

An American Original:

Anthony Philip Heinrich and his Piano Works with Native American Titles

by

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## ABSTRACT

Anthony Philip Heinrich (1781-1861) was a significant nineteenth-century composer in America, though he is all but forgotten by modern audiences. His life story is remarkable, especially the circuitous path he took to becoming a respected composer in his later life. This paper gives a summary of Heinrich's biography and reception of his work, both from Heinrich's contemporaries as well as more recent scholars. Heinrich strived to define himself as an American musician and composer. He wrote a large quantity of pieces with titles specific to the people and places in nineteenth-century America.

Specifically, this paper explores Heinrich's five solo piano works which feature Native American titles. The pieces are examined from the point of view of a twenty-first century performer, who may be looking for unconventional music to add to a program. Heinrich's five pieces are stylistically typical of Western European piano music from his time. He did not use any authentic Native American musical themes in his music. Nevertheless, Heinrich was one of the first composers to depict Native American people and stories in music. Two of the pieces are traditional dance movements with Native American titles, while the other three works are fantasy-like compositions which depict stories through music. This paper argues that Heinrich's pieces are worthy of further study and performance.

## DEDICATION

For my family: Matthew, Emma, and Claire

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## CHAPTER 1

### INTRODUCTION

Anthony Philip Heinrich (1781-1861) made substantial contributions to nineteenth century musical life in America. Heinrich's enthusiasm and love for America is evident in his writing and musical works. He was a remarkably prolific composer; especially given the circuitous path he followed to becoming a professional musician relatively late in his life. The full breadth of Heinrich's interests is evident in the variety of subjects he chose to depict in music.

Heinrich's music about Native Americans is particularly significant within his oeuvre. Like many artists of his time, Heinrich was fascinated by the vast American wilderness and native people who inhabited the land. He endeavored to express his impressions and emotions on the subject through music. Many of his ideas are based upon, or closely related to, concurrent movements in literature, theater, and fine art. Numerous nineteenth century writers and artists sought to capture the grandeur and wildness of the American West, and subsequently sell their art in cities on the East coast and in Europe. For example, James Fenimore Cooper's famous novel *The Last of the Mohicans*, was published in 1826.<sup>1</sup> Painter George Catlin's "Indian Gallery" consists of nearly five hundred portraits of Native Americans from the 1830s.<sup>2</sup> This collection of portraits is now a treasured part of the Smithsonian American Art collection. Unfortunately, unlike Cooper's book and Catlin's collection of paintings, Heinrich's musical depictions of Native Americans from the early nineteenth-century are all but forgotten today. Previous music scholarship has examined Heinrich's

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<sup>1</sup> Cooper, James Fenimore. *The Last of the Mohicans*, Wordsworth Edition, 1992.

<sup>2</sup> (2003) George Catlin and his Indian Gallery. Washington, D.C.: Renwick Gallery of the Smithsonian American Art Museum. [Web.] Retrieved from the Library of Congress, <https://lccn.loc.gov/2003542678>.

orchestral music with Native American subjects. My paper explores Heinrich's five works for piano in the same genre, which are among the most unique and fascinating of Heinrich's works.

Heinrich was never able to achieve sustained success in life as a composer. Furthermore, unlike some composers whose works became highly valued after their death, Heinrich and his music was mostly forgotten at his passing in 1861 and remains largely unknown today. Were it not for the efforts of two twentieth-century musicologists, Oscar Sonneck and William Upton, Heinrich would likely remain totally unremembered today. Oscar G. Sonneck (1873-1928) was a tremendously influential musicologist, librarian, and editor who specialized in early American music.<sup>3</sup> Sonneck was the first music librarian at the Library of Congress from 1902-1917. Notably, Sonneck is responsible for developing the catalog system which forms the basis of today's vast music collection at the Library of Congress. The Oxford dictionary defines the caliber and impact of Sonneck's work in this way; he "set a standard of objective and documentary historical writings on American music that was not matched until after World War II."<sup>4</sup> Modern scholars of American music are deeply indebted to Sonneck's meticulous work collecting and organizing a staggering number of works that would otherwise probably be lost. In 1917, Sonneck cataloged the Heinrich collection, including a substantial number of published scores, manuscripts, and letters.<sup>5</sup> This Library of Congress collection has inspired and enabled future study of Heinrich, including my own. Conveniently, many documents

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<sup>3</sup> Jon Newsom and H. Wiley Hitchcock. "Sonneck, Oscar G T." Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 18, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26217>.

<sup>4</sup> Jon Newsom and H. Wiley Hitchcock. "Sonneck, Oscar G T.." Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 18, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26217>.

<sup>5</sup> William Treat Upton, *Anthony Philip Heinrich: A Nineteenth-Century Composer in America*, (New York, Columbia University Press, 1939), xiii.

in the Heinrich collection have recently been scanned and are available to view online from the Library of Congress website.

William Treat Upton (1870-1961) was a pianist, organist, and musicologist who was a member of the piano faculty at Oberlin Conservatory from 1894-1936.<sup>6</sup>

Upton published a biography of Anthony Phillip Heinrich in 1939, which he dedicated to Oscar Sonneck.<sup>7</sup> Upton writes in the preface of this biography that he was inspired by the following paragraph that Sonneck wrote in *The Musical*

*Quarterly* of April, 1920:

The oddest figure in American musical history: Anton Philipp Heinrich. Born a millionaire in Bohemia in 1781, he died in extreme poverty in New York in 1861 after a weird and fantastic career. It has been for years a plan of mine to write a biography of this composer who was known in America as "Father Heinrich" and whom his admirers dubbed the "Beethoven of America," thereby rather insulting Beethoven...The "Berlioz of America" would have been more appropriate, since Heinrich in his innumerable symphonic poems, etc., consistently employed an orchestra of almost fin de siècle proportions, though with a background of ideas that suggest the influence of a Pleyel...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.<sup>8</sup>

Sonneck's quotation is included in his editorial footnote to an article by Cesar Saerchinger in *The Musical Quarterly* titled "Musical Landmarks in New York" published April 1920. This quote from Sonneck neatly sums up Heinrich's life, music and forgotten musical legacy. Unfortunately, Sonneck died unexpectedly in 1928 at

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<sup>6</sup> Rodney H. Mill. "Upton, William Treat." Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 18, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28819>.

<sup>7</sup> Upton, dedication page "To the memory of Oscar G. Sonneck, unforgotten pioneer in the study of early American music."

<sup>8</sup> Saerchinger, César. "Musical Landmarks in New York." *The Musical Quarterly* 6, no. 2 (1920): 227-56. <http://www.jstor.org/stable/737869>. (page 249)

age fifty-five, and thus never accomplished his plan to write a biography of Heinrich.<sup>9</sup> Upton took up Sonneck's mantle and published a biography of the composer in 1939. Sonneck's work at the Library of Congress combined with Upton's research and publication of Heinrich's biography has enabled subsequent scholars and musicians to appreciate the composer's uniquely American musical voice. Heinrich's musical works have been performed, recorded, reviewed, and published over the century since Sonneck rediscovered the composer in 1917, though revival of Heinrich's music has been quite limited in scope. These works deserve more study and appreciation both from a historical and musical standpoint.

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<sup>9</sup> Lichtenwanger, William, ed. *Oscar Sonneck and American Music*. Chicago: University of Illinois Press, 1983, xvii.

## CHAPTER 2

### HEINRICH BIOGRAPHY: EARLY YEARS AND MERCHANT BUSINESS

Anthony Philip Heinrich was born on March 11, 1781, in Schönbüchel, Bohemia which is part of the modern Czech Republic, close to Germany.<sup>10</sup> Little is known about Heinrich's biological parents or upbringing, except that he was orphaned as a young child and subsequently adopted by his uncle, Anton Heinrich. The biographer William Upton writes that Anton Heinrich was a wealthy "wholesale dealer in linen, thread, wine and other commodities."<sup>11</sup> The Heinrich family business operated several manufacturing plants around Bohemia as well as warehouses in Prague, Vienna, Trieste, and Naples. Additionally, there were significant banking aspects of the business, which tied the company to the fortunes of the eighteenth-century Bohemian economy at large.

When his uncle Anton Heinrich died in 1800, Anthony Philip inherited the lucrative family company as well as an impressive estate. Upton notes that, "When young Heinrich came into the property, he was known as one of the most important wholesale merchants in all Bohemia."<sup>12</sup> Heinrich was only nineteen years old in 1800, yet in control of a successful, multinational business with basically no family ties or dependents. He enjoyed the ample travel opportunities that his business and wealth offered. During the first decade of the nineteenth century, Heinrich is known to have traveled "all over Italy, France, England, Portugal and parts of Spain."<sup>13</sup> In addition,

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<sup>10</sup> David Barron and J. Bunker Clark, "Heinrich, Anthony Philip," Grove Music Online, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12694> (accessed July 27, 2016).

<sup>11</sup> William Treat Upton, *Anthony Philip Heinrich: A Nineteenth-Century Composer in America*, (New York, Columbia University Press, 1939), 3.

<sup>12</sup> *Ibid.*, 3.

<sup>13</sup> *Ibid.*, 4.

Heinrich's first transatlantic trip to America was in 1805. Heinrich's taste for adventure would last throughout his life and he possessed extraordinary enthusiasm for traveling. Heinrich was an energetic and responsible leader in his business dealings, though, according to his biographer, he was perhaps overly optimistic about the future while financial depression was spreading across the Austrian Empire.<sup>14</sup> This miscalculation probably contributed to the eventual loss of his business and fortune. None-the-less, Heinrich maintained a generally cheerful and optimistic spirit throughout his life.

Very little is known of Heinrich's early musical studies. Upton writes, "From his earliest childhood he had been profoundly moved by music and had made something of a study of the piano and the violin, particularly the latter."<sup>15</sup> As the son (and adopted nephew) of one of the wealthiest families in Bohemia, Heinrich's education most likely would have consisted of a variety of subjects including music taught mainly by private tutor. Heinrich later claimed he was entirely self-taught as a composer and purely inspired by nature when writing music, though it is likely that Heinrich benefited from some early musical education. According to Upton, Heinrich purchased an excellent violin from Cremona while on a trip to Malta as a young man. This instrument was one of his most prized possessions for the rest of his life.<sup>16</sup>

The merchant business Heinrich inherited in 1800 soon faced problems because of the growing economic depression across the Austrian Empire caused by the Napoleonic wars. Sensing an unstable future for his business in Europe, Heinrich attempted to move the venture to America. Upton writes that, "he fitted out a merchant boat with Bohemian glassware...If the first attempt should turn out well,

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<sup>14</sup> Upton, *Anthony Philip Heinrich*, 5.

<sup>15</sup> *Ibid.*, 4.

<sup>16</sup> *Ibid.*, 4.

other boats could follow; for with his usual enthusiasm Heinrich planned for quite an impressive little fleet to bring his wares from Trieste to America.”<sup>17</sup> By 1810, Heinrich was living in Philadelphia, Pennsylvania where he attempted to establish his merchant business in America. He took a side job directing music at the Southwark Theatre (noted for being the first permanent theater built in America in 1766).<sup>18</sup> This was Heinrich’s first official music job, but it was an unpaid volunteer position. Unfortunately, his arrangement as a gentleman amateur music director only lasted for one year because the Austrian government went bankrupt in 1811, and his entire inherited fortune and merchant business was lost. In Upton’s words, “From now on stark poverty stared him in the face. Truly a hard celebration of one’s thirtieth birthday!”<sup>19</sup>

Heinrich’s personal life was equally dismal during these years. While living in America, Heinrich married a young woman from Boston, whose name is not recorded in his biography. In 1813, the couple traveled to his home in Bohemia where their first child, Antonia, was born. After the long trip and childbirth, his wife became ill and homesick. Heinrich decided to return to America with her, leaving their baby behind to be raised by a distant relative. Lamentably, Heinrich’s wife died in 1814 soon after arriving back in America and it would be decades until Heinrich was reunited with his daughter. After the death of his wife, Heinrich made one last attempt to restart his business career. He began working as the American representative for another Austrian export firm, but this business failed soon after he joined, and that was the end of Heinrich’s merchant career.<sup>20</sup>

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<sup>17</sup> Upton, *Anthony Philip Heinrich*, 6.

<sup>18</sup> *Ibid.*, 6.

<sup>19</sup> *Ibid.*, 7.

<sup>20</sup> Michael Broyles, *Mavericks and Other Traditions in American Music*, (New Haven, Yale University Press, 2004), 43.

## CHAPTER 3

### REINVENTION AS A MUSICIAN AND COMPOSER

Soon after Heinrich's final business venture failed in Philadelphia, he was offered a paid position as the musical director of a theater orchestra in Pittsburgh. Heinrich made the roughly three-hundred-mile journey on foot from Philadelphia to Pittsburgh to accept this job. Upon his arrival in Pittsburgh, the theater went out of business almost immediately and left Heinrich again with no money or prospects.<sup>21</sup> At this point, Heinrich decided to venture further west, to Lexington, Kentucky in hopes of establishing a career as a professional musician.

Michael Broyles wrote a chapter about Heinrich in his 2004 book *Mavericks and Other Traditions in American Music*. Broyles explains that Heinrich may have been inspired by the news of the success which Samuel Drake enjoyed in Kentucky. Drake had established a "theatrical empire" in Kentucky by 1817.<sup>22</sup> Additionally, Broyles suggests that Heinrich was looking for a place where he could "shine in an environment without a lot of professional competition" from better-trained musicians.<sup>23</sup> Heinrich's appetite for adventure may have contributed to his decision to undertake the subsequent four-hundred-mile journey down the Ohio river, which was the western frontier of America at the time.

After this arduous seven-hundred-mile journey by boat and on foot, Heinrich arrived in Lexington, Kentucky in 1817 and quickly set to work arranging a benefit concert for himself. This concert was held on November 12th, 1817, and featured Heinrich as a conductor as well as a soloist on both violin and piano. The program

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<sup>21</sup> Broyles, *Mavericks and Other Traditions in American Music*, 44.

<sup>22</sup> *Ibid.*, 44.

<sup>23</sup> *Ibid.*, 44.

contains a variety of vocal and instrumental works, notably including Beethoven's First Symphony, Op. 21 (which was composed sixteen years prior.) Broyles notes that this was only the second time any Beethoven Symphony was performed in America.<sup>24</sup> It is remarkable that Heinrich gathered the musicians, instruments and sheet music parts to Beethoven's First Symphony to produce a performance in Lexington, Kentucky in 1817. No specific reviews of this performance survive, but it appears to have been well received in the community. On a program dated two weeks later in Frankfort, Kentucky, Samuel Drake printed the following announcement: "The Lovers of science will be greatly gratified with Mr. Heinrich, whose excellence on the violin was never surpassed in the western country."<sup>25</sup> His positive reception in Kentucky must have been a relief to Heinrich, who had traveled to the frontier completely alone with few friends or resources.

Good luck did not last long for Heinrich, who soon became sick with what Upton calls "a hard fever" sometime during the winter of 1818.<sup>26</sup> His illness was quite severe and forced Heinrich to retire completely from society to a rough log cabin in the forest near Bardstown, Kentucky. This period of convalescence proved to be a crucial turning point in Heinrich's life and an experience that he wrote about frequently. In fact, Heinrich would later market himself as a "Log Cabin Composer" and his time in the forest of Kentucky is often referenced in reviews and musical correspondence during the rest of his life. Broyles writes that Heinrich, "Never ceased to remind friends and public alike of the birth of his art... Nature, the wilderness, the log cabin, made Heinrich an American composer. This was a time when few other

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<sup>24</sup> Broyles, *Mavericks and Other Traditions in American Music*, 45.

<sup>25</sup> Upton, *Anthony Philip Heinrich*, 32.

<sup>26</sup> *Ibid.*, 37.

Americans even ventured to compose, much less attempted to define an American school. In that regard Heinrich was at least seventy years ahead of his time.”<sup>27</sup>

Heinrich made several close friends in Kentucky who would have a lasting impact on his life.<sup>28</sup> He lived for at least two years as a guest with the Speed family in Farmington, Kentucky. Upton writes that, “Judge John Speed furnished Heinrich with a home, undoubtedly at little or no expense to the musician...[where Heinrich] worked as he wished, practicing, studying, and composing.”<sup>29</sup> The Speed family was powerful and influential in Kentucky society at that time; John Speed’s brother Thomas Speed was a member of congress and his son, James Speed, would later be the United States Attorney General in President Lincoln’s cabinet.<sup>30</sup> Through his connection with the Speed family, Heinrich also made the acquaintance of the famous naturalist John James Audubon.

Like Heinrich, Audubon also lived with the Speed family for a few years after his merchant business failed.<sup>31</sup> Audubon became a particularly close friend of Heinrich. In fact, Heinrich is buried in the Audubon family vault in New Trinity Cemetery in New York City.<sup>32</sup> Like Heinrich, Audubon was an accomplished violinist, and their shared passion for music may have helped solidify their friendship.

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<sup>27</sup> Broyles, *Mavericks and Other Traditions in American Music*, 46.

<sup>28</sup> As an interesting side note, the future President Abraham Lincoln (1809-1865) was born in a log cabin in Hodgenville, Kentucky. Hodgenville happens to be a mere 30 miles from Bardstown, where Heinrich’s cabin was located. During the year Heinrich was convalescing in 1818, Lincoln was 9 years old. Despite the astonishing proximity of their log cabins which would later feature as an important symbol in both men’s personal stories, the more meaningful similarity between Lincoln and Heinrich is their spirit of self-reliance and perseverance.

<sup>29</sup> Upton, *Anthony Philip Heinrich*, 42-43.

<sup>30</sup> *Ibid.*, 44.

<sup>31</sup> *Ibid.*, 44.

<sup>32</sup> Barron and Clark, “Heinrich, Anthony Philip,” Oxford Music Online.

Audubon's influence is evident in two of Heinrich's large orchestral works concerning birds of North America: *The Ornithological Combat of Kings, or The Condor of the Andes and the Eagle of the Cordilleras* (1847) and *The Columbiad, or Migration of American Wild Passenger Pigeons* (1858).<sup>33</sup> Wilbur Maust describes and analyzes these symphonic works in his dissertation titled *The Symphonies of Anthony Philip Heinrich Based on American Themes*. Maust writes that Heinrich acknowledged the influence of Audubon in the score of *The Columbiad*.<sup>34</sup> Audubon's paintings and descriptions of birds in America found substantial success in Europe, particularly in England and France, where people were enthralled with the nature of America. I believe Heinrich hoped for similar success with his musical portraits of the New World.

Heinrich lived with the Speed family in Farmington, Kentucky for about two years. Upton writes that during this time, "Heinrich worked industriously, continuing the compositions begun at Bardstown."<sup>35</sup> On May 4, 1820 the publishing firm Bacon & Hart in Philadelphia published Heinrich's first opus, which is a large collection of pieces gathered in a two hundred and sixty-nine page volume called *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Natures, Opera Prima*.<sup>36</sup> This first collection was quickly followed on June 23, 1820 by a supplementary thirty-nine page volume called *The Western Minstrel, a Collection of Original Moral, Patriotic, and Sentimental Songs, for the Voice and Piano Forte, interspersed with Airs, Waltzes, etc.* These first two collections of works have been studied and performed more than any of Heinrich's subsequent works.

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<sup>33</sup> Wilbur Richard Maust, "The Symphonies of Anthony Philip Heinrich Based on American Themes." PhD diss., Indiana University, 1973. ProQuest 7319743

<sup>34</sup> Maust, "Symphonies of Anthony Philip Heinrich," 177.

<sup>35</sup> Upton, *Anthony Philip Heinrich*, 44.

<sup>36</sup> *Ibid.*, 45.

J. Bunker Clark includes a chapter called “The First Americanist: Anthony Philip Heinrich.” in his book *The Dawning of American Keyboard Music*.<sup>37</sup> Clark explains that Heinrich’s *Dawning of Music in Kentucky* contains three sets of variations for violin, twenty-three songs and forty-one pieces or movements for piano.<sup>38</sup> The piano works contained in *Dawning of Music in Kentucky* are mostly dance forms, but there is also a piano sonata and a set of variations on a theme by Haydn.<sup>39</sup> In the preface to his first published opus, *The Dawning of Music in Kentucky*, Heinrich enthusiastically labeled himself as an American composer. He wrote:

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*.<sup>40</sup>

Heinrich’s own stated goal from this first collection of works was to help create and define American music, while the country was still very new. Contemporary reviews for these volumes were overwhelmingly positive and encouraging to the new composer.

One of the most frequently referenced epithets attached to Heinrich is “the Beethoven of America.” This nickname was given by John Rowe Parker, editor of the *Euterpiad* in a review of Heinrich’s first two published volumes in April, 1822.<sup>41</sup> In Parker’s enthusiastic review for *Dawning of Music in Kentucky*, the critic highlights

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<sup>37</sup> J. Bunker Clark, *The Dawning of American Keyboard Music*, (Westport, Connecticut, Greenwood Press, 1988), 311.

<sup>38</sup> Clark, *Dawning of American Keyboard Music*, 313.

<sup>39</sup> *Ibid.*, 313.

<sup>40</sup> Heinrich, A. P. *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature, Opera Prima*. (New York: Da Capo Press, 1972).

<sup>41</sup> J.R. Parker, “Criticism. The Dawning of Music in Kentucky,” *Euterpiad* (April 13, 1822): 46.

Heinrich's ingenuity in creating an "American production" and applauds Heinrich's "vigour of thought, variety of ideas, originality of conception, classical correctness, boldness and luxuriance of imagination."<sup>42</sup> Perhaps in part due to Parker's enthusiastic praise for his first two collections of compositions, Heinrich decided to move from Kentucky to Boston in 1823. The newly formed professional orchestra, Philharmonic Society of Boston, offered to prepare a benefit concert upon Heinrich's arrival, and the Boston newspaper *Daily Advertiser* called him "the first regular or general *American* composer."<sup>43</sup> Furthermore, the newspaper went on to assert that, "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."<sup>44</sup> From 1823-1826 Heinrich lived in Boston and his music was featured on many concerts in Boston.

In 1826, Heinrich moved to Europe where for the next five years he worked primarily as a violinist, including in the orchestras of Drury Lane and Vauxhall Gardens in London.<sup>45</sup> He met young Felix Mendelssohn in London in 1829 and Heinrich later dedicated several songs to Mendelssohn. In 1831, Heinrich moved back to Boston where he worked as an organist at Old South Church. In 1833 Heinrich again returned to London where he lived and worked as a violinist and music teacher. In 1836, Heinrich traveled back to a town in Bohemia to try to reunite with his daughter, Antonia, who had been raised by a relative. Unfortunately, he just missed meeting his now twenty-three-year-old daughter because she had recently left

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<sup>42</sup> J.R. Parker, *Euterpiad*, 46.

<sup>43</sup> Broyles, *Mavericks and Other Traditions in American Music*, 48.

<sup>44</sup> Boston *Daily Advertiser*, May 29, 1823, quoted in Upton, *Anthony Philip Heinrich*, 70.

<sup>45</sup> David Barron and J. Bunker Clark, "Heinrich, Anthony Philip," Grove Music Online, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12694> (accessed July 27, 2016).

to travel to Boston in search of Heinrich. Happily, the pair was finally reunited the following year in New York City.<sup>46</sup>

From 1837 to 1857 Heinrich mostly worked as a composer and music teacher in New York. Notably on April 12, 1842, Heinrich chaired the meeting which founded the New York Philharmonic Society.<sup>47</sup> On June 16th, 1842, Heinrich's music was featured in a "Grand Musical Festival" in the Broadway Tabernacle. The event was a success, and the sixty-one-year-old "Father Heinrich" was praised by critics. Heinrich worked to further solidify his American reputation by composing many works with explicitly American themes and subject matter. For example, in 1841 Heinrich was invited to the White House to perform for President John Tyler.<sup>48</sup> He composed a piano work titled *Tyler's Grand Veto Quickstep* 1844, dedicated to the president. The same year, he composed *Texas and Oregon Grand March*. This piano work predated either state being annexed to the United States (Texas became a state in 1845). Heinrich composed *General Taylor's Funeral March* in 1850 upon the death of President Zachary Taylor. A large work called *The Jubilee* for orchestra, chorus and solo voices traced, "the history of America from the Pilgrims up to the War of Independence."<sup>49</sup> Through these compositions and dedications, Heinrich may have been trying to emulate the patronage models familiar to European composers who wrote music for and dedicated works to political leaders in their countries.

Two benefit concerts in 1846 mark a high point of Heinrich's career. A New York newspaper described the 1846 concert as "the most remarkable, exciting and

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<sup>46</sup> Douglas W. Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, (New York, Oxford University Press, 2016), 35-55.

<sup>47</sup> Barron and Clark "Heinrich, Anthony Philip," Grove Music Online.

<sup>48</sup> Barron and Clark "Heinrich, Anthony Philip," Grove Music Online.

<sup>49</sup> Barron and Clark "Heinrich, Anthony Philip," Grove Music Online.

never-to-be forgotten entertainment we have ever witnessed.” The audience is reported to have been, “yelling, screaming, cheering, laughing and stamping” with “showers of bouquets and wreaths” thrown at Heinrich.<sup>50</sup> On April 21, 1853, when Heinrich was seventy-two years old, a Grand Valedictory Concert was arranged in his honor at New York’s Metropolitan Hall.<sup>51</sup> This concert was still not the end of Heinrich’s life of travel and work. Heinrich again returned to Europe in 1857 where he spent two years in Prague and Dresden before returning to New York for the final time in 1859. Heinrich died in New York City on May 3, 1861 at the age of eighty.<sup>52</sup> Upon Heinrich’s death, the composer was mentioned in *Dwight's Journal of Music*, XIX (May 11, 1861), "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...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 in this city and New York."<sup>53</sup>

There are many factors which contribute to Heinrich fading from history. One is that his death coincided with the start of the American Civil War. The next four years in America were marked by terrible conflict and bloodshed. Additionally, Heinrich died with no surviving spouse and only one distant daughter, so he had no family able to continue his legacy or sell his music after his death. His own personal scrapbook of letters and compositions was luckily preserved and cataloged in the Library of Congress, which is how future musicologists discovered his work.

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<sup>50</sup> Upton, *Anthony Philip Heinrich*, 189.

<sup>51</sup> Shadle, *Orchestrating the Nation*, 40.

<sup>52</sup> *Ibid.*, 44.

<sup>53</sup> *Dwight's Journal of Music*, XIX (May 11, 1861)



*Figure 1: Image of Anthony Philip Heinrich<sup>54</sup>*

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<sup>54</sup> Library of Congress Prints and Photographs Division, Washington, D.C. 20540 USA, Digital ID: (b&w film copy neg.) cph 3a42135

## CHAPTER 4

### MODERN RECEPTION AND SCHOLARSHIP OF HEINRICH'S MUSIC

Heinrich's music has been rediscovered and reprinted since his death. In 1972, Da Capo Press released an unabridged republication of the 1820 Bacon & Hart edition from Philadelphia. The editor of this 1972 publication, H. Wiley Hitchcock, explains in the forward that the Music Library Association sponsored this reproduction of Heinrich's first two collections of works in a series of volumes called "*Earlier American Music*" with the goal to "stimulate further study and performance of musical Americana."<sup>55</sup> Hitchcock describes Heinrich as, "this country's first- and unquestionably most enthusiastic- Romantic nationalist in music."<sup>56</sup>

Denise Von Glahn writes about Heinrich's nationalist music in her 2003 book, *The Sounds of Place: Music and the American Cultural Landscape*.<sup>57</sup> In the chapter, "America as Niagara: Natures as Icon," Von Glahn focuses on three nineteenth century symphonies about Niagara Falls, composed by Anthony Philip Heinrich, William Henry Fry, and George Frederick Bristow. In her words, these composers "attempted to capture what no visual artist could; their works celebrated the powerful *sound* heard at the Falls."<sup>58</sup> Earliest of these three symphonies is Heinrich's symphonic work *The War of the Elements and the Thundering of Niagara: Capriccio Grande for a Full Orchestra*, c. 1831-45. Von Glahn writes a thorough analysis of the symphonic work and offers the following summary, "As the Bohemian immigrant composed his own version of America's most famous natural

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<sup>55</sup> H. Wiley Hitchcock, editor, *Earlier American Music, Volume 10*. (New York, Da Capo Press, 1972), editor's foreword.

<sup>56</sup> *Ibid*, Introduction.

<sup>57</sup> Denise Von Glahn, *The Sounds of Place: Music and the American Cultural Landscape*, (Boston, Northeastern University Press, 2003), 17.

<sup>58</sup> Von Glahn, *The Sounds of Place*, 23.

phenomenon, we can hear his energy, his imagination, his passion, and perhaps his heartfelt desire to be identified with the same. It may well be that for Heinrich, Niagara represented not only the physical place, but also his sense of the nation.”<sup>59</sup> In addition to her musical analysis, Von Glahn provides readers with a detailed survey of the visual art and literary descriptions of Niagara Falls. This narrative helps the reader to place the musical works into the context in which they were written. Von Glahn writes that, “Niagara’s iconographic power persisted even as its meaning morphed...The wild and exotic Niagara was replaced by the sublime Niagara. Images of Niagara reflected the changing perception of the nation (both its own and others’) as it evolved from wilderness outpost to promised land to industrial giant.”<sup>60</sup>

Von Glahn also explains that, “Of art, literature, and music, music was the last to establish a strong national identity...In the nineteenth century it struggled against the often oppressive influence of European (mostly German) musicians...While their expertise was needed and appreciated at some level, their attitudes toward a nascent American music were not.”<sup>61</sup> Von Glahn’s summary encapsulates the stigma surrounding American music in the nineteenth century. This stigma may have contributed to Heinrich’s failure to achieve sustained success as a composer. Nineteenth century society was resistant to the idea of a serious American composer or original American art music. Von Glahn continues to explain this phenomenon, “Worse still was the case of America’s own cultural leaders who, for a variety of reasons, championed European musical values and works over native efforts.”<sup>62</sup>

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<sup>59</sup> Von Glahn, *The Sounds of Place*, 34.

<sup>60</sup> *Ibid.*, 18.

<sup>61</sup> *Ibid.*, 23.

<sup>62</sup> *Ibid.*, 24.

For example, Upton provides a review written by John Sullivan Dwight of Heinrich's concert in Boston in 1846. In the following passage, Dwight describes *Tecumseh, or the Battle of the Thames- a Martial Overture- for Full Orchestra* by Anthony Philip Heinrich. Dwight wrote:

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 has 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 everything they do...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." ...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 in music.<sup>63</sup>

In response to Dwight's dismissive criticism, Heinrich wrote the following letter:

Mr. Dwight is a happy wight, for he lives in serene solitude at Brookfarm among the chirpings of some innocent insects, and the Concertos of Bullfrogs, the latter like the symphonies of Beethoven needing no programmes...Mr. Dwight is really very distantly local from full good orchestras, and has probably heard very little of orchestral effects, combinations and professional tactics.<sup>64</sup>

Heinrich's colorful insults of Dwight's provincial surroundings and lack of access to larger cosmopolitan orchestras demonstrates the composer's hurt pride by Dwight's negative review. Von Glahn also takes issue with Dwight's criticism of Heinrich's programmatic works. She writes, "Dwight's insistence upon a purely abstract, organically unified instrumental music composed according to European models assured American composers no original voice."<sup>65</sup> Dwight's argument is reminiscent of Schumann's criticism of what he called "Philistine" music written by composers such as Rossini, Liszt, and Wagner. Schumann characterized programmatic

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<sup>63</sup> Upton, *Anthony Philip Heinrich*, 200-201.

<sup>64</sup> Dwight, "Haydn," *United States Magazine, and Democratic Review* (Jan. 1844): 20-21.

<sup>65</sup> Von Glahn, *The Sounds of Place*, 24.

compositions as banal, theatrical, and flashy, but lacking meaningful musical substance. Schumann might have written similar criticism for Heinrich's programmatic compositions.

In 2016, Douglas Shadle published an excellent book called *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*.<sup>66</sup> Shadle profiles Heinrich in chapter two, titled "Anthony Philip Heinrich, Hapless Wanderer." This chapter provides a short biography of Heinrich's life and describes contemporary critical response (both positive and negative) to Heinrich's music. Shadle points out that the magnitude of Heinrich's first two volumes, "surpassed any previous collection of secular pieces by an American resident composer."<sup>67</sup>

In general, Shadle makes the argument that American composers had an uphill battle to get their orchestral works recognized and respected on the level of their European counterparts, especially in the shadow of Beethoven. Shadle describes Heinrich as "the first American symphonist to lead the charge toward international musical prominence."<sup>68</sup> Shadle argues that critics in Europe did not share Dwight's negative opinion of Heinrich's programmatic orchestral works. For example, after Heinrich's symphony *The Ornithological Combat of Kings* was performed in Graz, European critic, August Mandel, secretary of the Musik-Verein, wrote in his review of the concert:

The most striking achievement 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 peak of the Andes...[Heinrich] 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

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<sup>66</sup> Douglas W. Shadle, *Orchestrating the Nation: The Nineteenth-Century American Symphonic Enterprise*, (New York, Oxford University Press, 2016), 35-55.

<sup>67</sup> Shadle, *Orchestrating the Nation*, 35.

<sup>68</sup> *Ibid.*, 35.

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.<sup>69</sup>

Mandel's enthusiastic review appreciated Heinrich's artistic depiction of the grand and majestic American wilderness. Shadle states that Dwight's criticism of Heinrich's works, contrasted with Mandel's approval, helped to "establish patterns for the reception of American symphonies across the rest of the century. Composers often needed to go elsewhere for their music to be appreciated."<sup>70</sup> However, Shadle also suggests that Heinrich's personal eccentricities contributed to his music's lack of popularity with contemporary audiences and critics. Perhaps had Heinrich demonstrated greater restraint in his garrulous writing and softened personal insults towards his critics, the musical world in America would have embraced him more kindly. There are many examples of Heinrich's biting condemnation of other musicians and music journalists, which certainly did not help him gain support, and quite possibly even damaged Heinrich's reputation.

Shadle writes that Heinrich "thought of himself as an American musical ambassador" in travels abroad.<sup>71</sup> Heinrich wrote music that represented America, not so much with American audiences in mind, but those in Europe. In the same way that John James Audubon sold his folios called *The Birds of America* on a subscription model in Europe, Heinrich may have hoped to interest European audiences with musical portraits of America. Unfortunately, Heinrich never achieved the success or lasting popularity of Audubon's art. Perhaps with the right champion to bring his music to light, Heinrich's music will be enjoyed by modern audiences and performers.

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<sup>69</sup> Shadle, *Orchestrating the Nation*, 41.

<sup>70</sup> *Ibid.*, 55.

<sup>71</sup> *Ibid.*, 37.

There are two types of pieces that I examine in this paper. To be clear, none of Heinrich's works use authentic Native American themes or musical quotations. The first two piano works have Native American titles, but no other musical features which relate to their names. They sound indistinguishable to other dance-style piano works that Heinrich composed in typical western European style. Heinrich most likely chose these titles as a unique selling point and to compel audiences to view them as American works.

The later three works also have Native American titles and, additionally, these pieces feature programmatic elements, which Heinrich uses to depict specific parts of a story. *The Moan of the Forest, or The Cherokee's Lament* even includes literal descriptions above each section in the music. It is unclear whether Heinrich intended these descriptions to be read out loud during performance, though a modern professional recording makes that choice. This work is reminiscent of a musical melodrama, which was a popular genre of nineteenth century salon music that combined spoken words and piano accompaniment. The programmatic elements add considerable interest to Heinrich's later works with Native American titles.

## CHAPTER 5

### PIANO WORKS WITH NATIVE AMERICAN TITLES

Pocahontas: The Pride of the Wilderness, a Grand Concert Waltz (1839)

Heinrich's earliest published piano work with a Native American title is a concert waltz called *Pocahontas: The Pride of the Wilderness* (1839). The story of Pocahontas is widely popular, and her name is familiar with modern audiences. The real woman lived between 1597-1617 and therefore had been dead for two centuries when Heinrich composed this piece.<sup>72</sup> The title page, seen below, is florid and long, which is typical of Heinrich's published works.

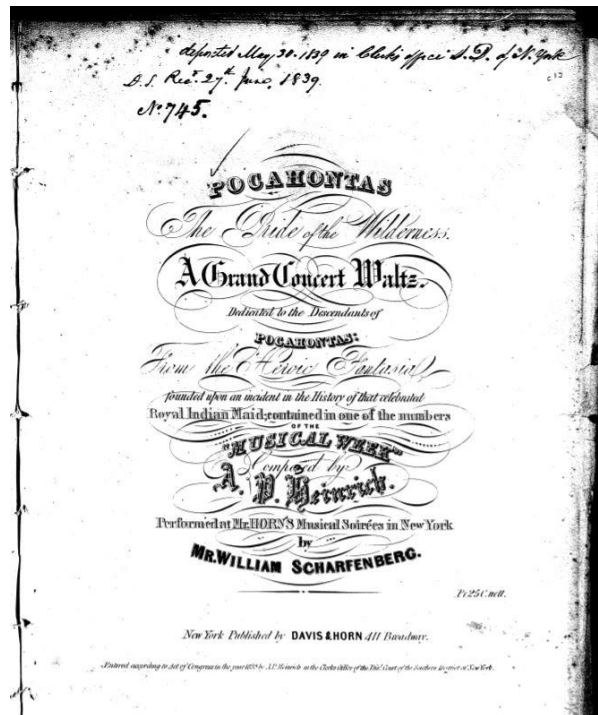


Figure 2: Title Page of Pocahontas Grand Concert Waltz

The full title with original punctuation reads: "Pocahontas: The Pride of the Wilderness. A Grand Concert Waltz. Dedicated to the Descendants of Pocahontas:

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<sup>72</sup> Virginia Council on Indians, "A Guide to Writing about Virginia Indians and Virginia Indian History," in Virginia Civics, Item #596, <http://vagovernmentmatters.org/primary-sources/596> (accessed August 24, 2016)

From the Heroic Fantasia founded upon an incident in the History of that celebrated Royal Indian Maid; contained in one of the numbers of the “Musical Week” Composed by A. P. Heinrich.” Beneath this title is the following information: “Performed at Mr. Horn’s Musical Soirees in New York by Mr. William Scharfenberg. New York: Published by Davis & Horn 411 Broadway in 1839.” Two years before writing the piano version, Heinrich completed his symphony *Pocahontas- The Royal Maid and Heroine of Virginia, the Pride of the Wilderness. Fantasia Romanza*. The piano concert waltz from 1839 is not musically related to the symphony despite the similar title. According to Maust, the orchestral version composed in 1837 is a set of free variations for large orchestra which begins in C Major and ends in F Major.<sup>73</sup> It is typical of Heinrich to recycle subject material in his pieces. He also took a great deal of time and effort in naming and dedicating his works, often writing a lengthy descriptive narrative, either on the title page, or even directly in the musical score.

Heinrich’s concept of a “grand concert waltz” for piano was perhaps influenced by Carl Maria von Weber’s work *Invitation to the Dance*, Op. 65. Weber’s piece, written in 1819, is credited with being one of the first programmatic waltzes for piano which was based on the waltz rhythm, but not intended to be accompaniment to dancers.<sup>74</sup> Twenty years later, Heinrich’s *Pocahontas Grand Concert Waltz* begins with a slow section marked, “Introduction a la caprice.” The first measure is the only bar in the piece in 4/4-time signature and features a sweeping contrary motion flourish which comes to a rest on a high trill and fermata. There are repeat signs on this measure and the words “Ad libitum” (with freedom) in the score.

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<sup>73</sup> Wilbur Richard Maust, “The American Indian in the Orchestral Music of Anthony Philip Heinrich.” In *Music East and West: Essays in Honor of Walter Kaufmann*, edited by Thomas Noblitt, 309-325. (New York, Pendragon Press, 1981), 313.

<sup>74</sup> Michael C. Tusa. "Weber: (9) Carl Maria von Weber." Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 24, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40313pg9>



Figure 3: Introduction of Pocahontas Grand Concert Waltz

With this gesture, Heinrich seems to be signifying the grand quality of this concert piece, and it provides an improvisatory quality to the opening. The introduction continues in 3/4 time with a section featuring marked octaves and chords in both hands before arriving at a fully diminished seventh chord arpeggio in measure seven that leads to the resolution to the dominant (E major) harmony in measure nine. The introduction thus transitions seamlessly into the straightforward waltz section marked “Allegretto con Grazia.” The A section from measure 10-33 consists of three eight-measure phrases with simple waltz accompaniment in the left hand. The lively tune is decorated with grace note pickups on the downbeats. In measure 22-25 the right-hand features more elaborate decoration including triplets and 32<sup>nd</sup> note turns.

The B section from measure 34-49 features a marked accompaniment figure with an accent marking over every eighth note of the broken chords in the left hand. The right hand is entirely in octaves, with a dotted rhythm figure throughout. Notably, the B section abruptly visits the dominant key of E Major, with a new key signature at the beginning of the section. See Figure 4 below.



Figure 4: measures 36-45 of Pocahontas Concert Waltz, B section

The C section, from measure 50-65 continues in E major. This section features frequent two-against-three rhythms with triplets in the right hand, over eighth notes in the left. In contrast to the detached and accented quality of the B section, C is flowing and legato. The left-hand holds dotted half notes throughout each measure and there are several markings for pedal. The C section ends with a ritardando and trill over an E7 chord which leads to the return of A section in the tonic key of A major at measure 66. This version of A should be labeled A' because it is a decorated version of the original waltz theme.



Figure 5: measures 69-77 of Pocahontas Concert Waltz, A' section

As seen in Figure 5, there are several virtuoso aspects of this section, including parallel thirds, large leaps and hand crossings. At measure 89, the score indicates a repeat back to measure 50 (the C section in my analysis). The Coda begins at measure 90. Marked *Prestissimo*, this Coda features leaping octaves in the right hand. Measures 110-112 present a chromatic double octave passage before an extended trill. The final ten measures feature a dramatic cadence in A Major, with a crescendo from piano to forte.

Overall, the piece gives the impression of a charming and cheerful waltz, with aspects of flashy virtuosity for the pianist. The subject of Pocahontas seems to bear no relation to the music itself, which resembles any other Heinrich waltz. However, what is remarkable is the fact that Heinrich deemed “the celebrated Royal Indian Maid” a worthy subject of art music for a concert stage in 1839, much earlier than other composers. Heinrich’s Concert Waltz is deserving of performance, and an interesting piece for performers to consider adding to a program that is sure to spark the interest of modern audiences.

## Indian Fanfares (1841)

Two years after publishing his *Pocahontas Concert Waltz* in 1839, Heinrich wrote a short suite of three dances for piano titled *Indian Fanfares*. The *Indian Fanfares* are the final dances style piano works with Native American titles that Heinrich wrote. The movements are as follows: 1. *The Camanche Revel*, 2. *The Sioux Galliarde*, and 3. *The Manitou Air Dance*. At the bottom of the title page, a printed note reads “These fanfares will serve as quick steps for military bands.” However, there is no indication that Heinrich ever arranged the pieces for band instrumentation. Each movement is short and lively, and these are the most accessible from a pianistic standpoint of Heinrich’s piano works with Native American titles.

*The Camanche Revel* is in A Major and marked Allegro in 2/4 time. The work contains ten short sections, each divided by a double bar. The work is through-composed, with the brief fragments of the first and second sections repeated in the final tenth section. In the fifth section, beginning at measure 35, Heinrich abruptly shifts to D minor, then section six (m. 43-50) is in D Major before returning to A Major in measure 51. Additionally, the ninth section (m. 67-84) is in the dominant key of E Major. *The Camanche Revel* features a basic eighth-note accompaniment pattern and chordal harmony in the same register throughout. However, the melody features a variety of rhythmic figures and textures, such as triplets, dotted notes, thirds, octaves, and scalar passages for the right hand.

*The Sioux Galliarde* is in B-Flat Major in 3/4 time. A galliard (galliarde is the French version of the word) is a form of Renaissance court dance which was popular in the 16<sup>th</sup> century. It is a fast and energetic dance in triple meter.<sup>75</sup> Heinrich indicates

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<sup>75</sup> Alan Brown. "Galliard." Grove Music Online. Oxford Music Online. Oxford University Press, accessed September 11, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10554>.

the tempo as “Scherzando” which suggests a light and playful mood throughout. At the beginning of the work, the left hand features a standard dance-style accompaniment. The right hand plays the melody and is composed of two-measure phrases, or six total beats, which is a typical characteristic of a galliard. A famous musical example of a galliard is “God Save the Queen” or the American version, “My Country Tis of Thee.” In this melody, the rhythm is arranged in groups of six beats, which Heinrich maintains throughout his *Sioux Gaillarde*. The piece contains five sections divided by double bars. The first two sections remain in the tonic key of B-flat Major, but section three abruptly modulates to E-flat Major followed by the fourth section in A-flat Major. Finally, the fifth section transitions back to B-flat Major and measures 83-94 restate the opening melody down and octave this time and with a dramatic crescendo in the accompaniment. Throughout the work, there are fermatas, dynamic changes, and frequent accents which give the piece an energetic feel, appropriate for a galliarde style dance.

The third and final piece, the shortest in the set, is *The Manitou Air Dance*. *Manitou* is the Algonquian word for a powerful force that connects all humans and living things. Many Native American cultures had a similar spiritual concept: In the Sioux language it is wakan, and in South America, huaca. *The Manitou Air Dance* is merely 50 measures long in a brisk 2/4 time, marked “Allegramente.” The melody features running 16<sup>th</sup>-note patterns in the right hand. Meanwhile, the left-hand accompaniment requires quick leaps from the low register to the treble clef, crossing over the right-hand melody and back several times. This texture appears in the first section (measure 1-8) and again in the fourth section (measure 37- 44). The harmony remains in G Major for most of the piece except for a short eight measure section in C Major from measure 29-36 before the return of the opening material in measure 37.



Figure 6: Coda section of Manitu Air Dance

The brief coda section (measure 45-50) features a crescendo, mirrored by an expansion of the music visually on the page, as the hands alternate octaves and chords moving further and further apart on the keyboard. This effect provides a dramatic end to Heinrich's set of *Indian Fanfares*. Though not as technically challenging as many of Heinrich's other piano works, these three pieces require substantial skill to perform accurately up to speed with the intended dance rhythms. The *Indian Fanfares* are a wonderful introduction to Heinrich's works for a late intermediate pianist or could be considered individually as charming encore pieces.

CHAPTER 6

PIANO WORKS WITH PROGRAMMATIC ELEMENTS

The Indian Carnival (1849)

Eight years pass between the publication of Indian Fanfares and Heinrich's next work with Native American subject material, called *The Indian Carnival*.

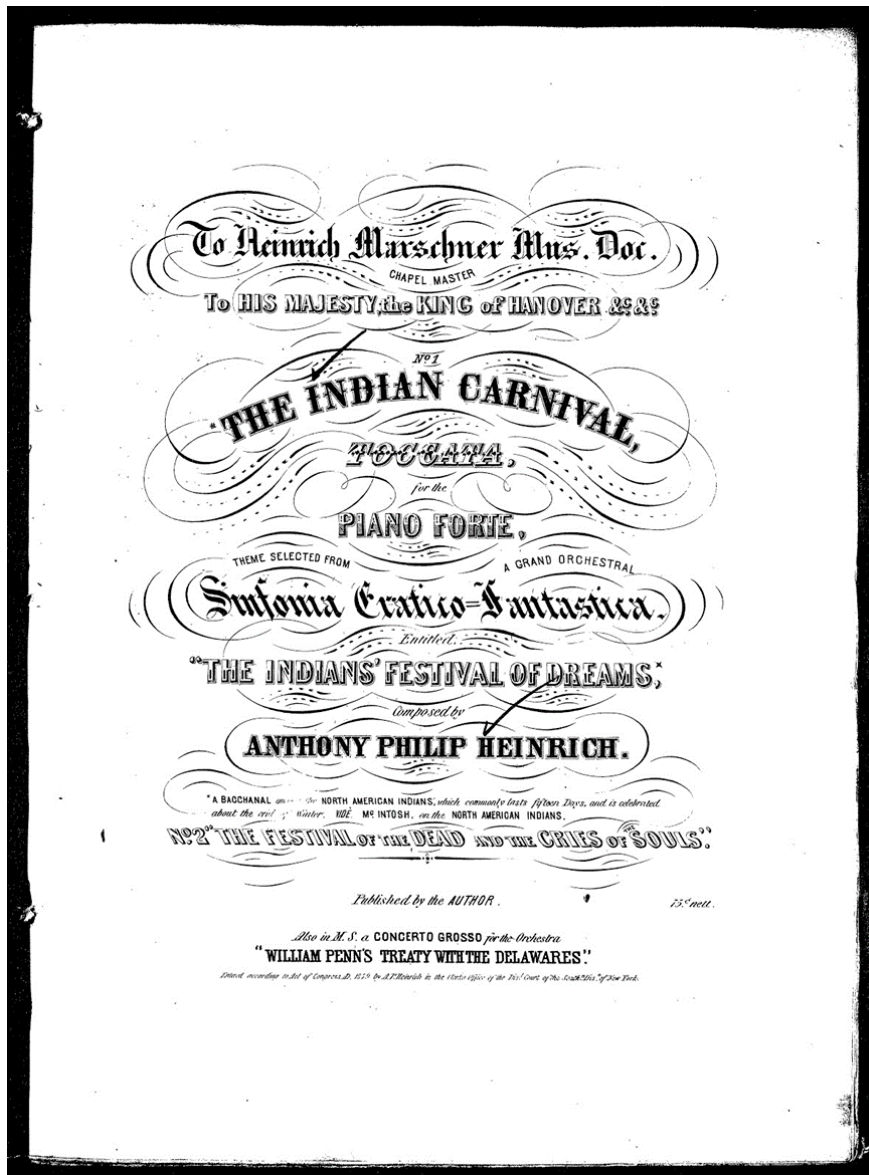


Figure 7: Title Page of *The Indian Carnival*

This full title page reads: *To Heinrich Marschner Mus. Doc. Chapel Master to His Majesty, the King of Hanover, & &: No. 1 The Indian Carnival, Toccata for the Piano Forte: Theme Selected from A Grand Orchestral Sinfonia Eratico-Fantastica, entitled "The Indians' Festival of Dreams," composed by Anthony Philip Heinrich.* In smaller print, the description continues, "A Bacchanal among the North American Indians, which commonly lasts fifteen days, and is celebrated about the end of Winter. Vide McIntosh on the North American Indians. No. 2 "The Festival of the Dead and the Cries of the Souls." There is much to parse through in this title, beginning with the dedication to Heinrich Marschner, the famous opera and symphonic composer from Germany. In 1849, Dr. Heinrich Marschner wrote a letter to Anthony Philip Heinrich. According to Upton, Heinrich considered this letter to be "the highest testimonial to his ability as a composer that he ever received."<sup>76</sup> Heinrich himself translated the letter from German for his scrapbook:

Hanover, 10th of  
May, 1849

To A. P. Heinrich, Composer in New York:  
While I tender you, dear sir, my most sincere thanks for the compositions, so kindly sent to me, I cannot omit to express, at the same time, my joy on finding that the German school of music is so worthily represented by you in America; for in all your compositions, honored sir, I remark that you exhibit the true German style most effectively. A character, originality and solidity, appear throughout your works; and nowhere do you imitate the inflated exhibitions of superficiality and shallowness, perceptible in many modern Italian and, alas! also in French works at the present day. Although you are sometimes tempted through your originality, to offer the performers too great difficulties, and to require of the human voice too extensive a compass! still the originality, and the deeply poetic ideas which are developed in your compositions, repay the painstaking to master them; and are a splendid testimonial of German talent in the West. Remain assured of my most perfect esteem, and may you be gladdened long yet with the applause of every lover of the art. This wish is from my heart.

H. Marschner<sup>77</sup>

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<sup>76</sup> Upton, *Anthony Philip Heinrich*, 214.

<sup>77</sup> Upton, *Anthony Philip Heinrich*, 215. (This is a reprint of Heinrich's English translation in his Scrapbook, p. 882. Original German text of the letter is printed in Upton p. 257-258).

This letter from Marschner was treasured by Heinrich. In fact, Heinrich composed and dedicated *The Indian Carnival* to Marschner, in thanks for his letter.

The themes of this piano work are taken from Heinrich's symphonic work titled *Indians' Festival of Dreams*, or *The Indian Carnival (sinfonia eratico-fantastica)*. The title derives from the literature of John McIntosh, who published a book titled *The Origin of the North American Indians* in 1843.<sup>78</sup> Heinrich references McIntosh on the title page of the symphony and piano work with the same title. In his book, McIntosh dramatically describes a fifteen-day "Indian festival of dreams" in which participants wear elaborate disguises and "act at this time all kinds of fooleries."<sup>79</sup> Shadle suggests that this festival may have, "reminded Heinrich of the Carnevale season of his Bohemian homeland."<sup>80</sup> McIntosh's description fueled Heinrich to compose this symphony and piano work on the subject, both published in the 1840s. Shadle describes the symphony thus: "Slow and flexible cadenza-like figures lead into a raucous allegro that gradually intensifies into a full-blown instrumental maelstrom marking the culmination of the festival. Upon its conclusion, a misty andante restores the semblance of order."<sup>81</sup> The piano version of the Indian Carnival uses selected themes from the orchestral version, condensed into an eleven-page work, containing a variety of small sections, exhibiting a wide range of moods and pianistic effects. Heinrich clearly intended both the performer and audience to understand that the music was depicting a story.

The final two sections are labeled "The Festival of the Dead" and "The Cries of Souls." These sections are full of interesting special effects with tremolos, trills, and

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<sup>78</sup> Shadle, *Orchestrating the Nation*, 45.

<sup>79</sup> McIntosh, *Origin of the North American Indians*, 170-175.

<sup>80</sup> Shadle, *Orchestrating the Nation*, 46.

<sup>81</sup> *Ibid.*, 46.

chromatic freedom. Marked “con molto espressione,” the Cries of Souls is very evocative. Exaggerated use of tremolo in each hand, seen in Figure 8, shows Heinrich creating otherworldly effects.



Figure 8: Tremolante section of *The Cries of Souls*

Overall, *The Indian Carnival* (1849) is longer and more challenging for pianists than the earlier *Pocahontas Concert Waltz* (1839) or *Indian Fanfares* (1841), which were shorter dance movements. *The Indian Carnival*, with its multiple expressive sections is freer and more fantasy-like. In the Grove article about Anthony Philip Heinrich, Barron writes that, “Generally, he did not develop material thematically or formally, but juxtaposed successive sections. As a result, his works often have the characteristics of an extemporized fantasy.”<sup>82</sup> This is an accurate description of *The Indian Carnival*, as well as the next work I will discuss, *The Moan of the Forest* or *The Cherokee’s Lament*.

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<sup>82</sup> David Barron and J. Bunker Clark. "Heinrich, Anthony Philip." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 9, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12694>

## The Moan of the Forest, or the Cherokee's Lament (1849)

*The Cherokee's Lament* is the most substantial of Heinrich's piano works with Native American titles. From a performer's standpoint, the modern edition of this work makes this the most comfortable of the five works to read, even though the music is quite complicated both rhythmically and harmonically in some sections. Compared to the nineteenth century editions of the other works, *The Moan of the Forest* is clear to read, with wide spaces between lines and standardized markings, as seen below in Figure 9.

**The Moan of the Forest,**  
or the Cherokees' Lament  
(Toccata Indiana)

Anthony Philip Heinrich (1849)

*Command of the United States Government for the removal of the Indians from the country of their birth, which their Fathers had possessed from the earliest ages.*

Adagio

Andante

Figure 9: Opening measures of *The Moan of the Forest*

In the 2001 edition by Kallisti Music Press in Philadelphia, editor Andrew Stiller writes that this work is “very similar at first glance, especially because of its parallel title” to Heinrich's piano work *Lament of the Czechs* which provides a musical depiction of the funeral of Josef Jungmann. Jungmann was a linguist

credited with reviving the Czech language in the nineteenth century. Andrew Stiller suggests that the programmatic sections, labeled by the composer, “will put modern listeners in mind of a silent film score, and would probably benefit from the projection of each program annotation in turn on a screen behind the pianist during the course of the performance.”<sup>83</sup> This kind of literal storytelling through music is a good example of Heinrich’s descriptive compositional style, almost like a silent theater play with musical accompaniment. According to Stiller, the programmatic annotations for *The Moan of the Forest* were, “applied as an afterthought. It explains why the program is a sequence of emotional states rather than of actions...Here the music comes first, with a definite theme and carefully balanced form.” A modern performer should consider projecting Heinrich’s annotations on a screen to accompany the music, because they are so interesting from a historical and social point of view.

In an excellent video-recorded performance from 2013 in New York City, pianist Artis Wodehouse performs this work with a narrator, George Spitzer. The narrator reads the annotations at the appropriate place in the score in this powerful performance. From the video description, “this performance was part of a Melodeon concert featuring music of injustice and revelation regarding foundational issues in the development of the United States.”<sup>84</sup> From the video’s description:

The Cherokee attempted to use diplomacy and legal argument to protect their interests. During the 1820s, as they enjoyed one of the most promising periods in their history—developing a written language, adopting a constitution and building a capital city -- white settlers kept coming. Unforgivably, the newly-minted US state governments did little to discourage these settlers, ignoring federal treaties and abetting the theft of Indian land through bribery, fraud and coercion. When the Cherokee turned to Washington for redress, federal officials proved ineffectual or hostile. The Cherokee finally succumbed in 1838, when they were marched 800 miles into an extremely bitter winter across the Mississippi to Oklahoma. This mass

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<sup>83</sup> Stiller, Andrew. Preface to *Anthony Philip Heinrich Piano Music, Vol. III*. Kallisti Music Press, Philadelphia, 2001.

<sup>84</sup> Youtube video <https://www.youtube.com/watch?v=f7x8E-utcuw>

exodus was a communal tragedy that came to be known as "The Trail of Tears." Heinrich (1781-1861), was utterly sympathetic to their plight and wrote *The Moan of the Forest or the Cherokee's Lament* in a naively hopeful response to this monumental injustice. Heinrich's "Moan of the Forest" ends on a positive note, which unfortunately is not borne out by history. Nevertheless, his work is unique and touching: of all American composers of the 19th C., none but he attempted to address the grave injustice heaped on Native Americans.

Wodehouse's masterful performance pulls the various sections together into a cohesive whole and she impressively manages the virtuosic aspects of this piece. This performance lasts more than sixteen minutes and covers a formidable range of technical challenges for a pianist. For example, there are very thick textures of filled-in octave chords in a quick tempo, extended trills and many abrupt changes of mood and texture throughout the work.

As mentioned in the description above, Heinrich writes a naively hopeful ending of the Trail of Tears in this piece. The first 12 measures of slow, stately descending chords accompany the description, "Command of the United States Government for the removal of the Indians from the country of their birth, which their Fathers had possessed from the earliest ages." Next, the music shifts to a waltz pattern in 3, describing "Anguish at being forced to resign their native home." The music is soft, slow and sustained with a highly decorated melody and trills. At measure 65, the mood shifts to match the description, "Prayer for future repose and peace." Measures 92-100, labeled "Aspiration for the oblivion of all discontents," are some of the most imaginative and unusual with free-flowing arpeggios in the right hand over simple sustained harmonies in the left hand. This dream-like section is followed by "Resolve, to bury the sense of personal wrong, in the desire for universal happiness." Next, the tempo picks up for "Exultation in the hope that no future aggressions will interrupt their renewal of the wild sports of their ancestors." This section features extended tremolos, trills, and chromatic scales, seen here in Figure 10.



Figure 10: Measures 184-192 of *The Moan of the Forest*

The final section is labeled, “Vows of permanent good will hereafter, between the red race and the white.” With modern hindsight, this “happy ending” to the Cherokee’s Lament seems naive and simplistic, but it demonstrates Heinrich’s positive spirit and hopefulness for the future.

This work is the most likely first choice of a professional pianist looking to program a work by Heinrich with Native American title. The modern 2001 edition by Andrew Stiller makes reading the music much more comfortable, and the excellent live video recording by Artis Wodehouse serves as an excellent guide. It is no light undertaking. The piece is long and complicated, and the subject is heavy and dark, though worth the effort.

## Legends of the Wild Wood (1854)

The final piano works with Native American titles that Heinrich composed come from the set titled *Legends of the Wild Wood*. Published when Heinrich was seventy-three years old, the first movement is an orchestral work titled “*The Wild Wood Troubadour: A Musical Autobiography*.” The second and third movements are works for piano solo, and the fourth and fifth movements are songs for voice and piano. The two movements for solo piano have Native American titles.

The second movement of *Legends of the Wild Wood* is titled “*Ischl or Union of Spirits: Toccata Grande for Pianoforte*.” This work consists of an Allegro Brillante Introduction, followed by a Marcia Imperiale and Passo Doppio section. The introduction and Marcia are in F Major, while the Passo Doppio is in D Major. This movement contains many characteristic features of Heinrich’s piano music; extended tremolo figures or trills and thick-textured chords are featured throughout the piece. Additionally, the larger piece is composed of many short sections with contrasting moods and tempo indications. One aspect of “*Ischl*” is a particularly grand virtuoso coda with a fortissimo ending, seen in Figure 11.



Figure 11: Coda section of *Ischl or Union of Spirits*

The third movement is titled *Ouissahicon: The Dance of the Water Sprites-Caprice for the Piano*. There is a footnote on the first page of the score explaining that Ouissahicon is an Indian rivulet in Pennsylvania. The modern spelling for the same creek is Wissahickon, which runs through Northwest Philadelphia as a tributary of the Schuylkill River. After a brief dotted fanfare, the introduction features very fast and florid runs for the right hand, perhaps meant to represent the flow of water, or dancing water sprites as the title suggests. These passages can be seen in Figure 12.

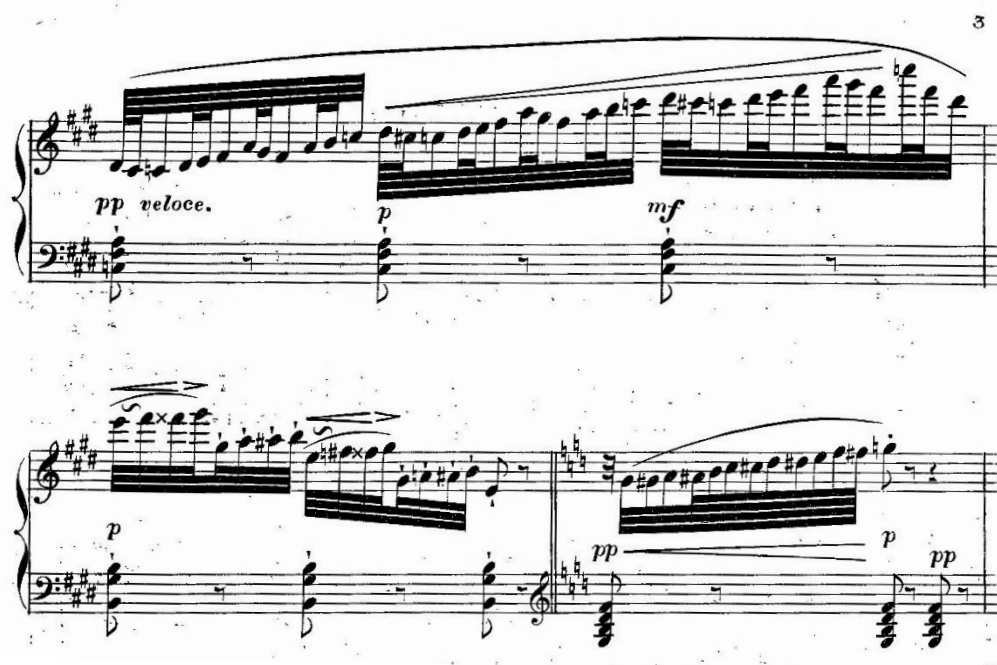


Figure 12: measures 13-15 of *Ouissahicon*

The piece abruptly transitions to a “Fugue Dansante” section on the third page. Heinrich’s fugue is very simple and brief, with each hand playing single notes. The left-hand bass line imitates the right hand, seen in Figure 13.



Figure 13: Fugue Dansante from Ouissahicon

This imitation section leads to forte, brilliant broken octaves in each hand. Finally, the piece ends with a Scherzando section marked Presto, which sounds like a waltz. In typical Heinrich style, the finale features dramatic shifts of dynamics and an exaggerated range encompassing much of the keyboard. These two movements from the *Legends of the Wild Wood* are stylistically more similar to Heinrich's earlier works like the *Indian Fanfares*, rather than the expansive and experimental-sounding *Cherokee's Lament*.

There are several famous examples of romantic and impressionistic piano music which depicts dancing water spirits, notably Franz Liszt's *Les jeux d'eau à la Villa d'Este* (from *Années de pèlerinage*, 1883) and Maurice Ravel's *Jeux d'eau* (1901). Heinrich's work does not match the virtuosic demands of either Liszt or Ravel's masterpieces, however I would argue that the spirit of the work is quite similar. Heinrich's piece could be programmed in a group of water dances.

## CHAPTER 7

### SUMMARY

Heinrich's piano works with Native American titles are worthy of performance for modern audiences. They range from short, charming dance movements like the *Pocahontas Concert Waltz* and *Indian Fanfares* to the large-scale *Cherokee's Lament* which lasts more than fifteen minutes. Each of these five works has a fascinating story and meaning behind the title, which audiences would love to learn.

Additionally, Heinrich's music is worthwhile regardless of title, since they are delightful, ornate piano pieces that have many charms. Numerous romantic-era composers wrote lively dance movements and fantasy-like works intended to depict all kinds of events, landscapes, and people, both real and mythological. In that way, Heinrich was no different than his contemporaries, except that he understood and respected the incredible value in the stories of Native American people, far earlier than most.

To conclude Heinrich's life story, it is illuminating to read the following quotation which describes his struggles as a sixty-five-year-old piano teacher and composer. Here, Heinrich is quoted in a letter written by Lydia Maria Child to *The New York Tribune*, where it was published on May 5, 1846.

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 summer- earth. At night, I close my toilsome labors and lonely incubations (sic), on a broken, crazy, worn-out, feeble, and very limited octaved piano forte. As this decrepid (sic) 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 somersets 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.<sup>85</sup>

This was a tragic end for a composer who had once been heralded as the “Beethoven of America.” Heinrich worked hard to represent the United States of America through music depicting both the natural landscape and native people who lived here.

Research and performances of compositions with ties to various social movements have grown in the recent past. Many modern concerts feature a theme of social significance, though depictions of Native American stories in music is one that remains relatively unexplored, perhaps because it is quite rare. Heinrich’s five solo piano works with Native American titles are a worthwhile study in American art music of the nineteenth century. Due to their historical significance combined with their musical appeal, these works are deserving of attention from modern pianists and audiences.

This document aims to foster interest in these compositions and to give researchers and performers reason to study and enjoy these works. Future work is needed to create modern editions and professional recordings of the *Pocahontas Concert Waltz*, *Indian Fanfares*, *Indian Carnival*, and *Legends of the Wild Wood*. Pianists would benefit from more accessible editions of these works, since the existing nineteenth-century publications are less comfortable to read. Modern pianists looking for uncommon and compelling American works, should consider adding Heinrich to their concert repertoire.

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<sup>85</sup> Lydia Maria Child, *The New York Tribune*, May 5, 1846

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APPENDIX A

MUSICAL SCORES

Section 1

Pocahontas: The Pride of the Wilderness, A Grand Concert Waltz (1839)

*deposited May 30. 1839 in Clerk's office S. D. of N. York*  
*S. S. Rec. 27<sup>th</sup> June, 1839.* c 13  
*No. 745.*

**POCAHONTAS**  
*The Pride of the Wilderness.*  
**A Grand Concert Waltz.**  
*Dedicated to the Descendants of*  
**POCAHONTAS:**  
*From the Heroic Fantasia*  
*founded upon an incident in the History of that celebrated*  
*Royal Indian Maid; contained in one of the numbers*  
*OF THE*  
**MUSICAL WEEK**  
*Composed by*  
**A. P. Heinrich.**  
Performed at Mr. HORN'S Musical Soirées in New York  
by  
**MR. WILLIAM SCHARFENBERG.**

*Pr 25 C. net.*

*New York Published by DAVIS & HORN 411 Broadway.*

Entered according to Act of Congress in the year 1839 by A. P. Heinrich in the Clerk's Office of the District Court of the Southern District of New York.

2  
Bis. **INTRODUCTION.**  
*d la Caprice.* by A.P. Heinrich.  
♩ = 69.  
1 *p* *Ad libitum. Ped. mf* *loco.* *Andantino mf* *p*

3 *mf* *p* *mf* *p* *loco.*

7 *p* *Fed.* *pp* *p* *mf* *\* p ritardando.*

10 **THE POCAHONTAS WALTZ.**  
♩ = 60.  
*Allegretto con Grazia.*

15 *mf* *p* *mf* *p*  
*Pocahontas Waltz.*

22 *a piacere.*  
*ritenuto.*

26 *a Tempo.*

31 *mf* *f* *mf* *staccato.* *marcato.*

36

41 *p* *mf* *f*

46 *p* *mf* *f* *p* *3* *ov.* *ed.* *\**

Pozahontas Waltz.

51

55

59

64

69

74

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

*f* *Ped.* *\* p*

*mf* *Ped.* *p ritard.* *a tempo. p* *mf*

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

*ritenuto* *mf* *p*

Pocahontas Waltz.



Section 2

Indian Fanfares (1841)

*Deposited in the U.S. Dist. Court Clerk's  
Office for the South. Dist. of N.Y. 30<sup>th</sup> Dec<sup>r</sup> 1841.*

1496

*N. York*

**Indian Fanfares.**

N<sup>o</sup> 1 THE CAMAYCHE REVEIL, N<sup>o</sup> 2 THE SIOUX GALLIARD.

N<sup>o</sup> 3 THE MANITOU AIR DANCE.

Composed for the

**Piano Forte.**

and Dedicated to his Pupil

*William Paul Park.*

by

**ANTHONY PHILIP HEINRICH.**

*New York: Published for the Author, by C.C. CHRISTMAN 404 Pearl Street.*

*And may be had at the Principal Music Stores with his other late Pieces.*

THE BONNY BRUNETTE.	LAUREL WALTZ.	THE SHEPHERDESS & GREEN MOUNTAIN WALTZ.
MAY DAY WALTZ.	ZEPHYR DANCE.	FANTASIA DOLOROSA.
POCAHONTAS CONCERT WALTZ.	NEW YORK CAPRICCIO.	THE PRESIDENT'S FUNERAL MARCH.
THE NYMPH OF THE DANUBE.	L'ESPRIT ET LA BONTE'.	THE MAIDEN'S DIRGE.
	WALZER DOLCEMENTE. BURZELBAUM & KRIS KRAS.	

Entered according to Act of Congress, A. 1841, by A. P. Heinrich, in the Clerk's Office of the District Court of the Southern Dist. of New York.

NB. These FANFARES will serve as QUICK STEPS for Military Bands.

# Nº 1 THE CAMANCHE REVEL.

L.P. HEINRICH

M: M. ♩ = 126.

ALLEGRO. 1

8

16

23

31

38

Musical notation for measures 38-43. The system includes a treble and bass staff. Dynamics include *mf*, *rf*, and *mf*. A repeat sign is present at the end of the system.

44

Musical notation for measures 44-50. The system includes a treble and bass staff. Dynamics include *rf* and *f*.

51

Musical notation for measures 51-56. The system includes a treble and bass staff. Dynamics include *p* and *mf*.

57

Musical notation for measures 57-62. The system includes a treble and bass staff. Dynamics include *p*.

63

Musical notation for measures 63-68. The system includes a treble and bass staff. Dynamics include *f*. A performance instruction *\* p marcato con Grazia.* is present.

69

Musical notation for measures 69-74. The system includes a treble and bass staff.

4

75 *mf* *dolce.*

81 *mf* *p*

87 *mf* *p*

92 *mf* *p*

99 *f* *p* *m*

105 *f*

110 *p*

115 *Soft pedal dolce.* *mf* Both pedals.

122 *marcato.* *\* p.* *mf* *p* *mf* *p* *mf*

129 *\* p.* *mf* *p* *mf* *p* *mf* *ff*

**Nº 3**  
**THE SIOUX GAILLARDE**

*Scherzando.* 1 *M: M.* 176. *p* *Sempre* *ben* *marcato.* *mf* *\* p*

6

6

12

18

24

31

37

*mf* *p* *p\** *mf* *p* *mf*

42 *p* ritenuto con Grazia. *Da Tempo.*

48

55 *mf* *f*

62 *dolce*

68 *loco.* *p*

76 *mf* *p*

8

84

90

Musical notation for measures 84-90. The score is in bass clef with a key signature of one flat. It features a piano accompaniment with various dynamics including *p*, *mf*, and *ff*.

♩ = 125

# The Manitou Air Dance

M: M: ♩ = 132.

ALLEGRO-MOYO 1

6

11

Musical notation for 'The Manitou Air Dance'. The score is in treble clef with a key signature of one sharp and a 2/4 time signature. It includes a piano accompaniment and a melody line. Dynamics include *p*, *mf*, and *f*. The tempo is marked 'ALLEGRO-MOYO' with a metronome marking of 132.

17

mf p

22

27

Grazioso. p

33

8va mf f loco.

38

mf marcato. p soft pedal.

44

mf ff

Section 3

The Indian Carnival (1849)

To Heinrich Marschner Mus. Doc.  
CHAPEL MASTER  
To HIS MAJESTY, the KING of HANOVER &c &c

NO 1  
**THE INDIAN CARNIVAL,**  
**TOCATA,**  
for the  
**PIANO FORTE,**  
THEME SELECTED FROM A GRAND ORCHESTRAL  
**Symfonia Cratico-Fantastica.**  
Entitled,  
**"THE INDIANS' FESTIVAL OF DREAMS;"**  
Composed by  
**ANTHONY PHILIP HEINRICH.**

\* A BACCHANAL among the NORTH AMERICAN INDIANS, which commonly lasts fifteen Days, and is celebrated about the first of Winter. VDE ME INTOSH, on the NORTH AMERICAN INDIANS.

NO 2 "THE FESTIVAL OF THE DEAD AND THE CRIES OF SOULS."

Published by the AUTHOR. 75. 1/2 nett.

Also in M. S. a CONCERTO GROSSO for the Orchestra  
**"WILLIAM PENN'S TREATY WITH THE DELAWARES."**  
Entered according to Act of Congress, D. 1859 by A. P. Heinrich in the Clerk's Office of the Trial Court of the County of New York.

# THE INDIAN CARNAVAL

Composed by *A. P. MENZIECH.*  
Con Grazia.

*ANDANTINO.*  
*Con Moto.*  
MEZ. 96.

7

13

19

24

29

*a piacere.*

*Divisi.*

*legato.*

*loco.*

*trem.*

*f*

*mf*

*p*

3

34 rit. a Tempo. ritenuto piacere.

38 *pp* *p* *mf*

42 ALLA MANIERA DI RECITATIVO. *trem.* Adagio. Allegro. Andante.

47 *veloce.* *Andante espressivo.* *secc.* misterioso.

52 *loco.* Una Corda. Una Corda.

59 *loco.* Una Corda. *loco.*



Musical score for piano, measures 104-134. The score is written in G major and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. Measure numbers 104, 110, 117, 123, 128, and 134 are indicated on the left side of the page. The music features complex chordal textures and melodic lines. Dynamics include piano (p), mezzo-forte (mf), and forte (f). Performance markings such as accents, slurs, and hairpins are present throughout the score.

141 *p* *sva* *mf* *f* *sva* 6

145 *p* *loco.* *sva* *loco.*

152 *p* *sva* *loco.*

158 *mf* *sva*

164 *f* *mf* *p* *sva*

170 *mf* *sva* *loco.*

Detailed description: This page of a musical score contains six systems of piano music, numbered 141 through 170. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as performance directions like *sva* (sforzando) and *loco.* (loco). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses slurs and accents to indicate phrasing and emphasis. A section of sixteenth-note triplets is present in the final system (measures 170-173).

176 *rit.* *mf* *risoluto.* *f* *trem.*

182 *mf* *p*

186 *mf* *f* *p*

190 *mf* *f* *p*

194 *mf* *f* *mf*

198 *mf* *p*

202 *gva.* *marcato.* 8

206 *f*

210 *gva.* *loco.* *con Strepito.*

214

217

220 *poco ritenuto.*

a Tempo moderato, ma con Fuoco e ben marcato.

224

229

*Andante* **THE PARTING ADIEUS.** trem:

235

*calando.*

241

*penseroso.*

248

*leg.* **Coda Vivace.**

252

*Andante, ad Lib.* *tenuto.* trem:

# “THE FESTIVAL OF THE DEAD.”

10

257 *ANDANTE*  
*ben sostenuto*  
M.M.♩ = 54. *mf*

The most singular religious Ceremony of the Savages, which is renewed every eight Years among some Indian Nations, and every ten Years among the Hurons and Iroquois.

260 *p* *Una Corda.* \* *mf*

264 *p* *Una Corda.* \* *mf*

268 *f* *p* *Una Corda.* \* *mf*  
*ritenuto a piacere.*

272 \* *p*

276 \* *ff* *Adagio espressivo.*

The musical score is written for piano and organ. It consists of six systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a tempo marking of 'ANDANTE ben sostenuto' and a metronome marking of 'M.M.♩ = 54. mf'. A descriptive paragraph follows the first system. The score includes various dynamics such as piano (p), mezzo-forte (mf), and fortissimo (ff), as well as performance instructions like 'Una Corda', 'ritenuto a piacere', and 'Adagio espressivo'. There are several asterisks (\*) marking specific measures throughout the piece.

\* Designed likewise for the Organ, exclusive of the Tremoli,  
Stops and Pedals & C.

# "The Vices of Pauls"

Con molta Espressione.

280 **LARGHETTO.** *ff. p* **CANONICALE.**

287

293

298 *tremolante.*

302 *pp*

306 *p*

The image shows a page of musical notation for a piece titled "The Vices of Pauls". The score is written for piano and consists of six systems of music. The first system (measures 280-287) is marked "LARGHETTO." and "CANONICALE." with a dynamic of "ff. p". The second system (measures 287-293) continues the piece. The third system (measures 293-298) features a "tremolante." instruction. The fourth system (measures 298-302) is marked "pp". The fifth system (measures 302-306) is marked "p". The notation includes various musical symbols such as slurs, accents, and dynamic markings. The page is numbered "II" at the top left and "72" at the bottom center.

311

315

320

325

329

333

tre - - mo - lan - te. tenuto.

Piu Adagio con Grandezza.

Una Corda.  
morendo.

S. Aeckerman. Music Press.      Una Corda.

Section 4

The Moan of the Forest, or The Cherokee's Lament (1849)

53016256

SMITH COLLEGE  
WERNER JOSTEN LIBRARY  
NORTHAMPTON, MA 01063

Anthony Philip Heinrich

Piano Music, Vol. III

*Žalost Čechů!*  
*The Moan of the Forest*  
*The Elssler Dances*  
*The Nymph of the Danube*  
*A Sylvan Scene in Kentucky*  
*The Virtuoso's March to Olympus*



**Kallisti Music Press**  
**Philadelphia**

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## Preface

The first two pieces in this volume form the conclusion of a mixed piano-vocal cycle, *Mým Slovanským Bratrům v Evropě!* / *To My Slavonian [sic] Brethren in Europe*, an excellent example of this genre, unique to Heinrich. A survey of the composer's early works shows how, with Beethoven's *An die ferne Geliebte* as his starting point, Heinrich gradually moved from writing songs with long piano codas to the composition of sets of pieces featuring two or more songs followed by two or more piano works. The songs from this particular set may be found in our Volume III of the complete songs, and we have also made the whole cycle available as a separate volume. Heinrich originally published these pieces individually, albeit under a common title page, and they may well be performed singly.

**Žalost Čechů!** ("Lament of the Czechs") presents a moment-by-moment account of the funeral of Josef Jungmann, who through his Czech dictionary and translations played a key role in the revival of that language in the early nineteenth century. Here is Heinrich at his most radically Romantic, for this music requires a full half hour to perform at the composer's indicated tempi, and relies so heavily on its program that it is athematic and ends in a different key than it begins. It will put modern listeners in mind of a silent film score, and would probably benefit from the projection of each program annotation in turn on a screen behind the pianist during the course of performance.

**The Moan of the Forest** seems very similar at first glance, especially because of its parallel title, but in fact it is a diametrically opposite type of program music. Here the music comes first, with a definite theme and carefully balanced form, to which the program annotations have been applied as an afterthought. This explains why the program is a sequence of emotional states rather than of actions, and why that sequence seems somewhat arbitrary and unrealistic, in marked contrast to the music that supposedly illustrates it.

Like both these pieces, the three **Elssler Dances** (so titled in honor of Fanny Elssler's triumphant American tour of 1840) were originally published individually, but under a common title page. Of the three, *The New York Capriccio* is a reworking of Heinrich's 1821 *The Prague Waltz*, to be found in our Volume I. The New York version is, perhaps predictably, considerably more rapid and bustling than the Prague one.

**The Nymph of the Danube** shares a title page with *The Elssler Dances*, but is not numbered among them. As its title hints, this is Heinrich's homage to the Viennese waltz, the style of which it emulates—though with unmistakable Heinrichian touches.

**A Sylvan Scene in Kentucky** is one of Heinrich's finest piano works, and one of the best known, thanks to Neely Bruce's 1973 recording of it. Unusual as the work seems to us today, Heinrich's contemporaries would have recognized it immediately as an example of a genre then popular in both England and America, the two-movement piano divertimento. As with other types of divertimento, such pieces were supposed to be technically and intellectually undemanding, which may explain Heinrich's otherwise incomprehensible characterization of this imposing composition as "a light fancy sketch." In *The Sylviad*, where it was originally published, it appears as the second of seven pieces in an autobiographical sequence covering the events of Heinrich's life between 1818 and 1826. The title of the piece seems to have been conceived as an afterthought with this sequence in mind; how else explain a "Bugle Call of the Green Mountain Boys" so far south and west of Vermont? Aside from its considerable intrinsic merits, the second movement is particularly noteworthy as the first attempt (by several decades) to set down banjo music, however stylized, in notation, and historians of that instrument have been able to glean a surprising amount of information from it.

**The Virtuoso's March to Olympus** is another piano divertimento, of considerably more orthodox dimensions and form. It comes from a bound collection of miscellaneous MSS that Heinrich called *Musical Memorandums*, mostly dating from 1850-51. If this work is of similar date, as seems likely, then it must be one of the last such divertimenti penned by anyone, and it is significant that Heinrich attempts to pass it off as a toccata.

# The Moan of the Forest, or the Cherokees' Lament (Toccata Indiana)

Anthony Philip Heinrich (1849)

*Command of the United States Government for the removal of the Indians from the country of their birth, which their Fathers had possessed from the earliest ages.*

Adagio

*p* *mf*

Red. \*

Andante

*p* *rf* *rf* *rf* *rf*

Red. \*

*Anguish at being forced to resign their native*  
*sostenuto, con molta espressione*

*rf* *rf* *pp*

una corda

*p legato*

tre corde

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18

Musical score system 18, measures 18-21. The system features a treble and bass clef. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *Red.* with a star symbol.

22

Musical score system 22, measures 22-25. The right hand has a melodic line with a *tr* (trill) marking. The left hand has a *legato* marking. Dynamics include *Red.* with a star symbol.

26

Musical score system 26, measures 26-28. The system shows a complex rhythmic pattern in the right hand with many sixteenth notes, and a more active bass line in the left hand.

29

Musical score system 29, measures 29-31. The right hand features a *grazioso* marking and a series of sixteenth-note patterns. Dynamics include *pp* and *p*.

32

Musical score system 32, measures 32-35. The right hand has a *p* dynamic and a *legato* marking. The left hand has a *pp* dynamic. The system concludes with a final chord.

8<sup>va</sup> *ritard.* *a tempo*

35 *p* *p*

(8<sup>va</sup>)

39 *p* *mf*

(8<sup>va</sup>) *loco*

43 *p* *pp* *p*

*tremolante* *trem.*

48 *mf* *p* *mf*

*tremolante*

53 *p* *f* *mf*

57 *legato*  
*p*  
*staccato*

61 *ritenuto*

64 *ritardando*  
*tr*  
*p*  
*Prayer for future repose and peace.*  
*a tempo, legato con grazia*  
*più tosto più adagio*

69 *mf*

73 *p*

76 *con delicatezza*

Red. \* una corda

79 *espressivo* *ritardando*

tre corde una corda

82 *a tempo, molto comodo e legato*

*p* tre corde

85 *Sua... loco*

una corda

88 *Sua... loco*

*f* *p* *mf* tre corde Red. \*

90

*rem.*

*Spa*

*loco*

Aspiration for the oblivion  
of all discontents.

*p*

93

*mf*

*p*

94

*p*

95

96

97

*mf* *p*

Red. \*

98

*mf*

Red. \*

99

*mf* *p*

Red. \*

*Resolve, to bury the sense of personal wrong,  
in the desire for universal happiness.*

100

*p*

Red. \*

102

tenuto

*tr*

*p*

*una corda*  
\*

*sed.*

Detailed description: This system contains measures 102 and 103. Measure 102 features a piano introduction with a tenuto marking and a *sed.* instruction. Measure 103 begins with a trill (*tr*) and a piano (*p*) dynamic, followed by a *una corda* instruction with an asterisk.

104

*p* *mf* *p*

*tre corde*

Detailed description: This system contains measures 104 and 105. Measure 104 has piano (*p*) and mezzo-forte (*mf*) dynamics. Measure 105 returns to piano (*p*). The instruction *tre corde* is present at the start of measure 104.

106

6

Detailed description: This system contains measures 106 and 107. Measure 106 features a sixteenth-note melody with a sixteenth rest (*6*) and a slur. Measure 107 continues the melody with a slur.

107

Detailed description: This system contains measures 107 and 108. Measure 107 has a sixteenth-note melody with a slur. Measure 108 continues the melody with a slur.

108

*p*

*sed.*

Detailed description: This system contains measures 108 and 109. Measure 108 has a piano (*p*) dynamic and a slur. Measure 109 continues the melody with a slur and a *sed.* instruction.

109

*Suz* -----

*loco*

*p* *pp* *pp* *p* *mf*

111

*Suz* ----- *loco*

*f* *p* *f* *tr* *rf* *rf* *rf*

*p* *mf* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.*

113

*Suz* ----- *loco*

*p* *pp* *p* *mf*

*Red.* \*

117

*p* *ritenuto* *mf*

*una corda* *tre corde*

Exultation in the hope that no future aggressions will interrupt their renewal of the wild sports of their ancestors.

**Allegro fugato**  
*sempre molto legato*

120

ritardando *p*

This system contains measures 120-123. The left hand features a triplet of eighth notes in measure 120, marked *ritardando* and *p*. The right hand has a series of chords and eighth notes, with a triplet of eighth notes in measure 122. A *Red. \** marking is present at the end of the system.

124

*mf* *p*

This system contains measures 124-126. The left hand has a triplet of eighth notes in measure 124, marked *mf*. The right hand has a melodic line with a triplet of eighth notes in measure 125, marked *p*. A *Red. \** marking is present at the end of the system.

127

*trem.*

This system contains measures 127-129. The right hand has a melodic line with a triplet of eighth notes in measure 128, marked *trem.*. The left hand has a bass line with a triplet of eighth notes in measure 128. A *Red. \** marking is present at the end of the system.

130

*trem.* *trem.*

This system contains measures 130-133. Both hands feature tremolos. The right hand has a melodic line with a triplet of eighth notes in measure 131, marked *trem.*. The left hand has a bass line with a triplet of eighth notes in measure 131, marked *trem.*. A *Red. \** marking is present at the end of the system.

134

*trem.* *p* *mf* *p*

This system contains measures 134-136. The right hand has a melodic line with a triplet of eighth notes in measure 134, marked *trem.* and *p*. The left hand has a bass line with a triplet of eighth notes in measure 134, marked *trem.*. A *Red. \** marking is present at the end of the system.

137

*trem.*  
*mf*  
*trem.* *p*  
*mf*  
Red. \* Red. \* Red. \*

140

*f*  
*trem.* *trem.*  
Red. \* Red. \*

142

*mf*  
*p* *f*  
*trem.* *mf*  
Red. \* Red. \*

144

*p*  
\* \*

146

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

149

152

156

160

163

166

169

173

*ritenuto*

176

*a tempo*

178

181

Red.

This system contains measures 181, 182, and 183. It features a treble and bass clef. Measure 181 has an asterisk below the bass line. Measure 182 has a '3' below the bass line. Measure 183 has 'Red.' below the bass line.

184

*ritenuto* *a tempo*

*p* *mf*

Red.

This system contains measures 184, 185, and 186. Measure 184 has 'ritenuto' and 'p' above the treble line. Measure 185 has 'a tempo' and 'mf' above the treble line. Measure 186 has 'Red.' below the bass line. There are '3' markings below the bass line in measures 185 and 186.

187

This system contains measures 187, 188, and 189. Measure 187 has '3' markings below the bass line. Measure 188 has '5' and '4' markings above the treble line. Measure 189 has an asterisk below the bass line.

190

Red.

This system contains measures 190, 191, and 192. Measure 192 has 'Red.' below the bass line and an asterisk below the treble line.

193

*mf* *p*

*una corda* *tre corde*

This system contains measures 193, 194, and 195. Measure 193 has 'mf' above the treble line. Measure 194 has 'p' above the treble line. Measure 195 has 'una corda' and 'tre corde' below the bass line.

196

Musical score for measures 196-198. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics include *f*, *mf*, and *p*. The word "Red." is written below the lower staff at measures 196, 197, and 198, with an asterisk below it.

199

Musical score for measures 199-201. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics include *mf*. The word "Red." is written below the lower staff at measures 199, 200, and 201, with an asterisk below it.

202

Musical score for measures 202-205. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics include *f*, *p*, *mf*, and *p*. The word "Red." is written below the lower staff at measures 202, 203, and 204, with an asterisk below it.

206

Musical score for measures 206-209. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics include *mf*, *p*, *mf*, and *f*. The word "Red." is written below the lower staff at measures 206, 207, and 208, with an asterisk below it.

210

Musical score for measures 210-213. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. Dynamics include *mf*, *p*, *mf*, and *f*. The word "Red." is written below the lower staff at measures 210, 211, and 212, with an asterisk below it.

214

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

*una corda* *tre corde*

8va

217

(8va) *loco* *p* *f*

*mf* *8va*

Red. \*

219

Adagio

(8va) *loco*

Red. \*

222

Red. \* Red. \*

**Allegro**  
 (8va) loco  
 223 *p* *mf* *p* *f*  
 Red. \*

(8va) loco  
 227 *p*  
 una corda

230 *mf* *f*  
 tre corde Red. \*

Vows of permanent good will hereafter,  
 between the red race and the white.

**Andantino**  
 233 *p* *pp*  
 Red. \* una corda

(8<sup>va</sup>)-----loco

**Più adagio, con grazia**

236

*p* *f*

tre corde

240

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

245

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

Red. \*

249

*comodo*

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

\* Red. \*

252

Two staves of music. The upper staff features a melodic line with a sixteenth-note triplet and a sixteenth-note run. The lower staff provides harmonic accompaniment with chords and moving lines. Performance markings include *scd.* and a star symbol.

254

Two staves of music. The upper staff contains a triplet of sixteenth notes. The lower staff has a more active bass line. Performance markings include *pp*, *pp*, *p*, *scd.*, and *una corda*.

257

Two staves of music. The upper staff has a melodic line with a *ritenuto* marking. The lower staff has a steady bass line. Performance markings include *ritenuto* and *tre corde*.

260

**Allegro assai**

Two staves of music. The upper staff has a melodic line with a *p* marking. The lower staff features a rapid sixteenth-note pattern with a *pp* marking and a fingering sequence *5 3 2 1*. Performance markings include *pp*, *p*, and *scd.*

264 *mf* *f*

267 *ff* *mf* *tr* *tr*

270 *f* *mf*

273 *f* *ritardando* *tenuto* *p* *pp*

Section 5

Legends of the Wild Wood (1854)

**“Legends of the Wild Wood”**  
*URWALD SAGEN.*  
**Nº 1.**  
**THE WILD WOOD TROUBADOR.**  
A Musical Autobiography.  
*Character Characteristique to NOBLE EMPEROR TRINE THE GLORY. (Lullaby Grand.)*  
**Nº 2. Ischl or Union of Spirits.**  
*VOCAL and ORCHESTRAL, in MS.*  
**MARCIA IMPERIALE e PASSO DOPPIO.**  
*Souvenir Autrichien.*  
**Nº 3. DUISAHICCON, The Dance of the Water Sprites.** **Nº 4. FLEETING HOURS.**  
*Caprice pour le Piano. SOUVENIR INDIEN CHANSON pour le CONCERT.*  
**Nº 5.**  
**THE OLD HARPER.**  
*FANTASIA VOCALE. A Heart Offering for the Gracious and Generous Acceptance of Her Imperial Majesty*  
**ELIZABETH, AMÉLIE EUGÉNIE, EMPRESS OF AUSTRIA, &c. &c. &c.**  
*By Her Humble, Obedient Servant,*  
**Anthony Philip Heinrich.**  
*Author of Vocal and Instrumental Works; AUSTRIA, BOHEMIA, THE FLIGHT OF THE DOUBLE EAGLE, &c. &c.*

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N: 2  
From  
"LEGENDS OF THE WILD WOOD"  
**ISCHL OR UNION OF SPIRITS.**  
Toccata Grande  
*Per il*  
**PIANO FORTE**  
*Composed by*  
**ANTHONY PHILIP HEINRICH.**

M: M:  $\text{♩} = 120$ . INTRODUZIONE.

1  
Allegro  
Brillante.

4  
8  
10

*mf* \* *f* *p* *tremolante*  
*pp* \* *mf* \* *f* *p* *ritardando*

The musical score is written for piano and features a complex, rhythmic introduction. It is set in 3/4 time with a tempo of 120 beats per minute. The score is divided into four systems, with measure numbers 1, 4, 8, and 10 marked on the left. The first system includes the tempo and performance instructions 'Allegro Brillante'. The second system includes the instruction 'tremolante'. The third system includes the instruction 'ritardando'. The score uses various dynamic markings including *mf*, *f*, *p*, and *pp*, and includes asterisks (\*) to indicate specific performance points. The key signature has one flat (B-flat).

2

*Con Spirito.*

M: M:  
♩ = 126.

12 **MARCIA**

*a Tempo.*

15

18

22

26

29

32 *p* *mf* *f*

36 *\*p* *mf*

40 *p legato.* *mf* *f*

44 *p* *\*mf* *p legato.*

48 *espressivo.* *mf*

Detailed description: This page of a musical score contains five systems of music, each consisting of a grand staff (treble and bass clefs). The music is in a minor key, indicated by three flats in the key signature. The first system (measures 32-35) features a complex texture with chords and moving lines, marked with dynamics *p*, *mf*, and *f*. The second system (measures 36-39) continues this texture, starting with a *\*p* dynamic. The third system (measures 40-43) introduces a *legato* marking and features more melodic movement in the right hand. The fourth system (measures 44-47) includes triplets and a *legato* marking. The fifth system (measures 48-52) concludes with an *espressivo* marking and a final cadence.

52 *μ dolce*

56 *mf* *f*

59 *mf*

62

65

The image shows a page of musical notation for piano, consisting of five systems of staves. Each system has a treble and bass clef. The first system (measures 52-55) is marked *μ dolce* and features a complex texture with many sixteenth notes and chords. The second system (measures 56-58) includes dynamic markings *mf* and *f*, and shows a more rhythmic pattern with some triplets. The third system (measures 59-61) is marked *mf* and continues the rhythmic complexity. The fourth system (measures 62-64) shows a transition to a more melodic line in the treble clef. The fifth system (measures 65-68) concludes the page with a final cadence. The page number 101 is centered at the bottom.

*Sempre con molta Espressione.*

68 \* *p*

72 *p* *f* *mf*

75 *f*

78 *mf* *p*  
*marcato.*

81 *mf*

41

*Tranquillo.*

84 *p una Corda.* \* *legato.*

87

90 *mf* \* *p*

93 *mf* \* *p*

*Con più Moto.*

96 *mf*

Detailed description of the musical score: The score consists of five systems of two staves each (treble and bass clef).  
- System 1 (measures 84-86): Right hand has a melodic line with trills and slurs. Left hand has a steady accompaniment. Dynamics: *p una Corda* (marked with a circled cross), *mf*, and *legato*.  
- System 2 (measures 87-89): Continuation of the melodic and accompaniment lines. Dynamics: *mf* and *p*.  
- System 3 (measures 90-92): Melodic line features trills and slurs. Dynamics: *mf* and *p*.  
- System 4 (measures 93-95): Melodic line continues with trills and slurs. Dynamics: *mf* and *p*. A double bar line is at the end of measure 93.  
- System 5 (measures 96-98): Tempo change to *Con più Moto*. Melodic line has a more active rhythm. Dynamics: *mf*.

98

100 *f* *Tremolante.* \*

103 *p* *Tremolante.*

108 *mf* \* *Stringendo.*

111 *mf* \* *Si tocca subito*  
*ffil' Passo doppio.*

PASSO DOPPIO.

114 *M: M. ♩ = 116.*  
Introduzione *mf ad lib: con Moto,*

117

120 *M: M. 3/4 Vivace.*  
*p sempre ben marcato, mf*

127

134

The image shows a page of a musical score for a piano piece titled "Passo Doppio". The score is written for piano and consists of five systems of music. The first system, starting at measure 114, is an introduction in 3/4 time with a tempo of 116 beats per minute. It is marked "mf" and "ad lib: con Moto". The second system, starting at measure 117, continues the introduction. The third system, starting at measure 120, is marked "Vivace" and "3/4". It includes the instruction "p sempre ben marcato" and "mf". The fourth system, starting at measure 127, continues the main piece. The fifth system, starting at measure 134, concludes the page. The score features various musical notations including notes, rests, dynamics, and articulation marks.

This musical score consists of five systems of piano music, each with a treble and bass clef staff. The measures are numbered 140, 145, 150, 155, and 160 on the left side of the page. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several dynamic markings, including *mf* (mezzo-forte) and *f* (forte). The score features complex textures with overlapping melodic lines and dense chordal accompaniment. A small number '9' is visible in the upper right corner of the first system.

164

170

176

182

188

This musical score consists of five systems of piano music, each with a measure number on the left. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes treble and bass staves for each system, with various musical symbols such as notes, rests, and dynamic markings. The first system (164) begins with a mezzo-forte (*mf*) dynamic. The second system (170) continues the melodic and harmonic development. The third system (176) features a crescendo leading to a forte (*f*) dynamic. The fourth system (182) includes a *rit.* (ritardando) marking and a *mf* dynamic. The fifth system (188) concludes with a *dim.* (diminuendo) marking and a final cadence.

11

192 *p* *ben marcato.*

196

200

205 *ritenuto...*

209 *a gusto.* *mf* *ritardando.* *loco.*

214

*p* a Tempo e legato. *mf*

This system contains measures 214 through 218. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'a Tempo e legato'. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

219

*f* *mf* *f*

This system contains measures 219 through 223. The piano part becomes more active with triplets and sixteenth-note patterns. Dynamics include forte (*f*) and mezzo-forte (*mf*).

224

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

This system contains measures 224 through 228. The music continues with complex rhythmic patterns and dynamic shifts between piano (*p*), mezzo-forte (*mf*), and forte (*f*).

229

*ritenuto a piacere, quasi senza Tempo fisso.* *mf* *f* *p*

This system contains measures 229 through 233. The tempo is marked 'ritenuto a piacere, quasi senza Tempo fisso'. Dynamics include mezzo-forte (*mf*), forte (*f*), and piano (*p*).

234

*f* *p*

This system contains measures 234 through 238, ending with a double bar line. Dynamics include forte (*f*) and piano (*p*).

238 *a Tempo moderato.*  $\text{♩} = 158$  *p* *mf*

242 *p*

246 *mf* *ritardando.* *p*  $\text{♩} = 152$  *Allegro.* *f*

250

254 *p*

Detailed description: This is a page of a piano score, numbered 15 in the top right corner. It contains five systems of music, each with a measure number on the left. The first system (measures 238-241) is marked 'a Tempo moderato.' with a tempo of 158 beats per minute. It starts with a piano (*p*) dynamic and includes a first ending bracket. The second system (measures 242-245) continues with a piano (*p*) dynamic. The third system (measures 246-249) features a 'ritardando' marking, a piano (*p*) dynamic, and a first ending bracket. It then transitions to 'Allegro.' with a tempo of 152 beats per minute and a forte (*f*) dynamic. The fourth system (measures 250-253) continues with the 'Allegro.' tempo and dynamic. The fifth system (measures 254-257) begins with a piano (*p*) dynamic. The score is written in a key signature of two flats and a 3/4 time signature.

11

259

262

266

272

276

The musical score consists of five systems of piano music. Each system is written for the right and left hands on a grand staff. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 259, 262, 266, 272, and 276 are indicated on the left side of the page. The music is characterized by intricate piano textures, including frequent triplets and sixteenth-note patterns. Dynamic markings such as *mf*, *p*, *f*, and *pp* are used throughout. A section starting at measure 266 is marked *trasmute*. At measure 272, there is a tempo change to *con Moto.* and a measure number of 160 is indicated above the staff.

15

280

284

288

292

296

The image shows a page of musical notation for piano, numbered 15. It contains five systems of music, each with a measure number on the left: 280, 284, 288, 292, and 296. Each system consists of a treble and bass clef staff. The music is characterized by intricate rhythmic patterns, including frequent triplets and slurs. Dynamics such as *p*, *mf*, and *f* are indicated throughout. Performance markings like *gru* and *lco.* are present above the staves. The notation includes various note values, rests, and articulation marks.

16

300

303

306

309

312

The image shows a page of musical notation for piano, spanning measures 300 to 312. The score is written in a 2/4 time signature and features a complex, multi-layered texture. The right hand (treble clef) contains intricate melodic lines with frequent triplets and slurs, while the left hand (bass clef) provides a dense harmonic accompaniment with chords and moving lines. Measure 306 includes the instruction *impassionato* with a star symbol. Dynamic markings such as *mf* and *f* are used throughout. The page number '16' is located at the top left.

315 *mf*

318 \*

321 *br*

325 *br* *pp* \*

329 *loc.* *mf* *f* *p* *mf*

333

337

341

345

350

The image shows a page of musical notation for piano, spanning measures 333 to 350. The music is written in a 3/4 time signature and features a variety of rhythmic textures. Measures 333-336 show a melodic line in the right hand with slurs and dynamics of *p* and *mf*. Measures 337-340 introduce a more complex texture with sixteenth-note runs and triplets in the right hand, and chords in the left hand. Measures 341-344 continue with intricate sixteenth-note patterns and dynamic markings of *f* and *ff*. Measures 345-348 show a return to a more melodic but still rhythmic right hand with dynamics of *p* and *mf*. Measures 349-350 conclude with a dense texture of chords and sixteenth-note accompaniment in the left hand, with dynamics of *f* and *p*. The page number '18' is located at the top left.

355 *mf* *graz.*

361 *con fuoco.* *mf* *f* *mf*

365 *graz.*

370 *graz.* *lacc.* *staccato.* *mf legato.* *f* *graz.*

375 *graz.* *f* *stringendo.* *f* *graz.*

# QUISSAHICON.

Nº 3. From "Legends of the  
WILD WOOD."  
INTRODUCTION. (M. M. ♩ = 72)

A. P. HEINRICH.

1 *Andante.* *mf* *p*

4 *mf* *p*

8 *Con Grazia.* *p*

11

QUISSAHICON. An Indian Rivulet in Pennsylvania.

13

*pp veloce.* *p* *mf*

This system shows measure 13. The right hand features a rapid, ascending sixteenth-note scale starting on G4, which is then repeated in a descending pattern. The left hand provides a simple harmonic accompaniment with chords in the bass. Dynamic markings include *pp* (pianissimo) for the beginning, *p* (piano) for the middle, and *mf* (mezzo-forte) for the end. The tempo is marked *veloce.* (allegro).

14

*p* *pp* *p* *pp*

This system shows measure 14. The right hand continues with rapid sixteenth-note patterns, some with slurs. The left hand has a more active accompaniment with chords and some melodic fragments. Dynamic markings include *p* (piano), *pp* (pianissimo), and *pp* (pianissimo) again at the end.

16

*p* *mf*

This system shows measure 16. The right hand has a descending sixteenth-note scale. The left hand has a steady accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

18

*f*

This system shows measure 18. The right hand features a descending sixteenth-note scale. The left hand has a simple accompaniment. The dynamic marking is *f* (forte).

4

FUGUE DANSANTE. CH. M.  $\text{♩} = 120.$

19 *All.<sup>ro</sup>* *mf*

23

28

33

38 *f brillante.*

This musical score is for a piece titled "Fugue Dansante" by Frédéric Chopin, marked "Ch. M." and "♩ = 120." The tempo is "All.<sup>ro</sup>" (Allegro) and the dynamic is "mf" (mezzo-forte). The score is written for piano in 3/4 time. It consists of five systems of music, each with a measure number on the left: 19, 23, 28, 33, and 38. The first system (measures 19-22) shows the beginning of the piece with a treble and bass clef. The second system (measures 23-26) continues the melodic and harmonic development. The third system (measures 28-31) features more complex rhythmic patterns. The fourth system (measures 33-36) shows a continuation of the fugue's texture. The fifth system (measures 38-41) concludes with a dynamic change to "f brillante." (forte brillante), indicating a more energetic and brilliant section.

42

46

50

54

59

*mf* *ritardando* - - *p* *piacere.*

The image shows a page of musical notation for piano, consisting of five systems of staves. Each system has a treble and bass clef. The first system (measures 42-45) features a complex, rhythmic pattern with many sixteenth notes. The second system (measures 46-49) continues this pattern, with a '5' above the final measure. The third system (measures 50-53) includes the marking 'Inco.' above the first measure. The fourth system (measures 54-57) shows a change in texture with more chords and rests. The fifth system (measures 58-59) concludes with dynamic markings: *mf* *ritardando* - - *p* *piacere.* There are also some performance markings like '5' and '3' above notes in the final system.

Scherzando, (M.M. 2. = 14.)

63 **PRESTO.**

68

74 *mf marcato.*

80

86

This musical score is for a Scherzando in Presto tempo, with a metronome marking of 14 quarter notes per minute. The piece is in 3/4 time and B-flat major. The score is divided into five systems, each with a measure number on the left. The first system (measures 63-67) features a piano (p) dynamic and includes a first ending bracket. The second system (measures 68-73) includes a mezzo-forte (mf) dynamic and a second ending bracket. The third system (measures 74-79) is marked *mf marcato.* and includes a first ending bracket. The fourth system (measures 80-85) includes a mezzo-forte (mf) dynamic and a first ending bracket. The fifth system (measures 86-90) includes a piano (p) dynamic and a first ending bracket. The score is written for piano with treble and bass staves.

7

91

96

101

107

113

mf

f

p

tr

loco.

8va

mf

f

p

tr

loco.

mf

f

p

tr

loco.

8 8<sup>va</sup>

119

124

128

133

137

The image shows a page of a musical score for piano, spanning measures 119 to 137. The score is written in G major and 8/8 time. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 119-123) begins with a dynamic of piano (p) and includes a first ending bracket. The second system (measures 124-127) starts with a dynamic of mezzo-forte (mf) and includes a 'tr.' (trill) marking. The third system (measures 128-132) begins with a dynamic of piano (p). The fourth system (measures 133-136) starts with a dynamic of mezzo-forte (mf). The fifth system (measures 137-140) begins with a dynamic of piano (p) and ends with a dynamic of mezzo-forte (mf). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings such as accents and slurs.

142

cón Passione.

147

151

155

159

*ff*

Ferrion Eng'rs.