

Waltzing Matilda

What Tomorrow Brings Larry Pattis

"Waltzing Matilda" is Australia's most widely known bush ballad, a country folk song, and has been referred to as "the unofficial national anthem of Australia". The title is Australian slang for travelling by foot with one's goods in a "Matilda" (bag) slung over one's back. The song narrates the story of an itinerant worker making a drink of tea at a bush camp and stealing a sheep to eat. When the sheep's owner arrives with three police officers to arrest the worker for the theft (a crime punishable by hanging), the worker drowns himself in a small watering hole and goes on to haunt the site. The original lyrics were written in 1887 by a poet and nationalist Banjo Paterson. It was first published as sheet music in 1903. Extensive folklore surrounds the song and the process of its creation, to the extent that the song has its own museum, the Waltzing Matilda Centre in Winton, Queensland.



composed by

Banjo Patterson

Andrew Barton "Banjo" Paterson (17 February 1864 – 5 February 1941) was a famous Australian bush poet, journalist and author. He wrote many ballads and poems about Australian life, focusing particularly on the rural and outback areas, including the district around Binalong, New South Wales where he spent much of his childhood. Paterson's more notable poems include "Waltzing Matilda", "The Man from Snowy River" and "Clancy of the Overflow".



arranged by

Larry Pattis

In listening to his superb recordings, or experiencing the magic of a live concert, Pattis succeeds in merging styles of instrumental guitar music not normally found in the same room together. Both Folk and Classical styles seem to be fully represented within Pattis' playing and compositions. While devoted to the emotive side of the instrument, Pattis demonstrates considerable technical prowess. His musical vision is a blending of beauty with technique, to bring forth the many voices that the steel string guitar can manifest.



from the album

What Tomorrow Brings

Twelve original pieces and two covers make up this exquisite display of fingerstyle guitar artistry. Pattis' most ambitious work to date, these most recent compositions and arrangements are intensely personal, yet they are like an open book, with each piece a complete and accessible chapter or story unto itself.

Available at <http://www.larrypattis.com/order-cds.html>

General Transcription Notes

These apply to my custom transcriptions in general and may help clarify certain choices or apparent inconsistencies in formatting and notation.

- It is not always possible to recreate an actual performance based on audio recordings alone. On a fretted instrument such as the acoustic guitar, any given pitch is often available at multiple fretboard locations. However, meticulous examination of the audio track at very slow speeds reveals much about the player's technique as well as their fretting-hand position. So while it is unrealistic to claim *absolute* accuracy, I will say that the transcription is at least *audibly* faithful when performed as intended.
- The representation of a dynamic musical performance in standard notation is a balancing act between fidelity and legibility. Using multiple time signatures and accurate note duration is entirely possible but can lead to overly-cluttered passages. For example, I may choose to use bass notes of incorrect duration if it results in a much clearer depiction of the actual measure. The *best* way to sound like the original is to first *listen* to it (many times)!
- I find that one of the most difficult aspects of learning a new arrangement is deciding on a set of optimal fingerings. Moving smoothly and efficiently between different fretboard positions can make the difference between a good rendition and an outstanding one. The *suggested* fingerings in this transcription are carefully chosen, but based upon my own personal preference, technique and hand size. As always, determine what works best for *you*.

Performance Notes for “Waltzing Matilda”

Guitar: Paul Woolson “Little Parlor”, 24” scale, double-top (cedar-lutz), EIR back & sides.

Here are some notes on performance dynamics and articulation that complement the transcription. Unless indicated otherwise, the techniques used are based on my own methods for matching written to recorded note, and may not indicate how it was really played. In documenting the source material as faithfully as possible, my goal is not so much to emulate a player, but to learn from them.

- Pattis' performance is defined as much by the *space* between the notes as much as the notes themselves. He completely transforms an otherwise ordinary arrangement with inspired use of pauses, accelerations and vibrato, some important instances of which have been marked in standard notation. Right-hand rolls of different speed work in tandem with the tempo changes. For example, the note separation on the first beat of bar 45 effectively creates a laid-back feel.
- Different vibrato techniques may be necessary depending on the fretboard position, strings played and vibrato “strength”. For example, in bar 10 a “vertical” technique (rocking the fretting finger back and forth longitudinally) can be used. A stronger effect (e.g. bar 43) may call for “horizontal” vibrato, which is actually repeated micro-bending behind the fret. Vibrato can also

be applied by slightly bending back and releasing the neck, as in the last beat of bar 81. Note that this affects open strings as well.

- *Shift* slides (as opposed to *legato* slides) are used often in both melody (e.g. bar 13) and bass (e.g. bar 16) transitions, again evoking a lingering, laid-back quality. Allowing drone notes to ring out is especially important in the second variation (bars 42-73) where the arrangement is relatively sparse.

Contact Information. For additions, corrections and general enquiries, please contact me at mmmaak@gmail.com with the subject "Transcription: Waltzing Matilda". Other transcriptions can be found at <http://mmmaak.wordpress.com> (currently a work in progress).

Music Notation Key

8va

Choke (Micro Bend) $\frac{1}{4}$

Simple Bend $\frac{1}{2}$

Simple Bend 1 (7)

Bend and Release 1 (7) -1 (5)

Pre-Bend 1 [5]

Pre-Bend & Release 1 [5] -1 (5)

Unison Bend 5 1 7 (9) 5 1 7

Hammer-On H 5 7

T
A
B

8va

Pull-Off Po 7 5

Shift Slide Sl 5 7

Legato Slide Sl 5 7

Indeterminate Slide Up 5

Indeterminate Slide Down 5

Indeterminate Slide Up To 5

Indeterminate Slide Down To 5

Natural Harmonic 12 5

T
A
B

8va

AH10
AH17

Artificial Harmonic

Arpeggiated Down Stroke (Quick Roll) 0 1 0 2 R

Arpeggiated Up Stroke (Quick Roll) 0 1 0 2 R

Down Stroke (Brush) 0 1 0 2 B

Up Stroke (Brush) 0 1 0 2 B

Rasgueado 0 1 0 2 R

Ghost Note (5)

Fret Hand Muting (Dead Note) X

T
A
B

8va

Palm Muting 5

Staccato 5 5

Tremolo Picking 5

Vibrato 5

Vibrato Bar Dive -1 5 3

Vibrato Bar Dive & Return -1 5 3

Trill 7 5

Grace Note (Hammer-On) 3 5

T
A
B

8va

Grace Note (Pull-Off) 7 5

Grace Note (Slide Up) 3 5

Grace Note (Slide Down) 7 5

Grace Note (Bend) 3 5

Grace Note (Pre-Bend Release) 7 5

Modent Upper / Lower 5-6 5-5 4-5

Double Mordent 6-4 5

Gruppetto (Turn) 6-5-4 5

T
A
B

Waltzing Matilda

Banjo Patterson
arr. Larry Pattis

TabEdited by Mak
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Freely Dsus2 Bm/D Dsus2 Bm/D G6/9 F#m7

8va

D
A
G
D
A
D

Em7 G (A7sus4) D A/C# Bm7

8va

T
A
B

G F#m+5 G A/C# Bm7 A7 A/C# D

8va

T
A
B

A/C# N.C. Bm7 G F#m+5 G A/C# Bm7 A7

19

T A B

D D5 Dsus2 D (Am6) Bm F#m

25

T A B

G D A A/C# D A/C# N.C. Bm7

31

T A B

G F#m+5 G A/C# Bm7 A7 D (A7sus4) D

37

T A B

A5

D

G

D

Musical notation for measures 43-48. The staff shows a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes with various ornaments. The guitar accompaniment is shown in a separate system below.

43

Guitar tablature for measures 43-48. The strings are labeled T (Treble), A (Acoustic), and B (Bass). Fingerings are indicated by numbers 1-5. Techniques like hammer-ons (H) and pull-offs (Po) are marked. A wavy line indicates a vibrato effect.

A5

D

A5

D

G

D

Musical notation for measures 49-54. The staff shows a treble clef with a key signature of two sharps. The melody continues with eighth and quarter notes. The guitar accompaniment is shown in a separate system below.

49

Guitar tablature for measures 49-54. The strings are labeled T, A, and B. Fingerings and techniques like H and Po are indicated. A wavy line indicates vibrato.

A5

D

D

G

Musical notation for measures 55-60. The staff shows a treble clef with a key signature of two sharps. The melody includes eighth and quarter notes. The guitar accompaniment is shown in a separate system below.

55

Guitar tablature for measures 55-60. The strings are labeled T, A, and B. Fingerings and techniques like H and Po are indicated. A wavy line indicates vibrato.

N.C.

F#m

A5

D

Musical notation for measures 61-66. The staff shows a treble clef with a key signature of two sharps. The melody includes eighth and quarter notes. The guitar accompaniment is shown in a separate system below.

61

Guitar tablature for measures 61-66. The strings are labeled T, A, and B. Fingerings and techniques like H, Po, and S (slide) are indicated. A wavy line indicates vibrato.

A5

D

G

D

A5

Musical notation for measures 67-72. The treble clef staff shows the melody with a wavy line above measure 68. The bass clef staff shows the guitar accompaniment with fret numbers and techniques like hammer-ons (H) and pull-offs (Po). Measure numbers 67, 73, 79, and 85 are indicated at the start of their respective systems.

Guitar fretboard diagrams for measures 67-72. The diagram shows the strings (T, A, B) and frets (0-14) with fingerings and techniques. Measure 67: T (2), A (0), B (0). Measure 68: T (0), A (0), B (0) with wavy line. Measure 69: T (0), A (2), B (0) with H. Measure 70: T (2), A (4), B (5) with H. Measure 71: T (0), A (0), B (0). Measure 72: T (2), A (4), B (0) with H.

D

G6/D

Gm/Bb

F#m

Musical notation for measures 73-78. The treble clef staff shows the melody with a wavy line above measure 78. The bass clef staff shows the guitar accompaniment with fret numbers and techniques like hammer-ons (H) and pull-offs (Po). Measure numbers 73, 79, and 85 are indicated at the start of their respective systems.

Guitar fretboard diagrams for measures 73-78. The diagram shows the strings (T, A, B) and frets (0-14) with fingerings and techniques. Measure 73: T (0), A (0), B (0). Measure 74: T (5), A (9), B (0) with 5/9. Measure 75: T (7), A (9), B (7) with H. Measure 76: T (9), A (11), B (12) with H. Measure 77: T (12), A (14), B (12) with 12/14. Measure 78: T (14), A (10), B (14) with H and Po.

G

E9

A

A/C#

D

A/C#

N.C.

Bm7

Musical notation for measures 79-84. The treble clef staff shows the melody with a wavy line above measure 84. The bass clef staff shows the guitar accompaniment with fret numbers and techniques like slides (Sl) and hammer-ons (H). Measure numbers 79, 85, and 91 are indicated at the start of their respective systems.

Guitar fretboard diagrams for measures 79-84. The diagram shows the strings (T, A, B) and frets (0-14) with fingerings and techniques. Measure 79: T (9), A (7), B (5) with Sl. Measure 80: T (4), A (2), B (5). Measure 81: T (7), A (0), B (7) with (7). Measure 82: T (4), A (5), B (4) with H and Po. Measure 83: T (2), A (4), B (7) with Sl. Measure 84: T (0), A (2), B (0) with Sl.

G

F#m+5

G

G#m7(b5)

F#m+5

Musical notation for measures 85-90. The treble clef staff shows the melody with a wavy line above measure 90. The bass clef staff shows the guitar accompaniment with fret numbers and techniques like slides (Sl) and hammer-ons (H). Measure numbers 85, 91, and 97 are indicated at the start of their respective systems.

Guitar fretboard diagrams for measures 85-90. The diagram shows the strings (T, A, B) and frets (0-14) with fingerings and techniques. Measure 85: T (4), A (4), B (5) with H. Measure 86: T (0), A (4), B (7) with Sl. Measure 87: T (5), A (4), B (7). Measure 88: T (4), A (4), B (5) with H. Measure 89: T (4), A (7), B (5) with Sl. Measure 90: T (0), A (0), B (0).

E7 A5 A7 D

91

8^{va}

T
A
B

0 4 2 0 4 7 5

1 2 0 0 2 0 4

2 2 0 0 0 0 0

R R R