

# E. R. KROEGER'S

## COMPOSITIONS.

### PIANO SOLOS.

VALSE BRILLANTE, in A flat major.....	\$ 75
DANCE OF THE SYLPHS—(Sylphentanz) .....	60
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MY IDOL, Song without words.....	35
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“ “ 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.

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MARCH OF THE AMAZONS.....	1 00
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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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# III

Ernest R. Kroeger.

Moderato grazioso.  $\text{♩} = 72$ .

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*or*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*rall:*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo.* *rall:* *a tempo.*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*Giacoso.*

The musical score consists of seven systems, each with a treble and bass staff. The piece is marked *Giacoso*. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (*Ped.*) are placed below the bass staff. Crescendo (*cres.*) and decrescendo (*rit.*) markings are used. The piece ends with a double bar line and a repeat sign. There are also asterisks and 'Or' markings throughout the score.

This piece is one of five that appeared in Kunkel's Musical Review for April 1885.

*Lusingando.*  
*a tempo*

5

*pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*or 2*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo.* *rall.* *a tempo.* *rall.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*L'istesso tempo.* *cantabile.* *mf*

*or 2 5* *or 4 3 2 3* *or 2 5*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. Treble clef, key signature of two flats, 3/4 time. The right hand features a melodic line with fingerings and ornaments (e.g., *or* 2 5 3 4, 1 2 4 3 2 1 2 3). The left hand provides harmonic accompaniment. Dynamics include *pp*, *mf*, and *dim.*. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef. The right hand continues with melodic lines, including trills (*tr. h.*) and ornaments. Dynamics range from *mf* to *ppp*. The system concludes with a *molto rit.* marking. Pedal markings are present below the bass line.

*Tempo I.*

Third system of musical notation. Treble clef, 3/4 time. The right hand features a series of descending and ascending scales with fingerings. The left hand provides harmonic accompaniment. Dynamics include *p*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef, 3/4 time. The right hand features a series of descending and ascending scales with fingerings. The left hand provides harmonic accompaniment. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble clef, 3/4 time. The right hand features a series of descending and ascending scales with fingerings. The left hand provides harmonic accompaniment. Dynamics include *rall.*. Pedal markings are present below the bass line.

Sixth system of musical notation. Treble clef, 3/4 time. The right hand features a series of descending and ascending scales with fingerings. The left hand provides harmonic accompaniment. Dynamics include *a tempo.*, *rall.*, and *a tempo.*. The system concludes with a *f* dynamic. Pedal markings are present below the bass line.



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