

Prefazione

I pezzi di questa raccolta hanno avuto tutti una origine casuale e sono stati scritti, per lo più, per amici organisti. Ancora casualmente, un antico collega di conservatorio, Claudio Paradiso, è venuto a conoscenza di questi pezzi e gentilmente li ha segnalati all'editore che ha deciso di pubblicarli.

1. Meditazione su *Amazing Grace*, 2000.

Una monaca, suor Ana Alvarellos osb, del monastero benedettino di S. Maria degli Angeli di Pistoia, di cui è attualmente badessa, ottima pianista e allora diplomanda in organo, mi chiese una intonazione per il canto *La grazia tua*, la versione pistoiese di *Amazing Grace*. In seguito completai il lavoro in vista di un concerto dell'organista Anna Picchiarini e del soprano Roberta Sguazzo, con Benedetta Rosi al *glockenspiel*, all'organo Agati-Tronci del 1913 della chiesa dello stesso monastero.

2. Primavera, 2005.

Nel 2003 la Scuola Comunale di Musica "Teodulo Mabellini" di Pistoia, di cui ero allora direttore, ebbe l'onore della visita della principessa Sayako, figlia degli imperatori del Giappone. Un gruppo di bambini, allievi di propedeutica, l'accoglie eseguendo, con piccoli strumenti a percussione del metodo Orff, una serie di variazioni sul canto popolare giapponese *Sakura* che avevo appositamente preparato. La principessa ne fu commossa ed una organista giapponese, Tomoko Miyamoto, docente di organo alla Ferris University di Yokohama (Giappone), venuta a conoscenza dell'episodio, mi chiese di trascrivere queste variazioni per organo, apportandovi, però, un'aggiunta basata su melodie gregoriane. Accettai e, siccome *Sakura* è un canto di primavera nel modo di Mi, decisi di basarmi, per questa aggiunta, sull'introito di Pasqua *Resurrexi*, la più importante festa di primavera, che è nella stessa modalità, e di due alleluia pasquali. Il brano fu eseguito per la prima volta nel 2005 da Tomoko Miyamoto nel concerto di inaugurazione dell'organo di Glauco Ghilardi della chiesa di S. Rocco di Larciano (Pistoia). Ecco la disposizione dello strumento, per il quale il pezzo era stato pensato:

Preface

All the pieces of this collection had fortuitous origins and were mostly written for organist friends. Again fortuitously, a former conservatory colleague of mine, Claudio Paradiso, came to know these pieces and kindly reported them to the publisher who decided to publish them.

1. Meditation on *Amazing Grace*, 2000.

A nun, sister Ana Alvarellos osb, of the Benedictine Nunnery of S. Maria degli Angeli, Pistoia, of which she is now abbess, a very good pianist and a graduate in organ, asked me to compose an intonation for the hymn *La grazia tua*, the Pistoiese version of *Amazing Grace*. Later on I completed the work for a concert by the organist Anna Picchiarini and the soprano Roberta Sguazzo, with Benedetta Rosi playing a *glockenspiel*, on the Agati-Tronci organ of 1915 in the church of the same nunnery.

2. Primavera, 2005.

In 2003 the Municipal School of Music "Teodulo Mabellini", Pistoia, of which I was the principal by then, was honored by the visit of princess Sayako, daughter of the Emperors of Japan. A group of children, students of propaedeutics, welcomed her, performing a series of variations on the popular Japanese song *Sakura* that I had prepared for small percussion Orff instruments. The princess was moved and a Japanese organist, Tomoko Miyamoto, professor of organ at the Ferris University in Yokohama, Japan, after hearing that, asked me to arrange these variations for organ, adding, though, a section based on Gregorian melodies. I accepted and, since *Sakura* is a spring song in the E mode, I decided to use, for this addition, the introit of Easter *Resurrexi*, the most important spring feast, which is in the same mode, and two Easter alleluias. The piece was premiered by her in 2005 in the dedication recital of the Glauco Ghilardi organ of San Rocco church, Larciano, Pistoia. This is the specification of the organ, for which the piece had been planned:

Meditazione

su
"Amazing grace"

Preludio

II. Salicionale 8', Bordone 8' o Regale 8'
I. Principale, Ottava 4', Decimaquinta 2', Ripieno
Ped. Subbasso 16' +II

Umberto Pineschi
(1935)

Andante ♩ = 78

II man.

The first system of the musical score is written for piano. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is also in bass clef with the same key signature and time signature. The tempo is marked 'Andante' with a quarter note equal to 78 beats per minute. The first measure of the top staff begins with a fermata over a half note. The middle staff starts with a series of eighth notes. The bottom staff features a series of half notes with a fermata over the first one.

The second system of the musical score continues the piece. It also consists of three staves in the same key signature and time signature. The top staff continues with a melodic line, featuring a fermata over a half note in the third measure. The middle staff continues with eighth notes. The bottom staff continues with half notes and a fermata over the first one.

Primavera 春

*Fantasia su temi pasquali gregoriani
e sul canto popolare giapponese Sakura*

(per l'organo di Glauco Ghilardi della Chiesa di San Rocco di Larciano, Pistoia, 2005)

Moderato ♩ = 84

HW: Quintadena 16',
Principal 8,
Octave 4', Quinte 3',
Octave 2', Mixtur
RP: Gedackt 8',
Quintadena 8',
Praestant 4',
Quinte 1' 1/3,
Octave 2', Sharf,
Dulzian 16'
BW: Holzgedackt 8'
PED: Subbass 16',
Principal 8', Octave 4',
Mixtur, Posaune 16',
Trompete 8

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a dotted quarter note followed by eighth notes. The middle staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a lower melodic line. The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute. The registration list on the left specifies various organ stops for both hands and the pedal.

The second system of the musical score continues the piece. It features three staves. The top staff has a melodic line with a fermata at the end. The middle staff has a harmonic accompaniment with a fermata at the end. The bottom staff has a lower melodic line with a fermata at the end. The tempo is marked 'rit.' (ritardando). The system concludes with a double bar line and a 7/4 time signature.

Benedizione Eucaristica a Pistoia

(per un organo Agati-Tronci)

1. Esposizione del SS.mo Sacramento

(O salutaris Hostia tradizionale pistoiese)

Maestoso $\text{♩} = 46$

Ripieno completo,
Contrabbasso 16' e Trombone di rinforzo

O Sa - lu - ta - ris ho - sti -

a

quæ cœ - li pan - dis

Vita, morte e risurrezione

(per l'organo Agati-Tronci 1891 della Chiesa delle Salesiane)

Allegro ♩ = 120

Principale 8' B. e S.,
Ottava 4' B. e S.,
Decimaquinta 2',
Ripieno,
Contrabbassi 16' al pedale

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time (C) and the key signature has one flat (B-flat). The top staff features a melodic line with eighth and sixteenth notes, while the middle and bottom staves provide harmonic support with chords and bass lines.

The second system of the musical score continues the piece. It features the same three-staff layout as the first system. The melodic line in the top staff continues with similar rhythmic patterns. The middle and bottom staves continue their harmonic and bass support. The system concludes with a final cadence.

Passacaglia et thema fugatum super Laconas

Pro organo pleno

Maestoso ♩ = 60

The musical score is written for a full organ and is in 3/4 time. It begins with a tempo marking of 'Maestoso' and a metronome marking of ♩ = 60. The score is organized into three systems of staves. The first system consists of two grand staff systems (treble and bass clefs) and a single bass clef staff. The first two grand staff systems contain rests, while the third contains a few notes. The single bass clef staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3. The second system consists of two grand staff systems and a single bass clef staff. The first grand staff system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second grand staff system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The single bass clef staff continues the melodic line from the first system. The third system consists of two grand staff systems and a single bass clef staff. The first grand staff system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second grand staff system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The single bass clef staff continues the melodic line from the first system.