

Felipe Lara

# Chambered Spirals

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for large ensemble

*commissioned by Johns Hopkins University (Catalyst Award)*

*Dedicated to Johanna Brétan Mendez*

Felipe Lara

b. 1979

[illegible]

[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Reinsert mouthpiece

B.D.

Thunder

Behind bridge pins

8<sup>rb</sup>

Ped.

8<sup>rb</sup>

behind bridge pins  
scrape

ord.

pp

p

(p)

pppp

f

pizz.

(pizz.)

p

mp

ppp

ff

ppp < ff

mf

f

pppp

10

11

12

13

Fl. *pizz.* *f*

Ob.

Cl. *slap* *f*

B. Sx. *slap* *f*

Hn. *slap* *f* Remove mouthpiece

Perc. I *Metal stress bar*

Perc. II

Pno. *ord.* *mp* (Ped.)

Hp. *ord.* *mp* *sfz*

Vln. I *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vln. II *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp*

14 15 16

Fl.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  air noise (no pitch) *ppp* *ff*

Ob.

Cl.

B. Sx.

Hn.

Perc. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *p* *ff* *pp* *B.D.*

Perc. II bowed *ppp* *ff* *f* *Thunder*

Pno. *pizz.* *p* *mp* *mf*

Hp.

Vln. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$  *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II

Vla.

Vc.

17 18 19 20

Fl. *pp* *mp* *ppp* *f*

Ob. *pp* *mp* *ppp* *f*

Cl. *pp* *mp* *ppp*

B. Sx. *pp* *mp* *ppp* *f*

Hn. *pp* *mp* *ppp* *f*

Perc. I *f* *mf* *f*

Perc. II *mf* *f*

Pno. *f* *mp*

Hp. *mf*

Vln. I *mf* *ff* *ppp* *ppp* *ff* *ppp*

Vln. II *mf* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vla. *mf* *ff* *ppp* *ff* *ppp* *ff* *ppp*

Vc. *mf* *ff* *ppp* *ff* *ppp* *ff* *ppp*

21 22 23 24

[illegible]



Fl.

24

44

34

Ob.

Cl.

B. Sx.

Hn.

Perc. I

24

44

34

B.D.

Perc. II

Cast iron

Pno.

f

8vb

p

mf

(Ped.)

Hp.

f

8vb

p

mf

Vln. I

24

44

34

ppp

ff

ppp

ff

ppp

ff

ppp

ff

Vln. II

ff

ppp

ff

ppp

ff

ppp

ff

Vla.

ppp

ff

ppp

ff

ppp

ff

Vc.

ppp

ff

ppp

ff

ppp

ff

27

28

29

[illegible]

[illegible]

12

Fl.

4/4

frul.

ppp

mp

f

4/4

2/4

3/4

4/4

Ob.

bend

ppp

mp

f

Cl.

#

tr

ppp

mp

f

B. Sx.

b

ppp

mp

f

Hn.

+

ppp

mp

f

Perc. I

4/4

2/4

3/4

4/4

Tamtam

arco

ppp

ff

Perc. II

ffz

p

bowed

8vb

ppp

ff

(13 attacks)

ffz

pp

Pno.

#5

ffz

8vb

(Ped.)

#1

ffz

8vb

Hp.

Vln. I

4/4

ppp

f

fff

4/4

2/4

3/4

4/4

Vln. II

ppp

f

fff

Vla.

ppp

f

fff

Vc.

ppp

f

fff

39

40

41

42

43

Fl.

5

4

3

4

2

4

4

4

ppp

mp

ppp

mp

ppp

mp

ppp

mp

airy

focused

13

airy

focused

Ob.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Cl.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

B. Sx.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

Hn.

ppp

mp

ppp

mp

ppp

mp

ppp

mp

frul.

Perc. I

5

4

3

4

2

4

4

4

Perc. II

(21 attacks)

(13 attacks)

(8 attacks)

sfz

ppp

sfz

pp

sfz

p

Pno.

#2

#3

#4

sfz

sfz

sfz

8vb

8vb

8vb

(Ped.)

Hp.

Vln. I

5

4

3

4

2

4

4

4

ppp

f

ppp

f

ppp

f

ppp

f

Vln. II

ppp

f

ppp

f

ppp

f

ppp

f

Vla.

senza vib.

ppp

f

ppp

f

ppp

f

ppp

f

Vc.

senza vib.

ppp

f

ppp

f

ppp

f

ppp

f

44

45

46

47

14

Fl.

4/4

3/4

2/4

4/4

3/8

4/4

frul.

ppp

mp

f

Ob.

ppp

mp

f

#14

mf

ff

Cl.

ppp

mp

f

B. Sx.

ppp

mp

f

p

mf

ff

Hn.

ppp

mp

f

Perc. I

4/4

3/4

2/4

4/4

3/8

4/4

Tamtam arco

pp

ff

f

B.D.

Perc. II

ffz

p

ffz

ffz

ffz

bowed

ppp

ff

Pno.

ffz

#5

ffz

#1

ffz

#2

ffz

#3

ffz

#4

ffz

8vb

(Ped.)

Hp.

Vln. I

4/4

3/4

2/4

4/4

3/8

4/4

ppp

f

fff

Vln. II

ppp

f

fff

Vla.

ppp

f

fff

Vc.

ppp

f

fff

48

49

50

51

52

[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

Perc. II

Pno.

(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.



[illegible]

Fl.

Ob.

Cl.

B. Sx.

Hn.

Perc. I

5 woodblocks

mf

4 toms + Bass drum

pp

5 Roto toms or 3 plus bongos

mf

5 Temple blocks

pp

Perc. II

mf

pp

p

mp

mf

mf

pp

p

mp

mf

Pno.

(Ebow)

(Ped.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

pppp

ff

pp

pppp

ff

pp

pppp

ff

pp

pppp

ff

pp

64

65

66

67



Fl. *pppp* *pppp* *pppp* *pppp*

Ob. *pppp* *pppp* *pppp*

Cl. *pppp* *pppp* *pppp*

B. Sx. *pppp* *pppp* *pppp*

Hn. *pppp* *pppp*

Perc. I *mf*

Perc. II *pp* *mp*

Ped. *pp* *mp*

Pno. *mf*

Hp. *mf*

Vln. I *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vln. II *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vla. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

Vc. *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff* *ppp* *ff*

71 72 73 74

[illegible]

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format, divided into four systems. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (A. Sx.), Horn (Hn.), Percussion I (Perc. I) and Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

The score is written in 3/4 time and features a variety of musical notations, including triplets, quintuplets, and complex rhythmic patterns. Dynamic markings such as *pppp*, *p*, *mf*, and *ff* are used throughout. Performance instructions like "airily", "focused", and "prepared" are included to guide the performers.

The first system includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion I, Percussion II, Piano, Harp, Violin I, Violin II, Viola, and Violoncello. The second system continues the orchestration with similar instrumentation. The third and fourth systems provide further musical development for the ensemble.

[illegible]

Fl.

Ob.

Cl.

A. Sx.

Hn.

Perc. I

Perc. II

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

87

88

89

90



[illegible]

[illegible]



[illegible]

[illegible]

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The score is divided into two systems, each containing staves for various instruments and percussion. The time signature is 2/4, with a 3/4 section in the second system. The score includes various dynamics (p, pp, ppp, ff, mf, f, mp, sub mf, ff, ppp) and articulations (key click, air noise, sh..., slap, frul., deadstroke, mallet, arco, pizz.). The percussion section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet, Saxophone (A. Sx.), Horn (Hn.), Percussion I (Perc. I), Percussion II (Perc. II), Piano (Pno.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is written in a modern, minimalist style, with a focus on rhythmic patterns and dynamic contrast.







Fl.

2  
4

air noise  
sh...  
(pppp)  $\text{ff}$

4  
4

frul.  $\text{mf}$

3  
4

ord. (mf) pppp

4  
4

Ob.

$\text{mf}$  sub. pp

$\text{mf}$  pppp

B. Cl.

$\text{ff} > f$

airry

ppp

Bari. Sax.

$\text{pp}$

slap  
sub  $\text{ff}$

p f

Hn.

(mouthpiece off)  
air noise  
sh...  
(pppp)  $\text{ff}$

ppp  $\text{ff}$

Perc. I

2  
4

sim.  
tip  $\text{mf}$   $\text{ff}$  grip  
secco mp

4  
4

Perc. II

air noise  
(rub brush over surface of skin on percussion of  
choice, use as many surfaces as desired)

pp  $\text{ff}$

$\text{mf}$  (mf) ppp sub. mf (mf)

Pno.

gestopft  
 $\text{ffz}$

mp mf

Ped.

Hp.

Vln. I

2  
4

$\text{mf}$

4  
4

f

4  
4

arco  $\text{mf}$

3  
4

(mf) pppp

pizz.  $\text{mf}$  sub.

4  
4

Vln. II

$\text{sfz}$

$\text{sfz}$

$\text{sfz}$

arco sul D  $\text{mf}$

pppp

pizz.  $\text{mf}$  sub.

Vla.

sul D  
pppp

ord. sul A f

pppp

Vc.

arco sul D  
pppp

ord. f

pppp  $\text{mf}$  sub.

124

125

126

127

34

Fl.

4/4 *pppp* *mf* *focused* *mf* *pppp* 2/4 3/4 3/8 5/8

Ob.

*mf* *pp* *gliss.*

B. Cl.

(airy) *mf* *pppp* *sffz* *ord.* *ff*

Bari. Sax.

#43 *pp senza dim.* *(pp)* *ff*

Hn.

*pppp* *ff*

Perc. I

4/4 2/4 3/4 3/8 5/8 *mf* *ff* *mp* *tip* *grip* *secco*

Perc. II

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

Pno.

*(mf)*

Hp.

Vln. I

*pizz.* *(mf)* *arco sul pont.* *mf senza dim.* *(mf)* *pppp* *ppp* *ff*

Vln. II

*(mf)* *arco sul tasto* *pp* *(pp)* *pppp* *sffz* *pizz.* *ppp* *ff*

Vla.

*mf senza dim.* *(mf)* *pppp*

Vc.

*mf* *sul pont.* *ord.* *ppp*

128 129 130 131

Fl.

58

air noise  
"sh"  
pppp

34

ff

24

44

ord.  
ff senza dim.

34

35

Ob.

p < f

(f)

mf

B. Cl.

airy

pppp

focused

mf senza dim.

Bari. Sax.

ff

p

f

Hn.

Reinsert mouthpiece

pppp

ff

brassy

ff

pp

Perc. I

58

tip → grip secco

mf

ff

mf

34

24

44

34

Perc. II

pppp

ff

mf

7

(mf)

7

7

Pno.

gestopft

ff

sub. mf

(mf)

f

ff

Ped.

Hp.

ff

ff

Vln. I

58

ord. pizz.

mf

(mf)

sul D

mf

f

ff

p

34

Vln. II

ord. pizz.

sfz

(mf)

sul D

mf

sul G

f

Vla.

sul D

pppp

ff

ord. pizz.

mf

(mf)

f

arco

mf

pppp

Vc.

sul D

pppp

ff

ord.

mf

(mf) senza dim.

132

133

134

135

Fl. *airy* *pppp* *frul.* *ppp* *(ppp)* *pppp*

Ob. *p* *f* *(f)* *pppp*

B. Cl. *air noise* *ppp* *f*

Bari. Sax. *#45* *pp senza dim.* *(pp)*

Hn. *mf* Remove mouthpiece

Perc. I

Perc. II *ppp mf sub* *(mf)* *ppp mf sub* *(mf)* *ppp sub mf*

Pno.

Hp.

Vln. I *arco senza vib.* *mf* *(mf)*

Vln. II *(pizz.)* *sfz*

Vla. *sul tasto* *mf* *(mf)*

Vc.

Fl. *air noise* *pppp* *ff* *pppp* *ff* *pppp* *ff*

Ob.

B. Cl. *ppp* *ord.* *ff* *ff* *ff*

Bari. Sax. *ff* *ff* *ff*

Hn. *(mouthpiece off)* *air noise* *pppp* *ff* *pppp* *ff* *pppp* *ff*

Perc. I *tip* *grip* *secco* *mf* *ff* *mf* *tip* *grip* *secco* *mf* *ff* *f*

Perc. II *(mf)* *ppp* *pppp* *ff* *pppp* *ff*

Pno.

Hp.

Vln. I *pizz.* *ff* *p* *(pizz.)* *mp* *mf*

Vln. II *pizz.* *ff* *sul D* *pppp* *ff* *pppp* *ff*

Vla. *sul D* *pppp* *ff* *sul D* *pppp* *ff* *pppp* *ff*

Vc. *sul D* *pppp* *ff* *sul D* *pppp* *ff* *pppp* *ff*

140 141 142 143 144

[illegible]

Fl.

pp

ppp

frul.

sub mf

(mf)

pppp

3

4

pppp

ff

air noise

Ob.

pp

mf

B. Cl.

pppp

air noise

ppp

ff

ff

Bari. Sax.

add octave key

p

(p)

pp

slap

ff

Hn.

(mouthpiece on)

air noise

pppp

ff

mf

pppp

ff

air noise

Perc. I

tip

grip

secco

mf

ff

p

pp

ff

pp

3

4

secco

p

Perc. II

(mf)

ppp

mf sub

(mf)

ppp

mf sub

(mf)

ppp

ppp < ff

Pno.

pizz.

p

Hp.

p

Vln. I

pppp

p

ppp

ff

(pizz.)

3

4

Vln. II

trem

3

ord.

mf

(mf)

pppp

ppp

ff

sul D

Vla.

sul D

ppp

mf

ppp

ff

ff

pizz.

arco

sul D

pppp

ff

Vc.

sul D

pp

mf

ord.

sul pont.

mf

ppp

ff

sul D

148

149

150

151