



Messa d'organo "italiana"

2 All' Offertorio

Anthony Skilbeck

Available separately

1 Entrata (Concerto da Chiesa)

3 All' Elevazione

4 Siciliano e Inno

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

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

9

6 6 6

6 6

6 6

12

6 6 6

6 6 6

6 6

14

6 6 6

6 6 6

6 6

17

6 6 6

6 6

19

I

mf

II

mp *legato*

mp

23

comodo

26

sempre legato

30

sempre legato

34

37

I *f*

f

* Play E# an octave lower if necessary.

49 *sempre crescendo*

E major F# major

mf f

Bb major

51

Ab major Bb major

D major

sopra

+ I-P

54

II. + reeds

I { 3

mf poco a poco crescendo

(+ I-P)

leg. U

+ reeds

58

f

ff

mf

(I)

V

* Omit the F# if necessary.

61

detache

ff detache

poco rit.

I { *ff*

5 V

5

V 6