

EDITORIAL NOTES

Back in 2010, while studying cello performance in Sion, Switzerland, with my professor Marcio **Carneiro**, I was tasked to create a program for a friend's wedding where a cello quartet would have played during the ceremony. One of the pieces that were arranged in those days was the renowned *Intermezzo Sinfonico* from Pietro **Mascagni's** opera *Cavalleria rusticana*. Those were my first days as a professional music engraver, and seeing those scores now draws a mischievous smile on my face. They are both proof of all the progress done until today, and a sharp reminder to always keep the desire for improvement lit and awake. As German cellist Friedrich August **Kummer** wrote in the introduction to his *Violoncello School*, one needs to be careful because stasis is the first step towards going backwards. For this reason, while acknowledging all the good those scores did at the time, and being grateful for having had the chance to work on them, I decided to start anew.

While browsing through the sources needed to re-arrange this piece, I stumbled upon the original autograph by **Mascagni** (1863–1945), who wrote this *Intermezzo* for piano solo in October 1888—the opera would be premiered two years later. I immediately noticed how dynamics and tempo markings were dramatically different from the orchestral version I based my original arrangement from. This was enough to prompt me to create three different editions from the piece. One reproducing the piano solo autograph (ASE 0055), one reproducing the first edition of the full score and parts for the orchestral version (ASE 0058), and, finally, one containing full score and parts for my personal arrangement for cello ensemble (ASE 0057), this time based on the autograph.

Piano solo

The original autograph by Pietro **Mascagni** shows a beautiful and clear handwriting, almost devoid of corrections and afterthoughts. There is a richness of dynamics and gradual tempo changes that can't just be found even in his orchestration that would have followed shortly afterward. I tried to respect all markings, but decided to simplify duplicated dynamics when they did not add anything relevant to the musical message.

Orchestral version

This version reproduces the full orchestral score of

the *Intermezzo sinfonico* and comes bundled with a full set of parts ready for performance. The most notable editorial change is the hiding of bowing suggestions in the full score that, I think, do not help the conductor in this context. They have been kept in the separate string parts, though.

Cello ensemble

This personal arrangement strives to keep the symphonic character of the piece alive by giving each cello voice a specific role, as if they had to reproduce one (or more) of the orchestral instruments. It is in four distinct cello parts, with the suggested minimum ensemble set to eight cellists. This is due to the almost constant division of the II, III, and IV parts. If your ensemble is smaller, though, I can suggest some workarounds to make the piece still playable:

- © The fourth cello part is split only in the second half of the piece, with the lower part simply doubling the bass line. It can be played as successfully by a single cellist, possibly integrating the lower notes in their arpeggio runs.
- © The second division of the third cello part is also focused on following the bass line most of the time, becoming optional if (wo)manpower is at a premium.
- © The second cello's division, instead, is crucial, and should stay, bringing the minimum to five cellists. It could still work without the lower line, but one risks losing on harmonic depth.

My original arrangement, from 2011, managed to be kept for four cellists because it thoroughly ignored the organ part in the orchestra. I believe this new version sounds much more epic, but I will consider creating a further reduction if there is enough interest.

About this edition

This is the first edition of a new series dedicated to Italian music. It can contain music by Italian composers, or by composers who thought about the *Bel Paese* when writing.

The Editor

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