



# Newport Bush Orchestra

TUNE COLLECTION

2010



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## Tune Lists

Tunes for Terms 2,3,4 2006 and Terms 1,2 2007	Tunes for Terms 3 and 4 2007
Bingo	Annie Shaw's Tune
The Black Cat Piddled. . .	Cunamulla Stocking Jig
Blaydon Races	Frank Collins' Polka
Colin Charlton's Reel	Girls of Ivory
The Drover's Dream	Harry Cotter's Jig
Gardebylaten	Helen's Heart Waltz
George Barlow's Schottische	Herb's Jig
Gervasoni Waltz 1	Hi Lo Reel
Gervasoni Waltz 2	Jackarse Eat it on the Way
God Bless You	Jack's Waltz
Harry Axford's Schottische	Kafoozalum
I Will Buy Shoes For You	Little Burnt Potato
Jack and Lil	Moonlight Jig
Moonan Flat Polka	West Clare Jig
No Place Like Home	Sally Sloane's Mazurla
Ochnee Ochen Sue	Sofala Cuckoo
Old Schoolmaster	Starry Night for a Ramble Waltz
Railway Hotel	The Hills of Glenorchy
Rita Baker's Polka	The Magpie Jig
Splinter McLeod's	The Onboard Waltz
Syd Briggs' Set Tune	Tickets Please
The Girl on the Hill	
The White Cockatoo	
Tom Conlan's Schottische	
Uncle Affie's Tap	
Waltzing Matilda	
Watching The Cattle	

## Foreword

These tunes comprise the repertoire both real and proposed for the Newport Bush Orchestra. Started in 2006 by The Newport folk and Fiddle Club, with funding from the Victorian Historical Society and supported by Outlets Community Co-op., the group is learning by ear an ever expanding repertoire of Australian Traditional tunes. It uses these as a vehicle for cultural enrichment and for performance repertoire. These tunes have in the main been researched and compiled and taught by ear by myself to an enthusiastic group of musicians. The purpose of this book is that of reference and guide to the course as a whole. It hopefully will be used to help new members “catch up” or serve as a resource for those who miss the occasional session.

The material can be freely copied for the purpose of dissemination, or can be purchased from the NFFC (<http://www.nffc.org.au>). The book is only meant as an adjunct to the primary goal of learning these tunes by ear.

Those people who resort to using this music as a crutch to ease their anxiety will be missing the point. We have had an amazing increase of the ability of the group to pick up the tunes by ear. Traditional music is universally learned by ear. There is no place for sheet music in its performance. Initially many people in the group were worried they would not be able to cope. They ALL have coped magnificently.

There *is* a place in our group for sheet music. It is a resource... something to go to when the tune or a fragment is not quite embedded and there is no-one available to relearn it from. It can introduce someone else to the richness of our Aussie Traditional music or be offered temporarily to the uninitiated so that they can play along.

I put a lot of effort into transcribing these tunes from raw field recordings and more effort into arranging them and chording them. The price of the book does not reflect the effort put in by myself and Steve Martin who has compiled the book. I will be very invigorated and dare I say overjoyed if I hear these tunes being played in public by ear. It will mean the tradition I so much respect, admire and enjoy, may continue for future players to take up.

Greg O’Leary  
Newport  
June 2007

*rev. 1 Bruce Williams chord revisions June 2010*

## Acknowledgements

Tunes for this collection have come from the generosity of the following collectors:  
John Meredith, Dave De Hugard, Rob Willis, Alan Musgrove, Peter Ellis, and myself.

Thanks to Eileen McCoy, Tom Walsh, Helen McKay, Ian Simpson, Mike Stewart, and Steve Martin.

Greg

*Notation and text edited and typeset by Stephen Martin*

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**Annie Shaw's Waltz**

Arr G. O'Leary.

Chord symbols for Annie Shaw's Waltz:

Staff 1: G, D, C

Staff 2: C, G, D, D<sup>1</sup>, C, D, D<sup>2</sup>, G

Staff 3: G, D, G, D, G, Am, G, D

Staff 4: G, D, G, C, G, D<sup>7</sup>, G

Staff 5: G, C, D, G, C, G, A<sup>7</sup>, D, G

Staff 6: C, D, G, D, C, D, G

From the playing of the legendary Sally Sloane. She was of Irish extraction and lived in Parkes. This was learned about 1910. This tune came floating over the side fence from her neighbour, Annie.

**B-i-n-g-o**

(Trad.)

Chord symbols for B-i-n-g-o:

Staff 1: D, G, D, G, A<sup>7</sup>, D, G

Staff 2: A<sup>7</sup>, D, Bm, E<sup>7</sup>, A<sup>7</sup>, D

### The Black Cat Piddled in the White Cat's Eye

Arr G. O'Leary.

Musical score for 'The Black Cat Piddled in the White Cat's Eye' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a G chord and a repeat sign. The second staff features a D7 chord and a first ending bracketed over two measures, with a second ending bracketed over the next two measures. The third staff starts with a G chord and ends with a D7 chord. The fourth staff begins with a D7 chord and ends with a G chord. The key signature has one sharp (F#).

This tune owes its origins to the Winster Gallop, a northern English tune probably ancient, but only collected in 1911. It is in its original form considered dinky. The Cape Barren Brown boys with a masterful use of a few more notes convert it into one of the most popular tunes in the Australian fiddle repertoire.

### Blaydon Races

Arr G. O'Leary

Musical score for 'Blaydon Races' in G major, 6/8 time. The score consists of four staves of music. The first staff begins with a G chord and includes chords Em, D, G, C, G, A7, and D. The second staff includes chords G, D, G, C, G, D, and G. The third staff includes chords G, Em, D, G, C, G, A7, and D. The fourth staff includes chords G, D, G, C, G, D, and G. The key signature has one sharp (F#).

A composed Scottish jig of the early 19<sup>th</sup> Century and now associated with a defunct race meeting in Blaydon in Northumberland.



**Colin Charlton's Reel**

Arr G. O'Leary

Chords: D G D Bm

Chords: D G D A<sup>7</sup> D

Chords: D Bm ( D ) G

Chords: D Bm A<sup>7</sup> D

Composed by Colin also known as 'The Man From Cookamidgera' in NSW. The first part is probably original composition but the turn is a tune called What's a Steer Kimmer, a tune not played in Scotland today.

**Cunamulla Stocking Jig**

Arr G. O'Leary

Chords: D G D A<sup>7</sup> D

Chords: Em ( G D ) Em ( A<sup>7</sup> D )

Collected and named by John Manifold, other collectors have the same tune on video played by an old stockman.

*Rhythm instruments usually don't play the bracketed chords*

### The Drover's Dream

Musical score for "The Drover's Dream" in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: G, C, G, and D<sup>7</sup>. The second staff continues the melody with chords G, C, G, D<sup>7</sup>, and G. The third staff features a more rhythmic accompaniment with chords C, G, and D<sup>7</sup>. The fourth staff concludes the piece with chords G, C, G, D<sup>7</sup>, and G.

### Frank Collins' Polka

Musical score for "Frank Collins' Polka" in D major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in eighth and sixteenth notes. Chords are indicated above the staff: D and A<sup>7</sup>. The second staff continues the melody with chords D, A<sup>7</sup>, and a first ending (1. D) followed by a second ending (2. D). The third staff features a more rhythmic accompaniment with chords D, A<sup>7</sup>, and D. The fourth staff concludes the piece with chords D, A<sup>7</sup>, and a first ending (1. D) followed by a second ending (2. D).

Frank Collins recorded a couple of acetate disks in 1954 containing his and his family's tunes. This polka is a real cracker and makes a great reel if a few notes are added at the right place.

**Gardebylaten**

The musical score for 'Gardebylaten' is written in D major (two sharps) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note D, and then a series of eighth notes. Above the staff, the chord 'D' is indicated. The second staff continues the melody, with a 'G' chord above. The third staff features a first ending bracket over the final two measures, with an 'A<sup>7</sup>' chord above the first measure and a 'D' chord above the second. The fourth staff shows a second ending bracket over the final two measures, with 'D' and 'A<sup>7</sup>' chords above. The fifth staff continues the melody with 'D' and 'G' chords above. The sixth staff concludes the piece with a first ending bracket over the final two measures, with 'D' and 'A<sup>7</sup>' chords above.

One of the most popular melodies in Sweden, it is ancient and has spread around the world. I believe it was a hit in America in 1950 as the Midnight Polka.

### George Barlow's Schottische

Arr G. O'Leary

The musical score for "George Barlow's Schottische" is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a G chord and a repeat sign. The second staff continues the melody with D7, G, and D7 chords. The third staff features a first ending (marked '1') and a second ending (marked '2'), with G and D7 chords. The fourth staff includes D7, C, D7, and G chords. The fifth staff has G, D7, and G chords. The sixth staff has G and D7 chords. The seventh staff concludes with G, D7, and G chords, ending with a double bar line.

An example of a now little performed type of tune. The Schottische was the German idea of what the Scottish played for their dances. Strangely as is the vagaries of fashion it was a big hit in Scotland. This one is from the Bendigo area.

**Gervasoni Waltz 1**

Chords: D, Em, A<sup>7</sup>, D, D, G, D, Em, A<sup>7</sup>, D, D, Em, A<sup>7</sup>, F<sup>#7</sup>, B<sup>7</sup>, Em, D, A<sup>7</sup>, D

**Gervasoni Waltz 2**

Chords: D, A<sup>7</sup>, A<sup>7</sup>, D, D, G, D, A<sup>7</sup>, D

The Gervasonis were Swiss-Italian descendants who settled in the Yandoit district between Castlemaine and Daylesford in the 1860's. They had brought out several very good tunes from their homeland, waltzes and set tunes in  $\frac{2}{4}$ .

This community had still lived in their stone houses until at least the 1960s and made their own produce in the way of wine and wonderful Bull 'n' Boar sausages (equal parts of beef and pork finely sliced, fat removed and mixed with garlic, spices and claret). They ran dances in the Gervasoni 'Stone House' (still standing). Much of the community of Castlemaine would attend these functions.

## The Girl on the Hill

Arr G. O'Leary from the playing of Tom Walsh

Chords for the first staff: D, Bm, Em, A<sup>7</sup>, D

Chords for the second staff: A<sup>7</sup>, D, A<sup>7</sup>, D

Chords for the third staff: Bm, A<sup>7</sup>, D, A<sup>7</sup>, D

Chords for the fourth staff: Bm, Em, A<sup>7</sup>, D

From Tom Walsh of Trentham, Vic. Tom is a potato farmer and gentleman whose family has deep Irish roots. This tune is unusual. It probably was a song and is a family favourite.

**Girls of Ivory**

Arr G. O'Leary from the playing of Harry Cotter

From Harry Cotter. Some call it "Girls of Ivy".

**God Bless You and Bugger Me**

Arr G. O'Leary

A great accordion player from the Castlemaine district, Bill McGlashin composed this, probably around 1920. Many are the stories of Bill and his shenanigans. You can tell by the name of his tune they were probably true.

**Harry Axford's Schottische**

Arr G. O'Leary

The musical score for 'Harry Axford's Schottische' is presented in five staves. The key signature is D major (two sharps) and the time signature is 2/4. The melody is written in a treble clef. Chords are indicated by letters above the staff: D, Bm, A<sup>7</sup>, G, and A<sup>7</sup>. The piece concludes with a double bar line.

From the Warrnambool district, this tune has a number of names in England, Ireland and the U.S. The most common is 'The Durham Rangers'. It is almost universal.



**Harry Cotter's Jig**

Arr G. O'Leary from the playing of Harry Cotter

G D<sup>7</sup> G  
 1. D<sup>7</sup> G 2. D<sup>7</sup> G  
 G D<sup>7</sup> Am D<sup>7</sup> G  
 G D<sup>7</sup> G

Harry Cotter was a fiddler in N.S.W. who played hard, and when introduced to the folk scene in his later years he played harder.

**Helen's Heart Waltz**

Arr G. O'Leary from the playing of Helen McKay

Chord symbols for the first staff: G C G Am D<sup>7</sup>

Chord symbols for the second staff: G C G D<sup>7</sup> G

Chord symbols for the third staff: G Am G C G D<sup>7</sup>

Chord symbols for the fourth staff: G Am G C G

A tune written by Helen McKay, as a fiddler, she attended a weekly workshop run by the Ringwood Folk Club where she was introduced to the Australian tune repertoire. She composed this nice waltz in the style. She writes to me now from overseas where she tells me her Aussie tunes make her popular at sessions.

**Herb's Jig**

Arr G. O'Leary

Musical score for Herb's Jig, arranged by G. O'Leary. The piece is in treble clef, 6/8 time, and the key signature is A major (three sharps). The score consists of four staves of music. Chords are indicated above the notes: A, E<sup>7</sup>, A, E<sup>7</sup>, A, E<sup>7</sup>, A, D, A, E<sup>7</sup>, A, D, A, E<sup>7</sup>, A.

Herb Gimbert learned this Jig from wireless broadcasts made from the St. Kilda town hall in 1930. He adapted it for accordion. I re-adapted it for fiddle.

**The Hills of Glenorchy**

Arr G. O'Leary

Musical score for The Hills of Glenorchy, arranged by G. O'Leary. The piece is in treble clef, 6/8 time, and the key signature is G major (one sharp). The score consists of four staves of music. Chords are indicated above the notes: Am, G, Em, Am, Em, G, Am, Em, G, Am, Em, Am, G, Am.

From Stan Treacey this is a standard version of a famous Scottish jig. He probably got it from someone who had learnt it from Kerr's as he did not read music and it is identical.

## Hi Lo Reel

Arr G. O'Leary from the playing of Joe Yates

Musical score for Hi Lo Reel in G major, 4/4 time. The score consists of two systems of two staves each. The first system has a first ending (1.) and a second ending (2.). The second system also has a first ending (1.) and a second ending (2.). Chords G and D7 are indicated above the notes.

Joe Yates version of a Northumbrian tune called the girl With The Blue dress. This tune derives from The Bohemian Polka, a Charles D'Albert tune for the Quadrilles.

## Home Sweet Home

Arr G. O'Leary

Musical score for Home Sweet Home in D major, common time. The score consists of three systems of two staves each. The first system has a first ending (1.) and a second ending (2.). The second system also has a first ending (1.) and a second ending (2.). Chords D, G, D, and A7 are indicated above the notes.

Originally a tune in a German 1822 opera *Clari, the Maid of Milan*. Adapted by Sir Henry Rowley Bishop (1786-1855), and the biggest hit of the 19<sup>th</sup> century. There are variations to it which have an Australian connection. This is Eileen McCoy's arrangement.

**I Will Buy Shoes For You**

Arr G. O'Leary from the playing of Jim Seymour

D Bm Em D  
 D Bm D A<sup>7</sup> D A<sup>7</sup> D  
 D G Em D  
 D G D A D A D

Jim Seymour was active in the Traralgon area from 1890 to 1950 and was accomplished on fiddle, accordion and whistle. The taped material in the National Library offers a unique insight into early Australia.

**Jack and Lil**

Arr G. O'Leary

D A<sup>7</sup> D  
 D A<sup>7</sup> D  
 D A<sup>7</sup> D A<sup>7</sup> D

The only info I have on this tune suggests it was a popular theme on some radio programme. John McKinnon, when discussing this with an interviewer was surprised that she had not heard it before.

**Jackarse Eat it on the Way**

Arr Alan Musgrove 1997

The musical score is written in D major (two sharps) and 4/4 time. It consists of four staves of music. The first staff has a D chord above the first measure and an A<sup>7</sup> chord above the third measure. The second staff has D and G chords above the first two measures, and a first ending bracket over measures 3-4 with a Bm chord below, and a second ending bracket over measures 5-6 with a Bm chord below. The third staff has a D chord above the first measure, a Bm chord above the third measure, and a D chord above the fifth measure. The fourth staff has a D chord above the first measure, a first ending bracket over measures 3-4 with an A<sup>7</sup> chord above, and a second ending bracket over measures 5-6 with an A<sup>7</sup> chord above. The piece ends with a double bar line.

This is a version of 'Spanish Ladies', but with the parts reversed and a syncopation in the A probably due to an accordion taking the easy way out. The tune's phrases mostly end on a minor chord, which is the result of only one note being changed, but radically alters the sound. This transforms a pleasant melody into a very strong fiddle tune.

**Jack's Waltz**

From the playing of Sally Sloane, N.S.W.

G D<sup>7</sup> Am D<sup>7</sup>  
 G D<sup>7</sup> C G  
 1. Em G D<sup>7</sup> 2. Em D<sup>7</sup> G  
 G D<sup>7</sup> Am  
 D<sup>7</sup> G  
 D<sup>7</sup> G  
 G Am D<sup>7</sup>  
 G C Am  
 D<sup>7</sup> G

See Annie Shaw's tune – same story.

## Kafoozalum

Arr G. O'Leary

Musical notation for Kafoozalum, arranged by G. O'Leary. The piece is in the key of D major (two sharps) and common time (C). It consists of two staves of music. The first staff has four measures with chords A, E<sup>7</sup>, A, and E<sup>7</sup> A. The second staff has four measures with chords E<sup>7</sup>, A, E<sup>7</sup>, and A. Both staves end with a double bar line and repeat dots.

A bawdy Scottish song is the source for this tune. The song spawned a number of variants, including the Irish song “Some Say The Devil Is Dead” and “St. Patrick’s day Jig”.

## Little Burnt Potato

Arr G. O'Leary from the playing of Les Brown

Musical notation for Little Burnt Potato, arranged by G. O'Leary from the playing of Les Brown. The piece is in the key of D major (one sharp) and 6/8 time. It consists of four staves of music. The first staff has four measures with chords G, Em, C, and Am. The second staff has four measures with chords Am, G, D, and D<sup>7</sup>, followed by a first ending (1.) with chords G and D<sup>7</sup>, and a second ending (2.) with chords G and D<sup>7</sup>. The third staff has four measures with chords G, Am, and D. The fourth staff has four measures with chords D<sup>7</sup>, G, D<sup>7</sup>, and G. Both staves end with a double bar line and repeat dots.

From the Cape Barren Brown Boys, a great Scottish jig that found its way to the Aborigines on these remote islands.



### The Magpie Jig

Arr G. O'Leary from the playing of Joe Yates

D A<sup>7</sup> D

Bm D A<sup>7</sup> D D A<sup>7</sup>

D Em D G D A<sup>7</sup> D

Joe Yates' tune. It is a well known Scottish jig whose name escapes me. Joe managed to teach the whole first part to the tame magpie who adopted his family.

### Moonan Flat Set Tune

Collected from Cecil and Russell Teagh by John Meredith

D G A<sup>7</sup> G A<sup>7</sup>

G A<sup>7</sup> D A<sup>7</sup> Em A<sup>7</sup>

D A<sup>7</sup> Em A<sup>7</sup> D

Norm McConnel was a dance musician from Ecklin South near Warrnambool, from who I originally learnt the tune. He had no name for it. It is also known as Moonan Flat and is derived from an 18<sup>th</sup> century tune called the Prince Imperial Gallop. Accordion players can't get all the chromatic notes in the original so they modified the melody to fit their instruments. This happened a lot and is partly responsible for the variations found in these tunes. This is a good thing!

**Moonlight Jig**

Arr G. O'Leary from the playing of Joe Cashmere

G C Am D<sup>7</sup> G Em D<sup>7</sup>  
 G C Am D<sup>7</sup> G D<sup>7</sup> G  
 G Bm C G Am Em(D<sup>7</sup>)  
 G Bm C G C D G

Joe Cashmere plays this version of an Irish jig “The Trip To The Cottage”. His version is simpler and suits the style of Australian dancing better. It is included here as it is a crossover between the Aussie and modern Irish traditions.

## Och Knee Ochen Sue

Arr G. O'Leary from the playing of Rita Baker

D                  Em                  A<sup>7</sup>                  D

D                  Em                  D                  A<sup>7</sup>                  1. D                  2. D

D    G

D    A<sup>7</sup>                  1. D                  2. D

This tune was one of Rita's favourites but she couldn't remember the name exactly, so she and her pals made up a nonsense name that sounded similar. I suspect German origins for this one.

## The Old Schoolmaster

Arr G. O'Leary from the playing of Tom Walsh

D                                  G                                  A<sup>7</sup>                  D

D    G

D    G                                  A<sup>7</sup>                  D

From Tom Walsh . He used it as a set tune. It is a great example of the bush fiddle or accordion style, very percussive and rhythmic but simple.

## The Onboard Waltz

Arr G. O'Leary

The musical score for 'The Onboard Waltz' is written in D major (one sharp) and 3/4 time. It consists of six staves of music. The chords and other markings are as follows:

- Staff 1: D, A<sup>7</sup>, D, A<sup>7</sup>, G
- Staff 2: A<sup>7</sup>, G, A<sup>7</sup>, D (with a triplet of eighth notes)
- Staff 3: D, A<sup>7</sup>, D, G
- Staff 4: G, D, A<sup>7</sup>, D
- Staff 5: D, G, Em (with triplets of eighth notes)
- Staff 6: A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, G, A<sup>7</sup>, D (with a triplet of eighth notes)

This is a Swedish song called 'Kostervals' or 'The Waltz of the Fisherman' by David Hellstrom, written in 1907. It probably came here via Tex Morton's fiddle player who had Norwegian connections. The country music community took it to heart. A member of the club, Lyn Shoobridge was the first to make the connection and add to our knowledge of Australian trad. music. Notice the tune is not Irish.

## The Railway Hotel

Arr G. O'Leary

G D C G D G

G D C G D G

G D G C

G D C G D G

Bert Shields from Unaderra, (near Wollongong) NSW played this to Alan Musgrove about 30 years ago. Bert learned this tune in a session that took place regularly at the Railway Hotel in Ivanhoe NSW when he was working on the railways. Bert played tin whistle, this and harmonica were the favourite instruments of railway workers because they were able to secrete them on their person and when given half a chance they would head in to an empty box car, shut the door and practice. This is an early version of the Government sponsoring the performing arts.

## Rita Baker's Polka

Arr G. O'Leary

D A D

D G A D G D

D A D G D A D

A really easy, very effective polka, variants of which come from an area called the Nulla near Kempsey in N.S.W. This was a hotbed of fiddlers for the last 100 years.

### Sally Sloane's Mazurka

Arr G. O'Leary

Chord symbols: A<sup>7</sup> D G A<sup>7</sup> D

Chord symbols: D G A<sup>7</sup> D D

Chord symbols: D A<sup>7</sup> D

Chord symbols: D A<sup>7</sup> D D

Sally had this from her mother as the Irish say. The mazurka, originally a polish dance, was a world wide fad. The isolation of the Australian experience meant that many mazurkas were played many years after they died out overseas.

### School Polka

Arr G. O'Leary from the playing of Edie and Paddy Dawson

Chord symbols: D A<sup>7</sup> D

Chord symbols: A<sup>7</sup> D

Chord symbols: A<sup>7</sup> D A<sup>7</sup> D

The Dawsons recollect that they got this from the back of the School Paper, which was a publication sent once a fortnight to Victorian and Tasmanian primary schools. They think this was 1911.

**Sofala Cuckoo**

Arr G. O'Leary

Musical score for Sofala Cuckoo, arranged by G. O'Leary. The piece is in G major and 4/4 time. It consists of three staves of music. The first staff begins with a double bar line and repeat sign, followed by notes with chords D, C, G, and C. The second staff continues with notes and chords G, D, C, G, D, and a triplet of eighth notes. The third staff concludes with notes and chords D, C, D, C, G, and D.

Joe Yates plays this version of The First of May which some people know as Colcannon. This tune is ancient and it has so many variants it is impossible to say where he got it from.

**Splinter McLeod's**

Arr G. O'Leary

Musical score for Splinter McLeod's, arranged by G. O'Leary. The piece is in G major and 3/4 time. It consists of four staves of music. The first staff begins with a double bar line and repeat sign, followed by notes with chords G, D<sup>7</sup>, and D. The second staff continues with notes and chords D, D<sup>7</sup>, G, and G. The third staff continues with notes and chords G, D, D<sup>7</sup>, and G. The fourth staff concludes with notes and chords G, D, and G.

This is the Warrnambool version of a widespread tune. The original is undiscovered as yet. The version is a Victorian variant but is closely mirrored by one out of the west of N.S.W.

### Starry Night for a Ramble Waltz

Arr G. O'Leary from the playing of Joe Cashmere

D G A<sup>7</sup> D A<sup>7</sup>

D G A<sup>7</sup> D

G D A<sup>7</sup> D

D G A<sup>7</sup> D

The Iconic Australian Waltz. It has never been traced and is usually played with the Mudgee waltz. This is Joe Cashmere's version



**Syd Briggs' Lead Up**

Arr G. O'Leary. From the playing of Syd Briggs, Forbes, N.S.W.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. Above the staff are chords: G, C, and D. The second staff continues the melody with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. Above the staff are chords: D<sup>7</sup>, G, D<sup>7</sup>, G, D, G. There is a first ending bracket over the last two measures of this staff, labeled '1.', and a second ending bracket over the last two measures, labeled '2.'. The third staff begins with a repeat sign, followed by a quarter note G, then a quarter note A, then a quarter note B, then a quarter note C, then a quarter note D, then a quarter note E, then a quarter note F#, then a quarter note G. Above the staff are chords: G, C, and G. There is a first ending bracket over the last two measures of this staff, labeled '1.'. The fourth staff continues the melody with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. Above the staff are chords: D<sup>7</sup>, A<sup>7</sup>, D, G, D<sup>7</sup>, G. There is a first ending bracket over the last two measures of this staff, labeled '1.', and a second ending bracket over the last two measures, labeled '2.'. The score ends with a double bar line.

Syd was the Forbes town barber and resident fiddler. This tune is a variant of Gardebylaten. Syd's original turn had only single notes but if one adds a G to the melody notes a rich harmonic structure is revealed.

**Thomas Conlon's Schottische**

Arr G. O'Leary

The musical score for "Thomas Conlon's Schottische" is presented in five staves. The key signature is D major (two sharps) and the time signature is 4/4. The piece begins with a D chord and an A7 chord. The melody features several triplet markings (3) and a variety of rhythmic patterns, including eighth and sixteenth notes. The chord progression includes D, A7, D, G, D, A7, D, D7, G, D, A7, and D.

From the Bendigo area. An easy, but very appropriate, Schottische that reminds me of a couple of American reels.

**Tickets Please**

Arr G. O'Leary from Ian Simpson

Chord progression for the first two staves: G D<sup>7</sup> G D<sup>7</sup> G

Chord progression for the third and fifth staves: G

Chord progression for the fourth and sixth staves: C G Am D<sup>7</sup> G

A wonderful weird tune from the Clippels of Narial Ck., Victoria. It has 28 bars which is very unusual. It sounds complete as is and is extremely popular. If I was asked to play a uniquely Aussie tune this is the one I would use.

**Uncle Affie's Tap**

Arr G. O'Leary

The musical score for "Uncle Affie's Tap" is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The chords indicated above the notes are: G, C, D, G, D<sup>7</sup>, G, D<sup>7</sup>, G, G, C, C, G, D, G.

The Brown Boys' version of a class of fiddle tunes meant to be sped up to insane tempos as a feature. This owes parts of its melody to three American tunes but is so different as to be a new entity.

**Waltzing Matilda**

The image displays a musical score for the piece "Waltzing Matilda". It is written in G major (one sharp) and 3/4 time. The score consists of four staves of music. Above each staff, chord symbols are provided for each measure. The first staff has chords G, D<sup>7</sup>, G, C, G, and D<sup>7</sup>. The second staff has chords G, D<sup>7</sup>, G, C, G, D<sup>7</sup>, and G. The third staff has chords G, C, D<sup>7</sup>, C, G, and D. The fourth staff has chords G, D<sup>7</sup>, G, C, G, D, and G. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and characteristic of the traditional folk song.

## Watching The Cattle

Arr G. O'Leary

The musical score for "Watching The Cattle" is written in A major (three sharps) and 3/4 time. It consists of eight staves of music. The first staff is a key signature and time signature introduction. The subsequent staves contain the main melody with various chords (A, E, D, B7) and triplets. The piece ends with a double bar line and repeat sign.

Now called Lawry Cobley's Cattle Lullaby.

He was a Queensland Aboriginal drover who played this tune on his harmonica to let the mob know where he was at night. It has an unusual repetitive melody that is hypnotic.

**West Clare Jig**

Arr G. O'Leary

West Clare Jig musical score in G major, 6/8 time. The score consists of four staves of music. The first staff starts with a repeat sign and a G chord. The second staff has G, D, G, G, D<sup>7</sup> chords. The third staff has C, G, D, G, D<sup>7</sup>, C chords. The fourth staff has a first ending (1) with G, D<sup>7</sup>, G chords and a second ending (2) with G, D<sup>7</sup>, G chords.

**The White Cockatoo**

Arr G. O'Leary from the playing of Stan Treacy

The White Cockatoo musical score in G major, C time. The score consists of four staves of music. The first staff has G, D<sup>7</sup> chords. The second staff has G, C, G, D<sup>7</sup>, G chords. The third staff has Em, D chords. The fourth staff has Em, G, D, Em chords.

The White Cockatoo is an Aussie version of the Hopscotch Polka, a tune made popular by Guy Lombardo in 1949. Two of his band members took an even older Scottish melody and put words to it. Stan Treacy removed the words, took a few notes out and added a bit of his own whimsy to produce this cracking good polka.

## Lead-ins to the tunes

Annie Shaw's Waltz

B-i-n-g-o

The Black Cat Piddled  
in the White Cat's Eye

Blaydon Races

Colin Charlton's Reel

Cunamulla Stocking Jig

The Drover's Dream

Frank Collins' Polka

Gardebylaten


George Barlow's  
Schottische

Gervasoni Waltz 1


Gervasoni Waltz 2


The Girl on the Hill




**Girls of Ivory** 


**God Bless You and Bugger Me** 


**Harry Axford's Schottische** 


**Harry Cotter's Jig** 


**Helen's Heart Waltz** 


**Herb's Jig** 


**The Hills of Glenorchy** 

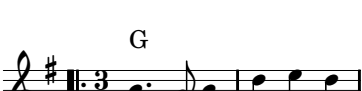
**Hi Lo Reel** 

**Home Sweet Home** 

**I Will Buy Shoes For You** 

**Jack and Lil** 

**Jackarse Eat it on the Way** 

**Jack's Waltz** 

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**Kafoozalum** 

**Little Burnt Potato** 

**The Magpie Jig** 

**Moonan Flat Set Tune** 

**Moonlight Jig** 

**Och Knee Ochen Sue** 

**The Old Schoolmaster** 

**The Onboard Waltz** 

**The Railway Hotel** 

**Rita Baker's Polka** 

**Sally Sloane's Mazurka** 

**School Polka** 

**Sofala Cuckoo** 

**Splinter McLeod's** 

**Starry Night for a Ramble Waltz** 

**Syd Briggs' Lead Up** 

**Thomas Conlon's Schottische** 

**Tickets Please** 

**Uncle Affie's Tap** 

**Waltzing Matilda** 

**Watching The Cattle** 

**West Clare Jig** 

**The White Cockatoo** 

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