

SATB + organ

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Four Anglican Psalm Chants

CHRISTOPHER MARTIN HAMPSON

2014

Christopher Martin Hampson (b. 1980) is an English organist, conductor and composer. His professional highlights so far include the positions of Organ Scholar of St Edmund Hall, Oxford, Assistant Cathedral Organist of St Mary's Cathedral, Glasgow and Organist-Choirmaster of Groton School, Massachusetts, USA. Chris has appeared on BBC radio many times as either organist, accompanist, solo singer or choir member. He has completed an MMus under the supervision of John Butt with a thesis on the topic of Bach performance practice. Since 2014, Chris has lived in the Pacific North West with his wife, Sarah, and children, Anna Magdalena and Elisabeth Juliana. He remains in demand as a musician and also as a classical audio engineer. Chris is an avid reader of theology, enjoys drinking wine, and taking walks with his dog, Max.

For more information on Chris' other projects, including his recordings of the complete keyboard works of Johann Sebastian Bach, please visit TheBachProject.org.



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Four Anglican Psalm Chants

CHRISTOPHER HAMPSON (b.1980)

I

Musical score for Chant I, consisting of two staves (treble and bass clef) with a 6/8 time signature. The key signature has one flat (B-flat). The music is written in a homophonic style with block chords and simple melodic lines.

II

Musical score for Chant II, consisting of two staves (treble and bass clef) with a 6/8 time signature. The key signature has one flat (B-flat). The music features a mix of block chords and moving lines.

III *

Musical score for Chant III, consisting of two staves (treble and bass clef) with a 6/8 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music is characterized by a more complex harmonic structure with many accidentals.

IV

Musical score for Chant IV, consisting of two staves (treble and bass clef) with a 6/8 time signature. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music is complex, featuring many accidentals and a rich harmonic texture.

* Chants III & IV were composed as a pair for a longer psalm

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