



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.

November 1994.
This revised version,
December 1996

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1 $\text{♩} = 52$ Duration 10'30"

mf

B A C H H C A B

5

8

11 *rubato* *a tempo*

14 *rubato*

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 staff contains a melodic line with a slur over measures 18-20. The bass clef staff contains a supporting bass line. A dynamic marking of *f* is present in the first measure.

Measures 21-23 of the Sinfonia. The music continues in 4/4 time. The treble clef staff features a melodic line with a slur over measures 21-23. The bass clef staff provides a steady accompaniment.

Measures 24-27 of the Sinfonia. The music continues in 4/4 time. The treble clef staff features a melodic line with a slur over measures 24-27. The bass clef staff provides a steady accompaniment.

Measures 28-30 of the Sinfonia. The music continues in 4/4 time. The treble clef staff features a melodic line with a slur over measures 28-30. The bass clef staff provides a steady accompaniment.

poco rall.

Measures 31-34 of the Sinfonia. The music continues in 4/4 time. The treble clef staff features a melodic line with a slur over measures 31-34. The bass clef staff provides a steady accompaniment. Dynamic markings of *p* and *mf* are present. The piece concludes with a change to 3/4 time and a dynamic marking of *mp*, with the instruction **a tempo**.

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

3

p

71

mp

77

mp

rall.

a tempo

83

mf

mf

3

87

p devoto

3

91

p

94

mp poco agitato

mf

f

96

f agitato e piu mosso

cresc.

allarg.

a tempo

rall.

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

$\text{♩} = 69$

H A C B

poco rall.

A - - - men.

tempo primo ♩ = 52

H C A B H C A

132

mf

B A C H B AC

136

cresc. *f*

138

mp *f* *mf* *f*

6 5 3

142

mp *f* *mp* *f*

6 5 3

146

senza rall.

p

148

B A C H