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FOR SOPRANO.

FOR ALTO.



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IM MONAT DER ROSEN. WHEN ROSES ARE BLOOMING.



WORDS BY
FR: VOLKER.

ENGLISH WORDS BY DEW. V. B.
(new & revised edition.)

MUSIC BY
FR: ABT.

Allegretto.

PIANO. *f*

When ro - ses are bloom - ing and Na - ture is
Im Mo - nat der Ro - sen ein Rös - lein am

fair, What joy, forth to wan - der in June's bal - my air. How quick beats the
Hut, Ein. Rös - lein im Her - zen, so wan - dert sich's gut. Das ei - ne zum

poco rit:

heart that is mer - ry and bright, How cheer-ful the voice, and the step how
 Tra - gen als Zier - de. bunt, Das and' - re zum Lie - ben von Her - zen's

poco rit:

piu rit:

light! The ro - ses may fade with the fa - - ding day, The
 grund! Das ei - - ne zum Wel - ken nach kur - - zer Zeit, Das

sostenuto.

heart's deepest joys ne'er can pass. a - - way, The heart's deepest
 and' - re zum Lie - - ben in E - - wig - - keit, Das and' - - re zum

marcato

rit:

joys ne'er can pass a - way!
 Lie - ben in E - - wig - keit!

a tempo.

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The object of the compilers has evidently been to produce a work that shall be generally useful to organists. Although a good deal of of technical skill is needed to perform some of the selections offered in the volume, there are none that can be voted really difficult. In thus avoiding unnecessary difficulties, the compilers have exhibited practical sense, and have made their work ten times more available than it otherwise would have been. The pieces have been registered with care, and fingering and pedal marking added wherever necessary. Of course, the registration will be viewed as rather indicating the effect required than wholly obligatory, a fact that organists readily comprehend owing to the variation in stops—both as regards voicing and number of different organs.—N. Y. Musical Courier.

This is a collection of thirty-seven miscellaneous pieces, twenty-five of which are reprints of original organ compositions published in Europe, two are original works, bearing the names of the editors and the remaining ten are arrangements by them. As a whole, the volume will prove a boon to American organists who, as a class, are beginning to recognize the fact that persistent presentation of the painfully erudite and uninteresting works of the modern German school of organ writers—although well adapted as they are for Postludes, when it is desirable to hurry the congregation out of church—is not calculated to interest even a professional audience, if played to the exclusion of aught else.

An organist should be something more than a mere machine invented for the purpose of struggling through a plethora of modern fugue matter, which is a sterile copy of Bach in every instance, minus his genius and accomplishing his task with mechanical accuracy and in stereotyped fashion. The instrument is one of an intensely sympathetic nature and if players thereon will realize that they must use brain as well as fingers and that orchestral works can be presented more satisfactorily thereon than on any other individual instrument, for reasons already explained in these columns, the organ will be universally recognized as it deserves, a result already achieved on the other side of the Atlantic. Orchestral organ playing, however, requires special knowledge in order to reproduce the effect desired, but as this is a matter in which the competent executant does not rely on the "arranger," his peculiar views will not affect his convenience and therefore we cordially welcome this work, as it contains an admirably selected series of pieces of varied style, forming quite a little repertoire for an intelligent organist.—*Music and Drama*.