

**THE ORGAN ACCOMPANIMENT
OF THE CHURCH
SERVICES: A PRACTICAL
GUIDE FOR THE STUDENT**

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The organ accompaniment of the church services: a practical guide for the student by H. W. Richards

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H. W. RICHARDS

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OF THE
CHURCH SERVICES

A PRACTICAL GUIDE FOR THE STUDENT

BY

H. W. RICHARDS

(MUS. DOC., ETC.)

Professor of the Organ and Choir Training in the Royal Academy of Music,
Organist and Choirmaster of Christ Church, Lancaster Gate, W.,
London, England.



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TO
SIR GEORGE C. MARTIN, M.V.O.



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PREFACE

It is scarcely necessary to offer any apology for the appearance of the present volume, in view of the fact that there are very few works to be met with dealing with the subject of which it treats. That this is one of supreme importance is manifest, for to deal at all adequately with the music used in Divine worship, calls for devotional feeling as well as for the exercise of the highest artistic faculties. But it is by no means clear that this fact is sufficiently realised, judging from the indifferent and thoughtless accompaniments that are still often heard, and this in spite of the increasing number of organists who have attained great technical skill. We have said "in spite of," but, perhaps, "because of" would more nearly express the truth. For very often it is the desire to "show off" his technical powers that causes the young organist to forget to *accompany* in the real sense.

There are many points which might have been dwelt upon at greater length, but the question of space made this impossible. The Author hopes, however, that enough has been said to arouse the student's interest, and to make him think for himself. For, after all, that kind of teaching is worthless which does not incite the learner to use his own brains, and help him to work out his own ideas.

The reader is specially advised to study Appendix I, which contains a concise analysis of the Psalms. By reference to this, he will see at a glance the dominant thoughts running through any particular Psalm, and he will then find it easier to provide a suitable accompaniment. It is only when one can, to some extent, realise the circumstances which called forth these wonderful poems, and enter into the thoughts, feelings and aspirations which they embody, that one can hope in any degree to give them sympathetic musical expression.

It only remains to acknowledge the valuable criticism which the Author has received from the Editor of this series, from Sir George Martin, M. V. O., Mus. Doc. (St. Paul's Cathedral), and Dr. F. G. Shine; and, also, to thank R. R. Terry, Esq. (Westminster Cathedral), for kind suggestions on the subject of Plainsong.

H. W. RICHARDS

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