N° 1178

Eve Beglarian

Can I have it without begging?

{Machaut in the Machine Age VII}

2018

for flute and pre-recorded track

Commissioned by The National Flute Association, Inc.
for the 2018 Young Artist Competition

EVBVD MUSIC
468 Sixth Avenue #4
New York, NY 10011
www.evbvd.com

PROGRAM NOTE:

Since the 1980s I've been periodically making pieces for a varied range of ensembles and instrumentation responding to the marvelous secular songs of Guillaume de Machaut. I call the project **Machaut in the Machine Age**, and **Can I have it without begging?** is the seventh in the series. **Can I have it without begging?** takes as its starting point Ballade #19: *Amours me fait desirer.* The line that ends all three verses is "Que je l'aie sans rouver", which translates to something like: "…so I can have it without begging."

Against the backdrop of the "Me too" movement, I understand the lyrics of Machaut's song as part of a long history of attending to the lover's feelings and ignoring the specificity of the beloved. Machaut talks about Love, not the specific woman, he regards himself as victimized by desire, he will die without it. I am fascinated by how I respond to that pronoun -- "it" -- how for me at this moment, it embodies everything wrong with how heterosexual desire is depicted in Western culture.

The piece I have made is for live flute and pre-recorded flute samples (recorded on bass and C flute by Margaret Lancaster.) The piece begins with the premise that the live and pre-recorded lines are in the same universe, they want the same things. But the live flute keeps trying to become a soloist, to relegate the pre-recorded track to accompaniment, getting more and more frustrated, begging for something that can never be achieved if the track is merely background.

The irony is that the "failure" the piece embodies is actually pretty fun to listen to. Sort of like the endless number of romantic comedies we've all grown up watching.

Can I have it without begging? was commissioned by the National Flute Association, Inc. for the 2018 Young Artist Competition. Special thanks to Lisa Bost, Wayla Chambo, and Margaret Lancaster for their thoughtful advice and artistry as I was writing the piece.

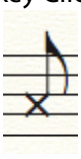
The piece is October 6th in my ongoing project, *A Book of Days*. That's the day after the Harvey Weinstein story broke in the *New York Times* in 2017.

PERFORMANCE NOTES

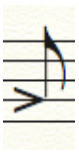
The backing track starts softly and gets substantially louder; when setting levels, you'll want to keep that in mind! Perhaps you should set the loudest level towards the end of the piece before beginning to play. At the beginning of piece you should strive to match the pre-recorded track (in volume and attitude); a certain tentativeness is attractive. Gradually become more and more self-serving and egotistical as the piece continues. By the end, you want to have something of a temper tantrum: you are playing the role of a perpetrator after all: don't be polite!

Here is a key to the notation used in the piece:

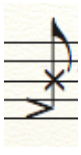
Key Click



Tongue Pizzicato



Pizzicato WITH Key Click



The cue line is relatively complete at the beginning, when coordination with the track is difficult; after m. 93, I've only given you landmarks. Feel free to practice with the click track version I've supplied: eventually you'll be able to do without it, I promise!

Can I have it without begging?

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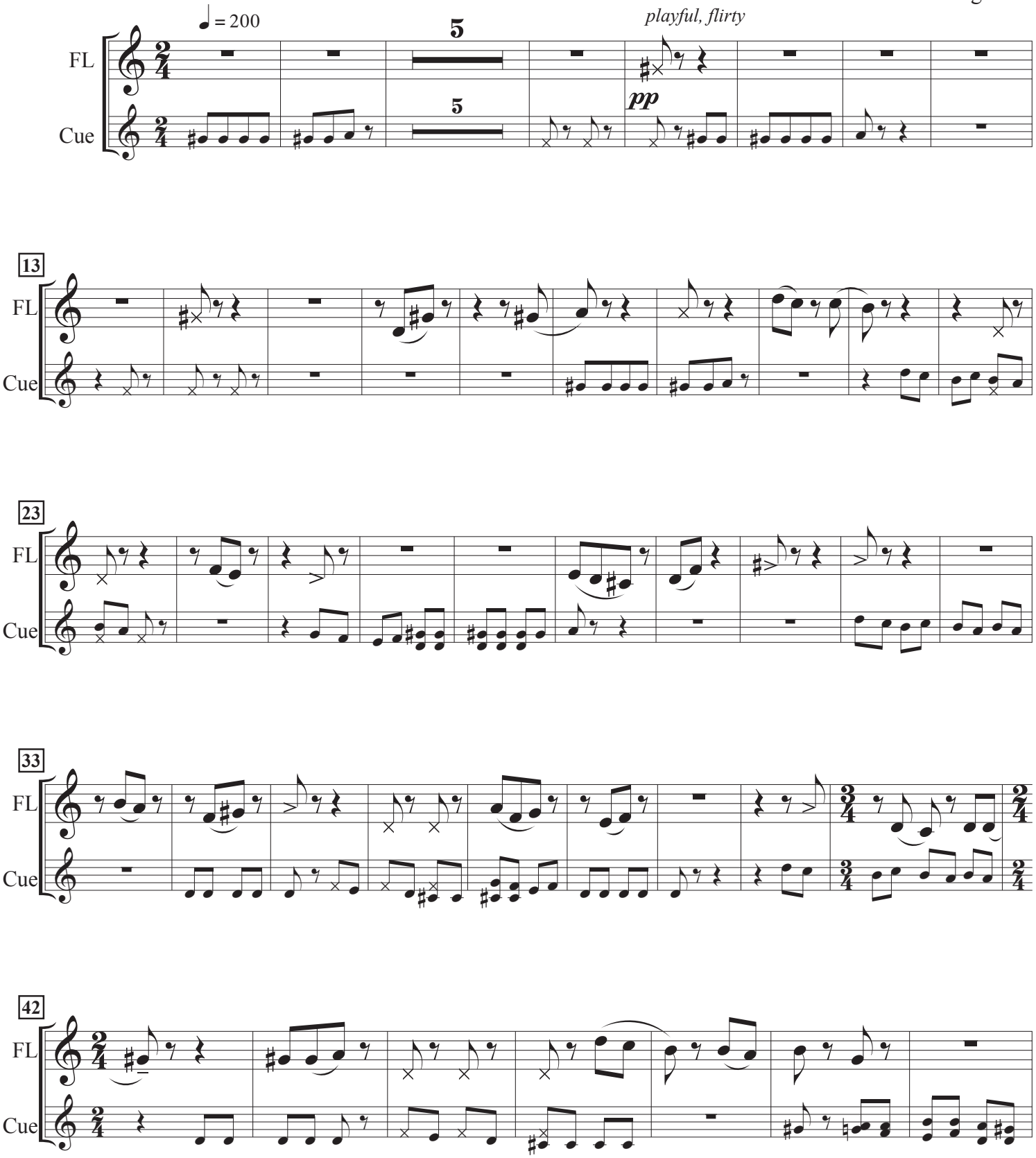

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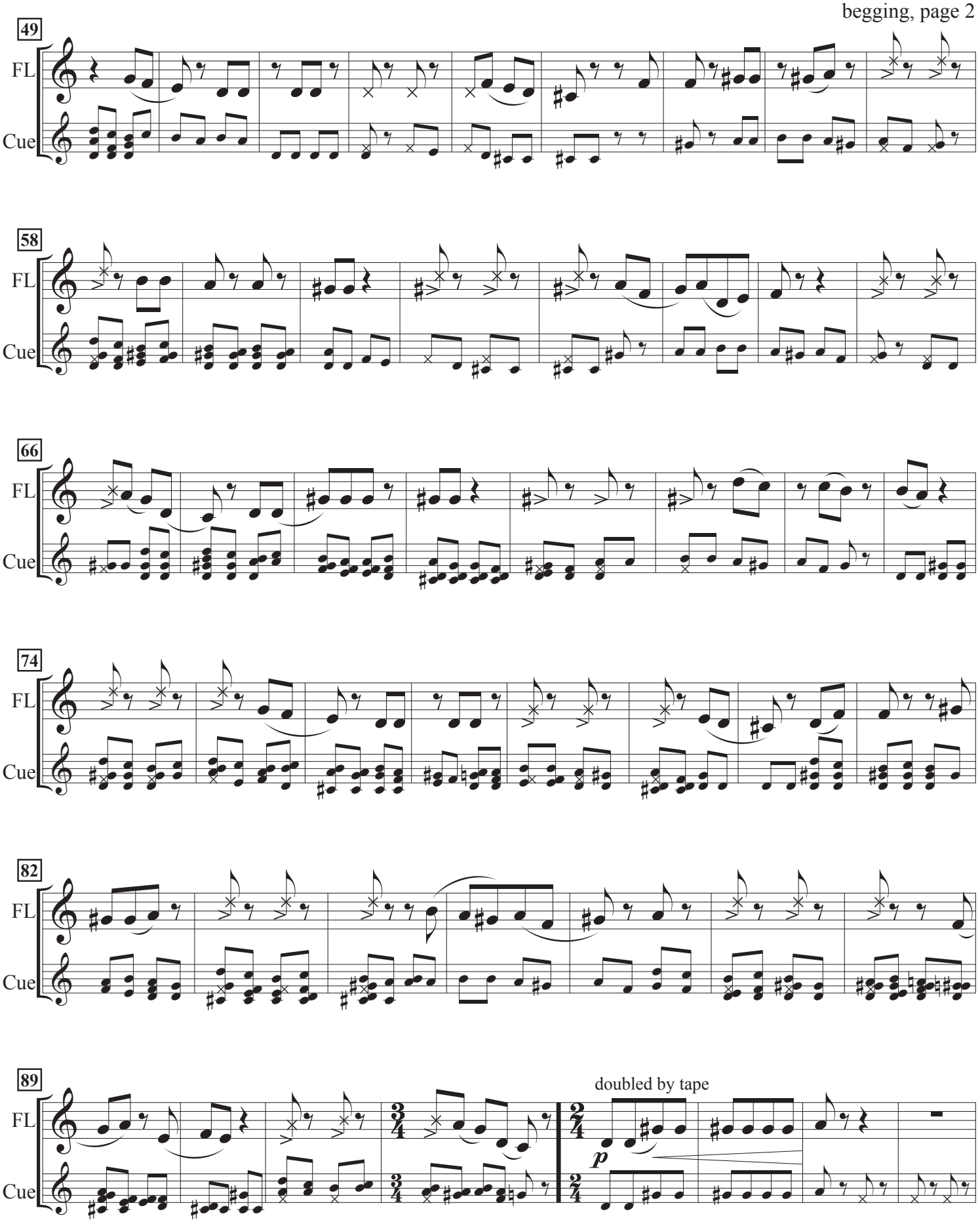
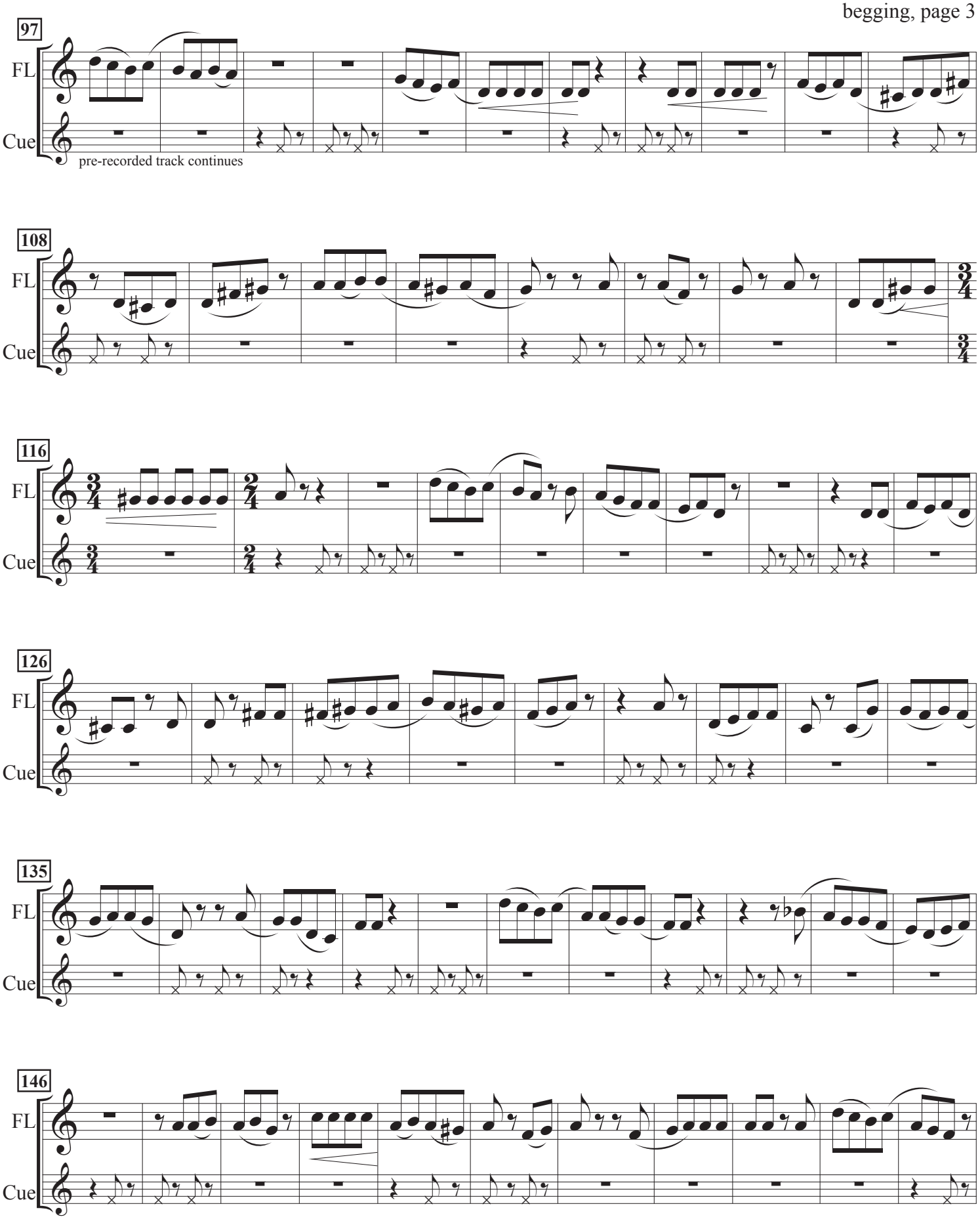
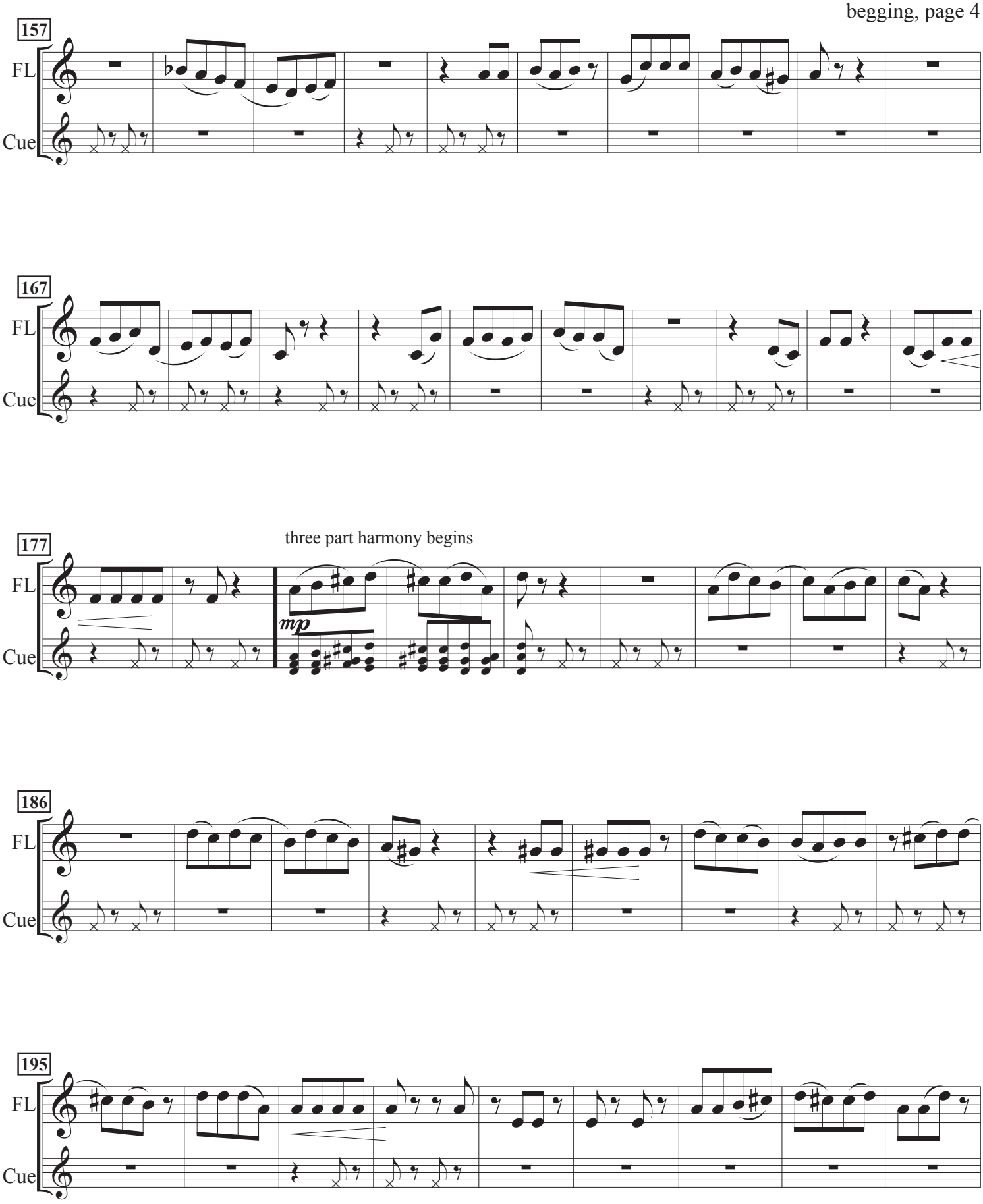
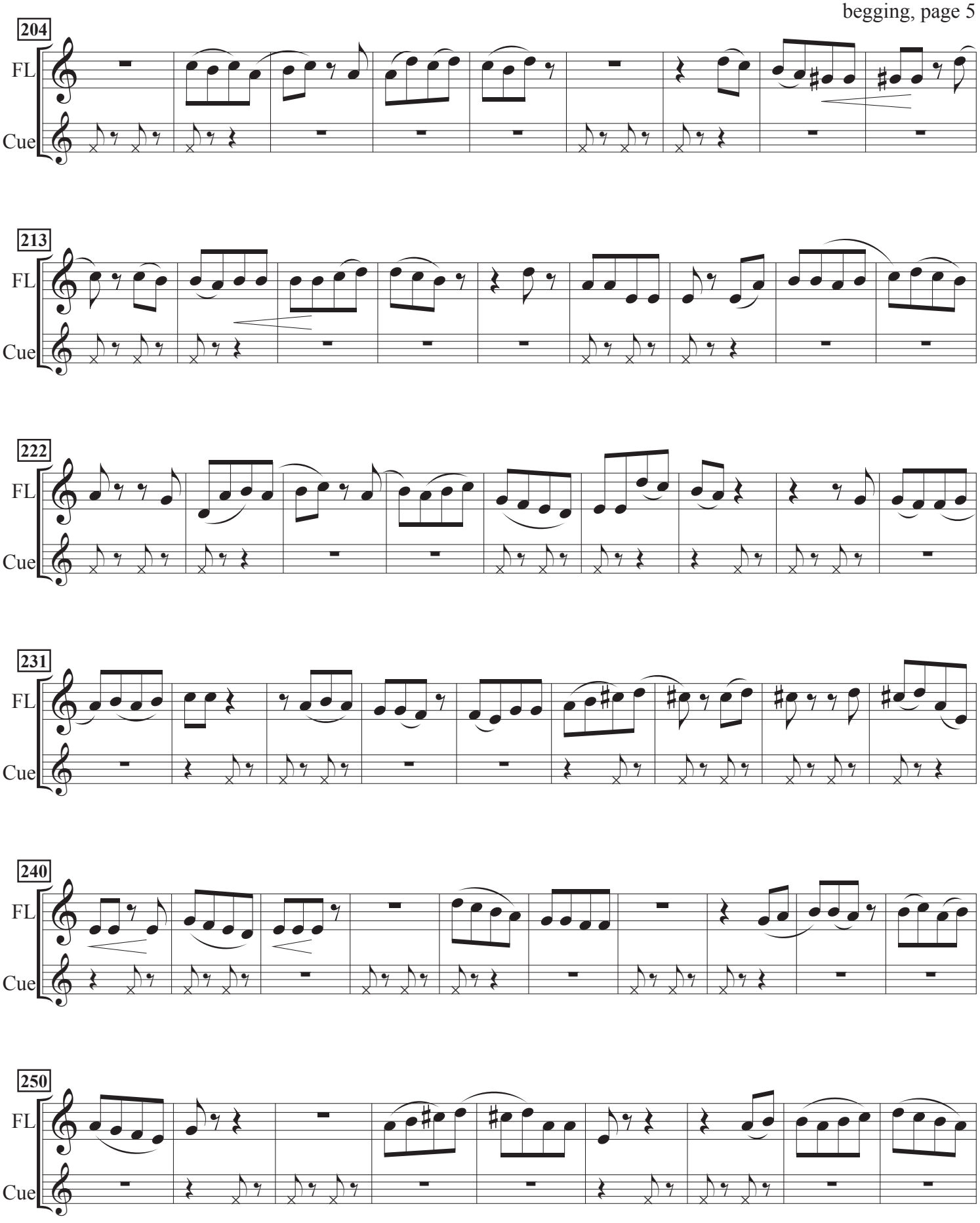
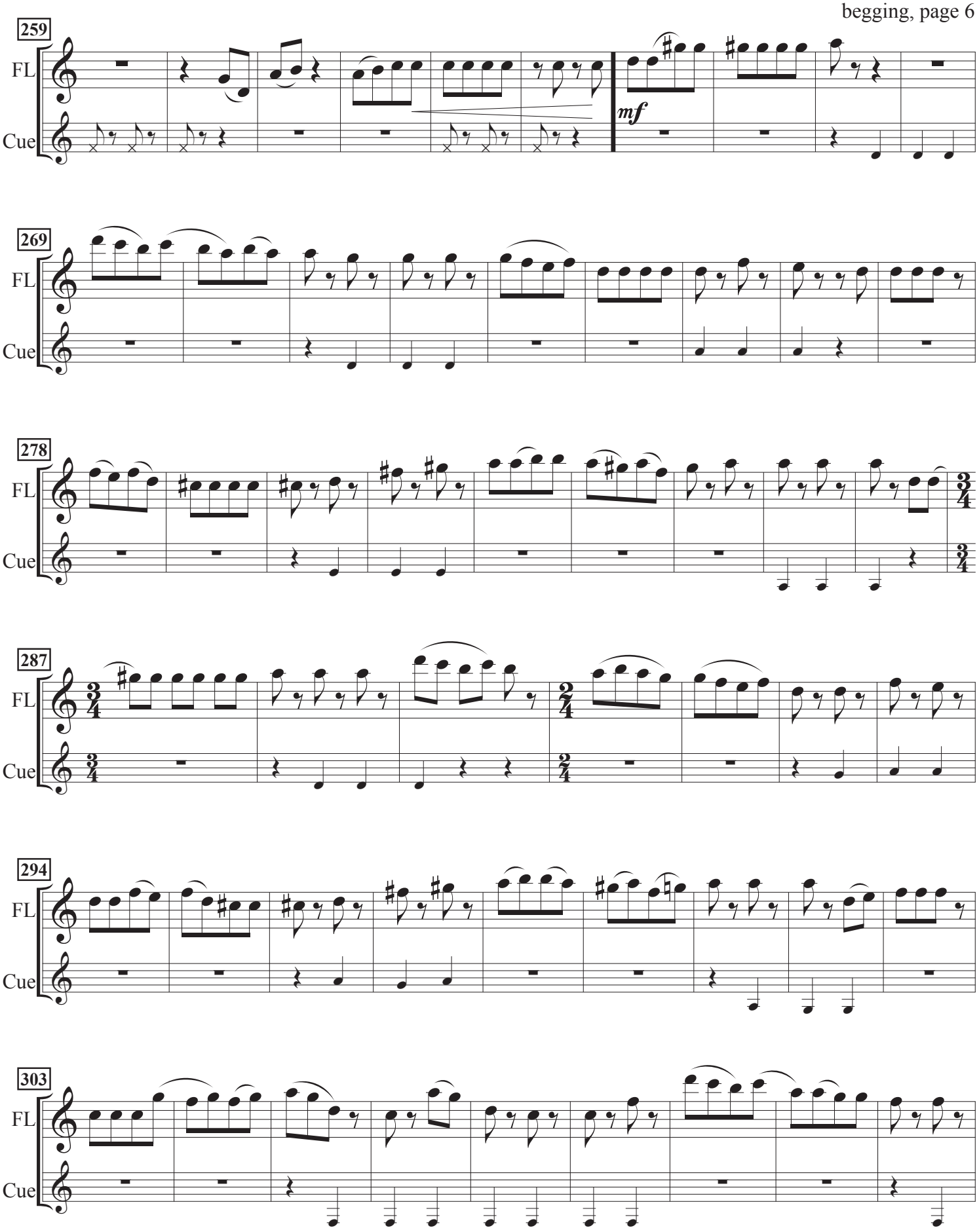
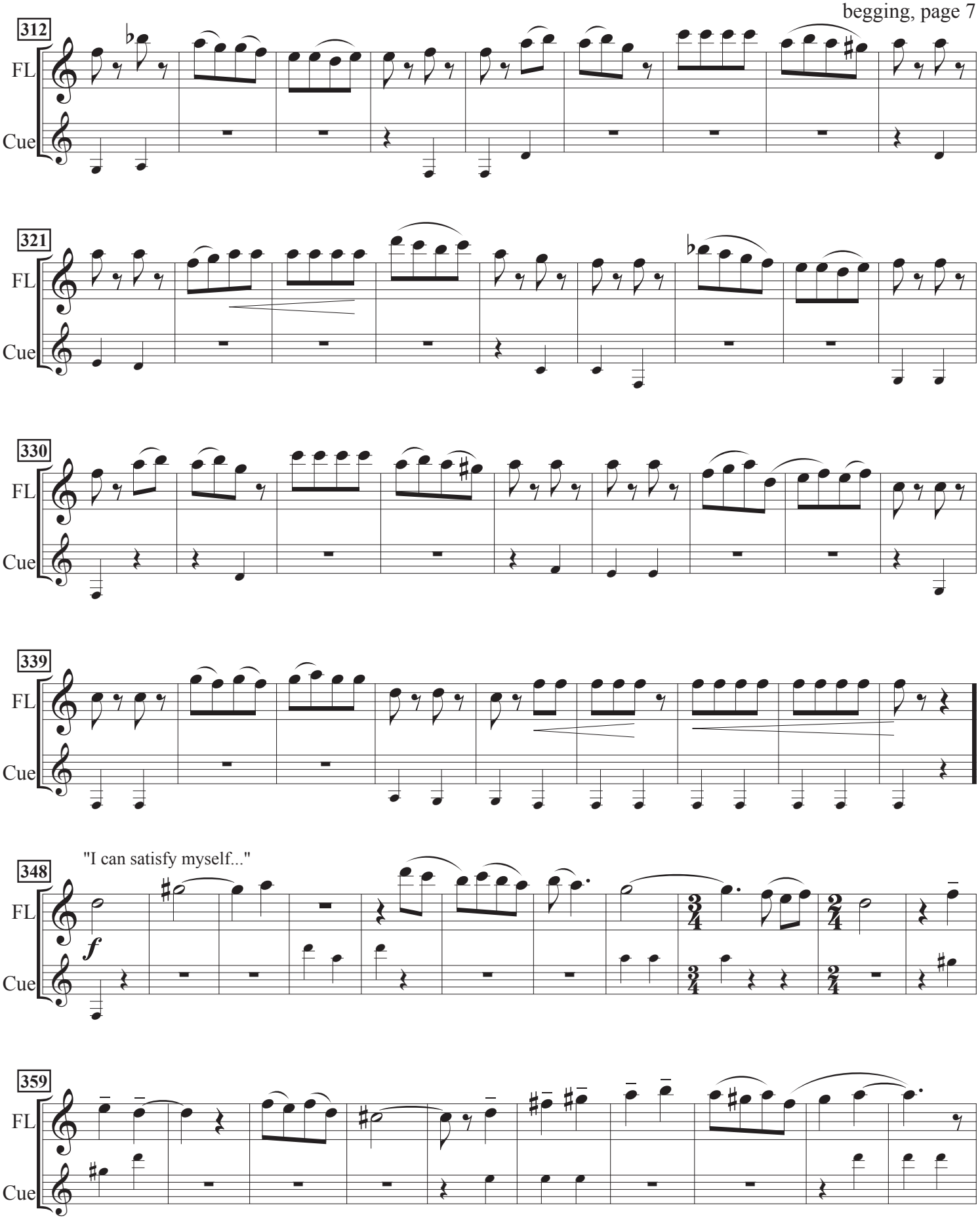

49
FL
Cue
58
FL
Cue
66
FL
Cue
74
FL
Cue
82
FL
Cue
89
FL
Cue
doubled by tape
p

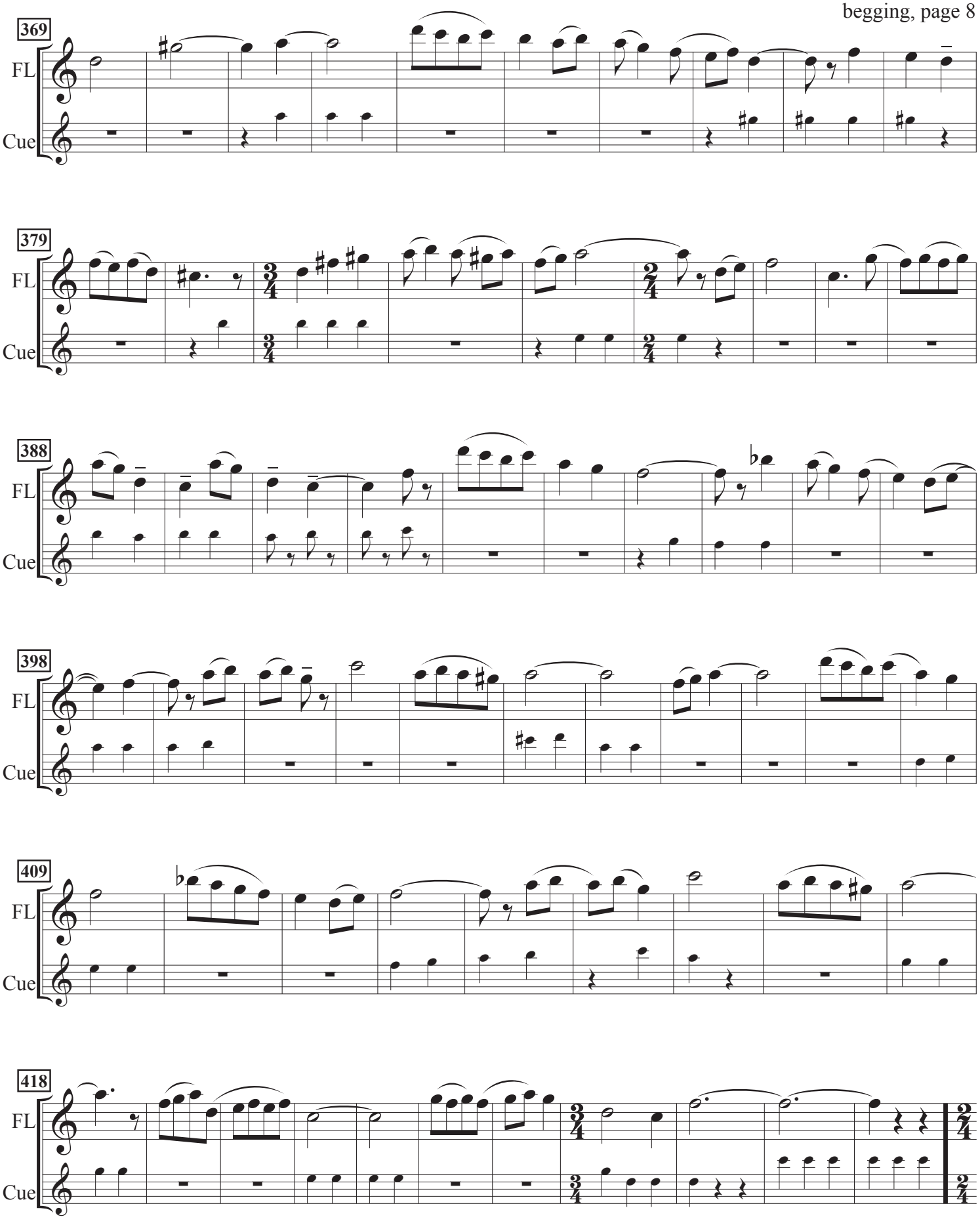

97
FL
Cue
pre-recorded track continues
108
FL
Cue
116
FL
Cue
126
FL
Cue
135
FL
Cue
146
FL
Cue

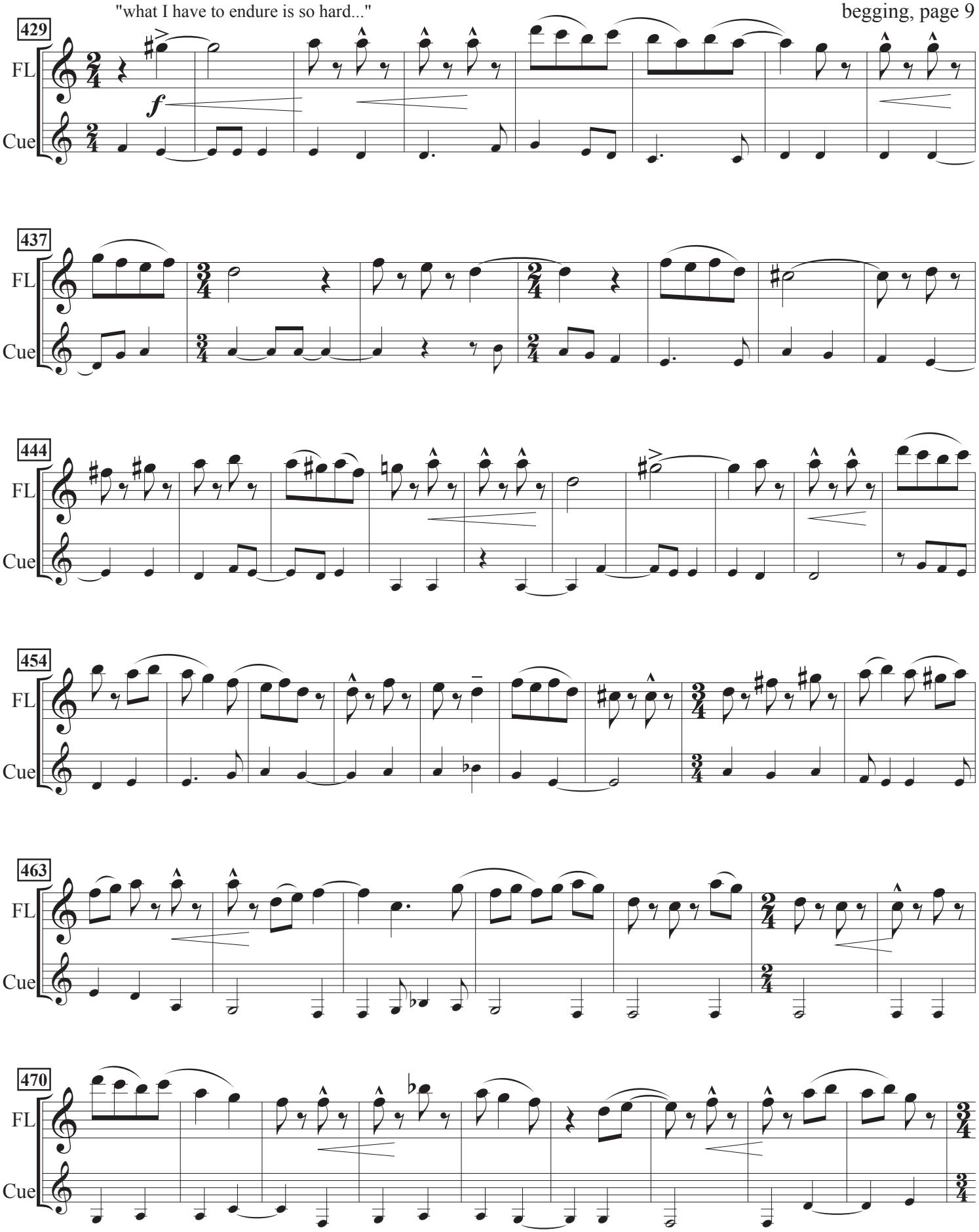

157
FL
Cue
167
FL
Cue
177
three part harmony begins
FL
mp
Cue
186
FL
Cue
195
FL
Cue

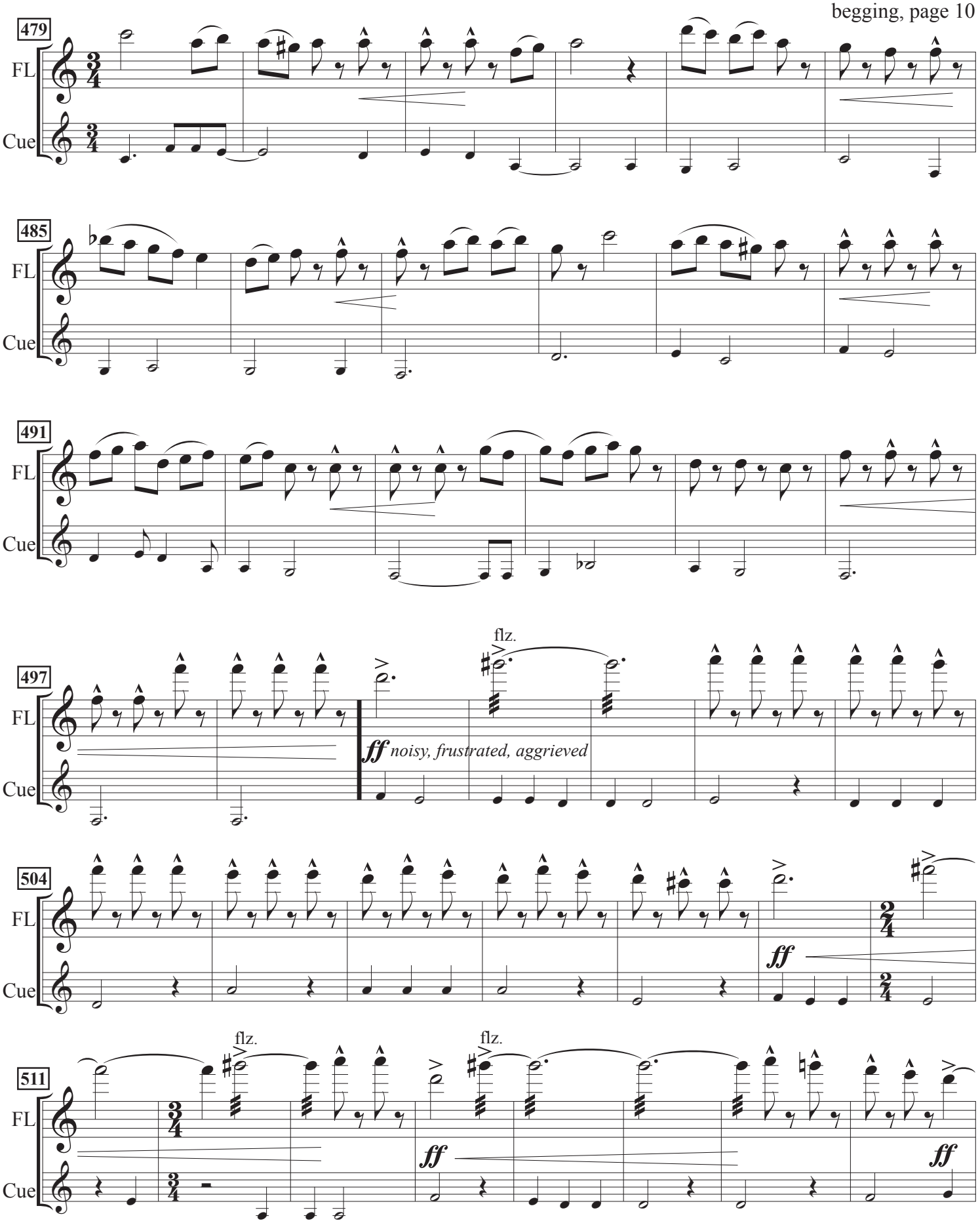

204
FL
Cue
213
FL
Cue
222
FL
Cue
231
FL
Cue
240
FL
Cue
250
FL
Cue

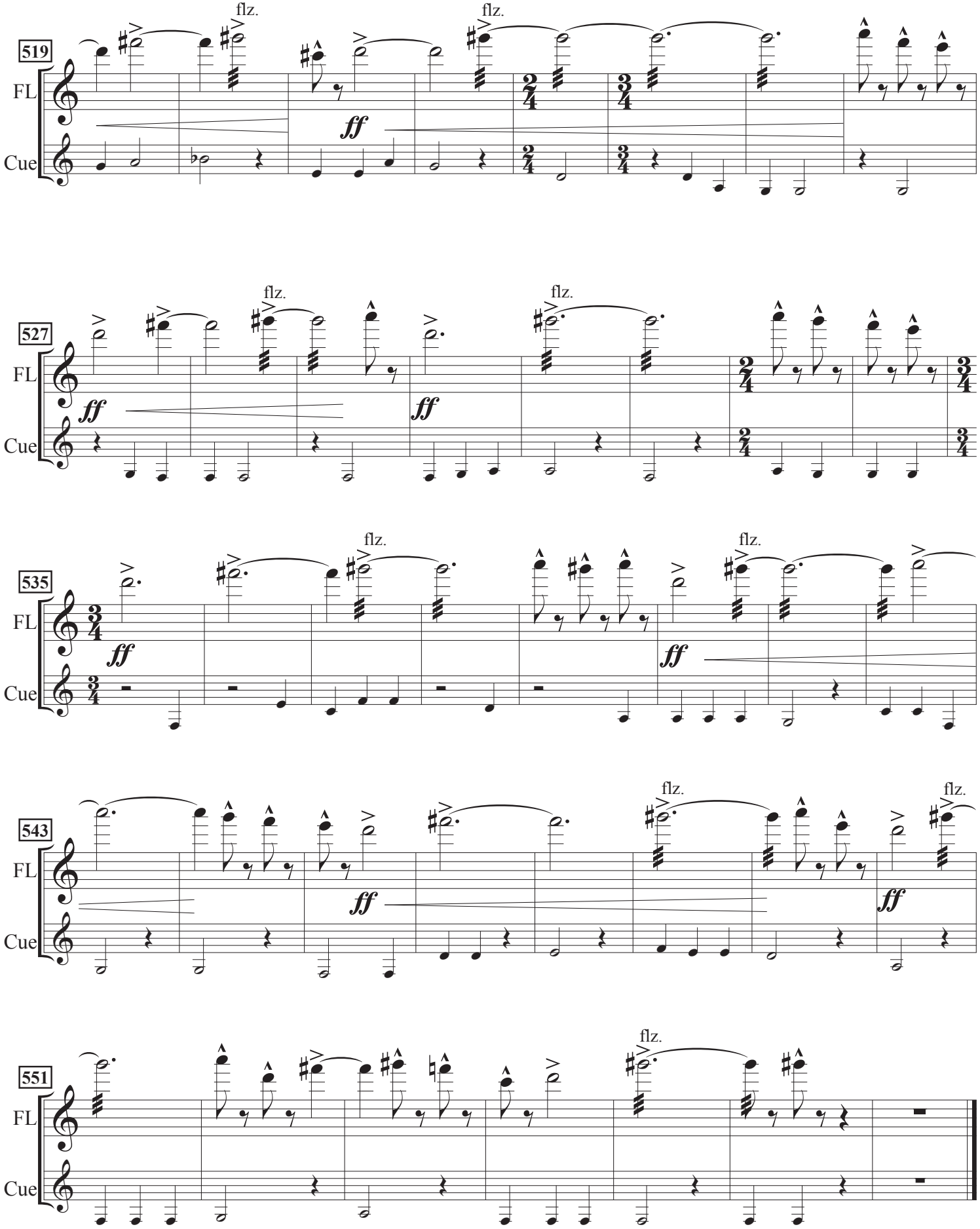

259
FL
Cue
mf
269
FL
Cue
278
FL
Cue
287
FL
Cue
294
FL
Cue
303
FL
Cue


312
FL
Cue
321
FL
Cue
330
FL
Cue
339
FL
Cue
"I can satisfy myself..."
348
FL
Cue
f
359
FL
Cue


369
FL
Cue
379
FL
Cue
388
FL
Cue
398
FL
Cue
409
FL
Cue
418
FL
Cue


429
FL
Cue
f
437
444
454
463
470


479
FL
Cue
485
FL
Cue
491
FL
Cue
497
flz.
FL
Cue
ff noisy, frustrated, aggrieved
504
FL
Cue
ff
511
flz.
flz.
FL
Cue
ff
ff


519
FL
Cue
flz.
flz.
ff
527
FL
Cue
flz.
flz.
ff
ff
535
FL
Cue
flz.
flz.
ff
ff
543
FL
Cue
flz.
flz.
ff
ff
551
FL
Cue
flz.