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COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

№1	Grand Sonata in E♭	Op. 22.	Pr. $4.50
2	Concert Variations *on the "Star Spangled Banner"*	Op. 25.	75
3	Triumphal March.	Op. 26.	65
4	Impromptu Pastorale	Op. 27.	50
5	48 Pedal Phrasing Studies	Op. 28. Book 1 and 2. Each	$2.00
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NEW-YORK.
G. SCHIRMER. 35 UNION SQUARE.

P R E F A C E .

These Studies have been purposely written in the "free-style," in order that the attention may be diverted as little as possible from the pedal part. The "strict-style," with polyphonic treatment, requiring still greater independance of foot and finger.

The Pedal part should be thoroughly practised before attempting to unite it with the Manuals, and too much stress cannot be laid upon the *manner* of performance. The pipes should be made to speak by a *quick pressure* of the foot, (not a kick) even with the heaviest action. This ensures not only a quiet style of performance, but also avoids frequent disarrangement of mechanism producing "ciphering." Should the pedal pipes not speak with sufficient promptitude when the pedals are thus used, it is a fault of the builder, not the player.

The proper stops have been only generally indicated, (as the effect varies with different Organs) still, in the hands of a competent teacher, these pieces may also be usefully employed as studies in registration.

In most of the studies, besides those for the Full Organ, the pedal part should be registered slightly louder than the Manuals, and stops of 16 and 8 ft. have been intended throughout. Should the Organ have no 8 ft. stop in the pedals the effect must be obtained by coupling with the Manuals.

All of these Studies may be played upon an Organ of two keyboards and two octaves of pedals, and the author trusts that they may aid in acquiring that command of the pedals so indispensable to true Organ-playing.

D. B.

EXPLANATION OF PEDAL MARKING.

∧ *Placed above a note signifies* —— *Toe of Right Foot.*

∨ " " *below* " " " " " —— " " *Left* " "

0 " " *above* " " " " " —— *Heel of Right* " "

0 " " *below* " " " " " —— " " *Left* " "

Signifies —— *Change from Left to Right without repeating the note.*

" " —— " " *Right to Left* " " " " " " "

" " —— *A slide, striking with the side of the foot on the first of two keys.*

See Studies, **6 - 14 - 16.**

18 STUDIES IN PEDAL PHRASING.

DUDLEY BUCK. op. 28.
BOOK. I.

Andante con moto. ♩ = 76.

MANUAL

(Gr. and Sw. coupled.)

No. 1.

mf

PEDAL.

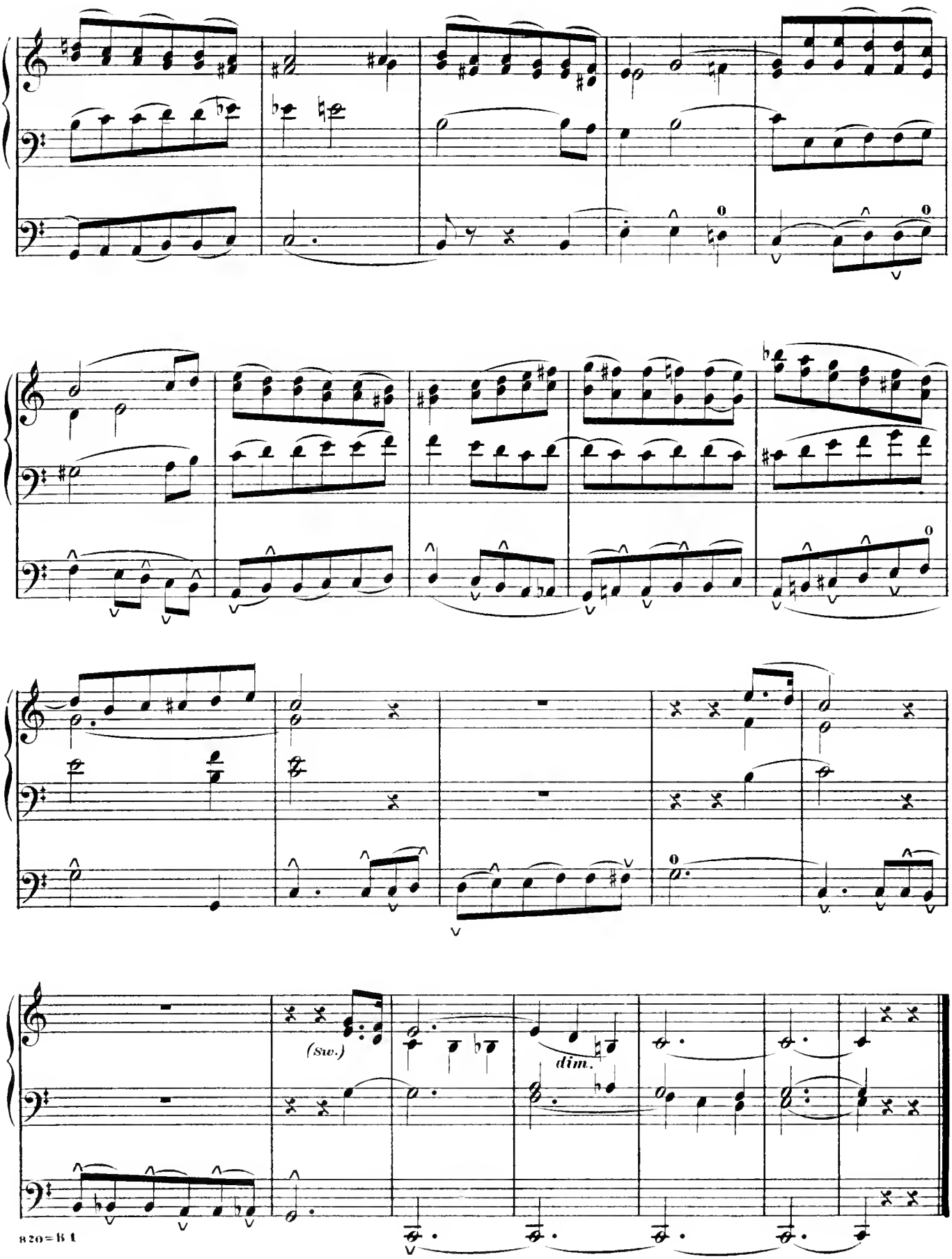
1.

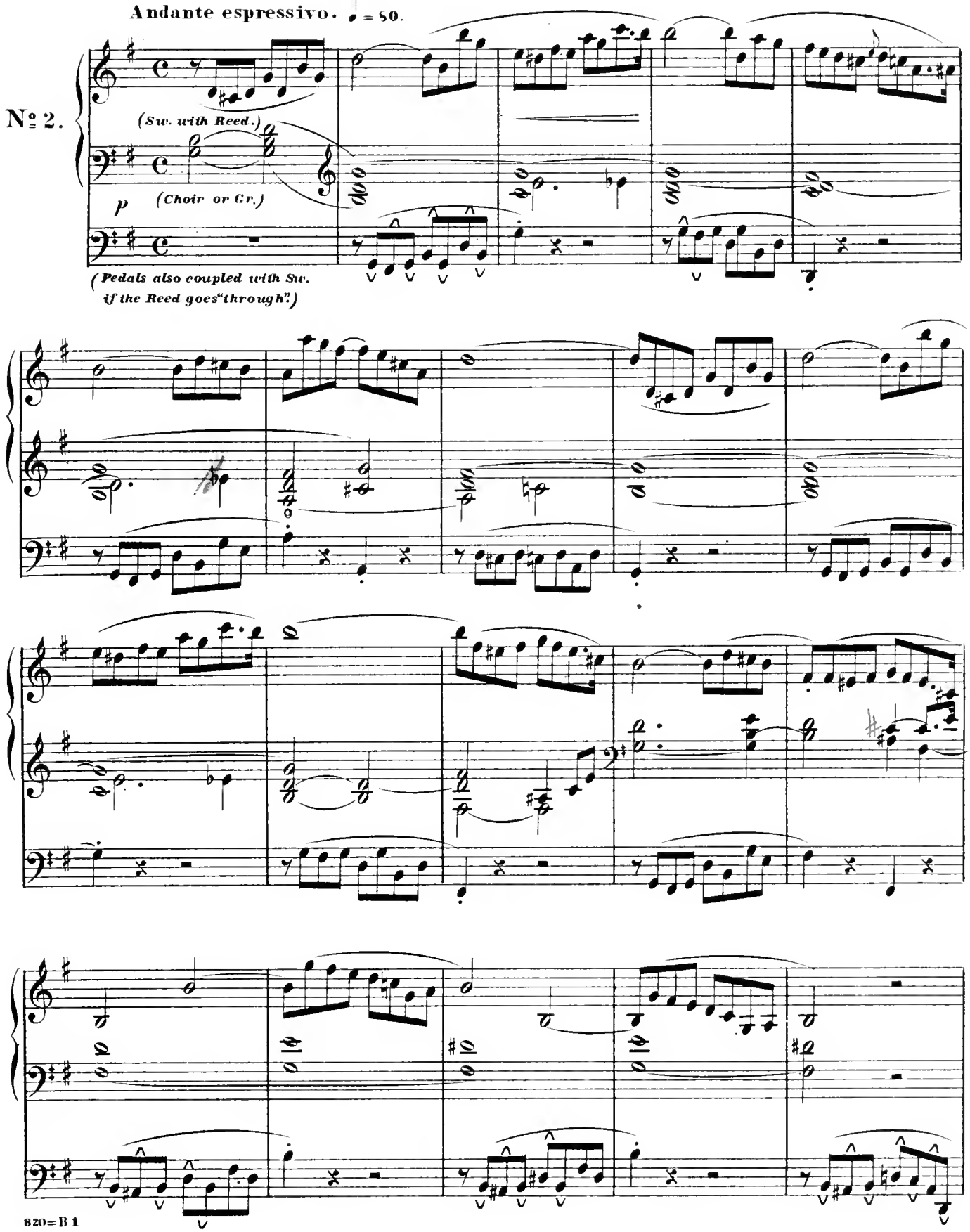
2.

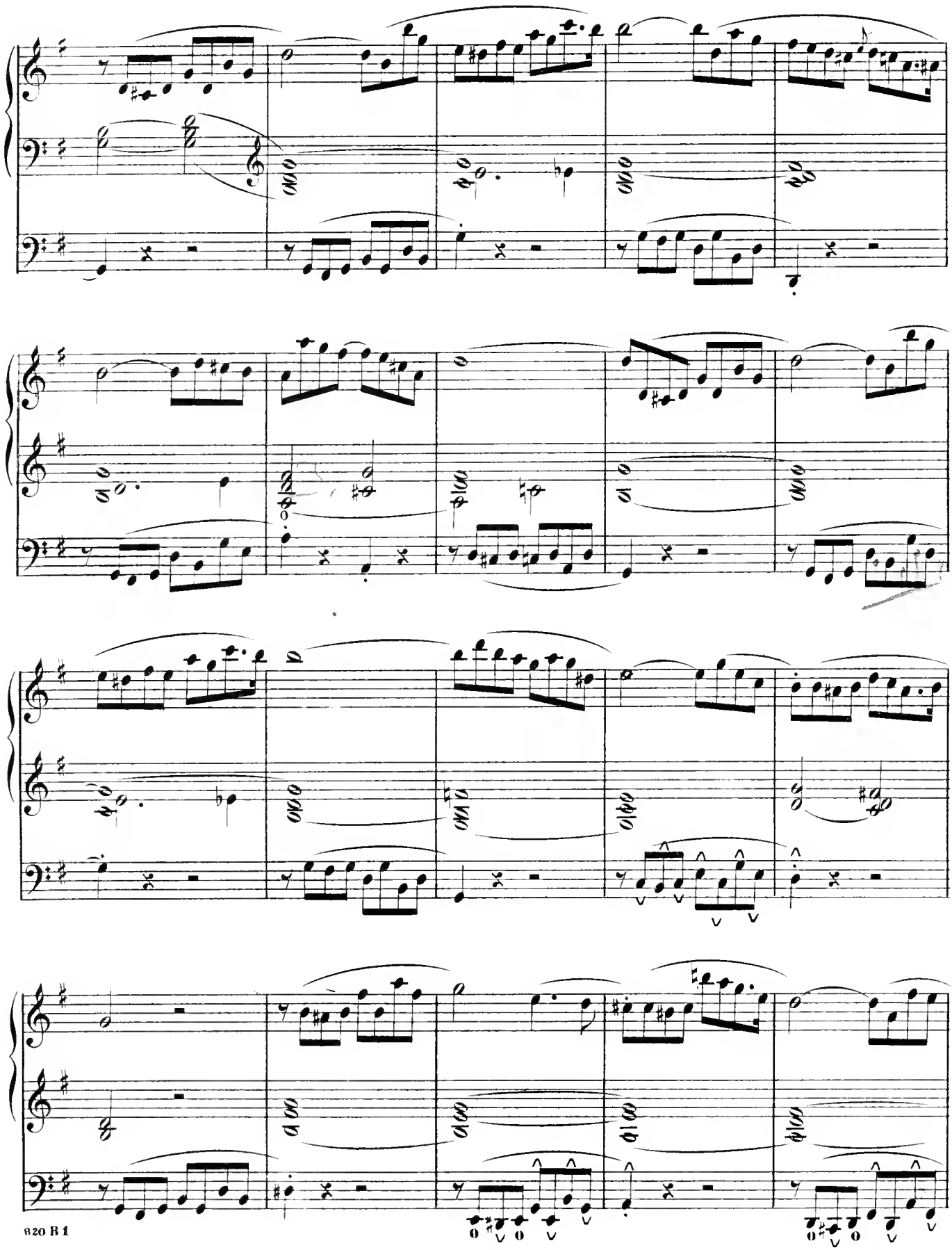
(Sw.)

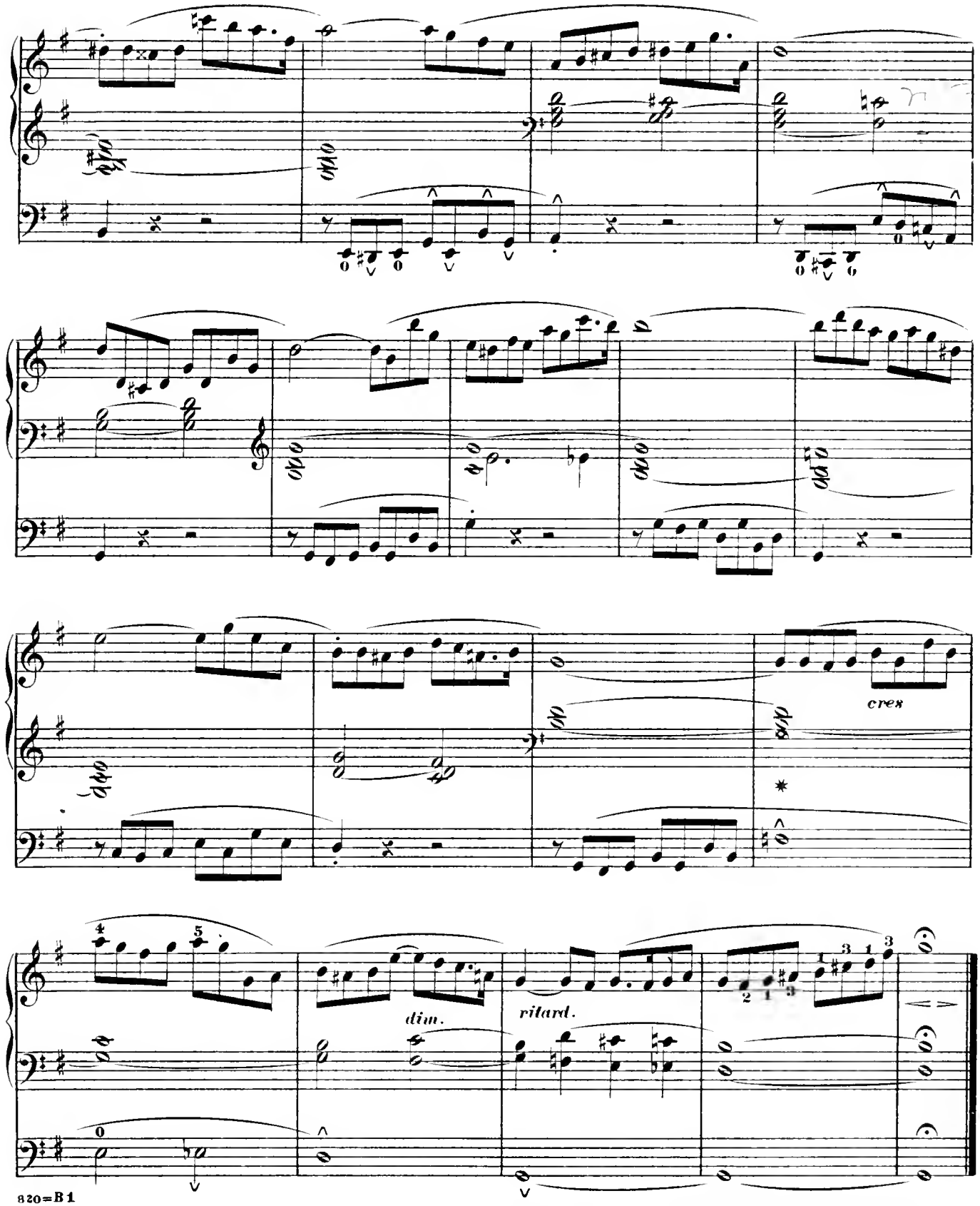
(Gr.)

Entered according to Act of Congress, AD 1868 by G. Schirmer, in the Clerk's Office of the District Court of the Southern District of New York.

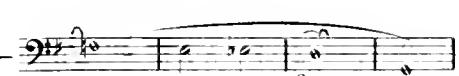

(sw.)
dim.


Andante espressivo. ♩ = 50.
№ 2.
(Sw. with Reed.)
p
(Choir or Gr.)
(Pedals also coupled with Sw. if the Reed goes "through".)





✱ *If the Sw.Pedal is employed for cres.and dim.the Pedals should be used thus*

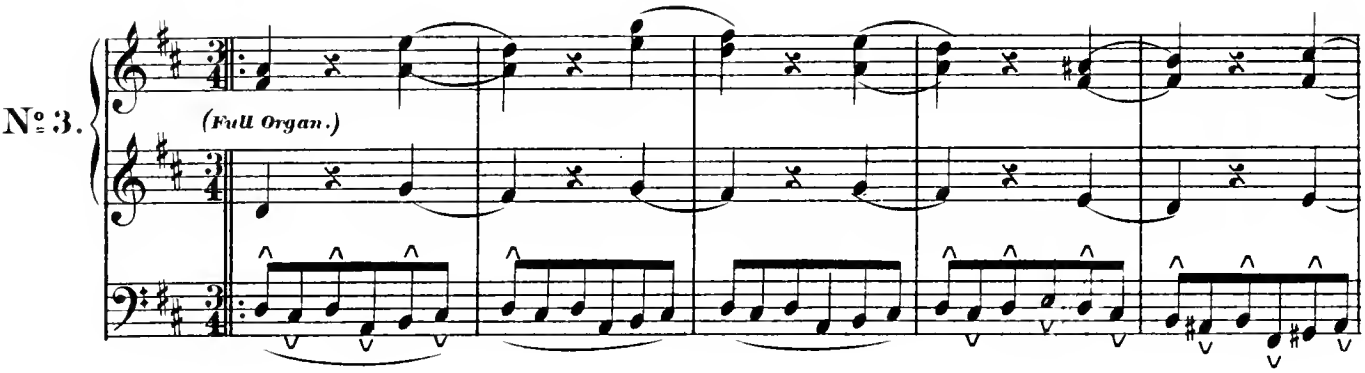


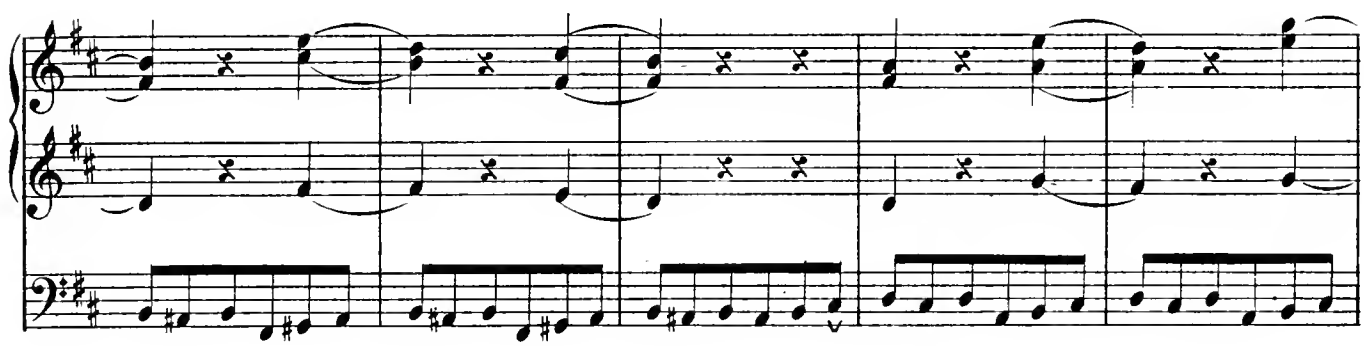
Many similar cases of freeing the right foot in order to operate Sw.Ped. may be taken advantage of in these Studies, but as exceptional,cannot here be indicated, and must be left to the discretion of the teacher or performer.

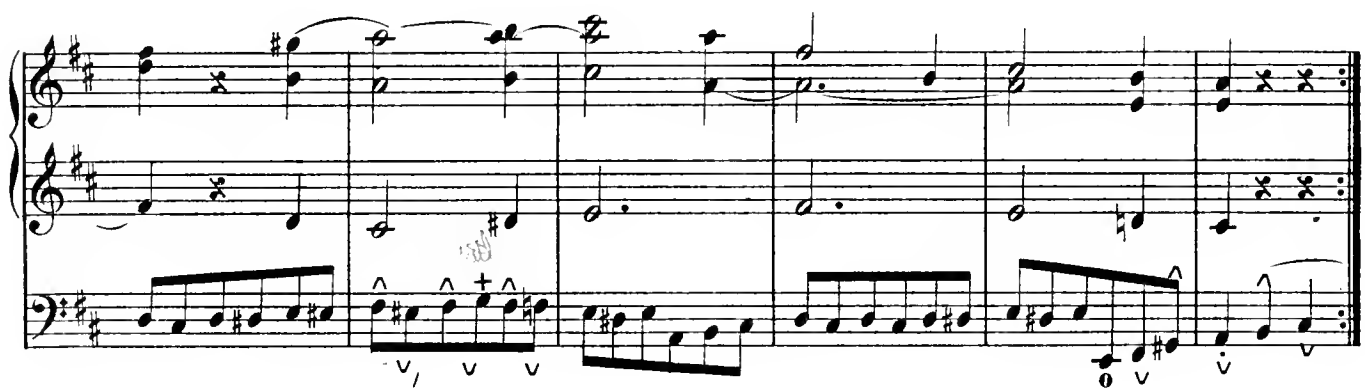
Allegro non troppo. ♩ = 108.

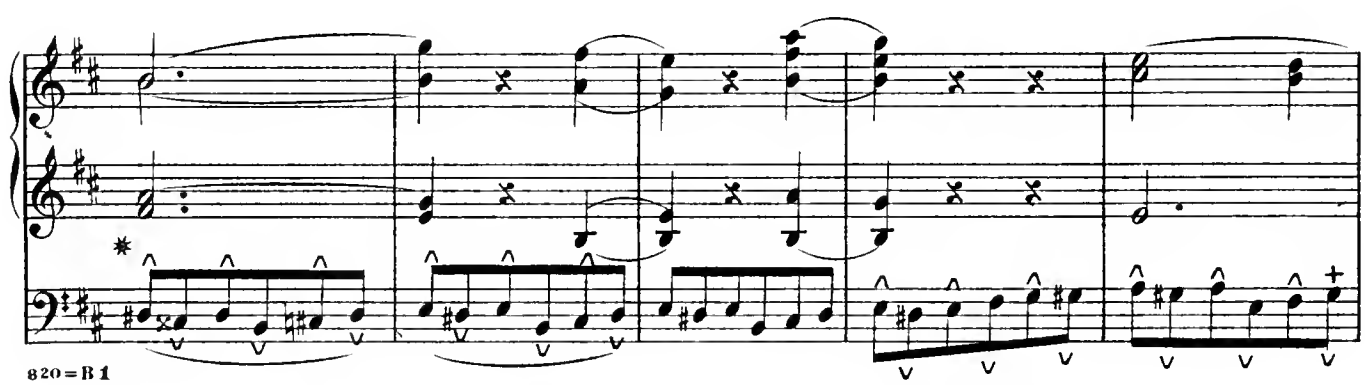
No. 3.

(Full Organ.)

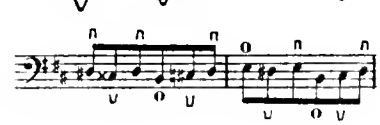


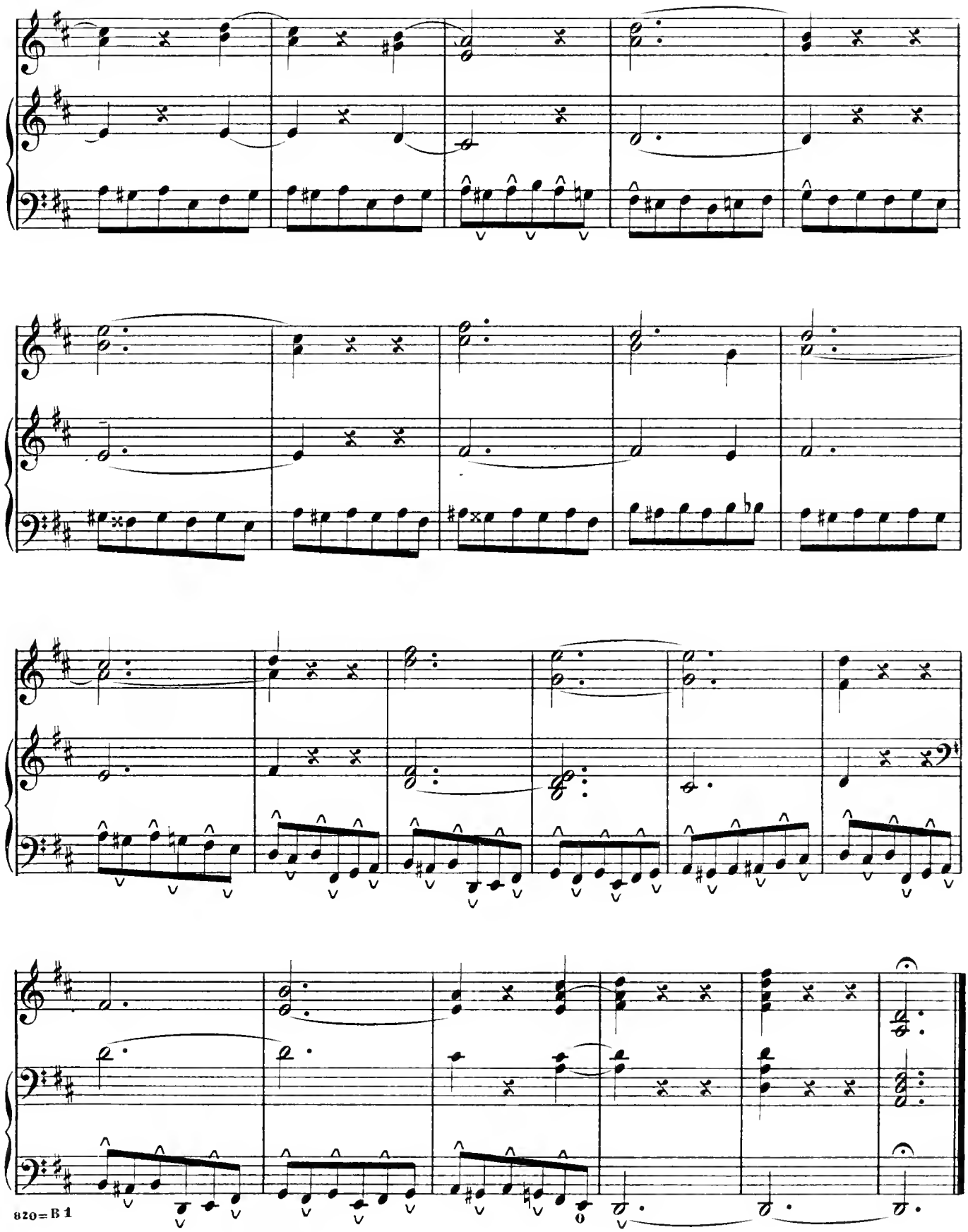






* *These passages should also be practiced as follows,—— the manner usually employed when two ♯keys come together. Left foot under right. Page 18 forming exception to note.*

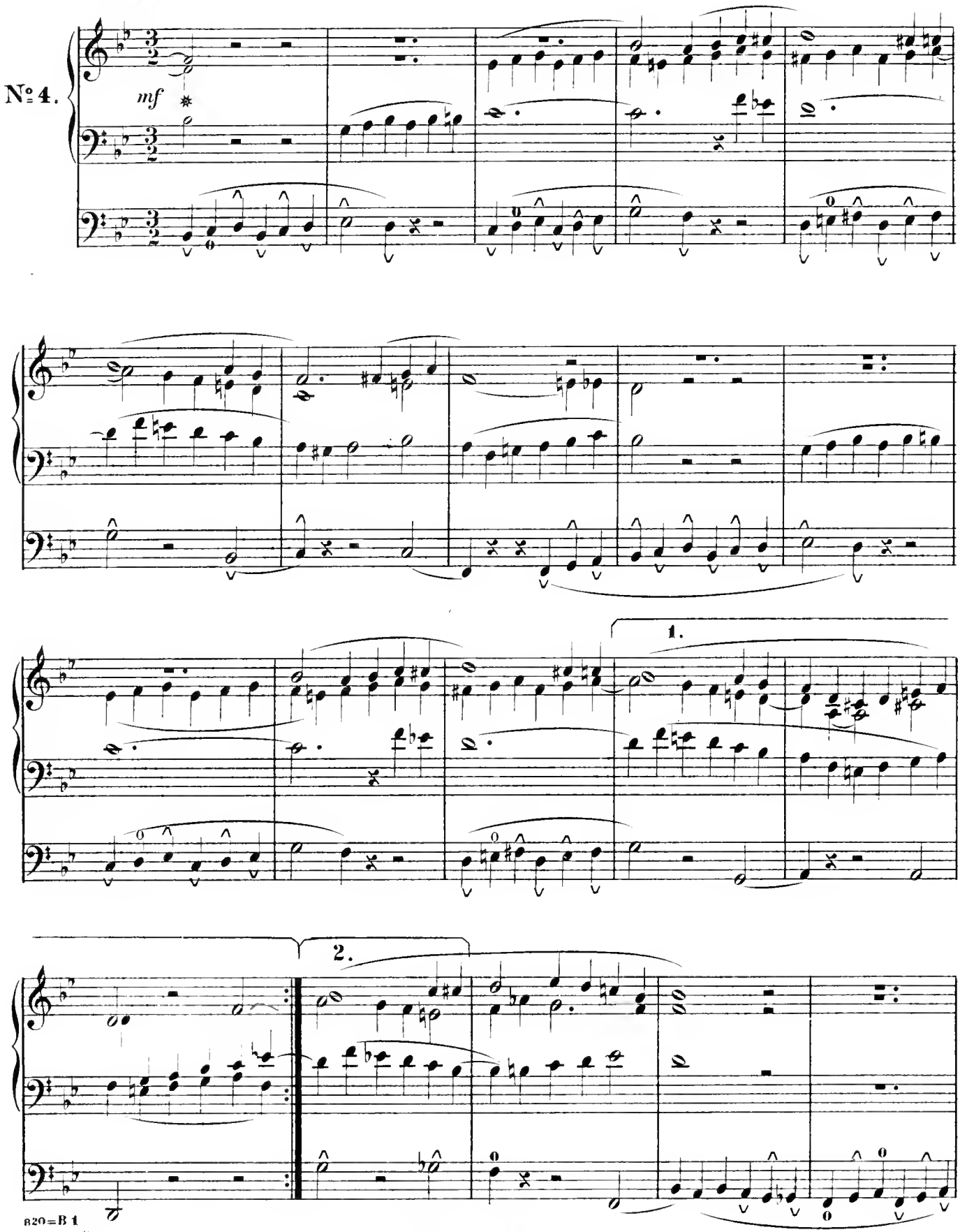




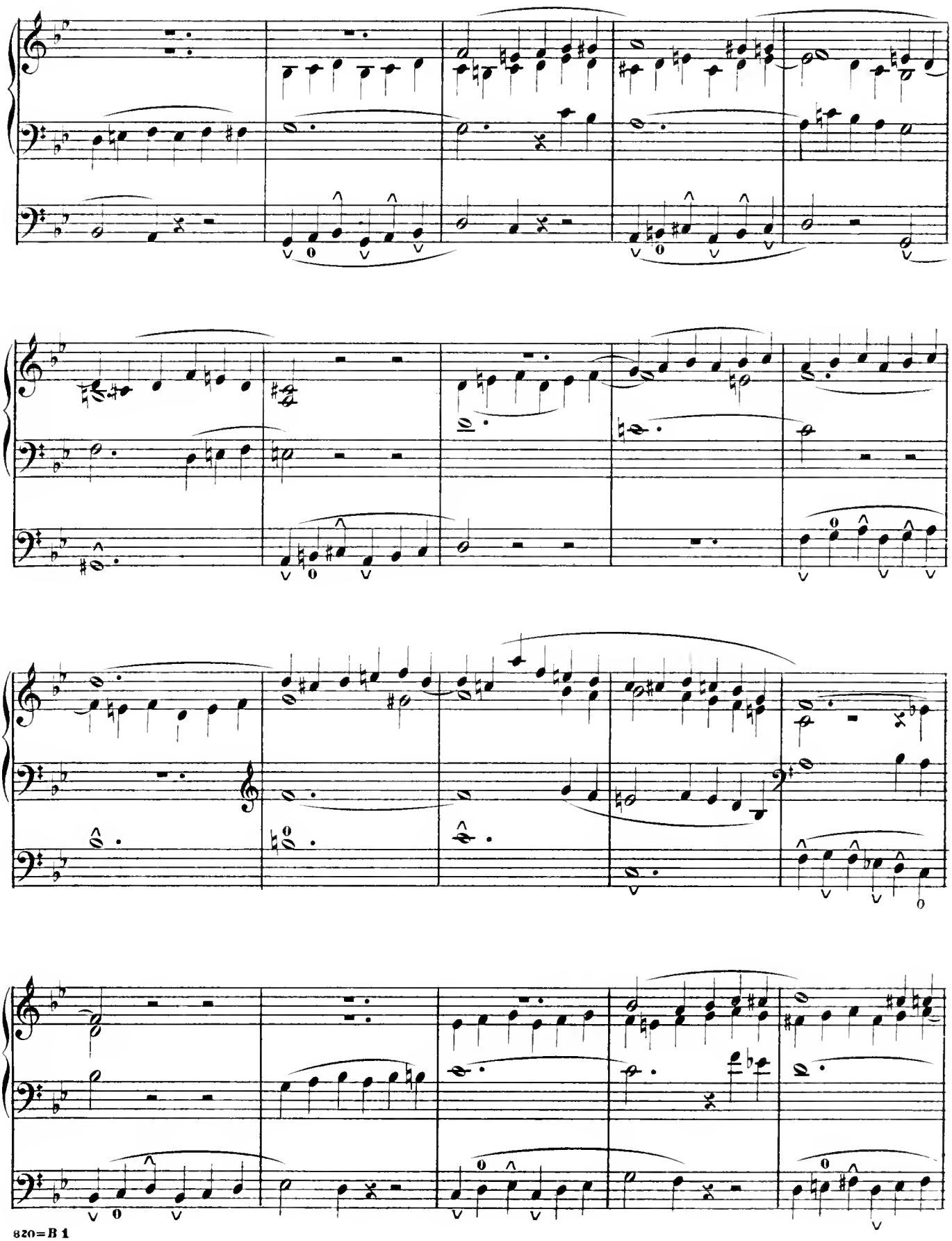
820=B 1

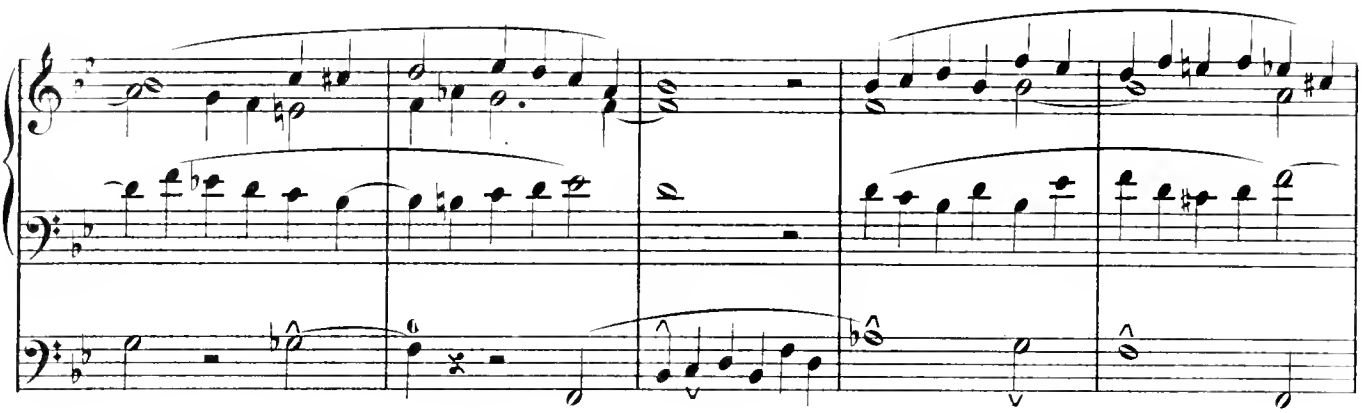
Left over right. *Right over left.*

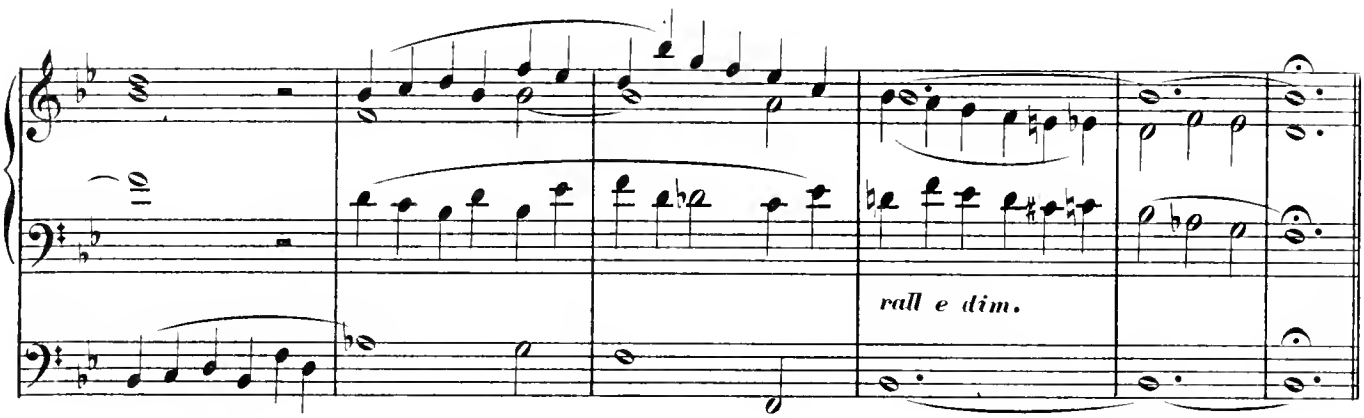
Moderato. ♩ = 72.



✲ *Omit this chord in the Manual when commencing the Study.*

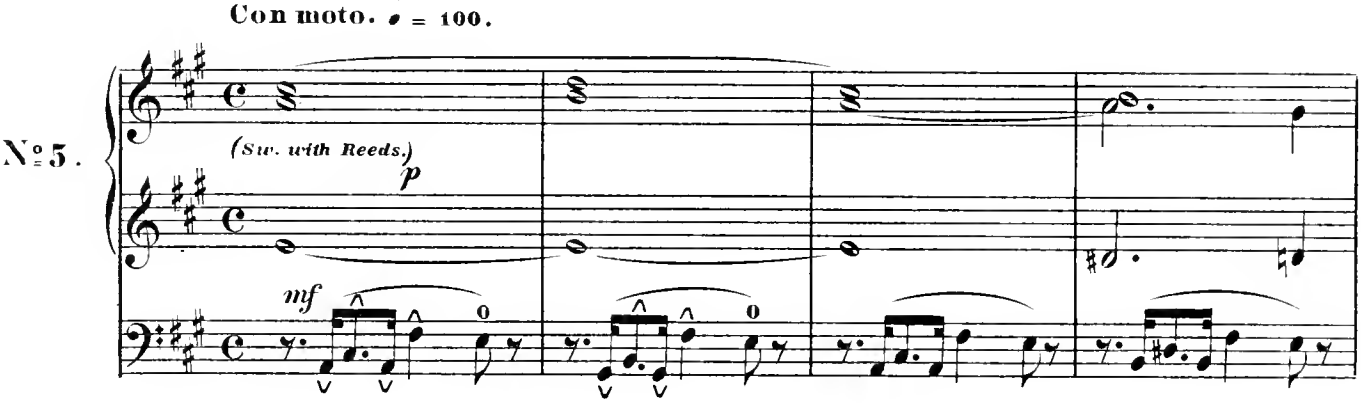


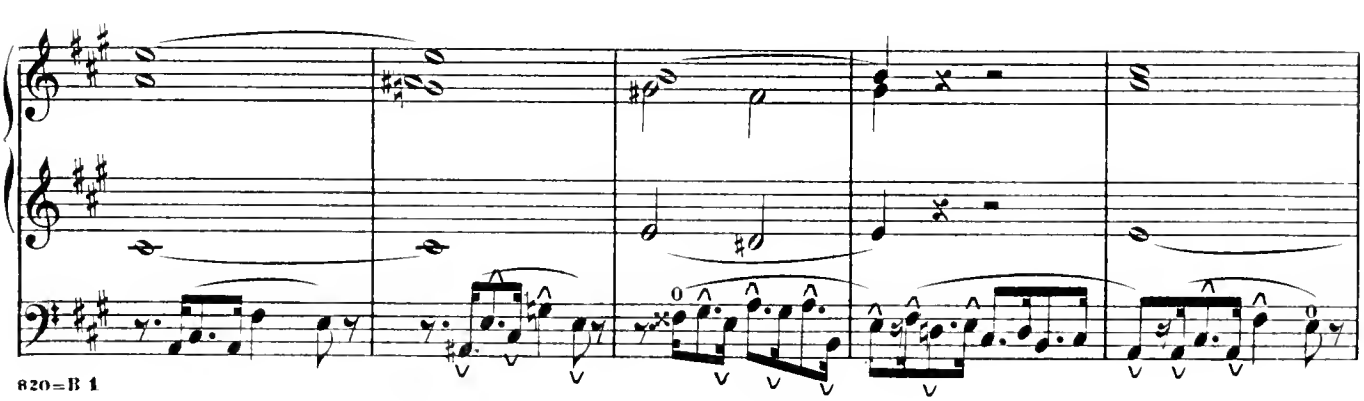


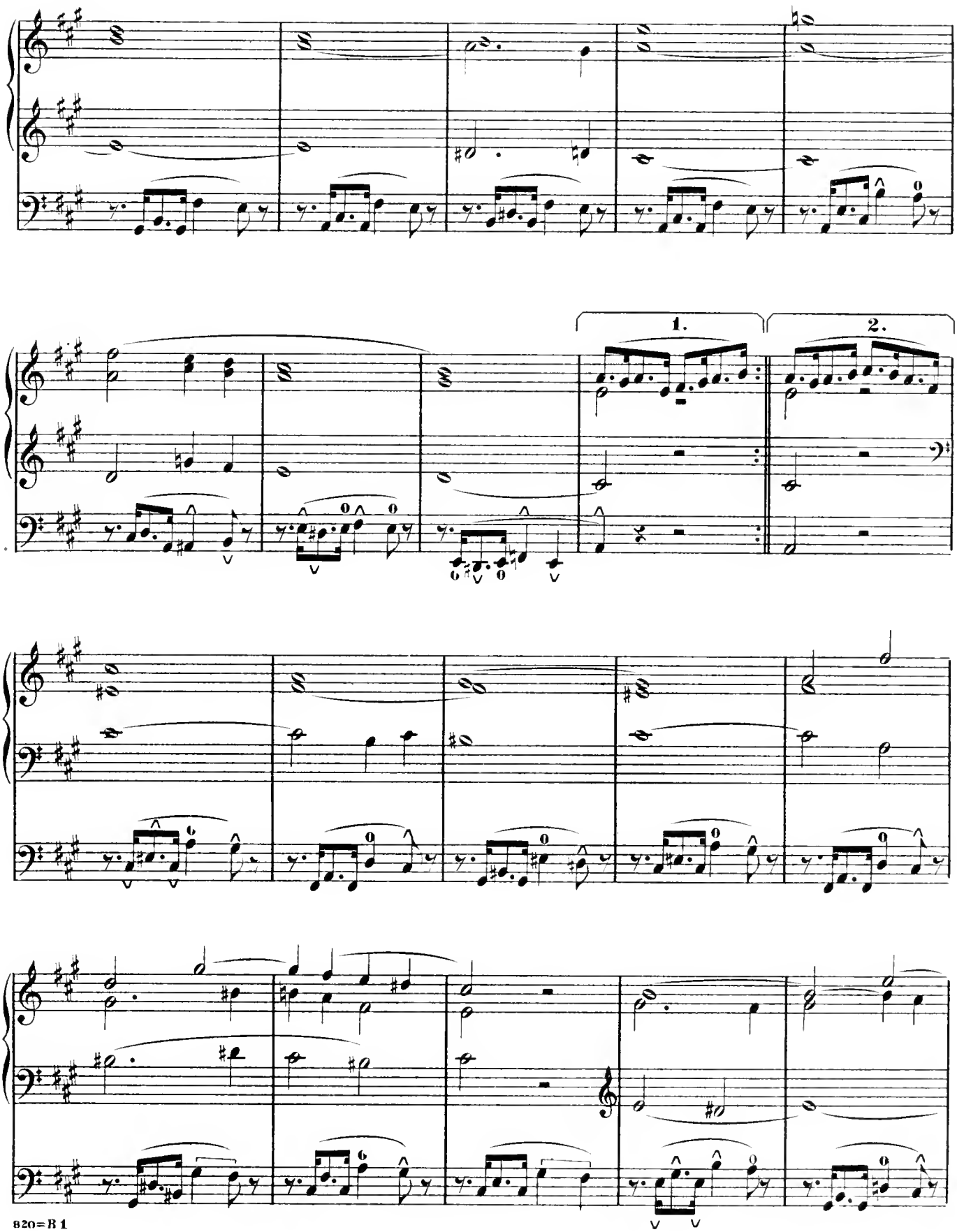


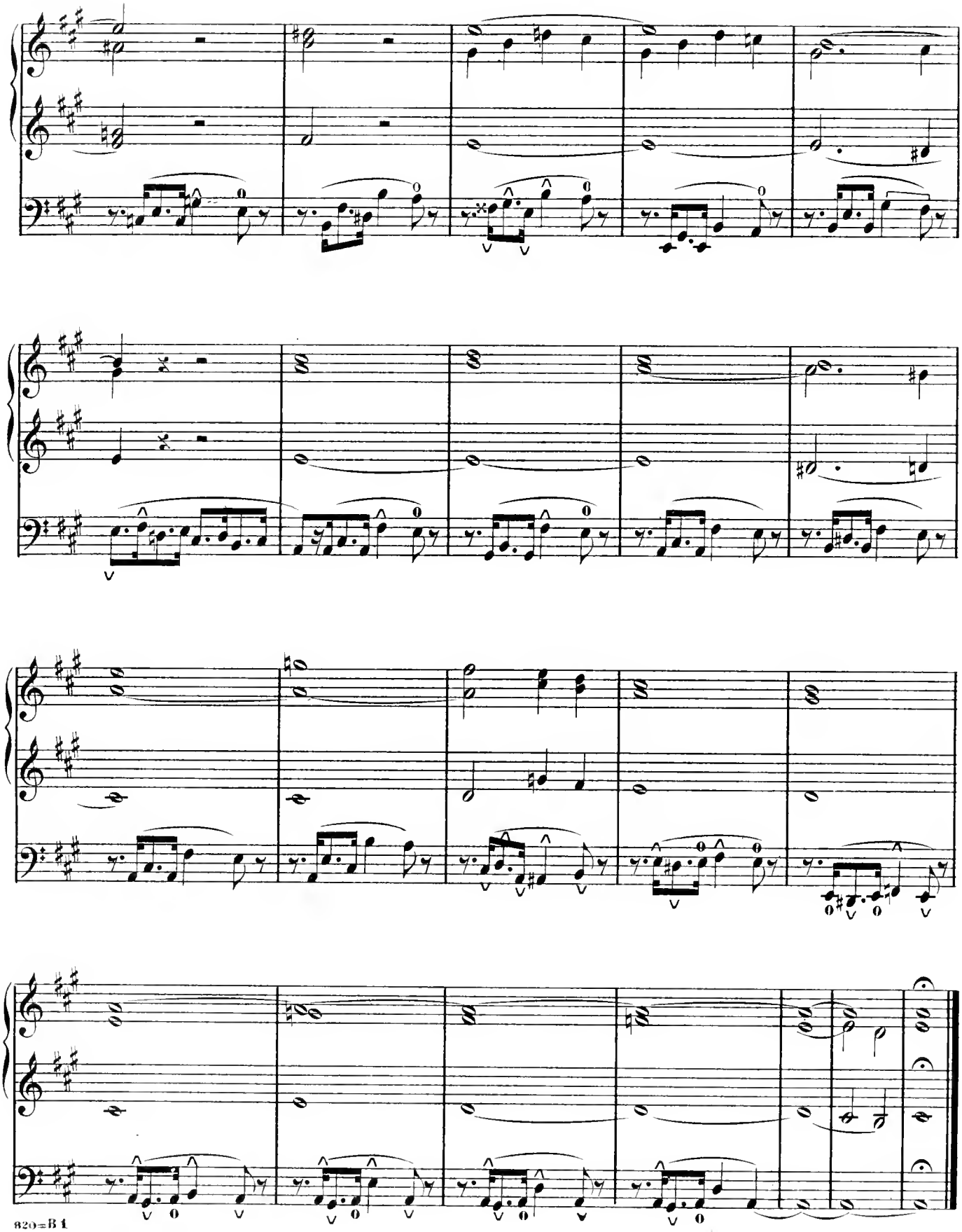
Con moto. ♩ = 100.

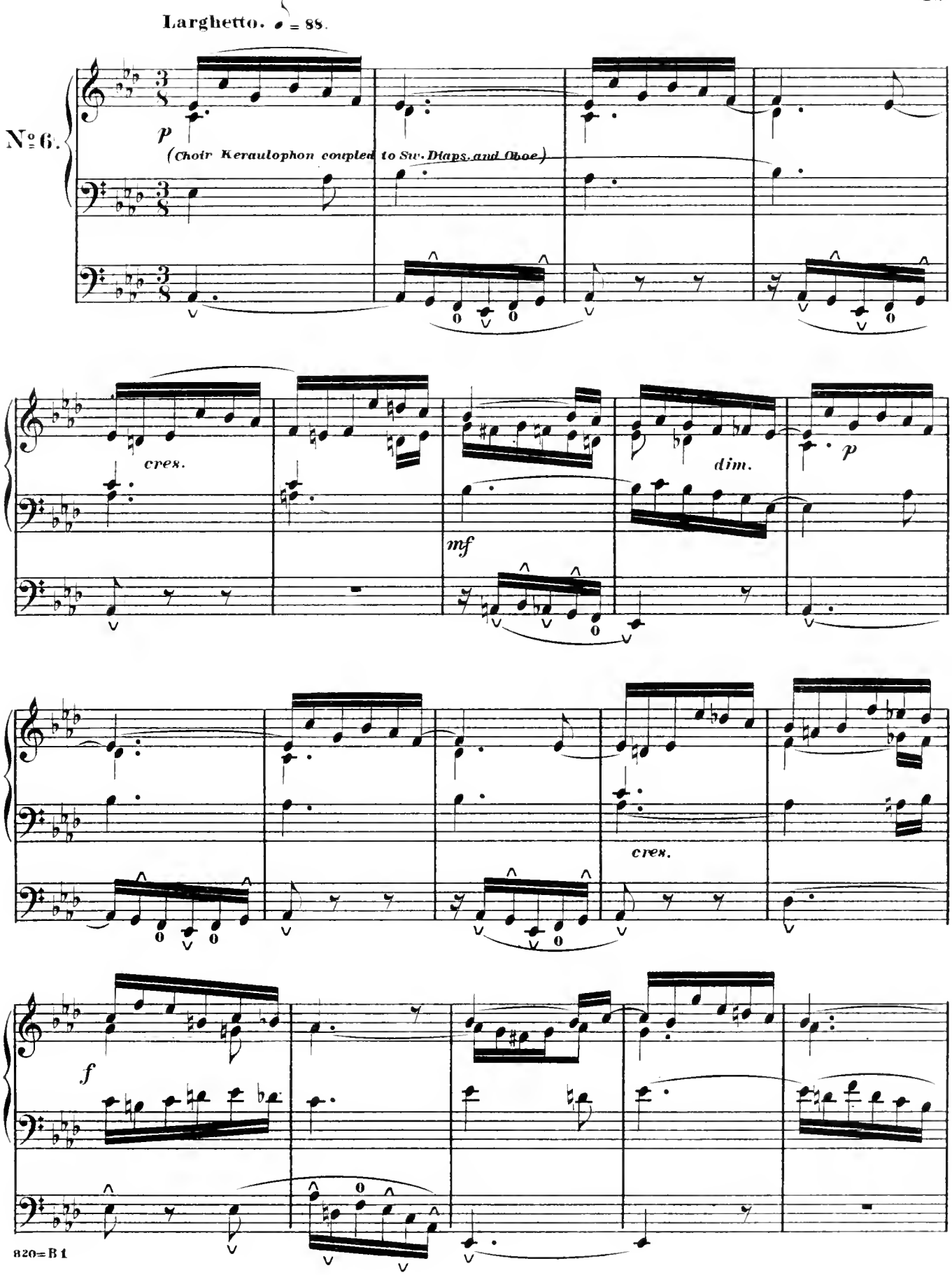
No. 5.

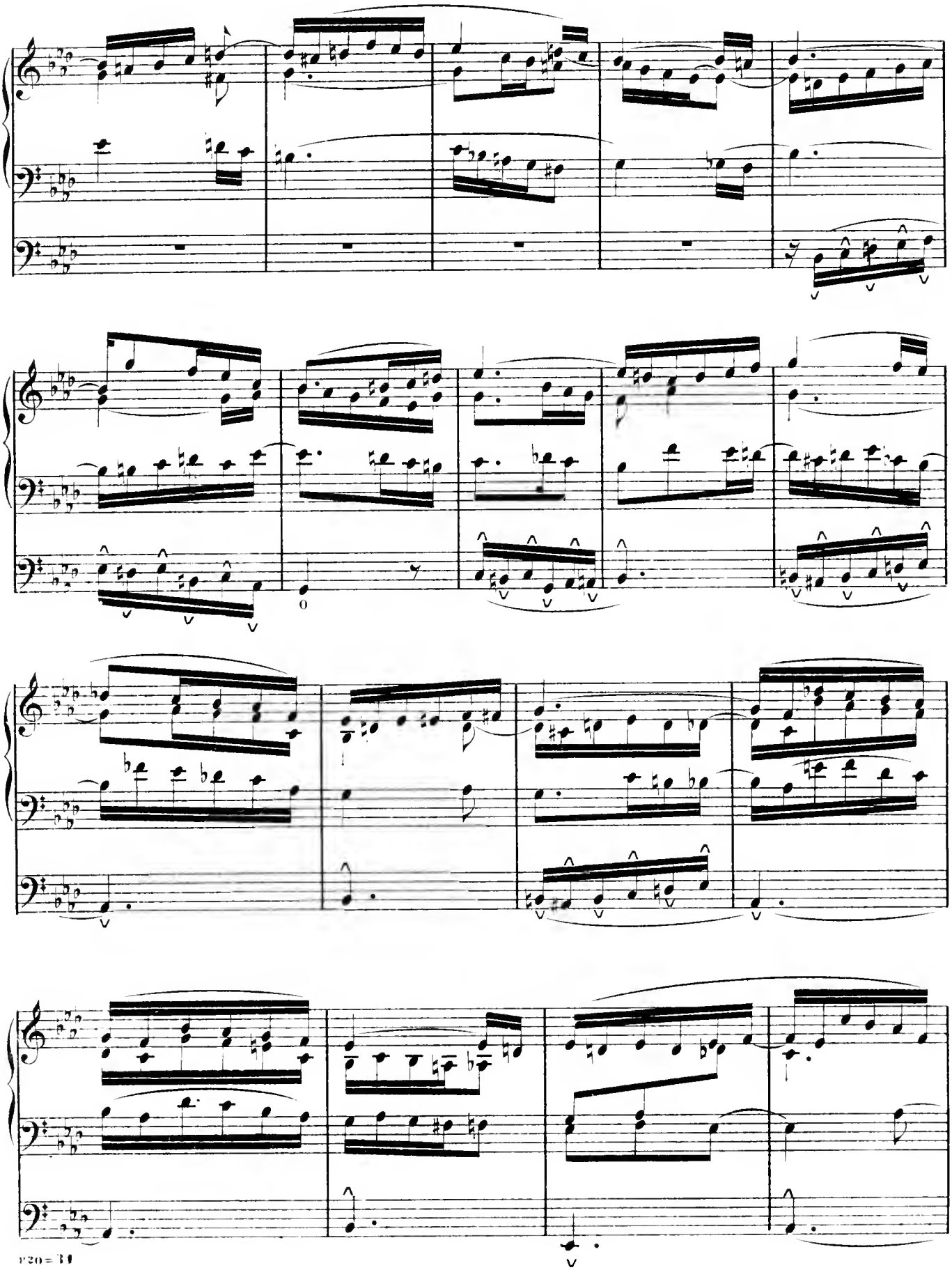


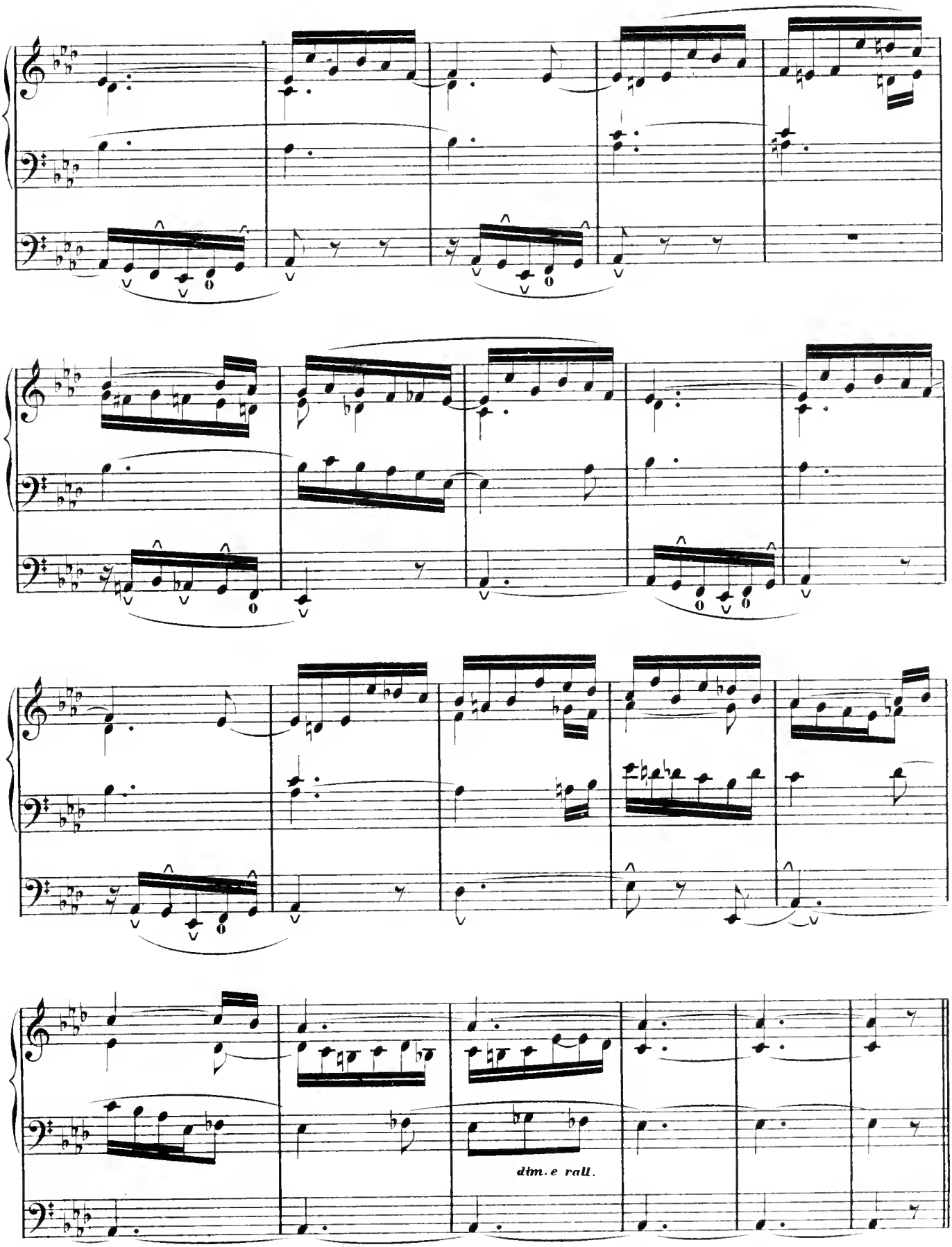



1.
2.



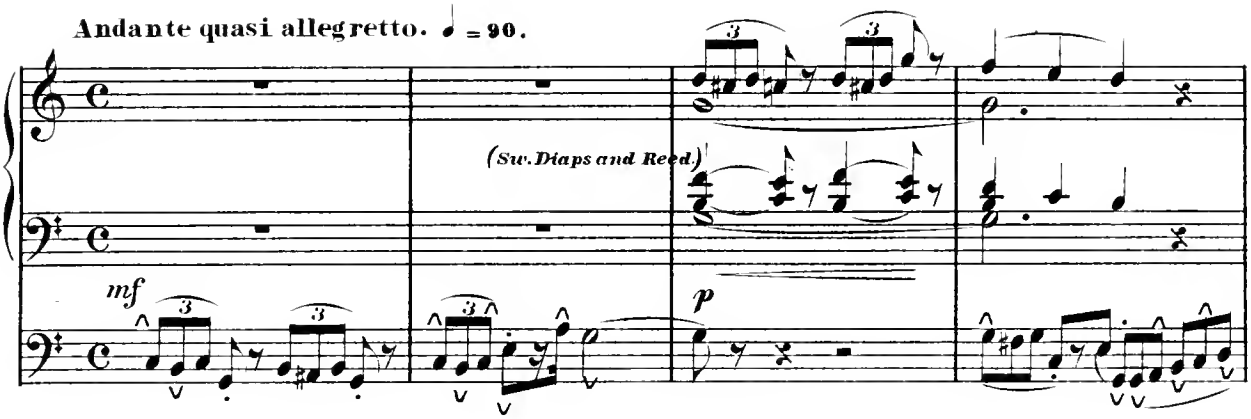

Larghetto. ♩ = 88.
No 6.
p
(Choir Keraulophon coupled to Sw. Diaps. and Oboe)
cres.
dim.
p
mf
cres.
f

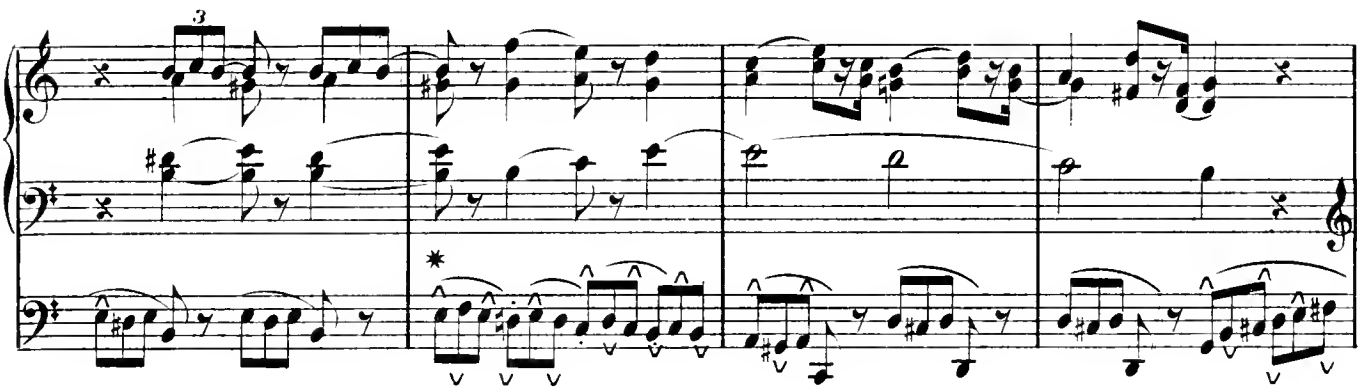


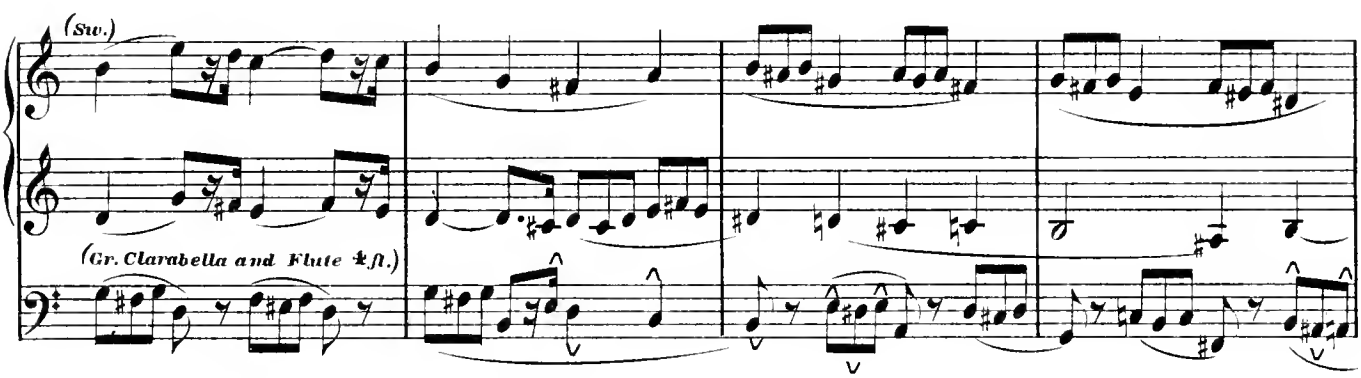

dim. e rall.

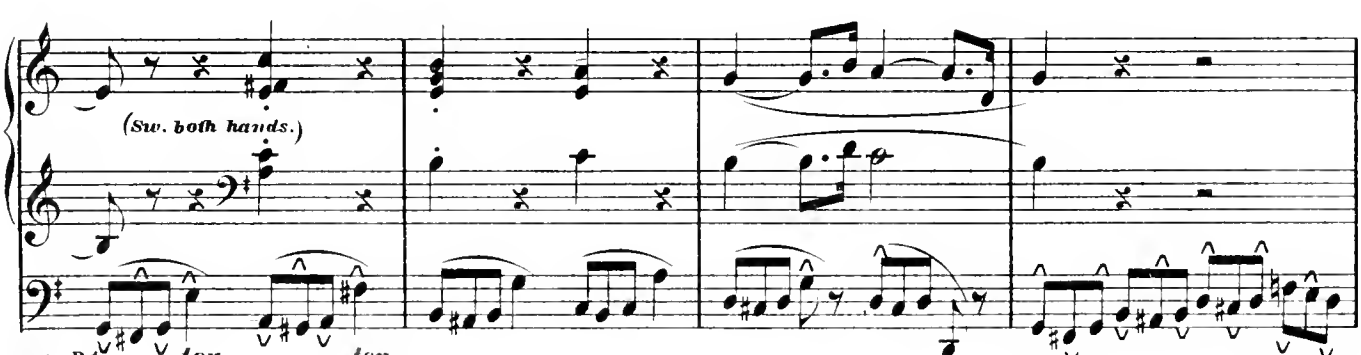
Andante quasi allegretto. ♩ = 90.

No. 7.

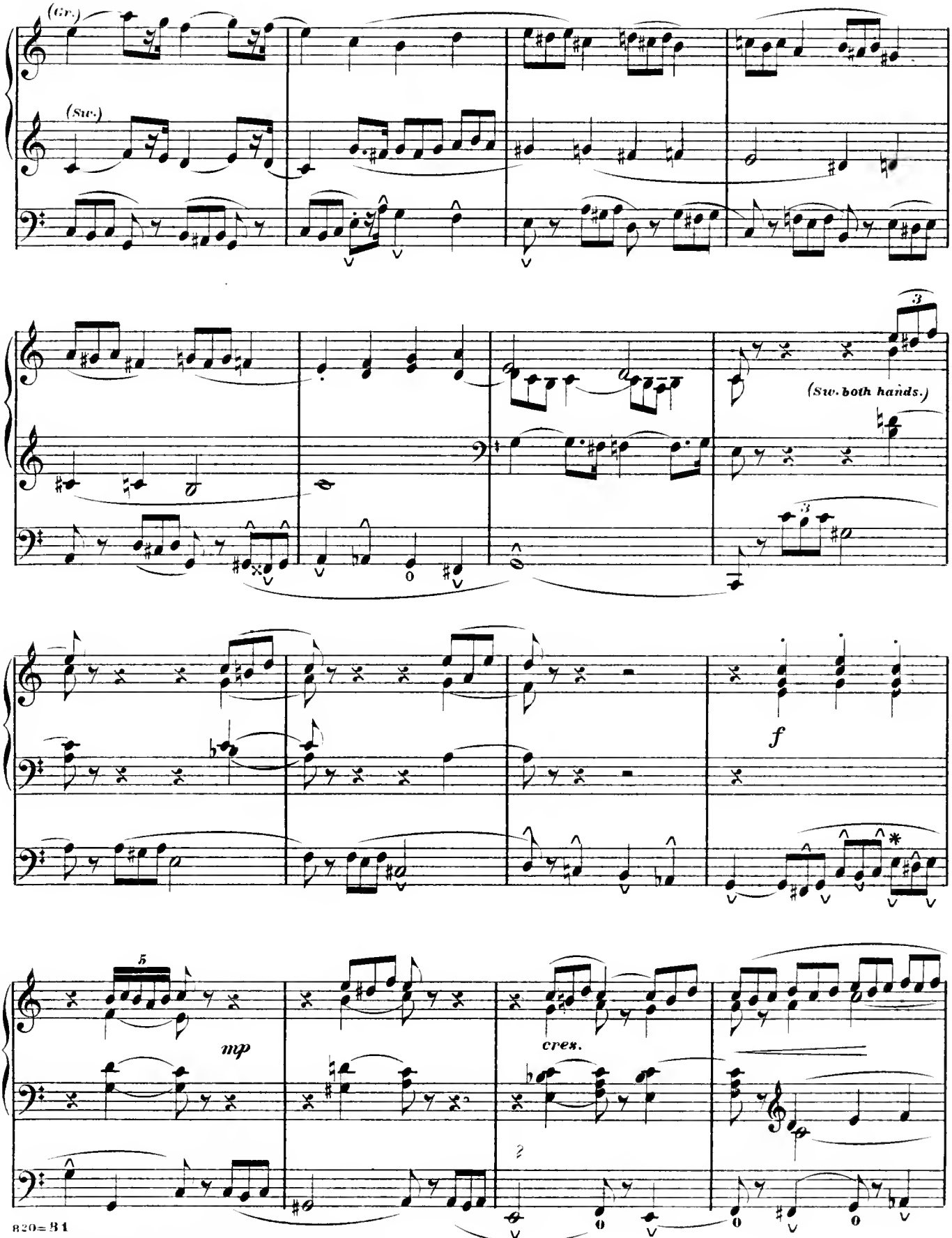




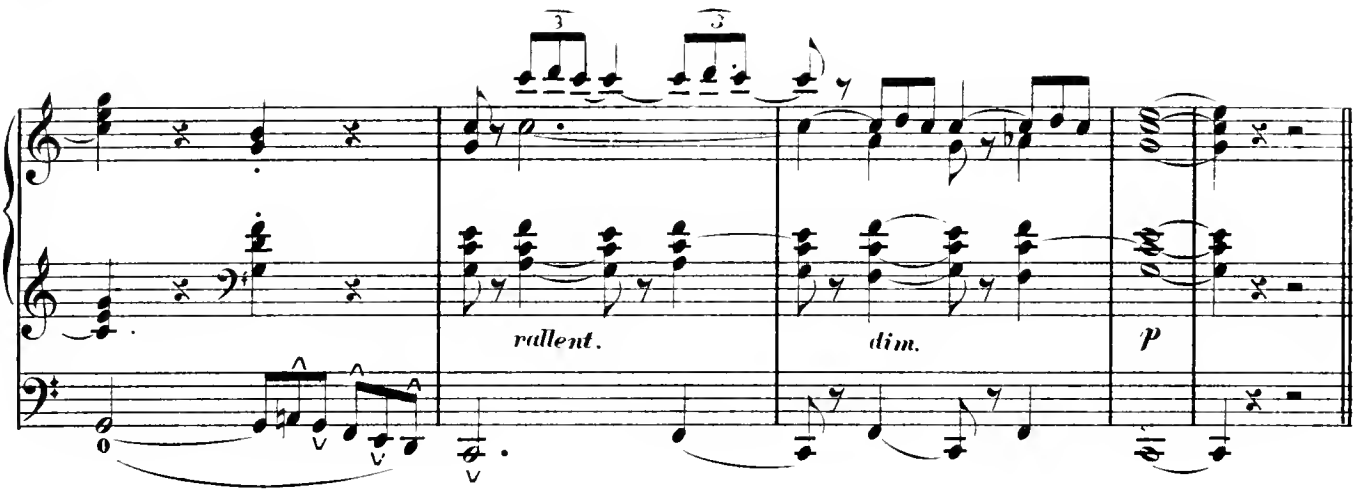




✱ *The general rule, that in ascending passages the left foot is to be passed over the right, above middle C (not before) and under in descending, holds good in this, and nearly all these Studies.*

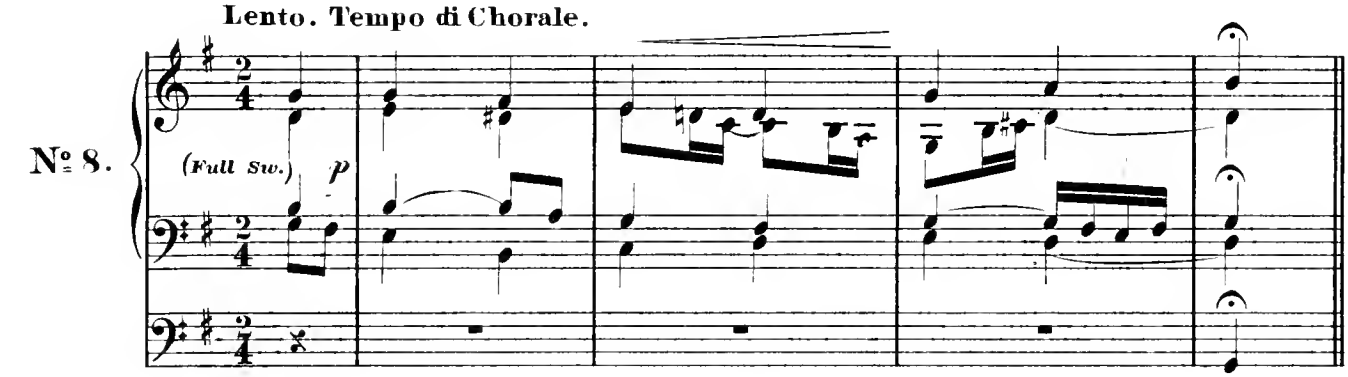


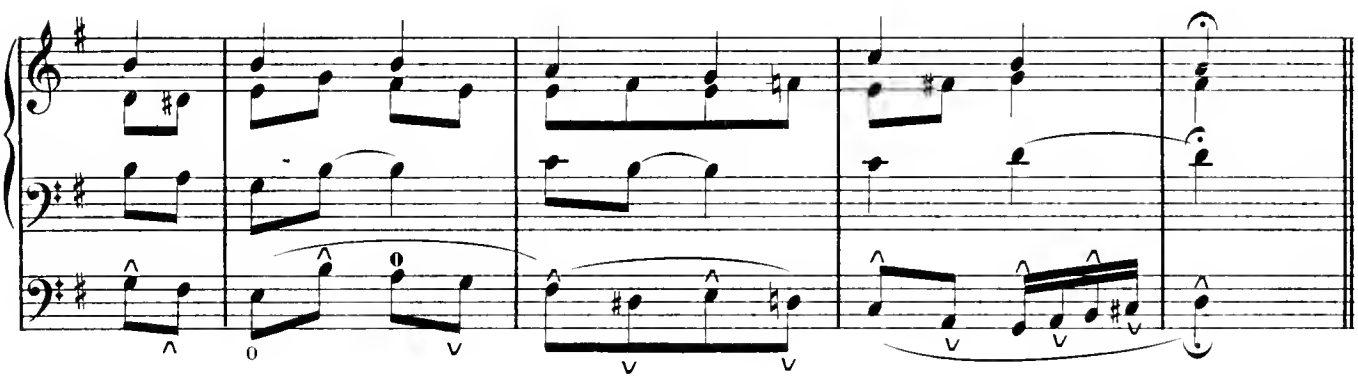
* *Left foot under right.* *See note. Page 7.*

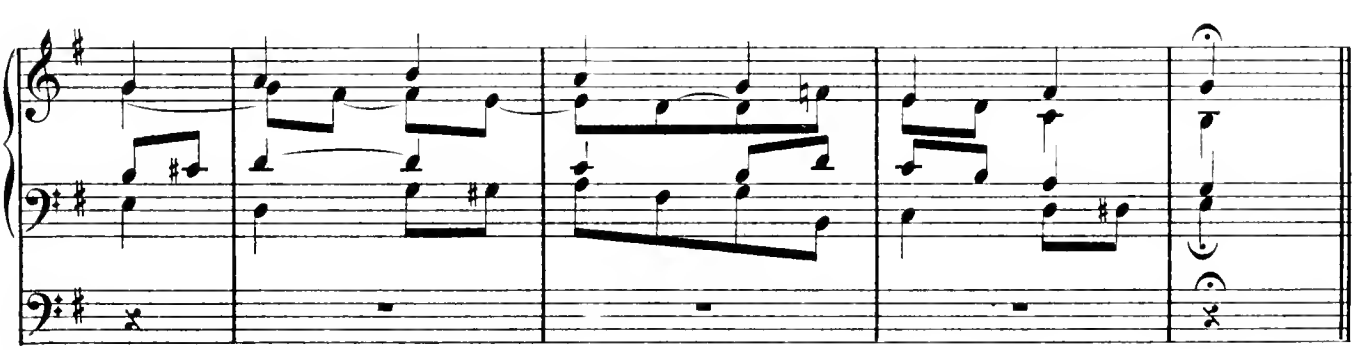


Lento. Tempo di Chorale.

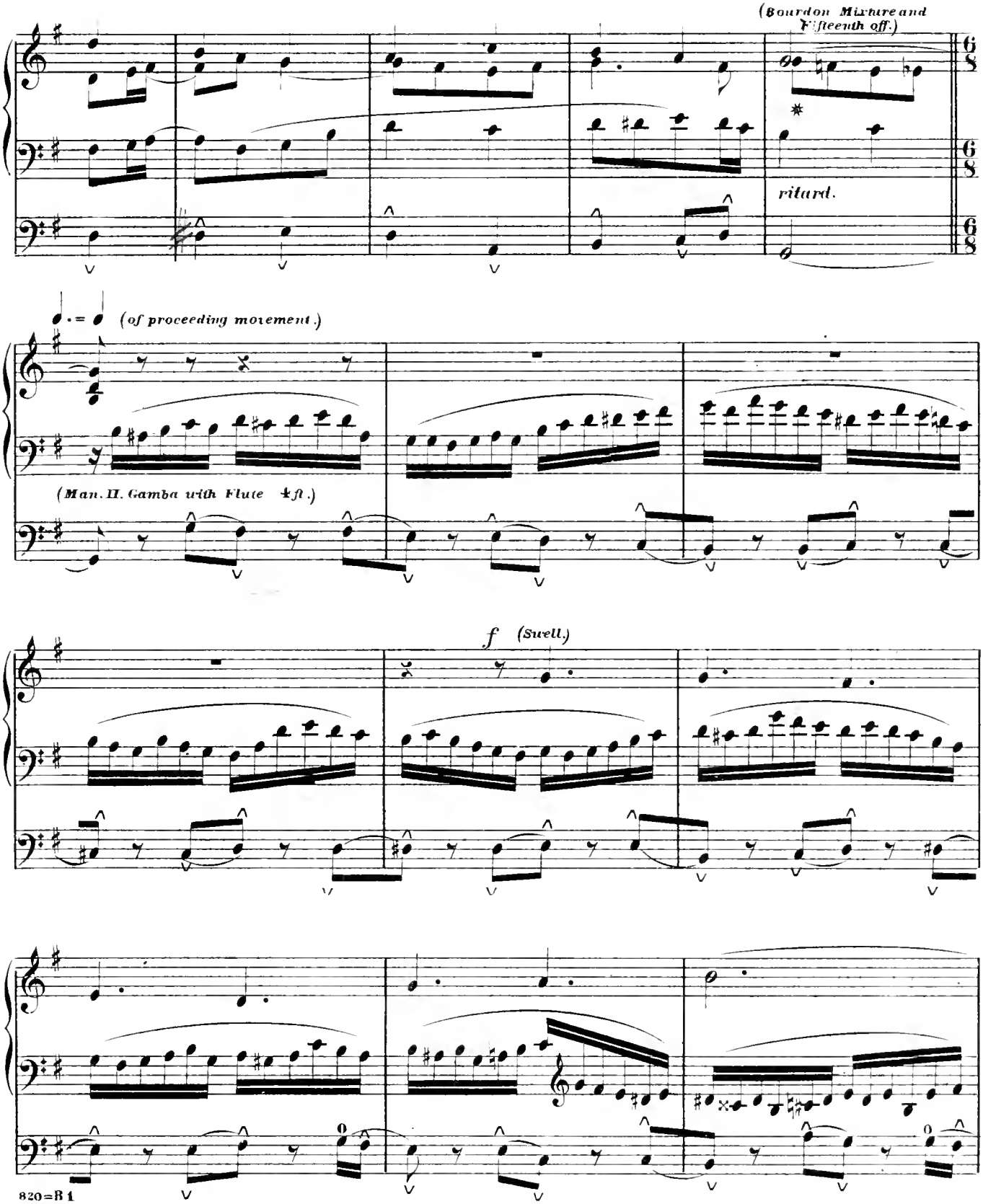
No. 8.





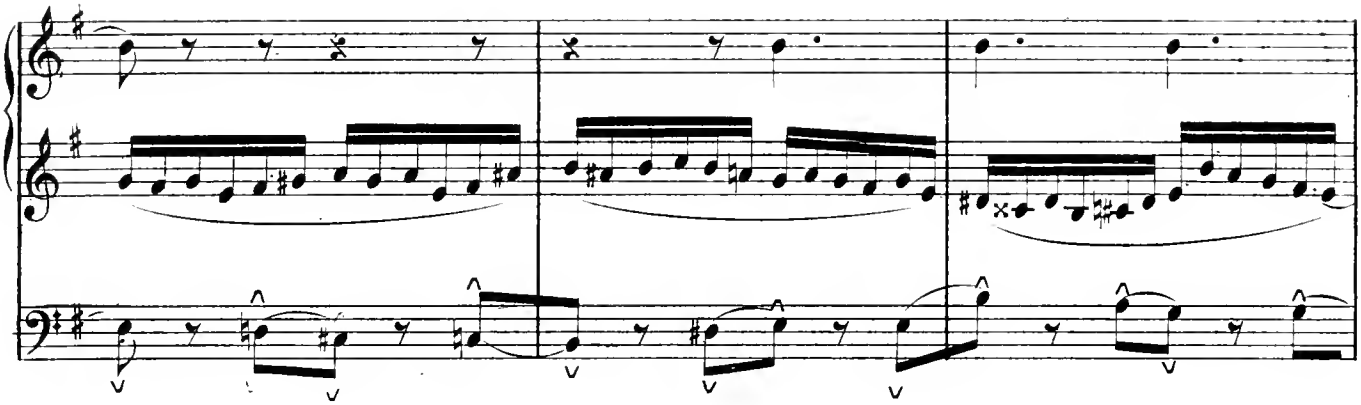


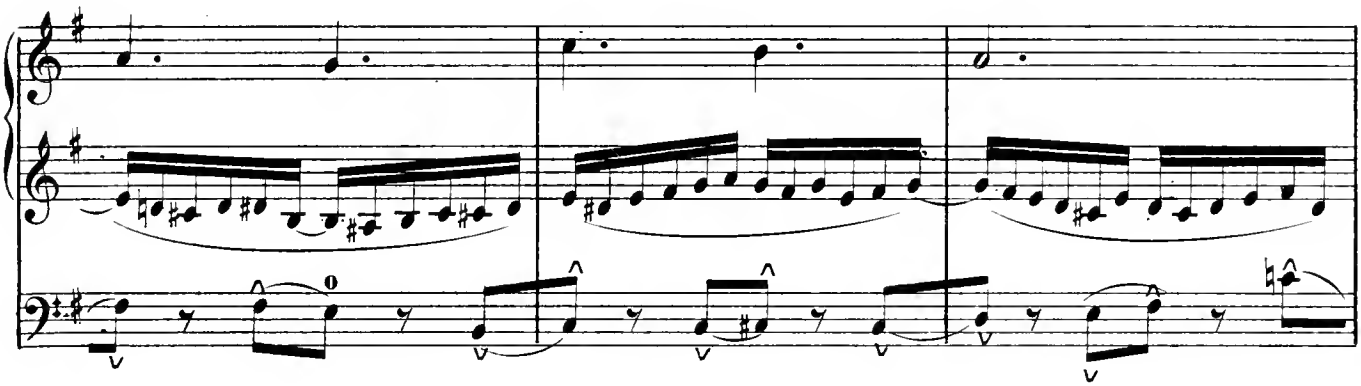
Left over right.

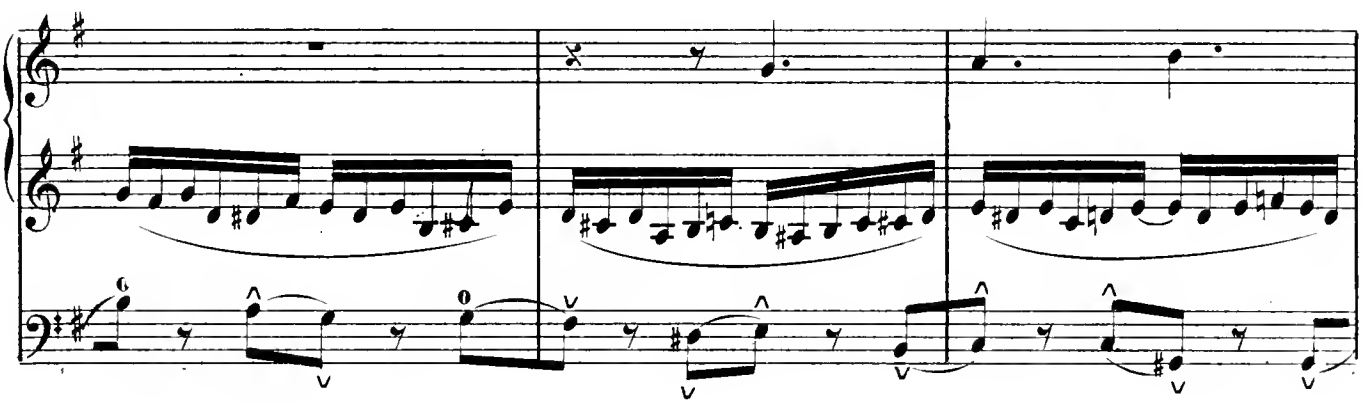


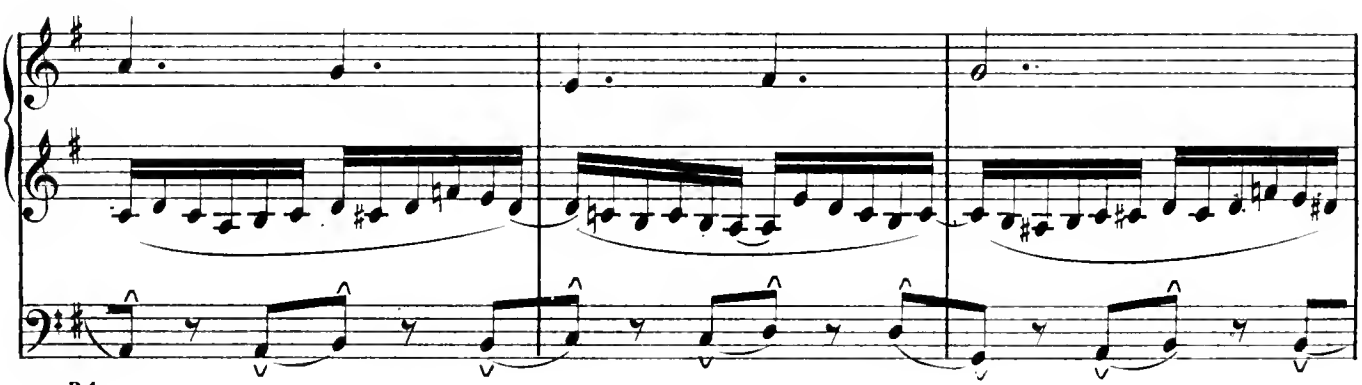
820=B 1

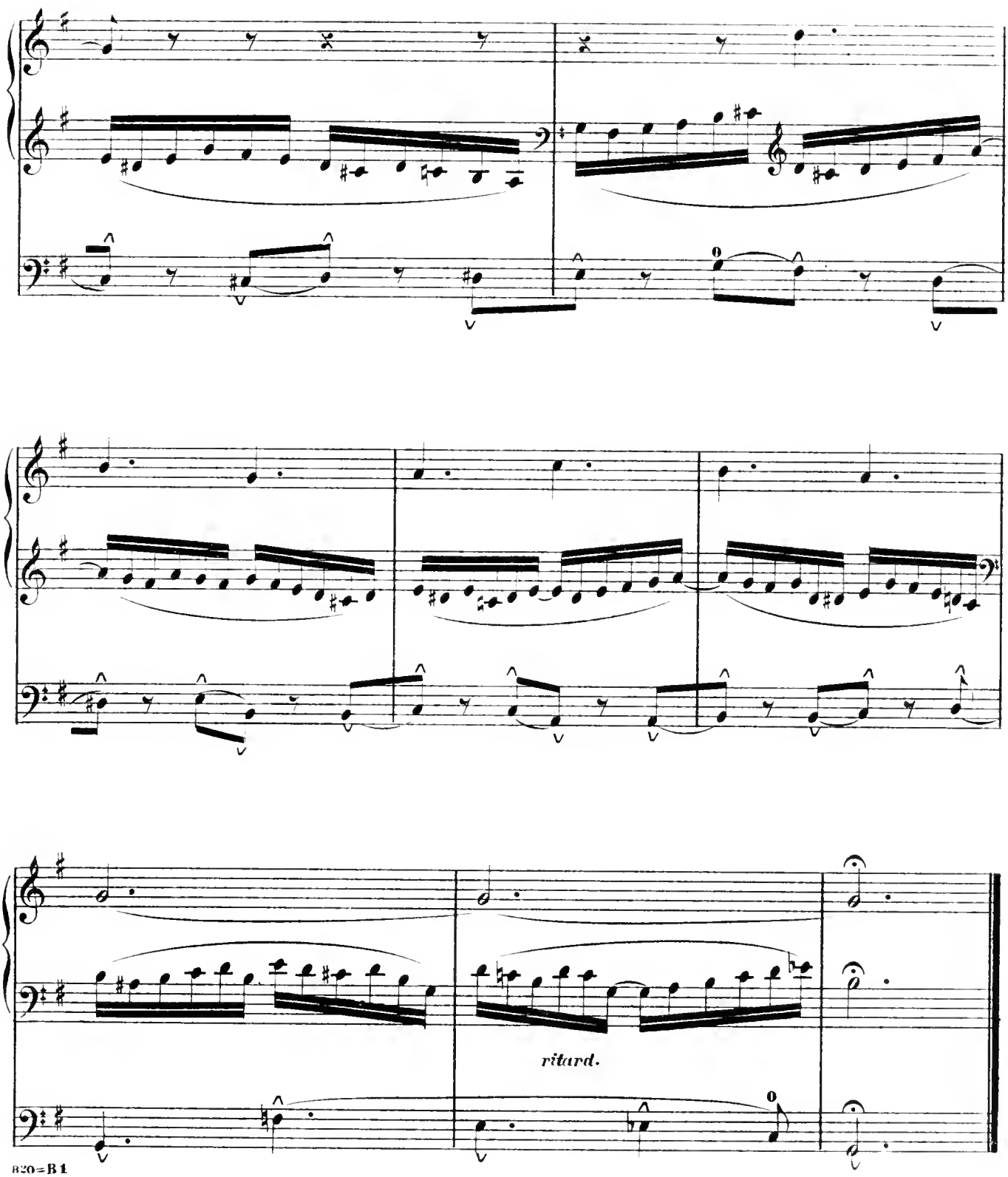
✲ *This measure is to be played by the right hand alone, and care should be taken to shut off the three Stops, in the order indicated above, exactly with the three notes, F. E. E flat. If there is any other 2 ft. Stop in the Sw. it should be shut off with the Fifteenth. The same applies to any 16 ft with the Bourdon, thus reducing the Sw. to 8 and 4 ft. tone only.*







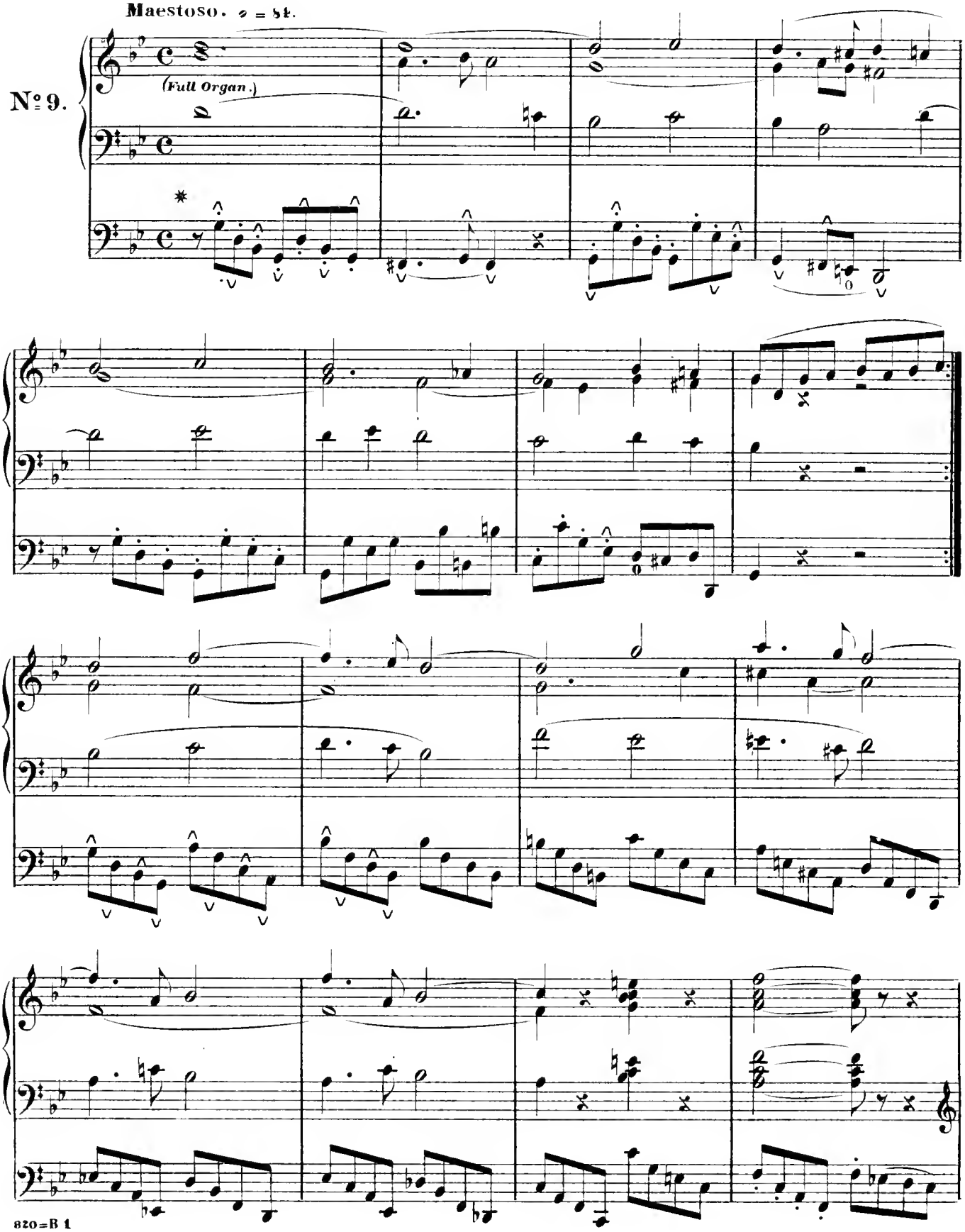



ritard.

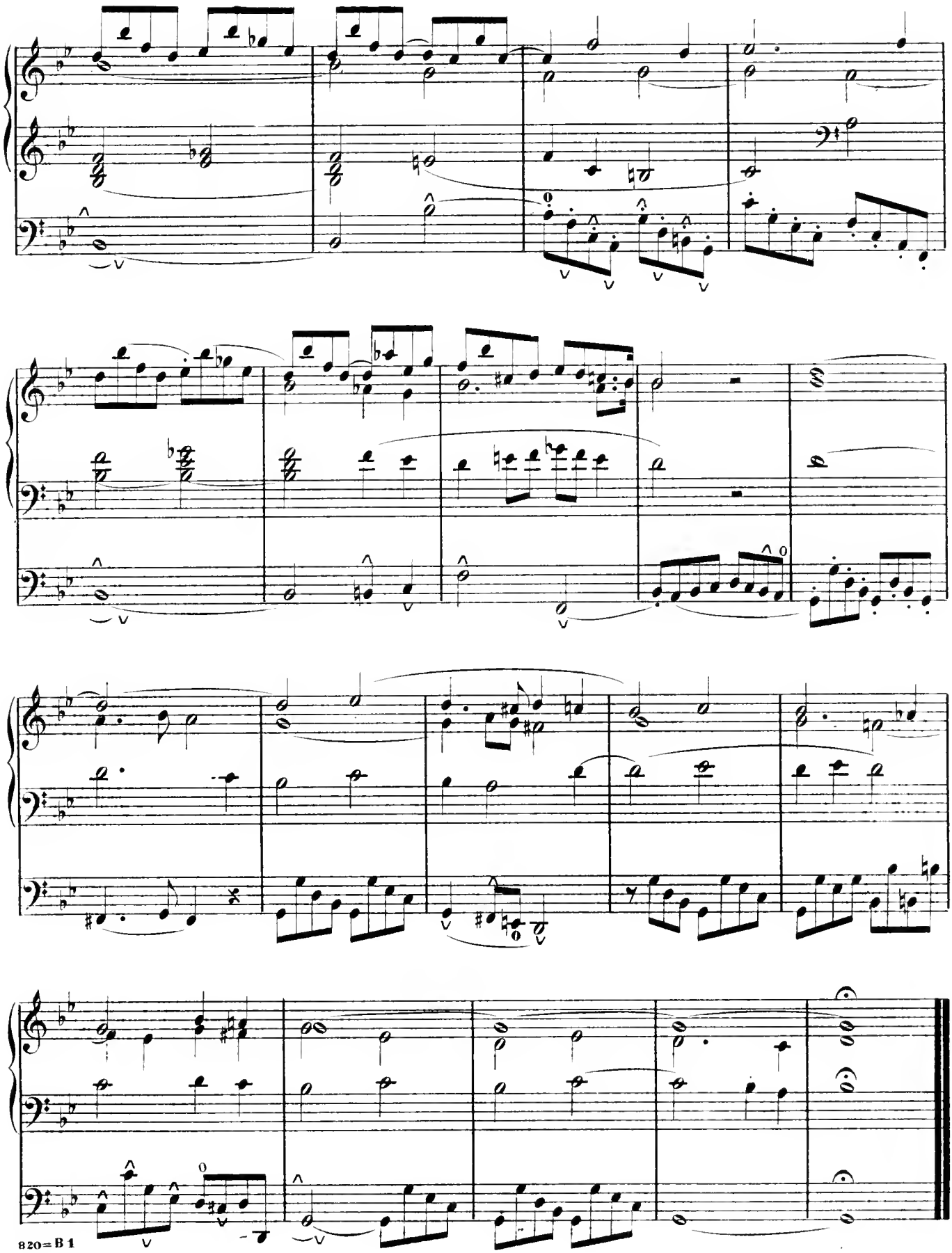
3 9999 05499 009 6

Maestoso. ♪ = 84.

No. 9.



* *The Pedal passages in this Study should also be practised legato.*



Oakes, Eng'r.

Bach, E., Solfeggietto, rev. and fing. and arr. for left Hand solo ad lib. by A. R. Parsons $0 35
Bach, J. S., Air from Suite in D, transcr. by A. R. Parsons 35
— Gavotte, F. Transcr. by C. Saint-Saëns. (Fingered.) 35
— 2 Gavottes. Dm., Gm. (Bülow.) (Fingered.) 50
— Prelude, Cm. (Fingered.) 35
Bachmann, G., Les Sylphes. Caprice-Valse. (Fingered.) 75
Bargiel, W., Op. 31, No. 3. Marcia fantastica. (Fingered.) 50
— Album Leaf, B♭. (Fingered.) 35
Bartlett, H. N., Op. 61. Saltarelle 75
— L'Amitié. Etude mélodique 65
Beethoven, L. v., Minuet from Sonata Op. 49, No. 2. (Fingered.) 35
— Adieu to the Piano. (Abschied an das Klavier.) (Fingered.) 35
Bendel, Franç., Op. 101. L'AFRICAINE. Fantaisie de Conc. (Fingered.) 1 25
— L'Idéal d'Amour. Morceau brill. 1 00
— 3 Improvisations. (Fingered.):
No. 1. Siegmund's Love Song, from "WALKÜRE." (R. Wagner.) 75
No. 2. By silent Hearth in Winter-tide, from "MEISTERSINGER." (R. Wagner.) 75
No. 3. Walther's Prize Song, from "MEISTERSINGER." (R. Wagner.) 75
Bennett, W. St., Rondo piacevole, E. 75
Bernard, P., Venite adoremus. Christmas Song. (Fingered.) 60
Billema, R., Op. 48. Twittering of the Birds. Divertissement. (Fing.) .. 75
Boely, Danse villageoise. (Fingered.) ... 35
Bohm, C., In Switzerland. (Vor der Sennhütte.) Idyl 50
Boscovitz, F., Chant du Matin. Idylle. 60
— Les Grelots. (Sleigh-bells.) Galop brill. (Fingered.) 75
Brassin, L., Feuer Zauber. (Magic Fire.) Scene from "WALKÜRE," R. Wagner. (Fingered.) 75
Bronsart, H. v., Field Flowers. (Fing.) 25
Buck, D., Rondo-Caprice, arr. by W. H. Dayas 75
Cui, Cæsar, Berceuse, E♭. (Fingered.) .. 25
Delahaye, J. L., Colombine. Menuet, fingered by A. R. Parsons 50
Delibes, L., Ballet SYLVIA. No. 1. Pizzicati 35
— Do. No. 2. Valse lente 60
Durand, A., Op. 76. Au Printemps. (Joyful Spring.) Idylle. (Fing.). 75
— Op. 84. Gavotte, G. (Fing.) 60
— Op. 86. 2me Valse, A♭ 65
— Valse, E♭. (Fingered.) 75
Gade, N. W., The Christmas Bells. (Fingered.) 25
— Dance of the little Girls. (Fingered.) 25
— Good Night. (Fingered.) 25
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