

Full Score

# Spirals

*for two violins and string orchestra*

David Gompper

**Spirals** (2007) originally for 2 violins and string orchestra, was written for Wolfgang David and Nevila Kalaja and conducted by Emmanuel Siffert. It was premiered in Tirana and Durres Albania in April of 2008. The work uses a similar collection of “broken” fifths that serves as the basis of my Violin Concerto (2008). In this composition, though, the Fibonacci series is applied to all musical parameters, including pitch distribution, density control and formal and micro-rhythmic structural formulations. The work is in one movement with three distinct sections (moderato, slow, fast).

Two kinds of mutes are required: a normal mute and a metal practice mute, using Boulez's *Memoriale* as a sonic model.

If possible, at least one double bass player should have a C extension (for letter R).

# Spirals

for two violins and string orchestra

David Gompper (2007)

Andante [ $\text{♩} = 60$ ]

Violin solo I

Violin solo II

Violin I

Violin II

Viola

Violoncello

Double Bass

solo

solo

solo

solo

solo

solo pizz.

solo p

pizz.

p

pizz.

p

if possible, at least one player with C extension, used at letter R.

10

A

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

arco sul pont.

ord.

p

mp

p

pizz.

p

pizz.

p

pizz.

p

19

Musical score for measures 19-26. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature complex rhythmic patterns with slurs and accents. The Viola and Violoncello parts provide harmonic support with sustained notes and rhythmic patterns. The Double Bass part has a more active role with eighth notes. Dynamics include *f*, *mf*, *pp*, and *f*. Performance instructions include *sul pont.* and *ord.*

27

Musical score for measures 27-34. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts continue with complex rhythmic patterns, including *sul tasto* markings. The Viola and Violoncello parts maintain their harmonic support. The Double Bass part has a more active role with eighth notes. Dynamics include *f*, *p*, and *mp*. Performance instructions include *sul tasto* and *ord.*

34 **B**

Violin I and II parts feature a melodic line with a *cresc.* marking. The Viola, Violoncello, and Double Bass parts provide harmonic support with a *f* dynamic. A section marker **B** is present above the first violin staff.

41

Violin I and II parts have a *p* dynamic. The Viola, Violoncello, and Double Bass parts continue with a *pp* dynamic. A *sul pont.* marking appears above the second violin staff in measure 46.

49

Vln. *mf*

Vln. ord. *mf*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Db. *p*

56

Vln. *mf* sul pont.

Vln. *p*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Db. *mf*

64 **C**

Musical score for measures 64-71. The score includes parts for Vln. (Violin), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The Vln. part features a dynamic range from *mp* to *f*, with markings for *ord.* and *sul pont.*. The Vln. I and II parts are marked *p*. The Vla. part is marked *p*. The Vc. part is marked *p*. The Db. part is marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

72

Musical score for measures 72-79. The score includes parts for Vln. (Violin), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The Vln. part features a dynamic range from *p* to *f*, with markings for *ord.* and *sul pont.*. The Vln. I and II parts are marked *f*. The Vla. part is marked *f*. The Vc. part is marked *f*. The Db. part is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 78-83. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature complex rhythmic patterns with slurs and accents. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 84-89. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts continue with complex rhythmic patterns. The Viola, Violoncello, and Double Bass parts provide harmonic support. Dynamics include *f* (forte), *sfz* (sforzando), and *p* (piano).

90

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*sfz*

95

Vln. I

Vln. II

Vla.

Vc.

Db.

100

**D**

Vln. *p*

Vln. *p*

Vln. I 4-6 mute arco *pp*

Vln. II 1-3 mute arco *pp*  
4-6 mute arco

Vla. tutti mute arco *pp*

Vc. tutti mute arco *pp*

Db.

105

Vln. *f*

Vln. 1-3 mute arco *pp*  
*f*

Vln. I *pp*

Vln. II

Vla.

Vc.

Db. tutti mute arco *pp*

109

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

*ppp*

sul pont.

ord.

115 **E**

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mp*

*p*

*f*

sul pont.

ord.

pizz.

Musical score for measures 121-126. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 121 is marked with a double bar line and the number 121. The Violin I and II parts feature melodic lines with slurs and accents. The Viola and Violoncello parts have rhythmic patterns with slurs. The Double Bass part is mostly silent. Dynamics include *p*, *sfzp*, and *f*. Performance instructions include *sul pont.* and *ord.* There are also triplets and a fourth note in the Violin I part.

Musical score for measures 127-132. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. Measure 127 is marked with a double bar line and the number 127. The Violin I and II parts feature melodic lines with slurs and accents. The Viola and Violoncello parts have rhythmic patterns with slurs. The Double Bass part is mostly silent. Dynamics include *p*, *mf*, and *f*. Performance instructions include *arco*. There are also triplets and a fourth note in the Violin I part. A box labeled 'F' is present above the Violin I part in measure 130.

133

Musical score for measures 133-135. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature complex rhythmic patterns with triplets and slurs. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *p* and *cresc.*

136

Musical score for measures 136-138. The score includes parts for Violin I and II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature complex rhythmic patterns with triplets and slurs. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *f* and *p*. Fingerings are indicated for the Violin I part: 1-2, 3-4, and 5-6.

139

Vln.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

143

Vln.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

**G**

*dim.*

*dim.*

**P** sul pont.

*mp*

1-3

4-6

4

149

Vln. *mf*

Vln. *p*

Vln. I

Vln. II

Vla. *3*

Vc. *3*

Db. *arco*  
*altri*

*p*

153

Vln. *p* *mp*

Vln. *p*

Vln. I

Vln. II

Vla. *3*

Vc. *ord. tutti*

Db. *1. solo* *p*

158

Violin I: *pp*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Double Bass: *pp*



167

Violin I: *mp* *pp*

Violin II: *mp* *pp*

Viola: *ppp* *p*

Violoncello: *ppp* *p*

Double Bass: *ppp* *p*

practice mute

174 **H** **Meno mosso** [♩=66]

Vln. *mute on* **p**

Vln. *mute on* **p**  
*espressivo*

Vln. I

Vln. II *senza vibr*  
*practice mute* **pp**

Vla. **pp**

Vc. **pp** *solo pizz.* **p** *tutti pizz.* **p**

Db. **p** *arco* **pp**

184

Vln. *espressivo*

Vln. *practice mute* *senza vibr* **p**

Vln. I *practice mute* *senza vibr* **p**

Vln. II *practice mute* *senza vibr* **p**

Vla. *pizz.* **p** *senza vibr* *arco*

Vc. **p** *practice mute* *senza vibr* *arco*

Db. **p**



209

**J** **Meno mosso** [♩=48]  
solo

Vln. *pp* *esp.* *mp*

Vln. I

Vln. II

Vla. arco (senza)

Vc. *p*

Db. practice mute (if necessary) arco

220

Vln. *pp* solo *p* *mf* *rall.*

Vln. *pp* *esp.* *mp* *p* *mf*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Db. *pp* *ppp*

**K** A tempo [♩ = 48]

229

Vln. *p* 3 3 3 3 3

Vln. *p* sul pont.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db.

237

Vln. 3 3 3

Vln. *senza mute*

Vln. I *senza mute*

Vln. II

Vla.

Vc.

Db.



254

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* (senza mute) *mp* arco

*mp*

257

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

**M**





278

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

*p*

arco

*p*

*f*

3

281

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

pizz.

arco

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*mp*

*cresc.*

284

O

Violin I and II parts feature complex rhythmic patterns with triplets and sixteenth notes. The Violin I part includes 'arco' markings and 'mf cresc.' dynamics. The Violin II part features 'sfz' dynamics and 'tr' (trills) with wavy lines. The Viola part has 'mf' dynamics and 'tr' markings. The Violoncello part has 'mf' dynamics. The Double Bass part has 'mf' dynamics. The score includes various dynamic markings such as *mf*, *f*, *cresc.*, and *sfz*, along with performance instructions like *arco* and *tr*.

287

Violin I and II parts continue with complex rhythmic patterns. The Violin I part includes 'tr' markings with wavy lines. The Violin II part features 'sfz' dynamics and 'tr' markings with wavy lines. The Viola part has 'tr' markings with wavy lines. The Violoncello part has 'tr' markings with wavy lines. The Double Bass part has 'tr' markings with wavy lines. The score includes various dynamic markings such as *mf*, *f*, *cresc.*, and *sfz*, along with performance instructions like *arco* and *tr*.



**Q**

299

Vln. *f* *p* *cresc.*

Vln. *f* *p* *cresc.*

Vln. I *sfz* *f* *p* *arco* *cresc.*

Vln. II *sfz* *f* *p* *arco* *cresc.*

Vla. *sfz* *f* *p* *arco* *cresc.*

Vc. *sfz* *f* *p* *arco*

Db. *sfz* *p*

302

Vln. *p*

Vln. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *arco* *p*

304

Violin I and II parts feature continuous triplet patterns. The Viola and Violoncello parts include 'div.' markings. The Double Bass part features a 'div.' marking. Dynamics include *ff* and *f*. A double bar line is present at the end of measure 306.

307

Violin I and II parts continue with complex rhythmic patterns. The Viola and Violoncello parts continue with 'div.' markings. The Double Bass part continues with 'div.' markings. Dynamics include *f*. A double bar line is present at the end of measure 310.

312

Vln. I *p* *pp* mute

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*



318

Vln. *pp*

Vln. II *pp* mute

Vln. I *pp*

Vln. II *pp* mute

Vla. *pp*

Vc. *pp*

Db. *pp*

**S**

323 **A tempo I** [♩ = 60]

Musical score for measures 323-331. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature long, sustained notes with tremolos. The Viola, Violoncello, and Double Bass parts are marked "solo pizz." and "p". Dynamic markings include *mp*, *pp*, and *p*.



Musical score for measures 332-340. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I and II parts feature complex rhythmic patterns with triplets and tremolos. The Viola, Violoncello, and Double Bass parts provide harmonic support. Dynamic markings include *p* and *mp*.

337

Vln. *mf*

Vln. *mf*

Vln. I *mp* portato 4

Vln. II *mp* portato 4

Vla. *mp* portato 4

Vc. *cresc.*

Db. *cresc.*

**T**

343 *sul G*

Vln. *p*

Vln. *p*

Vln. I *ppp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *f* *p* *diminuendo* *p* *cresc.*

Db. *f* *p* *diminuendo* *p* *cresc.*



363

Vln. *legato*

Vln. *legato* sul G

Vln. I *tr*

Vln. II *tr*

Vla. ord. *tr*

Vc. *tutti arco* *p* *ppp*

Db. *ppp* 1. *mute arco* 2, 3. *ppp*



372

Vln.

Vln.

Db.



377

Vln.

Vln.