

SAMPLE SCORE - PERUSAL ONLY

Anonymous (13th c.)/  
Loretta K. Notareschi

Sumer is icumen in  
(Summer Has Arrived)

For SSAATBB Chorus, Handbells,  
SATB Recorders, and Bassoon

DMC03

DISEGNI  
MUSIC  
—

## About the Music

The anonymous 13th-century round *Sumer is icumen in* is the oldest extant piece of six-part polyphony. In addition to the four canon parts, it has a "pes," or "foot," which is a steadily repeating two-part bass line. The Middle English text is about summer's arrival and features merry language about singing "cuckoo," meadows blooming, farm animals nurturing their young, and possibly a farting goat (some scholars say "farting," some say "cavorting--" take your pick!). I introduce this setting with a chorale for recorders that is a meditation on the "sing cuckoo" motive. The singers enter gradually, picking up the pace as they introduce the main tune. A middle section takes us into more modern harmonic and melodic language (with a nod to minimalism), again featuring the "sing cuckoo" motive. The last section reveals the full six-part polyphony of the original, with a new ending. Throughout, I alternate between the use of the flat seventh and the raised seventh of the scale, a modal inflection I believe medieval musicians would have appreciated.

I dedicate *Sumer is icumen in (Summer Has Arrived)* to my friends, students, and colleagues in the Regis University Collegium Musicum, directed by Mark Davenport. This ensemble, now in its tenth season, has surely entered a summer of its own.

- LKN

## About the Composer

Loretta K. Notareschi explores the passionate, irreverent, and transcendent in her many compositions for chamber ensemble, large ensemble, and chorus. Born in Canton, Ohio and raised in Stillwater, Oklahoma, she has received awards from the IronWorks Percussion Duo, the American Composers Forum, Ensemble Eleven, and the GALA Choruses. Her music has been performed in Manchester, England; in New York City at Symphony Space and the Paul Recital Hall in Lincoln Center; and in other cities across the U.S., including Denver, where she makes her home.

Notareschi is an associate professor of music at Regis University and a faculty member of The Walden School. She is also a member of ASCAP and the American Composers Forum. She holds a Masters and PhD in composition from the University of California at Berkeley, a Bachelor of Music in composition from the University of Southern California, and the General Diploma from the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary, where she was a Fulbright Scholar. Her primary teachers in composition have been Morten Lauridsen, Erica Muhl, Rick Lesemann, Cindy Cox, and Jorge Liderman.

SAMPLE SCORE - PERUSAL ONLY

For the Regis University Collegium Musicum in honor of its 10th Anniversary

3

Sumer is icumen in

(Summer Has Arrived)

Anonymous, 13th c./  
Loretta K. Notareschi (b. 1977)

Slow and Gentle  $\text{♩} = 52$

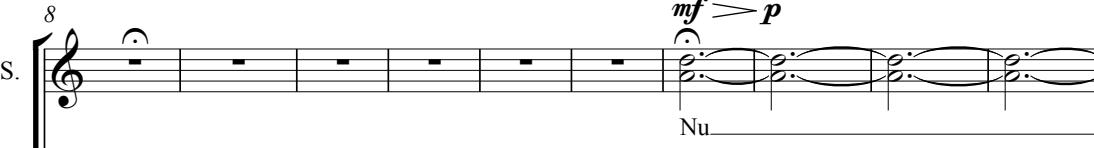
The musical score consists of ten staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Soprano, Alto, Tenor, Bass, Handbells, Soprano Recorder, Alto Recorder, Tenor Recorder, Bass Recorder, and Bassoon. The score is set in common time (indicated by a 'C') and features a mix of treble and bass clefs. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, while the Handbells, Soprano Recorder, Alto Recorder, Tenor Recorder, Bass Recorder, and Bassoon are in bass clef. The tempo is marked as 'Slow and Gentle' with a value of  $\text{♩} = 52$ . The vocal parts and handbells provide harmonic support, while the recorders and bassoon provide melodic lines. The bassoon part begins with a rest, followed by a sustained note. The recorders enter with eighth-note patterns. The handbells play sustained notes with dynamic markings 'f' and 'semper l.v.'. The vocal parts enter with sustained notes.

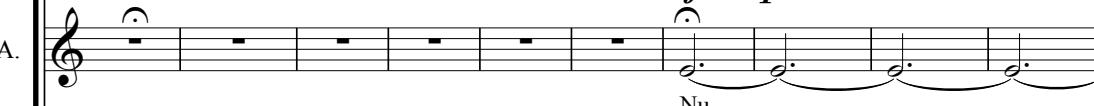
SAMPLE SCORE - PERUSAL ONLY

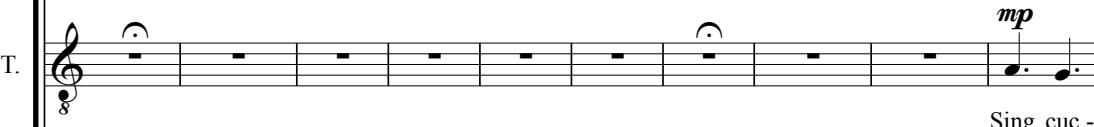
4

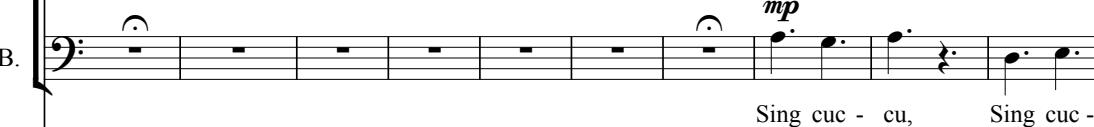
**A** Più mosso  $\text{♩} = 104$

*mf > p*

S. 

A. 

T. 

B. 

H-bells. 

S. Rec. 

A. Rec. 

T. Rec. 

B. Rec. 

**SAMPLE SCORE - PERUSAL ONLY**

5

18 (stagger breathe)

**B**

Sing cuc - cu,

(stagger breathe)

**p**

Sing cuc - cu,

**p**

cu, Sing cuc - cu nu, sing cuc - cu, Sing cuc - cu nu,

**p**

cu nu, sing cuc - cu, Sing cuc - cu nu, sing cuc - cu,

8

S. Rec.

A. Rec.

T. Rec.

B. Rec.

**SAMPLE SCORE - PERUSAL ONLY**

6

25

S. sing cuc - cu, sing cuc - cu, sing cuc - cu,

A. sing cuc - cu, sing cuc - cu, sing cuc - cu,

T. sing cuc - cu, Sing cuc - cu nu, sing cuc - cu,

B. Sing cuc - cu nu, sing cuc - cu, Sing cuc - cu nu,

H-bells. (l.v.)

S. Rec.

A. Rec.

T. Rec.

B. Rec.

**SAMPLE SCORE - PERUSAL ONLY**

7

**C**

*f* **Sprightly**

31

S.      Su - mer is i - cum - en in,      lhu - de sing cuc - cu.

T.      Sing cuc - cu nu, — sing cuc - cu,

B.      sing cuc - cu,      Sing cuc - cu nu, —

S. Rec.

T. Rec.

B. Rec.

Bsn.      *mf*

≡

35

S.      Grow - eth sed and blow - eth med and springth the w - de nu.

T.      Sing cuc - cu nu, — sing cuc - cu,

B.      sing cuc - cu,      Sing cuc - cu nu, —

S. Rec.

T. Rec.

B. Rec.

Bsn.

**SAMPLE SCORE - PERUSAL ONLY**

8

39

S. Sing cuc - cu!

T. Aw - e ble - teth af - ter lomb, lhouth af - ter cal - ve

B. Sing cuc - cu nu, — sing cuc - cu, Sing cuc -

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

**SAMPLE SCORE - PERUSAL ONLY**

9

44

S.

T.

B.

H-bells.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

cu.  
cu nu, — sing cuc - cu,  
cu, Sing cuc - cu nu,  
cu, Sing cuc - cu,  
— (sempre l.v.)  
*f*  
—

**SAMPLE SCORE - PERUSAL ONLY**

10

**D**

49 *f*

S. Su - mer is i - cum - en in, lhu - de sing cuc - cu. Grow-eth sed and

A. Su - mer is i - cum - en in, lhu - de sing cuc

T. Su - mer is i -

B1. *mf*  
Sing cu - cu Sing cuc - cu nu, sing cuc -

B2. *mf*  
Sing cuc - cu nu, sing cuc - eu, Sing cuc -

H-bells.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

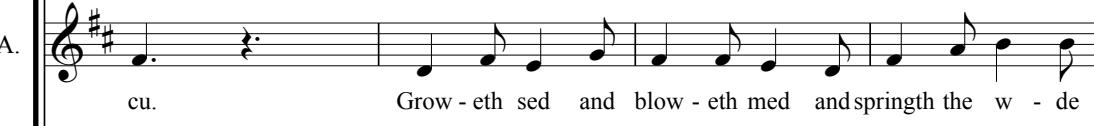
Bsn.

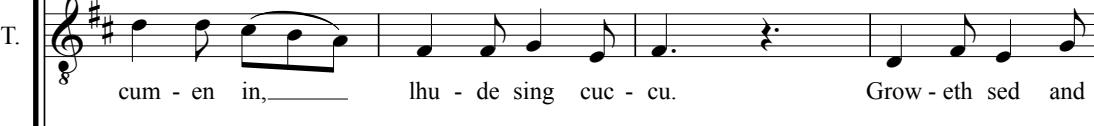
**SAMPLE SCORE - PERUSAL ONLY**

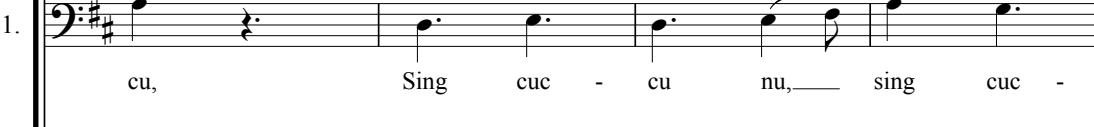
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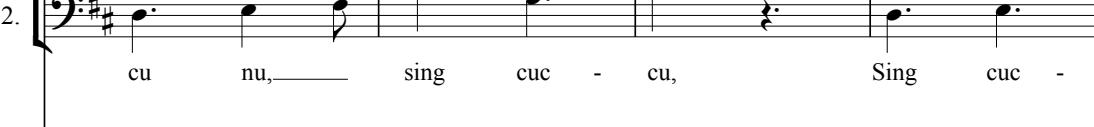
54

S. 

A. 

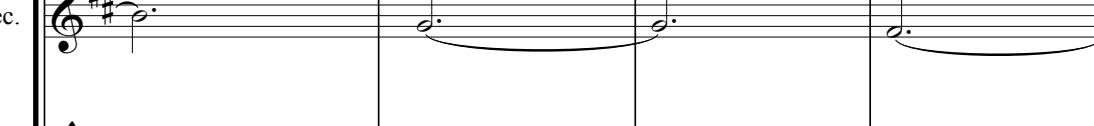
T. 

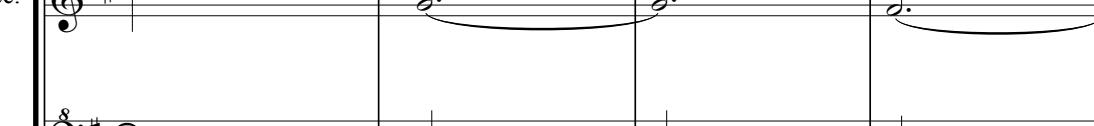
B1. 

B2. 

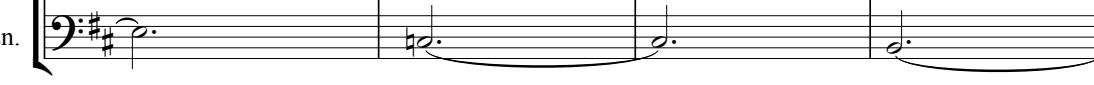
H-bells. 

S. Rec. 

A. Rec. 

T. Rec. 

B. Rec. 

Bsn. 

## SAMPLE SCORE - PERUSAL ONLY

12 58

S. cu! Aw - e ble - teth af - ter lomb, lhouth af - ter cal - ve

A. nu. Sing cuc - cu! Aw - e ble - teth

T. blow - eth med and springth the w - de nu. Sing cuc -

B1. cu, Sing cuc - cu nu,\_\_\_ sing cuc -

B2. cu nu,\_\_\_ sing cuc - cu, Sing cuc -

H-bells. - - -

S. Rec. - - -

A. Rec. - - -

T. Rec. - - -

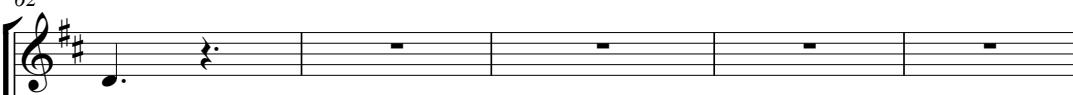
B. Rec. - - -

Bsn. - - -

**SAMPLE SCORE - PERUSAL ONLY**

13

62

S. 

cu.

A. 

af - ter lomb,lhouth af - ter cal - ve cu.

T. 

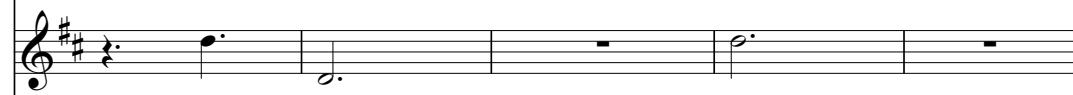
cu! Aw - e ble - teth af - ter lomb,lhouth af - ter cal - ve cu.

B1. 

cu, Sing cuc - cu nu,\_\_\_ sing cuc - cu,

B2. 

cu nu,\_\_\_ sing cuc - cu, Sing cuc - cu nu,\_\_\_

H-bells. 

S. Rec. 

A. Rec. 

T. Rec. 

B. Rec. 

Bsn. 

**SAMPLE SCORE - PERUSAL ONLY**

14

**E**

67

*mf*

S. Sing cuc - cu, sing cuc - cu,

A. Sing cuc - cu, sing cuc - cu,

T. *mf*  
8 Sing cuc - cu nu, sing cuc - cu,

B. *mf*  
sing cuc - cu Sing cuc - cu nu,

S. Rec. A. Rec. T. Rec. B. Rec.

8

This musical score page is labeled 'SAMPLE SCORE - PERUSAL ONLY' at the top right. It features a title 'E' in a large square at the top left. The score is numbered '14' at the top left and includes measure numbers '67' and '8' on the left side. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs with two sharps. The recorder parts (S. Rec., A. Rec., T. Rec., B. Rec.) are also written in treble and bass clefs with two sharps. Dynamics like 'mf' (mezzo-forte) are indicated above the staves. The vocal parts sing 'Sing cuc - cu,' while the recorder parts play eighth-note patterns. Measure 8 shows a transition where the vocal parts sing 'nu,' and the recorder parts continue their eighth-note patterns. Measure 8 concludes with a fermata over the recorder parts.

## SAMPLE SCORE - PERUSAL ONLY

15

71

**F**

S. sing cuc - cu, sing cuc - cu,

A. sing cuc - cu, sing cuc - cu,

T. Sing cuc - cu nu, sing cuc - cu,

B. sing cuc - cu, Sing cuc - cu nu

Rec.

Rec.

Rec.

Rec.

Bsn.

*mp*



Musical score for orchestra and brass section, page 10, measures 76-77. The score includes parts for A. Rec., T. Rec., B. Rec., and Bsn. The key signature is G major (two sharps). Measure 76 starts with a forte dynamic. The strings play eighth-note patterns, while the brass provide harmonic support. Measure 77 continues with similar patterns, maintaining the dynamic level established in measure 76.

**SAMPLE SCORE - PERUSAL ONLY**

16

81

A. Rec.

T. Rec.

B. Rec.

Bsn.

**==**

88

S. *mf* **G** *pp*

Sing cuc - cu, sing cuc - cu, sing cuc - cu, sing cuc - cu.

A. *mf* *pp*

Sing cuc - cu nu, sing cuc - cu nu, sing cuc - cu nu, sing cuc - cu nu.

T. *mf* *pp*

Sing cuc - cu, sing cuc - cu, sing cuc - cu, sing cuc - cu.

B. *mf* *pp*

Sing cuc - cu, sing cuc - cu, sing cuc - cu, sing cuc - cu.

8

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn. *mp*

**SAMPLE SCORE - PERUSAL ONLY**

17

96

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.



104

*poco rit.*

T. Rec.

B. Rec.

Bsn.



110

**a tempo**

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

# SAMPLE SCORE - PERUSAL ONLY

18

