

# The Four Temperaments

## for orchestra (2003)

Commissioned by Contemporary Music Making for Amateurs for their 10<sup>th</sup> Anniversary Concert at the Bath Festival.

First performance: 31 May 2003, Assembly Rooms, Bath, England, COMA.

This work was written for Contemporary Music Making for Amateurs whose forces vary widely from performance to performance. It was therefore conceived as a flexible work for amateur orchestra, which can expand in size from an ensemble of around 25 players to forces of symphony orchestra size. The conductor is free at all times to make appropriate adjustments or substitutions in the scoring in order to produce the best overall musical effect.

### Orchestra

Flutes/piccolos, recorders, oboes, clarinets, saxophones, bassoons, horns, trumpets, trombones, tubas, 4 percussion (or more), piano duet, electric keyboard (synthesiser), electric guitar, accordion, violins 1 and 2, violas, cellos, double basses.

1 woodwind player – preferably oboe or clarinet – and 1 violinist should be willing to sustain a solo part.

### Percussion 1:

Drums – anything from standard drums found in a percussion section to ethnic instruments, nails in a metal tin, saucepan lids etc. A good selection should be distributed between all 4 percussionists; small bells/sleigh bells – any small, tinkly bells; whistle; rainstick or maracas; woodblock; whip; glockenspiel – a toy or school instrument is fine.

### Percussion 2:

Drums – as for percussion 1; small bells – as for percussion 1; woodblock; stones; whistle; swanee whistle; whip; triangle

### Percussion 3:

Drums – as for percussion 1; small bells – as for percussion 1; whistle; stones; flexatones; metallic instruments – small gongs, metal plates, or bits and pieces of scrapyard metal suspended on a stand; car horns/hooters – toy shop variety is fine!

### Percussion 4:

Timpani/bass drum – either 2 middle-range timpani or 1 bass drum plus 1 or 2 smaller drums of different pitch, such as concert toms; small bells – as for percussion 1; stones; tambourine

### Minimum forces

The work can be played with the following minimum forces:

4 'high' woodwind (the conductor should decide on the parts), saxophone (preferably soprano or alto), trumpet, horn, trombone, 4 percussion, piano duet, keyboard, 3 violins, viola, 2 cellos, double bass

### Keyboard sounds

1. Heavy 'clunky' metallic sound
2. Thin and eerie
3. Deep, but pitched metallic sound in which overtones sound more clearly than the fundamental
4. Quasi human voice; molto vibrato
5. Brilliant, resonant 'bell' sound
6. Soft, dark and mysterious
7. Similar to (6), but with more 'presence'
8. Resonant metallic or 'bell' sound. Possibly the same as (3) or (5).

The text comes from the *Kalevala*, and the Old Testament (Jeremiah, Psalms and Job). The players should speak the lines quite matter-of-factly and fairly fast. Individual meaning is not meant to come across.

to Chris Shurety

# THE FOUR TEMPERAMENTS

Score in C

Diana Burrell  
(b. 1948)

Dark. Irrational. (♩ = c.60)

The score is written for a large ensemble. The instruments listed on the left are: Flute, Recorder, Oboe, Clarinet, Saxophone, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion 1 (Drums), Percussion 2 (Wood block), Percussion 3 (Drums), Percussion 4 (Timp.), Accordion, Piano 1, Piano Duet (4 hands, 1 piano), Piano 2, Keyboard, Electric Guitar, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score includes various musical notations such as dynamics (e.g., *fff*, *mf*, *p*, *sub. fff*), articulation (e.g., *heavy, separate tonguing*, *very wide vibrato*), and performance instructions (e.g., *pizz.*, *arco*, *clunky*, *gliss.*). A large blue watermark 'Preview File Only' is overlaid diagonally across the score.

Fl.

Rec.

Ob.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 1 Sleigh bells

Perc. 2 W.B.

Perc. 3 Metal inst.

Perc. 4

Acc.

Pno. 1

Pno. 2 (inside) (keyboard)

Kbd.

E. Gir.

VI. 1 pizz.

VI. 2 pizz.

Vla. arco very wide vibrato

Vc. arco very wide vibrato normal vib.

Db. arco

Review File Only

11

Sax.

Bsn. *f very heavy*

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2 *Drums*

Perc. 3 *dry*

Perc. 4 *fff sub. pp*

Acc. *p*

Pno. 1

Kbd. *p thin*

E. Gir.

Vla. *f very heavy*

Vc. *f very heavy*

Db. *f very heavy*

molto accel. . . . .

16

Fl. *f* *fff*

Rec. *f* *fff*

Ob. *f* *fff*

Cl. *f* *fff*

Bsn. *f* very heavy

Tbn. *f*

Tuba *f*

Perc. 1 *f* *fff* *Musica*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *ff* *sib. pp*

Acc. *p* *ff*

Pno. 2 (inside) *f* *fff* (keyboard)

Kbd. *p*

E. Gtr. *ff* *fff*

Vla. *f* very heavy *ff* *fff* *molto accel. . . . .*

Vc. *f* very heavy *ff* *fff*

Db. *f* very heavy *ff* *fff*

2/ Tempo 2 (♩ = c.92)

Ob.  
Cl.  
Sax.  
Bsn.  
Hr.  
Tpt.  
Perc. 1  
Perc. 2  
Perc. 3  
Acc.  
Pno. 1  
E. Gtr.

Tempo 2 (♩ = c.92)

Solo VI.  
VI. 1  
VI. 2  
Vla.  
Vc.  
Db.

26

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
E. Gtr.  
Solo VI.  
VI. 1  
VI. 2  
Vla.

- Pitch approximate. Keep to same string.

31 Play if no tuba (to bar 41)

Tbn. *ff*

Tuba *ff*

Perc. 4 Timp. *ff*

E. Gir.

Solo VI. *mp* *mf* very slow *gliss.* hard tone *d*

VI. 1 *mp* very slow *gliss.* hard tone

VI. 2 *mp* very slow *gliss.* hard tone

Vla. *mp* very slow *gliss.* hard tone

Vc. *mp* hard tone

Db. *mf*

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36

Bsn. *mp*

Tbn. *mp sustained*

Tuba *mp sustained*

Perc. 4 *mp*

Solo VI. *ff* random fast high notes *(d)* *(d)* *(d)* *(d)*

I II III II I II III IV

Db. *sub. mp*

Preview File Only

40

Fl.

Rec.

Ob.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 3

Perc. 4

E. Gir.

Solo VI.

VI. 1

VI. 2

Vla.

Vc.

Db.

Metal inst.

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

1    II    III    IV    *sim.*

very slow *gliss.* hard tone

very slow *gliss.* hard tone

very slow *gliss.* hard tone

very slow *gliss.* hard tone



The same speed. Very smoothly

43

Pno. 1 *mf*

Pno. 2 *mf*

Kbd. *mf (but not above pianos)*

③ Deep metallic sound of gong or bell.  
Overtone rather than fundamental of notes to sound.

49

Fl.

Ob.

Cl.

Perc. 2

Acc.

Pno. 1 *(mf)*

Pno. 2 *(mf)*

Kbd. *(mf)*

VI. 1

VI. 2

Vla.

Vc.

*f* solo

W.B.

*ff*

behind the bridge

*ff*

behind the bridge

*ff*

behind the bridge

*ff*

behind the bridge

*ff*

Intense

56

**Fl.** *f* \* I myself have also sorrows. And a flock of swans he slaughtered. The waters grow hard as a stone. *f* sorrows. he slaughtered. waters. any high note

**Rec.** *f* \* A wild beast may crush them. Let him stamp my life into the ground. I have stepped into deep water. *f* crush them. my life. I have stepped. any high note

**Ob.** *f* *mf* *f* *mf* any high note

**Cl.** *f* \* To its darkest, deepest place. My eyes are worn out with suffering. I can hardly be crushed lower. *f* darkest. with suffering. crushed lower. attacked. any high note

**Sax.** *f* \* And the bird of air attacked him. From the fragments of an oak tree. And a cross-road must be traversed. *f*

**Bsn.** *f*

**Hn.** *f*

**Tpt.** *f* \* And beheaded many swallows. Through the swamps and through the lowlands. *f* many swallows. lowlands.

**Tbn.** *f*

**Tuba** *f*

**Perc. 1** *f* \* They leave them never to return. *f* leave them. Whistle

**Perc. 2** *f* \* Where does darkness live? Ashes are the bread I eat. *f* darkness live. ashes. Whistle

**Perc. 3** *f* \* I will not speak again. I will add nothing. And the waves are washing over me. *f* nothing. washing over. Whistle

**Perc. 4** *fp* Timp. or other large drum *fp*

**Acc.** *fp* *mf*

**Pno. 1** *f* \* Wherever men fall dying, there she is. *f* she is.

**Pno. 2** *f* On keyboard *f* (keyboard) Inside *f* (inside)

**Kbd.** *f* \* Your arrows have pierced deep. *f* arrows. *mf* quasi 'human voice', molto vibrato

**E. Gtr.** *f*

**VI. 1** *f* \* My bones stick through my skin. A fertile country into salt-flats. But the eagle rushed against him. How should I express my sorrow? *f* my skin. salt-flats. eagle. sorrow. any high note

**VI. 2** *f* \* Pouring forth her tears in torrents. Shoot the great bird on the river. And he fed their mouths with pebbles. And commenced my weary wanderings. *f* in torrents. the great bird. pebbles. wanderings. any high note

**Vla.** *f* \* Deserts void of human dwelling. They have shed blood like water. *f* deserts. shed blood. any high note

**Vc.** *f*

**Db.** *f*

\* see introductory notes

59

Fl. *mf*

Rec. *mf*

Ob. *solo* *mf* *tutti* *mf*

Cl. *mf*

Sax. *mf* *mp* *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mp* *mf*

Perc. 2

Perc. 3

Acc. *mf*

Kbd. *mf*

VI. 1 *mf*

VI. 2 *mf*

Vla. *mf*

Ve.

Db.

Preview File Only

65

Fl.

Rec.

Ob. *solo*  
*mf very intense*  
*rit*

Cl.

Sax.

Bsn.

Tpt.

Perc. 2  
*Stones*  
*mf*

Perc. 3  
*Stones*  
*mf*

Kbd.

E. Gtr.

VI. 1  
*mp warm and intense*

VI. 2  
*mp*

Vla.  
*mp warm and intense*

Vc.  
*mp*

Db.

5 brilliant, resonant 'bell' sound.  
pitches of notes ad lib.

Preview File Only

71

Fl. *f* My heart is crushed. The land mourns.  
Cut down in the forest. Fastened down with nails.  
They cannot speak. The world trembles.

Rec. *f* Our country in ruins. They cannot walk.  
Across the water. But they were all useless to him.  
Fragments of the shattered oak-tree.

Ob. (solo) *f* (solo) *f*

Cl. (solo) *f* Some will run to the forest.  
Rushing into the desert.

Sax. *f* And he piled up rocks above them.  
From the comb the blood is trickling.  
May not ruin overtake me. And an evil fate await me.

Bsn. *f*

Hr. *f*

Tpt. *f* There was no light. Its cities were in ruins.  
It was a barren waste. The people cry out.

Tbn. *f*

Tuba *f*

Perc. 1 Drum *f* Sorrow cannot be healed.  
The people cry out.

Perc. 2 Stones *f* I heard a cry.  
Even the birds had flown away.

Perc. 3 Stones *f* The harvest is over. A mob of traitors.  
Cry day and night.

Perc. 4 Timp. *f*

Acc. *f* A funeral song. He brings darkness.  
I will cry in secret.

Pno. 1 *f* No longer heard. A place where no-one lives.  
They have dried up.

Pno. 2 (keyboard) *f*  
pizz. (inside) *f*  
Sbu.....

Kbd. *f* Some will run to the forest.  
Rushing into the desert.

E. Gir. *f*

Vi. 1 *mp* *sub. f*

Vi. 2 *mp* *sub. f*

Vla. *mp* *sub. f*

Vc. *mp* *sub. f*

Db. *mp* *sub. f*

76

Fl. *f* warm, rich

Rec. *f* warm, rich

Ob. *solo* *f* warm, rich

Cl. *tutti* *f* warm, rich

Sax. *f* warm, rich

Bsn. *f*

Tbn. *f*

Tuba *f*

Perc. 1 Whistle *f*

Perc. 2 Whistle *f*

Perc. 3 Whistle *f* Metal inst. *f*

Acc. *f*

Pno. 1 *f*

Pno. 2 (inside) *f*

Kbd. *f* *ff*

E. Gtr. *ff*

Vi. 1 *f*

Vi. 2 *f*

Vla. *f*

Vc. *f*

Db. *f* pizz.

A little faster (♩ = c.104)

SI

Fl. *mp lightly*

Rec. *mp lightly*

Ob. *solo f* *p* *tutti mp lightly*

Cl. *mp lightly*

Bsn. *mp* *p*

Hr.

Tpt.

Pno. 1 *mp lightly* *mf*

Pno. 2 *mp lightly* *mf*

A little faster (♩ = c.104)

Vi. 1 *pizz.* *mp*

Vi. 2 *pizz.* *mp*

Vla. *pizz.* *mf*

Vc. *p* *mf*

Db. *(pizz.)* *mf*

86

Fl.

Rec.

Ob.

Cl.

Hn.

Tpt.

Pno. 1

Pno. 2

VI. 1

VI. 2

Vla.

Vc.

Db.

The image shows a page of a musical score, page 15, starting at measure 86. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are Flute (Fl.), Recorder (Rec.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano parts (Pno. 1 and Pno. 2) are heavily obscured by a large, diagonal blue watermark that reads "Preview File Only". The rest of the score, including the woodwinds, brass, and strings, is clearly visible and contains musical notation such as notes, rests, and dynamic markings.



rit. . . . . Tempo 2 (♩ = c.92)

91

Fl.

Rec.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Perc. 1 Whip to Drums

Perc. 2 W.B. to Small Bells

Perc. 3 Stones to Small Bells

Perc. 4 Stones to Timp.

Pno. 1 *f heavy*

Pno. 2 *f heavy*

E. Gr.

VI. 1

VI. 2

Vla.

Vc. arco *f*

Db. arco *f*

rit. . . . . Tempo 2 (♩ = c.92)

**Freely** 1

96

**Fl.** My bones stick through my skin. A fertile country into salt-flats. But the eagle rushed against him.

**Rec.** How should I express my sorrow? Pouring forth her tears in torrents. Shoot the great bird on the river.

**Ob.** *mp ad lib., plaintive, intense*

**Cl.** And he fed their mouths with pebbles. And commenced my weary wanderings. Deserts void of human dwelling.

**Sax.** They have shed blood like water. I myself have also sorrows. And a flock of swans he slaughtered.

**Bsn.** *(optional)*

**Hn.** The waters grow hard as a stone. A wild beast may crush them. *(optional)*

**Tpt.** Let him stamp my life into the ground. I have stepped into deep water.

**Tbn.**

**Tuba**

**Perc. 1** Drum

**Perc. 2** Small bells

**Perc. 3** Small bells

**Perc. 4** Timp.

**Pno. 1** And beheaded many swallows.

**Pno. 2** To its darkest, deepest place.

**Kbd.** *p very dark, mysterious*

**E. Gtr.**

**VI. 1** My eyes are worn out with suffering. I can hardly be crushed lower. And the bird of air attacked him. From the fragments of an oak-tree.

**VI. 2** And a cross-road must be traversed. I will not speak again. I will add nothing. Where does darkness live? Ashes are the bread I eat.

**Vla.** *arco* *p very dark, mysterious*

**Vc.** *arco* *p very dark, mysterious*

**Db.**

**ff** **p**

**conductor cues**

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99

Fl. *f*

Rec. *f* solo

Ob. *f* tutti

Cl. *f*

Sax. *f*

Tpt. *f*

Perc. 1 Drums *ff*

Perc. 2 Drums *ff*

Perc. 3 Drums *ff*

Perc. 4 (Timp.) *ff*

Acc. any high cluster chords *ff*

Kbd. Repeat ad lib.

VI. 1 arco *ff*

VI. 2 arco *ff*

Vla. Repeat ad lib. Reverse row ad lib.

Vc. Repeat ad lib. Reverse row ad lib.

Db.

② ③ ④

102

Ob. *mp* *f*

Sax. *f* ad lib. plaintive, intense

Perc. 4

Kbd.

VI. 1 *f* unis.

VI. 2 *f* unis.

Vla.

Vc.

Db. *p*

⑤ ⑥

⑦ 104

Fl. *f*

Rec. *f*

Ob. *solo*

Cl. *f*

Sax. *f*

Bsn.

Tpt. *f*

Perc. 1 *mp* Drum

Perc. 4 *p* Timp.

Acc. *f*

Kbd.

⑦

VI. 1 *f*

VI. 2 *f*

Vla.

Vc.

Db. *p* (semiquavers)

\* if too high for bassoon, clarinet should play.

⑨ (105) 106

Fl.

Ob. *solo*

Sax.

Perc. 4 *dim. al niente*

Kbd. *complete the pattern*

⑨

VI. 1 *p*

VI. 2 *p*

Vla.

Vc.

Db. *fp*

Ad lib.

107

Ob. *f*

Tbn. (play if no tuba) *f* (play) *f*

Tuba *f*

Perc. 1 Whistle *f* *f* *f*

Perc. 2 Stones *f*

Perc. 3 Flexitone *f* Stones *f*

Perc. 4 Timp. *f* *f* *f* *f*

Acc. *f* *f* *gliss.*

Pno. 1 *f*

Pno. 2 (inside) *f*

Kbd. *f* brilliant, resonant, "bell" sound

E. Gr.

Solo VI. I Ad lib. fingers to form 6th across top two strings *ff*

Vla. hard tone - very slow gliss. *mf*

Solo Vc. hard tone - very slow gliss. *mf* fingers to form 6th across top two strings *ff*

Vc. hard tone - very slow gliss. *mf*

Db. *mf*

Preview File Only

Tempo 2 (♩ = c.92)

Bright, strong and resonant

109

Fl.

Rec.

Ob.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn. (If no tuba, play tuba part rather than trombone)

Tuba

Perc. 3 Metal inst.

Acc.

Pno. 1 *mf* clear but warm

Pno. 2 *mf* clear but warm

⑦ A new sound; still dark and mysterious but with more presence.

Kbd. *p*

E. Gr. *f* resonant

Tempo 2 (♩ = c.92)

Bright, strong and resonant

Vla. *p*

Vc. *p*

Db. *p*

113

Fl.

Rec.

Ob.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 2  
Sm. Bells

Acc.

Pno. 1

Pno. 2

Kbd.

E. Gr.

VI. 1

VI. 2

Vla.

Vc.

Db.

PREVIEW FILE ONLY

117

Fl.

Rec.

Ob.

Cl.

Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc. 2

Perc. 3

Acc.

Pno. 1

Pno. 2

Kbd.

E. Gtr.

VI. 1

VI. 2

Vla.

Vc.

Db.

Sm. Bells

Metal inst.

*f*

*mf*

*f resonant*

(trm.)

(trm.)

(trm.)



122

Fl.  
Rec.  
Ob.  
Cl.  
Sax.  
Bsn.  
Tbn.  
Tuba  
Perc. 1  
Perc. 2  
Perc. 4  
Acc.  
Pno. 1  
Pno. 2  
Kbd.  
E. Gir.  
VI. I  
VI. 2  
Via.  
Vc.  
Db.

Whip  
W.B.  
Timp.

any high minor 6th on E and A strings  
solo  
tutti

*p*, *f*, *ff*, *mf*, *dim*, *dim.*



Ob.  
Cl.  
Sax.  
Bsn. \* *ossia (optional)*  
Hn.  
Tpt.  
Tbn. \* *f*  
Tuba \* *p*  
Perc. 1 \* Drums *f heavy, violent*  
Perc. 2 \* Drums *f heavy, violent*  
Perc. 3 \* Drums *f heavy, violent* Metal inst. *mf*  
Perc. 4 \* Timp. *f*  
Acc.  
Pno. 1 *mf*  
Pno. 2 *mf*  
Kbd. *mf*  
E. Gr. *ff*  
Vi. I *ff* *solo*  
Via.  
Solo Vc. *ff*  
Vc. \* *sim.*  
Db. \* *sim.*

\* Ad lib. Follow spacing of notes in bar.

137

Fl.  
Rec.  
Ob.  
Cl.  
Sax.  
Bsn.  
Hn.  
Tpt.  
Tbn.  
Tuba  
Perc. 1  
Perc. 2  
Perc. 3  
Acc.  
Pno. 1  
Pno. 2  
Kbd.  
E. Gtr.  
VI. 1  
VI. 2  
Vla.  
Vc.  
Db.

*mf* *ff* *p* *f* *sim.* *ff* *sim.* *ff* *sim.*

S. Bells W.B. Drums Drums

tutti

Preview file only

142

Fl.

Rec.

Ob.

Cl.

Sax.

Bsn.

Tbn.

Tuba

Perc. 1  
Maraca  
*f*

Perc. 2  
Swanee whistle  
Hoovers *f*

Perc. 3

Perc. 4  
Stones  
*f*

Acc.

Pno. 1

Pno. 2

Kbd.

E. Gr.

VI. 1

VI. 2

Vla.

Vc.

Db.

*cresc.*

*gliss.*

*f*

*v*

*gliss.*

*f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

\* Move finger up and down during *gliss.*

146 Heavy, chunky and very rhythmical

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Recorder, Oboe, Clarinet, Saxophone, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) play a rhythmic melody with a heavy, chunky character. The percussion section includes a Whiplash (Whip), Maracas, and a W.B. (Washboard). The piano and keyboard parts provide a harmonic and rhythmic foundation. The electric guitar and string section (Violin 1-2, Viola, Violoncello, Double Bass) also contribute to the overall heavy and rhythmic texture. The score is marked with a dynamic of *f* (forte) throughout.