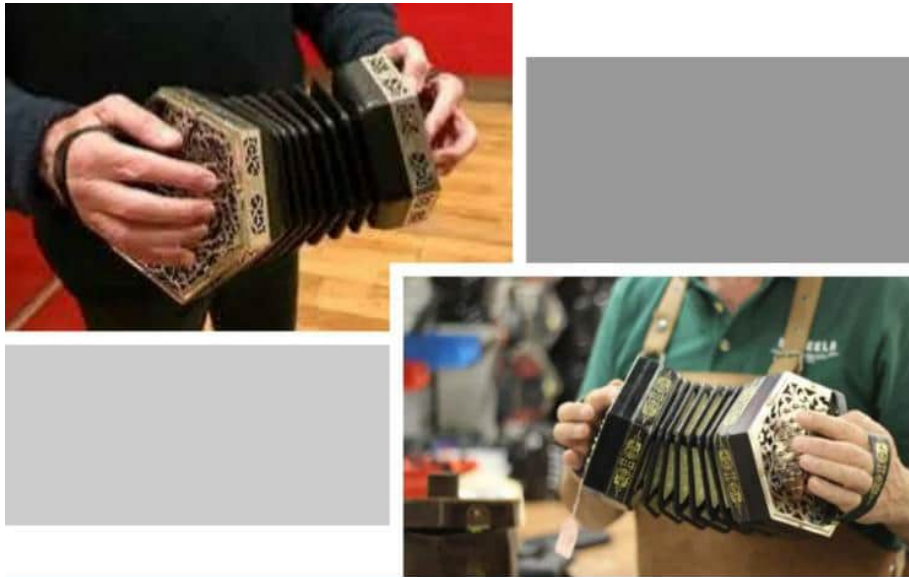


A
Collection
of
Australian Bush Tunes
(and some contemporary tunes)
Arranged in Two Parts
for your diversion and enjoyment



by
David Johnson
December 2022

Notes:

This collection was inspired by the playing of Mary Booth and Ron McLaughlin at The Goulburn Club Fifth Friday Folk Concerts.

Most of these tunes had been previously arranged in four parts for the National Folk Festival Bush Orchestra that I have directed for over ten years.

The tunes are in approximate order of complexity.

Your feedback would be appreciated dave@davidjohnson.id.au

David G Johnson

December 2022

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Gundy's Set Tune

Leo Donohue, from Golden Valley, Tasmania learnt this tune from an older local musician known as "Gundy".
Adapted for the Bush Orchestra at the National Folk Festival by Dave Johnson and here simplified to two parts.

The musical score is written for two parts in a 2/4 time signature, with a key signature of one sharp (F#). The score is organized into eight systems, each consisting of two staves. The first staff of each system contains the upper part of the melody, and the second staff contains the lower part. Chord symbols are placed above the staves to indicate the harmonic structure. The chords used are D, A7, Em, D, G, G#, and D. The melody consists of eighth and quarter notes, with some rests. The lower part provides a simple accompaniment with quarter and eighth notes.

D A7

Em D

D G G#

A7 D

D A7

A7 D

D A7

A7 D

Mick Pilley's Varsovienna

This varsovienna was learnt by fiddler Mick Pilley from his father and recorded by John Meredith. I first heard it from Bush Music Club Life Member, Jamie Carlin. The varsovienna is characterised by the staccato notes every second bar in the A section and every 4th bar in the B section. This distinguished a varso from a common or garden variety waltz.

Chord progression for the first system: G

Chord progression for the second system: Am, D7, G

Chord progression for the third system: G, D7

Chord progression for the fourth system: C, D7, G

Chord progression for the fifth system: G, B7, Em, G

Chord progression for the sixth system: C, Am, C, Am

Chord progression for the seventh system: Em, D7, G, D7

Chord progression for the eighth system: C, Am, D7, G

G **D7**
Am **D7** **G**
G **D7**
C **D7** **G**
G ³ **B7** ³ **Em** ³ **G**
D7 **C** **D7**
Em ³ **D7** **G** **D7**
C **Am** **D7** **G**

Patterson's Air

Adapted from W A Patterson from the North Coast of NSW, by Melbourne fiddler Harry Gardner.
Harry just loved a good slow air. Arranged specially for him, with great affection.
Don't be put off by the change of time signature at the end just hold the long note till it feels right!

The musical score for "Patterson's Air" is presented in two parts. It begins in G major and 3/4 time. The first system of two staves shows the initial melody and accompaniment. The second system continues the piece, with the second staff featuring a more active bass line. The third system repeats the first system's structure. The fourth system continues the second staff's pattern. The fifth system repeats the first system's structure. The sixth system continues the second staff's pattern. The seventh system repeats the first system's structure. The eighth system continues the second staff's pattern. The ninth system repeats the first system's structure. The tenth system concludes the piece, with the second staff ending on a long note in 5/4 time, as indicated by the time signature change at the end of the system.

Sofala Cuckoo

A tune from the fiddle of Joe Yates as transcribed by Mike Martin.
 Joe lived at Sofala and played for dances in the area with his extensive repertoire.
 The tune is in the Mixolydian mode ie D scale with C natural instead of C#.

Listen to the Voice of Love

An air from William Litten, ship's fiddler on the HMS Gorgon, who wrote down his entire repertoire on a journey in 1802. Litten himself disappeared from history but his manuscript ended up in a Maritime museum in Massachusetts, USA. Maritime folklorist, Don Brian put me onto this collection.

The musical score is presented in two parts, each on a separate staff. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of eight systems, each with two staves. Chord symbols are placed above the notes in the upper staff of each system. The notes are primarily eighth and quarter notes, with some rests and slurs. The piece concludes with a final chord of A in the last system.

Chord symbols: D, A, D, G, D, Bm, A, G, A, D, A, D, A, G, F#m, Em, A, D, A, D, G, A, D, Bm, A, D, G, D, Bm, A, G, A.

D **A** **D** **A**

G **F#m** **Em** **A**

D **A** **D** **G** **A**

G **A** **Bm** **A** **D**

Bert Jamieson's Waltz

collected from Bert by Rob Willis, and transcribed/arranged Dave Johnson
 Bert was a mothorgan player who played for local dances at Adaminaby.
 The structure of this waltz is unusual A(16 bars)/B(8b)/A(16b)/C(8b).

The musical score for Bert Jamieson's Waltz is presented in two parts, each consisting of a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems, each with two staves. Chords are indicated above the treble staff, and triplets are marked with a '3' and a bracket. The structure follows the A(16 bars)/B(8b)/A(16b)/C(8b) format. The final system includes first and second endings, with a double bar line and repeat sign before the first ending, and a double bar line and repeat sign before the second ending. A triplet of eighth notes is marked with a '3' at the end of the piece.

Thought I'd Lost You

by David Johnson – started many years ago and rediscovered and reworked in 2011.
Meant to be played whimsically, with a hint of yearning!

Am F C G

Am F Em G Am

Am G Am F C Bb

Am G Am F G Am

Am Em

Am G 1 D 3 Am 2 D Am G Am 3

Johnny Up the Orchard

Original from the playing of Harry Cotter, recorded by Colin McJannett and transcribed by Dave Johnson.
Arranged as a fun piece. Instruments can of course change roles in the call and answer section and the chorus.

The musical score is presented in two parts, guitar and bass, across eight systems. Each system consists of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into call and answer sections and a chorus. Chord markings (A7, D, G) are placed above the guitar staff in each measure. The guitar part features a mix of eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth notes. The piece concludes with a double bar line and repeat dots.

G D A7 D
 A7 D
 G D A7 D
 G D A7 D
 A7 D
 G D A7 D
 G D A7 D

Old Drury

From fiddler Tom Walsh, from Trentham, Vic; Collected and transcribed by Alan Musgrove.
Tom was a regular at the National Folk Festival and was always keen to share his tunes.
The phrasing of the tune conjures up images of graceful country dancers doing a quickstep.

The musical score for 'Old Drury' is presented in two parts, each consisting of a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into measures by vertical bar lines. Chords are indicated by letters above the notes: D, A7, Em, Bm, and G. A repeat sign is located at the end of the piece, with first and second endings indicated by '1' and '2' above the notes.

Chord progression for the first part:

- Measure 1: D
- Measure 2: A7
- Measure 3: D
- Measure 4: A7

Chord progression for the second part:

- Measure 1: Em
- Measure 2: A7
- Measure 3: Bm
- Measure 4: D

Chord progression for the third part:

- Measure 1: D
- Measure 2: Bm
- Measure 3: A7
- Measure 4: D
- Measure 5: A7
- Measure 6: G

Chord progression for the fourth part:

- Measure 1: Em
- Measure 2: A7
- Measure 3: Bm
- Measure 4: D

Chord progression for the fifth part:

- Measure 1: D
- Measure 2: Bm
- Measure 3: D
- Measure 4: Bm
- Measure 5: Em
- Measure 6: A7
- Measure 7: G
- Measure 8: A7

Chord progression for the sixth part:

- Measure 1: Em
- Measure 2: A7
- Measure 3: Em
- Measure 4: A7
- Measure 5: Em
- Measure 6: A7
- Measure 7: G
- Measure 8: A7

Chord progression for the seventh part:

- Measure 1: D
- Measure 2: Bm
- Measure 3: D
- Measure 4: Bm
- Measure 5: Em
- Measure 6: A7

Chord progression for the eighth part:

- Measure 1: Em
- Measure 2: A7
- Measure 3: Em
- Measure 4: A7
- Measure 5: Bm
- Measure 6: G
- Measure 7: A7

First ending (measures 8-9):

- Measure 8: D
- Measure 9: A7

Second ending (measures 10-11):

- Measure 10: D
- Measure 11: D

Errol Rodda's Alberts Tune

This tune was played by Errol Rodda on his C/C# accordion, learnt in German migrant country around Minda and Pinaroo, SA and recorded by John Meredith on a property near Quirindi. The Alberts was one of the quadrille sets popular from the mid 1800s and danced all round the world. This arrangement ignores the uninteresting first 16 bars of the collected tune.

The musical score is written in D major (one sharp) and 2/4 time. It consists of four systems, each with a treble and bass staff. Chord symbols are placed above the notes. The first system has chords D, A7, D, A7, D, A7, D, G, A7. The second system has D, A7, D, A7, D, A7, G, A7. The third system has D, Em, D, A7, D, Em, A7, D. The fourth system has D, G, D, A7, D, G, 1 A7, D, 2 A7, D. The first two systems are repeated twice each. The third system is repeated once. The fourth system has two endings: the first ending is 1 A7, D and the second ending is 2 A7, D.

The Ernie James Schottische

Ernie James was recorded playing on his concertina by Reg and Bruce Kurtz from the Mudgee area.
The tune's unusual 20bar structure lends itself to melody swapping between the parts.

The musical score is presented in two parts, treble and bass clef, across eight systems. The key signature is G major (one sharp) and the time signature is 4/4. The piece consists of 20 bars. Chords are indicated above the staff lines. Triplet markings (the number 3) are placed above specific notes in bars 2, 4, 6, 8, 10, 12, 14, 16, and 18. The melody in the treble part is more active, often featuring eighth and sixteenth notes, while the bass part provides a steady accompaniment with quarter and eighth notes.

Chord progression for the first system (bars 1-4): G, Bm, D7, Am, D7, G, D7.

Chord progression for the second system (bars 5-8): G, Em, Bm, C, Am, D7.

Chord progression for the third system (bars 9-12): G, Bm, Am, D7, G.

Chord progression for the fourth system (bars 13-16): G, Bm, D7, C, D, G, D7.

Chord progression for the fifth system (bars 17-20): G, Bm, Am, D7, G.

Chord progression for the first system: G, Bm, D7, C, D, G, D7.

Chord progression for the second system: G, Bm, Am, D7, G.

The Mildura Waltz

A distinctive waltz collected by the prolific dance music collector and publisher, Peter Ellis OAM. It comes from Perry's Orchestra of Mildura hence the name. The staccato notes give it character.

Chord progression for the first system: G, D7, Am, G.

Chord progression for the second system: C, Am, Bm, Am, G, D7.

Chord progression for the third system: G, D7, Am, D7, G.

Chord progression for the fourth system: C, G, C, G, D7, C, G.

Joe Yates Hilo Reel

From the playing of Joe Yates, a great fiddler from Sofala. This arrangement developed from one by Greg O'Leary. The tune has an English reel feel to it. The second part gets busy in the repeat so watch the starting tempo!

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight systems, each with two staves. The key signature is G major. The time signature is 4/4. The score includes the following chords: G, D7, Am, and C. A first ending bracket is present in the fifth system, starting with a '1' above the first measure. The piece concludes with a double bar line and repeat dots.

2 G D7 Am G

G D7 C D7 G

G D7 Am G

G D7 C D7 G

Bob in the Washhouse

I transcribed a few of Joe Cashmere's fiddle tunes for Bush Dance (1985) but missed this beauty.
Thanks to Alan Musgrove for finding and transcribing it.
The second part given here begins as an underpinning bass and then becomes a more challenging counterpoint.

Chord symbols: A7, D, D, Bm, D, G, A7, D, D, Bm, D, G, D, A7, D, D, D/C#, D/B, A7, A7, Em, Em/D, A7/C#, D, D/C#, D/B, D, A7, D, D, Bm, D, G, D, A7, D, D, Bm, D, G, D, A7, D, D, D/C#, D/B, A7, A7, Em, Em/D, A7/C#

D D/C# D/B D A7 D
 D Bm D G A7 D
 D Bm D G D A7 D
 D D/C# D/B A7 A7 Em Em/D A7/C#
 D D/C# D/B D A7 D

The musical score is written for guitar in two parts. It features six systems of two staves each. The first staff of each system contains the melody, and the second staff contains the accompaniment. Chords are indicated above the notes. Triplets are marked with a '3' and a bracket. The key signature has two sharps (F# and C#).

Joe Yate's Schottische

High, Low and Loopy

A three part schottische from Sofala fiddler, Joe Yates. Joe was visited by many collectors and was very generous with allowing many recordings of his playing. It also means that the tunes sometimes acquire different names. High, Low and Loopy refers to the nature of the three parts of the tune.

The musical score is presented in two systems, each with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various chords (G, D7, Am, Em) and triplets (indicated by a '3' over the notes). The first system consists of two systems of two staves each. The second system also consists of two systems of two staves each. The notation includes treble clefs, a key signature of one sharp, and a time signature of 4/4. The score is divided into measures by vertical bar lines. The first system starts with a G chord and a triplet of eighth notes. The second system starts with a G chord and a triplet of eighth notes. The third system starts with Am and Em chords. The fourth system starts with Am, Em, and G chords. The fifth system starts with a G chord and a triplet of eighth notes. The sixth system starts with a G chord and a triplet of eighth notes. The seventh system starts with a G chord and a triplet of eighth notes. The eighth system starts with a G chord and a triplet of eighth notes. The ninth system starts with a G chord and a triplet of eighth notes. The tenth system starts with a G chord and a triplet of eighth notes.

Am Em G D7 G Em

Am Em G D7 G

G D7

G D7 G

Wattle Time

Original music by Elizabeth Blair in 1922 arranged for the National Festival Bush Orchestra by Dave Johnson 2015. The tune has some interesting melody and chord digressions. You may need your note finder chart for this one!

The musical score for 'Wattle Time' is presented in two parts across ten systems. Each system consists of a treble and bass staff. The key signature is one flat (Bb), and the time signature is 3/4. The chords are indicated above the notes. The melody is primarily composed of quarter and eighth notes, with some rests and ties. The bass line provides harmonic support with a mix of quarter and eighth notes, often including ties and rests.

System 1: Chords: C, G7, C, E7, F, C, G7, C.

System 2: Chords: F, A7, Dm, F, D7, G7.

System 3: Chords: Eb, Bb, Cm, G, Ab, G7.

System 4: Chords: C, G7, C, F, D, D7, G.

System 5: Chords: G7, C, F, C, G7.

System 6: Chords: Dm, G7, Dm, G7, C.

System 7: Chords: F, G7, Gaug, Em, Am.

System 8: Chords: C, F, E7, F, C, G7, C.

Ali's Quickstep/Come to the Barn Dance

Two tunes collected from Val McGuinness, an islander dance band leader in Darwin NT by Tony Suttor and transcribed by Alan Musgrove. This arrangement running the two tunes together by Dave Johnson. The echo of the opening phrase by the second part just makes this arrangement.

The musical score is written in 2/4 time and consists of two staves. The first staff contains the main melody, and the second staff provides a rhythmic accompaniment. The score is divided into several systems, each with its own set of chords. The chords are: C, G7, F, C, C, G7, C, G7, C, F, C, G7, C, G7, C, G7, C, C, G7, C, F, G7, C, C, F, G7, C, F, C, Am, D7, G, G7, C, F, G7, 1 C, 2 C. The score ends with a double bar line and repeat signs.

Welcome To Charlie

Collected from Andy Ramsay, of Leeton, NSW by collector, folklorist, and musician Alan Musgrove.
The tune is quite busy but intuitive, ie it plays itself as Peter McLaren would say.
The adage "marry in haste; regret at leisure" applies here!

The musical score for "Welcome To Charlie" is presented in two parts across eight systems. The key signature is one sharp (F#), and the time signature is 6/8. The score includes various chords: G, C, D7, and G. The first system shows the initial melody and accompaniment. The second system introduces a first ending (1) and a second ending (2). The third system continues the melody and accompaniment. The fourth system also features first and second endings. The fifth system repeats the initial melody and accompaniment. The sixth system repeats the first and second endings. The seventh system continues the melody and accompaniment. The eighth system repeats the first and second endings. The score is written in a clear, legible font with standard musical notation.

The Blue Mountain Polka

Composed by the mysterious R.E.V. in 1863. The second part was written by Jessica Randall 2005 for Paddys River Band. A busy tune and with its key changes, probably the most difficult in this collection.

The musical score for 'The Blue Mountain Polka' is presented in two parts across ten systems. Each system consists of two staves: a treble clef staff for the upper part and a bass clef staff for the lower part. The key signature is D major (two sharps) and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. Chord symbols are placed above the staves to indicate harmonic structure: D, G, A7, D, G, D7, C, A, and E7. The piece concludes with a double bar line and repeat dots at the end of the final system.

Music Makes Me Smile

A schottische with a 1920s feel composed by Con Klippel, Nariel Vic. Nariel proved to be a great source of both music and old style country dances. This tune was published in Music Makes Me Smile, by Peter Ellis & Harry Gardner, Pioneer Performer Series. The arrangement here has a simpler second part and then a busier second part. Play either or both as it suits your own playing.

The musical score is presented in two systems, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of four measures. The second system also consists of four measures. The score includes guitar chords (C, F, G7, Dm) and triplets (indicated by a '3' over a group of notes). The first part is a simpler second part, and the second part is a busier second part. The score ends with a double bar line.

The Miners of Wicklow

from William Litten, ship's fiddler on the HMS Gorgon, who wrote down his entire repertoire on a journey in 1802. The music writing was cramped onto a small amount of paper and, with ink in short supply, he used his own blood when he had to. The hook in this tune is the unexpected C note and F chord in the first bar. A ripper of a tune.

The musical score is presented in two parts, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into two systems, each with four measures per system. The first system includes the following chords: D, F, G, D, Em, A7, D. The second system includes: D, F, G, D, G, A, D. The third system includes: D, A, D, A. The fourth system includes: D, A, G, A, D. The fifth system includes: D, F, G, D, Em, A7, D. The sixth system includes: D, F, G, D, G, A, D. The seventh system includes: D, A, D, A. The eighth system includes: D, A, G, A, D. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.