

Ein musikalisches Andenken.

Seinen hochgeehrten Freunden, Herren

Anton Veith,

Besitzer der Güter Liboch etc. etc. und
Präsident der Sophienakademie zu Prag.

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u. Ehrenmitglied d. Tonkünstlervereins.

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als ein kleines Zeichen seiner Dankbarkeit in Rücksicht auf die ihm
bei seiner Kunstreise erwiesene Freundschaft, ehrerbietigst gewidmet.

BALLADEN

Nº 1.

Nº 2.

Die Liebe in der Ferne.

Der Engel Wanderung.

Singstimme

UND

piano forte

compouit^o
von

Anthony Philip Heinrich

of New York.

Eigenthum des Componisten.

LOVE AT A DISTANCE .

DIE LIEBE IN DER FERNE .

Componirt v. Anthony Philip Heinrich of NewYork

Adagio.

Gesang.

Piano.

sempre con molta espressione

Ros - es gath' - ring while I roam Far from thee my
Die - se Ro - se pflück' ich hier in der wei - ten

sweet Love, Dear - est Maid could I at home,
Fer - - ne, lie - bes Mäd - chen Dir ach Dir,

Lay them at thy feet — , Love. Lay — them at thy
brächt' ich sie so ger — — ne, brächt' ich sie so

p

feet — — — — — Love — — — — —
ger — — — — — ne.

mf *p* *mf*

p *mf*

But till I to thee could fly, Long be - fore our
Doch bis ich zu Dir mag ziehn, vie - le wei - te

p *mf*

meet - ing Ros - es all would fade and die:
Mei - len, Ist die Ro - se längst da - hin;

affetuoso. *passionato.*

p *mf*

Ros - es are but fleet - ing, Ros - es are but
denn die Ro - sen ei - len, denn die Ro - sen

p *mf*

legato

f fleet - ing
ei - - len,

p Ros - es all would
ist die Ro - se

mf faint and die,
längst da - hin,

f *pp*

mo - - - ren - - - - do

f faint and die
längst da - - hin

Ros - es
denn die

p

mf are - but
Ro - - sen

f fleet - ing,
ei - - len,

mf *f*

ritard. e pietoso.

Ros - es are but fleet
ist die Ro - se längst da -

p *rit. col Canto* *pp*

poco più mosso, con Grazia.

ing.
hfn. Love from Love should
Nie soll wei - ter

a tempo con espressione. *P Col Canto.*

nev - er stray Farth - er then their dwell - ing,
sich in's Land Lieb' von Lie - be wa - gen,

Ros - es may be born a - way From their gard - en
als man blüh - end in der Hand mag die Ro - se

dwell' - ing, tra - gen, Ros - es may be born a - way
als man blüh - end in der Hand

from their gard - en dwell - ing, Or as far as
mag die Ro - se tra - gen, o - der als die

Night - ing - gale Flies her nest to cor - er,
 Nach - ti - gall, Hal - me bringt zum Ne - ste,

Or - her notes al - ong the vale On the
 o - der als ihr süs - ser Schall wan -

P cresc. con impeto. *mf*

breez - - es hor - er, Or her notes al -
 - dert mit dem Wes - te, o - der als ihr

p *teneramente.*

ong the vale On the
 süs - ser Schall wan - - -

comodo quasi at libitum.

breez - - - es hov - - -
 - - - dert mit dem Wes - - -

colla voce.

ritard.

cresc. e espressivo.

er.
 te.

Len - - - to.

P dolce con Gusto.

mf

pp

DER ENGEL WANDERUNG.

Dichtung von Emil Vacano.

Musik von Anthony Philip Heinrich of New York

Piacevole.

Gesang.

Piano-
forte.

The first system of the musical score consists of a vocal line (Gesang) and a piano accompaniment (Piano-forte). The vocal line is in a 2/4 time signature and contains four measures of rests. The piano accompaniment begins in the second measure with a piano (*p*) dynamic. The right hand features a melodic line with slurs and a trill (*tr*) in the fifth measure. The left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. It features a melodic line in the right hand with slurs and a *mf* dynamic. The left hand continues with a steady accompaniment. The system concludes with a *ritardando* instruction and a piano (*p*) dynamic.

p *Quasi Allegretto, con Grazia.*

Es giebt viel Engels Kin - der, Im wei - ten Him - mels - zelt; Die

The third system introduces the vocal line with the lyrics "Es giebt viel Engels Kin - der, Im wei - ten Him - mels - zelt; Die". The piano accompaniment is marked *p* and *Quasi Allegretto, con Grazia*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with fingerings *2 1 2 1* indicated.

freu-en sich des Him - mels Und freuen sich der Welt, und

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'freu-en sich des Him - mels Und freuen sich der Welt, und'. The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes. A fermata is placed over the final note of the vocal line.

freu -en sich der Welt. Und manchmal schickt der

The second system continues the musical score. The vocal line has lyrics 'freu -en sich der Welt. Und manchmal schickt der'. The piano accompaniment includes a section with a 2/4 time signature change and a fermata over the final note of the vocal line.

Schöp - fer, Ein Eng - els Kind her - aus, Jns wei - te Er - den -

The third system concludes the musical score. The vocal line has lyrics 'Schöp - fer, Ein Eng - els Kind her - aus, Jns wei - te Er - den -'. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

innocente e ritenuto.

leb-ben Und's wird ein Kind-lein draus —, Ein Kind-lein, Kind-lein

P *colla Voce*

draus. *p crescendo poco a poco.*

a Tempo. Das Kind das wird zum Manne, der

mf *p* *crescendo.*

mf *f*

Mann der wird zum Greis Und was der Mann ge-sung-en, Das

mf *f*

p flüs - tert je - ner leis', *pp rit.* das flüs - tert je - ner leis'

mf a Tempo. *espressivo.*

mf patetico e ritenuto a piacere. Und wenn der Greis, der Greis ge - stor - ben, Wird er was vor er *p*

ritenuto colla Voce. *p*

*a Tempo con Grazia**espressivo*

war, ein lie - ber klei - ner Eng - el, ein lie - ber

loco
p *Grazioso.*

klei - ner Eng - el, Der nur auf Rei - sen war auf

mf

mf

p *crescendo con Impeto.* *mf*

Rei - sen, Rei - sen war.

p *mf*

The first system of the score shows the piano introduction. It consists of a grand staff with a treble and bass clef. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth notes and chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system contains the vocal line and piano accompaniment. The vocal line begins with the lyrics "Das Eng" and is marked *dolce*. The piano accompaniment continues with a similar rhythmic pattern, marked *mf* and *p*.

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "lein, das Eng lein, das er zählt" and is marked *narrante* and *mf*. The piano accompaniment features some fingering numbers (1, 2, 1) in the right hand and continues with a *mf* dynamic.

x

jetzt, Den wunder-schö-nen Traum, den es da un-ten

träum-te, träum-te, Im wei-ten Er-den-raum,

Im wei-ten Er-den-raum.

p a Tempo.

Wie es ge - hofft, ge -

ritardando.

a Tempo.

p

träumt, ge - glaubt, ge - weint, ge - liebt, Wie

es be - glückt ge - we - - sen, Oft fröh - - - lich,

dolente e ri - te nu - to

oft be trübt,

col Canto.

cresc. *ritardando.*

oft be - trübt.

p cresc. *ritardando con Grazia.*

Allegretto brillante.

p con Grazia. *legato.*

Und

animato.

all die klei - nen Eng - lein, die hö - - - - ren ihm jetzt zu Und

möch - ten auch gern träu - men Und hal - ten nim - - mer nim - mer Ruh

loco

inquieto

crescendo (tenuto a piacere)

Rub.

loco

p

Und

mf

p

mf

p

al - le, al - le bit - ten, Den Va - - - ter der so mild, Er

loco

p

mf *f*

möcht' sie zie - en las - sen, Jns ir - di - sche Ge - field, Jns

loco

mf *f*

ir - di - sche Ge - field.

ritenuto con gran Gusto.

p

mf *tr* *mf*

a Tempo, (grandioso)

f *pp*

Andante sostenuto. *con Elevazione*

p tremolante. *mf*

p

Gott gewährt es ihnen, Sie zie - en aus voll Glück Und

p

p *sempre con molto Sentimento*

lie - - - - - ben, hof - - - - - fen,

p

wei - - - - - nen Und keh - - - - - ren

p

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of three flats and a common time signature. The lyrics are "wei - - - - - nen Und keh - - - - - ren". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano). The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

rit. dann zu - - - rück. Gott ge - währ't es

tr

This system contains the second and third lines of music. The vocal line continues with the lyrics "dann zu - - - rück. Gott ge - währ't es". A *rit.* (ritardando) marking is placed above the first measure of the vocal line. A trill (*tr*) is indicated above the second measure. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

ih - nen

mf *p* *loco* *tr* *pp*

This system contains the third and fourth lines of music. The vocal line has the lyrics "ih - nen". The piano accompaniment features a variety of dynamics: *mf* (mezzo-forte) in the second measure, *p* (piano) in the third, *loco* (loco) in the fourth, *tr* (trill) in the fifth, and *pp* (pianissimo) in the sixth. The piano part includes a section marked with a circled '8' and a trill (*tr*) in the fifth measure.

Allegro moderato.

Gott ge-währt es ih-nen, Sie zieh-en aus voll Glück, Und

p

lie-ben, hof-fen wei-nen, Und lie-ben,

mf *p*

hof-fen, wei-nen, und keh-ren.

mf

mf

dann zu - - rück, dann zu - - - rück,

mf *p* *espressivo.*

und keh - ren dann zu - -

mf *p* *ritar - - - dan - - - do* *Adagio.*

- - - rück, keh - - - ren dann zu - rück.