

Sample Score - For Perusal Only

Loretta K. Notareschi

# Love Songs

*For Medium-High Voice and Piano*

DMCM01



## Love Songs For Medium-High Voice and Piano

### About the Music

These poems by e.e. cummings, from the set "Amores," combine images of love and death, an unlikely but instructive juxtaposition. On the surface, they can be read as the narrative of a lover whose loved one has died and who is remembering both the physical and spiritual aspects of his love. But symbolically they can be seen as a person's understanding of death through or because of the act of loving, as testament to the fact that we never feel our own mortality more than when we are in love. Along with this love/death juxtaposition is another juxtaposition: that of the cosmos (stars, moon, darkness, heavens, god, soul) and the earth (flowers, waters, petals, sea, city). Throughout the set, these images create an extended metaphor for the mystery of finding the sacred amidst the profane.

### 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 Colorado State Music Teachers Association, 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 a professor of music at Regis University and a faculty member of The Walden School. 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.

"your little voice/Over the wires came leaping," "as is the sea marvelous," "there is a," and "if i believe" from COMPLETE POEMS: 1904-1962, by e.e. cummings, edited by George J. Firmage, are used with permission of Liveright Publishing Corporation. © 1923, 1951, 1991 by the Trustees for the E.E. Cummings Trust. © 1976 by George James Firmage.

SAMPLE - PERUSAL ONLY

Love Songs

e.e. cummings

I. your little voice

Quick, Crisp, and Merry

Loretta K. Notareschi

Voice

Piano

*f*

*tr*

with pedal ad lib

8<sup>vb</sup>

Tremolo as rapidly as possible between these pitches in any order. Continue until change is shown.

Recitative-like

*f* *spit out the words!*

*mf* *f* *mp*

6 6

your lit - tle voice ov - er the wi-res came o - ver the wi-res came lea - ping and

*f* *poco accel.*

3 *tr*

i wassud - den - ly\_ diz - zy with the jos - tl - ing and shou ting of mer - ry flow - ers

*poco rit.* *a tempo*

*mp* *f*

3

Tremolo as before.

wee skip - ping high heeled flames\_ court

SAMPLE - PERUSAL ONLY

s<sup>tr</sup>ied be-fore my eyes \_\_\_\_\_ or twin kling'o'er to my side\_ looked up with im-

per-ti-nent-ly ex-quis ite fa-ces floa-ting hands were laid u-pon me i was whir led and tossed\_ in - to de-

li-cious dan-cing up up with the pale im - por-tant stars and the hu-mor-ous moon \_\_\_\_\_

Slow tremelo . . . Descend on any notes

**Slower**
  
 Dear girl\_ how i was cra-zy how i cried when i heard\_ o -ver

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Tempo I

*p* *f* *p* *f*

time and tide and death ov-er the wi-res came o-ver-the-wi-res came lea-ping

Enter softly, tremelo as before.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and a trill over the word 'death', followed by a crescendo to a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A second vocal phrase follows with piano (*p*) dynamics and sixteenth-note runs, leading to a forte (*f*) dynamic. The piano accompaniment continues with a similar rhythmic pattern.

*p* *poco* *molto* *f*

sweet - ly your voice

continuing into

*mp* *ff*

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic, marked 'poco' and 'molto', and ends with a forte (*f*) dynamic. The piano accompaniment features a steady rhythmic pattern in the left hand and chords in the right hand. A 'continuing into' instruction points to a final melodic flourish in the right hand. The piano accompaniment concludes with a forte (*ff*) dynamic.

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II. as is the sea

♩ = ca. 54

Mysteriously

Musical score for the first system. The piano part (treble and bass staves) begins with a *p* dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, with some accidentals. The bass clef part is mostly rests, with a few notes appearing later. Dynamic markings include *p*, *mp*, and *mf*. The piece concludes with a fermata over the final notes.

Ped.

♩ = 84

Moving *legato*

*poco rit.*

Musical score for the second system, including a vocal line and piano accompaniment. The tempo is marked *poco rit.* and the mood is *Moving legato*. The tempo is 84. The vocal line (treble clef) has lyrics: "as is the sea mar-ve - lous in god's hands\_ which". The piano accompaniment (treble and bass staves) features a *legato* texture. Dynamic markings include *mp* and *mf*. The piece concludes with a fermata.

*poco a poco cresc.*

*f*

Musical score for the third system, including a vocal line and piano accompaniment. The tempo is *poco a poco cresc.* and the dynamic is *f*. The vocal line (treble clef) has lyrics: "sent her forth to sleep up-on the world, and the earth wi-thers the moon crum-bles\_ crum-bles". The piano accompaniment (treble and bass staves) features a *poco a poco cresc.* texture. Dynamic markings include *mf* and *f*. The piece concludes with a fermata.

(release gradually)

*pp* *mp*

One by one the

*urgently* *f* *p*

*Red.*

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a *pp* dynamic and a whole note rest, then enters in the fourth measure with a *mp* dynamic. The piano accompaniment begins with a *p* dynamic, marked *Red.* (ritardando), and becomes *f* and *urgently* in the second measure. The time signature changes from 3/2 to 4/4, then 3/4, and finally back to 4/4.

*f* *mp* *f* *f*

Firmly *poco a poco cresc.*

stars flut-ter in-to dust, but the sea does not change and she goes forth out of hands and she re-

*f* *f* *poco a poco cresc.*

Detailed description: This system contains measures 5 through 8. The vocal line starts with a *f* dynamic, then *mp* and *f* again. A *f* dynamic is also present in the piano part. The piano accompaniment is marked *poco a poco cresc.* and includes a triplet in the fifth measure. The time signature changes from 4/4 to 5/4, then 3/4, and finally 3/2.

*ff* *less* *p* *mp*

turns in-to hands (God's hands) and is with sleep.

*f* *mp*

*ff* *mf* *p*

Detailed description: This system contains measures 9 through 12. The vocal line features dynamics of *ff*, *less*, *p*, and *mp*. The piano accompaniment includes dynamics of *f*, *mp*, *ff*, *mf*, and *p*. The time signature changes from 3/2 to 4/4, then 3/2, and finally back to 4/4.

SAMPLE - PERUSAL ONLY

*pp* *mf* *con rubato* *poco rit.*

Love, the breaking of your soul upon my lips

*p* *mp* *p* *mf*

Detailed description: This is a musical score for a voice and piano. The voice part is written on a single staff with a treble clef. It begins with a *pp* dynamic and a *con rubato* tempo marking. The lyrics are "Love, the breaking of your soul upon my lips". The piano accompaniment consists of two staves, treble and bass clef. It starts with a *p* dynamic and features several dynamic changes: *mp* and *p* in the first two measures, and *mf* in the final two measures. The score includes various time signatures (3/4, 4/4, 5/4) and musical notations such as slurs, ties, and fermatas. The piece concludes with a *poco rit.* marking and a fermata over the final note.