

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
A horizontal line with a vertical line extending upwards from its right end, forming a partial L-shape.

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 canonic 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

Sumer is icumen in
(Summer Has Arrived)

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

Slow and Gentle ♩ = 52

The musical score is arranged in a system with ten staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in mensural notation with a 6/8 time signature. The woodwind parts (Handbells, Soprano Recorder, Alto Recorder, Tenor Recorder, Bass Recorder, Bassoon) are in standard staff notation with a 6/8 time signature. The Handbells part includes dynamic markings (f) and performance instructions (l.v., sempre l.v.). The recorder parts feature melodic lines with slurs and ties. The bassoon part is mostly silent, indicated by rests.

SAMPLE SCORE - PERUSAL ONLY

4

A Più mosso ♩ = 104

8

S. *mf* > *p*
Nu

A. *mf* > *p*
Nu

T. *mp*
Sing cuc -

B. *mp*
Sing cuc - cu, Sing cuc -

H-bells.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Detailed description: This is a page of a musical score for a vocal soloist and a recorder quartet. The page is numbered '4' in the top left. At the top center, a box contains the text 'SAMPLE SCORE - PERUSAL ONLY'. In the top right, a box contains the tempo and metronome marking 'A Più mosso ♩ = 104'. The score consists of seven staves. The first four staves are for vocal soloists: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is for H-bells. The last four staves are for recorders: Soprano Recorder (S. Rec.), Alto Recorder (A. Rec.), Tenor Recorder (T. Rec.), and Bass Recorder (B. Rec.). The vocal soloists have lyrics: 'Nu' for Soprano and Alto, 'Sing cuc -' for Tenor, and 'Sing cuc - cu, Sing cuc -' for Bass. The recorders play a melodic line with long phrases. Dynamics include *mf*, *p*, and *mp*. A rehearsal mark '8' is placed at the beginning of the vocal soloist staves.

SAMPLE SCORE - PERUSAL ONLY

18 (stagger breathe) **B** *p*

S. Sing cuc - cu,

(stagger breathe) *p*

A. Sing cuc - cu,

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

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

8

S. Rec.

A. Rec.

T. Rec.

B. Rec.

C

31 *f* **Sprightly**

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

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

B. *mf* 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! Aw - e ble - teth af - ter lomb, lhouth af - ter cal - ve

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

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

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

SAMPLE SCORE - PERUSAL ONLY

44

The musical score consists of eight staves. The vocal parts (Soprano, Tenor, Bass) have lyrics: 'cu.', 'cu nu, sing cuc - cu, Sing cuc - cu nu', and 'cu, Sing cuc - cu nu, sing cuc - cu,'. The H-bells part has a dynamic marking of *f* and the instruction '(sempre l.v.)'. The instrumental parts (S. Rec., A. Rec., T. Rec., B. Rec., Bsn.) provide accompaniment. The key signature is two sharps (F# and C#) and the time signature is 8/8.

S. cu.

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

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

H-bells. (sempre l.v.)
f

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

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

T. *f* Su-mer is i-

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

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

H-bells.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

SAMPLE SCORE - PERUSAL ONLY

54

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

A. cu. Grow - eth sed and blow - eth med and springth the w - de

T. cum - en in, lhu - de sing cuc - cu. Grow - eth sed and

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.

Detailed description: This is a page of a musical score, page 11, numbered 54. It features a vocal ensemble and instrumental parts. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), Bass 1 (B1.), and Bass 2 (B2.). The instrumental parts include Horns (H-bells), Recorder (S. Rec., A. Rec., T. Rec., B. Rec.), and Bassoon (Bsn.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal parts have lyrics in Latin. The instrumental parts provide harmonic support. The page is divided into measures by vertical bar lines.

SAMPLE SCORE - PERUSAL ONLY

12

58

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

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

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

cu, Sing cuc - cu nu, sing cuc -

cu nu, sing cuc - cu, Sing cuc -

H-bells.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

SAMPLE SCORE - PERUSAL ONLY

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

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

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

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

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

S. Rec.

A. Rec.

T. Rec.

B. Rec.

SAMPLE SCORE - PERUSAL ONLY

F

71

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

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

mp



76

A. Rec.

T. Rec.

B. Rec.

Bsn.

SAMPLE SCORE - PERUSAL ONLY

16

81

A. Rec.

T. Rec.

B. Rec.

Bsn.



G

88

S.

A.

T.

B.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Bsn.

mf *pp*

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

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

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

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

mp

SAMPLE SCORE - PERUSAL ONLY

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

H Smooth

114

S. *p*
 Nu _____ Nu _____

A. *p*
 Nu _____ Nu _____

T. *Solo*
mf molto legato
 Su-mer is i-cu-men in, i-cu - men, i-cum-en

B. *p*
 Nu _____ Nu _____

H-bells. (sempre l.v.)
p

S. Rec. *sim.*

A. Rec.

T. Rec.

B. Rec.

Bsn. *p*