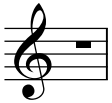


Messa d'organo "italiana"

3 All' Elevazione

Anthony Skilbeck

Available separately

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

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."

All' Elevazione

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.

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

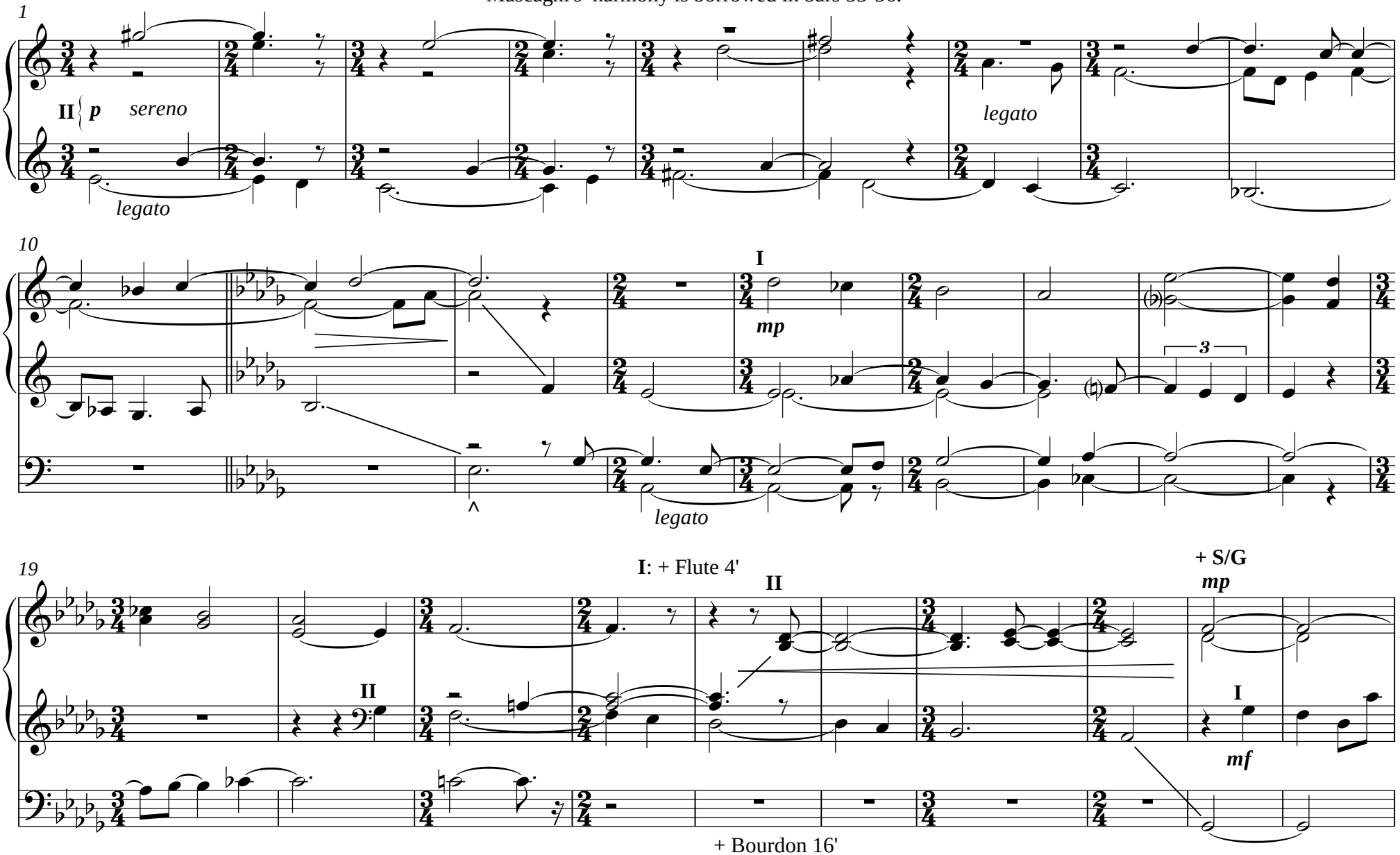
Anthony Skilbeck

I: Flute 8'

II: Gamba 8' & Voix Celeste 8'

II/P No Pedal stops

♩ =84 Duration ca. 2'45"



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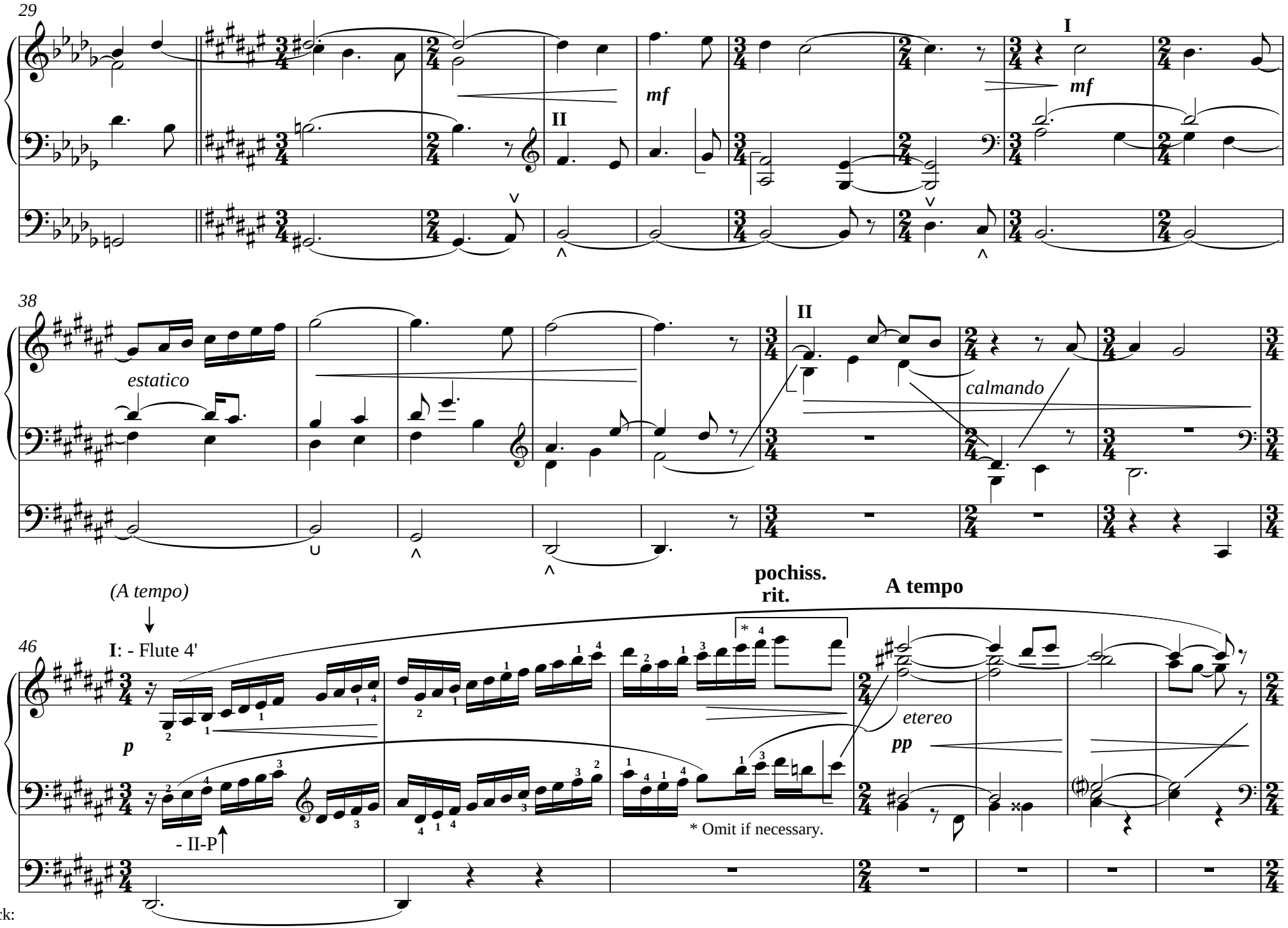
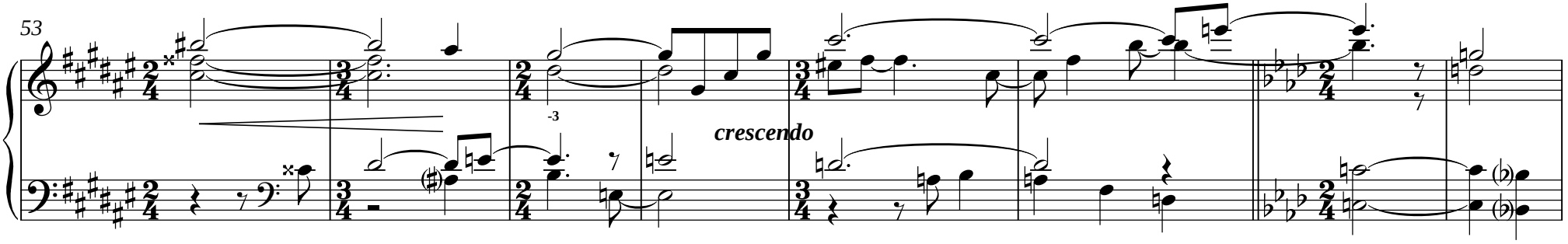
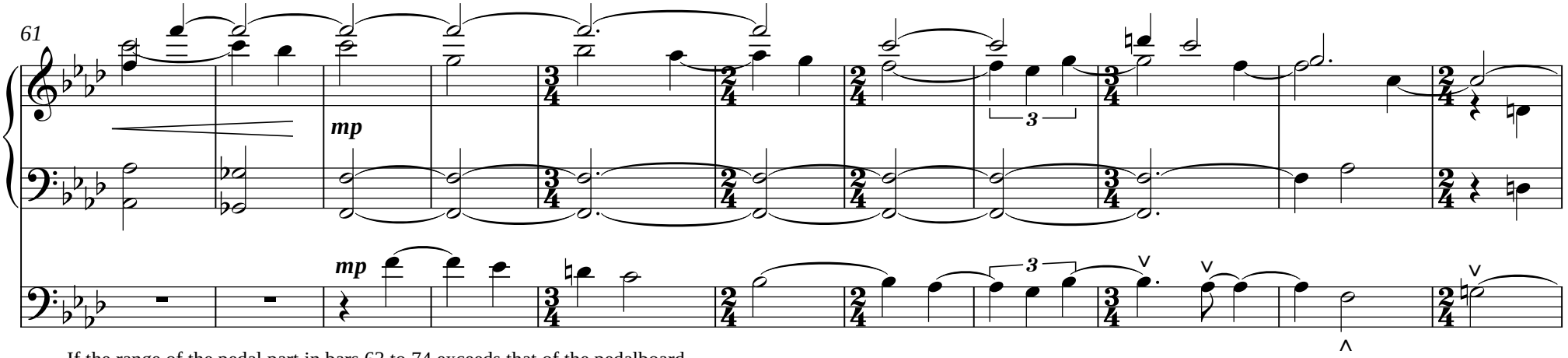


Skilbeck:
All' Elevazione

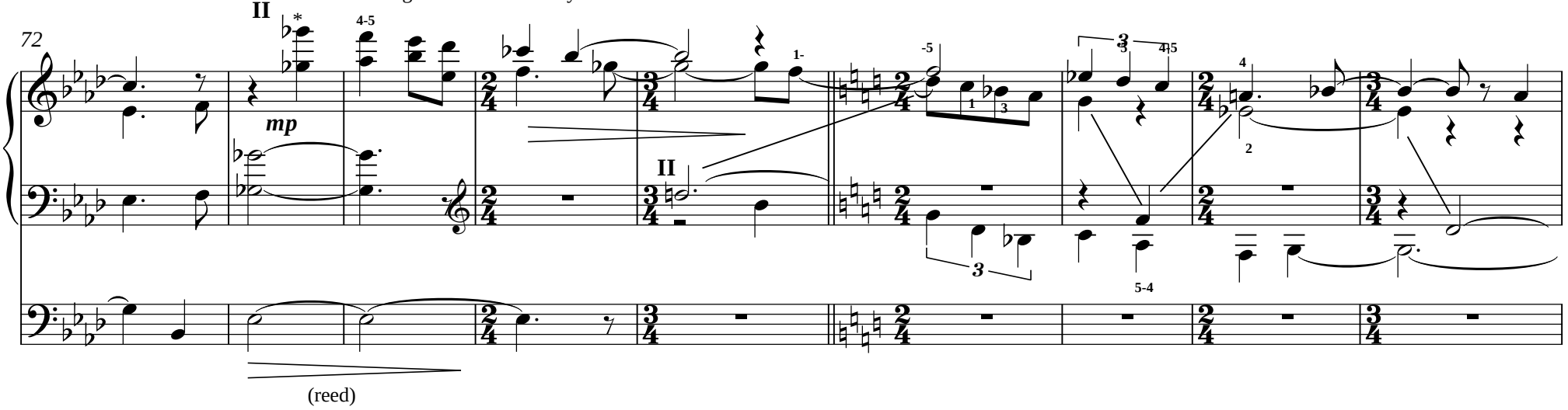


Prepare Ped. Cromorne 8' or 4'
(or Octave 8' - or a 4')



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.

* Omit the highest Gb if necessary.



81

diminuendo

Prepare Ped. Bourdon & II-P only

87

Prepare **I**: Cromorne 8' or Voix Humaine only

I

mp

poco rallentando

January 1994