

Harmonische Schattische



The Music of Harry Schaefer

tunes from the
Schaefer manuscripts

Golden Dream, Schattische

**Compiled by
Rob Willis
and
Graham McDonald**

H. Schaefer, Harbier

Pioneer Performers Series

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H. Schaefer, Forbes

The story of the Schaefer manuscripts

The name of Harry Schaefer was often mentioned by musicians around Forbes - accordion player Dave Mathias, the concertina player Lionel Pietsh, Merve Hawke and Jimmy Collits; the old time dance musicians all spoke of him with reverence. I had also heard of the shed full of musical instruments that Harry was rumoured to have left when he died.



'It's a pity you were not around to have a yarn to him', they said.

Apart from the images of Harry riding his push bike to dances, violin and drum strapped to his back, there were also stories of a collection of music that he had handwritten over the years. The first indication that some music may have still been in existence was when Mrs Helen Bernardi, daughter of the late Martin Debenham of Forbes, gave me copies of some of her fathers handwritten tunes, and commented that Dad had played music with Harry Schaefer and a lot of the tunes were from him.

It is amazing how often an innocent remark leads to an event. I was browsing in the Eureka second hand shop and talking with one of the proprietors, Mrs Marie Snow about music (not an unusual practice for me) when the name of Harry Schaefer surfaced. The proverbial feather could have knocked me over when Marie mentioned that she had some manuscript books of Harry's. Would I like to see them? Could I find a safe place for them if she gave them to me?

The books had been obtained by a close friend, Mr Joe Hohnberg upon Harry's death in 1954. In turn they had been passed on to Joe's son, Steve and in turn to Mrs Snow.

I am certain that Harry Schaefer would be pleased and proud to know that his music is again being played.

Thanks are due to: Steve Hohnberg, Marie Snow, Naomi Steinhardt, Sue Petersen, Shirley Hohnberg, all the Wongawillians, Olya Willis, Biddy McClenahan, Ivy McClenahan and all those I've interviewed.

Rob Willis
Forbes 1995

H. Schaefer, Forbes

Harry Schaefer

died in Forbes on May 22, 1954 aged 79 years. He was the youngest of eight children, born on November 11, 1876 at Echuca, where his parents had settled. His father Carl had emigrated from Rhenish Bavaria in 1857, and had met Anna Lorke, originally from Prussia, while living in Germantown, near Geelong. They were married in 1862, and moved to Echuca sometime between 1864 and 1867. Carl had been a musician in Germany, but the family history suggests that Carl saw being a farmer as a more suitable occupation for Harry, and discouraged his musicmaking.



Harry with his first wife, Adelgunda Miesel, 1899

A "short stocky bushman", Harry was involved in farm work in the Forbes and Parkes area for most of his life. He married Adelgunda Helene Miegel at Echuca in 1899, and the photograph on this page was taken at that wedding. They moved to the Forbes district shortly after, where they bought a farm. A child was born the following year, but died shortly after birth, and Adelgunda died the following year.

He married again, some years later, to Annie Dempsey, who died in 1920, and served in the AIF during the First World War. There doesn't seem to have been any other children. He is buried in the Forbes Cemetery, with his grave marked by a simple wooden cross.

The variety of instruments played by Harry was truly amazing - fiddles, Strohviol, flute, tin whistle, piano, clarinet, accordion, cornet and other brass instruments are among those mentioned. Harry was also a member of the Forbes Town Band and some of the dance music in these books is obviously written out for brass players.

Extensive recordings from both friends and family of Harry Schaefer have been, and are being obtained for the Oral History and Folklore Archive of the National Library of Australia. The manuscripts will also be lodged in the Library when the project is completed. The extracts on the following pages are from those interviews recorded by Rob Willis.

I think the most vivid thing I remember of Uncle Harry was his appearance, stocky-you know, a real bushman-and his love of music.

Ivy McClenahan:- Harry's Great Niece.

Harry's father wouldn't even teach the boys so they used to have to steal his violin. I don't know whether you have ever seen one of the old, what they call the old strippers they had years ago for stripping the wheat before the headers came out. Well, they had a great big box on the back of them and they used to get the old chap's violin and they'd hide in there and learn to play it - that's how they all used to play music.

Biddy McClenahan - Harrys niece He used to ride a push bike - strap the old violin around his back - always used to ride the push bike from Parkes out here - usually had a tin whistle with him as well. He could play anything. He had a flute - he could play anything you gave him, and he was all self taught.

Biddy McLenehan - Harrys niece

Harry Schaefer - anything you'd ask him he'd play it - any instrument you'd put in front of him he'd pick it up and play it just like that.

Lionel Pietsch - concertina player and a friend of Harry



Harry with brothers, sisters and in-laws

standing from left: Fred Newell, Charlie Schaefer, Harry, Emma Schaefer (John's wife), John Schaefer. seated: Annie Schaefer Newell

I think I was first introduced to him by Bill Cade (*old time fiddle player from Forbes*), and I got to know him as an old time dance band player in the area, commonly used in woolshed and so forth around. But he seemed to be able to play pretty well all the instruments, violin, Strohviol, piano accordion, he seemed to have a variety of instruments down at his place.

...when I saw him playing it would all be by ear...he was very quick at picking things up. If you played a tune a couple of times, even less than that, he'd sort of get hold of it and go away with it, where we'd have to play it over and over again to get hold of it.

Merv Hawke - musician and dance band player

We went out to Inchgowan (*a woolshed*) to put on a dance to raise funds for the ambulance - and some wise character said 'Where's the orchestra?'

I said 'That's it over there - that man with the violin on his lap'. Harry Schaefer - only bloke there - and boy could he play, wasn't two ups and he had everybody on the floor, happy as Larry - one violin.

He played almost all over the place on his own. You see every year they had a school picnic dance at Wowingragong (*School*) and he was the orchestra - one man on the violin - Oh yes.

See, Harry Schaefer wouldn't buy a piece of music - No he was too miserable - No he'd hear something on the wireless or another band playing it - He'd go home and write it out - stop in the head - write it out himself - by golly boy.

Joe Hohnberg:- founder of the Forbes Ragtime Band and close friend of Harry Schaefer.

I always remember he went right to the very margin - he'd draw the pencil lines right out so to get that extra centimetre of paper.

(All of Harrys manuscripts had the printed staff lines extended in pencil to the very edge of the page. He managed to squeeze an extra bar of music in this way and save manuscript paper)

The violin was his strongest instrument-

Rob:- Do you remember some of the others he played?

The Strohviol, Piano Accordion, Clarinet, Violin, Piccolo, Flute, Harmonica, Flageolet, Drums. I couldn't list the full 17 instruments [Harry played] - I know he had 17 he constantly used that figure, that he could play that number. I can't remember the rest - he had a foot operated bass drum. He'd carry the bass drum round on his back, you know for dancing. You need a drum beat - and the drum was in a wool bale.

Rob:- Would he play the (bass) drum and the violin at the same time?

Yes, it wasn't a bad arrangement for a dance - you do have to have that situation to keep a beat. They're dancing and they've got to have a beat.

He didn't like the Saxophone - I know that - He didn't like the saxophone groups that were starting up in the big bands - and I always remember Harry saying 'Them POOPIN'

Saxophones' - Poopin', that's what he used to say.

Neville Kerr:- musician and protege of Harry.



The Forbes Ragtime Band - photo taken at Grenfell, 2 September, 1944
back row: Jim Collitts, Joe Hohnberg (kazoo), Harry Schaefer (Strohviol), Mick Peters
front row: Mr Mills, Harry 'Bricky' Wallace, Harry 'Monkey' Jones

... I used to go down to old Schaefer's and he'd have all these instruments in a little room about 10' by 6' or something...just a little shed, a little tin shed. I don't think it had a window in it, only had a door in it. I think it used to be a little hot box.

Then we started up the ragtime band, Forbes Ragtime Band - that was during the war. We used to play at Grenfell and all around. I remember we were over at Grenfell one night and they were going to take our photo and I said to the bloke, 'You turn around and fit us in whereve you think it best.' 'Well, he said, we'll get a piano accordion on either end.' And then we had the drummer sitting in the middle and Harry Schaefer loves racing around, he didn't know we were going to get out photo taken. He always used to get on my treble end and he'd say 'Now, I've got to get near Jim'.

Anyway we were jostling around and I said 'Harry, you're only getting your photo taken', and he was that bewildered he leant right over and touched me on the shoulder with the bow and he said 'Now play me something we know real well because we're on the air'. He thought we was on the air.

We used to get Harry sometimes to play at Tom's Lagoon school - playing for the dances and that's how he'd turn up - on the bike - drum on his back.

Jim Collitts - musician and dance band player with Harry

H. Schaefer, Forbes

When we went into the shed everything was so compact - hanging up off the unlined roof - even the bicycle was hanging from the roof. He had a forge in there and if you went there he would light the forge and boil the billy on the forge. And the smallness of the shed I'd say it was 10 foot by 6 foot roughly - and all his instruments were hanging from the ceiling. I believe he could play 17 instruments. There was just a couple of chairs and a bed and all the instruments - there did not seem to be a window or anything.

I went to a ball at the Town Hall at Forbes with my parents and Harry Schaefer was playing - he was the sole instrument there and he played the Strohviolin - no drums no accompaniment - and he played there all night and that would have gone from say, 8 o'clock to 2 o'clock in the morning - amazing feat for one person to hold a crowd like that.

Steve Hohnberg:- Son of Joe Hohnberg founder of the Forbes Ragtime Band.

Harry's Music

These ten books of tunes provide a unique picture of the dance music of one part of Australia over a period of close to a century. Where other dance musicians have listed the tunes used for a particular dance (such as Harry McQueen did on cards kept in his accordion case), this collection might well be the only existing example of a bush dance musician writing down his repertoire of dance music.

Harry Schaefer was born in 1875, into a family where at least the father played music and, perhaps rather cunningly, interested his children in music by forbidding them to touch his violin. It would seem probable that a young Harry Schaefer learnt tunes from other musicians in the Echuca district where he was brought up. There are several tunes in the collection with names from around the Murray River - the Echuca Waltz, for one.

The region around Forbes had only been settled since the goldrushes of the 1850s, and it is likely that Harry learnt tunes from musicians who had been there since that time after he arrived in the Forbes district just after the turn of the century. He seemed to be adding to his repertoire until at least the 1930s or 40s, and was playing those tunes for some years after that. As Rob Willis' interviews suggest that Harry Schaefer was a major, if not the major, figure in the district's dance music for the first half of this century, these handwritten books of tunes can be seen as a musical history of this part of NSW, and as such, among the most important documents pertaining to dance music in this country.

The diversity of the dance music in Harry's books reinforces the concept that a traditional dance player did not differentiate between older tunes and popular song tunes of the day. The main concern was that they fitted the tempo of the particular dance. It is interesting to note that Harry listed that actual dance alongside the name of the tune eg "The Fair and the Brave - Gypsy Tap".

Several of Rob's informants have suggested that Harry wrote the tunes out for his own reference, after learning them aurally from older players, or perhaps in later years after hearing tune on the wireless or on a gramophone record. The fact that several other musicians had written out tunes from Harry also suggests that this was a way of distributing tunes to other musicians who may have been more sight readers than 'ear' players.

A number of the tunes in the manuscript books are well known with different names, especially the older ones which might be considered 'folk tunes' rather than popular music of this century, and this also suggests that they were learnt aurally from other musicians. The three polkas that have been transcribed are common to the repertoires of many dance musicians in Australia, but we can only wonder who 'Violet' was, and where 'Suttan' can be found.

It is likely that we have transcribed several tunes in this book which are copyright to their various composers or publishers. Most of the fox-trots, and popular dances of the inter-war years are obviously popular, published tunes of the era, and we have not included them, but a glance through the list of the tunes in Harry's manuscript books will give an idea of the volume of music that Harry played. In publishing this book we are trying to give an idea of the scope of material used by dance musicians such as Harry Schaefer, and have concentrated on tunes that are most likely in the public domain. Our apologies for any breaches of copyright, but the transcriptions are of what Harry wrote down, and it will be interesting, when time permits, to compare his versions with the published ones.

We have tried to transcribe the music as it is in Harry's books, but he had a somewhat free approach to things like pick-up bars, and occasionally the number of bars in a tune. *Mazurka No 2*, for instance, was notated with 17 bars. Bob McInness has kindly edited several of the tunes into more playable form, but any errors or departures from usual notation conventions are inevitably mine.

Graham McDonald
Canberra 1995

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Schaefer's Waltz

The musical score for 'Schaefer's Waltz' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a double bar line and a repeat sign. The melody is characterized by a waltz-like rhythm with frequent eighth and sixteenth notes. The accompaniment provides a steady harmonic foundation with chords and moving lines.

Passing Shadows

The musical score for 'Passing Shadows' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The piece features a more complex and expressive melody than 'Schaefer's Waltz', with frequent use of slurs and ties. The accompaniment is more active, with many sixteenth and thirty-second notes, creating a sense of movement and shadow.

Wangaratta Waltz

The musical score for 'Wangaratta Waltz' is written in treble clef, 3/4 time, and one sharp (F#) key signature. It consists of seven staves of music. The first staff begins with a double bar line and a repeat sign. The melody is characterized by a mix of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat sign.

Yarrowonga Waltz

The musical score for 'Yarrowonga Waltz' is written in treble clef, 3/4 time, and one sharp (F#) key signature. It consists of six staves of music. The melody is primarily composed of quarter notes and eighth notes, with some rests. The piece concludes with a double bar line and repeat sign.

Euchuca Waltz

Musical score for Euchuca Waltz, consisting of four staves of music in treble clef, 3/4 time, and key of D major. The piece features a waltz-like melody with eighth and sixteenth notes, and a triplet of eighth notes in the final measure.

Why Did My Master Sell Me

Musical score for Why Did My Master Sell Me, consisting of four staves of music in treble clef, 3/4 time, and key of D major. The melody is characterized by dotted rhythms and a steady eighth-note accompaniment.

Starry Night for a Ramble

Musical score for Starry Night for a Ramble, consisting of four staves of music in treble clef, 3/4 time, and key of D major. The piece features a waltz-like melody with eighth and sixteenth notes, and a steady eighth-note accompaniment.

Varsoviana No. 1

Musical score for Varsoviana No. 1, featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The melody is characterized by frequent eighth-note patterns and a lively, dance-like feel.

Varsoviana No. 2

Musical score for Varsoviana No. 2, featuring two staves of music in 3/4 time with a key signature of one sharp (F#). The melody is simpler and more melodic than the first piece, with a focus on quarter and eighth notes.

Varsoviana No. 3

Musical score for Varsoviana No. 3, featuring two staves of music in 3/4 time with a key signature of one sharp (F#). The melody is more complex, with many eighth-note runs and a rhythmic pattern similar to the first piece.

Silver Lake Varsoviana

Musical score for Silver Lake Varsoviana, featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The melody is more complex, with many eighth-note runs and a rhythmic pattern similar to the first piece.

Golden Stream Varsoviana

Musical notation for Golden Stream Varsoviana, consisting of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The melody features a first ending (marked '1') and a second ending (marked '2').

Violet's Polka - a variant of So early in the Morning

Musical notation for Violet's Polka, consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

The Suttan Polka - a variant of I'll Tell Me Ma

Musical notation for The Suttan Polka, consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody features a rhythmic pattern of eighth and sixteenth notes.

Jenney Linda Polka

Musical notation for Jenney Linda Polka, consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody features a rhythmic pattern of eighth and sixteenth notes.

Mazurka No.1

Musical notation for Mazurka No. 1, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff.

Mazurka No. 2

Musical notation for Mazurka No. 2, consisting of two staves in 3/4 time with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the bottom staff.

Waratah Mazurka - version 1

Musical notation for Waratah Mazurka - version 1, consisting of four staves in 3/4 time with a key signature of one sharp (F#). The piece features a complex, rhythmic melody with many triplets, indicated by the number '3' below the notes.

Waratah Mazurka - version 2

The musical score consists of 12 staves of music. The first six staves are arranged in pairs, with the top staff of each pair containing a melody and the bottom staff containing a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line on the final staff.

This version was found in a different manuscript book than version 1. It is likely that the Waratah Mazurka, like others in Harry's collection with such distinctly Australian names (like the Yarrowonga Waltz), were commercially published works (there is job for someone to track down the original published scores and compare them with Harry's notated versions!). We thought originally that this may have been a separate part for one member of the band to play, but the number of accidentals and rhythmic variation in this version make playing the two versions together sound rather peculiar, though occasionally the two versions mesh quite interestingly. We can only wonder if Harry copied this from a printed source or heard it played either live, on the wireless or a gramophone recording. Where then did the first version come from?

Schaefer's Schottiche

Musical score for Schaefer's Schottiche, consisting of four staves of music in G major and 2/4 time. The first staff contains the main melody with a triplet of eighth notes at the end. The second staff is a simple accompaniment. The third and fourth staves provide a more complex accompaniment with triplets and sixteenth notes.

Favourite Schottiche

Musical score for Favourite Schottiche, consisting of four staves of music in G major and 2/4 time. The first staff features a melody with a triplet of eighth notes. The second staff is a simple accompaniment. The third and fourth staves provide a more complex accompaniment with triplets and sixteenth notes.

Schaefer's Barndance

Musical score for Schaefer's Barndance, consisting of four staves of music in G major and 2/4 time. The first staff features a melody with two triplet markings. The second staff is a simple accompaniment. The third and fourth staves provide a more complex accompaniment with triplets and sixteenth notes.

Yeulaba Schottiche

The musical score for 'Yeulaba Schottiche' is written in G major and 4/4 time. It consists of eight 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 is characterized by eighth-note patterns and occasional quarter notes. The second staff continues the melody. The third and fourth staves feature a more active accompaniment with sixteenth-note runs. The fifth and sixth staves show a return to a more melodic line with some triplet markings. The seventh and eighth staves conclude the piece with a final cadence, including a double bar line and repeat dots.

S.R.Henry's Barn Dance

The image displays a musical score for a piece titled "S.R.Henry's Barn Dance". The score is written in a single system of 15 staves, all in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a rhythmic, dance-like quality, featuring a mix of eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs. The score includes first and second endings, marked with "1." and "2." above the notes. The piece concludes with a final cadence on the 15th staff.

One Step

A musical score for 'One Step' consisting of seven staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a single melodic line. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody consists of eighth and quarter notes, with some beamed eighth notes. The piece concludes with a double bar line.

Gundigie - One Step

A musical score for 'Gundigie - One Step' consisting of four staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a single melodic line. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody features a mix of eighth, quarter, and half notes, with some beamed eighth notes. The piece concludes with a double bar line.

Ten Pretty Girls - Palais Glide

The image shows a musical score for a piece titled "Ten Pretty Girls - Palais Glide". The score is written on eight staves, each with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The music consists of a series of eighth and sixteenth notes, with some rests and a final double bar line at the end of the eighth staff. The notation is clear and legible.

The Chestnut Tree - Palais Glide

The musical score consists of eight staves of music, all in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The first four staves feature a melodic line with eighth and quarter notes, often beamed together. The fifth and sixth staves provide a harmonic accompaniment with a mix of quarter and eighth notes. The seventh and eighth staves continue the melodic line, with the eighth staff ending with a double bar line and repeat dots.

The Snake Gully Swagger

The musical score for 'The Snake Gully Swagger' is written in 4/4 time and consists of 12 staves. The first four staves represent the main body of the piece, and the fifth staff is labeled 'Refrain'. The music is written in a single melodic line on a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots at the end of the twelfth staff.

The First Set of Quadrilles

1st Figure

2nd Figure

3rd Figure

4th Figure

Musical notation for the 4th figure, consisting of four staves in G major, 4/4 time. The first two staves show a simple melody, and the last two staves show a more complex, rhythmic accompaniment.

5th Figure

Musical notation for the 5th figure, consisting of four staves in G major, 4/4 time. The first two staves show a complex, fast-paced melody, and the last two staves show a simpler accompaniment.

6th Figure

Musical notation for the 6th figure, consisting of four staves in G major, 6/8 time. The first two staves show a simple melody, and the last two staves show a simple accompaniment.

Set of Lancers

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

The New Original Set of Lancers

Figure 1

A musical score for six staves, all in treble clef and G major. The first staff is in 6/8 time. The second staff is in 2/4 time. The third and fourth staves are in 3/4 time. The fifth and sixth staves are in 2/4 time. The piece concludes with a double bar line and repeat dots.

Figure 2 - Over the Sea

A musical score for six staves, all in treble clef and G major. The first staff is in 2/4 time. The second and third staves are in 3/4 time. The fourth and fifth staves are in 2/4 time. The sixth staff is in 3/4 time. The piece concludes with a double bar line and repeat dots.

Figure 3 - Going to Scotland

Musical score for 'Going to Scotland' in 6/8 time, key of D major. The score consists of four staves. The first staff is the melody, starting with a double bar line. The second staff is a harmonic accompaniment. The third and fourth staves provide a rhythmic accompaniment with eighth-note patterns. The piece concludes with a double bar line and repeat dots.

Figure 4 - Across the Sea to Erin

Musical score for 'Across the Sea to Erin' in 6/8 time, key of D major. The score consists of six staves. The first staff is the melody, starting with a double bar line. The second staff is a harmonic accompaniment. The third, fourth, fifth, and sixth staves provide a rhythmic accompaniment with eighth-note patterns. The piece concludes with a double bar line and repeat dots.

Figure 5 - The Grand Chain

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is a continuous sequence of eighth and sixteenth notes, forming a complex rhythmic pattern. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Brookfield Lancers

Figure 1

Figure 1 consists of four staves of musical notation in 6/8 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff shows a more active bass line with frequent eighth notes. The fourth staff concludes the piece with a final cadence, including a double bar line and repeat dots.

Figure 2

Figure 2 consists of three staves of musical notation in 4/4 time with a key signature of one sharp (F#). The first staff features a treble clef and a key signature of one sharp. The music is characterized by eighth-note patterns and some sixteenth-note runs. The second staff continues the melody with a similar rhythmic structure. The third staff provides a bass line with eighth notes and concludes with a double bar line and repeat dots.

Figure 3

Figure 3 consists of three staves of musical notation in 4/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. This figure is more complex, featuring many sixteenth-note runs and triplets. The second staff continues the intricate melodic lines. The third staff shows a bass line with eighth notes and concludes with a double bar line and repeat dots.

Figure 4

Figure 4 is a musical score consisting of six staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a quarter rest followed by a quarter note G4, then a pair of eighth notes A4-B4, and continues with a sequence of eighth and sixteenth notes. The second staff contains a series of eighth notes, followed by a quarter note G4, and then a series of sixteenth notes. The third staff starts with a quarter note G4, followed by eighth notes, and then a quarter note G4. The fourth staff begins with a quarter note G4, followed by eighth notes, and then a quarter note G4. The fifth staff starts with a quarter note G4, followed by eighth notes, and then a quarter note G4. The sixth staff begins with a quarter note G4, followed by eighth notes, and then a quarter note G4.

Figure 5

Figure 5 is a musical score consisting of six staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a quarter note G4, followed by eighth notes, and then a quarter note G4. The second staff starts with a quarter note G4, followed by eighth notes, and then a quarter note G4. The third staff begins with a quarter note G4, followed by eighth notes, and then a quarter note G4. The fourth staff starts with a quarter note G4, followed by eighth notes, and then a quarter note G4. The fifth staff begins with a quarter note G4, followed by eighth notes, and then a quarter note G4. The sixth staff starts with a quarter note G4, followed by eighth notes, and then a quarter note G4.

Lancefield Quadrille

Figure 1

Figure 2

Figure 3 - Merrily Dance the Quakers

Figure 4 - Redwing

The musical score for Figure 4 - Redwing consists of eight staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Figure 5

Figure 5 is a musical exercise consisting of four staves. The first two staves contain a melody, and the last two staves contain a bass line. The key signature is one sharp (F#) and the time signature is 6/8. The melody consists of eighth and quarter notes, while the bass line consists of eighth and quarter notes.

Figure 6

Figure 6 is a musical exercise consisting of four staves. The first two staves contain a melody, and the last two staves contain a bass line. The key signature is one sharp (F#) and the time signature is 6/8. The melody consists of quarter and eighth notes, while the bass line consists of eighth and quarter notes.

The Tunes in Harry Schaefer's Books

Page numbers in brackets refer to the transcribed tunes in this book

We have numbered the books more or less randomly, merely for convenience when working through them. There is one other book which contains tunes from the other books in keys suitable for brass instruments.

Book 1, Some Jazz Pieces

Set of Lancers (page 27)

First Set of Quadrilles:

John Will You Marry Me

Paddy Maguire

Katie Sloan

Jeanie's Blue Hen

Greenholm

Bonnie Doon

Set of Lancers

The Tail of Your Coat

Paddy was up to Ganger

Farewell Sweet Norah

Lassie Art Thou Sleeping Yet

Norah Creina

Harbour Lights, Schottische or Barndance

Violetta Schottische

Chiming Scottiche

Hanover Schottische

Pink Elephant

Snap Your Fingers, Clap Your Hands, One Step

Yes Yes, Fox Trot

She Was Only Somebody's Daughter

Put a Little Springtime

Shuffle Off to Buffalo, Fox Trot

She's a Gorgeous Thing

Million Dollar Baby, Fox Trot

River Stay Away From My Door, Fox Trot

Swingin in the Hammock, Fox Trot

Mighty Laka Rose, Waltz

Humoreske Operatic

Walking With Suzie, Fox Trot

You Will Remember Vienna, Jazz Waltz

Cruising Down the River, Waltz

Zepytheya Waltz

Nebraska Schottische

Three O'Clock in the Morning, Waltz

Dance of the Honey Bee, Schottische

Wheezzey Anna, Fox Trot

Take Your Finger Out of your Mouth, Fox Trot

Poor Little Angeline, Barn Dance

Have you ever Been Lonely

Red River Valley, Fox Trot

Can I Sleep In Your Barn Tonight, Fox Trot

The Isle of Capri, Fox Trot

The Little Golden Locket, Fox Trot

A Beautiful Lady in Blue

Underneath the Mellow Moon

Canadian Three Step

Jingle Bells, Gypsy Tap

Rain Bow on the River, Fox Trot

Danny Boy, Irish Air

On Treasure Island, Fox Trot

In a Little Gypsy Tea Room, Fox Trot

When the Poppies Bloom Again Fox Trot

When I Grow Too Old to Dream, Waltz

Ten Pretty Girls, Palais Glide

Niy Campfire Dreams, Fox Trot

Little Boy Blue, Fox Trot

Lambeth Walk

The Fair and the Brave, Gypsy Tap

There is a Tavern in the Town, Gypsy Tap

I'll Be Your Sweetheart, Waltz Jazzy

John Brown's Body, Three Step or Barn Dance

Pack Up Your Trouble in Your Old Kit Bag, Three Step

Some Sunday Morning, Fox Trot

Book 2

Favourite Schottische

Golden Dream Schottische

Elks Festival Schottische

Minstrels Fancy Schottische

Waratah Mazurka

Hesitation Waltz

Zepythya Waltz

Mazurka

Mazurka

Little Gleaner Waltz

Zeptha Waltz

Echuca Waltz

Shoe Black Waltz

Varsoviana (page 14)

Varsoviana (page 14)

Keel Row, Highland Schottische

Highland Schottische

Mony Musk, Highland Schottische

Varsoviana (page 14)

Golden Stream Varsoviana (page 15)

Silver Lake Varsoviana (page 14)

Wangaratta Waltz

Violets Polka (page 15)

The Suttan Polka (page 15)

Jenny Linda Polka (page 15)

Under the Willow Waltz

Saint James Waltz

Yarrowonga Waltz

After The Ball Waltz

Spring Flower Waltz

Jolly Miller Waltz. My Polly

Hunting We Will Go

Over The Waves Waltz

The Blue Danube Waltz

Passing Shadows Waltz (page 11)

Adelina Schottische

Winter Night Schottische

First Set of Quadrilles:

Macgregor's March

My Love She's But a Lassie Yet

No Luck About the House

My Love is Like A Red Red Rose

Irish Washerwoman

First Set of Quadrilles:

Garry Owen

St Patrick's Day

The Campbells Are Coming

Bonnie Dundee

The Girl I Left Behind Me

First Set of Quadrilles:

Sprig of Shillelah

Rollicking Irishman

The White Cockade

The Flowers of Edinburgh

La Tempete

The Haymakers

The Jackdaw Mazurka

Orange Blossoms Mazurka

The Kenilworth Lancers:

1st figure

The Plough Boy

Come Lasses and Lads

John Peel

The Downfall of Paris

Woodland Whispers Waltz

Young, Norval Quadrille:

The Boaties Rows

Owre the Water to Charlie

Cheviot Bridge

Biddy of Sligo

Rory O'More

Humors of Donnybrook

Fairyland Waltz

Cherry Lips Schottische

Little Emperor, Barn Dance

The Mountain Belle Schottische

Blue Eyes, Waltz

The Bonne Bouche Lancers -5 figures

Little Maidens Waltz

Book 3

The New Original Set of Lancers - 5 figures

The Topsy Quadrille - 6 figures

The Blue Bell Lancers - 5 figures

The First Set of Quadrilles - 6 figures (page 25)

The Brookfield Lancers - 5 figures (page 31)

The Lancefield Quadrilles - 6 figures (page 33)

Youth and Beauty, Waltz

Olivette Quadrille - 6 figures

Iris Valse, Intermezza

Kiss of Spring, Waltz - marked for 1st violin

Look Down Dear Eyes, Waltz - marked for 1st violin

Star Waltz

Autumn Waltz

Donauwellen Waltz

Violet Waltz

Love Land, Waltz Tango

Yip Laddie I.A., Tango Waltz

My Lady Dainty, Schottische (key A)

Roll Along Covered Wagon, Barn Dance

My Lady Dainty, Schottische (key D)

All By Yourself in the Moonlight, Barn Dance

The Snake Gully Swagger (page 24)

Booms-A-Daisy

The Chestnut Tree, Dance

The Blue Bonnet, Waltz

I Came, I Saw, I Congaed - marked Tempo Ala

Conga

Moonbeams on the Lake, Waltz

Repasy Band, March and Two Step

Three Musketeers, March

Book 4

Auld Lang Syne

God Save the King

The Recruit Hornpipe

The Sherwood Ranges Hornpipe

The Cliff Hornpipe

The Bridge of Lodi, Hornpipe

The Fishers Hornpipe

Harvest Home, Hornpipe

The Bristol Hornpipe

The Colosseum, Hornpipe

The Liverpool Hornpipe

The Sailors Hornpipe

Jacky Tar Hornpipe

The Deil among the Taylors, Hornpipe

Schaefer's Schottische

Good Night Sweetheart, Fox Trot

Walkin My Baby Back Home, Fox Trot

Yeulba Waltz

Schaefer's Waltz (page 11)

Collette, Fox Trot

Old Fashioned Locket, with the words

Somebody loves you, Fox Trot

Waratah Polka Mazurka

Woodlands Flowers, Schottische or Barn Dance

The Flies crawled up the window, Fox Trot

After tonight we Say Goodbye, Fox Trot

Please, Fox Trot

Good Night Vienna, Fox Trot

Playmates, Barn Dance

S.R.Henry's Barn Dance (key F, Bb last 32 bars)

Merrily Dance the quakers Wife

Yeulaba Schottische (page 19)

Book 5

Passing Shadows Waltz - marked 'Written for the Flute'

Over the Waves, Waltz

The Blue Danube Waltz
 After The Ball, Waltz
 James, Waltz
 Wangaratta Waltz (page 12)
 Woodland Whispers Waltz
 Jolly Miller Waltz
 Hunting we will go
 Yarrowonga Waltz (page 12)
 Little Gleaner Waltz
 Little Maidens Waltz
 The Hesitation Waltz
 The Zepytha Waltz
 Three O'clock in the morning, Waltz
 Spring-flower Waltz
 Fairyland Waltz
 The Blue Bonnett, Waltz
 Booms A Daisy, Waltz
 Echuca Waltz
 The Shoe Black Waltz
 Under the Willow she lies Sleeping, Waltz
 Loveland, Waltz Tango
 The Tango Waltz
 A Beautiful Lady in Blue
 When Irish eyes are smiling
 Merry Widow Waltz
 Daisy Bell Waltz
 Why did my master sell me, Waltz (page 13)
 Starry night for a Ramble, Waltz (page 13)
 The Charming Waltz
 Yought and Beauty Waltz
 Favourite Schottische (page 18)
 Two Little Girls in Blue, Waltz
 Golden Dream, Schottische
 Castles in the air, Schottische
 Silver Spray, Scottiche
 Elks Festival Schottische
 Minstrels Fancy, Schottische
 Woodlands Flowers, Schottische or Barn Dance
 Yeulaba Schottische
 Schaefer's Schottische (page 18)
 Winter nights Schottische
 Ring the Bell Watchman, Schottische
 Varsoviana
 Silver Lake Varsoviana
 Varsoviana No.2
 The Varsoviana No.3
 Orange Blossoms Mazurka
 Mazurka (page 16)
 Mazurka (page 16)
 The Waratah Mazurka (page 16)
 Keel Row Highland Schottische
 A Highland Schottische
 Violets Polka
 The Sustan Polka
 Jenney Linda Polka
 Roll Along covered Wagon, Barn Dance
 All By Yourself in the Moonlight, Barn Dance
 John Brown, Barn Dance

Pack up your Troubles Canadian Three Step
 The Steen Song, Canadian Three Step
 Jingle Bells, Gypsy Tap
 Comrades, Waltz
 Ten Pretty Girls, Palais Glide
 The Chestnut Tree, Palais Glide
 The Lambeth Walk
 One Step (page 21)
 One Step
 Sonny Boy, One Step
 Gundigie, One Step (page 21)
 Snap Your Finger, One Step
 The Little Golden locket, Fast Fox Trot or One Step
 A One Step, Somebodys Daughter
 The Isle of Capri, Fox Trot
 South of the Border, Fox Trot
 When the Poppies Bloom again, Fox Trot
 Collette, Fox Trot
 A Fox Trot
 Night Time in Italy, Fox Trot
 The New Original Set of Lancers (Page 28)
 1st figure
 Over the Sea
 Going to Scotland
 Across the Sea to Erin
 The Grand Chain
 The Topsey Quadrilles
 The Coal Black rose
 Kelvin Grove
 Whats A the Steer Kimmer
 Rose Lee
 Duke of Gordons Birthday
 The Roaring Jelly Jig
 The Kenilworth Lancers
 Original (?)
 The Plough Boy
 Come Lassies and Lads
 John Peel
 The Downfall of Paris
 First Set of Quadrilles
 Mac Gregors March
 My Love She's but a lassie yet
 There is no luck about the House
 My Love is like a red red rose
 What can the matter be
 Irish Washerwoman
 First Set of Quadrilles
 Garry Owen
 St Patricks Day in the morning
 The Campbells are coming
 Bonnie Dundee
 The Girl I left behind me
 We wont go home till morning
 The Fair and the Brave, Gypsy Tap
 A Tavern in the Town, Gypsy Tap
 Treasure Island, Fox Trot
 Rain Bow on the River, Fox Trot
 Little Gypsy Tea Rooms, Fox Trot

Little Boy Blue, Fox Trot
 Tie me to your Apron Strings again, Fox Trot
 May Night with Baby, Fox Trot
 My Black Birds are Blue Birds now, Fox Trot
 The Prisoners Release, Fox Trot
 Leila Valse
 Schaefer's Waltz
 Kiss of Spring Waltz
 Violetta Schottische
 My Lady Dainty, Schottische
 Repasy Band, Two Step or Three Step
 Fol the Rol lol
 Those Good old Horse and Buggy Days, Fox Trot
 Riding that Old Crooked Trail, Fox Trot or Quick Step
 The Old Oak Tree that stood upon the Hill, Fox Trot
 On a Green Mountain side in Virginia, Fox Trot
 Varsoviana
 Ten Pretty Girls, Palais Glide (page 22)
 The Chestnut Tree, Palais Glide (page 23)
 Poor Contrary Mary, Palais Glide
 One Dozen Roses, Quickstep
 I threw a Kiss in the Ocean, Quickstep
 S.R. Henry's Barn Dance (page 20)
 Whats the matter with Father, Two Step
 Down by The Old Sycamore, Quickstep
 Riding that old Crooked Trail, Quickstep
 Waratah Mazurka - long version (page 17)
 The Fair and the Brave, Gypsy Tap
 There is a Tavern, Gypsy Tap
 The Cuckoo Waltz
 That Saxophone Waltz
 My Lady Dainty, Schottische or Barn Dance
 The Cuckoo Waltz
 Repasy Band, March and Two Step
 The Passing Shadows Waltz
 Emperence Schottische

Book 6, Quicksteps

The Woodpecker Song, quickstep
 Riding That Old Crooked Trail, quickstep
 Poor Contrary Mary, Palais Glide
 Playmates, quickstep or Fox Trot
 An Old Fashioned Home, quickstep
 The Old Tree that stood upon the Hill, quickstep
 Down by the Old Sycamore, quickstep
 On a Green Mountain Side in Virginia, quickstep
 I'm Going back to my little Shack, quickstep
 As we ride down the Old Prairie Trail, quickstep
 A Little King without a Crown, quickstep
 Those Good Old Horse and Buggy Days, Fox Trot
 Till the lights of London shine again, Slow Fox Trot
 Why Should I cry over you, Jazz Waltz
 Sierra Sue, Slow Fox Trot
 Make Believe Island, Fox Trot
 She was Only Somebody's Daughter, quickstep
 The Pride of Erin
 One Dozen Roses, Fox Trot or quickstep
 I threw a Kiss in the Ocean, quickstep

Snap your fingers, Clap your hands, quickstep
 I don't want to walk without you, Fox Trot
 Blueberry Hill, Fox Trot
 Good Bye Little Darling Good Bye, Fox Trot
 Strawberry Lane, Fox Trot or quickstep
 Dolores, quickstep
 I've Got Sixpence, quickstep
 White Christmas, Jazz Fox Trot
 The Anniversary Waltz, Jazz
 Maria Elena, Jazz Waltz
 The One Rose, Jazz Waltz
 When the rest of the crowd goes Home, Jazz Waltz
 San Antonia Rose
 Little Sir Echo, Jazz Waltz
 When the moon comes over the mountain, Jazz Waltz
 Dancing with Tears in my Eyes, Jazz Waltz
 The Pride of Erin, Waltz
 What's the matter with Father, Two Step
 Salome, Fox Trot or quickstep
 Repasy Band, Canadian Three Step or Two Step
 The Pride of Erin. Eyes of Irish Blue (Waltz)
 S.R. Henry's Barn Dance
 Pennsylvania Polka
 The Shores of Tripoli. The Marines Hymn, quickstep
 The Sheik of Araby, quickstep
 Pack up your Troubles, Canadian Three Step
 The Jitterbug
 John Brown, Barn Dance
 Gim me Crack Corn, The Blue Tail Fly, quickstep
 The Fair and the Brave, Gipsy Tap
 There is a Tavern, Gipsy Tap
 Somebody Else is taking my Place, Fox Trot
 Hey Little Hen, One Step
 Jingle Jangle Jingle, One Step
 When they sound the last all clear, Jazz waltz
 Beautiful Ohio, Waltz
 One Day When we were young, Destiney Waltz
 A Nightengale Sang in Berkeley Square, Fox Trot or
 One Step
 Can't Get Indiana off my mind, Fox Trot or quickstep
 My Devotion, Fox Trot
 Love Will Find a Way, Jazz Waltz
 Three Little Sisters, quickstep
 We Three, Fox Trot
 You and I, quickstep
 Always in my Heart, Fox Trot
 Roses are Blooming in Loveland, Jazz Waltz
 Let us be Sweethearts over again, Jazz Waltz
 You're the Only Star, Jazz Waltz
 Walking the Floor over you
 Don't sit under the apple Tree, quickstep
 Johnny Zero, quickstep
 Strip Polka, quickstep
 Ma I Miss your Apple Pie, quickstep
 Good Night Sweetheart, Fox Trot
 The Wood Peckers Song, quickstep
 Dance of the Honey Bee, Schottiche
 The Mountain Belle, Schottiche

Bell Bottom Trousers, quickstep
 Nebraska, Schottiche
 I'm Going Back to Where I Come From, quickstep
 The Maoris farewell, Waltz
 Let him go let him tarry, Irish Song, quickstep
 Wood Land Flowers, Schottiche or barn Dance
 Put your arms around me, Fox Trot or quickstep
 Crusing Down the River, Jazz Waltz
 Soix City Sue, quickstep
 Sweet Dreams, Sweetheart, Fox Trot
 Deep in the heart of Texas
 Put your arms around me Honey, quickstep
 The Hokey Pokey, Barn Dance Tempo
 Wish me luck as you wave me Good Bye quickstep
 Five minutes more, Fox Trot or quickstep

Book 7, Fox Trots and Quicksteps

My Devotion, Fox Trot
 The 12th Street Rag, Fox Trot
 Blueberry Hill, Fox Trot
 Those Good Old Horse and Buggy Days, Fox Trot
 A Nightingale sang in Berkley Square, Fox Trot
 This Love of Mine, Fox Trot
 Kiss the boys Good Bye, Fox Trot
 Roll Along Prairie Moon, Fox Trot or quickstep
 Stay in your own Back Yard, Barn Dance or Schottiche
 I Don't Want to play in your Yard. Mazurka
 Good Night Sweetheart, Fox Trot
 Always in my Heart, Fox Trot
 For me and my Gal, Fox Trot
 Good Bye Little Darling, Good Bye, Fox Trot
 Somebody else is taking my place, Fox Trot
 White Christmas, Fox Trot
 We Three, Fox Trot
 When The Lights go on again. Fox Trot
 Sierra Sue, Slow Fox Trot
 Strawberry Lane, quickstep or Fox Trot

I've Got Sixpence, quickstep
 Chin up, Cheerio, quickstep
 The Sheik of Araby, quickstep
 The old Tree that stood upon the Hill, quickstep
 Strip Polka quickstep
 Don't Sit under the Apple Tree, quickstep
 Three Little Sisters, quickstep
 Jingle Jangle Jingle, quickstep
 Johnny Zero, quickstep
 Walking the Floor over you, quickstep
 As we ride down the Old Prairie Trail, quickstep
 I'm going back to my little Shack, quickstep
 On a Green Mountain Side in Virginia, quickstep
 When the Poppies Bloom again, Fox Trot or quickstep
 Wheezey Anna, quickstep
 Can I sleep in your Barn tonight, quickstep
 Roses are Blooming in Loveland, Jazz Waltz
 Let us be Sweethearts over agin, Jazz Waltz
 I'll be with you in Apple Blossom Time, Jazz Waltz
 Beautiful Queensland, Jazz Waltz
 Never Break a Promise, Jazz Waltz
 Tippy Tin, Jazz Waltz
 Its a Sin to tell a Lie, Jazz Waltz
 I Wonder Who's Kissing hwe now, Jazz Waltz
 Meet me tonight in Dreamland, Jazz Waltz
 Waltz me Around again Willie, Jazz Waltz
 Pennsylvania Polka, quickstep
 Riding that Crooked Trail, quickstep
 Lilli Marline, Fox Trot
 Couldn't Sleep a wink last night, Fox Trot or quickstep
 Close to You, Fox Trot
 The Paper Doll, Fox Trot or quickstep
 Johnny Doughboy found a Rose in Ireland, quickstep or
 Fox Trot
 Mairzy Doats, Fox Trot
 The Yankee Doodle Boy, Fox Trot or quickstep
 Kiss Me Good night sergeant Major, quickstep or Fox
 Trot

