

A SERIES OF ORGAN PIECES IN VARIOUS STYLES — for — CHURCH AND CONCERT USE

COMPOSED BY
ERNEST R. KRÖEGER.

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SW. ST. DIAP. BOURDON. OBOE.
CH. CLARINET. MELODIA.
GT. FLUTE.
PED. BASS FLUTE. 16' SUB. BASS.

TO A. A. STANLEY.
SCENE ORIENTALE.
No. 1.

E. R. KROEGER, Op. 37, No. 1

Andante

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The piano part includes a section marked "SW. ADD FLUTE." with a key signature change to two sharps (D major). The score features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings. The lyrics are written below the vocal staves.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble Clef (Soprano), Bass Clef (Alto), and Bass Clef (Bass). The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the Treble Clef part, featuring a series of eighth and sixteenth notes, often beamed together in groups of three. The Bass Clef parts provide harmonic support with sustained notes and occasional moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *sf* (sforzando). The lyrics "The Rose Tree" are written below the Treble Clef part, and the lyrics "The Rose Tree" are written below the Bass Clef part.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the upper staves, and the voice part is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four staves: two for the piano and two for the voice. The piano part features a melody with a triplet of eighth notes. The voice part has a melody with a triplet of eighth notes. The second system also has four staves, with the piano part continuing the melody and the voice part having a final line. The score is written in a standard musical notation style with a treble clef for the piano and a bass clef for the voice.

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I have ventured to suggest the Registration for the various pieces throughout this Volume keeping in mind the resources of the ordinary Three Manual Organ; However, with a little management in the use of Stops, all of these pieces can be well and effectively played upon any organ of two manuals, of full compass and the customary variety of registers.

Wm. E. Ashmall.