

# Prism

for three double basses

Scott Worthington

Undectuple Publishing (ASCAP)

Copyright © 2010

## **Performance Notes**

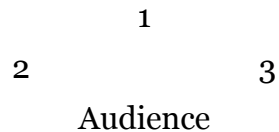
All pitches in all clefs sound one octave lower than notated.

Harmonics are indicated with diamond-shaped note heads. The first time each harmonic appears in a player's part a string indication is given in roman numerals and a partial number is given in arabic numerals. For example, II (5) indicates the fifth partial on the second string which will sound as an F-sharp.

The harmonics are all notated as their resulting pitches (given the initial note) and in locations where the player may find the stopped pitch and lift his or her finger to play the correct harmonic. There are other locations which will produce the same harmonic on the given string, and the player may seek these out at his or her discretion.

Bass 1 is scordatura: I = F#.

The players should stand in the following position:



Duration: c.a. 12 min.

# Prism

for Frédéric Stochl

Scott Worthington

♩ = 69

(scordatura) I (2)

2

mf p mf p

III (5)

mf p mf p

7

mf (no change) mp p mf p

mf (no change) mp p mf p

II (4)

p

13 4x

p ppp ppp pp

II (6)

19 3x

p ppp ppp ppp

pp

Musical score for staves 2 and 3, measures 24-33. The music is in 4/4 time. Staff 2 begins with a *pp* dynamic and a slur over measures 24-25. A fermata is placed over the first note of measure 25. A repeat sign with a first ending bracket is shown above measure 26, with a *pp* dynamic. A triplet of eighth notes is marked above measure 27. The piece concludes with a double bar line and repeat dots at the end of measure 33.

Musical score for staves 1, 2, and 3, measures 29-33. The music is in 3/8 time. Staff 1 begins with a *pp* dynamic and a 4x repeat sign above measure 30. A fermata is placed over the first note of measure 31, with a *pp* dynamic. A second ending bracket is shown above measure 32, with a *pp* dynamic. The piece concludes with a double bar line and repeat dots at the end of measure 33.

Musical score for staves 1, 2, and 3, measures 34-46. The music is in 11/16 time. Staff 1 begins with a *pp* dynamic and a 2x repeat sign above measure 34. A crescendo hairpin is shown below the staff, transitioning from *pp* to *ppp*. A fermata is placed over the first note of measure 35. A second ending bracket is shown above measure 36, with a *pp* dynamic. The piece concludes with a double bar line and repeat dots at the end of measure 46.

39 5x

(same rhythm)

*pp* *ppp* *mp*

I (5) (d)

I (7) (d)

4

46 ♩ = 84

lots of bow

I (2)

*mf sub.*

lots of bow

II (3)

*mf sub.*

III (5)

*mp* *f*

49 3x

3x

*mp* *f*

*f*

*f*

4

♩ = 42

52 **2x** *slow, wide vibrato*  
(c.a. 1/8 tone)

1 *ppp* *ppp*

2 *pp sub.* (sustain through repeat)

3 *pp sub.* (sustain through repeat)

58 **3x** *II (9)* (♭) *p*

(trem.) **4x** *pp* *pp*

6 *p* (trem.) *pp* *pp* *pp*

*II (10)* (trem.) *p* *pp*

62 *pp*

3 *pp*

slow, wide vibrato  
(c.a. 1/8 tone)

65 **2x** (sustain through repeat)

1 *pp* *mp* *pp*

2 *pp* *mp* *pp* (sustain through repeat)

3 *pp* *mp* *pp* (sustain through repeat)

♩ = 69 (Tempo I)

69 **4x**

1 *mf* *mf* *mf*

2 *mf* *mf* *mf*

3 *mf*

75 **3x**

1 *mp* *mp*

2 *mp*

3 *mp*



93  $\text{♩} = 116$  (V)  $\text{♩} = 42$  (♩)

1 *ff* sub. (no change) *pp* sub. (no change)

2 *ff* sub. (no change) *pp* sub. (no change) IV (3) (♩)

3 *ff* sub. (no change) *pp* sub. (no change) (♩)

[San Diego, CA 2010]