

A layout omitting ossia staves and in which the page turns are easy can be found at page eight.

Gelassenheit (Serenity)

oder

Was die alte Strassenlaterne weiss

(What the old street light knows)

für Orgel

Anthony Skilbeck

Programme note

Translated into English, the title is *Serenity*. It incorporates juvenilia musical material from 1962, 63 and 65, inspired by the distant twinkling of street lights seen across a moor from a room in the composer's childhood Bournemouth home. The subtitle *Was die alte Strassenlaterne weiss (What the old street light knows)* tells of the work's genesis - a visit to Dresden (a city figuring significantly in musical history) during which the composer saw quaint, sagacious-looking street lights which had possibly survived WWII bombing and "witnessed" aspects of life during the G.D.R. times. One can imagine such a lantern pictured on the dustcover of a political thriller.

Performing notes

The piece is for manuals only - even just one manual.

The Cymbelstern and (either one or both) of the drone parts are optional.

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Drones

Fix with felt-covered lead weights (or use an assistant). The drones must be very quiet indeed.

Cymbelstern

This should be set to revolve at a medium tempo. As an alternative, wind chimes (perhaps played by an assistant) may be used, but the notes must be compatible with E, Db and Eb majors. A further alternative is for an assistant to simulate the sound of a Cymbelstern by playing carefully-chosen notes on a high-pitched flue stop. (From M. von Einsiedel).

Historical notes

The piece was first performed by Marianne von Einsiedel in St. Markus Kirche, Dresden (5th July 1998), then in the Kreuzkirche, Dresden (25th September, 1998).

The first English performance was given by the composer in Tewkesbury Abbey, Gloucestershire, on September 3rd, 2002

The melody and basic harmony in bars 1 - 17 are from an unfinished piece of December 1965 (age 18)

The right hand melody in bars 42 - 49 is from December 1962 (age 15)

The left hand melody in bars 42 - 51 is based on one from May 1963 (age 16)

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I Quiet 8' metal rank II Quiet 8' wooden rank Ped. Very quiet 8'

From bar 42, there is a possibility for the l.h. to play on a Tierce or Cromorne (or a combination including a Quintadena)

$\text{♩} = 96$ Duration ca. 3' 30"

1

I 4/2

II 2

p serenamente

Fix

ppp

Until bar 19

9

Cymbelstern

15

Until bar 39

Fix

ppp If there is no Ab, still fix the Db.
comodo

If neither drone(s) nor Cymbelstern are used, cut to bar 22,
after making a short, silent pause.

22

Until bar 39

Fix

ppp If there is no Ab, still fix the Db.
comodo

28

Musical score for measures 28-32. The score is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand (treble clef) features a melodic line with various ornaments and fingerings. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Measure 28 starts with a treble clef and a bass clef. Measure 29 has a treble clef and a bass clef. Measure 30 has a treble clef and a bass clef. Measure 31 has a treble clef and a bass clef. Measure 32 has a treble clef and a bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are indicated by a vertical line with a slash and a dot above the note. Slurs are used to group notes across measures.

33

Musical score for measures 33-36. The score continues from the previous system. The right hand (treble clef) features a melodic line with various ornaments and fingerings. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Measure 33 starts with a treble clef and a bass clef. Measure 34 has a treble clef and a bass clef. Measure 35 has a treble clef and a bass clef. Measure 36 has a treble clef and a bass clef. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are indicated by a vertical line with a slash and a dot above the note. Slurs are used to group notes across measures.

Cymbelstern

6

38

7

II

3-5

5

3

4

3

comodo

Fix

ppp

Until bars 52/53

If neither drone nor Cymbelstern are used, cut to bar 42, after making a short, silent pause.

42

I

p

II

45

48

II - 4' (if used)

II Strings (including Celeste) only

52

II { *p*
calmato

If drone is omitted:

June 1998

For Marianne von Einsiedel

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8

I Quiet 8' metal rank II Quiet 8' wooden rank

From bar 37, there is a possibility for the l.h. to play on a Tierce or Cromorne (or a combination including a Quintadena)

$\text{♩} = 96$ Duration ca. 3' 30"

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system (bars 1-7) is marked 'p serenamente' and includes fingering numbers (1-5) and breath marks (1, 2, 3). The second system (bars 8-12) continues the melodic and harmonic development with similar fingering and breath markings. The third system (bars 13-17) features a change in texture and includes a section marked 'II' starting at bar 15, which is indicated by a bracket and a double bar line. The score concludes with a final cadence in a lower register.

19 II

p

26

31

II

37

p

I

II

43

II - 4' (if used)

II Strings (including Celeste) only

II

p calmato