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An Analytical Survey

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Motivic Structure in the Chorale-Based Organ Works of Sir Charles Hubert Parry: An Analytical Survey

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by

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Abstract

The primary focus of this document is an examination of the similarities and differences between Hubert Parry and J. S. Bach’s organ chorale settings in one of the areas of closest link: the use of motives. Parry and Bach’s use of motives is compared and contrasted by means of a motivic analysis of Parry’s seventeen chorale-based organ works. Additionally, this document emphasizes that while both composers regularly derive motives from the chorale tune and consistently implement them in their pieces to create coherence and in some instances affect, Parry’s motivic style and method of implementation is distinct from Bach’s.
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List of Abbreviations

HAM  

*Hymns Ancient and Modern*, 1904 edition

P1 (A, B, etc.)  
Motive(s) derived from phrase one of chorale

P1AH  
Motive from the head (beginning) of motive P1A

P1AT  
Motive from the tail (end) of motive P1A

P1S (P2S, etc.)  
Motive derived from phrase one (two, etc.) of chorale and frequently used sequentially

P2 (A, B, etc.)  
Motive(s) derived from phrase two of chorale

P3 (A, B, etc.)  
Motive(s) derived from phrase three of chorale

P4 (A, B, etc.)  
Motive(s) derived from phrase four of chorale

S (1, 2, etc.)  
Motive primarily used sequentially and not clearly derived from chorale
Chapter I

Introduction

Aside from familiarity with a few choral works such as Jerusalem, Blest Pair of Sirens, and I Was Glad, the music of Sir Charles Hubert Hastings Parry (1848–1918) is relatively unknown outside Great Britain. This is surprising considering Parry’s prolificacy as a composer and the fair amount of success he enjoyed during his lifetime.\textsuperscript{1} His completed works cover a variety of genres including choral, vocal, orchestral, chamber, and keyboard. Yet the majority of these compositions have been ignored in the late twentieth and early twenty-first centuries.

Several factors have likely contributed to the neglect of Parry’s music. First, and perhaps foremost, English music of the late nineteenth and early twentieth centuries is generally viewed as conservative and out of touch in comparison to the innovations of contemporary continental composers. Yet, as William Gatens has pointed out, the generation of Hubert Parry and Charles V. Stanford was largely responsible for new currents of English compositional practice distinct from the mid-Victorian school.\textsuperscript{2} Furthermore, Parry and Stanford (and later Elgar) played important roles in ushering in a

\textsuperscript{1} Michael Allis, Parry’s Creative Process (Ashgate: Ashgate Publishing Limited, 2003), 7. Allis relates a quote from music critic George Bernard Shaw on a performance of Parry’s oratorio Job where Shaw remarks, “For I unluckily went last Wednesday to the concert of the Middlesex Choral Union, where the first thing that happened was the appearance of Dr. Parry amid the burst of affectionate applause which always greets him.”

musical renaissance in England. Granted, Parry, Stanford, Elgar, and other English composers tended to follow a different path from contemporary mainland composers, favoring the further development of diatonic harmony over the breaking away from tonality, yet their contribution to music history is no less valuable.

Hubert Parry’s reputation has also suffered from criticisms leveled against his music. George Bernard Shaw (1856–1950), Parry’s most notorious critic, painted Parry as “a conservative, out-of-touch, pendant.” Shaw was not alone in his critique. In response to Parry’s death, Robin Legge wrote, “Parry, in spite of all that he achieved, died a Might-Have-Been!” Thirty years later William McNaught wrote of Parry in *Musical Times*: “His music may be likened to an electric radiator. It is clean and bright and it makes no smoke. We sit around appreciating its warmth and secretly wishing that it gave us more of fire and less of hygiene.” Opinion of Parry had not changed even by the 1980s: “Parry’s naturally liberal imagination was thwarted and all too often crushed, in his prose as in his compositions, by a sterile aristocratic lineage.” Since criticism by others plays an important role in the formation of our own opinion, it is no wonder that Parry’s music has largely been ignored. Yet if time is taken to closely examine Parry’s music we will discover that the criticisms leveled against Parry are for the most part unfounded.

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6Ibid., 101.

Despite their initial popularity, Parry’s chorale-based organ works have likewise fallen into neglect and are unfamiliar to most organists today. Opinion of Parry’s organ music is varied. H.G. Ley, a contemporary of Parry states:

With regard to Parry’s organ works I personally feel that they are the most important addition to organ music we have had since Rheinberger. Apart from their own individuality, they are perfectly written for the instrument, and one cannot imagine them performed in any other medium. They seem to be a logical development from Bach’s work, especially in the Chorale Prelude form.  

Arthur Hutchings, another contemporary of Parry, has mixed views of their worth, describing his pieces as “beautiful but limited tributes to the organ.” Hutchings adds: “Are they really ‘modern’? Surely the constructional nature of the Chorale Prelude . . . makes them works of ability rather than genius, so that they are inclined at times to leave the listener just a little cold.” Several writers have severely criticized Parry’s organ works calling them “a seemingly unending stream of neo-Wagnerian bombast” and “second-rate work.” The criticisms of Parry’s contemporaries, combined with those of later writers, have contributed to the demise of Parry’s organ works during the twentieth century. One of the primary purposes of this document, therefore, is to increase the

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11 Ibid., 940.


awareness and raise the appreciation level of Parry’s chorale-based organ works within the musical community.

A second goal of this document is to examine the relationship between the chorale settings of J. S. Bach and Hubert Parry. Several writers have commented on the similarities between their chorale preludes (some going so far as to call Parry the “contemporary English Bach”\textsuperscript{14} or his settings as “well-nigh recreations”\textsuperscript{15}), but none have thoroughly examined the connection between them. As seen in these quotes, there is a prevailing opinion on the part of several writers that Parry’s organ music merely copies the style of Bach and is lacking in innovation. That similarities between the two composers exist is fairly obvious to the casual observer, but what specific traits lead people to overstate this connection? The areas of greatest similarity can be seen in Parry’s adaptation of Bach’s organ chorale forms and motivic structure. Yet even in these two areas Parry’s adaptation of Bach’s traits is unique, exhibiting a high degree of originality. As Graves claims, “[Parry’s organ compositions] are conceived in the monumental manner of Bach, but carried out with an independence of treatment and a regard for the resources of the modern organ which entirely remove them from the category of essays in discipleship.”\textsuperscript{16}

A primary focus of this document is to examine the similarities and differences between Bach and Parry in their use of motives in the construction of the chorale settings. To illustrate these similarities and differences, a motivic analysis in the tradition of


\textsuperscript{15} W. Wright Roberts, “Sir Hubert Parry’s Chorale Preludes for the Organ,” \textit{The Musical Times} 58, No. 892 (June 1, 1917): 257.

\textsuperscript{16} Graves; \textit{Hubert Parry: His Life and Works}, 2:186–87.
Rudolph Réti\textsuperscript{17} will be undertaken. Adaptation of Réti’s method and terminology will be carried out using subsequent research of Lora Gingerich\textsuperscript{18} and Alexander Brinkman.\textsuperscript{19} Gingerich lists fifteen terms for identifying motivic transformations within pieces that will aid in labeling Parry’s motives. Brinkman’s contribution to motivic analysis will be helpful in showing similarities between Parry and Bach in their derivation of motives from the chorale melodies. The goal of the analysis in this document will not be to mention every occurrence of each motive, but rather to provide ample evidence of Parry’s use of motives as a structural tool within each piece. To this end, a complete motivic analysis of the first four pieces of Parry’s first set of chorale preludes will be carried out, followed by brief examples from the remaining thirteen chorale-based organ works illustrating unique aspects of Parry’s motivic treatment. Another primary objective of this document is to illustrate that though both composers regularly derived motives from the chorale tune and consistently implemented them in their pieces to create coherence (and in some instances to create the affect), Parry’s implementation style and method is distinct from Bach’s.


Chapter II

Parry’s Education, Career, and Acquaintance with the Organ

Sir Charles Hubert Hastings Parry, the son of art collector and painter Thomas Gambier and Isabella Parry, was born in Bournemouth on February 27, 1848. Parry’s childhood was spent at Highnam Court, near Gloucester. Early musical instruction was from the Gloucester parish organist Edward Brind. While at the Twyford School near Winchester, Parry first came in contact with Samuel Sebastian Wesley, a formidable musician who would have an immense impact on Parry’s musical development. Evidence of the inspiration Parry received from Wesley is evident in a diary entry from 1865:

[Wesley] began the accompaniment in crotchets alone, and then gradually worked into quavers, then triplets and lastly semiquavers. It was quite marvelous. The powerful old subject came stalking in right and left with the running accompaniment wonderfully entwined with it—all in the style of old Bach.

Graves provides further evidence of Parry’s relationship with Wesley by recounting how Wesley allowed Parry regular access to the organ loft and how he often had “friendly talks with Dr. Wesley.” Wesley, himself a champion of J. S. Bach, helped foster a love in Parry for the organ music of baroque composers through his playing of masterpieces of the organ repertoire.

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20 Jeremy Dibble, The Complete Organ Works of Sir Hubert Parry, program notes to CD by James Lancelot (Priory PRCD 682 AB, 2000), 3. Dibble points out that the church where Brind was organist was built by Hubert’s father.

21 Graves, Hubert Parry: His Life and Works, 1:56–57.

22 Ibid., 55.

Parry’s fascination with the organ blossomed while he was a student of Sir George Elvey in Eton. Studies with Elvey, the organist of St. George’s Chapel in Windsor, began in 1864. Lessons with Elvey included study of the piano, organ, and harmony. While in Eton Parry began to keep a record of the various organs he encountered. His diaries of 1864–66 document over forty organs that he had studied and played. Examples of instruments Parry examined include the cathedral organs of Gloucester, Salisbury, Hereford, Winchester, Ely, and Landaff. Graves recounts Parry’s description of his visit to St. Mary Redcliffe, Bristol, providing us with insight into his knowledge of the organ:

The most interesting instrument I ever played on. It was built originally for the Temple Church, by Harris and Byfield. It is almost entirely in its original condition. There are no separate pedal pipes, but the Great goes to CCC with 16 foot metal diapasons. The Trumpet also goes throughout. The Cremona on the Swell and the Bassoon on the Choir are most beautiful stops. The most remarkable part of the organ is the Diapasons, which are far the finest I ever heard. The keys are remarkably short, little over 1½ inch or 2 inches; the naturals black, and the sharps white. There are two or three 5 rank stops on the organ. 29 or 30 stops in all with most tremendous power.

In addition to documenting his knowledge of the instrument, Parry’s diaries also reveal his familiarity with the organ works by Bach, Handel, and Mendelssohn. Active as a substitute organist and choirmaster, Parry no doubt performed some of these works on the organs he encountered.

Parry’s musical development progressed so rapidly while he was at Eton College that he was able to take his Oxford Music Baccalaureate examination in 1866 while only

27 Ibid., 32. Parry kept a catalogue of his musical library. Graves states that the organ was represented primarily by the above-mentioned composers.
eighteen years old. Following his graduation from Eton, Parry began to study law at Exeter College, Oxford. While a student there he spent two months in Stuttgart studying with Henry Hugo Pierson, an English musician who had renounced his homeland and taken up residence in Germany. Parry was able to visit numerous organs during his brief stay with the Piersons, including instruments in Stuttgart, Antwerp, Heidelberg, and Cologne.  

In 1870 Parry graduated from Exeter with his Bachelor of Arts degree. After graduation he began work at Lloyds’ law office as an underwriter while taking private music lessons in his spare time with William Sterndale Bennett, George Macfarren, and Edward Dannreuther. Of the three, Dannreuther had the greatest impact on the young Parry. A German native and graduate of the Leipzig Conservatory, he introduced Parry to the works of the composers he admired most: Bach, Beethoven, Brahms, and Wagner. Studies with Dannreuther initially focused on developing piano technique but gradually evolved into lessons in composition and counterpoint “guided by the works of Bach.” Parry’s compositions so impressed Dannreuther that he regularly included them on his own recitals. Dannreuther’s encouragement provided the impetus the young Parry needed to explore the possibility of working full time in the field of music.

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29 Both Graves and Dibble mention many concerts Parry attended as a result of his relationship with Dannreuther. Dannreuther was a champion of the music of Wagner and largely responsible for bringing Wagner’s music to attention in England. Examples of this include his founding of the London Wagner Society in 1872 and his promotion of the London Wagner festival in 1877.


31 Allis, 22, contains programs from Dannreuther’s concerts that included works by Parry: Piano Trio in E Minor, String Quartet no. 3, Cello Sonata, and Piano Trio in B minor.
As Parry progressed in compositional ability he increasingly turned his attention to writing in various genres, leaving very few early pieces for the organ. A five-part fugue labeled “bad” and a *Grand Fugue on 3 Subjects* (completed 1864) are among the handful of early pieces Parry completed for the organ. Not until Parry was in his sixties that he would again turn his attention to writing solo works for the instrument he loved so much.

Parry’s studies with Wesley, Elvey, Pierson, and Dannreuther not only equipped him as a composer, they also prepared him as a teacher, a profession that would consume much of his time and energy for the remainder of his life. The turning point in Parry’s career came in the summer of 1875 when Sir George Grove invited him to contribute articles for the first edition of the *Grove Dictionary of Music and Musicians.* Parry not only completed over a hundred articles for *Grove’s Dictionary,* but also acted as sub-editor. Hubert’s collaboration with Grove bore additional fruit eight years later when he was asked by Grove to teach music history at the newly formed Royal College of Music (RCM). In 1883 and 1884 Parry had two honorary doctorates conferred upon him from Cambridge and Oxford, respectively. Upon Grove’s retirement as director of RCM in 1894, he appointed Parry as his successor, a post Parry kept till his death in 1918. Parry also presided as President of the Royal College of Organists from 1898 to 1901, and in 1900 he was named the Heather Professor of Music at Oxford, a post he would retain until 1908.

Despite the heavy demands these positions placed on him, time was still found to write numerous books, articles, and compositions. Parry was active as a scholar, completing many articles and books, including 123 articles in the first edition of the

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Grove Dictionary of Music and Musicians and an extensive biography on the life and
music of J. S. Bach.\textsuperscript{33} In addition to his biography of Bach, Parry wrote five other books:
Studies of Great Composers (1887), A Summary of Musical History (1893), The Art of
Music (1893), The Music of the Seventeenth Century (1902), and Style in Musical Art.
Parry also wrote several articles, including “The Significance of Monteverdi” and “On
Some Bearings of the Historical Method upon Music.”\textsuperscript{34}

Parry was also an extremely prolific composer. Included in his \textit{oeuvre} are over
thirty choral works, among them \textit{Scenes from Prometheus Unbound, Blest Pair of Sirens},
and \textit{Judith}. Symphonic works include five symphonies and several symphonic pieces
such as \textit{From Death to Life} and \textit{Suite Moderne}. Other contributions Parry made consist of
music for the piano, church music, twelve books of English song, and a large amount of
chamber music. As noted earlier, despite his initial zeal for the organ Parry composed
very little for the instrument prior to the publication of his first set of chorale preludes.

Between 1911 and 1916, after a nearly twenty-five-year hiatus from composing
for the organ, Parry completed and published seventeen chorale-based organ works,
 dividing them into three groups: \textit{Seven Chorale Preludes, Set One} (published 1912),
\textit{Three Chorale Fantasias} (published 1915), and \textit{Seven Chorale Preludes, Set Two}
(published 1916). We are fortunate that Parry was able to complete his chorale fantasias
and second set of chorale preludes, for these collections contain some of his finest pieces.

\textsuperscript{33} C. Hubert H. Parry, \textit{Johann Sebastian Bach: The Story of the Development of a Great

\textsuperscript{34} Jeremy Dibble, “Sir Charles Hubert Hastings Parry,” \textit{Grove Music Online} ed, L. Macy
Parry died at Knight’s Croft, Rustington on October 7, 1918. Several of his chorale preludes were played at his funeral service in St. Paul’s cathedral. Among the chorales performed by Walter Parratt, Walford Davies, Walter Alcock, Trevor Atkins, Cecil Gray, and H.G. Ley were *Martyrdom, St. Ann*, and *Hanover*.

Parry’s music quickly sank into obscurity following his death. With the musical establishment increasingly embracing the then-current trends of musical impressionism and the breakdown of tonality in the compositions of Arnold Schoenberg, the “archaic” music of Parry was quickly forsaken. He (and a whole host of nineteenth-century English composers for that matter) became the composer “who never was.”35 Yet Parry’s work was not completely forgotten, for his ideals continued to be carried out through several of his students. His musical fingerprint can be seen in compositions by William Harris, Walford Davies, Healy Willan, Percy Whitlock, Ralph Vaughan-Williams, Gustav Holst, Herbert Howells, and Gerald Finzi.36 Of these students, Parry’s greatest champion was Gerald Finzi. He remained a devoted disciple, supporting him both in spoken and written word during the mid-twentieth century when Parry’s reputation had sunk to its lowest point.37 While Parry’s reputation continues to flounder in the early twenty-first century, perhaps a closer examination of his organ chorale settings will help foster a greater appreciation for his compositional skill and artistic ingenuity.

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37 Dibble, *C. Hubert Parry*, 503.
Chapter III

Impetus for Composing the Chorale-Based Organ Works

After twenty-five years of absence from playing and composing for the organ, what sparked Parry’s seemingly sudden flowering of organ composition in the early 1900s? Several factors likely contributed, the greatest impetus perhaps being the prodding of others.

As early as the 1890s, the publishing manager at Novello, Augustus Jaeger, requested that Parry write solo music for the organ. For several years Jaeger continued to urge Parry to publish some organ pieces, but Jaeger would fail to see fruit from his labor, dying in 1909, a year before Parry completed his first set of chorale preludes. Additional prodding came from Parry’s friend Charles H. Lloyd. A boyhood friend and the organist and choir director at Eton, Lloyd secured a promise from Parry in the summer of 1910 that he would compose a set of chorale preludes. Parry kept his word, completing the first set of seven chorale preludes in January of 1911 and sending them to Novello for publication in 1912.

Parry’s subsequent organ collections were also composed chiefly because of the urging of others. Dibble points out that Walford Davies, Walter Parratt, W. G. Alcock, and J. Frederick Bridge played an important role in convincing Parry to compose Three

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Also, it was in response to Novello’s request for more organ pieces that Parry completed a second set of chorale preludes.

Several additional factors contributed to his decision. Among them is Parry’s appointment as president of the Royal College of Organists in 1898, a position he would maintain through 1901. It is likely that his position as president of the RCO brought him into contact with recently composed chorale-based compositions and those by J. S. Bach and his predecessors.

Another factor likely contributing to Parry’s renewed interest in composing for the organ was his immersion in Bach’s organ works while completing his book *Johann Sebastian Bach: The Story of the Development of a Great Personality*. Published in 1909, this book appeared only three years prior to the publication of his first set of chorale preludes. Parry devoted a considerable amount of space in his book to Bach’s organ works, reserving some of his highest praise for them. Of the *Orgelbüchlein* chorale prelude *O Mensch, bewein dein Sünde gross*, Parry states that it “has no peer in the whole range of his compositions” and shows “how fully he realized the highest capacities of harmony.”

Although the factors mentioned thus far reveal strong impetus for Parry’s decision to compose for the organ, they do not clearly show why he specifically chose to write works based on hymn tunes. Three additional factors—the revival of interest in the chorale prelude in the late nineteenth and early twentieth centuries, the contribution of contemporary composers to this genre, and Parry’s work on the committee producing the

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39 Ibid., 119.

newly revised edition of *Hymns Ancient and Modern*—help to shed light on why Parry chose the chorale prelude as the medium for his compositions.

The late nineteenth century saw a resurgence of interest in the organ chorale prelude. In England, initial introduction to the organ works of Bach came as a result of Felix Mendelssohn’s organ concert tours, which began in 1829.\(^{41}\) Another source partially responsible for the revival of the genre is the publication of Bach’s complete organ works, beginning with the first installments of the *Bachgesellschaft* in 1851 followed by an English edition by Bridge and Higgs beginning in 1881. Dibble points out that while interest in Bach’s larger organ works emerged fairly rapidly, his chorale preludes took much longer to establish themselves.\(^{42}\)

Throughout the late nineteenth century, chorale preludes were increasingly included on the recital programs of English organists. Through his association with the Royal College of Organists and his positions at the Royal College of Music and Oxford, Parry came in contact with many of England’s finest organists. Among the most prominent English organists who regularly included Bach’s chorale preludes on their recitals are Walter Parratt, C. H. Lloyd, Walford Davies, T. Tertius Noble, Harold Darke, Walter Alcock, and Douglas Fox.\(^{43}\) Parry was close friends with Parratt and Lloyd, and knew several other organists fairly well, so it is likely that he attended a number of recitals that included Bach’s chorale preludes.\(^{44}\)

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\(^{41}\) Cecil Clutton and Austin Niland, *The British Organ* (London: B.T. Batsford, 1963), 91. The authors point out that Mendelssohn regularly programmed his own works in addition to those of Bach.

\(^{42}\) Dibble, *Lancelot CD* notes, 6.

\(^{43}\) Ibid.

\(^{44}\) Evidence of this is seen in Parry’s “enthusiasm for Parratt’s playing.” Gwilym Beechey, “Parry and His Organ Music—1,” *The Musical Times* 109 (October 1968): 957.
In addition to the revival of Bach’s chorale preludes during the late nineteenth and early twentieth centuries, new chorale-based compositions were increasingly added to the repertoire. Compositions based on chorales came primarily from Germany, and since late nineteenth-century English musicians chiefly looked to Germany for inspiration, it is highly unlikely that English organists were unaware of recent organ works by Johannes Brahms, Max Reger, and Sigfrid Karg-Elert.\textsuperscript{45} Brahms’s \textit{Eleven Chorale Preludes}, Op. 122, published posthumously in 1902, were undoubtedly known to Parry as Brahms was a composer he greatly admired and had sought to study with in his youth.\textsuperscript{46} That Parry knew Brahms’s chorale preludes is suggested by Parry’s use of double echo in his setting of \textit{Martyrdom} from his second set of chorale preludes (Ex. 1 and 2).


Ex. 1: Parry’s *Martyrdom*, m. 13–27

Ex. 2: Brahms’s *O Welt, ich muß dich lassen*, Op. 122, No. 11, mm. 8–15
Reger contributed several large-scale chorale fantasies between 1898 and 1900, including settings of *Wie schön leucht uns der Morgenstern* (op. 40, no. 1) and *Wachet auf, ruft uns die Stimme* (op. 52, no. 2). Karg-Elert’s early organ works likely attracted the attention of Parry. His op. 65, *66 Choral-Improvisationen*, of 1908–1910 not only incorporate German chorales, they also use Baroque forms like the ciacona and sarabande. Evidence of familiarity with Karg-Elert’s organ settings is seen in Parry’s use of large, block-chord statements of portions of the chorale that follow cadenza-like passages on the manuals or pedals (Ex. 3 and 4).

Ex. 3: Karg-Elert’s *Herr Jesu Christ, dich zu uns wend*, Op. 65, mm. 25–27
As noted earlier, Parry’s involvement in the RCO and his acquaintance with
England’s leading organists would no doubt have brought him in contact with these
compositions. In addition, Bernard Benoliel recounts how Parry met many of the famous
composers of his day including Liszt, Wagner, Joachim, Clara Schumann, Gounod,
Grieg, Saint-Saëns, Dvořák, and Richard Strauss. Given Parry’s involvement in organ
circles and his acquaintance with Europe’s leading composers, it is highly unlikely that
Parry would have been unaware of organ works by Brahms, Reger, and Karg-Elert.

One final factor likely contributing to Parry’s decision to write organ chorale
settings is his inclusion on the committee responsible for producing the revised *Hymns
Ancient and Modern* (1904 edition). It was the third edition, the previous ones being
published in 1861 and 1875. The 1904 edition sought to include a few pieces of

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Victoriana in addition to being historically more accurate. However, the 1904 edition failed to sell and was heavily criticized in its day. Nevertheless, Parry’s work on this committee from 1900 to 1904 would have brought him in direct contact with an abundance of old and new hymnody. The result of Parry’s immersion in English hymnody is clearly seen in Parry’s selection of cantus firmi for his organ pieces; nearly all of the seventeen chorale settings are based on English hymns.\textsuperscript{48}

\textsuperscript{48} The exceptions being *Christe, Redemptor Omnium* (plainsong origin) and *The Old Hundredth* (*Genevan Psalter*).
Many writers have mentioned Parry’s admiration of J. S. Bach and have suggested that similarities exist between their compositions. Very little, however, has been written identifying the specific characteristics that link the two composers. Several similarities may be pointed to, but it is in Parry’s use of motives to structure his chorale settings that his organ works most resemble Bach’s.

That Parry had extensive knowledge of the organ music of Bach is evident from his 572-page book Johann Sebastian Bach: the Story of the Development of a Great Personality. In it, Parry wrote a considerable amount examining Bach’s free and chorale-based organ works. His enthusiasm for Bach’s organ music is evident from his discussion of the D-major fugue, BWV 532:

The Fugue is the delight of all organists who lay claim to virtuosity; since it is not only superb music, but one of the most dazzling movements of its kind in existence; and affords the performer special opportunity to delight his auditors by the long cadenza for the pedals at the end, which rises by an apt expansion of the semiquaver subject through the whole compass of the pedal scale, rushing into the incisive closing chords with jubilant and exhilarating confidence.  

Parry’s biography on Bach reflects the apex of his admiration for the great master, yet it certainly was not the only venue in which he expressed his respect. Parry wrote elsewhere that the “contents [of the Orgelbüchlein] are amongst the most adorable things there are.” Even as early as 1863, Parry admitted to having composed organ fugues

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49 Parry, Johann Sebastian Bach, 63.

“totally guided by Bach.” By 1864 Parry had copies of Bach’s organ music, and in his lessons with Dannreuther he would have regularly encountered the *Well-Tempered Clavier* in addition to other of Bach’s keyboard works.

Parry’s love for Bach’s organ music was an obsession that remained with him throughout his life, even during his twenty-five-year hiatus from the instrument. One of the best examples of his passion for Bach comes from a conversation he had with Dr. Harris of New College while Parry was the director of the RCM:

Sir Hubert asked me to play an organ solo at a College Union “At Home.” I suggested playing some Buxtehude. “Why do that?” he asked: ‘Buxtehude’s interest nearly always collapses at some point or another. What’s the matter with old J. S. B.? Play the big Toccata and Fugue, *with those pedals!*’ Of course he meant the C major favourite which I played on that occasion. Unfortunately, the audience talked “at the top of their voices” and little music was heard. Sir Hubert was distressed that so noble a composition should have been talked down, and delivered himself on the subject in his next Terminal address.

What evidence suggests the degree to which Parry was aware of Bach’s use of motives? Moreover, what do we know about Parry’s thoughts on the function of motives?

Again, the primary source of evidence is Parry’s biography of Bach. Parry writes of Bach’s first prelude from the *Well-Tempered Clavier*, “It represents the elemental principle of a succession of harmonies vitalized by reiteration of a single figure [motive], which makes the entire movement coherent from end to end.”

Notice that Parry not only mentions Bach’s use of the figure but also its function. In so stating, it gives insight as to Parry’s own view of the purpose of motives (i.e., to add coherence). In reference to

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53 Ibid., 189.

54 Parry, *Johann Sebastian Bach*, 152.
the Fugue in E Major from the *Well-Tempered Clavier, Book I*, Parry writes, “the incisively questioning little figure of two notes, with which the subject opens, gives the cue, and is made to flash out of the texture of flowing semiquavers throughout the movement.”

Several observations can be made from this quote. First, Parry recognizes that motives can be broken down into groups containing as few as two notes. Second, these small motives are often woven into the texture among other notes and thus may not always be readily apparent to the casual observer. Third, we see the coherency of a piece referred to again with Parry’s recognition that the two-note motive “flash[es] out of the texture . . . throughout the movement.”

Parry also mentions the use of motives in Bach’s chorale settings. In reference to the organ chorale prelude form Parry writes:

[The chorale prelude] was a much smaller movement, merely taking a tune in its complete form straight through, and arranging it with parts in instrumental style, which emphasized the expression of the tune or the words to which it belonged by all the subtlest devices of harmonization and of a characteristic figure and ornament which the composer had at his disposal.

Referring specifically to the *Orgelbüchlein*, Parry comments, “Every individual chorale is treated with some special characteristic figure in accompaniment, sometimes tender, sometimes mournful, sometimes animated and vigorous, in accordance with the sentiment of the tune or the words.”

We see from these quotes that Parry was well aware of the tradition of using motives within the chorale prelude form. In addition, we are given insight into an added function of motives that Parry adopted in his own pieces: to express the mood of the tune or text.

55 Ibid., 161.
56 Ibid., 182.
57 Ibid., 183.
One may argue that the preceding quotes from Parry do not refer specifically to his own ideas on the employment of motives but only to his understanding how Bach used them. While this may be true, an examination of Parry’s music reveals that his own use of motives closely parallels Bach’s. It is very likely, therefore, that Bach’s chorale settings served as a model, albeit not with the intention of creating copies of them but rather as a means for incorporating his own style while building upon the foundation of the master.

A brief look at Parry’s organ chorale settings displays several similarities with Bach in regard to use of motives. First, like Bach, Parry consistently used motives in his organ pieces. That Bach consistently used motives in his chorale settings is common knowledge. Many writers have explored this subject, and the reader is encouraged to examine works by Peter Williams and Alexander Brinkman among many others on this subject. As will be seen in chapters five through seven, motives are used in each of Parry’s seventeen chorale settings. For now, a few examples will suffice to support this point (Ex. 5 and 6).

The terminology used for labeling motives in the succeeding examples is listed in “The List of Abbreviations” on page xii. In Parry’s music, motives labeled P1, P2, P3, etc. indicate that they are derived from the first, second, or third phrase of the chorale, respectively. When more than one motive is derived from a particular phrase, labels P1A, P1B, P1C, etc. are used. The inclusion of H or T to the end of a label indicates that the

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motive is taken from the head or tail of a particular motive. For example, P1AT signifies that the tail end of motive P1A is used. Motives labeled S (S1 or P1S) indicate that the particular motive is primarily used sequentially. Motives in Parry’s music not based on the chorale and motives in Bach’s music are labeled A, B, C, etc.

Ex. 5: Parry’s Croft’s 136th (Seven Chorale Preludes, Set 2)

Motive P1A statements, measures 1-6
Ex. 6: Parry’s Rockingham (Seven Chorale Preludes, Set 1)

mm. 1–3, motive P1A

mm. 9–11, motive P1A

mm. 19–21, motive P1A
mm. 25–27, motive P1A

As observed in these examples, Parry not only consistently used motives as a structural tool, but often repeated specific motives throughout a piece. Similarly, Bach regularly repeated motives in his chorale settings (Ex. 7 and 8).

Ex. 7: Bach’s *In dir ist Freude*, BWV 615

Motive A statements, mm. 1–23
Ex. 8: Bach’s *Komm, heiliger Geist*, BWV 651

Motive A, mm. 1–2

Motive A, mm. 11–14

Motive A, mm. 39–40

Motive A, mm. 82–83
It is very likely, then, that Parry’s consist use of motives was inspired by his observation of Bach’s rigorous repetition of motives in his chorale settings.

A second similarity between Parry and Bach is their tendency to derive motives from the chorale tune a piece is based on. This trait harkens back to the three-and four-part cantus firmus chorales of Johann Pachelbel, often referred to as the “Pachelbel style” chorale prelude. The majority of Parry’s chorale preludes loosely follow this model. In the so-called Pachelbel model, each statement of the chorale melody is separated by interludes and is preceded by imitation based on the upcoming phrase of the tune. Pachelbel generally used strict imitative entrances in the introductory measures of the prelude as well as in the interludes. Imitation typically occurs in rhythmic values smaller than the chorale melody, which normally appears in long notes in the soprano or bass (Ex. 9).

**Ex. 9: Pachelbel’s *Vater unser im Himmelreich*, mm. 1–20**
Both composers adopted the Pachelbel style for several chorale preludes, Parry more so than Bach. Parry’s preludes differ from the Pachelbel model primarily in the lack of strict imitation in the introductory measures and interludes. Instead, Parry introduced motives based on the upcoming chorale phrase. Bach, on the other hand, tended to follow the Pachelbel model more closely by using strict imitation. The following examples illustrate the similarities between Parry and Bach in their derivation of motives from the chorale (Ex. 10-13).

**Ex. 10: Parry’s Dundee (Seven Chorale Preludes, Set 1)**

Motive P1A statements, mm. 1–8

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60 A much higher percentage of Parry’s preludes follow the Pachelbel model than do Bach’s. Though Bach may have written more preludes in the Pachelbel style than did Parry, they represent a small percentage of his total organ chorale compositions, whereas approximately a third of Parry’s preludes follow the Pachelbel model.
Ex. 11: Parry’s *Chorale Prelude on “St. Anne,”* mm. 1–8. Motive P1A statements

Mm. 33-42: Appearance of First Phrase of Tune
Ex. 12: Bach’s *Nun komm der Heiden Heiland*, BWV 660, mm. 1–12

First phrase of chorale

Motive A appearances

Ex. 13: Bach’s *Herr Jesu Christ, dich zu uns wend*, BWV 655, mm. 1–4, 48–50

Chorale: phrases 1 and 2
As observed in Examples 10 and 11, Parry typically used the first few notes of each chorale phrase as the basis for motives, whereas Bach’s motives often included almost the entire phrase.

A third similarity between Bach and Parry is seen in the function of their motives. With both, motives serve two primary purposes: first, to create coherence, and second, to create the affect. Coherence is produced in two ways, either through repeating a motive (or motives) throughout the piece or by stating new motives in each interlude that are based on the upcoming chorale phrase (Parry more so than Bach), thus linking the various chorale phrases together. The repeated statements of motive P1A throughout Parry’s setting of *Rockingham* (see Example 6) provides evidence of the first means of
creating coherence. Parry’s repetition of motive A in Melcombe adds further support (Ex. 14). Parry’s preferred method of creating coherence was through introduction of new motives in the interludes. Evidence of this means of establishing unity will be examined thoroughly in chapters five through seven.⁶¹

Ex. 14: Parry’s Melcombe (Seven Chorale Preludes, Set 1)

Motive A, mm. 1–2

Motive A, mm. 5–6

⁶¹ Evidence for this point will be explored in chapter five’s examination of Dundee and Hampton from the Seven Chorale Preludes, Set One.
Bach produced coherence by the same means. Motive A’s continuous repetition in *In dir ist Freude* (Example 7) illustrates this point. *Von Gott will ich nicht lassen*, BWV 658, with its repeated statements of motive A in every measure but the last three, is another good example (Ex. 15).\(^6^2\)

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\(^6^2\) Although motive A is not stated in the last three measures, the rhythmic framework of motive A is included in two of the three last measures.
Another important function of Parry and Bach’s motives is to project the affect of the piece. Neither composer used every motive to this end, nor are motives used in every piece for this purpose. Often, if motives help to set the mood, only one or two are used
while the rest function to create unity. Parry’s use of motives for this purpose will become clearer through the analysis in chapters five through seven. Excerpts of motives from Parry’s *St. Cross* and *The Old 104th*, compared with Bach’s *Der tag, der ist so Freudenreich (Orgelbuchlein)* and *O Lamm Gottes unschuldig (18 Leipzig)*, will serve to illustrate this point for now (Exx. 16–19).

**Ex. 16: Parry’s *St. Cross* (Seven Chorale Preludes, Set 2)**

Motive D (“sigh”), mm. 7–10

Parry included the snippet of text “O come and mourn with me awhile” at the heading of his setting of *St. Cross*, and it is apparent that this brief, two-note “sigh” motive helps to create a melancholic mood. The mournful affect is projected through the dissonance created by the suspended note and its descending half-step resolution. Parry’s frequent repetition of this mournful motive colors the entire piece.
Ex. 17: Parry’s *The Old 104th* (*Seven Chorale Preludes, Set 1*)

Motive P1A, mm. 1–3

The rapidly flowing motive P1A, with its initial three-note step-wise descent that is then repeated a step lower and followed by an ascending step and/or leap, aptly portrays the text included at the beginning of *The Old 104th*: “Like clouds are they borne to do Thy great will.” Parry’s consistent repetition of this motive (throughout the introduction, all four hymn phrase statements, and interludes) musically depicts the swift movement of clouds across the sky.

Ex. 18: Bach’s *Der tag, der ist so Freudenreich*, BWV 605

Motive A, mm. 1–5
Motive A helps to reflect the joyful mood of the text: “This is the day that is so joyous for all creatures, for God’s Son from heaven is miraculously born of a Virgin.”

\textit{Ex. 19: Bach’s \textit{O Lamm Gottes unschuldig}, BWV 656}

Motive A, mm. 1–5

![Motive A, mm. 1–5](image)

The dissonance created between the dotted whole note and the first two eighth notes of motive A combined with the “sighing” lower neighbor figure help to create a mournful mood by which Bach musically portrayed the somber text on Christ’s crucifixion.

Several similarities between Parry and Bach’s use of motives have been noted, but it is important to acknowledge that Parry’s use of motives is quite distinct from Bach’s. As demonstrated in this chapter, Parry clearly imitated Bach’s use of motives in his own chorale settings. Yet, where does Parry’s imitation of Bach end and his own stylistic individuality begin?

First, Parry did not use imitation as rigorously as did Bach. Whereas Bach regularly imitated his motives in each voice (Ex. 15 and Ex. 20), Parry tended to confine

\footnote{Bach, J. S., \textit{Orgelbüchlein}, ed. Robert Clark and John David Peterson (St. Louis: Concordia Publishing House, 1984), 42.}
his motivic “imitation” to one or two voices (Ex. 6 and Ex. 14). As Beechey points out, Parry’s use of imitation is for harmonic rather than contrapuntal effect.⁶⁴

Second, Parry often stated motives in the top voice. The highest voice for the left hand was his second favorite place to state the motives, while the pedal only occasionally participates in the motivic activity (Ex. 5, 6, and 11). In contrast, Bach regularly presented motives in each voice and passed each from voice to voice (Ex. 20 and 21). In Bach’s settings the pedal plays an integral part in the motivic activity (Ex. 7, 20, and 21). Whereras Parry occasionally involved the pedal in the motivic activity (see Ex. 10), he did not do so as extensively or as frequently as did Bach.

Ex. 20: Bach’s Christ Lag in Todesbanden, BWV 625

Motive A, mm. 9–13

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⁶⁴ Beechey, “Parry and His Organ Music,” 957.
A third distinguishing trait separating Parry’s use of motives from Bach’s is observed in voicing. Parry’s voicing is considerably less independent, resulting in a blurring of the distinction of separate voices. As a result, Parry’s motives are regularly stated in a pseudo-contrapuntal texture with accompanying or doubling voices, whereas Bach’s motives are normally presented in one voice at a time, using strict contrapuntal procedures (compare Exx. 5 and 6 with Exx. 8, 20, and 21).

Fourth, Parry tended to use a higher number of motives than did Bach. Bach normally used fewer motives but repeated them consistently, whereas Parry preferred to introduce new motives or transformations of earlier ones during each successive interlude. Repetition of motives throughout a piece does play a role in Parry’s music, as seen in Example 6, but not nearly to the extent that it does in Bach’s (compare Exx. 22 and 23 with Exx. 15, 20, and 24).
Ex. 22: Parry’s Christe, Redemptor Omnium (Seven Chorale Preludes, Set 1)

Motives P1A, P1B, P2B, P3 and P1C, mm. 1–8
Ex. 23: Parry’s *St. Cross* (Seven Chorale Preludes, Set 2)

Motives A, B, C, and D, mm. 1–10
Fifth, Parry normally made minimal use of motives while the chorale tune is being presented or not use them at all, whereas Bach’s motives typically formed the contrapuntal underpinning when the chorale tune is being stated. (Compare Ex. 25 with Exx. 20 and 21).
Ex. 25: Parry’s Christe, Redemptor Omnium (Seven Chorale Preludes, Set 1)

Motives P2A, C, D, P2B, P3, mm. 9–16
Sixth, Parry made very little use of contrapuntal devices such as inversion, augmentation, stretto, and diminution; Bach’s chorale settings are replete with such devices. In Bach’s setting of *Herr Jesu Christ, dich zu uns wend* (Ex. 13) stretto occurs in mm. 48–50. Inversion is seen in *Dies sind die heil’gen zeh Gebot* (Ex. 21) as well as in his last chorale prelude *Vor dienen Thron tret ich hiermit* (Ex. 26).

**Ex. 26: Bach’s *Vor dienen Thron tret ich hiermit,* BWV 668**

Motive A, mm. 1–6

![Motive A, mm. 1–6](image)

To summarize, Parry’s use of motives resembles Bach’s in several respects: in the consistency of use, the derivation of many of the motives from the chorale tune, and the function of the motives to create coherence and, in some instances, to create affect. Yet, Parry’s preludes are expressions of his own individual musical style and thus differ considerably from Bach. Parry’s differs from Bach’s by using less imitation, by placing the motives primarily in the upper voice and infrequently in the pedal, by using a pseudo-contrapuntal texture in which the distinction of separate voices is blurred and motives are combined with other notes, by using more motives than did Bach and repeating them less frequently, by rarely using motives while the chorale tune is being stated, and by infrequent use of contrapuntal devices like stretto, inversion, augmentation, and
diminution. The examples presented in this chapter briefly illustrate these points. The individual analyses conducted in chapters five through seven will add further support and clarity to the descriptions presented in this chapter.
Chapter V

Motivic Analysis of the Seven Chorale Preludes, Set One

Parry began work on the Seven Chorale Preludes, Set One in 1911. Prior to their publication by Novello in 1912, Parry sent them to Charles Villiers Stanford and C. H. Lloyd (to whom they were dedicated) for feedback. In a letter to Lloyd dated July 30, 1911, Parry wrote, “I haven’t got an organ [at Rustington] and I haven’t played on one to speak of for 25 years, so it would be easy to overlook some details or other—or to put things in an awkward way for hands or feet.” Parry’s manuscript was also sent to Walter Parratt and Douglas Fox for further criticism, the latter having played through the preludes for Parry in December of 1911. Parry’s hesitancy to publish organ works without the consultation of respected organists is a practice he repeated with his succeeding two publications.

Parry labeled his collection of pieces “chorale preludes”; however, none of the cantus firmi are German chorales, but are English hymns or arrangements of plainsong. Though, as John Wells points out, since the technical definition of the word “chorale” includes the meaning “hymn tune,” Parry is correct in his terminology. Perhaps Parry’s choice of title is simply another salute to the great master whose organ music so inspired him throughout his life.

65 Beechey, “Parry and his Organ Music—1,” 956.
66 Ibid.
67 Dibble, C. Hubert H. Parry, 446.
Dundee, the first setting in Parry’s Seven Chorale Preludes, Set One, is based on a tune that first appeared in the Scottish Psalter of 1615. This tune was later published in England in Ravenscroft’s Psalms of 1621. In Hymns Ancient and Modern (1904 edition), the tune Dundee appears as hymn 83, a setting of the Epiphany text by John Morrison, “The people that in darkness sat” (Ex. 27).

Ex. 27: Dundee, Tune

The first phrase of the tune contains two ascending four-note sub-phrases from which Parry borrowed motives. The three remaining phrases contain primarily step-wise descending motion with a repeated note in the middle. Phrases two through four contain a cadence using the leading tone. A brief examination of Parry’s motives clearly reveals their derivation from the hymn tune (Ex. 28). Motive P1A is from the first four notes of phrase one. P1B is closely related to P1A, but like the second half of phrase one, it

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69 Dibble, Lancelot CD notes, 7–8.

70 Ibid., 8.

71 Ibid., 7.
contains all step-wise motion, dispensing with the initial major third. P2A follows the contour of phrases two and four, which are identical.

**Ex. 28: Motives Used in **Dundee**

P2A' follows the same contour as P2A but is rhythmically altered and has an ascending appoggiatura figure added to the end of the motive. Motive P3 is a rhythmically diminutive statement of phrase three. The remaining motives S1 and S2 are used sequentially. S1 (a sigh motive) has its origin in the half-step cadential material characteristic of the last three phrases of the tune (Ex. 29). The remaining motive, S2, merely adds an appoggiatura to the resolution of S1.

**Ex. 29: Derivation of Motive S1 from Hymn Tune**
Parry’s setting of *Dundee* comprises thirty-six measures, including a five-measure introduction, interludes of four, three, and five measures, and an extended coda of eleven measures. The tune itself appears in the soprano voice in quarter notes. Aside from altering the rhythm from half notes to quarters, Parry followed *HAM* exactly. *Dundee* closely follows the Pachelbel chorale-prelude model (Ex. 9) with an introduction incorporating motives based on the upcoming phrase and interludes introducing material of the succeeding phrases. Like Pachelbel and Bach, Parry stated his motives in rhythmic durations smaller than those used for the hymn tune. A tracing of the motives in *Dundee* will illustrate these points and demonstrate Parry’s consistency in use of motives (Ex. 30).

Several of the terms used to label motives are borrowed from Lora Gingerich as set forth in her article “A Technique for Melodic Motivic Analysis in the Music of Charles Ives.”72 Although Gingerich’s terminology is for the music of Charles Ives, she specifically states that her method “could be easily adapted to deal with the music of other composers and combined with other analytical techniques.”73 Of the fifteen motivic transformations Gingerich presents, this analysis of Parry’s music will make use of the following: Insert, Delete, Sharp, Flat, Expand, Contract, and Invert. To summarize these terms briefly, Insert refers to the addition of a pitch or pitches to the original motive. Delete signifies that a pitch (or pitches) have been removed from the motive. Sharp indicates a pitch has been altered by one chromatic scale degree, whereas Flat indicates the opposite. The term Expand is used when an interval from the original motive has


73 Ibid., 76.
increased in size. Contract refers to the opposite scenario. Finally, the label Invert is used when the vertical direction of a pitch in the motive has been reversed.

To avoid redundancy, only the first four pieces from *Seven Chorale-Preludes, Set One* will be analyzed in their entirety. For the remaining thirteen chorale-based organ works, excerpts will be examined that illustrate important aspects of Parry’s motivic treatment. The first four pieces of *Set One* have been selected to be analyzed in their entirety in order to demonstrate that Parry’s use of motives was not sporadic or confined only to a few specifically selected pieces.

**Ex. 30: Motives in Parry’s Dundee**
P2A cont.
P2A Delete 4
P2A' P2A' P2A' P2A' Delete 4

P2A
Expand 4
P2A
Expand 4
P2A
Expand 4

Phrase 2 statement
┐
P2A' P2A' P2A' P2A'

P2A
P3
Expand 2

Phrase 3 statement
P3
Expand 2
P3 Invert 6
P3 Insert 4

P2A

P3
Expand 2
P3 Expand 2
*Dundee* provides clear evidence of Parry’s propensity for using motives as a compositional tool. This prelude also shows his other characteristic traits, namely, derivation of motives from the hymn tune, consistent use of motives throughout the piece, and doubling of motivic statements in octaves due to the use of a thick texture (see mm. 25–27 and 33). Uncharacteristic, however, is his prominent use of the pedal in stating motives (see mm. 1–11). Furthermore, while Parry favored lengthy codas, the coda section in *Dundee* is proportionally longer than those found in most of his preludes.

Coherence is achieved largely through consistent reappearances of P1A, P1B, and P2A. The repeated appearances of these motives help to create unity by tying together the various phrases of the hymn tune with familiar material. Through the frequent repetition of specific motives and the prominent use of the pedal to state motives, *Dundee* comes closer to resembling Bach’s motivic usage than most of Parry’s chorale preludes.

Parry based *Rockingham*, the second prelude in the set, on a tune that first appeared in Miller’s *Psalms of David* (1790) and is normally associated with the text “When I Survey the Wondrous Cross” (Ex. 31). Parry chose instead to include the text inscription: “Thither be all Thy children led, and let them all Thy sweetness know,” taken from verses three and four of the first stanza of Philip Doddridge’s “My God and is a table spread.” Parry’s warm and contemplative setting of *Rockingham* reflects his own conception of the tune and the reason for choosing Doddridge’s text for his epigram.

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74 Dibble, *Lancelot CD* notes, 8.
Through consistent repetition of the gentle and lyrical motive P1A, Parry created a mood that Dibble describes as “quiet yearning.”\textsuperscript{75} In addition to helping set the affect, Motive P1A exhibits two additional traits characteristic of Parry’s music: first, it serves to unify the piece through its frequent repetition, and two, it is derived from the hymn tune (Ex. 32).\textsuperscript{76}

**Ex. 32: Derivation of P1A from Hymn Tune**

All of the motives used by Parry in this piece are related to P1A (Ex. 33).

\textsuperscript{75} Dibble, \textit{Lancelot CD} notes, 8.

\textsuperscript{76} Wells, \textit{Twentieth-Century English Organ Music}, 62.
Ex. 33: Motives in *Rockingham*

P1B follows the basic shape of P1A, albeit in an abbreviated form. P1AH is the first three notes (or head) of P1A, and P1AT comes from the tail of the motive (minus the last eighth note of P1A). A is derived from an inversion of P1AH. The consistency with which A is used and its regular appearances apart from P1A statements suggest that Parry conceived it as a separate motive and not merely as an inversion of P1AH. P3 is borne out of the descending third from the tail of P1A, but rather than continue the descent it leaps up a third.

*Rockingham* is the only prelude of Parry's in which the hymn tune is stated in the tenor voice. The tune is set plainly in quarter and half notes with very little deviation from *HAM*. In *Rockingham* Parry abandoned his normal practice of including interludes of approximately two measures or more. The interludes between phrases become successively shorter as the piece progresses. The interlude between phrases one and two spans a measure and a half, the interlude between phrases two and three is reduced to two beats, and no interlude appears between phrases three and four. Characteristically, a portion of the tune is repeated at the close of *Rockingham*. The thematic material repeated in the last three measures comes as no surprise: it is the opening incipit of phrase one from which the frequently heard P1A motive is derived (Ex. 34).
Ex. 34: Motivic Analysis of Rockingham
Repeat of first five notes of phrase 1 (P1A)

* No interlude

Phrase 4 Statement

P1AH

P1A 5-6 altered

P1A 5-6 altered

Coda

P1A Delete 6-7

P3 Expand 3

P3 Expand 3

P3 Expand 3

P3

P3

P3

P1A Contract 6, Delete 7

P1AT

P1AT Insert last note of P1A

Repeat of first five notes of phrase 1 (P1A)
We see again in *Rockingham* how Parry continuously used motives to create coherence. P1A and its derivatives appear in almost every measure. Unusual for Parry, though, is the economy of means achieved through the consistent repetition of a particular motive (P1A and its derivatives) throughout the entire piece. Parry normally discontinued use of a motive at the next entrance of the chorale in favor of a new motive based on an upcoming phrase or a transformation of a pre-existing motive. However, the frequency with which Parry transformed P1A through expansion and deletion, combined with truncated interludes, maintains the listener’s interest despite the lack of new motivic material.

The third prelude in the collection is a setting of Samuel Sebastian Wesley’s *Hampton*, a tune that first appeared in Hackett’s *National Psalmist* of 1850 (Ex. 35).\(^{77}\)

**Ex. 35: S. S. Wesley’s *Hampton*, Tune**

\(^{77}\) Dibble, *Lancelot CD* notes, 8.
The epigram Parry included comes from the first line of Benjamin Webb’s translation of a text attributed to Thomas à Kempis: “O love, how deep! How broad! How high!” 78

The original version of Hampton stated the chorale in octaves and was later revised to single notes after consultation with C. H. Lloyd. 79 Like Dundee, Parry’s setting of Hampton follows the Pachelbel model with an introduction and interludes employing vorimitation. Hampton most closely resembles the late seventeenth- early eighteenth-century chorale prelude style through setting of the chorale in long notes, use of vorimitation in the introduction and interludes, and lack of an extended coda. As is often the case in Pachelbel and Bach’s preludes, Parry includes a brief codetta by means of sustaining the final note of the chorale while the accompanying voices repeat previous motives and/or introduce cadential material (Ex. 21 and 24). It is probable that Parry’s conception of Hampton’s text, namely the inability to fathom the breadth of the love of God, combined with the ancient origin of the text, inspired him to set this tune in a manner more closely resembling the Baroque chorale prelude than his other pieces.

As already noted, the motives used in Hampton are derived from the four phrases of the chorale and follow the tune very closely (Ex. 36).

Ex. 36: Motives Used in Hampton

\[\text{Ex. 36: Motives Used in Hampton}\]

Ibid.

Motivic activity in *Hampton* is not as prolific as in *Rockingham* or *Dundee*. This is due in part to the nature of the motives themselves. All of them (with the exception of P4) include every note or nearly every note of the phrase they are based on and therefore are longer than the motives Parry typically used (Ex. 37).

**Ex. 37: Motivic Analysis of Hampton**

![Motivic Analysis of Hampton Diagram]
Although Parry used fewer motives in *Hampton*, he was nonetheless consistent in implementation. The motives function as they do in *Dundee* by linking together the various phrases of the chorale through their foreshadowing of the upcoming chorale statements. As in *Dundee*, Parry made more use of motivic imitation in *Hampton* than is typical in his preludes (see mm. 1–5 and 24–29). Rare use of stretto (P1) in mm. 1–5 combined with frequent use of motivic imitation harkens back to the Late Baroque chorale prelude style of Bach and Pachelbel (Exx. 26 and 13), and gives further evidence of the antiquated conception he had in mind for this piece.

*The Old 104th*, the fourth prelude of the collection, is of much larger proportions than the previous three. Spanning eighty-four measures, it comes close to the size of Parry’s chorale fantasies. Characteristic traits of *The Old 104th* include a lengthy introduction (thirteen-and-a-half measures), statement of the chorale theme in the pedal, and extended coda (twenty-six measures) complete with cadenza-like passages for both the manuals and pedal, and full-chord restatements of chorale phrases two and four.

The tune, taken from the “For Saints’ Day” section of *HAM* (1904), was composed by Thomas Ravenscroft (ca. 1592–1635) and first appeared in Ravenscroft’s *Psalmes* (1621) but set to different words (“My soule praise the Lord, Speake good of his name”) (Ex. 38). The epigram used, “Like clouds are they borne to do Thy great will,” comes from the first lines of stanza three of a hymn by J. B. de Santieuil (translated by Isaac Williams) from the 1686 *Cluniac Breviary.* As Dibble points out, the scherzo-like passagework for the hands throughout *The Old 104th* clearly reflects the motto Parry

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80 Dibble, *Lancelot CD* notes, 9.

81 Ibid.
chose. The quick ascending and descending eighth-note figures distinctly portray the rapid movement of clouds through the sky.

Ex. 38: Old 104th, Tune

On the surface, motives in *The Old 104th* seem to be more rhythmically than melodically conceived. Set in 9/8 meter, the continual repetition of groupings of three eighth notes and three eighths followed by a dotted quarter provide the strongest unifying element to the piece. However, while rhythmic patterns play a predominate role in creating cohesion, Parry still derived these rhythmic motives from the hymn tune (Ex. 39). Motive P1A’s repeated descending three-note pattern is clearly derived from the first phrase of the chorale, which also contains this same descending stepwise pattern at the beginning and the end of the phrase (Ex. 40).

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Ex. 39: Motives in *The Old 104th*

Ex. 40: Derivation of P1A from Phrase One of Hymn Tune

Motive A, which first appears in measure three in the top voice of the treble staff, is similar in contour to P1A with its two descending segments (Ex. 41).

Ex. 41: Similarities between Motives P1A and A

Motive A exhibits similarities to P1A and also reflects the shape of the latter portion of the first phrase of the hymn tune. Motive A and notes 5–10 of phrase one share the same contour as exemplified in their descending and ascending thirds (Ex. 42).
Motive B is a combination of the first three notes of P1A and the tail of A. Motive B is borrowed from the tail of A and P1B and could also be labeled as P1B delete 1–3, yet the frequency of use and consistent appearances apart from P1B suggest that it is viewed as a separate motive. P2 has its origin in the half-step “resolution” of pitches 3–5 in phrase two of the chorale (Ex. 43).

Ex. 43: Derivation of P2 from Phrase Two of the Chorale

P1AH borrows from the first four notes of P1A. As with B, Parry’s use of P1AH suggests that it is an independent motive rather than a truncated version of P1A. P3 is derived from phrase three of the chorale (Ex. 44).
Ex. 44: Derivation of P3 from Phrase Three of Chorale

Finally, P2S is clearly reminiscent of phrase two of the chorale (Ex. 45). The descending fifth of the chorale phrase is filled in by Parry. P2S also incorporates P2 within it (pitches 2–4 of motive S1).

Ex. 45: Derivation of P2S from Phrase Two of Chorale

An analysis of *The Old 104th* will further demonstrate Parry’s consistent use of motives. In addition, employment of motives to unify seemingly disjoint sections (mm. 1–58 and 59–84) while at the same time creating a mood of constant rising and falling motion will also be apparent (Ex. 46).
Ex. 46: Motivic Analysis of *The Old 104th*
Repeat of phrase 2 a major 3rd higher

P3 flat 3, delete 5-6

P2S delete 1-3, contract 6

P2S expand 6

P2 cont.
P2S expand 6

P2S delete 1-3

P2S delete 1-3, contract 6

P3 flat 3, delete 5-6

ad lib.
73 precipitoso P2S delete 1-3
cresc.
P2S delete 1-3

75 Slow.
\(f_{gi}\) cresc.
P2 P2

79 Repeat of phrase 4 (correct key)

\(\text{rit.}\)
Like the previous three preludes, *The Old 104th* demonstrates Parry’s consistent use of motives. Even in the context of a larger formal design with an extended introduction, lengthy interludes, and coda-like coda section, Parry still used short motives to generate the entire piece. As seen in this analysis, use of motives is not limited to the measures preceding and containing the statements of the hymn tune, they also form the coda like coda section (mm. 59–79). The initial manual flourish in mm. 58–61 is built upon repeated statements of motive P2S and fragments from the tail of P2S. Parry’s repetition of phrase two (mm. 64–68), which is based on the text “and swift as the winds about the world go,” is a fitting commentary on the swift-moving coda passages filling the coda section. The second manual coda (mm. 69–74) is built on repetitions of complete and fragmented statements of motive P3. In addition, both pedal cadenzas incorporate statements of P2 and B as building blocks (mm. 62–64 and 77–80). Bach’s inspiration is clearly evident in this coda section. The descending nature of both pedal cadenzas, the full chord repetition of phrase two, and the slow arpeggiated A-sharp diminished chord in mm. 65–66 are strikingly reminiscent of the opening and closing measures of the Toccata and the last several measures of the Fugue in D Minor, BWV 565.

Other aspects of Parry’s style seen in *The Old 104th* include doubling and overlapping of motivic statements. Doubling of motivic statements is found in mm. 1–3 and 23–24. In mm. 1–3, motive P1A is doubled in the manuals in the treble and bass clefs. Motive P2 is doubled in the treble clef, beats two and three in m. 23 and beats one and two in m. 24. Overlapping of motives occurs in several places and is most noticeable in mm. 34–35 where the final note of one P1A doubles as the first note of a new P1A.
statement. Further layering occurs with the overlapping P1A statement in the alto voice in mm. 34–35. Another example is seen in mm. 49–51 where overlapping statements of motives P1A, P1AH, and P2 are presented.

Parry’s prelude on *Melcombe*, the fifth piece from *Set One*, is based on a popular tune by Samuel Webbe that first appeared in 1782, published anonymously in plainsong notation with the words “O salutaris hostia” in *An Essay on the Church Plainchant* (Ex. 47).  

**Ex. 47: Melcombe, Tune**

![Melcombe Tune](image)

Parry’s epigram (“New mercies, each returning day, Hover around us while we pray”) comes from John Keble’s poem “Hymn for Morning,” published in 1827. Parry’s motivic setting paints this text beautifully (Ex. 48).

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84 Ibid.
Motive A’s shape, with pitches one through three ascending away from the first pitch and returning to it and pitches four through six following the same pattern but moving in the opposite direction, marvelously portrays the words “hovering around.”

The motives used in *Melcombe* are all derived from motive A (Ex. 49). Motive B simply alters the tail of A. C shortens motive A and includes a lower neighbor for the second pitch rather than an upper neighbor. D contains the first three pitches of A but
includes an ascending fourth at the end. Motive E maintains the outline of pitches 2 through five of motive A.

**Ex. 49: Motives Used in *Melcombe***

Of particular interest to this discussion of motives is Parry’s use of motives to create the ornamented setting of the chorale. Example 48 shows how statements of motive A and A3 are combined to present an ornamented version of phrases one and two of the chorale. In addition to constructing the ornamented version of the hymn tune, these motives also generate the music that links the phrases together (Ex. 50).
Parry’s setting of *Melcombe* is unusual in several other respects. First, unlike the previous four pieces, there is no introduction. Second, each decorated statement of the chorale in the right hand is overlapped by a plain statement of the tune in the pedal at a different pitch (Ex. 48). Third, Parry suspended motivic treatment for six measures (mm. 17–22) while he changed meter and repeated the entire tune in a simple, unadorned, chant-like style. Parry restored the opening meter and affect in the brief coda section (Ex. 51). It is clearly evident from this prelude that Parry’s motivic construction is anything but a copy of J. S. Bach.
Ex. 51: Melcombe, mm. 15–26

15

End of phrase 4 statement

17

Repeat of phrase one unadorned

Repeat of phrase two

Repeat of phrase three

Repeat of phrase four

20

Coda

23

Slower. A altered 4-6 A altered 4-6

B delete 1-3 rit.

D invlt 4 C
The tune for the sixth piece in *Set One, Christe, Redemptor Omnium* has its origin in plainsong. The tune comes from the eleventh-century Benedictine hymn *Jesu dulcis memoria* (Ex. 52).\(^8^5\) Parry originally used *Jesu dulcis memoria* as the title to this prelude but later changed it to *Christe, Redemptor Omnium*.\(^8^6\) Though Parry changed the title he still included the first line of Neale’s translation of *Jesu dulcis memoria* (“Jesu, the very thought is sweet”) as his epigram rather than the Christmas text connected to the tune in *HAM* (1904). It is uncertain why Parry changed the title but retained the text that is most often associated with the tune. Perhaps he decided to use a text with a more general subject matter, which would allow the prelude to have a broader application. This way the chorale prelude could be played throughout the year rather than only during the Christmas season. The tender affect Parry created with motivic writing also provides further evidence why he decided to include the text from Neale’s translation (Ex. 53).

**Ex. 52: Christe, Redemptor Omnium, Tune**

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\(^8^5\) Dibble, *Lancelot CD* notes, 9.

\(^8^6\) Ibid.
The lyrical nature of these motives accentuates Neale’s text exquisitely. As in the first four preludes, most of the motives used in *Christe, Redemptor Omnium* are derived from the plainsong melody (Exx. 52 and 53). Motive P1A clearly comes from the first four notes of the tune. P1B merely states notes five through eight while P1C’s origin is in the last four notes of phrase one. P2B and P3 borrow the last six notes of the second phrase of the tune. P3 remains distinct from P2B, however, in its use of a lower leading tone for its third pitch and in its sigh figure found in pitches four through seven. Motive C follows the shape of notes three through six of phrase four, and D is an inversion of this portion of the plainsong.

As Beechey points out, the introductory passage “presents a more elaborate version of the phrase of the theme it introduces.”\(^{87}\) The complete statement of the first phrase is not given from start to finish, but rather through various repetitions of P1A, P1B, and P1C (Ex. 22). Measures 10–12 in example 25 provides further evidence of Parry’s propensity to double motive statements (P3 statements in the tenor and alto.

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87 Beechey, “Parry and his Organ Music—1,” 957.
voic...es of m. 11) and overlap motives (as seen in the layering of motives C, D, P2A, and P3 in m. 10 and motives P3 and C in m. 11).

Of further interest is Parry’s use of motives in creating sequential passages (Ex. 54). In mm. 29–30 Parry used motives C and D sequentially as the harmony progresses from E minor to G major. Parry then used the first three notes of motive P3 in mm. 31–33 to move from G major back to the tonic key of D major.

**Ex. 54: Christe, Redemptor Omnium, mm. 27–35**
In example 54, motive C helps portray the text, “Jesu! The very thought is sweet; in that dear name all heart-joys meet; but O, than honey sweeter far the glimpses of his presence are” by the increasing tension created from the repetition of this four-note motive at progressively higher pitch levels. Also, the character of the motive, with its slurred ascending perfect fourth filled in with a slurred descending third, musically depicts the longing heart being filled with “glimpses of [Christ’s] presence."

Parry’s creation of coherence, setting of a tender and longing mood, and generation of sequential passages through the use of motives in *Christe, Redemptor Omnium* is altogether masterful.

The last piece in *Seven Chorale Preludes, Set One* is a lengthy setting of the popular tune *St. Anne* (Ex. 55). Written by William Croft in 1708, it is normally sung to the words of Isaac Watts’ “O God, Our Help in Ages Past,” taken from his *Psalms of David* of 1719.88

**Ex. 55: St. Anne, Tune**

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Dibble calls this piece a “lively, Bachian toccata,” but it fails to strike the listener as such except perhaps in mm. 133–40 of the concluding cadenza-filled coda section. Yet even in this section the full-chord manual statements of mm. 144–56, with its syncopated rhythms, double pedal, and metric displacement, reminds the listener more of Reger than of Bach (Ex. 56).

**Ex. 56: Coda Section of *St. Ann’s*, mm. 132–56**
Syncopation

Full chord statements

S2 invert, expand 4

Double pedal

allargando

Repeat of 4th phrase (meter unclear with metric displacement via tied notes)

a tempo

riten. al fine
Many of the motives used in *St. Ann’s* are derived from the hymn tune itself (Ex. 57).

**Ex. 57: Motives in *St. Anne*, Prelude**

An examination of motive P1A reveals that it comes from the first four notes of phrase one. P3S (used sequentially in mm. 15–18) is from the first five notes of phrase three. P4A repeats the first four notes of phrase four. P4A’s related motive, S4, borrows from the same phrase though with an expansion of pitches four and five. Motive P1D is taken from the ascending fourth, which appears twice in phrase one. P1E is derived from the leading tone characterizing the last two notes of phrases one, two, and four. P3 is derived from notes 4–7 of phrase three, while P2A borrows the shape of the first four notes of phrase two.
As in *Christe, Redemptor Omnium*, Parry liked to use motives to generate sequential passages. To create added tension in these sequential sections he allowed the motives to “pile up” by stating them increasingly more quickly in succession and occasionally by overlapping statements (Ex. 58).

**Ex. 58: Sequential “Piling Up” of Motives in *St. Ann’s*, mm. 9–22**
As can be seen in example 57, *St. Ann’s* illustrates Parry’s predilection for using a larger number of motives than Late Baroque chorale composers. As indicated in chapter four, Parry tended to not repeat the majority of these motives throughout the piece. Aside from motive P1A’s brief reappearances in mm. 64–65 (tenor voice), mm. 70–71 (pedal), and as the basis of the first cadenza in the coda (Ex. 56), most of the other motives are discarded after twenty measures or less. P3 and P1E are exceptions to this, though after m. 89 neither motive reappears for the remainder of the piece.

Layering of motives is seen in mm. 28–32 (Ex. 59).

**Ex. 59: Layering of Motives, mm. 25–34**

As is often the case in his more bombastic chorale settings, Parry suddenly stopped the motivic statements and reverted to a *fortissimo* chordal presentation of the chorale tune (Ex. 60).
Ex. 60: *Fortissimo* Choral Presentation of Choral Melody, mm. 121–31

The high degree of creativity exhibited in Parry’s prelude on *St. Ann’s*, both in the formal structure (extensive coda section and choral statements of chorale) and the employment of motives (to generate sequences, “piling up” of motives in sequences and layering of motives), give further evidence of Parry’s distinctive motivic style.

As illustrated in this chapter, the *Seven Chorale Preludes, Set One* contain many traits that set them apart from the Late Baroque chorale prelude, including cadenzas, full-chord presentations of the hymn tune, harmonically driven layering of motives, sequential piling-up of motives, and extended codas. Yet these traits are not confined to this collection of preludes but are also found in Parry’s subsequent organ pieces, as will be seen in chapters six and seven.
Chapter VI

Motivic Analysis of Three Chorale Fantasias

Encouraged by the success of Seven Chorale Preludes, Set One, Parry decided to compose a set of chorale fantasies for the organ. Work on Three Chorale Fantasias was completed in January 1912, and Douglas Fox played through them for Parry a few months later.\(^{89}\) Considerable revisions were made to the fantasias, explaining why they were not published until 1915.\(^{90}\) Dedicated to three of Parry’s closest friends, Walter Alcock, Walter Parratt, and Walford Davies, the Three Chorale Fantasias show “only a difference in scale from the treatment in the chorale preludes. Texture, style, and mood are similar, though the Old 100th demonstrates a greater range of feeling.”\(^{91}\) However, even the two largest fantasias (The Old 100th, spanning 97 measures over eleven pages, and St. Ann’s, spanning 108 measures over ten pages) are only slightly longer than the St. Ann’s prelude of set one, which contains 156 measures over nine pages. Furthermore, St. Thomas and Hanover of the second set of chorale preludes both approach the large dimensions of The Old 100th and St. Ann’s.

The subtle difference between the fantasias and the preludes is best understood by examining Parry’s writings on the chorale fantasia form. In his biography on J. S. Bach, Parry describes the chorale fantasia form as “independent works of art”\(^{92}\) of large

\(^{89}\) Dibble, “Parry’s Chorale Fantasia,” 121.

\(^{90}\) Dibble, Lancelot CD notes, 11.

\(^{91}\) Beechey, “Parry and his Organ Music—1,” 957.

\(^{92}\) Parry, Johann Sebastian Bach, 182.
proportions, which have an “extemporaneous feel,”\(^{93}\) and characterized by “interesting independent figures, with the chorale in long notes slowly taking its solemn way among them.”\(^{94}\) A cursory examination of *Three Chorale Fantasias*, especially *The Old 100\(^{th}\)* and *St. Ann’s*, reveals that Parry’s definition of the late seventeenth-eighteenth-century chorale fantasia form is the framework with which he constructed his own fantasias.

Parry’s fantasias are more sectionalized than the preludes, though not in the sense of the late seventeenth-century chorale fantasias where sectionalization is created by means of cadences on long notes followed by rests. Instead, Parry seems to have followed Bach’s fantasia model as exemplified in works such as *Komm heiliger Geist* (Ex. 8) from the *Eighteen Leipzig Chorales*. In *Komm heiliger Geist*, though the high degree of sectionalization is absent, three of the other fantasia traits mentioned by Parry are clearly observed: first, the “imposing proportions,” second, the statement of the chorale in long notes, and third, the use of “characteristic passages in the accompanying parts.”\(^{95}\)

In *The Old 100\(^{th}\)* and to a lesser extent in *St. Ann’s* and *When I Survey the Wondrous Cross*, Parry created sections in a variety of ways—by changing meter, through slight alterations of mood, and/or by changing motives. For the most part, these sections are created by overlapping the end of one section with the beginning of another. These traits may be seen to some extent in the preludes (*The Old 104\(^{th}\)* and *St. Ann’s* from *Set One*, for example), and Parry’s consistent application of them in his fantasias give these pieces more of an “extemporaneous feel” than the preludes.

\(^{93}\) Ibid., 109.

\(^{94}\) Ibid., 472.

\(^{95}\) Ibid., 537–38.
Furthermore, unlike many of Parry’s preludes, all of the fantasias state the chorale in long notes.\(^6\) Motivically, very few differences exist between Parry’s chorale preludes and fantasias. Parry consistently used motives in both forms, and most of the traits seen in the first set of seven chorale preludes are present in the chorale fantasias as well. Specifically, motives are used primarily to create coherency by tying the various sections of the fantasias together and to set the mood. Parry’s use of motives in the latter capacity is especially apparent in his setting of *When I Survey the Wondrous Cross.*

*St. Ann’s*, the first of the *Three Chorale Fantasias*, is based on the same tune as the last prelude from the *Seven Chorale Preludes, Set One* (Ex. 55). The tune, stated in long notes, is accompanied by a complex web of counterpoint built upon motives comprising groups of three eighth notes that are at times pitted against duplet eighth notes (Ex. 65, mm. 29–35). *St. Ann’s* follows the usual format seen in Parry’s preludes with an introduction, interludes between phrases, and a coda section bringing back a fragment of the cantus firmus in the closing measures.

Many motives are used in *St. Ann’s*, owing to the large scale of the piece (Ex. 61). A few of the motives are obviously derived from the chorale, but many are not. Motive P1A is clearly from the first six notes of phrase one. P1B, first stated in the pedal in m. 5, is built on the shape of the first phrase of the chorale. P3S follows the shape of phrase three (Ex. 62). Motive P1SB is taken from the cadence of phrases two and four with its descending minor third and ascending minor second. P2A is derived from the second phrase of the chorale along with P2SA, where the last three notes of the motive reflect the

\(^6\) In Parry’s setting of “*When I Survey the Wondrous Cross,*” while the tune is technically not stated in long notes, the amount of ornamentation given to each note of the tune creates the impression that it is being stated very slowly (see analysis of this piece, pp. 106–11).
shape of the first three notes of the phrase. P3A states the first four notes of phrase three verbatim; P4 borrows the four notes of the last phrase of the chorale.

Ex. 61: Motives in St. Ann’s Fantasia

Ex. 62: Derivation of P1B and P1SA

Phrase 1

Phrase 3
St. Ann’s begins with a bold statement of motive P1A, reminiscent of the beginning of Parry’s prelude on the same tune (Ex. 63). Both pieces begin with a motive based on the first notes of phrase one, but the extemporaneous nature and sectionalization (complete with rests, meter change, and alteration of mood) characteristic of the fantasia form is clearly evident in the first few measures of the second example.

Ex. 63: A Comparison of the Opening Measures of Parry’s St. Ann’s Settings

Prelude, mm. 1–4

Fantasia, mm. 1–7
Measures 20–22 transitions from one “section” to another by means of motive change (Ex. 64).

**Ex. 64: St. Ann’s, mm. 20–22**

Parry completed a section built on multiple P1SB statements, which begins in m. 11, with a series of overlapping P1SB statements in m. 21. The start of the new section, built on motives P1B and P1C, overlaps the former section in m. 22.

In mm. 26–35 is the conclusion of the first phrase of the chorale, stated in long notes, and the beginning of a new section based on motives P2A and P2B (Ex. 65). As in the previous example, the next section (beginning in m. 29) flows out of the previous section and is not separated from it by rests or by a halting of the harmonic and rhythmic activity. Parry’s tendency to truncate motives is also evident in this example.
Measures 36–41 show further evidence of Parry’s sequential use of motives with P2SA moving the harmony from E minor to B major, and P2A transporting it to C major (Ex. 66).
In mm. 87–97, the type of sectionalization occurring in the first several measures of *St. Ann’s* returns (Ex. 67). In this example is the addition of rests just prior to the statement of the fourth chorale phrase, three changes of meter and tempo, and three slightly different moods. Additionally, P4 is used sequentially in mm. 87–89 to build the piece to its climax prior to the *lento* statement of the fourth phrase of the hymn tune.
Ex. 67: St. Ann’s, mm. 87–97

Phrase 4 statement

P2SD

P2SD

rit

P2SD

P2SD

P2SD

f

P2A

P2A

Più Allegro.

ff allargando
The concluding measures of the *St. Ann’s* fantasia illustrate characteristic traits that have been discussed previously (Ex. 68). Traits such as the use of a fragment of motive P1SB to build the sequential “cadenza” in mm. 103–04, inclusion of a pedal cadenza built upon motives in mm. 105–06, and the repetition of a portion of the chorale tune in the last two measures of the piece can be seen in the larger chorale preludes of set one.

**Ex. 68: St. Ann’s, mm. 103–08**
Parry’s fantasia on When I Survey the Wondrous Cross is considered by many to be his finest organ piece. Gerald Finzi called it “one of the supreme meditations of all organ music.” Gwilym Beechey writes of this fantasia, “Not only is it Parry’s finest organ piece; it is also one of his best works in any medium.” Parry’s complete title for the piece is “Chorale Fantasia on an English Tune ‘When I Survey the Wondrous Cross.’” Eltham, the obscure tune this fantasia is based on, was originally published in Gawthorn’s Harmonia Perfecta of 1730. In HAM, the tune is combined with the text “Lord, my weak thought in vain would climb.” No evidence of the tune Eltham being combined with Isaac Watt’s text “When I Survey the Wondrous Cross” exists prior to Parry’s fantasia of 1915. At the suggestion of Walford Davies, Parry included the tune and text together with his published fantasia setting in order that both the performer and listener might have a better understanding of the piece by being familiar with the tune and text it is based on (Ex. 69).

Parry’s highly ornamented setting of Eltham motivically follows the pattern seen in Melcombe, where motives are used to construct the ornamented statements of the chorale phrases. As a result, the motives employed in the construction of the ornamented chorale are not derived from the hymn tune (Ex. 70). Motives used to construct the interludes and coda, however, are based on phrases of the chorale.

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98 Beechey, “Parry and His Organ Music,” 958.
100 Ibid., 119–20.
101 Dibble, Lancelot CD notes, 12–13.
Ex. 69: *Eltham* Combined with Isaac Watt’s “When I Survey the Wondrous Cross”

ELTHAM

Gawthorn's *Harmonia Perfecta*, 1730

When I survey the wondrous cross, on which the Prince of glory

... died, my richest gain I count but loss, and pour contempt on all my pride.

Ex. 70: Motives Used in *When I Survey the Wondrous Cross*

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<thead>
<tr>
<th>A</th>
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<tr>
<td>E</td>
<td>P1A</td>
<td>P1B</td>
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<tr>
<td>F</td>
<td>P2</td>
<td>P3A</td>
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<tr>
<td>P3B</td>
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<td></td>
</tr>
<tr>
<td>P4</td>
<td>B</td>
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Motives A, B, C, D, E, and F are all used to construct the refrain sections containing the ornamented statements of the chorale. Of the motives derived from the hymn tune, P1 states the first five notes of phrase one, P2 the notes of phrase two, P3A the first four notes of phrase three, P3B notes four through seven of phrase three, and P4 the first five notes of phrase four.

Parry constructed the fantasia form in *When I Survey the Wondrous Cross* through its length by creating an extemporaneous effect through the improvisatory nature of the ornamented chorale statements, by the creation of sections through the contrast of style and instrumentation between the repeated ornamented chorale refrain and the interludes, through meter changes, and through use of “characteristic” motives (Ex. 71). In this example the improvisatory character of motives C, D, and F (mm. 1–2) help to create the impression of a composed-out improvisation, and changes of meter and style in measure three help to delineate the end of the first section from the beginning of the second section. As in all of Parry’s chorale settings, use of motives remains constant.

**Ex. 71: When I Survey the Wondrous Cross, mm. 1–3**
Parry created the illusion of the chorale statement in long notes through incorporation of extensive ornamentation separating the notes of the melody. This example also shows Parry breaking from his normal method of prefiguring statements of the chorale with motives based on the upcoming chorale phrase. In m. 3 Parry introduced P1, based on the first phrase of the chorale, after the completion of the first chorale statement.

Measures 5–7 illustrate the sectional nature of this piece. The conclusion of the first interlude (section two) is followed by repetition of the ornamented chorale refrain (section three), which states the second phrase of the hymn tune (Ex. 72). Different motives in the ornamented refrain and interludes helps to create a greater contrast between the sections.
Ex. 72: *When I Survey the Wondrous Cross*, mm. 5–7

In mm. 9–10 Parry concluded the second statement of the hymn tune and began the second interlude. As noted in example 71, he again introduced motives based on the second phrase of the chorale after the initial statement of the chorale phrase is completed (Ex. 73). Again, the distinction of sections is primarily created by means of contrasting motives.
Measures 14–17 provide further evidence of the findings in the examples above, revealing Parry’s consistent application of his structural plan (Ex. 74).

Ex. 74: When I Survey the Wondrous Cross, mm. 14–17
The coda section (mm. 20–23) begins with sequential statements of P4 then transitions to statements of the tail of P2 (Ex. 75).

Ex. 75: *When I Survey the Wondrous Cross*, mm. 20–24
Parry brought back the motives used to construct the chorale refrain (A, C, and E) in m. 22 and concluded the piece with a statement of the last four notes of phrase two in the upper voice (highlighted with dark squares) and P2 in the accompanying voice. Repetition of phrase two and P2 in the last two measures is likely a conscious decision to highlight the portion of text to impress upon the listener and to signify that the entire mournful piece is constructed with this phrase in mind: “On which the Prince of glory died.”

_The Old 100th_, the third of the _Three Chorale Fantasias_, underwent a number of revisions prior to the published version. In a letter to Walford Davies (to whom the piece was dedicated) Parry wrote:

Thank you ever so much for giving me the opportunity to hear “The Old Hundredth.” It was a first rate lesson to me. It seemed to me that it was all right up to the place where the triplets begin in the semiquavers and then it got confused. I must sit tight over it and re-do a lot. The last line too which ought to make the final climax of sound was thin instead of big. It’s the inner parts that did it, and they must come out. The mere massive statement of the final line in plain big chords will do much better. Your reading of it was most sympathetic to me. Your variations of time and plotting out of colour and sound were perfect.\(^{102}\)

\(^{102}\) Beechey, “Parry and his Organ Music—1,” 957.
Louis Bourgeois’s tune from the *Genevan Psalter* of 1551 is probably the best known cantus firmus set by Parry (Ex. 76).

**Ex. 76: Louis Bourgeois’s *Old Hundredth*, Tune**

![Old 100TH](image)

Of Parry’s setting of *The Old 100th*, Jeremy Dibble writes, “Of all three fantasias this movement is the freest in the nature of its extemporary development, its changes of mood, tonal direction, metrical variation and registrational diversity.”\(^{103}\) Parry used a smaller number of motives in *The Old 100th* than in the other fantasias (Ex. 77). In addition, the motives are all derived them from the chorale tune itself.

\(^{103}\) Dibble, *Lancelot CD* notes, 14.
Ex. 77: Motives Used in *The Old 100\textsuperscript{th}*

Motive P1A borrows from the first phrase of Bourgeois’s tune. P2A is derived from phrase two, notes three though six, whereas P2B outlines the entire phrase. The two common versions of P1B originate from the ascending line of phrase one (notes five through eight), and P4S outlines notes one through four of phrase four. Motive A borrows from P1A but uses an ascending step for its last note rather than a leap. P3A follows the same shape as phrase three, and P3B is taken from the first and/or last three notes of phrase three. The last motive, P4, has multiple origins: the last three notes of motive P2B or the last three notes of phrases two or four.

In the first four measures of *The Old 100\textsuperscript{th}*, a couple of traits of Parry’s works are evident: one, the prominence of motives in the uppermost voice, and two, the alteration of motives (Ex. 78).
Parry altered P1A in measure two by dropping notes six and seven of the original motive and adding three stepwise notes in their place. In mm. 3–4 Parry introduced motive A, a derivative of P1A, along with additional altered statements of P1A.

Measures 9–19 show how Parry used motive P1A sequentially to create intensity and to bring the first section of the fantasia to a dramatic climax (Ex. 79). Following the climax reached in mm. 15–16, repeated fragments of motive P1A are used to release the tension.
In mm. 24–30 (Ex. 80) and 46–51 (Ex. 81), new sections are created through introduction of new motives based on the upcoming phrase of the chorale and through change of mood. Overlapping of sections is also evident in these examples.
Ex. 80: *The Old 100th*, mm. 24–30

Conclusion of phrase one statement in long notes

Beginning of new section overlaps with end of previous

Ex. 81: *The Old 100th*, mm. 46–51

Conclusion of phrase two statement in long notes

Beginning of new section overlaps with end of previous

(P3A) false entrance of tune (at 7th)
Measures 62–67 add further evidence of Parry’s penchant for using motives sequentially (Ex. 82).

**Ex. 82: The Old 100\(^{th}\), mm. 62–67**

Finally, mm. 82–89 illustrate the use of motive A (P1A derivative) as a basis for the fiery climatic section appearing just prior to the statement of the last phrase of the chorale (Ex. 83). A’s derivation from P1A and phrase one also adds unity by bringing back material used extensively in the opening measures.
As seen in all of these examples, the highly sectionalized construction of *The Old 100th* displays the Late Baroque chorale fantasia style more clearly than do the previous two pieces. Whereas many late seventeenth-century fantasias were broken into several distinct sections by rests, Parry achieved sectionalization primarily by abruptly shifting from the development of one motive to another, often accompanied by a meter or tempo change (Ex. 81, mm. 47–50; Ex. 83, mm. 82, 87–89).

Collectively, Parry’s *Three Chorale Fantasias* contain some of his most eloquent and imaginative writing. The high degree of craftsmanship displayed in the adaptation of the Baroque fantasia form and skillful use of motives make these pieces worthy successors to Late Baroque works of the same genre.
Chapter VII

Motivic Analysis of the *Seven Chorale Preludes, Set Two*

Parry spent the spring and summer of 1915 working on his second set of chorale preludes, submitting several of them to Walford Davies for criticism.\(^{104}\) Published in 1916, *Seven Chorale Preludes, Set Two* are, as Beechey points out, on a larger scale than the first set and approach the proportions of the *Three Chorale Fantasias*.\(^{105}\) As in the first set, Parry introduced each piece with an epigram taken from the hymn text that signified the affect he intended to create.

The first piece in the collection, a setting of *Croft’s 136\(^th\)*, follows the typical pattern seen in Parry’s more grandiose pieces with a long introduction, long interludes, full-chord statements of the chorale, an extended coda section with cadenza passages for manuals and pedal, and a *fortissimo* full-chord statement of a portion of the chorale in the last few measures.

Both the text and the tune the prelude is based on originally appeared in John Playford’s *Divine Companion*, published 1709.\(^{106}\) In Playford’s collection, Parry’s text motto “Ye boundless realms of joy” is a paraphrase of Psalm 136, whereas the tune Parry set is actually Croft’s 148\(^{th}\) (Ex. 84).\(^{107}\)

\(^{104}\) Beechey, “Parry and His Organ Music—2,” 1057.

\(^{105}\) Ibid.

\(^{106}\) Dibble, *Lancelot CD* notes, 15.

\(^{107}\) Ibid.
Parry’s use of text painting is evident in this prelude: “Joy is partly expressed by means of fast flowing waves of eighth notes, some of them in parallel thirds, that permeate the score, a musical pictorialism that is akin to that of Bach and Handel.”

The eighth notes Hardwick speaks of are actually repetitions of motives used not only to create the affect but also to construct the piece and give it coherence (Ex. 85).

Immediately observed is the lesser number of motives employed compared to the fantasias. In general this distinction holds true for all of the preludes (St. Thomas and St. Ann’s being exceptions).

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Ex 85: Motives Used in Croft’s 136th

The derivation of these motives from the chorale is readily seen. P1A originates from notes two through five of phrase one (though with a leap of a third between notes three and four rather than a fourth as in the chorale). P1B is derived from the same notes as P1A but with a descending leap of a fifth and an ascending leap of a fourth. P3B states the first four notes of the second half of phrase three, whereas P2B comes from notes eight through eleven of the phrase two. Finally, P3A follows the shape of the first half of phrase three with its ascent followed by a descending leap and stepwise ascent.

The first six measures have been examined (Ex. 5, p. 32). In addition to consistent use of motives, P1A foreshadows the statement of the first chorale phrase. In addition, Parry’s tendency to double the notes of motives (mm. 1–3) and prominent use of the upper voices to state motives is also apparent. In mm. 9–12 Parry continued repetitions of motive P1A while the first phrase of the chorale is presented (Ex. 86). Normally, motives appear less frequently or not at all during the presentation of the chorale. Also, the pedal part plays a greater role in the motivic activity than usual.
Parry changed mood in mm. 23–28 by discontinuing the constant eighth-note motion in m. 24 with a homophonic harmonization of the chorale. Following this, a pseudo-imitative section begins in m. 25, built on repeated statements of P3A (Ex. 87).

Ex. 87: *Croft’s 136th*, mm. 23–28
A similar pattern is repeated in mm. 31–43 (Ex. 88). In this example Parry temporarily left the pseudo-imitative section built on P3A via a homophonic link in m. 32. The imitative section begins anew in m. 33 and leads to a massive, full-chord presentation of the first half of phrase three. A coda section ensues in m. 40 with a cadenza passage for the manuals built on motive P3B. Parry’s creative use of P3A and P3B in mm. 31–43 adds interest and variety to what otherwise might have been a pedantic chorale setting.

Ex. 88: Croft’s 136th, mm. 31–43
Measures 46–53 further illustrate Parry’s use of motive P3B as a structural principle. In this passage he used P3B to construct the pedal cadenza and to bring closure to the piece by stating it several times in the last three measures (Ex. 89).
The second piece in *Seven Chorale Preludes, Set Two* is based on H. Wilson’s tune *Martyrdom* (Ex. 90). The motto “As pants the hart” comes from Nicholas Brady and Nahum Tate’s translation of Psalm 42. *Martyrdom* is one of the rare pieces in Parry’s *oeuvre* where motives are not derived from the hymn tune. Instead, Parry specifically constructed them to set the mood (Ex. 91). For example, *Martyrdom*’s epigram is vividly captured in the doleful motive A with its sighing descending line. This motive helps project the somber mood through the dissonance and resolution of notes three–four and five–six. Motive B is similar in structure to the last four notes of motive A; motive C combines the first two notes of A with motive B

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Ex. 90: Martyrdom, Tune

Ex. 91: Motives in Martyrdom

A

B

C

D
Measures 1–3 introduce motive A, which plays two important roles in the piece: to unify several sections of the prelude through repeated repetition and to create a mood of quiet yearning by means of building and releasing tension through dissonant notes three and five (Ex. 92).

**Ex. 92: Martyrdom, mm. 1–3**

Measures 13–27, which show similarities between Parry’s setting and Brahms’ *O Welt, ich muß dich lassen* in their use of double echo passages, were briefly examined in chapter three (Ex. 1). In example 80 Parry used motive A and its derivatives B and C to tie different sections of the piece together by presenting them before, during, and after the statement of the second phrase of the chorale (Ex. 93).

**Ex 93: Martyrdom, mm. 13–27**
Martyrdom’s coda is extremely long compared to the rest of the piece (twenty-five measures in the coda versus forty-two measures prior). In the coda, other features appear that are rarely found in Parry’s pieces, namely, the almost complete abandonment of motives in favor of repetitions of snippets of the chorale in the uppermost voice (Ex. 94).

Ex. 94: Martyrdom, mm. 43–67
The third piece in the second set of seven chorale preludes is based on an anonymous eighteenth-century tune titled *St. Thomas* (Ex. 95).\(^{110}\)

**Ex. 95: St. Thomas, Tune**

Parry’s epigram “Lo, He comes, with clouds descending” is taken from a hymn of the same title by Charles Wesley and John Cennick.\(^{111}\) Structurally, *St. Thomas* is of grand proportions, approaching the length of the fantasias on *The Old 100\(^{th}\)* and *St. Ann’s*. Like his setting of *Melcombe*, Parry stated each phrase of the hymn tune twice, first in the

\(^{110}\) Ibid.

\(^{111}\) Ibid.
pedal then in the soprano voice. Due to the structural plan of *St. Thomas*, the introduction and interludes are abbreviated. However, in keeping with the style of his more grandiose pieces, Parry included full-chord statements of the hymn tune and cadenza-like passages for the manuals and pedal.

Approximately half of the motives used in *St. Thomas* are drawn from the chorale itself, and the rest either help to create the affect or are used sequentially (Ex. 96).

**Ex. 96: Motives Used in *St. Thomas***

Motives A1, A2, and A3, though not based on the hymn tune, help to set a joyful mood while at the same time portray the descent of Christ’s Second Advent by means of their rapidly descending lines. Parry’s incorporation of these three motives at the beginning of *St. Thomas* approaches thematic writing (Ex. 97). Motives A1 and A2 reappear later, in mm. 48–52, creating the impression of a recapitulation. A3 occurs more often and is primarily used to link phrases or statements of the chorale. P1S, with its stepwise descent of a fourth, is clearly derived from motives A1, A2, and A3. Motive B is a truncated
version of A1, albeit with a neighbor-group resolution. Similarly, P1 is an abbreviated version of A2. Motive P2A is drawn from the first half of phrase two, whereas P2B comes from the second half. P3A is based on the first half of phrase three (minus the last note). Finally, motives P4A and P4B are derived from phrase four, P4A from notes 2–6, and P4B from all eight notes.

**Ex. 97: St. Thomas, mm. 1–6**
Parry’s doubling of motives in two or more voices, a trait that consistently appears in his chorale-based organ works, is heard in mm. 1–4. When combined, motives A1, A2, and A3 in mm. 1–5, give the impression of one long theme A statement. This impression is strengthened in mm. 47–50 when these three motives are restated. However, Parry’s use of fragments of these three motives in varying alterations throughout the piece signifies that mm. 1–5 and 47–50 are built upon motives rather than themes.

Measures 9–14 illustrate the unusual formal structure of *St. Thomas*, with statements of each chorale phrase split in half and presented twice, once in the pedal and then in the soprano. Measure 13 shows A3’s function as a link combining the end of the interlude with the next entrance of the chorale (Ex. 98).

**Ex. 98: St. Thomas, mm. 9–14**
Measures 19–24 illustrate another recurring trait, breaking up of motive P2A into smaller segments and in smaller note values (Ex. 99). In addition, these smaller motivic segments often repeat in closer succession (measure 23).

Ex. 99: *St. Thomas*, mm. 19–24
Measures 29–35 demonstrate the findings of the previous example, but this time with motive P2B (Ex. 100).

**Ex. 100: *St. Thomas*, mm. 29–35**
“Recapitulation” of motives A1, A2, and A3 occurs in mm. 47–53 (Ex. 101).

Ex. 101: *St. Thomas*, mm. 47–53
The music modulates to the key of C major in m. 58, followed by statements of P4A and P4B layered upon each other (Ex. 102).

Ex. 102: St. Thomas, mm. 58–63
St. Mary, the fourth prelude of the set, is similar to Melcombe and St. Thomas in that the hymn tune is stated twice—in the uppermost voice and in the pedal. Greater similarities exist between Melcombe and St. Mary since both present an ornamented statement of the chorale in the soprano followed by a plain statement of the tune in the pedal. St. Mary, however, states the tune in the pedal in the tonic key at each entrance. In addition, St. Mary is of much greater proportions than Melcombe, containing a long introduction and lengthier interludes.

The tune used as the cantus firmus originally appeared in Archdeacon Pry’s Welsh Metrical Psalter of 1621.\(^{112}\) Alternately known as Hackney or Playford’s, St. Mary became better known through its inclusion in John Playford’s Whole Book of Psalms of 1677 (Ex. 103).\(^{113}\)

\(^{112}\) Dibble, Lancelot CD notes, 16.

\(^{113}\) Ibid.
Ex. 103: St. Mary, Tune

Parry’s epigram “O Lord turn not thy face from me who lie in woeful state” is taken from the first line of a hymn by John Marckant, originally contained in Sternhold and Hopkins’s *The Whole Book of Psalms* of 1562. The somber words of this hymn are depicted not only through the use of the D-minor tonality, but also by the doleful character of motives P1A and P3. The mournful quality of P1A results from pitches one through three that outline the first three notes of the minor scale, and by pitches four and five that contain an ascending octave leap followed by a resolution to the seventh scale degree. In addition, the last note of the motive P1A typically forms a 4–3 or 9–8 suspension when the harmonic movement progresses from the tied quarter note to the first sixteenth note of the next beat group. This dissonance, combined with the underlying minor harmony and slow tempo of the piece, help to project a somber affect (Ex. 104 and 105). The two suspended notes usually appearing in P3 (notes one and five) are largely responsible for P3’s contribution to the mournful mood (Ex. 104 and 105).
Ex. 104: Motives Used in St. Mary

Motive P1A is clearly taken from the first six notes of phrase one. P3 has the same shape as notes one through six of phrase three. P1B is taken from the last four notes of phrase one. The remaining motives are derived from the motives already mentioned. For example, A and P4A, with their descending line followed by an ascending leap, reflect the same shape as motive P1A.

Measures 1–4 introduce motive P1A, a motive that plays two prominent roles in the piece: adding coherence through its many repetitions and, as already discussed, by helping set the mournful affect (Ex. 105).

Ex. 105: St. Mary, mm. 1–4
Prominent use of the uppermost voices for motivic statements is particularly apparent in the previous example.

In mm. 8–16 both the ornamented statement of the chorale in the soprano (mm. 8–11) and the unornamented statement of the chorale in the pedal (mm. 14–15) are evident. Notice that motive P1C is used to construct the ornamentation of the soprano statement of the chorale (Ex. 106).

**Ex. 106: St. Mary, mm. 8–16**
Parry discontinued ornamented setting in the upper voice at the end of the fourth phrase (Ex. 107, mm. 38–39). Perhaps he was inspired by Bach’s setting of *O Mensch, bewein dein Sünde gross, Vor deinen Thron, or Ich, ruf zu dir* where Bach similarly discontinued his highly ornamented writing at the end of the piece perhaps to reflect the corresponding text of the chorale plainly. That Parry knew and admired *O Mensch, bewein* is apparent from his biography on Bach in which he states: “[*O Mensch*] has no peer in the whole range of his compositions of that kind.”\(^{114}\) A coda section in which the tonality moves to D major and prominently features motive P1A begins in m. 43.

\(^{114}\) Parry, *Johann Sebastian Bach*, 506.
Finally, in the last few measures a quickening of motivic activity occurs that helps to create tension that is later relaxed with the repetition of P1A in the last two measures (Ex. 108).
The fifth piece in the second set of seven chorale preludes is an arrangement of the tune *Eventide*, composed by W. H. Monk for the first edition of *HAM* (Ex. 109).  

*Eventide* follows Parry’s normal structural plan, complete with an introduction, phrases of the chorale stated in unornamented notes in the soprano and separated by interludes, and a coda that restates a portion of the hymn tune in the last few measures. Critique of *Eventide* has been unfavorable. Beechey writes, “*Eventide* is a banal tune and Parry’s prelude can do little for it, particularly as its main rhythmic figure lends more motivic tension than the theme can stand.”

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115 Dibble, *Lancelot CD* notes, 16.

116 Beechey, “Parry and His Organ Music—2,” 1057.
All of the motives employed in *Eventide* can be traced back to Monk’s hymn tune (Ex. 110). Except for the initial descent of a fourth, motive P2A is drawn from the contour of the first six notes of phrase two. Motive P2B likewise draws from phrase two, but rather than approximate the shape it repeats the first five notes verbatim. Motive P1A’s origin is in notes two through five of phrases one and three, and motive P1B is derived from the last half of phrases one and three. P3 borrows from notes five through ten of phrase three, and motive P2C reflects notes six through ten of phrase two.
Ex. 110: Motives Used in *Eventide*

Measures 1–3 show the initial presentation of motive P2A, which does not reappear after m. 8 until m. 20 (Ex. 111).

Ex. 111: *Eventide*, mm. 1–3

Motive P2A’s reappearance is heard in m. 20 where it is used to accompany the presentation of the third phrase of the hymn. Overlapping with the conclusion of the third hymn phrase is the entrance of motive D. This motive serves as the basis for the next interlude and leads to presentation of the final phrase of the hymn (Ex.112).
Ex. 112: *Eventide*, mm. 19–30
The last four measures of *Eventide* demonstrate the typical close of Parry’s preludes with its restatement of the last phrase of the hymn in the top voice combined with the return of the opening motive P1A (Ex. 113).

Ex. 113: *Eventide*, mm. 38–41

Jeremy Dibble considers *St. Cross*, the sixth setting of Parry’s collection, to be “amongst the most poetic of all Parry’s preludes.” In 1861 John Dykes composed the beautiful Passion hymn this prelude is based on (Ex. 114).

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Parry’s epigram “O come and mourn with me a while” comes from Frederick William Faber’s poem *Jesus and Mary*, written in 1849. Parry exquisitely set this text through use of motives and formal plan. *St. Cross* provides further evidence of the dual function of Parry’s motives where they are used to unify the piece through repetition and linking phrases of the chorale together, and they help to set the affect by musically depicting the mood of the text. As examined in chapter four, the dissonance created by the tension and release of the frequently appearing “sigh” motive (contained in motives D, E, and S2) is one of the primary means by which Parry projected a somber mood. The frequency with which these three motives occur also helps unify the piece. As noted in
several other pieces (St. Mary, for example), many of the motives serving to set the affect are also derived from the hymn tune itself (Ex. 115).

**Ex. 115: Motives Used in St. Cross**

Motive A is a prime example, for not only is it used extensively to reflect the mournful mood of the text by outlining a minor triad, by creating dissonance through suspensions on notes one and three, and by its sharply descending line, but notes two through five of the motive also follow the contour of phrase four. Similarly, motive B is drawn from notes one through five of phrase one and is also used to set the mood by outlining a minor third and concluding with a jagged ascending leap of a diminished fifth. Likewise, motive S1 comes from the hymn tune (notes four through eight of the second phrase) in addition to serving to set the affect by outlining a minor scale and a repeated descending line that musically evokes a heart bowing in grief.

Measures 1–10 of *St. Cross* have been discussed previously in Examples 16 and 23. In these examples, rests to separate statements of motives A, B, C, and D heighten the mournful mood already established by these motives by creating a sense of unresolved tension through effective use of silence. The listener is briefly left waiting to hear how the motivic statements link together and resolve. Also, by incorporating silence, Parry
highlighted the text of the fourth stanza of the hymn, “and all three hours His silence cried.”

In mm. 36–40 Parry doubled the notes of the fourth chorale phrase (as well as in repetition of this phrase in mm. 50–55), adding further drama by portraying the text “together let us mourn” (Ex. 116). Also evident in this example is sequential use of motive D, which leads to the dramatic return of motive A in m. 43. A half rest in m. 46 and poignant use of motive D unaccompanied in m. 49 are especially effective.

Ex. 116: St. Cross, mm. 33–51
The final piece in *Seven Chorale Preludes, Set Two* is a setting of William Croft’s hymn tune *Hanover* (Ex. 117).
Parry’s epigram “Our Shield and Defender” is taken from the third line of the first stanza of Robert Grant’s hymn “O Worship the King.” Parry’s setting of Hanover is the only one of his seventeen chorale-based organ works that approaches toccata writing. Parry’s assistant, Emily Daymond, recounts Parry’s comments upon completing the piece: “I never did write so many demi-semi-quavers in my life—my back quite aches with them!”

118 Graves, Hubert Parry: His Life and Works, 2:186.
Motivically, P1S is the only motive based on the hymn tune (the last four notes of phrase one), the others being used to create the frenzied toccata accompaniment (Ex. 118).

**Ex. 118: Motives used in *Hanover***

![Ex. 118: Motives used in *Hanover***](image)

Of the remaining motives, S1 and P4 contain similarities to other motives. S1 has the same contour as P2B but with two descending leaps in the first half of the motive. Likewise, both halves of P4 are similar in shape to the first half of P1B.

The first thirteen measures, with ascending sixteenth-note chordal arpeggiations, were likely inspired by the concluding section of J. S. Bach’s Fantasia in G Major (a.k.a. *Pièce d’Orgue*), BWV 572. Following the conclusion of this introductory section, Parry began the first phrase of the chorale and presented the motives for the first time (Ex. 119).
Motives P2B and P2A complement each other in mm. 25–26 (Ex. 120).
Formally, *Hanover* is unusual in that the hymn tune is stated twice through in its entirety. Unlike *Melcombe*, *St. Thomas*, and *St. Mary*, in which statements of each chorale phrase alternate back and forth between the soprano and bass, *Hanover* completely states the tune twice in the uppermost voice, first on a solo stop accompanied by running sixteenth notes and in octaves amid full quarter-note and eighth-note chords. Use of motives is less frequent in the second half of *Hanover* than in the first, though some passages are replete with motivic activity (Ex. 121).
Hanover closes in typical Parry fashion with a coda, cadenza, and repetition of a portion of the chorale tune in full chords (Ex. 122). Motive P1A returns in mm. 78–79, then the closing cadenza is built on motive P4.
As demonstrated in this chapter, Parry’s use of motivic structure in *Seven Chorale Preludes, Set Two* remained consistent with the pattern used in his previous ten chorale-based compositions. As Gwilym Beechey states, the pieces of this collection “are not all
on a high level and are not all equally distinguished, but the best of them [St. Cross and St. Thomas] can claim for Parry an important place among the organ composers of the last one-hundred years.”

119 Beechey, “Parry and His Organ Music—2,” 1057.
Chapter VIII

Conclusions

The majority of Hubert Parry’s music has been unjustly neglected. Despite their initial success, Parry’s chorale-based works for the organ have likewise fallen into obscurity. As a result, little attention has been given to these pieces, especially in the realm of musical analysis. The few analyses of Parry’s organ music by Gwilym Beechey, Jeremy Dibble, Charles Graves, Peter Hardwick, W. Wright Roberts, and John Wells are brief in scope and content. The primary goal of this document, therefore, has been to raise the awareness level of Parry’s chorale-based organ music by adding to the body of research in motivic analysis as pioneered by Rudolph Réti. A secondary goal has been to dispel some of the criticisms leveled against Parry’s organ music. Several writers have criticized Parry’s chorale preludes and fantasias as being pedantic exercises in the style of J. S. Bach, but none have clearly shown which aspects of Parry’s music generate this assessment. While Parry’s organ works share many similarities with Bach’s, they display an immense amount of originality and are anything but mere copies of the master.

Granted, several parallels between the music of Bach and Parry exist, the most striking being use of motives to structure chorale-based organ works, as illustrated in chapters four through seven. Additionally, both composers often derived their motives from the phrases of the chorale tune the piece is based on. A third similarity is seen in the function of their motives. Both Bach and Parry incorporated motives for two primary purposes: to add coherence by repeating selected motives consistently throughout the piece or by linking phrases of the chorale together with interludes that introduce motives...
based on the upcoming chorale phrase, and to help create the affect by projecting the text
of the motto included in the score. Although these similarities may be striking, Parry’s
implementation of motives is vastly different from Bach’s.

Chapters four through seven illustrate several differences between Bach and
Parry’s use of motives. First, though Parry occasionally stated motives imitatively, on
average he did so far less than did Bach. In Parry’s music motives are most often
repeated in the same voice rather than passed between voices. Second, Parry prefered to
place his motives in the uppermost voices and only occasionally include the pedal in the
motivic activity. Bach, on the other hand, consistently used all voices as vehicles for
stating motives. Third, the distinction of separate voices is often blurred in Parry’s music.
Motives are frequently stated chordally, resulting in the motive being simultaneously
doubled at other pitches. Fourth, Parry tended to use a greater number of motives than did
Bach, and as a consequence each motive is used less frequently. Fifth, many instances in
Parry’s music occur where he discontinued or severely reduced motivic activity while the
chorale tune is presented. The opposite is normally true in Bach’s music: motives create
the counterpoint that undergirds the statement of the chorale. Sixth, Parry made very little
use of contrapuntal devices such as inversion, diminuendo, augmentation, and stretto;
Bach’s music is replete with such devices.

Additionally, Parry’s chorale settings contain many unique traits that set them
apart from other chorale composers. One trait repeatedly noted in this document is
incorporation of motivically constructed cadenzas for manuals and pedal found in
extensive codas of such big pieces as The Old 104th and Croft’s 136th. Another
distinguishing trait seen over and over is repetition of motives originally stated in the
opening measures that are combined with reiteration of a fragment of the hymn tune at
the close of the prelude. Parry also demonstrated a penchant for overlapping motivic
statements either by layering them between different voices or by overlapping the
beginning and endings of motives in one voice. Furthermore, sequential use of motives in
which a motive is gradually shortened and/or altered in addition to being stated closer and
closer in succession sets his motivic style apart from other composers. All of these traits
combined add originality to Parry’s formal design and motivic implementation. In so
doing, Parry created totally unique pieces that are worthy successors to the late
seventeenth- and early eighteenth-century compositions in the same genres.
Bibliography


