

MENOTTI

POEMETTI FOR THE PIANO

12 Pieces for Children

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AN ALFRED MASTERWORK EDITION



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GIAN CARLO MENOTTI

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ABOUT THE COMPOSER

Gian Carlo Menotti (1911–2007) was born in Cadegliano, Italy. He is best remembered as an opera composer and founder of three international performing arts festivals. Menotti knew by the age of six that he wanted to be a composer, and he finished his first opera by age 11. After studying at the Milan Conservatory, he came to America in 1928 to attend the Curtis Institute in Philadelphia. His studies in composition with Rosario Scalero (1870–1954) and piano with Vera Resnikoff (1899–1979) provided a lasting foundation for his future career. At Curtis, Menotti began a long friendship and collaboration with fellow composer Samuel Barber (1910–1981).

Menotti achieved early success in 1937 with the New York City premiere of his comic opera *Amelia Goes to the Ball*. His opera *The Old Maid and the Thief* was commissioned by NBC and first performed on the radio in 1939. In 1953, Menotti used a theme from this work as the basis for his most advanced solo piano piece: “Ricerca and Toccata on a Theme from ‘The Old Maid and the Thief.’”

Menotti’s opera *The Medium* and its companion piece *The Telephone* had a successful run on Broadway in 1947–48, as did *The Consul* in 1950. The composer’s most popular work, *Amahl and the Night Visitors*, was commissioned by NBC and televised on Christmas Eve, 1951. Since then, annual performances have kept this work alive. Menotti’s arrangement of eight intermediate-level piano pieces drawn from the opera was published in 1951.

Menotti wrote 24 mature operas, numerous concert works, a piano concerto, and several librettos. He received two Pulitzer Prizes, a Drama Critics’ Circle Award, and a Kennedy Center Honor for lifetime achievement in the arts. In 1991, Menotti was chosen as Musician of the Year by *Musical America*.

Menotti has left behind a lasting legacy of lyrical and accessible music. In a *Los Angeles Times* article he expressed his musical philosophy: “Great art must have what I call an *inevitability*...I am a neo-Platonist, I suppose. I believe there is a Platonic ideal of beauty, and artists are given a fleeting vision of that beauty. The rest is a process of remembering.”¹

¹ Tim Page, “MUSIC & DANCE: Menotti at Twilight: The Pulitzer-winning composer and founder of Spoleto Festival U.S.A. looks back on his six-decade career and ponders the future,” *Los Angeles Times*, May 19, 1991.

Giga

Gian Carlo Menotti
(1911–2007)

Allegro (♩ = 132)

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first measure starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes. Fingerings are indicated with numbers 1-5.

Musical notation for measures 5-8. The notation continues with similar melodic and bass line patterns. Measure 5 is marked with a boxed '5'. The piece maintains its rhythmic drive and dynamic intensity.

Musical notation for measures 9-12. Measure 9 is marked with a boxed '9'. The dynamics shift to piano (*p*) starting in measure 10. The melodic line becomes more intricate with some grace notes and slurs. The bass line remains consistent.

Musical notation for measures 13-16. Measure 13 is marked with a boxed '13'. The piece returns to a more active melodic line in the right hand. The bass line continues with quarter notes, ending with a double bar line in measure 16.

Musical notation for measures 17-20. Measure 17 is marked with a boxed '17'. The piece concludes with a final melodic flourish in the right hand and a bass line ending with a double bar line in measure 20. The dynamic returns to forte (*f*).

Bells at Dawn

Gian Carlo Menotti
(1911–2007)

Presto (♩ = 168)

(Alba Festiva)

4 *pp* *sotto voce* RH 5 3 4 5 3 1 5

7 *u. c.* 2 1 5 2

10 *p* *cresc.* 5 2 1 2

13 *mf* *cresc.* 3 2 5 1 4 2 1 *f* *cresc.* 3 4 1

16 *Adagio* 5 3 1 *ff cantando* 4 1 3 1

The Spinner

(La Filatrice)

Gian Carlo Menotti
(1911–2007)

Andante (♩ = 100)

p molto espressivo

Musical score for measures 1-3. The piece is in 3/4 time. The right hand features a melodic line with a four-measure slur over each measure, marked with a '4' above the staff. The left hand provides a bass line with a four-measure slur over each measure, marked with '1' and '3' below the staff. The dynamics are marked *p* molto espressivo.

4

Musical score for measures 4-6. The right hand continues with the four-measure slurs, marked with '4'. The left hand continues with the four-measure slurs, marked with '1', '3', '2-1', and '4'. The time signature changes from 3/4 to 4/4 at measure 5 and back to 3/4 at measure 6.

7

Musical score for measures 7-9. The right hand features a melodic line with a four-measure slur over each measure, marked with '3' and '1' below the staff. The left hand continues with the four-measure slurs, marked with '1' and '3'. The dynamics are marked *p cresc.* at measure 8. The time signature changes from 3/4 to 4/4 at measure 8.

10

Musical score for measures 10-12. The right hand features a melodic line with a four-measure slur over each measure, marked with '3' and '1' below the staff. The left hand continues with the four-measure slurs, marked with '1', '2', '3', '5', '3', and '2'. The time signature changes from 4/4 to 3/4 at measure 12.

The Bagpipers

(I Zampognari)

Gian Carlo Menotti
(1911–2007)

Allegretto (♩ = 76)

1 3 2 4 1 2

mf

1
5

4 3

2
5

3 1 3 2 3 1 2

1 2 4 1 2

p

The Brook

(Il Ruscello)

Gian Carlo Menotti

(1911–2007)

Allegro con grazia (♩. = 88)

The musical score is written for piano and bass. It consists of five systems of music, each with a measure number in a box at the beginning of the first staff. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is 'Allegro con grazia' with a quarter note equal to 88 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5 above or below notes. There are also slurs and accents throughout the piece.

The Shepherd

(Il Pastore)

Gian Carlo Menotti
(1911–2007)

Andante mosso (♩ = 100)

Nocturne

(Notturmo)

Gian Carlo Menotti

(1911–2007)

Larghetto (♩ = 54)

The Stranger's Dance

(Danza dello Straniero)

Gian Carlo Menotti
(1911–2007)

Allegro ma non troppo (♩ = 120)

2

5 3 1 4 2 1 5 3 1 5 3 1 5 3 1 4 2 1 4 2 1 5 2 1 5 3 1

4

4 2 1 4 2 1 4 2 1 4 2 1 5 3 1

7

4 2 1 4 2 1 5 2 1 4 2 1 5 3 1 5 2 1

10

5 2 1 4 2 1 4 2 1 4 2 1 2

f

p

cresc.

Winter Wind

(Vento Invernale)

Andante mosso (♩ = 76)
marcato il canto

Gian Carlo Menotti
(1911–2007)

The musical score is presented in five systems, each with a treble and bass clef staff. Measure numbers 1, 3, 5, 7, and 9 are indicated in boxes at the beginning of their respective systems. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system includes a right-hand (*RH*) 5-fingered chord. The third system includes left-hand (*LH*) 1-fingered chords. The fourth system includes a right-hand (*RH*) 4-fingered chord. The fifth system includes a crescendo (*cresc.*) dynamic marking. The piece concludes with a fermata over the final note.

The Manger

(Il Presepio)

Gian Carlo Menotti
(1911–2007)

Larghetto (♩ = 66)

p

4

7

War Song

(Canzone Guerresca)

Gian Carlo Menotti
(1911–2007)

Allegro energico (♩ = 138)

f pesante

7

13

19