

# 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 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."

# 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"

poco  
rit. A tempo

1  $\text{♩} = 108$

- Flute 4' ↑

15

3

II

30

(II)

Tierce

42

53

Tierce

Cromorne

(II)

II

A cut may be made to  
A, B, D, or E (not C).

**A**

**Doppio movimento**

$\text{♩} = 108$

67

3

Princ. 8' (both hands)

*mf*

80

*poco rit.* **A tempo**

88

*poco rit.* **A tempo**

Principal (both hands)

Flute 8' & Celeste  
*espressivo*.....

A cut may be made  
to C, D, or E. ↑

**B**

96

*poco rit.* **A tempo**

\* Omit the highest G if necessary.

Musical score for measures 104-110. The score is written for piano in two staves. Measure 104 starts with a treble clef and a key signature of one flat. The right hand has a melodic line with a 3-4 triplet and a fermata. The left hand has a bass line with a triplet. A 'G' with a double underline is marked in the right hand. The system ends with a repeat sign.

# C

**Tempo primo**

♩ = 108

# D

**poco rit.**

**A tempo**

Cromorne

Musical score for measures 111-123. The score is written for piano in two staves. Measure 111 starts with a treble clef and a key signature of one flat. The right hand has a melodic line with a triplet. The left hand has a bass line. A bracket indicates 'II: Flutes 8' and 4'. An arrow points to a note with the text 'A cut may be made to E.'. The system ends with a repeat sign.

**A tempo**  
(Cromorne)

Musical score for measures 124-130. The score is written for piano in two staves. Measure 124 starts with a treble clef and a key signature of one flat. The right hand has a melodic line with a triplet and a 4-measure phrase. The left hand has a bass line with a triplet and a 5-3 interval. A 'leg.' marking is present. The system ends with a repeat sign.

# E

poco rit.

A tempo

(Cromorne)

135

II

+ Flute 4' ↑

II

stringendo

147

legato

poco rit. ad lib.

158

3

3

3

4

**A tempo**

170 (II)

Tierce  
(or Cromorne)

(Eb)

**molto rallentando**

182

E nat.

\* 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.

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