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 tranistion between one ripieno and the next, (and between Concertante IV and the Final Section) but the improvisor 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 improvisor may make notes if desired.

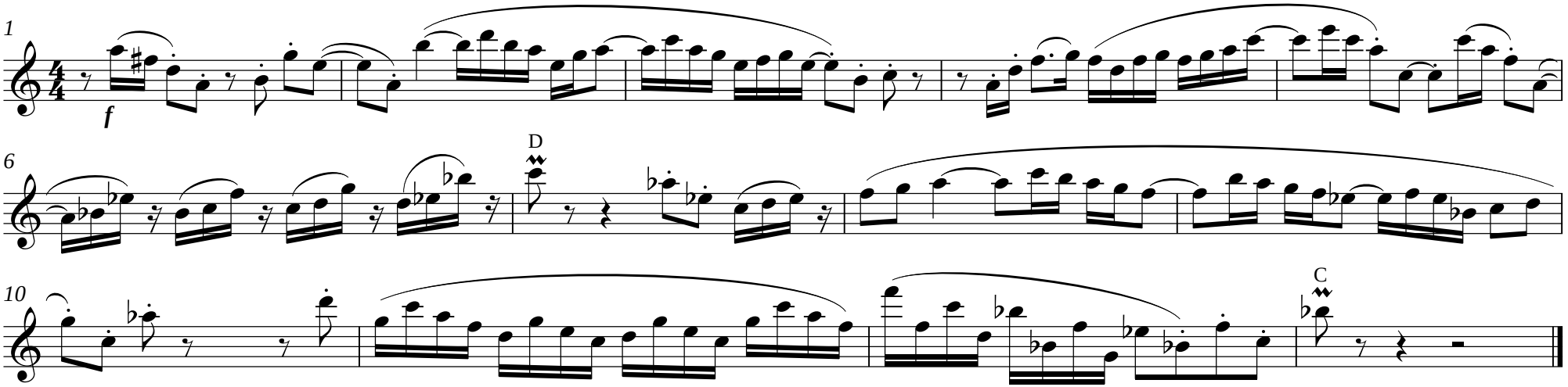
It may be advantageous for the performers to agree on a cue to end each improvisation (e.g., a trill).

Die vier Temperamente
Themes

Anthony Skilbeck

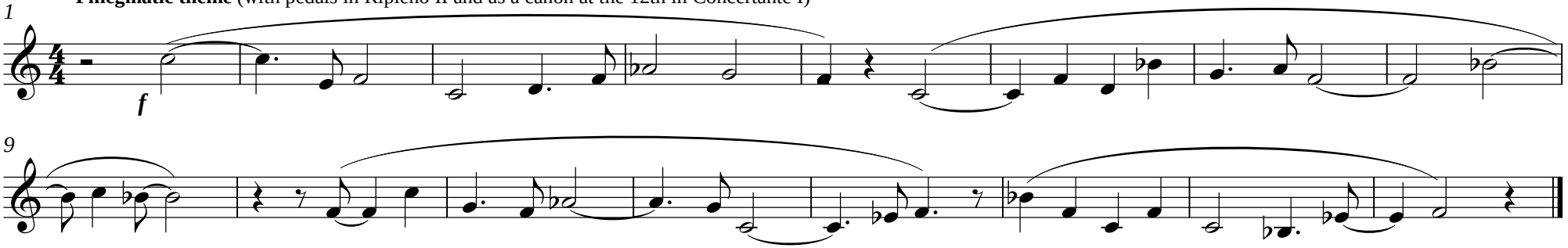
♩ = 86

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)



♩ = 100

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



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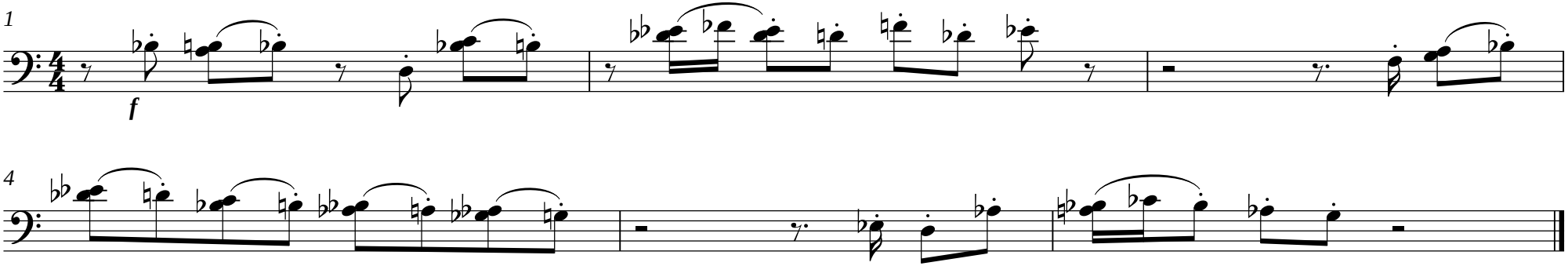
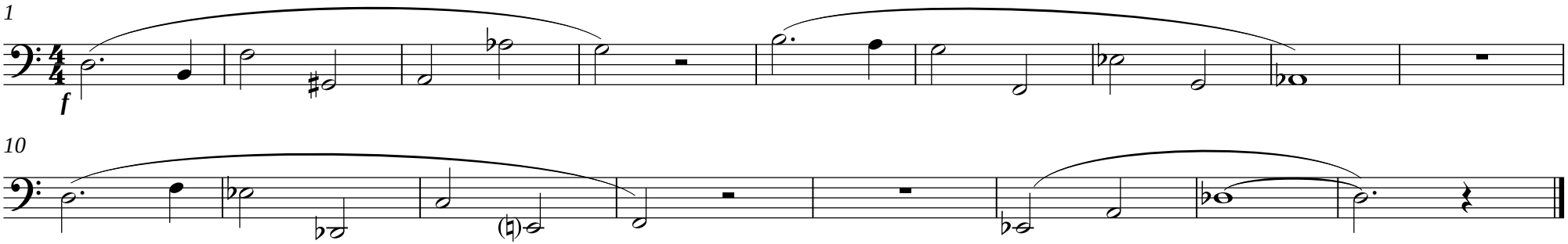
♩ = 86

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).



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

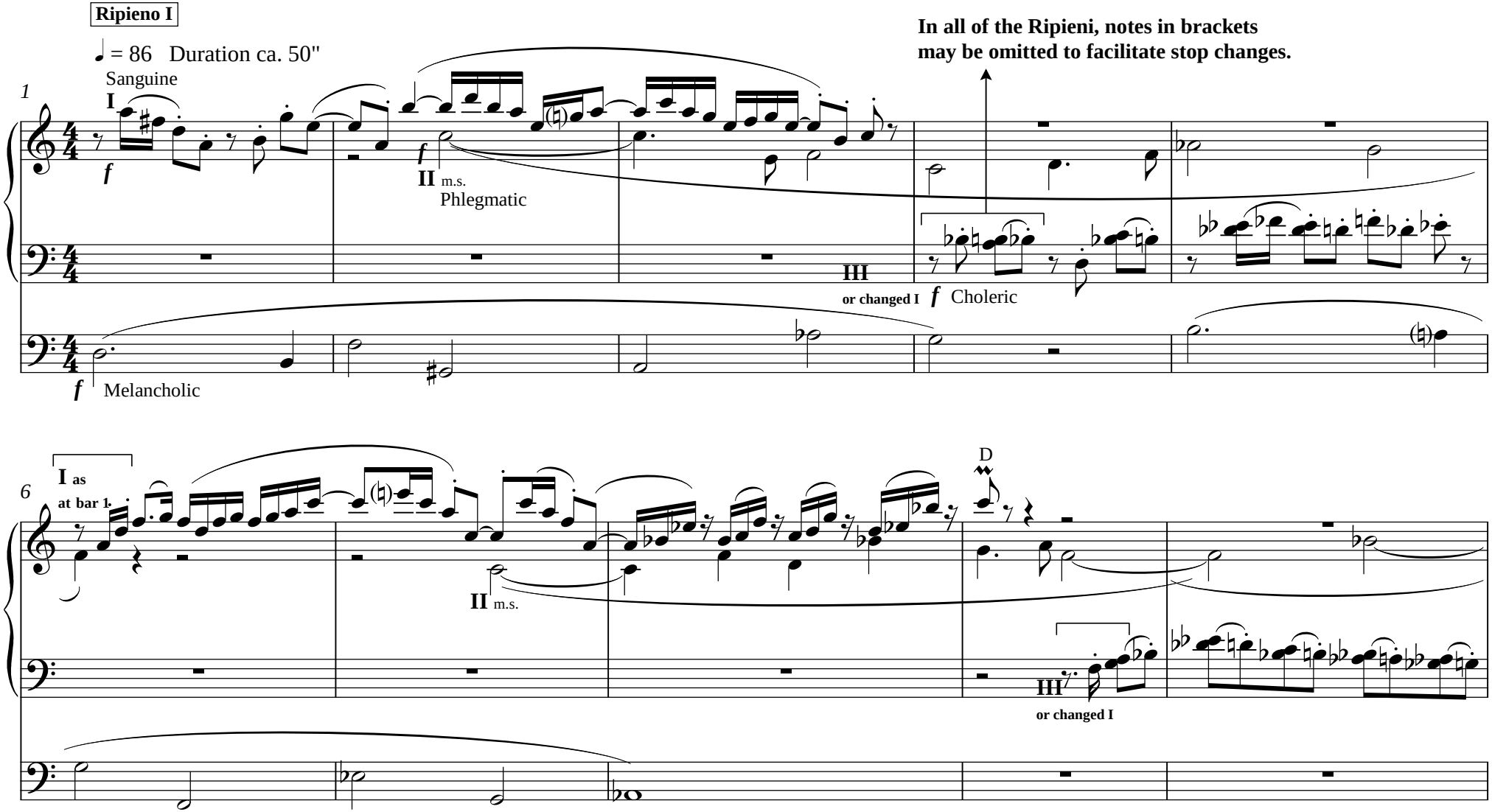
♩ = 84 for realizations using long note values; ♩ = 66 for those using shorter note values. Compare page 22.



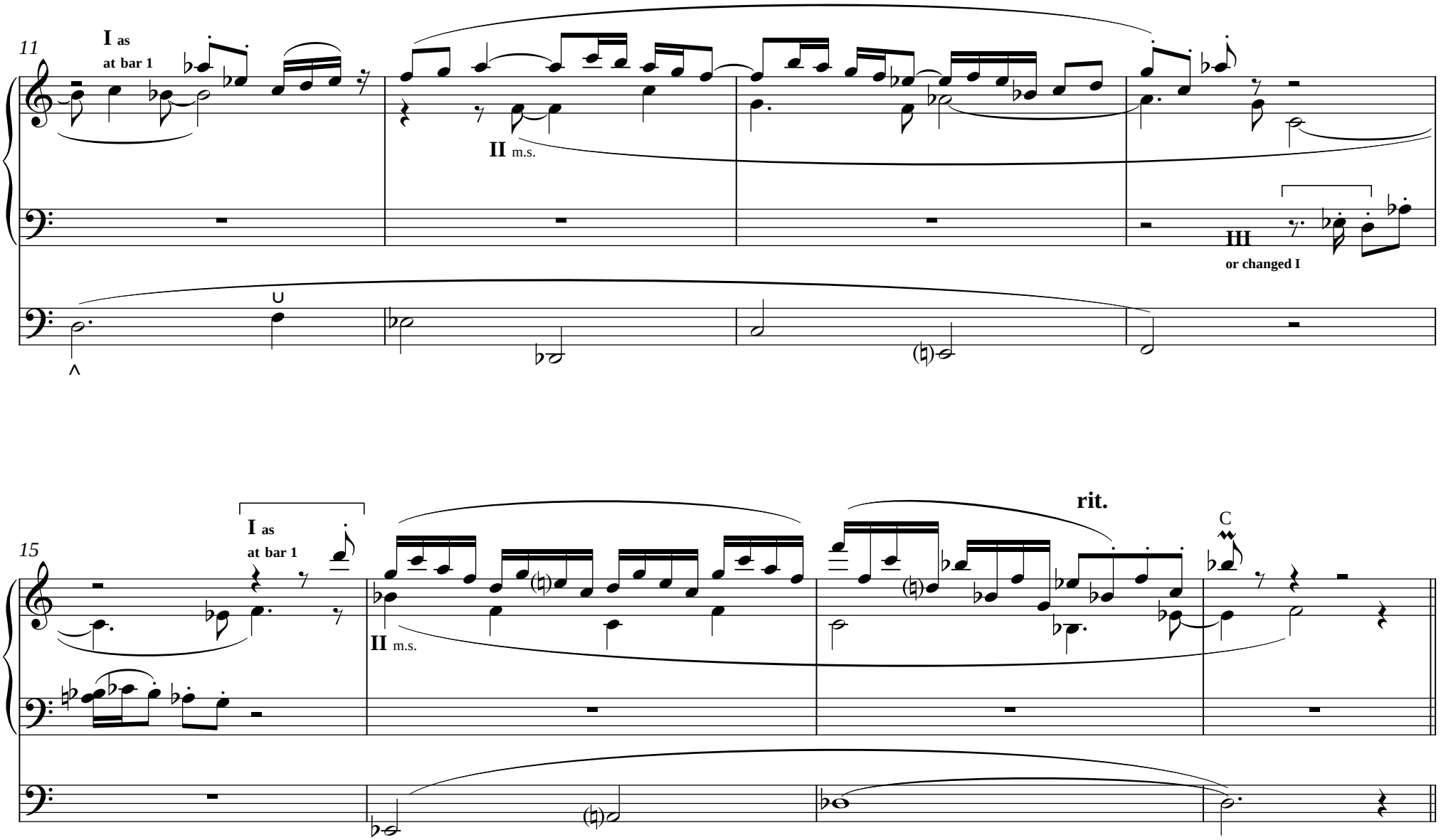
Die vier Temperamente

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

Anthony Skilbeck

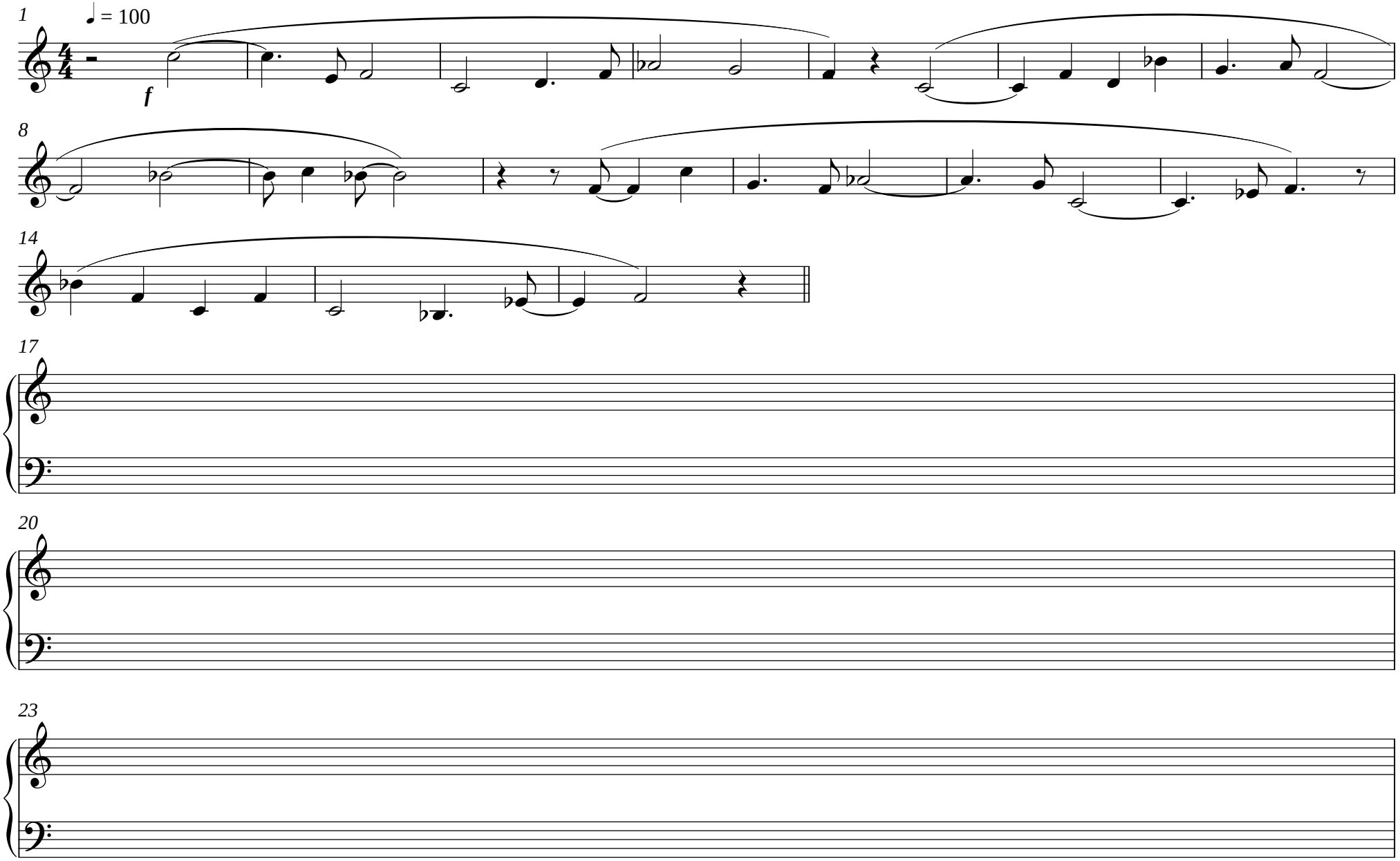


Copyright, Anthony Skilbeck, February 2007


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

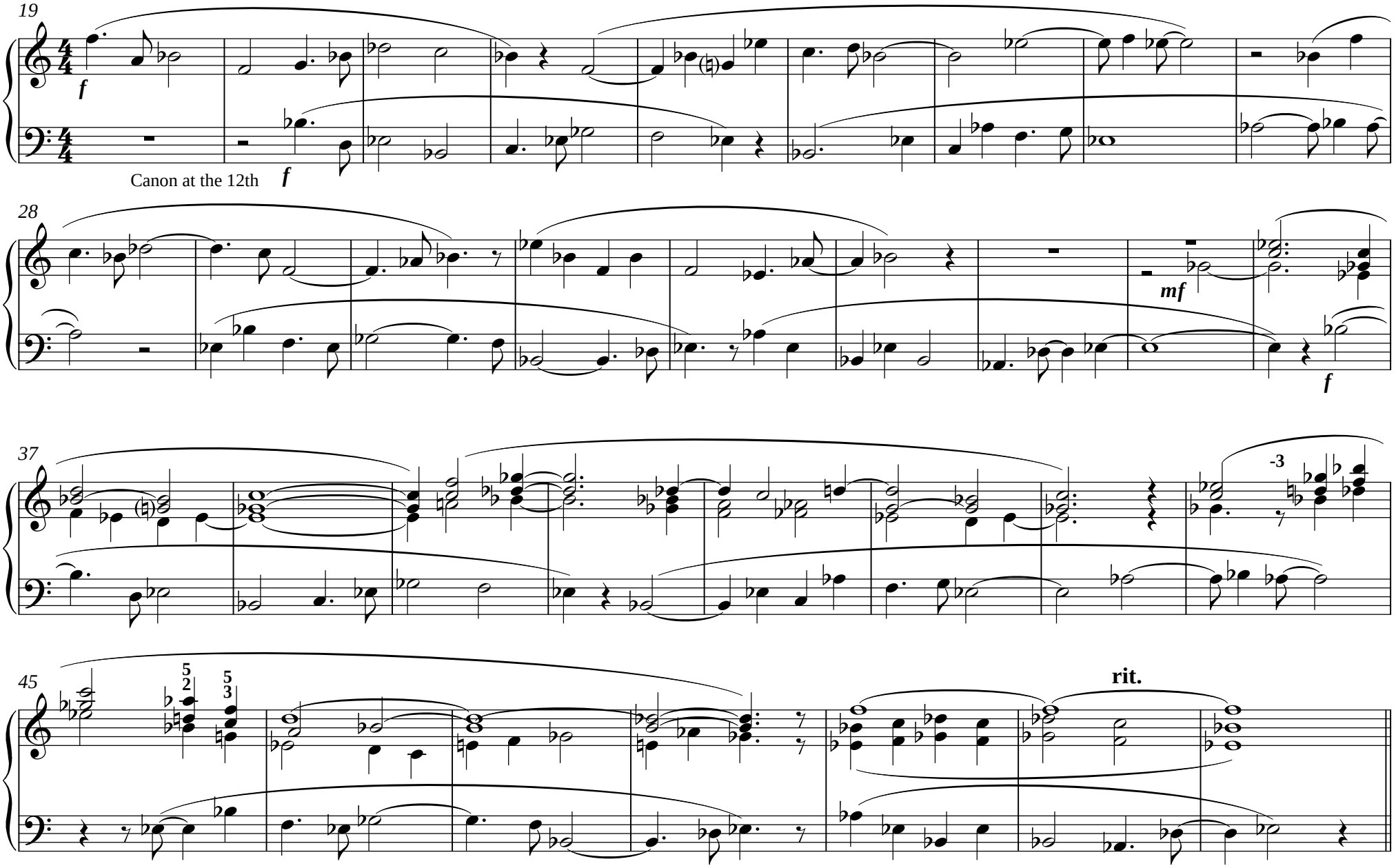
PHLEGMATIC. Play the written-out part (on page seven) or take the theme for improvisation - or do both.
The duration of the written-out part is about 1'20".



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.



Ripieno II

♩ = 86 Duration ca. 50"

52

Melancholic

f

Sanguine

f

I as **at bar 1**

III **or changed I**

f Choleric

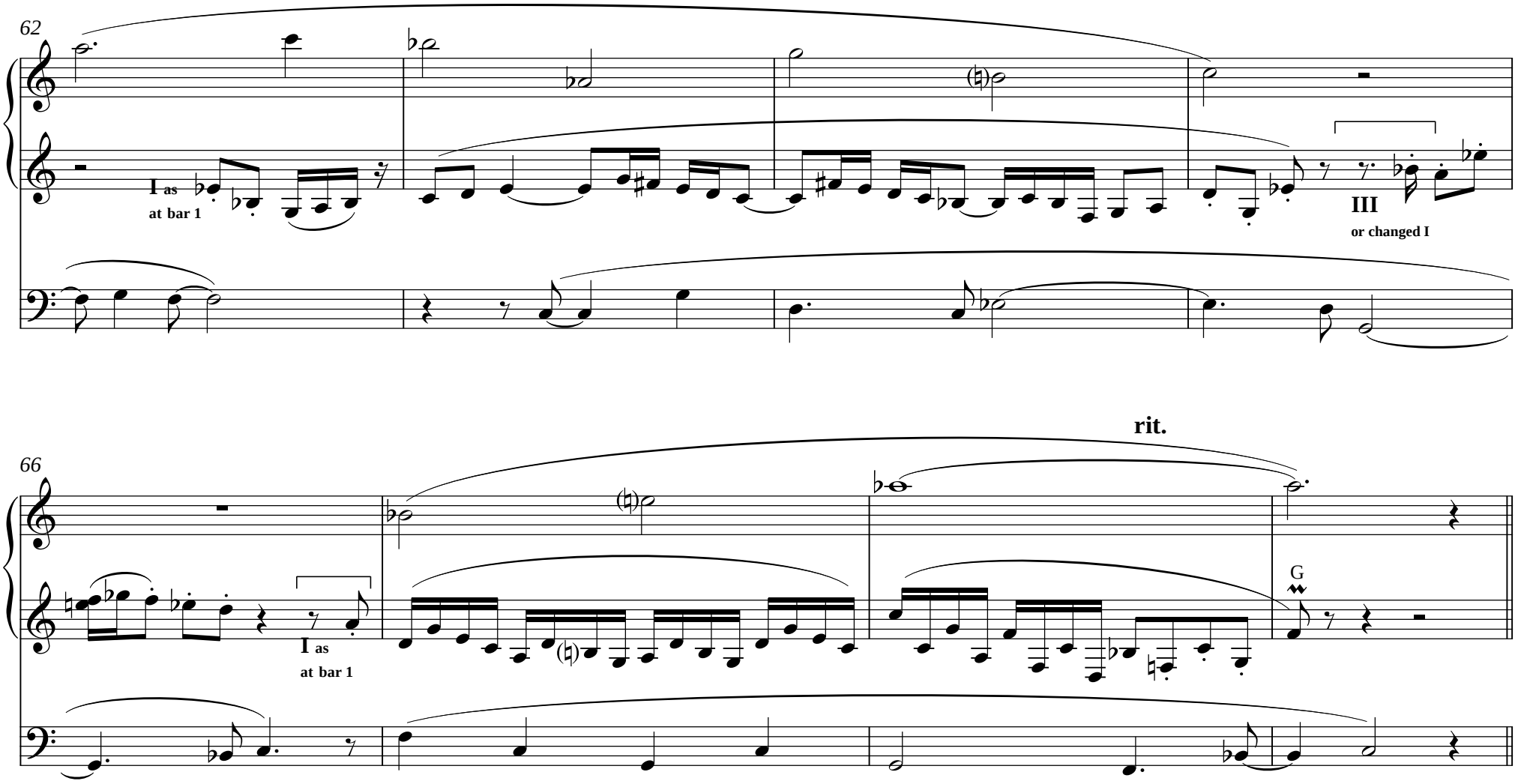
Phlegmatic *f*

57

I as **at bar 1**

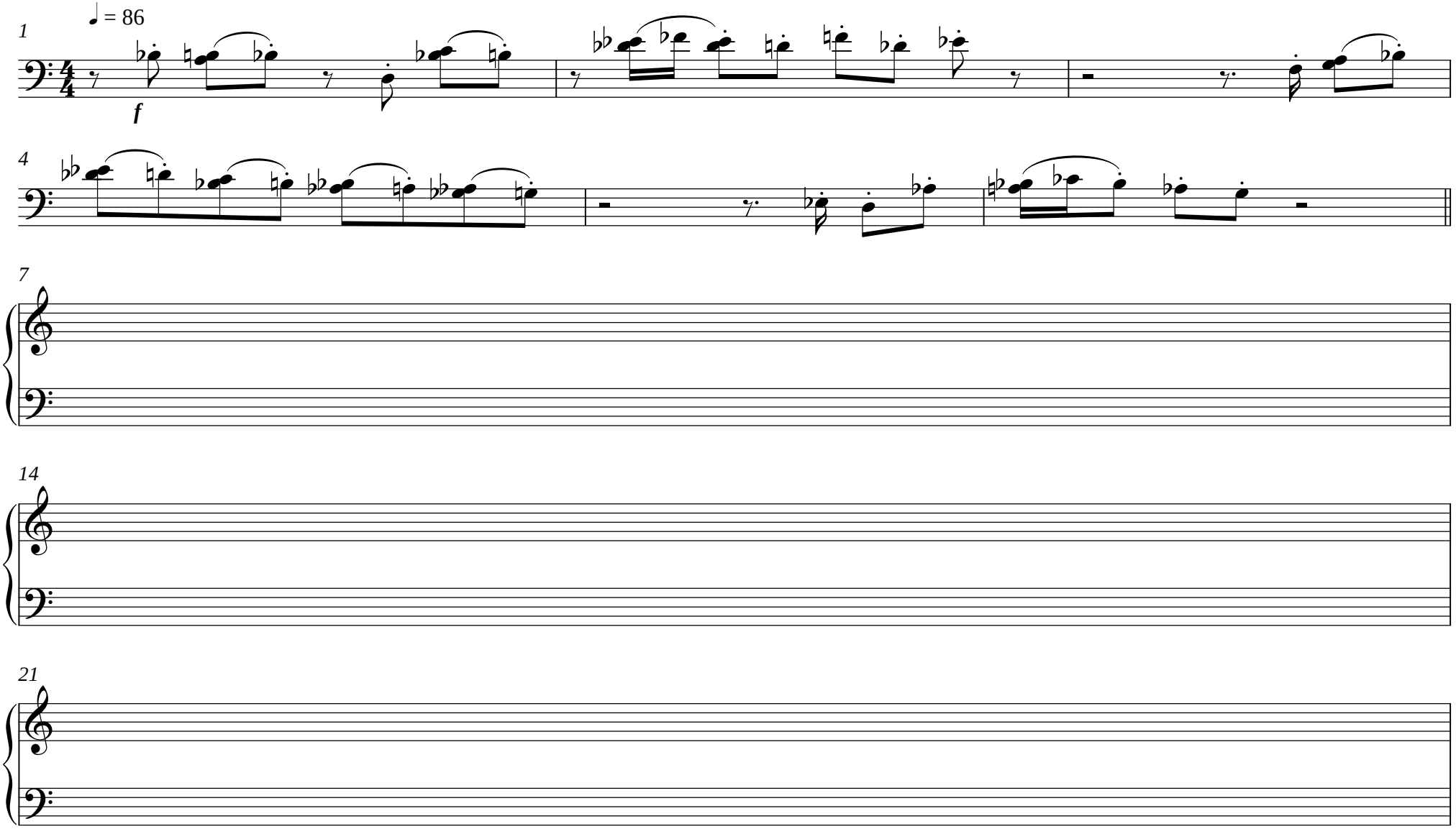
A

III **or changed I**


62
I as
at bar 1
III
or changed I
rit.
66
I as
at bar 1
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"



Concertante II

♩ = 86 Duration ca. 50"

70

ff *f*

Canon at the 5th *f*

78

86

ff *f*

m.s. m.s. m.s.

94

m.s. m.s. m.s. m.s. m.s. m.s. m.s.

senza rall.

ff

Ripieno III

♩ = 86 Duration ca. 50"

101

Phlegmatic

mf

Chorale-like

mf Melancholic

f Choleric ("aggressive" reed)

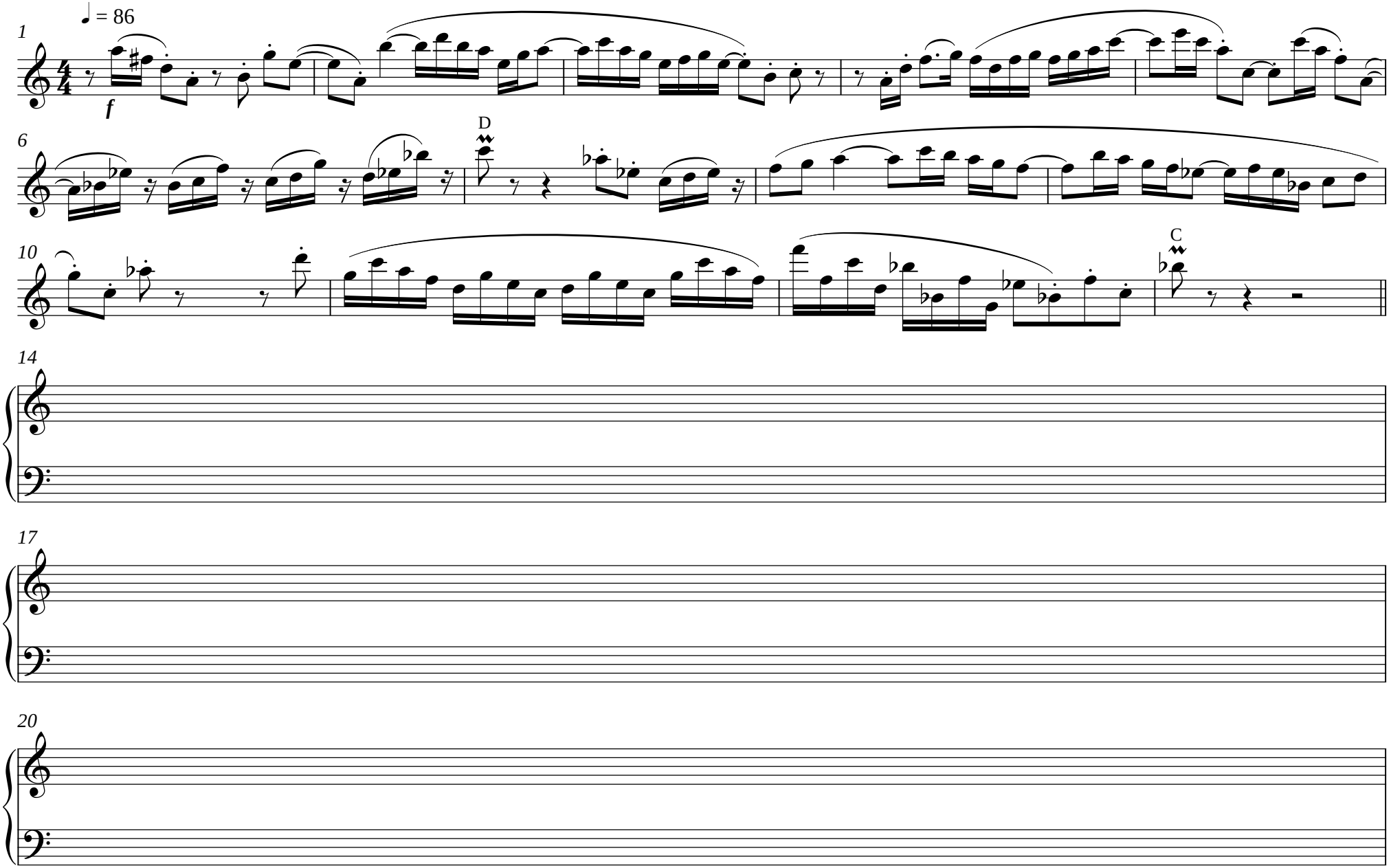
108

114

rit.

Concertante III

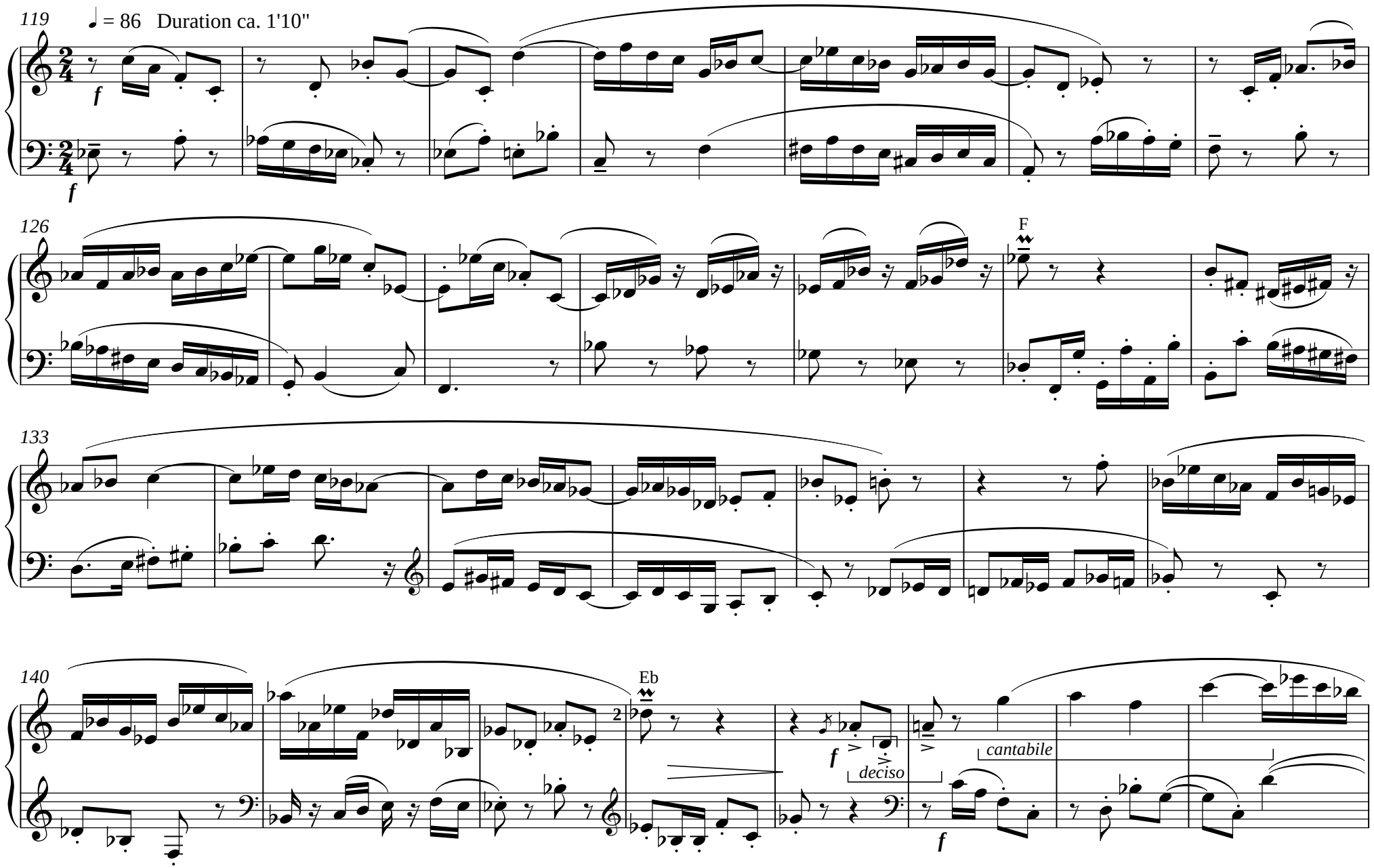
SANGUINE. Play the written-out part on pages 14 and 15 (16/17) or take the theme for improvisation - or do both.
The duration of the written-out part is about 1'10"

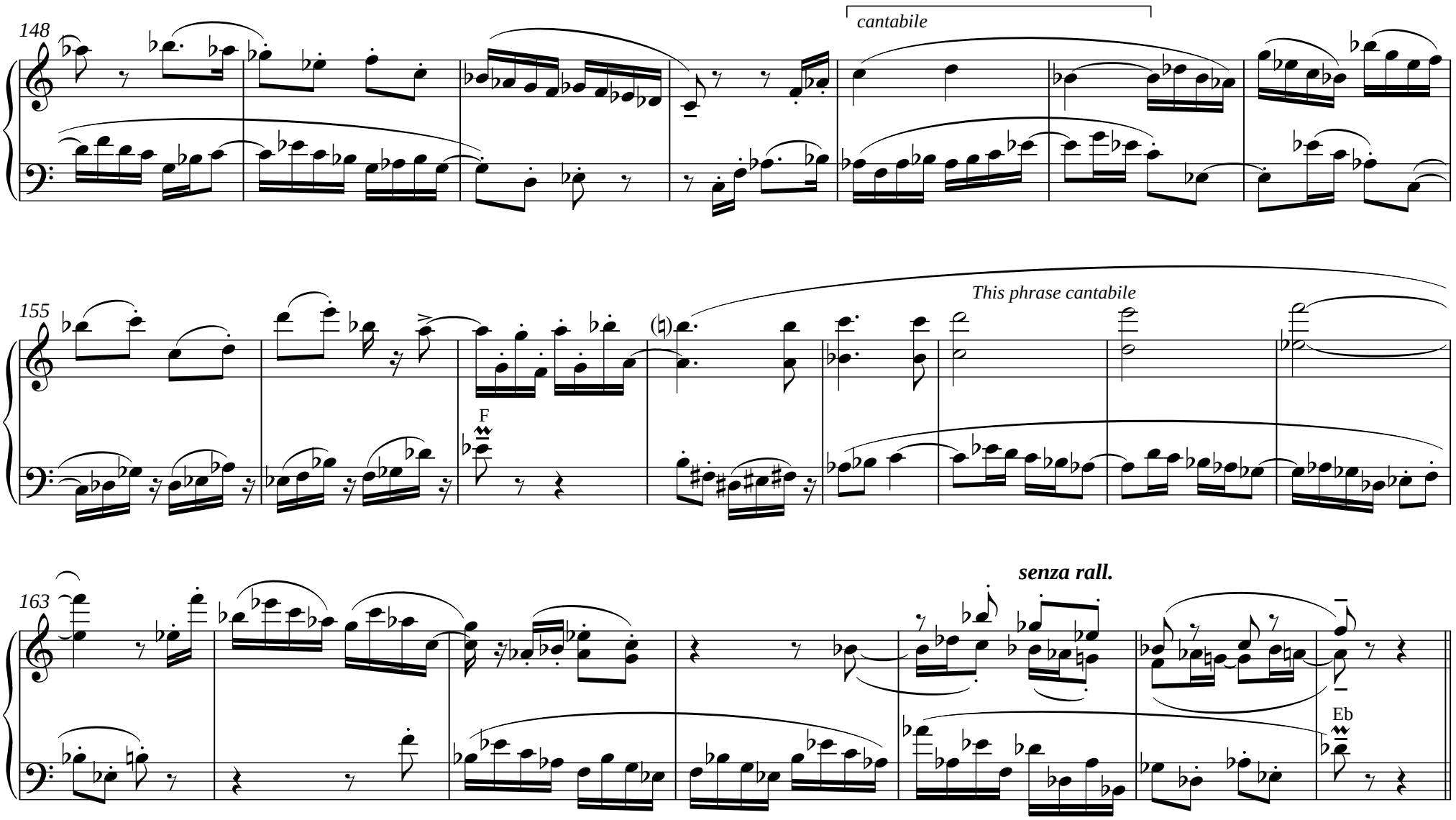


Concertante III

SANGUINE. *See pages 16 and 17 for score with fingering added.*

Accidental rule: an accidental applies to only the note against which it is written and only for the bar in which it is written.

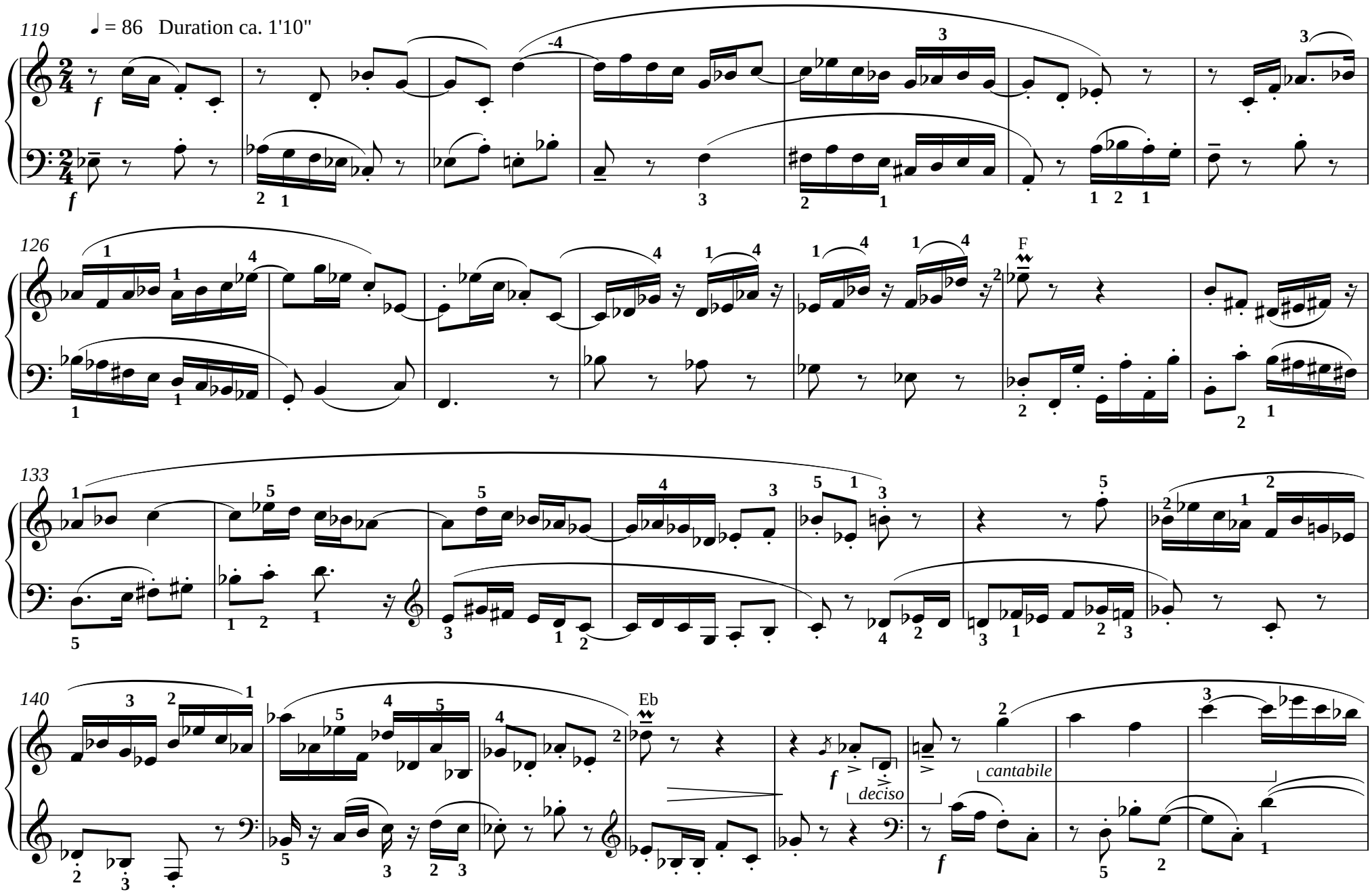


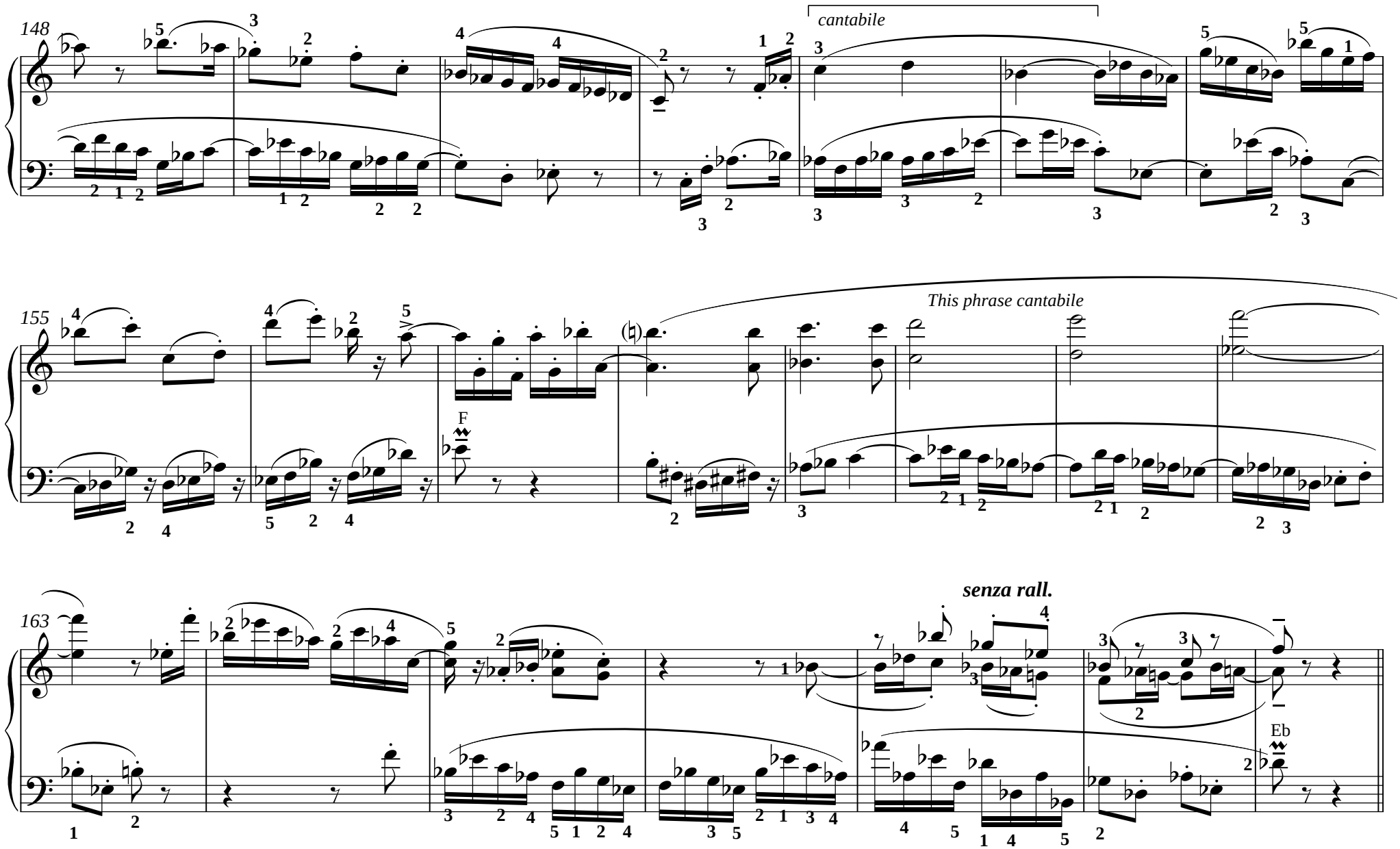

148
cantabile
155
This phrase cantabile
F
163
senza rall.
Eb

Concertante III

SANGUINE. *Fingered score*

Accidental rule: an accidental applies to only the note against which it is written and only for the bar in which it is written.

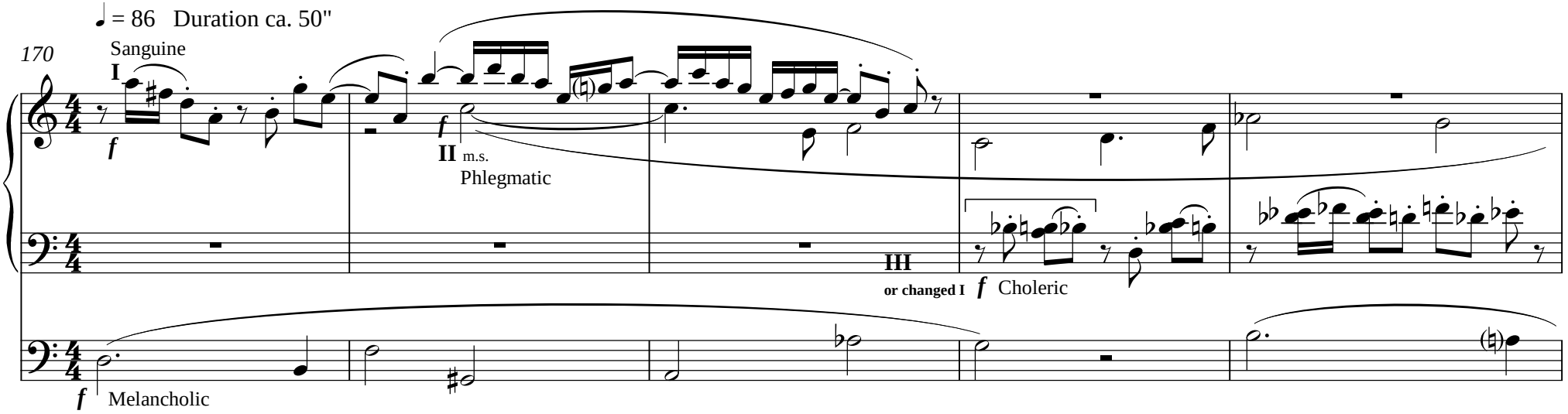



148
cantabile
155
This phrase cantabile
F
163
senza rall.
Eb

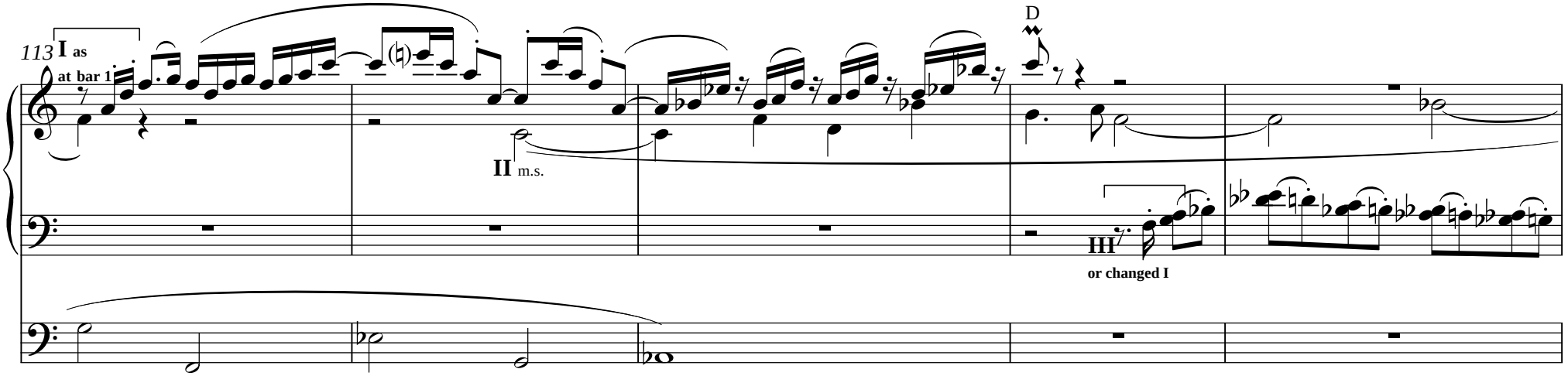
Ripieno IV

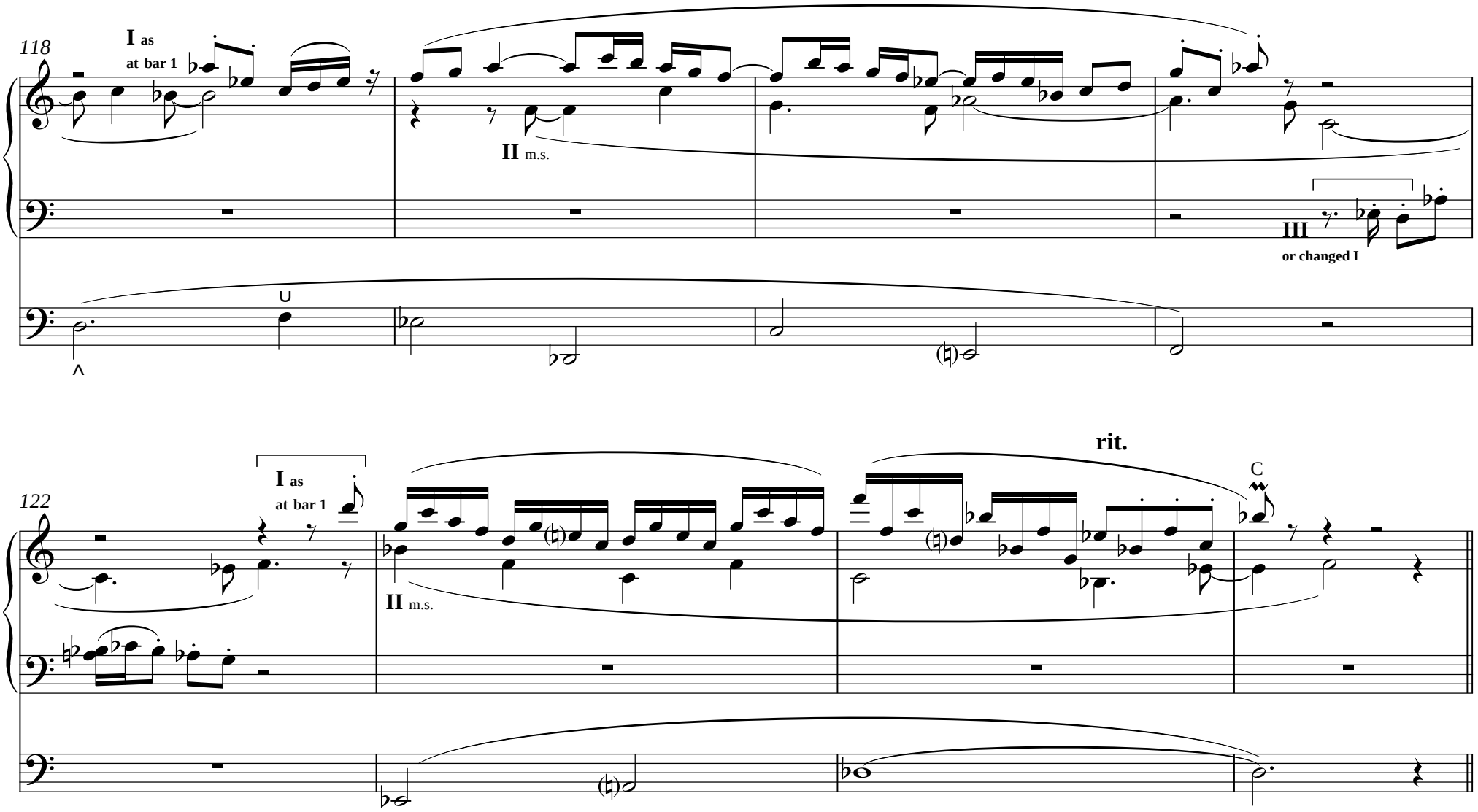
♩ = 86 Duration ca. 50"

170 Sanguine



113 **I as at bar 1**

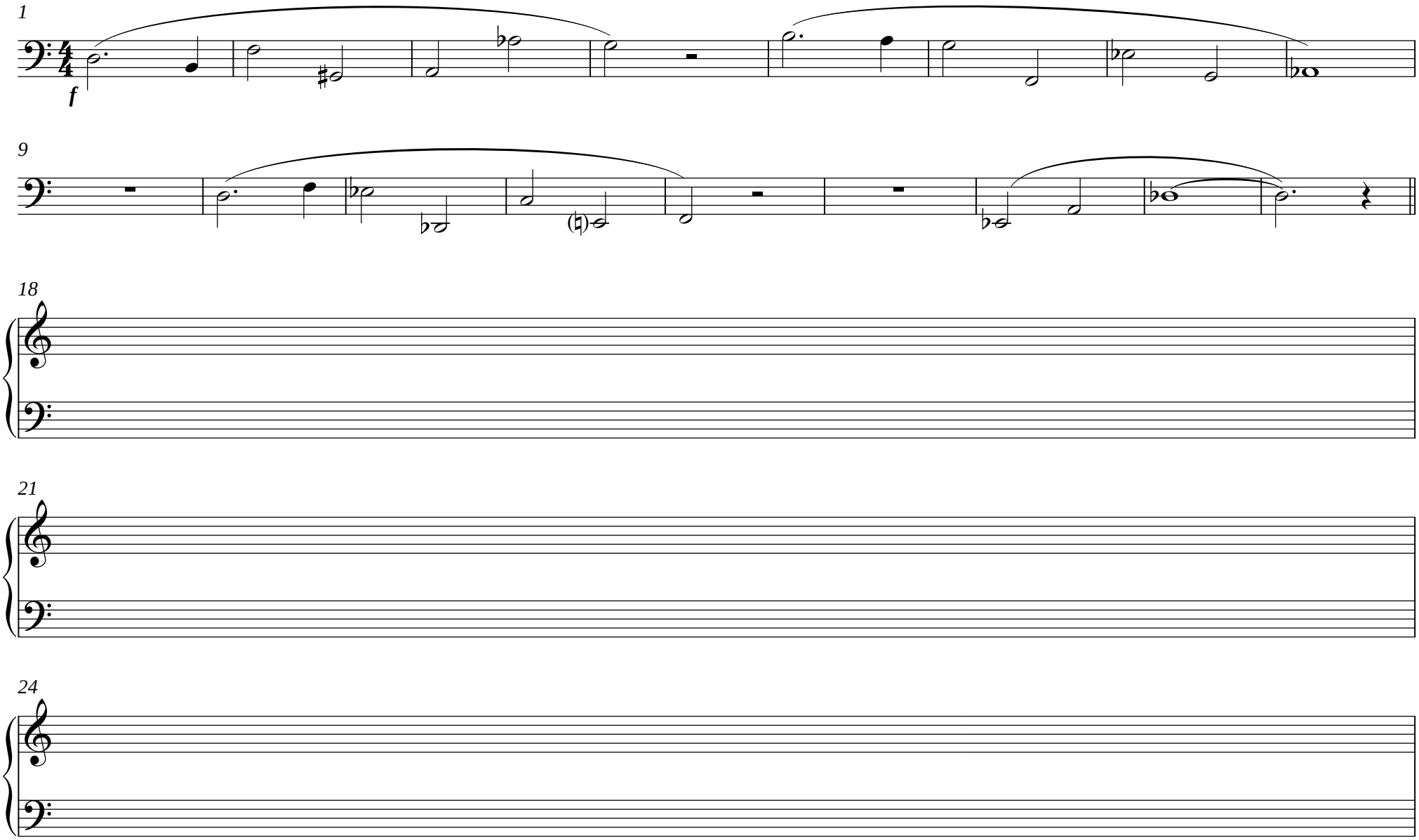



118
I as
at bar 1
II m.s.
III
or changed I
122
I as
at bar 1
II m.s.
rit.
C

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".

♩ = 84 for realizations using long note values; ♩ = 66 for those using shorter note values. Compare page 22.



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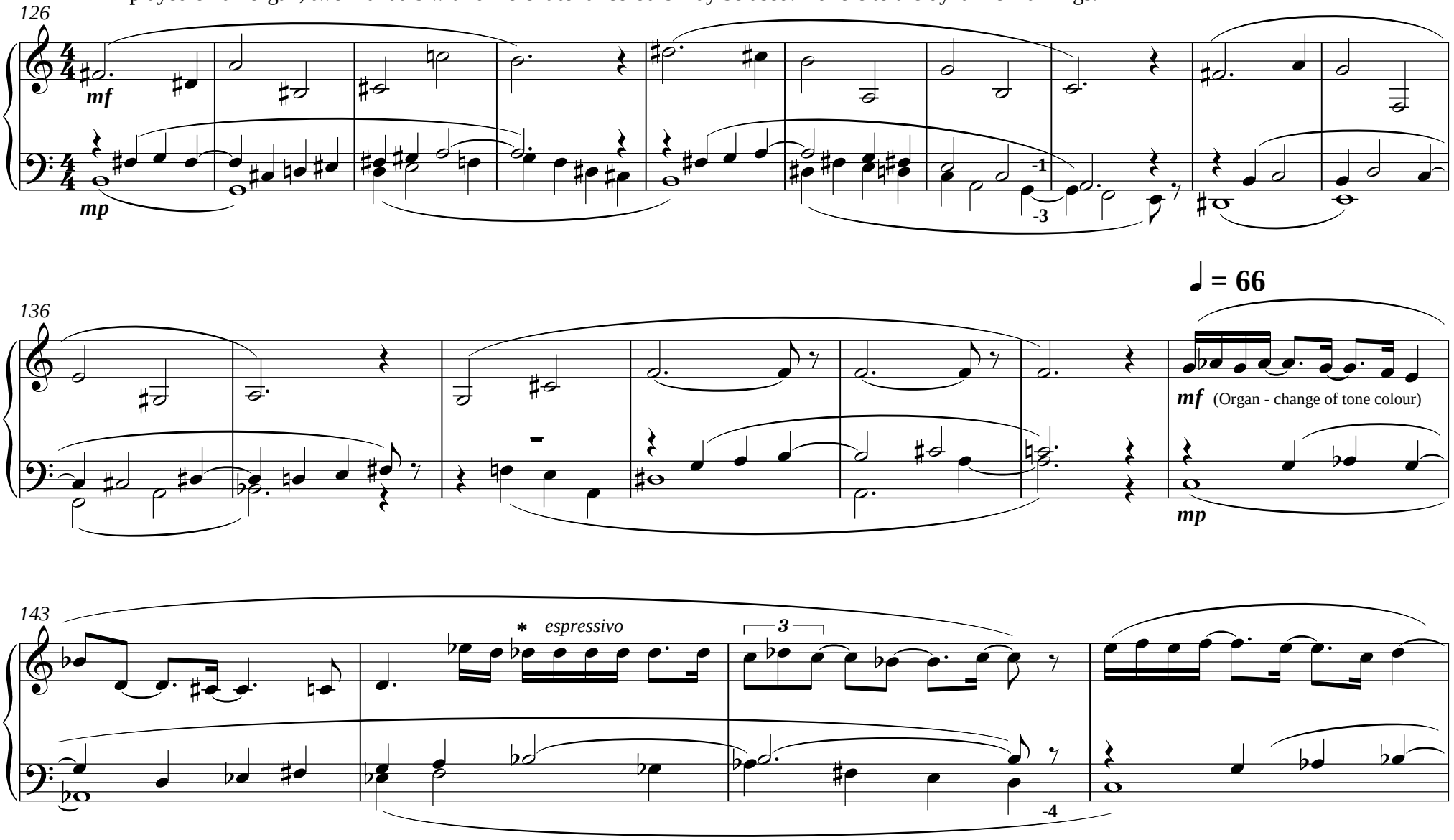
Concertante IV

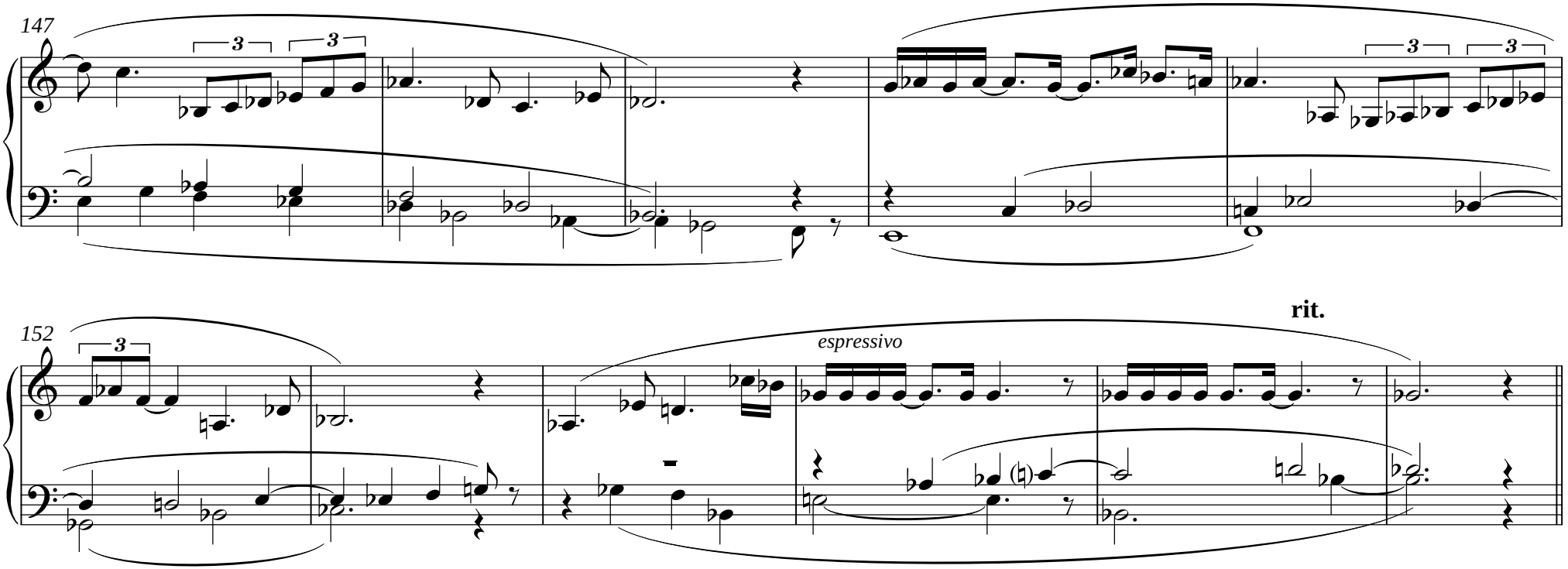
MELANCHOLIC.

♩ = **84** Duration ca. 1'45"

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



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

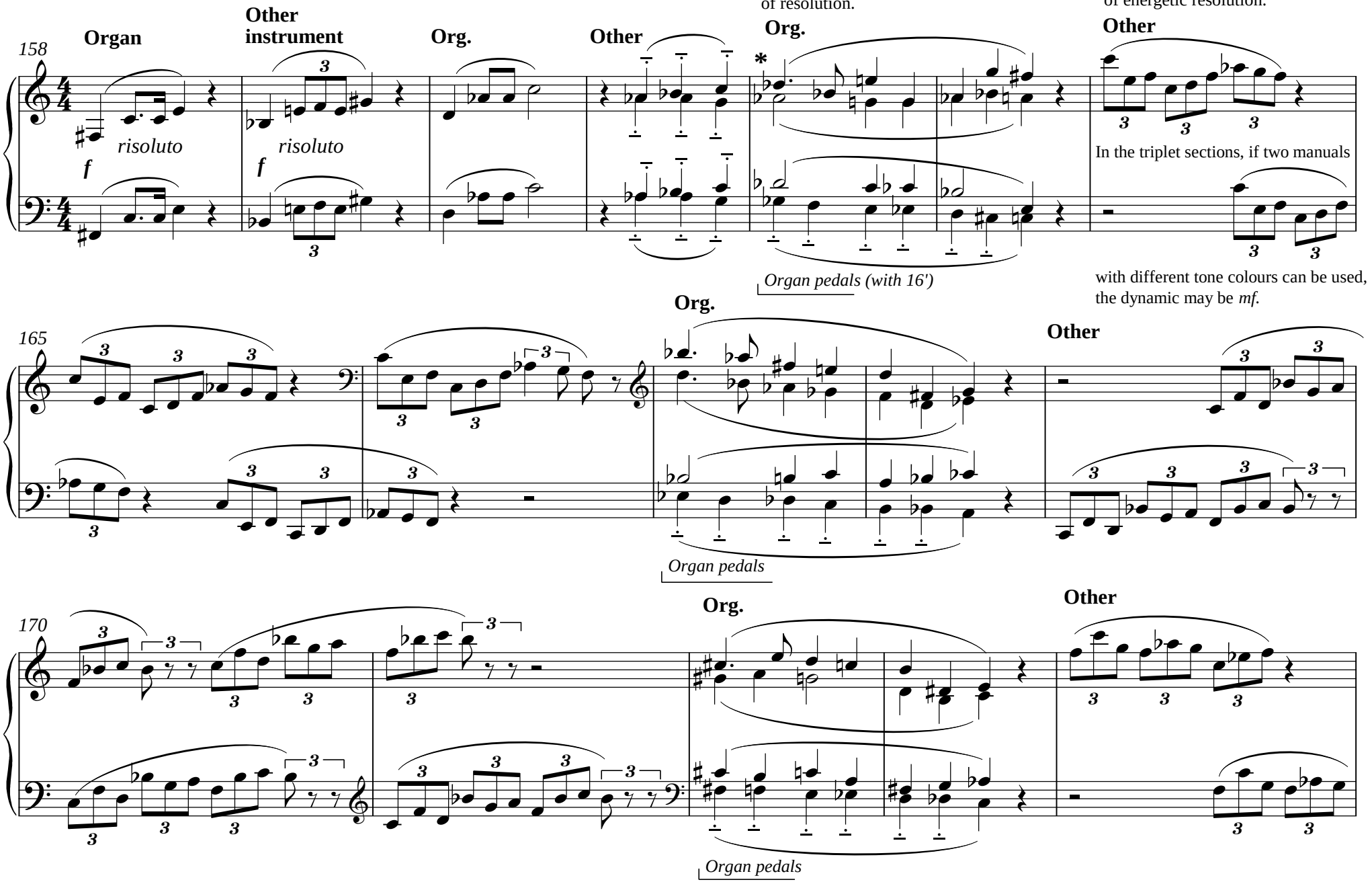

147
152
espressivo
rit.

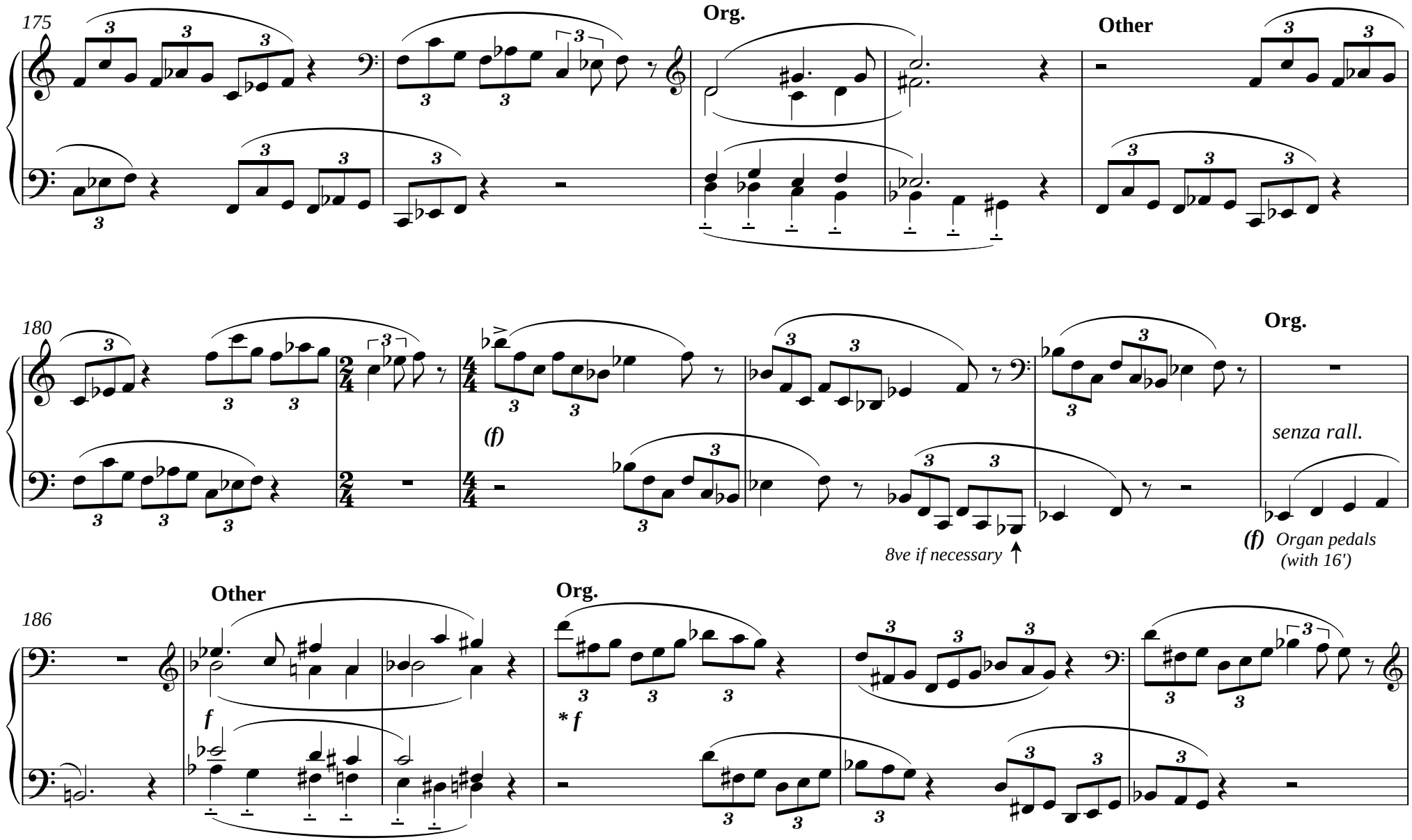
Final section

If the work is played as an organ solo, cut to bar 158 on page 28.

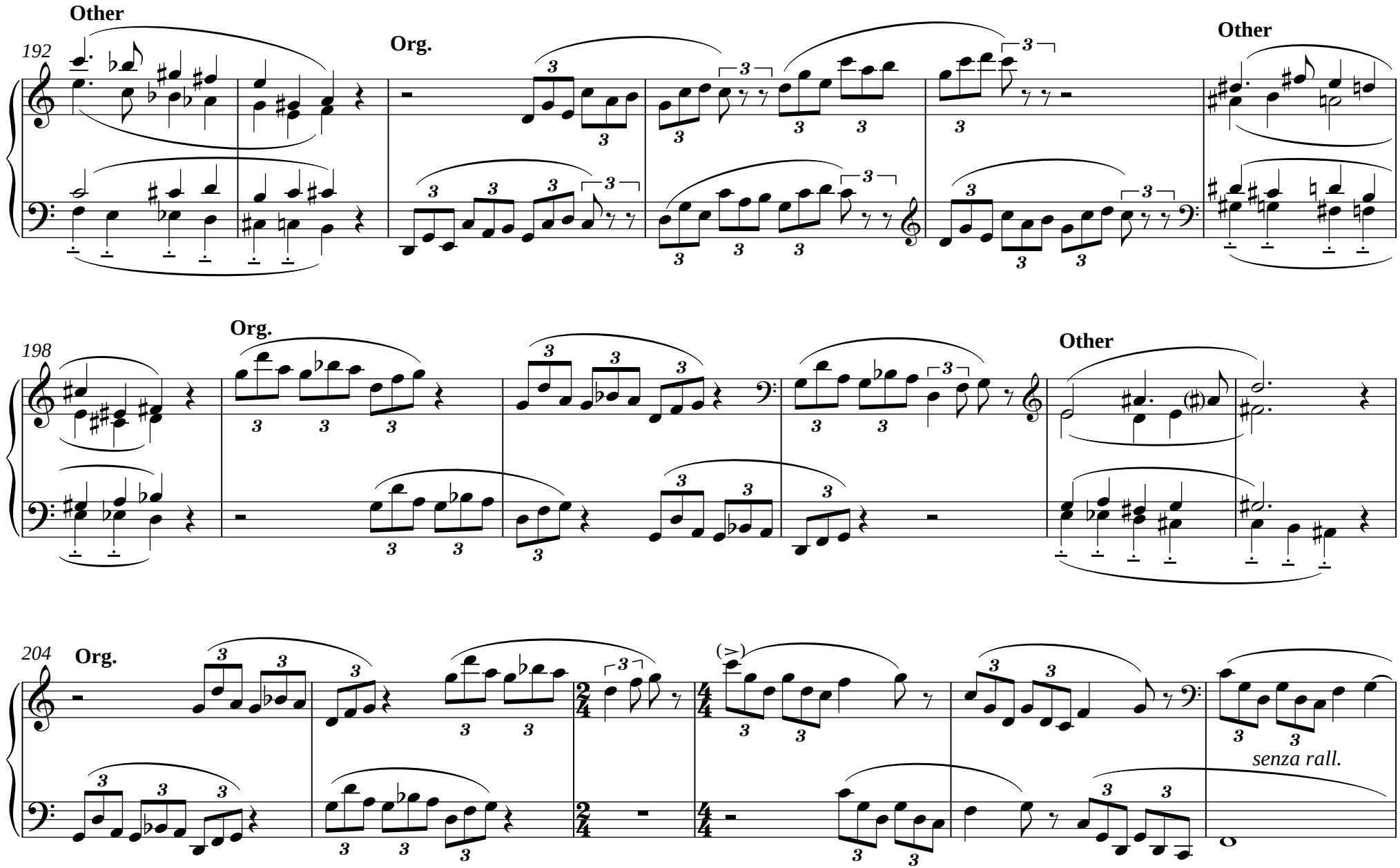
♩ = **112** Duration ca. 2'15"

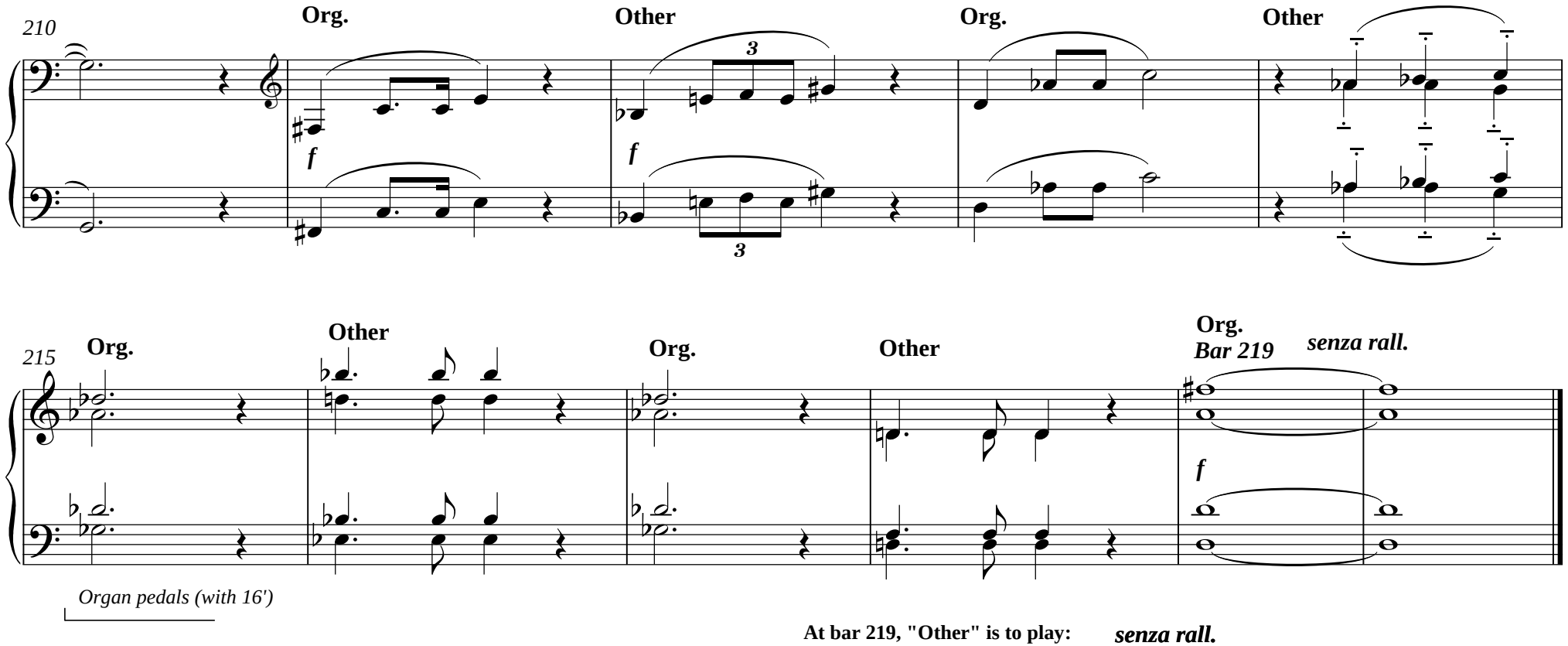
* If these harmonies do not sound good with mixtures and mutations, do not use them.



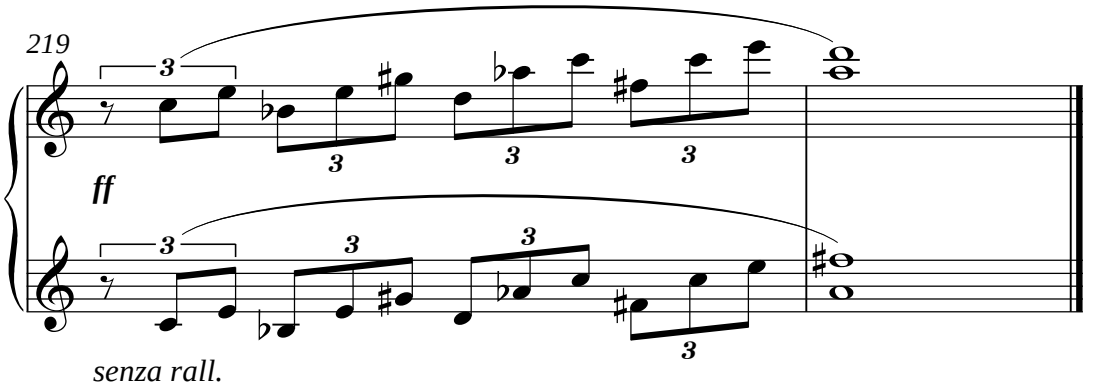


* If two manuals with different tone colours can be used, the dynamic may be *mf*


Other
192
Org.
Other
198
Org.
Other
204
Org.
(>)
senza rall.



At bar 219, "Other" is to play: ***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 with different tone colours can be used, the dynamic may be *mf.*

Pedals (with 16')

165

I

II

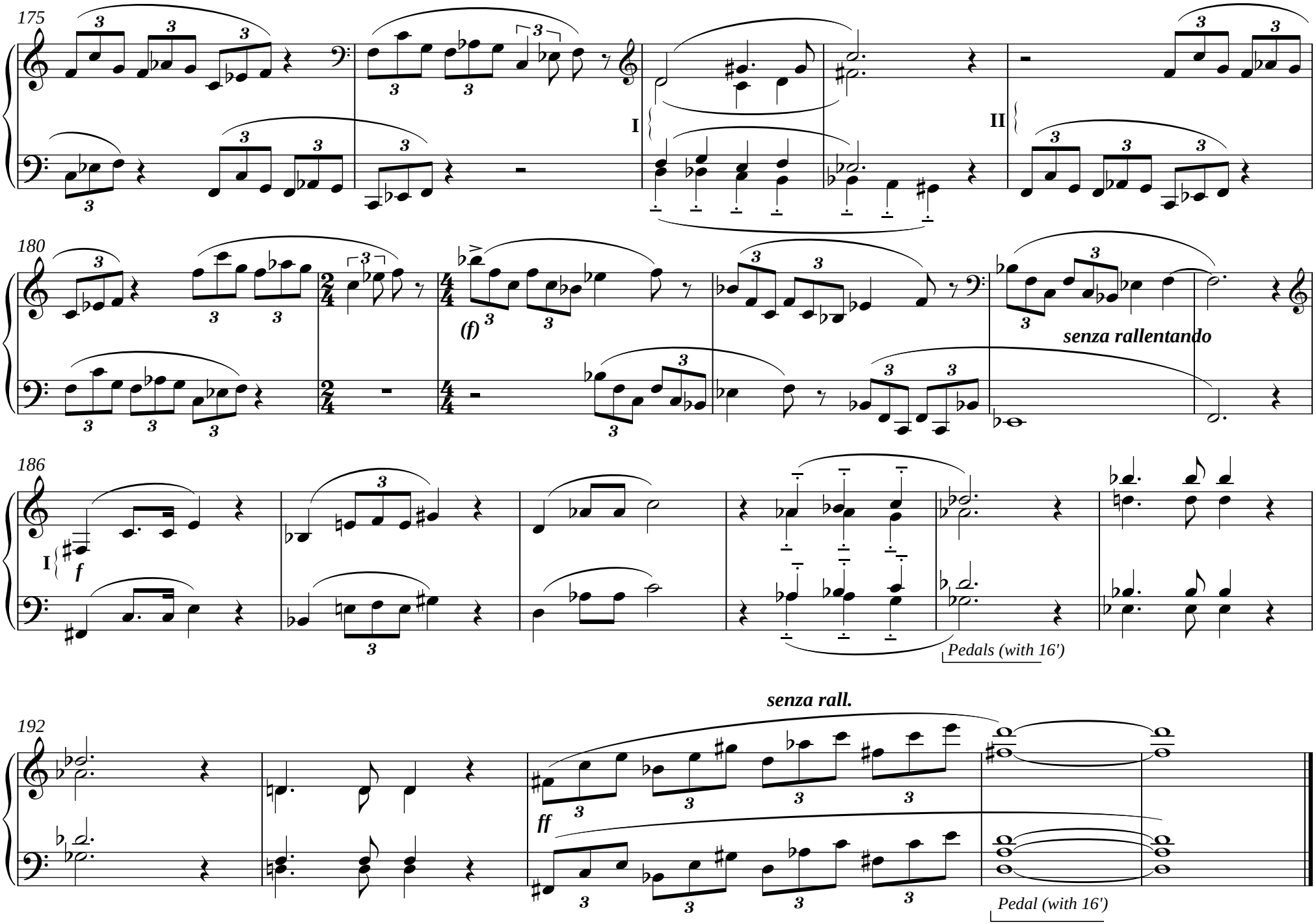
Pedals

170

I

II

Pedals



Finished in February 2007