

*M. J. Moran.*

# SPRING'S APPROACH

By

ERNEST R. KROEGER



St. Louis

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REVISED EDITION WITH FINGERING, PEDALING, PHRASING, AND INSTRUCTIVE ANNOTATIONS ON POETIC IDEA, FORM AND STRUCTURE, AND METHOD OF STUDY

By the **COMPOSER**

BIOGRAPHICAL SKETCH AND GLOSSARY  
By **EMERSON WHITHORNE**

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## SPRING'S APPROACH

BIOGRAPHICAL SKETCH—ERNEST R. KROEGER

Born in Saint Louis, Missouri, August 10th, 1862.

**M**R. KROEGER was born in Saint Louis, where he now resides. His musical abilities were discovered during early childhood, and he began his studies at the age of five. His instructors were his father, Egmont Froehlich, Waldemar Malmene and Charles Kunkel, in piano; W. Malmene, W. Goldner and P. G. Anton, in harmony, counterpoint and composition; E. Spiering, in violin; L. Mayer, in instrumentation.

At the age of twenty-three he entered upon his career as a musician. Since that time he has been constantly before the public as composer, pianist, organist, teacher, conductor, editor, lecturer, and writer upon musical topics. He has been President of the Music Teachers' National Association, and President of the Missouri Music Teachers' Association. He was appointed "Master of Programs" on the Bureau of Music at the Saint Louis World's Fair, and for his work there, was elected an Officer of the French Academy. He was also recently elected a member of the National Institute of Arts and Letters.

Mr. Kroeger is a Member of the Board of Examiners of the "Progressive Series of Piano Lessons," published by the Art Publication Society, of Saint Louis; Director of the Department of Music at Forest Park College, and Director of the Kroeger School of Music, both of Saint Louis. He is also organist of the Church of the Messiah in the same city.

In 1906 Mr. Kroeger was adjudicator of the Welsh Eisteddfod at Canton, Ohio, and Chairman of the Judges at the Eisteddfod at San Francisco, in 1915. He conducted the instrumental course in music at the Summer Session of the University of California, in 1915, and has done similar work at Cornell University during the summers of 1916, 1917 and 1918.

He is one of the Founder Members of the American Guild of Organists. For ten years he was conductor of the Morning Choral (Ladies) Club, and was also conductor of the Amphion (Male Chorus) Club, both of Saint Louis. For many years his piano recitals have been prominent among the season's musical attractions; at these recitals he has played over eight hundred compositions from memory.

Mr. Kroeger's compositions have been extensively published in the United States and Europe, and have been considered typical of some of the best work done by American composers. Some of his best known piano pieces are Four Humoresques, Opus 9; Dance of the Elves, Opus 17; Moment Musical a l'Espagnol, Opus 24, No. 2; Egeria, Opus 35; Sonata, Opus 40; Arion, Opus 46, No. 1; Cinderella, Opus 39, No. 4; March of the Indian Phantoms, Opus 80; March of the Pioneers, Opus 89; The Humming Bird.

POETIC IDEA: Milton's lovely "Song in May Morning," is the inspiration for this composition:

"Now the bright morning-star, Day's harbinger,  
Comes dancing from the East, and leads with her  
The flowery May, who, from her green lap, throws  
The yellow cowslip, and the pale primrose.  
Hail, bounteous May, that dost inspire  
Mirth and youth, and warm desire!  
Woods and groves are of thy dressing;  
Hill and dale doth boast thy blessing.  
Thus we salute thee with our early song,  
And welcome thee and wish thee long."

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
**METHOD OF STUDY:** The principal point is to keep in mind that this is essentially a composition for the cultivation of a graceful singing style. Consequently the right-hand part must be played with a due regard for shading, and with a pressure touch on sustained tones. Measures 17—24 contain alterations of a light *staccato* and delicate phrasing. Measures 25—32 are fluent passage work, demanding good, clear finger action. The second Part (measures 49—88) is really a melodious waltz movement. The right hand should be played with a singing pressure touch, and the left hand requires light phrasing and *staccato*.

**FORM AND HARMONIC ANALYSIS:** Three Part Song Form with Trio. Key of B-flat Major. The main theme is sixteen measures long, and the harmonies are divided between the keys of B-flat, G minor and F. A second theme (measures 17—32) takes in the keys of B-flat, E-flat, C minor, G minor and D minor. The third section is a repetition of the first theme, closing, however, in B-flat.

The *Trio* is principally in the key of E-flat Major. A short modulation to B-flat is made in measures 61—64. There is also a brief excursion to A-flat in measures 85—86.

## GLOSSARY

## TERMS

allegretto,	pronounced,	äl-lě-grět-tō, rather quickly and lively.
giocoso,	“	jě-ō-kō-zō, gayly, merrily.
dal segno,	“	dāl sän-yō, from the sign  .
fine,	“	fěe-nā, the end.
staccato,	“	stăc-că-tō, short, detached.
rio,	“	trěe-ō, a part of a composition—or movement—occurring between the statement of the first Part and its repetition. It is more tranquil in mood than the Part with which it is contrasted.

# Spring's Approach

Allegretto  $\text{♩} = 138$

E. R. KROEGER

Musical notation for measures 1-5. Treble clef, bass clef, 3/4 time signature. Measure 1 starts with a *mf* dynamic. Fingerings are indicated above notes. A large slur covers measures 1-5. Below the bass line, there are five pairs of notes with asterisks, likely indicating a specific fingering or articulation exercise.

Musical notation for measures 6-10. Treble clef, bass clef, 3/4 time signature. Measures 6-10 continue the piece. Fingerings are indicated above notes. A large slur covers measures 6-10. Below the bass line, there are five pairs of notes with asterisks.

Musical notation for measures 11-16. Treble clef, bass clef, 3/4 time signature. Measures 11-16 continue the piece. Fingerings are indicated above notes. A large slur covers measures 11-16. Below the bass line, there are five pairs of notes with asterisks.

Musical notation for measures 17-21. Treble clef, bass clef, 3/4 time signature. Measure 17 starts with a *p* dynamic. The tempo marking *Giacoso* is present above measure 17. Fingerings are indicated above notes. A large slur covers measures 17-21. Below the bass line, there are five pairs of notes with asterisks.

Musical notation for measures 22-26. Treble clef, bass clef, 3/4 time signature. Measure 25 starts with a *mf* dynamic. A dashed line above measure 25 indicates a repeat or continuation. Fingerings are indicated above notes. A large slur covers measures 22-26. Below the bass line, there are five pairs of notes with asterisks.

27 28 29 30 31 32 *mf*

33 34 35 36 37

38 39 40 41 42

43 44 45 46 47 48

*Fine*

TRIO

49 *p* 50 51 52 53 54 55

56 57 58 59 60 61 *mf*

62 63 64 65 66 67 *mf*

68 69 70 71 72 73 *p* 74

75 76 77 78 79 80 81 *mf*

82 83 84 85 *mf* 86 87 88 *p* *Dal Segno al Fine*