

FULL CONDUCTOR SCORE

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Intermezzo Sinfonico

from Cavalleria Rusticana

Pietro Mascagni

Arranged by
Robert Longfield

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Instrumentation

Conductor Score	1
Violin I.....	15
Violin II	15
Violin III (Viola substitute)	3
Viola.....	6
Cello.....	5
Bass.....	5
Piano.....	1

Program Notes

Intermezzo Sinfonico is an instrumental interlude in the opera **Cavalleria Rusticana** (translated *rustic chivalry*) composed by Pietro Mascagni (1863-1945). This opera, Mascagni's first, won first prize in a competition for young Italian composers, and was written in the short span of two months. Premiered in Rome in 1890, it was an immediate success, and it became the most well-known of Mascagni's fifteen operas. Mascagni died almost penniless in 1945 in liberated Rome.

The **Intermezzo Sinfonico** is one of the most widely recognized passages in all of opera. An instrumental piece, it was used in the opera to denote the passage of time. It has been quoted in several films, including "Raging Bull" and "The Godfather Part III."

Notes to the Conductor

This arrangement of Mascagni's **Intermezzo Sinfonico** makes one of operas most well-known melodies accessible to young musicians. The emphasis throughout should be on long, flowing bow strokes, and expressive playing.



About the Composer



Pietro Mascagni, (born December 7, 1863, Livorno, Kingdom of Italy—died August 2, 1945, Rome, Italy), Italian operatic composer, one of the principal exponents of *verismo*, a style of opera writing marked by melodramatic, often violent plots with characters drawn from everyday life.

Mascagni studied at the conservatory at Milan, but, unable to submit to the discipline of his master, Amilcare Ponchielli, he left to join a traveling opera company. In 1889 he won the first prize in a competition with his one-act opera *Cavalleria rusticana*, based on a Sicilian melodrama by Giovanni Verga. It was produced at the Teatro Costanzi, Rome, on May 17, 1890, and was an instant success; it subsequently maintained its popularity, usually being given with Ruggero Leoncavallo's one-act *Pagliacci*. *Le maschere* (1901), reviving the commedia dell'arte, is musically superior, though it had little success. Mascagni succeeded Arturo Toscanini as musical director of La Scala, Milan, in 1929. Among Mascagni's other operas are *L'amico Fritz* (1891), *Iris* (1898), and *Nerone* (1935), the last glorifying Benito Mussolini.

About the Arranger



Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan.

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INTERMEZZO SINFONICO

from Cavalleria Rusticana

Conductor
ARC-7071-00

Pietro Mascagni
arr. Robert Longfield

Andante sostenuto (♩ = 54)

Violin I
p espress.

Violin II
p

Violin III
(Viola substitute)
p

Viola
p

Cello
p

Bass

Piano
Piano or Synthesizer with Harp setting

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Pno.

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12 *Solo or Soli*

Vln. I *p dolce* *mp*

Vln. II *p dolcissimo* *mp*

Vln. III *p dolcissimo* *mp*

Vla. *p dolcissimo* *mp*

Vc. *p dolcissimo* *mp*

Bass

Pno.

20 *All*

Vln. I *p* *cresc.* *mp*

Vln. II *p* *cresc.* *mp*

Vln. III *p* *cresc.* *mp*

Vla. *p* *cresc.* *mp*

Vc. *p* *pizz.* *cresc.* *mp*

Bass *p* *p* *cresc.* *mp*

Pno. *p* *cresc.* *mp*

28

Vln. I *p* *mf*

Vln. II *p* *mf*

Vln. III *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Bass *p* *mf*

Pno. *p* *mf*

24 25 26 27 28 29

Vln. I *mp* *p* *f* *mp*

Vln. II *mp* *p* *f* *mp*

Vln. III *mp* *p* *f* *mp*

Vla. *mp* *p* *f* *mp*

Vc. *mp* *p* *f* *mp*

Bass *mp* *p* *f* *mp*

Pno. *mp* *p* *f* *mp*

30 31 32 33 34 35

36

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vln. III *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Bass *f* *mp* *f*

Pno. *f* *mp* *f*

36 37 38 39 40 41 42

44 *rit.*

Vln. I *mp* *dim. sempre* *p* *pp*

Vln. II *mp* *dim. sempre* *p* *pp*

Vln. III *mp* *dim. sempre* *p* *pp*

Vla. *mp* *dim. sempre* *p* *pp*

Vc. *mp* *dim. sempre* *p* *pp*

Bass *mp* *dim. sempre* *p* *pp*

Pno. *mp* *dim. sempre* *p* *pp*

43 44 45 46 47 48