Messa d'organo "italiana"

4 Siciliano e Inno
(Comunione)

Manuals only
Also suitable for harpsichord

Anthony Skilbeck

Available separately
1 Entrata (Concerto da Chiesa)
2 All' Offertorio
3 All' Elevazione
5 Al Post Comunio

Messa d'organo "italiana"

Why "italiana"?

In the *Entrata*, there is a "tutti" rondo with intervening "solo-group" sections, in the manner of 17th and early 18th century Italian orchestral concerti. For this reason, the subtitle of the movement is *Concerto da Chiesa*.

All' Elevazione borrows material from the opera *Cavalleria Rusticana (Easter Hymn)* by Pietro Mascagni (1863-1945). The places where borrowings occur are listed under the title of the movement.

The fourth movement (manuals only) is *Siciliano e Inno*, Inno being a hymn. It is presumed that the Siciliano type of piece has its origins in Sicily.

Al Post Comunio is for the most part built on the 12th century anonymous melody *Christo Risusciti*.

Durations

Entrata ..... ca. 4' 45"
All' Offertorio ..... ca. 2' 20"
All' Elevazione ..... ca. 2' 45"
Siciliano e Inno ..... ca. 5' 45" (manuals only)
Al Post Comunio ..... ca. 3' 45" **Total ca. 19' 20"**

In *Siciliano e Inno*, if played during the Adminsistration of Communion, cuts may be made, as indicated in the score, depending on how many people are receiving.
It was after conposing this piece that I came across the following, found at page 174 in Manfred F. Bukofzer's *Music in the Baroque Era* (Pub. Dent): "His [Gigault's] compositions could be broken off at several specified places in order to allow the organist perfect timing with the exigencies of the ritual."

Siciliano e Inno

(Comunione)

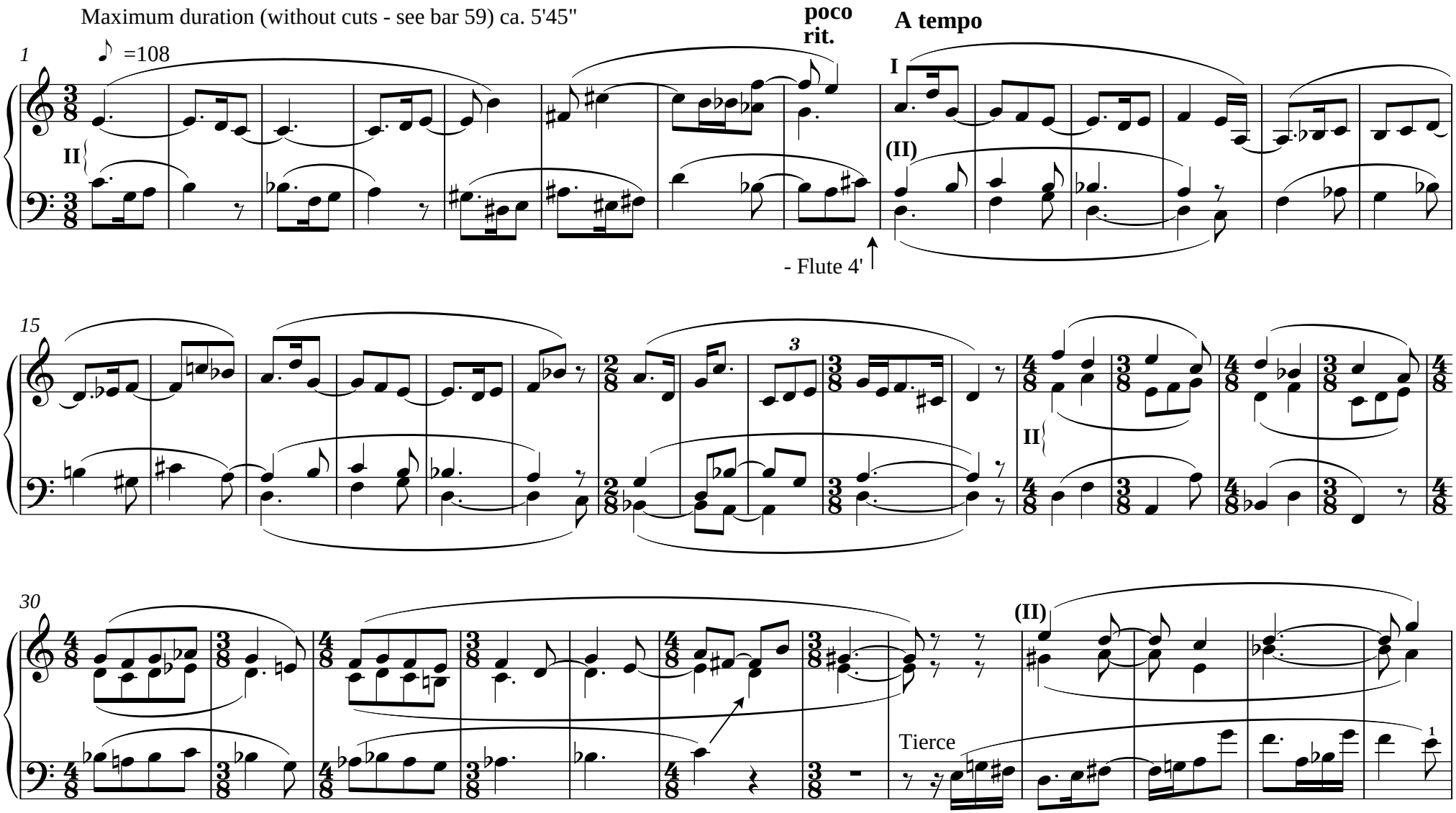
Anthony Skilbeck

Fourth movement of *Messa d'organo "italiana"*

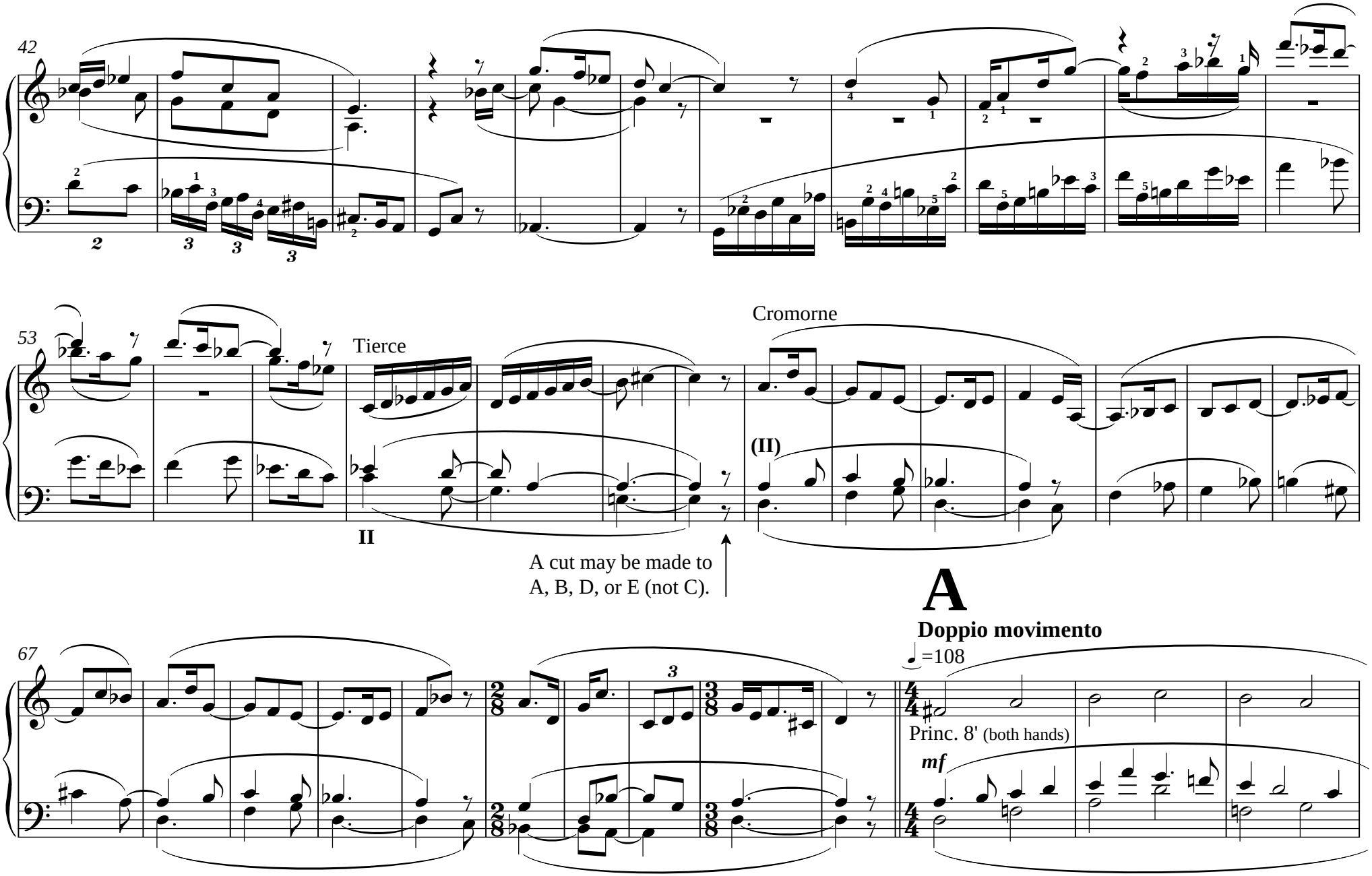
Manuals only. Also suitable for harpsichord

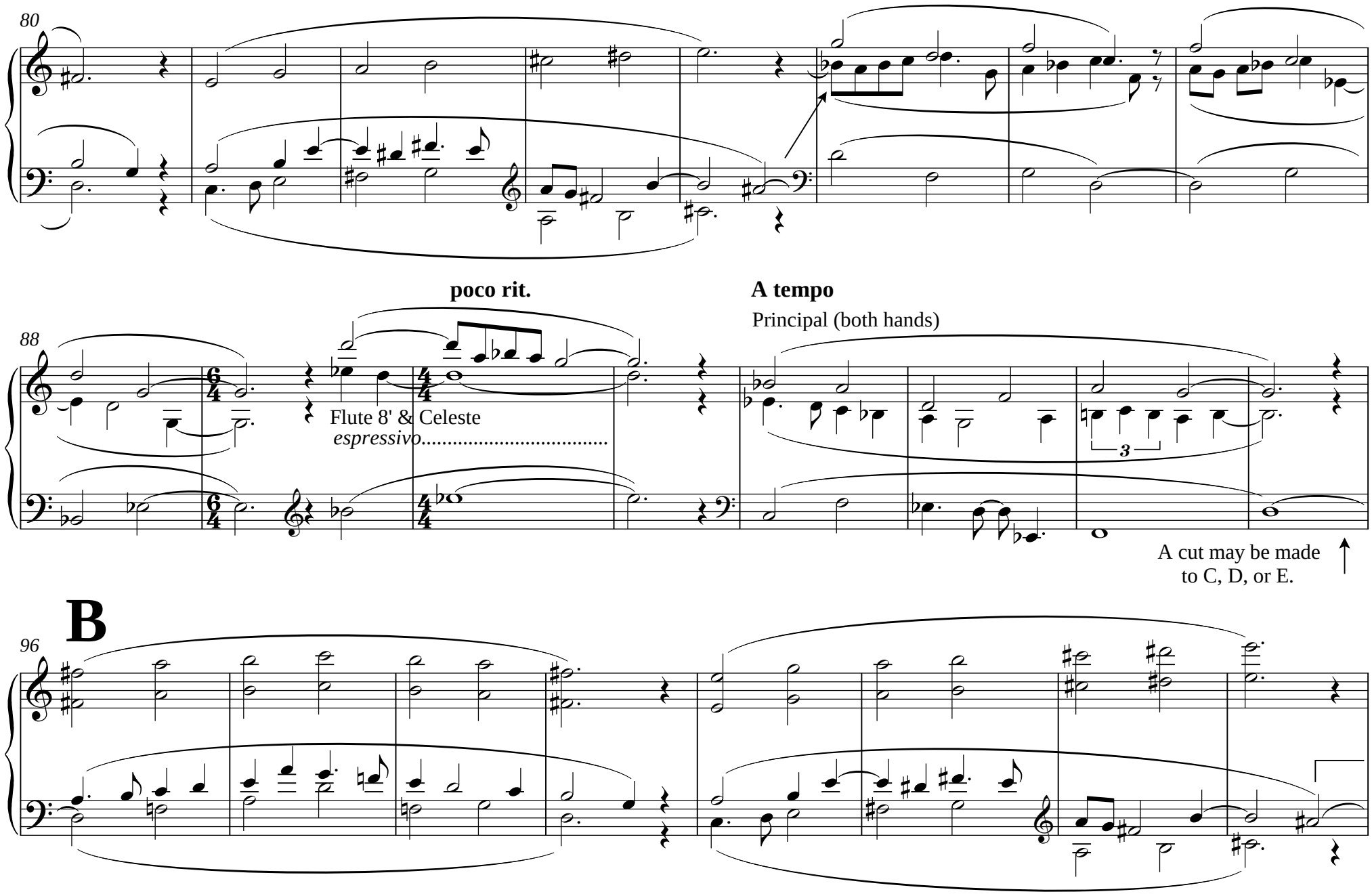
I: Cromorne 8' **II**: Flutes 8' and 4'

Maximum duration (without cuts - see bar 59) ca. 5'45"

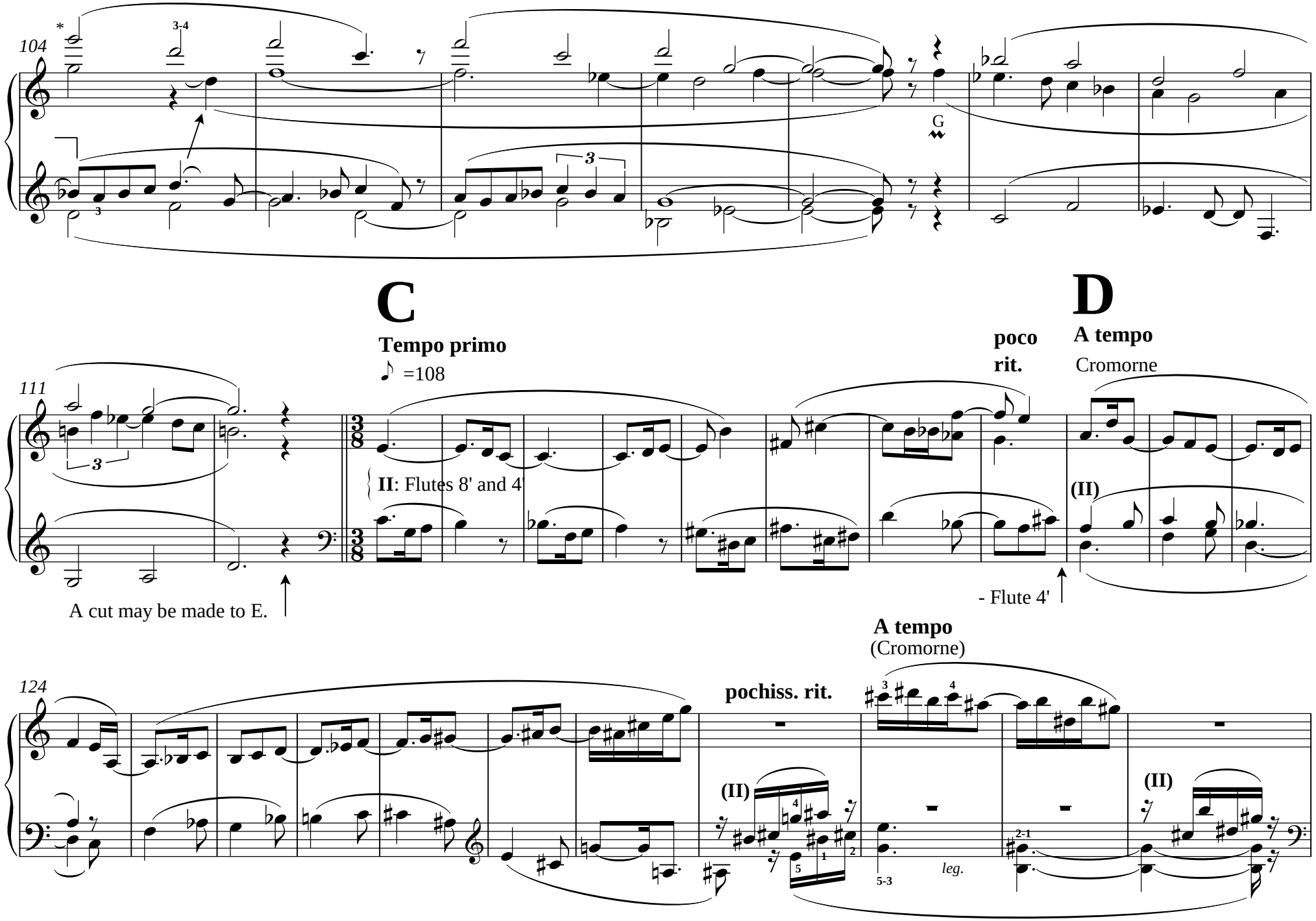


Copyright, Anthony Skilbeck, March 1994


42
53
Tierce
Cromorne
II
(II)
A cut may be made to
A, B, D, or E (not C).
A
Doppio movimento
67
=108
Princ. 8' (both hands)
mf


80
poco rit.
A tempo
Principal (both hands)
88
Flute 8' & Celeste
espressivo.....
3
A cut may be made
to C, D, or E.
B
96

* Omit the highest G if necessary.



E

poco rit.

A tempo

(Cromorne)

135

II

+ Flute 4'

II

147

stringendo

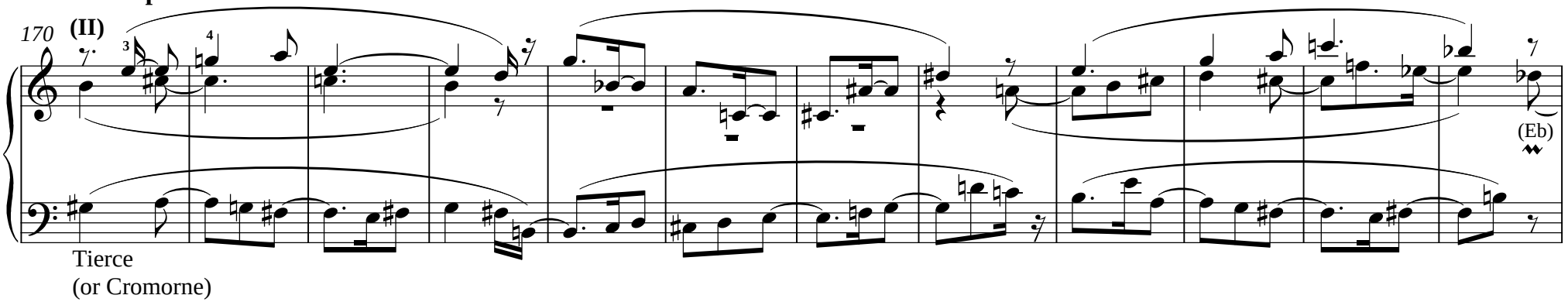
legato

158

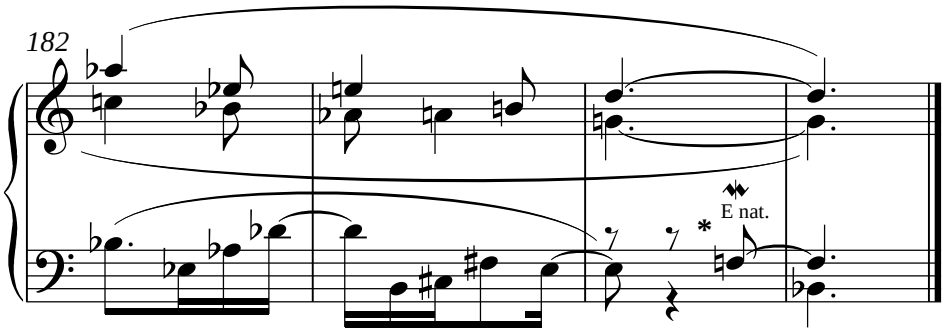
poco rit.

ad lib.

A tempo



molto rallentando



***** If, since bar 170, the solo has been played on the Cromorne, the F could be played on that stop, whist the Bb is played on the right hand manual.

March 1994