

**Paolo Serrao** (Filadelfia, in provincia di Catanzaro, 11 aprile 1830 – Napoli, 17 marzo 1907) probabilmente apprese i primi rudimenti musicali, specie la tecnica pianistica, da uno zio sacerdote di cui portava il nome, mostrando un talento notevole quando, a soli otto anni, eseguì uno dei Concerti per pianoforte ed orchestra di Daniel Steibelt in una serata data in onore del tenore Bocchi nel teatro di Catanzaro.

«L'incontro che fece presso il pubblico spinse quel Consiglio provinciale a proporlo al Ministro dell'Interno, per ottenergli dal Re, come eccezione, un posto gratuito nel Collegio di Musica, ove venne ammesso come alunno nel 1839», affidato, per la scuola di pianoforte, a Francesco Lanza allievo di Muzio Clementi.

Scrivono il Florimo che nel 1852 lasciò il Collegio e intraprese la sua carriera artistica dando lezioni di pianoforte «nel qual ramo era valentissimo, e sarebbe riuscito uno dei chiarissimi che brillano oggidì, se a questa specialità dell'arte si fosse esclusivamente dedicato».

Lo stesso anno Saverio Mercadante, direttore dell'istituto, lo scelse tra tanti allievi del Conservatorio per comporre l'opera semiseria *L'impostore* da mettersi in scena al Teatro del Fondo. Purtroppo quest'opera non fu rappresentata per un divieto imposto dalla polizia borbonica. Per il successo dovette aspettare il 1857 quando, nello stesso teatro napoletano, venne rappresentata l'opera semiseria *G. B. Pergolesi*.

**Paolo Serrao** (Filadelfia, Catanzaro province, 11 April 1830 - Naples, 17 March 1907) probably learned the first musical rudiments, especially the piano technique, from an uncle priest whose name he bore, showing a remarkable talent when, only eight years old, he performed one of Daniel Steibelt's Concerts for piano and orchestra during an evening given in honour of the tenor Bocchi in the theater of Catanzaro.

"The meeting he had with the public prompted that Provincial Council to propose him to the Minister of the Interior, to obtain from the King, as an exception, a free place in the College of Music, where he was admitted as a student in 1839", entrusted, for the piano school, to Francesco Lanza pupil of Muzio Clementi.

Florimo writes that in 1852 he left the Collegio and embarked on his artistic career giving piano lessons, "branch in which he was very talented, and he would have succeeded one of the very clear ones that shine today, if he had devoted himself exclusively to this specialty of art".

That same year Saverio Mercadante, director of the institute, chose him from among many students of the Conservatory to compose the semi-serious opera *L'impostore* to be staged at the Teatro del Fondo. Unfortunately, this work was not performed due to a ban imposed by the Bourbon police. For its success he had to wait until 1857 when, in the same Neapolitan theater, the semi-serious opera *G. B. Pergolesi* was performed.

# Notturmo

in Sib maggiore

all'egregia Pianista Signora LIVIA BONUCCI-CARLESIMO

Edizione moderna  
a cura di  
Emiliano Giannetti

Paolo Serrao  
(1830-1907)

**Andante sostenuto**

*Andante espress.*

First system of a piano score. The right hand features a melodic line with two triplet markings (3) and a *cresc.* instruction. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of a piano score. The right hand continues the melodic line with accents and a *stentate* instruction. The left hand features a bass line with a dashed line indicating a change in articulation. A *poco affrett. e cresc.* instruction is present.

Third system of a piano score. The right hand has a melodic line with accents and a *ten.* instruction. The left hand has a bass line with a *f* dynamic. A *dim. poco rall.* instruction is present. The system ends with a *p* dynamic.

Fourth system of a piano score. The right hand has a melodic line with a *dolciss.* instruction and a triplet marking (3). The left hand has a bass line with a *p* dynamic. A *Red.* instruction is present.

Fifth system of a piano score. The right hand has a melodic line with a *8va--* marking and a *p* dynamic. The left hand has a bass line with a *p* dynamic and a triplet marking (3). A *Red.* instruction is present.