

# Dragons et Ombres

## BALLADES

Pour le Piano

PAR

# L.M. GOTTSCHALK.



- |                               |    |                             |    |
|-------------------------------|----|-----------------------------|----|
| N <sup>o</sup> 1. La Sérénade | 6  | N <sup>o</sup> 2. Ricordati | 6  |
| 3. Reflets du passé.          | 7½ | 4. Morte (Lamentation.)     | 10 |
| 5.                            |    | 6.                          |    |
| 7.                            |    | 8.                          |    |
| 9.                            |    | 10.                         |    |
| 11.                           |    | 12.                         |    |

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# REFLETS DU PASSÉ.

Tout nous manque hormis la peine  
Le bonheur pour l'homme en pleurs  
N'est qu'une figure vaine  
De choses qui sont ailleurs

On sourit de ce qu'on rêve  
Mais ce qu'on a, fait pleurer

Soyons deux! tout nous convie  
A nous aimer jusqu'au soir  
N'ayons a deux qu'une vie!  
N'ayons a deux qu'un espoir!

Dans ce monde de mensonges  
Moi j'aimerai mes douleurs  
Si mes rêves sont tes songes  
Si mes larmes sont tes pleurs.

Victor Hugo.

L. M. COTTSCALK.

Andante moderato malinconico.

The first system of the musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The piece begins with a piano (*pp*) dynamic. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. A crescendo hairpin is present, leading to a fortissimo (*ffz*) dynamic. Pedal markings (*Ped.*) are indicated below the bass staff, with a decorative asterisk symbol marking the end of the first phrase.

The second system of the musical score continues the piece. It maintains the same 3/4 time signature and key signature. The dynamics range from *ffz* to *pp*. The melody continues with similar rhythmic patterns. Pedal markings (*Ped.*) are indicated below the bass staff, with decorative asterisk symbols marking the end of the second phrase.

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First system of a piano score. The right hand plays a melodic line with slurs and accents. The left hand provides harmonic support with chords and single notes. Pedal markings are indicated by asterisks and the word "Ped." below the staff. The lyrics "dolente cres . . . . cen . . . . do." are written below the right hand staff, with "vibrato." written above the right hand staff in the third measure.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes chords and single notes. Pedal markings are indicated by asterisks and the word "Ped." below the staff. The lyrics "eres . . . . cen . . . . do." are written below the right hand staff, with "vibrato." written above the right hand staff in the third measure.

Third system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes chords and single notes. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Fourth system of the piano score. The right hand continues the melodic line. The left hand accompaniment includes chords and single notes. Pedal markings are indicated by asterisks and the word "Ped." below the staff. The lyrics "eres . . . . cen . . . . do." are written below the right hand staff.

*vibrato.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

*ritard.* *accel.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*tempo rubato.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *ritard. molto.* *Ped.* \* *Ped.* \*

Armonioso.

tranquillo e semplice.

First system of musical notation. The bass clef part begins with a piano (*pp*) dynamic and a half note. The treble clef part has a whole note chord. Pedal markings (*Ped.*) are present under the first and third measures. A fermata is placed over the final note of the treble clef.

Second system of musical notation. The bass clef part continues with a half note. The treble clef part features a series of chords and eighth notes. Pedal markings (*Ped.*) are present under the first, third, fifth, and seventh measures. Asterisks (\*) are placed between measures 2-3, 4-5, and 6-7. A fermata is placed over the final note of the treble clef.

ben tranquillo.

8va.....

accel.

Third system of musical notation. The treble clef part has a series of eighth notes, some marked with 'x'. The bass clef part has a half note. Pedal markings (*Ped.*) are present under the first, third, fifth, and seventh measures. Asterisks (\*) are placed between measures 2-3, 4-5, and 6-7. The text "cres . . . . cen . . . . do." is written across the bottom of the system.

un poco rit.

dimin.

Fourth system of musical notation. The treble clef part has a series of eighth notes. The bass clef part has a half note. Pedal markings (*Ped.*) are present under the first, third, and fifth measures. Asterisks (\*) are placed between measures 2-3 and 4-5.

con passione.

The first system of music features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a supporting accompaniment. Pedal markings are present below the bass staff at the beginning, middle, and end of the system.

The second system continues the piece. It includes an *8va.* marking above the treble staff. The phrase *un poco rit.* is written above the treble staff. Pedal markings are located below the bass staff.

The third system features an *8va.* marking above the treble staff. The phrase *parlando.* is written above the treble staff. The phrase *accel.* is written below the bass staff. Pedal markings are located below the bass staff.

The fourth system concludes the page with the phrase *espress.* written above the treble staff. Pedal markings are located below the bass staff.

accel.

Ped. \* Ped. \* Ped. \* Ped. \*

8va.

cresc. dimin.

Ped. \* Ped. \* Ped. \* Ped. \*

scintillante. grandioso.

P senza rall.

Ped. \* Ped. \*

m.g. m.d. m.d. f m.g. f

agitato.

Ped. \* Ped. \* Ped. \*



Musical score system 1, first system. Treble clef staff contains notes with dynamics *m.g.*, *m.g.*, and *m.d.*. Bass clef staff contains a descending scale with dynamics *f*, *m.d.*, *m.d.*, and *ff*. Pedal markings include *Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*.

Musical score system 2, second system. Treble clef staff contains notes with dynamics *m.d.* and *espress.*. Bass clef staff contains notes with dynamics *f streptoso.*, *teneramente.*, and *teneramente.*. Pedal markings include *Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*.

Musical score system 3, third system. Treble clef staff contains notes with dynamics *espress.* and *piangendo.*. Bass clef staff contains notes with dynamics *espress.* and *piangendo.*. Pedal markings include *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*.

Musical score system 4, fourth system. Treble clef staff contains notes with dynamics *grazioso.*. Bass clef staff contains notes with dynamics *grazioso.*. Pedal markings include *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*.

*And.*

First system of musical notation. The right hand plays a series of chords with a melodic line. The left hand plays a bass line. Performance markings include *cresc. accel.* and *calando.*

Second system of musical notation. The right hand continues with chords and a melodic line. The left hand has a bass line with several *Ped.* markings. Performance markings include *8va.*, *una corda.*, *dim. ritard.*, *celeste.*, and *espress.*

Third system of musical notation. The right hand features a melodic line with some *x* marks. The left hand has a bass line with *Ped.* markings. Performance marking includes *cresc.*

Fourth system of musical notation. The right hand has a melodic line with *x* marks. The left hand has a bass line with *Ped.* markings. Performance markings include *8va.*, *accel.*, and *un poco rit.*

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. The key signature has three sharps (F#, C#, G#). The notation includes eighth and sixteenth notes, some with 'x' marks above them. Pedal markings 'Ped.' and asterisks are present below the bass staff.

8va.....

Musical notation for the second system, including an 8va marking. The notation features sixteenth-note runs in the treble clef and chords in the bass clef. Pedal markings 'Ped.' and asterisks are present below the bass staff.

una corda.

Musical notation for the third system, marked 'una corda.' and 'pp'. The notation consists of sustained chords in both treble and bass clefs. Pedal markings 'Ped.' and asterisks are present below the bass staff.

Musical notation for the fourth system, continuing the 'una corda.' section. The notation features sustained chords in both treble and bass clefs. Pedal markings 'Ped.' and asterisks are present below the bass staff.

# CHOICE GEMS SELECTED FROM OLIVER DITSON COMPANY'S LATEST LISTS OF NEW MUSIC

## VOCAL.

- Song o' Gowans.** D<sub>2</sub>. 4. d<sub>2</sub> to g<sub>2</sub>. *McCartney* 50  
A pretty song, with words in the Scotch dialect. Suitable for a soprano voice; and, if we mistake not, a song that will be much in vogue among admirers of good modern vocal compositions.
- Maiden Dreaming.** G. 4. d to g. . . . *Macy* 40  
The oddness of style manifest in this new song, as well as the excellence of both poetry and melody, should place it at once among the most desirable of recent song productions. The piano accompaniment is of itself an attraction.
- On the Swinging Branches.** F. 4. c to F. *G. F. Wilson* 35  
"On the Swinging Branches," or the "Song of the Bobolink," is one of the latest of Mr. Wilson's compositions. It is of an unusually pleasing nature, tasteful and graceful, while the melodious waltz-refrain makes it specially attractive as to the popular requirements.
- Earth's Fairest Flower.** D<sub>2</sub>. 4. c to F. *Orton Bradley* 40  
One of the best modern songs for mezzo-soprano or baritone. It has a graceful movement in 9-8 tempo, with melody and piano accompaniment alike agreeable.
- Villanelle.** (Peasant's Song.) E<sub>2</sub>. 5. E<sub>2</sub> to g. *Dell'Acqua* 50  
"Villanelle," or the peasant's song—"J'ai vu passer l'hirondelle" ("I've seen the swallows pass by me")—is one of the most acceptable of the modern songs. The translation is by Harrison Millard. Both French and English version are given. It is recommended to sopranos.
- He Leadeth Me.** Duet. E<sub>2</sub>. 4. . . . *S. Salter* 35  
A fine sacred duet for alto and tenor. We commend it to choir-singers. The accompaniment is for either piano or organ.
- There's a Friend for Little Children.** C. 4. c. to g. *E. S. Hosmer* 50  
A solo which many who desire suitable pieces to be sung to a Sabbath gathering will be pleased to obtain. The accompaniment for either piano or organ is interesting. The piece can be used to advantage by a choir-soloist for special occasions. It is a gem for home use as well. Try it.
- Titania's Cradle.** Sopr. or Ten. F. 5. E to a. *Lehman* 35  
The well-known words from Shakespeare's "Midsummer Night's Dream" ("I know a bank whereon the wild thyme blows") are here melodiously and artistically set by Liza Lehman. It is a good song for an experienced vocalist. Published in two different keys, as above.
- The Children's Hour.** E<sub>2</sub>. 4. b<sub>2</sub> to E<sub>2</sub>. *Peterson* 40  
A pretty poem set to equally attractive and very tuneful music.
- 'Tis that I Love Thee.** Duet. D. 4. (Lohr.) *Vane* 60  
A most agreeable duet for two voices of medium compass. Try it.
- Love's Signal.** A<sub>2</sub>. 4. c to F. *A. F. Burnett* 60  
One of the most enjoyable of recent songs. The words are by Fred. E. Weatherly, the well-known English writer, and the music by Burnett will find hosts of admirers among lovers of the best English songs. The sentiment is very pretty:—  
"Only a wee woun kerchief  
That lay in my trembling hands,  
As I sat by the Window dreaming  
And looked on the moonlit lands."
- Waiting to welcome her Boy.** G. 2. d to F<sub>2</sub>. *J. W. Wheeler* 40  
Popular song and chorus by a popular author. The sentiment is good, and the song is worth a place in your collection of vocal gems of this kind.
- At the French Ball.** Song, with Dance. F. 3. c to F. *D. F. Braham* 40  
"I went to the ball, the naughty French ball,  
And I danced with a little grisette;  
She was not over stout, and not very tall,  
And so pretty I soon called her 'pet.'"
- The Darkey Musketeers.** March-song. F. 3. c to F. *V. W. Wheeler* 40  
Another new comic song by the author of "The Colored Four Hundred." Bright and catchy.
- He isn't on the job just now.** E<sub>2</sub>. 2. E<sub>2</sub> to F. *McGlennon* 40  
Humorous song. Just the kind to provoke merriment.
- Spanish Cradle Song.** F. m. 4. E<sub>2</sub> to D<sub>2</sub>. *Boott* 35  
One of Mr. Boott's latest contributions to the list of excellent modern songs. Both Spanish and English versions are given. The song is one of the most noticeable of recent compositions. It is for a voice of medium compass.
- As a Tale that is told.** B<sub>2</sub>. 4. b<sub>2</sub> to E<sub>2</sub>. *W. F. Sudds* 50  
An excellent song for low voice, either alto or baritone, and we commend it to all who admire good verse set to equally good music.
- Sooner or Later.** E<sub>2</sub>. 4. b<sub>2</sub> to E<sub>2</sub>. *W. F. Sudds* 35  
In this song Mr. Sudds has admirably set the verses of Stewart Allen to an original melody, which expresses the sentiment of the poem in a musically and agreeable manner. The accompaniment is for either organ or piano. A fine song for low voice.

- Wit and Wine.** G. 4. d. to E. *E. M. Chesham* 60  
The story of an ancient king who made merry with his courtiers, and knighted his serving-man. It is a fine, hearty, rollicking song for baritone. Try it.
- Sweetheart, my Song is come.** F. 3. b to G. *F. S. Sommers* 35
- The Touch of the Wand.** G. 3. d to E. *F. S. Sommers* 40
- Chansonette.** E<sub>2</sub>. 3. b<sub>2</sub> to E<sub>2</sub>. *F. S. Sommers* 35  
The above three songs by Frederick S. Sommers are the work of a musician whose music will repay the learner in the most agreeable manner. The piano parts are no less satisfactory and musically than the melody itself and the general treatment of the themes.
- Suffer Little Children.** D. 4. c<sub>2</sub> to D. *Roeder* 50  
A new sacred song by Martin Roeder; teacher of singing at the N. E. Conservatory of Music.
- Her Last Good Bye.** F. 2. c. to F. *Delamere* 35  
A song and chorus in the popular vein. New and pleasing.
- Take up Thy Cross.** E<sub>2</sub>. 4. a<sub>2</sub> to F. *C. E. B. Price* 50  
A sacred song for mezzo-soprano or baritone. Excellent for a choir soloist. Accompaniment suitable for either piano or organ.
- Forsaken.** Ballad. G. 4. d to F<sub>2</sub>. *Millard* 40  
The good taste and exquisite treatment of the theme so beautifully expressed in the verses by Mary C. Preston, are characteristic of Harrison Millard. This is his latest song; and to all singers with mezzo-soprano or tenor voices we say, try this new ballad, and you will not regret the trial. The melody and the graceful, delicate piano accompaniment captivate the hearer at once. Don't fail to secure this latest song by Millard.
- The Boat with My True Love's Name.** F. 2. c to D. *Collin Coe* 40  
A new song by Collin Coe. It has a pretty waltz-refrain, and will probably be popular as a light, melodious "boat-song," or a "catchy" song and refrain of the college type. Simple, dainty, and melodious. Here is a verse, to show the sentiment:—  
"My true heart is a brave, brave girl;  
She lives by the wide, wide sea,  
And when I sail on the ocean  
She watches and waits for me.  
I have a boat so trim and neat,—  
For sailing she's won her fame,—  
And I call my boat the 'Bonnie Bell,'  
For that's my true love's name."  
"Over the sea, over the sea,  
My Bonnie Bell goes sailing with me."
- There's a Green Hill far Away.** E<sub>2</sub>. 4. E<sub>2</sub> to G. *J. C. Warren* 50  
A sacred song for soprano. One of the very best of recent solos for choir-singers. The familiar verse in a new musical setting.

## INSTRUMENTAL.

- Gov. Russell's Grand March.** E<sub>2</sub>. 4. *Grace Harding* 50  
A captivating March for the piano. A good portrait of Gov. Russell adorns the title page.
- Stolen Kisses.** Waltz. F. B<sub>2</sub> and G. 4. *Josephine Gro* 60  
Good waltzes are always in demand. This set is very pretty, and we advise all who desire waltz-music for the piano to obtain a copy of it.
- Beacon Waltzes.** E<sub>2</sub>. 4. . . . *Lawrence Neebe* 60  
Good melodious waltz-music for the piano. Try it.
- Figaro Waltzes.** A. D. G. 4. . . . *Lombardero* 50  
Fine Waltzes for the piano; not difficult, and well worth learning.
- Violanta Polka.** G. 3. . . . *J. Knecht* 35  
Spirited, bright, pretty dance music for the piano.
- Columbia.** Fantasia-Polka. For the Cornet. *Rollinson* 75  
An admirable solo in G for the B<sub>2</sub> cornet. Fine piano accompaniment. The piece is dedicated to and played by John M. Flockton. It is one of Rollinson's best cornet solos.
- The Young Player. Selected Pianoforte Pieces for the Cultivation of a Refined Taste.**  
The set comprises the following:—  
DEAR MEMORY. . . . . *F. Thome* 25  
SWEET MELODY. . . . . *F. Thome* 25  
A QUAIN OLD STORY. . . . . *F. Thome* 25  
ALSAIAN DANCE. . . . . *F. Thome* 25  
SLEEPY EYES. (Cradle Song.) A<sub>2</sub>. 2. . . . . *P. Lacombe* 25  
SHADY NOOK. A. 2. . . . . *P. Lacombe* 25  
INDIAN DANCE. . . . . *P. Lacombe* 25  
MERRIMENT. A. 2. . . . . *P. Lacombe* 25  
JUMPING JACK. G. 2. . . . . *E. Chavagnat* 25  
ON TIPTOE. D-major, F-minor. . . . . *E. Chavagnat* 25  
FINGER-TIP STUDY. C. 2. . . . . *E. Chavagnat* 25  
HAPPY GREETING. D. 2. . . . . *E. Chavagnat* 25  
The above named pieces are admirably adapted to the use of young players, especially pupils.
- Dancing on the Levee Schottisch.** C. 3. *Edwin Christie* 35  
Captivating schottisch for the piano.
- Old Hickory.** Schottisch. C. 3. *Percy Seymour* 50  
A military schottisch for the piano. It is not hard, even if it is old hickory. It is very pretty, and "catchy."

- American Beauties.** C. 3. . . . *J. C. Jacoly* 40  
A two-step dance movement for the piano. A charming piece for players who like light, melodious piano music with the true dance rhythm.
- Boston Belles.** Morceau de Salon. E<sub>2</sub>. 4. *Goerdeler* 50  
A brilliant morceau for piano, by an exceedingly popular composer. It is not too difficult for the average proficient pupil.
- The World's Fair.** Six Easy Piano Pieces by HENRY LAMB.  
1. "FAIR COLUMBIA." Waltz. G. . . . . 30  
2. "ENGLISH BLONDE." Polka. C. . . . . 30  
3. "ITALIAN GIRL." York. G. . . . . 30  
4. "SCOTCH LASSIE." Galop. G. . . . . 30  
5. "CHINESE MAIDEN." March. C. . . . . 30  
6. "SPANISH BELLE." Schottisch. C. . . . . 30  
The above named six piano pieces are easy and suitable for young beginners. Each piece has the proper "fingering" indicated. The title-page of each is beautifully illustrated by characteristic faces of the different maidens whose nationality is given in the list. Send for the "The World's Fair" set of pieces by Henry Lamb
- Six Easy Pieces.** *Chester Hatton*.  
1. "EILEEN MAZURKA." C. 2. . . . . 30  
2. "FAUNTLEROY MARCH." E<sub>2</sub>. 2. . . . . 30  
3. "MYSTIC GAVOTTE." G. 3. . . . . 30  
4. "SUMMER DREAMS." F. 2. . . . . 30  
5. "MINUET." D. 2. . . . . 30  
6. "SARABANDE." F. 2. . . . . 30  
A remarkable pleasing and well written set of piano pieces. Everybody who has tried them say so.
- Silver Chimes.** Morceau for piano. D<sub>2</sub>. 4. *G. D. Wilson* 60  
A brilliant but not difficult piano-piece in the pleasing "fantasia" style. The correct fingering is given for the pupil's use.
- Societe de Bons Vivants.** Piano Piece. G. 5. *Sudds* 50  
One of Mr. Sudds's best piano pieces. "Good Fellowship" is the English name for the piece.
- Enchanted Valley.** Morceau for piano. A<sub>2</sub>. 4. *Gallner* 60  
A brilliant morceau, such as the average proficient amateur will enjoy.
- Playful Rondo.** For Piano. G. 2. *C. W. Greene* 35  
An excellent piece for a pupil. The correct (German) fingering is given.
- Congaree Dance.** F. 5. . . . *J. F. Gilder* 60  
The latest pianoforte composition of John Francis Gilder. It is in his usual "catchy" style.
- Esperanza.** (Hope). Melodie for piano. A<sub>2</sub>. 4. *Klein* 40  
Very pleasing.
- Electric Polka.** For Piano. F. 3. . . . *Roeske* 35  
Bright, jolly, catchy piano music.
- Electric Polka.** With Toy Instruments. *Roeske* 75  
For schools or kindergartens, this piece, after the manner of Haydn's "Toy Symphony," has music for the Ocarina, Tin Whistle, Bells, Triangle, Violoncello, Drum, Violin, Autoharp, Pop-gun, Quail, and Clappers. The melody is played on the Piano, and the children accompany with the instruments mentioned. This piece was performed in a Boston Kindergarten with good effect.
- Les Fleurs.** Valse for Piano. F. 3. *Ludovic* 35  
Easy and Pretty.
- Toreador.** Waltz for Piano. D. 4. *T. P. Royle* 60  
A showy waltz of medium difficulty.
- Colored Four Hundred.** March for Piano. B<sub>2</sub>. *Knigh* 40  
The popular song arranged as a "two-step."
- Spring's Return.** G. 4. . . . *B. C. Klein* 40
- Full of Joy.** Waltz. G. 4. . . . " " 50
- Mabel Gay.** G. and B<sub>2</sub>. 4. . . . " " 40
- Sylphide.** Polka-mazurka. G and E<sub>2</sub>. 4. " " 40
- FOR THE MANDOLIN:—**  
**Flight of Birds.** Polka. (Waldteufel). *Mazzy* 40  
A fine polka for two mandolins, with guitar or piano accompaniment.
- FOR THE MANDOLIN WITH GUITAR ACCOMPANIMENT.**  
*Light Cavalry March.* (2 Mandolins) *Freeland* 60  
*Mid Bowers Fair.* Waltzes. (2 Mandolins.) *Freeland* 60  
*Mid Bowers Fair.* Waltzes. (solo) *Freeland* 40
- FOR VIOLIN AND PIANO:—**  
*Rienzi's Prayer.* C. 4. . . . *Wagner* 40  
*Le Hamac.* F. 6. . . . *Dancla* 40  
*Air Melodieux.* F. 4. . . . *Bohm* 40  
*Canzonetta.* C. 3. . . . *Eichberg* 40  
*Kindertied.* G. 2. . . . *David* 36  
*Melodie.* F. 3. . . . *Mozzkowski* 40  
*On the Lake.* A. 2. . . . *Volkman* 35  
The above violin pieces, with piano accompaniment, are classics which every learner, as well as all violinists, should have. The grading given above refers to the violin parts only. The piano accompaniments vary as to difficulty.

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