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

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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*

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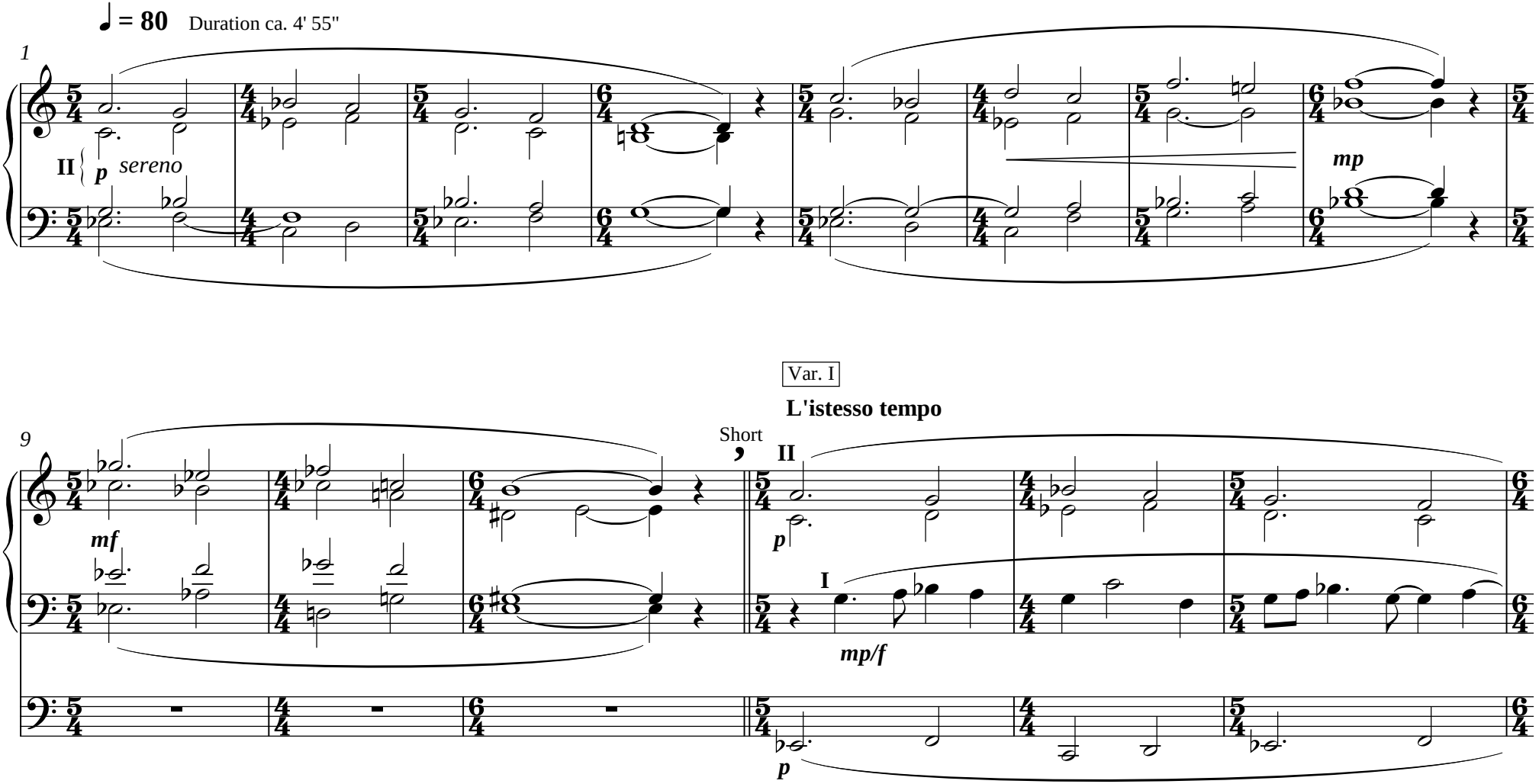

* "In San Marco" for brass quartet was arranged in 1998 from the anthem "Ave Maria", composed in 1979.

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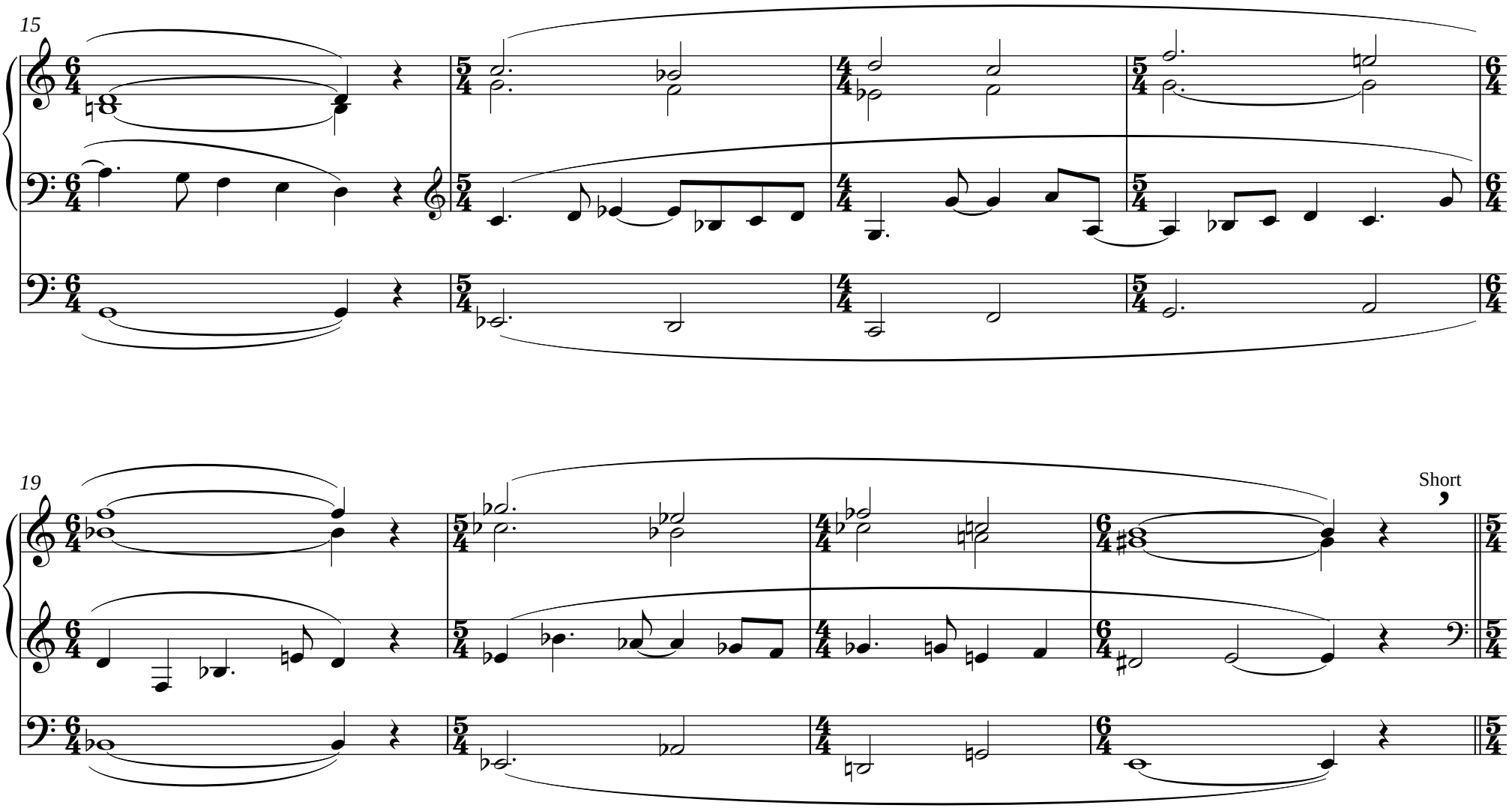

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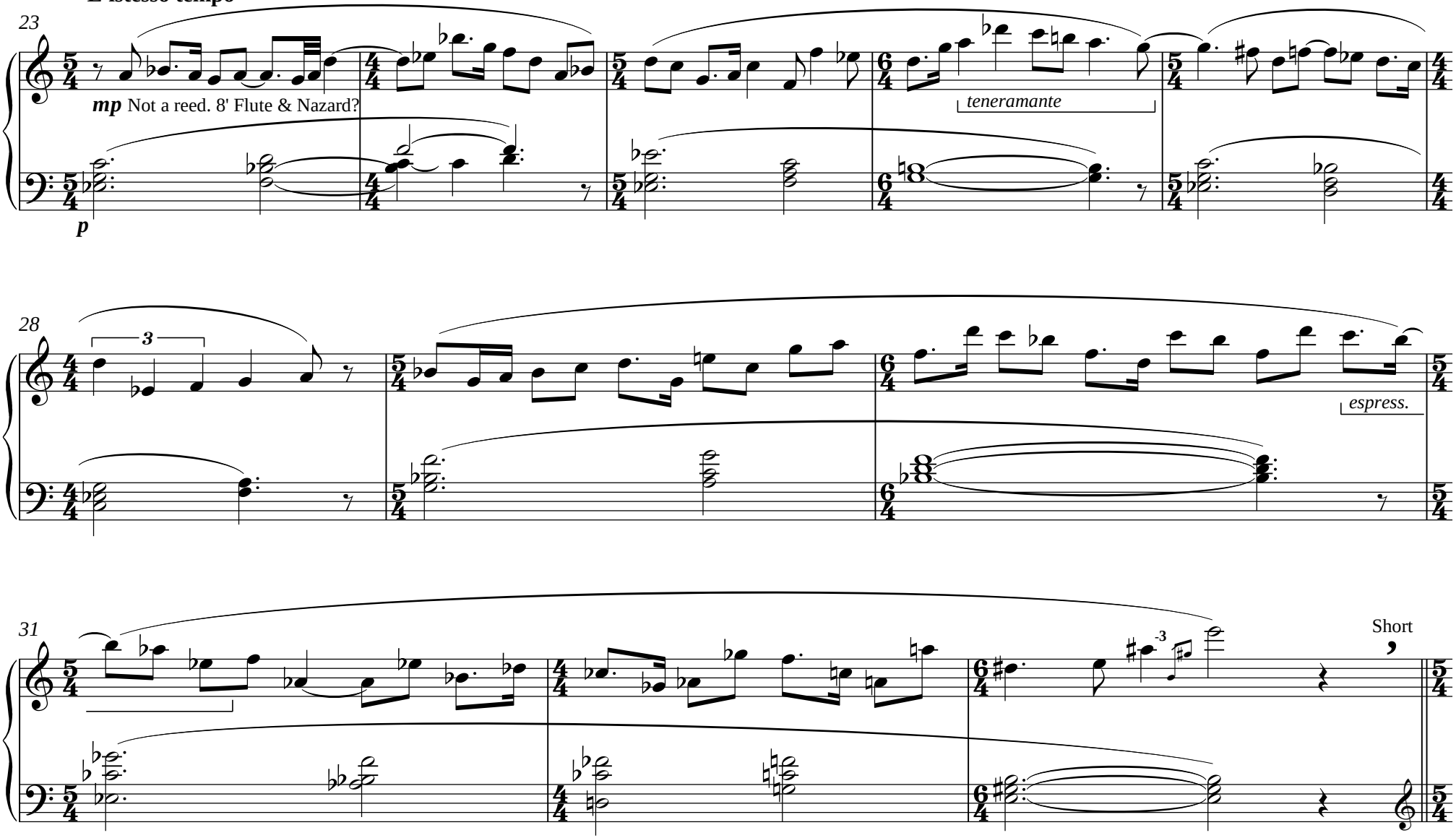
Var. 2

L'istesso tempo



Var. 3

L'istesso tempo

34

pp Strings, inc. Celestes

sim.

mp Not a reed. A light 8' Principal?

40

Short

Var. 4

L'istesso tempo

45

p Quiet 8' reed

p Not a reed

51

rallentando

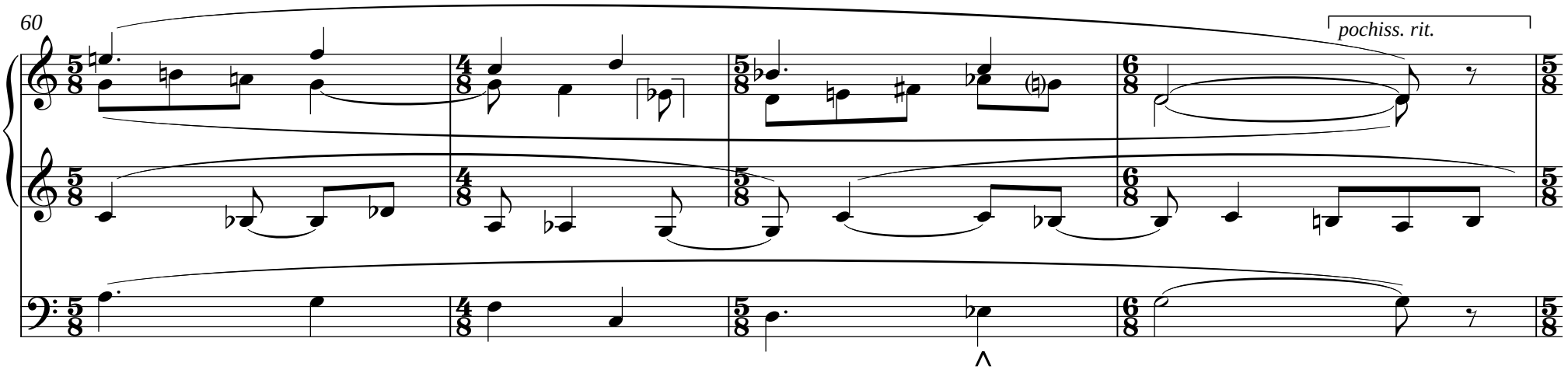
♪ = **132** (Crotchet - not 80 but 66)

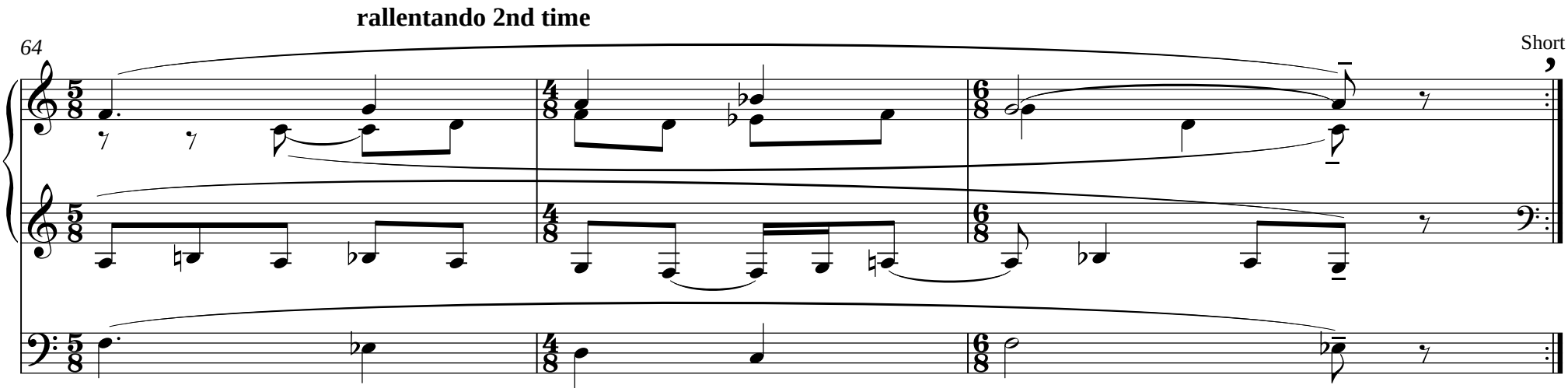
pochiss. rit.

56

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

mf 16' & 8'


60
pochiss. rit.


rallentando 2nd time
64
Short

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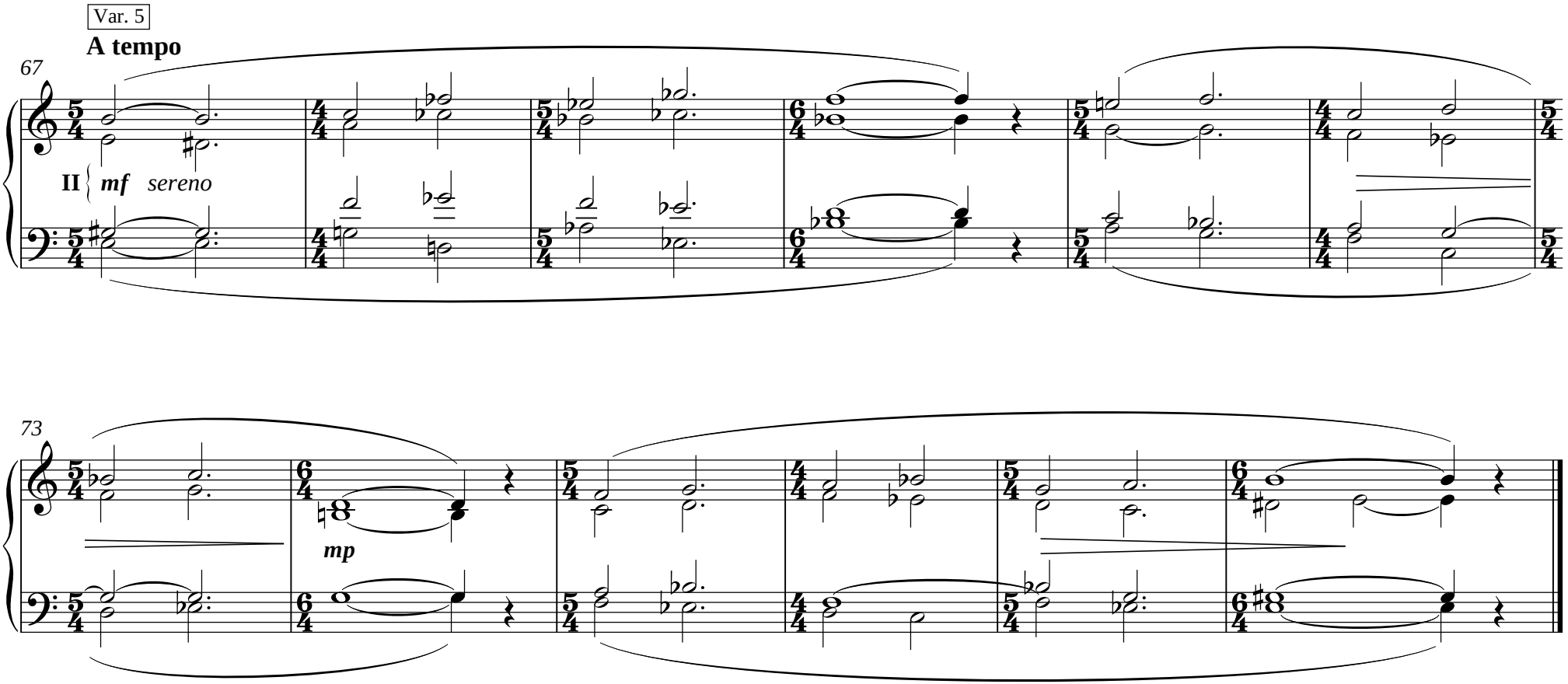

August 2003

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 Ho*è.

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