

Vorwort

Percy Eastman Fletcher wurde am 12. Dezember 1879 im englischen Derby geboren. Er erhielt Unterricht im Violin-, Klavier- und Orgelspiel; die Orgel wurde schließlich sein Hauptinstrument. Seinen Lebensunterhalt verdiente er sich als Musikdirektor an verschiedenen Theatern in London. Diese waren nacheinander das Prince of Wales, Savoy, Daly's, Drury Lane, und von 1915 bis zu seinem frühen Tod am 10. September 1932 das His Majesty's Theatre. An diesen Theatern hatte er große Erfolge. Er dirigierte, orchestrierte und komponierte, so z.B. die Musikkomödie *Cairo* (später in *Mecca* umbenannt), die nicht weniger als 216 Aufführungen erlebte.

Seine kreativen Aktivitäten waren aber nicht auf das Theater beschränkt. Fletchers Werkverzeichnis umfasst Balladen, Lieder nach Gedichten von Tennyson, Partsongs und Chorwerke, einige davon mit großem Orchester. Daneben schrieb er eine große Zahl von Suiten für Orchester, die der Unterhaltungsmusik zuzurechnen sind, sowie einige bemerkenswerte Märsche. In ihnen wie auch in seinen Kirchenkantaten ist der Einfluss Elgars unübersehbar.

1913 komponierte er die Tondichtung *Labour and Love* als Auftragswerk für die National Brass Band Championship (nationaler Wettbewerb der Blaskapellen). Andere Komponisten, die ebenfalls für diese Wettbewerbe komponierten, waren Holst, Elgar, Ireland, Bantock, Howells, Holbrooke, Bliss, Vaughan Williams, Rubbra und Jacob. Mit *An Epic Symphony* schrieb Fletcher 1926 ein weiteres Teststück für diesen bedeutenden Wettbewerb. Diese Komposition gehörte auch noch bei den Nationalen Wettbewerben von 1938, 1951 und 1976 zum Wettbewerbsrepertoire.

Im Gegensatz zu seiner Klaviermusik, die hauptsächlich aus Arrangements von Orchesterwerken besteht, sind seine Orgelwerke Originalkompositionen. Neben solchen „Dauerbrennern“ wie der *Festival Toccata* oder der *Fountain Reverie* finden sich auch einige einfache aber sehr attraktive Choralvorspiele.

Der vorliegende Band vereinigt eine Auswahl an Orgelwerken Fletchers, die sich auch für die gottesdienstliche und konzertante Praxis eignen. Als Vorlagen für den Neusatz dienten die Erstdrucke, die zwischen 1901 und 1926 bei Novello in London erschienen sind. Eingriffe in den Notentext waren nicht notwendig. Die in den Werken vorkommenden Registrierungsanweisungen wurden zur Erleichterung in einem englisch-deutschen Glossar zusammengefasst, das sich auf Seite 3 dieser Ausgabe befindet.

Bonn, im August 2002

Guido Graumann

Preface

Percy Eastman Fletcher was born in Derby on 12 December 1879. He took lessons on violin, piano and organ. The latter was his most important instrument. He made his living mainly as Musical Director of various theatres in London. His positions included successively the Prince of Wales, Savoy, Daly's, Drury Lane, and from 1915 until his untimely death on 10 September 1932, His Majesty's Theatre, where he was very successful. There he directed and orchestrated several long running musical comedies like *Cairo*, later entitled *Mecca*, which ran for 216 performances.

But his creative activity was not confined to the theatre. Fletcher's opus list comprises ballads, songs after lyrics by Tennyson, partsongs and works for chorus, partly with orchestra. His church cantatas owe much to Elgar.

Fletcher wrote a large number of suites for light orchestra and some remarkable marches, which again show some Elgarian influence.

In 1913 he composed the tone poem *Labour and Love* commissioned as test piece for the National Brass Band Championship. Other composers to follow him in composing for brass band contests were Holst, Elgar, Ireland, Bantock, Howells, Holbrooke, Bliss, Vaughan Williams, Rubbra and Jacob. Fletcher provided another test piece for the 1926 competition entitled *An Epic Symphony*. The latter was also the test piece for the 1938, 1951 and 1976 championships.

In contrast to his piano music which consists mainly of made up orchestra scores, his works created for the organ are more genuine. Besides those all-time favourites as the *Festival Toccata* and *Fountain Reverie*, he wrote a number of short, simple, but highly attractive preludes on hymn tunes.

The present edition combines a selection of organ works by Fletcher well suited for service and recital. The original editions used for this new print have been published by Novello in London between 1901 and 1926. No changes of the musical text were made.

Bonn, July 2002

Guido Graumann

Inhalt

Prelude op. 27, 1	4
Interlude op. 27, 2	8
Postlude op. 27, 3	11
Matinale	16
Festival Offertorium	20
Fountain Reverie	27
Festival Toccata	39

Umschlag Hintergrundbild:
Hill-Orgel in Birmingham, Town Hall

Dr. J. Butz Musikverlag
www.butz-verlag.de

Prelude

op. 27, No. 1

Percy E. Fletcher
1879-1932

Andante con moto ♩ = 88

Gt. St. Diap., Sw. coupled

p sempre legato

Sw. Soft Diap. 8 ft.

p
Soft 16 ft., Sw. coupled

5 Andante con moto

cresc.

9 Sw.

Gt.

cresc.

13

Ch. Clarinet

To J. W. Lewis Esq.

Interlude

op. 27, No. 2

Percy E. Fletcher
1879–1932**Andante espressivo** ♩ = 84
Sw. Oboe

p
Ch. Dulciana

Soft 16 ft. coupled to Ch.

cresc. molto

Postlude

op. 27, No. 3

Percy E. Fletcher
1879–1932

Allegro pomposo ♩ = 132

simile

Musical score for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff is marked with a forte *f* dynamic and includes the instruction "Gt., Sw. coupled". The separate bass staff is marked with a forte *f* dynamic and includes the instruction "Ped., Gt. coupled". The music consists of chords and single notes with accents (^) above them.

Musical score for measures 6-11. The score continues with the same three-staff layout as the first system. The music consists of chords and single notes with accents (^) above them.

Musical score for measures 12-17. The score continues with the same three-staff layout. The music consists of chords and single notes with accents (^) above them.

Musical score for measures 18-23. The score continues with the same three-staff layout. The music consists of chords and single notes with accents (^) above them.

Matinale

Percy E. Fletcher
1879–1932

Andante moderato

Sw. *p*

p 16 & 8 ft.

The first system of the score is for a piano. It consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is a separate bass line. The music is in 4/4 time and B-flat major. The tempo is 'Andante moderato'. The first two measures of the right hand are marked with a swell hairpin and a piano (*p*) dynamic. The bottom staff has a piano (*p*) dynamic and a note with a fermata, labeled '16 & 8 ft.'.

Con moto grazioso

Sw. Oboe

Ch. (8 ft.) *mp*

p

The second system begins at measure 5. It features three staves. The top staff has a swell hairpin and a mezzo-piano (*mp*) dynamic, with a note marked 'Ch. (8 ft.)'. The middle staff has a piano (*p*) dynamic. The bottom staff has a piano (*p*) dynamic. The tempo is 'Con moto grazioso'. The music is in 4/4 time and B-flat major.

6

The third system begins at measure 8. It features three staves. The top staff has a sixteenth-note figure with a slur and a '6' below it. The middle and bottom staves have piano accompaniment. The music is in 4/4 time and B-flat major.

11

The fourth system begins at measure 11. It features three staves. The top staff has a sixteenth-note figure with a slur and a '11' above it. The middle and bottom staves have piano accompaniment. The music is in 4/4 time and B-flat major.

Festival Offertorium

Percy E. Fletcher
1879–1932

Allegro moderato

The musical score is written for piano in 4/4 time. It consists of four systems of three staves each. The first system includes the tempo marking 'Allegro moderato' and dynamic markings 'f Gt. (Sw. coupled)' and 'f Gt. & Sw. coupled to Ped.'. The score features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Measure 10 is marked with a forte dynamic 'ff'.

1 *f* Gt. (Sw. coupled)

4

7

10 *ff*

f Gt. & Sw. coupled to Ped.

Fountain Reverie

Percy E. Fletcher
1879-1932

Swell: Vox Humana, with Tremulant
Great: *mp* 8 ft. Gamba
Choir: *p* 8 ft. Stopped Diapason
Pedal: *p* Bourdon 16 ft., Ch. coupled

Andante con moto (♩ = 80)

Ch. *p* 6 6 6 6 6 6

System 1: Treble clef with a sixteenth-note arpeggiated pattern. Bass clef has a whole rest. Pedal clef has a whole rest.

2

System 2: Treble clef continues the arpeggiated pattern. Bass clef has a whole rest. Pedal clef has a whole note with a *p* dynamic marking.

3

Sw.

System 3: Treble clef continues the arpeggiated pattern. Bass clef has a half note with a slur. Pedal clef has a whole note.

4

System 4: Treble clef continues the arpeggiated pattern. Bass clef has a half note with a slur. Pedal clef has a whole note.

To Edwin H. Lemare Esq.
Festival Toccata

Percy E. Fletcher
1879–1932

Swell: Full, Box open
Great: *f* 8 & 4 ft., Sw. coupled
Choir: *mf* 8, 4 & 2 ft.
Pedal: *f* 16 & 8 ft., Gt. & Sw. coupled

Allegro brillante (♩ = ca. 120)

Musical score for measures 1-2. The piece is in 4/4 time. The right hand (treble clef) contains a melody with eighth notes and chords, marked *f*. The left hand (bass clef) contains a bass line with chords. A pedal point is indicated by a long line with a fermata at the end of the first measure.

Musical score for measures 3-4. The notation continues with similar rhythmic patterns and chordal textures in both hands.

Musical score for measures 5-6. The right hand introduces some chromatic movement in the melody. A pedal point continues in the left hand.

Musical score for measures 7-8. The piece concludes with a final chord in both hands.