

SUMMER'S RETURN.

RECREATIONS FOR THE PIANO,

(GRADE I-II.)

IN PROGRESSIVE DIFFICULTY.

BY

LOUIS MEYER.

- No. 1. OUT OF DOORS. Polka.
" 2. MY PLAYMATE. Waltz.
" 3. THE BOB-O-LINK. Polka.
" 4. FARMER BOYS' SONG.
" 5. SUMMER'S GREETING.

- No. 6. OVER IN THE MEADOW. Polka Mazurka.
" 7. SONG OF THE BLUE-BIRD.
" 8. MUSTER DAY MARCH.
" 9. THE SHADY LANE.
" 10. THE YOUNG STRANGER.

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OVER IN THE MEADOW.

By LOUIS MEYER.

Tempo di Polka mazurka.

mf

f

FINE.

p

cres.

dim

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Gift of Harry Dichter.
Dec. 22, 1943

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. Continues the melodic and harmonic development from the first system. The right hand has a trill-like figure in the second measure, and the left hand maintains its accompaniment.

Third system of musical notation. The right hand has a trill in the second measure. The system concludes with a tenuto (*ten.*) marking in the right hand and a piano (*p*) dynamic in the left hand.

First ending system, marked "1st.". The right hand has a trill in the first measure. The system ends with a repeat sign.

Second ending system, marked "2d.". The right hand has a trill in the first measure. The system concludes with a forte (*f*) dynamic and the instruction "D.C. al Fine." in the right hand.

SOMETHING ABOUT OPERAS.

There are STANDARD OPERAS, and GRAND OPERAS, and COMIC OPERAS, and those of the grade of OPERA BOUFFE.

The STANDARD OPERAS are those that have stood the test of time, and are still popular. Of these, Mozart's illustrious works are just at the end of their first century. The others now most in favor are not far from their half century, more or less.

The following Standard Operas (Novello edition) cost \$1.00 each in neat paper covers.

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Iphigenia,	GLUCK
Lucretia Borgia,	DONIZETTI
Marriage of Figaro,	MOZART
Oberon,	WEBER
Rigoletto,	VERDI
Sonnambula,	BELLINI
Don Giovanni,	MOZART
Ernani,	VERDI
Fra Diavolo,	AUBER
Lucia di Lammermoor,	DONIZETTI
Magic Flute,	MOZART
Norma,	BELLINI
Puritani,	BELLINI
Escape from Seraglio,	MOZART
Traviata,	VERDI

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GRAND OPERAS are not always grandiose, but are *long* throughout; there is no speaking. COMIC OPERAS are by no means always comic, but differ from the others in having a spoken dialogue, which may, in fact, be substituted for the recitative in any opera. OPERA BOUFFE is a French term for French comic operas, which, in the original, frequently contain low allusions. In the translated editions here mentioned, the tainted French is exchanged for clean English, and the pretty melodies may safely be enjoyed by our players and singers.

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