PERFORMING PIETRO MASCAGNI'S CAVALLERIA RUSTICANA

A comparison of the published score with the composer's recording from 1940

by

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Introduction

Ascoltatrici ed ascoltatori gentili, sono Pietro Mascagni, e vi rivolgo la parola per dirvi che la mia Cavalleria Rusticana compie i cinquanta anni, ed è legata nella mia memoria a tante dimostrazioni di simpatia, che non ho potuto resistere all'invito della nobile Voce del Padrone, che mi sono deciso a presentarla in dischi per intero, e per la prima volta sotto la mia personale direzione. La mia creatura che prende vita dagli artisti più celebrati, e da masse orchestrali e corali che non hanno rivali nel mondo, rimarrà pertanto quale immagine mia, meglio e più di qualsiasi ritratto con firma autografa. Ed io, che di autografi ne ho fatti tanti, non ne ho mai rilasciato alcuno con maggior piacere, perché è il più vivo che si possa dare, ed è quello che meglio mi rappresenta nella doppia veste di autore e di direttore della musica mia. Vi saluto cordialmente prima di alzare la bacchetta.[1]

These words are the first sounds heard on this recording, spoken with great pride and aplomb by the conductor and composer, Pietro Mascagni. This recording, made almost exactly fifty years after the fortuitous premiere on May 17, 1890.[2] The twenty-seven-year-old composer became a celebrity overnight after beating out seventy-one other operas in a competition held by the publishing house Sonzogo.[3] Indeed, to this day the popularity of this opera is extraordinary, and it is sung in opera houses the world over.

These words are also important to the validity of this document, as they provide the legitimacy needed to take this recording and what it offers to the listener seriously. An astonishing number of differences, changes, modifications, contradictions, etc. will be shown to be heard in this recording from the printed score. However, the purpose of this study stems from the fact that Mascagni felt so strongly that this recording showed what he believed to be his

[1] Dear Ladies and Gentlemen who are listening: I am Pietro Mascagni, and I am happy to say that my "Cavalleria rusticana" is now fifty years old, and is associated in my memory with so many demonstrations of public sympathy that I could not resist the invitation of the noble "La Voce del Padrone", and decided to present [the entire opera] recorded for the first time under my direction. My creation, which will take life through these celebrated artists and an orchestra and chorus that have no rivals in the world, will remain therefore as my self-portrait, better and more than any picture with my signature. And I, who have signed many autographs, have never issued one with such pleasure, for this is the most vivid one that I can offer, and it is the one that best represents me in the double role of composer and conductor of my music. I greet you most cordially before lifting my baton.
[2] Michele Girardi, *Cavalleria Rusticana* (Grove Music Online, 2001).
[3] ibid.

likeness with more exactitude than “any picture with my signature”. Or, in other words, this recording presented a version of this opera that best exemplified how the composer wished the piece to be sung and played in 1940. One certainly could not have done better than to have the orchestra and musicians of La Scala, as well as the all-star cast assembled for this recording.

The aim of this document is to provide a comparison between these two important sources, namely the first printed edition of the score, and this recording. When dealing with music, it is almost an impossibility to be completely objective. However, an attempt will be made for the main part of this document to present information as unbiased and scientific as possible. No other sources or opinions will be discussed, in the hopes that the discussion between these two sources will provide enough interesting data. Afterwards, a conclusion with opinions will be presented based off this collected data.

Methodology

Before one can make deductions, a systematic and categorical analysis of the audio recording provided by Mascagni is crucial. This document describes the differences between what is printed in Sonzogno original edition, and what was performed under the direction of the composer. The Sonzogo edition was chosen as it is the original publisher, and most likely the edition which was used for the recording.

In order to reference specific moments in the music, measures will be identified by citing first the page, the system, and then the measure, i.e. 1/1/1. If the measure is calculated in half, .5 will be used, i.e. 1/1/1; 1/1/1.5; 1/1/2, etc. If more than half of the beat is used, a number after a decimal will be used to specify which beat is being calculated, i.e. 1/1/1.1; 1/1/1.2; 1/1/1.3, etc.

The following formula will be employed regarding determining the specific tempos which were employed in the 1950 recording: $MM = 60n/t$, where MM is the metronome marking in beats per minute, n is the number of beats which the sample encompasses, and t is the length of the sample in seconds. Using the software Audacity, specific starting and ending points were able to be obtained both visually and audially, which were then entered into a Microsoft Excel file which made the computations.

Chapter I: Preludio e Siciliana

From the opening bars of the opera, we see immediately several differences between the recording and the score. The opening f" of the first violins is begun at nulla, so much so that if one looks at the recording as an audio wave, it is hard to see the beginning of this note visualized.[4] The note then begins to grow as the other string voices enter, and by the second bar of the piece, we are certainly at a louder decibel level than the first bar. All this nuance, of course, is simply marked "pp" or "pp dolce e religioso" for all the entrances of the strings. There is a clear crescendo employed in 1/1/3 for all the strings which is unmarked in any score. We also hear his interpretation of the dynamics in 2/1/1—2, which is a clear deviation from what is printed. The c"' in the first violins is played slightly tenuto, which allows for a decrescendo to happen on that one note, and for the consequential notes of the passage to be all played around a piano dynamic. While the sforzando is observed in 2/1/1, the pp as indicated on beat four is not only not employed, but reversed; we hear the music louder on the fourth beat, thus making the upbeat of the new phrase be part of a new dynamic. Subsequentially, the fourth beat of 2/1/2 is not played under the "poco rall", but rather in the tempo of the following few measures of music. The repetition of a certain portamento between the b^{b}" and the d" for the violin in both 2/1/3 and 2/1/4 should be remarked upon as part of the general post-romantic style of playing which was employed and sanctioned by the composer. There is a steady crescendo which takes place in 2/1/5—6, which is the opposite of the swelling prescribed in the score, and a clear break of sound between 2/1/6 and 3/1/1 which helps to emphasize the restarting of the dynamic schema at pianissimo.

[4] Helmholtz notation will hereby be utilized for specific pitch notation.

In terms of tempo, both printed scores have “Andante sostenuto”, with the clarification of quarter note equaling 50 in parenthesis. Mascagni’s recording shows a completely different story. It is somewhat difficult to ascertain the exact starting point of the initial four beats of the opera, as Mascagni has each different string section enter from nulla, but nonetheless, we can calculate 1/1/1.1= 40; 1/1/1.2=42; 1/1/1.3=34; 1/1/1.4= 37. Not only does this show an immense amount of rubato, but a tempo which averages out to be around 38 to the quarter note. The second measure of the opera, while slightly faster, also shows a great deal of liberty between the beats. What is also interesting is that despite all the fluctuation between beats, we see that 1/1/13 actually settles into a tempo of around 38 to the quarter note, until Mascagni begins an accelerando in 1/1/4, which reaches something of around quarter note equals 46. It should also be noted that this accelerando coincides with a crescendo.

In fact, the first time Mascagni is anywhere around the prescribed tempo marking is at the a tempo in 2/1/3, where his tempo fluctuates between 50 and 54 to the quarter note. There is a clearly faster tempo in 3/1/1 which is punctuated by a complete stopping of the sound at the end of the crescendo of 2/1/6. By the 2/4 “Molto animato”, Mascagni is conducting around 100 to the quarter note, but although he doesn’t write down a ritenuto until 3/1/6, he clearly begins one in the middle of 3/1/5, and pulls back the tempo considerably until he is far slower than half the tempo at which he began the “Molto animato”.

This brings us to a new theme which will be used throughout the opera, at “molto largo e sost. moltiss.”. Here we encounter for the first time a discrepancy in note duration which is independent of tempo. This melody is first introduced softly in octaves in the winds, followed by an immediate reprise of the music played forte in the strings. The thirty-second note gesture which is played from the first bar into the second bar of the melody is played with a certain

degree of exactitude when executed by the winds in this recording, but far more interesting is what happens when it is played by the strings, 5/1/3. This gesture is rhythmically diminished by half, namely, it is turned into sixty-fourth notes. Also, the sixteenth note "e" which is a pick-up to the third downbeat "f" of this theme, when played by tutti strings, is executed with the duration of somewhere between a thirty-second note and a sixteenth-note triplet.

This is important, as this execution, which is different from what is printed in the score, can only have been executed by the express direction of the composer, as the modifications only occur in the recording with the entire body of string players. When such rhythmic modifications occur in solo orchestral instruments, or as we will encounter numerous times with the vocal line, one can speculate as to whether it was demanded of Mascagni, sanctioned by Mascagni, or either overlooked or tolerated by Mascagni. In such cases, we can only objectively present the data as it is, and use context and other analytical criteria to make certain deductions. But with a case such as this, it can only have occurred under the command of the conductor, and in this case, the composer. It can then give us insight as to the connotations implicit in the denotation of the music as we find it on the score.

In the same vein, we notice in 5/2/2 a common rhythmic figure, the sixteenth-note followed by a long note—in this case, a quarter note. This iamb, which is so prevalent in western classical literature, has provided much discussion over its execution for centuries. Indeed, the stylistic interpretation of this figure has a rich history which leads back to baroque times. We see here that the players play this rhythm stylized, with the upbeat being played far shorter than what is written. Not only is this interesting in interpreting the works of Mascagni, but shows that at least to some extent this tradition was still being notated as of 1890, and being executed as late as 1950.

The first instance might be thought of as the aforementioned ending of the melody, 5/1/3. It immediately appears again in the playing of the following measure, 6/1/1, both in the melody played by the winds and the first violins, as well as the imitation immediately following in the first trumpet and trombone. It also occurs in the first trumpet at the beginning of "Lo stesso tempo", 7/1/3, and as well in the three bars leading up to the introduction of the Siciliana, 8/1/2—4.

In terms of tempo, the "molto largo e sost. moltiss." at 4/1/3 is performed at a relatively steady tempo, which averages to be in the range of 50 to 52 to the quarter note. This is interesting as this tempo correlates to the parenthetical tempo which begins the entire option, yet this passage is not marked "a tempo". What is, however, is the music which begins at 6/1/1, which is a repetition of a four bar phrase in which the second iteration is embellished melodically but not harmonically, and where Mascagni starts at around quarter note=45. This seems to be contradictory; if the music preceding an "a tempo" is marked "molto sostenuto", it is more than understandable to believe that the preceding music should be performed slower than that of the "a tempo", and yet we see the opposite in play here. We then hear in this recording once again a correlation between tempo and dynamics; a hairpin is marked in the second and third bars of this phrase, and with it Mascagni conducts a very perceptible accelerando followed by an equally emphatic sostenuto and rallentando. At the repeat of this phrase, the consequential rallentando is even more pronounced leading to the new section which is marked "Lo stesso tempo".

But in fact, Mascagni does not adhere to his marking here (7/1/3) at all. The first bar of this section begins hesitantly and speeds up to the second bar, which then holds a relatively steady tempo. Yet the first bar, while markedly slower than the following three bars, averages to a tempo of quarter note=68, and the following bars roughly around quarter note=72-74; in short,

a drastic increase of tempo. Again, one could make a connection between a crescendo and accelerando, common at that time. The three bars leading up to the Siciliana are marked “cresc. sempre e affrett.”, but the recording exhibits the exact opposite, namely, an immense allargando. Here we find the first outright contradiction of a marking, even more so than the preceding case of the unheeded “Lo stesso tempo”.

The famous Sicliana now begins, and unlike the previous contradictions, follows more closely the markings written in the score, save for a few exceptions to be pointed out later. The harp accompaniment itself is played with a striking amount of rhythmic exactitude, which is only modified by markings expressed by the composer, or slight nuances to accommodate the singer, Beniamino Gigli. The tempo chosen, eighth note being around 135, is also close to the parenthetical suggestion of eighth note equals 144.

Gigli’s rendering has a few important deviations from the printed music which must be discussed, the first being his addition of ornamental mordents, first exhibited at “la vucca a risa”, 10/1/5. This type of ornament is typical of an Italian tradition of singing such pieces of music, and are a colorful and emotional addition. In this particular number, he does it again in 11/2/3 and 12/2/5. An interesting observation comes at 11/1/3, “Ntra la porta tua sangu è sparso”, a four bar phrase which is repeated twice. The first iteration is marked “affrett.” followed by an “a tempo”, whereas the second is marked “poco rit”. However, Gigli follows the first set of instructions twice; one can imagine that this vocal line, which traverses the tenor passagio, and precedes the climactic phrase of the aria, is of the utmost difficulty and importance to execute with technical precision, and therefore speedier is best both times. It is in this phrase, “E s’iddu muoro e vaju mparadisu” (12/1/1), where we see the biggest emendation. Impressively, Gigli does not breathe before it, and connects it to the preceding phrase with a portamento. This

makes, however, singing the consequent phrase in one breath an impossibility. The solution is provided with the addition of an "extra" pickup note. Note as well the stylistic fermata on the f' and shortening of the e' in the word "mparadisu". When this phrase is repeated, Gigli does the exact same alterations, this time breathing before the beginning of the phrase, which underscores that these changes are of artistic merit to both him and (presumably) Mascagni, as the second time they are not demanded by the limit of air supply.

The music directly proceeding the Siciliana is identical to that which preceded it, and again, though the music (14/1/1) is marked "I° Tempo", with the clarification of "con anima string. e rinforz. sempre", Mascagni makes a considerable allargando into the "Sostenutissimo". Sostenutissimo indeed, which Mascagni conducts at a tempo of quarter note~44, whereas the "I° Tempo" was conducted around quarter note=58. This leads to a transitory section which begins at 15/1/3, "Allegro", with a parenthetical quarter note=192. Mascagni, while somewhat slower, averages around quarter note=177. The music which is then marked as "Un poco meno allegro" is produced on this recording at exactly that, with the average tempo being around 170 to the quarter note. At such a high speed, the difference is negligible to the casual listener; I would suspect that even many a musician, should they not have the music in front of them, would have thought of these two tempos as being somewhat equal. Mascagni adheres to his "rall." written in 17/17, and by the time the upper strings, oboe, and bassoon enter in 18/1/4, the tempo is steadily around quarter note=130. It is here where discrepancies begin to arise. While there is a "poco rall." prescribed for 18/2/9 in the score, Mascagni in fact begins a rallentando three or four measures earlier, so much so that when the music arrives for 18/2/7, he is already at quarter note =93, and by the bar of the "poco rall.", the music is recorded at around 69 to the quarter note, almost half the speed at which the beginning of section was played. Two bars before the next

major section (19/1/5), the quarter note for the measure is roughly around 48. Clearly a different approach than what is notated in the score; hardly any musician would consider quasi doppio lento and poco rallentando to mean the same.

Just as interesting in this transitory passage as these tempo discoveries are those in terms of dynamics and orchestration. The crescendo markings individually noted each bar in the clarinets, celli, and basses beginning in 15/1/7 are played thusly, namely, not a crescendo up to the consequential fff. The same is said of the violin line which these instruments accompany; it too in this recording does not crescendo continuously.[5] The next major difference comes in the violins beginning in 18/1/4. The crescendo which is marked in 18/1/7 in fact happens a bar earlier. So then does the sf which is written in 18/2/2, and the rest of the passage is played at a relatively quiet level, without the nuance of dynamic which is present in the score. Most significant, however, is the substitution of the timpani part for a sustained pp roll which begins in 18/2/5.

All these significant changes which begin on p. 18 give a strong indication of a change of opinion in how this passage should be played. Gone are the excessive crescendi, as is the original timpani line, which originally sought to be a substitute for the ostinato that was being produced in the double basses, as they took over the cello line (now too low to be played on the cello). Such changes, i.e. the re-writing of the timpani line, and the removal or replacement of certain important dynamic indications, were deliberate, and must have been discussed by Mascagni. What they all amount to, of course, is a mollification of the music leading up to the 6/8 F major section which is to follow.

[5] It should be mentioned that this technically difficult passage is not played with the utmost efficiency, despite the caliber of the orchestra. One can assume that this was a tricky passage that never was able to be executed perfectly in preparation for this recording. Food for thought as one considers the dynamic and tempo differences between score and recording for this particular passage.

The theme of the “Andante con un poco di moto” on p. 19 will become the main melody of the tumultuous duet between Santuzza and Turiddu, here presented piano and dolce in the clarinet and first horn. The metronome marking of dotted quarter=40 holds true as a base starting point, with the phrase beginning around dotted quarter=38, and going as fast as dotted quarter=43 within the bounds of the rubato employed by Mascagni. In this recording, the horn is quite softer than the clarinet, which could be the result of microphone placement during the recording session, or a deliberate attempt at highlighting the clarinet by the conductor. Regardless, a sweetness of tone is exhibited by both players.

This contrasts greatly with the following phrase of the melody, in which the clarinet continues the melody, and will be accompanied by other woodwind instruments, but which is dominated by the first violins. The sonority becomes that of the first violins being supported by the various players of the woodwind contingency. The first violins play far more than “piano dolce” as prescribed by the score, and even more importantly, play with a soloistic flair rarely heard today. Namely, we hear marked portamenti (e.g. between g’’—a’’ in 19/2/3), and finger substitutions both unspecified in the score (between the two a’’ in 19/2/4), and specified in the score (19/2/8). This all contributes to produce what could be described as a “vocal” effect, as in the violins are trying to mimic the sound of one of the singers. This goes hand in hand with one of the main principles of this document, that what we would often describe today as vulgar or tasteless was exactly that which was demanded of the players by the composer. This deepening of romantic expression comes with a slower overall tempo, the average of which is around dotted quarter equals 38.

The various hairpin dynamics which are written are followed to an extent, but the piano in the second half of 19/2/7 is substituted with another crescendo, with the true decrescendo only happening after the second beat of 19/2/8, which also has an expressive tenuto.

The reprise of this theme in the full orchestra, tutti fortississimo is also slower, with the tempo average coming to around dotted quarter equals 36. What is very interesting to note is that in each case, the first iteration in the clarinet and horn, the second phrase with the first violins, and the fortississimo reprise of the first phrase, Mascagni shapes the rubato in exactly the same fashion; the first beat is held slightly, and then the other beats become closer together slightly. In terms of articulation, the slur marks found in the melody are adhered to as a matter of phrasing more than legato; clear in the recording is the accentuation of every eighth note in the trumpet, for example.

The "Largamente sostenuto" of p. 21 recalls the first time it was played, again with the melodic and slower rendering of the 32nd notes played in the flute and bassoon. The ensuing "Sempre sostenuto", the final tempo marking of the opening section of the opera, is indeed quite sostenuto, beginning around 81 to the eighth note, slowing as much as 58 to the eighth note, and then returning during the long-held notes to around 96 to the eighth note. The final chords in the harp are also not rushed ahead. In terms of dynamic, the strings surely do not play pp at the beginning of this passage, but begin robustly, with a very warm tone, again filled with portamenti, suggestive of playing on the IV string in the violins, and also of the same overwrought quality that we have heard previously.

Chapter II: Introduzione e coro

First, it should be noted that the campane are indeed pitched at A and E, as specified in the score. Analysis of the tempo shows a gradual accelerando, with the first bar starting at around 128 to the measure, and speeding up to as much as approximately 150 to the measure. When the full orchestra joins in, the tempo is faster still, fluctuating greatly between measure to measure, but averaging around 159 to the measure. However, the specified 176 to the measure which accompanies the "Allegro giocoso" at the beginning of this number might be achieved for a bar, but it is never sustained.

This goes hand in hand with the lush, almost heavy playing of the melody which belongs to the strings, and begins at 24/1/1. Again, a very vocal quality to the playing is heard, with very clear changes of pitch underneath a legato and slurred approach. It appears 24/1/3 is bowed together, despite the absence of a slur in the full score. Notable portamenti can be heard, particularly in the first violins, between the F#'' and C#''' that is between 24/2/5 and 24/2/6, the D#'' to A#' between 25/2/3 and 25/2/4, and the C#'' to F#'' in 25/2/5. In the case of the last example, one feels also a rush to the second beat which is reminiscent of the Viennese waltz feeling. This recalls the rehearsals and performance of the "Brindisi" from Verdi's *La Traviata* conducted by Toscanini that have been preserved, and also show this tendency. While the prevalence of this "Viennese" style of playing music in 3/4 is not the purpose of this study, it is interesting to see at least these two important examples, and one wonders of how much this prevailed in playing such music in general during this period.

There are multiple tempo modifications found in the score between pp. 26—29, all of which are observed. The first, 26/1/2, is of much importance in understanding Mascagni's interpretation. The measures prior to the one in question, marked simply, "rit.", have a resting tempo of around 145 to the quarter note, despite a slight rallentando into the bar in question. However, this bar alone has a tempo of around 72 to the quarter note, more than twice as slow! On top of this, the tempo after 26/1/2 averages around 164 to the quarter note, which is much faster pace than had ever been achieved previously from the beginning of this number, let alone previous to the bar in question. How many interpretations and recordings do not follow such proportions! Proportions being the operative word, as it is the fact that the sole bar is thought of as being more than twice as slow as the previous tempo, regardless of the exact metronome marking, which is of significance. The feeling which is achieved of having a slightly brisker tempo afterwards also provides an element of excitement to the rendition. A discrepancy of articulation arises in 26/1/4, where portato is specified in the oboes and the horn, but the strings simply have detached eighth notes. As best as can be deciphered from the recording, all instruments play the eighth notes detached, and that articulation sustains as the strings continue to play continuous eighth notes. The measure of the "poco rit.", 26/2/2, is executed with a rallentando of the first three eighth notes with a slight ritenuto on the last three notes that are only played by the lower instruments.

The following section introduces a new theme, in the same vein as the sweeping opening melody, but far gentler in nature. Thus, the tempo is slightly calmer as well, fluctuating in the opening bars between 134 to 155 to the quarter note, a rubato which is evident by the lateness of the basses to the downbeat at times. The hairpin marking in 27/1/3 is accompanied by a rallentando, which is also important to mark, as these two expressions are often linked in

romantic music. Next comes a remarkable sequence of tempo modifications, beginning with the ritenuto marked in 27/2/4 is executed starting a measure earlier in the recording, and averaging around 125 to the quarter. The bar of the printed “rit.”, is considerably slower at around 93 to the quarter, and the following bar, 27/2/5, which has printed “rall.” in the oboe part, slower still at a remarkable average of 84 to the quarter note. However, this data entry is somewhat misleading, as it takes the average of all three beats of the measure; in the recording, however, it is clear that the downbeat has a tenuto of sorts, and that the three eighth note pick up in the oboes is at a quicker tempo, which is confirmed by the stabilization of the subsequent two measures at around 105 to the quarter. What happens next is an accelerando that accompanies the crescendo, with a slight stentato feeling in the final bar leading to the tutti recapitulation of the main melody, 28/1/5.

The recapitulation of this theme at 28/1/5 offers us great insight into how Mascagni interpreted his music. The first iteration had an average tempo of around 159 to the quarter note, and aforementioned second having an average of around 153 to the quarter note; a negligible difference (53 bps to the bar vs 51). What is far more interesting, is the identical tempo contour of the first four measures. The same phenomena are shown a few measures later with the repetition of 26/2/3 at 33/1/4, both of which are shown here:

Table II.i Tempo rubati comparison in Introduzione

Measure	Minute	Seconds	Difference	Tempo
28/1/5	11	53.36	1.27	142
/6		54.63	1.08	167
/7		55.71	1.22	148
/8		56.93	1.14	158
29/1/1		58.07		
Measure	Minute	Seconds	Difference	Tempo
24/1/1	10	36.12	1.24	145
/2		37.36	1.12	161
/3		38.48	1.17	154
/4		39.65	1.02	176
/5		40.67		

What this shows is in inherent fixed-flexibility, to pardon the oxymoron, or rather a very clear approach to the nuances of an inherent phrase that Mascagni wrote. While very enlightening to note, the fact that such intense nuance exists in this recording further proves the composer's intent to have this music be interpreted strongly, which is in strong contradiction to many approaches often heard today, where a claimed faithfulness to the text can result in an anemic and uninteresting rendition.

After the chorus makes their first appearance, the orchestra plays again the music which we heard at 25/2/5, this time at a slightly brisker pace, which is balanced out by an unwritten rallentando which begins in 32/1/1, and leads to the written "rit." in 32/4/4. This time, this measure is played at around 68 to the quarter note, which sounds even more emphatic than the first time, considering that the starting tempo here was already a bit faster, making this bar be played at more than half as slowly. The ensuing measures are played at a faster pace than the starting tempo, just as was done the first time, leading to the recapitulation of the softer cantilena theme in the winds, this time accompanied by a very graceful countermelody in the first violins.

This theme is played at a slightly slower tempo than the first time, which is perceived as even calmer to the listener.

Also of note in this passage is the difference in articulation starting in 33/1/5; whereas before when the oboes played the melody in thirds, now that the flutes have the same material an octave higher, Mascagni writes a portato (dots connected with a slur). In the recording, this difference is audible and is executed, although at times, one hears a simple legato. In the piccolo interjections, one would probably classify these as being played legato, not portato, despite the written indication to do the latter.

Again comes an incredible series of tempo modifications, beginning with a rallentando which accompanies the hairpin dynamic marking in 34/1/3, after which the music does not recuperate completely its original tempo, but stays at a markedly slower pace, namely around 116 to the quarter note. Though a "rit." is printed in 34/1/2, again we hear Mascagni beginning the ritard even sooner. Within a few measures, the tempo slows down to a shocking 59 to the quarter note—consider the 140 to the quarter note tempo of the previous "a tempo" at 33/1/5! When the violins begin their oscillations which iconographically speed up with ever decreasing note values, so does the tempo gradually speed up. Indeed, despite the "a tempo" being written in 35/1/2, the tempo does not truly stabilize until the new section, marked "Meno", at 35/1/2. The "Meno" is indeed such, but must be slower than the printed quarter note equals 144, as such a tempo or slower was often implemented in the previous section. Here we see a tempo which fluctuates from around 106 to 112 to the quarter note.

Mascagni achieves in his recording a great feeling of basking in the sun and the fragrance of the flowers by a very sustained playing in the accompanimental figures in the strings. The contrabasses and the half of the cello section which join them play very connected, almost

lugubriously. At the same time, the upper strings which play on beat two sustain until the very end of the bar, with each individual note being played quasi sfiorando; a great musical metaphor for all the blooming flowers. In terms of articulation in the chorus, we see the portamento markings between beats three and the following beat one for the first four bars. In this recording, these are not very pronounced, but can be heard particularly between measure one and two, and measure three and four, where the leap of a fourth between G#' and C#'' helps to exaggerate the effect. In general, we hear a very legato singing from the chorus, which works in tandem with the accompaniment in the orchestra.

At first glance the phrasal structure of this opening chorus is two phrases of a twelve-bar nature, but really what we have is an eight-bar structure in which the final note, "fior", for both" is elongated for an additional four measures, with changing chords in the strings. During that prolongation period, Mascagni creates rallentandos in conjunction with an intensification of the sound. The second, beginning in 36/2/6, is quite exaggerated, with the final bars before the Lo stesso tempo on p. 37 reaching as low as around 73 to the quarter note.

The next phrase, "tempo è si mormori", is marked as "Lo stesso tempo", with the metre changing from 3/4 to 6/4, and with the additional written suggestion to the conductor, "si può battere in due". However, the tempo which Mascagni has been employing, and continues to use as a starting point to this music, would be very difficult for a conductor to sustain in two, and towards the end of the eight measures, almost certainly impossible. So filled with rubato are these eight bars, that the music goes from a tempo of around 112 to the quarter note, which is in line with what we have heard previously, all the way up to around 132 in 37/1/2, and plummeting in the final bar, which begins at around 65 to the quarter note, and ends around 46 to the quarter note! Obviously, the "rit. assai" is an understatement, and begins two bars earlier in

37/1/5, with a swelling of dynamic and deepening of orchestral texture. Also of note are the quick, but audibly apparent slides between each of the violin notes in the first measure of this passage.

The male contingency of the chorus is introduced with its rugged theme at 38/3/3, with no other tempo indication other than a parenthetical 66 to the quarter note. Perhaps as a reaction to the slower tempo of the previous section, this averages at a slightly brisker 75 to the quarter note in Mascagni's recording, with the tempo relaxing in the third and fourth bar of the melody. The second time, 40/1/2, Mascagni makes a rallentando which stops the motion of the music completely on beat four, with the pickup to 401/3 being completely isolated from the rest of the bar and married to the music that comes next.

Although the music indicates piano for the orchestra in 38/1/3, it certainly is not performed as such in this recording. Although the only printed accents are on beats two and four in the bassoons, horns, and celli in the second and third measures of the passage, there is a clear accent on beats one and 3, accentuating the sort of martial quality to the music. When the chorus begins, a healthy mezzo-forte level would certainly be a proper description of the sound—not just in decibels, but in character. Of great interest is the inflection of the four sixteenth notes at the end of 38/1/3, which are not sung nor played exactly, but rather with the first sixteenth note elongated and then the others accelerating. This must have been discussed in rehearsals by Mascagni, or at the very least been discerned by the players and chorus of the composer's intention for it to be executed that way, as having both the chorus and instrumentalists doubling them be able to execute such a nuance together could only be achieved thusly. As well, when the same music comes back, it is clear that a new inflection was asked for, as the two sixteenth notes

preceding beat four, “ri-po-“ of the word “riposando”, are accentuated and slightly lengthened. This not only speaks to the specificity of interpretation, but to how much of what Mascagni desired was not notated (in comparison, think to the innumerable dashes found in the operas of Massenet which specify where to make such interpretive inflections).

The following eight measures, written in 6/8, do begin very closely to the printed 144 to the eighth note, but despite the lack of any tempo modification, is subjected to the incredibly drastic fluctuations that are observable in the measures that began in 37/1/1. Mascagni begins abruptly to halt the tempo in the second half of 41/1/1, which brings the tempo much closer to what the average starting tempo was for the analogous passage in the female chorus, and with the bar of “al suo richiamo”, 41/1/1, being comparatively slow as its sister-measure, 38/1/2. What makes this seem even more drastic, however, is that the starting tempo was around 30 beats per measure faster than when the female choir was singing, and that even though great liberty was taken by the composer when considering the only written marking in the previous passage was a “rit. assai” in 38/1/2, here not a single modification is found in the score.

The following orchestral section, which is the final reprise of the music first heard at 25/1/7, has not much more to discuss other than the rall. in 43/1/4 is the grandest of all three versions. What is interesting to note, however, is that as the music continues, the tempo modifications that had appeared in earlier iterations are minimized rather than exaggerated, namely 44/1/3 and 45/4/4. The first of these can only be observed, whereas the second can possibly be explained due to the fact that this time the sopranos of the chorus are singing a descant above the melody. The general tempo of this passage ranges from between 132 to 136 to the quarter note. As has been noted several times before, the “rall.” in 46/1/4 is preceded by three measures, happening on beat three of 46/1/1, with the slower tempo sustained until the measure

of the printed “rall.”, which is considerably slower, with Mascagni reaching around 60 to the quarter note in the final measures of p. 46. In the final measure, the horns and bassoons have three quarter notes with a “rall.”, however, the three notes are played steadily around quarter note equaling 62.

The return of the women chorus’ theme, 47/1/1, begins quite steadily at 125 to the quarter note, but as has been seen previously, an unwritten and quite pronounced rallentando begins around 47/1/4, accompanied by a general crescendo in the orchestra.

Now comes the combination of the two choral themes, first beginning with the male contingency in 48/1/2, which is played at a brisk tempo between 70 to 74 to the quarter note. Though the music specifies that when the women enter in 48/1/4 that the tempo relationship should be exact, the beat slows down to an average of around 55 to the quarter note, although there is an internal accelerando which happens in this measure. While this is slower than what is prescribed (66 to the beat), it is faster than earlier iterations of the theme when the women presented it by itself. In contrast, the measure right after it, 49/1/1, has a subtle internal rallentando. All these factors produce the interesting phenomenon that the women, despite being slower technically, seem to be going at a faster pace than the men. In addition, there is a tenuto feeling to all the syllables in the final two measures of p. 50, leading to a cesura before the pickup into the apotheosis which begins on p. 51.

In terms of what is printed in the music, the tempo marking here is “Maestoso”, compared to the “Allegro giocoso” at the beginning of this number. The suggested metronome markings, however, are somewhat complexing; the original allegro giocoso suggesting 176 to the quarter note, whereas the Maestoso 58 to the dotted half, which equates to 174 to the quarter note, virtually equal. In any case, Mascagni is far slower at the Maestoso on p. 51, and even

more striking, does the opposite of the inflection of tempo which he has done before. Previously, it has been noted that the first beat of the measure is slower than the following measures. Here, the first beat is around 144, with the beats following it being somewhere around 134 to the quarter note. This is perceptible to the listener, and because it is so different not only in speed but in how that internal rhythm is produced, a sense of grandeur is truly felt. This is helped by the prevalence of the brass in this recording. So, too, is the rallentando, which as before, happens far before is printed. By the moment of the printed "rall.", 52/1/1.5, the music has slowed to an impressive 80 to the quarter note, and by the "rall. molto" of 52/1/3, the tempo drops to an astonishing 43 to the quarter note.

The a tempo in the next bar is achieved with a bit of smoothing out the edges, namely that the first beat is slightly slower than the following beats, which are pretty steadily at around 95 to the quarter note. However, p. 53 specifies a "sempre rall. e dim.", and this is very much achieved, with the final measures being around 68 to the quarter note. At figure 11, 54/1/4, the tempo continues to slow throughout the four measures. Also very interesting is the very noticeable portamento effect between the two notes first in the first violins in 54/1/4, then in the seconds in the following measure, and the violas following that. This is not a subtle effect; it is deliberate. Also should be noted is the inflection of each of these bars in terms of rubato; the half note on beat 2 every time is slightly held, which is indicated in the music by a tenuto in the winds. Also of note is the quasi "a tempo" feeling of the final two bars of the section. Of course, as has been exemplified before, none of this is evident in the written music.

Chapter III: Scena e sortita di Alifo

We begin the following section on p. 55 with the presentation of the foreboding minor theme which is to end the entire tragic opera, first presented in the celli. The sound as captured in the recording of the celli is a true representation of the printed indication of "legatissimo ma marcato". However, the dynamic marking of piano is not adhered to, in terms of color or volume. Indeed, the sound of the celli is dark and driven, with an intensity which cannot come from a "piano" soundscape. So too is the accompaniment, which does make very clear the accents that start each measure of syncopated pulses, which, as indicated by the slur over each measure, are sustained to their utmost value until the next quarter note.

As has been typical in Mascagni's rendering of his melodies thus far, one can ascertain that the first measure of the phrase is withheld in terms of tempo; the first measure being around 43 to the quarter note, whereas the ensuing two measures average around 50 to the quarter note. However, things are far from simple in terms of the internal pacing within each measure. After the initial measure being held back, the second measure does go along faster as was just stated, but a rubato involving holding slightly the first sixteenth note of beat three in 55/1/2 is clearly heard. Because this is a *soli* passage, and not a *solo* passage, it is even more clear that this was rehearsed, or exemplified by Mascagni and then imitated by the section. No other explanation would account for its appearance, and its staying in the final recording. It is noteworthy that such a rubato is not executed in the following measure, where a group of sixteenth notes is again present on beat three. It is clear that we are to feel an agogic accent at the start of 55/1/3, but are to feel the opposite at the start of 55/1/4, the music in the latter example feeling as though the barline does not exist. This fluidity is immediately offset by a very noticeable rallentando which

begins in the same measure, and continues through the end of 56/1/1, all the way down to the low 30s per quarter note at the end of the bar—none of which is even slightly indicated in the music. The theme begins again, this time without the first bar being slower than the bars immediately following it. The same rubato which was shown in 55/1/2 is repeated in 56/1/3, after which a slight accelerando is employed, leading to beat one of 56/1/5, in which the first beat is played tenuto. It should also be noted that the tenuto happens after the syncopation in the accompanimental figure. Beat two of 56/1/5 then returns to the brisker tempo of the previous bar, only for beat three to be slightly slower once again. This same formula is repeated in the next bar, which is basically the same music save for the octave displacement of the melody. The difference being that the calando feeling of beat three is sustained into the next bar, 56/2/2, and maintained. In terms of articulation, the printed staccatos on beat two of both 56/1/5 and 56/2/1 seem to be discounted for legato; as was often the case, these staccatos were probably originally meant for emphasis, and while it is difficult to say with certainty, it does not sound as though these sixteenth notes were bowed separately, but rather played with a left-hand clarity within a single bow stroke. We see again the vocal way of portraying a portamento being employed in an instrumental setting with the specific two-note slur of the A-D between 56/2//2 and 56/2/3; the portamento in the celli is very audibly executed. A broadening into 56/2/4 is offset by a return to tempo in that measure.[6]

A new theme arrives in the clarinet in the parallel major, which is played slightly fuller than the pianissimo that is written, and with a cantabile style which defies the written slurs, but seeks to imitate how a vocalist of the time might interpret the phrase We hear the same sort of expression particularly when the first violins double the winds, with noticeable, if subtle

[6] While not necessarily analytically relevant, it is interesting to note the lack of rallentando into rehearsal 12 (56/5/2), which is so often heard in many acclaimed interpretations.

portamenti, for example between the b'' and e'' in 56/3/5. The articulation of the eighth notes in the accompanimental strings in 56/3/3 is very pesante, and there is a crescendo that happens with them as well, despite not being indicated in the score. This global crescendo peaks at a solid mezzo-forte to forte. The sforzando in the second violin part being employed throughout all the tremolo strings as more of a vigorous start to the tremolo, rather than a true sforzando; this sort of articulation is repeated in the following measure despite any written indication. Although a decrescendo is written to start in 56/3/4, quite the opposite happens in the recording. The ardent nature of the interpretation calls for the first violins to crescendo as they descend the D-major triad. Only after beat one of 56/5/3 does Mascagni begin to make a decrescendo, which is accompanied by a severe rallentando.

Beginning with the clarinet solo in 56/2/5, we hear an astonishing amount of liberty and flexibility employed by Mascagni. This effect can be visualized as in the following table, which shows the tempo of each beat starting in 56/2/5 to the entrance of the oboe, 56/3/6:

Table III.i Analysis of rubato in woodwind soli, p. 56

Measure	Minute	Seconds	Difference	Tempo
56/2/5.1	20	0.74	1.44	42
/5.2		2.18	0.99	61
/5.3		3.17	1.34	45
56/3/1.1		4.51	1.25	48
/1.2		5.76	1.26	48
/1.3		7.02	1.34	45
/2.1		8.36	2.7	44
/2.3		11.06	1.44	42
/3.1		12.5	1.31	46
/3.2		13.81	1.25	48
/3.3		15.06	1.14	53
/4.1		16.2	1.88	64
/4.3		18.08	1.02	59
/5.1		19.1	1	60
/5.2		20.1	1.29	47

/5.3	21.39	1.87	32
/6.1	23.26	1.27	47
/6.2	24.53	1.29	47
/6.3	25.82	1.34	45

Analysis of these figures reinforces many of the hallmarks of this recording: the first beat of the clarinet solo being held followed by a sudden revivification of the tempo, a crescendo being accompanied by an accelerando, a decrescendo being accompanied by a rallentando. Of particular note is 56/3/5, where in one measure the tempo on beat one is 60 to the quarter note and the tempo of beat three is almost exactly half at 32 to the quarter note. Even if we take that particular measure out of consideration, we see a range of tempo for each beat which goes between 41 to the quarter note to 64 to the quarter note. A range of over twenty beats per minute would be considerable in any case, but it is even more noticeable when the tempo is slower, as it is much easier to perceive a difference between 40 and 44 to the quarter note than it is, for example, between 120 and 124 to the quarter note.

As is shown in the chart, the second iteration of this music begins with the oboe solo in 56/3/6, which is slightly slower than the clarinet solo. This slightly more emphatic and deliberate feeling is sustained throughout the ensuing eight measures. There is a subtle swell of dynamic in the tremolo strings which happens throughout the bar. The portato articulation is clearly audible in 57/1/1, with very slight breaks between each sixteenth note. The accent on the following downbeat, 57/1/2, is approached vocally, or in other words, not with harshness, but with a roundness and slight bloom. The three note pick up of 57/1/3 is most decidedly not played piano crescendo in the violins, but is forte appassionato form the beginning. What is less clear is the dynamic of the wind players which accompanies the violins; the sound is predominantly string heavy, and one feels as though that the wind players, if not beginning piano, are certainly not as

loud as the violins. The forte apex of 57/1/4 should be noted for its warmth, particularly in the low brass, which do not add a harsh edge to the tone, but add a deepening and richness without accent. In the passage of triplets, 57/1/5, noticeable finger slides at various points in the violins are heard—and not in the same place within the triplet (between b''—c#'', then c#''—d#'' in the first violins). Again, we see the anticipation of the written rallentando in 57/1/6, with the music slowing down to an average of 32 to the quarter note in 58/1/1, the bar of dominant of the final cadence to this orchestral introduction.

This printed "rall.", on beat three of 57/1/6, is the *only* tempo modification to be found in the score for this entire opening passage.

We are finally presented with the first entrance of the main female character, Santuzza, sung by Lina Bruna Rasa. Her strong artistic relationship with Mascagni is undeniable, and it is generally understood that she was the composer's favorite interpreter of this role.[7] It is interesting to note that she was a soprano, not a mezzo-soprano as is often heard. This does not imply that mezzo-sopranos cannot or should not sing this role, but to just note the color of voice which was in the composer's ear. With all of that in mind, the vocal choices that she will make, when applicable, will be noted, as to continue to emphasize the certain licenses and choices that were sanctioned by the composer.[8]

In the first three measures of repartee between Santuzza and Mamma Lucia (58/1/3—5), the freedom of vocal expression is heard instantly. The rests between interjections are either lengthened (beat one to two of 56/1/3), or shortened (beat two to three of 56/1/4), to create the *parlando* effect of the passage. No dynamics are written, but we hear a very strong "Dite,

[7] Giorgio Feliciotti, "Lina Bruna Rasa" (Record Collector, 66).
[8] Indeed, it would be the subject of a dissertation in and of itself to delve into the various schools of singing which have been around for the past century or so, and all the changes in vocal production that have occurred.

mamma Lucia" from Bruna Rasa, with the second syllable of "dite", a', being sung with a great deal of chest resonance in the tone. The rhythms are also distorted to give emphasis to accented syllables; "di" of "dite" sung tenuto, and the triplet rhythm of beat three being distorted to prolong the first syllable of "mamma". The first note, c#'', is not sung "cleanly", but "scooped" into, as well as having a ligatura[9] between the first two notes, and the g#' to the f#' of the final two notes. The response of Mamma Lucia, sung by the incomparable Giulietta Simionato before she would become one of the most celebrated Santuzzas, is rhythmically far more exact, and is paced faster. Again in 58/1/4, Bruna Rasa sings "Turiddu ov'è?" in ritenuto, with the first two eighth notes sung longer, and the final eighth note of the bar sung as a sixteenth note. When the orchestra responds in 58/1/5, unlike previous iterations, the dynamic of piano is observed, as is the two measure crescendo leading to 59/1/2. The oboes, despite having no articulation printed in 58/1/5, play legato, with the eighth note on beat two being sustained. As before, the first three pick-up notes are held, however not as dramatically as before, and 59/1/1 accelerates into 59/1/2.

Again, we hear Simionato sing 59/1/2—3 fairly strictly in tempo, which contradicts with the ensuing phrase of Santuzza. The first main change is the eradication of the troncamento of "sapere" in the printed score, and the return of the original three syllable form. To make this adjustment, Bruna Rasa sings a stylized triplet on beat three of 59/1/4 to the following three notes: f', eb', eb'. In the following measure, 60/1/1 Bruna Rasa sings a portamento with an anticipation of the lower note on beat one, and produces the "perdonatemi voi" with a chest mix resonance. The affrettando is observed, not without a slight stress on "na" of the word

[9] In Maria Callas' famous lectures at the Juilliard School in the 1970s, at one point she discusses what she considers a *portamento* and what she considers a *ligatura.* The former is an emphasized, or deliberate dragging of one tone to the next, often with vibrato in the tone, and with or without an anticipation of the destination note. The later, in comparison, is a subtler yet audible connection between one tone and the next as a direct result of a certain type of legato singing or expressivity. Both terms will be used when appropriate.

“perdonatemi”. “Dove trovarlo” is sung slower, with a ligatura between the final c’ and the bb. The response of “Non lo so” comes in quite quickly, without waiting for the second half of beat two, as does its second iteration, and again, the pace of Mamma Lucia is quicker in general. This however is halted by the more pesante singing of the three sixteenth note of beat three in 60/1/4. The written portamento in 60/2/1 of “brighe” is observed, as is the one in the following measure for Santuzza. Though written piano on the downbeat, 60/2/2/ is clearly sung forte with a decrescendo on the note on the third beat. We hear Bruna Rasa barely sing the final note of 60/2/3, but slide directly into the downbeat of 60/2/4, and again make a sweet decrescendo on the final note of the measure. In both 60/2/5 and 60/2/6, the rhythm of beat three is changed to a dotted eighth and a sixteenth note, and in the case of the later measure, with a portamento up to the f’, and then a ligatura down into the downbeat of 61/1/1. In terms of pacing, it is clear that the bars in which there are slower rhythms for Santuzza (60/2/2, 60/2/4), Mascagni moves the orchestra along at a quicker pace, but then slows down the measures which have shorter notes to them, as is shown in the following table:

Table III.ii Rubato employed in Santuzza’s “Mamma Lucia, vi supplico piangendo”

Measure	Minute	Seconds	Difference	Tempo
60/2/2	21	37	3.16	57
/3		40.16	3.78	48
/4		43.94	2.84	63
/5		46.78	3.18	57

This allows for the music to not sound static or too slow, but give each of the lines importance, which again is supplemented using chest resonance in the middle of the staff. Again, the rhythm of beat three is distorted into a dotted eighth and sixteenth note in 61/1/2, as well as the following measure. The portamento written in 61/1/4 is not observed by Bruna Rasa, although she adds on between 61/2/1 and 61/2/2, as well as shortening the final pickup note.

Also, in 61/2/2, there is a dissonance written into the accompaniment; the dominant chord is reached directly on beat three in the clarinets and horns, whereas it is only written on the final eighth note of the bar in the upper strings. In the recording, it sounds as though Mascagni had changed his mind, and brought the dominant chord in the strings to begin directly on beat three with the winds. To accommodate this, the quarter note beforehand in the upper strings has been shortened to an eighth note. After the quick answer from Mamma Lucia, the "no" of beat two in 61/2/4 comes in quickly and is held; the sound on the recording is mezzo forte in the orchestra, with not too much of a crescendo being audible. The eighth note of "l'han" in 61/2/5 is to be sung before the orchestra enters on beat three, but happens concurrently in this recording; it is unclear whether this was deliberate, or a slight disconnect between soloist and conductor. However, the following measure, 62/1/1, is sung with complete liberty by Bruna Rasa without any rigor whatsoever, very much a piacere with tenutos placed on the obvious syllables.

When Simionato responds in 62/1/2, she again sings the printed rhythms fairly accurately but eliminates or shortens the rests between each short iteration of "Che dici?". The notation of her part thus resembles the old-fashioned writing of recitative, where the notes and their placement are there as guidelines which should be of secondary importance to the expression and natural speech like pattern of the delivery. Mascagni holds the same chord for the three printed measures, allowing for such freedom. When the clarinets and bassoons play there oscillating eighth note figure, it begins in a lively tempo which immediately begins to slow down in the second measure of the figure, 62/2/1. Mascagni writes a slur to beat three in 62/2/2, implying that no break of tone should occur between it and the downbeat. However, possibly to accommodate the rallentando which happened in the previous bar, a breath before beat three is allowed.

At rehearsal 15, 62/2/3, Bruna Rasa seems to add an additional syllable between “non” and “po” of “posso”, which she does again in 62/2/6/. The second bar of her vocal line is sustained; the accents written in the violins are those of expression and are executed more with time than dynamic contour. The rhythm of “casa” on beat three again is stylized to become a dotted eighth and sixteenth note. The portamento written between the syllables of “vostra” in 62/2/5 is not observed, however a portamento between d’’’ and a’’ in the first violins is clearly audible in the same measure. When the woodwinds come in to double the melodic line, the volume of forte seems to be more of a mezzo-forte, or rather, that the color of the winds is a supplementary one, rather than a leading one. The three eighth note pick up in the orchestra becomes more intense each time, leading to the col canto bar of 63/1/2. Here, Bruna Rasa sings a completely different vocal line; the high a’’ written for Santuzza begins on beat two of 63/1/1, but in this recording begins directly on the downbeat of 63/1/2.

The idea of delaying a high note to allow the singer more time to prepare has a long list of traditional uses in opera arias spanning many different voice types. The change of the final three notes of the bar from simple eighth notes to a triplet eighth note makes the precipitation of the line more severe and dramatic, but also aides the conductor in bringing the orchestra in firmly on the following downbeat (63/1/3). We hear a very clear portamento in 63//1/4, with just as clear of an anticipation of the a’ which is to come in the following measure. When the opening theme returns in the celli and contrabasses, the music is played in a far steadier fashion at 52 to the quarter note. Though still noted in the score as “marcato e legatiss.”, the marcato nature is not nearly as pronounced as it was previously, and the tone has a veiled, almost apologetic expression. This is achieved by a less driven sound in the melody instruments, as well as the lack of internal dynamics in the melodic line, or agogic accents placed anywhere on the downbeats.

The cadence which happens at 63/2/2 into 63/2/3 is far less exaggerated in terms of rallentando than the first iteration which announces the introduction of Santuzza. A rallentando is certainly present, but not only is it less noticeable, again the fluid transition of the pickup beat into the downbeat of 63/2/3 makes for a very interesting rubato effect.

Mamma Lucia's rendering of 63/2/3—5 is very straightforward rhythmically and musically, and in the three eighth notes which answer her in the trombones, horns, and bassoons in 63/2/5 are also very rhythmically accurate, if played slightly ritenuto. Before Bruna Rasa enters in 63/2/6, she waits a longer time than written, and we hear for the first time on the downbeat of 64/1/1 a very stylized portamento within the word "core". Very typical of singers of a certain school and era, the first note is quasi sung, quasi sobbed, qausi shouted, and then finally with a dramatic portamento comes to rest on the second note. All of this, it should be noted, takes far longer to do than the two eighth notes written on the page. While this sort of singing is not uncommon to hear, it is not the last time that it will be used in this recording, and furthermore, it obviously was encouraged and lauded by Mascagni.

Mascagni does not bring in the orchestra on the downbeat of 64/1/1, nor does he wait for Bruna Rasa to completely finish, but rather, obscures the entrance of the orchestra by starting later. Thus begins the introduction of Alfio's aria, which is an amazing composition that uses rhythmic displacement and the moving of the barline to create a startling effect. The first example of this is the introductory two bar motive which begins at 64/1/1. The ear perceives all the notes being played on the beat, even though everything is written as a syncopation. Mascagni makes this even clearer by having an accent be played at the beginning of every three eighth note group (the first being 64/1/2). The tempo of the introduction is kept quite steady, around 122 to the quarter note, which is close to the printed indication of 116. The entire introduction is a

dominant pedal crescendo leading to 66/1/7. The sixteenth notes in this and the following bars are stylized to be played faster and closer to beat two, giving the gesture both impetus and elan. The whip (la frusta) is heard throughout the opening, played at random without any care to the pulse of the orchestra.

Gino Bechi is the Alfio in this recording, and begins with a very sturdy, and "masculine"[10] singing of his opening line. The following chart shows the tempo of the first five bars of his aria:

Table III.iii Tempo of the opening phrase of Alfio

Measure	Minute	Seconds	Difference	Tempo
68/1/1	24	13.96	1	120
/2		14.96	1.02	118
/3		15.98	0.99	121
/4		16.97	1.02	118
/5		17.99	0.97	124

Accounting for human error in ascertaining these numbers from the recording, the sense of pulse exhibited here is quite surprisingly, almost metronomic. This is a very important observation to make, as it represents so radically different an approach to what has come before it. One, the tempo here is sung and conducted with exactitude, and two, the tempo here is sustained comfortably at a faster tempo, albeit slightly. It has been mentioned before that this recording of Mascagni should be only taken with a proverbial grain of salt, as its tempos are slower, and he is older, and all the other speculation that comes with that. Yet here we see a vital, exciting tempo. Not only this, but its very presence in this recording gives supreme legitimacy to all the unwritten rubati which have come before; it is clear that Mascagni chose very carefully that which he had done. This aria proves that, should he had desired it, he could have conducted

[10]in terms of the social norms and ideals of the time and place when this opera was written

this opera with a brisk and steady beat. Thus, it can only be concluded, the alterations and extreme nuances which have (and will continue to be) exhibited are conscious artistic choices, but not the deficiencies of a nostalgic or aged man.

The trumpet and trombone tirade in 69/1/2 and 69/1/4 are performed with exactitude; each note is heard clearly, and thusly almost sounds like they are sixteenth note triplets played directly on the second half of beat two. However, a close examination of the sound (particularly audible in the trumpet line) bears witness to the fact that the player, in an almost imperceptible nuance, thought of the notes as three thirty-second notes after a rest. At 69/1/5, we hear a rhythmic dissonance between how the sixteenth notes are sung and doubled by the trumpet versus how they are played, in particular by the snare drum, in 69/1/7; the former not being as stylized as was done in the introduction, probably to accommodate a clearer singing of the text, where the former returns to the stylized version as the singer holds a long note.

When the chorus comes in at 71/1/1, the tempo is maintained, as is its rigor. The violins play the sixteenth note scale beginning 71/1/7 detached, rather than being slurred. The tempo remains the same until the very last bar before the Andante sostenuto, 74/1/5; it is hard to ascertain exactly what happens in the orchestra due to the quality of the recording, but it seems as though there is a ritenuto enacted on the downbeat, thus allowing the tirata into the Andante sostenuto to happen without much delay.

The Andante sostenuto is again a trick on rhythm and melodic displacement; the melody which we have heard begin squarely on the downbeat with each phraslet now begins on the pickup note. This accommodates the text, of which the second syllable is now stressed. However, this also completely disorients the listener. One doesn't know whether the problem or the solution arose first, but it was truly a lucky stroke of genius for the composer. The harp

accentuations in 75/1/4 and 75/1/6 are not arpeggiated as instructed in the music, but played as a block chord with the string pizzicati. The women chorus “Ah!” in 76/1/1 is the same little motive which they sang in their opening chorus, bringing thematic continuity to the piece. In terms of tempo, it is almost exactly halved, being once again impressively steadily held at quarter note equals 59.

The recapitulation of the Primo Tempo at 77/1/5 has not much of note. All the mannerisms presented at the beginning of the aria are once again present. The chorus singing is very exact to the page, with the various cutoffs being observed. The final chord in the chorus and Alfio’s final note are sustained for three whole measures, and are released on the final note of the aria, 87/1/6.

Chapter IV: Scena e preghiera

The fermata which ends the previous number is sustained in the recording for almost nine seconds, a very long amount of pause. When the pizzicato come in to begin this famous scena, though marked fortissimo in the score, they are played but a full mezzo-forte; the harshness which may come from a pizzicato being played fortissimo is not observed in this recording. The motive of four eighth notes begins the scene, and again comes in at 88/1/4, and 89/1/1, and are quite consistent in tempo, with an average of around 84 to the quarter note. Simionato does not sing the written portamento in 88/1/4, nor does she in 89/2/4.

Bechi joins Simionato in stylizing the rhythm of "Mamma" in 89/1/2, and does so in the same fashion. He also adds a bitter laugh between beats one and two of 89/1/4. Simionato's response comes early in the following bar, as does the pickup of Bechi in in 89/2/5. The following pickup, that of "vi" of "vicino" in 90/1/2 is stylized as a sixteenth note, as is the two notes of 90/1/3, where the two notes of "mia" have a ligatura connecting them, again, with a very bitter sound to the tone. The responses of Mamma Lucia and Santuzza are also much different than what is printed in the score; Simionato speaks with astonishment the "come" in 90/1/3 instead of singing the notes, and Bruna Rasa half speaks and half sings her "Tacete!". Even more, the notes on which she does so are not the printed ones, but starting on c', an octave lower than the printed note, and following with two d's.

The organ begins to play, and thus begins one of the most famous concerted numbers in all of opera. In terms of dynamics, it is hard to ascertain exactly what Mascagni had in mind due to the limitations of the recording capabilities of the time. It is certainly loud in the recording, but it must be put in such context. The tempo averages to around 53 to the half note, considerably

slower than the 60 printed in the score. As has been observed previously, when Alfio begins to sing in 90/1/7, the music slightly halts to accommodate the singer. That being said, the rigor with which Bechi sings his four measures of music must be cited once more, after his more recitative-like singing of the previous music. In the final organ cadence (90/2/6) before the chorus enters, it sounds like a pure G major chord is played on the downbeat, not the 4-3 suspension as is written. The a' on beat four is retained, which leads one to suspect that this was an error on the part of the organist, and not a re-writing of the music by Mascagni. Also, this particular 4-3 suspension is so common in sacred music of this idiom that altering it would not have probably been a desirable decision.

When the chorus enters *a capella* in 91/1/1, the first thing which is noticeable is the lack of rubato. Mascagni holds the chorus very steadily at an average of 47 to the half note, only placing slightly the interjected "Alleluja!" which occurs three times.[11] Printed in 90/1/4 is the dispersion of the first syllable of the bar, "li". While it is slightly difficult to ascertain, it does seem as though Mascagni chose to put the syllable in all the parts directly on the downbeat, probably to facilitate a cleaner choral attack. In terms of dynamic, the singing is not piano, nor is it completely forte. What is heard from the chorus is a robust mezzo forte, not only in terms of sheer decibel level, but in the way the music is sung by the individual singers that make up the chorus. What is very noticeable is the lack of head voice in the tenor section, particularly around the passagio area; the notes are sung in full voice by all the men. Again, in terms of rubato, one hears in certain recordings rubato taken in 91/2/2 to accommodate the octave leap in the melody

[11] Each time, octave d' and d'' are printed in the organ. For the first iteration, 90/1/4, this is what is played by the organist. However, each successive time, an extra octave lower is played, so that by the final one in 92/1/5, it sounds as though the pedal D is being played as well. While it cannot be said for certain whether or not this was asked by Mascagni to happen, there is a certain logic to it, as it subtly makes each successive "Alleluja" be more forceful and grander, without having to have the chorus make terraced dynamics—the soprani singing the "Alleluja" sing it *forte pieno* every single time.

of the soprano line; such accommodations are not granted by Mascagni in this recording. Like Alfio's opening aria, the lack of rubato here can only be explained as an interpretive choice; a church chorus would probably not sing a chorale like this freely, and thus as this is what is to be happening in the opera, it is not sung this way.

The introduction of the coro esterno begins with a rhythmic modification; instead of the "In-neg" upbeat in 92/1/7 taking up the space of a half note, the entire rhythm is diminuted by half, taking up the space of a quarter note. In terms of dynamic, the chorus does not sing piano as is specified, but rather sings forte marcato, and this feeling is duplicated in the trumpets and trombones. In terms of articulation, the staccati written over the first three measures of accompaniment in the brass starting in 93/1/1 are observed; the eighth notes are not played short, but rather with a clear pause between each note. The tempo in which the chorus sings is basically the same as the first chorus, with Mascagni playing the first bar of the passage (93/1/3) slower than the following measures, at around 43 to the half note. This achieves, as it has earlier in the interpretation, the feeling that the music is more emphatically paced, without retaining a slower tempo which would make the music too slow and seem stagnant.

At "morto!" in 93/1/2, the choir sings the final syllable short, and then takes a breath. This is noted as it allows the expression of the punctuation (!) to come through; the final note is not sung as long as possible before a breath, as is sometimes heard. However, before this breath, there is indeed a "catch breath" which happens between beat three and four in 93/1/1. This also happens at the same place in 93/1/3 (with some first sopranos doing it twice(!), between beats two and three and beats three and four). The cut off in 93/1/4 happens directly after beat three, and is not sustained into beat four. In 94/1/1, the entire chorus breathes before beat four. The cut off for the chorus in 94/1/4 happens again directly after beat three, and is not sustained further.

The same breaths and cut offs continue in the second iteration of the phrase beginning in 94/1/5, which also begins quieter, both in volume and in expression, but continues to grow back to a forte level within the first five bars. The bar of 96/1/1 is sung very marcato, and the tempo is held back. The organ interlude retains the same tempo, but makes a rallentando in 97/1/1 and comes to a stop before Santuzza and the strings begin.

The tempo of Santuzza's line moves slightly faster, at around 53 to the half note (the same tempo of the organ which began the entire scene), with again the first half of 97/1/2 being slightly held back. We hear many liberties taken by Bruna Rasa: the fourth beat of 97/1/2 being stylized to hold the first eighth note of the beat, and having the final two sung quicker and with fluidity into the ensuing downbeat. The g' of 97/1/3 is sung in chest voice and cut off melodramatically. In 97/2//1, Bruna Rasa sings for the first time "Innegiam'", instead of "Innegiamo". This troncamento allows her to breath after beat three. What is of utmost significance is that this troncamento will be adopted by the chorus, and will allow the exact same thing to happen for the ladies of the chorus as it does for Bruna Rasa, namely, to be able to sing this passage with more voice without the fear of running out of air. Again, beat four of 97/2/1 is stylized to have the final two eighth notes be quicker and closer to the next downbeat. Beginning with "oggi aceso alla gloria" in 97/2/2, Bruna Rasa sings with more emphasis, and with more rigor to make the notes sound slightly more marcato. This effect is redoubled in 98/1/1, where beat three and four is clearly sung ritenuto. Interestingly, the choral response in the following measure is sung quicker than the previous bar, but because of the marcato and slightly detached articulation, particularly in the brass who double the chorus, it seems just as emphatic. The "Alleluja" response by the coro interno in 98/1/3 stylizes the eighth note to be sung more like a sixteenth note. As the music begins to develop beginning at 99/1/1, with multiple different

contrapuntal lines coming in at various stages, Mascagni begins to move the tempo faster, reaching a "resting point" of around 67 to the half note, which is considerably faster than where the music had been before. The accelerando comes to rest around 100/1/1, and is immediately followed by a rallentando in 101/1/1, leading to a reinstatement of a faster tempo at the beginning of the following bar, only to have a very drastic ritenuto happen on beat three and four for "alla gloria del ciel".

Thus begins a fascinating series of rubati, mostly unspecified in the score, and are shown in the following chart:

Table IV.i Rubato in the "Inneggiamo" concertato

Measure	Minute	Seconds	Difference	Tempo
103/1/1	31	57.42	1.63	74
/1.5		59.05	1.86	65
104/1/1		60.91	2.17	55
/2		63.08	2.71	44
/2.5		65.79	2.43	49
/3		68.22	1.99	60
/3.5		70.21	1.92	62
105/1		72.13	1.71	70
/1.5		73.84	1.23	98
/2		75.07	1.43	84
/2.5		76.5	1.16	103
/3		77.66	1.45	83
/3.5		79.11	1.17	103
106/1/1		80.28	1.37	88
/1.5		81.65	1.4	86
/2		83.05	1.96	61
107/1/1		85.01	2.64	45
/1.5		87.65	3.53	34
/2		91.18	2.22	54
/2.5		93.4	1.99	60
108/1/1/		95.39	2.08	58
/1.5		97.47	2.09	57

Beginning in 103/1/1, Mascagni conducts an allargando leading up to the printed "Allargando con espressione" in 104/1/2. The way this is done is by making a very large gap between beat one and two in the aforementioned measure, and conducting the second half of the beat far slower than what was previously happening, slowing down to around 47 to the half note. The following measure, however, is sung slightly faster, leading to 105/1/1, in which a stringendo is printed. What is very interesting about this stringendo is that each bar is conducted in the following measure: beats one and two are slightly slower, with an espressivo rendering of the flute and clarinet motive which begins on beat two, and the ensuing beats three and four in which the chorus sings the five note pick up of "Inneggiamo al Signor", are sung and played significantly faster. Beginning in 106/1/1, however, an unwritten and extraordinary allargando begins, leading to the downbeat of 107/1/2, namely the recapitulation of the melody. The stringendo reaches a maximum speed of 103 to the half note in 105/1/3, and the allargando right before 107/1/2 slows down to 34 to the half note! The tempo then stabilizes once again around 58 to the half note, but once again it must be observed that the first two beats of 107/1/2 are slightly slower. As the music continues, Mascagni pushes the tempo beginning in 109/1/1, in order to make the very emphatic rallentando which encompasses pp. 110—111 even more stark. The sforzando written on the downbeat of 112/1/1 is not observed, despite the forte playing of the orchestra.

In the next three measures, the following adjustments to the music must be observed: first, the stylization of the eighth note in "Alleluja" of the chorus, to be sung faster than printed and thus closer to the speech-like pronunciation of the word, and the rubato employed by Bruna Rasa. Each "Oh Signor" is sung slightly slower than the speed of the chorus, particularly the

eighth note pick up, which is held tenuto and then with a ligatura slides plaintively into the following downbeat.

The coda again exhibits incredible changes in tempo. Beginning with the dominant pedal at 113/1/1, Mascagni begins at a faster tempo immediately, around 85 to the half note, which starting in the following measure begins to make a stringendo reaching a maximum pace of around 96 to the half note. Immediately at the downbeat of 115/1/1, Mascagni conducts a quasi doppio lento, with the half note beat plummeting to 46 and stretching all the way down to 34! Considering absolutely none of this is written in the score, this is an absolutely astonishing thing to listen to. Each note of the last two measures of 115 is quasi fermata, with the "Alleluja" of the coro interno either being completely removed or inaudible,[12] and the final chord in 115/1/3 being held by all singers and instrumentalists to the exact same length, despite the various cut offs specified in the score.

The orchestral postlude is a microcosm of all the happened before in terms of rubato; beginning in the second half of 116/1/3, the tempo begins slowing significantly leading to 116/1/5. Because of this drastic change in tempo, so does the articulation. In the second half of 116/1/4, the violins play each eighth note with a separate bow, and the articulation in the winds also changes. The first bar of 117 stands out as one of the few bars which specifies the rubato, and Mascagni enacts it almost exactly. The second half of the bar, marked "presto", is played with the last three sixteenth notes being faster than the first three, leading to 117/1/2, in which the sixteenth notes in the strings are played with an espressivo quality, making them elongate slightly, and leading to somewhat of a stable tempo. The organ enters at round 57 to the half

[12] Because of the quality of the recording thus far, I would wager that Mascagni chose to have everyone sing the coro esterno. Whether or not this would have been his choice in a normal production on the stage is up for debate, and cannot be ascertained by this recording.

note, slowing down for the cadence.[13] Mamma Lucia's one line of recitative is sung with the exactitude one has come to expect, and again, without the portamento specified in 118/1/6.

[13] The presence of the 4-3 suspension here solidifies the argument that its previous absence was a mistake rather than intentional.

Chapter V: Romanza e scena

Santuzza's celebrated aria begins with an almost as famous introduction, marked in the score as "Largo assai sostenuto", a suggested quarter note value of 50. The first four measures are played far slower, at an average of around 37 to the quarter note. The second beat of the first measure, 119/1/1, as played by the obe in this recording, is quite arresting in its expression, with the second beat being anticipated slightly, allowing the oboist to hold the g' slightly longer, and make a slight decrescendo on the note. By the fourth measure, where the string contingency enters, Mascagni is slightly faster, but very emphatic in his expression. The following measure, however, Mascagni makes a drastic accelerando, reaching almost quasi doppio tempo by beat two at 66 to the quarter note. The ensuing measure, 120/1/1, goes directly back to the original tempo, even more held back. The grace note in the first violins is played expressively, dolefully, and melodically.

As Bruna Rasa begins her famous aria, we hear her sustain the tempo which was begun by Mascagni in the opening. The first c', "Voi", is sustained slightly longer than the following two eighth note triplets, yet she does so in a way which does not distort the inherent quality of the rhythm. In 120/1/4, she sings a very impassioned portamento between the two syllables of "Mama", and sings the e' in full chest voice. She sustains her chest voice for at least the first two notes of the next bar, with chest resonance still being heard in the a' and b' of "d'andar". In addition, the triplet on beat one of 120/1/6 has a forward impetus, and the first note of 120/2/1 is sustained—by both Bruna Rasa and the oboe player. Indeed, throughout this entire passage, it is quite impressive how the oboist is listening to Bruna Rasa as she sculpts the phrases of this aria, and is ready to make the minute changes along with her. The octave jump from e'' to e' in

120/2/2 is done without a portamento. The second beat triplet is completely sung in chest voice, with a portamento from the a' upbeat to the f#' downbeat of 120/2/3. The rhythm of the first beat of 120/2/4 changes from three eighth note triplets to the following rhythms (all under a triplet): eighth note, dotted eighth note, sixteenth note. The orchestra makes a very elegant crescendo in 120/2/5 leading up to 121/1/1. Though written forte, there is a sweetness in the tone of the strings. There is a slight feeling of moving forward in 121/1/1 which is immediately followed by a very strong rallentando beginning at the downbeat. Though the rhythm of the strings remains unchanged, Bruna Rasa changes the final g# in 121/1/2 from an eighth note to a sixteenth note. The bar of 121/1/3 is suspended from time, with the most beautiful portamento from the c#'' to the b' of 121/1/4. This tempo is sustained throughout the resolution of the B major chord, only to revivify at the start of the new phrase.

Indeed, with "Tornò", Bruna Rasa sings with a movement forward which outpaces Mascagni; her portamento down to the e' in 121/2/1 does not line up with the bassoon countermelody. However, by the next bar, Mascagni can rejoin her, with her rubato on the downbeat triplet mirroring that of 120/2/4, namely eighth note, dotted eighth note, sixteenth note. The bar of 121/1/4 is sung tenuto and slower, with the portato marking in the flute and clarinets being very cantabile. The portamento between "fiamma" is observed, with the final syllable not being held to full length. The aforementioned triplet distortion is observed again at the beginning of 122/1/1, with an explosive rendering of the "bru" of "bruciava", and each note of beat two being held with portamentos between each one. The beginning of the phrase at 122/1/3 is in accordance with the tempo which has been generally sustained, at around 39 to the quarter note. However, by the measure of the written "accel.", 122/1/5, Mascagni is already around 59 to the quarter note, and reaching a maximum of 63 in the following two bars, leading up to a fermata in

123/1/4. It should be noted that the downbeat of 123/1/4 is not placed, with the music slightly broadening beforehand. Bruna Rasa begins her a'' on "Ah!" late, on the downbeat rather than the printed syncopation. The ensuing "l'amai" is characteristic of the "sobbing" portamento which has been previously described. The orchestral postlude of the first part of the aria, beginning in 123/1/5, is played in the same manner as its first statement beginning in 119/1/5. The bar of the affrett., 124/1/2, is not together in the recording, as the firsts arrive to the following downbeat earlier than the rest of the orchestra. This is indicative, perhaps, of Mascagni showing an even more drastic accelerando than was able to be done by the entire orchestra.

In the second section of the aria, rehearsal 30 at 124/1/7, Mascagni moves literally twice as fast as he did at the beginning of the aria, with no tempo modification found in the original score. The tempo of the first four bars is the following: 65, 74, 62, and 51 to the quarter note. The slowing of the tempo is due to the addition of the soprano, who, with the singing of "quell'invida" in 125/1/1—2 fights with the tempo of the orchestra, and elongates the words, imbuing them with disgust and venom, which is reinforced by the marcato singing of 125/1/3. This same tempo arc is observed in the next four bars, only to be broken by the stringendo which happens in 125/2/5, leading to a dramatic and unspecified rallentando in 126/1/4. The g'' of 126/1/5 is held quasi fermata, before a dramatic portamento down into a chested e'. The three upbeats of 126/1/7 are also senza tempo, each one held with emotion, the last one, the "ra" of "rapito" being the shortest and least emphatic, leading to the downbeat of 127/1/1. The second b' in that measure is preceded by a sob-like grace-note.

We now encounter the slowest tempo yet of the recording, an extraordinary 23 to the quarter note (!) at the beginning of the heartbreaking E major melody in the first violins and oboe. Granted, in the next bar the tempo speeds up to an average of around 34 to the quarter

note—again exemplifying Mascagni's unique musical way of playing the first bar of a phrases slower than its following bars. This just happens to be the slowest, and most dramatic, occurrence yet. The portamentos heard in the first violin throughout the passage are twofold—they not only convey a more cantabile sound, but they are the result of what sounds like playing the entire passage on the G string (if not, at least playing on the D string), which gives the sound a warmth and richness. The music again slows down when Bruna Rasa sings the first bar of her phrase in 127/1/4, again with making the last eighth note of the bar more scorrevole than the rest. A large portamento is sung in the following measure. The same sort of expression is found in the next two bars: a hold on the penultimate eighth note triplet in 128/1/1, and a large portamento in 128/1/2. In the third bar of 128, the tempo doubles immediately, ebbing and flowing between each bar, leading to a rallentando and fermata on the a'' in 129/1/2.

Of the ensuing cadence, 129/1/5—6, Bruna Rasa's interpretation must be noted. The final a' of "piango", is not only held for an impressive length of over six seconds, but is a raw, almost musical theatre belt, leading to an unwritten passing g' upbeat, and a downbeat which again, is not sung at the beginning, but wailed, with a portamento down into the final e'. How many people, one wonders, would hear this interpretation, and be aghast at the "poor taste", or the improper execution, etc. Yet in context with the rest of Bruna Rasa's interpretation, it is wholly within character, and is the consequence of the outpouring of emotion which is this aria. Not only this, but it is also in line with the interpretation of Mascagni.

The three bar interjection from Mamma Lucia is written in common time, but what is interesting is that Mascagni conducts it at round 86 to the quarter note, far quicker of a pace than what we have previously encountered in the aria, even at the height of the accelerandi. However, if we think of it as the same tempo of the 2/4 just written now with double values, a tempo of 43

relates to what has happened previously. Before coming in with “Io son dannata” in 130/1/4, Bruna Rasa waits a long time, and then sings the three pick up notes a piacere. The a’’ is held as a fermata in 131/1/1, and the four eighth notes in the orchestra are played marcato and sostenuto, with an immediate quasi doppio presto in lieu of the printed “affrett.” in 131/1/2, only for the “io son dannata” again to be sung a piacere. The music rests on the E major chord, and there is a pregnant pause before the music begins again at Rehearsal 31, 131/1/4.

This is the first recapitulation of the music which began the entire opera, played quite slowly at around 45 to the quarter note, but when compared to the original 38 to the quarter note of the opening of the opera, it is a noticeable difference in interpretation. When Bruna Rasa sings her three pick up notes in 131/1/5, again we hear the last one being much quicker than the preceding two. The dotted quarter note in the first violins in 132/1/3 is sustained with the winds, but before moving onto the a#’’, the b’’ de-blooms, and stays at a cantabile but fragile piano dynamic. The music begins to move at an affrettando pace beginning with 133/1/1, although the written animando doesn’t happen until the bar later. In a similar way, the “poco rall.” of 133/1/5 happens the bar before written, and is anything but “poco”, leading to a very slow 133/1/5. Again, the music of Mamma Lucia is played and sung very simply and without much rubato in 134/1/1. The postlude is a reiteration of what just happened with Santuzza, but the lack of a singer makes the expression less dramatic, and so are the proportions of the dynamics and the tempo modifications. The two bars of cello and double bass eighth notes, 135/1/2—3, though written with a “rall. sempre”, are played somewhat straightforwardly, with a slight relaxing into the final four E major chords in the strings, all of which are slightly separated from one another.

Chapter VI: Scena e duetto Santuzza e Turiddu

This tumultuous and multi-faceted scena begins with a nervous ascending and descending line in the first violins, which in this recording is indeed played "stacc. in punta d'arco" as is dictated in the score. However, the feeling is not that of "Allegretto", nor is the tempo at 108 to the quarter, but a far brisker 133. Leading into the trill of 137/1/1, the music broadens, including the syncopated accent in 137/1/2. Gigli enters immediately for his line, whereas Bruna Rasa makes a slight hesitation, and sings her "Qui t'aspettavo" slower than her tenor counterpart. The sostenuto 3/4 is slower than a doppio lento, with the beat being around 59 to the quarter, save for the second beat of the bar which is significantly faster. This is due to the fact that Gigli combines the final syllable of "Pasqua" with "in" to make one syllable on beat two rather than two eighth notes. After the nervous violin passage, the exchanges between Santuzza and Turiddu have a rhythmic rigor, but are far slower than the interjections from the orchestra. The two "Qui no!" of Gigli are sung as one gesture, which unsettles the underlying pulse thereby making the entrance of the celli and double basses even more menacing.

The ensuing exchange of a cappella recitative differs in a few ways from the score. The main difference is in Gigli's rendering of 138/2/2—3, in which he does not do either the "un poco di pausa" or the following "pausa". One imagines that these were originally put into the score to imply that Turiddu was taken aback by Santuzza's question, perhaps betraying a sense of guilt or worry that she might know. This is replaced in this recording by a quick and assured answer by Gigli, which leads to a very quick and impassioned response by Bruna Rasa. It appears she has changed the lyrics from "No, non è ver" to "No, ti dirò". Because of the quality of the recording, and how quickly she sings the notes, it is hard to say for sure. However, Bruna

Rasa has shown that she typically sings her passagio with remarkably clear vowels, so it seems more likely that she and Mascagni thought this was a better vowel for her to sing at this particular moment rather than that she modified the original text. With the tenutos marked in the score, Gigli begins the next three measures at a slower pace, which is sustained by the orchestra when they come in at 138/3/2. The playing of the violins is very impassioned, with a great deal of vibrato and each repeated eighth note in 138/3/3 given its own special attention. Bruna Rasa pushes the tempo in 139/1—2, only giving way on the last c'' before the Andante.

The Andante exhibits a new type of rubato, one in which the stage and the orchestra are not always in sync. The first bar is played by Mascagni around 61 to the quarter note (the printed suggestion being a far breezier 76 to the quarter note), but Bruna Rasa waits longer than an eighth note rest before entering in 139/1/4, and yet the third beat in the strings happens as if she had come in on time. Of course, Mascagni ebbs and flows with the singers as they sing the lines, but there is a different feeling which arises from this sort of rubato; the quasi steadiness of the orchestra as the singers phrase a piacere makes the whole passage seem very realistic, almost speech-like. It is indeed a recitative style without actually being an accompagnato recitative. In her delivery of the lines, Bruna Rasa sings with a lot of chest in the tone, despite the notes being all on the staff as she sings. This makes the singing of the music very forceful, with great passion and intent. The music begins to accelerate at Gigli's response in 140/2/1, with the orchestral response in 140/2/3 being immediately far quicker at 77 to the quarter note. Despite this added pace, the violins still play with maximum expression, with a small portamento being heard between the e'' and the c#" in the firsts. Bruna Rasa enters on her a'' in 141/1/2 later than the printed syncopation, but just slightly before beat two, enough to make it sound like an outburst, and not pedantic. The "cresc. molto e affrett." in 141/1/3—4 is adhered to; however, it is the

affrettando which is more prevalent than the crescendo. The a tempo in 141/1/5 is sustained over the next five bars at a very consistent 70 to the quarter note; slower than what was originally printed, but far faster than the original 61 with which Mascagni had begun the section. Therefore, one might suggest an "a tempo ma poco piu veloce". The menacing jagged arpeggiation of a fully diminished chord in the trombones and lower woodwinds finishes completely before Bruna Rasa begins her "Tu l'ami dunque", instead of overlapping as is printed.

The following recitativo section is incredible for the power in which Bruna Rasa and Gigli essay the music. Bruna Rasa's "Assai più bella è Lola" is dripping with venom, all the f#'s sung in full chest, and the way in which she imbues distaste for Lola is by coloring the first vowel of her name with a slight bit of nasality. Gigli comes in with the "Taci" of 143/1/2 early, giving it a realism and impetus. Bruna Rasa responds with the two "L'ami", very much accelerated, building to the outburst by each character in 143/1/5. The orchestra here continues a tempo, finishing very quickly to allow Gigli to hold his a' as a fermata, as well as the a an octave lower. There is a quasi cesura before beginning 144/1/2. The next five bars of transition are very interesting in terms of tempo shaping. The two measures where Santuzza sings moving notes are held firmly around 53 to the quarter note. However, beginning in 144/1/4, Mascagni makes an accelerando which gets as fast as 76 to the quarter, only to slow down once more in the final bar before 145/1/1.

Here, at "Bada Santuzza schiavo non sono", the music has no written tempo marking, but has in parenthesis quarter note equals 80. However, Mascagni and Gigli are nearly twice as slow, operating at around 41-43 to the quarter note. This is a significant change, even if you consider that 80 is close to the original 76 of the Andante, as 61 and 41 constitute a far greater difference. When Bruna Rasa enters in 145/1/4, the tempo is at an incredibly sustained 27 to the quarter

note, with the third and fourth beats being sung molto tenuto and imploringly so; the "poco rit." written on beat four isn't executed more markedly than perhaps an extra emphasis on the final two beats. The tempo revivifies immediately in the next bar, operating around 50 to the quarter note. In relation to the beginning of the section, namely 145/1/1, this feels very much like a sweeping tempo moving forward. The chromatic measure of linking the end of the phrase to the recapitulation of the "Bada Santuzza" is conducted by Mascagni at exactly 60 the quarter note; a slight rallentando is perhaps felt in beat three, but somehow this does not feel as though it is a rallentando into the downbeat, but rather a broadening of the final beat which still drives with impetus into the ensuing downbeat.

In terms of vocal expression, both Gigli and Bruna Rasa bring much to the table. As Bruna Rasa's anger was described earlier, so is Gigli's; the almost mocking sound of the unwritten portamento on "vana" in 145/1/3, for example. As has been heard previously, both in 146/1/1 and 146/1/2, the triplet rhythm on beat three is modified by Bruna Rasa to hold the second triplet note and quicken the last one into the downbeat. The very audible portamento in the violins between beats one in two of 146/1/2 must be noted for the melodramatic effect they create.

Other such effects include the slight ligatura between the g'' and f'' on beat three in 146/1/3, and the quasi sobbing re-attacks with slight scoops by Bruna Rasa on the e''s in 146/1/5.

The repeat which begins at 147/1/3 is notable for its similarity to the first iteration; very few changes in either tempo, or expression can be noticed in the orchestra or singers. When the music changes, namely at the entrance of Turiddu in 149/1/2, Mascagni moves the tempo ever slightly. Gigli's triplets in 149/1/2—3 are modified based on the text; the first one becoming

more like an eighth note with two sixteenth notes. The octave a'' and a' respectively in 149/1/3 is held quasi fermata. In the score for the strings at this moment, there are different and at sometimes conflicting written instructions; all strings freely tremolo in the recording to accommodate the fermata. Both Bruna Rasa and Gigli make a slight ligatura after the held note into the next g'' and g'. The same effect happens between the two notes of beat three in the same bar.

Enter the proverbial fly in the ointment: Lola, sung by Maria Marucci, comes into the scene with her little canzonetta. Again, we see a surprising exactitude in terms of tempo; almost metronomically, the music stays at an average of 55 to the dotted quarter note,[14] a pulse which Marucci keeps even in the measures where there is no accompaniment. That is not to say that her singing of the song is sterile. Her audible portrayal of the coquettish Lola can be heard in many vocal inflections, such as the large scoop into "gli angeli" of 150/1/4, the unwritten portamento between the two syllables of "cielo" in 151/1/2, the emphatic singing of "ma" in 151/1/4, the ever so slight broadening of the notes in 151/1/4 before 151/2/1, in which a light and graceful ligatura binds the two syllables of "solo". The repeat of the phrase in 151/2/2 comes with a lilting oboe countermelody.[15] As has happened many times before in this recording, the "poco rit." in 151/3/4 is anticipated by one whole measure, with the music almost halving in speed, reaching a minimum of 30 to the dotted quarter in 151/3/5. The music snaps directly back into tempo at 152/1/1, if not at a slightly slower pace (52 versus 55 to the dotted quarter note). This is to allow

[14] The tempo suggestion in the printed music is ambiguous; it says quarter note equals 72, but this would be of no practical sense as the music is written in 6/8, and thus the only useful units of measurement would be a dotted quarter note or an eighth note. As is often the case in old scores, one is inclined to believe that this is a misprint, and that it should read *dotted* quarter note equals 72, which would mean that Mascagni is playing the song slower than is indicated, which has much precedent in this recording.

[15] While probably unrelated, one cannot help but notice the prevalence of the oboe in music which is to imply sexual desire, going all the way back to Mozart (i.e. "Vorrei spiegarvi oh Dio!" K. 418, or the final moments before Fiordiligi finally succumbs to Ferrando's advances in the Act II duet).

the following tempo modifications to take place: each bar where Lola sings “Ah” (152/1/3, 152/1/5), Mascagni makes a ritenuto for the bar, with the music returning to tempo with the oboe response. However, the second time this happens, 152/2/1, the oboe does not keep the a tempo, and rather makes a slight rallentando into 152/2/2, and this slightly broader tempo is sustained until the song is cut off by the recitativo.

Once the recitativo begins at 152/3/3, Marucci sings with the necessary freedom of expression, again shortening rests to make the music sound more speech like. The portamento 152/3/5 is not observed, but in the following bar Gigli adds a sarcastic laugh before beginning his line. The three sixteenth notes at the end of 153/1/4 are delayed and quickened, to make the following “ma non può tardare” even more suggestive; here the portamento in 153/2/2 is observed and orchestra responds with a line which begins faster and ends up slower, with a median tempo of around 80 to the quarter note. The portamenti between many of the notes in the first violins also adds to the character of the moment. When Santuzza comes in with her response, the music is substantially slower, operating around 60 to the quarter note, and broadens to the cadence at 154/5. The very suggestive trombone and horn line is played indeed “molto sentito” as is written in the score. The slow tempo can be sustained without losing drive forward by delaying the three sixteenth notes in 154/1/5, and quickening them; a sort of expression that we have observed many times being employed by the singers, but here by the instruments of the orchestra in unison. As has been stated previously, such a way of playing could only have arisen from being rehearsed or sanctioned by Mascagni, and is another moment of many added to the list of such “vocalic” attributes being employed by the instruments of the orchestra.

The tremolo in 154/2/1 is ferocious, and crescendos into a somewhat violent cutoff, an obvious representation of Santuzzas ire. This makes Marucci’s quiet, almost placid rendering of

the following “non venite alla messa” even more striking. Bruna Rasa responsds in 154/2/3 with charge, the “affrett.” being felt rather than heard, almost imperceptible, leading to the “chi sa” in 155/1/1, after which there is a rest rather than a dotted eighth note. Bruna Rasa makes the decision *not* to sing the e’s of “peccato” in chest voice, a choice which is very arresting, as it has not been her approach in general, and especially after the very powerful c#’s which proceed them. Again, what is being built is a game of contrasts; this time it is Lola who sings with full voice her response. It is too much for Santuzza; Bruna Rasa colors her “Fate bene” with such contempt, aided by shortening the final note of “fate” in both 155/2/4 and 155/2/5. Despite the piano marking in the score, she sings, with full chest voice, and a very long anticipated “L” the name of her rival in 156/1/1. The first two bars of Gigli’s response are a tempo, but the final two have a freedom of vocal expression which makes Mascagni have the orchestra wait to begin in 156/1/5 and 156/2/1. It should be noted, however, that despite having to wait for the downbeat as it were, the two eighth note accompanimental figure is not changed in terms of its own tempo. Lola’s final word, beginning in 157/1/2, is sung with liberty and slower as is implied by the “rall.” The a tempo in the next bar is not done in this recording, with another rallentando added into 157/1/4. After a quasi fermata on her penultimate note, Marucci sings her final f’ with lilt, grace, and lightness. The postlude, of course, is her song now played on the flute. As has been done before, the first bar is slower, making for a very charming transition from the recitative section into the postlude, which after said first bar, is played at an average speed of 57 to the dotted quarter note, which while in the realm of its other iterations, is the quickest. The “rall.” printed in 158/1/5 actually does happen where it is written, and is not anticipated like so many of its predecessors. In fact, it is more of a ritenuto which happens at the downbeat followed by a rallentando.

The following transitional section begins with the forte Allegro at 158/1/6, which begins at only around 106 to the quarter note, not a very fast tempo for an Allegro. However, it allows for Gigli to sing his lines without being hindered by a rushing tempo, and thus allows Mascagni to pace this passage without much rubato. This holds true for the uneven bars of 160/1/2—3, and is mostly exhibited when Bruna Rasa begins to get ahead of Mascagni in 160/1/6. The "ascolta" of 161/1/1 is heard on the down beat, as is the following "Turiddu". In this instance, it does not seem like an intentional rewriting of the music. It simply sounds as though Bruna Rasa, in the moment, was feeling the impulse to move forward. Mascagni could have responded to this in a myriad of ways, but his decision to keep the orchestra steady is interesting. It shows that his priority in this particular moment was to maintain the pulse of the orchestra, thereby retaining its strength, and trusting in Bruna Rasa to be free in her expression, knowing that she too knew the music well enough to come back when needed. Her final "Turiddu ascolata" is sung with body to the tone, but with a certain softness; the portamento beginning in 162/1/3 is rendered more as a light ligatura, keeping in the feeling of the piano dynamic.

Bruna Rasa begins the famous melody of the duet, which was introduced in the Preludio with the same amount of expression that has been since exemplified. An upward ligatura for the first two notes of 163/1/1 is followed by a shortening of the pickup note into 163/1/2. Bruna Rasa chooses to emulate the upcoming bar of 164/2/4 by putting the final syllable of "Turiddu" on the third eighth note of the bar, thereby allowing her to breathe in the middle of the measure. A very big difference is heard in the rendering of 163/1/4 and 163/2/1. First, the pickup notes "abbandorami" are changed to the following rhythm: instead of three sixteenth notes with the pitches bb' bb' c'', we have a sixteenth note bb', a dotted sixteenth note bb', followed by a thirty-second note c''. In 163/2/1, again, it is hard to distinguish for certain, but it sounds from

this recording that Bruna Rasa again has changed the words from "abbandonarmi dunque tu vuoi" to "abbandonarti pur questo vuoi". The first reason that comes to mind for doing this is to eliminate the vowel of "tu" on the final note of the bar, f'', changing it to a far more open vowel in "questo". More puzzling is the shift from "abbandonarmi" to "abbandonarti", which completely changes the dynamic of the scene. Whichever the case, this is yet another example of modifying the text in order to accommodate the personal preferences of the singer.

Gigli's response again is colored with contempt, using a more nasal sound in places to show such, particularly in the vibrato-less ligature which pepper his singing. His rendering of "chiesa" in 164/1/4 is full of *disprezzo,* being quasi shouted rather than sung, followed by the slightly modified rhythm of Bruna Rasa's "abbandonarni" complete with pitiful ligature; this time, the original text is sung. Her singing of the repeat of the phrase, 164/2/3, is noteworthy for the length of the first syllable of "Turiddu", and for the amount of passion which is brought through both an upward and downward portamento; the use of this expressional device in both directions on consecutive notes is rare even for this recording, and is a subtle way of redoubling the amount of imploration Santuzza is hoping with which to dissuade Turiddu from his adulterous ways.

In terms of tempo from the beginning of this passage to the repeat of the phrase at 164/2/3, Mascagni paces it in such a way that it slows down, but does not lose momentum. As is seen in the following chart, the way in which he does it ebbs and flows, a technique we have seen before, which helps to mask the fact that it is indeed slowing down. It slows down more often when Bruna Rasa sings her line, Gigli's anger fueling the music forward. Also very interesting is at the return of the phrase, "con anima" is written into the music, and yet Mascagni and Bruna Rasa sing the bar tenuto, with a tempo of 31 to the dotted quarter note.

Table VI.i Rubati employed in Santuzza/Turiddu duet

Measure	Minute	Seconds	Difference	Tempo
163/1/1	49	53.27	2.38	50
/2		55.65	2.81	43
/3		58.46	2.85	42
/4		61.31	2.95	41
/2/1		64.26	3.01	40
/2		67.27	2.82	43
/3		70.09	2.73	44
/4		72.82	3.13	38
164/1/1		75.95	2.92	41
/2		78.87	2.91	41
/3		81.78	3.47	35
/4		85.25	3.51	34
/2/1		88.76	4.12	29
/2		92.88	3.32	36
/3		96.2	3.87	31
/4		100.07	3.28	37
165/1/1		103.35	2.75	44

When Gigli joins her in octaves, the music does begin to accelerate, as is indicated by the "animando e cresc. molto". However, just as had happened in the preludio, the final three notes of 165/1/4 are held in ritenuto leading to a quasi fermata on 166/1/1.

The entrance of 166/1/2, another melody first introduced in the Preludio, happens without much of cesura beforehand, as is often heard in performance today. Rather, Mascagni seems to simply give the cut off of the fortissimo chord, and begins the next measure. In comparison to the first time we heard the melody, 4/1/3, it is very interesting to note that Mascagni's internal shaping of the phrase is almost identical:

Table VI.ii Tempo comparison of identical phrases, p. 4 and p. 166

Measure	minute	seconds	difference	tempo
166/1/2	51	0.01	2.34	**26**
/2.5		2.35	2.42	**25**
/3		4.77	2.03	**30**
/3.5		6.8	2.4	**25**
167/1/1		9.2		
Measure	minute	seconds	difference	tempo
4/1/3	2	51.52	2.39	**25**
/3.5		53.91	2.4	**25**
/4		56.31	2.2	**27**
/4.5		58.51	2.32	**26**
5/1/1		60.83		

As in the Preludio, the woodwind solos play the thirty second notes in 166/1/2 with melodic intent, not too fast. When Bruna Rasa enters, the tempo is markedly slower, with even more rubato. She scoops into the first “la”, and then immediately does a very subtle catch-breath in order to sing “tua Santuzza” in one breath whilst still slowing down the phrase. Before the second syllable of “tua” in 167/1/3, she adds a sob, and then a pitiful ligatura down between the eb’’ and d’’, and another portamento between the two notes of 167/2/1. Without any written indication, the tempo moves almost twice as fast starting in 168/1/1, again with rubato which has a range of 39—55 to the dotted quarter note. Gigli again colors his voice with contempt when he inters in 168/1/3, and particularly starting a few measures afterwards, with the same devices as were previously utilized.

Beginning at the 9/8 in 169/1/3, another astonishing series of unwritten tempo changes occurs. In this measure, the tempo shifts dramatically from around 48 to the dotted quarter note to 81 to the dotter quarter note. However, this tempo begins to slow down in the next four bars, leading to the three bars before the Grandioso, namely 170/1/2—4. The first measure begins at around 60 to the quarter note, then accelerates a bit in the second measure, making the final

ritard of the third measure even more impactful. Gigli connects his final "va" on the f' to the ensuing downbeat with an unwritten lengthening and portamento. The Grandioso slows down all the way to 38 to the dotted quarter note, and increases ever so slightly for the four bars of fortissimo texture. However, without any preparation, and without any indication in the score, the tempo shoots back up to between 82 and 87 to the dotted quarter note, the fastest tempo of this passage thus far, leading to the rallentando in the last bar before the new music arrives.

Of extreme importance in this recording is the following insertion: In the printed measure of 173/1/1, the oboe has a bb' which begins the recollection of a melody from the second part of Santuzza's aria. However, it is played alone with a fermata over it before the basses enter with their pizzicato on beat one. Effectively, it is an inserted measure of the oboe by itself. The tempo of the "andante molto sostenuto" is very slow, around 44 to the quarter note, with maximum expression in the singing of Bruna Rasa. Though the rhythms are different in the score, both 173/1/2 and 173/1/3 are sung basically in the same fashion, namely an eighth note triplet on beat two; in the latter measure, the final eighth note not being sustained as its preceeding two. Naturally, for "t'implora", a very present portamento is used. The first three eighth notes of 173/1/4 are sung marcato, with the two sixteenth notes at the end of the bar flowing into the next downbeat; in a similar way, the final eighth note triplet of 173/2/1 flows into its consequential downbeat.

At the entrance of the 6/8, the tempo moves twice as fast, without any written indication. Gigli's anger results in a tempo of around 88 to the dotted quarter note, a tempo which Bruna Rasa begins in, but with her softer dynamic and specific choice of expression, she slows down the tempo to around 74 to the dotted half note. The response in the orchestra—remplis with violin portamentos—moves even faster than Gigli did at around 95 to the dotted quarter note,

only to start slowing down in 174/1/3, *despite* the completely contradictory written indication of "sempre cresc. ed animando". Even more paradoxical is two measures later, when the written music again specifies a "con anima e cresc.", and Mascagni has more than halved the tempo at around 45 to the dotted quarter note, slowing down all the way to 37 at 175/1/2. This entire bar is played by the orchestra con tutta forza, and the singers both enter on the ensuing downbeat, not in the middle of 175/1/2 as is indicated in the music. After the initial high note, which is held as a fermata, the respective "dunque tu vuoi" and "va ti ripeto" are sung very quickly down the scale, with the first two notes of 175/1/4 being sung a piacere. Despite the slur mark in the score, a long breath is taken between beats one and two of said bar, with the final three eighth notes sung marcato, and the consequent downbeat again being held. The bar before the Maestoso, 176/1/1, is played by Mascagni far slower than the Maestoso which will come after it, which is played quite steadily, and again, despite the indications of "anim." and "sempre animando", the music most certainly slows down, particularly in 177/1/2.

Now comes the famous cursing of Santuzza, beginning with the troncato singing of the ab'' and ab' of Bruna Rasa and Gigli, as if the music stops abruptly. The following measures of music, 177/1/5 all the way to 178/2/4, are not sung at all, but all delivered by both Bruna Rasa and Gigli as heightened speech. The pitches indicated are not even remotely attempted. This is pure theatre, until, of course, the final "spergiuro" in 179/1/1. This is a tradition that has been done by many a performer since, and is very much in line with the verismo style.

When the orchestra plays out the tragic theme in F minor, 179/1/1, Mascagni conducts with vehemence, brass blaring, tremolos crackling. The trombone sound overrides its cello, bass, and bassoon counterparts. The tempo is quite steady, and quite slow, at 46 to the quarter note. This is however, after the initial downbeat, which is held as a fermata for Bruna Rasa. The

contrast is great at the pianissimo of 181/1/1, and the tempo remains steady, despite some marcato playing of the eighth notes in the melody. Very legato are the interjections in the oboes and flutes in 181/1/3—4. The breath between the two halves of 181/1/6 in the various wind instruments playing the melody is noticeable; that is to say, the phrases are well defined, and not melded together. The two final bars before the Allegretto are incredibly slow; averaged for the entire bar, the two are respectively 22 and 21 to the quarter note. This does not account for each beat three however, both of which are played quasi fermata, despite only the last note being indicated as such in the score.

Chapter VII: Duetto Santuzza e Alfio

The scene begins with a recollection of Alfio's aria, in the syncopated version. The written "Allegretto" corresponds to a tempo of around 100 to the quarter note, with the second measure of the phrase, 182/1/5, being slightly elongated due to the pause between the end of the slur and the accented syncopated quarter note. Bruna Rasa enters with the sforzando syncopation in the strings, not an eighth note later as written; this seems like an improvement, and probably was sanctioned by Mascagni. In her singing of the following four measures, the text drives the rhythms more so than the printed values. Less so for Bechi in 182/2/5, who in keeping with his previous singing, sticks closer to the printed values without, however, sounding stilted; his outburst of "Che avete detto" in 183/2/1, being sung with the prescribed "sorpreso" in his voice. The recollection of a theme from Santuzza's aria is played with sweep and agitation, beginning in 183/2/2 at a tempo which after the first bar, settles at 74 to the quarter note. Whereas when Bruna Rasa sang along with the melody in her aria, the sixteenth notes at the top of the phrases, in this case 183/2/4, were prolonged and sustained, whereas here they sweep along without any agogic accent. When Bruna Rasa does sing parlando above the melody, the tempo slightly alters to provide her space, but the feeling of agitato and movement returns whenever possible. "Sole" in 183/3/3 is replaced with "vento", again probably to provide the singer a more agreeable vowel in that particular place in her voice, followed by a very melodramatic portamento added on the word "pane". Bechi's response, without any accompaniment, is sung with a freedom and abandon which had yet to be heard in his portrayal. The score specifies a high oppura in 184/1/5, which is sung by Bechi in this recording.

The four measure introduction to the following section, beginning in 184/2/1, starts at a slow pace of around 39 to the quarter note, slowing all the way to 29 to the quarter note in the final bar of the passage. The tempo of 184/2/5 is in the score as Largo, with the suggestion of 48 to the quarter note. As might be expected, the tempo averages around ten beats slower, varying in the first bars between 37—41 beats per minute to the quarter note. Bruna Rasa enters very dolefully and piano as written, using the double "d" of Turiddu to cleanly attack the f'' of 184/2/6, with light ligaturas in said bar connecting the tones. The final syllable of "tolse" is sung on the downbeat of 184/2/7 rather than syncopated as written, allowing Bruna Rasa more time to breathe. The thirty-second notes of the ensuing bar are sung quickly and with exactitude. The following four bars have a two bar phraselet which is repeated sequentially. In both instances, the first two sixteenth notes are sung with sweep into the quarter note, whereas in the following bar they are sung tenuto; the oboe solo does its best to match Bruna Rasa's interpretation in this recording. This mini-rubato of faster than slower allows the allargando which begins in 185/2/2 to evolve naturally, leading to a fermata on the g'' of "moglie". After a breath following the completion of the word, the second half of 185/2/3 moves ahead. The syllabification and rhythmic distribution of 185/2/4 is modified to have the final syllable of "rapiva" sung as its own note as a syncopated quarter note after an initial eighth note on the downbeat. For the ensuing moment, Bruna Rasa sings the higher option, changing the words to "Ah" for the first three notes of 186/1/1, with "Tu" of "Turiddu" occupying the a'' and g'' after the high bb'', and "ri" of the same name taking the final g'' of the bar. Bechi's response is sung with power, the "poco rall." of 187/1/1 not really being sustained but rather more violence enters the tone instead. Santuzza's response is very quietly sung by Bruna Rasa, despite the use of chest voice in 187/1/3. A portamento is heard in 187/1/4, and the grace note in 187/1/5 is so anticipated as to almost sound

like two sixteenth triplet notes to start beat two of the bar. The octave leap in 187/2/1 is also greatly anticipated, and the higher note is sustained despite the opposite being indicated in the score.

The following D major section is filled with rubato, most of which contradicts the indications of the written music. The written music suggests a faster tempo than its previous indication with a parenthetical 54 to the quarter note. In relation, Mascagni does begin this section faster, around 48 to the quarter note, with the third beat being held back to allow Bruna Rasa to sing a portamento up and then back down in the ensuing measure for maximum expression of the word "vergona". The rhythm of the first beat of 187/2/3 is dotted, and the rest of the measure is rushed by Bruna Rasa to lead to the f#'' of "dolore", with the notes following being sung marcato. In 188/1/1, the "un poco affrett" is not adhered to at all, but rather the music slows down all the way to the penultimate note of the measure, and after a breath, the final a' is sung as a pickup into the following downbeat. As the music continues, each downward sixth is accompanied by a portamento down, and again at the onset of a series of sixteenth notes in 188/1/3, Bruna Rasa rushes the tempo forward only to pull back for emphasis in the following bar. The wind articulation is hard to ascertain in this particular section, but each note is played separately in the first violins at 188/1/4, matching the emphatic way that Bruna Rasa is singing, leading up to the 2/4 which is treated as a fermata. The two bars of unaccompanied singing are done so with great freedom and abandon; the triplet rhythm is turned into an eighth note and two sixteenth notes. After "l'onore" of 189/1/3, Bruna Rasa, along with the orchestra, sing and play a subito forte starting with the words "e vostra moglie", and sustain this dynamic until 190/1/1, in which Bruna Rasa finishes forte, but the orchestra, which had begun a decrescendo a bar earlier, begins piano and immediately begins to crescendo in 190/1/1 to a stinging forte piano in 190/1/3.

The three sixteenth notes of Bechi in 190/1/5 are sung very tenuto, and in proportion to the rest of the miniature recitative, are sung more like eighth notes. Bruna Rasa's response to Alfio is sung with a sustained tempo in relation to the introduction of the final section of this duet, which begins in 190/1/5, and is close to the tempo of the 4/4 at 191/1/1, beginning at around 112 to the quarter note. Printed in the music is the suggestion of 120 to the quarter note, and this is achieved in the first bar of the melody, namely 191/1/2, which is markedly faster than its preceding bar, operating at around 124 to the quarter note. Thus begins an interesting pattern of internal rubato; the bars in which Bechi sing "essi non per-", 191/1/2 and 191/1/4, are exactly equal at 124 to the quarter note, but the bars in between are slower around 118. In the recording, this is done by Bechi, as his singing is distinctly heard ahead of the beat in the bars which go faster. Whether this was of his own volition or being prompted by the beat of Mascagni can only be guessed at. However, when contemplating the exactitude with which he sang his aria earlier, one might suspect that such a feeling of rushing might have originated by the gesticulations of Mascagni. The 2/4 bar, 192/1/4, is written as a poco rit, when in reality the tempo is exactly halved, the tempo, mind you, being the slowest tempo recorded, that of the first bar. In reality, the 2/4 is a marcato a tempo of four notes that each are at 112 to the beat. The whole melody is repeated, with many of the same phenomena occurring. When Bruna Rasa takes over part of the melody, starting in 194/1/1, the tempo is slightly withheld; her line being at the higher end of her voice needs slightly more time, and said time is given by Mascagni. Again, the 2/4 is performed in exactly the same way as before.

This final section is built in a ternary form, with the first "A" section being thus described. We now enter into the "B" section, starting in 195/1/3, and in keeping with a generic Italian tradition, it is slightly faster than the previous section. However, this really can only be

ascertained with feeling and the study of exact start and stopping times, because despite the "anim. sempre" and "sempre anim." which are written in the score, the tempo actually remains quite steady around 121 to 125 to the quarter note. Again, Bruna Rasa's entrance in 197 slows down the tempo, as does the very vehement dominant preparation of the return of the "A" section in 197/1/3. The 2/4 bar is again treated the exact same way; the running triplets in the lower instruments simply halve their speed in that bar to accommodate. The coda of this section begins with a written "Piu mosso" at 200/1/1. Instead, Mascagni in this recording plays a meno mosso, with both bars being exactly played at 100 to the quarter note, which is slower than any tempo which was previously recorded in this final section. After the fermata on the high notes respectively in 200/1/3, the orchestra enters with incredible thrust at 201/1/1, the articulation of the winds, and in particular the trumpets, providing a thrilling clarity to the scale all the way up to the dominant C. In the final cadence, both Bruna Rasa and Bechi put the final syllable of the penultimate word ("infame" and "vendetta") on the tied eighth note on beat four, thus allowing them to breath and hold their final f'' and f' as long as possible. The postlude of the orchestra, which will later serve for the ending of the entire orchestra, is played quite steadily at around 76 to the half note. The way in which the penultimate measure of the scene is played, namely 203/1/3, is done in a fashion in which the syncopation of the sforzando is delayed by half. Or, to put it another way, it lands on the third quarter note of the bar, instead of the second.

Chapter VIII: Intermezzo

Very rarely does a piece of music ascend from its original purpose to that of a global phenomenon. This intermezzo has achieved just that, being known outside of its original context, even being used by the media for various purposes, and in many works of visual and cinematic art. From the downbeat, there is a palpable reverence with which Mascagni and the orchestra play this piece of music, and at least for this listener, is one of the jewels of the recording.

The strings enter almost imperceptibly in the first bar, yet with an immediate warmth to the sound; dynamics and the use of vibrato are not on a continuum, and that is clear in this recording. The slide of the fingers for the first violins can ever so slightly be heard between the f'' and a'' in the first bar. There is an ever so slight feeling of crescendo to 204/1/2, making a very subtle two measure swell. Again, the reach up to the d''' is heard with a light ligatura in the first violins. A slight lingering on beat three of that bar creates a decrescendo on the beat, making the following downbeat of 204/1/4 by default begin at a higher dynamic level, which is then followed by a crescendo into beat two. The written sforzando is observed, but only in so much that it is played within the very lyrical soundscape which has been created. The evenness of the decrescendo which occupies beats two and three of the same bar must be commended, as must be the subtle nuance of the first violins which play the following bar, 204/1/5, with a piano sound which makes us feel as though it is the consequence of a broken tension that was created in the bar beforehand.

Here comes the first sequence of major derivations from the printed music. The sforzando on beat three of 204/1/5 is not done at all, and the entire bar is played piano debole. Shockingly, beat three of the following bar, 204/2/1, is played subito forte con passione, the ligatura upwards

between the d'' and the a'' in 204/2/2 in the first violins more pronounced. The next measure has a very intense decrescendo, leading to an utter pianissimo on its beat three, creating an echo effect. The printed accent on said beat three in the firsts is absolutely not played, and the slide between the d'' and f'' is very prominent. Up to this point, the dynamic modifications have been communal and basically equal between the parts. But in 204/2/3, though the lower strings make an audible crescendo, it is nothing in comparison to that of the first violins which by the d''' are playing forte, and each note down the scale in the following measure played with an expressive accent; the dots over the notes being reminiscent of earlier music where they mean importance, not length, as they are surely not played lightly or detached. The third beat slightly cedes in intensity, but still a feeling of subito pianissimo in 204/2/4 is achieved. An ever so light ligatura between the a' and the e'' in the same measure in the first violin is heard as well. In the following measure, it seems as though Mascagni has doubled the harp notes with the double basses. Not only does it sound as though the color of the basses is added to the tone of the harp, but there is a slight double attack due to the two entities trying to play together, leading the listener to believe that such a doubling has occurred.

The vulnerable string sound of the opening bars returns at 205/1/1; the accent on beat three is ever so slightly prepared towards the end of beat two, and the accent itself is done with a vocalic quality; it is not very harsh, but rather a reinforcement of sentiment. So too is the following accent in the oboe countermelody, which is played less vulnerably but still indeed dolce. The second time the bar of the accent in the strings happens, however, the accent is a little more angular, and begins an unwritten crescendo which lasts the entirety of 205/1/4, leading to the following bar being played forte by all the strings. Again, the dynamic intensity slightly cedes at the end of beat three in 205/1/6, making the pp of the following bar really happen on the

downbeat rather than on beat two as is written in the score. Again, the doubling of the double basses with the lower harp note can be heard.

The moment all are waiting for finally arrives, the entrance of the famous melody. Tutti orchestra plays forte, rather than the pianissimo and piano written in the majority of the parts. Forte is too generic a term to describe the playing heard in the recording. The passion which is produced by the string players is admirable, and imbues the tone with far more than a generic forte. Yet it would be wrong to call the sound produced fortissimo; this has a slightly different connotation in terms of expression, and is also not the best way to describe the beginning of the melody, for as it progresses it will gain intensity and volume at certain points. The harp accompaniment is very audible in the recording, and though arpeggio signs are on every single eighth note in the score, the harpist plays them almost non-arpeggiato, which probably maximized the instrument's ability to come out of the texture of forte strings. The double basses throughout play forte as well, doubling the bass line of the organ part.

In 206/2/1, the written piano is neglected, but in the following bar, a decrescendo on the dotted quarter note in the melody leads to a piano rendering of the three eighth notes in the second half of the bar, and the piano is sustained until the downbeat of 206/2/4, after which a crescendo back to forte is heard, leading to the repeated Fs, which are played accented yet still connected in a cantabile way. Again, the tension subsides after the downbeat 206/2/6, leading to another moment of piano, only once again to crescendo back to forte/fortissimo. However, for this final iteration in 207/1/4, the written decrescendo is completely ignored, and forte is sustained until the downbeat of 207/1/5, after which a decrescendo to piano on beat two is made. This piano is sustained until the end of the piece. The final cut off is very abrupt; it lasts just as long as it takes for the harp to play its final chord.

In terms of tempo and rubato, the following chart is the most extensive of this study, and serves as a study within the larger study of Mascagni's musical tendencies. Yes, the overall tempo is quite slow, but what he does with it is incredibly nuanced. Each beat has been calculated in terms of beats per minute,[16] as well as the average tempo of each bar, to see globally how the tempo is affected by the various ebbings and flowings of the music.

Table VIII.i Tempo Analysis of Intermezzo

Measure	Beat	Minute	Seconds	Difference	Beat tempo	Bar tempo
204/1/1	1	61	51.09	1.84	33	32
	2		52.93	1.79	34	
	3		54.72	2	30	
/2	1		56.72	1.79	34	35
	2		58.51	1.79	34	
	3		60.3	1.62	37	
/3	1		61.92	1.98	30	29
	2		63.9	2.06	29	
	3		65.96	2.26	27	
/4	1		68.22	2.21	27	31
	2		70.43	1.86	32	
	3		72.29	1.86	32	
/5	1		74.15	1.79	34	28
	2		75.94	2.14	28	
	3		78.08	2.55	24	
204/2/1	1		80.63	2.38	25	27
	2		83.01	2	30	
	3		85.01	2.2	27	
/2	1		87.21	2.4	25	25
	2		89.61	2.06	29	
	3		91.67	3.08	19	
/3	1		94.75	1.6	38	33

[16] For reference, the various minute markings are notated in the "Minute" column. However, because of the nature of the equation used for the calculations, all the seconds are in reference to the original 61 minute marking of the first bar of the Intermezzo.

	2		96.35	1.76	34	
	3		98.11	2.12	28	
/4	1		100.23	1.37	44	37
	2		101.6	1.61	37	
	3		103.21	2.09	29	
/5	1		105.3	2.46	24	25
	2		107.76	2.36	25	
	3		110.12	2.36	25	
/6	1		112.48	1.79	34	30
	2		114.27	1.95	31	
	3		116.22	2.3	26	
205/1/1	1		118.52	2.08	29	31
	2	63	120.6	1.73	35	
	3		122.33	1.95	31	
/2	1		124.28	1.63	37	35
	2		125.91	1.63	37	
	3		127.54	1.98	30	
/3	1		129.52	1.94	31	30
	2		131.46	2.05	29	
	3		133.51	2.02	30	
/4	1		135.53	1.7	35	35
	2		137.23	1.7	35	
	3		138.93	1.82	33	
/5	1		140.75	1.67	36	37
	2		142.42	1.61	37	
	3		144.03	1.59	38	
/6	1		145.62	1.53	39	35
	2		147.15	1.63	37	
	3		148.78	1.98	30	
/7	1		150.76	2.17	28	25
	2		152.93	2.48	24	
	3		155.41	2.48	24	
/8	1		157.89	1.91	31	30
	2		159.8	2.08	29	
	3		161.88	2.04	29	
205/2/1	1		163.92	1.35	44	42
	2		165.27	1.53	39	
	3		166.8	1.4	43	
/2	1		168.2	1.25	48	44
	2		169.45	1.49	40	

	3		170.94	1.42	42	
/3	1		172.36	1.5	40	41
	2		173.86	1.5	40	
	3		175.36	1.42	42	
/4	1		176.78	1.36	44	40
	2		178.14	1.45	41	
	3		179.59	1.7	35	
/5	1	64	181.29	1.26	48	43
	2		182.55	1.49	40	
	3		184.04	1.49	40	
/6	1		185.53	1.7	35	42
	2		187.23	1.12	54	
	3		188.35	1.66	36	
206/1/1	1		190.01	1.51	40	39
	2		191.52	1.42	42	
	3		192.94	1.7	35	
/2	1		194.64	1.4	43	40
	2		196.04	1.52	39	
	3		197.56	1.55	39	
/3	1		199.11	1.38	43	40
	2		200.49	1.49	40	
	3		201.98	1.59	38	
/4	1		203.57	1.35	44	40
	2		204.92	1.6	38	
	3		206.52	1.54	39	
/5	1		208.06	1.38	43	40
	2		209.44	1.51	40	
	3		210.95	1.65	36	
/6	1		212.6	1.47	41	38
	2		214.07	1.54	39	
	3		215.61	1.76	34	
206/2/1	1		217.37	1.67	36	35
	2		219.04	1.54	39	
	3		220.58	2.08	29	
/2	1		222.66	1.75	34	27
	2		224.41	2.72	22	
	3		227.13	2.5	24	
/3	1		229.63	1.58	38	32
	2		231.21	2.12	28	
	3		233.33	2.05	29	

/4	1		235.38	1.78	34	35
	2		237.16	1.63	37	
	3		238.79	1.71	35	
/5	1	65	240.5	1.84	33	33
	2		242.34	1.65	36	
	3		243.99	1.99	30	
/6	1		245.98	1.82	33	27
	2		247.8	2.54	24	
	3		250.34	2.4	25	
207/1/1	1		252.74	1.99	30	29
	2		254.73	2.28	26	
	3		257.01	1.97	30	
/2	1		258.98	1.75	34	33
	2		260.73	1.84	33	
	3		262.57	1.96	31	
/3	1		264.53	1.82	33	31
	2		266.35	1.89	32	
	3		268.24	2.04	29	
/4	1		270.28	1.68	36	31
	2		271.96	2.13	28	
	3		274.09	2.08	29	
/5	1		276.17	2.08	29	27
	2		278.25	2.5	24	
	3		280.75	2.14	28	
/6	1		282.89	1.89	32	28
	2		284.78	2.29	26	
	3		287.07	2.38	25	
207/2/1	1		289.45	2.21	27	24
	2		291.66	2.62	23	
	3		294.28	2.76	22	
/2	1		297.04	2.68	22	18
	2		299.72	3.31	18	
	3	66	303.03	4.06	15	
/3	1		307.09	1.85	32	31
	2		308.94	1.82	33	
	3		310.76	2.13	28	
/4	1		312.89	1.81	33	31
	2		314.7	1.88	32	
	3		316.58	2.14	28	
/5	1		318.72			

Chapter IX: Scena, coro e brindisi

The scene after the Intermezzo begins exactly as does the first scene after the Preludio. In terms of tempo, when the tutti orchestra arrives at 208/1/4, the tempo inflections that were present in the first iteration reappear; first bar slower than the second, third bar slower than the fourth. However, the aggregate tempo is somewhat sprightlier than at the beginning of the opera, with the oscillation occurring between 52 and 65 to the measure. The "Poco meno" at 211/1/1 is substantially slower, averaging around 38 to the measure. Interestingly, the same rubato is shown at the slower tempo, with the first and third bars being slower than the second and fourth bars of the phrase. As the winds and horn players exchange gestures, the tempo stays fluid. Only when the strings play the last four bars before the time signature change, does the tempo slow down, with no indication of such in the score, other than the hairpin marking, which can have a connotation of a tempo change as well as a dynamic.

The entrance of the men's chorus is marked as "Larghetto", with the suggestion of 88 to the quarter note. This seems like a contradiction, as Larghetto has a connotation which defies a pulse of 88. The only way to make these two markings make sense with one another is to think of the pulse at the half note. Regardless, the tempo that Mascagni takes is surprisingly accurate to the score; notwithstanding the first introductory measure, the average tempo indeed of the first measures of the chorus is exactly 88 to the quarter note. The men begin their phrase with vigor, a robust mezzo forte, but then make a decrescendo to piano on the long note in 212/1/4. The consequential "ove ci aspettono", marked with a legato in the tenor part in the score, is indeed sung with a very smooth and legato texture, which makes the punctuation of "andiam" in 213/1/2 come out of the texture far more. They return to the legato expression for the following phrase

beginning in 213/1/5. Mascagni gives a little room for the triplets in 214/1/2—3, both for the singers and for the clarinets, which allows the music not to sound rushed and keep with the feeling that is being created for the scene.

The response of the women has many similarities to the way in which the men sang their verse. Gone, however, is the decrescendo on the half note, in this case 214/2/4, and in addition are little vocal inflections, for example the light ligatura between the two notes of beat on in the first sopranos in 215/2/2. The combination of the two choirs also keeps in the style of what had come before.

At the beginning of the exchange between Turiddu and Lola, the tempo begins to relax a bit. Gigli changes the rhythm in 218/1/4 from two sixteenth notes and two eighth notes to a dotted eighth note and three sixteenth notes, making it resemble the following measure of 218/1/6. The music continues to rallentando into the cadence of 219/1/3. The bar before the Piu Mosso, namely 220/1/1 is sung by Gigli a piacere, with the note values doubled in comparison to the tempo which preceded the measure. The Piu Mosso itself is far faster than the suggested 100 to the quarter note printed in the score; Mascagni begins at around 124 to the quarter note and pushes the tempo slightly to end up around 133 before Gigli sings 221/1/3 a piacere, taking lots of time for the bar. When the orchestra comes in again, the same tempo as before is played, and the final cadence of two G major chords on the downbeat of 223/1/1 are played in the tempo of the piu mosso, not the Larghetto as is written in the score. However, a fermata on the rest on beat two does happen, giving relief to the beginning of the first verse of the Brindisi.

Gigli's interpretation is filled with a bravura and brilliance that comes with a liberty with the text and written music. Slight little vocal ornaments, and little laughs before a phrase happens help keep the feeling of freshness. In the chorus of the Brindisi, he moves the first syllable of

“allieta”, first written in 226/1/5, away from the “ci” and onto the first beat of the following measure; this allows him to hold the second quarter note as long as he wants without having to worry about the change of syllable.

The pacing of the Brindisi is one of the more nuanced of the score. The suggested tempo is 80 to the quarter note, and Mascagni and Gigli do begin the first four bars around this mark, the first measure actually being exactly 80 to the quarter note. However, the internal playing of the rhythms is a big part of the way this music is sung and played; the sixteenth notes rush a bit, and the two eighth notes at the end of the bar held back, Gigli basking in the deliciousness of the double consonants. By the fourth measure, 223/1/5, the tempo already begins to slow down, and despite only a “poco rit.” being written measures later, the following four bars slow down an incredible amount, with the final measure averaging around 34 to the quarter note, more than half the tempo of the beginning. These eight measures of music repeat themselves, and the same tempo modifications happen again; the beginning four measures are slightly faster than the original four measures, and the ritardando even slower, going down all the way to 30 to the quarter note.

The chorus of the Brindisi, first introduced at 225/1/3, has just as much tempo nuance to it. The first bar, written as a “rit,”, has far more severe of a tempo modification to it. The measure clocks in at around 35 to the quarter note, only for the next two measure to be at 88 and 94 to the quarter note. What this is, effectively, is two fermatas on each of the quarter notes in 225/1/3; the syncopated accompaniment in the second violins and violas agree with this assessment, as they play their eighth note in the faster tempo, and sustain the note, rather than splitting the metronomic distance equally. This produces a far brighter feeling, and gives impetus to each fermata without making them sound the least bit stodgy. Every time this measure

happens, with the “rit.” in the score, there are simply two very long fermatas on each bar. As the melody continues, just as in the verse, the tempo begins to slow down, despite an “anim.” written in 225/2/3.

The following table shows the first verse and chorus of the Brindisi, and makes clear just how different every single bar is in terms of tempo:

Table IX.i Rubato employed in Brindisi

Measure	Minute	Seconds	Difference	Tempo
223/1/2	69	19.42	1.5	80
/3		20.92	1.68	71
/4		22.6	1.55	77
/5		24.15	1.75	69
224/1/1		25.9	2.15	56
/2		28.05	2.32	52
/3		30.37	3.01	40
/4		33.38	3.53	34
/5		36.91	1.58	76
/2/1		38.49	1.52	79
/2		40.01	1.45	83
/3		41.46	1.61	75
/4		43.07	2.08	58
/5		45.15	2.45	49
225/1/1		47.6	3.57	34
/2		51.17	3.96	30
/3		55.13	3.47	35
/4		58.6	1.37	88
/5		59.97	1.28	94
/6		61.25	3.51	34
/2/1		64.76	1.19	101
/2		65.95	1.12	107
/3		67.07	1.15	104
/4		68.22	1.25	96
/5		69.47	1.67	72
/6		71.14	2.1	57
/7		73.24	1.96	61
226/1/1		75.2	2.61	46
/2		77.81	3.64	33

/3	81.45	1.28	94
/4	82.73	1.24	97
/5	83.97	3.73	32
/6	87.7	1.3	92
	89	1.23	98

The “Più mosso” at 227/1/1 is suggested in the score at 116, and Mascagni is very close to that, if not a bit quicker. Some of the rests are clipped, making the music fly forward at times. However, a major ritenuto happens on the second half of 230/1/3, halving the tempo, and continuing to get slower, making a massive crescendo into the Primo Tempo at 231/1/3. This iteration of the verse is the most pesante in feeling; the tempo is on the slower side averaging around 76 to the quarter note, but more than that, the accompaniment in the bassoons and strings are played with a weight that has yet to be heard in this music. Gigli sings the verse along with the chorus, although it is not written in the music to do so, stopping in 232/1/1, and rejoining at the repeat of the chorus. The same tempo alterations as were heard before happen now, even though the orchestration is far thicker.

This leads into the coda, marked “Più mosso” again in the score at 235/1/1. Mascagni starts the first bar around 130 to the quarter note and by the second measure has already pushed the tempo to 160. This feeling of stretto persists until the final G major chord, in which Gigli joins the first tenors to sing a high b’. This chord, although written out for three measures in the score, is held as a quasi fermata, and after the vocal cut off the orchestra plays the brief postlude.

Chapter X: Finale

Bechi announces the entrance of his character with considerable aplomb, singing the first measure a piacere, far slower than the values that are written. When the orchestra enters in its unison arpeggio, the tempo is erratic; the first beat of orchestra (240/1/1.2) being played around 88 to the quarter note, followed by 118, and then 99. The chorus responds in tempo in 241/1/1. Gigli's response is sung in contrast a piacere, with the pickup beat of 241/1/3 being sung almost twice as slow as the tempo of the chorus and orchestra, yet the half note e' of the following measure being almost halved in value. All of this within a tempo which is markedly slower than what had happened right before. Consequently, the orchestra response in 242/1/3 is played slightly slower as well than its original two times, and with a far more marcato feeling. At the end of the orchestral measure, Gigli does not portamento down as is prescribed in the music and comes down in a tempo faster than the previous measure, including the triplet up beat, which gives great impetus into the syncopated entrance of the brass in 243/1/1.

Bechi again sings with great intent, particularly in 243/1/2, where he imbues his tones with a great deal of contempt and terror, which is echoed by the sharp sforzandi in the brass and double basses in 243/2/1—2. The "a piacer vostro" of Gigli comes very quickly after the downbeat; he does not wait for the written beat to begin. Lola's final line, which doubles a viola melody, operates slower than the suggested 66 to the quarter note, with rubati ranging from 44 to 62 to the quarter note. As the melody continues without the singer, the violas play the triplets in 244/1/2 quickly into the following measure of triplets, 243/1/3, which slows down naturally to make the difference between the triplet rhythm and the ensuing eighth note rhythm seem like a natural slowing down of an organic rhythmic figure. The chorus of women enter solemnly, with

a change of rhythm in 244/2/2. The written rhythm is dotted quarter note, eighth note, dotted quarter note again. These values are halved to a dotted eighth note, a sixteenth note, and a dotted eighth note in this recording. This seems like a smart revision, as it matches the natural rhythm of speech far better. It is now the cello contingency which takes over the melody. As has been customary in this recording, the rallentando in 245/1/2 is presaged by a measure, starting in the second half of 245/1/1.

The sforzando in 246/1/1 is again executed harshly, with bite, if the metaphor can be forgiven. Bechi's reaction is also again filled with great anger, which is produced by elongating the written note values, particularly at the end of the measure, where his voice is colored with ugliness as he sings "morso a buono". The text is changed in 246/1/3; "a quanto pare!" is changed to "a quel' che pare!". One suspects that this again is to make for a better vowel for Bechi lower in his voice. An unwritten crescendo happens in 246/2/1 to the second half of the measure. The pizzicato in the following measure is also played quite full, at least around mezzo forte.

Gigli begins the next section with "Compar Alfio", sung with an unusual amount of vulnerability. His final note sung is a b, but the written note is a c'. This seems like a mistake on Gigli's part, as the written c' in 246/2/3 makes more harmonic sense with the cello solo which ensues. Here comes another contradiction with the written score, in which an "affrett." is marked at the beginning of 246/2/4. In the previous bar, the celli begin at around 59 to the quarter note, but in the bar written "affrett." the tempo slows down to almost half at 37 to the quarter note, and sustains this very slow and brooding tempo for the rest of the cello solo. Gigli's entrance revivifies the tempo somewhat, but the tempo once again becomes slower immediately; throughout this entire passage much liberty with rubato and tempo is taken. Similarly, a great

deal of interpretation can be heard in the singing of Gigli. The first measure, 247/1/5, each note has a pathetic ligatura as the line sinks down, followed by almost a whimpering sound in the pickup to 247/2/2, which immediately turns indignant with very harsh accents on the repeated f#'s in 247/2/3, ending with a nasality to express disgust we have come to hear in his singing in the following measure. The cello solo begins again in a very similar fashion as the first time, with the "poco affrett." being displaced by a very large rallentando, leading to the next lyrical section.

The vocal line in 248/1/6 comes once again out of the cello melody already in motion, and thus keeps the same feeling and tempo, with Mascagni being very deliberate with placing the pizzicati 248/2/1, slowing the tempo down to around 41 to the quarter note in that measure. However, with great sweep into the next measure, Gigli brings the tempo back, only to have the measure of "rit. molto" to be actually as written, with a semblance of an "a tempo" on beat three just as is written in the score. After the lovely oboe answer in 247/2/4, the music begins to operate at quite a faster pace, around 62 as the average tempo to the quarter note as opposed to around 51. After the quasi fermata on "povera Santa!" in 249/1/5, the violin and oboe response stays in that slightly faster tempo, with a good deal of rubato. Particularly in 249/2/5, where the tenutos in the first violins are accompanied with a broadening of the tempo into the ensuing fortississimo. The "poco rit." is executed more like a true ritenuto. Interestingly, unlike many recordings heard, the following two measures of orchestral eighth notes, namely 250/1/3—4, are played *still* in ritenuto, and not much faster.

Bechi's response seethes under the surface, with certain notes sticking out of the slow and decisive aura he has created. Because the tempo is on the slower side, the "rall." in 251/2/1 is not very noticeable in this recording. The recollection of part of Alfio's aria is marked "Moderato" with a suggestion of 80 to the quarter note. Mascagni begins the first measure quite close, averaging around 75 to the quarter note. However, by the beginning of the next four bar phrase, the tempo slows down all the way to 53 to the quarter note. This very deliberate rallentando is not indicated at all in the score.

Turiddu's famous final aria begins with tremolo strings. The first bar is played slightly faster than the ensuing bars in this recording, the first bar being 110 to the quarter note, but then settling around 88 to the quarter note, which becomes the basic tempo of the beginning section of this aria. The two indications of crescendo in the orchestra, 252/2/2 and 252/2/5, are not played, as well as the fortissimo piano in 252/2/6. The accompaniment stays pianissimo in character, until the repetition of the phrase, in which the crescendo that begins in 253/1/1 is very audible, leading to a true fortissimo in 253/1/**7.** However, instead of retaining that dynamic level, almost immediately Mascagni begins a decrescendo, in direct conflict with the "sempre f" written in 253/2/1; indeed, by the end of that measure the dynamic is already back to pianissimo, and will stay there for the next eight bars or so. The "rall." of 253/3/3 is begun one measure earlier, with the triplets in the second half of the measure being played with slight tenutos in the violins. Despite the written diminuendo, the music crescendos as it broadens into 253/3/5.

The "Molto Ritenuto" at 254/1/1 is played quite strictly in time, around 46 to the quarter note. At the end of the four measures, there is a slight cesura before the strings enter from quasi niente to begin the "And. moderato". However, the tempo is anything but Andante, with the average tempo being around 36 to the quarter note. Gigli's interpretation over this tempo is very

fluid, filled with more of those pathetic ligature interspersed with sobs. The dynamics in the orchestra are slightly modified beginning in 254/3/2, where the apex of the crescendo happens on beat two, and not the following down beat. Because of this the sforzandi written become obsolete, with a subito pianissimo feeling happening after the downbeat of 254/1/4.

The oboe enters with an accompanimental ostinato, in which the eighth note on the downbeat is played detached, and the other notes of the measure being played quasi legato. This is not indicated in the score. This is also accompanied by a subito più mosso, not indicated at all in the score, beginning around 55 to the quarter note, which slightly slows down into the quasi fermata in 255/1/6. After sustaining the ab', Gigli ends the note with a violent portato down, breathes, and then sings the two pickup notes far faster than indicated in the score.

This leads to the final new melody of his aria, in which he implores his mother to look after Santuzza should he not return. Suggested in the score is 80 to the quarter note; Mascagni and Gigli begin at 61 to the quarter note. The tempo of each measure does not waver a ton, yet within each measure there is a great deal of passion and rubato, particularly from Gigli. He also connects the f' to the ab' between the first to measures of 256 with a portamento up, and then breathes after the ab'. Seemingly out of nowhere, the tempo in the second half of 256/2/1 becomes very animated, only to immediately begin to slow down into the fermata in 256/2/3. The ensuing two measures are done incredibly slowly, leading to the deceptive cadence and the entrance of Mamma Lucia. Simionato delivers her recitative very freely, and begins immediately after the downbeat, which helps to break the mood of the previous music and give her reading of the music more urgency. Gigli's response is the spriteliest of the aria, and is sung with gentleness. However, by the time of "m'ha suggerito il vino", Gigli begins intensifying his tone, leading to the second iteration of the big melody, now accentuated by downward arpeggiation in

the basses and bassoon. The “affrett.” of 259/1/2 is adhered to, but the “un poco calando rall.” in the following measure is replaced with a quasi doppio lento for beat three. Gigli waits for the orchestra to finish before beginning his final cadenza, in which he sustains the bb’ in 261/1/1 for quite some time, and then rushes beat three into the next downbeat. The final “un bacio mamma addio!” has pauses indicated in the score, and Gigli fills these with sobs. Mascagni also allows him to begin his final ab’ before bringing in the downbeat of the orchestra.

The “Allegro agitato” of 261/1/4 in the orchestra is very erratic in terms of tempo, but the average tempo of the passage is around 148 to the quarter note, slightly under the suggested 160. Simionato sings her interjections in tempo until 264/2/2, in which the four bars of tremolo in essence become a fermata. That being said, despite the slight liberty taken by Simionato, the values written are respected; the first “Turiddu!” is longer than the second, as is written. The final “Ah!” is more shouted than sung, on a pitch higher than the written f’’.

The orchestra thunders out a theme from Santuzza’s aria, with each beat at the beginning being far under the 50 to the half note indicated in the score (29;42;34;51). To allow Bruna Rasa to sing the downbeat of 265/1/4 as a fermata, the two half notes in the trumpet and upper woodwinds are turned into a whole note. The orchestra continues and follows the contours of rubato as indicated in the score leading up to the fortississsissimo (the loudest dynamic of the score). Despite the “a tempo” written, the chord is held as a fermata with maximum force.

When the low brass and tam tam play their chord at 268/1/1, Mascagni has instructed the men to murmur and make basically noises; words cannot be determined in the recording, and the effect is very eerie. The first woman from the chorus lets out a very high shriek, and then with great agitation screams out the first “hanno ammazzato compare Turiddu!”. Again, the chord is replayed in 268/2/2, and the same murmuring effect is heard. Interestingly, the second scream is

louder than the first, but the reading of the “hanno ammazzato compare Turiddu!” is less elevated in tone. Everyone, Bruna Rasa, the chorus, and the orchestra, all hold the C major chord to maximum value, with all entities basically cutting off at the same time, despite the differences notated in the score.

Alfio’s music of revenge blares out of the orchestra, with an average tempo of 26 to the half note. This tempo is extraordinary, as it seems improbable that Mascagni would have divided the beat into four, and thus is able to conduct at such a slow tempo. The Vivacissimo, like so many other new tempos in this recording, begins slower in the first measure at 150 to the half note, and then averages around 174 to the half note for the rest of the passage. The cymbals and bass drum only play the downbeat in 272/1/4, and leave out the rest of the music until the final three crashes, beginning in 272/1/7. In the measure before the Sostenuto, there is a fermata on the timpani roll and tremolo in the celli and basses, and the final three chords are played a piacere.

Conclusion

We live in an age of incredible access to information. For classical musicians, we have seen a plethora of different editions of music come out in the past decades, particularly those editions called "Urtext". These are wonderful sources of information, which seek to provide the interpreter with exactly what the composer wrote. Sadly, however, many performers do not take the next step, namely that an interpretation must happen, and that just reproducing exactly what they see on the page will not meet the requirements of successfully presenting the work.

Concurrently, opera performances, particularly those of Italian Opera, have undergone somewhat of a sterilization. Much of this stems from the presence of Riccardo Muti, whose efforts to assuage bad traditions and mannerisms from Italian Opera have resulted in rethinking of what it means to play or sing something in the Italian Style. "Come scritto", the idea that one should do exactly what is written in the score, is an idea which is so well known now that it can be referenced in newspaper articles.[17] Many conductors who have since come up after Muti have taken the great maestro's lead, and have begun themselves to present Italian Opera "come scritto".

Yet the grand tragedy is that "come scritto" does not mean "senza interpretazione". It certainly does not to Maestro Muti, who from firsthand experience does not simply conduct what is seen on the page, but often adds his own interpretation.[18] What "scritto" is, in my opinion, is a matter of interpretation. So much of what is intended by a composer is often not written onto the page. What is fact, and what is truth, are two separate concepts indeed.

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[17] James Oestreich, "More Drama for an Opera" (New York Times, 2011).

[18] A recording exists very readily on Youtube of Muti conducting the Intermezzo from *Cavalleria Rusticana,* which is very reminiscent to this recording by Mascagni in its dynamic changes, its general tempo, and its overall intensity.

Perhaps the music that suffers the most from these philosophies is music like that of Mascagni's, which was written at the height of romanticism. Urtext editions help eschew long and unspecific legato phrases from Mozart, or help unearth versions of a piece hitherto unknown. And the "come scritto" ideology has allowed, at least in terms of Italian Opera, for the works of Verdi to be presented without egregious interpolated high notes, or ridiculous rubato out of Bellini. But where did these "bad traditions" come from? One idea is that they came from the recordings made by the first "stars" of the 20th century, like Enrico Caruso, or Rosa Ponselle, or Tito Schipa, whose interpretations of all music are often filled with unwritten portamenti, tempo changes, different notes at times, etc. Namely, the period during which this opera was written.

This recording is a critical testament to how such music should be interpretated. It should be able to be over-dramatic at times, with an incredible amount of rubato unspecified on the written page. And while it is a dangerous path to take suggesting that, like Mascagni, a modern interpreter or conductor should be given the freedom to do whatever they'd like with the music, the numerous changes and contradictions in this recording to the written music in order to accommodate the person that was singing the role begs us to consider judiciously such changes when attempting to bring this work to live presently. It begs us to remember that this music must be interpreted by whom who is actually trying to produce the singing.

This is also an incredible source of information on how to interpret this piece specifically, as well. Those who might quibble or reject the many slow tempi exhibited in the recording should look at the data differently. Tempos are subjective, and indeed many of the tempos in this recording are slower than what is often heard, or what is written in the score. Yet the proportions of one tempo to another, and the proportions of certain measures to others is incredibly significant. We see how much "ritenuto" was done by the composer in certain instances, how

one “rallentando” works in conjunction to the next, to name two of thousands of such insights. They give the conductor and singer legitimate changes that they can employ, all with the idea of having this music sound fresh and new, as if it was happening for the first time today. And finally, it provides me, and hopefully all those who listen, a source of inspiration, as the intensity of intent with which Mascagni, the singers, the chorus, and the orchestra infuse every measure of this recording, invigorates at the very least this listener, and reminds him of the power that this music can have in changing the lives of all it touches.

Appendix 1: List of calculations

The following is the list of calculations made to determine the various tempos which are referenced throughout this work.

Preludio

Measure	Minute	Seconds	Difference	Tempo
1/1/1.1	1	32.65	1.51	40
/1.2		34.16	1.42	42
/1.3		35.58	1.78	34
/1.4		37.36	1.63	37
/2.1		38.99	1.25	48
/2.2		40.24	1.49	40
/2.3		41.73	1.5	40
/2.4		43.23	1.29	47
/3.1		44.52	3.1	39
/3.2		47.62	3.15	38
/3.4		50.77	3.15	38
/5		56.22	5.45	44
2/1/1	2	1.49	5.27	46
2/1/3	2	14.32	4.51	53
/4		18.83	4.8	50
/5		23.63	4.44	54
/6		28.07	4.13	58
3/1/1		32.2	3.07	78
/2		35.27	2.56	94
/3		37.83	1.19	101
/4		39.02	1.4	86
/5		40.42	1.89	63
/6		42.31	2.08	58
4/1/1		44.39	2.8	43
/2		47.19		
4/1/1	2	51.52	2.39	50
/1.5		53.91	2.4	50
/2		56.31	2.2	55
/2.5		58.51	2.32	52
		60.83		

6/1/1	3	27.34	1.33	45
/1.5		28.67	1.2	50
/2		29.87	1.32	45
/2.5		31.19	1.11	54
/3		32.3	1.09	55
/3.5		33.39	1.56	38
/4		34.95	1.59	38
/4.5		36.54	1.31	46
/5		37.85		
7/1/1	3	48.65	2.61	69
/2		51.26	2.41	75
/3		53.67	2.36	76
/4		56.03	2.48	73
/5		58.51		
9/1/1	4	8.97	1.15	52
/1.5		10.12	1.33	45
/2		11.45	1.25	48
/2.5		12.7	1.34	45
/3		14.04	1.34	45
/3.5		15.38	1.4	43
/4		16.78	1.34	45
/4.5		18.12	1.46	41
		19.58		
14/1/1	6	50.26	3.08	58
/2		53.34		
14/1/1	7	0.46	4.33	42
/2		4.79	3.97	45
/3		8.76		
15/1/1	7	16.8	1.09	165
/2		17.89	1.01	178
/3		18.9	0.96	188
/4		19.86	1	180
		20.86		
m1	7	23.82	4.12	175

m5		27.94	4.42	163
m9		32.36		
		37.18		
18/1/4		42.54	1.34	134
/5		43.88	1.32	136
/6		45.2	1.41	128
/7		46.61	1.41	128
		48.02		
18/2/7	7	57.12	1.93	93
		59.05	2.31	78
		61.36	2.59	69
		63.95	3.43	52
		67.38	3.72	48
		71.1		
19/1/1	8	15.43	1.54	39
/1.5		16.97	1.36	44
/2		18.33	1.3	46
/2.5		19.63	1.4	43
		21.03		
19/1/6	8	33.15	1.74	34
/7		34.89	1.5	40
19/2/1		36.39	1.61	37
/2		38	1.56	38
/3		39.56	1.58	38
/4		41.14		
20/1/2	9	4.65	1.86	32
/3		6.51	1.6	38
/4		8.11	1.64	37
/5		9.75	1.49	40
/6		11.24	1.46	41
/7		12.7		
21/1/2	9	29.16	1.89	32
/3		31.05	2.31	26
/4		33.36	2.08	29

/5		35.44	2.13	28
/6		37.57		
22/1/1	9	46.7	2.2	82
/1.5		48.9	3.09	58
/2		51.99	1.77	102
/2.5		53.76	1.78	101
/3		55.54	1.95	92
/3.5		57.49	2.72	66
/4		60.21		

Introduzione e coro

Measure	Minute	Seconds	Difference	Tempo
23/1/1	10	24.56	1.4	129
/2		25.96	1.33	135
/3		27.29	1.37	131
/4		28.66	1.34	134
/5.1		30	0.85	141
/5.3		30.85	0.85	141
/6.2		31.7	0.79	152
/7.1		32.49		
24/1/1	10	36.12	1.24	145
/2		37.36	1.12	161
/3		38.48	1.17	154
/4		39.65	1.02	176
/5		40.67	1.08	167
/6		41.75		
25/2/5	11	6.89	1.24	145
/6		8.13	1.16	155
26/2/1		9.29	1.24	145
/2		10.53	1.3	138
/3		11.83	2.47	73
/4		14.3	1.24	145
/5		15.54	1.09	165
/6		16.63	1.1	164
/2/1		17.73	1.09	165
/2		18.82		
26/2/3	11	21.53	1.34	134
/4		22.87	1.22	148
/5		24.09	1.16	155
/6		*25.25*	1.29	140
		26.54		
27/2/1	11	35.45	1.3	138
/2		36.75	1.34	134
/3		38.09	1.44	125
/4		39.53	1.93	93
/5		41.46	2.12	85
/6		43.58	1.71	105

/7		45.29	1.71	105
28/1/1		47	1.6	113
/2		48.6	1.68	107
/3		50.28	1.43	126
/4		51.71	1.65	109
/5		53.36	1.27	142
/6		54.63	1.08	167
/7		55.71	1.22	148
/8		56.93	1.14	158
29/1/1		58.07		
31/1/1	12	17.81	1.17	154
/2		18.98	1.15	157
/3		20.13	1.14	158
/4		21.27		
31/1/7	12	24.67	1.23	146
32/1/1		25.9	1.26	143
/2		27.16	1.3	138
/3		28.46	1.54	117
/4		30	2.64	68
/5		32.64	1.32	136
/6		33.96	1.14	158
/7		35.1	1.14	158
33/1/1		36.24	1.09	165
/2		37.33	1.14	158
/3		38.47	1.64	110
/4		40.11	1.41	128
/5		41.52	1.26	143
/6		42.78	1.21	149
/7		43.99	1.31	137
/8		45.3		
34/1/1				
34/1/8	12	55.72	1.55	116
34/2/1		57.27	1.63	110
/2		58.9	2.13	85
/3		61.03	2.85	63
/4		63.88	2.94	61

/5		66.82	3.01	60
/6		69.83	2.49	72
35/1/1/		72.32	2.69	67
/2		75.01	2.11	85
/3		77.12	1.72	105
/4		78.84	1.74	103
/5		80.58	1.65	109
/2/1		82.23	1.75	103
/2		83.98	1.61	112
/3		85.59	1.67	108
/4		87.26	1.77	102
/5		89.03	1.59	113
/6		90.62	1.61	112
/7		92.23	1.58	114
/8		93.81	1.62	111
/9		95.43		
36/2/3	13	56.55	1.74	103
/4		58.29	1.62	111
/5		59.91	1.95	92
/6		61.86	1.79	101
/7		63.65	2.12	85
/8		65.77	2.45	73
/9		68.22	1.92	94
37/1		70.14	1.6	113
/1.5		71.74	1.53	118
/2		73.27	1.56	115
/2.5		74.83	1.36	132
/3		76.19	1.82	99
/3.5		78.01	1.28	141
/4		79.29	1.49	121
/4.5		80.78	1.68	107
/5		82.46	1.93	93
/5.5		84.39	2.13	85
37/1		86.52	2.1	86
/1.5		88.62	2.88	63
/2		91.5	2.75	65
/2.5		94.25	3.83	47
/3		98.08		

38/1/3	14	38.08	1.86	65
/3.5		39.94	1.5	80
/4		41.44	1.59	75
/4.5		43.03	1.6	75
		44.63	1.54	78
		46.17		
40/1/3	15	9.38	1.23	146
		10.61	1.36	132
		11.97	1.23	146
		13.2		
47/1/1	16	39.77	1.44	125
/1.5		41.21	1.44	125
/2		42.65	1.48	122
/2.5		44.13	1.42	127
/3		45.55		
48/1/2	17	6.92	1.64	73
/2.5		8.56	1.72	70
/3		10.28	1.61	75
/3.5		11.89		
48/1/4.1		13.47	1.17	51
/.25		14.64	1	60
/.5		15.64	1.1	55
/.75		16.74		
51/1/1	17	41.81	1.25	144
/1.5		43.06	1.29	140
/2		44.35	1.36	132
/2.5		45.71	1.34	134
/3		47.05		
52/1/1	17	52.58	1.75	103
/1.5		54.33	2.24	80
/2		56.57	2.24	80
/2.5		58.81	3.19	56
/3		62	3.41	53
/3.5		65.41	4.16	43

/4	69.57	2.22	81
/4.5	71.79	1.89	95
/5	73.68	1.88	96
/5.5	75.56	1.78	101
/6	77.34		

Scena e sortita Alfio

Measure	Minute	Seconds	Difference	Tempo
55/1/1	19	5.5	4.13	44
/2		9.63	3.66	49
/3		13.29	3.6	50
/4		16.89	3.58	50
56/1/1		20.47	4.8	38
/2		25.27	3.79	47
		29.06		
56/2/5.1	20	0.74	1.44	42
/5.2		2.18	0.99	61
/5.3		3.17	1.34	45
56/3/1.1		4.51	1.25	48
/1.2		5.76	1.26	48
/1.3		7.02	1.34	45
/2.1		8.36	2.7	44
/2.3		11.06	1.44	42
/3.1		12.5	1.31	46
/3.2		13.81	1.25	48
/3.3		15.06	1.14	53
/4.1		16.2	1.88	64
/4.3		18.08	1.02	59
/5.1		19.1	1	60
/5.2		20.1	1.29	47
/5.3		21.39	1.87	32
/6.1		23.26	1.27	47
/6.2		24.53	1.29	47
/6.3		25.82	1.34	45
57/1/1		27.16		
58/1/1	20	48.34	5.24	34
/2		53.58		
60/2/2	21	37	3.16	57
/3		40.16	3.78	48
/4		43.94	2.84	63
/5		46.78	3.18	57
/6		49.96		

63/1/5	23	6.45	3.48	52
/6		9.93	3.25	55
/7		13.18	3.45	52
63/2/1		16.63	3.48	52
/2		20.11		
64/1/3	23	46.53	0.99	121
/4		47.52	0.96	125
/5		48.48	1.06	113
/6		49.54	0.97	124
/7		50.51	0.9	133
/8		51.41		
68/1/1	24	13.96	1	120
/2		14.96	1.02	118
/3		15.98	0.99	121
/4		16.97	1.02	118
/5		17.99	0.97	124
/6		18.96	-18.96	
75/1/3	25	13.96	2.07	58
/4		16.03	2.05	59
/5		18.08	2.04	59
/6		20.12		
88/1/1.5	26	50.21	0.72	83
/2		50.93		
/4		54.1	1.39	86
/5		55.49		
90/1/4	27	25.7	2.39	50
/5		28.09	2.25	53
/6		30.34	2.18	55
/7		32.52	2.52	48
		35.04		
91/1/1	27	55.1	2.52	48
/2		57.62	2.43	49
/3		60.05	2.65	45

/4		62.7	2.54	47
/5		65.24		
93/1/1	28	56	2.81	43
/1.5		58.81	2.58	47
/2		61.39	2.5	48
/2.5		63.89	2.35	51
/3		66.24		
97/1/2	30	38.83	2.42	50
/2.5		41.25	2.26	53
/3		43.51	2.31	52
/3.5		45.82	2.23	54
97/2/1		48.05		
99/1/2	31	21.39	2.03	59
/2.5		23.42	1.88	64
/3		25.3	2	60
/3.5		27.3	1.8	67
100/1/1		29.1		
/1.5				
/2				
/2.5				
103/1/1	31	57.42	1.63	74
/1.5		59.05	1.86	65
104/1/1		60.91	2.17	55
/2		63.08	2.71	44
/2.5		65.79	2.43	49
/3		68.22	1.99	60
/3.5		70.21	1.92	62
105/1		72.13	1.71	70
/1.5		73.84	1.23	98
/2		75.07	1.43	84
/2.5		76.5	1.16	103
/3		77.66	1.45	83
/3.5		79.11	1.17	103
106/1/1		80.28	1.37	88
/1.5		81.65	1.4	86
/2		83.05	1.96	61

107/1/1		85.01	2.64	45
/1.5		87.65	3.53	34
/2		91.18	2.22	54
/2.5		93.4	1.99	60
108/1/1/		95.39	2.08	58
/1.5		97.47	2.09	57
/2		99.56		
113/1/1	33	26.16	1.47	82
/1.5		27.63	1.37	88
/2		29	1.42	85
/2.5		30.42	1.28	94
114/1/1		31.7	1.3	92
/1.5		33	1.25	96
/2		34.25	1.29	93
/2.5		35.54	1.51	79
115/1/1		37.05	2.62	46
/1.5		39.67	3.52	34
/2		43.19		
117/1/4	34	32.51	2.09	57
/4.5		34.6	2.12	57
118/1/1		36.72	2.26	53
/1.5		38.98	2.5	48
		41.48		

Romanza e scena

Measure	Minute	Seconds	Difference	Tempo
119/1/1	34	58.6	1.7	35
/1.5		60.3	2.24	27
/2		62.54	2.65	23
/3		65.19	1.53	39
/3.5		66.72	1.81	33
/4		68.53	3.19	38
/5		71.72	1.48	41
/5.5		73.2	1.31	46
/6		74.51	0.98	61
/6.5		75.49	0.91	66
120/1/1		76.4	1.84	33
/1.5		78.24	1.96	31
/2		80.2	3.6	33
/3		83.8	3.02	40
/4		86.82	2.8	43
/5		89.62	1.71	35
/5.5		91.33	1.53	39
/6		92.86	1.77	34
/6.5		94.63		
122/1/3	36	36.18	3.1	39
/4		39.28	2.91	41
/5		42.19	2.03	59
123/1/1		44.22	1.99	60
/2		46.21	1.91	63
/3		48.12		
124/1/7	37	16.12	1.84	65
125/1/1		17.96	1.62	74
/2		19.58	1.93	62
/3		21.51	2.35	51
/4		23.86		
127/1/1	37	55.59	5.16	23
/2		60.75	3.38	36
/3		64.13	3.54	34
/4		67.67	3.76	32
/5		71.43	4.25	28

/6		75.68	3.42	35
128/1/1		79.1	3.46	35
/2		82.56	3.07	39
/3		85.63	1.82	66
/4		87.45	2.11	57
/5		89.56	1.8	67
129/1/1		91.36		
130/1/2	38	57.38	2.79	86
/3		60.17		
131/1/4	39	32.76	5.89	41
/5		38.65	5.39	45
132/1/1		44.04	5.2	46
/2		49.24	4.8	50
/3		54.04		

Scena e duetto Santuzza e Turiddu

Measure	Minute	Seconds	Difference	Tempo
136/1/2	41	30.19	0.9	133
/3		31.09	0.91	132
/4		32	0.9	133
/5		32.9		
137/2/1.1	41	41.58	1.02	59
/1.2		42.6	0.74	81
/1.3		43.34	1.06	57
137/2/2		44.4		
139/1/3	42	28.98	2.97	61
/4		31.95		
140/2/2	43	2.58	2.84	63
/3		5.42	2.33	77
/4		7.75	2.6	69
141/1/1		10.35	2.3	78
/2		12.65		
141/1/5		19.85	2.57	70
142/1/1		22.42	2.58	70
/2		25	2.47	73
/3		27.47	2.6	69
/4		30.07		
144/1/2	43	55.5	3.39	53
/3		58.89	3.33	54
/4		62.22	2.69	67
/5		64.91	2.38	76
/6		67.29	2.77	65
145/1/1		70.06	5.57	43
/2		75.63	4.12	44
/3		79.75	4.38	41
/4		84.13		
145/1/4	44	24.13	9.01	27
146/1/1		33.14	3.65	49
/2		36.79	3.47	52

/3		40.26	3.86	47
/4		44.12	3.76	48
/5		47.88	4.08	44
147/1/1		51.96	3.52	51
/2		55.48	2.99	60
/3		58.47		
150/1/2	45	48.64	2.23	54
/3		50.87	2.16	56
/4		53.03	2.23	54
151/1/1		55.26	2.13	56
/2		57.39	2.12	57
/3		59.51	2.14	56
/4		61.65		
151/3/2	46	19.91	2.25	53
/3		22.16	2.32	52
/4		24.48	2.72	44
/5		27.2	4.05	30
152/1/1		31.25	2.29	52
/2		33.54		
157/2/2	48	55.98	2.43	49
/3		58.41	2.2	55
/4		60.61	2.02	59
/5		62.63	2.1	57
/6		64.73		
158/1/6	49	17.25	1.13	106
159/1/1		18.38	1	120
/2		19.38	1.15	104
/3		20.53	1.05	114
/4		21.58		
163/1/1	49	53.27	2.38	50
/2		55.65	2.81	43
/3		58.46	2.85	42
/4		61.31	2.95	41
/2/1		64.26	3.01	40
/2		67.27	2.82	43

/3		70.09	2.73	44
/4		72.82	3.13	38
164/1/1		75.95	2.92	41
/2		78.87	2.91	41
/3		81.78	3.47	35
/4		85.25	3.51	34
/2/1		88.76	4.12	29
/2		92.88	3.32	36
/3		96.2	3.87	31
/4		100.07	3.28	37
165/1/1		103.35	2.75	44
/2		106.1		
166/1/2	51	0.01	2.34	26
/2.5		2.35	2.42	25
/3		4.77	2.03	30
/3.5		6.8	2.4	25
167/1/1		9.2		
167/1/3	51	18.79	2.41	25
/3.5		21.2	2.6	23
167/2/1		23.8	2.4	25
/1.5		26.2	2.23	27
/2		28.43	2.3	26
/2.5		30.73	2.99	20
/3		33.72	2.11	28
/3.5		35.83	2.25	27
168/1/1		38.08	1.29	47
/1.5		39.37	1.09	55
/2		40.46	1.53	39
/2.5		41.99	1.26	48
/3		43.25		
/3.5				
169/1/3	52	-0.03	2.23	81
/4		2.2	2.33	77
/5		4.53	2.31	78
170/1/1		6.84	2.53	71
/2		9.37	3	60
/3		12.37	2.8	64

/4		15.17	3.86	47
/5		19.03	4.8	38
171/1/1		23.83	4.08	44
/2		27.91	3.37	53
/3		31.28	3.22	56
/4		34.5	2.2	82
172/1/1		36.7	2.07	87
/2		38.77	2.08	87
/3		40.85		
173/1/2	52	49.9	4.15	43
/3		54.05	3.93	46
/4		57.98		
173/2/3	53	16.91	2.13	85
/4		19.04	2	90
/5		21.04	2.05	88
		23.09	2.42	74
		25.51	1.91	94
174/1/1		27.42	1.86	97
/2		29.28	1.92	94
/3		31.2	2	90
/4		33.2	2.65	68
/5		35.85	3.99	45
/6		39.84	4.9	37
175/1/1		44.74		
180/1/1	54	51.57	3.92	46
/2		55.49	3.87	47
/3		59.36	4.2	43
		63.56		
182/1/1	55	39.29	7.79	23
/2		47.08	8.57	21
/3		55.65		

Duetto Santuzza e Alfio

Measure	Minute	Seconds	Difference	Tempo
182/1/4	56	5.4	1.24	97
/5		6.64	1.44	83
/6		8.08	1.19	101
/7		9.27		
183/2/2	56	33.67	1.82	66
/3		35.49	1.62	74
/4		37.11	1.63	74
/5		38.74		
184/2/1	57	11.77	3.11	39
/2		14.88	2.88	42
/3		17.76	3.28	37
/4		21.04	4.42	27
/5		25.46	3.11	39
/6		28.57	3.22	37
/7		31.79	2.93	41
185/1/1		34.72	3.17	38
/2		37.89		
187/2/2	58	39.09	4.21	43
/3		43.3	4.09	44
/4		47.39	4.94	36
188/1/1		52.33	5.25	34
/2		57.58		
191/1/1	60	0.08	2.14	112
/2		2.22	1.93	124
/3		4.15	2.07	116
/4		6.22	1.93	124
192/1/1		8.15	2.03	118
/2		10.18	2.03	118
/3		12.21	2.13	113
/4		14.34	2.15	56
193/1/1		16.49	1.86	129
/2		18.35		

195/1/3	60	35.01	1.99	121
/4		37	1.97	122
/5		38.97	1.92	125
196/1/1		40.89	1.97	122
/2		42.86	2.01	119
/3		44.87	1.97	122
/4		46.84	2	120
197/1/1		48.84	2.16	111
/2		51	1.86	129
/3		52.86	2.18	110
/4		55.04		
200/1/1	61	9.72	2.4	100
/2		12.12	2.38	101
/3		14.5		
201/1/3	61	34.82	1.62	74
202/1/1		36.44	1.57	76
/2		38.01	1.53	78
/3		39.54	1.57	76
203/1/1		41.11	1.47	82
/2		42.58	1.54	78
/3		44.12		

Intermezzo

Measure	Beat	Minute	Seconds	Difference	Beat tempo	Bar tempo
204/1/1	1	61	51.09	1.84	33	32
	2		52.93	1.79	34	
	3		54.72	2	30	
/2	1		56.72	1.79	34	35
	2		58.51	1.79	34	
	3		60.3	1.62	37	
/3	1		61.92	1.98	30	29
	2		63.9	2.06	29	
	3		65.96	2.26	27	
/4	1		68.22	2.21	27	31
	2		70.43	1.86	32	
	3		72.29	1.86	32	
/5	1		74.15	1.79	34	28
	2		75.94	2.14	28	
	3		78.08	2.55	24	
204/2/1	1		80.63	2.38	25	27
	2		83.01	2	30	
	3		85.01	2.2	27	
/2	1		87.21	2.4	25	25
	2		89.61	2.06	29	
	3		91.67	3.08	19	
/3	1		94.75	1.6	38	33
	2		96.35	1.76	34	
	3		98.11	2.12	28	
/4	1		100.23	1.37	44	37
	2		101.6	1.61	37	
	3		103.21	2.09	29	
/5	1		105.3	2.46	24	25
	2		107.76	2.36	25	
	3		110.12	2.36	25	
/6	1		112.48	1.79	34	30
	2		114.27	1.95	31	
	3		116.22	2.3	26	
205/1/1	1		118.52	2.08	29	31
	2	63	120.6	1.73	35	
	3		122.33	1.95	31	

/2	1		124.28	1.63	37	35
	2		125.91	1.63	37	
	3		127.54	1.98	30	
/3	1		129.52	1.94	31	30
	2		131.46	2.05	29	
	3		133.51	2.02	30	
/4	1		135.53	1.7	35	35
	2		137.23	1.7	35	
	3		138.93	1.82	33	
/5	1		140.75	1.67	36	37
	2		142.42	1.61	37	
	3		144.03	1.59	38	
/6	1		145.62	1.53	39	35
	2		147.15	1.63	37	
	3		148.78	1.98	30	
/7	1		150.76	2.17	28	25
	2		152.93	2.48	24	
	3		155.41	2.48	24	
/8	1		157.89	1.91	31	30
	2		159.8	2.08	29	
	3		161.88	2.04	29	
205/2/1	1		163.92	1.35	44	42
	2		165.27	1.53	39	
	3		166.8	1.4	43	
/2	1		168.2	1.25	48	44
	2		169.45	1.49	40	
	3		170.94	1.42	42	
/3	1		172.36	1.5	40	41
	2		173.86	1.5	40	
	3		175.36	1.42	42	
/4	1		176.78	1.36	44	40
	2		178.14	1.45	41	
	3		179.59	1.7	35	
/5	1	64	181.29	1.26	48	43
	2		182.55	1.49	40	
	3		184.04	1.49	40	
/6	1		185.53	1.7	35	42
	2		187.23	1.12	54	
	3		188.35	1.66	36	
206/1/1	1		190.01	1.51	40	39

	2		191.52	1.42	42	
	3		192.94	1.7	35	
/2	1		194.64	1.4	43	40
	2		196.04	1.52	39	
	3		197.56	1.55	39	
/3	1		199.11	1.38	43	40
	2		200.49	1.49	40	
	3		201.98	1.59	38	
/4	1		203.57	1.35	44	40
	2		204.92	1.6	38	
	3		206.52	1.54	39	
/5	1		208.06	1.38	43	40
	2		209.44	1.51	40	
	3		210.95	1.65	36	
/6	1		212.6	1.47	41	38
	2		214.07	1.54	39	
	3		215.61	1.76	34	
206/2/1	1		217.37	1.67	36	35
	2		219.04	1.54	39	
	3		220.58	2.08	29	
/2	1		222.66	1.75	34	27
	2		224.41	2.72	22	
	3		227.13	2.5	24	
/3	1		229.63	1.58	38	32
	2		231.21	2.12	28	
	3		233.33	2.05	29	
/4	1		235.38	1.78	34	35
	2		237.16	1.63	37	
	3		238.79	1.71	35	
/5	1	65	240.5	1.84	33	33
	2		242.34	1.65	36	
	3		243.99	1.99	30	
/6	1		245.98	1.82	33	27
	2		247.8	2.54	24	
	3		250.34	2.4	25	
207/1/1	1		252.74	1.99	30	29
	2		254.73	2.28	26	
	3		257.01	1.97	30	
/2	1		258.98	1.75	34	33
	2		260.73	1.84	33	

	3		262.57	1.96	31	
/3	1		264.53	1.82	33	31
	2		266.35	1.89	32	
	3		268.24	2.04	29	
/4	1		270.28	1.68	36	31
	2		271.96	2.13	28	
	3		274.09	2.08	29	
/5	1		276.17	2.08	29	27
	2		278.25	2.5	24	
	3		280.75	2.14	28	
/6	1		282.89	1.89	32	28
	2		284.78	2.29	26	
	3		287.07	2.38	25	
207/2/1	1		289.45	2.21	27	24
	2		291.66	2.62	23	
	3		294.28	2.76	22	
/2	1		297.04	2.68	22	18
	2		299.72	3.31	18	
	3	66	303.03	4.06	15	
/3	1		307.09	1.85	32	31
	2		308.94	1.82	33	
	3		310.76	2.13	28	
/4	1		312.89	1.81	33	31
	2		314.7	1.88	32	
	3		316.58	2.14	28	
/5	1		318.72			

Scena coro e brindisi

Measure	Minute	Seconds	Difference	Tempo
208/1/4	66	27.84	1.15	52
/5		28.99	0.93	65
/6		29.92	1.15	52
209/1/1		31.07	0.89	67
/2		31.96		
211/1/1	66	50.35	1.6	38
/2		51.95	1.45	41
/3		53.4	1.73	35
/4		55.13	1.61	37
/5		56.74		
212/1/1	67	19.44	1.48	81
/2		20.92	1.4	86
/3		22.32	1.37	88
/4		23.69	1.4	86
/5		25.09	1.3	92
/6		26.39	1.39	86
/7		27.78		
217/1/6	68	30.17	1.25	96
218/1/1		31.42	1.37	88
/2		32.79	1.38	87
/3		34.17	1.36	88
/4		35.53		
220/1/4	69	5.16	0.97	124
/5		6.13	0.92	130
221/1/1		7.05	0.9	133
/2		7.95		
223/1/2	69	19.42	1.5	80
/3		20.92	1.68	71
/4		22.6	1.55	77
/5		24.15	1.75	69
224/1/1		25.9	2.15	56
/2		28.05	2.32	52

/3		30.37	3.01	40
/4		33.38	3.53	34
/5		36.91	1.58	76
/2/1		38.49	1.52	79
/2		40.01	1.45	83
/3		41.46	1.61	75
/4		43.07	2.08	58
/5		45.15	2.45	49
225/1/1		47.6	3.57	34
/2		51.17	3.96	30
/3		55.13	3.47	35
/4		58.6	1.37	88
/5		59.97	1.28	94
/6		61.25	3.51	34
/2/1		64.76	1.19	101
/2		65.95	1.12	107
/3		67.07	1.15	104
/4		68.22	1.25	96
/5		69.47	1.67	72
/6		71.14	2.1	57
/7		73.24	1.96	61
226/1/1		75.2	2.61	46
/2		77.81	3.64	33
/3		81.45	1.28	94
/4		82.73	1.24	97
/5		83.97	3.73	32
/6		87.7	1.3	92
/7		89	1.23	98
/8		90.23		
227/1/1	70	41.46	1.02	118
/2		42.48	1.02	118
/3		43.5	0.99	121
/4		44.49	0.88	136
/5		45.37		
230/1/3	71	2.16	1.45	83
/4		3.61	1.79	67
/5		5.4	1.93	62
/6		7.33	1.99	60

		9.32		
231/1/4	71	14.98	1.57	76
/5		16.55	1.6	75
/6		18.15	1.56	77
232/1/1		19.71	1.72	70
/2		21.43		
235/1/1	71	52.16	0.93	129
/2		53.09	0.77	156
/3		53.86	0.75	160
/4		54.61	0.75	160
/5		55.36	0.89	135
		56.25		

Finale

Measure	Minute	Seconds	Difference	Tempo
240/1/1.2	72	22.35	0.71	85
/1.3		23.06	0.53	113
/1.4		23.59	0.61	98
205/1/1		24.2		
243/2/4.3	73	13	0.96	62
/4.4		13.96	1.35	44
244/1/1.1		15.31	1.99	60
/1.3		17.3	2.28	53
244/1/2		19.58		
246/2/3.2	74	46.96	1.01	59
/3.3		47.97	1.07	56
/4.1		49.04	1.2	50
/4.2		50.24	1.59	38
/4.3		51.83	1.63	37
		53.46		
247/1/5.2	75	17	1.04	58
/5.3		18.04	1.25	48
247/2/1.1		19.29	1.42	42
/1.2		20.71	0.96	62
/1.3		21.67	1	60
/2.1		22.67		
248/1/6	75	59.08	3.61	50
248/2/1		62.69	4.44	41
/2		67.13	3.78	48
/3		70.91	5.05	36
/4		75.96	3.71	49
/5		79.67	2.95	61
249/1/1		82.62	2.87	63
/2		85.49	2.73	66
/3		88.22	2.85	63
/4		91.07	2.84	63
/5		93.91		
251/2/2	77	20.35	1.61	75

/3		21.96	1.78	67
/4		23.74	2.08	58
/5		25.82	2.2	55
252/1/1		28.02	2.28	53
/2		30.3		
252/2/1	77	45.87	1.15	104
		47.02	1.37	88
		48.39	1.35	89
		49.74		
254/1/1	78	35.11	2.57	47
/2		37.68	2.67	45
/3		40.35	2.6	46
/4		42.95		
254/1/5	78	46.01	3.55	34
254/2/1		49.56	3.04	39
/2		52.6	3.35	36
/3		55.95		
254/3/6	79	23.97	2.12	57
/7		26.09	2.18	55
255/1/1		28.27	2.29	52
/2		30.56		
255/2/3	79	51.9	3.94	61
/4		55.84	3.93	61
/5		59.77	3.56	67
256/1/1		63.33	3.73	64
/2		67.06		
261/1/4	81	0	1.39	129
262/1/1		1.39	1.1	164
/2		2.49	1.33	135
/3		3.82	1.07	168
/4		4.89	1.24	145
/5		6.13	1.2	150
263/1/1		7.33	0.86	140
/2		8.19	0.78	154

/3		8.97		
265/1/1	82	27.31	2.05	29
/1.5		29.36	1.42	42
/2		30.78	1.74	34
/2.5		32.52	1.18	51
/3		33.7	1.41	43
/3.5		35.11		
270/1/1	83	23.19	2.34	26
/2		25.53	1.21	25
/2.5		26.74	2.21	27
/3.5		28.95	1.08	28
/4		30.03		
270/1/5	83	32.11	0.8	150
271/1/1		32.91	0.7	171
/2		33.61	0.71	169
/3		34.32	0.68	176
/4		35		

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