

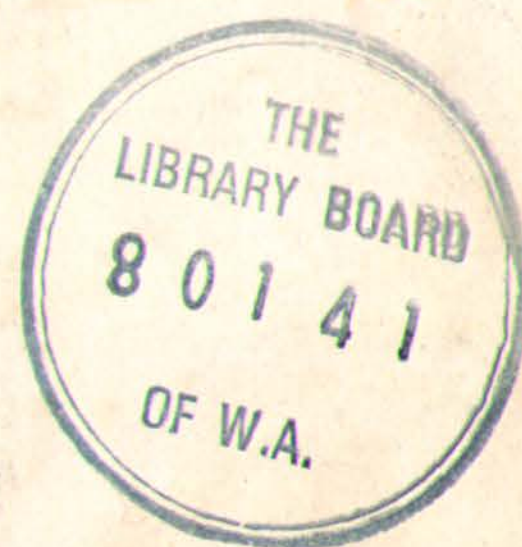
Mr. Price

Dedicated to W.A. Eleventh Battalion, A.I.E.F.

Brave Battalion Eleven

(W.A. BATTALION SONG).

S. M. HARRIS.



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ALL MUSIC SELLERS.

BRAVE BATTALION ELEVEN.

Words and Music by S. M. HARRIS.

Moderato. Con espress.



calando

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo marking 'calando' is placed above the right-hand staff.



They were the boys of the West - ern State, Brave Bat - tal - ion E -
And when our war - ri - ors home - ward come, Brave Bat - tal - ion E -

The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment continues with chords and a bass line.



lev - en; They did not tar - ry, they did not wait,
lev - en; Let us not grieve and mourn for those whose

accel. rit.

The tempo markings 'accel.' and 'rit.' are placed above the vocal line.



when the call was giv - en. First to res - pond to their
lives were free - ly giv - en. We must re - mem - ber Aus -

rall

The tempo marking 'rall' is placed below the piano accompaniment.

BRAVE BATTALION ELEVEN.

rit.

Coun - try's need, noth - ing they feared, nor death did they heed, But
tra - lia's fame was made by men who died for her name, And

f rit.

MESTO

gave their lives for the truth and the right— Brave Bat - tal - ion
gave their lives for the truth and the right— Brave Bat - tal - ion

mesto

CHORUS. ALLEGRO MAESTOSO

E - lev - en!) Bat - tal - ion E - lev - en, we're
E - lev - en!)

rall *pp* **ALLEGRO**

DELICATO

proud to say, Had many boys from the West - ern State: So mar - ching a - long, let us

p **DELICATO**

BRAVE BATTALION ELEVEN.

ritenuto

sing this song of Brave Bat - tal - ion E - lev - en! Let us re - mem - ber

ritenuto

3

3

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a fermata over the first measure. The piano accompaniment is in bass clef with a key signature of one sharp. It features a prominent triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics are: "sing this song of Brave Bat - tal - ion E - lev - en! Let us re - mem - ber".

they did their parts, They were the men with brave, brave hearts, And

rit.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "they did their parts, They were the men with brave, brave hearts, And". The piano accompaniment continues with similar rhythmic patterns, including a triplet. A *rit.* (ritardando) marking is present in the piano part. The system concludes with a double bar line.

MESTO

They were our mates from the West - ern State, Our Brave Bat - tal - ion

Detailed description: This system contains the fifth and sixth lines of music. The tempo marking **MESTO** is placed at the beginning. The vocal line has the lyrics: "They were our mates from the West - ern State, Our Brave Bat - tal - ion". The piano accompaniment features a more active rhythmic pattern with eighth notes in both hands. The system ends with a double bar line.

rall.

E - lev en!

rall

rall *p*

Detailed description: This system contains the seventh and eighth lines of music. The tempo marking *rall.* (rallentando) is present. The vocal line has the lyrics: "E - lev en!". The piano accompaniment features a very slow, sustained accompaniment with long notes and a *p* (piano) dynamic marking. The system concludes with a double bar line.

SPECIMEN.

The Awakening.

S. MAURICE HARRIS.

Moderato

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes dynamic markings: *p sostenuto*, *rit.*, *p*, and *mf legato*. The notation includes various note values, rests, and articulation marks such as accents and slurs. The second system continues the melodic and harmonic development. The third system features more complex textures with multiple chords and moving lines. The fourth system concludes the piece with a final cadence.