AUSTRALIA'S NATIONAL SONG : A Catalogue and a Chronology

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ABSTRACT

Australia has taken one hundred and fifty years to acquire a national anthem/song which enjoys even the official recognition which has been accorded Advance Australia Fair. The Australian people have not been unanimous in their choice of the 'most fitting' national anthem for Australia.

Attention is drawn to a general ignorance of the nature, and manner of choosing, a national anthem. The histories of various national anthems are traced, showing how they achieved their status. The history of Australia's attempt to find for itself a national anthem is then followed, suggestions being offered as to why most of the various official efforts have failed.

There is also a table of contents, a list of plates, a thematic catalogue, an acknowledgements page, a bibliography and an index.

ACKNOWLEDGEMENTS

I wish to thank my tutor, Mr. Warren Bebbington, for the time he has spent helping me with the presentation of this thesis, and also for the research he did in connection with the German drinking song; the staff of the music section of the National Library; the staff of the library at the Canberra School of Music; and Mr. John Stinson for the interview he granted me.

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SUGGESTED GENEALOGICAL DESCENT OF *WALTZING MATILDA*

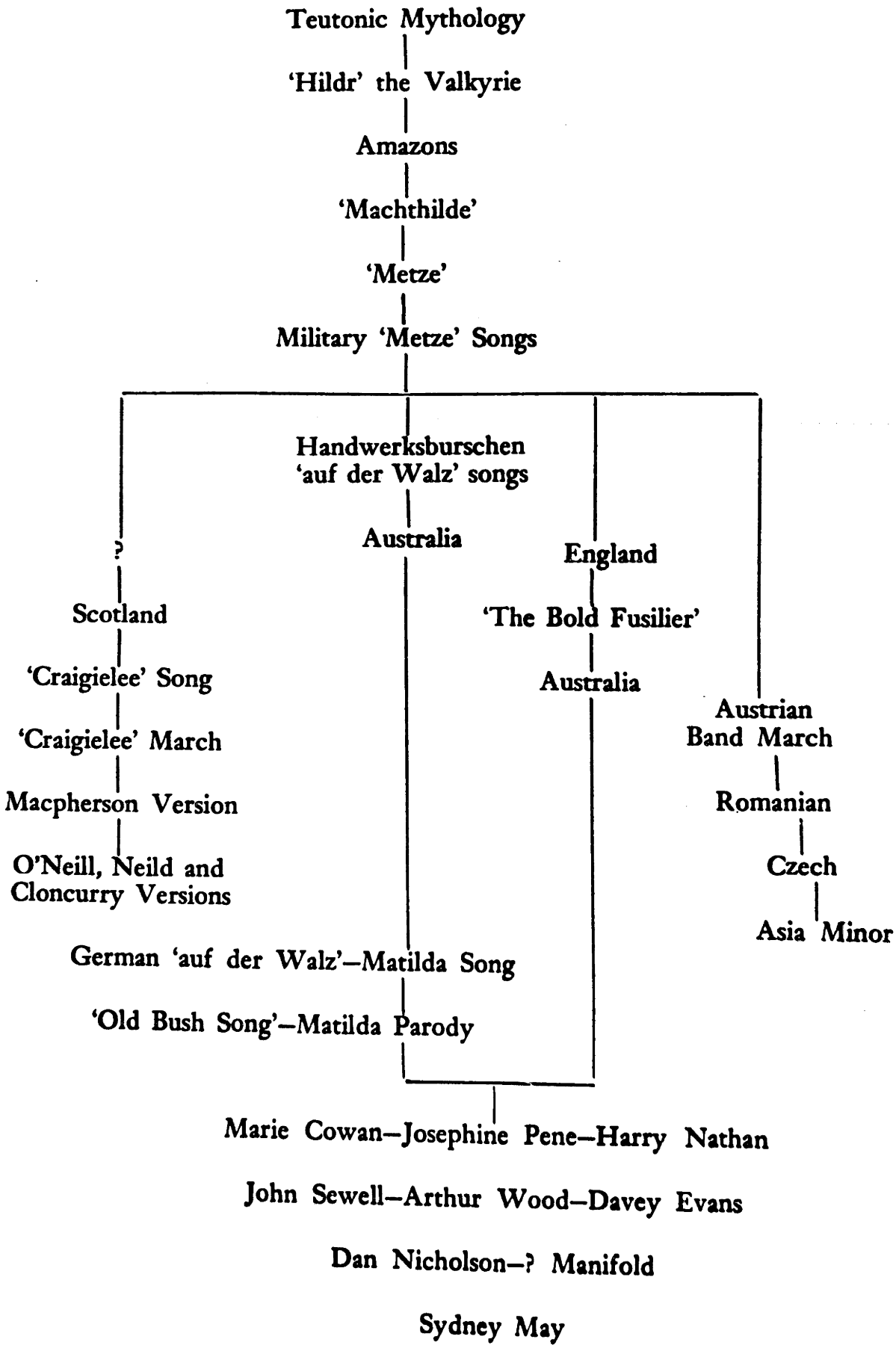


Fig.1

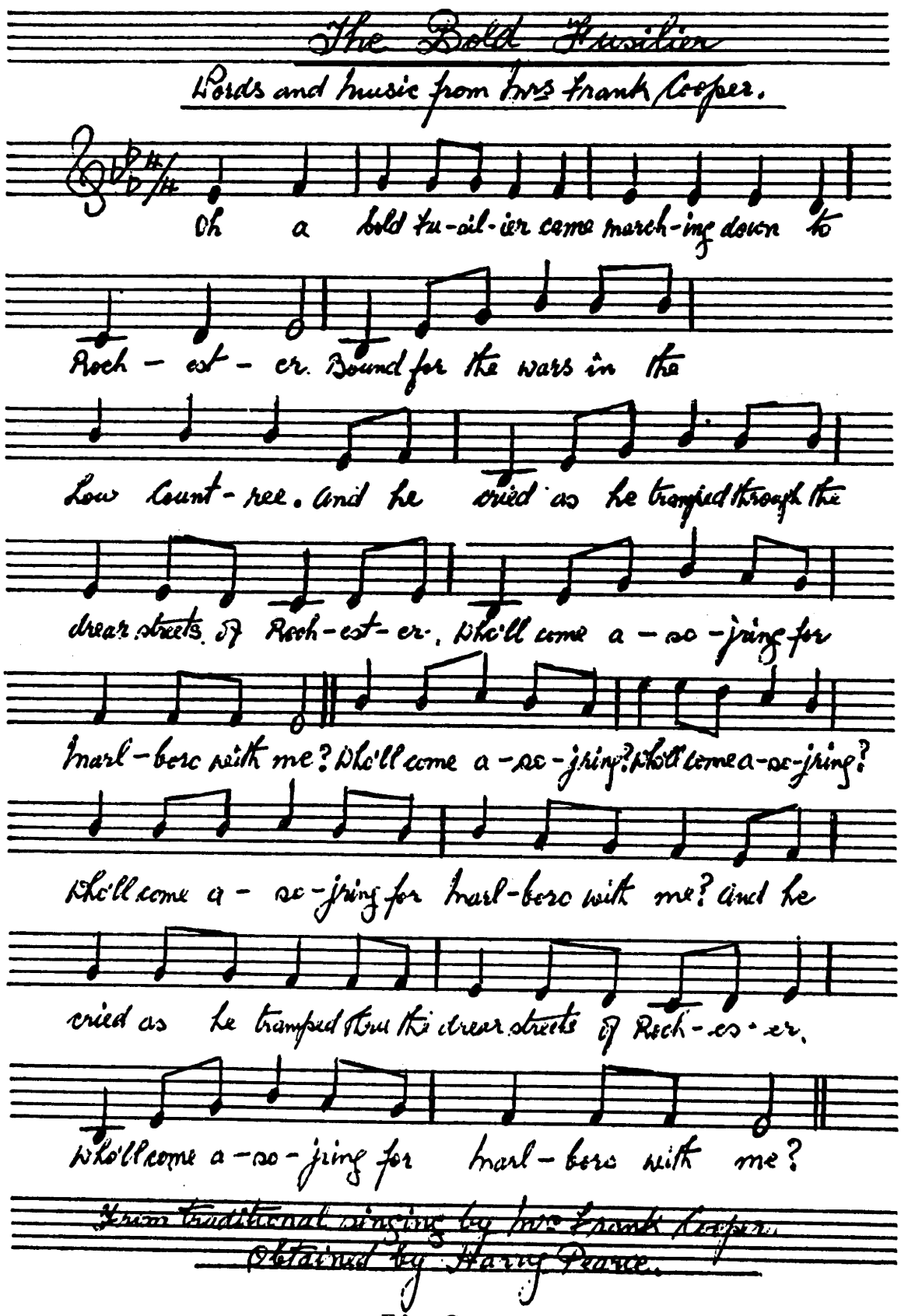

The Bold Fusilier
Words and music from Mrs Frank Cooper.
Oh a bold fu-sil-ier came march-ing down to
Rock - est - er. Bound for the wars in the
Low Count - ree. And he cried as he tramped through the
drear streets of Rock-est-er. Who'll come a - so - jing for
Marl-boro with me? Who'll come a-so-jing? Who'll come a-so-jing?
Who'll come a - so-jing for Marl-boro with me? And he
cried as he tramped thru the drear streets of Rock-es-er.
Who'll come a-so-jing for Marl-boro with me?
From traditional singing by Mrs Frank Cooper.
Obtained by Harry Pearce.

Fig.2

F784-7

THE SONG OF AUSTRALIA

TO WHICH

THE PRIZE OF TWENTY GUINEAS

WAS AWARDED

BY

The Gawler Institute

ON THE OCCASION OF ITS

SECOND ANNIVERSARY

1859

Public Library of N.S.W.

WORDS BY

MRS C. J. CARLETON

MUSIC BY

HERR CARL LINGER

PRICE, HALF A CROWN

133634

2,

Jubilee of an Amateur Musician.

SYDNEY, 5TH FEBRUARY, 1907.

MR. P. D. McCORMICK arrived in New South Wales on the 21st February, 1855, and with the exception of a few months in New Zealand has been a resident of Sydney, At the Religious Services on the voyage from Home he was Leader of Praise, and on his arrival was soon enlisted into this Work in a City Church, and has taken an active part in Musical Matters ever since.

It is now his Jubilee in work of this kind, and he is about to retire; on the occasion of this event his numerous friends have decided to give him a Jubilee Testimonial, which it is hoped will be worthy of the occasion.

SYNOPSIS OF SOME OF HIS WORK:—

When entering the Public School Service, Mr. McCormick soon developed the faculty of managing and conducting large numbers of singers, and was invited on various occasions to conduct the music of some of the largest gatherings that have taken place in our State. Some of these occasions were the following:—

The Religious Service to celebrate the Centenary of New South Wales, with a choir of 500 voices, in the Exhibition Building. The Bishop of Sydney presiding.

The Children's Demonstration on the same occasion, when 10,000 sang together.

Queen Victoria's Jubilee when 8,000 took part

Laying the Foundation Stone of the Pedestal of the Queen's Statue, during the visit of the Royal Princes, when 15,000 School Children sang together.

Raike's Sunday School Centenary Demonstration, in the Garden Palace, when 10,000 Scholars, 1,000 Teachers, and 9,000 Visitors (total 20,000) sang together. His Excellency the Governor, Lord Loftus, presiding.

Several Temperance Festivals in the same place, with 1,000 in the Choirs.

Several Sunday School Demonstrations in the Town Hall, with large Choirs.

Organiser and Leader of the First Caledonian Choir, also the Burns' Anniversary Choir.

Conductor of Music to St. Andrew's Scottish Society, the Caledonian Society, and for some time to the present Highland Society.

Appointed Precentor to the First General Assembly of the Presbyterian Church of Australia.

Second Prize Medallist for Competitive Ode RE Duke and Duchess of York's Welcome to Sydney,

Leader of Praise in several of our City Churches.

Leader of Music at the 12th July Celebrations for 10 years, in the Exhibition Building, with a Choir of 400. The Government presented me with a honorarium of £100 for my [illegible] the composition of the Song "Advance Australia Fair".

For all these services, and many others, he was acted gratuitously, with the exception of the last two. On many occasions he has organised Concerts for Benevolent and Charitable purposes, taking all risks. Gold Medallist for Temperance Song by competition.

He is also Author and Composer of the following Songs—"Advance Australia Fair," "Australia Hail," "Sunny Austral Land," "The Bonnie Banks o' Clyde" (sung in the City Hall, Glasgow, and throughout Scotland), two tunes in the New Edinburgh Edition of "Bateman's Sunday School Hymn Book," etc., etc.

It will be seen from this that he is one of our most successful Amateur Musicians. He has done much good work in encouraging the Patriotism of young Australians by the writing and teaching of Patriotic Songs. The Song "Advance Australia Fair" is sung in all our Public Schools and at Public Demonstrations, the Music is used as a March at Reviews, Tattoos, etc., and the Agent-General has introduced it with success into the Schools of England.

A Grand Concert, of Vocal and Instrumental Music (at which the Hon. Alex Kethel, M.L.C., will preside), will be given in the **Centenary Hall, York-street, Sydney, on Wednesday, 20th March, 1907,** when many of our leading Artistes will take part, and which the Committee hope will be well patronised.

Donations to the Fund will be kindly received and acknowledged by—

R. F. THOMSON, Hon. Secretary,
544 George-street, Sydney (opposite Town Hall).

A. JOWETT, Hon. Treasurer.

☞ IT IS INTENDED TO CLOSE THIS FUND AT EASTER.

Commonwealth Anthem **and Patriotic Song.**
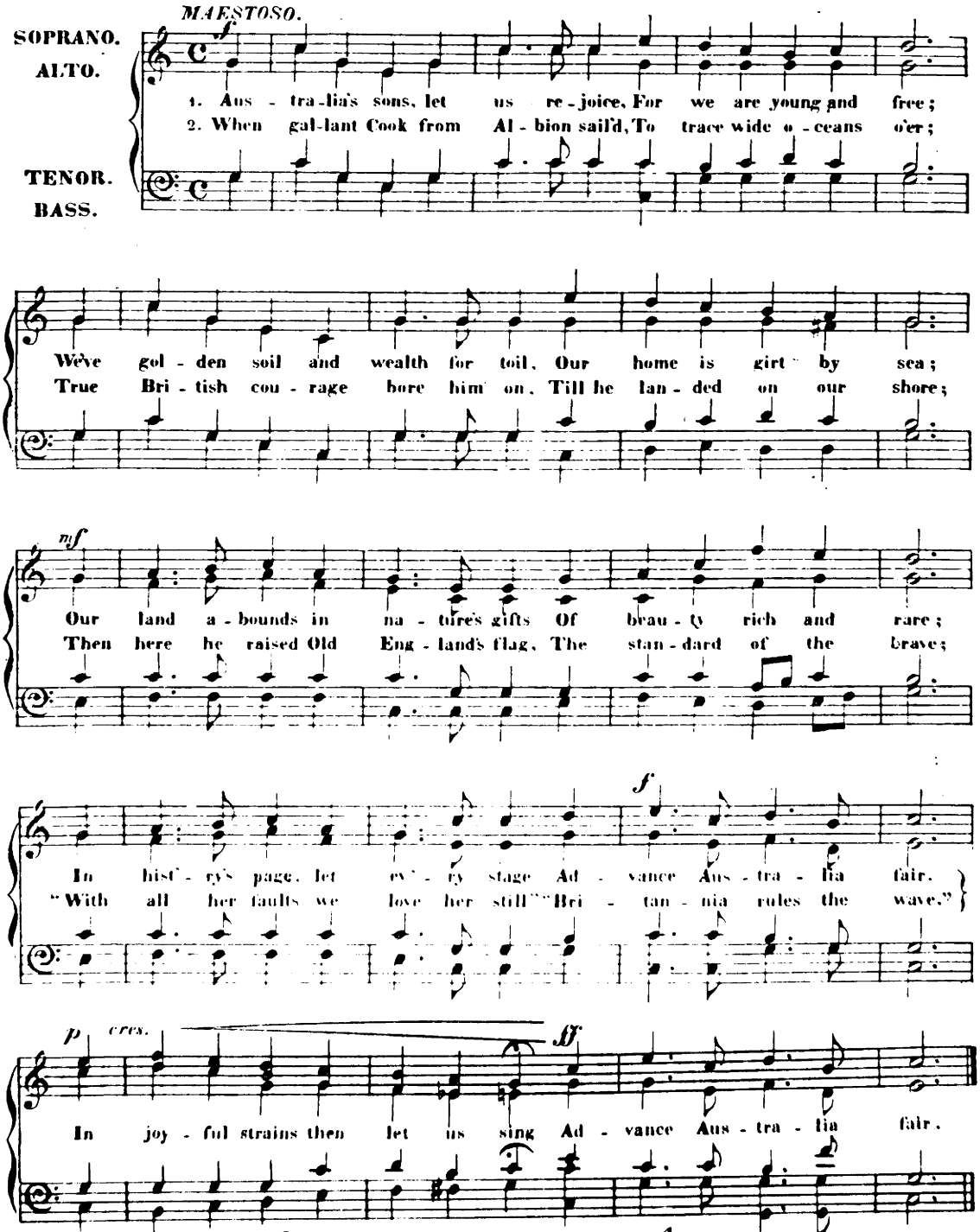
"ADVANCE AUSTRALIA FAIR."

(Under Government Patronage, N. S. W; and League of the Empire, London).

Performed by the Massed Bands at the Naming of the Federal Capital Celebrations, Canberra.

Sung by the Great Choir of 10,000 voices at the Inauguration of the Commonwealth, and played by the Bands at all Reviews, Tattoos, &c.

WRITTEN AND COMPOSED BY "AMICUS."



3.

Beneath our radiant Southern Cross,
We'll toil with hearts and hands,
To make our youthful Commonwealth
Renowned of all the lands;
For loyal sons beyond the seas
We've boundless plains to share.
With courage let us all combine
To "Advance Australia Fair,"
In joyful strains, etc.,

4.

Shou'd foreign foe e'er sight our coast,
Or dare a foot to land,
We'll rouse to arms like sires of yore
To guard our native strand;
Britannia then shall surely know,
Beyond wide ocean's roll,
Her sons in fair Australia's land
Still keep a British soul.
In joyful strains, etc.

"'Advance Australia Fair' is now our National Anthem." *The Premier, May, 1907.*

The words of this Patriotic Song have been revised. The author, Mr. P. D. McCormick ("Amicus") is indebted to the late Professor Stuart Blackie, of Edinburg, for improvement in the last verse.

A New Edition of the Song, with piano accompaniment, also Band parts can be had at Palmers, 68 George Street, Sydney.

THE CENTENNIAL MAGAZINE.

VOL. 2. JUNE. No. 11.

AN AUSTRALIAN NATIONAL ANTHEM.*

NEW VERSION.

MAKER of earth and sea,
What shall we render Thee?
All things are Thine:—
Ours but from day to day
Still with one heart to pray
"God bless our land alway,
This land of Thine."

Mighty in brotherhood,
Mighty for God and good,
Let us be Thine.
Here let the nations see
Toil from the curse set free,
Labor and Liberty
One cause—and Thine.

Here let glad Plenty reign;
Here let none seek in vain
Our help and Thine—
No heart for want of friend
Fail ere the timely end,
But love for ever blend
Man's cause and Thine.

Here let Thy peace abide;
Never may strife divide
This land of Thine.
Let us united stand,
One great Australian band,
Heart to heart, hand in hand,
Heart and hand Thine.

Strong to defend our right,
Proud in all nations' sight,
Lowly in Thine,—
One in all noble fame,
Still be our path the same,
Onward in Freedom's name,
Upward in Thine.

J. BRUNTON STEPHENS

* The Editor of THE CENTENNIAL MAGAZINE desires to see what Mr. Brunton Stephens modestly terms "*An* Australian National Anthem," but which is in reality the only Australian National Anthem yet published, set to music which he now invites from local composers. The three best compositions will be printed in a subsequent issue, and the final selection left to

C H A P T E R I

Tony Elias

Theoretical Studies VIII

Tutor: Warren Bebbington

AUSTRALIA'S NATIONAL SONG : A CATALOGUE AND A CHRONOLOGY

Since 1977, Australia has had both an official, though fast dying national anthem, God Save the Queen, and an official national song, Advance Australia Fair.[1] This unusual situation is the public opinion concerning the most fitting/appropriate national anthem for Australia. J. Johnstone reflected a wide-spread sentiment when he wrote in 1943 concerning God Save the King:

> "Possessing as we do a hymn to the Almighty God which expresses our national faith as well as our loyalty to our sovereign under God, what good reason can any loyal subject have for seeking some other song to be our national anthem."[2]

Equally strongly opinioned were those like L. McMillan who, writing contemporaneously, felt that

> "The critics who sneer at Advance Australia Fair appear to include those who decry anything Australian. If they are not satisfied with Australia Fair, let them get out of it."[3]

When the controversy surfaced again in the 1960s and early 70s, so did the same opinions. "God Save the Queen" said the then Prime Minister, Mr. Harold Holt, as an anthem "....better expressed the sentiments of most Australians than any synthetic one."[4]

There was, again, the counter opinion, which found its strongest voice in a Labour Party pre-election promise in November 1972. It

guaranteed the introduction of Australia's own national anthem with the election to power of a Labour government.[5]

National anthem quests - attempts to supply Australia with her own representational signature tune - have been plentiful in her history, but all have been fruitless in terms of any nationally-acclaimed, officially-accepted, winning entry. Considering the forementioned divergence of public opinion, this is perhaps not surprising.

The basic difficulty seems to be the issue of whether or not Australia is still expected to acknowledge whatever ties it still has with England whenever national anthems are called for. Are Australia's connections with Britain merely historical? Or are they a living thing, and are there therefore times when they ought to be acknowledged, specifically via Australia's national anthem?

Another issue, less obvious but vital to the whole topic, is that of the nature of national anthems, their functions, and how one is chosen, and here also there is apparently latent disagreement. In the various published articles and statements there are values implied which should be expressed in the form of questions to be answered rather than foregone conclusions to be accepted. For instance:

> "While Australia had its existing system in which the monarch was supreme, "God Save the Queen" remained the only fitting national anthem for Australia."[6]

Does the internal organisation of Australia's political system make the choice of a national anthem for Australia a non-question?

> "Peter McCormick, (the composer of "Advance Australia Fair") if he knows the commotion his simple little song has caused, is probably as much surprised as any of us... The song was taught (to) the boys and girls of our schools and was frequently sung on sports days...Such

was the only mission its composer contemplated."[7]

Does the composer's original intention limit the boundaries of his composition's future?

> "The worst infliction of the ABC on the public is the playing of "Advance Australia Fair" as our national anthem. Is there none of the ABC staff of sufficiently musical education and taste to tell them how bad it is? It is nothing but a mongrel."[8]

To what extent is intrinsic musical merit a factor to be taken into consideration when choosing a national anthem?

> "The Prime Minister (Mr. McMahon) has adopted a compromise - he says there should be two.
>
> Mr. McMahon said in Perth yesterday that Australia should retain "God Save the Queen" but introduce a special Australian anthem as well."[9]

Is it possible to have two national anthems?

> "In Australia, the tune "Waltzing Matilda" has attained something of the status of a national anthem while overseas, it alone has been accepted as recognisably Australian. It undoubtedly derives from a British folk song and in addition is a jolly fine tune. I have always felt that here is the basis of an indigenous national anthem, if we must have one."[10]

Is it essential that the national anthem be an indigenous tune?

Standard reference works are of marginal assistance in answering these questions. In the Harvard Dictionary of Music, Willi Apel defines national anthems as "The songs adopted by various nations to be played on official occasions and to represent them in international gatherings." Donald R. Wakeling in Grove's Dictionary of Music and Musicians, states:

> "The term 'anthem' is used loosely today to include those hymns, songs, instrumental marches, fanfares, and salutes which have been authorised by heads of states or governments as the music to be used on official and state occasions, or compositions which have been gradually adopted by common usage for that purpose."

Percy Scholes, in the Oxford Companion to Music, defines the term more by suggestion, beginning in his customary discursive fashion: "Taking the texts of national anthems in general, it can hardly be said that they reach a high poetical or, indeed, ethical level." The article seems to be more concerned with the moral implications of national anthems which excite "that narrower type of patriotism which... quite naturally arises in moments of national crisis."

It would be even less rewarding to search for answers which were peculiar to the Australian situation. The few histories of music in Australia are not voluble with regard to the national anthem. Roger Covell in his Australia's Music: Themes of a New Society refers to it[11] but is more concerned with his own overview of the subject than anything like a comprehensive historical account. In Musical Composition in Australia, Andrew McCredie makes no mention of the topic and neither does Geoffrey Searle in From the Deserts the Prophets Come. Apart from a survey in note form which appears in Hansard giving a brief history of the national anthem in Australia, it is probable that the most informative collected body of information on the subject would be the relevant file in the Prime Minister's Department, to which access has been denied.

Consequently, there is a need for perspective and definition on an issue which has been the subject of over a dozen quests and competitions in Australia's history.

In order to study Australia's situation, it is necessary to see it in an international context, looking at the births of national anthems in other countries, as the need for a national anthem in Australia is largely one of desire to emulate the achievements of other countries in composing their own signature tunes.

National anthems are almost invariably vocal compositions - generally of popular origin - which have emerged as a rule over a period of time and have virtually chosen themselves.

An exception to this is the Marseillaise, composed in 1792 by Rouget de Lisle.

> "Chancing to hear the Mayor of Strasbourg express in conversation his regret that the young soldiery had no patriotic song to which to march, he (de Lisle) spent the night of 24 of April in the composition of a song for this purpose, helping himself to the tune by means of his violin."[12]

Regardless of the story surrounding the birth of the Marseillaise the essential facts are that it was written in the heat of the moment when France was in the throes of her revolution. It was a spontaneous response to an event of monumental significance, and almost overnight - so ready was the acceptance of the song - a national anthem was created.

The birth of the Austrian National Anthem occurred during similar circumstances. Under the threat of an invasion by Napoleon, the idea of the creation of a national anthem was mooted by the Austrian authorities, the idea being that one of sufficient quality would "galvanise the patriotism of the Austrian population and consequently their will to fight and die for the fatherland."[13]

The result was the Emperor's Hymn, composed by Haydn, which "in a single day (28/1/1797)....was a folk song,"[14] such was the reception it was given. The fact that it was a war propaganda exercise which worked brilliantly is of questionable relevance. The salient point is that, as in the case of the Marseillaise, a time of stress produced a composition which was immediately acclaimed as a national anthem.

Textually, poetic quality or regional relevance seems not to have been a matter of vital importance. On the subject of relevance, the aspiration to which possibly more lip service is paid than any other is that of world peace. However while the lyrics to the first verse of the Marseillaise may not have much peacetime application, it has not stopped the song from being retained as the national anthem of France. The more important issue is that the song is a reminder of one of France's greatest moments.

In the U.S.A. on the other hand, The Star Spangled Banner, with equally provocative words, was prevented from being endorsed as the national anthem by the Music Supervisors' Conference of America by the very nature of the lyrics. The opinion voiced was that "the text of the song is largely the reflection of a single wartime event which cannot fully represent the spirit of a nation committed to 'peace and goodwill'."[15]

Even a cursory examination of God Save the Queen would reveal a text which refers, in connection with other countries, to the frustration of "their knavish tricks" and a plea to God to "confound their politics", neither of which sentiments, in their mode of expression or in the prayer itself for interference in the internal workings of other countries with whom Britain is not necessarily at war is particularly relevant to any public, contemporary hope for peaceful coexistence.

Generally speaking, then, neither pomposity of expression nor irrelevance to any universally-expressed desire for world peace disqualifies any aspiring composition from the anthem stakes.

There is the consideration of the differences between a national anthem and a national song, if any. 'Song' is a general term applied to compositions for voice with or without accompaniment, it being, under all but metaphorical conditions, only the voice that 'sings'. An anthem is a

type of religious song. A national anthem is theoretically therefore, a composition for voice which has a religious bias which is used for national representation, while a national song, again theoretically, need not have such a leaning. There are many examples of national anthems which conform to this definition, God Save the Queen being only one.

There are, however, both the Austrian and the French national anthems which have no mention of God in them at all.

This being the case, one of the operative words in Wakeling's definition of 'anthem' from Grove's Dictionary of Music and Musicians, ("a term used loosely today to include those songs etc..") becomes "loosely". On that basis, there would seem to be no necessary difference between a national anthem and a national song apart from the difference in the degree of recognition accorded to the one over the other.

Quality of melody, a difficult thing to define objectively seems not to be a prime consideration. Advance Australia Fair has had wide popular currency since its composition over a century ago, and has been exposed to the extremes of criticism, ranging from its being described as "an awful affliction imposed for some reason on helpless listeners"[16] to "a lovely melody of beautiful words."[17] In the opinion polls conducted with the intention of revealing the popular choice for a national anthem which group Advance Australia Fair, Waltzing Matilda, Song of Australia, God Save the Queen and "something else", however, Advance Australia Fair consistently emerges as the national favourite.[18] Awarding points for tunefulness when the melody under review is one which has had "wide popular currency" and which carries social significance which goes beyond 'quality' would, therefore, seem to be a meaningless exercise.

The question of the composition's future being limited by the composer's original purpose is resolved by checking the history of

God Save the Queen. It first appeared in print in the form which we now know in 1744. It was used in a political gathering the following year as an expression of support for King George II, who was faced with an approaching conflict with (Bonnie) Prince Charles Stuart. As Percy Scholes points out in his book on the origins of God Save the Queen,[19] its lineage goes back well before that event, and, by definition, the tune existed well before national anthems as such, were brought into being as a concept.

Not only is the composer's original purpose seemingly of little importance, but also the tune's original nationality. The melody of God Save the Queen has been adopted at one time or another by half the countries of Europe as part of their national repertoire: Holland - 1863, published in The Hague under the title Sincerity; Denmark - 1790, as Heil dir dem Liebenden (on both occasions with the instruction to sing the words to the English melody God Save Great George the King); Germany - 1793, as Hail Thou in the Victor's Wreath; Russia where the tune was used with Russian words on all state occasions until 1833, and "some twenty different continental states."[20] So firmly entrenched did the tune become in Germany, that it lost for many its British associations.

> "In August, 1914, I happened to be in Blagoveschenck, Eastern Siberia. Mr. Barentzen, a Dane, who spoke better English than I did, and, if possible, was more British, was giving a dinner to celebrate the coming of Britain into the War. I was the principal guest because I was the only person of British nationality within many miles. The dinner was in the great gardens, and the place was packed. The band played, to enthusiastic hearers, the national anthems of all the Allies, except the British. Mr. Barentzen, who had decorated his party with little silken Union Jacks in honour of the occasion, looked at me in distress, and we sent a reproachful message to the bandmaster. He was all apologies. He could not play the British national anthem GOD SAVE THE QUEEN because the great crowd about us only knew it as a German hymn.

> They would rise and tear him to pieces. We looked at one another in dismay. I tried to hum *Rule Britannia*. The Russian beside me caught the tune, shouted it at the top of his voice and presently all the place was singing *Rule Britannia* because *God Save the King* was a German hymn.[21]

Waltzing Matilda, though not a national anthem, is surely the most unquestionably 'Australian' national song the country has, though it is in all probability not an original Australian composition.

Harry Hastings Pearce devoted a whole book - On the Origins Of Waltzing Matilda (The Hawthorn Press, Melbourne, 1971) - to show that the genealogy was, in fact, a very long one, and that what Australia did was to acquire a tune with a lengthy pedigree, supply some very Australian words, and watch it grow into one of Australia's most well known national songs. (see Figures 1, 2)

A national anthem, then, is defined as a vocal composition - the origins of which are as immaterial as the quality, lyrical or melodic-which usually, by long usage, has become widely accepted as part of the national heritage. Into this category would fall - Waltzing Matilda, Song of Australia and Advance Australia Fair.

This would suggest that the various songs composed specifically for consideration as national anthems by Australian authorities have little chance of achieving their goal simply because they do not - cannot - have that long standing popularity. It also suggests that many searches for an Australian national anthem which have been conducted by asking for the submission of new compositions have been wrongly focussed all the time.

On the subject of the remark attributed to Mr. McMahon, whether or not two national anthems is a meaningful arrangement may only be revealed in time. The leader of the Country Party, Mr. Doug Anthony has strongly

held both sides of that argument with the appropriate political distance intervening between his stances. In this case, four years. During a trip to China undertaken by the then Prime Minister, Mr. E.G. Whitlam, Advance Australia Fair was played, with official authorisation, as Australia's national anthem. Mr. Anthony publically recorded his criticism and his associated reasons:

> "While Australia had its existing (parliamentary) system in which the monarch was supreme, "God Save the Queen" remained the only fitting national anthem for Australia."[6]

In retrospect, this would have seemed like more than a political ploy if in 1977 he did not ask the state premiers to arrange for the playing of Advance Australia Fair on all occasions other than royal and vice-regal, on the grounds of Advance Australia Fair winning a referendum. It would appear, then, that in one respect political systems do not necessarily dictate national anthems, either in their choosing or their quantity.

The other half of the double anthem question concerns the playing of God Save the Queen at all. The main argument against such an arrangement is that exactly what is being represented in terms of the country - representation being the purpose of the anthem in the first place - comes into question: How does the 'average' Australian see his country? That is, which aspects of it are of vital importance from the point of view of representation in a national anthem, and here, it will be seen, is the crux of Australia's national anthem problem.

It is at the heart of the ultimate question: Why does Australia still have no 'Australian' national anthem after nearly two hundred years of settlement - eighty of those under Federation?

In answering this question, an attempt to document as many aspirants to the title as possible and a chronology of events leading to the present situation should prove useful. In the Petherick Reading

Room of the National Library there is a file on the subject which consists of comparatively recent newspaper articles but of nothing earlier, and it is in the earlier material that the issues which prevented the emergence and acceptance of an anthem peculiar to Australia are made obvious.

What is required, therefore, is a work which defines a national anthem with relevance to the Australian situation and examines the history of the search for an Australian anthem, explaining why the one hundred and fifty year old quest has led to the current state of ambivalence. It is that which this thesis proposes to do.

CHAPTER II

Australian Anthem

Ye kindreds of the earth
come, sing a nationa's birth!
Australia's sun
Has risen with orient light
To chase the shades of night;
Aye! and in glory bright
His course to run.

Dark was the night and drear!
Full many a hopeless year,
Thick shadows lay
O'er the vast Southern Land.
At length Heaven gave command,
And Britain's magic hand
Unveiled the day.

Britain, thy fame be sung
By each Australian tongue
While rolls the sun!
Still may thy flag unfurled
Wave o'er the subject world
Till tyranny is hurled
From every throne!

Australia's blooming isle
Rejoices in thy smile
Queen of the seas!
Beneath thy downy wing
Her hopeful children sing
Great George their patriot king
In joyful lays.

Australia! land of hope!
Thy sons shall bear thee up
Even to the skies!
And earth's exalted ones
Shall hail thee from their thrones,
Queen of the Southern Zones.
Australia, rise!

Rise and may Gospel day
Wax brighter as thy sway
Extends around;
Till the vast Southern main
Hail the Redeemer's reign,
And its isles ring again
With the glad sound!

The captive negro toils
In yonder hapless isles,
Far o'er the waves;
But thou, blest isle, art free!
No negro pines for thee!
No! thou canst never be
A land of slaves!

O be it then thy care,
From Superstition's snare
And slavery's chain,
To set the wretched free;
Till Christian liberty
Wide o'er the Southern Sea,
Triumphant reign!

(Sydney, December, 1826)[22]

This is the first Australian anthem published. It was not set to music, and it may be entirely coincidence that the verse which this obviously very British man wrote fits the metrical scheme of God Save the King. The Reverend John Dunmore Lang, 1799-1878, seems to have had considerable faith in the young colony, a faith which was expressed very early in his career via this hopeful verse and throughout his active

political life in the colony. Lang was born in Scotland in 1799 and was awarded his M.A. at the University of Glasgow in 1820. He emigrated and when he arrived in Sydney, he was the colony's first Presbyterian minister. In spite of an early clash with Governor Brisbane, which lost him the support of influential sections of the community, the building of Scot's Church, behind which he was the driving force, was finished in 1826. Challenging civil authorities was to be an earmark of his political life, as was his prolific writing, and the struggles he had during the construction of the church were chronicled by him in Narrative of the Scot's Church, Sydney, New South Wales, (Sydney, 1828). He was also responsible for the construction of the Australian College, dealing with the financial difficulties which beset the project by using his own property to complete the buildings.

One of the most prominent themes which marked his several trips to England and his lecture tours there was that of the new life which awaited the emmigrant to Australian soil, and he was very active in encouraging people to discover this for themselves. His view was that "the grinding poverty of Britain could readily be relieved by the boundless opportunities in Australia."[23] He also organised Scottish tradesmen to emmigrate and applied for government assisted passages.

Apart from his more predictable antagonism toward immorality, alcoholic abuse and the frivolity surrounding fancy dress balls, his highly active political life was marked by his strong belief in republicanism for Australian colonies. Quite possibly it was this motivation which sponsored not only this anthem, but also an Australian hymn in November of the same year.

The Trumpet Sounds Australia's Fame carries all the appearances of being an extremely ambitious extension of Lang's hope for the future of the colony. Bandmaster Kavanagh, 3rd East Kent Regiment was responsible

for this composition in 1826, the words of which alone have survived:

> The trumpet sounds Australia's fame
> Lo echo from her silent caverns bounding
> Catches and bodily spreads the joyous theme,
> Her thousand shouts through thousand worlds
> resounding.
>
> Live Live Australia! Land of the future
> Kings
> Land where new wonders each new sun discloses!
> Land where the young reknown luxuriant
> springs!
> Land where the silent patriot worth reposes!
>
> Bid the trumpet yet renew the sound!
> Once more awake the echos loudest pealing
> Proclaim our isle, while nations sink around,
> Securely on to wealth and greatness stealing!
>
> Then Live Australia! Matron young and mild
> Bear still bright Mercy's banner high unfurled!
> Pardon and peace for Britain's fallen child
> Refuge for all the oppress'd of the world.[24]

The same composer brought forth an Australian March, Hail Australia, and A Grand Australian March.

All this was written enshrining a colony which, by its forty-seventh birthday, had had consigned to it "seventy-five thousand two hundred convicts...from England's gaols...the very worst of Britain's felons - the scum of the land,"[25] together with enough military to keep them disciplined, and a lesser number of free settlers. It also contained an uncounted aboriginal contingent, livestock, some unique species of flora and fauna, and a few million trees. It was a country which was just beginning to be something more than a dumping ground designed to ease the overcrowding in British gaols. It was, for the most part, a place to which you were sentenced, or a place to which you escaped, the

poverty you were likely to strike there being preferable to the hopeless poverty in Britain. Looked at in this perspective, the idea of a trumpet sounding Australia's fame is laughable.

Obviously, though, there was warm feeling for the colony among some of those who lived there. According to Russel Ward, who quotes from an earlier publication, a police magistrate criticised a solicitor because he spoke of happenings in Britain as events 'at home'. "You may call it 'at home' but we Currency Lands call it 'abroad' and this is our home."[25α] Also, The Sydney Gazette documented in July 1826, the very favorable reaction to Kavanagh's The Trumpet Sounds Australia's Fame; and a set of quadrilles entitled La Sydney, La Wooloomooloo, La Illawarra, La Bong-Bong, and La Engehurst were composed (originally attributed to Mr. Reichenberg, Music Master of the 40th Regiment but later to William Ellard) which also suggests by way of the titles within the set that Sydney and its environs were being looked at as home.

According to an uncorroborated newspaper report, there was even a National Anthem Association "back in the 1830s...".[26]

So firm was this feeling that some form of acclimatisation had taken place, that the Sydney Council of Australia League decided that it was justified in running Australia's first anthem competition. The details of this competition were not available from the Sydney Council, but it appears that the judges decision was so unpopular that the choice was short-lived.

There are two possible reasons for the holding of a national anthem competition in Australia at a time when it was not a nation and was still being used for housing exiled British convicts. The first is that community - and the word is used generously, as the mountains forty miles to the west had been crossed twenty-seven years previously, and the Hentys had already made their way to Victoria - feeling was, in fact, strong

enough for the settlers to want their own regional anthem.

The second is that it was to a considerable degree a response to a fashion which was itself quite a recent thing - that of the national anthem itself.

Almost one hundred years previously, God Save the King came to prominence, to be eventually adopted as the British National Anthem. As a concept, the national anthem took time to gain acceptance, but when it did, the deluge: France - 1792, Austria - 1797, Poland - 1797, Germany - 1820, Russia - second anthem 1853, Italy and Belgium - 1860. [26α]
It is quite possible then, that the urge which prompted Australia's first anthem competition was a response to a prevailing worldly fad rather than any compelling sense of identity the colony felt.

National anthems were produced during the years which followed, though few have survived. John Rae, the town clerk of Sydney, and Stephen Hale Marsh, in 1846 produced The Australian National Anthem, of which the Sydney journalist, Cyril Pearl, has discovered at least two lines:

> Hail to thee, Happy Queen, sweetest that earth has seen,
> Dear to thy country as chief to his clan. [27]

Anthems also came from Nathaniel Kentish, the self-styled "amateur Poet Laureate of Victoria", in 1851. It has been reported that these are the words, to be sung to the tune of Rule Britannia:

> Manly are all Victoria's youth,
> And charming is her glorious clime,
> For love of freedom famed and truth!
> Country and sons are in their prime!
> Rule Victoria - Australia rules the waves,
> Victoria's sons will ne'er be slaves. [28]

Other contributions came from S. Nelson, a visiting English singer in 1854; and W. Jenkins in 1858, without music, neither of which could be brought to light.

The first enduring landmark on the Australian anthem scene appeared in 1859 when the Gawler Institute, of what is now South Australia, decided to mark the occasion of its second birthday by offering a prize of ten guineas for the words and also for the music in a Song of Australia competition. This was won by a combined effort from Carl Linger and Caroline Carleton. (see Cat. no.12). Linger (1810-1862) a German-born naturalised Australian who had earned some repute as a composer in Berlin, had arrived at Port Adelaide in 1849 with his wife and daughter. An attempt to grow potatoes outside Adelaide resulted in nothing but accumulated debt and forced him into a career as conductor, and piano teacher. He grew to become an important musical force in the Adelaide community.[29]

Caroline Carleton, née Baynes, was born in London in 1819. She married Charles Carleton, a medical student in 1836 and migrated to Australia in 1839, during which voyage both of her children died. When her husband died, she opened a school in Wallaroo, where she taught until her health failed. She died in 1874.[30] Both Linger and Carleton have had monuments erected to them in their respective towns.

Though the Gawler Institute gave each only ten guineas for their song, posterity has been much more generous. Indeed, in South Australia, E.H. Coombe, writing in 1910, was able to say that the Song of Australia has grown into public favour and is now widely regarded as the national anthem of the Commonwealth." [31] In addition, in the various opinion polls and the one referendum designed to discover what the popular choice for Australia's national anthem is, Song of Australia has always been one of the options available, so consistent has been its appeal.

This makes Song of Australia unique in the anthem competitions held in Australia because as the history of the search for Australia's anthem is unfolded, it will be seen that competitions of this nature provide anything but fertile ground for the anthems/songs they are trying to produce.

The most important year for Australian anthems was 1878, which produced Advance Australia Fair, with words and music by Peter Dodds McCormick. (see figure 3). The song had a very rapid acceptance, and by 1888 was being sung at the 12th July Celebrations of the Loyal Orange Institution of N.S.W., being programmed beside Rule Britannia as the national song of Australia.[32] This justified the view of the Herald critic who, reviewing the song's first airing on the 30th November, 1878, said: "Judging from its reception, it is likely to become a popular favourite." [33]

Quite apart from its success with the Loyal Orange Institution of N.S.W., Advance Australia Fair has generally been to the fore of the anthem brigade since its composition: a handbill, C.1907, displays C'wealth inauguration and N.S.W. Government Patronage statements, and adds an uncorroborated quote attributed to the then Premier of N.S.W., Mr Carruthers, "Advance Australia Fair is now our National Anthem." (May, 1907). [34] (figure 5)

It does not seem to have figured strongly during World War I, and when the topic of anthems was being discussed during 1929, this time because of the lack of deferential treatment God Save the King was being given at theatres, the articles written at the time all refer to God Save the King as the national anthem. It was obviously alive and well, however:

> In 1933, John Thomas Lang, then Opposition Leader in the N.S.W. Assembly, rebuked a gathering of Sydney citizens for not baring their heads and springing to attention when a band played "Advance Australia Fair"...Lang claimed it was our national anthem." 35

It had also made its way to England, and the previous year had been sung opposite Land of Hope and Glory at the dedication of a National Historical Memorial to Arthur Philip at the Church of St. Mildred in Bread Street, London.[36] It was referred to as the National Anthem in a small political booklet published in 1935 entitled What is the Matter with Labour?[37] after which time it makes regular appearances in this history of Australia's national anthems.

In 1878 then, almost twenty years after Song of Australia appeared, the only other consistently serious contender for the title of Australian National Anthem apart from God Save the Queen was composed.

The 1890s, with the smell of nationalism in the air, produced many anthems which had no life at all, including one by James Brunton Stephens which was published in the Centennial Magazine in June 1890.[38] (fig.4) The footnote issued an invitation to readers to set music to "the only Australian National Anthem yet published", though as was the case with the Lang anthem, it may have been entirely coincidence that the metrical pattern fits God Save the Queen. Eventually, with slightly revised words, this anthem found a setting (see Thematic Catalogue no. 6) but no place in the repertoire.

CHAPTER III

For Australia, the twentieth century began with Federation, and not long after was announced the first of the competitions which were to appear at regular intervals over the next seventy years in the search for Australia's National Anthem.

In 1908, The Bulletin ran a patriotic song competition in an effort to find an Australian Marseillaise, and while not specifically an anthem competition, it is worth mentioning because of the species of verse it produced. The preliminary step was to have a competition for the verse, a separate competition being envisaged for a later date should any verse worthy of being set to music arise.

The stated aim was to produce a national song which would "stir Australia in that hour of darkness with a fierce determination to win" when she was about to "fight for her very existence as a White Country".[39] By definition, The Bulletin wanted a song which appealed to that "narrower type of patriotism which ... arises in moments of national crisis."[40] This was the type of song against which Scholes railed as it was "opposed to Christian teaching ... and cannot be for the good of the world."[41]

The Bulletin's article began by reviewing Advance Australia Fair:

> Australia's sons let us rejoice,
> For we are young and free;
> We've golden soil and wealth for toil,
> Our home is girt by sea;
> Our land abounds in Nature's gifts
> Of beauty rich and rare;
> In history's page let ev'ry stage
> Advance Australia Fair.
> In joyful strains then let us sing,
> "Advance Australia Fair!"

When gallant Cook from Albion sailed
To trace wide oceans o'er;
True British courage bore him on
Till he landed on our shore;
Then here he raised Old England's flag,
The standard of the brave;
"With all her faults we love her still,"
"Britannia rules the wave."
In joyful strains then let us sing,
"Advance Australia Fair."

Stanza one mentions some geographical facts in prose, Stanza two promptly forgets Australia and upholds "British Courage", "Old England's Flag", and "Britannia" ruling one wave. The awful thought is that N.S.W. school kiddies are drilled into singing this piffle.... [42]

The article then claims that a national song is called for, but also makes the much more interesting observation that it "will not be an anthem. Australia does not take cheerily to anthems." Unfortunately, there is no enlargement on this point, the writer simply citing Song of Australia as an appropriate anthem type "infinitely better than Advance Australia Fair" which Australia has at her disposal if anthems are called for.

Here, there is an indefinite nature of national song implied. Apparently, in the writer's view, there is a distinction to be made between a national anthem and a national song. As has been pointed out, the terms 'anthem' and 'song' began life with the one being a religious subset of the other. However, in their 'national' context, the two are interchangeable, a fact of which the writer of The Bulletin's article is not obviously aware. Confusion about national anthems is not just a recent phenomenon.

When the results were published they were with an accompanying critical annotation, which from seventy-four entries, gave first prize - with no marked enthusiasm - equally to The Cross and the Great White Star and An Australian Battle-Hymn.

The Cross and the Great White Star

Red looming through the ocean haze
The Pagan sun-flag's battle rays
Darken Australia's sky;
But her hills and her headlands have flung afar
The flag of the Cross and the Great White Star,
And our hearts as the hearts of heroes are
Now the women have said "Good-bye".

Where rifles ring, and cannon roar,
The blood-red sun-rays leap and soar
Against our Sacred Sign,
But the starry symbols of Love and Grace,
The Great White Star of a tear stained face,
And the lonely Cross of the great white race,
Brighter and brighter shine.

O mother - sweetheart - wife - and child -
Blue gullies - plains - and mountains wild -
Your spirits understand
The thoughts that throng these life-long hours
With a fragrant pain of trampled flowers,
The passionate fire of love that is ours
For home and native land.

On - on - the heathen break and fly!
The white stars blaze along the sky
Above the sinking sun:
But the foe will again and again invade
This Holy Land of the last crusade,
Till the uttermost debt of blood is paid
And the strongest race has won.

True to our father's high behest,
We guard the frontiers of the west,
From Asia's infamy:
Th(r)ough an Attila spring with his powers unknown,
At the Great White Star and the Great White Throne,
We shall stand to our arms - if we stand alone,
Come death, or victory!

An Australian Battle-Hymn

Men of an island set in foam,
Linked with a lesser isle,
Doth never a sea wind blow you home
A threat from the afterwhile!
When over the brim of your belting seas
The lifting smoke lines streak and show,
And the shouldering squadrons slay your peace,
Shall your land lie stark to the rape of these
From the range of the reef below?
Stand by!
Braced feet and the points laid low!

Got from the loins of a greyer land,
Son, ye are stripling grown,
Strong on your own set feet to stand,
Girt with a pride your own.
Shall the haft that your hard strung fingers feel
Be the haft of the driving plough - no more!
We have wrought your shares from the smitten steel
So now for the sword and the shearing keel
Shall your fierce lunged forges roar -
Who 'goes?'
Lo, a fleet and a foe off-shore!

Once in that gaunt, cold, greyer land,
Buckler and bow and bill
Twanged on the green in your great sire's hand,
So shall it serve you still
That his sport be yours - when the shrill shells dip,
And your russet cohorts leap crashing on,
And the wrestling bayonets drive and rip
For life and for land a a white wife's lip -
Till the roar of the rout be gone,
(Strong hearts!)
And the victor have rest anon.

Watch, eyes, where your lazy vineyards shine,
And your white wives smile and weave,
Lest an Orient foot crush down your vine
And a Western robber reive!
So, grimed at your seawall's belching verge,
Shall ye thank God, peering the sick smoke through
From the shore and the wrack that your hot
guns purge
To the line where your swept foes melt and merge
That your girdling chain strained true
(God send!)
Whose links are the hearts of you.

The racist overtones present in both of these verses pale into insignificance when compared with those in God Save Australia. This was an effort published as an "example(s) of the sort of thing we expressly did not desire".[43] It was undesirable because in the opinion of the judges, it resembled Advance Australia Fair.

God Save Australia

In darkest hour, when monkey power
Shall threaten and assail ye,
When the White race shall feel disgrace,
God Save Australia.

When our White land shall see a band
Of Mongol hordes who hail ye,
We them shall greet with our own Fleet
And free Australia.

God keep thee white by your own might,
Your emblem: a white Dahilia!
And may there be Race purity
In loved Australia.

G. B.

At the time The Bulletin carried beneath its title on the front page the motto "Australia for the White Man." With a credo like that, it is not surprising that the criterion for rejecting God Save Australia had nothing to do with its racist content.

The motto "Australia for the White Man" reflected the 'Yellow Peril' fear Australia was suffering from as a result of Japan's unexpected crushing of Russia in the Sino-Japanese War of 1905. The stances taken by the poets in this competition are understandable, as was the complete acceptance of them by the judges. Their only offered comments were on literary grounds, the criticism being that the first of the winners was '"singable" and poetic, yet scarcely vigorous enough', and that the second was "somewhat too Kip lingistic" while being a "broadly-conceived thing".[44]

There was also a traditional contingent, selections being offered by poets expressing themselves in what could be said to be conventionally 'heroic' terms.

The Spirit of Australia

Burnett Gray

The Spirt of Australia - it is strong and it is free,
It wings across the Continent from desert to the sea,
Looks bravely at the future - it does not heed the Past -
And takes the White Man's Pennant and nails it to the mast.
(One of five verses.)

We Have No Song of Yesterday

Hamer

Wide is our land, from sea to sea
Far-stretching, rich, and free, and fair;
Vast love alone can worthy be
Of the great greatness dormant here.

And here the soul of Nationhood
In slumber prisoned stirs to wake
The nation of our thew and blood
That you and I must help to make.
(One of five verses.) [45]

The laurels of the competition, however, went to A.J. (C.J.) Dennis. Clarence James Dennis, 1876-1938 a South Australian-born poet who had worked on the literary staff of The Critic, a South Australian weekly; who had founded The Gadfly, a satirical South Australian publication and who had contributed articles to The Bulletin before resigning his position as Confidential Secretary to the Federal Minister in Charge of Shipping to devote himself to literary work, was perhaps best known for The Songs of a Sentimental Bloke, published in 1915. His contribution to The Bulletin's competition was A Real Australian Austra- -laise.

Fellers of Australier,
Blokes and coves and coots,
Shift yer carcases,
Move yer boots.
Gird yer loins up,
Git yer gun,
Set the enemy,
An' watch the run

Chorus:
Git a move on,
Have some sense,
Learn the art of
Self de- -fense

Have some brains be-
Neath yer lids,
And swing a sabre
Fer the missus an' the kids.
Chuck supportin' posts
An' strikin' lights,
Support a fam'ly
Strike fer yer rights.

Chorus:
Git a move on, etc.

W'en the bugle
Sounds "Ad- vance",
Don't be like a flock er sheep
In a trance,
Biff the foeman,
Where it don't agree,
Spifler- cate him
To Eternity.

Chorus:
Git a move on, etc.

Fellers of Australier
Cobbers, chaps an' mates,
Hear the enemy
Kickin' at the gates!
Blow the bugle,
Beat the drum,
Uppercut an' out the cow
To Kingdom- -come

Chorus:
Git a move on, etc.

"In a class of its own stands "Den's" Blanky Australaise. This is really the only satisfactory battle-song submitted; and it is quite Australian. It was submitted "not for competition", but it will win its way to every heart in the back-blocks. And the fact that it would go to the swing of the "Merry Widow" waltz will ensure its immediate popularity." [46]

At a blow, the judges had seen and then ignored the essence of why Dennis's verse was "satisfactory". By its grammar, idiomatic spelling, and implied use of Australia's favorite adjective, the poem was given a distinctively Australian flavour. Dennis depended on a heritage that was Australian and not merely one transplanted from England or anywhere else.

The Merry Widow waltz had no part of Australia or connection with the people there, who had certainly done nothing like adopt Lehar's tune - as they did with The British Fusilier/Waltzing Matilda - and make it part of the Australian scene. The Merry Widow waltz had a life of its own which was quite independent of Australia. This life would be as long or as short as the intrinsic appeal of the music - in terms of world acclaim - allowed. To suggest that this "quite Australian" verse would enjoy lasting popularity simply because it could be coupled with something universal - and therefore not "quite Australian" - was not a valid argument. The two would lead separate lives because they belonged to separate spheres, and no artificial marriage, based on some fortuitous metrical structure, would have a lasting effect on the career of either one.

This is not to say that the Dennis - Lehar team was not a viable one. It meant only that hitching Dennis's "distinctively Australian" verse to the Lehar star was no guarantee of success, a point which judges misunderstood for fundamental reasons. This misunderstanding was based on an ignorance of the nature of a national song.

Ultimately, A Real Australian Austra---laise was found to be lacking. It did not become the national song The Bulletin hoped would emerge from the competition; at least, not a song with the popularity of Waltzing Matilda or Advance Australia Fair.

Some part of the reason behind this must be that it was never set to music. The Bulletin suggested The Merry Widow waltz. Onward Christian Soldiers would also serve, but neither of these, in no way as distinctively Australian as Dennis's verse, became attached to it. It is interesting to reflect on the career the verse might have had if it had fitted the metre of Waltzing Matilda, or some other Australian folk song. As it stood, it was a verse without music with a grim future, therefore, as a song.

In neither the initial announcement of the competition nor the later edition containing the winning verses was there a suggestion that God Save the King was the reigning Australian anthem. If The Bulletin had its finger on the pulse of the prevailing nationalism and reflected the popular view of what was Australian, then the failure of God Save the King to rate a mention is understandable. All the competition verses are ardently pro-Australian and are notably lacking in references to Britain, the Motherland, the home of our forefathers, Old England, Britannia, and so forth. Of the entries the editors felt worthy of a complimentary mention, Hail Our Australia is the only one to refer to the Commonwealth, and verse by Oscar Walters, another unsuccessful, published entry speaks of fighting "for our mother in lands afar." Perhaps the absence of England in the short listed verses is simply a matter of rejection by the adjudicators of all contributions which offended in this respect.

A much larger competition, in terms of numbers of entries, was that run by the Musical Association of N.S.W. in 1913, in which seven hundred and twenty-two poems competed for a first prize of one hundred pounds. The judges on this occasion were the English-born Professor Tucker, Professor of Classical Philology at Melbourne University from 1885-1919, Mr. W. Arundel Orchard, lecturer in history of music, musical form and musical literature at the State Conservatorium of N.S.W. and conductor of the Sydney Symphony Orchestra, and Professor McCallum of Sydney University. Again the competition was run in two stages, this competition to be followed by a later one, also for one hundred pounds, for a musical setting of the verse winner.

The prize-winning entry was an effort by Arthur H. Adams. Adams, 1872-1936 an author and journalist, had been through the Boxer campaign as a war correspondent. He had spent three years in London contributing to magazines and the press, and then, after returning to New Zealand, his native country, was appointed editor of The Red Page of The

Bulletin from 1906-1909, years which included The Bulletin's patriotic song competition. After a period as editor of The Lone Hand Magazine, he returned to The Red Page in November, 1911. His competition entry was untitled.

Vast the heritage we hold,
League on endless league unrolled,
Splashed with sun and wattle gold
God's demesne, Australia.
Great our opportunity
Greater must our courage be;
For our race we hold in fee
God's demesne, Australia.

Sons of those who won the sea,
Of Imperial blood are we;
Ours the country of the free -
God's demesne, Australia.
Freedom for our onward stride!
Wide our continent and wide
Are the faiths and hopes that guide
God's demesne, Australia.

Though begirt with guardian seas,
Not in careless, slothful ease,
Shall we shield thy liberties -
God's demesne, Australia!
Loyal scions of our race,
Ready chance and change to face
We shall die but ne'er disgrace
God's demesne, Australia. [47]

There is a similarity of expression in this verse to that in We Have No Song of Yesterday, or The Spirit of Australia from The Bulletin competition, or, indeed, any traditional patriotic song, but that is no disqualification from being considered for a national song, as has been pointed out.

The interested public of the time were quite vocal in expressing their opinion of Adams's effort:

> "My idea of a national song was a marching song, not a sort of God Save the King with a wattle tree in it..."
>
> (Sorry for the Dollar, Argus, 26/11/1913, p. 12)

> "If the first verse of the winning set in the recent Australian national song competition constitutes a fair specimen of the entire composition, it is apparent that the national song of Australia has yet to be written.."
>
> (Bard, Argus, 22/11/1913, p. 19)

> "The phrase (God's demesne) claims for Australia alone a privilege which belongs to the whole world..."
>
> (Reason, Argus, 24/11/1913, p. 10)

> "The winning song is formed of the most hackneyed sentiments framed haphazardly in the most commonplace metre.."
>
> (Still Hoping, Argus, 24/11/13, p. 10

> "...this poem does not inspire me...."
>
> (Musician's Criticism, Argus, 25/11/13, p. 8)

> "Either the compositions submitted in the national song competition were of very inferior merit or the adjudicators have made an egregious blunder."
>
> (Dibdin, Argus, 25/11/1913, p. 8)

And on the less critical side:

> "Mr. Adams's lines are fairly good, but any of our numerous poets could easily fill a volume with such like verse."
>
> (Onyx, Argus, 25/11/1913, p. 8)

Taking these comments, what would be the difference between an Australian national anthem and God Save the King with regard to the verse, except that one would have a wattle tree in it? As "Onyx" pointed out, with a lot of justification, "any of our numerous poets could easily fill

a volume with such like verse" simply because, to take "Still Hoping" out of context, national anthems are generally "formed of the most hackneyed sentiments". After all, what is so inspiring about the words to God Save the King? Surely it was the melody which moved Beethoven to write his set of variations, and not the words. It is the tunes of national anthems which dictate their success, not the lyrics. As with folk songs, lyrics may be changed to suit the country or the circumstance, but the melody remains. In the Persian Gulf, there are two countries - Bahrein and Quatar - which have anthems without any lyrics at all.

Adams's verse was subsequently set to music by Theodore Tourrier (see catalogue no.10) with nothing like the same public reaction. Considering the comparative calm with which Tourrier's setting was received and taking into account the fact that it had such a brief public life, the assumption could be made that either most of the preceding remarks applied to it also - the difference in public reception being due to the fact that the layman had difficulty in attacking the comparatively unfamiliar medium - or that the public had washed its hands of the whole deal in protest over Adams's apparently inadequate verse.

The level of community interest was in proportion to the value of the prize, according to the standards set by The Bulletin competition: seven hundred and twenty-two entries for the two hundred pound bonanza against seventy four poems for The Bulletin's two pound prize. Both competitions failed to produce a winner of any durability, the poets and musicians lacking the necessary inspiration which the thought of one hundred pounds each did not seem to generate. Were the judges wrong in thinking that it could? David Hennessey seemed to think so:

> "...it is not easy to write an Australian national song. Certainly it will never be done for £100. The thought of such a windfall was enough to knock the patriotism out of anyone... There are some things that money cannot do..." [48]

If this writer's argument was valid then all such competitions are a waste of time, and it could be said that the chances of success are in inverse proportion to the size of the prize offered. On this basis it would be more profitable to search for an enduring anthem aspirant among The Bulletin's selection, written for an amount so small that the only real prize was the honour of winning such a competition, than among the Music Association's theoretically more mercenary hoarde, as the quality there would be purer, in some obscure sense. Judging this quality on the virtue of the respective winners alone would not be a simple task, and one made no easier by the fact that the judges in one competition and the public in the other thought very little of them.

It is also possible that the judges limited their own chances of success by dealing with the competition in two parts - one for the verse and a separate one for the music - rather than asking for a fait accomplis and presenting it to the public. Historically, 'the public' have been very accomodating when it comes to poor lyrics as long as there is a melodic compensation. Presenting Adams's verse without the clothing of even Tourrier's music meant that it had to be outstanding in its own right, and outstanding lyrics rarely find their way into national anthems, as Scholes pointed out. Adams's was no exception, if public reaction is the guage.

The basic question, though, is why the competition was necessary in the first place. It seems to suggest that Australians wrote anthem material only when someone made it worth their while financially.

The reported anthems of the 1850s and the 1890s, Advance Australia Fair, Brunton Stephens's Centennial Magazine publication and the anthems found in the catalogue of this thesis all give the lie to that theory. There were anthems being written, some of which had gained widespread acceptance, but none which carried all before it as did the

Marseillaise and the Austrian anthem. That an anthem was being sought at all in the manner adopted was due partly to ignorance of how national anthems arise and partly to Australia's comparatively juvenile folk song heritage, which was not mature enough to present the obvious candidate as had happened in other countries.

Another national song competition was held for the Melbourne centenary in 1934. This resulted in a shared first prize. The two winning compositions were Australia Happy Isle, with words by W.J. Street and music by L. Evans, and Land of Ours, words and music by Margaret Sutherland. The Melbourne City Council has not been forthcoming with any further details of the competition.

As was shown in the brief, partial history of Advance Australia Fair already given, the song was very much alive in the 1930s, being considered by many as the unofficial national anthem of Australia, but the next occasion on which the anthem issue was raised officially was in 1942 when Mr. Arthur Calwell, the then Minister for Information, asked the Government, led by Mr. John Curtin, to institute a national anthem competition. He was informed that the time was not right for such a competition. Apart from any other consideration, there was the question of royalties, and it was revealed that at the then current rates, the composer of a national anthem would be entitled to six to seven pounds per day, which amounted to well over two thousand pounds per annum. The suggestion was that the straitened times did not allow for such a luxury.[49]

The subject was raised again in parliament the following year in relation to Advance Australia Fair's position. The Prime Minister replied that he knew of only one anthem - the national anthem. The Government did not recognise Advance Australia Fair as the official Australian anthem, but Mr. Curtin proposed to look up the records on the subject.[50]

Mr. Calwell's motives for resurrecting the anthem question in 1942 may have born close resemblance to those which inspired the Austrian authorities one hundred and fifty years earlier to have a national anthem - "galvanise the patriotism of the ... population" (Nettl - p. 183), but whatever the reason, Mr. Calwell arranged for Advance Australia Fair to replace The British Grenadiers as the A.B.C. Radio news signature tune, and later, for the same song to replace God Save the King in theatres at the commencement of the performance. This provoked a public outcry which perhaps underlined one reason why the country currently had no athem of its own.

> "Fortunately, the majority of people in this country are intensely British, though a noisy few may give another impression...."
>
> (S.M.H., Infantryman, 26/5/43, p. 5)

> "Possessing as we do a hymn to the almighty God which expresses our national fait- as well as our loyalty to our sovereign under God, what good reason can any loyal subject have for seeking some other song ...."
>
> (S.M.H. J. Johnstone, 1/7/43, p. 3)

> "We already possess the only anthem we need - it is known as God Save the King."
>
> (S.M.H. Editorial, 24/7/43, p. 8)

> "...Let us be proud that we have the privilege to sing God Save the King."
>
> (G. Dickson, Argus, 4/12/43, p. 7)

> "If it hadn't been for Britain, ... we would not be able to sing God Save the King today."
>
> (L. Ninnis, Argus, 6/12/43, p. 5)

"Why such an outcry against Advance Australia Fair?
To compare it with our national anthem is absurd.
It is simply an Australian song of rejoicing."
(Betty Douglass, Argus, 8/12/43, p. 11)

"Why an Australian anthem? We do not need one.
We are an integral part of the British Empire.
The British National Anthem has been bred in our
bones. It is ours. It is eminently suited to
the British spirit and temperment."
(Lucy Hill, Argus, 9/12/43, p. 5)

And even, as a comment presumably directed against Advance Australia Fair itself, and indrectly against Australians with their implied lack of capacity to say anything adequately in poetry:

"I suggest to those in authority that John Masefield,
Poet Laureate, be commissioned to write an Australian
National Anthem .... Masefield would write words that
would have a classic value."
(Argus, A. Chatter, 29/5/43, p. 12)

Such anglophilic sentiments were the basis of the bulk of the letters to the editors of the Argus and The Sydney Morning Herald. It would have been extremely difficult for any Australian anthem to make headway against such feeling, apart from which, if the letters were representative of a general sentiment, then Australia already had, in God Save the King unquestionably the most fitting anthem.

The question of why this strong, British feeling did not arise - or, at least, was not present in any of the relevant published letters of the time - when the Musical Association conducted its competition in 1913, and was such an insignificant factor in the verse written for The Bulletin competition of 1908, can be answered indirectly by a letter written in connection with the replacement of The British Grenadiers by Advance Australia Fair:

> "I, for one, miss that rousing old song that makes one clench the teeth ... and which identified me with the courage and determination of the British Commonwealth of Nations .... I like "Advance Australia Fair" but it has a different quality ... and, moreover, just now leaves one a little bleak and cold as isolationism or anything that reminds one of isolationism is likely to do."
>
> (T. Stuart Gurr, S.M.H. 19/12/42, p. 3)

To clarify this point, in 1908, although there was felt to be a threat from Japan, there was no actual war. Neither was Japan indulging in any sabre-rattling at the time. It had simply been crushingly successful in a conflict with Russia three years previously. However, the 'Yellow Peril' had figured very prominently in the 1908 Bulletin competition and had inspired some very heroic verse when Australia, as a federated nation, was young and hopeful, and the presumed enemy, thousands of miles away, had made no move towards her.

In the Musical Association's competition of 1913, the danger seemed to be less apparent. Arthur Adams' poem makes no reference to white powers. The Bulletin no longer carried its 'white' proclamation as a subtitle, and none of the letters published dealing with Adams's success worry about the fact that it ignores the possible danger from the north. As if to validate this attitude, Japan became an ally in World War I.

At the time of either competition then, was there any conflict involving Australia. The Federation was a very new one, and it would have been unusual if there had not been national pride and confidence in abundance.

In 1942, the situation was quite different. Australia's geographical solitude was being emphasised as was its inability to defend itself in a large scale conflict without allies. Darwin had been bombed in February and shortly after, midget submarines had entered Sydney Harbour

and had torpedoed ships lying at anchor there. The same 'Yellow Peril' of 1908 was now very much here. Australia was not fighting for Britannia's rights, but for her own survival, and the Australia that had been responsible for the 1908 verse which was so confident and self-reliant was neither prepared nor able to face the enemy on the same terms it had outlined thirty-six years ago. It was a time to look to one's allies, and large sections of the community quite naturally looked to England, in spite of the fact that it was America which stood between Japan and Australia, England being quite powerless to do anything for Australia's benefit. T. Stuart Gurr's letter (p.38) is a reflection of this need to strengthen ties with 'home', and at the last count, as revealed by the letters, home was England. By definition, under the circumstances, God Save the King was the correct anthem.

As a sidelight, one of the letters written at the time of the Calwell affair claimed that Advance Australia Fair was not even an original composition. Our most prominent national song:

> ".... is lifted bodily from an old German student drinking song, two lines of which run:
>
> Wer niemals einen Rausch gehabt
> Der ist kein wahrer mann.
>
> which translated means:
>
> Who has never been drunk
> He is not a true man."
>
> (A. Strachan, S.M.H., 8/8/43, p. 5)

The scansion fits the melody of Advance Australia Fair very well, and the words in that context certainly produced vocal music which could be said to have a 'drinking song' flavour. Research into the matter revealed that the song was composed by J. Perinet (words) and F. Muller (music). The melody, however, bore no resemblance to Advance Australia Fair.

It was perhaps in response to all these letters that the A.B.C. ran two competitions, held in successive years, to try to find an Australian anthem. It was announced on the 6th October, 1943, that the "Commission hopes to discover a song with the qualities that will cause it to become eventually 'National'."(Ref. DJM:XH 4th November, 1980)[51] For this three prizes were offered: sixty pounds for first, thirty pounds for second and fifteen pounds for third.

It was not a foregone conclusion that no lasting winner would be found, but again, in the light of past competitions, it was to be expected. Eventually, none of over eight hundred entries was considered of sufficiently high standard to be awarded the advertised prize, and so the money was divided equally between the twenty-two entrants the judges thought were the best submitted. (see appendix for a list of A.B.C. entrants)

In the following year, the A.B.C. tried again, this time with larger prizemoney: seventy pounds for first, twenty pounds for second and ten pounds for third, and this time Ave Australia by Marie Pitt took first prize from among twelve hundred and seventy-nine entries.

Fling out her flag to the world and the wrong in it!
Thunder her name to the dawn that shall be!
Ave, Australia! Name with a song in it -
Name of the free!

Stars that De Quiros, Dirk Hartog, and Flinders saw
Blazing their track o'er the perilous seas,
Cross of their dreaming - and sign of a higher law,
Break to the breeze!

Sons of the vanguard that harnessed her wilderness,
Quarried her quick soul from matrix and clod,
Pinioned as eagles today in her battle-stress,
Go ye with God!

Bearing the freedom that cradled your nationhood,
Bearing the honour ye dare not betray,
Pledge of the faith that shall bring a glad earth again,
Purged of decay.

Fling out her flag to the world and the wrong in it!
Thunder her name to the dawn that shall be!
Ave, Australia! Name with a song in it -
Song of the Free![51]

Marie Pitt, born in 1869, was a poet of some note in Victoria with three books of her verse published to the time of the competition. She was born at Bulumwaal in Victoria where her parents were pioneers. When three years old, she moved with her family to Dokerty's Corner near Bairnsdale. After her marriage, she became a writer while spending many of her early married years on the east and west coasts of Tasmania, once as the only woman in a mining camp. The A.B.C. Competition was her second notable literary victory, the first being in 1902 when she won a Song of Empire competition run by Good Words, an English periodical. The competition was open to all English-speaking writers, and entries were submitted from all over the British Empire. Ave Australia was not written specifically for the A.B.C. Competition. It first appeared in a primary schools publication which was circulated within Victoria, and it subsequently was included in one of her published books of verse.[52]

This thumbnail sketch of Mrs. Pitt's life which accompanied the announcement of the competition results on 30th May, 1945 shows her to be very much aware of her country, within romantic parameters:

> "... Mrs. Pitt absorbed from an early age the beauty of the bush, and until her third year she knew only the bush folk for playfellows. Her closest neighbours were a koala bear and its baby sitting in the crotch of a nearby peppermint tree.

> When she was three .... she made the acquaintance of other wild creatures ---- culews and the duck that lived in the Mitchell River and its backwaters .....
>
> 'By day, birds called to me, winds sang to me, and in the long evenings my mother taught me the old Scotch border ballads .... I thank my stars that I was born to the heritage of a young, unspoiled contient, Australia'." [53]

The same bulletin carried the judges reaction to Mrs. Pitt's verse which was, to say the least, buoyant:

> "The judges reported enthusiastically on the first-prize winning lyric, Ave, Australia:
>
> 'It has movement, passion and poetic imagery, which stir the blood; is simple, forceful, and expresses national feeling that all Australians will be able to sing with enthusiasm. This poem, set to effective music, we feel sure, would be a national song of which Australians could be proud. In practice the singing of national songs is limited to the first stanza, and it would be difficult to find a more stirring and nobly phrased opening stanza than this of Ave, Australia. [54]

The sentiments behind this part of the bulletin, which was issued for publicity on 30th May, are not difficult to understand in the light of the winning verse, but the following paragraph could be seen as being a little naïve, or at least, shortsighted, considering the difficulty of the times and the size of the prizes offered:

> "The large number of entries indicates the interest in the competition and in verse writing." [55]

In the opinion of the judges, Ave Australia could form the basis of a fine national song. According to Marie Pitt, "Ave Australia is one of the most passionately sincere things I've ever written. I wrote it as an Australian - from my heart."[56] The verse was not written specifically for the competition, but was, presumably, a spontaneous expression of

feeling for the land of her birth, a feeling which was not shared, in the final analysis, by a sufficiently large percentage of the population. If the Calwell letters weren't enough proof of that by themselves, the circumstances surrounding the A.B.C. Competition together with the fate of the winner was. In 1945 Australia was just emerging from World War II on the victorious side, and if ever a national song competition was held under conditions favourable to the production of a work of some durability, this one was. The sort of climate which produced The Marseillaise, the Austrian Anthem and which lifted God Save the King to national prominence was present in Australia since the beginning of the war. As Calwell's effort showed, however, a very significant proportion of the Australian community considered itself to be closely allied to things British, and for them, therefore, God Save the King was already the national anthem. There was no question of another. Even with a musical setting, Marie Pitt's verse would have had serious opposition from the outset. Consequently, a competition winner is what it has remained. If any music was set to the words - and as was stated in the bulletin announcing the results, it was up to Mrs. Pitt to make her own arrangements for that - it has not come to any prominence, and as a consequence, Ave Australia became another winning failure produced by a national anthem/song competition.

The A.B.C., nothing if not determined, launched another national song quest in conjunction with the Commonwealth Jubilee celebrations in 1951. This time, the prizes totalled two hundred pounds for the music and the lyrics. The winner on this occasion was This Land of Mine, a composition with words by J. Wheeler and music by the conductor Henry Krips. Details of Mr. Wheeler's life were not available, but Henry Krips was to become one of Australia's most prominent conductors, being awarded the title of 'Professor' by the Austrian government in 1967 for distinguished services to music. At the time, he had been the conductor of the South Australian Symphony Orchestra for two years and had been guest conductor for the A.B.C. from 1943- 1949.

Predictably, Land of Mine was a winner in name only, and while it could be said to have a wider reputation than any of the other anthem winners, it did not fulfill the purpose of the A.B.C.

In 1955 came one of the first suggestions that official powers were beginning to lose faith in competitions as a way of providing Australia with its own national song. Perhaps - although it does not necessarily follow - they were taking note of how they had arisen in other countries.

Prior to the 1956 Olympic Games scheduled for Melbourne, there was a debate as to which tune Australia should be represented by, the two main contenders being, almost by definition under the circumstances, the two songs which could justifiably lay claim to having become Australia's most popular national songs, each in its own way - Waltzing Matilda and Advance Australia Fair.

The then Prime Minister, Sir Robert Menzies, in whose actions on several occasions it would be possible to detect strong anglophilic leanings, settled the matter in less than democratic style by saying that there was only one national anthem, and that was God Save the Queen. The debate ended there.

Though the issue was closed for the time being, the occasion was something of a landmark. Perhaps it was the shortness of time - the Games would arrive the following year even if an answer to the question via yet another fruitless competition did not. Possibly it was indicative of the disenchantment felt because of the poor results of past quests. Whatever the reason, the fact remains that at last it was being suggested that Australians should be offered their own heritage for an anthem instead of an instant product.

Two years later, in 1957, the Women's Day tried its hand at national anthem quests. There were no official results, and when pressed

for those which were available to add to this thesis, no reply was forthcoming.

Nine years later, Sir Robert Menzies' successor to the Prime Ministership, Mr. Harold Holt, was reported as saying that as an anthem, "...God Save the Queen better expressed the sentiments of most Australians than any synthetic one." [57] In view of the commotion caused by the war-time actions of Mr. Arthur Calwell and the opinions voiced in the Letters to the Editor of the time, Mr. Holt's opinion would arguably be valid if those same feelings still held sway, but no testing of the current state of community feeling was done for another four years.

With a large amount of publicity, Jack O'Hagen's God Bless Australia was ushered in during the first months of 1968.

> "Mr. Warwick Ritchie, the national advertising manager of Ampol Petroleum Ltd. told DATA that his firm, "as a tribute to Australia Day," put out this new national song on film, and on record."[58]

Copies of this record were sent to T.V. stations in Britain, the U.S.A. and Canada, to the Governor-General, the Prime Minister, and to schools throughout Australia.

The tune to this song was that of Waltzing Matilda, the words being O'Hagen's own. The chorus ran:

God Bless Australia
  Our land Australia
Home of the Anzac
  The strong and the free
It's our homeland
  Our own land
To cherish for eternity
  God bless Australia
The land of the free.[59]

Setting words to an already accepted melody recalls the Brunton Stephens effort of 1890. God Bless Australia was to suffer much the same fate, although it was thought highly enough of to be included in an anthem quest four years later coupled with Advance Australia Fair, Waltzing Matilda and Song of Australia, and with good reason. Hagen had reset the words to a tune which had become part of the Australian scene. God Bless Australia had infinitely more chance of public acceptance than any comparatively irrelevant competition winner.

The Fellowship of First Fleeters, an organisation to which membership was restricted to those who could trace their ancestry to an occupant of the first fleet which arrived in Sydney Cove in 1788, conducted their own opinion poll and found that 88% of people questioned wanted a new national anthem.[60] By itself, this poll result proves nothing without further details of how it was conducted and the social spectrum it covered. It could not be used to show conclusively the concensus of the Australian people and their need for a thoroughbred Australian anthem, but, as it eventuated, it was an indication of things to come.

On the basis of this poll result, the First Fleeters announced the beginning of their own anthem quest. There was to be no monetary prize, the award being the glory of composing the winning work.[61] This was to be firstly a verse competition, the deadline for entries being 30th April, 1970. A select few would be given a public airing and settings for the verses would be called for. The deadline for these was to be 26th July.[62] The Fellowship then intended to submit what they considered to be the best twenty entries to the Federal Government.[63] The quest produced no proclaimed winner by the official deadline, and was added to the growing list of unsuccessful anthem competitions.

The first suggestions of an anthem change by political decree came in April of 1972 when Mr. Gough Whitlam, the then leader of the Opposition in Federal Parliament, was reported as saying that he personally would prefer a new anthem, but that the Australian Labour Party had at that time no official policy on the matter.[64] This was made more concrete in November of the same year when the introduction of Australia's own national anthem became an official part of the Labour Party platform for the 1972 elections.[65]

When the November announcement was made, it triggered, predictably, a response from both the Prime Minister, Mr. William McMahon and the various interested factions. The Prime Minister's reply was in terms of a compromise: the retention of God Save the Queen together with " a special Australian anthem as well".[66] The pros and cons of double anthems have already been dealt with.

Amongst the opponents to this idea was The Loyal Orange Institution of Australia, although the reasons given by Mr. J. Davis, the institution's assistant grand secretary, were perhaps a little unexpected:

> "The tune of God Save the Queen is very popular. It is easy to sing and easy to remember. There are not any high notes or low notes, so everyone can join in."[67]

Mr. Davis was prepared to compromise, and he went on to suggest that a "suitable second verse of God Save the Queen could be written with an Australian national flavour."

Sir William Hall, the Victorian president of the Returned Serviceman's League, wrote in tones which perhaps could have been expected from the assistant grand secretary of the Loyal Orange Institution of Australia:

"The Queen is Queen of Australia and we are loyal subjects, as all good Australians are. The singing of the anthem reaffirms our loyalty to the throne.

We see nothing wrong in having a national song for suitable occasions, such as the Olympic Games.

God Save the Queen should be used at all official occasions, such as in Parliament, the opening of buildings and remembrance services."[68]

With reactions like these - though coming from sources which were predicatably that way inclined - the essential question became whether or not Australia as a nation was still in the same frame of mind as was evinced during the war years. That is, did the majority of Australians still see themselves as expatriate Britishers, in which case, God Save the Queen was a valid and fitting expression of national sentiment, or did they see themselves primarily as Australians with a growing heritgage of their own, under which circumstances a national anthem growing out of that heritage would be more appropriate.

Apart from referring to a series of Barry Humphries-inspired films on the subject, some of the most important indicators are the public opinion polls which were conducted over the next five years.

The Age (22/1/70, p.2)

Fellowship of First Fleeters Opinion Poll conducted in three states to discover if Australians wanted to retain God Save the Queen as the national anthem.
88% voted for a distinctivly Australian anthem.

Daily Mirror Survey (17/10.72, p. 13)

God Save the Queen	9%
Waltzing Matilda	5%
Advance Australia Fair	47%
Something else	36%

Sydney Sun Survey (26/10/72, p. 16)

Taken from 5,896 people:

2,570 - Song of Australia

2,541 - God Bless Australia

Survey from 1969

16.5% - God Save the Queen; (South Australia)

9.5% - God Save the Queen; (New South Wales)

Survey from 1972

3% - God Save the Queen; (South Australia)

Daily Mirror Survey (20/11/72, p. 3)

National poll shows 70% consulted want a change of anthem from God Save the Queen.

Daily Telegraph (11/1/73, p. 9)

Australian National Opinion Poll

59% want a different national anthem

36% prefer to retain God Save the Queen

The Herald (21/7/73, p. 2)

Gallup Poll: 2,163 people 16 years or over

	1965	71	73
Advance Australia Fair			36%
Waltzing Matilda			9%
Waltzing Matilda with new words			12%
God Save the Queen	15%	21%	19%
God Bless Australia			15%
Something else			7%
No answer			2%

37% of the people consulted over 70 years old wanted God Save the Queen

31% of the same age group wanted Advance Australia Fair.

The Bulletin (8/12/73, p. 28)

2,120 people over the age of 14 consulted

Advance Australia Fair	39%	
Waltzing Matilda	14%	
Song of Australia	12%	
God Save the Queen	25%	(3% less than June)

People aged 50 years and over

Advance Australia Fair	35%
God Save the Queen	38%

The Sun Herald Survey (27/1/74, p. 7)

2,009 people 16 years and over were interviewed

Advance Australia Fair	53%
Waltzing Matilda	19%
Song of Australia	17%
Something else	11%

Adelaide Advertiser Survey (21/5/77) p.4

Conducted March, 1974

Advance Australia Fair	45%
God Save the Queen	25%
Waltzing Matilda	14%
Song of Australia	4%

Sydney Morning Herald (9/4/74, p.1)

Federal Government Poll - 60,000 people consulted

Advance Australia Fair	51.4%
Waltzing Matilda	19.6%
Song of Australia	13.6%

Adelaide Advertiser (1/3/76, p. 6)

2,063 people over the age of 16 years interviewed

Advance Australia Fair	49%
God Save the Queen	28%
Waltzing Matilda	12%
Song of Australia	9%

The Age Survey (6/4/77, p. 4)

Advance Australia Fair	50%
God Save the Queen	25%
Waltzing Matilda	15%
Song of Australia	10%

Adelaide Advertiser Survey (21/5/77, p. 4)

Poll conducted over two weekends prior to the referendum

		second preference
Advance Australia Fair	41%	36%
God Save the Queen	30%	14%
Waltzing Matilda	16%	17%
Song of Australia	9%	25%

Sydney Morning Herald (22/5/77, p.1)

Nationwide referendum held 21/5/77

Advance Australia Fair	43.2%
Waltzing Matilda	28.3%
God Save the Queen	18.7%
Song of Australia	9.6%

These poll results were in the face of some severe criticism usually aimed at Advance Australia Fair, denigrating it on musical grounds. The tune was described as being one of "trudging mediocrity", leaving "most hearers with a feeling of acute embarrassment," (Canberra Times, 27/1/73, p. 9) which was a reiteration of wartime sentiments when the song, placed in direct confrontation with God Save the Queen, was described as a "punk tune", (B. Gilchrist, Argus, 10/12/43, p. 11), "a little third rate glamour girl", (T. Brownless, Argus, 10/12/43, p. 11), "a mongrel", (B. Stewart, Argus, 8/12/43, p. 11) and "a pathetic, poor relation", (A. Burnard, SMH, 3/8/43, p. 3). This criticism made no difference to the poll results, as was to be expected if the song had in fact become national property.

Waltzing Matilda did not come in for the same abuse, though it was pointed out that it, in all probability, was scarcely a tune of Australian origin, having strong connections with a British folk song, The Bold Fusilier, a point which has already been dealt with.

If the results of these polls together with the finding of one conducted by the Anthem Committee can be taken to be representative of any generalised public opinion at all, even if by the consistency of their findings rather than the actual figures they produce, it would seem that the strong British vote present during the war had fallen away and been superceded if not by a clear sense of national identity, then at least by a desire to be a separate entity from, and not just an attachment to Britain.

The confirmation of this idea is helped by the fact that for the first time, in the quests conducted over the same period Australia's own national songs were being offered as suitable material for a national anthem. Put another way, there was at last some acknowledgement given to, and perhaps some genuine pride taken in, the musical heritage which was Australia's.

The Prime Minister's quoted reaction - his suggestion of two anthems - was not his first comment on the matter, as earlier, in October, he was reported as saying in Parliament that he would consider an anthem competition.[69] One of the most interesting reactions he received was from the chairman of the Australian National Anthem and Flag Quests Committee, Mr. John Lavett, who revealed that his committee had been working on a quest since August of the previous year, and that the Prime Minister's Department had known about it. Moreover, progress had been made to the extent that entries had been eliminated until there were now only ten left. Negotiations were currently in progress to have these put on record together with Advance Australia Fair, God Bless Australia, Waltzing Matilda and Song of Australia.

Shortly after Mr. Lavett made his announcement, he advised that the record was being produced with the fourteen possible songs on it and that they would be heard on A.B.C. radio.[70] This however, was something which didn't materialise, the songs never graduating past the stage of being put on tape.

Complimentary to this, an album entitled Australian National Anthem Quest emerged the following year. Some of the background to the quest was given inside the album:

> "The Australian National Anthem and Flag Quests' Committee was set up (in 1971) to do something about the matter (of the national anthem) since then two contests -

covering ideas for a new Anthem and Flag - have been conducted. Well over 2,000 Flag entries were received by the Committee, together with 400 anthems.

The new anthems are published in this Album, with the following established Australian songs:

"Advance Australia Fair!"
"Song of Australia"
"God Bless Australia"

The anthems and "Waltzing Matilda" will provide Australians with the opportunity to select the Anthem THEY prefer. With a subsequent public vote ... the result will be conveyed to the Commonwealth Government... as representing the "choice and voice of the people of Australia." [71]

The album contained ten new anthems and also included the three songs mentioned. The new anthems were born with this "Commemorative Album" and provided them with the only official recognition they were ever to receive, as they sank into oblivion as soon as, if not before public interest in the album ceased. Making value judgements on the musical merit of any of the new compositions which were presented in the album would be pointless. It is sufficient to say that none of them captured the imagination of the public and that they died, when the fate of almost every other anthem competition winner is considered, a very natural death.

In fairness to the compositions submitted for this competition, it must be pointed out that their cause was not helped by the Labour Government which found itself in office after the November '72 elections, and which on the following Australia Day - 26th January, 1973 - set about honouring its election promise to provide Australia with its own National Anthem. Much of the infinitessimally small chance that any of the new compositions submitted for the Lavett competition had of achieving recognition disappeared when Mr. Whitlam, now the Prime Minister, announced

the details of the newest quest for Australia's own anthem.

As opposed to the Anthem Committee's promise of deathless glory for the winner of their competition, the Labour Government offered something much more materially substantial: $5,000 for the poet of the winning verses, and an equal amount for the composer of the music.

With that kind of incentive, patriotism sprang from the pens of 2,500 of Australia's most ardent bards and found expression in the music of 1,400 of her loyal would-be composers. Small wonder that the results of the Anthem Quest Committee's effort escaped the recognition given to the simultaneous competition of the Labour Government.

With the announcement of the terms of the competition, there were, again, adverse reactions. The Royal Commonwealth Society was opposed to the anticipated change. God Save the Queen was, an "integral part of Australia's presentation of its loyalty to the Queen,"[72] in the opinion of the National President of the Society, Mr. W.S. Lonnie.

The vote of the Returned Soldiers' League went to Advance Australia Fair with God Save the Queen in reserve for when royalty - presumably British - was present.[73] This was an unnecessary addenda as any visiting heads of state would be honoured with the playing of their own national anthem as a matter of protocol.

The judges for the verses of the competition were David Williamson, a prominent Australian playwright; Professor Manning Clark, Professor of History in the School of General Studies at the Australian National University; columnist Ross Campbell, and poet Kath Walker. The music was adjudicated by Australian composer Peter Sculthorpe; Don Burrows, one of Australia's most well-known jazz musicians; John Hopkins, the Director of Music for the Australian Broadcasting Commission since 1963 who established the Prom Concerts in Sydney in 1965, and who brought a wealth of conducting experience

with him from his native England; and the music critic Maria Prerauer.

There was a lot of coverage for the competition and the accompanying public reaction regurgitated all the views expressed over the previous sixty years plus two new ones - indifference and satire.

> "National anthems are a curse .... inflicted on a suffering public by pompous rulers ... The anthems of the world are the most awful drivel.
>
> Either they are full of bellicose calls to arms or they trill on about our homeland with its endless blue skies ... Actually we don't need a competition for a national anthem. The job is already done ... Here it is. Please sing it to the tune of Beautiful Dreamer:
>
> Beautiful Aussie, land of our birth,
> We know why they call you "the last place on earth"
> Bought out by the Yanks and scorned by the Poms
> Polluted by fall-out from French atom bombs."
> etc. (K. Dunstan, The Sun, 25/11/72, p. 23)
>
> "Australia is my country,
> I love it oh so much
> It flows with milk and honey
> If you work for it as such."
> (Unnamed anthem entry, Sunday Telegraph, 26/11/72, p. 11)
>
> Land of hope and glory,
> home of the kangaroo, dingo and the fox,
> When the dog sat on the tucker box,
> He was waiting for Matilda and hoping he would
> say 'you come a Waltzing Matilda' with me.
> (Unnamed anthem entry, Sun. Telegraph, 26/11/72, p. 11)

This implied lack of faith in the exercise was summed up, if euphemistically, by the poet Judith Wright, who said that writing a typical national anthem at a time when people "are starting to believe that nationalism has its limits" was an impossible task.[74]

When the results were published, they too seemed to be a rerun of several other anthem competitions, both in the sentiments expressed by the entries and in the lack of any finally adjudged winner. All of the musical entries were rejected by the judges after considering a short list of seventeen from the 1,400 which were submitted. On the subject of the verse, six finalists were selected from what was described as "a big, bad bunch."[75]

Advance, Australia — *James Devaney*

Facing the world she stands,
The light of dawn yet young upon her brow,
Dreaming her future days of promise now,
Far from the grey north lands.

Where ancient feuds divide,
Old arrogance of power, old racial crimes,
Lord God of nations, in these onward times
Guard her and guide

(Two of six verses)

We'll Keep the Faith — *David Boutland*

Proud men who walked this ancient land
Bold men who came by sea
Dreamed of a nation wide and strong
Dreamed of a nation free

We'll keep the faith, this new young age
And build those dreams of men, who'll share
Our future strength with us
As we share our past with them.

(Two of four verses)

Untitled — *Nancy Noble*

Starry cross in our heavens,
Like opals so bright,
Guide us to freedom and wisdom and light

May Australia's dark children,
Most ancient on earth,
Join with us all in our nation's rebirth

In our wide gold country
Our riches increase,
Our oceans encircle a haven for peace.

Untitled *Ann French*

Vast, ancient, free - this land we share
United in one mind
That colour, creed and origin
Shall not divide, but bind.
Diversity of speech and thought,
Diversity of skills,
Our land needs all who use for her
Creative hands and wills.
Young in our youthful nationhood:
Rich in that wealth we own
Of friendship, vigour, vision, hope,
Australia shall excell through us
Whose proud hearts call her home.

Untitled *Bob Ellis*

Lift your head, Australia
The hour to stand alone
Without the proud regalia
Of kingdoms not our own
Approaches every minute
And bids us speak the right:
Oh, come let us begin it
Before the fall of night.
We have a simple war to wage
For freedom in our troubled age
And that is worth a fight.

Song of Australia *Douglas Stewart*

Once a jolly swagman camped by a billabong
Under the shade of a coolibah tree
And he sang as he watched and waited till his
billy boiled,

Who'll come a-waltzing matilda with me?
Waltzing matilda,
Waltzing matilda,
Who'll come a-waltzing matilda with me
And he sang as he watched while the sun set
through the coolibah
Who'll come a-waltzing matilda with me.

Soft come the wallabies to drink at the billabong,
Shy rose the platypus the strange sight to see,
And the swagman sang while the moonlight lit the
loneliness,

All come a-waltzing matilda with me
Waltzing matilda,
Waltzing matilda,
All come a-waltzing matilda with me
And the swagman sang while the moonlight lit the
loneliness,
All come a-waltzing matilda with me.

(Two of seven verses)

All verses from Canberra Times, 3/7/73, p. 1.

Even a friendly assessment of what greeted the publishing of the finalists' verses would refer to adverse criticism:

"If you think they were bad, you should have seen the other 2,500 entries we rejected.

Most entries fell into one of two categories - intensely paranoid or over-zealously nationalistic.

.....

Some were screamingly funny, whether intentionally or otherwise.

But for the most part, the poetry was just plain appalling."[76]

> "The first five seem to have been written by illiterates. As verse, they are ridiculous."[77]
>
> "Professor James McAuley, a poet, said the verses chosen were 'hopelessly bad'.
>
> 'I imagine these entries will be blown away by the same healthy public laughter that greeted Menzies' suggestion of 'Royal being the name for our dollar.'" [78]
>
> "....almost nobody now knows how to write such a formal ode. That is fairly obvious from the entries that have been announced."[79]

There was again the suggestion - this time voiced by David Williamson, one of the judges, Professor A.D. Hope, one of Australia's most well-known poets, and Professor Leonie Kramer, Australia's only professor of Australian literature - that the expert should be called in to do something which was obviously beyond the amateur, Malcolm Williamson being mentioned for the composition of the music.[80]

If nothing else constructive came from this competition, it produced the official suggestion - emanating from one of the judges - that the choice of national anthem be made from one of the traditional songs: Advance Australia Fair, Waltzing Matilda, or Song of Australia, and as the idea was soon adopted, this, of all the competitions held in the previous sixty years, delivered a useful result.[81]

In November, 1973, the Bureau of Census and Statistics announced that it was planning a poll, the results of which would decide Australia's national anthem. The idea of a referendum was rejected because of the expense and the reluctance of the government to make the result of any referendum compulsory. "This would have made it open to undue influence from community unity groups which felt strongly...."[82]

The poll was to offer a choice between Advance Australia Fair, Song of Australia and Waltzing Matilda. With a choice such as this, it would have been surprising, in the light of the opinion polls already conducted, if the poll had returned anything but a result showing that Advance Australia Fair was clearly the most popular Australian choice when it came to national anthems.

The poll very predictably confirmed Advance Australia Fair's pre-eminence with a clear majority among the sixty thousand people canvassed.

The saga of Australia's search for a national anthem should have ended there. All the traditional conditions of anthem selection had been fulfilled, in a roundabout fashion. An anthem had been selected which seemed to recommend itself neither by the quality of its lyrics nor by its outstanding melodic line but simply by the fact of its being a part of the musical heritage of the country concerned and by being popularly acclaimed as such.

Unfortunately, the poll was carried out during the term of office of a Labour Federal government which did not receive much support from the State Governments in Australia, half of which were anti-Labour.

Consequently, after the Prime Minister's Department announced that on the basis of the results of the poll Advance Australia Fair was now officially Australia's national anthem,[83] Western Australia announced that its national anthem was God Save the Queen,[84] the Victorian Government chose God Save the Queen as its National Anthem,[85] the Country Party decided to play God Save the Queen at all official functions,[86] the Navy Band was told not to play Advance Australia Fair on the steps of the Opera House as it would be seen as an endorsement by the State Government of the method of the Federal Government in choosing the anthem,[87] and Queensland embraced God Save the Queen even more tightly.[88] Sydney was

the only state capital where Advance Australia Fair was played on Anzac Day, which was curious in view of the fact that the government there preferred God Save the Queen to Advance Australia Fair.[89]

It was merely a delay, however. All that was necessary was for the charade of 'discovering' Australia's National Anthem to be repeated by a Liberal Federal Government which would receive support from the Liberal State Governments and Advance Australia Fair would become universally recognised as Australia's national anthem, which was more or less what happened.

Following the fall of the Labour Government in November 1975, Advance Australia Fair was scrapped as Australia's official national anthem,[90] the new Prime Minister, Mr. Malcolm Fraser, announcing that "Australia will eventually have a national anthem again .... ultimately after some form of popular consultation". Either God Save the Queen, Advance Australia Fair, Waltzing Matilda or Song of Australia would be chosen as an "appropriate national anthem."[91]

Shortly afterwards, a Liberal Senator, Senator Davidson, was reported as saying that there was no particular hurry for a national anthem. "We have a royal anthem for our head of state.... We will have a national anthem when our people are ready for it."[92]

This appeared to be a rather ignorant statement. In the first place, there was never any question of Australia not having an anthem for its head of state or any other head of state who was visiting the country. As has already been pointed out, purely as a matter of protocol, visiting heads of state are honoured with the national anthem of their own country. The Queen of England would naturally be received with the British National Anthem. In the second place, anyone who had paid the slightest attention to the numerous opinion polls must have come to the conclusion not only that there was a very strong possibility that the Australian people were quite

ready for their own national anthem, but that they had already given a firm indication as to what it might be.

Eventually, a referendum was announced, to be conducted on the 21st May, 1977. The result of this, as far as the most popular choice was concerned, was never really in any doubt. Advance Australia Fair had to win, which it did, carrying 43.2% of the vote, followed at some distance by Waltzing Matilda, (28.3%) God Save the Queen polled 18.7% and Song of Australia claimed 9.6%.

As a consequence of Advance Australia Fair winning the referendum, the Leader of the Country Party, Mr. Doug Anthony, asked the State Premiers to arrange for its playing on all occasions other than regal and vice-regal.[93]

In view of what Advance Australia Fair had gone through to be crowned, it was fitting that there be something in the nature of a postlude. It was also appropriate that it be Senator Withers -"God Save the Queen is the song for royal salutes, military occasions, loyal toasts" and "where singing is appropriate" - who supplied it.

In May of the following year, Senator Withers announced that although the voters had chosen Advance Australia Fair as the national song in the referendum of 1977, there were no official words to the song. Advance Australia Fair, "called a national song," was "really only a national tune". It was "a tune to be played, not a song to be sung", which is the official status it enjoys today.[94]

E P I L O G U E

It might seem that Australians have had a very uncertain sense of national pride, vacillating between rabid white Australianism and the equally enthusiastically expressed approach which sees Australia as a British colony. However, what is a respectable period of time for a country built from a motley group of fifth class citizens chaperoned, and often tyrranised in some hideously cruel and barbarous fashions by soldiers who quite possibly also felt less than at home in this inhospitable land, to develop a sense of national pride and to express it spontaneously in song? If the Reverend Lang's work was any indication, the Europeans who lived here during the early days of the colony were here because they had been sent under guard, because they were doing the guarding, or because they were trying to escape the "grinding poverty of England." [95] As a unified group, they were hardly a close parallel to the tightly knit band of Puritans who escaped to North America because of firm religious convictions. It would be quite understandable if very few of the first European Australians felt compelled to break into songs of praise of this hot, dry country which bore so little resemblance to the one they had just left. As has been shown, the first attempt in that direction had little to do with Australia and a great deal to do with Britain.

Neither was Australia allowed the 'luxury' of a general revolt against an oppressor - notorious as a force for moulding national pride - as were the North American colonies during the late eighteenth centry and, more spectacularly, the French peasants of the same period. England was never given much of an opportunity to appear as the domineering colonising power. The one issue which could have caused a division between Britain and Australia - the transportation of convicts into a colony which was becoming increasingly, for whatever the term is worth, a 'land of the free' disappeared in the 1840s when the last convict shipment was sent to Australia.

The land was no longer a dumping ground for British undesirables. What other unifying common denominator did the settlers have other than the fact that they were British, if once or twice removed.

Songs did arise. Australia has a considerable repertoire of folk songs which deal with aspects of the land and its immediate history - "immediate" being the only sort of settled (European) history Australia has in comparison to any European country. Folk song collectors such as John Manifold have brought these songs to light. It is not a vast repertoire when compared to that of other countries, but what is to be expected from a culture which is young by any standards, and which has a concept of 'self' which was so closely tied up with Britain. Instance the battle songs composed during the First World War, so many of which contained lines such as "Australia Fights for Britannia's Rights". Instance the second verse of the unquestionably patriotic effort of Peter Dodds McCormick - Advance Australia Fair - which is almost totally taken up with Britain. Instance Sir Robert Menzies' announcement of Australia's entry into World War II: Britain has declared war on Germany "and that as a result, Australia is also at war." [96] In terms of how the declaration was made, it was not so much the act of an independent ally, but of a dutiful offspring, which was an attitude shared by so many of the people who wrote in 1942 expressing their unfavourable opinion of Arthur Calwell's action.

In most other countries, deciding on a national anthem has been a case of simply elevating the most appropriate national song to anthem status, the song itself having grown in the country regardless of its roots, and become accepted as part of that country. As has been said, competitions are not the only time that Australians compose songs about their country, but there had to be a maturation period for them to become part of the Australian inheritance. Even Advance Australia Fair, which seems to have had such rapid acceptance, and which reportedly had the

Premier of New South Wales saying "Advance Australia Fair is now our national anthem", had not become sufficiently part of the Australian scene for Mr. Armstrong's words to have much more than transitory significance.

All things considered, it would have been a severe indictment against the nationalistic feeling of the average Australian if he had allowed any of the competition winners to be foistered on him as a national anthem, and much more telling proof of the famous Australian indifference than allowing them all to disappear would ever have been.

Australians do have an image which is uniquely and recognisably theirs. They can identify with it or stand apart from it but it unquestionably exists. Paul Hogan did not create it. He recognised it in its various aspects and gave it a spectacularly successful commercial life, spectacularly successful because of its accuracy. If it were not so, there would not have been such a nationally favourable reaction.

It is difficult to see such a representation faring equally well in 1942, but between then and Paul Hogan there were thirty five years. Australians were given a chance to reconsider their image nationally and also their music. Something which was a less than popular suggestion during World War II was now worth a Federal opinion poll, a referendum and two Federal decisions all in favour of Advance Australia Fair. Whatever had happened in the intervening period had recreated the Australian self concept to make it vote God Save the Queen into a poor third behind two of the most well known Australian national songs in a national referendum. Australians had finally a strong enough view of themselves as Australians to make them relegate their oldest cultural alliance to second position.

It has been thirty seven years since the following paragraphs were printed, but essentially they tell the story:

"The president of the Guild of Australian composers, Mr. Alfred Hill, said the other day that he thinks people will become accustomed to anything if they hear it frequently enough. Australians have heard "Advance Australia Fair" so often, he said, that they have become resigned to it and now it would be very difficult to replace it as a national song. And Professor Bernard Heinze says he has never heard of a national song being chosen by design.

Professor Heinze emphasises that the ultimate choice of a national song rests with the people." [97]

CONCLUSION

Australia's search for a national anthem has been hindered both by an ignorance of the nature of national anthems and the way in which they are chosen, and also by the vacillating self-concept of a country which for so long after it theoretically attained nationhood, showed that it still housed a stronger respect for its parent country's name than it did its own.

It was natural that this attitude to Britain should be a very strong force in the early days of the colony, just as it was natural that with the passing of time, songs should appear bent more on praise of Australia than Britain, especially as Federation approached.

After Federation, however, there remained a very deep-seated reverence for Britain which showed itself both in moments of crisis - two world wars - and whenever God Save the Queen as an anthem was under attack, which for those in favour of its retention, was also a crisis.

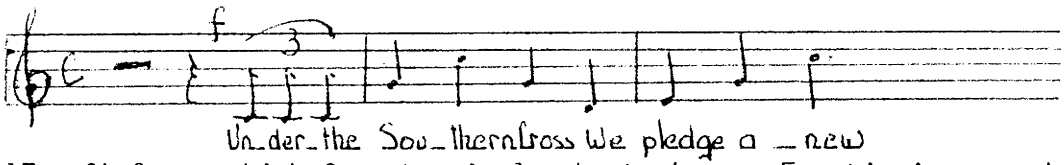
It was necessary for the national self-concept to change and mature and for Australians to have confidence in their own heritage, musical and otherwise, before an Australian national song - Advance Australia Fair - could be successfully offered to the Australian people as a substitute anthem for God Save the Queen.

THEMATIC CATALOGUE

1.

An Australian National Anthem - Franz Holford (National Lib.) In C

Andante maestoso



17 x 24.8 cm., high format, single sheet, 4 pp., Frontispiece reads: "An Australian/National Anthem/Words and music/by/ Franz Holford/ Price 9d. Chappell & Co. imprint; Copyright 1954. Inscription: pub. 1954 (top centre)

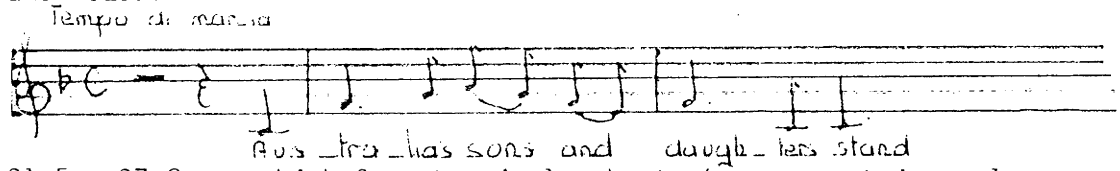
p. 2: An Australian National Anthem/ Franz Holford; composition arr. for pf. and two voices (sop. & alto); 2 lines of four staves. Bottom l.h.c.: "Copyright 1954 by Chappell & Co. Ltd. 250 Pitt Street. Sydney."

p. 3; three lines of four staves. Bottom r.h.c. Nat. Lib. imprint - 3/9/80. Another Nat. Lib. impression top r.h.c.

p. 4: "A Select/List of Australian Compositions/ by Australian Composers. "List of 22 works. Inscription top r.h.c. - MUS M 117984.

2

Australia (Home Sweet Home) - National Song - John Ashe; arr. for pf. and voice. in F



21.5 x 27.9 cm., high format, single sheet, 4 pp., contains a loose sheet outlining the history of the song and the reason for its composition. No page nos.

p. 1: "Australia/(Home Sweet Home)". Contained within an outline map of Australia are the words : "A National Song/ by/ John Ashe". "Sung by Alan Light with the National Military Band" etc. etc. "'Quite a good melody' - Alfred Hill, Nov. 10th 1946/ 'Sturdy & virile' - Dr. Alex Burnard, Oct. 27th, 1946/ "etc. etc." "Released by Harmony Musicopy Service, Wynford Concourse Offices, George Street, Sydney, 291121, 30¢" Inscrip. top r.h.c. : ASHE

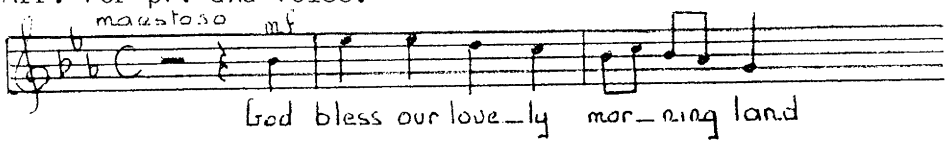
p. 2: "Australia/(Home Sweet Home)/ words and music by /JOHN ASHE." 3 lines of 3 staves, arr. for pf. and voice. Bottom l.h.c. : © Copyright 1965 by John Ashe, Townsville.

p. 3: 4 lines of 3 staves

p. 4: The words to both verses. Nat. Lib. of Aust. impression (17/1/1966) Additional copy of song 38.3 x 27.9 cm. single sheet, 4 pp., no. C 20040 on p. 3.

Australia, A National Anthem - words & music M. O'Reilly.

Arr. for pf. and voice.



High format, 24 x 31 cm. single sheet, 4 pp. No page nos.

p. 1: "Australia". Outline map of Australia beneath.

"A National Anthem/ Words and Melody/ by/ Maurice O'Reilly/ Copyright/ Price 1/- Nett/ "W.H. Paling Pty. Ltd. imprint.

p. 2: "Australia/maestoso (l.h.s.) Words & music by/ Maurice O'Reilly" (r.h.s.) Four lines of 3 staves arr. for pf. and voice.

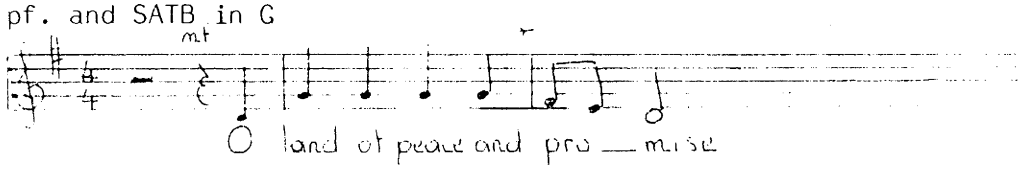
p. 3: 2 lines of three staves. 8 stanzas of the hymn beneath.

p. 4: Opeining 13 bars of "Hail! Holy Queen" by M. O'Reilly.

"Complete copies price 1/- from all music sellers or Palings."

No lib. no. anywhere in the piece.

Australia, Land of Ours. Words & music by D. Glass, arr. for pf. and SATB in G



High format, 18 x 25.6 cm.; 2 sheets looseleaved. 8 pp. no page nos.

p. 1: "Australia/ Land of Ours/ An Anthem/ For Solo or chorus/ Words and Music by/ Dudley Glass/ Price 6d. nett/ Dedicated to the children - the Builders of Australia/ Copyright 1925/ Chappell & Co. Ltd./ London/ Macdonnel House, 321 Pitt Street Sydney/ and New York.

Inscrip. top r.h.c.: Glass, D.; top l.h.c. Glass, D. a.

p. 2 : blank

p. 3 : "Australia, Land of Ours/ An Anthem/ Dedicated to the Children - the Builders of Australia/ Arranged for/ Mixed voices (SATB) Price 6d. Nett. " R.h.s.: Words and Music by/ Dudley Glass" Two lines, 6 staves. Chappel imprint at bottom. Contradictory inscrip. bottom l.h.s.: copyright 4.4.32.

p. 4 - 2 lines, 6 staves.

p. 5 - 2 lines, 6 staves.

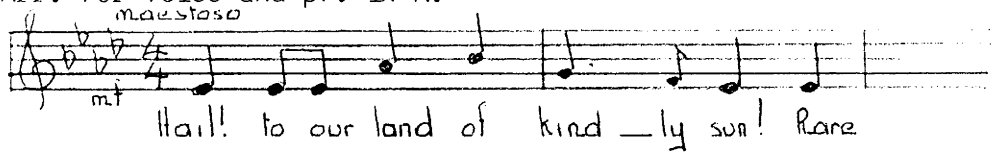
p. 6 - 2 lines, 6 staves. Bottom r.h.c. - "Matthews & Co. Ltd. Printers, Sydney."

p. 7 - blank

p. 8: Chappell's Choral Library - Lists 17 compositions; address of Chappell at the bottom. No library imprints. (Mitchell Lib.).

Australia! O Thou Favoured Isle. Words - C.J. Dennis; Music: W. James

Arr. for voice and pf. in A.



High format; 23.5 x 31 cms. 2 sheets looseleaved. 8 pp., numberings being 3, 4, 5 & 6.

p. 1: Australia!/O Thou Favoured Isle/ A National Anthem/ Words by C.J. Dennis/ Music by/ William G. James/ Price 2/- nett./Allan & Co./ Melbourne-Sydney-Adelaide-Bendigo-Geelong (Palings 2/6 price stamp over 2/-) 2 inscriptions: top r.h.c. & top l.h.c. - James, W.G.

p. 3: Australia! O Thou Favoured Isle!/ A National Anthem; l.h.s. Words by/ C.J. Dennis; r.h.s. Music by/ William G. James. Three lines of three staves + 2 stave single line pf. intro. Beneath music: Copyright 1927 by Allan & Co. Pty. Ltd. Melbourne/All manuscript arrangements of this work prohibited "vide copyright act". Also B1333 bottom r.h.c. Inscrip. lower l.h.s. "Paling & Co. Ltd. Sept. 1932.

p. 4: 4 lines, 3 staves; B1333 bottom r.h.c.

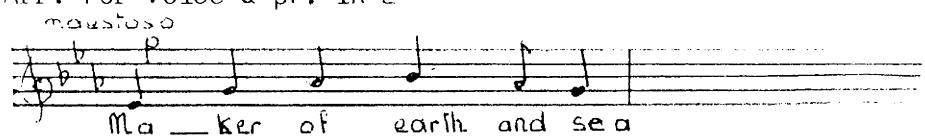
p. 5 & 6 as above

p. 7: blank

p. 8: "A Bush Lullaby/ words and music by (l.h.s.) Dorothy Blythman (r.h.s.) arr. for voice and pf. in E ; 1st 8 bars in 3 lines of 3 staves ea. "Copyright 1927 by Allan & Co. Melb. Price 2/6. No library marking anywhere.

Australian Anthem - Words by Brunton Stephens, music R.T. Jeffries

Arr. for voice & pf. in E♭



High format 36.1 x 26.1 cms; 5 sheets, sewn (originally) stapled (currently) One apparent gathering (one sheet folded) remains of another on back of edition - bottom r.h.c. Page numberings run 2-7.

Frontispiece: Dedicated (by permission) to / H.R.H. The Duke of Edinburgh K.G. /Australian Anthem/ Words by/ ("words by" obscured by stamps) Brunton Stephens/ Music by/ R.T. Jefferies/ Ent. Sta. Hall --- Price 4/- / Paling's imprint.

Inscrip., top r.h.c., top l.h.c.: Jefferies, R.J. Also top l.h.c.: Autograph copy/ Presented by Mrs. (?) E.B. Welch. Also top r.h.c.: Welch. Upper l.h.s. in blue pencil: Welch. Centre page on adhesive strip of paper : Edwin J. Welch Esq./ With the author's compliments.

Also 2 stamps: 1 Victorian 1d; 1 Postage & Inland Revenue 1d. Large piece out of bottom r.h.c.

Inside front page and facing page blank.

p. 2 : Australian Anthem/ Words by/ Brunton Stephens (l.h.s.) Music by/ R.T. Jefferies (r.h.s.) 3 lines of 3 staves: solo voice & pf.

p. 3 : 4 lines, 3 staves. Inscrip. "Don Welch 13.11.31."

p. 4 : 3 lines, 4 staves: pf. & SATB.

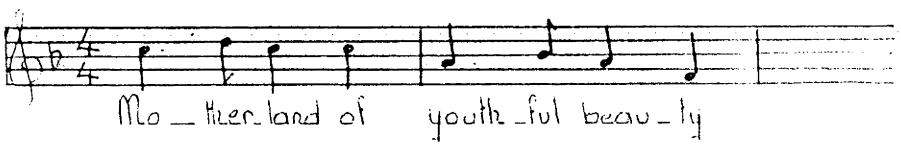
pp. 5 & 6 : 4 lines, 3 staves: pf. & single voice

p. 7: 3 lines, 4 staves: pf. & SATB

p. 8: blank.

7.

Australia - A National Song. Music by K.E. Wightwick, words C.J. Horrocks (Manuscript) Arr. for voice & pf. in F



High format, two looseleaf sheets. 8 pp. no numbers to pages. pp. 1 & 2 and 7 & 8 serve as a cover and have no watermark, apart from parallel horizontal lines across the page, or stamp. 12 staves to the page 30.2 x 24.8 cms.

p. 1 : Australia/ A National Song/ Music by K.E. Wightwick/ Words by C. J. Horrocks. Inscription, top r.h.c.: Wightwick, K.E. Top l.h.c. horizontally & vertically: Wightwick, K.E. Between the two inscriptions : "a".

p. 2 : Blank

p. 3 : Bottom l.h.c. Imprint: Boomerang brand no. 1. 25.5 x 31.5 cms. All writing fountain pen ink. Top l.h.c.: The words/ by C.J. Horrocks. (In red ink) Copyright/ by C.J. Horrocks/ K. E. Wightwick. Centre top: "Australia" a National Song. the Music/ composed by Mrs. K. E. Wightwick. l.h.s. pencil inscription : Don. composers 28.4.32. 4 lines, 3 staves

p. 4 : 4 lines, 3 staves
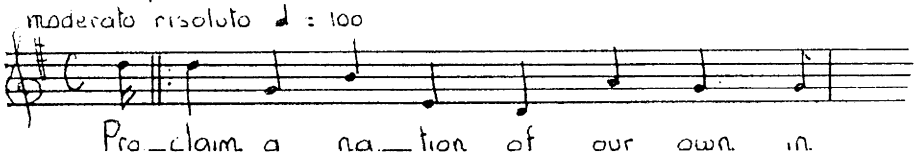
p. 5 : 1 line, 3 staves with a two bar alternative ending at bottom of page. Optional encore verse ruled out & rejected. Music critic's suggestions accepted.

p. 6 : 3 verses + chorus of "Australia" with insig.: C.J. Horrocks/ Collestoe. W. Aust. 1930.

pp. 7 & 8 : blank.

Australia Heralds - An Anthem. Words and music by M. Melvaine

arr. for piano and voice in G.



High format, single sheet: leaflet; 4 pp., 21.6 x 14 cm. No page nos.; p. 1 vertically down l.h.s.: Melvaine, M. Australia Heralds, music file.
Mel

p. 2: An Anthem/ Australia Heralds / words and music - M. Melvaine/ moderato, risoluto. 3 lines, 3 staves ea.; lower l.h.c. Copyright 1968 by M. Melvaine; lower r.h.c. All rights reserved/ Interntional copyright secured.

p. 3 : "To the memory of those who died or were maimed defending / Australia during the 1939-45 war." Authors views set out. Red "M" top l.h.c.; state library stamp

p. 4: blank

Australia's National Anthem - words and music by H. Folley.

arr. for pf. and voice in F by Malcolm Dick.



High format, 31.5 x 25.3 cms. Single sheet- 4 pp.

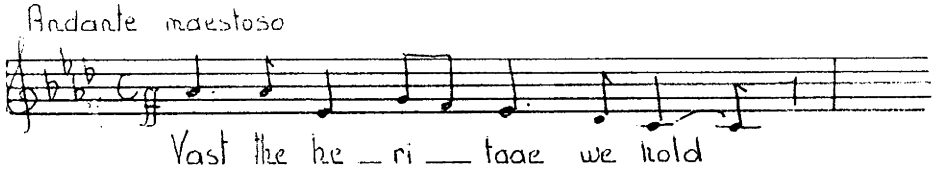
p. 1: Australia's National Anthem (in blue type) 2 coloured flags beneath; Union Jack and Aust. National flag. Alternatively (beneath "God Save the King") God Bless our Native Land / Copyright/ Aust. coat of arms l.h.c.: Published by Paterson's Printing Press Ltd. / 882 Hay Street, Perth. Price 2/6. r.h.c. : Written and composed by Harry L. Folley/ Arranged by/ Malcolm Dick.

p. 2: Top l.h.c. : Written and Composed by / Harry L. Folley. Top r.h.c. : Arranged by / Malcolm Dick. Centre: Australia's National Anthem. 3 lines, 3 staves + one line intro. for pf.

p. 3 : 3 line, 3 staves, verses 2 & 3 beneath pencil inscrip. bottom l.h.c.: Don Folley, 1/8/33. Bottom centre: Mitchell Library stamp.

p. 4 : 3 verses + chorus of composition.

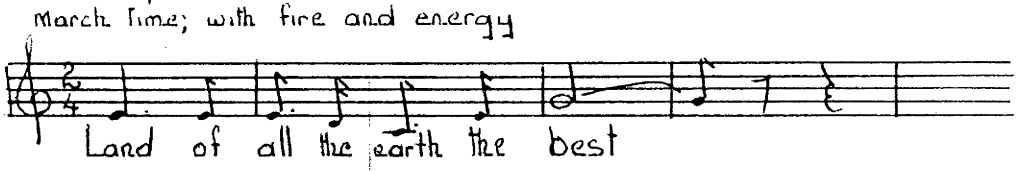
Australia's National Song - Words by Arthur Adams; Music by Theodore Tourrier. arr. for voice and pf. in A♭



High format, 2 sheets, 8 pp. (6 pp. as back sheet is missing)
Page nos. 2,3,4; 34.6 x 26.6 cms.
Frontispiece: Blue background, white border : Verses & musical setting awarded the prize in the Commonwealth Competition / conducted by the Musical Association of N.S.W./ Australian National / Song. White map of Australia containing Australian coat of arms with banner "Advance Australia" beneath. Bottom l.h.c.: Words By / Arthur H. Adams / Music By / Theodore Tourrier. Bottom centre: Albert's/Music Stores stamp. Inscription: top r.h.s. in white border: Tourrier T. Inscrip. top l.h.s. in white border - B. Inscrip. bottom centre: M2268.
Inside frontispiece: blank
p. 1 : Australian National Song/ (l.h.s.) Words by Arthur H. Adams. (r.h.s.) Music by Theodore Tourrier./ Andante Maestoso. 3 lines, 3 staves + one line introduction on pf.
Bottom centre: Copyright for all countries, 1914/ Albert & Son, Sydney.
P. 2: 4 lines, 3 staves. Bottom r.h.c. : Australian National Song (4 pp) page 2.
p. 3 : 4 lines, 3 staves. Bottom l.h.c. : Australian National Song (4 pp) page 3.
p. 4 : 2 lines, 3 staves, 1 line 4 staves (voice: SATB.) Bottom l.h.c.: Australian National Song (4) page 4. Inscrip. ci f & W. Eas.

Australian National Anthem - Words and Music by A. Stephens

Arr. for pf. and voice in C.
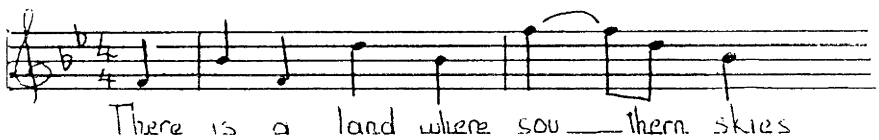


High format, 36.2 x 26.6 cms. Single sheet, 4 pp. No page nos.
Frontispiece : Top l.h.c. "No. 1 in B "; centre: "No. 2 in C"; Top l.h.c. : "No. 3 in E ". Within red border, black outline: Australian National Anthem. Full page picture of woman 'drummer boy' leading troops into action beneath flag of Australia. Lower l.h.s.: Words and Music by /A.G. Stephens/ Arranged for piano by/ Ernest Truman. r.h.s.: Price 1s. Bottom: Published by The Bookfellow. 6 Rowe St.,

Sydney, Australia. Salmon cover, black/white sky, red drum, flag, & Australian National Anthem lettering. Inscrip. top r.h.c. & top l.h.c.: Stephens, A.G.; bottom centre: M. 4
J(?) 3045

p. 2 : Australian National Anthem/ Words and Music by A.G. Stephens/ Arranged by Ernest Truman. r.h.s. : Copyright. 4 lines, 3 staves.
p. 3 : 2 lines, 3 staves; 3rd and 4th verses. Deleted pencil inscrip.
p. 4 : Australian National Anthem + opinions. "Bookfellow" stamp. Mitchell Library stamp.

12.
The Song of Australia - Words by C. Carleton, Music by C. Linger. arr. for voice and pf in B♭
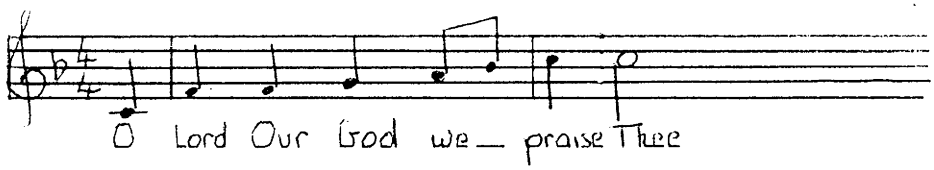


High format, 35.8 x 25.5 cms. Apparently 2 sheets looseleaf (Back page missing) (8 pp.) and 1 central single sheet. No page Nos.
Front p.: The Song of Australia (red); Australian flag (red, white & blue) beneath/ (blue) Words by/ Mrs. C.J. Carleton,/ Music by / C. Linger/ This edition can be sung as / Solo, Quartette (S.A.T.B.) Semi-chorus, and Chorus/ Quartette specially harmonised by Professor Ives, Mus. Bac./ Cawthorne pub. imprint/ l.h.c. Copyright for all/countries. r.h.c. 2/- net. Inscrip.: cursive, top r.h.c. Linger C. / top l.h.c. Linger, C. - vertically, top l.h.c. - "b" 2 Mitchell Library stamps: 1 black, lower centre, 1 purple, bottom r.h.c. - 10 Sept. 1922.
p. 2 : 5 verses of "Song of Australia"
p. 3 : blank
p. 4 : The Song of Australia / words by/ Mrs. C. J. Carleton (l.h.s.) Music by/ C. Linger (r.h.s.). 3 lines, 3 staves ea.
p. 5 : The Song of Australia/ Specially harmonised and arranged by Professor Linger, Mus. Bac. / 4 lines of 2 staves each, 4 part harmony; 4 lines of 1 stave - 2 part (sop. & contralto).
p. 6 : blank
p. 7 : continuation of p. 4, 4 lines, 3 staves. inscrip. lower l.h.s. Preece - /g/l 9-5-22. Mitchell Lib. stamp. 10/9/22 Sydney. bottom r.h.c.
p. 8 : blank

13

National Anthem - music by R. Bradley.
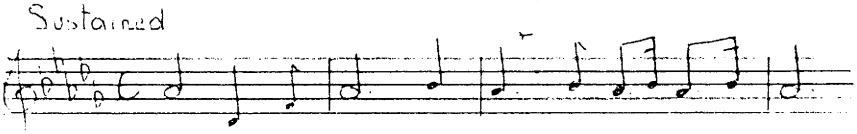
arr. for voice & pf. in F.



(M.S.) 31 x 24.9 cms. Possum no. 1 Single sheet, 4 pp. high format.
Frontispiece: cursive ink: National Anthem/ Australia/ composed by/ Reginald Bradley/ Melbourne 1932. bottom l.h.c. Possum imprint.
Inscrip. top r.h.c. Bradley, R. (cursive) upper L.H.S. Bradley, top l.h.s.'a'
p. 2 : National Anthem/Australia/ music by Reg. Bradley (l.h.s.) words by Keryn Hume-Cook (r.h.s.) 3 lines, 3 staves ea.
p. 3 : 1 line and 1 bar. of 3 staves. inscrip. Don Bradley 6-4-33.
p. 4 : blank.

14

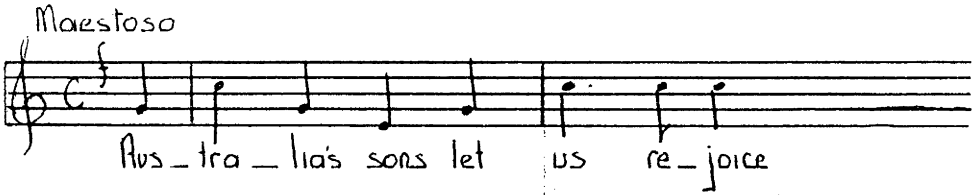
Australian Anthem March - H.A.B. de Chemay arr. for pf.



High format. No ins. watermark or imprint; 20 staves, 36.1 x 25.5 cms. single sheet 2 p. manuscript.
p. 1: cursive ink: Australian Anthem March/ by H.A.B. de Chemay/ sustained. 4½ lines of 2 staves. 1 stave spacing between.
Signed Horace Adolphe Brandt(?) de Chemay.
Inscrip. top r.h.c. Chemay. upper l.h.s. CHEMAY. middle l.h.s. 24.2.15
Don. author.

15

Advance Australia Fair - P.D. McCormick arr. for voice and p.f. in C.
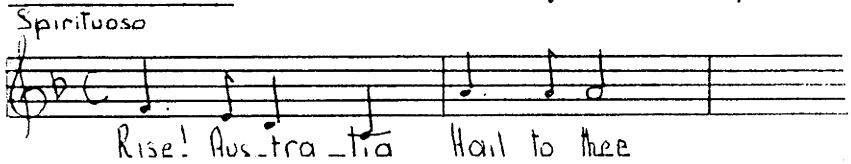


Now bound with tape, single sheet enclosing centre sheet 36.6 x 26.6 cms.
White border, outline green(?) background. Drawing of woman

P. 1 : Patriotic Song/ Advance Australia Fair/ written and composed/by

3 lines of 3 staves and single line 2 staves intro. on pf. v.3 at bottom.
p. 2 : 3 lines, 3 staves and single line, 2 staves,
and v.4 beneath.
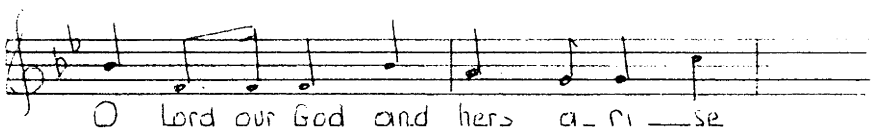
p. 3 : Song arr. S.A.T.B. with v.1 & 2 between staves, 3 & 4 at bottom.
pp. 4, 5 & 6 : blank
Also, another arr. for 3 v. (with Sunny Austral Land); for pf. v.v. (only cover and p. 1 present, 5th ed.) and in 4 parts, S.A.T.B. headed Aust. Nat. Song/acc etc.

16.
Rise Australia - words and music by Marcus Leopold Adney.



Found in Q784.8 M4; Mitchell Div. of Public Lib. of N.S.W. "Patriotic and National Songs of Australia" A bound collection. Hardcover 26 x 35 cms. (Andrews & Cook, Printers & Stationers, 315 Pitt Street, Sydney. Front page 30.9 x 24.5 cm., no page nos. Copyright (top l.h.c.) Price 6d. (t.l.h.c.) Aust. Coat of Arms. RISE AUSTRALIA/ AUS. NAT. ANTHEM/ dedicated to Australian Patriotism/ *Dlce et decorum est pro patrio mori."*/ Written and composed by MARCUS LEOPOLD ADNEY / Sydney:/ Andrews & Cook Printers, Stationers, & C., 315 Pitt Street, / 1899 Pencilled inscription top centre F 784-7. Also beneath ADLEY : 107 Palimer St.,/ Wooll.
p. 2: Rise! Australia/Aust. N.A./ (l.h.s.) words & music by (r.h.s.) Marcus Leopold Adney. 3 lines of 3 staves
p. 3: 2 lines of 3 staves and 4 more verses. middle l.h.s. 20.3.99 Copyright Adney. Top l.h.s. A 32
p. 4: Andrews & Cook in print

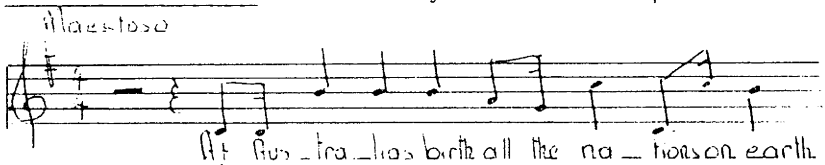
17.
Loyalty! or God Save Our Queen words C. et A., mus. Charles S. Packer R.A.M.



25.6 x 34.3 cms.(in Q784.8 M4 as above) Size/book arr. S.A.T.B. & pf.
No page nos.
p. 1: First Edition/ Cameo of Victoria/ Poem by S. Lover/ The N.S.W. Loyal Anthem/ A National and Patriotic Song/ LOYALTY!/ or/ God Save Our Queen./ Dedicated by letter of special permission to, and Published under the Distringuished Patronage of / Lady Augustas Loftus,/ And with feelings of admiration and respect to / The Ladies and Loyal People of N.S.W./ Words by C. et A./ A Loyal Native-born Australian of Scotch Parentage/ Music by Charles S. Packer R.A.M./ Registered (24th July 1883 in handwriting) Copyright reserved (by Onsser (??) in handw.) Price only 3/- / Published by C.T. Sandon, Bookseller and Stationer/ 310 George Street

Sydney, near Hunter Street/ may be had by All Music Sellers throughout N.S.W./ Batson & Atwater, Printers, 8 Bond Street, Sydney. Floriated corners to the border. Pencilled in top centre F 784-7 / No. 31.
p. 2: A letter headed: To the Wives, Mothers, Daughters, and Sisters/ of the/ Loyal People of N.S.W. from C. et A.
p. 3: A Patriotic Introduction of 2 verses to the Loyal Brotherhood and Sisterhood of N.S.W.
pp. 4-5 : across the fold: The secret of England's Greatness, England's Glory/ "Let us trust the good old story/ Our book of faith, Our own Queen's glory."
p. 4: has verses 1, 3, 5 & 7. Two lines of 4 staves. Words written between S & A stave and T & B stave. pf. acc.
p. 5: the same with v. 2 & 6 & 8
Across the fold at bottom
*** The first verse has been intentionally written as an adaptation of the 1st verse of G.S.T. Queen, the better to identify Aust. loyalty with that of the parent country, Great Britain.
Stamp of Public Lib. of N.S.W. p. 5
p. 6: blank

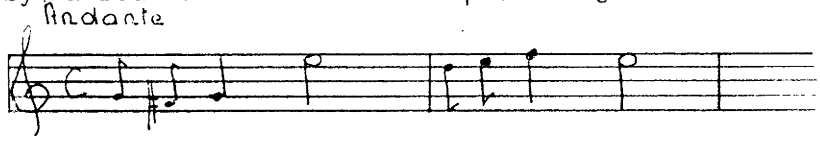
18
United Australia - Toso Taylor arr. for pf. & v. in G



in Q 784.8 M4/ 3 sheets - 6 pp.
Front p. Sung with Great Success/ by Mr. Bert Bradley/ At the Tivoli Theatre, Sydney/ United Australia/ National Song & Chorus/ Written and composed by/ Toso TAYLOR/ Arranged by/ Hector R. Maclean/ price 2/- net./ Nicholson & Co./ Syd. Bris. & Perth./ This song may be sung in public without fee or license etc./ Copyright 1898 by Nicholson & Co. bottom l.h.c. W. Akhurst & Co. Litl. Sydney. Pencilled in - top centre F 784-7.
inside front - blank
p. 1: United Australia/ Toso Taylor R.H.S. maestoso L.H.S. 3 lines, 3 staves, 1 line, 2 staves of pf. intro
centre bottom (N. & Co. 357)
Inscrip. top l.h.c. A
78
pencilled in middle l.h.s. 10.2.99 (Copyright (Pub.)
Public lib. of N.S.W. stamp beneath Title
p. 2: 4 lines, 3 staves bottom N. & Co. 357
p. 3: " "
p. 4: " "

19

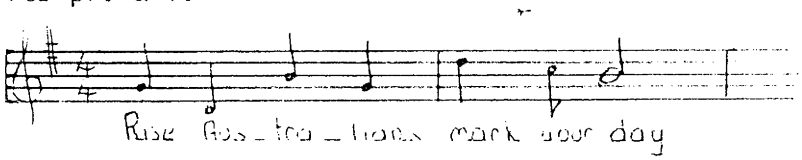
National Song of Federated Australia and of the Pacific Islands
by Alfred Verrall. arr. for pf. in C with verses included.



In Q784.8 M4 (N.S.W. Pub. Lib.) 25.4 x 31.8 in single sheet, 4 pp.
No page nos.
p. 1 : Copyright/ National Song/ of/ Federated Australia/ and of the/ Pacific Islands/ by Alfred Hyder V------/ Sydney:/ The Woodhill Printing works/ 127 York Street/ 1901/ pencilled inscription top centre - F 784-7. ink inscription bottom centre 133635
p. 2 : 8 verses and chorus/ National song.
p. 3 : 5 lines, 2 staves
pencil inscription l.h.s. 1.6.1901 Copyright (Verrall).
p. 4 : blank

20.

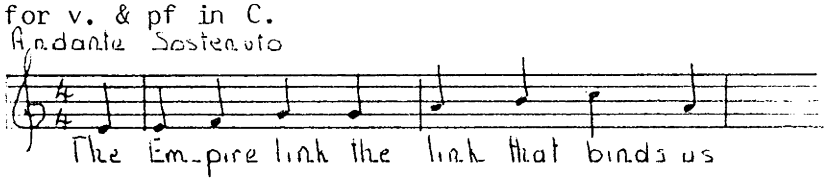
Advance Australia - words and music J. Walker/ S. McBurney arr. in G for pf. & v.



26.2 x 36.4 cm. single sheet 4 pp. no page nos.
p. 1 : Edition A - (Tonic Sol fa. Arr. for 4 voices B (Solo or duet in both notation Key G. C (ordinary not. for 4 voice Key A).
Advance Australia/ A National Song/ words by/ J. Ecclestor Walker/ Music by/ S. McBurney, A.C./ member of the Tonic Sol-fa College London/ Price 1s./ By the same composer (Lists 8 comps.) Published for the composer; Geelong/ also/ A. & W. Bruce, Tonic Sol-fa Depot, 68 Elizabeth St., Melbourne/ Henry Franks, Printers, Geelong.
pencilled inscription top r.h.c. McBurney, S. pencilled inscription top l.h.c. McBurney, S.
blue pencilled inscription top r.h.s. W. F. (?) Con (indecipherable) 16/12/39(?)
p. 2 : Advance Australia
l.h.s. Words by J. Ecclestor Walker
r.h.s. music by S. McBurney
3 lines, 3 staves and 1 line intro. for pf. Sol-fa lettering over notes
p. 3 : 3 lines, 3 staves and v. 2, 3 & 4
pencilled inscription l.h.s. (23.12.18 Harley g/-)
ink inscription centre bottom a cmB
p. 4 : blank

21

Australian National Anthem - words and music by Lottie Gordon Arr. for v. & pf in C.



high format 31.1 x 24.4 cm. MS

Frontispiece: Royal MS Book/ No. 4/ 12 stave/ Price 1/-/

W.S. Paling & Co. Ltd. stamp./ Mitchell Lib. stamp.

Inscription top centre: Aust. Nat/ Anthem Oct. 11th/ 1926/ words and/ music/ by/ Lottie Gordon/ Printed copt/ to be forwarded/ shortly/

L.G. top r.h.c. : Gordon, L. top l.h.c. 'a'

Inside frontispiece: table of common musical signs.

p. 1 : (No nos. on pages) blank

p. 2 : blank

p. 3 : Across top : Oct. 11th 1926 "A.N. Auth" written etc.

top r.h.c. words and/ music by/ Lottie Gordon/ Australian/ Pianiste/ composer.

4 lines, 3 staves, inscrip. l.h.s. centre Copyright 12.5.27

p. 4 : 1 line, 3 staves and words to second verse

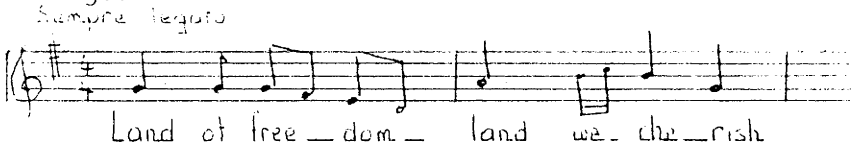
Inside back cover: "Modern Classical Piano Solos/ by/ Living Composers and list.

Back cover : "Royal Edition of Classics and Studies and list.

22

Land of Mine - words by John Wheeler, music by Henry Krips.

Arranged for orchestra and v. in G



Manuscript in possession of A.B.C. 164 William Street, Sydney.

High format, full score, no brand, watermark, no page nos. - 20 staves/page

p. 1 : Score/ Land of Mine/ words by/ John Wheeler/ music by/ Henry Krips/ Publishers: Chappell & Co. Ltd.

Inscrip.: top centre - v. 557

p. 2 : blank

p. 3 : maestoso, with dignity/ Land of Mine Composed and orchestrated by Henry Krips written for Piccolo, 1st & 2nd flute, 1st & 2nd oboe, 1st & 2nd clar., 1st & 2nd brass, contra bass: 4 horns, 2B^{b} trumpets, 2 trombones, bass trombone and tubo, timpani, percussion, voice & strings
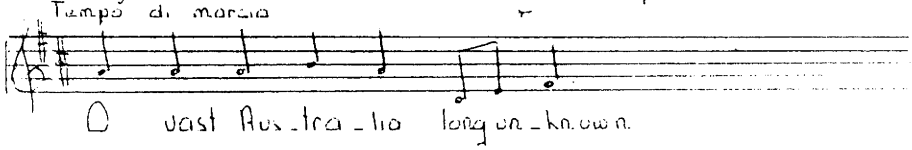
p. 3 - 14 : Land of Mine

p. 15 blank

p. 16 blank

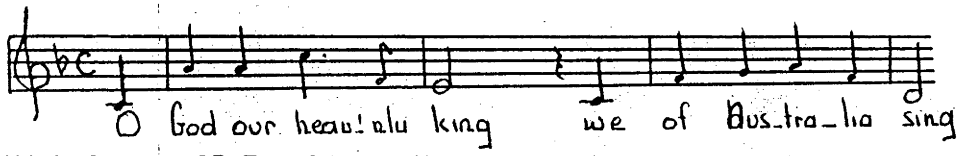
Also in A.B.C. 164 William St. Sydney Land of Mine - Wheeler - Krips
Original manuscript and cover, page nos. 1 -9. High format, no brand, 28 staves/page
Cover - top centre V557(1) + 2 red pencil lines; high centre U557/
Land of Mine/ Krips/ Score l.h.s. inscrip. inverted: Krips (Krips??) orch/ orch. & chor. IV/ Aust. Fan/ (46 in all)/
inside cover - blank
p. 1: maestoso - with dignity
above strings maestoso - with noble dignity
pp. 2 - 9 : Land of Mine
p. 10 : (unnumbered) blank
Also orchestral parts - U557 contained in following v/o KRI-1
1

23
The Pioneers - An Australian National Song words by P.J. O'brien, music by A. Loch-Fisher. Arr. for v. & pf. in D.



Frontispiece: The Pioneers/ An Australian National Song/ words by/ P. J. O'brien/ music by/ A. Loch-Fisher/ (copyright 1933) Nicholson stamp/ price 9d. Inscrip. top l.h.c. FISHER, A. Loch and top r.h.c. Fisher, A. Loch. High format, 28 x 22 cms. single sheet, 4 pp. Aust. scene on cover containing outline of map of Australia containing river scene.
p. 1: (No page nos.) "The Pioneers"/ Tempo di marcia. One line pf. intro. and 3 lines of 3 staves. Chorus after 1½ bars last line and voice becomes 2 voice parts.
p. 2 : 2 lines of 3 staves. Also words of the 4 verses and Chorus.
Inscription l.h.s. centre - Copyright 16.3.34.
p. 3 : blank.

Our Empire's Sons - words by R.M. Dunbar, music by A. B. Saunders for voice and pf. in F.



High format 35.7 x 26 cm. No page nos. 2 sheets, 8 pp.
p. 1: Peace/Love, Glory/ Liberty/ Home and King. Brit. coat of arms -

with Aust. flag and Union Jack.
Our/ Empire's/ Son's, song/ and/ An Australian Anthem/ words by/ R.M. Dunbar/ Music by/ A.B. Saunders/ W.H. Paling & Co. Ltd./ Sydney/ Brisbane/ Newcastle/Toowoomba, Lismore. Price 2/- nett. l.h.c. Copyright. Inscrip. top l.h.c. - Saunders, A.B. Dap (??) Saunders A.B. top r.h.c. Dunbar, R.M./ Saunders, A.B. Centre l.h.s. 24.2.15 don anthor. Beneath 'Copyright' R.M. Dunbar. Centre bottom M 20/M
p. 2 : blank
pp. 3 - 5 : Our Empire's Sons.
p. 6 : An Australian Anthem/ r.h.s. words by R.M. Dunbar, l.h.s. - music by A.B. Saunders. 3 lines of 3 staves ea. and words to 2 verses (v. 4 & 5) beneath.
pp. 7 & 8 : blank.

24
Contained in "Voices from Australia" (Public Library No. ML A.821 H 388 IA 1) An Australian National Anthem. Dedicated/ to the People/ New South Wales. (Set to music by Signor Giorza, and sung at the opening of the/ International Exhibition, Sydney, 1879). Music unavailable. P. 261.

Land of the Sunny South, all hail!
God prosper thee in peace
And may thy riches never fail
Thy flocks and herds increase!
Advance, Australia! onwards press.
Thy children give the love,
And pray that God will ever bless
Thy progress from above.

Chorus
God bless thee and cherish thee,
Australia Sunny land,
And keep thee in prosperity
With blessings from this Land.

2 verses.

CONTAINED IN

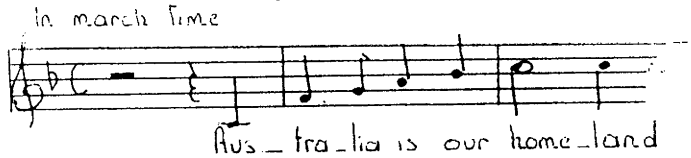
A PALINGS COMMEMORATION ALBUM

(W.H. Paling & Son, Sydney, 1973)

CONTENTS

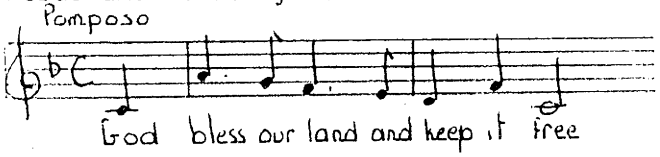
AUSTRALIANA

Words and Music by MICHAEL BINGHAM



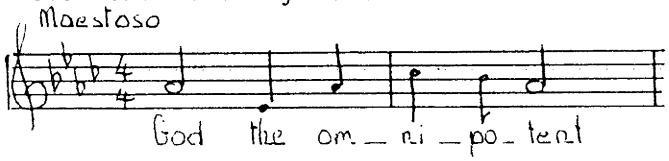
GOD BLESS OUR LAND (My Home, My Land, Australia)

Words and Music by C.B. LAWRENCE



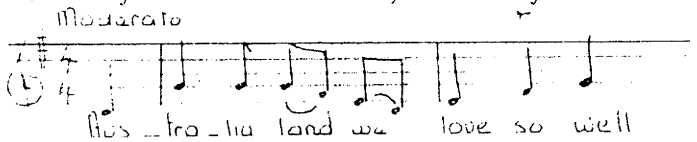
AUSTRAL ANTHEM

Words and Music by H.C. HYLAND



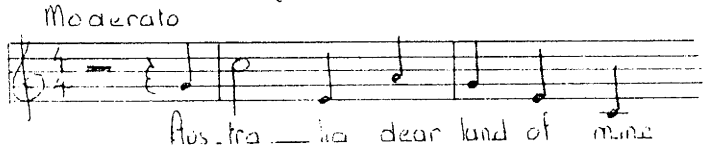
THE LAND WE LOVE

Words by W. AUSTIN BEVAN, Music by W.H. KEITH YOUNG



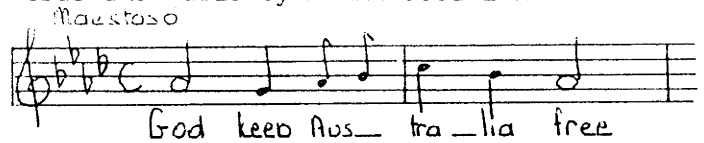
AUSTRALIA, DEAR LAND OF MINE

Words and Music by JOHN SHORTIS



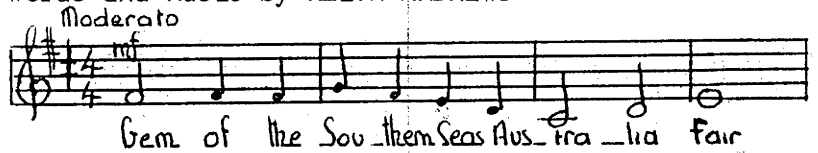
ANTHEM

Words and Music by FRANK COUGHLAN



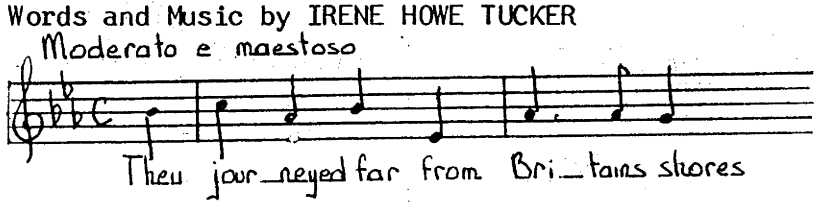
AUSTRALIA

Words and Music by KEITH ANDREWS



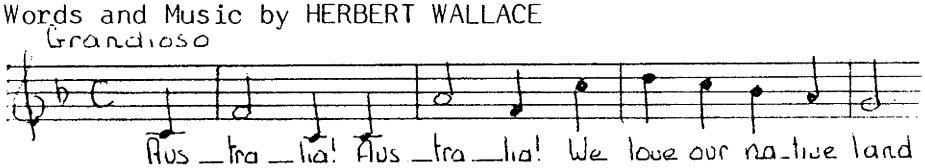
AUSTRALIA

Words and Music by IRENE HOWE TUCKER



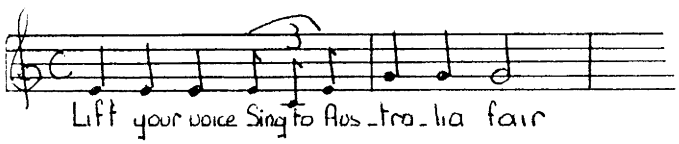
GOD MAKE AUSTRALIA GRAND!

Words and Music by HERBERT WALLACE



AUSTRALIA, LAND OF THE FREE

Words and Music by JOHN DONALDSON



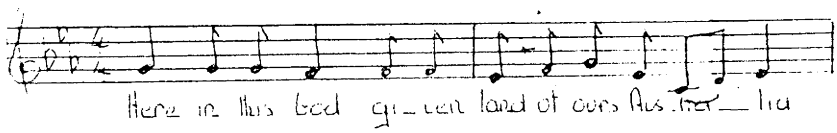
THE SONG OF AUSTRALIA

Words by C.J. CARLETON, Music by C. LINGER

See Thematic Catalogue No. 12

GOD BLESS AUSTRALIA

Words by JACK O'HAGAN, Music by MARIE COWAN



ADVANCE AUSTRALIA FAIR

See Thematic Catalogue No 15

A.B.C. NATIONAL SONG COMPETITION

National Hymn	(Chorus)
Australia's Songs	(Baritone & Chorus)
We'll Keep Australia Free	(" ")
Southern Home	(Soprano and Chorus)
Australia Hymn	(Baritone and Chorus)
When Captain Cook First Saw This Land	(Baritone and Chorus)
For Thee, Australia	(Chorus)
Flag of Australia	(Chorus)
Australia, my Country	(Baritone and Chorus)
Our Native Land	(" ")
To Thee, Beloved Land	(Soprano & Chorus)
A Song of Australia	(Soprano)
.....(No title given)	(Baritone & Chorus)
Make us Worthy	(" ")
Land of the Southern Cross	(Soprano & Chorus)
Australia	(Baritone & Chorus)
Australia, My Country	(" ")
Onward, Australia	(" ")
Australia, Fairest Land of All	(Soprano & Chorus)
Ave, Australia	(Baritone & Chorus)
Australia, Land of Light	(" ")
All for Australia	(" ")

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