

1602

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Images of Musical Thought

Nº1. THE MARCH OF THE MUSES, Nº2. THE WALTZ OF THE MUSES,

Nº3. THE RETURN FROM SCHOOL, Petite Fantaisie.

with a Programme (English & German).

COMPOSED FOR THE Piano Forte AND DEDICATED TO

MRS SARAH ELIZABETH LIBBY.

and the

Pupils of the Hancock School.

BOSTON

BY

Anthony Philip Heinrich.

NEW YORK

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N<sup>o</sup>. 3.

The Return from School,  
*Der Rückweg von der Schule.*

A. P. HEINRICH.

*The Boy's joy, as he skips along from School.*

Des Knaben Freude, sorglos hüpfend aus der Schule.

M.M. 132. *VIVACE.*

The first system of music is in 2/4 time with a key signature of two sharps (F# and C#). It features a lively melody in the treble clef and a supporting bass line in the bass clef. Dynamic markings include *mf* and *p*. The tempo is marked *VIVACE* and the metronome marking is *M.M. 132*.

The second system continues the musical piece, showing the continuation of the melody and bass line. It includes various musical notations such as slurs, accents, and dynamic markings.

The third system continues the musical piece, showing the continuation of the melody and bass line. It includes various musical notations such as slurs, accents, and dynamic markings.

*He is elated at his escape, from the teacher's rules and rods.*

Los gebunden von den Schulregeln, erhebt sich stolz und frei die junge Brust.

The fourth system of music is in 2/4 time with a key signature of two sharps (F# and C#). It features a melody in the treble clef and a supporting bass line in the bass clef. Dynamic markings include *mf* and *f*.

*p* *mf*

*Espying a butterfly, he gives chase to catch it.*

Einen Schmetterling gewahrend, misst er verfolgend seinen Flug.

*p* \*

*mf* *p*

*His outstretched hand is stayed, by the sad recollection.*

Da hemmt seinen Lauf die erste Erinnerung an die

*mf* *p* *ritenuto.*

*that studies are to be prepared for the morrow.*

Studien zu dem morgenden Tag.

*ritard.*

*p a tempo, ma ritenuto.*

*The volatile spirit of Childhood forgets the future, in the enjoyment of the*  
*Der flüchtige Sinn der Kindheit eilt hinweg über die düsternen Sorgen der*

*mf ritard. p a tempo.*

*gegenw.*  
*Zukunft, im Genusse der Gegenwart.*

*He joins the play of 'hide and seek' with his companions.*  
*Im Kreise seiner Schulcollegen beginnt er das Versteckspiel.*

*p mf*

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with several triplet markings. The bass staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present.

*He hides.*  
 Er versteckt sich.

Musical notation for the second system. The treble staff continues the melodic line. The bass staff features a sustained accompaniment. A 'Soft Pedal' instruction is written above the bass staff, accompanied by a piano (*p*) dynamic marking.

Musical notation for the third system, showing a continuation of the piano accompaniment in the bass staff and the melodic line in the treble staff.

*Is discovered and runs.*  
 Er ist entdeckt und läuft davon.

Musical notation for the fourth system. The treble staff has a melodic line with a star symbol above it. The bass staff has a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

*is Caught!*  
 Gefangen toent's!

Musical notation for the fifth system, concluding with a treble clef and a final chord. The bass staff continues with a rhythmic accompaniment.

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*Caught!!*  
*Gefangen!!*

*The Mother's voice is heard, calling him by name:*

*Da hoert er der Mutter liebliche Stimme, seinen Namen rufend:*

*p* *Con Amore.*

*Johann!*  
*Johann!*

*Johann!!*  
*Johann!!*

*mf* *p* *f*

*He bids adieu to his playmates.*

*Der liebenden Mutter Sehnsucht zu stillen, sagt er seinen Gespielen Lebewohl.*

*Con molto Espressione e ritenuto.*

*Ad lib.*  
*Soft Pedal.*

*He hastens to his Mother.*

*Er eilt zu ihr.*

*ritard.* *pp* *a tempo molto animato.*

No. 3.

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*Stringendo.*

*Each wish his to his home.*  
 Und alle zieht das Herz zum Vaterherd.

*ritenuto.*

*p grazioso.*

*mf* *p rall.*

*pp* *ritard.* *p* *pp*