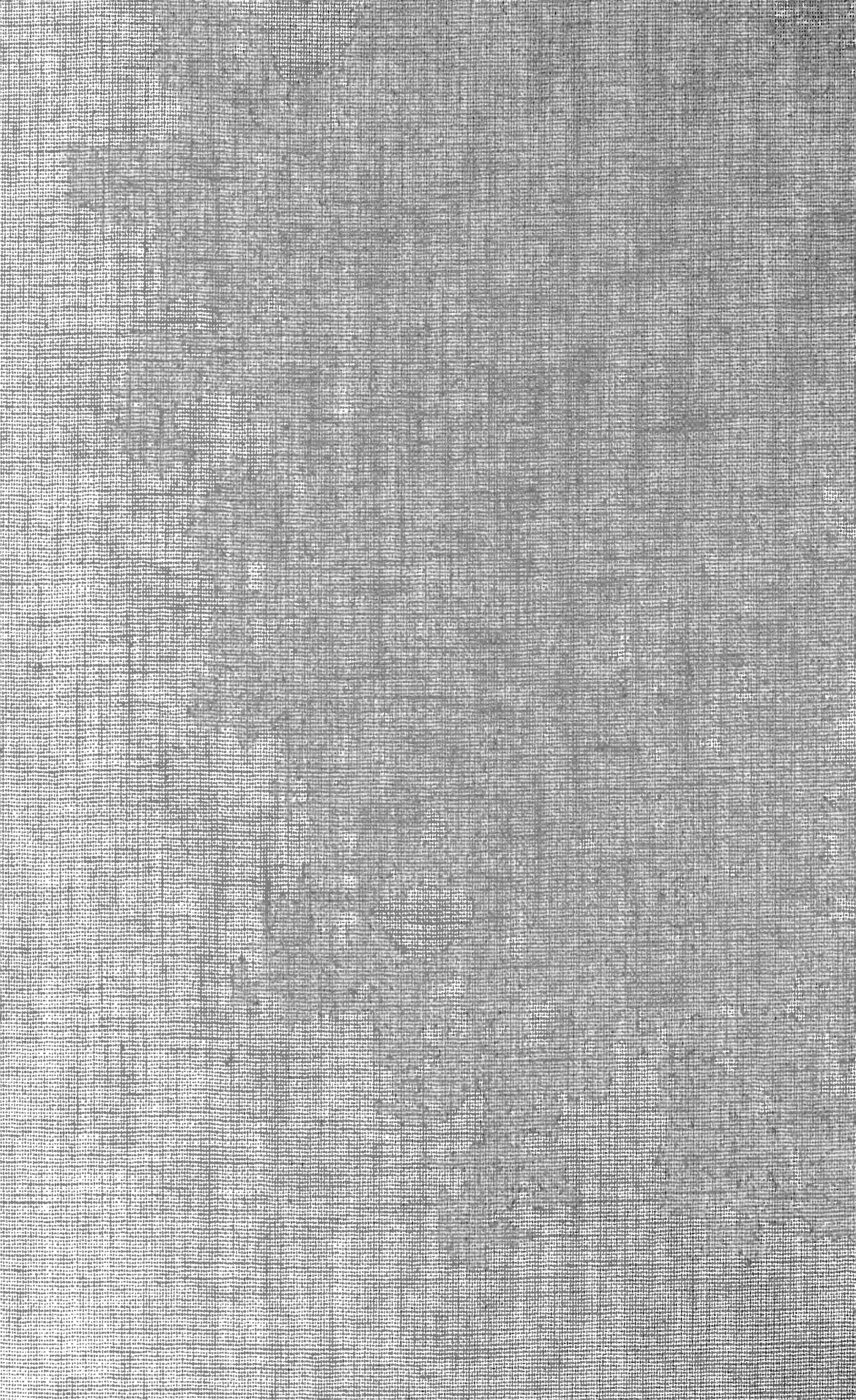






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Eastern District of Pennsylvania. to wit:



BE IT REMEMBERED, That on the twenty-third day of June, in the forty-fourth year of the Independence of the United States of America, A. D. 1820. Anthony P. Heinrich, of the said District, hath deposited in this office the Title of a Book, the right whereof he claims as Author, in the words following, to wit:

“The Western Minstrel. A Collection of Original Moral, Patriotic and Sentimental Songs, for the Voice and Piano Forte. Interspersed with Airs, Waltzes, &c. Composed, and respectfully dedicated to the Citizens of Philadelphia, by A. P. Heinrich. Opera Seconda.”

In conformity to the Act of the Congress of the United States, intituled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned.”—And also to the Act, entitled, “An Act supplementary to an Act, entitled, “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned,” and extending the Benefits thereof to the Arts of designing, engraving, and etching historical and other Prints.”

D. CALDWELL,

Clerk of the Eastern District of Pennsylvania.

SACRED MELODY.

From “New England and other poems,”

BY W. B. TAPPAN.

There is an hour of peaceful rest,
To mourning wanderers given;
There is a tear for souls distressed,
A balm for every wounded breast—
’Tis found above, in heaven.

There is a soft, a downy bed,
’Tis fair as breath of even;
A couch for weary mortals spread,
Where they may rest the aching head,
And find repose, in heaven.

There is a home for weeping souls,
By sin and sorrow driven,
When tost on life’s tempestuous shoals,
Where storms arise and ocean rolls,
And all is drear—’tis heaven!

There faith lifts up the tearful eye,
The heart with anguish riven;
And views the tempest passing by,
The evening shadows quickly fly,
And all serene—in heaven.

There fragrant flow’rs immortal bloom
And joys supreme are given,
There rays divine disperse the gloom,
Beyond the confines of the tomb,
Appears the dawn of heaven!



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TO THE
Citizens of Philadelphia

A. P. HEINRICH.

No. 1

OPERA SECONDA.

Pr. 50.

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PHILADELPHIA, PUBLISHED FOR THE AUTHOR, BY BACON & CO.

MUSIC SELLERS, 11. SOUTH FOURTH STREET.

784.3

H364w

HAST THOU SEEN!

FROM "SONGS OF JUDAH," BY W. B. TAPPAN.

Andantino
Grazioso.

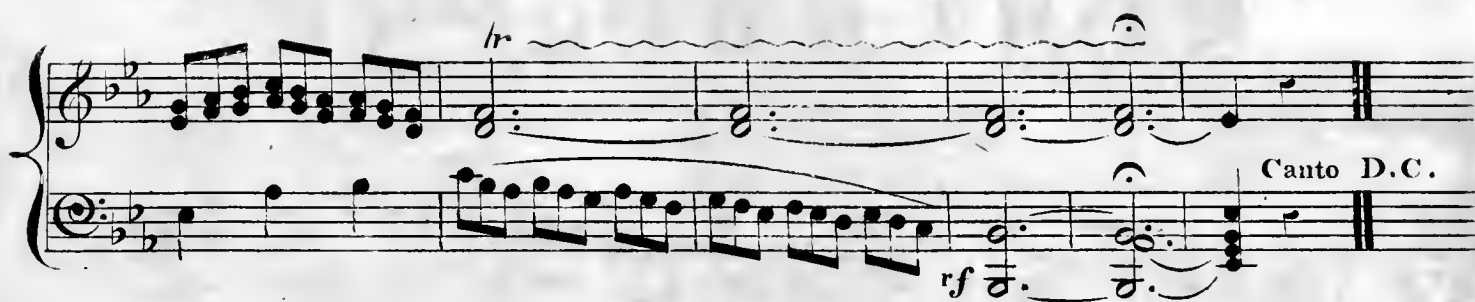
tr *rf* Hast thou

seen the cloud of morning, Veil with gloom the azure sky — Hast thou mark'd the rosy
il Basso sempre legato.

dawning, Wrapt in bod = ing darkness fly? Thus each hope is fleeting ev = er, Pleasure

meets us soon to sev = er! Thus each hope is fleeting ev = er, Pleasure meets us soon to

sev = er — ritardando. er! a Tempo:



2

Hast thou seen — the tempest over —
 Radiant suns again illume;
 Threatening storms no longer hover,
 Nature bud with fresher bloom?
 Thus, through darkest clouds of even,
 Smiles the opening dawn of heaven!

PHILADELPHIA WALTZ. An extract from the "Visit to Philadelphia?"

SOAVE.

REMEMBER ME!

POETRY BY H.C. LEWIS.

Poco ALLEGRETTO.

lr *Dol:* *espress*

lr Re-member me while the heart can beat, Re-

dol *fin p*

member me while the rose is sweet, While the rose is sweet on its hum-ble tree To

feel-ing souls, re-mem-ber me, remem-ber me!

Minore. *lr* *dol*

espress

ritartando.

p *dol* Canto da Capo

finalmente si riprende l'Introduzione.

2

Remember me, while a nerve can feel
The thorns which spring from a heart of steel:
While a heart of steel is a thorny tree
Without a flow'r, remember me!

3

Remember me, while the smile of eyes
Can raise the soul to the bliss of skies:

S
S
S
S
S
S
S
S

While the bliss of skies, to misery
Is turn'd by frowns, remember me!

4

Remember me, while the willow weeps,
In night dew tears, where the lover sleeps:
While the willow weeps, for his agony,
Around his grave, remember me!

PIU COMMODO.

Fine.

ritartando. D.C.

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 cheek a warriors

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

sempre crescendo.



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 glory 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.

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BY

A. P. HEINRICH.

No. 2

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MUSIC SELLERS, 11. SOUTH FOURTH STREET.

Maid of the Valley.

WRITTEN BY W.B. TAPPAN.

ANISO CANTANTE.

dol:

Love, love me on = ly, Sov'reign of beau = ty; Maid of the Val = ley; De = lia di =

vine; Sweet are thy gra = ces, Fair blooming flow = er, Rose of the mountain, the

pride of the bower.

CODA. (finalmente.)

Canto da Capo.



2

I am thine only ,
 O how sincerely !
 True to thee, dearest , will I remain ;
 When far away ,
 A stranger I wander ,
 Thoughts of my charmer will glad me again !

VENEZ ICI !

WORDS BY H. C. LEWIS, PHILAD.

ALLEGRA-MENTE
 SCHERZANDO.



Venez ici ! Venez ici ! Venez ici ! my dearest care, And

Sospirando.

bleſs me with thy warmeſt ſmile, And bleſs me with thy

warm = eſt ſmile; Return but love for love, my fair, And life iſ joy midſt

every toil! Venez ici ! Venez ici ! Venez !

Venez ici ! (yeſ) ſi ! ſi ! ſi ! ſi ! ſi !



2

Venez ici !

Venez ici !

Venez ici ! Be not so coy —

Fear not — I could not do thee harm !

Trust me , my love , thy every joy

I'll guard as safe as every charm !

Venez ici !

3

Venez ici !

Venez ici !

*
S
*
S
*
S
*
S
*
S

Venez ici ! O my fond heart

Beats but for thine, for only thine !

Let them, then, throb no more apart —

O come , my Love , be only mine !

Venez ici !

The Musical Bachelor.

The same Air differently arranged, with an Accompaniment for the Flute, may be found in "The Dawning of Music." The Poetry is politely furnished by J. R. BLACK Esq. of Shelbyville, Ky.



I would not wed the fair = = est lass, That ev = er sway'd on

beau = = ty's throne; Un=less her heart like mir=ror'd glass, My ev' = ry feel = = ing,

pas = sion, shone . I would not

wed the wit = = tiest maid, That ev = = er touch'd a mor = = tal's heart = =

= = , Un=less her darts were mere=ly play'd, In simple in = no = con = cy's part.

Innocent . Carlo D.C.

I would not wed the purest soul,
That ever feeling governed most;
Unless her heart would bear control,
And of its goodness never boast.

I would not wed — all else her own.
A Queen, devoid of music's taste;
With her, my heart would be alone,
Her palace seem a dreary waste.

Dandies of Austria!

ANIMATO.

The musical score is written for piano and violin. It begins with a tempo marking 'ANIMATO.' and a 3/4 time signature. The piano part is in the left hand and the violin part is in the right hand. The score includes various musical notations such as slurs, ties, and repeat signs. The dynamics range from piano (p) to forte (f). The key signature has one sharp (F#).

* A rustic Waltz.

There is an hour of peaceful rest.

FROM "NEW ENGLAND AND OTHER POEMS," BY W. B. TAPPAN.

LARGHETTO.

Espressivo.

8va - - - loco:

morendo.

There is an hour of peaceful rest, To mourning wanderers given; There

p is a tear for souls distress, A balm for every wounded breast, 'Tis found above 'Tis

hr found above, 'Tis found above - - - in heaven. *dol:*

hr Canto D.C.

The musical score is written for piano in 2/4 time, key of B-flat major. It features a variety of musical notations including slurs, dynamic markings (p, p), and performance instructions (Espressivo, morendo, Canto D.C.). The lyrics are printed below the piano accompaniment. The score includes a section marked '8va - - - loco:' and a section marked 'dol:' (dolando). The piece concludes with a 'Canto D.C.' (Coda) marking.

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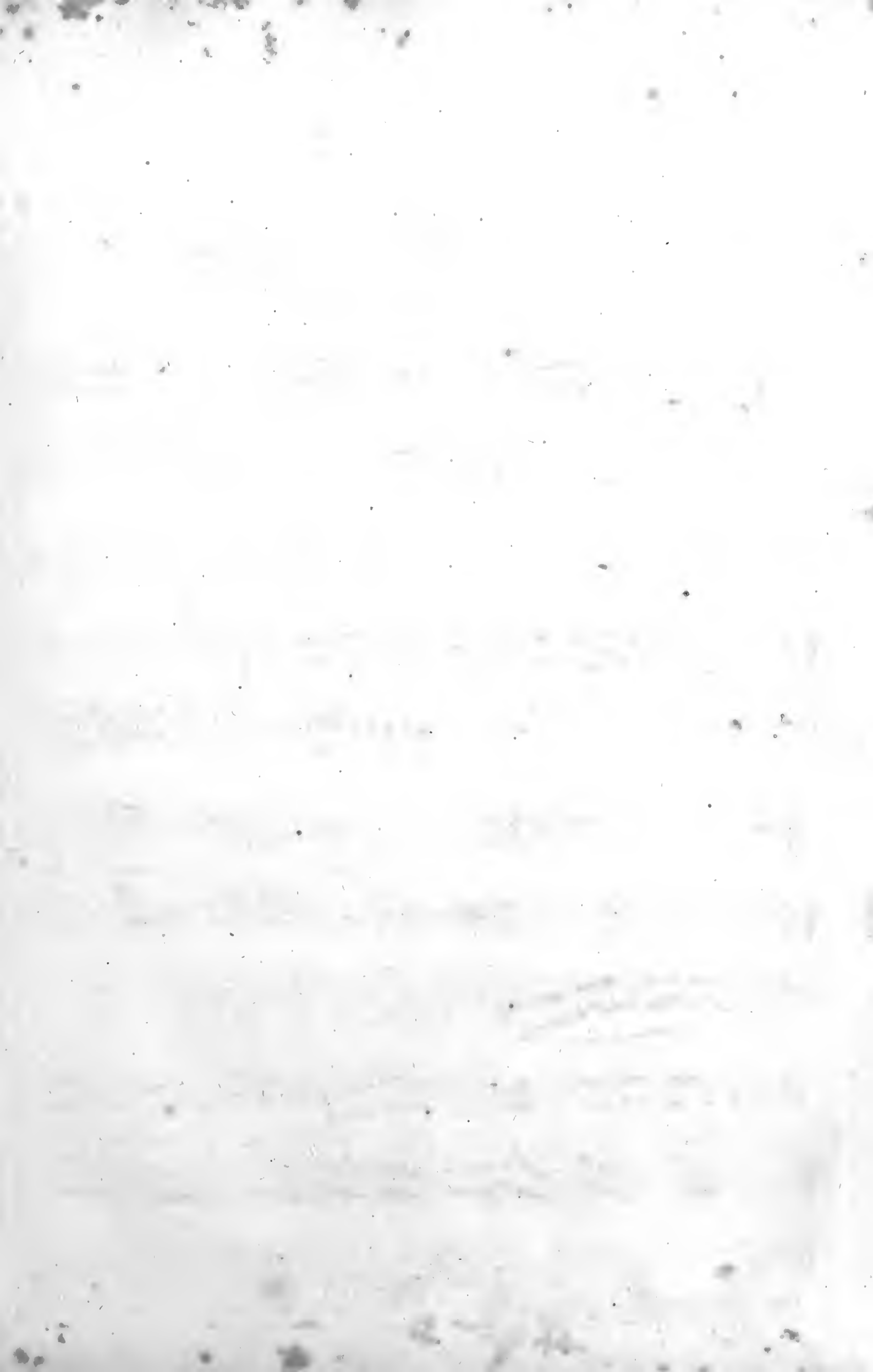
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MUSIC SELLERS, 11. SOUTH FOURTH STREET.



Where are the pleasures of Life

WRITTEN BY G. DUTTON.

ANDANTINO,
PENSEROSO.



free from an = noy? Bright fancy with hope fast en = twined, May paint future scenes of de =

light; But will they not beggar the mind Like the empty fleet vis = ion of night?

ritard:

a tempo:

3

Gay riches, which all would possess,
 May dazzle and charm for a while;
 But when racked with pain will they bless —
 On the face of disease light a smile?

4

Blest Hygeia, that joy giving power,
 May tend oft from trouble to save;
 But will it from death beds insure,
 Or exempt mortal man from the grave?

5

Kind Friendship a care soothing balm,
 May assuage with its tender of love;
 But the terrors of death will it calm?
 Ah no! nought but peace from above.

6

Then where are the pleasures of life,
 That mortals may hope to enjoy;
 O where is content void of strife,
 And the peace that is free from annoy?

Irradiate Cause!

FROM "SONGS OF JUDAH" BY W. B. TAPPAN.

ADAGIO.

IRRADIATE Cause! eternal THOU! The Dread, mys = te =

rious, a = lone _ To worlds un = told, the wondrous Now!. To finite sense, the past un =

known! Almighty thou! the formless years Of vast e = terni = ty are thine! Thy essence,

one _ triune, ap = pears, All time, all space, with thee com = bine. Tho' terrors shroud, O

God, thy way Tho' thunders dwell be = neath thy feet, Thy glory beams with kindly

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4
Thee we adore! but mortal praise,
How faint compared with Gabriel's song;
With thee how weak our noblest lays,
Thou Dread, to whom all Powers belong.

5
Help us, O Thou! 'tis thou alone
Canst touch our lips with living fire;
Though frail, we would approach thy throne;
Though dust, attempt an angel's lyre.

6
Accept our incense, and control
Each power, each wish, O God, to thee!
Receive the broken, contrite soul,
The offering dear to Deity!

Image of my Tears.

WRITTEN BENEATH A PICTURE BY LORD BYRON.

Andante

Calando: Dear ob = ject of de = feated care, Though now of love and

espress: thee be = rest; To rec = oncile me with despair, Thine image and my tears are

left. 'Tis said, with sorrow time will cope, But
espress:

this I feel can ne'er be true, For by the death blow of my hope', My memory immortal

grew! im = mor = = = tal grew! dol:

morendo:

2. Verse.

WRITTEN BY H.C. LEWIS.

From Heaven, in sublimest peace,
 Look down, dear shade, on earthly woe,
 Where sad regret can never cease
 To bid my tears incessant flow:
 Dear saint, look down with pitying eyes,
 O! look into my heart and see,
 Where, borne upon its deepest sighs,
 Each anxious thought returns to thee.

GIPSEY DANCE.

27

ALLA ONGHARESE.

QUASI PRESTO

Pas Seul, by the Queen.

GIBBERISH, by the GipseY Corps de Ballet.

fine.

loco

D.C.

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MUSIC SELLERS, 11. SOUTH FOURTH STREET.

Sailor Boy's Dream.

MODERATO.

In slumbers of midnight, the Sailor Boy lay; His hammock swung loose at the
sport of the wind; But watch worn and weary, his cares flew a way, And
visions of happiness danced o'er his mind. And visions of happiness danced o'er his
mind.

sf

Canto da Capo.

WRITTEN BY DR. DIAMOND.

2

3

He dreamt of his home, of his dear native bowers,
And pleasure that waited on life's merry morn;
While Memory stood sideways, half covered with (flowers,
And restored every rose, but secreted its thorn.

Then Fancy her magical pinions spread wide,
And bade the young dreamer in ecstasy rise,
Where far, far behind him the green waters glide,
And the cot of his forefathers blesses his eyes.

A Father bends o'er him with looksof delight,
His cheeks are impearled with a mother's warm tear,
And the lips of the boy in a love kiss unite
With the lips of the maid whom his bosom holds (dear.

The heart of the sleeper beats high in his breast,
Joy quickens his pulse — all hardships seem o'er,
A thrill of bright extacy steals o'er his rest,
"O God! thou hast blessed me — I ask for no more?"

Oh smile upon the Deaf & Dumb.

FROM "SONGS OF JUDAH" BY W. B. TAPPAN.

LENTEMENTE
E
INNOCENTE.

Ye kind benevo-lent, that
know Of intellectual bliss the sum; Ye whose expanded feelings glow, Oh smile up =
on the Deaf and Dumb! On them the storm have
rudely blown, They wither on the breast of even, Re-ceive the flow'rets to your own,
Their fragrance shall as-cend to heaven. Their fragrance shall as = cend

as = cend to heaven, *Legato.*

8 va

p Canto da Capo.

3
Oh let these too, in knowledge share,
From the waste mind let darkness flee,
Bid the bright day-beam kindle there,
The lamp to immortality!

4
Though soothing blandishment ne'er cheers
Their solitude, nor utterance kind,
Yet mutual sympathy is their's,
The language of the kindred mind.

5
And this shall bless you — and the tear,
Nature's pure accent — shall reveal
Emotions undefined — yet dear,
The tribute which the heart can feel.

6
Yes! and the bosom whispered prayer
Of innocence shall rise, while some
Winged messenger, to God, shall bear
The offering of the Deaf and Dumb!

Love in the Hill

WRITTEN BY H. C. LEWIS.

PASTORALE.

Upon O = hi = os border s green, Dear Mary wandered young and fair, Enraptured

with the sylvan scene, The sweetest charms of nature there! But soon new transports dearly

moved Her virtuous heart, so long se = rene; Young Edgar came and vow'd he loved, Upon O =

hi = o's borders green.

dol Canto da Capo.

2

The Maiden's cheeks were crimsoned o'er,

As Edgar breathed his vows of love;

While sighs and blushes told him more,

Than language e'er attempts to prove.

They pledged their faith forever there,

And blessed the hallowed spot serene;

And now they rove the happiest pair,

Upon Ohio's borders green.

THE MINSTREL'S MARCH,

OR

Road to Kentucky.

A TEMPO GIUSTO (DA FILADELFIA.) Toll Gate. *accelerando*

Post Horn. Market Street hill.

Schuylkill Bridge. *tremolante.*

Piano va sano.

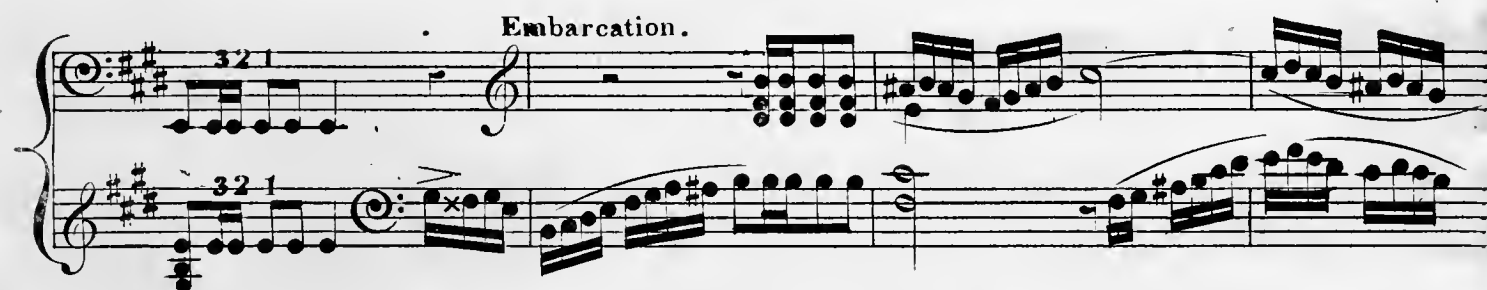
Turnpike. *3 2 1* *3 2 1* *3 2 1*

3 2 1 *3 2 1*

Lancaster. *stop ad lib:* *tr G:* *dol:* *espress:*

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of staves. The first system includes the title 'THE MINSTREL'S MARCH, OR Road to Kentucky.' and the tempo marking 'A TEMPO GIUSTO (DA FILADELFIA.)'. The score features various musical notations including triplets (3 2 1), accelerando, tremolante, and dynamic markings like 'Piano va sano'. The piece is divided into sections labeled 'Post Horn.', 'Market Street hill.', 'Toll Gate.', 'Schuylkill Bridge.', 'Turnpike.', and 'Lancaster.'. The final section, 'Lancaster.', includes performance instructions: 'stop ad lib:', 'tr G:', 'dol:', and 'espress:'.

Alleghanies



Salute, sempre crescendo

3 2 1 Passage on the Ohio.
dolce.

The Rapids.
ff

Standing in for Port.

Musical notation for the first system, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic values.

Musical notation for the second system. It includes the section 'Casting Anchors.' and 'Landing and cheers'. The notation features dynamic markings such as *sf* (sforzando) and *rf* (ritardando). Fingerings like '3 2 1' are indicated for specific notes. The 'Side steps' section is also marked.Musical notation for the third system. It begins with the instruction 'sempre crescendo' and 'loco.'. The notation includes dynamic markings like *rf* and features repeated rhythmic patterns with fingerings '3 2 1'. The system concludes with a 'S va' (Soprano) section.

Musical notation for the fourth system, continuing the 'loco.' section. It features a 'cres' (crescendo) marking and includes repeat signs (double bar lines with dots) at the end of the system.

Musical notation for the fifth system, featuring the section 'cen - do'. The notation includes a repeat sign and continues the melodic and harmonic development.

Sign of the Harp.

Musical notation for the sixth system, featuring the section 'Sign of the Harp.'. The notation includes a repeat sign and concludes the piece with a final cadence.



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