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

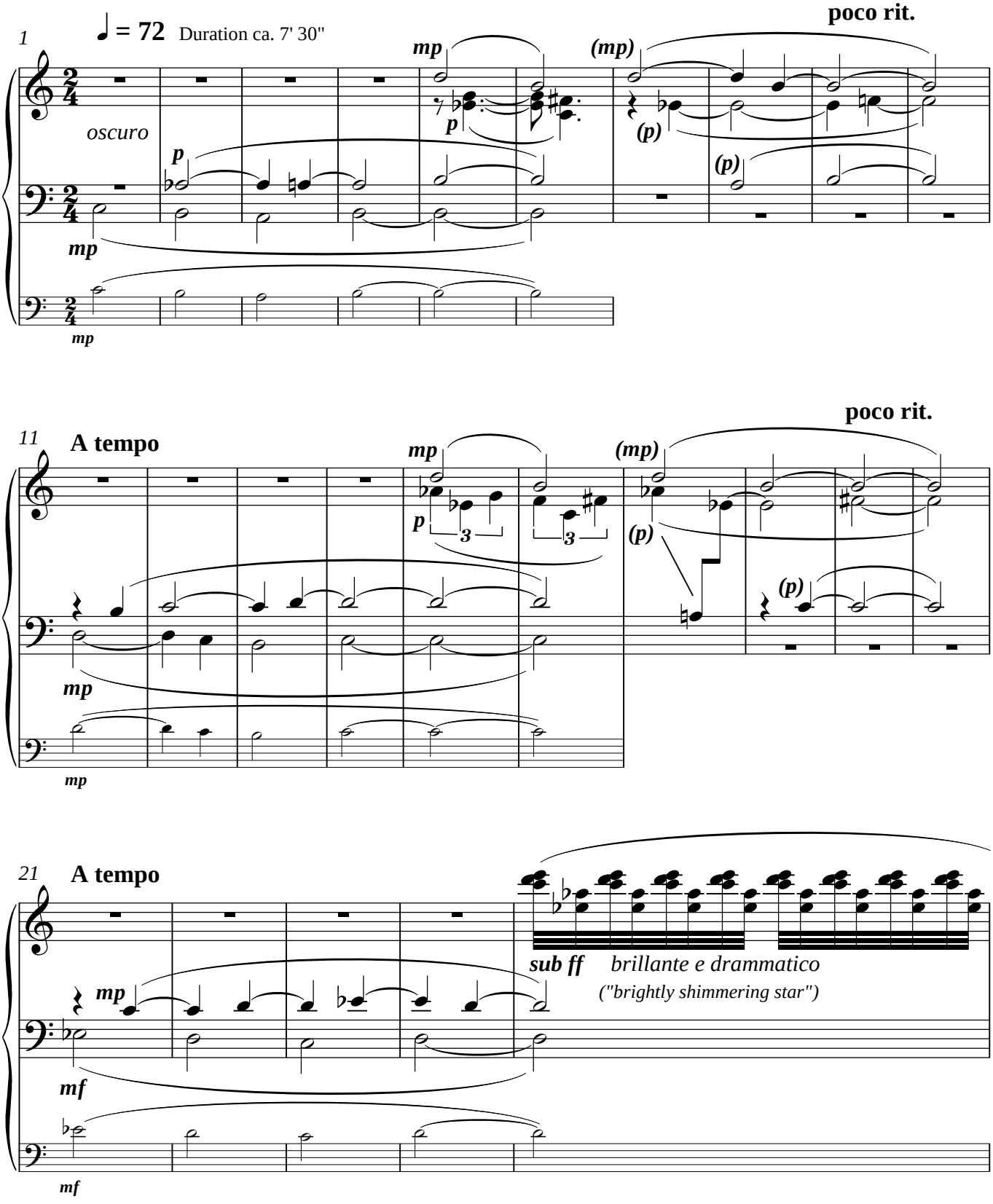
for carillon

Also suitable for mean-tone temperament

3. Winter Bells

Anthony Skilbeck

Incorporating the chorale "Wie schon leuchtet der Morgenstern"
with an atonal variation



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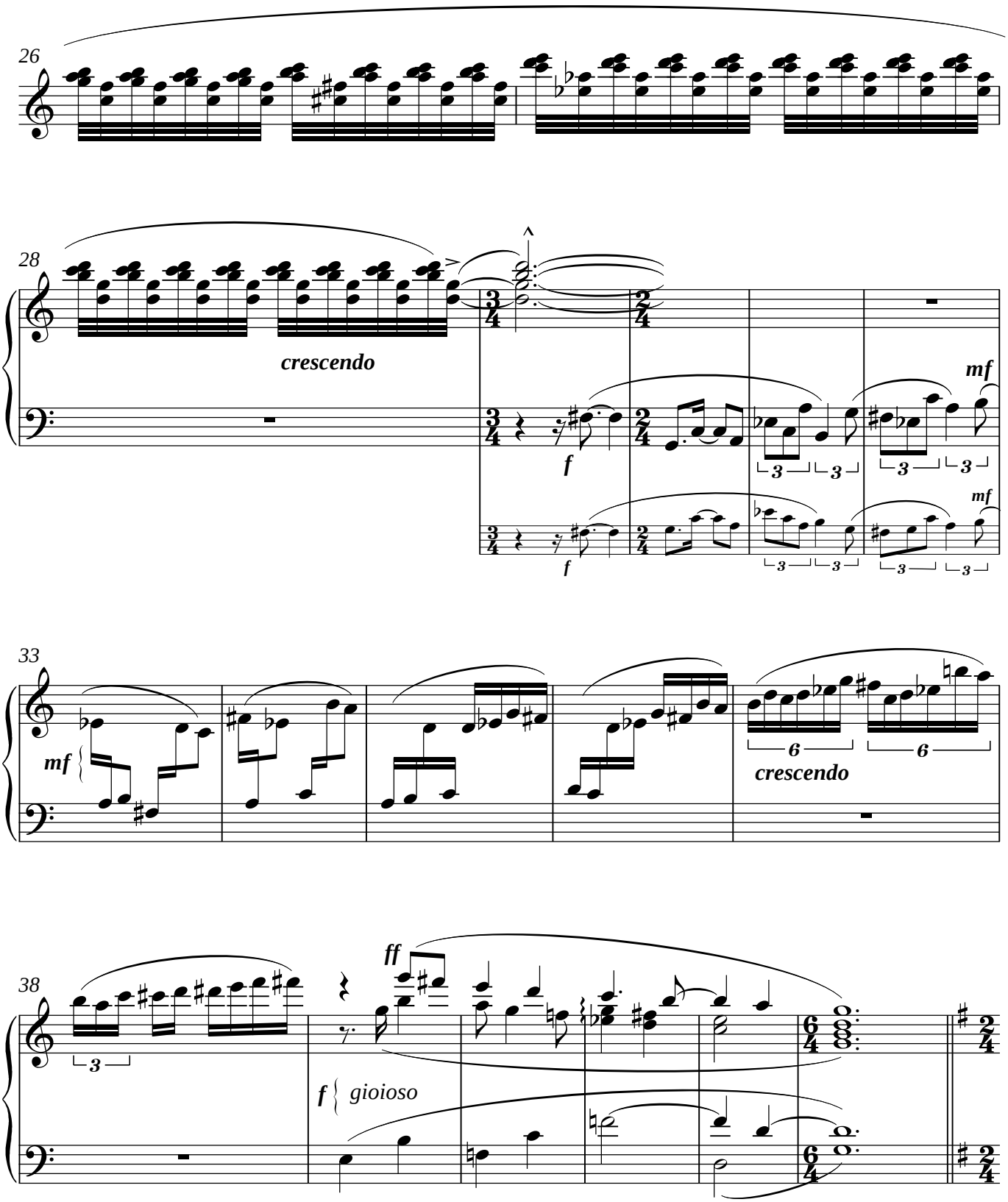
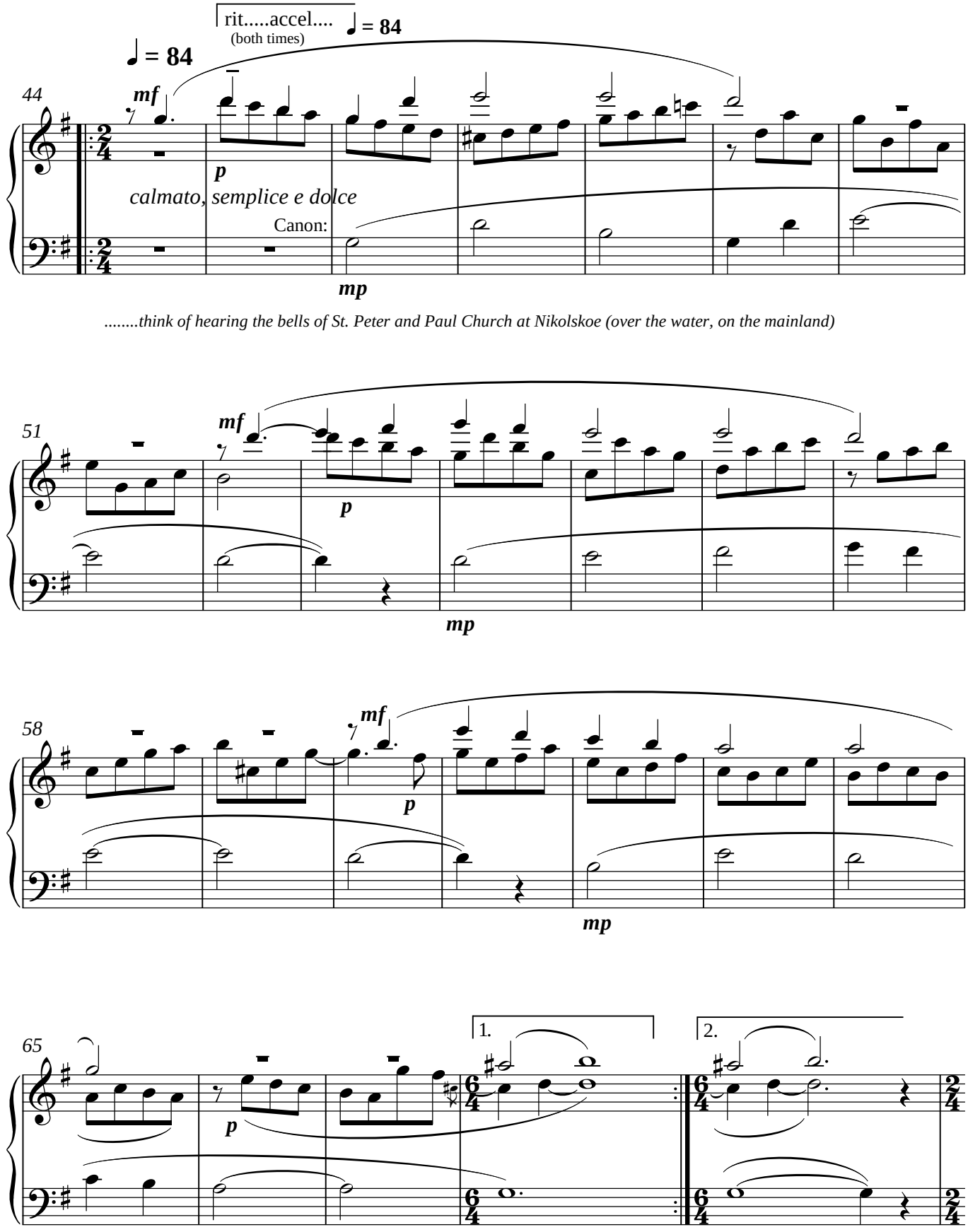
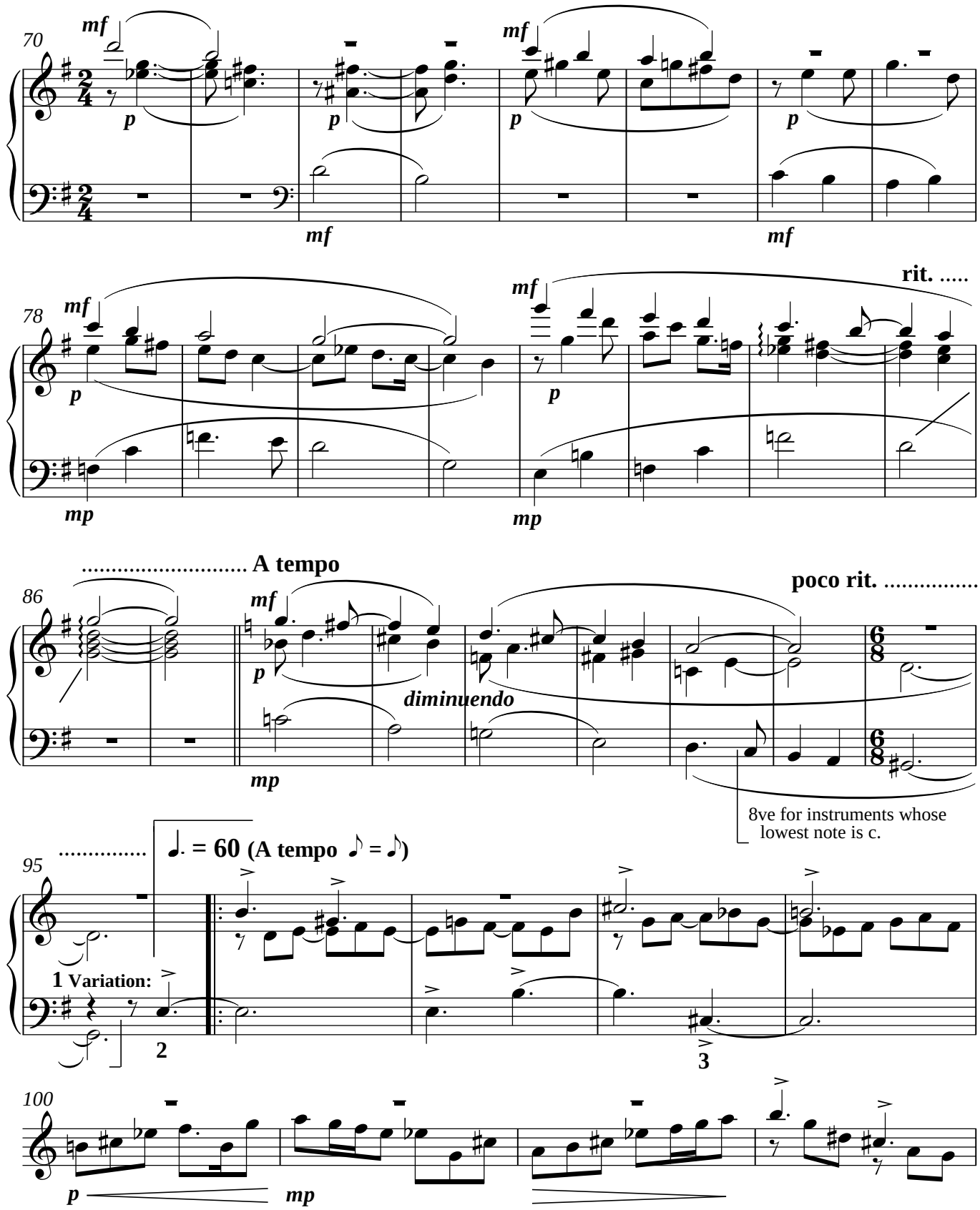
Performance note: metronome tempi in this piece are crotchet = 72, 80, 84 (dotted crotchet = 60) and 96



"Wie schon leuchtet der Morgenstern" (Melody by P.Nicolai?)

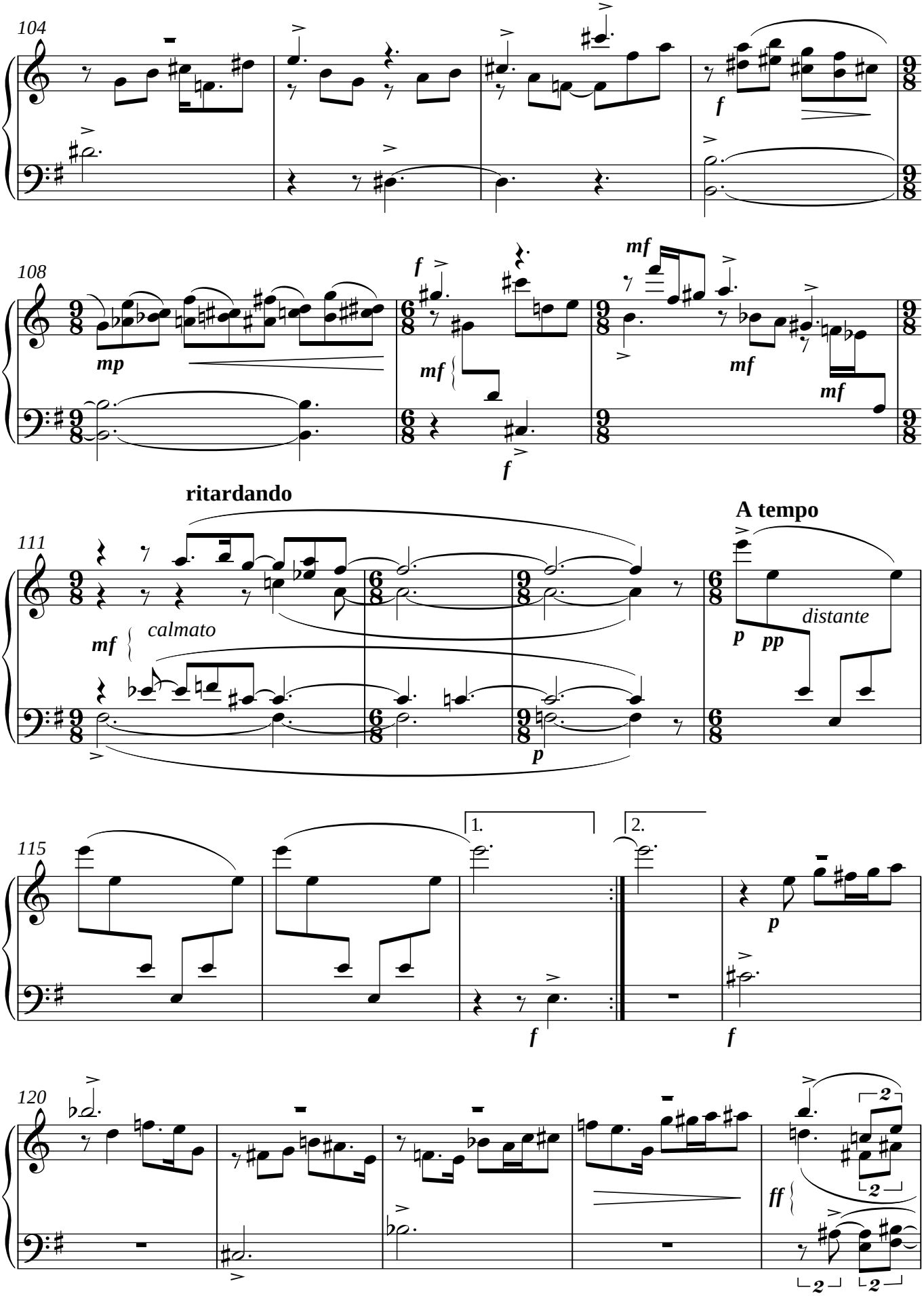


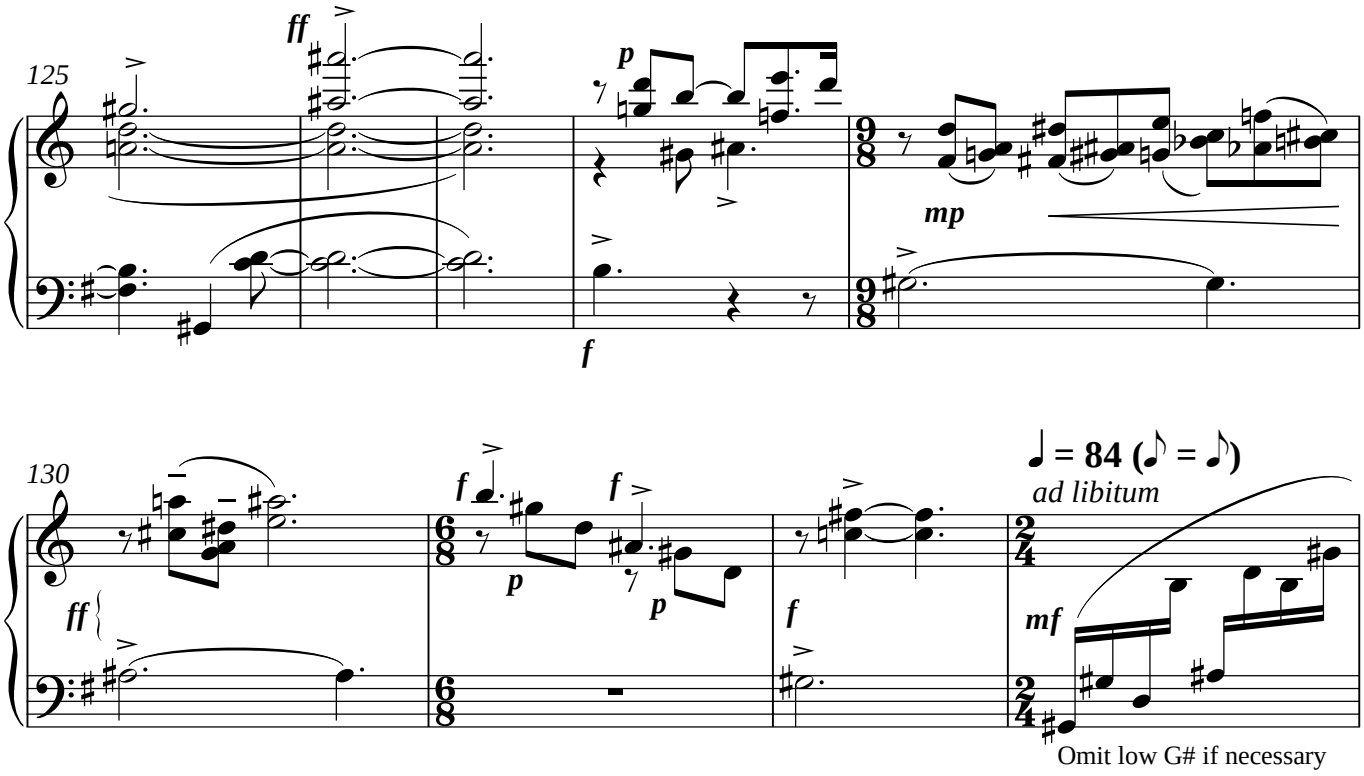


1 An atonal counterpoint to "Wie schon.....", the individual notes of which appear in a variety of octave ranges.

2 The accented notes to be vividly prominent (*forte*) and balanced with each other.
All other notes to be played *piano* and *sempre legato* (creating an hynotic effect) unless marked otherwise.

3 From here until bar 125, any unavailable pedal notes are to be played an octave higher.

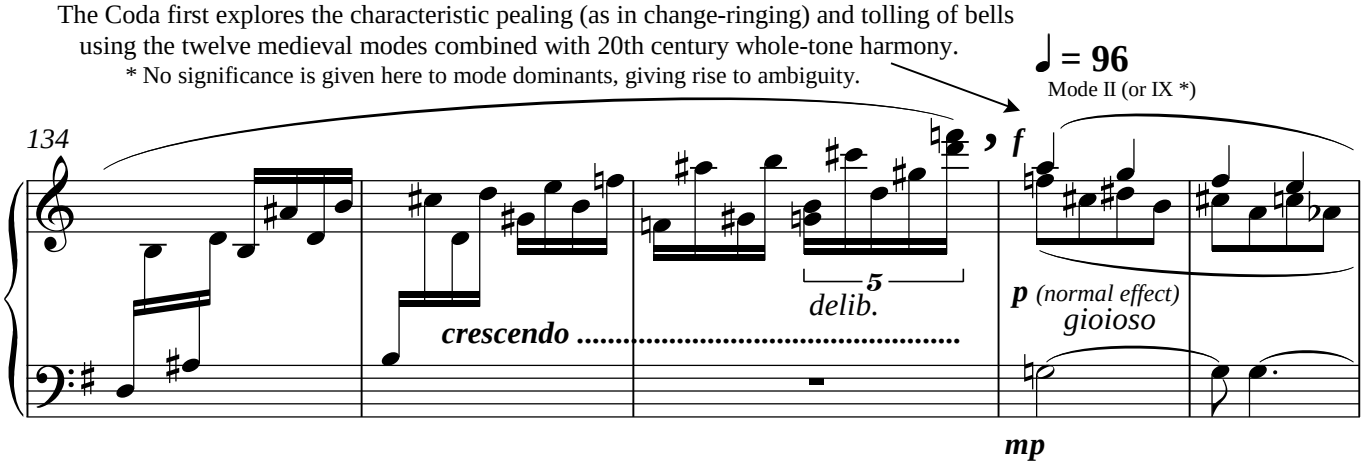

104
f
108
mp
mf
f
mf
mf
mf
f
ritardando
111
mf
calmato
p
A tempo
p
pp
distante
115
1.
2.
f
p
f
120
ff

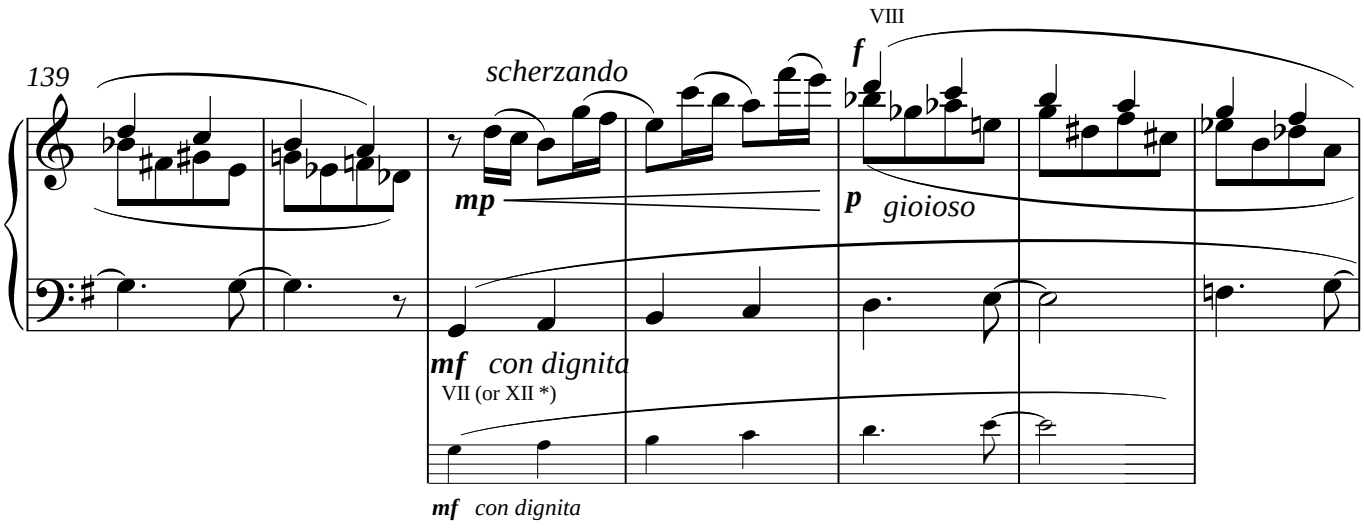


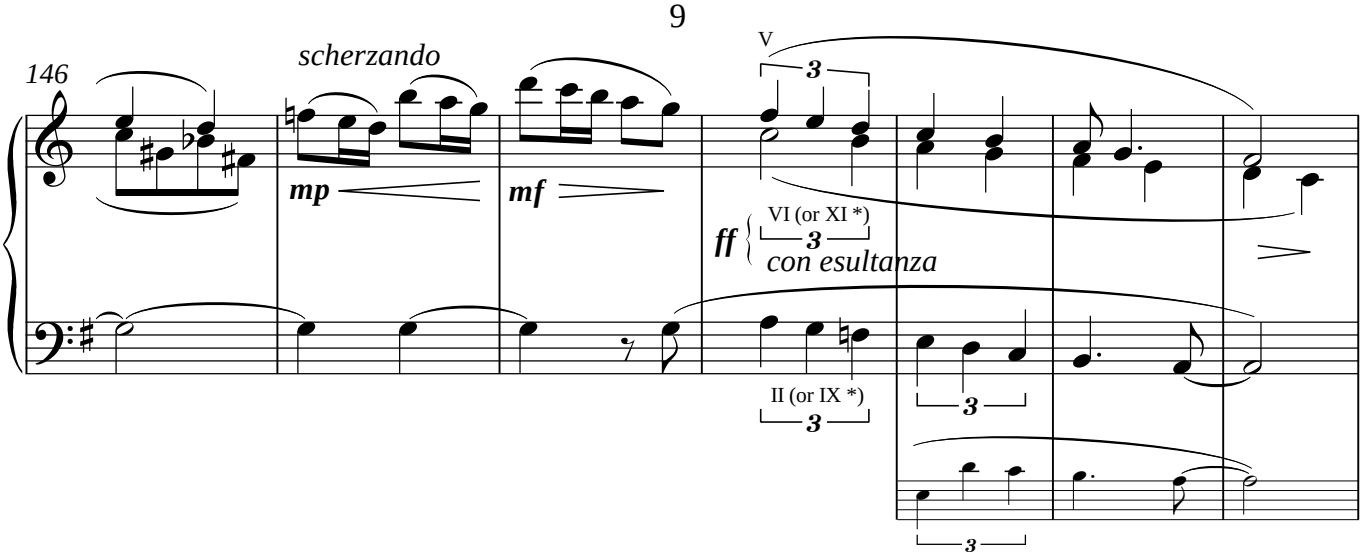
Omit low G# if necessary

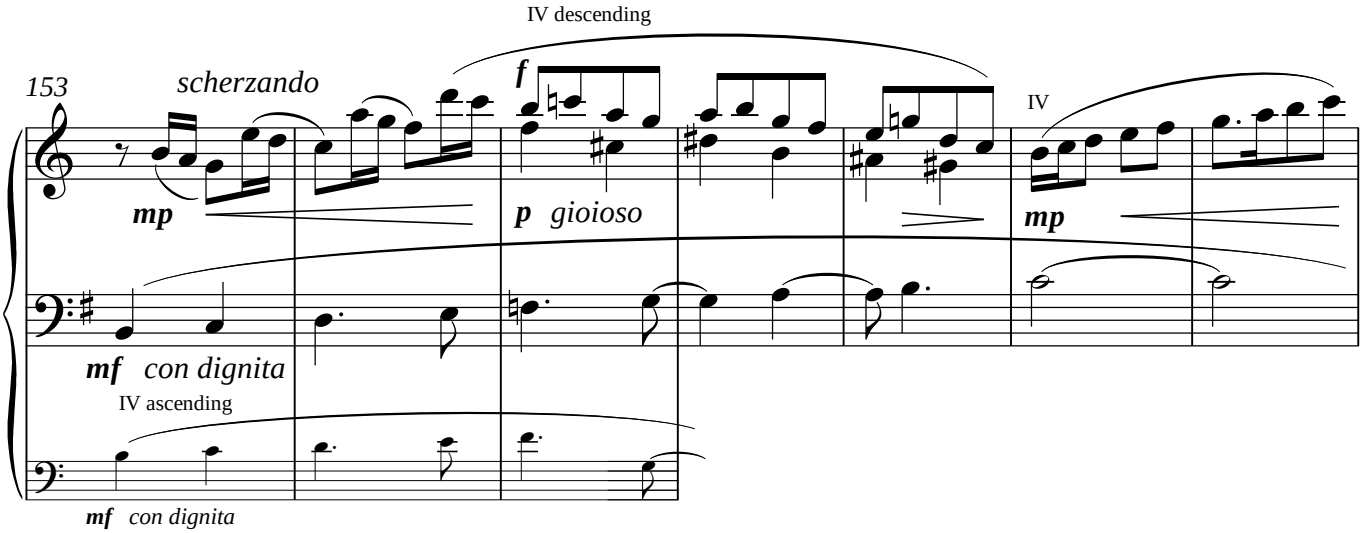
The Coda first explores the characteristic pealing (as in change-ringing) and tolling of bells using the twelve medieval modes combined with 20th century whole-tone harmony.

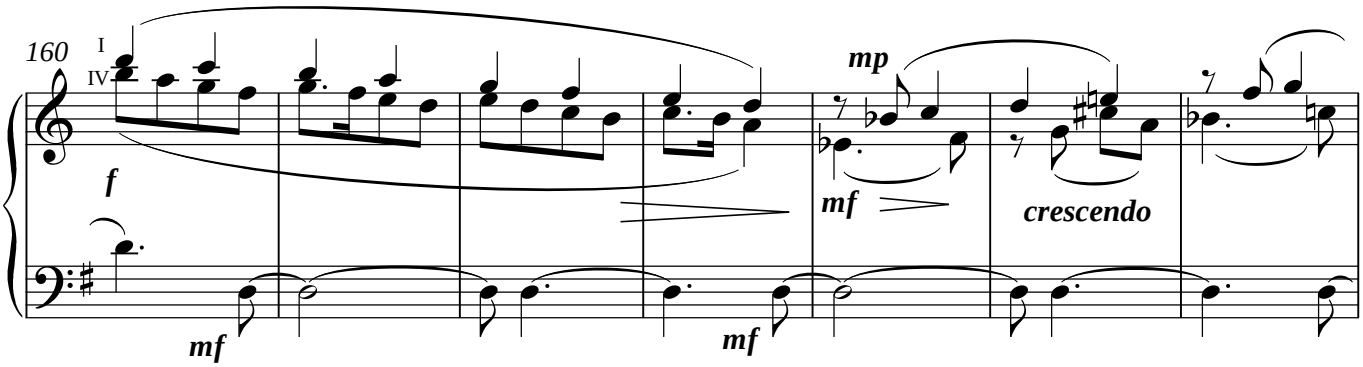
* No significance is given here to mode dominants, giving rise to ambiguity.

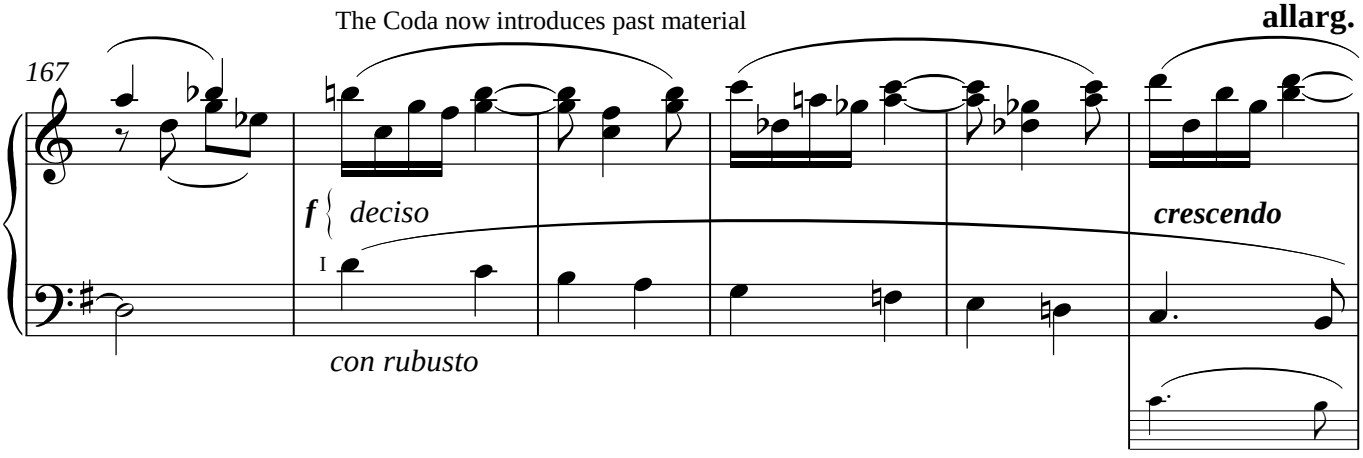


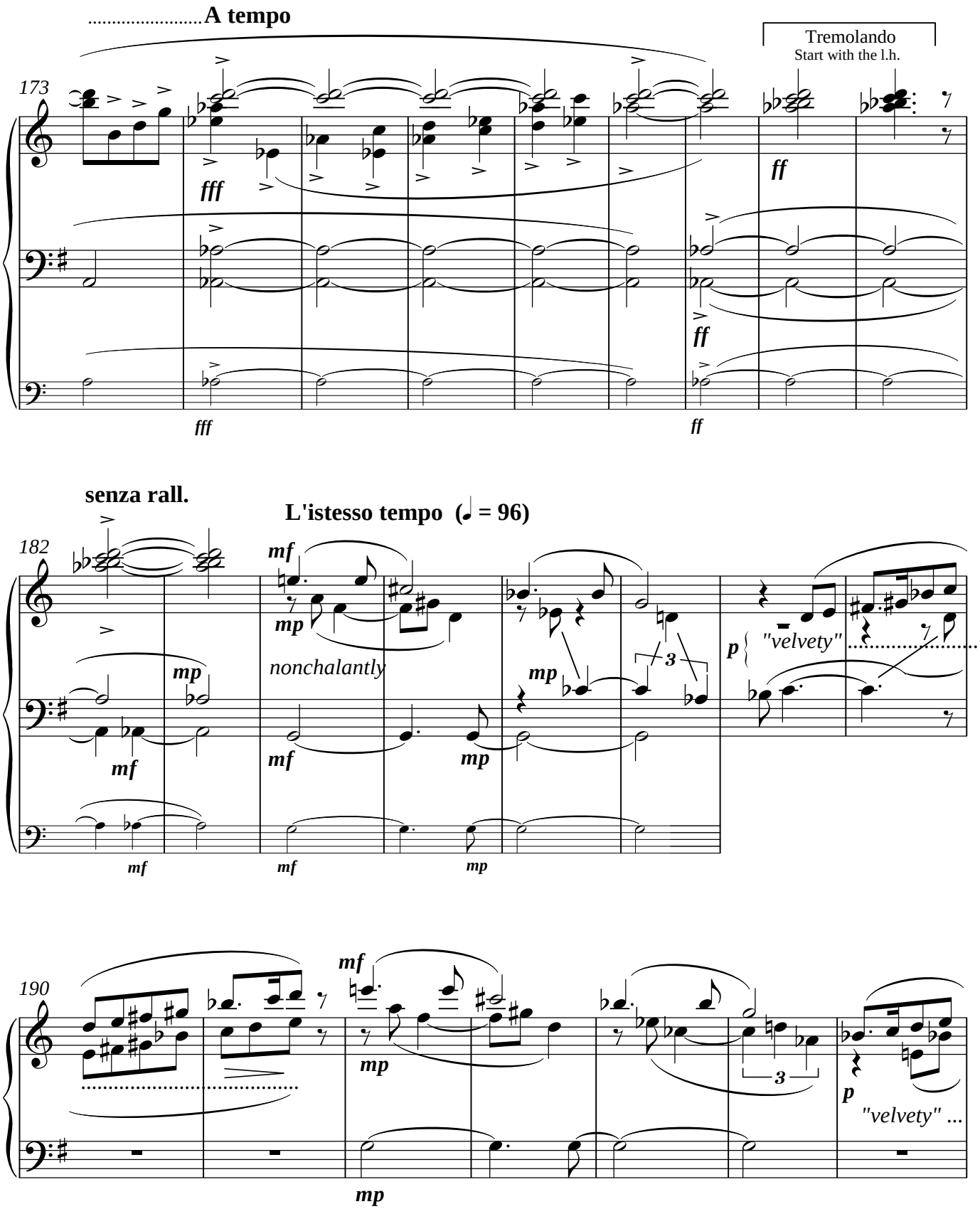


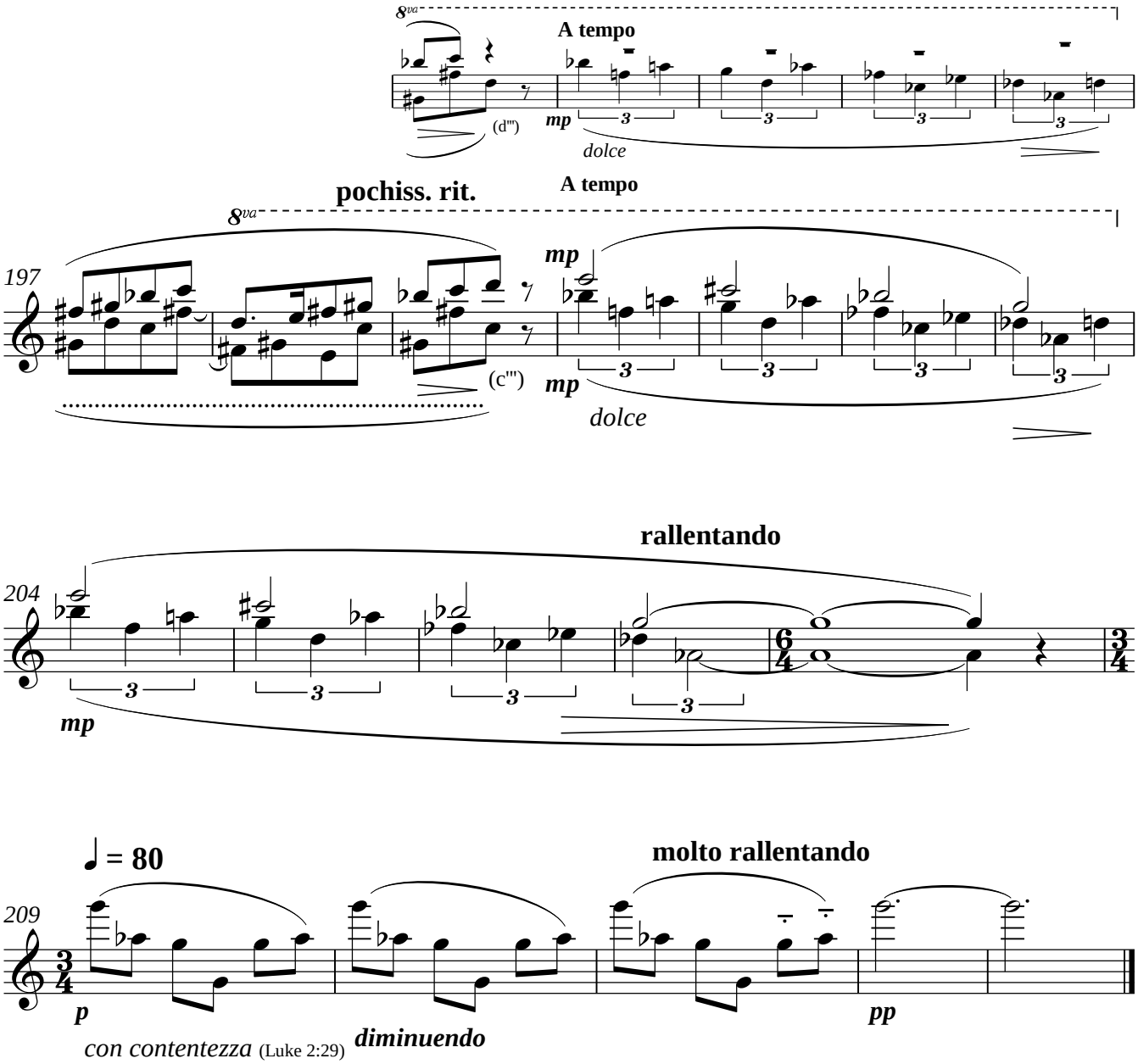

146
scherzando
mp
mf
V
3
ff
VI (or XI *)
3
con esultanza
II (or IX *)
3
3
3


153
scherzando
mp
IV descending
f
p gioioso
IV
mp
mf con dignita
IV ascending
mf con dignita


160
I
IV
f
mf
mp
mf
crescendo
mf


The Coda now introduces past material
allarg.
167
f
deciso
I
crescendo
con rubusto


A tempo
Tremolando
Start with the l.h.
173
fff
ff
senza rall.
L'istesso tempo (♩ = 96)
182
mf
mp
nonchalantly
p
"velvety"
190
"velvety" ...



January 2004

Sections of the work can be heard as metaphors for parts of the Nunc Dimittis (Luke 2:29-32).
Marianne von Einsiedel (Dresden) said that bars one to 29 made her think of Isaiah 9:2 -
"The people that walked in darkness have seen a great light."