

# Chambered Spirals

for large ensemble

Alto/Baritone Saxophone

Felipe Lara  
(2020)

# Chambered Spirals

for large ensemble

Alto/Baritone Saxophone

Felipe Lara (2020)

b. 1979

♩ = 52

2

pp < p > pppp

slap

f

6-7

9 air noise (no pitch) [A]

2

10-11

pp < p > (p) > pppp

ord.

[B] slap

f

15-16

2

19-20

pp < mp > ppp

ord.

3

6

22 [D] slap

f

24-25

2

[E] 28-29

pp < mf > (mf) < ppp

ord.

34 [F]

ppp < mp

ppp < mp

ppp < mp

ppp < mp

40 [G]

ppp < mp > f

ppp < mp

ppp < mp

ppp < mp

#99 C3 1 2 4

47

*ppp*  $\curvearrowright$  *mp* *ppp*  $\curvearrowright$  *mp*  $\curvearrowright$  *f* *p*  $\curvearrowright$  *mf*  $\curvearrowright$  *ff*

53 **H** slap

*p sub*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp*

55

*p*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp*

58

*p*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp* *p*  $\curvearrowright$  *pp*

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

60

*mf*  $\curvearrowright$  *pp* 6 63-68

69 **J**

*pppp*  $\curvearrowright$  *p* *(p)*  $\curvearrowright$  *pppp*

74

*pppp*  $\curvearrowright$  *p* *(p)*  $\curvearrowright$  *pppp* 4 78-81

## Alto/Baritone Saxophone

82 **K**

airy (airy) → focused (focused) → airy (airy) frul.

*pppp* *p* (*p*) *ppp* *pppp* *p* *pppp*

90

(airy) (airy) → focused (focused) → airy

*pppp* *p* (*p*) *pppp* **3** 95-97

98 **L**

airy (airy) → focused (focused) → airy airy (airy) → focused

*pppp* *p* (*p*) *pppp* *pppp* *p*

105

(focused) → airy airy → focused 5 (focused) → airy

(*p*) *pppp* *p* (*p*) *ppp*

110

slap **M** key click slap key click to Baritone Sax

*mp* *ff* *sffz* *ff*

117 **Baritone Saxophone**

air noise 3 slap **N** ♩ = 66

sh... *p* *ff* *pppp* *pp senza cresc.* (*pp*)

124 **O**

slap **#45** **#43** slap

*ff sub* *p* *f* *pp senza dim.* (*pp*) *ff*

## 5

This musical score is for a section of 'The Four Seasons' by Antonio Vivaldi. It consists of five staves of music, each with a unique label (P, Q, R, S, T, U) and a starting measure number (131, 140, 147, 154, 162, 169, 174). The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*, *p*, *f*, *pp*, *pppp*, *mf*, and *ff sub*. There are also articulations like 'slap' and 'sub'. The score is written in a single system, with each staff representing a different part of the composition. The dynamics and articulations are used to create a sense of movement and emotion in the music. The labels P, Q, R, S, T, and U are placed in boxes above the staves, and the measure numbers are placed to the left of the staves. The musical notation is written in a standard staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score is a transcription of the original manuscript, with some modernizations in the notation and dynamics.

[illegible]

Alto/Baritone Saxophone

219 #49 C B $\flat$

[Z]

(p) (p) mf f p (p)

226 air noise

sh... ppp ff

ord. bend

mf f sfz p ff

#49 C B $\flat$

0.5"

p ff

231 slap

mf f mf senza dim. ppp f mp f

[A1]

237 #49 C B $\flat$

[B1] slap

p ff p ff

241 ord.

mf > pp p

slap

pp ff

246 #49 C B $\flat$

[C1] ♩ = 99

(♩ = ♩)

air noise

p fff

sh... ppp ff

253 slap

mf

air noise

sh... ppp ff

slap

mf

air noise

sh... ppp ff

258 **D1** (3) slap air noise 2  
 262-263  
*mf* *ff*  
 sh... *ppp sub* *ff*

264 (3) slap air noise 2  
 267-268  
*mf* *ff*  
 sh... *ppp* *ff* sh... *ppp* *ff*

271 (3) slap #49 **E1** to Alto Sax 3  
 274-276  
*mf* *ff* *p sub* *ff*

Alto Sax 277 slap ord. (mf) (mf) *pppp* *mf*

283 **F1** ord. slap (mf) *ff* *mf sub* *f* *mf* (mf) *ff*

288 **G1** slap 2 air noise  
 290-291  
*mf sub* *ff* sh... *pppp* *ff*

293 slap #90 C2 ord. frul. *f*  
*mf sub* *mp* *f* *mf* *pp*



297 **H1** air noise

299-300

sh... *ppp* *ff* sh... *ppp* *ff*

303 slap

*ppp* *pp* *p* *mp* *mf* *f* *ff* *fff*

305 **I1** ord.

*ppp* < *f* *ppp* < *f* *ppp* < *f* *ppp* < *f*

310

*ppp* < *f* *ppp* < *f* *ppp* < *f*

315 **J1**

*ppp* < *f* *ppp* < *f* *ppp* < *f*

320-321

322 **V**

*ppp* < *f* *ppp* < *f* *ppp* < *f*

325 **K1**

*ppp* < *f* *ppp* < *f* *ppp* < *f*

330

*ppp* < *f* *ppp* < *f* *ppp* < *f* *ppp* < *f*

## Alto/Baritone Saxophone

2

335-336

#90

C2

*f* ————— *ff* ————— *fff*

0.5"

**L1**

339

*fff* ————— *f* ————— *mp* ————— *pp*

#90

C2

**M1**

342

*pp* ————— *ff*

slap

*(f)* ————— *(f)*

♩ = 84

347

*(f)* ————— *(f)* ————— *(f)*

**N1**

353

*(f)* ————— *(f)* ————— *pppp* < *pp senza cresc.* (*pp*) > *pp*

C12

#91

C12

#91

360

*(pp)* ————— *ff* ————— *fff*

**O1**

365

airy ————— focused

*ppp* ————— *f* ————— *sfzp* < *f* ————— *sfzp* < *f* ————— *sfz* < *f* ————— *sfz* > *p* <

Alto/Baritone Saxophone

369 **P1** frul. ord. *ff* *ff* *ff*

374 **Q1** slap ord. slap *p* *ff* *p*

379 5 2 381-382 *ff*

385 **R1** slap 3 ord. slap *(p)* *ff* *p*

390 slap ord. slap ord. 4" *(p)* 3

**S1** ♩ = 48 **T1** **U1** 15 13 10 397-411 412-424 425-434

**V1** Perc. I 435 3 3 3 3 3

440

#1 B $\flat$  W1

445-446

*pppp* — *mp* — *f* — *ff*

447

*mf* 5 3 5

453

#1 B $\flat$

*(mf)* < *f* *(f)*

*ppp* — *mp* — *f* — *fff*

460

X1

*mf* 5 3 5

464

5

469

3 5 5

bend

*(mf)* < *ff*

473

Y1

(focused) → airy

Baritone Saxophone

*mf sub* — *ppp* *ppp* < *f* *ppp* < *f*

478 *ppp* *f* *ppp* *f* *ppp* *f*

482 *ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

2 485-486 *ppp* *f* *ppp* *ff*

490 *mf* *ord.*

494 *3*

A2 498 *ff* *p*

500 (ord.) *frul.* *ord.* *pppp sub* *fff* *mf* *ff* *mf* *ff* *mf* *ff*

507 *mf* *ff* *mf* *ff* *mf* *fff*

513 2 514-515