INTRODUCTION.

In publishing this, the first number of the Australian Musical Album, I do so with a feeling of confidence, that the merits of the work herein contained will enlist the patronage of the Australian Musical Public. I have endeavoured as far as possible to obtain compositions of light, melodious character, without sacrificing richness of harmony.

Owing to the short space of time occupied in preparing this publication, I have been limited to Sydney artists for compositions, but, in future numbers, I propose to issue compositions from artists residing in other colonies of Australasia, and, for that purpose, I shall be glad to receive communications from Musicians (especially those of Australian birth) who are prepared to write for the next issue of The Australian Musical Album, but I would direct attention to the fact, that any music which has been previously published, will not be accepted, as a special feature of this Album is, “that all music appearing in it is therein published for the first time.”

Having, at considerable cost, purchased the Copyright of all the numbers contained in this work, I give the Right of Performance of any of the pieces at all Entertainments without payment of any Fees whatsoever, and I venture to hope, it will meet with the support of the Public generally, as, besides affording a means of Musical Education and Amusement, it opens up a local market for our Artists’ compositions.

W. J. BANKS.
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*Attention is drawn to the fact, that on page 35, a slight error in the "Signature of the Key" was unfortunately overlooked, till after that page was printed. The first four bars in the second stage should be in "B Flat", as in the preceding bars, and not "E Flat" as indicated; also, in the 3rd stage, the first 4 bars should be in "G Flat", similar to the three previous bars.

On page 31 in 1st bar of 2nd stage, the four Chords in bars 1-3 should be Quavers and not Crotchets as shown, and this also applies to the accompaniment in the 4th bar of the same stage.

W.J.S.
Although some of the artists whose work appears herein, are by their musical abilities, well known throughout Australia, it may be interesting to Patrons of the Australian Musical Album, to know something of its Composers, and for that purpose, I shall as briefly as possible, state a few particulars concerning each of the Composers of this Number.

Auguste Wiegand  is a native of Belgium, and was born at Liège on 16th October 1829. When but four years of age his parents moved to Paris, and he received his musical education in the capital. At the age of ten he was appointed Organist to St, Giles’ Church in his native city. At the age of twelve he was awarded a prize for Organ playing at the Conservatoire, and during the remaining three years of his stay at that institution, he was encouraged and awarded prize medals for his proficiency. In August 1849 he was unanimously awarded first prize for his skill at the Organ, and in the following year he contrived all similar honours for the Piano, and also was the Silver Medal for the Organ. In August 1869 the Gold Medals for Piano and Organ were again awarded to him, and in the same year he also received the first prize at the Superior Competition Examinations for Harmony, Counterpoint, and Reading at sight of an orchestral score. At the age of twenty-one he was appointed Professor at the Conservatoire, where he remained for six years, and is considered one of the foremost Organists of Europe. Not satisfied with his previous successes he decided to study under the famous Organist, Jacques Lemmens, but his lessons were abruptly terminated by the death of the great Professor. The Belgian Government now came forward, and, recognizing Auguste Wiegand’s exceptional talent, conferred upon him a pension, enabling him to continue his studies further. He is the organist of the Royal Conservatory of Brussels, and Organist to His Majesty the King of the Belgians, and in addition he is the organist at the hands of the Government, the distinguished incumbent of the post of the Jury of Organ Competition. He has since made a tour of the principal cities of Europe, giving no less than 50 Organ Recitals, and is at present in Sydney, where he fills the post of City Organist, having been exclusively chosen for this post out of 132 applicants.

Henri Kowalski was born in Paris in 1841. He commenced an early age to study music at the Polish School, and at the age of twelve he was admitted to the Paris Conservatoire, studying the Solfé System under Alkan, Harmony under Labèque, and Composition under Carreddu, and in these two years he was also appointed Organist to the Orchestre of the Opera. From 1862 to 1866 he was one of a company of artists who visited successively France, Spain, Belgium, and Switzerland, and in 1866 he was the organist for organ playing before His Majesty Napoleon III, and his Majesty Leopold I, King of the Belgians. During this year he published a number of compositions for Piano and Organ, and two years later he undertook a concert tour, being associated with the following Schools of Music:—Düsseldorf, Cologne, Mannheim, and Berlin. In 1871, he wrote a fine solo piece, entitled “Gilles de Bretagne,” and two new pieces for Piano. In 1880 he came to Australia and played in 100 concerts, representing France at the Melbourne Exhibition in 1882, in which he was also appointed Organist to the Orchestre of the Melbourne Exhibition. Returning to France the following year, he filled the position of Organist at the School of the Arts of Munich, but in 1885 he again left for Australia, where he has since remained, following his profession in Sydney. During his stay here he has made the public acquainted with some of the best works of the great French Composers.

Albert Wentzel was born in Bremen, Germany, in 1840. His musical education was begun at the age of twelve, and in 1855 he received a scholarship at the Conservatoire of Paris. In 1860 he entered the Conservatoire, and in 1865 he was appointed Organist to the School of Music in Sydney. Since 1885 he has been in residence in Sydney, and is at present the Organist of the Conservatoire.

Horace Poussard who is a native of France, was born 1857 at Chartres Cathedral, in the province of Mayenne. He was very early a student of music under the direction of his father, a Violinist, and at an early age he was awarded a prize at the National School of Music in Paris. In 1874 he entered the Conservatoire, and in 1878 he was appointed Organist to the School of Music in Sydney. He has since been associated with the Conservatoire of Music in Paris, and has been appointed Organist to the School of Music in Sydney.

Hugo Alpen who is a native of Germany, was born in Hamburg, near Hanover. He received his musical training in Hamburg, under Professor Jacques Schmidt, who was a celebrated pupil at the Conservatoire of Paris. He was appointed Organist to the School of Music in Sydney, and has since been associated with the Conservatoire of Music in Paris. He was appointed Organist to the School of Music in Sydney, and has been associated with the Conservatoire of Music in Paris.

Alice Charbonnet-Kellermann is of French parentage, but was born in Cincinnati, U.S.A., in 1864. As a child she displayed great musical ability, but was it at the age of fifteen (after the death of her father who was Chief Justice of New Caledonia) that she decided to make music her profession. She went to Paris, and was immediately admitted to the Conservatoire, where she studied under Le Courbe. Having passed through a successful career she came to Australia, and made her debut in Sydney, in August 1878, meeting with a warm enthusiastic reception. She has since been associated with the Conservatoire of Music in Sydney, and has been appointed Organist to the School of Music in Sydney. She has been associated with the Conservatoire of Music in Paris, and has been appointed Organist to the School of Music in Sydney.

Esther Kahn was born in London on 17th February 1877. She was a child prodigy, and was known as the “Little German” until she was twelve years old. She received her musical education in Hamburg, where she studied under Professor Schmidt, and was appointed Organist to the School of Music in Sydney. She has since been associated with the Conservatoire of Music in Paris, and has been appointed Organist to the School of Music in Sydney.

Reyne Lees was born in Sydney on 18th November 1882. She was a child prodigy, and was known as the “Little German” until she was twelve years old. She received her musical education in Hamburg, where she studied under Professor Schmidt, and was appointed Organist to the School of Music in Sydney. She has since been associated with the Conservatoire of Music in Paris, and has been appointed Organist to the School of Music in Sydney.

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W. J. BANKS.
Cradle Song.

PAGE 28.

E. Baby! Baby! sleep beneath thy cover,
Mother watches o'er thy slumbers light,
Guardian angels o'er thee hover;
Nature hushes all the moods of night.

II.

Baby! Baby! slumber on in smiling,
While the Angels whisper in thine ears,
Secrets sweet of hope's beginning,
Bright foreshadowings of future years.

III.

Baby! Baby! mother's love would shield thee,
Every other human love above,
Clasp secure, and only yield thee,
To our God and Father, Who "is love."

HENRY CARGILL.

Bereavement.

PAGE 22.

I.

My baby, my darling, my one link to earth,
What hopes have I cherished of thee from thy birth?
So still and so cold, and so peaceful thy brow,
I wonder what angel hath charge of thee now?
O! why am I left in this world's desert wild,
When thou has been taken, my child, O! my child.

II.

O! why did the death-dart on thee only fall,
When others have many, but you were my all.
The pangs of bereavement can never be stilled,
The void in my bosom will never be filled
Till death calls again, but in pitying mild,
And gladly I'll hail him, and join thee my child.

O! merciful God! Thou great Father of all,
Hear Thee the heart-ery of the childless who call,
Decree not the prayer that escapes me a sin;
'Tis born of the love Thou implanted within.
O! Father of children may Thy will be done,
But take me, Oh! take me, dear Lord, to thy arm.

HENRY CARGILL.

The Gay Bachelor.

PAGE 21.

I.

Cold care and I have noted goodbye,
And become as total strangers;
Though a bachelor said, I've an eye for a maid,
And I laugh at risks and dangers;
So I'll never, never wed,
But I'll love them all instead,
And a fig for risks and dangers!

II.

The world's before the gay bachelor,
The free'st of love's bashers,
And where'er he's placed,
He finds things to his taste,
And he laughs at risks and dangers;
So I'll never, never wed,
But I'll love them all instead,
And a fig for risks and dangers!

HENRY CARGILL.

Dawn and Dusk.

PAGE 3.

I.

Day is swiftly dawning, and brightening sky and plain,
Radiant hues of morning, wake the earth again!
Glist'ning is the surface—the surface of the nil,
Flowers 'neath the sun's warm kiss, odors faint distill.

II.

Even the sunlight gleams over the silvery sea,
So is my heart, with dreams, brightened by thoughts of thee!
Fairer than the flowers, brighter than the sea.
Radiant fancies round my heart entwine,
Dreaming of thee!

III.

When the sunlight fades, crimsoning all the west,
Clouds of wondrous shades bathe in a world of rest.
Floating in such a sphere, seems my soul to be,
Lit by a love sincere, brighten'd by dreams of thee!

H.H.

Federation.

PAGE 31.

I.

Youngest of the Powers of time,
That are destined to possess;
Earth redeemed from war and crime—
To rule and bless.

II.

Queen un-crowned but crowned to be,
Risen in union's starry dress;
Guardian of Australians free—
To rule and bless.

III.

Crown her in her golden youth,
See her votaries round her press;
Laud by champions of the truth—
To rule and bless.

IV.

Crown her sov'reign of us all,
One united, never less;
True Australians wait her call—
To rule and bless.

V.

In her native pride she comes,
Not with legions to oppress;
One wide land of freemen's homes
To rule and bless.

SIR HENRY PARKES, G.C.M.G., M.L.A.
Wiegand's Australian March

Dedicated to Henry Daniels, Esq., Town Clerk of Sydney.

Composed for the Great Organ and Transcribed for the Piano by Auguste Wiegand.

Tempo di Marcia

Copyright.
Dawn and Dusk

Composed by Henri Kowalski, and dedicated to Mr Jules Simonsen.

Words written by H. H.

Andante

Day is swiftly dawning and brightening sky and

Plain:

Radiant hues of morning wake the earth again:

Glistening is the surface the surface of the rill

Copyright
fades  crim - son  ...  ing all the west  Clouds of wond - erous

shades  Bath in a world of rest:  Float - ing in such a

sphere  Seems my soul to be  Lit by a love sin - "

p  Morrendo  "

core:  Bright - en'd by dreams of thee!
Gipsy Gavotte

Composed by Alice Chardonnet-Kelleermann, and dedicated to Miss Sylvia Darley.
The Gay Bachelor

Composed by Hugo Alpen, and dedicated to J. F. Malleswell, Esq.

Words written by Henry Cargill.

Allegretto
Said which is best—To own a bower next, Knows—Lights us known to dangers?

true; With no nagging wife; And no thought for risks and dangers; So I'll never
Gondola

(Song Without Words, No. 4.)

Composed for the Great Organ, and transcribed for the Piano, by Auguste Wiegand.

Dedicated to his friend Warren Row, Esq.

INTRODUCTION

Andante

P Animato

Copyright
Bereavement

Composed by Esther Kahn, and dedicated to her friend Mrs. John Hardy

Words written by Henry Cargill

Angosciamente

My Baby my Baby

Darling my one link to earth What hopes have I cherished of thee from thy birth!

So still and so cold, and so peaceful thy brow, I wonder what

agitato

angel hath charge of thee now? Oh! why am I left in this world's desert

PP
wild, when thou hast been to Ken, my child

Oh! why did the death dart on thee only fall,

When others have many, but you were my

all The pangs of bereavement can never be stilled; The void in my bosom can

never be filled Till Death calls a gain, but in pitying mild, and gladly I'll hail him and

Copyright
Divotamente

Join then, my child! Sez.

O! merciful God, Thou great Father of all. Hear Thou the

heart-cry of the childless who call;

Decree not the prayer that escapes me a sin;

Tis born of the

love Thou implanted within.
Tis born of the love Thou implanted within.

O! Fa ther, of children may

Appassionato

Thy will be done! But take me, O! take me, dear Lord to my soul!

smorzando PP
The Waratah

Valse de Salon.

Composed by Auguste Wiegand, and dedicated to Miss Felicie Manning.
Cradle Song
Composed by Renee Lees
Words written by Henry Cargill.

1. Ba-by! Ba-by!
   Sleep beneath thy slumber on
   In Mother's love would cover thee.

2. Ba-by! Ba-by!
   While the angels whisper in thine ear,
   Nature hushes all the moods of night.

Ba-by! Ba-by!
   Guardian angels o'er thee hover,
   Bright fore-shadowings of future years.

Ba-by! Ba-by!
   Clasp securely, and only yield thee
   To our God and Father, Who is love.
Polka

Souvenir de Bohème

Composed by Albert Wentzel.
Federation

(Australian Patriotic Song)

Composed by Hugo Alpen, and dedicated to the Hon. J. K. Carruthers, M.L.A.

Words written by the Hon. Sir Henry Parkes, G.C.M.G., M.L.A.
Birthday Thoughts

Composed by ESTHER KAHN

Andante

pp expressivo

Fine

2nd Time appassionato ed agitato

8va Loco

Ir D.C.

Rit. PPP rall.
Bouquet de Fleurs Schottische

Composed by Auguste Wiegand, and dedicated to Madame Alice Row.
The Bell Bird

Composed by REENE LEES, who is not yet eleven years old.

Andante
Improvisata

Composed by Esther Kahn.
Little Thoughts

Composed by Reene Lees, who is not yet eleven years old.