

# Vorwort

Diese Sammlung neuer Orgelkompositionen steht in der Nachfolge des „British Album“ mit zehn Kompositionen (Band 23 der Reihe „Orgelmusik aus England und Amerika“ BU 2156). Die Stücke bieten eine Vielfalt unterschiedlicher Stile und Formen und können sowohl in der Liturgie als auch im Konzert gespielt werden. Der Einfluss des englischen Komponisten Edward Elgar ist stets präsent – seine majestätische Musik mit ihren warmen Harmonien und mitreißenden Melodien ist sehr „britisch“, und ich hoffe, dass Sir Edward mir einige der in diesem Band enthaltenen Anspielungen auf seine Musik und seinen Stil nicht zu übel nehmen würde. Zudem hoffe ich, dass Spieler wie Hörer gleichermaßen Gefallen an dieser Musik finden werden.

Die Vorschläge zur klanglichen Realisierung gehen von einer dreimanualigen mittelgroßen Orgel mit Pedal aus, lassen sich aber gleichermaßen auf kleinere Instrumente mit zwei Manualen und Pedal anpassen. Die zwischen den Systemen stehenden Manualangaben bezeichnen stets das Spiel beider Hände auf dem genannten Manual, bei getrennten Manualen sind die Werkangaben den Systemen zugeordnet.

Viel Freude!

Wells, im Januar 2013

Christopher Tambling

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## Biografie

CHRISTOPHER TAMBLING (1964-2015) erhielt Orgelunterricht bei Malcolm McKelvey im Christ's Hospital in Horsham / Sussex. Weitere Orgelstudien führten ihn an die Kathedrale von Canterbury und an das St. Peter's College in Oxford, wo er bei Geoffrey Webber und David Sanger studierte. In dieser Zeit war er auch als Organist in Pusey House tätig. Seine erste Lehrerstelle erhielt er an der Sedbergh School in Cumbria, wo er in den Jahren 1986 bis 1989 auch als Organist amtierte. Später übernahm er das Amt des Musikdirektors am Glenalmond College bei Perth (Schottland), wo er außerdem als Stadtorganist sowie als Leiter des dortigen Sinfonieorchesters tätig war.

Von 1997 bis 2015 prägte Tambling als Musikdirektor das reiche musikalische Leben der berühmten Downside School bei Bath und wirkte darüber hinaus als Organist und Leiter der Schola Cantorum von Downside Abbey.

Als Komponist und Bearbeiter insbesondere von Chor- und Orgelwerken hat er sich weit über die Grenzen seines Landes hinaus einen Namen gemacht. Seine Kompositionen bestechen durch einen in der Romantik verwurzelten, sehr expressiven Stil, der sich insbesondere durch ausgefeilte Harmonik und raffinierte Rhythmisik auszeichnet.

## Preface

This collection of new pieces for the organ follows on from the ten pieces published as the ‘British Album’ (Volume 23 of ‘Organ Music from England and America’ in the series edited by Johannes Geffert). The pieces are in a variety of different styles and forms and can be used as service music or as concert pieces. The influence of Edward Elgar is ever-present – his majestic music, with its warm harmony and sweeping melodies is particularly ‘British’ and I hope that Sir Edward would not be too disapproving of some of the references to his style and music in this volume. I hope too that the music will be found accessible by both the player and the listener.

The performance suggestions are based on a medium-sized three-manual organ with pedals but can also be adapted to smaller instruments with two manuals and pedals. Indications of manuals placed between the systems designate that both hands should use that particular manual; where separate manuals are to be used, the indications refer to the specific system.

Have fun!

Wells, January 2013

Christopher Tambling

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## Biography

CHRISTOPHER TAMBLING (1964-2015) studied the organ with Malcolm McKelvey at Christ’s Hospital, Horsham, Sussex. He went on to gain organ scholarships to Canterbury Cathedral and St Peter’s College, Oxford, where he studied with Geoffrey Webber and David Sanger, and was Organist of Pusey House. He started his teaching career at Sedbergh School in Cumbria, where he was Organist from 1986 to 1989: he then became Director of Music at Glenalmond College, near Perth in Scotland, also taking on the roles of Perth City Organist and Conductor of the Perth Symphony Orchestra.

From 1997 to 2015 Tambling was the Director of Music at Downside School near Bath, where he guided the rich musical life of the famous school and also served as Organist and Master of the Schola Cantorum of Downside Abbey. This 100-strong choir of boys and girls drawn from the school regularly sings for services, recordings and concerts.

His reputation as a composer and arranger of choral and organ music has spread far beyond England. His compositions, which have become very popular in the German-speaking world, are noted for their highly expressive style, rooted in the Romantic tradition, characterised especially by sophisticated harmonies and refined rhythms.

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## Inhalt des ersten Bandes

British Album

(BU 2156)



Fanfare for St. Gregory

Adagio cantabile

St. Vigor's March

A Prelude for Pont Street

Toccata in F

Trio for the Flutes

Flourish for the Flutes

Trumpet Variations

Peasedown Pastorale

Scherzetto

# Trumpeting Tune

Con brio  $\text{♩} = 120$

Trumpet (or Tuba)

Christopher Tambling  
1964-2015

The musical score consists of five staves of music. The top staff is for the Trumpet (or Tuba), indicated by a brace and the instruction "Gt. f". The second staff is for the Man., the third for Ped., and the bottom two are for Gt. The score is in common time, with a key signature of one sharp. Measure 1 starts with a eighth note followed by a sixteenth-note pattern. Measures 2-5 show a continuation of this pattern with some eighth-note chords. Measure 6 begins with a sixteenth-note pattern followed by eighth-note chords. Measure 7 shows a return to the sixteenth-note pattern. Measure 8 features a dynamic "ff" (fortissimo) and a sixteenth-note pattern. Measures 9-10 continue with the sixteenth-note pattern. Measure 11 begins with a sixteenth-note pattern followed by eighth-note chords. Measure 12 shows a return to the sixteenth-note pattern. Measures 13-15 continue with the sixteenth-note pattern. Measure 16 begins with a sixteenth-note pattern followed by eighth-note chords. Measures 17-18 continue with the sixteenth-note pattern.

# Romance

Romanze

**Not too fast: with expression**

Christopher Tambling  
1964-2015

Musical score for the first six measures. The score consists of two staves: 'Man.' (treble clef) and 'Ped.' (bass clef). The key signature is three flats. Measure 1: Man. plays eighth-note pairs, Ped. rests. Measure 2: Man. continues eighth-note pairs, Ped. enters with eighth-note pairs. Measure 3: Man. continues eighth-note pairs, Ped. continues eighth-note pairs. Measure 4: Man. continues eighth-note pairs, Ped. continues eighth-note pairs. Measure 5: Man. continues eighth-note pairs, Ped. continues eighth-note pairs. Measure 6: Man. continues eighth-note pairs, Ped. continues eighth-note pairs. Dynamics: 'Sw. mp' (swell, mezzo-piano) for the Man. part in measure 1, and 'mf' (mezzo-forte) for both parts in measure 5.

**Gt. 8' Solo, Swell coupled**

Musical score for the guitar solo starting at measure 7. The score consists of two staves: 'Gt. 8' Solo' (treble clef) and 'Ped.' (bass clef). The key signature is three flats. The guitar part features eighth-note pairs with dynamic swells. The piano part provides harmonic support with sustained notes and eighth-note pairs. Measures 7 through 12 show the guitar solo line, with the piano providing harmonic support throughout.

Musical score for the final section starting at measure 13. The score consists of two staves: 'Man.' (treble clef) and 'Ped.' (bass clef). The key signature is three flats. The piano part provides harmonic support with sustained notes and eighth-note pairs. The guitar part continues its eighth-note pair line. Measures 13 through 18 show the guitar solo line, with the piano providing harmonic support throughout.

# Moonlight on the Hills

Mondlicht auf den Hügeln



Gently  $\text{♩} = 102$

Sw. *mf*

Christopher Tambling  
1964-2015

Man.

Ped.

5

9

13



for Emily

15

# March

Marsch

Christopher Tambling  
1964-2015

Con brio  $\text{♩} = 96$

Man.

Ped.

8

15

20



# Scherzetto

Gt.: Flutes, Sw. to Gt.

Sw.: Flutes

Ped.: 16'+8'

Lively ♩ = 160

Christopher Tambling  
1964-2015

Man. { Sw. *mf*

Ped. {

4

{

2 8 - 5 8 - - -

8

Gt. ————— *f*

{

2 8 - - -

# A Scottish Lullaby

Ein schottisches Wiegenlied



Christopher Tambling  
1964-2015

**Gently**

Man. { Sw. Strings *mp*

Ped. { *legato*

7

13

19

# A Prelude for Evensong

Ein Vorspiel zur Abendandacht

Christopher Tambling  
1964-2015

Freely, with expression  $\text{♩} = 80$

Man.

Ped.

7

13

poco rit. a tempo

Gt., Sw. coupled *mf*

19

Gt. to 15th *f*

# Prelude, Interlude and Toccata

on a theme by Edward Elgar

# Präludium, Interludium und Toccata

über ein Thema von Edward Elgar

Gt.: 8' + 8', Sw. coupled

Ch.: Clarinet

Sw.: Strings

Ped.: 16' + 8', Sw. coupled

Christopher Tambling  
1964-2015

**Andantino**  $\text{♩} = 80$

Man.

Gt.

mp

Sw.

Ped.

5

Ch.