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for the

Organ

BY

DUDLEY BUCK.

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NEW-YORK.
G. SCHIRMER, 701 BROADWAY.

PREFACE.

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 - 11 - 16.**

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Vault
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187
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op. 28
1868
copy 2

18 STUDIES IN PEDAL PHRASING.

DUDLEY BUCK. op. 28.

BOOK. I.

Andante con moto. ♩ = 76.

MANUAL.

(Gr. and Sw. coupled.)

№ 1.

mf

PEDAL.

1.

2.

(Sw.)

(Gr.)

820=B 1

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8/72 List of Manual Couplers

(sw.)

dim.

Andante espressivo. ♩ = 80.

№ 2.

(Sw. with Reed.)

p (Choir or Gr.)

(Pedals also coupled with Sw. if the Reed goes "through".)

cres

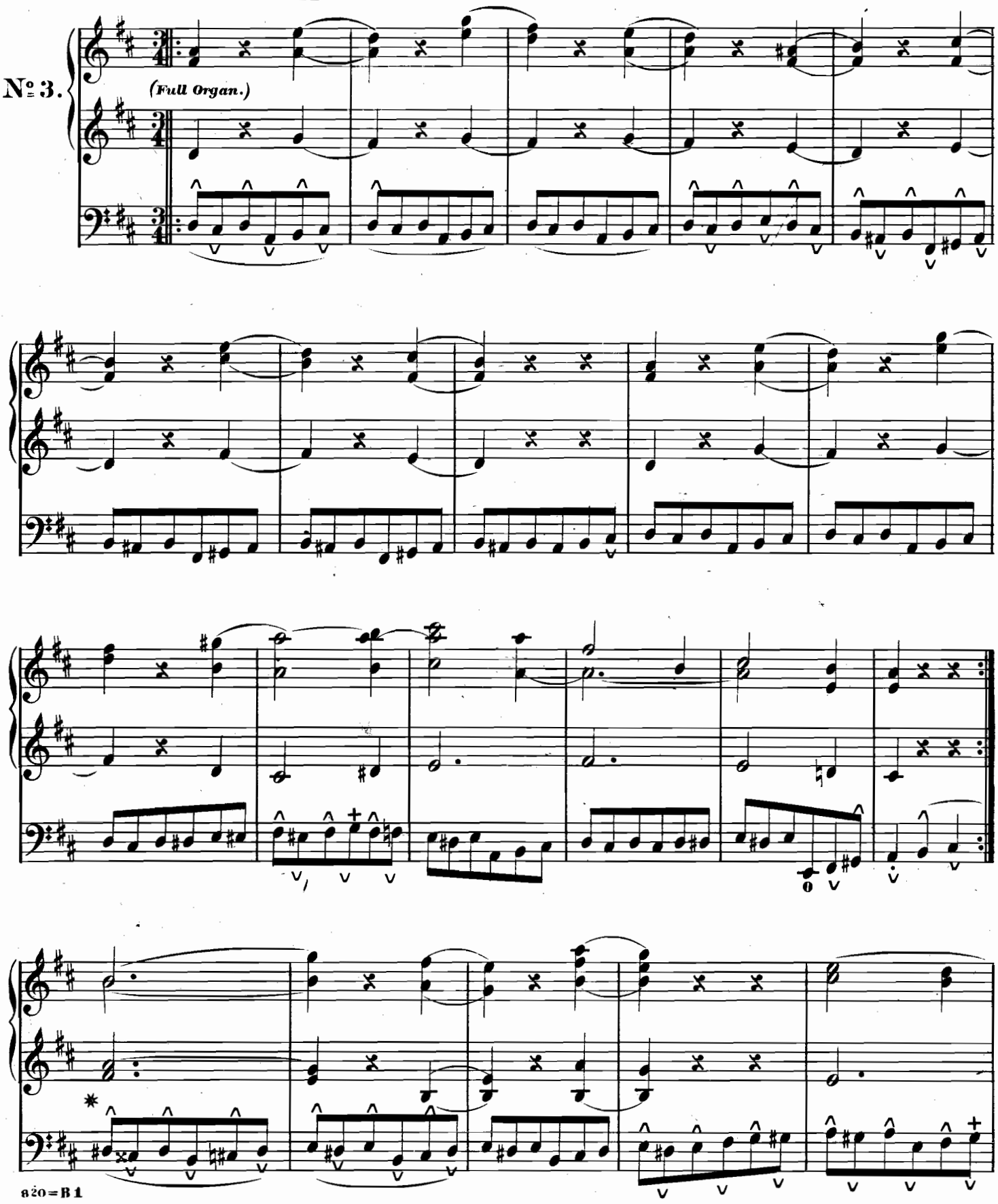
dim.

ritard.

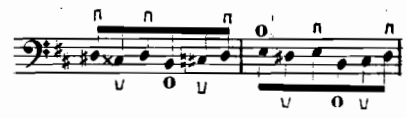
920=B1

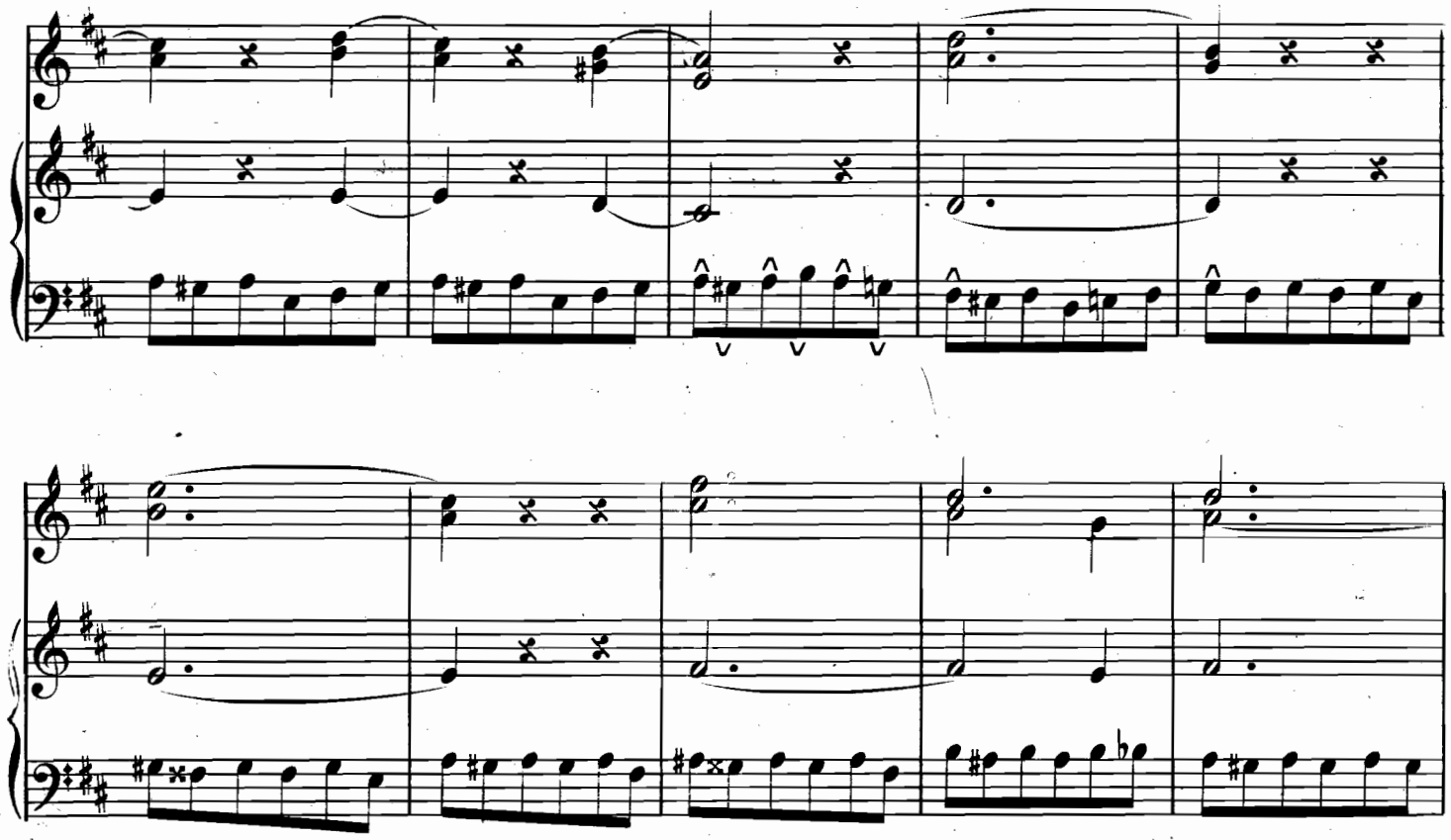
✱ *If the Sw. Pedal is employed for cres. and dim. the Pedals should be used thus*

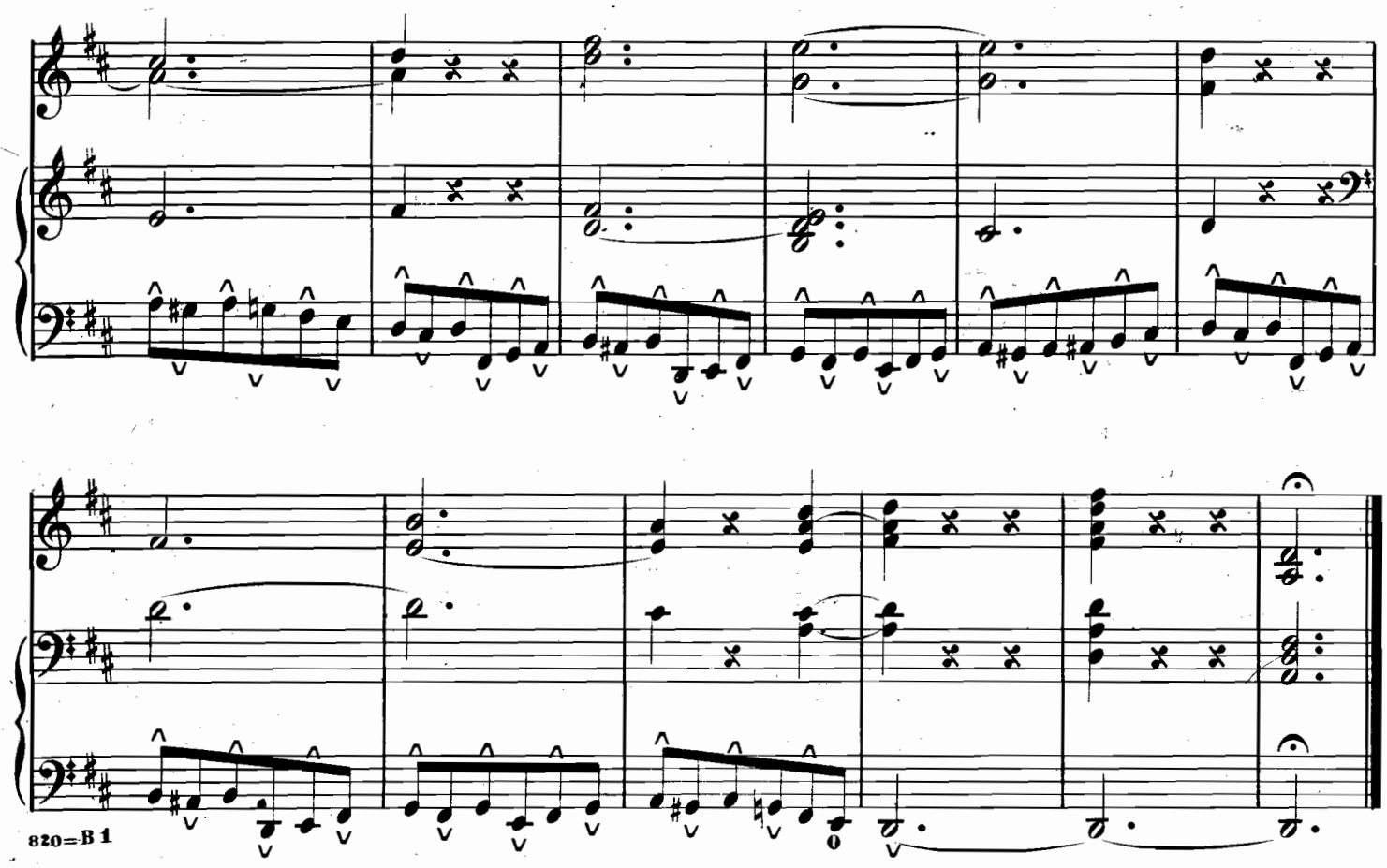
Many similar cases of freeing the right foot in order to operate Sw. Ped. may be taken advantage of in these Studies, but as exceptional, cannot here be indicated, and must be left to the discretion of the teacher or performer.



✱ *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.*

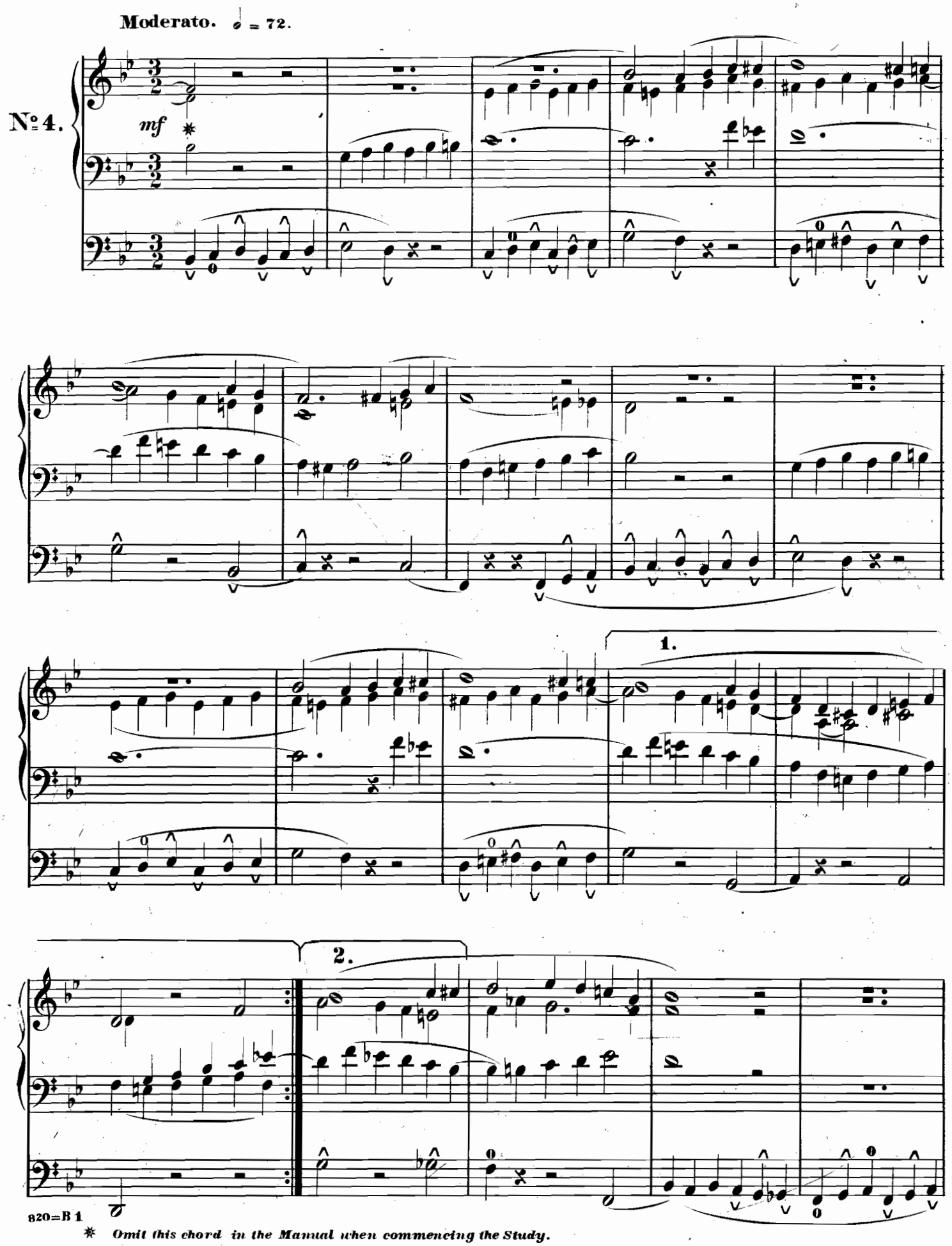






820=B 1

Left over right. *Right over left.*



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

rall e dim.

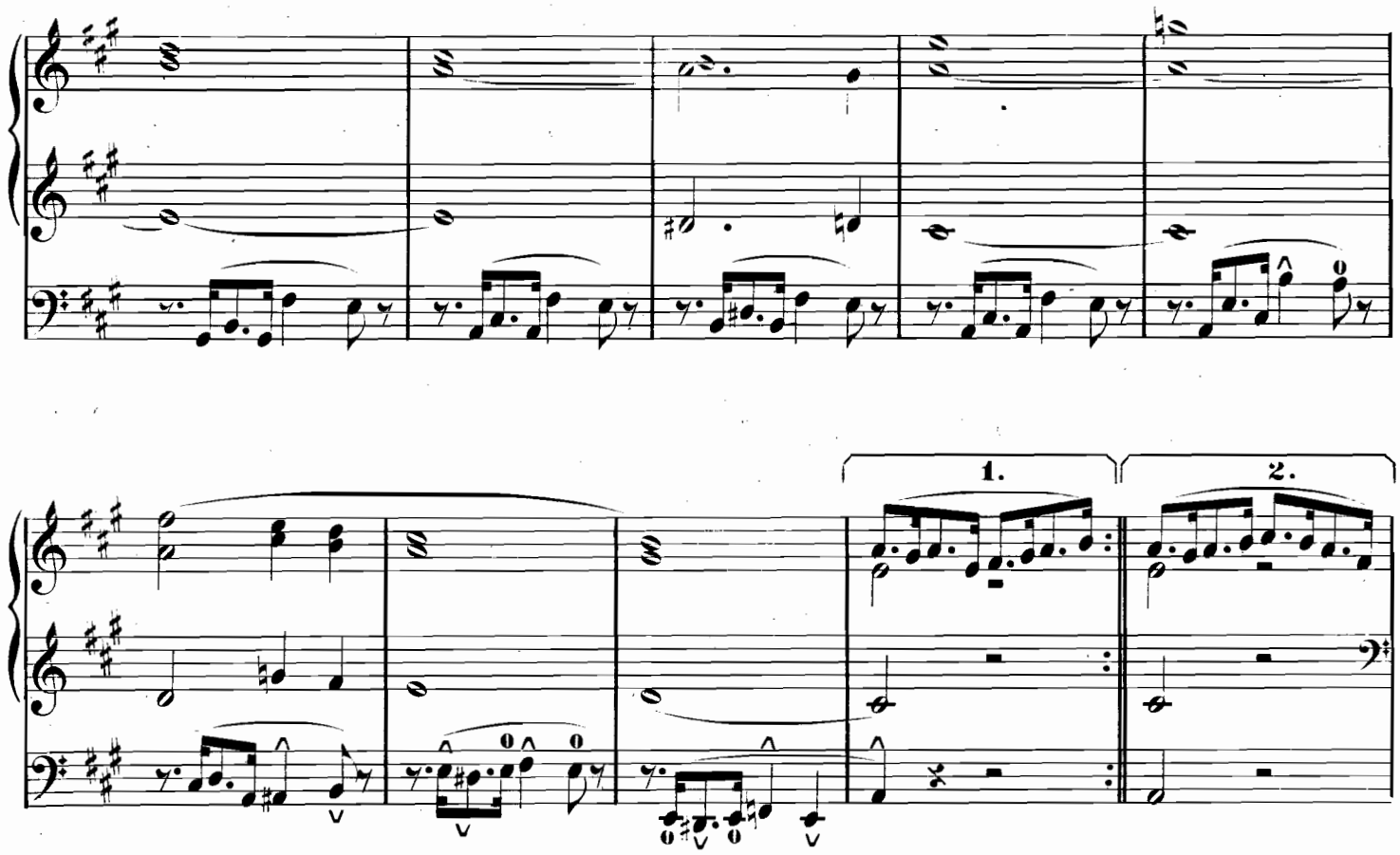
Con moto. ♩ = 100.

No. 5.

(Sw. with Reeds.)

p

mf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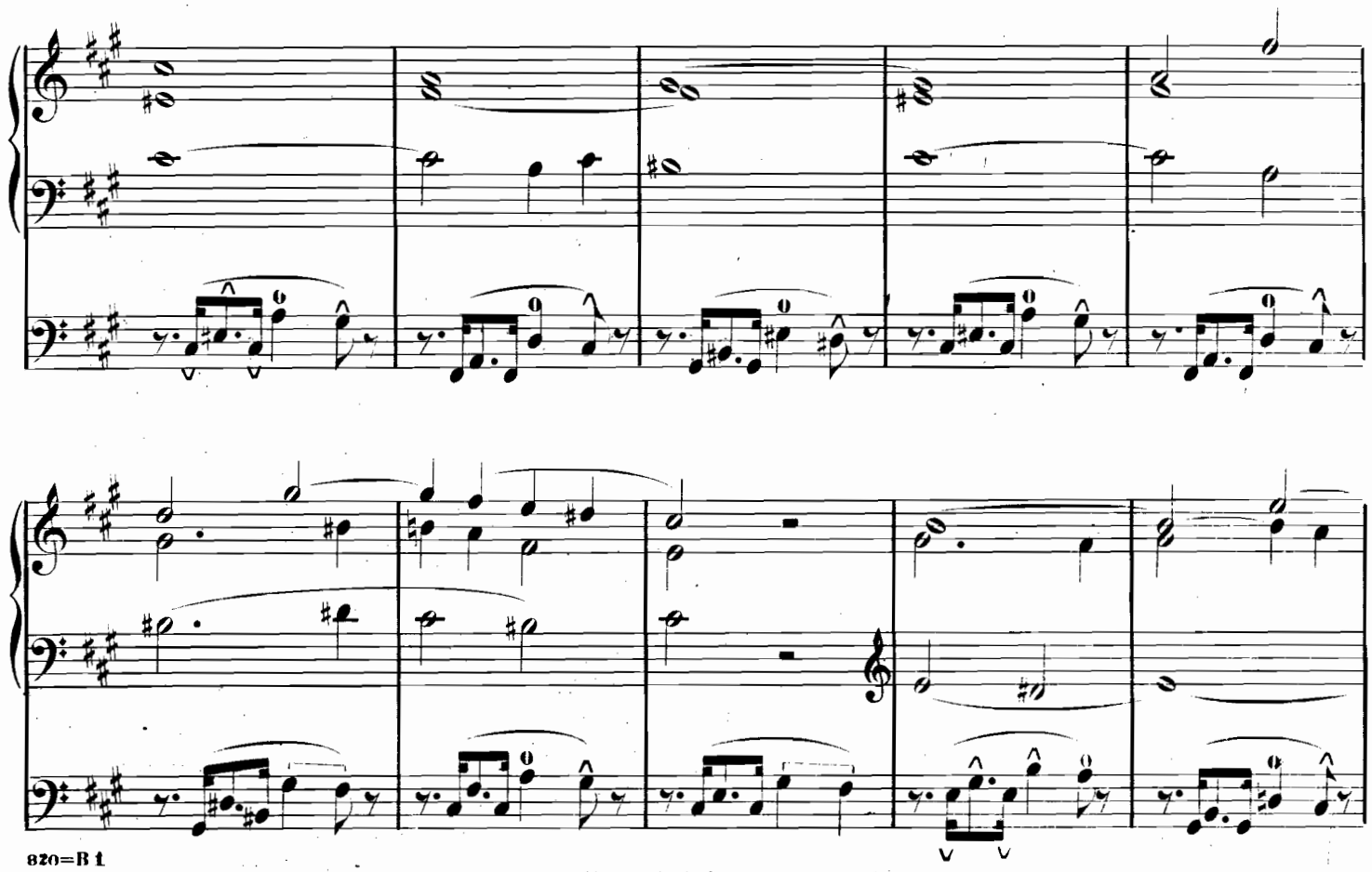
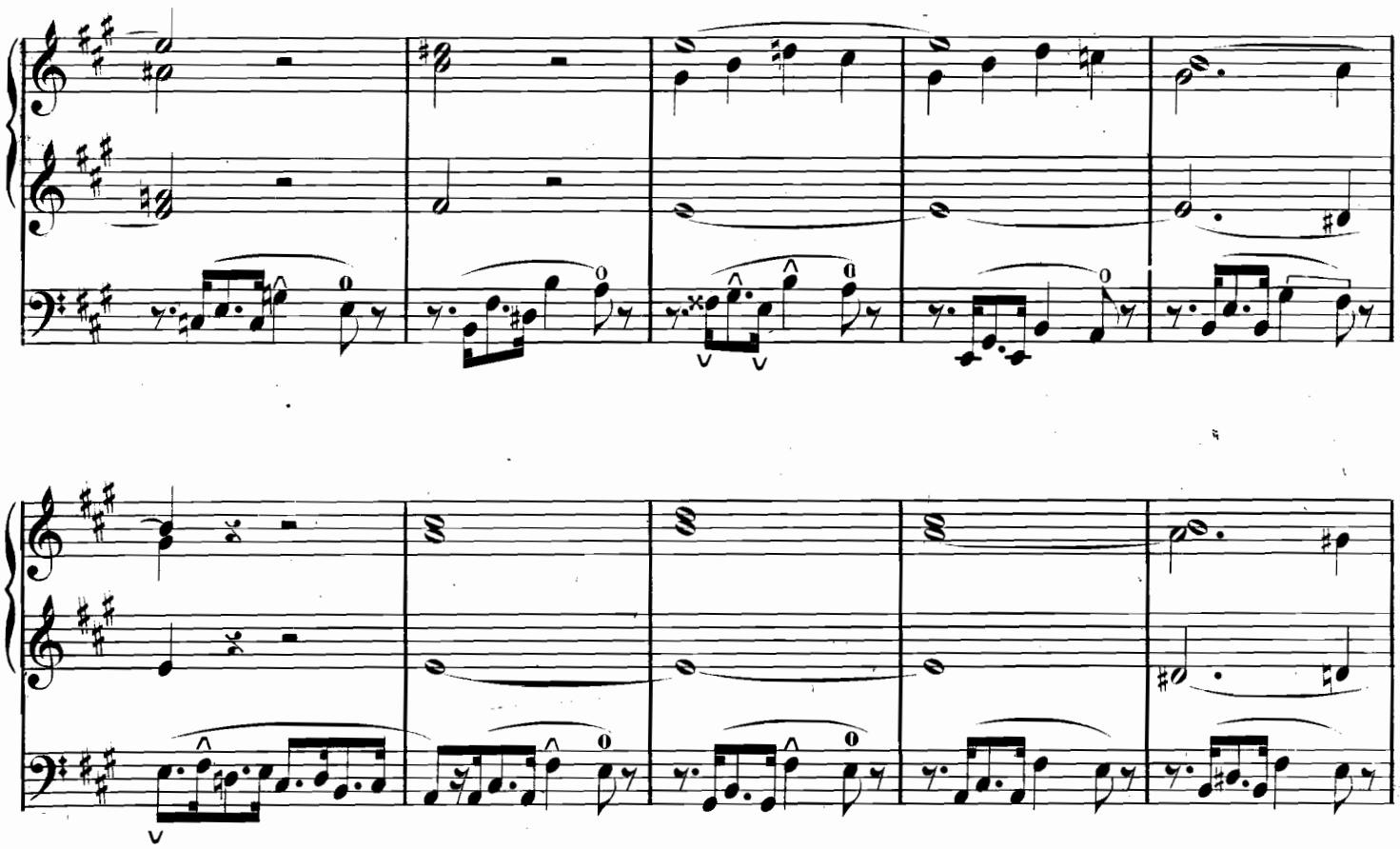
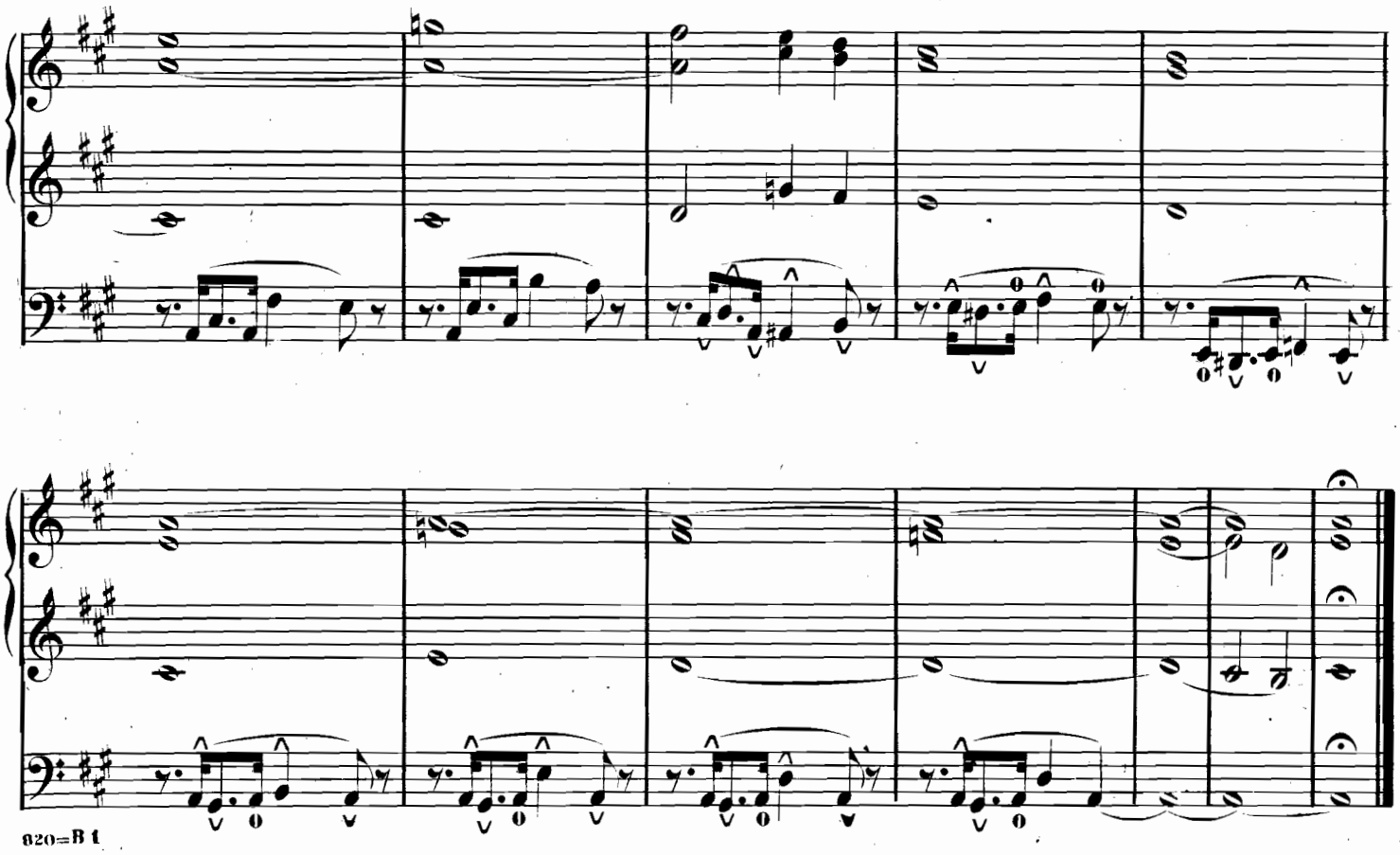






Larghetto. ♩ = 88.

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.

(Sw. Diaps and Reed.)

mf

p

(Sw.)

(Gr. Clarabella and Flute 4 ft.)

(Sw. both hands.)

820=B 1

ten. ten.

✱ *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.*

(Gr.)

(Sw.)

3

(Sw. both hands.)

3

f

5

mp

cres.

820=B1

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

rallent.

dim.

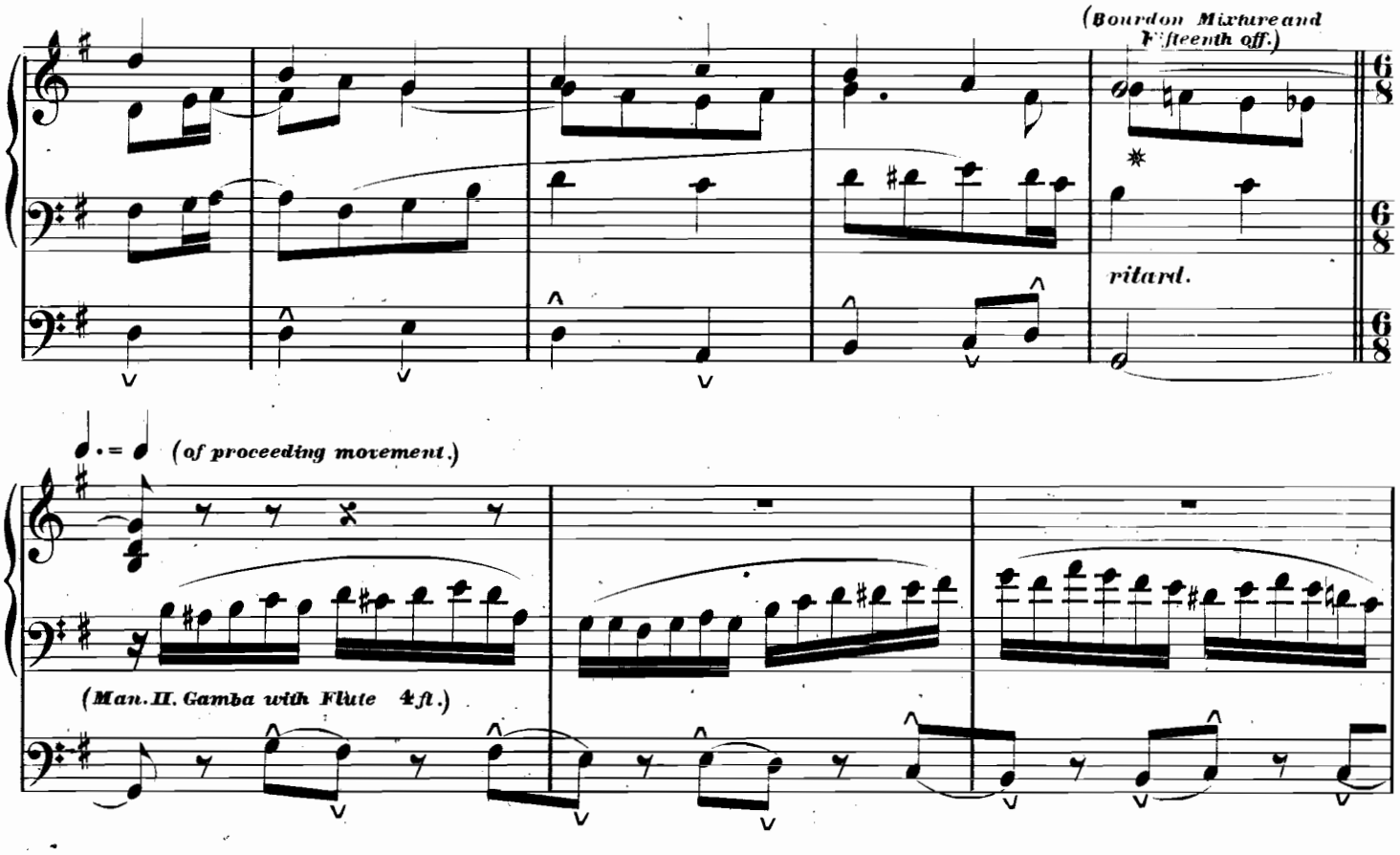
p

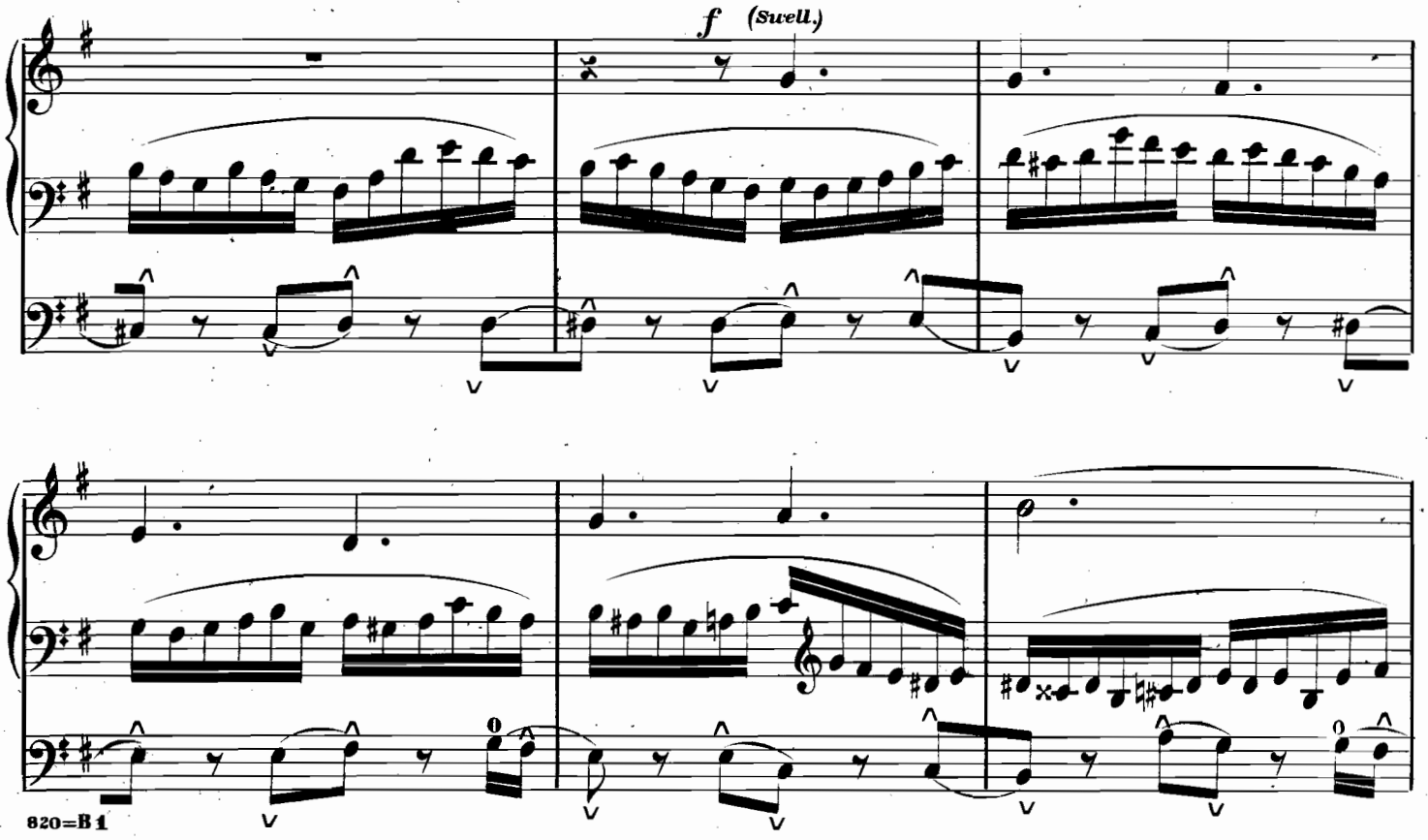
Lento. Tempo di Chorale.

№ 8.

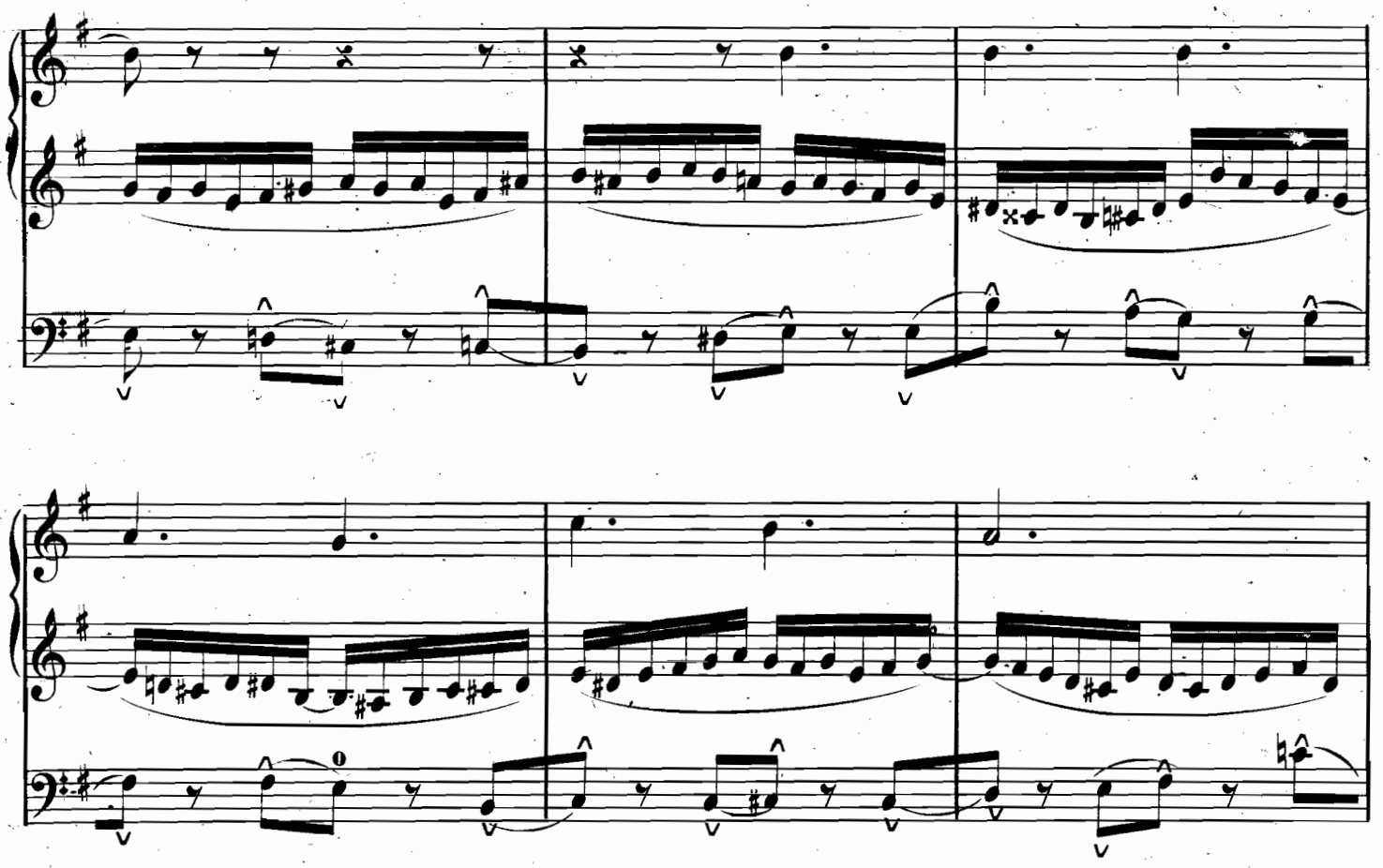
(Full sw.) *p*

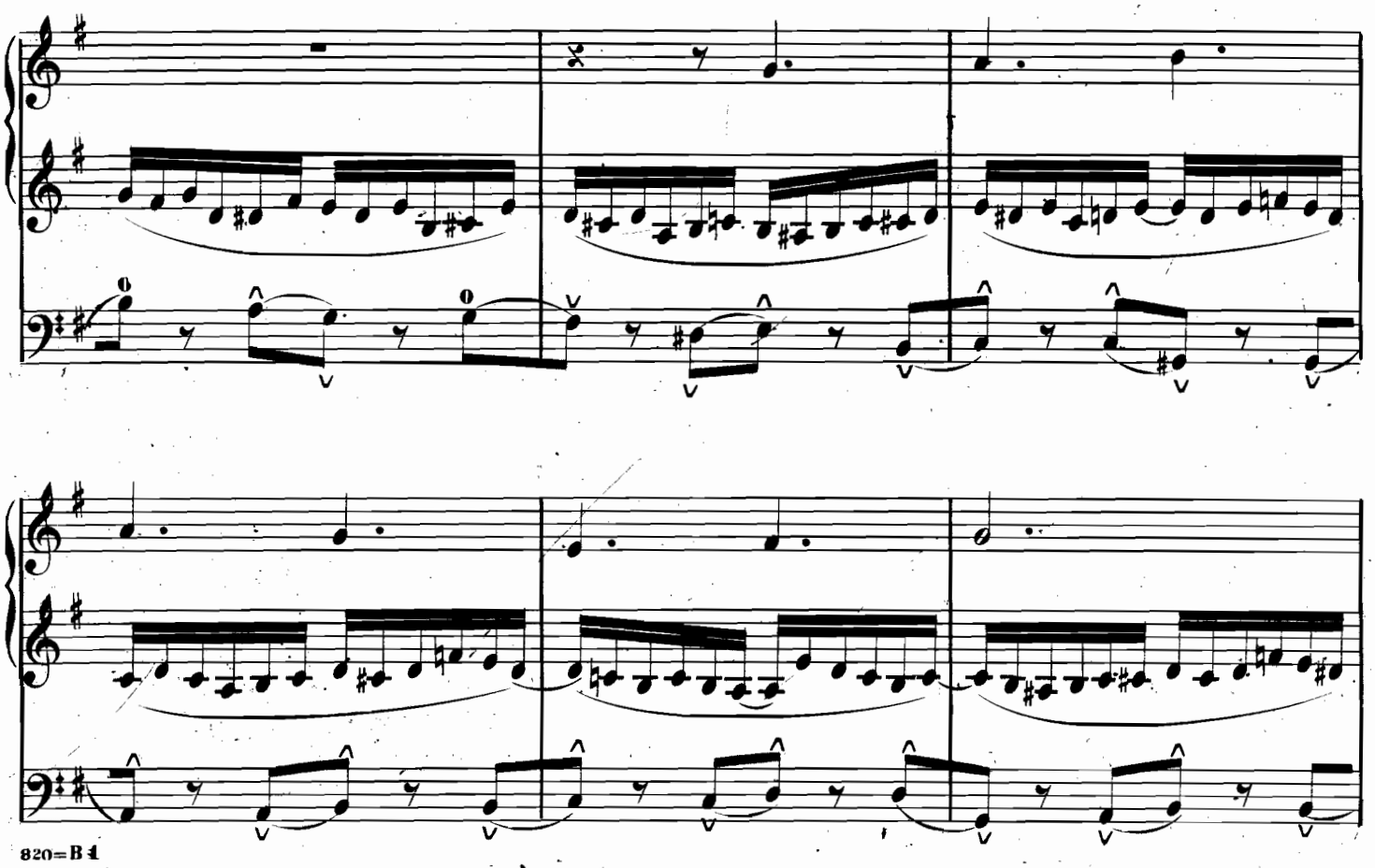
Left over right.





✱ *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.*



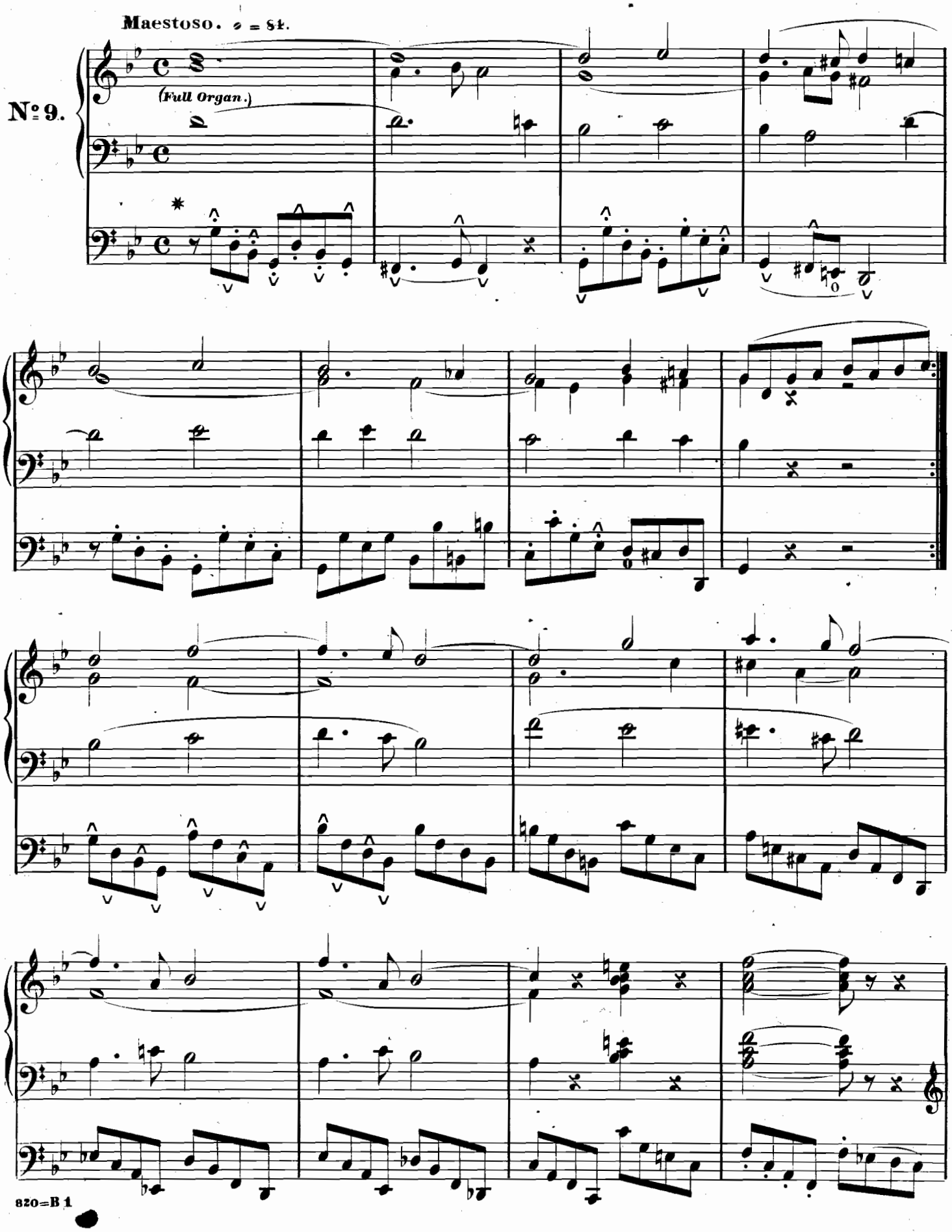


ritard.

Maestoso. 𝅗𝅥 = 84.

No. 9.

(Full Organ.)



820=B 1

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

Oakes, Eng'r.

127137

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