

COMPOSITIONS

for the

Organ

BY

DUDLEY BUCK.

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op. 28
1868
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18 STUDIES IN PEDAL PHRASING.

DUDLEY BUCK, op. 28.
BOOK II.

Allegretto. ♩=80.

MANUAL.

(Gr. Org. full to 15 th.
Full Sw. coupled to Gr.)

N^o 10.

PEDAL.

1. 2.

821=B2.

4.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features various note values, rests, and dynamic markings.

Second system of musical notation, consisting of three staves. The notation continues with similar rhythmic and melodic patterns as the first system.

Third system of musical notation, consisting of three staves. A performance instruction is present in the right-hand part: *(Reduce Gr. to 8, ft tone.)*

Fourth system of musical notation, consisting of three staves. The notation concludes with various note values and rests.

No. 11. Moderato. ♩ = 84. (Gr. Clarabella.)

(Sw. with Reed.)

(Gr. both hands.)

(Sw.)

(Gr.)

(Sw. both hands.) *f* (add 1 Stop of 4ft to Gr.)

This system contains the first four measures of the piece. It features a grand staff with three staves. The top two staves are for the right and left hands, and the bottom staff is for the guitar. The music is in a minor key. The first measure is marked with a forte (*f*) dynamic. The second measure includes the instruction "(add 1 Stop of 4ft to Gr.)".

(Sw.) (Gr.)

This system contains measures 5 through 8. The right hand part is marked with a sostenuto (*sw.*) dynamic, and the guitar part is marked with a grave (*Gr.*) dynamic. The music continues with complex rhythmic patterns and chordal textures.

(sw.)

This system contains measures 9 through 12. The right hand part is marked with a sostenuto (*sw.*) dynamic. The music features intricate fingerings and articulation, with many notes marked with accents (^) and slurs.

821=B2

This system contains measures 13 through 16. The music continues with the same complex textures and dynamics as the previous systems. The bottom staff (guitar) has several notes marked with accents (^) and slurs.

Nº 12. **Allegro.** ♩ = 100.

(Full Organ.)

821=B2

N. B. This Study should also be practiced with the following phrasing.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. It features various musical notations including notes, rests, and dynamic markings.

Second system of musical notation, consisting of three staves. It continues the musical piece with similar notation to the first system.

Third system of musical notation, consisting of three staves. It includes first and second endings, indicated by the numbers '1.' and '2.' above the staves.

Fourth system of musical notation, consisting of three staves. It concludes the piece with final notes and rests.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains four measures of music, each starting with a cross symbol (x) and a fermata. The middle and bottom staves are bass clefs, with the bottom staff containing a complex rhythmic accompaniment of eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains four measures of music, each starting with a cross symbol (x) and a fermata. The middle and bottom staves are bass clefs, with the bottom staff containing a complex rhythmic accompaniment of eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains four measures of music, each starting with a cross symbol (x) and a fermata. The middle and bottom staves are bass clefs, with the bottom staff containing a complex rhythmic accompaniment of eighth and sixteenth notes.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains four measures of music, each starting with a cross symbol (x) and a fermata. The middle and bottom staves are bass clefs, with the bottom staff containing a complex rhythmic accompaniment of eighth and sixteenth notes.

N^o 13. (CHORAL.) (Allein Gott in der Höh sei Ehr?)

p *mf*

(Full Sw. without Bourdon and mixtures.)

(Man. II. (Ch. or Gr. 8 and 4 ft.))

mf (Man. I.) *f*

821=B2

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The music features a complex melodic line in the upper staves and a more rhythmic bass line with many accidentals.

Second system of musical notation, continuing the piece with similar melodic and bass line patterns across three staves.

Third system of musical notation, featuring a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier section, while the second ending concludes the phrase. The notation includes various ornaments and accidentals.

Fourth system of musical notation, concluding the page with a final melodic flourish in the upper staves and a corresponding bass line.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The music features a melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staff.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns across the three staves.

Third system of musical notation, ending with a double bar line. A *dim.* (diminuendo) marking is present in the middle staff. The piece concludes with a final chord in the upper staves.

Allegro Scherzando ♩. = 88

Nº 14.

Fourth system of musical notation, starting with a *Swell.* marking. The time signature is 12/8. The music is characterized by a strong bass line with frequent sixteenth-note patterns and a more melodic upper line. A *f* (forte) marking is present at the beginning of the system.

First system of musical notation, consisting of three staves (treble, alto, and bass clefs) with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. There are some 'x' marks in the bass staff, possibly indicating fingerings or specific techniques.

Second system of musical notation, consisting of three staves. The first staff has a '(Ch.)' marking. The music continues with similar rhythmic complexity and includes some 'x' marks in the bass staff.

Third system of musical notation, consisting of three staves. The music continues with similar rhythmic complexity and includes some 'x' marks in the bass staff.

Fourth system of musical notation, consisting of three staves. The first staff has a '(Str.)' marking. The music continues with similar rhythmic complexity and includes some 'x' marks in the bass staff.

Tempo I^o

(Full Sw.)

(Full Organ.)

ritard.

Lento cantabile. ♩. = 48.

N^o 15.

♯21 = B2 * Left foot under right.

(Sw.)

cres.

*

1.

2.

(Sw.)

(Choir or Gl.)

cres.


f

(Poco piu mosso.) $\text{♩} = 60.$

p

cres

821=B2.

* The left heel is here employed instead of the right toe, in order to have the right foot free to make the  during the first two beats, if the Organ is provided with a ratchet or balance Sw. pedál. See note.— Study 2,— Bk. 1.

5
3 5 3 5 4 3

The first system of music consists of three measures. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by a dotted quarter note A4, and then a sixteenth-note triplet of G4, A4, and B4. The second measure contains a dotted quarter note C5, a quarter note B4, and a quarter rest. The third measure contains a dotted quarter note A4, a quarter note G4, and a quarter rest. The middle and bottom staves are in bass clef with the same key signature. The middle staff has a steady eighth-note accompaniment, and the bottom staff has a dotted quarter note G2, followed by a dotted quarter note A2, and then a quarter rest.

f

The second system consists of three measures. The top staff continues the melodic line from the first system. The middle staff continues the eighth-note accompaniment. The bottom staff has a dotted quarter note G2, followed by a dotted quarter note A2, and then a quarter rest. A dynamic marking of *f* (forte) is placed above the first measure of the bottom staff.

rall.

The third system consists of three measures. The top staff continues the melodic line. The middle staff continues the eighth-note accompaniment. The bottom staff has a dotted quarter note G2, followed by a dotted quarter note A2, and then a quarter rest. A dynamic marking of *rall.* (ritardando) is placed above the third measure of the bottom staff.

Tempo I?

(sw.)

The fourth system consists of four measures. The top staff continues the melodic line. The middle staff continues the eighth-note accompaniment. The bottom staff has a dotted quarter note G2, followed by a dotted quarter note A2, and then a quarter rest. A dynamic marking of *(sw.)* (sforzando) is placed above the second measure of the middle staff. The tempo marking *Tempo I?* is placed above the first measure of the top staff.

dim.

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many beamed notes and rests. A *dim.* marking is placed above the final measure of the system.

pp (Sw)

(Gr.)

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music consists of sustained chords and moving lines. A *pp* marking is present in the top staff, and a *(Sw)* marking is in the middle staff. A *(Gr.)* marking is in the bottom staff.

Con moto. ♩ = 88.

N^o 16.

(Sw. with Reeds.)

(Gr. 2 Stops of 8 ft and 1 of 4 ft.)

(Gr. and Sw. Coupled.)
(Gr. and pedals coupled.)

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time. A tempo marking *Con moto. ♩ = 88.* is at the top. The number *N^o 16.* is on the left. Performance instructions include *(Sw. with Reeds.)*, *(Gr. 2 Stops of 8 ft and 1 of 4 ft.)*, *(Gr. and Sw. Coupled.)*, and *(Gr. and pedals coupled.)*

1. 2.

(Sw.)

(Sw.)

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features two first endings, labeled *1.* and *2.*. *(Sw.)* markings are present in the top and bottom staves.

System 1: Treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff contains a melodic line with a '(Gr.)' marking. The second staff contains a bass line with a key signature of three sharps. The third staff contains a bass line with a key signature of three sharps.

System 2: Treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff contains a melodic line. The second staff contains a bass line with a key signature of three sharps. The third staff contains a bass line with a key signature of three sharps.

System 3: Treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff contains a melodic line with a '(Su.)' marking. The second staff contains a bass line with a key signature of three sharps. The third staff contains a bass line with a key signature of three sharps.

System 4: Treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The first staff contains a melodic line. The second staff contains a bass line with a key signature of three sharps. The third staff contains a bass line with a key signature of three sharps.

First system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of three sharps. The bottom staff is in bass clef with the same key signature. The music continues with similar rhythmic patterns and note values.

N^o 17. **Allegro moderato.** ♩ = 69.
(Full Organ, without Swell Mixtures and Bourdon.)

Third system of musical notation, consisting of three staves. The top two staves are in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature. The music is more rhythmic, featuring many sixteenth notes. A star symbol (*) is placed above the first measure of the bottom staff.

Fourth system of musical notation, consisting of three staves. The top two staves are in treble clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music continues with rhythmic patterns and note values.

821=1;2

* This passage, and also those on Page 22, may be executed as in the first measure, if preferred.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features complex rhythmic patterns and melodic lines, including a prominent eighth-note run in the bass staff.

Second system of musical notation, consisting of three staves. It continues the musical piece with various note values and rests, showing a continuation of the melodic and harmonic themes.

Third system of musical notation, consisting of three staves. The notation includes dynamic markings and phrasing slurs, indicating the musical structure and performance instructions.

Fourth system of musical notation, consisting of three staves. This system includes performance markings such as "(Su.)" and "(Gr.)" in the middle staff, and a double bar line indicating a section change. The notation concludes with a final cadence.

The first system of musical notation consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features a complex rhythmic pattern in the bass line with many sixteenth notes and rests, while the upper staves have fewer notes, including some with accidentals.

The second system of musical notation consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music continues with similar rhythmic complexity in the bass line and melodic lines in the upper staves.

The third system of musical notation consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. This system shows more intricate melodic lines in the upper staves and a dense bass line.

The fourth system of musical notation consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music concludes with a final cadence in the upper staves and a rhythmic ending in the bass line.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a complex melodic line in the top staff, a more rhythmic line in the middle staff, and a bass line with many sixteenth notes in the bottom staff.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system continues the melodic and rhythmic development from the first system, with a prominent sixteenth-note pattern in the bottom staff.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system concludes the piece with a final cadence, featuring sustained chords in the top two staves and a final melodic flourish in the bottom staff.

Moderato Cantabile. ♩ = 58

Nº18.

p
(Left hand alone, Gr. Org. or Ch.)

(Sw. with Oboe and Tremulant.)

821=B2

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. A specific instruction "(Trem. off)" is written above the final measure of the system.

Più moto. ♩ = 76.

Second system of musical notation. It includes performance instructions: "(1st time R.H. Ch. or Gr. L.H. Sw.)" and "(2nd « Ch. or Gr. both hands.)".

Third system of musical notation, featuring a first ending bracket labeled "1." at the end of the system.

Fourth system of musical notation, featuring a second ending bracket labeled "2." and the instruction "(add Tremulant to Sw.)". The system concludes with the tempo marking "molto rullent."

Tempo I.
(Sw.)

(Ch.)

8

(Ch.)

(Tremulant off.)

(Sw.)

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C, Alto B, each. 50</p> <p>— Bend of the River. 60</p> <p>— Her King. 35</p> <p>— When we are parted. 40</p> <p>Bordèse, L., Flower Girl. (Venditrice di Fiori.) i. e. Sop. 50</p> <p>Braga, G., Serenata. (Angel's Serenade.) Sop. 50</p> <p>Brahms, Joh., Ah! sweet my Love! (Wie bist du, meine Königin.) Sop. G, Alto E, each. 25</p> <p>— Cradle Song. (Wiegenlied.) Sop. G, Alto E, each. 25</p> <p>— Faithfulness. (Liebestreu.) Sop. 25</p> <p>— How free and fresh my Heart. (Wie froh und frisch mein Sinn.) 50</p> <p>— Must we then once more be parted? (Muss es eben Trennung geben?) 40</p> <p>Buck, Dudley, Three Songs for M.-Sop.: No. 1. Where are the Swallows fled? 35</p> <p>— " 2. Down by the Mill. 50</p> <p>— " 3. The Sunset's Smile had left the Sky. 35</p> <p>— Five Songs for Alto or Baritone: No. 1. Morning Land. 50</p> <p>— " 2. Spring Song. 50</p> <p>— " 3. Expectancy. 50</p> <p>— " 4. Sunset. 50</p> <p>— " 5. Storm and Sunshine. 50</p> <p>— Five Songs for Tenor or Sop.: No. 1. Thou art mine! 50</p> <p>— " 2. Shadow Land. 50</p> <p>— " 3. I love thee. 50</p> <p>— " 4. The silent World is sleeping. 50</p> <p>— " 5. Croole Lover's Song. 50</p> <p>— The same transposed for Alto or Bar. Nos. 1 to 5, each. 50</p> <p>— Five Songs for Baritone: No. 1. Where the Lindens bloom. 50</p> <p>— " 2. Bedouin Love Song. 50</p> <p>— " 3. Capture of Bacchus. 50</p> <p>— " 4. Gypsies. 50</p> <p>— " 5. When Life hath Sorrow found. 50</p> <p>— The same transposed for Tenor. 50</p> <p>— The Tempest. Dramatic Poem. 50</p> <p>— Where did you come from, Baby dear? M.-Sop. 35</p> <p>— See also <i>Sacred Songs</i>.</p> <p>Burgmüller, J., Christmas Morn. Musical Narrative. (Vocal and Instrumental.) net. 1 60</p> <p>— Do. Piano Part 4 hands. net. 2 40</p> <p>Caracciolo, L., Danza delle Memorie. (Dance of Memory.) e. i. f. Sop. E, M.-Sop. D, each. 50</p> <p>Carissini, G. (1850), Vittoria, mio Core. (Victorious my Heart is.) i. e. Sop. C, Alto B, each. 50</p> <p>Centemeri, P., Deep in my Heart. e. i. Sop. D. 50</p> <p>Chopin, Fr., Aime-moi. (Love me.) Mazurka, arr. by P. Viardot. e. f. g. Sop. Coquette. Mazurka, arr. by P. Viardot. e. f. Sop. 50</p> <p>— Plainte d'Amour. (Love's Plaint.) Mazurka, arr. by P. Viardot. e. f. Sop. 50</p> <p>Concone, J., Judith. Scène et Air. f. e. Sop. B, M.-Sop. A, each. 60</p> <p>Cowen, F. H., The better Land. Sop. D, Alto A, each. 50</p> <p>— Children's Home. Sop. or Alto, each. 35</p> <p>— Good Night. 35</p> <p>— Marguerite. e. f. Sop. 35</p> <p>— Night has a thousand Eyes. 35</p> <p>Delibes, L., Tant que le Jour dure. (Ere the bright Days.) From <i>Jean de Nivelle</i>. f. e. M.-Sop. 50</p> <p>Dessauer, J., Ouvrez. (Awake, dear Maid.) Bolero. f. e. Sop., M.-Sop., or Alto, each. 50</p> <p>— To Sevilla. (Nach Sevilla.) Sop. Am., Alto Fm., each. 65</p> <p>Dorn, H., The Maiden to the Moon. (Das Mädchen an den Mond.) Sop. C, Alto B, each. 35</p> <p>Eckert, C., Beside a laughing Brooklet. 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