

BUSH DANCE



**A COLLECTION OF TRADITIONAL TUNES
ARRANGED IN SETS
FOR BUSH BANDS**

**COMPILED & ARRANGED BY
DAVID JOHNSON**

**INCLUDES INFORMATIVE BACKGROUND NOTES
& MANY COLLECTED AUSTRALIAN TUNES**

BUSH DANCE



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James Carlin for contributing many lovely tunes and background notes, as well as introducing me to the rewards of playing for bush dances.

Harry Cotter and Colin McJannett for material from Harry's repertoire: "Girls of Ivory", "Harry Cotter's", "Harry Cotter's Jig", "Monkey Shaved Me Father", "Moriately's Jig", "Only the Leaf of a Rosebud", and "Your Smile Tonight Mother Dear".

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I also feel it is important to recognise the work of Shirley Andrews, which I believe has been a fundamental contribution to the resurgent interest in bush dancing.

Above all my thanks are due to the many friends and musicians in the Bush Music Club who have contributed to and supported this project since its inception in 1978. In particular Bob Bolton, Ralph Pride and Bob Brain, without whose individual efforts this project could not have come to fruition. Bob Bolton for his continued support and design and layout, Ralph Pride for transcribing many of Harry Cotter's and Jamie Carlin's tunes and for the original inspiration for the book, and Bob Brain for supporting the project, giving me time to finish it and giving me a deadline.

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INTRODUCTION

The book

"BUSH DANCE" consists of 164 dance tunes, arranged in sets for 41 bush dances. The idea of publishing arranged sets came from the reformation of a Bush Music Club Concert Party in 1978. To provide a common core of dance sets to play together a number of photocopied sheets or "Broadsides" were produced. These have been expanded to this substantial folio.

Dance sets have been grouped by dance formation and include tunes that have been found to provide a suitable time and rhythm for the dancers. Some of the tunes and some of the sets are interchangeable according to personal preference and of course there are many other suitable tunes to be used as well.

Background notes have also been included, providing valuable information for musicians and listeners alike on the origins and history of the tunes. A comprehensive index provides easy access to the tunes and dances.

The dances

The 41 dances represented here all have a strong Australian association. These dances have been (a) recorded in historical documents as being danced in Australia in earlier times; (b) introduced during the folk revival; (c) discovered on field excursions by folk-lore collectors; or composed recently in the traditional style.

A companion volume of dance instructions is in preparation. In the meantime Shirley Andrew's excellent book "Take Your Partners", published by Hyland House, Melbourne, contains instructions for most of the dances included here.

The music

The music comes from various sources: tunes transcribed from field recordings of traditional bush musicians, such as Sally Sloane, Joe Cashmere, Harry Cotter and Clem O'Neal; tunes from traditional-style contemporary players, such as Jamie Carlin, Bob McInnes and Declan Affley; tunes from researched published sources known to have been available in Australia; as well as a few newly composed tunes.

The tunes transcribed from traditional players were mostly previously unpublished and hence they are not often found in the repertoire of bush bands. There are tunes in this category which warrant a much wider recognition as part of our continuing Australian tradition of dance music.

For musicians

For experienced bush dance musicians this folio provides some inspiration for further appropriate tunes for dance sets as well as some fascinating reading on the background of the tunes. It also offers some marvellous collected tunes for the first time.

The musicians new to bush dance should find herein a valuable starting point for developing a personal repertoire. Keep in mind that the music is inherently social, so don't only practise on your own. Contact the Bush Music Club or your nearest folk club and sit in with experienced musicians.

The development of good style for dance music is best achieved by watching the dancers and reacting appropriately. This of course means that the music needs to be internalised. Not simply memorised note for note, but including your own simplification and decoration and rhythm emphasis. Remember that dancers require a steady rhythm, not a blur of musical virtuosity.



BARN

Mudgee Schottische

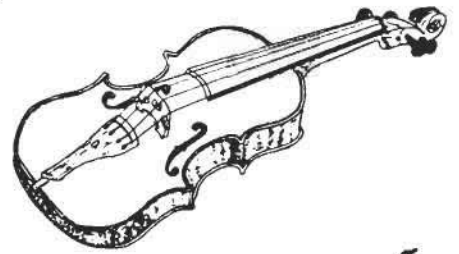


Harvest Moon Schottische





DANCE

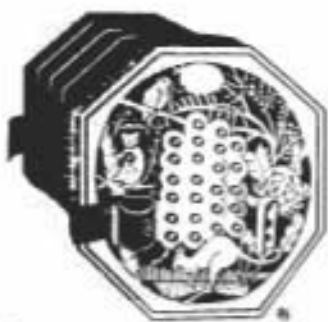


Australian Jim



Navy on the Line





BARN DANCE

Harry Cotter's



Click Go the Shears



(CONTINUED)



The North Wind

Chords: (A) G, D7, G, D7, G, C, G, Am, G, D7, C, G, D7, G, G.

LARGE PROFESSIONAL BOOMERANG



20 Holes, 40 Reeds, nickel lip-plate, strong brass band tone. The choice of every champion.

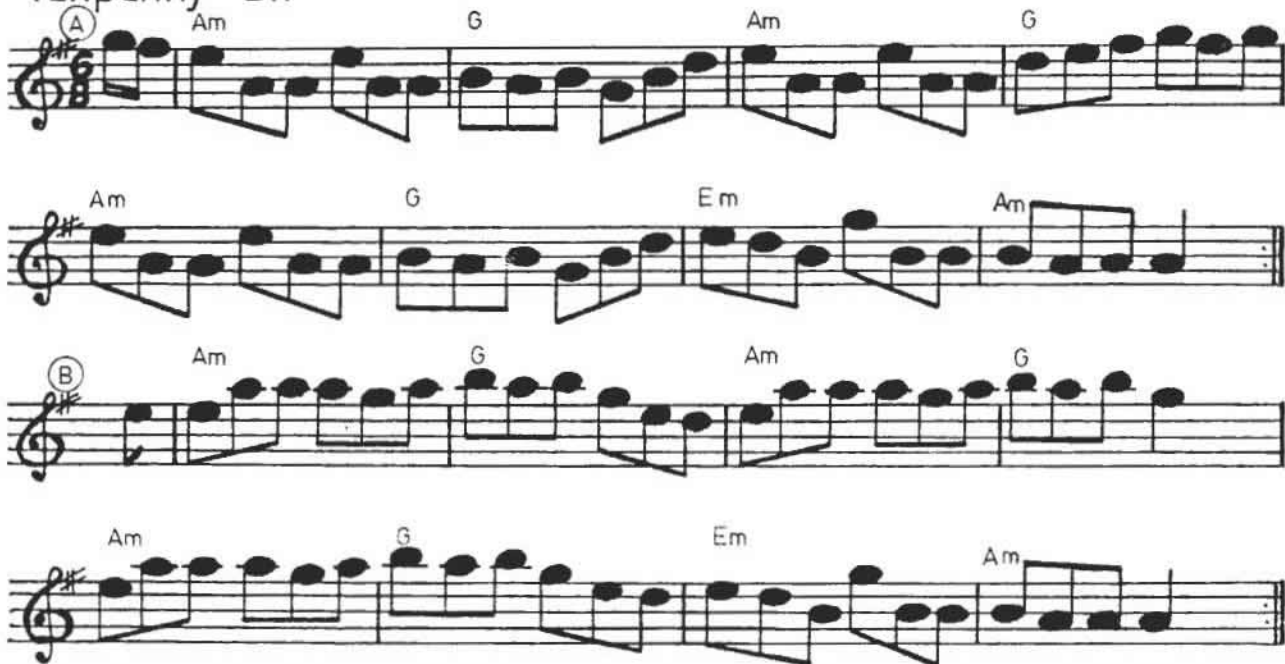
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MINIATURE PROFESSIONAL BOOMERANG

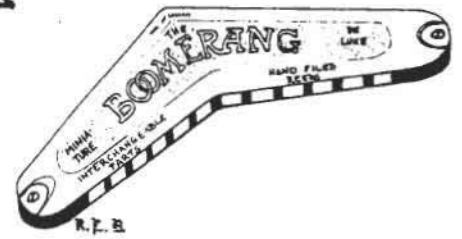


10 Holes, 20 Reeds, sweet tone, nickel lip-plate, sturdily built for lasting service, easiest to blow.

PRICE: 4/-; Posted, 4/3.



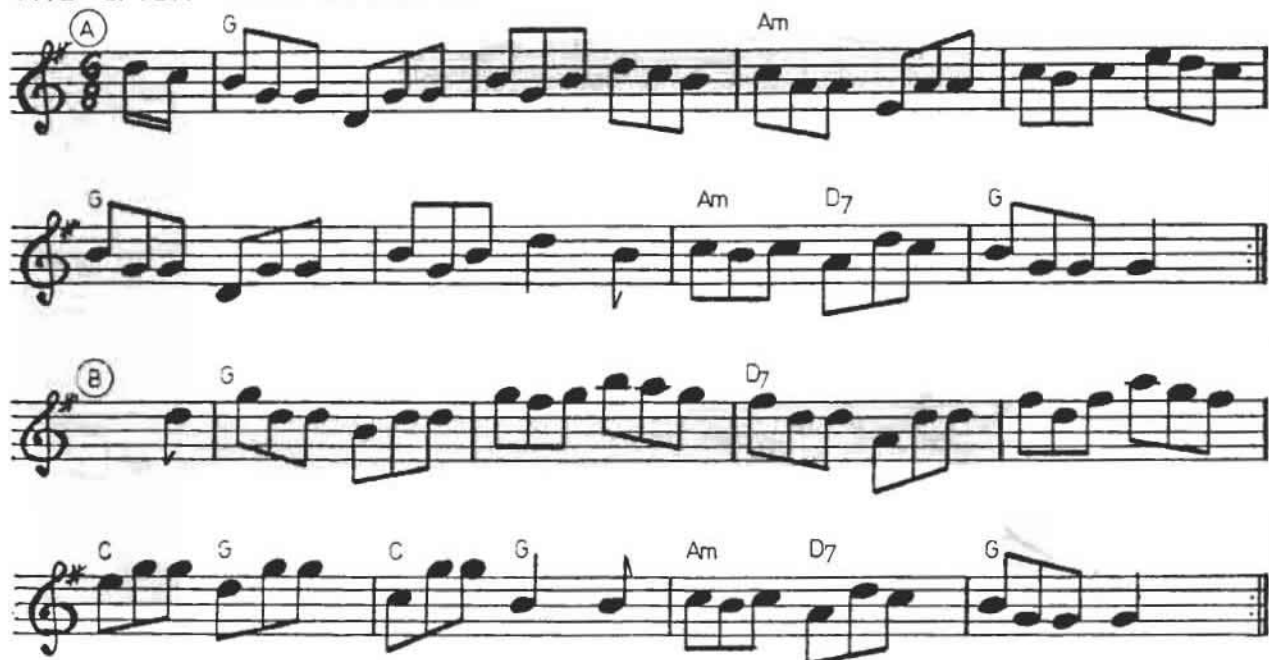
CIRCLE

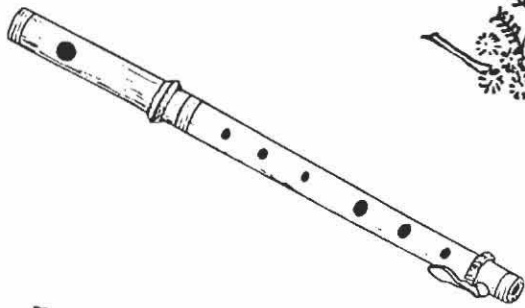


Moriarty's Jig



The Irish Washerwoman





JACARANDA

Jacaranda Dance

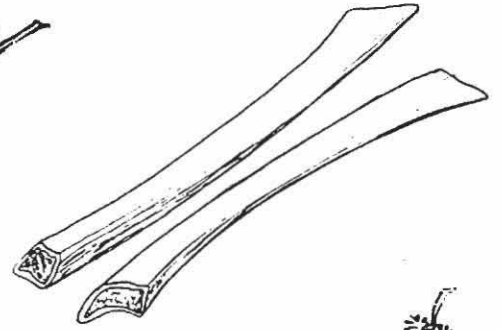


The Black Sheep





DANCE



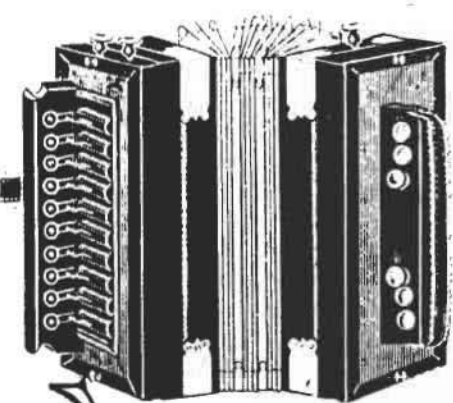
Little Old Log Cabin in the Lane

Sheet music for "Little Old Log Cabin in the Lane" in 4/4 time. The melody is written on a single staff with treble clef and a key signature of one sharp (F#). The music is divided into two sections, A and B, each consisting of two staves. Chords are indicated above the notes: C, G7, and C.

Listen To The Mocking Bird

Sheet music for "Listen To The Mocking Bird" in 4/4 time. The melody is written on a single staff with treble clef and a key signature of one sharp (F#). The music is divided into two sections, A and B, each consisting of two staves. Chords are indicated above the notes: G, D, G, D, G, D, C, D, G, D, G, C, D, G, G. The music concludes with a double bar line and a repeat sign.





JUBILEE

Jubilee Jig

Sheet music for Jubilee Jig, featuring two systems of four staves each. The key signature is one sharp (F#) and the time signature is 6/8. The first system is marked with a circled 'A' and the second with a circled 'B'. Chord symbols (D, G, A7) are placed above the notes.

Paddy Whack

Sheet music for Paddy Whack, featuring two systems of four staves each. The key signature is one sharp (F#) and the time signature is 6/8. The first system is marked with a circled 'A' and the second with a circled 'B'. Chord symbols (G, C, D7) are placed above the notes.





QUAKER'S

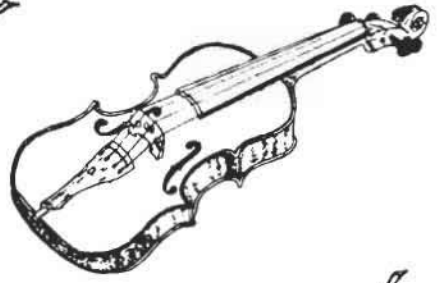
Merrily Danced The Quaker's Wife

Sheet music for "Merrily Danced The Quaker's Wife" in G major, 2/4 time. The piece consists of two systems, each with two staves. The first system is marked with a circled 'A' and the second with a circled 'B'. Chord symbols are placed above the notes: G, C, D, G, C, D, G, C, D, G.

Smash the Windows

Sheet music for "Smash the Windows" in G major, 6/8 time. The piece consists of two systems, each with two staves. The first system is marked with a circled 'A' and the second with a circled 'B'. Chord symbols are placed above the notes: D, A, G, D, A, A7, D, A, G, A7, D, D, G, D, G, D, A7, D. Handwritten annotations include "G-trill" above the first staff of the first system, "Pick" above the first staff of the second system, and "G-trill" above the first staff of the second system.

WIFE

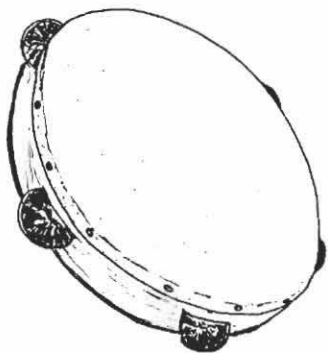


Nae Luck About the Hoose

Sheet music for "Nae Luck About the Hoose" in G major (one sharp). The music is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff is marked with a circled 'A' and contains measures 1-4. The second staff contains measures 5-8. The third staff is marked with a circled 'B' and contains measures 9-12. The fourth staff contains measures 13-16. Chord symbols G, C, D7, and G are placed above the notes in measures 1, 3, 5, 7, 9, 11, 13, and 15 respectively. A decorative floral vine runs vertically along the right side of the page.

Cock of the North

Sheet music for "Cock of the North" in G major (one sharp). The music is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff is marked with a circled 'A' and contains measures 1-4. The second staff contains measures 5-8. The third staff is marked with a circled 'B' and contains measures 9-12. The fourth staff contains measures 13-16. Chord symbols D, G, D, and A7 are placed above the notes in measures 1, 3, 5, 7, 9, 11, 13, and 15 respectively.



STOCK

Stockyards

Stockyards

(A) D G D G D A₇

D G D G D A₇ D

(B) D A D A D A₇

D G D G D A₇ D



Blackthorn Stick

Blackthorn Stick

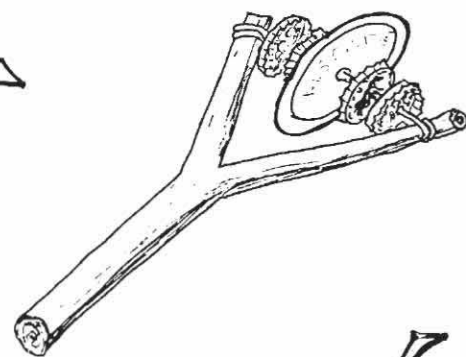
(A) G Em G Am G D₇ G D₇

G Am G Am G D₇ G

(B) G Em D₇

G Am G Am G D₇ G

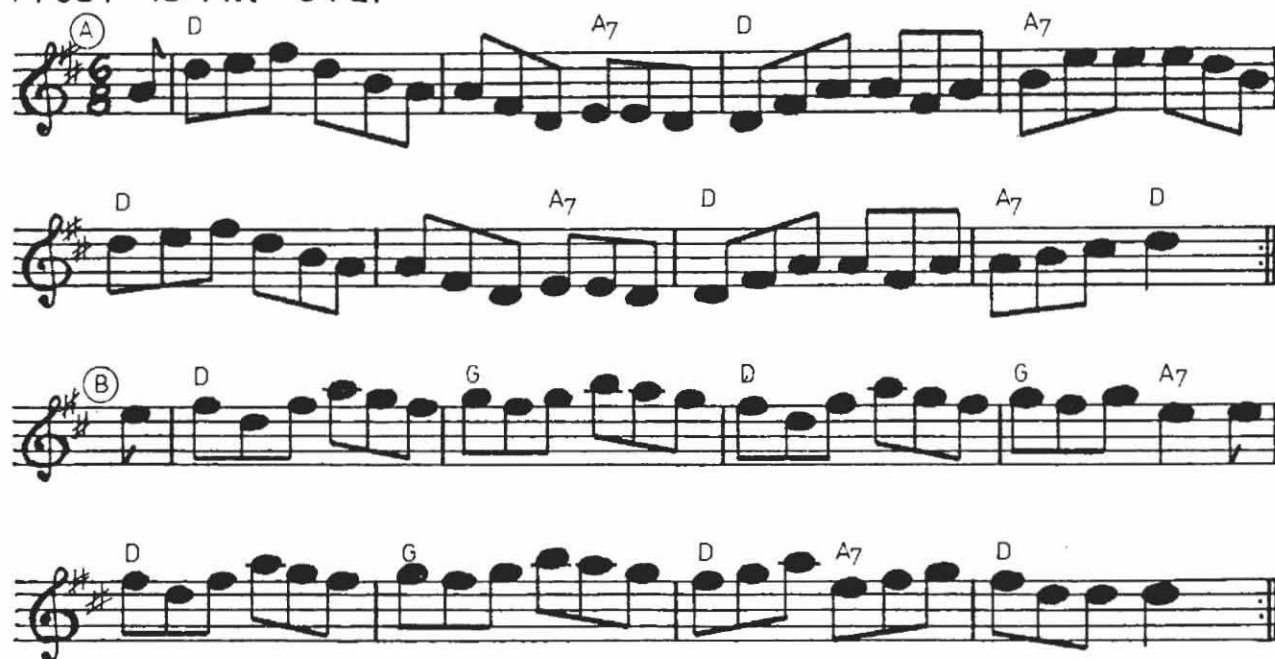
YARDS

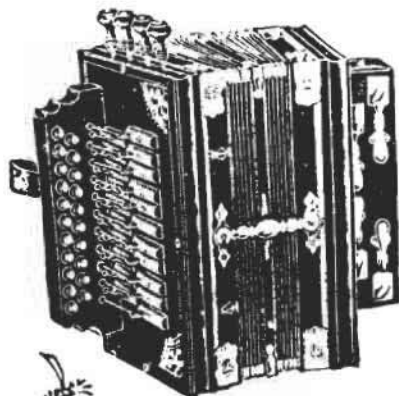


Rakes of Kildare



Frost Is All Over





COUNTRY

Irish Stew

① D for

Em A7

D A7 D

② D G A7 G A7

D A7 G D Em A7 D

Musical notation for the song 'Irish Stew' in G major and 6/8 time. It consists of four staves of music. The first staff is marked with a circled 'A' and 'D for'. The second staff has a circled 'B' and 'D'. The third staff has a circled 'B' and 'D'. The fourth staff has a circled 'B' and 'D'. Chord symbols are placed above the notes: Em, A7, D, A7, D, G, A7, G, A7, D, Em, A7, D.

Saddle the Pony

① G D G D7

G D G C D7 G

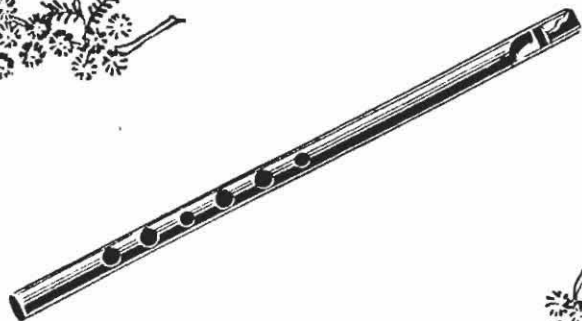
② Em D G Em D

Em D G C D7 G

Musical notation for the song 'Saddle the Pony' in G major and 6/8 time. It consists of four staves of music. The first staff is marked with a circled 'A' and 'G'. The second staff has a circled 'B' and 'Em'. The third staff has a circled 'B' and 'Em'. The fourth staff has a circled 'B' and 'Em'. Chord symbols are placed above the notes: G, D, G, D7, G, D, G, C, D7, G, Em, D, G, Em, D, Em, D, G, C, D7, G.



BUMPKIN

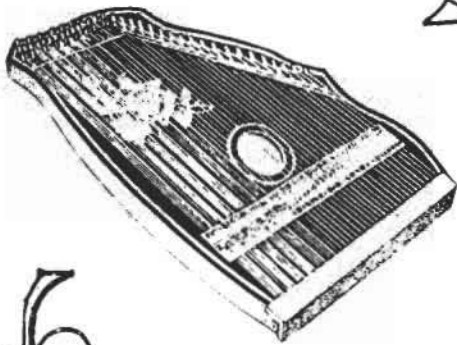


Shandon Bells

Shandon Bells

Life Is All Chequered

Life Is All Chequered



FLYING

Flying Pieman

Sheet music for "Flying Pieman" in G major, 6/8 time. The piece consists of two systems, each with two staves. The first system is marked with a circled 'A' and the second with a circled 'B'. Chord symbols (D, A7, G) are placed above the notes.

Herb's Jig

Sheet music for "Herb's Jig" in G major, 6/8 time. The piece consists of two systems, each with two staves. The first system is marked with a circled 'A' and the second with a circled 'B'. Chord symbols (G, D7, C) are placed above the notes.

PIEMAN

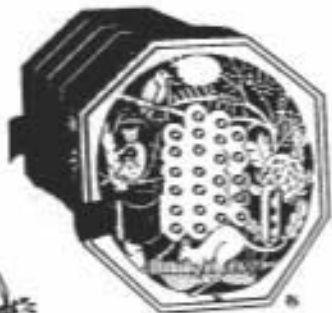


Rum Rebellion



Garryowen





GALOPPEDE

Galopede

Sheet music for "Galopede" in 2/4 time. The piece consists of two sections, A and B, each with four staves of music. Chords are indicated above the notes.

Section A (first two staves):

- Staff 1: Chords G, C, D7
- Staff 2: Chords G, C, D7, G

Section B (last two staves):

- Staff 3: Chords G, D, G, C, G, D7
- Staff 4: Chords G, D, G, C, D7, G

In and Out the Dirty Windows

Sheet music for "In and Out the Dirty Windows" in 4/4 time. The piece consists of two sections, A and B, each with four staves of music. Chords are indicated above the notes.

Section A (first two staves):

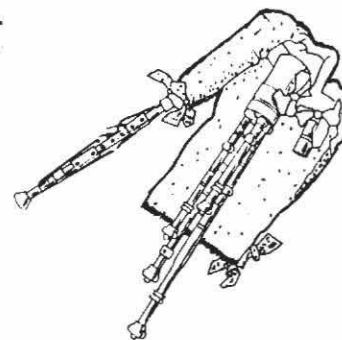
- Staff 1: Chords D, G, A7
- Staff 2: Chords D, Em, A7, D

Section B (last two staves):

- Staff 3: Chords D, Em, A7, D
- Staff 4: Chords D, Em, A7, D



SET



Jamie Allen

Sheet music for Jamie Allen, featuring two systems of music with treble clef, key signature of one sharp (F#), and 2/4 time signature.

System 1 (A):

- Measure 1: G (quarter note), G (quarter note), G (quarter note), G (quarter note)
- Measure 2: G (quarter note), G (quarter note), G (quarter note), G (quarter note)
- Measure 3: G (quarter note), G (quarter note), G (quarter note), G (quarter note)
- Measure 4: G (quarter note), G (quarter note), G (quarter note), G (quarter note)

System 2 (B):

- Measure 1: G (quarter note), G (quarter note), G (quarter note), G (quarter note)
- Measure 2: G (quarter note), G (quarter note), G (quarter note), G (quarter note)
- Measure 3: G (quarter note), G (quarter note), G (quarter note), G (quarter note)
- Measure 4: G (quarter note), G (quarter note), G (quarter note), G (quarter note)

Grand Old Dame Britannia

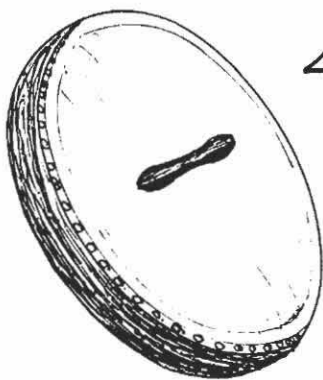
Sheet music for Grand Old Dame Britannia, featuring two systems of music with treble clef, key signature of one sharp (F#), and 2/4 time signature.

System 1 (A):

- Measure 1: D (quarter note), D (quarter note), D (quarter note), D (quarter note)
- Measure 2: D (quarter note), D (quarter note), D (quarter note), D (quarter note)
- Measure 3: D (quarter note), D (quarter note), D (quarter note), D (quarter note)
- Measure 4: D (quarter note), D (quarter note), D (quarter note), D (quarter note)

System 2 (B):

- Measure 1: D (quarter note), D (quarter note), D (quarter note), D (quarter note)
- Measure 2: D (quarter note), D (quarter note), D (quarter note), D (quarter note)
- Measure 3: D (quarter note), D (quarter note), D (quarter note), D (quarter note)
- Measure 4: D (quarter note), D (quarter note), D (quarter note), D (quarter note)



HAYMAKER'S

Haymaker's Jig

Sheet music for Haymaker's Jig, featuring two systems of music (A and B) with treble clef, key signature of one sharp (F#), and 6/8 time signature. Chords are indicated above the notes.

System A:

Measure 1: G (G4, A4, B4, C5)

Measure 2: C (C5, B4, A4, G4)

Measure 3: D (D5, C5, B4, A4)

Measure 4: C (C5, B4, A4, G4)

Measure 5: D (D5, C5, B4, A4)

Measure 6: G (G4, A4, B4, C5)

System B:

Measure 1: G (G4, A4, B4, C5)

Measure 2: D7 (D5, C5, B4, A4)

Measure 3: G (G4, A4, B4, C5)

Measure 4: D (D5, C5, B4, A4)

Measure 5: C (C5, B4, A4, G4)

Measure 6: D (D5, C5, B4, A4)

Muckin' O' Geordie's Byre

Sheet music for Muckin' O' Geordie's Byre, featuring two systems of music (A and B) with treble clef, key signature of one sharp (F#), and 6/8 time signature. Chords are indicated above the notes.

System A:

Measure 1: D (D4, E4, F#4, G4)

Measure 2: G (G4, A4, B4, C5)

Measure 3: D (D5, C5, B4, A4)

Measure 4: A7 (A4, G4, F#4, E4)

Measure 5: D (D5, C5, B4, A4)

Measure 6: G (G4, A4, B4, C5)

System B:

Measure 1: D (D4, E4, F#4, G4)


Measure 2: G (G4, A4, B4, C5)

Measure 3: D (D5, C5, B4, A4)

Measure 4: A7 (A4, G4, F#4, E4)

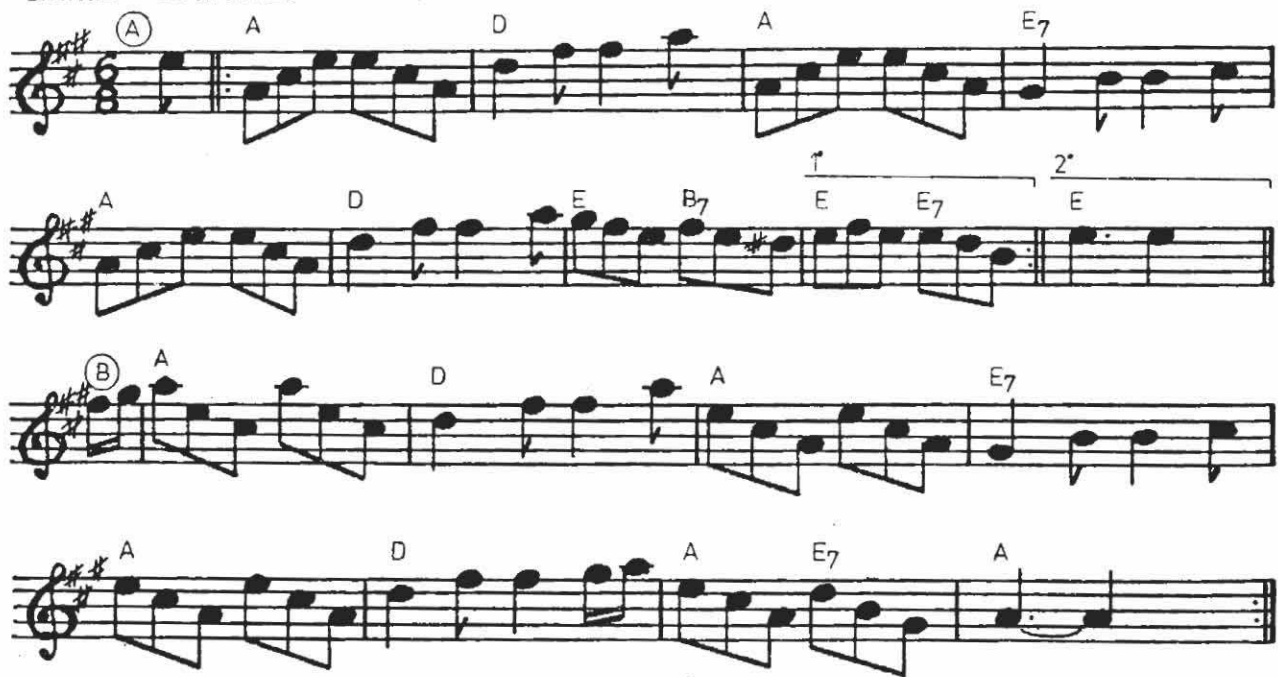
Measure 5: D (D5, C5, B4, A4)

Measure 6: G (G4, A4, B4, C5)



JIG

Lamb Skinnet



Kenmure's Awa'





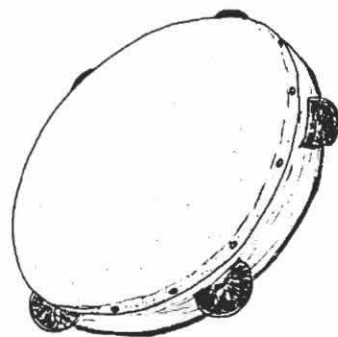
PETRONELLA

Corn Rigs

Sheet music for "Corn Rigs" in G major (one sharp). The piece consists of four staves of music. Chord progressions are indicated above the notes: (A) D, A7, D, A7; D, A7, G, A7, D; (B) D, A7, D, A7; D, G, A7, G, A7, D. The key signature is G major (one sharp).

Sally Gardens

Sheet music for "Sally Gardens" in G major (one sharp). The piece consists of four staves of music. Chord progressions are indicated above the notes: (A) G, D, Em, D, Em; G, D, Em, D7, G; (B) G, Em, G, Em, D; G, Em, G, Em, D, Em, D7, G. The key signature is G major (one sharp).



The Merry Blacksmith

Sheet music for "The Merry Blacksmith" in D major, 2/4 time. The piece consists of two main sections, A and B, each with four staves of music.

Section A:

- Staff 1: Chords D, Em, A7
- Staff 2: Chords D, Em, A7, D

Section B:

- Staff 3: Chords D, Em, A7
- Staff 4: Chords D, Em, A7, D

Speed the Plough

Sheet music for "Speed the Plough" in D major, 2/4 time. The piece consists of two main sections, A and B, each with four staves of music.

Section A:

- Staff 1: Chords A, D, A, D, E7
- Staff 2: Chords A, D, A, E7, A

Section B:

- Staff 3: Chords A, D, A, D, E7
- Staff 4: Chords A, D, A, E7, A





STRIP THE

Foxhunter's Jig




Dublin Streets

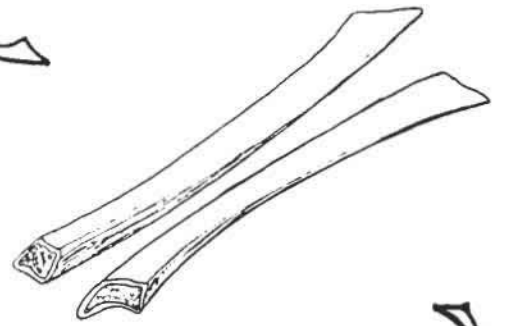


Another Jig Will Do





WILLOW



Barney Brallagan



Rocky Road to Dublin



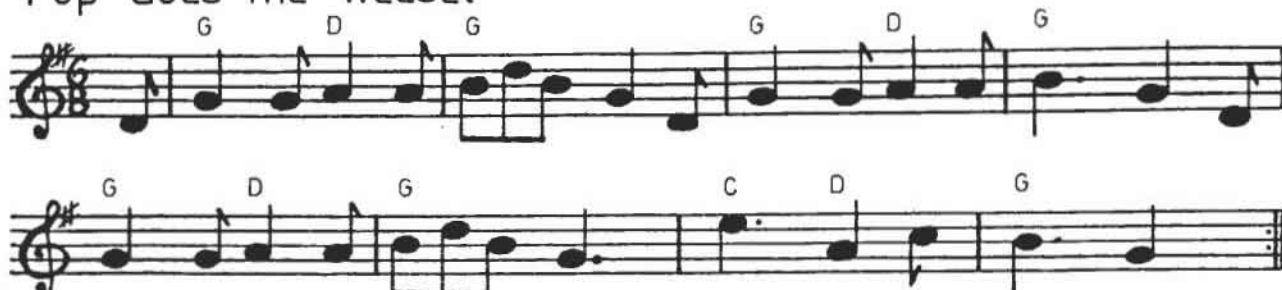
Drops of Brandy





THADY YOU

Pop Goes the Weasel



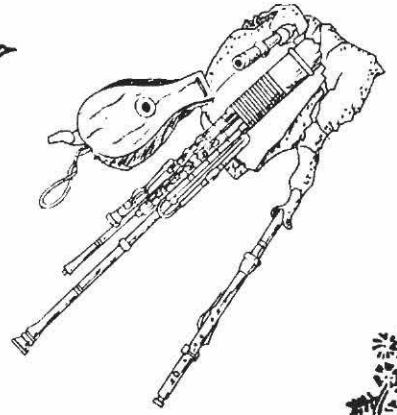
Thady You Gander



Hundred Pipers



GANDER



Maggie Pickens



Flannigan's Ball

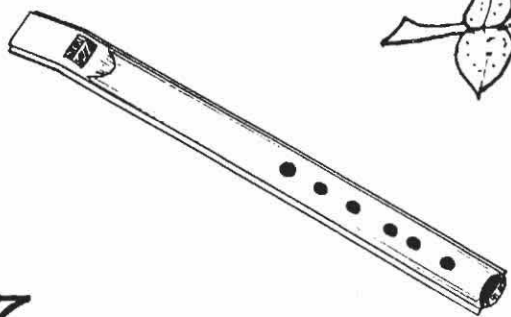


The dance requires 40 bars
 8 bars of Pop Goes the Weasel
 + 32 bars of Jig (AABB)
 or simply the jig played AAABB





VIRGINIA



Turkey in the Straw



Clare Jig



Maid of Fife






REEL



The Girl I Left Behind Me



Kesh Jig



Ten Thousand Miles





BROWN JUG

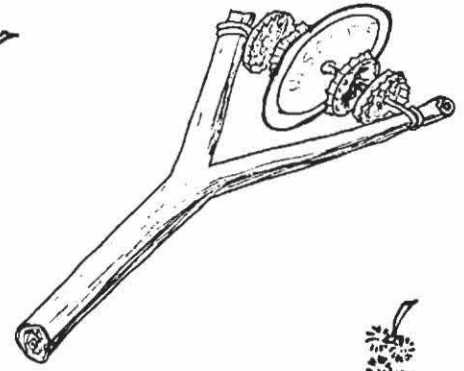
Brown Jug Polka



Tell Me Ma



POLKA

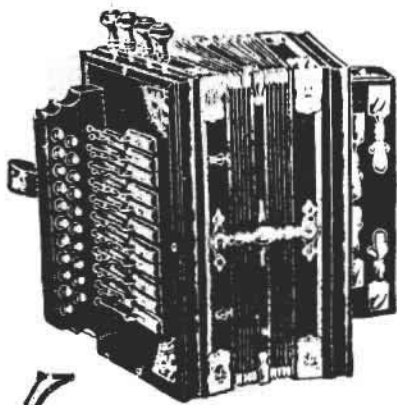


Early in the Morning



Makkie Tonen





FOUR SISTERS' BARN DANCE

Four Sisters' Barn Dance

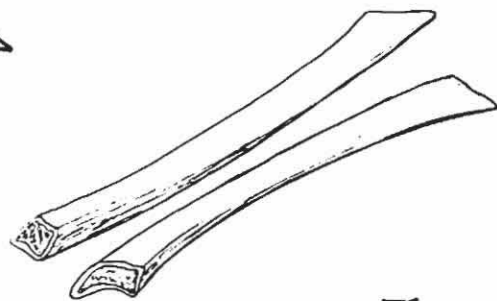
Musical notation for the first piece, "Four Sisters' Barn Dance". It consists of four staves of music in treble clef, 4/4 time. The melody is written on the first staff, with chords indicated above the notes. The chords are: C, F, G7, C, G7, C. The second staff continues the melody with chords: F, C, Dm, G7, C. The third staff continues with chords: G, C, D7, G, D7, G. The fourth staff concludes the piece with chords: C, G, Am, D7, G. There are triplets and slurs throughout the melody.

The Real Old-time Barn Dance

Musical notation for the second piece, "The Real Old-time Barn Dance". It consists of four staves of music in treble clef, 4/4 time. The first staff is marked with a circled 'A' and a 'C' chord. The melody is written on the first staff, with chords indicated above the notes. The chords are: C, G7, C, F, C. The second staff continues the melody with chords: C, G7, C, F, C. The third staff is marked with a circled 'B' and a 'C' chord. The melody is written on the first staff, with chords indicated above the notes. The chords are: G7, C, C, G7, C, G7, F, G7. The fourth staff continues the melody with chords: G7, C, C, G7, C, G7, F, G7. There are triplets and slurs throughout the melody. The text "play ABABA" is written at the end of the fourth staff.



FROG PUDDLES



Frog Puddles

①

D A7

1°

D

2°

D A7 G A7 G A7 D

②

D A7 D G

D A7 G A7 D

Off She Goes

①

D G A7 D G D A7

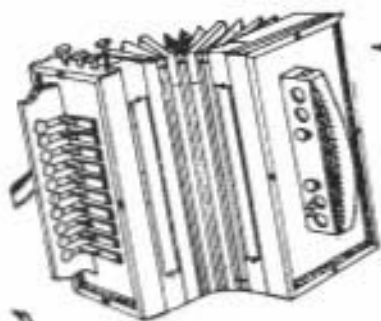
D G A7 D G A7 D

②

D G D A7

D G D G A7 D





THE GAY

Scotland the Brave



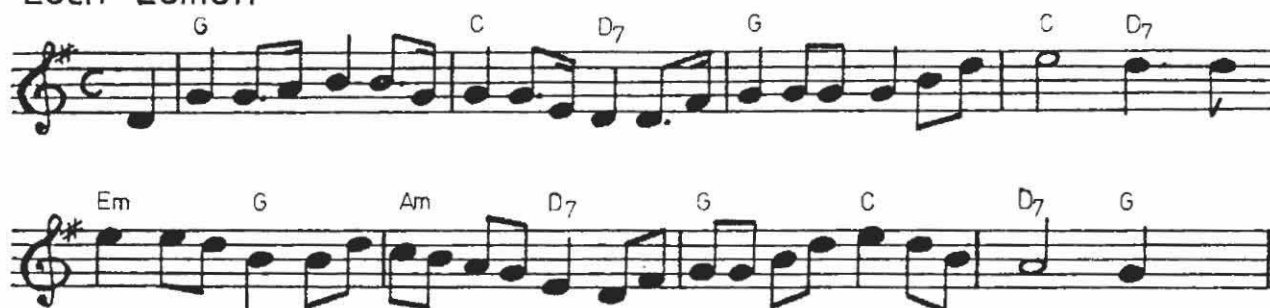
Kelvin Grove



GORDONS



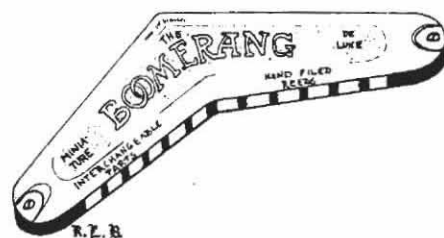
Loch Lomon'



Black Watch



Marie's Wedding





GYPSEY



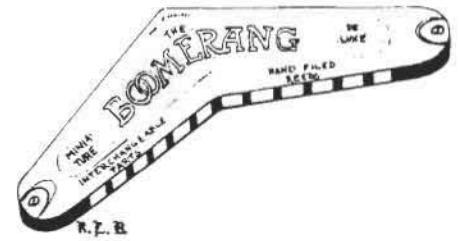
A Very Old Thing

Musical notation for "A Very Old Thing" in G major, 6/8 time. The piece consists of two staves of music. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. Chord symbols are placed above the notes: G, D7, Em, G, D7, Em, G, D7, G, D7, G.

Girls of Ivory

Musical notation for "Girls of Ivory" in G major, 6/8 time. The piece consists of four staves of music. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 16. Chord symbols are placed above the notes: D, G, A, D, A, D, A7, D, A7, D, G, A7, D, A7, D. First and second endings are marked with "1st" and "2nd" above the staves.

TAP



Harry Cotter's Jig

1^o

2^a

Chords: G, D7, G, D7, G, D7, G, D7, Am, D7, G, D7, G



All That He's Done For Me

Chords: (A₁) D, G, A, D, (A₂) D, G, A, D, A, G, A, D, A₇, D, Repeat A₁

(B)



HIGHLAND SCHOTTISCHE

Keel Row



Kitty Jones



Kafoozalum



MANCHESTER GALOP



Manchester Galop

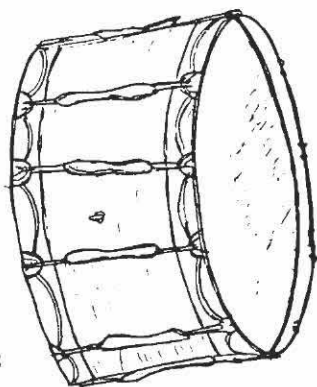
Manchester Galop

Chords: G, D, C, G, C, G, D7, G, (B) G, C, G, G, Am, D7, G, C, G, C, G, D7, G.

Galloping Brumbies

Galloping Brumbies

Chords: (A) D, A7, D, G, D, G, D, A7, D, A7, (B) D, A7, D, A7, D, 1st A7, D, 2nd A7, D.



PRIDE

Believe Me If All Those Endearing Young Charms

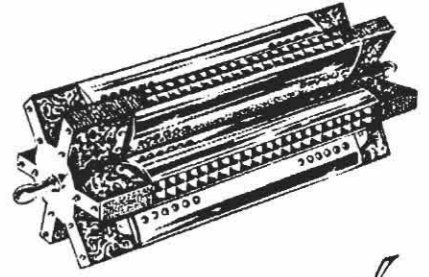


Mudgee Waltz





OF ERIN

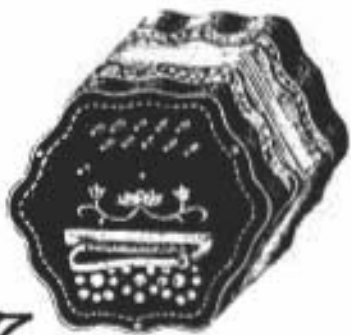


Your Smile Tonight Mother Dear



Only the Leaf of a Rosebud





PRINCESS

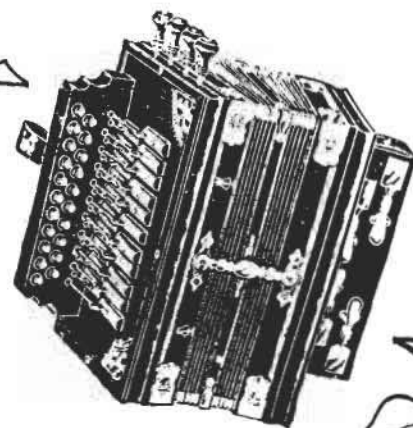
Jenny Lind



Spanish Lady



POLKA



The Squeezebox Polka



Give A Fair Go





VARSOVIENNA

Varsovienna (Sally Sloane's)

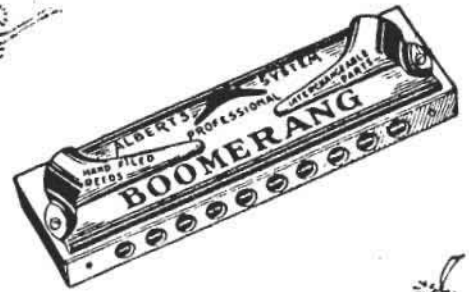
Chords: G, Em, G, C, D, D₇, G, D, D₇, G, D, G, D₇, G.

Varsovienna (Fred Holland's)

Chords: (A) D, G, D, A₇, D, G, A₇, D, D, G, A₇, D, D, G, A₇, D.



SET

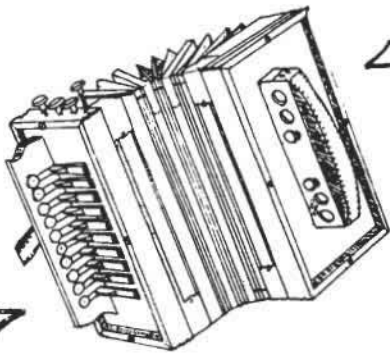


Put Your Little Foot



La Va





WALTZ

Starry Night for a Ramble

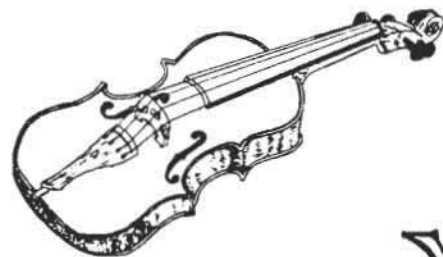


My Father Was A Dutchman





SET

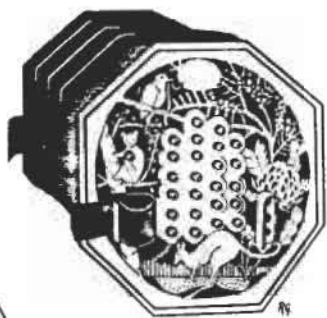


Liza's Waltz



Rosin the Bow





WALTZ

Reedy Lagoon

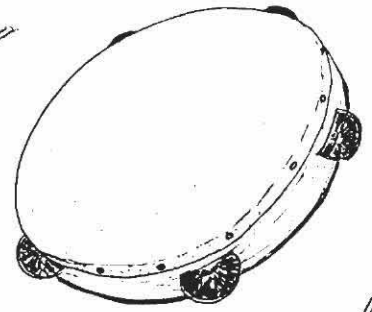
Chords for 'Reedy Lagoon':
Staff 1: C, E/C, C, E/C, C, E/C, G
Staff 2: C, Em, Am, D7, F# (D7), G, G7
Staff 3: C, E/C, C, E/C, C, E/C, G
Staff 4: C, Am, G7, C

Hughie's Waltz

Chords for 'Hughie's Waltz':
Staff 1: C, F, C, G7, C, G7
Staff 2: C, F, C, G7, C
Staff 3: C, F, C, G7, C, G
Staff 4: C, F, C, G7, C, C F C



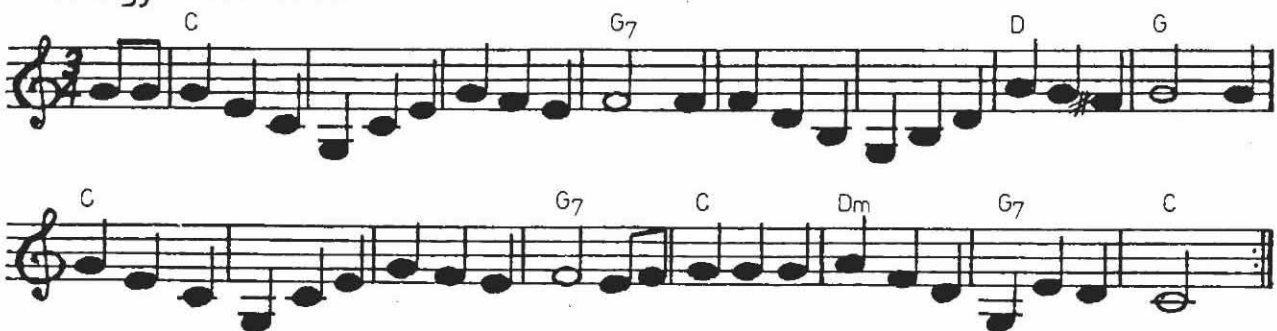
COUNTRY DANCE



The Stone Outside Dan Murphy's Door



Stringybark Tree



WALTZ-ON

Springtime Brings On The Shearing



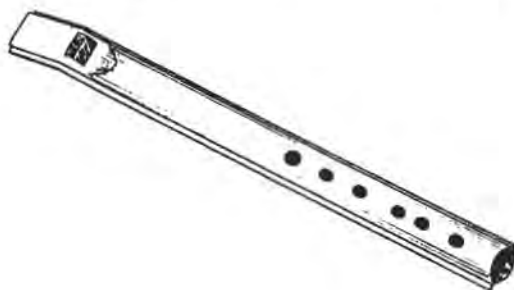


BERLIN POLKA

Ask Old Brown To Tea



The Sunrise



THE FIRST SET



FIRST FIGURE

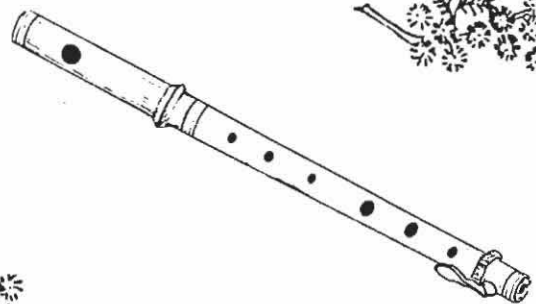
Lindsay Carr's Lead-up



SECOND FIGURE

Dingle Regatta

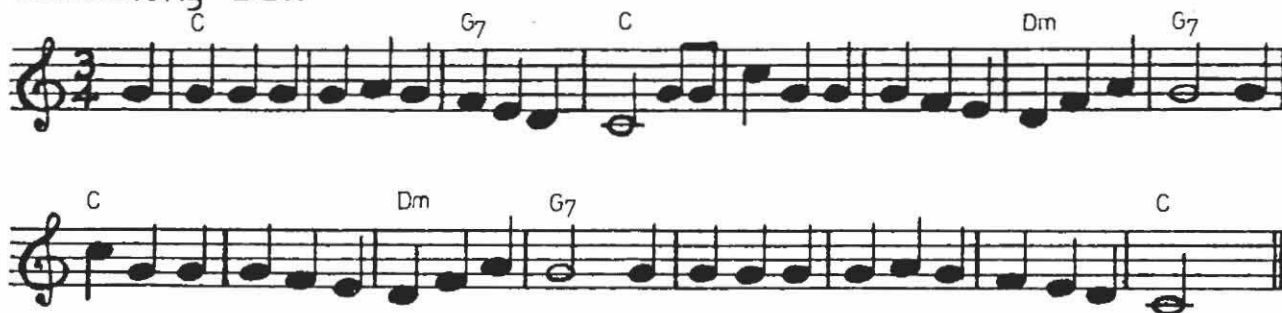




FIRST SET

THIRD FIGURE

Euabalong Ball



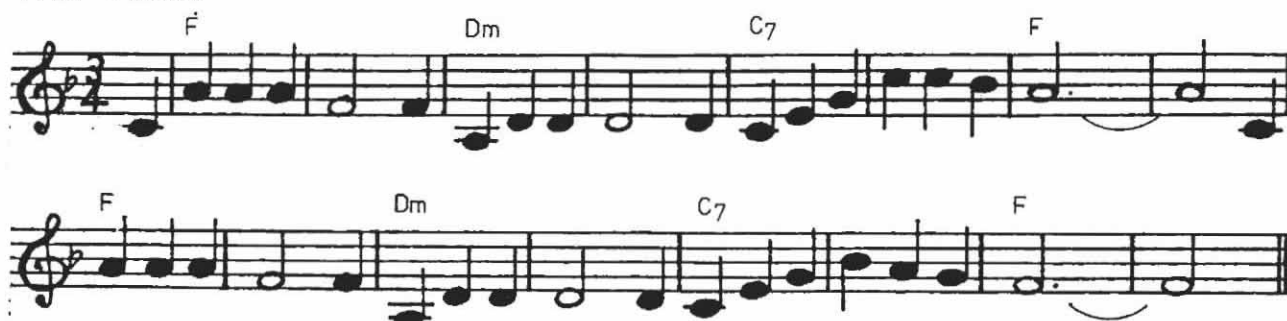
Brisbane Ladies



Native Mate

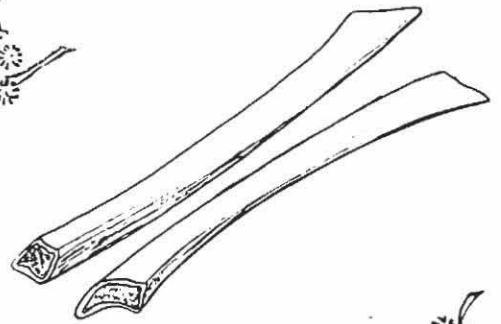


The Miner





(CONTINUED)



FOURTH FIGURE

Black Man Piddled in the White Man's Shoe



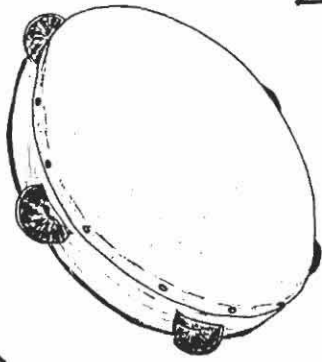
Booligal Tune



FIFTH FIGURE see the STOCKYARDS p16-7



THE



FIRST FIGURE

Drover's Dream



Sally's Jig





LANCERS



SECOND FIGURE Heffernan's Favourite

(A)

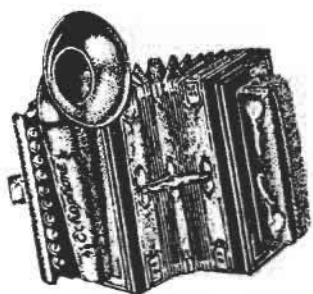


(B)



Forty-two Pound Float



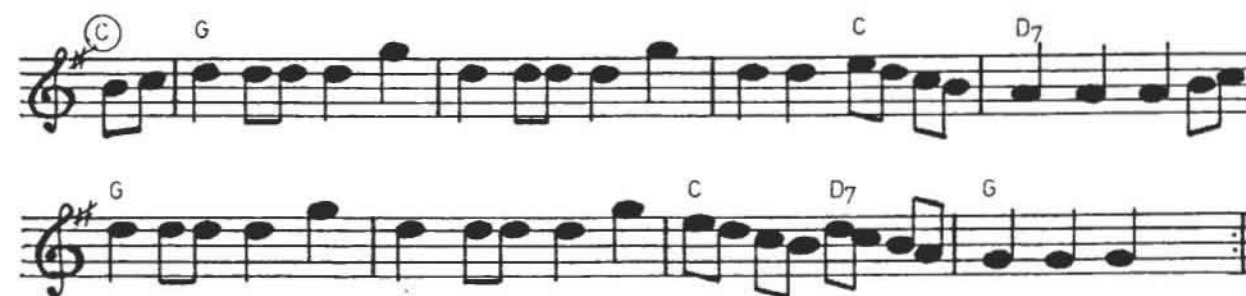
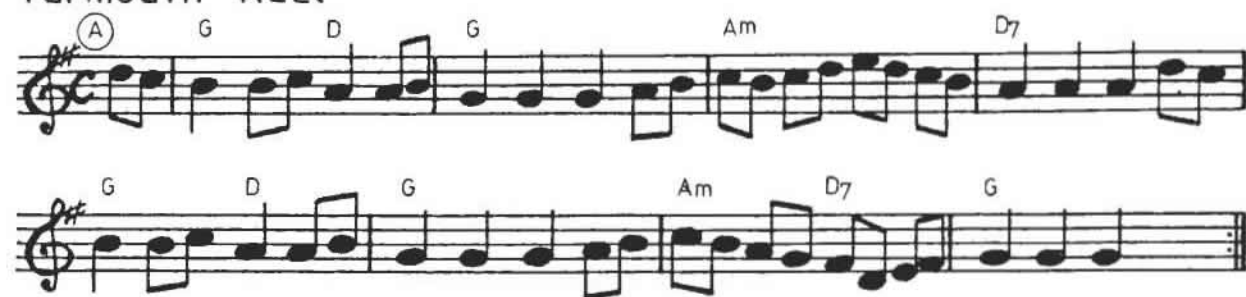


THE LANCERS

THIRD FIGURE White Cockade

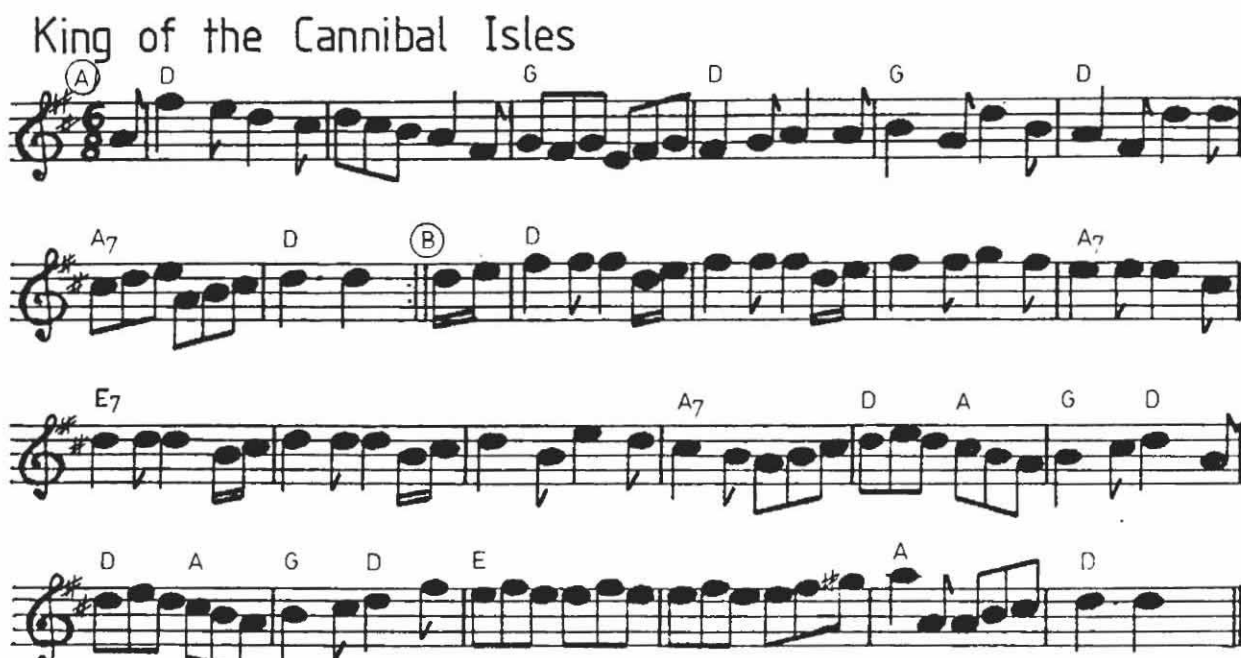


FOURTH FIGURE Yarmouth Reel





Paddy Clancy's



The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff continues the melody from the first system, with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-1



NINEPINS

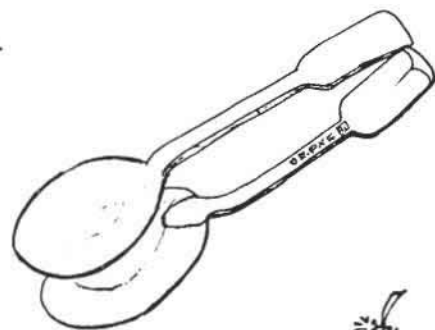
Haste To The Wedding



Cunnamulla Stocking Jig



QUADRILLE

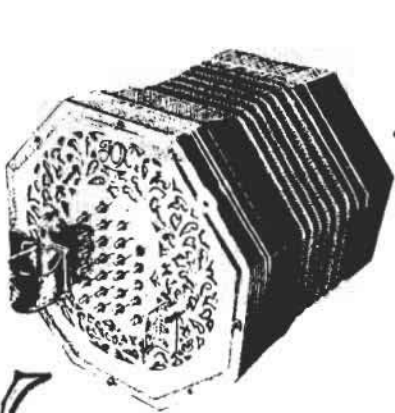


Pibroch o' Donuil Dhu



Pinchgut





POLKA

I've Got A Bonnet Trimmed In Blue

Sheet music for "I've Got A Bonnet Trimmed In Blue" in G major, 2/4 time. The music is divided into two sections, A and B.

Section A (first two staves):

- Staff 1: G (first measure), D7 (second measure), G (third measure), D7 (fourth measure), G (fifth measure), D7 (sixth measure), G (seventh measure), D7 (eighth measure).
- Staff 2: G (first measure), D7 (second measure), G (third measure), D7 (fourth measure), G (fifth measure), D7 (sixth measure), G (seventh measure), D7 (eighth measure).

Section B (last two staves):

- Staff 3: G (first measure), D7 (second measure), G (third measure), D7 (fourth measure), G (fifth measure), D7 (sixth measure), G (seventh measure), D7 (eighth measure).
- Staff 4: G (first measure), D7 (second measure), G (third measure), D7 (fourth measure), G (fifth measure), D7 (sixth measure), G (seventh measure), D7 (eighth measure).

Sweeney's

Sheet music for "Sweeney's" in D major, 2/4 time. The music is divided into two sections, A and B.

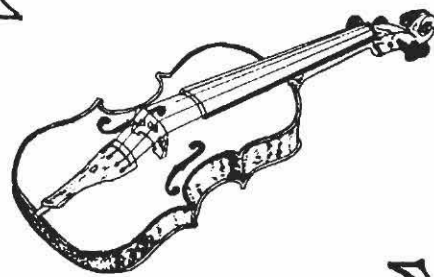
Section A (first two staves):

- Staff 1: D (first measure), G (second measure), D (third measure), A7 (fourth measure), Bm (fifth measure), D (sixth measure), G (seventh measure), D (eighth measure).
- Staff 2: D (first measure), G (second measure), D (third measure), A7 (fourth measure), D (fifth measure), G (sixth measure), D (seventh measure), A7 (eighth measure).

Section B (last two staves):

- Staff 3: D (first measure), G (second measure), D (third measure), A7 (fourth measure), D (fifth measure), G (sixth measure), D (seventh measure), A7 (eighth measure).
- Staff 4: D (first measure), G (second measure), D (third measure), A7 (fourth measure), D (fifth measure), G (sixth measure), D (seventh measure), A7 (eighth measure).

QUADRILLE

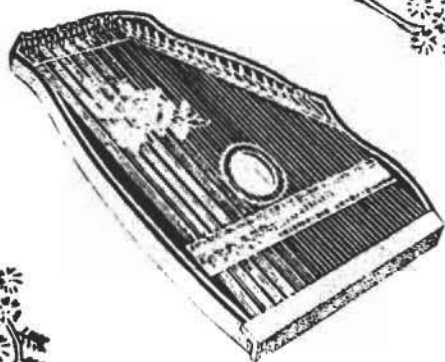


See-Saw Polka



Dennis Murphy's





LA RUSSE

La Russe

Sheet music for "La Russe" in 2/4 time, featuring chords G, Am, D7, D, and A7. The music is divided into sections A and B. Section A consists of two staves. Section B consists of two staves, with the second staff including first and second endings marked "1* [except last time]" and "2* [except last time]".

Tralee Gaol

Sheet music for "Tralee Gaol" in 2/4 time, featuring chords Em, Bm, and D. The music is divided into sections A and B. Section A consists of two staves. Section B consists of two staves.



QUADRILLE



Curly Headed Ploughboy

First system (A): Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: D, G, D, A7, D, A7.

Second system: Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: D, G, D, A7, D. Ends with a repeat sign.

Third system (B): Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: A, E7, A, E7, A.

Fourth system: Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: E7, A, D, A, E7, A.

My Love She's But A Lassie Yet

First system (A): Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: D, A7.

Second system: Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: D, G, D, G, A7, D.

Third system (B): Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: D, A, D, D, Em, G, A7.

Fourth system: Treble clef, 3/4 time, key of D major. Notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Chords: D, A7, D, A7, D, G, A7, D.





THE

FIRST FIGURE

Winstar Galop



SECOND FIGURE

Five and a Zack



Humpin' Old Bluey



TRIPLET



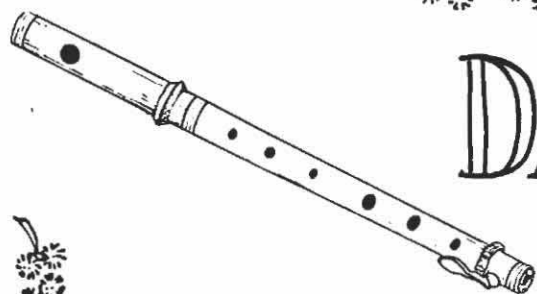
THIRD FIGURE

Donkey Riding

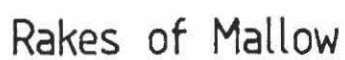


Drunken Sailor





Dashing White Sergeant





SERGEANT

The image displays four staves of musical notation, each representing a different exercise or progression. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The chords used are D, A7, and Em.

- Staff 1:** Labeled with a circled 'A' at the beginning. The progression starts with a D chord, followed by a series of eighth and sixteenth notes, then an A7 chord, and continues with more eighth and sixteenth notes, ending with a D chord and an A7 chord.
- Staff 2:** Labeled with a circled 'B' at the beginning. The progression starts with a D chord, followed by a series of eighth and sixteenth notes, then an A7 chord, and continues with more eighth and sixteenth notes, ending with a D chord and an A7 chord.
- Staff 3:** Labeled with a circled 'C' at the beginning. The progression starts with a D chord, followed by a series of eighth and sixteenth notes, then an A7 chord, and continues with more eighth and sixteenth notes, ending with a D chord and an A7 chord.
- Staff 4:** Labeled with a circled 'D' at the beginning. The progression starts with a D chord, followed by a series of eighth and sixteenth notes, then an A7 chord, and continues with more eighth and sixteenth notes, ending with a D chord and an A7 chord.

Get the Rigger

The musical score for 'Get the Rigger' is written in A major (two sharps) and 2/4 time. It consists of four staves of music. The first staff is labeled (A) and the third staff is labeled (B). The chords are indicated above the notes: A, D, and A for the first staff; A, D, A, E7, and A for the second staff; A, D, and A for the third staff; and A, D, A, E7, and A for the fourth staff.



HIGHLAND

Monkey Shaved Me Father

Sheet music for "Monkey Shaved Me Father" in G major (one sharp) and 2/4 time. The piece consists of two main sections, A and B, each with four staves of music.

Section A (first two staves):

- Staff 1: Chords D, A7, D, A7, G, A7.
- Staff 2: Chords D, A7, D, A7, D.

Section B (last two staves):

- Staff 3: Chords D, G, D, A7.
- Staff 4: Chords D, A7, D.

Big Ship

Sheet music for "Big Ship" in G major (one sharp) and 2/4 time. The piece consists of two main sections, A and B, each with four staves of music.

Section A (first two staves):

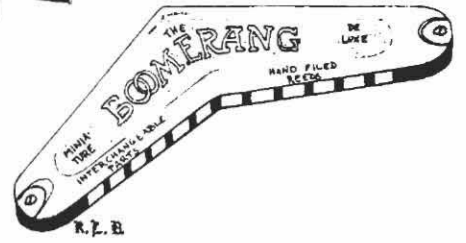
- Staff 1: Chords G, D7, G, C, D7, G.
- Staff 2: Chords D7, G, C, D7, G.

Section B (last two staves):

- Staff 3: Chords G, C, G, C, D7, G.
- Staff 4: Chords C, G, C, D7, G.



REEL



Drunken Piper



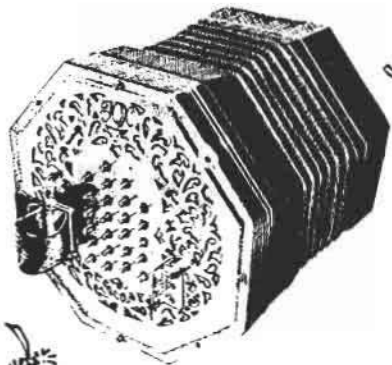
Musical notation for the song "Drunken Piper". The key signature is one sharp (F#), and the time signature is common time (C). The notation is written on a single staff. It consists of two main sections, A and B, each with a first and second ending. Section A starts with a circled A and ends with a double bar line. Section B starts with a circled B and also ends with a double bar line. Chord markings are placed above the notes: Am, G, Em, and Am.

Flowers of Edinburgh



Musical notation for the song "Flowers of Edinburgh". The key signature is one sharp (F#), and the time signature is common time (C). The notation is written on a single staff. It consists of two main sections, A and B, each with a first and second ending. Section A starts with a circled A and ends with a double bar line. Section B starts with a circled B and also ends with a double bar line. Chord markings are placed above the notes: G, Am, D7, Em, C, and G.





SEIGE

Seige of Ennis

Seige of Ennis

(A) G D Em

G D7 G

(B) G C G D Em

G C G D 3 Em

G D Em G D Em

G D7 G

Nancy

Nancy

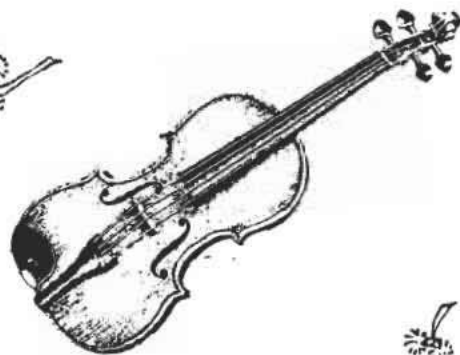
(A) D G A

D G D A7 D

(B) D A7 D G A7

D G D A7 D

OF ENNIS

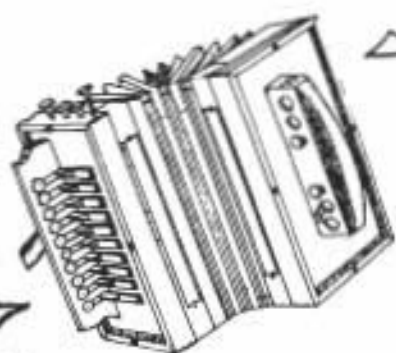


Rattlin' Bog



Kerry Polka





SOLDIERS'

Soldiers' Joy



Davy Davy Knick Knacks



Joy

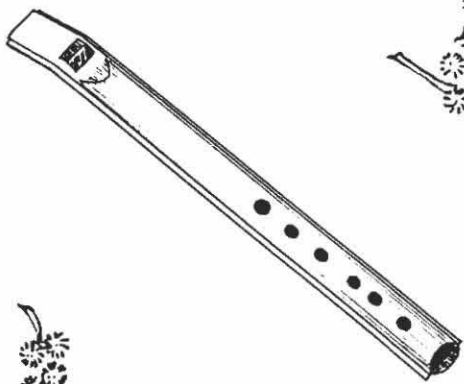


Mason's Apron

Sheet music for "Mason's Apron" in G major (one sharp) and 2/4 time. The piece consists of four staves of music. Chords are indicated above the notes: A, D, A, D, E7, A, D, A, D, E7, D, A, D, E7, D, E7, A.

Soldiers' Joy

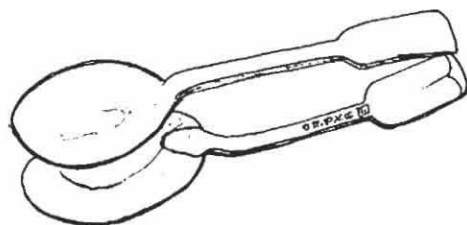
Sheet music for "Soldiers' Joy" in G major (one sharp) and 2/4 time. The piece consists of four staves of music. Chords are indicated above the notes: D, D, A7, D, A7, D, A7, D, A7, D, A7, D.



THE

The Tempest

Musical score for "The Tempest" in G major (one sharp) and 2/4 time. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in treble clef. Chord symbols are placed above the notes: D, A7, D, G, Em, and A7. The score is divided into four measures per staff. The first measure of each staff is marked with a circled letter (A, B, C, D) in the first measure. The music features various note values, including eighth and sixteenth notes, and rests. The final measure of the eighth staff ends with a double bar line.



TEMPEST



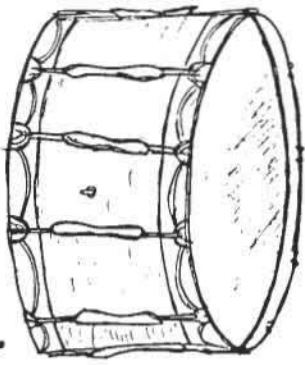
Bobby Shaftoe

Musical notation for Bobby Shaftoe, featuring four staves of music in G major (one sharp) and 2/4 time. The notation includes chords: G, C, G, D7, G, D7, G, C, G, D7, G, and G.

Saint Anthony's

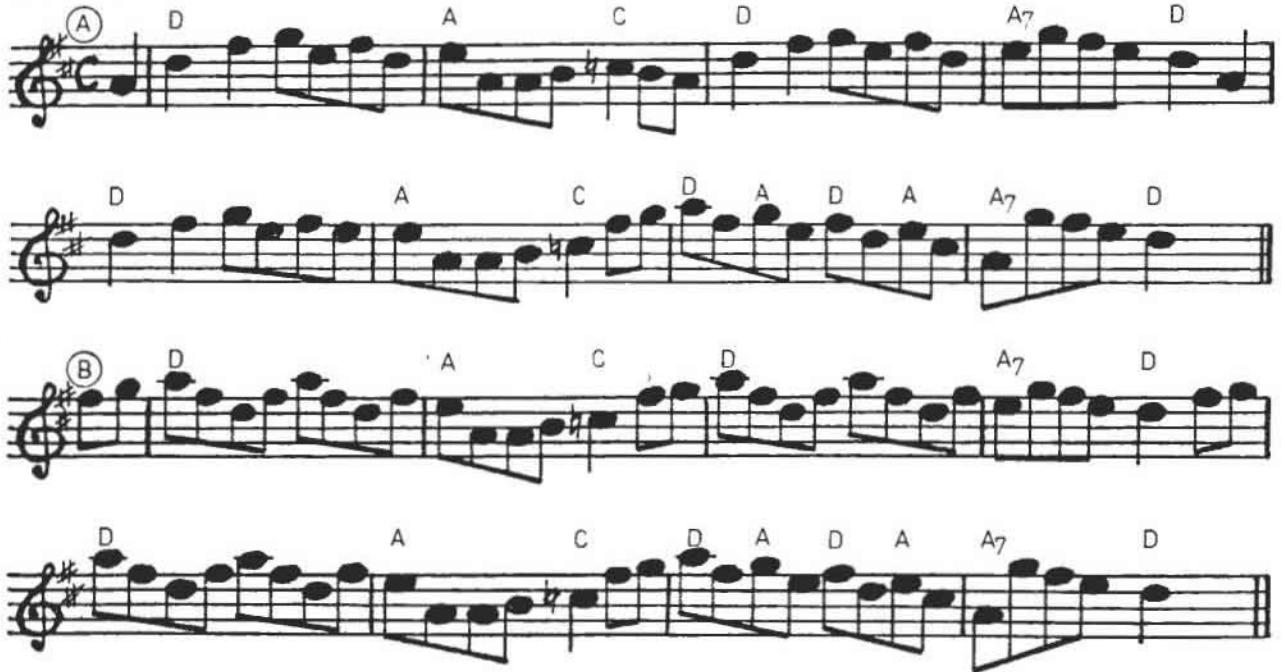
Musical notation for Saint Anthony's, featuring four staves of music in D major (two sharps) and 2/4 time. The notation includes chords: D, Em, A7, D, Em, A7, D, Em, D, Em, G, D, and Em.



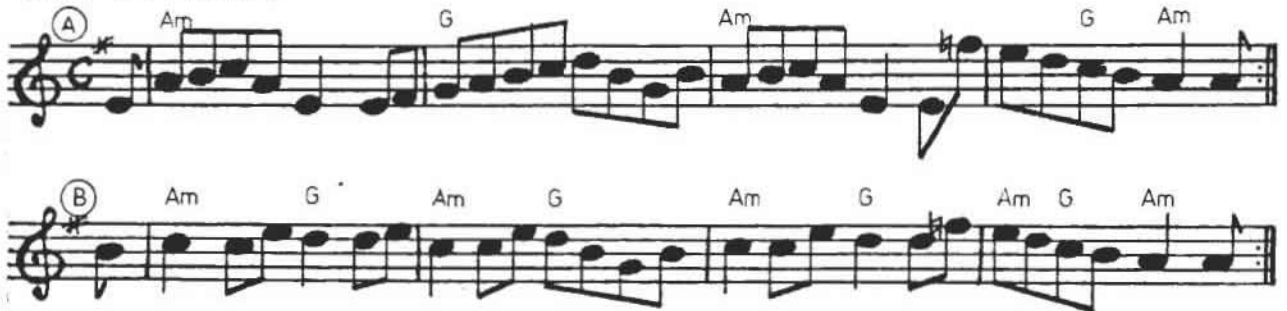


SCOTCH REEL

Clean Pea Strae



The Drummer



Wind That Shakes The Barley



BACKGROUND NOTES

ALL THAT HE'S DONE FOR ME is played by Harry Cotter of Binalong. Harry plays both fiddle and accordion, this tune he plays on his accordion. Harry learnt the tune about 1909 from Sid Cross and recorded it for Colin McJannett in 1971. Ralph Pride, fiddler and one-time President of the Bush Music Club, did the transcription.

ANOTHER JIG WILL DO is a slip jig of unknown origin. The melody is interesting in that it has some effective incidental C naturals appearing in the B part.

ASK OLD BROWN TO TEA is the set tune for the Berlin Polka which was collected at Nariel in Victoria by members of the Folklore Society of Victoria in 1963. Noted Australian traditional dance authority, Shirley Andrews, realised that this dance was a local version with features distinct from the ballroom version of 1836.

AUSTRALIAN JIM has long been a favourite with Bush Music Club musicians and has been released on several albums by Festival Records, including the double album "True Blue Songs of the Outback". Alan Scott, in an article in Mulga Wire No. 20, describes how he had first heard one Mr MacMillan play the tune on his concertina. MacMillan was one of the few bush musicians who had taken formal concertina lessons from a teacher. He attributed the composition of the tune to his teacher.

BARNEY BRALLAGAN is a three part slip jig, presumably of English/Irish origin, as it is documented as having been known to the family of Thomas Hardy, the famous "Wessex" author and poet, (circa 1820) with the subtitle "Master Tailor's Irish Lilt".

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS was adapted from an older tune "My Lodgings in the Cold, Cold Ground" by Thomas Moore and published in his "Selection of Irish Melodies" in 1807-8.

The **BIG SHIP** is also known to the French-Canadians as "*Glissé à Sherbrooke*". This version comes from the fiddling of Bob McInnes of Canberra.

BLACK MAN PIDDLED IN THE WHITE MAN'S SHOE was the name given to this tune by the Four Sisters (see Four Sisters' Barn Dance for more about this group). This version comes from the playing of Sydney concertinist, Jamie Carlin, as transcribed by Ralph Pride. The tune is related to the tune for "Old Dan Tucker" and comes from the "Meredith Collection" which is housed in the National Library in Canberra. Collector Alan Scott also heard the tune played by a BMC member, the late Charlie Bennett. Charlie was retired and living in Rosebery when Alan recorded his playing and singing:

"Oh dear mother what a fool I'd be
If two young girls came a-courting me
If one was blind and the other couldn't see
Oh, dear mother what a fool I'd be."

Charlie learnt to play the tune on his concertina in the Mudgee district when he was younger.

The **BLACK SHEEP** was transcribed from the button accordion playing of Mrs Gibbons as recorded by John Meredith and now stored in the Meredith Collection in the National Library. John laments that she flitted into and out of a recording session with Sally Sloane before he had noted details about the tune or about herself. The tune is possibly an Australian composition as no related tunes have come to light yet.

The **BLACKTHORN STICK** is an Irish jig played by many Australian musicians. A blackthorn stick might be either a cudgel or a walking stick made from the gnarled wood of the blackthorn tree. Either might be appropriate for the original naming of the tune, as at jig speed it would lend a fine rhythm for cracking skulls, and played as a slow air it would have the old folk leaning reflectively on their walking sticks.

The **BLACK WATCH** is a well-known Scot pipe tune. It is also known as the Highland Scottische tune "Wha Wadna Fecht Fcr Charlie". This comes from the repertoire of Sydney concertinist, Jamie Carlin.

BOBBY SHAFTOE was drummed into the memories of countless Australians by the ABC's singing broadcasts for primary schools in the fifties and sixties. The song was originally a Northumbrian children's song.

BOOLIGAL TUNE is the name I gave this tune to identify it. It comes from the fiddle playing of Joe Cashmere. He was unable to give collector John Meredith a name for it but said he learnt it in Booligal.

BRISBANE LADIES "Farewell and adieu to you sweet Spanish Ladies" sang the sailors of an earlier time. The itinerant drovers of Queensland parodied with their farewells to "sweet Brisbane Ladies".

The **BROWN JUG POLKA** is derived from the popular song "Little Brown Jug". A very similar tune was collected at Armitree by John Meredith, and published in Singabout Vol. 1, No. 2. The Armitree version is played with a single jig rhythm in contrast to this strict polka time.

CLARE JIG is also known as the "Old Favourite". A rendition can be found on the record "Celtic Inheritance". Clare is a county in south-west Ireland bordered by the famous Shannon River.

CLEAN PEA STRAE is a short Scottish reel. The incidental C natural gives the tune its uniqueness. In strict Scottish dance music traditions reels of this type are usually played alternately with strathspeys. This does not appear to have survived as a tradition of bush dance musicians in Australia.

CLICK GO THE SHEARS is a well-known Australian folk-song. The song is a straight parody on "Ring the Bell Watchman" which was written by Henry Clay Work (1832-1884). The song was collected by John Meredith from several informants including Sally Sloane from Lithgow and Bill Reddington, a six-foot-six giant nicknamed "Long Tack", from Gulargambone.

COCK OF THE NORTH is one of the classic highland pipe tunes. It is known variously as "Chase Me Charlie" or "Aunty Mary" with variant lyrics such as:

"Aunty Mary had a canary
Up the leg of her drawers.
When he came down his feet were brown
And he sang "I'm the Cock of the North'."

CORN RIGS is a Scottish reel that is played in England, Ireland, America, Canada and Australia. "The Merry Muse of Caledonia" indicates that "rigs" are ridges or furrows used as a border between fields, or, in fact, the fields themselves. Corn refers to any type of grain crop in many parts of England and not just the maize it refers to here.

The **CUNNAMULLA STOCKING JIG**, or "Connemara Stocking Jig", is an unusually short tune, having only four bars in each section. The tune is given here as learnt from Bush Music Club Life Member, Jamie Carlin. John Manifold, who collected another version of the tune, says it is "danced by a soloist without boots on, and suggests that it is a descendant of an Irish solo jig, perhaps with some element of an Italian tarantella.

The **CURLY HEADED PLOUGHBOY**, or simply "The Ploughboy", is probably the melody of a bothy ballad from the lowlands of Scotland or Northumberland.

The **DASHING WHITE SERGEANT** was composed in 1826 by Henry Bishop. Since then the dance and tune have been accepted as standard Scottish country dance repertoire, and hence have spread around the English speaking world.

DAVY DAVY KNICK KNACKS is a popular single reel in Australia today. Its origin is not clear, but it has been suggested that it is a children's song.

DENNIS MURPHY'S is an Irish polka popular with Sydney and Melbourne bush bands. It is given here as learnt from the fiddle playing of well known Irish musician, Declan Affley.

DINGLE REGATTA is a regular event held on Dingle Harbour. Dingle is a town in County Kerry, Ireland, with a long seafaring tradition. The tune is often lilted, that is, sung without meaningful words.

DONKEY RIDING is an English traditional sea song, possibly originating in the days of sail. In traditional sailor's terminology a 'donkey' is a sewing machine owned by a group of ratings, called the 'jewelling firm', who undertook to make and repair clothing for the crew at nominal rates.

DROPS OF BRANDY is a tune used extensively by Charles Thatcher. In his "Colonial Minstrel" published in 1864 it is given as the air for five songs: "Colonial Courtship", "The Lady and the Bullock Driver", "Colonial Curiosities", "That'll Tell You About Immigration" and the "Natural History of the Loafer". Previously it had been published for "The New Chum's Lament" in "Small's Colonial Songster" of about 1857 and for "Phrenology" in "Coxon's Comic Songster" circa 1858. John Masefield records that it was popularly played and whistled in Nelson's navy as the ration of much diluted spirits was dealt out at noon.

The **DROVERS' DREAM** is a drover's song that features a parade of bush animals. The tune for this is similar to the tune for "The Woolloomooloo Lair" and "The Flash Stockman", and they all derive from the Music Hall song "Killaloo" which begins:

"It happened I was born at the time they cut the corn
Quite convenient to the town of Killaloo"

Drovers' Dream is from the Meredith Collection and reproduced here with the permission of Southern Music.

The **DRUMMER** is a short Scottish reel. The naturalised F at the beginning of the final phrase of the A and B parts gives the tune a surprising lift and an interesting peculiarity.

The **DRUNKEN PIPER** is a Scottish pipe march, or more precisely, a two-four quickstep. It belongs to the class of pipe tunes known as "small" pipe music in contrast to the grand scale of the pibrochs.

DRUNKEN SAILOR, or more fully "What Shall We Do With the Drunken Sailor" was a song presumably transported around the world by drunken sailors and perpetuated in Australia by ABC school broadcasts.

DUBLIN STREETS is an Irish slip jig carried around the world by Irish people emigrating to Canada, America and Australia.

EARLY IN THE MORNING is given in the Hurd Collection (1894-1900) as the air for "Ole Massa", "Mustering Song" and "Roma Downs". It is also in Paterson's classic "Old Bush Songs" for "Mustering Day" and "Colonial Experience", so it was undoubtedly a tune well known in the bush.

EUABALONG BALL "Oh, who hasn't heard of Euabalong Ball?
Where the lads of the Lachlan, the great and the small
Come bent on diversion from far and from near
To shake off their troubles for just once a year"

Stewart and Keesing date the song as about 1888 from its precursor "Wooyeo Ball" by "Vox Silvis" (which translates from the Latin to "Voice of the Bush"). The substitution of Euabalong is a legacy of the late A L Lloyd, English folksinger and folklorist, who spent some time working and collecting in Australia.

FATHER O'FLYNN (also known as "The Rollicking Irishman" and "Top of Cork Road") has been collected from Simon McDonald of Creswick, Victoria. A recording was issued on Wattle Archives (No. 2) by the Victorian Folk Music Club. Simon's version is essentially the same as current Irish versions.

FIVE AND A ZACK is a song cursing the hypocrisy of a time-keeper who could play in a Salvation Army band and yet enforce a shearer's pay drop of 5/6 per hundred sheep. The song was collected by John Manifold.

The **FLOWERS OF EDINBURGH** is a well known Scottish lowland reel. It was published in London in 1742 as a crude song "My Love's Bonnie When She Smiles On Me". It also appeared in the Skye collection, published in Scotland in 1887. The English collector's have noted its use as a Morris dancing tune. It appears in Canadian and American folios and, closer to home, Sally Sloane of Lithgow played a version for John Meredith.

The **FLYING PIEMAN** was collected from the late Herb Gimbert by John Meredith. Herb played it for the First Set. The tune has since acquired the name given here by association with the dance the Flying Pieman, which was devised by Noreen Grunseit of Sydney.

FORTY-TWO POUND FLOAT is known also as the "Forty-Two Pound Note" and the "Forty-Two Pound Cheque". This version comes from an ABC recording of Declan Affley and some musical friends.

The **FOUR SISTERS' BARN DANCE** is reprinted from "Singabout" Vol. 1, No. 3 (1956). It comes from the "Four Sisters", a popular Sydney dance music ensemble consisting of four sisters who played two accordions, a concertina and a fiddle. They described the dance as one which was popular in their youth. This item comes from the "Meredith Collection". John Meredith informs me that it is based on the song "Seeds of Love":

"If I could plant the seeds of love
In the corner of your heart"

The **FOXHUNTER'S JIG** is quite unusual in being a four-part slip jig. Note, however, that the C and D parts are simply variations on the A and B parts respectively. It was learnt from the Bogaduck Tune Book published in Adelaide about 1975 by "BAD Products".

FROG PUDDLES is a couples dance with its own set tune. It was collected in the Hunter Valley from Mr & Mrs S Baker by Pam and Norm Merrigan and Shayne Kerr. The dance was quite popular in the area early this century as Mr & Mrs Baker recalled playing for it on many occasions. The dance and music was published in "Stringybark and Greenhide" (Vol. 1, No. 4). Since then I have acquired a copy of sheet music for "Frog Puddles" and have noted the differences. This is an example of a published and popular tune being adapted by local musicians to suit a dance and to suit the instruments, particularly the button accordion. John Meredith has also come across the tune and dance in Crookwell, Crooked Corner and Gilgandra under the name "Froggie Puddles".

The FROST IS ALL OVER is related to a tune played by Harry Cotter that he calls "If the Billy Boiled Over". Harry's tune is closer to a tune called "St Patrick's Day" than to this one. Harry's words go:

"What would you do if the billy boiled over?
Go down to the river and fill it again."

and the Irish version has the words:

"What would you do if the kettle boiled over?
What would I do only fill it again."

GALLOPING BRUMBIES is an original tune. Ralph Pride once suggested to me that someone ought to write a tune to go with the Manchester Galop, as the peculiar phrasing of the A part of the tune was hard to find in collected tunes. So I did.

The GALOPEDE was learnt by early BMC members from the button accordion of Herb Gimbert. The dance Galopede (or Galopade) is one of a number of stepping dances brought to Australia in the early part of the nineteenth century. A quadrille form of the dance was recorded in "A Manual of Dancing and Etiquette" by Professor J H Christison, published in West Maitland in 1882. This tune comes from "Singabout" Vol. 5, No. 2 and has been transposed to the key of G.

GARRYOWEN is a song to rouse the spirits in a Bacchanalian orgy.

"Let Bacchus's sons be not dismayed
But join me with each jovial blade
Come booze and sing and lend your aid
To help me with the chorus.

Instead of Spa we'll drink down ale
And pay the reckoning on the nail
No man for debt shall go to gaol
From Garryowen in glory."

The Sydney suburb of Lilyfield was once named Garryowen and there is still a pub in Darling St called the "Garry Owen". Garryowen also had the distinction of being the favourite marching tune of the American 4th Cavalry, hence its repetition in American period films.

GER THE RIGGER is a tune of Scottish origin. According to Scottish reference books a "rigger" is either "one who manipulates a market" or "one who supplies clothes" or "one who attaches nozzles to cork and sole-ropes on a herring net". In the 18th century the word "rig" referred to a wanton woman and the verb meant to deflower a maiden. In the 19th century a "rig" was a prank or practical joke and "to go the rig" was to get drunk. The reference quoted for the tune "Corn Rigs" suggests that a "rigger" might also be one who makes the ridges or furrows between adjacent fields.

THE GIRL I LEFT BEHIND ME, also known as "Brighton Camp", is reputed to have led more men into battle than any other in the history of mankind. It originated in Ireland and was used by Irish regiments. It was later taken up by the North in the American Civil War, and later used by Irish, English and American soldiers during two world wars. The tune is used for English Morris dancing and is given as the air for several Australian songs, including "Mary of the Murrumbidgee", "The Man with the Concertina" and "Stringybark and Greenhide".

GIRLS OF IVORY is one of the fine tunes from the repertoire of Harry Cotter. Harry and his wife Vera both pump out this beaut jig on the button accordion and Harry is also at home with it on mouth organ and fiddle. When Colin McJannett recorded them in 1970-71 Harry stated that he had been playing the tune for about fifty years though he could not recall its source.

GIVE A FAIR GO or the "Fair Go Polka" was an unnamed tune collected by John Meredith from Joe Cashmere. The name given here derives from the song by Merv Lilley, published as Bushwhacker Broadside No. 5:

"Down by the wharves aboard the ships
Are men that you should know
Some work all day, some work all night
All they ask for is a fair go."

The tune was learnt from Jamie Carlin and Ralph Pride transcribed it for a Bush Music Club Broadside of polkas issued in 1978. It is performed on the Festival released record "True Blue Songs of The Outback".

The **GRAND OLD DAME BRITANIA** is also known in Australia as the "Waves of Tory", through its association with the dance of the same name. The tune is also known in England as "Leather Away the Wattle-O". The name given here and the tune come from Sydney musician Jamie Carlin.

HARRY COTTER'S is a hornpipe or schottische. Harry played it with a driving rhythm on his accordion and described it as a reel. The tune shares some similarities with the hornpipe "Off To California". It was also collected by Colin McJannett. Harry, incidentally, was filmed in the dance sequence in the film "My Brilliant Career" where he can be seen pumping out a melody on his accordion.

HARRY COTTER'S jig is a fine bouncing jig with some nice modulation in the second part of the tune. It comes from the fiddle playing of Harry Cotter of Binalong. As with quite a few of the tunes in Harry's repertoire, he could give no name to it so it is named here after him, by way of recognition of his contributions to our continuing traditions. The tune was recorded by Colin McJannett in 1971 using a grant from the NSW Folk Federation.

The **HARVEST MOON SCHOTTISCHE** is from the playing of Jamie Carlin. It is essentially the same as that learnt from the Holland family near Mudgee, by John Meredith. It appears here with Jamie's personal variations so it is slightly different to the version in "Folk Songs of Australia".

HASTE TO THE WEDDING has been collected a number of times in Australia. Sally Sloane of Lithgow plays a slightly simpler form of the tune on her melodeon. This is not an uncommon occurrence as the accordion and anglo-concertina have the real limitations of key and 'breathing'. Alan Scott collected a version of the tune from Mr Macmillan who also played one of my favourite collected tunes "Australian Jim".

The **HAYMAKER'S JIG** is a dance that goes a long way back into British history, being founded on the longways sets that had been danced on the Commons by folk for centuries. This particular sequence was contrived in the 17th century and named after Sir Roger de Coverly (or Roger of Cowley, near Oxford) by his grandfather. The tune given here is also known as "Harvest Time". Other "set" tunes for the dance include the single jig "Merrily Danced the Quaker's Wife" and the slip jig "Sir Roger de Coverly".

HEFFERNAN'S FAVOURITE was so named as a tribute to the late Jack Heffernan by Jamie Carlin. Jamie learnt the tune from Jack who was a well known Sydney dance musician, renowned for his fiddling and piping. The B part of the tune may sound better on some instruments if played an octave higher.

HERB'S JIG was collected from and named after the late Herb Gimbert of Erskineville. For quite a while Herb was a regular attender at Bush Music Club workshops. Before he came to Sydney, Herb played whistle, mouth-organ and bush accordion for the old-time dances on the coalfields near Maitland. He learnt this jig from the wireless broadcasts from the St Kilda Town Hall in Melbourne in the early 1930's and adapted it to his accordion. The tune comes from the "Meredith Collection" though I learnt it from Jamie Carlin at the Bush Music Club.

HUGHIE'S WALTZ is named after the father of the late Clem O'Neal. Clem played the German-type two-row diatonic concertina, and was well-known in the Sydney concertina fraternity. He learnt the tune by ear from his father, Hughie, who picked it up on a shearing trip and learnt to play it on his fiddle. As he knew no name for it, in the Ironbark (now Stuart Town) district of NSW it became known as "Hughie's Waltz" by association with him.

HUMPIN' OLD BLUEY is a song that reveals the not-so-romantic aspects of going on the wallaby.

"Humpin' old bluey it is a stale game
And that I can plainly see
You're battlin' with poverty, hunger, sharp thorn
Things are just goin' middlin' with me".

A HUNDRED PIPERS was published about 1851 by Wood & Co of Edinburgh who describe it as a celebrated Jacobite song. The song tells how Bonnie Prince Charlie took Carlisle Castle, which was held by the English. Two thousand highlanders, preceded by the hundred pipers, swam across the swollen River Esk and then, after defeating the English soldiers, danced themselves dry to the sound of the pibrochs.

IN AND OUT THE DIRTY WINDOWS is a children's street game, played on the back streets of Glasgow. Jamie Carlin picked the tune up from a film of such games and soon found it to be a useful dance tune. He suggests that the A part should be played staccato and the B part legato. Ralph Pride transcribed it for a BMC Broadside. The tune is also known as "MacGregor's March". Joe Yates of Sofala called the tune "Half Right and Left" when he played it for John Meredith. This indicates that it was played for one of the figures of a quadrille, probably the first figure of the Alberts. More recently John has recorded Les Massey of Picton playing it on button accordion.

IRISH STEW is taken from "Walter Howard's Banjo Tutor and Songster New Edition for 1889" published by Francis Brothers and Day. My copy was sold by W D Johnstone, Music Warehouse, 119 Oxford Street, Sydney. Walter Howard is described in the front of the book as "the only banjoist who has had the honour to appear, by special command, before Her Majesty the Queen and Court."

The IRISH WASHERWOMAN is surely the Irish Jig. The B part is found in many variant forms, probably depending on the instrument from which it was transcribed. This version suits fiddle but is not as smooth on accordion or anglo-concertina. The tune is given in Coxon's Comic Songster, published in Ballarat in 1858-9, as the tune for "Phrenology" and also for the "Ballarat Horse Auctioneer".

I'VE GOT A BONNET comes from a popular song:

"I've got a bonnet trimmed in blue"

Sydney fiddler and banjoist, Chris Cole, taught me this fine polka.

The JACARANDA DANCE, both dance and tune, were composed by Mrs Leith Charleston, a former President of the Clarence River Folklore Association. The tune was written in 1939 and the dance was devised for a Jacaranda Festival competition held in Grafton just after the war in 1946. It is given here in the key of D which sings better on the fiddle.

JAMIE ALLEN was a famous Northumbrian piper. He was first piper to the Duke of Northumberland. Jamie Allen was renowned for his playing the pipes before the mighty annual football clashes between two local teams played with 300 players on each side. He was also reputed to have been arrested for horse stealing at the tender age of 85. The tune was learnt from the playing of Declan Affley, Sydney piper and fiddler.

The **JENNY LIND** polka is extant in Australia with two variant B parts. One derives from British sources and one from America. Raffaello Carboni refers in his book about the Eureka Stockade to the use of a Jenny Lind or cradle to speed up the process of washing for alluvial gold. As the rise of the polka coincided with the early goldrushes, it seems that this is most likely when the tune migrated here, or at least the American form of it given here. Sally Sloane plays a version of the tune and calls it "Harvest Home Polka".

The **JUBILEE JIG** was the winning entry in the 1979 Bush Music Club's Silver Jubilee Dance Competition. As members of the band "Pinchgut", Chris Moore and I collaborated, with Chris penning the tune and myself devising the dance.

KAFOOZALUM is perhaps better known, at least in ex-army circles, as the "Harlot of Jerusalem", a song often sung by troops on the march.

The **KEEL ROW** is a song from the border area between lowland Scotland and England. The chorus is:

"Weel may the keel row, the keel row, the keel row.
Weel may the keel row that my laddie's in."

It is played around Sydney as a polka and as the schottische given here.

KELVIN GROVE was known on the gold-fields as it was given as the air for "Diggin's Oh" printed in John Ashton's "Modern Street Ballads" published in 1888. The tune came to Australia, presumably, as the Scottish song written by Thomas Lyle, which is a farewell from a soldier to his "bonnie lassie-o".

KENMURE'S AWA' or more fully "Kenmure's On and Awa'" dates from the time of the Scottish uprisings. In 1715 William Gordon, Viscount Kenmure, left Galloway with 200 horsemen and joined the Pretender at Preston in Lancashire. There he was made prisoner and then taken to London where he was beheaded in 1716. The words of the song are:

"O Kenmure's on and awa', Willie
O Kenmure's on and awa'
And Kenmure's lord's the bravest lord
That ever Galloway saw."

The **KERRY POLKA** is a lovely polka from County Kerry in Ireland. The structure of the tune is similar to the "Siege of Ennis" in that they both end by reverting to the last four bars of the A part of the tune.

The **KESH JIG** is a popular jig amongst the Irish musical fraternity in Australia. It was recorded on a fine record of traditional Celtic music in Australia called "The Celtic Inheritance".

The **KING OF THE CANNIBAL ISLES** is also known in England as "Hilly-go Filly-go All The Way". Originally a popular stage song, it retained its theatrical connections in Australia where it was used for several songs by Charles Thatcher, the bard of the gold-fields. It is also given as the tune for "The Overlander" in the "Native Companion Songster" published in Brisbane in 1889. Singabout Vol. 3, No. 3 gives a version of the tune for "The Pommy's Lament".

KITTY JONES is a highland schottische which I transcribed from the playing of Sally Sloane to be found in the Meredith Collection. It is very similar to a Scottish version that Mike Heaney of Canberra plays. The tune was also known to Charles Thatcher as he used it for a song in his "Colonial Songster" of 1865.

LA Russe is the set tune for the La Russe Quadrille, one of the early single figure quadrilles that were in vogue prior to the multi-figure quadrilles such as the First Set and the Lancers. The tune has an interesting peculiarity in that it changes key in the B part from the original G to D. But despite the key change, the B part of the tune uses no C sharp and hence the tune is still playable on single key instruments such as button accordion and mouth organ.

LA VA was learnt from fiddler Bob McInnes of Canberra, who in turn learnt it from accordionist Mike Heaney also of Canberra. Mike describes it as the standard varsovienna tune in Scotland.

LAMB SKINNET is a lovely bouncy Scottish jig taught to many members of the Bush Music Club at Friday night workshops by New Zealander, Yvonne O'Grady, who is accordionist with the Woronora Bush Band.

LANNIGAN'S BALL is a well known Irish jig that bounces along with some very fast words. The chorus is:

"She stepped out and I stepped in again,
I stepped out and she stepped in again,
She stepped out and I stepped in again,
Learning to dance for Lannigan's Ball."

LIFE IS ALL CHEQUERED is one of the many jigs popular in both Scotland and Ireland, so its true origin is obscure. In some parts of Ireland it is known as "The Black Rogue", while in Scotland it is known as "Come Under My Plaidie" or "Johnny McGill's Jig". Shayne Kerr introduced me to this tune at a Newcastle Folk Festival.

LINDSAY CARR'S LEAD-UP was specifically played for the First Set by Lindsay Carr. It was recorded by John Meredith and appears in "Folk Songs of Australia". It is transposed here to D for the fiddle. The tune is related to the tune "The Perfect Cure" and seems to have been well-known in the bush as John Meredith has since collected it from Vic Large at Coolah and from Joe Yates at Sofala. As for "In and Out the Dirty Windows" Joe named the tune after the figure he played it for, "Crossed Hands".

LISA'S WALTZ is the title John Meredith gives for this tune from his book "Folk Songs of Australia". He collected several variants from a number of sources. The tune is also known as "The Highland Cradle Song", "Why Did She Leave Killarney?" and surprisingly, a Negro song "Why Did My Master Sell Me?".

LISTEN TO THE MOCKING BIRD was played by Joe Cashmere on his violin with some interesting effects obtained by bouncing his bow. John Meredith recorded Joe and there are a number of his songs and tunes in "Folk Songs of Australia", as well as a photo and a description of Joe's background. An American published version of this song has the words:

"Listen to the Mocking Bird, Listen to the Mocking Bird
The Mocking Bird is singing o'er her grave.
Listen to the Mocking Bird, Listen to the Mocking Bird
Still singing where the weeping willows wave."

The LITTLE OLD LOG CABIN IN THE LANE is given as the tune to several bush songs, including the "Freehold on the Plain" from the Hurd Collection 1894-1900 and "Another Fall of Rain" published in Banjo Patterson's classic "Old Bush Songs".

LOCH LOMON', or more fully, "The Bonnie Banks of Loch Lomon'" was composed by an aristocrat of Victoria times, Lady John Scott. The song relates to the retreat of Bonnie Prince Charles from England to Scotland. One of his followers about to be executed said to his sweetheart:

"You take the high road and I'll take the low road
And I'll be in Scotland before ye
But I and my true love will never meet again
On the bonnie bonnie banks of Loch Lomon'."

MAGGIE PICKENS is described by Jamie Carlin, of the Vinegar Hill Bush Band, as a doggerel song fitting perhaps somewhere between a children's song and a lilt. The words that go to the tune are:

"Maggie Pickens on the wall
Maggie Pickens had a fall
Maggie Pickens very tall
Maggie Pickens dancing."

The **MAID OF FIFE** was, according to the song, a fair maid who caught the fancy of the captain of a troop of Irish dragoons as they marched through Fife. Another fine tune learnt from Jamie Carlin.

MAKKIE TONEN comes from a Bush Music Club Broadside issued in 1978 to encourage some promising young musicians in the Club. Ralph Pride transcribed it from Jamie Carlin's concertina. Jamie explained that it is a composite tune made up of a Dutch dance tune picked up from a visiting folk dance group and a short collected polka from Australia.

The **MANCHESTER GALOP** is, of course, the set tune for the dance of the same name. It is also known as the "Murray River" and the "Bocca Schottische". The tune is often written in 4/4 schottische time rather than the 6/8 single jig time given here. The change in time signature may indicate a slight change in the interpretation of the tune since it was first collected at Nariel by the Victorian Folklore Society.

MARIE'S WEDDING (sometimes spelt Mairi's) is also known as the "Lewis Bridal Song". It is a Scottish Gaelic tune to which English words were set by H.S. Robertson:

"Step we gaily on we go, Heel for heel and toe for toe
Arm in arm and on we go, all for Marie's Wedding."

The **MASON'S APRON** may refer to the gilt decorated aprons worn by members of the fraternity dedicated to mutual help and brotherly feeling known as the Freemasons. Alternatively, it may simply refer to the leather aprons worn by stone-masons. The tune is pretty certain to have been played in Australia last century as it is well known in the British Isles as well as Canada and America.

MERRILY DANCED THE QUAKER'S WIFE is also known as "Merrily Kissed the Quaker's Wife" or simply "The Quaker's Wife". It is given in the form learnt from Jamie Carlin at the Bush Music Club. An Irish version with a C part and a double jig rhythm is commonly played in sessions in Sydney. The tune was published in Gow's "Complete Repository Part II".

The **MERRY BLACKSMITH** is a lovely reel claimed by the English, Scottish and Irish as their own. An Irish style performance can be found on the record "Celtic Inheritance".

THE MINER goes to an air called "An Old Man Was Chasing His Son Around the Room". The song was collected from the late Mrs R Sayers of Bulumwaal in Gippsland by members of the Folklore Society of Victoria.

MONKEY SHAVED ME FATHER is an Australian variant of the "Manchester (or Rickett's) Hornpipe". It is played without the dotted quaver-semi-quaver pattern characteristic of hornpipes. This version was collected from Harry Cotter by Colin McJannett and transcribed by Ralph Pride. Another Australian variant was collected by John Meredith from George Davis of Mudgee. Harry learnt this tune from his father's concertina playing about 1908. He sings the ditty:

"Monkey shaved me Father, Father shaved the cat,
I'm a decent married woman, Keep your fingers out of that".

MORIATEY'S JIG is another fine tune from the fiddle of Harry Cotter of Binalong. Harry learnt it about 1908 from his father, Mick Cotter, who played concertina, presumably the German diatonic concertina, popular in the bush. A record of Harry playing melodeon and fiddle is available through Larrikin records. Ralph Pride transcribed the tune from Colin McJannett's field recording.

The **MUCKIN' O' GEORDIE'S BYRE** survives either despite or because of its name. Translated it means the cleaning of George's cow house. The song was a popular music hall bawdy song sung in lowland Scots on either side of the border between England and Scotland.

The **MUDGEES WALTZ** was collected in and around Mudgee in three different versions by John Meredith from Cyril Abbott, George Davis, and Fred Holland. This version comes from the playing of Jamie Carlin and is based on Cyril Abbott's tune.

MY FATHER WAS A DUTCHMAN was recorded by John Meredith from the mouth organ playing of Lindsay Carr. Other informants gave vastly different names and/or words, including "Little Willie Digby" and the bawdy songs "All the Nice Girls Love a Sailor" and "They Said She Was a Virgin". Harry Cotter gives it the name "Lady Will You Buy a Broom".

MY LOVE SHE'S BUT A LASSIE YET was previously "Lady Badinscoth's Reel". The newer title comes from a song written to the tune by James Hogg about 1820. Robert Burns also used the air for one of his songs. The long winded name has caused some confusion as one player gave John Meredith the name "The Lass She Is From Lancashire".

NAE LUCK ABOUT THE HOOSE is an old Scottish song describing the preparations for the return of the lord of the manor. The chorus says:

"For there's nae luck about the hoose,
There's nae luck ava'
There's little pleasure in the hoose
When our guidman's awa'".

The tune is given in the "Smith's Colonial Songster 3", published in Adelaide in about 1884, as the tune for "The Tramp".

NANCY was written by Tom Clough, a famous small piper from Blyth in Northumberland. He composed the tune and dedicated it to his wife, Nancy. The tune is popular with many revival players but particularly with English concertina players.

NATIVE MATE was first published by the Bush Music Club in Singabout in 1958. The song was collected by Alan Scott and John Meredith from Mr Ticehurst of Kogarah Bay in Sydney. The tune is clearly related to the "nigger song" of the late nineteenth century "Gumtree Canoe". Australia has a long history of entertainment entrepreneurs smothering local audiences and talent with overseas novelty acts. The legacies of the travelling minstrel shows which brought the popularly called "nigger songs" here are twofold. Firstly some novel styles of bones playing came from these shows, and secondly the interest in the banjo as an instrument became more widespread.

NAVY ON THE LINE is a lovely schottische played by the Blackmans, a family of talented musicians from the Mudgee area, as recorded by John Meredith. It was popular with the menfolk who were aware of the bawdy lyrics, (which can be found in "Folk Songs of Australia").

The **NEW SOUNDPOST** is an original composition inspired by a new soundpost on my fiddle. The soundpost is a short dowel-like stick that transmits vibrations from the bridge to the back of the fiddle, from where the higher frequencies emanate. A softer timber in the soundpost can help take the harsh edge off an overly brilliant fiddle.

The **NORTH WIND** comes from Clem O'Neal, who learnt it from his father Hugh, who was a proficient fiddler. Up till the age of six Clem was learning the violin but then he injured his little finger on his left hand and turned to the concertina, which was

also commonly played in the Stuart Town district where he lived. About the tune Clem said:

"This is an old schottische, a tune they used to play, and probably made up of several tunes. I think they used to refer to it as North Wind. However, I don't think the name matters that much."

Chris Moore did the transcription for "Concertina Magazine".

OFF SHE GOES is one of the Scottish tunes that was either written for, or at least used for, a specific country dance. Country dances were very much in vogue in the late nineteenth century so publishers were not always particular if dances were in fact danced in the country. Off She Goes was published in 1887 in the "Skye Collection" in Scotland.

ONLY THE LEAF OF A ROSEBUD comes from Harry Cotter, who learnt it from pianist Mrs Eddie Wallace about 1927. Ralph Pride transcribed it from Harry's accordion playing as recorded by Colin McJannett. The song is a tearjerker characteristic of the decades after the turn of the century. The song, written by T.B. Fayme, tells of a man whose only consolation in rivalry for a woman's hand was a petal from the rose she wore.

PADDY CLANCY'S is an Irish double jig learnt from Sydney fiddler Chris Cole.

PADDY WHACK is an Irish double jig. I can recall as a child being warned off transgressing with the threat of a "paddy whack" and playfully spanked to the chant "Paddy Whack the Drumsticks".

The PIBROCH OF DONUIL DHU is one of the great pipe tunes from Scotland. It is founded on the ancient "Piobair of Donuil Dhuidh" belonging to the Clan McDonald and supposed to refer to the expedition of 1431 which put to flight the Earls of Mar and Caithness. Later words were put to the tune by Sir Walter Scott. The lilt of the tune makes it particularly popular with fiddlers. Canberra fiddler, Bob McInnes, introduced me to this one.

PINCHGUT was composed in late 1979 by Chris Moore when he was principal lead with the band of the same name. The tune was one of the favourites of the original Pinchgut Colonial Band line-up. In this period Chris wrote over a hundred fine tunes including jigs, reels, polkas and waltzes. This is my favourite.

PUT YOUR LITTLE FOOT is a lovely varsovienna from the Ironbark (now Stuart Town) area of NSW. Clem O'Neal played the tune for the free-reed enthusiasts of Sydney in the mid-seventies. This tune and another called "Kick Your Leg Up Sal Brown" were the set varsovienna tunes for the district. Chris Moore did the transcription which was initially published in the magazine "Concertina" (winter 1982).

The RAKES OF KILDARE is a beaut double jig originating in County Kildare in Ireland, which at one time was renowned for its horses and horse races. The tune has been collected in Australia from the late Simon McDonald of Creswick in Victoria. The version given here is similar to Simon McDonald's but is markedly different from the major key form more usual in Ireland.

The RAKES OF MALLOW is described in one source as a British 18th century tune with words by A.H. Body. The tune is also known as the "Mallow Fling" and recently has acquired the Australian title "Balls Up". The tune has been collected from several informants in Australia.

The RATTLIN' BOG is also well known as "The Mist on the Bog". It is a familiar children's song, one of those where each verse is longer than the previous. It starts as:

"Rare bog, the rattlin' bog,
The bog down in the valley-o"

The **REAL OLD-TIME BARN DANCE** was collected by John Meredith on a trip in August 1983. It was played for him by Charlie Doran, a bush-style button accordion player from Mudgee. Charlie learnt the tune from his father who in turn learnt it at Uralla. Charlie described the dance as the real old-time barn dance not like the one they do today and then went on to describe the dance that has become known as the Four Sisters' Barn Dance.

The **REEDY LAGOON** was first collected by Nancy and Geoff Wills and appears in the "Reedy River Songbook" first published in 1954. This version was collected later by Geoff Wills and Grace Gould from Dr Barlow of Mackay about 1958. Note the interesting modulation in the tune at the end of the second line. This is unusual in Australian folk-songs, which tend to remain in the one key.

The **ROCKY ROAD TO DUBLIN** is a rollicking Irish song that describes the travels of an Irishman from his family in Tuam to Dublin, where he was robbed and taunted. He left them by jumping ship to England and then celebrated his arrival in Liverpool with a brawl.

The **ROSE TREE** is the English name for this reel, which is also known as the Gaelic song "Portlairge". It is a possible precursor for the song known as "Old Black Alice" or "The Goondiwindi Song".

ROBIN THE BOW is the tune used by John Meredith to replace "Botany Bay" as the tune from "The Catalpa", the song which relates the daring rescue of six Fenians from Fremantle in 1875. The tune is also known as "The Gentle Maiden". Charles Thatcher, the Bard of the Victorian goldfields, used the tune for his satirical "Song of the Trap".

RUM REBELLION is a simple single jig I wrote in about 1978 and recently rediscovered. The phrasing suits the "Flying Pieman" so it is given in this set.

The **RYEBUCK SHEARER** was given to John Meredith by the late Jack Luscombe of Ryde and then published in Singalong Vol. 2, No. 1 in 1957, with a set of lyrics from a number of sources. The song has become a standard favourite with bush bands and their followers. The song has also been published in a folio of songs, "Authentic Australian Bush Ballads" edited by John Meredith and Alan Scott and published in 1960 by Southern Music.

SADDLE THE PONY is a basic Irish Jig. The ease with which the title fits the first phrase suggests that it may have been a song originally, as was the case with many of the favourite jigs and reels.

ST ANTHONY'S is a simple but catchy polka that is known under several names, namely "Pat Horan's No. 1" and "St. Ann's".

SALLY GARDENS is referred to in the poem/song written by William Butler Yeats:

"It was down by Sally Gardens my love and I did meet
She passed the Sally Gardens on little snow-white feet
She bid me take love easy as the leaves grow on a tree
But I was young and foolish and with her did not agree"

As a song this goes to a slow Irish air.

SALLY'S JIG as it has become known, was collected from Sally Sloane, Joe Cashmere and Tom Blackman Jr by John Meredith. This diversity of sources suggests that it was very popular amongst bush musicians, particularly fiddlers. Use the simplicity of the melody to release the power of the rhythm.

SCOTLAND THE BRAVE is a classic Scottish pipe march. In Australia it has become virtually the set tune for the "Gay Gordons".

The SEE-SAW POLKA comes from the accordion of Harry Cotter. It was recorded by Colin McJannett in 1971. Harry could not recall the details of where or from whom he had learnt the tune.

The SEIGE OF ENNIS occurred in 1688 as Patrick Sarsfield tried to defend Ennis from the troops of William of Orange. The dances "Seige of Ennis" and "Walls of Limerick" both come from this battle.

SHANDON BELLS is an Irish jig derived from a song written by a Cork priest, Father Prout.

"With deep affection and recollection
I often think of the Shandon Bells
Whose sounds so wild would in my days of childhood
Fling round my cradle their magic spells."

SMASH THE WINDOWS is a single jig also known as "Roaring Jelly". "Roaring Boys" were the night prowlers and disturbers of the peace roaming the streets of London and other large cities in the early nineteenth century. More than a few probably came to Australia courtesy of His Majesty's Government.

The SOLDIER'S JOY is given here in two versions. The simpler version eases the breathing problems for anglo concertina and accordion. Similar versions are played by Bob McInnes and Dave de Hugard.

The more complex version is of Scottish/Irish origin and is particularly suited to the fiddle. Harry Cotter plays it with an interesting bowing pattern, and calls it "The Sailor's Delight". He sings, with a twinkle in his eye, the allusive line "There's a rose in the garden for you, young man".

SPANISH LADY is the title of a well-known folk-song:

"As I went out through Dublin City
After the hour of twelve at night
Who should I see but a Spanish lady washing
Washing her feet by candle light"

Galway City is a Galway version of the song. The New Zealand song "Shanty by the Way" also uses the same tune.

SPEED THE PLOUGH is shown to be a very popular Scottish tune by the number of times and the number of countries it has been published. The expression is an ancient blessing and is preserved in songs and English pub names.

The SPRINGTIME BRINGS ON THE SHEARING derives from a lengthy poem, "The Wallaby Track", by E.J. Overbury, from a collection entitled "Bush Poems" printed in 1865 by the Creswick and Clunes Advertiser". The poem was shortened by oral transmission and acquired the tune given here. It was collected and arranged by Dr Percy Jones.

The SQUEEZEBOX POLKA is a very simple polka I produced one day on my concertina.

STARRY NIGHT FOR A RAMBLE has been collected from many bush musicians - by John Meredith, Dave de Hugard, Colin McJannett and others. Consequently there are several slightly different forms in use. This version comes from the playing of Jamie Carlin with the "Reedy River Bushmen" and is based on the version in the Meredith Collection.

The STOCKYARDS is the last of the figures of the First Set, which was so popular it assumed its own identity and variants. The melody given here comes from the accordion playing of Mrs Gibbons and was collected by John Meredith. The transcription posed problems as the tune was played only twice and differently each time, and further there was a pause at the end of each phrase presumably to allow the MC a space to call the next movement. The fifth bar of the B part was added to make up the bar count.

The **STONE OUTSIDE DAN MURPHY'S DOOR** is a popular Irish waltz. The song was written by C. Stanley with the final lines of one verse being:

"And the songs that we sung
In the days we were young
On the stone outside Dan Murphy's door."

The tune was used in Australia for the depression ditty "On the steps of the Dole Office door":

"And the songs that we sang
Were about old Jack Lang
On the steps of the dole office door".

The **STRINGYBARK TREE** and "Oh, Bedad Then Says I" are two songs collected from Herb Tattersall of Gulgong by John Meredith. They are both sung to the same tune and can be found in the authoritative "Folk Songs of Australia".

The **SUNRISE POLKA** resulted from a week of research and tune humming and trial and error trying to find a suitable tune to go with the Berlin Polka tune, I awoke early and inspired and here is the result.

The **SWALLOW TAIL** was learnt from Ralph Pride who extracted it from a book of dance tunes given to him by John Meredith. The tune is commonly played in Irish sessions in the key of A minor. A swallow tail in nautical terms is the pointed ends of a burgee or triangular identifying flag flown on a ship. A swallow tail is also the fashionable tail coat, derived from the style of hunting coat of the seventeenth century, and still in use today.

SWEENEY'S is an Irish polka quite commonly played currently in Australia. Declan Affley informs me that there are some nonsense words and hence an alternative title "Dibrum Doo Dah".

TELL ME MA is the tune of a street game and chant from Ireland.

"I'll tell me ma when I get home
The boys won't leave the girls alone"

The **TEMPEST** has been collected in England with two quite different tunes, a single jig and a single reel. The music that is specified for the dance by Professor J.H. Christison in his "Manual of Dancing and Etiquette" (West Maitland 1882) is described briefly as "Quick, in two-four time". Hence the choice given here.

TENPENNY BIT is a well-loved Irish jig with an irrepressible lilt. As with many tunes in the minor in the Irish tradition the "Tenpenny Bit" uses a sharpened sixth note in the scale. This means that the tune is in the Dorian mode.

TEN THOUSAND MILES AWAY was sung on the streets of Sydney in the 1870's by Blind Billy Huntingdon. He often sat on a box near Gowings' corner and with his left ear bent towards his concertina, he sang songs of convicts and early immigration.

THADY YOU GANDER or the "Irish Trot" as the dance is also known, is reported in the "Sydney Gazette" of 1803 at the wedding of one "Touchstone and his beloved Audrey". The tune is later referred to for the song "Whiskey and Love" in the very early Australian comedy "The Currency Lass", first performed in Sydney in 1844.

TRALEE GAOL comes from the south west of County Derry in Ireland. Declan Affley describes it as an old cavalry march tune used by the British Army, which he laments was composed of quite a high proportion of Irishmen.

TURKEY IN THE STRAW has come to be considered as an American tune, probably because of its frequent use as film background music. The tune under the song title "Zip Coon" was published in 1834 (in 5 editions) with varying numbers of verses. Prior to this English, Scottish and Irish precursors existed. The title given here was adopted with the publication of the song in 1861.

The **VARSOVIENNA** became popular in the bush from about 1855 on, following a European ballroom craze. Most bush musicians knew at least one varsovienna tune. These two unnamed tunes come from the Meredith Collection: from the playing of Sally Sloane, from Lithgow, and Fred Holland, from near Mudgee.

A **VERY OLD THING** is how Joe Cashmere described this tune for which he had no name, thus it gained the name given here. During his life Joe had been a shearer and a teamster and had played for many dances. A number of songs, including "Jog Along till Shearing", were recorded by John Meredith and others from Joe's repertoire.

The **WHITE COCKADE** was a symbol adopted by the followers of Bonnie Prince Charlie in the 1745 Jacobite campaign. The tune was published in 1782 under the name of "The Ranting Highwayman". Robbie Burns wrote a song "John Hielandman" to the tune. It was also published in 1887 in the "Skye Collection" and in 1889 it was chosen by Jim Connell as the original tune for "The Red Flag".

WIND THAT SHAKES THE BARLEY is an interesting combination of love lyric and rebel song. It was written by Robert Dwyer Joyce and it refers to the rebellion of 1798 which resulted in many Irishmen visiting the shores of Botany Bay. Joyce himself at one time found it necessary to leave Dublin where he was Professor of English Literature and flee to America to avoid arrest for rebel activities.

The **WINSTER GALOP** is an English stepping dance or Morris dance similar to the Galopede. The tune is given here as learnt from noted Irish musician, Declan Affley.

The **YARMOUTH REEL** was collected in England by Cecil Sharp as a tune for the Galopede. It is useful in a number of contexts as three part reels are not common. It is also known as the "Persian Dance".

YOUR SMILE TONIGHT, MOTHER DEAR was played by Harry Cotter on his melodeon for Colin McJannett. Harry learnt it from pianist Mrs Eddie Wallace about 1927. Ralph Pride transcribed the tune.

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KEY: * DANCES APPEAR IN THIS TYPE FACE

* Dance Tunes appear in this type face

* Names in parentheses indicate the title used for the tune or dance in this publication

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