

# COMPOSITIONS

for the

# Organ

BY

# DUDLEY BUCK.

Nº1 Grand Sonata in E <sup>b</sup> . . . Op.22. . . . .	Pr.\$1.50
..2 Concert Variations. <i>on the "Star Spangled Banner."</i> Op.23. . . . .	75
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..4 Impromptu Pastorale . . . . . Op.27. . . . .	50
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..7 Overture to Wm. Tell. ( <i>Transcription.</i> ) Op.37. . . . .	125
..8 Andante from Beethoven's Sonata Op.28. ( <i>Transcription</i> ) Op.38. . . . .	50
..9 Overture to Stradella. ( <i>Transcription.</i> ) Op.39. . . . .	100
..10 Two Trans from Schumann's "Pictures from the Orient" Op.40. . . . .	50
..11 Variations. <i>on a Scotch Air</i> Op.51. . . . .	100
..12 At Evening. <i>Idylle</i> Op.52. . . . .	50
..13 Variations. <i>Last Rose of Summer:</i> Op. 59. . . . .	\$1.00.
..14 Second Sonata. ( <i>G minor.</i> ) Op. 77. . . . .	\$2.00.

Entered according to act of Congress, 1876, by Dudley Buck in the Clerk's Office of the District Court for the Southern District of N.Y.

Wakelam

NEW-YORK.

G. SCHIRMER, 701 BROADWAY.

MACKIE & CO.

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& JOSEPH H. BUCK.

82 State St. Rochester, N. Y.



# RONDO-CAPRICE.

DUDLEY BUCK, op. 35.

*Allegretto non troppo*

M.A.V. *(Suc. with reeds.)*  
*mf*

(Ch. with Clarinet and Flute 4 ft.)

PED. *(16 and 8 ft.)*

*f*

(Gr. Org. both hands coupled to Suc.)

*poco rall.* *a tempo.*

*dim. e rit.*

(Reduce Suc. to Vox Humana or Oboe with Tremulant.)

924

N. B. This piece altho' here registered for a large Organ may be played upon a comparatively small instrument of but two manuals.  
 The mark  $\wedge$  signifies "toe"  $\circ$  signifies "heel". They are placed above the notes for the right foot, below for the left.  
 Entered according to Act of Congress A. D. 1868, by G. Schirmer, in the Clerk's Office of the District Court of the Southern District of New York.

Poco piu lento.

(Str.)

(Reduce Ch. to Str. Diap. and Viol d'amore.)

Ch.

Viello off.)

(Viol Humana and Tremulant off,  
(add Diaps and reeds to Sw.)

Tempo. I.

rall.

(Gr.)

(add Viello.)

Poco lento.

(Sw.)pp

(Viol d'amore off. add reeds and mixtures to Gr.)  
(add Diaps. Clar. and Flute to Ch.)

(Pedal Org. Full coupled to Gr.)



mf p (Ch.) (Gr.)

mf 0 0 0

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features complex chordal textures with slurs and dynamic markings. The first measure has a *mf* dynamic, followed by a *p* dynamic. Performance instructions include *(Ch.)* and *(Gr.)*. At the bottom, there are fingerings: *mf*, *0*, *0*, *0*.

(Sw.) (Gr.) (Ch.) (Ped and Gr. coupler off.)

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It continues the complex texture with slurs and dynamic markings. Performance instructions include *(Sw.)*, *(Gr.)*, *(Ch.)*, and *(Ped and Gr. coupler off.)*.

(Sw. both hands) (Gr.)

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features complex chordal textures with slurs and dynamic markings. Performance instructions include *(Sw. both hands)* and *(Gr.)*.

(Sw.) (Ch.)

This system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features complex chordal textures with slurs and dynamic markings. Performance instructions include *(Sw.)* and *(Ch.)*.

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

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

Third system of musical notation. It includes dynamic markings *dim. e rull.* and *(Reduce Sw. to Vox. Celestis.)*. The notation continues with intricate patterns and slurs.

**Poco piu lento.**

Fourth system of musical notation, marked *Poco piu lento.* It features triplet markings (*3*) and dynamic markings *(Sw.)* and *(Reduce Ch. to St. D. and Dulc.)*. The music is more spacious due to the tempo change.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains several measures with triplets and slurs. The middle staff is in bass clef and contains notes with slurs and dynamic markings. The bottom staff is also in bass clef and contains notes with slurs. Annotations include "(Ch.)" above the first measure of the top staff, "(Ch.)" above the first measure of the middle staff, "(add Diaps and reeds to Sw.)" in the middle of the system, and "(Sw.) pp" above the final measure of the middle staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It contains notes with slurs and dynamic markings. The middle staff is in bass clef and contains triplets and slurs. The bottom staff is in bass clef and contains notes with slurs. Annotations include "(Sw.)" above the first measure of the top staff, "cresc." above the middle staff, "rall." above the middle staff, and "(Gr.)" above the final measure of the top staff. Below the bottom staff, there are markings: "0", "V", "0", "V", "0-V".

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It contains notes with slurs. The middle staff is in bass clef and contains notes with slurs. The bottom staff is in bass clef and contains notes with slurs.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It contains notes with slurs. The middle staff is in bass clef and contains notes with slurs. The bottom staff is in bass clef and contains notes with slurs. Annotations include "A" above the bottom staff and "V" below the bottom staff.



System 1: Treble and Bass clefs. Treble clef contains chords and melodic fragments. Bass clef contains a bass line with notes marked with 'v' and '0'. A slur labeled '(Sw.)' is placed over the first two measures of the bass line.

System 2: Treble and Bass clefs. Treble clef contains chords and melodic fragments. Bass clef contains a bass line with notes marked with 'v' and '0'. A slur labeled '(Sw.)' is placed over the first two measures of the bass line. A 'L.H.' marking is present above the first measure of the bass line.

System 3: Treble and Bass clefs. Treble clef contains chords and melodic fragments. Bass clef contains a bass line with notes marked with 'v' and '0'. A slur labeled '(Sw.)' is placed over the first two measures of the bass line. A 'dim.' marking is present above the last measure of the treble clef. A note in the bass clef is marked with '(Sw.)'. A text instruction '(Vcello off. Ped. remains coupled with Ch.)' is located at the bottom right of the system.

System 4: Treble and Bass clefs. Treble clef contains chords and melodic fragments. Bass clef contains a bass line with notes marked with 'v' and '0'. A slur labeled '(Sw.)' is placed over the first two measures of the bass line. A 'Ch. Flute' marking is present above the first measure of the treble clef. A 'p' marking is present above the first measure of the treble clef. A sequence of numbers '1 3 1 2 3 4 1 3' is written above the treble clef staff.

# CATALOGUE OF SACRED MUSIC PUBLISHED BY G. SCHIRMER, NEW-YORK.

## SACRED SONGS FOR ONE VOICE.

<b>Adam, Ad.</b> , Cantique de Noël. (Christmas Song.) Sop. E, Alto C, each.....	40
<b>Bach, J. S.</b> , My Heart ever faithful. (Mein gläubiges Herz.) Aria.....	40
<b>Beethoven, L. van</b> , Worship of God in Nature. (Die Ehre Gottes aus der Natur.).....	35
<b>Benedict, Jul.</b> , He giveth his beloved Sleep.....	35
<b>Faure, J.</b> , Les Rameaux. (The Palm-Trees.) Hymne. Sop. C, Alto B, each.....	50
<b>Gounod, Ch.</b> , Le Calvaire. (There is a green hill far away.).....	50
— Jesus of Nazareth. Evangelical Chant. Sop. F, Alto E, each.....	65
<b>Händel, F.</b> , Angels ever bright and fair.....	40
— <i>Messiah</i> : I know that my Redeemer liveth. (Ich weiss, dass mein Erlöser lebet.) Sop.....	50
<b>Haydn, J.</b> , With Verdure clad. Air from the <i>Creation</i> .....	50
<b>Hiller, Ferd.</b> , Lord! whom my Heart holds dear. (Gebet.) Sop. F, Alto C, each.....	30
<b>Hodges, Faustina Hasse</b> , Cloister Memories: No. 1. Blessed are the poor in Spirit. M-Sop.....	25
No. 2. Blessed are they that mourn. Contralto.....	25
No. 3. Blessed are the Meek. Duet for 2 Sops.....	25
No. 4. Blessed are they that do hunger and thirst. Contralto.....	25
No. 5. Blessed are the Merciful. Sop.....	25
No. 6. Blessed are the Pure in Heart. 3 female Voices.....	25
— Ring out the Bells. Christmas Carol.....	25
<b>Holden, A. J.</b> , "Praise the Lord, O my Soul." Rec. and Aria. M-Sop.....	50
<b>Jackson, Sam.</b> , "The Lord in his holy Temple," and "From the Rising of the Sun." 2 Sentences for Tenor or Sop. Solo, arranged from <i>Viola</i> .....	35
— Lord, we pray Thee. Sop. Solo, with Quartet ad lib., arranged from Panofka's "Agnus Dei".....	50
— Teach me, O Lord. Sop. Solo, with Quartet ad lib.....	65
<b>Kreutzer, C.</b> , This is the Lord's own Day. (Das ist der Tag des Herrn.) Sop. C, Alto A, each.....	30
<b>Lord, Ch. W.</b> , Vesper Hymn.....	35
<b>Mendelssohn, F.</b> , O rest in the Lord. Aria from <i>Eljah</i> . Alto.....	30
<b>Merkel, G.</b> , Show Thy Mercy, Lord! Hymn. Sop. G, Alto E, each.....	75
<b>Mosenthal, J.</b> , Be Thou near us. Hymn.....	40
<b>Speranza, D.</b> , The Hour of Prayer.....	50
— A Hymn of Thanksgiving.....	35
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<b>Topliff, R.</b> , Consider the Lilies.....	40
— Ruth and Naomi.....	40
<b>Torrente, G.</b> , Show me Thy Ways, O Lord! Anthem. Sop. G, M-Sop. F, each.....	60

## SACRED DUETS.

<b>Hodges, Faustina Hasse</b> , Blessed are the Meek. 2 Sop.....	25
— Blessed be the Man. Offertory Sentence. M-Sop. and Baritone.....	35
— Bright be the Place. Duet.....	35
<b>Mendelssohn, F.</b> , The Sabbath Morn. (Sonntagmorgen.) 2 Sop.....	35
<b>Millet, E.</b> , Meekly may my Soul receive. M-Sop. and Baritone.....	75
— Que te Christe. (Awake up my Glory.) Sop. and Contralto.....	50
— With cheerful Notes. Sop. and Tenor, or 2 Sops.....	75
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<b>Hodges, Faustina Hasse</b> , Blessed are the Pure in Heart. 3 female Voices.....	25
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— Zacheus. Solo for Alto.....	35
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— Gloria in Excelsis. Anthem. C, 4 Voices.....	75
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— Jubilate Deo. E, 4 Voices.....	75
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— Lord, forever at Thy Side. (Selection of Psalms 105.) Arranged for Sop. and Ten. Solo, with Quar., from Franz Abt.....	50
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— Lord, we pray Thee. Sop. Solo with Quar. ad lib., from Panofka's Agnus Dei.....	50
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— Te Deum, in E.....	25
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— "Why seek ye the Living among the Dead?" Anthem for Easter.....	1 50

## ORGAN.

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8. Marche funèbre et Chant Sèraphique.....	C maj. and min., 1.25, 75
9. Antienne (Anthem) for first Sunday after Easter.....	A, maj., 35

<b>Guilmant, A.</b> , Compositions: 10. Grand Chœur.....	D major, 60
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15. Fughetta, (Hymn for first Sunday after Easter).....	Book 5, 1.50, 50
16. Communion, No. 2.....	G major, 30
17. Prelude or Interlude.....	F major, 30
18. First Meditation.....	A major, 75
19. Second Meditation.....	F, min., Book 6, 30
20. Caprice.....	B, major, 1.50, 60
— Concert Piece (Prelude, Theme, Variations, and Finale).....	G major, Book 7, 1 25
21. Nuptial March.....	E major, 60
22. Elevation.....	A, major, Book 8, 30
23. Fugue.....	D major, 1.25, 50
24. Antienne (Anthem).....	G major, 25
25. Second Offertory on Christmas Hymns.....	D minor and major, 60
26. Communion Hymn (Verbum supernum). Varied.....	D, maj., Book 9, 1.25, 30
27. Andante.....	G major, 30
28. Fugue.....	A, major, 60
29. Canzona.....	A minor, Book 10, 25
30. Canon.....	B, major, 1.50, 25
31. Finale (Grand Chœur).....	E, major, 75
32. Adoration.....	E minor-major, Book 11, 35
33. Elegy—Fugue.....	F minor, 1.50, 35
34. Processional March.....	F major, 80
35. Lamentation.....	D minor, 60
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