



# HANG ON, AUSTRALIA!

Words by  
Lillian Wooster Greaves

Music by  
Amy Melville Beetham



COPYRIGHT.



ALL MUSIC SELLERS.

S. T. UPHAM, MUSIC PUBLISHER, 526A HAY STREET, PERTH.

# Think of Me:

## A SOLDIER'S FAREWELL.

Words and Music by AMY M. BEETHAM.

Piano introduction in G major, 6/8 time. The music features a gentle melody in the right hand and a rhythmic accompaniment in the left hand. It concludes with a *p* (piano) dynamic marking and the word "FINE."

A sol - dier boy is leav - ing home to fight. . . . To fight for Brit - ain's  
 Her heart is near - ly break - ing with the pain: . . . She might not see her

The first system of the song, showing the vocal line and piano accompaniment. The lyrics are: "A sol - dier boy is leav - ing home to fight. . . . To fight for Brit - ain's Her heart is near - ly break - ing with the pain: . . . She might not see her".

hon - or and the right; . . . There are man - y friends and loved ones that must part, . . .  
 lower's face a gain; . . . But she brave - ly tries to stop the scald - ing tears, . . .

The second system of the song, showing the vocal line and piano accompaniment. The lyrics are: "hon - or and the right; . . . There are man - y friends and loved ones that must part, . . . lower's face a gain; . . . But she brave - ly tries to stop the scald - ing tears, . . .".

It hurts him much to leave his own sweet heart; . . . . . And he's bid - ding her good  
 And turns to hope the worst of all her fears. . . . She wipes a tear. . . . from her

The third system of the song, showing the vocal line and piano accompaniment. The lyrics are: "It hurts him much to leave his own sweet heart; . . . . . And he's bid - ding her good And turns to hope the worst of all her fears. . . . She wipes a tear. . . . from her".

bye, And tells her not to cry. "You know where'r I go I'm true. . . .  
 eye, And tries hard not to cry. She knows he al - ways will be true. . . .

The fourth system of the song, showing the vocal line and piano accompaniment. The lyrics are: "bye, And tells her not to cry. "You know where'r I go I'm true. . . . eye, And tries hard not to cry. She knows he al - ways will be true. . . .".

# Australian Boys, Au Revoir!

Words by FLORENCE COCHRANE.

Music by DORIS MELVILLE.

*Grazioso*

Piano introduction musical notation in 4/4 time, key of D major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

First system of vocal and piano musical notation. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Aus - tra - lian boys, Au re - voir, You are mar - ching a - way to the war; But So our com - rades a - gain Au re - voir, You are leav - ing our hearts ve - ry sore. But"

Second system of vocal and piano musical notation. The vocal line continues with the lyrics: "you'll come back again With glo - ry and fame, So we'll on - ly say Au re - voir, Then we keep back our tears, And ban - ish our fears, As we smile when we say Au re - voir, Au re -"

Third system of vocal and piano musical notation. The vocal line concludes with the lyrics: "brave plucky boys, Au re - voir. No mat - ter what reg' - ment or corps, You'll voi - r to your moth - ers and wives, Your sweet - hearts and all oth - er ties, All"

# Hang On, Australia!

Words by LILIAN WOOSTER GREAVES.

Music by AMY L. BEETHAM.

*Tempo di marcia.*

First system of piano introduction, featuring a treble and bass clef with a 6/8 time signature. The music consists of chords and simple melodic lines.

Second system of piano introduction, continuing the chordal and melodic patterns from the first system.

Third system of piano introduction, ending with a *mp* dynamic marking and the word **FINE**.

First system of the vocal line and piano accompaniment. The vocal line includes the lyrics: "That you, Aus - tra - lia?" "Hang on, Aus - tra - lia! hold fast what you've wrought for; No question - ed the wire - less—The fight was still Strong soul and high spir - it ad - mit of no fail - ure; Stout arm and bold". The piano accompaniment provides harmonic support.

Second system of the vocal line and piano accompaniment. The vocal line includes the lyrics: "fierce—our brave cap - tain was gone— 'Tis hon - our you've an - swer, all fear - less and life - ran - somed land must you yield— Your coun - try is bled for, and free - dom you've heart shall with vic - t'ry be blest: Your coun - try is cheer - ing you, hang on Aus -". The piano accompaniment continues.

# HANG ON, AUSTRALIA!

## CHORUS.

tire - less, "What or - ders," "We're com - ing to help you, Hang on!"  
fought for; And Right is your ban - ner, and con - science your shield.  
tra - lia! For Home and for hon - our, and all you love best.



tra - lia! The job's not a light one: Hang on! Aus - tra - lia: the cor - ner's a



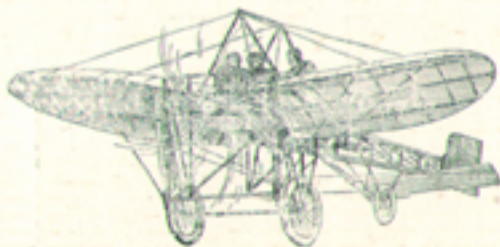

tight one. A strong man is need - ed. and you're just the right one—



**f** Hang on! Aus - tra - li - a!

*mp*

D.C.



# It's Good to be a Briton Nowadays.

Words by WILL SARGANT.

Music by HERBERT BRAHMS.

*Tempo di Marcia,* *Cornet.*

*Drums*

*mf*

When it comes to sol - emn think - ing of the na - tions of the earth, . . . When it  
 When it comes to deeds of dar - ing on . . . eith - er land or sea, . . . When it  
 When it comes to staunch main - tain - ance of our na - tion's dig - ni - ty, . . . When it

*mf*

comes to can - did reck - on - ing their in - di - vid - ual worth, . . . When it comes to real com -  
 comes to fac - ing fur - ious fire with dog'd ten - ac - i - ty, . . . When it comes to self - de -  
 comes to link - ing heart to heart in love and u - ni - ty, . . . . . When it comes to fer - vent

par - ing and stand - ing side by side, . . . . . When it comes to not - ing all the points of  
 nial, for a com - rade or a foe, . . . . . When it comes to be com pas - sion - ate, to  
 pray - ing, for God to save our King, . . . . . When it comes to real - ly me - an - ing the