

Kuhe, Caval. rust.

Pietro Mascagni

CAVALERIA
RUSTICANA
(Rustic Chivalry)

W. KUHE

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FANTASIA

ON AIRS FROM

CAVALLERIA RUSTICANA

PIETRO MASCAGNI.

(Easter Hymn.)

Maestoso.

PIANO.

f *Il basso pesante* *p*

f *f* *ff* *dim.*

p

dim. *f*



First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A crescendo marking is present.

poco a poco cresc.



Second system of musical notation. The right hand continues the melodic development, and the left hand maintains the eighth-note accompaniment. A fortissimo and acceleration marking is present.

ff ed accelerando



Third system of musical notation. The right hand plays a series of chords, and the left hand continues the eighth-note accompaniment. A fortissimo marking is present.

fff



Fourth system of musical notation. The right hand plays a series of chords, and the left hand continues the eighth-note accompaniment. A fortissimo marking and a decrescendo marking are present.

tutta la forza

dim.



Fifth system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, and the left hand plays a steady eighth-note accompaniment. A fortissimo and tempo change marking are present.

Più vivo.

f

rall.

martellato *sempre accel.* **ff**

brillante *p poco rall.*

(Santuzza's Romance.)

Largo assai sostenuto.

p *f appassionato* *dim.*

dim. *p* *p plaintivo*



First system of musical notation. The treble staff features a melody with triplets and a fermata, while the bass staff provides harmonic support with chords and moving lines. The tempo/mood is marked *con tristezza*. The system concludes with a forte *f* dynamic.



Second system of musical notation. The treble staff continues the melodic line with a fermata and a triplet. The bass staff features a triplet and a fermata. The tempo/mood is marked *sempre f*. The system concludes with a triplet and a fermata.



Third system of musical notation. The treble staff features a melody with a fermata. The bass staff features a melody with a triplet and a fermata. The tempo/mood is marked *Andante molto sostenuto.* The system concludes with a triplet and a fermata.



Fourth system of musical notation. The treble staff features a melody with a triplet and a fermata. The bass staff features a melody with a triplet and a fermata. The system concludes with a triplet and a fermata.



Fifth system of musical notation. The treble staff features a melody with a triplet and a fermata. The bass staff features a melody with a triplet and a fermata. The tempo/mood is marked *animando*. The system concludes with a triplet and a fermata.

f molto cresc. ed accel. *ff p*

(Intermezzo.)
Andante sostenuto.

molto rall. *mf con molto espress.*

molto rall. *mf con molto espress.*

molto rall. *mf con molto espress.*

molto rall. *mf con molto espress.*

First system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *f* (forte). The piece is in a key with two flats and common time.

Second system of musical notation. Treble and bass staves. Dynamics: *f* (forte). Continuation of the first system.

Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *f* (forte). Includes markings for *Red.* (Reduction) and asterisks (*).

Fourth system of musical notation. Treble and bass staves. Dynamics: *f* (forte). Includes markings for *Red.* (Reduction) and asterisks (*).

Fifth system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *mf* (mezzo-forte). Includes markings for *Red.* (Reduction) and asterisks (*). The tempo/mood changes to *Andante*.

(Siciliana.)
Andante.

mf ben cantando

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a separate staff for strings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system includes the marking *string.* above the string staff. The second system includes the marking *ad.* below the bass staff. The third system includes the markings *f rall.* and *a tempo* above the string staff. The fourth system includes the marking *string.* above the string staff. The fifth system includes the marking *a tempo* above the bass staff. The sixth system includes the marking *poco rit.* above the string staff.

The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The string part is often played in a sustained, harmonic manner, while the piano part features more complex rhythmic figures.

a tempo

f

p

ff

pp

lusingando

Red.

*

8

8

The musical score is written for piano on five systems of grand staves. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with the tempo marking 'a tempo' and a forte 'f' dynamic. The second system features a piano 'p' dynamic. The third system starts with a fortissimo 'ff' dynamic. The fourth system includes a pianissimo 'pp' dynamic and an '8' marking above a triplet. The fifth system concludes with the 'lusingando' marking. Various performance instructions are present, including 'Red.' (likely 'Reduction') and asterisks (*) indicating specific notes or chords. The notation includes a variety of note values, rests, and articulation marks.

Più animato.

sempre pp e con grazia

rit.

(Duetto.)

Andante appassionato.

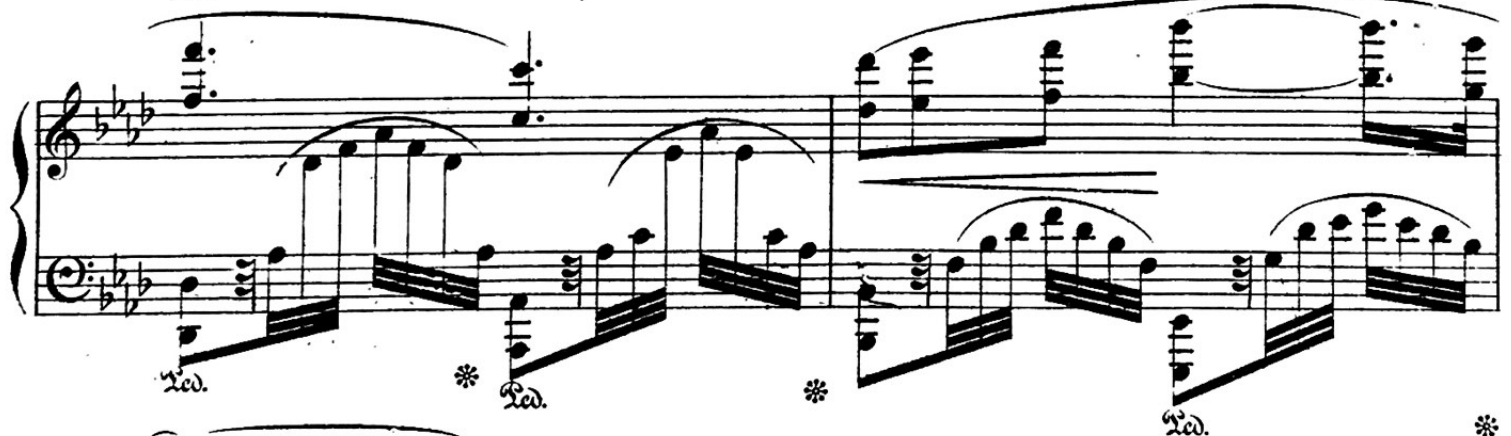
mf

f

con abbandone

dolce

dolce



(Drinking Song.)
Più vivo.

First system of musical notation. The key signature has one sharp (F#). The time signature is 2/4. The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The tempo is marked "Più vivo". The dynamics include *p* and *sf* (sforzando), with a crescendo leading to *a poco*.

Second system of musical notation. The key signature has one sharp (F#). The time signature is 2/4. The music continues with a melody in the right hand and a bass line in the left hand. The tempo is marked "Più vivo". The dynamics include *cresc. ed accel.* (crescendo and acceleration), *ff* (fortissimo), and *strepitoso* (tumultuous). The system ends with a repeat sign.

Third system of musical notation. The key signature has one sharp (F#). The time signature is 2/4. The music continues with a melody in the right hand and a bass line in the left hand. The tempo is marked "Moderato con allegrezza". The dynamics include *f* (forte) and *Lunga pausa* (long pause). The system ends with a repeat sign.

Fourth system of musical notation. The key signature has one sharp (F#). The time signature is 2/4. The music continues with a melody in the right hand and a bass line in the left hand. The dynamics include *f* (forte) and *Lunga pausa* (long pause). The system ends with a repeat sign.

Fifth system of musical notation. The key signature has one sharp (F#). The time signature is 2/4. The music continues with a melody in the right hand and a bass line in the left hand. The dynamics include *mf* (mezzo-forte) and *f* (forte). The system ends with a repeat sign.

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The tempo marking *giocosso* is placed above the right hand.

Second system of the piano piece. The tempo marking *animato* is placed above the right hand. The music continues with similar rhythmic patterns.

Third system of the piano piece. It begins with a *rit.* (ritardando) marking, followed by a return to *a tempo*. The tempo marking *a tempo* is placed above the right hand.

Fourth system of the piano piece. It concludes with the instruction *Più vivo quasi* above the right hand. The tempo marking *ff rit. e molto rinfz.* is placed above the right hand.

Fifth system of the piano piece. It begins with the tempo marking *Allegro.* above the right hand. The tempo marking *marcato* is placed above the right hand. The system concludes with a *fff* (fortissimo) marking and a first ending bracket labeled *1*.

CAVALLERIA

RUSTICANA

BY

PIETRO MASCAGNI.

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Scitiliana.

20.	Violon and Piano	3	0
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22.	Cornet and Piano	3	0

Grand Fantasia.

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30.	(F. Brissler), Piano Solo		4 0
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34.	Violin, Violoncello and Piano (E. Bastini)		6 0
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39.	Piano Solo (Easy)	4	0
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42.	Violoncello and Piano	4	0
43.	Flute and Piano	4	0
44.	Cornet and Piano	4	0
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46.	Two Violins and Piano	4	0
47.	Two Violins, Viola, Violoncello, and Piano	5	0
48.	Piano, Violin, Viola, and Violoncello	4	0
49.	String Quartet	4	0
50.	Harmonium	4	0
51.	Harmonium and Piano	4	0
52.	Violin, Harmonium, and Piano	4	0
53.	Violoncello, Harmonium, and Piano	4	0
54.	Zither	3	0
55.	Harp	4	0
56.	Organ	4	0
57.	Mandoline and Piano	4	0
58.	Two Guitars (or Mandoline and Guitar)	4	0
59.	Banjo Solo (or Banjo and Piano)	4	0
60.	Full Orchestra	net	5 0
	Separate Parts, each		0 6
61.	Military Band	5	0
	Separate Parts, each		0 6
62.	Brass Band	5	0
	Separate Parts, each		0 6
63.	Two (or three) Mandolines, Mandola, Guitars (one or several) and Bass (or Mandolincello) ad lib		5 0
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Various Arrangements.

64.	Lola's Song, for Piano	3	0
65.	" for Piano Duet	4	0
66.	Drinking Song, for Piano	8	0
67.	" for Piano Duet	4	0
68.	Santuzza's Romance, for Piano	8	0
69.	Scene and Prayer, for 2 Pianos, 8 hands	7	6

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