

1908

## In Summertime

Edward M. Read

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# IN SUMMERTIME

SIX RECREATIONS  
FOR THE PIANO  
BY

**EDWARD M. READ**

WATER LILIES

RAIN DROPS

BARN DANCE

WAVING WILLOWS

HOMeward MARCH

FLOWERS' LULLABY

③

PUBLISHED BY  
**THE WILLIS MUSIC COMPANY**  
CINCINNATI, OHIO.

# Water-Lilies

EDWARD M. READ

Tempo di Valse. M.M. ♩ = 76

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The upper staff contains a melodic line with a slur over the first four measures and another slur over the last four measures. Fingerings are indicated by numbers 1-5 above the notes. The lower staff contains a bass line with chords and some single notes. A dynamic marking 'p' is present in the first measure. Handwritten numbers '4' and '5' are written below the bass staff in the fifth and sixth measures respectively.

The second system of musical notation continues the piece. It features the same grand staff and key signature. The melodic line in the upper staff has slurs and fingerings. The bass line continues with chords and single notes. Handwritten numbers '4' and '5' are written below the bass staff in the first and second measures respectively. At the end of the system, there are handwritten numbers '6-3-2' and '3' below the bass staff.

The third system of musical notation continues the piece. It features the same grand staff and key signature. The melodic line in the upper staff has slurs and fingerings. The bass line continues with chords and single notes. Handwritten numbers '4' and '0' are written below the bass staff in the fifth and sixth measures respectively.

The fourth system of musical notation concludes the piece. It features the same grand staff and key signature. The melodic line in the upper staff has slurs and fingerings. The bass line continues with chords and single notes. Handwritten numbers '5' and '4' are written below the bass staff in the fifth and sixth measures respectively.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *mf* dynamic marking. The right hand features a melodic line with slurs and fingerings (2, 3, 2, 5, 4, 3, 2, 5, 1, 2, 4, 1). The left hand provides a harmonic accompaniment with chords and fingerings (5, 3, 5, 3, 4, 3, 4, 2, 4, 2, 5, 2, 5, 3, 5).

Second system of musical notation. Continuation of the first system. The right hand continues with slurs and fingerings (2, 3, 2, 5, 4, 3, 1, 5, 4, 1, 3, 4). The left hand accompaniment includes fingerings (5, 5, 4, 4, 2, 5, 3, 5, 3).

Third system of musical notation. The dynamic marking changes to *p*. The right hand features a melodic line with slurs and fingerings (3, 5, 2, 5, 1, 2, 5, 4, 3, 4, 2, 5, 3, 2, 5). The left hand accompaniment includes fingerings (5, 5, 4, 4, 2, 5, 3, 5, 3).

Fourth system of musical notation. Continuation of the *p* dynamic section. The right hand features a melodic line with slurs and fingerings (3, 5, 2, 5, 1, 2, 5, 4, 1, 3, 5, 4, 1, 4, 3, 1). The left hand accompaniment includes fingerings (5, 5, 4, 4, 2, 5, 3, 5, 3).

Fifth system of musical notation. Continuation of the *p* dynamic section. The right hand features a melodic line with slurs and fingerings (3, 5, 2, 5, 1, 2, 5, 4, 3, 4, 2, 5, 3, 2, 5). The left hand accompaniment includes fingerings (5, 5, 4, 4, 2, 5, 3, 5, 3).

Sixth system of musical notation. Continuation of the *p* dynamic section. The right hand features a melodic line with slurs and fingerings (3, 5, 2, 5, 1, 2, 5, 4, 5, 3, 1, 5, 4). The left hand accompaniment includes fingerings (5, 5, 4, 4, 2, 5, 3, 5, 3).

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