

E. R. KROEGER'S

→ COMPOSITIONS. ←

PIANO SOLOS

VALSE BRILLANTE, in A flat major.....	\$ 75
Dedicated to Dr. Louis Maas.	
MARSCH-HUMORESKE.....	35
ZWEI ALBUMBLAETTER.....	35
MY IDOL, (Song without words).....	35
POLKA GRACIEUSE.....	50
Dedicated to Miss Julia B. Kroeger.	
THE RIVULET.....	1 00
Dedicated to Mme. Julie Rivé-King.	

PIANO DUETS.

MARSCH-HUMORESKE.....	60
POLKA GRACIEUSE.....	75
MARCH OF THE AMAZONS.....	1 00
Dedicated to Mr. F. X. Barada.	
DANSE CHARACTERISTIQUE, in C major, No. 1.....	1 00

SONGS.

MY LADY SLEEPS.....	50
Dedicated to Miss Fannie E. Ward.	
CHICADEE.....	40
SO MUCH BETWEEN US.....	60
Dedicated to Mrs. Annie Norton-Hartdegen.	
MOORISH SERENADE.....	50
Dedicated to Mr. Theo. J. Toedt.	
GOOD NIGHT, MY LOVE.....	35

St Louis: **KUNKEL BROS.**, Publishers.

Danse Caractéristique.

NO. 1.

E. R. Kroeger.

Allegro vivace $\text{♩} = 120$

Secondo

The first system of musical notation consists of two staves, Treble and Bass clef, in 4/4 time. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of musical notation includes first and second endings. It consists of two staves. The first ending is marked with a bracket and the number '1.'. The second ending is marked with a bracket and the number '2.'. The music continues with a forte (*f*) dynamic.

The third system of musical notation consists of two staves. The music continues with a forte (*f*) dynamic, featuring a mix of chords and eighth notes in both hands.

The fourth system of musical notation is the final system, consisting of two staves. It concludes with a fortissimo (*ff*) dynamic. The piece ends with a final chord in the right hand.

Danse Caractéristique.

NO. 1.

E. R. Kroeger.

Allegro vivace $\text{♩} = 120.$

Primo.

8-----

f

8-----

1. 2.

f

8-----

cres. cen. do ff

8-----

ff

Secondo.

The first system of music consists of two staves. The upper staff is in bass clef and contains a series of chords and some melodic fragments. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *p* (piano).

The second system continues the piece. The upper staff is in treble clef and features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is in bass clef with a rhythmic accompaniment. Dynamics include *p* and *ff*.

The third system continues the piece. The upper staff is in bass clef and features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is in bass clef with a rhythmic accompaniment. Dynamics include *p*.

The fourth system continues the piece. The upper staff is in bass clef and features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is in bass clef with a rhythmic accompaniment. Dynamics include *p*.

The fifth system continues the piece. The upper staff is in bass clef and features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is in bass clef with a rhythmic accompaniment. Dynamics include *mf*, *cres.* (crescendo), *cen.* (crescendo), and *do ff* (do fortissimo).

The sixth system continues the piece. The upper staff is in bass clef and features a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The lower staff is in bass clef with a rhythmic accompaniment. Dynamics include *p* and *ff*.

Primo.

8

ff *p* *ff* *p*

5

This system contains the first two staves of music. The upper staff features a melodic line with a long slur and various fingering numbers (1-4). The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include fortissimo (*ff*) and piano (*p*).

8

p *ff*

This system continues the piece with more complex fingering and dynamic contrasts between piano (*p*) and fortissimo (*ff*).

dolce

p

1. 2.

This system is marked *dolce* and begins with a piano (*p*) dynamic. It includes first and second endings, indicated by the numbers 1. and 2. above the staff.

p

This system continues the *dolce* section with piano (*p*) dynamics and intricate fingering.

mf *cres.* *cen* *do* *ff*

This system features a dynamic crescendo from mezzo-forte (*mf*) to fortissimo (*ff*), with the word *do* written above the staff.

p *ff*

This final system on the page shows a transition from piano (*p*) to fortissimo (*ff*), concluding with first and second endings.

Secondo

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a dynamic marking of *mf*. The right hand plays a series of chords, while the left hand provides a steady accompaniment.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures, and the left hand maintains its accompaniment.

Third system of musical notation, showing further development of the musical themes in both hands.

Fourth system of musical notation, including a dynamic marking of *ff* and a fermata over a chord in the right hand. Below the staff, the text "res. cen. do" is written, indicating a vocal line.

Fifth system of musical notation, continuing the piano accompaniment with various dynamic markings.

Sixth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs, ending with a double bar line. The right hand has a final chord with a fermata, and the left hand has a final bass line.

Primo.

7

8

mf

8

f

8

f

8

f

cres. ren. do

8

ff

8

ff

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