

**Music for the
Centenary of the
Wingello Mechanics'
Institute Hall**

January 2018



**Arranged by
David Johnson**

FRANCIS & DAY'S ALBUM OF Old Favourite Dances

Nº 1

THE VELETA

ROUND DANCE

Tune Ukulele.



A D F# B

By ARTHUR MORRIS

All march round the room. Introduction.

Allemande, and bow to partners 4 bars

Partners stand side by side, lady on gentleman's right. Gentleman takes lady's left hand in his right, the hand raised above the shoulders; lady holding skirt with right hand, gentleman with his left hand resting on his side.

STEP FOR GENTLEMAN.

- | | |
|---|--|
| 1. Slide the left foot into fourth position. | 8. Repeat the previous movement in the opposite direction, the gentleman commencing with his right, the lady her left foot 4 bars |
| 2. Bring right foot up behind in fifth position. | 9. Waltz ordinary 2 bars |
| 3. Slide left foot again to fourth position. | 10. <i>Pas Glisse</i> to the left, the gentleman's right hand joining lady's left above the shoulders 2 bars |
| 4. Then the right in front to the fourth position. | 11. Waltz ordinary 4 bars |
| 5. Bring left up behind to the fifth position. | Repeat from the first 16 bars in all |
| 6. Then left in front to the fourth 2 bars | |
| 7. <i>Pas Glisse</i> to left, gentleman's left hand joining lady's right above the shoulder 2 bars | |

N.B.—Castanets should be used at parts noted in music.

Allegro. Ukulele silent.

Intro.

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(Castanets)

p—2nd time *ff*

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody with various note values and rests, and is accompanied by castanets, indicated by the '(Castanets)' label and small castanet icons above the staff. The bottom staff is a bass clef with a similar key signature and time signature, providing a harmonic accompaniment with chords and single notes. The dynamic marking '*p*—2nd time *ff*' is placed between the staves.

This system contains the third and fourth staves of music. The notation continues from the first system, with the treble staff showing the melody and the bass staff showing the accompaniment. Castanet accompaniment is also present, with icons above the treble staff.

This system contains the fifth and sixth staves of music. The treble staff continues the melody, and the bass staff continues the accompaniment. Castanet accompaniment is also present, with icons above the treble staff.

This system contains the seventh and eighth staves of music. The treble staff features a first ending bracketed section labeled '1st time.' followed by a second ending bracketed section labeled '2nd time.'. The bass staff continues the accompaniment. Castanet accompaniment is also present, with icons above the treble staff.

(Castanets)

2nd time 8va *f*

p

This system contains the ninth and tenth staves of music. The treble staff features a second ending bracketed section labeled '2nd time 8va *f*', indicating an octave shift and a change in dynamics. The bass staff continues the accompaniment. Castanet accompaniment is also present, with icons above the treble staff. The dynamic marking '*p*' is placed between the staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system of musical notation features two staves. It includes a triplet in the upper staff and three distinct endings labeled "1st.", "2nd", and "loco." in the upper staff. The lower staff continues the accompaniment throughout these endings.

The third system of musical notation consists of two staves. The upper staff begins with a piano (*pp*) dynamic marking and contains a melody with various note values. The lower staff provides the corresponding accompaniment.

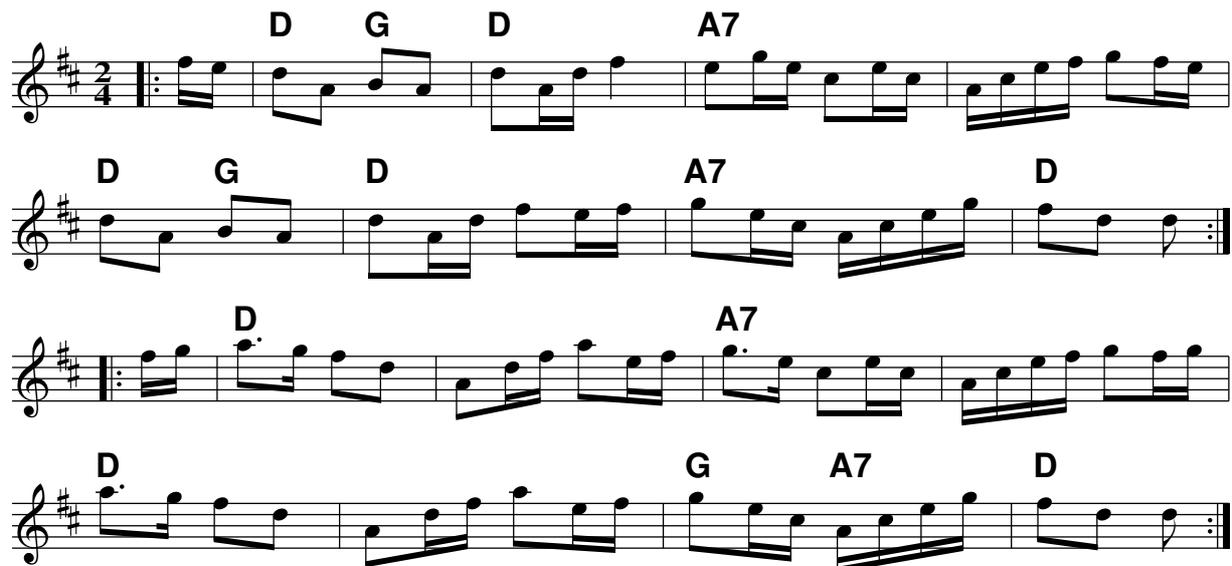
The fourth system of musical notation consists of two staves. It includes a triplet in the upper staff and concludes with a *D.C.* (Da Capo) marking. The lower staff provides the accompaniment.

The Coda section consists of two staves. The upper staff is marked *ff Vivace.* and contains a series of chords. The lower staff is marked *fff rall.* and contains a rhythmic accompaniment. The section concludes with a final chord in the upper staff.

Frank Collins' Old Time Polkas

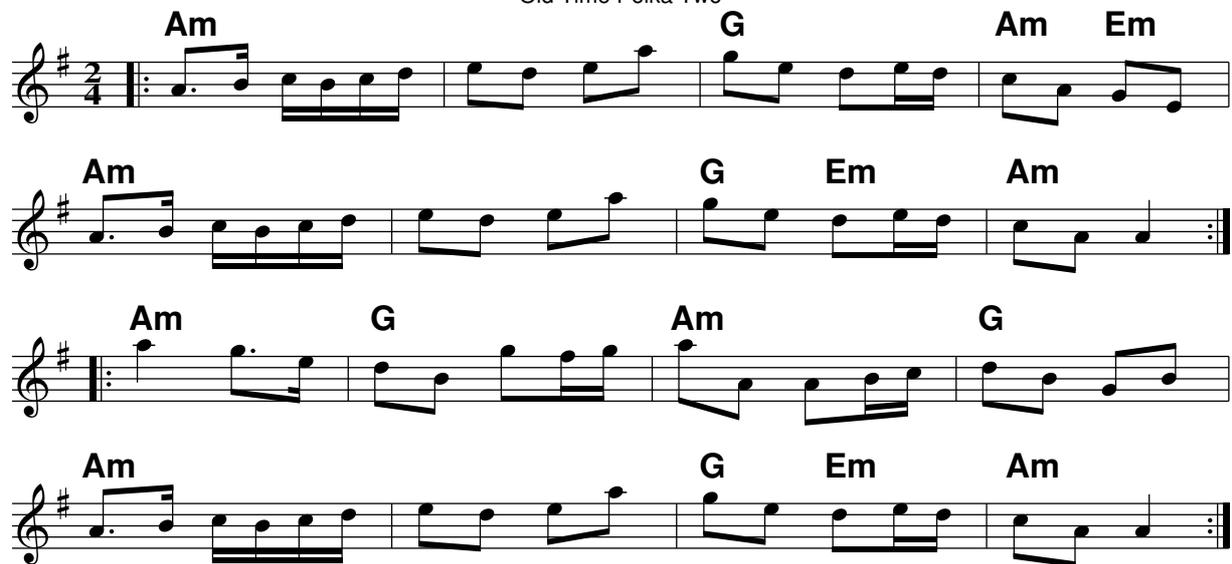
Old Time Polka One

from Frank Collins' recording



Musical notation for Old Time Polka One, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes. The first staff has a repeat sign at the beginning. The second staff ends with a double bar line and repeat dots. The third staff has a repeat sign at the beginning. The fourth staff ends with a double bar line and repeat dots. Chord symbols are placed above the notes: D, G, D, A7, D, A7, D, G, A7, D.

Old Time Polka Two



Musical notation for Old Time Polka Two, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes. The first staff has a repeat sign at the beginning. The second staff ends with a double bar line and repeat dots. The third staff has a repeat sign at the beginning. The fourth staff ends with a double bar line and repeat dots. Chord symbols are placed above the notes: Am, G, Am, Em, Am, G, Em, Am, Am, G, Am, G, Am, G, Em, Am.

Maxina Set
The Maxina

Intro C F G7 C

C Dm G7 C

F G C Am D7 G7

C G7 C

Am Dm G7 C

C A7 Dm G7 C

C7 F G7 C

Am Dm Am

E7 Am F#m B E7

Am Dm Am

E7 Am Dm E7

Am Dm Am

E7 Am E7 Am

If You Were the Only Girl In the World

The musical score is written in D major (one sharp) and 4/4 time. It consists of six staves of music. The chords and their positions are as follows:

- Staff 1: D, B7, E7, A7, D
- Staff 2: D, Fdim, Em7, A7, D
- Staff 3: D, B7, E7, A7, D
- Staff 4: Bm, F#m, D7, G, F#m (with a 3), B7
- Staff 5: Em, Fdim, D, B7, E7, A7, D
- Staff 6: Em, Fdim, D, B7, E7, A7, 1 D, 2 D

Fingering indications include a '3' under the F#m chord in the fourth staff and a '3' under the D chord in the fifth staff. The final staff includes first and second endings for the D chord.

Tiger O'Reilly

G **D7** **G**
 Born in an o - pal min - ing town, White Cliffs New South Wales, Where his
G **C** **D7**
 fath - er built the school by hand ac - - cord - ing to the tales. He learnt
C **G** **C** **D7**
 crick - et with a gum - wood bat and hand carved bank - sia ball And
G **D7** **G**
 bowled a most pec - - ul - - iar style; he was gang - - ly and tall.
C **G**
 Tig - - er O' - - Reil - ly, how you made those wick - ets fall
D7 **C** **D7** **G**
 Tig - - er O' - - Reil - ly, when you bowl'd and spun that ball

Born in an opal mining town, White Cliffs New South Wales
 Where his father built the school by hand according to the tales.
 He learnt cricket with a gum-wood bat and hand carved banksia ball
 And bowled a most peculiar style; he was gangly and tall.

Tiger O'Reilly how you made those wickets fall
 Tiger O'Reilly when you bowled and spun the ball.

When he was twelve his family came to live in Wingello
 Where everyone was a cricket crank according to Bill O.
 His brother Jack described to him the Bosie spinning way
 Which soon became a feature of his wicket-taking play.

In twenty-five at Bowral he first played against The Don,
 Who gave the boys from Wingello some leather-hunting fun,
 At close of play still not out with two hundred and thirty four;
 But bowled him clean on the next week-end with his very first leg spin ball.

To Erskineville, then Griffith as a teacher he was sent
 And played for club and state and made his mark where e'er he went.
 But the green cap was elusive till in nineteen thirty-two
 Seven wickets 'gainst South Africa in his Cricket Test debut.

For ten years more his googlies kept batsmen on the go.
 The secret was his grip that hid the way the ball would flow.
 Then forty years a columnist reporting on the game
 And now he is remembered in the Cricket Hall of Fame.

Wingello Ping Pong CLub

Anne Pidcock 2018

G **D7** **G**
 Ping Pong, Ping Pong. What could ev - er go poss-ib - ly wrong? We
C **G** **C**
 meet each week for a game or two And a cup of tea when the
G **G** **D7** **G** **C**
 day is through And oc cas- ion - ly there might be a blue. At the
 1-3 **G** **D7** **G**
 Wing - ell - o Ping Pong Club. Ping Pong Ping Pong
 4 **G** **Am** **D7** **G** **C** **D7** **G**
 Wing - ell - o Ping Pong There's bound to be a ding-dong. At the Wing - ell - o Ping Pong Club.

Ping Pong, Ping Pong,
 What could ever go possibly wrong?
 We meet each week for a game or two
 And a cup of tea when the day is through
 And occasionally there may be a blue...
 At the Wingello Ping Pong club

Ping Pong, Ping Pong,
 Our champion players are fit and strong.
 They arm themselves with a bat and ball
 And cheerfully answer the umpires call
 And occasionally there might be a brawl....
 At the Wingello Ping Pong club

Ping Pong, Ping Pong,
 Some games are short and some games are long
 Did you see that match where Stan thrashed Paul?
 And he threw his bat at the supper room door
 And the game turned into a free-for all
 At the Wingello Ping Pong club

Ping Pong, Ping Pong,
 I've reached the end of this silly song
 It might be false or it might be true
 Gossip and rumours can stick like glue
 And players might end up black and blue....
 At the Wingello Ping Pong,
 There's bound to be a ding dong,
 The Wingello Ping Pong Club

Local Jigs

Bowral Jig

The Day the Ass Ran Away

as learnt from Brad Tate. Named from the playing of Frank Collins by Alan Musgrove.

Musical staff for the first line of 'The Day the Ass Ran Away'. The key signature is one sharp (F#) and the time signature is 6/8. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4.

Musical staff for the second line of 'The Day the Ass Ran Away'. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords G, D7, and G are indicated above the staff.

Musical staff for the third line of 'The Day the Ass Ran Away'. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords G, C, G, and D7 are indicated above the staff.

Musical staff for the fourth line of 'The Day the Ass Ran Away'. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords G, C, G, D7, and G are indicated above the staff.

The Walk Around

Musical staff for the first line of 'The Walk Around'. The key signature is one sharp (F#) and the time signature is 6/8. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords Am and G are indicated above the staff.

Musical staff for the second line of 'The Walk Around'. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords Am, G, and Am are indicated above the staff. A first ending bracket is shown over the final two notes.

Musical staff for the third line of 'The Walk Around'. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords Am and G are indicated above the staff.

Musical staff for the fourth line of 'The Walk Around'. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords Am, G, and Am are indicated above the staff.

Slow Foxtrot
Out of the Blue Gums

George Trevare, 1942

Musical notation for "Out of the Blue Gums" in 4/4 time. The piece consists of four staves of music. The first staff has chords C, D7, G7, and C. The second staff has chords C, D7, G7, and C. The third staff has chords F, C, D7, and G. The fourth staff has chords C, D7, G7, and a first ending with C, followed by a second ending with C.

The Murray Moon

Musical notation for "The Murray Moon" in 4/4 time. The piece consists of four staves of music. The first staff has chords Am, D7, G, Am, D7, and G. The second staff has chords Am, D7, G, D, A7, D, and D7. The third staff has chords E7, A, Am, and B7. The fourth staff has chords Am, D7, G, Am, D7, and G.

Foxtrot

Where the Dog Sits on the Tuckerbox

by Jack O'Hagan

Musical notation for the first piece, 'Where the Dog Sits on the Tuckerbox'. It consists of three staves of music in G major, 2/4 time. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The third staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords are indicated above the notes: G, D7, G, D7, G, C, G, Em, A7, D7, G, D7, G, D7, G.

The Road to Gundagai

Musical notation for the second piece, 'The Road to Gundagai'. It consists of eight staves of music in G major, 2/4 time. The first staff has a key signature of one sharp (F#) and a 2/4 time signature. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The second staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The third staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The fourth staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The fifth staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The sixth staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The seventh staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The eighth staff has notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Chords are indicated above the notes: D7, G, D7, G, G7, C, Cm, G, Em, A7, D7, G, B7, C, G, A7, D7, G, G7, C, G, E7, A7, D7, G7, C, E7, A7, D7, G, B7, C, G, A7, D7, G.

Local Schottisches

Billy Collins' Schottische

*Billy was a Boxers Creek fiddle/accordion player (1846-). John Meredith recorded Pearly Watling playing it on accordion
Second tune from Wingello concertina player Jimmy Jeffery as learnt by Pearly Watling; also recorded by John Meredith*

Musical notation for Billy Collins' Schottische, consisting of four staves of music in 4/4 time. The key signature is C major. The notes are: Staff 1: C4, E4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Staff 2: C4, E4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Staff 3: C4, E4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Staff 4: C4, E4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Chords are indicated above the notes: C, F, Dm, G7, C, G7, C, F, Dm, G7, C, C, F, G7, C, G7, C, F, G7, C.

Jimmy Jeffery's Schottische

Musical notation for Jimmy Jeffery's Schottische, consisting of four staves of music in 4/4 time. The key signature is G major. The notes are: Staff 1: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Staff 2: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Staff 3: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Staff 4: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. Chords are indicated above the notes: G, D7, C, G, G, D7, C, G, D7, G, D7, C, G, D7, G. Triplet markings (3) are present under the first and last notes of each staff.

Nights of Gladness Waltz

Learnt from Jimmy Jeffery by his daughter, Rita Garbutt, from Penrose. Played on piano for John Meredith.

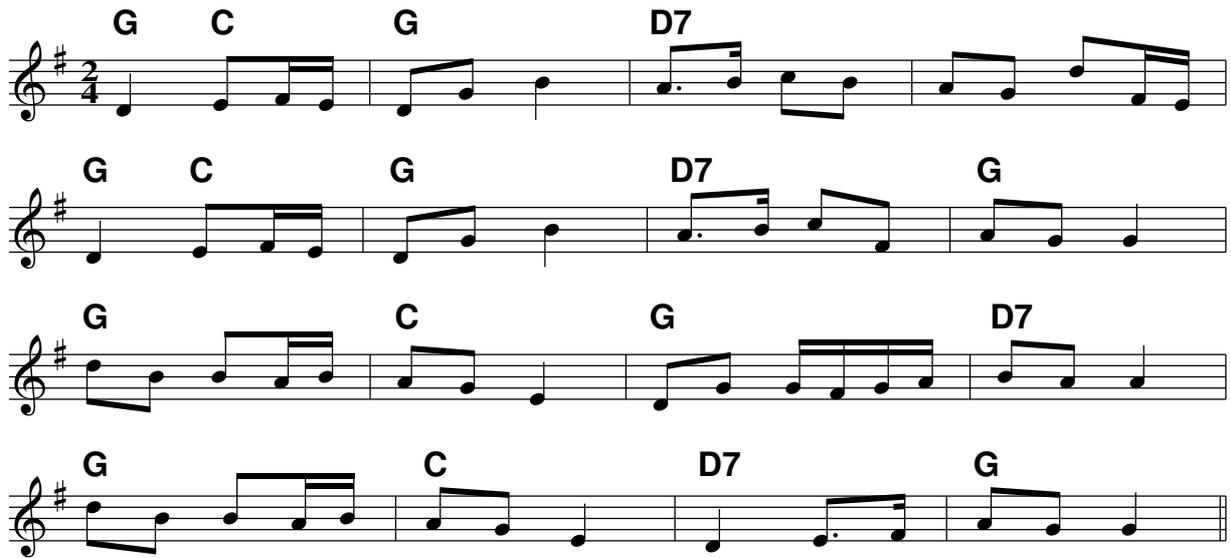
The musical score is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a triplet of eighth notes. The chords are: G, Am, D, G. The second staff has chords: C, G, D7, Am, D7. The third staff has chords: G, Am, D, G. The fourth staff has chords: C, G, Bm, G, D7, G. The fifth staff has chords: C, F, G7, C, F, G7. The sixth staff has chords: C, F, G7, Dm, Am, C, F. The seventh staff has chords: C, F, G7, C, F, G7. The eighth staff has chords: C, F, G7, C, G7, C. The piece concludes with a double bar line.

The Honey Bees Schottische

The musical score for "The Honey Bees Schottische" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords and their positions are as follows:

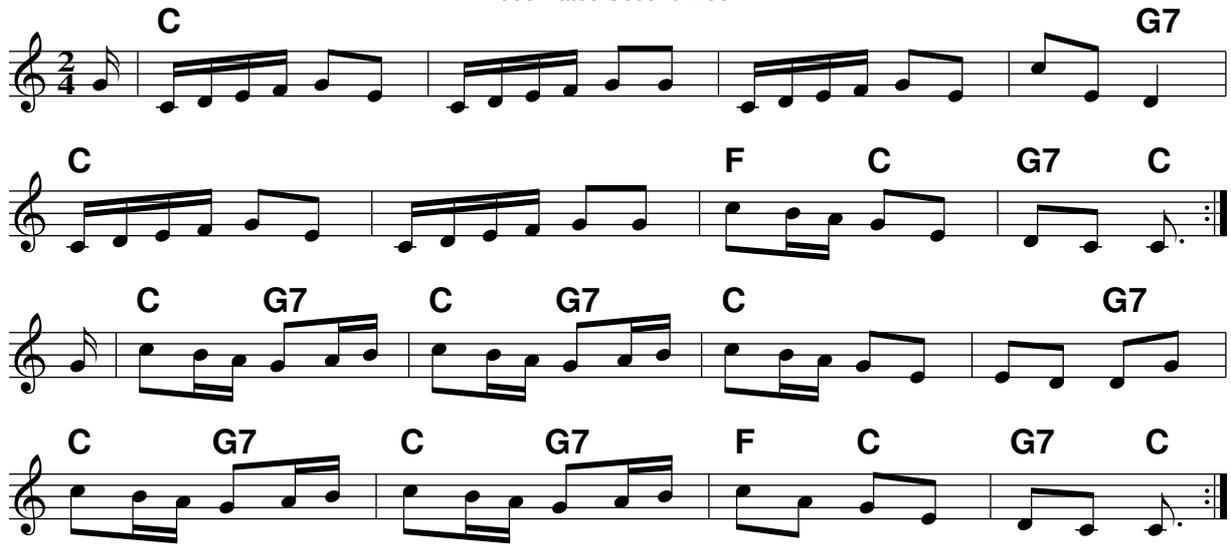
- Staff 1: G, Am, D7, G, Am, D7
- Staff 2: G, D7, Em
- Staff 3: G, Am, D7, G, Am, D7
- Staff 4: G, D7, G, D7, G, G7
- Staff 5: C, G7, C, G7, Dm, G7, F, C
- Staff 6: C, G7, C, G7, Am, Dm, F, G7
- Staff 7: C, G7, C, G7, Dm, G7, F, C
- Staff 8: C, G7, C, G7, G7, C

Local Dance Tunes
Binda Heel and Toe Polka



Musical notation for the first piece, "Binda Heel and Toe Polka". It consists of four staves of music in G major, 2/4 time. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Staff 2: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Staff 3: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Staff 4: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords are indicated above the notes: G, C, G, D7, G, C, G, D7, G, D7, G.

Joe Yates Second Reel



Musical notation for the second piece, "Joe Yates Second Reel". It consists of four staves of music in C major, 2/4 time. The notes are: Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 2: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 3: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the notes: C, G7, C, F, C, G7, C, C, G7, C, F, C, G7, C.

The Wingello Hall Song

F **B \flat**

If these walls could speak what tales they could tell Of grand cos - tume

F **C7** **F** **B \flat**

balls and of dig - ger's fare - wells Con - cer - tin - a and fid - dle and the M - C's clear

F **C7** **F**

call. They're ech - oes from the walls of the Win - gel - lo Hall. (They're

F **C7** **F** **F**

ech - oes from the walls of the Win - gel - lo Hall.) 1.The tal - low - wood
2.Use lin - seed and
3.The sup - per dis -
4.A lib - ry for
5.The fox - trot and

B \flat **F**

floor is the best to be found, So danc - ers will ride here from
turps to make a good seal, Then it's saw - dust and cand - le to
plays all the work of the cooks; And the belle of the ball with her
fett - lers to read and to learn The pres - i - dent's flus - tered with
tang - o they are all the rage And the kids put to sleep at the

C7 **F**

ten miles a - - round To pi - - an - - o and accor - dion the
get a smooth feel. For He's A Good Fel - low with
blush - ing cute looks There's the crow - ing of roost - ers, and
some new con - - cern And there's quirts, chess and lu - - do, a
back of the stage The whirr - ing mach - - ines of the

B \flat **F** **B \flat** **C7**

drum's stead - y beat, They whirl and they dance till they're
gus - to they sing And they stand to at - - ten - tion for
bang - ing of nails; And there's ap - - ples and peac - hes and
game of ping pong man; And Miss Al - - ice Wat - ers will
pic - ture show man; The har - vest and ag shows and a

F **F** **B \flat**

dead on their feet. If these walls could speak what tales they could
God Save the King.
hon - ey for sale
give us a song.
loc - al bush band.

F **F** **F**

tell Grand cos - tume balls; Dig - ger's fare - wells; Accor - i - on band;

F **F** **F**

Swish - ing of skirts; Pian - o and drums; Hay - mak - ers Jig;

F Kids run - ning round; **F** I move that we.. **F** blah blah blah blah; **F** Si - - lent
F Night; **F** Look San - ta's here; **F** Punch - ing the bag; **F** Dressed to the
F nines; **F** 1 2 3 kick; **F** Stretch and re - lax; **F** How is the farm?
F D'you want a beer? **F** Belle of the Ball; **F** Fes - tiv - al Queen;
F Four - teen to nine; **F** Keep your guard up; **F** I won first prize; **F** Can you
F hear them? **F** Can you hear them? **F** The ech - oes from the walls of the
F Win - - gel - - lo Hall! **C7** The
F ech - oes from the walls of the **C7** Win - gel - - lo Hall!

If these walls could speak what tales they could tell
 Of grand cos-tume balls and of dig-ger's fare-wells
 Con-cer-tin-a and fid-dle and the M-C's clear call.
 They're ech-oes from the walls of the Win-gel-lo Hall.
 (They're ech-oes from the walls of the Win-gel-lo Hall.)

1. The tal-low-wood floor is the best to be found,
 So dancers will ride here from ten miles around
 To piano and accordion and the drum's steady beat
 They whirl and they dance till they're dead on their feet.
2. Use lin-seed and turps to make a good seal,
 Then it's saw-dust and candle to get a smooth feel.
 For He's A Jolly Good Fellow with gusto they sing
 And stand to attention for God Save the King.
3. The supper displays all the work of the cooks;
 And the belle of the ball with her blushing cute looks
 Turkeys and geese and chooks, ducks and quail;
 Apples and peaches and honey for sale
4. There's a library for fettlers to read and to learn
 And the committee is flustered with its latest concern
 There's quoits, chess and ludo and a game of ping pong
 And Miss Alice Waters will now give us a song.
5. Foxtrot and tango they are all the rage
 The kids put to sleep at the back of the stage
 The whirr-ing mach-ines of the pic-ture show man;
 The har-vest and ag shows and a loc-al bush band.