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Title

La Musique

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LA MUSIQUE

(2017)

LA MUSIQUE

LA MUSIQUE is a work written for flute and alto flute. The title is taken directly from the poem of the same name by Charles Baudelaire. The piece was composed using three compositional ideas. The primary compositional idea is a musical transcription of the poem using a comprehensive cryptogram developed for the piece. In this cryptogrammic technique designed to transcribe French text into melodic phrases, each letter in the alphabet corresponds to a specific musical pitch and duration, and quite often is accompanied by a fricative textural sound to mimic the pronunciation of the letter - aspirated articulation. The second compositional technique used in the piece involves a melodic rendition of recordings of myself reading the text out loud. Lastly, a lyrical theme serves as a link between the first and second ideas.

The compositional techniques complement each other like a mosaic pattern, modeled after the parallelism of the poem's verses. The form of the poem influences the form of the piece. Textures and timbres in the flute writing are informed by the music of the spoken language.

LA MUSIQUE was written for Siroko Duo.

Duration: ca. 7'

Performance Notes:

Aspirated articulation: throughout the piece, I use a technique for recreating certain sounds taken directly from the words of the poem, such as unvoiced fricatives “s,” “t,” etc. and eliding them with the next pitch. It is as if we are creating an artificial attack to the principle note. It is notated as a grace note right before the main note. The letters written on the lyrics line represent the French phonetic sounds (see *Glossary of French symbols* below). The unvoiced fricatives as grace notes are to be aspirated with no pitch, if possible, as would be in common speech, as if it were a flam-type rhythm. Unvoiced fricatives as notes can have a faint pitch. The voiced fricatives are to be sounded more deliberately at the notated pitch than the unvoiced fricatives.

 crescendo al niente

 diminuendo al niente

 change gradually from one sound or way of playing to another

 change from breath tone to normal tone

 rounded triangle note head with tremolo marking indicates white noise with covered embouchure
- roll comes from back of the throat to create a subtle growl sound

 flat triangle note head indicates white noise through covered embouchure
- vowel sounds indicated to control the contour of the air sound

nat. return to normal (natural) tone

S.V. senza vibrato - when vibrato is not specified, the player is free to interpret

- tremolo markings always indicate “flutter tongue” - from the back of the throat preferred technique
- trills always one whole-step higher unless otherwise indicated

GLOSSARY

Voiced fricatives - notated at desired pitch:

ʒ - as in French *jamais*

v - as in French *voiles*

z - as in French *poison*

Unvoiced fricatives - textural mostly non-pitched exhaled percussive vocal sounds notated with a saltire note head. It is notated at desired pitch if musician prefers to sound the tone:

t - as in French *thème*

f - as in French *feu*

p - as in French *pars*

k - as in French *cartes*

s - as in French *sous*

Additional notes:

- All fricative sounds are to be not too loud in comparison to tones. Think of them as though they are percussion sounds in the mix.
- At measure 123 in the flute part, the line going up and down indicates bending the note up and back down.
- + Indicates tongue pizzicato - in both cases it's used (bars 28 and 47), it acts as a percussive sound at the end of a glissando.

LA MUSIQUE

*La musique souvent me prend comme une mer!
Vers ma pâle étoile,
Sous un plafond de brume ou dans un vaste éther;
Je mets à la voile;*

*La poitrine en avant et les poumons gonflés
Comme de la toile
J'escalade le dos des flots amoncelés
Que la nuit me voile;*

*Je sens vibrer en moi toutes les passions
D'un vaisseau qui souffre;
Le bon vent, la tempête et ses convulsions*

*Sur l'immense gouffre
Me bercent. D'autres fois, calme plat, grand miroir
De mon désespoir!*

MUSIC

*Music often moves me like vast waters!
Toward my obscure star,
Under a fog's roof or in a boundless ether,
Sail set for the afar ;*

*Chest out and lungs full of air
Spread out like a tarp,
I skate the backs of mounding waves
That the night warps;*

*I feel vibrating in me all of the passions
Of a writhing ship;
The strong wind, the storm and its tractions*

*On this immensely wide split
I lull. Other times, still as glass, great mirror
Of my hopelessness!*

Translation: Brett Austin Eastman

LA MUSIQUE

Brett Austin Eastman

Hollow

$\text{♩} = 96$

Flute: * breath tone with fingering for marked note $\circ \longrightarrow \phi$

Alto Flute: * ppp mp mf pp mf mf mp

Fl. 5 pp ppp mp mf mp mf

A. Fl. ppp mp mf

Murky

$\text{♩} = 88$

Fl. nat. pp p k saltire (x) notehead for unvoiced fricatives

A. Fl. gliss. pp p

Fl. 15 v t mp p

A. Fl. $\text{voiced fricatives - sing marked pitch}$ gliss. v s k s s v

Animated

$\text{♩} = 120$

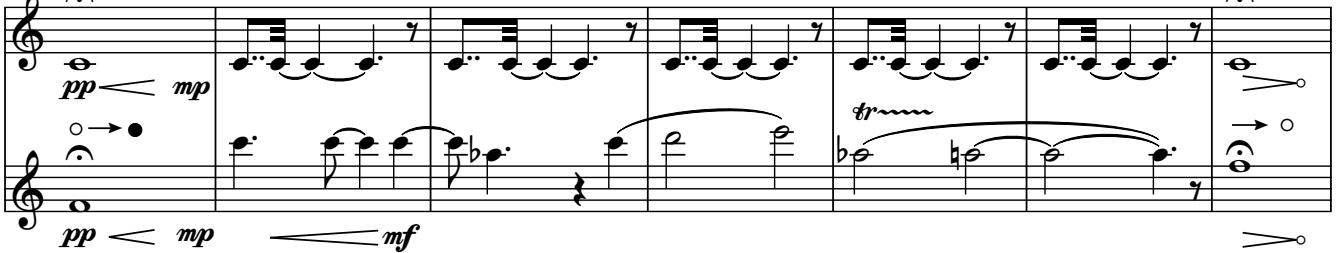
Fl. nat. mf mf mf mf mf mf

A. Fl. v s k s s v

*covered embouchure, rolled
R's from back of the throat -
see program notes

Calm

Fl. $\text{♩} = 76$

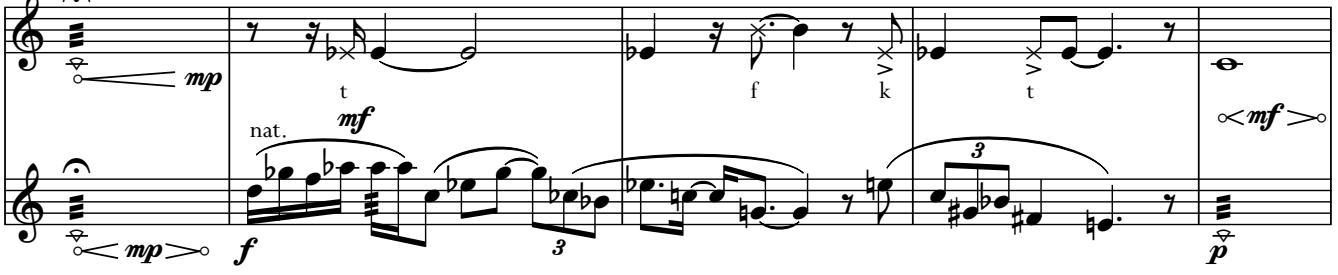
50 

A. Fl. 

3

Extended Expressive

Fl. $\text{♩} = 96$

57 

A. Fl. 

Animated

Fl. $\text{♩} = 120$

62 

A. Fl. 

Skating

Fl. $\text{♩} = 102$

67 

A. Fl. 

espress.

72 

A. Fl. 

Animated

J = 120

78

Fl. 5 v fp f nat. k

A. Fl. k > o f s k

82 S.V. nat. 3 f s k s f pp s

A. Fl. 3 S.V. nat. v

k k k k k k k k k k k k pp mp ————— f mf ————— f

Subito Murky and far away

J = 88

87 Fl. pp < mp ————— p mp ————— mp ————— p

A. Fl. > ff fp mp p p pp

Gusty

J = 112

94 Fl. s v t t p s v s k s f

A. Fl. 3 mp f mp p < f 3 mf >

Howling

J = 138

100 Fl. 3 sfz s v 3 < f

A. Fl. molto vibrato mf p < mf p s s molto vibrato < f

5

104

Fl. t t p

A. Fl. k s s s

108 Subito $\text{♩} = 120$ f f mf molto vibrato

Fl. v t s z

A. Fl. mf

Distant $\text{♩} = 116$

Fl. mp > p pp

A. Fl. (nat.) pp

Calm $\text{♩} = 76$

s mp nat. s f

113

Stormy $\text{♩} = 152$

Fl. s ff f k k k k k k k k k k k k k k pp f k f s k f s f

A. Fl. < ff f

nat.

122

Fl. t t S.V. S.V. nat. v

A. Fl. k f s k f s f p p p f s k k k k f s k f s f

6

nat.

126

Fl. A. Fl.

s k s f *pp* *f*

s *s* *k f s k* *f* *f* *f*

As if hearing from afar

J = 96

Fl. A. Fl.

pp *p* *pp* *p* *pp* *p* *pp* *p*

130

Fl. A. Fl.

p *mp* *p* *mp* *mp* *f*

Enlarging, becoming more present

J = 84

Fl. A. Fl.

trill. *nat.*

137

Fl. A. Fl.

mp

Rocking back and forth

J = 72

Fl. A. Fl.

f *t* *k* *>mp* *f* *espress.* *s* *mf*

Momentarily intense

J = 112 rit.

Fl. A. Fl.

espress.

Rocking back and forth

J = 72

Fl. A. Fl.

Intensifying

J = 112

Fl. A. Fl.

nat.

148

Fl. A. Fl.

p *mp* *>* *f* *<* *f* *>mf* *<* *f* *mp* *<*

Animated

$\text{♩} = 120$

Fl. 155 *ff* nat. *f* *pp* 7

A. Fl. *f* *s* *t* *f*

Fl. 160 *p* accel. *ff*

A. Fl. *overblow* *k* *z*

mf *f* *mp* *f* *f* *ff*

Calm

$\text{♩} = 72$

Fl. *s* *ff* *overblow* *nat.*

A. Fl. *p* *gliss.* *f* *pp*

f *pp* *mf* *p* *mp* *mf* *mp*

Tranquil

$\text{♩} = 56$

Fl. *mf* *p* *mp* *p* *p*

A. Fl. *mf* *mp*

Very Slow

$\text{♩} = 50$

Fl. *p*

A. Fl. *p*

rit. *Still* *Marcato* *Motionless* (hold extra long)

Fl. *p* *pp* *mp* *f* *mp* *p* *pp*

A. Fl. *pp* *mp* *p* *mp* *p* *mf* *pp*

179