

NO

3 - OCT 30
Copy 1973

READING

Polka Redona

By

E. J. BANCROFT.



BOSTON
White & Goullaud
86 Tremont St

N York
Wm. A. Pond & Co.

Phil^a
W. H. Bener & Co.

Entered according to act of Congress in the year 1874 by White & Goullaud in the office of the Librarian of Congress at Washington

READING POLKA REDOWA.

3

By F. J. BANCROFT.

PIANO.

INTRODUCTION.

p cres - cen - do.

REDOWA.

Entered according to Act of Congress, in the year 1873 by White & Goulland in the office of the Librarian of Congress, at Washington.

First system of musical notation, consisting 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#). The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It includes a double bar line with repeat dots, indicating a section to be repeated. The notation is dense with chords and moving lines.

Third system of musical notation, showing further development of the musical themes. The texture remains complex with overlapping parts in both hands.

Cross hands.

TRIO.

Fourth system of musical notation, marking the beginning of a 'TRIO' section. The key signature changes to three sharps (F#, C#, G#). The upper staff (treble clef) is marked with a forte 'f' dynamic and contains a melodic line. The lower staff (bass clef) contains a rhythmic accompaniment of chords. The time signature is 3/4.

Fifth system of musical notation, continuing the Trio section. It features a double bar line with repeat dots. The music continues with the established Trio texture.

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#). The treble staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a half note C5. The bass staff begins with a quarter note G2, followed by quarter notes A2 and B2, then a half note C3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble staff features a series of chords, primarily triads and dyads, with some sixteenth-note patterns. The bass staff provides a steady accompaniment with chords and some eighth-note movement. The system ends with a double bar line.

The third system of musical notation shows further development of the musical ideas. The treble staff has more active melodic lines, including some sixteenth-note runs. The bass staff continues with harmonic support. The system concludes with a double bar line.

The fourth system of musical notation includes a repeat sign (double bar line with dots) in the middle. The treble staff has a melodic line that repeats after the first measure. The bass staff has a consistent accompaniment. The system ends with a double bar line.

The fifth and final system of musical notation on the page. The treble staff features a melodic line with some chromaticism. The bass staff provides a solid harmonic foundation. The system concludes with a double bar line.

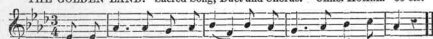
Thematic Catalogue of Popular Songs


PUBLISHED BY

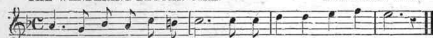
White & Gould, 86 Tremont St. Boston.


KISS ME, DARLING! FOLD ME CLOSER. H. P. DANKE. 35 cts.


 Kiss me, darling, fold me clos-er To thy warm-ly beat-ing heart.


THE GOLDEN LAND. Sacred Song, Duet and Chorus. CHAS. HOMER. 35 cts.

 Once on earth, but now a - bove, We have left our earth-ly home.

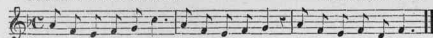
REMEMBRANCE OF HOME. GUS. WILLIAMS. 35 cts.

 I am think-ing of my home, of my cot-tage on the hill, Tho


THE WANDERING BEGGAR GIRL. L. E. HICKS. 40 cts.

 Farewell, playmates, home and joy! I must leave you all be - hind.


NOBODY CARES FOR ME. WM. ADRIAN SMITH. 35 cts.

 Slow-ly the shadows are break - ing A-way from my path - way bright.


LITTLE SWEETHEART, COME AND KISS ME. W. H. BROCKWAY. 35 cts.

 Lit - the sweetheart, come and kiss me 'tast once more be-fore I go!

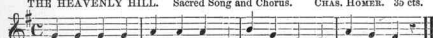
HER LITTLE BED IS EMPTY. DEXTER SMITH. 35 cts.

 "O, bird - so, I am tired now!" Our lit - the dar - ling said.

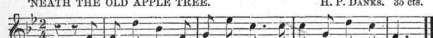
DARLING LITTLE GERTIE. H. MILLARD. 40 cts.

 Darling lit - the Ger - tie, Winsome, bright and fair, Sweeter than the blossoms

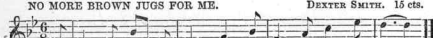
DARLING'S GONE BEFORE. GEO. F. MORRIS. 35 cts.

 In our dreams they lin - ger near us, Love they whis - per then.

CRIME! (Motto Song.) GUS. WILLIAMS. 35 cts.

 I've been thinking, of late I've been thinking, My thoughts I can

ERIN MACHREE. AMBROSE DAVENPORT. 35 cts.

 It's sailing I am at the dawn of the day, To my brother that's over the sea.

THE HEAVENLY HILL. Sacred Song and Chorus. CHAS. HOMER. 35 cts.

 Lit - the wand'ers whith - er go - ing! Hand in hand up - on your way.

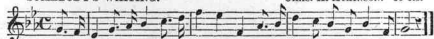
'NEATH THE OLD APPLE TREE. H. P. DANKE. 35 cts.

 The sunbeam's hid - ing o'er the tree, While zephyrs sigh so low.

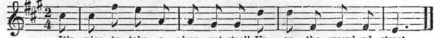
NO MORE BROWN JUGS FOR ME. DEXTER SMITH. 15 cts.

 I need to think 'twas jol - ly to go up - on a spree,

SENT, POST PAID, TO ANY ADDRESS ON RECEIPT OF PRICE.

LITTLE BOY BLUE. T. BRIGHAN BISHOP. 40 cts.

 Un - der the hay-stack Lit - the Boy Blue Watches his wan - der - ing sheep.

SOMEBODY'S WAITING. CHAS. H. ATKINSON. 35 cts.

 By the stile at the foot of the garden wall There's an oak 'neath the wide spreading shade


WALKING IN THE LANE. W. H. BROCKWAY. 35 cts.

 It's nice to take a pleas - ant stroll Up - on the crowd - ed street.


CARRIE WITH THE GOLDEN HAIR. J. AMBRAH. 35 cts.


 I've just now return'd from the Op - 'ra. Where ma - sic and beau - ty are found.

SOME ONE'S COMING. LOUIS FREDERIC. 35 cts.

 Rose - - - bud's wait - - - ing, all a - - - lone.

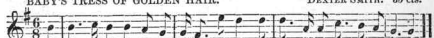
WHY DON'T HE COME. W. O. PERKINS. 30 cts.

 She is wait - ing for his coming, Just without the gar - den gate.

GENTLE SPIRITS LINGER NEAR ME. L. E. HICKS. 35 cts.

 Spir - it forms are hover'ing nigh, As I sit so sad and lone,

WEARY WATCHING. E. N. CATLIN. 35 cts.

 Wea - ry watching in the twi - light While the heart is sad and lone.


PACKAGE OF OLD LETTERS. E. N. CATLIN. 35 cts.

 In a lit - the rosewood cas - ket That is rest - ing on the stand,

BABY'S TRESS OF GOLDEN HAIR. DEXTER SMITH. 35 cts.

 When Springtime with flowers decked the green earth, When violets danced in the sun.

LITTLE DOTTY'S VISION. LOUIS FREDERIC. 40 cts.

 O who is watching by my side, With sweet and ten - der care.

BARNEY'S COURTSHIP. DEXTER SMITH. 35 cts.

 The sun shines bright - ly, Mol - lie dear, A - bout your cab - in door.

ANGELS WATCHING. CHAS. HOMER. 35 cts.

 Rest thy lit - the head so wea - ry, On this pil - low soft and white

GERMAN BAND. GUS. WILLIAMS. 30 cts.

 That lit - the Ger - man Band, That lit - the Ger - man Band.

GILES & GOULD, Music Printers, 89 Washington St. Boston