



Di Chiara Leonardo

Arrangeur, Compositeur, Interprete

Italie, lecce

A propos de l'artiste

Leonardo Antonio Di Chiara has performed his musical studies at the "U. Giordano in Foggia diploma in Organ and Composition. In 2007 he graduated with honors in musical disciplines (courses Organ) at the "Tito Schipa" in Lecce.

He enriched his musical training by attending master classes with internationally renowned masters as Celeghin, Sacchetti, Radulescu, Leighton, Montserrat Torrent, and Tagliavini.

At the International Music Tournament, in the "Body", has twice received the Award of Merit: in 1996 and 2000. Interpretation of the International Prize for organ CAMTMonferrato fifth edition, has been awarded the Certificate of Merit.

The concert career has taken him to perform in many Italian cities, both as soloist and in duet with the trumpet.

Aware that a composer has to please only himself, devotes his attention to composition, trying to produce an immediate and free speech, I never start with a default form, but by what's known as his inspiration, his works, executed in many concerts, have received acclaim from the public. Latest edition of the national classical composition "City of Savona" has received reports of artistic merit with the composition for organ "Chaconne in E minor." Al XI and... (la suite en ligne)

Site Internet: <https://sites.google.com/site/leonardoantoniodichiara/>

A propos de la pièce



Titre: Andante religioso per violino ed organo
Compositeur: Sivori, Camillo
Arrangeur: Di Chiara Leonardo
Licence: Domaine Public
Instrumentation: Orgue seul
Style: Classique

Di Chiara Leonardo sur [free-scores.com](https://www.free-scores.com)

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Camillo Sivori
1810-1894

Andante Religioso

Trascrizione per organo

Leonardo Antonio Di Chiara

DCHLA 1995

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ANDANTE RELIGIOSO

Camillo Sivori (1810-1894)

Trascrizione per organo
Leonardo Antonio Di Chiara

Per ciò che riguarda la scelta dei registri si
lascia piena libertà alla sensibilità dell'organista

Organo

I man. *con grande espressione*

6

11

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16

Musical score for measures 16-21. The piece is in a minor key with a 3/4 time signature. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes and rests.

22

Musical score for measures 22-26. The right hand continues with melodic and harmonic development, including some chromatic movement. The left hand maintains its accompaniment pattern.

27

Musical score for measures 27-30. This section introduces a triplet pattern in the right hand, starting with a first fingering (I) and a second fingering (II). The left hand continues with its accompaniment.

31

Musical score for measures 31-34. The triplet pattern in the right hand continues, now with a second fingering (II) and a first fingering (I). The left hand accompaniment remains consistent.

34

Musical score for measures 34-37. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and a trill in measure 35. The left hand consists of a steady eighth-note accompaniment with triplets in measures 34, 35, and 36. A first fingering (I) is indicated above the right hand in measure 35.

38

Musical score for measures 38-42. The right hand has a melodic line with a fermata in measure 38 and a trill in measure 41. The left hand continues with eighth-note accompaniment. A second fingering (II) is indicated above the right hand in measure 39, and a first fingering (I) is indicated above the left hand in measure 39.

43

Musical score for measures 43-46. The right hand features a melodic line with a trill in measure 44. The left hand continues with eighth-note accompaniment, including triplets in measures 44 and 45. A second fingering (II) is indicated above the right hand in measure 44, and a first fingering (I) is indicated above the left hand in measure 44.

47

Musical score for measures 47-50. The right hand has a melodic line with a trill in measure 48. The left hand continues with eighth-note accompaniment, including triplets in measures 47, 48, 49, and 50.

50

Musical score for measures 50-52. The right hand features a melodic line with slurs and ties. The left hand has a rhythmic accompaniment with triplets in the treble and a bass line with eighth notes and rests.

53

Musical score for measures 53-55. The right hand continues the melodic line. The left hand features a prominent triplet accompaniment in the treble and a bass line with eighth notes and rests.

56

Musical score for measures 56-61. The right hand has a more complex melodic line with slurs and ties. The left hand has a bass line with a fermata in measure 57 and a first finger (I) marking in measure 58.

62

Musical score for measures 62-67. The right hand features a melodic line with slurs and ties. The left hand has a bass line with eighth notes and rests.

68

The musical score consists of three systems of staves. The first system has a grand staff with a treble clef and a bass clef, both with a key signature of two flats (B-flat and E-flat). The treble staff contains chords: a B-flat major triad (B-flat, D-flat, F) in the first measure, a B-flat major triad (B-flat, D-flat, F) in the second measure, a B-flat major triad (B-flat, D-flat, F) in the third measure, and a B-flat major triad (B-flat, D-flat, F) in the fourth measure. The bass staff contains a descending line of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The second system has a single bass staff with a key signature of two flats. It contains a descending line of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The third system has a single bass staff with a key signature of two flats. It contains a descending line of quarter notes: B-flat, A-flat, G, F, E, D, C, B-flat. The score ends with a double bar line and repeat dots.

Paullo 11.09.1995