

E. R. KROEGER'S

COMPOSITIONS.

PIANO SOLOS.

VALSE BRILLANTE, in A flat major.....	\$ 75
DANCE OF THE SYLPHS—(Sylphentanz)	60
MAZURKA, in G minor.....	35
MARSCH-HUMORESKE.....	35
ZWEI ALBUMBLAETTER.....	35
MY IDOL, Song without words.....	35
POLKA GRACIEUSE.....	50
GAVOTTE, in E minor.....	35
THE RIVULET, Impromptu Characteristique.....	1 00
FANTASIESTUECKE, five characteristic pieces.....	1 50
“ No. I, Impromptu.....	60
“ No. II, Barcarolle	35
“ No. III, Valse Elegante.....	50
“ No. IV, Humoresque.....	35
“ No. V, Caprice Negre.....	50
VIER HUMORESKEN.....	1 00
Nos. 1, 2, 3 and 4, each.....	35
NOCTURNE, in F minor.....	35
IMPROVISATA.....	35

PIANO DUETS.

SUITE DE VALSES.....	1 50
MARSCH HUMORESKE.....	60
POLKA GRACIEUSE.....	75
MARCH OF THE AMAZONS.....	1 00
VALSE ELEGANTE, No. III of Fantasiestuecke.....	60
HUMORESQUE, No. IV of Fantasiestuecke.....	60
CAPRICE NEGRE, No. V of Fantasiestuecke.....	75
DANSE CHARACTERISTIQUE, in C major,.....	1 00

SONGS.

BEDOVIN SONG.....	75
MY LADY SLEEPS.....	50
CHICKADEE.....	40
SO MUCH BEWEEN US.....	60
MOORISH SERENADE.....	50
GOOD NIGHT, MY LOVE.....	35

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II

E. R. Kroeger.

Moderato. ♩ = 60.

First system of the piano score. It features a treble and bass clef with a key signature of one flat. The tempo is marked *Moderato.* with a quarter note equal to 60 beats per minute. The music consists of two staves with various notes, rests, and fingerings. Pedal marks are present at the end of the system.

Second system of the piano score. It continues the piece with similar notation. The tempo changes to *mesto.* (moderato). Pedal marks are used throughout the system.

Third system of the piano score, featuring two first endings. The first ending is marked '1.' and the second '2.'. The tempo is marked *dolce.* and the dynamic is *mf*. Pedal marks are present.

Fourth system of the piano score. It contains dense chordal textures and melodic lines. Pedal marks are used frequently.

Fifth system of the piano score, ending with two first endings. The tempo is marked *mesto.* and the dynamic is *culando.* Pedal marks are present.

First system of musical notation. It consists of two staves, Treble and Bass. The music is in a key with one sharp (F#) and a 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features intricate fingerings and slurs, with some notes marked with '45' and '45' above them. The left hand provides a steady accompaniment. Below the staves, the following pedal markings are present: *Ped.* *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Second system of musical notation. It consists of two staves, Treble and Bass. The music continues with similar complexity. A *cres.* (crescendo) marking is visible in the right hand. Above the first few notes of the right hand, there is a marking that appears to be '07' with a '5' above it. Below the staves, the following pedal markings are present: *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Third system of musical notation. It consists of two staves, Treble and Bass. The dynamics vary, including *f* (forte), *mf* (mezzo-forte), and *p* (piano). The right hand has a *f* dynamic at the beginning of the system. Below the staves, the following pedal markings are present: *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Fourth system of musical notation. It consists of two staves, Treble and Bass. This system is characterized by dense chordal textures and complex fingerings, particularly in the right hand. The notation includes many slurs and ties. Below the staves, there are no explicit pedal markings, but the dense texture suggests a sustained sound.

Fifth system of musical notation. It consists of two staves, Treble and Bass. The music concludes with a piano (*p*) dynamic. The right hand has a *p* dynamic marking. Below the staves, the following pedal marking is present: *Ped.*

First system of musical notation. It features a grand staff with treble and bass clefs. The music includes various dynamics: *cres.*, *f*, *ff*, and *mf*. Performance markings include *ritenuto.* and *a tempo.*. Fingerings are indicated with numbers 1-5. Pedal markings are present: *Ped. Ped.*, *Ped. **, and *Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. **.

Second system of musical notation. It features a grand staff with treble and bass clefs. The music includes dynamics *p* and *rit.*. Performance markings include *Tempo I.* and *or* with fingerings. Pedal markings are present: *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, and *Ped. **.

Third system of musical notation. It features a grand staff with treble and bass clefs. The music includes dynamics *mf* and *mesto.*. Performance markings include *or* with fingerings. Pedal markings are present: *Ped. ** and *Ped. **.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music includes dynamics *f* and *dolce.*. Performance markings include *or* with fingerings. Pedal markings are present: *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, *Ped. **, and *Ped. **.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The music includes dynamics *f* and *lento.*. Performance markings include *mesto.*, *rit.*, and *lento.*. Pedal markings are present: *Ped.*, *Ped.*, *Ped.*, *Ped.*, ***, *V*, *V*, and *V*.



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