

# La résurrection du phénix

Suite pour orgue

*Harmonically contemporary pieces*

*resurrecting some characteristics of the French baroque school of organ composition  
and the pavonine sounds of instruments of that era.*

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.

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### Croquis and performance notes

**Unlike a suite** of the baroque era, if played on an organ with electric aids, a continuous performance of *phénix* is possible, but provision has been made for the necessity of changing stops by hand. The duration of the complete work, if played continuously is about 12', but the following sections can be played as individual pieces or used to form a shorter suite: *Ouverture and Rondo-Caprice I* ..... ca. 1' 25"; *Basse de cromorne (ou trompette)* ..... ca. 1' 30"; *Concert de flûtes* ..... ca. 1' 40"; *Tierce en taille* ..... ca. 3'; *Fugue* ..... ca. 2' 30".

Page	Bar		
	1	Ouverture ( <i>though subdued rather than pompous</i> ) .....	♩ = 54
3	26	Rondo-Caprice I ( <i>On R</i> ) .....	♩ = 126
6	51	Basse de cromorne (ou trompette) .....	♩ = 80
8	104	Rondo-Caprice II ( <i>Development of R-C I. mainly on PR</i> ) .....	♩ = 126; bar 114, ♩ = 88
10	120	Concert de flûtes " <i>From the sweet, mysterious forest - wood for the flutes</i> " .....	♩ = 60
12	153	Rondo-Caprice III <i>Further development of the R-C. Mainly on GPR</i> ) .....	♩ = 126; bar 170, ♩ = 120
15	189	Tierce en taille .....	♩ = 40
18	254	Fugue .....	♩ = 88; bar 274, ♩ = 120; bar 296, ♩ = 120; bar 307, ♩ = 40

The fugue's subject is derived from the (apparently insignificant) pedal work in the three Rondo-Caprices. Bars 286 to 289 contain the B.A.C.H. motif (in recognition of the influence French Baroque music had on J.S.Bach). The final chord contains G# - the enharmonic equivalent of Ab, with which the work commenced.

The term *plein jeu* indicates that a Mixture should be one of the stops used.

Composed with the Kenneth Jones organ of  
Mount St Mary's College, Spinkhill, Derbyshire, in mind.

# Ouverture

Anthony Skilbeck

G: montre 8, prestant

R: trompette

Ped: Fonds 16, 8, 4

(Though subdued rather than pompous).

*1* ♩ = 54

Attention!

R: Bb

R: - trompette, + flute 8; boîte ouverte.

R: fixe *p*

*mf*

*mf*

A

U

G#

*mf* 5 4

*11*

C#

Ped: - 4p

*mp*

17

G: - 4p + 2p

m.d.

Sw. { 2 1 2

2

3

3

Preparez R. plein-jeu

1-3

5 4 3 5

If stops have to be changed by hand, make a break here,  
and omit the tied dotted quarter in bar 26.

23

3

5

3 2 1

2

poco rit.

1 3

D

deliberato

2

4

3-4

D

5

16

5

16

5

16

## Rondo-Caprice I

♩ = 126

26

*mf* plein-jeu

*espressivo*.....

*legato*

Ped: + 4p *mf*

34

+ tir. R

*f*

Detailed description of the musical score: The score consists of three systems of music. The first system (measures 26-34) is in 5/16 time. It features a complex rhythmic pattern with frequent changes to 6/16 and 9/16. The music is marked *mf* (mezzo-forte) and includes performance instructions such as 'plein-jeu', 'espressivo', and 'legato'. The score includes various fingerings (e.g., 4, 2, 1, 3, 4, 2, 4) and articulation marks (e.g., accents, slurs, and breath marks). The second system (measures 34-40) continues the rhythmic complexity, with dynamic markings like *f* (forte) and performance instructions like '+ tir. R' (tirando). The score includes various fingerings and articulation marks throughout.

Ending if "Overture" & "Rondo-Caprice 1" played alone.  
If continuing, go from bar 42 to 46.

**rallentando**

42

cromorne (ou trompette)

Sw.

2

*mf*

Gt. (R)

*mf*

*espressivo*

crom.

- tir. R ↑

# Basse de cromorne

♩ = 80

51 *Acc.*

*mp*

*"sprightly"*

*mf staccato*

If playing the "Basse de cromorne" alone,  
omit this tied c.

58

*agitato*

*leg.*

*calmato*

*"sprightly"*

66

*crom.*

*3rd*

71

♩ = ♪

*5*

77

Acc: + nazard et doublette

mf

F nat.

7

84

rall. 4

(Acc.)

A tempo

(mf)

F nat.

92

mp

If continuing, go to bar 102

*staccato*  
*mf*

If playing the "Basse de cromorne" alone, end with these bars.

97

cromorne

1

(Acc.)

P: montre 8 et prestant

P + 2p

+ R/P

5/16

5/16



## Rondo-Caprice II

104  $\text{♩} = 126$

*PR f plein-jeu*

*rallentando (to bar 114)*

P - 2p

R

*mf*

P + 2p

*PR*

(Ped: Fonds 16, 8, 4) *mf*

+ tir. R

*f*

111  $\text{♩} = 88$

*f legato*

*PR - Mixtures*

- tir. R

*mf*

R (Acc): - nazard et doublette

If stops have to be changed by hand, make a break here.

116

*mf*

*mp*

*mp*

Ped: - 4p

Ped: bourdon, flute 8p seules

## Concert de flûtes

("Thumbing" is required).

"From the sweet, mysterious forest, wood for the flutes."

P: flute 8

R: flutes 8 et 4; tremblant doux

Ped: bourdon 16, flute 8

120 ♩ = 60

*tranquillo e espressivo* *mp* **pochiss. A tempo** *poco a poco crescendo* *legato*

If a break has been made, or if playing  
"Concert" separately, omit the lower A.

128 **poco rall.** *R - 4p* **A tempo** *leg.* *diminuendo* *legato* **P.** *mf*

"tender starlight"

*pochiss. rit.* **A tempo** *espressivo*

*(legato)*

Ending if "Concert" played alone, or if stops have to be changed by hand before continuing.

**rallentando**

(unless noisy, in which case insert a quaver rest at the end of the bar)

## Rondo-Caprice III

Preparez G Fonds 8, 4, 2

♩ = 126

R plein-jeu

153

*f*

PR

PR

Ped: Fonds 16, 8, 4 *f*

+ tir. R

If a break has been made, omit the first Pedal & l.h. tied semiquavers.

159

(m.d.)

GPR

*legato*<sup>5</sup>

(G Fonds 8, 4, 2)

+ tir. G Ped: + Anche 16

GPR

G + mixture  
R + Anches

♩ = 120

166

(G#) (Bb) (GPR) ff

tr

4 3 2 1

4 5 4-5

U

R salicional seul

R + Fonds, Mixture et Anches 8, 4

A tempo

R salicional seul

173

attacca R { p legato

Prestissimo

m.s. m.s.

GPR

ff

R + Fonds, Mixture et Anches 8, 4

Boite ouverte.

A tempo

pochiss.  
rit.

179

R { *p legato*

GPR  
*ff legato*

A tempo

Use a General to immediately create the  
registration needed for "Tierce en taille."

184

*legato*

*attacca*

If a General is not available, or if stops  
have to be changed by hand, make a break here.

# Tierce en taille

190  $\text{♩} = 40$

Sw. *legato e espressivo*  
Acc.  
*mf*  
T.  
A  
*mf*  
U-V  
U  
*mp*

201

1-2  
(*poco stringendo.....*)

209



217

Acc.

(T.)

T.

3

A

227

1-2

3

Acc.

Add another 8' (& 4'?) to balance with the l.h. from bar 239 to 249.

236 *pochiss.*

T. leg. leg.

Ossia: tied quaver C

244 **rallentando** Ending if "Tierce" played alone. (rall.) *ajoutez* ♩=52 *ajoutez* **accelerando**

leg. f PR molto crescendo PR

## Fugue

G: prestant, trompette et clarion

P: trompette, clarion et cromorne

P/G

Ped: Anche 16, 8, 4

255  $\text{♩} = 88$  If separated from the previous section, omit the r.h. tied d in bar 255.

G  $\text{Eb}$   $\text{F}$

Ab  $\text{Bb}$

G *ff*

262  $\text{D}$   $\text{Bb}$

269 *allargando*

$\text{A}$   $\text{v}$

♩ = 120 "sprightly"

275 F  
plein-jeu  
R { *mf*

Gb

R

PR

E

Preparez G Fonds 8, 4, 2 P plein-jeu Ped: Fonds 16, 8, 4 + tir. P

283

F

E

In recognition of the influence French Baroque music had on J.S.Bach:

R + Anches 8, 4

B A C H B A C H

286

R { *poco crescendo* (Boite 1/2 ouverte)

GPR

Gb.

PR

U

V.

286 290 294 298 300

A tempo

♩ = 120

295

G. + mixture

*rallentando*

delib.

GPR

ff majestueusement

(poco allarg.)

Ped. + anche 16 + tir. R

ff

295 296 297 298 299 300

GPR ajoutez Anche 16

Musical score for measures 300-304. The score is written for three staves: Treble, Bass, and Bass. Measure 300 starts with a treble clef and a 6/8 time signature. The music features complex rhythmic patterns with slurs and accents. Measure 301 continues with similar patterns. Measure 302 has a 3/8 time signature and includes a '2' marking above a note. Measure 303 has a 12/8 time signature and includes a '2' marking above a note. Measure 304 has a 6/8 time signature and includes a '2' marking above a note. The bass line includes markings 'V' and '2' above notes, and an accent '^' below a note. An arrow points to the end of measure 304 with the text '+ tir. G'.

Musical score for measures 305-309. The score is written for three staves: Treble, Bass, and Bass. Measure 305 starts with a treble clef and a 6/8 time signature. The music features complex rhythmic patterns with slurs and accents. Measure 306 continues with similar patterns. Measure 307 has a 4/8 time signature and includes a '3' marking above a note. Measure 308 has a 4/4 time signature and includes a '2' marking above a note. Measure 309 has a 6/8 time signature and includes a 'delib.' marking below a note. The bass line includes markings 'U' and 'V' above notes, and an accent '^' below a note. The tempo marking 'Prestissimo' is above measure 307, and 'Grave' is above measure 308. A tempo marking '♩ = 40' is above measure 308. The dynamic marking 'fff' is below measure 305. The dynamic marking 'delib.' is below measure 309.