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.

For Jeffrey Bossin M.A., Carillonneur Berlin
and the carillon of the Congresshall, Berlin.
In gratitude.

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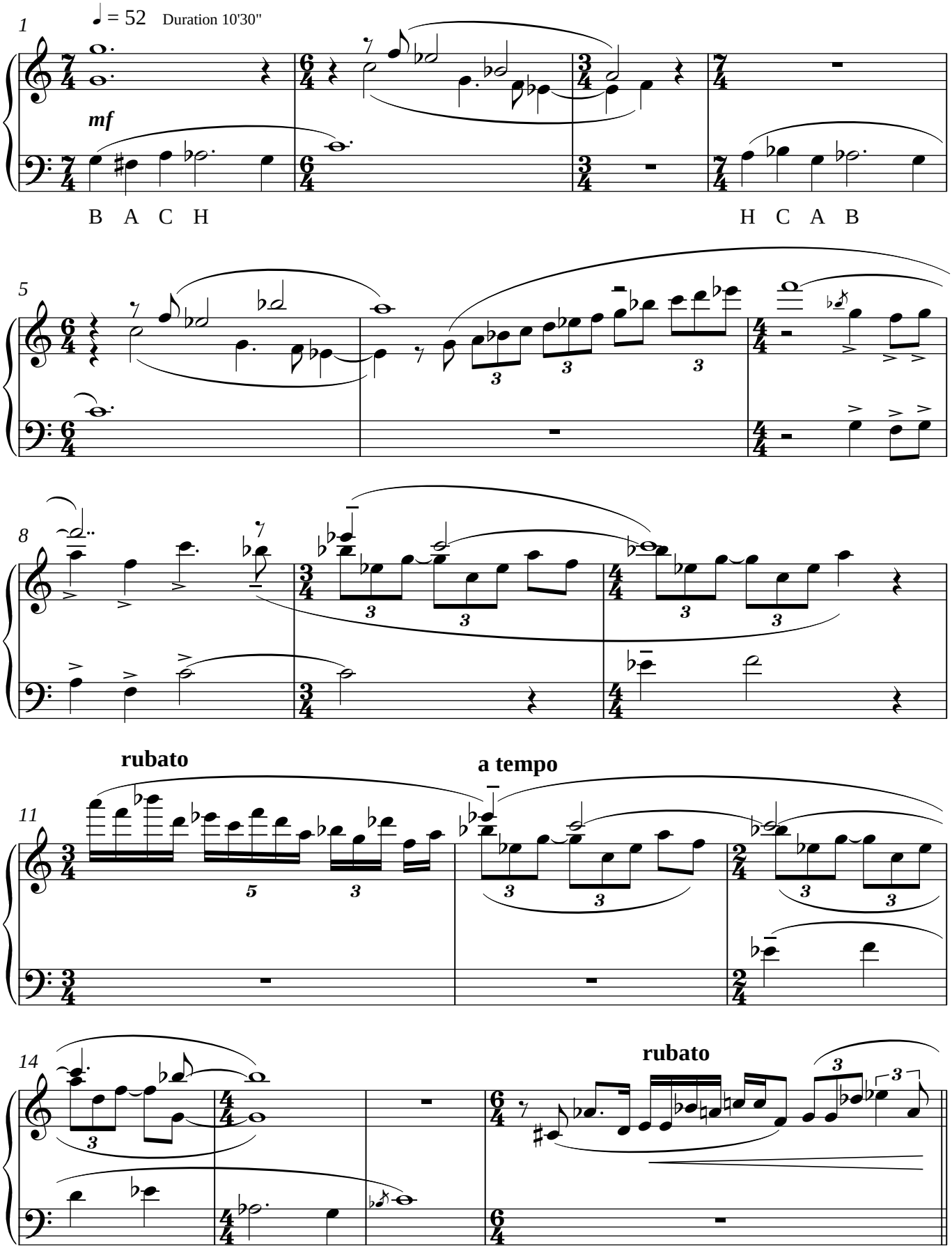
for grand carillon

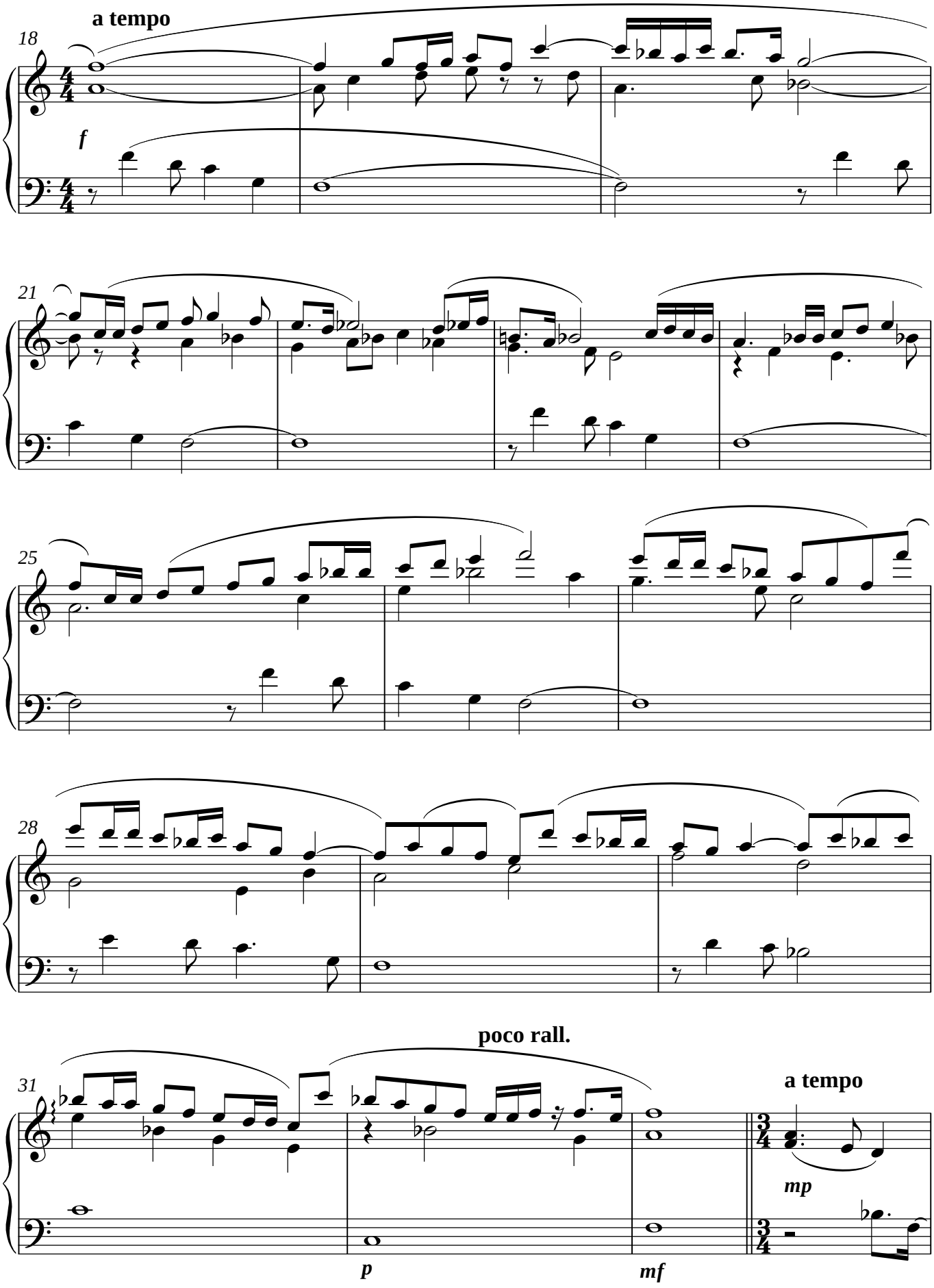
Anthony Skilbeck

November 1994.
This revised version,
December 1996

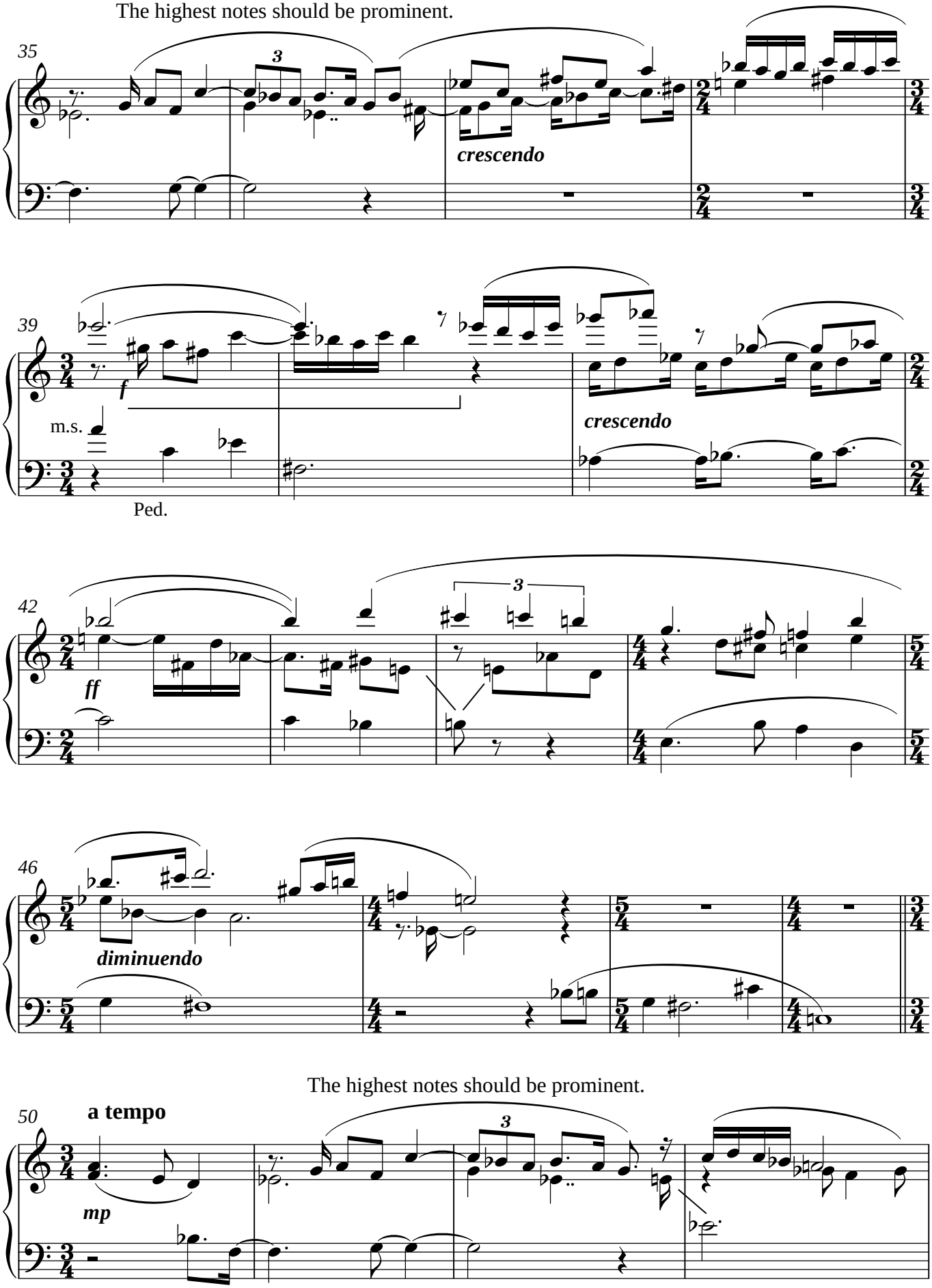
Also suitable for instruments tuned in mean-tone temperament



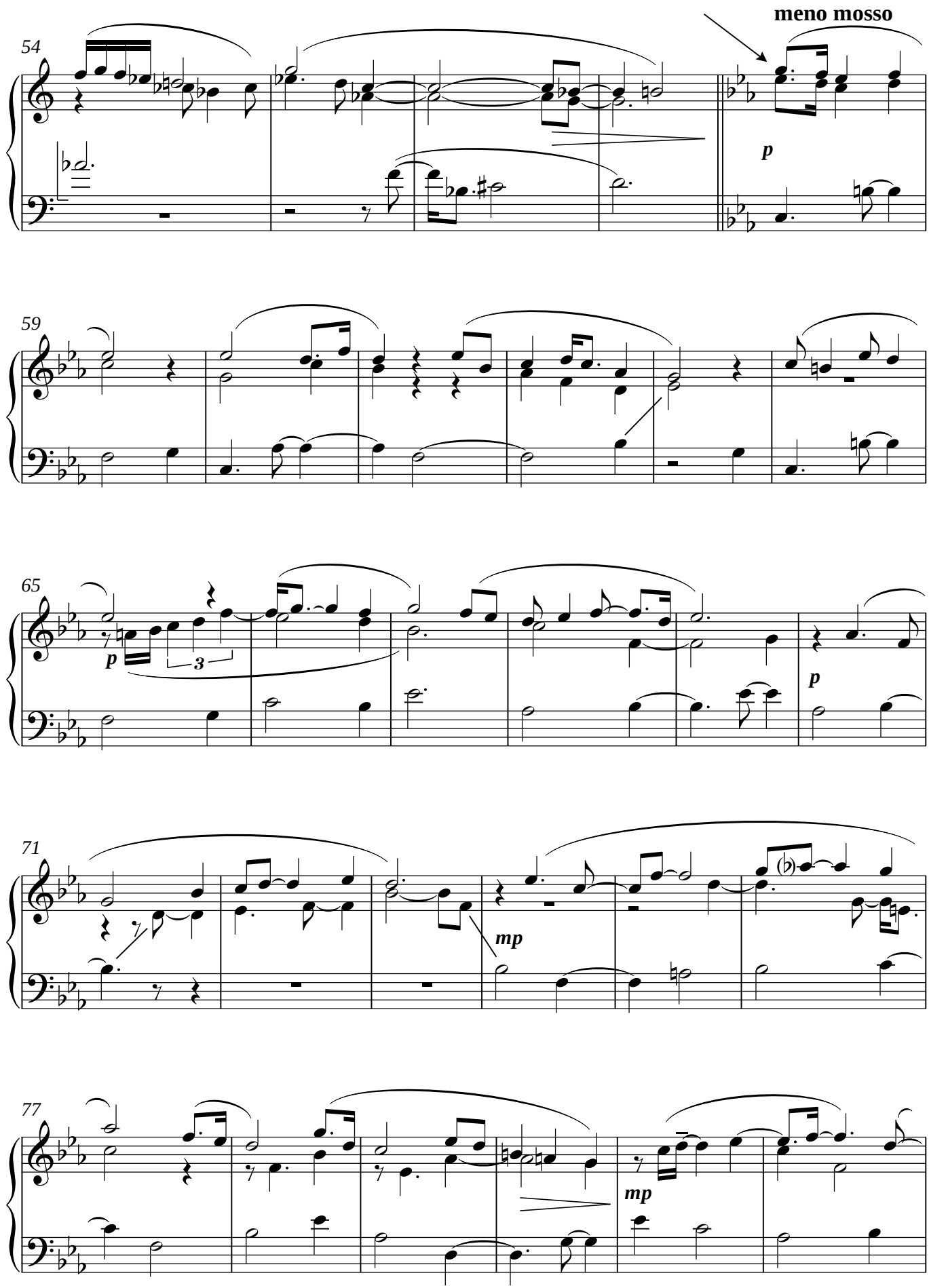
Sinfonia from the "Bell" anthem - Henry Purcell.
The highest notes are those of the melody, which should be prominent (until bar 34).

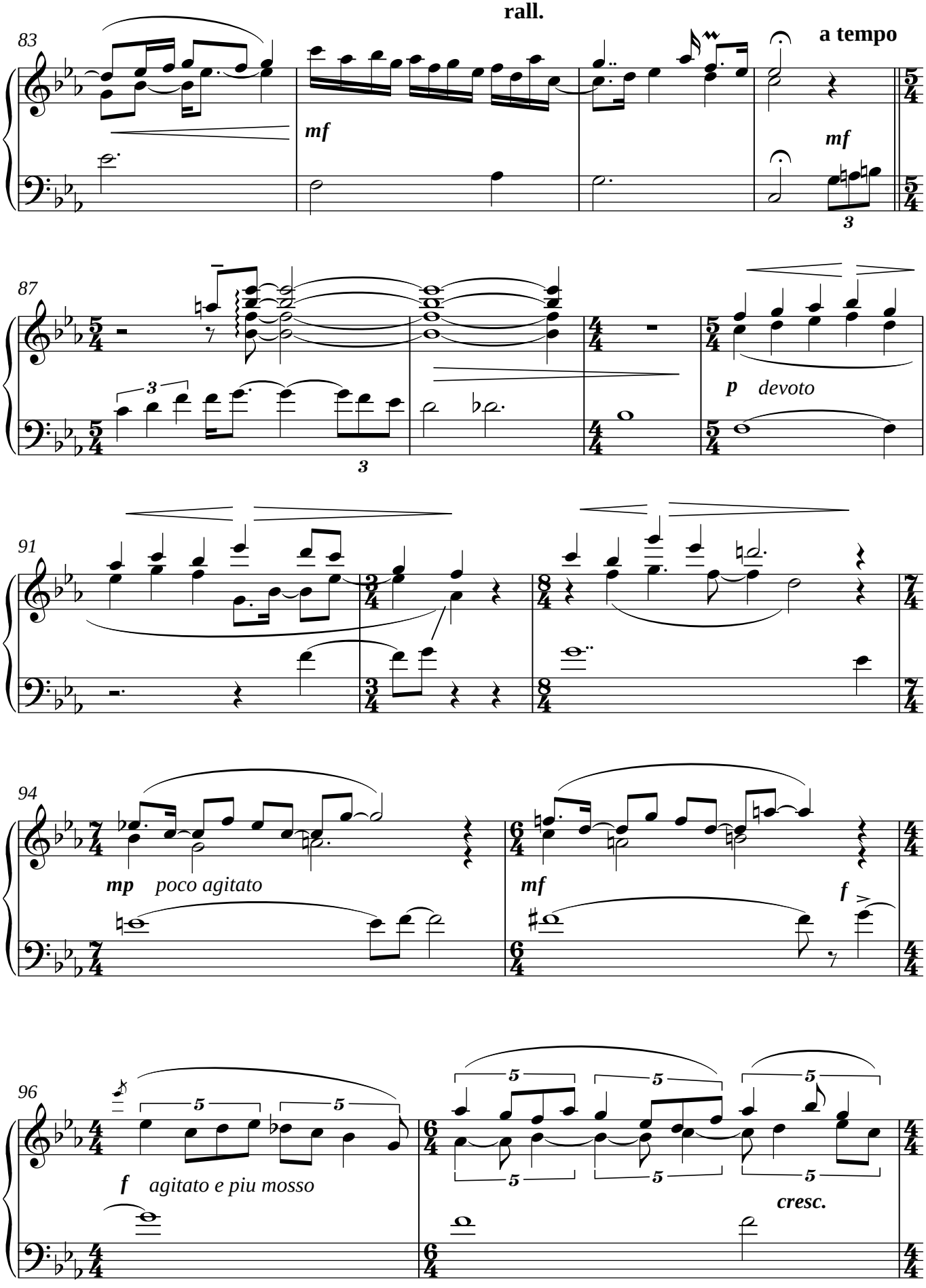


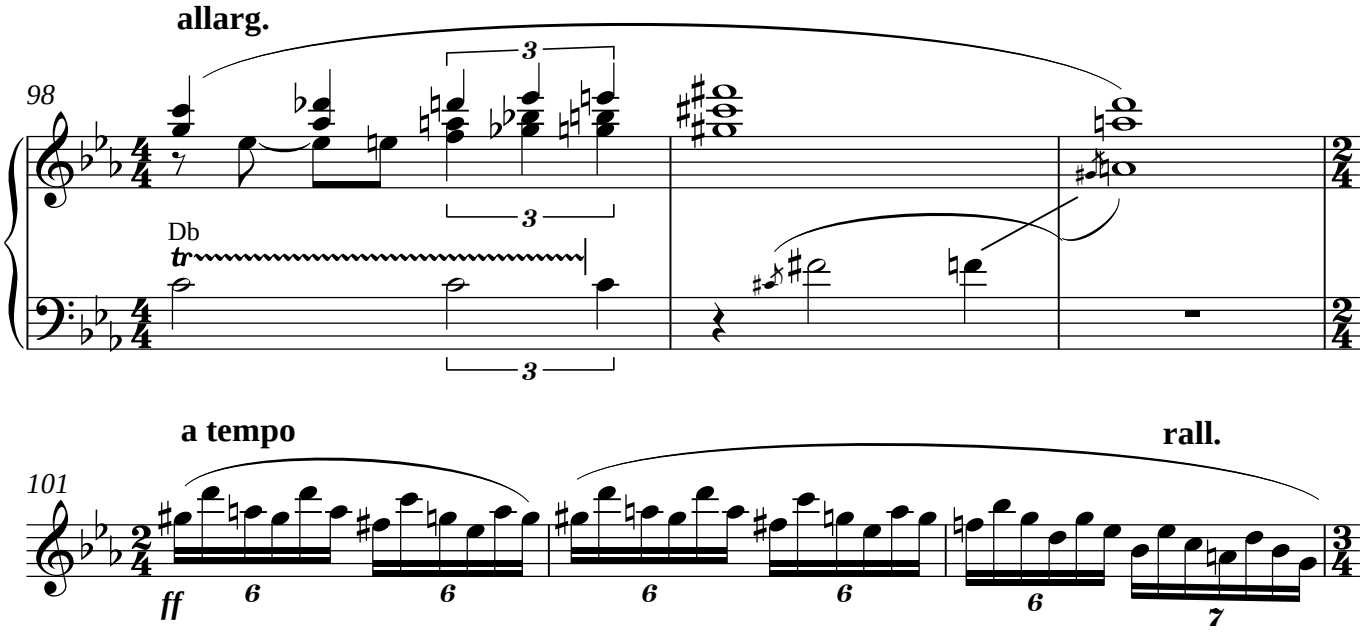
The highest notes should be prominent.



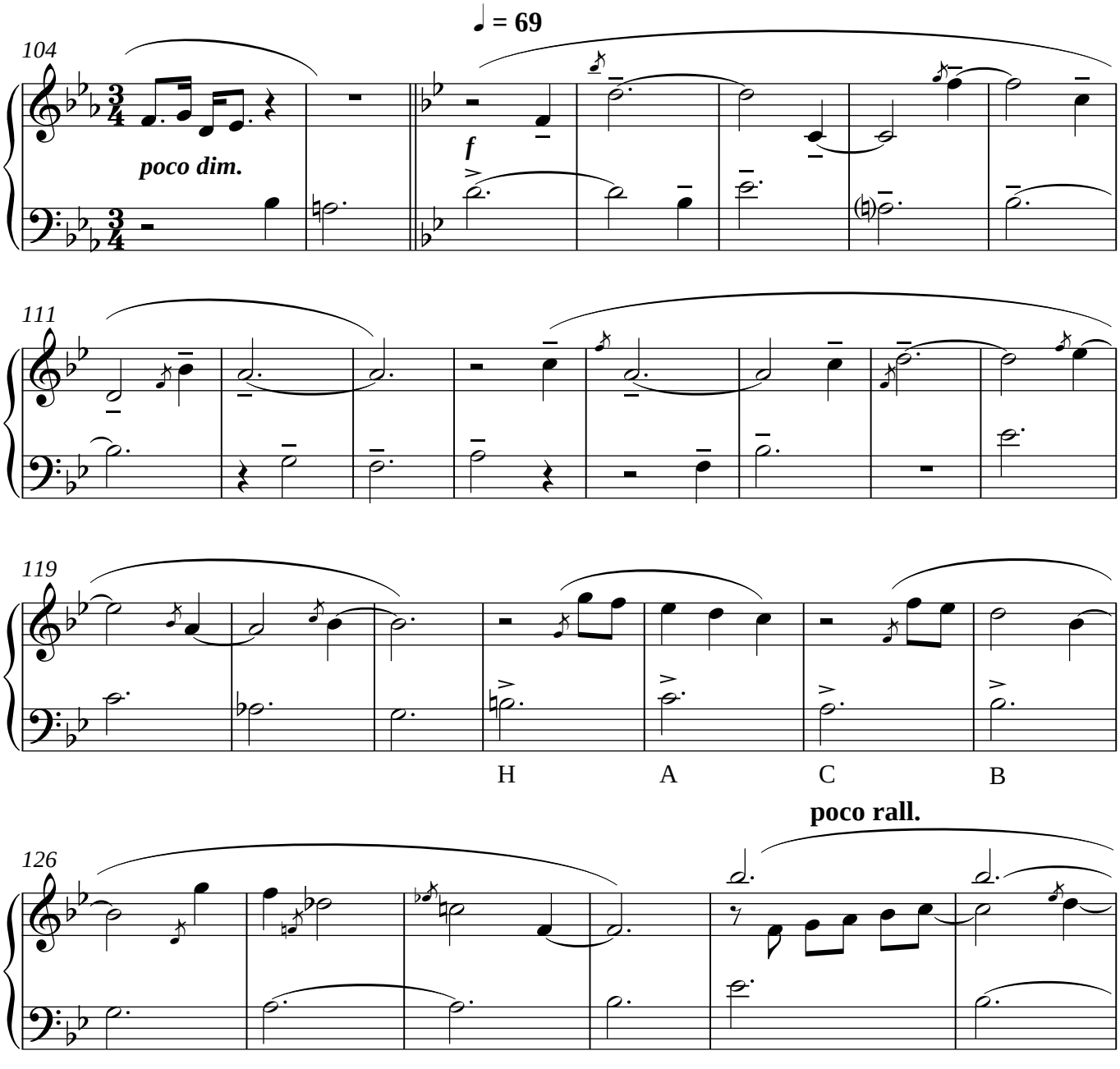
"Strike the Viol" from Purcell's "Come Ye Sons of Art"
The highest notes should be prominent (until bar 87).

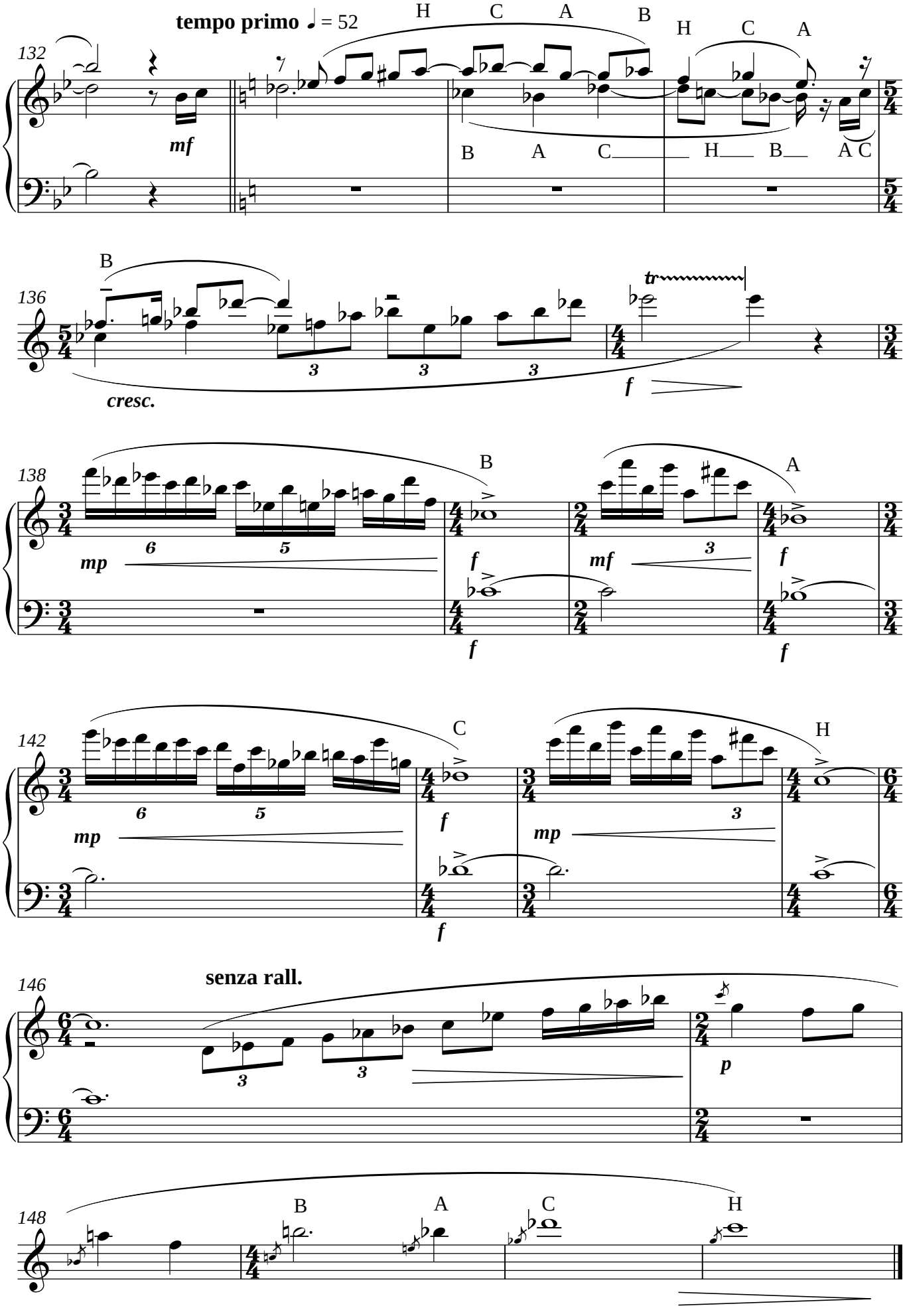



rall.
a tempo
83
mf
mf
87
p devoto
91
94
mp poco agitato
mf
f
96
f agitato e piu mosso
cresc.



Phrases 1-3 of Purcell's hymn tune "Westminster Abbey"
(in the first 12 bars only, hocketed).




tempo primo ♩ = 52
132
mf
H C A B
H C A
B A C H B A C
136
B
cresc.
tr
f
138
B
A
mp
mf
f
142
C
H
mp
mf
f
146
senza rall.
p
148
B A C H