

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.

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5. Summer: the Rose Garden

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$\text{♩} = 44$ Duration ca. 4' 45"

ritardando

1 (see bottom of page)

2 (see bottom of page)

.....think of a warm summer afternoon and the olfactory pleasure of a rose garden

poco accel. rall.

3 (see bottom of page)

piu mosso

A tempo

3 (see bottom of page)

p "veiled"

- 1** If playing the Pedal ossia, omit the l.h. minim Bb
- 2** In bar 2, if the low Ab is unavailable, play the ossia version of this bar only
- 3** On four-octave instruments, omit the pedal part from bar 6 to bar 11

poco accel. rall.

12

mf

A tempo

Slowly

f

A tempo

15

p

p

Franz Schubert's melody, composed on 19th August, 1815
(original key, G major), for Johann Wolfgang von Goethe's "Heidenroslein":

18

Segue

$\text{♩} = 44$

pp *introspeetivo e spianato*
distanteas if dreaming

24

(*spianato*)

28

pochiss. rit.

A tempo **rallentando**

33 *p*

34 *p*

♩ = 40 **rallentando**

36 *p*

37 *p*

♩ = 44 **poco accel. rall.**

38 *p*

39 *mf*

40 *mf*

A tempo

8^{va}
(both treble parts)

Musical score for measures 42-44. The piece is in 2/4 time. Measure 42 starts with a treble clef and a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp* and *loco*. A dashed line above the staff indicates an octave transposition for both treble parts.

Musical score for measures 45-47. The piece is in 2/4 time. Measure 45 starts with a treble clef and a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *dim.*, and *p*. The tempo marking *ritardando* is present. The time signature changes to 3/4 in measure 46 and back to 2/4 in measure 47.

Musical score for measures 48-52. The piece is in 2/4 time. Measure 48 starts with a treble clef and a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*, *p*, and *p "veiled"*. The tempo marking *A tempo* is present. A triplet of eighth notes is marked in measure 49. A footnote ⁴ (see bottom of page) is present. The time signature changes to 3/4 in measure 50 and back to 2/4 in measure 52.

Musical score for measures 53-55. The piece is in 2/4 time. Measure 53 starts with a treble clef and a key signature of two flats. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mp*. The tempo marking *pochiss. rit.* is present. The time signature changes to 2/4 in measure 55.

4 If the low Ab is unavailable, play the ossia version of bars 48 to 50

Toccatina on Schubert's "Heidenroslein" melody:

♩ = 52

58

mf

Measures 58-61: Treble clef, 2/4 time. The right hand features a melody of eighth notes with various accidentals (sharps, naturals, flats). The left hand provides a bass line with chords and single notes. A dynamic marking of *mf* is present.

62

mp

Measures 62-65: Treble clef, 2/4 time. The right hand continues the melody with eighth notes. The left hand has a bass line with chords. A dynamic marking of *mp* is present.

66

mp *mf*

Measures 66-70: Treble clef, 2/4 time. The right hand features a melody with eighth notes and some sixteenth notes. The left hand has a bass line with chords. Dynamic markings of *mp* and *mf* are present.

71

poco delib.

Measures 71-74: Treble clef, 2/4 time. The right hand features a melody with eighth notes and some sixteenth notes. The left hand has a bass line with chords. A dynamic marking of *poco delib.* is present.

poco allargando**A tempo**

75

(A tempo)

f

rall.**A tempo**

79

mf

senza rallentando all' fine

83

mf all' fine

88

legato

con ottimismo

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