

## Vorwort

**Sir Alfred Herbert Brewer** wurde am 21. Juni 1865 in Gloucester / England geboren. Damit war er ein genauer Zeitgenosse von Alfred Hollins und Edwin Lemare. Er war Chorknabe an Gloucester Cathedral und studierte Orgel bei dem damaligen Kathedral-Organisten Dr. C. H. Lloyd.

Nach Organistenstellen in Gloucester und Oxford (letztere während seines Studiums am Exeter College in Oxford) wurde er 1885 zum Organisten an Bristol Cathedral gewählt. Ein Jahr später wurde er Organist der St. Michael's Church in Coventry (1918 zur Kathedrale erhoben und 1940 zerstört). 1892 erfolgte die Ernennung zum Organisten und Master of Music an der Tonbridge School, eine Stelle, die er vier Jahre innehatte.

1896 folgte er C. Lee Williams als Organist und Chorleiter an Gloucester Cathedral nach. Diese Position behielt er bis zu seinem Tod im Jahre 1928. Während seiner Amtszeit in Gloucester leitete er das alle drei Jahre in Gloucester beheimatete *Three Choirs Festival* (in den Zwischenjahren findet das Festival jeweils in Worcester Cathedral und Hereford Cathedral statt). Mit Brewer und seinen Amtskollegen G. R. Sinclair (Hereford Cathedral) und Ivor Atkins (Worcester Cathedral) sowie seinem Nachfolger Herbert Sumsion gelang der Eintritt in ein neues Jahrhundert mit großen musikalischen Herausforderungen an das Festival und seine Veranstalter.

Brewer gehörte zu einer Gruppe berühmter Komponisten aus den westlichen Grafschaften wie zum Beispiel Elgar, Vaughan Williams und Howells. Als Komponist schien er sich in der weltlichen Atmosphäre der Shire Hall Konzerte wohler zu fühlen als in der Kathedrale. 1926 wurde er geadelt und starb am 1. März 1928 in Gloucester.

Die Stücke dieses Bandes repräsentieren die ganze Bandbreite seines Orgelschaffens. Sie spannen einen Bogen von schlichter Schönheit zu überschwänglichem Grandeur. Keines der Stücke ist im eigentlichen Sinn liturgische Musik. Dennoch können alle Werke an geeigneter Stelle auch im Gottesdienst eingesetzt werden. Der Notentext dieser Neuauflage folgt den Erstdrucken aller Stücke; bis auf gelegentliche Ergänzungen von Akzidentien waren Änderungen im Notentext an keiner Stelle nötig.

Ein Großteil von Brewers Orgelmusik wurde inspiriert durch seine Orgel in Gloucester Cathedral. Da dieses Instrument in wenigen Details (insbesondere im Choir und Solo) nicht dem üblichen Dispositionsschema folgte, werden einige seiner Registrierungsangaben erst nach Betrachtung der Disposition verständlich. Zu diesem Zweck ist sie am Ende des Bandes wiedergegeben.

Bonn, im Juli 2001

Guido Graumann

## Preface

**Sir Alfred Herbert Brewer** was born in Gloucester, England on 21 June 1865, making him an exact contemporary of Alfred Hollins and Edwin Lemare. He was a chorister at Gloucester Cathedral and studied organ with the then cathedral organist, Dr. C. H. Lloyd.

Following appointments as organist in Gloucester and Oxford (the latter during his studies at Exeter College, Oxford), he was elected organist at Bristol Cathedral in 1885. A year later he became organist of St. Michael's Church, Coventry (elevated to the status of a cathedral in 1918 and destroyed in 1940). In 1892, he was appointed organist and master of music at Tonbridge School, a post he held for four years.

In 1896 he succeeded C. Lee Williams as organist and choirmaster at Gloucester Cathedral. He retained this position until his death in 1928. During his time in Gloucester, he directed the Three Choirs Festival every three years (the Festival alternates each year between Gloucester, Hereford and Worcester Cathedral). Brewer and his colleagues G. R. Sinclair (Hereford Cathedral) and Ivor Atkins (Worcester Cathedral), as well as his successor Herbert Sumsion, successfully led the Festival into a new century of great musical challenges.

Brewer belonged to a group of famous composers from the west of England including Elgar, Vaughan Williams and Howells. As a composer, he seemed more at home in the secular world of the Shire Hall concerts than in the cathedral. He was knighted in 1926 and died in Gloucester on 1 March 1928.

The pieces in this volume are drawn from the entire range of his organ music. They stretch from beautiful simplicity to grandiose exuberance. Even though none of the pieces is essentially liturgical in nature, they can all be used at appropriate points in church services. This new edition is based on the first printing of each piece; apart from the occasional addition of accidentals, no alterations were needed.

A large proportion of Brewer's organ music was inspired by his organ at Gloucester Cathedral. Since a few details of this instrument (particularly in the Choir and Solo) did not adhere to the customary pattern of registration, some of his choices of stops can only be understood by looking at the registration of that organ. It is therefore provided at the end of this volume.

Bonn, July 2001

Guido Graumann  
Translation: Andrew Sims

# To S. W. Underwood Præludium

A. Herbert Brewer

Andante con moto (♩ = 92)

Sw. Diap. *mp* *sempre legato* *p*

Sw. to Ped.

This system contains the first two systems of the score. The first system features a grand staff with a treble clef and a bass clef. The right hand plays a melody with a *sempre legato* instruction, while the left hand provides a steady accompaniment. The second system continues the accompaniment with the instruction 'Sw. to Ped.'.

Gt. *mp* Sw.

This system contains the third and fourth systems of the score. The third system introduces a guitar part in the right hand, marked *Gt.* and *mp*. The piano accompaniment continues. The fourth system shows the guitar part concluding with a *Sw.* (sustain) mark.

Sw. *p* Gt. *mp* Sw. *p*

This system contains the fifth and sixth systems of the score. The fifth system features a piano melody with a *p* (piano) dynamic and a *Sw.* mark. The guitar part continues with a *mp* dynamic. The sixth system shows the piano melody with a *p* dynamic and a *Sw.* mark.

Gt. small Diap. *mf* Gt. add soft 4 ft. Gt. to Ped.

This system contains the seventh and eighth systems of the score. The seventh system features a guitar part with a *mf* dynamic and a *Gt. small Diap.* instruction. The eighth system shows the guitar part with an *add soft 4 ft.* instruction and a *Gt. to Ped.* instruction.

Sw.: Oboe  
Gt.: Flute 8  
Ch.: Dulciana  
Ped.: Bourdon, Ch. to Ped.

# Elegy

A. Herbert Brewer

Adagio (♩ = 60)

Sw. *p* con espress.

Ch.

This system features three staves. The top staff is for the Sw. (Oboe) with a dynamic marking of *p* and the instruction 'con espress.'. The middle staff is for the Ch. (Dulciana). The bottom staff is for the Ped. (Bourdon, Ch. to Ped.). The music is in 4/8 time and begins with a melodic line in the Sw. part.

*p*

*dim.*

*mp* Sw. Diap.

Sw. to Ped.

This system continues the musical piece. The Sw. part has a dynamic marking of *p* and a *dim.* instruction. The Ch. part has a dynamic marking of *mp* and the instruction 'Sw. Diap.'. The Ped. part has a 'Sw. to Ped.' instruction. The music continues with melodic and harmonic development.

*cresc.*

This system shows the continuation of the piece. The Ch. part has a *cresc.* instruction. The Sw. part continues with its melodic line. The Ped. part provides a harmonic foundation.

*poco rit.*

*a tempo*  
Clar. (Ch.)

*dim.*

*mp*

This system concludes the page. The Ch. part has a *poco rit.* instruction followed by *a tempo* and the instruction 'Clar. (Ch.)'. The Sw. part has a *dim.* instruction. The Ch. part has a dynamic marking of *mp*. The Ped. part continues with its harmonic support.

To H. C. Moffat. Esq.

# Melody

A. Herbert Brewer

*Andante con moto*

*p* Sw. soft 8 ft.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melodic line with a long slur over the first six measures. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with a long slur over the first six measures. The bottom staff is also in bass clef with the same key signature and time signature, and contains a single quarter rest in the first measure followed by five whole rests.

*cresc.*

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It contains a melodic line with a long slur over the first six measures. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with a long slur over the first six measures. The bottom staff is also in bass clef with the same key signature and time signature, and contains a single quarter rest in the first measure followed by five whole rests.

add 4 ft.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It contains a melodic line with a long slur over the first six measures. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with a long slur over the first six measures. The bottom staff is also in bass clef with the same key signature and time signature, and contains a single quarter rest in the first measure followed by five whole rests.

The fourth system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It contains a melodic line with a long slur over the first six measures. The middle staff is in bass clef with the same key signature and time signature, containing a bass line with a long slur over the first six measures. The bottom staff is also in bass clef with the same key signature and time signature, and contains a single quarter rest in the first measure followed by five whole rests.

# Cloister Garth

A. Herbert Brewer

Alla sarabanda (♩ = 63)

Sw. *p*

The first system of the musical score for 'Cloister Garth' is in G major and 3/4 time. It features a piano introduction marked 'Sw. p'. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is indicated as 'Alla sarabanda' with a quarter note equal to 63 beats per minute.

Gt. *mp*

The second system continues the piano introduction. The right hand has a more active melodic line with frequent sixteenth-note patterns. The left hand accompaniment includes chords and a steady bass line. The marking 'Gt. mp' indicates a gradual increase in dynamics.

The third system shows the continuation of the piano introduction. The right hand's melodic line remains intricate with sixteenth-note runs. The left hand accompaniment features a mix of chords and moving lines, maintaining the sarabanda's characteristic slow, graceful feel.

Sw. *p*

The fourth system concludes the piano introduction. The right hand's melodic line becomes more fluid and expressive. The left hand accompaniment features a prominent bass line with a mix of chords and moving lines. The marking 'Sw. p' indicates a return to the initial piano and sostenuto character.

# Introduction and Fugato

Sw.: Soft 8'  
Gt.: Flute 8', Sw. to Gt.  
Ped.: Bourdon, Sw. to Ped.

A. Herbert Brewer

**Andante mistico**

Sw. *p*

Sw. to Ped.

Gt. Flute 8'

Sw.

# Auf Wiedersehen

A. Herbert Brewer

Andante appassionato

Ch. Gamba & Claribel  
*p*  
Sw. 8 ft.  
Sw. to Ped.  
*cresc.*

Sw. 8 & 4 ft.  
*p*  
*stringendo*  
*cresc.*  
Gt. 8 ft.,  
Sw. coupled

Gt.  
*poco rit.*  
Tempo I  
add 16 ft.  
*cresc.*  
*f*  
Sw.  
Gt. to Ped.  
Sw. to Ped.

Sw. 8 & 4 ft.  
*cresc.*  
*dim.*  
*mf*

Sw.: Soft 8 ft.  
Gt.: Soft 8 ft.  
Ch.: Clarinet  
Ped.: Bourdon, Sw. to Ped.  
Sw. to Gt.

# Meditation

on the Name of  
**BACH**

A. Herbert Brewer

**Larghetto**

Sw. 8 ft. *p*

This system shows the beginning of the piece. The piano part is in 6/8 time with a key signature of one flat. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. The tempo is marked 'Larghetto'.

Ch. Clar.

Sw. Oboe

This system introduces the Clarinet and Oboe parts. The Clarinet part has a melodic line with grace notes, and the Oboe part has a similar line. The piano accompaniment continues in the background.

Sw.

*dim.*

*ppp* Oboe in

This system features a dynamic change in the piano part with a 'dim.' marking. The Oboe part enters with a 'ppp' marking. The piano accompaniment continues with a steady accompaniment.

Gt. *mp*

*cresc.*

Gt. soft 8 ft.

Gt. to Ped.

This system features a 'cresc.' marking in the piano part. The guitar part is marked 'Gt. mp'. The system concludes with a 'Gt. to Ped.' marking.



To G. R. Sinclair. Esq.  
**Minuet and Trio**

A. Herbert Brewer

Tempo di Minuetto ♩ = 100

Gt. Diap. *mf*

1. 2.

1. 2.

soft 8 & 4 ft.

Reed

# Carillon

A. Herbert Brewer

*Andante moderato*

*Sw. p*

*mp*

Solo to Ped. (Solo: Quintaton 16 ft. & 8 ft.)

*poco rit.*

*a tempo*

*p*

Sw. to Ped.

*mp*

String tone

*mp*  
Quintaton 8 ft.

Quintaton 8 ft.

*p*

String tone

# Marche Héroïque

A. Herbert Brewer

Allegro marziale

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a series of chords and melodic lines. Dynamics include *f* (forte) and *sf* (sforzando). There are accents (^) over some notes. The text "Gt. to Ped." is written below the bottom staff.

The second system continues the musical score with three staves. It includes dynamic markings such as *sf* (sforzando) and *dim.* (diminuendo). The text "Sw." (Swell) is written above the top staff, and "Gt." (Guitar) is written above the middle staff. The music features complex chordal textures and melodic passages.

The third system of the musical score consists of three staves. It includes dynamic markings such as *mp* (mezzo-piano) and *cresc.* (crescendo). The music features a mix of chords and melodic lines, with a gradual increase in volume.

The fourth system of the musical score consists of three staves. It includes dynamic markings such as *f* (forte) and *brillante* (brilliant). The text "Tuba *f*" is written above the middle staff. The music features a powerful and brilliant section with complex chordal textures.

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## Übersetzung der englischen Spiel- und Registrieranweisungen

Ch. / Choir	Positiv, meistens schwellbar, Manual I
Gt. / Great	Hauptwerk, Manual II
Sw. / Swell	Schwellwerk, Manual III
Solo	Solo, schwellbar bis auf Tuba, Manual IV
Ped.	Pedal
Ch. / Gt. / Sw. / Solo to Ped.	Pedalkoppel Positiv / Hauptwerk / Schwellwerk / Solo
Full Swell	Schwellwerk Tutti
add	Register hinzuziehen
coupled	gekoppelt
Choir 8+4ft.	Flöten und Streicher im Positiv (siehe Disposition)
Clar.[inet]	Clarinete (ähnlich Cromorne)
Claribel	solistische Flöte 8' (eher Principal als Gedackt)
Diap.	Principal
Dulciana	sanfter Streicher
Fl[ute] 8ft.	solistische Flöte 8' (eher Principal als Gedackt)
Gt. to Principal	Grundstimmen 16'+8'+4' im HW
in	Register abstoßen
Quintaton	Gedackt mit schlankem Klang, keine dt. Quintade!
Reed	Zungenstimme
small Diap.	der zarteste der bis zu drei Principale 8' im HW der englischen Orgel, fast schon ein Streicher (siehe Disposition)
soft	zart, sanft, leise
String tone	Streicher-Klangfarbe
Sw. Ob.[oe]	Oboe 8' im SW solistisch
Sw. Open	Principal 8' im SW (von Open Diapason), im Gegensatz zu:
Sw. open	Schwellkasten geöffnet
Tuba	sehr kräftige und dunkle Zungenstimme im Solo, bei kleineren Orgeln im Positiv
„+“ über einer Note	„Thumbing down“ d.h. mit den Daumen auf dem nächsttieferen Manual spielen