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A STUDY OF ANTHONY PHILIP HEINRICH,
AN AMERICAN COMPOSER

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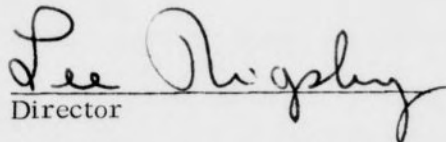
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During the past several decades many fine studies on early American composers have been undertaken. One of the most significant of these is William Treat Upton's biography of Anthony Philip Heinrich, a native of Bohemia but as much a son of his adopted country as George Washington or Abraham Lincoln. Upton's thorough, sympathetic, and highly entertaining account of Heinrich's rich and varied life suggests many further rewarding investigations of the countless manuscripts Heinrich left as his legacy to America. Most of these manuscripts are in the music collection of the Library of Congress and are easily obtainable on microfilm.

The present study is divided into three sections. The first deals with Heinrich's life, an account based largely upon Upton's work. The second section presents a detailed analysis of some fifteen compositions of Heinrich arranged chronologically and representing his early, mature, and last creative periods. In order to add further scope to the investigation the author has selected compositions from both the vocal and instrumental areas as well as the secular and sacred types. Included are compositions from "The Dawning of Music in Kentucky", the fantastic "Story of a Violin", and the humorous "Dean Swift's Receipt to Roast Mutton." An attempt has been made to describe Heinrich's overall compositional style in as objective a manner as possible. There is much that is awkward and even crude in his technical facility, but at the same time a great wealth of beauty, sincerity and enthusiastic Americana is revealed in the almost forgotten and sadly neglected scores.

The third part of this thesis, included as Appendix I contains facsimiles of all the manuscripts studied. It is sincerely hoped that the inclusion of some of Heinrich's finest works will enable others to discover at first hand the peculiar artistic genius that was Heinrich's and to enjoy his enthusiastic "Song of America." It is the considered opinion of the author that this "song" reveals as much of 19th century America as does any factual history of our country as yet recorded.

PREFACE

During the past several decades many fine studies dealing with American music and its composers have greatly enriched our knowledge and understanding of the diverse characteristics of our country and its people. One of the most significant of these studies is William Treat Upton's biography of Anthony Philip Heinrich, a native Bohemian but as much a son of his adopted country as was Washington, Jefferson, or Lincoln. Heinrich appeared on the American scene in 1810 as a music director in Philadelphia and for the next fifty years set himself the task of portraying America in song after song. His music, often enthusiastically received and just as often violently rejected, included vocal works, instrumental solos, highly ambitious orchestral tone poems and majestic oratorios patterned after the great tradition of Handel and Haydn. In almost every single utterance his hero is America, its vastness, its opportunities, its cruelties, its mysteries, and its undeniable potential for greatness.

Although Upton's work is thorough, entertaining and instructive, he does little in actual analysis of the music itself. Thus, the main purpose of this study is to continue the investigation of Heinrich by means of a careful examination of some fifteen selected compositions ranging from his earliest to his last works. Facsimiles of the manuscripts analysed are included in Appendix I.

I should like to express my appreciation to those who have helped to make this thesis possible and especially to the following: Dr. Lee Rigsby for his wise counsel; Mrs. Marie Teague for the many small ways she has helped in addition to typing the final copy; Mr. and Mrs. Braxton C. Younts, my parents, for their help; and William B. Moore, my husband, for his encouragement.

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CHAPTER I

BIOGRAPHY

One of the most colorful figures in the history of music in America was the Austrian-born Anthony Philip Heinrich. Called by his admirers the Beethoven of America, Heinrich lived during the period between the Revolutionary War and the War Between the States. Oscar G. Sonneck, whose efforts while he was with the Library of Congress led to the first significant research on Heinrich, has written:

It is characteristic of our incomplete knowledge of the history of music in America that the name of "Father Heinrich", easily the most commanding figure as a composer in America before 1860 and perhaps the first symphonic composer to utilize Indian themes and to display, however naively, nationalistic "American" tendencies, is not even mentioned in the histories of American music.¹

John Tasker Howard in his book, Our American Music, writes:

Histories of American music have quite neglected Father Heinrich, and if he is to be judged on the lasting merits of his work, he is hardly entitled to much of a place among our composers. Yet he is highly important, not alone as an eccentric, but because he was one of the first to seek for nationalism, and to capitalize his limitations. In his own mind, these limitations were geographical, not flaws in his own powers of expression.²

In a more recent study, Gilbert Chase states:

¹William Treat Upton, Anthony Philip Heinrich (New York: Columbia University Press, 1939), p. xi, citing The Musical Quarterly, April, 1920.

²John Tasker Howard, Our American Music (New York: Thomas Y. Crowell Company, 1961), pp. 226-27.

Certainly old "Father" Heinrich, as he was called, found plenty of "inspiration" in the national surroundings of America; the only drawback was that he lacked talent and technique as a composer. But his enthusiasm for all things American, his aspiration to be known as an American musician, his interest in American Indian lore, were symptomatic of things to come. He tried to do, singlehanded and poorly equipped, what it took a whole generation of American musicians to accomplish, collectively and arduously, many decades after Father Heinrich had passed away from the American musical scene on which he made so slight and ephemeral an impression.¹

Anthony Philip Heinrich was born at Schönbüchel, near Schönlinde, Bohemia, on March 11, 1781. Little is known of his youth except that his uncle, Anton Heinrich, a wealthy merchant, adopted him. In 1800, upon the death of Anton, Anthony Philip inherited the business with manufacturing plants in Schönlinde, Schönbüchel, and Georgswalde, and warehouses in Prague, Vienna, Trieste, and Naples. The merchandise consisted of threads, linens, wines, and other commodities. For some time Anthony gave the business his full time and even enlarged it. He became known as one of the most important merchants in all of Bohemia.

Heinrich had shown an interest in music from earliest childhood and studied both piano and violin.

This interest in things musical was immeasurably increased and became a lifelong passion when, on one of his visits to Malta, Heinrich came into possession of a magnificent Cremona violin. From that time on, no matter where his travels might carry him, the beloved violin was his inseparable companion.²

¹Gilbert Chase, America's Music (New York: McGraw-Hill Book Company, Inc., 1955), p. 386.

²Upton, op. cit., p. 4, citing Mussik, p. 17; New York Atlas, Scrapbook, p. 1060.

A friend of Heinrich wrote:

His youthful days were a continued scene of joyous happiness; health and the smiles of friends were his companions in these halcyon moments. He lived not for himself but because he enjoyed and was enjoyed.

Manhood dawned upon him with additional lustre; he saw with pride his friends increase; he saw business accumulating upon him, in a succession of events; he saw his credit advancing in full accordance with his industry; he saw the increasing confidence that was every moment confided to him; he saw and thanked his God that he was fast rising to that consummation of earthly concernment that places the inheritor above want and gives his declining days a relish of enjoyment. Mr. Heinrich at last enjoyed the reputation of a distinguished, rich and honest merchant.¹

Because of his adventuresome spirit, Heinrich spent too much time in traveling, leaving his business too often in the hands of others. This, together with the disastrous effects of the Wars and the subsequent financial depression throughout the Austrian Empire caused Heinrich to find himself in serious financial difficulties and faced with inevitable bankruptcy. Instead of giving himself up to despair and hopelessness, he gathered the remains of his fortune, fitted a merchant boat with Bohemian glassware and sailed to America to explore the exciting possibilities of the New World. His plans were to follow this trip, if successful, with other trips.

In 1810 Heinrich was in America, evidently doing very well, for he gave his services as director of music at the Southwark Theatre in Philadelphia, "entirely without salary, simply for the pleasure of it."² Thus began Heinrich's

¹Upton, op. cit., pp. 4-5, citing The Boston Gazette, Scrapbook, p. 500.

²Ibid., p. 6, citing Mussik, p. 17; New York Atlas, Scrapbook, p. 1060.

career as an American musician.

Philadelphia was, at this time, the richest, most cultured city in America. The Southwark Theatre was the first permanent theater building in America, having been built in 1766 by David Douglass, a pioneer in theater building. The lower floor was built of brick and the upper story of wood; the entire building was painted red. Lighting was by plain oil lamps without glasses. The square, wooden pillars, supporting the roof, blocked the view of many.

Heinrich's fortune entirely disappeared in 1811 when the Austrian Government went bankrupt; there was no longer any chance for recovery. By this time, however, he had married a "'lady of superior personal and mental endowments', so that now he no longer needed to bear his tribulations alone."¹

Little is known of his activities during the next few years, but in 1813 Heinrich took his wife who was now pregnant to visit his old home in Bohemia. They traveled by merchant ship to London, a trip of from sixty to ninety days, and from London to Schönlinde by stagecoach. The difficulties of the journey caused Mrs. Heinrich not only weariness, but homesickness and ill health. The child, a daughter, Antonia, was born soon after the couple reached Schönlinde. Almost immediately plans were made for returning to America. Evidently due to the mother's ill health, the baby was left with a distant relative, Joseph Hladek, a teacher at Gorkau, in the district of Saaz. Shortly after the return

¹Ibid., p. 7, citing Mussik, p. 10.

to America, Mrs. Heinrich died, and once again Heinrich was alone.

Heinrich's last attempt at a career in business occurred during the trip to Bohemia when he made arrangements with a certain Theodore Loehley, the head of a large export firm located at Trieste, to become his agent in America. This arrangement was of short duration, however, since Loehley's firm, too, soon fell into bankruptcy. From this time on Heinrich devoted his entire life to music.

Because of his success in Philadelphia, Heinrich felt that, with practice, he could become proficient on the violin, and with encouragement from his friends he began his new career with great enthusiasm. Very soon he was called to Pittsburgh to direct the music at the municipal theater. He made the journey of almost 300 miles on foot.

With his inborn love of adventure, of seeing new places and new peoples, this journey, in spite of all discomfort, can have been nothing less than an unalloyed delight. In his impetuous friendly way, the strange "Dutch" fiddler must have made numerous pleasant acquaintanceships along the road.¹

Heinrich's stay at Pittsburgh was brief due to financial difficulties on the part of the manager of the theater.

Whether he was glad or sorry we have no way of knowing; given his peculiarly optimistic philosophy of life, however, we may feel sure he was convinced that it was all for the best and immediately made plans for further adventuring.²

Heinrich decided to seek his fortunes in the west and set out for Kentucky.

¹Ibid., p. 21.

²Ibid., p. 22.

As he traveled down the Ohio River, he met still another kind of frontier life-- that of the river boatmen. With their tales of the American Indian, Heinrich's interest was greatly stimulated, and he developed a profound sympathy for the Indian's culture and his plight at the hands of the white man. When he left the boat at Limestone, now Maysville, Kentucky, Heinrich walked some sixty miles to Lexington, arriving there in late October or early November, 1817.

At this time Lexington was the largest town in Kentucky and must have been a most attractive place with its wide paved streets and neat brick houses. The pride of the city was Transylvania University, which was the oldest institution for higher education west of the Allegheny Mountains, having been organized in 1783. Lexington also had a public library called the Athenaeum, and although it consisted of only one room, it was equipped with books and periodicals.

F. Garvin Davenport in his study of Ante-Bellum Kentucky stresses the importance of the theater and musical life of the era:

Town life was made more colorful and interesting with the advent of the theater. Many of the early settlers came from seaboard communities that had fostered dramatics. . . . There was a crude theater in Lexington as early as 1798. . . . Another focus of gaiety in Kentucky towns was the music hall. Kentuckians have always enjoyed music, the type appreciated, of course, varying with the locale and with the appreciative idiosyncrasies of the individual. In the early decades of the period under consideration, the advantages of a musical education and the value of musical appreciation were given considerable attention by educators and by the press. William Gibbs Hunt in his well-edited Western Review extolled the cultural value of music. He believed that it refined and expanded the mind and that it had the power "to compose and harmonize the passions, to inspire a sweet serenity, and to diffuse a holy calm."

Some persons, however, did more than listen and applaud--they created their own music. A study of the copyright records reveals the fact that Kentuckians composed love songs, polkas, waltzes, and even more formal

creations with an amazing display of sharps, flats, runs, and crescendoes.¹

On Wednesday, November 12, at his first concert in Lexington, Heinrich appeared as director, violinist, and pianist. Evidently he was well received, for on Wednesday, November 26, a certain Mr. Samuel Drake published a notice stating, "The lovers of science will be greatly gratified with Mr. Heinrich, whose excellence on the violin was never surpassed in the western country."²

It was at the November 12 concert that the Beethoven Symphony,³ or a portion thereof, was performed. This, it is claimed, was the first performance of a Beethoven symphony in this country.

After his first concert, Heinrich occupied himself with teaching, playing and directing. During the winter, however, he became seriously ill and by spring it became necessary for Heinrich to change his way of living in order to regain his health. He also felt the need of further development in his new profession for he wanted to be nothing if not the best. He knew he was an amateur and that he must study if he were to meet with success and since there was no one nearby who could teach him, it became his task to teach himself.

¹F. Garvin Davenport, Ante-Bellum Kentucky (Oxford, Ohio: The Mississippi Valley Press, 1943), pp. 25-33.

²Upton, op. cit., p. 32.

³Howard, op. cit., pp. 98-99. "It now seems probable that the first American performance of this symphony /the first/ was that given at Lexington, November 12, 1817, under the direction of Anton Philip Heinrich. (In each case possibly only the first movement, however.)"

In the spring of 1818 Heinrich was living in a simple log cabin in the forests near Bardstown. Here in solitude he was free to breathe in the fresh air, to take in the beauty of the forests and to give himself to creativity.

Heinrich's love of, and apparent ability for, improvisation is described in his own words:

Once when I was vegetating in my Bardstown log house, upon roots, milk and bread, quite solitary, I was not a little frightened after midnight whilst playing on the violin a dead march in honor of my poor departed wife, when a negro, prowling about, burst suddenly open the shattered door of my hut, which was blocked up with large sticks of wood. He soon pacified my agitation by his harmonious request that I would go on playing, as he had been attracted solely by the sweet sounds. I began again the dirge which pleased him amazingly; so much so that he requested it again, handing me at the same time a fippenny bit. True fact, I, of course, returned him the bit and gratified him with the tune. This adventure with the negro, at dead of night, in the lonely forest, seemed to me rather poetical. I liked the good ear, taste and generosity of the sable visitor exceedingly.¹

Not only had Heinrich begun to improvise, but encouraged by this and other incidents he turned enthusiastically to composition, although he had never had a lesson in theory in his life. His first work was entitled "How Sleep the Brave," words of which were written by a certain William Collins. The events which led to this creation are related by Heinrich as follows:

In the Spring of 1818 J. R. Black, a young student of Bardstown, Kentucky, attracted by my well known seclusion in a retired loghouse interrupted my studious application on the violin, by desiring me to adjust the following ode from Collins to music. I took pencil and instantaneously reciprocated with the present melody which in fact became the basis of all my after efforts. A.P.H.²

¹Upton, op. cit., p. 40, citing Boston Courier, 1846; also The New York Tribune, May 5, 1846.

²Ibid., p. 40.

After this beginning Heinrich feverishly devoted himself wholeheartedly to composition. Numerous works for violin, piano, and voice began to flow from his pen.

In January, 1819, Heinrich had taken up residence on the estate of Judge John Speed at Farmington, between Louisville and Bardstown. The Speed family, one of the most prominent in Kentucky, included Thomas Speed, a brother of the Judge and a member of Congress; the Judge's daughters, Mary and Eliza; his sons, James, who was Attorney General during Lincoln's administration, and Joshua, who was Lincoln's intimate personal friend. In addition there were the Judge's sister, Elizabeth and her husband, Dr. Adam Rankin. It was through the Rankins that Heinrich met John and Lucy Audubon.

While Heinrich lived at Judge Speed's home, at little or no expense, he was free to do as he pleased amid very pleasant surroundings. He began again to appear in public as a conductor, performer, and composer. His associations with the Speed family had a profound effect upon Heinrich. He was later to refer to Farmington as the place where he first drew in his musical inspiration.

It was at Farmington that he wrote the compositions which later were compiled in The Dawning of Music in Kentucky or the Pleasures of Harmony in the Solitudes of Nature, Opera Prima, published by Bacon and Hart, Philadelphia, in 1820. A supplementary volume, The Western Minstrel, was published June 23, 1820.

These two volumes occupy an unique position in the history of music in America. Although there were some thoroughly capable musicians in the

country at that time, such as Benjamin Carr of Philadelphia, James Hewitt in New York, and Gottlieb Graupner in Boston, most of them continued to write in the musical traditions of their native England, influenced hardly at all by their new surroundings. Heinrich, on the other hand, drew his inspirations and stimulations directly from the world about him and thus captured the pioneer spirit in a most striking and singular manner.

On June 8, 1819, Heinrich took part in a concert sponsored by two Kentuckians, P. Declary and H. M. Penner. He appeared as conductor of the orchestra and as violin soloist. The violin solos were his own compositions.

In August, 1820, Heinrich wrote a letter concerning his daughter, Antonia, to Her Imperial Majesty, Charlotte Augusta of Austria, enclosing with it compositions entitled "The Minstrel's Petition, or a Votive Wreath for the Piano-Forte," in addition to a copy of The Dawning. The letter follows:

TO HER IMPERIAL MAJESTY, CHARLOTTE AUGUSTE OF AUSTRIA.

With trembling do I address your Majesty, and present you a few blossoms of my Sylvan Muse, from the American Woods. I am a native of Bohemia, a Son of misfortune, cast amid the distant regions of Kentucky. A Babe--my child--a motherless infant--claims me back to my native soil; but alas! I apprehend, I shall never be enabled to revisit the shores of Austria, or again behold my daughter Antonia.* She was presented to me by an American Lady of superior personal and mental endowments, while on a Tour to Bohemia. A most cruel fate parted Mother and Father from the dear pledge of affection, when she had scarcely entered on this vale of tears. The tender mother rests in the silent grave--and the surviving parent, far from his native home, and that object, which alone binds him to this world, is a prey to the corrosions of sorrow and anguish.

With the patriotism and energy of a Bohemian, I can confidently assert and incontestably prove, that in a commercial point of view, I have con-

ferred superior benefits on Austria, since my residence in the United States. During my mercantile transactions I have lost nearly a Million of Florins, and have yet considerable claims in litigation, in the Imperial Dominions, which, most probably, I shall never recover; but the sacrifice of millions would be cheerfully made, for the happiness of again pressing to my paternal bosom my child, or again to restore her the irremediable loss of a mother.

Your Majesty will vouchsafe to pardon this brief sketch of sufferings, wrested from a convulsed heart; and will sympathise with an orphan child, if not with an unfortunate father. You are the august Mother of the land--the legitimate protectress of orphans, and the widow's stay. Various reasons demand from me an explanation to the community, especially to that of my native country. I make therefore this public appeal to your Majesty, and present my helpless Infant to your throne of grace and benevolence, with the anxious hope that you will extend towards her your countenance and patronage. Fortuitously, you may foster one, whose life may be spared to prove her gratitude to her Sovereign and a blessing to Bohemia.

The Spirit of her sainted mother will watch your slumbers, and Heaven will reward the benevolence which relieves from a weight of misery, a Parent, who fervently, from the western hemisphere, offers up his orisons to the King of kings for the welfare of your Imperial family, and who, with a throbbing heart, subscribes himself an afflicted Father,

And your Majesty's most humble,
Devoted and obedient Servant,
ANTHONY PHILIP HEINRICH.

Farmington, near Louisville,
Kentucky. August, 1820.

*This hapless Infant was committed to the care of a relative--an indigent but philanthropic man--Joseph Hladeck, residing on the domains of Prince Lichtenstein, at Grund, near Rumburg. --Anno Domini, one thousand, eight hundred, and fourteen.¹

Whether the Empress ever answered this rather pathetic appeal or what her impressions of Heinrich's music were is not known.

¹Heinrich, The Dawning of Music in Kentucky, p. 218. Microfilm copy secured from The Library of Congress, Washington, D. C.

On February 10, 1821, at the Walnut Street Theatre, in Philadelphia, Heinrich's Child of the Mountain, or The Deserted Mother, a melodrama written in the style of the contemporary English opera, was performed, with a second performance on March 7. Presumably the composer went to Philadelphia to produce the work. There is a record of his giving a concert on May 4, but no evidence that he was present for a second concert of his music in December. Evidently he had returned to some place in the vicinity of Louisville.

In William Treat Upton's biography of Heinrich there is included a criticism of The Dawning of Music in Kentucky which appeared in the Euterpeiad or Musical Intelligencer of Boston, one of America's oldest music journals. It was in this article that Heinrich first was called "The Beethoven of America." This article and others follow:

The Dawning of Music in Kentucky

By A. P. Heinrich, published in Philadelphia.

In attending to other duties, we fear we have too long neglected the pleasing task of recommending the above American production to the favorable notice of the public. The fantastical drapery of this work, and not a few difficulties in which it is entrenched, furnish no tempting invitation for a practical perusal; and many, who judge only from appearances and local prepossessions, may have persuaded themselves that such a perusal would not only be a waste of labour upon the mere coinage of a disordered brain; It is therefore, with great satisfaction that we feel ourselves authorized to say, that whoever has the will and ability to overstep the fence and unveil the hidden treasure, will be no less surprised than delighted with his discovery. With what success the first attempt of this kind was made in Boston, and to whom the honor of it belongs, has already been stated in our former numbers; and we can only add now that the vigour of thought, variety of ideas, originality of conception, classical correctness, boldness and luxuriance of imagination, displayed throughout this voluminous work, are the more extraordinary, as the author but a few years since, was merely an amateur and a prosperous merchant whom sudden misfortune transformed into a professor, the only character in

which he expected to gain honest livelihood; and as this transformation had not taken place till he was verging on the age of forty. His genius however triumphs over every thing. --There is enough in his well-stored pages to gratify every taste and fancy. There is versatility for the capricious, pomp for the pedant, playfulness for the amateur, learning for the scholar, business for the performer, pleasure for the vocalist, ingenuity for the curious, and puzzle for an academician. He seems at once to have possessed himself of the key which unlocks to him the temple of science and enables him to explore with fearless security the mysterious labyrinth of harmony. He may, therefore, justly be styled the Beethoven of America, and as such he is actually considered by the few who have taken the trouble to ascertain his merits.

We think ourselves particularly bound to pay him this tribute, as he has been lately treated with undeserved, though we hope, accidental neglect as regards the beautiful spectacle of "La Belle Peruvienne." This ballet which has so delighted the public of New York, is much indebted for its attraction to the charming music which accompanies its action. A. P. Heinrich has been made one of the chief contributors to this department, yet he alone was passed over in silence by the New York criticks, who failed not to notice the other foreign celebrated authors that were, not like him, in want of a name. The very first piece which opens the ballet with such characteristic magnificence is the march of "Kinsky" taken from "The dawning of music." The sweet expressive strain that describes the Princess in the act of administering aid to the shipwrecked stranger, is also to be found in the same work under the title "From thee Eliza I must go." Passing over other fragments borrowed from the same source and used in the service of that popular spectacle, we must particularly notice the pathetic and sublime melody which may be said to give utterance to the European's prayers and protestations of innocence in the beginning of the 3d act. This melody is a part of the Ode composed and dedicated by our enthusiastic author, to the memory of Commodore Perry, as inserted in the above mentioned work. It is a strain which would do credit to the Beethoven of Europe, and we can not do better than give here an epitome of it, and thus conclude our remarks by appealing to the judgment of the reader himself. Our limits will not allow us to do the author full justice in presenting this specimen of his talents as it stands, in the original, but we may perhaps succeed in awaking some interest and curiosity which may easily be gratified by a reference to the work itself where the accompaniment exhibits all that rich combination of harmony, which can only emanate from true taste and profound knowledge.¹

¹Upton, op. cit., pp. 66-67, citing Boston Euterpeiad, April 13, 1822.

In a Louisville paper the article was introduced in this manner:

It is with much pleasure we print the following article from the *Euterpeiad*, a periodical publication at Boston devoted to musical science, as it is in unison with the judgment of those to whom the compositions of Mr. Heinrich are familiar. It is the well-earned tribute due to the merit of a gentleman whose modest and unassuming manners are not less remarkable than his sterling worth. Mr. Heinrich lives in retirement in the neighborhood of this town, devoting his time to musical compositions which professors predict are to rank him as a composer with Mozart, Haydn and Beethoven.¹

The *Euterpeiad* later printed:

A. P. HEINRICH. -- We have the pleasure of presenting another original effusion from the pen of the above highly gifted author of "The dawning of music in Kentucky" and the "Western Minstrel." It is but a few years since this extraordinary man, from the very height of commercial prosperity, was suddenly precipitated into the abyss of poverty and domestic affliction. Bereft of all other means, he had recourse to music for support, and from a mere amateur, became, as suddenly, perhaps the most profound and scientific composer of the new world. There was, however, so much eccentricity mixed with the real merit of his compositions; so much of that sombre cast which betrays a protracted struggle with the evils of life, and a spirit wounded past all cure by the tragic loss of a beloved friend; so much more of a comet than a regular planet; and so much laborious execution at the onset, that his voluminous works, shunned by amateurs on account of their forbidding aspect and difficulty of access, and disdained by Professors for their very originality, breaking forth in all the wildness of native grandeur, have remained a mere burthen on the shelves of music sellers in the sister-cities, where they ought to have been known and appreciated. Indeed, they need only the pruning knife and a more frequent reprieve from intense labour to become popular and current in any part of the world.

Had we not already stated, on a former occasion, in what manner their value became known, the author's own address which accompanies our present number would have been of itself a sufficient explanation. The honor of the discovery belongs, therefore, of right, to Boston, and we claim the merit of having been the first to announce it to the public. The judgment we then ventured to promulgate, has since not only been ratified

¹Ibid., p. 68, citing Scrapbook, p. 1194.

by our most intelligent professors and amateurs, but they are about to give a more substantial proof of their approbation, by uniting in the generous effort to transplant the author himself from the wilderness where he now languishes, to their own atmosphere, more congenial to the exertion and expansion of musical talent. In other words, he has been invited to Boston, with a view to permanent residence; and a free benefit concert will be given him immediately on his arrival, in order to defray his traveling and other incidental expenses. Our feeling, as lovers of genuine merit, and our pride as citizens of Boston, are highly gratified by the opportunity of announcing an arrangement so honorable to all the parties concerned; and we cannot but indulge the hope, that the liberal public will cheerfully cooperate in vindicating the claims of neglected genius, and of securing new and valuable services to our circle of musical science.¹

On this note Heinrich's experiences in Kentucky ended and he embarked upon a new phase of his erratic musical career.

In the Spring of 1823 Heinrich received a most cordial greeting in Boston, the stronghold of American culture. The promised benefit concert was announced in the Boston Daily Advertiser, May 29, 1823, as follows:

CONCERT. The concert which is to take place this evening is calculated to excite more than common interest, not only on account of its choice performances, but in consideration of its object, the circumstances that led to it, and the manner of its annunciation. Mr. A. P. Heinrich, for whose benefit it is designed, is indeed the first regular or general American composer--the first who, notwithstanding his great practical skill on various instruments, has almost exclusively devoted himself to the sublime study of harmony. His fame is rising fast, and America will have good reason to be proud of him; while those who now patronize him, do best establish their foremost claim to taste, discernment, and liberality.²

Heinrich then stated publicly his own views and feelings thusly:

As a number of paragraphs have appeared in the public papers of this city, concerning the humble Minstrel of the Western Wilds, teeming with

¹Ibid., pp. 68-69.

²Ibid., p. 70.

some compliments of distinguished brilliancy, whose lustre might adorn Apollo's choicest sons, far too luminous for the visions of nature's truly unassuming muse, he in justice to his lowly pretensions, waves from his breast all undeserved claims to Fame's alluring spire. Those generous hearted friends who greeted the lonely retired musical notary with un-anticipated splendour, and with the liberal design of a Benefit Concert, will with relative kindness, pardon this address, the burst of conscience, free from the weeds of Vanity. Grateful, however, from the true fountain of feeling, he will endeavour to thrive beneath the congenial rays of the enlightened Bostonians, and perhaps the primitive branches of his adventurous muse which sprang in sequestered wildernesses, deep in the West, may wax sufficiently strong to bear in some measure the unfolding of Criticism. To feel conscientiously worthy of the esteem of his musically adopted country, would be a cheering support to his laborous enterprises, in the fields of harmony. Concerning the projected Concert, he awaits with due submission the public ordeal and is alive to every sense of gratitude to his friends and patrons. The musical brethren of their devoted minstrel are warmly requested to harmonize on the occasion.

A. P. Heinrich¹

On this program Heinrich appeared as orchestral conductor, composer, pianist and organist. The concert sponsorship was described as follows:

By the unanimous desire of the Professors and Amateurs, and under the immediate Patronage of "The Philo-Harmonic and Handel and Haydn Societies," as a tribute of respect to private worth and eminent professional talents, there will be given . . . a grand concert . . . The whole being for the benefit of A. P. HEINRICH.²

The review of the affair, although heavily weighted down by an over-abundance of words and awkward grammatical constructions, was favorable:

It is certain that the Americans do not approach to the animated interest which the natives of the Continent of Europe manifest for the arts and for artists. Of late eminent literary characters have been treated with so much personal distinction as to prove that mind is gradually rising to the pre-dominance mind must rise to in a state so cultivated as our own. Whether

¹Ibid., pp. 70-71, citing Scrapbook, p. 1060.

²Ibid., p. 73.

we shall ever come to bestow laurel crowns, whether our cities will be ever eager to enjoy and to reward the works of living poets, painters, and musicians, is a point yet to be determined.

In music, however, the general and exalted estimation of arts gives the European professors such superabundant encouragement over our own, as no other benefit can balance. With genius, (we speak of it in all times and ages,) no reward will weigh against personal fame, public deference, and the private respect that usually accompanies them. Hence the incitements which are administered to a musician of talent by the multiplied engagements the cities of Italy, Germany, France and lately England, immediately hold out to a man who rises to celebrity, complete what a regular education in science begins. -- Hence these nations are the fertile parents of the arts and of artists. For ourselves, whilst we are indulging this train of thought, we long to cast an eye into the coming on of time, and to ascertain whether it be granted to our own country to emulate them--whether nature, in the distribution of qualities, denies to one race what she has so liberally granted to another, or whether these differences are no more than modifications of the same physical principles, wrought by natural and moral changes in the revolutions of ages?

These remarks are elicited in observing the current of public taste evinced and encouragement held out to the gentleman, whose name stands at the head of this article, author of The Dawning of Music in Kentucky, -- The Western Minstrel, &c. -- works which abound in boldness, originality, science, and even sublimity; and embrace all styles of composition, from a waltz or song up to the acme of chromatic frenzy. He may be justly styled the Beethoven of America, as he is actually considered by the few who have taken the trouble to ascertain his merits.

This original genius is now in this city, --and has accepted the appointment of Organist in the Old South Church--an honorable and judicious choice. Our feelings, as lovers of genuine merit, and our pride as citizens of Boston, are highly gratified by the opportunity of announcing an arrangement so honorable to all parties concerned; and we cannot but indulge the hope, that the liberal public will cheerfully co-operate in vindicating neglected genius, and of securing new and valuable services to our circle of musical science.¹

A Boston paper printed the following:

¹Ibid., p. 75, citing Euterpeiad, August, 1823.

May 29, Mr. A. P. Heinrich took a Benefit Concert at Boylston Hall, which was well attended; but we are sorry to add, that he was benefitted by "money out of pocket." The receipts were not sufficient to defray certain necessary expenses for which the Concert was given.¹

Although Heinrich's benefit concert was not a financial success, it did result, as is seen from the above, in his being offered the job of organist at Old South Church. He had the pleasure of playing on a new organ which had been built by Thomas Elliot of London at a cost of approximately nine thousand dollars and which had been installed only a few months before. Heinrich resigned from this position in a few months. The Euterpeiad reported the resignation in the following manner:

The Western Minstrel -- from the Wilds of Kentucky.

In our last we stated that "Mr. A. P. Heinrich was now in this city, and had accepted the appointment of organist in the Old South." We have since learnt that this arrangement which would have proved honorable to both parties is at an end, and the organ has already commenced an Alla Intrigante movement.

After the erection of the organ in the Old South last autumn, Mr. S. P. Taylor was appointed its player, and so continued till May last, when he resigned, for reasons which are unnecessary at this time to detail. -- About this time Mr. Heinrich arrived in this city; and was requested to preside at the organ in the Old South; with which he reluctantly complied -- stating that he made no pretensions to play the organ, but with their indulgence he would attempt it; and we are happy in stating that his performance on this "Father of Instruments" met with the unqualified approbation of every hearer of taste and judgment. But in August, it appears, that "some super-refined Critics" became displeased with, or, a more correct assertion, prejudiced to, his playing; while, on the contrary, the singers, to whom reference should have been made previous to a decision, decided unanimously in favor of his performances, --stating, that they were perfectly well satisfied with Mr. Heinrich -- not only with his superior talents as an Organist, but as a Gentleman. Mr. H. also received several anony-

¹Ibid., p. 76, citing Scrapbook, p. 1072.

mous discordant letters, &c. couched in terms of pretended friendship, intimating that the gravissimo movements by a few in the Old South, were operating very much to his disadvantage, &c. He therefore judiciously declined acting as organist in their church a further term, and addressed a letter to that effect to the Committee of said Society--a copy of which we have been enabled to procure for insertion, which is as follows:

"Boston, 14th August, 1823.

" _____, Esq. (one of the Committee of the Old South.)

"Sir, -- As my quarterly engagement at the Old South Church in the regular course of process would have expired next 3d of September, I find now that I am indebted to your Society for some little surplus of payment. I tender the Committee of your Congregation through your politeness, my best acknowledgements, and am always ready to stand the test, if not as an humble Organist, at least as a man of Sincere Feelings.

"During my short Modulations on your Organ, I have been treated rather roughly by some super-refined Critics, lurking in ambush like fell-destroyers or puny insects, not to say beasts of prey. To them I would observe,

Those are never the worst blossoms or fruits,

On which the Wasps are gnawing;

and finding myself thus ultimately discharged from all Fancy Stops, and having to rest upon other Pedals, I will conclude this farewell Organ Epistle with an old honest remark, namely;

"It is every man's duty to labor in his calling, and not to despond for any miscarriage and disappointment, which it was not in his power to prevent.

"With every consciousness to that purpose, and conscious also, Sir, of true sentiments of respect due to yourself, I call myself the good Old South Church Devotee's much obliged very humble Servant,

A. P. HEINRICH."¹

Since Heinrich's restless nature caused him to be a wanderer throughout his life, in all probability he was relieved to withdraw from Old South Church.

¹Ibid., pp. 76-78, citing Euterpeiad, September, 1823, p. 60.

The fact that he did not have money never seemed to bother him; all he desired was to have enough to get along. Always he conducted himself with dignity which resulted in many friendships and much admiration among the influential people of Boston.

Heinrich soon began to long more than ever to see his daughter, so he decided to take another trip to Europe, planning to give concerts to help pay for the trip. He worked diligently toward this purpose and finally obtained his goal as is reported in the following article:

MR. HEINRICH'S CONCERT

"What harmony is this, my good friends, hark!"

We notice, with a mingled degree of pleasure and regret, the advertisement of A. P. Heinrich to give his last (Finale) Concert in Boston, -- pleasure, as it will afford him another opportunity of knowing how strong a Phalanx of friends will attend him on the occasion, --regret, that we shall soon be deprived of so excellent a Musician, so talented a Composer, so amiable a Man. Circumstances of a very imperious character call him away, no less a call than his own flesh and blood. -- A motherless daughter in a far off land needs his presence and protection--need it be added, that the call must be obeyed, and that promptly? Mr. Heinrich has some claims on the musical citizens of Boston, which we strongly hope will be fully and amply remunerated. Who that has heard him display his wonderful talent on the Piano Forte, and not been delighted? We are not acquainted minutely with the bill of fare he intends to offer--but the most prominent are several new and unpublished Songs of his own composition. We cannot close this article without expressing a hope that, in the event of a Concert, he will not be disappointed. V.¹

On April 29, 1826, the farewell concert took place at Boylston Hall with Heinrich singing his Farewell Song, "The Bohemian Emigrant," as a moving, if rather sentimental, finale. The musical farewell was followed with an article

¹Ibid., pp. 81-82, citing Scrapbook, p. 1012.

published in the September 2, 1826, issue of the Boston Courier:

On the eve of returning to Europe, I bid a final adieu to the good city of Boston, and in my full confidence on the magnanimity of its citizens in general, (many of whom were my respectable patrons, friends and passing acquaintances) I wish most sincerely, not to leave one discordant voice behind; and that the humble memory of the Wandering Minstrel may be cherished as one, who will always endeavor to walk in the paths of rectitude and harmony. Wherever I steer on the ocean of life, whether on the billows of good fortune or of contrary blasts, still shall I remain a warm and unshaken advocate for the so richly endowed denizens of this musical city of Boston--It was here, that my ideal aspirations partook of a more congenial atmosphere, than in any other city of this happy grand concord, and where I experienced patronage and sympathy far beyond my expectations, but never above the deep engravings of my gratitude. Adieu, ye sympathising musical brethren! Farewell my generous patrons, my exertive pupils! Ye senior and junior sons of song and glee! Ye Handel and Haydn Society! and all ye hospitable inhabitants of this friendly metropolis!¹

Although Heinrich's modesty was apparently sincere, he felt that he had a certain destiny to fulfill as a musician, and, because of his success in the rather primitive circles of America, he felt a necessity for a more cosmopolitan evaluation of his work. Too, he wanted to represent America and its music in the great international musical centers of Europe.

Still, the most compelling reason for the journey was undoubtedly the desire to see his daughter, whose guardian had refused to give her to anyone other than her father.

Unfortunately, the London venture was marred by mishaps. There are two reports of what happened. According to one, there was an accident on board ship resulting in the destruction of his beloved violin and an injury to the

¹Ibid., p. 86, citing Scrapbook, p. 1014.

index finger of his left hand. The other report was of the violin's accidental destruction by the carelessness of a musician of the Drury Lane Orchestra. This latter report, which is from Dwight's Journal, XIX, April 20, 1861, page 22, seems to be the correct report for Heinrich, himself refers to the accident in the preface to "Storia d'un violino," the composition written for Paganini. At any rate the finger was injured and even though it eventually healed, it always remained crooked. Heinrich's performances as violin soloist were ended.

Heinrich spent some time in London teaching and trying to get performances of his compositions. The following article is quoted from the Boston Gazette:

. . . A London paper before us contains the following paragraph, relative to Mr. Heinrich, extracted from the Liverpool Mercury:--

"The Western Minstrel, --We were last week introduced to Mr. A. P. Heinrich, a Bohemian by birth and a musician by profession, or perhaps we should say by nature, as music appears to be with him rather a natural instinct than an artificial acquirement. He is truly 'il entusiaste per la musica.' He has resided of late in America, and the public journals speak in the highest terms of his talents. For our own part, we have seldom met with a more interesting character. He seems to combine great genius with the utmost simplicity of manner and character, and his physiognomy is so prepossessing, that, notwithstanding the eccentricity of his manners, it is impossible not to feel deeply interested for him at the first interview. Of his compositions, which are almost innumerable, it is impossible for us to speak, from a mere inspection of the score; but the public will soon be enabled to form a judgment of their merits, as he visits this country for the express purpose of submitting his works to the test of a British community. We have written this paragraph with the view of intimating to those to whom Mr. Heinrich may be introduced, that he brings with him from America the most unexceptionable testimonials of the respectability of his character. He has dedicated one voluminous work to Mrs. Coutts, and we trust that that generous patron of merit and genius will take a lively interest in the fate of

this talented foreigner. Of these effusions only three copies are extant, one of which has been presented to the celebrated Dr. Crotch, President of the Royal Academy of Music."¹

This Mrs. Coutts, referred to in the quotation, was noted for her interest in music, a fact Heinrich had heard when he was still in Kentucky. Immediately upon his arrival in England, he sent the dedicated volume to her, but she returned it without any suggestion of help.

Since he was unable to obtain public performance of his compositions, he finally began playing in the Drury Lane Orchestra for thirty shillings a week, spending his salary on manuscript paper and rent for a piano. It was at Drury Lane that he came to know the conductor, Thomas Cooke, and developed a very real affection for him. He also became acquainted with Richard Hughes, Second Leader of the Theatre Royal, Drury Lane, and John Braham, Musical Director of Drury Lane and a great English singer.

Finally, in 1828, Heinrich issued his first London publication, a canzonet, "The Absent Charm." He composed another setting to the same text, "I Love the Brilliant Courtly Scene." Thomas Welsh, a singer of note, a composer, and the publisher of "The Absent Charm," wrote to Heinrich as follows:

240 Regent St. Saturday

My dear Friend --

Your generous offer to pay all expenses relative to the Song, and the real beauty of the Composition made me so anxious for its success as a work to class with the refined Canzonets of immortal Haydn, that I have bestowed pains on it, to sing it so as to please you, (I hope) and the en-

¹Ibid., p. 95, citing Scrapbook, p. 424.

lightened admirers of music (whose praise I value more than the ignorant mass of the public) will I am sure receive the work with enthusiasm.

I am too much interested in its effect and too sensible of your kindness to feel any remarks you make but as the effusions of agitation. You say, if we were at the Piano Forte together, we should soon agree. We must at all times agree. Come and take a chop with me today at 5 o'clock--send word by the Bearer--Yes! --and we shall arrange everything to your fancy, and you shall see your song according to your own desire.

Should you refuse--I shall feel that I have offended, and certainly without intending so to do--for if skill, and highly cultivated knowledge of the Profession could not insure or obtain respect--kindness and excellent feelings like yours would not fail to command the regard and respect of

Your obliged Friend
T. Welsh

Heinrich, Esq.¹

A London paper published the following:

Tom Cooke, whose taste and judgment in musical affairs it would be heresy or madness to dispute, writes thus:--

"Accept my best thanks for the very acceptable gift of your truly excellent productions. I consider you have done wisely in introducing your name to the musical public by commencing with such a display of genius, both as to invention and arrangement, as must ensure to you the high opinion of the profession, and that of the million will, I sincerely trust, of consequence follow, in such a manner as to induce you, and render it in every respect worth your while, to follow up what you have, in my opinion (and without one word of compliment), so admirably begun."²

Also printed in a London paper on September 1, 1829, was a letter from the Irish poet, Thomas Moore:

Lastly, we may mention that we have seen the following letter from Mr. Thomas Moore, addressed to Mr. Heinrich. We, perhaps, have hardly a

¹Ibid., p. 102, citing Scrapbook, p. 971.

²Ibid., p. 102, citing Scrapbook, p. 992.

right to print it, as it was never intended for the public eye; but it is so honourable to the poet, and is likely to be so beneficial to the subject of it, that we trust both will forgive the liberty we take:

"Richmond-hill, Sept. 1st, 1829.

"Sir, -- I have had the pleasure of trying over the Canzonets which you were so kind as to send me, but should have been much better enabled to pass a judgment on their merits had I possessed the advantage of hearing the author himself (or, at least, some one more competent to do them justice than I can pretend to be) perform them. The truth is, I fear, that the reason of your compositions not having the success they deserve, is the (perhaps redundant) portion of harmonic science you have infused into them, so far beyond the capacity or powers of execution of any of our ordinary amateurs of music; and if I might venture to give advice to a composer of your experience and knowledge, it would be to counsel you to keep your science a little more in the back-ground than you do at present, or at least to throw it into the accompaniments, and not let it interfere so much with the simplicity of your airs. The perpetual variety of your modulations, though they show the extent of your resources in the art, disturb too much the flow of the melody, and render your compositions rather learned exercises than songs.

"You will excuse, I am sure, these remarks from one who has no pretensions to be a critic in music; but, as popularity is your object, I think it but fair to give my opinion that you have no chance of attaining it by your present erudite style. It is, in short, too good for the world, --particularly our English world--and you must throw a good deal more singsong into your works before you can expect them to succeed.

"I am, dear Sir, your very obliged servant,

Thomas Moore"¹

One anonymous review of Heinrich's music was indeed kind to the composer and must have helped compensate for his many adversities:

His compositions, however, do honor his talents. They show that he has thoroughly studied the science of music, and if the lighter graces of

¹Ibid., p. 103, citing Scrapbook, p. 992.

some of our popular melodies are wanting, they display extraordinary power and prove the author a man of genius, who only wants to be more known to command general admiration.¹

In 1831 Paganini came to London, a visit which resulted in Heinrich's writing the fantastic "Storia d'un violino," dedicated, of course, to the great virtuoso. Heinrich sent the composition to Paganini with a note asking its acceptance and performance. The results of the correspondence are not known.

While in London, Heinrich wrote what probably was his first composition for orchestra, the "fantasia instrumentale," Pushmataha: A Venerable Chief of a Western Tribe of Indians. Finished in 1831, it called for an orchestra of thirty pieces. Upton describes the work as follows:

Instead of being an orchestral arrangement of some piano composition, it is genuinely conceived in orchestral idiom--a work in which for the first time the composer has thought orchestrally. Then, too, it is probably the first attempt in all history to treat in music, in any adequate manner, the idea of the American Indian. We may well question, of course, the adequacy of even this attempt, but at any rate it aimed high. And we may well grant that in its introduction, with the characteristically rhapsodical flute part, Heinrich has worthily attained his aim. That he failed to make all parts of this extensive work equally successful is scarcely surprising.

It marks the beginning of a line of monumental works for the orchestra--monumental in conception but oftentimes weak in execution--which of all his works formed probably the truest expression of Heinrich's musical personality. As a man he seemed ever simple and childlike; as a musician, he was too often verbose and rhetorical.²

In the fall of 1831, Heinrich sailed back to America on the Joshua Bates after five long, hard years in London. They were not without their incidents of

¹Ibid., p. 105, citing Scrapbook, p. 910.

²Ibid., pp. 114-115.

excitement, however, including a coronation and a meeting with Mendelssohn who had visited Heinrich at his lodgings while on his visit to London in 1829.

Boston was evidently eagerly awaiting Heinrich's return as is revealed in the following articles:

CONCERT FOR MR. HEINRICH

Mr. Editor -- I am one among many of the friends of this erudite and highly talented musician, who was deputed to express to that gentleman their wishes, together with the general feelings of the public at large. That a Concert of Vocal and Instrumental music should immediately be got up, for the purpose of evidencing a sense of their attachment, as well as to welcome him again to the shores of America.

Mr. Heinrich's reply to this communication is expressive of regret that he is unable as yet to comply with the wishes of his numerous friends. In his own words, he says: "I do not know whether I can establish a Concert honorable to myself, and to my muse. I have not yet been able to sift my manuscripts, and prepare some pieces, which perhaps might find some able representative among the musicians in this city. Although I have not returned from England laden with treasure, and lack a little of those NOTES which have the best currency according to the dictates of the mighty god Plutus still do I prefer according to my own mind and feelings the Notes of Apollo. Under the sunshine of the good city of Boston, I hope not to perish, being fully ready to prove myself agreeable and useful so far as my talents will permit."

It is presumed that a Concert for this Gentleman's benefit will shortly be announced, and we doubt not his brethren of the profession will consider themselves pledged to afford their aid in furthering the general wishes of the public at large, by improving the earliest opportunity for such a purpose.¹

GOOD SUGGESTION. - Our neighbors of the Courier suggest, in their paper of Saturday, that Mr. A. P. Heinrich, the distinguished musical composer, who has just returned to this city from London, after an absence of five years, "ought to have a Concert immediately, that his friends in a body may have an opportunity to salute him with their congratulations."

¹Ibid., p. 117, citing Boston Evening Gazette, December 3, 1831; Scrapbook, p. 1014.

The suggestion is a good one, and will doubtless meet the hearty approbation of all true lovers of harmony. Among Mr. Heinrich's brother musicians, there can be but one opinion upon the subject.¹

This stay in Boston resulted in several concerts and the publication of other compositions. On occasion, when the left hand did not have to play difficult passages, Heinrich performed as pianist. Besides his own publications, he had four hymn tunes included in the 1832 edition of Nathaniel Duren Gould's National Church Harmony.

In 1833 Heinrich went back to London, again hoping to get to his home country to see his daughter. While in London he again played in the Drury Lane Orchestra. He remained in London for two more years, teaching and composing. These were busy years and resulted in numerous compositions for the orchestra, his favorite medium at this time. One of these was Heinrich's most beloved work, The Ornithological Combat of Kings, or The Condor of the Andes and the Eagle of the Cordilleras, described by him as follows:

A grand symphony extracted and arranged for a full orchestra, and with some deviations from a descriptive concerto grosso vocale of the same title and subject, comprising successively four characteristic movements, united in one. First, The Conflict in the Air; second, the Repose; third, the Battle on Land; fourth, The Victory.²

In August, 1835, Heinrich received a letter from a certain H. Hill with a clipping from a London newspaper:

¹Ibid., pp. 117-118, citing Scrapbook, p. 1012.

²Ibid., p. 133.

Important To Musical Composers. -- The directors of the Concert Spirituel of Vienna have offered a premium of 50 pounds for the best new grand symphony for a full orchestra; and the invitation is not confined to native composers, as the advertisement says, "Foreigners as well as natives are requested to send their scores, free of expense, to Mr. Tobias Haslinger, music-seller, of Vienna. The period of trial is fixed in Lent, 1836. Men of first-rate talent are to be the umpires; and the successful candidate will be paid on the 1st of May, 1836, when the score will also be returned, and the name of the composer who receives the reward of his exertions will be announced in the Vienna newspapers!"¹

What composition was submitted by Heinrich is not known, but it might be assumed that it was the Combat of Kings, since he was so fond of it. Unfortunately nothing came of the venture.

The score of still another ambitious work, the Jager's Adieu, was completed on November 24, 1835. Attached to the score is this note: "Composed and arranged under severe bodily affliction, and at the time of finishing this work, I was under the painful necessity of becoming a patient in the London Hospital."²

As soon as he was able, Heinrich left London to see his daughter, but disappointment awaited him, for when he reached the home of the Hladeks, he learned that Antonia had sailed to America to find her father, not knowing that he was in England.

From Joseph Hladek's home at Gorkau, Heinrich went to the nearby city of Saaz where he had many friends. They persuaded him to postpone his journey in search of his daughter until he had heard the results of the contest. They also

¹Ibid., pp. 133-134, citing Scrapbook, p. 205.

²Howard, op. cit., p. 229.

suggested that he try to have some of his works performed in his home country, so he went to Prague where he tried, unsuccessfully, to accomplish this task. In February, 1836, he went to Vienna, where he again became ill. He was cared for at the Spital der Barmherzigen Brüder¹ and soon recovered. When he left the hospital he learned that another had captured the prize he had wanted so much to win.

The stay in Vienna was not a long one. Heinrich, if he could not be with Antonia, wanted to be with those who knew her. To achieve this purpose he went to Graz where he found a public eager to hear his music. Heinrich's own account of the concert he presented is brief and modest:

The noble Hüttenbrenner,² a man of property and renowned here and in Vienna for his compositions in the larger forms, presented me to the public. The Hall was well filled and I hear that I gave satisfaction. It is a difficult task, with serious and churchly music, or music that is new and original in style, to satisfy an audience spoiled by waltzes and military music.³

Heinrich was unfair to himself as is seen in August Mandel's review which was most favorable:

As to Heinrich's compositions, it is entirely beyond all question that in America and England where many of his works, even operas, have been

¹Ibid., p. 229.

²Upton, op. cit., p. 140. Anselm von Hüttenbrenner was a "truly distinguished man and musician, . . . who had been a fellow student with Franz Schubert under the teaching of Salieri. Schubert knew and warmly praised Hüttenbrenner's compositions, and it was in Hüttenbrenner's arms that the mighty Beethoven had breathed his last Again Heinrich, the composer, was fortunate in his interpreter."

³Ibid., p. 140, citing Mussik, p. 15.

performed and published he has attained a high reputation; several periodicals call him "the Beethoven of America" and British trans-atlantic poets have celebrated his achievements. . . . A letter from the gifted poet Thomas Moore, establishes the fame of our composer beyond all doubt and what he advises him in all friendliness is what a great part of the world would call out to the dead hero, Beethoven: "A little more of sing-song." And yet after what we have heard we cannot charge Heinrich with any lack of melody; and might indeed assert that he is well versed in all the subtleties of song-writing, even in the demands of the Italian school, as is shown in his Cavatina for soprano in polonaise form. A vocal quintette, "Death of a Christian," shows a true dignity of style, a thorough understanding of the text (in itself very happily chosen by the composer) and masterly treatment. A second setting of the text of the polonaise shows kinship with our German type of song. The most striking achievement, however, was the Symphony, The Combat of the Condor, in which the cooperation of all known orchestral instruments is required to represent the strength of the gigantic bird as it wings its way over the topmost peaks of the Andes; while at the same time the work in question acquaints us with certain American folk melodies.

Your reviewer dares not maintain that this composition will please every ear. Something peculiar in its design and treatment distinguishes it from everything that has as yet come into our sphere of enjoyment. For as already intimated Heinrich's muse is a daughter of Nature, but not of that Nature whose quiet, idyllic grace possesses us all unconsciously. He has sought out Nature in her workshop where she produces her mighty works, where great bridges of rock are thrown across streams; where rivers, broad as seas, flow out of undiscovered sources over hundreds of miles to the ocean itself; where great lakes plunge with deafening roar to the depths below, and the tornado, with its crashing strength lays bare the impenetrable secrets of the primeval forests. If anyone objects to the powerful instrumentation which after all cannot conceal certain very melodious passages, and whose needs could only be met by the kind cooperation of the most distinguished members of our regimental band, it should be remembered that since Spontini and Meyerbeer, even in our own hemisphere, orchestral scores as broad as the falls of Niagara are no longer infrequent, and at any rate Heinrich's Symphony has not gone so far as to seek reinforcement by bells and cannon.¹

Shortly after the Graz concert Heinrich received still another distinct honor as related by Upton:

¹Ibid., p. 143, citing Mussik, pp. 18-20.

Another signal honor and one greatly appreciated by Heinrich, was the inclusion of a biographical sketch in Dr. Gustav Schillin's Encyclopädie der gesammten musikalischen Wissenschaften, oder universal Lexicon der Tonkunst, published that year (1836) at Stuttgart. It was undoubtedly the first time that a musician from America had ever been included in a foreign dictionary of musical biography. It is extremely doubtful if there was at this time in America a single other individual whose musical attainments would have warranted such an honor.

Near the close of the biographical sketch occurs the following pen picture of Heinrich:

"He is a lean but strongly built man with white hair and sharp eyes, very decided in his speech, and speaks with great warmth, not to say enthusiasm, of his art. In his more recent compositions for full (often overfull) orchestra, he is distinctly individual, particularly in regard to rhythm; and his descriptive notes, both in English and German, disclose something of genius, scarcely to be expected from one of his education."¹

Heinrich went from Graz to Buda and Pesth where he again became very ill. As soon as he was able to travel, he set out once more to try to find his daughter. This time he was successful and finally the two were united.

In the fall of 1837 Heinrich returned to the United States and settled in New York where he was to spend the next twenty years. During this time he published many of his larger works and spent much time in teaching and in composing. He made some public appearances but it was not until June, 1842, that a concert under his own direction was given.²

The concert was hailed as America's first Grand Musical Festival and was enthusiastically advertised as follows:

¹Ibid., p. 144.

²In April of the same year Heinrich served as chairman for a meeting which resulted in the formation of the Philharmonic Society of New York.

THE HEINRICH MUSICAL FESTIVAL

It should be extensively known that preparations are being made for a grand musical festival to be held in this city some time during the present month. In England, and on the continent, since the grand commemoration of Handel, such meetings have been frequent, when the most eminent performers combine their efforts, talent and skill in presenting to the public the great compositions of the giant masters.

The Heinrich Concert has been projected on a magnificent scale, corresponding in some degree to those assemblages in Europe, with respect to the music to be performed, and the ability of the performers. It cannot be doubted that such meetings conduce materially to the extension of the art, where ever they are encouraged; as by those means the public taste is improved, and the artists themselves are impelled and stimulated in many ways to continue their efforts to excel. We are not aware that any combination of musical talent has yet taken place in our country under such circumstances as to justify the designation of a Musical Festival.

If, however, an orchestra, which will number nearly 100 of the best performers in the United States, and a choir of sixty selected vocalists, trained and drilled by an efficient and competent chorus master; combined with the brightest stars that corruscate in our musical horizon, constitute material for a Festival--then is Mr. Heinrich prepared to give an entertainment which shall be referred to, in after times, as the first American Musical Festival.

. . .

The Concert will open with Heinrich's Grand Festival Overture, and among the selections from his works will also be given: "The Stranger's Requiem," "The Hymn of the Virgin," "The Loved One's Grave," "The Death of a Christian," and the "Biographic Log House." We do hope that there will be such an effective interest taken in this matter that the venerable enthusiast Anthony Phillip Heinrich will have the pleasure of hearing his grand oratorio once performed. The subject certainly is one which should interest Americans, particularly if they feel any pride in the history of their country. Let those who have read Zandoni and feel for Gaetano Pisani-- who think they would have come forward to aid him, come forward for HEINRICH. He will certainly die one of these days with his fingers on the instrument keys for such is his feverish devotion to the heavenly science, such his earnest application, that he has absolutely produced a nervous disease in his system, of a singular character. At times the ends of his fingers are so acutely and tingingly sensitive that they will not bear the touch of any object. It seems like driving acute pin points into the flesh, to let his hands touch an instrument. What does the old enthusiast then?

Suspend his pursuit? Not he! Armed with thick glove finger ends, his hands disdain the confinement of whole mittens he rattles away as industriously as ever--and compose he will--test the capabilities of his notes he would, though each key of ivory were a glowing coal!

Having referred to Gaetano Pisani, in the connection, it is only justice to our old friend Heinrich to say that the parallel between them must not be carried too far. Mr. Heinrich does not select gloomy or monstrous subjects, he is not moody or repellant in manners, but has a word for every body, and never forgets the person to whom he has been once introduced. His whole conversation is, to be sure, of his own profession, and he moves about by fits and starts, as if the pulse of eloquent music were all the time playing on his nerves. Single hearted and benevolent, all his share of the irritability of his profession is reserved for replies to attacks made on him by certain young musical critics, who can no more understand him than an Esquimaux could comprehend Aristotle. Old and deep musicians give him credit for wonderful power and originality, and nothing delights Anthony more than when he has struck off a composition which those whippersnappers who affect to be his critics cannot read, much less play.

But we know nothing of music, technically or scientifically. Our opinions are formed on such subjects on the representations of such men as we know are worthy of confidence. The soul of music, however, we can detect, and its incarnation always seemed to us to be Father Heinrich. There is music in his joy--there is expression deep, and untranslatable into words, in his rapid and fitful gestures. We love his enthusiasm--love the man--admire the eccentricities of his genius, evident even to a person whose pretensions to science are as slight as ours. He has been a life time summoning strains which will speak in his "Pilgrim Fathers." Generous public! Shall not this old man have an opportunity to enjoy your kind patronage? . . . Come forward and crown this man's career, and let him die happy.¹

The exciting anticipations were evidently fulfilled, at least, if the following comments can be considered apt judgments:

THE GRAND MUSICAL FESTIVAL

Thursday night was one of triumph to Father Heinrich. There were a thousand people at the Tabernacle, a grand orchestra and choir, the most

¹Ibid., pp. 163-65, citing Scrapbook, p. 879. Bulwer's Zanoni was published in America in the spring of 1842 and most enthusiastically received.

eminent musical talent, vocal and instrumental, now in the country, and over all presided the genius, enthusiasm, and wonderful power of the old composer, whose choicest productions were so proudly and so happily given to the world.

All his long life, Anthony Philippe Heinrich has had one single, absorbing passion, controlling and overpowering all others. Music has been his meat, his drink, and all his pleasure. He talks of nothing else, writes of nothing else. To it his days and nights have been devoted. Of late he has been engaged upon a great work, which he wished to bequeath to his adopted country, and to have performed, at least a portion of it, for himself and the public. He summoned the musical talent of the land around him, and it is most honorable to those composing it that they promptly responded to the call, and volunteered their services.

Madame Otto, the most brilliant vocalist in America, volunteered-- Madame Spohr-Zahn, Mrs. Outcalt, came from Philadelphia, and Mrs. Hardwick, Mrs. Strong and Miss Pierson, were among the most distinguished.

We had the great violinist, Leopold Herwig from Boston, who came here expressly for this occasion, Mr. Timm, Mr. Scharfenberg, and other well known artistes.¹

MUSIC

M. Heinrich's Grand Musical Festival. -- On Thursday evening we had the gratification of witnessing the complete triumph of a veteran musician, who, although he has written voluminously and well, has not achieved here the reputation he deserves, until the tardy period of his greatly advanced years. M. Heinrich gave his festival at the Tabernacle, and assembled for the performances a powerful orchestra, consisting of at least forty instruments, nine principal vocalists, and about sixty chorus singers. The weight of the instrumentation devolved upon M. Herwig (violino obbligato,) Messrs. Timm and Scharfenberg, (Piano,) Mr. Rosier, (contra basso,) and an artist whose name we know not (trumpet). Mr. U. C. Hill was leader, and Dr. Hodges, and Messrs. Alpers and Harrison, presided by turns at the Organ. In the vocal department were Mesdames Spohr Zahn, Otto, Strong, Hardwick, Outcalt (a debutante,) Miss Pearson, Messrs. Pearson, Senr, and Junr, and Mr. Massett.

¹Ibid., pp. 165-166, citing Scrapbook, p. 50.

The music was chiefly from the compositions of the venerable Heinrich; the opening piece, a grand overture to *The Pilgrim Fathers*, consisted of four movements indicative of the origin and progress of civilization and freedom in America. The first movement was an *ottetto adagio*, giving the idea of solitude and repose in the vast forests of this continent; it was loudly applauded, but it disconcerted the composer for it interrupted the resolution into the next movement, which was another *adagio* for the full orchestra, in which all is supposed to be gradually wakened into life. The third movement indicates the onward march and struggles of Freedom; and the fourth is its joyous completion. Nothing could be more grand than the conception, and few things were more beautiful than the enunciation of this plot; the melodies were good, but the harmony was magnificent. It is to be feared however, that the passages were upon too scientific and German principle to receive their due measure of applause, except in the hearing of musical critics. The general effect nevertheless was highly satisfactory, for at the conclusion of the piece the composer was honoured with repeated rounds of applause from the thronged audience who had listened to it. It was a grateful sight, though an oppressive one, to witness the emotions of the veteran upon receiving the unequivocal testimony to his taste and talent. It shook the old man out of his composure, but we trust that after his excitement shall have subsided, that he will remember last Thursday evening with peculiar satisfaction. In the first movement of the piece to which we have alluded, the low notes on the bass horn did not mingle well with those of the violoncello and the contra bass, and the effect was somewhat harsh, but this diminished when the subject continued, and the intended effect became understood. The other principal compositions of the evening, by M. Heinrich, were a "Grand Chorus Canonice," in which the national airs were mingled up with much skill; and a vocal quintett called "The Death of a Christian" in which the harmonies displayed the most erudite skill of a master, and the performance was honoured with the most enthusiastic applause.

Besides these pieces, Mesdames Otto and Spohr Zahn sang in fine style a duet from *Tancredi*, and an air and chorus were sung from the new "*Stabat Mater*." ¹Mrs. Hardwick sang "Thy Mighty Power," composed by Novello, and was accompanied in capital style by Mr. Rosier on the Double Bass. Mr. Herwig played a concerto on the violin, in a manner which showed much skill on the instrument, but the effects were but mechanical. Mrs. Outcalt made her first appearance in public, but was so completely terrified that she did herself great injustice. We feel satisfied that this lady, whose voice is that of a mezzo soprano, has much power, sweetness, truth, and even skill in the management of her voice, but she

¹This was the Stabat Mater by Rossini.

certainly needs to improve in self-possession. We had never given Mrs. Strong credit for so large a degree of sweetness or of skill as that which she exhibited on this occasion. She was evidently indisposed, yet she sang music in which difficult distances, chromatic passages, and most extensive display of compass were continual, and she went through her arduous business of the evening in excellent style. Miss Pearson also is a very promising vocalist, and we trust that she will not be allowed to spoil her voice by singing indifferently contralto or soprano parts. Let her be kept closely to one line, that, namely, which legitimately belongs to her quality.

We congratulate M. Heinrich on the deserved compliment he has received, and we equally congratulate the numbers who assembled to pay it, for the good taste which they thereby displayed.¹

On July 12, Heinrich published his own views of the affair:

Mr. A. P. Heinrich tenders his sincere thanks to his friends and the public, for the liberal patronage extended to him on the occasion of his Musical Festival. To the Orchestra, and to the ladies and gentlemen who assisted at the performance, he acknowledges many obligations for the promptness and enthusiasm with which they responded to his invitation for their aid, in bringing out some of his works. To the editors of the various public journals, Mr. Heinrich desires to express his gratitude, for their liberality and very flattering notices, both before, and after, the performance. This is especially due, on account of the confidence reposed in his ability as a composer, and the assurances given to the public, that the Festival would be worthy of patronage.

Mr. H. regrets that any circumstances, should have prevented a larger number of citizens from listening to the numerous and powerful orchestra convened on the occasion, comprising the highest order of musical talent in our country; and, particularly, as the receipts were insufficient to enable him to make such returns for the service rendered, as he had intended. If, however, he should be able to realize his present intentions of again visiting Europe, to exhibit to the musical giants of the Old, some of the minstrelsy of the New World, he may avail himself of the kind suggestions from many estimable individuals, as well as from the press generally, and give another public performance as a Farewell Concert. Fully alive to a sense of their kindness, he proffers to his musical

¹Ibid., pp. 166-167, citing Scrapbook, p. 1053.

brethren, friends and patrons, the testimony of his grateful acknowledgements.¹

On May 6, 1846, in the Broadway Tabernacle, a concert devoted exclusively to the works of Heinrich was given. This was probably the composer's greatest triumph.

In his biography of Heinrich, Upton writes:

One of the most interesting communications is from Lydia Maria Child, a warm personal friend of Heinrich's. She is remembered as a novelist, poet, and abolitionist--a woman of great importance and reputation in her time. Her statement was published in connection with the following letter to the New York Tribune, in its issue for May 5, 1846.

Mr. Greeley: The artists of the city have nobly come forward with their precious gifts in behalf of the dear old man whose familiar name--Father Heinrich--sufficiently tells the love and veneration we children all feel for him. His Benefit Concert--the last public triumph in all probability that awaits the worn out Artist here on earth--is tomorrow night--don't forget--tomorrow night, at the Tabernacle. Do make room for the following sketch of Father Heinrich written by Mrs. Child, which must, I am certain, induce many strangers, who will thus perhaps hear of him for the first time, to attend his Concert.

G. G. F.

I rejoice to see that a complimentary concert is to be given to the good old man, well known as Father Heinrich. It is highly creditable to the musicians of the city that they unite with such cordial good will in paying this tribute of respect and affection to the gray-haired minstrel. It is to be hoped that the public, too, will do their part. Father Heinrich deserves it at their hands, not only for his great musical talent and learning, but for his child-like simplicity of character, his innocent and gentle heart, and a life full of kindly deeds. Incapable of meanness himself, it excites his indignation in others. Artless and impulsive, he can forget and forgive all wrongs to himself, but cannot tolerate any want of kindness to a fellow creature. The loaf which he earns by patient toil is shared freely with the starving beggar, and while his piano is propped up with wooden boxes, for want of legs, and all the ivory has been swept from the

¹Ibid., p. 170, citing Scrapbook, p. 1053.

keys by the chromatic storms of many years, he cheerfully transfers his own pupils when a teacher of music, in greater need than himself, excites the sympathies of his generous soul. That first great requisite in a musical composer he has almost to excess, viz: a heart full of feeling, a nature that modulates from enthusiasm into tenderness.

How little worldly wealth the minstrel gains by his exclusive devotion to the divinest of arts, may be conjectured from the following remarks in a letter to one of his friends: "I am trotting about from morning till night, teaching little misses on the piano forte, for small quarter money, often unpaid. Sometimes I have had good cause to sink under my exertions, but still my spirits remain buoyant on the heated and dusty surface of the summerearth. At night, I close my toilsome labors and lonely incubations, on a broken, crazy, worn-out feeble, and very limited octaved piano forte. As this decrepid instrument has, alas, lost, by moving on the first of May, one of its legs, and many other props and intestines of enchantment, it might be well worth the visit of some curious antiquarian to look at it and hear it.

I believe my music runs in the same vein as my letters to you; full of strange ideal sommersets and capriccios. Still I hope there may be some method discoverable, some beauty, whether of regular or irregular features. Possibly the public may acknowledge this, when I am dead and gone. I must keep at the work with my best powers, under all discouraging, nay suffering circumstances. The pitcher goes to the well till it breaks, and that I apprehend will soon be the case with my old shell. It is hard to go out of the world without the least encouragement."

I believe it will not be so, even in this selfish world, and this busy age. The numerous professional musicians, who are preparing this well merited ovation, from motives so honorable to themselves, and to the venerable object of their affectionate respect, will surely be cordially sustained by the public.

May this concert prove a bright sunset gleam in a life full of clouds and storms, and may it warm and cheer the good old man, with a soul full of music, and a heart full of love.

L. M. Child¹

The newspaper reports found in Heinrich's scrapbook admirably

¹Ibid., pp. 181-82, citing New York Tribune, May 5, 1846.

describe the affair as well as the aged but dedicated composer:

HEINRICH. -- A. P. Heinrich, or Father Heinrich, as the veteran composer is familiarly called, had a benefit, got up by Mr. Meiggs and conducted by George Loder, last Wednesday, at the Tabernacle. The old gentleman has been long known, and highly respected, in this city. He is an admirable composer, and one of the greatest enthusiasts in music that ever lived. . . . The Tabernacle was nearly filled, and none but the compositions of Heinrich were performed. Heinrich was in his element. He no doubt looked upon the night as the happiest of his life, and when, after his pieces had been loudly and enthusiastically applauded, he was called to appear in front of the platform, and receive the warm-hearted greeting of his friends -- (every body in the house was his friend; if you had said to any individual that he was not, he would have insulted you) -- and when he was almost smothered with bouquets -- and when his old head, which sixty winters have silvered, was crowned with a coronal emblematic of immortality -- he must have been in a very delirium of delight.¹

A GRAND MUSICAL FROLIC

"Father Heinrich's" grand benefit concert, which took place on Wednesday evening last, was, indeed, in many respects the most remarkable, exciting and never-to-be-forgotten entertainment we have ever witnessed. Auditors, old and young, orchestra, chorus and solo performers, all seemed for a while to have gone partially mad, or to have become inflicted with the venerable beneficiary's nervous and excitable enthusiasm. Such yelling, screaming, cheering, laughing and stamping; such showers of bouquets and wreaths, were never before seen or heard of on a similar occasion. The signal for this excitement seemed to have been given by a child, which ascended the platform and presented a beautiful bouquet to Mr. Heinrich, just after the first part of the concert was over. This was immediately followed by a wreath of laurel, thrown by a lady-poetess, distinguished by her ultra-transcendental enthusiasm in musical matters, and the incomprehensibility of most of her "superlatively splendid" notices. It seemed to us that the lady must, in former days, have had some practice in the athletic and manly exercise of quoit-pitching, for the wreath was thrown with such admirable good aim and precision, as to fall directly upon the old artists' head, encircling his silvery locks, and giving him the perfect appearance of

¹Ibid., pp. 187-88, citing Scrapbook, p. 878.

a modern Apollo, somewhat advanced in years. Over the Apollo's left eye, however, dangled a delicate card, which was attached to the wreath, and bore the words, "For Father Heinrich, from L.M.C." The tribute to the old man's genius was in no danger of being mistaken. Amidst the shower of wreaths and bouquets which followed, Madame Otto gracefully stepped forward and crowned the hero of the evening with another magnificent wreath. A number of these floral offerings had mysterious little bits of paper attached to them, but we question much whether these were bank checks, as has been intimated.

The concert, upon the whole, was a great, a very great, triumph for the old artist. We should suppose that about 1500 persons were present on the occasion, and are certain that all were pleased and delighted. Much of the music is truly magnificent and grand; but in the midst of this sublimity and grandeur, we were sometimes startled by the quaintest and oddest passages we ever heard. There is certainly a wonderful deal of originality in all Mr. H.'s compositions, and the most fantastic parts are always artistically correct, and perfectly descriptive of their subject. The "Grand Monumental Symphony" to the memory of Beethoven was omitted, as, notwithstanding the very large orchestra engaged, there were not instruments enough for its execution. Madame Otto's first song, "The Maid of Honor Laughing at Love," is certainly both for the singer and the pianist, one of the most difficult ever written. We question very much whether any other lady vocalist could be found in the country capable of executing the long running passage which occurs near the close of this song, in so charming a manner as Madame Otto did, although her shake in the same place was "no great shake." "The Parting," a most sweet and pathetic song, was very effectively and correctly given by Miss Northall. It seemed, indeed, as if each of the three principal lady vocalists had her song written expressly for her, so peculiarly well were their respective pieces adapted to their individual talents, style and voice. After the above two ladies, Mrs. Loder sang a sacred song from Mr. Heinrich's Oratorio of "The Pilgrims," entitled "We Wander in a Thorny Maze," which (is a) most charming, chaste and beautiful composition. And no one could have done better justice to it than Mrs. Loder; for that sacred song, executed as it was by this lady, was certainly one of the most brilliant gems of the evening. The "Embarcation March of the Pilgrims" is a very expressive, and highly descriptive composition, replete with the author's peculiarities and difficulties. Some parts of this were well given, but in others, especially the more difficult concerted passages, a lack of sufficient rehearsal was strongly perceptible. The "Yager's Adieu" is very beautiful and effective, and we should say, destined to great popularity. We must not omit mentioning Miss Watson, who sang in very excellent voice, nor Messrs. Loder, Timm and King, all of whom came in for a well merited share of applause. Mr. Heinrich, however, has by this one concert immortalized himself. May he

live many years more, and in happiness repose on his well earned laurels.¹

There were similarly enthusiastic comments from the Boston newspapers also:

MR. HEINRICH'S CONCERT at New York, according to all accounts, was brilliant and successful, almost beyond parallel. The Tribune says of it. --

Father Heinrich was absolutely overwhelmed by an eruption of bouquets, wreaths and flowers, at the close of the first part of the performance last evening. He fairly staggered under the rosy burden of his well-earned triumph. The old man's music is grand, glorious -- sublime. There are here and there fantastic syllables or even whole sentences; but then so there are in the solemn dirge of the autumn winds. The Creator has evidently developed in close conjunction with sublimity the manifestations of a full, joyous and unrestrainable mirthfulness, which breaks out in most grotesque and unexpected fashion -- thus helping to keep Nature's face decked with smiles. Heinrich is undoubtedly ahead of the age; and we believe that his music will be far more popular long after he is dead than now. The "Washingtoniad," and the "Embarcation March and Chorus," are most extraordinary compositions, and could have been written by none but a man of the profoundest musical genius. Altogether, when we consider the variety of pieces and subjects introduced into this mammoth Concert, and remember that they are all the work of a single mind, we cannot but admit that that mind is a most extraordinary one. Sincerely do we congratulate Mr. Heinrich upon his brilliant and unmarred triumph.

At sundry time we have brought to the notice of our readers, the extraordinary claims of Father Heinrich to the favorable consideration of musical amateurs. We avail ourself of the present occasion to express a hope that he will give Bostonians an opportunity to show their kindness, and to convince him that he is not forgotten in a city, which he once considered as his home. At any rate, he will find a few who admire his genius, respect his character, reverence his age, and delight to refresh their recollections of past enjoyment.²

On June 13, 1846, a concert was presented at the Tremont Temple in

¹Ibid., pp. 188, 190-191, citing Scrapbook, p. 320.

²Ibid., pp. 192-193, citing Scrapbook, p. 320.

Boston with the citizens trying in every way to make it a more brilliant occasion than the New York performance. It was said that the concert netted Heinrich more than twice the amount of the New York Concert.

The highly-respected and capable critic, John S. Dwight, gives a detailed account of the Boston affair in the publication, Harbinger, July 4, 1846:

"FATHER HEINRICH" IN BOSTON

This eccentric, noble hearted man, now quite advanced in years, whom it was the fashion to call music-mad, until further acquaintance with the great music of Germany taught us to suspect our own taste rather than his genius, is at last reaping some reward for a life of disinterested, ill-appreciated devotion to Art and to all kindly sentiments. The Complimentary Concert tendered to him by the musicians of Boston, and his other numerous friends there, took place on the 13th. The audience numbered twelve or thirteen hundred; the orchestra sixty and the chorus forty. The enthusiasm of the occasion, the warmth with which a numerous assembly greeted the re-appearance of "Father Heinrich" and the manifest good will with which both orchestra and managers and audience coöperated to make all pass off pleasantly to him, were in themselves a sufficient source of interest. A certain characteristic Yankee pride evinced itself in the manner of expressing this enthusiasm, which reflected somewhat upon the concert got up for the same end in New York. Instead of covering the good man with garlands and bouquets, the Bostonians concentrated their ambition upon the one point of producing solid silver for his benefit. This was very well, but yet one-sided and a little surly, inasmuch as it was a suppression of a very natural prompting. We should have preferred the silver and the wreaths.

The hour belonged to friendship and the man no doubt was pleased. But there was also the Composer's ambition to be gratified. And there, we fear, the concert must be in the main pronounced a failure, though it had its good points. It did furnish (which was probably the main hope with him, as well as with the more musical portion of his audience) an opportunity to test the value of his musical genius. His works were tried, but not brought out. Parts were drowned by the unmitigated energy of those who plied the drums, and cymbals and triangles; parts were weakened or confused by the breaking down of some luckless trumpet obligato; and parts, indeed whole movements, through the lagging or impatience of some instruments, went distracted, (as did the vexed composer and his audience too, from sympathy with him far more than from any perception of the right or wrong

in a musical point of view.) The whole was therefore but a poor distorted image of what the composer meant to place before us. His creations still continue his own secret. Those piles of folio scores, so elaborately wrought out for full orchestras, and copied in a beautiful hand, which he shows to every one, but has never even heard himself, must still abide their time. An accomplished orchestra must study them, and become familiar with them by repeated rehearsal and performance, before we shall know what they are. America inspired them, but his own Germany will have to be the first to hear and understand them. We say this reverently; for it does not seem to us that so much labor, prompted by so much pure enthusiasm, the devotion of a life to its own strongest calling, is to be lightly treated and dismissed as so much incoherent dreaming, until it has had a chance to speak for what it is.

Meanwhile if we were called upon to state the impression which we did get of this music, after every allowance for the representation, we should say, that it was swarming with ideas as beautiful and palpable as most modern music; that there were passages of very grand and impressive harmony; that there was nothing superficial, weak or false in the manner in which the themes were wrought out; that it was thorough, artist-like and learned composition; and so far entitled to respect as a whole, while here and there in passages, the effect upon the mind was as of glimpses of something truly great. But we did suspect a want of poetic or dramatic unity in the largest pieces. Beautiful details, sudden fancies, shifting without end, would continually fix attention; but it was not so obvious whither they were leading; no unitary design appeared to cover them. This might have been the fault of performance merely, and not intrinsic to the music.

And yet in one sense there was too much design. Too much anxiety to make his compositions clear to every one, has doubtless helped to make them only more eccentric, difficult and unintelligible. In efforts to describe things, to paint pictures to the hearer's imagination, music leaves its natural channels, and forfeits that true unity which would come from the simple development of itself from within as music. Beethoven had no programme to his symphonies, intended no description, with the single exception of the Pastorale; yet, how full of meaning are they! Mr. Heinrich belongs to the romantic class, who wish to attach a story to every thing they do. Mere outward scenes and histories seem to have occupied the mind of the composer too much, and to have disturbed the pure spontaneous inspiration of his melodies. We are sorry to see such circumstances dragged into music as the "Indian War Council," the "Advance of the Americans," the "Skirmish" and "Fall of Tecumseh." Music, aiming at no subject, -- music composed with no consciousness of anything in the world but music, is sure to tell of greater things than these. It is true that every thing about America and American history was ideal to

the warm-hearted and liberty-loving enthusiast when he came here. It was to him a new world; and in his log cabin in the forest solitudes of Kentucky, there must have been as much to inspire and people a musician's fancy, as in the most fabulous region of the world. The "Genius of Freedom" which he celebrates in his Overture to "the Pilgrims," was what he followed, what he fancied everywhere. The vanishing hosts of the Red Man, ministered to his passion for the picturesque and marvellous. This was so far well, and can be conceived to have cooperated finely with his musical labors, had he only composed from the sentiment with which they filled him, instead of trying to compose tone-narratives and tableaux of them. Music is the breath of sentiment, and utters states of mind, but errs in undertaking the same office with her sister, speech, which is the voice of the understanding and describes facts. But this distinction we have often made before; we need not repeat our conviction, that imitation and description are not the true end of music. A series of historical events may have unity enough in themselves to make a very good story; but it does not follow that just that series of subjects, translated into so many musical themes or passages, will still have unity as music.

We except however, from the above remarks, the Songs of Mr. Heinrich which were sung on that occasion. They were truly beautiful in sentiment and style; worthy of a place among the "Gems of German Song." The Indian Love Song was full of grace and tenderness, original and deep. The song from the Oratorio of the "Pilgrims," though rather lengthy and unvaried for the idle ear, was yet a severe and lofty melody such as an earnest soul is ever glad to hear. And the Coro di Caccia, or "Yager's Adieu," for choir and orchestra, was full of rich grand harmony, and most inspiring.

The orchestra made amends for any want of familiarity with the Padre's bewildering scores, by the spirited and clear style in which they gave forth the noble Overture to "Der Freyschütz" at the close. Then for sentiment, in lieu of garlands, the musicians craved leave to express their feelings to their good friend and father by a song, which all could understand. The singers were drawn up in close ranks on the front edge of the stage; the orchestra behind commenced with Auld Lang Syne; the voices joined in, and the hearts of the whole audience responded. How was it with the good old man? His music may be wild and complicated; but his simplicity of heart, his childlike, fresh, and loving nature, must have felt this as it was meant. May the memory of it refresh his old days, and may he yet find the publisher and the orchestra and the audience to do justice to his music, which is more to him than himself!¹

¹Ibid., pp. 199-201, citing the Harbinger, July 4, 1846.

After the concert Heinrich published a notice thanking those who had helped with the affair. On June 23, he announced that should he be able to return to Europe as he hoped to do, he might follow the suggestions of his Boston friends and give, in the fall, another concert in their city. On July 11, 1846, he wrote a letter to his friend, J. G. L. Libby in which he discussed Mr. Dwight's review of the concert, and in which he mentioned his daughter and his grandchild. The letter follows:

The musicians of Boston have in their zeal and refined accomplishment, nearly chopped off my head -- but with the little stump left, I hope to have, in some less barbarous spot better luck, and then I will play a Duet with Mr. Dwight or a Cappriccio with the illustrious Boston Sons of Appollo. Mr. Dwight is a happywight for he lives in sunny, serene solitude at Brookfarm among the chirpings of some innocent insects and the Concertos of the Bullfrogs, the latter like the symphonies of Beethoven needing no Programmes, as speaking for themselves to the mind of that contemplative gentleman, -- He is unquestionably an honest kindhearted good soul, talking eloquently with the genii of music in the air, alike Swedenbourg with the Angels . . . Mr. Dwight is really very distantly located from full good orchestras and has probably heard very little of orchestral effects, combinations and professional tactics. Upon the very imperfect, nay slovenly, confused execution of my orchestral works in Boston, I cannot accept any criticism or forecast of judgment on my musical ways -- in common justice beyond that miserable fact of instrumental bankruptcy with which I was so cruelly served by many delinquent performers . . . I cannot see why I should not introduce into a work, which I choose to call "Tecumseh" -- "the Indian War Council--War Dance" etc., -- likewise so the clacking of cymbals, triangles etc., in proper places for the feats of a savage "nel stilo musicale. . ." I have however never taken any pattern of Beethoven or anybody else. Mr. Dwight judges a great deal by faith and musical superstition. He discovers so much meaning in Beethoven. I congratulate him upon so important a discovery at my expense. Had my instrumental works been properly performed in Boston -- they would possibly have acted quite otherwise upon the Yankee notions, or upon the Musical Philosopher of the placid Brookfarm, where no cymbals or the rolling of drums disturb the music of Nature, except, perhaps the many peals of the gong for their social frugal dinners . . . The Overture of Weber which my friend alluded to and the Boston Orchestra understood full well as also "Auld Lang Syne" can hardly atone for the incongruous manner,

with which my "Overture to the Pilgrims" was performed, of which the two Adagios might even claim a very particular something of the critiques not only in Brookfarm and in Boston but in the world at large, first from the score, secondly upon the results from competent orchestras. . . . To tell you the truth I like Mr. Dwight for he writes so contrary and ideal. He rails gently at my programmes whilst all the while he makes in his speeches all sorts of metaphysical metaphors and creates wonderful imagery, far beyond my summersets. Mr. Chickering asked me on my leaving your concerted city which I considered my greatest work. I will answer him now through your kind medium that it is my Symfonie of the Condor. Some ten years ago I heard a movement of it in Germany. Since I have worked it over six times and it is now the seventh time that I recast and recopy this stupendous production, which is so extensive that I fancy if the secret was known, that the bare notes of it closely put together would cover the whole road from Mr. Chickering's wareroom of splendid Pianofortes till the printer's devil type cases of the Harbinger or Phalanx in Brookfarm. . . . My daughter and grandchild is pining away, especially the latter. She looks like the poor little departed girl Seymour, and I am apprehensive of some fearful consequences. I should like to send them on preferably to Boston for a few weeks, in change of air, and ask you whether for love or money, I could get them shelter in your house, at Miss Graves' or Miss Graupner's. Do not misinterpret the freedom of my anxious fatherly inquiry and if you are so inclined, write me a few friendly lines.¹

Heinrich still was in this country when, in 1850, Jenny Lind's visit inspired him to compose a collection of pieces which he dedicated to her. He spent many weary months attempting to arouse her interest but finally in despair simply requested that the scores at least be returned to him. He always felt that he had been treated unfairly in the matter.

On April 21, 1853, Heinrich gave his Grand Valedictory Concert. The New York Literary World, April 30, 1853, gave the following review:

Whatever expressions musical critics may choose to make about Mr. Heinrich's works -- and there are many who deem them mere

¹Ibid., pp. 203-204, citing Scrapbook, p. 517.

enthusiasms -- every one will remember that already time has reversed some such criticisms with respect to other composers. For our part, we see in a man who can do so much, without learned works on Fugue, Counterpoint, and other perhaps very necessary studies, the real musical genius; one of more inspiration and deserving of a much better rank than the modern mere adapter or populariser, as Bishop, Benedict, et hoc omne.

M. Heinrich, wherever he goes, and as long as he lives, will always retain the regards and affections of such as have witnessed his amiable unaffected simplicity. We extract from a Weekly his parting address, which in itself is sufficient to show the poetical character of its care and time-worn author: -

LADIES AND GENTLEMEN: - An ancient troubadour, whose harp must shortly be hung up for ever on the willows, acknowledges your kindly greeting. He is about to leave the land of his adoption, and the home of his heart for the country which gave him birth; and it is no wonder that his breast throbs with emotion, and that his eyes are dim with tears. America has been indeed the home of my affections; but it has likewise been the grave of many hopes. Looking back nearly half a century, to the time when I first landed on these shores, a curious stranger, seeking amusement by foreign travel. Then to another period, when I came as a merchant, doing business in the great marts of commerce; and, finally, to the day when, stripped by capricious fortune of the wealth gained in traffic, I left the crowded cities and sought refuge in the wilderness of Kentucky -- there to form, under the rafters of a log-house, the musical taste which has since been my chief solace in life. In these three periods I mark the epochs of my existence. And, now, once more a pilgrim minstrel, I take my staff and scrip, and go back to the old world, to review the scenes of Fatherland, and to hear in the German land the expression of my American musical thoughts. There are many kind faces before me to-night -- faces that have cheered me with their smiles for many years; and many "Loving Hearts" will remember the Kentucky Minstrel, so that he feels not quite "The Forsaken." And perhaps when they listen, after his departure, to the "Sunset Chimes" which tell his musical requiem, they will drop a tear to the memory of one, whose heart and energies were consecrated to the divine art of music, and whose professional life, both as musician and composer, has been devoted to the honor and glory of his adopted country -- "The Land of the Free and the Home of the Brave."¹

¹Ibid., pp. 220-221. Attributed by a note in Heinrich's own hand to the New York Literary World, April 30, 1853.

The Musical World and New York Musical Times published the following:

"Father" Heinrich's Valedictory Concert at Metropolitan Hall, on Thursday evening, April 21st, called out some fifteen hundred to two thousand persons, most of whom were probably subscribers. The veteran master's worthy effort to produce some of his best orchestral works in a style commensurate with the wants of the age, should have been more cordially responded to. A band of seventy musicians, the best the city affords, and conducted by Mr. Heinrich himself, undertook the difficult task of giving his music a fair interpretation, after meagre and unsatisfactory rehearsals. The two compositions which we most desired to hear, "National Memories," and "The Tower of Babel," were both entirely omitted, and the three that were played gave evidence of great haste in the getting up. The orchestra were too closely tied to reading their parts to admit of freedom in giving proper expression to their performances. We should except Mr. C. Haase, however. His solos on the Cornetto in the first piece (Festive Overture), evinced vigor and precision united to a noble sentiment and sustained, manly self-possession. Mr. Haase is an artist of the first water, and is becoming a decided favorite with the public. Mr. Vanderweyde's opening movement on the Phys-Harmonica was in excellent keeping with the design of the composer, and immediately produced that quiet in the audience so necessary to a nice appreciation of the repose of a primeval forest. This Festive Overture, "The Wildwood Troubadour," answers the end contemplated by its author. Without any of the sombre harmonies or sudden transitions, which are peculiar to the Beethoven and von Weber school, it gives to the impartial, unprejudiced listener a faithful picture of the forest home of the self-reliant Western man, by means of simple harmonies united to melodies highly florid. New and fantastic passages of imitation are distributed among the different instruments of the orchestra in a style entirely the composer's own. The harmony reminds one of Mozart and Haydn; but the orchestral treatment is to the last degree original. We believe this remark will apply with more or less truth to all the instrumental works of Mr. Heinrich which we have seen or heard.

Mr. Heinrich's second piece was "The New England Feast of Shells," which closed the first part of the programme. It is a "Divertimento Pastorale Oceanico" in three movements: I. "The home adieus of the nymphs and swains departing to the maritime festival," Andante. II. "The fanciful curvetings of the mermaids in the ocean surf," Andantino. III. "The romantic 'love feast,' resulting in the destruction of the 'bivalves' at the sacrifice of shells, vulgate, 'Clam Bake,'" Finale Brilliante. It is graceful and pleasing throughout, though a greater variety of keys

and more changes in harmony would, to our mind, have made it more marked in character. . . .¹

For reasons which are obvious, Heinrich still lingered in America, postponing his trip, and on April 19, 1856, published the following note:

TO THE PUBLIC

The undersigned intends shortly to proceed to Germany, where, in his old home, he wishes to present to his countrymen his many Vocal and Instrumental Works, comprising both the Manuscripts and Printed Music of his Composition. The preparations requisite for the proposed journey have totally consumed his slender resources, therefore, from necessity alone, he appeals to the friendly sympathy of those who are disposed to aid the Composer, already far advanced in years, for he confidently trusts to bring about the execution, and consequently hopeful acceptance of his Works. Upwards of forty years ago, the Composer landed in this country, when music was in its infancy, and now he desires to complete a long delayed journey to Europe. Every assistance, therefore, however trifling, will be thankfully received, and considered not only as a memento of America, but really the foundation, in part, of his further creations and actions.

ANTHONY PHILIP HEINRICH,
No. 351, Broome Street.

New York, April 19, 1856.

P.S. -- The Composer did not commence writing music until verging upon the fortieth year of his age, when dwelling by chance in the then solitary wilds and primeval forests of Kentucky. It was from a mere accident that music ever became his profession -- its love and influence weaning him from his previous sphere of opulence.

The majority of his compositions, as will be noticed by the annexed list, are those of purely American sentiment.²

The May 24, 1856, issue of The Criterion, a musical magazine, expressed the hope for generous response and added:

¹Ibid., pp. 221-223 (April 30, 1853).

²Ibid., p. 226, citing Scrapbook, p. 836.

Heinrich is a most enthusiastic devotee of the divine art, and an honest open-minded man as all enthusiasts are. There are not many who have as few enemies and as many friends as good old Father Heinrich.¹

Although the date is not definite, Heinrich finally sailed in the fall of 1856. There is a record of his having been invited to dinner with Friedrich Kittl, Director of the Conservatory of Music at Prague in the latter part of December. Therefore it seems that he must have gone directly to Prague where he was warmly received and where he stayed throughout 1857, except for visits to neighboring areas. He presented several concerts climaxed with one consisting entirely of his own works on May 3. Several excerpts from reviews follow:

Without question the most successful number on the program was the third: Grande Capriccio Volante, a characteristic symphonic poem which in its several movements describes the life of the American passenger pigeons in excellent fashion, and for the most part with originality of treatment and piquant orchestration. It closes appropriately with the American folk melodies, Hail Columbia and Yankee Doodle.²

In a certain way we see here the primitive beginnings of that form of musical description which at present seems to have attained a degree of justification in the art world under the name of program music; and indeed in this case it depends for its effect upon immediate and objective impression -- as of course it must do, since that can be the only possible means of expression of a personality like this, so absolutely untouched by any fundamental art culture such as is obtained through the study of theory and musical literature, but forced to rely solely upon its own exceedingly sensitive and innately expressive spirit. That the effect is often surprising and strange is easily understood, yet it cannot be denied that on occasion we find not only true spiritual essence, but also its eminently worthy expression. Then, too, there are moments showing a well-

¹Ibid., p. 227.

²Ibid., p. 232.

disciplined, consistent, logically correct musical diction, and a carefully worked out and originally conceived instrumentation; all of which places the really artistic personality of our worthy countryman in a very advantageous light.

Z.¹

In September, 1857, Heinrich visited Schönlinde where he was given a warm welcome and presented a poem composed in his honor. Also in this month he presented to the National Museum of Prague certain volumes of his compositions.

At the end of the score, Der Felsen von Plymouth, Heinrich added the following statement:

The foregoing musings were chiefly written during the winter season of 1858 and 1859 in a desolate, comfortless chamber, without any fire whatsoever, during great sufferings of cold, as without the aid and solace of a pianoforte. The wanderer leaves now his winter-quarter for more genial climes, on his musical experimental tour, under the banner: Hope on, hope ever.²

Heinrich returned to America in October of 1859.³ Dwight's Journal gives an account which provides the few facts known of his circumstances and activities during these last years:

In 1860 he returned to his adopted country (the United States) and till the present time has quietly lived in this city, where this octogenarian and probably the oldest musician living is fast fading away. His life has been one of the most varied conditions, begun in opulence with hosts of friends to cheer him and partake of his rare hospitality, full of youth, vigor and hope, now the picture has changed and he truly needs the

¹Ibid., pp. 232-233.

²Howard, op. cit., p. 235.

³Upton, op. cit., p. 235, citing Scrapbook, p. 886.

sympathy and respect of the world.¹

The Journal of May 11, 1861, gives a sad and tragically meager account of Heinrich's death:

Anthony Philip Heinrich died in New York on the third of May, after an illness of four months. Our readers will recollect an interesting sketch of his life and works in a letter from correspondent Trovator, in this Journal of April twentieth. The enthusiasm for his art which first led Father Heinrich to adopt it as his profession seems never to have left him even in his sickness and old age, as his occasional contributions to these columns attest. His circumstances were very straitened during the latter part of his life, and his most pressing wants were recently relieved by the ready kindness of his early friends of this city and New York.²

Thus the old traveller finally came to his last resting place. All the tremendous zest for life, his unlimited creative energy, the exuberance for his adopted country, and the boundless enthusiasm for his art came to an end. He had sung his last song and played his last note.

Looking over the countless pages of manuscript Heinrich left as his artistic contribution one is forced at times to smile over certain awkward passages, at childlike naivities and excess after excess. But in the final analysis he was a product of the age that produced him and that alternately loved and rejected him. In viewing the massive Victorian mansions that still glower majestically on the streets of many of our Eastern cities, one sees much that is completely incompatible with modern concepts of architectural

¹Ibid., pp. 235-236, citing "Trovator," in Dwight's Journal of Music, XIX (April 20, 1861), 22.

²Ibid., p. 236, Footnote 28, citing Dwight's Journal of Music, XIX, (May 11, 1861), 47.

beauty. But after peeling off the layers of excessive decoration and grotesque elaboration, one finds a solid structure underneath, built with great faith and determination in the realization of an ideal in its utmost fulfillment. So it is with the art of Anthony Heinrich. Down in the hard central core of its inner being there is strength and conviction--evidence of a life dedicated to a need of value and significance.

CHAPTER II

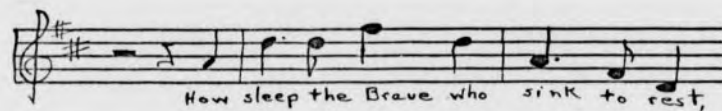
STYLISTIC ANALYSIS OF SELECTED WORKS

The very first composition Heinrich wrote was "How Sleep The Brave," a setting of an Ode by a certain Collins which J. R. Black brought to him in Bardstown, Kentucky, in 1818. The work was included in The Dawning of Music in Kentucky, Heinrich's first published collection of works. It was sung at a concert at Masonic Hall in Philadelphia, Thursday, April 19, 1821, and bore the program note: "composed at the request of several ladies of Bardstown, Kentucky, in commemoration of the heroes who fell at Tippecanoe and the River Raisin."

"How Sleep the Brave" is a simple song for solo voice and chorus consisting of two stanzas with an added harmonization for three voices. The work utilizes the key of D Major throughout and is marked adagio con moto. A solemn, quiet eight-measure instrumental introduction anticipates the initial vocal melody. Rather naive textual painting, which is characteristic of Heinrich's style, is in evidence in the first vocal phrase with its rise to the high F# for the word "brave" and the gradual descent on "sink to rest." (See Example 1.)

The second phrase follows a more conjunct movement with some ornamentation in the vocal line as well as in the accompaniment. Throughout the first two phrases a consistent and vigorous rhythmic pulse is established, but

Ex. 1. How Sleep the Brave, meas. 8-10. (See Appendix, page 121.)



suddenly in an interlude of only two measures, Heinrich upsets the procedure, changing from quarter and eighth notes to triplets:

Ex. 2. How Sleep the Brave, meas. 16-18.

The last vocal phrase is marked for chorus. The accompaniment becomes louder and fuller with ascending octave figures in the lower part. (See Example 3.)

A graceful interlude, consisting of trills, arpeggiated chords, and triplet figures, leads to the second stanza. (See Example 4.)

The harmonic content is quite simple throughout consisting mainly of tonic, dominant, and sub-dominant sonorities with only a few secondary dominant structures.

Also included in The Dawning of Music in Kentucky is a charming, much

Ex. 3. How Sleep the Brave, meas. 22-26.

Chorus

trod. she there shall deck a sweeter sod, than

f cres.

fancy's feet have ever trod.

more ambitious work entitled, "A Bottle Song," with text by Robert Burns.

Heinrich, however, added an epilogue, "To the Memory of the Masonic Virtuoso, Robert Burns," consisting of one vocal stanza and an instrumental waltz. No evidence has been found that this work was ever performed.

An eight-measure introduction based on an ascending B^b Major Scale establishes the gay, frivolous mood of the composition. The vocal line is energetic and four-square. A mocking, almost defiant, attitude prevails, enhanced by the chromatic appoggiaturas in the accompaniment. A four-

Ex. 4. How Sleep the Brave, meas. 28-30.

Musical notation for measures 28-30. The piece is in G major (one sharp). The melody in the treble clef features five trills, each marked with 'tr'. The bass line provides a simple accompaniment with chords and single notes.

Musical notation for measures 33-34. The melody in the treble clef consists of chords and eighth notes. The bass line continues with chords and eighth notes.

meas. 35-38.

Musical notation for measures 35-38. The melody in the treble clef features a scale-like passage with a trill. The bass line includes a chromatic descent in measure 35, followed by triplets in measures 36 and 37, and a final chord in measure 38.

measure interlude consisting of a rippling scale passage ends the first stanza. The mode is abruptly changed to the minor and the second stanza begins. Delightful variety is effected by the accompaniment which consists of off-beat appoggiatura figures above and below the melodic line. (See Example 5.)

Another rather humorous example of textual painting is revealed in measures seven and eight of this stanza. The text reads, "I scorn not the Peasant tho' ever so low," and appropriately the bass part plunges chromatically downward. (See Example 6.)

Ex. 5. A Bottle Song, meas. 28-31. (See Appendix, page 108.)

The Peer I don't en = vy I give him his bow

Minore

Ex. 6. A Bottle Song, meas. 34-35.

ev = er so low But a

Another four-measure interlude, similar to the first, leads to the third stanza in the major mode. The accompaniment becomes much more ambitious and consists of flaming sixteenth-note runs, interrupted by rather eccentric flourishes and triplets. An interlude of only two measures opens the fourth stanza which speaks of more tragic events. Quite appropriately the accompaniment becomes gentle and flowing until the poet once again finds comfort in his bottle, a sentiment enhanced by suitable "turns" and "runs." The tragic mood is dissolved by the six-measure interlude introducing the fifth stanza. (See Example 7.)

The fifth stanza is much like number three with a prevailing major mode and a predominance of sixteenth-note passages in the accompaniment.

Ex. 7. A Bottle Song, meas. 82-87.

Trills, first in the upper part and then the lower, act as a fanfare for the rather triumphant last stanza which is almost militant in nature utilizing solid chordal figures in the accompaniment:

Ex. 8. A Bottle Song, meas. 115.

The vocal line rises to a high B^b on the words, "a big belly'd bottle's a heaven of care," as the climax is reached. A short instrumental cadenza, marked bene placito rounds off Burns's text and introduces the Epilogue scored for three voices and accompaniment. This joyous outcry leads to a virtuosic

passage for the piano and a lilting waltz proposing a toast, "Health to Amateurs."

The original vocal line is rather crudely varied but the Epicurean spirit is nonetheless captured and everything ends with great good humor and optimism:

Ex. 9. A Bottle Song, meas. 247-254.

Another interesting work included in The Dawning of Music in Kentucky is "The Young Columbian Midshipman," composed to a text by H. C. Lewis. It consists of three stanzas in strophic form with an instrumental epilogue entitled "Epitome." The key is E^b Major, the meter 3/8, and the tempo marking vivo. As is typical of most of Heinrich's early works, the melodic and harmonic content is extremely simple, built mainly around the tonic and dominant sonorities, but even so, the composer manages to capture effectively the mood

of a given text and maintain interest by varied accompanying figures:

Ex. 10. The Young Columbian Midshipman, meas. 1-8. (See Appendix, page 118.)

Vivo!

of all our youths on land or sea, who guard the
coun-try's lib-er-ty,

Further evidence of his ability is seen in the instrumental interludes where his flair for variation is often displayed. An excellent example is found in the last portion of the second stanza of this work. Beginning in a rather Mozartian manner, Heinrich sets his sights on Beethoven and ends with a great Teutonic flourish. (See Example 11.)

His concluding "Epitome" is a suitable summing up and probably was used as an independent composition for piano.

"Avance et Retraite," a "military waltz for the pianoforte," is still another selection included in The Dawning of Music in Kentucky. Marked to be played con spirito, the work is solidly in the key of F Major throughout and again is marked by utter simplicity in harmonic and melodic content. The opening phrase establishes the prevailing mood with imitations of trumpets and

Ex. 11. The Young Columbian Midshipman, meas. 40-60.

The image displays a musical score for a piano piece, consisting of six systems of two staves each (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 7/8. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system begins with a forte (**f**) dynamic marking. The second system features a forte (**f**) dynamic marking. The third system includes a forte (**f**) dynamic marking. The fourth system includes a forte (**f**) dynamic marking. The fifth system includes a fortissimo (**ff**) dynamic marking. The sixth system includes a forte (**f**) dynamic marking. The score concludes with a double bar line.

drums:

Ex. 12. Avance et Retraite, meas. 1-10. (See Appendix, page 124.)

The musical score for Example 12, measures 1-10, is presented in three systems. The first system begins with a piano introduction in 3/4 time, marked with a forte (*ff*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. A 'Tamburo' (drum) effect is indicated by a series of 'x' marks above the notes. The second system continues the piano accompaniment, with a 'Tromba' (trumpet) effect indicated by a series of 'x' marks above the notes. The third system shows the piano accompaniment continuing, with a final measure marked with a forte (*f*) dynamic.

A new idea is introduced in measure fifteen, characterized by one measure of eighth notes followed by three heavily-accented quarters, still retaining the militant mood. (See Example 13.)

A long passage of parallel thirds over, first, sustained notes in the left hand, then, long trills alternating in both parts, increases the excitement and might well have been Heinrich's idea of describing the height of the battle. (See Example 14.)

Ex. 13. Avance et Retraite, meas. 15-22.

Even though interrupted from time to time by such passages as those cited, the drums and trumpets are heard persistently throughout the entire composition.

Again Heinrich's tendency for abrupt rhythmic change is in evidence causing a certain erratic nervousness throughout. Sometimes such changes are effective in enhancing the programmatic idea; other times they detract from the overall flow of the music and result in rather awkward disjointed passages.

The title of the composition not only signifies the program but implies a musical trick which must have delighted Heinrich as much as his audiences. For at the conclusion are the words: "Retro. or begin at the end, and end at the beginning." In short, the entire work can be played in retrograde, not particularly ingenious since the whole consists of regularly alternating measures or measure blocks of tonic and dominant harmonies.

Ex. 14. Avance et Retraite, meas. 100-113.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system shows a melodic line in the treble and a bass line with a trill. The second system continues the melody and bass line. The third system features a more active treble line and a bass line with a trill. The fourth system concludes with a trill in the treble and a bass line with a trill.

While Heinrich was in London (1826-1831), he revised "Avance et Retraite," transforming it into a military overture arranged for pianoforte. This version was dedicated to Mr. Richard Hughes of Drury Lane.

Heinrich's "The Yankee Doodleiad, a National Divertimento dedicated to

the very liberal Patrons of the Science in the United States as a very small Mite of Gratitude," is one of the composer's most enthusiastically national compositions and one of his most fantastic. Of all his works, perhaps this is the best example of exuberance in expressing his own peculiar Americanism. No matter what faults may be found, the great love for his adopted country shines forth in almost every measure and the depth of his emotion swells almost to the bursting point in the last wild passage. Scored for string quartet (three violins and 'cello, no viola) and piano, the work opens with a fanfare for the full ensemble. After five measures, the piano plunges into a brilliant cadenza which runs up and down the keyboard in passages that would almost put Liszt to shame. (See Example 15.)

After this breath-taking excursion the ensemble breaks into "Hail Columbia," the melody carried by the second violin while the other parts scamper around with all sorts of virtuosic passages. (See Example 16.)

All this builds to a brilliant climax with all the instruments exerting themselves to the utmost, finally giving way to the principal violin which takes off on a cadenza leading directly into the famous "Yankee Doodle" melody. Here the first two violins carry the tune with the two lower strings, in a rather subdued manner, simply supplying harmonic filler. But the piano refuses the bid for timidity and lets loose with colorful ornamentations which weave a highly decorative web around the strings. (See Example 17.)

There follows the most fantastic set of variations (fourteen in all) imaginable; variations which make the famous "Devil's Trill" look like back-

Ex. 15. The Yankee Doodleiad, meas. 6. (See Appendix, page 129.)

ground music to a Sunday afternoon tea. The composer instructs the non-solo instruments to: "Accompany the following variations with the foregoing theme, (sempre da capo con Precisione.) After Variations No. 9 and 14, strike up Yankee Doodle, quasi Prestissimo alla Crowdero."

The first nine variations are given to the principal violin, challenged by such passages as the following. (See Example 18.) At the end of Variation 9, the following much needed advice is given:

Ex. 16. The Yankee Doodleiad, meas. 7-10.

con Energia
tr

Pizzicato e chiaro

Viva Columbia
pizzicato
con Sordina

Allegro Commodo
tr

Ex. 17. The Yankee Doodleiad, meas. 44-47.

Yankee Doodle

Tempo Allegretto

The musical score is arranged in five staves. The first staff is a treble clef with a 2/4 time signature, labeled "Yankee Doodle". The second staff is a treble clef with a 2/4 time signature, labeled "Tempo Allegretto", and contains a triplet of eighth notes. The third staff is a bass clef with a 2/4 time signature. The fourth and fifth staves are grouped by a brace and are in a bass clef with a 2/4 time signature, featuring a complex rhythmic pattern with many sixteenth notes.

Ex. 18. The Yankee Doodleiad, Variation 7, meas. 1-4.

Take breath, good Signor, pray dismiss these quakes,
 Such Doodleiads, I know, have dreadful shakes,
 But 'breast thee to the shock'; yet rest awhile,
 And let this Band in truest Yankee style
 And jiggling cant, these yawners now beguile
 Of half their dreams.

A rather quiet interlude, marked Poco Grave and scored for 'cello and principal violin, ensues, but it affords little rest to the players, being full of such passages as the following:

Ex. 19. The Yankee Doodleiad, Interludio, meas. 1-2.

Interludio, Poco Grave (subito dopo Yankee Doodle)

Violino Principale.

con Sordino e delicato

Violoncello.

Violino 4^{mo}, 2^{do} e Piano Forte Tacet.

Then comes the famous "Yankee Doodle Shake" introduced by the following words:

Yankee Doodle -- what a shake!!!
 Sure such a shake's the dandy,
 A shake of shakes, a mighty shake!
 O shake it! shake it handy!!!!

A march, "Huzza for Washington!" and other variations, each trying to outdo the foregoing in virtuosic feats and sheer acrobatic pyrotechnics, fill up the remaining pages. Heinrich has the last word with the following written

Epilogue:

Well done good Signor Virtuoso! other days,
When rest does calm thy ague fit, shall blaze
Thy matchless deeds -- up thy Cremona hang;
Let no rude Yankee Doodleiad, e'er twang
Again its cord, or shake thee with such pain
To pay a MITE, or LIBERAL PATRONS gain.

Now take your stand, ye mighty Band,
With Fiddle, Drum, and Trumpet,
Da Capo Yankee Doodle doo,
As loud as ye can thump it.

Join all the glee -- All colours free*
From reckonings, duns, and gripers;
MARCH! beat the flam, for Uncle Sam/
Pays all, but SCRIBES and Pipers.

*"Gratis," see title
page
/ Eldest son of Old
YANKEE DOODLE.

"The Yager's Adieu," from The Western Minstrel, A Collection of Original, Moral, Patriotic, and Sentimental Songs, for the Voice and Piano Forte Interspersed with Airs, Waltzes, &c. Composed & Respectfully Dedicated to the Citizens of Philadelphia, became one of Heinrich's best-known and most frequently performed compositions.

The work is a simple hunting song of six stanzas, each using the same music. A three-measure introduction made up of "horn-fifths" establishes the mood, the key, and the principal rhythmic patterns. The vocal line is straightforward, folk-like in character, and peculiarly Germanic throughout. Heinrich must have written this with a certain amount of nostalgia for his native Austria. The first vocal phrase is as follows:

Ex. 20. The Yager's Adieu, meas. 3-7. (See Appendix, page 147.)

On prancing steeds three Ya - gers sprang A - dieu, A - dieu, A - dieu

Again Heinrich cannot resist the temptation for flamboyancy, even in these simple surroundings. On the words "Adieu, Adieu," his hitherto rather subdued accompaniment suddenly moves into fast sixteenth-note passages, rising up the scale to a fortissimo ending.

Ex. 21. The Yager's Adieu, meas. 16-20.

Heinrich adds the following note at the conclusion:

At the request of many of his friends, the Author publishes this Song in its present form; He regrets that the limits of the present Work, would not allow the Original Embellishments, and the German Poetry; for which he refers to "The Dawning of Music" -- The foregoing translation is from the pen of his esteemed friend, P. Grayson Esq. of Bardstown, Ky.

"The Four-Pawed Kitten Dance," "A Mewsical Jest," is dedicated "to a

reviewer of music who had dealt with (Heinrich) unfairly." The capricious work is scored for piano, four hands, but all the second player does is to sound a simple chordal background of tonic and dominant harmonies. Heinrich wrote a short prologue, appropriately stated thusly:

Ye nimble claws
 Stir up applause,
 Move ye with grace,
 Light as the BASE. A. P. H.

In two-four meter, a short cleverly written introduction is sounded over a dominant pedal. The persistent appoggiaturas in the upper melodic line give the desired jocular mood. (See Example 22.)

This leads into a quickly-moving gallop, quite well constructed, amusing and appealing. At one point, Heinrich instructs the performer to "Purr-puss-ly." A descending chromatic line effects the purring.

Ex. 23. The Four-Pawed Kitten Dance, meas. 47-50. (See Appendix, page 151.)

Interest and excitement are achieved by means of glissando passages, long drawn-out trills, abrupt changes in mode, and a rather virtuosic climax marked rather facetiously, "Cat-enza alla cat-alani, or Feline Purr-oration." The last hold is, of course, indicated, "Paws."

This is one of Heinrich's most delightful little works and certainly

Ex. 22. The Four-Pawed Kitten Dance, meas. 1-8.

Allegro Moderato

p

crescendo.

deserves performances today. It could serve both as a teaching piece and recital composition, even for the more sophisticated performer.

Heinrich's never-ending humor and insatiable love for jesting is again in evidence in his song, "Dean Swift's Receipt to Roast Mutton." The work was

published in 1829 and was performed by a certain Tom Comer in Boston at the Grand Secular Concert on March 17, 1832, "with full orchestra." The dedication on the title page is both to "All the cooks of the country" as well as to a Mr. Thomas Cooke, Esq.

After an introduction of two eight-measure periods, the voice enters with a gently rolling melodic line, which because of its almost operatic grace seems grotesquely out of place with the broad humor of the text. Flourishes, ornaments, and a cadenza, ad libitum, further add to the parody. The last phrase is right out of grand opera with its highly emotional descending line and its passionate plea for "Mutton, mutton, mutton, mutton, mutton, mutton, mutton."

Ex. 24. Dean Swift's Receipt to Roast Mutton, meas. 28-31. (See Appendix, page 158.)

The image shows two staves of handwritten musical notation in G major (one sharp). The first staff is marked 'a Tempo' and 'mf' (mezzo-forte). It contains a melodic line with lyrics: "mutton, mutton, mutton, mutton, mutton, mutton, mutton is the meat, the meat I". The second staff continues the melody with lyrics: "love, I love." The notation includes various rhythmic values and dynamic markings.

Throughout, the accompaniment is quite restrained and does not attempt to overshadow the vocal line, a rather remarkable occurrence considering Heinrich's usual exuberance.

While Heinrich was in London in 1831, the great violin virtuoso, Paganini, was engaged for several recitals. Never one to overlook an opportunity, Heinrich hastily and hopefully composed a fantastically difficult composition entitled

"Storia d'un violino" which he dedicated to the master. What Paganini thought of the work is not known for there is no record of a performance, and it can be surmised that the fiery Italian had little time for the efforts of the American Bard.

Heinrich wrote on the title page that his own violin, his favorite Cremona, "was alas! unfortunately wrecked by a chorister, during the stormy Entr'acte of an Oratorio at the Theatre Royale." In the music that follows, the ghost of the destroyed violin appears to Paganini both complimenting and challenging him to wondrous feats of virtuosic display. The opening consists of the famous "Yankee Doodle Shake," greatly altered, however, and vastly extended. The capabilities of the instrument are explored and exploited in every conceivable manner and the total exaggeration is almost unbelievable. That the composer was serious in his efforts cannot be denied. Again he simply was carried away with his skill at putting notes on paper and the blacker the page, the better. (See Example 25.)

The skill of on-the-spot scordatura is ultimately challenged by such passages as the following. (See Example 26.)

After the "shake" has been exhausted the composer follows with the "trumpet flourish from the Castle in the Moon." A concluding extraordinary flight into fanciful regions is captioned: "Many a castle has been built in Air, Why not build a Story higher?" (See Example 27.)

An expanded and more ambitious harmonic language is apparent in "Hail Beauteous Spring," a song and chorus with words by W. B. Tappan,

Ex. 25. Storia d'un Violino, page 4. (See Appendix, page 163.)

Ex. 26. Storia d'un Violino, page 5.

published in 1832. The dedication was to Mr. Jonas Chickering, founder of the famous piano company which bears his name. Secondary dominants are now a definite part of Heinrich's textures and consequently his accompaniments can depend less on melodic ornamentation for interest. More subtle changes of

Ex. 27. Storia d'un Violino, page 7.

Many a Castle has been built in Air,
Why not build a Story higher?
A.P. Heinrich.

ritard.

mode also help to enrich the overall color palette. (See Example 28.)

After the initial statement of the solo, a choral version of the same melody follows. Heinrich's melodic variation technique again must be admired, although he, as so often is the case, falls victim to the desire for excessive ornamentation and decoration. (See Example 29.)

Interesting and effective devices of textual painting are used throughout in an attempt to create the feeling of spring and the sounds of the natural world. (See Example 30.)

Four compositions by Heinrich were included in a collection of hymns entitled National Church Harmony, "Designed for Public and Private Devotion," edited by N. D. Gould and published in Boston in 1832. In addition to those of Heinrich, hymns by Luther, George Linley, and others are included. Significantly and typically, most of the settings are quite simple and straightforward with the exception of those of Heinrich, who even here could not resist the temptation for some elaboration and dramatic effect. For example, in his first

Ex. 28. Hail Beauteous Spring, meas. 24-34. (See Appendix, page 170.)

dolce

With thee is seen The dance, and laugh-ing

p

muse, With thee is seen The dance, and

laugh-ing muse, The dance, and laugh-ing muse!

Ex. 29. Hail Beauteous Spring, meas. 68-71.

lawn. Hail

lawn. Hail

Ex. 30. Hail Beauteous Spring, meas. 62-66.

When ro - - - - sy May With Flora, treads the lawn. With

When ro - - - - sy May With Flora, treads the lawn. With

When ro - - - - sy May With Flora, treads the lawn. With

hymn, "Harmonia," the first phrase moves solemnly and squarely in note-against-note procedure. In the second phrase, however, an arpeggiated bass is added, quite out of keeping with usual hymn technique, but very much in line with the Heinrich style. (See Example 31.) The principal melody is in the accompaniment and is somewhat obscured by the rather tedious discant which dwells far too long on F^2 .

The setting of "Antonia" is much more successful from the standpoint of

Ex. 31. Harmonia, meas. 4-9. (See Appendix, page 256.)

He reigns in glory o'er the sky, let all the
let wait'ed Hal - le - luahs rise, And let the

both the contrapuntal and harmonic content, even though the rhythmic flow is somewhat erratic at times. The following example illustrates Heinrich's delight in certain chromatic harmonies he has now learned, particularly that of the diminished seventh chord used as a secondary dominant:

Ex. 32. Antonia, meas. 7-11. (See Appendix, page 257.)

Textual painting is present on the words "honors sing" with a grand little flourish in the upper line of the accompaniment answered by the bass. (See Example 33.)

Ex. 33. Antonia, meas. 14-15.

Heinrich attempted a more dramatic presentation in "On Judah's Plains" with the first phrase scored for "solo voice," the second for "trio," and the remainder for "full chorus." The traditional fermatas at the ends of the phrases are filled in with moving voices. A short codetta is added with a startling little passage for organ or bass voice (the latter ad libitum):

Ex. 34. On Judah's Plain, meas. 12-14. (See Appendix, page 258.)

Heinrich's last selection in the volume is entitled "Death of A Christian" and must be classified as a rather elaborate anthem instead of a hymn-tune setting. The work evidently became quite popular and received several important performances. Heinrich later arranged it for vocal quintet with an

accompaniment for organ and full orchestra. The work falls into three large sections defined by alternating major-minor-major modes. A rather somber instrumental introduction sets the overall mood and displays the rich harmonic coloring used throughout.

Ex. 35. Death of A Christian, meas. 1-4. (See Appendix, page 259.)

The augmented-sixth structure in measure two, used as a decorative chord to a secondary dominant, becomes a rather distinct feature of Heinrich's later style. This leads directly into a section for soprano solo squarely in E^b Major but utilizing frequently the flat sixth scale degree in a very effective and poignant manner. A florid melisma on the words "heaves the expiring breast" ends Section I.

Ex. 36. Death of A Christian, meas. 25-27.

Section II begins with a solo for bass voice but involves the full ensemble after eight measures. The mode changes to e^b minor, but the composer gives only a five-flat signature with C^b written in when it appears.

Section III is again in the major and assumes a much brighter and more optimistic character. The second soprano sings a moving eighth-note line for two measures which is taken up by the full group in measure five. Eighth-note patterns continue until the words "O grave where is thy victory" when the somber mood of the beginning is recaptured and sustained to the end.

"The Log House, A Sylvan Bravura," was published in 1832 and was included on the program of the Grand Music Festival in New York Thursday, June 16, 1842. There is some evidence that Heinrich sang the work himself at a concert at Boylston Hall in Boston on April 29, 1826. Certain stylistic characteristics suggest it was composed at an early period and later reworked. The composition is one of Heinrich's most ambitious for solo voice and it extends to almost epic proportions.

Some very fine passages are to be found, but again the overall quality is hampered by excessively ornamented lines, erratic rhythms and a sad lack of knowing when to stop. The text is clearly autobiographical, telling of the composer's solitary life in a log cabin in the Wilds of Kentucky, of the beauties of nature surrounding him, of his desire to express these wonders in music, of his loneliness and dejection, and finally of his determination to conquer his fear and rise to the heights demanded by his poetic genius.

The work is programmatic throughout with vivid descriptions of "the rushing cataract's flood," "the thundering fall," "the bubbling stream," "nature's whispers," "gloom and mists," et cetera.

Many passages seem drawn directly from Haydn's great oratorios, and

it is quite obvious that Heinrich knew and loved the works of that great master.

The composition falls roughly into four large sections, the last three being entitled respectively and appropriately: "Il Malinconico," "L'Ent(h)usiasta," and "Il Romantico." Further delineations are made by means of fluctuating tonalities, but no actual thematic repetition is in evidence.

A twelve-measure instrumental introduction sets the mood for the first section and heralds the virtuosic character of the melodic lines. The composer's weakness for unwisely mixing widely-varied rhythmic patterns makes its appearance after only a few bars. (See Example 37.)

A more coherent and united procedure is effected with the entry of the voice, upset only by the programmatic flourishes. (See Example 38.)

For some eight pages the key is a solid C Major with short excursions to the dominant. However, there is a sudden deceptive cadence to the flat sixth scale step and we find ourselves abruptly thrust into A^b. There follows a rather rhapsodic section marked first presto scherzando then Andante con Malinconia and with the second entry of the voice adagio quasi a piacere, alla recitativo. Effective coloring is achieved by modulations through A^b to E and e minor, in which tonality the second large section begins. This is also rhapsodic in character expressing the growing confidence of the poet in his ability to effect magic with his "Minstrel Lyre." Some of the finest writing in the entire composition is to be found in this section with its modulations from e to G to E^b to b minor, E Major and finally back to C. The last modulations are particularly effective as is shown from the following example. (See Example 39.)

Ex. 37. The Log House, meas. 1-8. (See Appendix, page 175.)

The musical score for 'The Log House' measures 1-8 is presented in five systems. The first system consists of a treble and bass staff. The second system features a treble staff with a fermata and a bass staff. The third system has a treble staff with a fermata and a bass staff. The fourth system consists of a treble and bass staff. The fifth system has a treble staff and a bass staff, with the word 'Crescendo.' written above the bass staff.

An instrumental vivace leads into section three where everything seems to bog down with endless tremolos in the accompaniment, tempo changes, melodic lines that rise and fall without any apparent design, and constantly fluctuating rhythmic patterns. The complete textual content consists of "He

Ex. 38. The Log House, meas. 19-20.

fa - - - - - me un-known;

meas. 26-28.

woo - - - 'd and woo - - - - - 'd a-lone.

meas. 64-65.

The thun-d'ring fall! the thun - d'ring fall!

tremo.

meas. 83-92.

with wild - - - - - with wild - - - - - with

wild - - - - - with wild - - - - -

sweet ----- play, With
 wild ----- sweet ----- play.

came a wandering wayward child, a native flower, free and wild, with ardour fierce! With feelings mild; 'Tis Genius' boon; then swept his Minstrel Lyre and smiled; For fear had flown." Each phrase is repeated endlessly; "'Tis Genius' boon" alone is sounded ten times. Finally, after another lengthy interlude, the fourth and final section begins. A return to C Major is effected and the simple type of melodic line of the beginning is utilized. This is rather short-lived however, for the work is approaching its climax and Heinrich never lets such an opportunity go by without rising once again to the virtuosic splendor he loved so much. The word "flown" is underlined throughout with melismatic flourishes, but now it really soars. (See Example 40.) But this is child's play, and after a short instrumental interlude a vocal cadenza appears which could well cause a Farinelli or Galli-Curci to seek another profession. (See Example 41.)

With this, nothing more can be said or sung, and the work ends with one last splash, grunt and sigh from the piano.

Another extensive and most ambitious work of Heinrich was "The Adieu," published in New York in 1845. The title page bears the inscription:

Ex. 39. The Log House (Il Malinconica), meas. 12-16.

Then swept his Minstrel Lyre and

smiled, for fear had flown had flown - - -

VIVACE molto,
Sostenuto

p

Ex. 40. The Log House (Il Romantico), meas. 39-52.

flown. had flown. had flown - - - - -

mf stringendo. had flown - - - - -

Ex. 41. The Log House (Il Romantico), meas. 94-95.

CADENZA VOLANTE

flown - - - - -

had flown

"The Adieu being the Opening Vocal Soli, & Cori, With an Organ Accompaniment from the Grand Historic Oratorio: The Wild Wood's Spirits Chant, or the Pilgrims to the New World. The English words by Charles J. Hempel, Esq.

. . . Composed and most respectfully Dedicated to His Imperial and Royal

Majesty Ferdinand the First, Emperor of Austria, King of Bohemia, &c. &c. &c. &c. by His most humble and most obedient Servant Anthony Philip Heinrich."

The composition was performed at a benefit concert, Wednesday, May 6, 1846, at Broadway Tabernacle in New York, again at the Grand Valedictory Concert on April 21, 1853, and also in Prague under the auspices of the Sophien-Akademie, March 22, 1857, when Heinrich was seventy-six years old. Part of a larger work which related the early history of America, "The Adieu" is concerned chiefly with the conflicting emotions, hopes, fears, and expectations of the pioneers leaving their native lands to embark upon the journey to the new country.

The work opens on a solemn note with a rather extensive instrumental introduction in E^b Major. The harmonic texture is rich and varied, making extensive use of secondary dominants, augmented sixth chords, transient modulations and chromatic alterations. (See Example 42.)

A soprano solo comprises the first vocal entrance on a text dealing with "Home dearly lov'd where kindred dwell, Our native land, farewell." Beginning in a very simple melodic style, the vocal line becomes much more florid toward the end with melismas such as the following on "resplendent star". (See Example 43.)

The second section introduces a change of mode (e^b minor with key signature of five flats) and involves the full vocal ensemble (soprano, alto, tenor, and two basses) beginning with a short solo by the first bass. Most of the texture is note-against-note and proceeds in an almost hymn-like manner.

Ex. 42. The Adieu (The Embarcation March), meas. 1-8. (See Appendix, page 202.)

Ex. 43. The Adieu, meas. 23-25.

re - splen - - - dent star - shines ho - ly love's - - - - re -

The atmosphere changes abruptly in the following section (now again in the major) with moving eighth-note figures in the inner voices. (See Example 44.) The text proceeds: "Though storm and wave and tempest roar, Our bark shall reach that distant shore."

A short instrumental interlude introduces the next section in the dominant key. The meter changes to triple and a quiet mood of resolve and acceptance is effected both in the text and in the music. However, on the words, "Unfurl the sail! Away, Away!" the writing becomes more agitated and everything works up to a climax with the soprano line soaring up to several high B^b s.

EX. 44. The Adieu, meas. 50-52.

Handwritten musical score for five voices, measures 50-52. The score is in E-flat major, 7/8 time, and features a melisma on the word "and". The lyrics are: "Though storm and wave and".

Staff 1 (Soprano): Though storm and wave and

Staff 2 (Alto): Though storm- and-- wave- and

Staff 3 (Tenor): Though storm and wave-- and

Staff 4 (Bass): Though storm and wave and

Staff 5 (Bass): Though storm and wave and

A long melisma, on the word "Farewell" for full vocal ensemble reaffirms the original key of E^b and introduces still another section. The tempo is allegro and the meter still triple. The voices move predominantly in note-against-note procedure with the accompaniment supplying most of the movement on rather florid sixteenth-note patterns. (See Example 45.)

After a larghetto interlude the tempo quickens and the lines become more florid particularly on such words as "Away, away! to our home adieu."

Passages for full horns interspersed with sections for solo ensemble unroll in a pageant-like procedure leading through the key of the sub-dominant, a return to tonic and a grand full cadence for divided chorus. A highly virtuosic and

Ex. 45. The Adieu, meas. 131-132.

We go where
 We go where
 We go where
 We go where
 We go where
 We go where

mf Allegro moderato

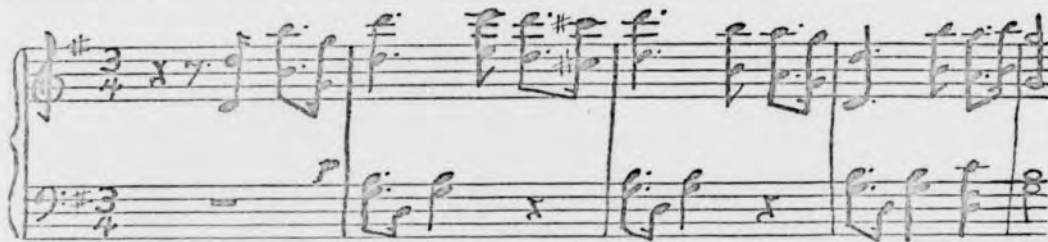
melismatic coda follows which, even though extremely demanding, is more logical in its construction than many of Heinrich's other compositions of similar nature. The inevitable cadenza is included for the final dramatic punctuation. The word "Adieu" is sounded again and again, each time more fervent and tortured than the preceding statement. Finally the soprano takes over, leading

everything to a brilliant climax for full chorus and solo ensemble which utters a last farewell and diminuendos to a double piano on the closing cadence.

All in all, the work is one of Heinrich's most successful compositions on a larger scale. His harmonic language is handled well and his feeling for sustained choral passages and climaxes is admirable. Only the tendency for final exaggeration mars the total gesture.

Toward the end of his life, Heinrich made a serious attempt to simplify his style and to curb his exuberance and musical exaggeration. Perhaps this was due to rather severe criticism he had received, particularly as a result of some of his European concerts. Whatever the reason, certain of his later compositions show a dramatic change in style, both from the standpoint of melody and inner textural procedures. For instance, the little Indian love-song entitled "Imoinda" from Breezes from the Wild Wood, is almost Mozartian in its quiet unadorned melodic line and harmonic restraint. The principal melodic material is stated in the four-measure instrumental introduction.

Ex. 46. Imoinda, meas. 1-4. (See Appendix, page 239.)



The same melody is stated by the voice and extended into a full period structure. This is rounded off by a two-measure interlude and a final four-

measure vocal phrase. The tempo quickens for the next section, still in the tonic. The melody is similar to the first, but is varied enough to effect a fresh mood and atmosphere. Another interlude leads to a return of the first section with a slightly ornamental accompaniment and some extension. Only in the very last measures does Heinrich resort to awkward affectations with an unfortunate bit of chromaticism and a "barber shop" close:

Ex. 47. Imoinda, meas. 47-51.

When Im-o-in-da meets me- there.

With the exception of the few bars quoted above, this little work is among the composer's finest utterances. Simple, straightforward, and from the heart, the song certainly deserves a place among the best of America's lyric expressions.

Another little composition which reflects the composer's efforts to curb his exaggerated outbursts is "The Valentine," the second of a collection entitled Reminiscences of Kentucky. Gay and charming, the work is a duet for tenor and soprano falling into a simple ababa design. After a rather awkward and cluttered introduction the tenor introduces his first melody, again with a decided

Mozartian flavor:

Ex. 48. The Valentine, meas. 23-30. (See Appendix, page 245.)

Lovely are Maidens, Softly be-witch-ing, But if they marry - Then
plague a-man's life.

The text is a challenging one to any female, and the soprano immediately enters to demand proof of the damning statement. She proceeds to the first b section in the relative key, the melody of which bears a close kinship to the opening:

Ex. 49. The Valentine, meas. 41-48.

Dare you now say - that, Treating me harshly, Sir; when we marry, we think not of strife.

A modulation back to F ends the short section and reintroduces a, again in dialogue form. The soprano repeats b adding one little flourish at the final cadence after which an eight-bar extension forcefully declares "never doubt love true." The final a presents both voices in duet while the accompaniment becomes a bit more decorative. On the whole, however, Heinrich restrains himself admirably, although one can sense his almost frustrating "chafing at the bit."

In 1852 Heinrich published a set of twelve songs under the general title,

"Sunset Chimes," in which he once again asserted his intentions for simplicity. At times he almost succeeded. In the first number of the series, "I Have Something Sweet to Tell You," the vocal line assumes a gentle simple dignity in the opening bars:

Ex. 50. I Have Something Sweet to Tell You, meas. 5-8. (See Appendix, page 250.)

Schergando.

I've something sweet to tell you But the se-cret you must keep,

p
a Tempo.

A movement to the relative minor for the b section maintains the mood, but the piano interlude which follows begins to hint at the old virtuosic flair:

Ex. 51. I Have Something Sweet to Tell You, meas. 28-30.

poco ritenuto con Grazia.

Section a returns with considerable variation in both melody and accompaniment, a treatment which is also given the ensuing restatements of b. For the final a, the parallel mode is employed with the accompaniment stating triplet

figures which unfortunately tend to complicate the texture without doing much to enhance the overall effect:

Ex. 52. I Have Something Sweet to Tell You, meas. 53-56.

Oh, shut your eyes so earnest Or

mine will wildly weep; I

crescendo. *mf*

A final vocal phrase reaffirms the tonic major, and the composition ends with a brief postlude from the piano.

The text of this little song must have been particularly appealing to the aging Heinrich with its bitter-sweet sentiment and final touch of ironic tragedy:

Oh, shut your eyes so earnest
Or mine will wildly weep;

I love you I adore you!
but -- but -- "I am talking in my sleep."

It is hoped that the foregoing analysis of but a few of Heinrich's countless works has served as an insight into the overall style of the composer as well as giving a glimpse into his own peculiar world of dreams, exuberance, and version of the American Spirit. Much that is wrong can be found in his music; his erratic rhythms; his restricted harmonic vocabulary; his almost total lack of ability in the treatment of the larger forms; his exaggerated and sometimes ridiculous demands in virtuosic display; his awkward modulations; his lack of contrapuntal agility; and the almost tedious excessiveness in his more ambitious works.

On the other hand there is much to be admired and praised: his fine gift for lyric expression; his ability for variation; his sense of color and chromatic inventiveness; and the uninhibited manner in which he undertakes undauntedly the most gigantic and ambitious tasks.

Above all, however, Heinrich's music reflects his unbounded love for his adopted country. He never tired of singing of its beauties, its vastness, its mysteries, its harshness, its brutality, and, most important, its people. Stamped indelibly on page after page of his countless manuscripts is a vision of greatness, a vision of America.

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APPENDIX

Handwritten: James W. ...

THE DAWNING OF MUSIC IN
 KENTUCKY,
 OR THE Pleasures OF HARMONY IN THE
 Solitudes OF Nature.

OPERA PRIMA.



BY
R. Wainrich!
Copyright Secured
 Pub. by Bacon & Hart Phla.
 and by the AUTHOR Kentucky.

1821

20

P R E F A C E .

In presenting this work to the world, the Author observes, that he has been actuated much less by any pecuniary interest, than zeal, in furnishing a Volume of various Musical Compositions, which, it is hoped, will prove both useful and entertaining.

The many and severe animadversions, so long and repeatedly cast on the talent for Music in this Country, has been one of the chief motives of the Author, in the exercise of his abilities; and should he be able, by this effort, to create but one single Star in the West, no one would ever be more proud than himself, to be called an American Musician.— He however is fully aware of the dangers which, at the present day, attend talent on the crowded and difficult road of eminence; but fears of just criticism, by Competent Masters, should never retard the enthusiasm of genius, when ambitious of producing works more lasting than the too many Butterfly-effusions of the present age.— He, therefore, relying on the candour of the Public, will rest confident, that justice will be done, by due comparisons with the works of other Authors (celebrated for their merit, especially as regards Instrumental execution) but who have never, like him, been thrown, as it were, by discordant events, far from the emporiums of musical science, into the isolated wilds of nature, where he invoked his Muse, tutored only by ALMA MATER.

A. P. HEINRICH,

KENTUCKY.

A BOTTLE SONG,

The Verses by

Robert Burns

The Music for the

Piano Forte & Voices,

BY

A. P. MEINRICH,

And Inscribed as a Coup d'Essai to

Thirsty Virtuozos,

Copy right secured.

Pr. 75.

PHILADELPHIA, PUBLISHED BY BACON & HART AND BY
THE AUTHOR KENTUCKY.

SIX BUMPERS — SEMPRE CRECENDO.

ALACREONTIC.

Piano introduction in 3/4 time, featuring a treble and bass clef with a key signature of one flat. The music consists of a series of chords and melodic lines that build in intensity.

Nº 1.

rallentº *Il canto solo* *Ecco il Piano Forte.*

No Churchman am I for to rail and to write, No

The first line of the vocal melody is marked 'Il canto solo' and 'Ecco il Piano Forte'. The piano accompaniment is in 3/4 time and features a steady bass line.

Statesman nor Sol = dier to plot or to fight, No sly man of

The second line of the vocal melody continues the 'Il canto solo' section. The piano accompaniment provides harmonic support with chords and moving lines.

busi = ness con = tri = ving a snare, For a big bel = ly'd bot = tle's the

The third line of the vocal melody continues the 'Il canto solo' section. The piano accompaniment features a more active bass line.

whole of my care.

The fourth line of the vocal melody concludes the 'Il canto solo' section. The piano accompaniment features a prominent melodic line in the treble clef.

Volti

No 2.

The Peer I don't en = vy I give him his low I scorn not the

MINORE.

Peer at tho' ever so low But a club of good fel = lows like those that are

here And a bottle like this are my glo = ry and care

No 3.

Here passes the Squire on his

MAGGIORE.

broth er his horse There Cent = um per cent = um the

f 111

Go with his purse, But see you the Crown how it waves in the

air, There a big belly'd bottle still ex = ses my care.

No 4.

The wife of my bosom a = las! she did

MINORE.

die, For sweet con = so = lution to church I did fly, I found that old

Solo = mon proved it fair, That a big bel = ly'd bottle's a cure for ad




care.

No 5.



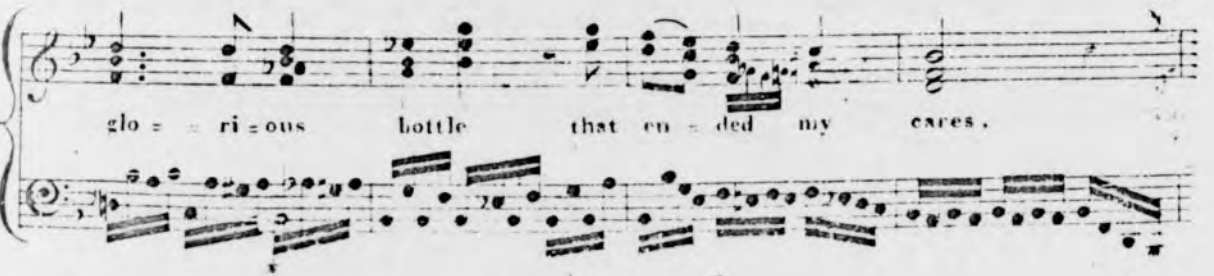
I once was persuaded a ven-ture to
MAGGIORE:



make, A let-ter in-form'd me that all was to



wreck, But the pousy old Landlord just waddled up stairs, With a



glo-ri-ous bottle that en-ded my cares.

Two staves of piano music in 3/4 time, featuring a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

No. 6.

Life's cares they are comforts a max-im laid down . . By the

Two staves of piano music corresponding to the first line of lyrics. The word 'MINORE.' is written in the left hand.

MINORE.

Bard what d'ye call him that wore the black gown And faith! I a-gree with the old

Two staves of piano music corresponding to the second line of lyrics.

prig to a hair, For a big bel-ly'd bot-tle's a heaven of care.

Two staves of piano music corresponding to the third line of lyrics. The word 'Sva' is written at the end of the right hand staff.

Sva

Two staves of piano music corresponding to the final line of lyrics. The word 'Bene Placito.' is written at the end of the right hand staff.

Bene Placito.

Chorus Maggiore.

Soprano.  Then fill up a bumper and make it o'er-flow, And honours ma =

Tenore.  Then fill up a bumper and make it o'er-flow, And honours ma =

Basso.  Then fill up a bumper and make it o'er-flow, And honours ma =


PIANO 

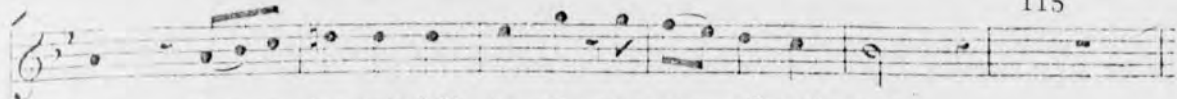
FORTE. *CON STREFFITO.* 

 son = ic pre = pare for to throw, May ev'ry true brother of the Compass and

 son = ic pre = pare for to throw, May ev'ry true brother of the Compass and

 son = ic pre = pare for to throw, May ev'ry true brother of the Com = pass and





Square Have a big bel = ly'd bot = tle when har = ass'd with care.



Square Have a big bel = ly'd bot = tle when har = ass'd with care.



Square Have a big bel = ly'd bot = tle when har = ass'd with care.



WALLEN
O VARIANTE
SOLA VOCE

VALSO CANTANTE.

INTRODUZIONE.

ALLA WALZ.

The musical score is written for piano and voice. It consists of several systems of staves. The first system shows the piano introduction in 3/4 time, with a treble and bass clef. The second system continues the piano accompaniment. The third system introduces the vocal line, labeled 'IL CANTO', with a treble clef and a vocal line. The fourth system continues the piano accompaniment. The fifth system is labeled 'SINFONIA MINORE ALLA WALZ.' and shows the piano accompaniment for the waltz section. The score includes various musical notations such as notes, rests, and dynamic markings.

118
The Young Columbian. Midshipman.
A Waltz Song

Written by
H. C. LEWIS,

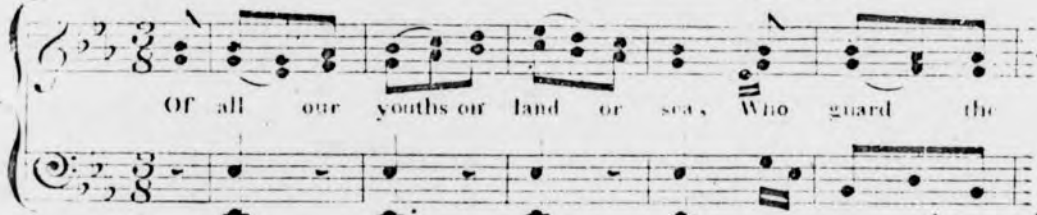
Composed by
A. P. Heinrich.

Copyright secured

Pr: 25.

Philadelphia Published by BACON & HART and by the AUTHOR Kentucky.

VIVO! - Of all our youths on land or sea, Who guard the



com = try's lib = er = ty, Give me the one so brave and



free, The Young Co = lum = bian Mid = ship = man.



M

He's first in war the foe to dare, He's first in love to
con espressione.

win the fair, With him no one can I com = pare, The

Young Co = lum = bian Mid = ship = man.

CANTO D.C.

When call'd to duty on the main,
 He scorns delay, (our tears are vain,)
 But swears soon to return again,

The Young Columbian Midshipman!

When ev'ry cannon's echoing roar,
 Gives glory to his native shore,
 And honest laurels deck him o'er,

The Young &c.

S His country serv'd, then friend or foe,
 * Engages all his gallant care,
 * And conquers both in peace or war,
 * The Young &c.
 * Let smiles increase his patriot flame,
 * All hands entwine his wreath of fame,
 * And oft be sung his deathless fame,
 * The Young &c.
 S

E P I T O M E .

CANTO.

The musical score consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/8. The first system is labeled 'CANTO.' and includes the lyrics 'When call'd to duty on the main, He scorns delay, (our tears are vain,) But swears soon to return again, The Young Columbian Midshipman!'. The second system includes the lyrics 'When ev'ry cannon's echoing roar, Gives glory to his native shore, And honest laurels deck him o'er, The Young &c.'. The third, fourth, and fifth systems continue the musical accompaniment without lyrics. The score concludes with a double bar line and the word 'FINE' written below the final system.

How sleep the Brave!
(The Music)

COMPOSED AT THE REQUEST OF SEVERAL LADIES OF BARDSTOWN, KY. IN
COMMEMORATION OF THE HEROES WHO FELL AT TIPPECA-
NOE AND THE RIVER RAISIN,

BY

W. P. Heinrich!

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Pr. 25.

PHILADELPHIA, Published by BACON & HART, and by the AUTHOR, Kentucky.

ADAGIO
CON MOTO.

How sleep the Brave who sink to rest, By

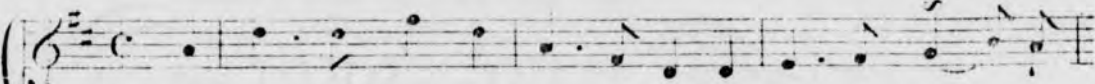


all their Country's wishes blest, When Spring with dew-ey fingers cold, Re-turs to deck their



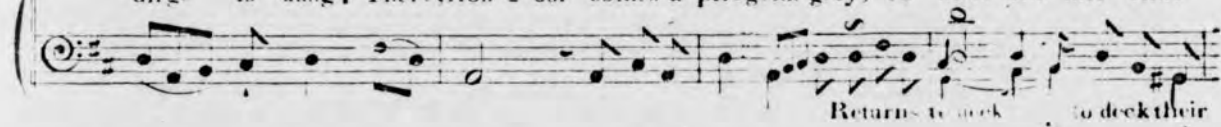
Pale low'd mould, She there shall deck a sweeter sod, Than
 Fancy's feet have ever trod. She there shall deck a sweeter sod, Than fancy's feet have ever trod.

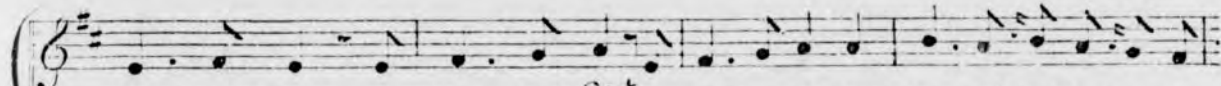
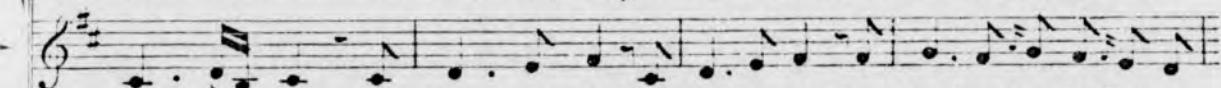

Chorus,
 con grazia, dolce, con espress., morendo, 1st, 2^d

By Fairy hands their knell is rung,
 By forms unseen their dirge is sung,
 There, Honour comes a Pilgrim grey,
 To bless the turf that wraps their clay,
 And Freedom shall a while repair,
 To dwell a weeping Hermit there.

HARMONIZED FOR THREE VOICES.

Soprano. 
 1. Verse. How sleep the Brave, who sink to rest, By all their Coun = try's
 Tenore. 
 2. Verse. By Fai = ry hands their knell is un = By forms un = seen their
 Basso. 

 wish = es blest, When spring with dew y fin = gers cold, Re = turns to deck their
 dirge is sung. There, Hon = our comes a pil = grim grey, To bless the turf that
 Returns to deck to deck their

 hal = low'd mould She there shall ^{deck} a sweeter sod, Than Fan = cy's feet have ever
 wraps their clay And Free dom shall a while repair. To dwell a Weeping Hermit


 trod. She there shall ^{deck} a sweet = er sod, Than Fan = cy's feet have ever trod.
 there. And Free dom shall a while repair, To dwell a Weeping Hermit


Optional

115
AVANCE et RETRAITE, 124

A MILITARY WALTZ FOR THE

Piano Forte

COMPOSED BY

P. P. Heinrich

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Philadelphia, Published by BACON & HART, and by the AUTHOR, Kentucky.

CON SPIRITO.

ff alla Tamburo.

alla Tromba.

dol:

f

The musical score is arranged in four systems. The first system consists of two staves: the upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The first system is marked 'CON SPIRITO.' and 'ff' (fortissimo). The second system is marked 'alla Tamburo.' and 'alla Tromba.' The third system is marked 'dol:' (dolce). The fourth system is marked 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings.

This page contains a musical score for piano and violin/viola. It is organized into seven systems, each consisting of two staves. The top two systems are for the piano, with the left hand in the bass clef and the right hand in the treble clef. The bottom five systems are for the violin/viola, with the upper staff in the treble clef and the lower staff in the bass clef. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A '3' time signature is present in the upper right of the first system. The page number '125' is located in the upper right corner.

This page of musical notation consists of seven systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The notation is dense, featuring various note values, rests, and articulation marks. Dynamic markings such as *ff* (fortissimo) and *ffz* (fortissimo con zingheri) are present. The piece concludes with a double bar line and repeat dots at the end of the final system.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental parts as the first system.

Third system of musical notation. The treble staff includes dynamic markings: *Magg f* and *Min f*. A triplet of eighth notes is marked with a '3' above it. The bass staff continues the accompaniment.

Fourth system of musical notation, showing a continuation of the melodic and accompanimental themes.

Fifth system of musical notation, featuring a dense texture with many notes in both staves, possibly a more complex rhythmic pattern.

Sixth system of musical notation. The treble staff has a dynamic marking of *Minore :*. The bass staff continues with the accompaniment.

Seventh system of musical notation. The treble staff has a dynamic marking of *Maggiore :*. The system concludes with a final cadence in both staves.

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 music features a complex melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a variety of note values and rests.

Fifth system of musical notation, including the instruction "Sva piu alta." in the lower staff and "loco." in the upper staff.

Sixth system of musical notation, continuing the piece with dense melodic textures.

Seventh system of musical notation, including the instruction "Sva" in the lower staff and "Retro. or begin at the end, and end at the beginning." in the upper staff.

THE
 YANKEE DOODLE-LEAD,
 A
 National
 DIVERTIMENTO,
 DEDICATED TO THE VERY LIBERAL
 Patrons ^{of the} Science
 IN THE
 UNITED STATES,
 AS A VERY SMALL
 Mite of Gratitude
 FROM
 A. P. HEINRICH.

Copy right secured.

Gratis.

PHILADELPHIA, PUBLISHED BY BACON & HART, AND
 BY THE AUTHOR, KENTUCKY.

ENTRATA.

ALLA TROMBETTA.

VIOLINO PRINCIPALE.

VIOLINO 1^{mo}.

VIOLINO 2^{do}.

BASSO o VIOLONCELLO.

PIANO

FORTE.

Musical score for Violino Principale, Violino 1^{mo}, Violino 2^{do}, Basso o Violoncello, and Piano Forte. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. The Violino 1^{mo} and Violino 2^{do} parts include triplet markings.

Musical score for Violino 1^{mo}, Violino 2^{do}, and Basso o Violoncello. This section continues the melodic and harmonic development of the piece.

Musical score for Piano Forte. This section includes a Cadenza marked *loco.* and *con Libertà!*. The score features a prominent melodic line with a trill-like texture. The marking *V. S.* is also present.

ff

f

3

p

32

Subito avanti.

N.B. Whether the following modifications, (Pizzicato, con Sordini, &c. &c.) are calculated either in whole or in part, to produce an agreeable contrast, the Author could not practically ascertain; it is therefore left to the judgment of the Performers.

con Energia.

ff

f

Pizzicato e chiaro.

VIVA, COLUMBIA!

pizzicato.

con Sordino.

VIVA, COLUMBIA!
pizzicato.

con Sordino.

ALLEGRO COMMODO.

ALLEGRO COMMODO.

p

This musical score is arranged in four systems, each consisting of two staves. The first system includes a treble clef staff with a forte (*f*) dynamic marking and a bass clef staff. The second system features a treble clef staff with three triplet markings and a bass clef staff. The third system is a grand staff with both treble and bass clefs. The fourth system includes a treble clef staff with a complex sequence of fret numbers (1 1 1 2 4 0) and a bass clef staff. The score concludes with a double bar line and a final measure containing a '5'.

The musical score on page 133 is divided into two systems. The first system consists of four staves: a grand staff (treble and bass clefs) and two single staves. The second system also consists of four staves: a grand staff and two single staves. The music is highly technical, featuring numerous triplets, sixteenth-note passages, and slurs. Performance markings include *loco.*, *h*, *p*, *f*, and *8 va.* (octave up). The piece concludes with a final triplet in the bottom right corner.

The first system of the musical score consists of five staves. The top staff is a treble clef with a complex melodic line featuring many slurs and accents. The second and third staves are also in treble clef, with the second staff containing a triplet of eighth notes. The fourth staff is in bass clef. The fifth staff is a grand staff (treble and bass clefs) with a wavy line above the treble clef staff, possibly indicating a specific performance technique or a section boundary.

The second system of the musical score consists of four staves. The top staff is in treble clef and contains many slurs and accents. The second and third staves are in treble clef, and the fourth staff is in bass clef. The music continues with various rhythmic patterns and slurs.

The third system of the musical score consists of two staves. The top staff is in treble clef and contains a wavy line above the staff, followed by the word "loco." written above the staff. The bottom staff is in bass clef. The system concludes with double bar lines.

This musical score consists of ten systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex melodic line with many slurs and dynamic markings such as *ff* and *mf*. The second system continues the melodic line in the treble clef. The third system introduces a bass clef staff with a 3/4 time signature, featuring a triplet of eighth notes. The fourth system is a grand staff (treble and bass clefs) with a 3/4 time signature, containing a triplet of eighth notes and the number '321' written below the notes. The fifth system returns to a treble clef staff with a 3/4 time signature, featuring a triplet of eighth notes and dynamic markings like *ff* and *mf*. The sixth system continues the treble clef line with a triplet of eighth notes. The seventh system is a grand staff with a 3/4 time signature, featuring a triplet of eighth notes. The eighth system continues the grand staff with a triplet of eighth notes. The ninth system is a grand staff with a 3/4 time signature, featuring a triplet of eighth notes. The tenth system is a grand staff with a 3/4 time signature, featuring a triplet of eighth notes. The score is highly technical, with many slurs and dynamic markings throughout.

alla Cadenza (con Equalità!)

Poco più Presto.
Sordino e arcato.

Sordino e arcato.

senza Sordino, pizzicato. con Sordino e l'arco.

senza sordino Pizzicato.

Sva

tremolante.

flp

Ad Lib:

Sordino L'arco.

loco

Tacet.

VIOLINO PRINCIPALE.

This section of the score includes a flute part (flp) with a long note, a violin part (VIOLINO PRINCIPALE) with a long note, and a piano part with a complex texture. Dynamic markings include *Ad Lib:*, *Sordino L'arco.*, *loco*, and *Tacet.*

YANKEE DOODLE.

Tempo Allegretto.

SENZA GLI SORDINI.

al

91

This section is titled "YANKEE DOODLE." and is marked "Tempo Allegretto." It features a violin part (VIOLINO PRINCIPALE) and a piano part. A vertical instruction "SENZA GLI SORDINI." is placed between the staves. The score concludes with a double bar line and the marking "al".

Si tocca subito
le Variazioni .

8 a Basso

8 a Basso

NOTE — Accompany the following Variations with the foregoing Theme, (sempre da Capo con Precisione.) After Variations No. 9, and 14, strike up Yankee Doodle, quasi Prestissimo alla Crowdero .

Con Gusto.

VAR: 1.

VAR: 2.

VAR: 3.

VAR: 4.

Sempre sopra il G.

VAR: 5.

* The Interlineations, will, whilst they add variety, improve the corresponding Harmony.

The main musical score on page 140 consists of three staves. The top staff is in treble clef with a 9/8 time signature. The middle and bottom staves are in bass clef. The music is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings.

VAR: 6.

VAR: 6. This variation is marked with a treble clef and a 9/8 time signature. It features a complex melodic line with many slurs and ornaments, and a bass line with frequent sixteenth-note patterns. The variation concludes with a double bar line.

VAR: 7.

VAR: 7. This variation is marked with a treble clef and a 9/8 time signature. It continues the complex rhythmic and melodic style of the previous variations, with many slurs and dynamic markings. It concludes with a double bar line.

VAR: 8.

VAR: 8. This variation is marked with a treble clef and a 9/8 time signature. It features a similar complex style to the other variations. The number '31 31 31' is written below the bottom staff, indicating a specific fingering or measure count. It concludes with a double bar line.

This section of the page shows the beginning of Variation 9, marked with a treble clef and a 9/8 time signature. It features a complex melodic line with many slurs and ornaments, and a bass line with frequent sixteenth-note patterns. It concludes with a double bar line.

VAR: 9.

VAR: 9. This variation is marked with a treble clef and a 9/8 time signature. It features a complex melodic line with many slurs and ornaments, and a bass line with frequent sixteenth-note patterns. It concludes with a double bar line.

un Alco Solo.



Take breath good Signor, pray dismiss these quakes, And let this Band in truest Yankee style
Such Doodleiads, I know, have dreadful shakes, And jiggling cant, these yawners now beguile
But "breast thee to the shock"; yet rest awhile, Of half their dreams. —

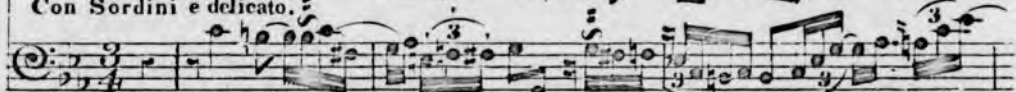
INTERLUDIO, POCO GRAVE (subito dopo Yankeedoodle)

VIOLINO
PRINCIPALE.



Con Sordini e delicato.

VIOLONCELLO.

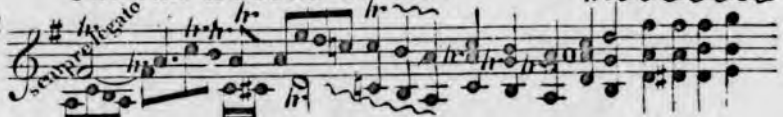


Violino 1^{mo}, 2^{do} e Piano Forte, Tacet.

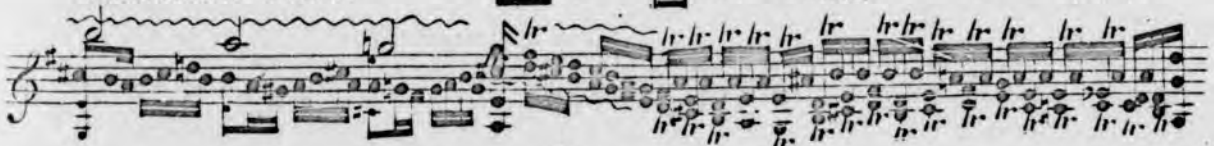


Yankee Doodle — what a shake !!!
Sure such a shake's the dandy,
A shake of shakes, a mighty shake!
O shake it! shake it handy!!!!

YANKEE DOODLE SHAKE.



VIOLONCELLO TACET.



HUZZA FOR WASHINGTON!

VIOLINO
PRINCIPALE

Alla Marcia, Allegramente.

VIOLONCELLO.

Pizzicato.

L'arco.

Poco LENTEMENTE.

Piu presto quasi alla Cadenza.

accelerando.

Continuate subito.

Da qui il Violino 1mo 2do e Basso sempre pizzicato.

VAR 10

Tempo di Tema.

Var: 14. *down: Bow.*

come marcato o a piacere.

Well done good Signor Virtuoso! other days,
 When rest does calm thy age fit, shall blaze
 Thy matchless deeds — up thy Cremona hang;
 Let no rude Yankee Doodleid, e'er twang
 Again its cords, or shake thee with such pain
 To pay a MITE, or LIBERAL PATRONS gain.

Now take your stand, ye mighty Band,
 With Fiddle, Drum, and Trumpet,
 Da Capo Yankee Doodle doo,
 As loud as ye can thump it.

Join all the glee — All colours free* **Gratis*; see title page.
 From reckonings, duns, and gripers;
 MARCH! beat the flam, for Uncle Sam || *Eldest son of Old*
 Pays all, but SCRIBES and Pipers. *YANKEE DOODLE.*

The
WESTERN MINSTREL,

A Collection of Original.

Moral, Patriotic, & Sentimental Songs.

FOR THE
Voice & Piano Forte.

Interspersed with

AIRS, WALTZES, &c.

Composed & Respectfully Dedicated

TO THE
Citizens of Philadelphia
B D
A. P. HEINRICH.

No. —

OPERA SECONDA.

Pr. 50c

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PHILADELPHIA, PUBLISHED FOR THE AUTHOR, BY BACON & CO. 217-23

MUSIC SELLERS, 11. SOUTH FOURTH STREET.

The Yagers. Adieu!

ALLA CACCIA.

On prancing steeds three

MOLTO ANIMATO.

Ya - gers sprang, A - dieu, Adieu, A - dieu! Their sweethearts fair thus sweet - ly sang, A =

dieu, Adieu, A - dieu! No other tear shall stain, they cried, The check a warriors

kiss has dried, A - dieu, Adieu, A - dieu, Adieu! Then all for glo - ry fly! Then

sempre crescendo.

The musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "all for glo = ry fly! Huzza, Huzza, Huzza, Huzza!". The middle and bottom staves are for piano accompaniment. The piano part begins with a forte (*ff*) dynamic. The score concludes with the instruction "Canto da Capo." and a repeat sign.

2
 A thousand more are on the field,
 Adieu, &c.
 With martial sounds the skies are fill'd,
 Adieu, &c.
 Then where is he so mean and shy,
 In woman's arms would trembling lie,
 Adieu, &c.
 When all for glory fly!
 Huzza! &c.

3
 And where, young warrior dost thou fly?
 Adieu, &c
 With dauntless brow and eagle eye,
 Adieu, &c
 To meet the foe that fiercely comes,
 To spoil our fields and sacred homes,
 Adieu, &c
 I too for glory fly!
 Huzza! &c

4
 Our Country calls — the Yager hears,
 Adieu, &c.
 We give her hope, and calm her fears,
 Adieu, &c.
 Then for the foe — and leave behind,
 On its bleak sides the mountain wind,
 Adieu, &c.
 When we for glor. fly!
 Huzza! &c

5
 Where cannons dread their lightnings flash,
 Adieu, &c.
 And sword meets sword in fearful crash,
 Adieu, &c.
 The Yager there still spurs his steed,
 Whilst 'neath his hoof the foe doth bleed,
 Adieu, &c.
 For we to glory fly!
 Huzza! &c.

6
 But now we pant for war's alarms,
 Adieu, &c
 To Love, and Beauty's twining arms.
 Adieu, &c
 We go — but in the dreadful fight,
 For us, dark dangers path you'll light,
 Adieu, &c
 For all to glory fly!
 Huzza! &c

Note: — At the request of many of his friends, the Author publishes this Song in its present form: He regrets that the limits of the present Work, would not allow the Original Embellishments, and the German Poetry; for which he refers to "The Dawning of Music". The foregoing translation is from the pen of his esteemed friend, P. Grayson Esq. of Bardstown, Ky.

ECCENTRIC PRODUCTION—MR. HEINRICH.

"Ye noble claws
Stir up applause,
Move ye with grace,
Light as the breeze."

The above is the motto to a most fanciful four-pawed Kitten-dance, representing the mewling of the old cat and kittens, which, with some little stuff-box waltzes, and a receipt for roasting mutton from Dr. Kitchiner, we hear, Mr. A. P. Heinrich will shortly publish, dedicated to a reviewer of music, who has dealt with him unfairly. The piece thus announced is, we can hardly say, *seriously*, but it is *factually* intended for publication. The arrangement of the notes, so as to give with fidelity to nature the tones of the old cat and her progeny, must produce an effect irresistibly droll, and will show the versatility as well as the power of the composer.

We are glad to find that many persons of great eminence have given the weight of their opinion in favour of Mr. Heinrich. We have seen letters from Mr. Colford, of Clement's House, in which that gentleman, with much friendly and judicious counsel, offers the warmest tribute of his admiration to the talents of Mr. Heinrich. The following whimsical exhortation appears in one of his letters:—

"It gives me great pleasure to observe the buoyancy of your spirit under all the difficulties you have had to contend with, and all the privations you have had to suffer. For this, at least, you may thank Providence. For what others seek in vain in the lap of plenty you possess amidst circumstances which might well subdue ordinary resolution. It is said that determined perseverance will at last master the most froward freaks of fortune, and if so I think there is little doubt but you will presently throw the cord about the jade's neck. When this happens, as I hope it shortly may, do not ride her as if you would wreak your vengeance upon her former resistence, but proceed the uphill road to the temple of fame in a fine stately trot; for if you clap your spurs into her flanks and give her a rap across the ears, in such an unacademized road, the freakish jade may rear upon her hind legs, and a devil of a tumble you may have together to the bottom of the hill again. Not that I doubt your activity in lying hold of a lock of the mane, or the stirrup, so as to make sure of your seat again, but then you may lose your whip, or the bit may slip out of her mouth, and thus her paces may be less under your control."

Tom Cooke, whose taste and judgment in musical affairs it would be heresy or madness to dispute, writes thus:—

"Accept my best thanks for the very acceptable gift of your truly excellent productions. I consider you have done wisely in introducing your name to the musical public by commencing with such a display of genius, both as to invention and arrangement, as must ensure to you the high opinion of the profession, and that of the million will, I sincerely trust, of consequence follow, in such a manner as to induce you, and render it in every respect worth your while, to follow up what you have, in my opinion (and without one word of compliment), so admirably begun."

Lastly, we may mention that we have seen the following letter from Mr. Thomas Moore, addressed to Mr. Heinrich. We, perhaps, have hardly a right to print it, as it was never intended for the public eye; but it is so honourable to the poet, and is likely to be so beneficial to the subject of it, that we trust both will forgive the liberty we take:—

Richmond-hill, Sept. 1st, 1828.

Sir,—I have had the pleasure of trying over the Canzonets which you were so kind as to send me, but should have been much better enabled to pass a judgment on their merits had I possessed the advantage of hearing the author himself (or, at least, some one more competent to do them justice than I can pretend to be) perform them. The truth is, I fear, that the reason of your compositions not having the success they deserve, is the (perhaps redundant) portion of harmonic science you have infused into them, so far beyond the capacity or powers of execution of any of our ordinary amateurs of music; and if I might venture to give advice to a composer of your experience and knowledge, it would be to enjoin you to keep your science a little more in the background than you do at present, or at least to throw it into the accompaniments, and not let it interfere so much with the simplicity of your airs. The perpetual variety of your modulations, though they show the extent of your resources in the art, disturb too much the flow of the melody, and render your compositions rather learned exercises than songs.

You will excuse, I am sure, these remarks from one who has no pretensions to be a critic in music; but, as popularity is your object, I think it but fair to give my opinion that you have no chance of attaining it by your present erudite style it is, in short, too good for the world—particularly our English world—and you must throw a good deal more *singsong* into your works before you can expect them to succeed.

I am, dear Sir, your very obliged servant.

THOMAS MOORE.

The Four-PAWED KITTEN-dance!

A New-sical Jest
for the
Piano Forte,

PERFORMED WITH E-claw AT THE CAT-ENTON STREET ASSEMBLIES,

BY
Miss CAT-herine Smallkin,

AND HER

TALON-TEd SISTER,

This Capriccio,
with a feline PURR-ciation!

(IS DEDIC-ated TO ALL.)

MEW-SICAL CAT-ALOGUES,

by

A. P. HEINRICH.

Ent Sta Hall

Pr: 26.

London, Printed & Published for the Author by Clementi, Colhard & Collard.

26, CHEAPSIDE.

THE FOUR PAWED KITTEN DANCE, A Musical Jest.

*Ye nimble claws,
Stir up applause,
Move ye with grace,
Light as the B.A.S.E. . . . I.P.U.*

SECONDO



The above is constantly to be continued by the Second performer, as an accompaniment to the Principal, with the Change of the Meter, and the changes of Octaves.

ALLEGRO MODERATO.



Espressivo.

p

mf *p* *mf* *p* *mf*

f *p*

mf

Purr-puss-ly.

mf *f*

p

crescendo. *f*

mf *con licenza.*

p *mf* *p* *mf* &c.

p *mf* *rf* *p* *p*

ff *con lic:*

gva
mf
 &c.

loco Piu Mouse o un paw-co.
f
gva
 Accompaniment an Octave lower.

gva
p
mf
 &c.

p

mf
f

Purr-puss-ly.

Accomp! an 8^{va} lower (for 2 Bars) Return an 8^{va} high (2 Bars) Accomp! lower (2 Bars)

Accomp! higher (4 Bars) *8^{va}* *loco* Accomp! lower (4 Bars)

mf *8^{va}* *loco* *p* Accomp! higher (18 Bars)

pp *p*

mf Accomp! 8^{va} lower (7 Bars) *f* *rf*

CAT-ENZA ALLA CAT-ALANI, OR FELINE PURRORATION.

Musical score for "Cat-enza alla Cat-alani, or Feline Purroration." The score is written for piano and includes the following sections and markings:

- First System:** Features a melodic line with a *gu.* (grace note) and dynamic markings *rf* and *f*.
- Second System:** Labeled *2^{da} obligato, Alla Corno di Pussy.* It includes piano and bass staves with dynamic markings *p*, *mf*, and *f*.
- Third System:** Labeled *loco* and includes piano and bass staves with dynamic markings *p*, *mf*, and *f*.
- Fourth System:** Labeled *PAWS.* and includes piano and bass staves with dynamic markings *ff*, *p*, and *pp*. The instruction *p ritardando, quasi morendo.* is present.
- Fifth System:** Labeled *2^{do}* and includes piano and bass staves with dynamic markings *ff* and *pp*.

Dear Wife, Receipt to roast Mutton!

(Vide Doctor Kitchener's Cook's Oracle.)

Dedicated to all the Cooks in the Country,

but most particularly and respectfully to

THOMAS COOKE, ESQ^r

*Leader, Composer and Musical Director to the Theatre Royal, Drury Lane,
and Member of the Philharmonic Society.*

by

A. P. HEINRICH.

Ent. Sta. L. & C.

Pr. 16

London, Printed & Published for the Author by Clement, Collard & Collard, 26, Cheapside.

Allegro cominodo, con Grazia e E-pressione.

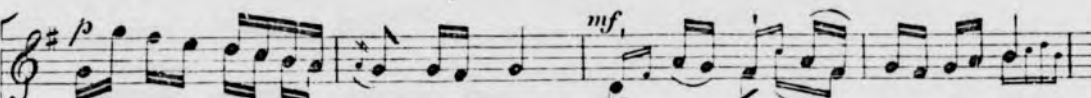
The musical score consists of three systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by a lively, rhythmic melody in the right hand, often featuring sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. The first system ends with a double bar line. The second system continues the piece with similar rhythmic patterns. The third system concludes the piece with a final cadence.



1st Verse. Gent...ly stir and blow the fire, Lay the Mut...ton
 2^d Verse. On the dres...ser see it lie; Oh! the charm...ing
 3^d Verse. On the ta...ble spread the cloth, Let the knives be



down to roast, Dress it quick...ly, I de...sire,
 white and red! Fi...ner meat ne'er met the eye,
 sharp and clean, Pic...kles get and sa...lad both,



In the dripping put a toast, That I hun...ger may re...move,
 On the sweetest grass it fed: Let the Jack go swift...ly round,
 Let them be..... fresh and green: With small beer, good ale and wine,



Ritard. e Cadenza ad Lib. a Tempo. *mf*

Mutton is the meat I love, Mutton, mutton, mutton, mutton,
 Let me have it nicely brown'd, Let me have it - let me have it -
 O ye Gods! how I shall dine. O ye Gods! O ye Gods!

p Ritard. *mf* a Tempo.

mutton, mutton, mutton is the meat, the meat I love, I love.
 nicely, nicely, nicely, nicely brown'd, Let me have it nicely brown'd.
 O ye Gods! O ye Gods! how I shall dine, how I shall dine!

Grazioso.

mf

A. H. Heinrich's Motto

his Grand Orchestral *Sinfonia Sarracena*
entitled, the "Tower of Babel or the Languages confounded," &c.

When the Minister had built a *Chry* right
To find it would not suffice his desire.

He *Architect* of the *Sabbath* in the *Heaven*

And *totally* joined the *Spire*
Wound up by *imaginations* perpetual wire;
To *strengthen* *Architect* with *Chromatic* *Wagon*

the *top* **Tower of Babel.**

All his other *Musical* compared to this, is *mere* *Monstrous* *Sabbath*.
There the *Languages* will be *confounded*

To *hope*, *Christian* ears will not be quite *astounded*.

Behold! should the *Minister* thrive under your generous *Beam*,
He will *often* the *weave* *Wald*, and *quit* the *heights* of *Babel*, *have* the *Heaven*,
With the *Antidote*!



The above favourite *Cremona*, belonging to A. P. H. was alas! unfortunately wrecked by a Chorister, during the stormy *Entr'acte* of an Oratorio at the Theatre Royal. The *Yankee Doodle Shaks* is part of the "*Yankee Doodleiad*" published by the Author in the United States of America, and the *Castle in the Moon*, or the *Lovers' airy Flight*, forms one of his Overtures, popular in the Capital of New England.

Printed and Sold

LONDON,

1796

Published by the Author & to be had at T. W. Ish's Report, No. 8, Mark Lane, & C. Cheswell

WELCOME TO SIG. PAGANINI!

The GHOST of the late GUARNERUS CREMONENSIS, haunting the Theatre Royal Drury Lane, APPEARS to SIG. PAGANINI on his arrival in England, to compliment him with the YANKEEDOODLE SHAKE!—and the Trumpet flourish from the CASTLE IN THE MOON!!

IL TRILLO DI YANKEEDOODLE,

Allegro moderato

((Composto dal))

GENERAL JACKSON'S

Prime jiddler!!!

Le Scherze del Boccino.

*Yankeeoodle—what a Shake!!!!
Sure such a Shake's the Dandy.
A Shake of Shakes a mighty Shake
O Shake it! shake it handy!!!!*

Knickerbocker.

IL TRILLO DI YANKEEDOODLE.

*Commodo, quasi Adagio,
sempre legato.*



Le Espressioni, tutti a Gusto.



* The above favourite Cremona, belonging to A. P. H. was alas! unfortunately wrecked by a Chorister, during the stormy Entr'acte of an Oratorio at the Theatre Royal. The Yankeeoodle Shake is part of the 'Yankeeoodleiad' published by the Author in the United States of America, and the Castle in the Moon, or the Lovers' airy flight, forms one of his Overtures, popular in the Capital of New England.

End See Hall

LONDON.

Published by the Author & to be had at T. Welsh's Regent Str. & Messrs Clementi & C^o Chopside

Pr 2/6

Con più Moto, al Allegro Moderato, e rubato.

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is highly detailed, featuring numerous trills (marked 'tr'), slurs, and dynamic markings such as 'f' (forte) and 'r' (ritardando). The first staff begins with a trill and a series of eighth notes. The second staff includes a triplet of eighth notes marked with a '3'. The third staff features a complex rhythmic pattern with many trills and slurs. The fourth staff continues with similar rhythmic complexity and slurs. The fifth staff shows a more melodic line with slurs and trills. The sixth staff concludes with a series of notes and trills, ending with a double bar line. The overall style is characteristic of 18th or 19th-century keyboard or violin music.

First musical staff featuring a treble clef and a key signature of one sharp (F#). The staff contains a complex melodic line with many slurs and accents, and a bass line with chords and some melodic fragments.

Second musical staff, continuing the piece with similar melodic and harmonic complexity, including slurs and accents.

Third musical staff, showing further development of the musical themes with various articulations.

Fourth musical staff, featuring a section with a double bar line and a repeat sign. It includes dynamic markings: *arco.* and *pizz:* (pizzicato).

Fifth musical staff, continuing the *arco.* and *pizz:* markings and featuring a large, sweeping slur over the latter half of the staff.

Sixth musical staff, starting with a *pizz:* marking and containing several measures with a '6' above the notes, indicating a sixteenth-note figure.

Musical staff with treble and bass clefs. The treble clef part contains a sixteenth-note melody with a slur and a '6' above it. The bass clef part contains a corresponding accompaniment. The word 'arco.' is written above the staff, and 'pizz.' is written above the treble clef part towards the end of the staff.

Musical staff with treble clef. It begins with a 'pp.' marking. The staff contains a series of notes with 'hr' markings above them, indicating a specific performance technique.

Musical staff with treble clef. It continues the series of notes with 'hr' markings. Towards the end of the staff, there is a 'V' marking above a note.

Musical staff with treble clef. It features a long, continuous melodic line consisting of many notes, likely a sixteenth-note passage, with a slur over the entire line.

Musical staff with treble clef. It features a long, continuous melodic line consisting of many notes, similar to the previous staff, with a slur over the entire line.

Musical staff with treble clef. It features a series of notes with stems pointing downwards, possibly indicating a specific performance technique or a particular type of articulation.

A musical staff in treble clef featuring a series of sixteenth-note runs. The notes are grouped in pairs and ascend in pitch across the staff.

A musical staff in treble clef containing several triplet markings (indicated by a '3' above the notes) and a large slur encompassing the entire staff.

*Alla Perg-anini.
ritard: ad lib:*

A musical staff in treble clef with triplet markings and a slur. The notes are grouped in pairs and ascend in pitch.

A musical staff in bass clef with the instruction *a tempo commado. ad lib:*. It includes various markings such as '3', '6', and '0' above the notes, and a large slur.

A musical staff in bass clef with the instruction *veloce.* and *ad lib:*. It features a large slur and various markings including '3', '4', and '0' above the notes.

A musical staff in bass clef with the instruction *veloce.* and a large slur. It includes various markings such as '0' and '6' above the notes.

a tempo accelerando, al Prestissimo.

The musical score consists of six staves of music. The first five staves are written in treble clef and contain complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *rf* (ritardando forte) and *6* (sexta) are present. The sixth staff begins with the instruction *ritard: a piacere.* and features a more melodic line with a large slur and a final cadence. The notation includes various accidentals, slurs, and dynamic markings throughout.

Trumpet flourish!
a tempo Allegro.

Coda Galopade to the Castle in the Moon, or the Lovers' airy flight.

Naturali o Armonici, a piacere.

Many a Castle has been built *in-Air*,
Why not build a *Story* higher?

A.P. Heinrich.

ritard:

*Deposited in Clerk's Office of the District Court of Massachusetts
Nov 5th 1832*

HAIL BEAUTEFOL SPRING

Words by W. B. Tappan,
(A Song and Chorus)

Composed & Dedicated to the Fair Misses
A. P. HEINRICH.

BOSTON: Published by C. BRADLEE, 164 Washington Street.

Soprano.

Poco Allegretto.

PIANO

PICKTE.

Con grazia - Espressione.

Hail, beauteous Spring! Attendant queen of flowers! Who smiles doth bring from

pleasures fair - ry hovers; 8va

Entered according to Act of Congress, in the year 1832, by C. Bradlee, in the Clerk's office of the District Court of Massachusetts.

2

mf *p* *dolce.*

Hail, beauteous Spring! Parent of virgin dews; With thee is seen The

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half note 'Hail, beauteous Spring!' followed by a quarter note 'Parent of virgin dews;'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), and *dolce.* (dolce).

dance, and laugh-ing muse, With thee is seen The dance, and laughing

The second system continues the vocal line with 'dance, and laugh-ing muse,' and 'With thee is seen The dance, and laughing'. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal melody.

muse, The dance, and laughing muse!

dolce.

The third system concludes the vocal line with 'muse, The dance, and laughing muse!'. The piano accompaniment features a more active eighth-note pattern in the right hand. The system ends with a *dolce.* marking and a fermata over the final notes.

The fourth system shows the piano accompaniment continuing with a complex eighth-note pattern in the right hand, leading to a final cadence. The vocal line is silent in this system.

Soprano. *Andante.* *Allegretto Moderato.* 3

1st Voice. *mf* *p* Hail, beauteous Spring! We

2nd Voice. *Andante.* *p* Hail, beauteous Spring! We greet thy halcyon reign; Hail, beauteous

Bass. *p* Hail, beauteous Spring! We greet thy halcyon reign; Hail, beauteous

Piano-Forte. *Andante.* *Sempre ben marcato.* *mf* *Moderato.* *p*

greet thy halcyon reign; Thy vocal choirs Shall wake the groves a gain: Thy

Spring! Thy halcyon reign; Thy vocal choirs Shall wake the groves a gain: Thy

Spring! Thy halcyon reign; Thy vocal choirs Shall wake the groves a gain: Thy

song we hear, At eve and early morn, When rosy May With Flora treads the

song we hear, At eve and early morn, When rosy May With Flora treads the

song we hear, At eve and early morn, When rosy May With Flora treads the

p *mf*

* Smallest notes, if sung by a Soprano.

lawn. When ro - - - sy May With Flora, treads the lawn. With Flo - ra treads the
 lawn. When ro - - - sy May With Flora, treads the lawn. With Flora treads the
 lawn. When co - - - sy May With Flora, treads the lawn. With Flora treads the

p *mf*

Andantino. *ad lib:*
 lawn. Hail, Hal, Hail!
 lawn. Hail, Hal, Hail!
 lawn. Hail, Hal, Hail!

Andantino.

beau - teous beau - teous Spring!
 beau - teous beau - teous Spring!
 beau - teous Spring!

Colla voce *Allegretto.* *mf*

THE LOG HOUSE

A Song presented to the

Western Minstrel,

by John Mills Brown.

"The fields his Study — Nature was his Book" Moonfruit.



After many storms
and wanderings
of life, found a
temporary asylum
in this remote
Kentucky cote
Hardwood
1815

How sleep
so brave

D. C. Johnston del.

Copyright secured

Lith of Pondleton.

No. 19,

Of the *Sylviad.*

BY B. B. HEINRICH

TO HIS LOG HOUSE.

"There first lov'd Minstrelsy I woo'd"



Departure from Louisville



Arrival in Boston



6

(THE LOG HOUSE,)
 A SYLVAN BRANURA,*
 by A.P. Heinrich.

ANDANTE. COMODO.

Dolce.

Crescendo.

sf

tutti.

ANDANTE Commodo, Con Grazia e Espressione.

Far in the West an end-less wood Sighs to the rushing Cat-__aracts flood! Twas

Colla Voce.

p *f* *mf*

* Its various subdivisions to be performed in close connection.

p

there an humble log-house stood To fa - - - - - me un-known;

p *mf* *f*

Grazioso. There

Espressivo con Grazia.

first, lov'd minstrelsy I woo - - - 'd and woo - - - 'd a-lone. Far

p *rit: f*

ritardando colla parte.

Il Tempo poco piu animato.

in the West an endless wood Sighs to the rushing Cat'ract's flood!

p

Colla parte.

p

'Twas there an humble loghouse stood To fame - - - un-

p *piu Forte.*

-known; There first, lov'd minstrelsy I wou'd, There first, lov'd

Dolce. *x* *piu espressivo.*

minstrelsy I wou'd, There first, loved minstrelsy I wou'd, And wou'd a-

p *con Grazia.*

lone. And wou'd, And woo - - - d

x Pronounce it thus with similar Licences in this piece, as marked for the better effect of the Music.

ad lib: *pp* *p* *mf*

And wood, And wood, a-lohe.

loco.

a Tempo

p *mf* *f* *s*

ss

Strisciato.

Poco Ad lib:

sss

The con Lie:

Ped: -----

ANDANTINO con gran Gusto.

7

ff *fff*

thund'ring fall! the thund'ring fall! the bub- bling stream

p

tremo. Colla Voce. *p*

pp *p*

Murm'ring midst stones and roots be- tween; Were nature's whis- pers for some there

pp *p*

piu Espressivo. *poco accelerando* *a Tempo con Grazia.*

nature's whis- pers for some there T'inspire my lay, t'inspire my lay, Trilling ar-

mf Colla Voce. *f* *p*

6 *6* ritard.

-peggios thro' my dream thro' my dream With wild

mf

*Trillo a piacere.

8

p *f* *a Tempo Animato* *ff* *fff*

sweet play with wild ----- with wild ----- with wild -----

p *f* *Colla parte.* *ff* *fff*

with wild ----- sweet ----- play,

p *f*

ff *ad lib.* *f*

With wild sweet ----- play.

ff *p* *f*

Presto Scherzando.

p

ANDANTE con Malinconia.

p legato.

p ADAGIO quasi a piacere, alla Recitativo

thro' gloom and mists, thro' gloom and mists. Heaven's glorious bow, - - -

f poco accelerando.

f Colla Voce.

Con Lic.

ANDANTE con gran Espressione.

Hope, bursting gleamid her sunny brow, Bid ding the

dolce.

quasi accelerando. *ff*

wild wood Minstrel go Far to the East; far to the East;

sva loco. *ff* *p*

10

Leggiermente quasi Andantino.

And careless scatter midst her glow his Forest feast,

his For-est feast.

ff *Dolce.* *f*

IL MALINCONICO.

Marcia.

LARGO, con Grazia e Espressione.

He came a wand--ring, wand--ring, wayward Child;

p legato.

native flower, free... and wild; With ar... dour fierce! with feelings

p *mf* *f* *f* *p*

8

11

Dolce. *p* *Espressivo, e poco più stretto.*

mild; with feelings mild; 'Tis Genius boon. 'Tis Genius

p *mf* *p* *mf* *mf*

animato.

boon. Then swept his Minstrel Lyre and

p *ff* *VIVACE molto,*
x Sostenuto.

smiled, for fear had flown had flown

f *p*

mf *s*

p *mf* *s*

* The above interlude, may be either readily dispatched, or passed over, to proceed directly with the "Enthusiast."

Piano introduction for 'Tentustata'. The score consists of two staves. The right hand features a melodic line with triplets and sixteenth-note patterns. The left hand provides a rhythmic accompaniment with chords and sixteenth-note figures. The piece begins with a forte (*f*) dynamic.

× **TENTUSTATA.**

ALLEGRO e crescendo poco a poco, quasi al Presto.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked 'ALLEGRO e crescendo poco a poco, quasi al Presto'. The vocal line includes the lyrics 'He came— He came— a wandring, wayward'. The piano accompaniment features a 'Ritardando' section followed by 'a Tempo'. Dynamics include *f*, *ff*, and *p*. The piano part is marked 'ALLEGRO, sempre Colla Voce.' and includes a 'Tremolante' section.

Vocal and piano accompaniment for the second line of lyrics. The vocal line includes the lyrics 'Child; a wandring, wayward Child; A Native flower, free and wild;'. The piano accompaniment features a 'Crescendo' section. Dynamics include *f*, *ff*, and *p*. The piano part is marked 'Grazioso'.

Vocal and piano accompaniment for the third line of lyrics. The vocal line includes the lyrics 'With ardour fierce! with feelings mild; With ardour fierce!'. The piano accompaniment features a 'stringendo e crescendo' section. Dynamics include *mf*, *p*, and *f*. The piano part is marked 'stringendo e crescendo'.

× This movement should be started with considerable rapidity, and continued rather with increasing action than otherwise, to realize the author's ideas of its effect.

ff *fff*

p *f*

with feelings mild; -

p *f*

p *f*

with feelings mild; With ardour

p *f*

mf *f*

fierce! -

With ar_dour fierce;

p *f* *mf*

With ar_dour fierce! With ar_dour fierce!

f *ff* *ff* *ff*

Colla Voce. *ff*

With ar_dour fierce! with feelings mild; with feelings

fff *Dolce.* *p*

fff *p*

mild; with fee... lings mild; With ardour fierce!

lentando ad lib. ffp. *a Tempo. f*

Colla Voce, diminuendo. *mf* *a Tempo.* *f*

With ardour fierce! With ardour fierce! with feelings mild; With

f *ff* *p*

mf *f* *ff* *p*

ff *p*

ardour fierce! with feel_ings mild; with feelings with feelings with

** ff* *f* *p* *Dolce con Espressione.*

lentando quasi Adagio *Tempo primo, cio è quasi Presto.*

feel_ _ _ _ ings mild; fierce! mild, fierce! mild,

p *Colla Voce.* *a Tempo.* *f* *p* *f* *p*

ritard: *mf* *Espress:*

fierce! mild.; 'Tis Ge_nius'

loco *f* *a Tempo.* *mf*

boon, 'Tis Genius' boon,

*Optional
Left *p* Right

ff *f* *mf* *p*

'Tis Genius' 'Tis Genius' 'Tis Genius' 'Tis Genius'

Espress. *mf* *f* *ff*

'Tis Genius' boon, 'Tis Genius' boon, 'Tis Genius' boon,

Poco rit. *fff* *mf a Tempo, con Amore.*

Ge—nius' boon, Then swept his Minstrel Lyre— Then swept his
colla voce.

ff *f a Tempo.* *mf* *p*

dolce. *mf*

Minstrel Lyre— and smild; For fear had flown, and

smile; For fear had flown.

p *crescendo.* *s*

piu accelerando. *f* *p*

Adi *fear* *fear* *had*

Colla parte. *s* *p*

pp *f* *p*

flown. *fear* *fear*

pp *f*

had flown. *fear* had

flown - - - - - fear had flown - - - - - fear - - - - - had flown.

agitato. *ff* *ff*

tremolante. *ff* *ff*

f *p* *f* *p*

mf *f*

p *ff* *p*

f

Basso piccolissimo * 16

IL ROMANTICO.

Listesso Tempo con Fuoco.

He came — He came — a

f *ff* *Larghetto.*

f *p* *ff* *Colla Parte.*

wand'ring a wand'ring way — ward Child —

p *mf* *p*

p *mf* *p*

ad lib:

6 *12* *Allegretto.*

molto Vivace.
(dancante.)

6 *6* *6* *3*

p

He came a wand'ring wayward Child; A Native flower,

p

f

free and wild; With ardour fierce! with feelings mild; 'Tis Genius' boon,

mf

p

Poco piu mosso.

mf

Then swept his Minstrel Lyre— and smil'd; For fear had

f. Colla parte.

mf

f

flown. Then swept his Minstrel Lyre— and smil'd; For fear had

p

f

mf *f* *sf* *p* *mf* *Strigendo.*

flown. had flown. had flown had

mf *f* *sf* *p* *mf* *Colla Parte.*

flown

f *Tremolante.* *sf*

fff *had flown.* *fff* *p* *mf*

Voce Solo. Piano Forte.

loco *p* *f* *mf*

f *Sempre Crescendo.*

x The performers may immediately pass with good effect to the audience or the intervening Symphony, to be wholly played, or cut either from... or from... to the chord marked.....

s *ff* *8va*

CADENZA VOLANTE.

flown
sempre tenuto.

had flown.
Veloce
Con Forza.

8va *loco.*
tenuto.

Cadema
a piacere.
Flown *p* 6 *f*
Had Flown.

J. P. A. D. E. Y
Before the Opening
VOCAL SOLI, & CORI,
With an ORGAN Accompaniment from the
GRAND HISTORIC DRAMATICO:
THE WILD WOODS' SPIRITS CHANT,
OR THE
PILGRIMS TO THE NEW WORLD
THE ENGLISH WORDS BY WILLIAM J. HENSON, ESQ. THE GERMAN WORDS BY CHARLES J. HENNING, ESQ.
THE ENTIRE DRAMATICO,
OUVERTURE & VOYAGE SYMPHONY,
ENTITLED THE
COLUMBIAD OR OCEAN WAVE
AS PERFORMED IN THE
PRESENT MONTH OF MUSIC FROM A BOHEMIAN IN AMERICA;
Composed and most respectfully Dedicated to
His Imperial and Royal Majesty
Ferdinand the First
EMPEROR OF AUSTRIA, KING OF BOHEMIA &c &c &c
His most humble and most obedient Servant
ANTHONY PHILIP HEINRICH.

1852 25 nett.

NEW YORK.

Published by the Author.

The Orchestral parts of this Work, can be obtained from L.P.H.

Revised Editions of all of his Compositions, at 25 Cts. per Copy, at the Clerk's Office of the District Court of the Southern District of New York.

The Grand Musical Festival.

Thursday night, was one of triumph to Father Heinrich. There were a thousand people at the Tabernacle, a grand orchestra and choir, the best of musical talent, vocal and instrumental, in the country, and over all presided the genius, in person, and wonderful power of the old composer. The choicest productions were so popularly and happily given to the world.

All his long life, Anthony Philippe He mich had one single, absorbing passion, controlling and overpowering all others—Music has been his meat, his drink, and all his pleasure. He talks of nothing else, writes of nothing else. To it his days and nights have been devoted. Of late he has been engaged upon a great work, which he wanted to be worth to his adopted country, and to have performed, at least a portion of it, for himself and the public. He summoned the musical talent of the land around him, and it is most honorable to those composing it that they promptly responded to the call, and volunteered their services.

Madame Otto, the most brilliant vocalist in America, volunteered—Madame Spahr-Zahn, Mrs. O'Connell, came from Philadelphia, and Mrs. Handwisch, Mrs. Strong and Miss Pearson, were among the most distinguished.

We had the great violinist Leopold Herwig from Boston, who came here expressly for this occasion, Mr. Taum, Mr. Schaeferberg, and other well known artists.

The portion of the performance which had excited the most curiosity, was the opening of the festival, Heinrich's "Grand Overture to the Pilgrim Fathers." This was performed by the largest orchestra ever assembled in this country, one composed of the most eminent professors, who had volunteered for the occasion, and it was given with a power and grandeur of effect, never before produced in his city.

This singular composition is divided into four parts:

Adagio Ottimo.—The Genius of Freedom, having been in the forest shades of America.

Adagio Secondo.—FULL ORCHESTRA.—She is awakened into life and action by those heroic melodies with which Nature regales her favorites.

Marcia.—The efforts of Power to clip the wings of the young Eagle of Liberty.

Finale Allegro.—The joyous reign of universal intelligence and universal Freedom.

This performance was listened to throughout with a delight which could scarcely repress itself from breaking forth into plaudits, and at the close, the applause was the most enthusiastic we ever heard upon any occasion. To the composer, who in the forty-eight watches had composed this extraordinary work—who had labored weeks and months in bringing it to perfection, who had carefully written out every score, and who now, after much labor and many disappointments, presided over its performance and enjoyed its complete triumph. It was a triumph, such as there are but few of in the lives of the most fortunate of men, and it repaid him amply, for all his long years of unwarded and unappreciated labor. That burst of enthusiasm was the pure adoration of genius, and it was received and felt, as those only can receive and feel, who deserve such honor.

Mrs. O'Connell, as it was her first appearance before a New York audience, deserves a word of notice. She has a sweet and powerful soprano voice, and the elements of a good execution. Her style is pleasing—but on this occasion she was so terribly frightened that her trepidation broke up every sentence, and she had the greatest difficulty to sing in tune. This was much to be deplored though not to be wondered at. We have seen an Italian Prima Donna laboring under the same difficulty—and the worst is, that in a single song there is no opportunity to acquire the necessary confidence to do justice to one's own powers.

Of Herwig we need not speak, as his talent is so well known and justly appreciated. Had he selected another composition when engaged, it would have pleased the audience better. It was more of the same sort they wanted, and not of the same thing. His variations on "Long time ago," would have given more pleasure.

In the grand chorus of the Pilgrim Fathers, the National Anthem, Hail Columbia, was introduced with a grand and thrilling effect. The entire performance, though marred in parts by inefficient preparation, was the greatest musical treat ever enjoyed in this city.

We are gratified to perceive by the annexed communication which we copy from the Evening Star, that Mr. A. P. Heinrich is about to publish a new work, the same we presume, which was announced some months ago, to consist, as set forth in the prospectus, of seven numbers, one for each day of the week, the whole to be entitled "The Musical Week." The several parts to embrace important events connected with American History, as "The landing of the Pilgrims," "Pocahontas," "The treaty with William Penn," &c., &c.,—concluding with a "Grand Voluntary" dedicated to Washington. The whole work is intended expressly for the Piano Forte. It will be understood therefore, that "The Musical Week" is not one of the prophetic weeks of Daniel, is what may with propriety be termed a historical week, and we have no doubt it will be a week full of interest to the musical public.

The principal work is a national one, founded on historical facts and circumstances, which will render it valuable to the patriot of America, and the manner in which the author has perfected his design, relieves our country from the imputed inability to produce a great and original work. Permit me, sir, to notice two or three of the many beautiful and expressive passages which filled me with admiration. The Pilgrim Fathers arrive on the coast of New England. Some gallant spirits bear away to look out a suitable landing place. You listen to the music, and he little adventurous barque, with its home-seeking crew, rises fully into view; you see them shifting their course—now, nearing the land to make a closer observation—now standing off, to avoid a shoal or a projecting point—then comes the landing on old Plymouth rock, and is with the grateful Prayer, which cannot be heard without inspiring a feeling of reverence and devotion. After a pause, full of solemnity, you hear the soft, still deep, monotonous voice of the whole congregation, swelling and subsiding at intervals as the language of contrition, the fervor of supplication, or the voice of thanksgiving prevails, with an occasional sprinkling of a few bright, sparkling notes in the higher octaves, the ascending aspirations of a pure and heavenly hope.

The "Feast of Shells" is a beautiful and highly wrought Fantasia, which depicts the festivity, and presents to the imagination the happy group, now, for the first time, celebrating the birth of religious freedom.

The *Pavane* will raise Yankee feeling to a dizzy height, and Yankee blood will be sent dancing and coursing through the veins with a rapidity and a *schere* of motion of which even a Yankee could have no notion, but for Yankee Doodle, with Heinrich's variations. In short, it beats all nature—manifesting the unlimited resources of the art, and the unbounded fertility of the author's imagination.

It may be, some passages in these works will be pronounced unimprovable by the most able performers now in our country; but the rapid advancement which instrumental performance is making, will, in a few years, reveal all the *force sentiment* of this extraordinary genius.

When Haydn's works first appeared in England, some of the Music Doctors called them "the ravings of a bellamite." Beethoven's works yet present difficulties of execution to be surmounted, and although the indolent may continue to persuade themselves of their *unmanliness*, yet there is a class of men who will never cease their efforts until they can follow out the *thread of his discourse* by overcoming all difficulties of execution. So will it be with the works of our author, whose future fame shall swell the page of our country's history.

AMERICANUS."

Appendix
 "TO THE" PRESENTAZIONI MUSICALI
 FROM
 "A BOHEMIAN IN AMERICA!"

1277. **Victoria and Albion's** YOUNG HOPE, **the Prince of Wales.** (A Royal Symphony. *In Manuscript*)
Most respectfully & humbly Dedicated to Her most gracious Majesty VICTORIA, Queen of Great Britain, &c. &c. &c.
1278. **BOADICEA, the BRITISH WARRIOR QUEEN.** *In heroic & tragic PHANTASY for full Orchestra. (In Manuscript.)*
Most respectfully & humbly Dedicated to His Royal Highness, Adolph Frederic, Duke of Cambridge, &c. &c. &c.
1279. **The Cypress.** A FUNERAL ODE, *per VOCE & PIANO FORTE.* *Most respectfully & humbly Dedicated to*
 His Majesty, **JOSEPH FRANZ OSKAR** the 1st King of Sweden & Norway, &c. &c. &c. *In Memory of his*
ILLUSTRIOUS FATHER, His Majesty (Carl XIV.) — **(JOHAN.)** *(Printed.)*
1280. **DENMARK'S FUNERAL HONORS** to **FREDERICK LUDWIG,** *Descriptive Requiem for the Orchestra or*
Military bands, in Piano Forte Extract. Most respectfully & humbly Dedicated to
 His Majesty, **CHRISTIAN, VIII.** King of Denmark &c. &c. &c. *(Printed.)*
1281. **THE ORNITHOLOGICAL COMBAT OF KINGS, OR THE CONDOR OF THE ANDES AND THE EAGLE OF THE**
COROLLERAS,
Comprising 1st the Conflict in the Air, 2^d the Repose, 3^d the Battle for Victory on Land.
CONCERTO GROSSO ORATORIALE. Orchestra with Vocal Illustrations. (M.S.)
1282. **THE "NEC PLUS ULTRA" YANKEE DIDDLEIAD. TOCCATA GRANDISSIMA AMERICANA.**
For Piano Orchestra. (M.S.) Most respectfully & humbly Dedicated to HIS MAJESTY,
Friedrich Wilhelm IV. King of Prussia &c. &c. &c.
- The Mythological Concerti grossi.**
1283. **WALHALLA, THE PARADISE** of the ENHYRON ^{VIZ.} OF HERODES IN BATTLE SLAIN, and
 1284. **THE VALKIREN, Attendant Spirits of ODIN** in the WALHALLA. *Concertante. Mar:iales. symphonista con*
Piccini clar:abili per Grande Orchestra. (In Manuscript.) Most respectfully & humbly Dedicated to
 His Majesty, **Carl Ludwig August, I.** King of Bavaria, &c. &c. &c.
1285. **Schiller, Ouverture Poétique** and **N^o 26. Teumseth,** *the WARRIOR* of the SHAWANEE TRIBE,
or the Battle of the THAMES in CANADA. SYMPHONIE GUERRIERE, per Grande Orchestra. (In Manuscript.)
Most respectfully & humbly Dedicated to His Majesty, WILHELM FRIEDRICH CARL,
 KING OF WIRTEMBERG, &c. &c. &c.
1286. **MANITOU MYSTERIES, OR THE VOICE OF THE GREAT SPIRIT,** *Grand Fantasia Misteriosa INDIANA. (M.S.)*
Most respectfully & humbly Dedicated to His Majesty, FRIEDRICH AUGUST, King of Saxony, &c. &c. &c.
1287. **POCAHONTAS, the Royal Indian Maid and Heroine of Virginia, the Bride of the Wilderness.** **FANTASIA ROMANZA,**
 AND
1288. **OUVERTURE** to the **CASTLE** in the **MOON,** *or the Lovers' Joy Flight.* *Per Grande Orchestra. (M.S.) Most respectfully*
and humbly Dedicated to Her Royal Highness, AMALIA AUGUSTA, Princess of Saxony, &c. &c. &c.
1289. **THE DANCE** of the **CALUMET,** *or the Indian's Symbol of Peace. A CONCERTO for the CORNET &c. (M.S.)*
 WITH N^o 31

N^o 31.

THE TOWER OF BABEL

OR LANGUAGE CONFOUNDED.

SINFONIA CLASSICALE, or the *Symphony of Indiginate Popularity* (M.S.)

MOST RESPECTFULLY & HUMBLY DEDICATED TO HIS IMPERIAL HIGHNESS.

STEPHAN, Vice Roy of BOHEMIA, &c. &c.

N^o 32.

JOHANNISBERG,

OR THE FESTIVAL OF THE VINTAGERS ON THE RHINE.

Grand Divertissement (chacun à sa place) pour l'Orchestre (M.S.) Most respectfully & humbly Dedicated to HIS SERENE HIGHNESS.

PRINCE GEORGE DE METTERNICH.

N^o 33.

THE ELKINDAN FERRAND, or

THE INDIANS' OFFERING TO THE SPIRIT OF THE PRAIRIES, *Fantaisie Mystique.*

pour l'Orchestre (M.S.) Most respectfully & humbly Dedicated to HIS SERENE HIGHNESS.

ALEXANDRE V. FERRAND DE WARED, &c. &c.

N^o 34.

TO THE SPIRIT OF BEETHOVEN.

GRANDE SINFONIA (characteristical) (in Manuscript) Most respectfully & humbly Dedicated to

(His Serene Highness,)

Prince FERDINAND OF LOBKOWITZ, &c. &c.

N^o 35.

THE EMPRESS QUEEN AND THE HUNGARIANS.

SINFONIA PATRIOTIC. DRAMATICA (Piena Orchestra) (M.S.) A tribute to the MEMORY OF THE

EMPERESS, MARIA THERESIA, Designed to portray the following HISTORICAL INCIDENTS:

THE CONVOCATION OF THE DIET AT PRESBURG on the 11th of September, A. 1774.

MARIA THERESIA'S APPEAL AND CHIVALRIC RESPONSE OF THE HUNGARIAN MAGNATES.

Most respectfully & humbly Dedicated to Her Imperial Majesty.

CAROLINE AUSTRIA, Empress of Austria, Queen of Hungary, &c. &c. &c.

N^o 36.

The (fair Daughters of the Western World.)

Capriccio, Leggiero, scherzoso, per Grande Orchestra.

N^o 37.

The War of the Elements & the Thunders of Niagara,

SCENA MAGNIFICA E GRAN CAPRICCIO STREPITOSO per Piena Orchestra (M.S.) Also.

N^o 38.

THE WASHINGTONIAD OR THE DEEDS OF A HERO.

AN AMERICAN FESTIVE OUVERTURE, For full Orchestra (M.S.) Most respectfully & humbly

DEDICATED TO HIS MAJESTY, LOUIS PHILIPPE, KING OF THE FRENCH &c. &c. &c.

N^o 39.

THE DEDICATION WALTZ.

(Printed.)



Presentations

 TO THE

PATRONS OF ART & THE MUSICAL WORLD,

Selected from the numerous

Unpublished & Unperformed

VOCAL & INSTRUMENTAL WORKS

 OF

A. P. HILFENBERGER.



- 10 SONG OF JACOB TO RACHEL.
 11 THE FLOWER OF LEBANON. *Sonata Sacra.*
 12 AN OFFERTORIO. 13 TOCCATA GRANDE *per il Piano.*
 14 SANTA MARIA. *Motetto vocale.*
 15 THE DEATH OF A CHRISTIAN. A FUNERAL ANTHEM.
 16 THE STRANGER'S REQUIEM. *Scena of the Maria St.*
Contra Alt. An Elegiac Duet.
 17 THE INDIAN WAR COUNSEL. *Gran Concerto Bellico.*
 18 THE INDIANS' FESTIVAL OF DREAMS. *SINFONIA BRITICA - FIFTH, 3.*
 19 COMPLAINT OF LOGAN. *The King's Shield.* LAST OF HIS RACE.
Fantasia agitato - dolorosa.
 20 GRAN SINFONIA EROICA, in 3 Movements: 1^o THE VOICE OF WAR.
 2^o THE COUNSEL OF THE RESOLVE.
 21 THE HUNTERS OF KENTUCKY. *Sinfonia di caccia.*
 22 THE FEAST OF SHELLS. *Solo voce contralto. Pastorale vocale.*
 DEDICATED TO the Descendants of the PILGRIM FATHERS.
 23 THE CHROMATIC RAMBLE. *A Melange to be played on the PIANO Forte.*
 FOR THE CURIOUS. *The Double Mixture, entitled Avance et Retraite: CARACTE-
 RISTICO MILITARE DIVIDIMENTO for 31 INSTRUMENTS, embracing TWO PIECES IN ONE, viz:
 First, THE AVANCE which is performed in the usual style. Second, by the same entirely RETRO-
 GRADÉ in Melody, Harmony & Arrangement, forming THE RETRAITE in other Words.
 BEGIN & Play to the END, RETURN from the END & Play to the BEGINNING which is the END.*

New York, 1845.

The
EMBARCATION MARCH
 of the
(Pilgrims)
ALLA RELIGIOSO.

INTRODUZIONE.

M. 37.

A. P. HEINRICH.

ADAGIO. $\text{♩} = 40.$

Viole, Violoncelli, Basso, Fagotti & Cia: Soli.

ORGANO.
Piano Forte, ad Libitum.

Diapasons, Pedali a Gusto.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains several chords and a few notes. The lower staff is in bass clef and features a rhythmic pattern of eighth notes.



The second system of musical notation consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff continues the rhythmic pattern from the first system.



The third system of musical notation consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff features a more complex rhythmic pattern with sixteenth notes.



The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff features a more complex rhythmic pattern with sixteenth notes.



The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some grace notes. The lower staff features a more complex rhythmic pattern with sixteenth notes. The word "ritardando." is written above the lower staff.

Si tocca subito, "The Adieu."

THE ADIEU.
DER ABSCHIED.

Maelzel's Metronome, ♩ = 50.

BY A. P. HEINRICH.

ORGANO.
PIANO FORTE.

ANDANTE LARGO.

Diapason. *p*

Pedali, sempre a piacere.

ritenuto. *ritard.* *dolce.*

Flute.

♩ = 50. SOLO CON GRAZIA, BEN SOSTENUTO.

Home dear-ly lov'd where kin-dred dwell, Our na-tive land fare-
Leb' wohl, leb' wohl, du Va-ter-land, Wir bie-ten dir den

Disp:
a Tempo, Colla Voce.

-wells Fare-well: O'er o-ccean's wave in climes a-far Shines
Ab-schied's Hand; In fer-ner Land fährt un-sern Stab Der

God's di-rect-ing hand shall point the way: we ask not why, But
Got - tes Hand; Wir fra - gen nicht wo - hin er führt, Ge-

rect-ing hand shall point the way: we ask not why, But
Got - tes Hand; Wir fra - gen nicht wo - hin er führt, Ge-

rect-ing hand shall point the way: we ask not why, But
Got - tes Hand; Wir fra - gen nicht wo - hin er führt, Ge-

rect-ing hand shall point the way: we ask not why, But
Got - tes Hand; Wir fra - gen nicht wo - hin er führt, Ge-

rect-ing hand shall point the way: we ask not why, But
Got - tes Hand; Wir fra - gen nicht wo - hin er führt, Ge-

on his might-y arm re-ly. But on his
an - zug, dass uns sein Arm re - giert, Ge - nug - dass

on his might-y arm re-ly. But on his
an - zug, dass uns sein Arm re - giert, Ge - nug - dass

on his might-y arm re-ly. But on his
an - zug, dass uns sein Arm re - giert, Ge - nug - dass

on his might-y arm re-ly. But on his
an - zug, dass uns sein Arm re - giert, Ge - nug - dass

on his might-y arm re-ly. But on his
an - zug, dass uns sein Arm re - giert, Ge - nug - dass

migh - - ty arm re - - ly. *Pia Mosso.* Though storm and
uns sein Arm re - - giert. Nicht Star - mes

migh - - ty arm re - - ly. *Pia Mosso.* Though storm and
uns sein Arm re - - giert. Nicht Star - mes

migh - - ty arm re - - ly. *Pia Mosso.* Though storm and
uns sein Arm re - - giert. Nicht Star - mes

migh - - ty arm re - - ly. *Pia Mosso.* Though storm and
uns sein Arm re - - giert. Nicht Star - mes

Poco Più mosso. Full Choir without reeds.

poco ritardando con Grazia.

wave and temp - est roar, Our bark shall reach that dis - tant shore,
To - - ben beugt den Sinn, Das Schifflein steuert nach Wes - ten hin;

wave and temp - est roar, Our bark shall reach that dis - tant shore,
To - - ben beugt den Sinn, Das Schifflein steuert nach Wes - ten hin;

wave and temp - est roar, Our bark shall reach that dis - tant shore, And
To - - ben beugt den Sinn, Das Schifflein steuert nach Wes - ten hin; Die

wave and temp - est roar, Our bark shall reach that distant shore, And
To - - ben beugt den Sinn, Das Schiff - - lein - - steuert nach Westen hin; Die

Swell, Flute, with Choir Bass.

Ritale.

a Tempo. *f*

f *a Tempo.* *f*

And fu...ture,
Die wir...mit

Grandioso *m* *f* *a Tempo.* *f*

And fu...ture,
Die wir...mit

f *a Tempo.* *f*

fu...ture time shall tell the sto...ry,
Nach...welt wird die Wandrung singen,

And fu...ture,
Die wir...mit

f *a Tempo.* *f*

fu...ture time shall tell the sto...ry,
Nach...welt wird die Wandrung singen,

And fu...ture,
Die wir...mit

f *a Tempo.* *f*

fu...ture time shall tell the sto...ry,
Nach...welt wird die Wandrung singen,

And fu...ture,
Die wir...mit

Full Choir. *a Tempo.* *f*

ritard: *a Tempo.* *f*

f *a Tempo.* *f*

time shall tell the sto...ry, And give the Pilgrims' God the Glory, The
Got...tes Hül...f...vollbringen, Die Nachwelt wird die Wandrung singen, Die

f *a Tempo.* *f*

time shall tell the sto...ry, And give the Pilgrims' God the Glory, The
Got...tes Hül...f...vollbringen, Die Nachwelt wird die Wandrung singen, Die

f *a Tempo.* *f*

time shall tell the sto...ry, And give the Pilgrims' God the Glory, The
Got...tes Hül...f...vollbringen, Die Nachwelt wird die Wandrung singen, Die

f *a Tempo.* *f*

time shall tell the sto...ry, And give the Pilgrims' God the Glory, The
Got...tes Hül...f...vollbringen, Die Nachwelt wird die Wandrung singen, Die

f *a Tempo.* *f*

time shall tell the sto...ry, And give the Pilgrims' God the Glory, The
Got...tes Hül...f...vollbringen, Die Nachwelt wird die Wandrung singen, Die

f *a Tempo.* *f*

time shall tell the sto...ry, And give the Pilgrims' God the Glory, The
Got...tes Hül...f...vollbringen, Die Nachwelt wird die Wandrung singen, Die

ritard: *f* *a Tempo.* *f*

f *a Tempo.* *f*

Pil-grims' God the Glo-ry, give The Pil-grims' God the
 wir - mit Got - tes Hülff voll - bringen, mit Got - tes Hülff voll -

Pil-grims' God the Glo-ry, give The Pil-grims' God the
 wir - mit Got - tes Hülff voll - bringen, mit Got - tes Hülff voll -

Pil-grims' God the Glo-ry, give The Pil-grims' God the
 wir - mit Got - tes Hülff voll - bringen, mit Got - tes Hülff voll -

Pil-grims' God the Glo-ry, give The Pil-grims' God the
 wir - mit Got - tes Hülff voll - bringen, mit Got - tes Hülff voll -

Diap: Choir. Full Choir. Choir & Swell.

M.M. = 3/4

GRAVE SOSTENUTO.

Glo-ry. bringen.

Glo-ry. bringen.

Glo-ry. bringen.

Glo-ry. bringen.

Diapasons, Cornet and Principal.

M.M. = 3/4

GRAVE SOSTENUTO.

Gl-ry. Stop Diapason and Dulciana. bringen.

CORO: *mf*

The conflict's past, the hour has come, And
Es ist vorbei, die Stun - - de naht, Der

CORO: *mf*

The conflict's past, the hour has come, And
Es ist vorbei, die Stun - - de naht, Der

CORO: *mf*

The conflict's past, the hour has come, And
Es ist vorbei, die Stun - - de naht, Der

CORO: *mf*

The conflict's past, the hour has come, And
Es ist vorbei, die Stun - - de naht, Der

CORO: *mf*

The conflict's past, the hour has come, And
Es ist vorbei, die Stun - - de naht, Der

CORO: *mf*

The conflict's past, the hour has come, And
Es ist vorbei, die Stun - - de naht, Der

Full Organ.

Divisi.

Heaven points west - - ward to our home, And Heaven points west ward
Him - - mel giebt uns Kraft zur That; Der Him - - mel giebt - - uns

Heaven points west - - ward to our home, And Heaven points west ward
Him - - mel giebt uns Kraft zur That; Der Him - - mel giebt - - uns

Heaven points west - - ward to our home, And Heaven points west ward
Him - - mel giebt uns Kraft zur That; Der Him - - mel giebt - - uns

Heaven points west - - ward to our home, And Heaven points west ward
Him - - mel giebt uns Kraft zur That; Der Him - - mel giebt - - uns

Heaven points west - - ward to our home, And Heaven points west ward
Him - - mel giebt uns Kraft zur That; Der Him - - mel giebt - - uns

Heaven points west - - ward to our home, And Heaven points west ward
Him - - mel giebt uns Kraft zur That; Der Him - - mel giebt - - uns

Divisi.

ad lib: divisi.

to our home; All fu - ture time - shall bless - this day, Un -
 Kraft zur That; Es glüht ein schön - res Mor - gen - roth; wir

to our home; All fu - ture time - shall bless - this day, Un -
 Kraft zur That; Es glüht ein schön - res Mor - gen - roth; wir

to our home; All fu - ture time - shall bless - this day, Un -
 Kraft zur That; Es glüht ein schön - res Mor - gen - roth; wir

to our home; All fu - ture time - shall bless - this day, Un -
 Kraft zur That; Es glüht ein schön - res Mor - gen - roth; wir

to our home; All fu - ture time - shall bless - this day, Un -
 Kraft zur That; Es glüht ein schön - res Mor - gen - roth; wir

Swell Hand Full Organ.

Choir Bass *p*

Divisi. Divisi.

ful the sail! A - way, a - way! The con - flict's past, Un -
 ziehn gen West, wir ziehn mit Gott! Nach Wes - ten hin, ist

ful the sail! A - way, a - way! The con - flict's past, Un -
 ziehn gen West, wir ziehn mit Gott! Nach Wes - ten hin, ist

ful the sail! A - way, a - way! The con - flict's past, Un -
 ziehn gen West, wir ziehn mit Gott! Nach Wes - ten hin, ist

ful the sail! A - way, a - way! The con - flict's past, Un -
 ziehn gen West, wir ziehn mit Gott! Nach Wes - ten hin, ist

ful the sail! A - way, a - way! The con - flict's past, Un -
 ziehn gen West, wir ziehn mit Gott! Nach Wes - ten hin, ist

Swell and Choir.

Divisi. *mf* *ff* Divisi. *p*

furl - the sail! The hour has come, A - way, a - way! All
 un - ser *Lauf, Spannt* ma - this - nun - die - Se - gel *Lauf, Es*

furl - the sail! The hour has come, A - way, a - way! All
 un - ser *Lauf, Spannt* ma - this - nun - die - Se - gel *Lauf, Es*

furl - the sail! The hour has come, A - way, a - way! All
 un - ser *Lauf, Spannt* ma - this - nun - die - Se - gel *Lauf, Es*

furl - the sail! The hour has come, A - way, a - way! All
 un - ser *Lauf, Spannt* ma - this - nun - die - Se - gel *Lauf, Es*

furl - the sail! The hour has come, A - way, a - way! All
 un - ser *Lauf, Spannt* ma - this - nun - die - Se - gel *Lauf, Es*

Full Choir. *mf* Swell and Choir. Full Organ. *p* *Diap*

Divisi. *mf* Divisi. *mf*

fu - - ture time - shall bless - shall bless - this day, un - furl the sail! - A -
 glüht - ein schön - res Mor - - gen - roth, - Wir ziehn, wir ziehn gen West, - wir

fu - - ture time shall bless shall bless this day, un - furl the sail! - A -
 glüht ein schön - res Mor - - gen - roth, - Wir ziehn, wir ziehn gen West, - wir

fu - - ture time shall bless shall bless this day, un - furl the sail! A -
 glüht ein schön - res Mor - - gen - roth, - Wir ziehn, wir ziehn gen West, - wir

fu - - ture time shall bless shall bless this day, un - furl the sail! A -
 glüht ein schön - res Mor - - gen - roth, - Wir ziehn, wir ziehn gen West, - wir

fu - - ture time shall bless shall bless this day, un - furl the sail! A -
 glüht ein schön - res Mor - - gen - roth, - Wir ziehn, wir ziehn gen West, - wir

Full Organ. *mf* *Diap*:Choir.

way: the way: We ask not why, But
 nicht die we him wo him er führt, Gen.

Duet.

way: the way: We ask not why, But
 nicht die we him wo him er führt, Gen.

way: the way: We ask not why, But
 nicht die we him wo him er führt, Gen.

way: the way: We ask not why, But
 nicht die we him wo him er führt, Gen.

way: the way: We ask not why, But
 nicht die we him wo him er führt, Gen.

on his migh...ty arm re...ly, We ask not
 -nug, dass uns sein Arm re...giert, Genug, dass

on his migh...ty arm re...ly, We ask not
 -nug, dass uns sein Arm re...giert, Genug, dass

Duet.

on his migh...ty arm re...ly, We ask not
 -nug, dass uns sein Arm re...giert, Genug, dass

on his migh...ty arm re...ly, We ask not
 -nug, dass uns sein Arm re...giert, Genug, dass

on his migh...ty arm re...ly, We ask not
 -nug, dass uns sein Arm re...giert, Genug, dass

Diets.

why, But on his mighty arm re-ly.
 uns sein Arm re-giert, sein Arm re-giert.

ANDANTE. M.M. = 40.

LARGHETTO. M: M: = 40.

Solo. Hea - ven points west
Gott, Gott! führt

Solo. Heaven points west
Gott, Gott! führt

Solo. Heavea points west
Gott, Gott! führt

Solo. Heaven points west
Gott, Gott! führt

Solo. Heaven points west
Gott, Gott! führt

ANDANTE. M.M. = 40. ritardando.

Swell.
dolce

LARGHETTO.
 Choir Diap:

ward, Hea ven points west ward
 uns, Gott führt uns west wärts

ward, Hea ven points west ward
 uns, Gott führt uns west wärts

ward, Hea ven points west ward
 uns, Gott führt uns west wärts

ward, Hea ven points west ward
 uns, Gott führt uns west wärts

Divisi. Soll. 2 Voce. Divisi. f Cora.
 ward; Heaven führt uns west ward
 uns, Gott führt uns west wärts

mf Stop Disp. f Full Choir.

M.M. = 84.

Andantino quasi Allegretto, con Grazia.

To our home, A way, a way! to our home, A dieu, a
 Heim zur Ruh', Dem Wes - ten zu, Heim zur Ruh', Dem Wes - ten

To our home, A way, a way! to our home, A dieu, a
 Heim zur Ruh', Dem Wes - ten zu, Heim zur Ruh', Dem Wes - ten

A way, a way! A dieu, a
 Dem Wes - ten zu, Dem Wes - ten

To our home, A way, a way! to our home, A dieu, a
 Heim zur Ruh', Dem Wes - ten zu, Heim zur Ruh', Dem Wes - ten

To our home, A way, a way! to our home, A dieu, a
 Heim zur Ruh', Dem Wes - ten zu, Heim zur Ruh', Dem Wes - ten

Diap. Choir.

dien: Un-furl the sail, Un-furl the sail, The hour, the hour has come, has -
mf *mf*
 wir fol-gen gern Der Hoff-nung Stern, Wir fol-gen gern der Hoff-nung -
 dien: Un-furl the sail, Un-furl the sail, The hour, the hour has come, has
mf *mf*
 wir fol-gen gern Der Hoff-nung Stern, Wir fol-gen gern der Hoff-nung
 dien: Un-furl the sail, Un-furl the sail, The hour, the hour has come, has
mf *mf*
 wir fol-gen gern Der Hoff-nung Stern, Wir fol-gen gern der Hoff-nung
 dien: Un-furl the sail, Un-furl the sail, The hour, the hour has come, has
mf *mf*
 wir fol-gen gern Der Hoff-nung Stern, Wir fol-gen gern der Hoff-nung
 dien: Un-furl the sail, Un-furl the sail, The hour, the hour has come, has
mf *mf*
 wir fol-gen gern Der Hoff-nung Stern, Wir fol-gen gern der Hoff-nung

Solo. Coro.
 come. Home, home dear-ly lov'd where kin-dred
Stern. Heil! Heil dir, Heil dir, du Va-ter.
 Solo. Coro.
 come. Home, home dear-ly lov'd where kin-dred
Stern. Heil! Heil dir, Heil dir, du Va-ter.
 Solo. Coro.
 come. Home, home dear-ly lov'd where kin-dred
Stern. Heil! Heil dir, Heil dir, du Va-ter.
 Solo. Coro.
 come. Home, home dear-ly lov'd where kin-dred
Stern. Heil! Heil dir, Heil dir, du Va-ter.
 Solo. Coro.
 come. Home, home dear-ly lov'd where kin-dred
Stern. Heil! Heil dir, Heil dir, du Va-ter.
 Full Choir.

218

dwell, Our na - - tive land fare - well, - fare - well: O'er Ocean's
 - land, Wir die - - ten dir des Ab - - schied's Hand; In fer - nes

dwell, Our na - tive land fare - well, fare - well: O'er Ocean's
 - land, Wir die - ten dir des Ab - - schied's Hand; In fer - nes

dwell, Our na - tive land fare well, fare - well: O'er Ocean's
 - land, Wir die - ten dir des Ab - - schied's Hand; In fer - nes

dwell, Our na - tive land fare - well, fare - well: O'er Ocean's
 - land, Wir die - ten dir des Ab - - schied's Hand; In fer - nes

dwell, Our na - tive land fare - well, fare - well: O'er Ocean's
 - land, Wir die - ten dir des Ab - - schied's Hand; In fer - nes

Pod:

wave in climes a - far, Shines Ho - ly love's re - splen - dent star, in
 Land führt uns' - ren Stab Der Glau - bes, der uns Lie - be gab, Der

wave in climes a - far, Shines Ho - ly love's re - splen - dent star, in
 Land führt uns' - ren Stab Der Glau - bes, der uns Lie - be gab, Der

wave in climes a - far, Shines Ho - ly love's re - splen - dent star, in
 Land führt uns' - ren Stab Der Glau - bes, der uns Lie - be gab, Der

wave in climes a - far, Shines Ho - ly love's re - splen - dent star, in
 Land führt uns' - ren Stab Der Glau - bes, der uns Lie - be gab, Der

wave in climes a - far, Shines Ho - ly love's re - splen - dent star, in
 Land führt uns' - ren Stab Der Glau - bes, der uns Lie - be gab, Der

dieu - A - dieu
sa - gen nicht.

dieu - A - dieu
sa - gen nicht.

dieu - A - dieu
sa - gen nicht.

dieu - A - dieu
sa - gen nicht.

dieu - A - dieu
sa - gen nicht.

dieu - A - dieu
sa - gen nicht.

comodo.

Diap:Choir.

a Tempo, ma poco piu comodo.

Solo.
Though
Solo.
Though
Solo.
Though
Solo.
Though

Solo. *p*
Though storm and wave and tem - - pest roar, Our bark shall
Nicht Sturmes To - ben beugt - - den Sinn, Dass Schiff - - lein

storm and wave and tem - - pest roar, Our bark shall
Stur - mes To - ben beugt - - den Sinn, Dass Schiff - - lein

storm and wave and tem - - pest roar, Our bark shall
Stur - mes To - ben beugt - - den Sinn, Dass Schiff - - lein

storm and wave and tem - - pest roar, Our bark shall
Stur - mes To - ben beugt - - den Sinn, Dass Schiff - - lein

storm and wave and tem - - pest roar, Our bark shall
Stur - mes To - ben beugt - - den Sinn, Dass Schiff - - lein

Divisi.

storm and wave and tempest roar, Our bark shall
Stur - mes To - ben beugt den Sinn, Das Schiff - lein

storm and wave and tempest roar, Our bark shall
Stur - mes To - ben beugt den Sinn, Das Schiff - lein

Divisi.

storm and wave and tempest roar, Our bark shall
Stur - mes To - ben beugt den Sinn, Das Schiff - lein

storm and wave and tempest roar, Our bark shall
Stur - mes To - ben beugt den Sinn, Das Schiff - lein

storm and wave and tempest roar, Our bark shall
Stur - mes To - ben beugt den Sinn, Das Schiff - lein

Stop Diap. Swell.

Divisi.

reach that dis - tant shore, And give the Pilgrims'
steur't nach Wes - ten hin; Drum dankt der Pilger

reach that dis - tant shore, And give the Pilgrims'
steur't nach Wes - ten hin; Drum dankt der Pilger

reach that dis - tant shore, And give the Pilgrims'
steur't nach Wes - ten hin; Drum dankt der Pilger

reach that dis - tant shore, And give the Pilgrims'
steur't nach Wes - ten hin; Drum dankt der Pilger

reach that dis - tant shore, And give the Pilgrims'
steur't nach Wes - ten hin; Drum dankt der Pilger

God the Glory, the Glory.
Gott, Und preist ihn, and preist ihn.

God the Glory, the Glory.
Gott, Und preist ihn, and preist ihn.

God the Glory, the Glory.
Gott, Und preist ihn, and preist ihn.

God the Glory, the Glory.
Gott, Und preist ihn, and preist ihn.

God the Glory, the Glory.
Gott, Und preist ihn, and preist ihn.

Un-furl the sail!
Uns winkt das Meer?

Un-furl the sail!
Uns winkt das Meer?

Un-furl the sail!
Uns winkt das Meer?

Divisi. *p*
 Un - furl the sail!
 Die Se - gel auf!

Divisi. *p*
 Un - furl the sail!
 Die Se - gel auf!

mf
 A - way - - - - way
 Lebt wohl!

mf
 A - way - - - - way
 Lebt wohl!

mf
 A - way - - - - way
 Lebt wohl!

mf
 A - way - - - - a - way!
 Die Se - gel auf!

mf
 A - way - - - - a - way!
 Die Se - gel auf!

mf
 A - way - - - - a - way!
 Die Se - gel auf!

p
 A -
 Die

This system contains the first five staves of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and two piano staves. The vocal parts begin with the lyrics "Dienst, f." and "A dienst, Uns dien: wohnt." The piano accompaniment includes a prominent bass line with a *mf* dynamic and a treble line with a *p* dynamic. The system concludes with a *Pedale.* marking.

This system contains the second five staves of the musical score. The vocal parts continue with the lyrics "das Meer, Lebt wohl." and "A dienst, wohnt." The piano accompaniment features a *ritardando.* marking and ends with a *tenuto.* instruction. The dynamics range from *mf* to *pp*.

32

The con - flict's past, the hour has come, And
 Es ist vor - bet, die Stan - de naht, Der

The con - flict's past, the hour has come, And
 Es ist vor - bet, die Stan - de naht, Der

The con - flict's past, the hour has come, And
 Es ist vor - bet, die Stan - de naht, Der

The con - flict's past, the hour has come, And
 Es ist vor - bet, die Stan - de naht, Der

a Tempo.
 The con - flict's past, the hour has come, And
 Es ist vor - bet, die Stan - de naht, Der

Choir Organ.

Heaven points west-ward to our home, All fu - ture time shall bless this
 Him - mel - giebt uns Kraft zur That; Nach Wes - ten hin ist un - ser

Heaven points west-ward to our home, All fu - ture time shall bless this
 Him - mel - giebt uns Kraft zur That; Nach Wes - ten hin ist un - ser

Heaven points west-ward to our home, All fu - ture time shall bless this
 Him - mel - giebt uns Kraft zur That; Nach Wes - ten hin ist un - ser

Heaven - points west-ward to our home, All fu - ture time shall bless this
 Him - mel giebt uns Kraft zur That; Nach Wes - ten hin ist un - ser

Heaven points west-ward to our home, All fu - ture time shall bless this
 Him - mel giebt uns Kraft zur That; Nach Wes - ten hin ist un - ser

34 CODA PIETOSA, LENTO, 4/4

We *gö* zeahn, where God's di-rect-ing
 Wir *zahn*, ge-führt von Got-tes

We *gö* zeahn, where God's di-rect-ing
 Wir *zahn*, ge-führt von Got-tes

DIVISI.
 We *gö* zeahn, where God's God's di-rect-ing
 Wir *zahn*, ge-führt von Got-tes

We *gö* zeahn, where God's God's di-rect-ing
 Wir *zahn*, ge-führt von Got-tes

Lento.
 We *gö* zeahn, where God's God's di-rect-ing
 Wir *zahn*, ge-führt von Got-tes

p Choir Organ.
 Great Organ Bass.

hand - shall point the way: We ask not
 Hand; - Wir fra-gen nicht wo - hin er

hand shall point the way: We ask not
 Hand; Wir fra-gen nicht wo - hin er

hand - shall point the way: We ask not
 Hand; - Wir fra-gen nicht wo - hin er

hand - shall point the way: We ask not
 Hand; - Wir fra-gen nicht wo - hin er

hand - shall point the way: We ask not
 Hand; - Wir fra-gen nicht wo - hin er

p Choir Organ.
 Great Organ Bass.

35

why, führt, But on his mighty arm rely his mighty arm re.
 Ge-nug, dass uns sein Arm regiert, dass uns sein Arm re.

why, führt, But on his mighty arm rely his mighty arm re.
 Ge-nug, dass uns sein Arm regiert, dass uns sein Arm re.

why, führt, But on his mighty arm rely his mighty arm re.
 Ge-nug, dass uns sein Arm regiert, dass uns sein Arm re.

why, führt, But on his mighty arm rely his mighty arm re.
 Ge-nug, dass uns sein Arm regiert, dass uns sein Arm re.

why, führt, But on his mighty arm rely his mighty arm re.
 Ge-nug, dass uns sein Arm regiert, dass uns sein Arm re.

ly, giert, We ask not why, But wir fra-gen nicht wo,
 ly, giert, We ask not why, But wir fra-gen nicht wo,
 ly, giert, We ask not why, But wir fra-gen nicht wo,
 ly, giert, We ask not why, But wir fra-gen nicht wo,
 ly, giert, We ask not why, But wir fra-gen nicht wo,

Swell.
 Choir Bass.

36 Divisi.

on his mighty arm
er führt uns Genug

Choir Organ.

Divisi. ADAGIO ASSAI. $\text{♩} = 40.$

-ly, his mighty arm re-ly.
nug, dass uns sein Arm re-giert.

Full Choir.

Swell. *p dolce.*

Espressivo. 37

Home dear - ly lov'd where kin - dred
 Heil', Va - terland! Uns führt von

p Come sopra.

Home dear - ly lov'd where kin - dred
 Heil', Va - terland! Uns führt von

Home dear - ly lov'd where kin - dred
 Heil', Va - terland! Uns führt von

p All' Unisono.

Choir Organ.

affettuoso. *Divisi.* *mf*

dwell, Our na - tive land fare - well, fare - well! Our na - tive
 hier Der Lie - be heil' - ti - ges Pa - nier, Der Lie - be

dwell, Our na - tive land fare - well, fare - well! Our na - tive
 hier Der Lie - be heil' - ti - ges Pa - nier, Der Lie - be

dwell, Our na - tive land fare - well, fare - well! Our na - tive
 hier Der Lie - be heil' - ti - ges Pa - nier, Der Lie - be

dwell, Our na - tive land fare - well, fare - well! Our na - tive
 hier Der Lie - be heil' - ti - ges Pa - nier, Der Lie - be

dwell, Our na - tive land fare - well, fare - well! Our na - tive
 hier Der Lie - be heil' - ti - ges Pa - nier, Der Lie - be

dwell, Our na - tive land fare - well, fare - well! Our na - tive
 hier Der Lie - be heil' - ti - ges Pa - nier, Der Lie - be

Piu animato. ♩ = 50.

Soprano. 1^{mo}
Solo. *mf*
A... dieu
das... Herx...

Alto. 1^{mo}

Tenore. 1^{mo}
Solo. *p*
A... wuy
Leh³... wohl.

Basso. 1^{mo}
Solo. *mf*
A... das

Basso. 2^{do}

Soprano. 2^{do}
Solo. *p*
A... das
Leh³... wohl,

Alto. 2^{do}
Solo. *p*
A... das
Leh³... wohl,

Tenore. 2^{do}
Solo. *p*
A... das
Leh³... wohl,

Basso. 2^{do}
Solo. *p*
A... das
Leh³... wohl,

Basso. 3^{do}
Solo. *p*
A... das
Leh³... wohl,

ORGAN
Flute Stop Disp: Swell.

Choir Bass.

40

The musical score is arranged in a system of staves. At the top left, the number '40' is printed. The score includes several vocal parts and piano accompaniment. The lyrics are in German and are written below the vocal staves. The music is in 3/4 time and features various dynamics such as *mf*, *p*, and *mf*. There are also markings for 'Solo.' and 'Voc.'. The lyrics include phrases like 'way: Hertz', 'A... weilt', 'dien: Hertz', 'gern', and 'A... bei'. The piano accompaniment consists of two staves at the bottom, with various musical notations including notes, rests, and slurs.

42

GRAVE. $\text{♩} = 45.$

The musical score is arranged in a multi-staff format. At the top, it is marked 'GRAVE. $\text{♩} = 45.$ '. The vocal parts (Soprano, Alto, Tenor, Bass) and the organ part are all in G major and 3/4 time. The organ part begins with a *p* dynamic and includes instructions for 'Diapasons, Great Organ.' and 'Sweet Diap.'.

The lyrics for the vocal parts are:

We love Thee still!
Heil-e-wig Dir!

Fare-well!
Leb' wohl!

The organ part features a melodic line with a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic at the end. The score concludes with a *pp* dynamic for the organ and a *pp* dynamic for the vocal parts.

To

MRS. L. MARIA CHILLO,

BREEZES FROM THE WILD WOOD,

Nº 1

EMOINDA.

AN INDIAN LOVE SONG.

Nº 2

(No - Ma - Me)

THE MORNING STAR.

ROMANZA INDIANA,

PER VOCE E PIANO FORTE.

COMPOSED BY

ANTHONY PHILIP HEINRICH.

No. 1 25 Cents.
No. 2 25 Cents.

NEW YORK
Published for the Author:
By FIRTH & HALL, 1 Franklin Sq. & FIRTH HALL & POND, 229 Broadway.

Entered according to Act of Congress in 1836, by A. P. Heinrich, in the Clerk's office of the District Court of the Southern District of New York.


N^o 1
MEMORANDA,
 AN INDIAN LOVE SONG,
 Words by
O. H. Mildeberger Esq.

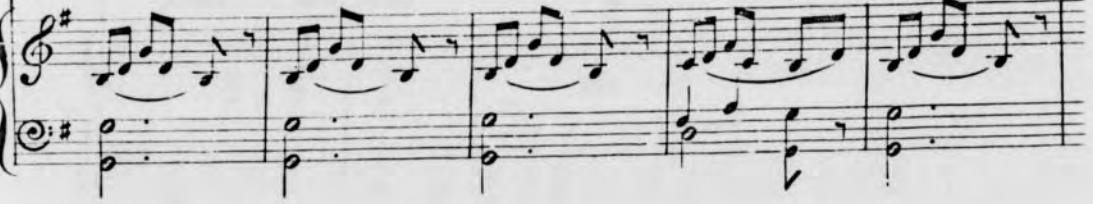
MUSIC BY
A. P. HEINRICH,
con Sforza.

M. M. ♩ = 92.
 Andantino Pastorale.

VOICE. 

PIANO. 









$\text{♩} = 104.$
 Più mos. e quasi
 Allegretto.

how her ta-per waist to meet, All bright her jet-ty ringlets flow, Nor scuds... the

Colla Voce.

fly- - - ing Elk... so... fleet, Nor bounds... so... light... the..

moun- - - tain Roe!

p *mf*

Andantino Primo.

The pearly oys- - - ter from be- - - neath The dashing wave I'll steal for

rit. *p* *Cal Canto.*

thee: I'll deck my fair one with a wreath Pluck'd from the spread - ing plantain

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "thee: I'll deck my fair one with a wreath Pluck'd from the spread - ing plantain". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

tree; Sweet is the breath of opening flowers, Sweetly the birds dis - port in

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "tree; Sweet is the breath of opening flowers, Sweetly the birds dis - port in". The piano accompaniment maintains the rhythmic pattern from the first system.

air, But sweeter far are evening bowers, When lu - o - in - da meets me

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "air, But sweeter far are evening bowers, When lu - o - in - da meets me". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

there! When lu - o - in - da meets me there.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "there! When lu - o - in - da meets me there." The piano accompaniment features a final cadence with a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking. A fermata is placed over the final note of the vocal line.

(No. 468)

The friends of "Old Father Heinich" have fixed upon Saturday, the 12th inst, for the Complimentary Benefit. A meeting was held at the rooms of Mr Chickering last evening, and arrangements made for a splendid entertainment. We learn from the Bee that the members of the National Theatre Orchestra, comprising 18 excellent performers, have already kindly volunteered their services, as also a large number of the best artists in the city. Previous to adjournment the following resolution was unanimously adopted:

Resolved, As the sense of this meeting, that we all feel a deep personal interest in the success of this concert, and will lend our utmost endeavors to make it every way worthy of the high character of the beneficiary.

ANTHONY PHILIP KLINDIG.

in the 11th of the month of...

Received in the State Department
April 18. 1846.

[Handwritten signature]

243

(No. 68)

REMINISCENCES OF KENTUCKY,

N^o 1

THE PARTING,

ARIA PENSOROSA.

N^o 2

THE VALENTINE,

DUETTO SCHERZANTE.

N^o 3

VOCE E PIANO FORTE

Composed by

ANTHONY PHILIP HEINRICH.

M. B. Swift

NEW-YORK,

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The Valentine.

"LOVELY ARE WATDENS"

Vocale *Allegro Scherzoso*
The Heavily

George Blake King, Esq.

The Music with PIANO FORTE Accompaniment

from a corrected arrangement for the Pianoforte
PRESENTED TO THE St. Cecilia Society OF LOUISVILLE KY

and most respectfully dedicated to

THE LADIES OF KENTUCKY

by the Composer

AMERICAN MUSICAL ASSOCIATION

NEW YORK

Published for the AUTHOR, by FIRTH & HALL, 101 Franklin Sq.

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LOVELY ARE MAIDENS.

3

A DUET.

The Words by George Blake King Esq.

Composed by A.P. Heinrich.

VIVACE. $\text{♩} = 120$.

PIANO
FORTE.

The musical score consists of three systems of piano accompaniment. The first system is marked 'VIVACE. ♩ = 120' and includes dynamic markings 'p' and 'f'. The second system continues the piano accompaniment with dynamic markings 'f' and 'p'. The third system is marked 'SCHERZANTE.' and includes the vocal line with lyrics: 'Lovely are Maidens, Softly be-witch-ing, But if they marry Then plague a man's life.' The piano accompaniment for this system is marked 'PIANO' and 'FORTE'.

SCHERZANTE.

PIANO
FORTE.

Lovely are Maidens, Softly be-witch-ing, But if they marry Then plague a man's life.

3112

No. *mf* How can you prove it?

p It is clear tho' *p* Easy, and sure-ly, For

p *Legato.*

mf Dare you now say - - that.

mf Woman is strife.

mf *Espréssione.* *mf marcato.*

Treating me harsh - ly, Sir, when we mar - ry, We think not of strife.

Love wears two faces, Piercing and peer-ing, Like unto wo-man, But

How, False your al-lu-sion!

guile's in the eye. Who shall judge that?

Maiden you wrong me, True love wears no guile.

Detailed description of the musical score: The score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are printed below the vocal line. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The piano accompaniment features flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

6

mf

Love bloomslike roses, Fading, and dying, Men are alarming, As-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The lyrics are: "Love bloomslike roses, Fading, and dying, Men are alarming, As-". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a complex, rhythmic pattern of chords and moving lines.

Con molta Espressione.

f

-persing fair fame. Dare you doubt a woman true, No, no, never

The second system continues the musical score. The vocal line begins with a dynamic marking of *f* and the instruction *Con molta Espressione.* The lyrics are: "-persing fair fame. Dare you doubt a woman true, No, no, never". The piano accompaniment features more intricate textures, including triplets and sixteenth-note passages, with dynamic markings of *mf* and *f*.

mf

doubt... love... true. Love is no traitor, Men should breathe tru-ly

mf

Love is no traitor, Men should breathe tru-ly

3422

The third system concludes the page. The vocal line has a dynamic marking of *mf* and the lyrics: "doubt... love... true. Love is no traitor, Men should breathe tru-ly". The piano accompaniment continues with complex textures and dynamic markings of *mf*. The page number "3422" is printed at the bottom center of the system.

Hymen will surely Reward the sweet prize. So, I declare it!

Hymen will surely Reward the sweet prize. So, I declare it!

Blessed conclusion! Love we then ever, Abiding and true.

Blessed conclusion! Love we then ever, Abiding and true.

To Julia W. Pomeroy.

250 3

SUNSET CHIMES.

No. 1.

"I HAVE SOMETHING SWEET TO TELL YOU"

Words by

Frances S. Osgood.

Music by

Anthony Philip Heinrich.

VIVACE.

M.M. ♩ = 80.

PIANO

FORTE.

p *Grazioso.* *ritardando e marcato.*

Scherzando.

I've something sweet to tell you But the se-cret you must keep, And re-

p *a Tempo.*

mem-ber if it is'nt right "I am talk-ing in my sleep."

ritenuto. *a Tempo.* *p*

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p

For I know I am but dream- ing, When I think your love is

mine, And I know they are but seem - - ing, All the hopes that round me

mf *espressivo.*

shine, that round me shine.

p *ritardando.*

p *a Tempo.*

So, re-

poco ritenuto con Grazia.

a Tempo.

mem-ber, when I tell you, What I can no lon-ger keep, We are

none of us re-spon-sible "For what we say in sleep," For

ritardando.

p

mf

marcato.

p

mf

p

what we say in sleep.

legato.

ritardando.

a Tempo. mf

con molta Espressione.

My pret-ty se-cret's coming! Oh list-en to my heart And

p

you shall hear it hum - ming So close 'twill make you start.

ritenuto.

mf *ritenuto* *p* *colla voce.*

a Tempo.

Oh, shut your eyes so

Passionato.

earn - - est Or mine will wild - ly weep; I love.....

crescendo. *mf*

ritenuto e dolce.

p *ad Libitum.*

you I a--dore..... you! but

p *ritenuto.* *drammatico.*

ritardando con Grazia. *Allegro. M.M. ♩=100.*

but "I am talk - ing in my sleep" I am

col Canto. *precipitato.* *f* *Allegro.*

talk - ing in my sleep.

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See Vol. 8th p. 227.

**NATIONAL
CHURCH HARMONY,**

DESIGNED FOR
**PUBLIC AND PRIVATE DEVOTION,
IN TWO PARTS.**

MUSIC ARRANGED FOR THE ORGAN AND PIANO FORTE,
By introducing small notes.

EDITED BY N. D. GOULD.

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HUBBARD AND EDMANDS.

1832

C. No. 101.

Majestic with spirit.

HARMONIA. L. M.

A. P. Heinrich. 77

Je - sus the Lord ascends on high, He reigns in glo - ry o'er the sky, Let all the earth its offerings bring, Exalt his name, proclaim him king.

From vocal air and concave skies, Let wafted Hal - le - luahs rise, And let the sacred triumphs sound, Till vaulted Heav'n the notes resound.

Organo sempre con Pedale.

Sva Sva

No. 102.

MUNICH. L. M.

German.

1 'Twas on that dark that dismal night, When pow'rs of death and hell arose, Against the son of God's delight, And friends betray'd him to his foes.

2 'Tis finish'd so the Saviour cried, And meekly bow'd his head and died: 'Tis finish'd, yes the race is run, The battle's fought the vict'ry's won.

156

M. No. 177.

ANTONIA. C. M.

A. P. Heinrich.

Je - sus, our God as - cends on high, His heaven - ly guards a - round, At - tend him ris - ing

While an - gels shout, and praise their king, Let mor - tals learn their strains, Let all the earth his

Ogano sempre Legato.

through the sky, At - tend him ri - sing through the sky, With trum - pets joy - ful sound.

hon - or sing, Let all the earth his hon - or sing, O'er all the earth he reigns.

Slow and Expressive.

ON JUDAH'S PLAIN.

TUTTI.

A. P. Heinrich.

1st V. On Judah's plain the Minstrel lyre, Is hush'd, for mirth has wing'd her flight, In Zion's courts the ho - ly fire Is quench'd, and sorrow veils the

2d V. 'Tis Bethl'hems star! the holy gen, That hail'd the God-head from the skies, 'Tis Bethl'hems star, the di - a - dem, That tells the con - que - ror shall

Organo sempre legato.

Org.

Voice.

rise, No lamp il - lumes von vault-ed way, Save one pale orb that burns a - lone, that burns a - lone.

He ri - ses, and the gol - den choir Of - An - gel minstrels wakes the song, wakes, wakes the song.

1st. That burns a - lone.

Ad. Lib.

Pedale.

2d. wakes, wa - kes the song.

8v's to the end.

DEATH OF A CHRISTIAN.

Diapasons.
GRAVE.

A. P. Heinrich.
Ritard. Fine. 285

LEGATO.

1st TREBLE. SOLO.

Sweet is the scene when Christians die,
When ho - ly souls re - tire to rest,
How mildly beams the clo - sing eye, How

Diap. P.

gent - ly heaves th' ex - pi - ring breast,
heaves th' ex - pi - ring breast,
So fades a summer cloud a -

Base Solo.

Diapasons.
Swell.

DEATH OF A CHRISTIAN. Continued.

P.
So gently shuts the eye of day, So dies a wave a - long the shore, So

P.
So gently shuts the eye of day, So dies a wave a - long the shore. So

P.
So gently shuts the eye of day, So dies a wave a - long, the shore, So

P.
So gently shuts the eye of day, So dies a wave a - long, the shore, So

P.
So gently shuts the eye of day, So dies a wave a - long, the shore, So

Pedals.

260

DEATH OF A CHRISTIAN. Continued.

The musical score is arranged in two systems. The first system contains the vocal melody and the organ accompaniment. The vocal line begins with the lyrics "And where O death, where is thy sting, O grave where is thy" and includes dynamic markings such as *p.* and *rit.*. The organ part features a prominent triplet of eighth notes in the right hand. The second system continues the vocal line with lyrics "grave where is thy victory now, And where O death, where is thy sting, O grave where is thy" and includes markings for *Expressivo, Ritard:*, *p.*, and *Swell.*. The organ part continues with similar triplet figures and includes markings for *Rit.* and *Full Organ, a Tempo.*. The score concludes with a final organ flourish.

DEATH OF A CHRISTIAN. Continued.

The musical score is arranged in two systems. The first system contains six staves, and the second system contains six staves. The vocal parts are written in treble clef with a key signature of two flats (B-flat and E-flat). The organ part is written in bass clef with a key signature of two flats. The lyrics are: "vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting." The score includes various musical notations such as dynamics (P., F.), articulation (accents), and performance directions (Ritard., Full Organ., Ch. and swell.).

P. vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
 P. vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
 P. vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
 P. vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
 P. vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
 P. vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.

Ritard.
 F.
 F.
 F.
 F.
 F.
 Full Organ.
 Ch. and swell.
 Ritard.
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