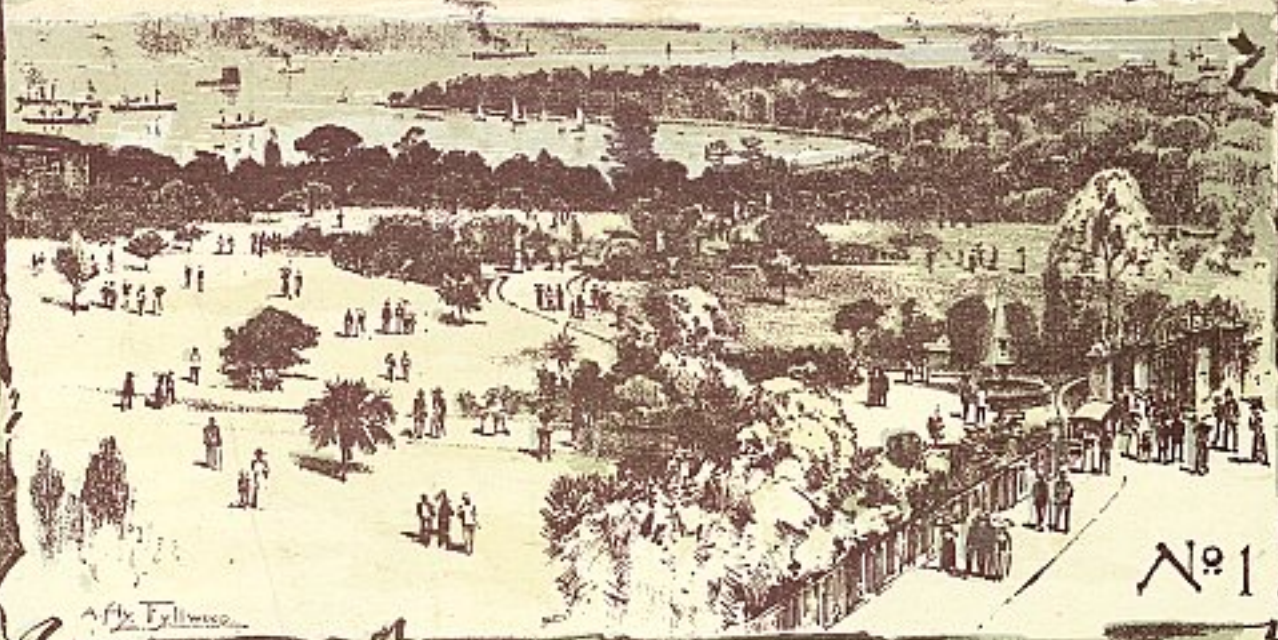


\$35

THE AUSTRALIAN MUSICAL ALBUM

1894

DEDICATED TO THE AUSTRALIAN PUBLIC



No 1

COMPOSED

by

- Alice Charbonnet
- Reene Lee
- Albert Wentzel
- Kellermann
- Henry Kamolaki
- Auguste Wiegand
- Horace Ponsard
- Eather Kahn
- Sir Henry Parker
- Hugo Alpen
- G. B. M. G.
- H. Gargill
- H. H.

PUBLISHED by WJ. BANKS 13 BRIDGE ST SYDNEY.

Price, 1/6



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.

No. 66 QUEENSLAND OFFICE,
10 BRIDGE STREET, SYDNEY.

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 Staff should be in "B Flat," as in the three preceding bars, and not "E Flat" as indicated; also, in the 3rd staff, the first 5 bars should be in "G Flat," similar to the three previous bars.

* On page 31 in 1st bar of 2nd Staff, the four Chords in bass clef, should be Quavers and not Crotchets as shown, and this also applies to the accompaniment in the 4th bar of the same staff.

W.J.B.

▷ BIOGRAPHICAL NOTES ◁

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 1849. When but four years of age he commenced to study Solfeing and the Piano-forte. Endowed with great musical talent, his progress was rapid, and before attaining the age of seven he was appointed Organist to St. Giles' Church in his native city. At the age of ten, by a competitive examination he gained admission to the Liège Conservatoire, where he devoted himself specially to Organ study, under the direction of Mr. Jules Daguot. When only fifteen years old he was awarded second prize for Organ playing, and during the remainder of his studies his path was one of triumphal progress. In August 1867 he was unanimously awarded first prize for his skill at the Organ, and in the following year he carried off similar honours for the Piano, and also was the Silver Medal for the Organ. In August 1869 the Gold Medals for Piano and Organ both fell to his lot, and in November of the same year he secured the first prize at the Superior Competitive Examinations for Harmony, Counterpoint, and Reading at Sight of an orchestral score. At the age of twenty-one he was appointed Professor at Liège Conservatoire, where he followed his profession for six years, when he resigned and accepted an engagement to play in various parts of Europe. Not satisfied with his previous successes he decided to study under the famous Organist, Jacques Lommens, but these lessons were abruptly terminated by the death of the great Professor. The Belgian Government now came forward, and, recognising Auguste Wiegand's exceptional talents, conferred upon him a bursary, which enabled him to continue his Organ studies under Alphonse Maillie, who was Professor at the Royal Conservatoire of Brussels, and Organist to His Majesty the King of the Belgians, and he afterwards received at the hands of the Government, the distinguished appointment of Member of the Jury of Organ Competitions. He subsequently made a tour of the principal cities of Europe, giving no less than 500 Organ Recitals, and is at present in Sydney, where he fills the position of City Organist, having been unanimously chosen for this post out of 205 applicants.

HENRI KOWALSKI was born in Paris in 1841. He commenced at an early age to study music at the Polish School, and at the age of twelve we find him admitted to the Paris Conservatoire, studying the Solfe System under Alkan, Harmony under Reber, and Composition with Carafa, and he was in these youthful years attached to the Orchestra of the Opera. From 1859 to '60 he was one of a company of musicians who visited successively France, Spain, Jersey, and Iceland, and in 1864 he had the honor of playing before His Majesty Napoleon III. and His Majesty Leopold I., King of the Belgians. During this year he published several compositions for the Piano and Orchestra, and two years later he again undertook a concert tour, being associated with the following distinguished Artists—Mélina Pulli, Milson, Fauré, Sarasate, Norman Nerods, Vivier, Mesin, Colmann, Nicolini, Carlini, and Tamberlock. In 1877, he wrote a five act Opera, entitled "Giles 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 1881, where he successfully organised the Promenade Concerts. Returning to France the following year, he filled the position of Teacher of the Piano at the School of Music, 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 is a native of Bodenbach, Bohemia. His musical knowledge was acquired at Prague and Leipzig. In 1881 he came to Australia as a member of Mr. J. H. Cowen's Orchestra, in which he occupied the position of first Violinist. Since 1889 he has resided in Sydney, and taken a prominent part as a Violin Soloist in many of our Metropolitan Concerts.

HORACE POUSSARD who is a native of France, was born 1837 at Chateau Gontier, in the province of Mayenne. At a very early age he studied music under the direction of his father, a Violinist, who, recognising the talent of his son, placed him at the age of ten, with the celebrated teacher Aronico Habereck, who was a pupil of the famous Baillet's. After three years' diligent study he secured, at the Paris Conservatoire Examinations, the first prize for Violin playing, and during the next five years he made a tour of the principal cities of Europe, meeting with brilliant success. In 1869 he returned to Paris, where he was highly eulogised by the press, and then he had the honor of performing in the presence of the Empress Eugenie, selecting as one of his numbers "The Indian Fantasia," a composition of his own. This concert, in which he was associated with the renowned Counter-tenor player Signor Bottezzini was so great a success, that the Parisi of Paris published a cartoon representing Paganini the Prince of Violinists, rising from his tomb to congratulate his talented successor. 1875 to '79 saw him as conductor of the Orchestra of Bologna Casino, and in '86 he directed his steps towards Australia, finally settling down in Sydney, where he still follows his profession.

HUGO ALPEN who is a native of Germany, was born in Holstein, near Hamburg. He received his musical training in Hamburg, under Professor Jacques Schmidt, who was a celebrated Master at that time; for Harmony and Counterpoint he had for his tutor the distinguished composer, Hensley. Hugo Alpen who occupies the position of Superintendent of Music under the Department of Public Instruction, New South Wales, is the author of several works, among which may be mentioned the "Centennial Cantata." He has written many songs which are largely used in the Public Schools, and has also turned his attention to sacred music, having written several masses, of which the one in "D" was a great favourite at St. Patrick's Church. Hugo Alpen is gifted with melody, for in all the labors from the pen of this artist, there is to be traced a strain of sweet melody which never fails to "catch the ear."

ALICE CHARBONNET-KELLERMANN is of French parentage, but was born in Cincinnati, U.S.A., in 1860. As a child she displayed great musical ability, but it was 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 unanimously admitted to the Conservatoire, where she studied under Le Croppé. Having passed through a successful career she came to Australia, and made her début at Sydney, in August 1878, meeting with a most enthusiastic reception. She then undertook a Concert tour through New Zealand and Melbourne, and filled the position of Pianist to Charlotta Patti's Concert Company. In 1882 she finally settled in Sydney, and the following year founded a Conservatoire, on the same lines as those in Paris, for tuition in Piano-forte, Organ, Violin, Violoncello, Harmony and Voice Cultivation.

ESTHER KAHN was born in London on 17th February, 1877. When quite young she came to Australia with her parents, who settled in Sydney. Displaying great aptitude for music, her father entrusted her at the age of seven, to that very successful Master, Herr Joseph Kroschmann, under whose tuition she has made rapid progressive strides. She is now a brilliant Pianist, and has performed at several first-class Concerts, meeting with great success. Being of a very retiring disposition, she is but seldom heard in public, but still diligently continues her studies. She has composed over forty pieces for the Piano, and "Birthday Thoughts," which appears herein, was her first effort at composition.

REENE LEES the only Composer in this Number of Australian birth, was born in Sydney on the 18th November, 1882. When but a mere baby she displayed a great desire for music, and, at the age of three years, could play "by ear," little melodies that she heard her sister practicing. A year and a half later, she was always to be found at the piano, and, as an instance of the acuteness of her "ear for music," at this early age, it may be mentioned that she could, on hearing a bird whistle, go to the piano and strike the same note the bird uttered, or, if she heard a chord sounded, she could at once point out every note that had been struck. At the age of five, she was brought under the notice of Herr Joseph Kroschmann, a musician who has done much for many of our Australian geniuses. Having heard little Reene play, and recognising her exceptional natural talent, he at once decided to take her under his charge, and by his instruction she quickly mastered the many difficulties which bar the way of progress, and when only seven years old, took part in a Grand Concert at the Sydney Town Hall, playing Mendelssohn's Concerto. The three short pieces that she has composed for this publication are evident proof that the young Genius is endowed with the rare Gift of Melody, and these, her first efforts, are but a bright foreshadowing of a brilliant future.

W. J. BANKS.

—* These Verses have been specially written for the Publisher of this Work. *

Gradle Song.

PAGE 28.

I.

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 beguiling,
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 CARROLL.

Bereavement.

PAGE 22.

I.

My baby, my darling, my one link to earth,
What hopes have I cherished of thee from thy
bath?
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.

III.

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.
O! Father of children may Thy will be done,
But take me, Oh! take me, dear Lord, to my son.

HENRY CARROLL.

Dawn and Dusk.

PAGE 5.

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 rill,
Flowers 'neath the sun's warm kiss, odors faint
distil.

II.

E'en as the sunlight gleams over the silvery sea,
So is my 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!

II. II.

The Gay Bachelor.

PAGE 11.

I.

Cold care and I have nodded goodbye,
And become as total strangers;
Though a bachelor staid, 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 bashangers,
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!

III.

Say which is best—to own a home-nest,
Know delights unknown to strangers?
Or a free roving life,
With no nig-naging wife,
And no thought for risks and dangers?
So I'll never, never wed,
But I'll love them all instead,
And a fig for risks and dangers!

HENRY CARROLL.

Federation.

Australian Patriotic Song.

PAGE 31.

I.

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

III.

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

II.

Queen un-crowned but crowned to be,
Robed in union's starry dress;
Guardian of Australians free—
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 Clock of Sydney.

Composed for the Great Organ and Transcribed for the Piano by AUGUSTE WIEGAND.

Tempo di Marcia

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes a *ff* dynamic later in the system. The second system features a piano (*p*) dynamic. The third system includes *ff*, *rall.*, and *f a tempo* markings. The fourth system includes *ff*, *mf*, and *ff* dynamics. The score is characterized by frequent triplet markings and a variety of rhythmic patterns.

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Musical score for piano, page 2. The score consists of five systems of music, each with a grand staff (treble and bass clefs). The music is written in 3/4 time and features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *P* (piano). The score is marked with *Staccato* and *Loco* in the fourth system, and *TRIO* in the fifth system. The piece concludes with a final cadence.

The image displays a page of musical notation for piano, consisting of five systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several measures feature triplet markings (a '3' in a circle) over groups of notes. Dynamic markings are present throughout: 'ritard' (ritardando) appears in the first system, 'a tempo' in the second, and 'ff' (fortissimo) in the third. The score concludes with a double bar line and repeat dots at the end of the fifth system.

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The image displays a page of musical notation for piano, consisting of five systems of staves. Each system contains a grand staff with a treble and bass clef. The music is characterized by frequent triplet patterns, often indicated by a '3' above a bracket. Performance markings include dynamics such as *ff*, *mf*, *p*, *ff*, *f*, *rall.*, and *fff*. The first system begins with a *ff* marking. The second system features a *mf* marking. The third system has a *ff* marking. The fourth system starts with a *p* marking and includes a *ff* marking later. The fifth system is marked *ff* and includes the instruction *energico*, followed by *f*, *rall.*, and *fff*. A *Sua* marking is present at the beginning of the fifth system. The page concludes with a double bar line and a repeat sign.

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Dawn and Dusk

Composed by HENRI KOWALSKI, and dedicated to Mr Jules Simonsen.

WORDS WRITTEN BY H. H.

Andante

mf Day is swift . . . ly dawn . . . ing and Bright . . . 'ning sky and

plain: Ra diant hues of morn ing Wake the earth a . . gain:

Glist . . . 'ning is the sur face the sur face Of the hill *f* Flow ers 'neath the

The musical score is written in 6/8 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Andante'. The first system begins with a vocal line that has a rest for the first four measures, followed by the lyrics 'Day is swift . . . ly dawn . . . ing and Bright . . . 'ning sky and'. The piano accompaniment starts with a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with 'plain: Ra diant hues of morn ing Wake the earth a . . gain:'. The piano accompaniment provides harmonic support with chords and moving lines. The third system concludes the piece with the lyrics 'Glist . . . 'ning is the sur face the sur face Of the hill' followed by a piano flourish 'f Flow ers 'neath the'. The piano accompaniment ends with a final chord and a fermata.

COPYRIGHT

sun's warm kiss O dors faint dis - til E'en as the sun light gleams

O . . . ver the sil ver sea So is my heart with dreams Bright en'd by thoughts of

Dolce
thee! Fair er than the flow ers, Bright er than the sea,

sf
Ra diant fan cles round my heart En - twine, dream-ing of thee! When the sun light

sf *Rit.*

fades crim - son ing all the west Clouds of won dross

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

sf

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

sf

P *Morrendo*
 . . . cere: Bright - en'd by dreams of thee!

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Gipsy Gavotte

Composed by ALICE CHARBONNET-KELLERMANN, and dedicated to Miss Sylvia Darley.

con grazia

con sordini *p*

f *sf*

ff *Rit.* *dim.* *Two pedals*

cres. *tre-corde*

Ped. + Ped. + Ped. + Ped. + Ped. + Ped. + Ped. + Ped. + Ped. + Ped. +

Ped. + Ped. + Ped. + Ped. + Ped. + Ped. +

con forza
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Dolce
 Two pedals
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Loco
cres *pp*

mf *p*

pp *con grazia* *p*

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The musical score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system includes dynamics *p* and *Rit.*, and features melodic lines in both hands with some grace notes. The second system continues the melodic development. The third system is characterized by dense chordal textures and includes dynamics *f*, *sf*, and *sf*, with frequent *Ped.* markings. The fourth system features dynamics *sf*, *Dim.*, *f*, *sf*, and *mf*, with *Ped.* markings. The fifth system includes the instruction *Molto stargando*, followed by *R.H. presto* and dynamics *ff* and *f*.

The Gay Bachelor

Composed by HUGO ALPEN, and dedicated to J. F. Mallewell, Esq.

WORDS WRITTEN BY HENRY CARGILL.

Allegretto

Gold and the world's to - fore, I've an eye for a maid, And he laugh at risks and
 the gay bach - e - ler, He finds things to his taste, And he laugh at risks and

come as to - all stran - gers, Though a bach - e - ler said, I've an eye for a maid, And he laugh at risks and
 free't of Love's both ran - gers, and where e'er he's plac'd, He finds things to his taste, And he laugh at risks and

das - gers. So I'll be - ver, be - ver wed, But I'll love them all in - stead, And a
 das - gers. So I'll be - ver, be - ver wed, But I'll love them all in - stead, And a

Ped. *Ped.*

fig for risks and dan gers! So I'll ne - ver, ne - ver wed, But I'll love them all
 fig for risks and dan gers! So I'll ne - ver, ne - ver wed, But I'll love them all in

Ped.

stead, and a fig for risks and dan gers! *f* dan gers!
 stead, and a fig for risks and dan gers!

f *Ped.* *Ped.*

5. Say which is best— To own a house - nest, Know - le - gits or know to class - gers? Or a

tree row - ing life, With no nig - nag - ging wife, And no thought for risks and dan - gers? So I'll ne - ver

D.C.
Dal Segno

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

P *Animato* *rall.* *Andante*

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The image displays five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line and repeat dots.

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Handwritten musical score for piano, page 16. The score consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a common time signature (C) and a key signature of one sharp (F#). The score includes various dynamics and tempo markings:

- System 1: *lr* (lento)
- System 3: *ral.* (rallentando) and *a tempo*
- System 5: *piano*

The score concludes with a double bar line and repeat signs.

Copyright

Mazurka Caprice

Composed by HORACE POUSSARD.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and features a variety of dynamics and articulations. The first system begins with a forte (*ff*) dynamic and includes a *Sua Loco* marking. The second system starts with a piano (*p*) dynamic and includes a *mf* dynamic. The third system begins with a forte (*ff*) dynamic and includes a *mf* dynamic. The fourth system starts with a forte (*f*) dynamic and includes a *Sua* marking. The score concludes with a *cres.* (crescendo) marking in the first system and a *ff* dynamic in the second system.

COPYRIGHT Sua.

18

8va.

p

mf

8va.

Loco

8va.

The musical score consists of five systems of piano accompaniment. Each system is written for the right and left hands on grand staff notation. The first system begins with a *Sva.* marking and includes a section labeled *Loco 1st Time* followed by *2nd Time* and another *Loco* section. The second system features dynamic markings *p* and *ff*, and ends with a *Sva.* marking. The third system starts with *Sva.* and includes a *Loco* section. The fourth system begins with *Sva.* and contains a *Loco* section. The fifth system starts with *ff*, includes a *poco. rit* marking, and concludes with a *P. tempo* instruction. The *Sva.* marking appears at the end of the system as well.

This page of musical notation is for piano and consists of five systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature.

The notation includes various performance instructions and dynamic markings:

- System 1:** Starts with *Sva.* and *ff*. The first measure has *Loco* above it. The second measure has *Sva.* below it. The final measure has *Sva.* and *Loco* above it.
- System 2:** Starts with *p*. The first measure has *tr* above it. The second measure has *tr* above it. The third measure has *p* below it. The final measure has *mf* below it.
- System 3:** Starts with *Sva.* above the first measure. The second measure has *Loco* above it. The third measure has *Sva.* above it. The fourth measure has *p* below it.
- System 4:** Starts with *Sva.* above the first measure. The second measure has *Loco* above it. The third measure has *Sva.* above it. The fourth measure has *Loco* above it. The fifth measure has *p* below it.
- System 5:** Starts with *Sva.* above the first measure. The second measure has *f* below it. The third measure has *p* below it. The fourth measure has *f* below it. The fifth measure has *f* below it. The final measure has *ff* below it and *Sva.* below it.

The word "COPYRIGHT" is printed at the bottom left of the page.

Bereavement

Composed by ESTHER KAHN, and dedicated to her friend Mrs. John Hardy.

WORDS WRITTEN BY HENRY CARGILL

Angosciamente

My Ba . . . by my

Dar . . ling my one link to earth What hopes have I cher . ished of thee from thy

Dolce

birth! So still and so cold, and so peace . ful thy brow, I won . der what

p *agitato*

an . . gel hath charge of thee now? Oh! why am I left in this world's des . . ert

pp

Con abbandono

will, when thou hast been to ken, *p* my child Oh! my child? Ah! why did the

death dart on thee on ly fall, When eth - ers have me try, but you were toy

all The pangs of be - reave ment can no - ver be stilled; The void in my bo som can

ne - ver be filled *pp* Till Death calls a gain, but in pi - ty ing mild, and glad ly I'll hail him and

cris.

p

Copyright

Divotamente

join thee, my child! *Sra.* O! mer . . ci . ful God, Thou great Fa . . ther of all, Hear Thou the

heart-cry of the child . less who call; De . . cree not the prayer that es . . capes me a . . sin; 'Tis born of the

love Thou im . plan . ted with in. 'Tis born of the love Thou im . plan . ted with in. O! Fa . . ther, of child . . ren may

Appassionato

Thy will be done! But take me, O! take me, dear Lord, to my son! *smorzando pp*

The Waratah

VALE DE SALON.

Composed by AUGUSTE WIEGAND, and dedicated to Miss Felicie Manning

Maestoso

ff *echo* *ff* *piu lento* *ritard*

Mouv. de Valse

Animato

1st time 2nd time

ff

The musical score is arranged in three systems. The first system is for the piano, with a tempo marking of 'Maestoso' and a dynamic of 'ff'. It includes markings for 'echo', 'ff', 'piu lento', and 'ritard'. The second system is for the violin and viola, with a tempo marking of 'Mouv. de Valse' and a dynamic of 'Animato'. The third system is for the cello and double bass, also with a tempo marking of 'Animato'. The score includes first and second endings for the cello and double bass part.

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NOTE.—This Waltz will be published in its entirety at a future date.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *f*. There are also some slurs and accents present.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with dynamic markings like *f* and *mf*.

Third system of musical notation, showing a continuation of the musical piece with various rhythmic patterns and dynamics.

Fourth system of musical notation, featuring a complex texture with many notes in both staves.

Fifth system of musical notation, the final system on the page, showing the concluding part of the piece.

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Ped. *

ff

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Cradle Song

Composed by REENE LEES

WORDS WRITTEN BY HENRY CARGILL.

1. Ba by! Ba by! Sleep be . . . neath thy
 2. Ba by! Ba by! Slumb - er on in
 3. Ba by! Ba by! Mo - ther's love would

cov - er, Mo - . . ther watch - es o'er thy slumb - ers light, Guard - ian an - . . gels o'er thee ho - . . ver;
 smil ing, While the an - . . gels whis - per in thine ears, So - . . crets sweet of hope's be - . . guil - ing,
 shield thee, Ev' - . . ry o - . . ther hu - . . man love a - . . bove, Clasp se - . . cure, and on - . . ly yield thee

Na - . . ture hush - . . es all the moods of Night
 Bright fore - sha - . . dow - lings of fu - . . ture years.
 To our God and Fa - . . ther, Who "is love."

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Polka Souvenir de Bohême

Composed by ALBERT WENTZEL.

VIOLIN

P

PIANO

Trio

cres

f

P

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This musical score consists of six systems, each with a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in 2/4 time with a key signature of two flats. The first system (measures 30-31) features a violin melody with slurs and accents, and piano accompaniment with chords and moving lines. Dynamics include *p* and *cres*. The second system (measures 32-33) continues the violin melody with a *f* dynamic in the piano part. The third system (measures 34-35) includes first and second endings for the violin part, marked with *1st* and *2nd* and a *p* dynamic. The fourth system (measures 36-37) shows the violin part with a *f* dynamic and a *rall* marking. The fifth system (measures 38-39) concludes with a *Fine* marking. The piano accompaniment throughout features complex chordal textures and rhythmic patterns.

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Federation

(AUSTRALIAN PATRIOTIC SONG)

Composed by HUGO ALPEN, and dedicated to the Hon. J. N. Carruthers, M.L.A.

WORDS WRITTEN BY THE HON. SIR HENRY PARKES, G.C.M.G., M.L.A.

Maestoso con grand' espressione

Young - - est of the powers of time.

That are des - tined to pos - sess Earth re - deemed from war and crime, - To rule and bless

con grazia

P Queen un - crown'd but crown'd so Robed in an - gel's star - ry dress, Guard - - ion of Annetta - lian free, - To

Ped. *Ped.* *Ped.* *Ped.*

The musical score is written for voice and piano. It consists of three systems of staves. The first system shows the vocal line and piano accompaniment. The piano part features a prominent bass line with chords and some melodic movement. The second system continues the vocal line with lyrics and the piano accompaniment. The third system concludes the piece with a vocal line and piano accompaniment that includes several 'Ped.' (pedal) markings. The tempo and expression markings are 'Maestoso con grand' espressione' and 'con grazia'. The score is in common time (C) and the key signature has one flat (B-flat).

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ere and bless *mf* Crown her in her golden youth. *f* See her votaries round her press

Led by champions of the trust, *f* To rule and bless *mf* Crown her sovereign of us all

One united voice her loss. *ff* Yes, An - tra - lions wait her call. To *f* rule and bless

f To her na - tive side she comes Not with le - gion's op - press. *f* One wide land of free-men's homes To rule and bless. *ff* One wide land of free-men's homes to rule and bless.

cres *opp* *opp* *opp* *opp.* *rall. ad lib*

f *Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *colla voce*

piu animato
con spirito
Ped.

Birthday Thoughts

Composed by ESTHER KAHN

Andante

pp espressivo *mf*

f *pp* *2nd Time* *appassionato ed agitato*

f *pp*

pp *Sua* *Loco*

Rit. PPP rall. *IrD.C.*

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Bouquet de Fleurs Schottische

Composed by AUGUSTE WIEGAND, and dedicated to Madame Alice Row.

Introduction

Schottische

Ser...

Loco tr

f

p

f

p

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First system of a piano score. It consists of two staves (treble and bass clef). The music features a complex texture with many sixteenth notes. Dynamics include *f* (forte) and *pres.* (pizzicato). Pedal markings (*Ped.*) with diamond symbols are placed below the bass staff. A hairpin crescendo is visible in the upper right portion of the system.

Second system of the piano score. It continues the complex texture. Dynamics include *p* (piano) and *hr* (harmonic). Pedal markings (*Ped.*) with diamond symbols are present throughout the system.

Third system of the piano score. Dynamics include *p* (piano). Pedal markings (*Ped.*) with diamond symbols are present. The system concludes with the markings *3va* and *Loco*.

Fourth system of the piano score. Dynamics include *f* (forte) and *p* (piano). Pedal markings (*Ped.*) with diamond symbols are present.

Fifth system of the piano score. Dynamics include *f* (forte) and *p* (piano). Pedal markings (*Ped.*) with diamond symbols are present.

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L.H. L.H. L.H. L.H.
 p R.H. R.H. R.H. R.H.
 f f f f
 Loco Loco Loco
 p p p p
 loco loco
 p p f f
 accelerando ff

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The Bell Bird

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

Andante

P

The musical score is written for piano and consists of four systems of music. The first system is marked 'Andante' and 'P'. The time signature is 3/4. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line. The third system introduces chords in the right hand. The fourth system concludes with a triplet in the right hand.

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The image displays a musical score for piano, organized into five systems. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef).
- The first system shows a melody in the right hand with a triplet of eighth notes in every measure, and a bass line in the left hand.
- The second system continues this pattern, with the right hand melody featuring triplets and the left hand providing a steady bass accompaniment.
- The third system introduces a new melody in the right hand, characterized by a sequence of eighth notes, while the left hand continues with a similar bass line.
- The fourth system maintains the eighth-note melody in the right hand and the bass line in the left hand.
- The fifth system concludes the piece with the same eighth-note melody in the right hand and bass line in the left hand, ending with a double bar line.

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Improvizata

Composed by ESTHER KAHN.

8va Vivace

f *p* *f* *p*

Molto sostenuto

p *Grazioso* *cresc.* *a tempo* *f* *pp* *rit.* *furioso* *ff*

1st Time *2nd Time* *8va*

p *f* *p* *f* *p* *f* *pp*

8va *8va* *8va*

pp *p* *f* *rit.* *p*

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p *Graz sostenuto*
f *a tempo*
pp *rit.*
f *furioso*
Sva

Little Thoughts

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

Andante
Grazioso
Fine
D.C.