

Chambered Spirals

For large chamber ensemble

Clarinet/Bass Clarinet

Felipe Lara
2020

Performance Notes:

Microtonal notation:

♯ $\frac{1}{4}$ tone sharp

♯♯ $\frac{3}{4}$ tone sharp

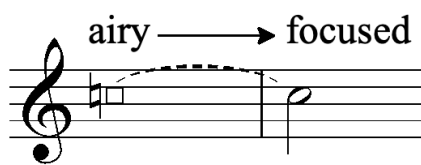
♭ $\frac{1}{4}$ tone flat

♭♭ $\frac{3}{4}$ tone flat

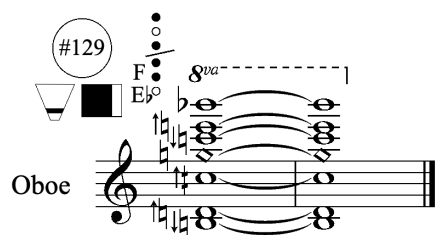
↑ $\frac{1}{6}$ tone sharp

↓ $\frac{1}{6}$ tone flat

Other notes:



An arrow with a dashed tie refers to transitioning between two techniques.



All multiphonics are provided with specific numbers. These numbers refer to specific multiphonics from the following books:

Veale, Mahnkopf, Motz, Hummel: *The Techniques of Oboe Playing*

Sparnaay, Harry: *the bass clarinet, a personal history*

Weiss, Netti: *The Techniques of Saxophone Playing*

Durata:

approximately 30 minutes

Chambered Spirals

for large chamber ensemble

Felipe Lara (2020)

b. 1979

Clarinet

$\text{♩} = 52$ 2

pp \langle *p* \rangle *pppp* *f* 6-7

9 air noise (no pitch) **A** 2 *sh...* *ppp* \langle *ff* 10-11 *ord.* *pp* \langle *p* \rangle (*p*) \rangle *pppp* *f* **B** slap

15-16 2 *air noise* **C** 2 *ord.* 3 6 *pp* \longrightarrow *mp* \rangle *ppp* *sh...* *ppp* \langle *ff* 19-20

22 **D** 2 24-25 **E** 2 28-29

30 *pp* \longrightarrow *mf* (*mf*) \longrightarrow *ppp* *ppp* \langle *mp* \rangle **F**

36 *ppp* \langle *mp* \rangle *ppp* \langle *mp* \rangle *ppp* \langle *mp* \rangle *ppp* \longrightarrow *mp* \longrightarrow *f* *tr* *tr*

43 **G** *ppp* \langle *mp* \rangle *ppp* \langle *mp* \rangle *ppp* \langle *mp* \rangle *tr*

49 *ppp* \longrightarrow *mp* \longrightarrow *f* **H** 6 3 53-58 59-61

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

I 6 63-68

J airy —> focused
sempre legato 3 (focused) —> airy
pppp *p* (*p*) *pppp*

2 73-74 (airy) —> focused (focused) —> airy 3 78-80
pppp *p* (*p*) *pppp*

81 (airy) **K** (airy) —> focused (focused) —> airy 2 85-86
pppp *p* (*p*) *ppp*

87 airy frul. (airy) ord. (airy) —> focused (focused) —> airy
pppp *p* *pppp* *pppp* *p* (*p*) *pppp*

2 93-94 (airy) frul. **L** 3 98-100 (airy) —> focused
pppp *p* *pppp* *pppp* *p*

103 (focused) —> airy (airy) (airy) —> focused (focused) —> airy
(*p*) *pppp* *pppp* *p* (*p*) *pppp*

108 (airy) **M** key click Bass Clarinet slap
pppp *p* *pppp* "ff" *ffz*

113 frul. key click
3 *mf* (*mf*) *ppp* "ff" V.S.

Clarinet/Bass Clarinet in B \flat

117 *mf* *pppp* air noise 3 slap **N** $\text{♩} = 66$ ord. *mf* *ppp* *pppp* *pp*

123 (focused) **O** airy *ppp* *mf* *pppp* *ff* *f* (airy) → focused

129 slap ord. **P** airy focused *pppp* *mf senza dim.* 3 *ffz* *ff* (*ff*)

135 air noise sh... *ppp* *f* *ppp* **Q** ord. *ff*

141 **R** airy *pppp* *ppp* *f* *pppp* frul. (focused) *ff*

148 air noise sh... *ppp* *ff* *ff* **S** airy → focused *mp* *mf* *ff*

155 air noise sh... *ppp* *ff* *ppp* *pppp* *mf* *pppp*

161

#6

T

p *mf* *ff* *ff*

Musical staff 161-168: Treble clef, 2/4 time. Measures 161-168. Measure 161 starts with a key signature change to one sharp (F#). Measures 162-168 feature a series of eighth-note chords, each beamed together. Dynamics are marked *p*, *mf*, *ff*, and *ff*. A trill ornament (T) is indicated above measure 162. A circled #6 is above measure 162.

169 (5)

U

Musical staff 169-172: Treble clef, 2/4 time. Measures 169-172. Measure 169 starts with a key signature change to one sharp (F#). Measures 169-172 feature a series of eighth-note chords, each beamed together. Dynamics are marked *f*, *f*, *f*, and *f*. A circled #6 is above measure 169. A trill ornament (U) is indicated above measure 170.

173

f *f* *f*

Musical staff 173-178: Treble clef, 2/4 time. Measures 173-178. Measure 173 starts with a key signature change to one sharp (F#). Measures 173-178 feature a series of eighth-note chords, each beamed together. Dynamics are marked *f*, *f*, and *f*.

179

V

p *f* *f* *f* *mf*

Musical staff 179-184: Treble clef, 2/4 time. Measures 179-184. Measure 179 starts with a key signature change to one sharp (F#). Measures 179-184 feature a series of eighth-note chords, each beamed together. Dynamics are marked *p*, *f*, *f*, *f*, and *mf*. A trill ornament (V) is indicated above measure 180.

185

#6

W

f *ff* *p sub* *fff* *ff* *p*

Musical staff 185-188: Treble clef, 2/4 time. Measures 185-188. Measure 185 starts with a key signature change to one sharp (F#). Measures 185-188 feature a series of eighth-note chords, each beamed together. Dynamics are marked *f*, *ff*, *p sub*, *fff*, *ff*, and *p*. A circled #6 is above measure 185. A trill ornament (W) is indicated above measure 186.

189

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

Musical staff 189-193: Treble clef, 2/4 time. Measures 189-193. Measure 189 starts with a key signature change to one sharp (F#). Measures 189-193 feature a series of eighth-note chords, each beamed together. Dynamics are marked *mf*, *f*, *ff*, *mf*, and *fff*. A circled #6 is above measure 189.

194

X

f *ff* *ppp sub* *ff*

frul.

Musical staff 194-198: Treble clef, 2/4 time. Measures 194-198. Measure 194 starts with a key signature change to one sharp (F#). Measures 194-198 feature a series of eighth-note chords, each beamed together. Dynamics are marked *f*, *ff*, *ppp sub*, and *ff*. A trill ornament (X) is indicated above measure 194. A circled #6 is above measure 194. A trill ornament (frul.) is indicated above measure 198.

198-199

2

ord.

frul.

mf *f* *pp sub, senza cresc.*

203

frul.

ord.

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

207

Y

3 (frul.)

ord.

bend

frul. → ord.

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

211

air noise

sh... *ppp* *ff*

ord.

5

fp *pppp* *mf* *ppp*

215

5

frul.

5

3

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

219

air noise

ord.

sh... *ppp* *ff* *(ff)* *f* *air noise* *sh... ppp* *ff*

Z

#6

227

ord.

3

0.5" A1

ppp *ff* *ff* *p* *ff* *mf* *f*

232

bend

frul.

ord.

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

237

#6

B1

p \curvearrowright *ff* *p* \curvearrowright *ff* *mf* \curvearrowright *pp*

bend

242

pp \curvearrowright *ff*

246

#6

C1 $\text{♩} = 99$

p \curvearrowright *fff*

air noise

sh... *ppp* \curvearrowright *ff*

253

ord.

air noise

sh... *ppp* \curvearrowright *ff*

mf

ord.

air noise

sh... *ppp* \curvearrowright *ff*

mf

258

D1

(3)

ord.

air noise

sh... *ppp* sub \curvearrowright *ff*

mf \curvearrowright *ff*

262-263

264

(3)

ord.

air noise

sh... *ppp* \curvearrowright *ff*

mf \curvearrowright *f*

267-268

Clarinet/Bass Clarinet in B \flat

269 sh... ppp ff ord. mf ff

273 E1 p sub ff mf Clarinet mf mf

281 F1 pppp mf mf mf ff mf sub f

286 mf mf ff mf sub ff

G1 2 air noise sh... pppp ff mf sub mf f f

H1 frul. pp f air noise sh... ppp ff 2 sh... ppp ff 299-300

302 ord. ppp pp p mp mf f ff fff 3''

305 I1 5 ppp f ppp f ppp f

309

ppp < *f*

314

ppp < *f*

318

ppp < *f*

322

ppp < *f*

326

ppp < *f*

330

ppp < *f*

334

ppp < *fp* (*p*) — *mf* — *f* — *ff* — *fff*

339

fff — *f* — *mp* — *pp* — *pp* — *ff*

343

(p) — *(p)* — *(p)* — *(p)* — *(p)*

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350 **N1**

(p) (p)

357 *ppp* *ff* *pp* *ff* *pp senza cresc.* (pp) frul.

361 (frul.) \rightarrow ord. *pp senza cresc.* *ppp* *ff* *pp senza cresc.* (pp) (pp) *fff*

365 **O1** (ord.) airy \rightarrow focused *ppp* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *fff* *p*

369 (ord.) \rightarrow frul. **P1** ord. *ff* (ff) *ff*

374 **Q1** 3 (p) (p)

379 5 (p)

385 **R1** 5 *ff* *p*

390 (p) 5 4''

Clarinet/Bass Clarinet in B \flat

S1 $\text{♩} = 48$ **T1** **U1**
 15 13 10
 397-411 412-424 425-434

V1 **W1**
 435 6
 436-441
 Vln. I 7 Fl. Ob. (multiphonic) *pp senza cresc.*

447 *mf* 5 3 3 5 5
 453 *(mf) < f* *(f) < ff* *pp senza cresc.* 2"

X1
 460 *mf* 5 3 5

463 3 5

468 3 5

Y1 (focused) → airy
 472 *(mf) < ff* *mf sub* *ppp* *ppp* *f* 3
 Bass Clarinet

476 5 5 5 5
ppp *f* *ppp* *f* *ppp* *f* *ppp* *f*

479

ppp \rightarrow *f* *ppp* \rightarrow *f* *ppp* \rightarrow *f*

482

ppp \rightarrow *f* *ppp* \rightarrow *f* *ppp* \rightarrow *f* *ppp* \rightarrow *f*

486

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

Z1

491

mf

495

mf

498

ff \rightarrow *p*

A2

500

pppp sub \rightarrow *fff* *mf* \rightarrow *ff* *mf* \rightarrow *ff* *mf* \rightarrow *ff*

B2

507

mf \rightarrow *ff* *mf* \rightarrow *ff* *mf* \rightarrow *fff*

513

514-515