

Charles Hubert Parry

1848 - 1918

# An English Suite

Organ arrangement after the original  
for string orchestra by /

Nach dem Original für Streichorchester  
für Orgel bearbeitet von  
Wolfgang Stockmeier

ED 21094

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## Preface

During his lifetime Sir Charles Hubert Parry (1848–1918) was one of the most prominent figures in British music. He studied in Oxford, Stuttgart and London and went on to realize many achievements as a composer, pianist, choral director, teacher, and conductor. His substantial list of musical works includes five symphonies and other orchestral works as well as oratorios, chamber works, theatre music and compositions for piano. Parry, who was awarded four honorary doctorates, also published many books, some of which was reissued several times – and a general philosophy treatise, *Art and Character*. Besides all this he was a distinguished sportsman and a member of the Royal Yacht Squadron.

Among Parry's most appealing compositions are his *English Suite* for orchestra. The second, this *English Suite*, he left incomplete. Dr Eric Coates, who wrote it, completed the work and prepared it for publication as the *English Suite* and he doubt have wished. She added two movements, a *Capriccio* and a *Minuet*. In the present arrangement for organ the *Capriccio* has been omitted, as the original writing totally unsuited to the organ; the other movements have been re-arranged for organ to brilliant effect.

Parry worked on this *English Suite* in 1914 and he wrote the *Pastoral*, for example, was completed in 1914. The *Air* has Scottish flavour is one of Parry's very last compositions. This *English Suite* was first performed in 1914 conducted by Sir Hugh Allen at the Royal Albert Hall. Parry had been the director since 1894. The first public performance was at a Prograde Concert in the Queen's Hall conducted by Sir Hugh Allen in 1914 featuring the London Symphony Orchestra.

Which stops are stacked forte Principal 8' to 2' stops are recommended, possibly with Flute Mixture in the register. Fortissimo calls for an additional Mixture. In the *Minuet* a manual Flute stop might be combined with a solo Flute on another. For *pianissimo* in the *Pastoral* a very soft Reed stop will be effective. The *Air* will reveal all its charms if played mainly using the foundation of an 8' Gedackt stop can be used for the melodic line.

## Vorwort

Sir Charles Hubert Parry (1848–1918) war zu Lebzeiten eine der bemerkenswertesten Persönlichkeiten im britischen Musikleben. Er studierte in Oxford, Stuttgart und Cambridge. Komponist, Pianist, Chorleiter, Pädagoge, Schriftsteller und Organisator erwarb sich bedeutende Verdienste. Sein reichhaltiges Werkverzeichnis umfasst 500 Kompositionen, darunter Orchesterwerke, dazu Oratorien, Kammermusik, Schauspielmusik und Liedkompositionen. Der vierfache Ehrendoktor Parry veröffentlichte musikalische Werke, die zum Teil zahlreiche Auflagen erlebten, aber auch ein einziges, das sein Werk mit dem Titel *Instinkt und Charakter*. Er war im Übrigen auch ein hervorragender Sportler und als solcher Mitglied in der *Royal Yacht Squadron*.

Zu den liebenswürdigsten Kompositionen Parrys gehören zwei Suiten für Streichorchester. Die zweite, die vorliegende *English Suite*, wurde für die Frau des Herzogs von Devonshire, Lady Diamond, für die er sie schrieb, vollendete sie und bereitete drei Sätze für die Orgel vor, was natürlich im Sinne des Komponisten. Zwei Sätze, ein *Capriccio* und ein *Pastorale*, wurden hinzugefügt. In unserer Bearbeitung für Orgel wurde das *Capriccio* um zwei Sätze erweitert, die typische Streicherpartien enthält, die dem Werk einen besonderen Reiz verleihen. Die anderen Sätze können auf der Orgel mit brillanter Wirkung gespielt werden.

Parry arbeitete 1914 an einer Suite für Orgel, die aus dem Teil ältere Stücke. Das *Pastorale* beispielsweise wurde bereits 1887 komponiert. In der Suite gehört das schottische Eigenart verrätende *Air* zu den besten, die Parry je geschrieben hat.

Die *English Suite* wurde im Auftrag des Royal College of Music, dessen Direktor Parry seit 1894 geleitet wurde, komponiert. Die Suite wurde am 1. März 1914 von Sir Hugh Allen uraufgeführt. Die öffentliche Erstaufführung der Orgelversion fand am 1. März 1914 in der Queen's Hall unter der Leitung von Sir Arthur Coates statt. Eine Schallplattenaufnahme liegt mit dem Londoner Musikverleger Sir Adolph Dolmetsch vor.

Zur Orgelbearbeitung dieser Suite empfiehlt sich eine Prinzipalregistrierung 8' bis 2', eventuell mit Flöten, die in dieser Lage durchsetzt. Das Fortissimo verlangt eine zusätzliche Mixtur. Im *Menuett* kann ein mit Flöten 8' und 4' besetztes Manual mit einer Soloflöte auf einem anderen Manual verwendet werden. Von guter Wirkung ist bei den Pianissimo-Stellen im *Pastorale* eine sehr zarte Orgel. Das *Air* dürfte seinen ganzen Zauber entfalten, wenn für die Melodiestimme eine Undamper vor grundierendem Gedackt 8' verfügbar wäre.

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# An English Suite

## I. Prelude

Charles Hubert Parry  
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Arranged by  
Wolfgang Stockmeier

Lively

Man.

Gt.\*

Ped.

The image displays a musical score for the first prelude of 'An English Suite' by Charles Hubert Parry, arranged by Wolfgang Stockmeier. The score is written for three parts: Man. (Mandolin), Gt. (Guitar), and Ped. (Pedal). The music is in 4/4 time and begins with a 'Lively' tempo. The score is divided into measures, with measure numbers 3, 6, and 9 indicated. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). A large, diagonal watermark reading 'PREVIEW Low Resolution' is overlaid across the entire page.

\* Gt. = Great, Sw = Swell, Ch = Choir

12

15

18

21

*allegro*

*p*

Gt. *f*

*f*

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24

Musical score for measures 24-26. The score is written for piano in G major (one sharp). It consists of three staves: Treble, Middle, and Bass. Measure 24 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 25 continues this pattern with some rests. Measure 26 concludes the section with a final chord.

27

Musical score for measures 27-29. Measure 27 begins with a piano (*p*) dynamic and a 'Sw.' (Swell) marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Fingerings are indicated: 1, 4, 3, 2 in the right hand and 4, 3 in the left hand. The instruction 'legato' is written below the left hand. Measure 28 continues the melodic and rhythmic development. Measure 29 ends with a piano (*p*) dynamic marking.

30

Musical score for measures 30-32. The right hand features a melodic line with slurs and ties. The left hand provides a steady rhythmic accompaniment with eighth notes. The overall texture is consistent with the previous measures.

33

Musical score for measures 33-35. Measure 33 continues the melodic and rhythmic patterns. Measure 34 introduces a guitar (*Gt.*) part with a forte (*f*) dynamic. Measure 35 concludes the section with a final forte (*f*) dynamic marking.

36

Musical score for measures 36-38. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). Measure 36 features a complex melodic line in the treble clef with many beamed notes and a bass line with eighth notes. Measure 37 continues the melodic development. Measure 38 shows a change in the bass line.

39

Musical score for measures 39-41. The system consists of three staves. Measure 39 has a melodic line in the treble clef with a slur and a fermata over a quarter note. Measure 40 continues the melodic line. Measure 41 features a bass line with a slur and a fermata over a quarter note.

42

Musical score for measures 42-44. The system consists of three staves. Measure 42 has a melodic line in the treble clef with a slur and a fermata over a quarter note. Measure 43 continues the melodic line. Measure 44 features a bass line with a slur and a fermata over a quarter note.

45

Musical score for measures 45-47. The system consists of three staves. Measure 45 has a melodic line in the treble clef with a slur and a fermata over a quarter note. Measure 46 continues the melodic line. Measure 47 features a bass line with a slur and a fermata over a quarter note.