

Intermezzo  
Sinfonico  
RUSTICANA  
aus  
Cavalleria  
von  
Pietro Mascagni

für Harfe  
M. 1.50 no.

V. Ricordi & Co. S.p.A.  
Milano - V. Veneto, 17310

... m. ba





# PIETRO MASCAGNI.


## CAVALLERIA RUSTICANA.

(Sizilianische Bauernehre)

Melodram in einem Aufzug. Dem gleichnamigen Volksstück von  
*G. Verga* entnommen von *G. Targioni-Tozzetti* und *G. Menasci*.

### Intermezzo sinfonico.

	Netto M
Für Klavier . . . . .	1,50
Für Klavier. Erleichterte Ausgabe ( <i>F. Brißler</i> ) . . . . .	1,50
Für Klavier zu vier Händen ( <i>F. Brißler</i> ) . . . . .	1,50
Für Gesang und Klavier. (Ave Maria) F-dur, Es-dur, C-dur . . . . .	1,50
Für Gesang, Klavier, Harmonium, Harfe, Violine und Violoncell ad libitum (F-dur) . . . . .	3,—
Für Violine und Klavier . . . . .	1,50
Für Violine und Orgel oder Harmonium ( <i>F. H. Schneider</i> ) . . . . .	1,50
Für Violoncell und Klavier . . . . .	1,50
Für Flöte und Klavier ( <i>J. Anderssen</i> ) . . . . .	1,50
Für Kornett und Klavier ( <i>F. R. Richter</i> ) . . . . .	1,50
Für Harmonium und Klavier ( <i>A. Reinhard</i> ) . . . . .	1,50
Für Violine, Violoncell und Klavier ( <i>Jos. Werner</i> ) . . . . .	2,—
Für zwei Violinen und Klavier ( <i>Jos. Werner</i> ) . . . . .	2,—
Für Violine oder Violoncell, Harmonium und Klavier ( <i>A. Reinhard</i> ) . . . . .	2,—
Für zwei Violinen, Bratsche, Violoncell und Klavier ( <i>Jos. Werner</i> ) . . . . .	2,50
Für Pariser Besetzung. Union No. 16 . . . . .	3,—
Für Mandoline ( <i>G. Gastoldi</i> ) . . . . .	,80
Für Mandoline . . . . .	,80
Für Mandoline und Gitarre ( <i>O. Schick</i> ) . . . . .	1,—
Für Mandoline und Klavier . . . . .	1,50
Für zwei Mandolinen, Mandola und Gitarre ( <i>O. Schick</i> ) . . . . .	1,50
Für zwei Mandolinen, Mandola und Klavier ( <i>O. Schick</i> ) . . . . .	1,50
Für Cymbal ( <i>Kun László</i> ) . . . . .	1,50
Für Harmonium ( <i>A. Reinhard</i> ) . . . . .	1,20
Für Normal-Harmonium ( <i>K. Kämpf</i> ) . . . . .	1,—
Für Harfe ( <i>M. Albano</i> ) . . . . .	1,50
Für Violine mit Begleitung einer zweiten Violine ad libitum ( <i>J. Weiß</i> ) . . . . .	1,—
Für Zither mit reiner Quintenstimmung ( <i>Fr. von Paula Ott</i> , Op. 71) . . . . .	1,—
Für Zither. Wiener Stimmung ( <i>Fr. von Paula Ott</i> , Op. 72) . . . . .	1,—
Für Zither. Münchener Stimmung ( <i>Fr. Gutmann</i> ) . . . . .	1,—
Für Streichquartett ( <i>A. Oelschlegel</i> ). Stimmen . . . . .	2,—
Für Orchester. Partitur . . . . .	1,50
Stimmen . . . . .	2,50
Jede Streichstimme . . . . .	,30
Für Infanterie-Musik ( <i>O. Brinkmann</i> ). Partitur . . . . .	1,50
Stimmen . . . . .	2,50
Für Blech-Musik. Partitur . . . . .	1,50
Stimmen . . . . .	2,50
Für österreichische Militär-Musik ( <i>J. N. Král</i> ). Partitur . . . . .	2,—



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# Intermezzo sinfonico aus Cavalleria Rusticana.

Andante sostenuto. (♩ = 54)

P. Mascagni.  
Für Harfe übertr. von M. Albani.

Harfe.

The musical score is written for Harp and consists of four systems of staves. Each system contains a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Andante sostenuto' with a quarter note equal to 54 beats per minute. The score includes various performance markings such as *pp*, *f*, *sf*, and *p*. Fingerings are indicated by numbers 1, 2, and 3. The first system shows a melodic line in the treble staff and a supporting bass line. The second system continues the melodic development with some chromaticism. The third system features a more active bass line with chords and a melodic line in the treble. The fourth system concludes with a final melodic phrase in the treble and a sustained bass line.

*f fraseggiando*

*cresc.* *sf*

*con forza*



*con forza*

*dim.* *sempre* *morendo*

*p* *pp*

*ppp* *In tempo.*

*f* *p* *ppp* *f* *p*

*pp*

*marcato il canto*

*legato ep*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a half note G4, followed by a series of eighth notes: A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The lower staff is in bass clef with the same key signature. It begins with a half note G2, followed by a series of eighth notes: A2, B-flat2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are dynamic markings *mf* and *f* above the staff, and a *4* below the staff.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and quarter notes, including a *mf* marking. The lower staff provides a harmonic accompaniment with eighth notes and quarter notes. A *f* marking is present above the staff.

The third system shows the continuation of the musical theme. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a rhythmic accompaniment. A *f* marking is visible above the staff.

The fourth system includes dynamic markings *m.d.* and *m.s.* in the lower right corner. The upper staff continues with a melodic line, and the lower staff continues with a rhythmic accompaniment. A *f* marking is present above the staff.

The fifth system concludes the musical piece on this page. The upper staff features a melodic line with eighth notes and quarter notes. The lower staff has a rhythmic accompaniment. A *f* marking is present above the staff.



The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a rhythmic accompaniment with eighth notes and rests. The key signature has one flat (B-flat).

The second system continues the piece. It features dynamic markings: *cresc.* (crescendo) in the first measure, followed by *sf* (sforzando) in the second and third measures. There are also accents (>) over several notes in the treble staff. The bass staff has some rests and eighth notes.

The third system shows a change in dynamics with *pp* (pianissimo) in the first measure. A long slur covers the first four measures of the treble staff. The dynamic shifts to *sf* (sforzando) in the fifth measure, and then to *f* (forte) in the sixth measure. The bass staff continues with eighth notes and rests.

The fourth system features the dynamic marking *calando* (ritardando) in the fifth measure. The treble staff has a series of beamed sixteenth notes. The bass staff has eighth notes and rests. The key signature remains one flat.

The fifth system includes dynamic markings: *pp* (pianissimo) in the first measure, *p* (piano) in the second measure, *sf* (sforzando) in the third measure, and *f* (forte) in the fourth measure. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment with eighth notes and rests.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic pattern in the right hand with many beamed notes, and a simpler bass line in the left hand. The tempo marking *calando* is placed above the right-hand staff.

Second system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand has a steady bass line. Dynamic markings *pp* and *p* are present. The tempo marking *rall. e dim. sempre* is placed above the right-hand staff.

Third system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand has a steady bass line. A dynamic marking *pp* is present.

Fourth system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand has a steady bass line. Dynamic markings *pp* and *ppp* are present.

Fifth system of musical notation. The right hand continues with the complex rhythmic pattern. The left hand has a steady bass line. Dynamic markings *ppp* and *rall.* are present. The tempo marking *m. s.* is placed above the right-hand staff.





# PIETRO MASCAGNI.

## CAVALLERIA RUSTICANA.

(Sizilianische Bauernehre)

Melodram in einem Aufzug. Dem gleichnamigen Volksstück von *G. Verga* entnommen von *G. Targioni-Tozzetti* und *G. Menasci*.

Vollständiger Klavier-Auszug mit deutschem und italienischem Text. . . . . Netto M 12,—  
Vollständiger Auszug für Klavier allein mit beigelegtem deutschen Text. . . . . 8,—  
Vollständiger Auszug für Klavier zu vier Händen. . . . . 12,—  
Text der Gesänge . . . . . —,60

	Netto M		Netto M
No. 1. <b>Siciliana:</b> O Lola, rosengleich blühen deine Wangen (O Lola bianca come fior di spino). Für Tenor. F-moll . . . . .	1,50	<b>Kleine Fantasie.</b> Für Klavier ( <i>J. Azzoni</i> ) . . . . .	1,50
No. 1bis. — Für tiefere Stimme. D-moll . . . . .	1,50	<b>Kleine Fantasie.</b> Für Violine und Klavier ( <i>Jos. Werner</i> ) . . . . .	1,80
No. 2. <b>Alfios Lied:</b> Rossestampfen, Peitschenknall (Sortita di Alfio: Il cavallo scalpita). Für Bariton . . . . .	1,80	<b>Gebet.</b> Für Normal-Harmonium ( <i>K. Kämpf</i> ) . . . . .	1,—
No. 3. <b>Romanze der Santuzza:</b> Als euer Sohn einst lortzog (Romanza di Santuzza: Voi lo sapete, o mamma). Für Sopran. E-moll . . . . .	1,50	<b>Intermezzo sinfonico.</b> Siehe Spezial-Verzeichnis.	
No. 3a. — Orchesterbegleitung. Stimmen . . . . .	8,—	<b>Lolas Lied.</b> Für Klavier ( <i>B. Wolff</i> ) . . . . .	1,—
Jede Streichstimme . . . . .	1,—	Für Klavier zu vier Händen ( <i>B. Wolff</i> ) . . . . .	1,—
No. 3bis. — Für tiefere Stimme. D-moll . . . . .	1,50	<b>Melodien.</b> Für Harmonium ( <i>A. Reinhard</i> ) . . . . .	2,—
No. 4. <b>Lolas Lied:</b> O süße Lilie (Stornello di Lola: Fior di giaggiolo). Für Sopran. F-dur . . . . .	1,50	Für Mandoline und Klavier ( <i>G. P. Rusca</i> ) . . . . .	2,—
No. 4bis. — Für tiefere Stimme. D-dur . . . . .	1,50	<b>Potpourri.</b> Für Klavier ( <i>F. Brißler</i> ) . . . . .	3,—
No. 5. <b>Duett</b> (Santuzza und Turiddu): Nun! Da siehst du — Nein! nein, Turiddu (Ahl lo vedi — No, no Turiddu). Für Sopran und Tenor . . . . .	2,50	Für Klavier in leichterer Spielart ( <i>B. Wolff</i> ) . . . . .	2,50
No. 5bis. <b>Liebesklage:</b> Nein! Nein! Turiddu, du kannst mich nicht treulos verlassen (Lamento d'amore: No, no, Turiddu, rimani ancora — Love's Complaint: Stay, stay, Turiddu, why art thou so cold and unheeding). Für Sopran . . . . .	1,50	Für Klavier zu vier Händen ( <i>F. Brißler</i> ) . . . . .	3,—
No. 6. <b>Trinklied:</b> Die Becher füllt mit Wein — Schäumt der süße Wein (Brindisi: Beviamone un bicchie — Viva il vino). Für Tenor. G-dur . . . . .	1,50	Für Klavier zu vier Händen in leichterer Spielart ( <i>B. Wolff</i> ) . . . . .	3,—
No. 6a. — Orchesterbegleitung. Stimmen . . . . .	10,—	Für Violine und Klavier . . . . .	3,—
Jede Streichstimme . . . . .	1,—	Für Flöte und Klavier . . . . .	3,—
No. 6bis. — Für tiefere Stimme. E-dur . . . . .	1,50	Für Zither ( <i>Ed. Hoenes</i> ) . . . . .	1,50
No. 7. <b>Osterhymne:</b> Laßt uns preisen den Herrn (Inno di Pasqua: Innegiamo, il Signor — Easter Hymn: O rejoice that the Lord). Für Sopran . . . . .	1,50	Für Pariser Besetzung. Union No. 4 . . . . .	3,—
No. 8. <b>Turiddu's Abschied</b> von der Mutter: Schützt die arme Santa (Addio di Turiddu: Voi dovrete fare — Turiddu's Farewell: Guard my poor Santa). Für Tenor . . . . .	1,50	Für Salon-Orchester. Walhalla No. 95 . . . . .	5,—
<b>Ave Maria</b> (intermezzo sinfonico): Mutter Maria, schaff' mir Rat (Ave Maria, madre Santa). Für Sopran. F-dur . . . . .	1,50	<b>Romanze der Santuzza.</b> Für Klavier ( <i>B. Wolff</i> ) . . . . .	1,—
Für Sopran. F-dur. Mit Begleitung von Klavier, Harmonium, Harfe, Violine und Violoncell ad libitum . . . . .	3,—	<b>Siciliana.</b> Für Violoncell und Klavier oder Harfe ( <i>K. Hessel</i> ) . . . . .	1,50
Für Mezzo-Sopran. Es-dur . . . . .	1,50	<b>Szenen.</b> Für Harmonium und Klavier ( <i>A. Reinhard</i> ) . . . . .	3,—
Für Alt oder Bariton. C-dur . . . . .	1,50	<b>Szene und Gebet.</b> Für zwei Klaviere zu acht Händen . . . . .	4,—
<b>Fantasie.</b> Für Violine und Klavier ( <i>G. Paepke</i> ) . . . . .	3,—	<b>Szene und Lolas Lied.</b> Für Normal-Harmonium ( <i>K. Kämpf</i> ) . . . . .	1,20
<b>Fantasie.</b> Für Violoncell und Klavier ( <i>Jos. Werner</i> ) . . . . .	2,50	<b>Trascrizioni.</b> Per Mandolino solo ( <i>G. Gastoldi</i> ).	
<b>Große Fantasie.</b> Für Klavier . . . . .	3,—	1. Siciliana . . . . .	—,80
Für Pariser Besetzung. Union No. 38 . . . . .	6,—	2. Coro d'introduzione . . . . .	—,80
Für Orchester ( <i>K. Rlegg</i> ). Stimmen mit Direktionsstimme . . . . .	10,—	3. Preghiera . . . . .	—,80
Jede Streichstimme . . . . .	—,80	4. Sortita di Alfio . . . . .	—,80
Für infanterie-Musik ( <i>A. Urbach</i> ). Stimmen mit Direktionsstimme . . . . .	10,—	5. Romanza di Santuzza . . . . .	—,80
Für Blech-Musik ( <i>L. Lehmann</i> ). Stimmen mit Direktionsstimme . . . . .	6,—	6. Duetto Santuzza e Turiddu . . . . .	—,80
		7. Duetto Santuzza e Alfio . . . . .	—,80
		8. Intermezzo . . . . .	—,80
		9. Brindisi . . . . .	—,80
		10. Addio di Turiddu . . . . .	—,80
		<b>Trinklied.</b> Für Klavier ( <i>B. Wolff</i> ) . . . . .	1,—
		Für Klavier zu vier Händen ( <i>B. Wolff</i> ) . . . . .	1,—
		<b>Vorspiel.</b> Für Normal-Harmonium ( <i>K. Kämpf</i> ) . . . . .	1,20
		<b>Vorspiel und Siciliana.</b> Für Klavier . . . . .	2,—
		Für Klavier zu vier Händen ( <i>F. Brißler</i> ) . . . . .	2,50
		Für zwei Klaviere zu vier Händen ( <i>E. Kronke</i> ). Partitur-Ausgabe . . . . .	2,50
		Für Violine und Klavier ( <i>A. Wilhelmy</i> ) . . . . .	2,50
		Für Salon-Orchester. Walhalla No. 1 . . . . .	5,—
		Für Orchester. Partitur . . . . .	3,—
		Stimmen . . . . .	6,—
		Jede Streichstimme . . . . .	—,50
		Für infanterie-Musik ( <i>O. Brinkmann</i> ). Partitur . . . . .	3,—
		Stimmen . . . . .	6,—
		Für Blech-Musik. Partitur . . . . .	3,—
		Stimmen . . . . .	6,—
		Für österreichische Militär-Musik ( <i>J. N. Král</i> ). Partitur . . . . .	3,—









# Intermezzo sinfonico aus Cavalleria Rusticana.

Andante sostenuto. (♩ = 54)

P. Mascagni.  
Für Harfe übertr. von M. Albano.

Harfe.

The musical score is written for Harp and consists of five systems of staves. The first system is marked *pp* and features a melodic line in the right hand with fingerings 1, 2, 3 and a bass line with fingerings 3, 2, 3. The second system begins with a *sf* dynamic and includes a triplet of eighth notes in the right hand with fingerings 1, 2, 3. The third system contains a *pp* dynamic and a triplet of eighth notes in the right hand with fingerings 2, 1, 2, 4, 3. The fourth system features a *ppp* dynamic and a triplet of eighth notes in the right hand with fingerings 1, 1, 1, 2. The fifth system concludes with a *pp* dynamic and a triplet of eighth notes in the right hand with fingerings 1, 1, 1, 2. The score includes various dynamic markings such as *pp*, *sf*, *ppp*, and *p*, along with articulation marks like accents and slurs.

*f fraseggiando*

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by a half note F4, and then a half note E4. The bass staff features a series of chords, primarily triads and dyads, moving in a descending sequence. The tempo and dynamics are marked as *f fraseggiando*.

The second system continues the musical piece. The treble staff has a half note D4, followed by a half note C4, and then a half note B3. The bass staff continues with chords, showing a consistent rhythmic pattern. The dynamics remain *f*.

The third system shows more complex chordal structures in the bass staff, with some chords containing four notes. The treble staff continues with a half note A3, followed by a half note G3, and then a half note F3. The dynamics are still *f*.

*cresc.* *sf*

The fourth system is marked with *cresc.* and *sf*. The treble staff has a half note E3, followed by a half note D3, and then a half note C3. The bass staff features a series of chords that increase in density and volume. The dynamics are *sf*.

*con forza*

The fifth system is marked with *con forza*. The treble staff has a half note B2, followed by a half note A2, and then a half note G2. The bass staff continues with chords, maintaining the *con forza* dynamic. The piece concludes with a final chord in the bass staff.



*con forza*

This system contains the first two staves of music. The upper staff features a melodic line with accents and slurs, while the lower staff provides a rhythmic accompaniment with chords and moving lines. The dynamic marking *con forza* is placed at the beginning.

*dim. sempre* *morendo*

*p* *pp*

This system contains the third and fourth staves. The upper staff continues the melodic development with a *dim. sempre* instruction. The lower staff features a steady accompaniment. The dynamic markings *p* and *pp* are indicated.

*In tempo.*

*ppp* *ppp*

This system contains the fifth and sixth staves. The upper staff has a melodic line with a *In tempo.* marking. The lower staff features a very soft accompaniment with *ppp* markings.

*sf* *p* *ppp* *sf* *p*

This system contains the seventh and eighth staves. The upper staff has a melodic line with dynamic markings *sf*, *p*, *ppp*, *sf*, and *p*. The lower staff features a very soft accompaniment with *ppp* markings.

*pp*

This system contains the ninth and tenth staves. The upper staff has a melodic line with a *pp* marking. The lower staff features a very soft accompaniment with *pp* markings.

*marcato il canto*

*legato ep*

*m.d.*

*m.s.*



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. There are some rests in the upper staff.

The second system continues the piece. It includes dynamic markings: *cresc.* (crescendo) in the first measure, and *sf* (sforzando) in the second and third measures. There are also accents (>) over several notes. At the bottom of the system, there are two '4' characters, possibly indicating a measure count or a specific performance instruction.

The third system features a long slur spanning across the first two measures of the upper staff. Dynamic markings include *pp* (pianissimo) in the first measure, and *sf* (sforzando) in the second and third measures. The accompaniment remains dense and rhythmic.

The fourth system includes the marking *calando* (ritardando) in the second measure of the upper staff. The music continues with its characteristic complex rhythmic patterns.

The fifth system features a variety of dynamic markings: *pp* (pianissimo) in the first measure, *p* (piano) in the second measure, *sf* (sforzando) in the third measure, and *f* (forte) in the fourth measure. The piece concludes with a strong, accented note.

calando

pp p rall. e dim. sempre

p

pp pp

pp rall. m. s.