



Intercalations

for grand carillon

Also suitable for instruments tuned in mean-tone temperament

Anthony Skilbeck



The first performance of the original version of *Intercalations* (now discarded) was given by Jeffrey Bossin on the 25th of June, 1995, in a concert celebrating the "wrapping" of the Reichstag (Berlin's Tiergarten carillon is nearby) by Christo and Jeanne-Claude.

Intercalations was my first work for carillon, much advice concerning the writing for the instrument having been received from Mr. Bossin (*Carillonneur Berlin*).

The B.A.C.H. motiv (and H.C.A.B.) is used, not only because of my respect for this composer, but because of its (unintentional) appearance in Purcell's hymn tune *Westminster Abbey*, which is used in the work. Thus two baroque composers (German and English) are linked in a work by another English composer, first performed in Germany.

Other Purcell works used in *Intercalations* are *Sinfonia* from the "Bell" anthem ("bell" being appropriate for a carillon work) and *Strike the Viol* from the ode *Come Ye Sons of Art*.

Another reason works by Purcell are used in *Intercalations* is that 1995 (the year of composition) was the tercentenary of Purcell's death in 1695.

Sinfonia from the "Bell" anthem - Henry Purcell.

The highest notes are those of the melody, which should be prominent (until bar 34).

a tempo

Measures 18-20 of the Sinfonia. The music is in 4/4 time. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *f* (forte) is present in the first measure.

Measures 21-23 of the Sinfonia. The melodic line continues with similar rhythmic patterns. The bass line remains accompanimental. The dynamic marking *f* is maintained.

Measures 24-27 of the Sinfonia. The melodic line shows some chromatic movement. The bass line continues with a steady accompaniment. The dynamic marking *f* is maintained.

Measures 28-30 of the Sinfonia. The melodic line continues with eighth and sixteenth notes. The bass line provides a consistent accompaniment. The dynamic marking *f* is maintained.

poco rall.

Measures 31-34 of the Sinfonia. Measures 31-33 are in 4/4 time with a *poco rall.* marking. Measure 34 changes to 3/4 time and is marked **a tempo**. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are present. The treble clef part has a melodic line, and the bass clef part has a simple accompaniment.

The highest notes should be prominent.

35

p

3

crescendo

39

mf

m.s.

crescendo

Ped.

42

ff

3

46

diminuendo

The highest notes should be prominent.

50

mp

3

6 "Strike the Viol" from Purcell's "Come Ye Sons of Art"
The highest notes should be prominent (until bar 87).

54

p *meno mosso*

59

65

p *mp*

71

mp

77

mp

rall.

a tempo

83

mf

mf

3

87

p devoto

3

91

94

mp poco agitato

mf

f

96

f agitato e piu mosso

cresc.

tempo primo ♩ = 52

H C A B H C A

132

mf

B A C H B AC

136

cresc. *f*

138