

Sonata:

Edmund Schulze builds an organ for the Church of St George, Doncaster

1 A flight of ideas

2 Thuringian forest

*3 The sea and river journey of the wooden pipes
and the 32' metal Contra Posaune via Hull*

4 Completion of the project (the music not yet written)

Anthony Skilbeck



Born in Coventry (1947), Anthony Skilbeck's composing life has been supported by work as a teacher, pianist, organist and choir trainer. Musical studies were begun during Skilbeck's childhood in Bournemouth, where his principal musical mentor was Michael Peterson. First professional qualifications were obtained whilst studying at the Royal College of Music and London University Institute of Education. Since 1977 he has resided in Nottinghamshire. In 2000, composition studies with David Harold Cox and George Nicholson culminated in a Ph.D. degree for original composition being awarded by The University of Sheffield. During his time as a mature student, for a short period, Skilbeck also studied the interpretation of organ music with Nicolas Kynaston.

Of his compositional language (usually atonal, but "listener-friendly") Skilbeck writes:

The pianoforte music of Debussy and works from Schoenberg's 1908 to 1912 period have had a particular influence on my harmonic language, which is not based on and has not evolved into a text-book schema. Only comparatively rarely does my music find itself in a key, creation and release of tension in harmony and melody holding a greater interest for me than the use of keys and their relationships. This gives rise to compositions often starting in one area of harmony and ending in another. Justification for a language neither tonal nor serial was strengthened on the discovery of Liszt's *Bagatelle without Tonality*.

The tritone, whole tones and the bitter-sweet intervals of minor and major sevenths figure prominently. Practical knowledge of contrapuntal organ works has been significant, but I have not been drawn to overtly mathematical processes, though frequently changing and unusual time signatures are often employed.

Planning a structure, or letting one evolve, gives me much pleasure, as does finding that a passage of my music has an evocative quality. The expression of moods and human temperaments fascinates me.

The Sonata's first movement, *A flight of ideas* is like an overture in that, sometimes hidden by surrounding toccata figuration, the seven themes to be used throughout the four movements (in some guise or other) are here presented.

The title refers to an aspect of the creative process, imagining the state of Schulze's mind having been asked to build an organ for the Church of St George. The word *flight* suggested the inclusion of a fugue, for "Fugue" in French ("Fuga" in Italian) means "flight". A fugal exposition therefore ends the movement (bars 30 to 51), the subject being Theme 6, which is derived from themes 2 and 3.

The development of the subject (the exposition of which was in the first movement) takes place in the third movement in bars 113-123; 124-129; 133-144 and bars 147-152 (the "rainbow" section). Bar 286 to the end comprise the final section of the fugue. There must have been a Dedication service for the new organ, so the last movement (*The completion of the project*) may have incorporated allusions and even quotes from music performed in that service. It is unlikely that my illness will allow me time to complete this task.

The concept of spreading the sections of a fugue over a number of movements is a structural idea first used in my Organ Concerto of 1979.

On the 17th June 2004, St George's was granted Minster status and is now known as Doncaster Minster.

It should be noted that there have been many additions to the 1862 Schulze instrument. This sonata was written for the organ as it was in 2004. A specification can be found on the Internet.

3



3 The sea and river journey of the wooden pipes and the 32' metal Contra Posaune via Hull

Although I have not come across a report that the ship transporting Schulz's materials sailed through a storm, I have imagined that that was the case. The result is a movement of programme music, as can be seen below. There is another recital organ work in my oeuvre based on a sea voyage (the depiction of water in composition being an especial interest of mine): *Harbour, Ocean, Stars and Dreaming* of November 1996. Other examples of "storm music" can be found in organ literature, e.g. the *Grand Fantasia* of the Belgian, Jacque-Nicolas Lemmens (1823-1881).

A rainbow is depicted in bars 146 to 171, using trio texture. A registration using somewhat rare stops possessed by the Doncaster organ is really needed to hear the full impact of this section, which portrays the warm glow and vibrant colours of a rainbow. The soundscape is essentially romantic, so it is unlikely that baroque mutations would be suitable. If such a portrayal is not possible, the music will sound arid, in which case a cut should be made from the end of bar 145 to bar 172. For instruments on which a successful portrayal can be produced, the section could be played as a separate piece, in addition, perhaps, to the other trio section of the movement (bars 11 to 57, letting the pedal end on a G in bar 58).

Schulze was German, as was J.S.Bach. In this movement there are manifestations of the B.A.C.H. motif.

Bar 001	♩ = 152	.....	Introduction	.....	page 22
011	♩ = 152	.....	Imagine a busy dockside	.....	22
060	♩ = 92	.....	Imagine a heavily-laden ship leaving the port under a leaden sky, with seagulls screaming overhead	.....	24
078		.....	<i>Very quickly</i>	.....	Imagine sheet lightning and thunder
081	♩ = 112	.....	Imagine a storm rising	.....	26
113	♩ = 138	.....	Imagine the ship sailing heroically through a storm	.....	29
130		.....	<i>Very quickly</i>	.....	Imagine forked lightning and thunder preceded by a thunder clap
146	♩ = 56 (♩ = 103)	..	Imagine a rainbow over the sea	.....	32
172	♩ = 92	.....	Imagine the seagulls screaming overhead as the ship arrives at the port of Hull	.....	34
177	♩ = 152	.....	Imagine the busy dockside at Hull	.....	35
228	♩ = 112	.....	Imagine heavily-laden barges slowly making headway along the river	.....	37
254	♩ = 112	.....	Imagine the highest notes to be the sound of shelducks	.....	37
287	♩ = ♩ (3/8 to 2/4. ♩ = 60)	.....	Imagine the bells of St George's, the sound becoming louder as the barge nears its destination	.....	38
307	♩ = 60	.....	Imagine the bells of St George's close by, the barge having reached its destination	.....	40

Sonata: Edmund Schulze builds an organ for the Church of St George, Doncaster

*The sea and river journey of the wooden pipes
and the 32' metal Contra Posaune via Hull*

A loud trio registration (including Pedal at 16')

Gt. Stpd. Flute 8', Stpd. Flute 4', Fifteenth

Sw. Principal 4', Cornet, Mixture, Horn 8' (Mixture unless playing on the Choir with Sw./Ch. & Ch. 2')

Solo String Gamba 8', Clarinet 8'

Ped. Solo/Ped., Violone 16', Octave 8', Fifteenth

Anthony Skilbeck

$\text{♩} = 152$ Duration ca.

1 **Gt.** *f* *poco rit.* **A tempo** **Gt.**

From last chord

Sw. *f* *poco rit.* **A tempo** **Sw.**

8 *poco rit.* **A tempo** **Gt.** Theme 7 *jig-like; sprightly*

..... imagine a busy dockside

f

20

poco rit.

A tempo

28

Theme 7, starting on the first beat

B nat.

39

Theme 7

f

Theme 7, starting on the first beat

49

rallentando

Ignore the 8va sign if a limited compass

Sw. Vox Humana 8 & Solo Clarinet 8
 Prep. mans. Sw. to Ch. & Solo to Ch. Boxes open

Off Sw. & Ch. to Ped.

♩ = 92

59

Ch. *senza rigaroso*

..... imagine the heavily-laden ship leaving the port under a leaden sky, with seagulls screaming overhead

B A C H

61 (8)

Sw. Full, box open

Ped. Sub Principal 32', Open Bass 16', Principal Bass 16', Major Bass 16', Violone 16', Sub Bass 16', Contra Fagotto 16'

Major Bass 8', Violoncello 8', Flute Bass 8', 10 2/3, 5 1/3. No couplers.

General **Very quickly** General $\text{♩} = 112$
Gt. to 2' & + Sw./Gt

Sw. { } Gt. { *mf* }

Chord derived from notes in bar 1 (see also bars 98 and 130)

..... imagine sheet lightning and thunder

Right foot an octave lower

..... imagine a storm rising

f **B** *legato* **A**

(Add, including Sw. to Ped. (Not G/P))

accelerando

poco

f

♩ = 132

89

ff

♩ = 176

From bar 1 (see also bars 78 and 130)

+ Gt. Mixture

95

ff

(Gt.)

101

106

allargando

+ Gt. reeds

fff

+ G/P

Detailed description of the musical score: The score consists of two systems of three staves each. The first system (measures 101-105) is in 3/4 time. The right hand has a complex melodic line with many slurs and ornaments. The left hand has a steady bass line with some slurs. Fingerings are indicated throughout. The second system (measures 106-110) is also in 3/4 time. The right hand has a complex melodic line with many slurs and ornaments. The left hand has a steady bass line with some slurs. Fingerings are indicated throughout. The tempo marking 'allargando' is placed above the first measure of the second system. The dynamic marking 'fff' is placed below the first measure of the second system. The instruction '+ Gt. reeds' is placed above the first measure of the second system. The instruction '+ G/P' is placed below the last measure of the second system.

♩ = 138

112

..... imagine the ship sailing heroically through a storm

fff

Theme 6 in augmentation

118

Very quickly

General 129

From notes in bar 1 (see also bars 78 and 98)

Sw. {

Gt. {

comodo

General

..... imagine forked lightning, and thunder preceded by a thunder-clap (bars 130 to 132)

1 2

Right foot an octave lower

In bar 79 there were four beats before the thunder, but now the lightning is closer!

L'istesso tempo

132 Theme 6

legato

Or quavers: e',d',c'

Gt. 32', Bourdon 16'
Stpd. Diap. 8', Stpd. Flt. 4'
5 1/3'

Sw. box open, Sw. to Ch.
Bourdon 16', Terpodian 8'
Voix Celeste 8'

Solo. box closed, Solo to Ch.
String Gamba 8', Hrm. Clb. Flt. 8'
Tremulant

Ch. L. Bourdon 16', Quintaten 4Ped. Sub Principal 32', Violone 16'
10 2/3', Violoncello 8'
5 1/3', 6 2/3', 3 1/3'

NB. For organs not possessing these stops, a trio-like registration of "warm" colours may be substituted. **SEE NOTES BEFORE 1ST PAGE OF MUSIC.**

144 $\text{♩} = 56$ Theme 5, 1st phrase, augmented, now an octave higher

If not using the registration scheme above, consider changing colours for the repeat - or omitting the repeat

calore e etereo

Theme 6, 1st phrase, tritone lower, with free note values (phrasing?)

Theme 1 (all the pedal part), an octave lower (?), with free note values

legato

..... imagine a rainbow over the sea.

As a rainbow has seven colours, the seven themes of the work are used in this section.

150

Theme 5, 2nd phrase, two octaves higher, with free note values

Theme 4, 1st phrase, tone higher, slightly altered and augmented

Theme 7, phrases 1 -3, a minor 12th lower, with free note values (phrases combined)

(Gt.)

(Ch.)

Theme 2, 1st phrase, a major 16th higher, with free note values

legato

leg.

156

Theme 4, 2nd phrase, tone higher, slightly altered and augmented

(Gt.)

1. 2.

Theme 7, phrases 4 and 5 (combined) a major 11th lower

(Ch.) Theme 2, 2nd phrase, a major 16th higher, with free note values

leg. *leg.* *v*

(A tempo)

Derived from Theme 3, an octave higher (both phrases)

163

♩ = 92

171

8^{va}

Ch. *senza rigaroso*

8^{va}

3

3

1

3

B A C H

..... imagine the seagulls screaming overhead as the ship arrives at the port of Hull

B A C H

173⁽⁸⁾

(8)

The image shows a musical score for a piano piece. It consists of two systems of music. The first system starts at measure 171 and ends at measure 173. It features a treble and bass clef with a 4/4 time signature. The tempo is marked as quarter note = 92. The piece is in a key with one flat (B-flat). The first system includes a 'Ch.' (Chord) section marked 'senza rigaroso' (without ornamentation). The right hand has an 8va (octave) marking. The left hand has a 'B A C H' marking. The second system starts at measure 173 and ends at measure 176. It features a treble and bass clef with a 4/4 time signature. The piece is in a key with one flat (B-flat). The first system includes a 'Ch.' (Chord) section marked 'senza rigaroso' (without ornamentation). The right hand has an 8va (octave) marking. The left hand has a 'B A C H' marking. The second system starts at measure 173 and ends at measure 176. It features a treble and bass clef with a 4/4 time signature. The piece is in a key with one flat (B-flat). The first system includes a 'Ch.' (Chord) section marked 'senza rigaroso' (without ornamentation). The right hand has an 8va (octave) marking. The left hand has a 'B A C H' marking.

175

Reg. as at bar 1

Gt. Theme 7

jig-like; sprightly

Sw.

..... imagine the busy dockside at Hull

f

187

poco rit.

194

A tempo

Theme 7, starting on the first beat

B nat.

205

Theme 7

f

Theme 7, starting on the first beat

215

Ignore the 8va sign if a limited compass

8va

rallentando

Prep. mans.

227 ♩ = 112

B A C H 37

..... imagine heavily-laden barges slowly making headway along the river

B A C H

240

Theme 3

pochiss. rit. A tempo

Ch. 8^{va}-----

Ch. Quintaten, 2' & Lieblich Flute 4'

t. OD I (bottom octave), Ped. 32', Violone 16' & Cello 8' + 5 1/3 & 10 1/3.

(8)

254

..... imagine the highest notes to be the sound of shelducks

If any of the right hand notes are not available, ignore the 8ve sign

Theme 2

Theme 1

Bars 288 to the end comprise the final section of the fugue.

"Plain Hunt" (120 notes)

288

p
(distante) legato

294

* Add ↓
Add ↓
Continuation of "Plain Hunt"
(Sw.) { *mf*

* (Until the end) Only use mutations and mixtures if they do not make the contrapuntal harmony harsh.

Free counterpoint

f
V U

In the pedals, the atonal Theme 6 (the notes of the fugue subject with new time values) combined with tonal music.

300

senza rit.
Add ↓
Gt.

Skilbeck: "Schulze Sonata, 3rd mv."

"Rounds"

L'istesso tempo

"Plain Hunt"

307

ff legato

Add to Pedal

..... imagine the bells of St George's close by, the barge having reached its destination

senza rit.

312

L'istesso tempo

Theme 1 (with altered note values)

317 Solo 8' reed (Coupled?)

ff

(Gt.) *legato*

f Continuation (augmented) of "Plain Hunt" (slightly modified)

Theme 6 (as in bars 298 to 305) transposed and augmented

322

Add ↓

From bars 6 and 7

Gt. { *legato*

327

legato

Solo

3

-4