

# 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<sup>'''</sup>. 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<sup>'''</sup>.  
**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

for carillon

Also suitable for mean-tone temperament

Anthony Skilbeck

♩ = 76 Duration ca. 4' 20"

## 2. Autumn Branches

1

*f*  
.....think of almost-bare branches silhouetted by twilight

9

*f* *sempre f* *mp*  
♩ = 76 quickening to .....

16

*f* *espress.* *f* *cresc.*  
♩ = 88 *poco accel.*

20

*ff* *mf* *ff*  
♩ = 104 *senza rit.*

27

*mp* *sub. p* *espress.*  
♩ = 88 *rit.*

31

*mf* *f* *ff* *cresc.*  
♩ = 88 *accelerando*

Performance note: metronome tempi in this piece are quarter = 76, 88, 92, 104, 112 (first used at bar 48)

34  $\text{♩} = 92$  *rilievo*

*calmato* *mf* *p* *f* *p* *pp*

Omit B if necessary

41  $\text{♩} = 92$  *molto rall.*

*mp* *p* *teneramente* *mp*

*Arpeggiandi*  
*not too quickly*

46  $\text{♩} = 112$  - quickest rate so far *molto rall.*

*f agitato* *ff drammatico* *sempre ff*

51  $\text{♩} = 92$  (*p etereo*)

*ff* *p etereo* *mp (rilievo)* *f* *p* *mp* *p*

Omit A if necessary

59 *rall.*  $\text{♩} = 92$  *mp*

*distante* *pp* *p* *mp (rilievo)* *f*

65 *poco accel.*  $\text{♩} = 104$  *mf*

*mf*

68  $\text{♩} = 112$  *f* *precipitoso* *ff* *sempre ff*

*f* *precipitoso* *ff* *sempre ff*

rallentando .....

74

♩ = 76

82

♩ = 112

92

Omit B if necessary, playing the f as a crotchet

rit. - only if ending at bar 100

8va

rall.

99

This bar (100 as the final bar for 4-octave instruments.

If continuing, omit this bar