

Felipe Lara (felipelara23@hotmail.com)

♩ = 52

CHAMBERED SPIRALS

- for large ensemble -
commissioned by Johns Hopkins University (Catalyst Award)
dedicated to JOHANNA BLEFAR MENDEZ

Score

Flute

Oboe

Clarinet in B_b

BASS

Sax

Horn in F

Bass Drum

Percussion 1

PP

Percussion 2

INSIDE PIANO
(low palm thunder sound board; THUNDER SOUND)

f
Elbow

Piano

INSIDE PIANO
f (palm attack on lower strings; THUNDER SOUND)

ED. PED.

Harp

f THUNDER SOUND, PALM ATTACK ON LOWER STRINGS

con sord.

Violin I

con sord.
ARTINO practice MUTE

Violin II

con sord.
ARTINO practice MUTE

Viola

con sord.
ARTINO practice MUTE

Cello

con sord.
ARTINO practice MUTE

CHAMBERS

CHAMBERS

pizz.

p

Violin I

Violin II

Viola

Cello

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con sord.

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con sord.
ARTINO practice MUTE

Violin II

con sord.
ARTINO practice MUTE

Viola

con sord.
ARTINO practice MUTE

Cello

con sord.
ARTINO practice MUTE

CHAMBERS

CHAMBERS

pizz.

p

Violin I

Violin II

Viola

Cello

Fl.

Ob.

B♭ Cl.

Sx.

Hn. REMOVE mouth piece

Perc. 1

Perc. 2

Pno. ORD
MP (ORD)
PED

Hp. MP

Vln. I

Vln. II

Vla.

Vc.

(6) (7)

Handwritten musical score page 5, measures 11 and 12. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Saxophone (Sx.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), and Harp (Hp.). Measure 11 starts with a dynamic of $\frac{f}{2z}$. Measure 12 begins with a dynamic of $(pizz.)$. Various dynamics and performance instructions are marked throughout the score, including p , f , mf , mp , pp , fff , ppp , $pppp$, and $(ped.)$.

64

Fl. Ob. Bb Cl. Sx. Hn. Perc. 1

fizz > > >

Bb Cl. Sx. Hn.

f > > >

REMOVE mouthpiece

Perc. 2

Behind bridge pins METAL STRESS BR.

Scrape & mfp

Pno.

(Pno) Behind bridge pins

HP. mfp

Vln. I Vln. II Vla. Vc.

Fl.

Ob.

B♭ Cl.

Sx.

Hn. (mouthpiece off)

Perc. 1

Tam Tam

Perc. 2 bowed

Pno. (poco)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Measure 16: Various dynamic markings like f, ff, and p are present. A note in the piano part has a dynamic of ff with a grace note above it. The bassoon part has a dynamic of ff. The double bass part has a dynamic of ff. The violin parts have dynamics of ff and ff. The cello and bass parts have dynamics of ff.

Measure 17: The piano part has a dynamic of ff. The double bass part has a dynamic of ff. The violin parts have dynamics of ff and ff. The cello and bass parts have dynamics of ff.

Measure 18: The piano part has a dynamic of ff. The double bass part has a dynamic of ff. The violin parts have dynamics of ff and ff. The cello and bass parts have dynamics of ff.

8
4
4

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1 [BD]
pp

Perc. 2 [thunder]
f

Pno.

Hp.

Vln. I

Vln. II

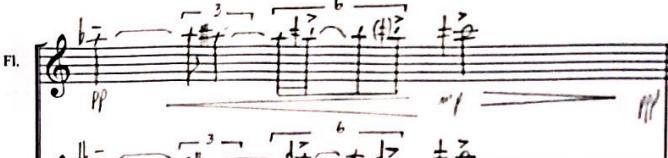
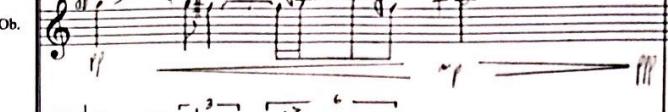
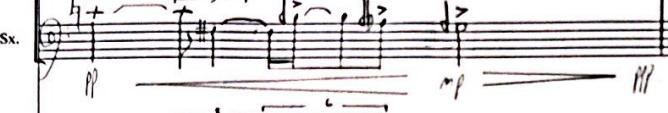
Vla.

Vc.

REINERT mouth PIECE

(19) (20)

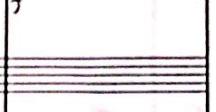
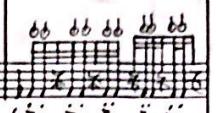
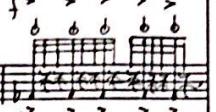
5

Fl. 
 Ob. 
 Bb Cl. 
 Sx. 
 Hn. 

3
242
4

9




Perc. 1

Perc. 2

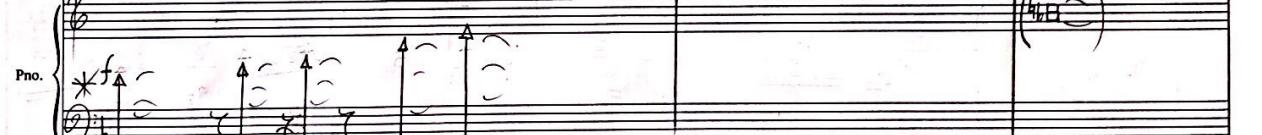
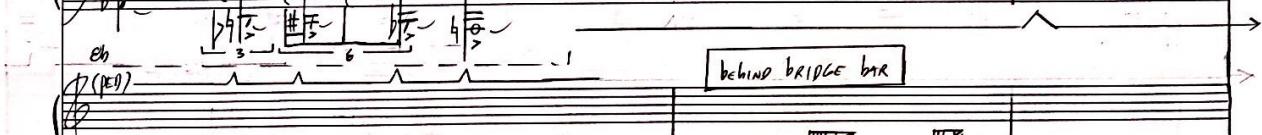
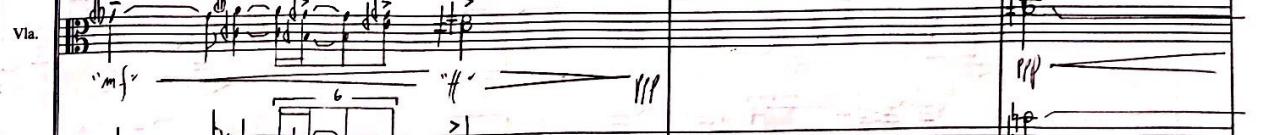
behind BRIDGE bar

metal stress exp

scrape

behind BRIDGE bar

scrape mf

Pno. 
 Ob. 
 Hp. 
 Vln. I 
 Vln. II 
 Vla. 
 Vc. 

(22)

(23)

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno. *mp* (ped.)

Hp. *mp*

Vln. I

Vln. II

Vla.

Vc.

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Handwritten musical score for orchestra and piano, page 11, measures 26-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Saxophone (Sx.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Vc.). The score features various dynamic markings such as f , ff , fff , pp , ppp , and hp . Performance instructions include "bowe 11", "cast 1 raw", and "Aperc". Measure 26 shows Percussion 1 and 2 playing sustained notes. Measures 27 and 28 show complex rhythmic patterns with eighth and sixteenth note figures across all parts. Measure 28 concludes with a dynamic of fff .

(3)
44
4

Fl. (mf) **fff**

Ob. (mf) **fff**

B♭ Cl. (mf) **fff**

Sx. (mf) **fff**

Hn. (mf) **fff**

Perc. 1

Perc. 2 **#fz**

Pno. (p) select 5 resonant harmonics/multiphonics on the A string **#fz #1**

Hp.

Vln. I (f) **fff**

Vln. II (f) **fff**

Vla. (f) **fff**

Vc. (f) **fff**

fz CHAMBERS

(WNB) complex (32) (33) (34)

3 4

2 4

4 7

Fl.

Ob.

Bs. Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(37)

(38)

(39)

2

3
4

Fl. *f*

Ob. *p*

B♭ Cl. *p*

Sx. *p*

Hn. *p*

Perc. 1 *Tamtam* *acc p*

Perc. 2 *ppp bowed*

Pno. *p*

(pno)

Hp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Fl.		$\#p$	f
Ob.		$\#o$	
B♭ Cl.		$\#f$	$\#p$
Sx.		$\# \bar{p}$	mp
Hn.		$\#f$	mp
Perc. 1			
Perc. 2	(15 slacks)	$\#f f z$	f
Pno.		p	
Hp.			
Vln. I		$\#p p$	f
Vln. II		$\#o$	
Vla.		ppp	f
Vc.		$\#o$	

5 4

3 4

airy → focused

Fl.

ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

(21 h.t.)

(13 h.t.)

Perc. 2

(21) ffz → p

(13) ffz → ff

(10) ffz → f

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(45)

(46)

(47)

4

3
42
4

19

Fl.

Ob.

B♭ Cl.

Sx.

Rin.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

ff.

mp f

mp f

mp f

mp f

mp f

sfz

sfz

sfz

sfz

#1

#2

#3

ff.

ff.

p

ff.

ff.

ff.

(48)

(49)

(50)

(4)

3 4

+ power hum

Fl.

Ob.

B. Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

3 4

+ power hum

overblow

ff

p

stop d

slur

tip toe sound p pp

slam

slam

(exc) ff

drum f

percussion GUIRO

slam

slam

ppp bowed

f

behind bridge bar SCRAPE

CREPE CREDIT CARD OR SIMILAR ON TUNING PEGS

p pp

slam

slam

#4

8b. ff

p pp

p pp

slam

slam

ricochet

ricochet

ricochet

ricochet

ricochet

ricochet

CHAMBERS

PERC/GROOVE/BOUNCE

(51)

(52)

(53)

Fl.

Ob.

B♭ Cl.

Sx. *simile*

Hn.

Perc. 1

Perc. 2

Pno. *(ped.)*

Hp.

Vln. I *simile*

Vln. II

Vla. *simile*

Vc. *f* *pp*

54

55

Fl. *simile*

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

FL.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

(ped.)

Hp.

Vln. I

Vln. II

Vln.

Vc.

59

60

61

Enjoy Elbow surfing;
Wa- for PERC 2 to get
Back to position

Fl.

Ob.

B. Cl.

Sx.

Hn.

Perc. 1

5 woodblocks

4 tons + Bass DRUM

walk back to percussion setup 5 Rato tons *

*ok 3 plus more

Perc. 2

5 temple blocks

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(PEN)

chambers points

(62) (63)

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

(elbow)

(ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

64

65

66

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1
(mf)

Perc. 2
(mf)

Pno.
(p)

Hp.

Vln. I

Vln. II

Vla.

Vc.

(67)

(68)

4 4

5

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1 (mf)

Perc. 2 (mf)

Pno. (pp)

Hp.

Vln. I

Vln. II

Vla.

Vc.

to MARIMBA

Remove Ebows (1.v.)

(f)

ChAMBERS
SPIMIS/MIRRORE/KALOUSE

(69)

(70)

FL. AIRY → focused (focus) → AIRY

OB. AIRY → focused (focus) → AIRY

Bb CL. AIRY sempre legato → focused (P) → AIRY

SAX. AIRY sempre legato → focused (P) → AIRY

Hn.

MARIMBA & prepared with mallets that create natural Riccati's (exact Mallet between C# and D#)

Perc. 1 mf

VIBRAPHONE ARCO ARCO

Perc. 2 ff → mp → pp

Pno. (mf)

Hp. (mf)

Vln. I (ff)

Vln. II (ff)

Vla. (ff)

Vc. (ff)

Fl. (f) → forte
 Ob. (p)
 Bb Cl.
 Sx. (forte) → A (f)
 Hn. (p) AIRY sempre legato → forte (forte) →
 Perc. 1
 Perc. 2 (cresc.) (ff) < mp
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.

74 75

Fl. (Axy) → forte (f)

Ob.

B♭ Cl.

Sax.

Hn.

Perc. 1 (Repaired) mf

Perc. 2 pp mf

piano (B♭ = 1 loco)

Hp.

Vln. I

Vln. II

Vla.

Vc.

(79)

(80)

Aky

Fl.

ob.

B. Cl.

Sax.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(86)

(87)

ferv.

This is a handwritten musical score for a large orchestra and piano, spanning three measures (90, 91, and 92). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Saxophone (Sx.), Horn (Hrn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Double Bass (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The notation is dense with various dynamics (e.g., f, ff, p, pp, ffff, pppp) and performance instructions like "Ary" and "focused". The piano part features complex rhythmic patterns with eighth-note figures. Measures 90 and 91 show a transition, while measure 92 concludes with a final dynamic marking. Measure numbers 90, 91, and 92 are circled at the bottom of the page.

(1.17) → focused

FL
Ob.
Bb CL
Sa
Hn
Perc. 1
Perc. 2
Pno.
Hpf.
Vln. I
Vln. II
Vla
Vcl

(95) (96)

Fl. (focoso) → fff
 Ob.
 Bb Cl. P
 Sx.
 Hn. (Adr.) → focoso (focoso) →
 Perc. I mf
 Perc. 2 pp mf
 Pno. $\frac{4}{4}$ 3 $\frac{2}{2}$ 3 $\frac{8}{8}$ 5 $\frac{2}{2}$
 Hp. 3 3 3 3
 Vln. I 5 3 3 3
 Vln. II 5 3 3 3
 Vla. 3 3 3 3
 Vc. 3 3 3 3

Fl. *A(ck)* *(A(ck))* → *focoso*

Ob.

B. Cl.

Sx. *A(ck)* *(A(ck))* → *focoso*

Hn. *A(ck)*

Perc. 1 *PREPARED* (Mallets between D, E and F# G#) *ffff*

Perc. 2 *ppp* → *mp*

Pno. *ped*

Hip.

Vln. I *ppp* *ff* *mp* *ppp* *ff* *ppp* *ff*

Vln. II *ff* *mp* *ff* *ff* *mp* *ff* *ppp* *ff*

Vla. *ff* *ff* *ppp* *ff*

Vc. *ff* *ff* *ff* *ff*

Fl. (focused) → AIRY
 Ob.
 B♭ Cl.
 Sx. (focused) → AIRY
 Hn.
 Perc. 1
 Perc. 2
 Pno.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.

(Mallets between G, A and E♭, D♭)
 prepared

102 103

AIRY
scratches/cracks

(airy) → focused

(focused) →

FL. Ob. Bb Cl. Sx. Hn. Perc. 1 Perc. 2

Pno. Hp.

Vln. I Vln. II Vla. Vc.

(104) (105) (106)

Fl. → *Airy*

Ob. → *focussed*

B♭ Cl. → *focussed* → *Airy*

Sx. → *Airy*

Hn.

Perc. 1 (prepared) → Remove all preparation

Perc. 2 → *ppp* → *mf*

Pno. → *p* → *p*

Hp. → *p*

Vln. I → *via sord*

Vln. II

Vla.

Vc.

(107) (108) (109)

44
 3 → 4 Aky

Fl.
 Ob.
 B. Cl.
 Sx. → Aky
 Hn.
 Perc. 1
 Perc. 2
 Pno.
 Hp.
 (second solo)

2
 4

4
 4

Lg click
 "ff"
 Lg click
 "ff"
 Kogelch to bass clarinet
 Kogelch
 Bassp → ORD
 pianoforte
 mfp
 mellet
 mf
 fizz
 f

Vln. I
 Vln. II
 Vla.
 Vc.

(10) (11) (12)

4 4 2 3

Fl. Psh. *Air noise*

Ob.

B♭ Cl. Bass Clarinet

Sx. *slap* *mf* *fau!* *key click*

Hn. *mf* *fff*

Perc. 1 *fau!* *mf* *fff*

Perc. 2

Pno. *(fff)* *f* *pfp* *1**

Hp.

Vln. I *pizz.* *mf* *mf* *mf* *arcu* *(mf)* *ppp*

Vln. II *fff* *ppp*

Vla. *fff* *ppp*

Vc. *fff* *fff* *fff*

48

Fl. *f*, *ff*

Ob. *bend* → *(ff)*

B. Cl. *p*, *pp*

Sx. *pp*, *pp*

Hn. *sh*

Perc. 1 *mf*, *ff*, *sec*

Perc. 2 *pp*, *ff*

Pno. *worlff*, *ff*, *mp*, *mf*

Hp.

Vln. I *pizz*, *(ff)*, *mf*, *mf*, *pizz*, *mf*

Vln. II *pizz*, *mf*, *mf*, *pizz*, *pizz*

Vla. *mf*, *mf*, *mf*, *mf*

Vc. *mf*, *mf*, *pppp*, *mf*, *mf*, *mf*

(122) *(123)* *(124)*

3
8 5
8 3
4 2
4

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

(131)

(132)

(133)

(134)

4 4 3

Fl. (ff) f (ff) Art. Date.

Ob. (f) f f

B♭ Cl. f f f

Sx. f f f

Hn. (mf) (ff) (small piece end) Art. Marce

Perc. 1 f f f

Perc. 2 (mf) (ff) sub (mf) (ff) (pp)

Pno. f f f

Hp. f f f

Vln. I (mf) f f f

Vln. II f f f

Vla. (mf) f f f S.1 D

Vc. f f f S.1 D

5 8 *pizz.*

Vln. I

Vln. II

Vla.

Vc.

141 (142) 143 144

Fl.

Ob.

B♭ Cl.

C C Sx. (145)

Hn. Reduced mouthpiece.

Perc. I

Perc. 2

Pno.

Hp.

Vln. I (142) Alco sul pont.

Vln. II (142) Alco senza vib.

Vla. (mf) (142) (pp) f

Vc. (sd) (142) (pp) ff

Fl. fff

Ob. pp

B♭ Cl. p
f^f
ppp

Sx. App octave key ♭

Hn. mf

Perc. 1 m
f
seco
p

Perc. 2 (mf) pff fab
(mf) pff fab
pizz

Pno. (mf)
#

Hp. (mf)

Vln. I (mf)
sustato
p

Vln. II (p)

Vla. (mf)
sustato
ppp

Vc. (mf)
pppp
mf