SCHIRMER'S SCHOLASTIC SERIES

Volume 11

NEW AND REVISED EDITION

STUDIES IN
PEDAL PHRASING
FOR THE ORGAN

By

DUDLEY BUCK

Opus 28

NEW YORK: G. SCHIRMER, INC.

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Publishers' Notice.

AT the time of its first publication, twenty-six years ago, this work on Pedal-Phrasing was practically unique in modern organ-literature; that is to say, there existed a limited number of exercises and studies for the organ-pedal, but none which so instructively and logically contrasted the phrasing and registration of pedals and manuals, both in their alternation and combination.

These studies in the free style consequently met a real want, and instantly found recognition. Their merit is best evidenced by the fact, that they have not only held their own during more than a quarter of a century, but that the continued demand has made it necessary to prepare the present newly-arranged edition, which has also been revised throughout in order to adapt it, in every particular, to the progress and requirements of to-day.

It will be perceived that, in addition to the above-mentioned revision and rearrangement, the work has been entirely re-engraved in convenient oblong form, and is now bound in one volume and furnished at a reduced price. In view of these radical improvements, it is hoped that this valuable text-book may find a wider and constantly extending sphere of usefulness.

AUTHOR'S PREFACE.

IN this new and revised edition of the following studies, the principal change will be found in the more frequent use of "heel and toe." This arises simply from the great improvements made in the "action" of organs to-day as compared with those built twenty-five years ago.

At that time the stiffness of manuals coupled together and to the pedals demanded much physical exertion. A frequent use of "heel and toe" was then unreliable in making the pipes "speak" clearly and promptly, unless in positions especially favorable to the ancles. At present this hindrance amounts to relatively little, so great have been the improvements in various actions—pneumatic, tubular, electric, etc. Under these circumstances the use of "heel and toe" becomes of great assistance in simplifying the execution of many difficult passages. Even to-day, however, when the passage to be executed lies principally in the centre of the pedal-board, and when the tempo is rapid, the alternation of feet is preferable.

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.

DUDLEY BUCK.

EXPLANATION OF PEDAL-MARKING:

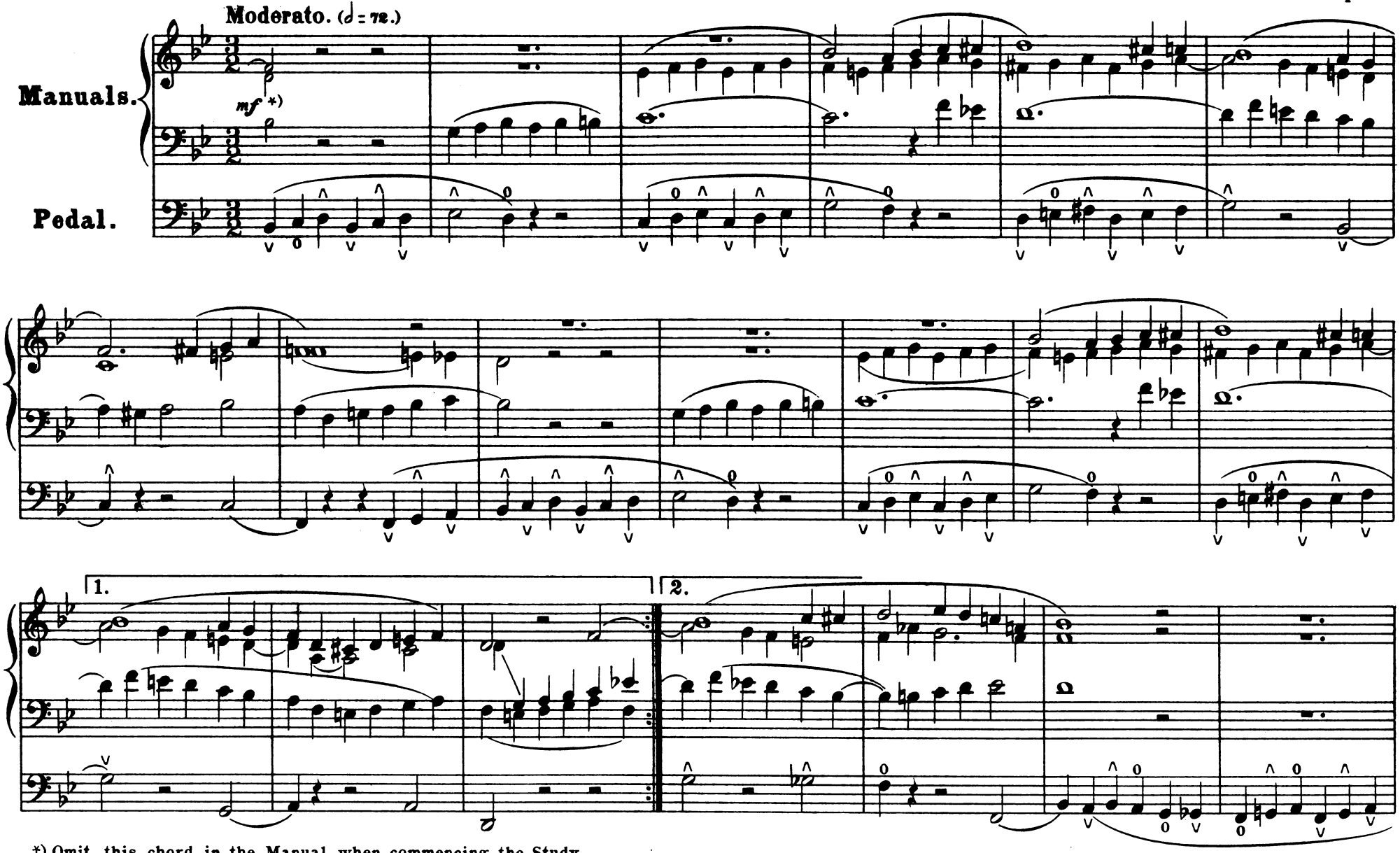
∧	*Placed above a note signifies* —— *Toe of Right Foot.*
∨	" *below* " " " —— " " *Left* "
o	" *above* " " " —— *Heel of Right* "
o	" *below* " " " —— " " *Left* "
⌒ ∧	*Signifies* —— *Change from Left to Right without repeating the note.*
∧ ⌒	" —— " " *Right to Left* " " " "
⌐¬	" —— *A slide, striking with the side of the foot on the first of two ♯ keys.*

Studies in Pedal Phrasing.

No. 1.

Absolute Legato in both Manual and Pedal.

DUDLEY BUCK. Op. 28.



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

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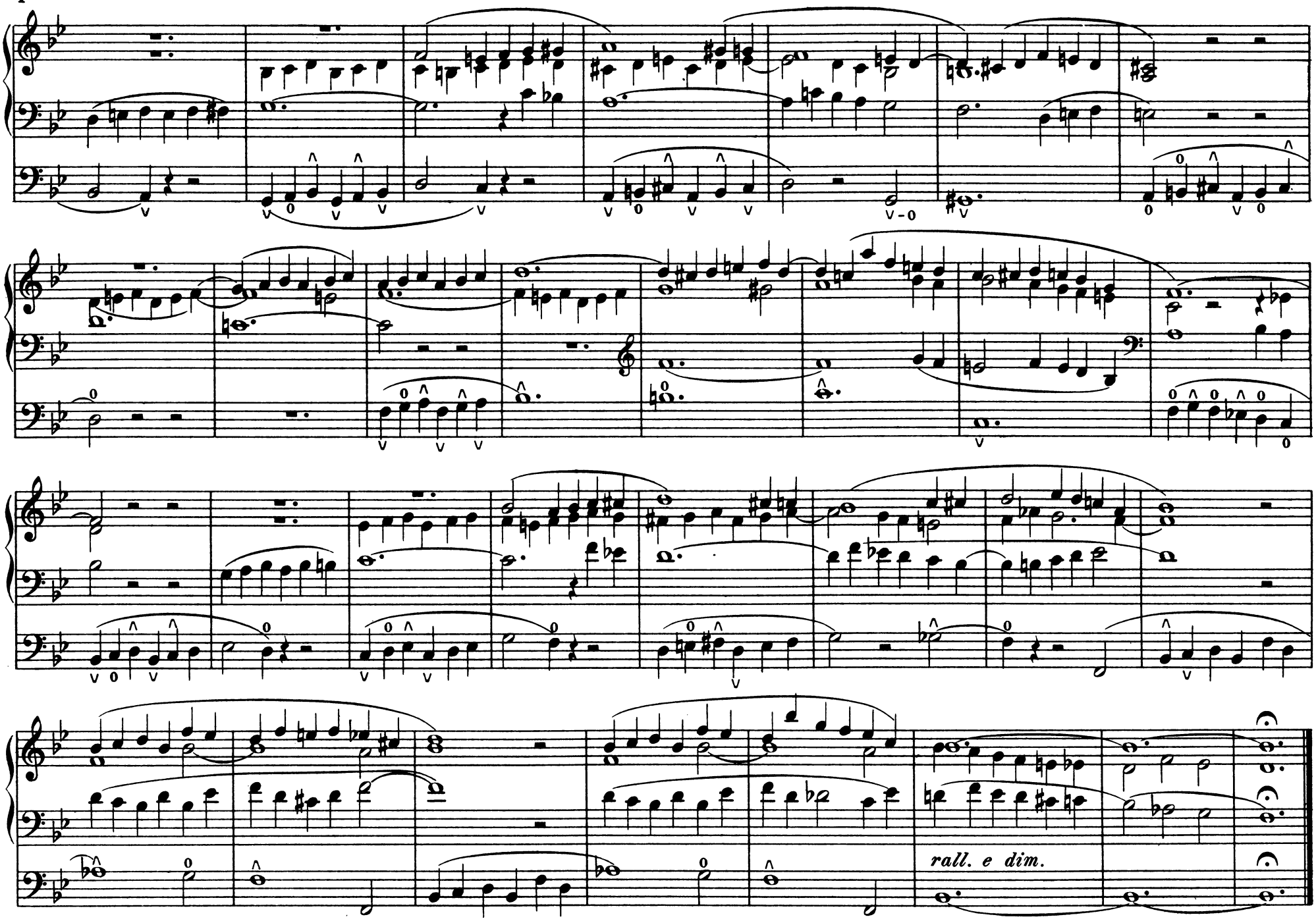
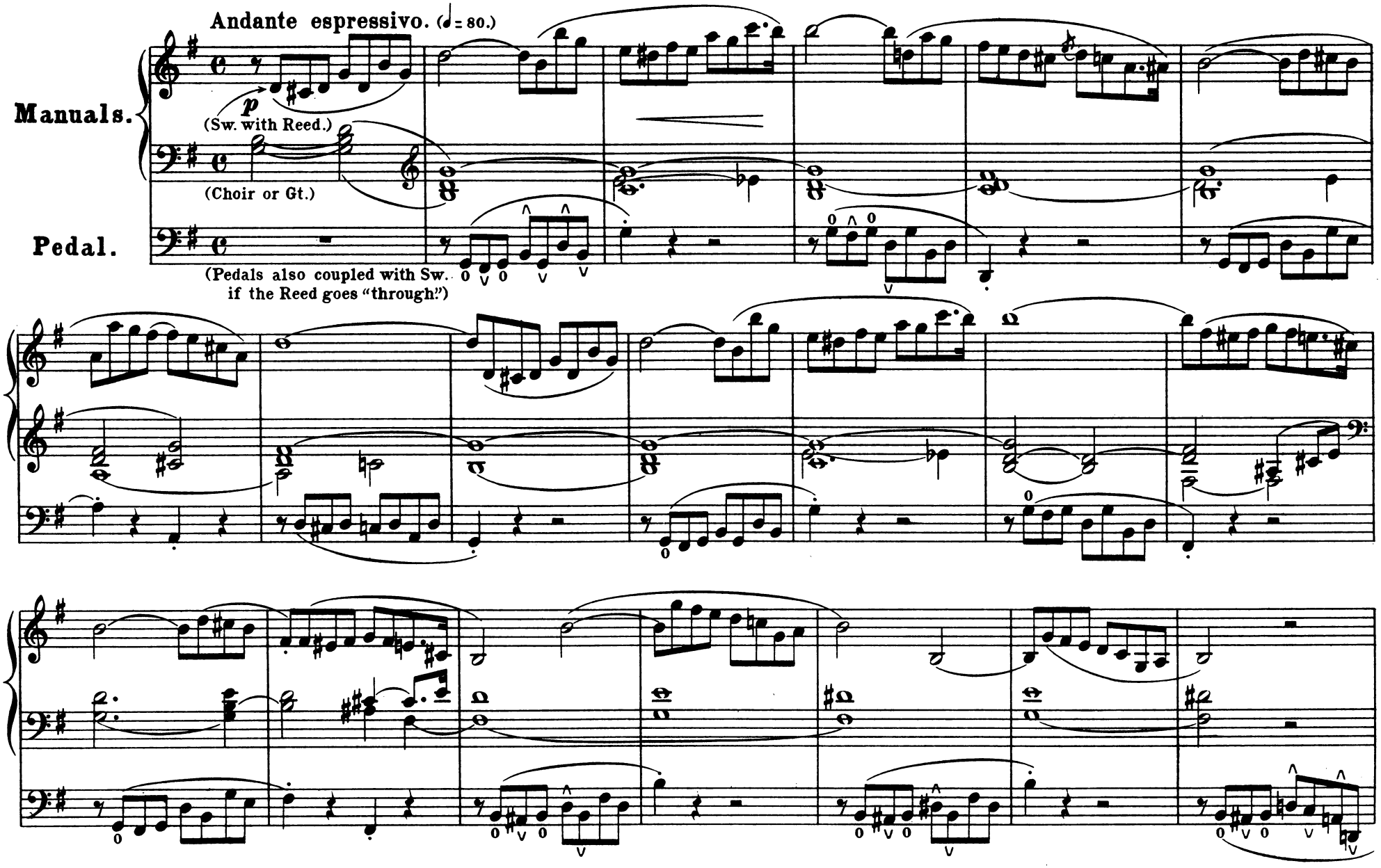
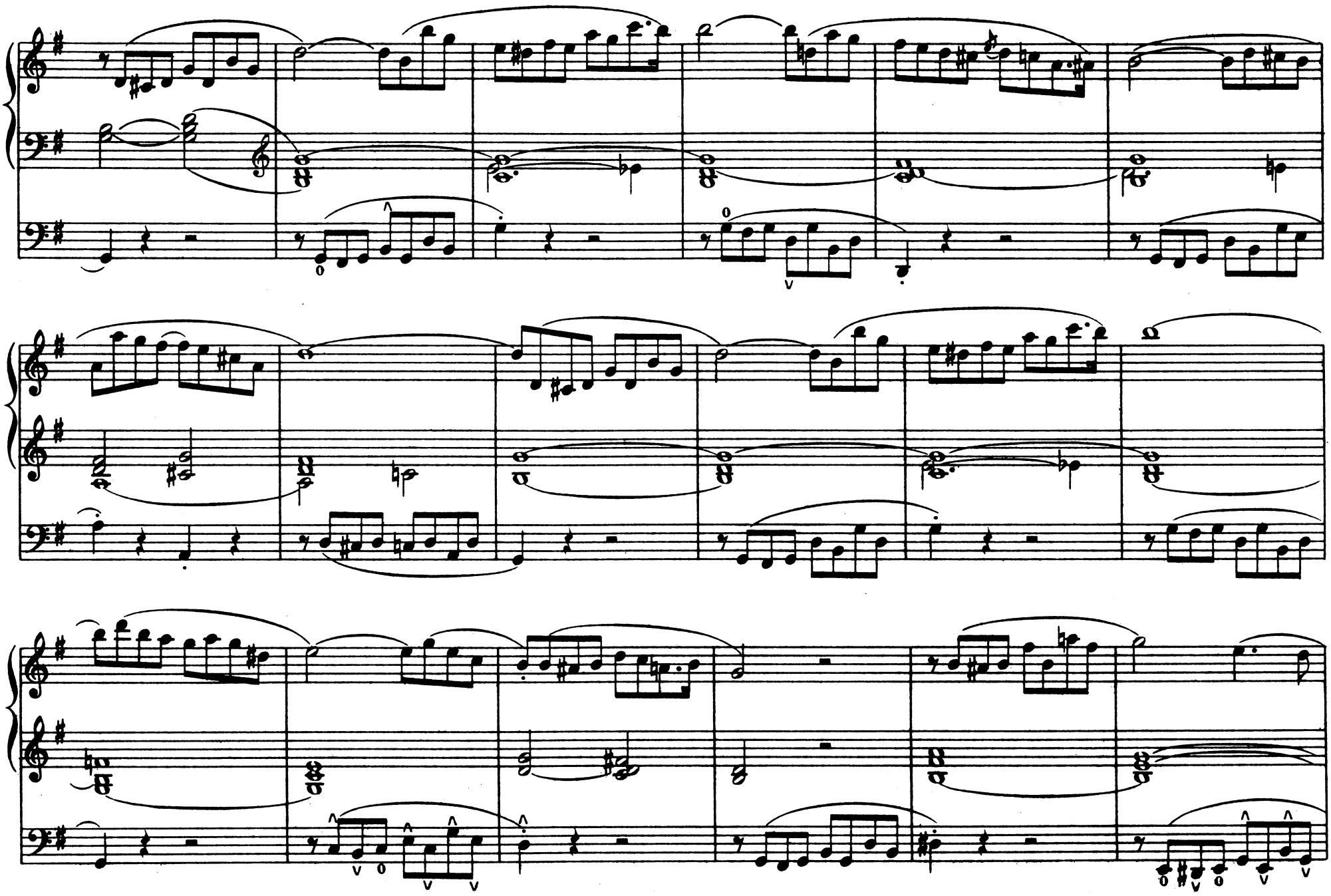
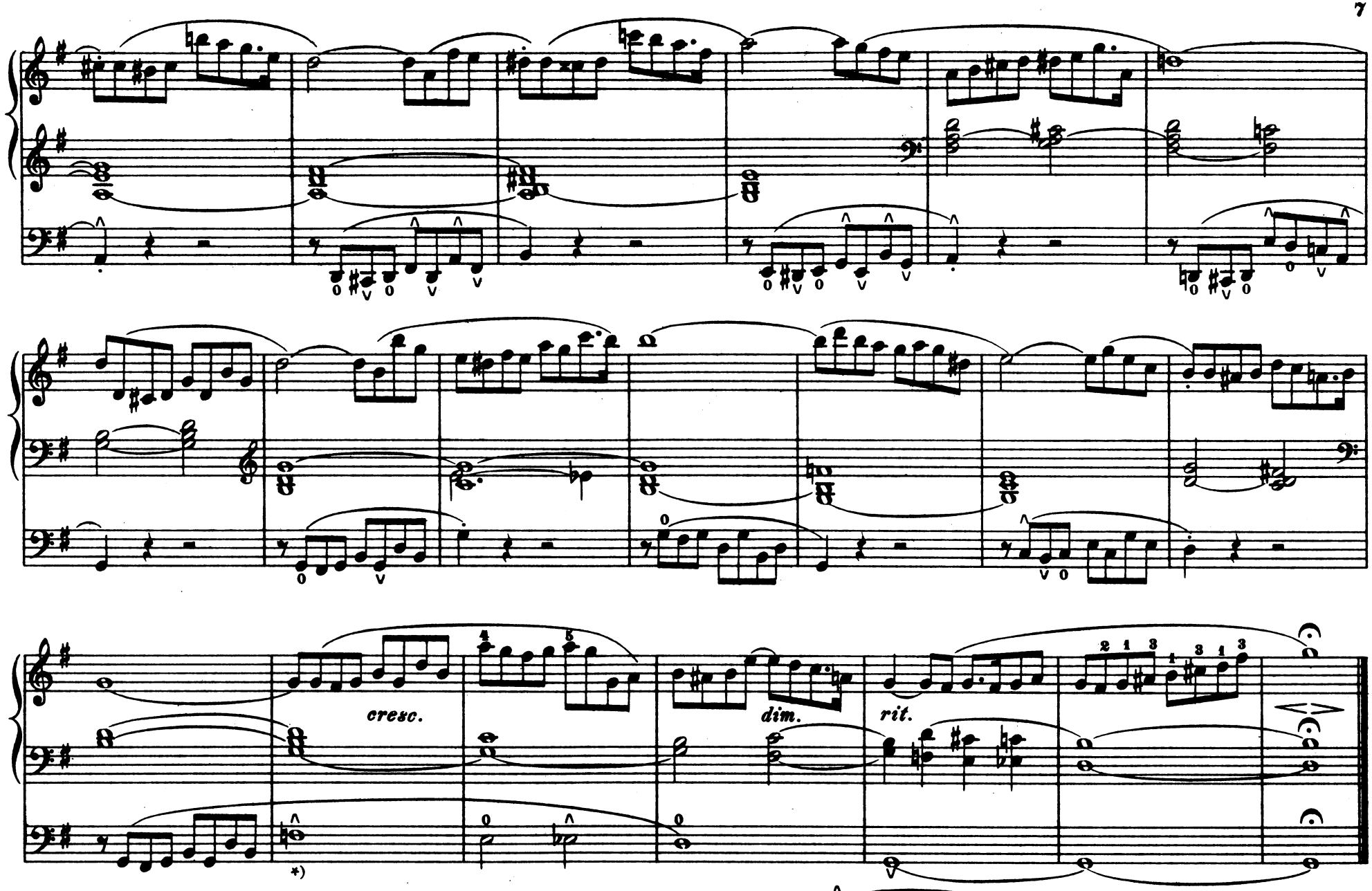

rall. e dim.

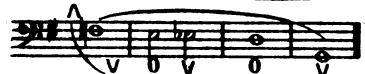
No. 2.

Arpeggios based on the Octave.



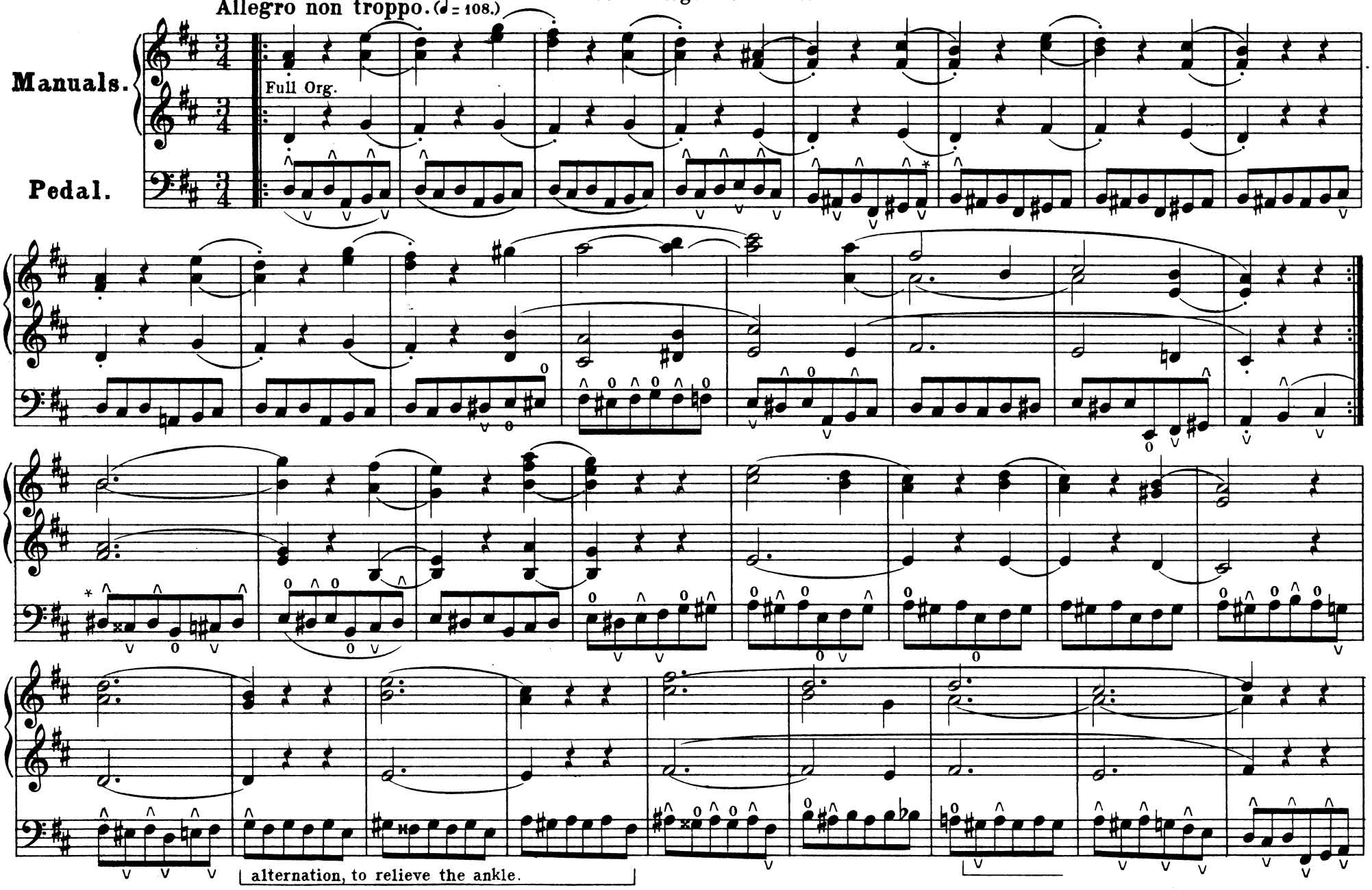




*) If the Sw. Pedal is employed for *cresc.* and *dim.* the Pedals should be used thus:  Many similar cases of freeing the right foot in order to operate Sw. Ped. may be taken advantage of in these Studies; but as exceptional, cannot here be indicated, and must be left to the discretion of the teacher or performer.

Nº 3.

Continuous legato in Pedal.



This study should be practised slowly, at first, and especial care taken to preserve the pedal legato when passing to extremes of pedal key-board.

*)Left foot under right.

No. 4.

For practice in various "skips."

Con moto. (♩ = 100.)

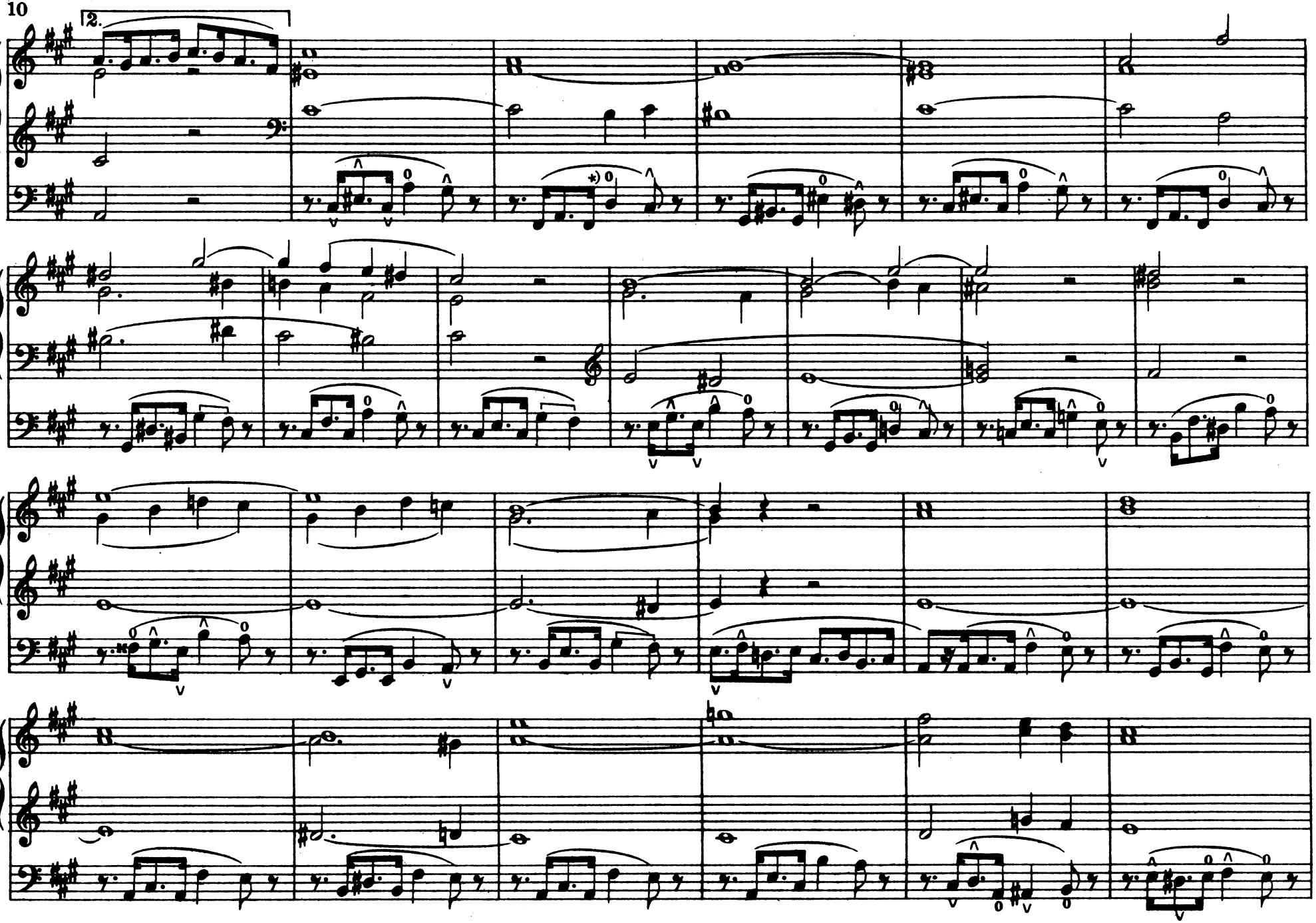
Manuals.

(Sw. with Reeds.) *p*

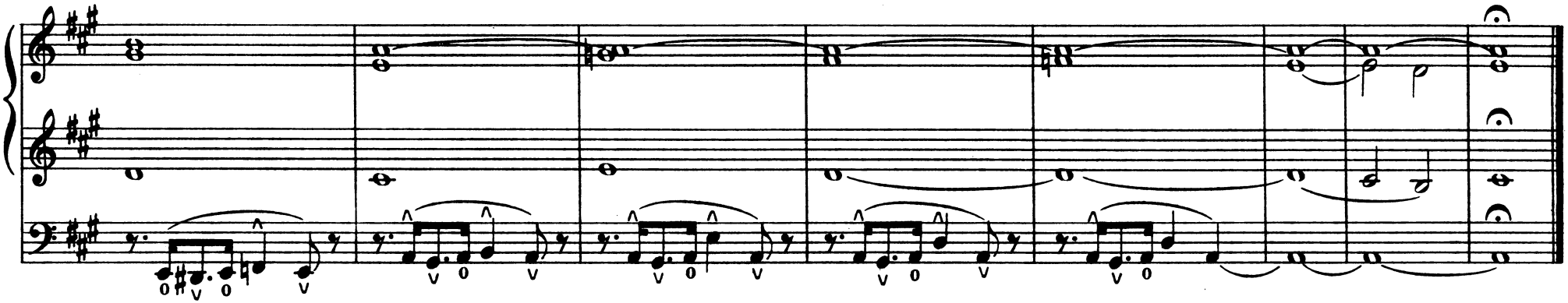
Pedal.

mf

1.

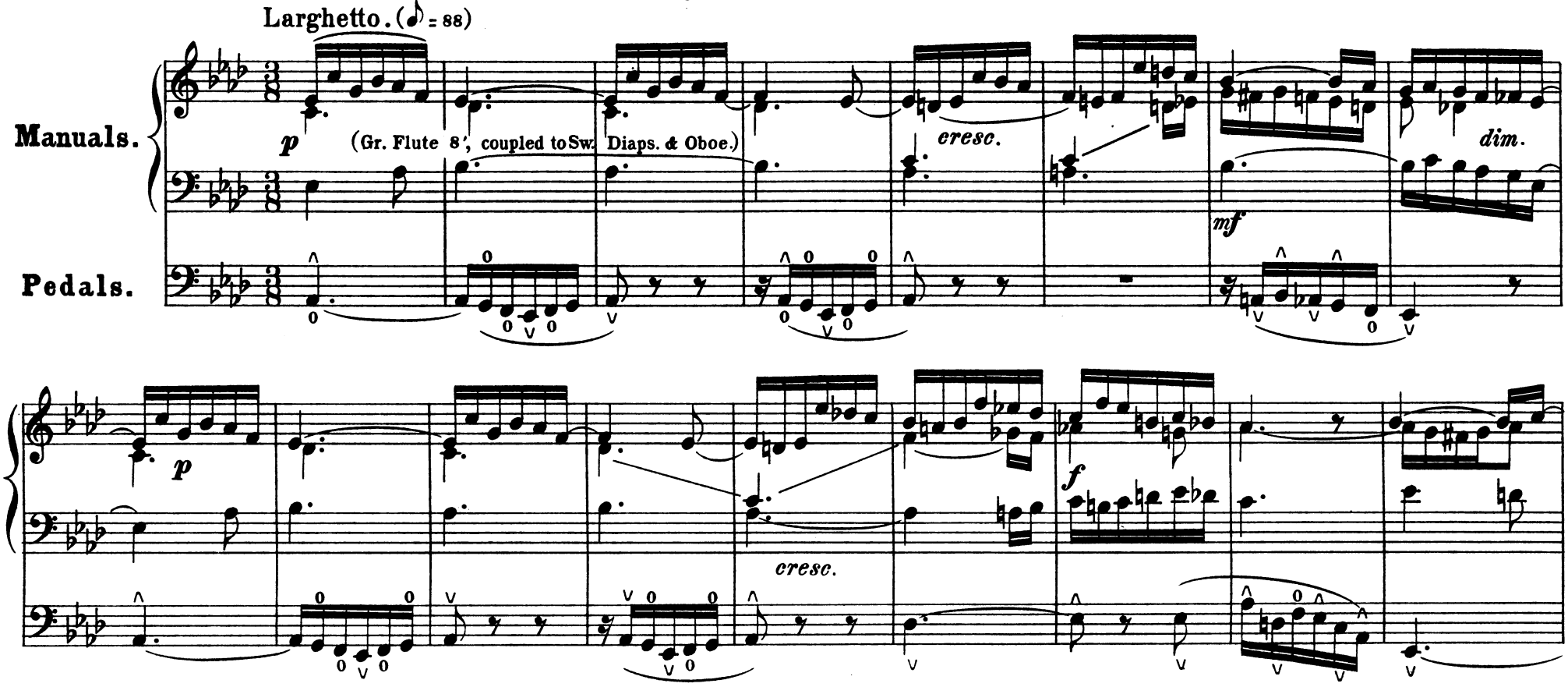


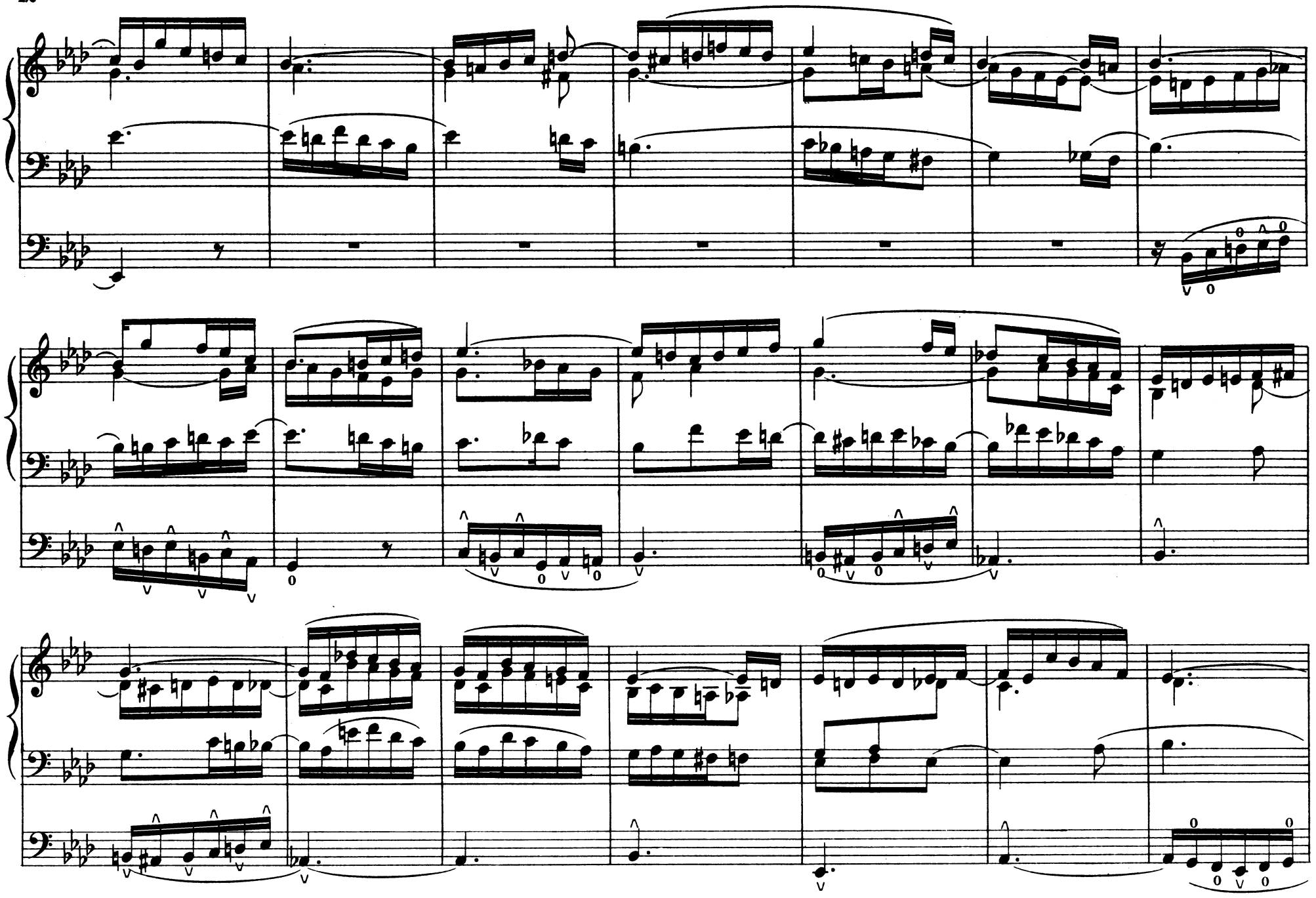
*) Even when the heel is employed in the centre of the keyboard,(although the worst position for the ankle) do not let the body sway or move the shoulders.

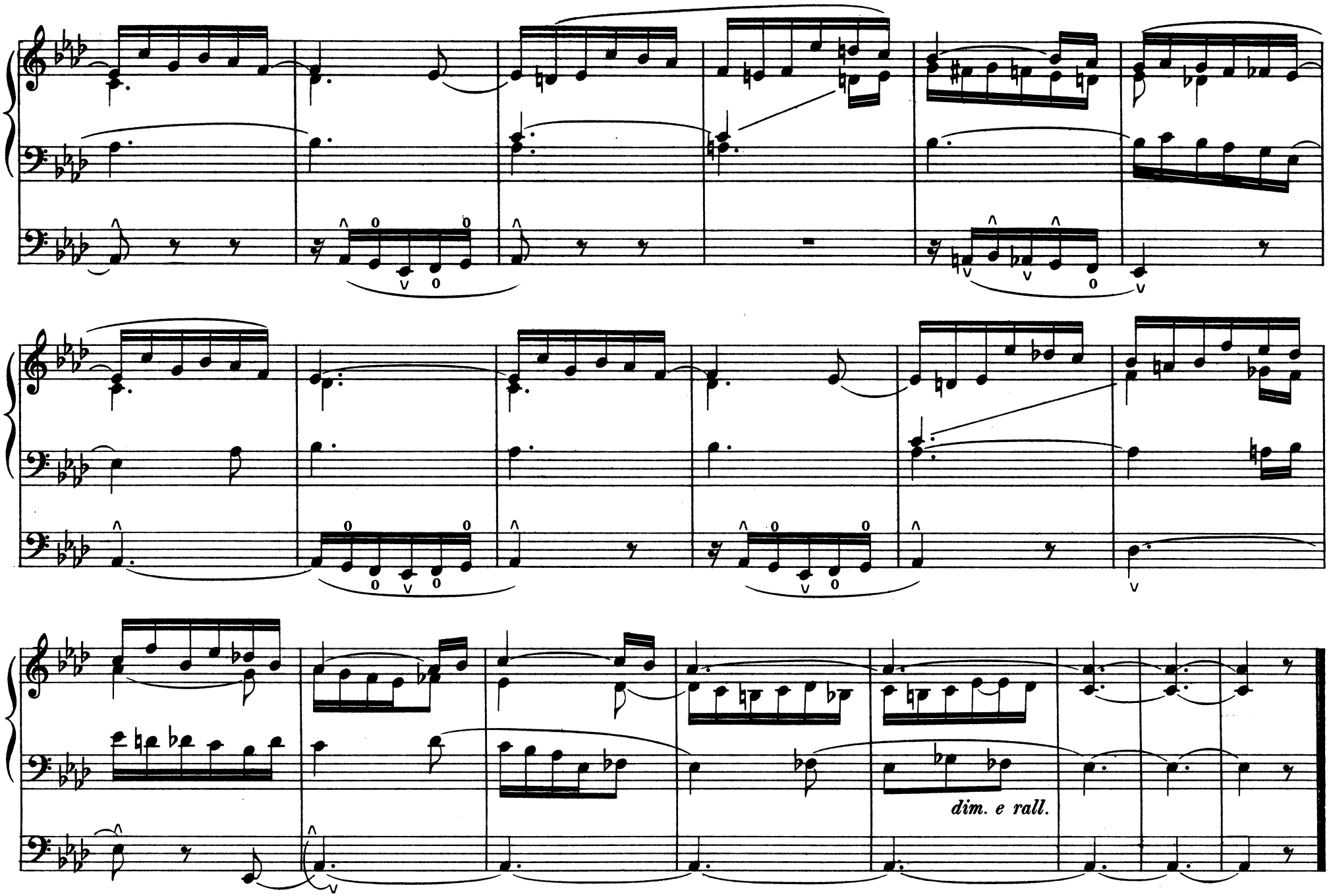


No. 5.

Absolute Legato in both Manual and Pedal.

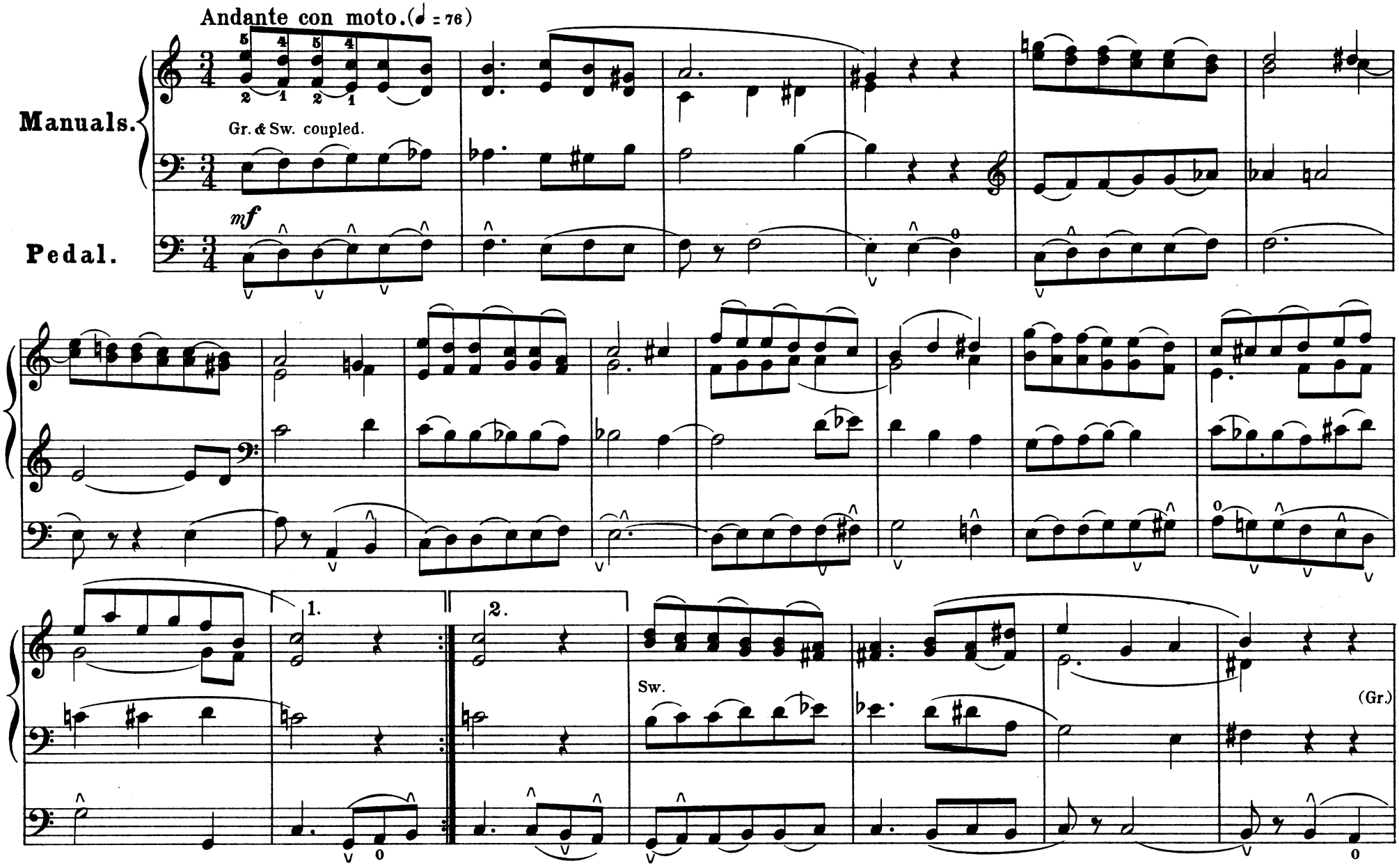


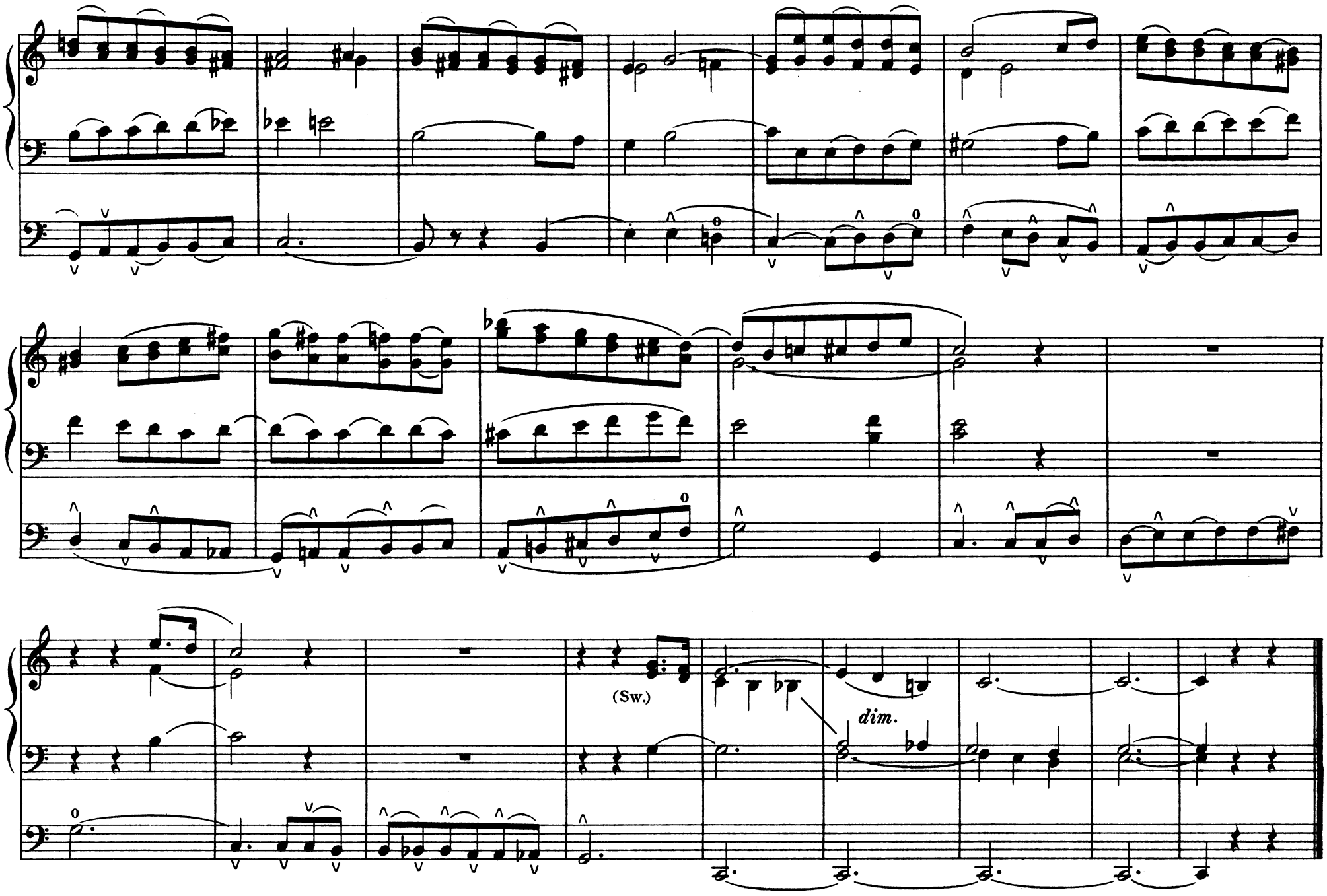



dim. e rall.

No 6.

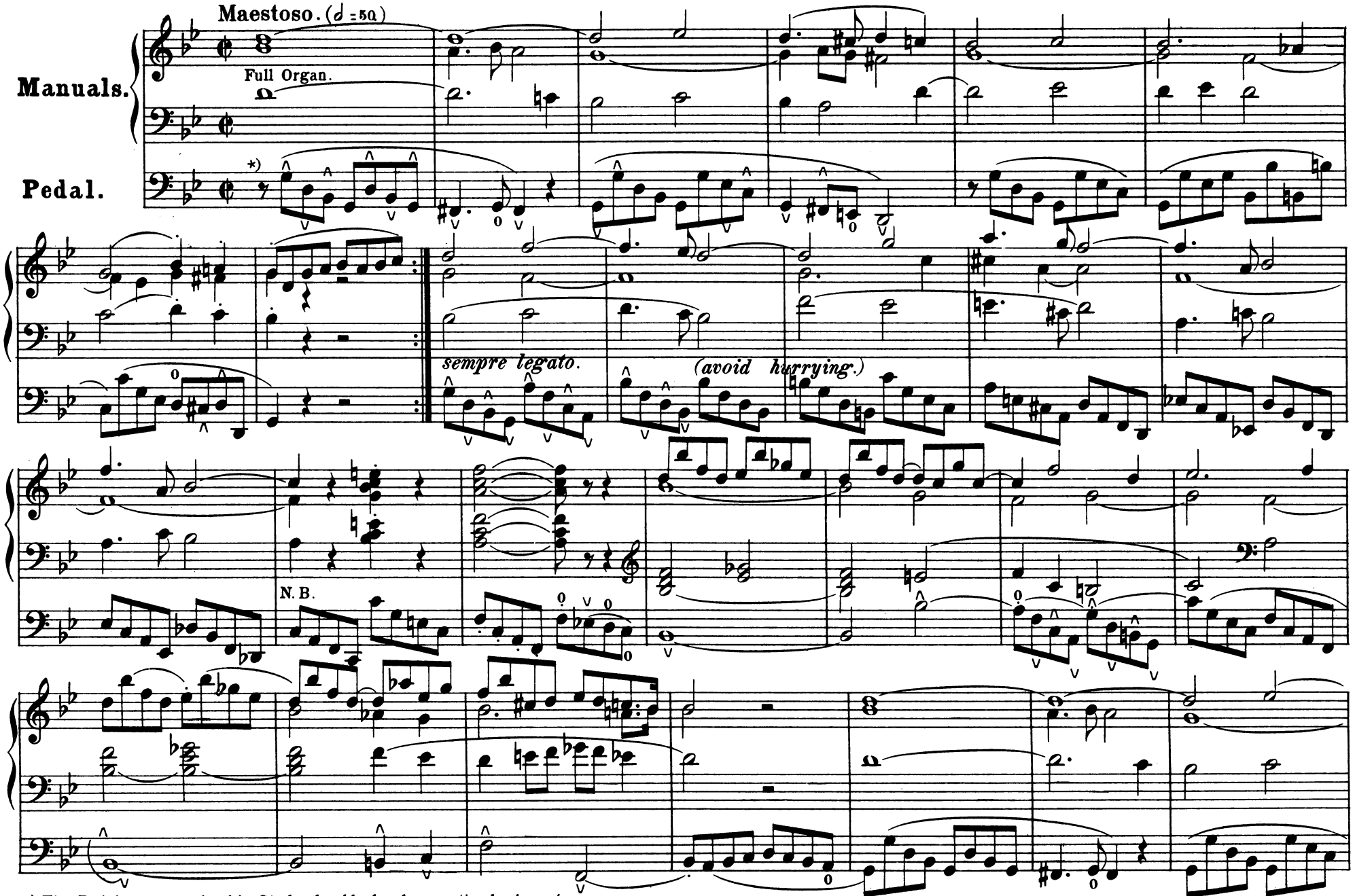
For acquiring a clear and expert repetition of the same tone with use of alternate feet.




(Sw.)
dim.

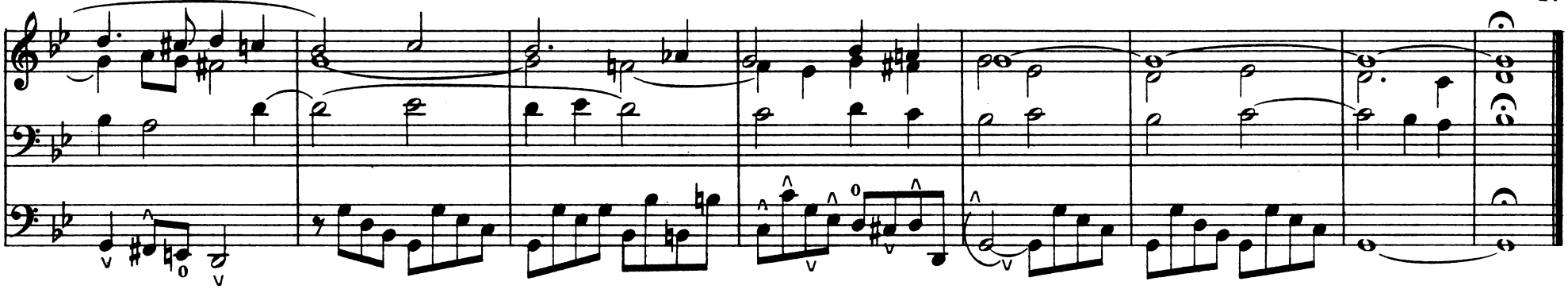
No 7.

For acquiring surety in minor arpeggios, especially in descending.



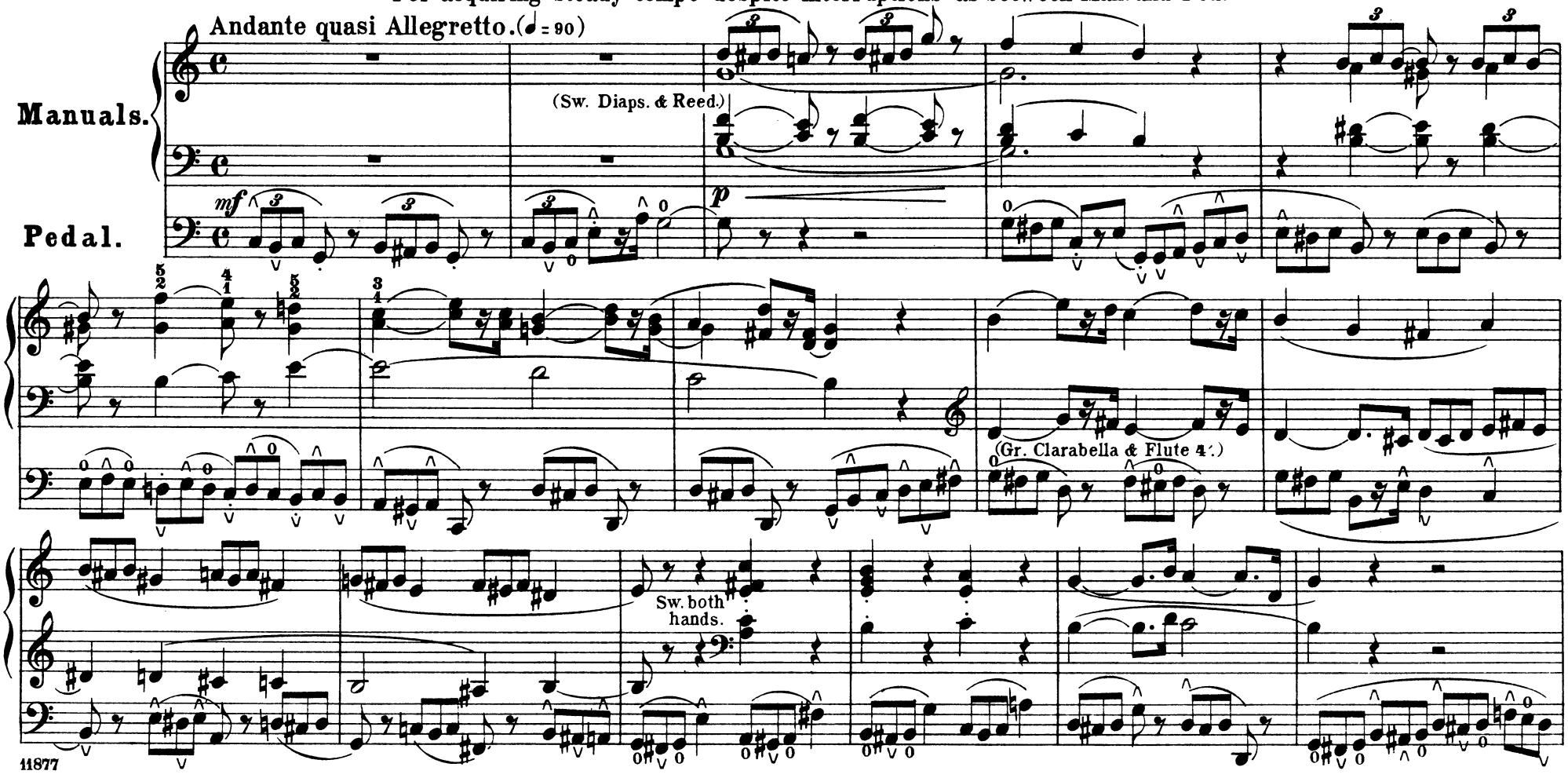
*) The Pedal passages in this Study should also be practised *staccato*.

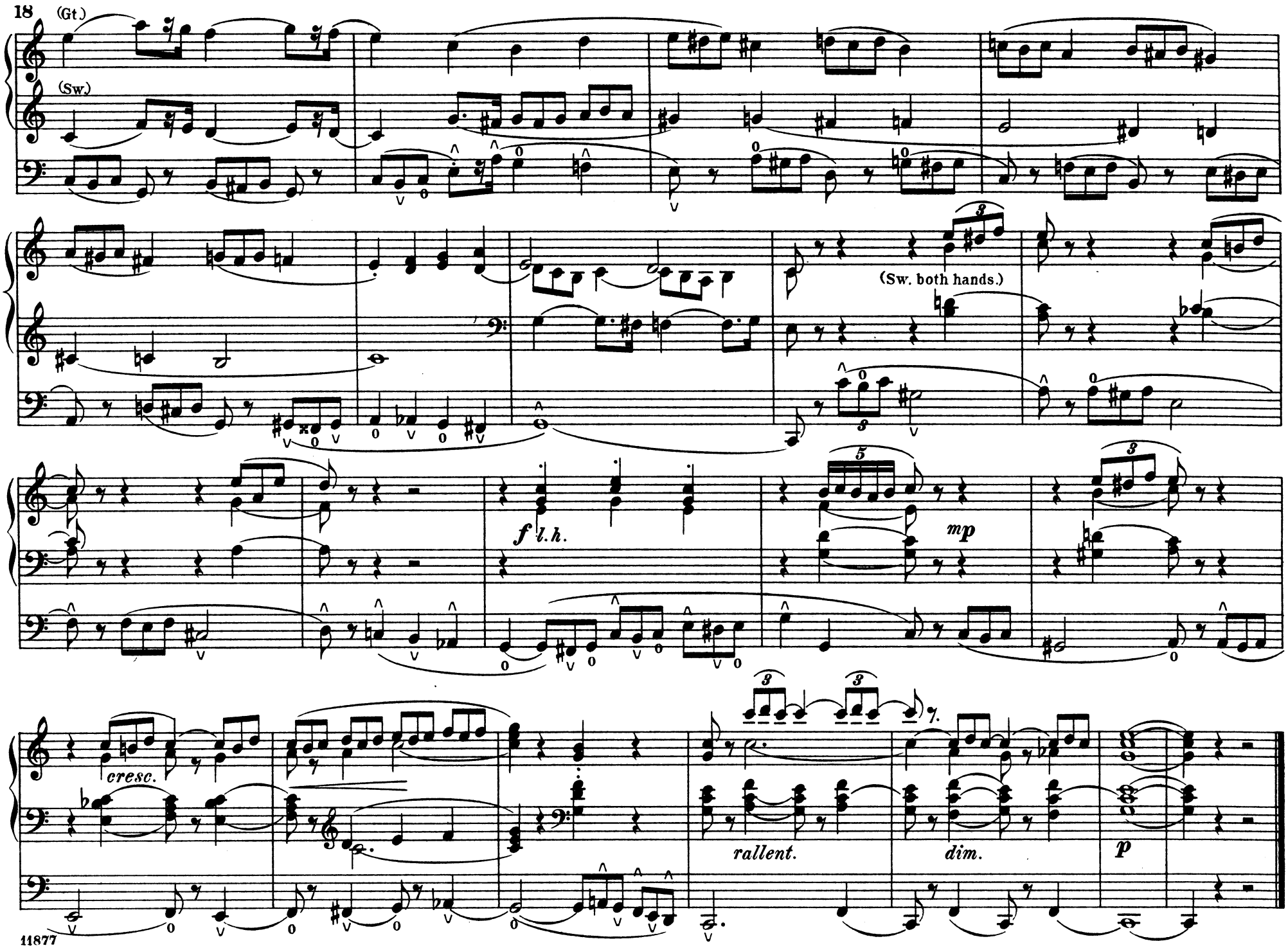
N. B. Especially in this measure no motion of body forwards.



No 8.

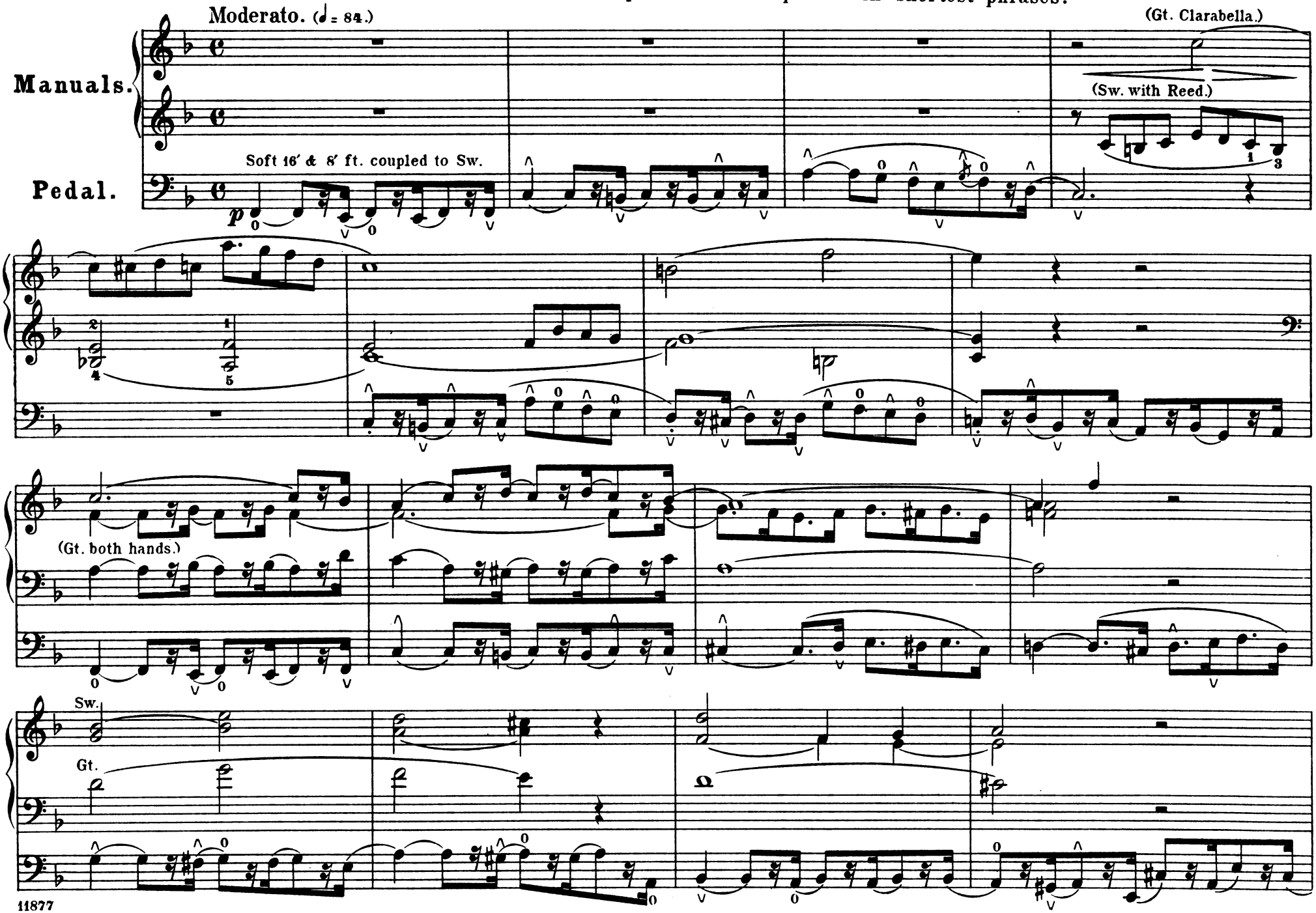
For acquiring steady tempo despite interruptions as between Man. and Ped.

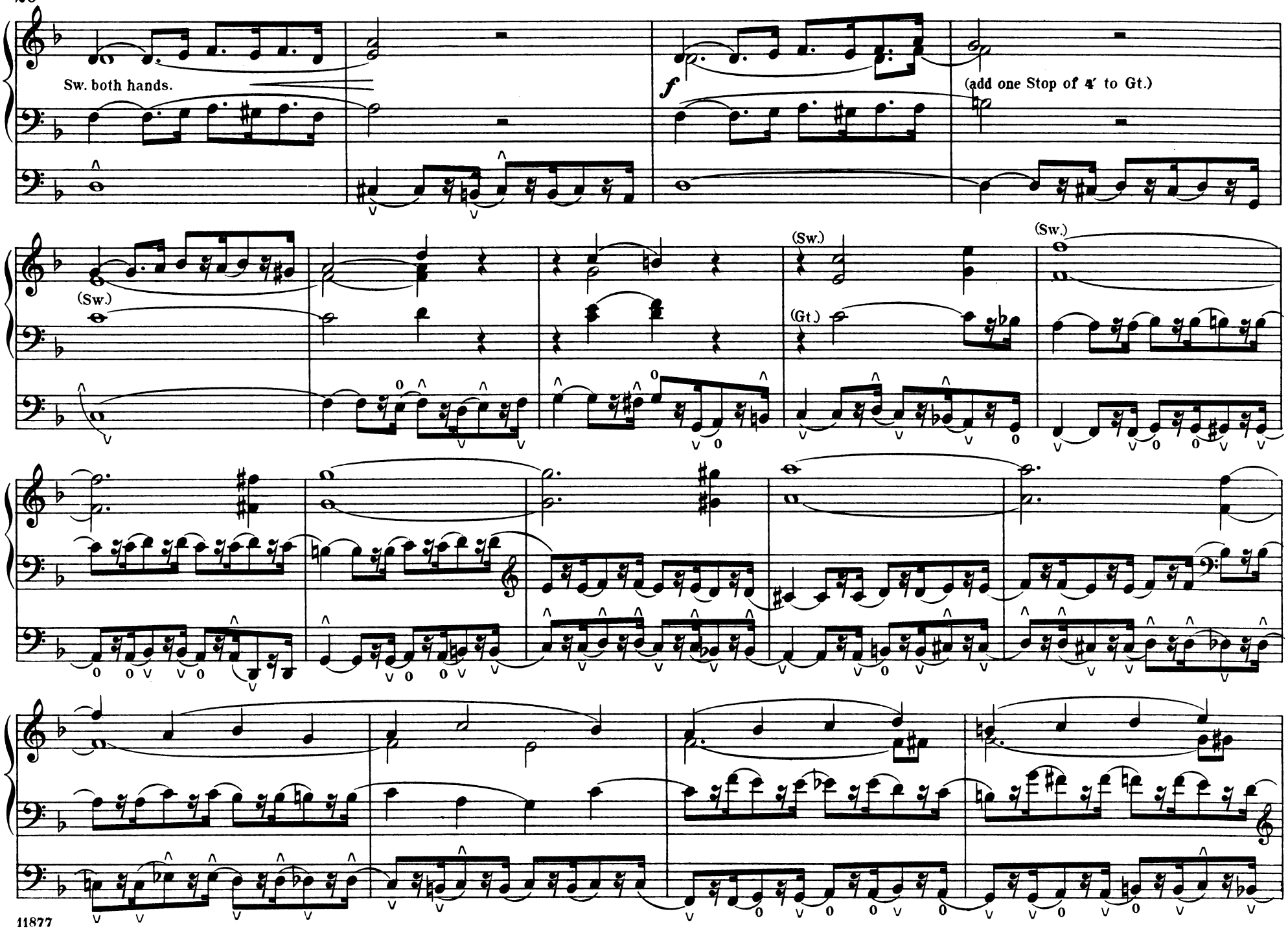


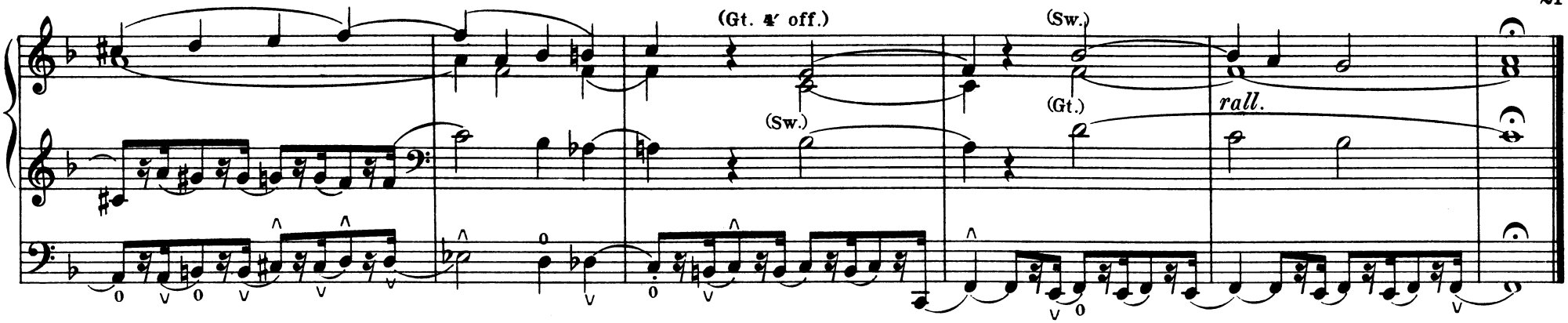

18
(Gt.)
(Sw.)
(Sw. both hands.)
f l.h.
mp
cresc.
rallent.
dim.
p
11877

No. 9.

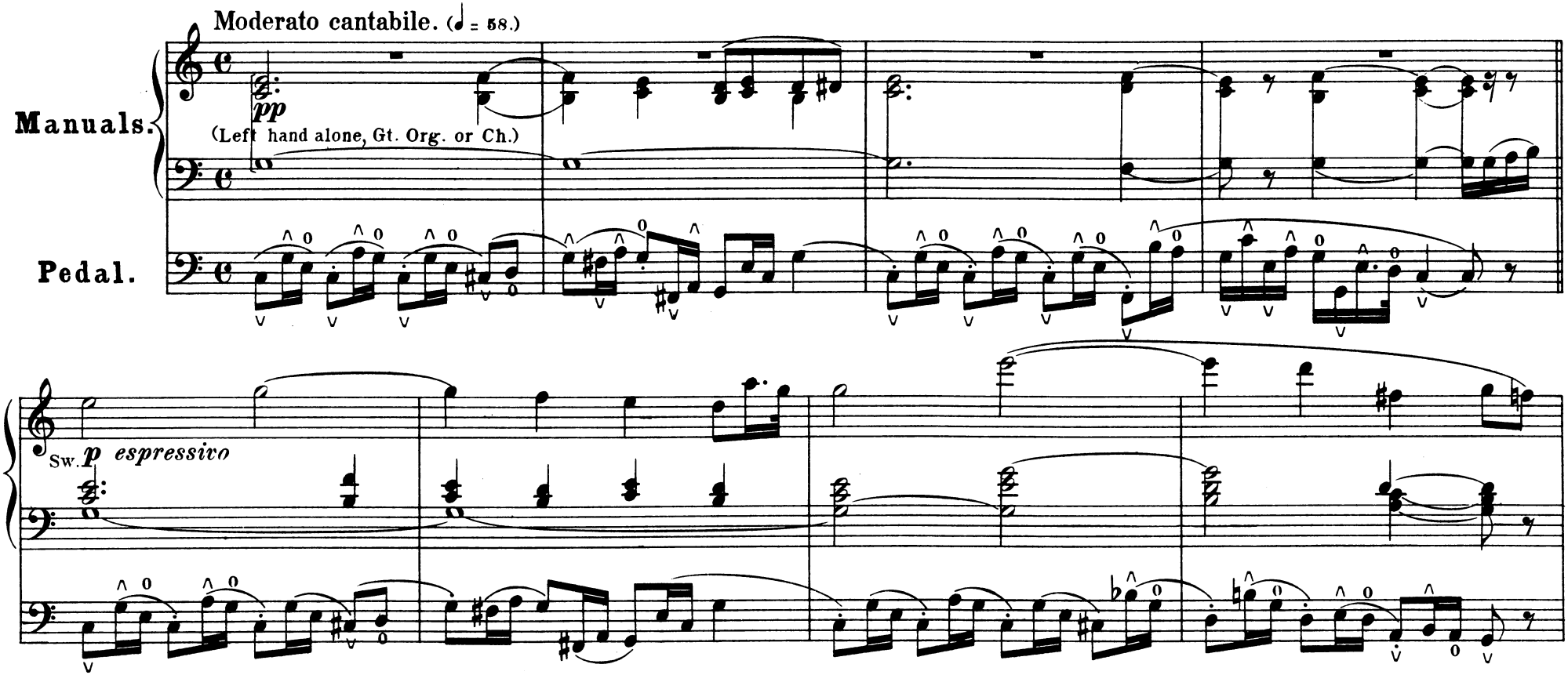
To acquire a quick and clear "speech" in the pedals in shortest phrases.



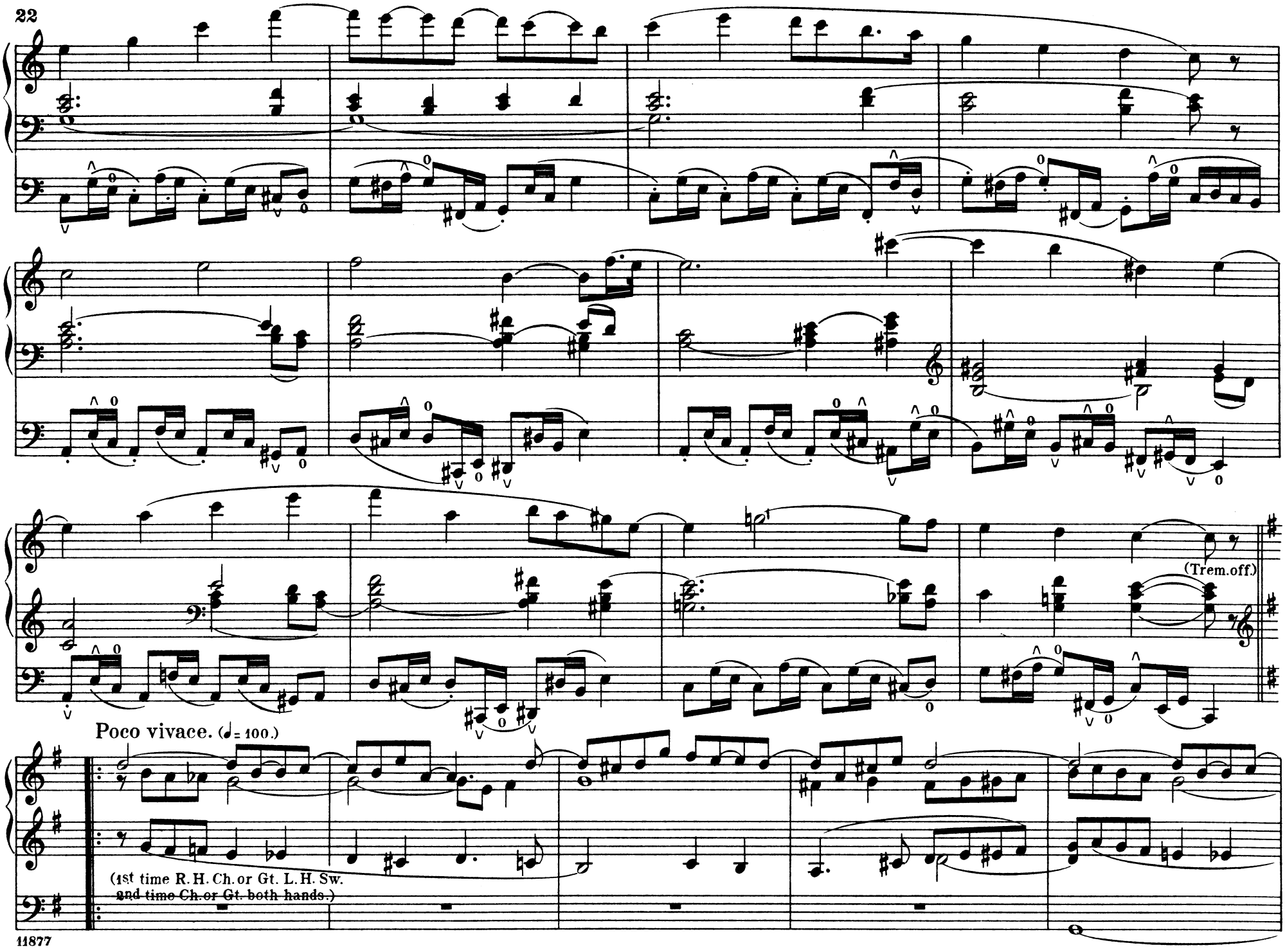

Sw. both hands.
f
(add one Stop of 4′ to Gt.)
(Sw.)
(Sw.)
(Sw.)
(Gt.)

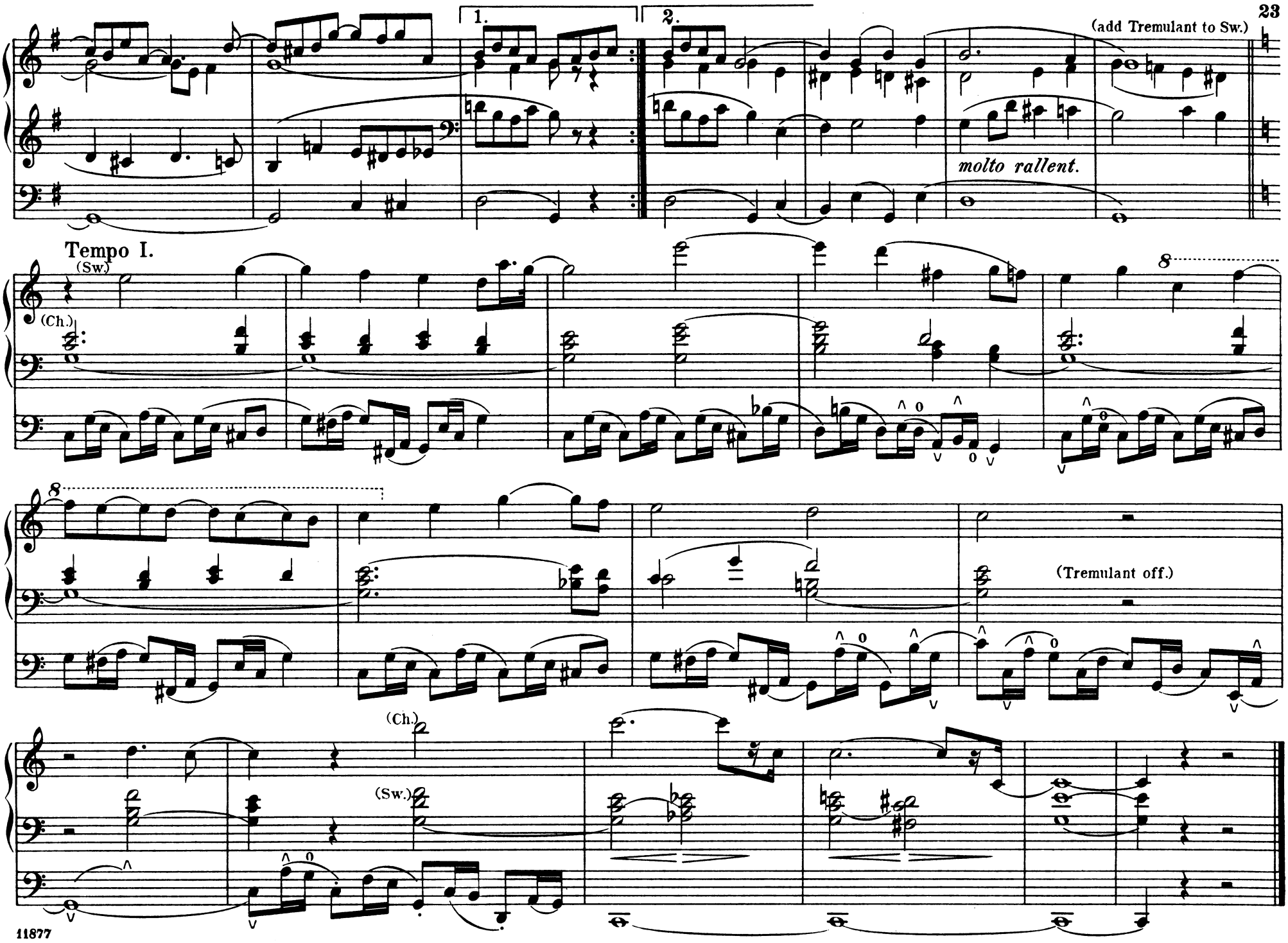


Nº 10. Cradle Song.*



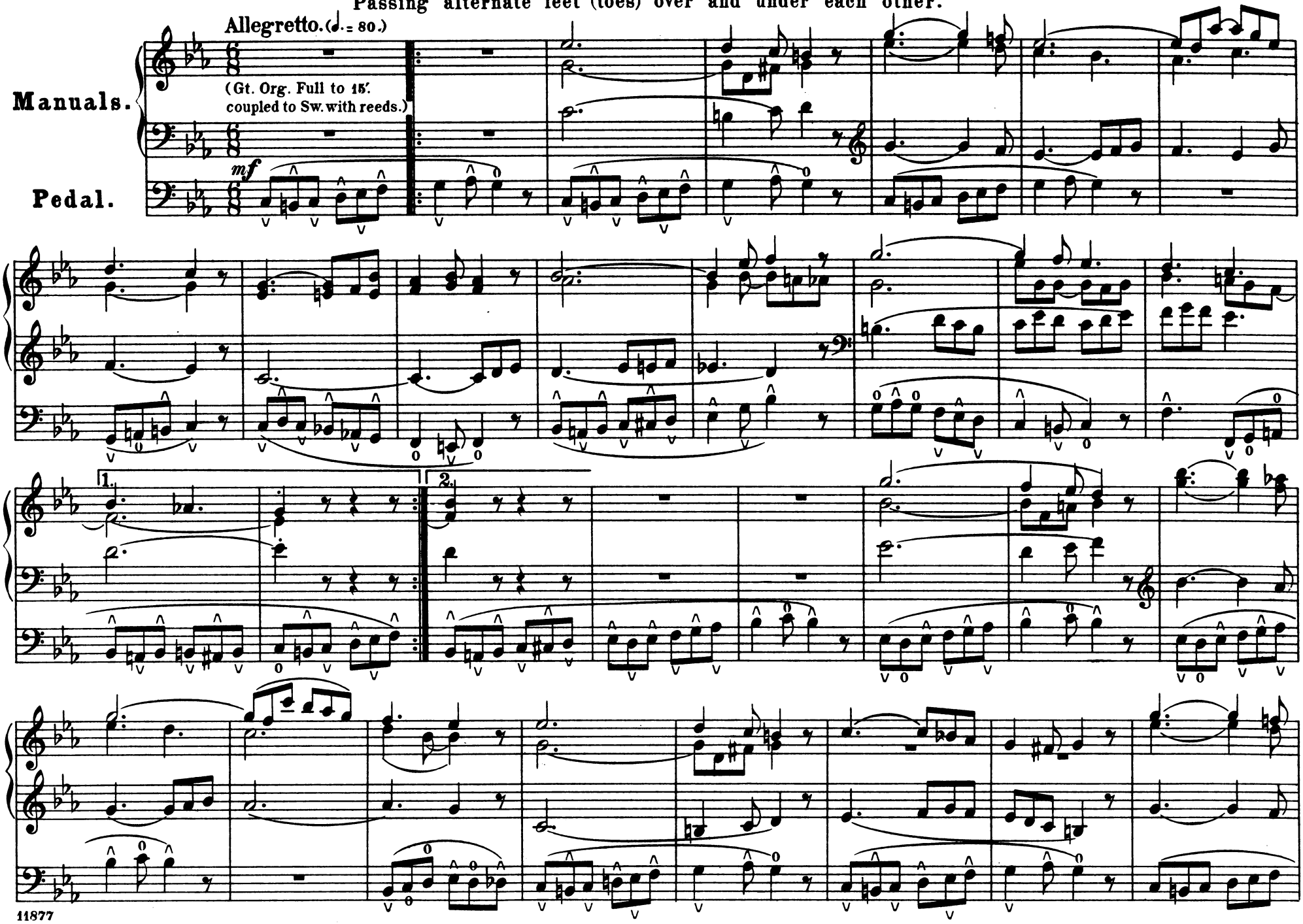
*) A study for flexibility of the ankles, and clear execution of thirds with heel and toe of same foot.


(Trem.off.)
Poco vivace. (♩= 100.)
(1st time R.H. Ch. or Gt. L.H. Sw.
and time Ch. or Gt. both hands.)


1.
2.
(add Tremulant to Sw.)
molto rallent.
Tempo I.
(Sw.)
(Ch.)
8
(Tremulant off.)
(Ch.)
(Sw.)

No. 11.

Passing alternate feet (toes) over and under each other.



(Reduce Gt. to 8′ tone.)

No 12.

Heel and Toe in rapid connection.

Allegro scherzando. (♩.= 88.)

Manuals.

Pedal.

Sw.

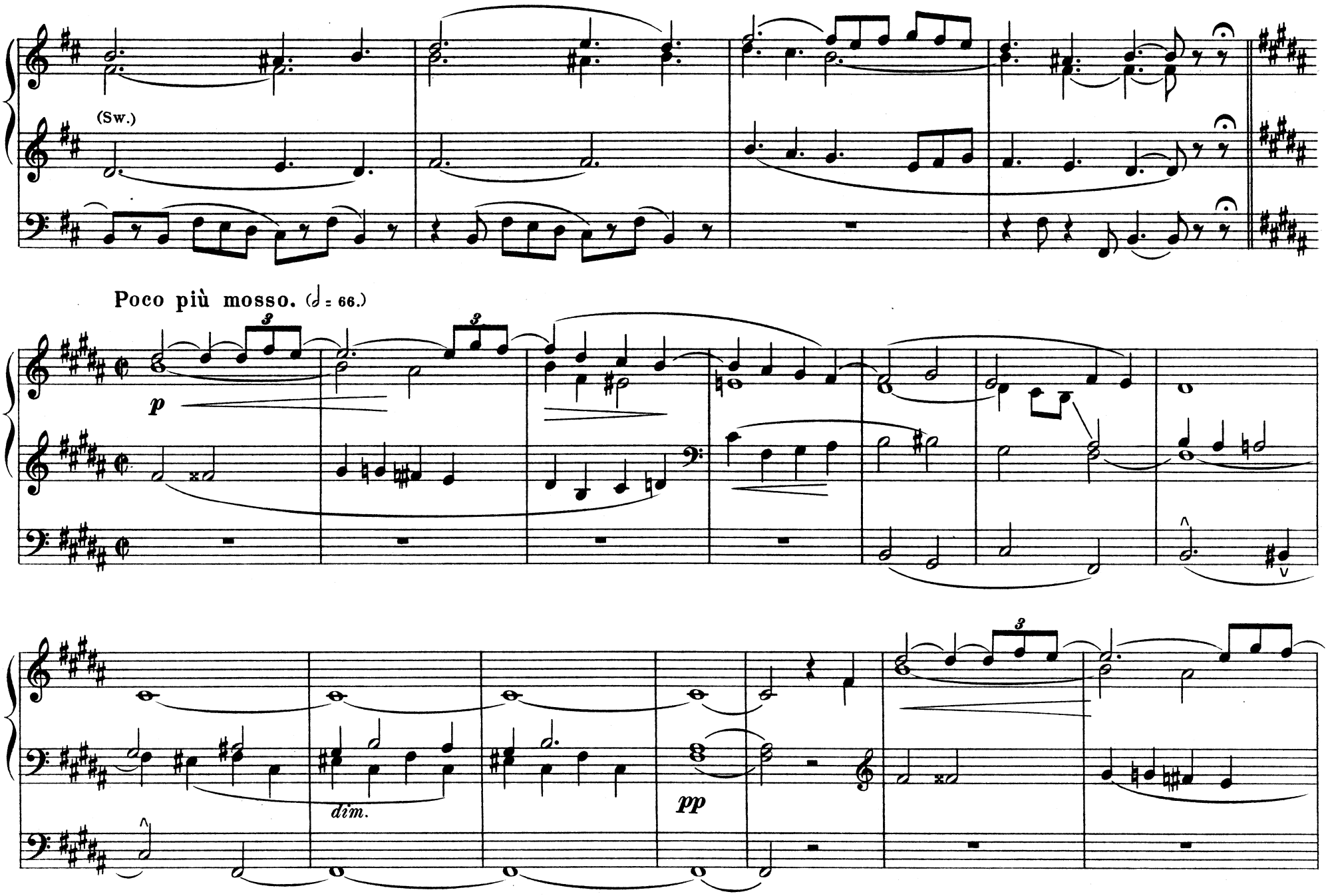
mf

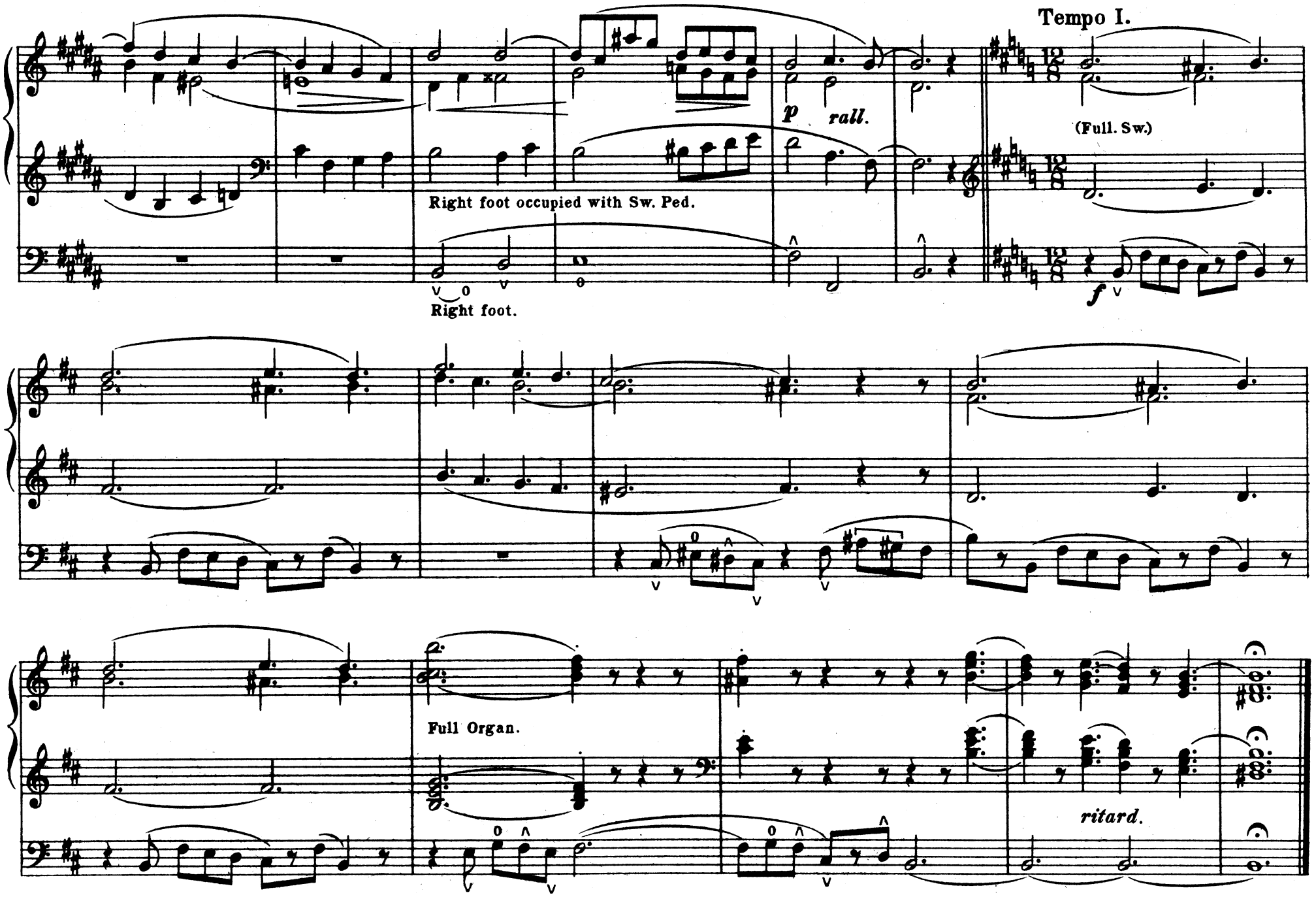
f

(Ch.)

*) The student should note by practical trial, why alternation is here preferable to the formula: etc.

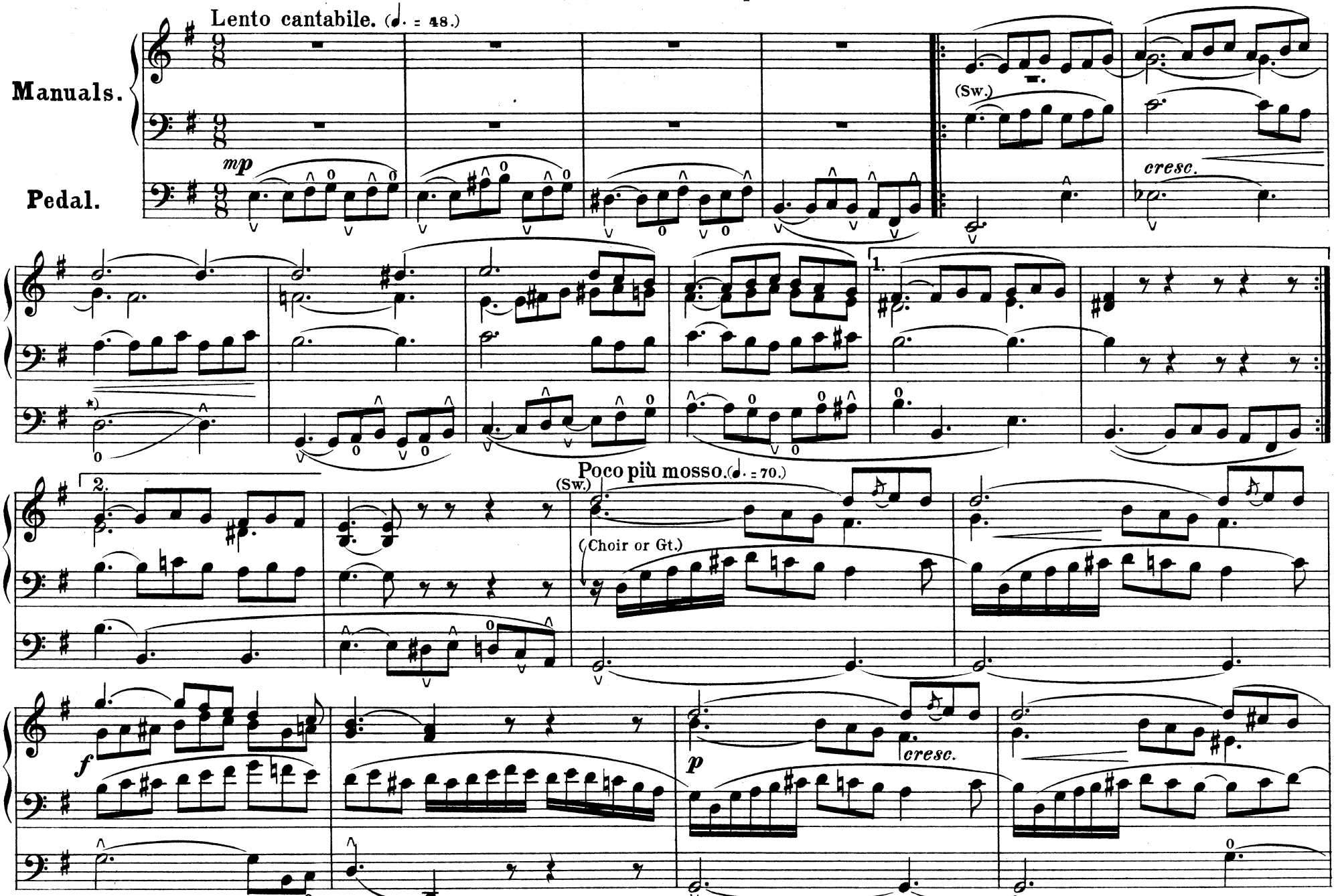
The physical reason should be apparent that the use of heel and toe in rapid passages, containing no sharps (or flats) is difficult and risky in the centre of the pedalboard, and to be there avoided when not absolutely neccessary.


(Sw.)
Poco più mosso. (♩ = 66.)
p
dim.
pp

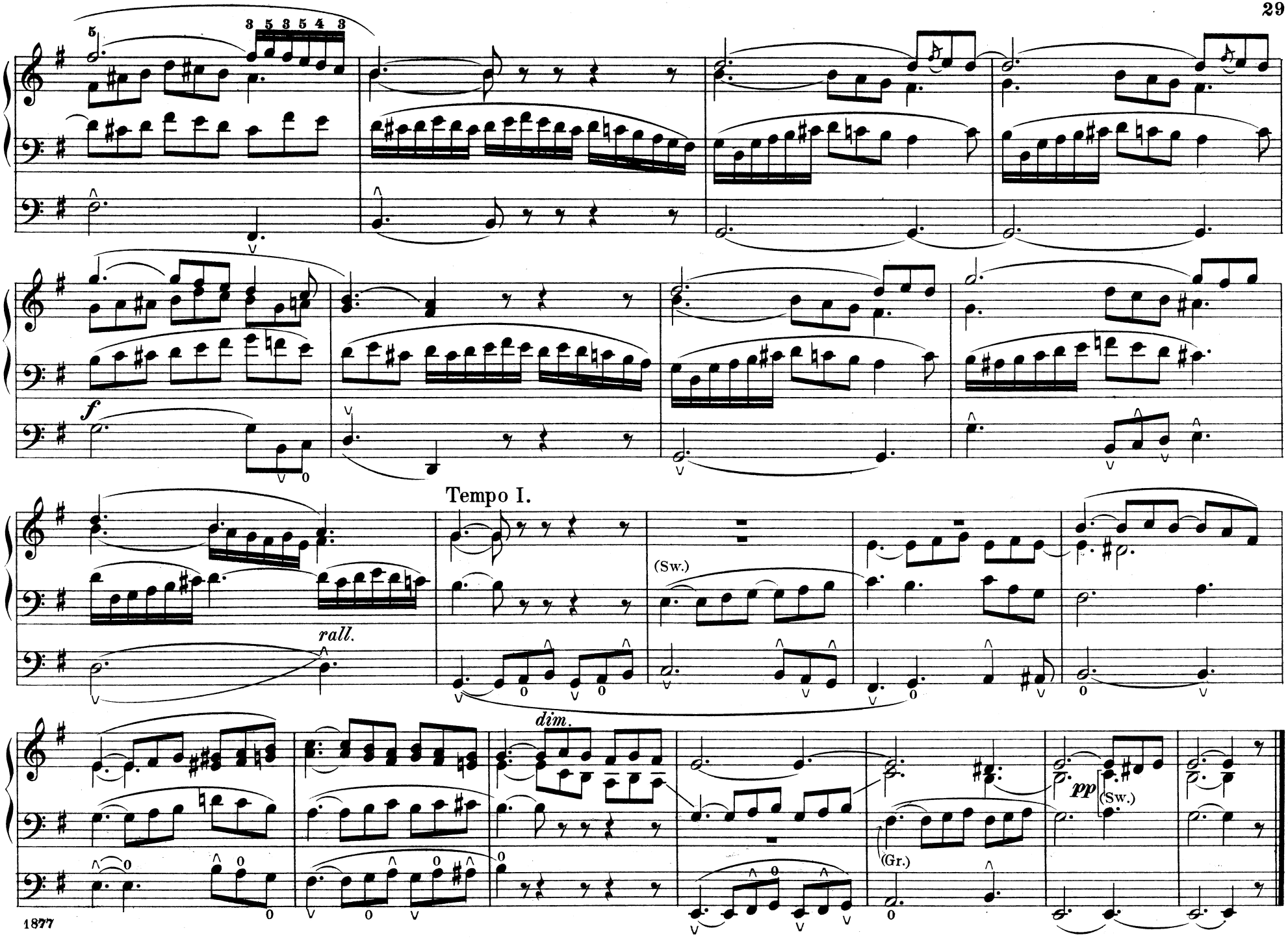

Tempo I.
p
rall.
(Full. Sw.)
Right foot occupied with Sw. Ped.
Right foot.
f
Full Organ.
ritard.

Nº 13. Romanza.

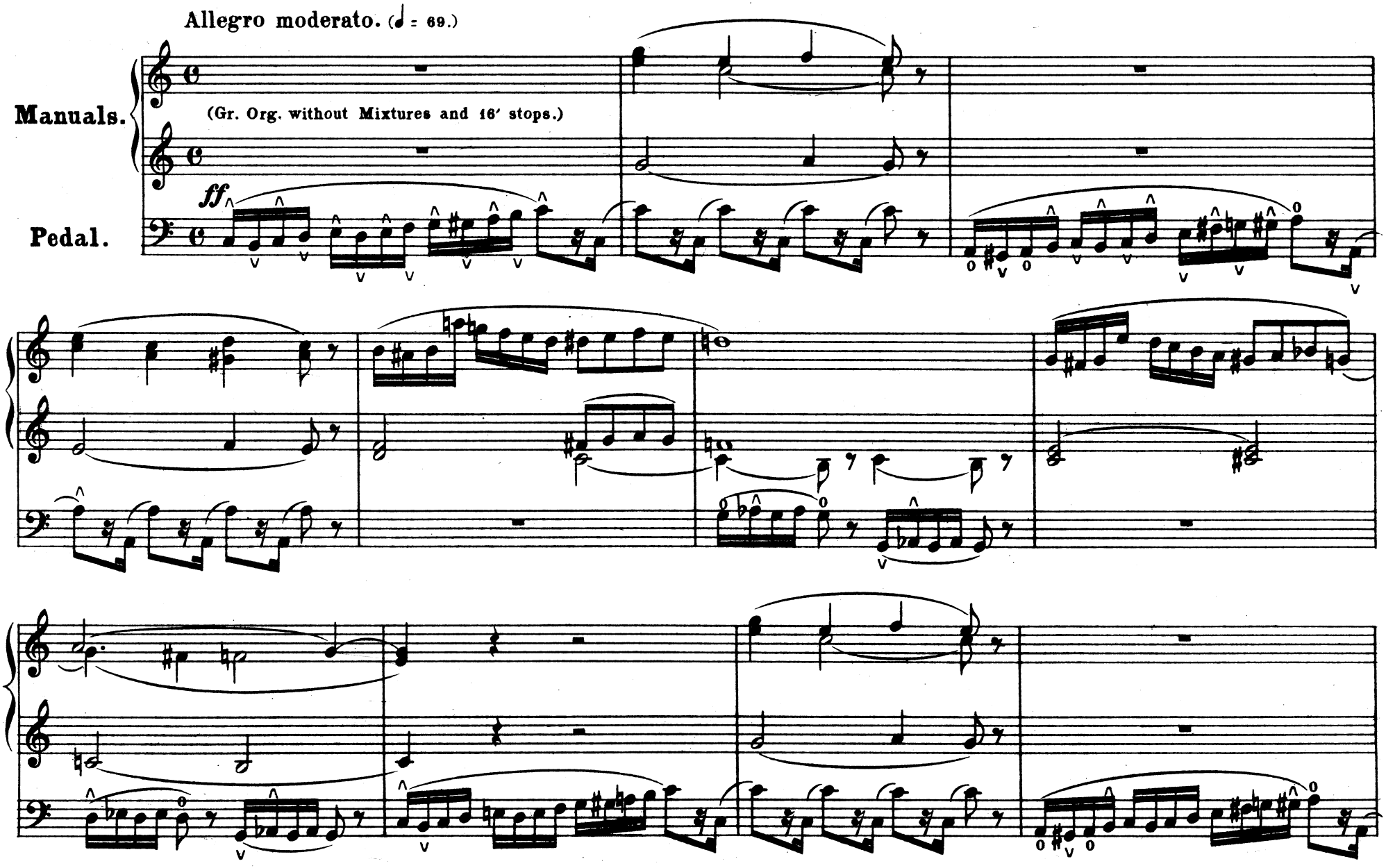
(Occasional freeing right foot for expressive use of Sw. Ped.)

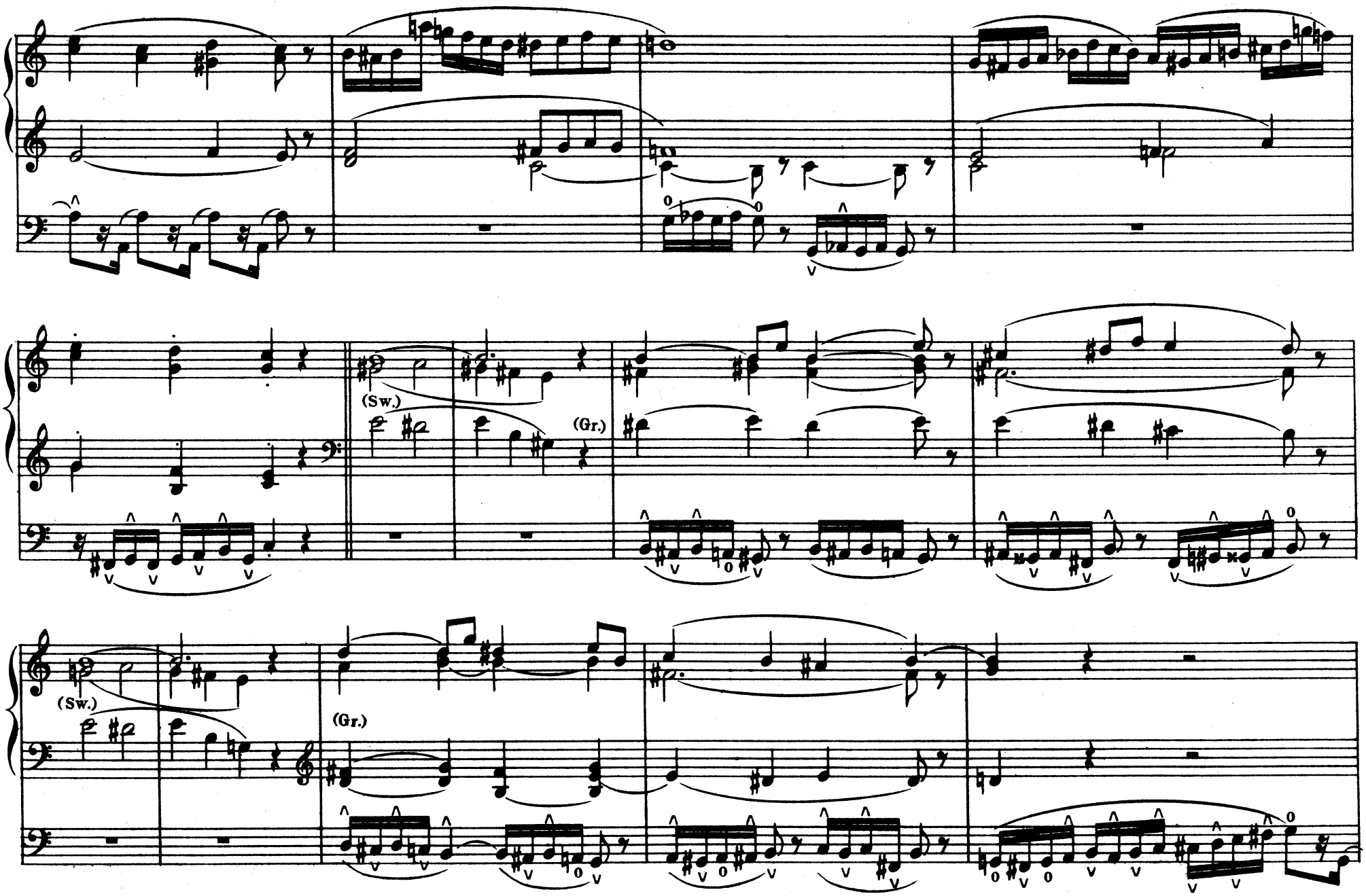


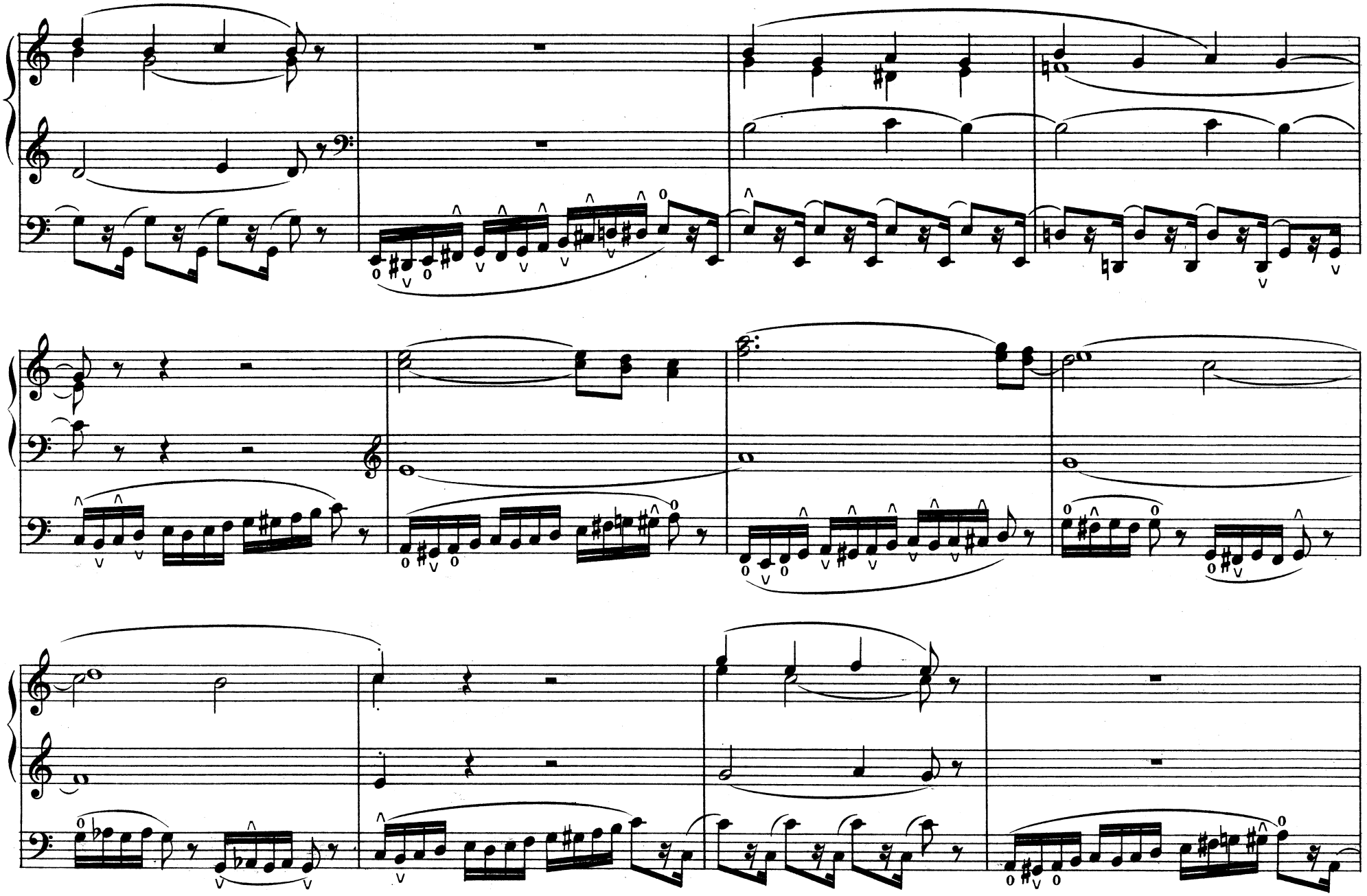
*)The left heel is here employed instead of the right toe, in order to have the right foot free to continue the < during the measure.

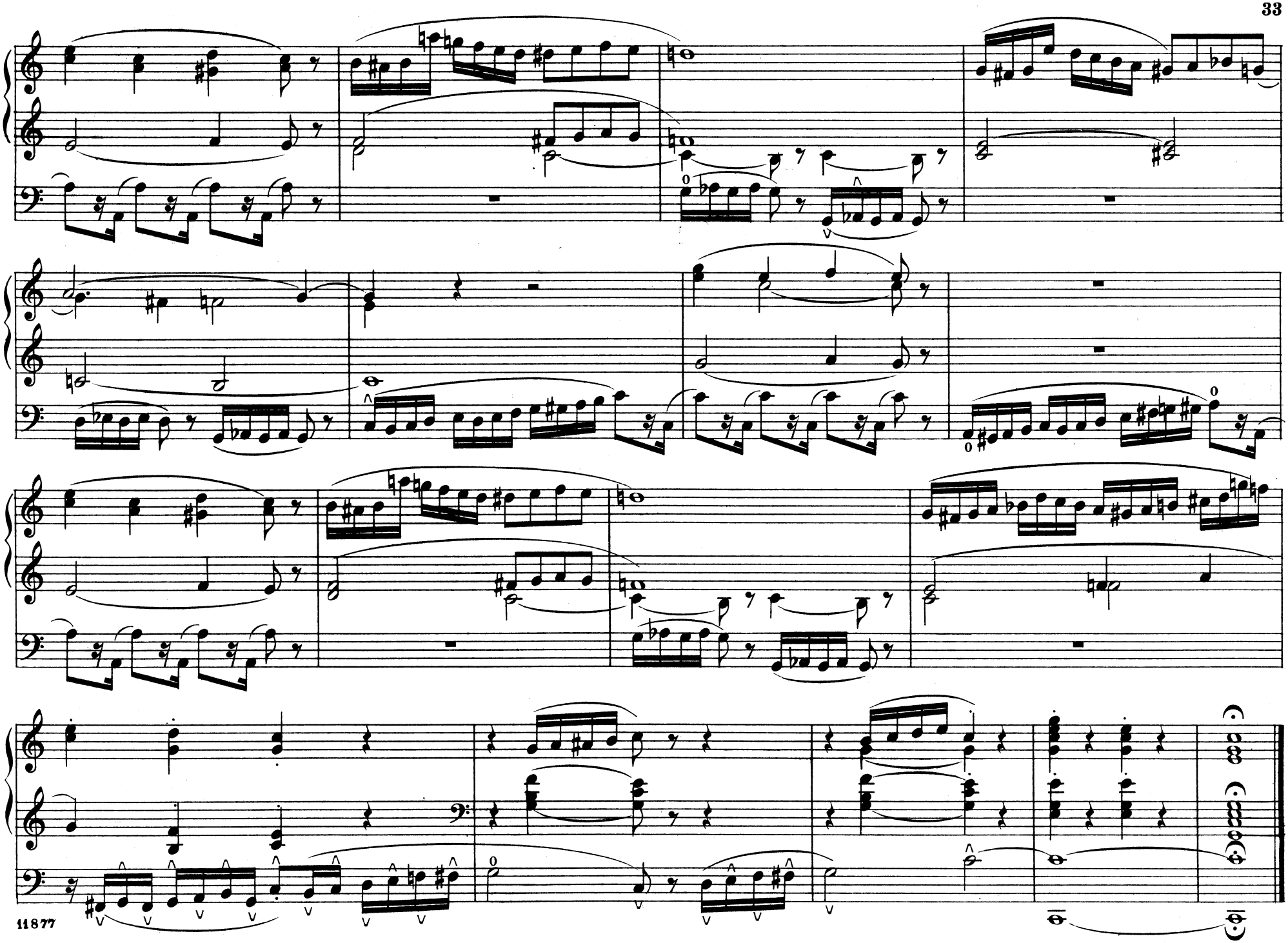

3 5 3 5 4 3
f
Tempo I.
rall.
(Sw.)
dim.
pp
(Sw.)
(Gr.)

Nº 14. Irregular Scale-Passages. (legato.)



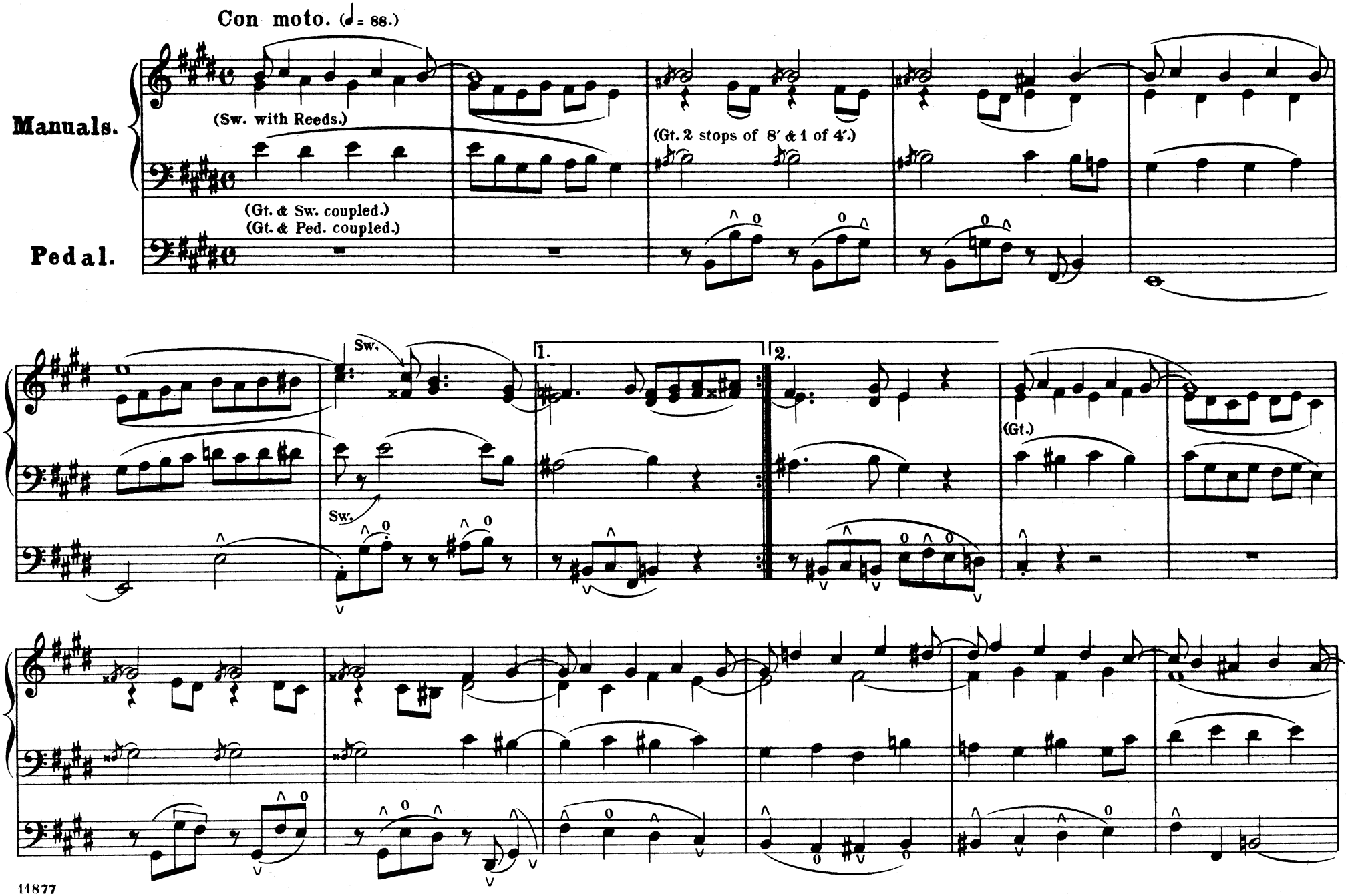

(Sw.)
(Gr.)
(Sw.)
(Gr.)

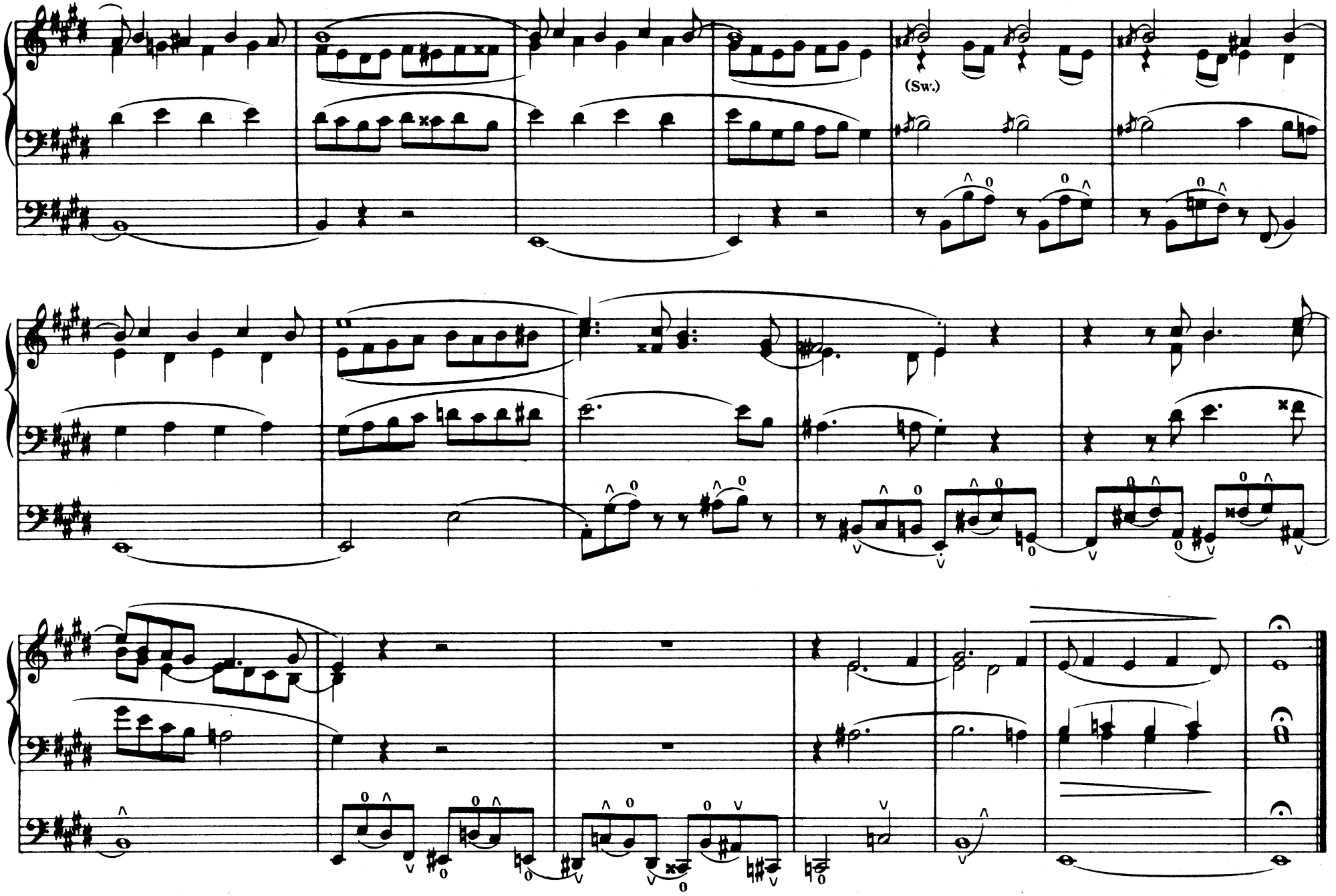




No. 15.

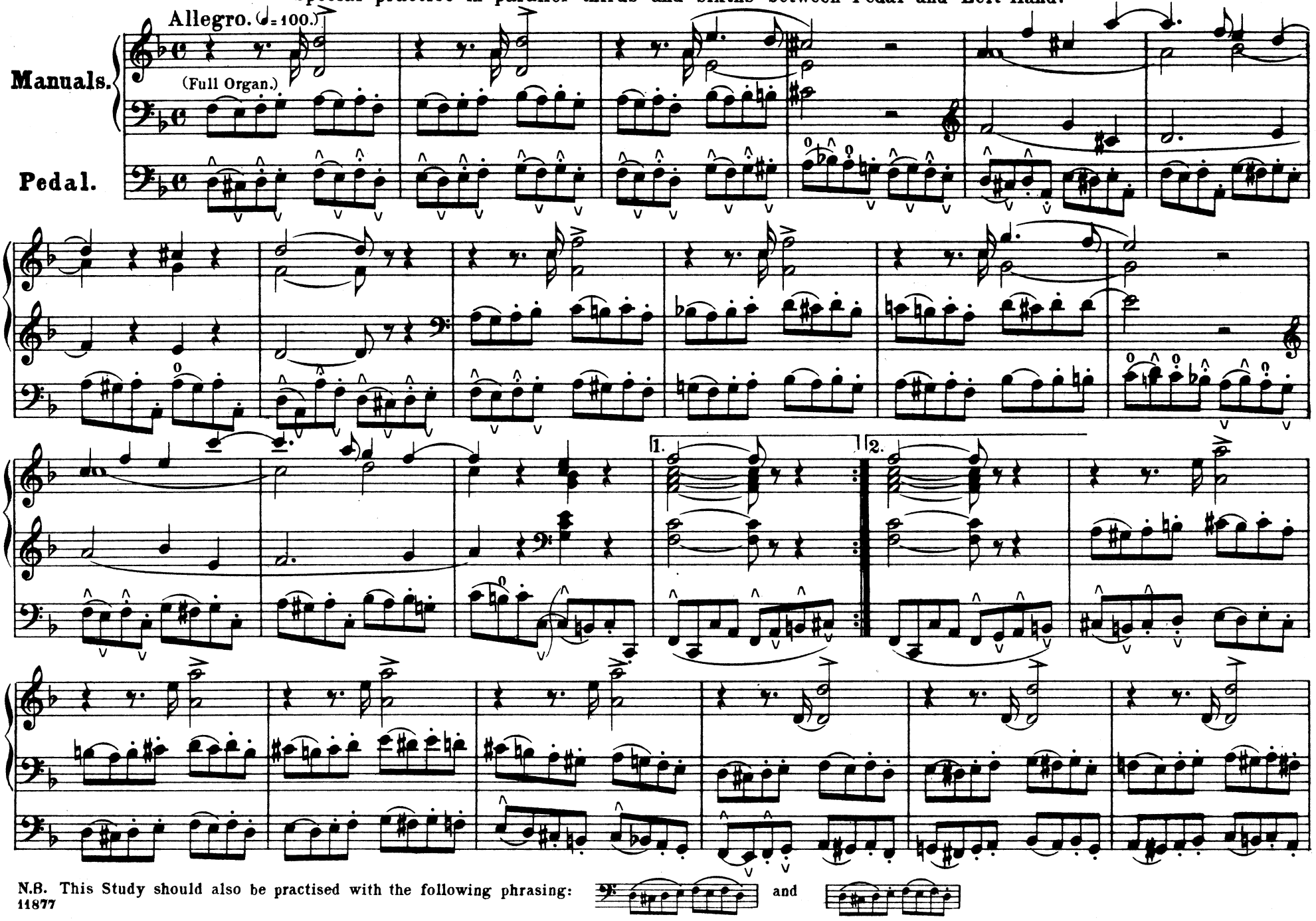
Syncopations, sounding like legato phrases.




(Sw.)

No. 16.

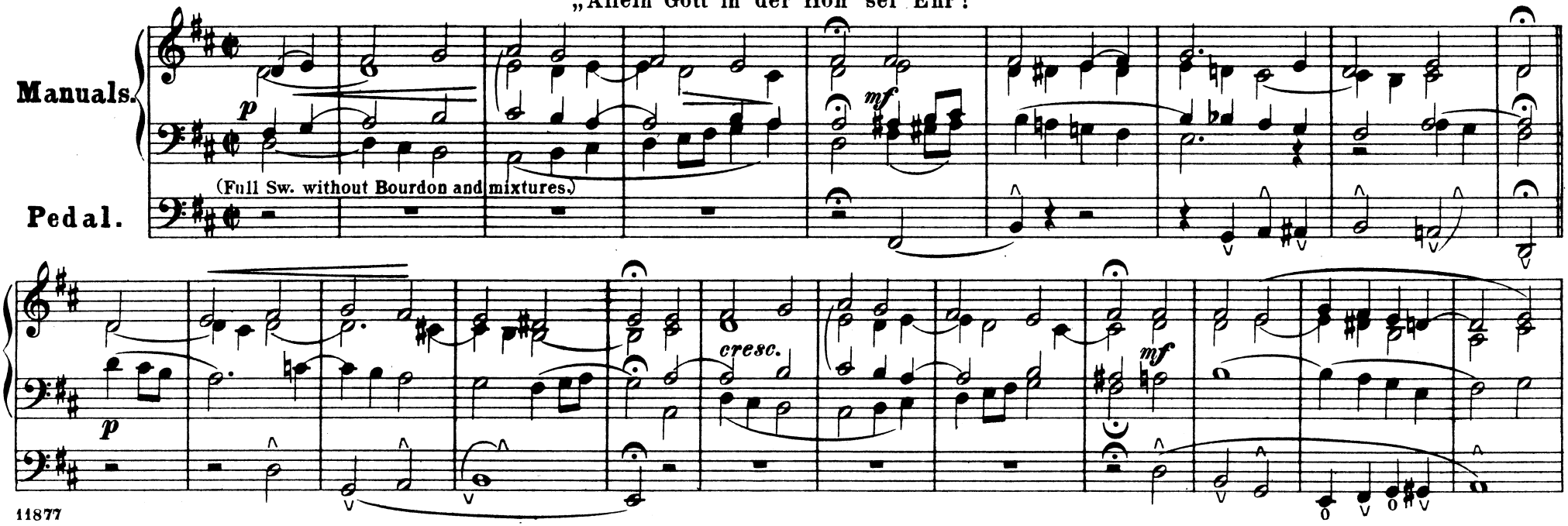
Special practice in parallel thirds and sixths between Pedal and Left Hand.

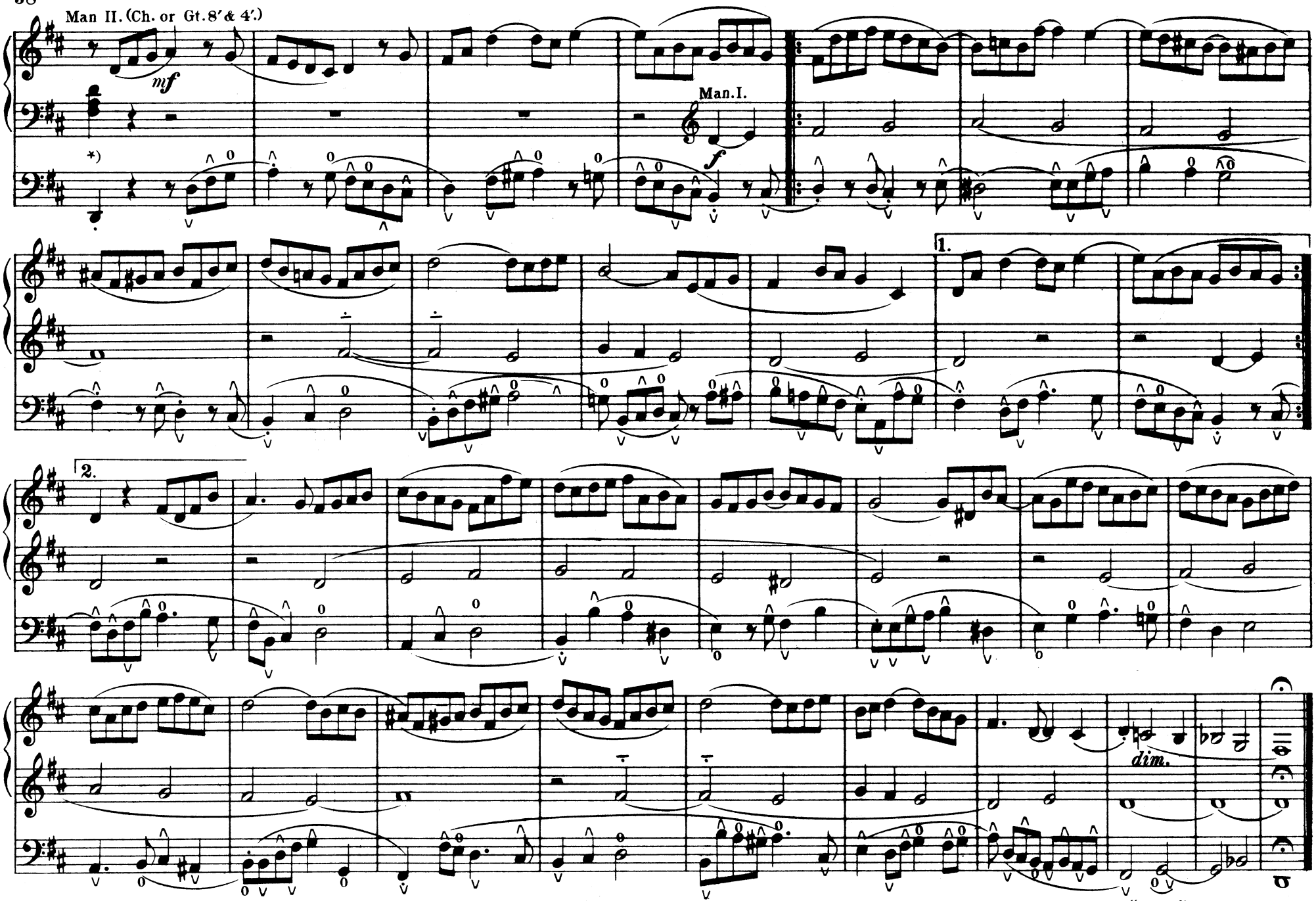


N.B. This Study should also be practised with the following phrasing: and

No. 17. Chorale.

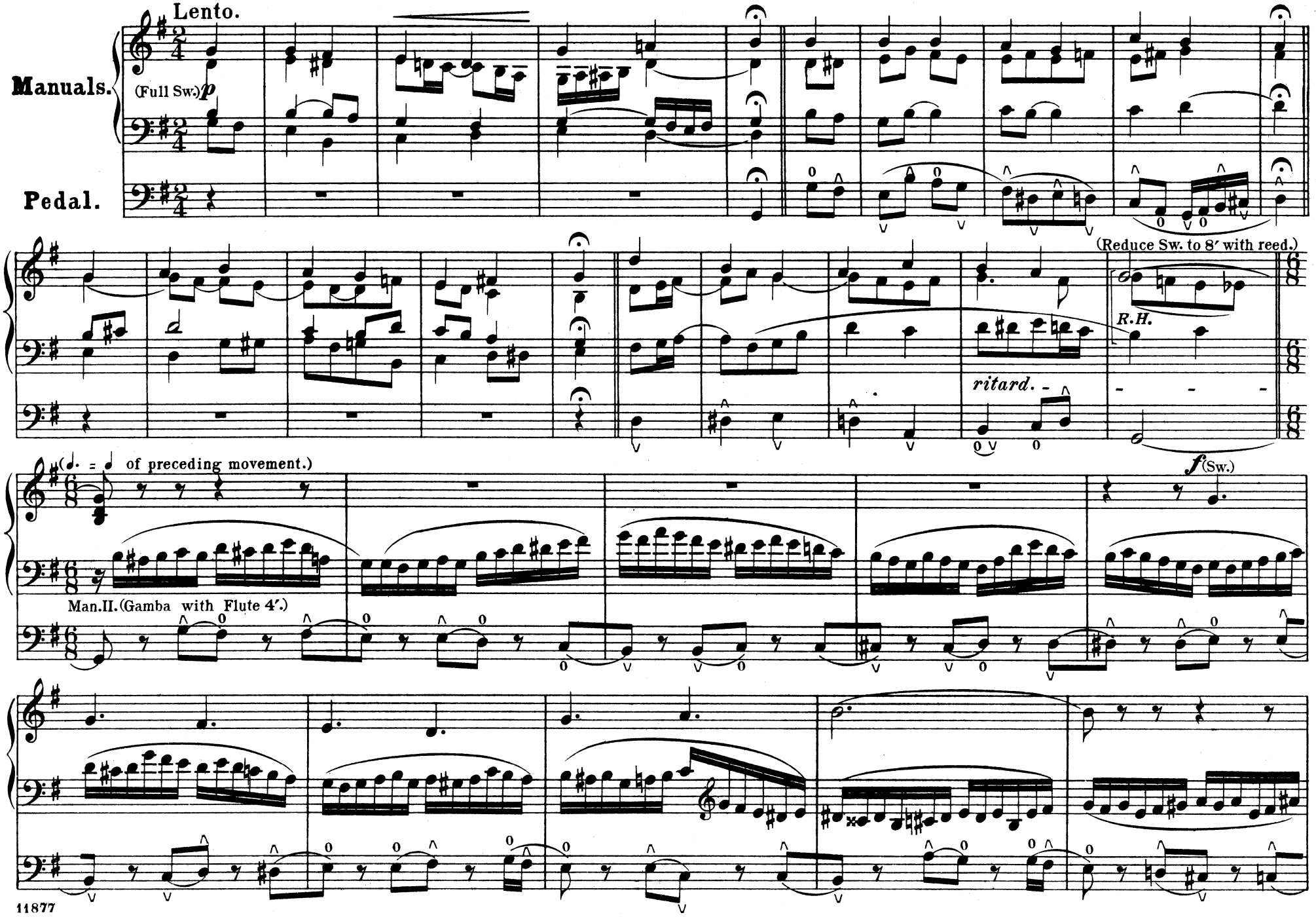
„Allein Gott in der Höh' sei Ehr'!"

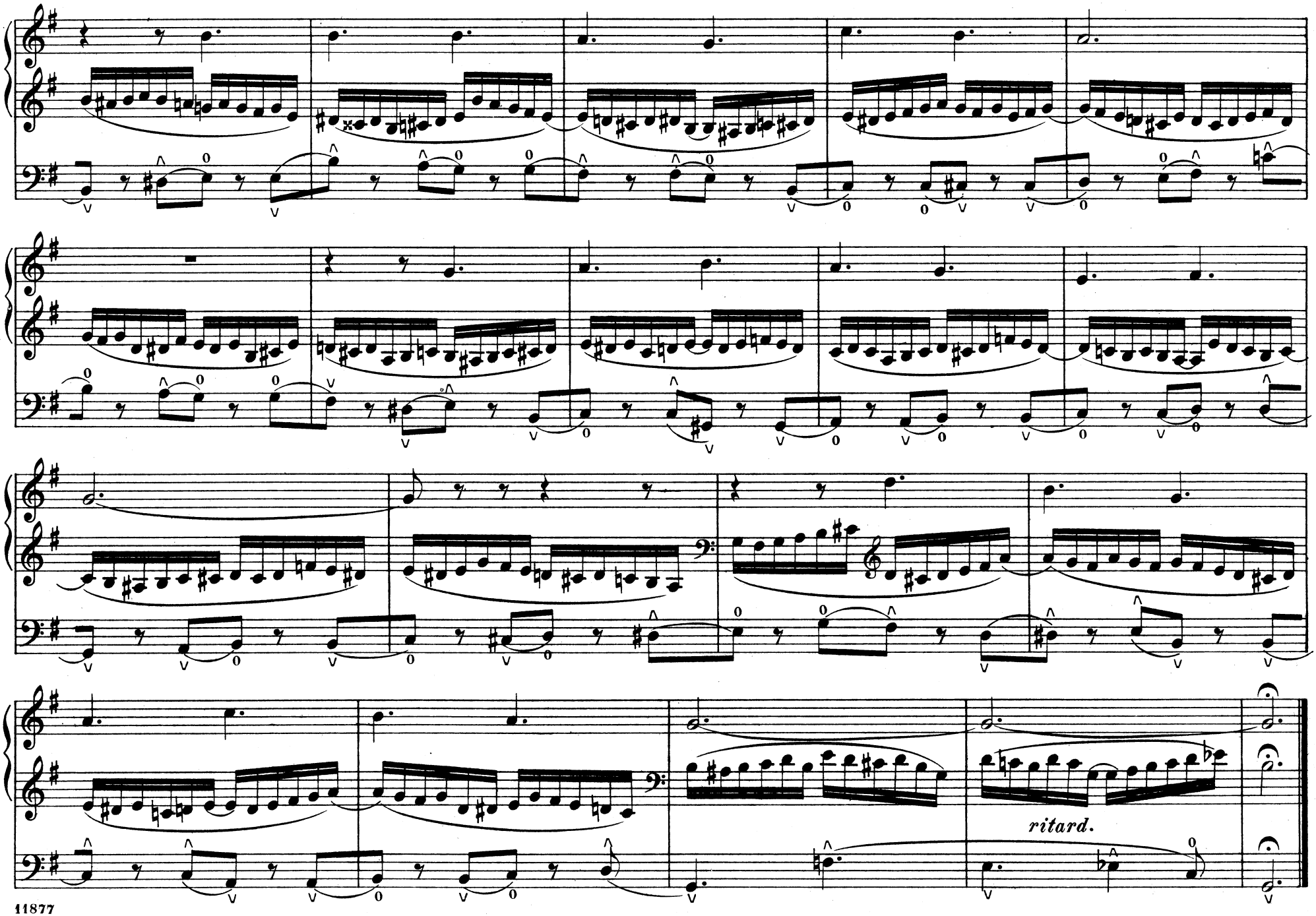




*) Nothing aids more in conquering the requisite independence of the left hand in conjunction with the feet, than practice of "Trios" for two Manuals and Pedal.

No 18. Chorale.




ritard.

IMPORTANT ORGAN WORKS

contained in
SCHIRMER'S LIBRARY EDITION
and
SCHIRMER'S SCHOLASTIC SERIES

STUDIES

BUCK, DUDLEY. Studies in Pedal Phrasing. Op. 28.....(*S. S. S., Vol. 11*)
KOCH, CASPAR P. Book of Scales.....(*S. S. S., Vol. 34*)
MACDOUGALL, HAMILTON G. Dramatic Pedal Studies.....(*S. S. S., Vol. 134*)
NILSON, L. A System of Technical Studies in Pedal-Playing.....(*S. S. S., Vol. 29*)
PFITZNER, HEINRICH. The Art of Pedalling.....(*S. S. S., Vol. 21*)
REYNOLDS, WALTER G. Preparatory Studies for Motion-Picture Organists.(*S. S. S., Vol. 211*)
SCHNEIDER, J. Op. 48. Forty-four Studies, with especial regard to obbligato pedal-playing. (*Library Vol. 210*)

ALBUMS AND COLLECTIONS

ALKAN, C. V. Préludes and Prières. Ten pieces selected from Op. 64 and 66.
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