

COMPOSITIONS

for the

Organ

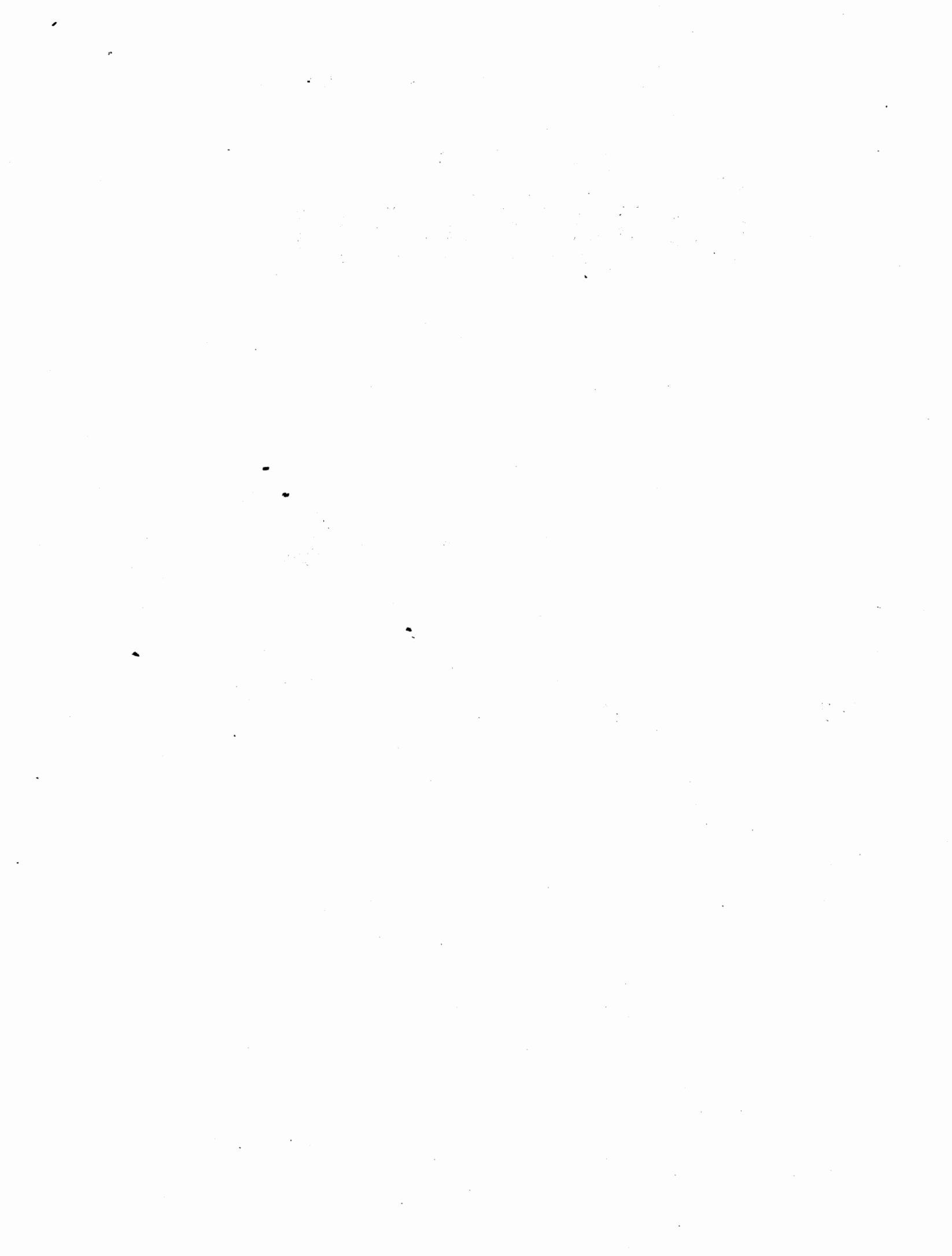
BY

DUDLEY BUCK.

Nº1 Grand Sonata in E ^b .. Op.22.	Pr. \$150
.. 2 Concert Variations. <i>on the "Star Spangled Banner."</i> Op.23.	75
.. 3 Triumphal March. Op.26.	65
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THE STAR-SPANGLED BANNER.

CONCERT VARIATIONS.

DUDLEY BUCK. op. 23.

Theme.

MAN. *p*

(Str. with reeds.)

PED. (16 and 8 ft.)

The first system of the musical score is for the 'Theme'. It consists of three staves: a grand staff for the piano (MAN. and PED.) and a staff for strings and reeds. The piano part is in 3/4 time and begins with a piano (*p*) dynamic. The string and reed part is marked '(Str. with reeds.)'. The piano part features a melody with eighth and sixteenth notes, while the string part provides a harmonic accompaniment. The pedal part is marked '(16 and 8 ft.)' and contains rests.

The second system continues the musical score. It features the same three-staff arrangement. The piano part continues its melodic line, and the string part provides accompaniment. The pedal part remains mostly at rest.

(Ch. coupled to Str.)

The third system of the musical score includes the instruction '(Ch. coupled to Str.)' in the piano part. This system shows a more complex texture with the piano and string parts interacting. The piano part has a more active role, and the string part provides a rhythmic and harmonic foundation. The pedal part continues with rests.

(Str.)

p

The fourth system of the musical score features the instruction '(Str.)' in the piano part. The piano part has a more active role, and the string part provides accompaniment. The piano part ends with a piano (*p*) dynamic. The pedal part continues with rests.

Var. I.

(Gr. Diaps. 8 ft. and 1 of 4 ft.)
(16 and 8 ft.)

The first system of music for 'Var. I.' consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a melodic line in the upper staves and a more rhythmic, bass-oriented line in the lower staves. There are repeat signs and dynamic markings like accents.

1. 2.
(Couple Str. to Gr.)

The second system of music is divided into two measures, labeled '1.' and '2.'. It continues the musical themes from the first system. The notation includes various rhythmic patterns and dynamic markings. A note in the second measure of the middle staff has a '7' written above it, and there are 'x' marks in the lower staves.

The third system of music continues the piece. It features a complex interplay of melodic and rhythmic elements across the three staves. The notation includes many beamed notes and rests, creating a sense of movement and texture.

The fourth system of music concludes the piece. It features a final melodic flourish in the upper staves and a steady bass line in the lower staves. There are various dynamic markings and a final cadence.

1. 2.

2nd. time. rall.

This system contains the first system of music, primarily piano accompaniment. It features a treble and bass clef. The first ending is marked '1.' and the second ending is marked '2.'. A '2nd. time. rall.' instruction is placed above the second ending. The music includes various rhythmic patterns and dynamics such as *f* and *v*.

Var. II

Poco vivace.

3 3 3

Sw.

(Ch. 8 and 4 ft. with Clarinet.)
(Sw. with reeds. 8 ft.)

This system is labeled 'Var. II' and 'Poco vivace'. It features a 3/4 time signature and includes triplet markings (3). The music is for piano and includes woodwind parts. The woodwind parts are marked with 'Sw.' and have performance instructions: '(Ch. 8 and 4 ft. with Clarinet.)' and '(Sw. with reeds. 8 ft.)'. The piano part includes dynamics like *f* and *v*.

1. 2.

(Sw.) *f*

This system continues the piano accompaniment with first and second endings. The first ending is marked '1.' and the second ending is marked '2.'. The music includes a dynamic marking of '(Sw.) *f*'.

This system continues the piano accompaniment. It features a treble and bass clef with various rhythmic patterns and dynamics. The music concludes with a final cadence.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a melodic line in the treble clef with a trill-like flourish at the end of the first phrase. The bass clef staff contains a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar staves and notation to the first system, with a trill-like flourish in the treble clef and a more active bass clef accompaniment.

Third system of musical notation, featuring first and second endings. The first ending is marked with a '1.' and a 'Cres.' (Crescendo) marking. The second ending is marked with a '2.' and a 'Sw.' (Sforzando) marking. The notation includes complex rhythmic patterns and dynamic markings.

Allegro non troppo.

Fourth system of musical notation, labeled 'Var. III.' on the left. It features a grand staff with a treble clef staff and a bass clef staff. The treble clef staff contains rests and the instruction '(Full Org.)'. The bass clef staff contains a complex, rhythmic pattern with the instruction 'Pedal Solo.' above it. The system concludes with a 'V' marking.

1. 2.

This system contains the first system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats and a 3/4 time signature. The first two staves have rests, while the third staff has a complex, flowing bass line. A first ending bracket labeled '1.' spans the final two measures, which are repeated in a second ending labeled '2.'.

This system contains the second system of the musical score. It features three staves. The top two staves have a melodic line with eighth notes and rests, while the bottom staff continues the bass line from the previous system. The music is characterized by intricate rhythmic patterns and dynamic markings.

This system contains the third system of the musical score. It features three staves. The top two staves have a melodic line with eighth notes and rests, while the bottom staff continues the bass line. The music is characterized by intricate rhythmic patterns and dynamic markings.

rall.

This system contains the fourth system of the musical score. It features three staves. The top two staves have a melodic line with eighth notes and rests, while the bottom staff continues the bass line. The music is characterized by intricate rhythmic patterns and dynamic markings. A 'rall.' (rallentando) marking is present above the second staff in the third measure.

1. 2.

rull.

Var. IV.

Minore. Adagio.

(Su. Saltictonal.)

(Without Pedals.)

3

(add St. Diap.)

dim.

3

This system contains the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff with a long slur and a triplet of eighth notes. The lower staff provides harmonic accompaniment with chords and moving lines.

This system contains the next two staves of the musical score. It continues the melodic and harmonic development from the previous system, with similar phrasing and accompaniment.

(Full Org.)

This system contains the final two staves of the first section. The notation includes some special markings, such as 'x' symbols, and a key signature change to one flat (B-flat) at the end of the system.

Fughetta. Allegro assai.

This system contains the first two staves of the 'Fughetta' section. The time signature is 3/4. The upper staff has a rhythmic pattern of eighth and sixteenth notes, while the lower staff is mostly empty, indicating a fugue for the right hand.

This system contains the next two staves of the 'Fughetta' section. The upper staff continues the rhythmic pattern, and the lower staff begins to have notes, indicating the entry of the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as 'v'.

Second system of musical notation, continuing the piece with complex rhythmic patterns and melodic lines in both hands.

Third system of musical notation, showing further development of the musical themes with intricate fingerings and articulation.

Fourth system of musical notation, concluding the page with a final cadence and dynamic markings.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex rhythmic patterns with many beamed notes and slurs. A dynamic marking *(Th. Augm.)* is present in the lower staff.

Second system of musical notation, continuing the piece with similar complex rhythmic textures and slurs. A dynamic marking *v* is located below the lower staff.

Third system of musical notation. This system includes some notes marked with an 'x' symbol. A dynamic marking *v* is present below the lower staff.

Fourth system of musical notation, concluding the page. It features a *rall.* (rallentando) marking in the lower staff. A dynamic marking *v* is also present below the lower staff.

Tempo I°

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various chordal textures and melodic lines, with a triplet of eighth notes in the right hand of the second measure.

Second system of musical notation, continuing the piece. It features similar chordal and melodic patterns, with a triplet of eighth notes in the right hand of the second measure.

Third system of musical notation, showing further development of the musical themes. It includes various chordal textures and melodic lines, with a triplet of eighth notes in the right hand of the second measure.

Fourth system of musical notation, concluding the page. It features similar chordal and melodic patterns, with a triplet of eighth notes in the right hand of the second measure.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a complex melodic line in the upper voice with a triplet of eighth notes. The lower voices provide harmonic support with sustained notes and moving lines.

Second system of musical notation. The upper voice continues with a melodic line that includes a *rall.* (rallentando) marking. The lower voices feature a rhythmic pattern of eighth notes in the bass staff and chords in the grand staff.

Third system of musical notation. The upper voice has a trill (*tr.*) and a wavy line indicating a tremolo. The lower voice has a *molto accel.* (molto accelerando) marking. The system concludes with a series of chords in the grand staff.

Fourth system of musical notation. The upper voice features a wavy line and a final melodic phrase. The lower voice has a *rall.* marking and ends with a series of chords marked with 'x' symbols. The system concludes with a double bar line.

PIANO SOLOS.

Acher, Jos., Les Filles de la Garde. 2e Polka militaire, \$0 60
 La Victoire. 2e Galop Militaire, 65
Sadarzewska, Theola, La Prière d'une Vierge, 35
Saumfelder, F., Rondo mignon, 35
Secker, J. H., "Christabel." Nocturne, 40
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 Book 1. Tender fleur, La Gracieuse, La Gaieté, 60
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 3. Meyerbeer, Robert le Diabl. Pardon de Plörmel.
 4. Flotow, Martha. 22. Donizetti, La Fille du Régi-
 5. Rossini, Barbier de Séville. ment.
 6. Wagner, Tannhäuser. 23. Auber, Fra Diavolo.
 7. Verdi, Nabuccodonosor. 24. Auber, La Muette de Portici.
 8. Donizetti, Lucia di Lammer- 25. Verdi, Un Ballo in Maschera.
 moor. 26. Verdi, Rigoletto.
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 10. Verdi, Trovatore. 28. Bellini, Les Puritains.
 11. Weber, Freischütz. 29. Bellini, I Montechi ed I Ca-
 12. Mozart, Don Juan. puleti.
 13. Bellini, La Sonnambula. 30. Donizetti, Elisir d'Amore.
 14. Beethoven, Fidelio. 31. Donizetti, La Favorita.
 15. Kreutzer, Nachtlager in 32. Boieldieu, La Dame blanche.
 Granada. 33. Herold, Zampa.
 16. Mozart, Figaro's Hochzeit. 34. Rossini, Guillaume Tell.
 17. Donizetti, Lucrezia Borgia. 35. Lortzing, Czaar und Zimmer-
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