

E. R. KROEGER'S

COMPOSITIONS.

PIANO SOLOS.

VALSE BRILLANTE, in A flat major.....	\$ 75
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ZWEI ALBUMBLAETTER.....	35
MY IDOL, Song without words.....	35
POLKA GRACIEUSE.....	50
GAVOTTE, in E minor.....	35
THE RIVULET, Impromptu Characteristique.....	1 00
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“ No. III, Valse Elegante.....	50
“ No. IV, Humoresque.....	35
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IMPROVISATA.....	35

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MARCH OF THE AMAZONS.....	1 00
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SONGS.

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CHICKADEE.....	40
SO MUCH BEWEEN US.....	60
MOORISH SERENADE.....	50
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Allegro ♩. - 80.

E. R. Kroeger.

First system of musical notation for 'Allegro'. It consists of a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The time signature is 3/4. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. Pedal points are indicated by 'Ped.' below the bass line. Fingering numbers (1-5) are shown above the notes.

Second system of musical notation for 'Allegro'. It continues the melody and bass line from the first system. It includes a repeat sign and a key signature change to two flats (B-flat and E-flat). Pedal points and fingering are clearly marked.

Third system of musical notation for 'Allegro'. The melody continues with various rhythmic patterns. The bass line provides harmonic support with chords. Pedal points are indicated throughout the system.

Fourth system of musical notation for 'Allegro'. It features a key signature change to three flats (B-flat, E-flat, and A-flat). The tempo marking 'Lusingando' is present. The system includes a repeat sign and a key signature change back to two flats. Pedal points and fingering are marked.

Fifth system of musical notation for 'Allegro'. The melody and bass line continue with complex rhythmic figures. Pedal points are indicated by 'Ped.' below the bass line.

Sixth system of musical notation for 'Allegro'. It includes a key signature change to one flat (B-flat). The tempo marking 'rit.' (ritardando) is present. The system concludes with a key signature change back to two flats. Pedal points and fingering are marked.

a tempo.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *ff* is present. Pedal points are indicated below the bass staff for measures 1, 2, 3, and 4, with an asterisk in measure 3.

Second system of musical notation, measures 5-8. The musical texture continues with similar melodic and harmonic patterns. The dynamic marking *ff* is present. Pedal points are indicated below the bass staff for measures 5, 6, 7, and 8, with an asterisk in measure 6.

Third system of musical notation, measures 9-12. The tempo marking *dolce.* is present. The right hand features a more complex melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand continues with harmonic support. The dynamic marking *p* is present. Pedal points are indicated below the bass staff for measures 9, 10, 11, and 12, with an asterisk in measure 10.

Fourth system of musical notation, measures 13-16. The right hand continues with melodic lines and fingerings. The left hand features a more active accompaniment. The dynamic marking *mf* is present. Pedal points are indicated below the bass staff for measures 13, 14, 15, and 16, with an asterisk in measure 14.

Fifth system of musical notation, measures 17-20. The right hand features a more complex melodic line with slurs and fingerings. The left hand continues with harmonic support. The dynamic marking *f* is present. Pedal points are indicated below the bass staff for measures 17, 18, 19, and 20.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 5, 4, 5, 3, 1, 3, 4, 2, 1, 4, 5, 3, 1, 5, 3, 2. Bass staff has a harmonic accompaniment. Dynamics include *p* and *cres.*. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 4, 2, 5, 4, 5, 4, 2, 3, 4, 3, 4, 2, 1, 4, 2, 5, 4, 5, 3, 1, 4, 2, 5, 4, 5, 3, 1. Bass staff continues the harmonic accompaniment. Dynamics include *p*, *cres.*, *cen.*, and *do*. Pedal markings (*Ped.*) are present under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 5, 4, 5, 3, 1, 3, 4, 2, 1, 4, 5, 3, 1, 5, 3, 2, 1, 3, 5, 4, 3, 2, 1, 3, 5, 4, 3, 2, 1, 2, 3, 1, 2, 3, 1. Bass staff has a harmonic accompaniment. Dynamics include *f* and *ff*. Pedal markings (*Ped.*) are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3. Bass staff has a harmonic accompaniment. Dynamics include *ff accel.*. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3. Bass staff has a harmonic accompaniment. Dynamics include *ff*, *fz.*, and *fz.*. Pedal markings (*Ped.*) are present under the bass staff. The system ends with a double bar line and a repeat sign.

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