

# An Arctic Tale

*for grand carillon*

Anthony Skilbeck

**The chromatic range required is from the bass clef second space c (c# & d# are not required) to c'''' (when middle c is c'), the highest note for the pedals being f'.**

**Careful alterations to the score could be made to enable the piece to be played on carillons not having this complete range.**

**Programme note**

*An Arctic Tale* is derived from my work for chamber ensemble of August 1999, *Of a Quondam Rara Avis*. An organ transcription (*Legend*) of the final section of this work was also made.

*Of a Quondam rara Avis* was inspired by Sheenagh Pugh's poem *Envyng Owen Beattie*, which tells of Beattie's team discovering where members of Sir John Franklin's Arctic expedition had been buried.

In the harsh yet beautiful setting of the Arctic landscape, Pugh's poem leads the reader to reflect on various opposites and paradoxes, and movingly relates how Beattie's team melted the ice around one of the bodies to reveal that of John Torrington, a twenty-year-old ship's stoker who had died of malnourishment and tuberculosis.

I hope that *An Arctic Tale* succeeds in engendering at least some of the thoughts and feelings likely to have been experienced by the people who witnessed this.

Anthony Skilbeck

*An Arctic Tale* was composed in January 2000. The World Premiere was given by Jeffrey Bossin on the Tiergarten carillon in Berlin on September 17th of that year.

# AN ARCTIC TALE

AN ARCTIC TALE  
for carillon

ANTHONY SKILBECK  
Anthony Skilbeck

2000  
January, 2000

Also suitable for mean-tone temperament.

*Recitativo*  $\text{♩} = c. 76$  Duration: c. 8'

The first system of the musical score consists of two staves, treble and bass clef, in 2/4 time. The treble staff begins with a *mf* dynamic and a crescendo hairpin. The music features a series of eighth notes with various accidentals (flats and sharps). A fermata is placed over the first measure. The system concludes with a *f* dynamic and a *mp* dynamic, with a hairpin indicating a decrease in volume. The bass staff is mostly empty, with a few notes in the final measure.

The second system continues the piece with two staves in 3/4 time. The treble staff starts with a *mp* dynamic and features a series of notes with letter labels (B, A, C, H) above them. A large slur covers the first six measures. The system then transitions to a *f* dynamic and ends with a *mf* dynamic. The bass staff has a few notes in the final measure.

$\text{♩} = 88$ , or faster if possible - up to  $\text{♩} = 112$

The third system features two staves in 2/4 time. The treble staff begins with a *f* *furioso* dynamic and contains a rapid sixteenth-note passage. The bass staff starts with a *mf* dynamic and has a few notes. The system ends with a *f* dynamic and a *mf* dynamic.

The fourth system consists of two staves in 2/4 time. The treble staff starts with a *mf* dynamic and features a series of notes with a slur. The system then transitions to a *f* dynamic and ends with a *mf* dynamic and the instruction *con arroganza*. The bass staff has a few notes in the final measure.

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*mf*

First system of musical notation. The treble clef staff begins with a *ff* dynamic marking and a slur over a series of notes. The bass clef staff has a *mf* dynamic marking. The system concludes with a *f furioso* dynamic marking and the instruction *con arroganza*.

Second system of musical notation. The treble clef staff features a slur over notes starting at measure 25 and includes a *declanando* instruction. The bass clef staff continues with a melodic line.

Third system of musical notation. The treble clef staff has a *f con arroganza* dynamic marking and includes triplet markings. The bass clef staff has a *con fuoco* dynamic marking. Measure numbers 30 and 35 are indicated.

Fourth system of musical notation. The treble clef staff starts with a *ff* dynamic marking and includes a *f agitato* instruction. The bass clef staff has a dynamic marking that transitions from *f* to *mf*. Measure numbers 40 and 45 are indicated.

Shilbaer: An Arctic Tale

2nd time to Coda

Between bars 48 and 68, melody notes (to be marked) are lozenge-shaped.

*rilevo*  
 ff *declamando*  
 mp *penstoso*  
 mp  
 p  
 p  
 ♩ = 84  
 Bw 48

50  
 sempre p

55  
 pochissimo rit.  
 A tempo (♩ = 84)  
 mf *calore*  
 p *distante*  
 mp  
 p

poco a poco animato  
 60  
 f *deciso*  
 mp  
 p  
 mf  
 mf

Stillwell: An Arctic Tale

♩ = 88

*f animato*

*mf*

*ff*

*allarg.*

*f*

♩ = 88(+)

*ff furiosa*

*declanando*

*pphissimo rit.*

*pp delicato*

65

70

*ff*

*A tempo* (♩ = 88(+))

*f con arroganza*

*con fuoco*

75

*agitata*

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