



Franco Vito Gaiezza

# SUITE ANGELICA

P E R O R G A N O



A P R È S C. D E B U S S Y  
C H I L D R E N ' S C O R N E R





# Legenda

La presente pubblicazione dal titolo *Suite Angelica*, si rifà alla parodia di “Bambini Monelli” per pianoforte, ovvero una decalcomania dei sei brani scritti da me e tratti da *Children's Corner* di Claude Debussy, dedicati all'unica figlia Emma, detta Chouchou.

Per il centenario della morte 1918-2018 ho prodotto due brevi romanzi, un CD di musiche pianistiche debussiane trascritte per organo da me, e la suddetta raccolta pianistica “Bambini Monelli” dedicata al centenario di Chouchou. Ella morirà un anno dopo nel 1919 di difterite.

Siccome funzionavano anche con l'organo, così ricco di colori timbrici, ho voluto raccogliere quattro pezzi in una Suite.

L'idea di dedicare i brani agli Angeli, prende spunto dall'amore profondo per il linguaggio di Olivier Messiaen, appunto, *Gli Angeli dalla Natività di N. S. G. C.*

Trattandosi di fantasia e di pura immaginazione (ma qui bisognerebbe approfondire cosa si intende per fantastico e inverosimile, da ciò che può davvero risultare reale) la schiera degli angeli è molteplice, e val la pena di approfondire l'argomento.

Io mi rivolgo agli angeli della sfera umana, soprattutto quelli raffigurati dai grandi scultori e pittori. Dai paffutelli e giocherelloni della scuola serpottiana a quelli efebici del pittore *William Adolphe Bougureau*.

Certamente il clima dell'intera *Suite* è di natura estatica e contemplativa, ma non mancano i momenti di stuporosi.

Il *Commiato* è la trascrizione della Danza triste dedicata a Chouchou, che chiude per altro la raccolta di “Bambini Monelli”.

In verità è una *Gymnopedie* alla maniera di Satie, quest'ultimo probabilmente uno tra i pochi amici di Debussy.

Per le registrazioni, mi affido al buon gusto degli esecutori, raccomandando l'uso di mutazioni semplici, tremolo in abbondanza, e mantenendo una chiarezza timbrica anche nei forti.

Preferirei un uso moderato di ance strombazzanti.

Vi rimando al mio CD “Debussy organista?” sicuramente d'esempio per le registrazioni da me adottate.

Buon divertimento.

L'autore (si fa per dire).

# Preludio

## Correndo in Sacrestia

$\text{♩} = 140$

Organo

Pedale

Org.

Ped.

Org.

Pedale

Org.

Pedale

10

Org.

Ped.

4

11

♩ = 120

Org.

Ped.

8

*sfz*

13

Org.

Ped.

*p*

15

Org.

Ped.

*p*

17

Org.

Ped.

19

Org.

Ped.

$\text{♩} = 140$

21

Org.

Ped.

$\text{♩} = 120$

24

Org.

Ped.

♩ = 140

26

Org.

Ped.

*mp*

28

Org.

Ped.

30

Org.

Ped.

8

32

Org.

Ped.

Rall

♩ = 80 *Lentamente sospeso*

33

Org. *mf*

Ped.

34

Org.

Ped. *pp*

35

Org. *pp*

Ped.

36

Org. *mp*

Ped.



37

Org. *mf*

Ped.

Measures 37-38. The Organ part features a melodic line with a trill-like texture in the right hand and a rhythmic accompaniment in the left hand. The Pedal part has a single note.

38

Org.

Ped.

Measures 38-39. The Organ part continues the melodic line with a trill-like texture. The Pedal part has a single note.

39

Org.

Ped.

Measures 39-40. The Organ part continues the melodic line with a trill-like texture. The Pedal part has a single note.

40

Org.

Ped.

7

Measures 40-41. The Organ part continues the melodic line with a trill-like texture. The Pedal part has a single note. A fermata is placed over the final measure.

$\text{♩} = 140$

41

Org. *mf*

Ped.

44

Org.

Ped.

46

Org. *p*

Ped.

48

Org.

Ped.

49

Org. *pp*

Ped.

51

Org. *mf* Strappate

Ped.

52

sotto

Org. *sotto*

8 *sotto*

Ped.

53

in loco

Org. *in loco*

Ped.

♩ = 140 Animato un po' di piu'

54

Org. *f*

Ped.

56

Org.

Ped.

58

Org.

Ped.

59

Org. *pp* rall. a tempo

Ped.

60

Org.

Ped.

61

Org.

Ped.

$\text{♩} = 120$  Jazz

63

Org.

Ped.

$\text{♩} = 140$  Molto animato

65

Org.

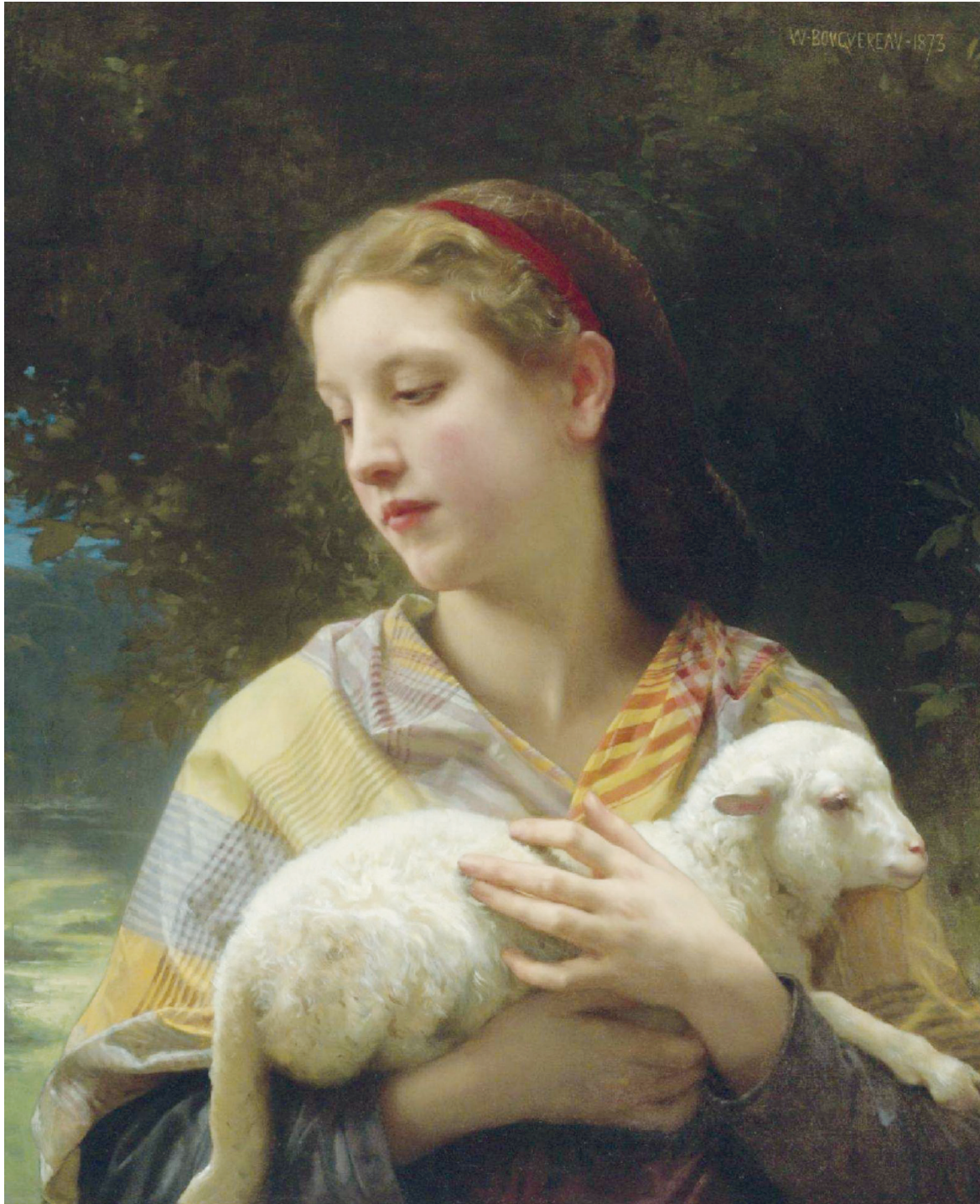
Ped.

67

Org.

Ped.

The image shows a musical score for an organ and pedal. It consists of three staves. The top staff is the Organ (Org.) part, written in treble clef. It features a melodic line with eighth notes and rests, starting with a fermata. The middle staff is the Organ (Org.) part, written in bass clef, featuring a harmonic accompaniment of chords. The bottom staff is the Pedal (Ped.) part, written in bass clef, featuring a simple bass line. The score is divided into three measures. The first measure contains the first two staves. The second measure contains the first two staves. The third measure contains the first two staves and the Pedal staff. The score ends with a double bar line and a fermata on the Pedal staff.



III = Ancia dolce e trem.  
II = Bordone o Flauto e trem.  
Ped. = 16' dolce

# I Pastori

Lento e triste

The musical score is written in G major (one sharp) and 4/4 time. It begins with a tempo and mood marking of "Lento e triste". The flute part (III) starts with a *p* dynamic and a "sognando" instruction. The piano accompaniment (II) features a series of chords and triplets. The score is divided into systems, with measures 5, 7, 9, and 14 marked at the beginning of their respective systems. The piano part includes dynamic markings such as *pp* and *p*. The flute part includes articulation marks and slurs. The score concludes with a fermata over the final note.



19 III  
3 *vagamente*  
3 3 *p* II

22  
3 3 3

24  
*p* *pp* *p* *pp* *ppp*

27  
*p* 3 3 3

29  
*pp*



# Danza di Angeli

♩ = 120

I man.

Organo

*pp* carillon

*mp*

II man.

Pedale

7

Org.

*m.d*

Ped.

13

Org.

*mp*

*m.d* *rall*

Ped.

18

Org. *mf* con meraviglia

Ped.

23

Org.

Ped.

27

Org. *mf* I man. con malinconia

Ped.

33

Org.

Ped.

39

Org.

Ped.

42

Org.

Ped.

45

Org.

Ped.

48

Org.

Ped.

51

Org.

*poco piu' veloce*

*pp*

Ped.

54

Org.

Ped.

57

Org.

*mf*

*f Scintillante*

Ped.

60

Org.

Ped.

63

Org. *ff*

Ped.

65

Org.

Ped.

67 *calmando*

Org. *mf*

Ped.

70

Org. *mp*

Ped.

73

Org. *p*

Ped.

74 *Con trasognata tristezza*

Org.

Ped.

75

Org.

Ped.

76

Org. *diminuendo*

Ped.



77

Org. *mp*

Ped.

78

Org. *p*

Ped.

79

Org. *rall* *mormorando pp*

Ped.

84

Org. *mp* (2' volta in eco)

Ped.

90

Org. *mp*

Ped.

95

Org. *crescendo 3* *poco rall*

Ped.

100

Org. *pp*

Ped. *8 p*

105

Org. *mf*

Ped. *mp*

109

Org.

Ped.

111

Org.

Ped.

*mp*

113

Org.

Ped.

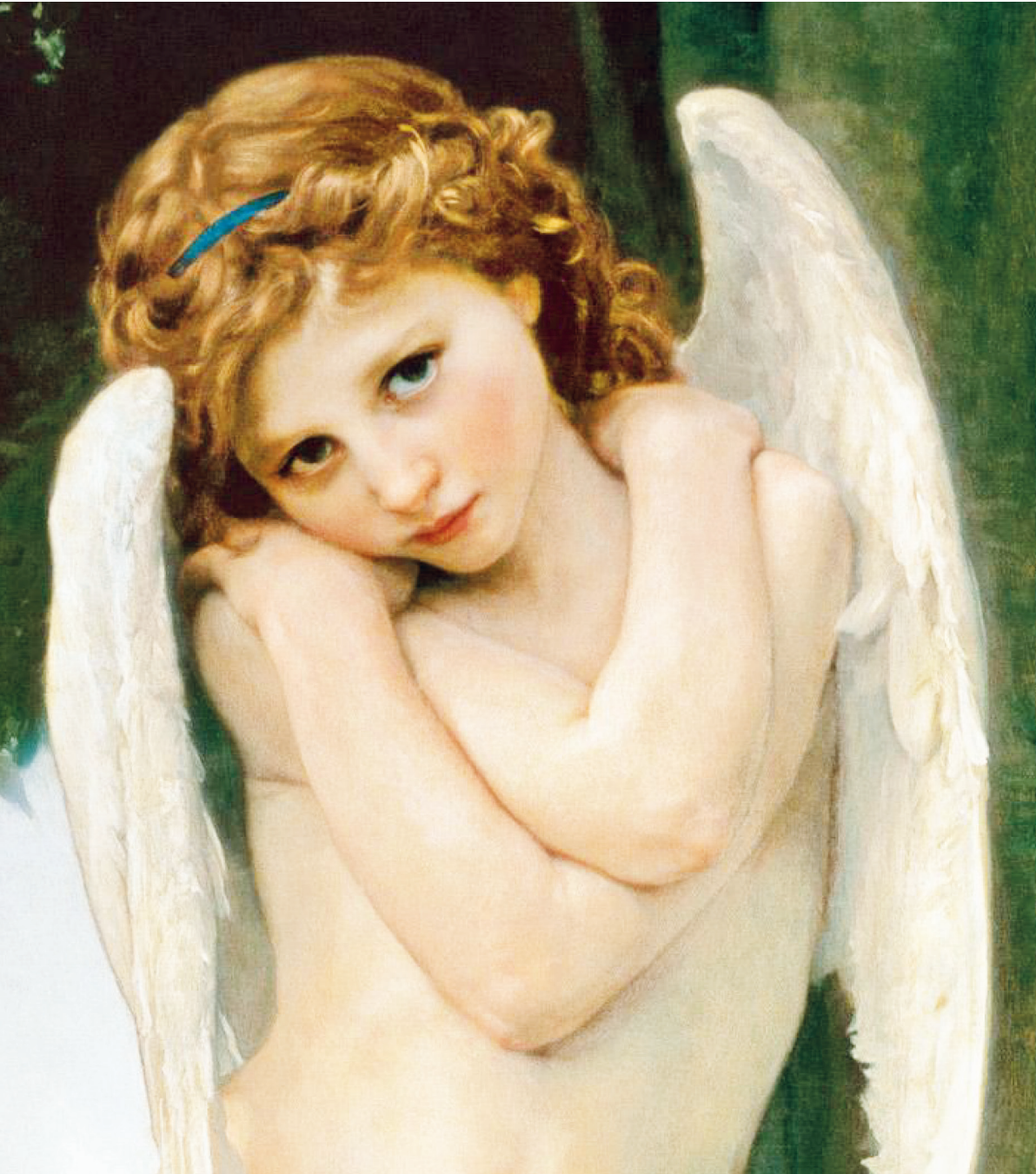
*p* *Con ritornello dimin. e rall*

115

Org.

Ped.

*p*



II = Bordone, Nazardo e trem.  
I = Flauto 8'  
Ped. = 16' e 8' dolci

# Commiato

Lento estatico ♩ = 69/76

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a whole rest for the first four measures, followed by a half note G5 in the fifth measure, and then a series of quarter notes: A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The middle staff is a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex accompaniment of chords and arpeggios. The bottom staff is a bass clef with the same key signature and time signature, containing a series of half notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

11

The second system of the musical score consists of three staves. The top staff continues the melody from the first system, starting with a quarter note G5, followed by quarter notes A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The middle staff continues the accompaniment with chords and arpeggios. The bottom staff continues the bass line with half notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

21

The third system of the musical score consists of three staves. The top staff continues the melody with a half note G5, followed by quarter notes A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The middle staff continues the accompaniment with chords and arpeggios. The bottom staff continues the bass line with half notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

31

(- Nazardo + Flauto 4' e Terza)

The fourth system of the musical score consists of three staves. The top staff continues the melody with a half note G5, followed by quarter notes A5, B5, C6, B5, A5, G5, F#5, E5, D5, C5. The middle staff continues the accompaniment with chords and arpeggios. The bottom staff continues the bass line with half notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A *cresc.* marking is present above the middle staff in the final measures.

41

b.p.

51

60

67

I

rall.

solo 16'

75

più lento con stupore

pp

rall.

solo flauti 8' e 2'

84  $\text{♩} = 69/76$

I II

+ 8'

92

17 13

94

13

96

8

Franco Vito Gaiezza ©

Copertina e interni di *William-Adolphe Bouguereau*