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# THE LOG HOUSE

A Song, presented to the

## Western Minstrel.

by John Mills Brown.

"The fields his Study — Nature was his Book"

Bloomfield.



D.C Johnston del.

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Lith of Penclatan.

## No. 19,

Of the Sylviad.

# W. W. Hennrich

TO HIS LOG HOUSE.

"There first lov'd Minstrelsy I woo'd"

Boston March 14<sup>th</sup> 1826

Throop Serjeant.



Departure from Louisville.



Arrival in Boston.







( THE LOG HOUSE, )  
*A SYLVAN BRAVURA,\**  
 by A.P. Heinrich.

ANDANTE. COMODO.

Dolce.

Crescendo.

*f*

*ff* tenuto.

ANDANTE Commodo, Con Grazia e Espressione.

Far in the West an end-less wood Sighs to the rushing Cat-\_\_aracts flood! Twas

*p* Colla Voce. *f* *mf* *f*

\* Its various subdivisions to be performed in close connection.



*p*

there an humble log-house stood To fa - - - - - me un-known;

*p* *mf* *f*

Grazioso. There

*f*

Espressivo con Grazia.

first, lov'd minstrelsy I woo - - - 'd and woo - - - 'd a-lone. Far

*p* *rit: 6* *ritardando colla parte.*

Il Tempo poco piu animato.

in the West an endless wood Sighs to the rushing Cat'ract's flood!

*p* *Colla parte.*



*p*

'Twas there an humble loghouse stood To fame un-

*p* *piu Forte.*

-known; There first, lov'd minstrelsy I wou'd, There first, lov'd

*Dolce.* *piu espressivo.*

minstrelsy I wou'd, There first, loved minstrelsy I wou'd, And wou'd a-

*con Grazia*

lone. And wou'd, And woo-'d

3 x Pronounce it thus with similar Licences in this piece, as marked for the better effect of the Music.



6

ad lib: *pp* *p* *mf*

And wood'd, And wood'd, a\_lone.

*loco.*

*p* *pp*

a Tempo

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

*f*

*ff*

Poco Ad lib:

*fff*

Strisciato

Ped:

The con Lic:



ANDANTINO con gran Gusto.

*ff*      *fff*

thund'ring fall! the thund'ring fall!      the bub\_bling stream

*p*

tremo.      Colla Voce. *p*

*pp*      *p*

Murm'ring midst stones and roots be\_tween; Were nature's whispers for some theme Were

*pp*      *p*

*piu Espressivo.*      *poco accelerando.*      *a Tempo con Grazia.*

nature's whispers for some theme T'inspire my lay, t'inspire my lay, Trilling ar-

*mf*      Colla Voce.      *f*      *p*

*6*      *6*      ritard.

-peggios thro' my dream thro'      my dream      With wild

*mf*

\*Trillo a piacere,



*p* *f* *a Tempo Animato* *ff* *fff*

sweet play with wild with wild with wild

*p* *f* *Colla parte.* *ff* *fff*

*p* *f* *6* *6* *6* *6* *f*

with wild sweet play,

*p* *f*

*ff* *ad lib.* *tr* *tr* *ff*

With wild sweet play.

*ff* *p* *ff*

Presto Scherzando.

*p*



ANDANTE con Malinconia.

*p* legato.

*p* ADAGIO quasi a piacere, alla Recitativo

*poco accelerando.*

Thro' gloom and mists, thro' gloom and mists, Heaven's glorious bow,

*rf*

Colla Voce.

Con Lic:

ANDANTE con gran Espressione.

dolce.

Hope, bursting gleam'd her sunny brow, Bid ding the

quasi accelerando.

*ff*

wild wood Minstrel go Far to the East; far to the East;

*gva. loco.*

*f* *ff* *p*



Leggiermente quasi Andantino.

And careless scatter midst her glow his Forest feast,

his For-est feast.

*ff* *Dolce.* *f*

# IL MALINCONICO.

*Marcia.*

LARGO, con Grazia e Espressione.

He came a wand--'ring, wand--'ring, wayward Child;

*P legato.* *A*

native flower, free and wild; With ar--dour fierce! with feelings

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



*Dolce.* *p* *Espressivo, e poco piu stretto.*

mild; with feelings mild; 'Tis Genius boon, 'Tis Genius

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a *Dolce.* marking and a *p* dynamic, followed by *Espressivo, e poco piu stretto.* The piano accompaniment starts with a *p* dynamic and includes *mf* markings.

*animato.*

boon. Then swept his Minstrel Lyre and

The second system continues the vocal line and piano accompaniment. The vocal line is marked *animato.* The piano accompaniment features a *f* dynamic. The lyrics "boon. Then swept his Minstrel Lyre and" are positioned below the vocal line.

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

smiled, for fear had flown had flown

**VIVACE molto**  
× **Sostenuto.**

The third system shows the vocal line and piano accompaniment. The vocal line has dynamics *p*, *ff*, *mf*, and *f*. The piano accompaniment has dynamics *f*, *mf*, and *p*. The lyrics "smiled, for fear had flown had flown" are below the vocal line. A section of the piano accompaniment is marked **VIVACE molto** and **× Sostenuto.** with a 2/4 time signature.

*mf* *f*

The fourth system consists of piano accompaniment on a grand staff. It features a *mf* dynamic in the middle and a *f* dynamic towards the end.

*p* *mf* *f*

The fifth system consists of piano accompaniment on a grand staff. It features dynamics *p*, *mf*, and *f*. The system includes sixteenth-note passages and sixteenth-note chords.

\* The above interlude, may be either readily dispatched, or passed over, to proceed directly with the "Enthusiast"



The piano introduction consists of two staves. The right hand features a melodic line with triplets and sixteenth-note runs. The left hand provides a rhythmic accompaniment with triplets and sixteenth-note patterns. The piece begins with a fortissimo (ff) dynamic.

× **L'ENTUSIASTA.**

ALLEGRO e crescendo poco a poco, quasi al Presto.

*Risoluto* *f* *ff* *P*

He came— He came— a wandring, wayward

The vocal line begins with a *Risoluto* marking and a fortissimo (f) dynamic. It features a melodic line with a crescendo leading to a fortissimo (ff) dynamic, followed by a piano (P) dynamic for the final note.

*Ritardando.* *a Tempo*

*P* ALLEGRO, sempre Colla Voce. *f* *ff* *P* Tremolante.

The piano accompaniment for the first phrase includes a *Ritardando* section followed by *a Tempo*. It features a piano (P) dynamic, an *ALLEGRO* tempo marking, and dynamics of *f*, *ff*, and *P* Tremolante.

*f* *P* Grazioso.

Child; a wandring, wayward Child; A Native flower, free and wild;

The vocal line continues with a fortissimo (f) dynamic, followed by a piano (P) dynamic and a *Grazioso* marking. The lyrics are: "Child; a wandring, wayward Child; A Native flower, free and wild;"

*Crescendo.* *P*

The piano accompaniment for the second phrase includes a *Crescendo* marking and a piano (P) dynamic. It features a melodic line with a crescendo leading to a piano (P) dynamic.

*mf* *P* *f* stringendo il Tempo,

With ardour fierce! with feelings mild; With ardour fierce!

The vocal line continues with a mezzo-forte (mf) dynamic, followed by a piano (P) dynamic and a fortissimo (f) dynamic with a *stringendo il Tempo* marking. The lyrics are: "With ardour fierce! with feelings mild; With ardour fierce!"

*f* stringendo e crescendo.

The piano accompaniment for the third phrase includes a fortissimo (f) dynamic and a *stringendo e crescendo* marking. It features a melodic line with a crescendo leading to a fortissimo (f) dynamic.

× This movement should be started with considerable rapidity, and continued rather with encreasing action than otherwise, to realize the author's ideas of its effect.



The first system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes and sixteenth notes.

The second system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment. The lyrics "with feelings mild;" are written below the vocal line. Dynamic markings *p* and *f* are present in both the vocal and piano parts.

The third system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment. The lyrics "with feelings mild; With ardour" are written below the vocal line. Dynamic markings *p* and *f* are present in both the vocal and piano parts.

The fourth system of music consists of three staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The middle and bottom staves are piano accompaniment. The lyrics "fierce!—" and "With ar—dour fierce;" are written below the vocal line. Dynamic markings *p*, *f*, and *mf* are present in both the vocal and piano parts.



*piu stretto.*

*f* *rf* *ff* *rf*

With ar\_dour fierce!

With ar\_dour fierce!

*f* *Colla Voce.* *ff*

*fff* *Dolce.*

With ar\_dour fierce!

with feelings mild;

with feelings

*fff* *p*

*lento ad lib. pp* *a Tempo. f*

mild; with fee\_ \_ \_ lings mild;

With ardour fierce!

*Colla Voce. diminuendo.* *mf* *a Tempo.* *f*

*f* *ff* *p*

With ardour fierce! With ardour fierce! with feelings mild; With

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



ardour fierce! with feel\_ings mild; with feelings with feelings with

*ff* *p*

\* *ff* *f* *p* Dolce con Espressione.

lentando quasi Adagio *rit* Tempo primo, cio e quasi Presto.

feel\_ \_ \_ \_ ings mild; fierce! mild, fierce! mild,

*p* Colla Voce. *a Tempo.* *f* *p* *f* *p*

*8va*

*ritard:* *mf* Espress:

fierce! mild.; 'Tis Ge\_nius'

*f* *p* *f* *a Tempo.* *f* *mf*

*loco*

boon, 'Tis Genius' boon,

*f*

\* Optional Left *f* *p* Right *f*



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

'Tis Genius' 'Tis Genius' 'Tis Genius' 'Tis Genius'

*Espress:* *mf* *f* *ff*

'Tis Genius' boon, 'Tis Genius' boon, 'Tis Genius' boon,

*Poco rit.* *fff* *mf* *a Tempo, con Amore.*

Ge—nius' boon, Then swept his Minstrel Lyre— Then swept his  
*colla voce.*

*ff* *a Tempo.* *mf* *p*

*dolce.* *mf*

Minstrel Lyre— and smild; For fear had flown. and



smild; For fear had flown.

*mf*  
*p* *crescendo.* *f*

*piu accelerando.*

fear had

*Colla parte.*

*f* *p*

flown.

fear fear

*pp* *f* *p*

had flown.

fear had

*pp* *f*



flown . . . . . fear had flown . . . . . fear . . . . . had flown.

agitato. *ff*

tremolante. *ff*

*f* *p* *f* *p*

*mf* *f*

*p* *ff* *p*

Basso piu comndo \*



# IL ROMANTICO.

Listesso Tempo con Fuoco.

*f* He came — *ff* He came — *Larghetto.* a

*f* *p* *ff* *Colla Parte.*

*p* *mf* wand'ring a wand'ring way — — ward Child —

*p* *mf* *p*

*ad lib:* *6* *12* *Allegretto.*

*rf* *molto Vivace. (dansante.)*

*6* *6* *6* *3*



*p*

He came a wand'ring wayward Child; A Native flower,

*f* *p*

free and wild; With ardour fierce! with feelings mild; 'Tis Genius' boon,

*Poco piu mosso.* *mf*

Then swept his Minstrel Lyre— and smil'd; For fear had

*f* *Colla parte.* *mf*

*f* *p* *f*

flown. Then swept his Minstrel Lyre— and smil'd; For fear had



*mf* *f* *ff* *p* *mf* Stringendo.

flown. had flown. had flown. had

*mf* *f* *ff* *p* *mf* Colla Parte.

flown

Tremolante.

*f* *ff*

*fff* *fff* *p* *mf*

had flown.

Voce Solo. Piano Forte.

8va

loco

*p* *f* *mf*

*f* *Sempre Crescendo.*

x The performers may immediately pass with good effect, to the Cadence, or the intervening Symphony, to be wholly played, or cut either, from \* \* or from \* \* \* to the chord marked \* \* \* .



*f* *sf* *fff* *gva*

*xxx* *xxx* *xxx*

*xxx* *f* *lento.* *xxx*

CADENZA VOLANTE.

flown

sempre tenuto.

had flown.

*lr* *Vece*

*Con Forza.*

*gva* *loco.*

tenuto.

Cadenza a piacere.

Flown *lr* *p* *6* *f*

Had Flown.











August 5, 1954.

1374 Pinebrook Drive,  
Clearwater, Florida.  
Phone 34-1293

Dear Mrs. Spencer,

I've had three nice notes from you recently. My thanks to you. I'm at a loss as to what more to send to you. The Castle Garden Sch. goes forward today as per your instructions for \$10.00. Also I'm enclosing some few others and have cut the price to the BONE in an attempt to be rid of them. In most cases the prices are below my costs but I'm a bit tired of shipping them out. I do NOT believe that price will sell anything and it is against my better judgement —BUT 'I'M TRYING.

You have seen everything that I NOW HAVE FOR SALE. (I'd be happy if you would make offers on any or all that you want and if I can get my cost I'll sell as I'm willing to assume the small transportation charges just to "CUT LOOSE" of ALL OF THE PIECES THAT I NO LONGER DESIRE TO OWN. I'll accept ALL OFFERS THAT I CAN WITHOUT GREAT DAMAGE TO ME.

I own some 25 pieces that are or will soon be framed for our own wall decorations BUT their cost is such that I feel it would only hurt me to offer them. The market is RIGHT NOW TOO LOW. I have great faith in some certain things and up to now my faith has been justified. I'm only buying outstanding things and have few chances to do even this.

There are certain subjects where LIBRARIES are the best buyers—others where certain collectors want certain subjects. I've arrived at the point where I shall likely stop offering music for awhile until business improves generally. It is funny to me that the market on STAMPS PRINTS ETC. is always LOW WHEN THE STOCK MARKET IS HIGH. I never could understand it BUT IT HAS ALWAYS HAPPENED.

I hope that I can please you and I hope that you will give me your offers on what you want at your price. I cannot promise to have them—always— as I have sent some to a library and expect some offers and I'm NOW forced to play first come— first served.

I've seen two nice copies of THE LOG HOUSE— IT IS RARE. If you have a fine copy I'll give \$40.00 in trade for it. What do you value it at???? My present purchases in music have to be confined to exchanges but few collectors will let go even if they are duplicates. I did not. Also I'd like the MASSA GEORGE WASHINGTON & MASSA GENL. LAFAYETTE. Do you know it???? I also value this at \$40.00 in trade.

I believe that you want me to be frank and open. You have been invited to be the same.

You must have a very, very fine lot of MUSIC BY NOW what with your many purchases.

HAPPY HUNTING. SINCERELY YOURS,

*Malcolm N. Stone*  
MALCOLM N. STONE

FOR MRS. K. RAY SPENCER  
EL RANCHO ENCINO, HELOTES, TEXAS.

*You have  
several lists!*