

Love , I Know Beyond A
Doubt

Love, I Know Beyond A Doubt

for

Singers:

3 soprano soloists (1 - mezzo, 2 - high soprano, 3 - popular-idiom mezzo)

alto and tenor soloists in duo

SATB choir

& Instruments

tenor saxophone (with free jazz experience, if possible, for stylistic colorings as well as reading and blending ability and strong intonation and tone control)

piano (or organ but only if percussive enough and transparent timbrally to singers)

double bass (with C-extension and jazz pizzicato as well as traditional technique)

and jazz drums (small kit [small kick, shallow snare, ride, 2 crashes, floor tom and 1-2 high toms], use rug and brushes/mallets to keep volume down so as not to be too boomy in classical concert hall acoustics with the low end and not to conceal singers' consonants with highs. drummer should have jazz experience if possible—if so, use score as starting point for unison punches and general feel—if not, score is complete.)

Duration: 11 minutes, 40 seconds at tempo

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duplum

The text and melody sung by the sopranos, soloist 1 and the group are from a monophonic forme fixe called "chanson roial" by Guillaume de Machaut (1300-1377), written by him and included in his epic musical poem, *Le Rémède de Fortune* (ca. 1342):

Joie, plaisence et douce nourriture,
Vie d'onnour prennent maint en amer;
Et pluseurs sont qui n'i ont fors pointure,
Ardor, dolour, plour, tristece et amer.
Se dient, mais acorder
Ne me puis, qu'en la souffrence
D'amours ait nulle grevance,
Car tout ce qui vient de li
Plaist a cuer d'ami.

Car vraie Amour en cuer d'amant figure
Très dous Espoir et gracieus Penser;
Espoirs attrait Joie et bonne Aventure;
Dous Pensers fait Plaisence en cuer entrer;
Si ne doit plus demander
Cils qui a bonne Esperence,
Dous Penser, Joie et Plaisence,
Car qui plus requiert, je di
Qu'Amours l'a guerpi.

Dont cils qui vit de si douce pasture
Vie d'onneur puet bien et doit mener,
Car de tous biens a a comble mesure,
Plus qu'autres cuers ne saroit desirer,
Ne d'autre merci rouver
N'a desir, cuer, ne béance,
Pour ce qu'il a souffisance;
Et je ne say nommer ci
Nulle autre merci.

Mais ceaus qui sont en tristece, en ardure,
En plours, en plains, en doulour sans cesser,
Et qui dient qu'Amours leur est si dure
Qu'ils ne puelent sans morir plus durer,
Je ne puis ymaginer
Qu'ils aimment sans decevance
Et qu'en eaus trop ne s'avance
Desirs; pour ce sont ainsi,
Qu'il l'ont desservi.

Qu'Amours, qui est de si noble nature
Qu'elle scet bien qui aime sans fausser,
Scet bien paier aus amans leur droiture:
C'est les loiaus de joie saouler
Et d'eaus faire savourer
Ses douceurs en habundance;
Et les mauvais par sentence
Sont comme traitre failli
De sa court bani.

L'Envoy

Amours, je say sans doubtance
Qu'a cent doubles as meri
Ceaus qui t'ont ser-vi.

Translation:

*Joy, pleasure, sweet nourishment,
And a life of honor take many who love;
And others have only pain,
Hardship, gloom, tears, sadness and bitterness,
They say, but agree
I cannot, that in the suffering
of love there is any wrong,
For everything which comes from it
Pleases the heart of a lover.*

*For true Love in the heart of the loving draws
Sweetest Hope and gracious Thought:
Hope attracts Joy and good Fortune;
Sweet Thoughts make Pleasure enter the heart;
So one should not demand more
Than good Expectation,
Sweet Thought, Joy and Pleasure,
Anyone who requires more, I say
Love has abandoned.*

*Thus those who live in this sweet meadow
A life of honor, can well and should lead,
For one has all this goodness in full measure,
More than other hearts would dare to desire,
Nor to seek further reward
Does one wish, long or yearn for,
Because one has enough;
Nor can I even name here
Anything else wanting.*

*But those who are sad and overwrought,
In tears, in complaint, in endless gloom,
Who say that Love is so hard on them
That they cannot bear to continue living,
I cannot imagine
That they love without pretense
Or that within does not overly advance
Desire; if they are this way then
They deserve it.*

*For Love is of such noble nature
That she knows well who loves without falseness,
Knows well how to pay the loving their due:
It is the faithful she showers with joy
And lets them taste
Her sweetnesses in abundance;
And the evil she sentences
Like fallen traitors
Banished from her court.*

Envoy

*Love, I know beyond a doubt,
That thou hast rewarded one hundred times over
Those who have served thee.*

Love, I Know Beyond A

tenor

The text and melody sung by the rest of the choir and soloist 2 are from the plainchant *Ave maris Stella*:

Translation:

*Ave ma-ris stella
Dei Mater alma,
Atque semper Virgo
Felix caeli porta.*

*Hail star of the sea
Gentle Mother of God
Forever the Virgin and
The fertile gate of heaven.*

The text and melody sung by the alto and tenor duo are from an 11th c. Provençal monks' hymn which was based on the popular *Ave maris stella*:

Translation:

*O Maria Deu Maire
Deu, t'es e fils e paire
Domna preia per nos
To fil lo glorio*

*O Mary Mother of God
God to thee is son and father
Lady pray for us
For the glory of thy son.*

triplum

My vernacular translation and melody sung by soloist 3 (first two stanzas) and the choir (the Envoy):

Some lovers get sad
Get bitter and cry
They say love's too hard
They'd rather die—
But I can't imagine
They truly love
It must be Desire
They're dying of.

For Love who is noble
Knows who does not lie
Knows how to repay all:
Her true live in joy.

Love, I know beyond a doubt
That thou hast rewarded one hundred times over
Those who have served thee.

Love, I Know Beyond A Doubt

in memory of Peter Gram Swing
who introduced me to chant, motets, Machaut and his Love for Music
and with whom I embarked on an ambitious study of monophonic song in the *Rémède de Fortune*—which I did not finish—
now and always, Mr. Swing, our end is our beginning...

Kitty Brazelton, 1997

♩ = 120

SOPRANOS
pp stagger breathing
mmm
rrr
ff
ah!

ALTOS
pp stagger breathing
mmm
rrr
ff
ah!

TENORS
pp stagger breathing
mmm
rrr
ff
ah!

BASSES
pp stagger breathing
mmm
rrr
ff
ah!

TENOR SAXOPHONE
sub. f
mp

DRUMS
crash 1:
crash 2:
kick: mf
snare: (snares OFF)

DOUBLE BASS
pp
f

23

sopr's

Alto's

TEN'S
(& bs.)

pno.

sax

drums

dbl. bs.

mp 1

Joi-e, plai - sence et dou - ce nour - ri - tu -

A - ve ma *mp* - ris stel -

pp hidden behind singers

f *mp* *p*

p

38

sopr's
re, Vi - e d'on - nour pren - nent maint en a - mer; Et plu-seurs sont qui n'i ont fors poin - tu -

altos
la

TEN'S
(& bs.)
ris stel - la De - i Ma - ter al - ma,

pno.

dbl. bs.

53

sopr's
re, Ar - dor, do - lour, plour, tris - tece et a - mer. Se di-ent, mais a - cor - der Ne me puis, qu'en la souf-fren -

altos
Ma - ter al - ma, At - que sem - per Vir - go At -

TEN'S
(& bs.)
At - que sem - per Vir - go At -

pno.

dbl. bs.

68

sopr's
ce D'a - mours ait nul - le gre-van - ce, Car tout ce qui vient de li Plaist a cuer d'a - mi.

altos
que sem - per Vir - go Fe - lix cae - li por - ta.

TEN'S
(& bs.)
que sem - per Vir - go Fe - lix cae - li por - ta.

pno.
Piano accompaniment with treble and bass staves.

drums
ride: p [3] [3] [3] [3] snares ON [3] pizz.

dbl. bs.
Double bass accompaniment.

84 2

sopr's *mf* Car vraie A - mour en cuer d'a - mant fi - gu - re Très dous Es - poir et gra -

Altos *mf* A - ve ma - ris stel - la

TEN'S (& bs.) *mf* A - ve ma - ris stel - la

PNO. *p*

DRUMS *mp*

dbl. bs. *mf* (pizz.)

The musical score is written for a vocal ensemble and instrumental accompaniment. It consists of six staves: Soprano, Alto, Tenor (and Bass), Piano, Drums, and Double Bass. The lyrics are in French. The score includes various musical notations such as triplets, dynamics (mf, p, mp), and articulation (pizz.).

97

sopr's

ci - eus Pen - ser; Es - poirs at - trait Joie et bonne A - ven - tu - re; Dous

altos

De - i Ma - ter al -

TEN'S
(& bs.)

De - i Ma - ter al - ma,

PNO.

DRUMS

dbl. bs.

109

Pen-sers fait Plai - sence en cuer en - trer; Si ne doit plus de - man - der Cils qui a bonne Es - pe - ren -

ma, At - que sem - per Vir - go At -

At - que sem - per Vir - go At -

upper toms:
floor tom:

sopr's
altos
TEN'S
(& bs.)
pNO.
drums
dbl. bs.

sopr's
 ce, Dous Pen - ser, Joie et Plai - sen - ce, Car³ qui plus re - quiet, je di Qu'A-mours l'a guer - pi.

Altos
 que sem - per Vir - go Fe - lix cae - li por - ta.

TEN'S (& bs.)
 que sem - per Vir - go Fe - lix cae - li por - ta.

PNO.
 (Piano accompaniment with triplets)

SAX
 (Saxophone part, mostly rests)

DRUMS
 bell: on the bell:
 (Drum part with triplets and dynamics: *p*, *mf*, *mf* *bristling*)

dbl. bs.
 (Double bass part with triplets)

134

ppp *pp* *p* *mp*

sopr's
 Dont cils qui vit de si dou - ce pas - tu - re Vie d'on - neur puet bien et doit me - ner, Car de tous biens a a com - ble me - su - re, Plus qu'au - tres cuers ne sa -

altos
 Dont cils qui vit de si dou - ce pas - tu - re Vie d'on - neur puet bien et doit me - ner, Car de tous biens a a com - ble me - su - re, Plus qu'au - tres cuers ne sa -

TEN'S
 (& bs.)
 Dont cils qui vit de si dou - ce pas - tu - re Vie d'on - neur puet bien et doit me - ner, Car de tous biens a a com - ble me - su - re, Plus qu'au - tres cuers ne sa -

pno.
ppp *pp* *p* *mp*

sax

drums

dbl. bs.
f

Alto & TENOR duo

A

T

sopr's

Alto

TEN'S (& bs.)

PNO.

SAX

DRUMS

dbl. bs.

roit de - si - rer, Ne d'au-tre mer - ci rou-ver N'a de-sir, cuer, ne bē-ance, Pour ce qu'il a souf-fi-sance; Et je ne say nom-mer ci Nulle au - tre mer - ci.

roit de - si - rer, Ne d'au-tre mer - ci rou-ver N'a de-sir, cuer, ne bē-ance, Pour ce qu'il a souf-fi-sance; Et je ne say nom-mer ci Nulle au - tre mer - ci.

roit de - si - rer, Ne d'au-tre mer - ci rou-ver N'a de-sir, cuer, ne bē-ance, Pour ce qu'il a souf-fi-sance; Et je ne say nom-mer ci Nulle au - tre mer - ci.

mp

mp

mf

f

mf

f

mf

f

mf

f

mf

f

mf

mf

mp relaxing into a groove

mf

mp

mp

mf

147

Alto & TENOR DUO

A
T

ri - a Deu Mai - re Deu, t'es e fils e pai - re

ri - a Deu Mai - re Deu, t'es e fils e pai - re

SAX

drums

dbl. bs.

mp dolce *mf bursting out* *f* *mp dolce again* *mf* *f*

155

Alto & TENOR DUO

A
T

Dom - na pre - ia per nos To fil

Dom - na pre - ia per nos To fil

PNO.

SAX

drums

dbl. bs.

mp *mf* *f* *mp*

162

Alto & TENOR DUO

A
I

lo glo - ri - o.

lo glo - ri - o.

PNO.

f

mf

SAX

drums

mf

mp

dbl. bs.

f

169

SAX

f

drums

sub. f exploding

mp

dbl. bs.

ff let ring

arco

sempre ff

mp

175

4A

mf

Mais ceaus qui sont en tris-tece en ar - du - re,

mf

A - ve ma - ris

mf

Some lo - vers get sad

p

mp

p

mp

1
2
3

sopr. solo's

PNO.

sax

drums

dbl. bs.

182

sopr. solo's

1 En plours, en plains, en dou - lour sans ces - ser, Et qui di - ent qu'A-mours leur est si du -

2 stel - la De - i Ma -

3 Get bit - ter and cry They say love's too

pno.

sax

drums

dbl. bs.

189

sopr. solo's

1 re Qu'ils ne puel - ent sans mo - rir plus du - rer, Je nepuis y - ma - gi - ner

2 ter al - ma, At - que sem - per

3 hard They'd ra - ther die—

pno.

sax

drums

dbl. bs.

196

1
2
3

sopr. solo's

Qu'ils aim - ment sans de - ce - van - ce
Et qu'en eaus trop ne s'a - van - ce

Vir - go
Fe - lix
cae -

But I can't i - ma - gine
They tru - ly

PNO.

SAX

DRUMS

dbl. bs.

The musical score is arranged in a standard orchestral layout. At the top, three soprano soloist staves (labeled 1, 2, and 3) are shown. Staff 1 has lyrics in French: "Qu'ils aim - ment sans de - ce - van - ce" and "Et qu'en eaus trop ne s'a - van - ce". Staff 2 has lyrics: "Vir - go", "Fe - lix", and "cae -". Staff 3 has lyrics: "But I can't i - ma - gine" and "They tru - ly". The piano part (PNO.) consists of a grand staff with a treble and bass clef, featuring a complex rhythmic pattern with many triplets. The saxophone (SAX) part is a single staff with whole notes. The drums (DRUMS) part is a single staff with a rhythmic pattern of eighth notes and rests. The double bass (dbl. bs.) part is a single staff with whole notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

203

sopr. solo's

1 De - sirs; pour ce sont ein - si, Qu'ils l'ont des - ser - vi.

2 li por - ta.

3 love It must be De - si - re They're dy - ing of.

pno.

sax

drums

dbl. bs.

212

4B

sopr's
 Altos
 TEN'S (& bs.)
 bs.
 PNO.
 sax
 drums
 dbl. bs.

f marcato
f marcato
f marcato
f marcato
f
f espr.
f espr.

Mais ceaus qui sont en tris - te - ce en ar - du - re, En
 Mais ceaus qui sont en tris - te - ce en ar - du - re, En
 Mais ceaus qui sont en tris - te - ce en ar - du - re, En
 Mais ceaus qui sont en tris - te - ce en ar - du - re, En
 Mais ceaus qui sont en tris - te - ce en ar - du - re, En

sopr's
plours, en plains, en dou - lour sans ces - ser, Et qui di - ent qu'A - mours leur est si du - re

Altos
plours, en plains, en dou - lour sans ces - ser, Et qui di - ent qu'A - mours leur est si du - re

TEN'S
(& bs.)
plours, en plains, en dou - lour sans ces - ser, Et qui di - ent qu'A - mours leur est si du - re

bs.
plours, en plains, en dou - lour sans ces - ser, Et qui di - ent qu'A - mours leur est si du - re

PNO.
[Piano accompaniment with triplets]

SAX
[Saxophone accompaniment]

DRUMS
[Drum accompaniment with triplets]

dbl. bs.
[Double Bass accompaniment]

sopr's

Musical staff for soprano voice. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody consists of eighth notes with triplet markings. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

altos

Musical staff for alto voice. It begins with a treble clef, a key signature of three flats, and a common time signature. The melody consists of eighth notes with triplet markings. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

TEN'S
(& bs.)

Musical staff for tenor voice. It begins with a treble clef, a key signature of three flats, and a common time signature. The melody consists of eighth notes with triplet markings. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

bs.

Musical staff for bass voice. It begins with a bass clef, a key signature of three flats, and a common time signature. The melody consists of eighth notes with triplet markings. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

PNO.

Musical staff for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and triplets. The bass staff contains a simple bass line. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

SAX

Musical staff for saxophone. It begins with a treble clef, a key signature of three flats, and a common time signature. The staff contains whole notes and rests. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

DRUMS

Musical staff for drums. It shows a rhythmic pattern with triplet markings and dynamic markings like *cresc.* and *rit.*. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

dbl. bs.

Musical staff for double bass. It begins with a bass clef, a key signature of three flats, and a common time signature. The staff contains whole notes and rests. The lyrics are: "Qu'ils ne puel - ent sans mo - rir plus du - rer, Je ne puis y - ma - gi - ner".

sopr's
Altos
TEN'S (& bs.)
bs.
PNO.
SAX
DRUMS
dbl. bs.

Qu'ils aim-ment sans de-ce-vance
Et qu'en eaus
trop ne s'a - van - ce
De - sirs;
pour ce sont ein -

sopr's

si, Qu'ils l'ont des-ser - vi. *ff* *mp* cresc. stagger breathing

altos

si, Qu'ils l'ont des-ser - vi. *ff* *mp* cresc. stagger breathing

TEN'S (& bs.)

si, Qu'ils l'ont des-ser - vi. *ff* *mp* cresc. stagger breathing

bs.

si, Qu'ils l'ont des-ser - vi. *ff* *mp* cresc. stagger breathing

si, Qu'ils l'ont des-ser - vi.

rrr

PNO.

ff *fff* very aggressively

sax

ff *fff* very aggressively

drums

ff *fff* very aggressively

dbl. bs.

ff *fff* very aggressively

This musical score page features seven staves. The vocal staves (soprano, alto, tenor/bass) consist of whole notes on a single pitch, with a final measure marked *fff* and "ah!". The piano part includes a *Solo* section with complex chordal textures and triplets. The saxophone part features eighth-note patterns and sextuplets. The drums play a steady eighth-note pattern with occasional triplets. The double bass part follows a similar eighth-note pattern with triplets. The score concludes with a 3/4 time signature and a *p* dynamic marking.

266

5

sopr's

Qu'A - mours, qui est de si no - ble na - tu - re Qu'el - le scet

Alto's

A - ve ma - ris stel - la

TEN'S
(& bs.)

A - ve ma - ris stel -

pNO.

Accompanying piano part with triplets and dynamics.

DRUMS

Drum part with triplet patterns and dynamics.

dbl. bs.

Double bass part with pizzicato and triplet patterns.

279

musical score for soprano, alto, tenor, piano, drums, and double bass. The score includes lyrics in French and musical notation with various performance markings such as triplets and slurs.

sopr's
bien qui ai - me sans faus - ser, Scet bien pai - er aus a - mans leur droi - tu - re:

Altos
De i Ma -

TEN'S (& bs.)
la De - i Ma - ter al - ma,

PNO.

DRUMS

dbl. bs.

291

sopr's

C'est les loi - aus de joi - e sä - ou - ler Et d'eaus fai - re sa - vou - rer

altos

ter al - ma, At - que sem - per Vir - go

TEN'S
(& bs.)

At - que sem - per Vir - go

pno.

drums

dbl. bs.

The musical score consists of six staves. The vocal staves (soprano, alto, and tenor) feature lyrics in French. The piano part includes a complex rhythmic accompaniment with many triplets. The drum part is highly rhythmic, featuring numerous triplet patterns and specific instructions like 'bell:' and 'on the bell:'. The double bass part provides a steady bass line with triplet figures.

sopr's
Ses dou - ceurs en ha - bun - dan - ce; Et les mau - vais par sen - ten - ce Sont com - me trai - tre fail - li De sa

altos
At - que sem - per Vir - go Fe - lix cae - li

TEN'S (& bs.)
At - que sem - per Vir - go Fe - lix cae - li

pno.

drums
bell: on the bell:

dbl. bs.

sopr's
 court ba - ni. ah

Altos
 por - ta. ah

TEN'S
 (& bs.)
 por - ta. ah

PNO.
 (Piano accompaniment)

SAX
sub. f the last dance
mp *f*
pp *mp* very tenderly

DRUMS
p snares OFF
mp *pp* last

dbl. bs.
ppp arco

ppp stagger breathing
pp stagger breathing
pp stagger breathing

329

L'Envoy

The musical score is for a piece titled "L'Envoy" starting at measure 329. It features five staves: Soprano, Alto, Tenor/Bass, Piano, and Double Bass. The key signature has one sharp (F#) and the time signature is 3/4. The Soprano part has lyrics: "A - mours, je say sans doub-tan - ce Qu'a cent dou-bles as me - ri Ceaus qui". The Alto part has vocalizations "(ah)" and "ah". The Tenor/Bass part has vocalizations "(ah)" and "ah". The Piano part is marked *ppp* *molto sostenuto*. The Saxophone and Double Bass parts provide harmonic support.

346

sopr. solo's 3

For Love who is no - ble Knows who does not lie Knows

sopr's

t'ont ser - vi. Love, I know be - yond a doubt That thou hast re - war-ded one hun - dred times o - ver

mp allow rubato *intoning*

altos

Love, I know be - yond a doubt That thou hast re - war-ded one hun - dred times o - ver

mp allow rubato *intoning*

TEN'S (& bs.)

Love, I know be - yond a doubt That thou hast re - war-ded one hun - dred times o - ver

mp allow rubato *intoning*

PNO.

let ring

SAX

dbl. bs.

362

sopr. solo 3

how to re-pay all: Her true live in joy.

sopr's

Those who have served thee.

Alto's

Those who have served thee.

TEN'S (& bs.)

Those who have served thee.

db. bs.

p without conductor, while walking into audience area

A - ve ma - ris stel - la De - i

A - ve ma - ris stel - la De - i

A - ve ma - ris stel - la De - i

383

sopr's

Ma - ter al - ma, At - que sem - per Vir - go Fe - lix cae - li por - ta.

Alto's

Ma - ter al - ma, At - que sem - per Vir - go Fe - lix cae - li por - ta.

TEN'S (& bs.)

Ma - ter al - ma, At - que sem - per Vir - go Fe - lix cae - li por - ta.

db. bs.

niente