

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

**January 2018**



**Arranged by  
David Johnson**

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(Castanets)

*p*—2nd time *ff*

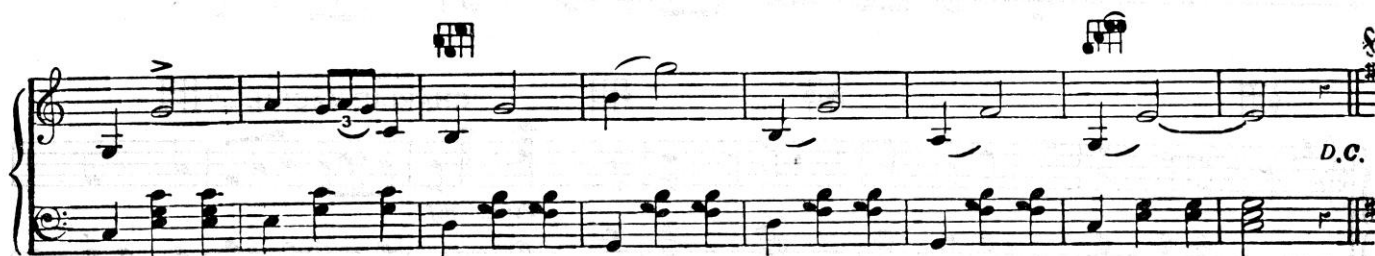
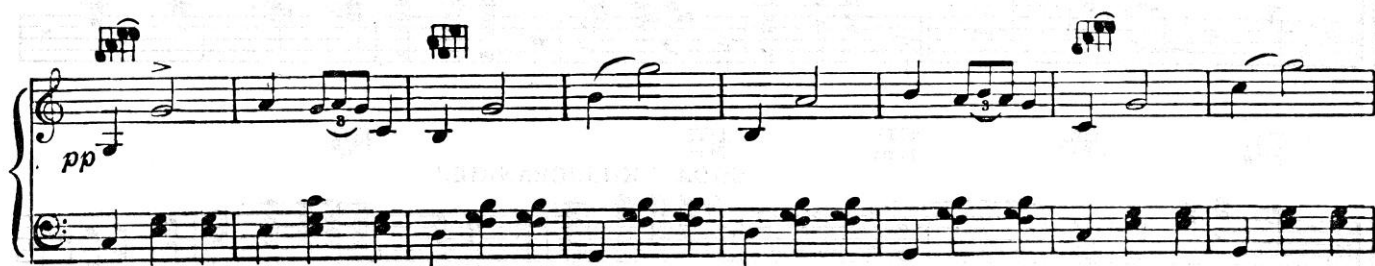
*p*

1st time. 2nd. time.

(Castanets)

2nd time 8va *f*

*p*



Old Time Polka One

*from Frank Collins' recording*

The image displays the guitar solo for the song "Sweet Home Alabama" by Lynyrd Skynyrd. It consists of four staves of music in the key of D major (indicated by two sharps: F# and C#) and 2/4 time signature. The notation includes various chords (D, G, A7) and melodic lines with slurs and ties. The solo begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.

## Old Time Polka Two

Old Times Fiddle Tune

Am G Am Em

Am G Em Am

Am G Am G

Am G Em Am

Maxina Set  
The Maxina

IntroC

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

3

If You Were the Only Girl In the World

D B7 E7 A7 D

D Fdim Em7 A7 D

D B7 E7 A7 D

Bm F#m D7 G F#m B7

Em Fdim D B7 E7 A7 D

Em Fdim D B7 E7 A7 1 D 2 D

## Tiger O'Reilly

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

Chords: G, F, G, G, D7, G, G, C, G, D7, G, C, G, D7, G.

#### The Walk Around

Chords: Am, G, Am, G, Am, G, Am, G, Am, G, Am, G, Am, G, Am, G.

**Slow Foxtrot**  
Out of the Blue Gums

George Trevare, 1942

Chords: C, D7, G7, C, C, D7, G7, C, F, C, D7, G

**The Murray Moon**

Chords: Am, D7, G, Am, D7, G, Am, D7, G, D, A7, D, D7, E7, A, Am, B7, Am, D7, G

# Foxtrot

Where the Dog Sits on the Tuckerbox

by Jack O'Hagan

First system of musical notation for 'Where the Dog Sits on the Tuckerbox'. It consists of three staves in 2/4 time, key of G major. The first staff has a G chord above the first measure and D7, G, D7, G chords above the subsequent measures. The second staff has C, G, Em, A7, and D7 chords above its measures. The third staff has G, D7, G, D7, and G chords above its measures. The piece ends with a double bar line.

## The Road to Gundagai

Second system of musical notation for 'The Road to Gundagai'. It consists of eight staves in 2/4 time, key of G major. The first staff has D7, G, D7, G, and G7 chords above its measures. The second staff has C, Cm, G, Em, A7, and D7 chords above its measures. The third staff has G, B7, C, G, A7, D7, G, and G7 chords above its measures. The fourth staff has C, G, E7, A7, and D7 chords above its measures. The fifth staff has G7, C, E7, A7, and D7 chords above its measures. The sixth staff has G, B7, C, G, A7, D7, and G chords above its measures. The piece ends with a double bar line.

## 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*

C F Dm G7 C G7

## Jimmy Jeffery's Schottische

G D7 C G D7 C G D7

## Nights of Gladness Waltz

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

The musical score for "Nights of Gladness Waltz" is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5). The piano accompaniment consists of a steady eighth-note bass line (G3, A3, B3, C4, D4, E4, F#4, G4). Chords are indicated above the notes: G, Am, D, and G. The second staff continues the melody and piano accompaniment, with chords C, G, D7, Am, and D7. The third staff features a more complex melody with eighth and sixteenth notes, and piano accompaniment with eighth notes. Chords are G, Am, D, and G. The fourth staff continues the melody and piano accompaniment, with chords C, G, Bm, G, D7, and G. The fifth staff features a melody with eighth and sixteenth notes, and piano accompaniment with eighth notes. Chords are C, F, G7, C, F, and G7. The sixth staff continues the melody and piano accompaniment, with chords C, F, G7, Dm, Am, C, and F. The seventh staff features a melody with eighth and sixteenth notes, and piano accompaniment with eighth notes. Chords are C, F, G7, C, F, and G7. The eighth staff continues the melody and piano accompaniment, with chords C, F, G7, C, G7, and C. The score ends with a double bar line.

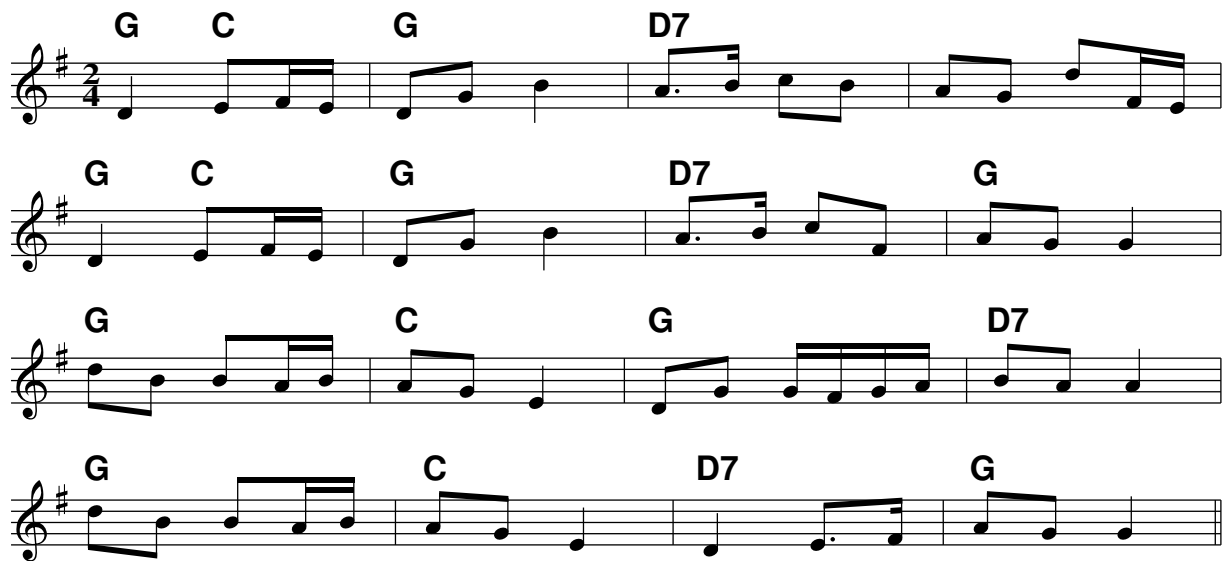
# The Honey Bees Schottische

This musical score is for a Schottische in 4/4 time, written for guitar. The key signature has one sharp (F#), and the melody is written on a single staff. The piece consists of 32 measures, organized into eight measures per line. The chords are indicated above the staff, and the melody is written with eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots.

**Chord Progression:**

- Measures 1-4: G, Am, D7, G, Am, D7
- Measures 5-8: G, D7, Em
- Measures 9-12: G, Am, D7, G, Am, D7
- Measures 13-16: G, D7, G, D7, G, G7
- Measures 17-20: C, G7, C, G7, Dm, G7, F, C
- Measures 21-24: C, G7, C, G7, Am, Dm, F, G7
- Measures 25-28: C, G7, C, G7, Dm, G7, F, C
- Measures 29-32: C, G7, C, G7, G7, C

**Local Dance Tunes**  
Binda Heel and Toe Polka



Four staves of musical notation for the Binda Heel and Toe Polka. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and bar lines. Chord symbols G, C, G, D7, and G are placed above the staves at various points.

Joe Yates Second Reel



Four staves of musical notation for the Joe Yates Second Reel. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and bar lines. Chord symbols C, G7, F, and C are placed above the staves at various points.





# 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 stage And there's quoits, chess and lu - - do, a  
back of the 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 ap - ten - tion for  
bang - ing of nails; And there's ap - - ples and peac - hes and  
game of ping pong; 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; Accord - 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

hear them? Can you hear them? **F** The ech - oes from the walls of the **C7**

**F** Win - - gel - - lo Hall! The

**F** **C7** ech - oes from the walls of the **F** 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.