

Felipe Lara (felipelara23@hotmail.com) 

CHAMBERED SPIRALS

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

Score

Version 1 - JAZZANA Deep Dive

Flute

Oboe

Clarinet in B_b

BASS

Sax

Horn in F

Bass Drum

Percussion 1 *pp*

Percussion 2 *INSIDE PIANO*
(low palm thundersound board; Thunder sound)

Piano *f* *Ebow*
INSIDE PIANO
f (palm attack on lower strings; Thunder sound)
ED-1 PED

Harp *f* *THUNDER SOUND, PALM ATTACK ON LOWER STRINGS*

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

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)

3/4

2/4

4/4

FL. Ob. B♭ Cl. Sx. Hn. (multiperc off) Perc. 1 (Tamtam) Alco Perc. 2 bowed Pro. Hn. Vln. I Vln. II Vla. Vc.

Air noise (cup pitch)

Air noise (cup pitch)

Air noise (cup pitch)

Air noise (cup pitch)

Recess mouth piece

Tamtam *BD*

ppp *f*

ppp *f* *Thunder*

f *pp*

f *pp*

sl. fado *circular bowing* *sl. fado* *circular bowing* *sl. fado* *circular bowing* *sl. fado* *circular bowing*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

ppp *ord* *ppp* *ord* *ppp* *ord* *ppp* *ord*

pp *ff* *pp* *ff* *pp* *ff* *pp* *ff*

(8) (9) (10)

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 dynamic f_{izz} . Measure 12 begins with dynamic (pizz) . Various dynamics and performance instructions are marked throughout the score.

Measure 11:

- Flute: f_{izz}
- Oboe: f
- Bassoon: f
- Saxophone: f
- Horn: f
- Percussion 1: f
- Percussion 2: f
- Piano: p , f_{izz} , f_{izz}
- Harp: p , f_{izz}
- Violin I: f_{izz}
- Violin II: f_{izz}
- Viola: f_{izz}
- Cello: f_{izz}

Measure 12:

- Flute: f_{izz}
- Oboe: f
- Bassoon: f
- Saxophone: f
- Horn: f
- Percussion 1: f
- Percussion 2: f
- Piano: f_{izz} , f_{izz} , f_{izz} , f_{izz}
- Harp: f_{izz} , f_{izz} , f_{izz} , f_{izz}
- Violin I: f_{izz} , f_{izz} , f_{izz} , f_{izz}
- Violin II: f_{izz} , f_{izz} , f_{izz} , f_{izz}
- Viola: f_{izz} , f_{izz} , f_{izz} , f_{izz}
- Cello: f_{izz} , f_{izz} , f_{izz} , f_{izz}

Measure numbers 11 and 12 are circled at the bottom of the page.

Fl.

Ob.

B♭ Cl.

Sx.

Hn. (mouthpiece off)

Perc. 1

Tamtam

Perc. 2 bowed

Pno.

(pco) 862-1

Hp.

Vln. I

Vln. II

Vla.

Vc.

8
4
4

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1 [BD]
pp

Perc. 2 [thunder]
f

Pno.

Hp.

Vln. I

Vln. II

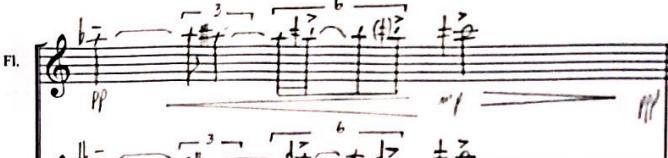
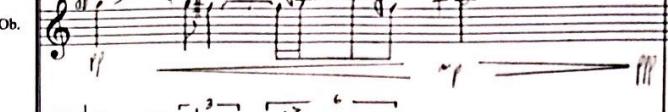
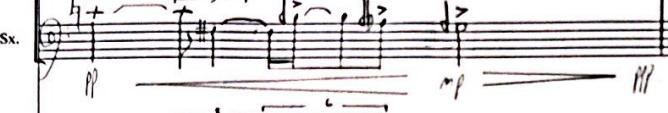
Vla.

Vc.

REINERT mouth PIECE

(19) (20)

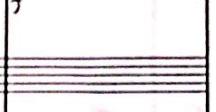
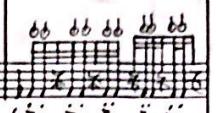
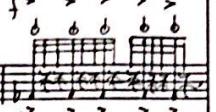
5

Fl. 
 Ob. 
 B♭ Cl. 
 Sx. 
 Hn. 

3
242
4

9




Perc. 1

Perc. 2

behind BRIDGE bar

metal stress exp

scrape

behind BRIDGE bar



Hn.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

f

f

ff

ff

ff

ff

(22)

(23)

Fl.

Ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno. (mp) (pp)

Hp. (mp)

Vln. I

Vln. II

Vla.

Vc.

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

A handwritten musical score for orchestra and piano, page 11, measures 26-28. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.C.), 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 uses a 4/4 time signature. Measure 26: Percussion 1 has a dynamic of fff with a grace note, followed by f . Percussion 2 has a dynamic of fff with a grace note, followed by f . Measures 27 and 28: Various instruments play eighth-note patterns with dynamics such as ppp , f , ff , fff , and pp . The piano part includes complex rhythmic patterns and dynamics like f , ff , and fff . Measure 28 concludes with a dynamic of fff .

Fl.

ob.

B♭ Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno. (ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

5:4

5:4

mf

f

ff

5:4

5:4

pp < f > pp < f > pp < f > pp < f >

mf

ff

5:4

5:4

pp < f > pp < f > pp < f > pp < f >

mf

ff

5:4

5:4

pp < f > pp < f > pp < f > pp < f >

mf

ff

5:4

5:4

pp < f > pp < f > pp < f > pp < f >

mf

ff

(29) (30) (31)

(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)

(4
4)

Fl. $\text{f} \# \text{f}$

Ob. $\# \text{o}$

B♭ Cl. $\text{g} \# \text{f}$

Sx. $\text{f} \# \text{f}$

Hn. $\text{f} \# \text{f}$

Perc. 1

Perc. 2 sfz

Pno. $\text{sfz} \# 2$

Hp.

Vln. I $b \text{e}$

Vln. II $\# \text{o}$

Vla. $\# \text{o}$

Vc. $\# \text{o}$

35 36

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
43
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.		<i>b5</i>
Ob.	<i>ff</i>	<i>f</i>
B♭ Cl.	<i>#0</i>	
Sx.	<i>fff</i>	<i>mp</i>
Hn.	<i>#0</i>	
Perc. 1		
Perc. 2	(15 slacks)	
Pno.	<i>fff</i> <i>p</i>	<i>f</i>
Hp.		
Vln. I		<i>b2</i>
Vln. II	<i>ppp</i>	<i>f</i>
Vla.	<i>#0</i>	
Vc.	<i>#0</i>	

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
4

3
4

2
4

19

FL. Ob. Bb Cl. Sx. Hn. Perc. 1
 Perc. 2 Pno. Hp. Vln. I Vln. II Vla. Vc.

(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.

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
SPIMAF/MIRRORES/KALOUSE

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

ped.

Pno. (mf)

Hp. (mf)

Vln. I

Vln. II

Vla.

Vc.

(71) (72) (73)

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

→ A/A'

Fl.

Ob.

B. Cl.

Sx.

Hn.

Perc. 1

Perc. 2

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

76

77

78

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)

Musical score for orchestra and piano, page 32.

The score consists of ten staves, each with a dynamic marking and a performance instruction:

- N. (Flute): (p) — mfp
- Ob. (Oboe): — mfp
- B. Cl. (Bassoon): — mfp
- Sx. (Saxophone): — mfp
- Hn. (Horn): *Allegro* (caw caw) — (mf) focused
- Perc. 1 (Percussion 1): — p
- Perc. 2 (Percussion 2): — mf
- Pno. (Piano): *Allegro* (mf) — *Allegro* (mf) — *Allegro* (mf)
- Hp. (Double Bass): *Allegro* (mf) — *Allegro* (mf)
- Vln. I (Violin I): *Allegro* (mf) — *f* — *p* — *f* — *mf*
- Vln. II (Violin II): *Allegro* (mf) — *f* — *p* — *f* — *mf*
- Vla. (Cello): *Allegro* (mf) — *f* — *mf* — *f* — *mf*
- Vc. (Bassoon): *Allegro* (mf) — *f* — *mf* — *f* — *mf*

Performance instructions include dynamics like *p*, *f*, *mf*, *mfp*, and *mf*, and tempo markings like *Allegro*. The piano part features rhythmic patterns with counts 3 and 5. The violin parts include slurs and grace notes. The bassoon part has sustained notes and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns.

fed.

Fl.

Cb.

B. Cl.

Sax.

Hn. (Heavy) → *slap*

Perc. I (p) * (Preparation) (With (that between)) *mf*

Perc. II (pp) *mp*

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Flute part: *p* (p) *p*

Cello part: *p* *p*

Bassoon part: *p* *p*

Saxophone part: *p* *p*

Horn part: *p* *p*

Percussion I part: *p* *p*

Percussion II part: *p* *p*

Piano part: *p* *p*

Harp part: *p* *p*

Violin I part: *p* *p*

Violin II part: *p* *p*

Double Bass part: *p* *p*

Violoncello part: *p* *p*

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 (Hin.), 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.

