

Tidal Estuary

(Theme and eight variations)

for Grand Carillon

with an arrangement for four-octave Carillon
see page 8

Also suitable for instruments tuned in mean-tone temperament

Anthony Skilbeck

For Jeffrey Bossin, M.A. Carillonneur Berlin

Tidal Estuary

(Theme and eight variations)

for Grand Carillon

Also suitable for instruments tuned in mean-tone temperament

Adagio ♩ = 80 Duration ca. 5'

Theme: low tide - calm

Anthony Skilbeck

1

f 1st phrase

Both 1st & 2nd phrases together - 1st on the top

6

2nd phrase

11

Both phrases together - 2nd on the bottom

15

L'istesso tempo

19 Variation One

f Free counterpoint

f 1st phrase

23

Both phrases together - 1st on the top

27

2nd phrase

31

Both phrases together
- 2nd on the bottom

35

(2-bar extension)

Poco piu mosso (♩ = 84)

Variation Two *Rising tide - flowing*

1st phrase, commencing on G

Free counterpoint, with references to the 2nd phrase

39

f

New, free counterpoint

1st phrase

2nd phrase, commencing on E

45

Free counterpoint

50

Free counterpoint

2nd phrase

Variation Three

55 (1-bar extension) *f* Bars 39-55 repeated a tone higher

61

66

poco a poco accelerando until bar 145 (if possible)Variation Four *Fast tide - rushing*

71 *f* The treble clef notes from bars 19-38 a tritone higher, with a new rhythm

75

80

84

Variation Five

The pitches of bars 73-90 in retrograde motion, with the rhythm of those bars unaltered.

Musical notation for Variation Five, measures 91 and 98. Measure 91 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note F#4, followed by quarter notes G#4, A4, and B4. A dynamic marking of *f* is present. The piece then changes to a 3/4 time signature with a quarter note B4, followed by quarter notes A4, G#4, and F#4. It returns to 4/4 with a quarter note E4, followed by quarter notes D4, C4, and B3. The time signature changes to 3/4 with a quarter note B3, followed by quarter notes A3, G#3, and F#3. Finally, it changes to 5/4 with a half note E3, followed by quarter notes D3 and C3. Measure 98 continues with a treble clef, a key signature of one sharp, and a 5/4 time signature. It features a half note E3, followed by quarter notes D3, C3, and B3. The time signature changes to 3/4 with a quarter note B3, followed by quarter notes A3, G#3, and F#3. It returns to 4/4 with a quarter note E4, followed by quarter notes D4, C4, and B4. The time signature changes to 4/4 with a half note A4, followed by quarter notes G#4 and F#4.

Variation Six

The treble clef notes from bars 73-90 repeated, with the addition of a pedal counterpoint

Musical notation for Variation Six, measure 104. The notation is in grand staff (treble and bass clefs). The treble clef part repeats the melody from Variation Five. The bass clef part provides a pedal counterpoint, consisting of a single half note E3 sustained throughout the measure. The time signature changes from 4/4 to 3/4, then back to 4/4, and finally to 3/4.

Musical notation for Variation Six, measure 111. The notation is in grand staff. The treble clef part continues the melody. The bass clef part provides a pedal counterpoint, consisting of a half note E3. The time signature changes from 4/4 to 4/4 (with a half note), then to 3/4, 5/4, and finally 3/4.

Musical notation for Variation Six, measure 117. The notation is in grand staff. The treble clef part continues the melody. The bass clef part provides a pedal counterpoint, consisting of a half note E3. The time signature changes from 3/4 to 4/4, then to 4/4, and finally to 4/4.

Musical notation for Variation Six, measure 122. The notation is in grand staff. The treble clef part continues the melody. The bass clef part provides a pedal counterpoint, consisting of a half note E3. The time signature changes from 3/4 to 4/4, then to 4/4, and finally to 4/4.

Variation Seven

The treble clef notes from bars 127-108 repeated,
with the addition of a pedal counterpoint

127

133

139

molto rallentando

143

Largo ♩ = 80 (**Tempo primo**) *High tide - strong and massive*

Variation Eight Sim. until bar 159

148

ff

1st phrase

2nd phrase
(overlapping the 1st phrase)

1st phrase

153

2nd phrase

157

allargando

fff

1st phrase

April 2005

For Jeffrey Bossin, M.A. Carillonneur Berlin

Tidal Estuary

(Theme and six variations - variations 6 & 7 of the grand carillon version here omitted)

arranged by the composer for four-octave carillon

Also suitable for instruments tuned in mean-tone temperament

Anthony Skilbeck

Adagio $\text{♩} = 80$ Duration ca. 3' 20"

1 Theme: low tide - calm

Both 1st & 2nd phrases
together - 1st on the top

Both phrases together
- 2nd on the bottom

L'istesso tempo

Variation One

9

New, free counterpoint

19

f *b* *d*

1st phrase

23

Both phrases together
- 1st on the top

27

2nd phrase

30

Both phrases together
- 2nd on the bottom

33

Both phrases together
- 2nd on the bottom

Poco piu mosso (♩ = 84)

Variation Two *Rising tide - flowing*

1st phrase, commencing on G

37 (2-bar extension)

f New, free counterpoint

Rising tide

2nd phrase, commencing on E

43 1st phrase

Free counterpoint, with references to the 2nd phrase

Free counterpoint

8^{va} Both hands 8va

48 2nd phrase

Free counterpoint

8^{va} Both hands 8va

(8)

Variation Three

53 (1-bar extension)

f Bars 39-55 repeated a tone higher

(8)

58

8^{va} Both hands 8va

63

8^{va} Both hands 8va

poco a poco accelerando
to bar 109 (if possible)

(8)-----

Variation Four *Fast tide -rushing*

f The treble clef notes from bars 19-38 a tritone higher, with a new rhythm

8va-----

Variation Five

The pitches of bars 73-90 in retrograde motion, with the rhythm of those bars unaltered.

8va-----

f

rallentando

Largo $\text{♩} = 80$ (Tempo primo)Variation Six *High tide - strong and massive*Both hands 8^{va}
8va until bar 123 Sim. until bar 122

111

R.H. ff

1st phrase

2nd phrase in canon

1st phrase

(8)

116

2nd phrase

(8)

120

allargando

fff

April 2005