Bruce Smeaton composed two of the segment scores (The Husband and The Priest) for the portmanteau feature film Libido, before doing the score for Peter Weir's The Cars That Ate Paris, and then moving on to do David Baker's The Great Macarthy.

Smeaton became a major award-winning Australian composer for film and television, who immediately after working on Picnic at Hanging Rock would go on to work on a series of classic Australian feature films, including Fred Schepisi's The Devil's Playground and The Chant of Jimmy Blacksmith.

Working with Schepisi on The Priest episode for Libido helped prepare Smeaton for the more expansive score he did for The Devil's Playground, and it's arguable - because his work on Picnic tended to be overshadowed by the pan flute gambit - that the film was the first real chance for Smeaton to do an expressive work that aided the atmosphere and emotion of a fully effective drama.

With The Chant of Jimmie Blacksmith, Smeaton continued in expansive mode, and director Fred Schepisi concedes in the DVD extras, that some people now consider the music in places inclined to be over the top.

However Schepisi wanted the music to set up a mood for the film, and form part of the contrast in cultures. The music over the titles was considered as working a bit like an overture, and the music was conceived generally as a suite that ran though the film giving another dimension to it, acting as an emotional resonance and reminder: as you go further through the film, you need very little to remind you of what happened before and why people are behaving as they do.

But on occasions Schepisi also withheld a musical flourish, citing Jimmie's primal dance on the birth of the baby - there's no music to gild the lily, it's who he is.

Because of the film's substantial budget, the score was one of the few in the early revival that could afford to be laid down at the old Anvil Studios near the village of Denham in Buckinghamshire, with a British orchestra, the National Philharmonic, formed exclusively for recording purposes.

(Smarton's relatively short wiki - at time of writing - is here.)

(Below: Bruce Smeaton in 1988)
(Below: Smeaton as he turns up in the DVD 'making of' for Picnic at Hanging Rock):

(Below: in the 'making of' for Summerfield. Adding the hat changes everything)
The main theme was released on a 45:

45 stereo RCA 103153. 1978.
Producers: John Sharp & Rick Kent.
Engineer: John McDiarmid.
Recorded & Mixed at Peper Studios, Adelaide, Australia.

Side a:
The Chant Of Jimmy Blacksmith (Smeaton)

Side b:
Gilda (Smeaton)

The theme from the film also turned up on various collections, including this now deleted one.

Roxanne and other Film and Television Themes by Bruce Smeaton
Performed by the Melbourne Symphony Orchestra,
composed and conducted by Bruce Smeaton

1. Roxanne Title Theme 3'20"
2. Patrol Boat 3'23"
3. Iceman 3'14"
4. A Town Like Alice 2'42"
5. 1915 5'27"
6. Monkey Grip 2'22"
7. Plenty 3'54"
8. Eleni 4'46"
9. The Alien Years 2'21"
10. Seven Little Australians 1'58"
11. Picnic At Hanging Rock 2'58"
12. The Great MacArthy 2'26"
13. Five Mile Creek 3'17"
14. The Chant of Jimmie Blacksmith 2'46"
15. The Devil's Playground 2'22"
16. *Squizzy Taylor* 2'29"
17. *The Boy in the Bush* 1'49"
18. *Roxanne Love Theme* 3'34"

The theme from the film was released on a compilation of Bruce Smeaton's film music by the ABC but only on the CD (not the LP):

Bruce Smeaton - Film and Television Themes
ABC Classics CD 836 2242 1992
Melbourne Symphony Orchestra, conducted by Bruce Smeaton, with biographical notes on composer.

Tracks:

*Patrol Boat*  
*A Town Like Alice*  
*Monkey Grip*  
*The Alien Years*  
*Seven Little Australians*  
*Picnic at Hanging Rock*  
*The Great Macarthy*  
*Five Mile Creek*  
*The Chant of Jimmie Blacksmith*  
*The Devil's Playground* (CD)  
*Squizzy Taylor* (CD)  
*The Boy in the Bush* (CD)