

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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for ³carillon

Also suitable for mean-tone temperament

3. Winter Bells

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

1 $\text{♩} = 72$ Duration ca. 7' 30" poco rit.

oscuro
mp
p
(mp)
(p)
mp

11 **A tempo** poco rit.

mp
p
(mp)
(p)
mp

21 **A tempo**

mp
sub ff *brillante e drammatico*
("brightly shimmering star"*)*
mf
mf

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

26

28

crescendo

f

mf

f

mf

33

mf

crescendo

38

ff

f *gioioso*

6/4

2/4

6/4

2/4

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

rit....accel.... $\text{♩} = 84$
(both times)

$\text{♩} = 84$

44

mf

p

calmato, semplice e dolce

Canon:

mp

.....think of hearing the bells of St. Peter and Paul Church at Nikolskoe (over the water, on the mainland)

51

mf

p

mp

58

mf

p

mp

65

p

1.

2.

mp

70 *mf* *p* *mf* *p* *mf* *p* *mf*

mf *mf*

78 *mf* *p* *mf* *p* *mf* *rit.*

mp *mp*

86 *mf* *p* *mf* *diminuendo* *poco rit.*

mp

95 *♩ = 60 (A tempo ♩ = ♩)* *8ve for instruments whose lowest note is c.*

1 Variation:

2 3

100 *p* *mp*

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 hypnotic effect) unless marked otherwise.

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

104

Musical score for measures 104-107. The piece is in G major (one sharp) and 3/8 time. Measure 104 starts with a treble clef and a bass clef. The right hand plays a series of eighth notes with slurs and accents. The left hand plays a single note with an accent. Measure 105 continues the eighth-note pattern in the right hand. Measure 106 features a dynamic marking of *f* (forte) and a slur over the right hand. Measure 107 ends with a double bar line.

108

Musical score for measures 108-110. The piece changes to 9/8 time. Measure 108 starts with a dynamic marking of *mp* (mezzo-piano) and a slur over the right hand. Measure 109 features a dynamic marking of *f* (forte) and a slur over the right hand. Measure 110 features a dynamic marking of *mf* (mezzo-forte) and a slur over the right hand.

111

Musical score for measures 111-114. Measure 111 features a dynamic marking of *mf* (mezzo-forte) and the instruction *calmato*. Measure 112 features a dynamic marking of *f* (forte) and the instruction *ritardando*. Measure 113 features a dynamic marking of *p* (piano). Measure 114 features a dynamic marking of *p* (piano) and the instruction *A tempo*.

115

Musical score for measures 115-119. Measure 115 features a dynamic marking of *p* (piano). Measure 116 features a dynamic marking of *f* (forte). Measure 117 features a dynamic marking of *f* (forte). Measure 118 features a dynamic marking of *f* (forte). Measure 119 features a dynamic marking of *f* (forte) and a first ending bracket.

120

Musical score for measures 120-123. Measure 120 features a dynamic marking of *ff* (fortissimo). Measure 121 features a dynamic marking of *ff* (fortissimo). Measure 122 features a dynamic marking of *ff* (fortissimo). Measure 123 features a dynamic marking of *ff* (fortissimo) and a second ending bracket.

125 *ff* *p* *mp* *f* *mp*

130 *ff* *f* *p* *f* *mf* $\text{♩} = 84 (\text{♩} = 168)$ *ad libitum*

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.

134 *f* *p* *f* *p* *f* *p* $\text{♩} = 96$ Mode II (or IX *)

crescendo *delib.* 5 *p (normal effect) gioioso*

mp

139 *mp* *mf con dignita* *scherzando* *p gioioso* *f* VIII

VII (or XII *) *mf con dignita*

146 *scherzando*

mp *mf* *ff* *con esultanza*

VI (or XI*) *3*

II (or IX*) *3*

v *3*

153 *scherzando*

mp *f* *p* *gioioso* *mp*

mf con dignita *IV ascending*

mf con dignita *IV descending*

IV

160 *f* *mp* *mf* *crescendo*

mf *mf*

I *IV*

The Coda now introduces past material

allarg.

167 *f* *deciso* *crescendo*

con rubusto

I

.....A tempo

Tremolando
Start with the l.h.

173

fff *ff*

senza rall.

L'istesso tempo (♩ = 96)

182

mf *mp* *mf* *mp* *p*

nonchalantly

"velvety"

190

mf *mp* *p*

"velvety" ...

8^{va} A tempo
 (d^m) mp dolce

197 pochiss. rit. A tempo
 8^{va} mp dolce

204 rallentando
 mp

209 $\text{♩} = 80$ molto rallentando
 p con contentezza (Luke 2:29) diminuendo pp

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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."