

ATALANTA

FOR FLUTE, OBOE, BASS CLARINET, HARP, & VIOLA

Commissioned by Agnes Scott College for the Merian Ensemble

COMPOSED BY
NICOLE CHAMBERLAIN

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The origin of the city of Atlanta's namesake is a circuitous one, but it keeps returning to Atalanta. Atalanta was a Greek mythology character who grew up in the wilderness and famous for her skills as a hunter and speed as a runner. Another prominent figure in Atlanta history was former Governor Wilson Lumpkin whose daughter's full name was Martha Atalanta Lumpkin. In Atlanta folklore, it seems that Martha was up and running at an early age which concreted her nickname "Atlanta". Governor Lumpkin eventually got his way, and the city was officially named Atlanta.

The city of Atlanta does share some qualities with the mythological character Atalanta. Atlanta is often called the city in the forest. There are numerous parks and conservation wilderness areas within the city limits. Many Atlantans take advantage of the beautiful parks for a good run. The most popular race is the 10K Peachtree Road Race which occurs every Fourth of July which draws 60,000 runners from all over the world. Atlanta is a city teeming with trees and runners.

Atalanta for flute, oboe, clarinet, viola, and harp reflects the energy and whimsy of a vibrant city in the forest. Fun, intense, and fast paced music that exploits the athletic and virtuosic abilities of the Atlanta Symphony Orchestra musicians that make up Merian Ensemble. The piece incorporates a running pace that fluctuates with Atlanta's rolling hills. A city backdrop that morphs into the wilderness as the runner enters a nature dense park, and then back again as the runner returns to her urban abode. A musical adventure to facilitate a runner's high without the sweat....well maybe not as much for the listener.

FLUTE EXTENDED TECHNIQUES:

Jet whistle - Finger the pitch indicated in the notation. Cover the embouchure hole completely with the lips. Blow using an extreme force of air.

Pizzicato - Finger the pitch indicated by the notation. Use a hard “Do” or “Tu” articulation to produce a percussive effect similar to what you may hear strings produce when plucking strings.

ch, shh, & za - In a “beat boxing” style, use these syllables as articulation for the pitch indicated in the notation. This will not produce a full tone, but more of a breathy percussive effect.

norm. - Return to “normal” or “traditional” flute playing.



- Bend pitch down a quarter tone by playing flat or bending the pitch by rolling in headjoint over total duration.

OBOE EXTENDED TECHNIQUES:



- Bend pitch down a quarter tone by lipping down over duration of note value.

BASS CLARINET EXTENDED TECHNIQUES:

Slap Tongue - Place the surface the tongue flat against the reed and finger pitch indicated. Quickly pull the tongue off the reed creating a 'slap' as the vacuum is opened.



- Bend pitch down or up (in direction of the arrow) a quarter tone by playing flat or bending the pitch by dropping the jaw over duration of note value.

HARP EXTENDED TECHNIQUES:

Knock - Find the best audible and resonate spot on the sound board of the harp to knock or slap. Another option could include a foot stomp on a hardwood floor or wood box.

VIOLA EXTENDED TECHNIQUES:

Knock - Find the best audible and resonate spot on the body of the viola to knock or slap. Another option could include a foot stomp on a hardwood floor or wood box.

ATALANTA

NICOLE CHAMBERLAIN

Freely (♩ = 80)

The musical score is for the piece "ATALANTA" by Nicole Chamberlain, commissioned by Agnes Scott College for the Merian Ensemble. The tempo is marked "Freely (♩ = 80)". The score is written for five instruments: Flute, Oboe, Bass Clarinet, Harp, and Viola. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system (measures 1-4) features a melodic line in the Flute, Oboe, and Bass Clarinet, with the Harp and Viola providing harmonic support. The second system (measures 5-10) features a more active Flute line, with the Oboe, Bass Clarinet, Harp, and Viola providing harmonic support. The score includes various performance markings such as *p* (piano), *shh* (silence), *pizz.* (pizzicato), and *accel. e cresc.* (accelerando and crescendo).

FLUTE

OBOE

BASS CLARINET

HARP

VIOLA

FL.

OB.

B. CL.

HP.

VLA.

5

pizz.

shh

accel. e cresc.

shh

pizz.

shh

pizz.

shh

pizz.

shh

pizz.

ATALANTA - SCORE

11 shh pizz. **13** Allegro con moto (♩ = c. 168) jet whistle

FL. *mf* *f*

OB. *mf*

B. CL. *mf*

HP. *mf*

VLA. *mf*

15 norm. jet whistle

FL. *mf*

OB. *mf*

B. CL.

HP.

VLA. arco pizz.

ATALANTA - SCORE

20

norm. ch - - , ch - - , norm. ch

FL.

OB.

B. CL.

HP.

(knock on soundboard)

arco knock

VLA.

f

25

norm.

FL.

mf

OB.

mf

B. CL.

mf

HP.

mf

VLA.

mf

knock

ATALANTA - SCORE

30

FL. *f* *mf* norm.

OB. *f*

B. CL. *f* *mf*

HP. *f* *mf*

VLA. *f* *mf*

35

FL. *mf*

OB. *mf*

B. CL. *mf*

HP. *mf*

VLA. *mf* knock

ATALANTA - SCORE

This musical score is for measures 45 and 46 of 'The Swan' from 'The Nutcracker'. The score is written for a woodwind and string ensemble. The woodwinds include Flute (FL.), Oboe (OB.), and Bass Clarinet (B. CL.). The strings include Harp (HP.) and Violoncello (VLA.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. Measure 45 begins with a treble clef and a key signature change to one flat. The woodwinds and strings play a melodic line, while the harp plays a rhythmic pattern. Measure 46 continues the melodic line, with the harp playing a rhythmic pattern. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The woodwinds and strings play a melodic line, while the harp plays a rhythmic pattern. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The woodwinds and strings play a melodic line, while the harp plays a rhythmic pattern.

ATALANTA - SCORE

50

FL. *mp* *mf* *f*

OB. *mp* *mf* *f*

B. CL. *f* *norm.* *f*

HP. *mf* *f*

VLA. *mp* *f* *mf* *f*

slap tongue

arco

knock

56

FL. *ff* *mf*

OB. *mf*

B. CL. *ff* *f*

HP. *ff* *mf*

VLA. *ff* *mf*

ch 60

norm.

slap tongue

knock

ATALANTA - SCORE

61

FL.

OB.

B. CL.

HP.

VLA.

ch - - ,

norm.

slap tongue

knock

66

FL.

OB.

B. CL.

HP.

VLA.

norm.

norm.

f

ff

f

ff

norm.

f

ff

ATALANTA - SCORE

71

shh ----- jet whistle

FL. *p* *f* senza vibrato (crosswalk beep)

OB.

B. CL. (car idling) *p* *mf*

HP.

VLA.

76

shh ----- shh -----

FL. *mf* *p* *mf* *p*

OB.

B. CL.

HP. *p*

VLA. *p* *mp*

ATALANTA - SCORE

81

FL. shh - - - -

mf p

OB.

B. CL.

HP. mp mf

VLA. mf

3/4

86

FL. ch

OB.

B. CL. slap tongue

HP. norm. 3

VLA. knock

3 3 3 3

4/4

ATALANTA - SCORE

91

FL. *f* *mf* *mp* *p*

OB. *f* *mf* *mp* *p*

B. CL. *f* *mf* *mp* *p*

HP. *f* *mf* *mp* *p*

VLA. *f* *p*

96

FL. *mf* ch

OB.

B. CL. *mf* slap tongue

HP. *mf*

VLA. *mf*

ATALANTA - SCORE

101

FL.

OB.

B. CL.

HP.

VLA.

106

FL.

OB.

B. CL.

HP.

VLA.

norm.

107

f

con vibrato

f

norm.

f

ATALANTA - SCORE

111 115

FL.

OB.

B. CL.

HP.

VLA.

mf

mf

p

mf

mf

116

FL.

OB.

B. CL.

HP.

VLA.

mf

ATALANTA - SCORE

121

FL.

OB.

B. CL.

HP.

VLA.

ch

knock

126

FL.

OB.

B. CL.

HP.

VLA.

norm.

ATALANTA - SCORE

130

FL.

OB.

B. CL.

HP.

VLA.

p

p

p

p

133

FL.

OB.

B. CL.

HP.

VLA.

mp

mf

mp

mf

p

mp

mf

mp

mf

136

FL. *f* *mf* *mp* *p*

OB. *f* *mf* *mp* *p*

B. CL. *f* *mf* *mp* *p*

HP. *f* *mf* *mp* *p*

VLA. *f* *mf* *mp* *p*

142

FL.

OB.

B. CL.

HP.

VLA.

rit. -----

145 Allegro (♩ = c. 144)

ATALANTA - SCORE

147

FL.

OB.

B. CL.

HP.

VLA.

pizz.

φ

pizz.

φ

152

FL.

OB.

B. CL.

HP.

VLA.

pizz.

φ

arco

ATALANTA - SCORE

157

FL.

OB.

B. CL.

HP.

VLA.

162

FL.

OB.

B. CL.

HP.

VLA.

accel.

shh - - - -

pizz.

slap tongue

pizz.

pizz.

ATALANTA - SCORE

167

FL. shh pizz. jet whistle

OB.

B. CL. slap tongue norm.

HP.

VLA. pizz. pizz. arco

172

FL. norm. ch norm. ch norm.

OB.

B. CL. slap tongue norm.

HP.

VLA.

177 Allegro con moto (♩ = c. 168)

FL. *f* *mf*

OB. *f* *mf*

B. CL. *f* *mf*

HP. *f* *mf*

VLA. *f* *mf*

182

FL.

OB.

B. CL.

HP.

VLA.

ATALANTA - SCORE

187

FL. *f* jet whistle norm. *mf*

OB. *f* *mf* norm.

B. CL. *f* slap tongue *mf*

HP. *f* *mf*

VLA. *f* knock *mf*

192

FL.

OB.

B. CL.

HP.

VLA.

ATLANTA - SCORE

197

FL.

OB.

B. CL.

HP.

VLA.

4/4

f

This musical score page contains measures 197 through 202. The instruments are Flute (FL.), Oboe (OB.), Bass Clarinet (B. CL.), Harp (HP.), and Viola (VLA.). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. The Harp part uses 'x' marks to indicate plucked strings. The Viola part has a dynamic marking of *f* (forte) starting in measure 201. The page ends with a double bar line in measure 202.

203

FL. *f* con vibrato

OB. *f*

B. CL.

HP.

VLA. *f*

ATALANTA - SCORE

207

FL.

OB.

B. CL.

HP.

VLA.

211

FL.

OB.

B. CL.

HP.

VLA.

ATALANTA - SCORE

215

FL.

OB.

B. CL.

HP.

VLA.

jet whistle

ff

ff

219

FL.

OB.

B. CL.

HP.

VLA.

senza vibrato
(crosswalk beep)

shh - - - -

mp

mf

mp

mp

ATALANTA - SCORE

224

FL. shh - - - - -

OB.

B. CL.

HP.

VLA.

229

FL. shh - - - - - ch

OB.

B. CL. slap tongue

HP. *mf*

VLA. *mf* knock

ATLANTA - SCORE

[illegible]

239

FL.

OB.

B. CL.

HP.

VLA.

3 3

3 3 3 3

za

norm.

3 3 3 3

3 3

slap tongue

pizz.

pizz.

pizz.

pizz.

ATALANTA - SCORE

243

FL. *za* *norm.*

OB. *con vibrato*

B. CL. *norm.*

HP.

VLA. *arco*

247

FL.

OB.

B. CL.

HP.

VLA.

ATALANTA - SCORE

251

FL.

OB.

B. CL.

HP.

VLA.

p

p

p

p

p

slap tongue

255

FL.

OB.

B. CL.

HP.

VLA.

mf

mf

mf

mf

mf

norm.

knock

ATALANTA - SCORE

260

FL.

OB.

B. CL.

HP.

VLA.

f

ff

3

263

(foot stomp until end)

264

FL.

OB.

B. CL.

HP.

VLA.

ATALANTA - SCORE

267

FL.

OB.

B. CL.

HP.

VLA.

270

FL.

OB.

B. CL.

HP.

VLA.

jet whistle

foot stomp