

# 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

Short

II

*mf*

*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 phrasing with slurs and ties 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 phrasing with slurs and ties 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

*mp* Not a reed. A light 8' Principal?

*sim.*

40

Short

Var. 4

8

L'istesso tempo

45

*p* Quiet 8' reed

*p* Not a reed

51

*rallentando*

*pochiss. rit.*

♩ = 132 (Crotchet - not 80 but 66)

56

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

*mf* 16' & 8'



60

*pochiss. rit.*

^

This musical system covers measures 60 to 63. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 5/8 time, with a key signature of one sharp (F#). The tempo marking *pochiss. rit.* (very, very ritardando) is indicated above the first staff. Measure 60 starts with a treble clef and a 5/8 time signature. Measures 61 and 62 have a 4/8 time signature. Measure 63 has a 6/8 time signature. The piece concludes with a fermata over the final note in measure 63.

**rallentando 2nd time**

64

Short

This musical system covers measures 64 to 67. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 5/8 time, with a key signature of one sharp (F#). The tempo marking **rallentando 2nd time** is centered above the first staff. Measure 64 starts with a treble clef and a 5/8 time signature. Measures 65 and 66 have a 4/8 time signature. Measure 67 has a 6/8 time signature. The piece concludes with a fermata over the final note in measure 67, which is also marked with the word "Short".

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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.*