

Vorwort

In Fortsetzung der geschätzten Reihe mit „Beliebten Melodien“ in Form von Transkriptionen aus dem Schaffen bekannter Komponisten liegt hier der vierte Band vor. Die Bearbeitungen sind für den Spieler so einfach wie möglich angelegt; auch erscheint wieder parallel eine Ausgabe derselben Stücke in Pedaliter-Fassung (Verl.-Nr. BU 2956).

Alle Werke dieses Bandes wurden nicht für die Orgel komponiert. Sie werden – in ihrer Originalgestalt oder in anderen Bearbeitungen – nicht nur gerne gehört, sondern oft auch als „Hörerwunsch“ an den Organisten herangetragen. Jedes Werk kann zu unterschiedlichsten Gelegenheiten aufgeführt werden, etwa bei Hochzeiten, Beerdigungen, Konzerten oder Orgelvorfürungen. Die Angaben zur Registrierung verstehen sich als Vorschläge: Es bleibt dem Ausführenden freigestellt, Manualverteilungen und Registrierungen dem jeweiligen Anlass, Raum und zur Verfügung stehenden Instrument anzupassen.

Es war mir eine besondere Freude, das Werk meines Vaters Christopher Tambling (1964–2015) fortzusetzen, der die ersten drei Bände der „Best Loved Melodies“ (Verl.-Nr. BU 2569/2570, BU 2664/2665 und BU 2729/2730) herausgegeben und die darin enthaltenen Bearbeitungen mit großem Geschick erstellt hat. Es ist mein Wunsch, dass die Transkriptionen auch dieses vierten Bandes bei Spielern und Zuhörern auf ein gutes Echo stoßen und ihnen vielfältige Freude bereiten mögen.

Dartford, im Oktober 2019

Edward Tambling

Preface

Here is a fourth selection of “Best Loved Melodies” by a wide variety of well-known composers. These new arrangements are designed to be as straightforward as possible for the player, and a separate volume of arrangements for manuals only is available from the publisher (catalogue no. BU 2957).

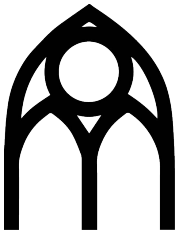
None of the pieces in this volume was originally composed for the organ. However, they are very popular and are often requested to be played in church. Each piece can be used at a variety of services, for weddings, funerals, organ demonstrations or even recitals. Registration indications are given only as a guide - the player should feel free to experiment with different manual and stop combinations to suit the occasion and the organ.

It has been my pleasure to continue the work of my father, Christopher Tambling, who produced the first three volumes of “Best Loved Melodies” (catalogue nos. BU 2569/2570, BU 2664/2665 and BU 2729/2730) and who completed the arrangements with skill and ease.

It is my hope that the transcriptions in this fourth volume will once again meet with a good response from performers and listeners alike, and will be a source of much pleasure.

Dartford, October 2019

Edward Tambling



„Der Frühling“ aus: Die vier Jahreszeiten op. 8

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grundsätzlich
gesetzlich
verboten

Antonio Vivaldi (1678–1741)
Bearbeitung: Edward Tambling

Allegro

* *Stichnoten / cue notes ad lib.*



Träumerei

aus den „Kinderszenen“ op. 15

Robert Schumann (1810–1856)
Bearbeitung: Edward Tambling

(♩ = 100)

p

5

rit.

9

a tempo

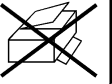
13

rit.

„Pie Jesu“

aus dem Requiem op. 48

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Gabriel Fauré (1845–1924)
Bearbeitung: Edward Tambling

Adagio (♩ = 44)

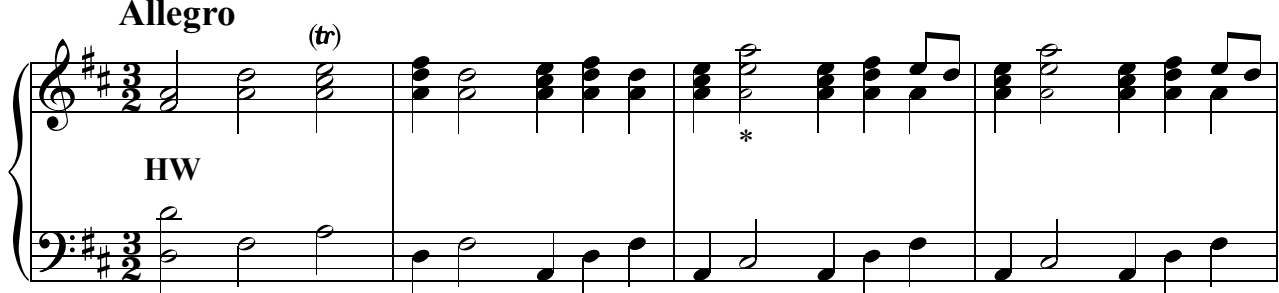
Hornpipe

aus der „Wassermusik“
 Suite Nr. 2, HWV 349

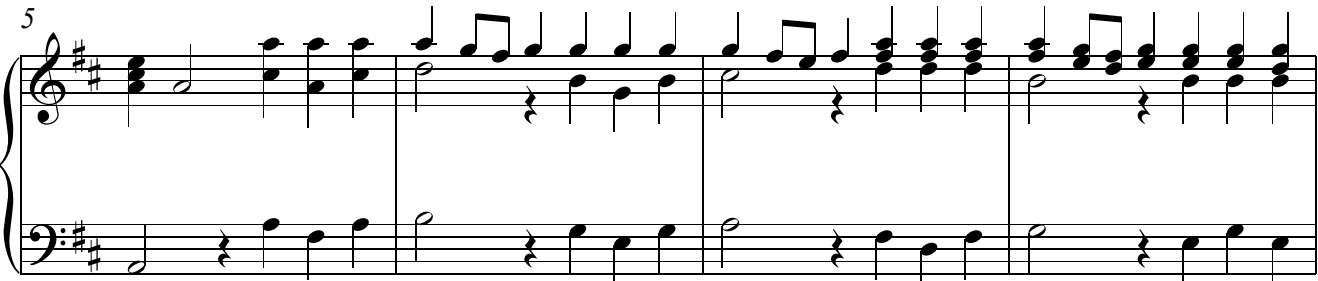
HW *f*
 SW *mf*
 Pos. *p* (oder Sw. *p*)

Georg Friedrich Händel (1685–1759)
 Bearbeitung: Edward Tambling

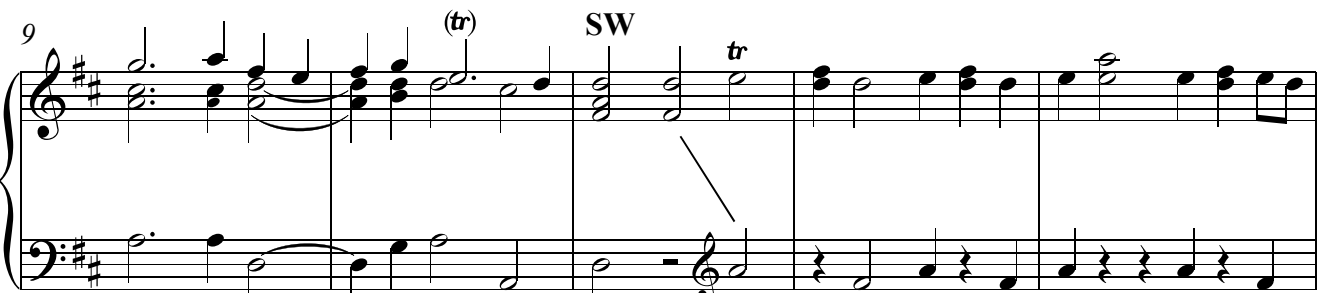
Allegro (tr)



5




9 (tr) SW tr

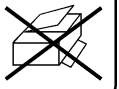


14 tr

Pos. (oder SW) HW



* *Stichnote / cue note ad lib.*



Die Moldau

aus: „Mein Vaterland“

Friedrich Smetana (1824–1884)
Bearbeitung: Edward Tambling

Con moto

HW *mf*

The first system of the musical score for 'Die Moldau'. It features a treble and bass clef with a 6/8 time signature. The music begins with a half note in the bass clef and a quarter note in the treble clef. The treble clef part consists of a series of chords and eighth notes, while the bass clef part has a long, flowing line. The tempo is marked 'Con moto' and the dynamic is 'HW mf'.

5

1.

The second system of the musical score, starting at measure 5. It continues the melodic and harmonic development from the first system. A first ending bracket is shown above the treble clef staff, ending with a repeat sign.

9

2.

The third system of the musical score, starting at measure 9. It features a second ending bracket above the treble clef staff, which leads back to the beginning of the first ending.

13

The fourth system of the musical score, starting at measure 13. The music continues with a similar rhythmic and harmonic pattern, showing a steady increase in intensity.

18

cresc.

The fifth system of the musical score, starting at measure 18. The music is marked with 'cresc.' (crescendo), indicating a significant increase in volume. The treble clef part features a series of chords, while the bass clef part has a simple, rhythmic accompaniment.



Alleluja

aus der Motette „Exsultate, jubilate“ KV 165

Wolfgang Amadeus Mozart (1756–1791)

Bearbeitung: Edward Tambling

[Allegro]

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system (measures 1-8) includes the dynamic marking 'SW 8'+4'' and an asterisk '*' above a note in the right hand. The second system (measures 9-17) includes the dynamic marking 'HW**'. The third system (measures 18-25) features trills 'tr' in the right hand. The fourth system (measures 26-32) also features trills 'tr'. The fifth system (measures 33-40) includes trills 'tr' and the dynamic marking 'HW'. The score concludes with a final cadence in the right hand.

* *Stichnote / cue note ad lib.*

** *Stärker als SW, z.B. Prinzipal 8' / Stronger than SW, e.g. Principal 8*



Ich weiß, dass mein Erlöser lebet

aus: Der Messias, Teil III
HWV 56

Georg Friedrich Händel (1685–1759)

Bearbeitung: Edward Tambling

Larghetto

SW

tr tr 3

HW

SW HW HW

tr SW



„Hochzeitsmarsch“

aus „Ein Sommernachtstraum“ op. 61

Felix Mendelssohn Bartholdy (1809–1847)

Bearbeitung: Edward Tambling

3 3 3 3 3

ff

5

3 tr *

9

tr

12

tr 1. 3

15

3 3 3 3

* *Stichnoten / cue notes ad lib.*



Themen aus: Rhapsody in Blue

George Gershwin (1898–1937)

Bearbeitung: Edward Tambling

Molto moderato

The musical score is divided into four systems, each with a treble and bass clef staff:

- System 1:** Starts with a tempo marking of **Molto moderato** and a dynamic marking of **SW mf**. It features a triplet of eighth notes in the right hand and a steady bass line.
- System 2:** Begins at measure 5 with a trill (**tr**) in the right hand. The bass line continues with chords and moving lines.
- System 3:** Starts at measure 9 with a trill (**tr**) and a triplet. The tempo changes to **più mosso** and then **poco rit.** The right hand has a melodic line with slurs, while the bass line has a rhythmic accompaniment.
- System 4:** Starts at measure 13 with a tempo marking of **Tempo giusto**. It features a **HW** (half-whole) note in the right hand and a **ff** (fortissimo) dynamic marking. The right hand has a complex, syncopated melody, and the bass line has a steady eighth-note accompaniment.