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Narcissus

Ethelbert Woodbridge Nevin

Composer

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The Organ Accompaniment of the Church Service

A HANDBOOK BY

H. W. RICHARDS, Mus. Doc., etc.

Professor of the Organ and Choir Training in the Royal Academy of Music, London

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TABLE OF CONTENTS

- | | |
|--|--|
| I. Introductory. | IX. Accompaniment of Anthems and Settings of the Canticles. |
| II. Consideration of matters incidental to the Art of the Accompanist.
1. Touch. 2. Reading at Sight. 3. Score Reading. 4. Reading from a Figured Bass. 5. Transposition. | X. Choral Communion Service. |
| III-IV Accompaniment of Hymns. | XI. Preludes to Anthems and Extempore Voluntaries. |
| V. Accompaniment of Psalms and Canticles. | XII. 1. Accompaniment of Oratorios, Sacred Songs and Recitatives. 2. Organ and Orchestra. |
| VI-VII. Variety in accompanying Hymns and Psalms: Embellishment and Re-arrangement of Voice Parts. Organ Treatment and Effects of Color. | XIII. Accompaniment of Plain-song. |
| VIII. Accompaniment of Responses and Monotone. | Appendix—I. A short Analysis of the Psalms.
" II. Occasional Services: Choral Baptismal Service, Confirmation Service, Marriage Service, Burial Service, Communion Service. |

The estimation of the organ as a solo instrument, worthy of high technical attainments, and the fascinations of the color possibilities, which newer organs possess, undoubtedly add to the likelihood of neglecting the *accompanimental* side as a vital part in the player's training. A reference manual on this subject obviously serves a genuine need felt by the student and will hasten the effective application of his technique to the actual conditions of an organist's vocation.

The author of this work brings to his task ample resources of enthusiasm and experience. While he overlooks no element of sound tradition, his views are refreshingly liberal and of the present time. Hymn playing receives extended and illuminating treatment, from the equally important standpoints of their musical capabilities and the congregation's preeminent right in the matter. The means of securing sustained support without sacrificing rhythmically clear and choir leading performance are fully illustrated. Along with the complete details of service routine the writer provides valuable suggestions, both abundant and concise, on the subjects of varieties of touch, suitable and varied accompaniments to chanting, registration, the accompaniment of plain song, extemporization and the necessary adaptation of piano accompaniments. The chapters devoted to an interpretative analysis of each one of the psalms and canticles are of special usefulness in lifting this department from a plane of dismal monotony to eloquent and devotional expressiveness. The summary table of contents shown above gives a fair idea of the completeness with which the matter is treated.

Because of the subject and the thorough-going excellence of its handling, the book becomes a necessity to the accompanist of Anglican services. At the same time, organists in other fields, though passing over the items peculiar to that usage, will find in this manual a rich store of helps to the attainment of a fine ideal which, in its basis and spirit, has no legitimate substitute in any type of true worship.

Narcissus

(From "Water Scenes")

Sw Oboe + Clarinet
 Lt Cornhorn
 6 L Mel + Dule 3
 Ped List 16 + Ped 8

Prepare { Swell: Oboe, 8'
 Great: Soft 8'
 Choir: Dulciana, 8' and Lieblich Gedeckt, 8'
 Pedal: Soft 16' and 8'

ETHELBERT NEVIN
 Transcribed for the Organ by
 REGINALD GOSS-GUSTARD

Manual

Pedal

Sw. *cantabile* *p* *mf*

Ch.

f *mf*

add Sub Octave to Sw. *dolce* *p* *mf*

f *mf*

Poco più mosso (♩. = ♩)



First system of musical notation. It features a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 12/8. The first measure shows a whole note in the top staff and a half note in the middle staff. The second measure begins with a guitar part marked *Gt. p* (Sw. coupled) and continues with a steady eighth-note pattern in the middle staff. The bottom staff has a whole note in the first measure and rests in the second.



Second system of musical notation. The top staff continues with a melodic line. The middle staff has a steady eighth-note pattern marked *mf*. The bottom staff has rests. The third measure of this system includes a *cresc.* (crescendo) marking in the top staff.



Third system of musical notation. The top staff continues with a melodic line. The middle staff has a steady eighth-note pattern marked *f*. The bottom staff has rests. The third measure of this system includes a *f* (forte) marking in the middle staff.



Fourth system of musical notation. The top staff continues with a melodic line marked *mf*. The middle staff has a steady eighth-note pattern marked *Sw.*. The bottom staff has rests. The third measure of this system includes a *Gt. poco a poco dim.* (guitar, poco a poco diminuendo) marking in the top staff and a *Sw.* marking in the middle staff.

First system of music. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The first two measures are marked *Gt. p* and *Sw.*. The next two measures are marked *Gt. pp* and *Sw.*. The guitar part features arpeggiated chords and single notes, while the strings play a rhythmic accompaniment.

Second system of music. It consists of three staves. The key signature remains three flats. The first measure is marked *schierzando*. The second measure is marked *Gt. f*. The third and fourth measures are marked *mf*. The guitar part continues with arpeggiated figures, and the strings provide a steady accompaniment.

Third system of music. It consists of three staves. The key signature remains three flats. The first measure is marked *Gt. 8' and 4'*. The second measure is marked *Gt. ff*. The third and fourth measures are marked *ff*. The guitar part features a mix of arpeggiated chords and sustained notes, while the strings play a rhythmic accompaniment.

Fourth system of music. It consists of four staves: a grand staff (treble and bass clef), a single bass staff, and a vocal line. The key signature remains three flats. The first measure is marked *rit.*. The second measure is marked *Tempo I (♩ = ♩.)*. The third measure is marked *cantabile*. The fourth measure is marked *cresc.*. The guitar part continues with arpeggiated figures, the strings play a rhythmic accompaniment, and the voice part enters with a melodic line.



First system of musical notation. It consists of three staves. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The middle staff is in bass clef with a key signature of three flats. It contains a triplet of eighth notes, followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is in bass clef with a key signature of three flats and contains a single half note.



Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three flats. It features a triplet of eighth notes, followed by a quarter note, then a half note, and finally a quarter note. The middle staff is in bass clef with a key signature of three flats and contains a single half note. The bottom staff is in bass clef with a key signature of three flats and contains a single half note. The system includes dynamic markings: *f* (forte) and *dim.* (diminuendo). It also includes the instruction *Sw.* (Swell) and the part name *Ch. Flute 4'*.



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three flats. It features a triplet of eighth notes, followed by a quarter note, then a half note, and finally a quarter note. The middle staff is in treble clef with a key signature of three flats. It contains a triplet of eighth notes, followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is in bass clef with a key signature of three flats and contains a single half note.



Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of three flats. It features a triplet of eighth notes, followed by a quarter note, then a half note, and finally a quarter note. The middle staff is in treble clef with a key signature of three flats. It contains a triplet of eighth notes, followed by a quarter note, then a half note, and finally a quarter note. The bottom staff is in bass clef with a key signature of three flats and contains a single half note. The system includes dynamic markings: *f* (forte) and *dim.* (diminuendo). It also includes the instruction *Ch. Dulciana, 8'*.