

Nº 1127

# Eve Beglarian

## Machaut in the Machine Age VI: Liement me deport

for treble chorus and pre-recorded electronics



**EVBVD MUSIC**

468 Sixth Avenue #4

New York, NY 10011

[www.ebvvd.com](http://www.ebvvd.com)

To the performers:

The piece sets the first phrase of a virelais by Guillaume de Machaut (1300-1377) in two conflicting rhythmic versions which are sung in canon. The long, slow line, played on harmonica or sung (with processing) is an abstraction of the melody of "Smile" by Charlie Chaplin, which was introduced in the classic film, *Modern Times*. The words *Lieument me deport* in medieval French mean something like *Smile, though your heart is aching*.

The two groups of singers should be spaced left (group II) and right (group I), which is the opposite side of where their associated percussion track is heard in the pre-recorded stereo track. A small group of singers (or even a soloist) can sing the Smile cantus. This singer or singers should be in the center of the chorus, not placed forward or to one side, and should be softer than the two canonic groups.

Please be sure that each group can sing their parts confidently against the pre-recorded track before you begin to put the piece together. Rather than working from the score, I strongly suggest that each group work from their individual parts, and first get comfortable clapping your rhythm with the tape even before you start singing the piece. Then work out each part separately against the pre-recorded tape.

Only after each group is comfortable should you put the piece together, and once you've got it solid, each group can make a game of trying to mess up the other.

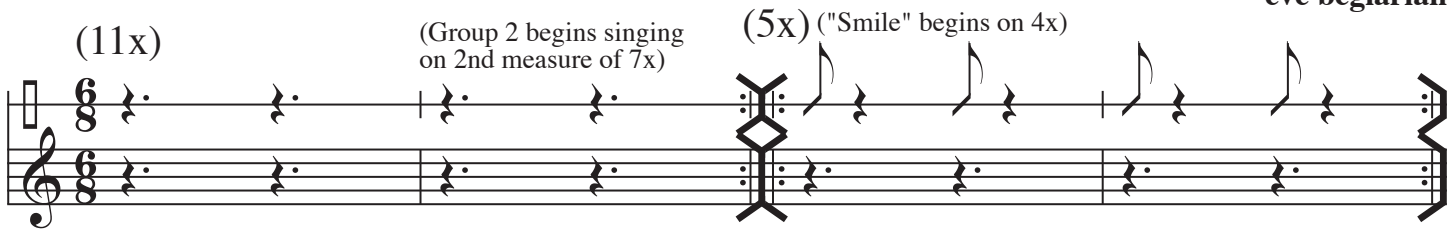
The piece should start softly and lovingly and get more aggressive as it continues: you're hanging on to your peace and solidity in the face of the assaults of the other side.

# liement me deport

## Group I map

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(11x) (Group 2 begins singing on 2nd measure of 7x) (5x) ("Smile" begins on 4x)




(7X) Start *p*; get louder with each repetition until *ff* ("shouting") the last time around.



Li - e - ment e \_\_\_\_\_ me de - - port, \_\_\_\_\_

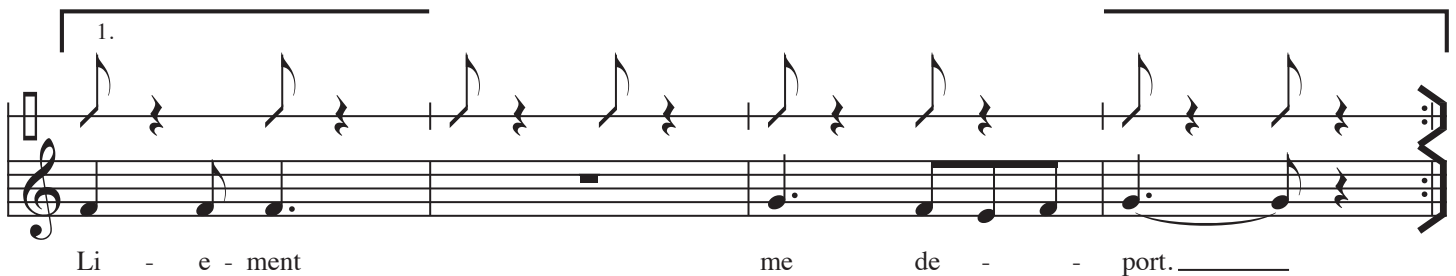


Li - e - ment me \_\_\_\_\_ de - - - - port, \_\_\_\_\_



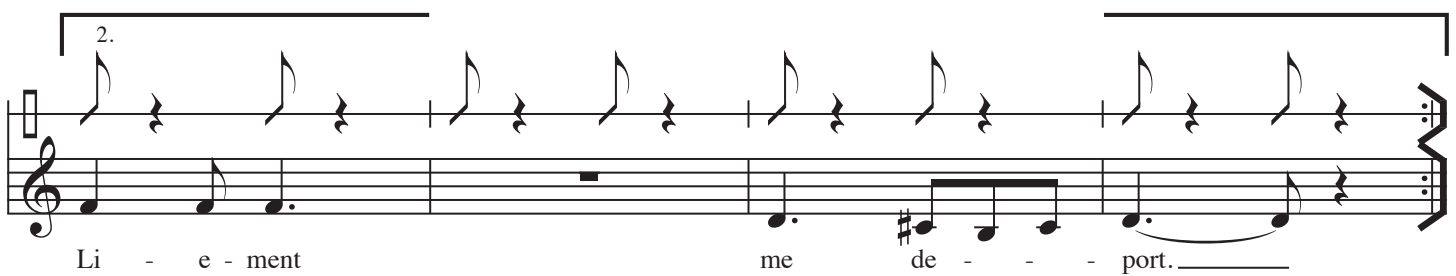
Li - e - ment e \_\_\_\_\_ me de - - port, \_\_\_\_\_ (on 7x, hold through)

1.



Li - e - ment me de - - port. \_\_\_\_\_

2.



Li - e - ment me de - - port. \_\_\_\_\_

3.

Li - e - ment me de - - - port, \_\_\_\_\_

4.

Li - e - ment me de - - - port, \_\_\_\_\_

5.

Li - e - ment me de - - - port, \_\_\_\_\_

6.

Li - e - ment me de - - - port, \_\_\_\_\_

7.

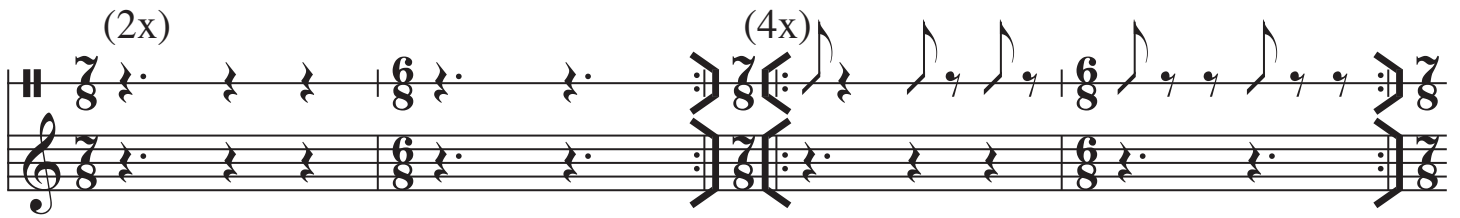
Li - e - ment me de - - - port, \_\_\_\_\_

# liement me deport

## Group II map

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(2x)



Start *p*; get louder with each repetition until *ff* ("shouting") the last time around.

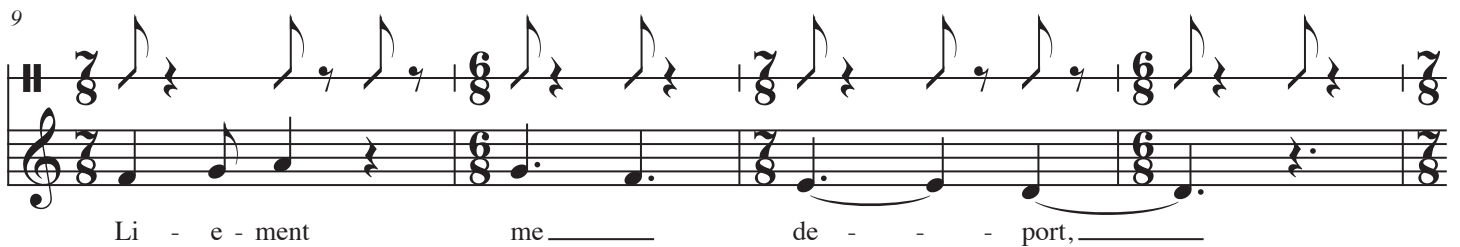
1, 2, 3, 4, 5, 6, 7, 8.

5 (9x)



Li - e - ment e me de - port,

9



Li - e - ment me de - - - port,

13



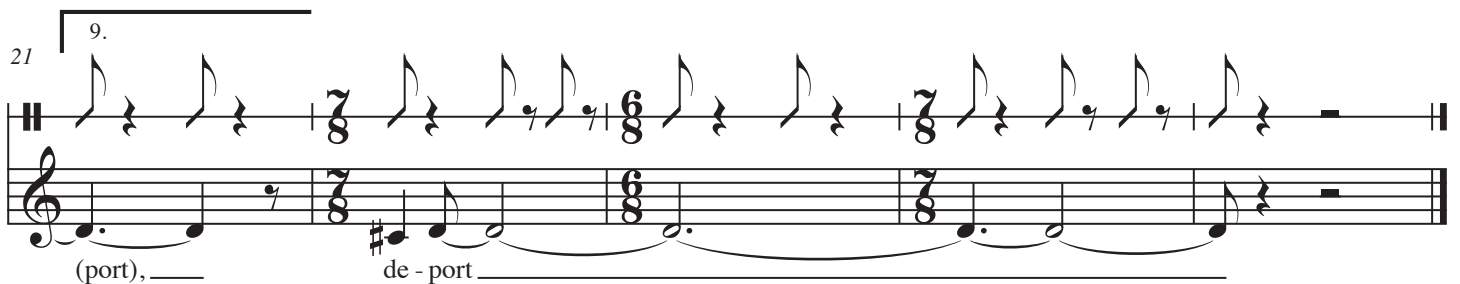
Li - e - ment e me de - port,

17



Li - e - ment me de - port,

21



(port), de - port

# liement me deport

## Smile Cantus

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(11x)

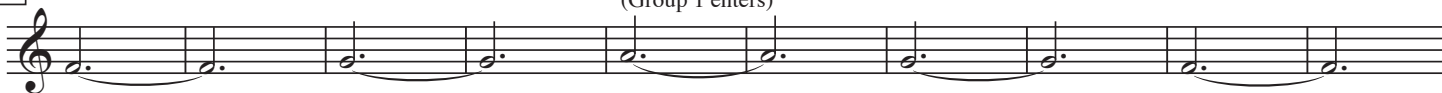
(Group 2 begins singing  
on 2nd measure of 7x)

(3x) (Group 1 clapping)



29

(Group 1 enters)



Smile \_\_\_\_\_ though \_\_\_\_\_ your \_\_\_\_\_ heart \_\_\_\_\_ is \_\_\_\_\_

39



ach - - - - ing; \_\_\_\_\_ Smile \_\_\_\_\_ e - - - - ven \_\_\_\_\_

49



though \_\_\_\_\_ it's \_\_\_\_\_ break - - - - ing. \_\_\_\_\_ When \_\_\_\_\_

59



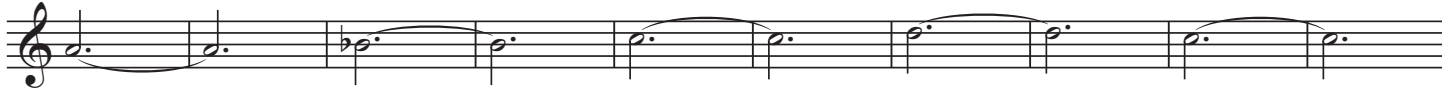
there \_\_\_\_\_ are \_\_\_\_\_ clouds \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_

69



sky, \_\_\_\_\_ you'll \_\_\_\_\_ get \_\_\_\_\_ by. \_\_\_\_\_ If \_\_\_\_\_

79



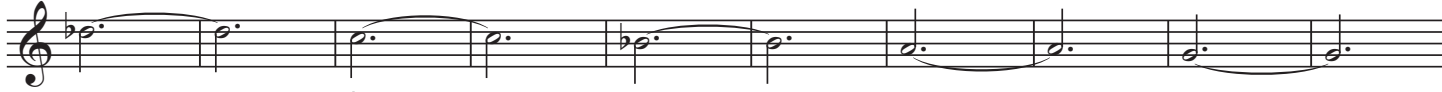
you \_\_\_\_\_ smile \_\_\_\_\_ through \_\_\_\_\_ your \_\_\_\_\_ fear \_\_\_\_\_

89



and \_\_\_\_\_ sor - - - - row, \_\_\_\_\_ Smile \_\_\_\_\_ and \_\_\_\_\_

99



may - - - - be \_\_\_\_\_ to - - - - mor - - - - row, \_\_\_\_\_

109



You'll \_\_\_\_\_ see \_\_\_\_\_ the \_\_\_\_\_ sun \_\_\_\_\_ come \_\_\_\_\_

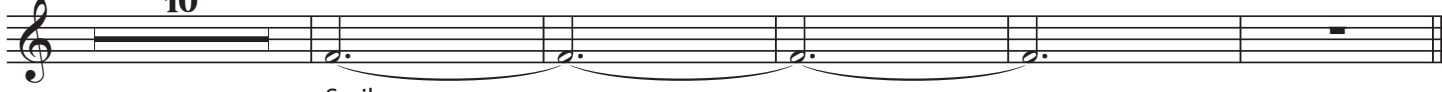
119



shin - - - - ing \_\_\_\_\_ through \_\_\_\_\_ for \_\_\_\_\_ you. \_\_\_\_\_

129

10



Smile. \_\_\_\_\_

# liement me deport

[machaut in the machine age VI]

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♩ = 96

II  
track

9

II

Tr

Li - e - ment e

16

II

Tr

me de - port, Li - e - ment me de - port, Li -

23

I

II

Tr

e - ment e me de - port, Li - e - ment me de -

Smile

30

I  
Li - e - ment e \_\_\_\_\_ me de -

II  
port, \_\_\_\_\_ Li - e - ment \_\_\_\_\_ e \_\_\_\_\_ me \_\_\_\_\_ de - port, \_\_\_\_\_ Li -

Tr  
\_\_\_\_\_ though \_\_\_\_\_ your \_\_\_\_\_ heart \_\_\_\_\_

36

I  
port, \_\_\_\_\_ Li - e - ment me \_\_\_\_\_ de - - port, \_\_\_\_\_ Li - e - ment

II  
e - ment me \_\_\_\_\_ de - - port, \_\_\_\_\_ Li - e - ment e \_\_\_\_\_

Tr  
\_\_\_\_\_ is \_\_\_\_\_ ach - - - ing;

42

I  
e \_\_\_\_\_ me de - port, \_\_\_\_\_ Li - e - ment me de -

II  
\_\_\_\_\_ me \_\_\_\_\_ de - port, \_\_\_\_\_ Li - e - ment \_\_\_\_\_ me \_\_\_\_\_ de - port, \_\_\_\_\_

Tr  
\_\_\_\_\_ Smile \_\_\_\_\_ e - - - - - ven \_\_\_\_\_



48

I  
 port. — Li - e - ment e — me de - port, — Li - e - ment

II  
 Li - e - ment e — me — de - port, — Li - e - ment

Tr  
 — though — it's — break —

54

I  
 me — de - - - port, — Li - e - ment e — me de -

II  
 me — de - - - port, — Li - e - ment — e — me —

Tr  
 — ing. — When — there —

60

I  
 port, — Li - e - ment me de - port. — Li - e - ment

II  
 de - port, — Li - e - ment — me — de - port. —

Tr  
 — are — clouds — in —

66

I  
e me de - port, Li - e - ment me de - - -

II  
Li - e - ment e me de - port, Li - e - ment me

Tr  
the sky, you'll

72

I  
port. Li - e - ment e me de - port, Li - e - ment

II  
de - - port, Li - e - ment e me de - port,

Tr  
get by. If

78

I  
me de - port, Li - e - ment e me de -

II  
Li - e - ment me de - port, Li - e - ment

Tr  
you smile through

84

I  
port, \_\_\_\_\_ Li - e - ment me \_\_\_\_\_ de - - - port. \_\_\_\_\_ Li - e - ment

II  
e \_\_\_\_\_ me \_\_\_\_\_ Li - e - ment me \_\_\_\_\_ de -

Tr  
your \_\_\_\_\_ fear \_\_\_\_\_ and \_\_\_\_\_

90

I  
e \_\_\_\_\_ me de - port, \_\_\_\_\_ Li - e - ment me de -

II  
- - port, \_\_\_\_\_ Li - e - ment e \_\_\_\_\_ me de - port, \_\_\_\_\_

Tr  
sor - - - - row, \_\_\_\_\_ Smile \_\_\_\_\_

96

I  
port, \_\_\_\_\_ Li - e - ment e \_\_\_\_\_ me de - port, \_\_\_\_\_ Li - e - ment

II  
Li - e - ment \_\_\_\_\_ me de - port. \_\_\_\_\_ Li - e - ment e

Tr  
and \_\_\_\_\_ may - - - - be \_\_\_\_\_

102

I  
me de - - - port. Li - e - ment e me de -

II  
me de - port, Li - e - ment me de - - -

Tr  
to - - - mor - - - row,

108

I  
port, Li - e - ment me de - port, Li - e - ment

II  
port, Li - e - ment e me de - port, Li -

Tr  
You'll see the

114

I  
e me de - port, Li - e - ment me de - - -

II  
e - ment me de - port, Li - e - ment e

Tr  
sun come shin - - -

120

I  
 port. \_\_\_\_\_ Li - e - ment e \_\_\_\_\_ me de - port, \_\_\_\_\_ Li - e - ment

II  
 \_\_\_\_\_ me de - port, \_\_\_\_\_ Li - e - ment \_\_\_\_\_ me de - port, \_\_\_\_\_

Tr  
 \_\_\_\_\_ ing \_\_\_\_\_ through \_\_\_\_\_ for \_\_\_\_\_

126

I  
 me de - port, \_\_\_\_\_ Li - e - ment e \_\_\_\_\_ me de -

II  
 Li - e - ment e \_\_\_\_\_ me de - port, \_\_\_\_\_ Li - e - ment \_\_\_\_\_

Tr  
 \_\_\_\_\_ you. \_\_\_\_\_

132

I  
 port, \_\_\_\_\_ Li - e - ment me \_\_\_\_\_ de - - - - port. \_\_\_\_\_ Li - e - ment

II  
 \_\_\_\_\_ me de - port. \_\_\_\_\_ Li - e - ment \_\_\_\_\_ e \_\_\_\_\_ me \_\_\_\_\_

Tr  
 \_\_\_\_\_

138

I  
e me de - port.

II  
de - port, de - port.

Tr  
Smile.

The musical score consists of three staves. Staff I (labeled 'I') is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal line with lyrics 'e me de - port.' and a piano accompaniment. Staff II (labeled 'II') is also in treble clef with the same key signature and time signature, containing a vocal line with lyrics 'de - port, de - port.' and a piano accompaniment. Staff Tr (labeled 'Tr') is in treble clef with the same key signature and time signature, containing a vocal line with the lyric 'Smile.' and a piano accompaniment. The piano parts feature a rhythmic pattern of eighth notes and quarter notes, often beamed together, with some notes marked with accents.