



Messa d'organo "italiana"

3 All' Elevazione

Anthony Skilbeck

Available separately

- 1 Entrata (Concerto da Chiesa)
- 2 All' Offertorio
- 4 Siciliano e Inno
- 5 Al Post Comunio

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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"

In *Siciliano e Inno*, if played during the Administration of Communion, cuts may be made, as indicated in the score, depending on how many people are receiving.

It was after composing 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."

All' Elevazione

I: Flute 8'

II: Gamba 8' & Voix Celeste 8'

II/P No Pedal stops

♩ = 84 Duration ca. 2'45"

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

From Mascagni's "Easter Hymn" (*Cavalleria Rusticana*):-

r.h. bars 14-20 & 36-42; l.h. 27 & 28 & pedals, 63-74.

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Mascagni's harmony is borrowed in bars 53-56.

The musical score is presented in three systems, each with three staves (treble, middle, and bass clefs). The first system (measures 1-9) features a 3/4 time signature with various changes to 2/4 and 3/4. It includes dynamics like *p* and *legato*, and the instruction *sereno*. The second system (measures 10-18) shows a key signature change to three flats and includes dynamics *mp* and *legato*. The third system (measures 19-28) introduces a new instrument, Flute 4', and includes dynamics *mf* and *+ S/G*. The score concludes with the instruction *+ Bourdon 16'*.

29

Musical score for measures 29-37. It features three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include "mf" and "I". There are also markings "II" and "v" with accents.

38

Musical score for measures 38-45. It features three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include "estatico", "calmando", and "p.". There are also markings "II" and "U" with accents.

(A tempo)

pochiss.
rit.

A tempo

46

Musical score for measures 46-55. It features three staves: Treble, Bass, and a lower Bass staff. The key signature has three sharps (F#, C#, G#). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include "p" and "etereo pp". There are also markings "I: - Flute 4'", "- II-P", and "* Omit if necessary."

53

crescendo

Prepare Ped. Cromorne 8' or 4'
(or Octave 8' - or a 4')

61

mp

If the range of the pedal part in bars 63 to 74 exceeds that of the pedalboard, use a 4' stop and play an octave lower, or solo (at 8' or 4' pitch) with the left hand. The written left hand part can then be taken by the pedals.

72

* Omit the highest Gb if necessary.

mp

(reed)

81

diminuendo

mp

Prepare Ped. Bourdon & II-P only

87

Prepare I: Cromorne 8' or Voix Humaine only

poco rallentando

mp

6
4

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