

# ON A DISTANT SHORE

## PART 1

AN ANTHOLOGY OF TRADITIONAL AUSTRALIAN SONGS  
ARRANGED FOR CHOIR  
by SANDRA MILLIKEN



First published 2022

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Front cover illustration: Original watercolour “Diggers on way to Bendigo” by S.T. Gill (1818-1880). Source: State Library Victoria.

PART 1

ON A

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**DISTANT SHORE**

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AN ANTHOLOGY OF TRADITIONAL AUSTRALIAN SONGS  
ARRANGED FOR CHOIR  
by SANDRA MILLIKEN

# FOREWORD

This collection of folksong arrangements is part of the Queensland Kodály Choir Legacy Project. The purpose of this project is to foster choral singing, not only in Australia, but also, in broader terms, to support singing around the globe. The choir has engaged outstanding musician-composers to develop choral material which is accessible, but musically interesting; easily sung without being trite; and with text that expresses something of the spirit of the people. Indeed, it is intended that these songs capture and express the industry and aspiration of many people across a range of contexts.

It is important to recognise that the folksongs in this collection originated in, or were brought to Australia, during the colonial period, and that, as a nation, we now understand that this was a period of appropriation, domination and genocide.

We say sorry to Australia's First Peoples and acknowledge that much harm was done during this time.

However, it is equally important to recognise that European settlement in Australia was initially established as a means of dealing with burgeoning numbers of British convicts. Irish nationals, in particular, were over-represented in the processes of incarceration and transport, with the loss of homeland and belonging still resonating through the archive. While many never survived the brutal conditions, the few who were pardoned were cast into a world that provided little real freedom or self-determination. The spirit of rebellion remained evident in many of the songs and it seems that life for the majority of early European Australians was characterised by hardship, oppression and adversity. The unforgiving environment, unpredictable climate, lack of infrastructure and isolation meant that those who sought to sustain themselves on the land battled to survive. Australia's remoteness was no guarantee of protection from global geo-political forces and indeed, stirrings in Britain and Europe all had significant impacts in the new world.

The hardship of life in a new colony is writ large in this collection, and themes of struggle, loss, oppression and rebellion appear repeatedly. The universality of the human condition is foregrounded here and the songs serve to remind us of the inevitability of challenge in our lives, both past and present. It is the understanding of the shared human experience which underscores the value of these songs, not as a celebration of great global power, but as a call for solidarity with all who suffer injustice, marginalisation and a lack of respect. Indeed, such songs are less an endorsement of the past, but rather serve more powerfully as a signpost towards a more enlightened and fulfilling future for all.

Most of the titles in the Anthology are presented in two or more arrangements, across a variety of different voicings. This has been done with the express purpose of making the songs accessible to choirs of varying ages, abilities and vocal mixes. Available in a two-part Anthology and also as individual titles, each of the arrangements is supplemented by performance notes, a glossary of terms, and rehearsal tracks.

I welcome the publication of these arrangements and resources, and it is my earnest hope that they will be further welcomed by choral directors and singers across this country, and even beyond – indeed by all those who value the art of choral music and who believe that the past holds valuable messages for us here in the present and into the future.

**Dr James Cuskelly OAM**

Director, Cuskelly College of Music

Past President, International Kodály Society

Adjunct Professor, University of Queensland (School of Education)

30 May 2023

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### **Performance Notes**

### **Glossary**

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

# ANDY'S GONE WITH CATTLE

for SSAA choir, a cappella

Original words by Henry Lawson

Traditional  
Arranged by Sandra Milliken

**Andante** ♩=90

SOPRANO 1 *mf* *dim.* *mp*  
Doo doo doo doo\_\_\_\_\_ Our

SOPRANO 2 *mf* *dim.* *mp*  
Doo doo doo doo doo doo doo doo doo doo Our

ALTO 1 *mf* *dim.* *mp*  
Doo doo\_ doo doo\_ doo doo\_ doo doo\_ Our

ALTO 2 *mf* *dim.* *mp*  
Doo doo\_ doo\_ doo\_ Our

5

S. 1 *mf*  
An-dy's gone with cat - tle now, our hearts are out of or - der. With drought he's gone to

S. 2 *mf*  
An-dy's gone with cat - tle now, our hearts are out of or - der. With drought he's gone to

A. 1 *mf*  
An-dy's gone with cat - tle now, our hearts are out of or - der. With drought he's gone to

A. 2 *mf*  
An-dy's gone with cat - tle now, our hearts are out of or - der. With drought he's gone to

10

S. 1 *f*  
bat - tle now a - cross the Queens-land bor - der. He's left us in de - jec-tion now, our

S. 2 *f*  
bat - tle now a - cross the Queens-land bor - der. He's left us in de - jec-tion now, our

A. 1 *f*  
bat - tle now a - cross the Queens-land bor - der. He's left us in de - jec-tion now, our

A. 2 *f*  
bat - tle now a - cross the Queens-land bor - der. He's left us in de - jec-tion now, our

15

S. 1 *mp*  
thoughts with him are rov - ing; It's dull on this se - lec-tion now, since An - dy went a -

S. 2 *mp*  
thoughts with him are rov - ing; It's dull on this se - lec-tion now, since An - dy went a -

A. 1 *mp*  
thoughts with him are rov - ing; It's dull on this se - lec-tion now, since An - dy went a -

A. 2 *mp*  
thoughts with him are rov - ing; It's dull on this se - lec-tion now, since An - dy went a -

20

S. 1 *mf* *p*  
drov - ing. Doo doo doo doo

S. 2 *mf* *p* *mf*  
drov - ing. Doo doo doo doo doo doo doo doo doo Who

A. 1 *mf* *p* *mf*  
drov - ing. Doo doo doo doo doo doo doo doo Who

A. 2 *mf* *p* *mf*  
drov - ing. Doo doo doo doo doo Who



25

*p*

S. 1 Who now shall wear the cheer-ful face when things are slack - est?

S. 2 *Mel.* now shall wear the cheer-ful face in times when things are slack - est? And *mf*

A. 1 now shall wear the cheer-ful face in times when things are slack - est? And *mf*

A. 2 now shall wear the cheer-ful face in times when things are slack - est? And *mf*

29

*mf*

S. 1 And who shall whis - tle round the place when For-tune's black - est? Oh *f*

S. 2 who shall whis - tle round the place when For-tune frowns her black - est? Oh *f*

A. 1 who shall whis - tle round the place when For-tune frowns her black - est? Oh *f*

A. 2 who shall whis - tle round the place when For-tune frowns her black - est? Oh *f*

33

S. 1 who shall cheek the squat - ter now when he comes round us snar - ling? His

S. 2 who shall cheek the squat - ter now when he comes round us snar - ling? His

A. 1 who shall cheek the squat - ter now when he comes round us snar - ling? His

A. 2 who shall cheek the squat - ter now when he comes round us snar - ling? His

37

S. 1  
tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling.

S. 2  
tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling.

A. 1  
tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling.

A. 2  
tongue is grow - ing hot - ter now since An - dy crossed the Dar - ling.

41

*mp* *poco mosso* *mf*

S. 1  
doo doo doo doo Oh, may the show'rs in tor-rents

S. 2  
doo doo doo doo doo doo Oh, may the show'rs in tor-rents fall and

A. 1  
doo doo doo doo Oh, may the show'rs in tor-rents fall and

A. 2  
Doo doo doo Oh may the show'rs in tor-rents fall and

45

*mf*

S. 1  
fall, the tanks run o - ver; And may the grass grow green and

S. 2  
all the tanks run o - ver; And may the grass grow green and tall in

A. 1  
all the tanks run o - ver; And may the grass grow green and tall in

A. 2  
all the tanks run o - ver; And may the grass grow green and tall in

49

S. 1 tall. Oh *dolce* And may good an - gels send the rain on

S. 2 path-ways of the dro - ver; *dolce* And may good an - gels send the rain on

A. 1 path-ways of the dro - ver; *dolce* And may good an - gels send the rain on

A. 2 path-ways of the dro - ver; *dolce* And may good an - gels send the rain on

53

S. 1 de - sert stretch-es san - dy; *mp* And when the sum - mer comes a - gain God *rit. p*

S. 2 de - sert stretch - es san - dy; *mp* And when the sum - mer comes a - gain God *p*

A. 1 de - sert stretch - es san - dy; *mp* And when the sum - mer comes a - gain God *p*

A. 2 de - sert stretch - es san - dy; *mp* And when the sum - mer comes a - gain God *p*

57

S. 1 grant it brings us An - dy.

S. 2 grant it brings us An - dy.

A. 1 grant it brings us An - dy.

A. 2 grant it brings us An - dy.

## ANDY'S GONE WITH CATTLE

for SSA choir and piano

Original words by Henry Lawson

Traditional  
 Arranged by Sandra Milliken

**Andante** ♩=90

SOPRANO 1 *mp*  
 Our An-dy's gone with

SOPRANO 2 *mp*  
 Our An-dy's gone with

ALTO *mp*  
 Our An-dy's gone with

Piano *mp* *p*

**Andante** ♩=90

F Dm/F F Dm/F F

6

S. 1 *mf*  
 cat - tle now, our hearts are out of or - der. With drought he's gone to

S. 2 *mf*  
 cat - tle now, our hearts are out of or - der. With drought he's gone to

A. *mf*  
 cat - tle now, our hearts are out of or - der. With drought he's gone to

Pno. *C*<sup>7</sup> F *C*<sup>7</sup>/F F *C*<sup>7</sup> F

10

S. 1  
bat - tle now a - cross the Queens - land bor - der. He's left us in de -

S. 2  
bat - tle now a - cross the Queens - land bor - der. He's left us in de -

A.  
bat - tle now a - cross the Queens - land bor - der. He's left us in de -

Pno.  
C<sup>7</sup> F C<sup>7</sup>/F F *mf*

14

S. 1  
jec - tion now, our thoughts with him are rov - ing; It's dull on this se -

S. 2  
jec - tion now, our thoughts with him are rov - ing; It's dull on this se -

A.  
jec - tion now, our thoughts with him are rov - ing; It's dull on this se -

Pno.  
G<sup>m</sup> C<sup>7</sup> B<sup>b</sup>m/F F C<sup>7</sup> F *p*

18

S. 1  
lec - tion now, since An - dy went a - drov - ing.

S. 2  
lec - tion now, since An - dy went a - drov - ing.

A.  
lec - tion now, since An - dy went a - drov - ing.

Pno.  
C<sup>7</sup> F C<sup>7</sup>/F F *mf*

22 *mp*

S. 1 Who now shall wear the cheer-ful face when things are

S. 2 Mel. *mf* Who now shall wear the cheer-ful face in times when things are

A. Mel. *mf* Who now shall wear the cheer-ful face in times when things are harm.

Pno. *mp*

Dm/F F C<sup>7</sup> F

26 *mf*

S. 1 slack - est? And who shall whis - tle round the place when For-tune's

S. 2 *mf* slack - est? And who shall whis - tle round the place when For-tune frowns her

A. *mf* slack - est? And who shall whis - tle round the place when For-tune frowns her

Pno. *mf*

C<sup>7</sup>/F F C<sup>7</sup> F C<sup>7</sup> F

30 *f*

S. 1 black - est? Oh who shall cheek the squat-ter now when he comes round us

S. 2 *f* black - est? Oh who shall cheek the squat-ter now when he comes round us

A. *f* black - est? Oh who shall cheek the squat-ter now when he comes round us

Pno. *mf*

C<sup>7</sup>/F F Gm C<sup>7</sup>

34

S. 1  
snar - ling? His tongue is grow - ing hot - ter now since An - dy crossed the

S. 2  
snar - ling? His tongue is grow - ing hot - ter now since An - dy crossed the

A.  
snar - ling? His tongue is grow - ing hot - ter now since An - dy crossed the

Pno.  
Bbm/F F C7 F C7 F

38

S. 1  
Dar - ling. Oh, may the

S. 2  
Dar - ling. Oh, may the show'rs in

A.  
Dar - ling. Oh, may the show'rs in

Pno.  
C7/F F C7 F Dm/F F poco mosso

*mf* *poco mosso* *mf* *mf*

42

S. 1  
show'rs in tor - rents fall, the tanks run o - ver; And may the

S. 2  
tor - rents fall and all the tanks run o - ver; And may the grass grow

A.  
tor - rents fall and all the tanks run o - ver; And may the grass grow

Pno.  
C7 F C7/F F C7 F

*mf* *mf* *mf*

46

S. 1 *dolce*  
grass — grow green and tall. Oh — And may good an - gels

S. 2 *dolce*  
green and tall in path - ways of the dro - ver; And may good an - gels

A. *dolce*  
green and tall in path - ways of the dro - ver; And may good an - gels

Pno. *C7* *F* *C7/F* *F* *mp*

50

S. 1 *mp*  
send the rain on de - sert stretch - es san - dy; And when the sum - mer

S. 2 *mp*  
send the rain on de - sert stretch - es san - dy; And when the sum - mer

A. *mp*  
send the rain on de - sert stretch - es san - dy; And when the sum - mer

Pno. *Gm* *C7* *Bb/F* *F* *C7* *F* *p*

54

S. 1 *rit.* *p*  
comes a - gain God grant it brings us An - dy.

S. 2 *p*  
comes a - gain God grant it brings us An - dy.

A. *p*  
comes a gain God grant it brings us An - dy.

Pno. *rit.* *pp*

(play small notes if required)



# ANDY'S GONE WITH CATTLE

for 2-Part choir and piano

Original words by Henry Lawson

Traditional  
Arranged by Sandra Milliken

**Andante** ♩=90

SOPRANO 1 *mp*  
Our An-dy's gone with

SOPRANO 2 *mp*  
Our An-dy's gone with

Piano *mp* *p*  
F Dm/F F Dm/F F

6

S. 1 *mf*  
cat-tle now, our hearts are out of or - der. With drought he's gone to bat-tle now a -

S. 2 *mf*  
cat-tle now, our hearts are out of or - der. With drought he's gone to bat-tle now a -

Pno. C<sup>7</sup> F C<sup>7</sup>/F F C<sup>7</sup> F C<sup>7</sup>

11

S. 1 *f*  
cross the Queens-land bor - der. He's left us in de - jec-tion now, our thoughts with him are

S. 2 *f*  
cross the Queens-land bor - der. He's left us in de - jec-tion now, our thoughts with him are

Pno. F C<sup>7</sup>/F F Gm C<sup>7</sup> *mf*

16

S. 1 *mp*  
rov - ing; It's dull on this se - lec-tion now, since An-dy went a - drov-ing.

S. 2 *mp*  
rov - ing; It's dull on this se - lec-tion now, since An-dy went a - drov-ing.

Pno. *p* *mf*  
Bbm/F F C<sup>7</sup> F C<sup>7</sup> F C<sup>7</sup>/F F

21

S. 1 *mp*  
Who now shall wear the cheer-ful face when things are

S. 2 *Mel. mf*  
Who now shall wear the cheer-ful face in times when things are

Pno. *mp*  
Dm/F F C<sup>7</sup> F

26

S. 1 *mf*  
slack - est? And who shall whis - tle round the place when For-tune

S. 2 *mf*  
slack - est? And who shall whis - tle round the place when For-tune frowns her

Pno. *mf*  
C<sup>7</sup>/F F C<sup>7</sup> F C<sup>7</sup> F

30

S. 1 *f*  
black - est? Oh who shall cheek the squat-ter now when he comes round us snar - ling? His

S. 2 *f*  
black - est? Oh who shall cheek the squat-ter now when he comes round us snar - ling? His

Pno. *mf*  
C<sup>7</sup>/F F Gm C<sup>7</sup> Bbm/F F C<sup>7</sup>

35

S. 1  
tongue is grow - ing hot-ter now since An-dy crossed the Dar-ling.

S. 2  
tongue is grow - ing hot-ter now since An-dy crossed the Dar-ling.

Pno. *mf*  
F C<sup>7</sup> F C<sup>7</sup>/F F C<sup>7</sup> F

40 *poco mosso* *mf*

S. 1  
Oh, may the show'rs in tor-rents fall, the tanks run o - ver;

S. 2 *mf*  
Oh, may the show'rs in tor-rents fall and all the tanks run o - ver; And *mf*

Pno. *F poco mosso*  
Dm/F F C<sup>7</sup> F C<sup>7</sup>/F F C<sup>7</sup>

45

S. 1 *dolce*  
 And may the grass grow green and tall. Oh And

S. 2 *dolce*  
 may the grass grow green and tall in path-ways of the dro-ver; And

Pno.  
 F C<sup>7</sup> F C<sup>7</sup>/F F

49

S. 1 *mp*  
 may good an-gels send the rain on de-sert stretch-es san-dy; And when the sum-mer

S. 2 *mp*  
 may good an-gels send the rain on de-sert stretch-es san-dy; And when the sum-mer

Pno.  
 Gm C<sup>7</sup> Bb/F F C<sup>7</sup> F *p*

54

S. 1 *p* *rit.*  
 comes a-gain God grant it brings us An-dy.

S. 2 *p* *rit.*  
 comes a-gain God grant it brings us An-dy.

Pno. *pp*

(play small notes if required)

# THE BANKS OF THE CONDAMINE

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

**♩ = 111**

SOPRANO  
ALTO

TENOR  
BASS

Piano

**♩ = 111**

E C#m E C#m 1. O

5

S.  
A.

T.  
B.

hark the dogs are bark - ing love, I can no\_\_ long - er stay; The

E C#m B A B7 E

Pno.

9

S.  
A.

T.  
B.

div.  
men are all gone mus - ter-ing, and it is near - ly day, And I must be off\_\_ by

A E F#m B7 A

Pno.

14

S. A.

T. B.

morn - ing light\_ be - fore the sun does shine, To meet the Ro - ma

E F#m B7 E

Pno.

18

S. A.

T. B.

shear - ers on the banks of the Con - da - mine. *mf*  
2. O

C#m F#m B7 E C#m

Pno.

22

S. A.

T. B.

Wil - ly, dear - est Wil - ly, O let me\_ go with you! *div.*  
I'll

E C#m B A B7 E

Pno.

26

S. A.

T. B.

cut off all my aub - urn fringe, and be a shear - er too; I'll

A E F#m B7

Pno.

30

S. A. unison  
 cook and count\_\_ your tal-ly, love, while ring - er - o you shine, And I'll

T. B.

Pno. A E F#m B7

34

S. A. div.  
 wash your greas - y mole - skins on the banks of the Con - da - mine.

T. B.

Pno. E C#m F#m B7 E

38

S. A.

T. B. mf

Pno. C#m E C#m 3. O

41

S. A.

T. B. f

Pno. mf f

E C#m B A B7 E

Nan - cy, dear - est Nan - cy, With me you\_\_ can - not go! The

45

S. A.

T. B. *div.* *mp*

squat-ters have giv - en ord - ers, love, no wom-an should do so. And your

A E F#m B7

Pno. *mp*

49

S. A.

T. B. *mf*

de-li-cate con - sti - tu - tion is not e - qual un - to mine, To with

A E F#m B7

Pno. *mf*

53

S. A.

T. B. 4. 0

stand the con - stant tig' - ring on the banks of the Con - da - mine.

E C#m F#m B7 E

Pno.

57

S. A.

T. B.

Wil - ly, dear - est Wil - ly, Then stay at home with me; We'll

E C#m B A B7 E

Pno.



61

S. A. take up a se - lect - ion, and a farm - er's wife I'll be. I'll

T. B.

Pno. A E F#m B7

65

S. A. help you husk the corn, love, and cook you meals so fine, You'll for-

T. B.

Pno. A E F#m B7

69

S. A. get the ram - stag mut-ton on the banks of the Con - da - mine.

T. B.

Pno. E C#m F#m B7 E

73

S. A. Oo

T. B. 5. O Nan - cy, dear-est, Nan - cy, pray

Pno. C#m E C#m E C#m mp

78

S. A. *oo* *oo*

T. B. *div.*  
do not hold me back! Down there, the boys are wait - ing, and I

Pno. *B<sup>7</sup>* *E* *A* *E*

82

S. A. *oo* *Oo* *oo*

T. B. must be on the track. So here's a good-bye kiss love; back home I will in -

Pno. *F#m* *B* *A* *E* *F#m*

87

S. A. *Oo* *oo*

T. B. *rit.*  
cline, When we've shore the last of the jum-bucks on the banks of the Con - da - mine.

Pno. *B<sup>7</sup>* *E* *C#m* *F#m* *B<sup>7</sup>* *E*

# THE BLACK VELVET BAND

for SATB choir, piano and tin whistle

Arranged by Sandra Milliken

Traditional

Andante ♩ = 63

Tin Whistle

SOPRANO  
ALTO

TENOR  
BASS

Piano

*mf*

Unison *mf*

1. In a

6

T.  
B.

neat lit - tle town they call Bel - fast, ap - prentice to trade I was bound. \_\_\_\_\_ And \_\_\_\_\_

C G D7

Pno.

*mp*

10

T.  
B.

man - y an hour's sweet hap - pi-ness I spent in that neat lit-tle town. \_\_\_\_\_ Till a

G D7 Em Am/C D7 G

Pno.

*mp*

14 *mf*

T. B. sad mis-for-tune came ov - er me and caused me to stray from the land. Far a-

C G D7

Pno. *p*

18

T. Whis.

S. A. Chorus *f*  
Her

T. B. way from me friends and re - la - tions, Be - trayed by a black vel - vet band. Her

G D7 Em Am/C D7 G

Pno. *mp*

22

T. Whis.

S. A. eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

T. B. eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

C G D7

Pno. *mf*

26

T. Whis.

S. A.

T. B.

Pno.

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

G D7 Em Am/C D G

30

T. B.

Pno.

*mf*

2. Now\_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

C D7 G C G

*mp*

34

T. B.

Pno.

far, \_\_\_\_\_ When I met with a fick - le - some dam - sel She was sell-ing her trade in the

D7 G D7 Em Am/C D7

38

T. B. *p*

bar. \_\_\_\_\_ Well a watch she took from a cus - tom - er And slipped it right in - to my

G C G

Pno. *p*

42

T. B. *mf*

hand. \_\_\_\_\_ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

D<sup>7</sup> G D<sup>7</sup> Em Am/C D<sup>7</sup>

Pno. *mp*

46

T. Whis. *f*

S. A. *f* Chorus

T. B. *f*

band. \_\_\_\_\_ Her eyes they shone like the Dia - monds. You'd think she was queen of the

G C G

Pno.

50

T. Whis.

S. A.

T. B.

Pno.

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

D7 G D7 Em Am/C D

54

T. Whis.

S. A.

T. B.

Pno.

band.

band.

3. Next\_ morn-ing be-fore judge and jur - y For tri-al I had to ap-

G C D7 G C G G

*mf*

59

T. B.

Pno.

pear And the judge he said "Me\_ young fel - low The case a-against you is quite

D7 G D7 Em Am/C D7

63

S. A. *Altos mf* *f*

"And sev - en long years is your sent - ence You're go - ing to Van Die - men's

T. B. clear. And sev - en long years is your sent - ence You're go - ing to Van Die - men's

Pno. G C G G

67

S. A. *mf*

Land Far a - way from your friends and re - lat - ions To fol - low the black vel - vet

T. B. Land Far a - way from your friends and re - lat - ions To fol - low the black vel - vet

Pno. D<sup>7</sup> G D<sup>7</sup> Em Am/C D<sup>7</sup>

71

T. Whis. *f*

S. A. Chorus *f*

band." Her eyes they shone like the Dia - monds. You'd think she was queen of the

T. B. band." Her eyes they shone like the Dia - monds. You'd think she was queen of the

Pno. G C G



75

T. Whis.

S. A.

T. B.

Pno.

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

D<sup>7</sup> G D<sup>7</sup> Em Am/C D

79

T. Whis.

S. A.

T. B.

Pno.

band. 4. So come all you jol - ly young fel - lows I'll

band. 4. So come all you jol - ly young fel - lows I'll

G C D<sup>7</sup> G C G

*mf*

*f*

*mf*

83

S. A.

T. B.

Pno.

have you take warn-ing fom me And when-ev - er you're out on the li-qour me lads Be-

have you take warn-ing fom me And when-ev - er you're out on the li-qour me lads Be-

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

87

S. A. ware of the pret-ty col - leens. For they'll fill you with whis-key and por - ter Till

T. B. ware of the pret-ty col - leens. For they'll fill you with whis-key and por - ter Till

Pno. Am/C D7 G C G

91

S. A. you are not a - ble to stand And the ver - y next thing that you know me lads You've

T. B. you are not a - ble to stand And the ver - y next thing that you know me lads You've

Pno. D7 G D7 Em

95

T. Whis. *f*

S. A. land-ed in Van Die-men's Land. Her eyes they shone like the Dia - monds. You'd

T. B. land-ed in Van Die-men's Land. Her eyes they shone like the Dia - monds. You'd

Pno. Am/C D7 G C G *f*

Chorus *f*

99

T. Whis.

S. A.

T. B.

Pno.

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

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

103 rit. Slower  $\text{♩} = 48$

T. Whis.

S. A.

T. B.

Pno.

up with a black vel - vet band. Oo

up with a black vel - vet band. Oo

rit. Slower  $\text{♩} = 48$

Am/C D G

# THE BLACK VELVET BAND

for TBB choir, piano and tin whistle

Arranged by Sandra Milliken

Traditional

Andante ♩ = 63

Tin Whistle *mf*

Tenor Unison *mf*

Baritone *mf*

Bass *mf*

Piano *mf*

G

6

T. neat lit - tle town they call Bel - fast, ap - pren-tice to trade I was bound. And

Bar. neat lit - tle town they call Bel - fast, ap - pren-tice to trade I was bound. And

B. neat lit - tle town they call Bel - fast, ap - pren-tice to trade I was bound. And

Pno. *mp*

C G D<sup>7</sup>

10 Unison *mp*

Bar. man - y an hour's sweet hap - pi-ness I spent in that neat lit-tle town. Till a

G D7 Em Am/C D7 G

Pno.

14 *mf*

Bar. sad mis-for-tune came ov - er me and caused me to stray from the land. Far a-

C G D7

Pno. *p*

18

T. Whistle

T. *f* Chorus

Bar. way from me friends and re - la - tions, Be-trayed by a black vel - vet band. Her

B. way from me friends and re - la - tions, Be-trayed by a black vel - vet band. Her

G D7 Em Am/C D7 G

Pno. *mp*

22

T. Whistle

T.

Bar.

B.

Pno.

*mf*

C G D7

eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

26

T. Whistle

T.

Bar.

B.

Pno.

G D7 Em Am/C D G

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

30

*mf*

T. *mf*  
2. Now\_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

Bar. *mf*  
2. Now\_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

B. *mf*  
2. Now\_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

Pno. *mp*  
C D7 G C G

34

T. *mf*  
far, \_\_\_\_\_ When I met with a fick-le - some dam - sel She was sell-ing her trade in the

Bar. *mf*  
far, \_\_\_\_\_ When I met with a fick-le - some dam - sel She was sell-ing her trade in the

B. *mf*  
far, \_\_\_\_\_ When I met with a fick-le - some dam - sel She was sell-ing her trade in the

Pno. *mp*  
D7 G D7 Em Am/C D7

38

T. *p*  
 bar.\_\_\_\_\_ Well a watch she took from a cus - tom-er And slipped it right in - to my

Bar. *p*  
 bar.\_\_\_\_\_ Well a watch she took from a cus - tom-er And slipped it right in - to my

B. *p*  
 bar.\_\_\_\_\_ Well a watch she took from a cus - tom-er And slipped it right in - to my

Pno. *p*  
 G C G

42

T. *mf*  
 hand.\_\_\_\_\_ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

Bar. *mf*  
 hand.\_\_\_\_\_ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

B. *mf*  
 hand.\_\_\_\_\_ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

Pno. *mp*  
 D<sup>7</sup> G D<sup>7</sup> Em Am/C D<sup>7</sup>



46

T. Whistle

T. *f* Chorus

Bar. *f*

B. *f*

Pno. G C G

band. Her eyes they shone like the Dia - monds. You'd think she was queen of the

band. Her eyes they shone like the Dia - monds. You'd think she was queen of the

band. Her eyes they shone like the Dia - monds. You'd think she was queen of the

50

T. Whistle

T.

Bar.

B.

Pno. D<sup>7</sup> G D<sup>7</sup> Em Am/C D

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

54

T. Whistle

T. band. *mf* 3. Next\_ morn-ing be-fore judge and jur - y For

Bar. band. *mf* 3. Next\_ morn-ing be-fore judge and jur - y For

B. band. *mf* 3. Next\_ morn-ing be-fore judge and jur - y For

Pno. *mf*

G C D<sup>7</sup> G C G

58

T. tri - al I had to ap - pear\_\_\_\_\_ And the judge he said "Me young fel - low The

Bar. tri - al I had to ap - pear\_\_\_\_\_ And the judge he said "Me young fel - low The

B. tri - al I had to ap - pear\_\_\_\_\_ And the judge he said "Me young fel - low The

Pno. G D<sup>7</sup> G D<sup>7</sup> Em

62

T. *f*  
 case a-against you is quite clear.\_\_\_\_ And\_ sev - en long years is your sent - ence You're

Bar. *f*  
 case a-against you is quite clear.\_\_\_\_ And\_ sev - en long years is your sent - ence You're

B. *f*  
 case a-against you is quite clear.\_\_\_\_ And\_ sev - en long years is your sent - ence You're

Pno. Am/C D7 G C G

66

T. *mf*  
 go - ing to Van Die-men's Land\_\_\_\_ Far a - way from your friends and re - lat - ions To

Bar. *mf*  
 go - ing to Van Die-men's Land\_\_\_\_ Far a - way from your friends and re - lat - ions To

B. *mf*  
 go - ing to Van Die-men's Land\_\_\_\_ Far a - way from your friends and re - lat - ions To

Pno. G D7 G D7 Em

70

T. Whistle

T. *f* Chorus

Bar. *f*

B. *f*

Pno. *f*

Am/C D7 G C G

fol-low the black vel-vet band." Her eyes they shone like the Dia - monds. You'd

fol-low the black vel-vet band." Her eyes they shone like the Dia - monds. You'd

fol-low the black vel-vet band." Her eyes they shone like the Dia - monds. You'd

74

T. Whistle

T.

Bar.

B.

Pno.

D7 G D7 Em

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

78

T. Whistle

T.  
up with a black vel - vet band.

Bar.  
up with a black vel - vet band. Unison *mf* 4. So come

B.  
up with a black vel - vet band.

Pno.  
Am/C D G C D<sup>7</sup>

81

Bar.  
all you jol - ly young fel - lows I'll have you take warn - ing from me \_\_\_\_\_ And when

Pno.  
*mf* G C G D<sup>7</sup>

85

Bar.  
ev - er you're out on the li - qour me lads Be - ware of the pret - ty col - leens. \_\_\_\_\_ For they'll

Pno.  
G D<sup>7</sup> Em Am/C D<sup>7</sup> G

89

Bar.

Pno.

93

Bar.

Pno.

96

T. Whistle

T. *f* Chorus

Bar. *f*

B. *f*

Pno.

100 rit. . . . .

T. Whistle

T. 8

land. . . . . And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

Bar.

land. . . . . And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

B.

land. . . . . And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

Pno.

D<sup>7</sup> G D<sup>7</sup> Em rit. . . . .  
Am/C D

104 Slower ♩ = 48

T. Whistle

*mp*

T. 8

band. Oo . . . . .

Bar.

band. Oo . . . . .

B.

band. Oo . . . . .

Pno.

G Slower ♩ = 48

*p*

# CABBAGE TREE HAT

for SAB choir, piano and flute

Arranged by Sandra Milliken

Traditional

Allegro  $\text{♩} = 56$

Flute *mf*

SOPRANO  
ALTO

BASS

Piano *mf*

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

8

S.  
A.

B. *mf*

1. Old hat, though I may want a new one I can't bear to throw you a- side; \_\_\_\_\_

Pno. *G D G*



16

S. A.

B.

Pno.

For you've been a friend and a true one on ma-ny a blaz - ing hot ride.

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

24

*mf*

S. A.

B.

Pno.

Each dent in your crown tells a sto - ry of gal-lops on moun-tain and flat.

Bm G D G

32

S. A.

B.

Pno.

Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

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

40

Fl.

*mf*

3

S.  
A.

B.

Pno.

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

48

S.  
A.

B.

*mf*

2. You have streaked it by moon-light, old fel - low, When the cat - tle were

Pno.

G D

54

S.  
A.

B.

Pno.

go - ing like smoke. You have heard the scrub bull's ring-ing bel - low From his

G A7 D Dmaj7 G

61

S.  
A.

B.

Pno.

strong-hold of brig-a-low and oak. You've been soaked in the floods on the Daw -

mf

mf

D A7 D Bm

68

S.  
A.

B.

Pno.

son, Rolled o-ver, and near - ly tramped flat By the bul-locks that broke at the

G D G A7 D

75

Fl.

S.  
A.

B.

Pno.

*mf*

*f*

*f*

cross - ing, My gal - lant old cab - bage tree hat. \_\_\_\_\_

cross - ing, My gal - lant old cab - bage tree hat. \_\_\_\_\_

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

82

Fl.

S.  
A.

B.

Pno.

*mf*

*mf*

3. Though your

3. Though your

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

89

S. A.

crown has been patched up with leath - er And I've sewn you with horse - hair and

B.

crown has been patched up with leath - er And I've sewn you with horse - hair and

Pno.

E $\flat$  A $\flat$  E $\flat$

95

S. A.

string, No more will we foot it to - geth - er When the

B.

string, No more will we foot it to - geth - er When the

Pno.

A $\flat$  B $\flat$ 7 E $\flat$  A $\flat$

101 rit. . . . . **Meno mosso**

Fl. *p*

S. A. *mp*

B. *mp*

mus - ter - ing starts in the spring. Your trou - bles are

E $\flat$  B $\flat$ <sup>7</sup> E $\flat$  B $\flat$  E $\flat$  rit. . . . . **Meno mosso**

Pno.

106

Fl.

S. A.

B.

o - ver lie peace - ful - ly there, and when I in my time come to

o - ver lie peace - ful - ly there, and when I in my time come to

C $m$  A $\flat$  E $\flat$

Pno.

111

Fl.

S. A.

B.

Pno.

116

Fl.

S. A.

B.

Pno.

# CABBAGE TREE HAT

for SSA/3-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional

Allegro ♩. = 56

Flute *mf*

SOPRANO 1

SOPRANO 2

ALTO

Piano *mf*

Allegro ♩. = 56

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

8 *mf*

S. 1

1. Old hat, though I may want a new one I can't bear to throw you a - side; \_\_\_\_\_

S. 2

1. Old hat, though I may want a new one I can't bear to throw you a - side; \_\_\_\_\_

A.

1. Old hat, though I may want a new one I can't bear to throw you a - side; \_\_\_\_\_

Pno.

G D G



16

S. 1  
For you've been a friend and a true one on ma-ny a blaz - ing hot ride.

S. 2  
For you've been a friend and a true one on ma-ny a blaz - ing hot ride.

A.  
For you've been a friend and a true one on ma-ny a blaz - ing hot ride.

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

24

S. 1  
— Each dent in your crown tells a sto - ry of gal-lops on moun-tain and flat.

S. 2  
— Each dent in your crown tells a sto - ry of gal-lops on moun-tain and flat.

A.  
— Each dent in your crown tells a sto - ry of gal-lops on moun-tain and flat.

Pno.  
Bm G D G

32

S. 1  
Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

S. 2  
Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

A.  
Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

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

Pno.

40

Fl.  
*mf* 3

S. 1

S. 2

A.

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

Pno.

48

S. 1

S. 2

A. *mf*

2. You have streaked it by moon-light, old fel - low, When the cat - tle were

G D

Pno.

54

S. 1

S. 2

A.

go - ing like smoke. You have heard the scrub bull's ring-ing bel - low From his

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

Pno.

61

S. 1 *mf*  
strong-hold of brig-a-low and oak. You've been soaked in the floods on the Daw -

S. 2 *mf*  
strong-hold of brig-a-low and oak. You've been soaked in the floods on the Daw -

A. *mf*  
strong-hold of brig-a-low and oak. You've been soaked in the floods on the Daw -

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

68

S. 1  
son, Rolled o-ver, and near - ly tramped flat By the bul-locks that broke at the

S. 2  
son, Rolled o-ver, and near - ly tramped flat By the bul-locks that broke at the

A.  
son, Rolled o-ver, and near - ly tramped flat By the bul-locks that broke at the

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

75

Fl. *mf*

S. 1 *f*  
cross - ing, My gal - lant old cab-bage tree hat.

S. 2 *f*  
cross - ing, My gal - lant old cab-bage tree hat.

A. *f*  
cross - ing, My gal - lant old cab-bage tree hat.

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

Pno.

82

Fl. *mf*

S. 1 *mf*  
3. Though your

S. 2 *mf*  
3. Though your

A. *mf*  
3. Though your

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

Pno.

89

S. 1  
crown has been patched up with leath - er And I've sewn you with horse - hair and

S. 2  
crown has been patched up with leath - er And I've sewn you with horse - hair and

A.  
crown has been patched up with leath - er And I've sewn you with horse - hair and

Pno.

E $\flat$  A $\flat$  E $\flat$

95

S. 1  
string, \_\_\_\_\_ No more will we foot it to - geth - er When the

S. 2  
string, \_\_\_\_\_ No more will we foot it to - geth - er When the

A.  
string, \_\_\_\_\_ No more will we foot it to - geth - er When the

Pno.

A $\flat$  B $\flat$ <sup>7</sup> E $\flat$  A $\flat$

101 rit. . . . . **Meno mosso**

Fl. *p*

S. 1 *mp*  
 mus - ter - ing starts in the spring. Your trou - bles are

S. 2 *mp*  
 mus - ter - ing starts in the spring. Your trou - bles are

A. *mp*  
 mus - ter - ing starts in the spring. Your trou - bles are

Pno. **Meno mosso**  
 Eb Bb7 Eb rit. . . . . Bb Eb

106

Fl.

S. 1  
 o - ver lie peace - ful - ly there, and when I in my time come to

S. 2  
 o - ver lie peace - ful - ly there, and when I in my time come to

A.  
 o - ver lie peace - ful - ly there, and when I in my time come to

Pno.  
 Cm Ab Eb

111

Fl.

S. 1  
that, I trust I will go with a re - cord as

S. 2  
that, I trust I will go with a re - cord as

A.  
that, I trust I will go with a re - cord as

Pno. *Cm Bb7 Eb Cm*

116 **Slowly**

Fl.

S. 1  
fair as yours, my old cab - bage - tree hat. \_\_\_\_\_

S. 2  
fair as yours, my old cab - bage - tree hat. \_\_\_\_\_

A.  
fair as yours, my old cab - bage - tree hat. \_\_\_\_\_

Pno. **Slowly**  
*Ab Eb/Bb Bb7 Fm/Eb Eb Bb7/Eb Eb*



# CABBAGE TREE HAT

for 2-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional

Allegro  $\text{♩} = 56$

Flute

Part 1

Part 2

Piano

$mf$

$mf$

$A^7$   $D$   $G$   $D$   $A^7$   $D$

8

1.  $mf$

1. Old hat, though I may want a new one I can't bear to throw you a - side; \_\_\_\_\_

2.  $mf$

1. Old hat, though I may want a new one I can't bear to throw you a - side; \_\_\_\_\_

$G$   $D$   $G$

Pno.

16

1. For you've been a friend and a true one on ma-ny a blaz - ing hot ride.

2. For you've been a friend and a true one on ma-ny a blaz - ing hot ride.

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

Pno.

24

1. Each dent in your crown tells a sto - ry of gal-lops on moun-tain and flat.

2. Each dent in your crown tells a sto - ry of gal-lops on moun-tain and flat.

Bm G D G

Pno.

32

1. Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

2. Your brim is all cov-ered with glo - ry, my gal - lant old cab-bage tree hat.

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

Pno.

40

Fl. *mf* 3

1.

2.

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

48

1.

2. *mf*

2. You have streaked it by moon-light, old fel - low, When the cat - tle were

Pno. G D

54

1. You have heard the scrub bull's ring-ing bel - low From his

2. go - ing like smoke. You have heard the scrub bull's ring-ing bel - low From his

Pno. G A<sup>7</sup> D Dmaj<sup>7</sup> G

61

1. *mf*  
strong-hold of brig-a-low and oak. You've been soaked in the floods on the Daw -

2. *mf*  
strong-hold of brig-a-low and oak. You've been soaked in the floods on the Daw -

Pno. *D A<sup>7</sup> D Bm*

68

1. son, Rolled o-ver, and near - ly tramped flat By the bul-locks that broke at the

2. son, Rolled o-ver, and near - ly tramped flat By the bul-locks that broke at the

Pno. *G D G A<sup>7</sup> D*

75

Fl. *mf*

1. *f*  
cross - ing, My gal - lant old cab-bage tree hat.

2. *f*  
cross - ing, My gal - lant old cab-bage tree hat.

Pno. *G D A<sup>7</sup> D*

82

Fl. *mf*  
3. Though your

1. *mf*  
3. Though your

2. *mf*  
3. Though your

Pno. G D A<sup>7</sup> B<sup>b7</sup>

89

1. crown has been patched up with leath - er And I've sewn you with horse - hair and

2. crown has been patched up with leath - er And I've sewn you with horse - hair and

Pno. E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

95

1. string, No more will we foot it to - geth - er When the

2. string, No more will we foot it to - geth - er When the

Pno. A<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> A<sup>b</sup>

101

rit. . . . . **Meno mosso**

Fl. *p*

1. *mp*  
mus - ter - ing starts in the spring. Your trou - bles are

2. *mp*  
mus - ter - ing starts in the spring. Your trou - bles are

Pno. *rit. . . . . Meno mosso*  
Eb Bb7 Eb Bb Eb

106

Fl.

1. *mp*  
o - ver lie peace - ful - ly there, and when I in my time come to

2. *mp*  
o - ver lie peace - ful - ly there, and when I in my time come to

Pno. Cm Ab Eb

111

Fl.

1.

2.

Pno.

that, I trust I will go with a re - cord as

that, I trust I will go with a re - cord as

Cm B $\flat$ 7 E $\flat$  Cm

116

Fl.

1.

2.

Pno.

fair as yours, my old cab - bage - tree hat.

fair as yours, my old cab - bage - tree hat.

Slowly

Slowly

A $\flat$  E $\flat$ /B $\flat$  B $\flat$ 7 Fm/E $\flat$  E $\flat$  B $\flat$ 7/E $\flat$  E $\flat$

# THE "CATALPA"

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

**Lively Waltz** ♩. = 50

SOPRANO ALTO

TENOR BASS

Piano

*mf*

*mf*

*mf*

*mp*

1. A no - ble whale ship called "Ca -

Dm Am<sup>7</sup> Dm Am<sup>7</sup> Dm C

7

S. A.

T. B.

Pno.

tal - pa", set out from New Bed - ford one day. She

tal - pa", set out from New Bed - ford one day. She

Dm B<sup>b</sup> F G Dm Am

13

S. A.

T. B.

Pno.

sailed off to West - ern Aus - tra - lia and took six poor Fe - nians a -

sailed off to West - ern Aus - tra - lia and took six poor Fe - nians a -

C Dm B<sup>b</sup> G C Am



19

S. A. *mf*  
way. For sev - en long years they had served here and

T. B. *p*  
way. Ah

Pno. *p*  
Dm G Dm C Dm Bb

25

S. A. sev - en long more had to stay. For de - fend - ing their coun - try, old

T. B. Ah Ah

Pno. F G Dm Am C Dm

31

S. A. Chorus *f*  
Ire - land, they were chained and trans - port - ed a - way. So come

T. B. Chorus *f*  
chained trans - port - ed a - way. So come

Pno. Bb G C Am Dm G

37

S. A. *div.*  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

T. B. *div.*  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Pno. *mf*  
Dm C Dm C Dm C

43

S. A. *mp*  
Day. Take care of the rest of your Fen - ians, or the

T. B. *mp*  
Day. Take care of the rest of your Fen - ians, or the

Pno. *mp*  
Dm Am C Am Dm Bb

49

S. A. *mf*  
Yan - kees will steal them a - way. 2. You

T. B. *mf*  
Yan - kees will steal them a - way.

Pno. *mf*  
C Am Dm Am<sup>7</sup> Dm Am<sup>7</sup>

55

S. A.

kept them in West - ern Aus - tra - lia \_\_\_\_\_ till their hair\_ had be - gun to turn

Dm C Dm B $\flat$  F Gm

Pno.

*p*

61

S. A.

grey, \_\_\_\_\_ When a brave whal - ing ship and com - man - der \_\_\_\_\_ came\_

Dm Am C Dm B $\flat$  G

Pno.

67

S. A.

out here\_ and stole them a - way. \_\_\_\_\_

T. B.

Now\_ all the Perth boats\_ were a -

C Am Dm G Dm C

Pno.

*mf*

73

T. B.

rac - ing \_\_\_\_\_ and\_ mak - ing short tacks for the spot But the

Dm B $\flat$  F Gm Dm Am

Pno.

79

T. B.

Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

C Dm Bb G C Am

Pno.

85

S. A.

Chorus *f* div.

So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

T. B.

lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

Dm G Dm C Dm C

*mf*

Pno.

91

S. A.

mem - ber Perth Re - gat - ta Day.\_\_\_\_\_ Take care\_ of the rest of your

T. B.

mem - ber Perth Re - gat - ta Day.\_\_\_\_\_ Take care\_ of the rest of your

Dm C Dm Am C Am

*mp*

Pno.

97

S. A. Fen- ians, or the Yan-kees will steal them a - way.

T. B. Fen- ians, or the Yan-kees will steal them a - way.

Pno. *mf*

Dm B $\flat$  C Am Dm Am<sup>7</sup>

103

S. A. *f* 3. The "Geor- gette" she sailed out with guns rea - dy, went

T. B. *f* 3. The "Geor- gette" she sailed out with guns rea - dy, went

Pno. *mf*

Dm Am<sup>7</sup> Dm C Dm B $\flat$

109

S. A. out the bold Yan - kee to take, But they hois - ted their star- span - gled

T. B. out the bold Yan - kee to take, But they hois - ted their star- span - gled

Pno.

F G Dm Am C Dm

115 *molto rit.* *mp*

S. A. ban - ner and left the "Geor-gette" in their wake. So re-

T. B. ban - ner and left the "Geor-gette" in their wake.

Pno. *Bb* *G* *C* *Am* *Dm* *G* *molto rit.*

*Slower*  $\text{♩} = 96$

S. A. *p* mem - ber those six Fen - ian her - oes and sing these few ver - ses with

T. B. mem - ber those six Fen - ian her - oes and sing these few ver - ses with

Pno. *Slower*  $\text{♩} = 96$  *p* *Dm* *C* *Dm* *Bb* *F* *G*

127 *mf*

S. A. skill, And re - mem - ber the Yan - kees who stole them and the

T. B. skill, And re - mem - ber the Yan - kees who stole them and the

Pno. *mf* *Dm* *Am* *C* *Dm* *Bb* *G*

133

S. A. home that they left on the hill. Chorus *mf* div. So come all you screw war - ders and

T. B. home that they left on the hill. Chorus *mf* div. So come all you screw war - ders and

Pno. C Am Dm G **A tempo** Dm C *mf* *mp*

139

S. A. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

T. B. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

Pno. Dm C Dm C Dm Am

145

S. A. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

T. B. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

Pno. C Am Dm Bb C Am

151

S. A. *mf*  
way. 4. Now\_ they've land - ed safe in New York

T. B. *mf*  
way. 4. Now\_ they've land - ed safe in New York

Pno. *mf*  
Dm Am<sup>7</sup> Dm Am<sup>7</sup> Dm C

157

S. A. *f*  
har - bour where\_ they\_ will be a - ble to cry, "Hoist

T. B. *f*  
har - bour where\_ they\_ will be a - ble to cry, "Hoist

Pno. *f*  
Dm B<sup>b</sup> F G Dm Am

163

S. A. *f*  
up the\_ green flag and the sham - rock. Hur - rah, for\_ old Ire - land we'll\_

T. B. *f*  
up the\_ green flag and the sham - rock. Hur - rah, for\_ old Ire - land we'll\_

Pno. *f*  
C Dm B<sup>b</sup> G C Am



Chorus (a cappella)

169

S. A. *f* *div.*  
die." So come all you screw war - ders and jail - ers, re -

T. B. *f* *div.*  
die." So come all you screw war - ders and jail - ers, re -

Pno. *Dm G Dm C Dm C*  
Piano as required to bar 184

175

S. A. *mf*  
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

T. B. *mf*  
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

Pno. *Dm C Dm Am C Am*

181

S. A.  
Fen - ians, or the Yan - kees will steal them a - way.

T. B.  
Fen - ians, or the Yan - kees will steal them a - way.

Pno. *Dm Bb C Am Dm* *mf*

186 *ff* Chorus (accompanied) *div.*

S. A. *ff* So come all you screw war - ders and jail - ers, re - mem - ber Perth Re -

T. B. *ff* So come all you screw war - ders and jail - ers, re - mem - ber Perth Re -

Pno. *f*

G Dm C Dm C Dm

192 *f*

S. A. *f* gat - ta Day. Take care of the rest of your Fen - ians,

T. B. *f* gat - ta Day. Take care of the rest of your Fen - ians,

Pno. *mf*

C Dm Am C Am Dm

198

S. A. or the Yan - kees will steal them a - way.

T. B. or the Yan - kees will steal them a - way.

Pno. *ff*

Bb C Am Dm C Dm

# THE "CATALPA"

for TBB choir and piano

Arranged by Sandra Milliken

Traditional

**Lively Waltz** ♩. = 50

Tenor *mf*  
1. A\_\_\_ no - ble whale ship\_ called "Ca -

Baritone *mf*  
1. A\_\_\_ no - ble whale ship\_ called "Ca -

Bass *mf*  
1. A\_\_\_ no - ble whale ship\_ called "Ca -

**Lively Waltz** ♩. = 50

Piano *mf* *mp*

Dm Am7 Dm Am7 Dm C

7

T. tal - pa", \_\_\_\_\_ set\_ out from New Bed - ford one day. \_\_\_\_\_ She

Bar. tal - pa", \_\_\_\_\_ set\_ out from New Bed - ford one day. \_\_\_\_\_ She

B. tal - pa", \_\_\_\_\_ set\_ out from New Bed - ford one day. \_\_\_\_\_ She

Pno. Dm Bb F G Dm Am

13

T. sailed off\_ to West-ern Aus - tra - lia\_\_\_\_\_ and\_ took six poor Fe - nians a -

Bar. sailed off\_ to West-ern Aus - tra - lia\_\_\_\_\_ and\_ took six poor Fe - nians a -

B. sailed off\_ to West-ern Aus - tra - lia\_\_\_\_\_ and\_ took six poor Fe - nians a -

C Dm Bb G C Am

Pno.

19

T. way.\_\_\_\_\_ For\_ sev - en long years\_ they had served here\_\_\_\_\_ and\_

Bar. way.\_\_\_\_\_ Ah\_\_\_\_\_

B. way.\_\_\_\_\_ Ah\_\_\_\_\_

Dm G Dm C Dm Bb

Pno.

25

T. *sev - en long more had to stay. For de - fend - ing their coun - try, old*

Bar. *Ah Ah*

B. *Ah*

Pno. *F G Dm Am C Dm*

31

T. *Ire - land, they were chained and trans - port - ed a - way. So come* *Chorus f*

Bar. *chained trans - port - ed a - way. So come* *Chorus f*

B. *chained trans - port - ed a - way. So come* *Chorus f*

Pno. *Bb G C Am Dm G*

37

T. *mf*  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Bar.  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

B.  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Pno. *mf*  
Dm C Dm C Dm C

43

T. *mp*  
Day. Take care of the rest of your Fen - ians, or the

Bar. *mp*  
Day. Take care of the rest of your Fen - ians, or the

B. *mp*  
Day. Take care of the rest of your Fen - ians, or the

Pno. *mp*  
Dm Am C Am Dm Bb

49

T. *mf*  
Yan - kees will steal them a - way.

Bar. *mf*  
Yan - kees will steal them a - way. 2. You

B. *mf*  
Yan - kees will steal them a - way.

Pno. *mf*  
C Am Dm Am<sup>7</sup> Dm Am<sup>7</sup>

55

Bar. *p*  
kept them in West - ern Aus - tra - lia till their hair had be - gun to turn

Pno. *p*  
Dm C Dm B<sup>b</sup> F Gm

61

Bar. *mf*  
grey. When a brave whal - ing ship and com - man - der came

Pno. *mf*  
Dm Am C Dm B<sup>b</sup> G

67

T. *mf*  
Now\_ all the Perth boats\_ were a -

Bar. *mf*  
out here\_ and stole them a - way. Now\_ all the Perth boats\_ were a -

B. *mf*  
Now\_ all the Perth boats\_ were a -

Pno. *mf*  
C Am Dm G Dm C

73

T. rac - ing\_ and\_ mak - ing short tacks for the spot But the

Bar. rac - ing\_ and\_ mak - ing short tacks for the spot But the

B. rac - ing\_ and\_ mak - ing short tacks for the spot But the

Pno. *v.*  
Dm Bb F Gm Dm Am



79

T. Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

Bar. Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

B. Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

C Dm Bb G C Am

Pno.

85

T. lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

Bar. lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

B. lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

Dm G Dm C Dm C

*mf*

Pno.

91

T. *mp*  
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

Bar. *mp*  
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

B. *mp*  
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

Pno. *mp*  
Dm C Dm Am C Am

97

T. Fen - ians, or the Yan-kees will steal them a - way.

Bar. Fen - ians, or the Yan-kees will steal them a - way.

B. Fen - ians, or the Yan-kees will steal them a - way.

Pno. *mf*  
Dm B $\flat$  C Am Dm Am<sup>7</sup>

103

T. *f* 3. The. "Geor- gette" she sailed out with guns rea - dy, \_\_\_\_\_ went\_

Bar. *f* 3. The. "Geor- gette" she sailed out with guns rea - dy, \_\_\_\_\_ went\_

B. *f* 3. The. "Geor- gette" she sailed out with guns rea - dy, \_\_\_\_\_ went\_

Pno. Dm Am<sup>7</sup> Dm C Dm B<sup>b</sup>

109

T. out\_ the bold Yan - kee to take, \_\_\_\_\_ But they hois - ted\_ their star- span - gled

Bar. out\_ the bold Yan - kee to take, \_\_\_\_\_ But they hois - ted\_ their star- span - gled

B. out\_ the bold Yan - kee to take, \_\_\_\_\_ But they hois - ted\_ their star- span - gled

Pno. F G Dm Am C Dm

115 **molto rit.**

T. ban - ner and left the "Geor-gette" in their wake.

Bar. ban - ner and left the "Geor-gette" in their wake. So re-

B. ban - ner and left the "Geor-gette" in their wake. So re-

Pno. *Bb G C Am Dm molto rit. G*

121 **Slower**  $\text{♩} = 96$  *p*

T. Oo and sing these few

Bar. mem - ber those six Fen - ian her - oes and sing these few

B. mem - ber those six Fen - ian her - oes and sing these few

Pno. **Slower**  $\text{♩} = 96$  *p* *Dm C Dm Bb F*

126

T. *mf*  
 ver - ses with skill, And re - mem - ber the Yan - kees who stole them

Bar. *mf*  
 ver - ses with skill, And re - mem - ber the Yan - kees who stole them

B. *mf*  
 ver - ses with skill, And re - mem - ber the Yan - kees who stole them

Pno. *mf*  
 G Dm Am C Dm Bb

132

T. *mp* Chorus *mf*  
 and the home that they left on the hill. So come

Bar. *mp* Chorus *mf*  
 and the home that they left on the hill. So come

B. *mp* Chorus *mf*  
 and the home that they left on the hill. So come

Pno. *mp*  
 G C Am Dm G

## A tempo

137

T. *8*  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Bar.  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

B.  
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

A tempo

Pno. *mp*

Dm C Dm C Dm C

143

T. *8*  
Day. Take care of the rest of your Fen - ians, or the

Bar.  
Day. Take care of the rest of your Fen - ians, or the

B.  
Day. Take care of the rest of your Fen - ians, or the

Pno.

Dm Am C Am Dm Bb

149

T. *mf*  
Yan - kees will steal them a - way. 4. Now\_

Bar. *mf*  
Yan - kees will steal them a - way. 4. Now\_

B. *mf*  
Yan - kees will steal them a - way. 4. Now\_

Pno. *f*  
C Am Dm Am<sup>7</sup> Dm Am<sup>7</sup>

155

T. they've land - ed safe in New York har - bour where\_ they\_ will be a - ble to

Bar. they've land - ed safe in New York har - bour where\_ they\_ will be a - ble to

B. they've land - ed safe in New York har - bour where\_ they\_ will be a - ble to

Pno. *mf*  
Dm C Dm B<sup>b</sup> F G

161

T. *f*  
cry, "Hoist up the green flag and the sham - rock. Hur -

Bar. *f*  
cry, "Hoist up the green flag and the sham - rock. Hur -

B. *f*  
cry, "Hoist up the green flag and the sham - rock. Hur -

Pno. *f*  
Dm Am C Dm Bb G

167

T. *f*  
rah, for old Ire - land we'll die." So come all you screw war - ders and

Bar. *f*  
rah, for old Ire - land we'll die." So come all you screw war - ders and

B. *f*  
rah, for old Ire - land we'll die." So come all you screw war - ders and

Pno. *f*  
C Am Dm G Dm C  
Piano as required to bar 184

Chorus (a cappella)



173 *mf*

T. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

Bar. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take *mf*

B. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take *mf*

Pno. Dm C Dm C Dm Am

179

T. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

Bar. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

B. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

Pno. C Am Dm Bb C Am

## Chorus (accompanied)

185

T. *ff*  
way. So come all you screw war - ders and jail - ers,

Bar. *ff*  
way. So come all you screw war - ders and jail - ers,

B. *ff*  
way. So come all you screw war - ders and jail - ers,

Pno. *mf* *f*  
Dm G Dm C Dm

190

T. *f*  
re - mem - ber Perth Re - gat - ta Day. Take

Bar. *f*  
re - mem - ber Perth Re - gat - ta Day. Take

B. *f*  
re - mem - ber Perth Re - gat - ta Day. Take

Pno. C Dm C Dm Am

195

T. *mf*  
care of the rest of your Fen - ians, \_\_\_\_\_ or the Yan - kees will

Bar.  
care of the rest of your Fen - ians, \_\_\_\_\_ or the Yan - kees will

B.  
care of the rest of your Fen - ians, \_\_\_\_\_ or the Yan - kees will

Pno. *mf*  
C Am Dm Bb C

200

T. *ff*  
steal them a - way. \_\_\_\_\_

Bar.  
steal them a - way. \_\_\_\_\_

B.  
steal them a - way. \_\_\_\_\_

Pno. *ff*  
Am Dm C Dm

# THE "CATALPA"

for TBB choir and piano

Arranged by Sandra Milliken

Traditional

**Lively Waltz** ♩ = 50

Tenor *mf*  
1. A\_\_\_ no - ble whale ship\_ called "Ca -

Baritone *mf*  
1. A\_\_\_ no - ble whale ship\_ called "Ca -

Bass *mf*  
1. A\_\_\_ no - ble whale ship\_ called "Ca -

**Lively Waltz** ♩ = 50

Piano *mf* *mp*  
Em Bm7 Em Bm7 Em D

7

T. tal - pa", set\_ out from New Bed - ford one day. She

Bar. tal - pa", set\_ out from New Bed - ford one day. She

B. tal - pa", set\_ out from New Bed - ford one day. She

Pno. Em C G A Em Bm

13

T. sailed off to West-ern Aus-tra-lia and took six poor Fe-nians a -

Bar. sailed off to West-ern Aus-tra-lia and took six poor Fe-nians a -

B. sailed off to West-ern Aus-tra-lia and took six poor Fe-nians a -

Pno. D Em C A D Bm

19

T. -way. For sev-en long years they had served here and

Bar. -way. Ah

B. -way. Ah

Pno. Em A Em D Em C

25

T. sev - en long more had to stay. For de - fend - ing their coun - try, old

Bar. Ah Ah

B. Ah

Pno. G A Em Bm D Em

31

T. Ire - land, they were chained and trans - port - ed a - way. So come

Bar. chained trans - port - ed a - way. So come

B. chained trans - port - ed a - way. So come

Pno. C A D Bm Em A

Chorus *f*

37

T. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Bar. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

B. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Pno. *mf*

Em D Em D Em D

43

T. Day. Take care of the rest of your Fen - ians, or the

Bar. Day. Take care of the rest of your Fen - ians, or the

B. Day. Take care of the rest of your Fen - ians, or the

Pno. *mp*

Em Bm D Bm Em C

49

T. Yan - kees will steal them a - way.

Bar. Yan - kees will\_ steal\_ them a - way. Solo *mf* 2. You\_

B. Yan - kees will steal them a - way.

Pno. D Bm Em Bm<sup>7</sup> Em Bm<sup>7</sup> *mf*

55

Bar. kept them in West - ern Aus - tra - lia\_ till their hair\_ had be - gun to turn

Pno. Em D Em C G Am *p*

61

Bar. grey, When a brave whal - ing ship and com - man - der\_ came\_

Pno. Em Bm D Em C A



67

T. *mf*  
Now\_ all the Perth boats\_ were a -

Bar. *mf*  
out here\_ and stole them a - way. Now\_ all the Perth boats\_ were a -

B. *mf*  
Now\_ all the Perth boats\_ were a -

Pno. *mf*  
D Bm Em A Em D

73

T. rac - ing\_ and\_ mak - ing short tacks for the spot But the

Bar. rac - ing\_ and\_ mak - ing short tacks for the spot But the

B. rac - ing\_ and\_ mak - ing short tacks for the spot But the

Pno. *v.*  
Em C G Am Em Bm

79

T. Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

Bar. Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

B. Yan - kee\_ tacked in - to Fre - man - tle\_\_\_\_\_ and\_ took the\_ best prize of the\_

Pno. D Em C A D Bm

85

T. lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

Bar. lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

B. lot. So come all you screw war - ders and jail - ers,\_\_\_\_\_ re -

Pno. Em A Em D Em D

*mf*

91

T. *mp*  
 mem - ber Perth Re - gat - ta Day. Take care of the rest of your

Bar. *mp*  
 mem - ber Perth Re - gat - ta Day. Take care of the rest of your

B. *mp*  
 mem - ber Perth Re - gat - ta Day. Take care of the rest of your

Pno. *mp*  
 Em D Em Bm D Bm

97

T. *mf*  
 Fen - ians, or the Yan-kees will steal them a - way.

Bar. *mf*  
 Fen - ians, or the Yan-kees will steal them a - way.

B. *mf*  
 Fen - ians, or the Yan-kees will steal them a - way.

Pno. *mf*  
 Em C D Bm Em Bm<sup>7</sup>

103

T. *f*  
3. The "Geor- gette" she sailed out with guns rea - dy, \_\_\_\_\_ went\_

Bar. *f*  
3. The "Geor- gette" she sailed out with guns rea - dy, \_\_\_\_\_ went\_

B. *f*  
3. The "Geor- gette" she sailed out with guns rea - dy, \_\_\_\_\_ went\_

Pno. *mf*  
Em Bm<sup>7</sup> Em D Em C

109

T. out\_ the bold Yan - kee to take, \_\_\_\_\_ But they hois - ted\_ their star- span - gled

Bar. out\_ the bold Yan - kee to take, \_\_\_\_\_ But they hois - ted\_ their star- span - gled

B. out\_ the bold Yan - kee to take, \_\_\_\_\_ But they hois - ted\_ their star- span - gled

Pno. G A Em Bm D Em

115 **molto rit.**

T. *mp*  
ban - ner and left the "Geor gette" in their wake.

Bar. *mp*  
ban - ner and left the "Geor gette" in their wake. So re-

B. *mp*  
ban - ner and left the "Geor gette" in their wake. So re-

Pno. **molto rit.**  
C A D Bm Em A

121 **Slower** ♩=96 *p*

T. *p*  
Oo and sing these few

Bar. *p*  
mem - ber those six Fen - ian her - oes and sing these few

B. *p*  
mem - ber those six Fen - ian her - oes and sing these few

Pno. **Slower** ♩=96 *p*  
Em D Em C G

126

T. *mf*  
 ver - ses with skill, And re - mem - ber the Yan - kees who stole them

Bar. *mf*  
 ver - ses with skill, And re - mem - ber the Yan - kees who stole them

B. *mf*  
 ver - ses with skill, And re - mem - ber the Yan - kees who stole them

Pno. A Em Bm D Em C *mf*

132

T. *mp* Chorus *mf*  
 and the home that they left on the hill. So come

Bar. *mp* Chorus *mf*  
 and the home that they left on the hill. So come

B. *mp* Chorus *mf*  
 and the home that they left on the hill. So come

Pno. A D Bm Em A

A tempo

137

T. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Bar. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

B. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

A tempo

Pno. *mp*

Em D Em D Em D

143

T. Day. Take care of the rest of your Fen - ians, or the

Bar. Day. Take care of the rest of your Fen - ians, or the

B. Day. Take care of the rest of your Fen - ians, or the

Pno.

Em Bm D Bm Em C

149

T. *mf*  
Yan - kees will steal them a - way. \_\_\_\_\_ 4. Now \_

Bar. *mf*  
Yan - kees will steal them a - way. \_\_\_\_\_ 4. Now \_

B. *mf*  
Yan - kees will steal them a - way. \_\_\_\_\_ 4. Now \_

Pno. *D Bm Em Bm<sup>7</sup> Em Bm<sup>7</sup>*

155

T. they've land - ed safe in New York har - bour \_\_\_\_\_ where\_ they\_ will be a - ble to

Bar. they've land - ed safe in New York har - bour \_\_\_\_\_ where\_ they\_ will be a - ble to

B. they've land - ed safe in New York har - bour \_\_\_\_\_ where\_ they\_ will be a - ble to

Pno. *mf Em D Em C G A*



161

T. *f*  
cry, "Hoist up the green flag and the sham - rock. Hur -

Bar. *f*  
cry, "Hoist up the green flag and the sham - rock. Hur -

B. *f*  
cry, "Hoist up the green flag and the sham - rock. Hur -

Pno. *f*  
Em Bm D Em C A

167

T. *f*  
rah, for old Ire - land we'll die." So come all you screw war - ders and

Bar. *f*  
rah, for old Ire - land we'll die." So come all you screw war - ders and

B. *f*  
rah, for old Ire - land we'll die." So come all you screw war - ders and

Pno. *f*  
D Bm Em A Em D  
Piano as required to bar 184

Chorus (a cappella)

173

T. *mf*  
jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

Bar. *mf*  
jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

B. *mf*  
jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

Pno. Em D Em D Em Bm

179

T. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

Bar. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

B. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

Pno. D Bm Em C D Bm

Chorus (accompanied)

185

T. *ff*  
way. So come all you screw war - ders and jail - ers,

Bar. *ff*  
way. So come all you screw war - ders and jail - ers,

B. *ff*  
way. So come all you screw war - ders and jail - ers,

Pno. *mf* *f*  
Em A Em D Em

190

T. *f*  
re - mem - ber Perth Re - gat - ta Day. Take

Bar. *f*  
re - mem - ber Perth Re - gat - ta Day. Take

B. *f*  
re - mem - ber Perth Re - gat - ta Day. Take

Pno. D Em D Em Bm

195

T. care of the rest of your Fen - ians, \_\_\_\_\_ or the Yan - kees will

Bar. care of the rest of your Fen - ians, \_\_\_\_\_ or the Yan - kees will

B. care of the rest of your Fen - ians, \_\_\_\_\_ or the Yan - kees will

Pno. *mf*

D Bm Em C D

200

T. steal them a - way. \_\_\_\_\_

Bar. steal them a - way. \_\_\_\_\_

B. steal them a - way. \_\_\_\_\_

Pno. *ff*

Bm Em D Em

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

## CROSS OF THE SOUTH

### A Ballad of Eureka Stockade

for SATB choir and piano

Words from "Cross of the South", Anon.  
 Additional words (v. 5) by Murray Milliken

Traditional  
 Arranged by Sandra Milliken

**Maestoso** ♩ = 90 Solo (any voice)  
*mf*

SOPRANO  
 ALTO

1. 'Twas the month of De-cem-ber, the year fif-ty-four, when the men of Eu-re - ka re -

TENOR  
 BASS

**Maestoso** ♩ = 90  
*mf*

Piano

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

5

S.  
 A.

belled. When they swore that the flag they had made for them-selves al-ways proud-ly a - loft\_ would be

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

Pno.

9

S.  
 A.

held. Now the min - ers took arms in the stock-ade that day, and bold words passed a - long mouth to

D G D G

Pno.

*mf*

13 End solo *f* Unison

S. A. mouth: 'We will stand by this flag and the stars that it bears; the white stars of the Cross\_ of the

T. B. 'We will stand by this flag and the stars that it bears; the white stars of the Cross\_ of the

Pno. D/A A<sup>7</sup> D G D Bm D A<sup>7</sup>

*f*

17

S. A. South'. 2. While the hot blood of free-dom ran *mp*

T. B. South'. 2. While the hot blood of free-dom ran Mel. *mf*

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

*mf*

*marcato*

21

S. A. fast in their veins, There was on - ly one man that they o - beyed. A\_ he - ro of he - roes they'd

T. B. fast in their veins, There was on - ly one man that they o - beyed. A\_ he - ro of he - roes they'd

Pno. D Bm D A<sup>7</sup> D G

25

S. A. *f* div.

picked from their ranks, Pe-ter La - lor their lead - er they made. Brave La - lor cried, —

T. B. *f*

picked from their ranks, Pe-ter La - lor their lead - er they made. Brave La - lor cried, "Lads, you must

Pno. D Bm D A<sup>7</sup> D G *f*

29

T. B. *mf*

stand by your guns and fear not the can-non's red mouth. For I see that the sol - diers are

Pno. D G D/A A<sup>7</sup> D G *mf*

33

T. B.

gath - er - ing now To — tear down the Cross\_ of the South."

Pno. D Bm D A<sup>7</sup> D G D A<sup>7</sup> *f*

37

S. A. *f*

3. Cap - tain Thom - as, he charged the Eu - re - ka stock-ade With\_ three hun-dred troops\_by his

T. B. *f*

3. Cap - tain Thom - as, he charged the Eu - re - ka stock-ade With\_ three hun-dred troops by his

Pno. *f*

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

41

S. A.

side. Fire and steel met them there and they fell back a-gain, but the first of the min - ers had

T. B.

side. Fire and steel met them there and they fell back a-gain, but the first of the min - ers had

Pno.

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

45

S. A. *mf*

died. And the smoke\_of the bat-tle had scarce cleared a-way When the sol - diers came charg-ing once

T. B. *mf*

died. And the smoke of the bat-tle had scarce cleared a-way When the sol - diers came charg-ing once

Pno. *mf*

D G D G



49

S. A. more. Then the min-ers were killed as they stood round the flag Or\_ fell from the wounds\_ that they

T. B. more. Then the min-ers were killed as they stood round the flag Or\_ fell from the wounds that they

Pno. *mp*

D/A A7 D G D Bm D A7

53

**Meno mosso**  
*p*

S. A. bore. 4. Bold Pe-ter La - lor lay shot on the ground Where the sol - diers had left\_ him for

T. B. bore.

Pno. **Meno mosso**  
*p*

D G D Bm D A7

(Play if required)

57

S. A. dead! And the flag that he loved lay\_ there by his side, the white stars all\_ stained\_ with\_

Pno. D G D Bm D A7

61 *poco a poco accel*

S. A. *mp* red. But La - lor he rose on his knees in the dust and these wild words rang from his *mf*

T. B. Unison *mp* But La - lor he rose on his knees in the dust and these wild words rang from his *mf*

Pno. *mp* *mf*

D G D G

65 *A tempo* ♩=90

S. A. mouth, —

T. B. *f* mouth, "You can mur - der us all in black tyr - an-ny's name But you can't kill the Cross of the *A tempo* ♩=90

Pno. *f*

D/A A7 D G D Bm D A7

69 *molto rit.*

S. A.

T. B. South." *mf* 5. When the

Pno. *mf*

D G D Bm7 A7

72 *Slower* ♩=69 *p*

S. A. *Oo* *oo*

T. B. smoke and the bay' - nets had all cleared the field Twen - ty - two of the min - ers lay dead. Not in

*Slower* ♩=69

Pno. *p*

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

76 *con rubato* *mp*

S. A. *Oo* *oo* *div.* *mp* *mp*

T. B. *div.* *mp* *mp*

Piano vain were their deaths, for the stand they had made Set a spark to sweet Li - ber - ty's flame. Though the

G D Bm D A<sup>7</sup> D D<sup>7</sup> *mp*

80 *mf*

S. A. *mf*

T. B. *mf*

Piano bat - tle was lost sure a vict' - ry was won 'Gainst op - pres - sion and dark in - jus - ti -

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

molto rit. . . . . A tempo ♩=69

83

S. A. *f* ces, As De - moc - ra - cy's dawn spread a light through the skies O'er the *mf*

T. B. *f* ces, As De - moc - ra - cy's dawn spread a light through the skies O'er the *mf*

Pno. D/A A<sup>7</sup> D G A D F#m Bm *f* *mf*

molto rit. . . . . A tempo ♩=69

86

S. A. rit. div. land 'neath the great South-ern Cross.

T. B. land 'neath the great South-ern Cross.

Pno. D F#m A<sup>7</sup> D Gm<sup>6</sup> D rit. . . . .

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022  
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# CROSS OF THE SOUTH

## A Ballad of Eureka Stockade

for 2-Part choir and piano

Words from "Cross of the South", Anon.  
Additional words (v. 5) by Murray Milliken

Traditional  
Arranged by Sandra Milliken

Solo (or unison)  
**Maestoso** ♩ = 90 *mf*

Part 1  
1. 'Twas the month of De-cem-ber, the year fif-ty-four, when the men of Eu-re - ka re -

Part 2

Piano  
**Maestoso** ♩ = 90 *mf*

D G D Bm D A7

*p*

Part 1  
5 belled. When they swore that the flag they had made for them-selves al-ways proud-ly a - loft\_ would be

Pno.  
D G D Bm D A7

Part 1  
9 held. Now the min - ers took arms in the stock-ade that day, and bold words passed a - long mouth to

Pno.  
D G D G

*mf*

13 End solo *f* Unison

Part 1  
mouth: 'We will stand by this flag and the stars that it bears; the white stars of the Cross\_ of the

Pno.  
D/A A<sup>7</sup> D G D Bm D A<sup>7</sup>  
*f*

17 Mel. *mf*

Part 1  
South'. 2. While the hot blood of free-dom ran

Part 2  
South'. 2. While the hot blood of free-dom ran

Pno.  
D G D A<sup>7</sup> D G D G  
*mp*  
*mf*  
*marcato*

21

Part 1  
fast in their veins, There was on - ly one man that they o-beyed. A\_ he - ro of he - roes they'd

Part 2  
fast in their veins, There was on - ly one man that they o-beyed. A\_ he - ro of he - roes they'd

Pno.  
D Bm D A<sup>7</sup> D G

25

Part 1 *f* (A few voices)

picked from their ranks, Pe-ter La - lor their lead - er they made. Brave La - lor cried, —

Part 2 *f*

picked from their ranks, Pe-ter La - lor their lead - er they made. Brave La - lor cried, "Lads, you must

Pno.

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

29

Part 2 *mf*

stand by your guns and fear not the can-non's red mouth. For I see that the sol - diers are

Pno.

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

33

Part 2

gath - er - ing now To — tear down the Cross\_ of the South."

Pno.

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

37 *Tutti f*

Part 1  
3. Cap - tain Thom - as, he charged the Eu - re - ka stock-ade With\_ three hun-dred troops\_ by his

Part 2  
3. Cap - tain Thom - as, he charged the Eu - re - ka stock-ade With\_ three hun-dred troops by his

Pno.  
*f*

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

41

Part 1  
side. Fire and steel met them there and they fell back a-gain, but the first of the min - ers had

Part 2  
side. Fire and steel met them there and they fell back a-gain, but the first of the min - ers had

Pno.

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

45 *mf*

Part 1  
died. And the smoke of the bat-tle had scarce cleared a-way When the sol - diers came charg - ing once

Part 2  
died. And the smoke of the bat-tle had scarce cleared a-way When the sol - diers came charg - ing once

Pno.  
*mf*

D G D G



49

Part 1  
more. Then the min-ers were killed as they stood round the flag Or\_ fell from the wounds\_ that they

Part 2  
more. Then the min-ers were killed as they stood round the flag Or\_ fell from the wounds that they

Pno.  
D/A A7 D G D Bm D A7  
*mp*

53

**Meno mosso**  
*p*

Part 1  
bore. 4. Bold Pe-ter La - lor lay shot on the ground Where the sol-diers had left\_ him for

Part 2  
bore. 4. Bold Pe-ter La - lor lay shot on the ground Where the sol-diers had left him for

**Meno mosso**  
D G D Bm D A7  
*p*

(Play if required)

57

Part 1  
dead! And the flag that he loved lay\_ there by his side, the white stars all\_ stained\_ with\_

Part 2  
dead! And the flag that he loved lay there by his side, the white stars all stained with

Pno.  
D G D Bm D A7

61 *mp* **poco a poco accel** *mf*

Part 1  
red. But La - lor he rose on his knees in the dust and these wild words rang from his

Part 2  
red. But La - lor he rose on his knees in the dust and these wild words rang from his

Pno. *mp* **poco a poco accel** *mf*

D G D G

65 **A tempo** ♩=90 *f* Unison

Part 1  
mouth, "You can mur - der us all in black tyr - an-ny's name But you can't kill the Cross\_ of the

Part 2  
mouth, "You can mur - der us all in black tyr - an-ny's name But you can't kill the Cross\_ of the

Pno. **A tempo** ♩=90 *f*

D/A A7 D G D Bm D A7

69 **molto rit.** Solo (or a few voices) *mf*

Tr. Solo  
5. When the

Part 1  
South."

Part 2  
South."

Pno. **molto rit.** *mf*

D G D Bm7 A7

72 **Slower** ♩=69

Tr. Solo  
smoke and the bay'-nets had all cleared the field Twen-ty - two of the min - ers lay dead. Not in

Part 1  
*pp*  
Oo \_\_\_\_\_ oo \_\_\_\_\_

Part 2  
*pp*  
Oo \_\_\_\_\_ oo \_\_\_\_\_

Pno.  
**Slower** ♩=69  
*p*  
D G D Bm D A<sup>7</sup> D

76 End solo

Tr. Solo  
vain were their deaths, for the stand they had made Set a spark to sweet Li - ber-ty's flame.

Part 1  
*con rubato mp*  
Oo \_\_\_\_\_ oo \_\_\_\_\_ Though the

Part 2  
*mp*  
Oo \_\_\_\_\_ oo \_\_\_\_\_ Though the

Pno.  
G D Bm D A<sup>7</sup> D D<sup>7</sup>  
*mp*

80 *mf*

Part 1  
bat - tle was lost sure a vict' - ry was won 'Gainst op - pres - sion and dark in - jus - ti -

Part 2  
bat - tle was lost sure a vict' - ry was won 'Gainst op - pres - sion and dark in - jus - ti -

Pno.  
*mf*

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

83 *f* *mf* *molto rit.* *A tempo* ♩=69

Part 1  
ces, As De - moc - ra - cy's dawn spread a light through the skies O'er the

Part 2  
ces, As De - moc - ra - cy's dawn spread a light through the skies O'er the

Pno.  
*f* *mf* *molto rit.* *A tempo* ♩=69

D/A A<sup>7</sup> D G A D F<sup>#m</sup> Bm

86 *rit. div.*

Part 1  
land 'neath the great South-ern Cross.

Part 2  
land 'neath the great South-ern Cross.

Pno.  
*rit.*

D F<sup>#m</sup> A<sup>7</sup> D Gm<sup>6</sup> D

# THE DYING STOCKMAN

for SATB Choir, a cappella

Arranged by Sandra Milliken

Traditional

Plaintively ♩ = 120

SOPRANO

ALTO *p*

TENOR

BASS *pp*

1. A strap - ping young stock - man lay dy - ing, a

Hm

5

A.

T.

B.

sad - dle sup - port - ing his head; his

*pp*

Hm

9

A.

T.

B.

com - rades a - round him were cry - ing as he

13

S. *mp* "Wrap me

A. *mp* leaned on his el - bow and said: "Wrap me

T. *mf* mel. "Wrap me

B. *mf* mel. "Wrap me

17

S. up in my stock - whip and blan - ket and

A. up in my stock - whip and blan - ket and

T. up in my stock - whip and blan - ket and

B. up in my stock - whip and blan - ket and

21

S. *mp* bu - ry me deep down be - low, where the

A. *mp* bu - ry me deep down be - low, where the

T. *mf* bu - ry me deep down be - low, where the

B. *mf* bu - ry me deep down be - low, where the

25

S. din - goes and crows will not find me, \_\_\_\_\_ in the

A. din - goes and crows will not find me, \_\_\_\_\_ in the

T. din - goes and crows will not find me, \_\_\_\_\_ in the

B. din - goes and crows will not find me, \_\_\_\_\_ in the

29

S. shade where the coo - li - bahs \_\_\_\_\_ grow. \_\_\_\_\_ "Oh had *mp*

A. shade where the coo - li - bahs \_\_\_\_\_ grow. \_\_\_\_\_ "Oh had *mel. mf*

T. shade where the coo - li - bahs \_\_\_\_\_ grow. \_\_\_\_\_ "Oh had *mp*

B. shade where the coo - li - bahs \_\_\_\_\_ grow. \_\_\_\_\_ "Oh had

33

S. I the flight \_\_\_\_\_ of \_\_\_\_\_ the bronze - wing \_\_\_\_\_ far

A. I the flight of the bronze - wing \_\_\_\_\_ far

T. I the flight of the bronze - wing \_\_\_\_\_ far

B. I \_\_\_\_\_ the flight of the bronze - wing \_\_\_\_\_ far

37

S. *mf*  
ov - er the plains I would fly; straight

A. *mf*  
ov - er the plains I would fly; straight

T. *mf*  
ov - er the plains I would fly; straight

B.  
ov - er the plains I would fly; straight

41

S. to the land of my child - hood and

A. to the land of my child - hood and

T. to the land of my child - hood and

B. to the land of my child - hood and

45

S. *rit.* there I would lay down and die. *A tempo* "Then *mf*

A. *mf*  
there I would lay down and die. "Then *mf*

T. *mf*  
there I would lay down and die. "Then *mf*

B. *mf*  
there I would lay down and die. "Then *mf*



49

S. cut down a cou - ple of sap - lings, \_\_\_\_\_ place

A. cut down sap - lings, \_\_\_\_\_ place

T. cut down sap - lings, \_\_\_\_\_ place

B. cut down sap - lings, \_\_\_\_\_ place

53

S. one at my head and my toe; \_\_\_\_\_ carve

A. one head toe; \_\_\_\_\_ carve

T. one head toe; \_\_\_\_\_ carve

B. one head toe; \_\_\_\_\_ carve

57

S. on them cross, stock - whip and sad - dle \_\_\_\_\_ to

A. cross stock - whip sad - dle \_\_\_\_\_ to

T. cross stock - whip sad - dle \_\_\_\_\_ to

B. cross stock - whip sad - dle \_\_\_\_\_ to

61

S. show there's a stock - man be - low.

A. show there's a stock - man be - low.

T. show stock - man be - low.

B. show stock - man be - low.

65

S. *p* "Hark, there's the wail of a din - go

A. *p* "Hark, there's the wail of a din - go

T. *p* "Hark, there's the wail of a din - go

B. *p* "Hark, there's the wail of a din - go

69

S. *mp* watch - ful and weird; I must go *mp* for it

A. *mp* watch - ful and weird; I must go *mp* for it

T. *mp* watch - ful and weird; I must go *mp* for it

B. *mp* watch - ful and weird; I must go *mp* for it

73

S. tolls the death - knell of a stock - man from the

A. tolls death - knell stock - man from the

T. tolls death - knell stock - man from the

B. tolls death - knell stock - man from the

77

*Più mosso* *mf*

S. gloom of the scrub down be - low." There's

A. gloom of the scrub down be - low."

T. gloom of the scrub down be - low."

B. gloom of the scrub down be - low."

81

S. tea in the bat - tered old bil - ly: Place the

A. *mf* There's tea in the bat - tered old

T. *mf* There's

B.

85

S. pan - ni - kins out in a row *mf* and we'll

A. bil - ly: \_\_\_\_\_ Place the pan - ni - kins out in a

T. tea in the bat - tered old bil - ly: \_\_\_\_\_ Place the

B. *mf* There's tea in the bat - tered old

89

S. drink to the next mer - ry meet - ing \_\_\_\_\_ in the

A. row \_\_\_\_\_ and we'll drink to the next mer - ry *mf*

T. pan - ni - kins out in a row \_\_\_\_\_ and we'll *mf*

B. bil - ly: \_\_\_\_\_ Place the pan - ni - kins out in a

93

S. place where all good fel - lows go. \_\_\_\_\_

A. meet - ing \_\_\_\_\_ in the place where all good fel - lows

T. drink to the next mer - ry meet - ing \_\_\_\_\_ in the

B. row \_\_\_\_\_ and we'll drink to the next mer - ry *mf*

97

S. *p* Oh

A. *p* go. Oh

T. *p* place where all good fel - lows go. Oh

B. meet - ing in the place where all good fel - lows go.

102

S. *p* And oft in the shades of twi - light,

A. mel. *mp* And oft in the shades of twi - light,

T. *mp* And oft in the shades of twi - -

B. *mp* And oft in the shades of twi - - -

106

S. *mf* when the soft winds are whis - per - ing low

A. *mf* when the soft winds are whis - per - ing low

T. *mf* light, when the soft winds are whis - per - ing low

B. *mf* light, when the soft winds are whis - per - ing low

110

S. *p* and the dark - en - ing shad - ows are fall - ing, \_\_\_\_\_

A. *p* and the dark - en - ing shad - ows are fall - ing, \_\_\_\_\_

T. *p* and the dark - en - ing shad - ows are fall - -

B. *p* and the dark - en - ing shad - ows are fall - -

114

S. *mp* I still think of the stock - man be - low. \_\_\_\_\_

A. *mp* I still think of the stock - man be - low. \_\_\_\_\_

T. *mp* ing, I still think of the stock - man be - low. \_\_\_\_\_

B. *mp* ing, I still think of the stock - man be - low. \_\_\_\_\_

**Adagio**

118

S. *p* I still think of the stock - man be - low. \_\_\_\_\_

A. *p* I still think of the stock - man be - low. \_\_\_\_\_

T. *p* I still think of the stock - man be - low. \_\_\_\_\_

B. *p* I still think of the stock - man be - low. \_\_\_\_\_

# THE EUMERELLA SHORE

for SATB choir, piano and flute

Arranged by Sandra Milliken

Traditional

Allegro ♩ = 92

Flute *mf*

SOPRANO  
ALTO

TENOR  
BASS

Piano *mf*

C F C/E G<sup>7</sup>/D C F

8 Unison *mf*

S.  
A.

1. There's a hap-py lit-tle val-ley by the Eu-me-rel-la shore, Where I lin-gered man-y

T.  
B.

1. There's a hap-py lit-tle val-ley by the Eu-me-rel-la shore, Where I lin-gered man-y

Pno. *mp*

C/E G<sup>7</sup>/D C F C

14

S. A. *mf*  
 hap-py hours a - way. On my lit-tle free se-lect-ion I have a - cres by the

T. B. *mf*  
 hap-py hours a - way. On my lit-tle free se-lect-ion I have a - cres by the

Pno. G<sup>7</sup> C F

20

Fl. *mf*

S. A. Chorus *mf*  
 score Where I un - yoke the bul-locks from the dray. Mel. To my bul-locks then I

T. B. *mf*  
 score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Pno. C G<sup>7</sup> C F *mf*



26

Fl.

S. A.   
say, "No\_\_ mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

T. B.   
say, "No\_\_ mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Pno.

32

Fl.   
*mf*

S. A.   
Mel. *mf*  
— For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

T. B.   
*mf*  
— For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

Pno.

38

Fl.

S.  
A.

Eu-me-rel-la shore." Oo\_\_\_\_\_ oo\_\_\_\_\_

*p*

T.  
B.

Eu-me-rel-la shore." 2. When the moon has climbed the moun-tain and the stars are shin-ing

Unison *mf*

Pno.

G<sup>7</sup> C F C/E G<sup>7</sup>/D C F

*mp*

44

S.  
A.

oo\_\_\_\_\_ oo\_\_\_\_\_ And we'll yard the squat-ter's

Unison *mp*

T.  
B.

bright, We will sad-dle up our hor-ses and a-way,\_\_\_\_\_ And we'll yard the squat-ter's

*mp*

Pno.

C G<sup>7</sup> C

50

S. A. cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

T. B. cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

Pno. F C G<sup>7</sup> C

56

Fl. *mf*

S. A. Chorus *mf*  
Mel. — Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

T. B. *mf*  
— Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Pno. F C *mf*

62

Fl.

S.  
A.

T.  
B.

Pno.

*mf*

Mel. *mf*

*mf*

pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

G<sup>7</sup> C F

68

Fl.

S.  
A.

T.  
B.

Pno.

Mel. *mf*

Mel. *mf*

land, Free se - lect - ed by the Eu - me - rel - la shore. 3. If we find a mob of

land, Free se - lect - ed by the Eu - me - rel - la shore. 3. If we find a mob of

G<sup>7</sup> G<sup>7</sup> C F C/E G<sup>7</sup>/D C

*mp*

74

S. A. hor-ses when the pad-dock rails are down, Though be - fore that they were ne-ver known to stray; \_\_\_\_\_

T. B. hor-ses when the pad-dock rails are down, Though be - fore that they were ne-ver known to stray; \_\_\_\_\_

Pno. F C G<sup>7</sup>

80

S. A. — We will yard them up and drive them to some dist-ant in-land town, And we'll sell them in - to

T. B. — We will yard them up and drive them to some dist-ant in-land town, And we'll sell them in - to

Pno. C F C

86

Fl. *mf*

S. A. *mf* Chorus *mf*  
 slave-ry far - a - way. Mel. To Jack Rob-ert - son we'll say, "We are on a bet-ter

T. B. *mf*  
 slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

Pno. *mf*  
 G<sup>7</sup> C F C

92

Fl. *p*

S. A. *mp* Mel. *mp*  
 lay, And we'll nev-er go a - farm-ing an - y - more." For it's ea-si-er duff-ing

T. B. *mp*  
 lay, And we'll nev-er go a - farm-ing an - y - more." For it's ea-si-er duff-ing

Pno. *p*  
 G<sup>7</sup> C

98

Fl.

S. A.   
cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

T. B.   
cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Pno.

104

Fl.   
*mf*

S. A.   
*mf*  
For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land,

T. B.   
*mf*  
For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land,

Pno.   
*mf*

109

Fl.

S. A.

T. B.

Pno.

*f*

div.

Free se - lect - ed by the Eu - me - rel - la shore.

*f*

Free se - lect - ed by the Eu - me - rel - la shore.

G<sup>7</sup> C F

*f*

113

Fl.

S. A.

T. B.

Pno.

*f*

*ff*

Ha!

Ha!

C/E G<sup>7</sup>/D C

*ff*

\*Use small notes if no flute, taking bottom note of chord with L.H.



# THE EUMERELLA SHORE

for SSA choir, piano and flute

Arranged by Sandra Milliken

Traditional

**Allegro** ♩ = 92

Flute *mf*

Soprano 1

Soprano 2

Alto

Piano *mf*

**Allegro** ♩ = 92

C F C/E G<sup>7</sup>/D C F

8 Unison *mf*

Sop.1

1. There's a hap-py lit-tle val-ley by the Eu-me-rel-la shore, Where I lin-gered man-y

C/E G<sup>7</sup>/D C F C

Pno. *mp*

14 *mf*

Sop.1

hap-py hours a - way. On my lit-tle free se-lect-ion I have a-cres by the

G<sup>7</sup> C F

Pno.

20

Fl. *mf*

Sop.1 *mf* Chorus *mf*  
score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Sop.2 *f* Melody *f*  
score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Alto *mf*  
score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Pno. *mf*  
C G7 C F

26

Fl.

Sop.1  
say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Sop.2 *Mel.*  
say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Alto *Mel.*  
say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Pno. *mf*  
C G7

32

Fl. *mf*

Sop.1 Mel. *mf*  
 — For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

Sop.2 *mf*  
 — For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

Alto *mf*  
 — For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

Pno. C F G<sup>7</sup>

38

Fl.

Sop.1 *p*  
 Eu-me-rel-la shore." Oo\_\_\_\_\_ oo\_\_\_\_\_

Sop.2 *mf*  
 Eu-me-rel-la shore." 2. When the moon has climbed the moun-tain and the stars are shin-ing

Alto *p*  
 Eu-me-rel-la shore." Oo\_\_\_\_\_ oo\_\_\_\_\_

Pno. G<sup>7</sup> C F C/E G<sup>7</sup>/D C F *mp*

44

Sop.1 *mp*  
oo And we'll yard the squat-ter's

Sop.2 *mp*  
bright, We will sad - dle up our hor- ses and a - way, And we'll yard the squat-ter's

Alto *mp*  
oo And we'll yard the squat-ter's

Pno. C G<sup>7</sup> C

50

Sop.1 *mf*  
cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

Sop.2 *mf*  
cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

Alto *mf*  
cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

Pno. F C G<sup>7</sup> C

56

Fl. *mf*

Sop.1 Chorus *mf*  
Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Sop.2 Melody *f*  
Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Alto *mf* Melody  
Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Pno. *mf*  
F C

62

Fl. *mf*

Sop.1 Mel. *mf*  
pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

Sop.2 *mf*  
pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

Alto *mf*  
pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

Pno. *mf*  
G<sup>7</sup> C F

68

Fl.

Sop.1

land, Free se-lect-ed by the Eu-me-rel-la shore. *mf* 3. If we find a mob of

Sop.2

land, Free se-lect-ed by the Eu-me-rel-la shore. *mf* 3. If we find a mob of

Alto

land, Free se-lect-ed by the Eu-me-rel-la shore. *mf* 3. If we find a mob of

Pno.

*G*<sup>7</sup> *G*<sup>7</sup> *C* *F* *C/E* *G*<sup>7</sup>/*D* *C*

*mp*

74

Sop.1

hor-ses when the pad-dock rails are down, Though be-fore that they were ne-ver known to stray; \_\_\_\_\_

Sop.2

hor-ses when the pad-dock rails are down, Though be-fore that they were ne-ver known to stray; \_\_\_\_\_

Alto

hor-ses when the pad-dock rails are down, Though be-fore that they were ne-ver known to stray; \_\_\_\_\_

Pno.

*F* *C* *G*<sup>7</sup>

80

Sop.1  
We will yard them up and drive them to some dis-tant in-land town, And we'll sell them in - to

Sop.2  
We will yard them up and drive them to some dis-tant in-land town, And we'll sell them in - to

Alto  
We will yard them up and drive them to some dis-tant in-land town, And we'll sell them in - to

Pno.  
C F C

86

Fl.  
*mf*

Sop.1  
Chorus *mf*  
slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

Sop.2  
Melody *f*  
slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

Alto  
*mf* Mel.  
slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

Pno.  
G<sup>7</sup> C F C  
*mf*

92

Fl.

Sop.1

lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's ea-si-er duff-ing

Sop.2

Mel.

lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's ea-si-er duff-ing

Alto

lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's ea-si-er duff-ing

Pno.

G<sup>7</sup> C

*p*

98

Fl.

Sop.1

cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Sop.2

cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Alto

cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Pno.

F G<sup>7</sup> C F



104

Fl. *mf*

Sop.1 *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se- *f*

Sop.2 *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se- *f*

Alto *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se- *f*

Pno. *mf* C/E G<sup>7</sup>/D C F

110

Fl. *f* *ff*

Sop.1 lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Sop.2 lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Alto lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Pno. *f* *ff* G<sup>7</sup> C F C/E G<sup>7</sup>/D C

\*Use small notes if no flute, taking bottom note of chord with L.H.

# THE EUMERELLA SHORE

for two part choir, piano and flute

Arranged by Sandra Milliken

Traditional

**Allegro** ♩ = 92

Flute *mf*

Part 1

Part 2

Piano *mf*

C F C/E G<sup>7</sup>/D C F

8 Unison (Pt.1 and Pt. 2) *mf*

Pt.1

1. There's a hap-py lit-tle val-ley by the Eu-me-rel-la shore, Where I lin-gered man-y

C/E G<sup>7</sup>/D C F C

Pno. *mp*

14 *mf*

Pt.1

hap-py hours a-way. On my lit-tle free se-lect-ion I have a-cres by the

G<sup>7</sup> C F

Pno.

20

Fl.

Pt.1

Pt.2

Pno.

*mf*

Chorus *mf*

Melody *f*

C G<sup>7</sup> C F

*mf*

score Where I un - yoke the bullocks from the dray. To my bullocks then I

score Where I un - yoke the bullocks from the dray. To my bullocks then I

26

Fl.

Pt.1

Pt.2

Pno.

C G<sup>7</sup>

say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

32

Fl. *mf*

Pt.1 *mf* Melody

Pt.2 *mf*

Pno.

C F G<sup>7</sup>

For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

38

Fl.

Pt.1 *p*

Pt.2 *mf*

Pno. *mp*

G<sup>7</sup> C F C/E G<sup>7</sup>/D C F

Eu-me-rel-la shore." Oo shore." oo.

Eu-me-rel-la shore." 2. When the moon has climbed the moun-tain and the stars are shin-ing

44

Pt.1 *mp*  
oo And we'll

Pt.2 *mp*  
bright, We will sad - dle up our hor - ses and a - way, And we'll

Pno. C G7

49

Pt.1 *mf*  
yard the squat-ter's cat-tle in the dark - ness of the night, And we'll have the calves all

Pt.2 *mf*  
yard the squat-ter's cat-tle in the dark - ness of the night, And we'll have the calves all

Pno. C F C

54

Fl. *mf*

Pt.1 *Chorus mf*  
brand-ed by the day. Oh my pret-ty lit - tle calf, at the squat-ter you may

Pt.2 *Melody f*  
brand-ed by the day. Oh my pret-ty lit - tle calf, at the squat-ter you may

Pno. G7 C F C *mf*

60

Fl. *mf*

Pt.1 *Melody f*

Pt.2 *mf*

Pno. *G<sup>7</sup> C*

laugh, For you'll nev-er be im-pound-ed an - y - more; For you're run-ning, run-ning

laugh, For you'll nev-er be im-pound-ed an - y - more; For you're run-ning, run-ning

66

Fl.

Pt.1

Pt.2

Pno. *F G<sup>7</sup> G<sup>7</sup> C F*

run-ning on a duf-fer's piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

run-ning on a duf-fer's piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

72 *mf*

Pt.1  
3. If we find a mob of hor-ses when the pad-dock rails are down, Though be - fore that they were

Pt.2  
3. If we find a mob of hor-ses when the pad-dock rails are down, Though be - fore that they were

C/E G7/D C F C

Pno. *mp*

78

Pt.1  
ne - ver known to stray; We will yard them up and drive them to some dis - tant in - land

Pt.2  
ne - ver known to stray; We will yard them up and drive them to some dis - tant in - land

G7 C F

Pno.

84

Fl. *mf*

Pt.1  
town, And we'll sell them in - to slave-ry far - a - way. To Jack Rob-ert - son we'll

Pt.2  
town, And we'll sell them in - to slave-ry far - a - way. To Jack Rob-ert - son we'll

C G7 C F

Pno. *mf*

Chorus *mf*

Melody *f*

90

Fl.

Pt.1

Pt.2

Pno.

say, "We are on a bet-ter lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's

say, "We are on a bet-ter lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's

C G<sup>7</sup>

*p*

Melody *mp*

*mp*

97

Fl.

Pt.1

Pt.2

Pno.

ea-si-er duff-ing cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

ea-si-er duff-ing cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

C F G<sup>7</sup> C F

*p*



104

Fl. *mf*

Pt.1 *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se-

Pt.2 *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se-

Pno. *mf*

C/E G<sup>7</sup>/D C F

110

Fl. *f* *ff*

Pt.1 lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Pt.2 lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Pno. *f* *ff*

G<sup>7</sup> C F C/E G<sup>7</sup>/D C

\*Use small notes if no flute, taking bottom note of chord with L.H.

# JAMIE RAEBURN'S FAREWELL

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

♩ = 120

SOPRANO  
ALTO

TENOR  
BASS

Piano

*mf*

Solo *mf*

Cm Gm Bb Cm Gm Bb 1. My

5

T.  
B.

name is Ja - mie Rae - burn, from Glas - gow town I came. My

Cm Ab Bb Cm

Pno. *mp*

9

T.  
B.

place of ha - bi - ta - tion I was forced to leave in shame. From

Bb Cm

Pno.

13

T. B. *Tutti mp*

home and oc - cu - pa - tion I was forced to go a - way, Far

E $\flat$  B $\flat$

Pno. *mf*

17

S. A. *p*

Oo

T. B. *p*

from the bon - nie hills and dales of Ca - le - don - i

Cm A $\flat$  B $\flat$

Pno. *p*

21

S. A. *Unison mp*

2. It was ear - ly on one morn - ing, just

T. B. *Unison mp*

a.\* 2. It was ear - ly on one morn - ing, just

Cm Gm B $\flat$  Cm A $\flat$

Pno. *p*

\* The Latin name used by the Romans to refer to Scotland

25

S. A. *mf* div. by the break of day, We were wak-ened by the turn - key who

T. B. *mf* by the break of day, We were wak-ened by the turn - key who

Pno. *Bb Cm*

29

S. A. *f* un - to us did say, "A - rise you hap - less con - victs, a -

T. B. *f* un - to us did say, "A - rise you hap - less con - victs, a -

Pno. *Bb Cm*

33

S. A. *p* rise you one and all. Oo

T. B. *mf* div. rise you one and all. This is the day you are to sail

Pno. *Eb Bb Cm Ab*

37

S. A. *mf*  
from Ca - le - don - i - a." 3. We

T. B. *mf*  
from Ca - le - don - i - a." 3. We

Pno. *Bb Cm Gm Bb*

41

S. A.  
all a-rose, put on our clothes, - our hearts were full of grief. Our

T. B.  
all a-rose, put on our clothes, - our hearts were full of grief. Our

Pno. *Cm Ab Bb Cm*

45

S. A. *piu f*  
friends who stood a - round the coach - could grant us no re - lief. Our

T. B. *piu f*  
friends who stood a - round the coach - could grant us no re - lief. Our

Pno. *Bb Cm*

49

S. A. *mp*  
par - ents, wives and sweet - hearts too, their hearts were broke in two To

T. B. *mp*  
par - ents, wives and sweet - hearts too, their hearts were broke in two To

Pno.

53

S. A. see us leave the hills and dales of Ca - le - don - i -

T. B. see us leave the hills and dales Mel. of Ca - le - don - i

Pno.

57

S. A. *mp* *p*  
a. Oo Oo

T. B. *mp*  
a. 4. Fare - well, my dear - est

Pno.

62

S. A. *Oo*

T. B. *mf* Mel. *moth-er, I was your dar-ling son. I hope they don't cast up to you\_ the*

Pno. *Ab Bb Cm*

67

S. A. *mf* *I\_ trust God\_ will\_ pro - tect you when*

T. B. *race that I have run. I\_ trust God will pro - tect\_ you when*

Pno. *Bb Cm*

71

S. A. *p* *I am far\_ a - way, Far from the place where I was born\_*

T. B. *mp* *I am far a - way, Far from the place where I was born\_*

Pno. *Eb Bb Cm Ab*

75

S. A. *Unison mf*  
in Ca - le - don - i - a. 5. Fare

T. B. *Unison mf*  
Mel. in Ca - le - don - i a. 5. Fare -

Pno. *Bb Cm Gm Bb*

79

S. A. well, my hon-est fath - er, you were the best of men;

T. B. well my hon-est fath - er, you were the best of men; And *Mel.*

Pno. *Cm Ab Bb Cm*

83 *p*

S. A. Oo

T. B. like - wise my own sweet - heart, it's Cath - erine is her name. No

Pno. *Bb Cm*



87 Oo \_\_\_\_\_ oo \_\_\_\_\_

S. A. *Doo doo doo doo doo doo doo For\_*

T. B. *more we'll walk by Clyde's clear stream or by the Broom - ie - law, For*

Piano accompaniment with chords Eb and Bb.

91

S. A. *I must leave the hills and dales\_ of Ca - le - don - i - a.*

T. B. *I must leave the hills and dales\_ of Ca - le - don - i a.*

Piano accompaniment with chords Cm, Ab, Bb, and Cm.

95 *rit. . . . .* **Meno mosso** *mp*

S. A. *I'm\_ long - ing for the time to come\_ when*

T. B. *I'm\_ long - ing for the time to come\_ when*

Piano accompaniment with chords Gm, Bb, Cm, Cm, Ab, and Fm7. *mp*

(If required)

100

S. A. *mf*  
I'll a-gain be free;— I'll lose no time in go-ing home\_ a - cross the deep blue

T. B. *mf*  
I'll a-gain be free;— I'll lose no time\_ in go - ing home\_ a - cross the deep blue

Pno.  
Bb Gm(sus4) Gm7 Fm/C Cm Ab Fm7 Bb Gm(sus4) Gm7

105

S. A. *piu f* *mp*  
sea, And see once more the ones I loved, as in the days of yore, And

T. B. *piu f* *mp*  
sea, And see once more the ones I loved, as in the days of yore, And

Pno.  
Fm/C Cm Ab Fm7 Ebmaj7 Cm7 Bb

110

S. A. *rall.*  
find the sweet-heart whom I left in Ca - le - don - i - a.

T. B. *rall.*  
find the sweet-heart whom I left Mel. in Ca - le - don - i - a.

Pno. *rall.*  
Cm Ab Fm7 Bb Gm/C Fm/C Cm

# JIM JONES AT BOTANY BAY

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

Moderately ♩ = 76

SOPRANO  
ALTO

TENOR  
BASS

1. O lis - ten for a mo - ment, lads, and hear me tell my tale, how o'er the sea from

Moderately ♩ = 76

Piano

7

S.  
A.

T.  
B.

Pno.

The ju - ry says, "He's guil - ty" and says the judge, says

Eng - land I was com - pelled to sail. — The ju - ry says, "He's guil - ty" and says the judge, says

C Dm E(sus4) E7 Am C Dm G7

13

S. A. he, —

T. B. *Solo mf* he, — "For life, Jim Jones, I'm send-ing you a - cross the storm - y sea. 2. And take my tip be- *mf*

C Dm<sup>7</sup> Am Dm Am C

Pno.

19

S. A.

T. B. fore you ship to join the i-ron gang; Don't get too spry at Bo-ta-ny Bay, or else you'll sure-ly *f*

Dm Am C Dm

Pno.

25

S. A. *mf* "Or else you'll hang," he says, says he,"and aft - er that Jim Jones, — High up up-on the

T. B. *Tutti mf mel.* hang— Or else you'll hang," he says, says he,"and aft - er that Jim Jones, — High up up-on the

E(sus4) E<sup>7</sup> Am C Dm G<sup>7</sup> C Dm<sup>7</sup>

Pno.

31

S. A. gal-lows tree the crows will pick your bones."

T. B. gal-lows tree the crows will pick your bones. 3. You'll have no time for mis-chief then, re-mem - ber what I

*mf*

Am Dm Am C Dm

Pno.

37

S. A. Sharp claps

T. B. say: They'll flog the poach-ing out of you, out there at Bo-ta-ny Bay."\_\_ The waves were high up-

*f* *mp* *mf*

Am C Dm E(sus4) E7 Am

Pno.

43

S. A. oo I would rath - er drown in mis - er - y\_\_ than

T. B. on the sea, the winds blew up in gale:\_\_\_ I would rath - er drown in mis - er - y\_\_ than

*mel.*

C Dm G7 C Dm Am

Pno.

48

S. A. go to New South Wales. 4. The winds blew high up-  
*mf*

T. B. go to New South Wales. 4. The winds blew high up-  
*mf*

Pno. *Dm Am C mf*

54

S. A. on the sea, and the pi - rates came a - long. But the sol - diers on our con - vict ship were  
*f*

T. B. on the sea, and the pi - rates came a - long. But the sol - diers on our con - vict ship were  
*f*

Pno. *Dm Am C f*

59

S. A. full five hun - dred strong. — They op - ened fire and some - how drove that pir - ate ship a -  
*v*

T. B. full five hun - dred strong. — They op - ened fire and some - how drove that pir - ate ship a -  
*v*

Pno. *Dm E(sus4) E7 Am C Dm G7*

64

S. A. *mf*  
 way. I'd rath-er have joined that pir - ate ship than come to Bo - ta-ny

T. B. *mf*  
 way. I'd rath-er have joined that pir - ate ship than come to Bo - ta-ny

Pno. C Dm Am Dm  
*mf*

68

S. A. *mf* *f*  
 Bay. 5. For day night i - rons clang, poor gal-ley - slaves We

T. B. *mf* *f*  
 Bay. 5. For day and night the i - rons clang and like poor gal - ley - slaves We

Pno. Am C Dm Am  
*mf*

73

S. A. *mf*  
 toil and toil, and when we die must fill dis-hon - est graves. — But by and by I'll

T. B. *mf*  
 toil and toil, and when we die must fill dis-hon - est graves. — But by and by I'll

Pno. C Dm E(sus4) E7 Am

78

S. A.  
break my chain; in - to the bush I'll go, — And join the brave bush - rang - ers there, Jack

T. B.  
break my chain; in - to the bush I'll go, — And join the brave bush - rang - ers there, Jack

Pno.

C Dm G<sup>7</sup> C Dm Am

83

**Meno mosso**

S. A.  
Don - a - hue and Co.

T. B.  
Don - a - hue and Co. 6. And some dark night when ev - 'ry - thing is

Pno.

Dm Am **Meno mosso** C

*p*

88

S. A.  
Ah ah

T. B.  
si - lent in the town, I'll kill the ty-rants one and all, I'll shoot the flog-gers

Pno.

Dm Am C Dm

*f*



93

S. A. *mf* Ah oo *mp* oo

T. B. down; I'll give the Law a lit-tle shock, re-mem-ber what I say; They'll *mf*

Pno. E(sus4) E7 Am C Dm G7 C *mf*

98 *p* *molto rit.* oo oo oo oo oo oo

S. A. oo oo oo oo oo oo

T. B. yet re-gret they sent Jim Jones\_ in chains to Bo-ta-ny Bay.

Pno. Dm7 Am Dm6 Am *mp* *dim.* *p* *pp* *stis*

# LAZY HARRY'S

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

Lively ♩ = 90

SOPRANO  
ALTO

TENOR  
BASS

Unison *mf*

1. Oh, we

Piano

*f*

G<sup>7</sup> C F C G<sup>7</sup> C

7

T.  
B.

start - ed down from "Ro - to" when the sheds had all cut out. We had whips and whips of

F

Pno.

*mp*

12

S.  
A.

*mp*

Mel.

So we humped our blues se - rene - ly and

T.  
B.

rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

C D<sup>7</sup> G<sup>7</sup> F C

Pno.

17 *f* Mel. *f*

S. A. made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock - ing

T. B. made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock - ing

Pno. *f*

F C G<sup>7</sup> C G<sup>7</sup> C F C G<sup>7</sup>

22

S. A. down.

T. B. *mf* down. 2. Well we crossed the Mur - rum - bid - gee near to Yan - ko in a

Pno. *mp*

C

27 *mp*

S. A. And we

T. B. *mp* Mel. week And we passed through old Nar - ran - de - ra and crossed the Bur - nett Creek, And we

Pno. *mp*

F C D<sup>7</sup> G<sup>7</sup>

32

S. A. *Mel. f*  
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

T. B. *Mel. f*  
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

Pno. *f*  
F C F C G<sup>7</sup> C G<sup>7</sup>

37

S. A. *Chorus mf*  
Harry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

T. B. *mf*  
Harry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

Pno. *mf*  
C F C G<sup>7</sup> C G<sup>7</sup> C

42

S. A. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. B. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf*  
D<sup>7</sup>

47

S. A. *f*  
gai Yes we camped at La - zy Har-ry's on the road to Gun - da -

T. B. *f*  
gai Yes we camped at La - zy Har-ry's on the road to Gun - da -

Pno. *mf*  
G<sup>7</sup> C F C G<sup>7</sup>

52

S. A. gai.

T. B. *mf*  
gai. 3. Well we

Pno. *f*  
C G<sup>7</sup> C F C G<sup>7</sup> C

58

T. B. *mp*  
chucked our bloom-in' swags off and we walked in - to the bar And we or - dered rum - 'n' -

Pno. *mp*  
F

63

T. B. *mp*

rasp-b'ry and a shil-ling-each ci - gar. But the girl that served the poi - son she

C D<sup>7</sup> G<sup>7</sup> F C

Pno. *p*

68

S. A. (Wolf whistle) Mel. *f*

So we camped at La - zy Har - ry's on the road to Gun - da -

T. B. *f*

winked at Bill and I So we camped at La - zy Har - ry's on the road to Gun - da -

F C G<sup>7</sup> C G<sup>7</sup> C F C G<sup>7</sup>

Pno. *f*

73

S. A. gai.

T. B. *mf*

gai. 4. In a week our spree was o-ver and the cheque was all knocked

C

Pno. *mp*

78

T. B. *mp*  
 down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

Pno. F C D<sup>7</sup> G<sup>7</sup>

83

S. A. Mel. *f*  
 And we tramped from La - zy

T. B. *f*  
 girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy

Pno. *p* F C F C G<sup>7</sup> C G<sup>7</sup> *f*

88

S. A. *Chorus mf*  
 Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the

T. B. *mf*  
 Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the

Pno. C F C G<sup>7</sup> C G<sup>7</sup> C *mf*

93

S. A. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. B. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf* D<sup>7</sup>

98

S. A. *f*  
gai Yes we tramped from La - zy Har-ry's on the road to Gun - da -

T. B. *f*  
gai Yes we tramped from La - zy Har-ry's on the road to Gun - da -

Pno. *mf* G<sup>7</sup> C F C G<sup>7</sup>

103

S. A. *rall.*  
gai.

T. B. *rall.*  
gai.

Pno. *f* C G<sup>7</sup> C F C G<sup>7</sup> C



Slower  $\text{♩}=72$

108

S. A.

T. B. *f*

5. Oh I've seen a lot of girls me boys\_ and drunk a lot of beer; And I've

Slower  $\text{♩}=72$

Pno. *mf*

*molto rit.*

Meno mosso  $\text{♩}=69$

113

T. B.

met with some of both lads as left me feel - ing queer.

But for

*molto rit.*

Meno mosso  $\text{♩}=69$

Pno. *F C D7 G7 F# G7*

*rit.*

A tempo  $\text{♩}=90$

118

S. A. Mel. *f*

You must

T. B. *f*

beer to knock you side-ways and for girls to make you sigh\_\_\_\_\_ You must

*rit.*

A tempo  $\text{♩}=90$

Pno. *mp* *f*

*F C F Am C G7*

123 *Chorus mf*

S. A. camp at La - zy Har - ry's on the road to Gun - da - gai. You should camp at La - zy

T. B. camp at La - zy Har - ry's on the road to Gun - da - gai. You should camp at La - zy

Pno. C G<sup>7</sup> C F C G<sup>7</sup> C *mf*

128

S. A. Har - ry's on the road to Gun - da - gai. *p* The road to Gun - da - gai, *mf* not five

T. B. Har - ry's on the road to Gun - da - gai. *p* The road to Gun - da - gai, *mf* not five

Pno. *p* *mf*

133

S. A. miles from Gun - da - gai. *f* You should camp at La - zy Harry's on the

T. B. miles from Gun - da - gai. *f* You should camp at La - zy Harry's on the

Pno. D<sup>7</sup> G<sup>7</sup> C F *mf*

138 Chorus *f* Clap on beats 2 & 4 189

S. A. road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

T. B. road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Pno. *f* (if required)

C G7 C C7 A D

143

S. A. road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. B. road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf* E7

148

S. A. gai. Yes we camped at La - zy Har-ry's on the road to Gun - da -

T. B. gai. Yes we camped at La - zy Har-ry's on the road to Gun - da -

Pno. *f* A7 D G D A7

153

S. A. *f*  
gai. Yes we camped at La - zy Har - ry's on the

T. B. *f*  
gai. Yes we camped at La - zy Har - ry's on the

Pno. *f*  
D A<sup>7</sup> D G

156

S. A. *div.*  
road to Gun - da - gai.

T. B.  
road to Gun - da - gai.

Pno.  
D A<sup>9</sup> A<sup>7</sup> D

160

S. A.

T. B.

Pno. G D A G A<sup>7</sup> D *ff*

# LAZY HARRY'S

for TTBB choir and piano

Arranged by Sandra Milliken

Traditional

**Lively** ♩ = 90

Unison *mf*

Tenor 1  
Tenor 2  
Baritone  
Bass

1. Oh, we

**Lively** ♩ = 90

*f*

G<sup>7</sup> C F C G<sup>7</sup> C

Piano

7

B.

start - ed down from "Ro - to" when the sheds had all cut out. We had whips and whips of

*mp*

F

12

T. *mp*  
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

T. *mp*  
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

Bar. Mel.  
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

B. *mp*  
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

Pno. C D<sup>7</sup> G<sup>7</sup> F C

17 Mel. *f*

T. made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

T. Mel. *f*  
made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

Bar. *f*  
made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

B. *f*  
made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

Pno. F C G<sup>7</sup> C G<sup>7</sup> C F C G<sup>7</sup>

22

T. down.

T. down.

Bar. *mf*  
down. 2. Well we crossed the Mur - rum - bid - gee near to Yan - ko in a

B. *mf*  
down. 2. Well we crossed the Mur - rum - bid - gee near to Yan - ko in a

Pno. *C* *mp*

27

T. *mp*  
And we

T. *mp*  
And we

Bar. Mel.  
week And we passed through old Nar-ran - de - ra and crossed the Bur - nett Creek, And we

B. Mel.  
week And we passed through old Nar-ran - de - ra and crossed the Bur - nett Creek, And we

Pno. *F* *C* *D7* *G7*

32

T. *Mel.* *f*  
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

T. *Mel.* *f*  
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

Bar. *f*  
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

B. *f*  
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

Pno. *f*  
F C F C G<sup>7</sup> C G<sup>7</sup>

37

T. *Chorus mf*  
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

T. *mf*  
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

Bar. *Mel. mf*  
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

B. *Mel. mf*  
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

Pno. *mf*  
C F C G<sup>7</sup> C G<sup>7</sup> C



42

T. *p* Mel. *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Bar. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

B. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf* D<sup>7</sup>

47

T. *f*  
gai \_\_\_\_\_ Yes we camped at La - zy Har-ry's on the road to Gun - da -

T. *f*  
gai \_\_\_\_\_ Yes we camped at La - zy Har-ry's on the road to Gun - da -

Bar. *f* Mel.  
gai \_\_\_\_\_ Yes we camped at La - zy Har-ry's on the road to Gun - da -

B. *f*  
gai \_\_\_\_\_ Yes we camped at La - zy Har-ry's on the road to Gun - da -

Pno. *mf* G<sup>7</sup> C F C G<sup>7</sup>

52

T. gai.

T. gai.

Bar. gai. *mf* 3. Well we

B. gai. *mf* 3. Well we

Pno. *f*

C G7 C F C G7 C

58

T. *mf* And we or-dered rum - 'n' -

T. *mf* And we or-dered rum - 'n' -

Bar. chucked our bloom-in' swags off and we walked in - to the bar And we or-dered rum - 'n' -

B. chucked our bloom-in' swags off and we walked in - to the bar And we or-dered rum - 'n' -

Pno. *mp* F

63

T. rasp-b'ry and a shil-ling-each ci - gar. hic!

T. rasp-b'ry and a shil-ling-each ci - gar. hic!

Bar. *mp* rasp-b'ry and a shil-ling-each ci - gar. But the girl that served the poi - son she

B. *mp* rasp-b'ry and a shil-ling-each ci - gar. But the girl that served the poi - son she

Pno. C D<sup>7</sup> G<sup>7</sup> F C *p*

68 (Wolf whistle) Mel. *f*

T. So we camped at La - zy Har-ry's on the road to Gun - da -

T. (Wolf whistle) *f* So we camped at La - zy Har-ry's on the road to Gun - da -

Bar. winked at Bill and I So we camped at La - zy Har-ry's on the road to Gun - da -

B. winked at Bill and I So we camped at La - zy Har-ry's on the road to Gun - da - Mel.

Pno. F C G<sup>7</sup> C G<sup>7</sup> C F C G<sup>7</sup> *f*

73

T. *mf*  
gai. 4. In a week our spree was o-ver and the cheque was all knocked

T. *mf*  
gai. 4. In a week our spree was o-ver and the cheque was all knocked

Bar. *mf*  
gai. 4. In a week our spree was o-ver and the cheque was all knocked

B. *mf*  
gai. 4. In a week our spree was o-ver and the cheque was all knocked

Pno. *mp*  
C

78

T. *mp*  
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

T. *mp*  
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

Bar. *mp*  
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

B. *mp*  
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

Pno. *mp*  
F C D<sup>7</sup> G<sup>7</sup>

83

T. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

T. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

Bar. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

B. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

Pno. *p* F C F C G<sup>7</sup> C G<sup>7</sup> *f*

88

T. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the *Chorus mf*

T. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the *mf*

Bar. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the Mel. *mf*

B. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the Mel. *mf*

Pno. C F C G<sup>7</sup> C G<sup>7</sup> C *mf*

93

T. *p* Mel. *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Bar. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

B. *p* *mf*  
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf* D<sup>7</sup>

98

T. *f*  
gai \_\_\_\_\_ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

T. *f*  
gai \_\_\_\_\_ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

Bar. *f* Mel.  
gai \_\_\_\_\_ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

B. *f*  
gai \_\_\_\_\_ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

Pno. *mf* G<sup>7</sup> C F C G<sup>7</sup>

103 rall. . . . . Slower ♩=72

*f*

T. gai. 5. Oh I've

T. gai. 5. Oh I've *f*

Bar. gai. 5. Oh I've *f*

B. gai. 5. Oh I've *f*

Pno. *f* C G7 C F C G7 C rall. . . . . Slower ♩=72

109

T. seen a lot of girls me boys\_ and drunk a lot of beer;

T. seen a lot of girls me boys\_ and drunk a lot of beer;

Bar. seen a lot of girls me boys\_ and drunk a lot of beer; And I've met with some of

B. seen a lot of girls me boys\_ and drunk a lot of beer; And I've met with some of

Pno. *mf* F

114

*molto rit.* . . . . .

T.

T.

Bar.

B.

Pno.

*molto rit.* . . . . . *Meno mosso*  $\text{♩} = 69$

rit. . . . . *A tempo*  $\text{♩} = 90$

T.

T.

Bar.

B.

Pno.

120

*rit.* . . . . . *A tempo*  $\text{♩} = 90$



126 *Chorus mf*

T. *p*  
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

T. *mf* *p*  
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

Bar. *mf* *p*  
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

B. *mf* *p*  
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

Pno. *C* *mf* *p*

131 *Mel. mf*

T. *f*  
road to Gun - da - gai, not five miles from Gun - da - gai \_\_\_\_\_ You should

T. *mf* *f*  
road to Gun - da - gai, not five miles from Gun - da - gai \_\_\_\_\_ You should

Bar. *mf* *f*  
road to Gun - da - gai, not five miles from Gun - da - gai \_\_\_\_\_ You should

B. *mf* *f*  
road to Gun - da - gai, not five miles from Gun - da - gai \_\_\_\_\_ You should

Pno. *p* *mf* *D7* *G7* *mf*

T. *f* camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

T. *f* camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

Bar. *Mel.* *f* camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

B. *f* camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

Pno. *C F C G<sup>7</sup> C C<sup>7</sup> A* *f*

141 Clap on beats 2 & 4

T. *p* camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

T. *p* camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

Bar. *p* camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

B. *p* camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

Pno. *D* (if required) *p*

146

Mel. *mf* *f*

T. *mf* *f*

T. *mf* *f*

Bar. *mf* *f*

B. *mf* *f*

Pno. *mf* *f*

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

gai, not five miles from Gun - da - gai Yes we camped at La - zy

gai, not five miles from Gun - da - gai Yes we camped at La - zy

gai, not five miles from Gun - da - gai Yes we camped at La - zy

gai, not five miles from Gun - da - gai Yes we camped at La - zy

151

*f*

T. *f*

T. *f*

Bar. Mel. *f* Mel.

B. *f*

Pno. *f*

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

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

156

T. road to Gun - da - gai.

div.

T. road to Gun - da - gai.

Bar. road to Gun - da - gai.

B. road to Gun - da - gai.

Pno. D A<sup>9</sup> A<sup>7</sup> D

160

T.

T.

Bar.

B.

Pno. G D A G A<sup>7</sup> D *ff*

# THE LITTLE ROSEWOOD CASKET

for SSA choir

Arranged by Sandra Milliken

Traditional

Slowly & Expressively ♩ = 72

SOPRANO 1 *mp*

In a lit - tle rose-woodcask-et rest-ing on the mar-ble stand, there's a pack-et of old love

6

S.1 *mp*  
let-ters writ-ten by my true love's hand. Go and bring them to me sis-ter, read them

S.2 *mf*  
Go and bring them to me sis-ter, read them

A. *mp*  
Go and bring them to me sis-ter, read them

11

S.1 *mf*  
all to me to - night. I have of - ten tried, but could not, for the tears would blind my

S.2 *mf*  
all to me to - night. I have of - ten tried, but could not, for the tears would blind my

A. *mf*  
all to me to - night. I have of - ten tried, but could not, for the tears would blind my

16

S.1 *mp*  
sight. Read those pre - cious lines so slow-ly that I'll not miss e - ven one, And the

S.2 *p*  
sight. Oo\_\_\_\_\_oo\_\_\_\_\_

A. *p*  
sight. Oo\_\_\_\_\_oo\_\_\_\_\_

21

S.1 *mp*  
pre-cious hand that wrote them, his last work for me is done. Tell him that I nev - er

S.2 *mp*  
oo \_\_\_\_\_ oo \_\_\_\_\_ Tell him that I nev - er

A. *mp*  
oo \_\_\_\_\_ oo \_\_\_\_\_ Tell him that I nev - er

26

S.1 *p*  
blamed him, not an un - kind word I spoke. Will you tell him, sis - ter, tell him that my

S.2 *p*  
blamed him, not an un - kind word I spoke. Will you tell him, sis - ter, tell him that my

A. *p*  
blamed him, not an un - kind word I spoke. Will you tell him, sis - ter, tell him that my

31 *rit.* *p* **Grave**  
heart with sad - ness broke. \_\_\_\_\_ When I'm dead and in my cof - fin and the

S.2 *p*  
heart with sad - ness broke. \_\_\_\_\_ When I'm dead and in my cof - fin and the

A. *p*  
heart with sad - ness broke. \_\_\_\_\_ When I'm dead and in my cof - fin and the

36

S.1  
shroud's a-round me bound And my lit - tle bed is rea - dy in the cold and si - lent

S.2  
shroud's a-round me bound Oo \_\_\_\_\_ in the cold and si - lent

A.  
shroud's a-round me bound Oo \_\_\_\_\_ in the cold and si - lent

A tempo ♩=72

41

S.1 *mf* ground. Take his let - ters and his lock-et, *sub.p* place them gent - ly on my heart *mf* And the

S.2 *mf* ground. Take his let - ters and his lock-et, *sub.p* place them gent - ly on my heart\_ *mf* And the

A. *mf* ground. Take his let - ters and his lock-et, *sub.p* place them gent - ly on my heart *mf* And the

46

S.1 lit - tle ring\_ he gave\_ me from my fin - ger nev - er part. *p* Oo\_\_\_\_\_

S.2 lit - tle ring\_ he gave\_ me from my fin - ger nev - er part. *p* Oo\_\_\_\_\_

A. lit - tle ring he gave me from my fin - ger nev - er part. *p* Oo\_\_\_\_\_

51

S.1 *pp* oo\_\_\_\_\_ Oo\_\_\_\_\_

S.2 *mp* oo\_\_\_\_\_ You have fin - ished now, dear sis-ter, will you

A. *div. p* oo\_\_\_\_\_ Oo\_\_\_\_\_

56

S.1 *mf* oo\_\_\_\_\_ As I lis - ten to you read them, I will lose all sense of

S.2 *mf* read them once a - gain? *mf* As I lis - ten to you read them, I will lose all sense of

A. *mf* oo\_\_\_\_\_ As I lis - ten to you read them, I will lose all sense of

61

S.1 *pp* pain. Oo\_\_\_\_\_ oo\_\_\_\_\_ *mp* Fall a -

S.2 *mp* pain. As I lis - ten to you read them, I will gent - ly fall a - sleep. *mp* Fall a -

A. *p* pain. Oo\_\_\_\_\_ oo\_\_\_\_\_ *mp* Fall a -

66

S.1 sleep to\_\_\_ walk with Je - sus, dear-est sis - ter, do not weep.

S.2 sleep to\_\_\_ walk with Je - sus, dear-est sis - ter, do not weep.\_\_\_\_\_

A. sleep to walk with Je - sus, dear-est sis - ter, do not weep.\_\_\_\_\_

70

S.1 *Solo mp* In a lit - tle rose-wood cask-et rest-ing on the mar - ble stand, there's a

75

S.1 pack - et of old love let - ters writ - ten by my true love's hand.



# PERFORMANCE NOTES

## ANDY'S GONE WITH CATTLE

The original words (they were re-worked several times) for this song were written by the well-known Australian writer/poet Henry Lawson and published in *The Australian Town and Country Journal* on 13 October 1888. Six weeks later, a sequel, *Andy's Return*, was published in the same journal.

Lawson was born in 1867 in a tent on the New South Wales goldfields, the son of a Norwegian father and an English mother. He experienced a rather miserable childhood on a poor bush farm in what is now western Sydney and this greatly influenced the subject matter of many of his later writings.

The action described in this poem takes place during a period of severe drought, when Andy is forced to take a job droving cattle in order to financially sustain his family. The poem reflects on the lives of family members left behind on their small selection in the Australian Outback. Droving was a difficult and sometimes dangerous occupation, affecting both the drovers and the families they left behind, often for long periods of time.

### SSAA

This is an *a cappella* version, which may be sung down a tone, in F Major, if desired.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to convey the story.

### SSA and 2-PART

These arrangements, with piano accompaniment, contain an *a cappella* section from Bar 54 to the end. However, an optional piano accompaniment can be used, if desired, at the discretion of the conductor. Both pieces may also be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## THE BANKS OF THE CONDAMINE

*The Banks of the Condamine* is sung as a duet between Willie (a man eager to join his shearing mates in one of the sheds) and his beloved Nancy (who pleads to go with him rather than being left behind). There are several different versions of this popular song; for example, in some versions, the man is going to join his mates at a horse-breaking camp instead of a shearing shed.

This song was first published in *The Queenslander* in 1894 as *Banks of the Riverine*, referencing an area in southern New South Wales. The words appear to be a make-over of a 19th Century British ballad *Banks of the Nile*, which tells of a British soldier going off to war in Egypt at the time of the Napoleonic Wars. The melody is related to one that had been used for an Irish folk song.

*The Banks of the Condamine* appears to have been one of the most widely distributed of Australian bush songs. It had been reported from singers in northern Victoria and the Northern Territory, along with versions from New South Wales and Queensland.

Folk songs about work are fairly common in Australia, but songs about love are somewhat harder to find. *The Banks of the Condamine* is perhaps the best known of this rare species.

### SATB

This piece may be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## THE BLACK VELVET BAND

This traditional folk song has versions from Ireland, Australia, England, Canada and the United States. It tells of a young man being tricked and betrayed by a pretty girl, resulting in his being charged with theft and sentenced to transportation for seven years to the penal colony of Van Diemen's Land. Transportation to the British colonies in Australia was a much-used sentence by British and Irish courts in the 18th and 19th centuries. Seven years penal servitude, as dished out in *The Black Velvet Band*, was commonplace.

### SATB and TBB

This arrangement is scored for tin whistle (flageolet in G). Flute can be substituted if tin whistle is not available.

This piece may also be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

### TBB

This arrangement is scored for piano and tin whistle (flageolet in G). Flute can be substituted if tin whistle is not available.

This piece may also be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## CABBAGE TREE HAT

The original poem was written by Charles Flower, a pioneer grazier who lived in the headwaters of the Dawson River in central Queensland. The tune is an Irish one called Rosin the Bow, which has been used for numerous other folk songs around the world.

A cabbage tree hat (also known as a cabbage palm hat) is a hat made from the leaves of the *Livistona australis*, also known as the cabbage-tree palm. It is recognised as the first distinctively Australian headwear in common use. Seeking protection from the sun, early European settlers started to make hats using fibre from the native palm, which soon became popular throughout the colonies. The process involved boiling, then drying and finally bleaching the leaves.

### SAB and SSA

This arrangement is scored for piano and flute, but violin or tin whistle (flageolet in D/Eb) can be substituted if necessary. Another option is to play the flute part in an appropriate octave on the piano.

This piece may also be accompanied by guitar.

Alternative pitches are provided for tenors in certain places where the range is too low.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## **2-PART**

The voicing in this arrangement is suitable for Tenor and Baritone as well as for unchanged or treble voices.

Whilst it is scored for piano and flute, a violin or tin whistle (flageolet in D/Eb) can be substituted if necessary. Another option is to play the flute part in an appropriate octave on the piano.

This piece may also be accompanied by guitar.

Alternative pitches are provided in certain places where range is too low.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## **THE “CATALPA”**

The events described in this song took place on 17-19 April 1876.

Between 1865 and 1867, British authorities rounded up supporters of the Irish Republican Brotherhood (known as Fenians), an Irish independence movement, and transported sixty-two of them to the penal colony at Fremantle in Western Australia. They arrived on the ship *Hougoumont* on 9 January 1868. In 1869, pardons were issued to many of the imprisoned Fenians. Another round of pardons was issued in 1871, after which only a small group of “military” Fenians remained in Western Australia.

In 1874, prisoner James Wilson secretly sent a letter to New York City journalist John Devoy, who worked to organize a rescue. Using donations collected from Irish-Americans, a Fremantle escapee John Boyle O’Reilly, then living in Boston, purchased the whaling ship, *Catalpa*, and sailed her to international waters off Rockingham, Western Australia. On 17 April 1876, Wilson and five other Fenians working outside the prison walls boarded a whaleboat O’Reilly had dispatched, were taken aboard *Catalpa* and subsequently escaped to North America.

## **SATB**

Verse 2 (Bar 54) could be allocated to one or two soloists.

This accompanied arrangement contains an “a cappella” section from Bar 171 to Bar 184, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## **TTB**

The Solo section at Verse 2 (Bar 54) may be substituted with two or more voices.

This accompanied arrangement contains an “a cappella” section from Bar 171 to Bar 184, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## **CROSS OF THE SOUTH**

*Cross of the South* tells the story of the Battle of the Eureka Stockade, which took place in Ballarat on Sunday, 3 December

1854. The battle was the culmination of the Eureka Rebellion – a series of events involving a revolt by gold miners against the British administration in the colony of Victoria. The miners’ grievances centred around the cost (30 shillings per month) of mining permits and the officious way in which the system administered.

On the day of the battle a combined force of close to 300 soldiers and police staged a dawn attack on the 120-150 miners who had remained within the stockade on the preceding Saturday night. The fighting resulted in an official total of 27 deaths and many injuries, with most of the casualties being amongst the miners.

Thirteen captured miners were later tried for high treason, but mass public support led to their acquittal. Several reforms sought by the rebels were subsequently implemented, including legislation providing for universal adult male suffrage for the Legislative Assembly elections and the removal of property qualifications for Legislative Assembly members. The leader of the miners, Peter Lalor, went on to be elected to the Victorian parliament in 1855, eventually serving as speaker of the legislative assembly from 1880 to 1887.

Over the years, widely differing opinions have been expressed regarding the significance and legacy of the Eureka Rebellion. In this arrangement, a fifth verse has been added which reflects a positive point of view maintaining that Eureka was a seminal event and that it marked a major change in the course of Australian history.

The tune is based on the Irish folk song *Kelly the Boy from Killane*.

## **SATB**

The Solo at Verse 1 is suitable for any voice type. It may be sung by two or more voices, at the discretion of the conductor.

This accompanied arrangement contains an “a cappella” section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, again at the discretion of the conductor.

The piece may also be accompanied by guitar.

In performance, pay particular attention to the tempi changes as well as enunciation and expressive use of consonants in order to best convey the story.

## **2-PART**

The Solos at Verse 1 and Verse 5 are suitable for any voice type. They may be sung by two or more voices, at the discretion of the conductor.

This accompanied arrangement contains an “a cappella” section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, again at the discretion of the conductor.

The piece may also be accompanied by guitar.

In performance, pay particular attention to the tempi changes as well as enunciation and expressive use of consonants in order to best convey the story.

## **THE DYING STOCKMAN**

This Australian folk song had its origins in an English song called *The Old Stable Jacket*, which told of a dying stable-hand who wanted to be wrapped in his stable jacket and to have the implements of his trade buried along with him.

This song was learned by a young Horace Flower who had been sent “home” to England from Australia to finish his education. On his return to Australia, he set new words to the song giving it a new life lamenting the death of a young stockman.

## SATB

A soloist could be used for Verse 1.

Stagger-breathe through the hummed pedal, bars 4 to 16.

If needed, the Basses may also sing with the Tenors, for better balance, from Bar 32 to Bar 48.

In performance, pay particular attention to the tempi changes as well as enunciation and expressive use of consonants in order to best convey the story.

## THE EUMERELLA SHORE

*Eumerella Shore* was published in *The Old Bush Songs 1905*, edited by A. B. Banjo Paterson. An earlier (longer) version was published in early 1861 in both Sydney and Launceston newspapers.

There is some confusion about the title of this song. There is a Eumeralla River in the Western District of Victoria. However, the reference in the song to Jack (John) Robertson, who was a member of the New South Wales parliament, suggests that the selection referred to in the song may be more correctly located in New South Wales. Numeralla is a township in south-east New South Wales on the Umaralla River, just to the east of Cooma.

The tune was possibly taken from an American anti-slavery song, *Darling Nelly Gray*, written by Benjamin Hanby in 1856. His song, in turn, seems to have some relationship to the English folk song *Maggie May*.

### SATB, SSA and 2-PART

This arrangement is scored for piano and flute, but a violin or tin whistle (flageolet in C) can be substituted if necessary. Another option is to play the flute part in an appropriate octave on the piano.

The piece may also be accompanied by guitar, bush bass and/or lagerphone (Monkey stick).

In Bar 113, if there is no flute is being used, add the flute part to piano part by taking some of the treble chord notes with the left hand.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## JAMIE RAEBURN'S FAREWELL

This is a song about transportation to a penal colony, probably Australia, which, at the time, had several penal settlements. The nature of the crime is not mentioned in the song. However, the popular story is that Jamie Raeburn was a baker who was transported for theft. His sweetheart, Catherine Chandler, is purported to have told the following story of his misfortunes: "We parted at ten o'clock. Going home, Jamie met an acquaintance of his boyhood, who took him in to treat him for auld lang syne. Scarcely had they entered when some detectives appeared and apprehended them. Searched, apparently stolen property was found. They were tried and banished for life to Botany Bay. Jamie was innocent as the unborn babe, but his heartless companion spoke not a word of his innocence."

The song dates from the 1830s and remains popular and widely known as part of the living tradition in Scotland today. The tune is the one used by the *Tannahill Weavers* in their recording.

## SATB

The Solo opportunity at Verse 1 is suitable for either Baritone or Tenor. It may also be sung by a small group of two or more voices.

This accompanied arrangement contains an "a cappella" section from Bar 98 to the end, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## JIM JONES AT BOTANY BAY

This very forceful Australian convict transportation song was probably written in the period 1825 to 1830, as it mentions the bushranger Jack Donahue who plied his trade during that time period. Charles Macalister, who drove bullock-teams in south-eastern New South Wales in the 1840s, included the text of this remarkable convict ballad in his book of reminiscences, *Old Pioneering Days in the Sunny South* (1907). If not for this, it may never have become well-known.

It is a very bitter and defiant song of transportation to the penal colony in Botany Bay. It is not common to find such unashamed resentment and hatred expressed in a song in the first person. Perhaps that is why the song has such impact.

## SATB

The Solo from Bar 13 is suitable for either Bass or Baritone.

The piece may also be accompanied by guitar.

In performance, pay particular attention to tempi changes and to the enunciation and expressive use of consonants in order to best convey the story.

## LAZY HARRY'S

It has been said of the old-time shearers that they would "work like horses and spend like asses". They would work long, back-breaking hours in the sheds during the shearing season, knock up a sizeable pay cheque and then set out for a "spree" in the distant city. Chances were that they would spend most, if not all, of the money before making it to their intended goal. Such is the story told in Lazy Harry's, of two shearing mates who set out from Roto (a sheep station in south central New South Wales), at the end of the season, with a large cheque between them, heading for Sydney, but finding the beer and the girls in Gundagai far too tempting.

This song is sometimes referred to as *The Road to Gundagai*, not to be confused with another song called *Along the Road to Gundagai*. More folksongs mention Gundagai than any other town in Australia.

## SATB

Verse 5, Bar 108 to Bar 121 could be allocated as a Bass/Baritone solo or split between 2 soloists.

This accompanied arrangement contains an "a cappella" section from Bar 141 to Bar 153, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar, bush bass and/or lagerphone (monkey stick).

In performance, pay particular attention to tempi changes and to the enunciation and expressive use of consonants in order to best convey the story.

### **TTBB**

Bars 117 to 121 could be allocated as a Bass/Baritone solo.

This accompanied arrangement contains an “a cappella” section from Bar 141 to Bar 153, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar, bush bass and/or lagerphone (monkey mtick).

In performance, pay particular attention to tempi changes and to the enunciation and expressive use of consonants in order to best convey the story.

### **THE LITTLE ROSEWOOD CASKET**

This is a rather mournful American folk song that became popular in Australia. It tells of a dying woman and a casket

of old love letters. The song was written in 1870 by two songwriters from Boston, Louis Goulland and Charles A. White. A very early recording, under the title *Little Rosebud Casket* was made in 1924 by Ernest Thompson, a blind farmer and musician from North Carolina. It was released by Columbia records and, despite its rather sad theme, became a popular parlour song.

Around 1987 the song appeared as a sweet highlight on the Grammy-winning *Trio* album recorded by Dolly Parton, Emmylou Harris and Linda Ronstadt. Since then, it has been widely recorded by bluegrass and folk artists in America and elsewhere.

### **SSA**

This unaccompanied arrangement contains a Solo (for soprano) from Bar 70 to the end. The opening eight bars could also be taken by a soloist.

In performance, pay particular attention to tempi changes and to the enunciation and expressive use of consonants in order to best convey the story.

# GLOSSARY

## ANDY'S GONE WITH CATTLE

**Darling** The Darling is the third-longest river in Australia, measuring 1,472 kilometres from its source in northern New South Wales to where it joins the Murray River at Wentworth, New South Wales.

**drover** A stockman/horseman who moves (droves) large herds of cattle or sheep overland, from one location to another.

**selection** In some Australian colonies, under legislation dating from the 1860s, a plot of Crown land 'selected' by a person of limited means for the purpose of farming.

**squatter** In colonial Australia, someone who occupied a large tract of Crown land in order to graze livestock.

## THE BANKS OF THE CONDAMINE

**Condamine** The Condamine is a river that rises on the western slopes of the Great Dividing Range near the Queensland-New South Wales border. It flows north-west through the Darling Downs, past Dalby, turns west towards Chinchilla and then south-west where it meets the Dogwood Creek and becomes the Balonne River, a tributary of the Darling River.

**jumbuck** A male sheep.

**moleskins** Men's trousers made from moleskin, a heavy cotton fabric with a short, soft pile on one side

**ramstag mutton** Tough, unsavoury meat from a sheep.

**ringer** The fastest shearer in a shearing shed.

**Roma** A town in central western Queensland about 480 km WNW of Brisbane.

**selection** In some Australian colonies, under legislation dating from the 1860s, a plot of Crown land 'selected' by a person of limited means for the purpose of farming.

**squatter** In colonial Australia, someone who occupied a large tract of Crown land in order to graze livestock.

**tally** The number of sheep shorn by a shearer during one day's work.

**tigering** Hard work.

## THE BLACK VELVET BAND

**colleen** A generic Irish term for girls/women.

**porter** A type of beer.

**Van Diemen's Land** A colonial-era name for the island now known as Tasmania. The name was bestowed in 1642 by the Dutch explorer Abel Tasman in honour of Anthony van Diemen, Governor-General of the Dutch East Indies. On 1 January 1865 the name was officially changed to Tasmania, recognising Abel Tasman as the first known European to make landfall on the island.

## CABBAGE TREE HAT

**brigalow** *Acacia harpophylla*, is a native Australian tree belonging to the wattle family. It forms extensive open-forest communities on clay soils from central and coastal Queensland to northern New South Wales.

**Cabbage tree hat** A hat made from the leaves of the *Livistona australis*, also known as the cabbage-tree palm. It is recognised as the first distinctively Australian, hand-made headwear in general use.

**the Dawson** The Dawson is a river located in central Queensland. It rises in the Carnarvon Ranges and is a tributary of the Fitzroy River.

## THE "CATALPA"

**New Bedford** In the first half of the 19th Century, an important whaling port in Massachusetts, USA.

**Fenians** An umbrella term for the Irish Republican Brotherhood, with branches in Ireland and the USA, dedicated to the establishment of an independent Irish Republic.

**screw** Police, prison warders.

## CROSS OF THE SOUTH - A BALLAD OF EUREKA STOCKADE

**Cross of the South** The Southern Cross, a constellation visible in the Southern Hemisphere.

**stockade** A defensive position consisting of a cleared area surrounded by a timber wall.

## THE DYING STOCKMAN

**billy** A large tin can, usually with a wire handle, used to carry water and to boil water over an open fire, for the purpose of making tea.

**bronzewing** A group of pigeons native to Australia. They have distinctive iridescent wing patches that appear bronze or green-brown in dull light, but flash in many bright colours in the sun as the bird moves.

**coolibah/coolabah** *Eucalyptus coolabah* is a tree that occurs on occasionally flooded plains and the banks of intermittent streams and creeks in inland parts of New South Wales, South Australia, Queensland and the Northern Territory as well as the Kimberley region of Western Australia.

**pannikin** A small drinking cup made of metal and coated in enamel.

## THE EUMERELLA SHORE

**duffer** A person engaged in stealing livestock.

**Eumerella** There is a Eumeralla River in the Western District of Victoria, but the song more likely refers to the Umaralla River, just to the east of Cooma, in New South Wales.

**free selection** In some Australian colonies, under legislation dating from the 1860s, a plot of Crown land 'selected' by a person of limited means for the purpose of farming.

**Jack Robertson** Sir John Robertson, best remembered for the Robertson Land Acts of 1861 which sought to open up the selection of Crown land by poorer farmers and thereby break the monopoly of the squatters.

**squatter** In colonial Australia, someone who occupied a large tract of Crown land in order to graze livestock.

## **LAZY HARRY'S**

**cut out, sheds had all** shearing sheds where the shearing season had finished..

**Gundagai** A small country town about 400km south-west of Sydney. Perhaps more than any other Australian locality, Gundagai has long been referenced in a great many stories, songs and poems from Australia's history.

**knocked down** Spent.

**nobbler** a measure of spirits.

**Roto** A large sheep station in western New South Wales.

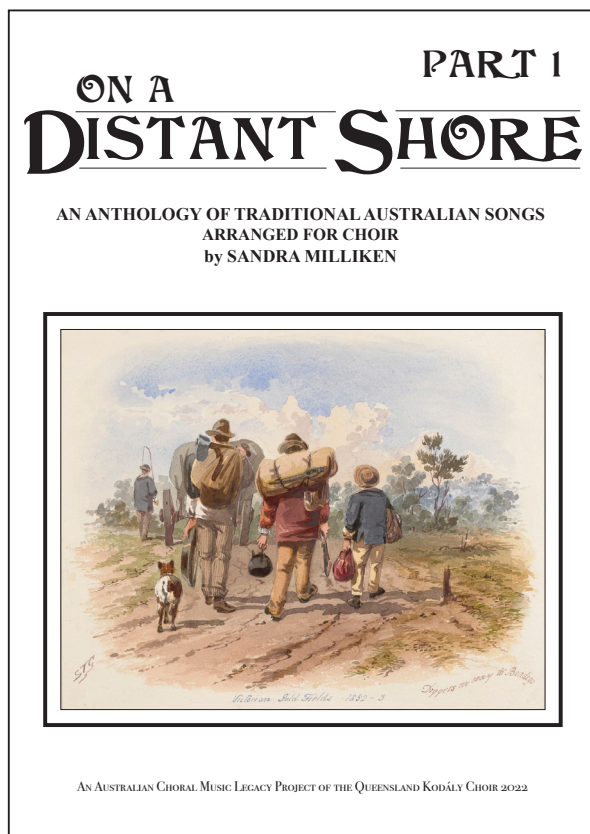
**sheds** Shearing sheds.

**spree** A celebration/party/good time, usually involving the consumption of alcohol.

**three spot cheque** A cheque for three hundred pounds.

**whips and whips of rhino** Lots and lots of money.





## TITLES IN THE ANTHOLOGY

### PART 1

Andy's Gone with Cattle  
 The Banks of the Condamine  
 The Black Velvet Band  
 Cabbage Tree Hat  
 The "Catalpa"  
 Cross of the South - a Ballad of Eureka Stockade  
 The Dying Stockman  
 The Eumerella Shore  
 Jamie Raeburn's Farewell  
 Jim Jones at Botany Bay  
 Lazy Harry's  
 The Little Rosewood Casket

### PART 2

Moreton Bay  
 My Name is Ben Hall  
 My Son Ted  
 The Queensland Drover  
 The Reedy Lagoon  
 Shores of Botany Bay  
 The Springtime it Brings on the Shearing  
 With My Swag All on My Shoulder

*For full details re the Anthology, each individual title, downloads and rehearsal tracks, visit:*

- <https://kodaly.org.au/resources/>;
- <https://cuskellycollegeofmusic.com>; or
- <https://www.sandramilliken.com.au/catalogue-anthologies/>



## MEET THE ARRANGER

**SANDRA MILLIKEN** (b. 1961) is a highly acclaimed conductor, composer and arranger of choral music, based in Brisbane, Australia. A music and education graduate of the University of New England, she also holds a Masters degree in choral conducting from the University of Queensland.

In 2001 Sandra was awarded a Churchill Fellowship that enabled her to further her studies in choral conducting and vocal/choral pedagogy. During this time she had the opportunity to observe, and work with, many international choral music specialists in England, Sweden, Finland, the United States and Canada.

Sandra has had a long involvement with choral music. From 1995 to 2008, she was on the staff of *Queensland Youth Choir*, conducting several of their ensembles, and in 2006 was appointed the QYC Artistic Director. In 2007 she took up the position of Conductor of the much-awarded *Blackstone-Ipswich Cambrian Choir* where she remained until 2016. From late 2015 until early 2018 she was Music Director of the highly-acclaimed *Sunshine Coast Oriana Choir*. She is currently the Music Director of the *Bayside Divas*.

Sandra has achieved international recognition as an Australian composer specialising in choral music. Her compositions demonstrate a strong Australian influence that reflects her interests in indigenous languages, eclectic influences and texts by contemporary Australian writers. Her works have been performed by choirs in Europe, the United Kingdom, North America, south-east Asia, China, Japan, New Zealand and Australia.

Sandra has her own choral music series – *Choral Vivace* – published by Edition Peters London. She also has a collection of mainly *a cappella* works in English, Finnish and Latin that is published by the Finnish company Sulasol.

Sandra has an avid interest in, and commitment to, promoting Australian choral music through her choral workshops and international invitations. As an adjudicator and music educator, Sandra has travelled extensively within Australia and internationally to Singapore, China, Hong Kong, Canada, the United States, England, Belgium and Finland.

*For further information about Sandra, her compositions and arrangements, visit <https://www.sandramilliken.com.au>.*