

**UCLA**  
**Contemporary Music Score Collection**

**Title**

La Musique

**Permalink**

<https://escholarship.org/uc/item/37g2s1jf>

**Author**

Eastman, Brett Austin

**Publication Date**

2020

BRETT AUSTIN EASTMAN

# 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 cryptogram 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**  
♩ = 96

breath tone with fingering for marked note  
○ → φ

Flute  
Alto Flute

5

**Murky**  
♩ = 88

Flute  
Alto Flute

10

15

**Animated**  
♩ = 120

20

Flute  
Alto Flute

v t

v s k s s v

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

Andante (subito)

A tempo

25

Fl.  $\text{♩} = 92$  poco rit.  $\text{♩} = 120$  *gliss.*

A. Fl. *f* *p* *mf* *k* *p* *mf*

29

Fl. Measured  $\text{♩} = 104$  unpitched noise a → i

A. Fl. *ff* *mp* *mp*

35

Fl. Very Slow  $\text{♩} = 56$   $\text{♩} = 120$  Animated nat.

A. Fl. *mp* *pp* *mf* *f* *mp*

40

Fl. *mf* *fp* *mp*

A. Fl. *mf* *mf* *mp* *mf* *f*

46

Fl. rit.  $\text{♩} = 96$  *gliss.*

A. Fl. *f* *sfz* *ff* *pp* *ff* *pp* *mp*

Calm

♩ = 76

50

Fl. *pp* < *mp*

A. Fl. *pp* < *mp* < *mf*

Extended

Expressive

♩ = 96

57

Fl. *mp*

A. Fl. < *mp* > *f*

Animated

♩ = 120

nat.

62

Fl. *pp* < *mf* *p* *t* *sfz* *mf*

A. Fl. *mf* *v* *k* *sfz* *mf*

67

Fl. *p* *f* *f* *p*

A. Fl. *t* *t* *f* *ff* *express.* *p*

Skating

♩ = 102

nat.

72

Fl. *f* *nat.* *s* *k* *f* *s*

A. Fl. *gliss.* *f* *nat.* *b* *f* *s*



Animated

♩ = 120

78

Fl. *fp* *f* *nat.* *k*

A. Fl. *k* *f* *s k*

82

Fl. *f* *nat.* *s k s f* *s*

A. Fl. *3* *S.V.* *nat.* *pp* *f* *mf* *f* *v*

*k k k k k k k k k k k k*

87

Subito Murky and far away

♩ = 88

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

A. Fl. *ff* *fp* *mp* *p* *pp*

94

Gusty

♩ = 112

Fl. *mp* *t t p* *s* *v s k* *s f*

A. Fl. *3* *f* *mp p* *f* *mf*

100

Howling

♩ = 138

Fl. *sfz* *mf* *v* *3* *f*

A. Fl. *sfz* *mf* *molto vibrato* *p* *mf p* *mf* *molto vibrato* *f*

104

Fl. *t* *t* *p*

A. Fl. *k* *s* *s* *s*

108

Fl. *f* *f* *mf* *molto vibrato*

A. Fl. *v* *t* *s* *z*

*mf*

Subito  $\text{♩} = 120$

113

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

A. Fl. (nat.) *pp* *mf*

Distant  $\text{♩} = 116$  *tr* *tr*

Calm  $\text{♩} = 76$

118

Fl. *s* *ff* *f* *pp* *f* *nat.*

A. Fl. *ff* *f* *pp* *f* *s*

Stormy  $\text{♩} = 152$

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

122

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

A. Fl. *k f s k f s* *ppp* *f* *s* *k k k k k*

6 nat.

126

Fl.

A. Fl.

*f* *pp* *f*

s k s f

As if hearing from afar

*f* *f*

s s k f s k f f

130

♩ = 96

Fl.

A. Fl.

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

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

Enlargening, becoming more present

137

♩ = 84

Fl.

A. Fl.

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

*mp*

*tr*  
nat.

Rocking back and forth

144

♩ = 72

Fl.

A. Fl.

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

t k

Momentarily intense

♩ = 112 rit.

*f* *espress.*

Rocking back and forth

♩ = 72

*f* *mf*

s

Intensifying

148

♩ = 112

Fl.

A. Fl.

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

*mp* *mf* *mp*

nat.

Animated  
♩ = 120

7

155

Fl. *ff*

A. Fl. *f* *nat.* *s* *t* *pp* *f*

160

Fl. *p* *ff*

A. Fl. *mf* *f* *mp* *f* *ff* *z*

*overblow* *overblow*

*accel.* ♩ = 130

Calm  
♩ = 72

164

Fl. *f* *ff* *mp* *f* *pp* *nat.*

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

*overblow* *overblow*

*gliss.*

Tranquil  
♩ = 56

Very Slow  
♩ = 50

171

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

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

*nat.*

rit. *Still*  
♩ = 138

Marcato

Motionless (hold extra long)

179

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

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

*overblow* *nat.* *nat.*