

The Seasons on Pfaueninsel, Berlin

The Seasons on Peacock Island, Berlin

for grand or 4-octave carillon

Also suitable for instruments tuned in mean-tone temperament

1 Eintritt (*Entrance*)

2 Autumn Branches

3 Winter Bells

*Incorporating the chorale "Wie schon leuchtet der Morgenstern"
with an atonally-harmonized variation*

4 Spring: the Fountain and Castle Ruins

5 Summer: the Rose Garden

Incorporating Schubert's "Heidenroslein" melody

6 Abschied (*Departure*)

Anthony Skilbeck

Commissioned by Jeffrey Bossin, M.A.
Carillonneur Berlin

Notes

- 1 The pieces were conceived for grand carillon, the full chromatic range used being G on the first line of the bass clef stave via middle c (c') to g^{'''}. Where necessary, versions are provided for four-octave carillons, the range used being c in the second space of the bass clef stave to c^{'''}.
NB. In sections where *any* notes in the lower octave are missing, players of grand carillons should instead play the *complete* ossia given for four-octave instruments, *unless* an alternative specific instruction is given in the movement.
- 2 The idea of including *Eintritt* and *Abscheid* movements is taken from Robert Schumann's pianoforte work *Waldszenen* composed between 1848 and 1849. The chorale *Wie schon der Morgenstern* appeared in Nicolai's *Freudenspiegel* of 1599. Schubert set Wolfgang von Goethe's *eidenroslein* to music on 19th August, 1815.
- 3 If desired, *Eintritt* can precede and *Abschied* follow any movement receiving a separate performance.

Acknowledgement

I am indebted to Peter and Jutta Avianus of Berlin for making a visit to Pfaueninsel possible and, during the gestation period of composition, finding answers to various questions I asked.

The Seasons on Pfaueninsel, Berlin

Version for four-octave carillons
and grand carillons without low Ab

for carillon

Anthony Skilbeck

Also suitable for mean-tone temperament

1. Eintritt

$\text{♩} = 76$ Duration ca. 1'25"

rilievo until bar 20

1 *Dreamily*

p *mf* *(p)*

B A C H

.....think of travelling on the diesel-powered ferry with the island drawing ever closer

7

12

17 *poco rit.*

22 *A tempo*

The Seasons on Pfaueninsel, Berlin

Version for grand carillons

for carillon

Anthony Skilbeck

Also suitable for mean-tone temperament

1. Eintritt

$\text{♩} = 76$ Duration ca. 1'25"

rilievo until bar 20

1 *Dreamily*

p

B A C H

mf *(p)*

3

Detailed description: This system contains the first six measures of the piece. The music is in 4/4 time and begins with a piano (*p*) dynamic. The right hand starts with a series of quarter notes, while the left hand plays a steady accompaniment of quarter notes. The notes B, A, C, and H are indicated below the first four measures. A triplet of eighth notes is marked with a *mf* dynamic and a *(p)* marking in the fifth measure. A slur covers the final two measures, which end with a triplet of eighth notes.

.....think of travelling on the diesel-powered ferry with the island drawing ever closer

7

3

Detailed description: This system contains measures 7 through 11. The right hand features a melodic line with a slur over measures 7-11, including a triplet of eighth notes in measure 9. The left hand continues with its accompaniment. The piece concludes with a final triplet of eighth notes in measure 11.

12

Detailed description: This system contains measures 12 through 16. The right hand has a melodic line with a slur over measures 12-16. The left hand accompaniment remains consistent. The piece ends with a final triplet of eighth notes in measure 16.

17 *poco rit.*

3 3

Detailed description: This system contains measures 17 through 21. The right hand has a melodic line with a slur over measures 17-21, featuring two triplet markings. The tempo is marked *poco rit.* The left hand accompaniment continues. The piece ends with a final triplet of eighth notes in measure 21.

22 *A tempo*

p *mp*

3

Detailed description: This system contains measures 22 through 26. The music returns to the original tempo, marked *A tempo*. The right hand has a melodic line with a slur over measures 22-26, including a triplet marking. The left hand accompaniment continues. The piece ends with a final triplet of eighth notes in measure 26.

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