

Die vier Temperamente

for organ solo

or organ with another keyboard instrument

(perhaps a second organ),

the part for which may be improvised -

possibly in jazz style

Anthony Skilbeck

The first performance, as an organ solo, was given in Brockwitz Kirche, near Meissen, by Marianne von Einsiedel in 2007.

In 2008, Frau von Einsiedel gave another performance with Almuth Schulz playing the improvised sections in jazz style.

This work was completed in February, 2007. At the present time, one other work in the composer's oeuvre deals with the four temperaments: the first movement of the String Quartet, composed in April, 1997.

The duration of the work, using the given metronome markings and the written-out concertanti only, is approximately 11 minutes. This does not include pauses between the movements.

In the ripieno sections, it is important that the organist should strive to find an appropriate tone colour for each theme, yet balanced in volume, one with the other.

Layout of the score

Page 4: **Ripieno I** (combination of sanguine, phlegmatic and choleric themes)
followed by **Concertante I** (Phlegmatic) on page 6 for improvisation, or page 7 for the written-out part - or do both.

Page 8: **Ripieno II** (combination of melancholic, sanguine and choleric themes)
followed by **Concertante II** (Choleric) on page 10 for improvisation, or page 11 for the written-out part - or do both.

Page 12: **Ripieno III** (combination of melancholic, phlegmatic and choleric themes)
followed by **Concertante III** (Sanguine) on page 13 for improvisation, or page 14 for the written-out part - or do both.
The written-out Concertante III is repeated on pages 16 and 17 as a fingered score.

Page 18: **Ripieno IV** (combination of melancholic, phlegmatic and choleric themes)
followed by **Concertante IV** (Melancholic) on page 20 for improvisation, or page 22 for the written-out part - or do both.
As can be seen on pages 3 and 22, two metronome markings are given for this theme. The first is for realizations using long note values and the second for those using short note values.

Page 24: **Final section** This is a march-like dialogue between the players in which melancholic theme is metamorphosed into one of resolution and the phlegmatic theme into one of energetic resolution.
If the work is played as an organ solo, make a cut to page 28 where there is suitable version of the Final Section.

Improvisation pages (6, 10, 13 and 20)

The appropriate theme for each concertante is given using original pitches. These will be suitable for the transition between one ripieno and the next, (and between Concertante IV and the Final Section) but the improvisator may also want to make reference to the written-out versions of each concertante.

Approximate durations of the alternative written-out versions of each concertante are given, as it might be considered best for the improvisations to have a corresponding length.

There are blank staves on which the improvisator may make notes if desired.

It may be advantageous for the performers to agree on a cue to end each improvisation (e.g., a trill).

Die vier Temperamente

Themes

♩ = 86

Anthony Skilbeck

Sanguine theme (with l.h. in Ripieno II and in the second half of Concertante III. In Concertante III, the time signature is 2/4)

1

6

10

♩ = 100

Phlegmatic theme (with pedals in Ripieno II and as a canon at the 12th in Concertante I)

1

9

$\text{♩} = 86$

Choleric theme (in the treble clef in Ripieno II and Concertante II, where it appears also as a canon at the 5th. In Concertante II the time signature is 2/4).

1

4

Melancholic theme (with the r.h. in Ripieno II and in Concertante IV).

$\text{♩} = 84$ for realizations using long note values; $\text{♩} = 66$ for those using shorter note values. Compare page 22.

1

10

Die vier Temperamente

I Flute/s (also to act as **III** - reed)
II Principal
III reed ("aggressive")
Ped. !6' & 8'

Anthony Skilbeck

Ripieno I

♩ = 86 Duration ca. 50"

Sanguine

In all of the Ripieni, notes in brackets may be omitted to facilitate stop changes.

1

I *f*

II m.s. Phlegmatic

III or changed **I** *f* Choleric

f Melancholic

6

I as at bar 1. *f*

II m.s.

III or changed **I**

11 **I** as at bar 1

II m.s.

III
or changed I

15 **I** as at bar 1

II m.s.

rit.

C

Concertante I

♩ = 100 Duration ca. 1'20".

If played on an organ, two manuals with different tonal colours may be used. Adhere to the dynamic markings.

19

Musical score for measures 19-27. The piece is in 4/4 time and B-flat major. Measure 19 starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. A canon at the 12th interval is indicated.

Canon at the 12th *f*

28

Musical score for measures 28-36. The right hand continues the melodic line, and the left hand provides a bass line. A mezzo-forte (mf) dynamic marking appears in measure 35, and a forte (f) dynamic marking appears at the end of measure 36.

37

Musical score for measures 37-44. The right hand features a complex texture with chords and triplets. A triplet of eighth notes is marked with a '-3' in measure 44. The left hand continues the bass line.

45

Musical score for measures 45-52. The right hand features chords with fingering numbers 5, 2, 3, and 5. A ritardando (rit.) marking is present in measure 50. The left hand continues the bass line.

Ripieno II

♩ = 86 Duration ca. 50"

52

Melancholic

f

Sanguine

f

I as at bar 1

III or changed I

f Choleric

Phlegmatic *f*

57

f

f

I as at bar 1

III or changed I

62

I as at bar 1

III or changed I

66

I as at bar 1

rit.

G

Concertante II

CHOLERIC. Play the written-out part (on page eleven) or take the theme for improvisation - or do both.
The duration of the written-out part is about 50"

1 $\text{♩} = 86$

f

4

7

14

21

Ripieno III

♩ = 86 Duration ca. 50"

101

Phlegmatic

mf

Chorale-like

mf Melancholic

f Choleric ("aggressive" reed)

108

114

rit.

Concertante III

SANGUINE. Play the written-out part on pages 14 and 15 (16/17) or take the theme for improvisation - or do both.
The duration of the written-out part is about 1'10"

♩ = 86

1 *f*

6

10

14

17

20

148 *cantabile*

155 *This phrase cantabile*

163 *senza rall.*

148 *cantabile*

155 *This phrase cantabile*

163 *senza rall.*

Ripieno IV

♩ = 86 Duration ca. 50"

170

Sanguine

I Sanguine

II m.s. Phlegmatic

III or changed I *f* Choleric

f Melancholic

D

113

I as

at bar 1

I as at bar 1

II m.s.

III or changed I

D

118

I as at bar 1

II m.s.

III or changed I

122

I as at bar 1

II m.s.

rit.

C

Concertante IV

MELANCHOLIC. Play the written-out part on page 22, or take the theme for improvisation - or do both.
The duration of the written-out part: ca. 1'45".

$\text{♩} = 84$ for realizations using long note values; $\text{♩} = 66$ for those using shorter note values. Compare page 22.

1

f

Measures 1-8 of the piece. The notation is in bass clef with a 4/4 time signature. It begins with a forte (*f*) dynamic. The melody consists of a series of notes: a dotted half note (G2), a quarter note (A2), a quarter note (B2), a quarter note (C3), a quarter note (D3), a quarter note (E3), a quarter note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G3), a quarter note (F3), a quarter note (E3), a quarter note (D3), a quarter note (C3), a quarter note (B2), a quarter note (A2), a quarter note (G2). The piece ends with a double bar line.

9

Measures 9-17. The notation is in bass clef. It begins with a quarter rest, followed by a dotted half note (G2), a quarter note (A2), a quarter note (B2), a quarter note (C3), a quarter note (D3), a quarter note (E3), a quarter note (F3), a quarter note (G3), a quarter note (A3), a quarter note (B3), a quarter note (C4), a quarter note (D4), a quarter note (E4), a quarter note (F4), a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), a quarter note (G3), a quarter note (F3), a quarter note (E3), a quarter note (D3), a quarter note (C3), a quarter note (B2), a quarter note (A2), a quarter note (G2). The piece ends with a double bar line.

18

Measures 18-20. The notation is in grand staff (treble and bass clefs). The staves are empty.

21

Measures 21-23. The notation is in grand staff (treble and bass clefs). The staves are empty.

24

Measures 24-26. The notation is in grand staff (treble and bass clefs). The staves are empty.

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Concertante IV

MELANCHOLIC.

♩ = 84 Duration ca. 1'45"

If played on an organ, two manuals with different tonal colours may be used. Adhere to the dynamic markings.

126

136

♩ = 66

mf (Organ - change of tone colour)

mp

143

* *espressivo*

3

-4

* Like the Italian vocal ornament (trillo) of the 17th & 18th centuries.

147

Musical score for measures 147-151. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with two triplet markings over measures 147 and 151. The left hand provides a harmonic accompaniment with chords and moving lines. A large slur encompasses the entire system.

152

espressivo

rit.

Musical score for measures 152-156. The right hand begins with a triplet in measure 152. The tempo marking *espressivo* is placed above the staff in measure 154, and *rit.* (ritardando) is placed above the staff in measure 156. The left hand continues with a bass line. A large slur encompasses the entire system.

175

Org. Other

180

Org. Other

(f) *senza rall.*

8ve if necessary ↑

186

Org. Other

**f*

* If two manuals with different tone colours can be used, the dynamic may be *mf*

192 **Other** **Org.** **Other**

Musical score for measures 192-197. The score is in two staves (treble and bass clef). It features a mix of "Other" and "Org." sections. Measures 192-193 are marked "Other" and contain chords. Measures 194-197 are marked "Org." and feature complex triplet patterns in both hands. Measure 198 is marked "Other" and contains chords.

198 **Org.** **Other**

Musical score for measures 198-203. The score is in two staves (treble and bass clef). Measures 198-202 are marked "Org." and feature complex triplet patterns in both hands. Measure 203 is marked "Other" and contains chords.

204 **Org.** *senza rall.*

Musical score for measures 204-209. The score is in two staves (treble and bass clef). Measures 204-209 are marked "Org." and feature complex triplet patterns in both hands. The piece concludes with a fermata on a whole note in the bass staff, marked "senza rall."

210

Org. Other Org. Other

215

Org. Other Org. Other Org. Bar 219 senza rall.

Organ pedals (with 16')

At bar 219, "Other" is to play: *senza rall.*

219

ff

senza rall.

Final section - version for organ solo

♩ = 112 Duration ca. 1'25"

* If these harmonies do not sound good with mixtures and mutations, do not use them.

Metamorphosis of the melancholic theme into one of resolution.

Metamorphosis of the phlegmatic theme into one of energetic resolution.

158

I { *f* *risoluto*

II { In the triplet sections, if two manuals

Pedals (with 16')

165

I {

II {

Pedals

170

I {

II {

Pedals

with different tone colours can be used, the dynamic may be *mf*.

175

180

senza rallentando

186

Pedals (with 16')

192

senza rall.

Pedal (with 16')