

Prelude and Fugue of 2000

for organ

Comprising the tonal sections only of
"Variations on Three Original Themes"

Anthony Skilbeck

Available separately

1 Variations on Three Original Themes (the complete work) - Approx. duration 14'

2 Recitative (Atonal) - Approx. duration 2' 07"

3 Evocando i ricercari di Andrea Gabrieli (Duet) (Tonal - bars 63 to 134) - Approx. 3' (Bars 63-94 only, approx 2')

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Material for a programme note

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.

That the organ work *Variations on Three Original Themes* employs both tonal and atonal sections has made possible a derivative work; *Prelude and Fugue of 2000* comprises just the tonal sections of *Variations*.

The work has Italian influences. Originally in B minor, the fugue subject (on which the *Prelude* is also based) was inspired by a visit to San Marco, Venice, in 1979. Other works using this theme to date are the setting of *Ave Maria* and the *Introit Round: Ave Maria*, both of 1979; *Trio for organ* of 1980, and an arrangement of the setting for brass quartet (*In San Marco*) of 1998.

Commenced in Vigano, Italy, in October 1998, *Variations* was completed in November, 2000, which is when this derivative *Prelude and Fugue of 2000* was produced. The middle section (development) of the fugue is a *Ricercare*, evoking such compositions by Andrea Gabrieli (who became the organist of San Marco in 1566), It may be played as a separate piece and even as a duet, for a bass instrument may play the lozenge-shaped notes shown in the score.

Ideally, *Prelude and Fugue of 2000* should be played on an organ with an eclectic tonal palette. Nevertheless, as is always the case, the performer is expected to modify the given registration scheme according to the instrument being played. (On the instrument used to work out the printed scheme, the Pedal Sub Bass is louder than the Bourdon).

The work is based on a theme (Theme 1 in *Variations*) inspired by a visit to San Marco, Venice. In *Prelude and Fugue of 2000*, the middle section of the fugue (Variation IV in *Variations*) is marked *Evocando i ricercari di Andrea Gabrieli (ca. 1518 - 1586)*. Gabrieli became organist of San Marco in 1566.

After the (simplified) tonal theme has been presented ($\text{♩} = 68$), *Prelude and Fugue of 2000* follows the following scheme:

Page 05 ..	Prelude (Variation I in <i>Variations</i>)	$\text{♩} = 60$
06	020 Fugue exposition (Var. II)	$\text{♩} = 84$
09.....	063 Middle section (Var. IV - <i>Ricercare / Duet</i>)	$\text{♩} = 76$ ($\text{♩} = 152$), and at bar 99, <i>Doppio movimento</i> ($\text{♩} = 152$)
14	135 Final section (Var. VII)	$\text{♩} = 84$, with a <i>meno mosso</i> at bar 172
Note the contrapuntal ingenuity in bars 152 to 191		
18	214 Coda (Var. VIII, taken from the Prelude)	$\text{♩} = 84$; bar 236, $\text{♩} = 60$

The Pedal compass required is from C to d' (when middle c is c'). Where the manual part goes above f ''', the player is instructed to play an octave lower.

The sounding pitch range of the bass instrument in the *Ricercare* is E to d'.

With ornaments, the key signature determines the pitch of auxiliaries.

The duration of *Prelude and Fugue of 2000* is about 7'.

Prelude and Fugue of 2000

5
for organ

Suggested basic registration scheme

I Principal 8' II Flt. 8' + strings 8' & 4' (no Celestes)

Pedal Bourdon 16' & Flute 8'

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"Variations on Three original Themes"

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Theme I

1

$\text{♩} = 69$

I { *mf*

I - Princ. + Flt. Harmonique 8'

$\text{♩} = 60$

pochiss rit.

I

mp

legato

II

mp

legato

p

12

ritardando

p

//

I Principal tone, 8' & 4'
II Wood 8' & Princ. 4'

20 ♩ = 84

I f energico

2 4 2 1 2

Sub Bass 16', Principal 8' & Flute 4'

32

42

II mp I f

2

f

52

5-4 2-1 1 1 2 1 5 2 1-2 5 5 5

leg.

5 4 3 1 4

II mp

V U V U V

rallentando

60

II

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Middle section of the fugue (Var. IV)
Evocando i ricercari di Andrea Gabrieli (c. 1518 - 1586)

II Wood 8' & Princ. 4'

♩ = 76 ♩ = 152

63 *sereno*

II } *legato*

(II) *legato*

No pedals until bar 135, unless
without stops and coupled to II

Tenor, Phrase A

70

Soprano, Phrase A

Bass, Phrase A

Bass, Phrase A

Lozenge-shaped notes can be played by a bass instrument.

75 **rallentando**

4 5 5 4 5 4

2 1 2 1

3 1

A tempo

Middle section of fugue - 16 bars.

79

sereno, sempre legato
Tenor (A)

espressivo
Bass (A) *leg.*

84

subito gioioso
Soprano, Phrase B
(Sop. & Bass - gravemente)

88

Alto (B)
leg.

Ending if the 3/2 section which follows is not (liturgically) appropriate - applies when the Ricercare is being played by itself as part of a church service.

11

91 **II + a light 2' (e.g. a Piccolo)** **allargando** **rit.**

From start of the Ricercare to here, c. 2'

Continue from here, if the next (3/2) section is to be played (as in a full performance of the work as a whole).

95 **II + a light 2' (e.g. a Piccolo)** **allargando** **rallentando**

Phrase B (Sop. to Alt. to Ten.)

Bass (B - canon with Sop.)

98 **rallentando**

Reminiscent of Phrase A ending. Echoed by the Tenor.

Soprano A-B-C anticipates the Alto in next bar.

Final section - 36 bars.

II Wood 8', Principal 4' & a light 2'

Soprano - both phrases

12

99

Doppio movimento (minim = 152)

subito energico

Ten. - Phrase A augmented

Lozenge-shaped notes for a bass instrument, if playing. No pedals until bar 135.

106

Ten. - Phrase B augmented and a tone lower than A in Alto part above

113

120

Bass (A) Bass (A)

126

precipitato

Final cadence section
A tempo

2 3

130

precipitato

5th from end of B.

A tempo

rallentando

I Principal tone, 8', 4' & 2'
II Wood 8' & Princ. 4'

Sub Bass 16', Principal 8' & Flute 4'

I Principal tone, 8', 4' & 2'
II Wood 8' & Princ. 4' II/I

14

♩ = 104

♩ = 84

135

I *f animato*

II *mp legato*

II Flt. 8' & Nazard

mp legato

Sub Bass 16', Principal 8' & Flute 4'

- Flute 4'

I - 2' - II/I

146

II *non legato*

II *non legato*

I *mf leg.*

8va if necessary

+ II/I

+ Flute 4'

Subject

Subject in diminution

153 **I** Canon by inversion

legato

mf legato

Canon by augmentation

Subject

163 **I - 4'**
- II/I

poco rit

(leg.)

** Canon cancrizans at the 5th

** Canon by inversion and in diminution

Ped. - 16' & 4'

172 **Meno mosso** ♩ = 80 (No ornaments)
calmato

(I) *sempre legato*
p

Ped. - 16' & 4'' *p sempre legato*

183 **subito** ♩ = 84 **(II)**

(leg.) *non leg.*
mf non legato

193

II + 2'

I + 4'

I

f

II

f

Sub Bass 16', Principal 8' & Flute 4'

f legato

v u v u v u

^ ^ ^ ^

203

II + Mix. Close box

I D

non legato

sempre legato

II

non legato

3 2 1 2 3 2 1 2 1 2 1 2 1 2

4 5

v v

^ ^

II + reeds 16' & 8' 18 $\text{♩} = 84$

212 + II/I **rall.** Solo + T. en Chamade, perhaps coupled I

ff 3 *grandioso*

legato *grandioso* *fff*

f *con sonaramente*

+ 32' flue. No reeds or mixture.
If coupled, uncouple.

221 Solo

fff 3 I

ff

* NOT B_b (as in bar 14).

231

ritardando

I possibly + Mix.
II + reed 4'

19

$\text{♩} = 60$

Couple to Solo

$\text{♩} = 50 / \text{rit.}$

Solo

$\text{♩} = 60$

ff

fff

non legato

ff

ff

+ II/P

Add