

To Miss Hattie Montreath,
Albany, N.Y.

Responsive

Polka Redowa

By
Seven Octaves.

L.M. GOTTSCHALK.

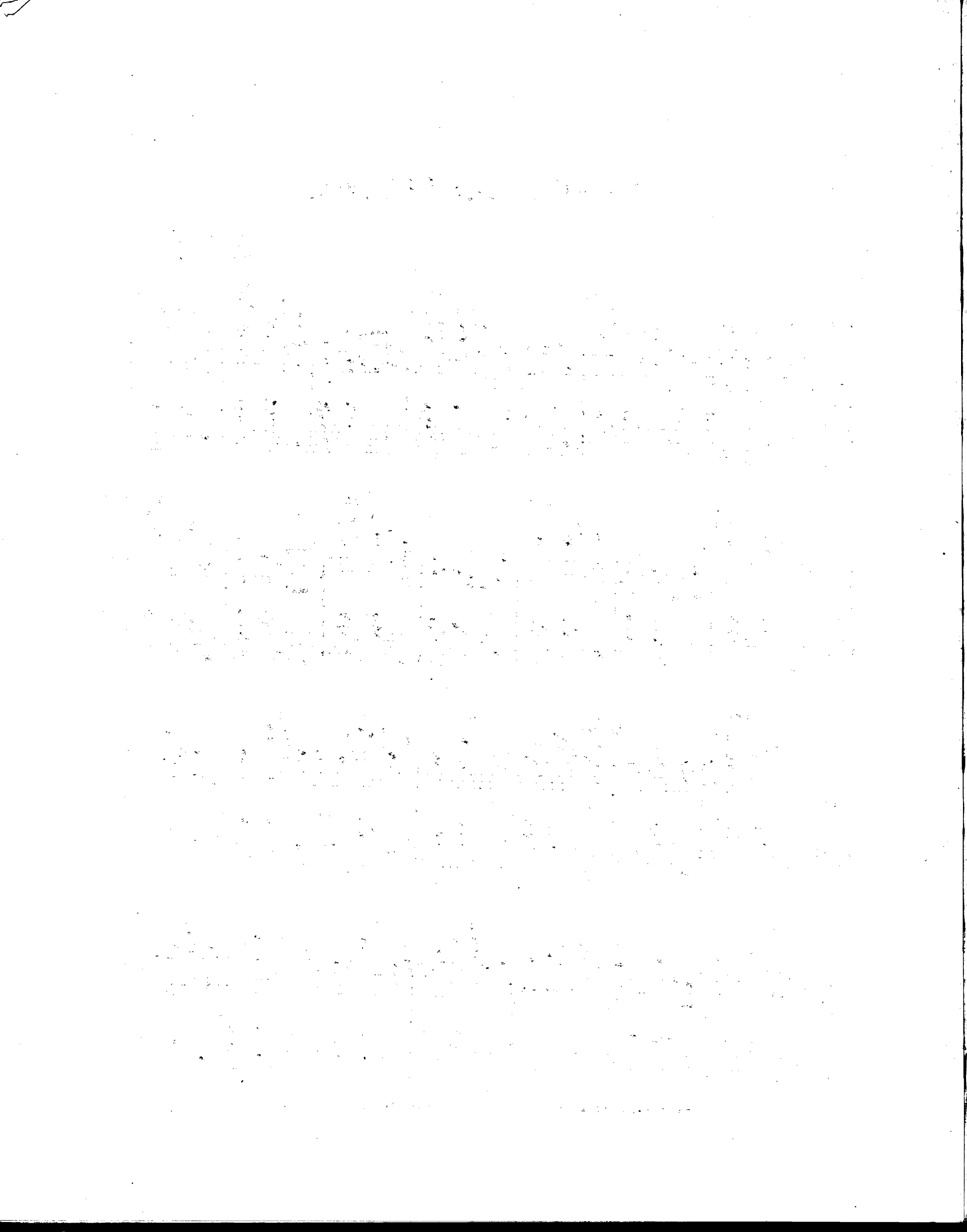
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PENSIVE POLKA REDOWA.

S. OCTAVES.

L. M. Gottschalk.

Andante Con Grazia.

MOLTO MODERATO.

First system of a musical score. The upper staff features a melodic line with a trill-like figure and a 'sva.' marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. It includes a 'rit.' (ritardando) marking in the lower staff and several 'sva.' markings in the upper staff.

Third system of the musical score, featuring four 'sva.' markings in the upper staff.

Fourth system of the musical score, concluding with a double bar line. It includes a 'sva.' marking and a 'tr' (trill) marking in the upper staff.

Ben Cantato.

Fifth system of the musical score, starting with a 'dolce.' (dolce) marking in the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with many slurs and accents. The lower staff continues the bass line with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with chords. A dynamic marking *f* is placed in the right margin.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with many triplets. The lower staff has a bass line with chords. A dynamic marking *brillante.* is placed in the right margin.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with many triplets. The lower staff has a bass line with chords. A dynamic marking *p* is placed in the right margin.

ben cantato.

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a minor key. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a harmonic accompaniment with chords and moving lines. The instruction "ben cantato." is written above the second staff.

seva.....

This system continues the musical score. The upper staff features a melodic line with a dotted line and the instruction "seva....." above it. The lower staff provides a steady accompaniment with chords.

seva... p

This system shows a change in dynamics. The upper staff has a melodic line with a dotted line and the instruction "seva...". The lower staff has a piano accompaniment. A dynamic marking "p" (piano) is placed above the lower staff. A double bar line is present in the middle of the system.

seva... seva... seva... seva... seva...

This system features a more complex melodic line in the upper staff with multiple instances of the instruction "seva...". The lower staff continues with a consistent accompaniment.

seva... f

This system concludes the page. The upper staff has a melodic line with a dotted line and the instruction "seva...". The lower staff has a piano accompaniment. A dynamic marking "f" (forte) is placed above the lower staff. A double bar line is present in the middle of the system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many beamed notes and trills, and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *sexa.* marking above the treble clef staff in the final measure.

Third system of musical notation, featuring a *rit.* (ritardando) marking in the bass clef staff and a *p* (piano) dynamic marking. *sexa.* markings are present above the treble clef staff in the final two measures.

Fourth system of musical notation, characterized by repeated *sexa.* markings above the treble clef staff in every measure.

Fifth system of musical notation, concluding the piece. It features a *sexa.* marking above the treble clef staff in the second measure and a *f* (forte) dynamic marking in the bass clef staff in the final measure.

SONGS

Selected from Recent Publications.

Compass shown by letters in brackets []. First letter is lowest note; notes below the staff indicated by small letters; on staff by CAPITAL letters; above staff by *Italic* letters.

SECULAR SONGS.

HIGH VOICE.

	Key	Compass	Price
BUSCH, CARL 1			
Under the Greenwood Tree.	G	[d to g]	.40
DOUTY, NICHOLAS 1			
Sweet and Low.	C	[F to g]	.50
McCOY, W. J. 1			
There are so Many Ways to Love.	F	[F to a]	.50
STRAUSS, JOHANN 1			
Voci Di Primavera. (Waltz-Song.)	A ^b	[d [#] to b ^b]	1.00
(German, Italian and English words.)			
TRUE, LYLE C. 1			
Lullaby Land.	G	[d to g]	.50

MEDIUM VOICE.

BENNETT, HOWARD S. 11			
This is the Hour.	D ^b	[b ^b or c to g ^b or F or a ^b].	.60
HOFFMANN, AUGUST W. 1			
Sleep, Little Darling.	F	[F to F [#]]	.40
JOHNSON, WILLIAM LYMAN 12			
Sleep, Dear, Sleep.	E ^b	[d or b ^b to g or F ^b].	.50
KUMMER, CLARE 1			
Old Love-Letters.	D	[d to g].	.50
LOWITZ, W. W. 9			
A Fair Exchange.	A	[F to F]	.40
MACY, J. C. 1			
Love's Lullaby.	A ^b	[E ^b to F]	.50
McCOY, W. J. 1			
Would You?	F	[c to E ^b]	.50
NOYES, EDITH R. 1			
When All the World is Young, Lad!	C	[c to E or g].	.50
PASCAL, JULIAN 1			
Ah Love, But a Day.	D	[B to F or g].	.40
ROGERS, JAMES H. 1			
Sigh No More, Ladies.	A ^b	[c to F or a].	.50
STULTS, R. M. 9			
I'll Always Think of You.	G	[d to E ^b or g].	.40
WEBBER, CHARLES F. 12			
Nell and I.	D.	[d to F [#]]	.30

LOW VOICE.

COWLES, EUGENE 12			
The First Kiss.	D	[a to D]	.50
MIERSCH, PAUL TH. 11			
Im Walde (In the Grove). (German and English words.)	A ^b	[g to E ^b]	.40
OLIPHANT, SARA J. 11			
Baloo, My Dear (Hush-song).	D	[b to D]	.50

BASS VOICE.

PIKE, HARRY HALE 9			
The Vagabond.	B ^b	[D to e ^b]	.50

SACRED SONGS.

HIGH VOICE.

BARTLETT, J. C. 9			
Faith.	E ^b	[b ^b to F]	.50
BLUMENSCHNEIN, W. L. 8			
Of Such is the Kingdom of God.	C	[F ^b to a ^b]	.50
BARTSCHMID, ALOIS 2			
Beatus Vir. (Latin and English words.)	G	[d to a]	.60
O Salutaris. (Latin and English words.)	E	[G to g [#]]	.30
FAURE, J. 9			
Sancta Maria. (With Violin and 'Cello Obligato by Gustav Strube.) (French and English words.)	E ^b	[E ^b to g or b ^b]	.60
FOSTER, MYLES B. 8			
O for a Closer Walk with God.	D ^b	[d ^b to F]	.50
HARSPool, J. 8			
The Prodigal Son.	B ^b	[d to E [#]]	.50
HOSMER, E. S. 12			
All My Heart This Night Rejoices.	D	[d to F [#] or a]	.40
MONESTEL, A. 1			
Ave Maria. (Latin words.)	C	[c to g [#]]	.60

MEDIUM VOICE.

FAURE, J. 9			
Sancta Maria. (With Violin and 'Cello Obligato by Gustav Strube.) (French and English words.)	D	[d to F [#] or a].	.60
HANDEL, GEORGE F. 1			
(Adapted and Arr. by Heinrich Kiehl.)			
Love Ye the Lord. (Largo from "Xerxes." With Violin Obligato.)	F	[C to F]	.50
KINDER, RALPH 9			
Refuge Divine.	B ^b	[b ^b to F]	.50
SOUTHWICK, FRANK TREAT 8			
Too Late.	A ^b	[b ^b to F or E ^b].	.50
ROBYN, ALFRED G. 7			
Thou, in the Morn My Voice Shalt Hear.	A	[F to F]	.50
ROGERS, JAMES H. 1			
I Heard the Voice of Jesus Say.	D	[c to g]	.50

LOW VOICE.

BRACKETT, FRANK H. 12			
Led On.	D	[b to F or F [#]].	.60
FAURE, J. 9			
Sancta Maria. (With Violin and 'Cello Obligato by Gustav Strube.) (French and English words.)	C	[c to F or g].	.60
FOSTER, MYLES B. 8			
O for a Closer Walk with God.	B ^b	[b ^b to D]	.50
MOIR, FRANK L. 1			
(Arr. by Geo. B. Nerin.)			
The Heavenly Hymn.	G	[d to E]	.40

BASS VOICE.

BLUMENSCHNEIN, W. L. 8			
In Thee I Put My Steadfast Trust.	A ^b	[G to e ^b]	.50

SACRED DUET.

FOR SOPRANO AND BARITONE.

BARTSCHMID, ALOIS 2			
In Me Gratia. (Latin and English words.)			.50

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