

# **Regina coeli laetare** **from Cavalleria rusticana**



**Pietro**  
**Mascagni**  
**1863-1945**

Arranged by  
**William V. Johnson**

## **INSTRUMENTATION**

Solo Lyric Mezzo-Soprano	Trumpet 1
Piccolo	Trumpet 2
Flute 1	Trumpet 3
Flute 2	Horn 1
Oboe 1	Horn 2
Oboe 2	Horn 3
English Horn	Horn 4
Bassoon 1	Trombone 1
Bassoon 2	Trombone 2
Contra Bassoon	Bass Trombone
Clarinet in Eb	Euphonium
Clarinet 1	Tuba
Clarinet 2	Double Bass
Clarinet 3	Piano
Alto Clarinet	Organ
Bass Clarinet	Timpani
Contra Bass Clarinet	Bass Drum
Soprano Saxophone	Cymbals
Alto Saxophone I	Marimba
Alto Saxophone II	Vibraphone
Tenor Saxophone	
Baritone Saxophone	

**Duration: About 6 minutes**

## PROGRAM NOTES

### *The Opera*

*Cavalleria rusticana* (Rustic Chivalry) is an opera in one act by Pietro Mascagni (1863-1945). The libretto is by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from a play and short story written by Giovanni Verga. Considered one of the classic verismo operas, it was premiered on May 17, 1890, at the Teatro Costanzi in Rome. Since 1893, it has often been performed in a so-called Cav/Pag double-bill with *Pagliacci* by Ruggero Leoncavallo. *Cavalleria rusticana* was Mascagni's first opera to be completed and performed. It remains the best known of his fifteen operas and one operetta. The opera received its first performance by New York's Metropolitan Opera on December 30, 1891. One of the most beautiful moments of the opera is the chorus *Regina Cæli* ("Queen of Heaven"). *Regina Cæli* is an ancient Latin Marian Hymn of the Catholic Church.

### *The Composer*

Pietro Mascagni is one of the most important Italian composers of the turn of the 20th century. The formidable success of his first masterpiece in 1890, *Cavalleria Rusticana*, unfortunately eluded many of his following works. In addition to his 15 operas, he wrote an operetta, several beautiful orchestral and vocal works, as well as songs and piano music. He enjoyed amazing operatic successes during his lifetime, and at the same time pursued a very successful career as a conductor. Mascagni's approach to opera differed a lot from that of his friend and rival Puccini, which arguably was one of the factors that led to an under-appreciation of the value of his music by critics.

### *The Dedication*

This arrangement for wind band and lyric mezzo-soprano is dedicated to Dr. Brian Asher Alhadeff in deep appreciation for his extraordinary effort to bring professionally performed opera to the central coast of California. Dr. Alhadeff is an internationally acclaimed opera, ballet, and symphonic, conductor with unique specialization in both producing and conducting stage productions exceeding 200 artists. Dr. Alhadeff has been the Artistic and General Director of Opera San Luis Obispo since 2011. He is also Principal Conductor for Civic Ballet San Luis Obispo and State Street Ballet of Santa Barbara. He was the artistic director and founder of the Hradec Kralove International Summer Opera Festival that featured the Eastern Bohemian Philharmonic in collaboration with the Czech State Opera and Ballet. In 2010, Alhadeff guest conducted the Albanian National Radio and Television Orchestra in a nation-wide broadcast that included the Albanian premiere of American composer Howard Hanson's second symphony, *The Romantic*. Alhadeff studied conducting at the Peabody Conservatory of Music in Baltimore and the Janáček Academy in Brno, Czech Republic. He holds a Bachelor of Arts from Loyola Marymount University (Los Angeles), a Masters of Music from California State University, Los Angeles, and a Doctorate of Musical Arts from the UCLA Herb Alpert School of Music.

### *The Arranger*

William V. Johnson, Professor Emeritus at California Polytechnic State University, San Luis Obispo, California, served as the university's Director of Bands and Coordinator of Instrumental Music from 1966 to 2010. In 2014, he was elected to the Board of Directors of Opera San Luis Obispo. Professor Johnson is active as a guest conductor and is a transcriber and an arranger of music for the modern wind band. In 1984, he was elected to membership in the American Bandmasters Association. He is currently President-Elect of the World Association for Symphonic Bands and Ensembles. He is a graduate of Indiana University and The University of Michigan.

### *Notes to the Conductor*

This arrangement was written for solo lyric mezzo-soprano and wind band. However, a soprano saxophonist may be used in the absence of the singer. The work also calls for a pipe organ, which is mostly cued in the brass section in the absence of an organ. This arrangement should be treated as a work for large choir. A cantabile approach is crucial to its success.

# "Regina coeli laetare" from Cavalleria rusticana

Pietro Mascagni  
Arranged by William V. Johnson

$\text{♩} = 60$

Moderato assai

**A**

Cantabile

This musical score is for the piece "Regina coeli laetare" from the opera Cavalleria rusticana by Pietro Mascagni, arranged by William V. Johnson. The score is written for a full orchestra and a vocal soloist. The tempo is marked "Moderato assai" with a metronome marking of 60 beats per minute. The key signature is one sharp (F#) and the time signature is 2/2. The score is divided into two main sections: "Moderato assai" and "Cantabile". The "Cantabile" section begins with a boxed letter "A". The vocal soloist part is for Soprano Solo. The orchestral parts include Piccolo, Flute 1 and 2, Oboe 1 and 2, English Horn, Bassoon 1 and 2, Contrabassoon, Clarinet in Eb, Clarinet in Bb 1, 2, and 3, Alto Clarinet in Eb, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Soprano Saxophone, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, Piano, Organ, Pedals, Trumpet in Bb 1, 2, and 3, Horn in F (HORN 2), Trombone 1 and 2, Bass Trombone, Euphonium, Tuba, Double Bass, Timpani, Bass Drum (A, D, G), Cymbals, Marimba, and Vibraphone. The score includes various performance instructions such as dynamics (p, mf), articulation (accents), and phrasing (slurs). The organ part features several triplet markings. The brass and woodwind parts have "cue for organ" markings. The percussion parts are marked with "A, D, G" for the bass drum and "MARIMBA" for the marimba. The vibraphone part is marked with a piano (p) dynamic.



36

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Cl.  
B. Cl.  
Cb. Cl.  
S. Solo  
Sop. Sax.  
A. Sax. 1  
A. Sax. 2  
Ten. Sax.  
Bari. Sax.  
Pno.  
Org.  
Ped.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn.  
Hn.  
Hn.  
Hn.  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Db.  
Timp.  
B. D.  
Cym.  
Mar.  
Vib.

43

Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Eng. Hn.  
Bsn. 1  
Bsn. 2  
Cbsn.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
Alto Cl.  
B. Cl.  
Cb. Cl.  
S. Solo  
Sop. Sax.  
A. Sax. 1  
A. Sax. 2  
Ten. Sax.  
Bari. Sax.  
Pno.  
Org.  
Ped.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Euph.  
Tba.  
Db.  
Timp.  
B. D.  
Cym.  
Mar.  
Vib.

50 **C**  $\text{♩} = 60$  L'istesso tempo **D**  $\text{♩} = 60$  l'istesso tempo

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Bsn. 1 Bsn. 2 Cbsn. Eb Cl. Cl. 1 Cl. 2 Cl. 3 Alto Cl. B. Cl. Cb. Cl. S. Solo Sop. Sax. A. Sax. 1 A. Sax. 2 Ten. Sax. Bari. Sax. Pno. Org. Ped. Tpt. 1 Tpt. 2 Tpt. 3 Hn. Hn. Hn. Hn. Tbn. 1 Tbn. 2 B. Tbn. Euph. Tba. Db. Timp. B. D. Cym. Mar. Vib.

In - neg gia - mo, il Si - gnor non é mor - to in - neg gia - mo al Si - gno - re ri sor - to og ri a

*f cue for singer*



61

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

Es Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

S. Solo

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

Org.

Ped.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

Cym.

Mar.

Vib.

sce - so al - la glo - ria, al - la glo - ria del ciel, - al - la glo - ria del - ciel! In - neg - gia mo al Si - gno - re ri

68 Rit. a tempo

Picc. *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

S. Solo

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

Org.

Ped.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp. *mf*

B. D.

Cym.

Mar.

Vib.

sorto,oggia - sce - so al - la glo - ria del ciel, al - la glo - ria del Sieg! In - neg

Rit. a tempo

Rit. a tempo

end cue

74

**E** allargando con espressione stringendo

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Eng. Hn. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

Cb. Cl. *ff*

S. Solo *ff*

Sop. Sax. *ff* **E** allargando con espressione stringendo

A. Sax. 1 *ff*

A. Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Pno. *ff*

Org. *ff*

Ped. *ff* **E** allargando con espressione stringendo

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Timp.

B. D.

Cym.

Mar. *ff*

Vib. *ff*

gia - - mo al Si-gno-re ri sorto,oggia- sce- - so al-la glo - ria del ciel og - gia- sce so - al - la glo - ria del ciel!

80 **cresc. e stringendo** **poco a poco rit.....** **Molto Rit.** **F** **a tempo**

Picc.

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Eng. Hn.

Bsn. 1.

Bsn. 2.

Cbsn.

Es. Cl.

Cl. 1.

Cl. 2.

Cl. 3.

Alto Cl.

B. Cl.

Cb. Cl.

S. Solo

Sop. Sax. **cresc. e stringendo** **poco a poco rit.....** **Molto Rit.** **F** **a tempo**  
 In - neg - gia mo, il Si - gnor none mor - to! In - neg -

A. Sax. 1.

A. Sax. 2.

Ten. Sax.

Bari. Sax.

Pno.

Org.

Ped.

Tpt. 1. **cresc. e stringendo** **poco a poco rit.....** **Molto Rit.** **F** **a tempo**

Tpt. 2.

Tpt. 3.

Hn.

Hn.

Hn.

Hn.

Tbn. 1.

Tbn. 2.

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

Cym.

Mar.

Vib.

poco a poco accel et crescendo

Rit.....  
G

87

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

S. Solo

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Pno.

Org.

Ped.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

Cym.

Mar.

Vib.

gia - mo al Si-gno-re vi sor - to og-gi a-sce-soal-la glo - ria, al-la glo-ria del ciel, og-ri a sce-so al-laglo-ria del ciel ah! - al-la glo-ria del

poco a poco accel et crescendo

Rit.....  
G

poco a poco accel et crescendo

Rit.....  
G

94 **slower** **H** poco a poco cresc et accel

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Alto Cl. *p*

B. Cl. *f*

Cb. Cl. *f*

S. Solo *f* *cue for singer*

Sop. Sax. *f* *cue for singer*

A. Sax. 1 *f*

A. Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Pno. *f*

Org. *p*

Ped. *p*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. *f*

Hn. *f*

Hn. *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f*

Timp. *f*

B. D. *f*

Cym. *f*

Mar. *f*

Vib. *f*

*ciell'slower* *f* oh Si-gnor, oh Si-gnor, oh Si-gnor! **H** poco a poco cresc et accel *end cue*

99

Rit..... a tempo

Picc. *ff*

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Eng. Hn. *cresc.* *ff*

Bsn. 1 *cresc.*

Bsn. 2 *cresc.*

Cbsn. *cresc.*

E♭ Cl. *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

Cl. 3 *cresc.*

Alto Cl. *cresc.*

B. Cl. *cresc.*

Cb. Cl. *cresc.*

S. Solo *ff*

Sop. Sax. *Rit.....* *ff ten.* *a tempo* Si - gnor!

A. Sax. 1 *cresc.*

A. Sax. 2 *cresc.*

Ten. Sax. *cresc.*

Bari. Sax. *cresc.*

Pno. *cresc.*

Org. *cresc.*

Ped. *cresc.*

Rit..... a tempo

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

B. D.

Cym.

Mar. *cresc.*

Vib. *cresc.*