

**Richard Cumming**

**POSTCARDS FROM ITALY**  
**(Cartoline)**

*Twelve explorations and sidetrips for adventurous pianists*

**for solo piano and recitation**

## POSTCARDS FROM ITALY (**Cartoline**) (9:40)

*Twelve explorations and sidetrips for adventurous pianists*

- |                      |                  |
|----------------------|------------------|
| <b>1. Maggiore</b>   | <b>1</b> (0:24)  |
| <b>2. Capri</b>      | <b>2</b> (0:56)  |
| <b>3. Venezia</b>    | <b>3</b> (1:13)  |
| <b>4. Firenze</b>    | <b>5</b> (0:53)  |
| <b>5. Siena</b>      | <b>7</b> (0:40)  |
| <b>6. Ansedonia</b>  | <b>8</b> (0:54)  |
| <b>7. Spoleto</b>    | <b>9</b> (0:30)  |
| <b>8. Orvieto</b>    | <b>10</b> (0:26) |
| <b>9. Sori</b>       | <b>11</b> (0:47) |
| <b>10. Roma</b>      | <b>12</b> (1:15) |
| <b>11. Tarquinia</b> | <b>14</b> (1:05) |
| <b>12. Positano</b>  | <b>15</b> (0:37) |

*Just as it may be necessary to change the routing arranged by a well-intentioned travel agent, so the individual pianist should feel free to change fingerings when they prove cumbersome or uncomfortable.*

*Also, the pedal marks are only those specifically desired for a certain effect and individual pianists should feel free to add it elsewhere as desired to enhance the local color. (RJC)*



*The composer spent many summers in Italy, as often as his schedule would permit. The pieces in this score were all written in Ansedonia during his trip in the summer of 1968.*

Richard Cumming (9 June 1928 – 25 November 2009), composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. A student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company, Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.

# POSTCARDS FROM ITALY (Cartoline)

Twelve explorations and sidetrips for adventurous pianists

Richard Cumming



## 1. Maggiore

*Oh! The absolute and joyous bliss of it...with this blue lake at our feet as we sit and eat lunch, and the Alps behind us (those Swiss snowfields we left two hours ago: imagine the vulgarity of snow in July!), our senses are caressed again by sights and sounds and smells and tastes - and they're all Italian. We've come home!*

Quite fast ♩ = c. 132

Musical score for '1. Maggiore' in 3/4 time. The score is written for piano and consists of three systems of music. The first system starts with a treble clef, a common time signature, and a mezzo-forte (mf) dynamic. It features a series of eighth-note patterns in the right hand and a steady bass line in the left hand. The second system begins with a piano (p) dynamic, followed by a forte (f) dynamic. The third system concludes with a mezzo-forte (mf) dynamic and ends with a piano (p) dynamic. The score includes various fingerings and articulation marks throughout.



## 2. Capri

*I don't know if the Italians have exclusive artistic rights to moonlight or not, but they certainly do know how to use it. It is unreal for anything to be so ravishing as this full-mooned night on this fabled isle - yet, magically, it has become the reality.*

**Rather slow, but freely** ♩ = c. 60

The musical score is written for piano in a 3/4 time signature. It consists of two systems of five staves each. The top staff is the treble clef and the bottom is the bass clef. The piece begins with a first-measure rest in the treble and a bass line starting on G3. The first system includes dynamics *pp* and *p*, and features fingerings (1-5) and ornaments (\*). The second system includes the marking *(poco)*, *mp*, and *pp*. The score concludes with a first-measure rest in the treble and a bass line ending on G3, with a *ped.* marking and an asterisk.



### 3. Venezia

*Have you noticed how often the combinatin of this mad miracle called Venice with that miraculous madness called music seems to result in an excessive amount of 6/8 time? (Chopin, Offenbach, Bernstein, etc.). Everyone has a special Venetian memory (and far too many involve those awful pigeons in Piazza San Marco carrying on like so many feathered chorus-girls). My favorite, as of now, came about through a terrible night of insomnia which drove me to sit up reading til all hours. Perhaps I dozed, but when I next looked out the window, dawn was gently breaking - all pale blues, pinks and rose. Floating across the lagoon was one lone gondola and, suddenly, for me to have Venice at dawn and the gondolier's song all for my very own, was almost too beautiful to bear. He was singing, of course, in 6/8 time.*

Not slow (♩. = c. 80) *sempre legato e pp*

1 *pp* *p* 1 5 1

7 2 4 1 4 5 5 1

12

Musical notation for measures 12-16. Treble clef has a continuous eighth-note melody. Bass clef has a similar eighth-note melody with fingerings 1, 2, 4, 1.

17

Musical notation for measures 17-21. Treble clef continues the eighth-note melody. Bass clef has a melody with fingerings 1, 2, 3. Dynamic marking *mp* is present.

22

Musical notation for measures 22-26. Treble clef continues the eighth-note melody. Bass clef has a melody with fingerings 1, 1, 4, 5. Dynamic marking *mf* is present.

27

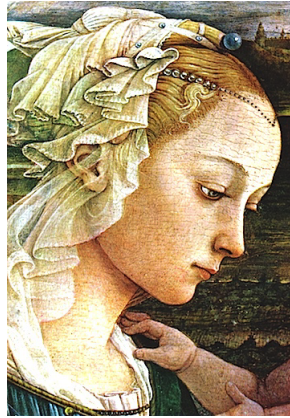
Musical notation for measures 27-31. Treble clef continues the eighth-note melody. Bass clef has a melody with fingerings 1, 3, 1, 2, 4, 1. Dynamic marking *mp* is present.

32

Musical notation for measures 32-36. Treble clef continues the eighth-note melody. Bass clef has a melody with fingerings 1, 2, 1. Dynamic marking *p* is present. Pedal markings are at the bottom.

Musical score for 'Postcards from Italy'. The score is in G major and 3/4 time. It consists of two systems of music. The first system starts at measure 37 and ends at measure 41. The second system starts at measure 42 and ends at measure 46. The score includes dynamic markings such as *p*, *pp*, and *ppp*, and performance instructions like *And.* and *8va*. Fingerings and articulation marks are also present throughout the piece.

Ansedonia 06-28-1968



#### 4. Firenze

Anyone foolish enough to try to get through the Uffizi Gallery in one day will carry away a memory of exhaustion, confusion and very sore feet. Fortunately, one of the first treasures to be seen in this fabulous treasuretrove is a little gem of a painting by Filippo Lippi of the Madonna, and months later, you'll suddenly find yourself being haunted by the memory and the wonder and innocence of that rapturous face.

Andante con moto (rather free - keep it moving, but not too fast) (♩ = c. 100)

Musical score for 'Andante con moto'. The score is in B-flat major and 3/4 time. It consists of two systems of music. The first system starts at measure 1 and ends at measure 6. The second system starts at measure 7 and ends at measure 12. The score includes dynamic markings such as *mp* and *mf*, and performance instructions like 'simply and sweetly'. Fingerings and articulation marks are also present throughout the piece.

7

Musical score for measures 7-12. The piece is in B-flat major and 3/4 time. Measure 7 starts with a treble clef and a bass clef. The melody in the treble clef features a sequence of eighth notes with fingerings 5, 4, 4, 1, 2, 3-1, 5, 4. The bass line consists of quarter notes with fingerings 1, 4, 4. The dynamic marking *mp* is present. The time signature changes from 3/4 to 2/4 at measure 8 and back to 3/4 at measure 10.

13

Musical score for measures 13-18. The melody in the treble clef features a sequence of eighth notes with fingerings 3, 1, 1, 1, 1, 1, 3. The bass line consists of quarter notes with a fingering 1. The dynamic marking *(meno)* is present. The time signature changes from 3/4 to 2/4 at measure 14 and back to 3/4 at measure 16.

19

Musical score for measures 19-23. The melody in the treble clef features a sequence of eighth notes with fingerings 1, 1, 1, 3, 2, 1. The bass line consists of quarter notes with fingerings 4, 2, 4, 1, 2-1, 2-1. The dynamic markings *p*, *mp*, and *poco rit.* are present. The time signature changes from 3/4 to 2/4 at measure 20 and back to 3/4 at measure 22.

24

Musical score for measures 24-27. The melody in the treble clef features a sequence of eighth notes with fingerings 4, 5, 1, 2. The bass line consists of quarter notes with fingerings 1, 2, 3(1), 2, 1. The dynamic markings *mf*, *mp*, and *p* are present. The time signature changes from 3/4 to 2/4 at measure 25 and back to 3/4 at measure 27. A dashed line above the staff indicates a tempo change to *a tempo* at measure 25.





### 5. Siena

*With each passing minute on the streets of Siena, the present drops further away - our aggressive little car, our sunglasses and our casual clothes seem more and more out of place amid all this classic dignity. And by the time we reach the breathtaking amphitheatre that serves for a main piazza, there would be no surprise in discovering that we had inadvertently stumbled into a full Renaissance reception for a visiting Medici.*

Not too slow (♩ = c. 80)

*f* and rather grandly

somewhat freely ——— back to ——— tempo      somewhat freely

back to tempo

rit.

Ansedonia 06-27-1968



### 6. Ansedonia

*In this miniscule seaside village stands the ancient and venerable Torre Senese di San Biagio, or the Siennese Watchtower of St. Blaise - our home for the summer. There are times, though, when this old house of ours seems to retreat into melancholy because of our non-military intrusion, for the ramparts, now, only guard us as we sunbathe (or serve as a refuge from La Signora during her regular and highly vocal Tuscan rampages, directed at her newest mortal enemy - the stove) and the windows, behind the piano, stare out to sea and await a foe the never comes.*

Moderately slow (♩. = 44)

9

18

26

Ansedonia 07-02-1968

### 7. Spoleto

*A formal opening night at the Menotti Festival and off we set in black tie and patent-leather, as unsteadily as the dowagers and debutantes teetering on their treacherous high heels, risking life, limb and dignity for the cause of art. Spoleto was built for sure-footed mountain folk and their goats and every inch of its charming little streets and inviting by-ways is a cobble-stoned booby-trap. Our appearance and behavior must baffle the indulgent Spoletini - or do they wisely dismiss us as half-witted peacocks?*



At a moderately fast pace, crisply and precisely (♩ = 132)

1

5

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

9 *mf* *f*

13 *mf* **poco rit.**

The musical score is written for piano in G major and 2/4 time. It consists of three systems of staves. The first system (measures 5-8) features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Dynamics range from *mf* to *p*. The second system (measures 9-12) continues the melody, with dynamics increasing to *f*. The third system (measures 13-16) concludes the piece with a *poco rit.* marking and a final chord in the bass clef.

Ansedonia 07-01-1968



### 8. Orvieto

*Recipe for contentment on a summer afternoon - bread, cheese, a roast chicken, a bottle of the wonderful local white wine, a shade tree on a hillside and that ancient and arrogantly walled town in the distance. Oh, yes - add the faintest hint of a shepherd's pipe.*

### Pastorale - moving along (♩ = 92)

1 *mp*

The musical score for 'Pastorale - moving along' is written for piano in G major and 3/4 time. It begins with a treble clef and a melody of eighth notes. The bass clef has a simple accompaniment. The dynamic is marked *mp*. The score includes various fingering numbers (1, 2, 3, 4) and a final measure with a fermata.

Musical score for 'Postcards from Italy (Cartoline)'. The score is in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system starts at measure 8. The right hand features a melodic line with slurs and fingerings (3, 4, 5; 4, 2, 1, 2). The left hand provides harmonic support with chords and single notes, including fingerings (1, 3, 2; 2, 1, 2, 1; 2, 3; 1). Dynamics include *mp* and *p*. The piece concludes with a fermata and a 'Ped.' marking.

Ansedonia 06-26-1968



### 9. Sorì

*Since Caesar's legions first marched through here, this little suburb of Genoa has heard the tramping feet of armies through the centuries - Italian, Napoleonic, Austrian, German, British, American. Yet, on this summer night, as I stood by the ruins of a Roman bridge, not one of their ghosts dared to disturb the timeless and enchanting games the moon was playing endlessly with the waves.*

Very calm and tranquil (♩ = c. 80)

Musical score for '9. Sorì'. The score is in G major (one sharp) and common time (C). It consists of two systems of staves. The first system starts at measure 1. The right hand features a melodic line with slurs and fingerings (3, 3, 3, 3). The left hand provides harmonic support with chords and single notes, including fingerings (3, 5; 1, 2, 3; 1, 3, 5, 2, 3, 4, 5; 1, 2, 3). Dynamics include *p* and *mp*. The second system starts at measure 6. The right hand features a melodic line with slurs and fingerings (2). The left hand provides harmonic support with chords and single notes, including fingerings (5, 2, 4; 3, 5; 1, 3). Dynamics include *p*.

10

*rit.* *pp*

*ped.* \* 1 3 3 5 2 4 3 5 1 2 2 4 1 5 1

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### 10. Roma

Open your windows in Rome on a Sunday morning and it's the third act of TOSCA; bells, bells, bells, bells, BELLS....banging, clanging, jingling, jangling, calling, answering, ringing, tintinabulating from every corner of the city - the air is alive and quivering with the sounds of bells.



### Fast and noisy (♩ = c. 138)

Try doing these black key glissandi by turning the r.h. over and skimming along on the nails of all four fingers.

1

The whole piece on ONE Pedal. *p* (r.h.) *f*

*8va* (l.h.)

*8vb* (l.h.) *ped.* *loco*

Don't change Pedal right through the end

3

Try this with the fists. *p* *f*

*8vb* *loco*

8

8va

8vb

12

17

*mf* *p*

22

*p* *f*

8va (l.h.)

8vb (l.h.) loco

Remember! Don't change Pedal

27


*p* *f*

8va

8vb loco

33 *f* slightly detached

37 (poco) *sfz* *p* dying away *pp*

 \* Pedal OFF  
Ansedonia 07-02-1968



### 11. Tarquinia

Driving south to Rome on that most ancient of highways, the Via Amelia, the awesome sight of Tarquinia sweeps into view. The citadel atop that sheer cliff seems impregnable, yet its Etruscan defenders are long gone as are the Roman invaders and we, too, soon pass our way, leaving behind only the spectral echoes of those ignorant armies that clash by night.

1 Adagio (♩ = c. 56) *f* *pp* 6 6 6 3

7 *pp* *mp* *mf* *p* *pp* *f*

Ansedonia 06-27-1968





10

3 3 3 3 3 3 3 3 3 3 3 3

*mf* *diminuendo poco a poco*

3 5 4

13

*mp* *p*

*mp* *p*

16

*mf subito* *p* *mf*

*f*

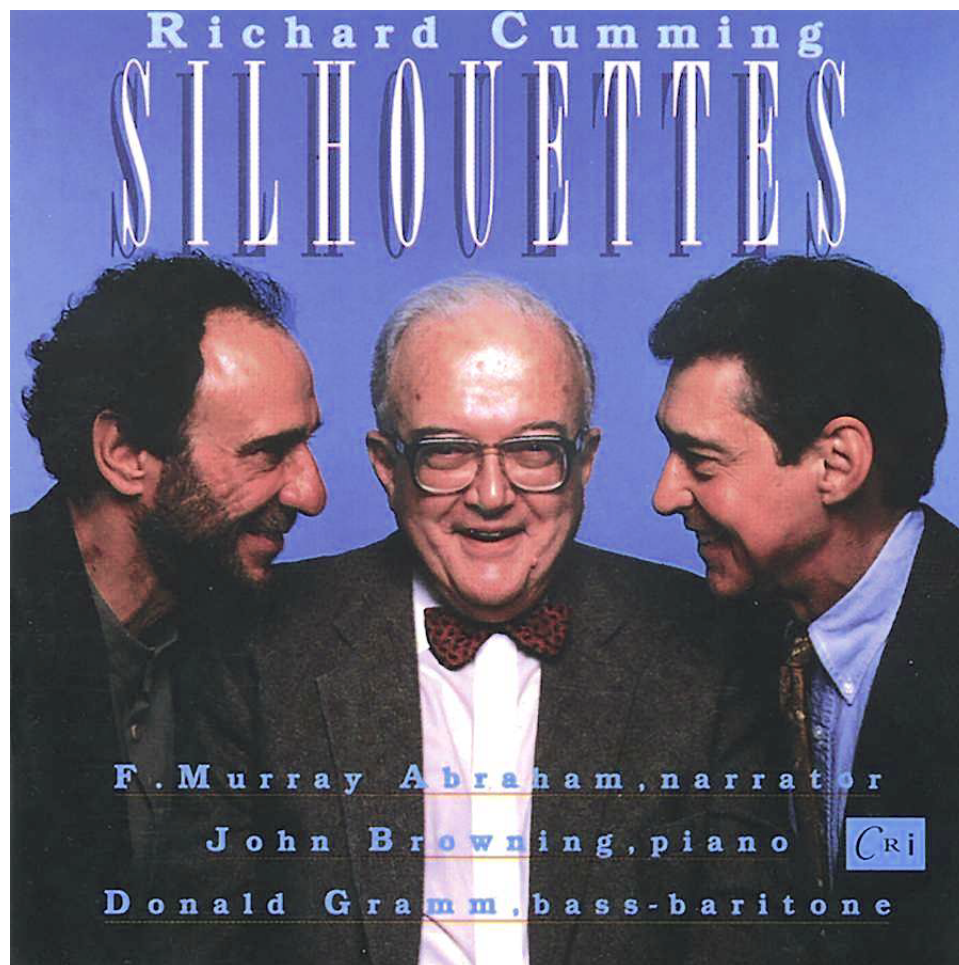
19

*p*

22

*mp* *ff*

*p*



*Silhouettes - Five Pieces for Piano* (1993)  
John Browning, Piano

*Postcards from Italy ("Cartoline")* (1968)  
F. Murray Abraham, narrator; Richard Cumming, piano

*Holidays - Five Pieces for Piano Four-hands* (1961)  
John Browning and Richard Cumming, piano

*The Knight's Page - for Recitation and Piano* (1953)  
F. Murray Abraham, narrator; Richard Cumming, piano

*We Happy Few - Ten Songs for Voice and Piano* (1963)  
Donald Gramm, bass-baritone; Richard Cumming, piano

**CD AVAILABLE ONLINE via the INTERNET:**

<https://www.discogs.com/ja/Richard-Cumming-F-Murray-Abraham-John-Browning-2-Donald-Gramm-Silhouettes/release/13900634>

<https://www.amazon.com/Richard-Cumming-Silhouettes-Postcards-four-hands/dp/B000005TZ7>

<https://www.prestomusic.com/classical/products/8065413--richard-cumming-silhouettes>

<https://open.spotify.com/album/7zCZb2u3OK0YpmIZrREIFZ>

<http://www.dramonline.org/albums/richard-cumming-silhouettes>

<https://www.worldcat.org/title/silhouettes/oclc/37915499> (for Library searches)