

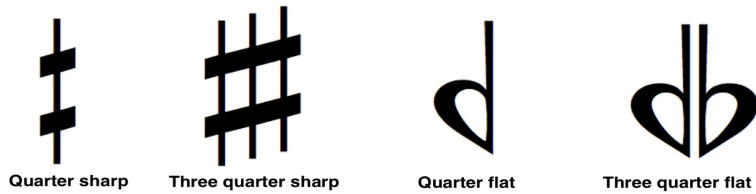
Lilac Atassi

Untitled

for flute, oboe, accordion, wood block, harp, viola and double bass

Notation

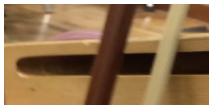
Remarks: Don't show a strong beat while playing. NO strong beat regardless of the used meter.



Woodblock:



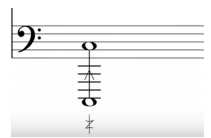
Position, 1: bow hair is flat on top facing the wood block and moves in a circular motion



Position, 2: the bow is at 45 degree to upper edge to the wood block

Harp:

Use the following video as reference: <https://youtu.be/qM4JLalMDro>



Thunder effect: (3:26) strong finger slide which causes the wire strings to strike against each other.



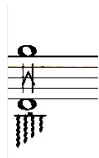
Hit the bass strings: (3:43) of the video



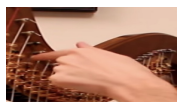
Glissando with tuning key: (4:32)



Hit the bass strings with the one hand of the video.



Whistling sound: (3:56) of the video
Flat hand slide up, very quickly, the wire strings of the harp creating a flat sound.



Cricket glissando: with a pick or finger on the very upper side of the strings .



Harmonics: sound an octave higher than notated



Bartok pizzicato: Finger snaps from the lower end of the string onto the soundboard.



Pres de la table- near the soundboard

Double Bass:

Use the following video as a reference: https://www.youtube.com/watch?v=4DNLalmU_wo

Light bowing molto flautando, no pitch. (4:09)

Bow bridge piece while the left hand palm slides on strings in a cluster. (4:25)

Bow strings from top to bottom very light, without pitch. (5:25)

Slide bottle (LH.) sul G while tapping with guitar pick (RH) (5:40)

Accordion:



Pitch-less wind sound with smooth and slow bellow changes as needed.








Crescendo from silence.

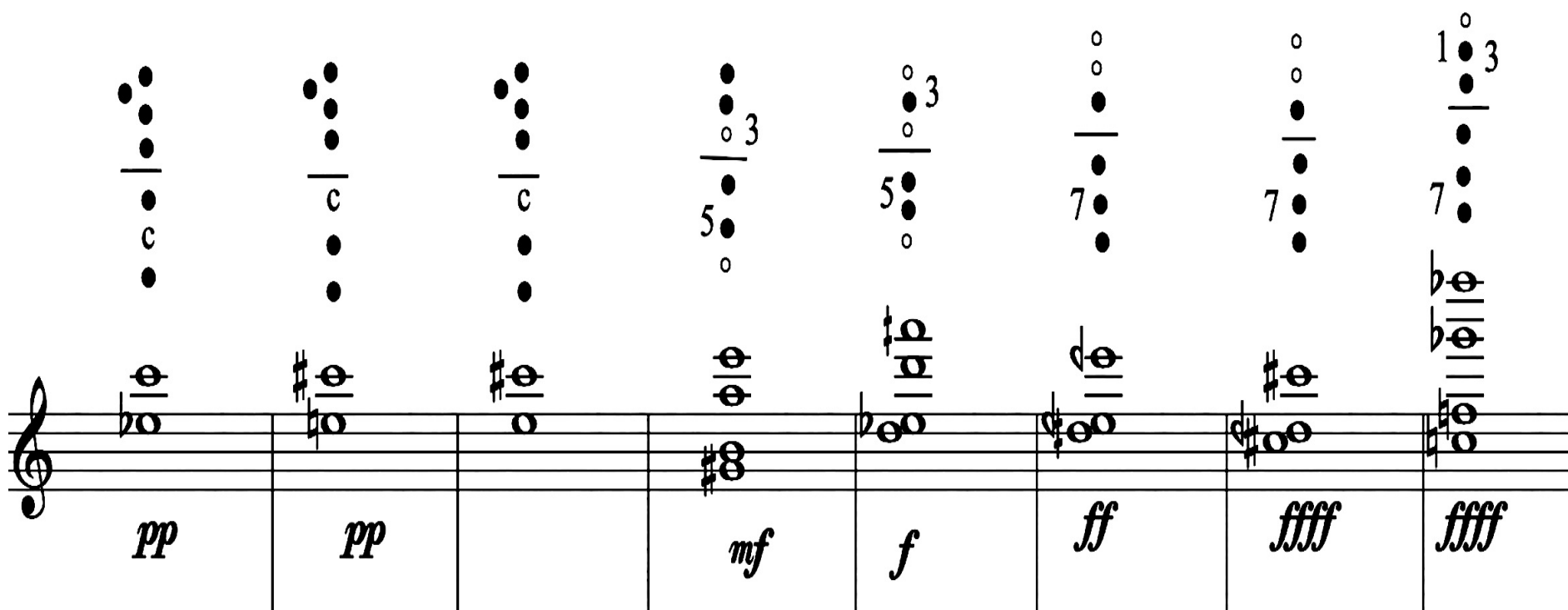


Derescendo into silence.

Flute:

-  Tongue ram : played note (diamond) and resulting sound (square)
-  Key clicks: lift the key up, don't snap it down
-  Key clicks: snap the key down
-  White unhitched noise - air sound produced inside the flute.
-  Jet whistle.
- Cover the embouchure with the mouth.
- Play normally, embouchure not covered.


Multi-phonics:



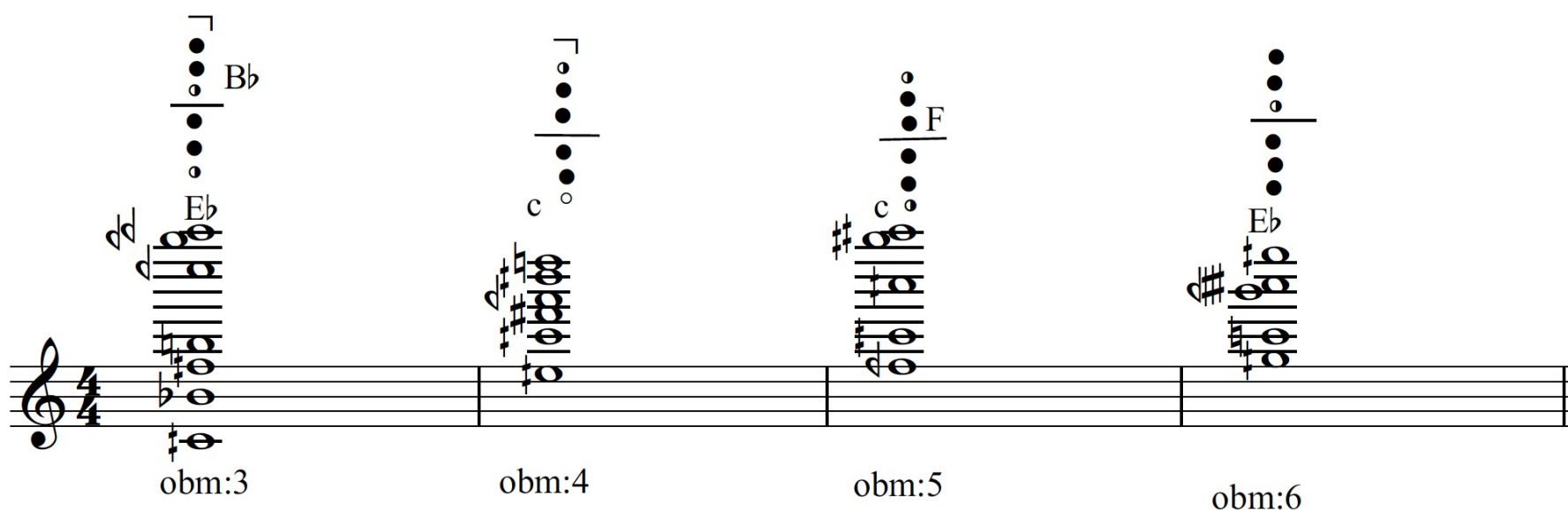
pp pp mf f ff ffff ffff

Oboe:

For pitched key clicks, click the key which is in parathensis.

-  Key clicks on random varried ptich.

Multi-phonics:



obm:3 obm:4 obm:5 obm:6

Untitled

♩ = 60

Key clicks
●●●●●●●●

Flute

release
ppp

Viola

[Bow the tail piece]
p



Fl.

pp

Acc.

p

Vla.

p

Db.

[Bow the tail piece]
p



Fl.

pp sost.

Acc.

p

Hp.

[Whistling sound]

Vla.

p

Db.

p

13

Fl.

Ob.

Acc.

Hp.

Vla.

Db.

(For pitched key clicks, click the key in parenthesis)

(Bb)

pp sost.

p

p

p

p

Cricket Glissando high strings

[Bow the tail piece with lots of pressure]

fff

[With RH fingertips, not nails, scrape all strings softly while bowing the tail piece with LH]

p

p

p

p

p



18

Fl.

Ob.

Acc.

Perc.

Hp.

Perc.

Db.

ff

[Unpitched key clicks]

[Use bass bow at the middle of the wood block, position 1]

p

p

p

p

p

p

p

p

p

p

C.1. battuto sul pont.

21

Fl. *pp sost.*

Ob. *(Bb)* *(C)* low keys clicks

Perc.

Hp.

Vla. *Bow the tail piece with pressure and rosined bow* *Col legno battuto ord.*

Db. *"fff"*



26

Fl. *pp*

Ob. *pp*

Acc. *p*

Perc.

Hp. *pp* *15mb*

Vla. *Col legno battuto* *p* *C.I. sul pont.*

Db. *p*

[Bow bridge piece while LH palm is slides on strings in a cluster]

31

Fl. 

Ob. 

Acc. 

Perc. 

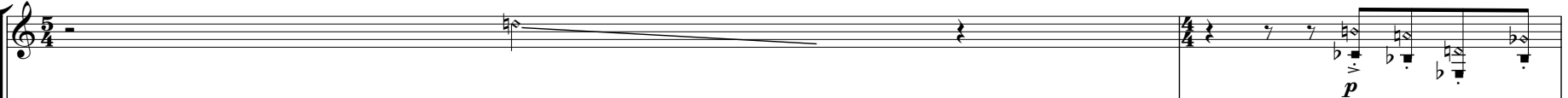
Hp. 

Vla. 

Db. 

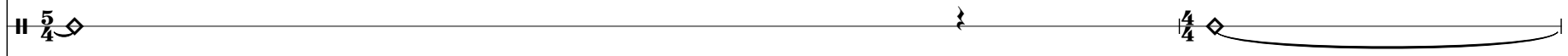


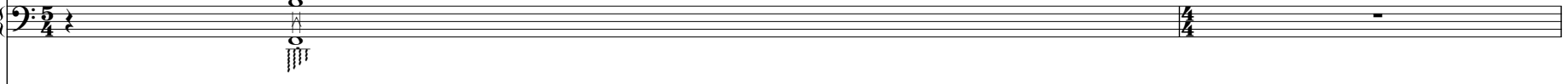
35

Fl. 

Ob. 

Acc. 

Perc. 

Hp. 

Vla. 

Db. 

37

Fl. *p*

Ob.

Acc. *ppp* *15^{ma}*

Perc.

Hp. Cricket Glissando high strings

Vla. *pp*
Bow the tail piece with pressure and rosined bow

Db. *fff*

Col legno tratto
put rosin on the stick



42

Fl. *ppp*

Ob. *ppp*

Acc. *p*
The keys
The reeds

Perc. [Hit the corner of the wood block] *f*

Hp. *pp*
E4-Eb
G4- Gb

Vla. *pp*

Db.

47

Fl. *mp*
Take off the reed
Blow air through tube

Ob. *ppp*

Acc. Tap foot

Perc. [At the corner of the wood block] *ppp*

Hp. With a tuning key *p*

Vla. *pppp*

Db. *pppp*



52

Fl. *ff*
Take off the reed
Blow air through tube only

Ob. *f*

Acc. *p*

Perc. [In the middle in the wood block] [At the corner of the wood block]

Hp. *f* *mf* *f* *mf*
8^{vb}... 1 Eb-E \flat

Vla. *pp*

Db. *pp*

56

Fl. *pp* *fff*

Ob. [random, varied key clicks] Take off the reed Blow air through tube only *p*

Acc. *pp* *p* *pp/ff*

Perc. Corner of wood block *p* Corner of wood block

Hp. With a tuning key Muffled glissando

Vla. *arco* *ppp* *ppp* *pizz. 5*

Db. Slide bottle with LH sul G while RH tapping with guitar pick *ppp*

60

Fl. *pp*

Ob. *ppp* bend note *p*

Acc. Tap foot *pp* Trill on bass register keys *p* Position 1

Perc. Center of the wood block *mp*

Hp. [With a tuning key] *mp* *8^{va}* *8^{vb}*

Vla. *pizz.* *ppp* *arco*

Db. *pp*

G \flat -G \sharp

12 75

Fl. *pp* *p* *pp* *ppp* *pp* *ppp*

Ob. *pp* bend note *p*

Acc. *pp*

Perc. *ppp*

Hp. With a tuning key T-----
Gb-G# *mf* *f* *ppp* 15^{ma}

Vla.

Db. Slide bottle LH sul G While RH tapping with guitar pick *ppp*

80

Fl. *ppp* *ppp*

Ob. *ppp*

Acc. *ppp* Least possible bellows motion

Perc. Position 1

Hp. 15^{ma} (45) G#-G#

Vla. *ppp*

Db.

♩ = 50

92

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

Ob. *ppp*

Acc. *mf* *p*

Perc. *p*

Hp. *15^{ma}* *15^{mb}* *mp* Bisbigliando

Vla. *p*

Db. arco *pp*

96

Fl. *p* *mp*

Ob. *p*

Acc. *pp* Trill on bass register keys

Perc. Corner of wood block *ppp*

Hp.

Vla.

Db. Bow between edge bord. *ppp*

101 15

Fl. *pp* *mf* *pp* *mf* *ppp*

Ob. *ppp*

Hp. *F#-F#* *p* *5* *5* *5* *5* *5* *15^{ma}*

Vla. *pp*

Db. *3* *3* *3* *3* *5*

Sons Xylo, mute the strings

105

Fl. *pp*

Acc. *ppp* *15^{ma}* *3* *3* *3* *To Accord.* *5*

Hp. *5* *5* *15^{ma}* *Sons Xylo, mute the strings* *5* *3* *3* *15^{ma}*

Vla. *Pizz* *p* *3* *3* *5* *C.I. sul pont.* *p*

Db. *Col legno tratto* *pp* *To Db.* *Pizz* *Double Bass* *ppp* *3* *3*

116

Fl. *mp*

Acc. *(5)*

Hp. *pp* Sons Xylo, mute the strings

Vla. *f*

Db. *ppp*

5
III

8^{va}



120

Fl. *mf* *ppp* *mf* *ppp*

Ob. *pp*

Acc. *pp*

Perc. Position 2
White noise with pressure

Hp. *f* *pp* *pp*

Vla. *pp* *pp*

Db.

4
000 A_b

4
000 A_b

4
000 A_b

4
000 A_b

F#-F#

G#-G#

8^{va}

125

Fl. *mf* *ppp* *mf* *ppp* *pp* *p* *pp* *p*

Ob. *ppp* *ppp* *pp* *ppp*

Acc. *p* *pp*

Perc.

Hp.

Vla.

Db. *pp*



129

Fl. *pp* *pp* *p* *pp* *m* *ppp*

Ob. *pp* *ppp* *pp* *p* *pp* *p* *pp*

Acc. *pp*

Perc.

Hp. *pp*

Vla.

Db. *4* *I* *4* *I*

132

Fl. *pp* *p* *pp* *pp* *p* *pp*

Ob. *pp* *p* *pp* *pp* *p* *pp*

Acc. *ppp* *pp* *ppp*

Perc.

Hp. *15^{ma}*

Vla. *4* III

Db. *5* III



135

Fl. *pp* *p* *pp*

Ob. *p* *pp* *p* *pp*

Acc. *ppp* *pp*

Perc.

Hp. *(15)*

Vla.

Db.

20 137

Fl. *pp* *p* *pp* *mp*

Ob. *pp* 5 5 5 5

Acc. *pp* *ppp* *ppp* *pp*

Perc. *p*

Hp. *pp* *ppp* *ppp* *pp*

Vla. IV

Db.



140

Fl. *ppp*

Ob. *p*

Acc. *ppp*

Perc. 3 3

Hp. *ppp* *ppp* *ppp* *ppp*

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

Db. *ppp* *ppp* *ppp* *ppp*

C \sharp -C \sharp

p.d.l.t.

Sons Xylo, mute the strings

A \sharp -A \sharp

Pizz. 3 3 3 3

Pizz. 3 3

144

Fl. *ppp* *p* *mp* *p*

Ob. *pp*

Acc.

Perc. 3 3 3 3 3 3 3 3 3 3

Vla.

Db. III



151

Fl. *p* 5

Acc. *p*

Perc. 3 3 3 3 3 3

Hp. Pince *mf* A \natural -A \sharp *mf*

Vla.

Db. 7 II

156

Fl. *mp* *p* *mp*

Ob.

Acc. *ppp*

Hp. With a tuning key
[Thunder effect]

Vla.

Db. III II



160

Fl. *mp* *ppp*

Ob. *ppp* *mp*

Acc. *ppp* Gradually Crescendo *ppp*

Hp. [Thunder effect] Let ring

Vla.

Db. IV *fff* sempre

167

Fl.

Ob.

Acc.

Hp.

Vla.

Db.

pp

Taile piece with lots of pressure

171

Fl.

Ob.

Acc.

Perc.

Hp.

Vla.

Db.

pp

p

p

Corner

ppp

p

Bisbigliando

ppp

p

Fl. *p* *mp* *mf*

Ob. *mp* *mp*

Acc. *p*

Perc. *mp* *f*
Middle of woodblock

Hp. *tr* *mp*

Vla. *p*

Db.



Fl. *mf* *f*

Ob. *mf* *mf*

Acc. *f*

Perc. *mf*

Hp. *f*

Vla.

Db.

186 25

Fl. *f*

Ob. *f*

Acc.

Perc. *f* *ff*

Hp.

Vla.

Db.

190

Fl. *mf*

Ob. *mf*

Acc.

Perc.

Hp.

Vla.

Db. *f*

[Bow strings between tail and the bridge using the stick in a circular motion]

195

Fl.

Ob.

Acc.

Hp.

Vla.

Db.

f

ff

15^{ma}

E4-E#

3

5

Bb

obm:3



200

Fl.

Ob.

Acc.

Hp.

Vla.

Db.

ff

f

7

F

obm:5

1. 3

7

205

Fl.

fff

Ob.

obm:4

Acc.

ff

Hp.

(5)

fff

Vla.

fff

Db.

fff

210

7

Fl.

fff

Ob.

obm:6

Bb

Eb

fff

Acc.

fff

Hp.

(5)

Vla.

fff

Db.

fff

fff

Musical score for measures 214-215. The score includes parts for Flute (Fl.), Oboe (Ob.), Accordion (Acc.), Percussion (Perc.), Harp (Hp.), and Double Bass (Db.).

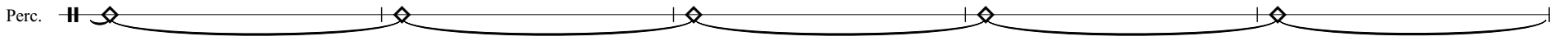
- Fl.:** Measures 214-215. Starts with a *fff* dynamic. A fermata is placed over the notes in measure 215.
- Ob.:** Measure 214 is a whole rest. Measure 215 begins with a *fff* dynamic and a fermata.
- Acc.:** Measures 214-215. Both measures contain a whole rest.
- Perc.:** Measure 214 is a whole rest. Measure 215 features a diamond-shaped symbol with the text "position 1" above it, followed by a fermata.
- Hp.:** Measure 214 has a dotted line above the staff with "(5)" written above it. Measure 215 has a whole rest.
- Perc. (lower):** Features a rhythmic pattern of eighth notes with accents and triplets (marked with a "3") in measures 214 and 215.
- Db.:** Features a rhythmic pattern of eighth notes with accents in measures 214 and 215.



Musical score for measures 216-217. The score includes parts for Flute (Fl.), Oboe (Ob.), Accordion (Acc.), Percussion (Perc.), Harp (Hp.), and Double Bass (Db.).

- Fl.:** Measure 216 has a fermata. Measure 217 is a whole rest.
- Ob.:** Measure 216 has a whole rest. Measure 217 is a whole rest.
- Acc.:** Measure 216 has a whole rest. Measure 217 is a whole rest.
- Perc.:** Measure 216 has a diamond-shaped symbol. Measure 217 has a diamond-shaped symbol with a fermata.
- Hp.:** Measure 216 has a dotted line above the staff with "(5)" written above it. Measure 217 is a whole rest.
- Perc. (lower):** Features a rhythmic pattern of eighth notes with accents in measures 216 and 217.
- Db.:** Features a rhythmic pattern of eighth notes with accents in measures 216 and 217.

218



223

