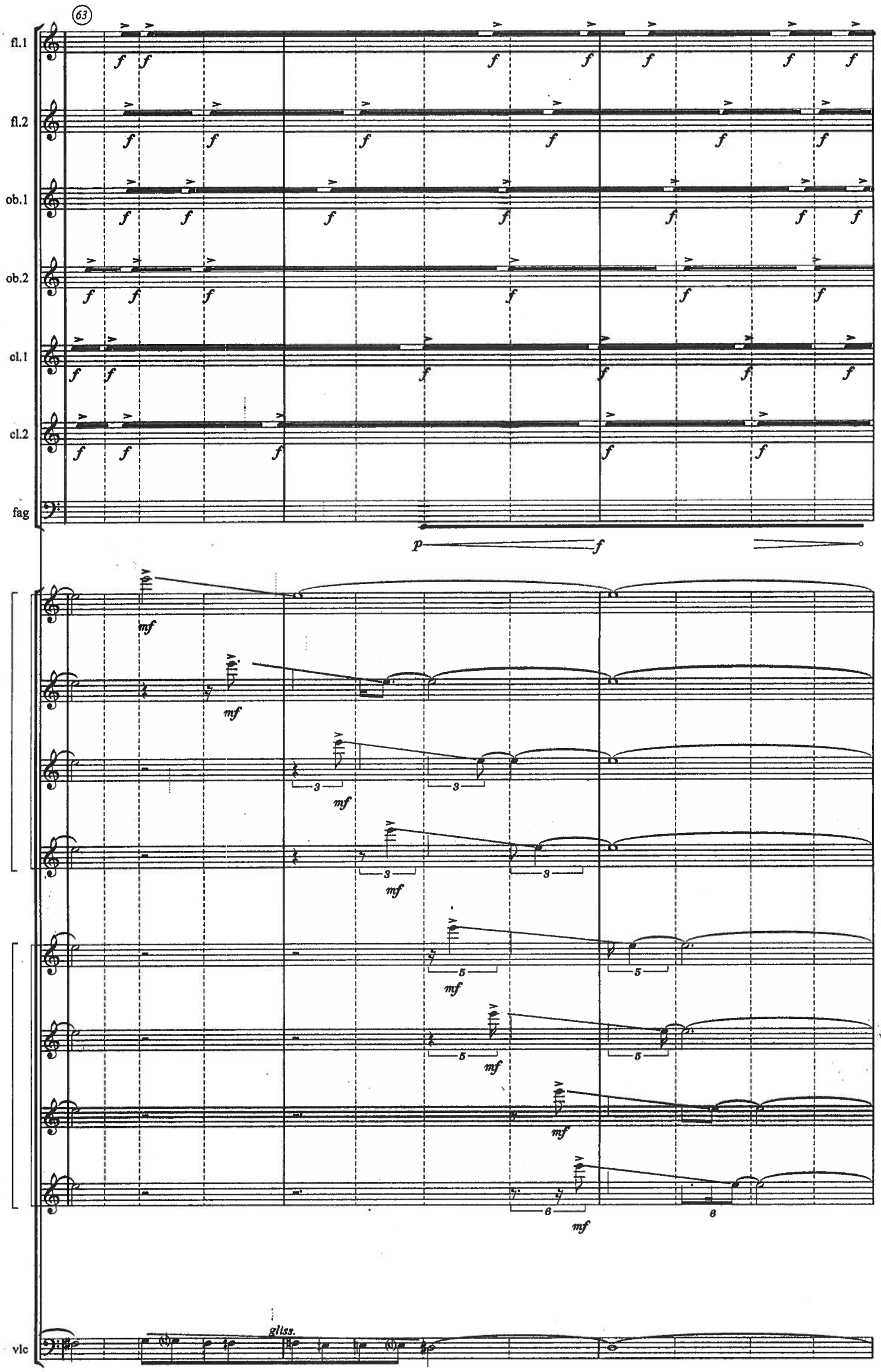
vl. I
div. a 4

vl. II
div.a 4

vlc

8va sempre

mp


63
fl.1
fl.2
ob.1
ob.2
cl.1
cl.2
fag
vl. I
div a 4
vl.II
div. a 4
vlc
gliss.

9

66

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

vl.I
div.a 4

vl.II
div.a 4

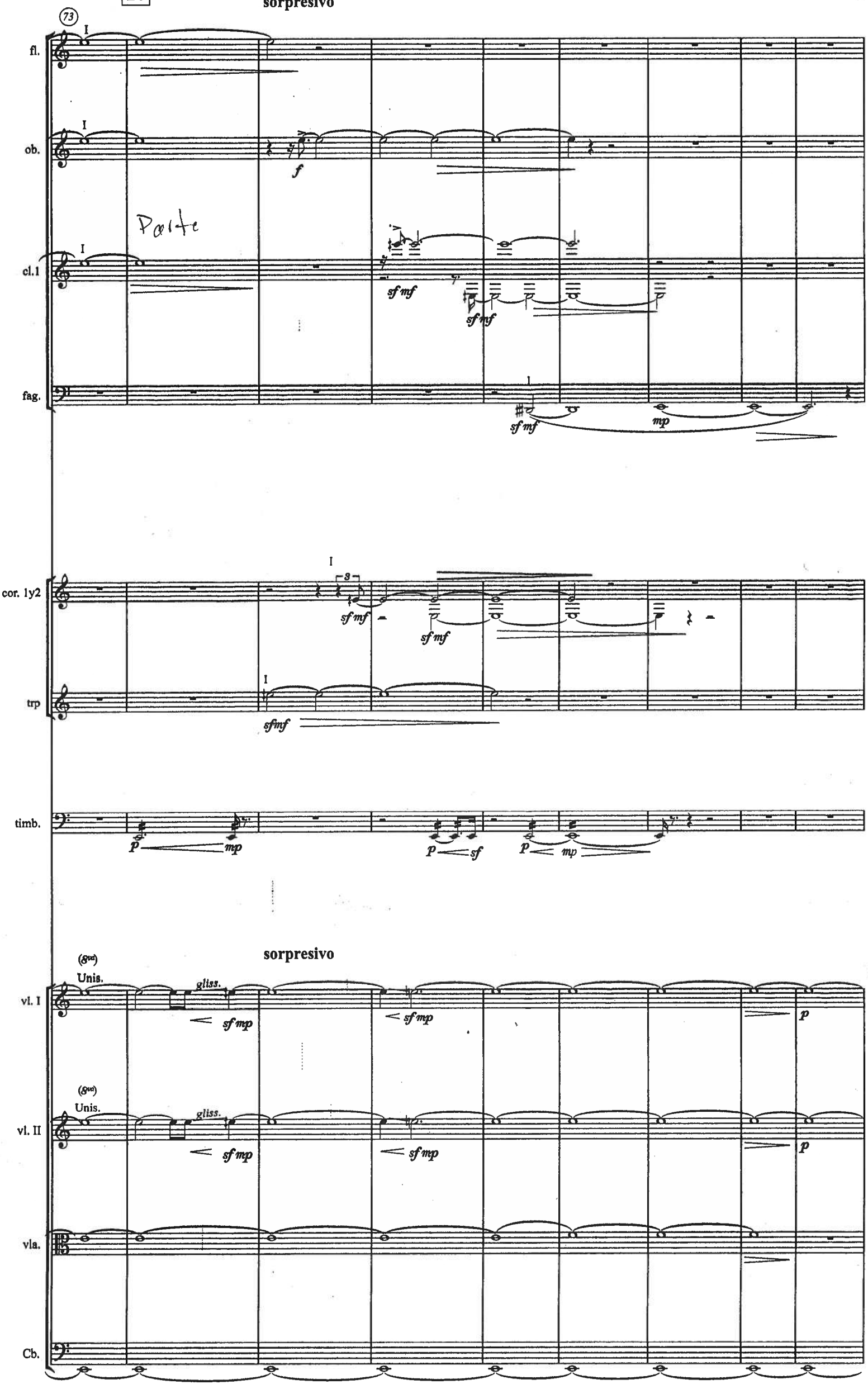
vla.

vlc.

cb.

sf mf
p
f
3
SP
ORD
mf
fp
dim.
gliss.
mp

10 **sorpresivo**



11

radiante

82

fl.

ob.

cl.

I

II

sf mf *gliss.* *f* *mf* *sf mf*

radiante

vl. I

vl. II

mf

vlc.
div. a5

cb.

12

86

fl.

ob.

cl.

fag.

vla.
div. a 6

vlc.
div. a 5

cb.

13

sorpresivo

90

gliss.

fl.

ob.

cl.

fag.

gliss.

cor. I y II

timb.

sorpresivo

Vla.
div. a 6

vlc.
div a 5

Cb.

14

inquieto

(94) ♩=90

fl.

ob.

cl.

fag.

cor.

cor.

trp.

trb.

trb. y tub.

timb.

5 toms

15

agitado

muy agitado

molto rall ---------- a tempo

98

fl.

ob.

cl.

fag.

cor. I y II

trp.

trb.

trb. y tub.

timb.

toms.

vl. I
div. 3

vl. II
div. a3

vla .
div. a 3

vlc.
div a 2

cb.

16

16

molto rall ----------

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

(102)

fl. *simile* *fff*

ob. *simile* *fff*

cl. *fff*

molto rall ----------

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

cor. I y II *f*

simile

trp. *simile* *f*

trb. *simile* *f*

trb. y tub. *f*

molto rall ----------

timb. *mf* *f*

molto rall ----------

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

(toda la sección)

vl. I
div. 3 *fff*

simile *fff*

vl. II
div. a3 *fff*

simile *fff*

vla .
div. a 3 *fff*

simile *fff*

vlc.
div a 2 *fff*

simile *fff*

cb. *fff*

17

A tempo

17.1

(106)

fl.

ob.

cl.

A tempo

cors. 1-2

cors. 3-4

trp

trb. 1 y 2

trb. tub.

A tempo

(baqueta blanda)

tam tam

A tempo

17.2

vl.I div. a 8

vl. II div. a 8

vla. div. a 7

vla. div. a 6

cb. div. a 3

(vl.I y vl.II)

(vla.)

(vlc.)

(cb.)

18

gradualmente languideciendo

fl.
ob.
cl.
cor.
up.
trb
trb
tub

gradualmente languideciendo

vl.I div. a 8
vl.II div. a 8
vla. div. a 7
vlc. div. a 6
cb. div. a 3

19

cobrando vida

118

fl.

ob.

cl.

cor.

trb.
tub

tub

cobrando vida

118

vl.I
div. a 8

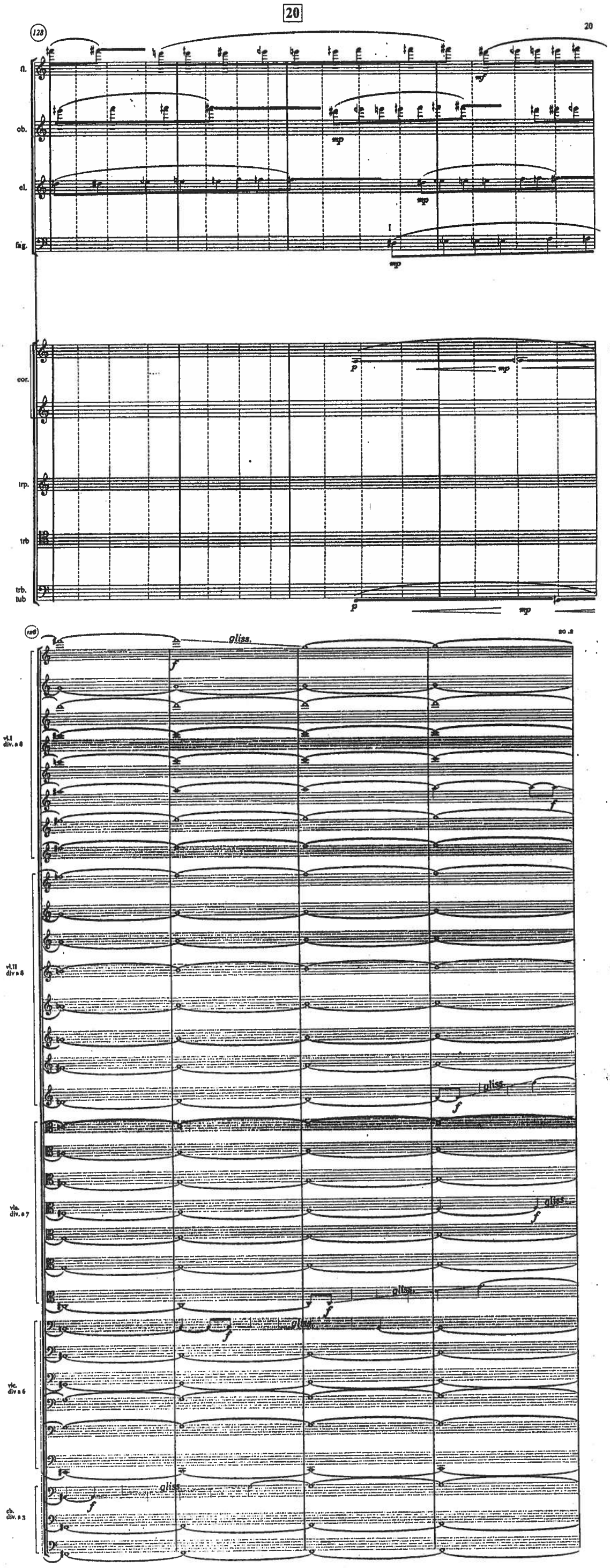
vl.II
div. a 8

vla.
div. a 7

vlc.
div. a 6

cb.
div. a 3

gliss.


20
128
fl.
ob.
cl.
fag.
mf
mp
cor.
p
mp
trp.
trb
trb.
tub
p
mp
128
20
gliss.
vl.I
div. a 8
vl.II
div. a 8
vla.
div. a 7
vlc.
div. a 6
cb.
div. a 3
f
gliss.

21 (132)

fl

ob.

cl.

fag.

mf

cor.

mf

trp.

trb.

trb.
tub.

p mf

21.2

(132)

vl.I
div. a 8

vl.II
div. a 8

vla.
div. a 7

vla.
div. a 6

cb.
div. a 3

gliss.

f

22 (136)

fl.

ob.

cl.

fag.

tpt.

trb.

tub

I-II

cor.

III-IV

vl.I div.a 8

vl.II div.a 8

vla. div.a 6

cb. div.a 3

a2

gliss.

22 intenso

(140)

fl.

ob

cl

fag

cor.

trp.

trb.

trb.
tub.

intenso

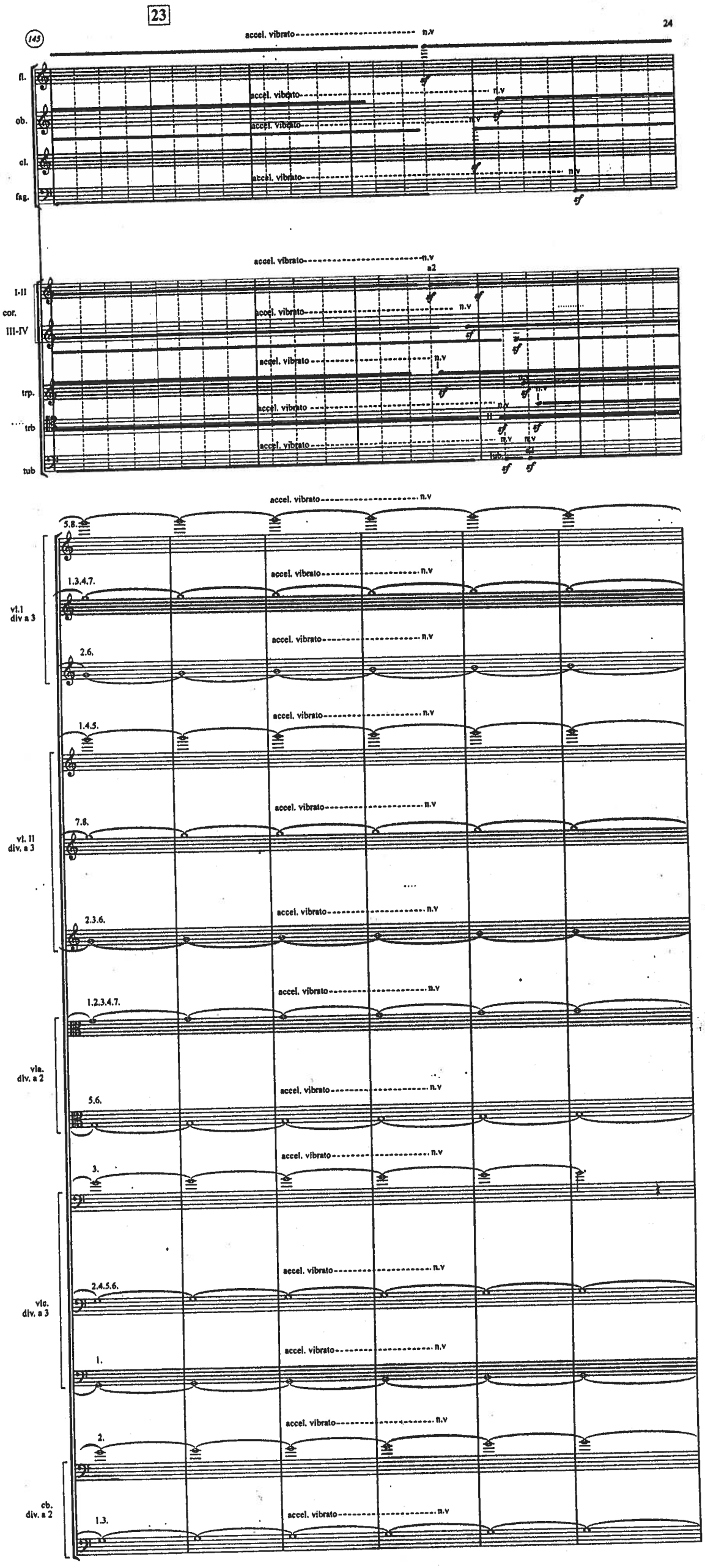
vl.I
div a 3

vl. II
div. a 3

vla.
div. a 2

vlc.
div. a 3

cb.
div. a 2


145
fl.
ob.
cl.
fag.
I-II
cor.
III-IV
trp.
trb
tub
vl.I
div a 3
vl. II
div. a 3
vla.
div. a 2
vlc.
div. a 3
cb.
div. a 2
accel. vibrato
n.v
a2
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.

25

fl.
ob
cl.
fag.
cors. I-II
III-IV
tpt.
trb.
trb. tub.
vl.I div a 3
vl. II div. a 3
vla. div. a 2
vlc. div. a 2
cb. div. a 2

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

25

en éxtasis

156

fl.

ob.

cl.

cor.

trp.

trb

trb.
tub

tub.

en éxtasis

vla.
div. a 4

Unis.

vlc.

cb.

26

27

158

fl.

ob.

cl.

sf

cor.

I

p

trb.

I

f

trb.
tub.

f

mf

f

vla.
div. a 6

vlc.
div. a 5

Cb.

27

160

fl.

ob.

cl.

cor.

trp.

trb.
tub.

28.2

vl.I
div. a 8

vl.II
div. a 7

vla.
div.a 6

vlc.
div a 5

Contrabass

28

163

29

fl.

ob.

cl.

cor.

trp.

trb

trb. tub

tub

28.2

vl.I
div. a 8

vl.II
div. a 7

vla.
div.a 6

vlc.
div a 5

Contrabass

29

30

30

166

Fl.

Ob.

Cl.

f

cors.

II I

III IV

mf

trp.

a2

I

a 2

sf

f

trb.

II I

trb.

trb.
tba.

vl.I
div. a 3

sff

3

vl. II
div a 2

Vla.
div a 6

SP

gliss.

Vc.
div a 5

Cb.

31

169

fl.

ob.

cl.

cor.

II

IV

trp.

trb

trb.
tub

I

tub.

vl.1
div a 3

vl. I
div. a 2

vl. II
div a 2

vla.
div a 2

(Unis.)

ORD

vlc.

cb.

cors.

sf

cors.

a2

trb.

gliss.

trb.
tub.

vl. I
div a 2

vl.II
div a 2

vla.
div a 2

vlc.

32

173

33

fl

ob

ff

ff

ff

cors.

gliss.

I

f

cors.

trb.

trb.
tub.

I

f

f

trb.

vl. I
div a 2

vl.II
div a 2

vla.
div a 2

extático, muy expresivo

vlc.

gliss.

ff

cb.

f

33

175

fl. 1 2

ob. 1 2

cl. 1 2

cors.

trp.

trb.

trb. tub.

vl.I div a 2

vl.II div a 2

vla. div a 2

vlc. div a 3

Cb.

34

178

Fl.

Ob.

Cl.

cor.

cor.

Trp.

Trb.

Trb Tub.

vl. I div. a 2

vl. II div a 2

vla. div. a 2

Vc.

Cb.

ff mp ff

f (I) mf f

f (III) f

I sf f

I f mf f

trb. f sff

ff

ff

ff

ff

ff

ff

ff

ff

Unis. gliss. f

sff

182

fl.1

fl.2

ob.1

ob.2

cl.1

cl.2

cor.

(I)

sf

(III)

trp.

trb

(I)

(trb.)

trb.
tub

gliss.

vl. I

vl.2

vla.

gliss.

vlc.

gliss.

cb.

p

sff

gliss.

36

37

185

fl.

fl.

ob.I

ob.II

cl I.

cl.II

cors.

tr (si bemol)

tpt.

tbn.

trb.
tba.

tub.

vln. 1

vln. 2

vla.

vc.

cb.

gliss.

(188) **luminoso**

picc.
fl.I
ob.
cl.
fag.
cor.
trp.
trb
tub
vl.I
vl.II
vla.
vlc.
cb.

Unis.
SP
ORD
gliss.
a2
II

39

196

Picc.
Fl.
Ob.
Cl.
fag.
a 2
cor.
trp.
trp. II
tbn.
trb.
tub.
vln. I
vln. II
vla.
vlc.
cb.

muy intenso

200

Picc.

Fl.

Ob.

Cl.

fag.

cor.

III

(a 2)

a 2

trp.

a2

tbn.

trb.
tub.

timb.

muy intenso

ORD

vln. I

vln. II

SP

vla.

vlc.

cb.

Orcs. al pr.

40

con toda la energía

(207) **molto rall.** **a tempo** **rall.**

picc
fl.1
ob.
cl.
fag.
cors.
trp.
trb
trb. tub.
plato susp.
tam tam
timb.
vl. I
vl.II
vla.
vlc.
cb.

con toda la energía
a tempo
molto rall.
rall.

211 ♩=58

picc

fl.1

ob.

cl.

fag

cors.

trp.

trb

trb.
tub.

tam-tam

Glockenspiel

mp

♩=58

vl. I

vl.II
div a 2

p sub.

p sub.

vla.

vlc.

cb.

Div. I

pp

42

(218) **en radiante calma**

fl.

ob.

cl.

cor.

4 vl. I

vl. 2

cb.
div. a 2

en radiante calma

sempre

7:8

43

223

fl. I

ob. I

cl. I

cor. I y II

4 vl.I

Vln. 2

Vla.

cb.
div. a 2

229

fl. I

ob. I

cl. I

cor. I y II

4 vl.I

Vln. 2

cb.
div. a 2

46

235

fl. I

ob. I

cl. I

cor. I y II

4 vl.I

Vln. 2

cb.
div. a 2

240

fl.

ob.

cl.

vl.I

vlc.

cb.

(245) **etéreo**

picc.

fl. I

ob.

a2

cl.

a2 3

fg.

a2

cor. I y II

etéreo

vl.I

Vln. 2

Div.

Vla.

vlc.

cb.

47

48

48

254

picc.

fl. I

ob.

cl.

pp

I

vl. I

vl. II

vla.

vlc.

cb.
div

(Unis.)

gliss.

ppp

p

vln. I

vln. II

vla.

vlc.

cb.
div.

mp