



# 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"	<b>Total ca. 19' 20"</b>

# All' Offertorio

I: Principals 8', 4' & 2'

II: to Mixture. Box open. II-I

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

Anthony Skilbeck

Pedal: 16', 8' (& 4')

♩ = 72 Duration: ca. 2'20"

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system is marked with a first ending bracket and the instruction *I f Brillante*. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first system features a melodic line in the treble clef with sixteenth-note runs and sixteenth-note chords in the bass clef. The second system continues the melodic line and includes a key signature change to two sharps (F#, C#) and a time signature change to 2/4. The third system features a key signature change to one flat (F, C) and a time signature change to 3/4, followed by a 2/4 section and a final 3/4 section. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5) for the right hand and (1-4) for the left hand. The piece concludes with a final cadence in 3/4 time.

9

6

6

6

6

6

6

12

6

6

6

6

6

6

14

6

6

6

6

6

6

17

6

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.

40

Musical score for measures 40-42. The piece is in 2/4 time, key of D major. It features a complex piano accompaniment with sixteenth-note runs and triplets in the right hand, and a bass line with eighth notes and rests in the left hand. Measure 42 includes a key signature change to B minor and a 3/4 time signature change.

43

Musical score for measures 43-45. The piece continues in B minor. Measures 43-45 feature intricate sixteenth-note patterns in the right hand, often with fingerings 1-2-3-4-5. The bass line continues with eighth notes and rests. Measure 45 includes a 3/4 time signature change.

46

*pochiss. rit*      **A tempo**      *crescendo*

Musical score for measures 46-48. The piece continues in B minor. Measures 46-48 feature sixteenth-note patterns in the right hand. Measure 48 includes a key signature change to D major and a 4/4 time signature change. Performance markings include "pochiss. rit", "A tempo", and "crescendo".

49 *sempre crescendo*

E major F# major

*mf* 6 6 6

*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