

TO
DR. W. D. ANDERSON.

(New Haven, Conn.)

AT EVENING
(Idylle)

Composed for the

ORGAN

BY

DUDLEY BUCK.

OP. 52.

Pr. 50¢

NEW YORK G. SCHIRMER 35 UNION SQ. E.
Near 17th St. (West Side.)

Entered according to Act of Congress, in the year 1874, by G. Schirmer, in the Office of the Clerk of Congress at Washington D.C.

1000

"AT EVENING." (Idylle.)

"The countless happy stars
Stand, silent watching, in the deepening blue:

* * * * *

They at the trellised window loiter,
Deferring their 'goodnight' with blissful words." (Allingham.)

DUDLEY BUCK, Op. 52.

Andante espressivo. ♩ = 45. *Su. pp*

MANUAL. *Ch. Su. Salic.*

Ch. Dulciana (coupled with Su. ad lib.)
Gr. Org. Rohr-Flote. 8 ft.

PEDAL.

Bourdon 16 ft. coupled to Ch. and Su.

ral - len - tan - do.

dim.

Ch. to Ped. off pp
Su. to Ch. off

add Tremulant.
Su. both hands.

a tempo.

cresc.

dim.

poco rall.

N. B. Although here registered for a three manual Organ, this piece may effectively be performed upon a two manual instrument. Much depending upon the registration, that given is not intended to be obligatory, but simply to serve as a guide to the effect desired.

Entered according to Act of Congress in the year 1871, by G. Schirmer, in the Office of the Librarian of Congress at Washington.

First system of a musical score. It features a grand staff with three staves: Treble, Bass, and a lower Bass staff. The music is in 2/4 time. The first two staves contain complex melodic and harmonic lines with many beamed notes. The lower Bass staff has a simpler accompaniment. Performance markings include *cresc. e poco accel.*, *f*, and *dim. e sempre ral - - len - - tan - - do.*. A *Ch.* (Chord) marking is present in the Treble staff at the end of the system, with *Su. to Ch. off.* written above it.

Second system of the musical score. It begins with the tempo marking *Poco piu moto.* and a metronome marking of $\text{♩} = 66$. The notation continues with complex passages in the upper staves. Performance markings include *Ch. both hands.*, *add St. Diap. to Su.*, *Su.*, and *Ch.*. At the end of the system, there are markings *Ch. to Ped.* and *Su. to Ped. off.*

Third system of the musical score. It features a first ending bracket labeled *1.* at the end. The notation includes complex melodic lines. Performance markings include *mf*, *Su.*, *add Su. Oboe.*, and *p*. A *Gr.* (Grave) marking is present in the Treble staff at the end of the first ending.

Fourth system of the musical score, starting with a second ending bracket labeled *2.*. The notation continues with complex passages. Performance markings include *Su. both hands.* and *p*. The system concludes with a *V* (Crescendo) marking in the lower Bass staff.

Gr.
 Su.
 f poco rall. a tempo.

This system contains the first four measures of the piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand has a steady eighth-note accompaniment. Performance markings include 'Gr.' (Grave), 'Su.' (Sustained), 'f' (forte), 'poco rall.' (poco rallentando), and 'a tempo'.

ral - len - tan - do.
 Gr.
 Oboe & St. D. off. Gr. to Ped. off. Su. L. H.

This system contains measures 5 through 8. The right hand continues with the sixteenth-note pattern. The left hand has a steady eighth-note accompaniment. Performance markings include 'ral - len - tan - do.' (rallentando), 'Gr.' (Grave), 'Oboe & St. D. off.' (Oboe and Stomach Drum off), 'Gr. to Ped. off.' (Grave to Pedal off), and 'Su. L. H.' (Sustained Left Hand).

Lento. Tempo I?
 Su.
 Salic. off. St. Diap. only. Ch.

This system contains measures 9 through 12. The right hand has a slower, more melodic line. The left hand has a steady eighth-note accompaniment. Performance markings include 'Lento.', 'Tempo I?', 'Su.' (Sustained), 'Salic. off.' (Salicet off), 'St. Diap. only.' (Stomach Diaphragm only), and 'Ch.' (Chorus).

This system contains the final four measures of the piece. The right hand continues with a melodic line. The left hand has a steady eighth-note accompaniment.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes, rests, and dynamic markings.

Second system of musical notation. Includes the instruction "add Voc. Humana or Choe to Sw. with Trem." in the left margin. Dynamic markings include *p*, *Sw.*, and *con*.

Third system of musical notation. Includes the instruction "espress." at the beginning and "cresc." above a later section. A circled "Gr." is written in the middle of the system.

Fourth system of musical notation. Includes the instruction "rall. con espress." above the first part and "a tempo." above the second part.

Dr. H. Ped

1315 * * On a two-manual Organ, this passage (between the asterisks) to be played upon the Sw. with R.H. during which time the L.H. substitutes, (or adds) the Melodia instead of the Dulciana upon the Gr. Org.

cresc. molto. *sfz* *a tempo.* *rall. e*

rallent. con passione.

Gr. to Ped. *Ch. to Ped. off.*

dim. *Ch.* *Sic.*

Sic. St. Diap. and Reed off. sempre Trem.
Add Salic. and Flauto Trax. 4 ft. to Sic.

mf *dim.* *Ch. both hds.* *Sic. p*

Flauto Trax. off

Sic. *ppp*

Sic. to Ped.
Ch. to Ped. off

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(Whatever ye would.) Quar. }
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