

Motet 2
for voice & electronics
Sam Longbottom

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A motet in two movements based on Guillaume de Machaut's second motet *De souspirant / Tous corps qui de bien amer / Suspiro*.

instrumentation

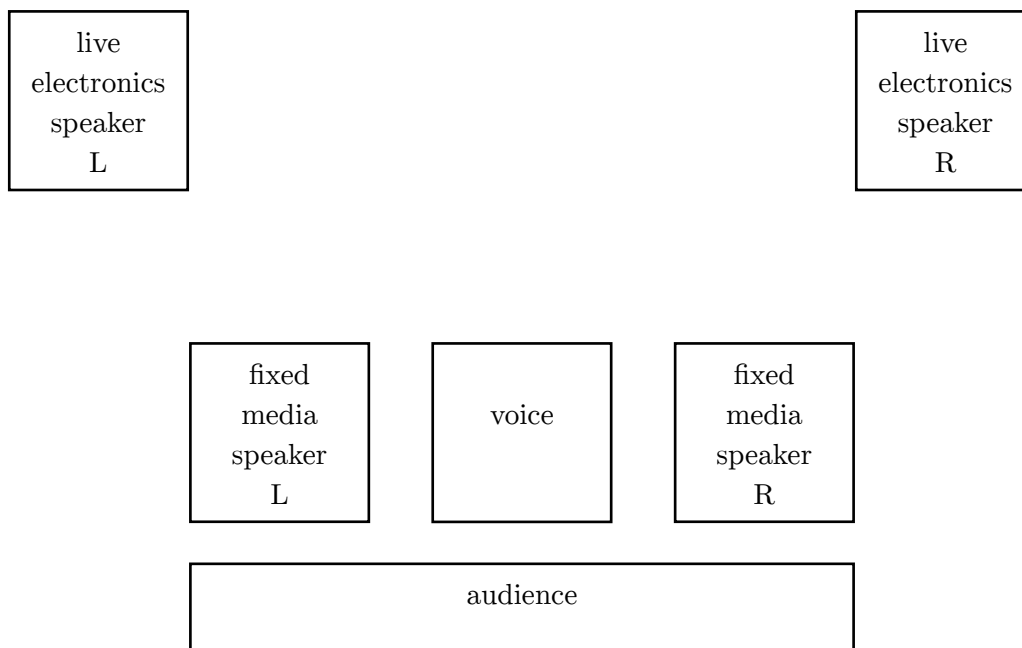
- voice (range Bb3 to C6)
- fixed media (sine waves, autotuned voice, and a white noise voice)
- live electronics (processing of the voice using a white noise synthesiser)

Both the fixed media and live electronics play from a Max MSP patch.

A microphone will be needed for the live electronics, an SM58 or similar will do.

Four loudspeakers are required, two for the fixed media tracks, and two for the live electronics.

stage layout



The speakers playing the fixed media should be placed in line with the singer, or just slightly towards the audience with a width that is quite small.

The speakers playing the live electronics should be placed quite far back from the singer and should have a large width.

text

Only the text of the triplum (first voice) from Machaut's motet is used. The text is in Middle French. The following, from *Guillaume de Machaut The Complete Poetry and Music - Volume 9: The Motets* ed. Jacques Boogaart (2018, 31-32), may help with pronunciation:

Vowels and Diphthongs

In general, vowels sounded as in modern French except for the following cases:

e was never completely mute (except in elision) but sounded more or less like it still does in Southern France and Italy (close to *è*). In transcription an acute accent is given where confusion between *e* and *è* could arise.

Most diphthongs, although written with two letters, usually had only one sound: *ai* = *é*, *ue* and *eu* = *æ*, *oi* = *wè*. Only those diphthongs that resulted from a former *l* continued to be pronounced as two sounds: *autre* (=aoutre), *biaus* (=biaous).

In nasalized vowels the final *n* was pronounced, as in Southern France (*païñ*, *bieñ*).

Consonants

All consonants were pronounced, with the exception of:

s within a word before another consonant (*isle* = *ile*);

r, *s*, and *t* at the end of a word following a consonant and followed by a consonant in the next word.

However, where *r*, *s*, or *t* are followed by a vowel or are at a point of rest (caesura, musical rest) they were pronounced.

eh and *j* were pronounced as in modern French.

h, when aspirated in modern French (*hair*, in general in words of Germanic origin) was probably fully pronounced, as in English *hate*.

l in words like *altre* is an alternative way of writing *u*.

ll sounded like *gl* or *ll* in in modern Italian or Spanish; *fille* (= fillye).

r was a rolling tongue-tip *r* as in modern Italian or Spanish.

x was often a way of writing *-us*, like in *Diex* (Dieus), *miex* (mieus).

Tous corps qui de bien amer
 Vuet avoir la cure
 Doit par raison encliner,
 Et c'est sa droiture,
 La ou son cuer esmouvoir
 Se vuet, quant a bien avoir;
 Pour ce li miens cure,
 Qui de Nature est formez,
 Et oubeissance assés
 Vuet faire a Nature,

 Et a celle qui m'a point
 De male pointure,
 Puis que n'a de pité point
 Dou mal que j'endure,
 Qui me fait en desirant
 Languir, quant vois remirant
 La douce faiture
 De son tres gracieus vis,
 Par qui mes cuers est ravis
 Et mis en arduure;

 Et comment qu'Amours m'ait fait
 Souffrir la morsure
 De ses gries maus sans meffait
 Et sans mespresure,
 Ne lairay ja que secours
 Ne quiere de mes dolours
 A ma dame pure,
 Car bien puis avoir mercy
 Selonc ce que j'ay servi;
 A ce m'asseüre,

 Et en ce qu'on dit, pour voir:
 Miex vient en joie manoir
 Par proier qu'adés languir
 Par trop taire et puis morir.

Everyone who would attend
 To loving well
 Must follow reason and
 Be inclined, for that's proper,
 Toward what his heart
 Feels, if he is to have what's good;
 Such is the case with my own heart,
 Formed by Nature,
 And quite willing therefore
 To pay obeisance to Nature,

 As well as to the one who stung me
 With a malicious sting,
 In that she takes no pity at all
 On the pain I endure,
 Which makes me languish
 With desire, whenever I gaze
 Upon the sweet shape
 Of her so gracious face,
 Which stole my heart
 And set it to burning;

 And even though Love has made me
 Suffer the bite
 Of Her grievous pains, despite my having
 Not failed or gone wrong at all,
 I shall never cease from seeking help
 For my pains
 From my lady pure,
 For I should certainly receive mercy
 In proportion to how I've served her;
 On that I rely,

And on the truth of what's said about such things:
 Better it is through pleading to remain in joy
 Than to languish unceasingly
 By keeping too long silent and then to die.

Motet 2

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$\text{♩} = 60$

Voice

Voice 3 (sine) 2

Voice 2 (sine)

Voice 3 (sine) 1

7

p

mor -

sine pluck

13

sustained sine

- sur - re De ses gries maus_ sans mef - fait Et sans mes - - pre -

17

- su - re Ne lai - - - ray ja que se - cours Ne quie - re

22

de mes do - lours A ma da - me pu - re, Car bien puis

27

a - voir mer - cy Se - lonc ce que j'ay ser - vi; A ce m'as-

31

- se - u - re, Et ed ce qu'on dit, pour voir: Miex vient en joi -

35

- e ma - noir__ Par proi - er qu'a - des lan - guir Par trop taire mor - sur - re De

doubled with autotune voice

39

ses gries maus sans mef - fait Et sans mes - pre - su - re Ne_____ lai - - ray

44

__ ja que se - cours Ne quie - re mef de mes do - lours A ma da - me pu -

49

- re,_____ Car bien puis a - voir mer - cy_____ Se - lonc ce que_ j'ay ser - vi; A_

slow attack, long decay

53

ce m'as - se - u - re, Et en ce qu'on dit, pour voir: Miex vient en joi - e ma - noir_ Par

58

proi - er qu'a - des lan - guir Par trop tai - re/et puis mo - rir._____

62

autotune drones continue

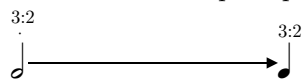
72

sine pluck

autotune doubling stops

77

staccato pulses on ah
start at minim triplet speed, speed up to crotchet triplet speed



84

ah

doubled with autotune voice

90

Musical score for measures 90-95. The score is written for three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings. The Treble staff has a series of whole notes with a long horizontal line above them, indicating a sustained sound. The Middle and Bass staves contain more complex melodic and harmonic lines with various note values and rests.

96

Musical score for measures 96-101. The score is written for three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings. The Treble staff has a series of whole notes with a long horizontal line above them, indicating a sustained sound. The Middle and Bass staves contain more complex melodic and harmonic lines with various note values and rests. The text "slow attack, long decay" is written above the first two measures of the Middle staff.

102

Musical score for measures 102-108. The score is written for three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings. The Treble staff has a series of whole notes with a long horizontal line above them, indicating a sustained sound. The Middle and Bass staves contain more complex melodic and harmonic lines with various note values and rests. The text "slow attack, sharp cut to next note" is written above the first two measures of the Middle staff.

109

Musical score for measures 109-114. The score is written for three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings. The Treble staff has a series of whole notes with a long horizontal line above them, indicating a sustained sound. The Middle and Bass staves contain more complex melodic and harmonic lines with various note values and rests.

same rhythm, speeding up and slowing down across the phrase

115

115