375281

BATISTE'S

LAST SERIES OF VOLUNTARIES

FOR THE

ORGAN.

NOT DIFFICULT, AND CAREFULLY FINGERED, CONSISTING OF

Preludes, Fugues, Opening Voluntaries, Postludes, Marches, Offertoires, Elevations, Communions, Versets, Pastorales, &c.

(COMPRISING HIS SECOND SERIES OF FIFTY PIECES.)

—BY—

EDOUARD BATISTE,

Professor at the Conservatoire, Paris, Organist of St. Eustache.

EDITED WITH THE ORIGINAL REGISTRATION; TRANSLATED AND ADAPTED TO AMERICAN ORGANS BY

JOSEPH G. LENNON,

Organist of St. Augustine's, Boston, and private pupil of the Author.

Op. 42–43.

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To Madame Edouard Batiste,

This American Edition is most cordially Inscribed.

Edouard Batiste.

Edouard Batiste, Professor at the Paris Conservatoire, and Organist of the Church of St. Eustache, Paris, was born in the above city, March 28, 1820, and died there, November 9, 1876. At a very early age Batiste showed himself to be possessed of a rare musical talent, and when only eight years old, he entered the Conservatoire and Royal Chapel, and was appointed page to Charles X. After having made brilliant progress in his studies at the Conservatoire, he took the first two prizes for solfeggio when only twelve years old; and at seventeen was appointed professor and teacher of solfeggio. He was Organist of the Church of St. Nicolas des Champs, Paris, from 1841 to 1854, and Organist of the grand organ of the Church of St. Eustache from the latter date to his death. He was appointed officer of the Academie Française, and received over twenty medals for his many and varied services in the cause of music.

As a composer for the organ, Batiste stood among the greatest of his time. He was the founder of a new school of organ playing, treating the organ in quite a different manner from many of his predecessors,—bringing to the notice of organists many novel and charming effects of registration. His organ works have been for the past twenty-five years standard compositions for organists all over the christian world. They are characterized by great originality, and pervaded with most sympathetic and appealing melody.

Batiste's organ playing was one of the chief attractions for foreign musicians visiting Paris. On his programmes were always found compositions from the greatest masters of this noble instrument. The writer has often heard Batiste play from memory many of the greater organ preludes and fugues of Seb. Bach, organ sonatas of Mendelssohn, also many of the most difficult compositions of the German school of organ playing. His improvisations will never be forgotten by organists who were fortunate enough to hear him extemporize preludes, fugues, fantaisies, offertoires, communions or elevations, while his treatment of the organ in accompanying voices was simply marvellous.

As a teacher of the organ and harmony, Batiste was most painstaking and conscientious. He loved his pupils, whom he numbered over 4500 since his first connection with the Conservatoire. As a private citizen he served France most faithfully. In the dark days of the Commune he was obliged to leave Paris, in the meantime visiting many cities, playing and devoting the proceeds of his performances to alleviate the sufferings of his beloved countrymen.

The numerous compositions of Batiste are proofs of a busy and industrious life. They comprise two grand masses for voices, full orchestra and organ, many overtures for full orchestra, over three hundred solfeggi for one, two, three and four voices, and studies for voice, organ and piano. His published works for the organ number upwards of three hundred and fifty, but it was his custom frequently to include many different compositions under one opus number. Among them are several dedicated to American organists: Op. 27 to Mr. U. C. Burnap; op. 28 to Mr. G. W. Morgan, both of New York; and op. 39 to Mr. J. G. Lennon, of Boston.

The present collection of organ pieces comprises a second series of fifty easy organ compositions, written just previous to Batiste's death. They will be found quite useful for organists of ordinary ability, as none of them are difficult, with easy pedaling, carefully indicated, and with registration appropriate for American organs.

Batiste is no more, but his organ compositions will live, being characterized by heavenly christian aspirations, which will serve as devout prayers of melody in the worship of the Supreme Being and Saviour of the Universe.

J. G. L.

BATISTE'S

Second Series of Voluntaries for Organ.

PROCESSIONAL.

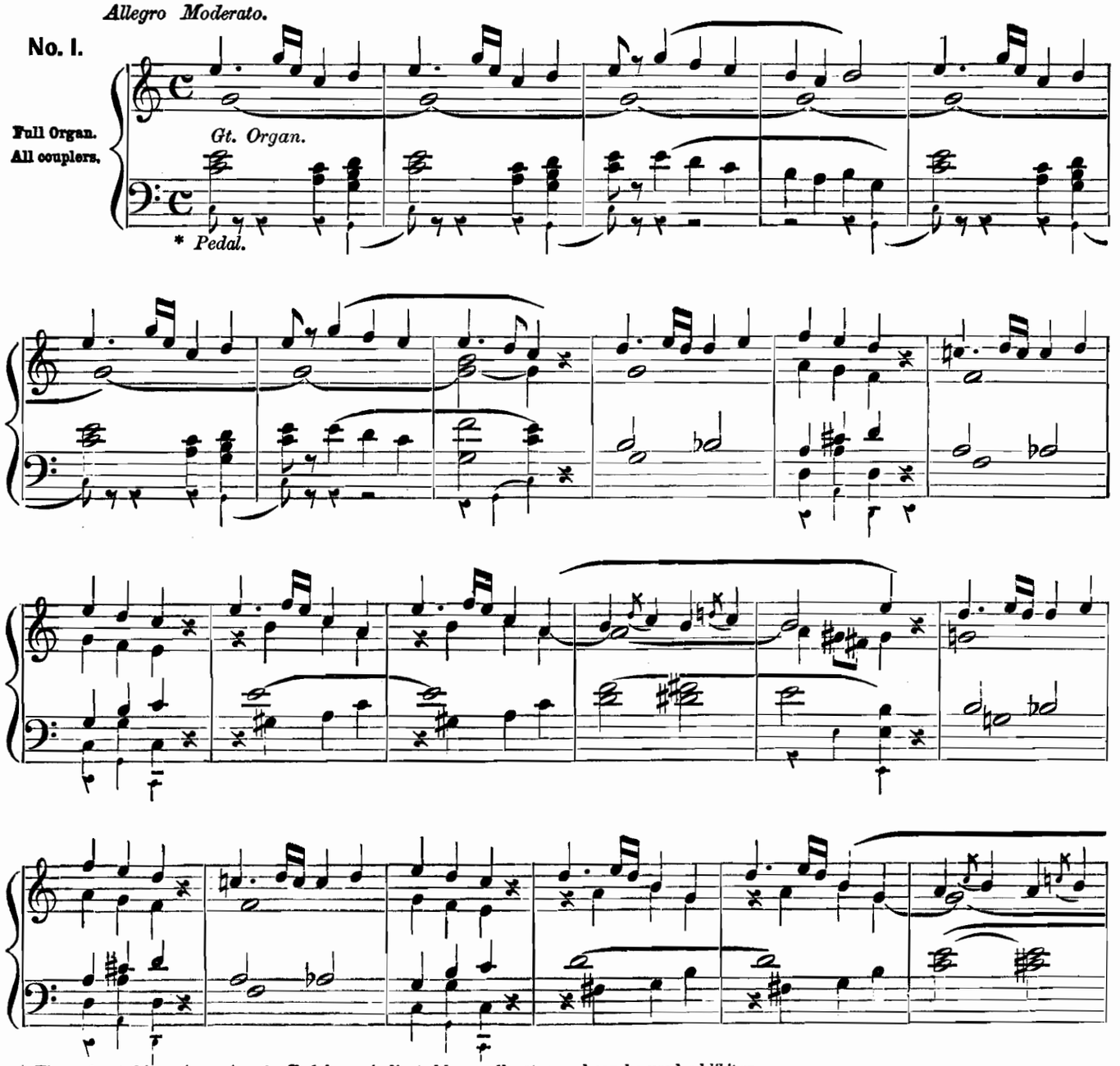
Allegro Moderato.

No. I.

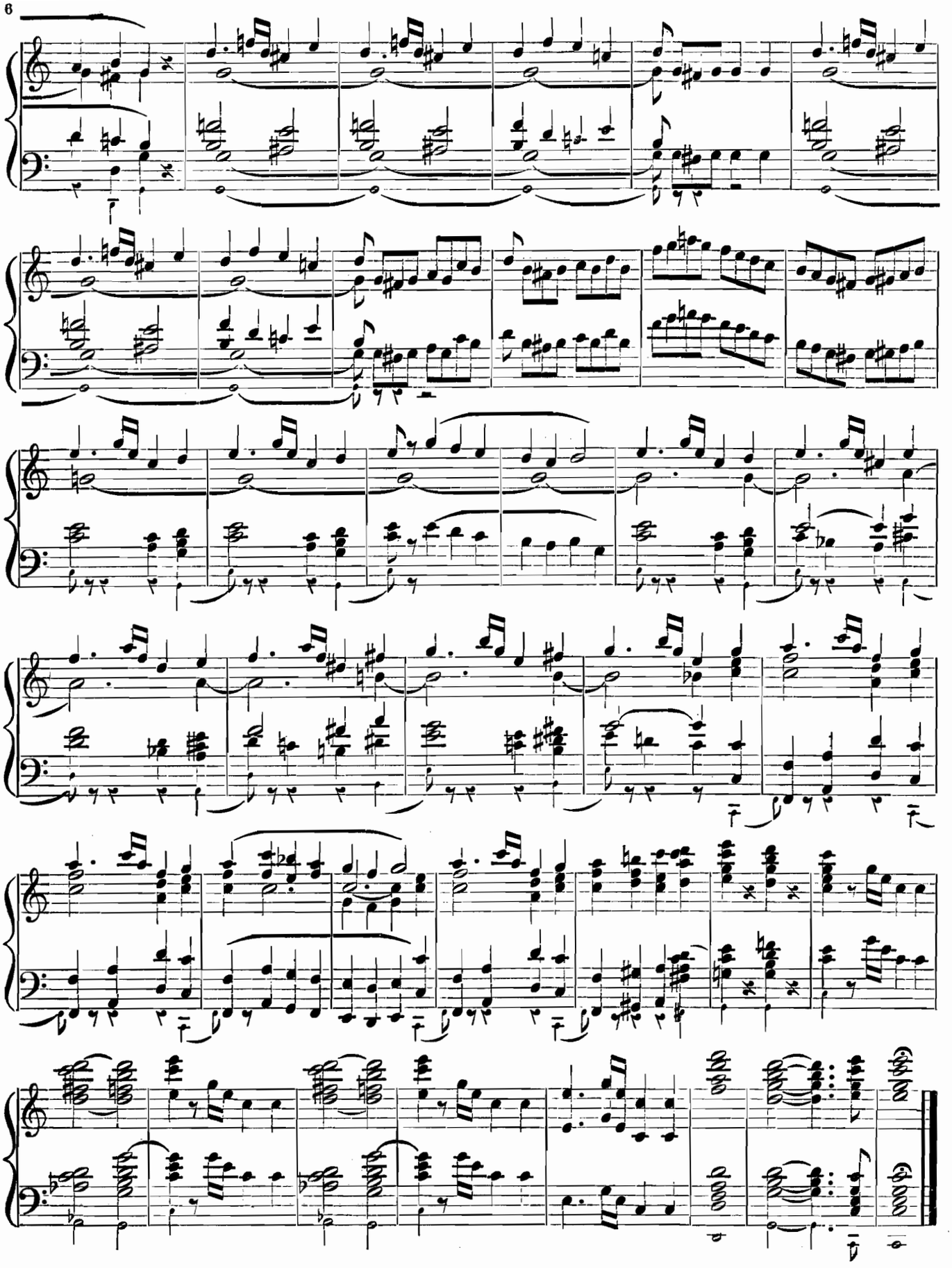
Full Organ.
All couplers.

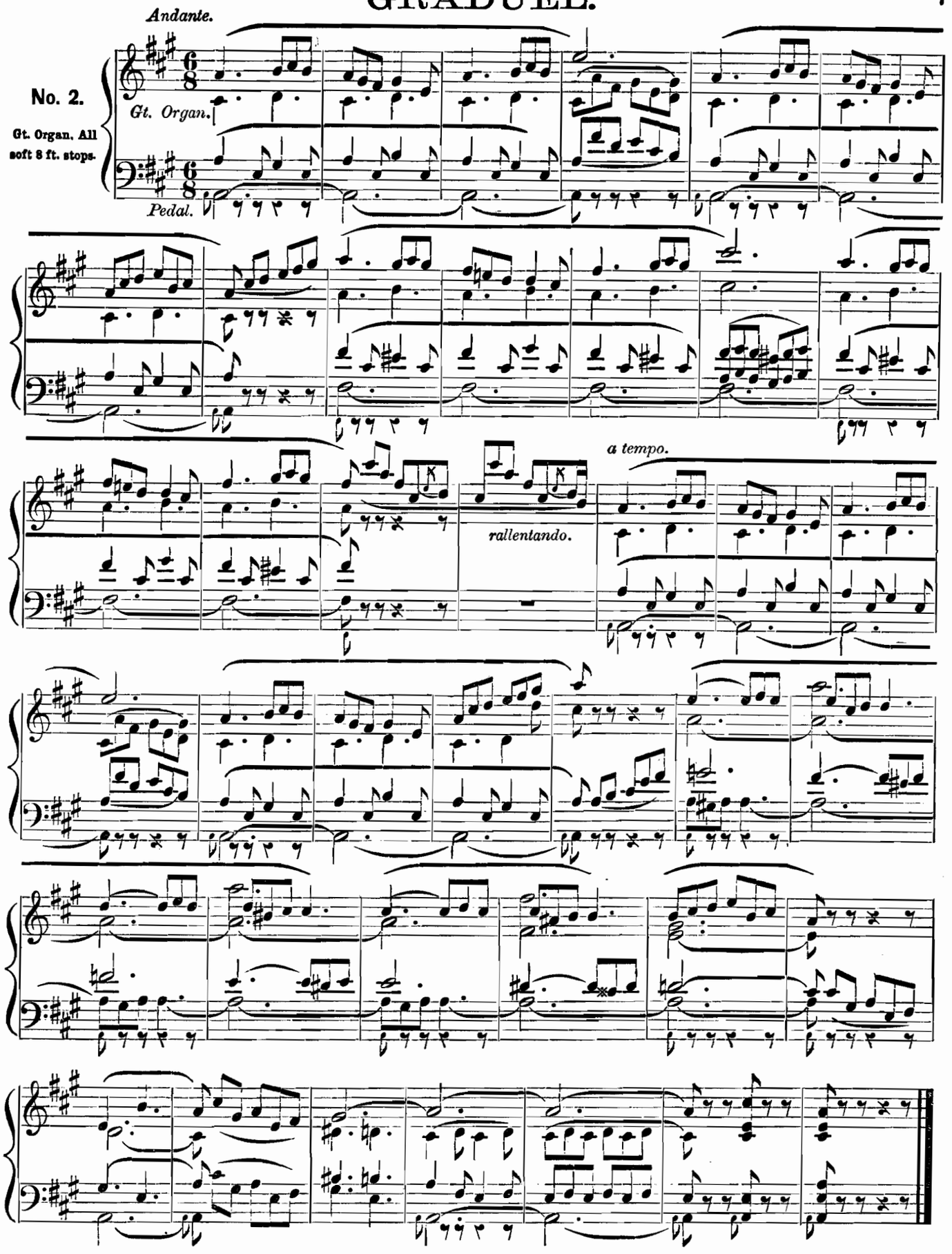
Gt. Organ.

* *Pedal.*



* Throughout this entire series, the Pedals are indicated by small notes, and can be used *ad libitum*.




Andante.
No. 2.
Gt. Organ.
Gt. Organ. All soft 8 ft. stops.
Pedal.
rallentando.
a tempo.

OFFERTOIRE.

Andantino.

No. 3.

All Manuals soft 8ft. coupled to Great Organ. Swell add Oboe and Tremulant. Ped., soft 8 and 16 ft.

Gt. Organ.

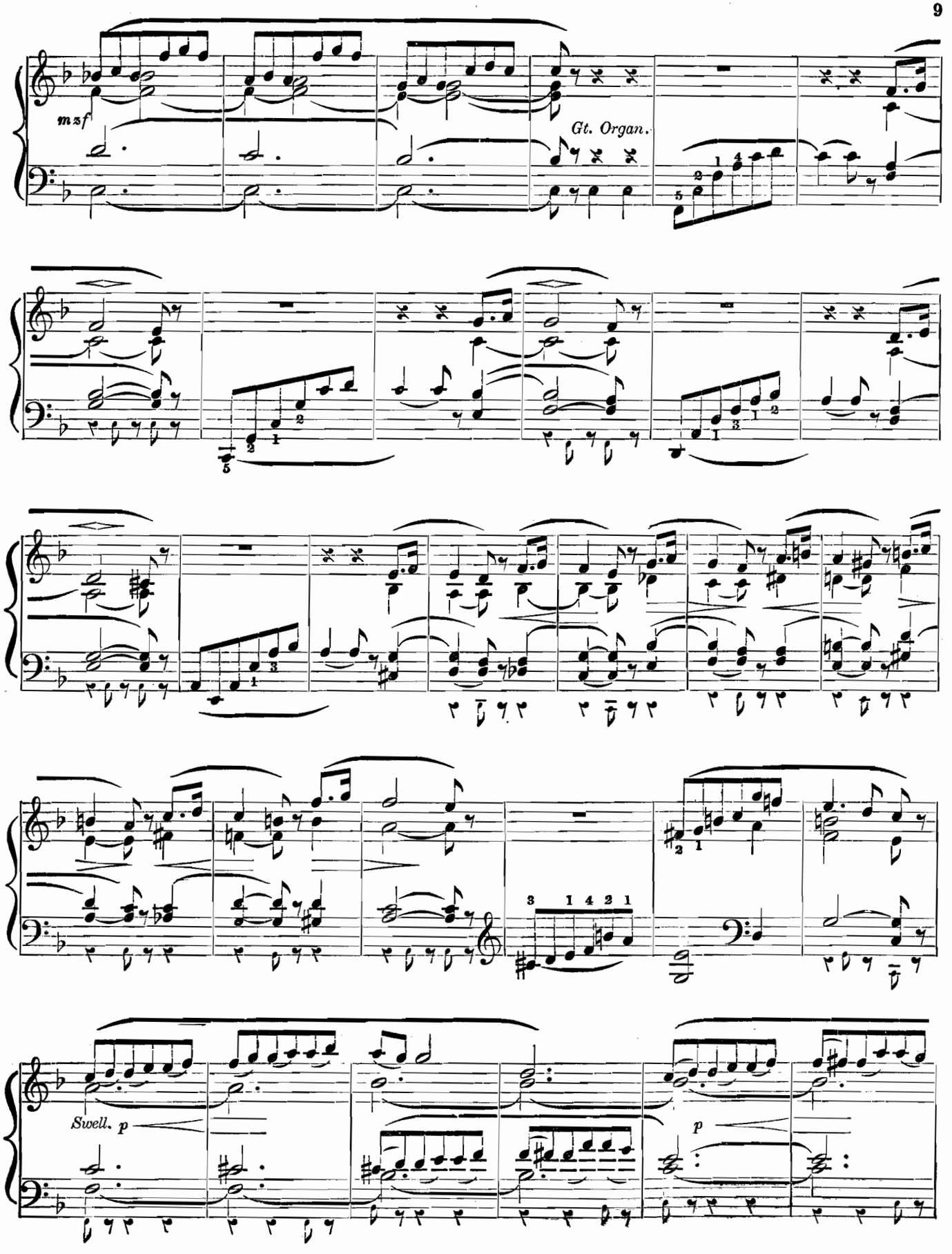
Pedal.

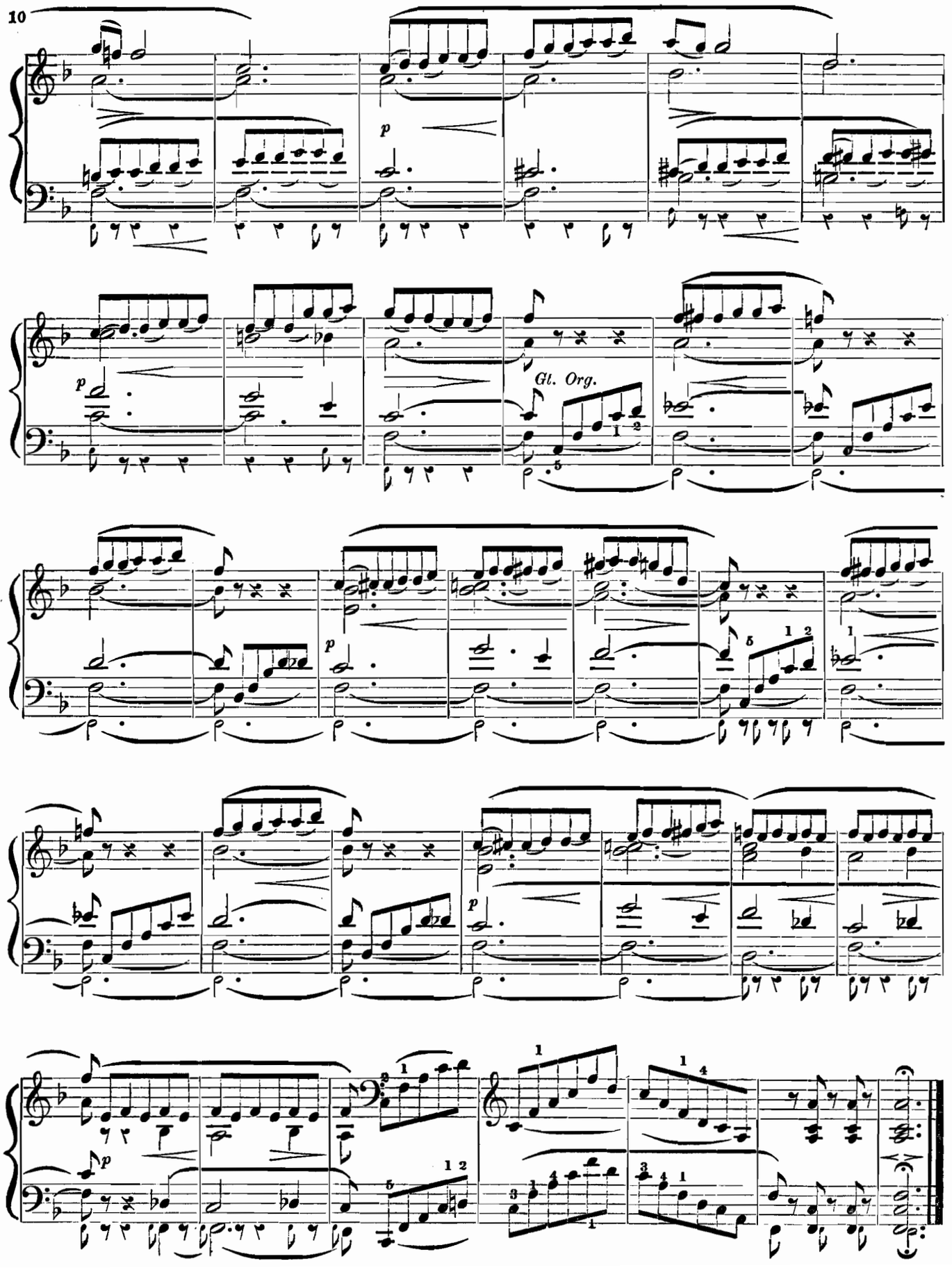
Swell. *p*

p

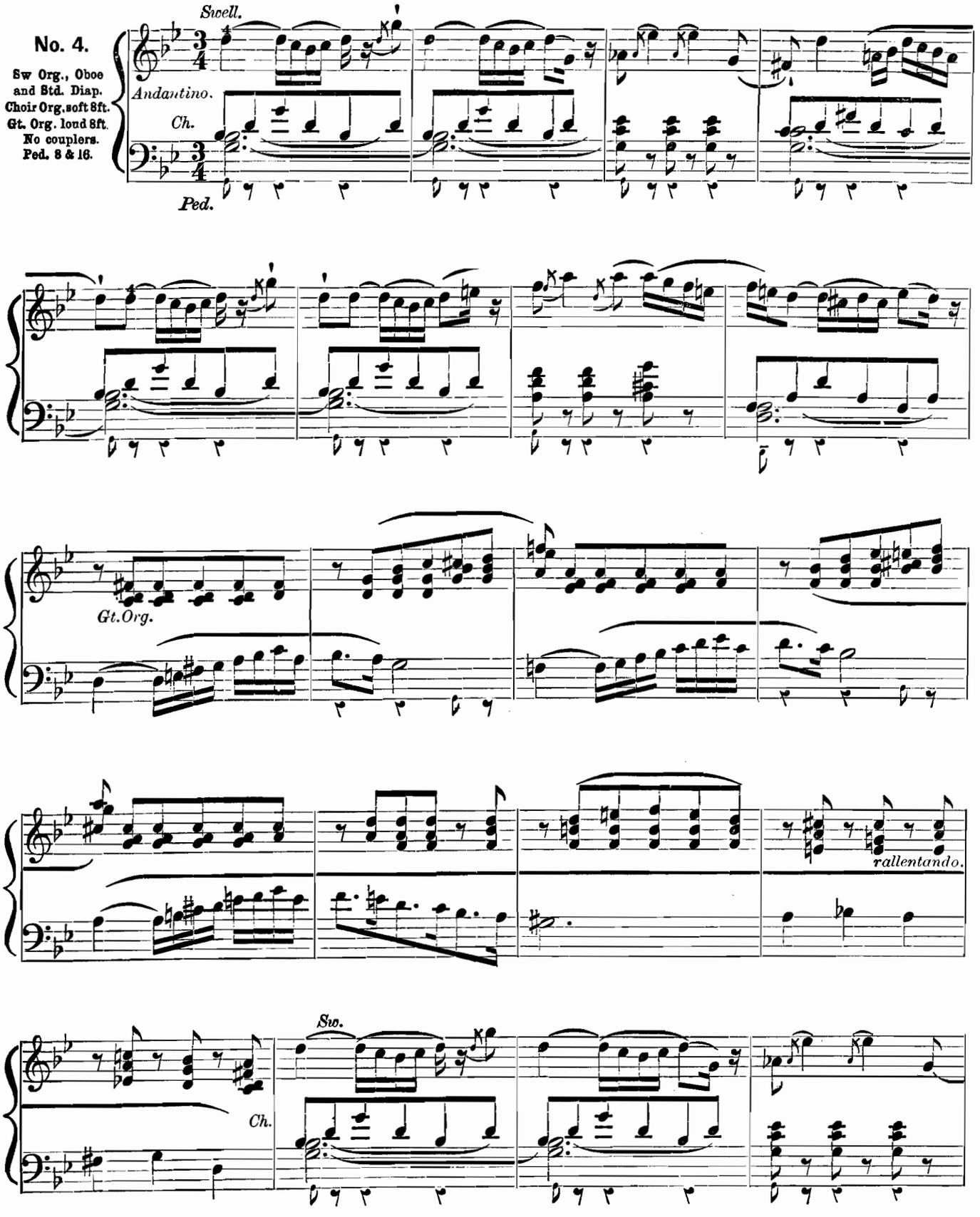
p

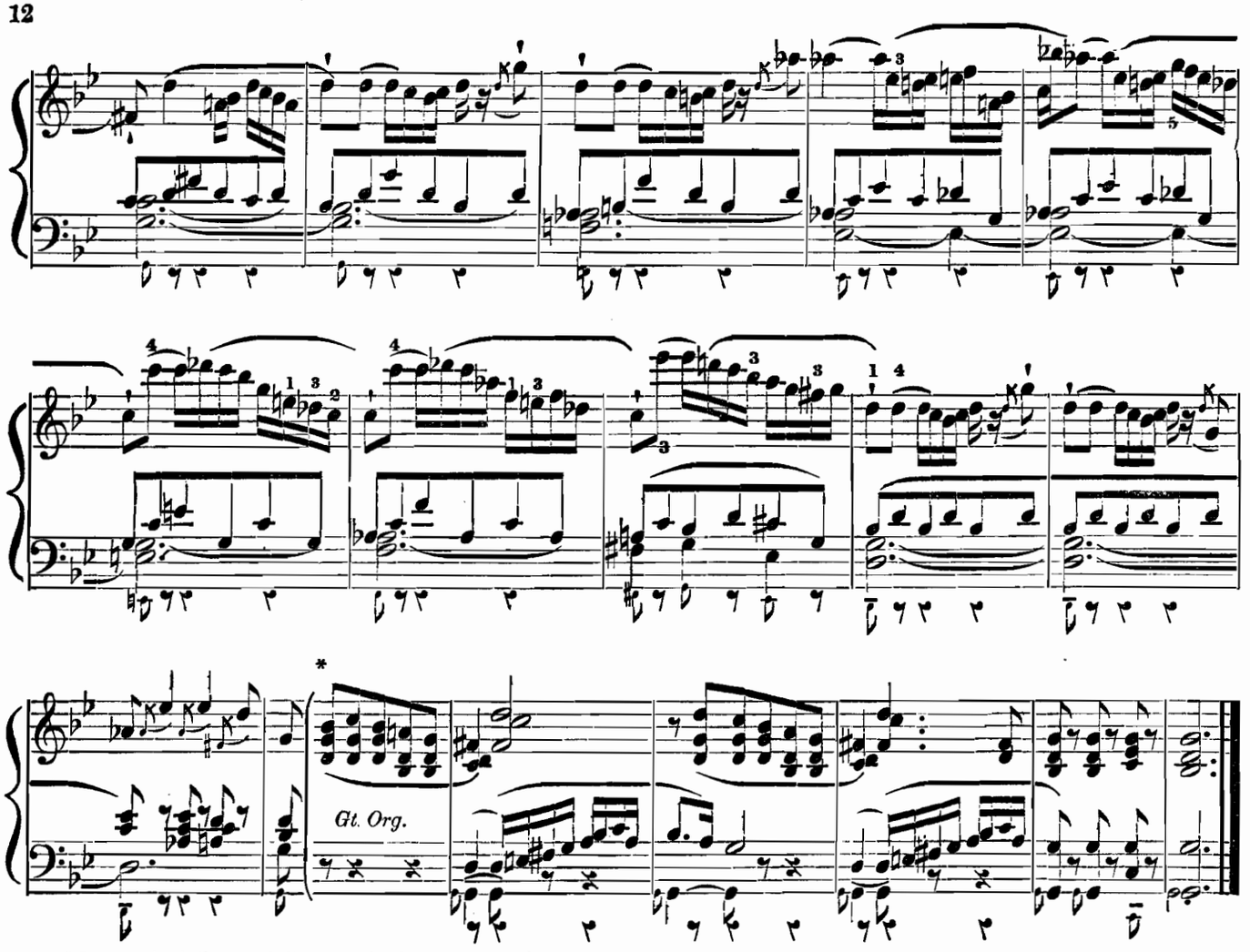
p


mzf
Gt. Organ.
Swell. p
p


p
Gt. Org.

ELEVATION.


No. 4.
Sw Org., Oboe and Std. Diap. Choir Org. soft 8ft. Gt. Org. loud 8ft. No couplers. Ped. 8 & 16.
Swell.
Andantino.
Ch.
Ped.
Gt. Org.
rallentando.
Sw.
Ch.



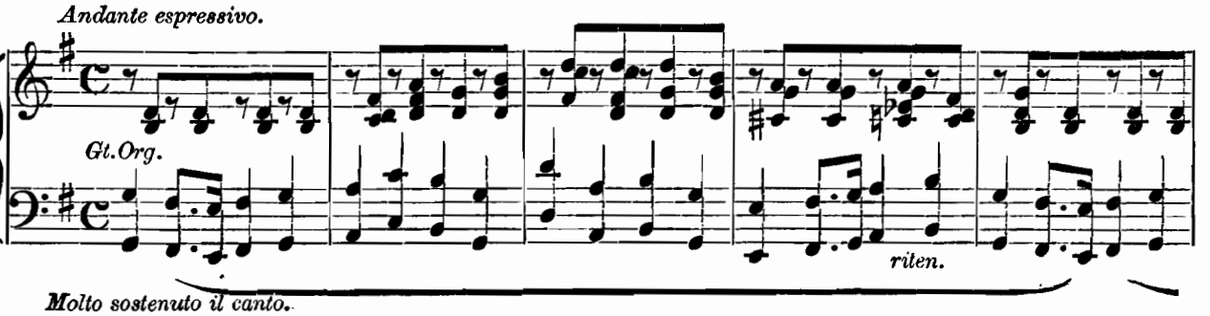
* Bars crossing both staves indicate both hands on same manual.

COMMUNION.

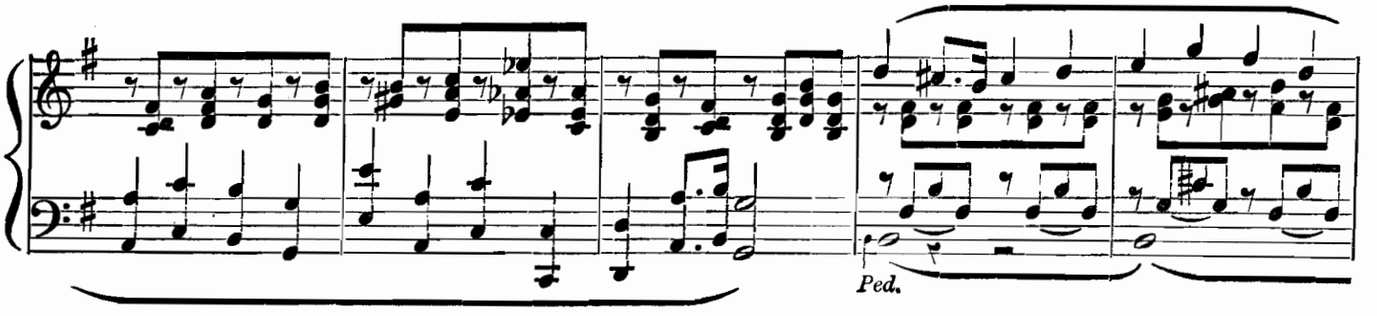
Andante espressivo.

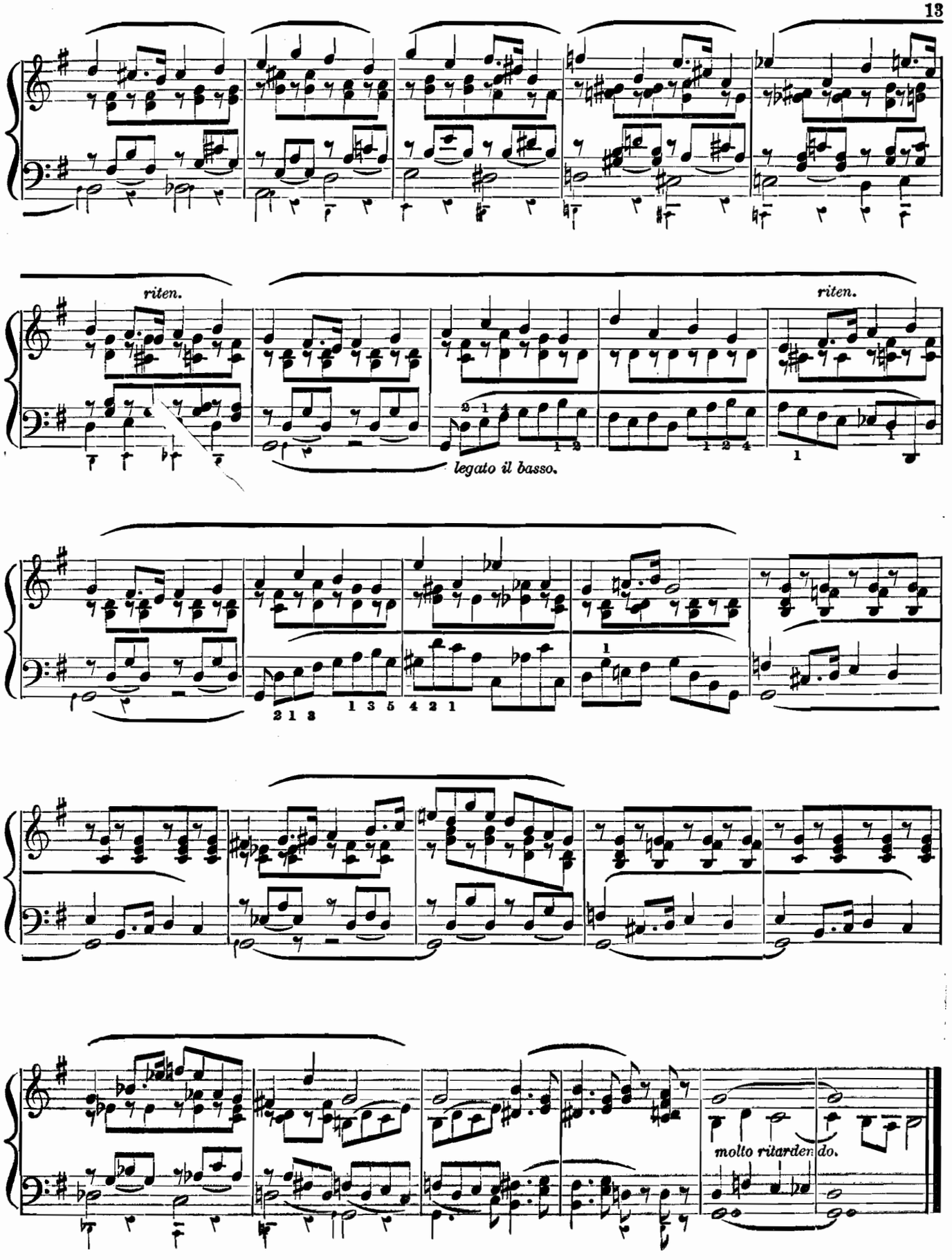
No. 5.

All manuals 8 ft. loud & soft. No reeds coupled to Gt. Org. with Gamba.



Molto sostenuto il canto.



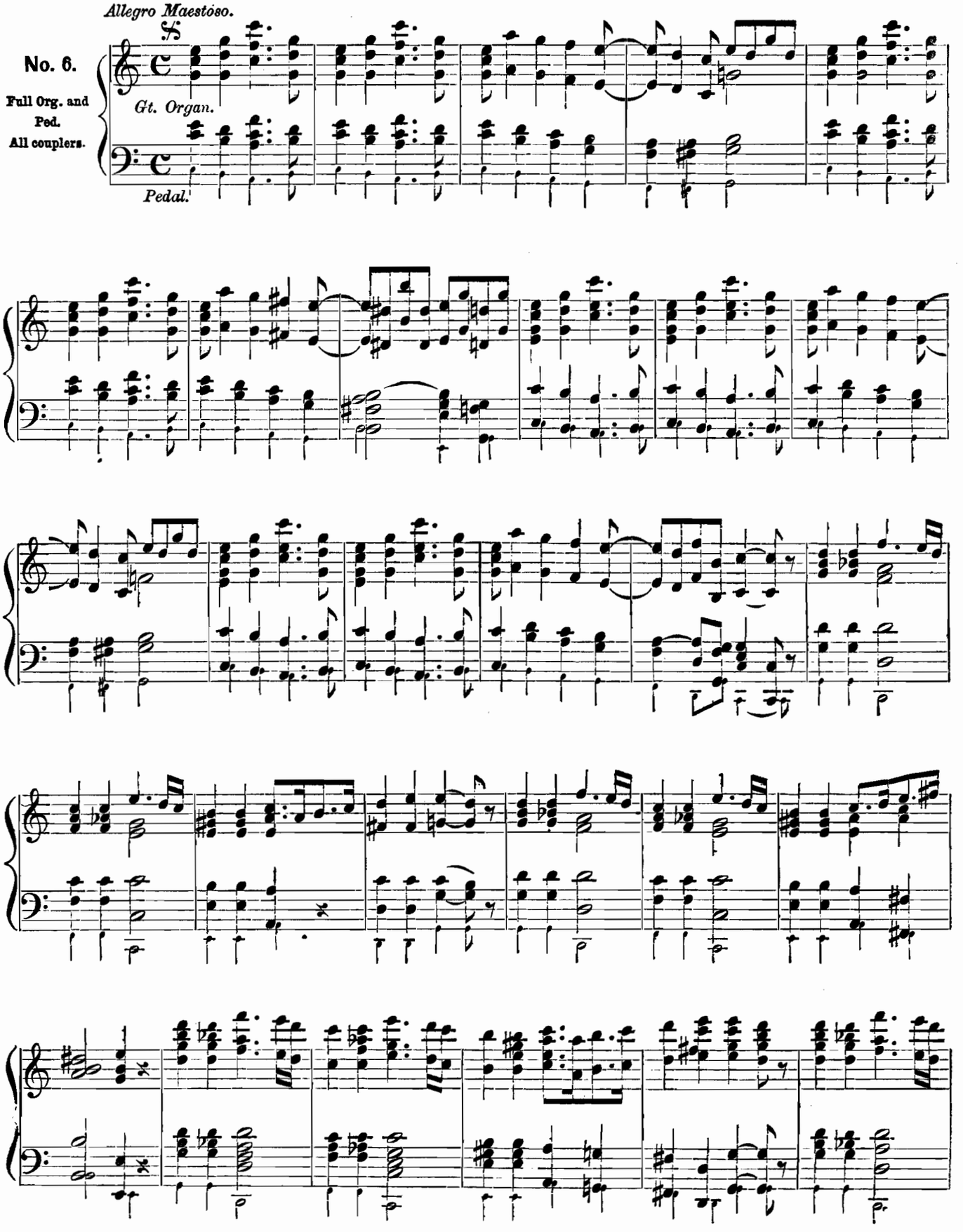

riten.
riten.
legato il basso.
molto ritardendo.

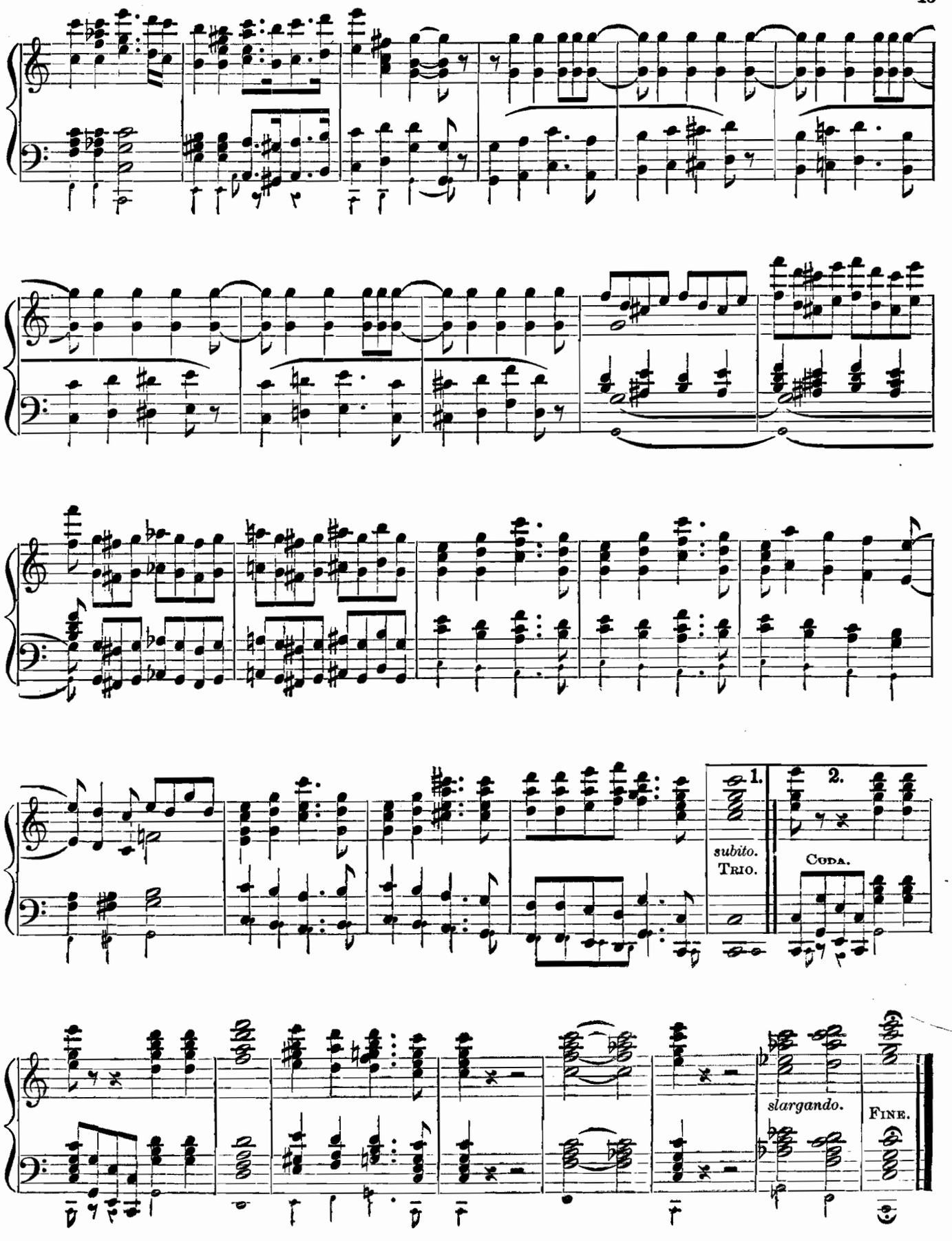
POSTLUDE.

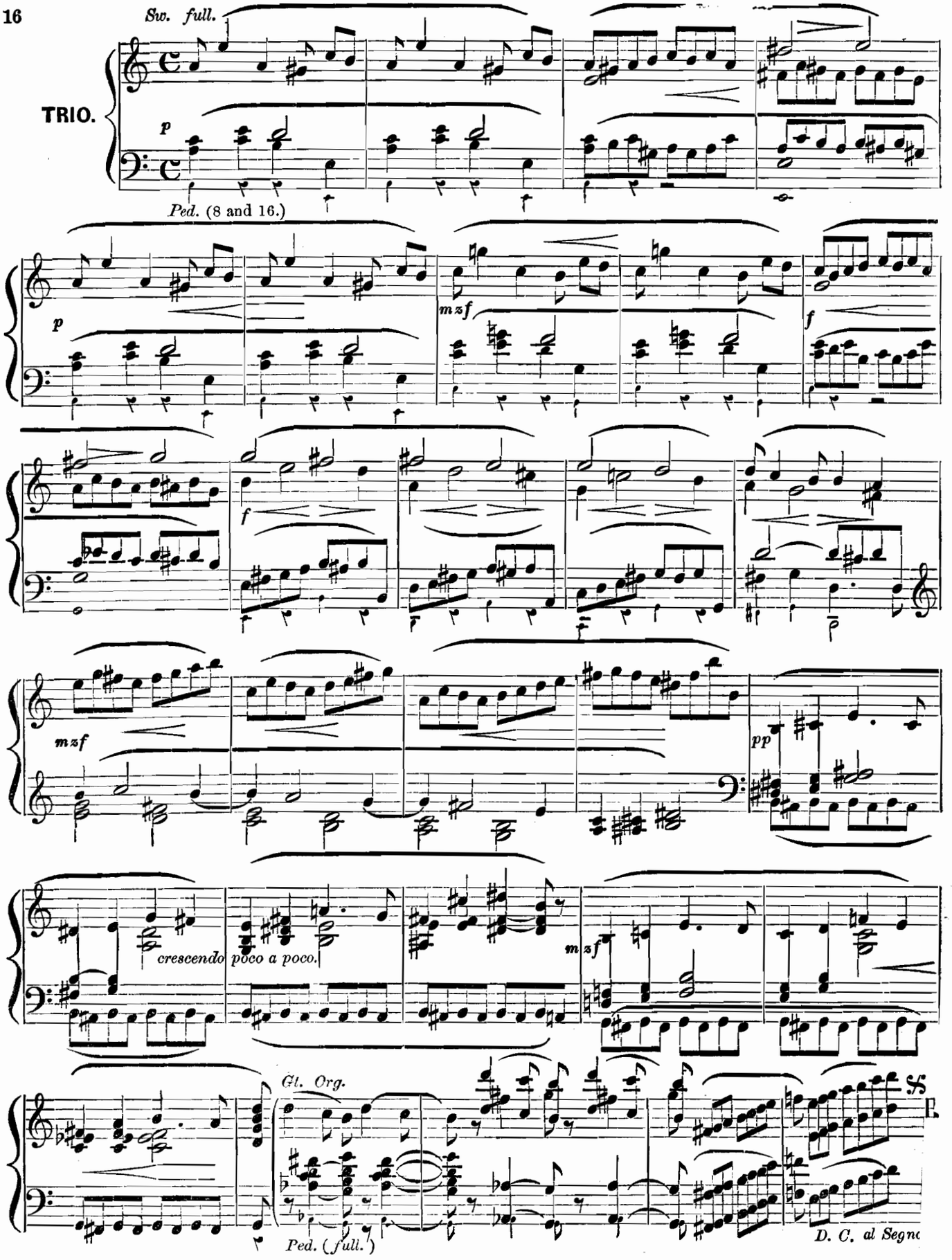
Allegro Maestoso.

No. 6.

Full Org. and Ped. All couplers.




1.
2.
subito.
Trio.
Coda.
slargando.
Fine.

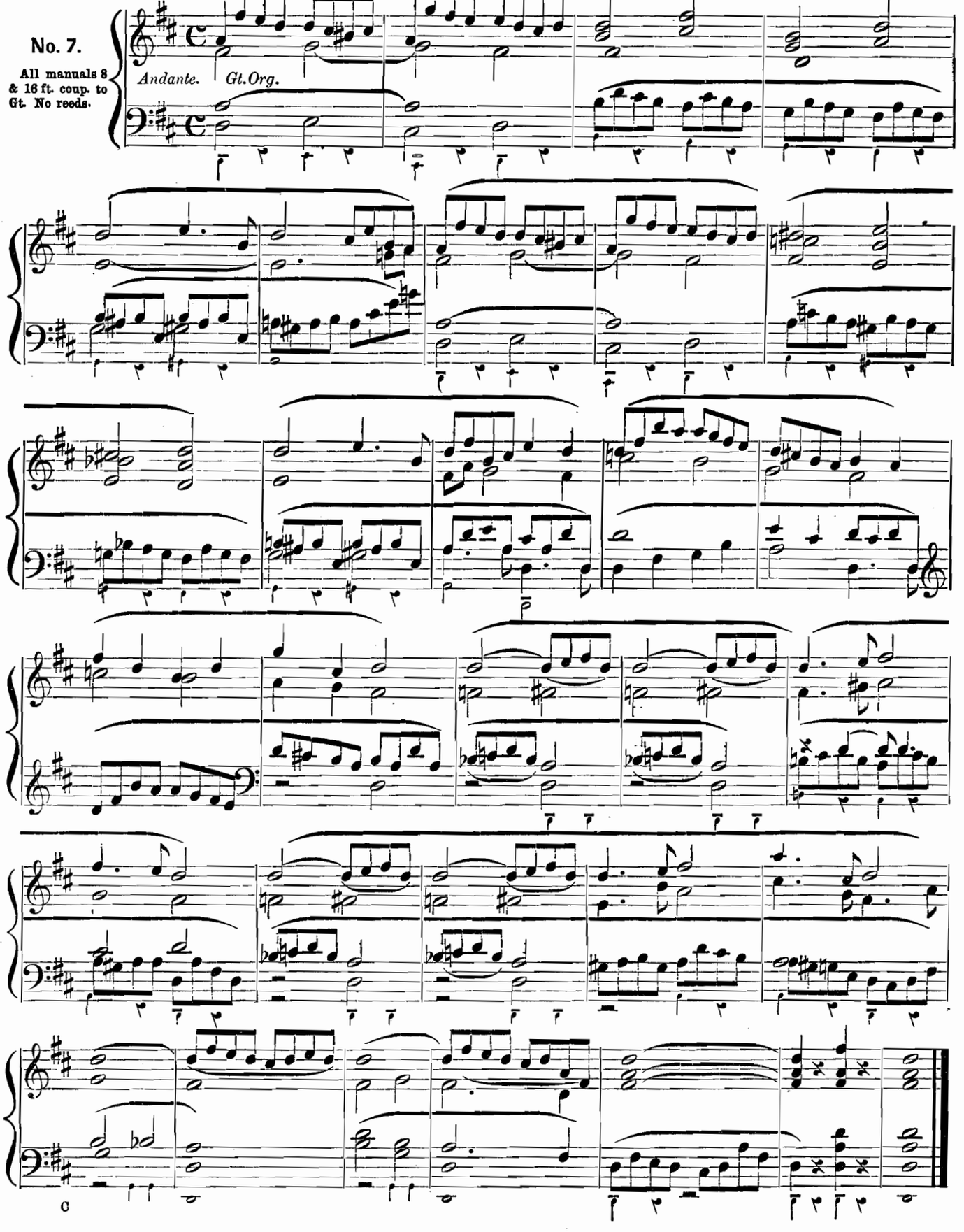

Sw. full.
TRIO.
p
Ped. (8 and 16.)
mzf
f
pp
crescendo poco a poco.
Gt. Org.
Ped. (full.)
D. C. al Segno

VERSET.

No. 7.

All manuals 8 & 16 ft. coup. to Gt. No reeds.

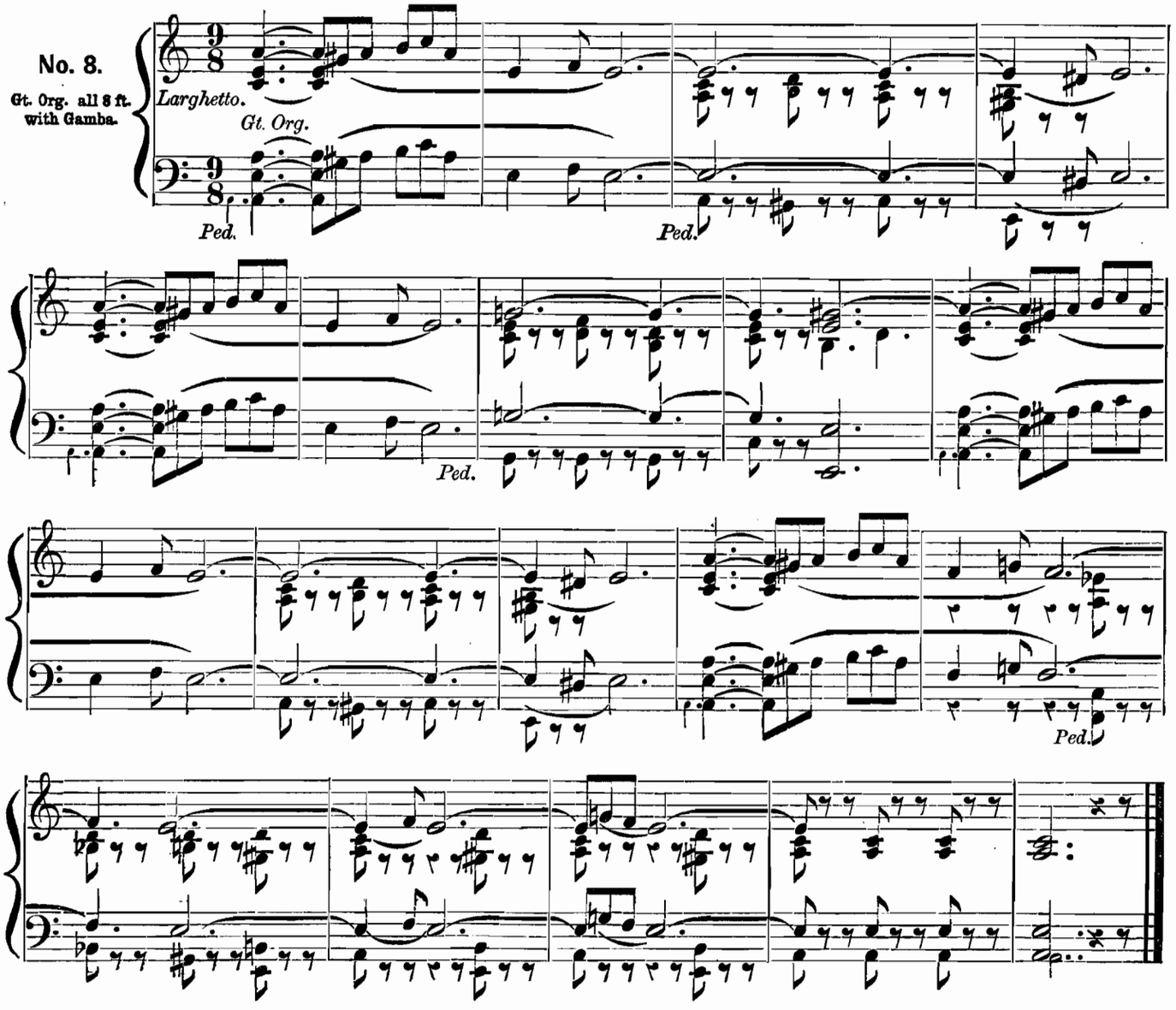
Andante. *Gt.Org.*



PRELUDE.

No. 8.

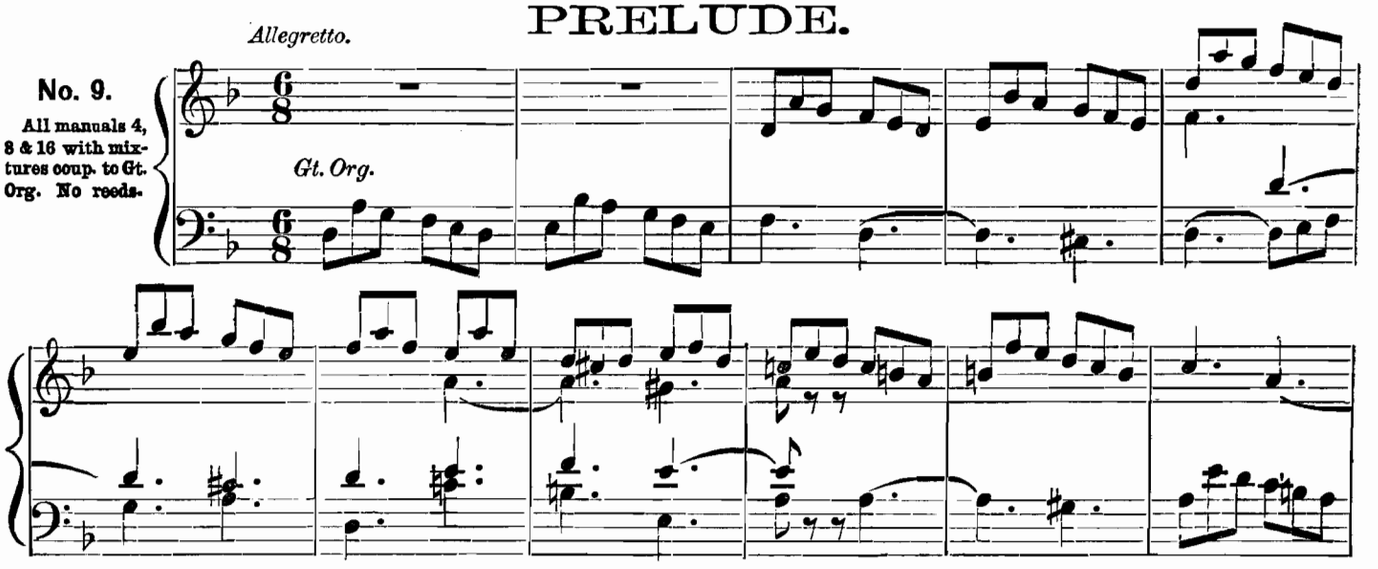
Gt. Org. all 8 ft. with Gamba.

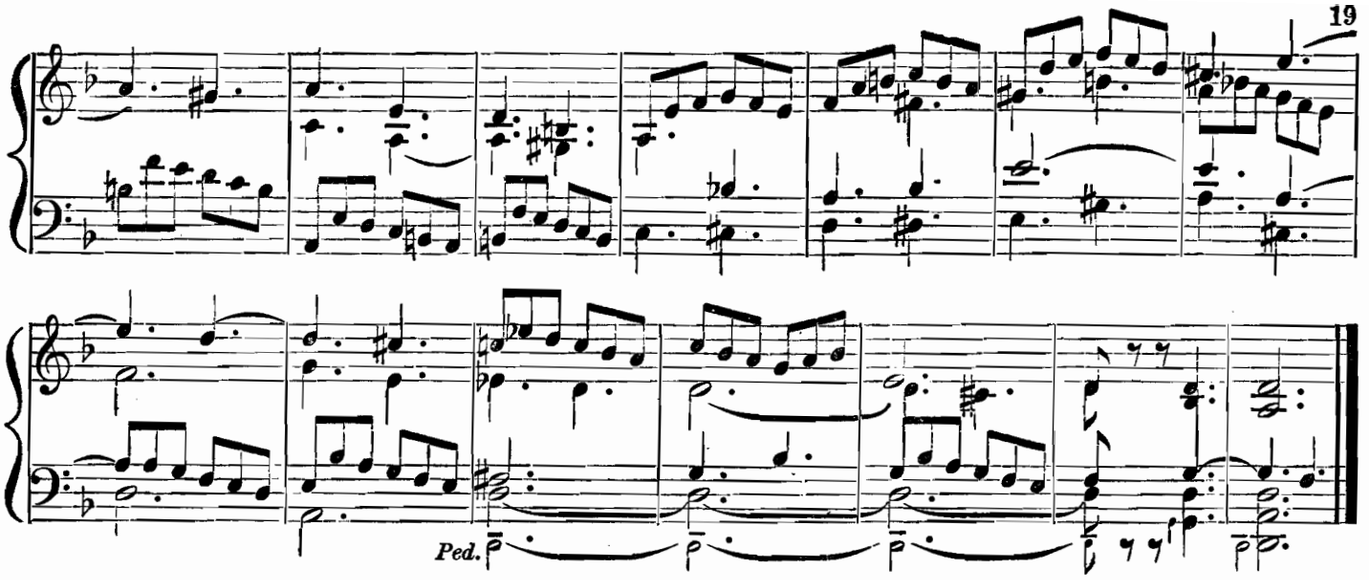


PRELUDE.

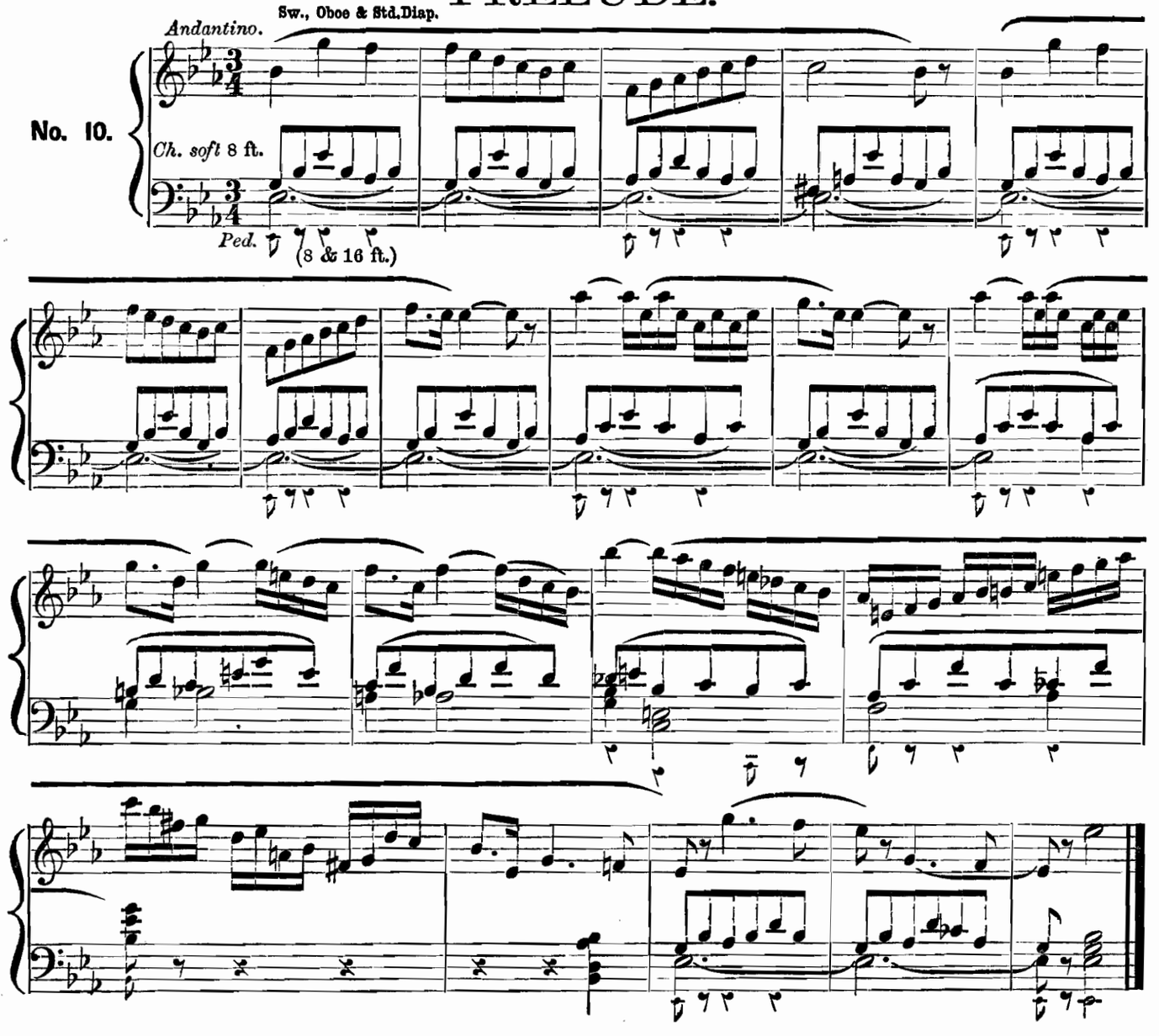
No. 9.

All manuals 4, 8 & 16 with mixtures coup. to Gt. Org. No reeds.





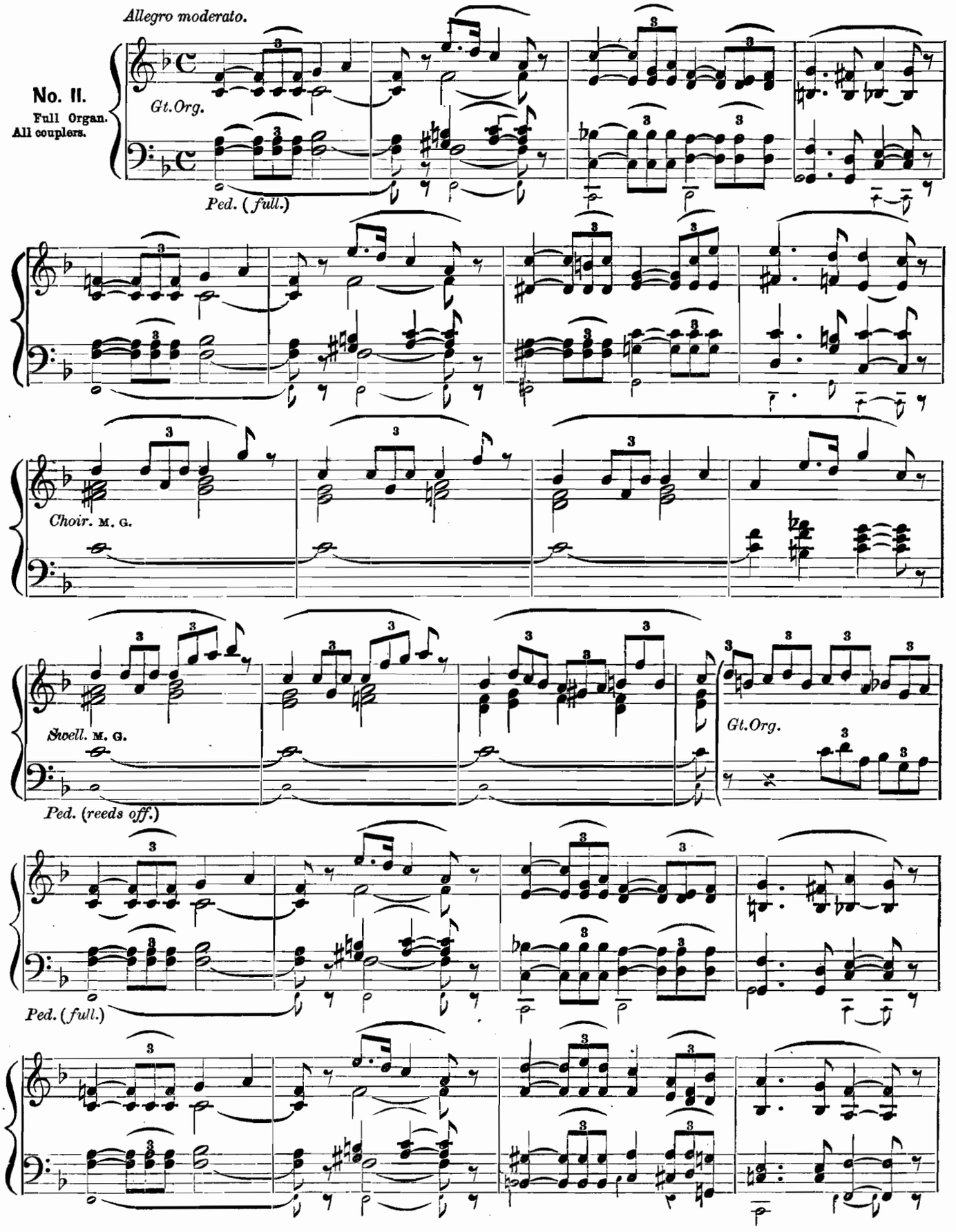
PRELUDE.

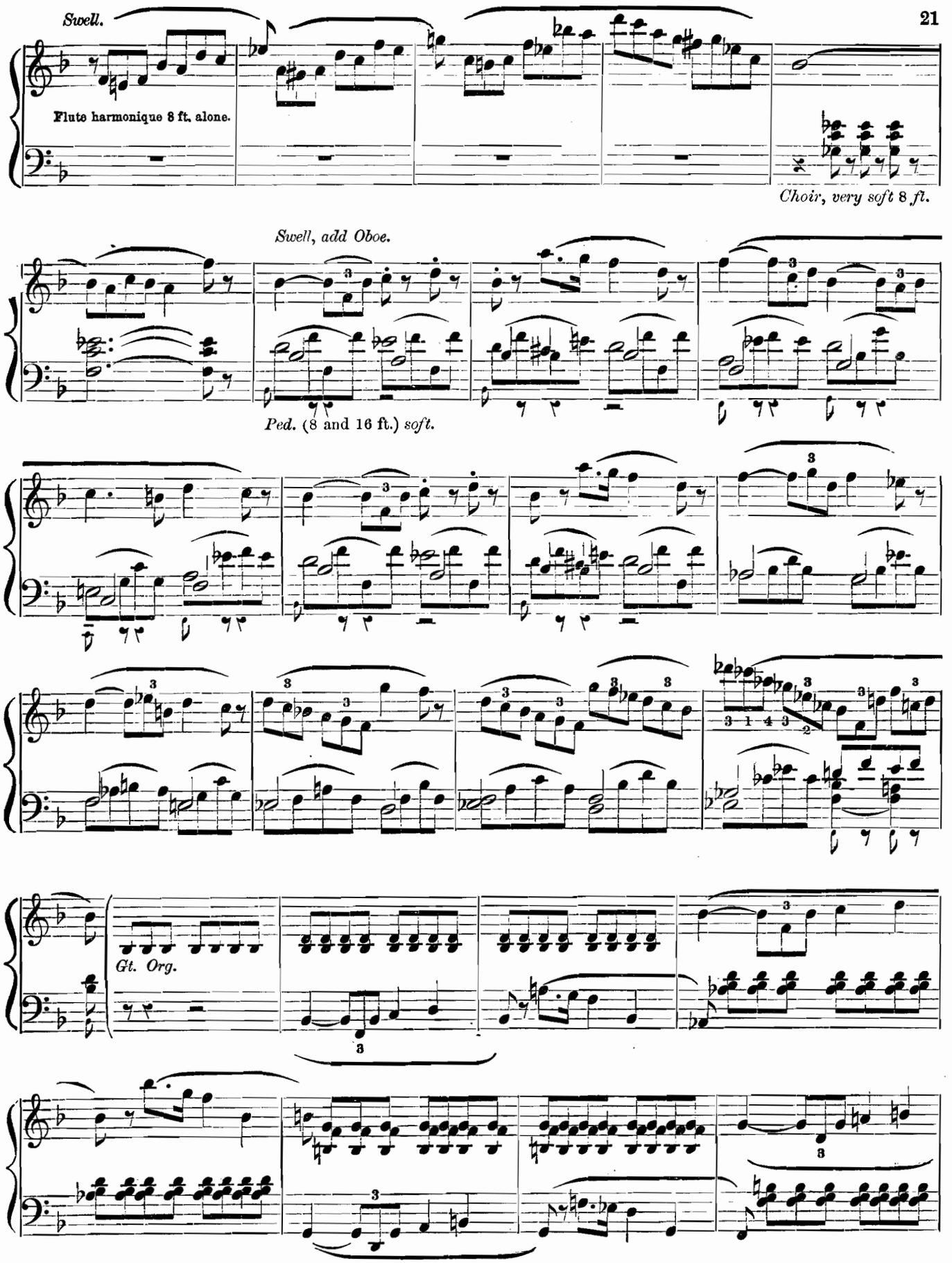


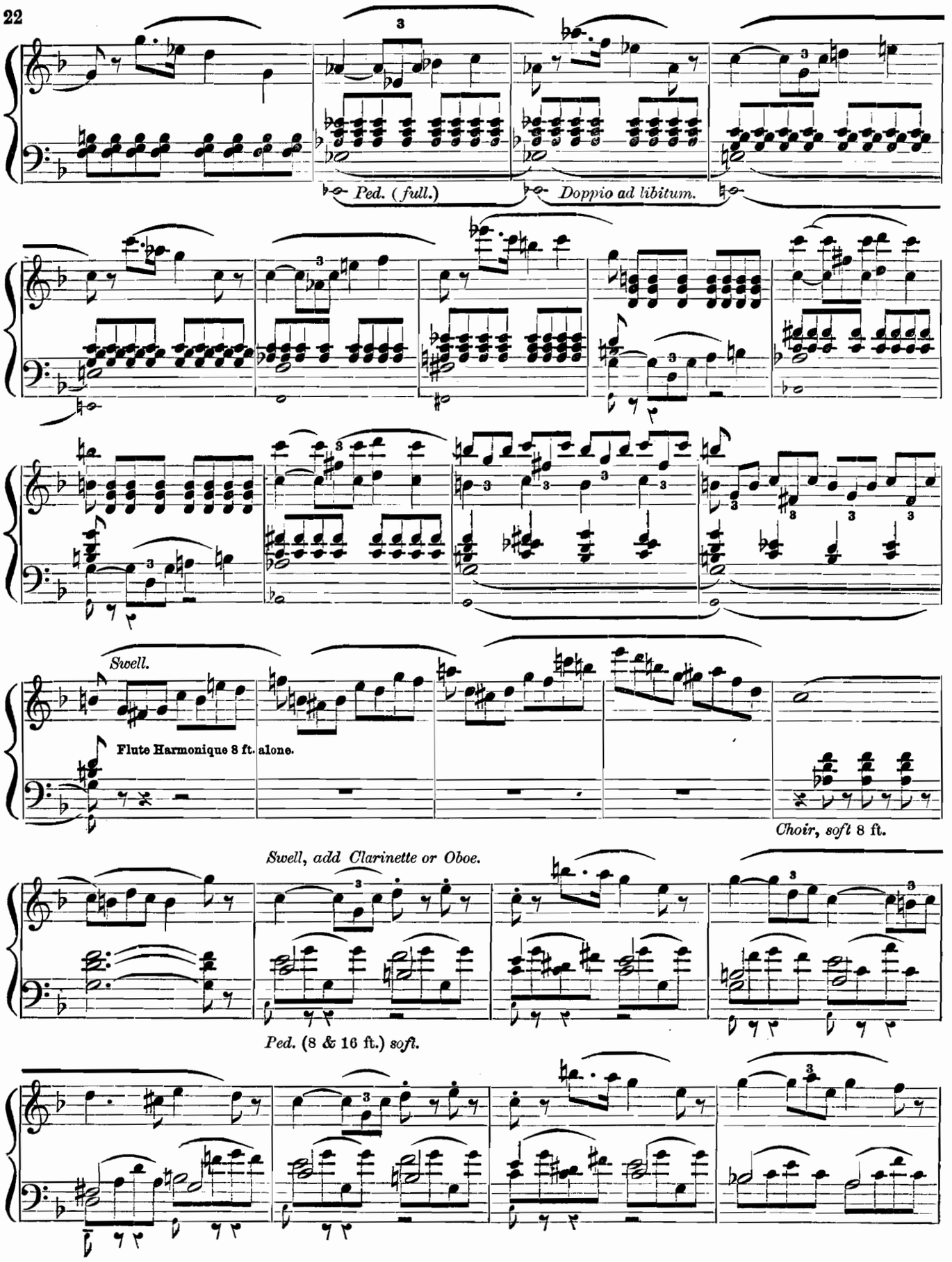
GRAND OFFERTOIRE.

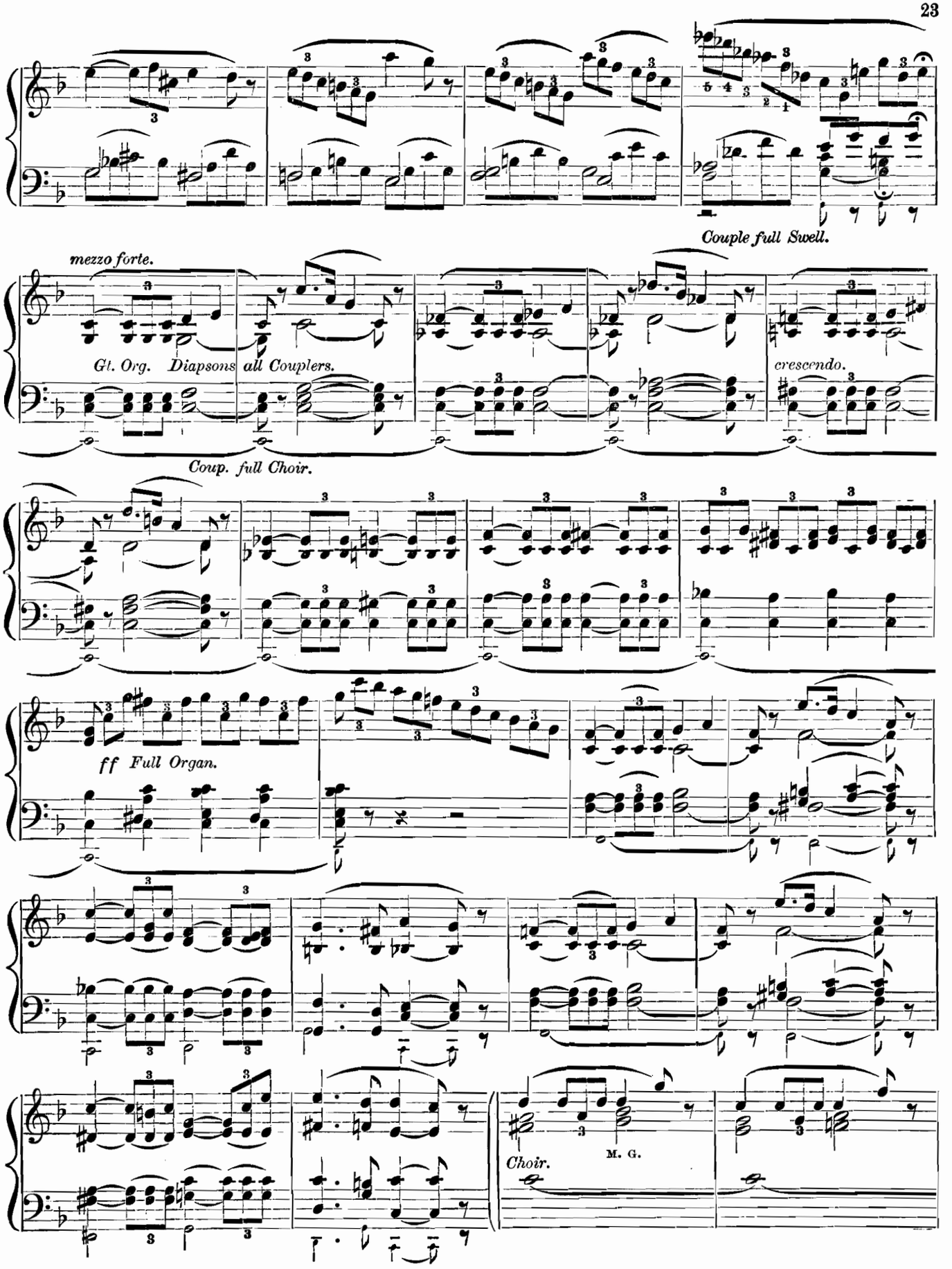
Allegro moderato.

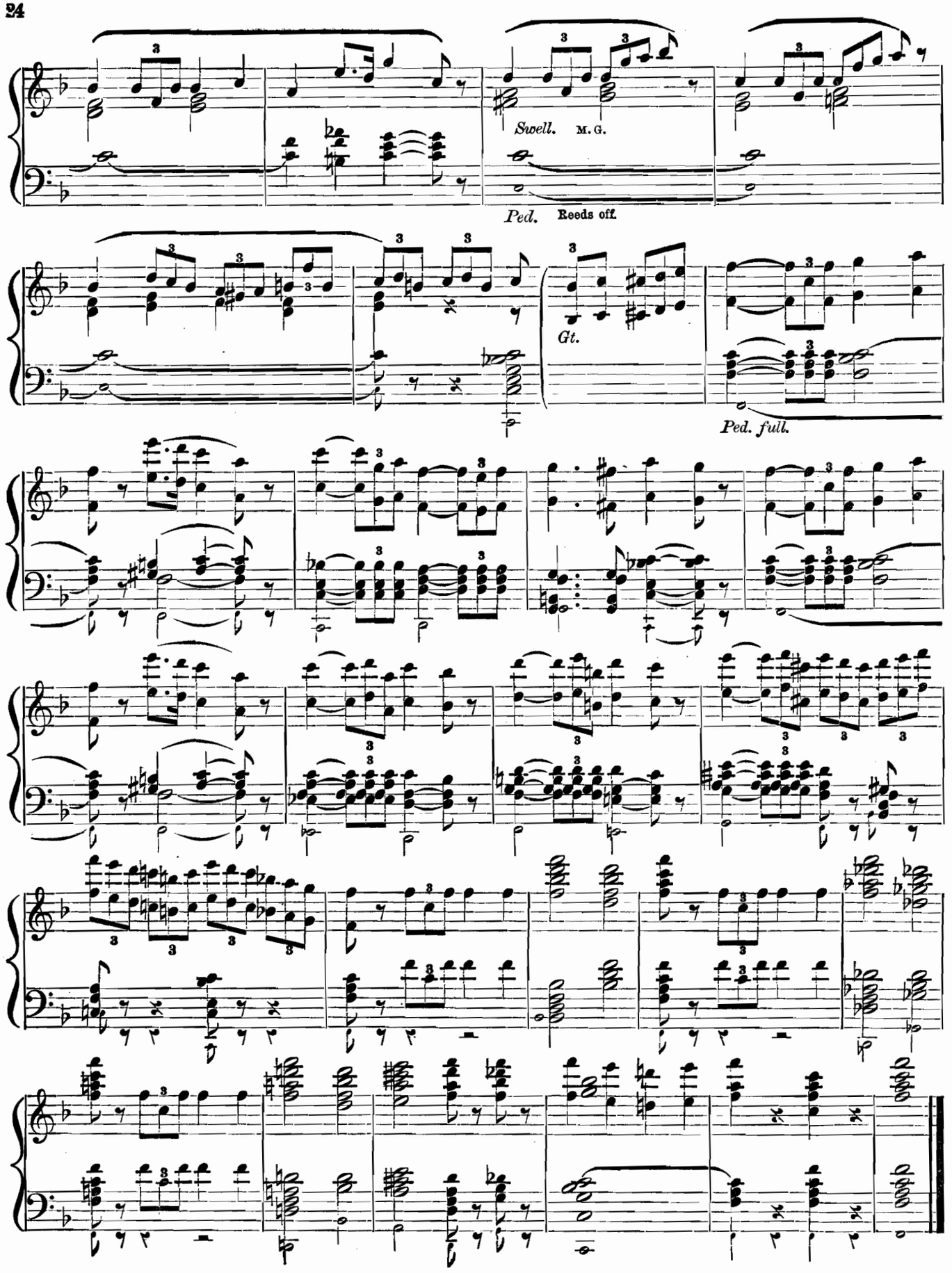
No. II.
Full Organ.
All couplers.



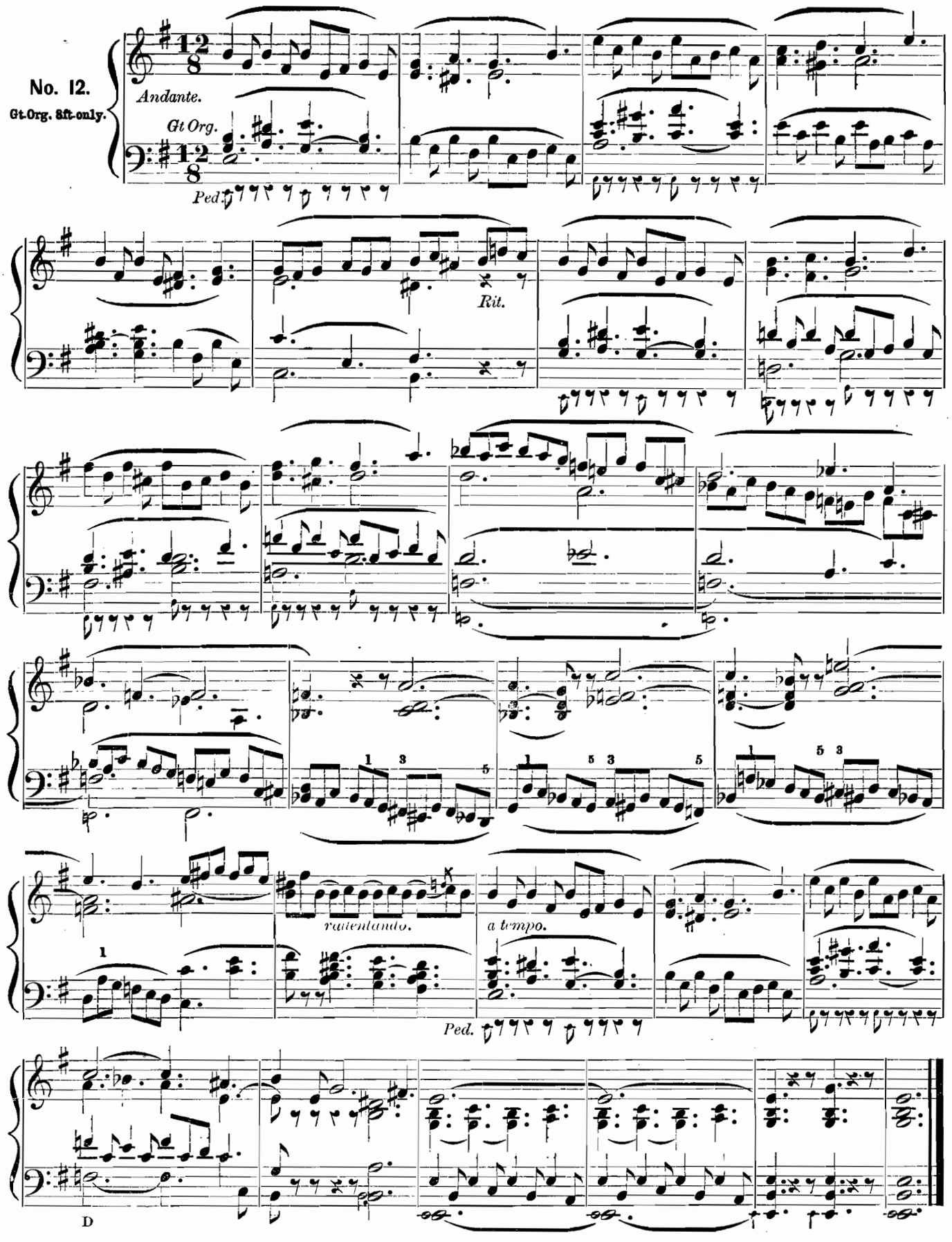

Swell.
Flute harmonique 8 ft. alone.
Choir, very soft 8 ft.
Swell, add Oboe.
Ped. (8 and 16 ft.) soft.
Gt. Org.


Ped. (full.)
Doppio ad libitum.
Swell.
Flute Harmonique 8 ft. alone.
Choir, soft 8 ft.
Swell, add Clarinette or Oboe.
Ped. (8 & 16 ft.) soft.


Couple full Swell.
mezzo forte.
Gt. Org. Diapsons all Couplers.
crescendo.
Coup. full Choir.
ff Full Organ.
M. G.
Choir.


Swell. M.G.
Ped. Reeds off.
Gt.
Ped. full.

VERSET.


No. 12.
Gt. Org. 8ft. only.
Andante.
Gt Org.
Ped.
Rit.
rallentando.
a tempo.
Ped.
D

ELEVATION.

Moderato.

No. 13.

Sw., Org., Vox Humana, Std. Diap., Dulciana, & Tremulant.

p *Swell.*

mzf

Ped. coup. to Sw.

p

mzf

p

p

mzf

p

p

mzf

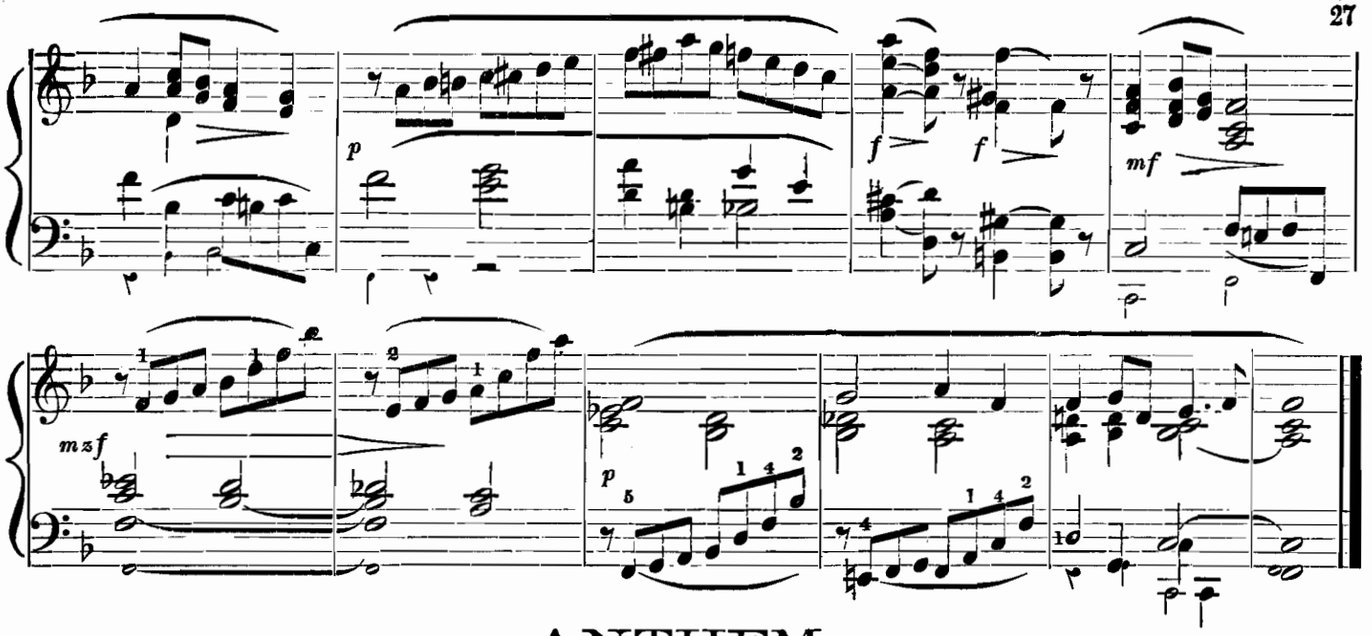
ritenuto.

p *a tempo.*

p

p

mzf

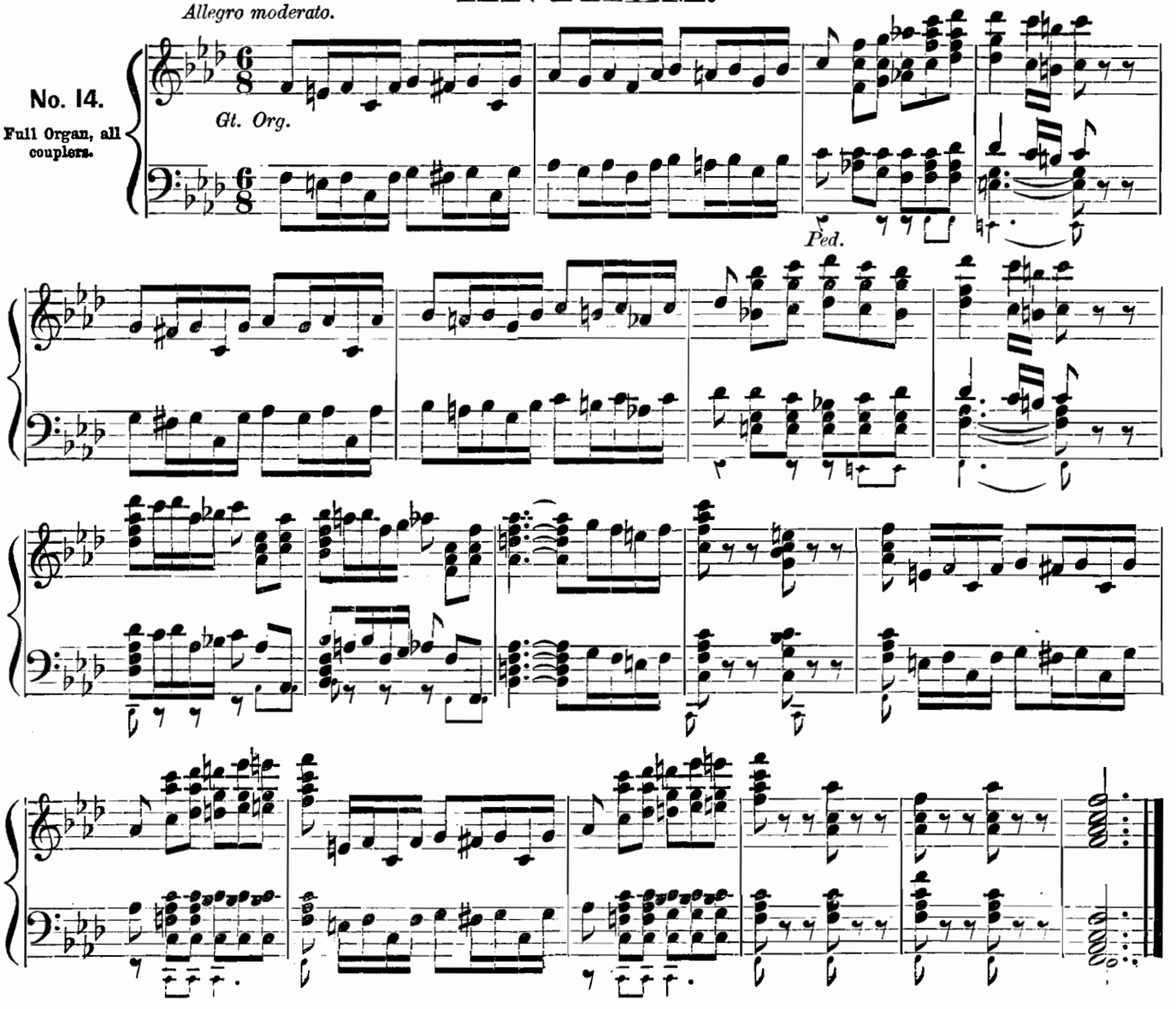


ANTHEM.

Allegro moderato.

No. 14.

Full Organ, all couplers.

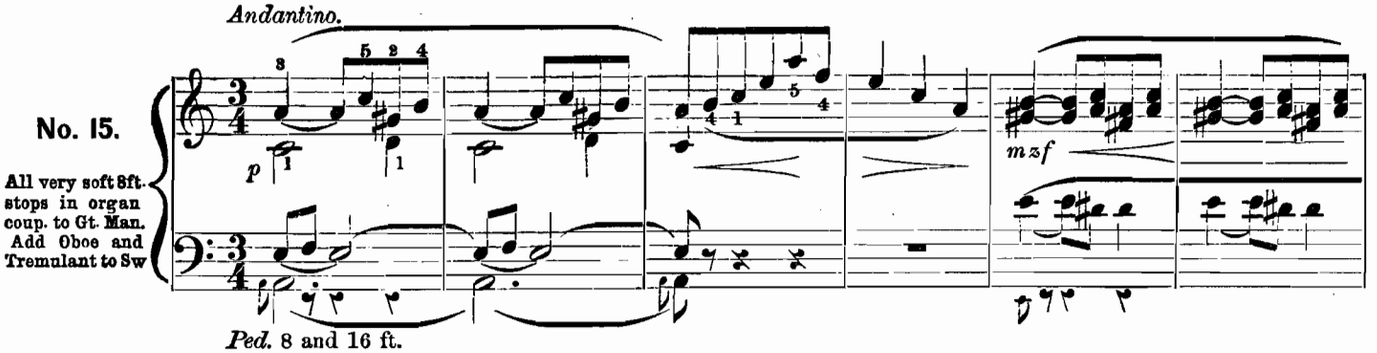


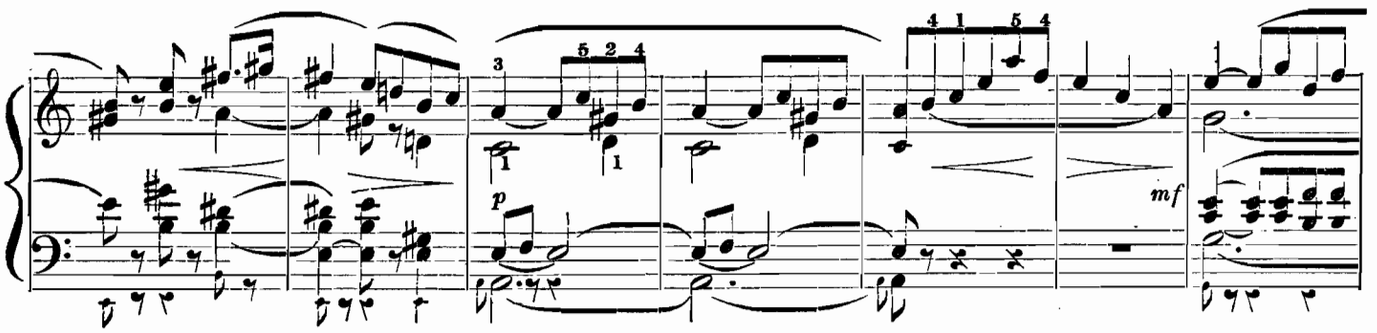
COMMUNION.

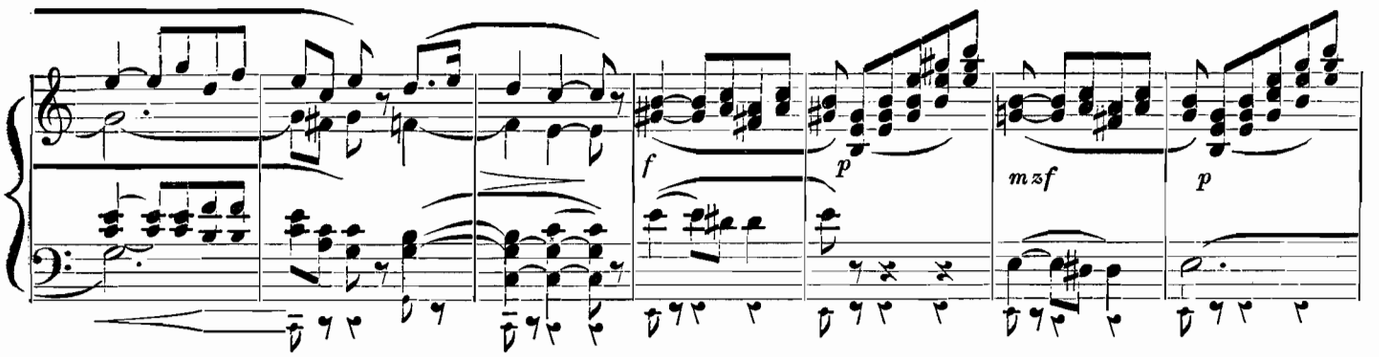
Andantino.

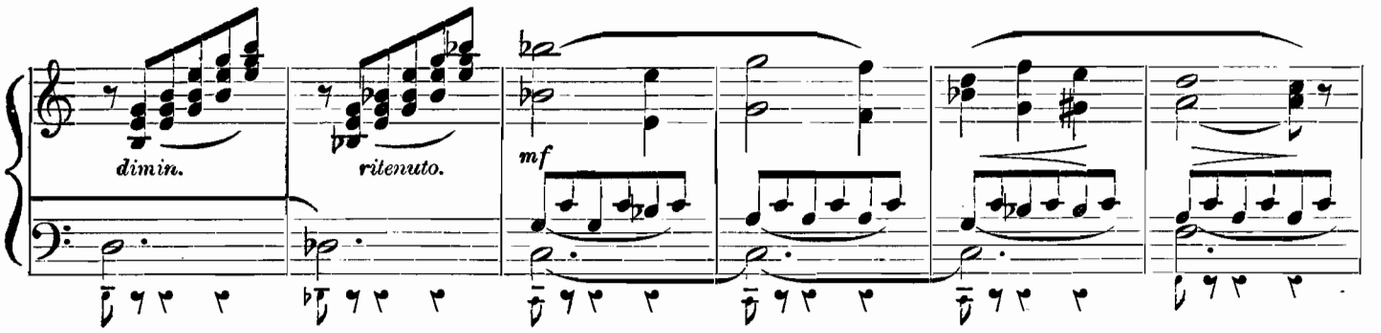
No. 15.

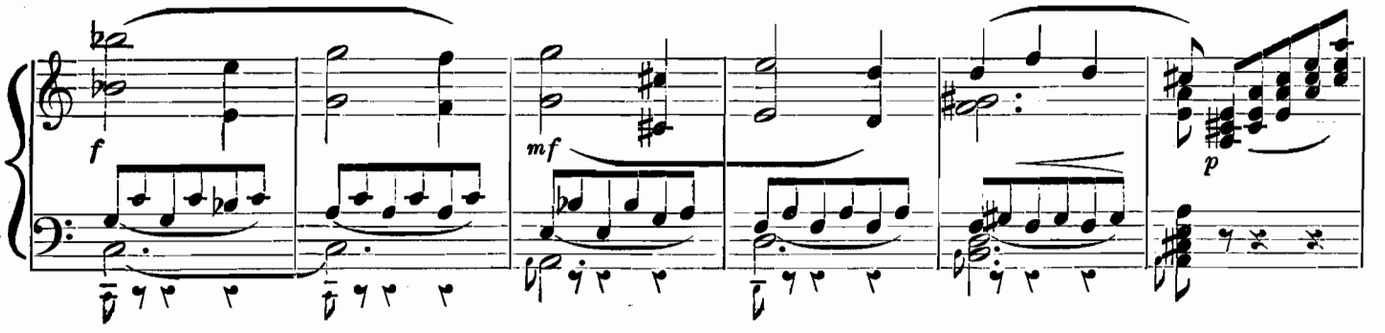
All very soft 8ft. stops in organ coup. to Gt. Man. Add Oboe and Tremulant to Sw

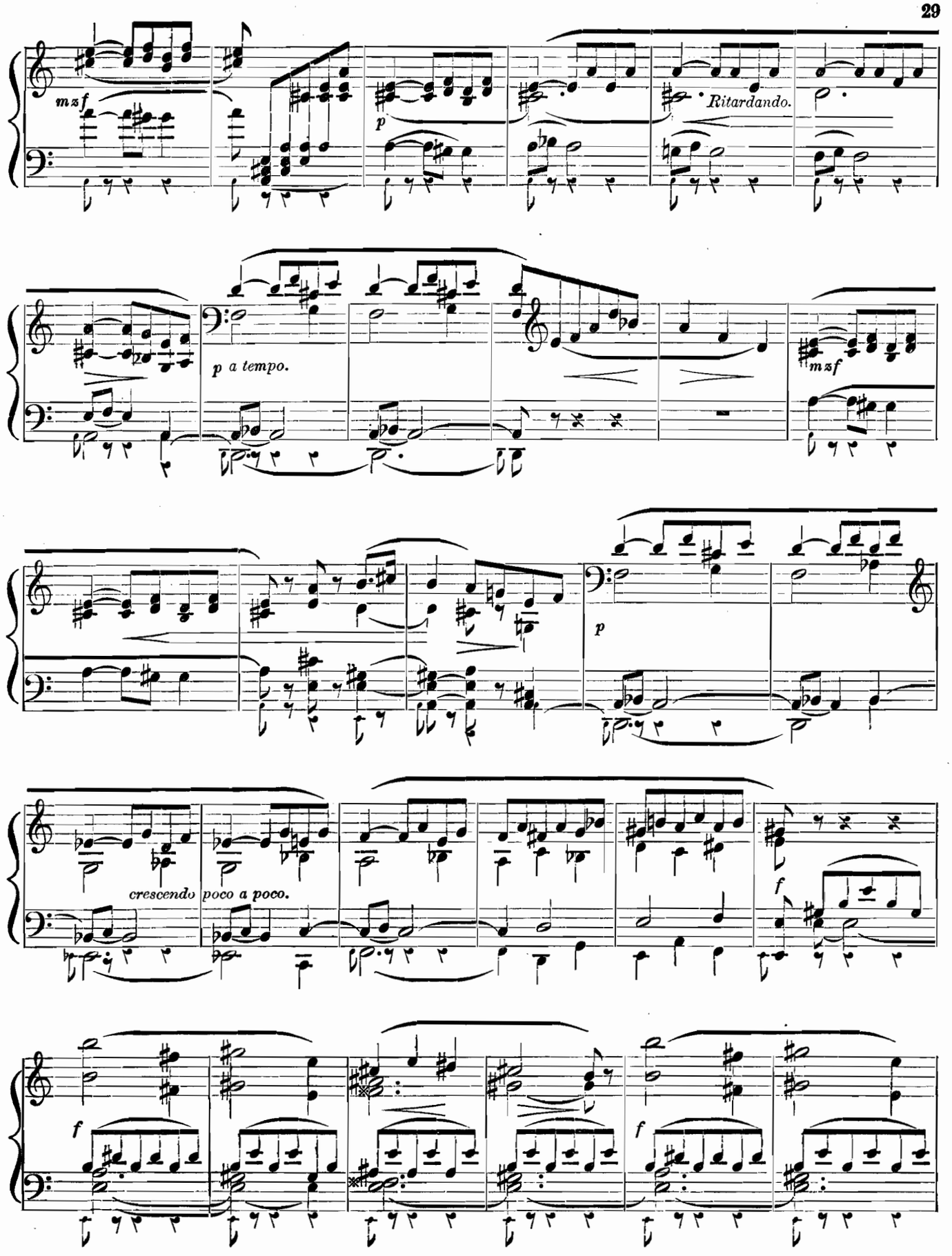


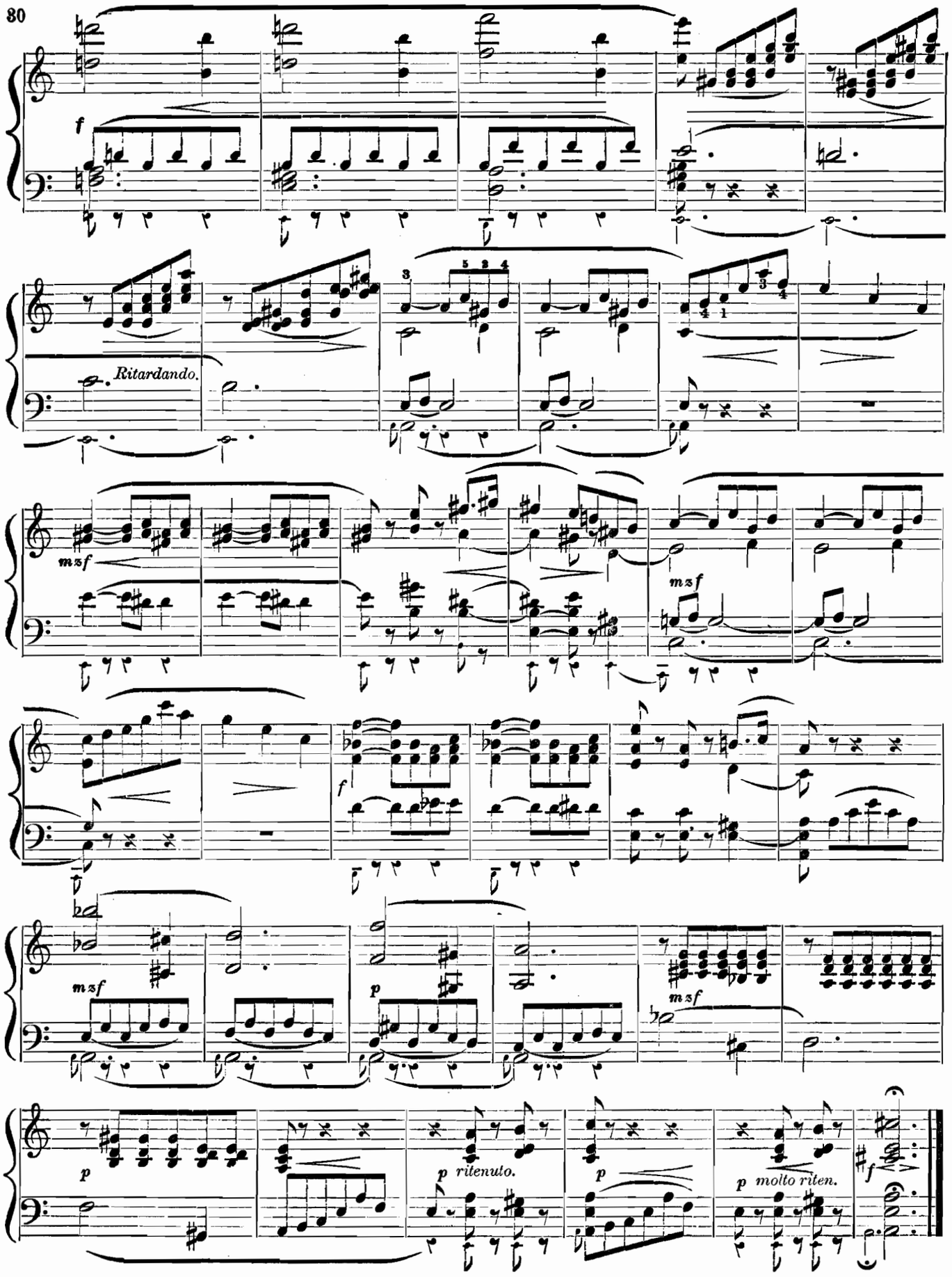









mzf
p
Ritardando.
p a tempo.
mzf
p
crescendo poco a poco.
f
f
f


f
Ritardando.
mzf
mzf
f
mzf
p
mzf
p
p ritenuto.
p
p molto riten.
f

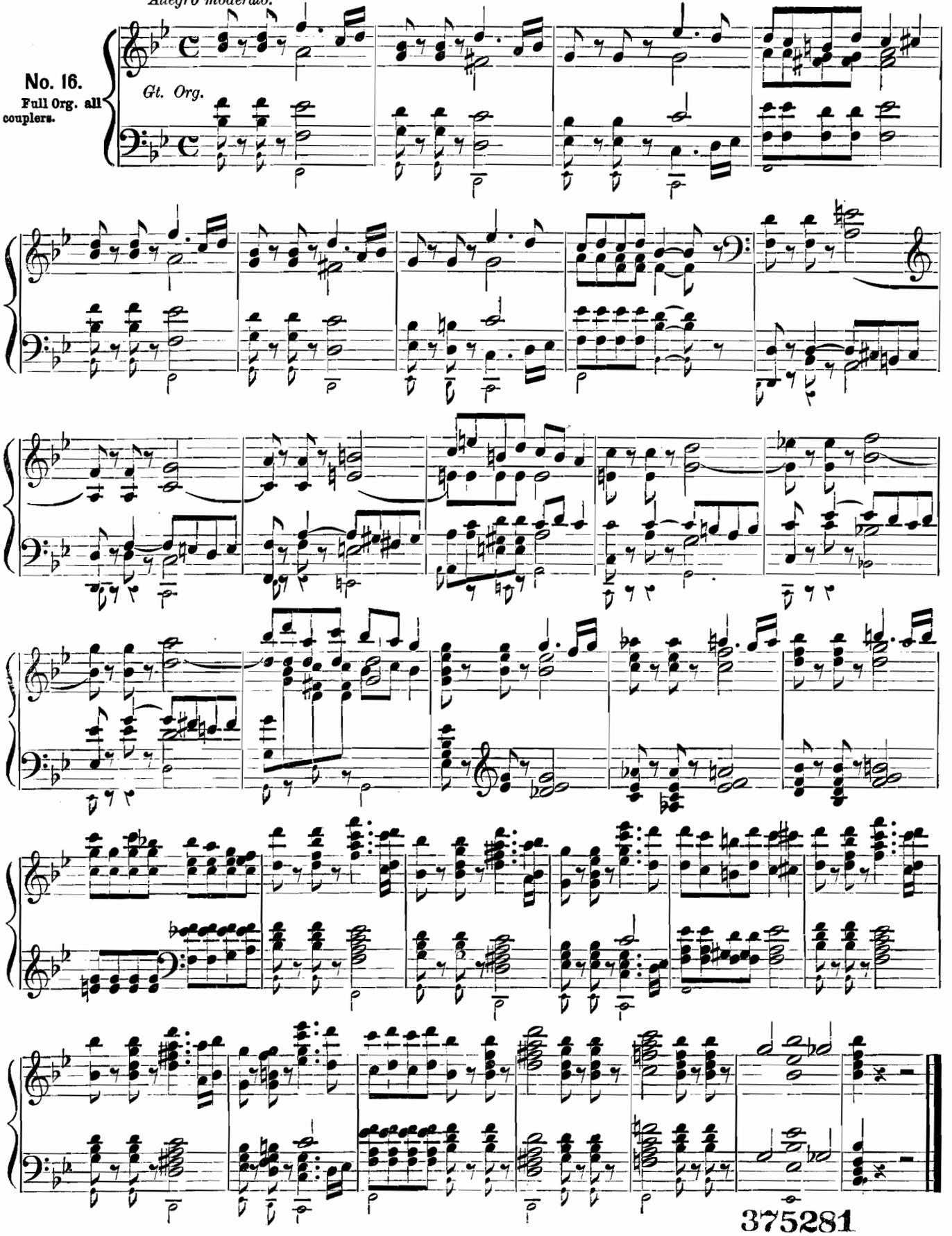
VERSET.

Allegro moderato.

No. 16.

Full Org. all couplers.

Gt. Org.



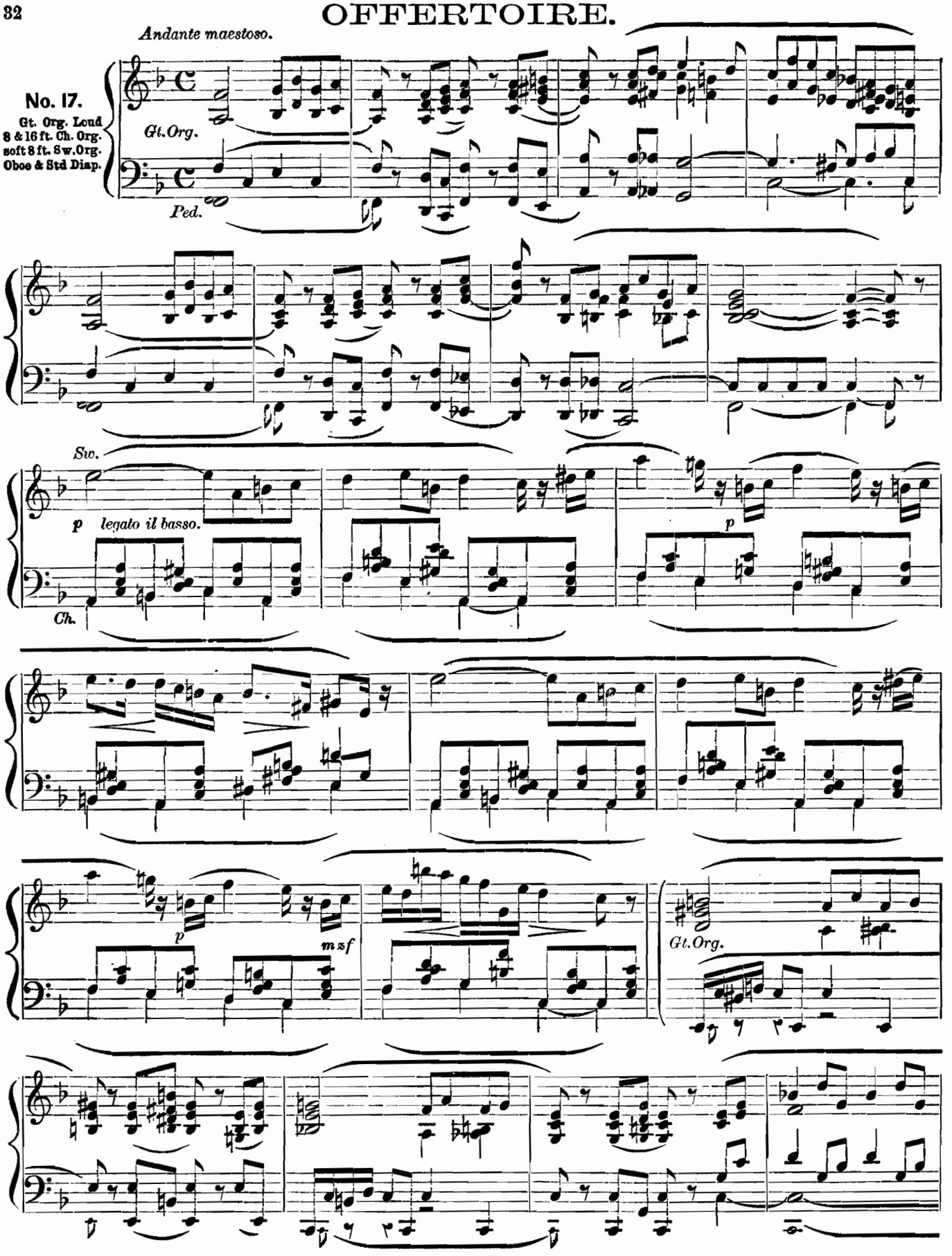
375281

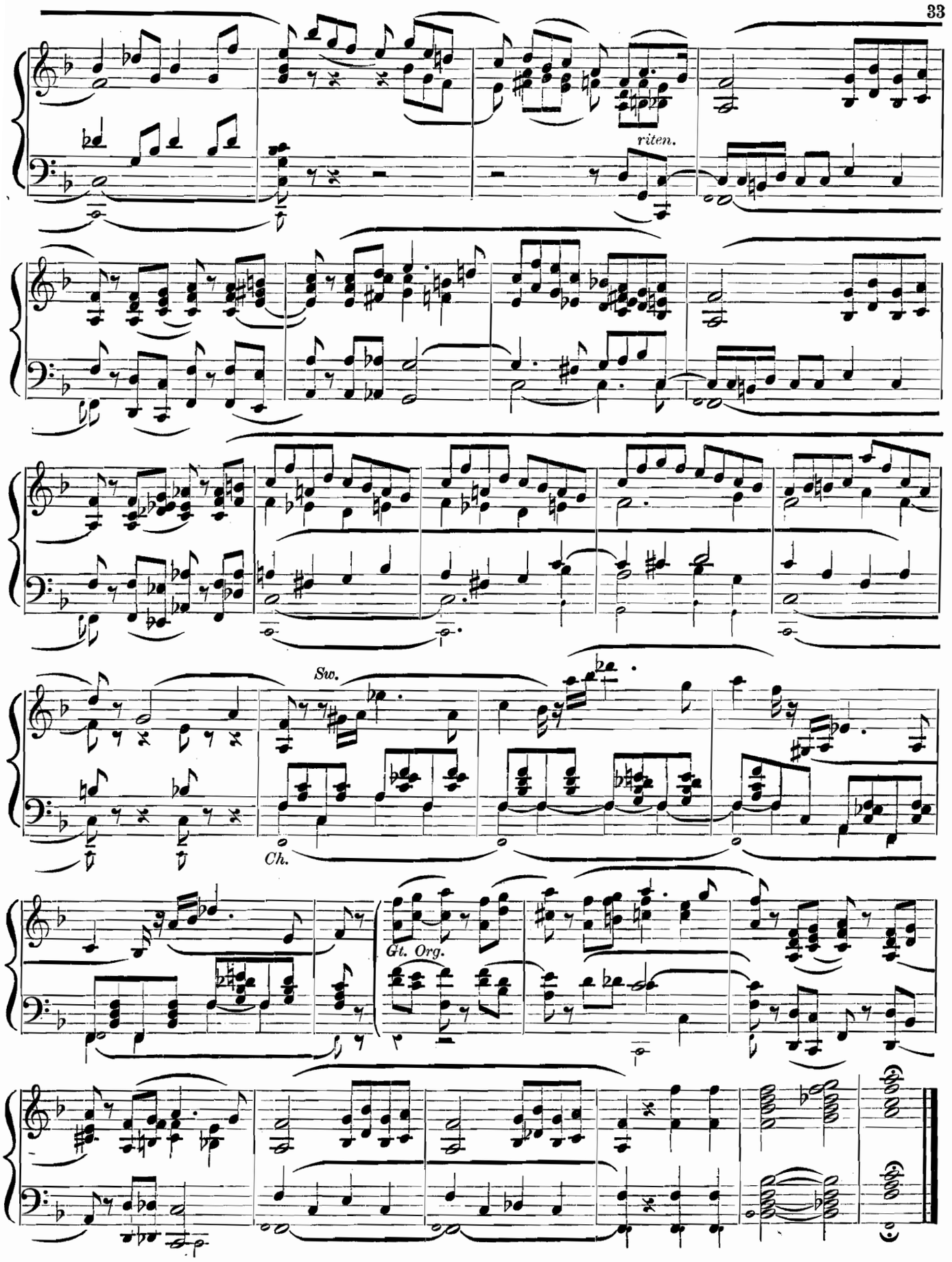
OFFERTOIRE.

Andante maestoso.

No. 17.

Gt. Org. Loud 8 & 16 ft. Ch. Org. soft 8 ft. Sw. Org. Oboe & Std Diap.




riten.
Sw.
Ch.
Gt. Org.

ELEVATION.

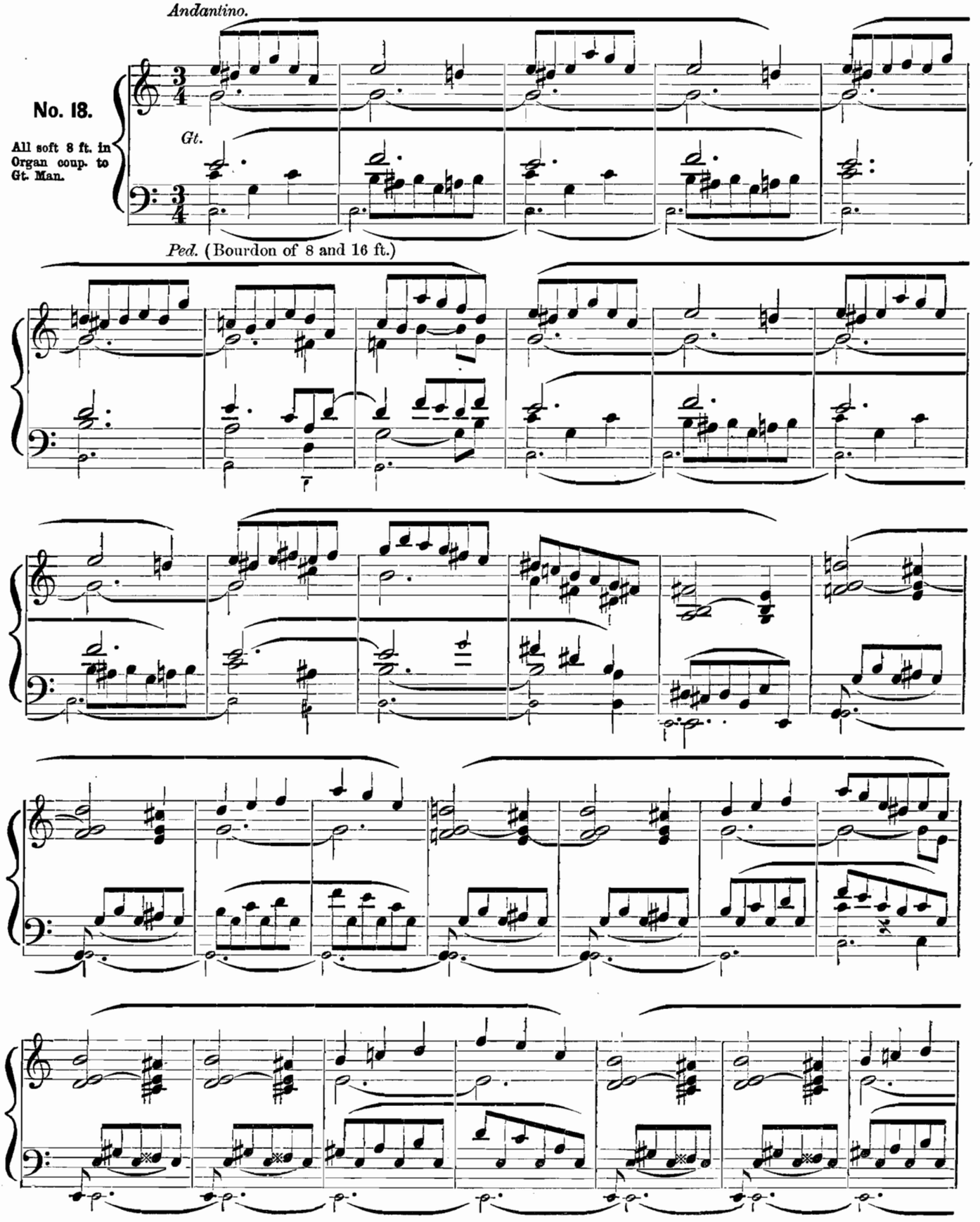
Andantino.

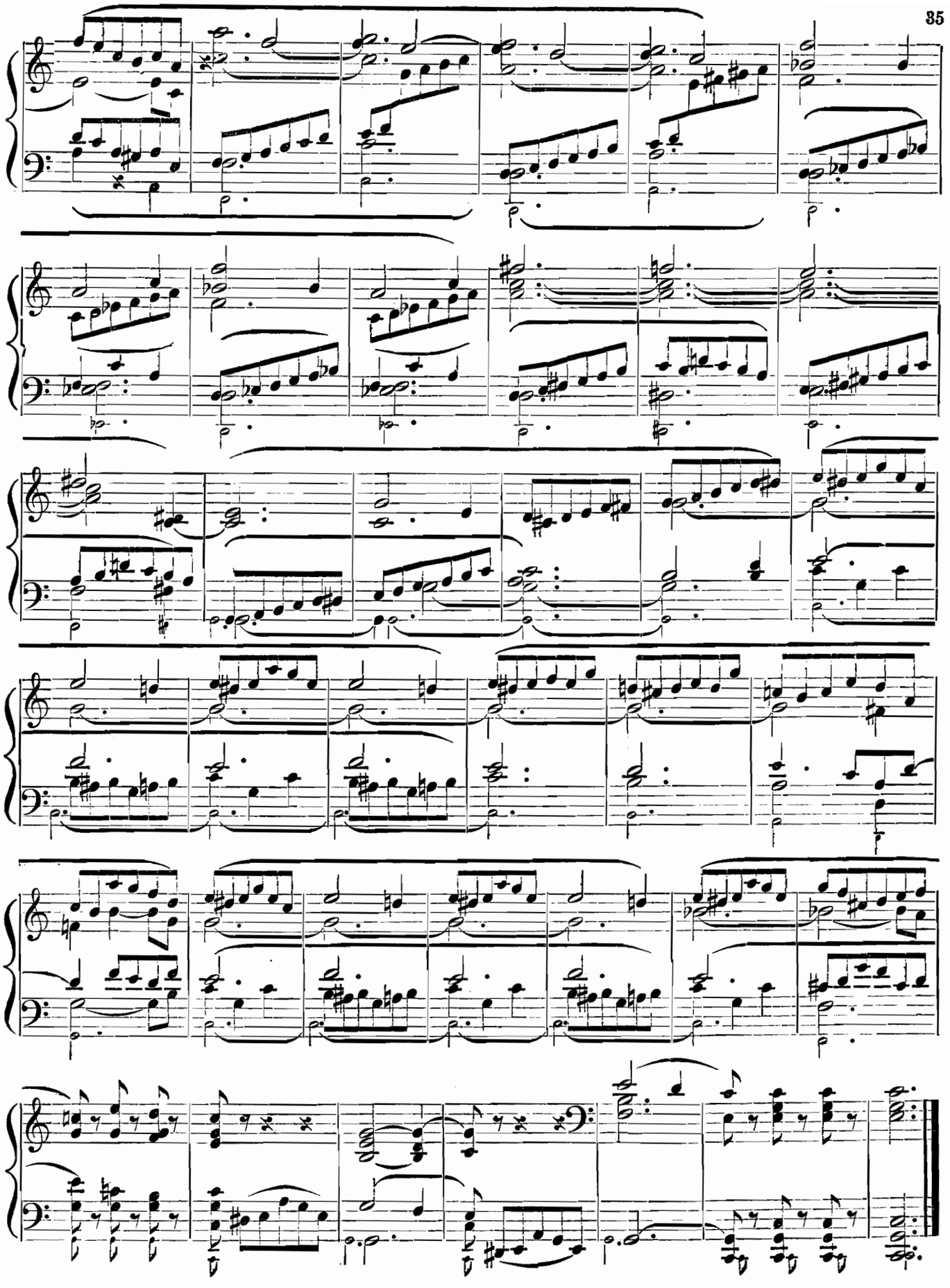
No. 18.

All soft 8 ft. in Organ coup. to Gt. Man.

Gt.

Ped. (Bourdon of 8 and 16 ft.)





Allegro Moderato.

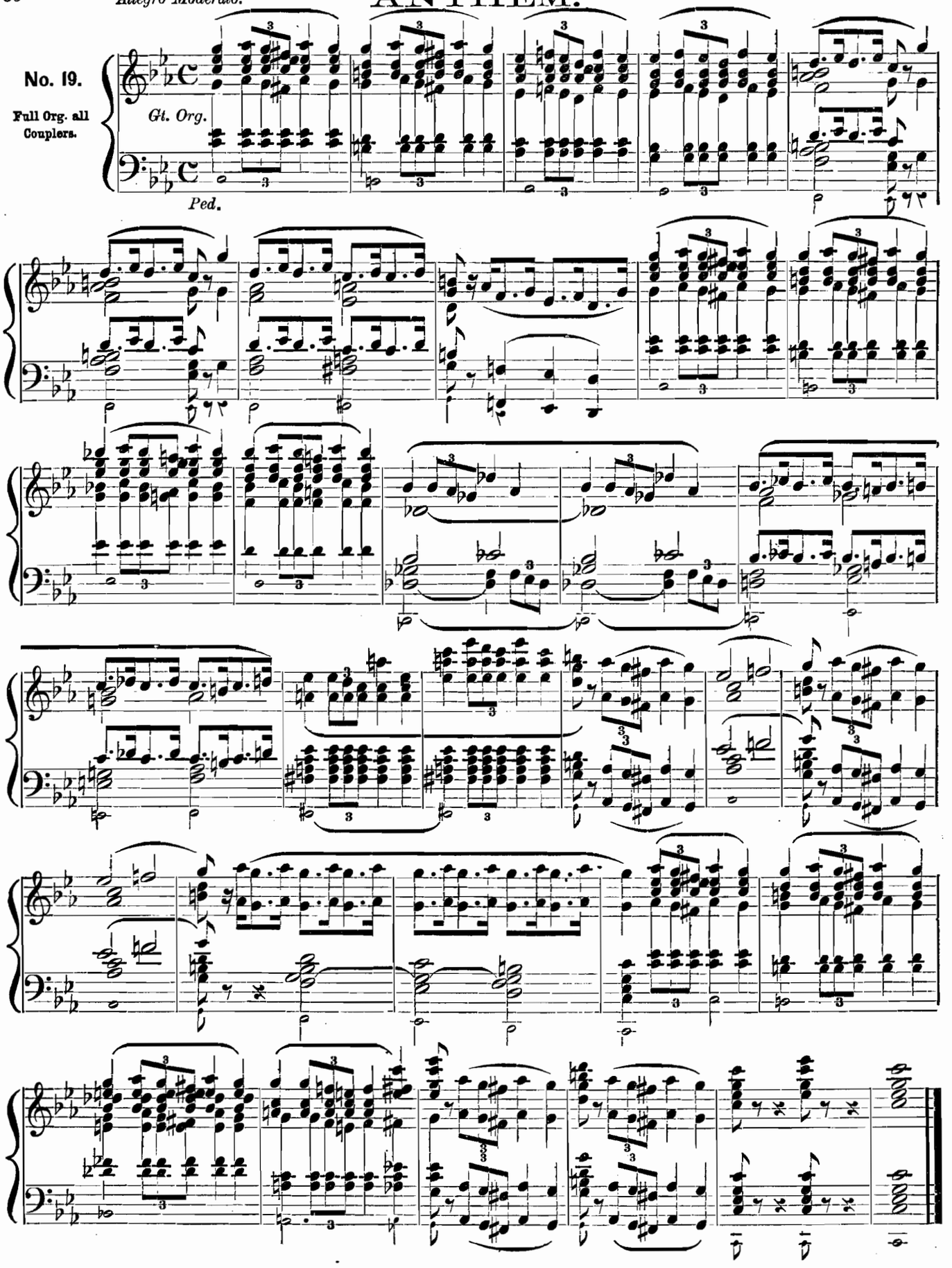
ANTHEM.

No. 19.

Full Org. all Couplers.

Gt. Org.

Ped.

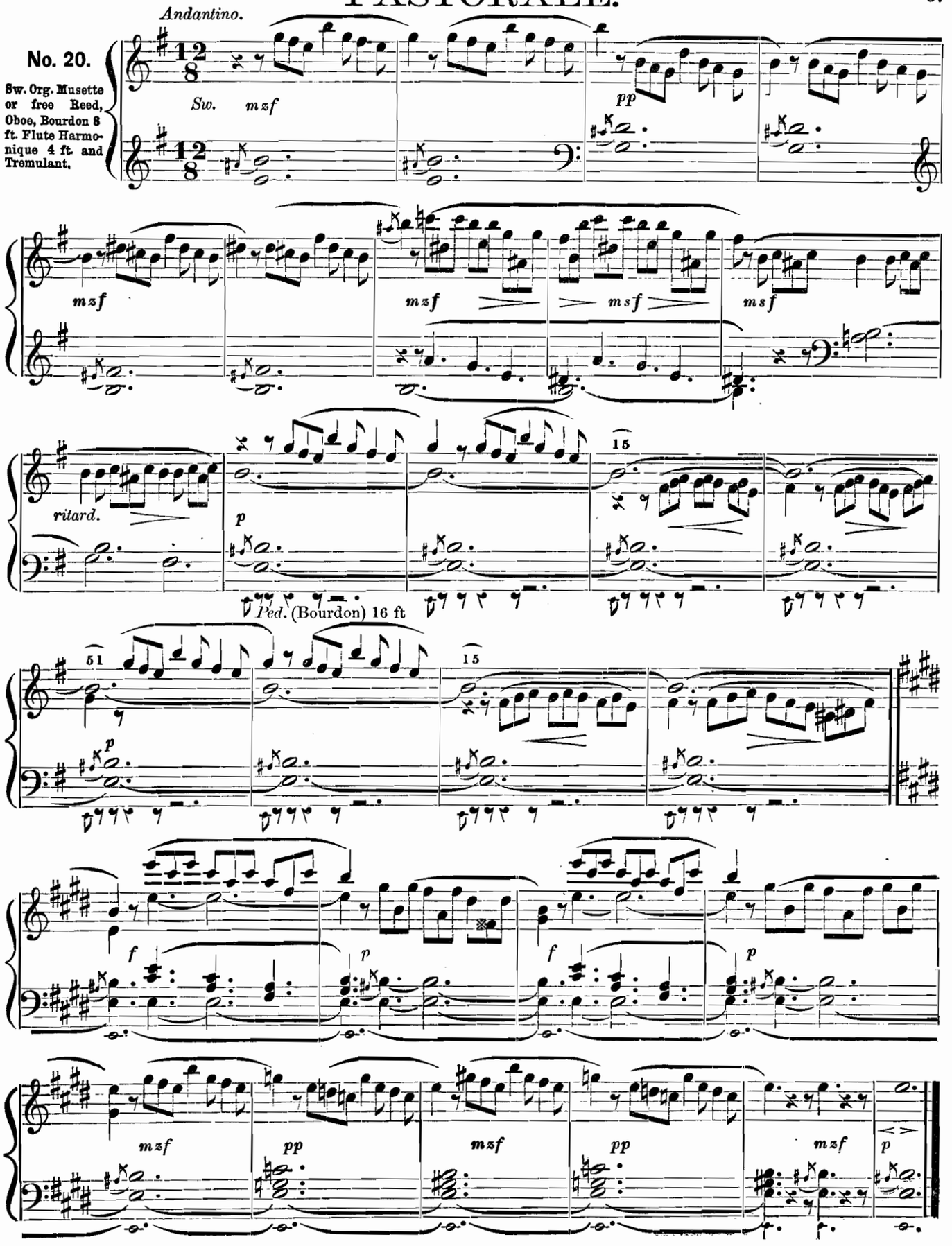


PASTORALE.

Andantino.

No. 20.

Sw. Org. Musette or free Reed, Oboe, Bourdon 8 ft. Flute Harmonique 4 ft. and Tremulant.



PROCESSIONAL.

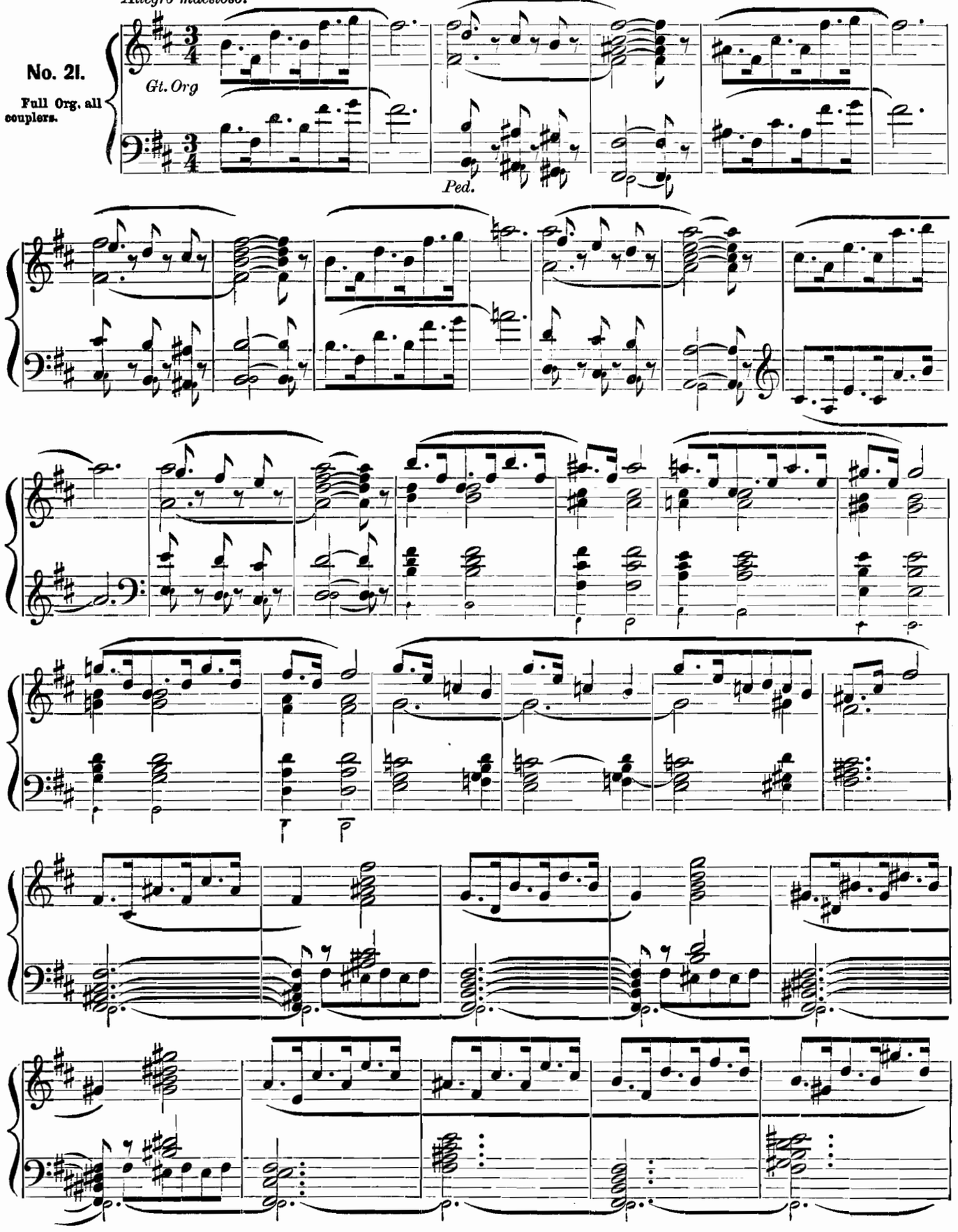
Allegro maestoso.

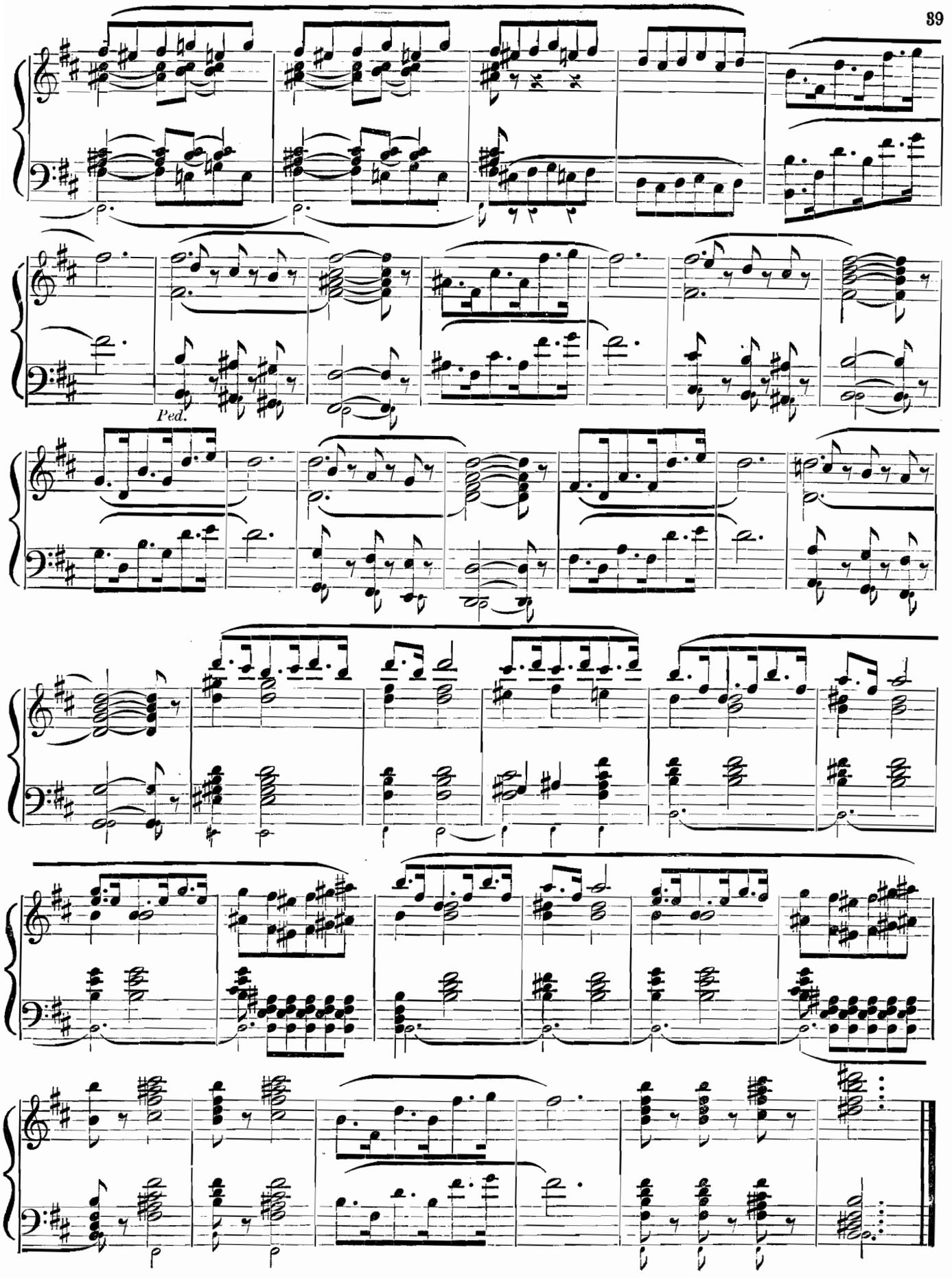
No. 21.

Full Org. all couplers.

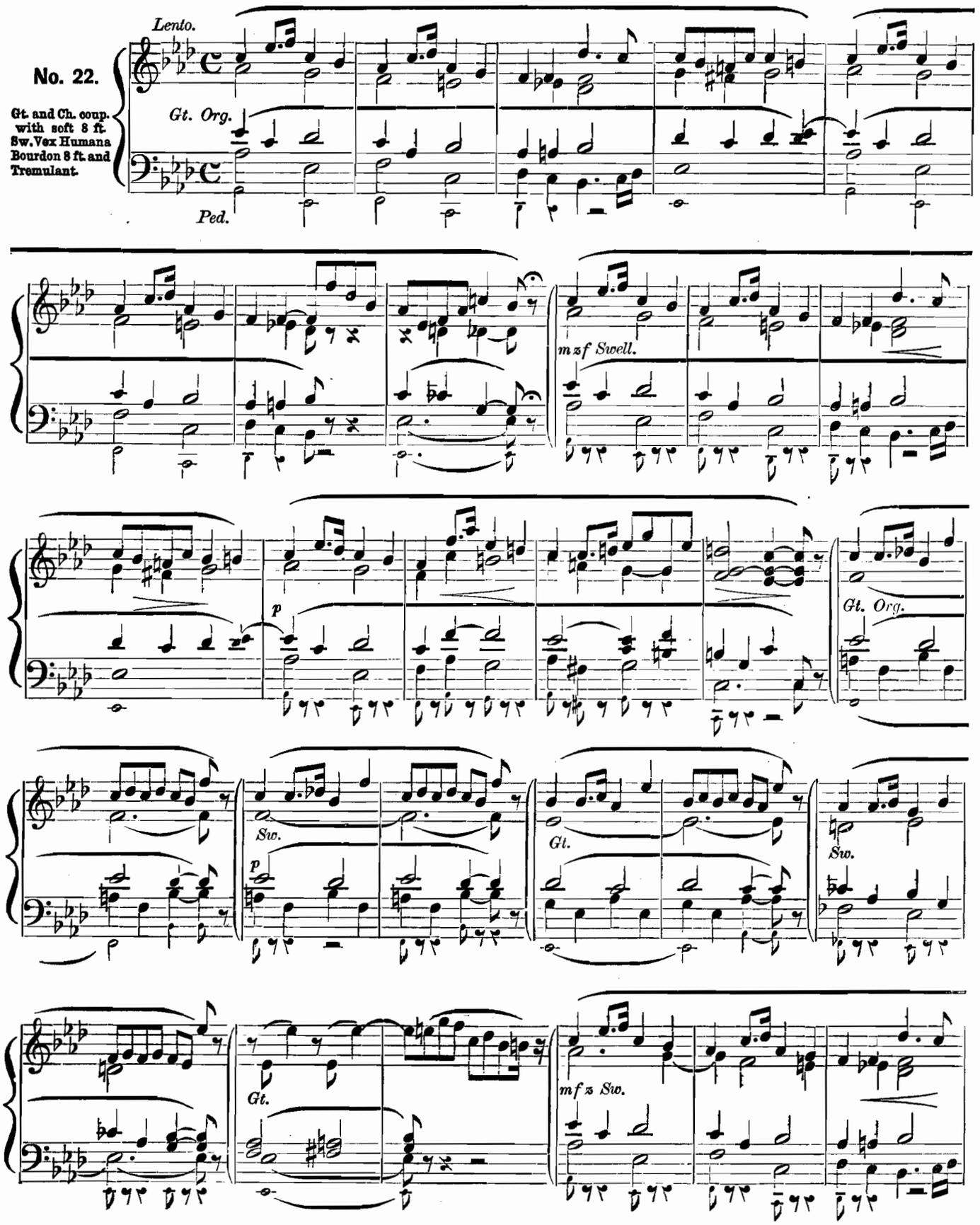
Gt. Org

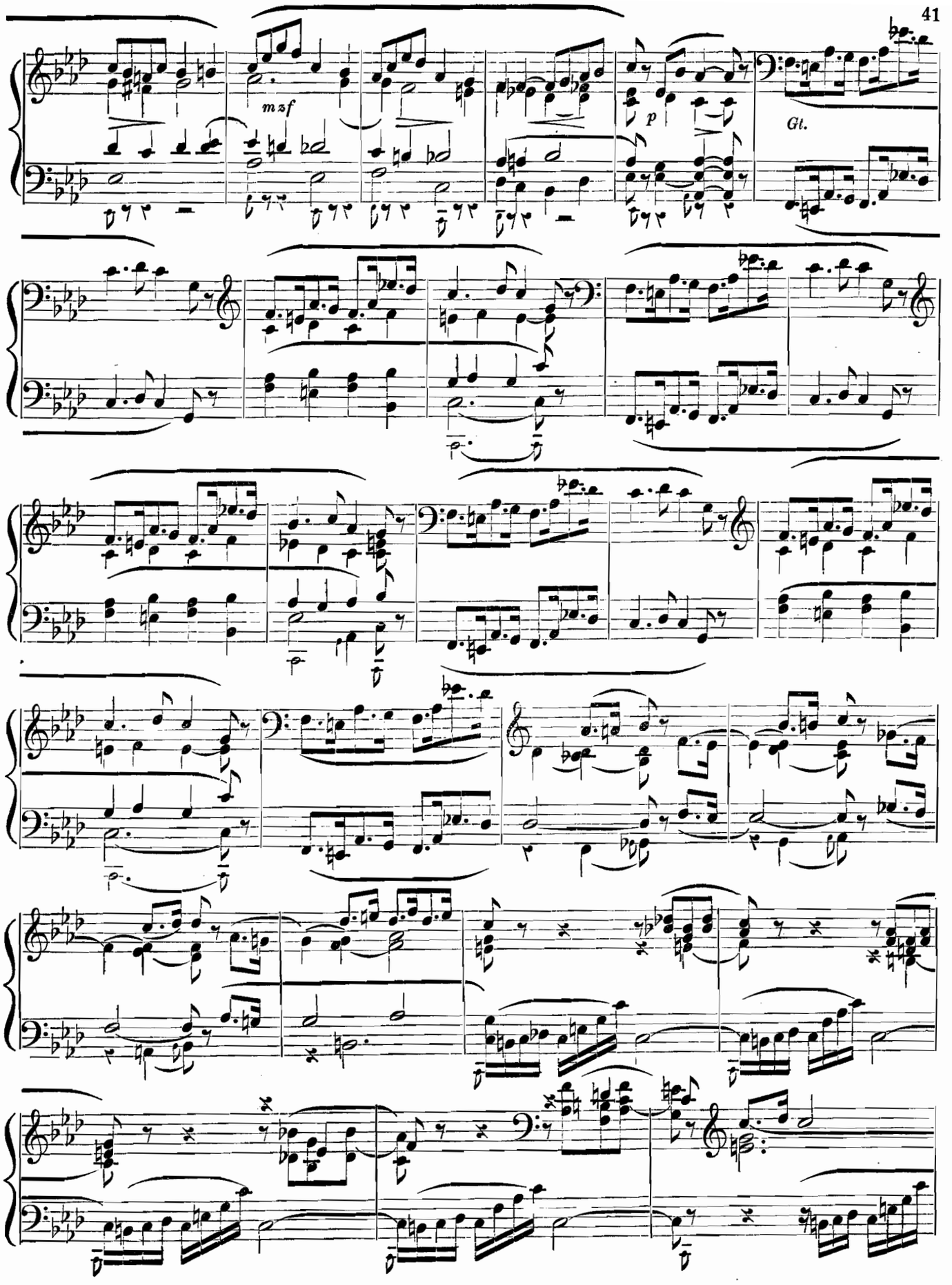
Ped.

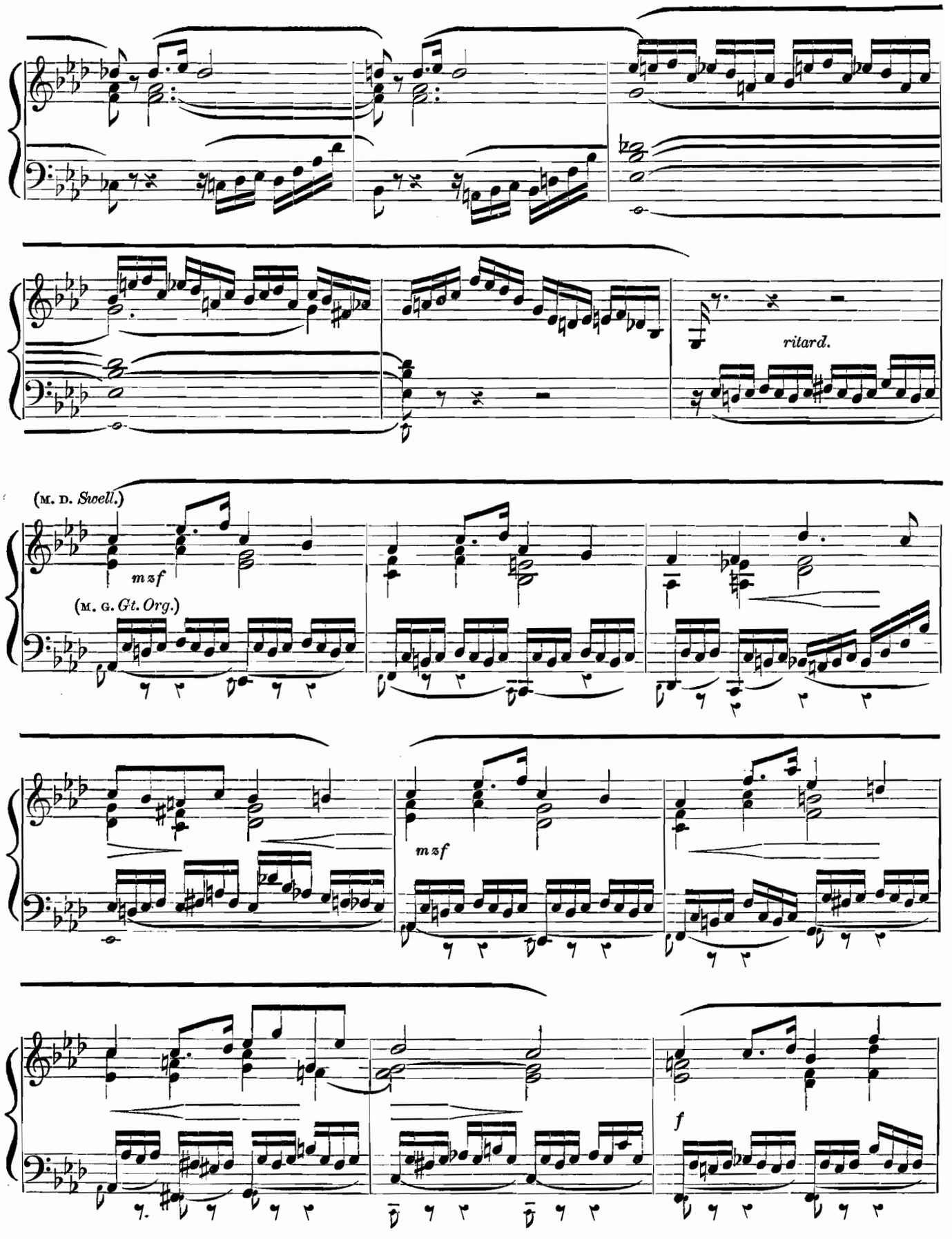


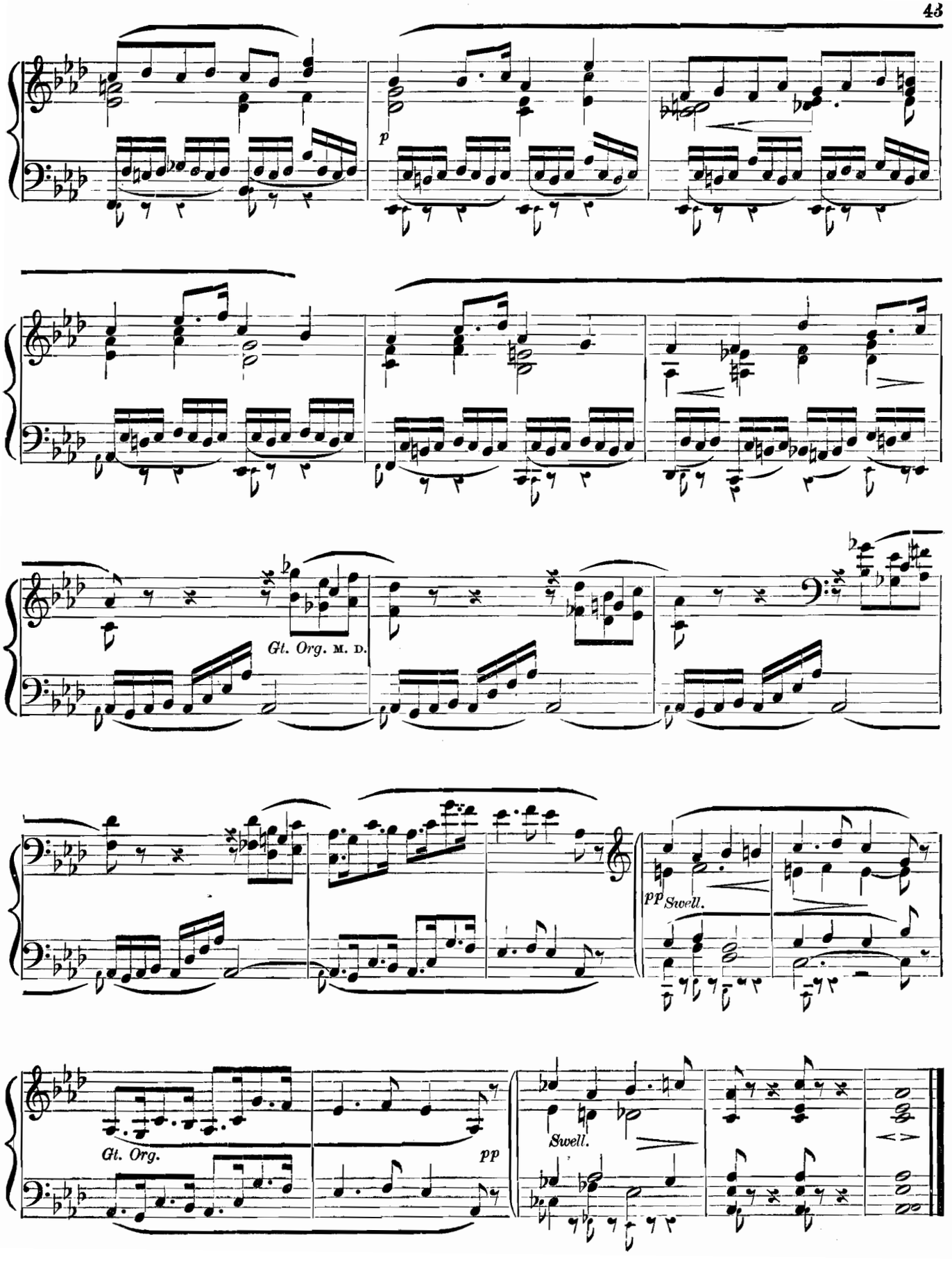

Ped.

OFFERTOIRE.


Lento.
No. 22.
Gt. and Ch. coup. with soft 8 ft. Sw. Vox Humana Bourdon 8 ft. and Tremulant.
Gt. Org.
Ped.
mzf Swell.
p
Gt. Org.
Sw.
p
Gt.
Sw.
Gt.
mfz Sw.


mzf
p
Gt.

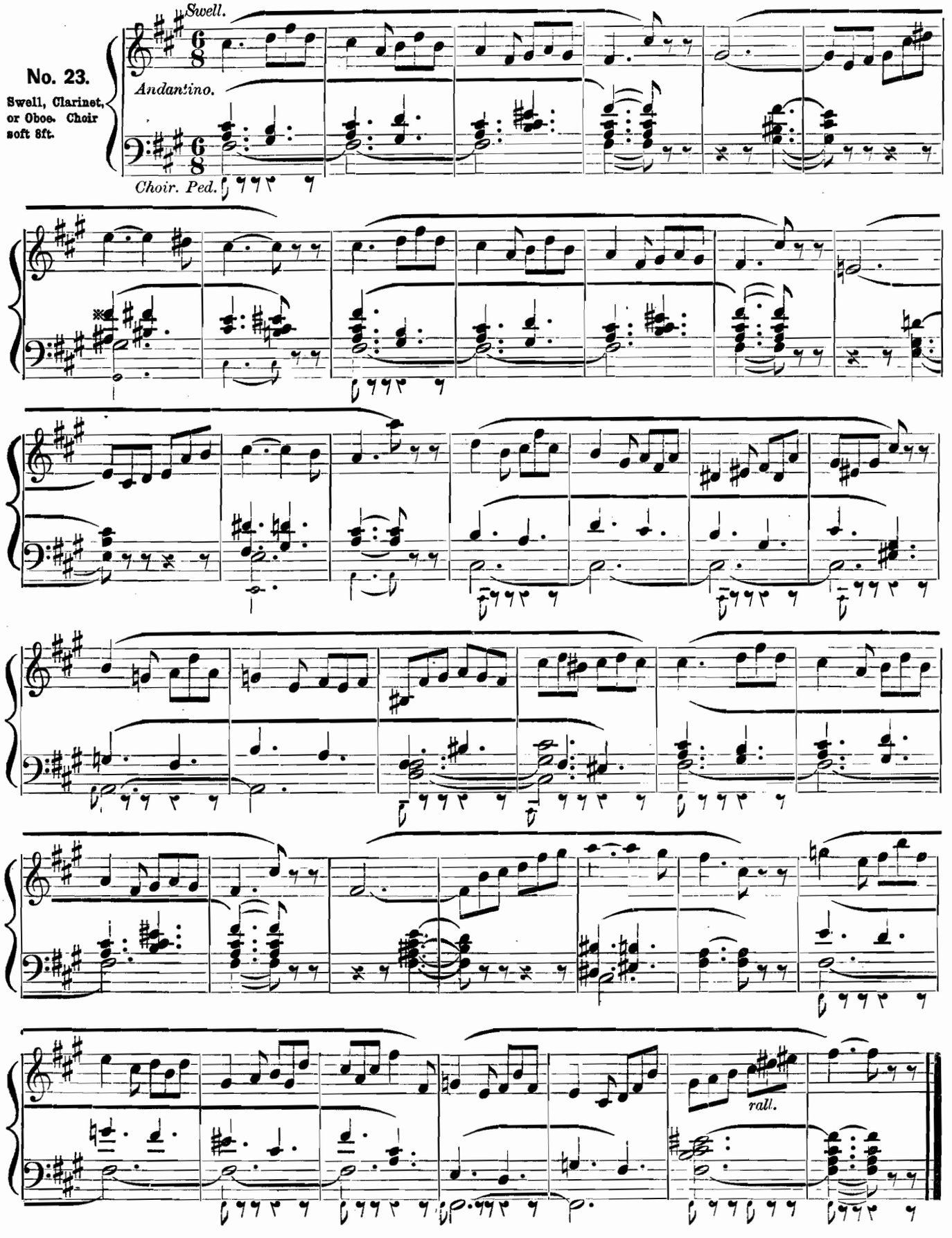

ritard.
(M. D. Swell.)
mzf
(M. G. Gt. Org.)
mzf
f


p
Gt. Org. M. D.
pp Swell.
Gt. Org.
pp
Swell.

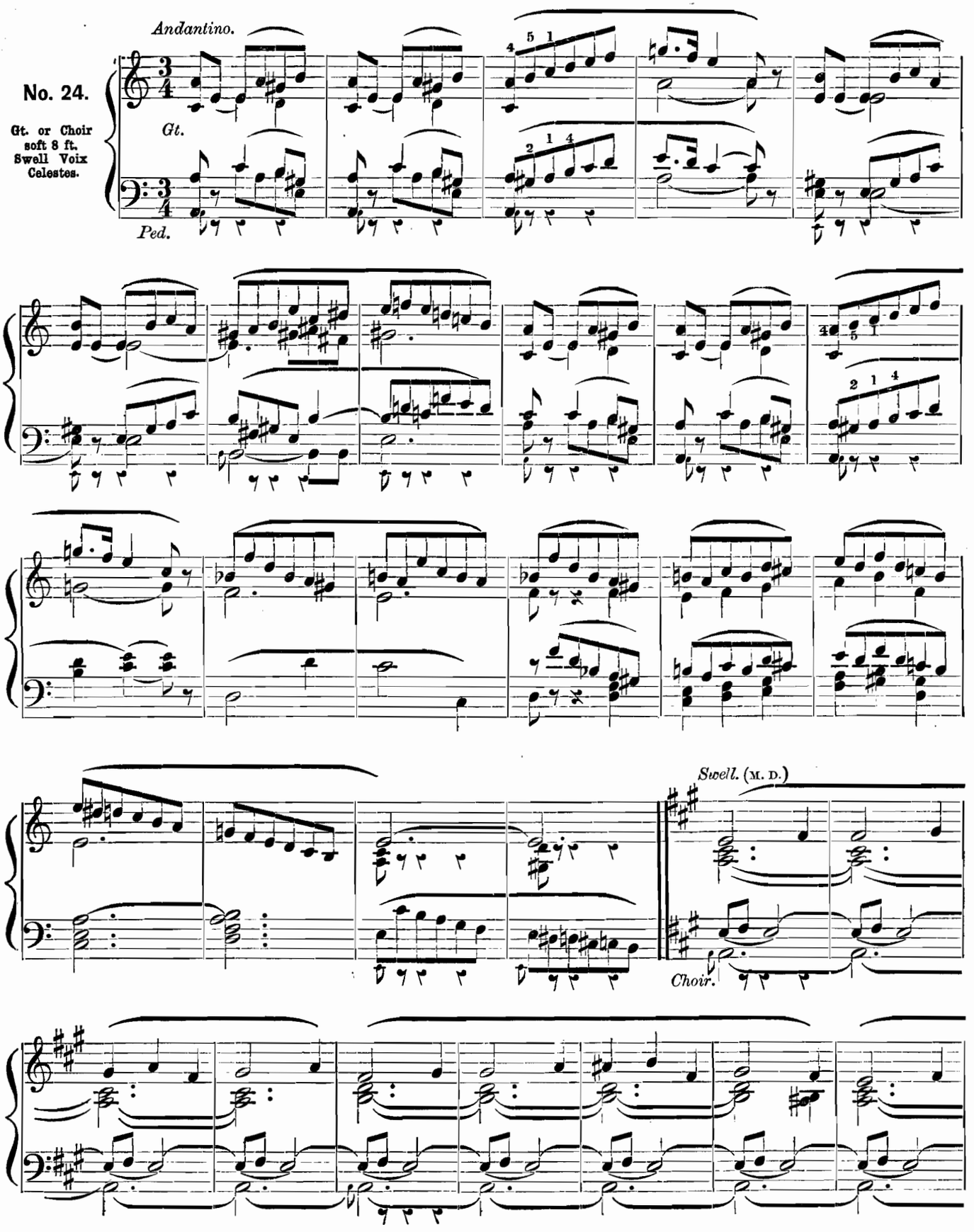
ELEVATION.

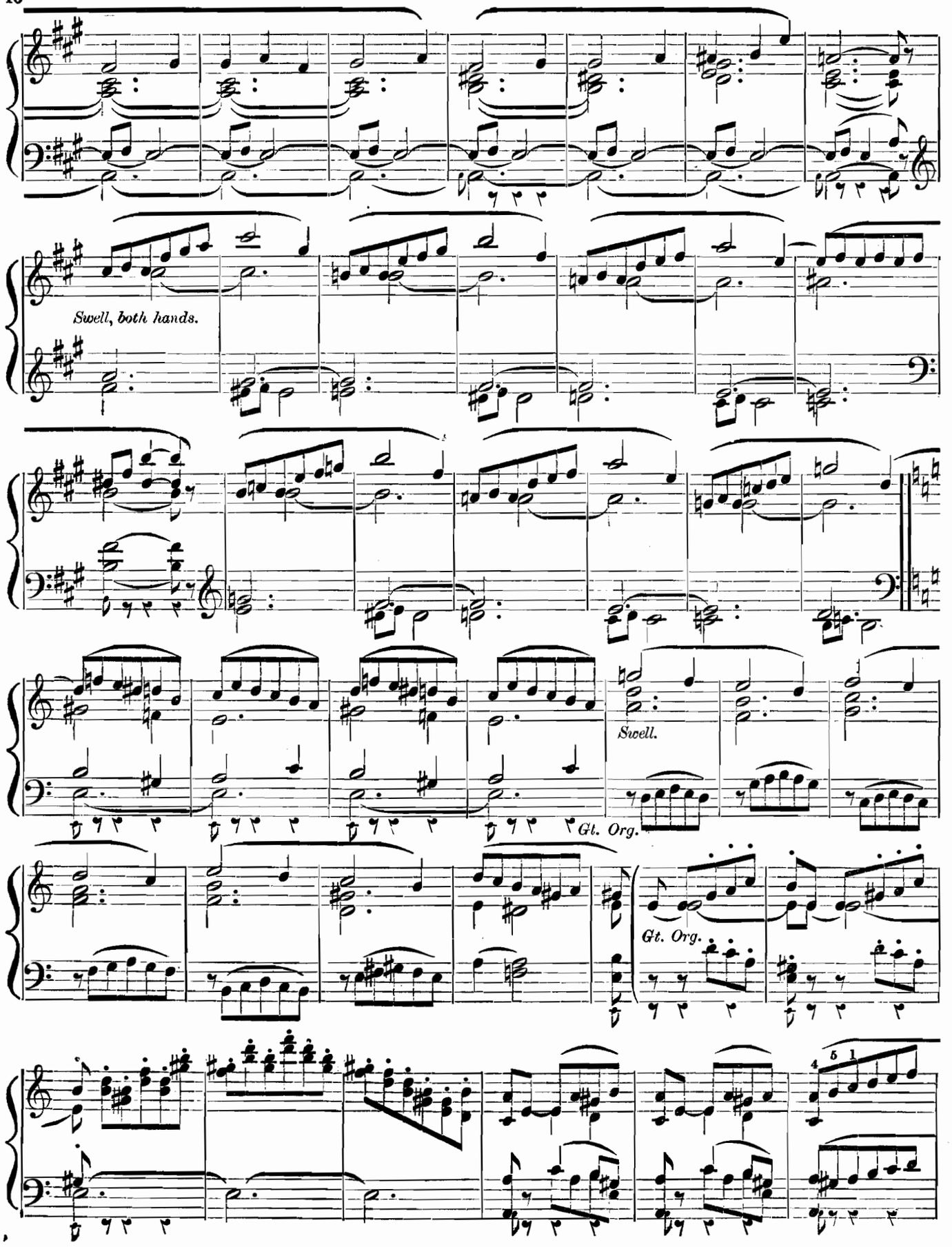
No. 23.

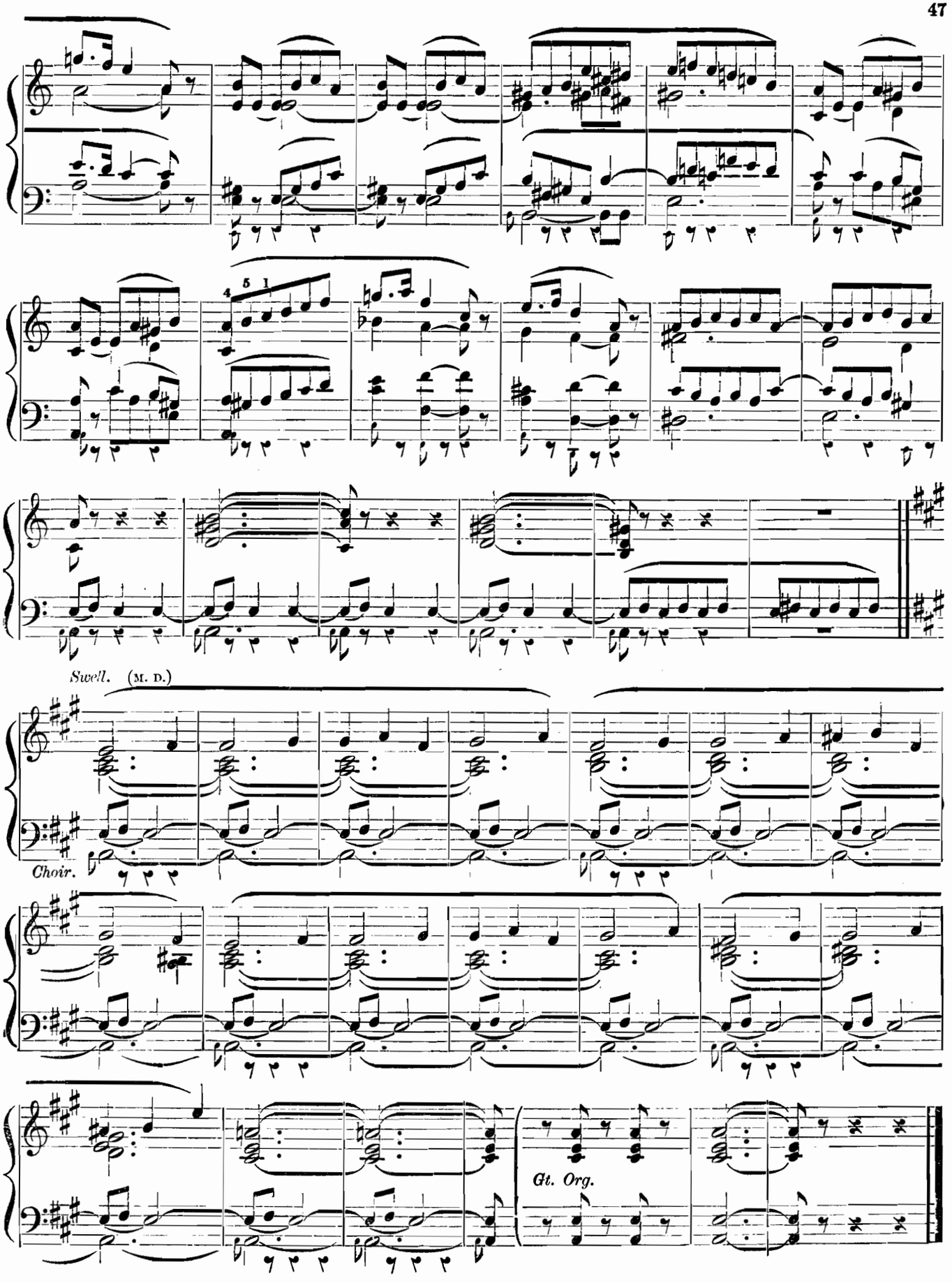
Swell, Clarinet, or Oboe. Choir soft 8ft.



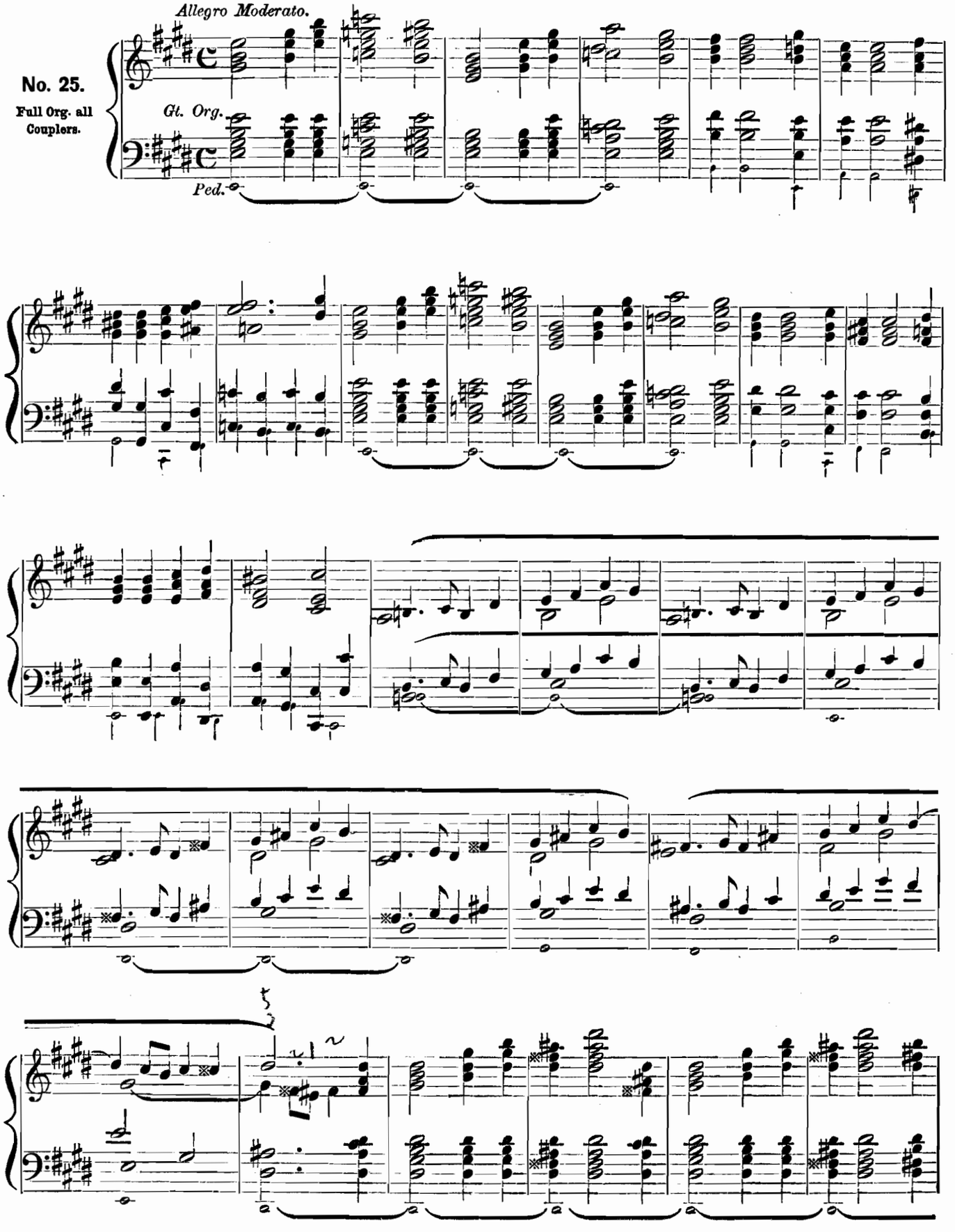
COMMUNION.

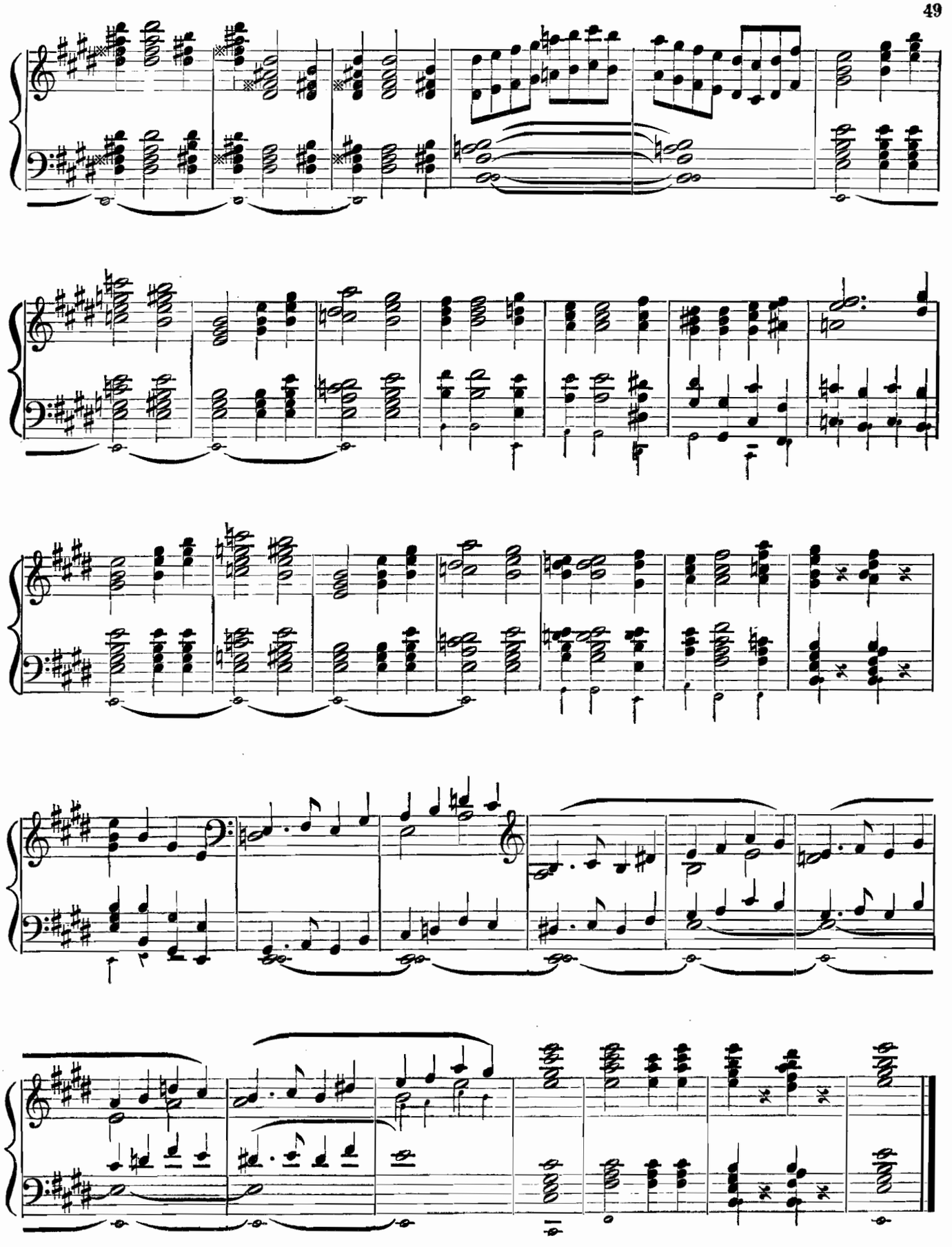

Andantino.
No. 24.
Gt. or Choir soft 8 ft. Swell Voix Celestes.
Gt.
Ped.
Swell. (M. D.)
Choir.


Swell, both hands.
Swell.
Gt. Org.
Gt. Org.

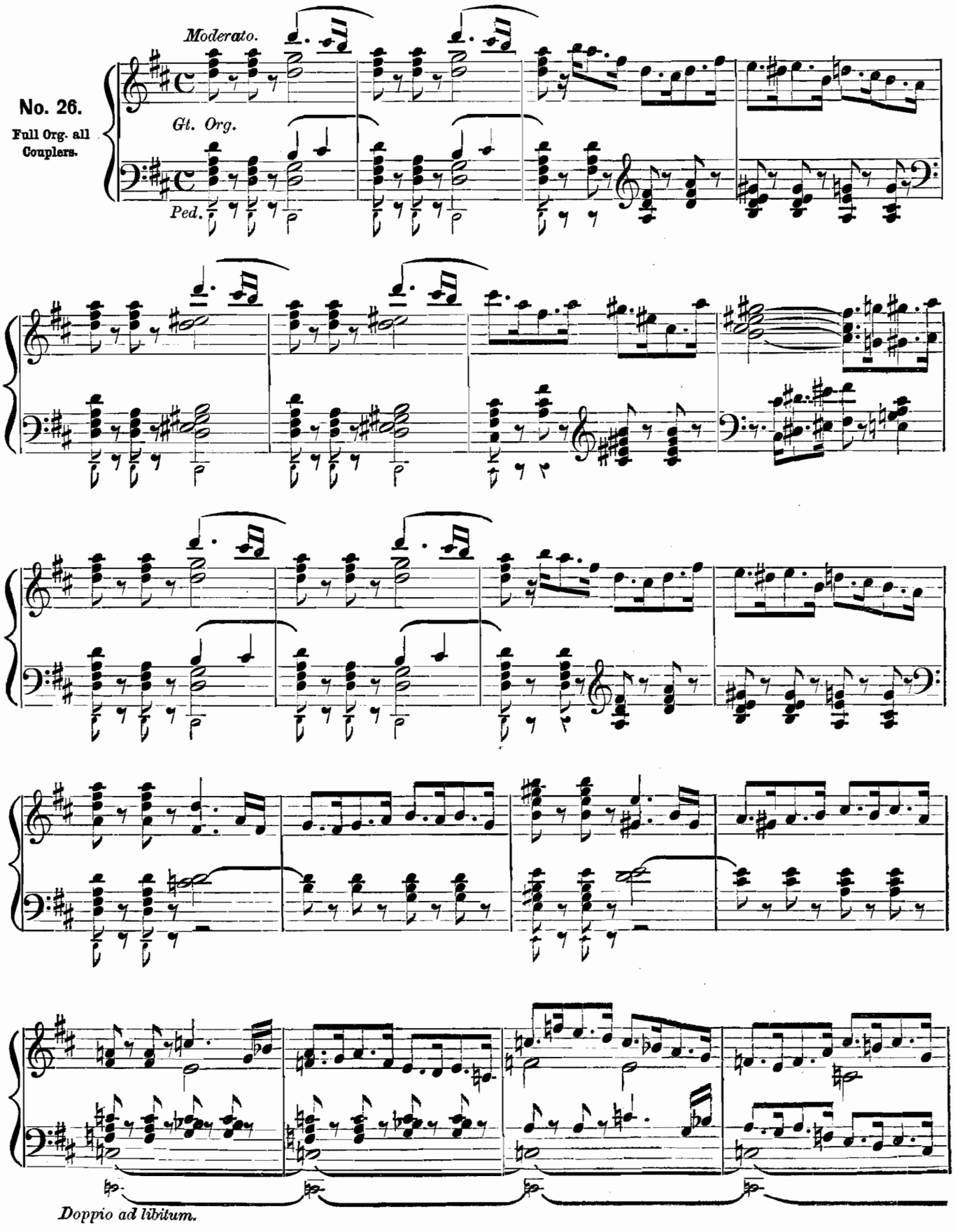

Swell. (M. D.)
Choir.
Gt. Org.

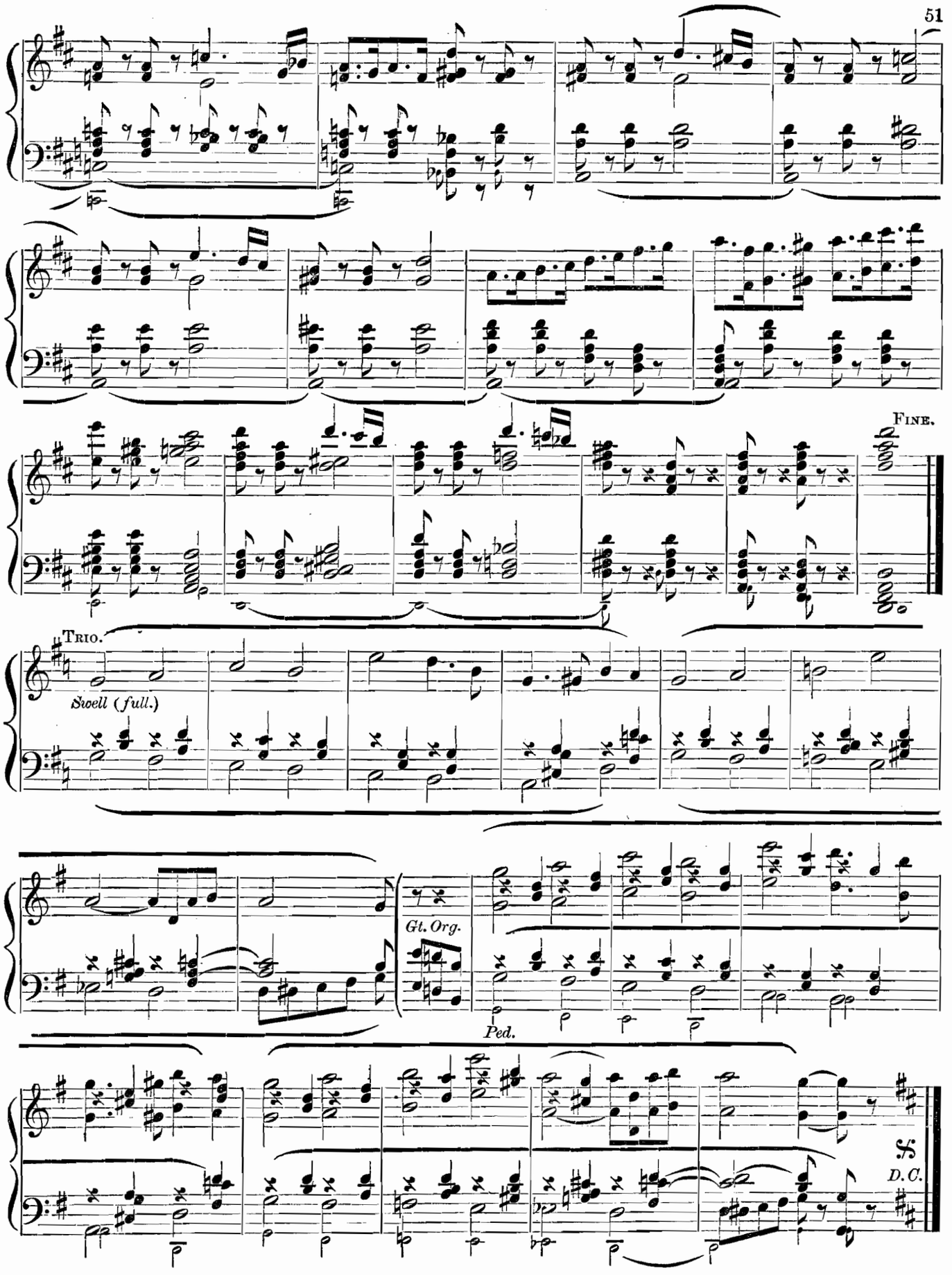
POSTLUDE.



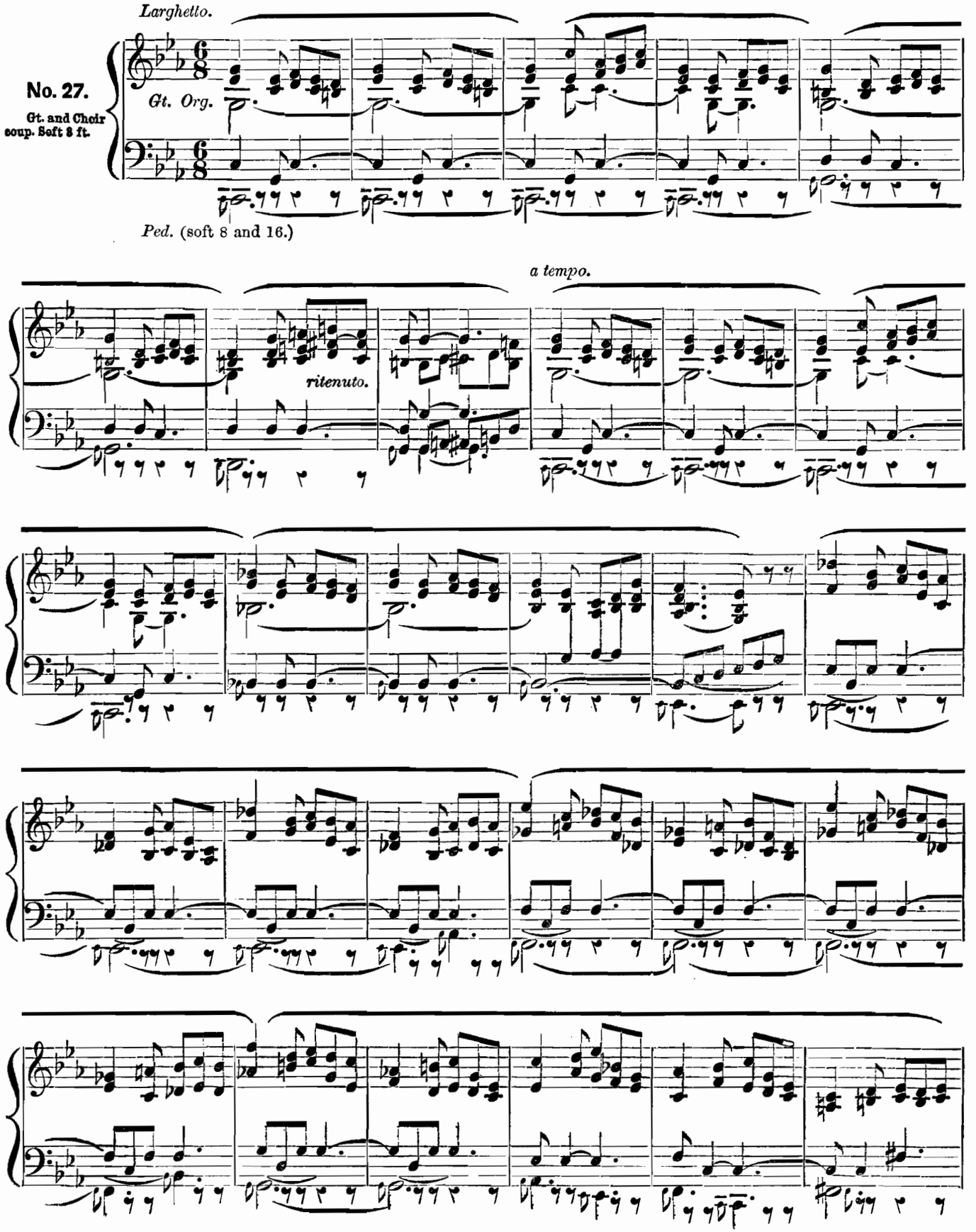


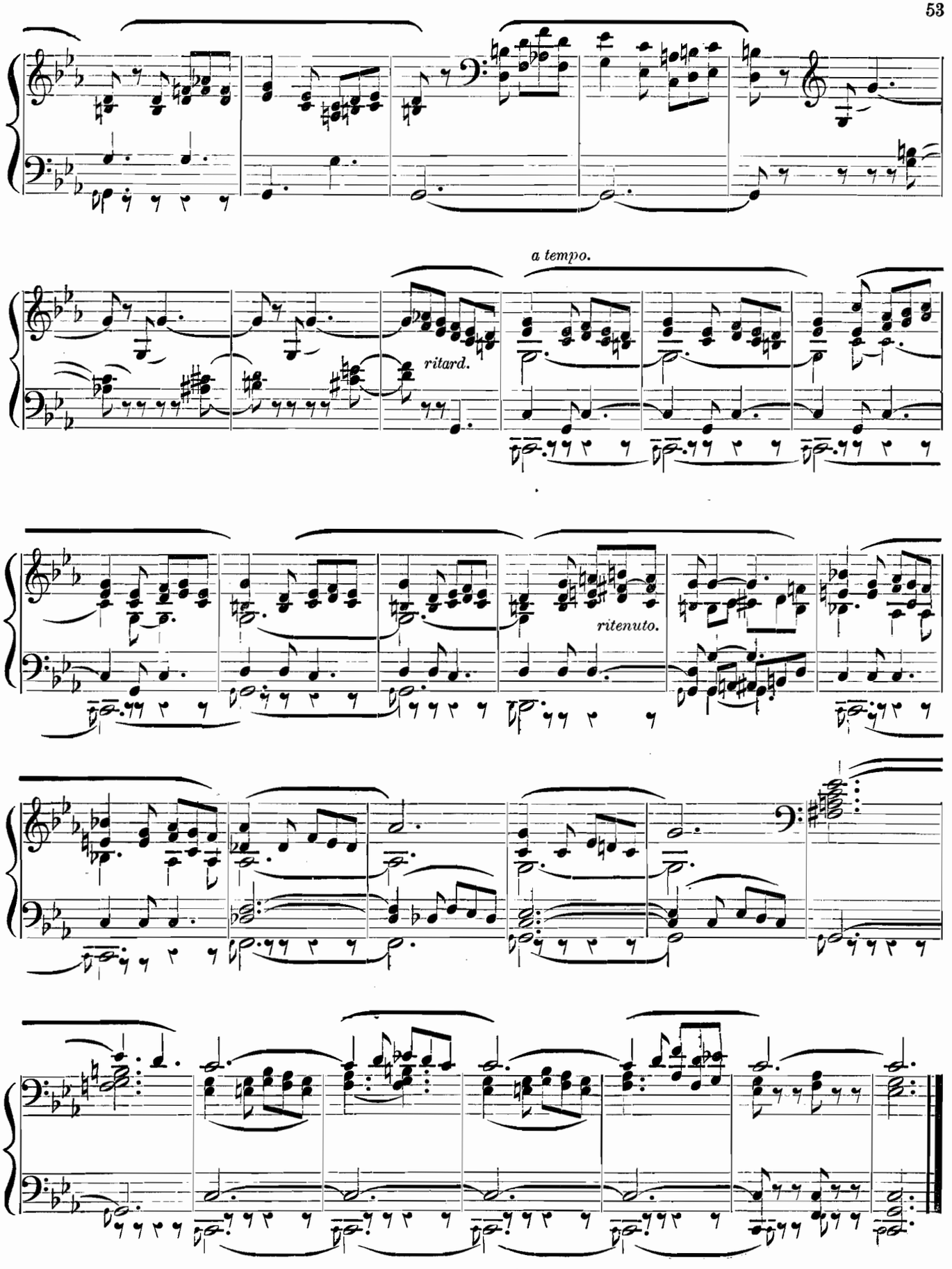
MARCH.


Moderato.
No. 26.
Full Org. all Couplers.
Gt. Org.
Ped.
Doppio ad libitum.


Fine.
Trio.
Swell (full.)
Gt. Org.
Ped.
D.C.

VERSET.


Larghetto.
No. 27.
Gt. and Choir coup. Soft 8 ft.
Gt. Org.
Ped. (soft 8 and 16.)
a tempo.
ritenuto.


a tempo.
ritard.
ritenuto.

ANTHEM.

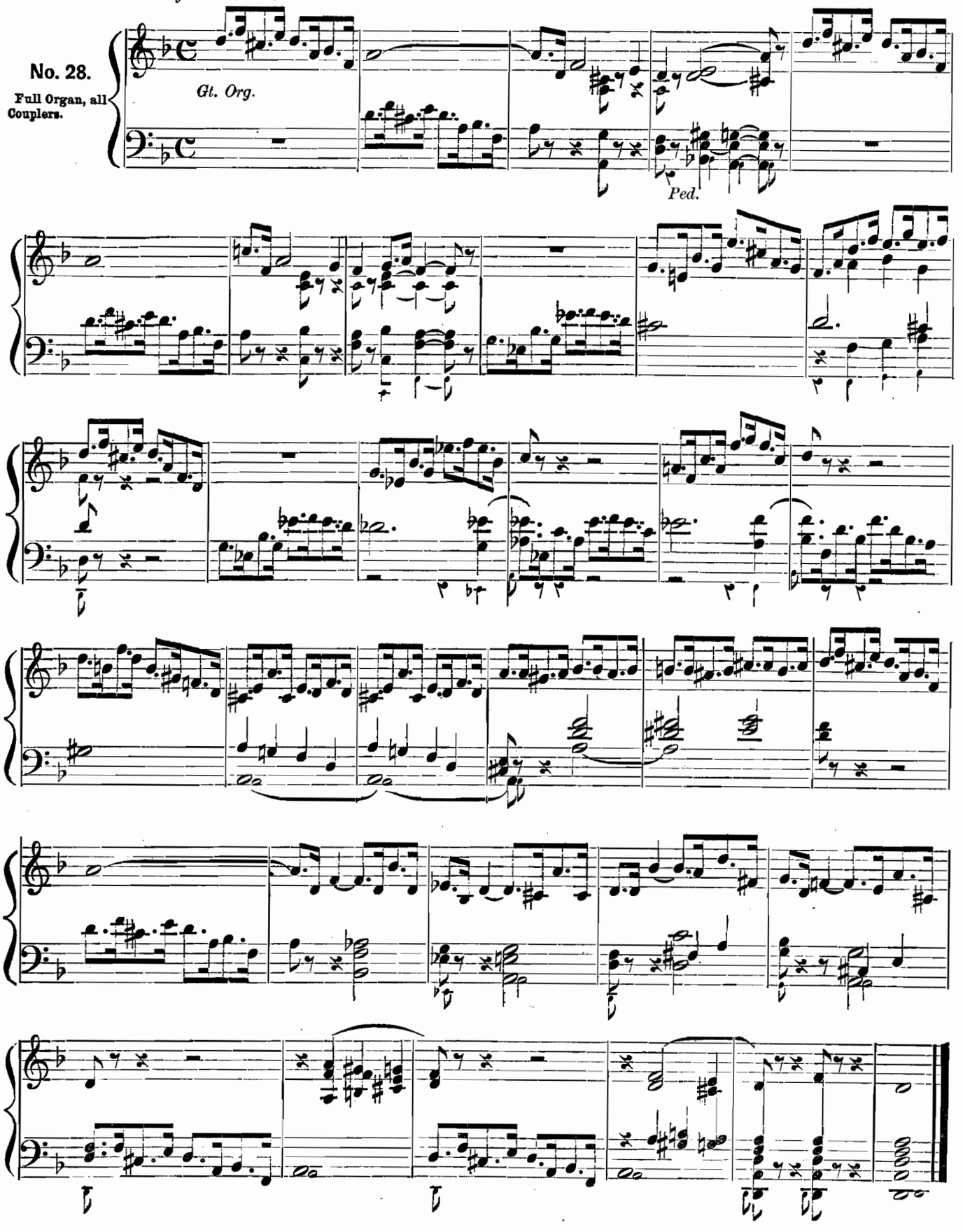
Allegro Moderato.

No. 28.

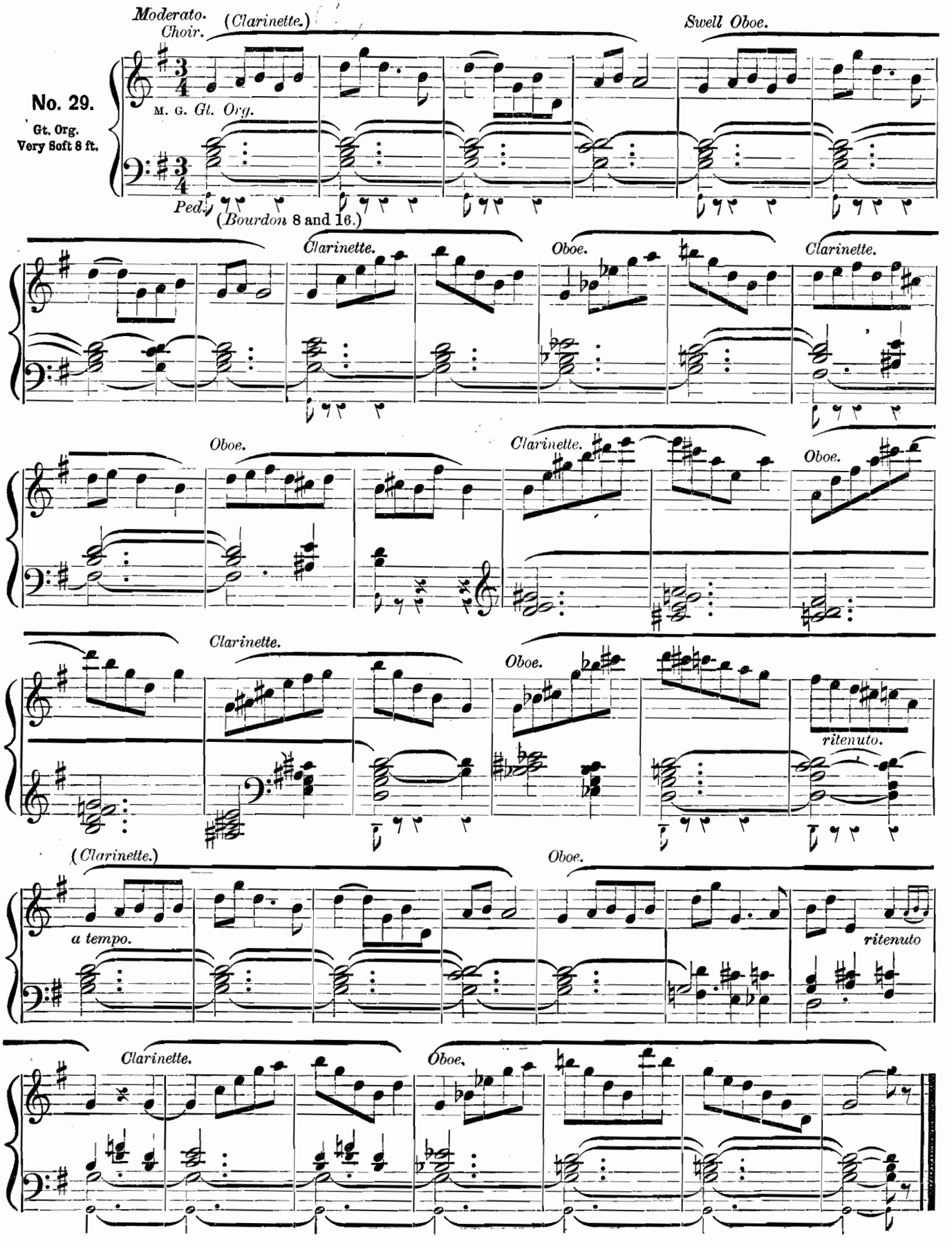
Full Organ, all Couplers.

Gt. Org.

Ped.



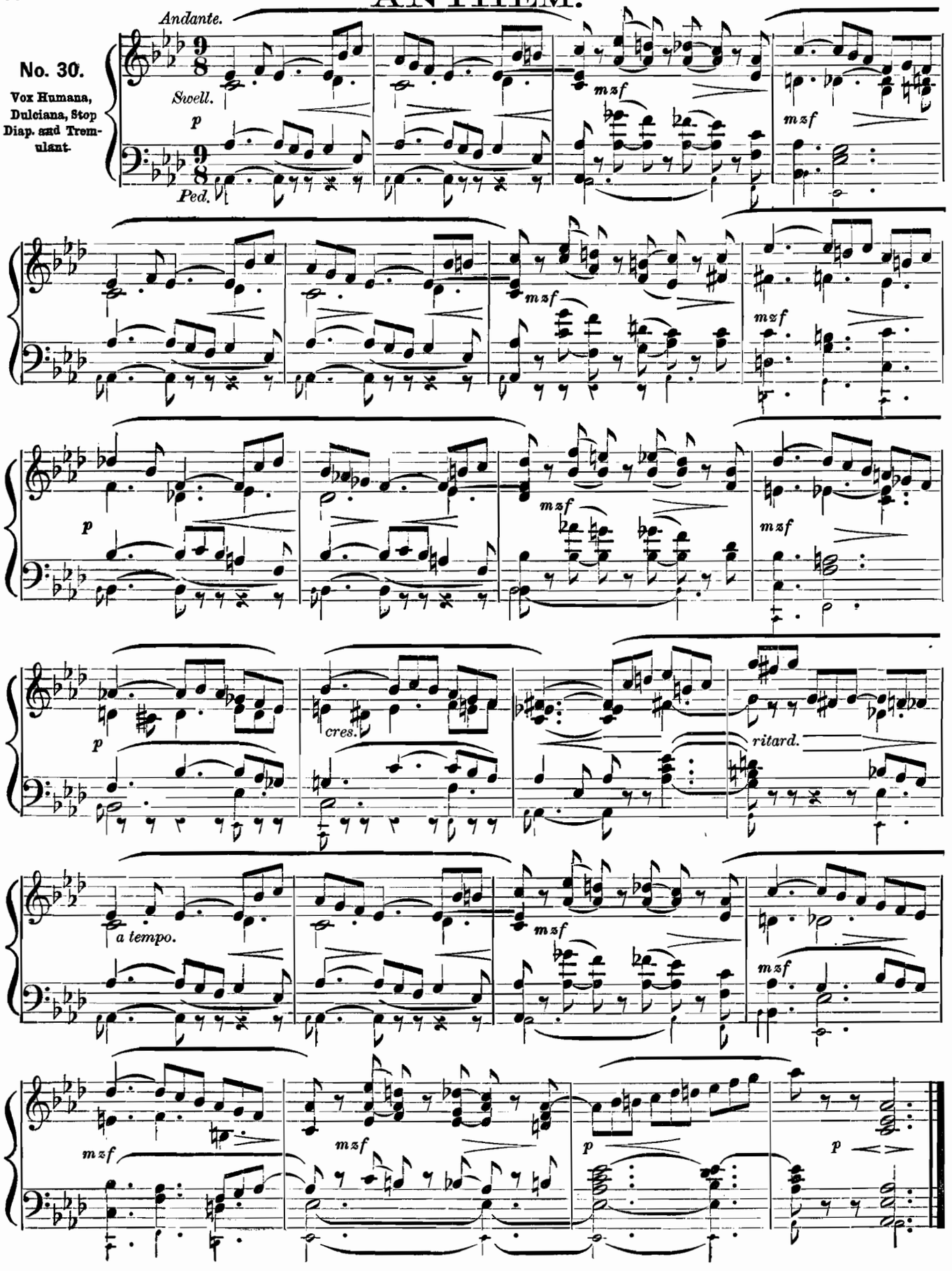
PASTORALE.


Moderato.
Choir.
(Clarinette.)
Swell Oboe.
No. 29.
Gt. Org.
Very Soft 8 ft.
M. G. Gt. Org.
Ped.
(Bourdon 8 and 16.)
Clarinette.
Oboe.
Clarinette.
Oboe.
Clarinette.
Oboe.
Clarinette.
Oboe.
ritenuto.
(Clarinette.)
a tempo.
Oboe.
ritenuto
Clarinette.
Oboe.

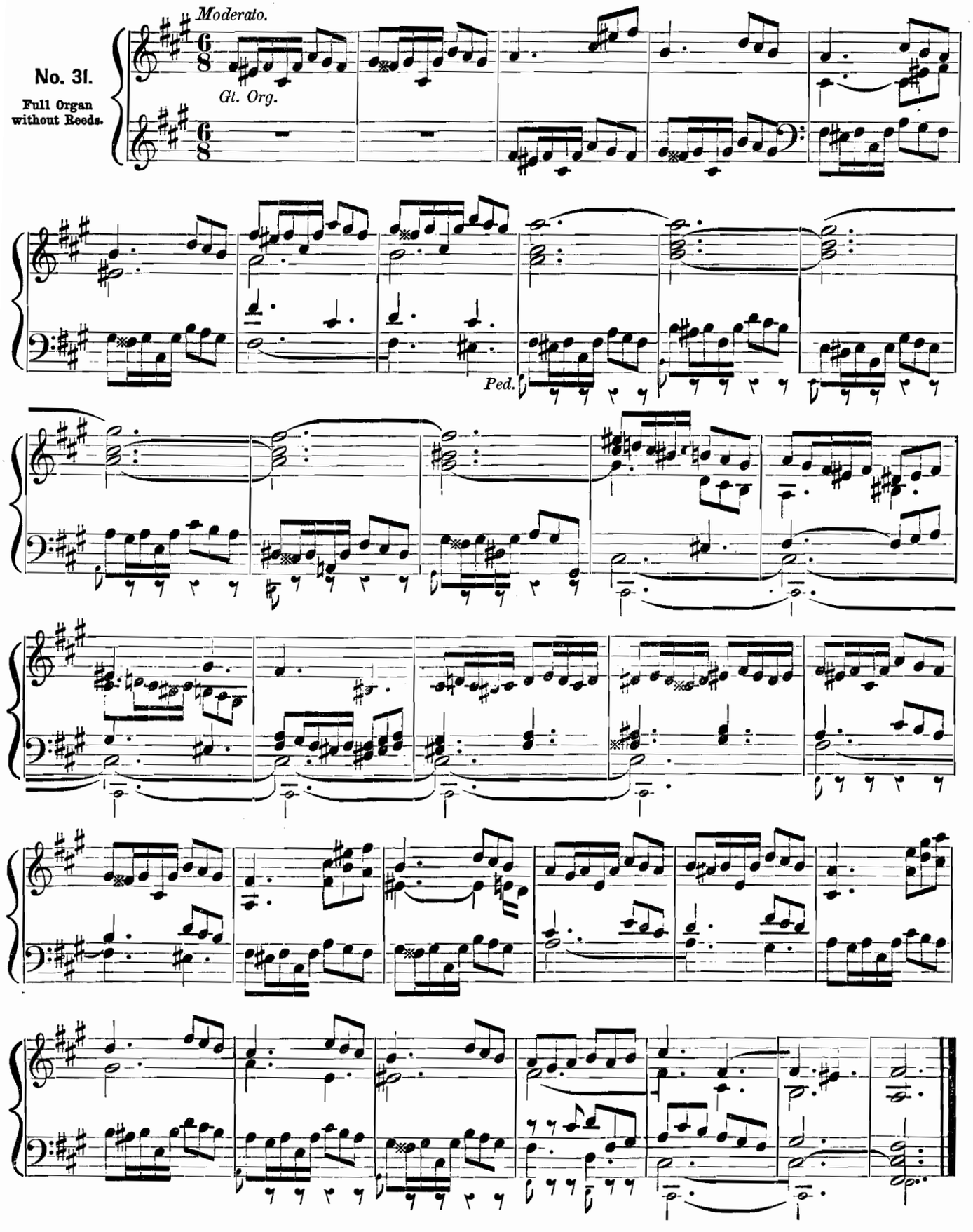
ANTHEM.

No. 30.

Vox Humana, Dulciana, Stop Diap. and Tremulant.



FUGHETTA.



PROCESSIONAL.

No. 32.

Full Organ, all couplers.

Allegro maestoso.

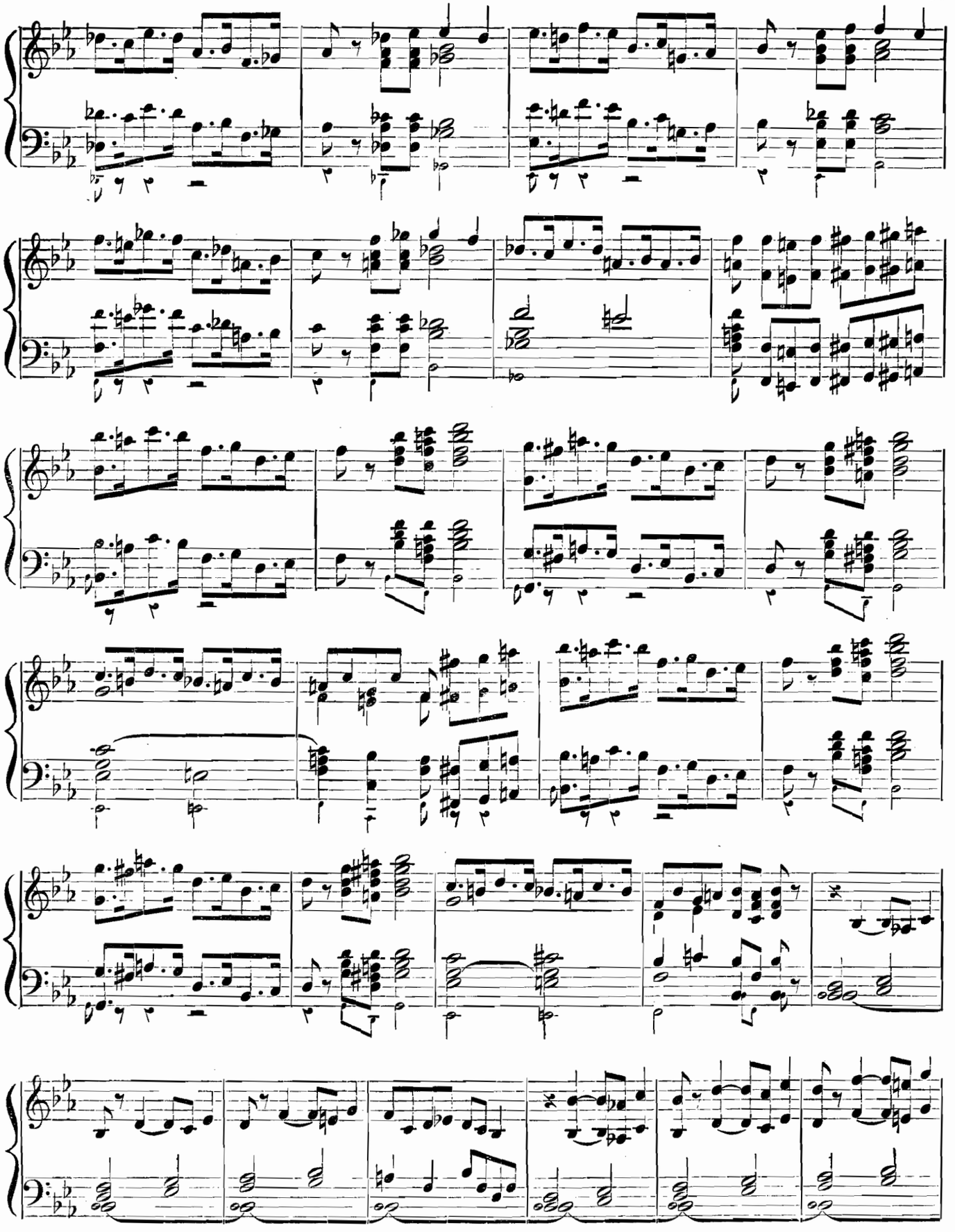
Gt. Org.

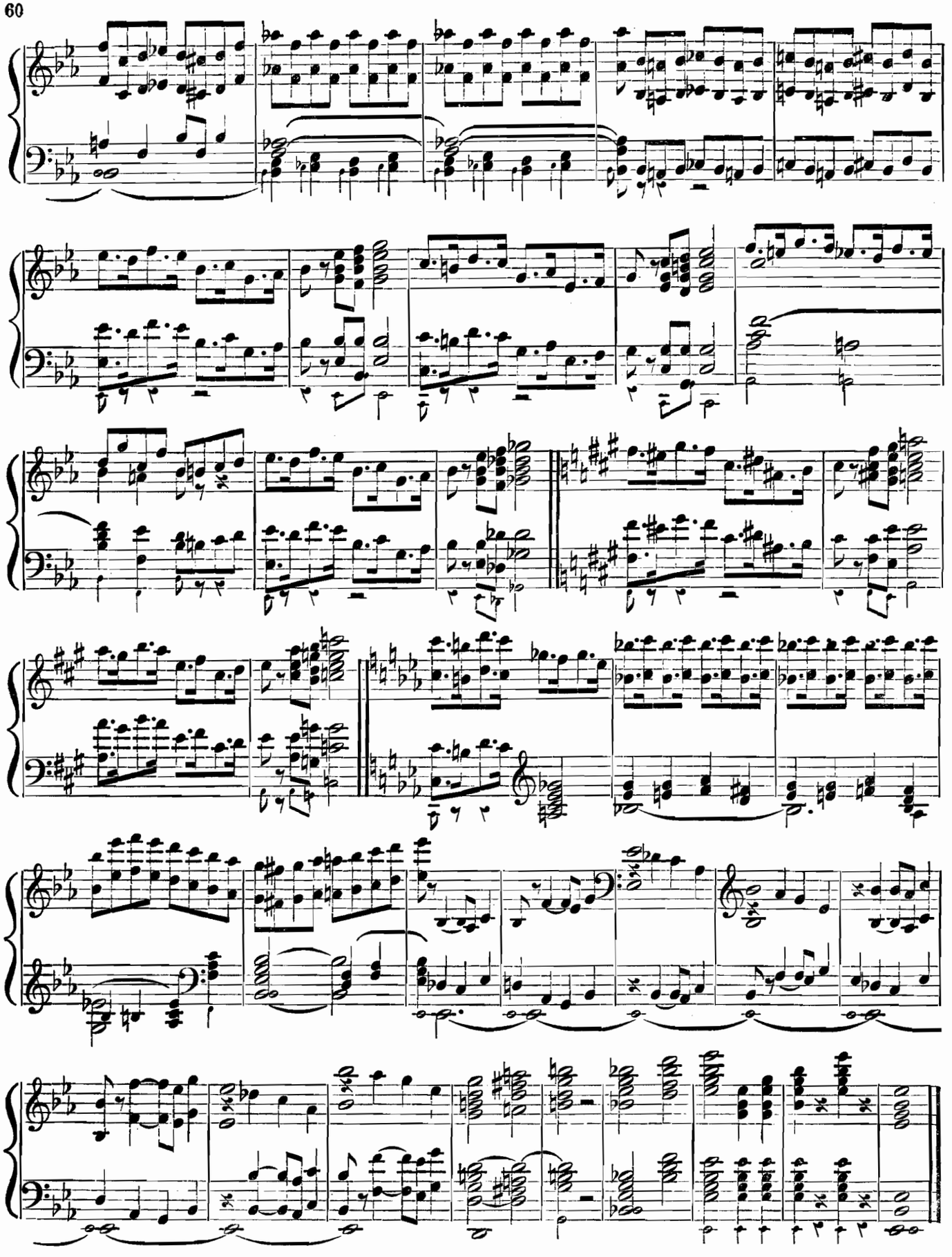
Ped.

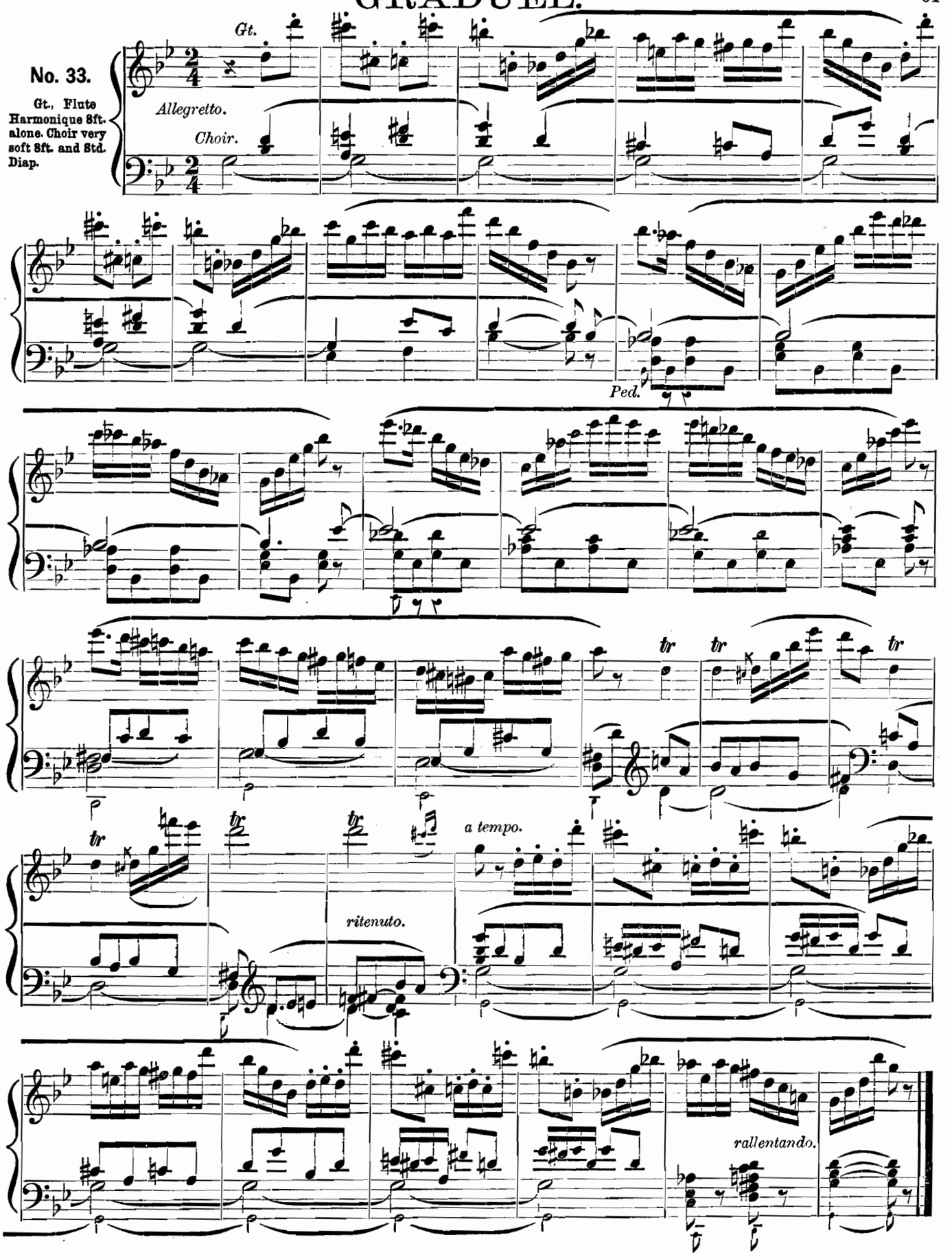
Ped. ad libitum.

Ped. tacet.

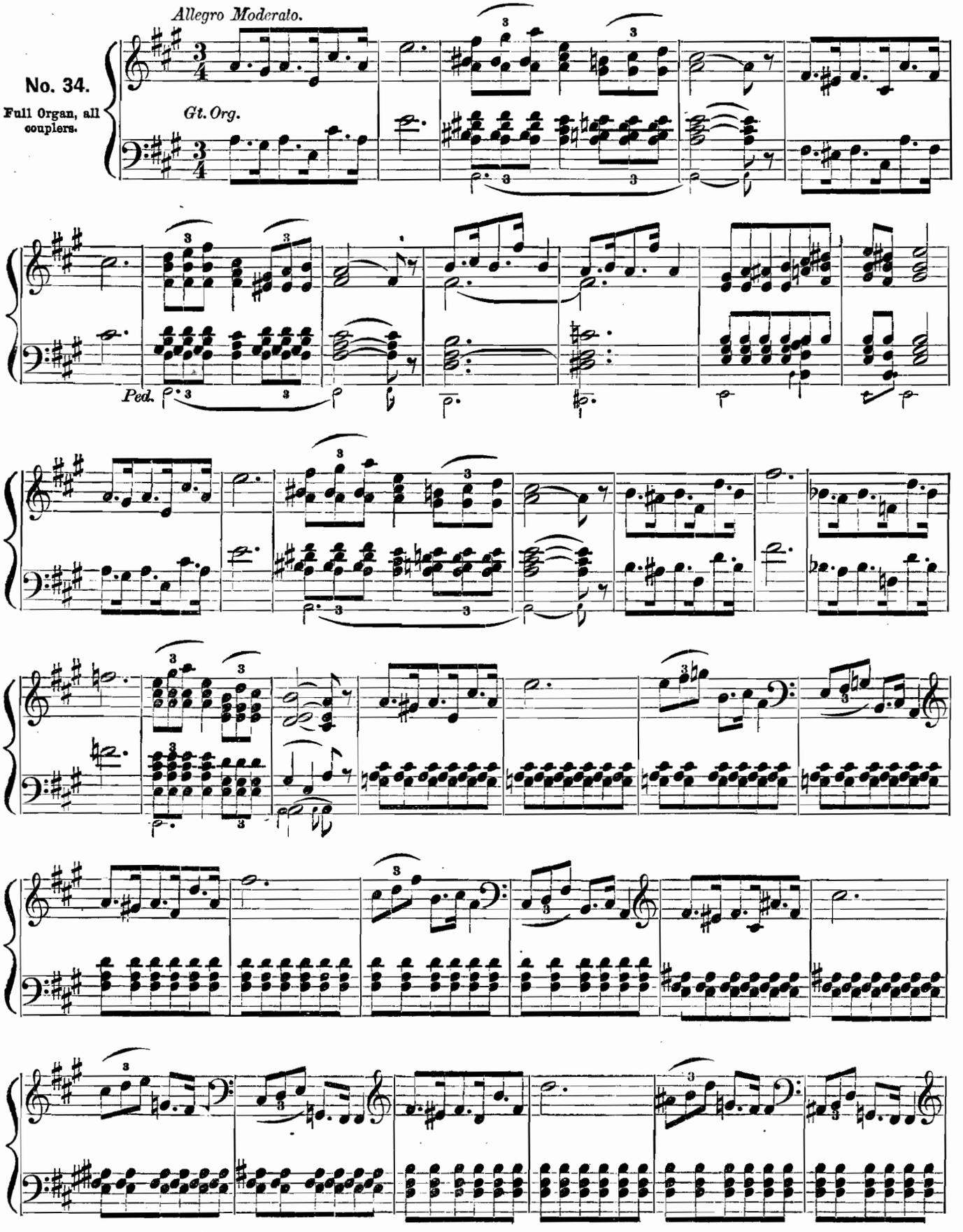
Ped. ad libitum.

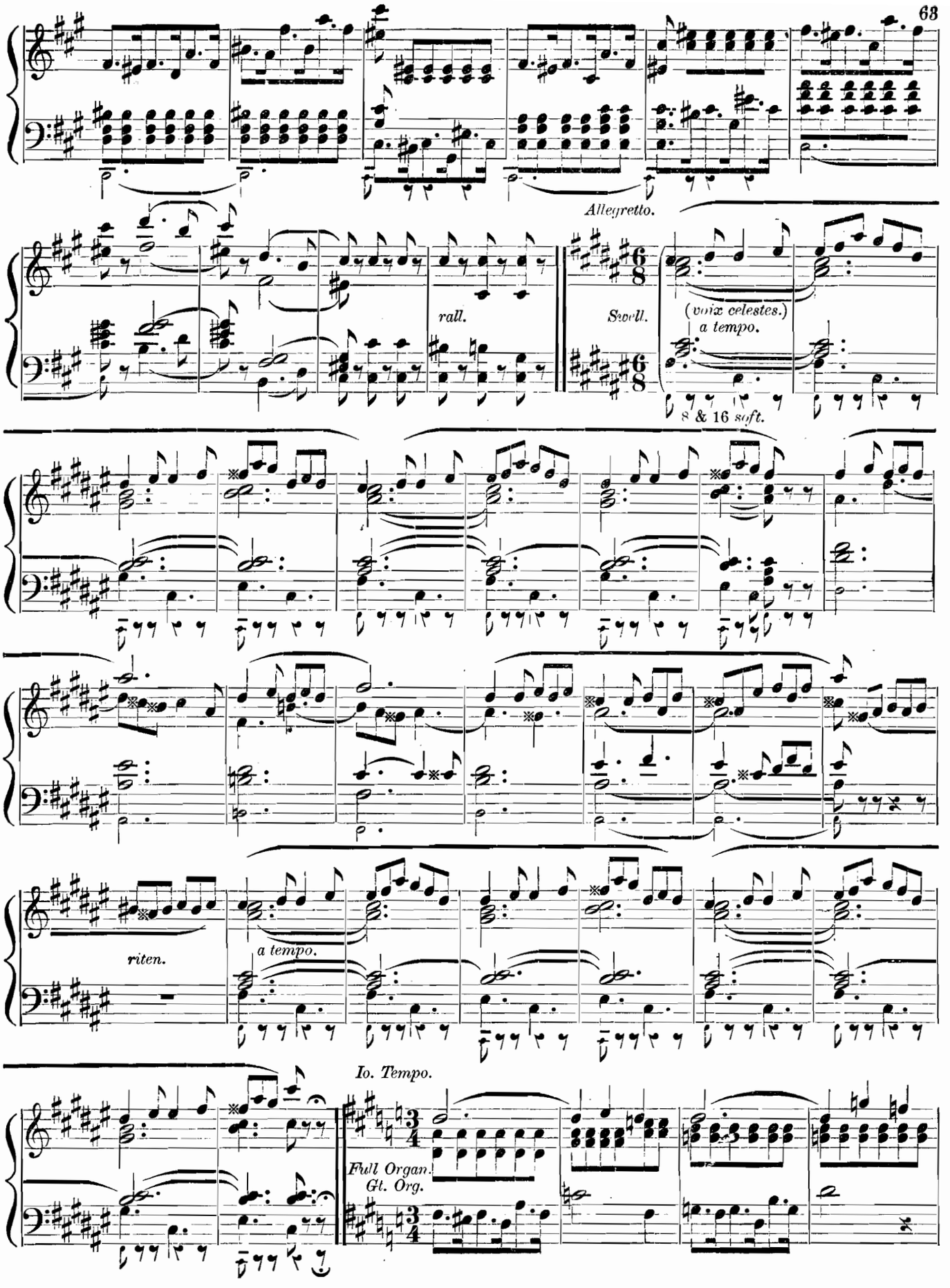


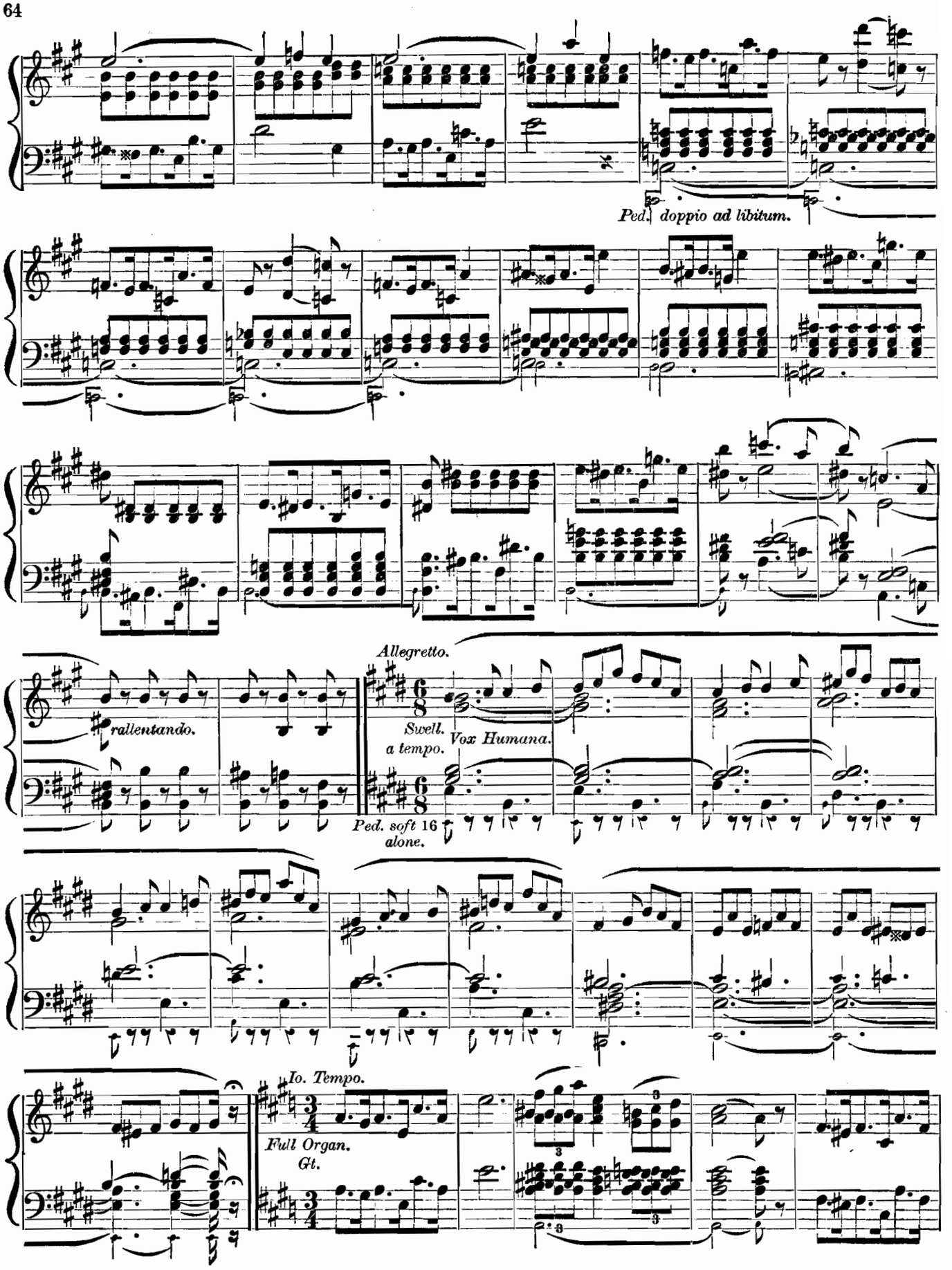



No. 33.
Gt., Flute Harmonique 8ft. alone. Choir very soft 8ft. and Std. Diap.
Gt.
Allegretto.
Choir.
Ped.
tr
tr
tr
tr
tr
a tempo.
ritenuto.
rallentando.

OFFERTOIRE.




Allegretto.
rall.
Swell.
(voix celestes.)
a tempo.
8 & 16 soft.
riten.
a tempo.
Io. Tempo.
Full Organ.
Gt. Org.


Ped. doppio ad libitum.
rallentando.
Allegretto.
Swell.
Vox Humana.
a tempo.
Ped. soft 16
alone.
Io. Tempo.
Full Organ.
Gt.