

In the Church of Sant'Orso, Aosta

Theme and Five Variations for Organ

Anthony Skilbeck

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ANALYSIS

The loudest dynamic is *mf*. This, with the serene character of the work as a whole reflects the tranquillity experienced by the composer when visiting the church. There is to be a short break between each section.

Bars 01-11 THEME (in the soprano part). ♩ = 80. Manuals only.

Three phrases: 20 ♩ beats + 20 ♩ beats + 15 ♩ beats.

Bars 12-22 VARIATION ONE. ♩ = 80. + pedals.

A Tierce en taille, the melody being derived from the tenor part in bars 1-11. The r.h. part is from these bars, as is that of the Pedal, played an octave lower.

Bars 23-33 VARIATION TWO. ♩ = 80. Manuals only.

A new, free, melody for a characterful stop (not a reed) is played by the r.h. to an accompaniment by the l.h. based on the harmonic scheme in bars 1-11.

Bars 34-44 VARIATION THREE. ♩ = 80. + pedals.

The material of bars 1-11 is used a semitone lower. The Pedal part, for a solo 8' stop, is a variant of the theme. Above, is heard the theme with its harmony (from bars 1-11) but an octave higher. This manual part is also displaced forward by one beat.

Bars 45-66 VARIATION FOUR. ♩ = 80 and ♪ = 132. Manuals only, then + pedals.

A variation in two sections. The first half presents the theme (played by the r.h.) with halved time values, changed time signatures (for example, 5/4 is changed to 5/8). To this presentation is added a new melody (l.h.) which, in contrast to the prevailing homophonic character of the work, is contrapuntal in style. The second half of the variation (which is repeated with a different tone-colour and a *rallentando* at the end) is slower, and continues the contrapuntal style, but with SATB parts. The soprano part is a palindrome of the halved-note-values theme of the first half of the variation and the bass part (in the pedals) is a palindrome of the bass line in bars 1-11, also in halved note values. The lines of the two inner parts are derived from the alto and tenor parts in bars 1-11.

Bars 67-78 VARIATION FIVE. A tempo ♩ = 80. Manuals only.

Both melody and harmony are palindromes of those in bars 1-11, superimposed on the same “forward” time signature sequence of those bars. Thus the chords are now on different beats to those on which they were in bars 1-11. In the final bar, the E major cadence of bar 11 is repeated, bringing the work to a conclusion.

* In the Church of Sant'Orso, Aosta

Suggested registration:

I Tierce combination *mp/f*

II 8' & 4' *p* Box to be used only in bars 1 - 11 and 67 to the end).

Ped. 32',16' & 8' flues *p*

Theme and Five Variations for Organ

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♩ = 80 Duration ca. 4' 55"

1

II *p sereno*

mp

Var. I

L'istesso tempo

9

mf

Short

II

p

I

mp/f

p

* "In San Marco" for brass quartet was arranged in 1998 from the anthem "Ave Maria", composed in 1979.

15

Musical score for measures 15-18. The score is written for three staves: Treble, Bass, and Bass. Measure 15 is in 6/4 time with a key signature of one flat. Measures 16-18 are in 5/4, 4/4, and 5/4 time signatures respectively. The piece concludes in 6/4 time. The music features complex rhythmic patterns and melodic lines across all staves, with some notes tied across measures.

19

Musical score for measures 19-22. The score is written for three staves: Treble, Bass, and Bass. Measure 19 is in 6/4 time with a key signature of one flat. Measures 20-22 are in 5/4, 4/4, and 6/4 time signatures respectively. The piece concludes in 5/4 time. The music features complex rhythmic patterns and melodic lines across all staves, with some notes tied across measures. A "Short" marking is present above the final measure.

Var. 2

L'istesso tempo

23

mp Not a reed. 8' Flute & Nazard?

p

teneramente

28

espress.

31

Short

Var. 3

L'istesso tempo

34

pp Strings, inc. Celestes

sim.

mp Not a reed. A light 8' Principal?

40

Short

Var. 4

8

L'istesso tempo

45

Musical score for measures 45-50. The score is in 5/8 time and consists of three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass. The tempo is marked 'L'istesso tempo'. The dynamics are marked 'p' (piano). The first two staves have specific performance instructions: 'p Quiet 8' reed' for the right hand and 'p Not a reed' for the left hand. The music features a complex rhythmic pattern with frequent changes in meter and a large slur spanning across the measures.

51

rallentando

Musical score for measures 51-55. The score is in 5/8 time and consists of three staves. The tempo is marked 'rallentando'. The music continues with complex rhythmic patterns and a large slur. The bottom staff has a 'pochiss. rit.' (very little ritardando) marking over the final measures.

♩ = 132 (Crotchet - not 80 but 66)

56

mf 1st time: warm 8' Principal tone
2nd time: Flutes 8' & 4'

Musical score for measures 56-60. The score is in 5/8 time and consists of three staves. The dynamics are marked 'mf' (mezzo-forte). The music features complex rhythmic patterns and a large slur. The bottom staff has a 'mf 16' & 8'' marking.

mf 16' & 8'

60

pochiss. rit.

^

This musical system contains measures 60 through 63. It is written for three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The time signature changes from 5/8 to 4/8 at measure 61, and then to 6/8 at measure 62. A bracket labeled "pochiss. rit." spans measures 62 and 63. A fermata is placed over the final note of measure 63 in the top staff. An accent mark (^) is placed under the first note of measure 63 in the bass staff.

rallentando 2nd time

64

Short

This musical system contains measures 64 through 67. It is written for three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The time signature changes from 5/8 to 4/8 at measure 65, and then to 6/8 at measure 66. The instruction "rallentando 2nd time" is centered above the system. A fermata is placed over the final note of measure 67 in the top staff, with the word "Short" written above it. The system concludes with a double bar line and repeat dots.

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Var. 5
A tempo

67

II { *mf sereno*

73

mp

August 2003

The world premiere of "In the Church of Sant'Orso, Aosta" was given on October 31st, 2003

by Marianne von Einsiedel in Trachenberge, Weinbereskirche, Dresden, Germany.

The first Italian performance was given on November 1st, 2003

by Loris Perego in the Chiesa della Madonna Addolorata, Santa Maria Hoè.