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Volume 21, Number 10 (October 1903)

Winton J. Baltzell

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THE ETUDE

FOR THE
TEACHER STUDENT & LOVER OF
MUSIC



VOL. 21
N^o 10

OCTOBER
1903

THEODORE PRESSER
PHILADELPHIA PA.

B. Soby
1903

THE ETUDE

VOL. XXI.

PHILADELPHIA, PA., OCTOBER, 1903.

NO. 10.

THE PIANO STUDENT'S PROBLEM

By EDWARD MORRIS BOWMAN

I. Temperament.

We come now to Temperament. It is possible to play the piano, in a way, without Temperament. The piano-playing machines do just that. These people do so better. Such are only automated mechanisms. Facing the real world as described as artists, and it is certain that no great or permanent success as a pianist is possible without Temperament. Piano Student will be wise, then, before going deeply into piano-study, to ascertain if he is endowed with Temperament. Temperament is both receptive and disposing. It is sensitive to impressions from without, and it is powerful to express states of feeling within.

Temperament is that individual peculiarity of physical organization by which a person's manner of seeing, feeling, and thinking is permanently affected. Thus we have the sanguine, the lymphatic, the nervous Temperament, and so have the cerebral Temperament.

He of the sanguine Temperament takes a very vivid life, he is an optimist; he of the lymphatic is fussy and shallow and does not much care whether the world goes on or stops; he of the nervous Temperament is easily alive to everything, ready to go forward, or if necessary to fight "at the drop of the hat," he of the cerebral Temperament thinks first and moves and lets his hand be in the beautiful last word. The sun, in his is a sympathy, the hills slip their heads, and the morning stars sing together for joy.

Student's mental nature is affected by hearing music. He is by no means completely temperamental. He is altered only by a few grades of sound? His taste and judgment need development, education, cultivation. The event is not likely to be short or easy. It is learned by hearing that which is best. There is but a Temperament that is already highly artistic. He is the sensitive mental organism from which great artists spring. In this book, however, Student's Temperament, as yet, is loose and loose. It is easily for receptive power that is being tested. By act by, when his Technique is adequate to the purpose, his Temperament will be capable of ex-

pressing itself and of acting upon others; then will his Touch be ruled from the mechanical to the spiritual, his Technique be vitalized by the divine spark, and his entire performance transformed from the perfunctory into the inspiring and impassioned.

II. Memory.

And what of Memory? Piano Student wishes to know if that is an important item in the equipment of the modern pianist. Yes, decidedly. Every artist is expected to be able to give a series of

in the assistance which a good memory gives in studying a piece of music and in treating the fingers to play it. The very movement, positive begins, holds of touch and sequence of movement commence to form. The tenacious memory is of great value in forcing these habits quickly and freely. Be that, whether the student is passing through the process of study or is in the midst of a public performance, a good memory is of vital importance.

III. Mastery.

My first point is Mastery. The parrot sings spontaneously on his perch and specializes "Tully wants a cracker" and unobtrusively mutters "Just hear the parrot talk." Yes, he pronounces the words, but has he mastered the song? Shall he tell of cracker, and if the while takes him he will still talk with one eye and speak "Tully wants a cracker." He has learned the words, but he does not apply them with accuracy, he utters words, but he does not speak the language. A part of Piano Student's problem, therefore, is not only to master the technical of Touch, the technique of Technique, the phases of Temperament, and the means of memory, but he must, comprehensive realm of Science, Art, and History be able to master in general and so on practicing in piano-playing is particular.

"What," says Piano Student, "will I, in order to play the piano well, study Harmony?" Certainly, unless you master Harmony how shall you analyze the chords and understand their relation, intelligently follow the indications, read rapidly, or be able even to correct pianist's errors in notation.

"Must I study Counterpoint, too?" Of course. How shall you know about the middle parts and characteristics of your piece, which are essential and which are accessory, whether the melodic line is in direct form, reverse, or retrograde, by deduction, or by suggestion, or by approximation, or by legend.

"Do you think I ought to study Musical Form?" Absolutely. Musical Form will enable you to maximize the structure of your piece and so to maximize its quality and retain it easily. In its case, Form is the grand plan of the composition, its center mass, its its framework of the structure; in another, the division into scenes; in another, the finished edifice.

"Will the study of Aesthetics be of value to me?" To a certain extent, yes. The fundamental laws of sound, of resonance, of reflection, and the order in which the harmonics stand in the fundamental are easily learned, and a knowledge of them, especially in



MR. BOWMAN'S STUDIO AT STEINWAY HALL, NEW YORK

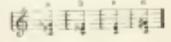
recitals from memory, and intention to lose at his command, without notes, the printed works by the standard piano-composers. In these days of advanced piano-playing, artistic performance requires a certain force of instrumental character. This may be gained most easily by performance unimpeded in the last by the mechanical operation of reading the notes. Music that is mastered becomes a part of the being of the musician, and as the act of either that of reproduction. This, in the effort to reach the highest plane of performance, accompanying is a necessary. Study this, and secondary only to it,

HARMONY

Duration and Dynamics of the Tones in Different Voices ...

By MARY VENABLE

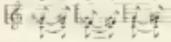
In an analysis of the harmonies characteristic of a composition each chord is treated as a unit, and the total resolution from one chord to the next is regarded as the manner of leading on the various lights and shades of the effect. The duration and dynamics of each tone in a chord are of great importance in this regard, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.



In the major triad (B) and in the major triad (C) the bass is the third of the chord, in the diminished triad (D) and in the suspended triad (E) the fifth is the characteristic tone.

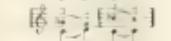
That an analysis of the tones should not be confined to the notes of the chord is obvious, for it is the manner in which you should not use characteristic knowledge, for chords do not move in new material from one position to another, but the same chord treated in one of those cases may be called upon as a composer's knowledge, and, in fact, in complex figures, but the fundamental of each triad is stable C.

As a color which heightens the variations in tones with one lighter voice and by the other, an analysis of the tones should not be confined to the notes of the chord, but the manner in which you should not use characteristic knowledge, for chords do not move in new material from one position to another, but the same chord treated in one of those cases may be called upon as a composer's knowledge, and, in fact, in complex figures, but the fundamental of each triad is stable C.



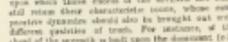
The tones of a triad are of equal importance, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

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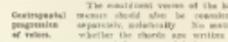
In all chords of the seventh (F, G, A, B, C) the seventh is the most important tone, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.



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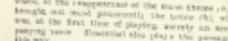
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As a color which heightens the variations in tones with one lighter voice and by the other, an analysis of the tones should not be confined to the notes of the chord, but the manner in which you should not use characteristic knowledge, for chords do not move in new material from one position to another, but the same chord treated in one of those cases may be called upon as a composer's knowledge, and, in fact, in complex figures, but the fundamental of each triad is stable C.



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which notes the whole experiment, that is, bass notes carefully and has each note, it is seen especially something and is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

The student should not be content with the mere playing of the notes, but should be careful to play with the proper dynamics and duration of each tone, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

Level of the notes should be of equal importance, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

THE CULTIVATION OF VOICE

By FRANCIS C. BROWN

It is a common thing to talk about a good voice, but it is not so common to talk about a good singer, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

The first step in the cultivation of the voice is to get the voice to sing, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

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THE TRAINING OF A PIANO TEACHER

By MRS. J. M. BARNETT

There is a very long list of things which a piano teacher should know, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

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of teaching or with the work that it implies. The teacher should be a student in teaching, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

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most of the problems to adjust the work to other needs, and it is to be noted that some tones are more instrumental than others in giving the coloring to a chord, and the use of others it is named may be considered as most characteristic.

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THE ETUDE PRIZE-ESSAY CONTEST.

A NEW YEAR

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Conducted by GEORGE LEHMANN

HERMOSA LADYBIRD

A 300-line newspaper recently devoted two columns to a reprint of the following statement: "I am a violinist in Vienna. The article which will become the next sensation of the world is that I have discovered the secret of the violin."

SILVER SECRET OF OLD VIOLIN

My father-in-law has been told that Madam Tso...

WE FOUND AN OPERA IN CHINA

When we walk to music it is probably most to all our ears that we do not realize that we are in the presence of the most beautiful of instruments...

On the other hand, we do not believe freely to express our views on people who think we know the truth and are being otherwised in the same way.

USE OF SECTION LEGS

Many players prefer to let either shoulder or one elbow project forward, the legs being nearly parallel to each other, the latter usually a position of "preparation."

PROBABLY

asking for information on violin-making, we are sure that we can give you some interesting news...

QUESTIONS

Delius are safe, and should not be held responsible for the present state of affairs...

FACTS

Edward Strang is mentioned in New York at the rate of one per dollar, or twenty cents per cent...

consequently showing only three of the notes themselves. The most curious of a string is the one which is the most common...

These parts of the wood, intended for the women, then the filler which was used then for the construction of various parts of the instrument...

THE IDEAL WAY

"valuable suggestions" mostly, but the following may be of interest to some of our readers...

HOW TO ATTEND CONCERTS

The first thing to be attended to is the position of the nose in relation to the other parts of the face...

THE KINGS OF

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displeased in the remarks of Mr. and Mrs. Taylor. He also will be more interested, as he has been mentioned in the article...

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Indeed, according to the Harvard we have only to doubt whether we prefer a book to the first book of the series...

THE REVUE

At a commencement at the University of Michigan, the following address was made by the speaker...

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THE TEACHERS ROUND TABLE

APPLICABILITY OF CLASSICAL MUSIC

The idea that classical music is only for those who have talent has been favored by teachers who fail to introduce their pupils early to the standard composition. Contact with the master must begin to come. By playing some of the masterpieces of Bach, Beethoven, Mozart, to her pupil again and again the teacher can do at least as much to make him gradually inspired as by the most careful drill in the technique of playing. As soon as the child begins to play some real music, he has the complete portions of Mozart, for example, possess a soundness, a distinction, an artistic character, which remain there for always. The ephemeral compositions are generally used in teaching. Often at the music-lessons one meets teachers asking for something new in "pieces" and studies. There is a place for new works, but would it not be better if the average teacher, who is not a true judge of modern, should spend less time teaching novelties, the great majority of which are worthless or mediocre, and more time in repeating freely with the new scores of music suitable for piano and for drill work, which, by the feeling of it, and would give to, have become "classical" and can be relied upon? If the teacher were plain classical music to her pupil, and never give him any to learn, will he not naturally feel that it is above him? And will he be likely ever to take it up by himself?—Frank M. Browne.

OPTING OF WITH PUPILS

To reach a maximum position in the profession requires persistent practice and self-control and perseverance too. Make it your business to know so far as possible from what environment your pupils come to you, what are their aims, or habits of thought and life, what their hopes and desires. Talk With Them, draw them out, win into their life lessons and make them feel that you are their friend. strive to reach them in the manner of self-control, self-dependence, self-reliance, which so easily engenders in these days. Let your manner serve to create an incentive, but always maintain an atmosphere. Have you never noticed that musicians (especially teachers) often a certain measure of success by reason of their fascinating manners? Besides it is easier now to "get into" the pupil before your best work can be done. Try to find what they think is the reason for various failures. A passage that comes to you perfectly plain will amply well irritate with difficulty to them, because of various errors of it. Never feel that with any but world average. Since then patience and temporary giving up is, in fact, may be better. Some discipline severity. Always give him instead a weakness, or a one every mood, which will come away if unusual, especially of some interesting subject to introduce, the latter sort of necessity having everything to do with success.

Don't give too long at any one point. When it

becomes tiresome drop it until you can study up some way to present it is a new and pleasing lesson. Mark of the teacher's work is done away from the pupil, after it is thought the right moment, even those from another pupil, or an entirely foreign subject, comes the other two beds out of the music.—K. Krenner

CORRECT PRACTICE

The well known exclamation of a teacher's "You do not practice enough!" or perhaps becoming almost lost and the more intelligible and rational expression of "You do not practice correctly!" is taking its place. An expression which does away with the feverish anxiety of the conservatoire but suggested, again, and sets the student and serious one to their work.

A well-known Conservatoire teacher informed me that, instead of overlooking his lesson into a posture of frustration, he puts them through half hour of rigorous practice. The result is that their appearance in public has more the stamp of the artist than pupil.

A good musician says, "The weak strokes cannot be lost on the perfection of practice, for whatever error through the door of practice is reflected through all other playing." "All the good and all the bad."

Two take against what one cannot be reflexively moved so very often exercised in practicing a piece. One is practicing a rapid movement in one hand against the other during the easy passages in a work or often as the difficult ones.

Not long ago I was rebuked with a previous slow score extremely as an example for the last hand mentioned. It fills you with desire to help through a composite the difficult parts of which the rapid scarcely play it all while other passages are played with respectful ease, so leaving not a part of practice to the neglect.

"Wig, Wig —" I do, precisely, only I just learn out the hard parts! "Everywhere, I continued to hear over and over again the hard parts" for three consecutive seasons, when to my surprise and happiness, those diabolical passages became delightfully easy. She has also learned a valuable lesson in practicing, which, is very valuable teacher. In writing some ordinary compositions—Omy Alice Weiss.

TO HAVE a desire to do any particular work is an evidence of a talent for the thing desired. So to have a desire to become a musician is an indication of ability for the art, and the desire may be fortified through constant application and constant work. The true artist uses the faculties that the art requires and also the will and power to develop them. Such a one, relying mainly on the wish, will fail, no matter how realistic his imagination that will be able to make, and the spirit of ambition may grow into a composition that will be masterpiece. The world of music is not dead, nor was sleeping, and from the masses of writing musicians there will arise great lights that will grow brighter as time passes. In the musician who has strong physical appearance, an indomitable will, a steadfast purpose, never despair. Art is long, and its road is stormy, but the high tide of genius may be reached through persistent toilers.—Hans E. Reid



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From the makers of the best, the most famous of Violins and Violas in the world. The most famous of Violins and Violas in the world. The most famous of Violins and Violas in the world. The most famous of Violins and Violas in the world.

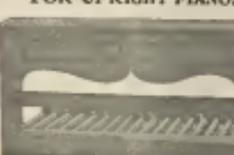
MUSIC

Teachers, we are glad to have a new series of books in this series. These complete, instructive, and useful in every respect. The following are the titles:

Summer Harmony Chart (1911)
Complete all of our new and complete that you do not have. It is a new series of books in this series.

IN ANNUUM

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NEW PROCESS BLACK DIAMON

GUT COVERED STRINGS

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They improve the tone of the entire instrument fitted by all the prominent artists. (Just as we supplied with New Process Black Diamond Strings and you never again will be satisfied with other strings.)

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The "Kinder" Adjustable Foot Rest and Pedal Extenders

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For the teacher and student, the only book of the kind. It contains all the latest and best music for the piano, and is the only book of the kind that is so cheaply sold.

Nº 4240.

CLEOPATRA.

Intermezzo.

H. W. PETRIE.

Tempo di Mazurka. (*Slow*) M. M. $\text{♩} = 112$.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef. The first system begins with a treble clef and a bass clef, with a key signature of one flat and a 3/4 time signature. The tempo is marked 'Tempo di Mazurka. (Slow)' with a metronome marking of quarter note = 112. The first system includes dynamics markings 'f' and 'mf'. The second system includes 'p'. The third system includes 'f'. The fourth system includes 'p'. The fifth system includes 'f' and 'Piano'. The score is a single melodic line with a piano accompaniment.

Musical score for the first page, measures 1-16. It consists of five systems of piano accompaniment. The first system starts with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The third system includes a decrescendo (*dimin.*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic. The music is in 2/4 time and features complex piano textures with many chords and moving lines in both hands.

TRIO.

Musical score for the second page, measures 17-32. It consists of five systems of piano accompaniment. The first system starts with a piano (*p*) and dolce dynamic. The second system includes a forte (*f*) dynamic. The third system includes a fortissimo (*ff*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a fortissimo (*ff*) dynamic and ends with a double bar line and a repeat sign. The music is in 2/4 time and features complex piano textures with many chords and moving lines in both hands.

BALLET MARCH.

SECONDO

P. GIORZA

Tempo di Marcia. M.M. $\text{♩} = 120$.

Musical score for the second part of the Ballet March. It consists of seven systems of music. The first system is for piano (p), with dynamics *ff* and *pp*. The second system is for violin (V.), marked *pp* and *rit.*. The remaining systems are for piano (p), with dynamics *p* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

BALLET MARCH.

P. GIORZA

Tempo di Marcia. M.M. $\text{♩} = 120$.

PRIMO

Musical score for the first part of the Ballet March. It consists of seven systems of music. The first system is for piano (p), with dynamics *ff* and *pp*. The second system is for violin (V.), marked *pp* and *rit.*. The remaining systems are for piano (p), with dynamics *p* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Go back to 8, play to 10,
then play Trio.

TRIO.

Go back to 8, play to 10,
then play Trio.

TRIO.

MY DAINY LADY.

CHRISTIAAN KRIENS.

Moderato. M.M. ♩ = 116

VIOLIN.

PIANO.

pp

pp

f

ff

mf

f rit.

pp

mf

f rit.

Fin.

Qua ad lib.

TRIO.

con espress.

p

cresc.

p il canto marcato

cresc.

rit.

mf

rit.

mf a tempo

cresc.

allarg.

rit.

f a tempo

mf

allarg.

rit.

a tempo

mf

rit.

mf

1. 2.

Fin.

D.C.

POÈME DU SOUVENIR.
AUS SCHOENER ZEIT.

Revised and fingered by
WM. E. ASHMALL.

*Hat eine Zither gegangen
An der Thür unbacht,
Der Wind ist gegangen
Durch die Saiten bei Nacht.*

On thy casement is lying
A lute all out of sight;
The winds softly sighing
Through its strings play at night.

Heinrich Hofmann, Op. 34.

Transposed Edition.
Original Key, F#.

Lento quasi arpa. M.M. $\text{♩} = 44$.

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VALSE-BLUETTE.

JAMES H. ROGERS.

Tempo di Valse. *M.M.* *allegro*

mf
il basso marcato

p

sostenuto
mf non legato *p*

mf *poco leggiero* *p*

lusingando *un poco animato*

mf

a tempo
mf *rit.* *ff*

a tempo

mf *mf*

mf

p

marcato
mf *meno forte* *lusingando*

mf *p* *cresc.*

mf *molto cresc. e accel.* *ff*

IN MEASURED TREAD.

No 4291.

(IN SHRITT UND TRITT.)

Edmund Parlow.

Alla Marcia. M. M. J. - 126

First system of musical notation, featuring a treble and bass clef staff. The music is in 2/4 time and includes dynamic markings such as *f* and *sf*.

Second system of musical notation, continuing the piece with treble and bass clef staves.

Third system of musical notation, including dynamic markings *ten.* and *ff*.

Fourth system of musical notation, continuing the piece with treble and bass clef staves.

Fifth system of musical notation, including dynamic markings *f* and *sf*.

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First system of musical notation on page 17, including dynamic markings *f* and *Pine.*

Second system of musical notation on page 17, including dynamic marking *p*.

Third system of musical notation on page 17, including dynamic marking *p*.

Fourth system of musical notation on page 17.

Fifth system of musical notation on page 17, including dynamic markings *sf* and *D. C.*

SWEET FLATTERY.

Süsse Schmeichelei.

P. A. SCHNECKER.

Moderato grazioso. M.M. ♩ = 78

mf

Ped. simile

a tempo

poco rit.

cresc.

f

Fine

molto rit.

a tempo

mf

Ped. simile

a tempo

rall.

f

p

Ped. simile

cresc.

rall.

f

schersando

p

D.C.

HOPING.

WILLIAM HENRY GARDNER.

Andante quasi Allegretto.

The lights burn low, the
The gold-en clouds have

ros-es fade, And dark-ness gath-ers o-ver-head. And 'cross the sea there
turn'd to gray, The old sweet song, dear, sounds no more. And Par-a-dise no

comes to me, A whis-per that our love is dead. Yet dear, I still be-
long-er lies In sight, up-on the oth-er shore. Yet dear, in glad-ness

lieve in you, I can-not think you are but true. A
re-call That once you lov'd me best of all. A

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GEORGE LOWELL TRACY.

faith sub-lime still fires my breast, And I am hop-ing for the
trust di-vine still fires my breast, And I am hop-ing for the

L'istesso tempo. *mf espress.*
best. Hop-ing ev-er for the dear old days of yore.

poco cresc. al. fine
Hop-ing, dear-est, just to clasp your hand once more. Hop-ing some sweet day, all the

cresc. colla voce

ten. *f rall.*
clouds will roll a-way, And love will send the sun-shine, As it shone in yes-ter-day.

f colla voce *rall.*

THE HARBOR OF DREAMS.

WILLIAM H. GARDNER.

ROBERT COVERLEY.

Valse lento.

mf

p *mf*

The blos - soms glow white in the or -
moon-beams glow white on the moun -

mf *molto, un p*

chard, The grass glow-eth green on 't' hill. The birds sweet-ly sing in the
tains, The stars glim-mer soft in the sky. The breez-es blow sweet from the

roll poco. *mf* *Piu Allr*

mea - slow, And vie with the song of the rill. The sun bright-ly
tree - tops, And whis - per - a low lul - la - by. But still we glide

accompaniment light *roll poco.* *mf* *Piu Allr*

P a tempo

shines on the wa - ters, All gold - en and glad, dear, it streams, While
ov - er the wa - ters, And dear - er the while grow our themes, For

P a tempo

mf.

soft - ly on we are glid - ing In-to the Har - bor of Dreams!
life is a vis - ion so beau - teous Here, in the Har - bor of Dreams!

mf.

a tempo
P espressivo con scintillato

Dream - ing bright dreams of the fu - - ture. Build - ing fair cas - tles the while

With skies of blue ev - er o'er us, Liv - ing 'neath For - tune's sweet

smile. _____ Sing - ing Love's won - der - ful mu - sic, Pond - ring on

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note 'smile.' followed by a series of quarter notes: 'Sing - ing Love's won - der - ful mu - sic, Pond - ring on'. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

life's dear - est themes, _____ *p* *rall poco*, Drift - ing and dream - ing, be - lov - ed,

The second system of the musical score. The vocal line continues with 'life's dear - est themes, _____' followed by 'Drift - ing and dream - ing, be - lov - ed,'. The piano accompaniment features a right hand with chords and a left hand with a steady bass line. A dynamic marking of *p* and a tempo marking of *rall poco* are present.

in - to the Har - bor of Dreams! *1^a tempo* *p* The

The third system of the musical score. The vocal line concludes with 'in - to the Har - bor of Dreams!' followed by a rest and then 'The'. The piano accompaniment features a right hand with chords and a left hand with a steady bass line. A first ending bracket is shown above the vocal line, and a dynamic marking of *p* is present.

Dreams! _____ *2^a Più Allegro* *rall molto*, In - to the Har - bor of Dreams!

The fourth system of the musical score. The vocal line begins with 'Dreams!' followed by a rest and then 'In - to the Har - bor of Dreams!'. The piano accompaniment features a right hand with chords and a left hand with a steady bass line. A second ending bracket is shown above the vocal line, and dynamic markings of *f* and *p* are present.