

# 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'

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## 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.

**II** m.s.

**III** or changed I

11

I as at bar 1

II m.s.

III or changed I

U

^

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".

1  $\text{♩} = 100$

*f*

8

*f*

14

*f*

17

20

23

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

*f*

Canon at the 12th *f*

28

*mf*

*f*

37

-3

45

5 2 3 5

*rit.*

**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

A

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

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. *ff* *senza rall.*

**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.*

**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.

119 ♩ = 86 Duration ca. 1'10"

126

133

140

*f*

*f*

*f*

*f*

*cantabile*

*f*

*deciso*

*E<sub>b</sub>*

148 *cantabile*

155 *This phrase cantabile*

163 *senza rall.*

**Ripieno IV**

♩ = 86 Duration ca. 50"

170

Sanguine

**I** Sanguine  
**f**

**II** m.s. Phlegmatic

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

**f** Melancholic

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*

9

18

21

24

BLANK PAGE

**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 &amp; 18th centuries.

147

Musical score for measures 147-151. The piece is in a key with two flats (B-flat and E-flat). The melody in the right hand features two triplet markings over measures 147-148 and 150-151. The bass line consists of chords and single notes, with a fermata over the final note of measure 151.

152

*espressivo*

*rit.*

Musical score for measures 152-156. The piece continues in the same key. The right hand has a triplet in measure 152 and a fermata in measure 156. The left hand features a melodic line with a fermata in measure 156. The tempo marking *rit.* (ritardando) is placed above the final measure.



175

Org. Other

180

Org. *senza rall.*

(f)

8ve if necessary ↑

186

Other Org.

\*f

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



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')

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

165

I {

II {

Pedals

170

I {

II {

Pedals

175

180

*senza rallentando*

186

*f*

Pedals (with 16')

192

*senza rall.*

*ff*

Pedal (with 16')