

Six Shades of Gray

for flute, guitar, and double bass

Scott Worthington

Undectuple Publishing (ASCAP)

Copyright © 2009

Performance Instructions

- The guitar and double bass sound one octave lower than written.
- Vibrato should be minimal but present to achieve *espressivo* characters. When in doubt, play without vibrato.
- Specific directions for harmonics:

Flute: The harmonics are either notated with an open circle above the pitch, or as a diamond-shaped, empty note head. In both cases an alternate, preferably non-octave-related fundamental fingering should be used to produce the pitch. E.g., the first E-natural in the second movement could be fingered as a A-natural in the staff, or the C-natural below the staff. With some harmonics, an octave-related fingering must be used. E.g., the B-natural harmonic in measure 8 of the third movement. To highlight the differences this will produce in intonation, never use vibrato on a harmonic.

Guitar: Diamond-shaped, empty note heads are always used to indicate a harmonic. The notated pitch is always where the left hand should be placed. String indications are given in a circle either above the note or within the staff next to the note.

Double Bass: Diamond-shaped, empty note heads are always used to indicate a harmonic. The notated pitch is always where the left hand should be placed. String indications are given in roman numerals above the note(s). In some cases there are double stops of harmonics or double stops of a normal pitch and a harmonic; both strings are always indicated and the lower-notated pitch's string is always to the left. All harmonics are natural harmonics.

- Ample time should be taken in between the movements (c.a. 7-10 seconds).
- Duration: ca. 9 minutes

Six Shades of Gray

Scott Worthington

I

Very Freely, ♩ = 52

Dbs. *pp*

6 *pizz.* *p, espr.* *arco* III II II III

10 *mp, espr.* *mf* II I IV 3

Dbs. 13 *p, espr.* 3 3 *pp* I IV 3 *n.*

II

Without rubato, ♩ = 48

Flt. *ppp*

Gtr. *ppp* *tasto* (tasto) ord.

Dbs. III, II *ppp* III, II III, II (2nd time, pont.)

Flt. 7

Gtr. (ord.) *tasto* 5

Dbs. (ord.) III, II III, II III, II

Flt. 14 (color trill)

Gtr. ord. ③ ④ pizz.

Dbs. *) II ③ ④ III

*) Harmonics written a diminished 5th above the fundamental sound as the natural 7th. E.g. an A-flat above the open D string will sound as a C-natural.

III

Very Freely, ♩ = 44

Flt. *pp, espr.*

Flt. *pp, espr.* *pp*

Flt. *(pp sempre)*

Flt. *sfz pp, espr. sfz pp, espr.* *n.*

*) Key click: Depress all but one key necessary to produce the indicated pitch. Slapping down the remaining key should produce an audible pitch.

IV

Rapid, ♩ = 168 c.a.

(♩ = 84 c.a.)

Flt. *ff* *pp* *mf* *pp*

Gtr. *ff* *pp* *mf* *pp*

Dbs. *pp* *mf* *pp*

flz. *tasto* *ord.* *tasto* *pizz.*

I II III I II III

V

Very Freely, ♩ = 40

Gtr.

mf *p, espr.*

Gtr.

mf R.H. *pp* R.H. *mp*

Gtr.

p, espr. *l.v.*

*) The rectangular brackets indicate sections where the player should let as many notes ring as possible.

Gtr.

p, espr. *mf* *mp* *p*

Gtr.

pp *f* *p*

VI

♩ = 50

Flt. *mp* *f-mp* *ppp* *mp*

Gtr. *mp* *f* *pp* *p* *mp* *mf*

Db. (arco) *mp* *f* *mp*

Flt. *mp* (tasto) *mf*

Gtr. *mf* ord. ③ ⑥ ④

Db. *pp* *mf*

Flt. *p* *pp*

Gtr. *p* (risg.) *pp*

Db. pizz. *p* arco III, II *pp*

*) Repeat the boxed figure for the duration of the black line connected to it. Be aware that the grace notes do not necessarily imply quickness.

10

Flt.

Gtr.

Dbs.

*ff*_{sub.}

f

(risg.)

III, II

II, I

III, II

V.S.

14

Flt. *ppp*

Gtr. *ppp*

Dbs. *ppp*

*)Depress the lower pitch with the left hand and use the right hand to lightly touch the upper pitch and pluck. This should produce a harmonic which sounds as the upper-notated pitch.



20

Flt.

Gtr.

Dbs.



27

Flt.

Gtr.

Dbs.

34

Flt.

Gtr.

Dbs.

[Rochester, NY 2009]