

Chambered Spirals

for large ensemble

Viola

Felipe Lara
(2020)

Chambered Spirals

for large ensemble

Felipe Lara (2020)

b. 1979

♩ = 52

con sord.
(Artino practice mute)

(blend with winds)

ppp < "ff"

"mf" < "ff" > pppp

ppp < "ff"

ppp < "ff"

ppp < "ff"

7

circular bowing
sul tasto
sul pont.

A

ord.

ppp < "ff"

pp < "ff"

ppp < "ff"

ppp < "ff"

12

B

"mf" < "f"

pppp

ppp < "ff"

ppp < "ff"

ppp < "ff"

16

ST
SP

"ff"

ppp < "ff"

ppp < "ff"

ppp < "ff"

ppp < "ff"

ppp < "ff"

19

C

3

3

3

6

ppp < "ff"

ppp < "ff"

ppp < "ff"

"mf"

"ff"

ppp

22

D

7

5

ppp

"ff"

ppp < "ff"

ppp < "ff"

ppp < "ff"

ppp < "ff"

ppp

3

27 E

The musical score for Example 27 is written on a single staff. It begins with a 12/16 time signature, followed by a 4/4 time signature. The key signature has one flat (B-flat). The score includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings: *ppp* (pianissimo) and *ff* (fortissimo). The score is divided into measures by bar lines. A bracket above the staff indicates a 5:4 ratio for a group of notes. Another bracket above the staff indicates a 5:4 ratio for a group of notes. The score ends with a 3/4 time signature.

ppp *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

30

mf *ff* *ppp*

3/4 **F** senza vib.


musical score for the first system of "L'Espresso". The score is in 3/4 time and includes a key signature of one sharp (F#). The piano part has a melodic line with various dynamics and articulations. The bassoon part has a melodic line with various dynamics and articulations. The score is in 3/4 time and includes a key signature of one sharp (F#).

43 **G** senza vib.

ppp < "f" ppp < "f" ppp < "f" ppp < "f" ppp < "f" = "fff"

51

H ricochet



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

57

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

2

58-59

f > *pp* *f* > *pp* *f* > *pp*

4

Viola

63-64 **I** **2** **pppp** **"ff"** **pp** 67-68 **2** **pppp** **"ff"**

70 **J** **5** **3** **5** **5** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"**

73 **3** **5** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"**

76 **3** **3** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"**

79 **K** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"f"** **ppp** **"ff"** **ppp** **"ff"**

83 **3** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"**

87 **3** **5** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"** **ppp** **"ff"**

91

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

94

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

97

'ff' *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

100

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

103

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

106

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

109

ppp < *'ff'* *'ff'* > *ppp* *'ff'* > *ppp*

Viola

(senza sord.)
bow bridge,
dampen string (L.H.)

N

115 via sord $\text{ff} > \text{ppp}$ sul D $\text{ppp} < \text{ff}$ $\text{♩} = 66$ ord. sul D pp senza dim.

122 sul A $\text{mf} > \text{pppp}$ sul D $\text{pppp} < \text{ff}$ ord. sul A f pppp mf senza dim. $(\text{mf}) > \text{pppp}$

129 P sul D $\text{pppp} < \text{ff}$ ord. pizz. mf $(\text{mf}) f$ arco $\text{mf} > \text{pppp}$

135 sul tasto mf (mf) sul D $\text{pppp} < \text{ff}$ sul D $\text{pppp} < \text{ff}$ sul D $\text{pppp} < \text{ff}$

144 R pizz. mf $(\text{mf}) > \text{pp}$ ff sul D $\text{ppp} < \text{mf}$ $\text{ppp} < \text{ff}$

149 pizz. ff arco sul D $\text{pppp} < \text{ff}$ pizz. f (pizz.) ffz arco senza vib. ff senza dim.

155 senza vib. p pppp sul A sul tasto mf ord. $(\text{mf}) > \text{pppp}$ fp sub, senza cresc. sul D mf sub $(\text{mf}) > \text{pppp}$ sul pont.

Viola

7

161 **T** sul D 3 sul pont. pizz. arco sul D

pppp < *ff* *fp* > *pppp* *mf sub* (*mf*) *pppp* *f* *pp* < *ff*

167 **U** sul D pizz. arco sul D

mf *mf* > *p* < *ff* *ppp* < *ff* *f* *pp sub* < *ff*

172 senza vib. sul D (arco)

ppp sub senza cresc. *ppp* < *ff* *mf* > *pp*

179 pizz. **V** sul D arco

f *ppp senza cresc.* (*pp*) < *ff* *pp* < *ff* *mf* > *ppp*

185 **W** sul D

mf sub (*mf*) < *ff* < *fff* *ppp* < *ff* *mf*

190 pizz. sul A arco sul D arco

p *mf* *pp* *p* *ppp* < *ff* *mf* (*mf*) < *fff*

194 **X** sul D sul D

ppp sub < *ff* *ppp* < *ff* *pp sub* < *ff*

V.S.

Viola

201

ppp < *ff* *pp* *sub* < *ff* *mf* *p* *mf*

sul D *pizz.* *ricochet* *pizz.* **2''**

207 **Y**

mf *pppp* *mf* > *p* *ppp* < *ff*

sul A *sul D*

211

ppp < *ff* *f* *ppp* *mf sub* < *p* < *ppp*

senza vib. *3* *5* *tr*

214

p *pp* < *ff* *ppp* < *ff* *(ff)* > *pp* *ppp* < *ff*

senza vib. *5* *3* *sul D*

218

ppp < *ff* *mf sub* *sffz* *pp* < *ff* *ff*

sul D *pizz.* *arco sul D* **Z** *pizz.*

222

mf > *pp* *mf sub* < *ff* *sffz* *sffz* *mf* < *f* *(f)*

arco *pizz.* *pizz.* *arco* *pizz.*

225

ppp < *ff* *mf* *sffz* *ppp sub* < *ff* *ppp* < *ff*

arco sul D *senza vib.* *pizz.* *arco* *sul D*

229

gliss. gliss. gliss. gliss. gliss. gliss.

mf *ff* *mf sub* *ff* *mf sub* *ff* *mf sub* *ff*

0.5''

231 **A1**

pizz. *ff*

arco sul D *pp* *ff*

237 **B1**

arco *mf* *(mf)* *ff* *pp senza cresc.* *mf* pizz.

243

sul D arco *ppp* *ff* *ppp* *ff* arco, senza vib. *pppp* *fff*

6 (̣ = ̣)

C1

♩ = 99

2 249-250 *ppp* *ff* (sul G) *ppp* *ff*

257 **D1**

ppp *ff* (3/4) 2 (3/4) 262-263

265

ppp *ff* 267-268 *ppp* *ff* (3/4) 2 271-272 arco, senza vib. *pppp* *ff*

E1

3 pizz. arco

274-276

mf (*mf*) *mf*

282

arco pizz. **F1** arco

mf (*mf*) \leftarrow *ff* *mf sub* \leftarrow *f* *mf*

287

pizz. **G1** 2 arco

mf \leftarrow *ff* *mf sub* \leftarrow *ff* 290-291 *pppp* \leftarrow "*ff*"

H1

2 2 2

293-294 *pp* \leftarrow *f* *ppp* \leftarrow *ff* 299-300 *ppp* \leftarrow *ff*

302

pizz. 3"

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

305 **I1**

arco

ppp *f* *ppp* \leftarrow *f* *ppp* \leftarrow *f* *ppp* \leftarrow *f* *ppp* \leftarrow *f* *ppp* =

309

3 5 3

\leftarrow *f* *ppp* \leftarrow *f* *ppp* \leftarrow *f* *ppp* \leftarrow *f*

Viola

11

313

pizz. arco pizz. arco

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

317

J1

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

322

K1

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

327

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

332

ppp < *f* *ppp* < *f* *ppp* < *fp* (p)

336

L1

0.5"

mf *f* *ff* *fff* *fff*

340

f *mp* *pp* *pp* *ff*

M1

$\bullet = 84$

2

343-344

Viola
con sord.
(Artino practice mute)

ppp \rightarrow *ff*

ppp \rightarrow *ff*

348

ppp \rightarrow *ff*

ppp \rightarrow *ff*

ppp \rightarrow *ff*

N1

352

senza sord.

ppp \rightarrow *f*

ppp \rightarrow *f*

pp senza cresc.

357

pp senza cresc.

(*pp*)

pp

362

ff

ppp \rightarrow *ff*

ppp \rightarrow *f*

ppp \rightarrow *f* \rightarrow *ff* \rightarrow *fff*

O1

365

ppp \rightarrow *f*

sfz \rightarrow *p* \rightarrow *f*

sfz \rightarrow *p* \rightarrow *f*

sfz \rightarrow *p* \rightarrow *fff*

P1 (sul pont.)

369

(ord.) \rightarrow sul pont.

ff

(*ff*)

Q1 pizz.

373

ord.

ff

(*ff*)

p

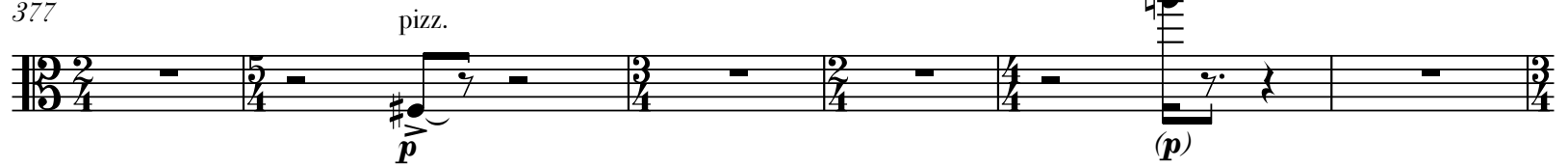
arco
sul A

sul C

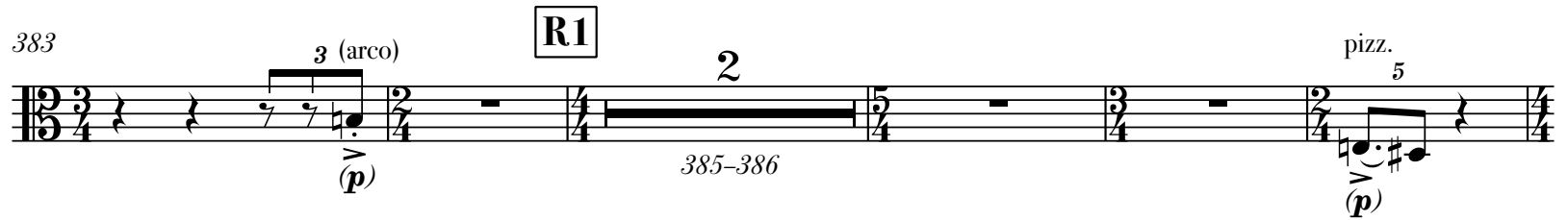
Viola

13

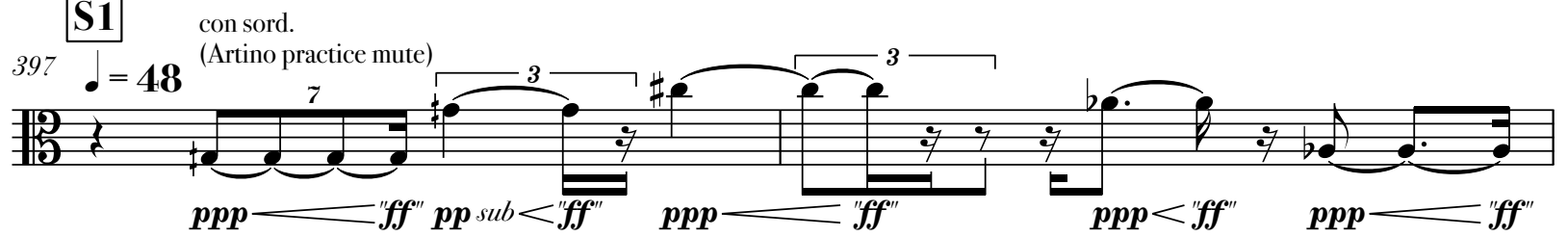
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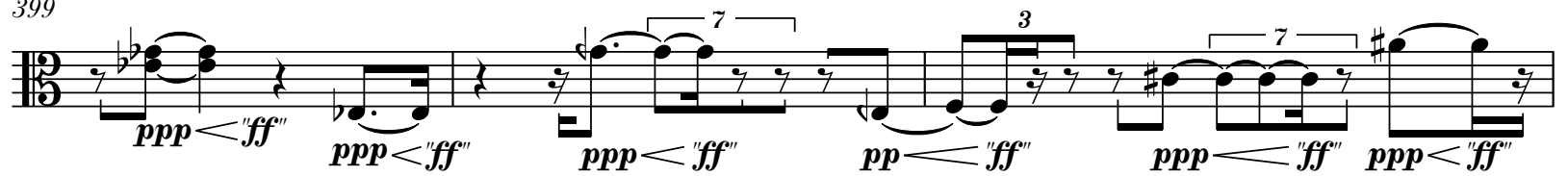
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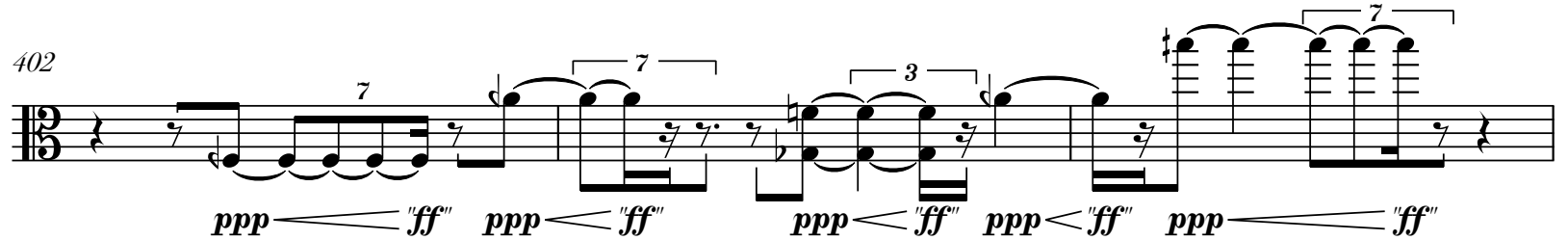
S1



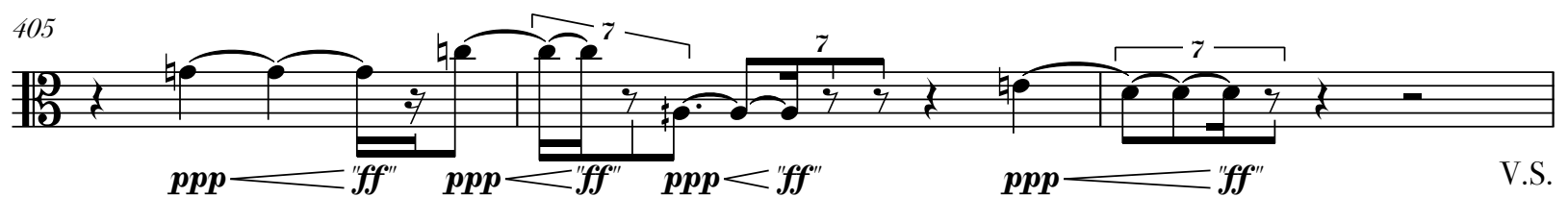
399



402



405



V.S.

408

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

411

ppp < *'ff'* *ppp* < *'ff'*

413

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

416

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

418

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

421

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

424

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

427

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

430

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

433

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

436

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

438

ppp < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'* *ppp* < *'ff'*

442

pp senza cresc. *ppp* < *f* *ppp* < *f* *ppp*

449

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

454

ppp < *ff* *ppp* < *ff* *gliss.*

458 X1 Viola

pp senza cresc. *ppp < f* *ppp < f* *ppp < f* *ppp < f*

462

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

465

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

467

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

470 Y1

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

474-475

476

mf *(mf)*

479

484

(mf) *f*

488 **Z1** 7" *p sub* *ppp* *p* *mf*

circular bowing
sul tasto
sul pont.

ord.
senza vib.

492

495 *sfz p*

A2 498 *ff* *p*

500 circular bowing *pppp sub* *mf* (*mf*) senza cresc. ord.

B2 506 circular bowing (*mf*) < *ff mf* ord.

513 circular bowing (*mf*) *mp* *p* *pppp*

The musical score for Viola spans measures 488 to 513. It begins with a 7-second rest followed by a triplet of eighth notes marked *p sub*. The dynamics progress from *ppp* to *p* to *mf*. Performance techniques include circular bowing, playing sul tasto (on the fingerboard), and sul ponticello (on the bridge). The score includes several slurs and accents. Measure 495 features a forte accent (*sfz*) followed by a piano (*p*) dynamic. Section A2 starts at measure 498 with a fortissimo (*ff*) dynamic, which then decreases to piano (*p*). Measure 500 introduces circular bowing and a very piano (*pppp sub*) dynamic, which increases to mezzo-forte (*mf*). The instruction (*mf*) senza cresc. (without crescendo) is noted. Section B2 begins at measure 506 with a mezzo-forte (*mf*) dynamic, followed by a crescendo to fortissimo (*ff*) and then back to mezzo-forte (*mf*). The score concludes with circular bowing and a dynamic range from mezzo-piano (*mp*) to pianissimo (*pppp*).