

Chambered Spirals

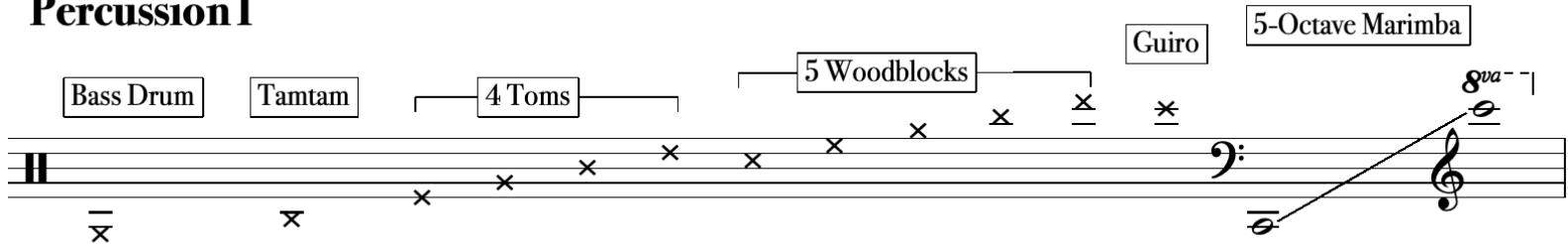
For large chamber ensemble

Percussion I

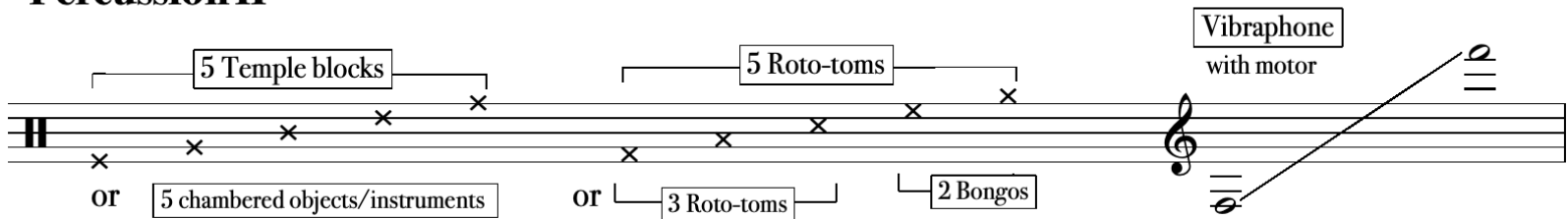
Felipe Lara
2020

Performance Notes:

Percussion I



Percussion II



Other requirements: bows, brushes, guitar pick.

Percussion II also utilises the inside of the piano for a portion of the piece.

Durata:

approximately 30 minutes

Chambered Spirals

for large chamber ensemble

Felipe Lara (2020)

b. 1979

$\text{♩} = 52$

Bass Drum

A **B** **C** **D** **E** **F** **G** **H**

B.D. **Tam-t.** **Tam-t.** **Tam-t.** **Tam-t.** **Tam-t.** **Tam-t.** **B.D.**

Winds and Str.

Perc. II (metal stress bar)

Guiro

dampen Tam-tam

pp **ppp** **ff** **p** **pp** **ppp** **ff** **p** **pp** **f**

arco **arco** **arco** **arco** **arco** **arco** **arco** **arco**

2 **2** **2** **2** **2** **2** **2** **2**

6-7 **15-16** **24-25** **30-33** **34-35** **43-44**

5 **5** **5**

55

p > pp *5* *p > pp* *5* *p > pp* *5* *p > pp* *5* *p > pp*

58

5 *p > pp* *5* *p > pp* *5* *p > pp* *5* *p > pp* *mf > pp*

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

61

5 *p > pp* *5* *p > pp* *5* *p > pp* *5* *p > pp*

63

I 5 Woodblocks

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

4 Toms + Bass Drum

67

mf *(mf)* *pp* *p* *mp* *mf*

To Marimba

70

J Marimba

*prepared with mallets that create natural ricochets
(insert mallet between C, D and Ab, Bb)

mf *3* *4*

Perc. II (Vib., arco)

71-73 75-78

Percussion I

79 (prepared) 5 2 **K** (prepared) * mallet placed between A and B 2

80-81 84-85

86 (prepared) 5 (prepared) 2 (prepared)

87-91 94-95

97 **L** (prepared) (mallets between D, E, and F#, G#) 3 (prepared) (mallets between G, A and Eb, Db) 3

99-101 103-105

106 (prepared) remove all preparation 2 **M** deadstroke

107-108

114

Bass Drum

filter sweep
resonant stick of choice rubbed on edge of bass drum or
resonant instrument/object of choice

119 **N** = 66 stick tip → grip secco

124 **O** tip → grip secco

131 **P** tip → grip secco

mf *ff* *p* *mf* *ff* *mp* *mf* *ff* *mp* *mf* *ff* *mp*

pp

sim.

mf *ff* *mp*

mf *ff* *mp*

mf *ff* *mp*

Percussion I

7

136

Q

tip → grip secco

mf < *ff* *mf*

tip → grip secco

mf < *ff* *f*

143

R

3

144-146

tip → grip secco

mf < *ff* *p*

grip → tip → grip

pp < *ff* < *pp*

150

S

secco

tip → grip secco

mf < *ff* *mf*

tip → grip secco

mf < *ff* *p*

Space left blank to facilitate page turn.

Percussion I

T Pno. (8va)

6 155-160 2 164-165

166 tip → grip secco *mf* < *ff* *mf* tip → grip secco *mf* < *ff* *p* (5)

U tip → grip secco *mf* < *ff* *mf* *p* tip → grip secco *mf* < *ff* *p*

176 tip → grip secco *mf* < *ff* *mf*

181 **V** tip → grip secco *mf* < *f* *mf* (mf) *p* grip → tip **W** secco *p* < *fff* *mf*

188 4 Toms + Bass Drum *mf*

Bass Drum filter sweep **X** grip → tip secco *p* < *fff* *p* secco *mf* grip → tip *ppp* < *ff* 2 198-199

Percussion I

201 *ppp* *ff* *p* *mf* *mf* *p* *ff* *2"*

grip → tip

secco

tip → grip

207 **Y** Toms + B.D. *mp*

212

218 **Z**

225 *0.5"*

231 **A1** *mf* *ff* *p* *pp* *ff* *(mf)* *p*

tip → grip

grip → tip

secco

238 *pp* *ff* *p sub* *ff* *mf* *p*

grip → tip

tip → grip

secco

Percussion I

243

grip → tip

pp → *ff*

mf (♩ = ♩)

W-bls.

247

mf → *ff*

C1

♩ = 99

249

p sub

252

255

D1

258

(3)

262

(3)

265

268

271

(3)

pppp → *ff*

E1

274

W-bl.

ff *pp* *sub* *p*

f *pp* *p* *sub*

Toms + B.D.

ff *pp* *sub* *p*

f *pp* *p* *sub*

277

f *pp* *p* *sub*

f *pp* *mp*

f *pp* *p* *sub*

f

280

f *pp* *p* *sub*

f *pp* *p* *sub*

pp *mp* *sub*

f *pp* *p* *sub*

283

F1

f *pp* *p* *sub*

f *pp* *p* *sub*

f *pp* *p* *sub*

286

f *pp* *p* *sub*

303

12/16

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

3"

305 **I1** Mba.

310

315 **J1**

318

322

The musical score for Percussion I consists of five systems of staves, each with a treble and bass clef. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Articulations like accents and slurs are used throughout. Measure numbers 305, 310, 315, 318, and 322 are indicated at the start of their respective systems. Section markers **I1** and **J1** are placed above the staves. The score concludes with a final measure in the fifth system.

326 **K1**

329

333

336 **W-bls.** **Toms + B.D.**

339 **L1**

0.5''

The musical score for Percussion I consists of four systems of music. The first system (measures 326-332) is written for two staves (treble and bass clef). The treble staff has a key signature of one sharp (F#) and a time signature of 12/16. The bass staff has a key signature of one sharp (F#) and a time signature of 12/16. The second system (measures 333-335) is written for two staves (treble and bass clef). The treble staff has a key signature of one sharp (F#) and a time signature of 12/16. The bass staff has a key signature of one sharp (F#) and a time signature of 12/16. The third system (measures 336-338) is written for two staves (treble and bass clef). The treble staff has a key signature of one sharp (F#) and a time signature of 12/16. The bass staff has a key signature of one sharp (F#) and a time signature of 12/16. The fourth system (measures 339-340) is written for two staves (treble and bass clef). The treble staff has a key signature of one sharp (F#) and a time signature of 12/16. The bass staff has a key signature of one sharp (F#) and a time signature of 12/16. The score includes various musical notations such as notes, rests, slurs, ties, and dynamic markings.

342 **M1** ♩ = 84

pp *ff* *ff* *pp sub* *p*

345 *(p)* *mf* *p* *(p)* *mf* *p* *(p)*

349 *mf* *p* *(p)* *mf* *p* *mf*

353 **N1** *p* *mf* *p* *f* *p*

357 *p*

361

01 *2* *365-366* *pp* *ff* *Mba.* *5* *5* *5* *5* *5*

P1 *370* *3* *5* *3* *9* *16* *ff* *W-bls.* *Q1* *Tam-t.*

375 *Mba.* *3* *Perc. II (T-bls)* *5* *ff*

382 *R1* *2* *385-386* *p* *ff* *p* *2* *5*

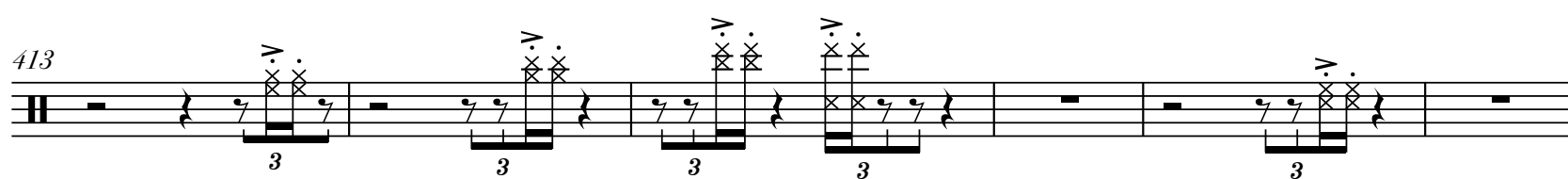
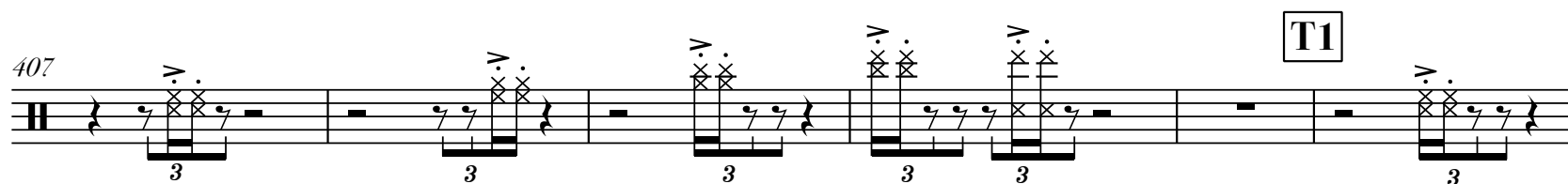
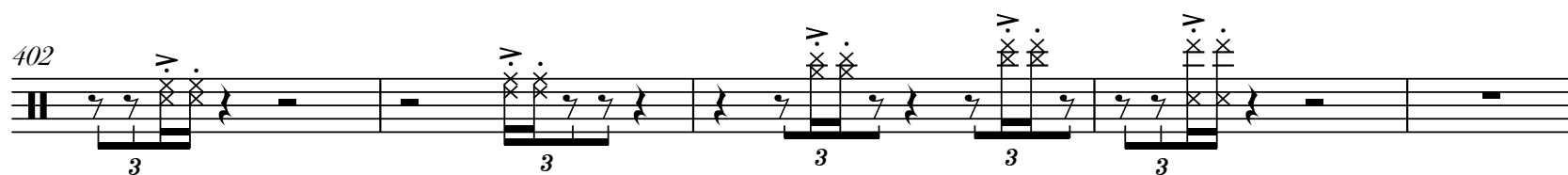
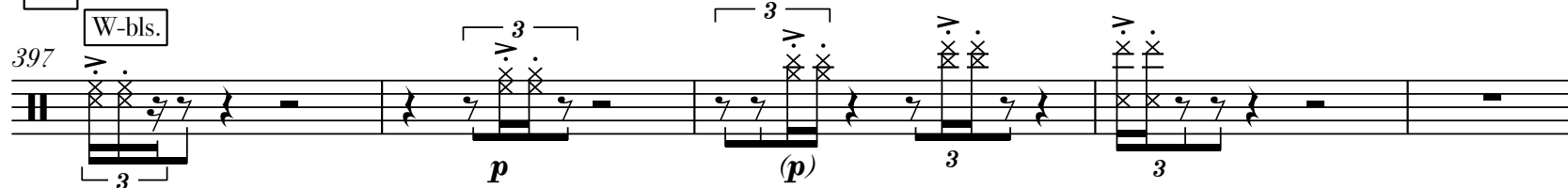
389 *2* *390-391* *2* *5* *ff* *4"*

Percussion I

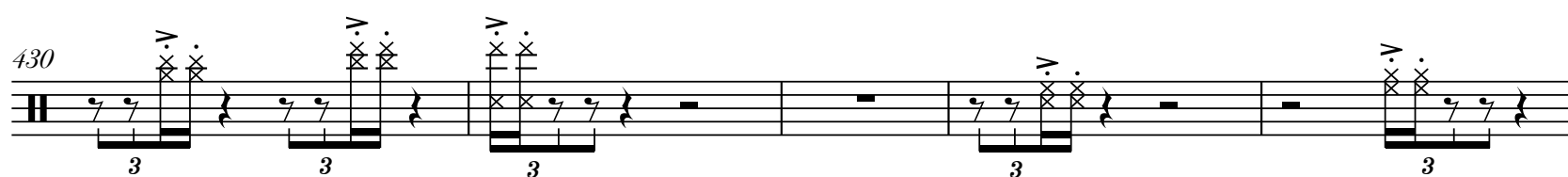
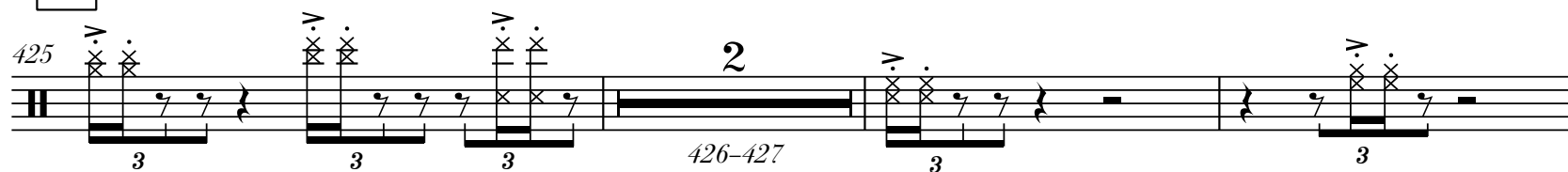
17

S1 ♩ = 48

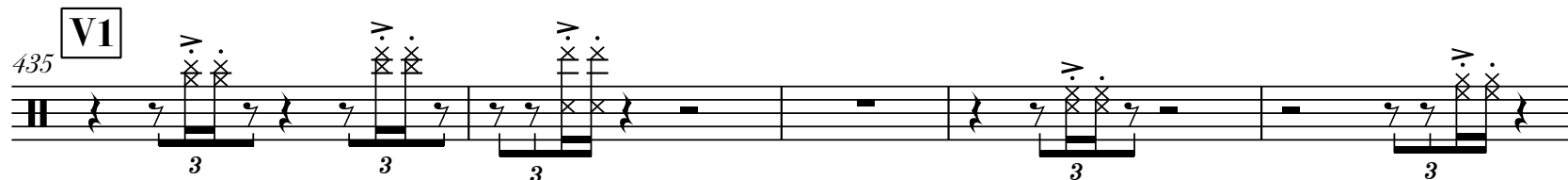
W-bls.



U1



V1



Mba.



3 (mba.) 2 2"

452-454 *ppp* < *f* *p sub* *f* *ffz* 457-458

X1 W-bls.

460 *mp*

465

470 B.D. Y1 W-bls.

mf *f* *pp* *p* *mp* *mf*

475 W-bls.

f *pp* *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

Toms + B.D.

mf *sempre*

477

pp *p* *mp* *mf* *f* *pp* *p* *mp* *mf* *f*

3

479

pp p mp mf f

481

pp p mp mf f

483

pp p mp mf f

485

p mp mf f

487

Z1 7"

p mp mf f

490-492

Percussion I

493 Mba.

mf

5

2

495-496

2

A2 W-bls.

498

ff

p

500

mf

B2

506

5

508-512

(*mf*)

515

(*mf*)

dead stroke