

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022.  
Creating a lasting legacy of Australian choral music.



Flame Tree  
Daniel C. Wilson ©

## FOREWORD

I've never written a foreword before. I suppose my advice when approaching this collection of 20 short songs would be: forward. It is something that I say to myself when I go for a "run" (very loose description of what I do). 'Faster' is never my mantra, but always just 'forward'.

When Dr James Cuskelly asked me to write 20 (twenty!!!) pieces, it seemed an imposing task. But I went forward with curiosity, waiting to see if any melodies stirred. I hope what I have written seems genuine to you. Whether it is acknowledging Country, or being grateful for the passing of another day, or simply a syncopated rhythm that got stuck in my head, I tried to find something true to say in each one (including the odd silly song).

If a certain number speaks to you but you think, 'I wish it was longer/shorter/faster/slower/higher/lower', then you are correct and you should absolutely sing it that way. Music is malleable. Shape the notes around your voice, then take them forward.

Thank you, James, and QKC for always shepherding me in the right direction.

With gratitude,

Astrid

P.S. Thank you to my favourite artist, Dan Wilson for brightening the world, my home, and now these songs with your beautiful paintings. Like you, they glow.



Daintree  
Daniel C. Wilson©

## BIOGRAPHY

Astrid Jorgensen OAM really loves making music. In 2017 she created *Pub Choir*<sup>®</sup>, a live and improvised show where she facilitates sing-from-scratch events for large audiences of strangers. Often teaching several thousand untrained voices at a time, Astrid is leading a cultural shift that promotes music as interactive and communal. Through her TV specials, online singalongs, and internationally celebrated choral sessions, Astrid has become one of the most recognisable faces of community music-making in the world.



# Always Was, Always Will Be

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Astrid Jorgensen

(B) E B

MELODY  
 Al-ways was, al-ways will be, al-ways

COUNTER MELODY  
 Al-ways was and al-ways will be, al-ways was and al-ways will be,

SOPRANO  
 Al-ways was, al-ways will be, we're

ALTO  
 Al-ways was, al-ways will be, we're

TENOR  
 Al-ways was, al-ways will be, we're

BASS  
 Al-ways was, al-ways will be, we're

6 A E E B E

1. 2.

was al-ways will be A-bo-ri-gi-nal land, ri-gi-nal land.

al-ways was, it's al-ways A-bo-ri-gi-nal land, ri-gi-nal land,

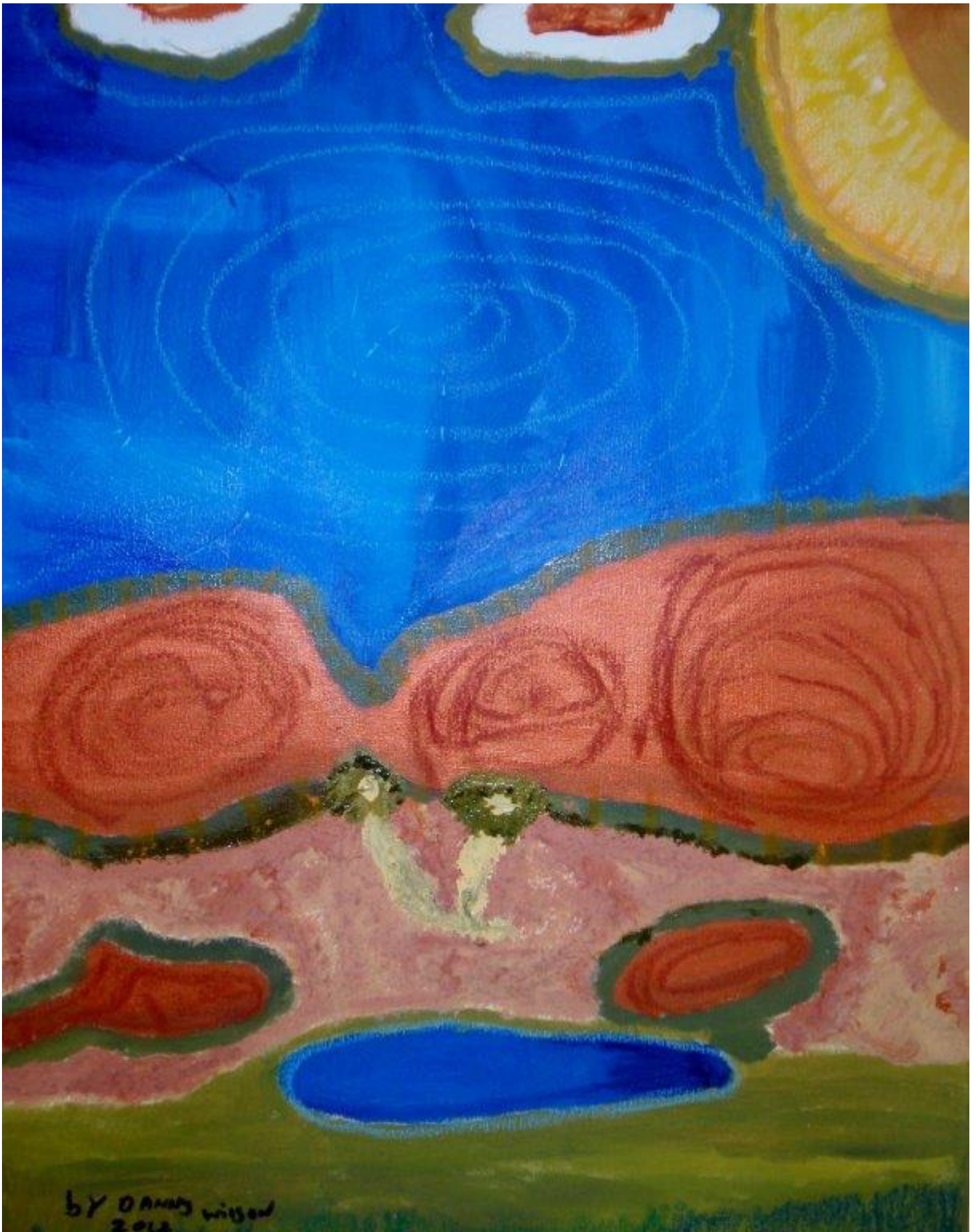
stand-ing on A-bo-ri-gi-nal land, ri-gi-nal land.

stand-ing on A-bo-ri-gi-nal land, ri-gi-nal land,

stand-ing on A-bo-ri-gi-nal land, ri-gi-nal land,

stand-ing on A-bo-ri-gi-nal land, ri-gi-nal land,

*This piece does not replace an Acknowledgement of Country, or a Welcome to Country, but can serve as a vocal accompaniment alongside them. For example, each vocal line could be layered, then changed to an 'ooo' as an Acknowledgement is spoken, before singing the lyrics again a final time.*



Desert  
Daniel C. Wilson ©

# As You Go

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Astrid Jorgensen

SOPRANO



As you go out to face all you'll meet on the

ALTO (melody)



As you go from this place, out in - to the world to face all the chal-len-ges you'll meet a-long the

TENOR




As you go out to face all you'll meet on the

BASS



As you go out to face all you'll meet on the

5



way\_\_\_\_\_ may your strength be sus -



way, may your strength be sus - tained, - may you



way\_\_\_\_\_ may your strength be sus -



way\_\_\_\_\_ may your strength be sus -

tained for the best, be-cause you were here to - day \_\_\_

know the world is changed for the best, be-cause you were here to - day \_\_\_

tained for the best, be-cause you were here to - day \_\_\_

tained for the best, be-cause you were here to - day \_\_\_

# AWAY WE GO

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Astrid Jorgensen

SOPRANO (melody)

ALTO

TENOR

BASS

Voi-ces joined to-ge - ther build-ing note by note a song of change and a-way we\_ go...

a song of change and a-way we\_ go...

a song of change and a-way we\_ go...

a song of change and a-way we\_ go...

5

Sing-ing out for jus - tice\* sing - ing out for hope, step by step and a - way we\_ go. A-way we

step by step and a - way we\_ go. a -

step by step and a - way we\_ go. a -

step by step and a - way we\_ go. a -

9

go, a - way we go, sing-ing out for jus - tice\* and a - way we\_ go...

way we go, we go, sing-ing out for jus - tice\* a - way we\_ go...

way we go, we go, sing-ing out for jus - tice\* a - way we\_ go...

way we go, we go, sing-ing out for jus - tice\* a - way we\_ go...

\*"singing for our future" or any other message you'd like to share



# Better Than Any Gift

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Astrid Jorgensen

Soprano

Alto

Baritone

Bet-ter than a - ny gift un der a Christ-mas tree\_ is to be wrapped up\_ in your

Bet-ter than a - ny gift un der a Christ-mas tree\_ is to be wrapped up\_ in your

Bet-ter than a - ny gift un der a Christ-mas tree\_ is to be wrapped up\_ in your

Detailed description: This block contains the first three measures of the choral score. It features three staves: Soprano (treble clef), Alto (treble clef), and Baritone (bass clef). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Bet-ter than a - ny gift un der a Christ-mas tree\_ is to be wrapped up\_ in your".

4

S.

A.

Bar.

com - pan - y,\_\_\_\_\_ and\_ bet-ter the gift that no a - mount of

com - pan - y,\_\_\_\_\_ and bet-ter the gift that no a - mount of

com - pan - y,\_\_\_\_\_ and Bet-ter the gift that no a - mount of

Detailed description: This block contains measures 4, 5, and 6. It features three staves: Soprano (treble clef), Alto (treble clef), and Baritone (bass clef). The lyrics are: "com - pan - y,\_\_\_\_\_ and\_ bet-ter the gift that no a - mount of".

6

S.

A.

Bar.

mon-ey can buy:\_ just to be pre - sent and share\_ this time.\_

mon-ey can buy:\_\_\_\_\_ just to be pre - sent and share\_ this time.\_

mon-ey can buy:\_ just to be pre - sent and share\_ this time.\_

Detailed description: This block contains measures 7, 8, and 9. It features three staves: Soprano (treble clef), Alto (treble clef), and Baritone (bass clef). The lyrics are: "mon-ey can buy:\_ just to be pre - sent and share\_ this time.\_".

# Focus On The Feeling

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Astrid Jorgensen

MELODY

Fo-cus on the feel - ing, on the feel - ing in - side, \_ pre-sent for this mo - ment, for this mo

HARMONY 1

oo. feel-ing in - side, \_

HARMONY 2

oo. feel-ing in - side, \_

BASS LINE

oo. ah

4

- ment in time, \_ fo - cus on the feel - ing, on the feel - ing of life, \_ don't

\_ mo - ment in time \_ feel - ing of life, \_ don't

\_ mo - ment in time \_ feel - ing of life, \_ don't

\_ ah \_ don't

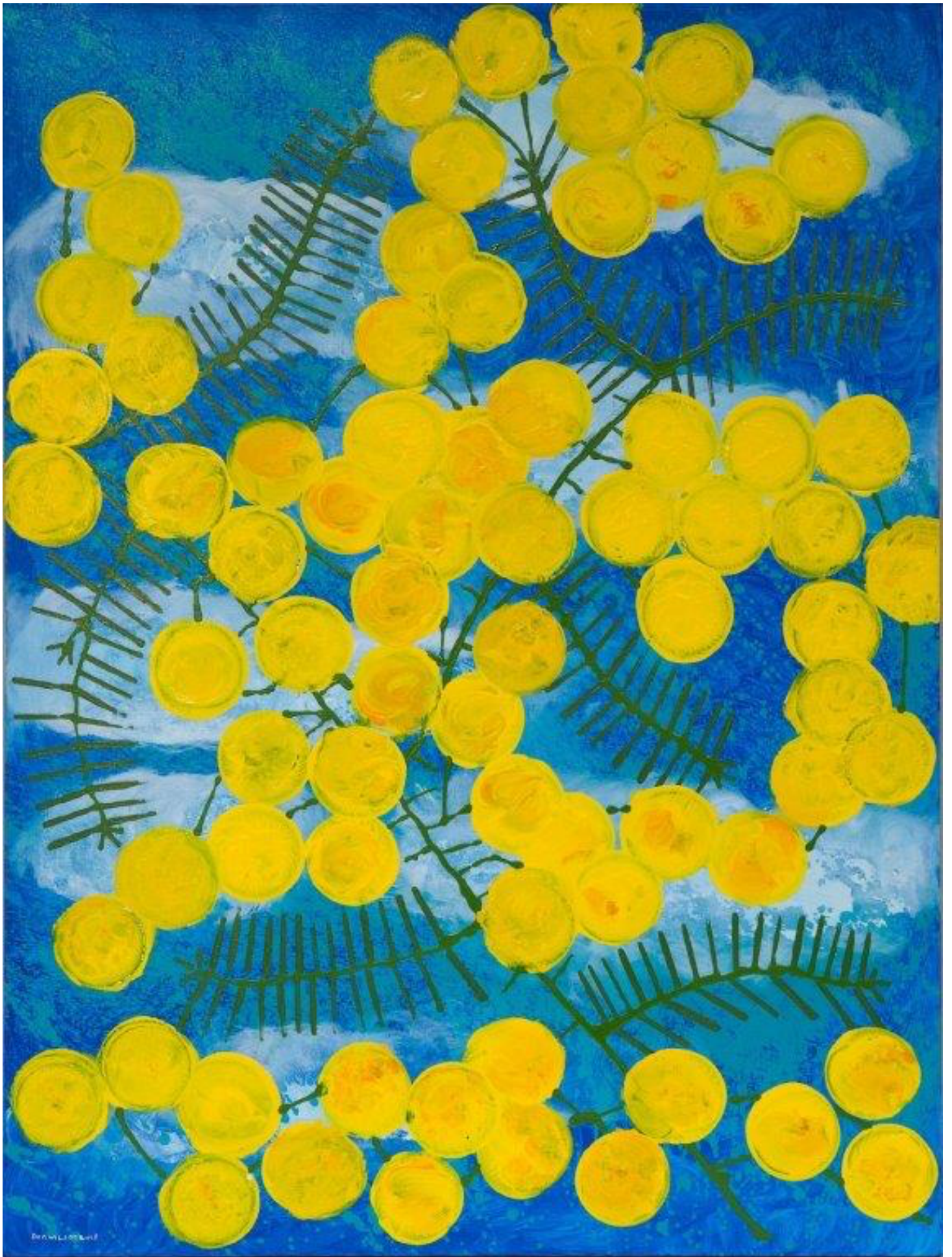
7

let it pass you \_ by. \_ Take one step at a \_ time. \_

let it pass you \_ by. \_ Take one step at a \_ time. \_

let it pass you \_ by. \_ Take one step at a \_ time. \_

let it pass you \_ by. \_ Take one step at a \_ time. \_



Wattle  
Daniel C. Wilson ©

# Following The Familiar

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Astrid Jorgensen

1

I'm fol-low-ing the\_ fam - il - iar, I'm walk-ing a path\_ well\_ worn, I'm

Piano

6

trav'-ling to face\_ the\_ un - known next\_ like\_ all who have come\_ be - fore.

9

The pre-sent is my\_ com - pan - ion, The an-ces-tors are\_ my\_ guide.

13

The hope of each pas - sing gen - er - a - tion\_ is walk-ing here by\_ my\_ side. Though my\_ life

18

is my own chal - lenge, one that on - ly I can know, when I see

22

how I'm a part of all that was and will be, I know I'll keep fol-low-ing the fam-il-

27

- iar, walk-ing the path well worn, keep trav'-ling to face the un-

31

- known next like all who have come be - fore.

# For Every Voice: A Home

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Astrid Jorgensen

SOPRANO



Here, your voice is wel-come, here your voice is not a - lone.  
Share your voice, feel wel-come, share your voice here in this space.

ALTO



Here, your voice is wel-come, here your voice is not a - lone.  
Share your voice, feel wel-come, share your voice here in this space.

BARITONE



Here, your voice is wel-come, here your voice is not a - lone.  
Share your voice, feel wel-come, share your voice here in this space.

5



Here, your voice is wel - come, here for e - v'ry voice: a home.  
Share your voice, feel wel - come, e - v'ry voice here has a place.



Here, your voice is wel - come, here for e - v'ry voice: a home.  
Share, your voice, feel wel - come, e - v'ry voice here has a place.



Here, your voice is wel - come, here for e - v'ry voice: a home.  
Share your voice, feel wel - come, e - v'ry voice here has a place.

# Go Well Into The World

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Astrid Jorgensen

SOPRANO (melody)

ALTO

TENOR

BASS

Go well in - to the world, in - to the world go

Go well in - to the world, in - to the world go

Go well in - to the world, in - to the world go

Go well in - to the world, in - to the world go

5

well, with hope\*, with hope\* in - to the world, go well. (Go)

well, with hope\*,with hope\* in - to the world, go well. (Go)

well, with hope\*,with hope\* in - to the world go well. (Go)

well, with hope\*,with hope\* in - to the world go well. (Go)

\*Hope, peace, love, grace, etc.

# I Close My Eyes

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Astrid Jorgensen

*contemplative*

Melody

Dream-ing as the sun-burnt clouds roll\_ by,\_\_\_ I close my eyes.\_\_\_\_

5

Breath-ing in the dusk that fills the\_ sky,\_\_\_ I close my eyes.\_\_\_\_ List'-ning to the

10

moon u - pon\_\_\_ the\_\_\_ tides\_\_\_ I close\_\_\_ my eyes.\_\_\_\_

13

\_\_\_ Un - der-neath the veil of night's dis - guise...\_\_\_

Harmonic layers

17

Emaj7 Dmaj7 C#m7 Cmaj7

Treble layers

21

(eyes) ah ah I close my

The repeated chords make this a good piece with which to improvise. Explore some new vowels, textures, harmonic extensions, melodies, rhythms. If it helps, try closing your eyes to focus more on the sound and the feeling of the piece as you explore your way through it.



# Inhale Exhale

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Astrid Jorgensen

1.

No-thing be-longs to us, no-thing be-longs to us, e-ven the air\_ we breathe\_ must be ex-haled.

5 2.

Breathe deep in - to\_ your lungs then let\_ it go\_ and give it back a-gain,

9 3.

In - hale, ex - hale, in - hale, ex - hale and then

# Samba

*Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022  
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Astrid Jorgensen

1.

One chord then one more and \*clap\* a - way we go!

5 2.

If you can fol-low the beat, sam - ba can live in your feet.

9 3.

Find the sam - ba rhy - thm, and syn - co-pate a - long with me!

# Seeds Of Hope

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Astrid Jorgensen

1. 2.

Up from a seed\_ a tree can grow, a ti - ny a - corn in - to an oak, from

5 3. 4.

trees come new life, from new life comes hope so\_ let's\_ plant\_ some seeds\_ and see them grow.

The musical score is written on two staves in 6/8 time with a key signature of one flat (Bb). The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The lyrics are placed below the notes, with some words underlined to indicate phrasing. The piece concludes with a double bar line at the end of measure 8.



Optimistic  
Daniel C. Wilson ©

# Songbird

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Musical score for the first system of "Songbird". The score is for a six-part choir: Soprano 1, Soprano 2, Alto 1 (melody), Alto 2, Tenor, and Bass. The key signature is two sharps (D major) and the time signature is 2/2. The lyrics for each part are:

SOPRANO 1: Song - bird sings all day, \_\_\_\_\_

SOPRANO 2: Song - bird sings all day, all \_\_\_\_\_ day,

ALTO 1 (melody): Song - bird \_\_\_\_\_ sings all day, \_\_\_\_\_

ALTO 2: Song - bird sings all day, all \_\_\_\_\_ day,

TENOR: Song - bird \_\_\_\_\_ sings all day, \_\_\_\_\_

BASS: Song - bird \_\_\_\_\_ sings all day, \_\_\_\_\_

5

Musical score for the second system of "Songbird", starting at measure 5. The lyrics for each part are:

SOPRANO 1: day not \_\_\_\_\_ long e - nough \_\_\_\_\_

SOPRANO 2: day not long e - nough, e - nough.

ALTO 1 (melody): day not \_\_\_\_\_ long e - nough \_\_\_\_\_

ALTO 2: day not long e - nough, e - nough.

TENOR: day not \_\_\_\_\_ long e - nough \_\_\_\_\_

BASS: day not \_\_\_\_\_ long e - nough \_\_\_\_\_

This piece is entirely pentatonic and the parts can be layered, stretched, or staggered in any way you like for an interesting effect.

# Take Care Of This World

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Astrid Jorgensen

SOPRANO (melody) F C/E C

Take care of this world, take care of this home up from the

ALTO

Take care of this world, take care of this home

TENOR

Take care of this world, take care of this home

BASS

Take care of this world, take care of this home

4 Bb F/A Gm C F

earth has been lift-ed a life we've been gift-ed that past gen-er-a-tions have grown, take care of this world, take care of this

We've been lift - ed, past gen-er-a-tions have grown, take care of this world, take care of this

We've been lift - ed, past gen-er-a-tions have grown, take care of this world, take care of this

We've been lift - ed, past gen-er-a-tions have grown, take care of this world, take care of this

7 C/E C Bb F/A Gm C7 F

home make sure that we have-n't bor-rowed the chance for to-mor-row to sew the seeds of their own.(Take care of this)

home We've not bor - rowed, sew the seeds of their own.(Take care of this)

home We've not bor - rowed, sew the seeds of their own.(Take care of this)

home We've not bor - rowed, sew the seeds of their own.(Take care of this)

# Take Up The Oars

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The musical score is written on a single treble clef staff in 9/8 time, with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, often beamed together in groups of three. There are several fermatas placed above the notes corresponding to the lyrics 'sink-ing', 'still', and 'row.'. The lyrics are: 'Take up the oars for the wind does not blow, take up the oars for the sun's sink-ing low, wa - ter is still but we know where to go so take up the oars and to - ge - ther we'll row.'

5  
7

Take up the oars for the wind does not blow, take up the oars for the sun's sink-ing  
low, wa - ter is still but we know where to  
go so take up the oars and to - ge - ther we'll row.

# The River's Runnin' Dry

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Astrid Jorgensen

Cm F Cm Eb G

One day brings fi - re, the next day a flood, there's trou-ble\_\_ sweep-ing this land. What-

3 Cm Eb F Cm G Cm

e - ver the cause, be - ware of the shore when your foun - da - tion's built out of sand. It's

5 Eb Cm F Cm

no good turn - ing two blind eyes, we can't drink the wa - ter that puts out the fire,\_\_ and

7 Ab G Cm Cm F Cm

tears won't help when the ri - ver's run - nin'\_\_ dry. Call on the peo - ple for one and for all\_\_ to

10 Eb G Cm Eb F Cm G Cm

stand up and care for this Earth. We all share a home and e - ven a throne won't help if you're dy - ing of thirst. It's

13 Eb Cm F Cm

no good turn - ing two blind eyes, we can't drink the wa - ter that puts out the fire,\_\_ and

15 Ab G Cm

tears won't help when the ri - ver's\_\_ run - nin'\_\_ dry.





Jacaranda  
Daniel C. Wilson ©

# This Day

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C Fm/C C Am Fm/Ab

SOPRANO

You will ne - ver\_ have\_ this\_ day\_ a - gain, no you will ne - ver\_ have

ALTO (melody)

TENOR

BASS

6 C/G G D/F# E7/G#

— this\_ day\_ a - gain If it was\_ good be\_ grate - ful, if

Good, be grate - ful,

Good, be grate - ful,

Good, be grate - ful,

11 Am<sup>7</sup> D<sup>9</sup> Dm<sup>9</sup> G<sup>11</sup>(omit3)

it was hard just wait un - til you see that you will ne - ver have

wait un - - til you will

wait un - - til you will

wait un - - til you will

14 Fm/C C

this day a - gain

ne - - ver have this day a - gain.

ne - - ver have this day a - gain.

ne - - ver have this day a - gain.

# This Day

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Astrid Jorgensen

SOPRANO

ALTO (melody)

TENOR

BASS

C Fm/C C Am Fm/Ab C/G

You will ne - ver\_ have\_\_ this\_ day\_ a - gain,\_\_\_\_\_ no you will ne - ver\_ have\_\_ this\_ day\_ a - gain

You will ne - ver\_ have\_\_ this\_ day\_ a - gain,\_\_\_\_\_ no you will ne - ver\_ have\_\_ this\_ day\_ a - gain

You will ne - ver\_ have\_\_ this\_ day\_ a - gain,\_\_\_ no, no, you will ne - ver\_ have\_\_ this\_ day\_ a - gain

You will ne - ver\_ have\_\_ this\_ day\_ a - gain,\_\_\_ no, no, you will ne - ver\_ have\_\_ this\_ day\_ a - gain

7

G D/F# E7/G# Am7 D9

If it was\_ good\_ be\_\_ grate - ful,\_\_\_ if it was\_ hard\_ just\_ wait

If it was\_ good\_ be\_\_ grate - ful,\_\_\_ if it was\_ hard\_ just\_ wait

If it was\_ good\_ be\_\_ grate - ful,\_\_\_ if it was\_ hard\_ just\_ wait

If it was\_ good\_ be\_\_ grate - ful,\_\_\_ if it was\_ hard\_ just\_ wait

12

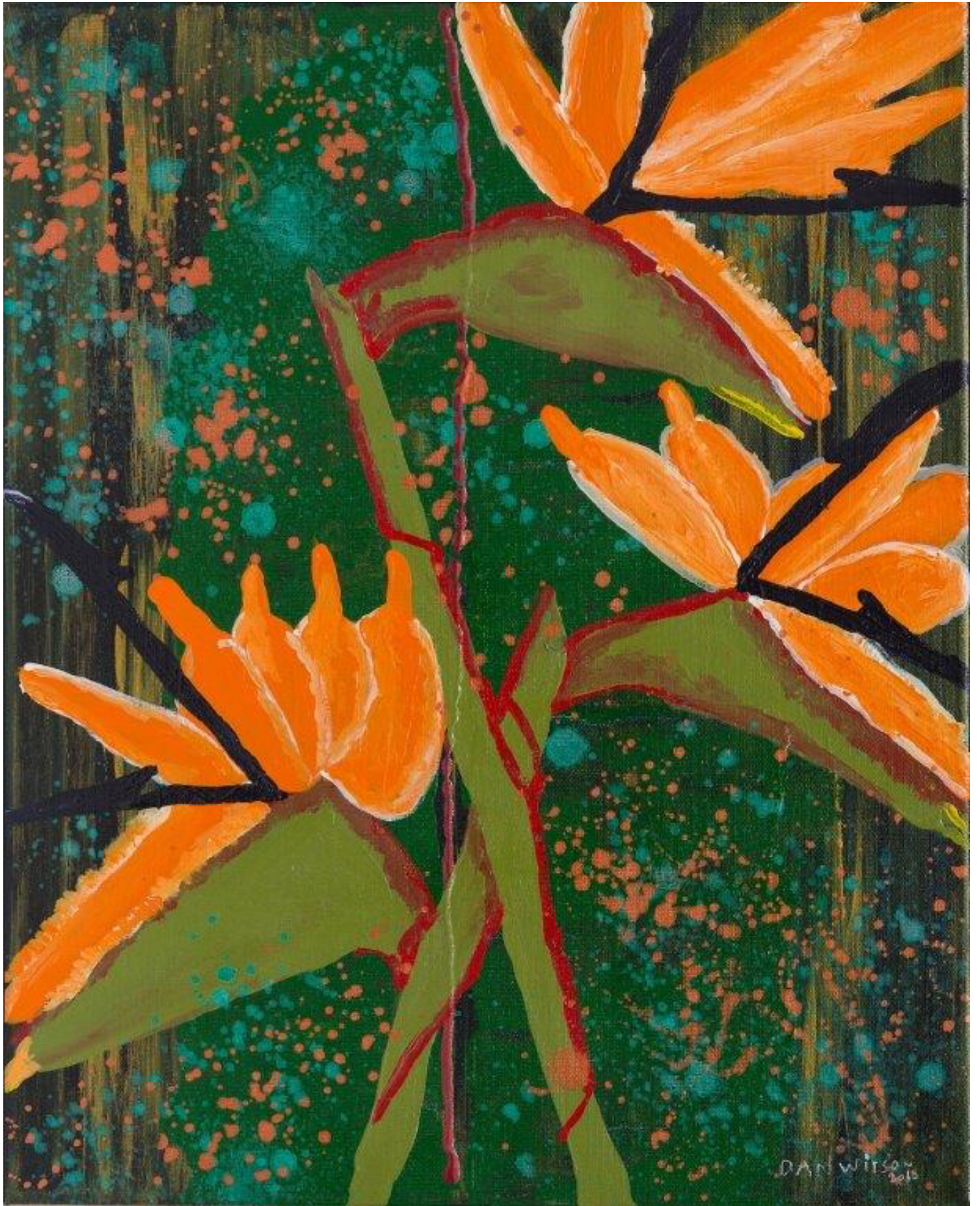
Dm9 G11(omit3) Fm/C C

\_\_\_ un - til\_\_\_ you see that you will\_ ne - ver\_ have\_\_ this\_ day,\_\_\_ have this day a - gain.\_\_\_\_

\_\_\_ un - til\_\_\_ you see that you will\_ ne - ver\_ have\_\_ this\_ day\_ a - gain\_\_\_\_\_

\_\_\_ un - til\_\_\_ you see that you will\_ ne - ver\_ have\_\_ this\_ day,\_\_\_ have this day a - gain.\_\_\_\_

\_\_\_ un - til\_\_\_ you see that you will\_ ne - ver\_ have\_\_ this\_ day,\_\_\_ have this day a - gain.\_\_\_\_



Bird of Paradise  
Daniel C. Wilson ©

# To The Earth

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Astrid Jorgensen\*

1. 2.



To the Earth the Sun won't say, 'You owe me for the dawn to - day'. A  
5 love that's not a debt to pay can light the whole sky.

3. 4.

\*based on a poem by Hafiz:

Even  
After  
All this time  
The Sun never says to the Earth,

"You owe me."

Look  
What happens  
With a love like that,  
It lights the whole sky.

# Weather The Weather

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Astrid Jorgensen

1. 2. 3. 4.

The image shows a musical score for a choral piece. It features two staves of music in a key of B-flat major and 12/8 time. The first staff contains four measures of music, each labeled with a measure number (1., 2., 3., 4.) above it. The lyrics under the first staff are: "When - e - ver the wea-ther is cold," under measure 1; "when - e - ver the wea-ther is hot," under measure 2; and "we" under measure 4. The second staff begins with a measure number '4' above it and continues the melody. The lyrics under the second staff are: "all have to wea-ther the wea - ther\_\_\_\_" under the first measure; "whe - ther we like it or not" under the subsequent measures. The music uses a treble clef and a key signature of one flat (B-flat).

When - e - ver the wea-ther is cold, when - e - ver the wea-ther is hot, we  
4  
all have to wea-ther the wea - ther\_\_\_\_ whe - ther we like it or not

# Zambian Kyrie and Alleluia

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## ZAMBIAN KYRIE

SOPRANO (melody)

We m-fu-mu u - twe - le - le, We m-fu-mu u - twe - le - le, We m-fu - mu,  
We Kri - stu, u - twe - le - le, We Kri - stu u - twe - le - le, We Kri - stu.

ALTO

u - twe - le - le u - twe - le - le

TENOR

u - twe - le - le u - twe - le - le

BASS

u - twe - le - le u - twe - le - le

6

We'm - - - fu - mu, We m - fu - mu u - twe - le - le  
We Kri - stu, We Kri - stu, u - twe - le - le.

We'm - - - fu - mu, u - twe - le - le  
We Kri - stu,

We'm - - - fu - mu, u - twe - le - le  
We Kri - stu,

We'm - - - fu - mu, u - twe - le - le  
We Kri - stu,

## ZAMBIAN ALLELUIA

10

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia!





Bursting Hot Sun  
Daniel C. Wilson ©