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1843

### Remembrance of the West

Remembrance of the West

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The views expressed in this paper are solely those of the author.



POPLAR HILL, NEAR FRANKF: KY



R. Marquis, del.

P. S. Duvall, Lith. Philad<sup>a</sup>

On Stone by A. Hoff.

*The seat of the Female Electio Institute P. S. FALL, M. A. President.*  
**REMEMBRANCE OF THE WEST,**

**A COLLECTION OF**

**Marches, Waltzes, Gallopades, Songs &c.**

*Composed, arranged & Selected*

*by*  
*P. Schmidt, A. C. Winicker, G. & F. Heidelberg &c.*

*(To be continued)*

*No. 1*

**PHILADELPHIA,**

**A. FIOT,** *Publisher & Importer of Music & Musical Instruments, 196, Chesnut St*



# A DAY IN MISSOURI

W.A.E.F.F.

Composed for the

## Piano Forte

And Dedicated to his Friend

P. SCHMIDT,

BY

A. C. WINICKER.

*Property of the Publisher.*

Philadelphia, **A. F. IOT,** 196 Chestnut St.  
W. M. Bond S<sup>o</sup>

ALLEGRO

CON

SPIRITO.

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a melody in the upper staff and a bass line in the lower staff. Dynamics include *mf* and *sfz*. The tempo/mood is indicated as *Leggiero.*

The second system of musical notation continues the piece with two staves. It features more complex rhythmic patterns and dynamic markings such as *sfz* and *f*.

The third system of musical notation concludes the piece on this page, showing the final melodic and harmonic developments in the two staves.



Lusingando.

Dolce e sempre legato



CAPTAIN STASZEWSKI'S FAVORITE MAZURKA  
Arranged for the  
PIANO FORTE.

Property of the Publisher.

Philadelphia, **A. FIOT,** 196 Chesnut S<sup>t</sup>  
W. Abson & S.

ALLEGRO.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 3/8 time. The key signature has two flats (B-flat and E-flat). The first system features a melody in the treble with dynamics *f* and *fz*, and a bass accompaniment of chords. The second system continues the melody with a *Ped:* marking and dynamics *f* and *cres:*. The third system concludes with a *Fine.* marking, a *Leggiero* instruction, and a *Ped: r/fz* marking.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes.

The second system of musical notation continues the piece. It includes a dynamic marking of *f* (forte) in the right hand. The melodic line continues with similar rhythmic patterns, and the left hand accompaniment remains consistent.

The third system of musical notation includes a dynamic marking of *p* (piano) in the right hand. A *Ped.* (pedal) marking is present in the left hand, with an asterisk (\*) indicating a specific point. The musical notation continues with eighth and sixteenth notes in the right hand.

The fourth system of musical notation continues the piece. It features a dynamic marking of *p* (piano) in the right hand. The melodic line and accompaniment continue with similar rhythmic patterns.

The fifth system of musical notation concludes the piece. It includes a *Ped.* (pedal) marking in the left hand and a *D. C. al Fine.* (Da Capo al Fine) instruction. The music ends with a double bar line.



# LA BELLE RIVIÈRE

a Gallopade

Composed for the

## PIANO FORTE

AND DEDICATED TO

### John Delatfield Jun<sup>r</sup>. Esq<sup>r</sup>.

of Cincinnati.

BY

### A. C. WINICKER.

Philadelphia, A. FIOT, 196 Chestnut S<sup>t</sup>.

W. Malard 3<sup>rd</sup>

GALOP.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring eighth notes and quarter notes with various accidentals. It ends with a triplet of eighth notes: G4, F#4, E4. The lower staff continues the bass line, featuring eighth notes and quarter notes with various accidentals. It ends with a triplet of eighth notes: G2, F#2, E2.

The third system of musical notation consists of two staves. The upper staff features a prominent triplet of eighth notes in the first measure, followed by eighth notes and quarter notes. It ends with a triplet of eighth notes: G4, F#4, E4. The lower staff continues the bass line with eighth notes and quarter notes, ending with a triplet of eighth notes: G2, F#2, E2.



TRIO.

A musical score for piano and violin, consisting of six systems of two staves each. The music is in G major (one sharp) and 3/4 time. The first system features a melodic line in the violin and a rhythmic accompaniment in the piano. The second system shows the piano part with more complex chordal textures and accents. The third system continues the accompaniment with a mix of chords and moving lines. The fourth system features a more active piano part with eighth-note patterns. The fifth system shows the piano part with a steady eighth-note accompaniment. The sixth system concludes the piece with a final cadence in both parts.



N<sup>o</sup> 4, Book 2. — Remembrance of the West.

# LE BRILLANT GALOP DE LOUISVILLE

Composé sur un Motif de l'Opera



ET DEDIE A

## MISS SARAH BACON

PAR

## P. SCHMIDT.

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Philadelphia, **A. FIOT**, 196 Chesnut S<sup>t</sup>.

GALOP.

*f* Ped. \* Ped.

\* *sfz* 1 2 *mf*

*gva* *f*



*8va.* ----- *loco.*

*mf Ped:* \*

*f Ped:*

TRIO.

*p*

*f* *p* *f*

*p* *f*

D.C.



# THE BRIDE OF THE GREEK ISLE

*Why do I weep?*

Written by

**M<sup>rs</sup> Hemans**

The Music Composed and dedicated to

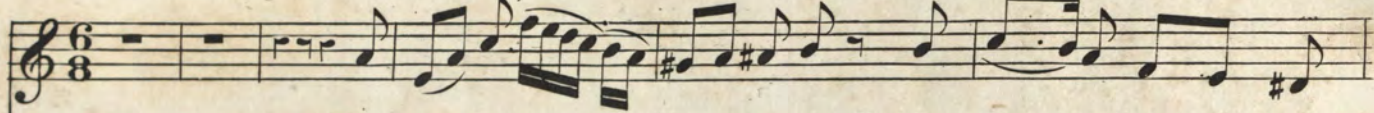
**M<sup>rs</sup> MARY STRACK**

By

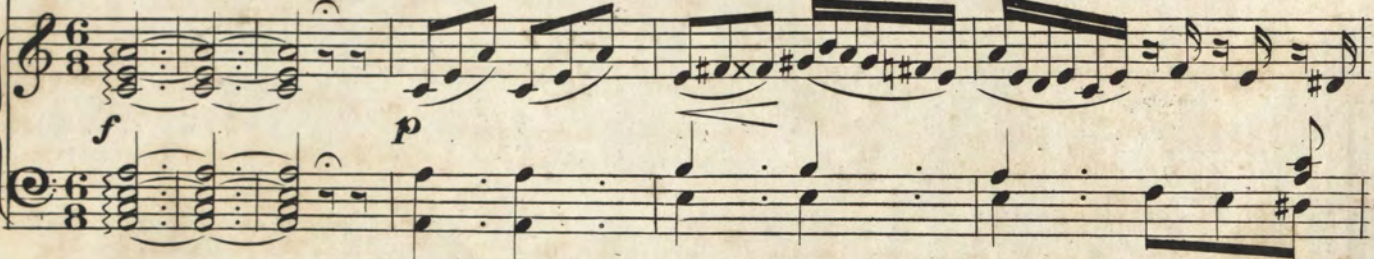
*L. P. Schmitts.*

Property of the Publisher.

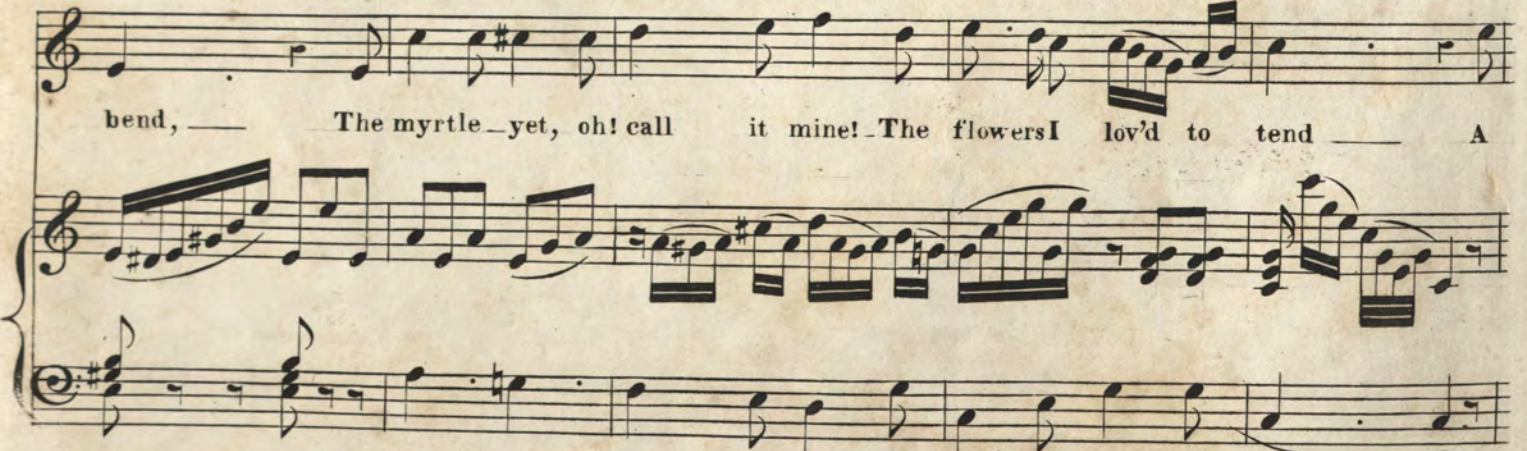
Philadelphia. **A. FLOT,** 196 Chestnut S<sup>t</sup>  
W. Meland, S<sup>r</sup>

VOICE. 

Why do I weep? to leave the vine Whose clusters o'er me

PIANO. 

bend, — The myrtle — yet, oh! call it mine! — The flowers I lov'd to tend — A





thousand thoughts of all things dear, like shadows o'er me sweep, I leave my sun-ny

Ritard:

childhood here, Oh! there-fore let me weep!

Morendo.

2

I leave thee, sister! we have play'd  
 Through many a joyous hour,  
 Where the silvery green of the olive shade  
 Hung dim o'er fount and bower.  
 Yes, thou and I, by stream, by shore,  
 In song, in prayer, in sleep,  
 Have been as we may be no more  
 Kind sister, let me weep!

3

I leave thee, father! eve's bright moon  
 Must now light other feet,  
 With the gather'd grapes, and lyre in tune,  
 Thy homeward steps to greet.  
 Thou, in whose voice, to bless thy child,  
 Lay in tones of love so deep,  
 Whose eye o'er all my youth hath smiled  
 I leave thee! let me weep!

4

Mother! I leave thee! on thy breast,  
 Pouring out joy and woe,  
 I have found that holy place of rest  
 Still changeless, yet I go!  
 Lips, that have lull'd me with your strain,  
 Eyes, that have watch'd my sleep!  
 Will earth give love like yours again?  
 Kind mother! let me weep!



# MARY AND I BALLAD

As sung by the favorite Vocalist **Mr. W. Cleary**, Adapted & Arranged for the

## PIANO FORTE

and Dedicated to  
**Miss Mary Dawson**

of the Bardstown Female Academy

BY  
**PAUL SCHMIDT.**

Property of the Publisher.

Philadelphia, **A. FLOT**, 196 Chestnut St.  
W. Nostrand St.

ANDANTE  
CON  
MOTO.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time with a key signature of three sharps (F#, C#, G#).

Vocal and piano accompaniment musical notation with lyrics. The lyrics are: "We've trav'er's'd yon mountain And play'd on its brow, We've sat by the fountain That murmurs be - low; But now bare and hoary Our favourite tree That". The piano accompaniment is in 6/8 time with a key signature of three sharps.



once spread its glo-ry o'er Ma-ry and me, o'er Ma-ry and me.

*sf p dim: pp*

2

'Neath its shade my first sonnet did beauty survey  
 When her tear fell upon it and hallowed the lay  
 But the ploughshare has banished each trace round the tree  
 And youth's vision has vanished from Mary and me.

3

Yes! the vale of our fathers is desolate now  
 No fairy form gathers from bush and from bough;  
 In silence they slumber beneath the yew tree  
 Who times out of number blessed Mary and me.

4

'Tis a drear waste I wander in sunshine or shade  
 The mountain smiles yonder but where is the Maid?  
 Yon withered form bending her dim eyes on me  
 A tear and smile blending, by Heaven tis she!

5

Let the fond tear of feeling down wrinkled cheeks stray  
 Where time has been stealing the roses away  
 Our bright dream is over and near us I see  
 There's a green sod to cover both Mary and me.



**OUR HOME IS ON THE SEA**

The Poetry by

**Lieut. Patten**

The Music, from P. Schmidt's Teutonia,  
COLLECTION OF GERMAN SONGS

Dedicated to

**MR. D. H. M. M<sup>o</sup> CLEERY**

by

**PAUL SCHMIDT.**

Property of the Publisher.

Philadelphia. **A. FIOT**, 196 Chesnut S<sup>t</sup>

ALLEGRETTO  
COX  
ESPRESSIONE.

The first system of music features a vocal line on a single treble clef staff and piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth notes. The piano accompaniment starts with a piano (*p*) dynamic and includes various rhythmic patterns and accents.

The second system continues the musical piece. The vocal line has a whole rest followed by a half note. The piano accompaniment features a forte (*f*) dynamic, a crescendo hairpin, and a decrescendo (*dim.*) hairpin leading to a piano (*p*) dynamic.



My home is on the heaving sea Be\_yond the breakers' roar I

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "My home is on the heaving sea Be\_yond the breakers' roar I". The piano accompaniment starts with a dynamic marking of *sf* (sforzando) and includes a crescendo hairpin.

never know a thought of woe, save when I see the shore; My

The second system continues the vocal line and piano accompaniment. The lyrics are: "never know a thought of woe, save when I see the shore; My". The piano accompaniment features a dynamic marking of *p* (piano) and ends with a fermata over the final chord.

life is like a flashing car, and like a mer — ry stave , I

The third system continues the vocal line and piano accompaniment. The lyrics are: "life is like a flashing car, and like a mer — ry stave , I". The piano accompaniment features a dynamic marking of *p* and includes a crescendo hairpin.

whirl along the deep, huzza! And dance up — on the wave I

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "whirl along the deep, huzza! And dance up — on the wave I". The piano accompaniment features a dynamic marking of *cres:* (crescendo) and includes a fermata over the final chord.



whirl a long the deep, huzza! And dance upon the wave.

depress.

cres:

2

Amid the calm without a care  
 For aught that earth can bring  
 Wide rocking in the idle air  
 I sit aloft and sing;  
 When the storm booms fierce and far  
 Regardless of the gale  
 I climb the slippery shrouds huzza!  
 And bend the flying sail.

3

The woodland note is sweet to hear  
 And soft the hum of hives:  
 But there's no music to my ear  
 Like that which ocean gives  
 When first our barque with every spar  
 "Taught strain'd" her flight to urge  
 Mid rattling tramp and wild huzza  
 Beats back the bristling surge.

4

They say the landsman's bosom thrills  
 With deeper joy than ours  
 That glory crowns the sunset hills  
 And fragrance scents the bowers  
 But off! stretched seaward from the bar!  
 Spread out the canvass free?  
 And should they hail trump back huzza!  
 Our home is on the sea.