

Shining

Laurel Zucker

NOTE: All harmonics should be obtained by overblowing the not notated on the manuscript. For instance, low C (5th harmonic) is obtained by fingering low C and overblowing up to the fifth harmonic, which sounds like the third octave E on the flute

1. Low C (fifth harmonic) sounds like high E above the staff
2. Second octave G (second harmonic) sounds like a high D above the staff
3. Low C (fourth harmonic) sounds like a C above the staff
4. Low C (second harmonic) sounds like a C one octave below low C
5. Low C (third harmonic) sounds like a second octave G
6. Second octave G (third harmonic) sounds like a third octave G
7. Third octave C (second harmonic) sounds like a third octave G
8. Second octave G (third harmonic) sounds like a third octave G
9. Second octave F (third harmonic) sounds like a third octave F
10. Second octave E (third harmonic) sounds like a third octave E

Flute

$\text{♩} = 176$

f intensely as possible

4

7

10

13

16

19

Shining

23

26

29

32

35

38

ff

41

44

The musical score for 'Shining' is presented in three systems. The first system (measures 47-49) features a treble clef and a series of eighth notes with a dynamic marking of *v*. The second system (measures 50-52) includes a treble clef, a comma, and a series of notes with fingerings (5, 2, 3, 2, 4, 2, 2, 4, 2, 2, 5, 2, 4, 2, 2, 4, 2, 5) and a dynamic marking of *f*. The third system (measures 53-55) continues with fingerings (5, 2, 2, 2, 4, 2, 2, 4, 2, 2, 5, 3, 2) and concludes with a dynamic marking of *f* and the instruction *molto rit.*

I composed this piece as a tribute to guitarist Jeff Beck, whose extraordinary clear technique enables him to play the same repeated note in an aggressive, hammered style. The middle section of the piece dives into a colorful exciting section based on harmonics of low C, G, octave above low C, and back down to G. This harmonic pattern is relatively easy to execute but sounds difficult to perform. It also gives many colors to the traditional sound of the flute. All of the harmonics are indicated in the score and are extremely easy to reproduce. The piece ends with the harmonic series winding down until we are left with the original bass notes of low C, next octave C, and G. This piece is only a minute and a half long, and packs a lot of excitement in that time. - Laurel Zucker