

SATB

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# Two Meditative Chants

CHRISTOPHER MARTIN HAMPSON

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**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](http://TheBachProject.org).



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Cover design *Pipe Blues* by Christopher Martin Hampson.

# Two Meditative Chants

CHRISTOPHER MARTIN HAMPSON (b. 1980)

## I

Text:  
Hampson

Je - sus light of the world. En - ter in - to our hearts.

The musical score for Chant I is written for a two-part setting (Soprano and Bass) in the key of D major (indicated by two sharps). The time signature is 4/4. The melody is characterized by a simple, meditative style with a mix of half notes, quarter notes, and eighth notes. Triplet markings (three notes grouped together) are used in the Soprano part for the words 'light', 'En - ter', and 'in - to'. The Bass part provides a harmonic accompaniment with similar rhythmic patterns. The piece concludes with a final cadence.

## II

Text:  
1 Cor 13:4 (Latin)

Ca - ri - tas pa - ti - ens est Ca - ri - tas pa - ti - ens est.

The musical score for Chant II is written for a two-part setting (Soprano and Bass) in the key of D minor (indicated by two flats). The time signature is 2/4. The melody is simple and meditative, featuring a mix of half notes, quarter notes, and eighth notes. Triplet markings (three notes grouped together) are used in the Soprano part for the words 'Ca - ri - tas', 'pa - ti - ens', and 'est'. The Bass part provides a harmonic accompaniment with similar rhythmic patterns. The piece concludes with a final cadence.

These chants can be sung repeatedly in meditative fashion as they are modeled after the music of the Taizé community which offers the freedom to add instruments as available and forms the basis for improvised solos from instrumentalists and singers alike. At its best the performance should be an organic unfolding. The leader can use traditional conducting methods to denote volume changes and also to signal switching to humming etc. These chants also work well as sung congregational responses in between psalm verses.

