

Maxx Bradley

Topography III

Topography III
for string quartet
(score)

Performance Key

Follow ---▶ to change from one type of bowing to another. For example:

molto sul pont. → ord



⊕ - mute (dampen) the string with left hand



- indiscriminate "highest" pitch



- same as above, with harmonic pressure



- harmonic gliss.



- very slow, unmeasured, up-and-down quarter-tone vibrato. Crescendo as you slide up; decrescendo as you slide down.



- overpressure, but still with some pitch; distorted

During col legno segments:

"X" noteheads are col legno battuto. Otherwise, all other notes are col legno tratto.



- "half and half:" use the bow halfway between ordinario and col legno tratto, (both hairs and wood) and use halfway between harmonic and normal pressure on the string. Perform a glissando roughly following the dotted line.

"individual rit" - at the ending, slow down at your own pace. Don't worry about syncing up with the rest of the ensemble.

Topography III

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♩ = 60

Violin I
ord → sul pont.
f > *p* — *mp* — *pp*

Violin II
ord → sul pont.
f > *p* — *mp* — *pp*

Viola
ord → sul pont.
f > *p* — *mp* — *pp* sul III

Violoncello
ord → sul pont.
f > *p* — *mp* — *pp*

Detailed description: This system contains the first four staves of the score. Each staff begins with a dynamic marking of *f* followed by *p*, which then transitions through *mp* to *pp*. Above each staff, a dashed arrow indicates a performance instruction: 'ord → sul pont.' for Violin I, II, and Cello, and 'ord → sul pont.' for Viola. The Viola staff includes a triplet of eighth notes and a 'sul III' instruction. The Violoncello staff features a continuous eighth-note pattern.

Vln. I
4 sul pont. —→ ord

Vln. II
sul III
sul pont. —→ ord
f — *p*

Vla.
sul pont. —→ ord
f — *p* 3

Vc.
f — *p*

Detailed description: This system contains the next four staves. Violin I and II have 'sul pont. —→ ord' instructions. Violin II includes a 'sul III' instruction and a dynamic change from *f* to *p*. Viola has a 'sul pont. —→ ord' instruction and a dynamic change from *f* to *p*, with a triplet of eighth notes. Violoncello has a dynamic change from *f* to *p*. The system concludes with a 4/4 time signature on the right side of each staff.

6

Vln. I *ff fp* *mf* *sfz* *pp* *p* *sul tasto*

Vln. II *ff fp* *f* *sfz* *pp* *p* *sul tasto*

Vla. *ff fp* *f* *sfz* *pp* *pp* *sul tasto*

Vc. *ff fp* *f* *pp* *f* *ord* *pizz. l.v.*

10

Vln. I *mp* *pp* *mf* *p* *sul tasto* *molto sul pont.*

Vln. II *mf* *pp* *p*

Vla. *mp* *mf* *p*

Vc. *arco* *mf* *p* *mf* *subito p*

13

Vln. I

Vln. II

Vla.

Vc.

sul tasto → molto sul pont.

ord → molto sul pont.

pp

p

18

Vln. I

Vln. II

Vla.

Vc.

sul pont.

pp

pp

pp

22

Vln. I

Vln. II

Vla.

Vc.

ord

3

molto sul pont. → ord

mp

p

pp

III 4

II 5

25

Vln. I

Vln. II

Vla.

Vc.

ord → molto sul pont.

mp

p

pp

niente

28 $\text{♩} = 90$

Vln. I
mf niente

Vln. II
mf niente

Vla.
mf ord

Vc.
mf ord

32 ord IV 5

Vln. I
pp *mp*

Vln. II
ord *pp* *mp* *pp* *mp*

Vla.
pp *mp*

Vc.
pp *mp*

37 harmonic gliss.

Vln. I

Vln. II

Vla.

Vc.

(dampen)

p

p < *f* *p*

(dampen)

p < *f*

(dampen)

p < *f*

42

very slow, up and down quarter-tone vibrato

Vln. I

Vln. II

Vla.

Vc.

very slow, up and down quarter-tone vibrato

overpressure, with some pitch

mf

overpressure

overpressure, with some pitch

mf

46

Vln. I

Vln. II

Vla.

Vc.

no vib.

mp

sfz

no vib.

mp

sfz

p

ff

overpressure

ord

ff

50

Vln. I

Vln. II

Vla.

Vc.

ord

mp

5

54

Vln. I

Vln. II

Vla.

Vc.

p

f

mp

59

switch to open E
molto sul pont.

slow bow → flautando

Vln. I

Vln. II

Vla.

Vc.

pp

mp

pp

p

mp

pp

mp

p

66 ord

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

p

mf

3

5

alternate harmonic/normal pressure

pp

ord → molto sul pont.

70

Vln. I

Vln. II

Vla.

Vc.

mp

pp

niente

mf

3

5

p

pp

73

Vln. I *p* niente

Vln. II *mf* *pp*

Vla. *p* *mf*

Vc. *p*

75

Vln. I *p*

Vln. II

Vla. *pp*

Vc. *mp* *pp*

77

Vln. I

Vln. II

Vla.

Vc.

79

Vln. I

Vln. II

Vla.

Vc.

sul II "seagull effect"

sul III "seagull effect"

f

fp

Vln. I

Vln. II

Vla.

Vc.

pp

mf

pp *f*

mf

pp *f*

mf

pp *f*

col legno tratto

col legno tratto

col legno tratto

Vln. I

Vln. II

Vla.

Vc.

CLT

CLT

CLB CLT

pp *f*

pp *f*

mp *pp* *f*

CLT

CLB CLT 5 CLB

f

mp *f* *mp*

CLT

CLT 3 CLB

3 CLT CLB

pp *f*

f *mp*

f *mp*

1/2 CLT, 1/2 depress L.H.

90

Vln. I

Vln. II

Vla.

Vc.

f *p* *mf* *p*

1/2 CLT, 1/2 depress L.H.
sul IV

1/2 CLT, 1/2 depress L.H.
sul IV

1/2 CLT, 1/2 depress L.H.
sul IV

1/2 CLT, 1/2 depress L.H.
sul IV

ord

ord

ord

III 5

IV 9
harmonic gliss.

f *p* *mf* *mp* *pp* niente

13

96

Vln. I

Vln. II

Vla.

Vc.

p *mp* *mp*

III 3
harmonic gliss.

mf *mp*

