

Crest & Bone

for solo flute

Jessie Lausé

Program Notes

Although its title may exhibit a certain mystical edge, this work is inspired by the presence of musical forms in the most mundane tasks of everyday life. "Crest" refers to the popular brand of toothpaste, and "Bone" refers to the small segments of exposed osseous matter nestled in one's mouth. In summary, this piece is a musical manifestation of the act of brushing one's teeth. This piece is subversive, an earnest reflection on the seriousness and intensity of virtuosic solo repertoire of our time. Throughout these three movements, the act of brushing one's teeth manifests in several ways, apart from the overarching rise and fall of complexity and tension.

In the first movement, the extended techniques are meant to loosely emulate the sound of the faucet being turned on, the water running, the temperature knobs being adjusted, and the interruption of the stream by the wave of the toothbrush under it to dampen the bristles. Then, of course, the faucet is turned off, so as not to waste resources. The second movement gesticulates on the physical motion of brushing one's teeth and the fluctuating frequency produced by the toothbrush's movement inside the mouth. Pitch briskly shifts two and four, as the overall rate of registral development speeds up throughout the entire movement. The ending jet whistle should reflect the action and sound of one leaning over the sink and quickly spitting the sudsy remains of their process into the basin. The third movement is the calming end to hygiene routine, in which one might repeatedly rinse their mouth out with tap water, sometimes gargling and sloshing it around to try and feel the cleanliness between each of the teeth. It also includes references to the first two movements, as one might spend time glancing in the mirror to review their work before the last rinse.

Performance Notes

The metronome markings are recommendations for where the tempo should approximately remain, but this work is meant to be performed freely, with rubato, and with emphasis on climatic moments at the performer's discretion. There is set notation for extended techniques, and an instruction is provided the first time each technique appears. Nonetheless, a key is also provided below. Extended techniques may be modified at the performer's discretion to allow for the most effective and fulfilling performance and to best suit their abilities.



Articulate with the tongue. This technique is shown as "tongue pizz." and "tongue stop." It is meant to create a percussive, reverberant effect in place of the notated pitch. The sound quality should be pointed and aggressive, yet airy.



Sing and play. The rectangular noteheads represent the sung pitches, while the others are simultaneously played on the flute. You may also swap the pitches if one line is easier to sing/play than the other.



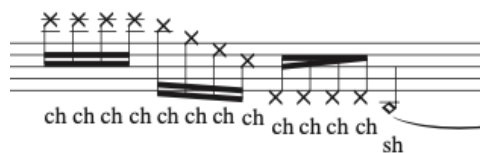
Pitch bend/lip gliss. A straight line indicates a gradual change in the pitch without the use of fingerings, but rather with movement of the embouchure/instrument. If there is no pitch indicated as a destination, you may bend the pitch as much or as little as you see fit while employing a diminuendo to blur the end of the effect into nothing.



Glissando/finger gliss. A squiggly line indicates shift from one pitch to the next while including all or most of the pitches in between. The change is less gradual than the lip gliss., utilizing the changing fingerings to shift the pitch. You may employ a chromatic gliss. or employ any scale you find to be fitting. If there is no pitch indicated as a destination, the same parameters as the lip gliss. apply.



Flutter tongue (flz.). Two (2) strokes through a note's stem indicate that it is flutter tongued (similar to "rolling your Rs"). This is the case no matter what the note value is. **2 strokes always indicate flutter tonguing** unless otherwise specified. If a performer can not flutter tongue, they may use an alternative technique such as growling.



On air/with air. (a.k.a. ghost notes) X noteheads and DIAMOND noteheads indicate less pitch and more air in the sound, performed with much less air pressure than a normal note. Whole notes and half notes are signified by diamonds and anything shorter is signified by an X. Syllables written below the notes indicate alternative articulation.



Tie to a rest. A note tied to a rest should hang in the air when released. Give it a moment to reverberate without articulating the end. Some performers choose to create this effect using a relatively quiet downward pitch bend or a delicate swell. More than any others, this marking can be a stylistic choice of the performer.

For Grace Law, *flutist*

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I. Run

freely (c. ♩ = 60)

sing and play

The musical score for 'I. Run' consists of four staves of music. The first staff begins with a 'tongue pizz.' instruction and a dynamic of *f*. It features a triplet of eighth notes and a slur over a half note. The second staff continues with dynamics *pp*, *p*, *mf*, *p*, *p*, and *f*. The third staff includes a 'flz.' instruction and dynamics *f*, *p*, *mf*, *p*, *sfz*, and *mp*. The fourth staff has a 'tongue stop' instruction and dynamics *mp*, *ff*, *pp*, *mp*, and *p*. The fifth staff concludes with dynamics *mf*, *p subito f*, *mp*, *mp*, and *pp*. Various articulations like slurs, accents, and fingerings (3, 5) are present throughout.

II. Brush

slower (c. ♩ = 55)

The musical score for 'II. Brush' consists of three staves of music. The first staff starts with a dynamic of *p* and features sixteenth-note patterns with slurs and fingerings (6, 3). Dynamics include *mp*, *p*, *mp*, *f*, *mp*, *p*, and *fp*. The second staff continues with dynamics *mp*, *subito f*, and *fp*, along with fingerings (6, 3, 5). The third staff features dynamics *f* and *mp*, with extensive sixteenth-note passages and slurs. Fingerings (6, 6, 6) are indicated.

6 6 6 3 6 3

f *mf* *pp* *p*

5 6

mp *mf* *p* *mp*

t k t k t k t k

6 6 5 3

f *mp* *f* *p*

t k t k t k t k simile

6 5 6

mf *p*

8va-

6 6

f

8va-

t t k t k k t k

mp

simile simile

6 6 6 6

ff *f* *ff*

8va-

jet whistle

III. Rinse

freely (c. ♩ = 60)

with air

The musical score consists of seven systems of music. The first system features a vocal line with lyrics 'sh sh ch ch ch ch ch ch ch ch ch ch ch sh sh' and piano accompaniment with dynamics *mp*, *p*, *mp*, *p*, and *pp*. The second system includes a vocal line with lyrics 'sh' and piano accompaniment with dynamics *pp*, *mp*, *sh*, *p*, *mp*, and *p*. The third system features a vocal line with lyrics 'sh ch ch' and piano accompaniment with dynamics *mf*, *pp*, and *mp*. The fourth system includes a vocal line with lyrics 'p' and piano accompaniment with dynamics *p* and *mf*. The fifth system features a vocal line with lyrics 'sh' and piano accompaniment with dynamics *p*, *fp*, *mp*, and *pp*. The sixth system includes a vocal line with lyrics 'sh ch ch ch ch ch ch ch ch ch' and piano accompaniment with dynamics *mp*, *subito f*, and *mp*. The seventh system features a vocal line with lyrics 'ch ch sh ch ch sh' and piano accompaniment with dynamics *pp*, *p*, *pp*, and *ppp*.