

Felipe Lara

# Chambered Spirals

for large ensemble

Violoncello

# Chambered Spirals

for large ensemble

Felipe Lara (2020)

b. 1979

con sord.  
(Artino practice mute)

(blend with winds)

$\text{♩} = 52$

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

7

circular bowing  
sul tasto  
↓  
sul pont.

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

11

*ff*      *ppp* < *ff*      *mf* < *f*      *pppp*      *ppp* < *ff*      *ppp* < *ff*      *ppp* < *ff*

16

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

19 **C**

*ppp*      *ff*      *ppp* < *ff*      *ppp* < *ff*      *mf*      *ff*      *ppp*

22 **D**

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

ST  
↓  
SP

25

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

28 **E**

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

30

*mf* *ff* *ff* *ppp*

34 **F** senza vib.

*ppp* *f* *ppp* *f* *ppp* *f* *ppp* *f*

40 **G** senza vib.

*ppp* *f* *fff* *ppp* *f* *ppp* *f* *ppp* *f*

47

*ppp* *f* *ppp* *f* *fff*

53 **H** ricochet

*f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

2

*f* *pp*

## Violoncello

**I**

63-64 *pppp* *ff* *pp* 67-68 *pppp* *ff*

70 **J**

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

74

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

77

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

81 **K**

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

84

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

88

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

98 **L**

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

102

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

105

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

110 **M**    via sord.

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

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

118  $\bullet = 66$

*ppp* < *'ff'*    *mf*    (*mf*) > *pppp*

123 **O**

*pppp* < *'ff'*    *f* > *pppp*    *mf sub*    *mf*

128 **P** sul pont. → ord.

*mf* > *ppp*    *pppp* < *'ff'*    *mf*    (*mf*) senza dim.

**Q**

R

**S**

**T**

(sul D)

## Violoncello

7

185 arco sul D **W** sul D

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

190 pizz. arco secco pizz. arco secco legno batt. arco sul D pizz.

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

193 arco sul A **X** sul D

*mf* < *fff* *ppp* *sub* < *ff* *mf* senza dim. *pp* *sub* < *ff*

200 sul D

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

205 **Y** pizz. arco sul A

*mf* > *pp* *ff* *p* V.S.

## Violoncello

210 *senza vib.* *ff senza dim.* *5 sul D* *(l.v.)* *sul G* *tr* *sul D* *mf < ff* *ppp*

214 *5* *mf* *ppp* *mf* *ppp sub < ff* *pizz.* *ff* *pizz.*

217 *arco* *3* *f* *pp* *5* *sul D* *fp* *ff* *sul D* *ppp* *ff* *pp sub* *pizz.*

220 *senza vib.* *arco* *(pp)* *pizz.* *5* *ff* *5* *mf* *arco* *mf* *pp* *5* *legno batt.* *ff*

224 *f* *mf sub < f* *pp senza cresc.* *pp senza cresc.* *3 senza vib.* *sul pont.* *mf < ff*

227 *ord. sul D* *3* *mf < ff* *sul pont. harm. trill* *pp senza cresc.* *0.5"* *pp* *ff*

231 **A1** *sul D* *pp* *ff* *mf*



238 pizz. *ff* sul A arco *mf* **B1** *ff* senza vib. *p* sul D *ppp* *ff*

244 sul D *ppp* *ff* sul A *pppp* *fff* <sup>6</sup> (  $\bar{\cdot}$  =  $\text{♪}$  )

**C1** 199 2 sul G *ppp* *ff* (sul G) *ppp* *ff* 249-250

257 **D1** *ppp* *ff* (3) (3) 2 (3) 262-263

265 2 *ppp* *ff* 267-268 *ppp* *ff* (3) 2 271-272 *pppp* *ff* sul A

**E1** 3 pizz. arco *mf* (mf) pizz. *mf* 274-276

282 arco *mf* (mf) *ff* *mf*<sub>sub</sub> *f* **F1** pizz.

286 arco *mf* (mf) *ff* *mf*<sub>sub</sub> *ff* **G1** 2 290-291

V.S.

302

The musical score for the ending of 'The Rose Tree' is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 12/16. The piece begins with a whole rest for the first measure. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The dynamics are marked as *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, and *fff*. The piece concludes with a triplets of eighth notes marked with a '3' and a triplet symbol. The tempo is indicated as 'mod.to' (moderato to tempo).

mod.to

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

3

305 **I1** arco

5 3 5

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

309

V

V

pizz. (quasi ricochet)

arco

5

5

5

5

ppp  $\triangleleft$  f

ppp  $\triangleleft$  f

ppp  $\triangleleft$  f

pp

ppp  $\triangleleft$  f

313

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

317 **J1**

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

[illegible]

325 **K1**

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

329

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

333 0.5"

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

339 **L1**

*fff* — *f* — *mp* — *pp*

342 **M1** con sord.  
(Artino practice mute)

*pp* — *ff*      343-344      *ppp* < *ff*

347

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

351 **N1** senza sord.

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

*Page left blank to facilitate page turns.*

356

*pp senza cresc.* *pp* *ff* *ppp*

sul tasto ord.

362

*ff* *ppp* *ff* *ppp* *f* *ppp* *f* *ff* *fff*

365 **01**

*ppp* *f* *sfz* *p* *f* *sfzp* *f* *sfzp* *f* *sfz* *p*

369 **P1**

(ord.) → sul pont. (sul pont.) ord.

*ff* *(ff)* *ff*

374 **Q1** pizz.

arco sul G sul A sul pont.

*(ff)* *3 p* *ff*

379 ord. pizz. 5 arco pizz. (pizz.)

*p* *(p)* *ff* *(ff)*

**R1**

2 arco sul pont. 5 pizz. 3 5

*385-386* *ff* *p*

391 (pizz.) 3 2

*ff* *p* *394-395*

**S1** ♪ = 48

arco

396 *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

399 *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

402 *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

405 *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

408 *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

411 **T1** *ff* *ppp* *ff* *ppp sub* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

414 *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

416

Measures 416-417. Measure 416 contains a triplet of eighth notes and a half note. Measure 417 contains a half note, a quarter note, and a triplet of eighth notes. Fingering numbers 3, 7, 7, and 3 are indicated above the notes. Dynamic markings are:  $\text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ , and  $\text{ppp} < \text{ff}$ .

418

Measures 418-419. Measure 418 contains a half note, a quarter note, and a triplet of eighth notes. Measure 419 contains a half note, a quarter note, and a triplet of eighth notes. Fingering numbers 3, 7, 7, and 7 are indicated above the notes. Dynamic markings are:  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ , and  $\text{ppp} < \text{ff}$ .

420

Measures 420-421. Measure 420 contains a half note, a quarter note, and a triplet of eighth notes. Measure 421 contains a half note, a quarter note, and a triplet of eighth notes. Fingering numbers 3 and 7 are indicated above the notes. Dynamic markings are:  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ , and  $\text{ppp} < \text{ff}$ .

423

Measures 423-424. Measure 423 contains a half note, a quarter note, and a triplet of eighth notes. Measure 424 contains a half note, a quarter note, and a triplet of eighth notes. Fingering numbers 7, 7, and 7 are indicated above the notes. A box labeled "U1" is placed above measure 424. Dynamic markings are:  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ , and  $\text{ppp} < \text{ff}$ .

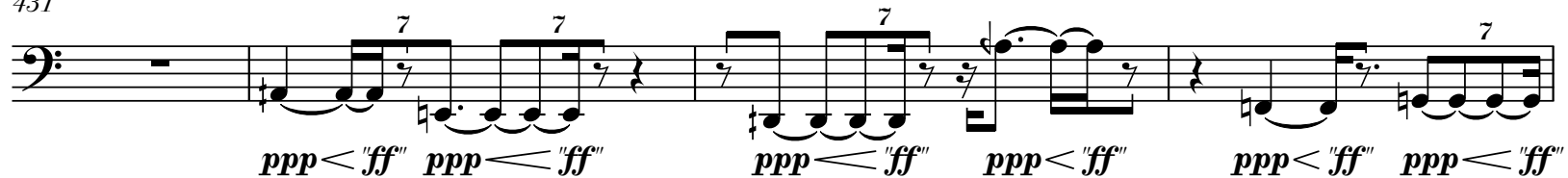
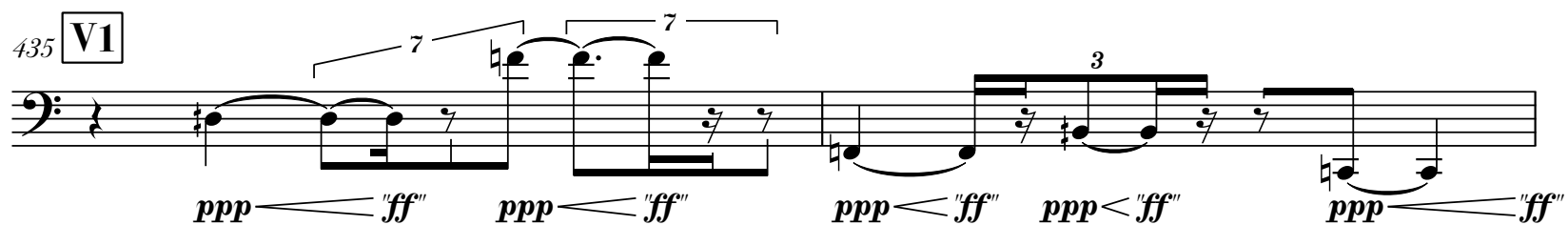
426

Measures 426-427. Measure 426 contains a half note, a quarter note, and a triplet of eighth notes. Measure 427 contains a half note, a quarter note, and a triplet of eighth notes. Fingering numbers 7, 7, and 3 are indicated above the notes. Dynamic markings are:  $\text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ , and  $\text{ppp} < \text{ff}$ .

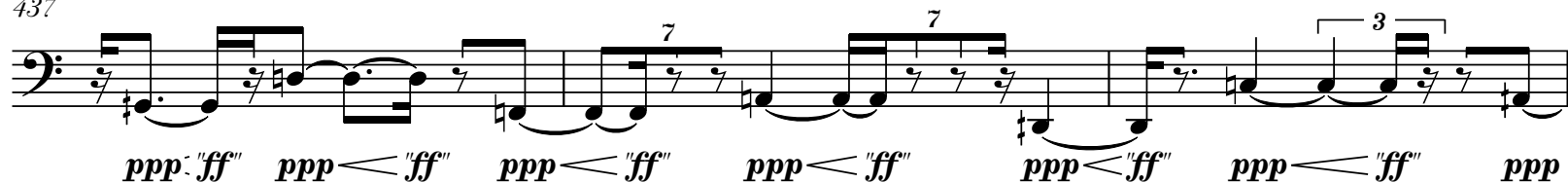
429

Measures 429-430. Measure 429 contains a half note, a quarter note, and a triplet of eighth notes. Measure 430 contains a half note, a quarter note, and a triplet of eighth notes. Fingering numbers 7, 3, 7, and 3 are indicated above the notes. Dynamic markings are:  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ ,  $\text{ppp} < \text{ff}$ , and  $\text{ppp} < \text{ff}$ .

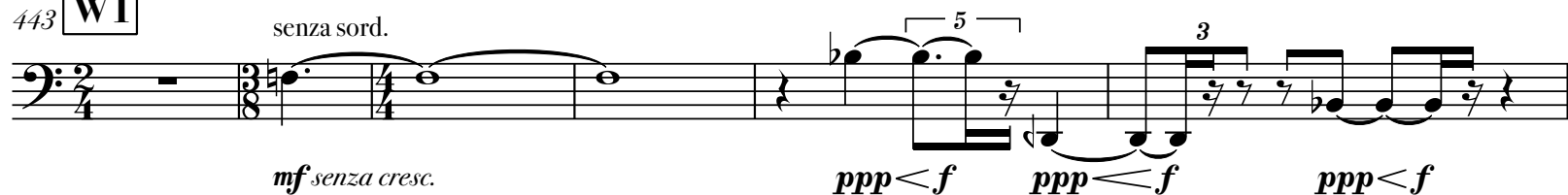
431

435 **V1**

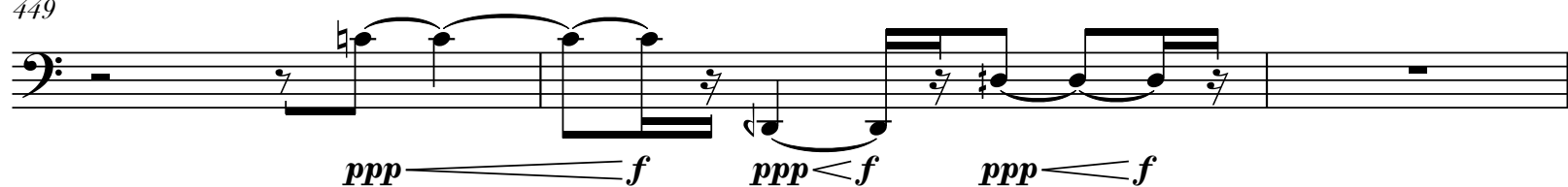
437



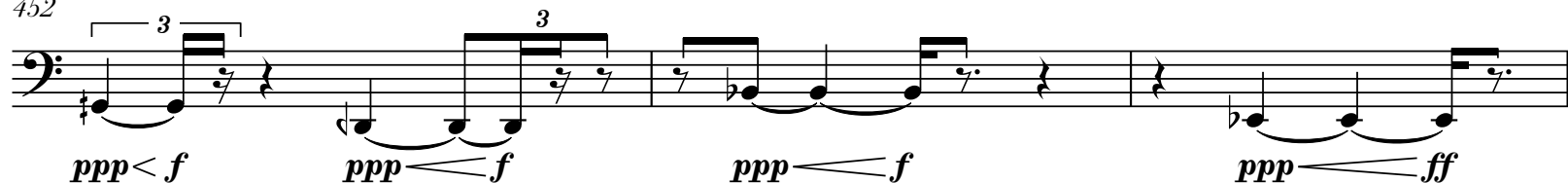
440

443 **W1**

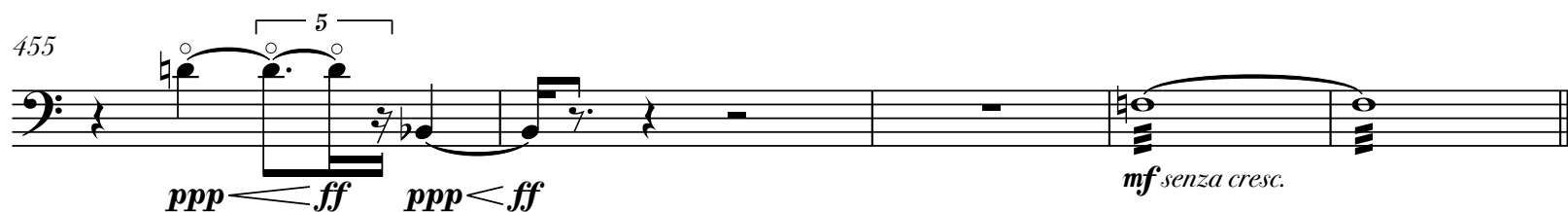
449



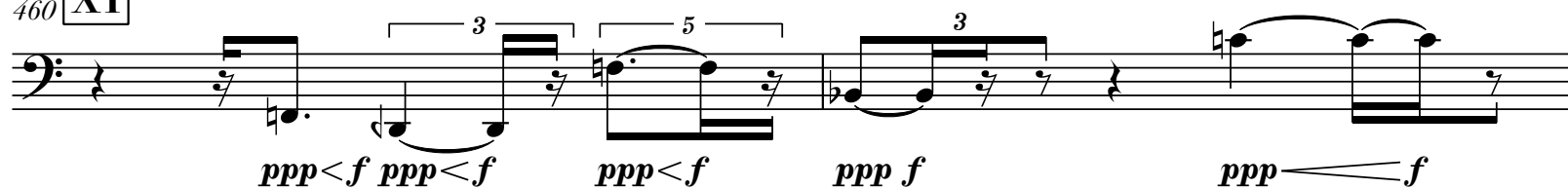
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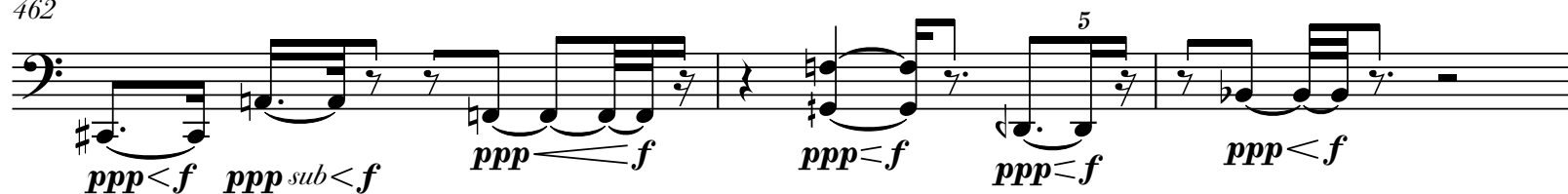
455



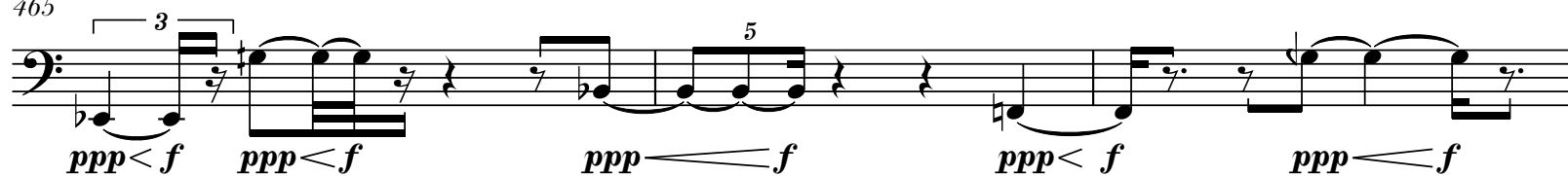


460 **X1**

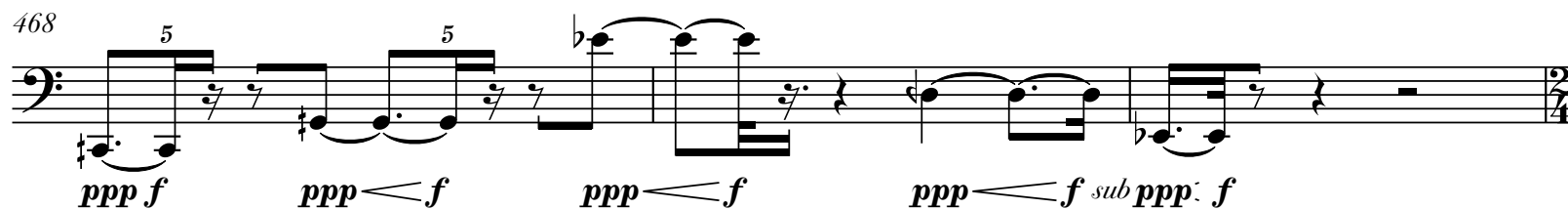
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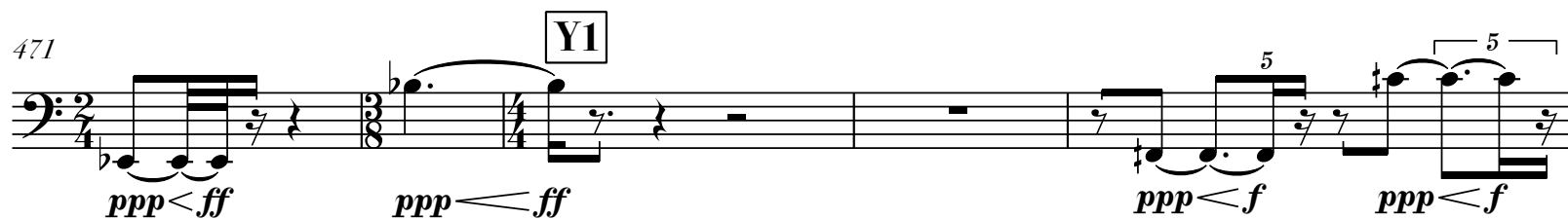
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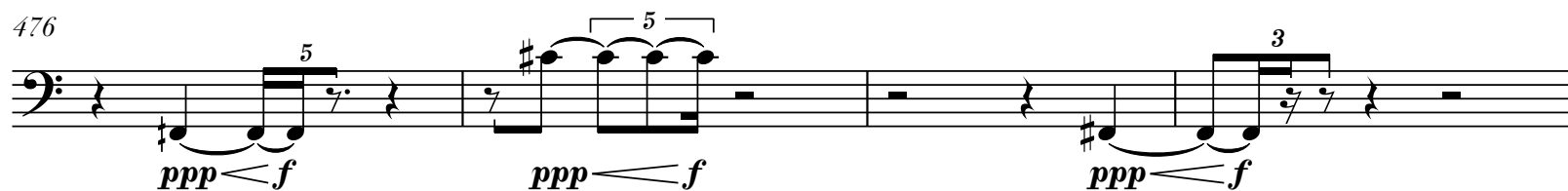
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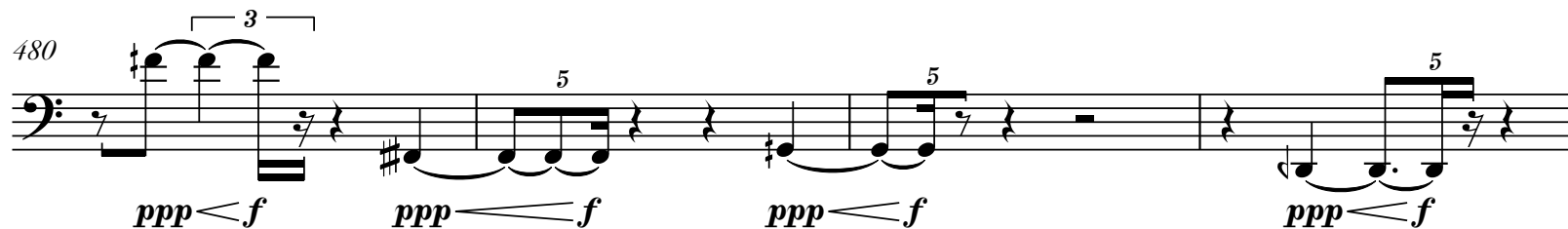
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476



480

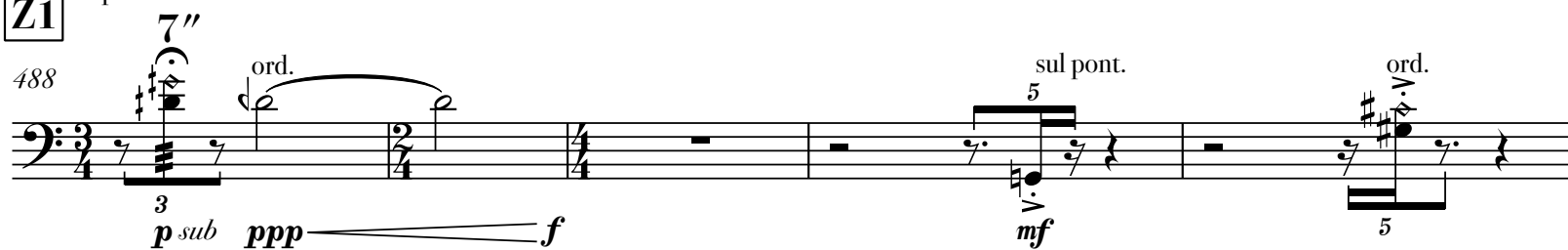


484

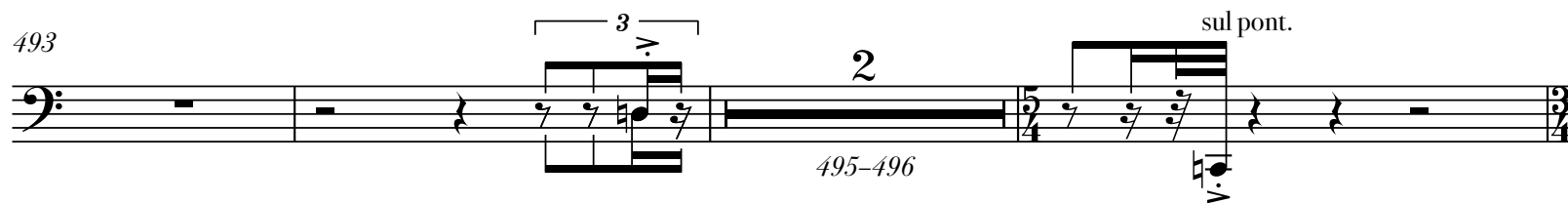
**Z1**

punta d'arco

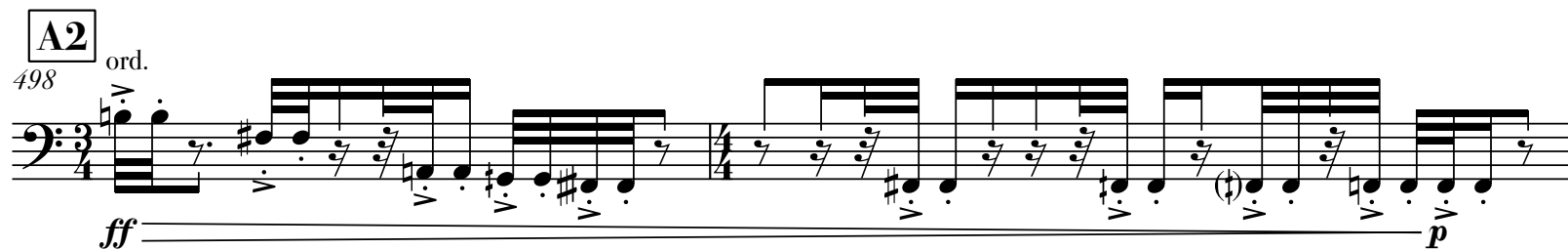
488



493

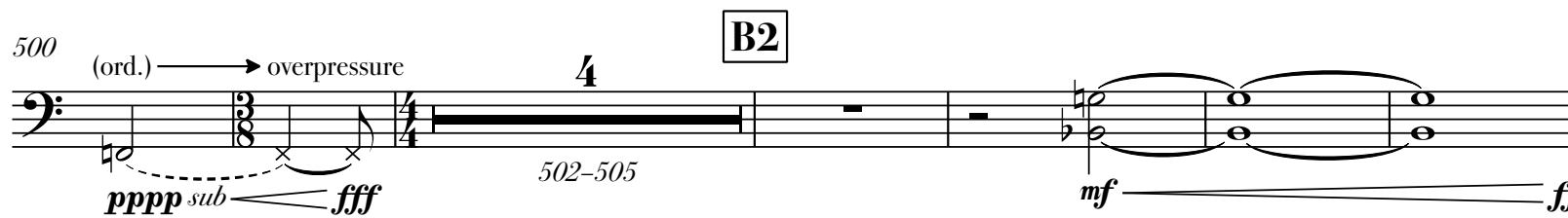
**A2**

498



500

(ord.) → overpressure

**B2**

510

