

Love. Lock. Nestle.

Solo Flute

and

Soundtrack

Instructions

The work Love.Lock Nestle. is written for solo flute and soundtrack. The soundtrack is constructed in such a way as to provide the player with a quasi 'built-in' click track to ensure synchronisation between the flute part and the soundtrack. Musical moments emphasising the 60 metronome beat are carefully placed within the soundtrack, these important instances are indicated in the score as simplistic notation (frequently omitting less important notes) with onomatopoeic text. This approach was a practical consideration aiming at an uncomplicated reading and following of the soundtrack.

The soundtrack should be played over a stereo speaker setup. The flute could benefit from slight mono amplification to further ensure its blending with the electronic soundtrack. The flautist should also use the microphone to specifically amplify some of the low register playing by moving closer to the microphone on the first page: bars 4 and 6-10 including bars 88-90 so that the effect of the singing can be heard better.

A few techniques used in the work are devised/workshopped together with flautist Liesl Stoltz and are mostly described in the score.

Quarter tone notation is incorporated in the work and should be executed using keys, but if the necessary key configuration cannot be found for a specific pitch the embouchure should be altered.

Singing always accompanies playing the flute (while blowing) and never alone. The dynamic levels of the singing - although not indicated are left to the performer - should always have a definite audible effect on the [standard] tone of the flute.

The inclusion of the extreme tremolos is the result of Stoltz' demonstration and tailored to her and her flute's abilities. Having said this, the perfect execution of altering pitches is not as important as its 'effect' and other emergent by-products.

The theatrical element should be performed with intention (sharply) while still resting the flute on the thumb and be clearly readable to an audience.

for Liesl Stoltz

Love. Lock. Nestle.

 $\text{♩} = 60$

for Solo Flute

Theatrical Action: Count down four beats using fingers with hand in open position so that index finger to pinky is seen

Flute

Soundtrack

6/4

4/4

9"

3

4 3 2

sing

mf

doo ping woo doo woo chee

Theatrical Action: Count down four beats using fingers with hand in open position so that index finger to pinky is seen

4

1 pizz. 3 2 ord. 1 3 2 1 30/70 (30 % pitch) 4 3 2 1 pizz. 30/70 (30 % pitch)

sing

f

doo ah sh doo ping sh

8

3 2 1 tongue ram 4 3 2 1 60/40 (60 % pitch) pizz. 3 60/40 pizz. ord. pizz. ord.

ff

f

woo ha ping choo ta ping ping yeh

11

43"

pizz. (using d's) ord. (double tonguing) frulati p (pizz.) p 3 ord.

ff (as loud as is possible)

ping ping how ping

12

p ord. p tongue ram 56" p ord.

f *ff* *ppp* *ff* *mf* *gliss.*

ping ping ping ping yeh ping wow ping ping yah

32 2'11"

p (ord.) * sounding *pp* *ff* *mf* *f*

f *p* ④ sh ③

34 ord. (ord.)

30/70 → ord. 30/70 *mf* *decresc.* *mf* *p*

3/4 4/4 3/4 3/4

③ ③

37 2'22"

* sounding *pp* *ff* *mf* *ff* *mf* *ff* *mf*

4/4 3/4 2/4 3/4 2/4 3/4 2/4

② ③ ④ *ff* doosh ping

42 2'40"

30/70 *mf* *f* *pp* *mf* *f* *pp* *mf*

4/4 3/4 3/4 3/4 3/4 3/4 3/4

doosh bass drum ③ ping trr

45 2'50"

p sing *p* *sub. mf*

2/4 2/4 2/4 2/4 2/4 2/4 2/4

doosh ② ③ ② ③ ④

50

'p-d' sound gradually disappears at the same time as pitched note becomes audible

frulati

ord.

p d

f

sing

ff

ping

sho ping

② ③

53

embouchure gliss
to the indicated
pitch during tremolo

3'14"

gliss.

p

mf

f

*sub.
pp*

trr

ping

trr

trr

trr ping trr trr

56 3'22" 60/40

'p (pizz.)-d' trem. ord. gliss. trr

4/4 f p ff

③

high noise pitch

phew

3/4

58

mf

f

*mf*³

4/4

ping

ord.

embouchure gliss
to the indicated
pitches during tremolo

gliss.

③

8

80

use embouchure for microtonal playing

4'47"

use embouchure for microtonal playing

15^{mb}

8^{rb}

8^{rb}

83

use embouchure for microtonal playing

tremolo gradually slows down

5'07"

3/4

2/4

3/4

4/4

sh

sh

sh

sh

sh

88

sing

p

sub.

f

p

mf

pp

mf

f

sing

mf

5'18"

3

4

4

sh

3

92

tremolo with alternating key different in tone colour, not necessarily microtonal

(ord.)

'p (pizz.)-d' trem.

sing

f

cresc.

ff

mf

f

mf

cresc.

fff

sh

4

3

high regular pitch

95

sing

5'41"

3

sing

mf

f

ff

4

3

8^{rb}

8^{rb}

98 5'52"

f *ff* *f* *fff* *pp* *ff*

8vb

101 6'04"

pp *fff* *f* *sing* *mf* *decresc.*

8vb

2/4 4/4

right channel sound

105 6'26"

p *mf* *p* *mf* *p* *mf*

8vb

109

f *ff* *p* *f*

8vb

112

tremolo gradually speeds up, but start tremolo really slowly

ff *p* *f* *ff*

(singing dynamics)