

# Chambered Spirals

For large chamber ensemble

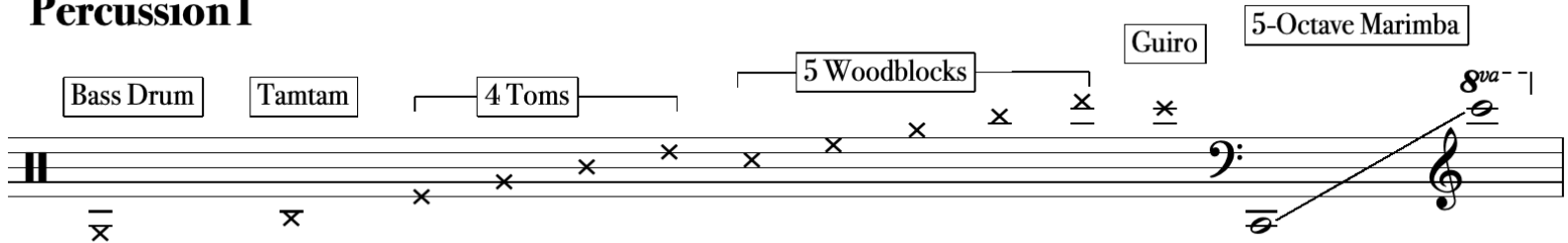
## **Percussion I**

Felipe Lara  
2020

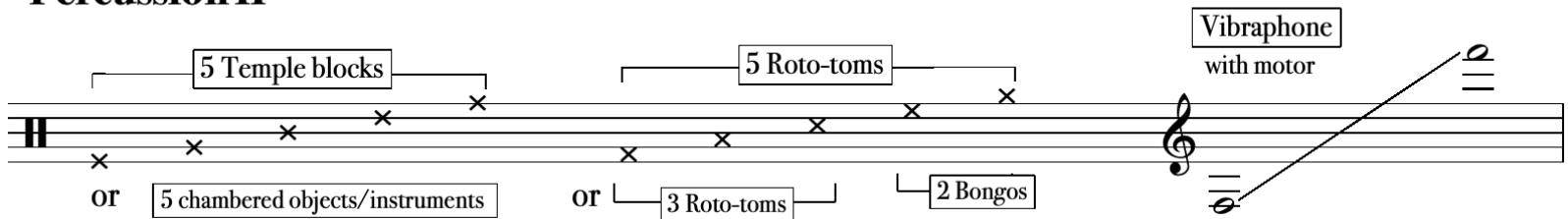


# Performance Notes:

## Percussion I



## Percussion II



Other requirements: bows, brushes, guitar pick.

Percussion II also utilises the inside of the piano for a portion of the piece.

## Durata:

approximately 30 minutes

# Chambered Spirals

for large chamber ensemble

Felipe Lara (2020)

b. 1979

**♩ = 52**

**Bass Drum**

**Tam-tam arco**

**pp** **6-7** **ppp < ff**

**A** **B.D.** **B** **Tam-t. arco**

**10** **pp** **15-16** **p < ff**

**C** **B.D.** **D** **Tam-t. arco**

**19** **pp** **24-25** **p < ff**

**E** **B.D.** **F**

**28** **pp** **30-33** **34-35**

**Winds and Str.**

**40** **Tam-t. arco** **G**

**ppp < ff** **43-44**

**47** **Perc. II (metal stress bar)** **Tam-t. arco** **B.D.**

**pp < ff** **f**

**H dampen Tam-tam** **Guiro**

**53** **5** **p > pp** **5** **p > pp** **5** **p > pp**

55

*p > pp* 5 *p > pp* 5 *p > pp* 5 *p > pp* 5

58

5 *p > pp* 5 *p > pp* 5 *p > pp* *p > pp* *mf > pp*

Enjoy Elbow sustain;  
wait for Perc. II to get back to position

61

5 *p > pp* 5 *p > pp* 5 *p > pp* 5

63

**I** 5 Woodblocks

*mf* *pp* *p* *mp* *mf* *pp* *p* *mp*

4 Toms + Bass Drum

67

*mf* (*mf*) *pp* *p* *mp* *mf*

To Marimba

70

**J** Marimba

\*prepared with mallets that create natural ricochets  
(insert mallet between C, D and Ab, Bb)

*mf* 3 Perc. II (Vib., arco) 4 4

71-73 75-78

## Percussion I

79 (prepared) 5 **K** 2 2 (prepared) \* mallet placed between A and B *mf* 80-81 *mf* 84-85

86 (prepared) 5 (prepared) 2 (prepared) *mf* 87-91 *mf* 94-95 *mf*

97 **L** (prepared) (mallets between D, E, and F#, G#) 3 (prepared) (mallets between G, A and Eb, Db) 3 *mf* 99-101 *mf* 103-105

106 (prepared) remove all preparation **M** deadstroke *mf* 107-108 *mf*

114 *mf* *pp*

**Bass Drum**  
 filter sweep  
 resonant stick of choice rubbed on edge of bass drum or resonant instrument/object of choice  
 stick tip → grip  
 secco

119 **N** = 66 *mf* *ff* *p* *mf* *ff* *mp* *sim.* tip → grip secco

124 **O** tip → grip secco *mf* *ff* *mp*

131 **P** tip → grip secco *mf* *ff* *mf*

# Percussion I

7

136

**Q**

tip → grip secco

*mf* < *ff* *mf*

tip → grip secco

*mf* < *ff* *f*

143

**R**

3

144-146

tip → grip secco

*mf* < *ff* *p*

grip → tip → grip

*pp* < *ff* < *pp*

150

**S**

secco

tip → grip secco

*mf* < *ff* *mf*

tip → grip secco

*mf* < *ff* *p*

*Space left blank to facillitate page turn.*

## Percussion I

**T** Pno. (8va)

6 155-160 2 164-165

166 tip → grip secco *mf* < *ff* *mf* tip → grip secco *mf* < *ff* *p* (5)

**U** tip → grip secco *mf* < *ff* *mf* *p* tip → grip secco *mf* < *ff* *p*

176 tip → grip secco *mf* < *ff* *mf*

181 **V** tip → grip secco *mf* < *f* *mf* (mf) *p* grip → tip **W** secco *p* < *fff* *mf*

188 4 Toms + Bass Drum *mf*

**X** Bass Drum filter sweep grip → tip secco *p* < *fff* *p* secco *mf* grip → tip *ppp* < *ff* 2 198-199



# Percussion I

201 *ppp* *ff* *p* *mf* *mf* *p* *ff* *2"*

grip → tip

tip → grip

secco

mf

207 **Y** Toms + B.D. *mp*

212

218 **Z**

225 *0.5"*

231 **A1** *pp* *ff* *p* *mf* *ff* *mf* *p*

tip → grip

grip → tip

secco

238 **B1** *pp* *ff* *p sub* *ff* *mf* *p*

grip → tip

tip → grip

secco

## Percussion I

243

grip → tip

*pp* → *ff*

*mf* (6  $\frac{1}{4}$  =  $\frac{1}{4}$ )

W-bls.

247

*mf* 6 *ff*

C1

$\text{♩} = 99$

249

*p sub*

252

255

D1

258

(3)

262

(3)

265

268

271

(3)

*pppp* → *ff*

**E1**

274

W-bl.

*ff* *pp* *sub* *p*

*f* *pp* *p* *sub*

Toms + B.D.

*ff* *pp* *sub* *p*

*f* *pp* *p* *sub*

277

*f* *pp* *p* *sub*

*f* *pp* *mp*

*f* *pp* *p* *sub*

*f*

280

*f* *pp* *p* *sub*

*f* *pp* *p* *sub*

*pp* *mp* *sub*

*f* *pp* *p* *sub*

283

**F1**

*f* *pp* *p* *sub*

*f* *pp* *p* *sub*

*f* *pp* *p* *sub*

286

*f* *pp* *p* *sub*

## Percussion I

290 **G1**

294

297 **H1**

300

303

3"

**Measure 290:** H1: *ff* (quarter), *pp sub* (quarter), *p* (quarter), *mp mf* (quarter). H2: *ff* (quarter), *p sub* (quarter), *p* (quarter), *mf* (quarter).

**Measure 291:** H1: *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp mf* (quarter). H2: *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp* (quarter).

**Measure 292:** H1: *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp* (quarter). H2: *mf* (quarter), *f* (quarter).

**Measure 293:** H1: *mf* (quarter), *f* (quarter). H2: *pp sub* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter).

**Measure 294:** H1: *mf* (quarter), *f* (quarter). H2: *pp sub* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter).

**Measure 295:** H1: *pp sub* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter). H2: *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp* (quarter).

**Measure 296:** H1: *f* (quarter), *pp sub* (quarter), *p* (quarter), *mp* (quarter). H2: *pp sub* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter).

**Measure 297:** H1: *mf* (quarter), *ff* (quarter). H2: *ff* (quarter).

**Measure 298:** H1: *ff* (quarter), *pp p sub* (quarter). H2: *ff* (quarter), *pp p sub* (quarter).

**Measure 299:** H1: *ff* (quarter), *pp p sub* (quarter). H2: *ff* (quarter), *pp p sub* (quarter).

**Measure 300:** H1: *f* (quarter), *pp p sub* (quarter). H2: *f* (quarter), *pp p sub* (quarter).

**Measure 301:** H1: *f* (quarter), *pp p sub* (quarter). H2: *f* (quarter), *pp p sub* (quarter).

**Measure 302:** H1: *f* (quarter), *pp p sub* (quarter). H2: *f* (quarter), *pp p sub* (quarter).

**Measure 303:** H1: *ppp* (quarter), *pp* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter), *f* (quarter), *ff* (quarter), *fff* (quarter). H2: *ppp* (quarter), *pp* (quarter), *p* (quarter), *mp* (quarter), *mf* (quarter), *f* (quarter), *ff* (quarter), *fff* (quarter).

305 **I1** Mba.

310

315 **J1**

318

322

The musical score for Percussion I consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Articulations like accents and slurs are used throughout. Measure numbers 305, 310, 315, 318, and 322 are indicated at the start of their respective systems. Section markers **I1** and **J1** are placed above the staves. The score concludes with a final measure in the fifth system.

326 **K1**

329

333

336 **W-bls.**

**Toms + B.D.**

339 **L1**

0.5''

12/16

5/4

5/4

342 **M1** ♩ = 84

*pp* *ff* *ff* *pp sub* *p*

345 *(p)* *mf* *p* *(p)* *mf* *p* *(p)*

349 *mf* *p* *(p)* *mf* *p* *mf*

353 **N1** *p* *mf* *p* *f* *p*

357 *p*

361

**01** *2* *365-366* *pp* *ff* *Mba.* *5* *5* *5* *5* *5*

**P1** *370* *3* *5* *3* *9* *16* *ff* *W-bls.* *Q1* *Tam-t.*

*375* *Mba.* *3* *Perc. II (T-bls)* *5* *ff*

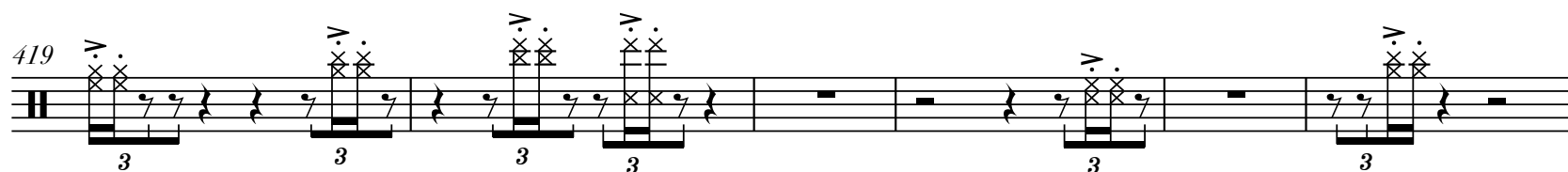
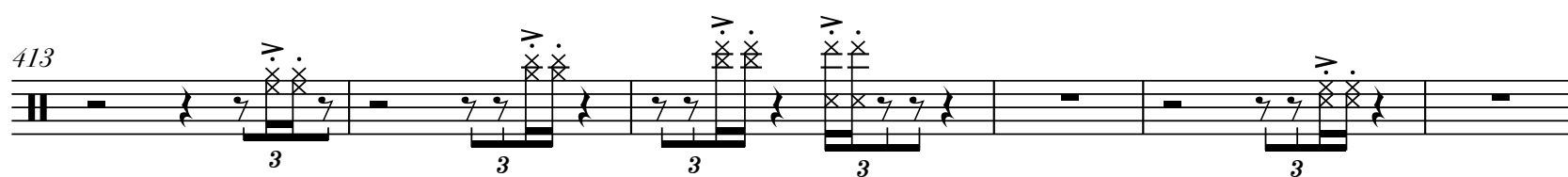
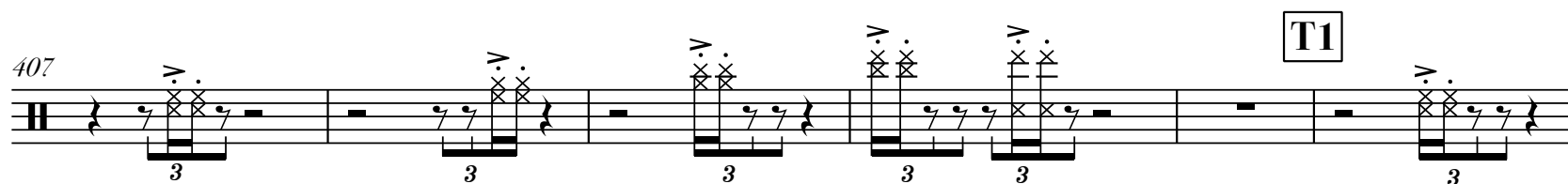
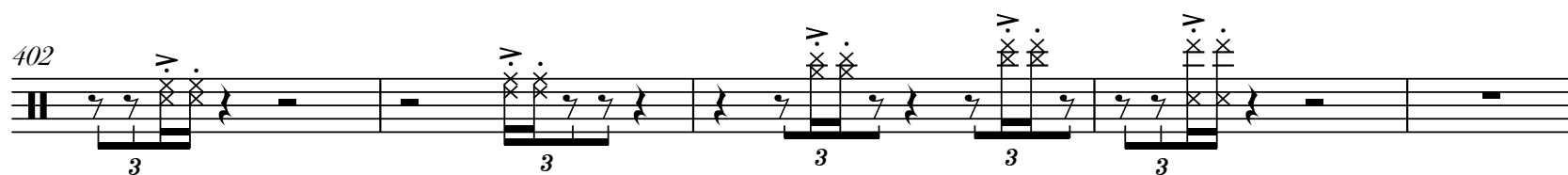
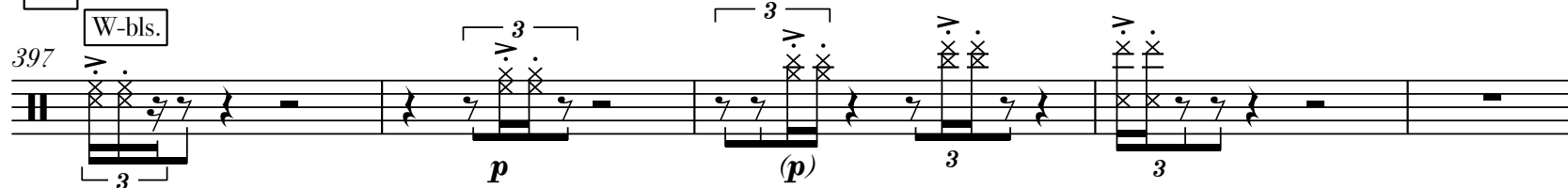
*382* *R1* *2* *385-386* *p* *ff* *p* *2* *5*

*389* *2* *390-391* *2* *5* *ff* *4"*

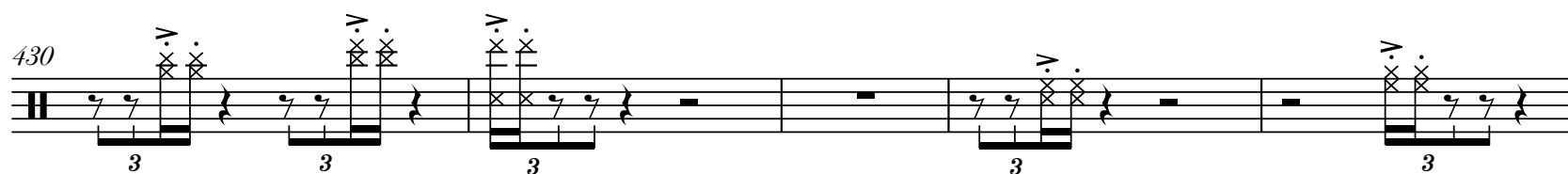
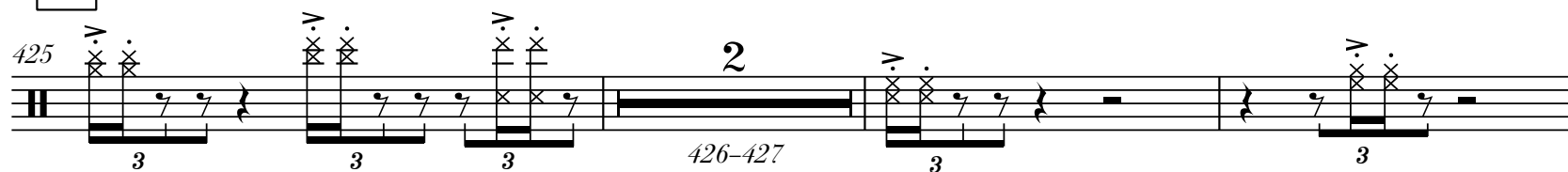


**S1** ♩ = 48

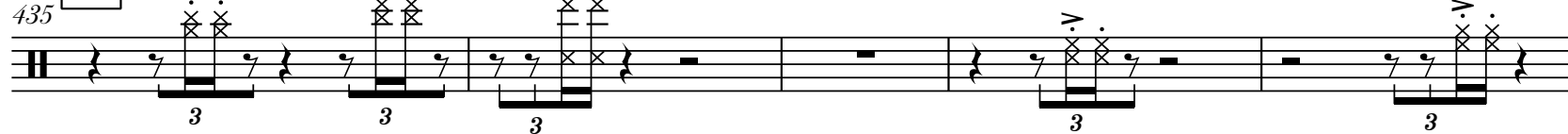
W-bls.



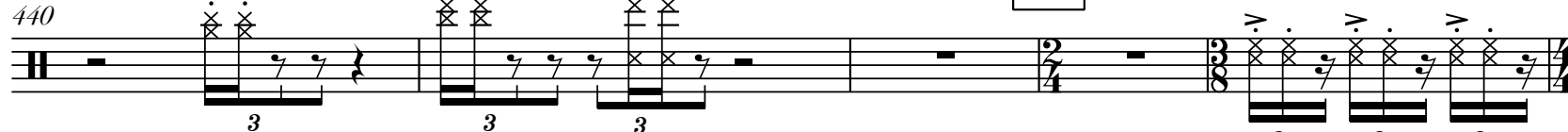
**U1**



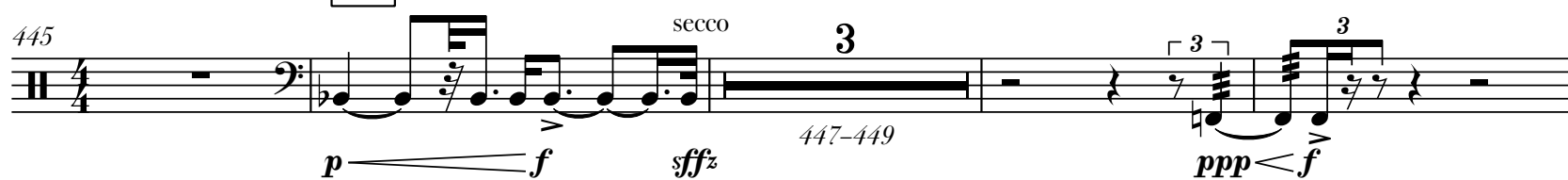
**V1**



**W1**



Mba.



3 (mba.) 2 2"

452-454 *ppp* < *f* *p sub* *f* *ffz* 457-458

X1 W-bls.

460 *mp*

465

470 B.D. Y1 W-bls.

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

475 W-bls.

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

Toms + B.D.

*mf* *sempre*

477

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

3

479

*pp p mp mf f*

481

*pp p mp mf f*

483

*pp p mp mf f*

485

*p mp mf f*

487

**Z1** 7"

*p mp mf f*

490-492

Percussion I

493 Mba.

*mf*

5

2

495-496

2

A2 W-bls.

498

*ff*

*p*

500

*mf*

B2

506

5

508-512

(*mf*)

515

(*mf*)

dead stroke