

ANTHEM

By A. d'Ossché
tuning: ddAD

Key: G

ANTHEM: THEME

D E⁵ Em D G G C

G D E⁵ Em D G G C G D/G

VARIATION 1

G⁵ G D E⁵ Em D G G C G

G D E⁵ Em D G G C G D

Handwritten musical notation for a guitar piece. The top staff shows a melody with notes and accidentals, and the bottom staff shows a bass line with numbers. Chords are written above the staff: G⁵, G, D, Am, G, C, G, and DD[#]AD. The piece ends with a double bar line.

Handwritten musical notation for Variation 2. The notation is on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of the following notes: E5 (quarter), Em (quarter), D (quarter), G (quarter), G (quarter), C (quarter), G (quarter), G (quarter), D (quarter). Above the staff, the chords are labeled: E5, Em, D, G, G, C, G, G, D. Below the staff, the fingerings are written: 1, 3, 4, 5; 7, 7, 8, 8; 7, 5, 5, 3, 4; 5, 4, 5, 4, 4, 0.

Handwritten musical notation for a guitar piece. The notation is on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of a series of chords: D, Am, G, C, G, D, Dsus4, and D. The chords are written as whole notes. The bass line is indicated by numbers 1-5 on a five-line staff. The piece ends with a double bar line.

*E*⁵ *Em* D G G C G G D

VARIAION 3:

1 1 2 3	5 5 3 6	5 3 3 3 3	3 2 2 0
1 3 4 5	6 6 4 6	6 3 3 3 3	3 3 3 0
	7 7 6 8	7 5 5 3 4	5 4 4 0

*E*⁵ *Em* D G G C G D^{sus4} D C G

1 1 2 3	5 5 6 6	5 7 7 7 7	6 6 6 6 5
1 3 4 5	6 6 8 8	6 7 7 7 7	8 8 8 8 7
	7 7 8 8	7 10 10 10 9	

G D C G D^{sus4} D G C G

3 3	2	6 5 7	7 7 7	6 5 3
3 3	3	6 6 7	7 7 8	6 6 3
5 3 4 5 6 5 3 5	4	8 7 10	9 10	8 7 5 3 4

G D G⁵ *E*⁵ *Em* D G G C G D^{sus4} D G

3 2 2 2 3 0	1 1 2 3	5 5 8 8	5 7 7 7 7	7 7 7 7
3 3 3 3 3 0	1 1 3 3	6 6 8 8	6 7 7 7 7	8 8 8 8
5 4 4 4 3 0	1 3 4 5	7 7 6 6	7 10 10 10 9	10 10 10 10

WALTZING MATILDA ANTHEM

In *Waltzing Matilda* we have the use of rubato — the slight speeding up and slowing down of the tempo of the music to achieve a desired emotional effect. Some of this elasticity is accomplished by anticipation — playing a note just ahead (or behind) the beat. The effective use of an occasional triplet provides an additional lightness to the arrangement.

There is an entire genre of composition that lends itself to national aires, patriotic songs, and anthems which arose during the English Reformation. This form reached its peak in the grandiose anthems of the Baroque Period which were specifically composed for such festive occasions as coronations. The second of these two songs, entitled *Anthem*, utilizes the common elements of this kind of music.

Properly speaking, these two tunes represent the technique of “theme and variation”. The melody and rhythm receive a slight alteration each time through the piece. The character of *Waltzing Matilda* is altered, pushing it toward that of the march. *Anthem*’s alterations reflect a continual restatement of the central melody. Both compositions are played in the key of G, working off a full-barre chord at the third fret. The slow-march tempo provides a grandeur which is accomplished by interspersing a series of up-strokes with selected down-strokes (instead of the usual strum of a regular down-up-down-up sequence).

Waltzing Matilda, originally a folk ballad, has now been officially adopted by the Australian government as its national anthem. We have been hard put to decide whether to include the original words as written by A.B. Paterson in 1895, or the more popularized adaptation written by Marie Cowan. The Cowan version mounts a strong internal cadence to the lyrics. Furthermore, her constant reiteration of the obscure Australian words lends a Jabberwocky flavor to the flow of the song. The Paterson version retains more of the aspect of the ballad. Even though some words remain obscure, others are explained in the context of the verse. Both create a unique place for themselves among the folksongs of the world. We’ve included them both because of their uniqueness, and because they are good illustrations of the process of song adaptation.

The recorded version of *Waltzing Matilda* is an arrangement of variations on the chorus. We have added the music and tablature of the verses for the book.

The A.B. Paterson Version:

Oh, there once was a swagman camped in a billabong,
Under the shade of a coolibah tree;
And he sang as he looked at his old billy boiling,
"Who'll come a-waltzing Matilda with me?"

CHORUS:

Who'll come a-waltzing Matilda, my darling?
Who'll come a-waltzing Matilda with me?
Waltzing Matilda and leading a water-bag,
Who'll come a-waltzing Matilda with me?

Down came a jumbuck to drink at the water-hole,
Up jumped the swagman and grabbed him with glee;
And he sang as he stowed him away in his tucker-bag,
"You'll come a-waltzing Matilda with me."

CHORUS

Down came the squatter a-riding his thoroughbred,
Down came Policemen — one, two, three.
"Whose is the jumbuck you've got in the tucker-bag?
You'll come a-waltzing Matilda with me."

CHORUS

But the swagman he up and he jumped in the water-hole;
Drowning himself by the coolibah tree;
And his ghost may be heard as it sings in the billabong
"Who'll come a-waltzing Matilda with me?"

CHORUS

(The chorus remains constant)

The Marie Cowan Version:

Once a jolly swagman camp'd by a billabong,
Under the shade of a coolibah tree,
And he sang as he watch'd and waited till his billy boiled
You'll come a waltzing Matilda with me.

CHORUS:

Waltzing Matilda, Waltzing Matilda,
You'll come a waltzing Matilda with me,
* And he sang as he watched and waited till his billy boiled
You'll come a waltzing Matilda with me.

Down came a jumbuck to drink at that billabong,
Up jumped the swagman and grabbed him with glee,
* And he sang as he shoved that jumbuck in his tucker bag
You'll come a waltzing Matilda with me.

CHORUS

Up rode the squatter mounted on his thoroughbred
Down came the troopers, one, two, three,
* Whose that jolly jumbuck you've got in your tucker bag?
You'll come a waltzing Matilda with me.

CHORUS

Up jumped the swagman, sprang into the billabong,
You'll never catch me alive said he,
* And his ghost may be heard as you pass by that billabong
You'll come a waltzing Matilda with me.

CHORUS

*Note: this version repeats the third line of every verse as a part of the chorus.
Remember to substitute.

WALTZING MATILDA

By A.B. Paterson

Key: G

tuning: ddAD

G	D	G	D	Em
ONCE A JOY- LY SWAG- MAN		CAMPED BY A BIL- LY BONG,		
3	2	3	0	1
3	3	3	0	1
5	4	5	0	2 3

D ⁵	G	Am sus 4	D	G
UN- DER THE SHADE OF A		COO- LI- BAH TREE. AND HE		
0	3	4	2	3
0	3	4	3	3
0	3	7 6 5	4	3 4

G	D	G	D	Em
SANG AS HE WATCHED AND		WAIT- ED 'TIL HIS BIL- LY BOILED		
3	2	3	0	1
3	3	3	0	1
5	4	5	0	2 3

D ⁵	G	Am	G	D	G
YOU'LL COME A- WALTZ- ING MA-			TIL- DA WITH ME ____.		
0	3	4	3	2	3
0	3	4	3	3	3
0	3	6	5	4	3

Chorus

Chorus

Chords: G, C⁵, G, Bm, D, G, D, G, D, E⁵, Em, D, G, Am, G, D, G⁵

Tablature (Fingerings):

5 5 5 5 3	6 6 6 6 6	5 5 5 6 5	4 4 4 2 3 2
6 6 6 6 3	6 6 6 6 6	6 6 6 6 6	4 4 4 3 3 3
7 7 7 7 3	10 10 10 9 8	7 7 7 8 7	7 6 5 4 3 4

Tablature (Fingerings):

3 3 3 2 2 2	3 3 3 0 1 1 1	0 3 3 5 4 3	3 2 3
5 5 5 3 3 3	3 3 3 0 1 1 1	0 3 3 6 4 3	3 3 3
5 5 5 4 4 4	3 4 5 0 1 2 3	0 3 5 7 6 5	5 4 3

