PART 2

ON A DISTANT SHORE

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

An Australian Choral Music Legacy Project of the Queensland Kodály Choir 2022

First published 2022

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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

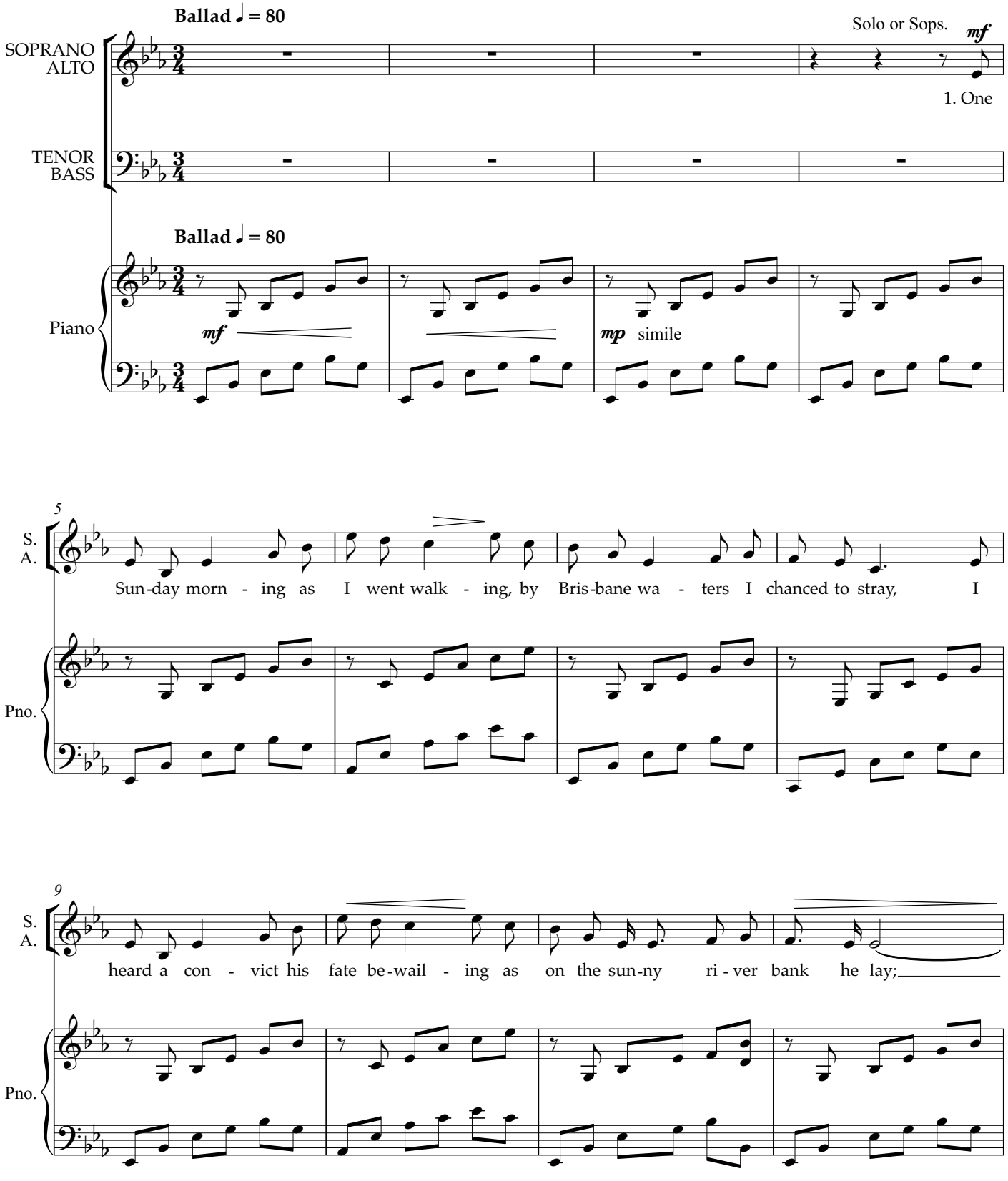
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

MORETON BAY

for SATB choir and piano

Traditional
Arranged by Sandra Milliken

Words attributed to Francis MacNamara



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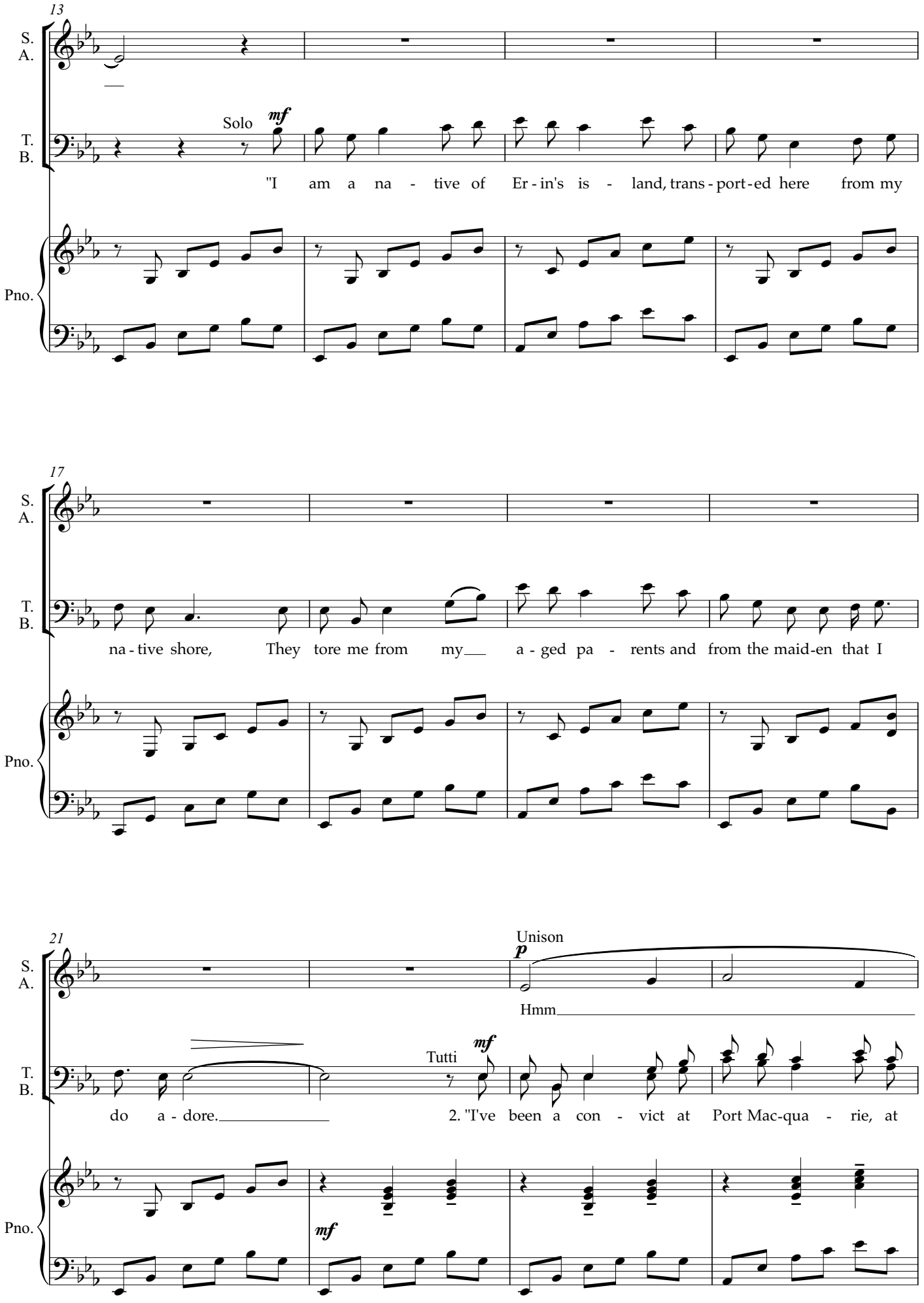
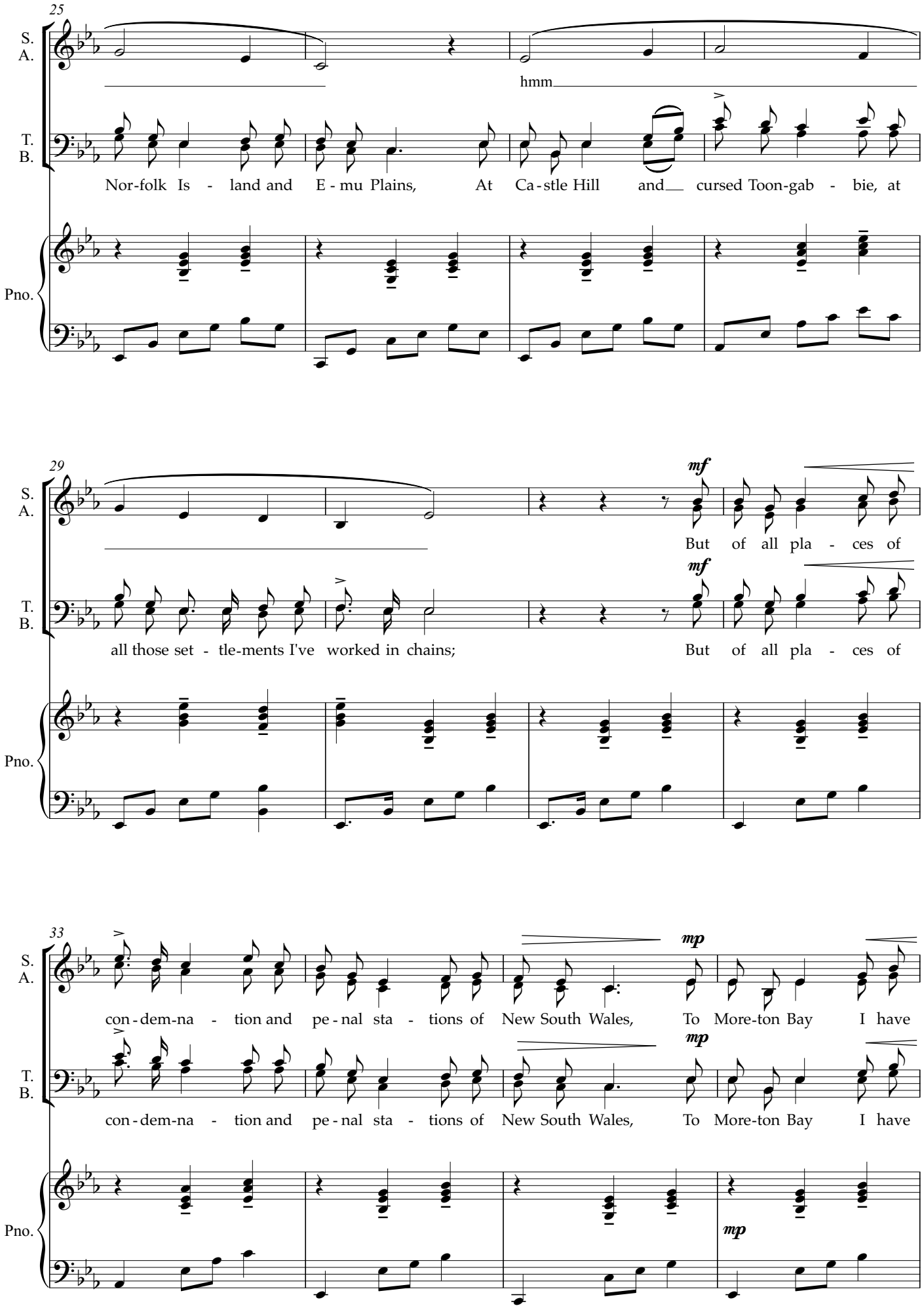
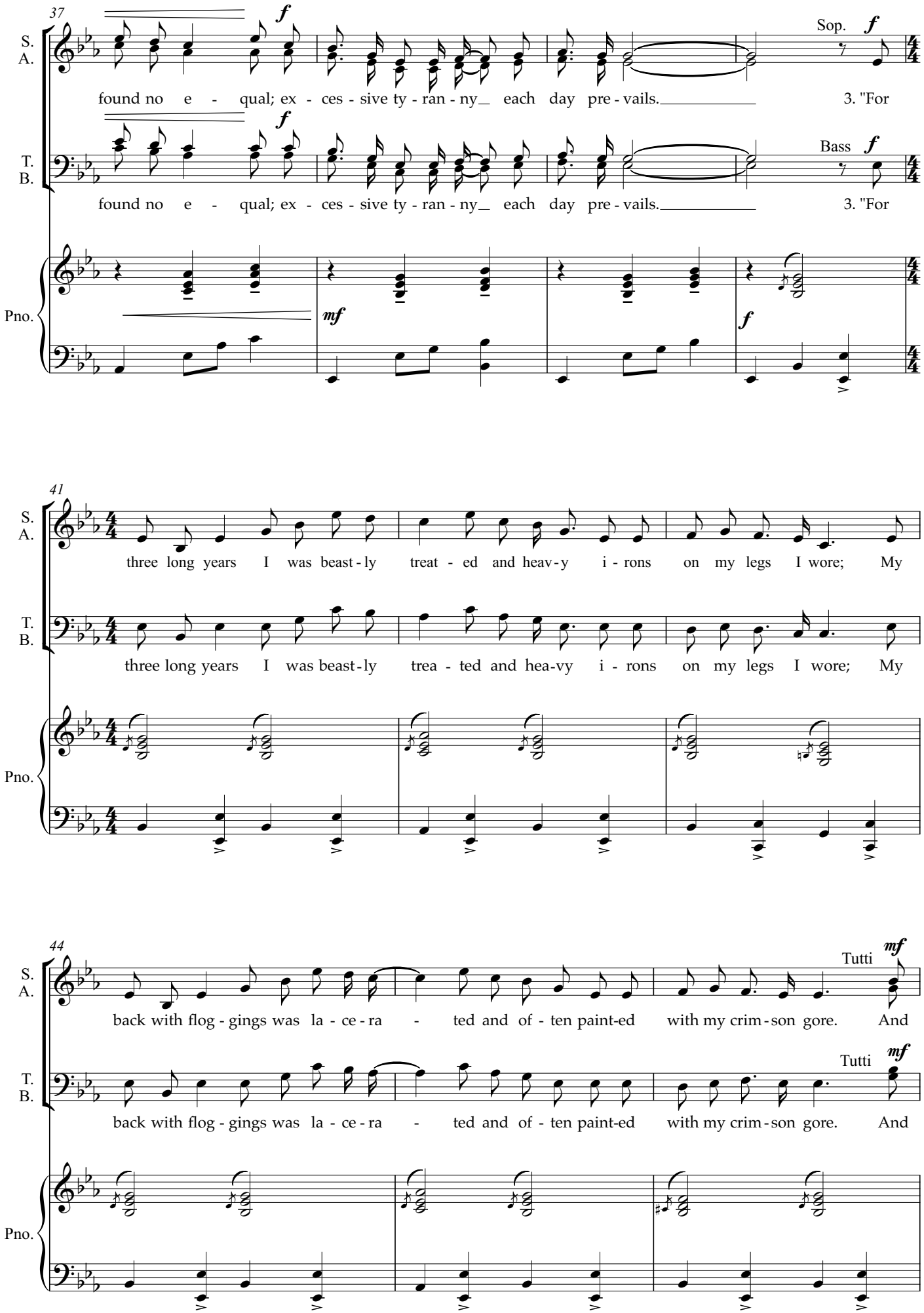
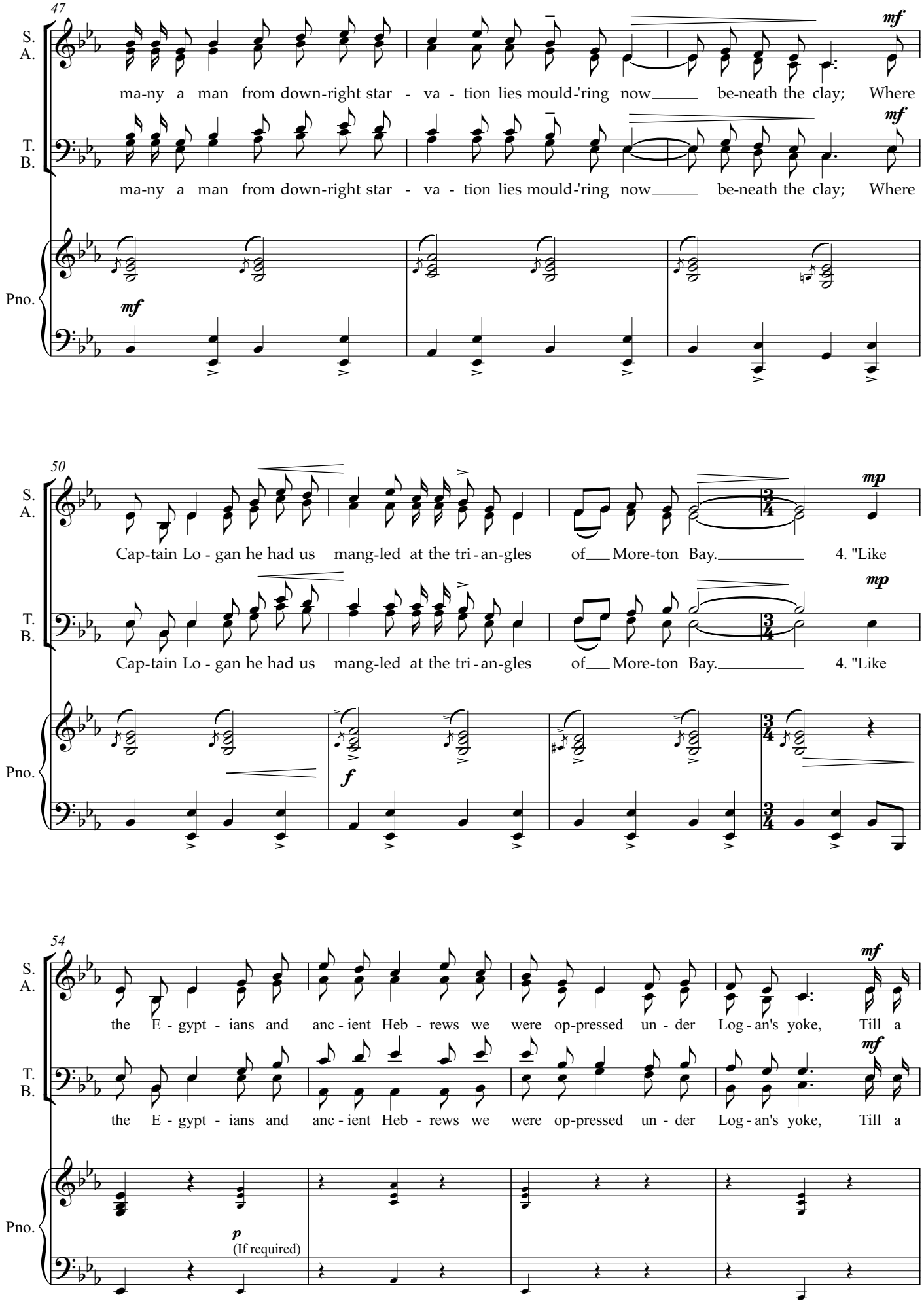
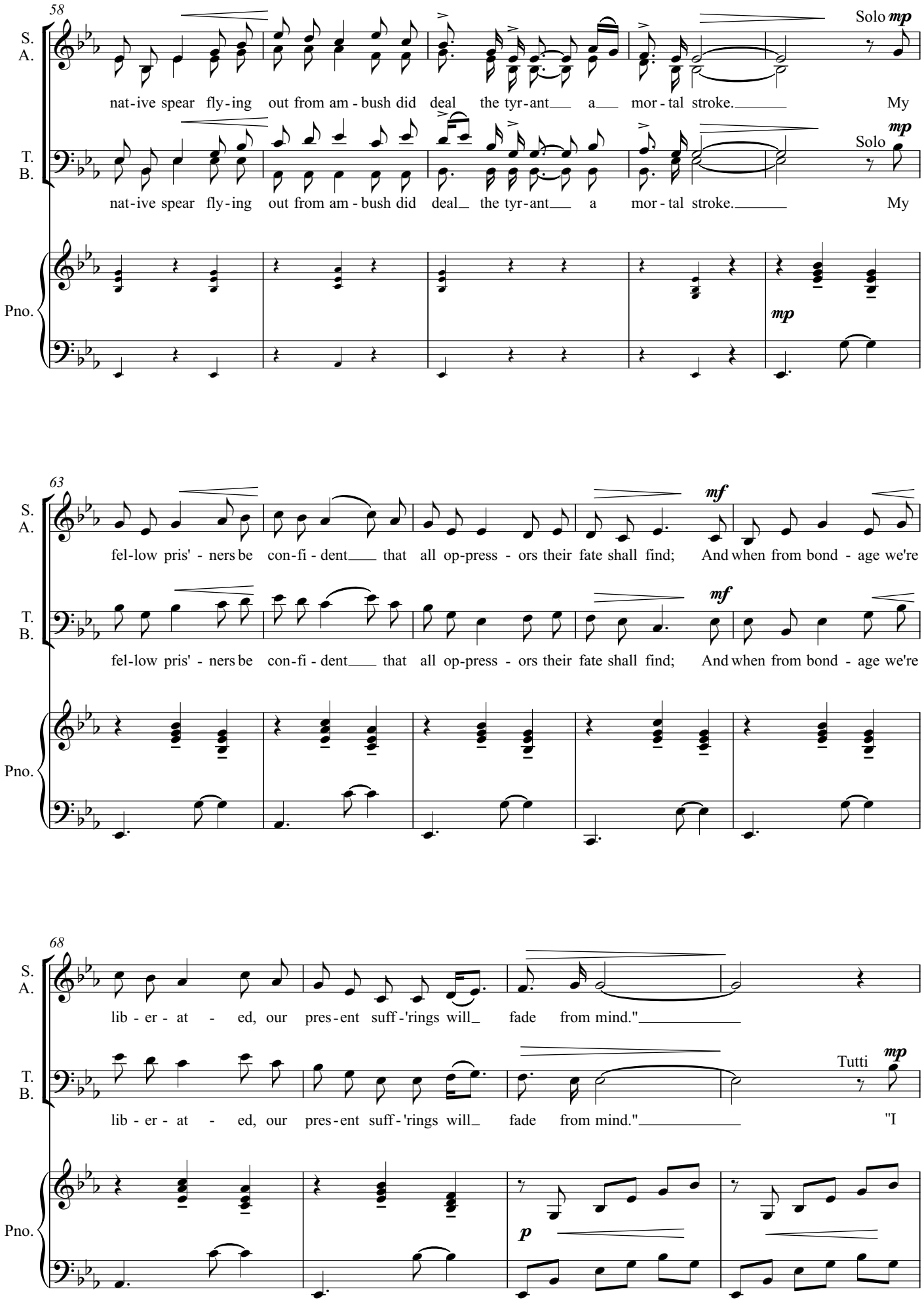
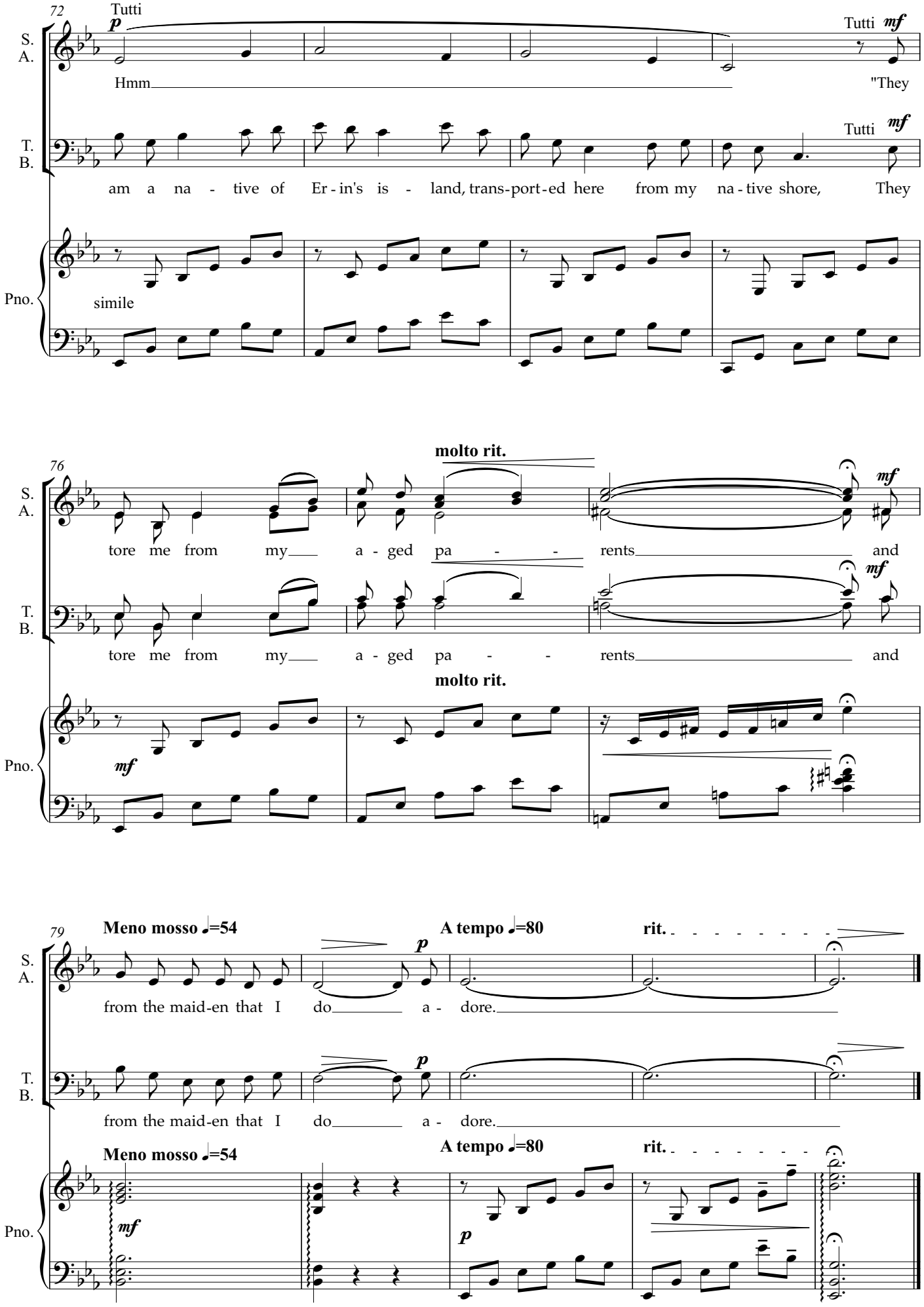

13
S.
A.
T.
B.
Solo
mf
"I am a na - tive of Er - in's is - land, trans - port - ed here from my
Pno.
17
S.
A.
T.
B.
na - tive shore, They tore me from my a - ged pa - rents and from the maid - en that I
Pno.
21
S.
A.
T.
B.
Unison
p
Hmm
Tutti
mf
do a - dore.
2. "I've been a con - vict at Port Mac - qua - rie, at
Pno.
mf


25
S.
A.
T.
B.
Pno.
hmm
Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and cursed Toon-gab - bie, at
29
mf
But of all pla - ces of
all those set - tle-ments I've worked in chains;
33
mp
con - dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have


37
S.
A.
T.
B.
Pno.
f
found no e - qual; ex - ces - sive ty - ran - ny each day pre - vails.
Sop.
3. "For
Bass
mf
41
three long years I was beast - ly treat - ed and heav - y i - rons on my legs I wore; My
trea - ted and hea - vy
44
back with flog - gings was la - ce - ra - ted and of - ten paint-ed with my crim - son gore. And
Tutti


47
S.
A.
T.
B.
Pno.
mf
ma-ny a man from down-right star - va - tion lies mould-'ring now be-neath the clay; Where
50
mp
Cap-tain Lo - gan he had us mang-led at the tri - an-gles of More-ton Bay. 4. "Like
f
54
the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a
p
(If required)


58
S.
A.
T.
B.
Pno.
Solo mp
nat-ive spear fly-ing out from am-bush did deal the tyr-ant a mor-tal stroke. My
Solo mp
nat-ive spear fly-ing out from am-bush did deal the tyr-ant a mor-tal stroke. My
mp
63
mf
fel-low pris'-ners be con-fi-dent that all op-press-ors their fate shall find; And when from bond-age we're
mf
fel-low pris'-ners be con-fi-dent that all op-press-ors their fate shall find; And when from bond-age we're
68
lib-er-at-ed, our pres-ent suff-'rings will fade from mind."
Tutti mp
lib-er-at-ed, our pres-ent suff-'rings will fade from mind." "I
p


72
Tutti
p
Tutti mf
S.
A.
Hmm
"They
Tutti mf
T.
B.
am a na - tive of Er - in's is - land, trans-port-ed here from my na - tive shore, They
simile
Pno.
76
molto rit.
mf
S.
A.
tore me from my a - ged pa - - rents and
mf
T.
B.
tore me from my a - ged pa - - rents and
molto rit.
mf
Pno.
79
Meno mosso ♩=54
A tempo ♩=80
rit.
p
S.
A.
from the maid-en that I do a - dore.
p
T.
B.
from the maid-en that I do a - dore.
Meno mosso ♩=54
A tempo ♩=80
rit.
mf
p
Pno.

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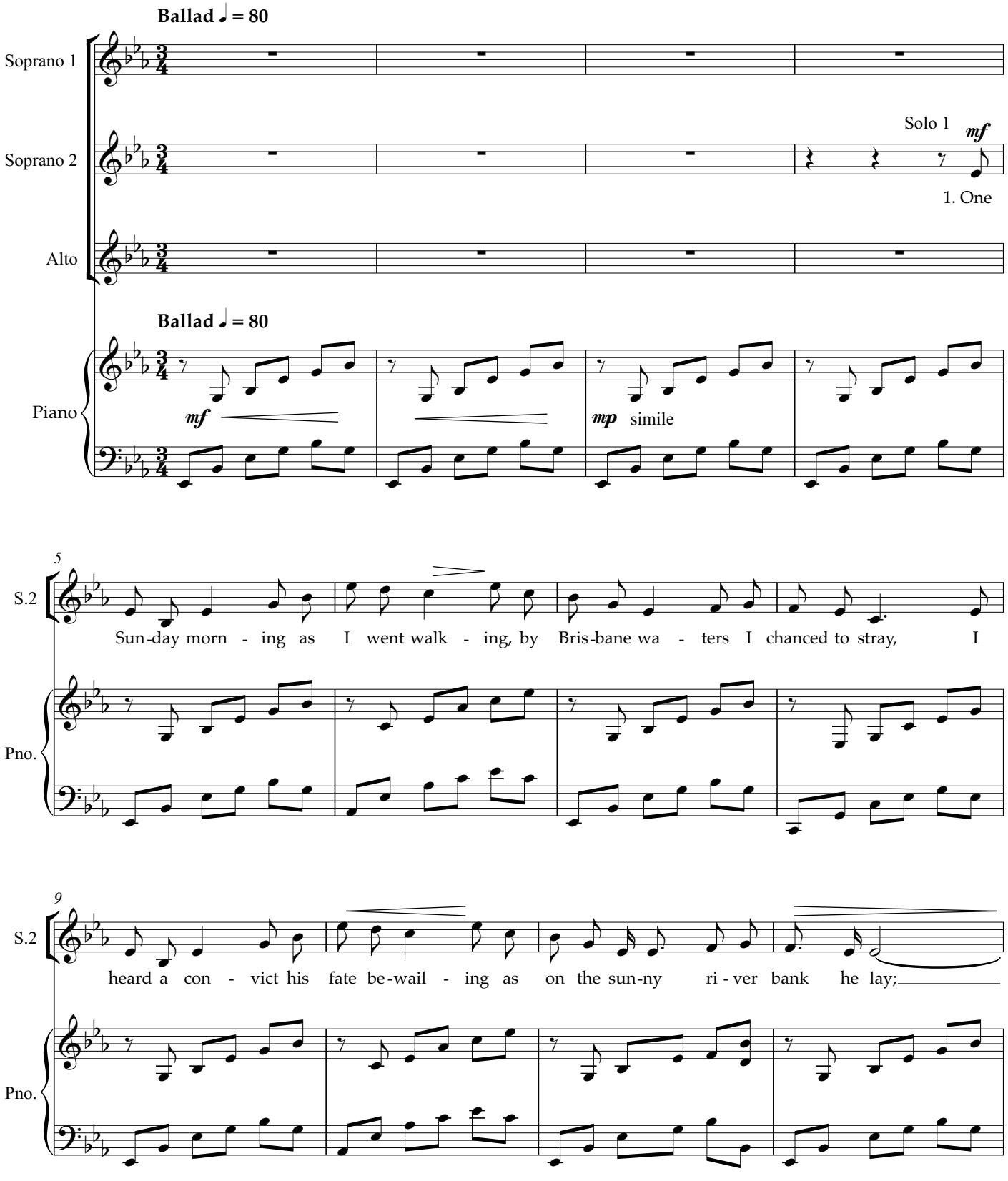
MORETON BAY

for SSA choir and piano

Words attributed to Francis MacNamara

Traditional
Arranged by Sandra Milliken



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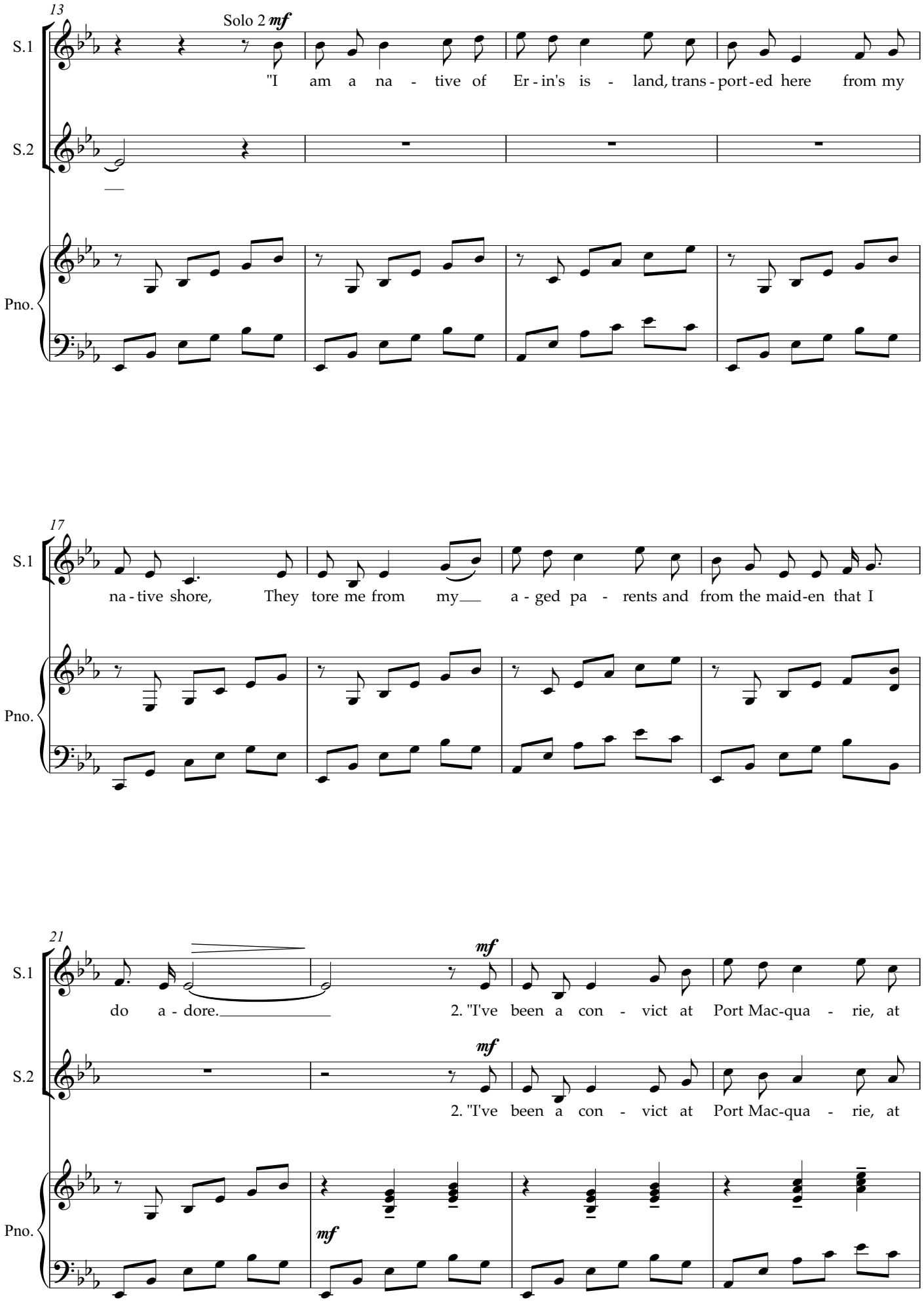
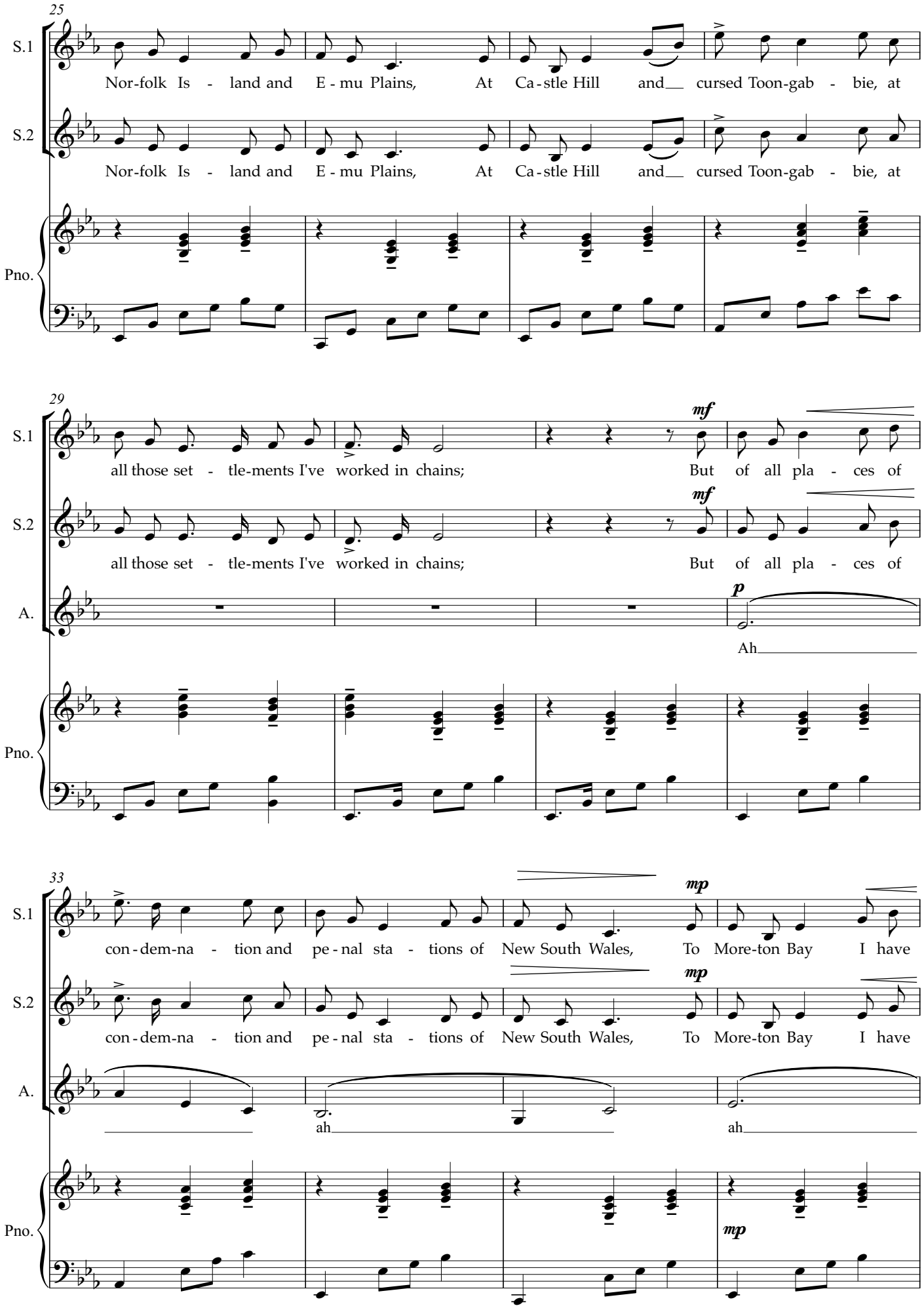
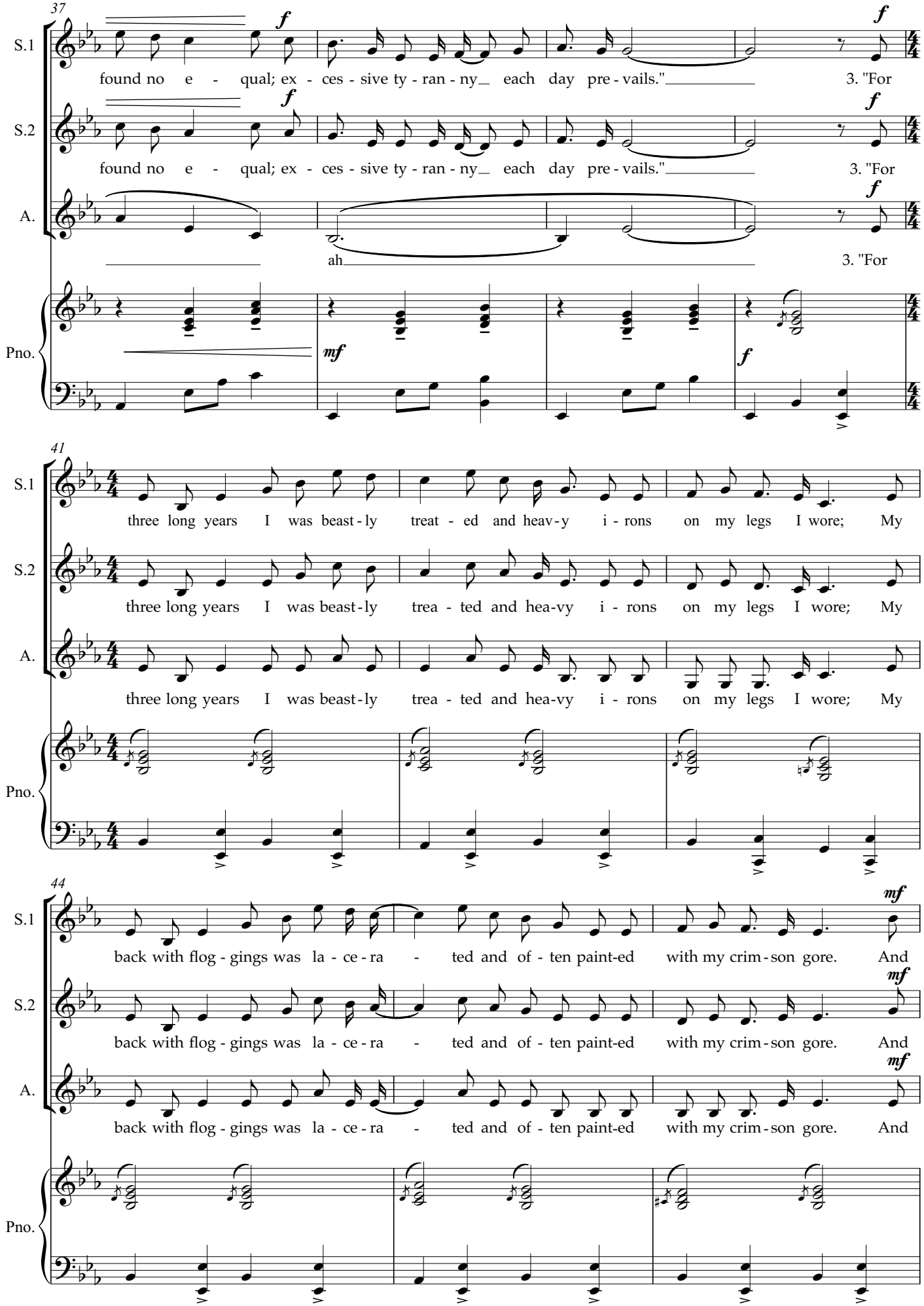
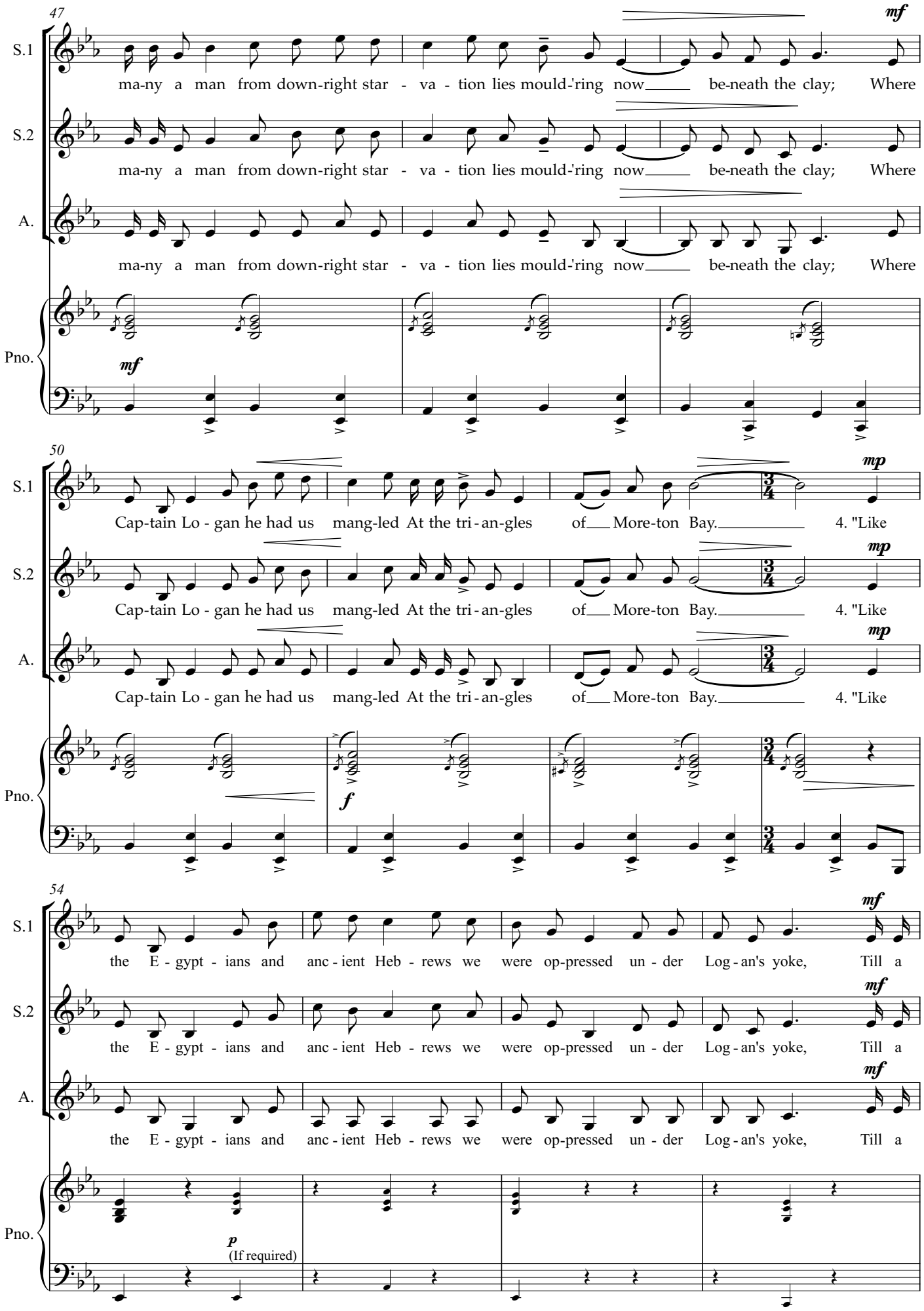
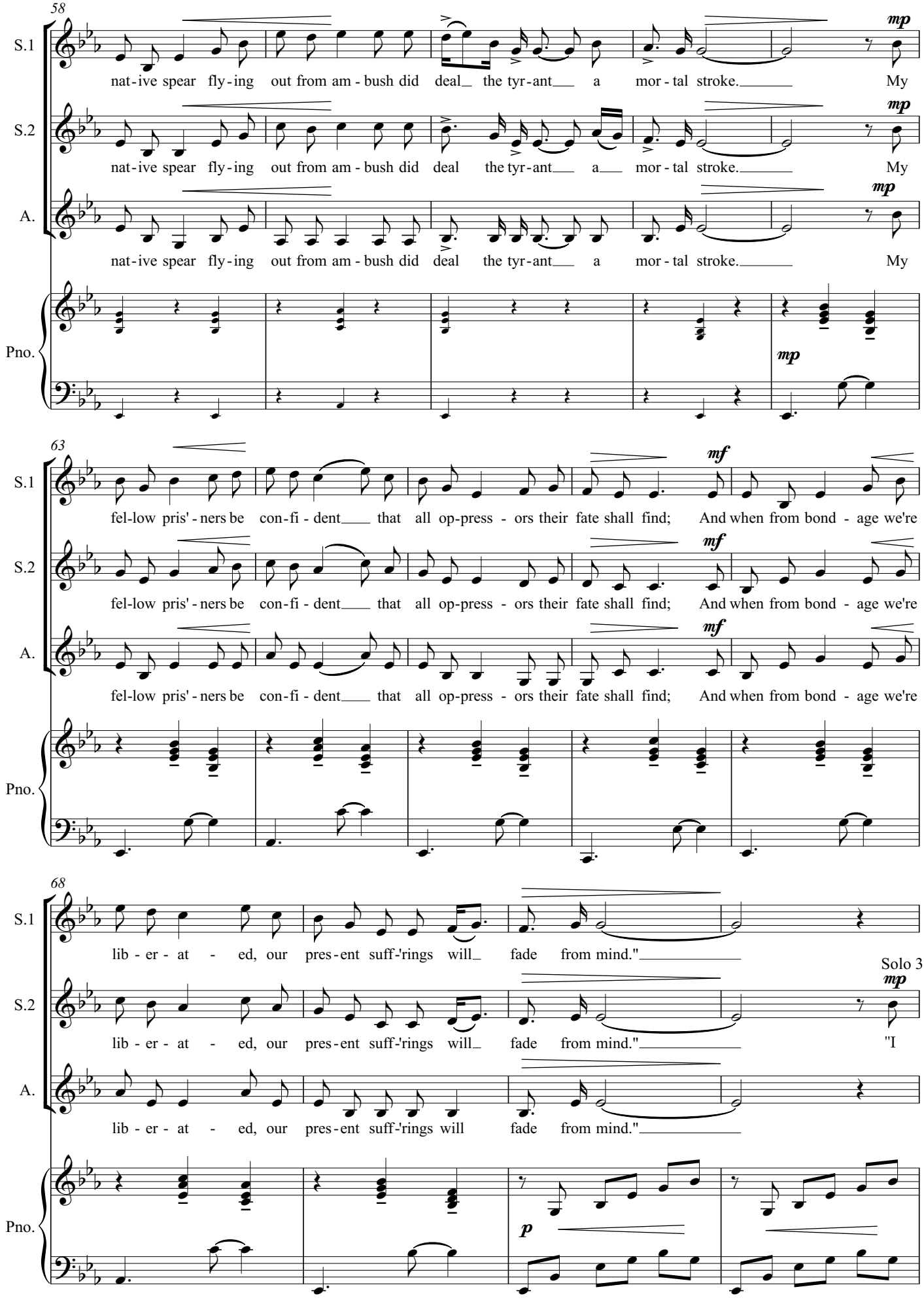
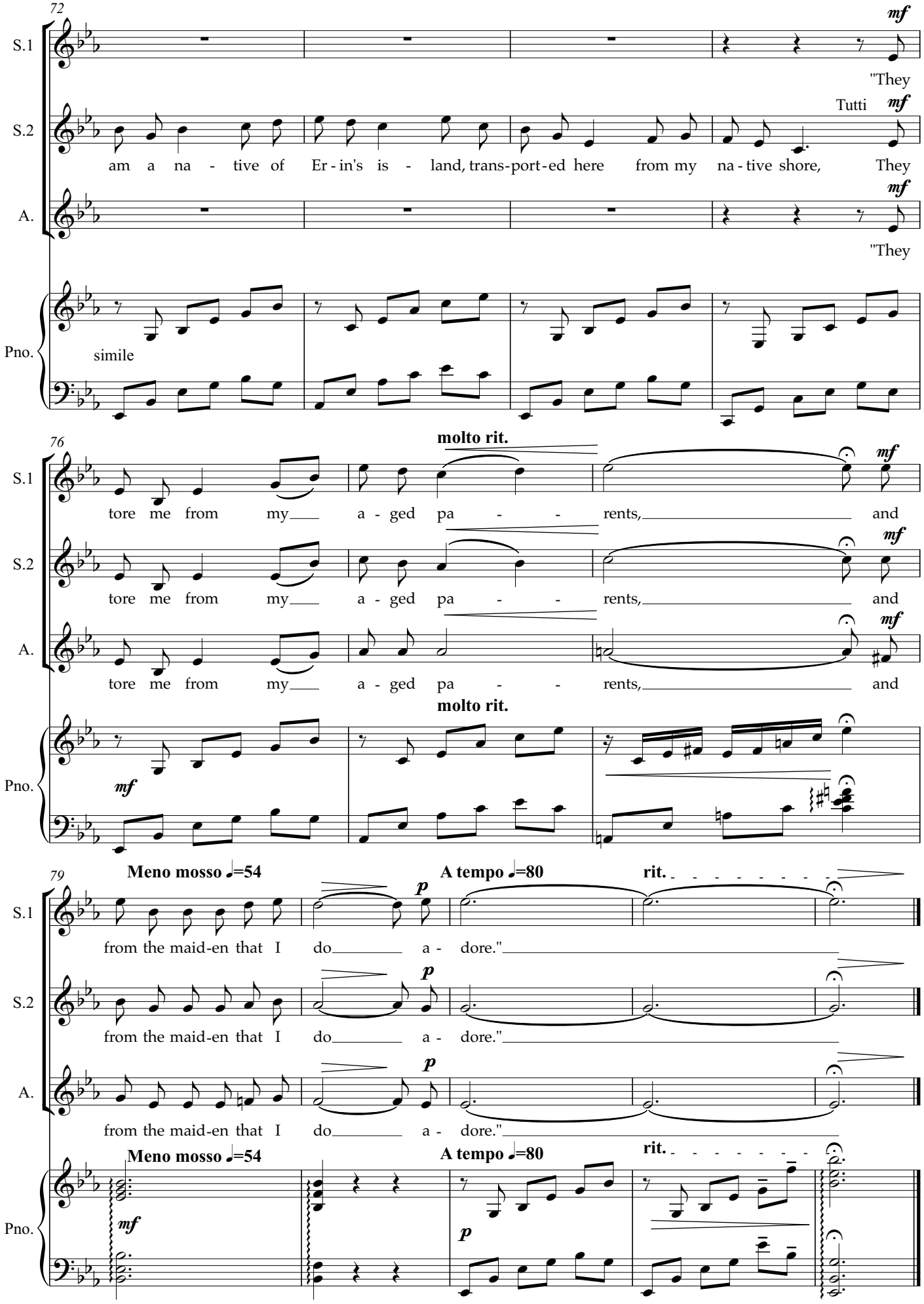

13
Solo 2 mf
S.1
"I am a na - tive of Er - in's is - land, trans - port - ed here from my
S.2
Pno.
17
S.1
na - tive shore, They tore me from my a - ged pa - rents and from the maid - en that I
Pno.
21
S.1
mf
do a - dore. 2. "I've been a con - vict at Port Mac-qua - rie, at
S.2
mf
2. "I've been a con - vict at Port Mac-qua - rie, at
Pno.
mf


25
S.1
Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and cursed Toon-gab - bie, at
S.2
Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and cursed Toon-gab - bie, at
Pno.
29
S.1
all those set - tle-ments I've worked in chains; But of all pla - ces of
mf
S.2
all those set - tle-ments I've worked in chains; But of all pla - ces of
mf
A.
p
Ah
Pno.
33
S.1
con - dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have
mp
S.2
con - dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have
mp
A.
ah
ah
Pno.
mp


37
S.1
found no e - qual; ex - ces - sive ty - ran - ny each day pre - vails."
3. "For
S.2
found no e - qual; ex - ces - sive ty - ran - ny each day pre - vails."
3. "For
A.
ah
3. "For
Pno.
41
three long years I was beast - ly treat - ed and heav - y i - rons on my legs I wore; My
three long years I was beast - ly trea - ted and hea - vy i - rons on my legs I wore; My
three long years I was beast - ly trea - ted and hea - vy i - rons on my legs I wore; My
44
back with flog - gings was la - ce - ra - ted and of - ten paint - ed with my crim - son gore. And
back with flog - gings was la - ce - ra - ted and of - ten paint - ed with my crim - son gore. And
back with flog - gings was la - ce - ra - ted and of - ten paint - ed with my crim - son gore. And


47
S.1
S.2
A.
Pno.
mf
ma-ny a man from down-right star - va - tion lies mould-'ring now be-neath the clay; Where
50
mp
Cap-tain Lo - gan he had us mang-led At the tri - an-gles of More-ton Bay. 4. "Like
f
54
the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a
p
(If required)


58
S.1
nat-ive spear fly-ing out from am-bush did deal_ the tyr-ant___ a mor-tal stroke.___ My
mp
S.2
nat-ive spear fly-ing out from am-bush did deal the tyr-ant___ a___ mor-tal stroke.___ My
mp
A.
nat-ive spear fly-ing out from am-bush did deal the tyr-ant___ a mor-tal stroke.___ My
mp
Pno.
mp
63
S.1
fel-low pris'-ners be con-fi-dent___ that all op-press-ors their fate shall find; And when from bond-age we're
mf
S.2
fel-low pris'-ners be con-fi-dent___ that all op-press-ors their fate shall find; And when from bond-age we're
mf
A.
fel-low pris'-ners be con-fi-dent___ that all op-press-ors their fate shall find; And when from bond-age we're
mf
Pno.
68
S.1
lib-er-at-ed, our pres-ent suff-'rings will_ fade from mind."___
Solo 3
S.2
lib-er-at-ed, our pres-ent suff-'rings will_ fade from mind."___ "I
mp
A.
lib-er-at-ed, our pres-ent suff-'rings will fade from mind."___
Pno.
p


72
S.1
S.2
A.
Pno.
mf
"They
Tutti
am a na - tive of Er - in's is - land, trans-port-ed here from my na - tive shore, They
simile
76
molto rit.
tore me from my a - ged pa - - rents, and
79
Meno mosso ♩=54
A tempo ♩=80
rit.
p
from the maid-en that I do a - dore."

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MORETON BAY

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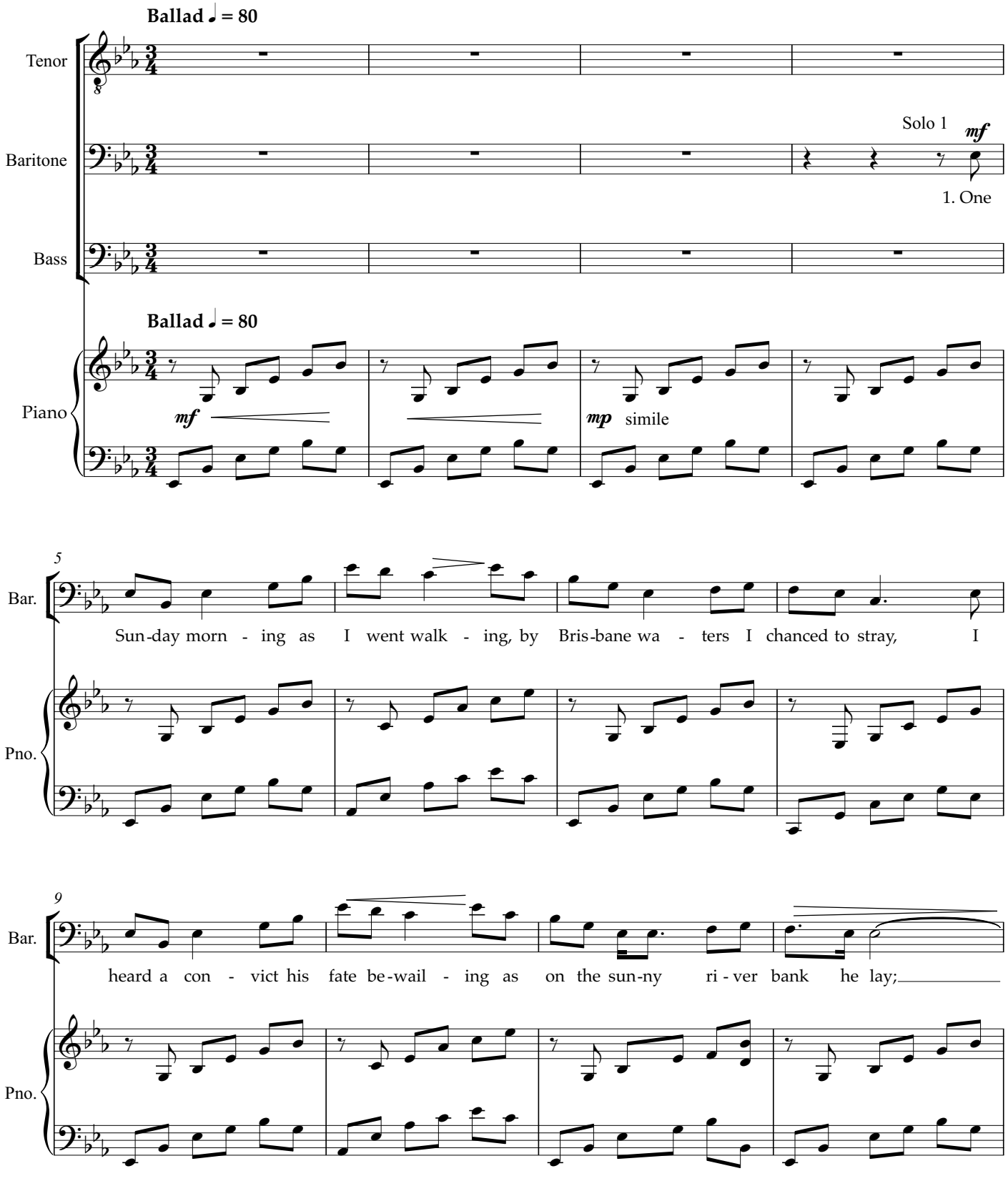

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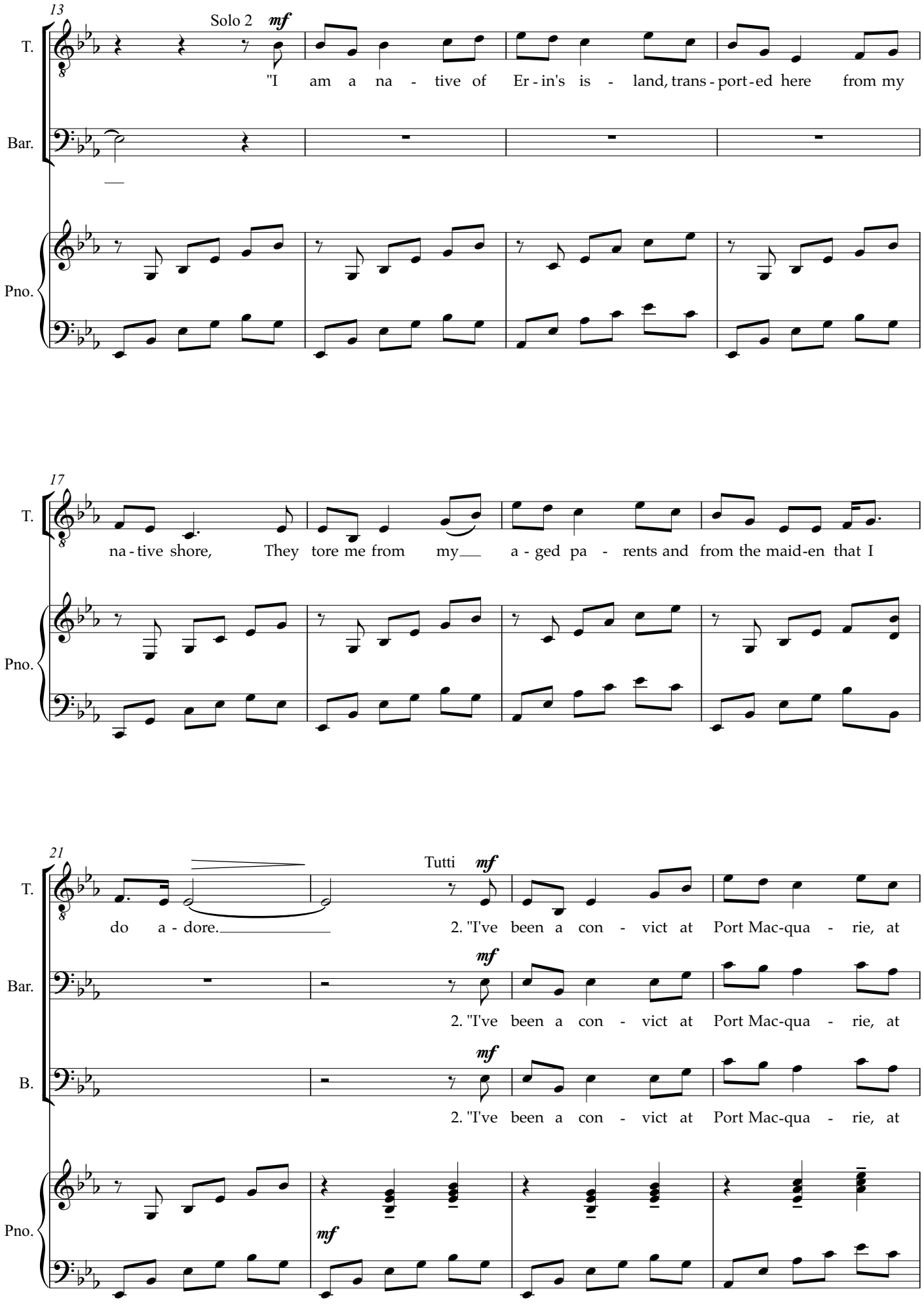
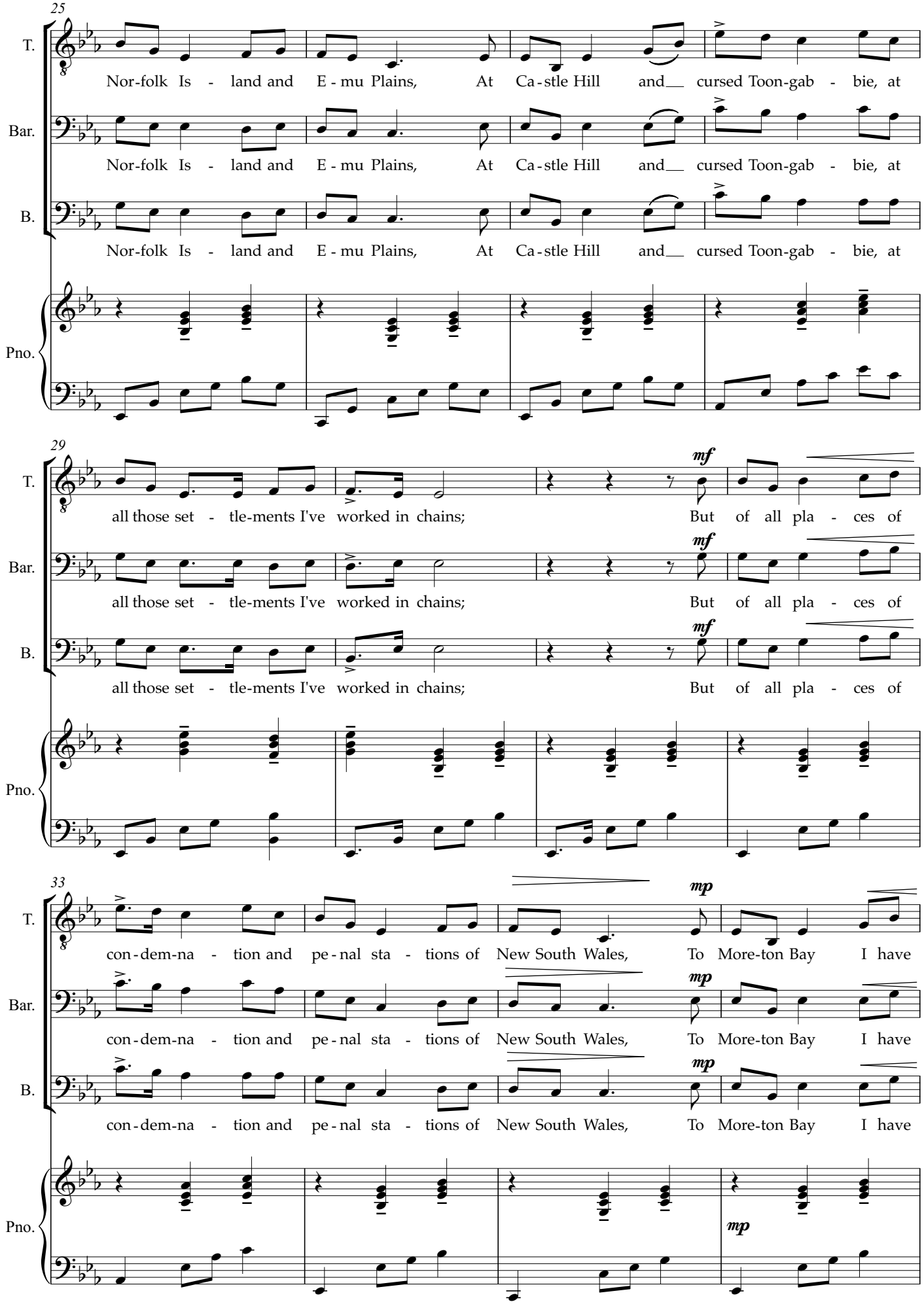
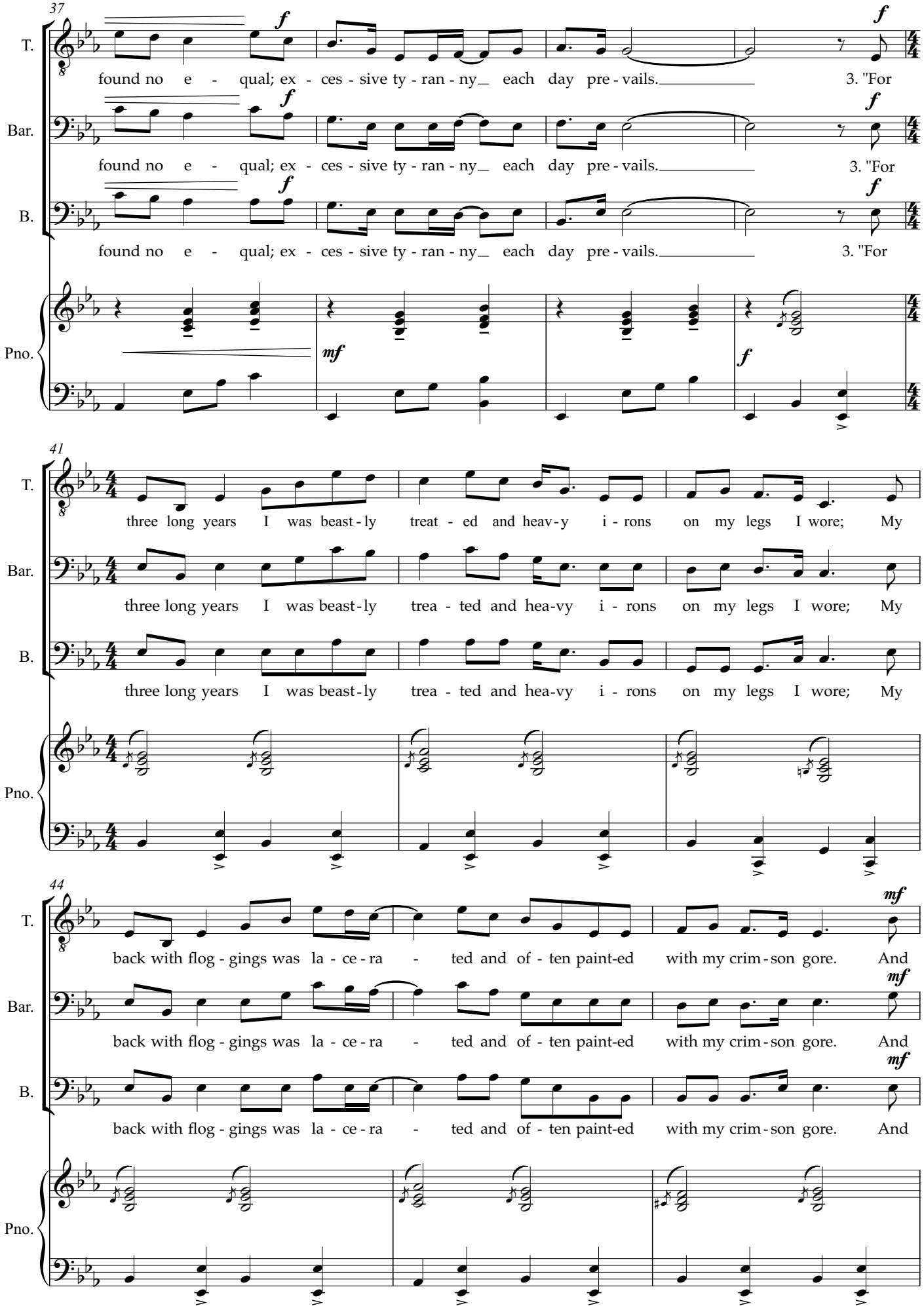

13
Solo 2
mf
T.
"I am a na - tive of Er - in's is - land, trans - port - ed here from my
Bar.
Pno.
17
T.
na - tive shore, They tore me from my a - ged pa - rents and from the maid-en that I
Pno.
21
Tutti
mf
T.
do a - dore.
2. "I've been a con - vict at Port Mac-qua - rie, at
Bar.
mf
2. "I've been a con - vict at Port Mac-qua - rie, at
B.
mf
2. "I've been a con - vict at Port Mac-qua - rie, at
Pno.
mf


25
T.
Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and cursed Toon-gab - bie, at
Bar.
Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and cursed Toon-gab - bie, at
B.
Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and cursed Toon-gab - bie, at
Pno.
29
T.
mf
all those set - tle-ments I've worked in chains; But of all pla - ces of
Bar.
mf
all those set - tle-ments I've worked in chains; But of all pla - ces of
B.
mf
all those set - tle-ments I've worked in chains; But of all pla - ces of
Pno.
33
T.
mp
con - dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have
Bar.
mp
con - dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have
B.
mp
con - dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have
Pno.
mp


37
T.
found no e - qual; ex - ces - sive ty - ran - ny each day pre - vails. 3. "For
Bar.
found no e - qual; ex - ces - sive ty - ran - ny each day pre - vails. 3. "For
B.
found no e - qual; ex - ces - sive ty - ran - ny each day pre - vails. 3. "For
Pno.
41
T.
three long years I was beast - ly treat - ed and heav - y i - rons on my legs I wore; My
Bar.
three long years I was beast - ly trea - ted and hea - vy i - rons on my legs I wore; My
B.
three long years I was beast - ly trea - ted and hea - vy i - rons on my legs I wore; My
Pno.
44
T.
back with flog - gings was la - ce - ra - ted and of - ten paint-ed with my crim - son gore. And
Bar.
back with flog - gings was la - ce - ra - ted and of - ten paint-ed with my crim - son gore. And
B.
back with flog - gings was la - ce - ra - ted and of - ten paint-ed with my crim - son gore. And
Pno.

47

T. *mf*
ma-ny a man from down-right star - va - tion lies mould-'ring now be-neath the clay; Where

Bar.
ma-ny a man from down-right star - va - tion lies mould-'ring now be-neath the clay; Where

B.
ma-ny a man from down-right star - va - tion lies mould-'ring now be-neath the clay; Where

Pno. *mf*

50

T. *mp*
Cap-tain Lo - gan he had us mang-led at the tri - an-gles of More-ton Bay. 4. "Like

Bar. *mp*
Cap-tain Lo - gan he had us mang-led at the tri - an-gles of More-ton Bay. 4. "Like

B. *mp*
Cap-tain Lo - gan he had us mang-led at the tri - an-gles of More-ton Bay. "4. Like

Pno. *f*

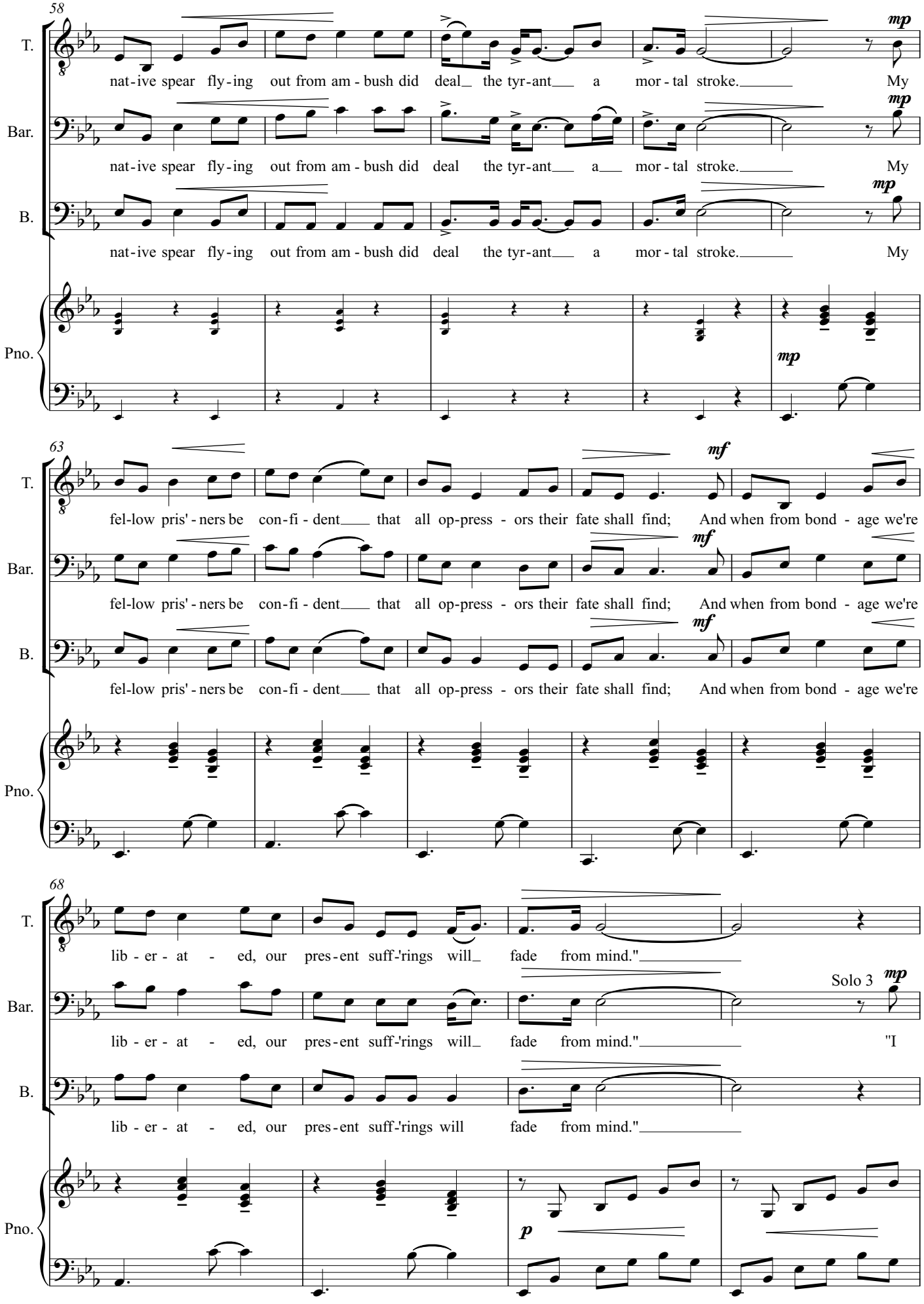
54

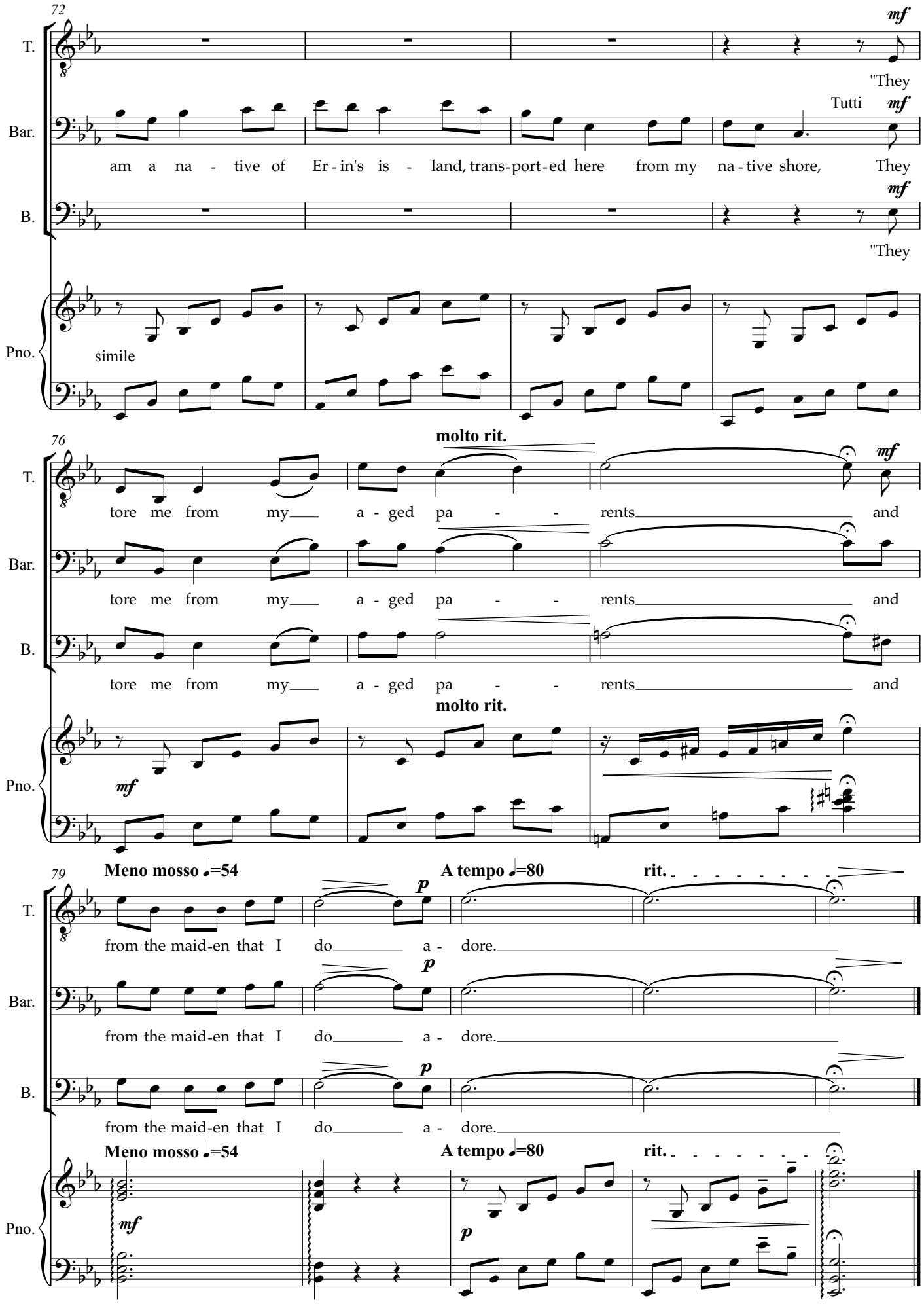
T. *mf*
the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a

Bar. *mf*
the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a

B. *mf*
the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a

Pno. *p* (If required)


58
T.
Bar.
B.
Pno.
nat-ive spear fly-ing out from am-bush did deal_ the tyr-ant___ a mor-tal stroke._____ My
nat-ive spear fly-ing out from am-bush did deal the tyr-ant___ a___ mor-tal stroke._____ My
nat-ive spear fly-ing out from am-bush did deal the tyr-ant___ a mor-tal stroke._____ My
mp
63
fel-low pris'-ners be con-fi-dent____ that all op-press-ors their fate shall find; And when from bond-age we're
mf
68
lib-er-at-ed, our pres-ent suff-'rings will_ fade from mind."_____
Solo 3
"I
p


72
T.
Bar.
B.
Pno.
mf
"They
Tutti
am a na - tive of Er - in's is - land, trans-port-ed here from my na - tive shore, They
simile
76
molto rit.
tore me from my a - ged pa - - rents and
79
Meno mosso ♩=54
A tempo ♩=80
rit.
p
from the maid-en that I do a - dore.

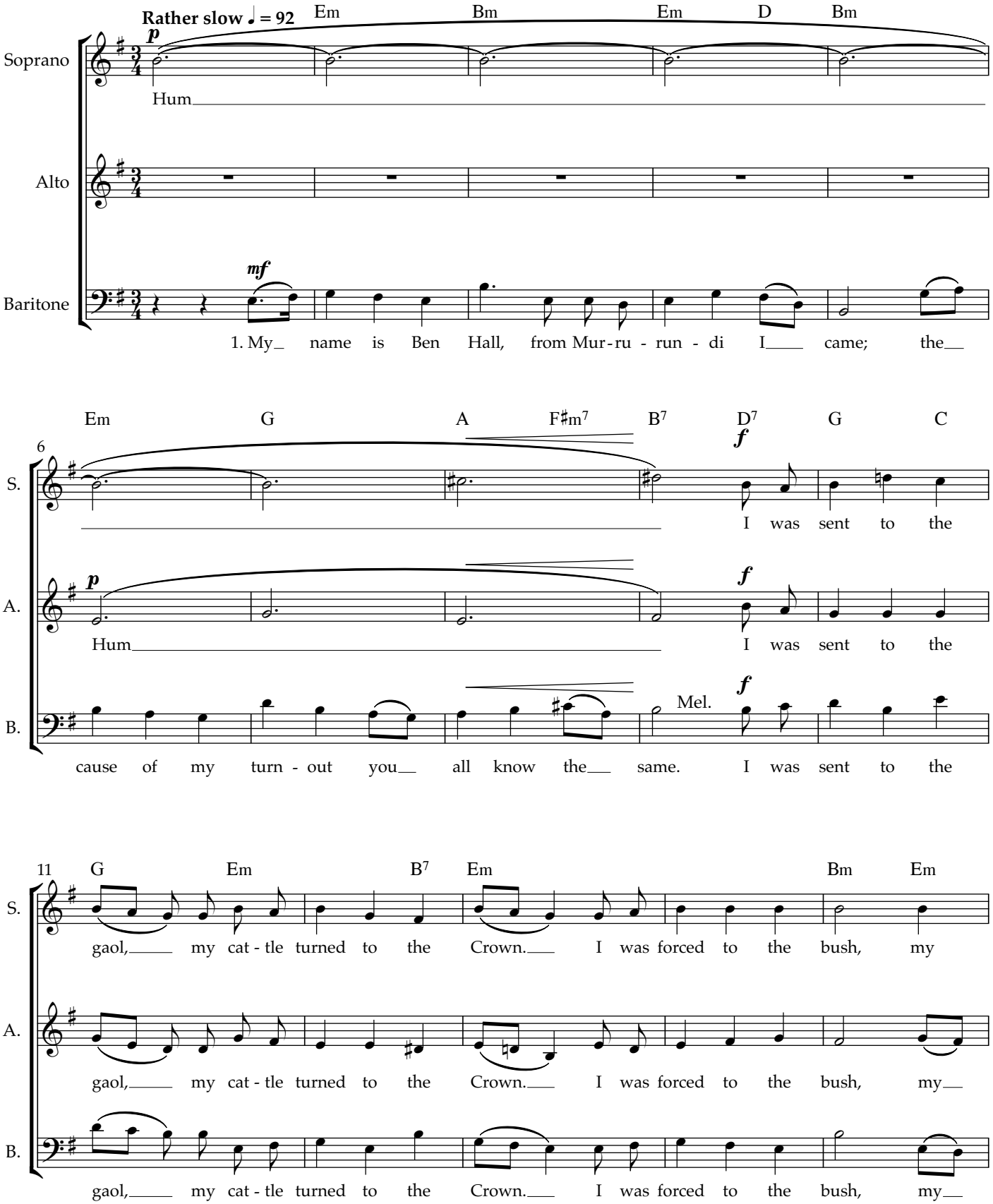
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

MY NAME IS BEN HALL

for SAB choir a cappella

Arranged by Sandra Milliken

Traditional



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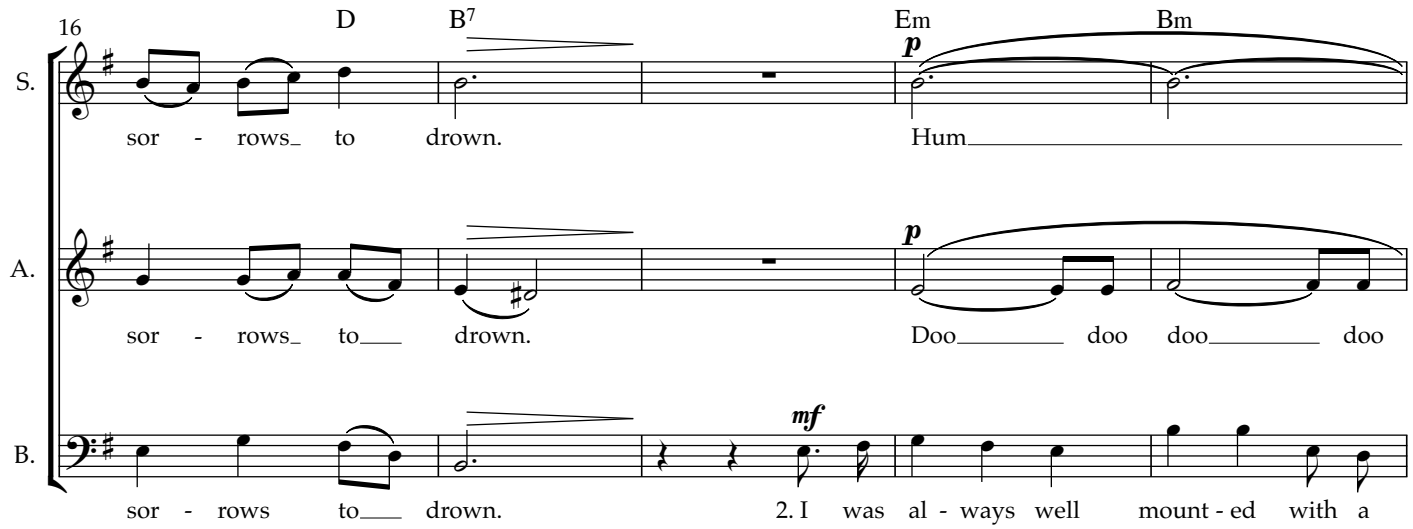
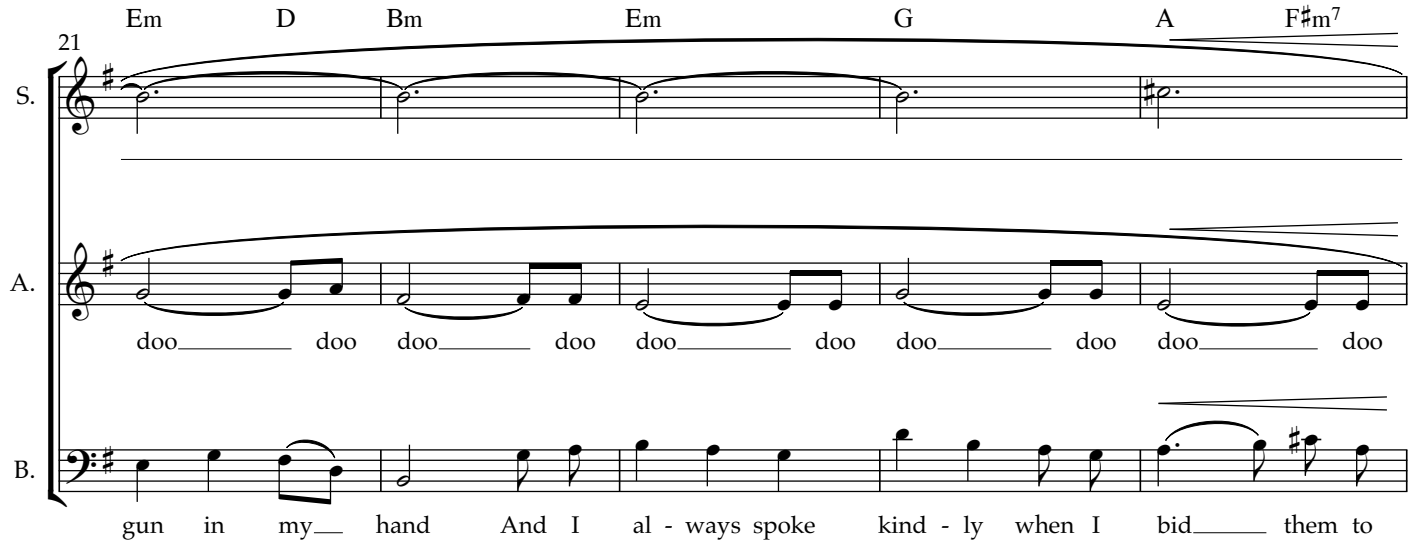
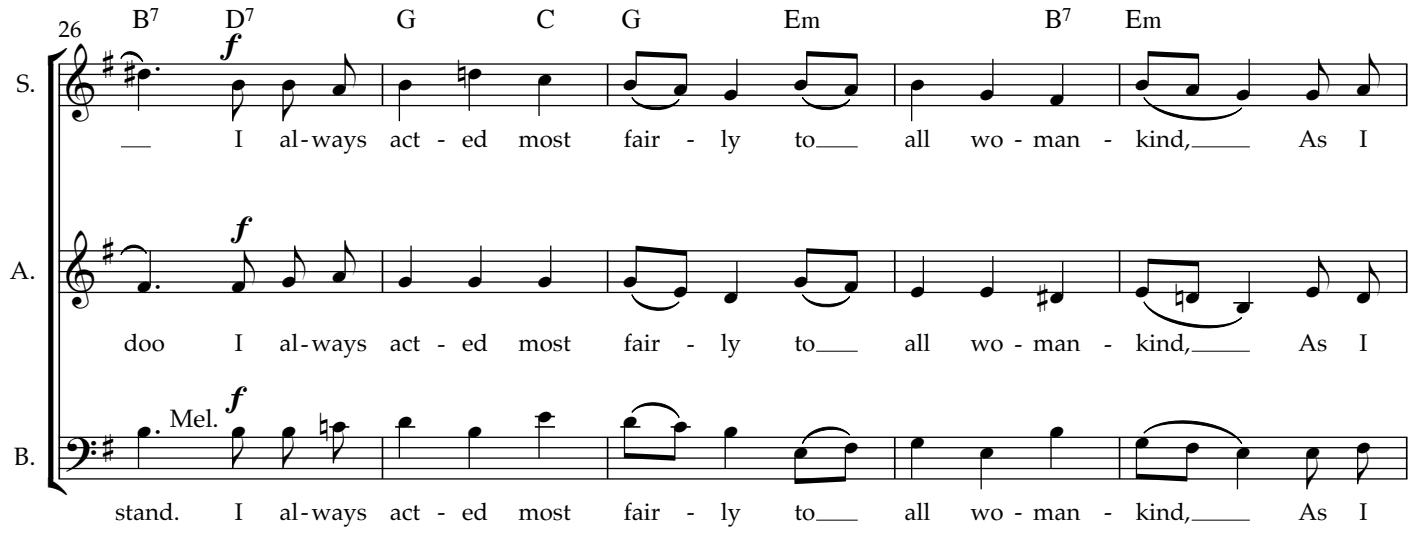
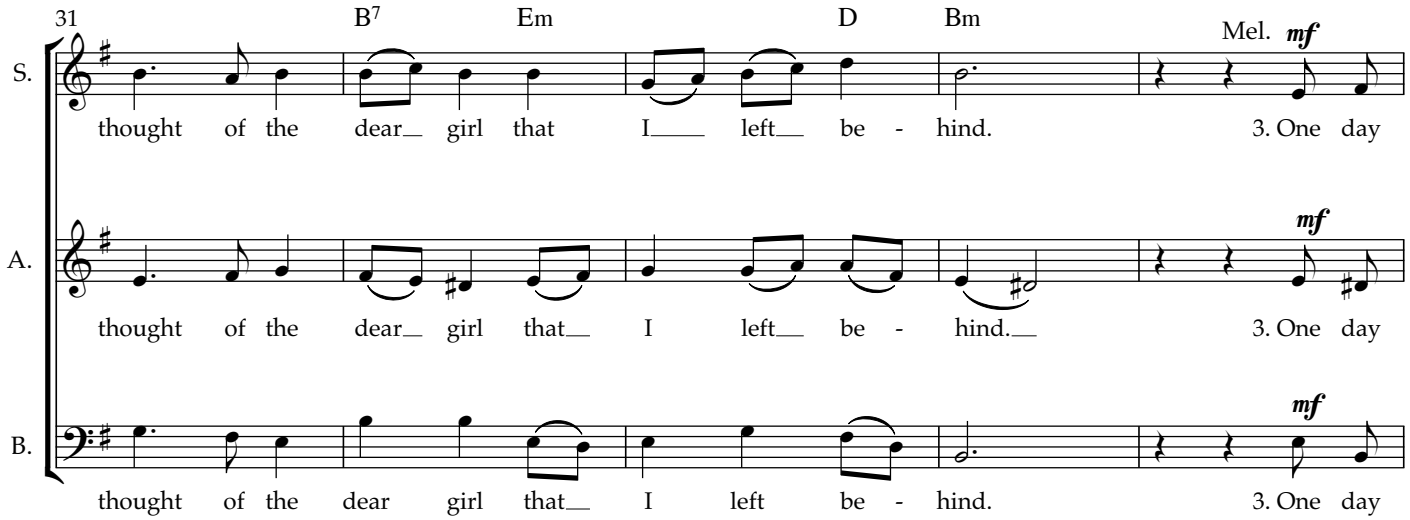
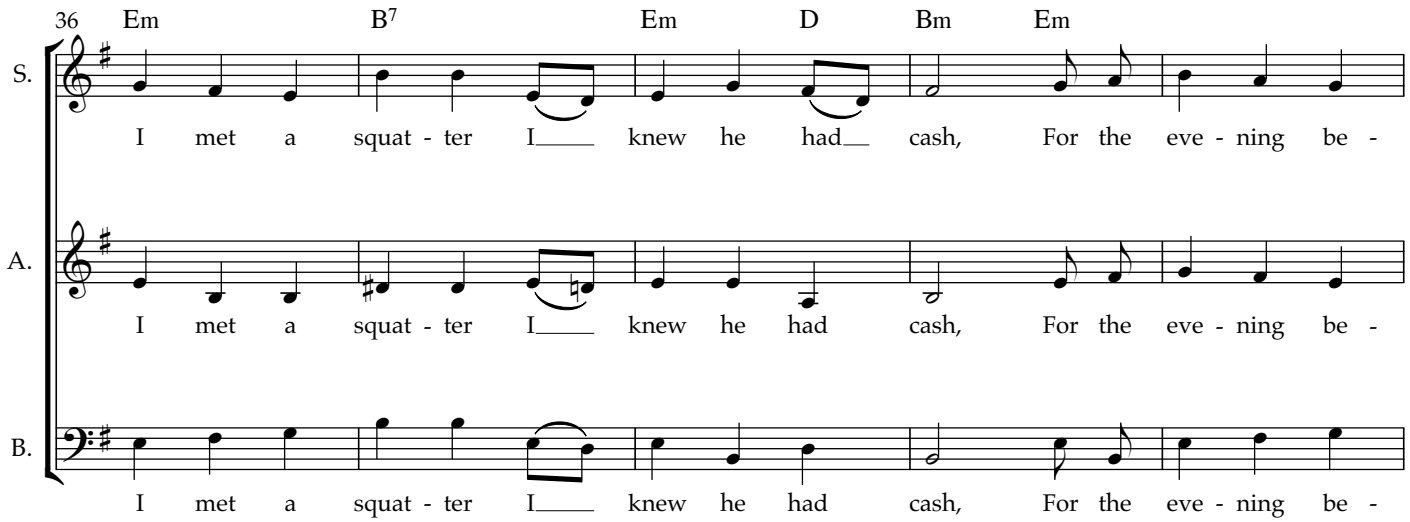
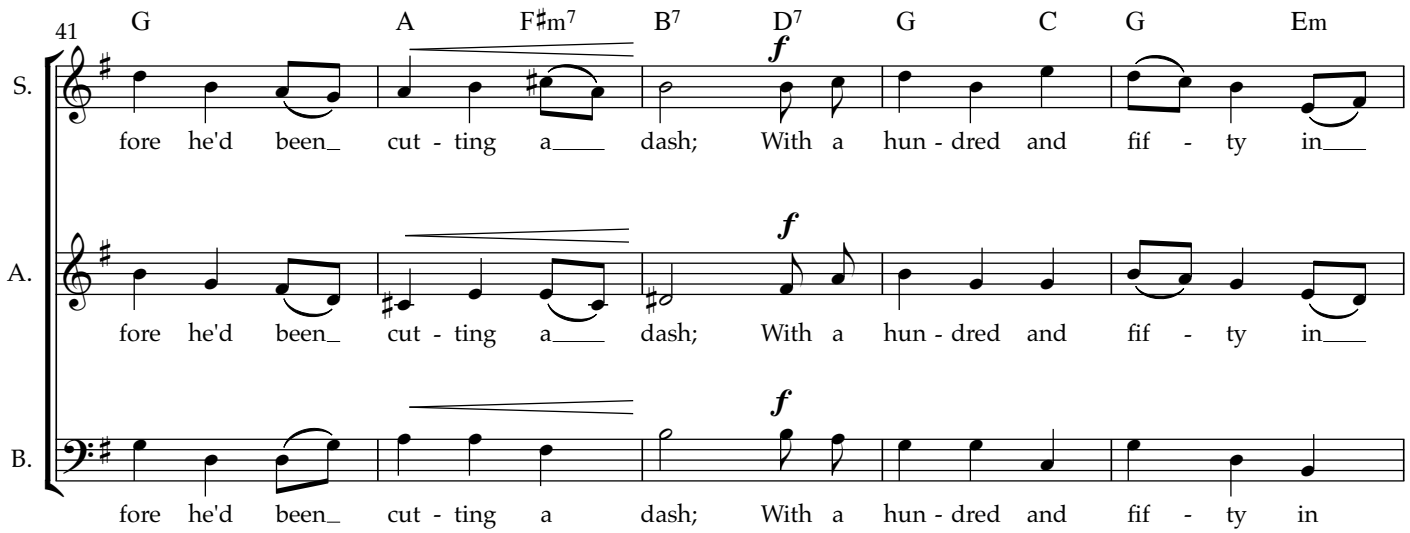

16
D
B7
Em
Bm
p
S.
sor - rows_ to drown.
Hum
A.
p
sor - rows_ to___ drown.
Doo___ doo doo___ doo
B.
mf
sor - rows to___ drown.
2. I was al - ways well mount - ed with a

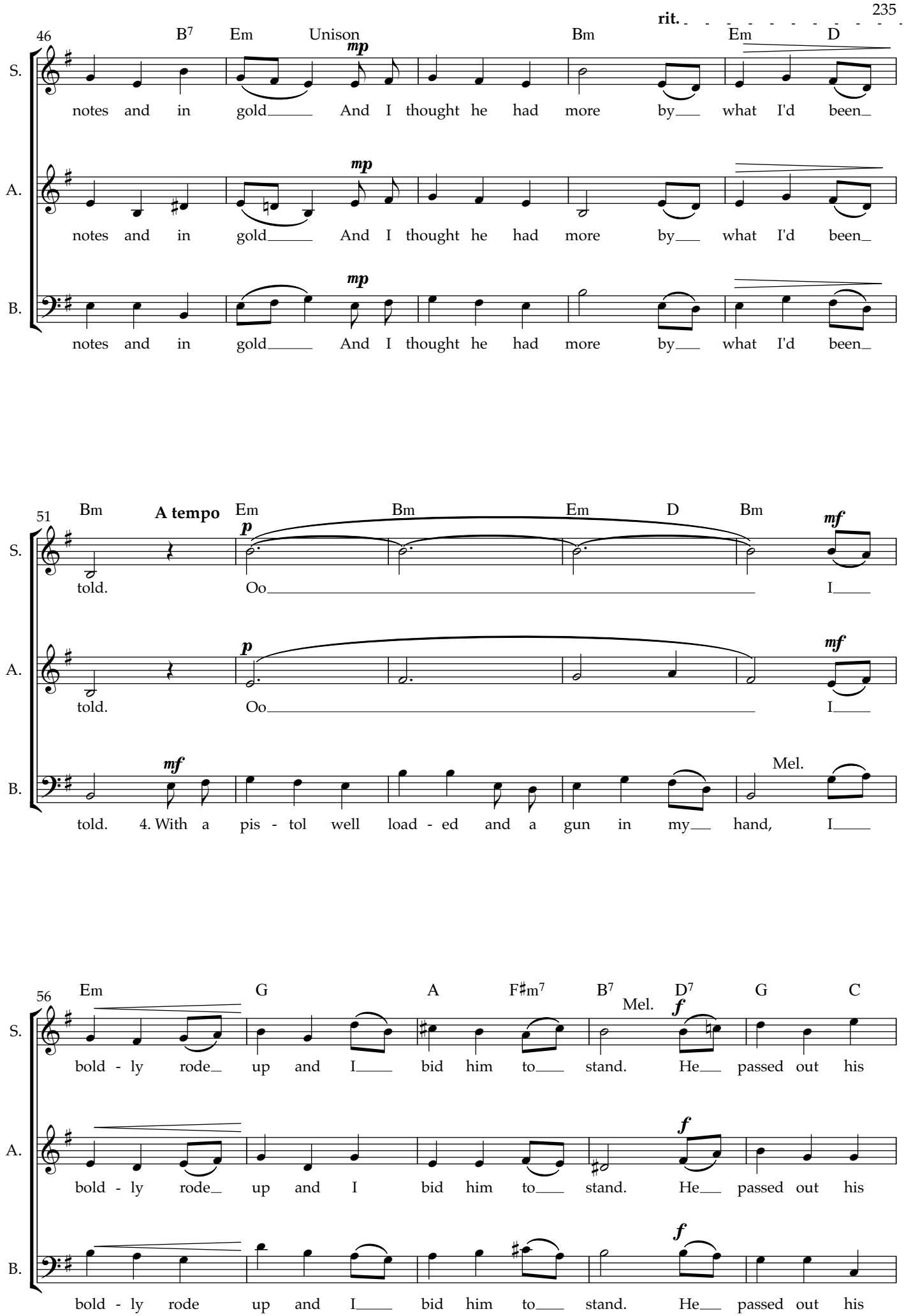

21
Em
D
Bm
Em
G
A
F♯m7
S.
A.
doo___ doo doo___ doo doo___ doo doo___ doo doo___ doo
B.
gun in my___ hand And I al - ways spoke kind - ly when I bid___ them to

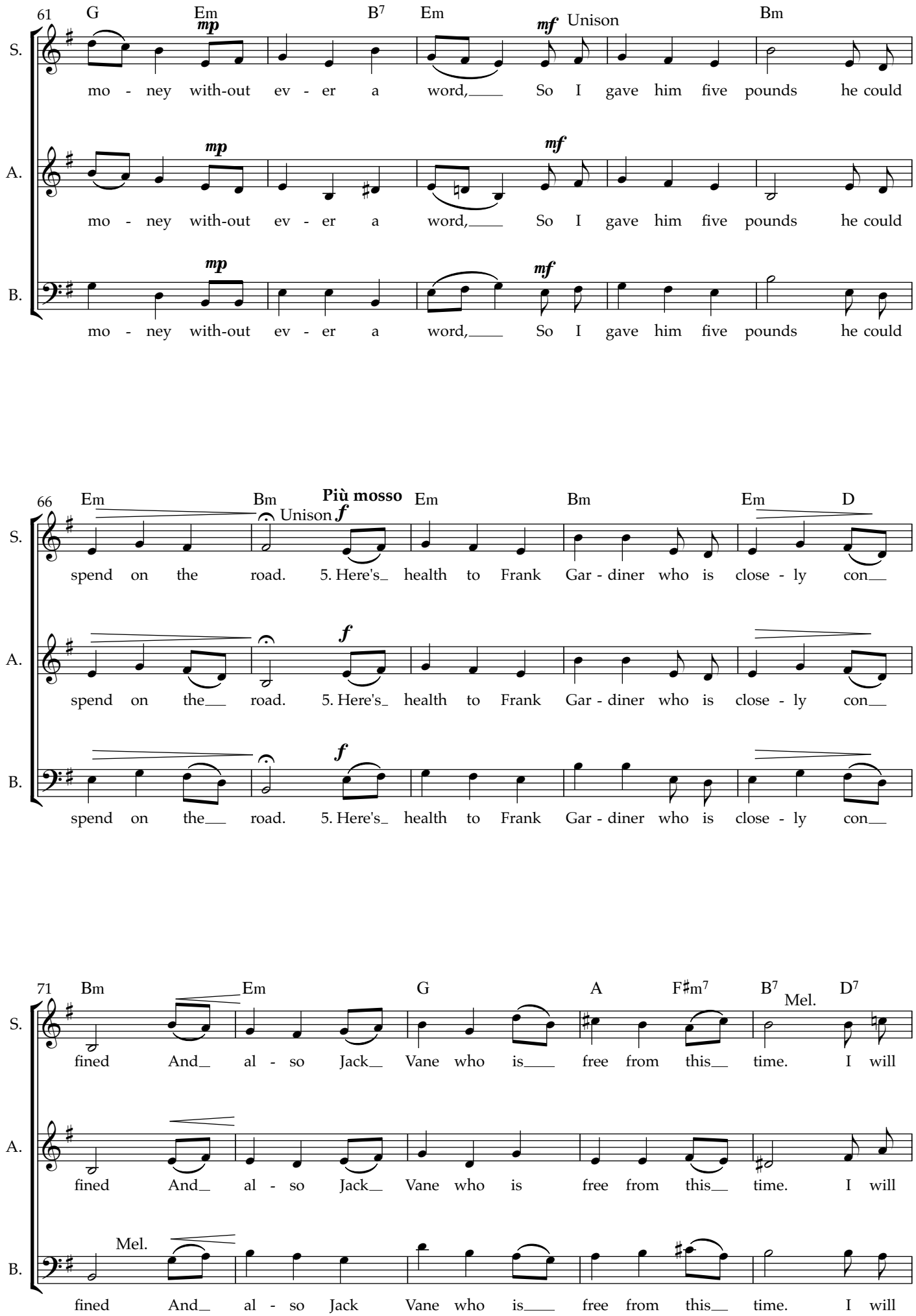

26
B7
D7
G
C
G
Em
B7
Em
f
S.
___ I al-ways act - ed most fair - ly to___ all wo - man - kind,___ As I
A.
f
doo I al-ways act - ed most fair - ly to___ all wo - man - kind,___ As I
B.
Mel.
f
stand. I al-ways act - ed most fair - ly to___ all wo - man - kind,___ As I

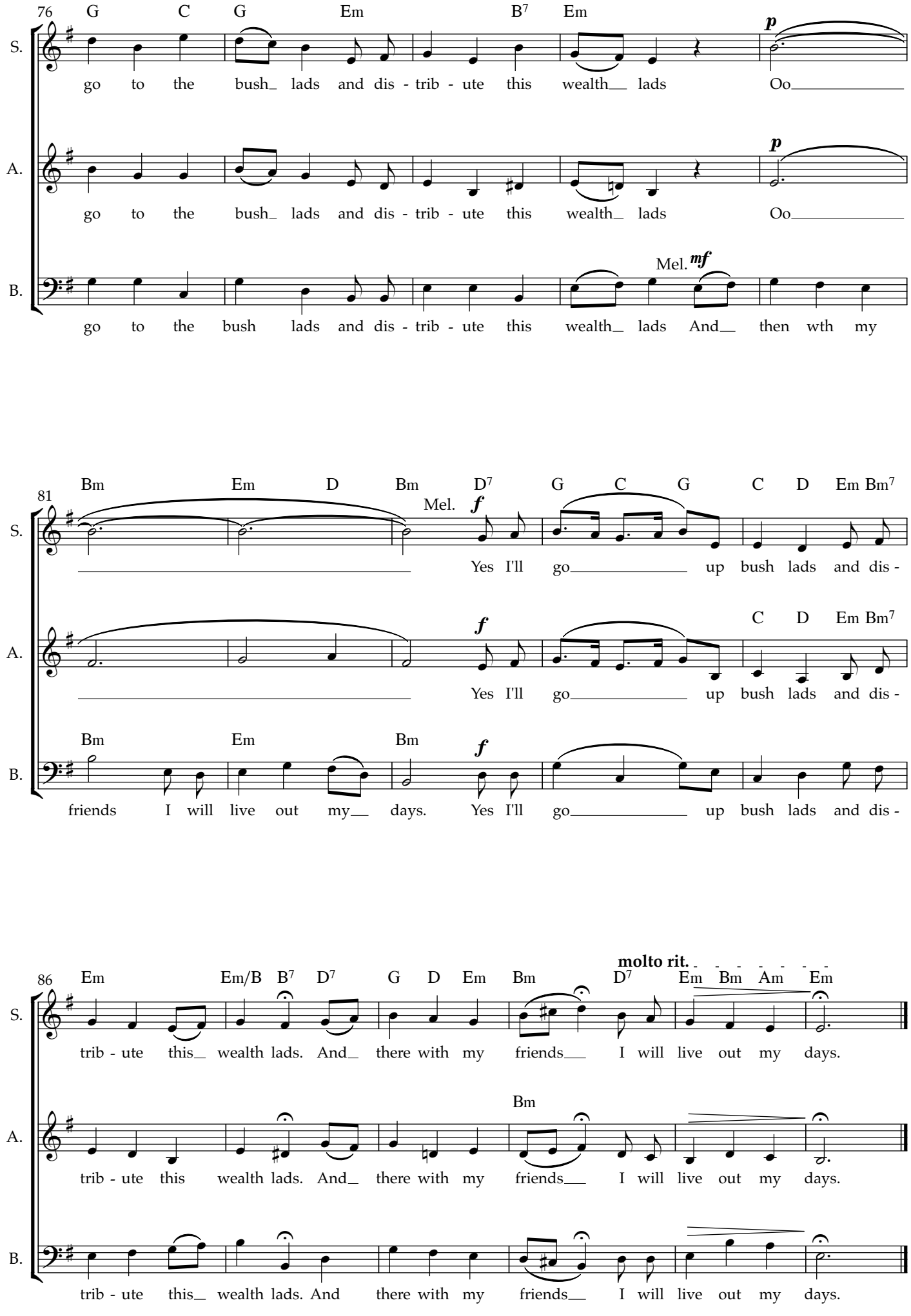

31
B7
Em
D
Bm
Mel.
mf
S.
thought of the dear_ girl that I___ left__ be - hind.
3. One day
A.
mf
thought of the dear_ girl that__ I left__ be - hind.__
3. One day
B.
mf
thought of the dear girl that__ I left be - hind.
3. One day


36
Em
B7
Em
D
Bm
Em
S.
I met a squat - ter I___ knew he had__ cash, For the eve - ning be -
A.
I met a squat - ter I___ knew he had cash, For the eve - ning be -
B.
I met a squat - ter I___ knew he had cash, For the eve - ning be -


41
G
A
F♯m7
B7
D7
G
C
G
Em
S.
f
fore he'd been_ cut - ting a___ dash; With a hun - dred and fif - ty in___
A.
f
fore he'd been_ cut - ting a___ dash; With a hun - dred and fif - ty in___
B.
f
fore he'd been_ cut - ting a dash; With a hun - dred and fif - ty in


46
B7
Em
Unison
Bm
rit.
Em
D
mp
S.
notes and in gold And I thought he had more by what I'd been
A.
notes and in gold And I thought he had more by what I'd been
B.
notes and in gold And I thought he had more by what I'd been
51
Bm
A tempo
Em
Bm
Em
D
Bm
p
mf
S.
told. Oo I
A.
told. Oo I
B.
mf
Mel.
told. 4. With a pis - tol well load - ed and a gun in my hand, I
56
Em
G
A
F♯m7
B7
D7
G
C
Mel.
f
S.
bold - ly rode up and I bid him to stand. He passed out his
A.
bold - ly rode up and I bid him to stand. He passed out his
B.
bold - ly rode up and I bid him to stand. He passed out his


61
G
Em
B7
Em
Unison
Bm
mp
mf
S.
mo - ney with-out ev - er a word, So I gave him five pounds he could
A.
mo - ney with-out ev - er a word, So I gave him five pounds he could
B.
mo - ney with-out ev - er a word, So I gave him five pounds he could
66
Em
Bm
Più mosso
Em
Bm
Em
D
Unison
f
S.
spend on the road. 5. Here's health to Frank Gar - diner who is close - ly con
A.
spend on the road. 5. Here's health to Frank Gar - diner who is close - ly con
B.
spend on the road. 5. Here's health to Frank Gar - diner who is close - ly con
71
Bm
Em
G
A
F♯m7
B7
D7
Mel.
S.
fined And al - so Jack Vane who is free from this time. I will
A.
fined And al - so Jack Vane who is free from this time. I will
Mel.
B.
fined And al - so Jack Vane who is free from this time. I will


76
G C G Em B7 Em
S.
go to the bush_ lads and dis - trib - ute this wealth__ lads Oo_____
A.
go to the bush_ lads and dis - trib - ute this wealth_ lads Oo_____
B.
go to the bush lads and dis - trib - ute this wealth_ lads And__ then wth my
p
Mel. mf
81
Bm Em D Bm D7 G C G C D Em Bm7
Mel. f
Yes I'll go_____ up bush lads and dis -
C D Em Bm7
Yes I'll go_____ up bush lads and dis -
Bm Em Bm
friends I will live out my__ days. Yes I'll go_____ up bush lads and dis -
86
Em Em/B B7 D7 G D Em Bm D7 Em Bm Am Em
molto rit.
trib - ute this_ wealth lads. And_ there with my friends__ I will live out my days.
Bm
trib - ute this wealth lads. And_ there with my friends__ I will live out my days.
trib - ute this_ wealth lads. And there with my friends__ I will live out my days.

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
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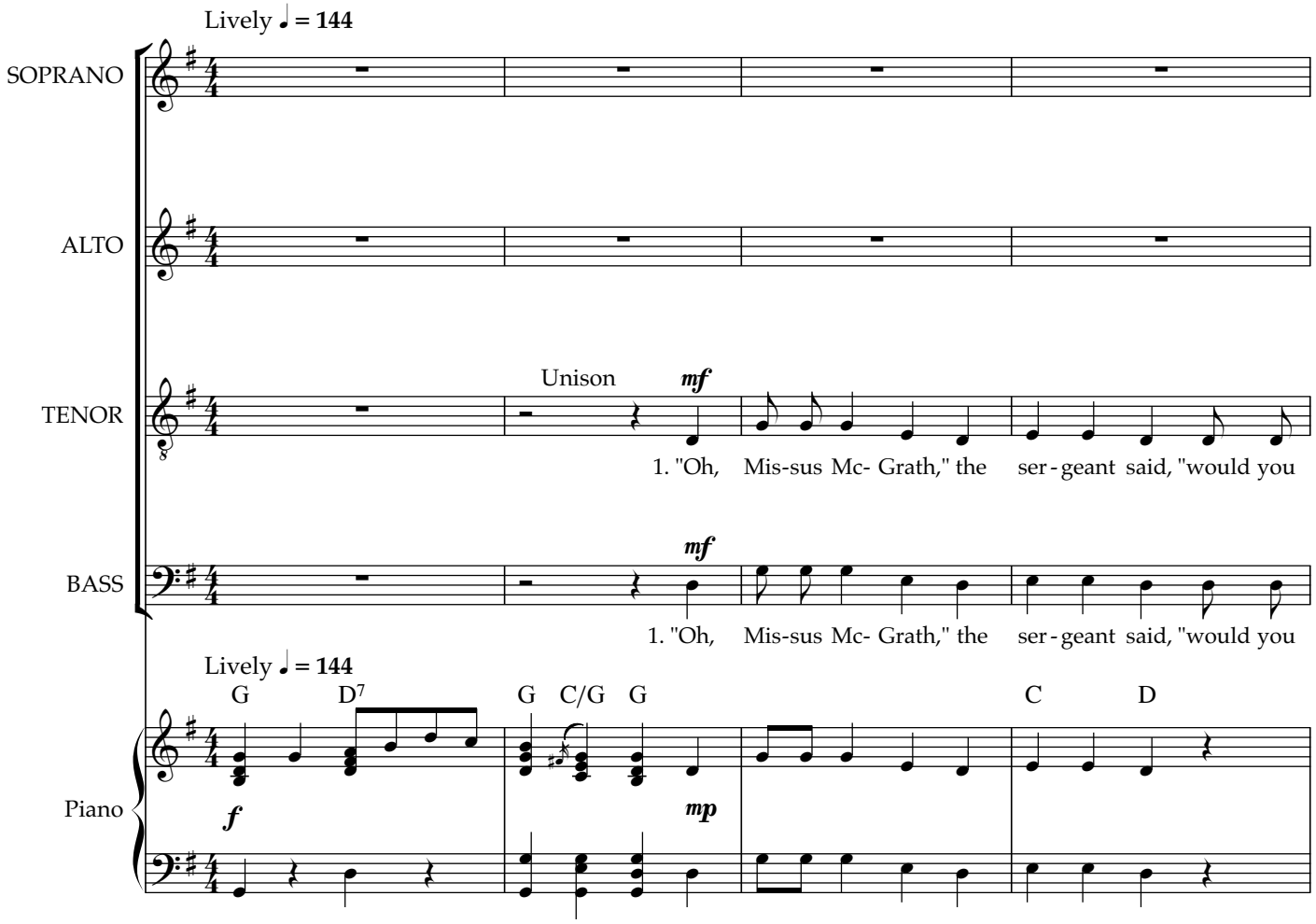
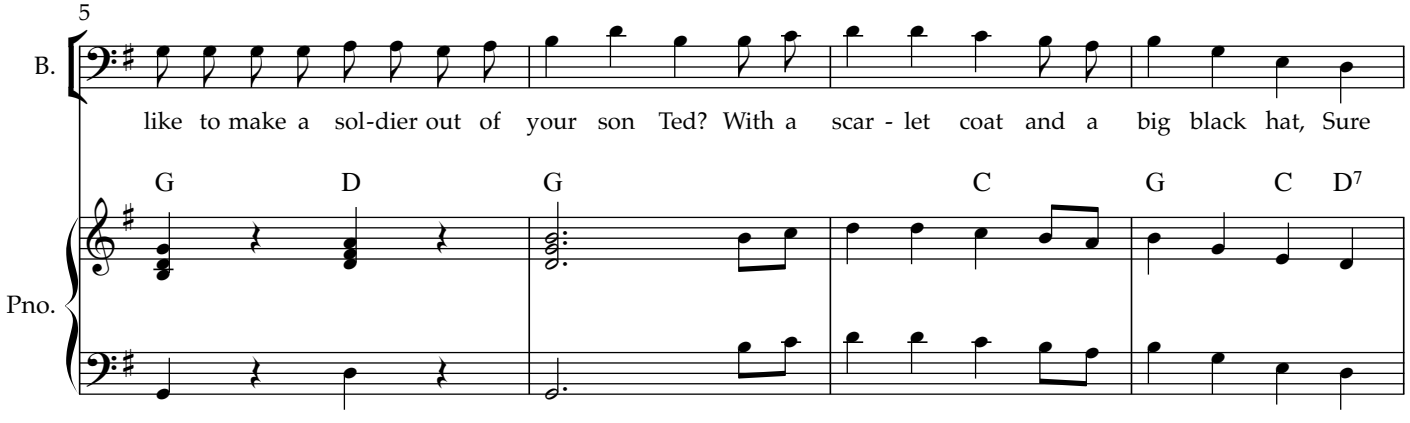
MY SON TED

arranged for SATB choir and piano

Arranged by Sandra Milliken

Traditional





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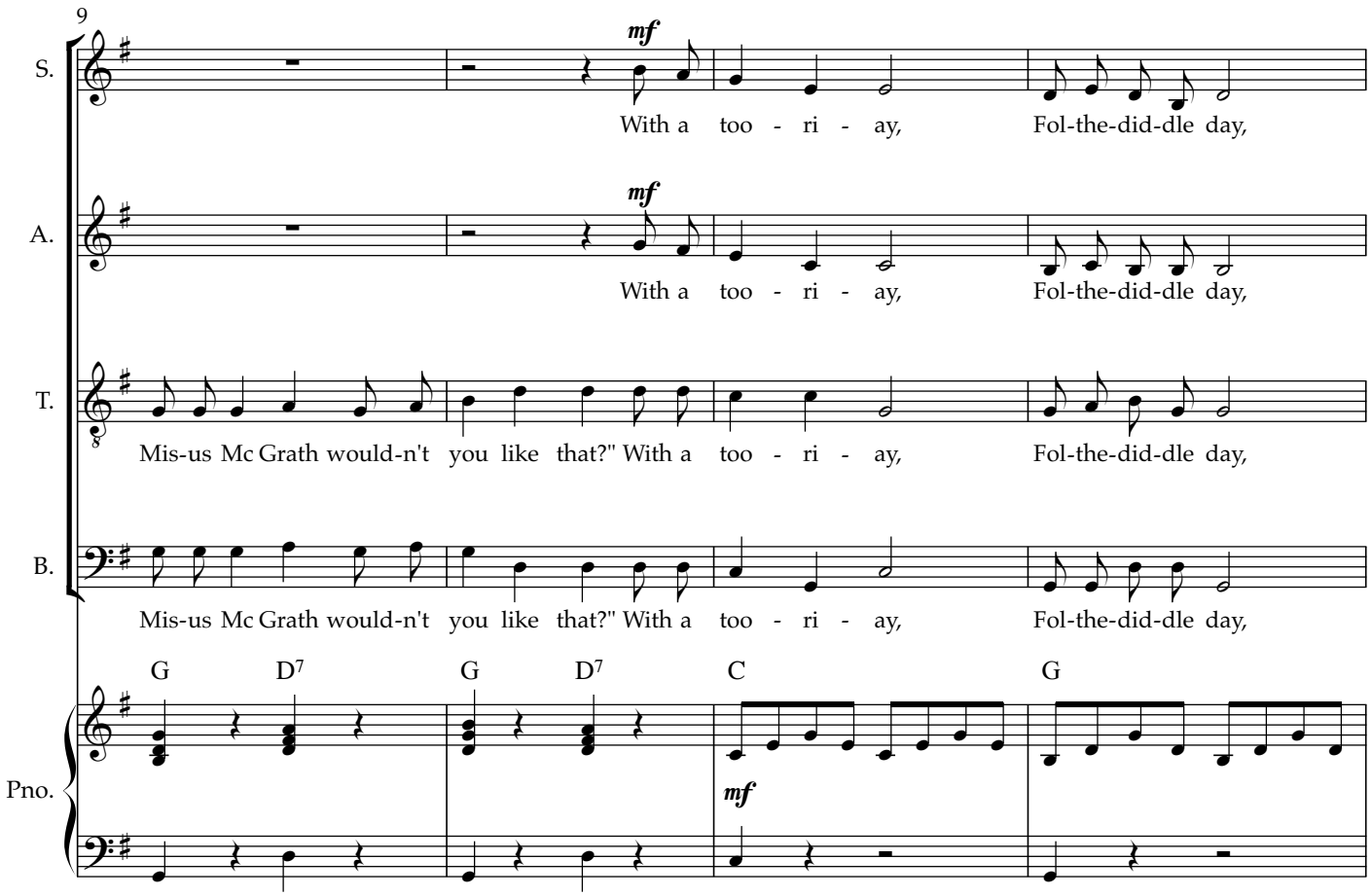
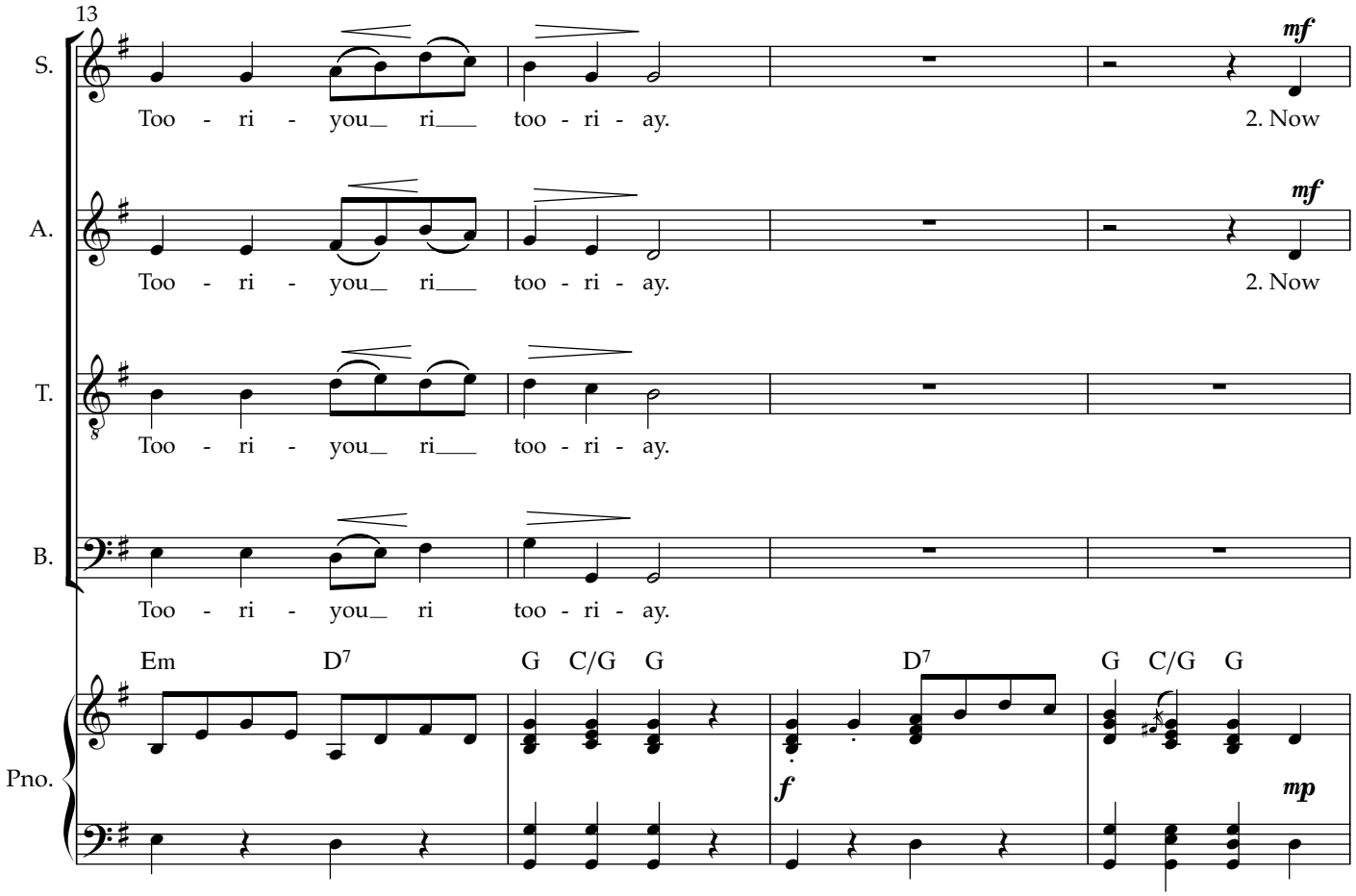
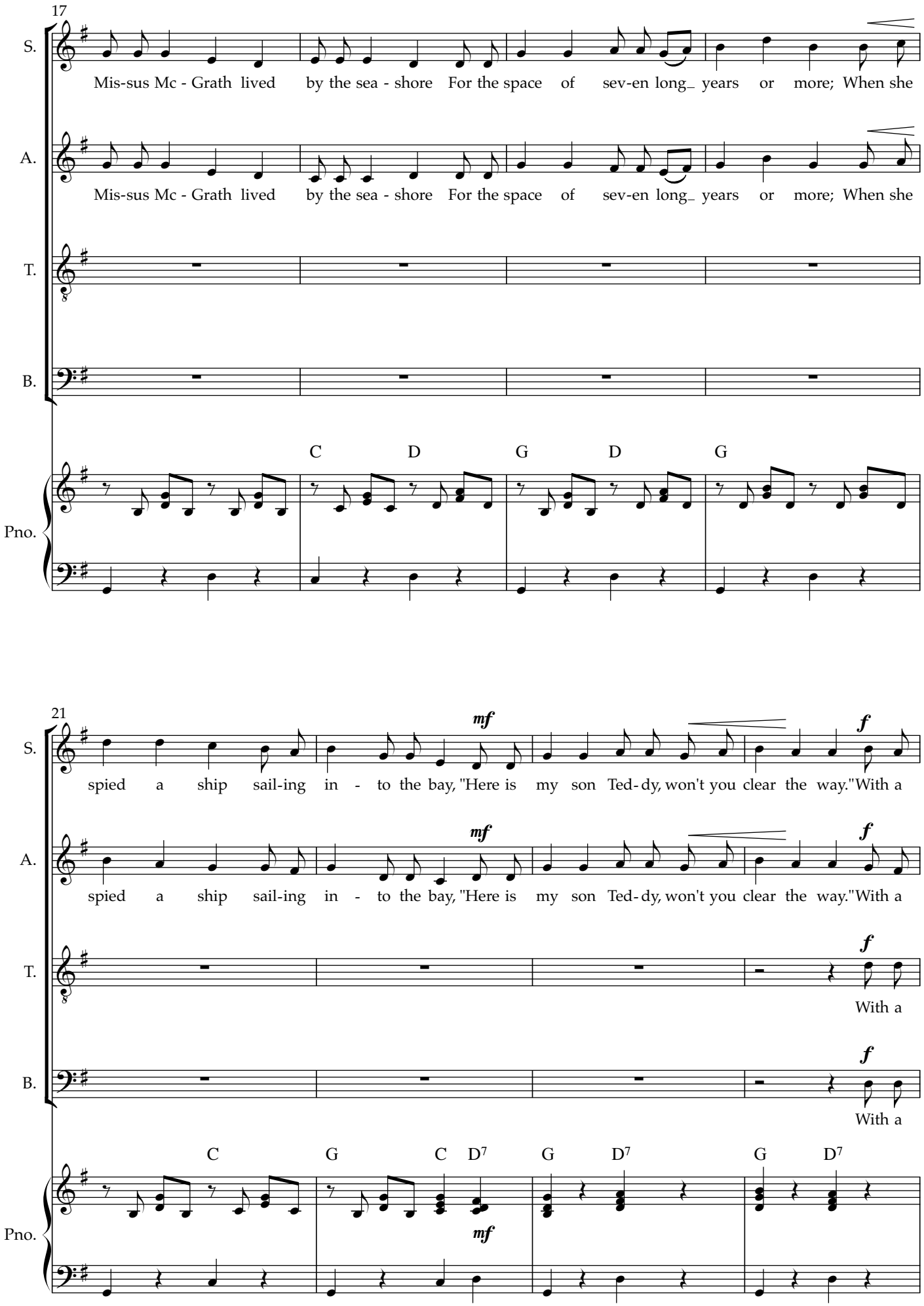
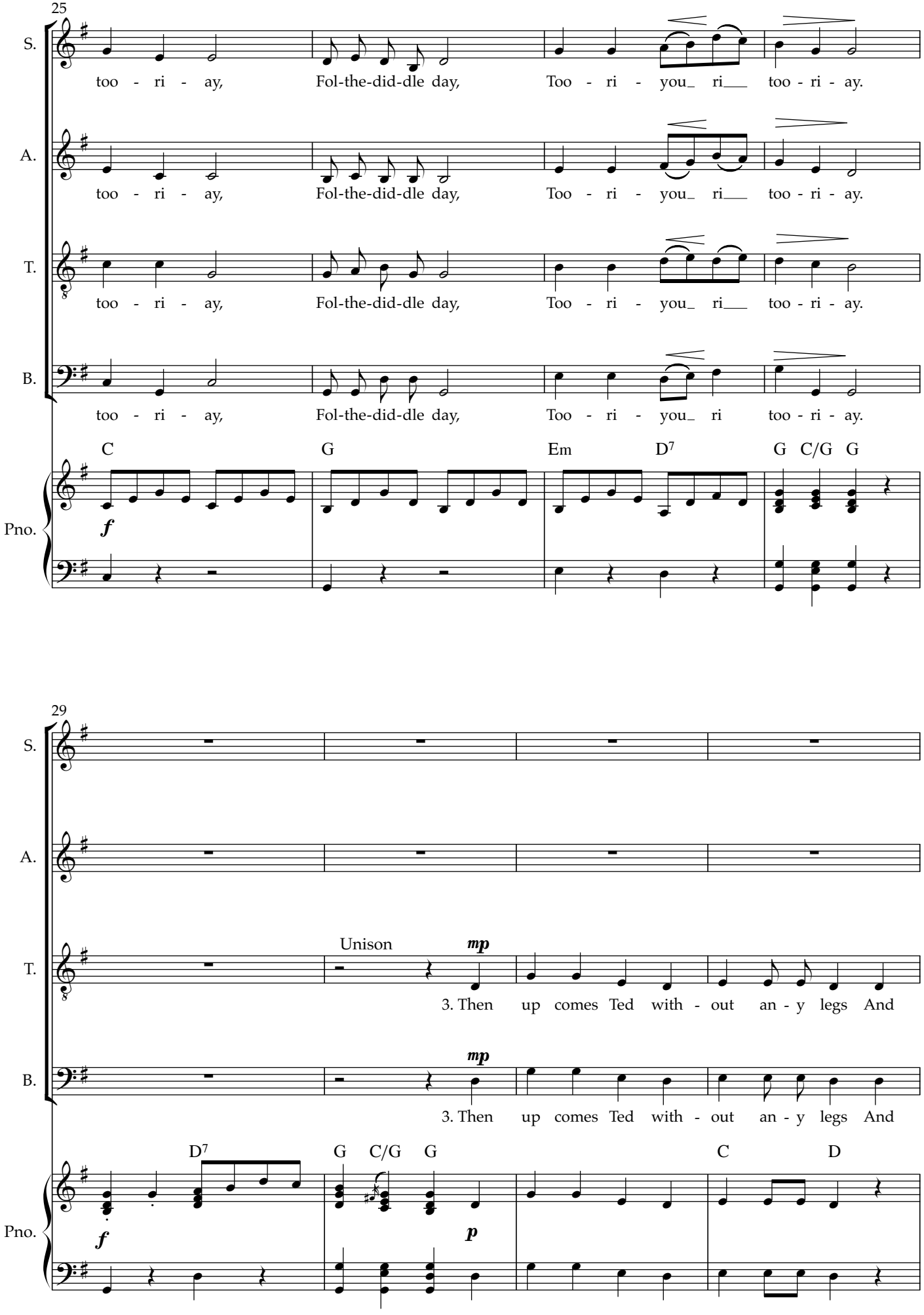
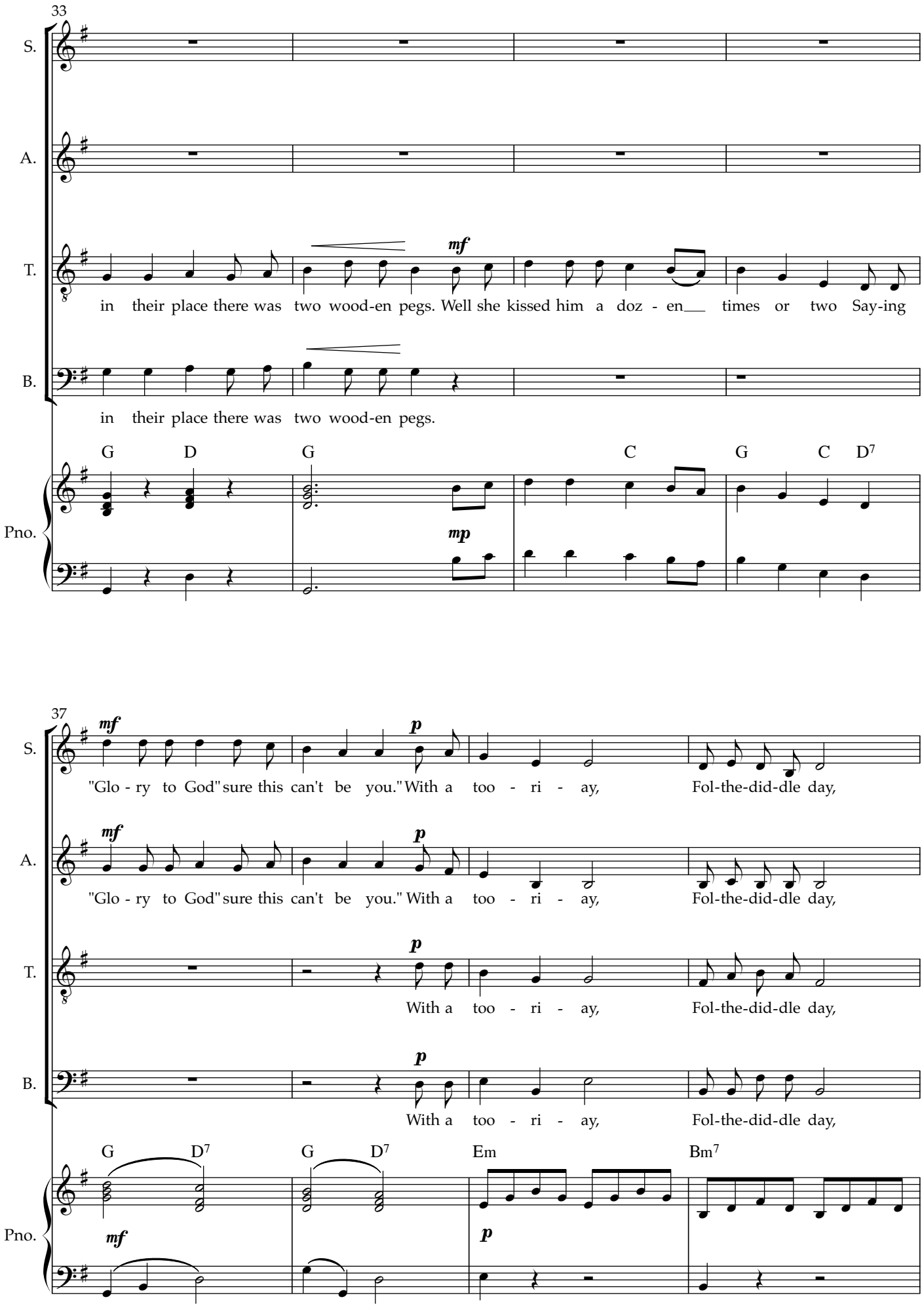
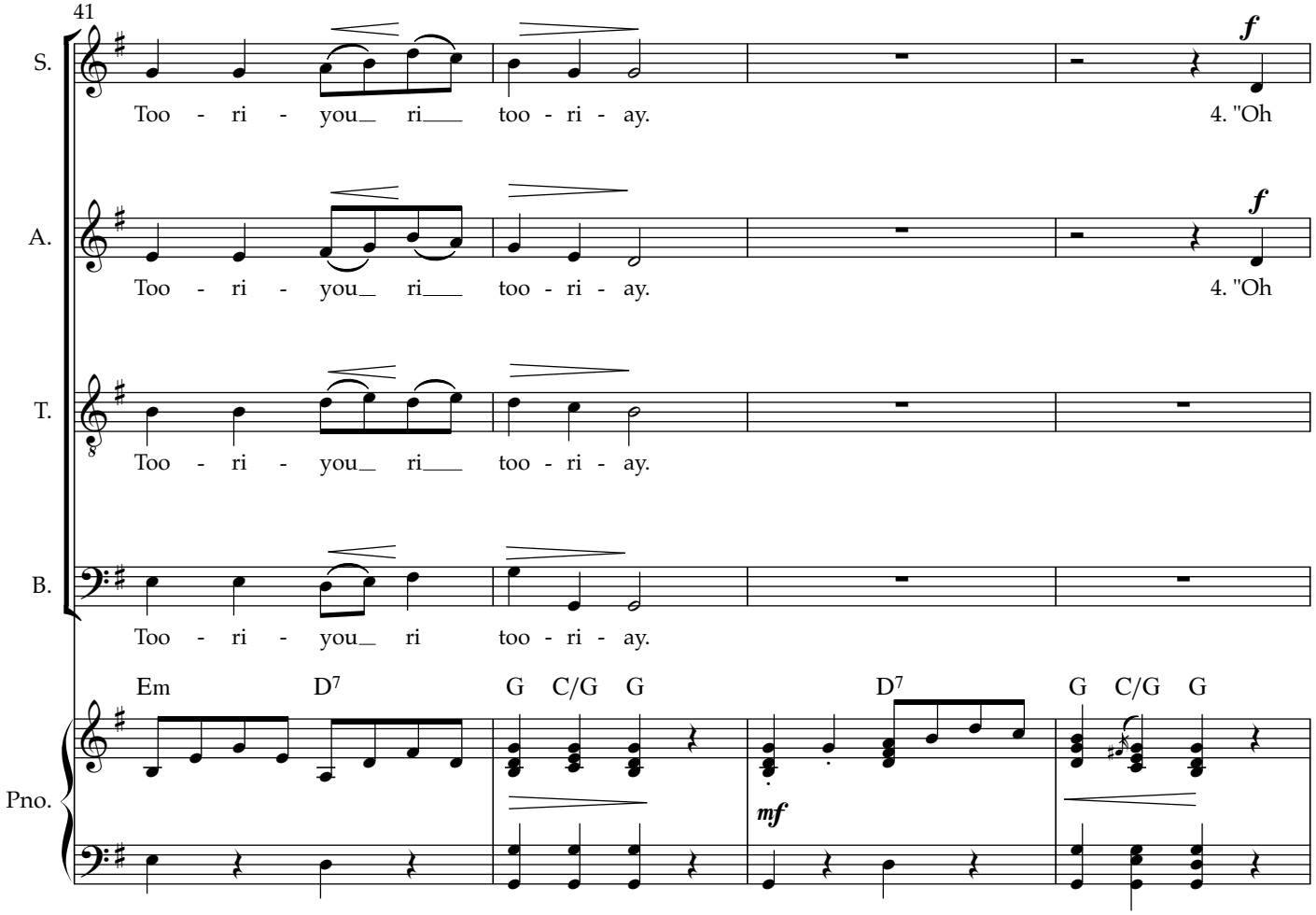

9
S.
A.
T.
B.
Pno.
mf
With a too - ri - ay, Fol-the-did-dle day,
Mis-us Mc Grath would-n't you like that?" With a too - ri - ay, Fol-the-did-dle day,
G D7 G D7 C G

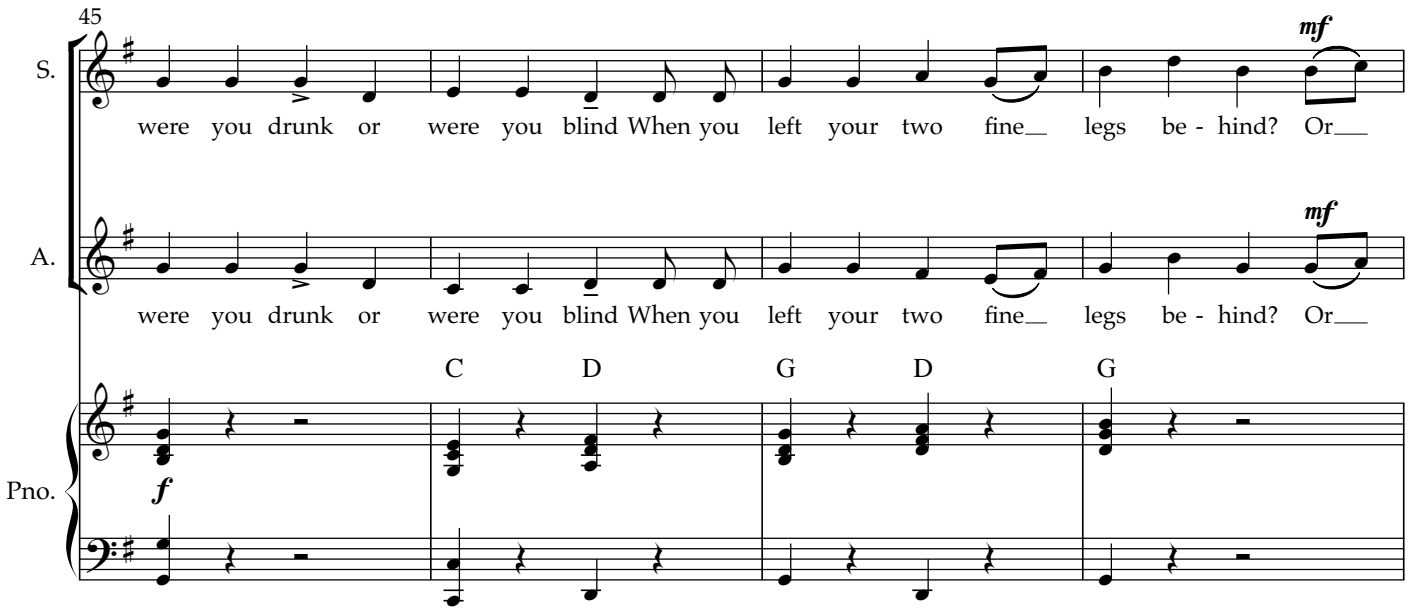

13
S.
A.
T.
B.
Pno.
mf
Too - ri - you_ ri___ too - ri - ay.
2. Now
Too - ri - you_ ri too - ri - ay.
Em D7 G C/G G D7 G C/G G
f
mp

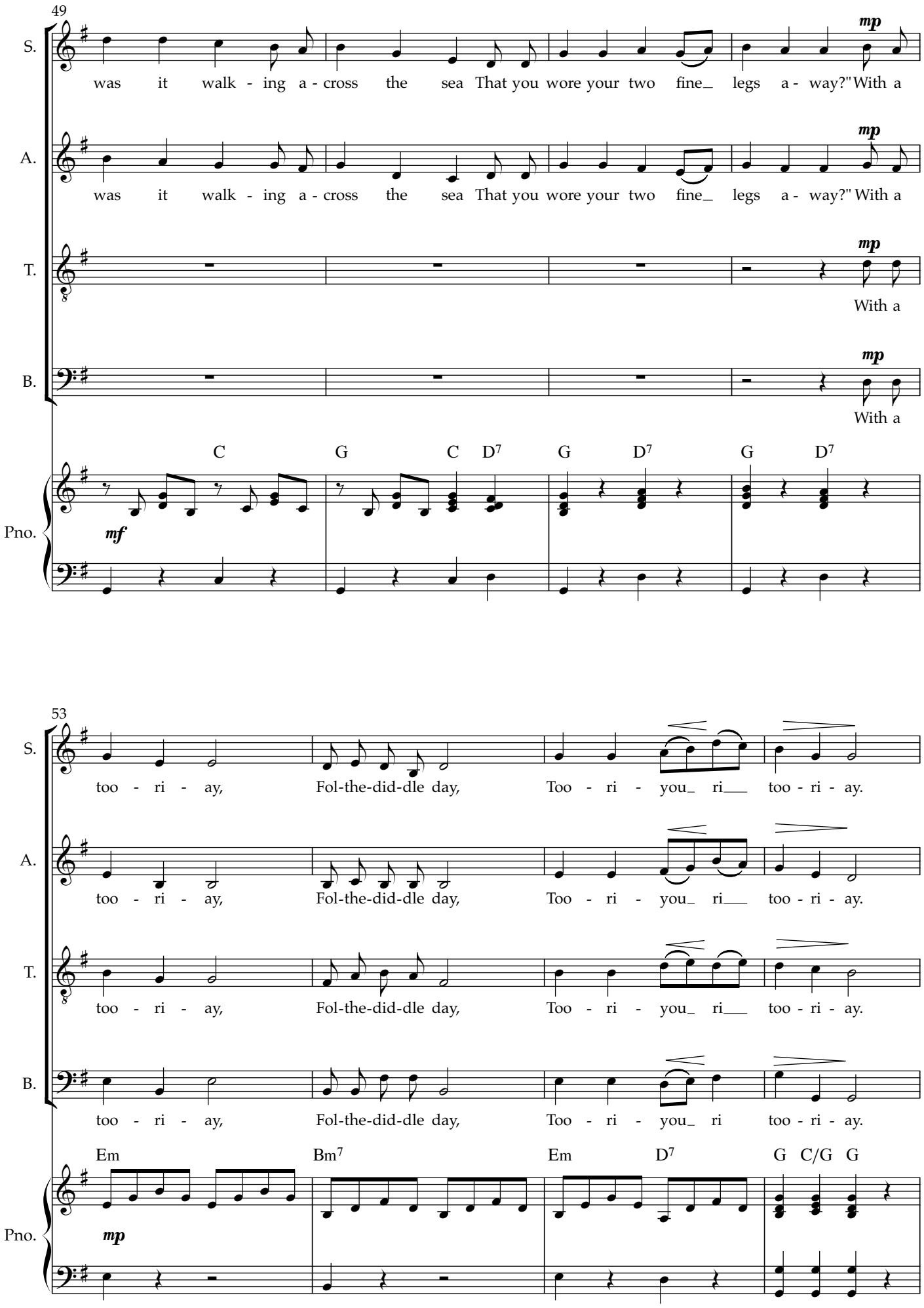

17
S.
Mis-sus Mc - Grath lived by the sea - shore For the space of sev-en long_ years or more; When she
A.
Mis-sus Mc - Grath lived by the sea - shore For the space of sev-en long_ years or more; When she
T.
B.
C D G D G
Pno.
21
mf
f
S.
spied a ship sail-ing in - to the bay, "Here is my son Ted-dy, won't you clear the way." With a
A.
spied a ship sail-ing in - to the bay, "Here is my son Ted-dy, won't you clear the way." With a
T.
With a
B.
With a
C G C D7 G D7 G D7
Pno.

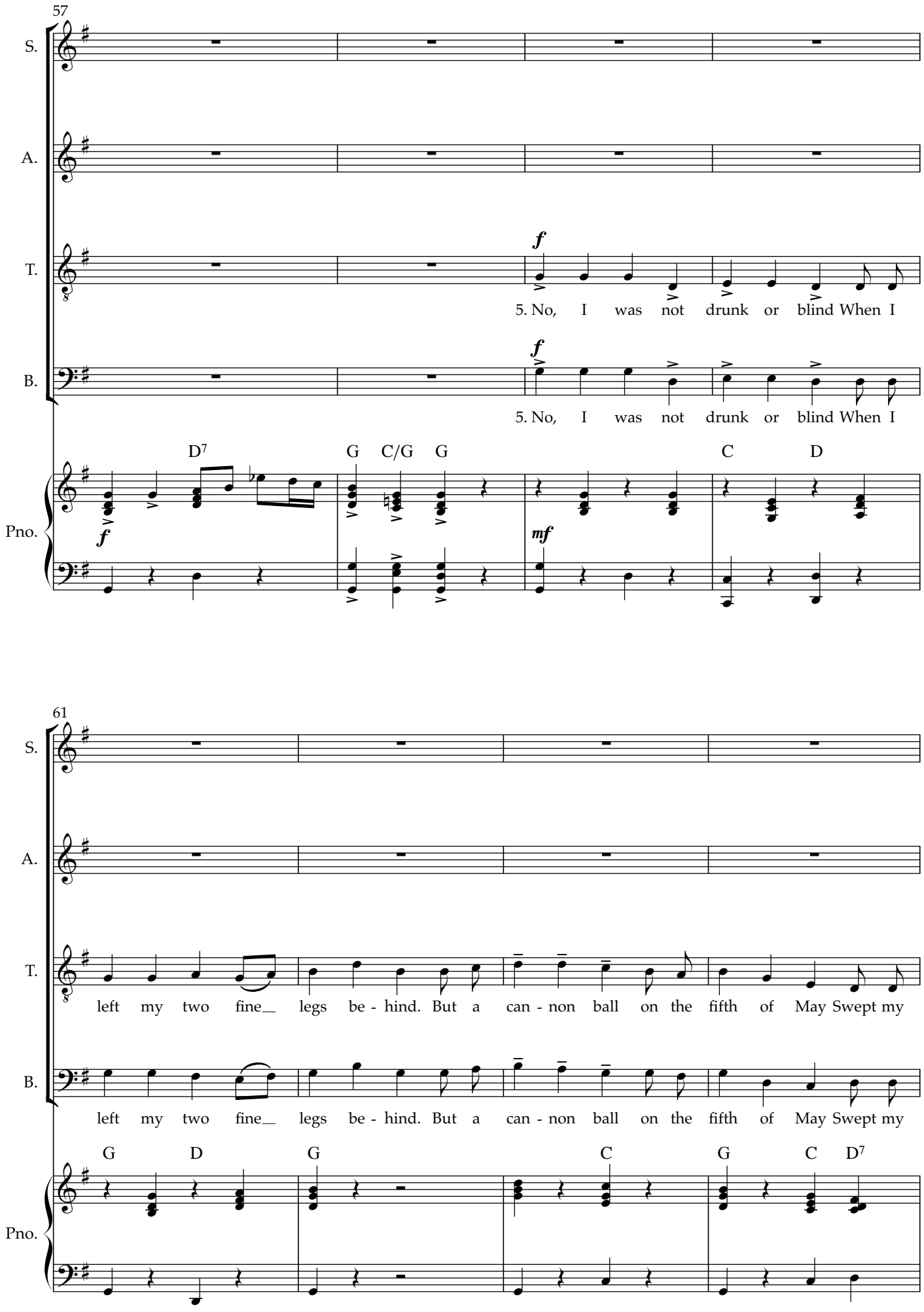

25
S.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
A.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
T.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
B.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri too - ri - ay.
C G Em D7 G C/G G
f
Pno.
29
S.
A.
T.
Unison
mp
3. Then up comes Ted with - out an - y legs And
B.
mp
3. Then up comes Ted with - out an - y legs And
D7 G C/G G C D
f
p
Pno.

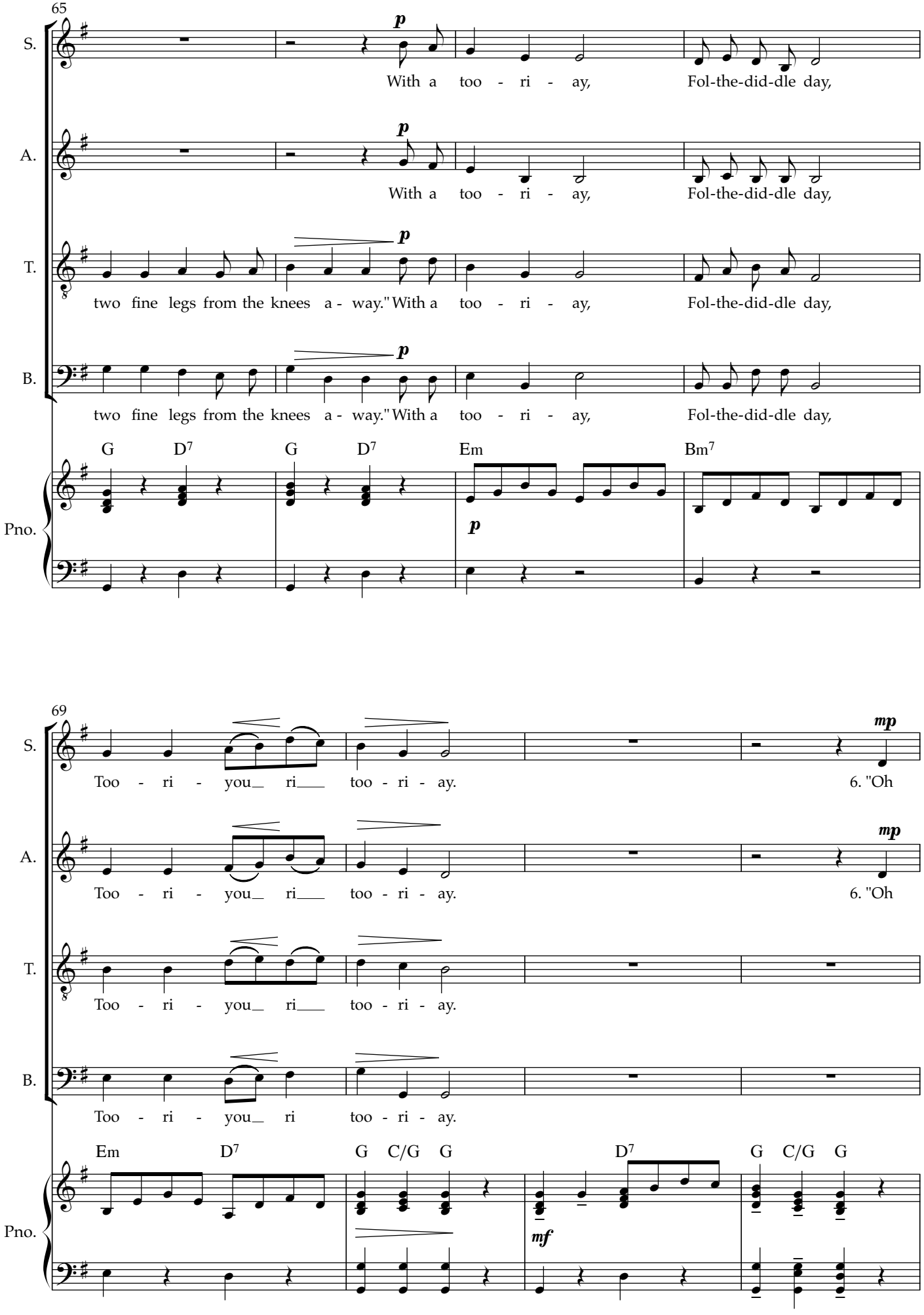

33
S.
A.
T.
B.
Pno.
mf
in their place there was two wood-en pegs. Well she kissed him a doz - en times or two Say-ing
in their place there was two wood-en pegs.
G D G C G C D7
mp
37
mf
p
"Glo - ry to God" sure this can't be you." With a too - ri - ay, Fol-the-did-dle day,
"Glo - ry to God" sure this can't be you." With a too - ri - ay, Fol-the-did-dle day,
With a too - ri - ay, Fol-the-did-dle day,
With a too - ri - ay, Fol-the-did-dle day,
G D7 G D7 Em Bm7
mf
p

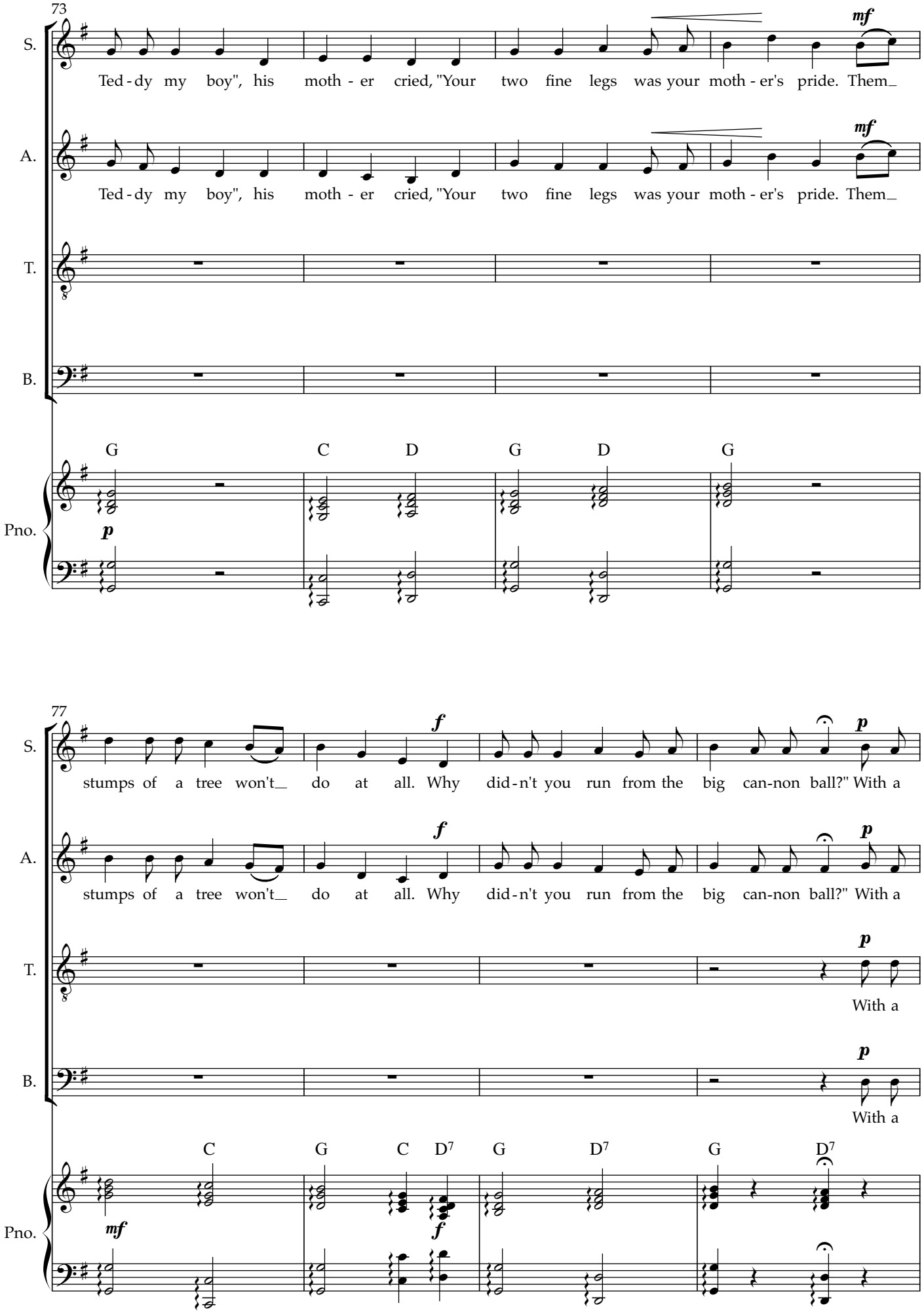

41
S.
A.
T.
B.
Pno.
Too - ri - you_ ri___ too - ri - ay.
4. "Oh
Too - ri - you_ ri___ too - ri - ay.
4. "Oh
Too - ri - you_ ri___ too - ri - ay.
Too - ri - you_ ri too - ri - ay.
Em D7 G C/G G D7 G C/G G
f
mf

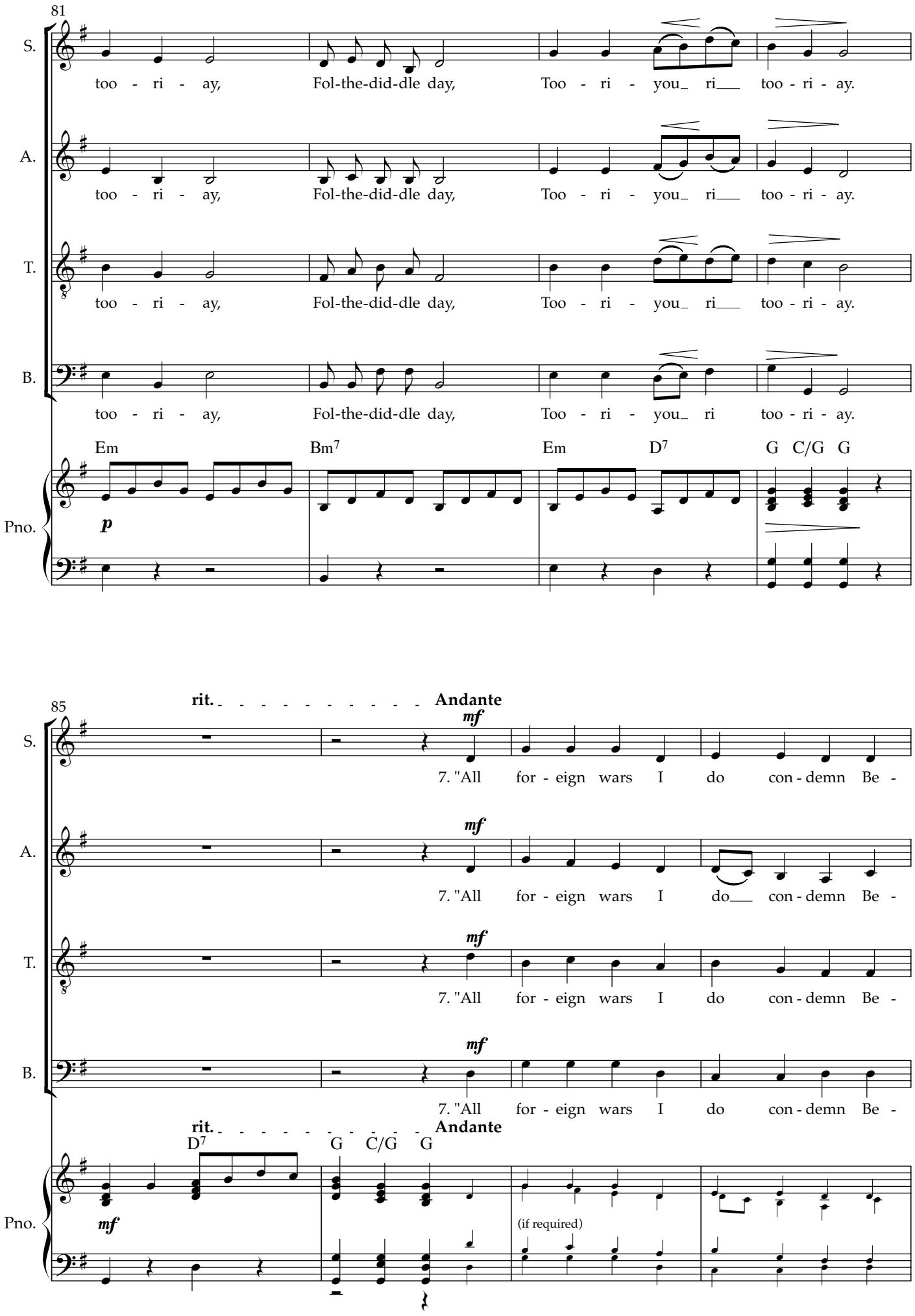

45
S.
A.
Pno.
were you drunk or were you blind When you left your two fine_ legs be - hind? Or___
were you drunk or were you blind When you left your two fine_ legs be - hind? Or___
C D G D G
mf
mf
f

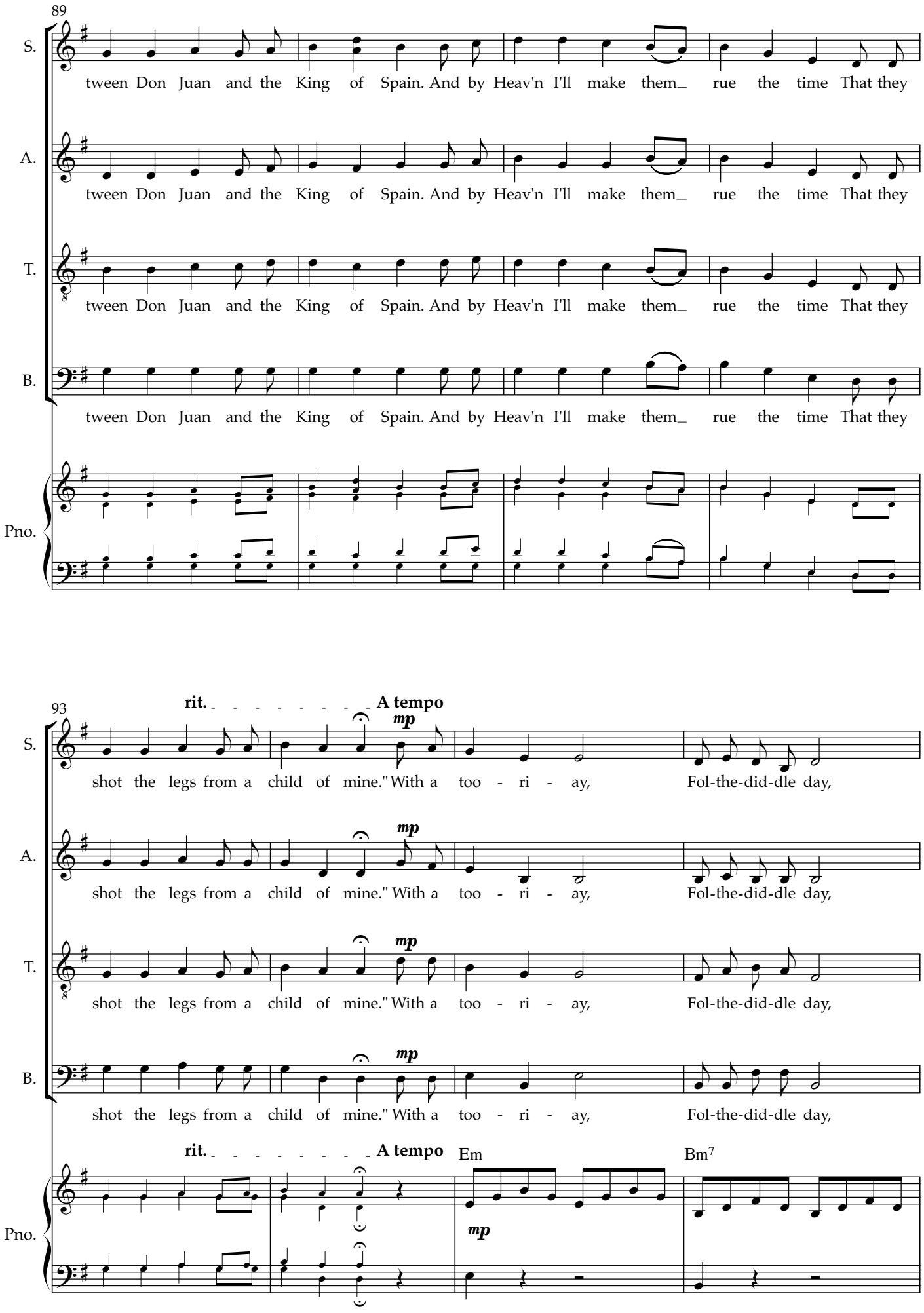

49
S.
was it walk - ing a - cross the sea That you wore your two fine_ legs a - way?" With a
mp
A.
was it walk - ing a - cross the sea That you wore your two fine_ legs a - way?" With a
mp
T.
With a
mp
B.
With a
mp
Pno.
C G C D7 G D7 G D7
mf
53
S.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
A.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
T.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
B.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri too - ri - ay.
Pno.
Em Bm7 Em D7 G C/G G
mp

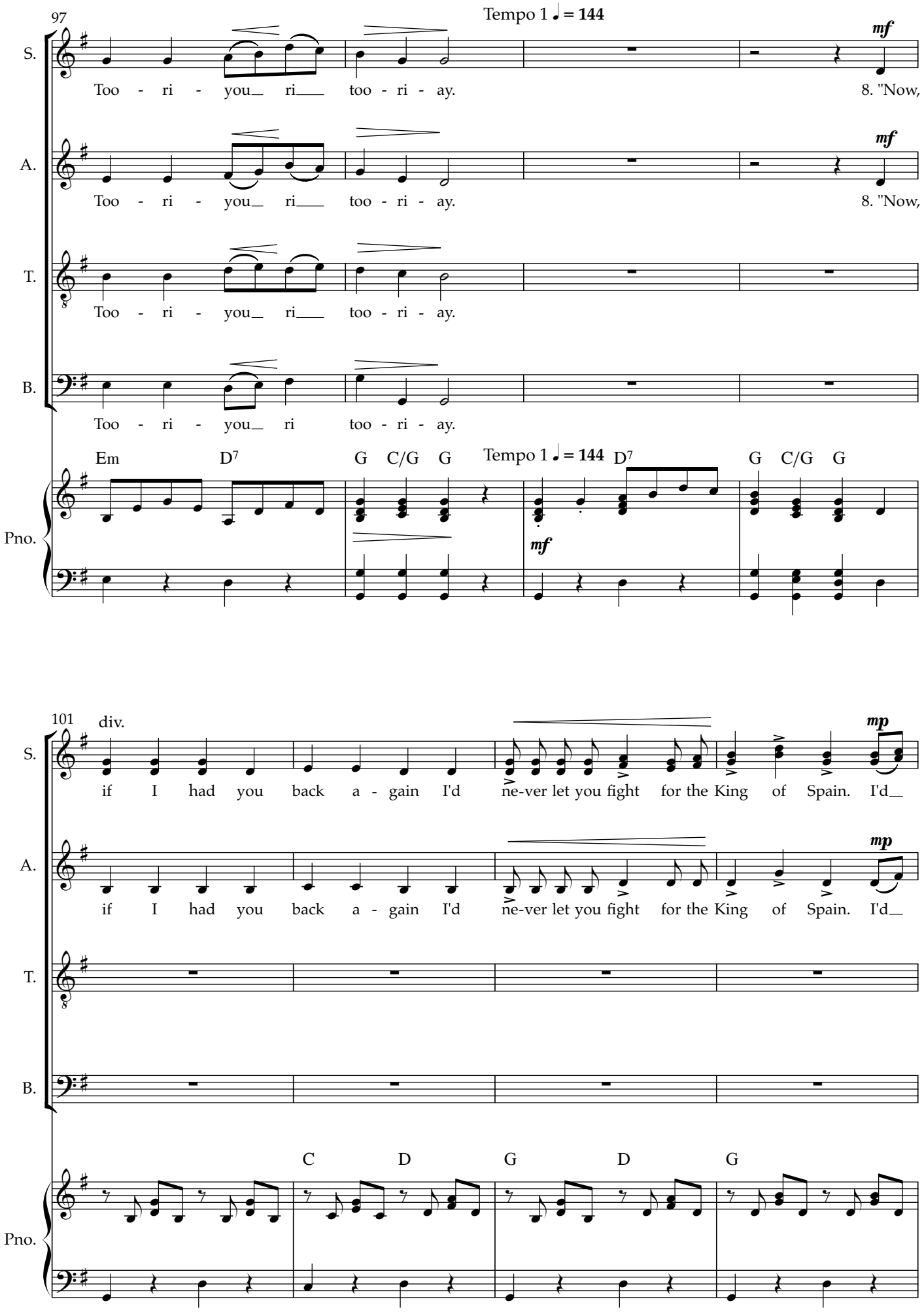

57
S.
A.
T.
B.
Pno.
f
5. No, I was not drunk or blind When I
f
5. No, I was not drunk or blind When I
D7
G
C/G
G
C
D
f
mf
61
S.
A.
T.
B.
Pno.
left my two fine_ legs be - hind. But a can - non ball on the fifth of May Swept my
left my two fine_ legs be - hind. But a can - non ball on the fifth of May Swept my
G
D
G
C
G
C
D7

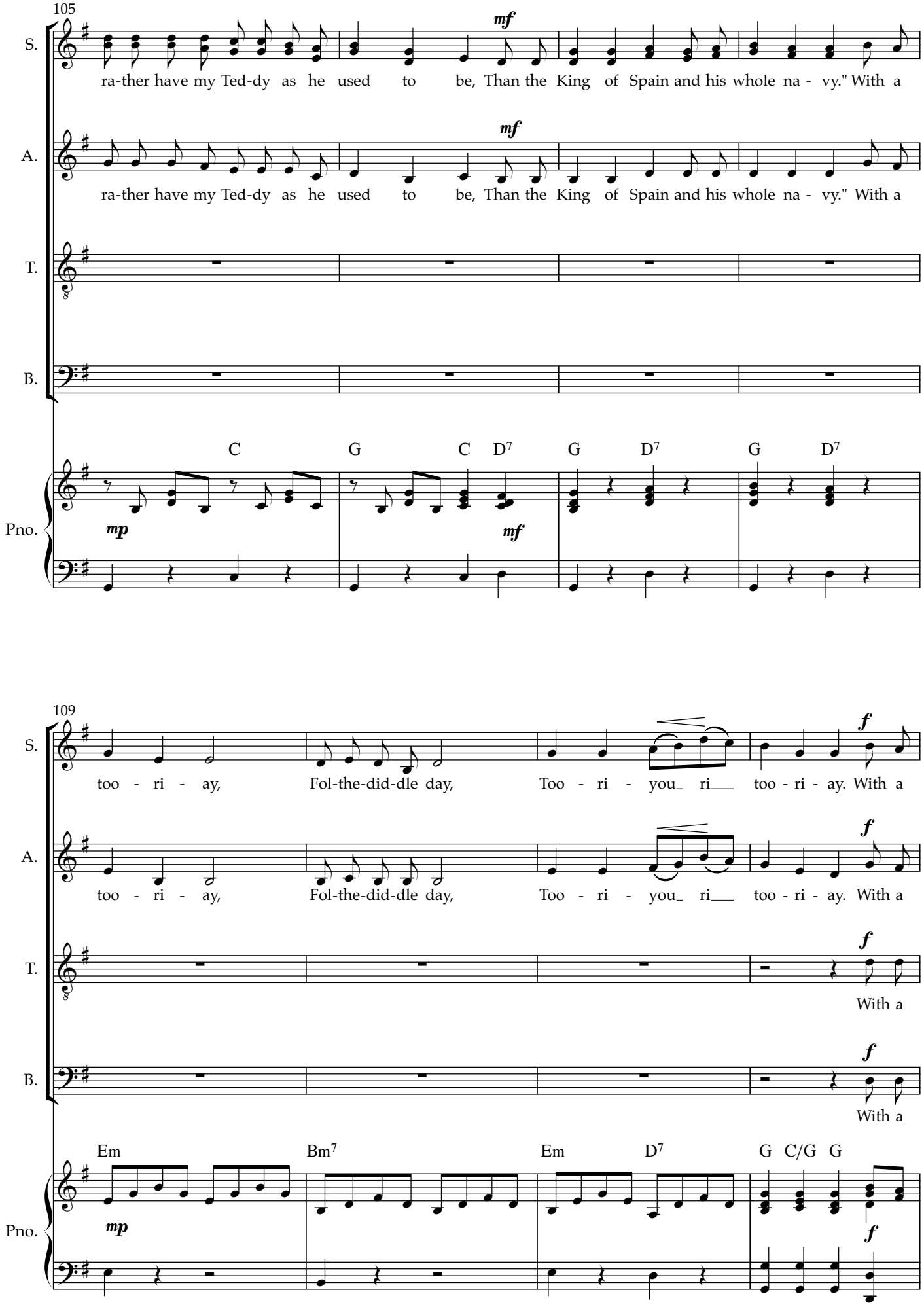

65
S.
A.
T.
B.
Pno.
p
With a too - ri - ay, Fol-the-did-dle day,
two fine legs from the knees a - way." With a too - ri - ay, Fol-the-did-dle day,
G D7 G D7 Em Bm7
69
mp
Too - ri - you_ ri___ too - ri - ay. 6. "Oh
Too - ri - you_ ri too - ri - ay.
Em D7 G C/G G D7 G C/G G
mf

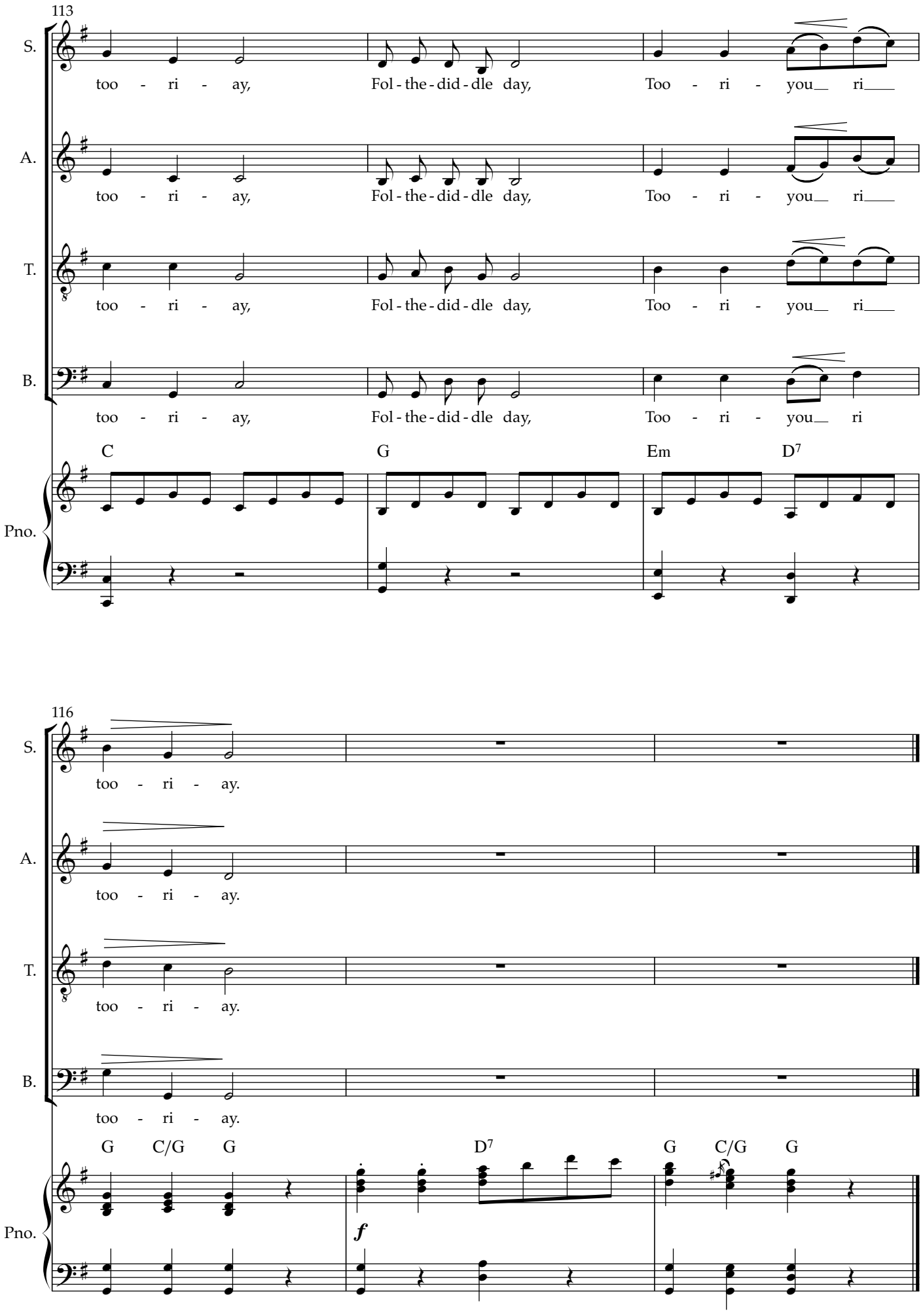

73
S.
A.
T.
B.
Pno.
mf
Ted - dy my boy", his moth - er cried, "Your two fine legs was your moth - er's pride. Them_
G C D G D G
p
77
f
p
stumps of a tree won't_ do at all. Why did - n't you run from the big can-non ball?" With a
With a
C G C D7 G D7 G D7
mf
f


81
S.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
A.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
T.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay.
B.
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri too - ri - ay.
Em Bm7 Em D7 G C/G G
Pno.
p
85
rit.
Andante
mf
7. "All for - eign wars I do con - demn Be -
7. "All for - eign wars I do___ con - demn Be -
7. "All for - eign wars I do con - demn Be -
7. "All for - eign wars I do con - demn Be -
D7 G C/G G
(if required)


89
S.
tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they
A.
tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they
T.
tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they
B.
tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they
Pno.
93
rit.
A tempo
mp
shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,
shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,
shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,
shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,
Em
Bm7


97
Tempo 1 ♩ = 144
S.
A.
T.
B.
Pno.
mf
Too - ri - you_ ri___ too - ri - ay.
8. "Now,
Em D7 G C/G G
Tempo 1 ♩ = 144
D7 G C/G G
101
div.
mp
if I had you back a - gain I'd ne-ver let you fight for the King of Spain. I'd_
C D G D G


105
S.
A.
T.
B.
Pno.
mf
ra-ther have my Ted-dy as he used to be, Than the King of Spain and his whole na - vy." With a
C G C D7 G D7 G D7
mp
mf
109
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri___ too - ri - ay. With a
f
With a
Em Bm7 Em D7 G C/G G
mp


113
S.
too - ri - ay,
Fol - the - did - dle day,
Too - ri - you ri
A.
too - ri - ay,
Fol - the - did - dle day,
Too - ri - you ri
T.
too - ri - ay,
Fol - the - did - dle day,
Too - ri - you ri
B.
too - ri - ay,
Fol - the - did - dle day,
Too - ri - you ri
C
G
Em
D7
Pno.
116
S.
too - ri - ay.
A.
too - ri - ay.
T.
too - ri - ay.
B.
too - ri - ay.
G
C/G
G
D7
G
C/G
G
f
Pno.

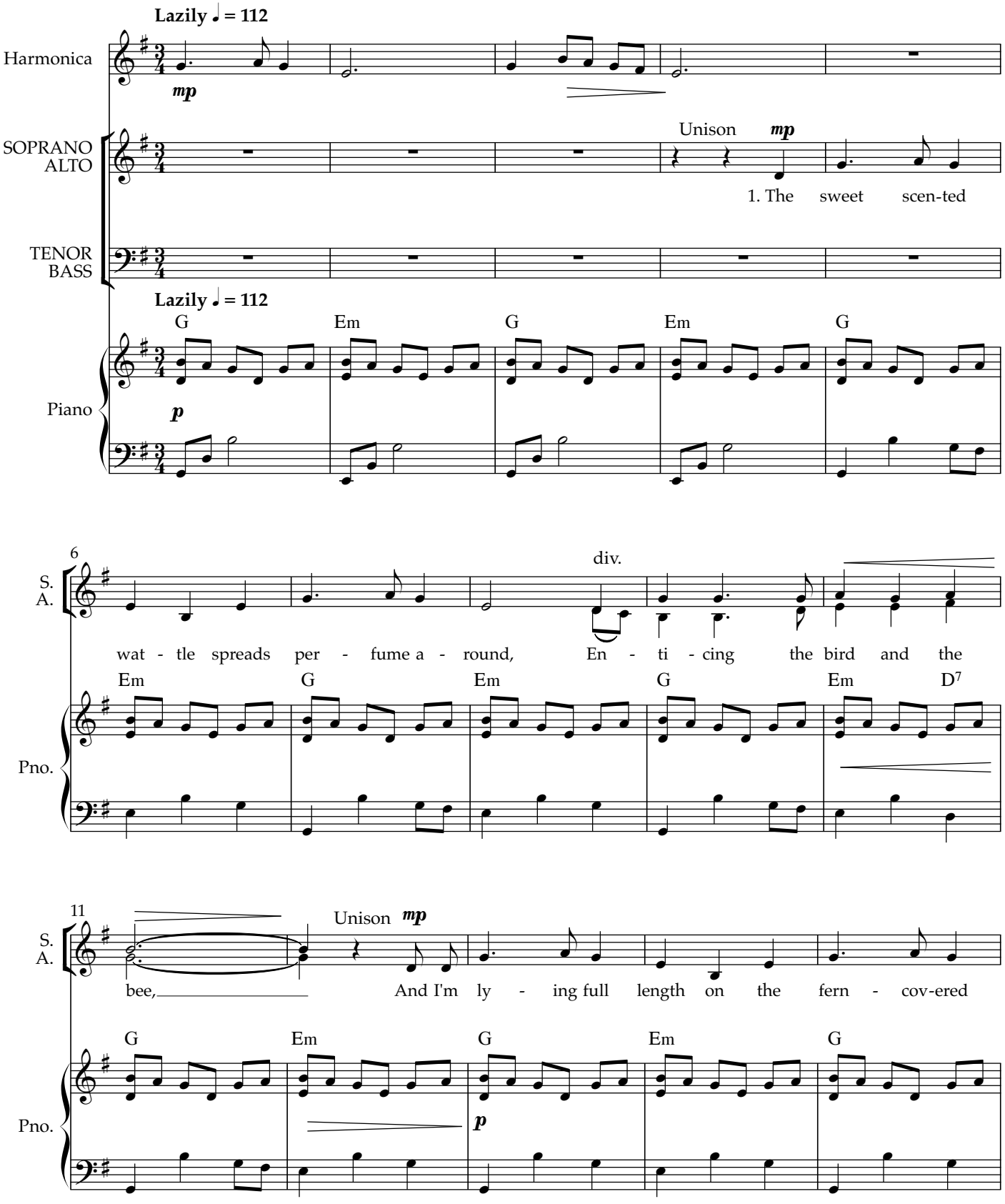
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

ON THE BANKS OF THE REEDY LAGOON

for SATB choir, piano and harmonica*

Arranged by Sandra Milliken

Traditional



* or other C instrument

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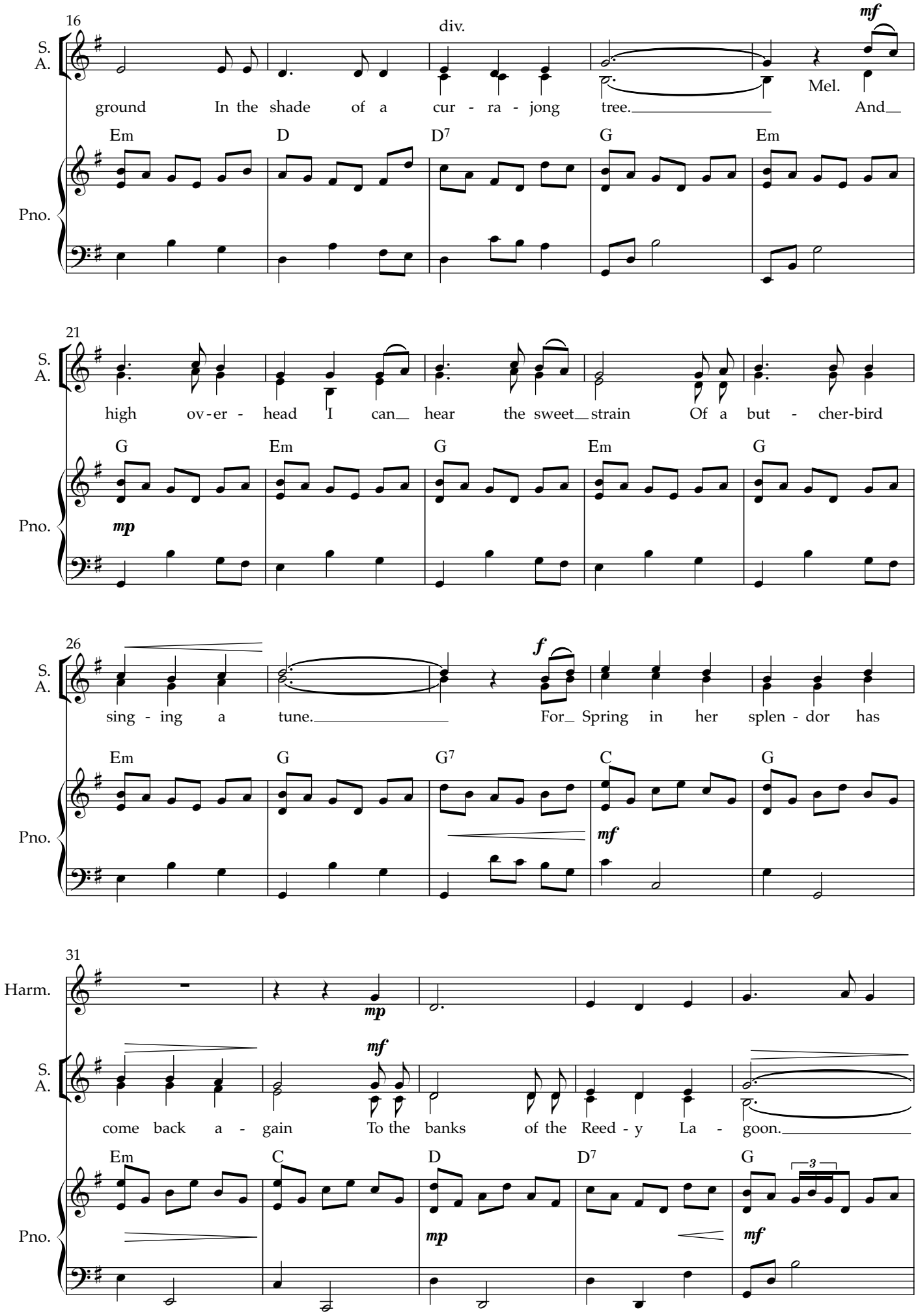
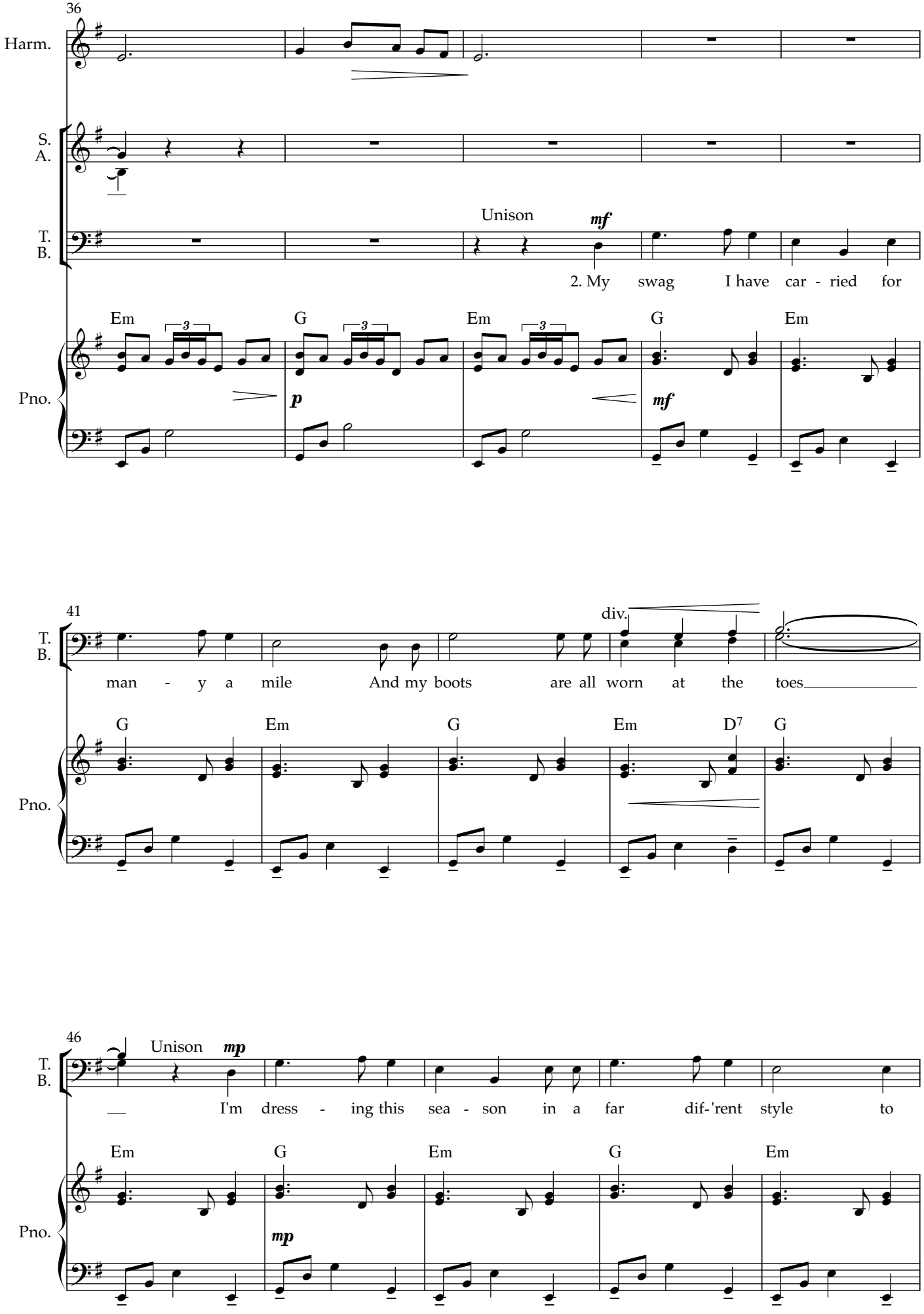
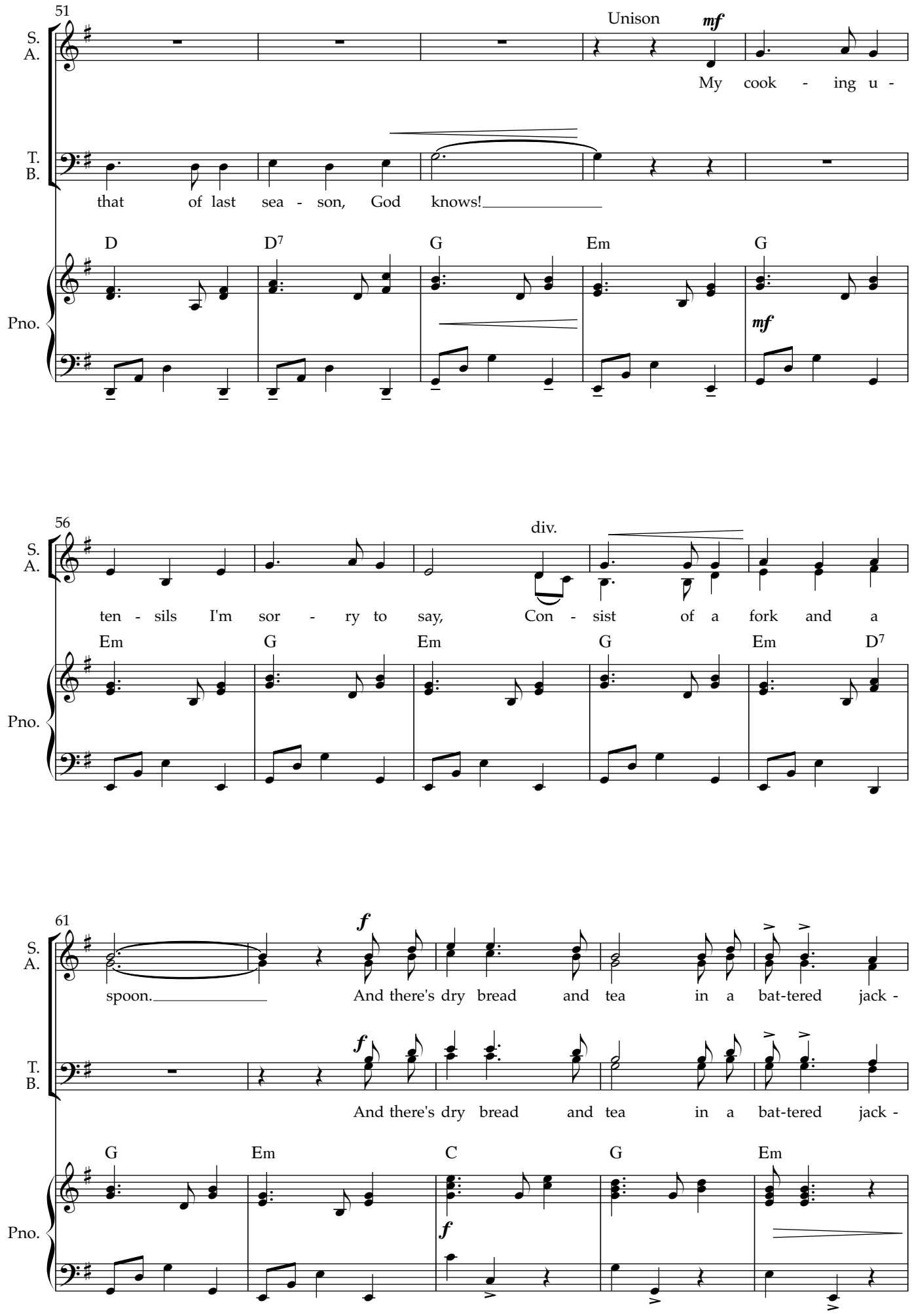
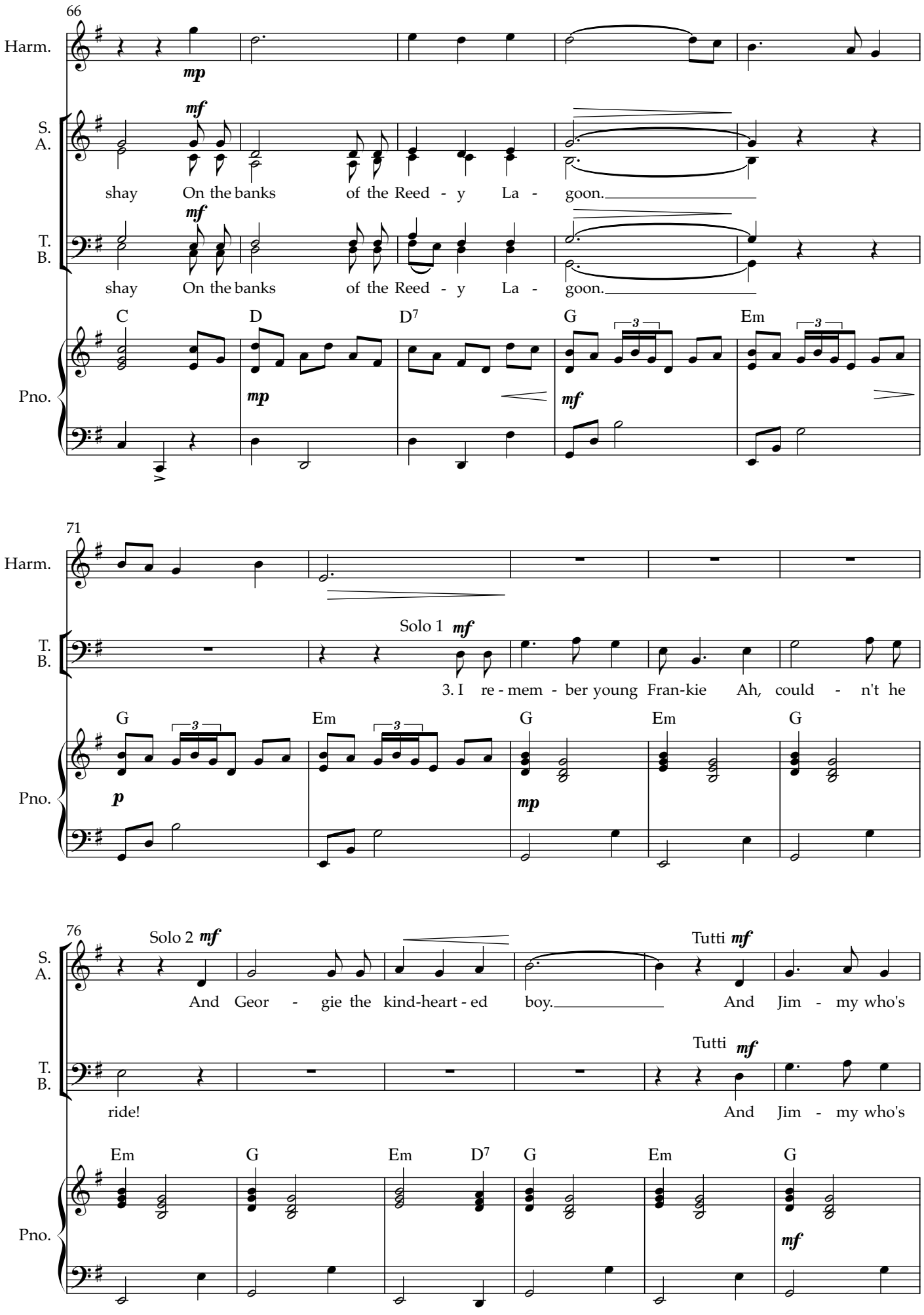
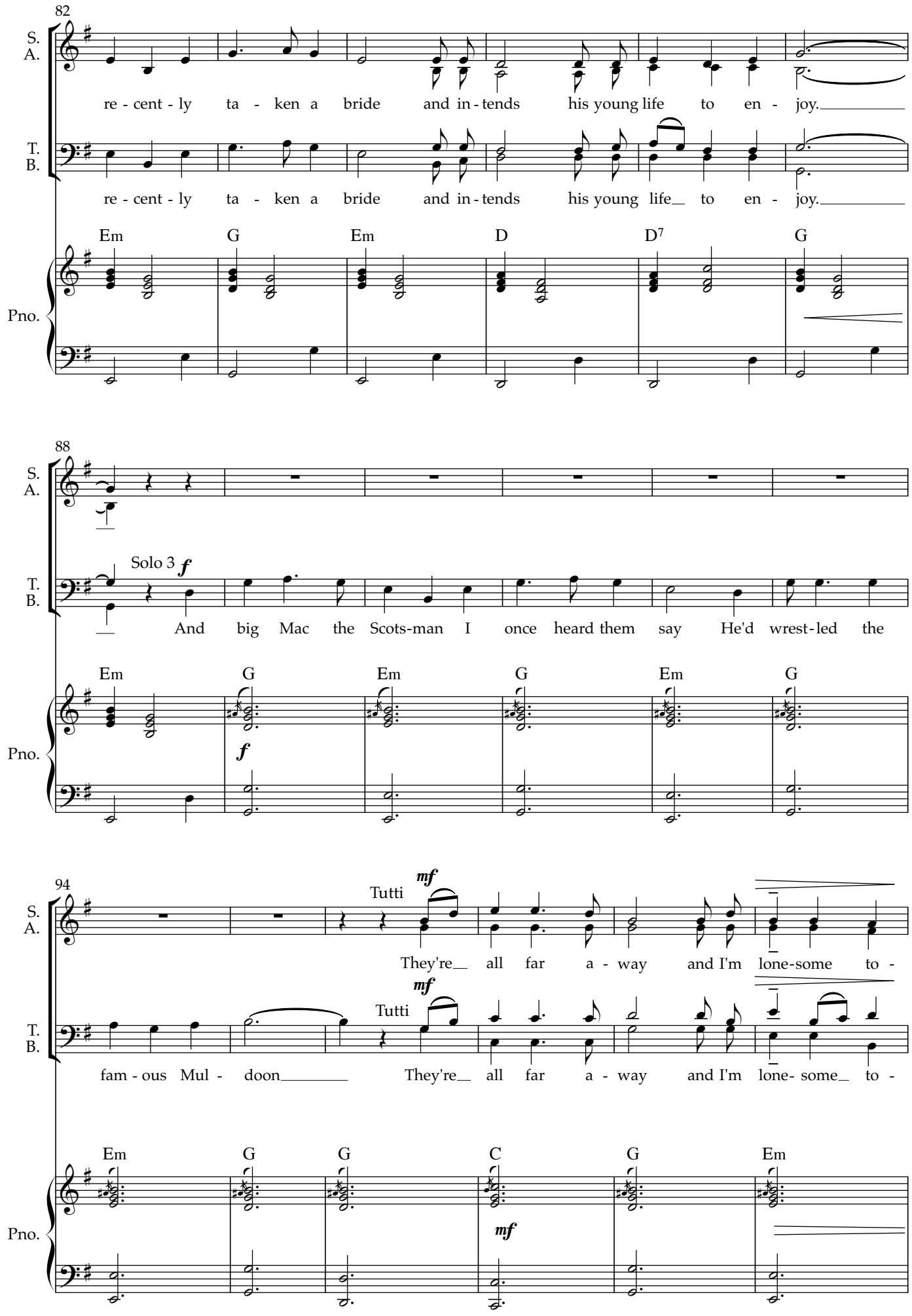
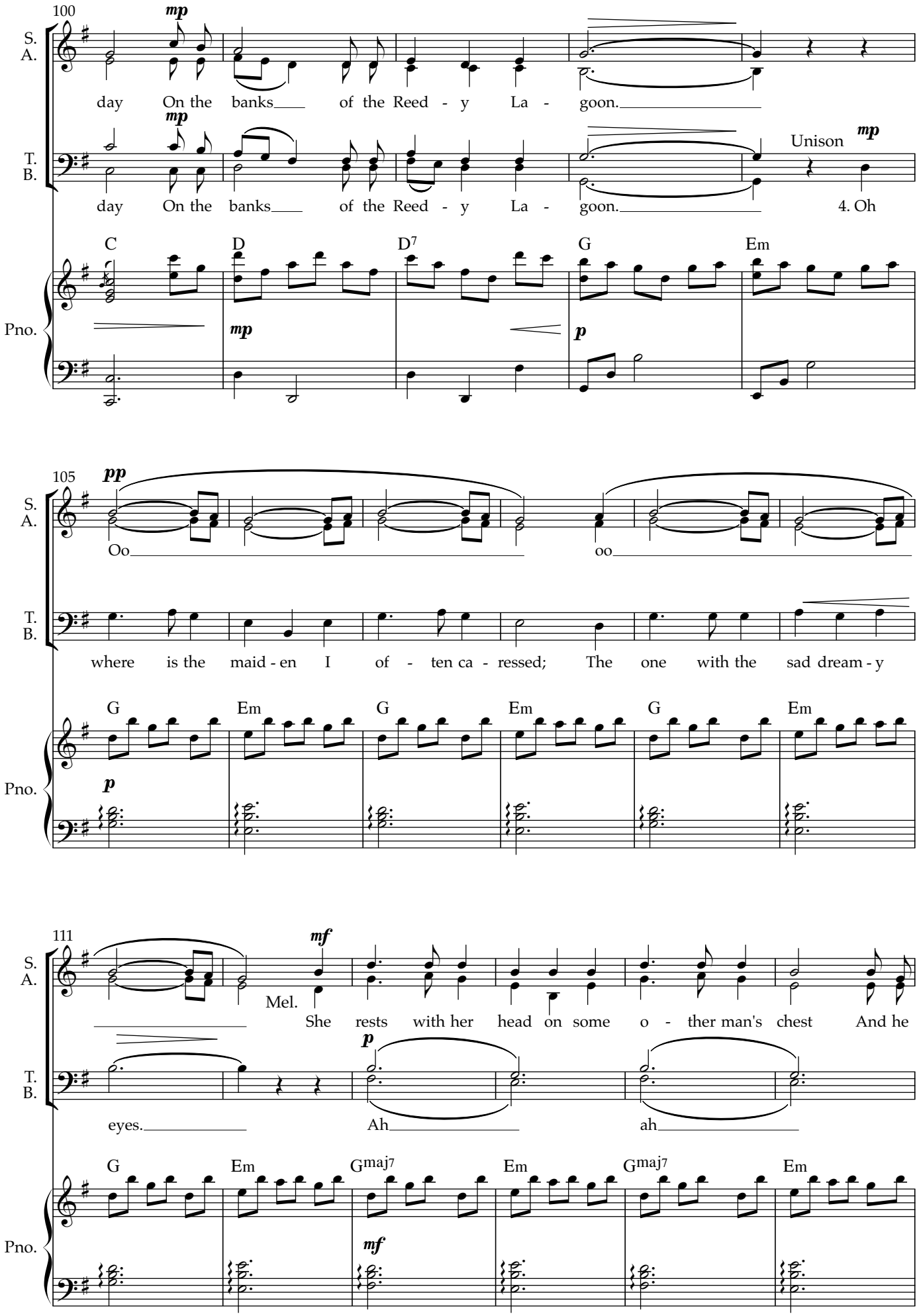

16
S.
A.
Pno.
div.
mf
ground In the shade of a cur - ra - jong tree. Mel. And
Em D D7 G Em
21
high ov-er - head I can hear the sweet strain Of a but - cher-bird
mp
G Em G Em G
26
sing - ing a tune. For Spring in her splen - dor has
f
mf
Em G G7 C G
31
Harm.
mp
mf
come back a - gain To the banks of the Reed - y La - goon.
Em C D D7 G
3
mp
mf

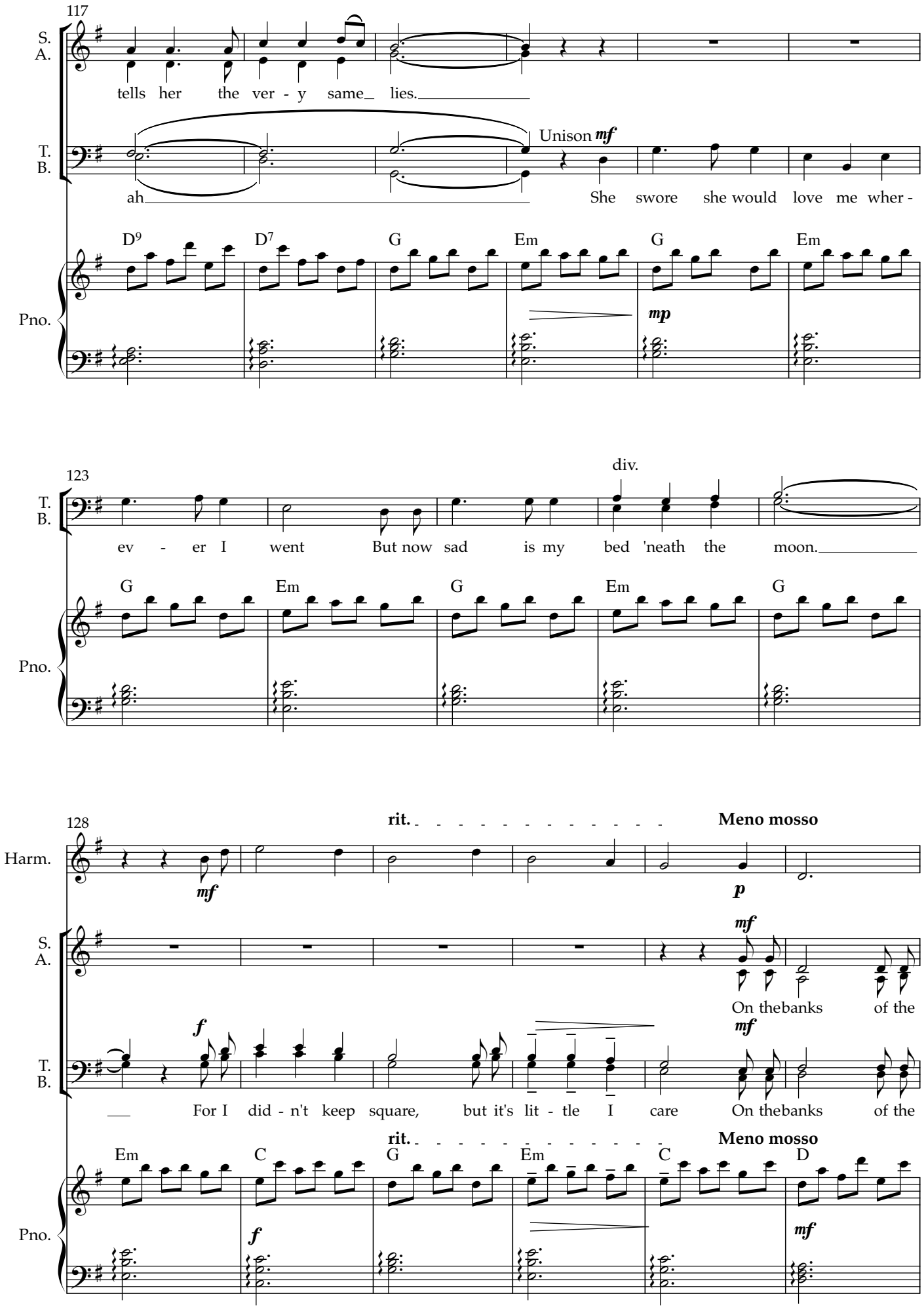

36
Harm.
S.
A.
T.
B.
Unison
mf
2. My swag I have car - ried for
Pno.
Em
G
Em
G
Em
p
mf
41
T.
B.
div.
man - y a mile And my boots are all worn at the toes
Pno.
G
Em
G
Em
D7
G
46
T.
B.
Unison
mp
I'm dress - ing this sea - son in a far dif-'rent style to
Pno.
Em
G
Em
G
Em
mp

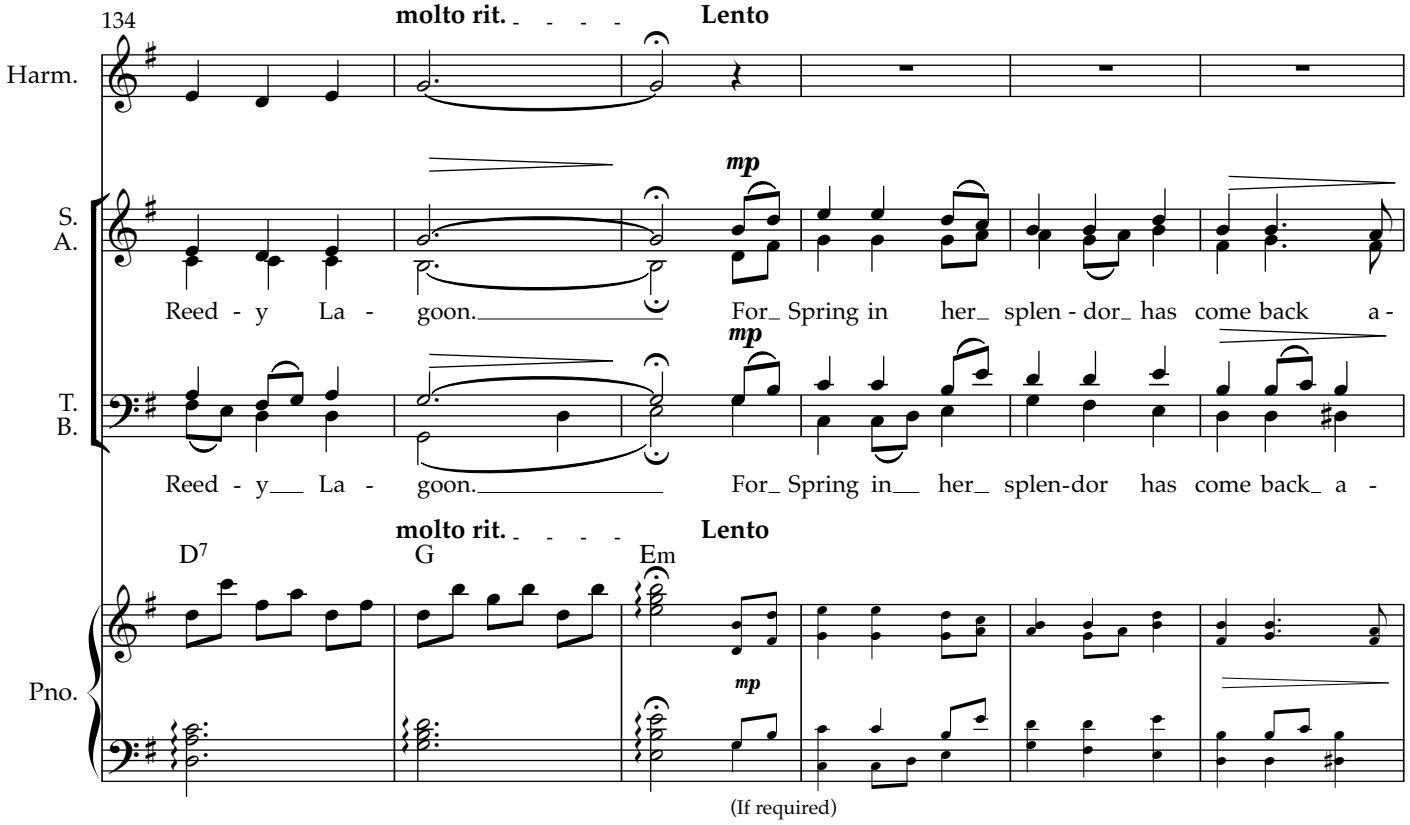

51
S.
A.
T.
B.
Pno.
Unison
mf
My cook - ing u -
that of last sea - son, God knows!
D
D7
G
Em
G
mf
56
div.
ten - sils I'm sor - ry to say, Con - sist of a fork and a
Em
G
Em
G
Em
D7
61
f
spoon.
And there's dry bread and tea in a bat-tered jack -
And there's dry bread and tea in a bat-tered jack -
G
Em
C
G
Em
f

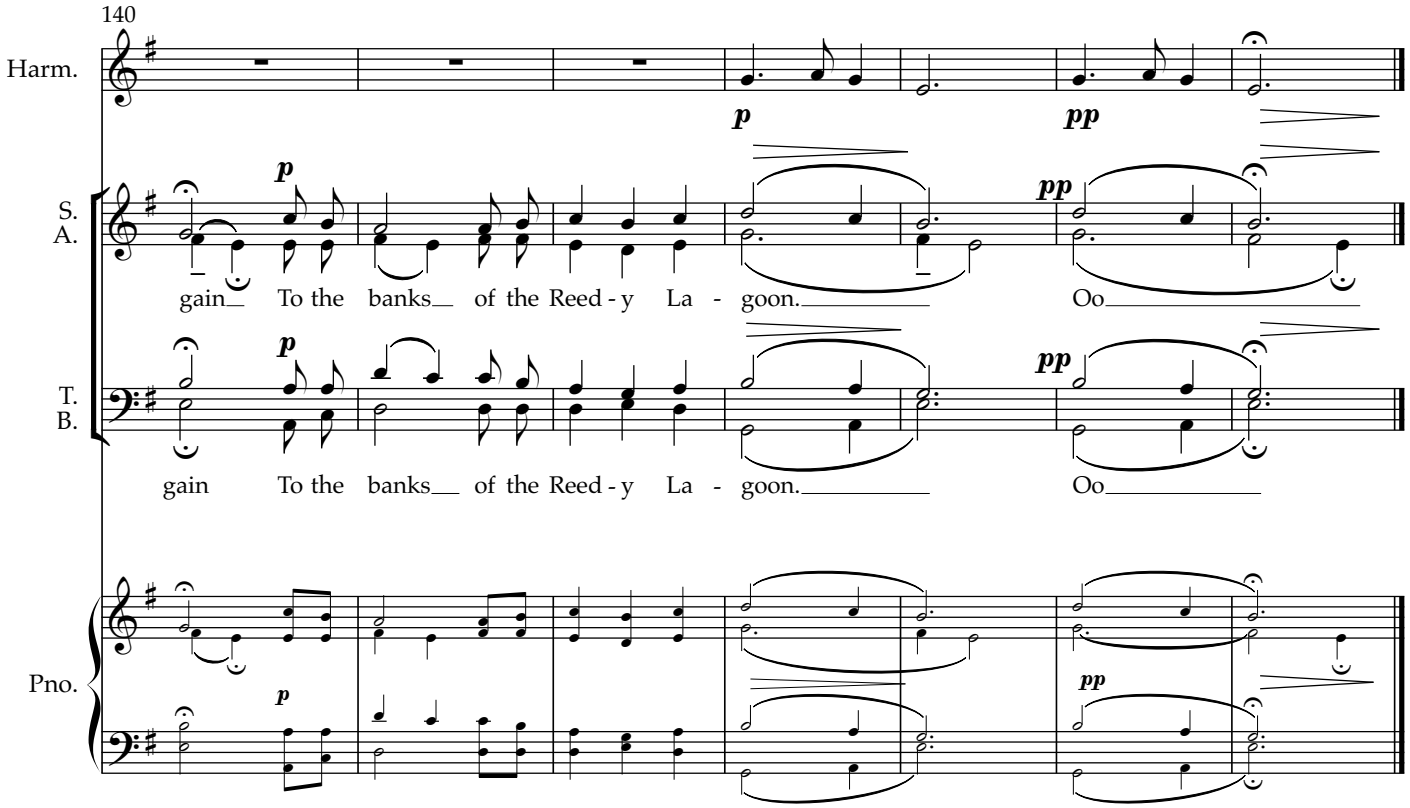

66
Harm.
mp
S.
A.
mf
shay On the banks of the Reed - y La - goon.
T.
B.
mf
shay On the banks of the Reed - y La - goon.
C D D7 G Em
Pno.
mp
mf
71
Harm.
Solo 1 mf
T.
B.
3. I re - mem - ber young Fran-kie Ah, could - n't he
G Em G Em G
Pno.
p
mp
76
Solo 2 mf
S.
A.
And Geor - gie the kind-heart - ed boy.
Tutti mf
And Jim - my who's
Tutti mf
T.
B.
ride!
And Jim - my who's
Em G Em D7 G Em G
Pno.
mf


82
S.
A.
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
T.
B.
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
Em G Em D D7 G
Pno.
88
S.
A.
T.
B.
Solo 3 f
And big Mac the Scots-man I once heard them say He'd wrest-led the
Em G Em G Em G
f
Pno.
94
S.
A.
Tutti mf
They're all far a - way and I'm lone-some to -
T.
B.
Tutti mf
fam - ous Mul - doon They're all far a - way and I'm lone- some to -
Em G G C G Em
mf
Pno.


100
mp
S.
A.
day On the banks of the Reed - y La - goon.
mp
T.
B.
day On the banks of the Reed - y La - goon.
Unison
mp
4. Oh
C
D
D7
G
Em
Pno.
mp
p
105
pp
Oo
oo
where is the maid - en I of - ten ca - ressed; The one with the sad dream - y
G
Em
G
Em
G
Em
p
111
mf
Mel.
She rests with her head on some o - ther man's chest And he
eyes.
Ah
ah
G
Em
Gmaj7
Em
Gmaj7
Em
mf


117
S.
A.
tells her the ver - y same_ lies.
T.
B.
ah
Unison mf
She swore she would love me wher -
D9
D7
G
Em
G
Em
Pno.
mp
123
div.
T.
B.
ev - er I went
But now sad is my bed 'neath the moon.
G
Em
G
Em
G
Pno.
128
rit.
Meno mosso
Harm.
mf
p
S.
A.
mf
On the banks of the
f
mf
T.
B.
For I did - n't keep square, but it's lit - tle I care
On the banks of the
rit.
Meno mosso
Em
C
G
Em
C
D
Pno.
f
mf


134
molto rit.
Lento
Harm.
S.
A.
mp
Reed - y La - goon.
For_ Spring in her_ splen - dor_ has come back a -
T.
B.
mp
Reed - y La - goon.
For_ Spring in her_ splen-dor has come back_ a -
molto rit.
Lento
D7
G
Em
Pno.
mp
(If required)


140
Harm.
p
pp
S.
A.
p
pp
gain To the banks of the Reed - y La - goon.
Oo
T.
B.
p
pp
gain To the banks of the Reed - y La - goon.
Oo
Pno.
p
pp

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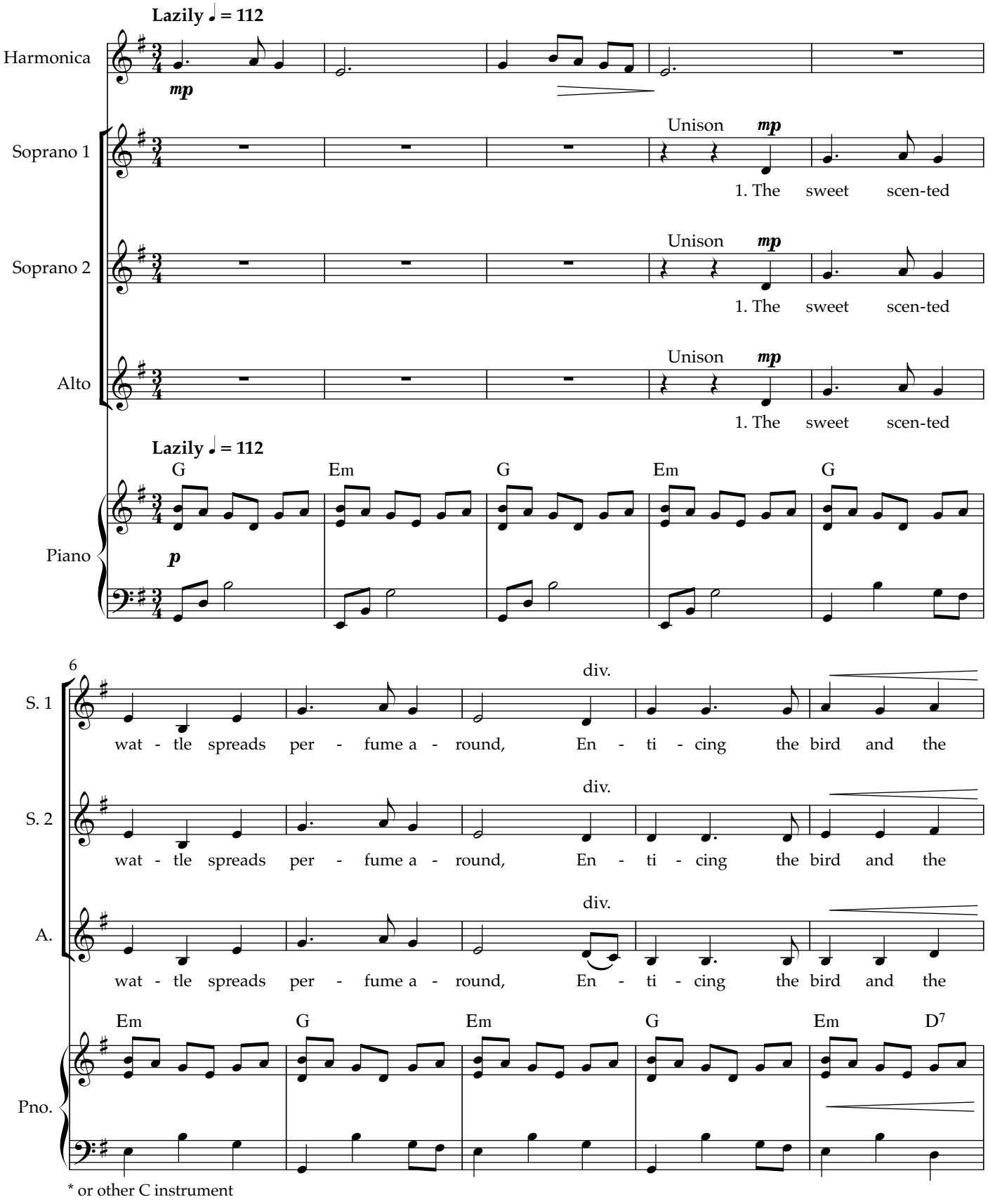
ON THE BANKS OF THE REEDY LAGOON

for SSA/3-Part choir, piano and harmonica *

Arranged by Sandra Milliken

Traditional



* or other C instrument

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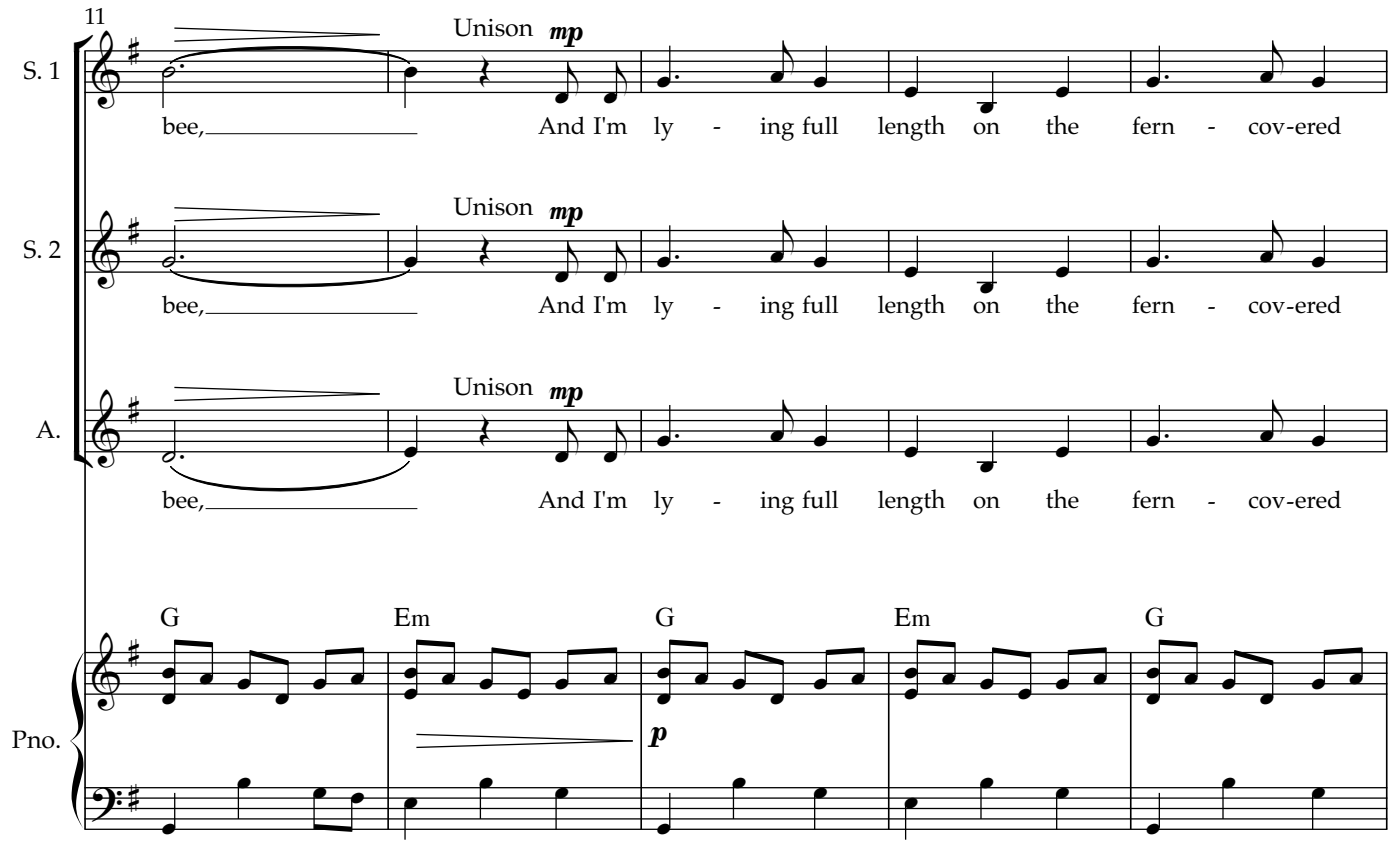
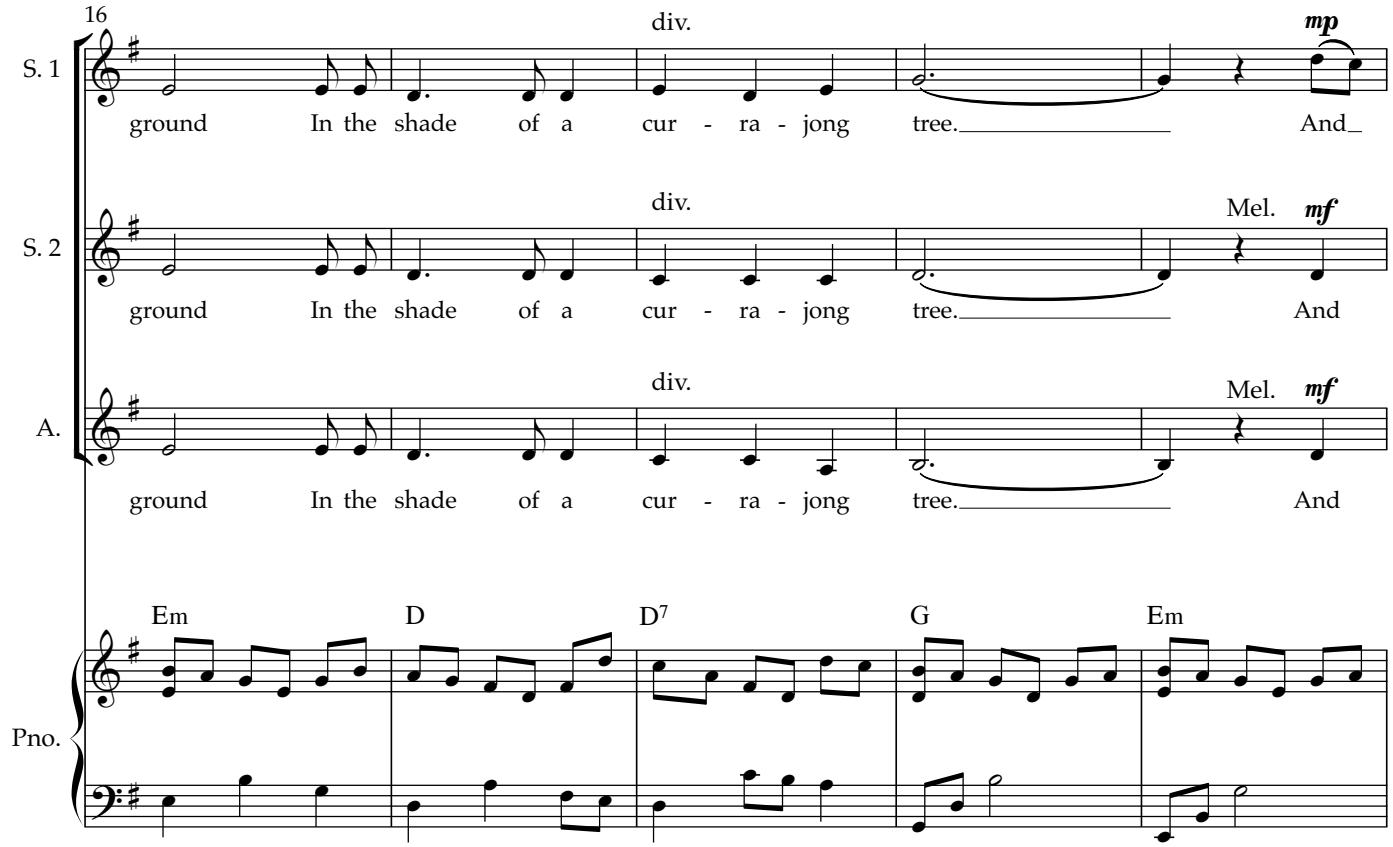
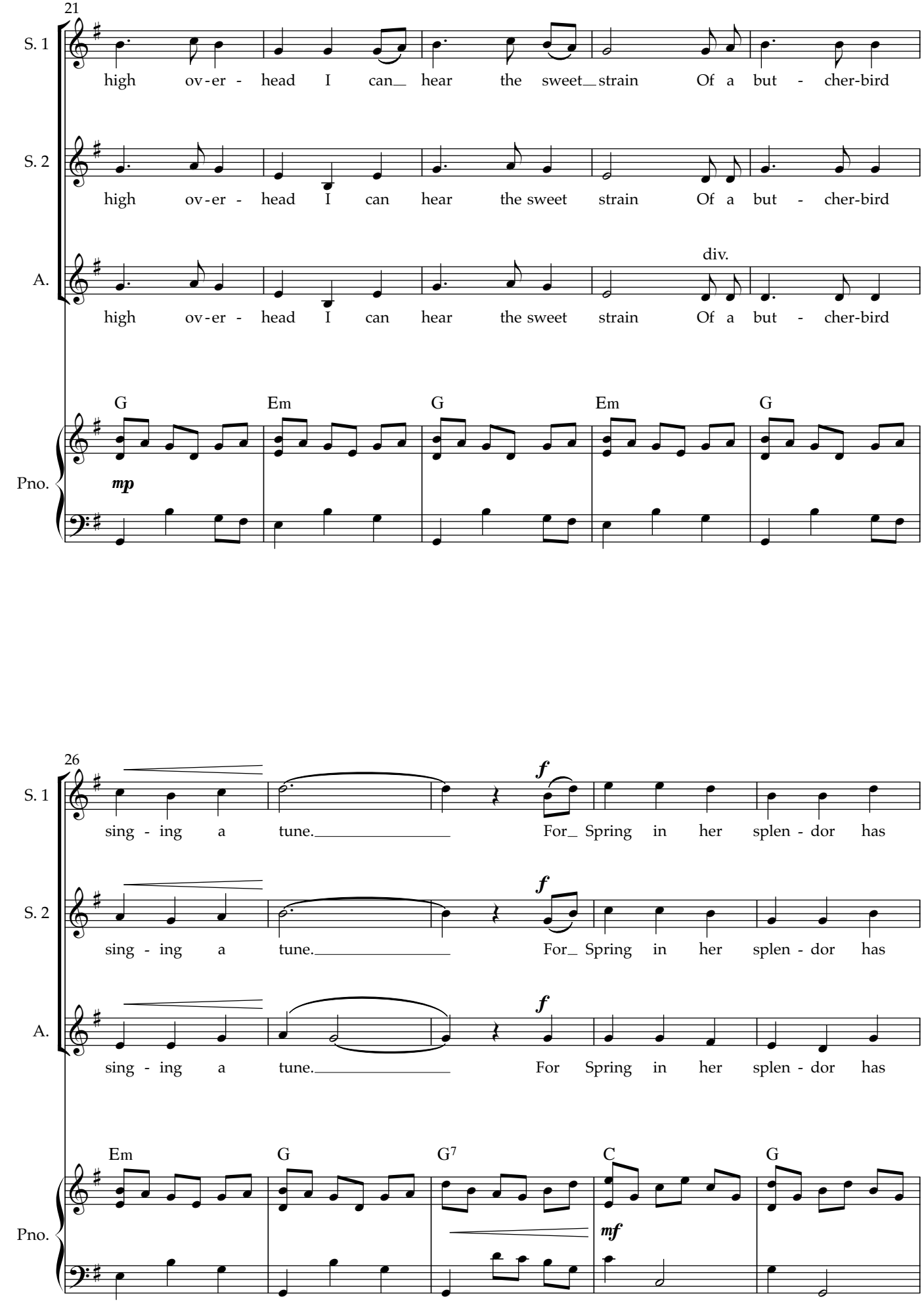
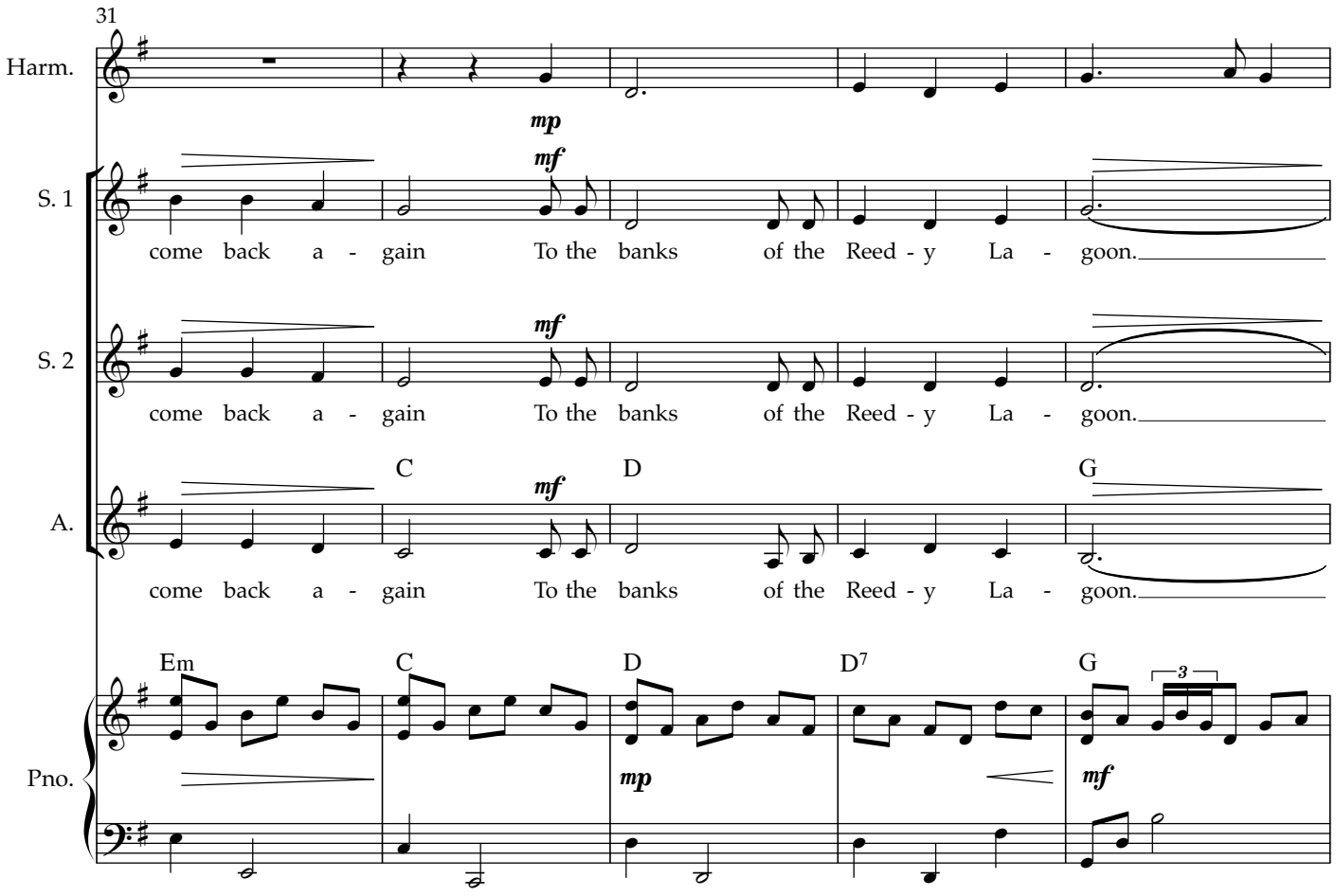
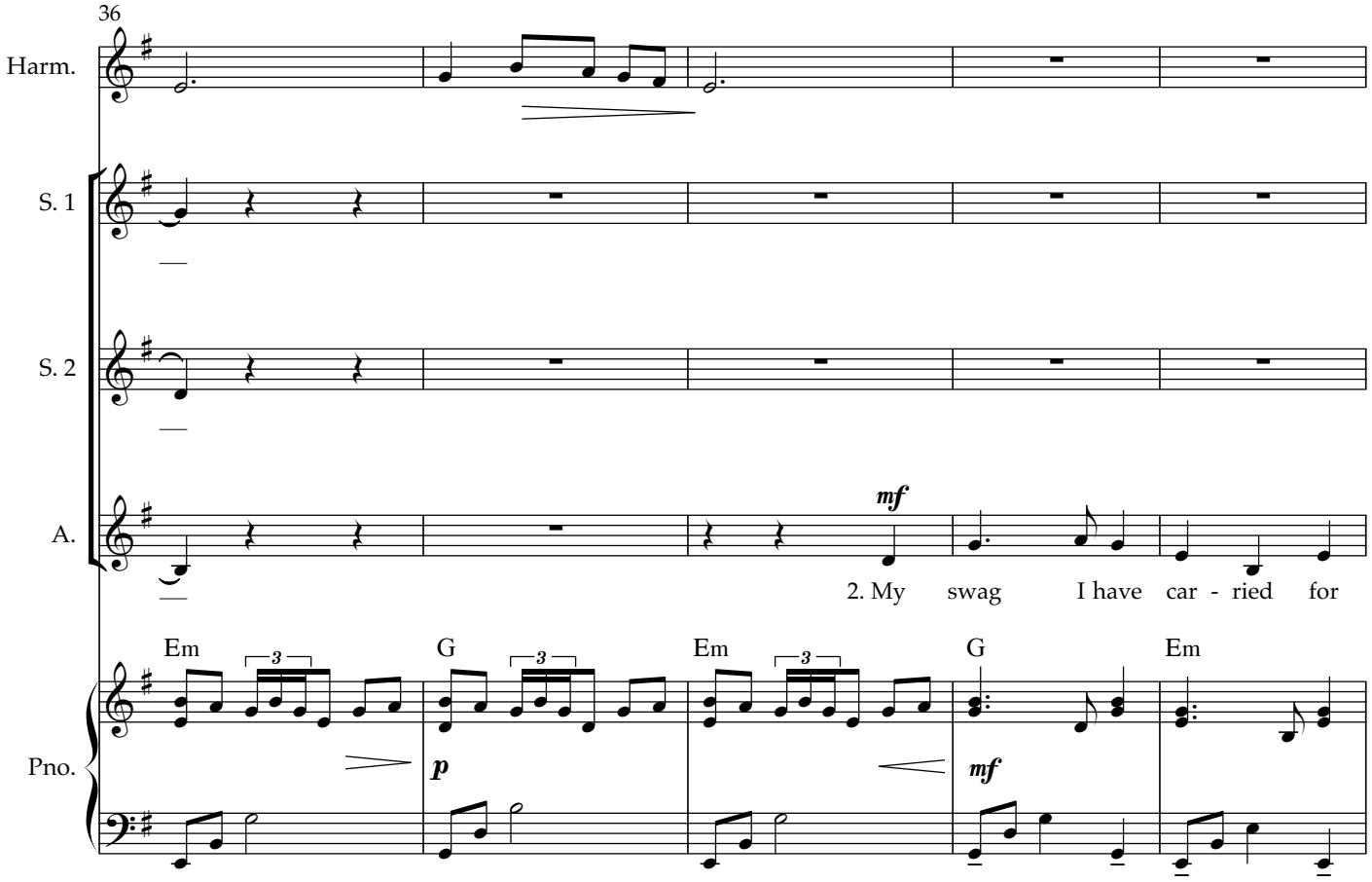
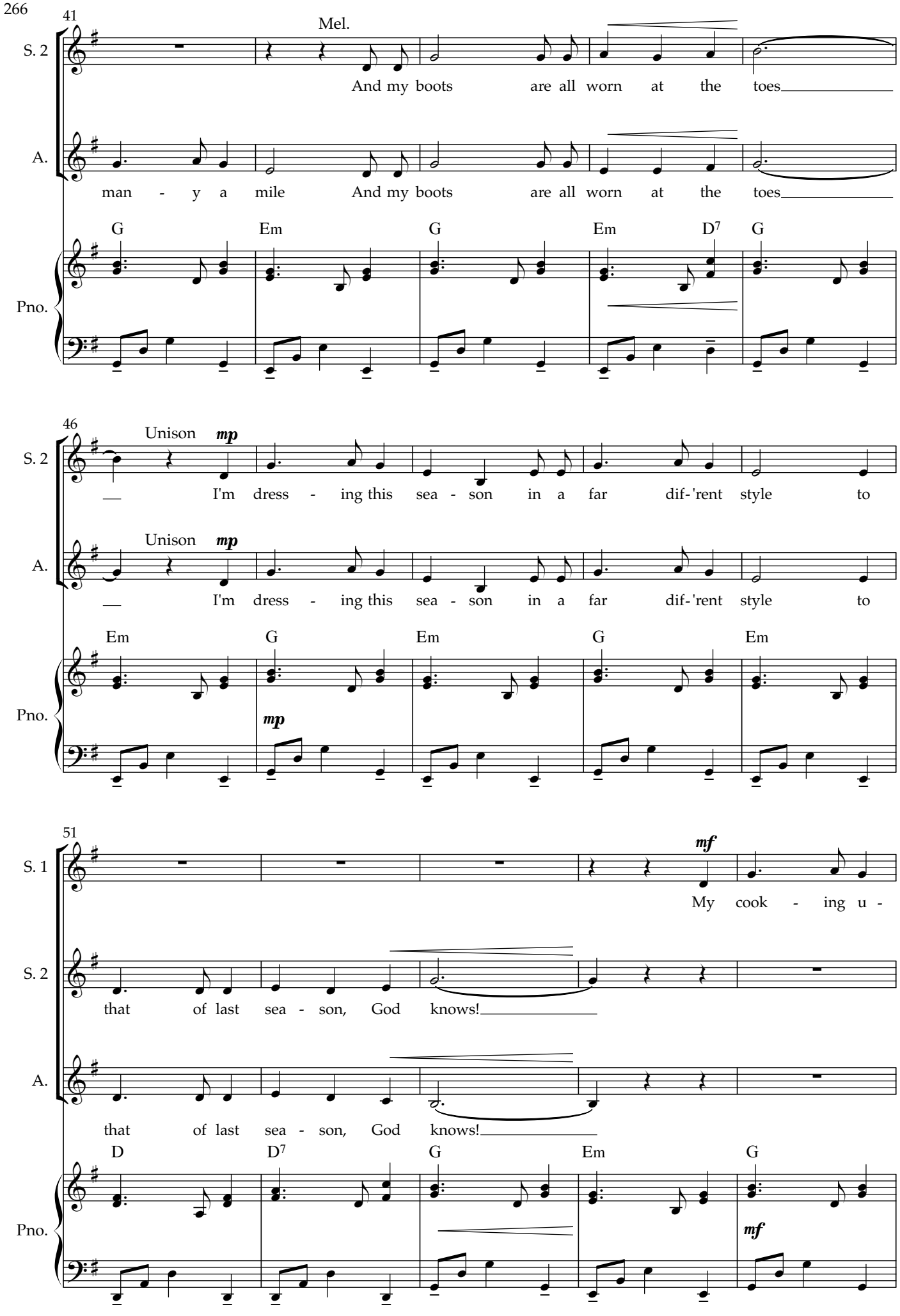

11
S. 1
Unison
mp
bee, And I'm ly - ing full length on the fern - cov-ered
S. 2
Unison
mp
bee, And I'm ly - ing full length on the fern - cov-ered
A.
Unison
mp
bee, And I'm ly - ing full length on the fern - cov-ered
Pno.
G
Em
G
Em
G
p

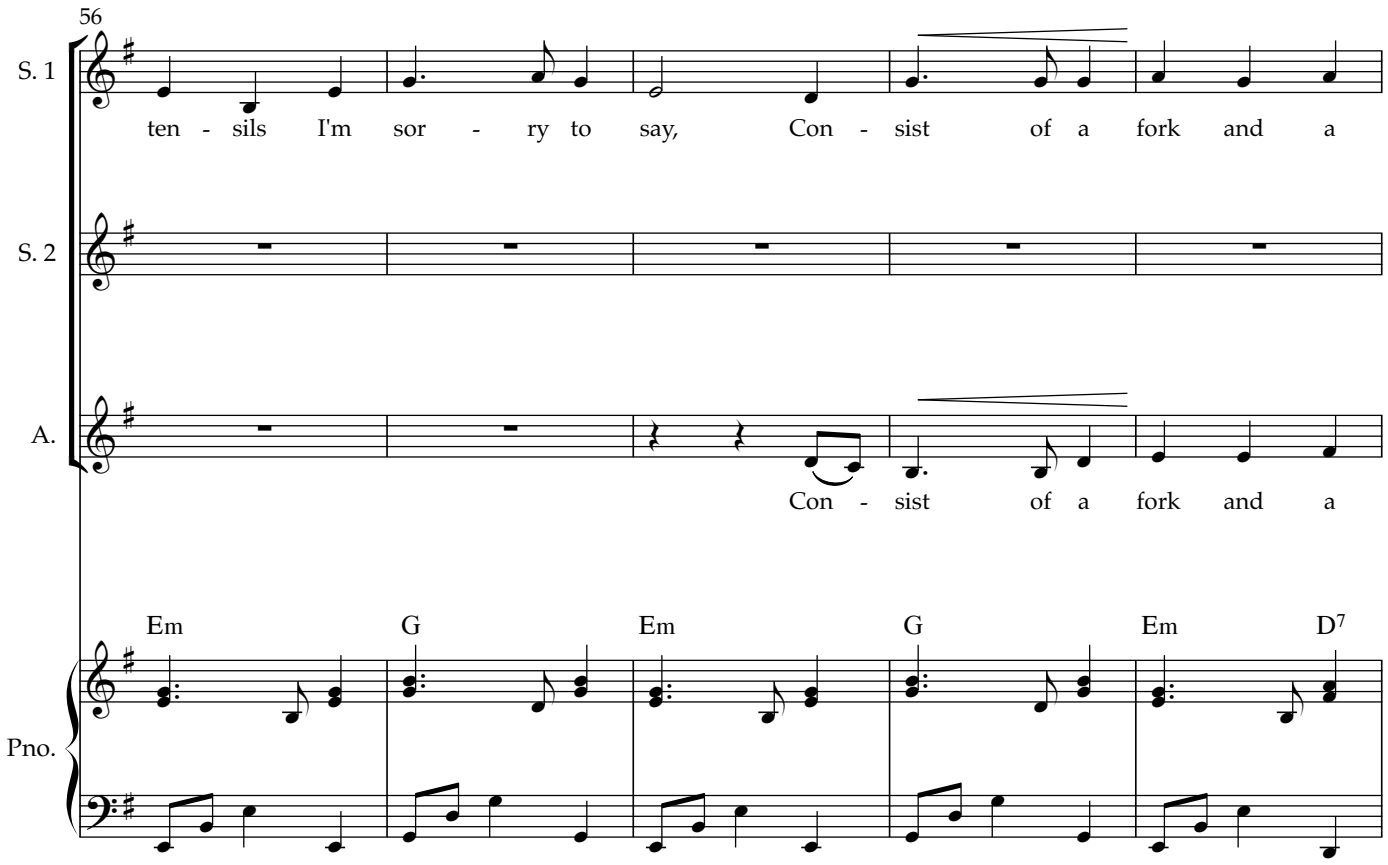

16
S. 1
div.
mp
ground In the shade of a cur - ra - jong tree. And
S. 2
div.
Mel.
mf
ground In the shade of a cur - ra - jong tree. And
A.
div.
Mel.
mf
ground In the shade of a cur - ra - jong tree. And
Pno.
Em
D
D7
G
Em

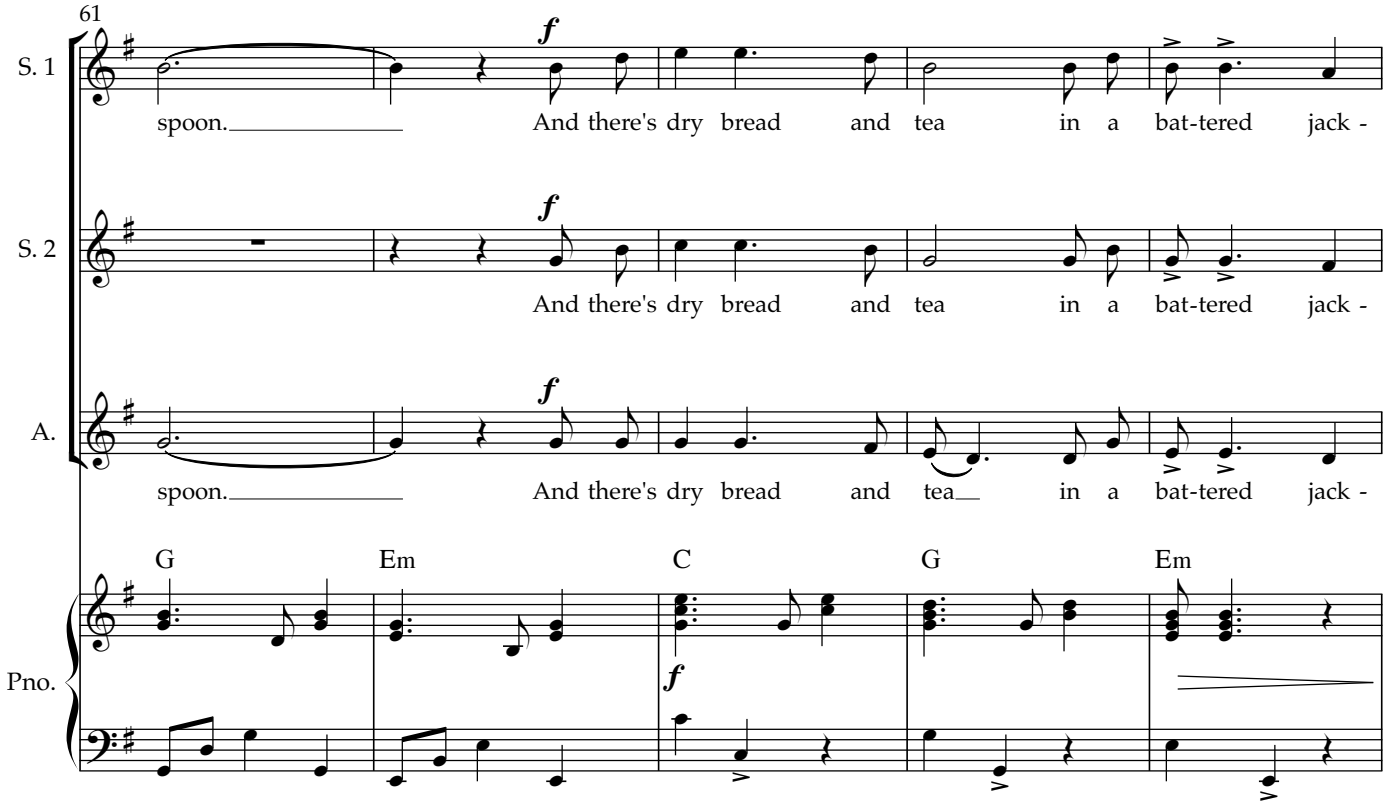

21
S. 1
high ov-er - head I can hear the sweet strain Of a but - cher-bird
S. 2
high ov-er - head I can hear the sweet strain Of a but - cher-bird
A.
div.
high ov-er - head I can hear the sweet strain Of a but - cher-bird
Pno.
G Em G Em G
mp
26
S. 1
sing - ing a tune. For Spring in her splen - dor has
S. 2
sing - ing a tune. For Spring in her splen - dor has
A.
sing - ing a tune. For Spring in her splen - dor has
Pno.
Em G G7 C G
f
mf

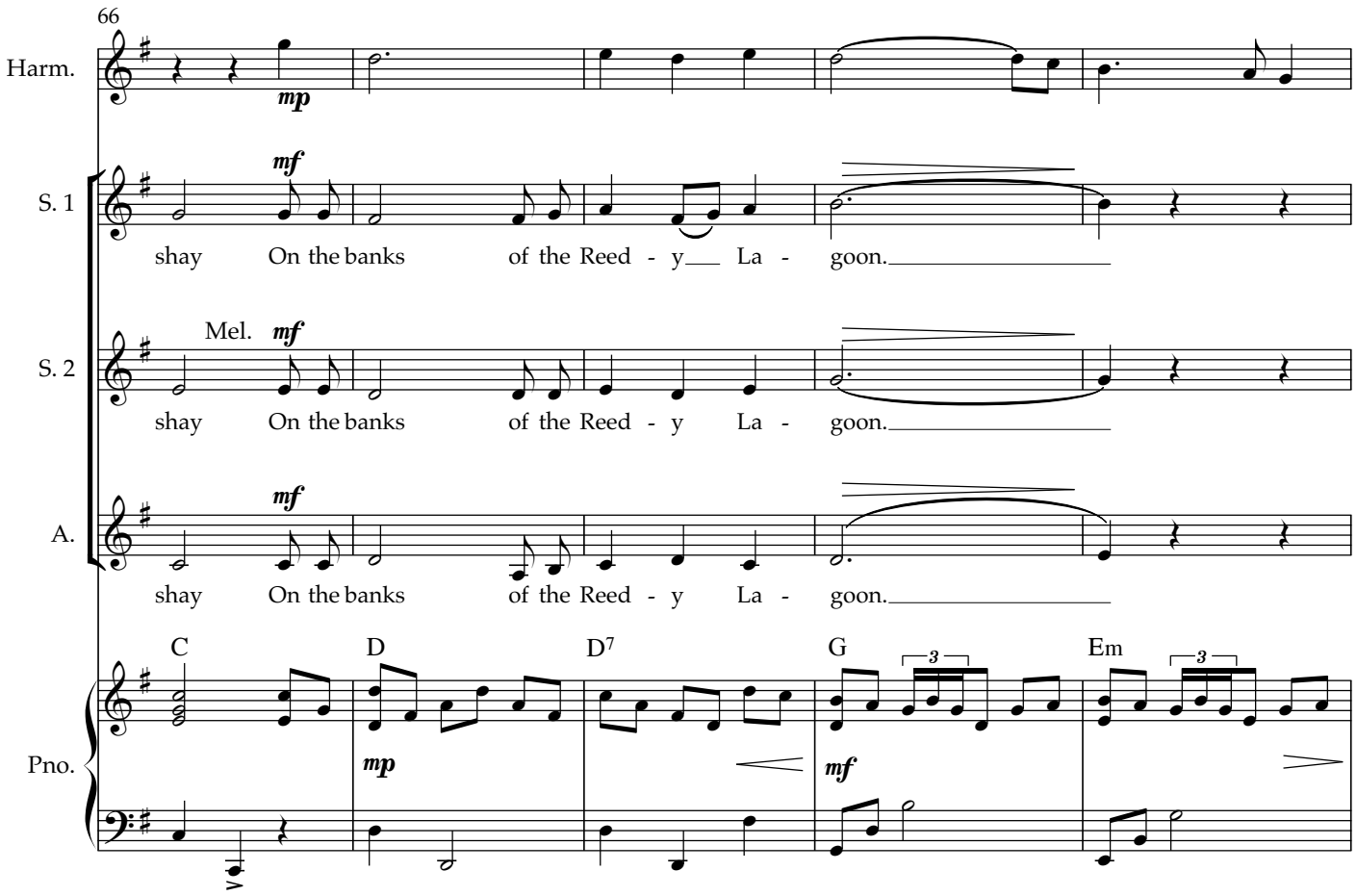

31
Harm.
S. 1
S. 2
A.
Pno.
mp
mf
come back a - gain To the banks of the Reed - y La - goon.
C D G
Em C D D7 G
3

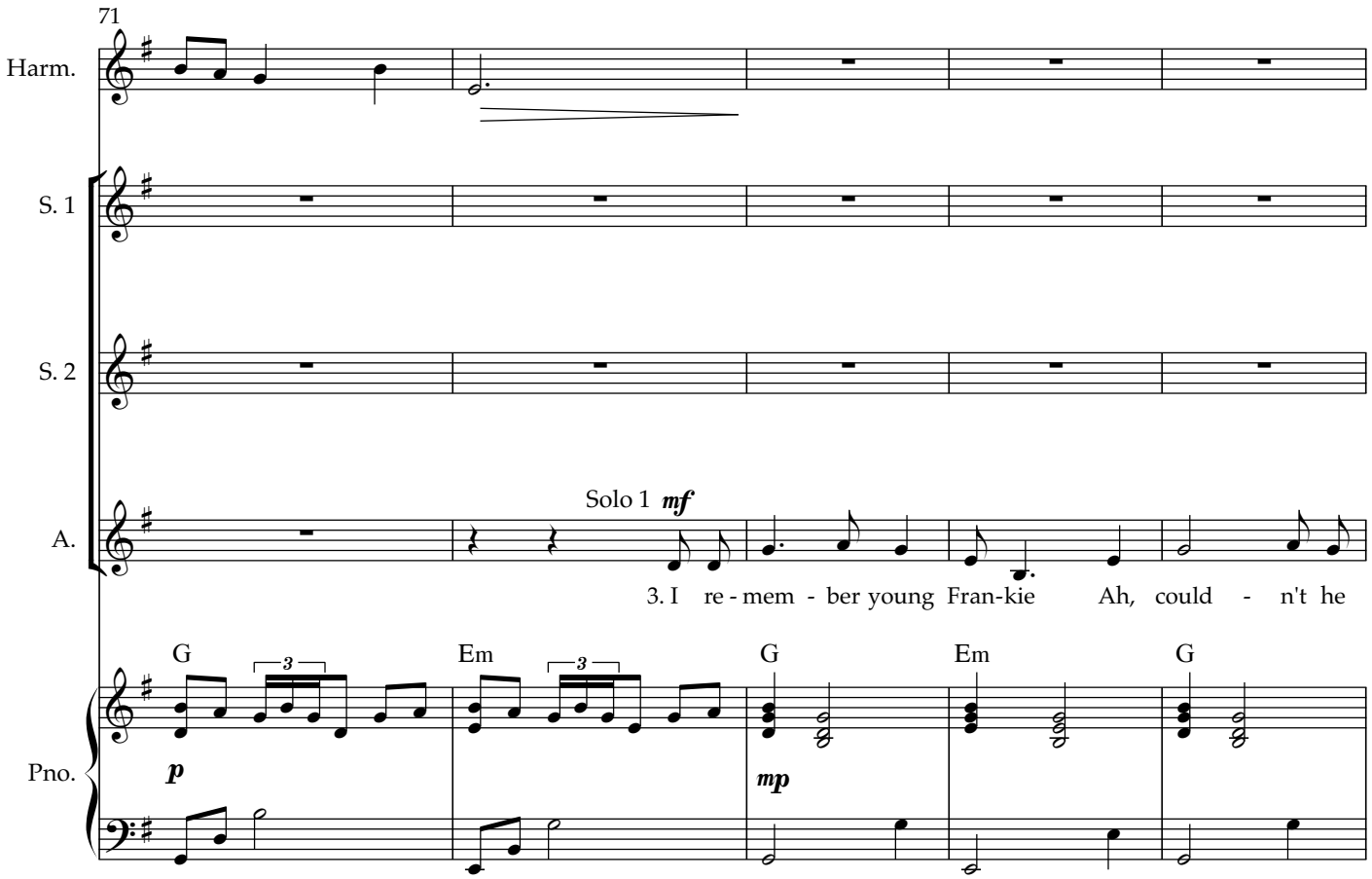

36
Harm.
S. 1
S. 2
A.
Pno.
mf
2. My swag I have car - ried for
Em G Em G Em
3
p
mf

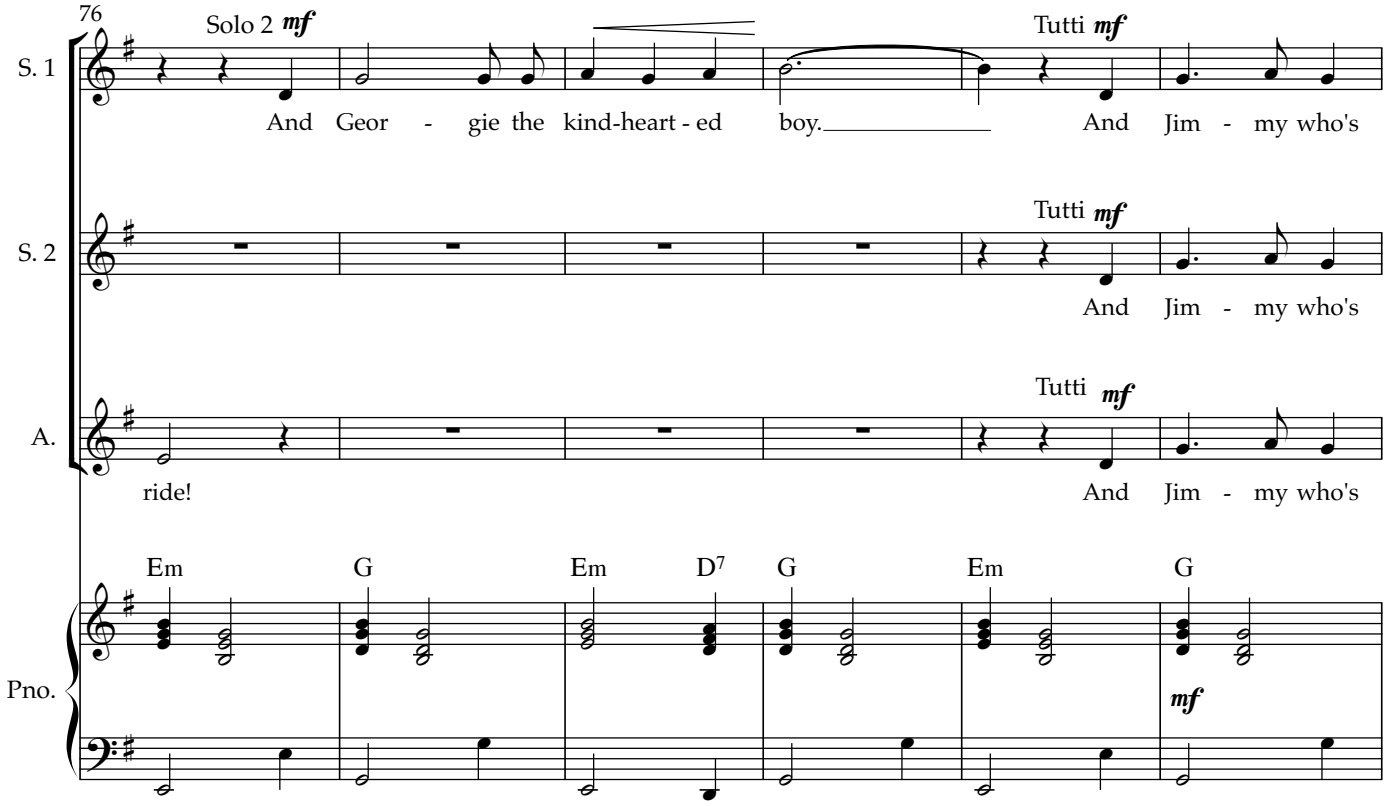

41
Mel.
S. 2
And my boots are all worn at the toes
A.
man - y a mile And my boots are all worn at the toes
G Em G Em D7 G
Pno.
46
Unison mp
S. 2
I'm dress - ing this sea - son in a far dif-'rent style to
Unison mp
A.
I'm dress - ing this sea - son in a far dif-'rent style to
Em G Em G Em
Pno.
mp
51
S. 1
mf
My cook - ing u -
S. 2
that of last sea - son, God knows!
A.
that of last sea - son, God knows!
D D7 G Em G
Pno.
mf

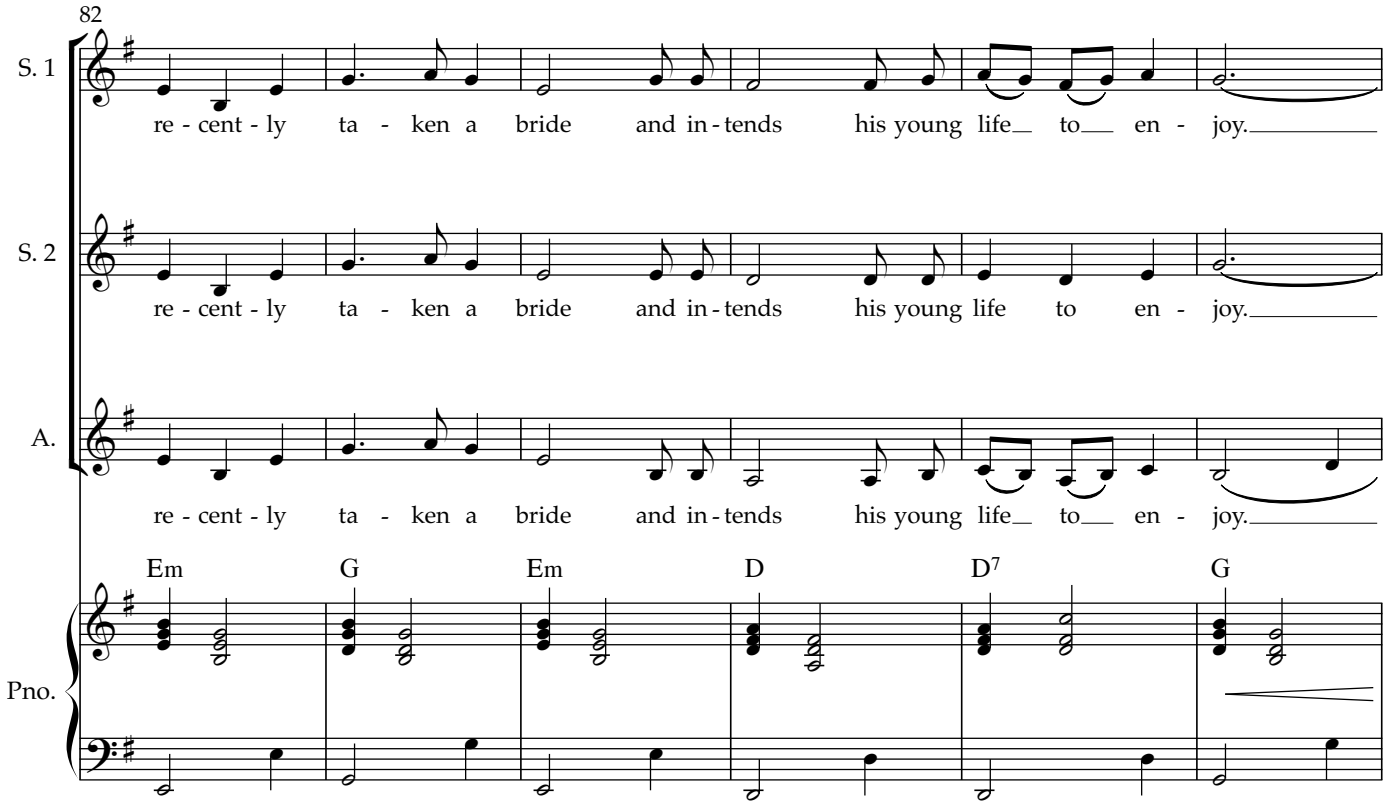

56
S. 1
ten - sils I'm sor - ry to say, Con - sist of a fork and a
S. 2
A.
Con - sist of a fork and a
Em G Em G Em D7
Pno.

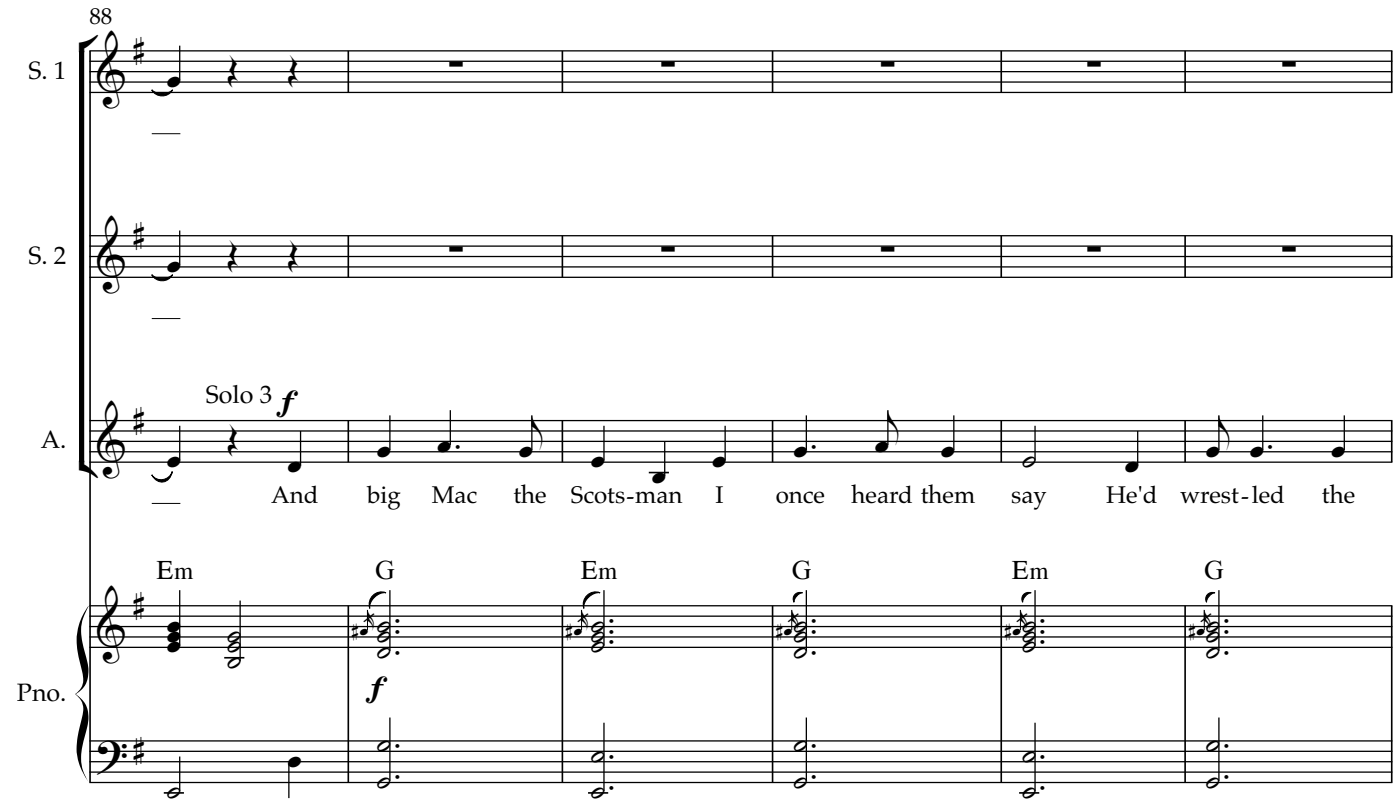

61
S. 1
f
spoon. And there's dry bread and tea in a bat-tered jack -
S. 2
f
And there's dry bread and tea in a bat-tered jack -
A.
f
spoon. And there's dry bread and tea in a bat-tered jack -
G Em C G Em
Pno.
f

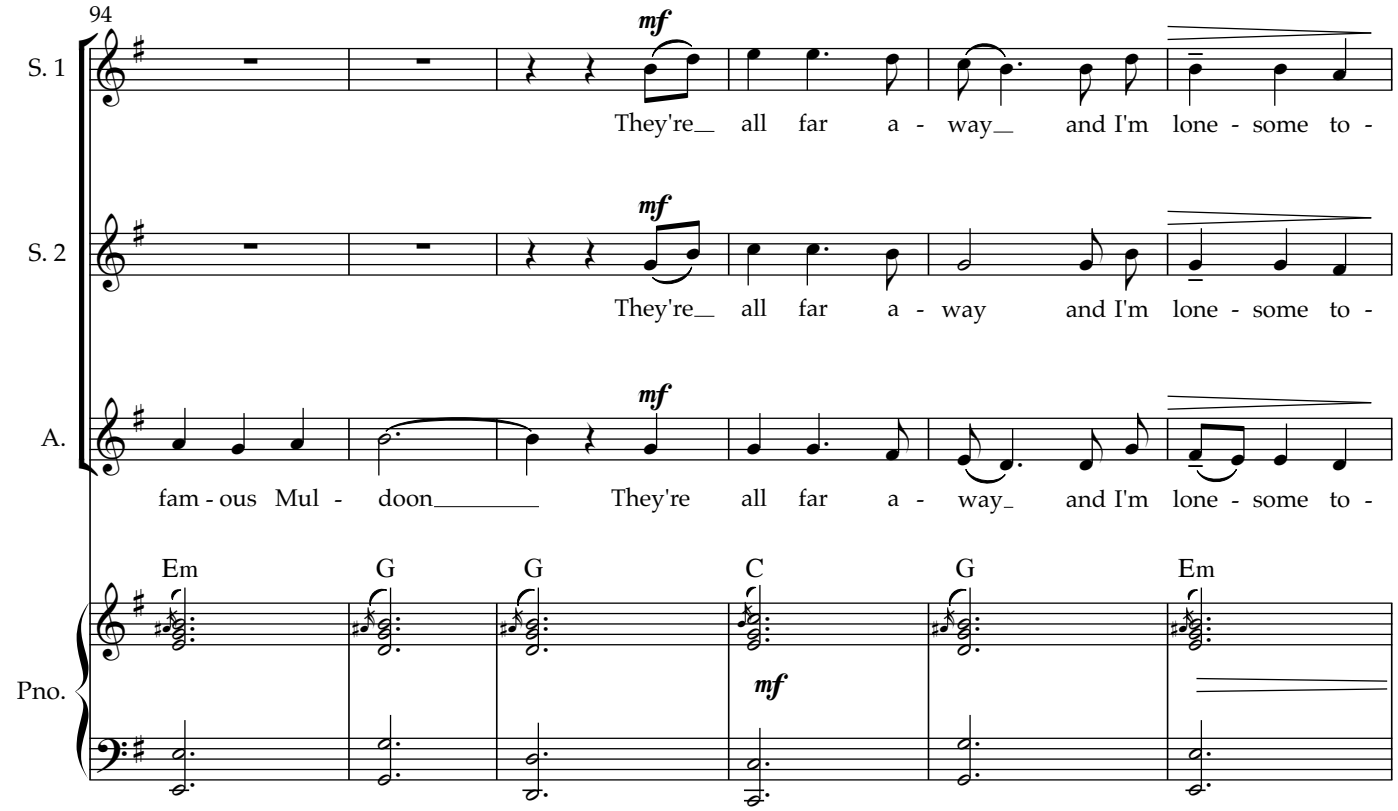

66
Harm.
mp
S. 1
mf
shay On the banks of the Reed - y La - goon.
Mel.
S. 2
mf
shay On the banks of the Reed - y La - goon.
A.
mf
shay On the banks of the Reed - y La - goon.
C
D
D7
G
Em
Pno.
mp
mf

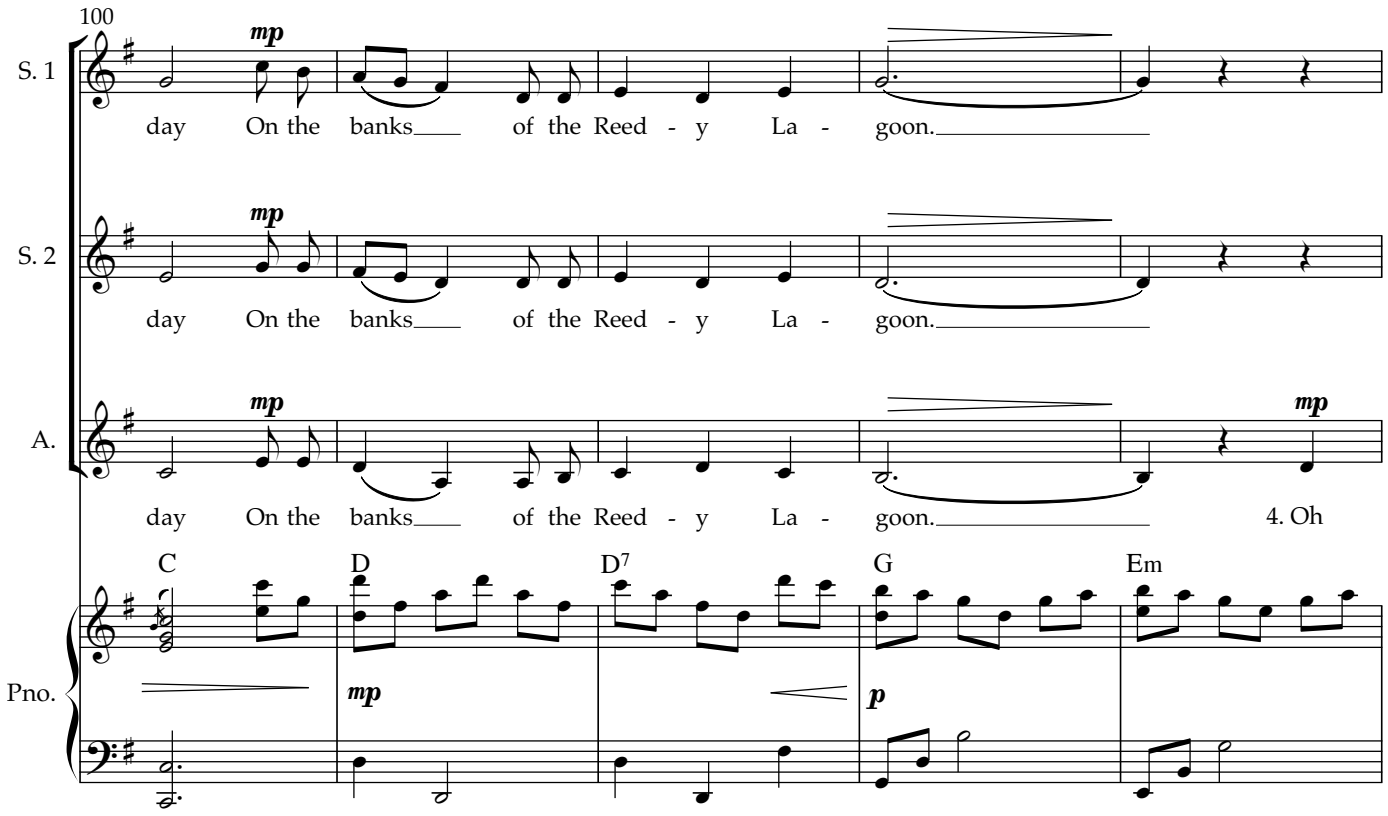

71
Harm.
S. 1
S. 2
A.
Solo 1 mf
3. I re - mem - ber young Fran-kie Ah, could - n't he
G
Em
G
Em
G
Pno.
p
mp

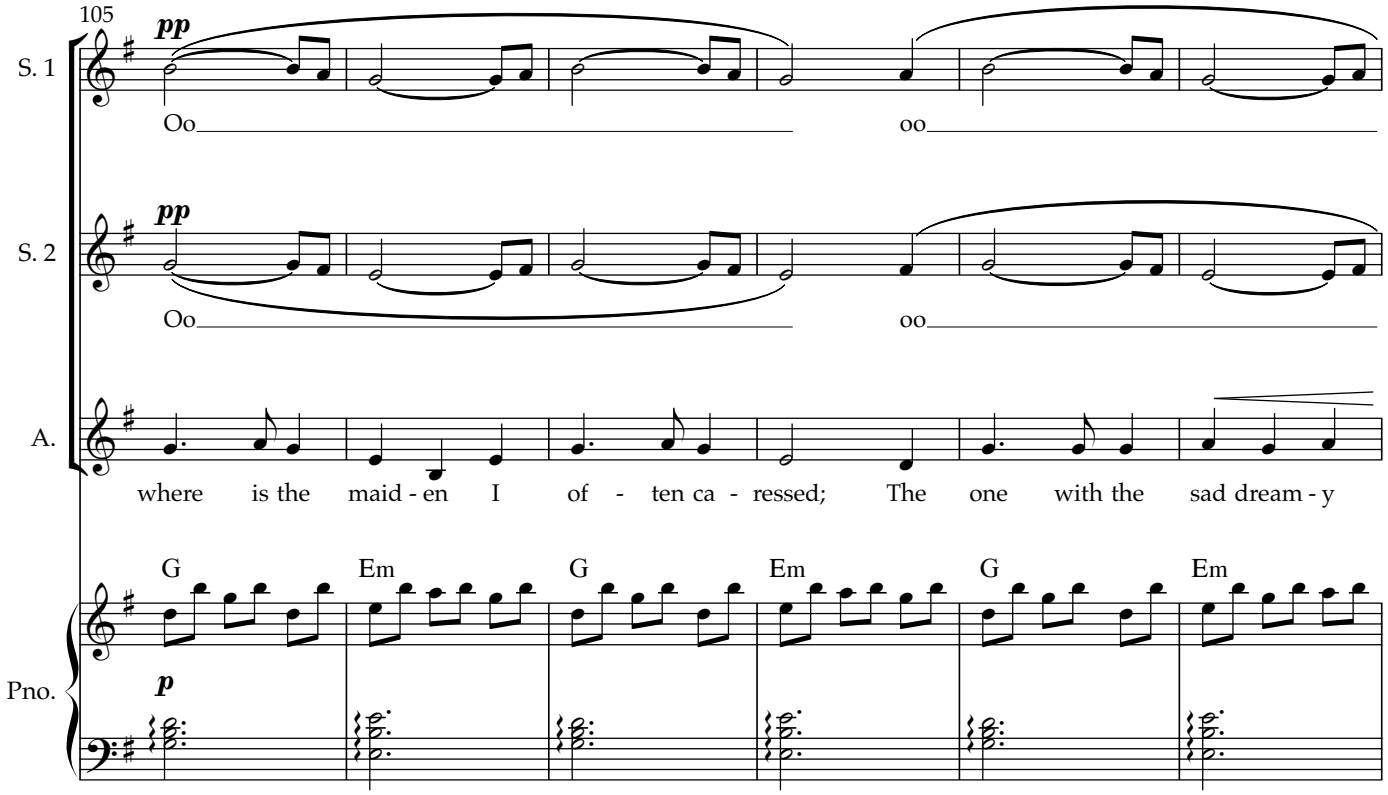

76
Solo 2 mf
Tutti mf
S. 1
And Geor - gie the kind-heart - ed boy. And Jim - my who's
Tutti mf
S. 2
And Jim - my who's
Tutti mf
A.
ride! And Jim - my who's
Em G Em D7 G Em G
Pno.
mf

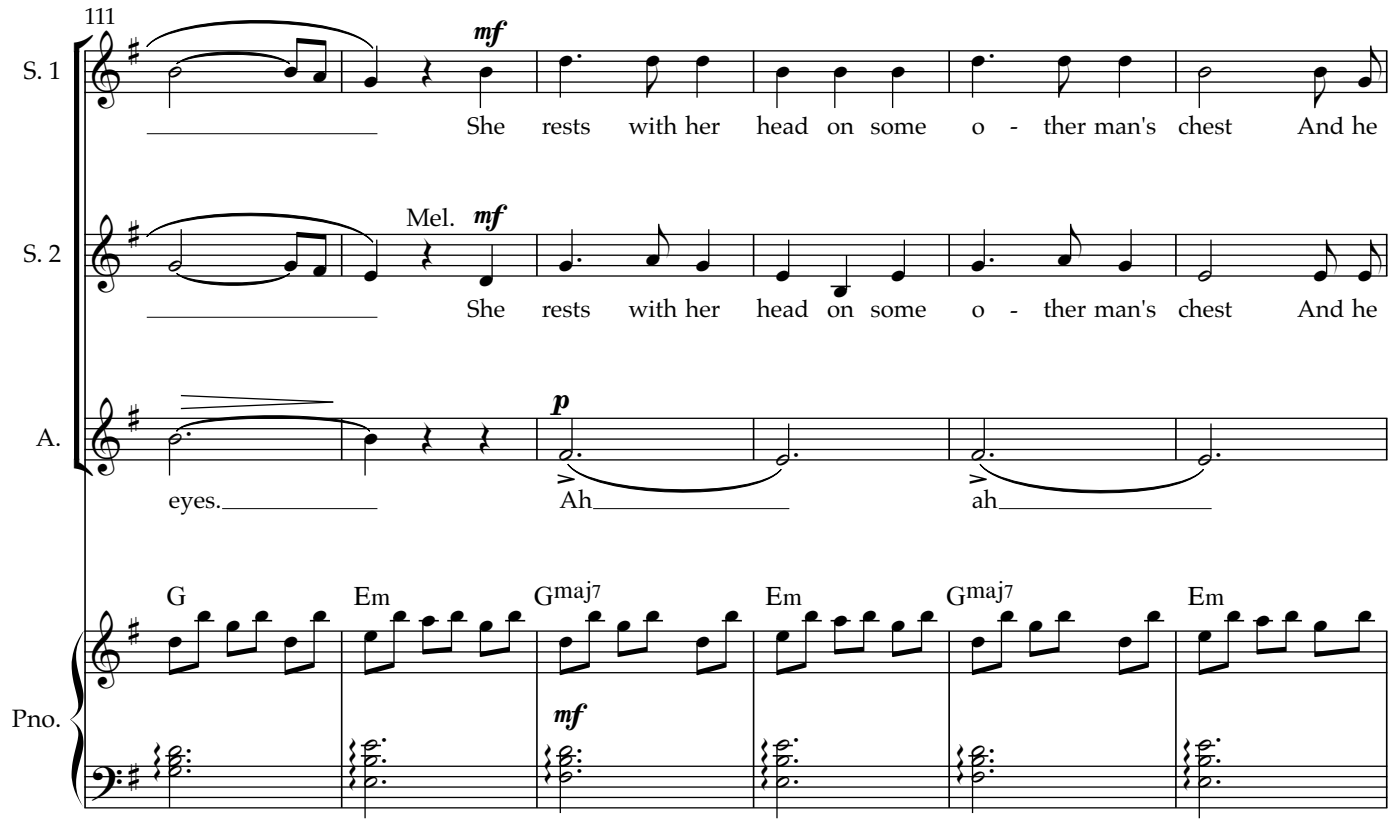

82
S. 1
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
S. 2
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
A.
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
Em G Em D D7 G
Pno.

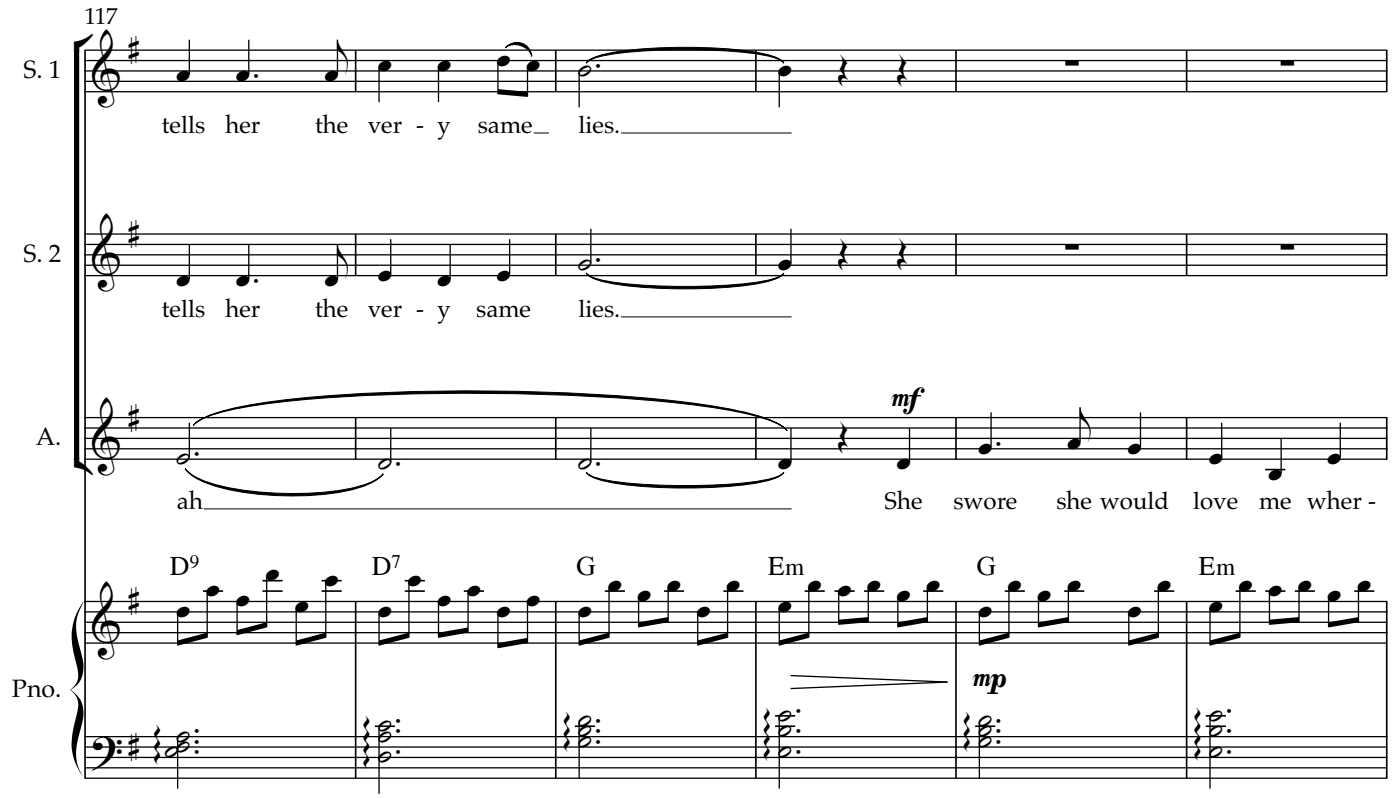

88
S. 1
S. 2
A.
Pno.
Solo 3
f
And big Mac the Scots-man I once heard them say He'd wrest-led the
Em G Em G Em G
f

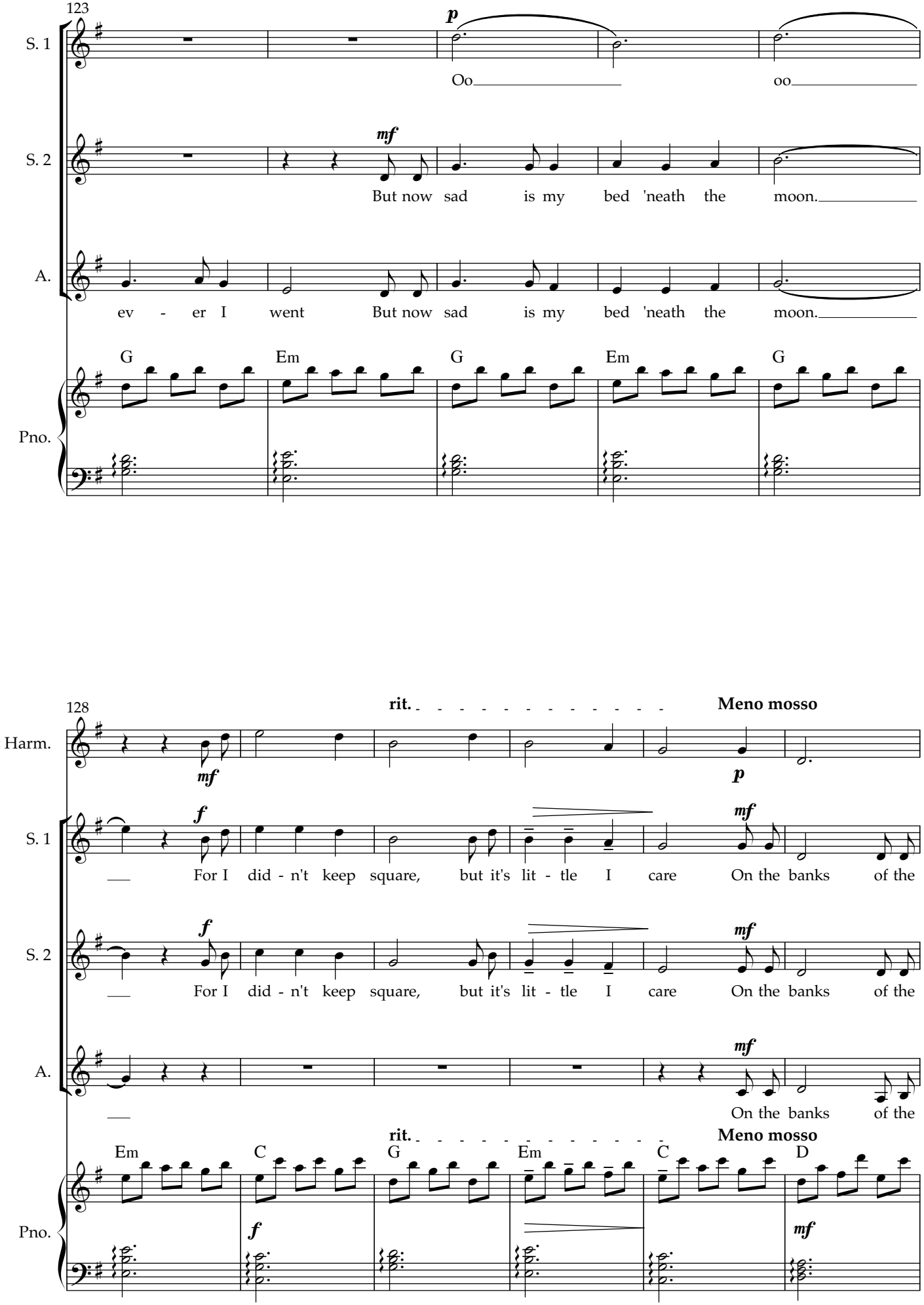

94
S. 1
S. 2
A.
Pno.
mf
They're all far a - way and I'm lone - some to -
fam - ous Mul - doon They're all far a - way and I'm lone - some to -
Em G G C G Em
mf

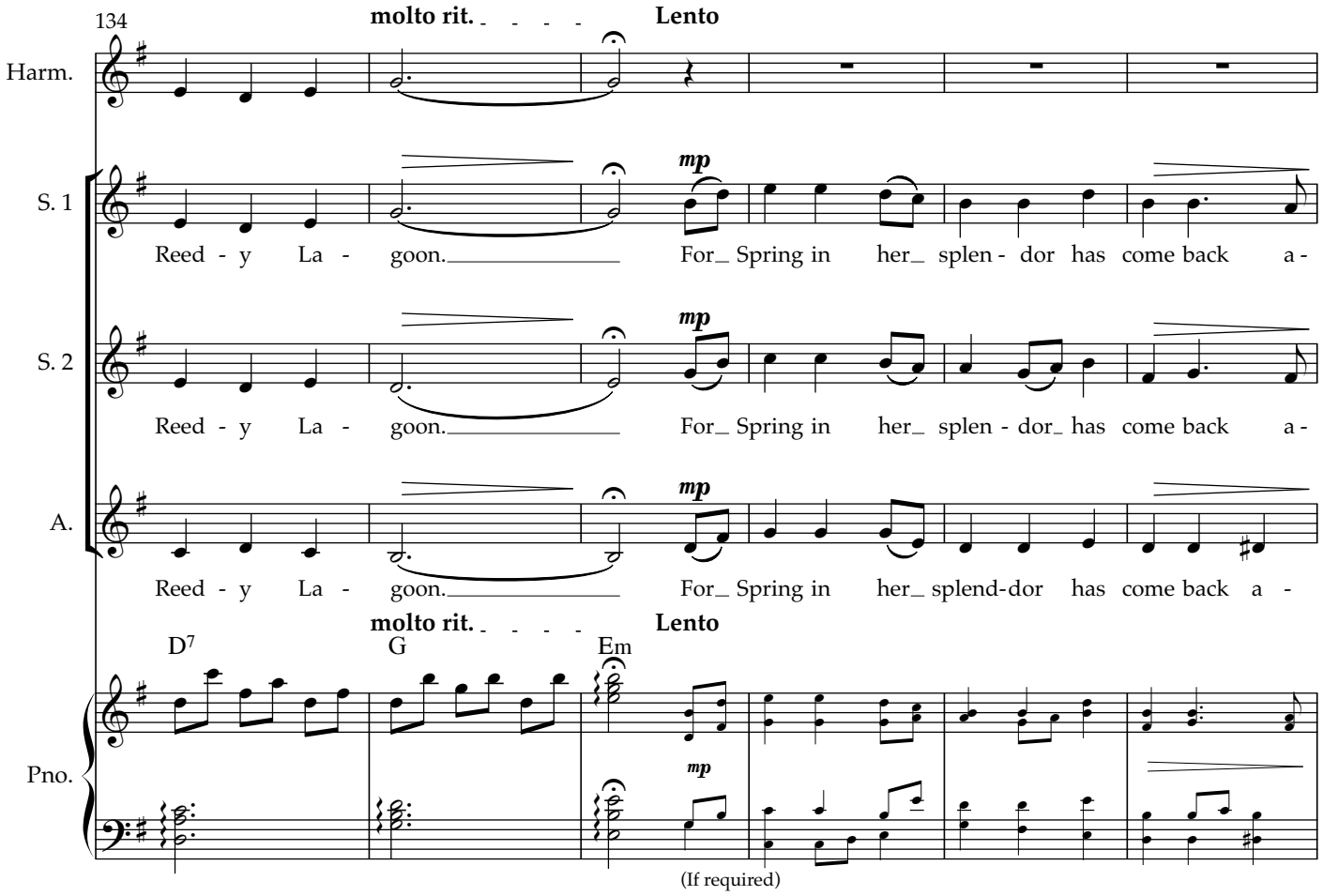

100
S. 1
S. 2
A.
Pno.
mp
day On the banks of the Reed - y La - goon.
day On the banks of the Reed - y La - goon.
day On the banks of the Reed - y La - goon. 4. Oh
C
D
D7
G
Em
p

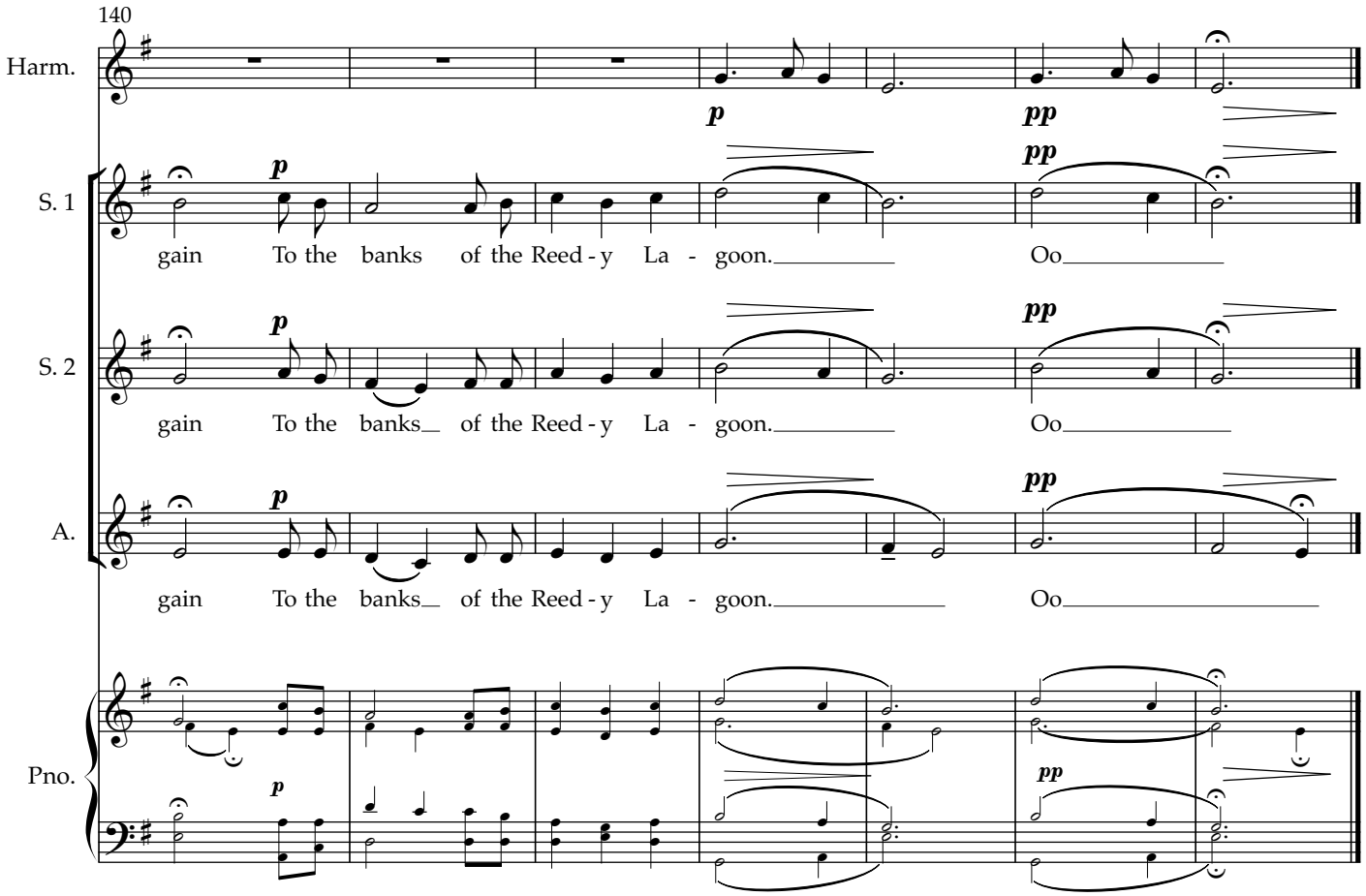

105
S. 1
S. 2
A.
Pno.
pp
Oo oo
Oo oo
where is the maid - en I of - ten ca - ressed; The one with the sad dream - y
G
Em
G
Em
G
Em
p


111
S. 1
mf
She rests with her head on some o - ther man's chest And he
S. 2
Mel.
mf
She rests with her head on some o - ther man's chest And he
A.
p
eyes.
Ah
ah
Pno.
G
Em
Gmaj7
Em
Gmaj7
Em
mf


117
S. 1
tells her the ver - y same lies.
S. 2
tells her the ver - y same lies.
A.
mf
ah
She swore she would love me wher -
Pno.
D9
D7
G
Em
G
Em
mp


123
S. 1
S. 2
A.
Pno.
p
Oo
oo
mf
But now sad is my bed 'neath the moon.
ev - er I went But now sad is my bed 'neath the moon.
G Em G Em G
128
Harm.
rit.
Meno mosso
mf
p
f
For I did - n't keep square, but it's lit - tle I care On the banks of the
On the banks of the
Em C G Em C D


134
molto rit.
Lento
Harm.
S. 1
mp
Reed - y La - goon. For_ Spring in her_ splen - dor has come back a -
S. 2
mp
Reed - y La - goon. For_ Spring in her_ splen - dor_ has come back a -
A.
mp
Reed - y La - goon. For_ Spring in her_ splend-dor has come back a -
molto rit.
Lento
D7
G
Em
Pno.
mp
(If required)


140
Harm.
p
pp
S. 1
p
pp
gain To the banks of the Reed - y La - goon. Oo
S. 2
p
pp
gain To the banks_ of the Reed - y La - goon. Oo
A.
p
pp
gain To the banks_ of the Reed - y La - goon. Oo
Pno.
p
pp

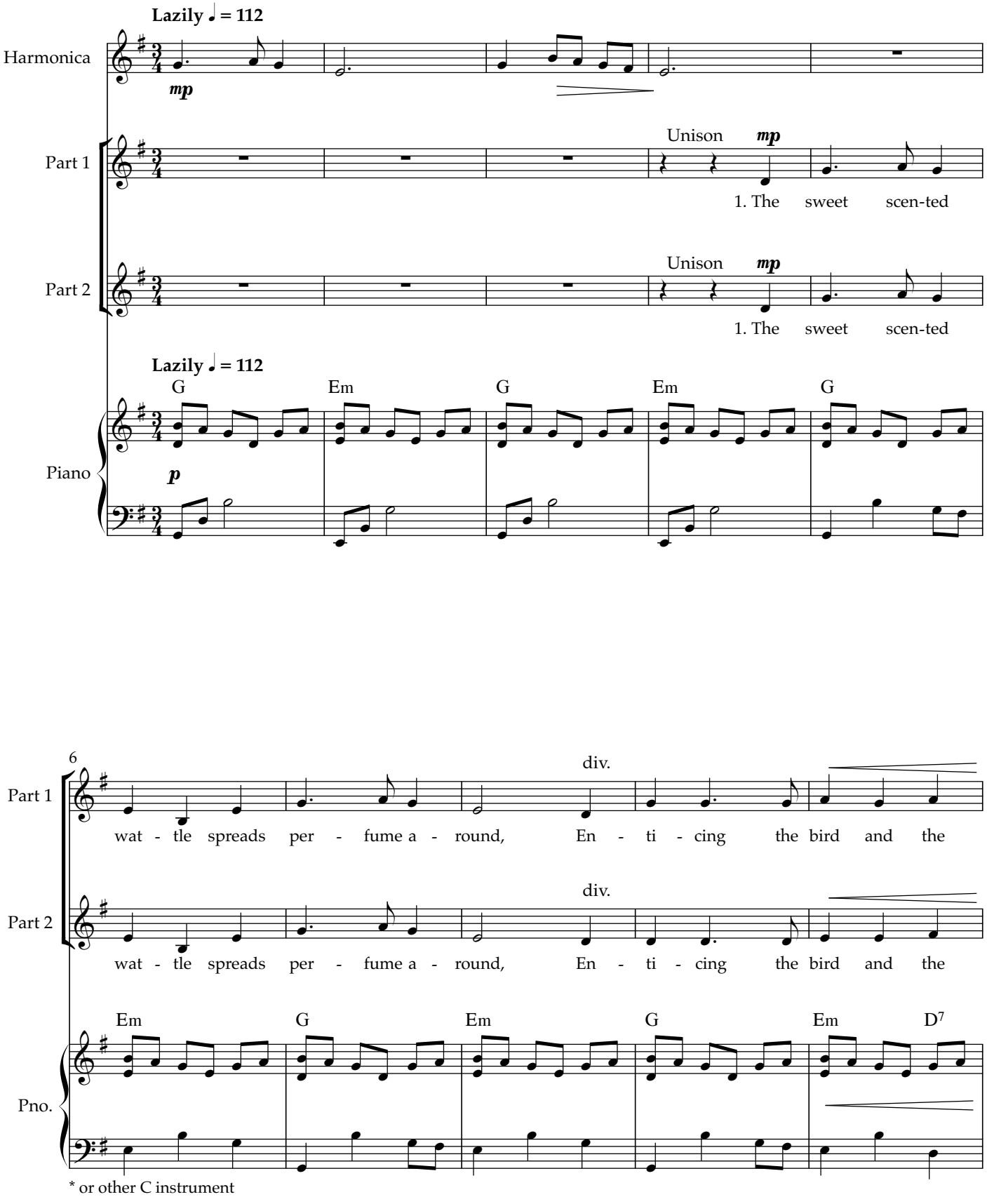
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

ON THE BANKS OF THE REEDY LAGOON

for 2-Part choir, piano and harmonica*

Arranged by Sandra Milliken

Traditional



* or other C instrument

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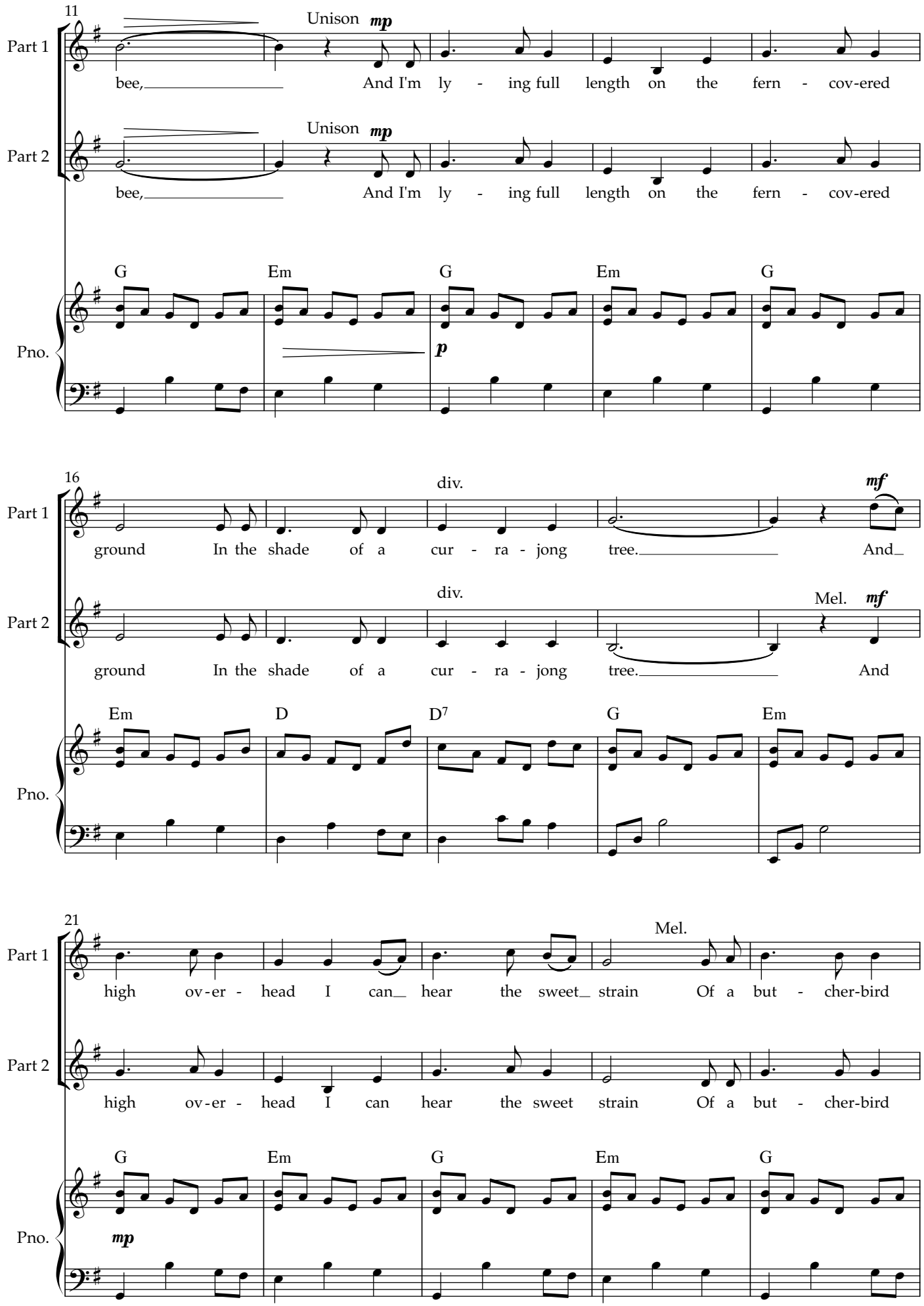
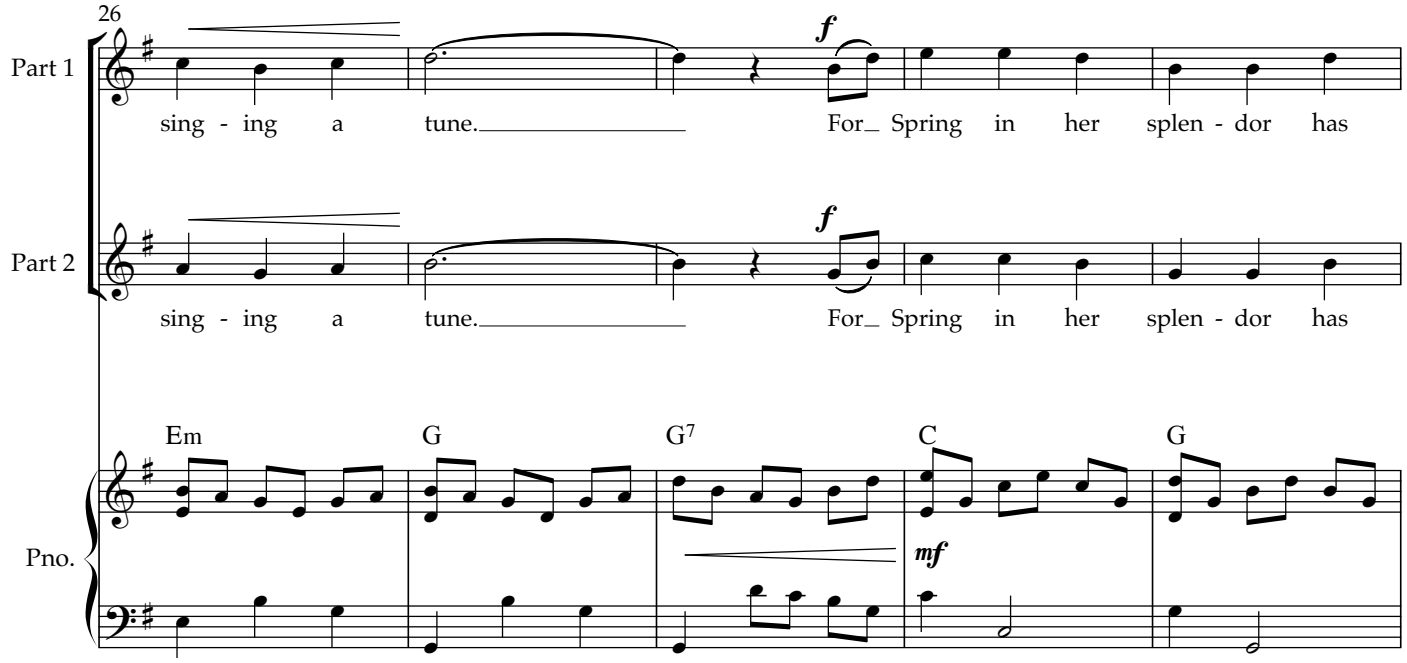
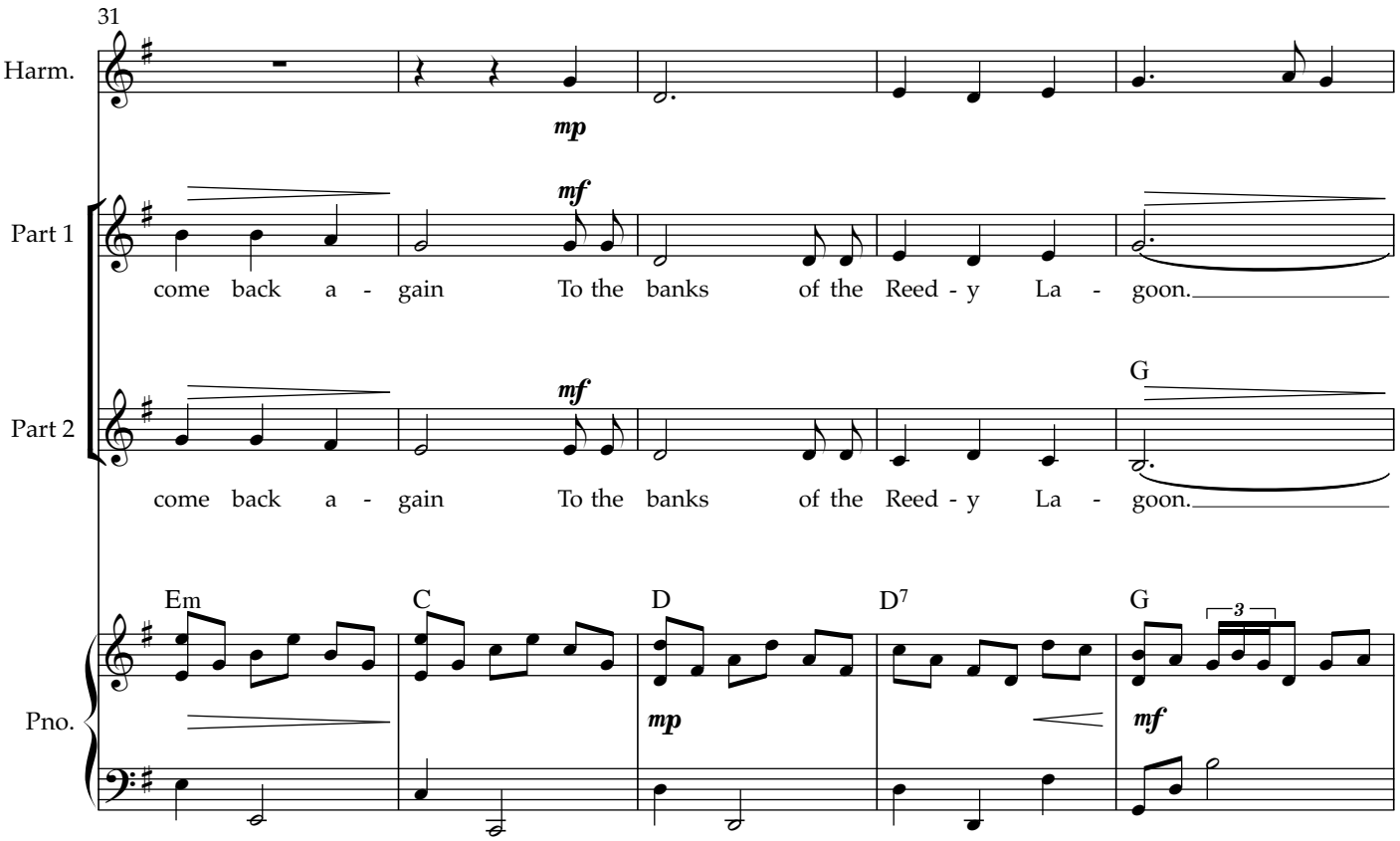
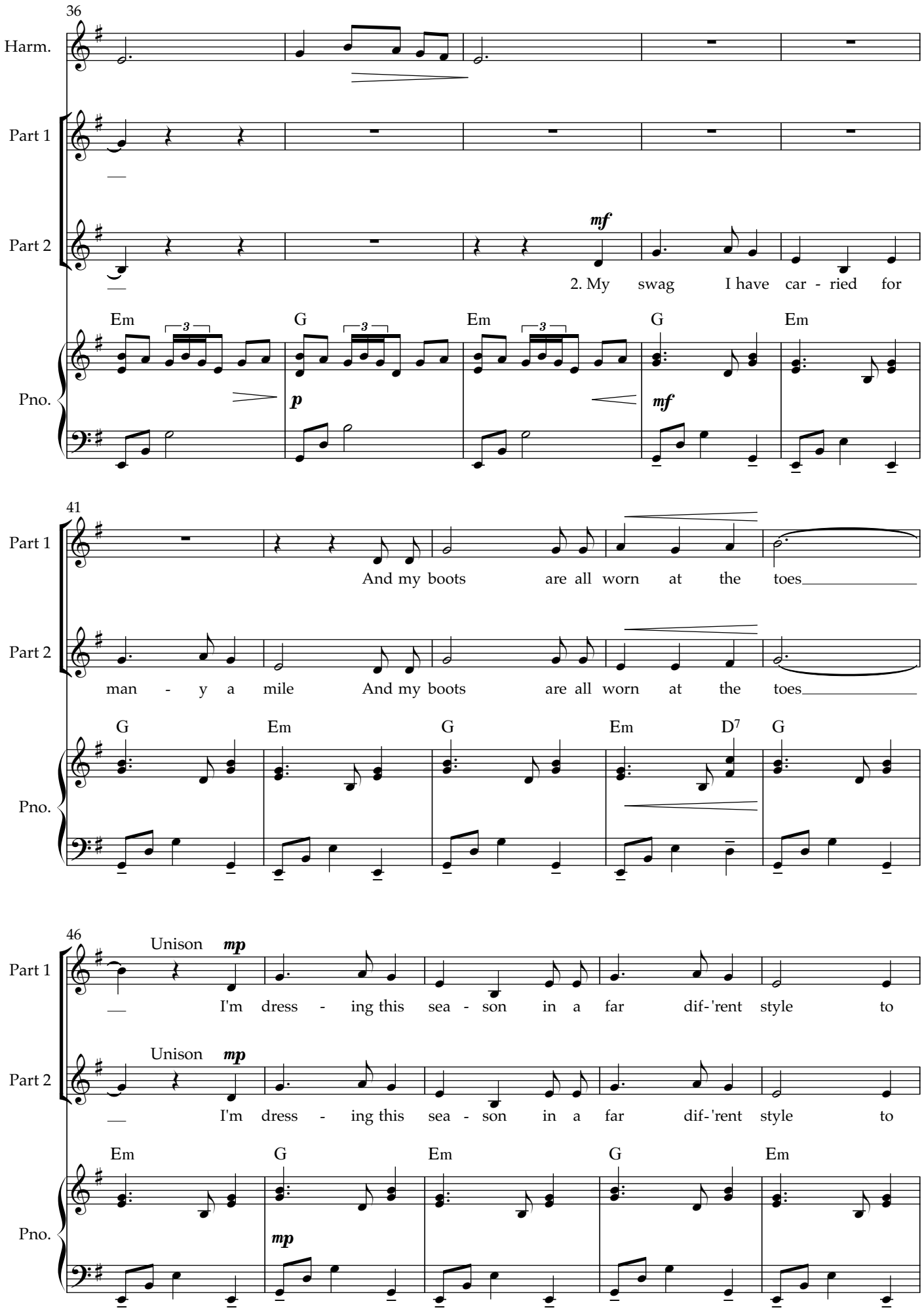
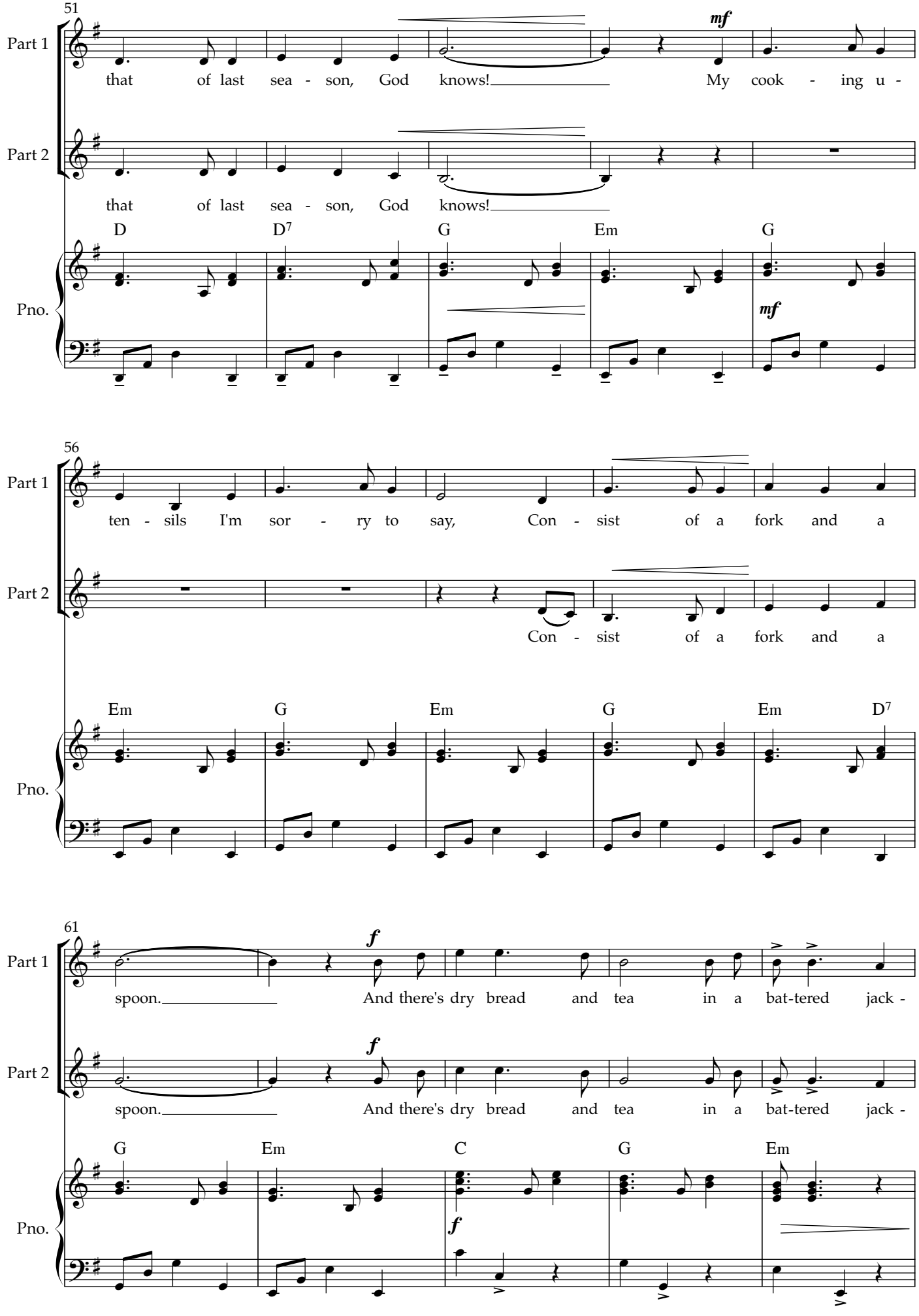
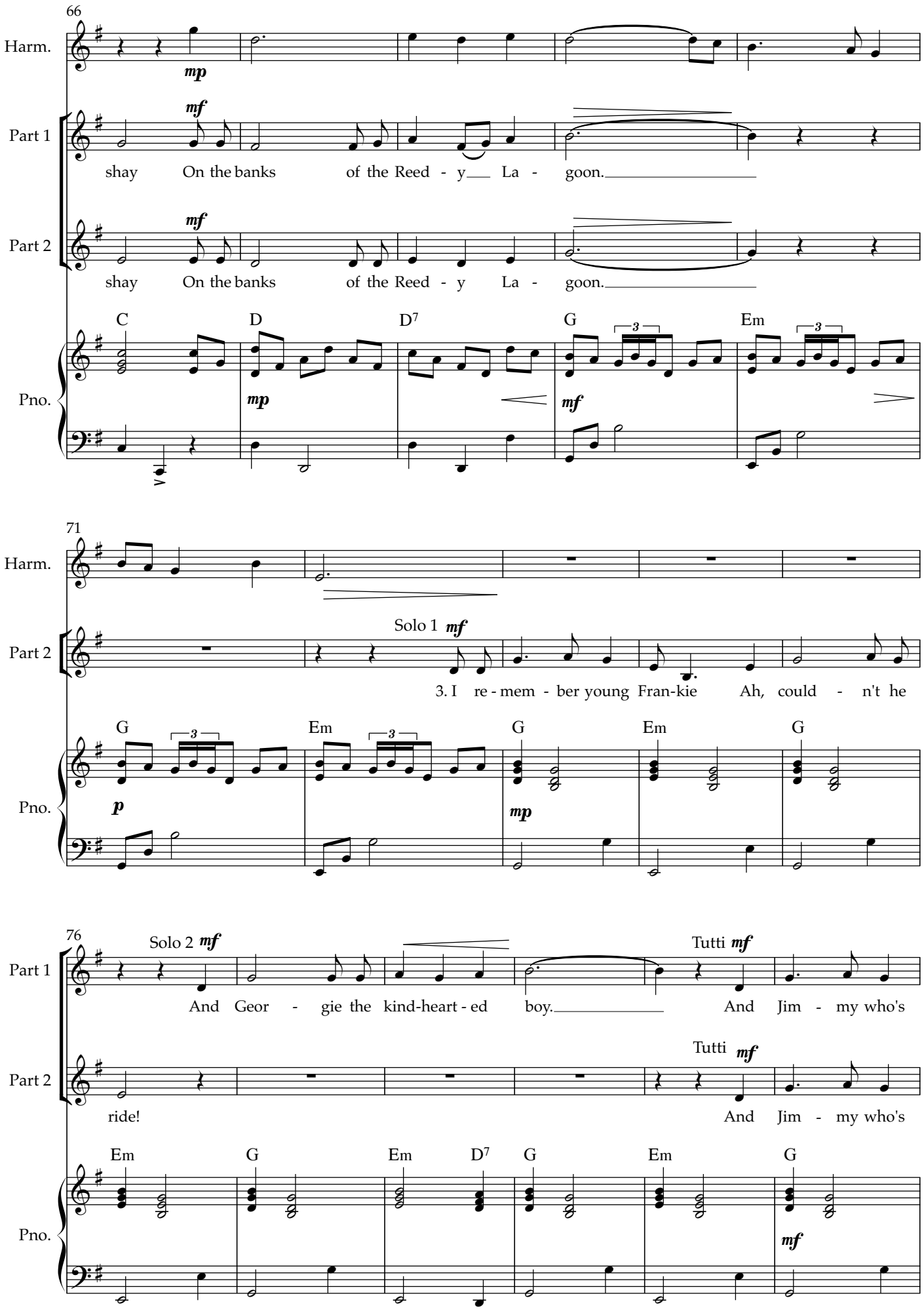

11
Part 1
Unison
mp
bee, And I'm ly - ing full length on the fern - cov-ered
Part 2
Unison
mp
bee, And I'm ly - ing full length on the fern - cov-ered
Pno.
G Em G Em G
p
16
Part 1
div.
mf
ground In the shade of a cur - ra - jong tree. And
Part 2
div.
Mel.
mf
ground In the shade of a cur - ra - jong tree. And
Pno.
Em D D7 G Em
21
Part 1
Mel.
high ov-er - head I can hear the sweet strain Of a but - cher-bird
Part 2
high ov-er - head I can hear the sweet strain Of a but - cher-bird
Pno.
G Em G Em G
mp

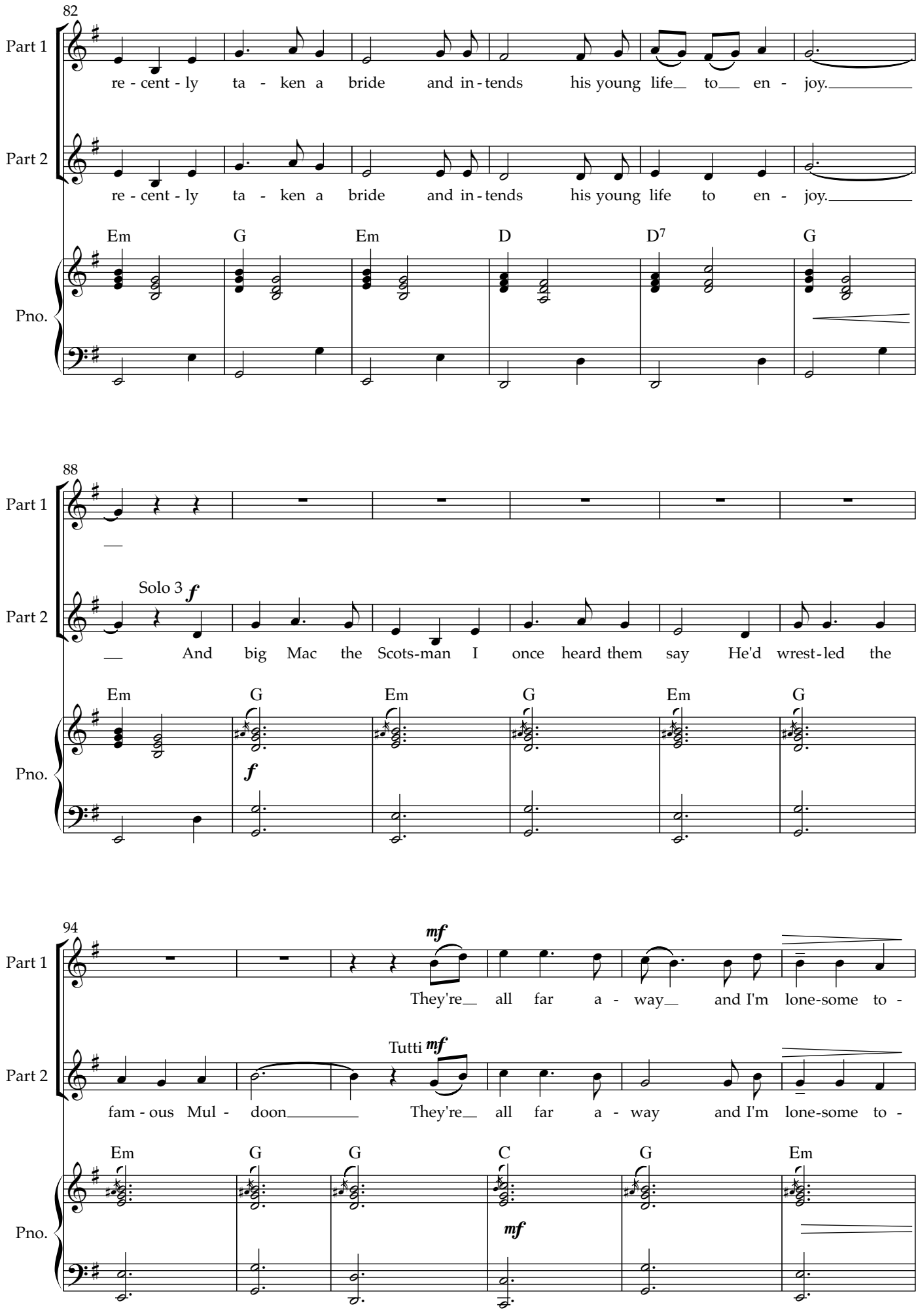

26
Part 1
sing - ing a tune. For_ Spring in her splen - dor has
f
Part 2
sing - ing a tune. For_ Spring in her splen - dor has
f
Em G G7 C G
Pno.
mf

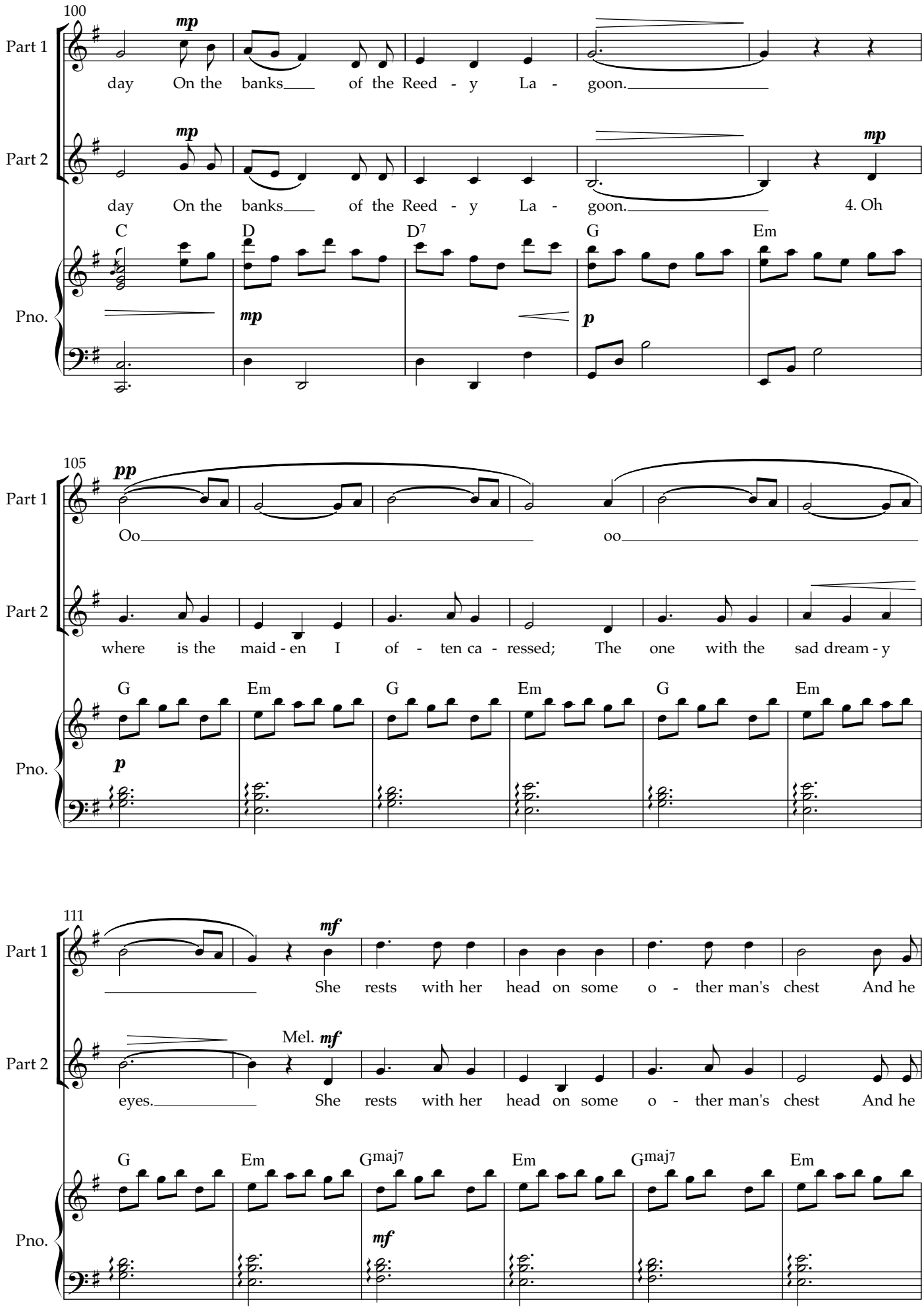

31
Harm.
mp
Part 1
come back a - gain To the banks of the Reed - y La - goon.
mf
Part 2
come back a - gain To the banks of the Reed - y La - goon.
mf
G
Em C D D7 G
Pno.
mp
mf
3

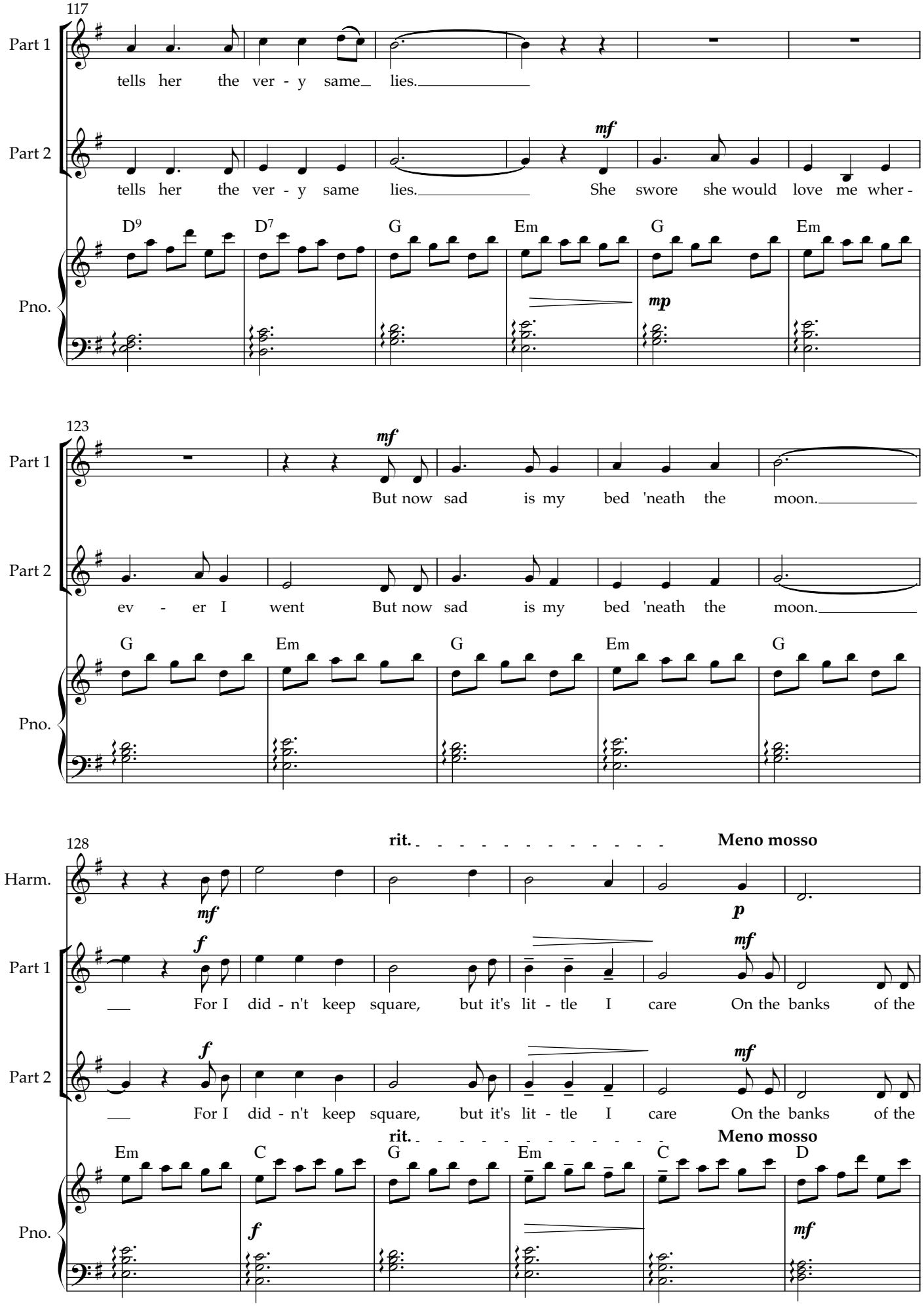

36
Harm.
Part 1
Part 2
mf
2. My swag I have car - ried for
Em
G
Em
G
Em
Pno.
p
mf
41
Part 1
And my boots are all worn at the toes
Part 2
man - y a mile And my boots are all worn at the toes
G
Em
G
Em
D7
G
Pno.
46
Unison
mp
Part 1
I'm dress - ing this sea - son in a far dif-'rent style to
Unison
mp
Part 2
I'm dress - ing this sea - son in a far dif-'rent style to
Em
G
Em
G
Em
Pno.
mp

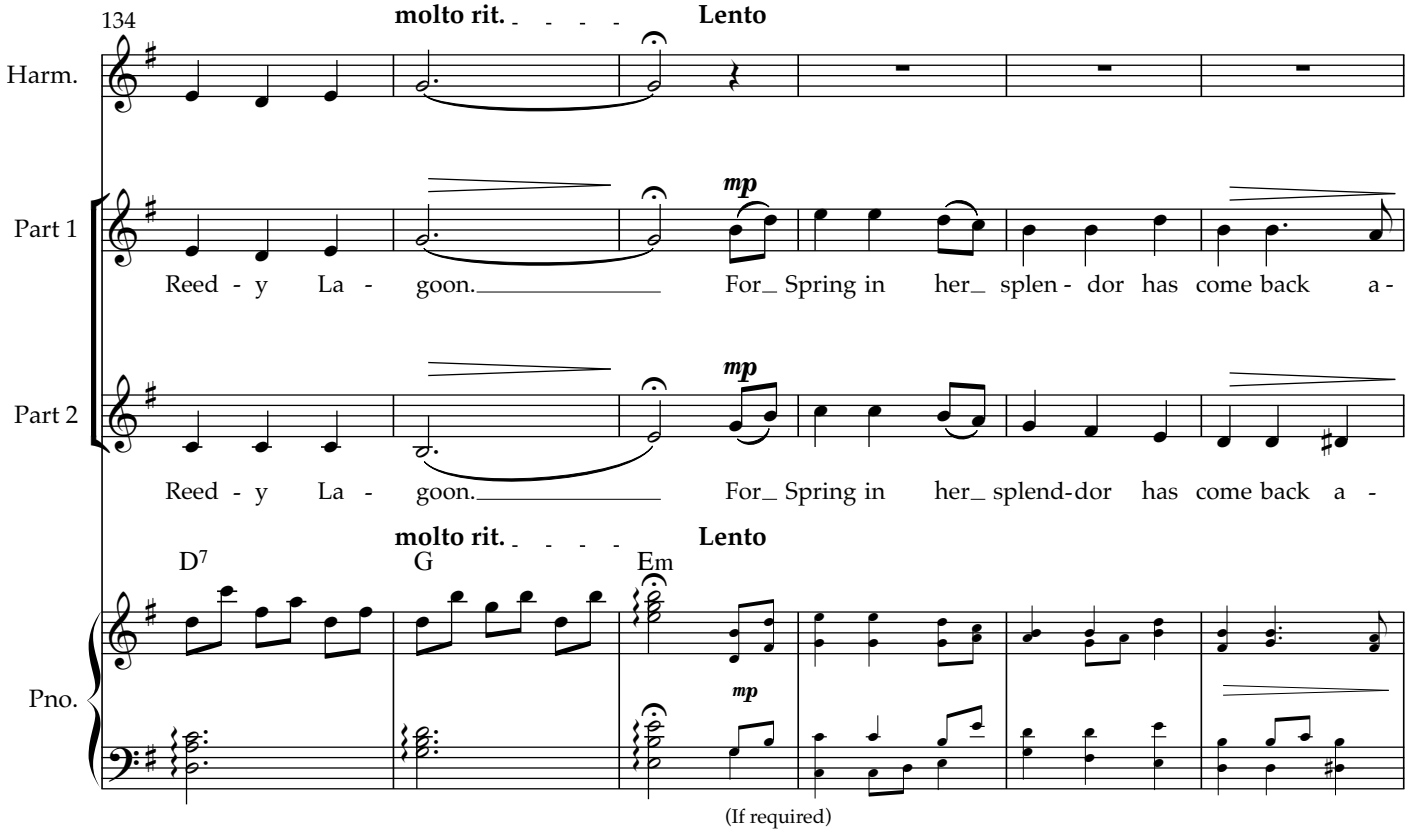

51
Part 1
that of last sea - son, God knows! My cook - ing u -
Part 2
that of last sea - son, God knows!
D D7 G Em G
Pno.
mf
56
Part 1
ten - sils I'm sor - ry to say, Con - sist of a fork and a
Part 2
Con - sist of a fork and a
Em G Em G Em D7
Pno.
61
Part 1
spoon. And there's dry bread and tea in a bat-tered jack -
Part 2
spoon. And there's dry bread and tea in a bat-tered jack -
G Em C G Em
Pno.
f

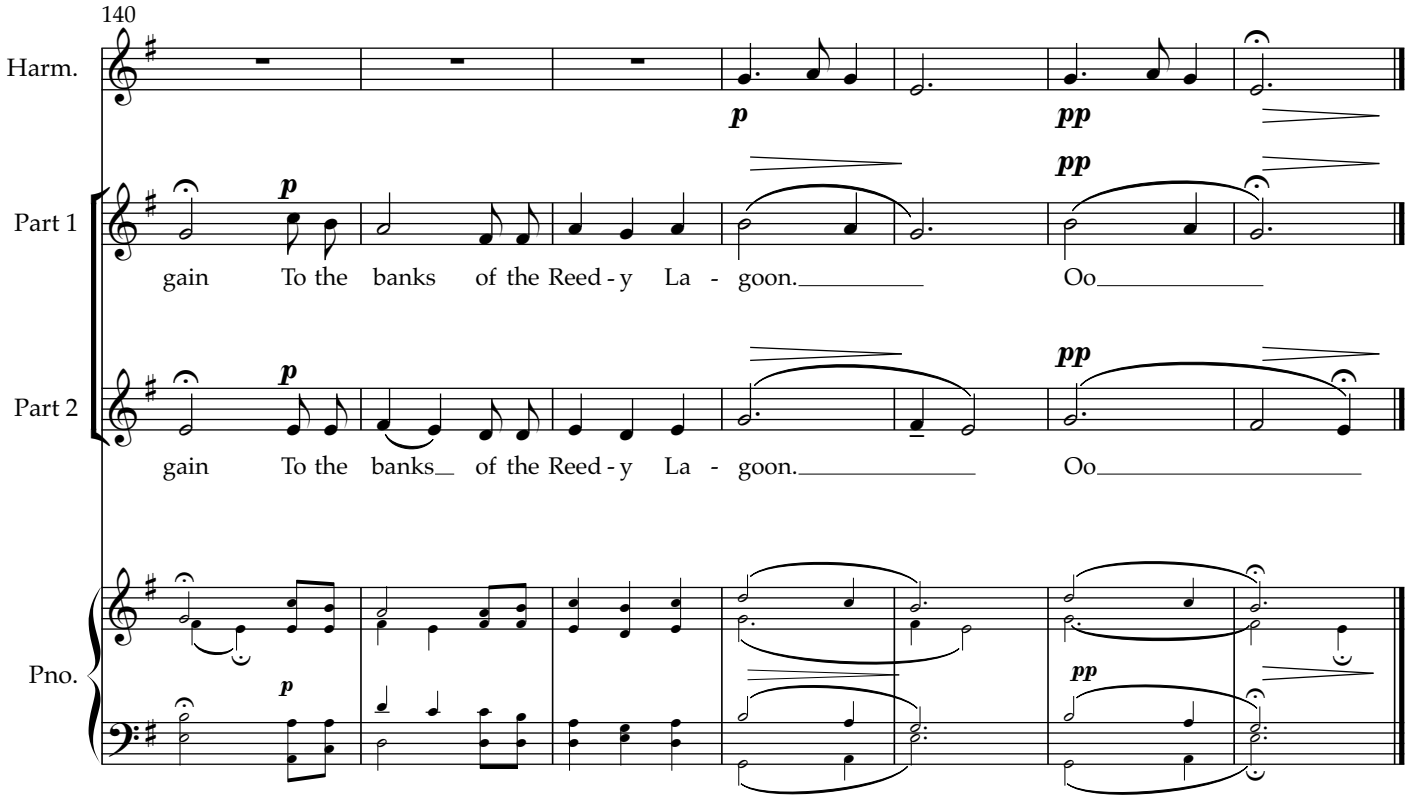

66
Harm.
mp
Part 1
mf
shay On the banks of the Reed - y La - goon.
Part 2
mf
shay On the banks of the Reed - y La - goon.
C D D7 G Em
Pno.
mp
mf
71
Harm.
Part 2
Solo 1 mf
3. I re - mem - ber young Fran-kie Ah, could - n't he
G Em G Em G
Pno.
p
mp
76
Part 1
Solo 2 mf
And Geor - gie the kind-heart - ed boy.
Tutti mf
And Jim - my who's
Part 2
Tutti mf
ride!
And Jim - my who's
Em G Em D7 G Em G
Pno.
mf


82
Part 1
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
Part 2
re - cent - ly ta - ken a bride and in - tends his young life to en - joy.
Pno.
Em G Em D D7 G
88
Part 1
Part 2
Solo 3 f
And big Mac the Scots-man I once heard them say He'd wrest-led the
Pno.
Em G Em G Em G
f
94
Part 1
mf
They're all far a - way and I'm lone-some to -
Part 2
Tutti mf
fam - ous Mul - doon They're all far a - way and I'm lone-some to -
Pno.
Em G G C G Em
mf


100
Part 1
mp
day On the banks of the Reed - y La - goon.
Part 2
mp
day On the banks of the Reed - y La - goon.
mp
4. Oh
C D D7 G Em
Pno.
mp
p
105
Part 1
pp
Oo oo
Part 2
where is the maid - en I of - ten ca - ressed; The one with the sad dream - y
G Em G Em G Em
Pno.
p
111
Part 1
mf
She rests with her head on some o - ther man's chest And he
Part 2
Mel. mf
eyes. She rests with her head on some o - ther man's chest And he
G Em Gmaj7 Em Gmaj7 Em
Pno.
mf


117
Part 1
tells her the ver - y same lies.
Part 2
tells her the ver - y same lies.
mf
She swore she would love me wher -
D9
D7
G
Em
G
Em
Pno.
mp
123
Part 1
mf
But now sad is my bed 'neath the moon.
Part 2
ev - er I went But now sad is my bed 'neath the moon.
G
Em
G
Em
G
Pno.
128
Harm.
rit.
Meno mosso
mf
p
Part 1
f
mf
For I did - n't keep square, but it's lit - tle I care On the banks of the
Part 2
f
mf
For I did - n't keep square, but it's lit - tle I care On the banks of the
rit.
Meno mosso
Em
C
G
Em
C
D
Pno.
f
mf


134
molto rit.
Lento
Harm.
Part 1
mp
Reed - y La - goon. For_ Spring in her_ splen - dor has come back a -
Part 2
mp
Reed - y La - goon. For_ Spring in her_ splend-dor has come back a -
molto rit.
Lento
D7
G
Em
Pno.
mp
(If required)

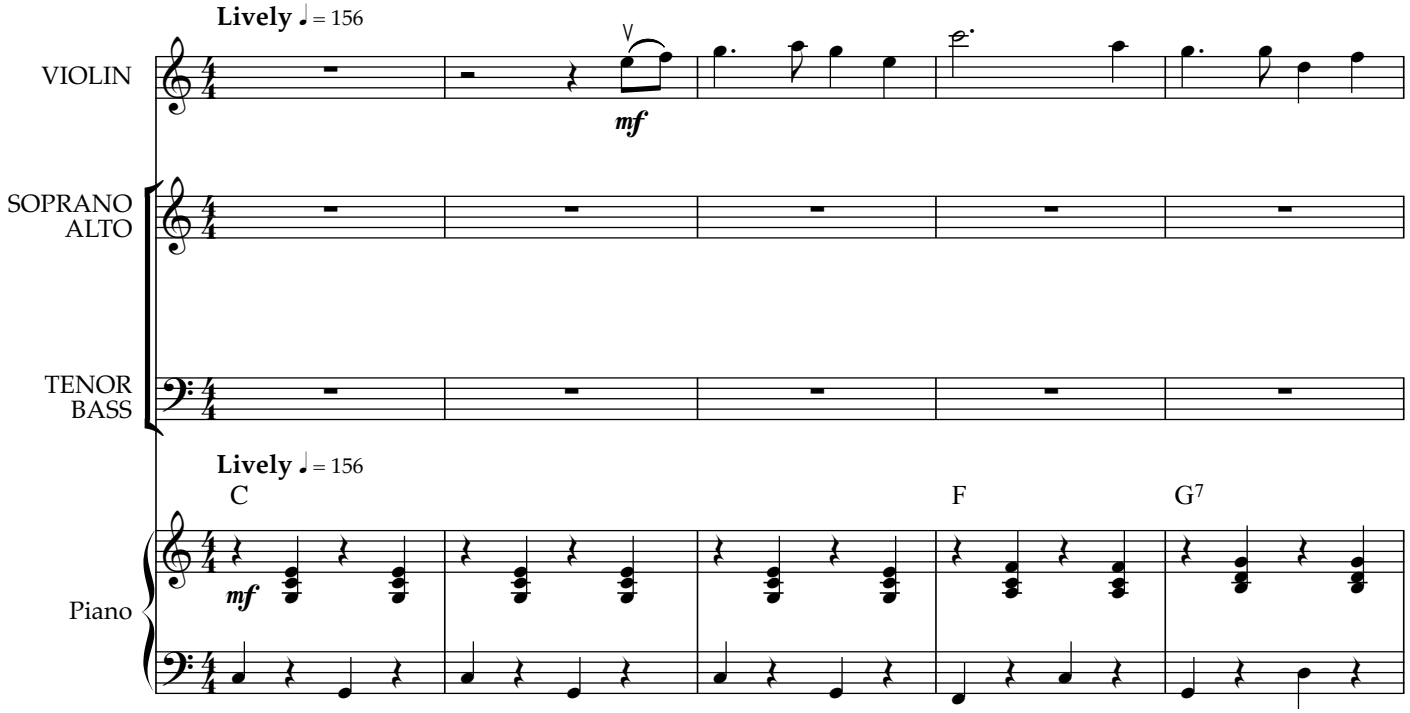

140
Harm.
p
pp
Part 1
p
pp
gain To the banks of the Reed - y La - goon. Oo
Part 2
p
pp
gain To the banks_ of the Reed - y La - goon. Oo
Pno.
p
pp

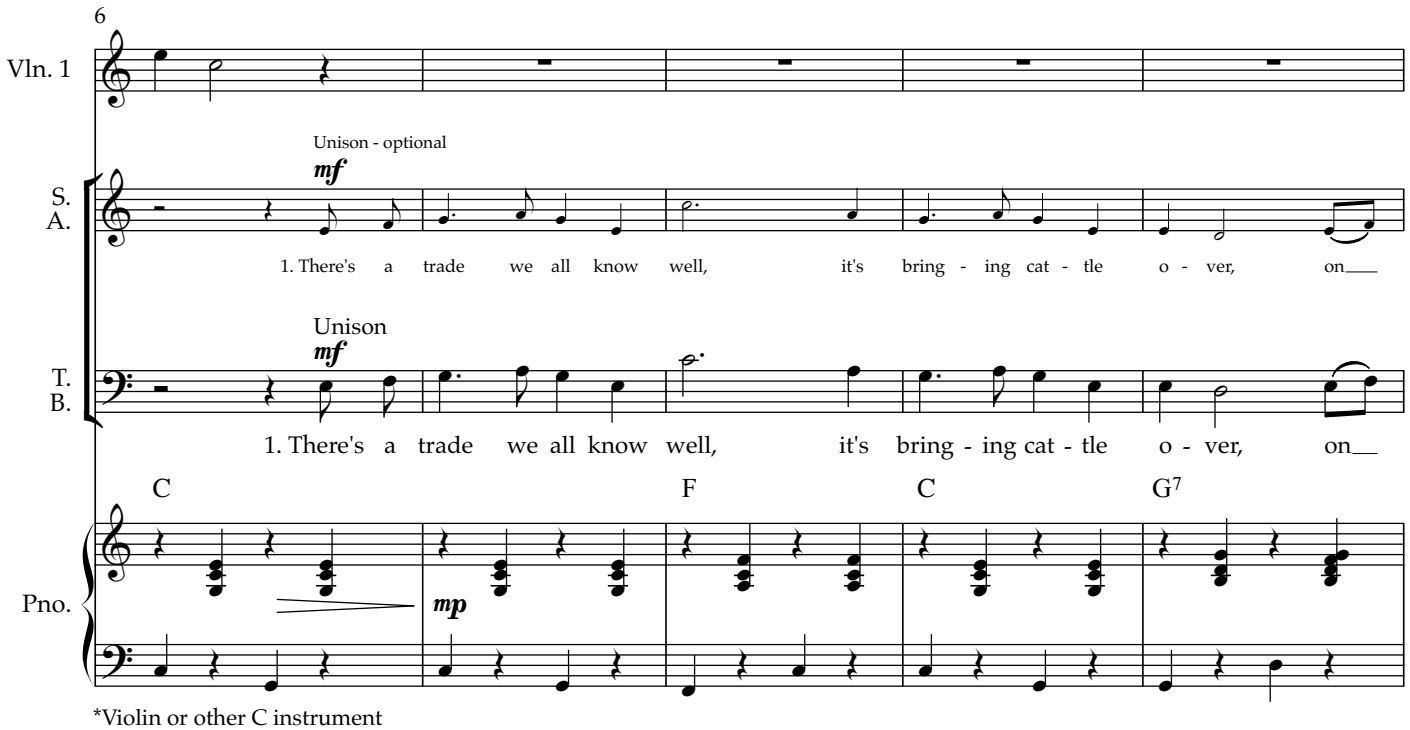
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

THE QUEENSLAND DROVER
(The Overlanders)
for SSATB choir, piano and violin*

Arranged by Sandra Milliken

Traditional





*Violin or other C instrument

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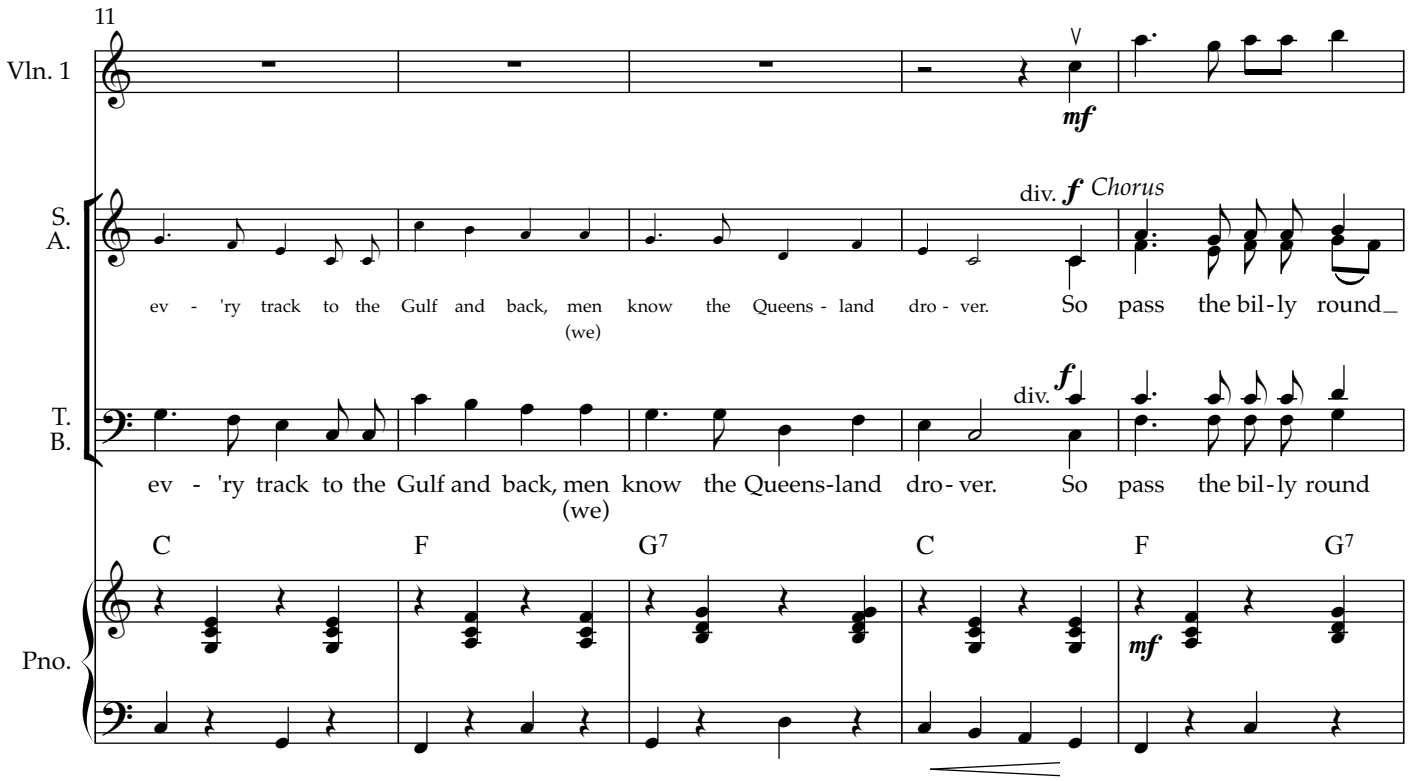
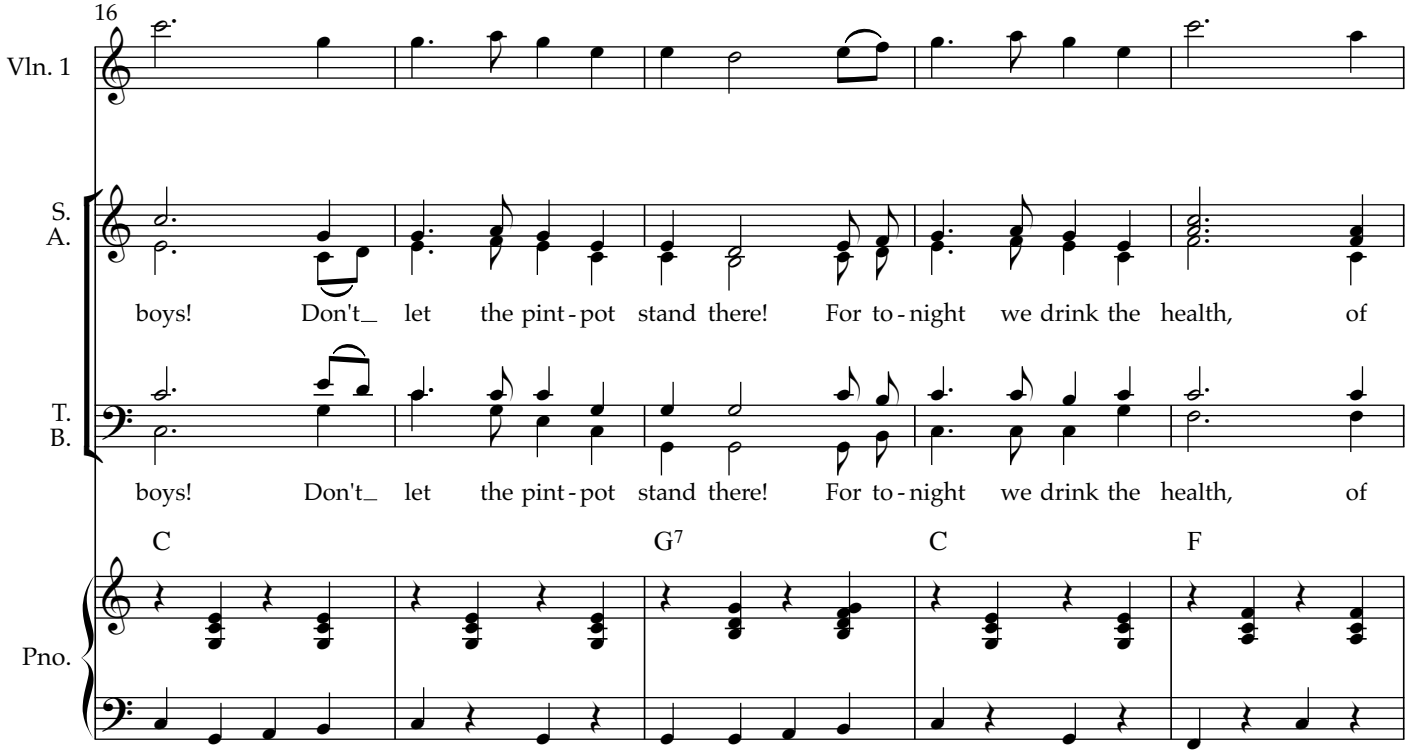
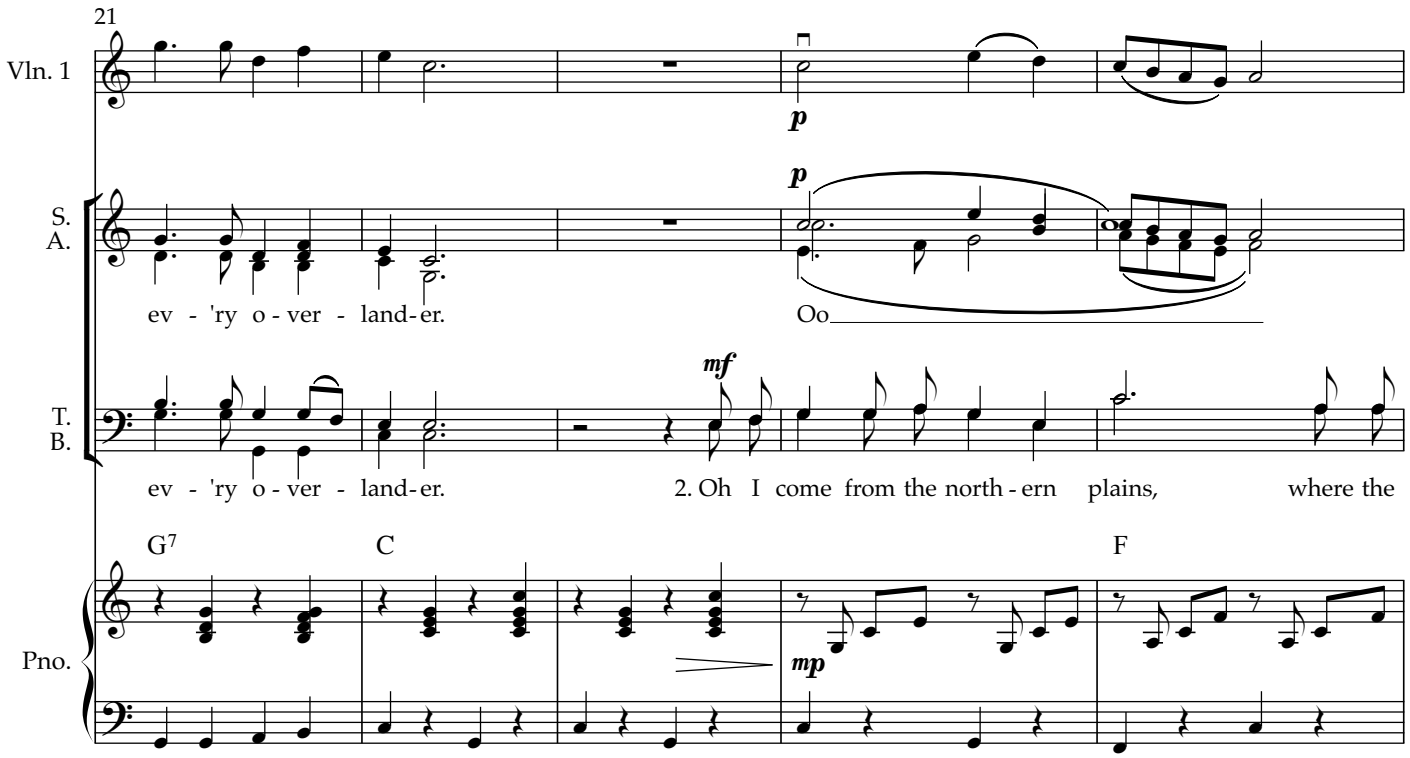
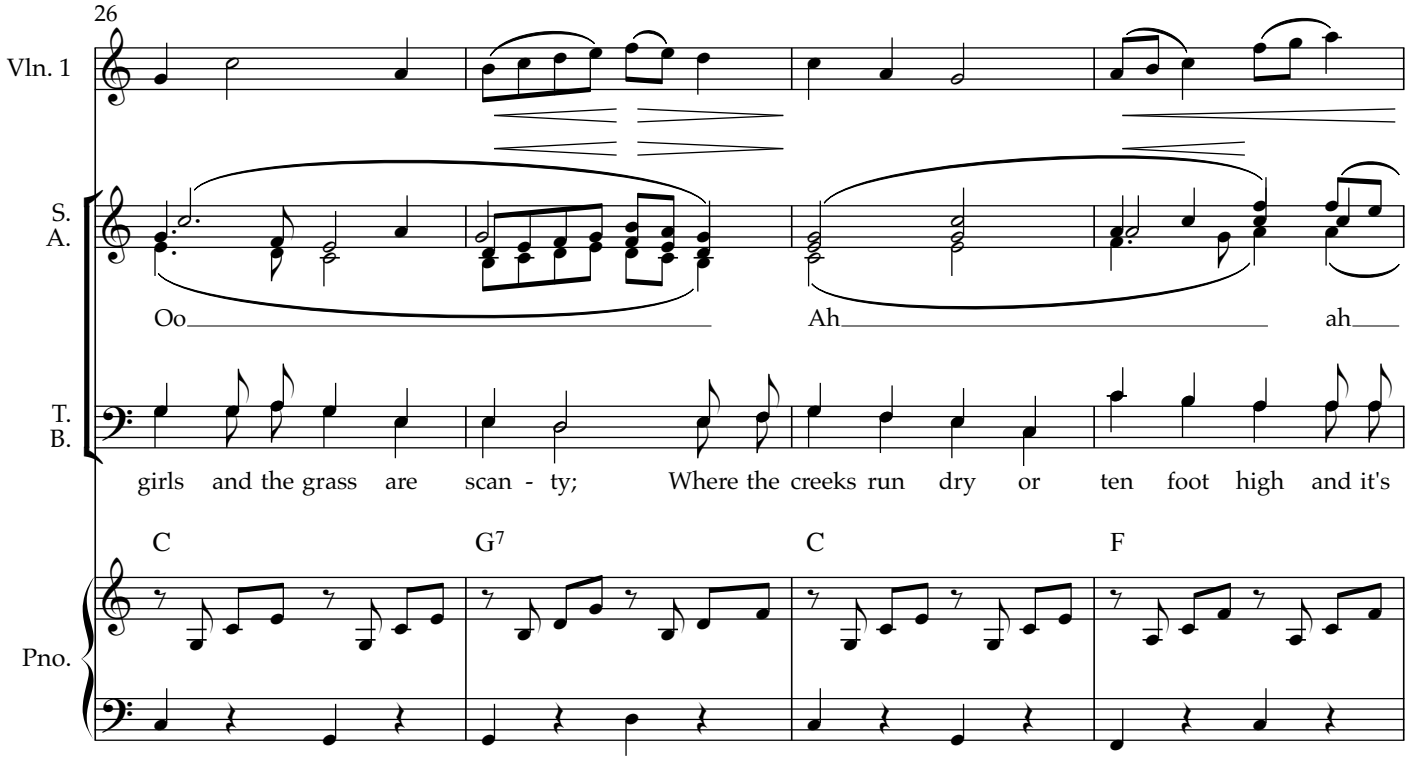
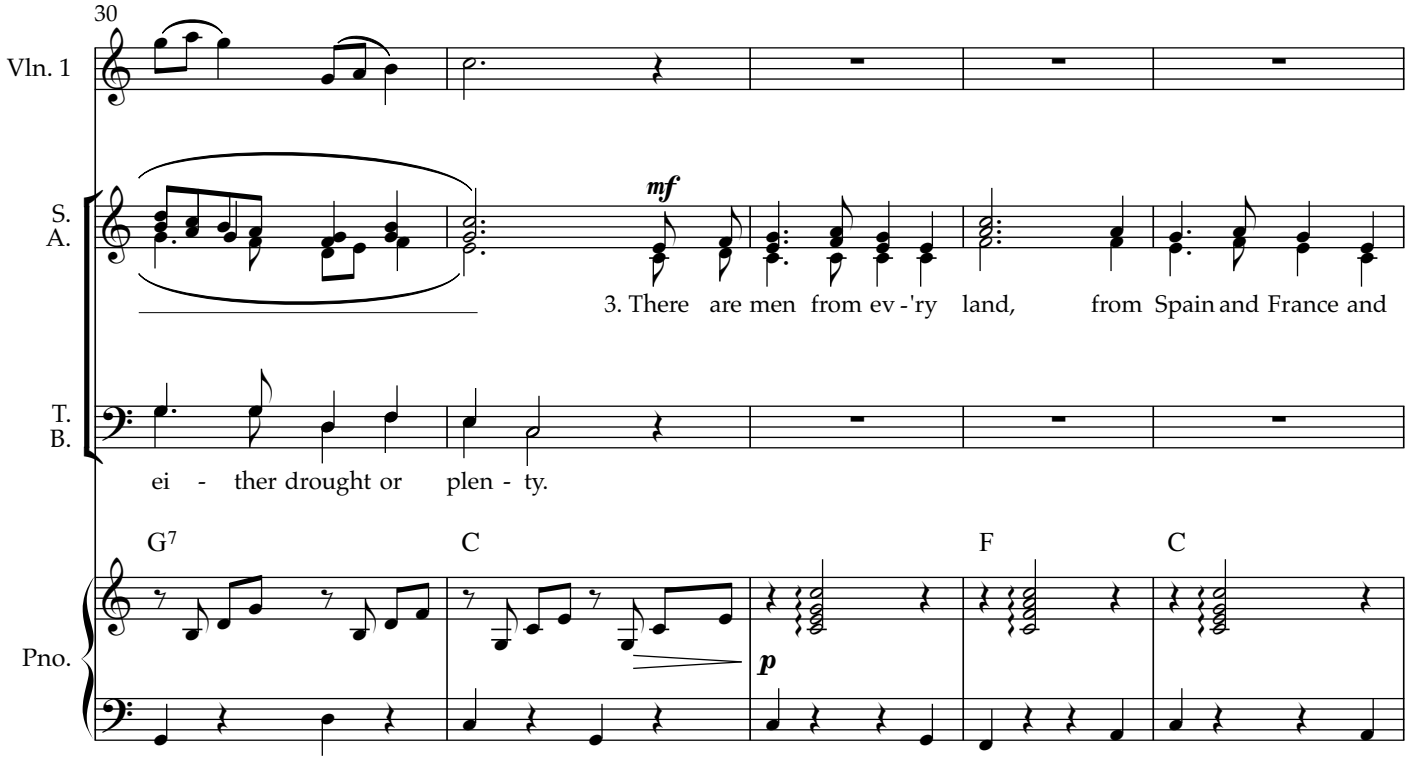
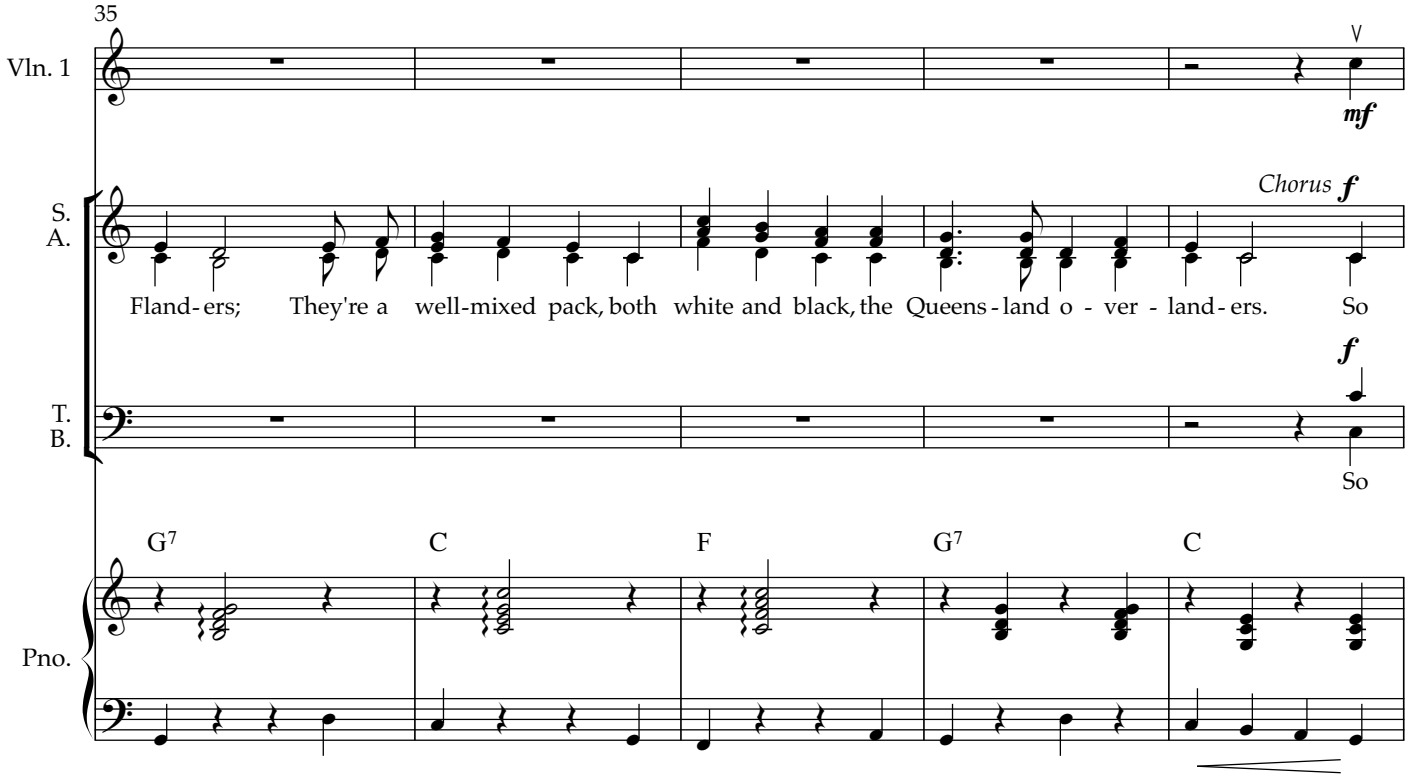

11
Vln. 1
mf
S.
A.
div. f Chorus
ev - 'ry track to the Gulf and back, men know the Queens - land dro - ver. So pass the bil - ly round_
(we)
T.
B.
div. f
ev - 'ry track to the Gulf and back, men know the Queens-land dro - ver. So pass the bil - ly round
(we)
C F G7 C F G7
Pno.
mf

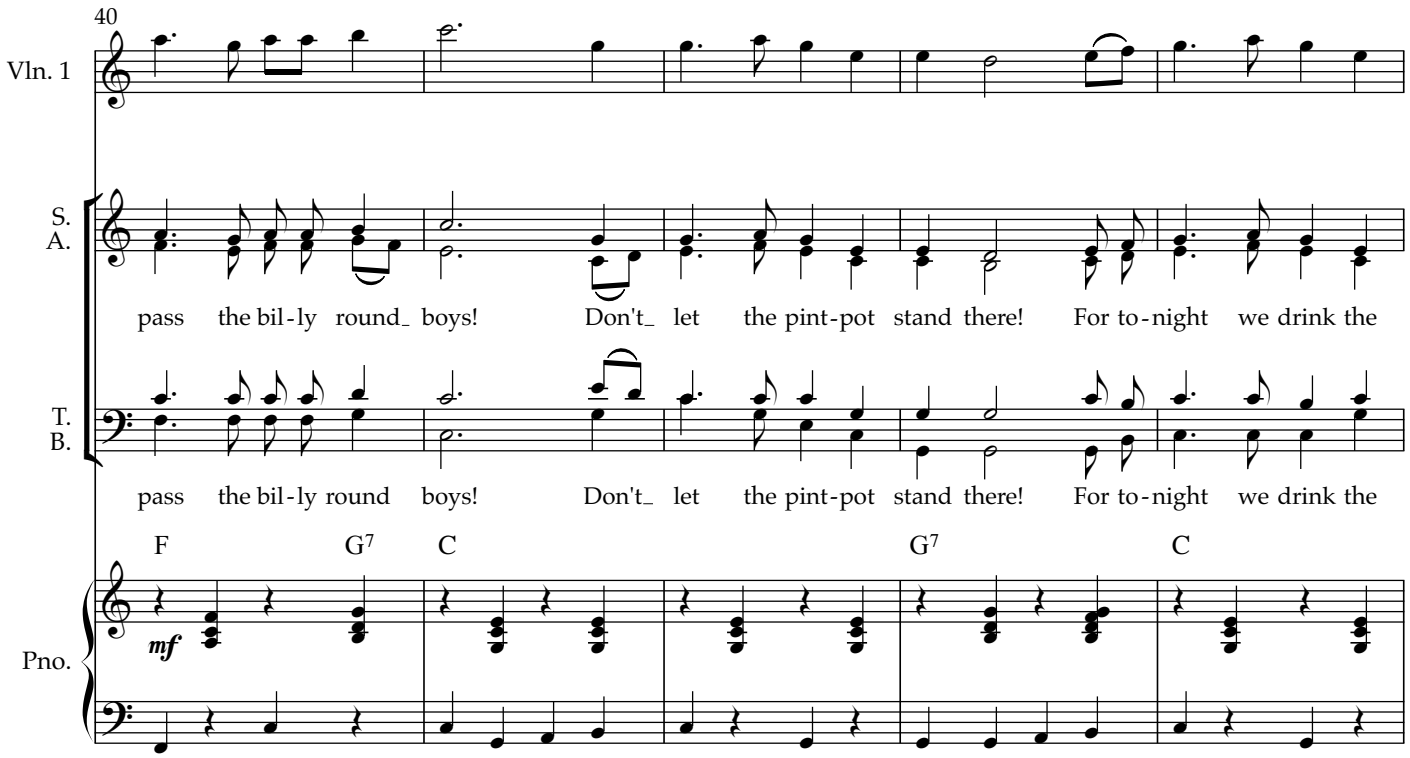

16
Vln. 1
S.
A.
boys! Don't_ let the pint - pot stand there! For to - night we drink the health, of
T.
B.
boys! Don't_ let the pint - pot stand there! For to - night we drink the health, of
C G7 C F
Pno.

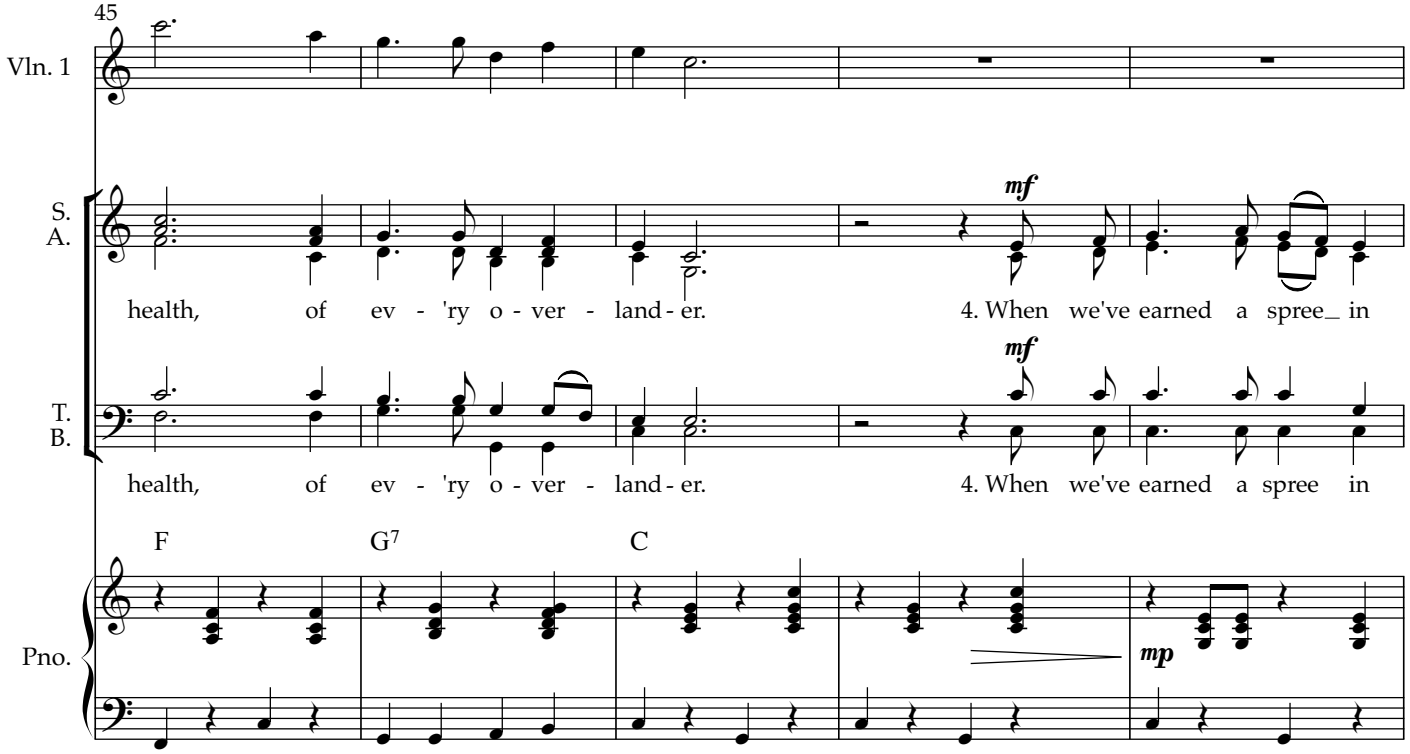

21
Vln. 1
S.
A.
T.
B.
Pno.
p
p
mf
mp
ev - 'ry o - ver - land - er.
Oo
ev - 'ry o - ver - land - er.
2. Oh I come from the north - ern plains, where the
G7
C
F

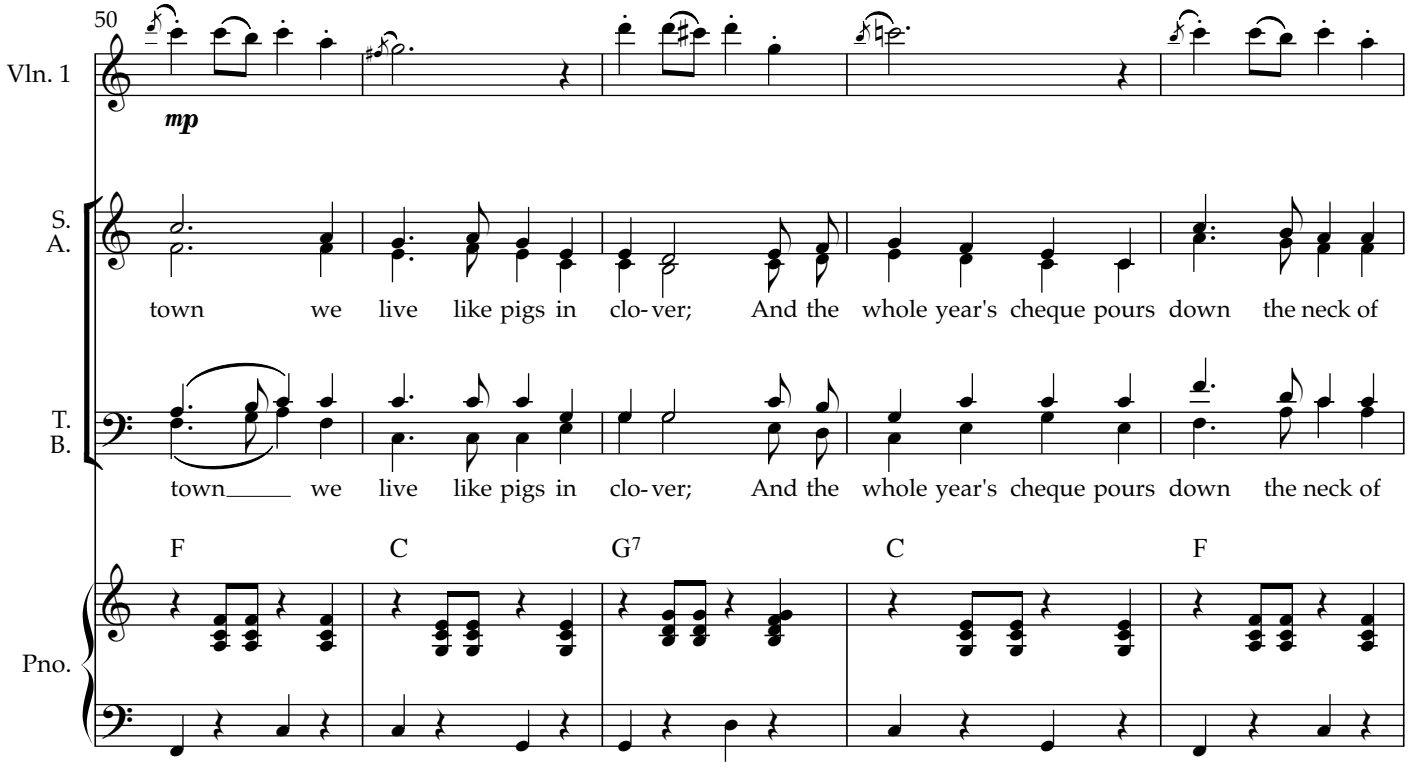

26
Vln. 1
S.
A.
T.
B.
Pno.
Oo
Ah
ah
girls and the grass are scan - ty; Where the creeks run dry or ten foot high and it's
C
G7
C
F

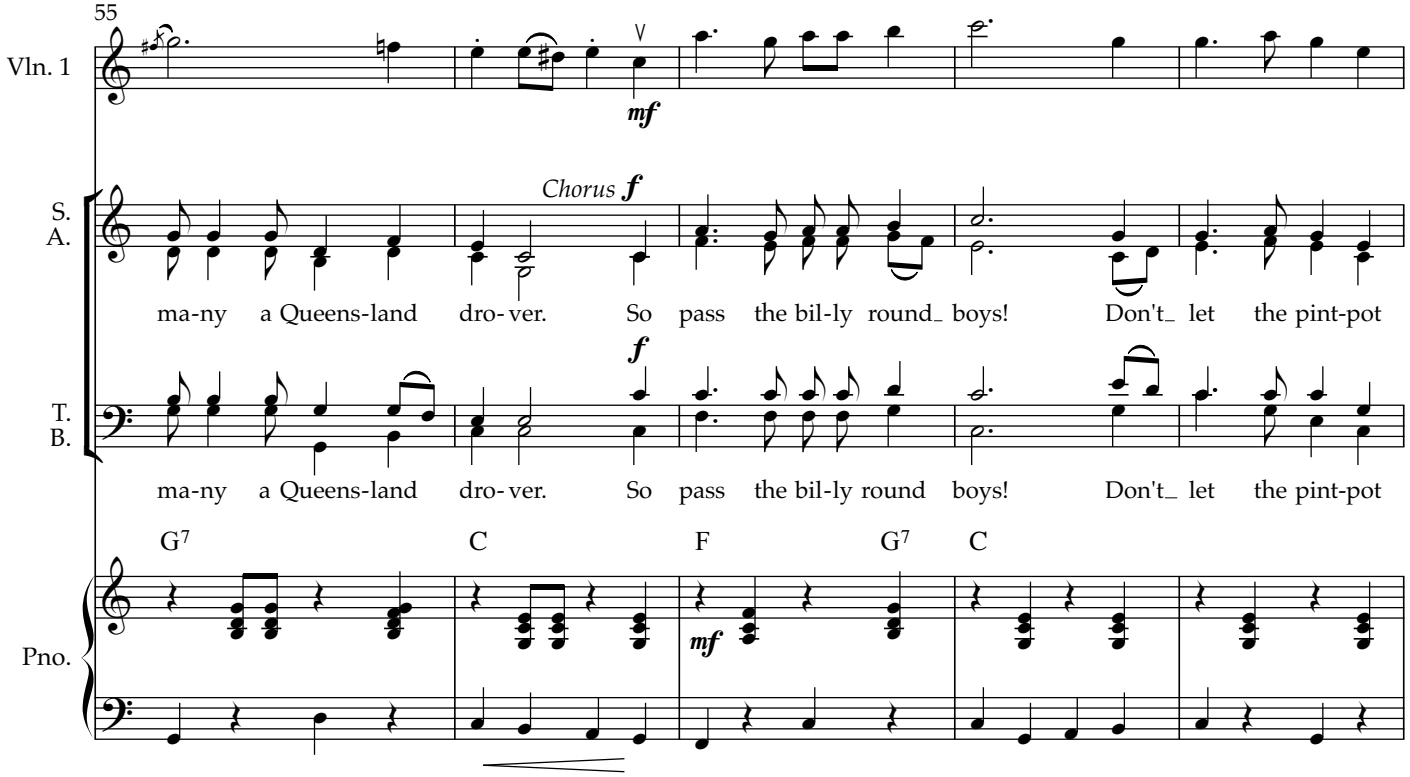

30
Vln. 1
S.
A.
T.
B.
Pno.
mf
3. There are men from ev - 'ry land, from Spain and France and
ei - ther drought or plen - ty.
G7
C
F
C
p

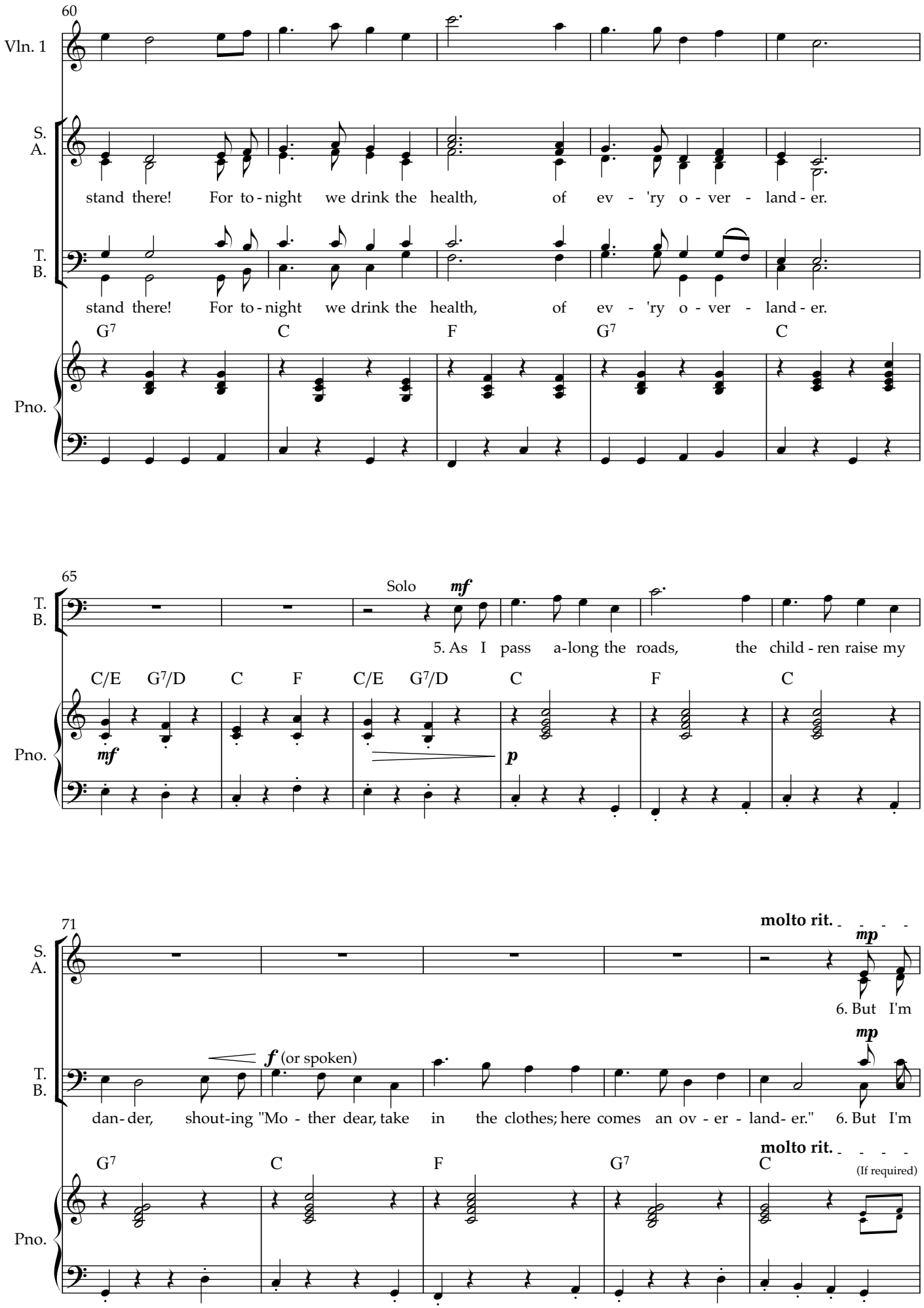

35
Vln. 1
S.
A.
T.
B.
Pno.
mf
Chorus f
Fland - ers; They're a well-mixed pack, both white and black, the Queens - land o - ver - land - ers. So
f
So
G7
C
F
G7
C

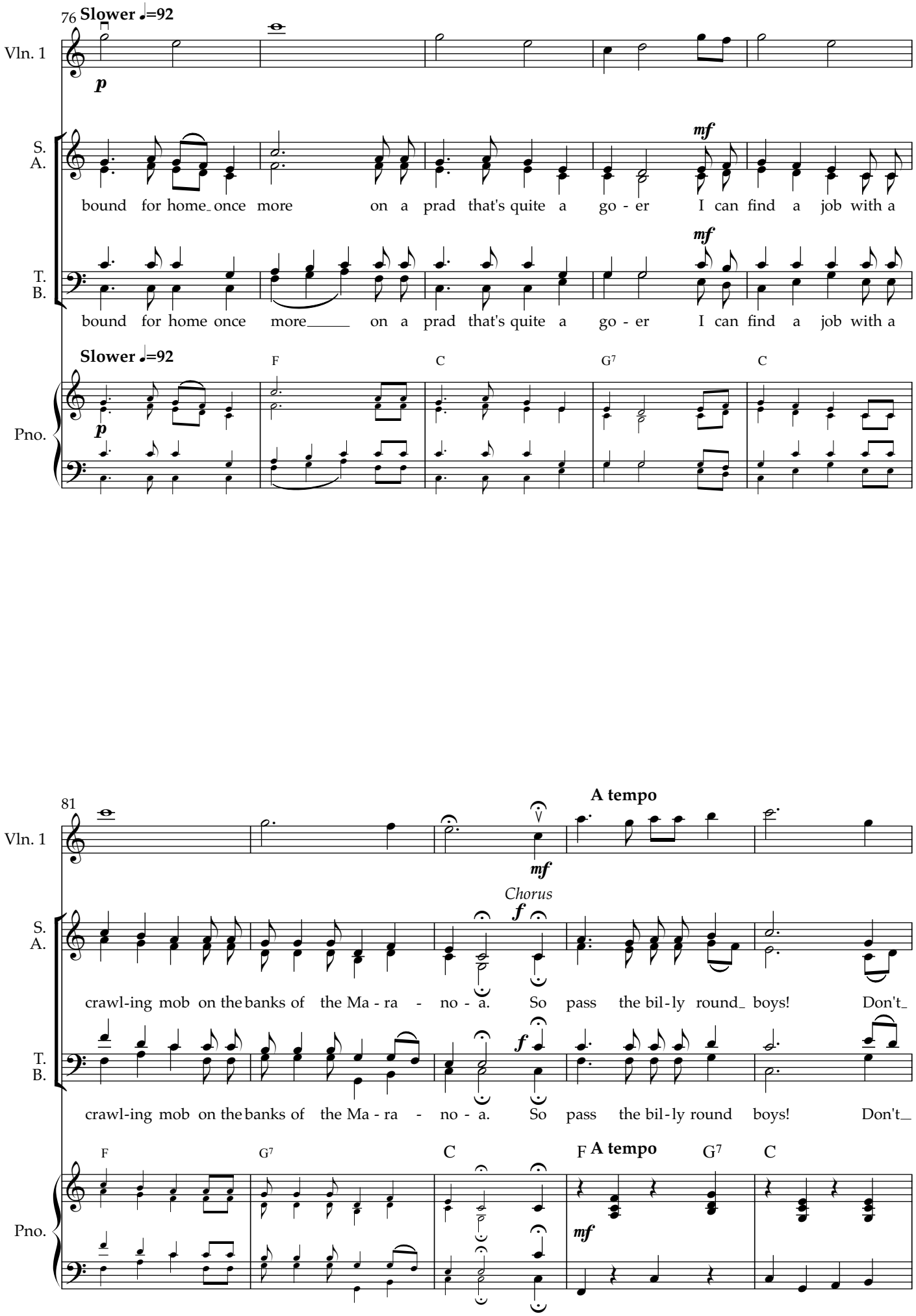

40
Vln. 1
S.
A.
pass the bil-ly round_ boys! Don't_ let the pint-pot stand there! For to-night we drink the
T.
B.
pass the bil-ly round boys! Don't_ let the pint-pot stand there! For to-night we drink the
F G7 C G7 C
mf
Pno.

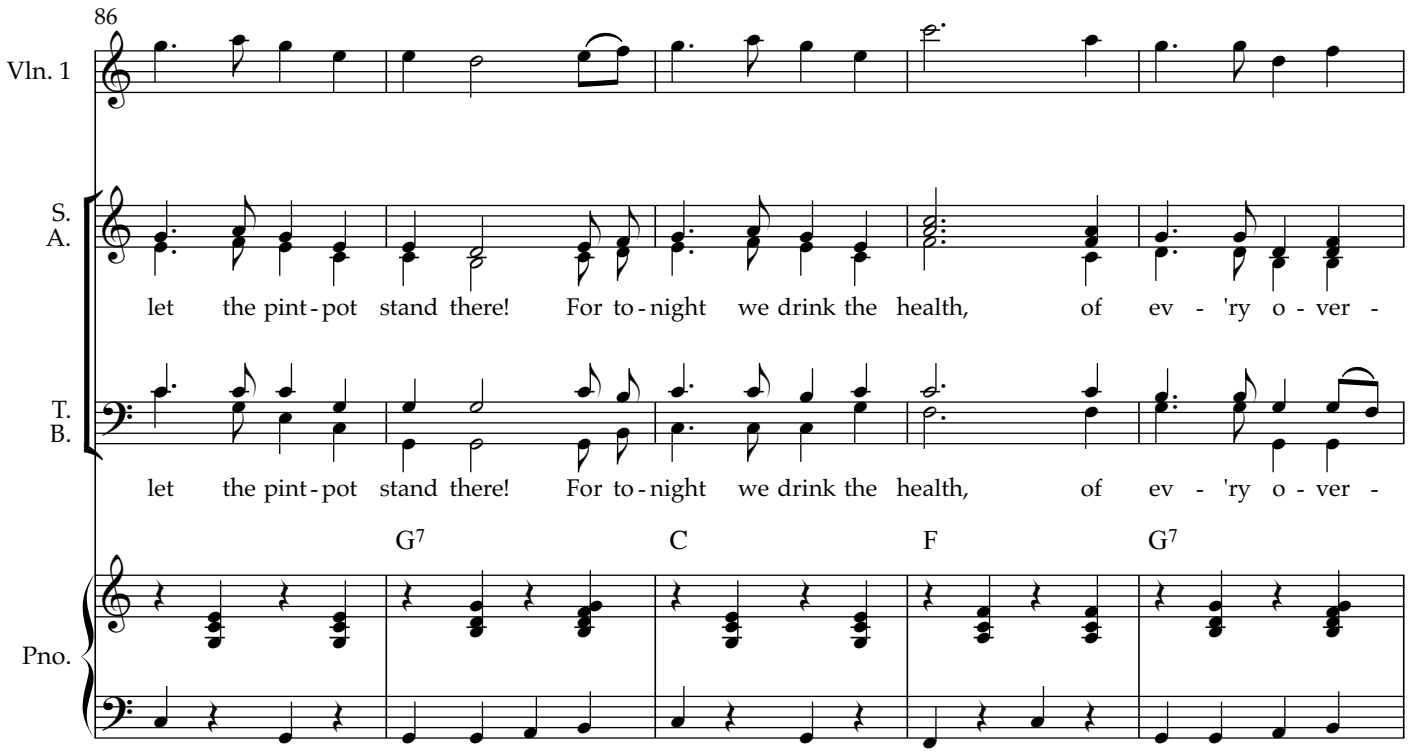

45
Vln. 1
S.
A.
mf
health, of ev - 'ry o - ver - land-er. 4. When we've earned a spree_ in
T.
B.
mf
health, of ev - 'ry o - ver - land-er. 4. When we've earned a spree in
F G7 C
mp
Pno.

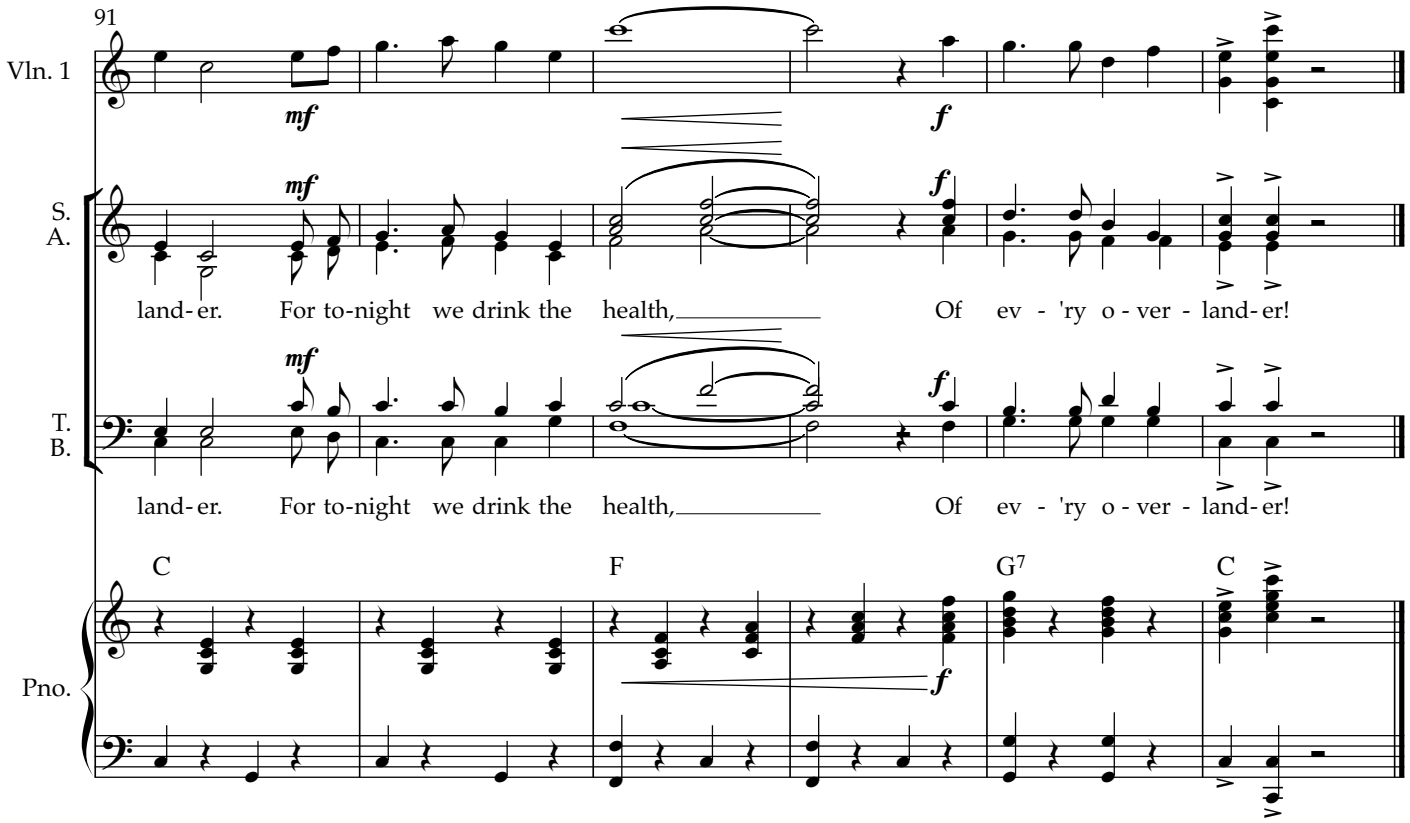

50
Vln. 1
mp
S.
A.
town we live like pigs in clo- ver; And the whole year's cheque pours down the neck of
T.
B.
town we live like pigs in clo- ver; And the whole year's cheque pours down the neck of
F C G7 C F
Pno.


55
Vln. 1
mf
Chorus f
S.
A.
ma-ny a Queens-land dro- ver. So pass the bil-ly round_ boys! Don't_ let the pint-pot
f
T.
B.
ma-ny a Queens-land dro- ver. So pass the bil-ly round boys! Don't_ let the pint-pot
G7 C F G7 C
mf
Pno.


60
Vln. 1
S.
A.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
T.
B.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
G7 C F G7 C
Pno.
65
T.
B.
Solo
mf
5. As I pass a-long the roads, the child - ren raise my
C/E G7/D C F C/E G7/D C F C
Pno.
mf
p
71
molto rit.
S.
A.
mp
6. But I'm
T.
B.
f (or spoken)
mp
dan - der, shout-ing "Mo - ther dear, take in the clothes; here comes an ov - er - land- er." 6. But I'm
molto rit.
G7 C F G7 C
(If required)
Pno.


76
Slower ♩=92
Vln. 1
p
S.
A.
mf
bound for home once more on a prad that's quite a go - er I can find a job with a
T.
B.
mf
bound for home once more on a prad that's quite a go - er I can find a job with a
Slower ♩=92
F
C
G7
C
Pno.
p
81
A tempo
Vln. 1
mf
Chorus
f
S.
A.
crawl-ing mob on the banks of the Ma - ra - no - a. So pass the bil - ly round boys! Don't
T.
B.
f
crawl-ing mob on the banks of the Ma - ra - no - a. So pass the bil - ly round boys! Don't
F
G7
C
F
A tempo
G7
C
Pno.
mf


86
Vln. 1
S.
A.
let the pint - pot stand there! For to - night we drink the health, of ev - 'ry o - ver -
T.
B.
let the pint - pot stand there! For to - night we drink the health, of ev - 'ry o - ver -
G7
C
F
G7
Pno.

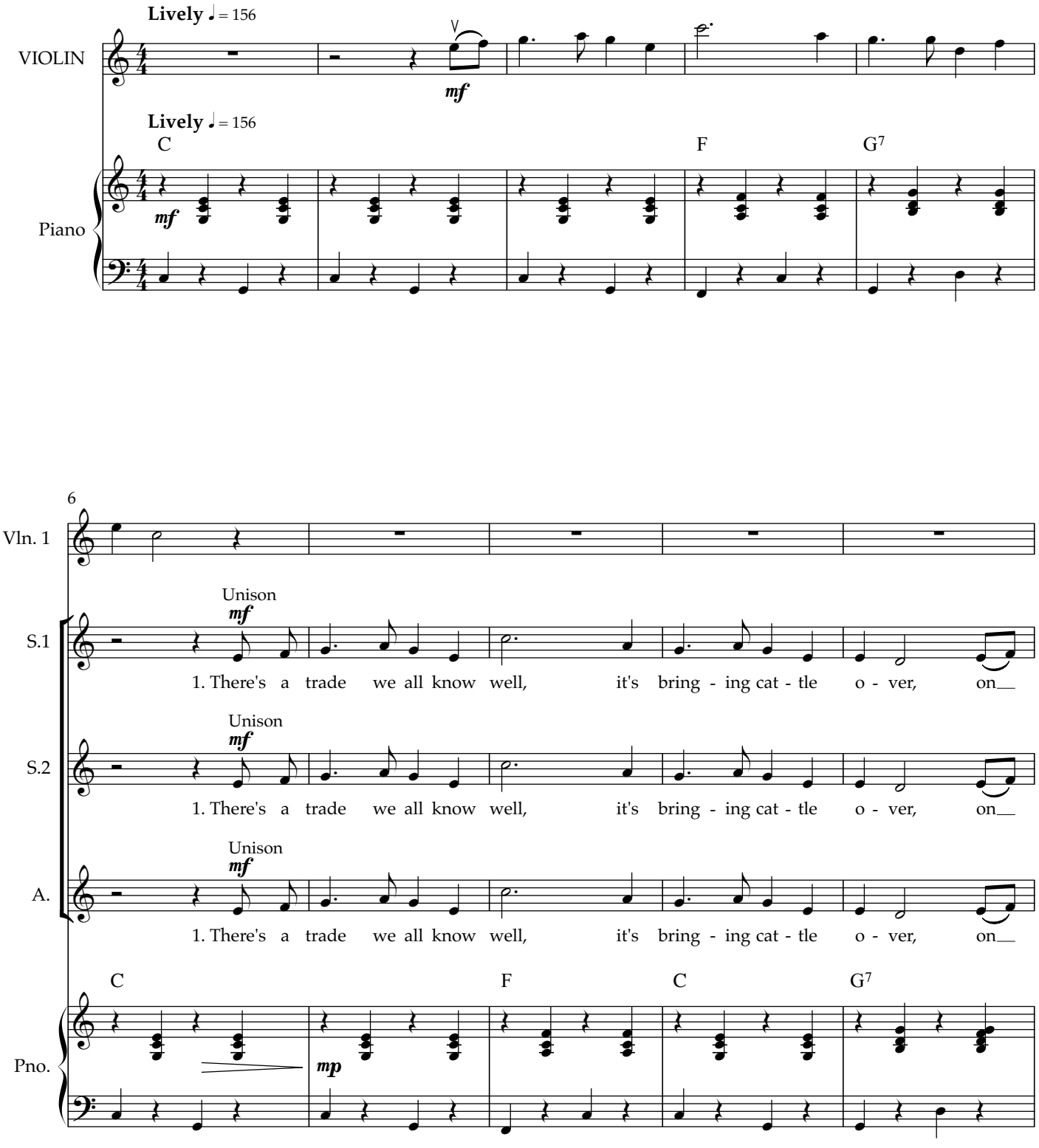

91
Vln. 1
mf
f
S.
A.
mf
f
land - er. For to-night we drink the health, Of ev - 'ry o - ver - land - er!
T.
B.
mf
f
land - er. For to-night we drink the health, Of ev - 'ry o - ver - land - er!
C
F
G7
C
Pno.
f

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

THE QUEENSLAND DROVER
(The Overlanders)
for SSA choir, piano and violin

Arranged by Sandra Milliken

Traditional



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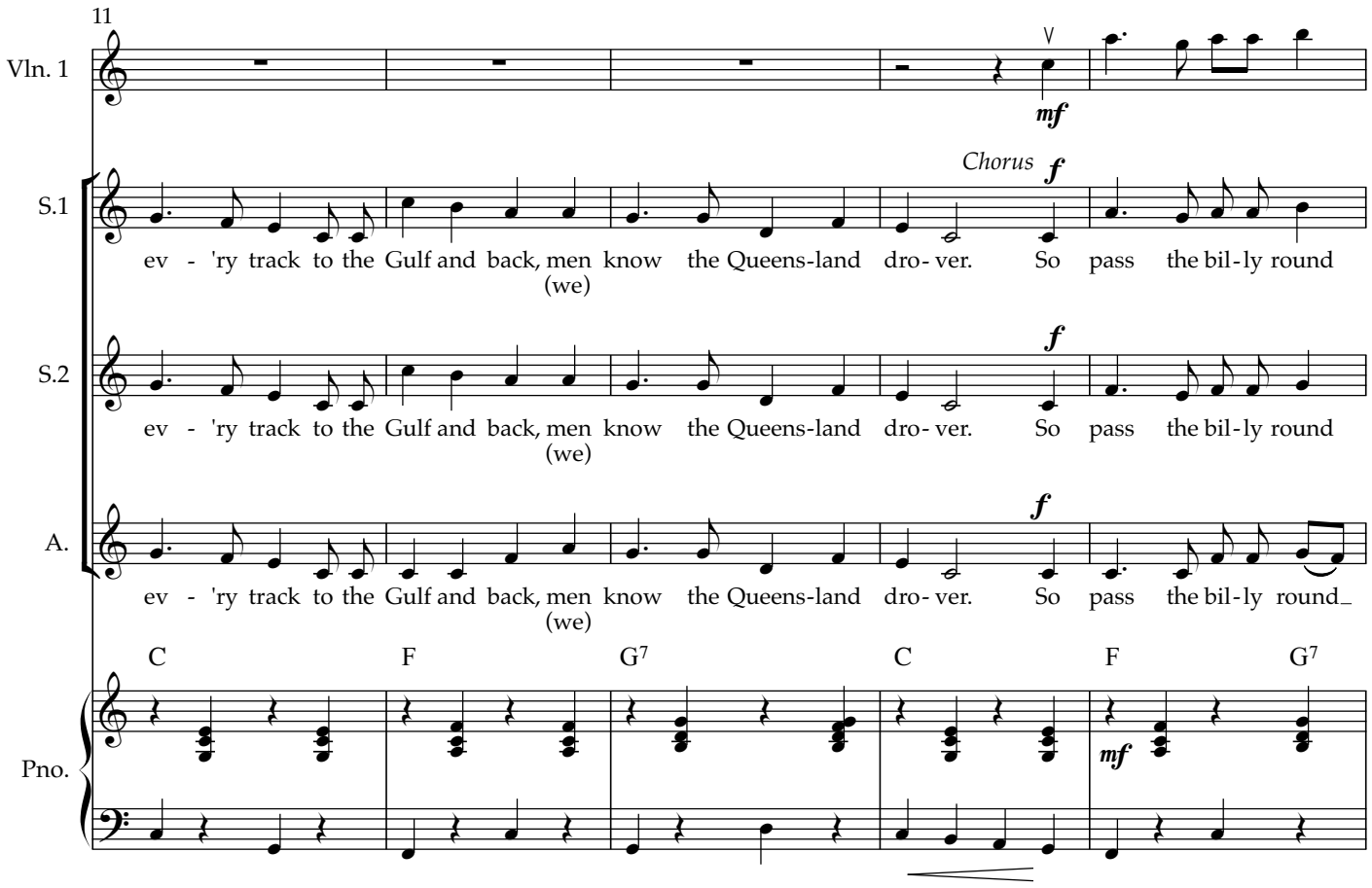
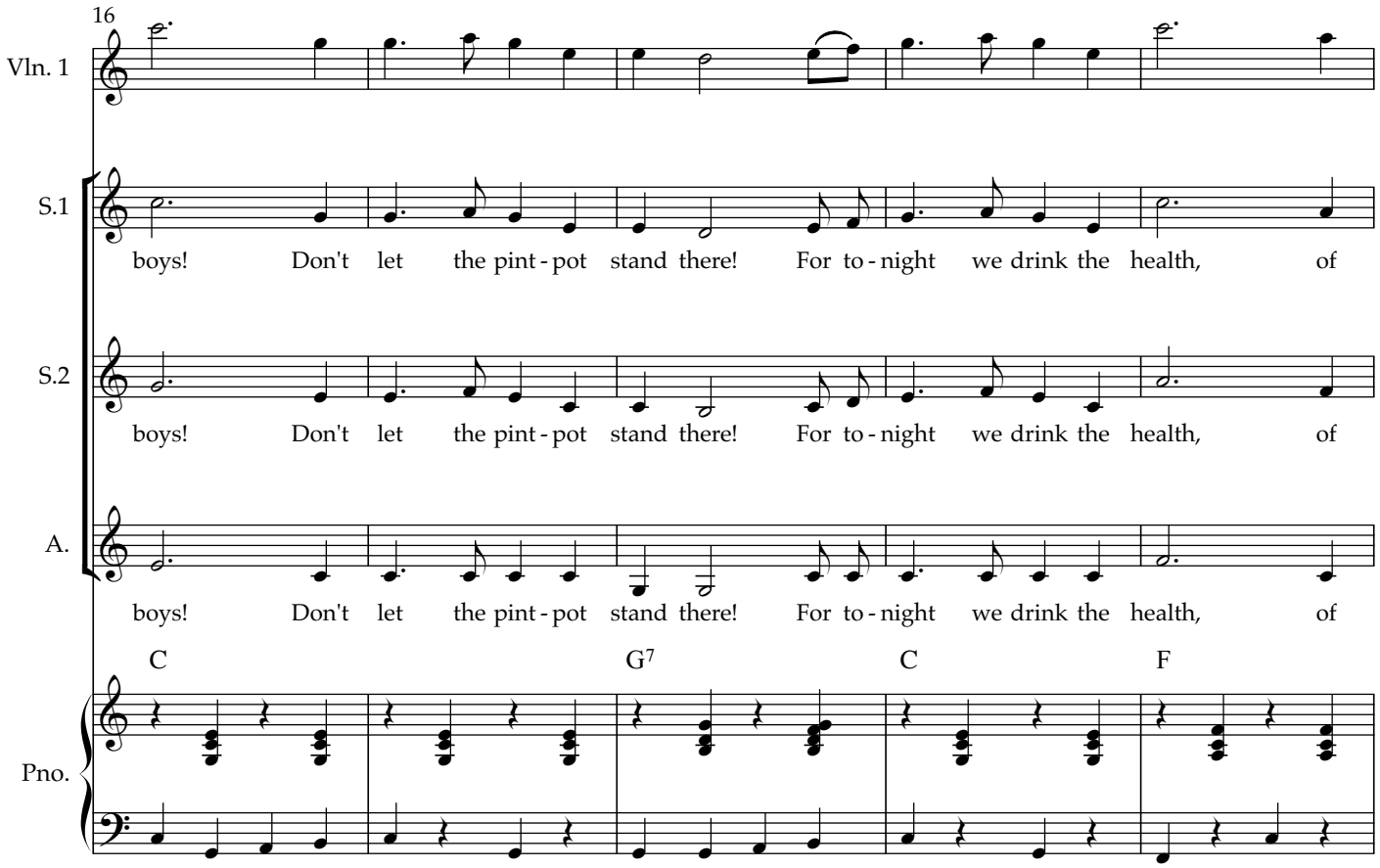
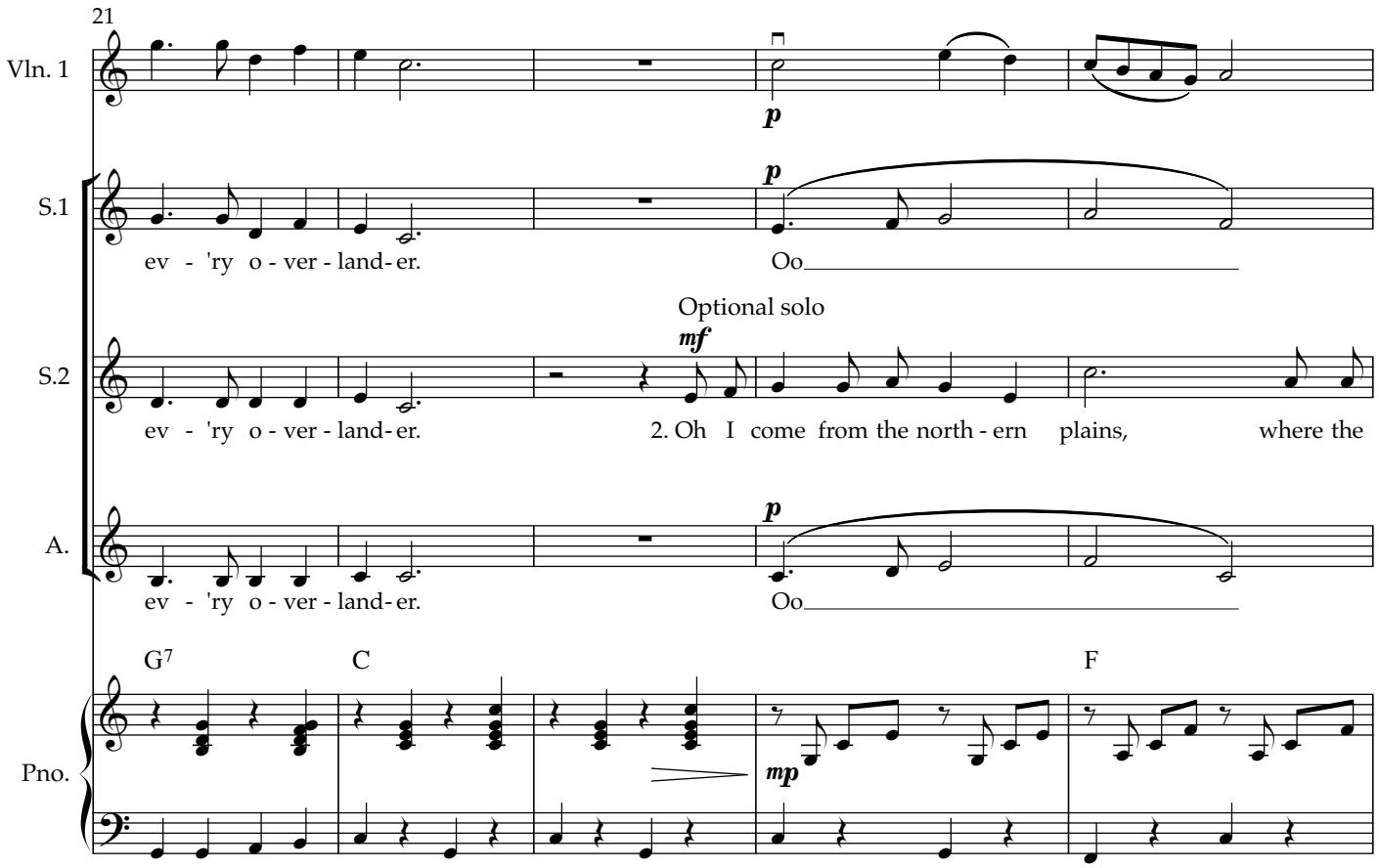
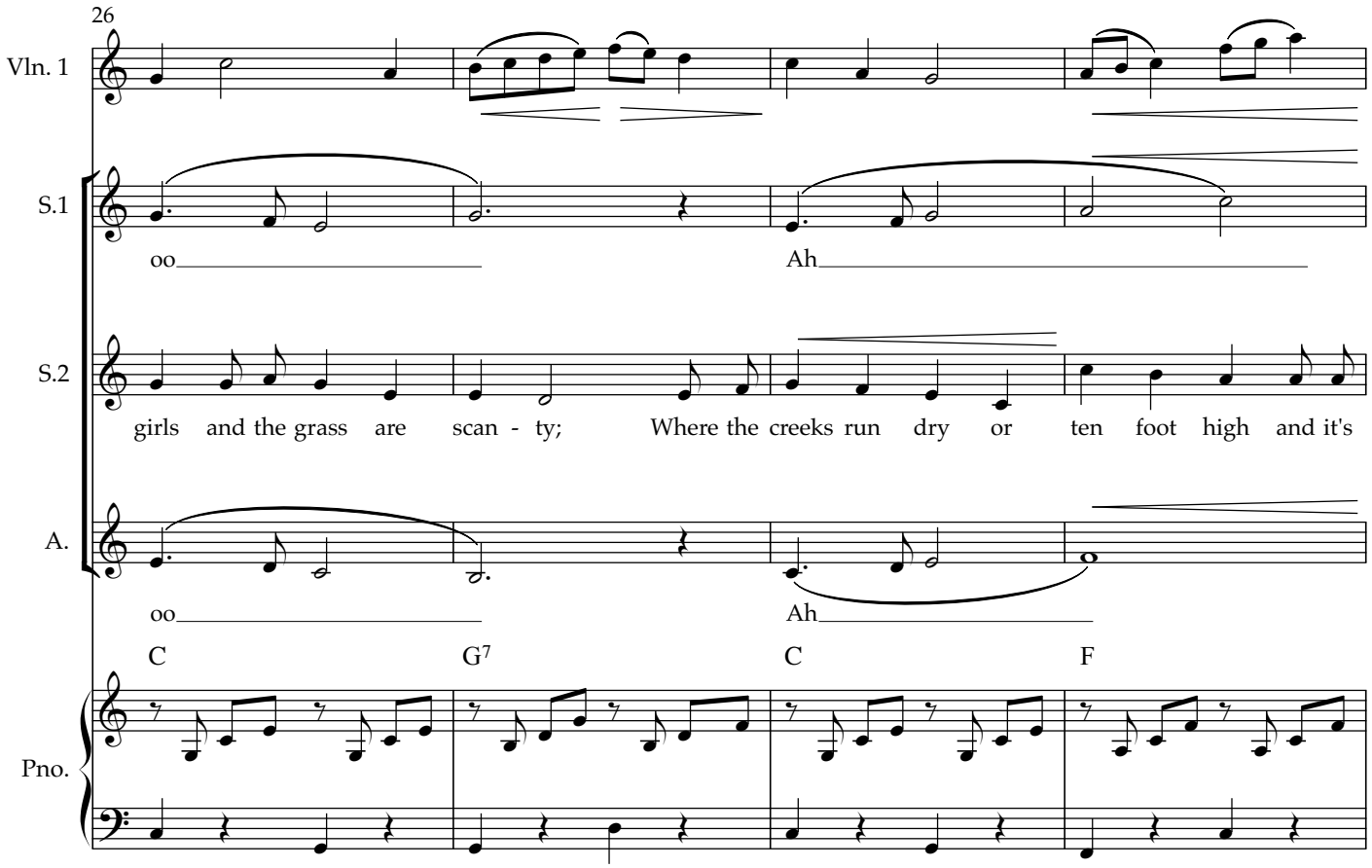
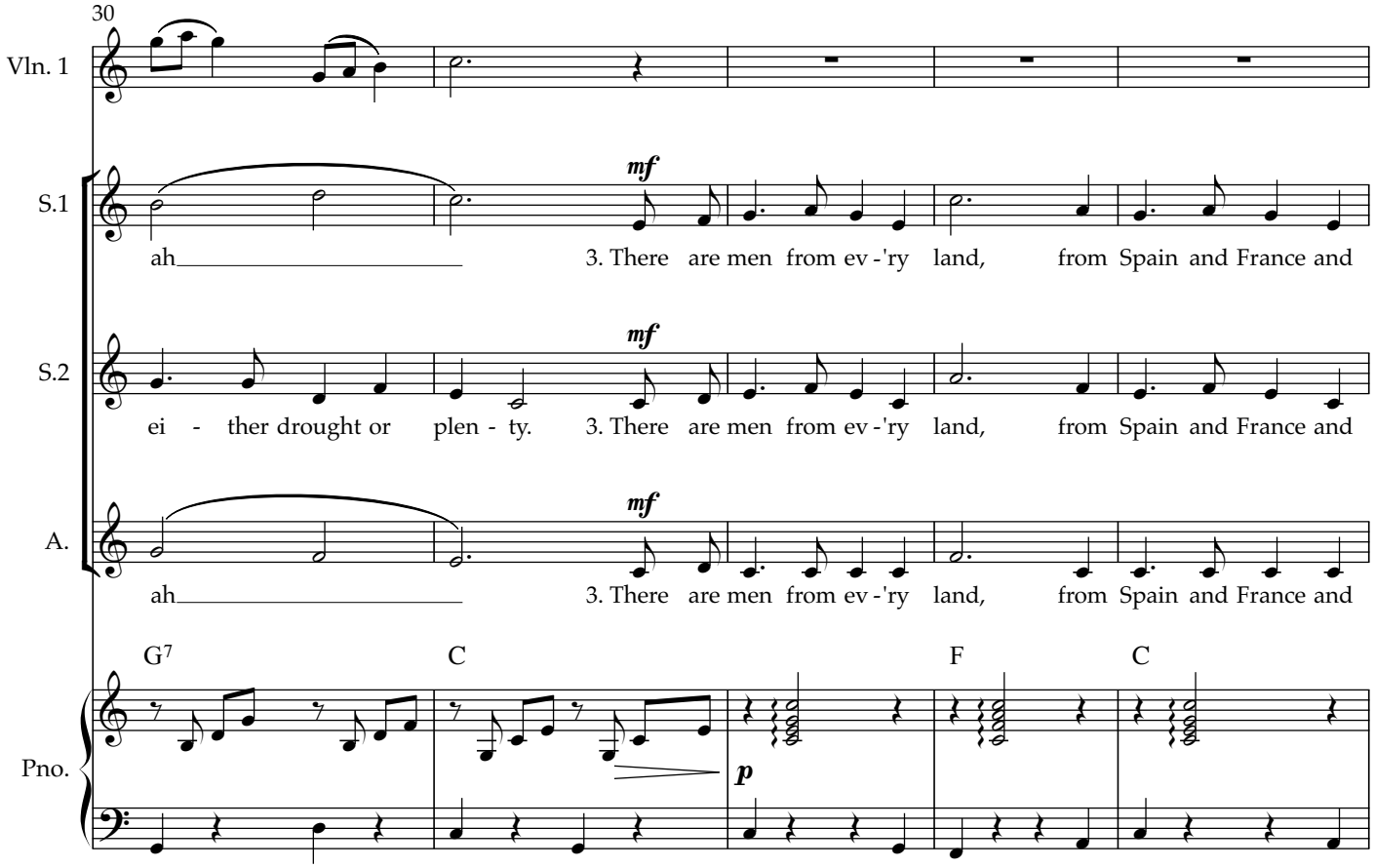
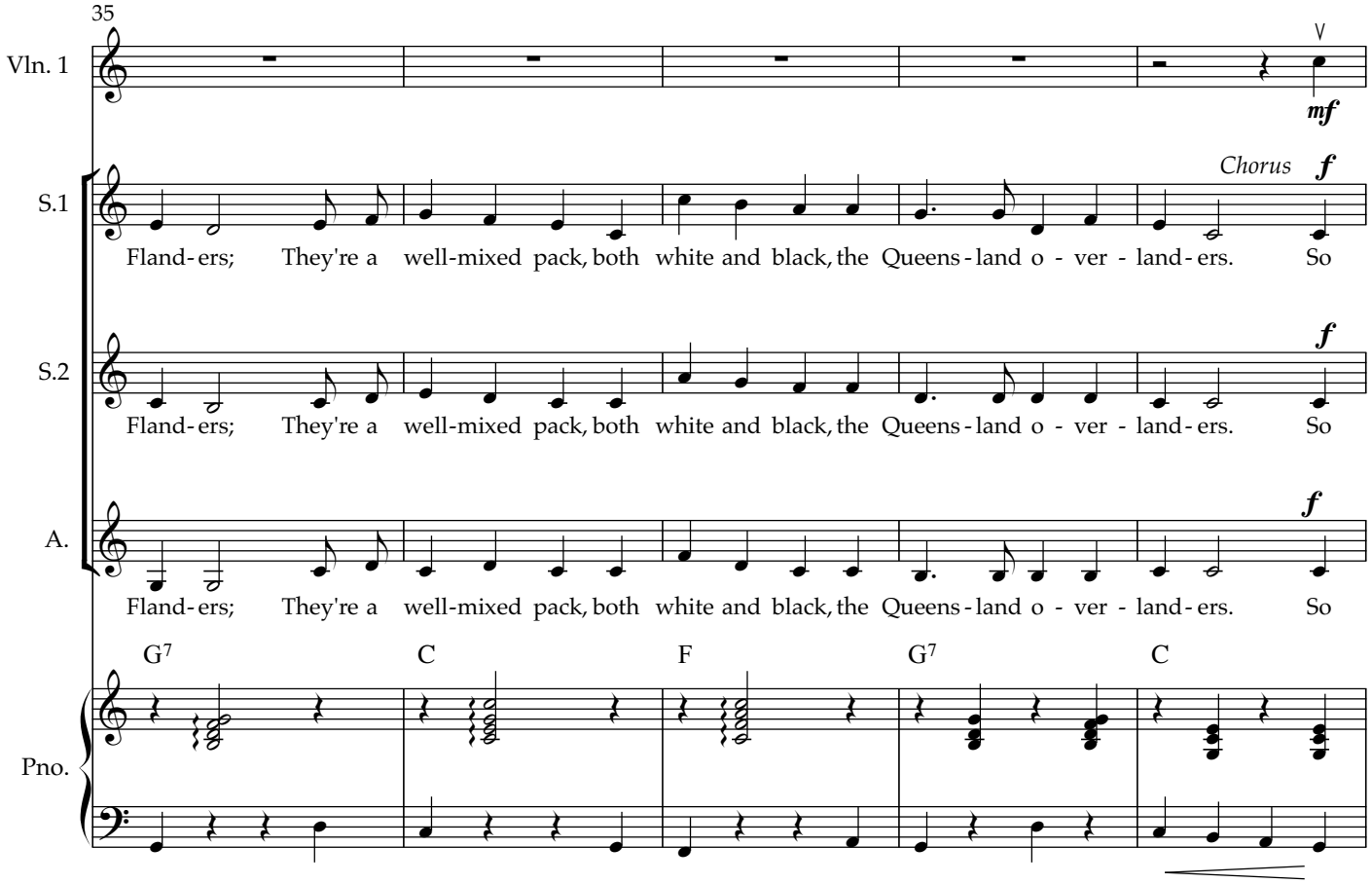

11
Vln. 1
mf
Chorus
f
S.1
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro- ver. So pass the bil-ly round
S.2
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro- ver. So pass the bil-ly round
A.
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro- ver. So pass the bil-ly round
C F G7 C F G7
Pno.
mf

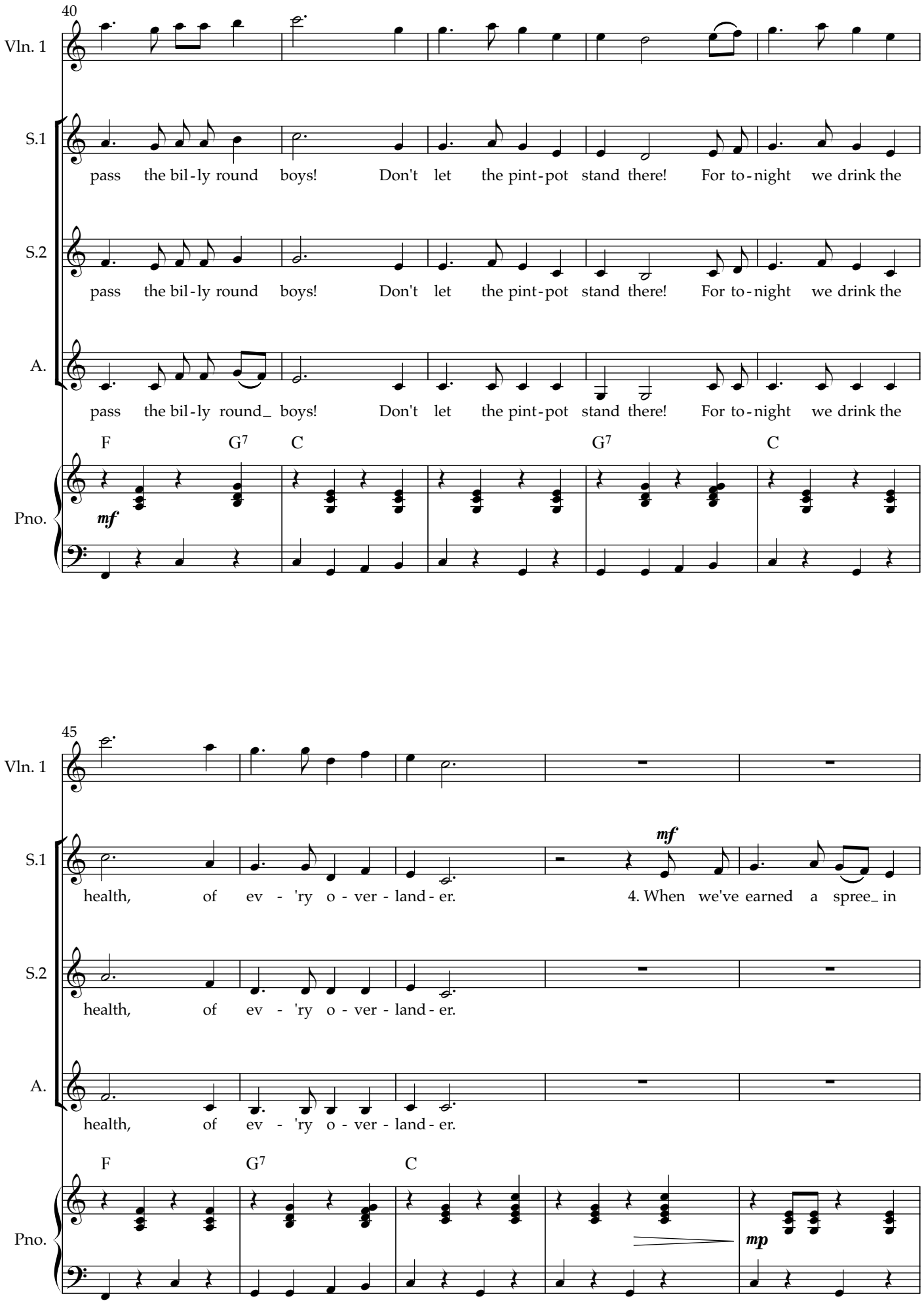

16
Vln. 1
S.1
boys! Don't let the pint - pot stand there! For to - night we drink the health, of
S.2
boys! Don't let the pint - pot stand there! For to - night we drink the health, of
A.
boys! Don't let the pint - pot stand there! For to - night we drink the health, of
C G7 C F
Pno.

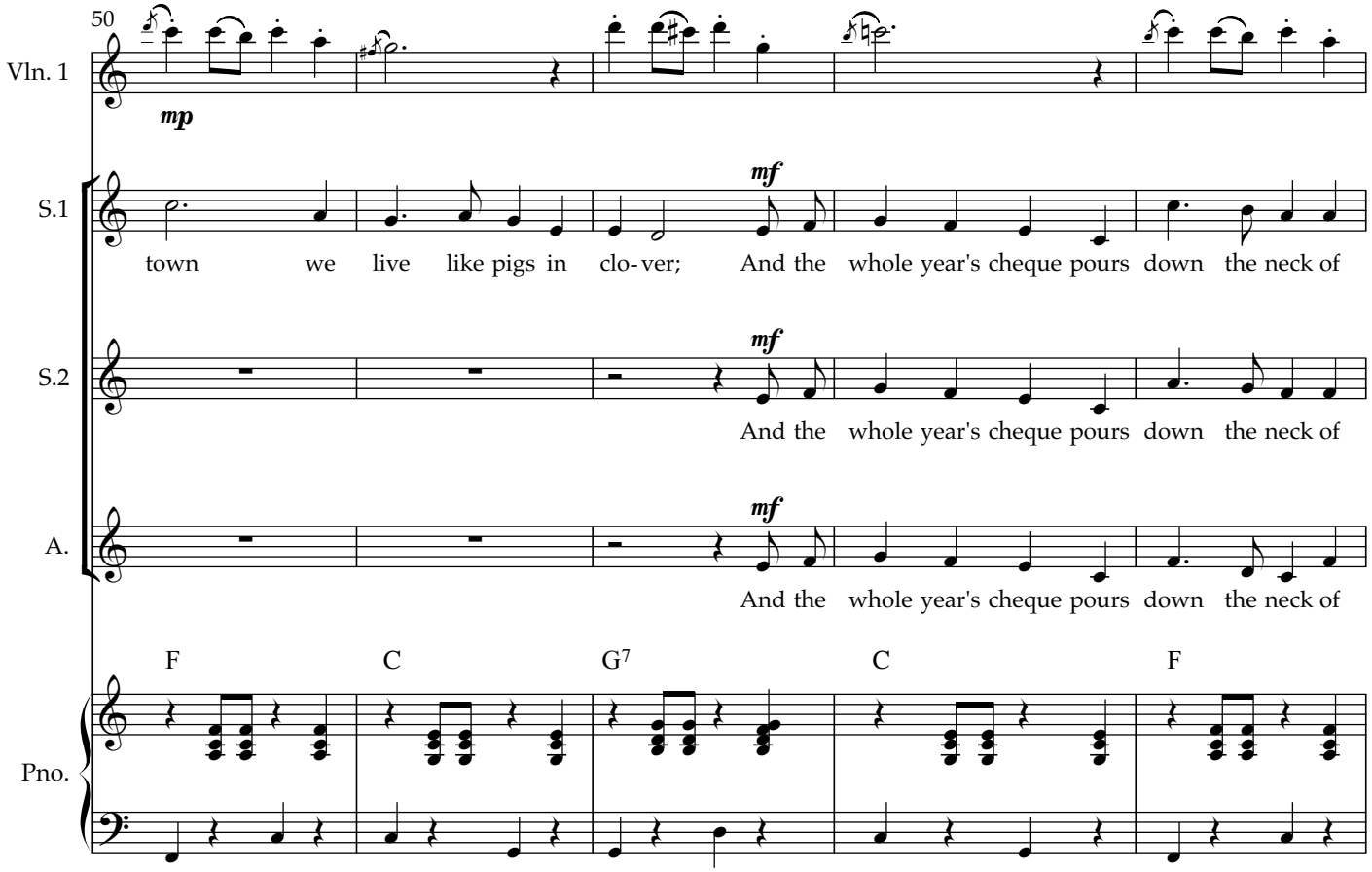

21
Vln. 1
S.1
S.2
A.
Pno.
p
ev - 'ry o - ver - land - er.
Oo
Optional solo
mf
2. Oh I come from the north - ern plains, where the
G7
C
F
mp

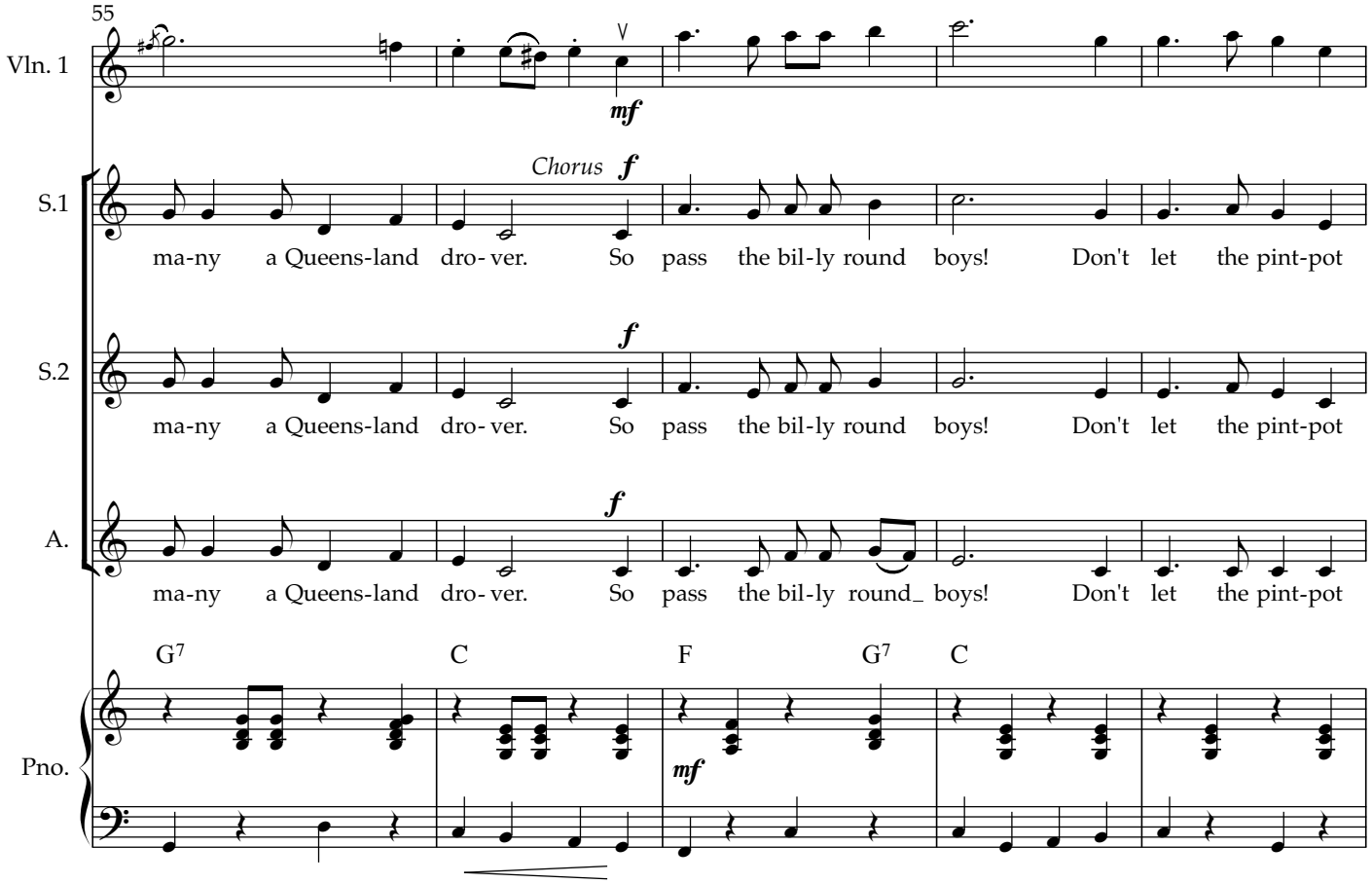

26
Vln. 1
S.1
S.2
A.
Pno.
oo
Ah
girls and the grass are scan - ty; Where the creeks run dry or ten foot high and it's
C
G7
C
F

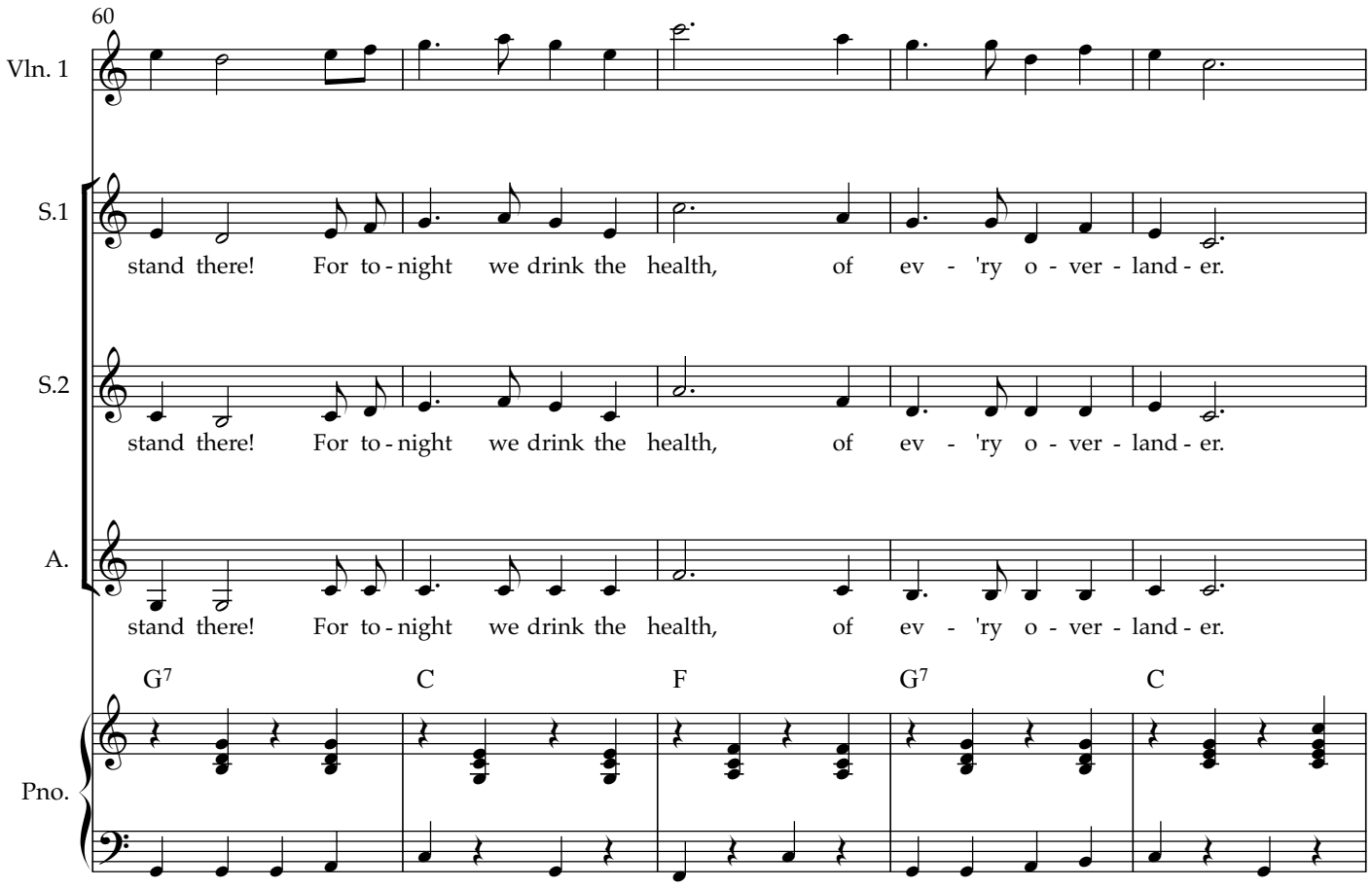

30
Vln. 1
S.1
S.2
A.
Pno.
mf
ah
3. There are men from ev - 'ry land, from Spain and France and
ei - ther drought or plen - ty.
G7
C
F
C
p

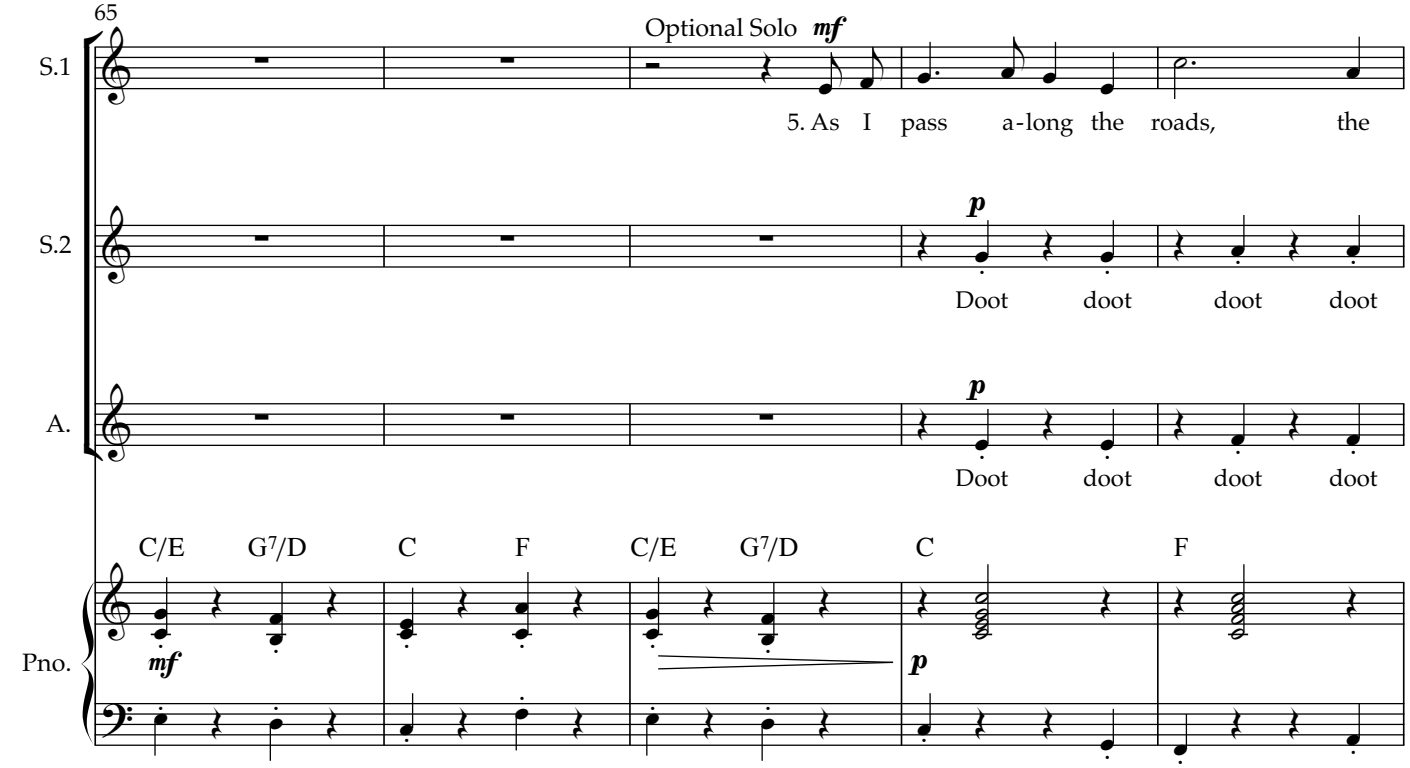

35
Vln. 1
S.1
S.2
A.
Pno.
mf
Chorus
f
Fland - ers; They're a well-mixed pack, both white and black, the Queens - land o - ver - land - ers. So
G7
C
F
G7
C

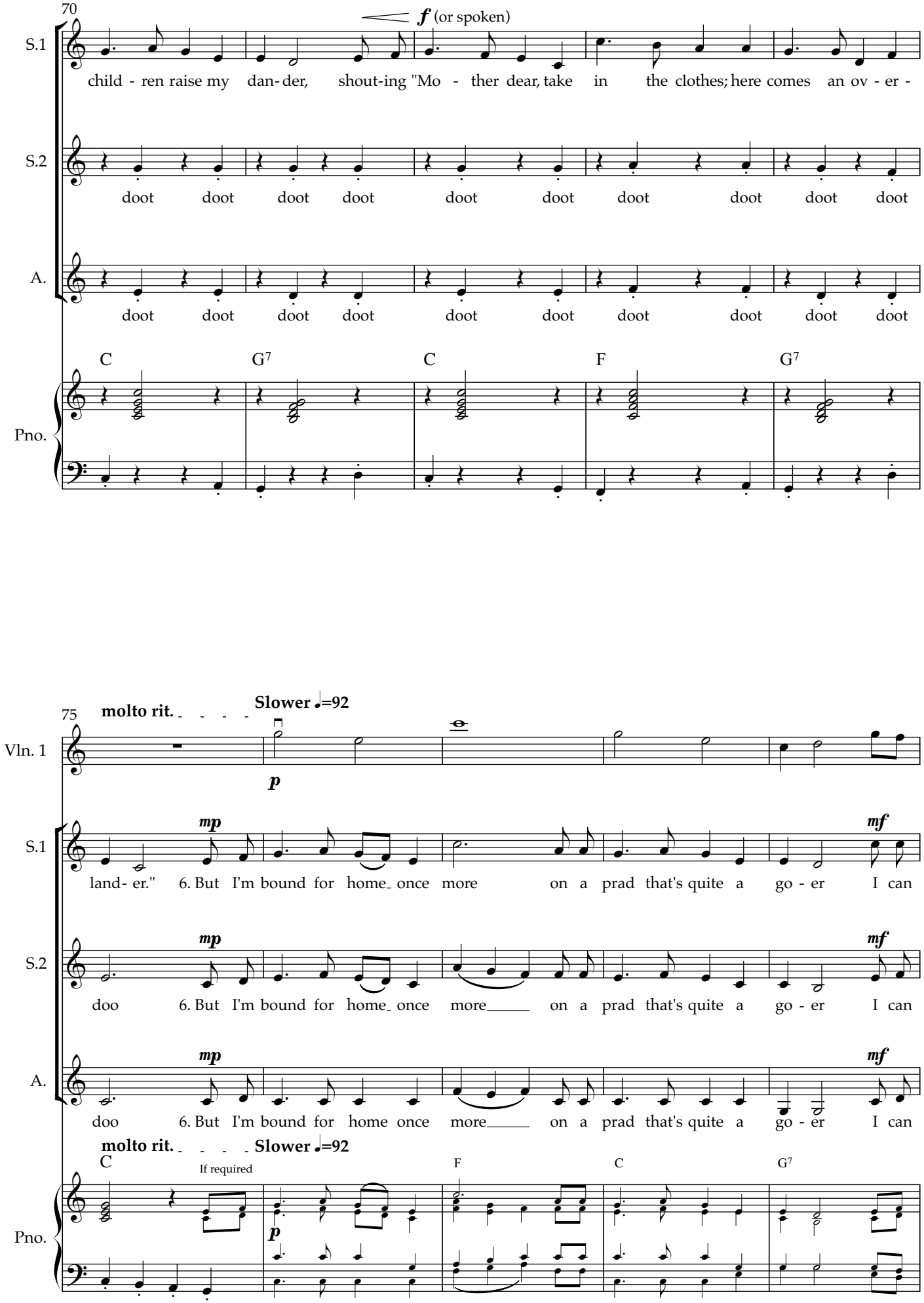

40
Vln. 1
S.1
pass the bil-ly round boys! Don't let the pint-pot stand there! For to-night we drink the
S.2
pass the bil-ly round boys! Don't let the pint-pot stand there! For to-night we drink the
A.
pass the bil-ly round_ boys! Don't let the pint-pot stand there! For to-night we drink the
F G7 C G7 C
Pno.
mf
45
Vln. 1
S.1
health, of ev - 'ry o - ver - land - er. 4. When we've earned a spree_ in
mf
S.2
health, of ev - 'ry o - ver - land - er.
A.
health, of ev - 'ry o - ver - land - er.
F G7 C
Pno.
mp

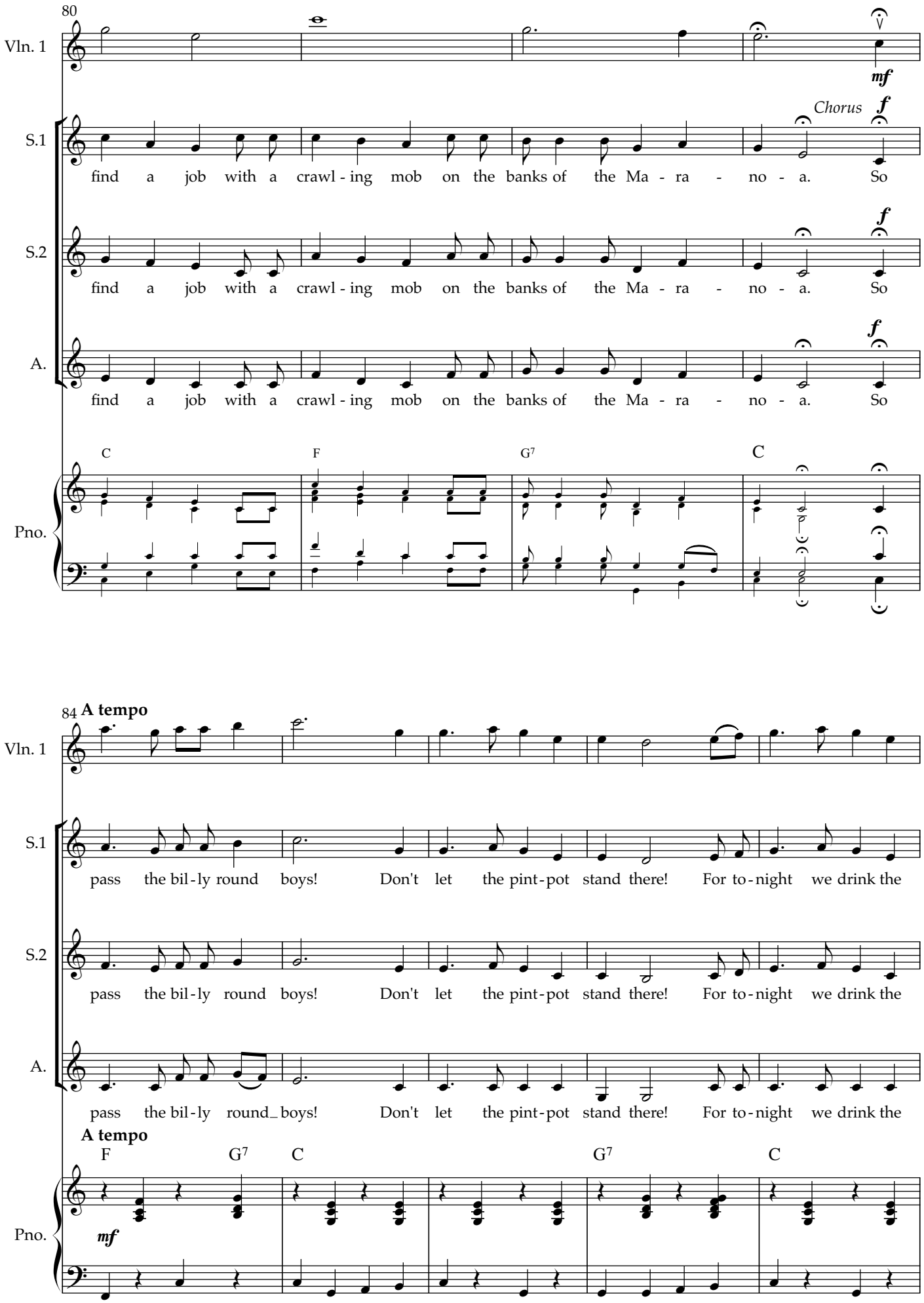

50
Vln. 1
mp
S.1
mf
town we live like pigs in clo-ver; And the whole year's cheque pours down the neck of
S.2
mf
And the whole year's cheque pours down the neck of
A.
mf
And the whole year's cheque pours down the neck of
F C G7 C F
Pno.

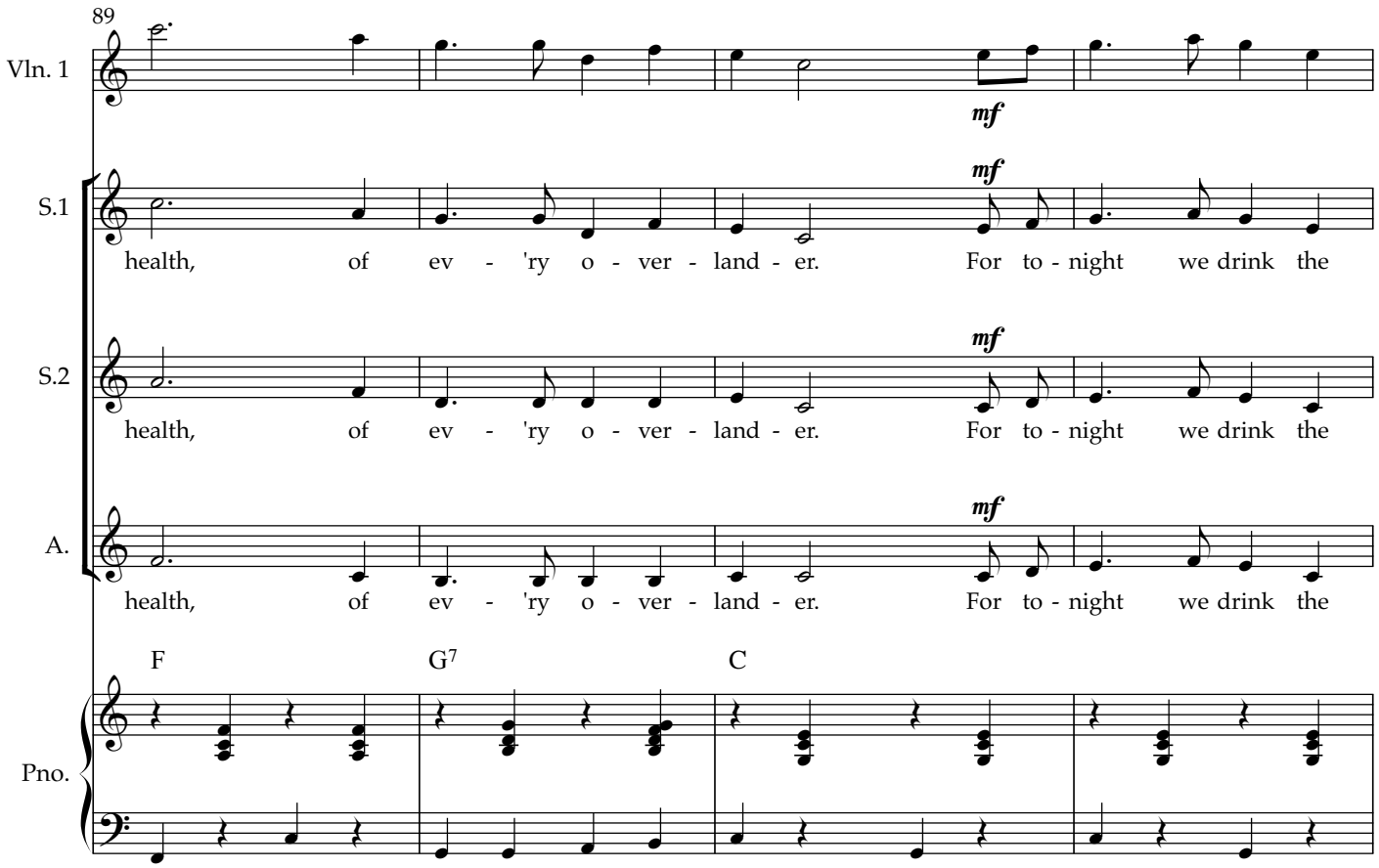

55
Vln. 1
mf
Chorus
f
S.1
ma-ny a Queens-land dro-ver. So pass the bil-ly round boys! Don't let the pint-pot
S.2
f
ma-ny a Queens-land dro-ver. So pass the bil-ly round boys! Don't let the pint-pot
A.
f
ma-ny a Queens-land dro-ver. So pass the bil-ly round_ boys! Don't let the pint-pot
G7 C F G7 C
Pno.
mf

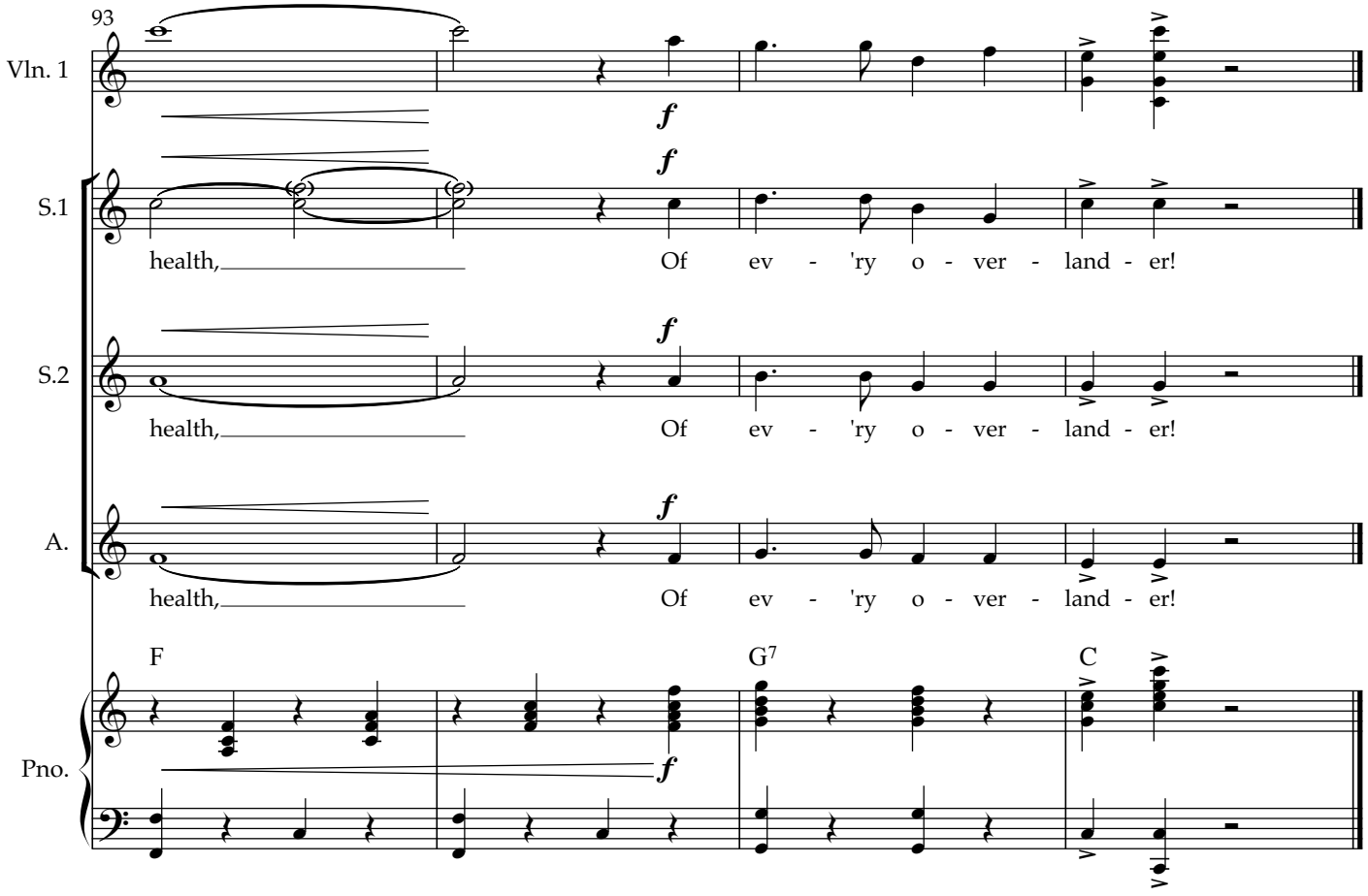

60
Vln. 1
S.1
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
S.2
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
A.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
G7 C F G7 C
Pno.


65
Optional Solo mf
S.1
5. As I pass a-long the roads, the
S.2
p
Doot doot doot doot
A.
p
Doot doot doot doot
C/E G7/D C F C/E G7/D C F
mf
p
Pno.


70
f (or spoken)
S.1
child - ren raise my dan- der, shout-ing "Mo - ther dear, take in the clothes; here comes an ov - er -
S.2
doot doot doot doot doot doot doot doot doot doot
A.
doot doot doot doot doot doot doot doot doot doot
C G7 C F G7
Pno.
75
molto rit.
Slower ♩=92
Vln. 1
p
S.1
mp
mf
land- er." 6. But I'm bound for home once more on a prad that's quite a go - er I can
S.2
mp
mf
doo 6. But I'm bound for home once more on a prad that's quite a go - er I can
A.
mp
mf
doo 6. But I'm bound for home once more on a prad that's quite a go - er I can
molto rit.
Slower ♩=92
C
If required
F
C
G7
Pno.
p


80
Vln. 1
mf
Chorus
f
S.1
find a job with a crawl - ing mob on the banks of the Ma - ra - no - a. So
S.2
find a job with a crawl - ing mob on the banks of the Ma - ra - no - a. So
A.
find a job with a crawl - ing mob on the banks of the Ma - ra - no - a. So
Pno.
C
F
G7
C
84 A tempo
Vln. 1
S.1
pass the bil - ly round boys! Don't let the pint - pot stand there! For to - night we drink the
S.2
pass the bil - ly round boys! Don't let the pint - pot stand there! For to - night we drink the
A.
pass the bil - ly round_ boys! Don't let the pint - pot stand there! For to - night we drink the
A tempo
F
G7
C
G7
C
Pno.
mf


89
Vln. 1
S.1
S.2
A.
Pno.
mf
health, of ev - 'ry o - ver - land - er. For to - night we drink the
F
G7
C

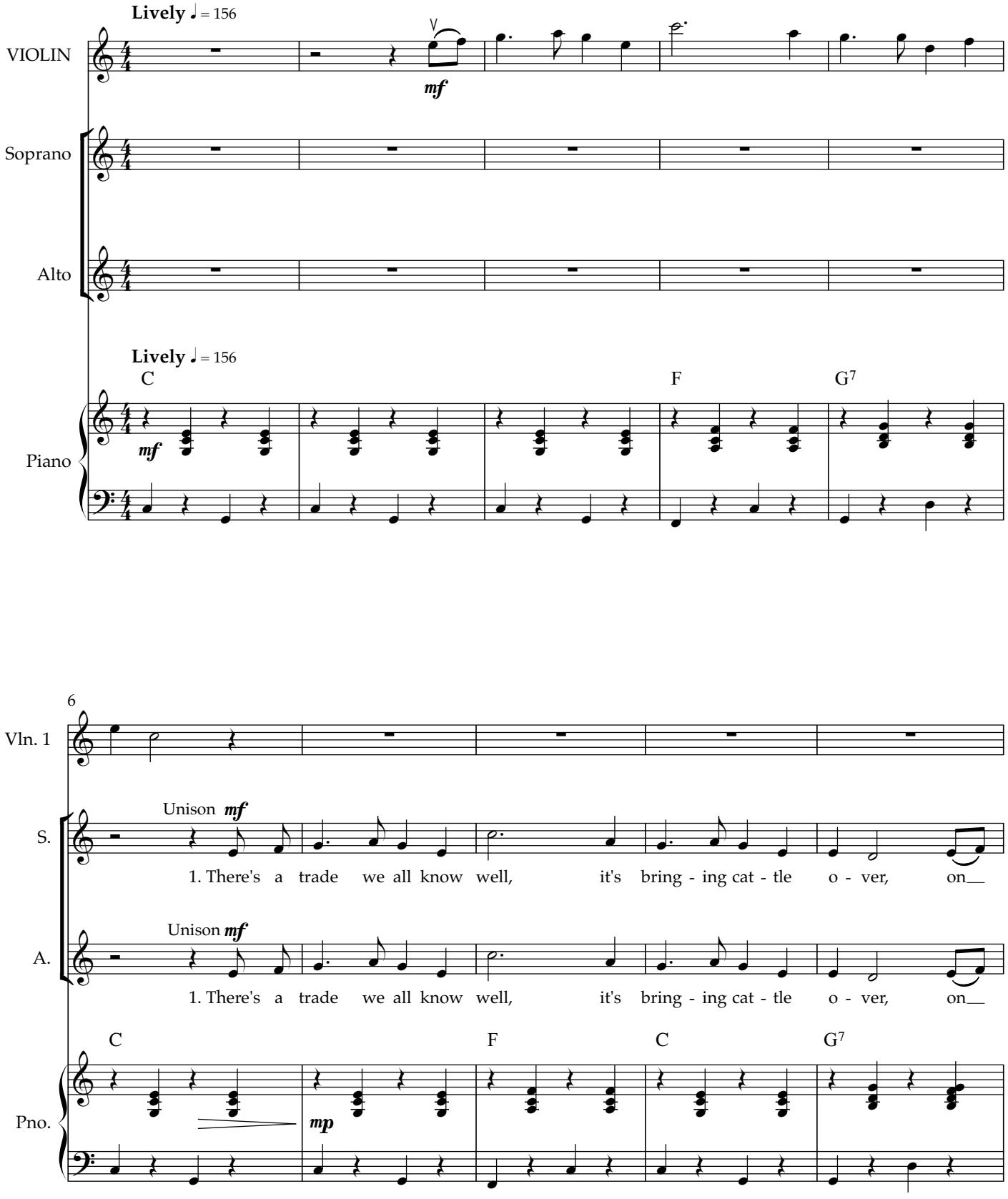

93
Vln. 1
S.1
S.2
A.
Pno.
f
health, Of ev - 'ry o - ver - land - er!
F
G7
C

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

THE QUEENSLAND DROVER
(The Overlanders)
for 2-Part choir, piano and violin

Arranged by Sandra Milliken

Traditional



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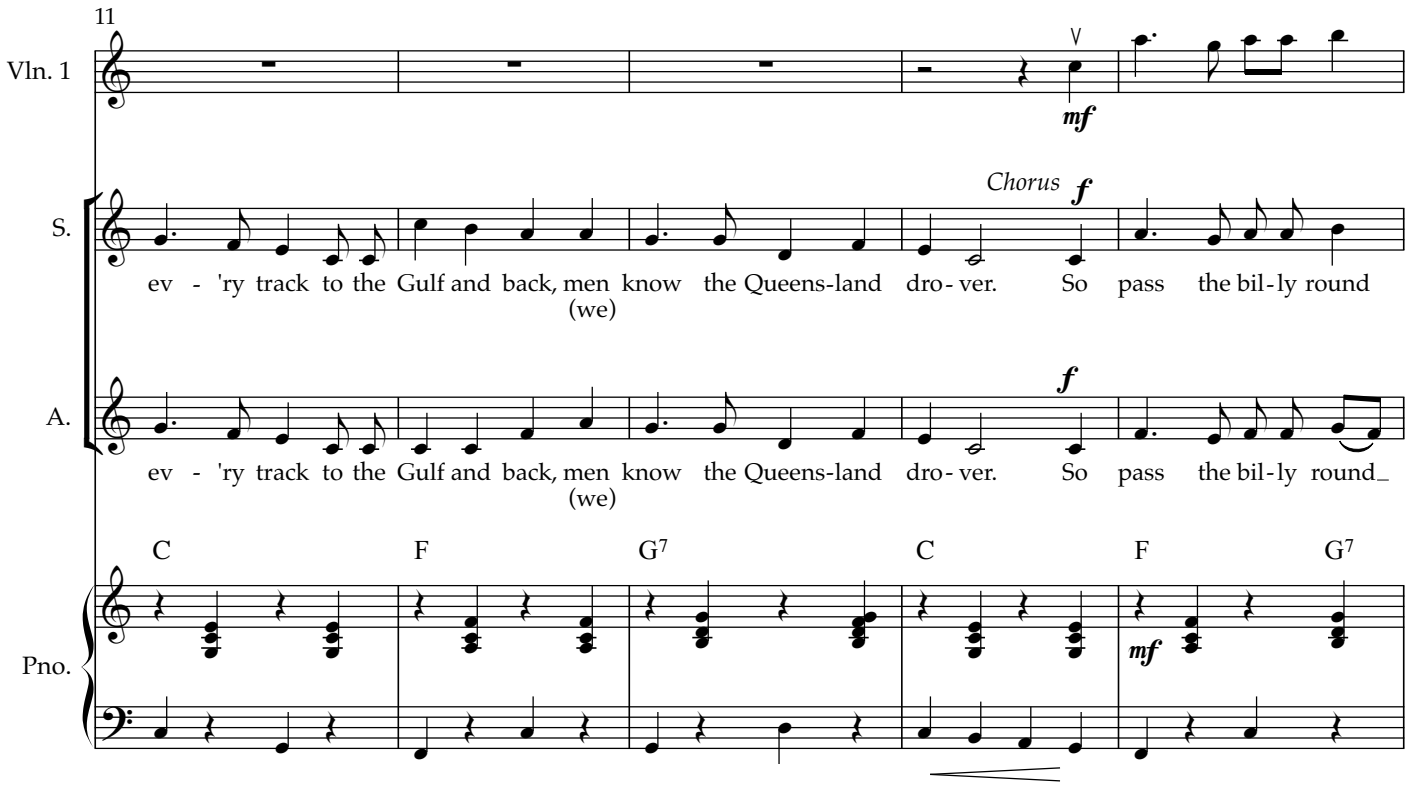
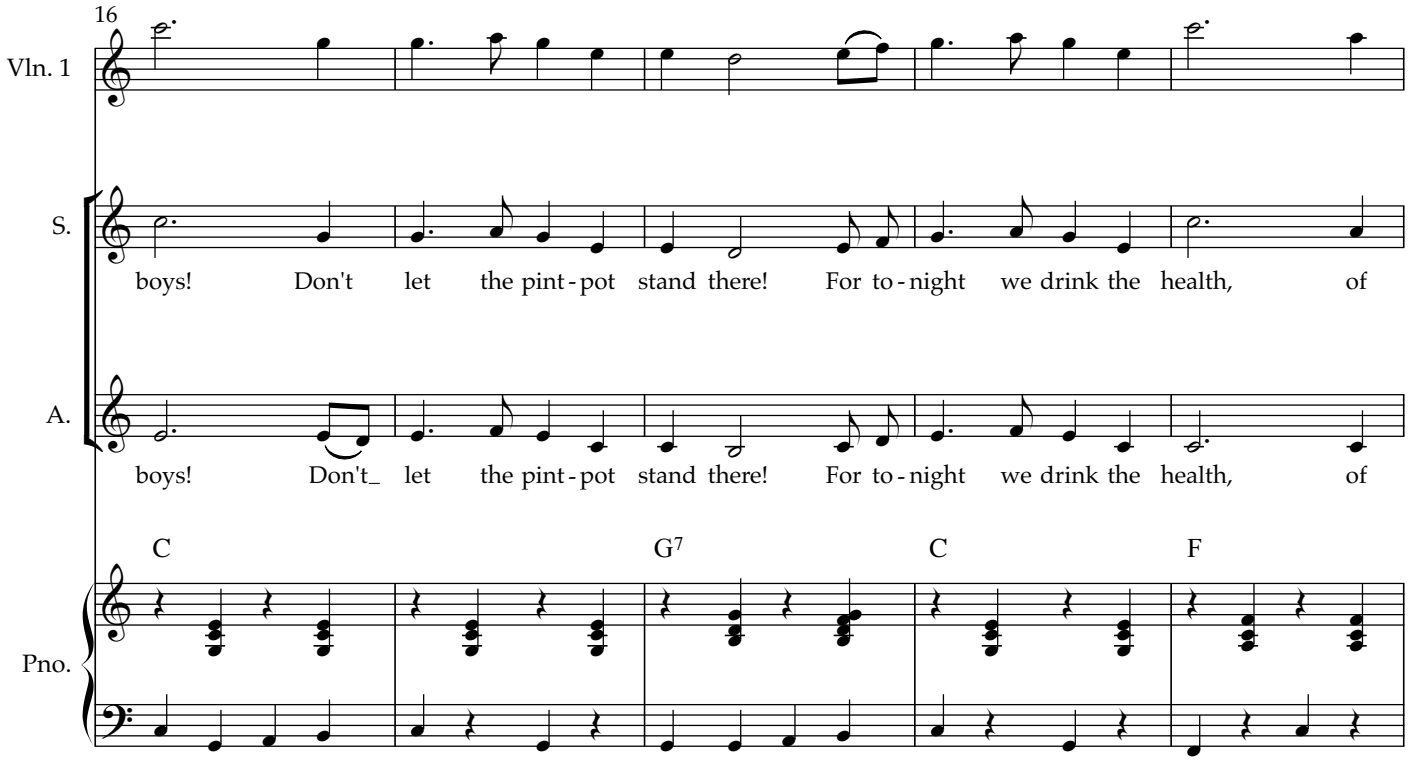
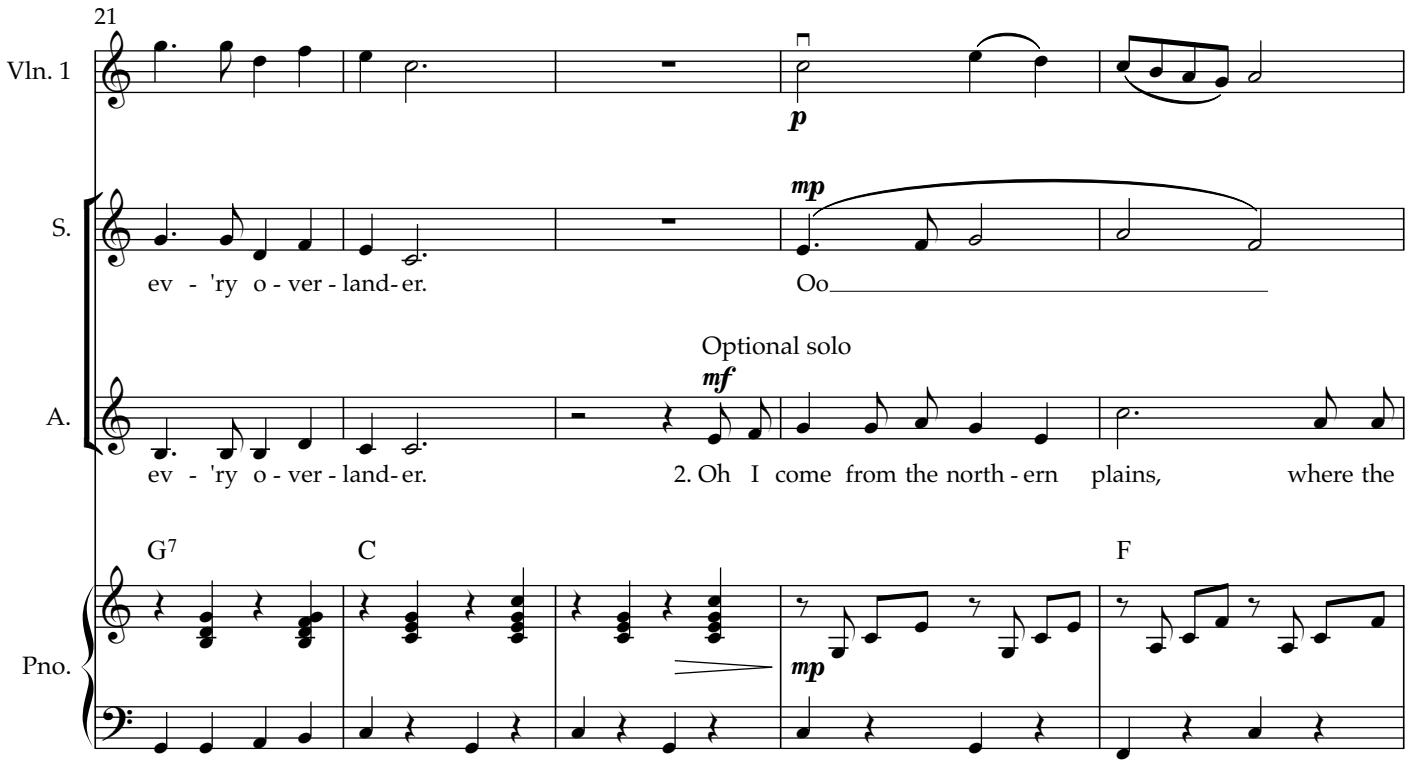
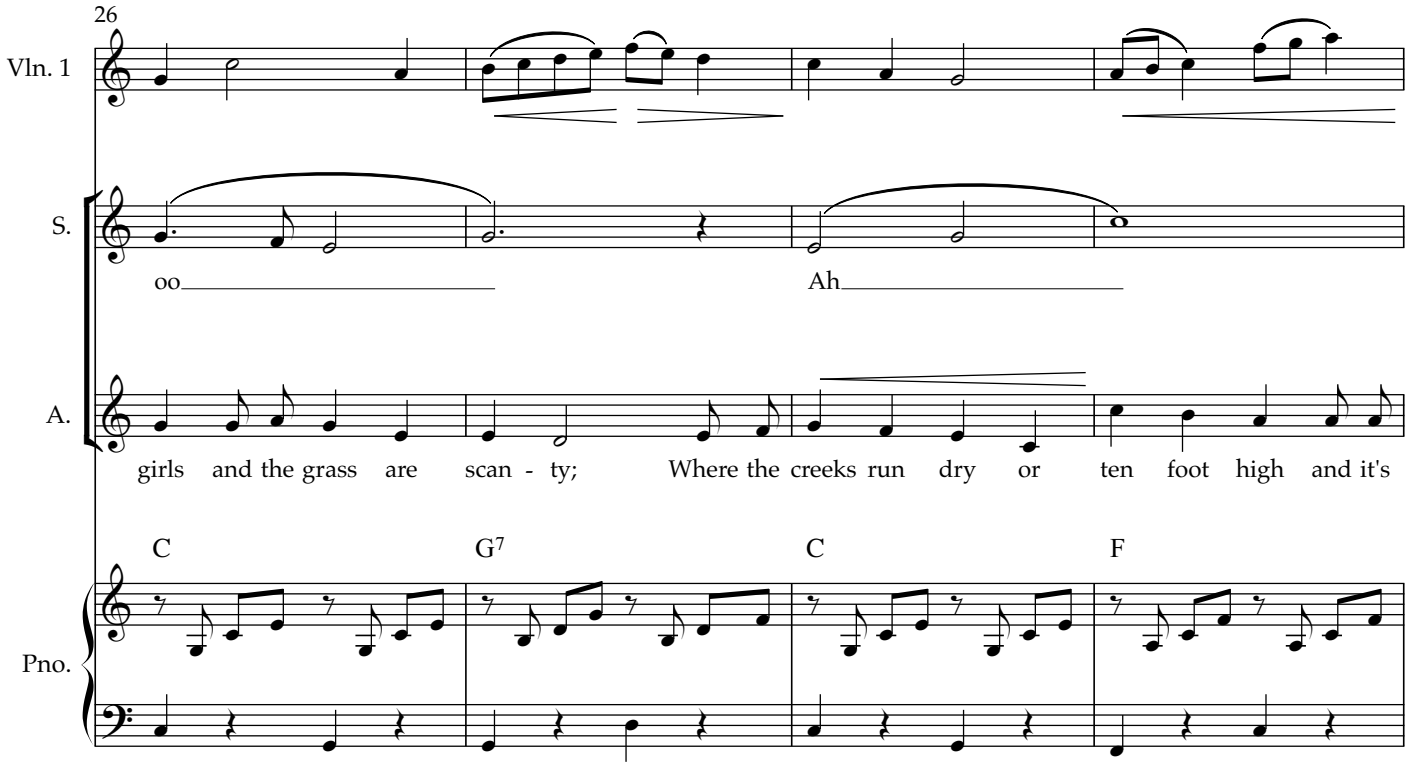
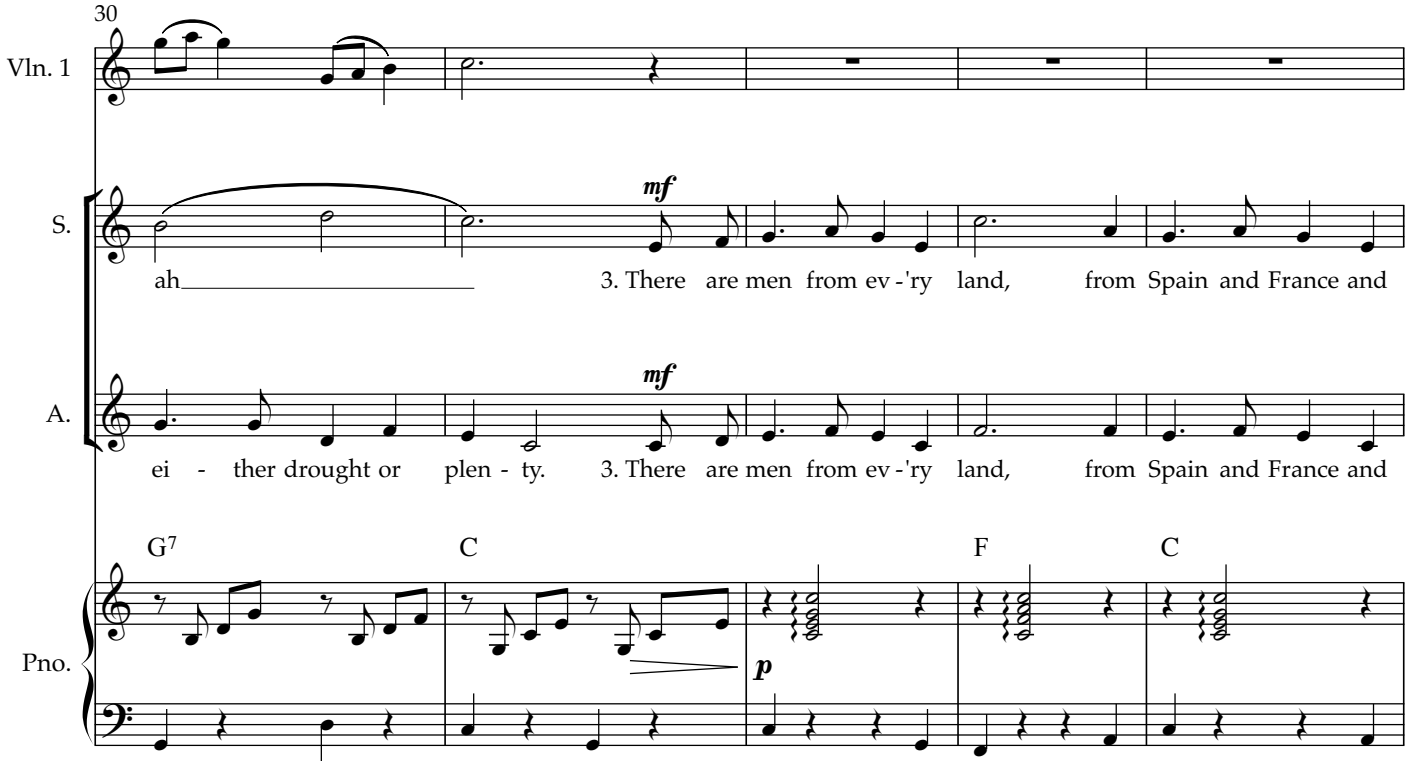
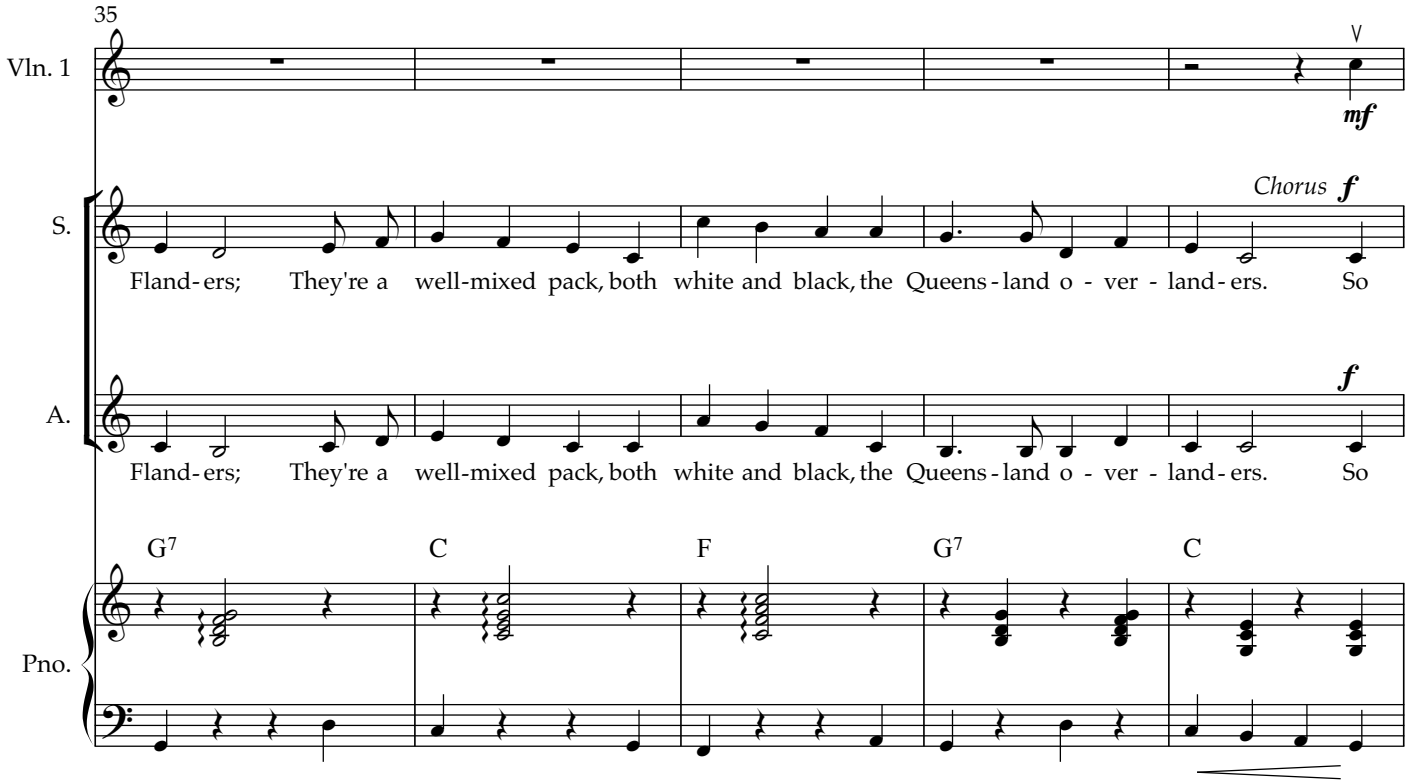

11
Vln. 1
mf
S.
Chorus
f
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro - ver. So pass the bil - ly round
A.
f
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro - ver. So pass the bil - ly round_
C F G7 C F G7
Pno.
mf

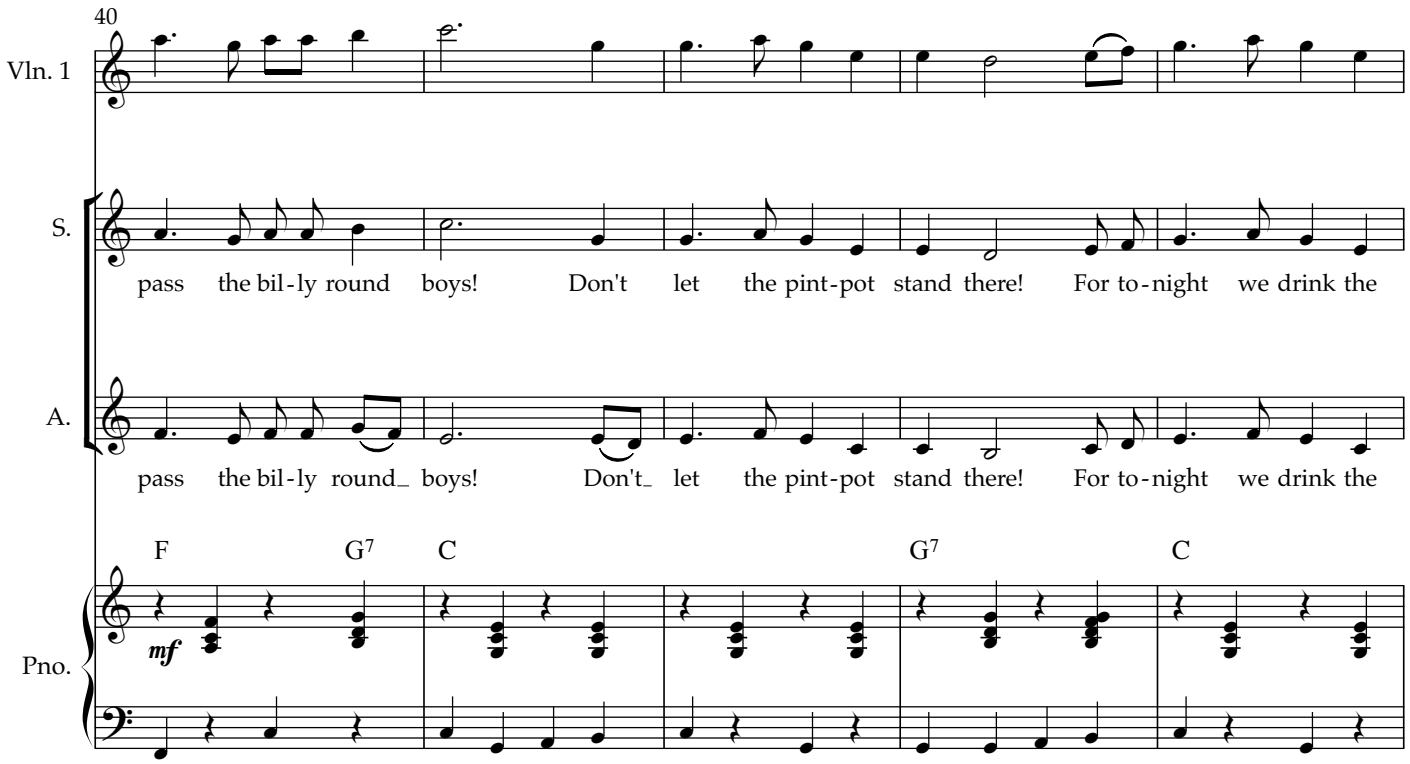

16
Vln. 1
S.
boys! Don't let the pint - pot stand there! For to - night we drink the health, of
A.
boys! Don't_ let the pint - pot stand there! For to - night we drink the health, of
C G7 C F
Pno.

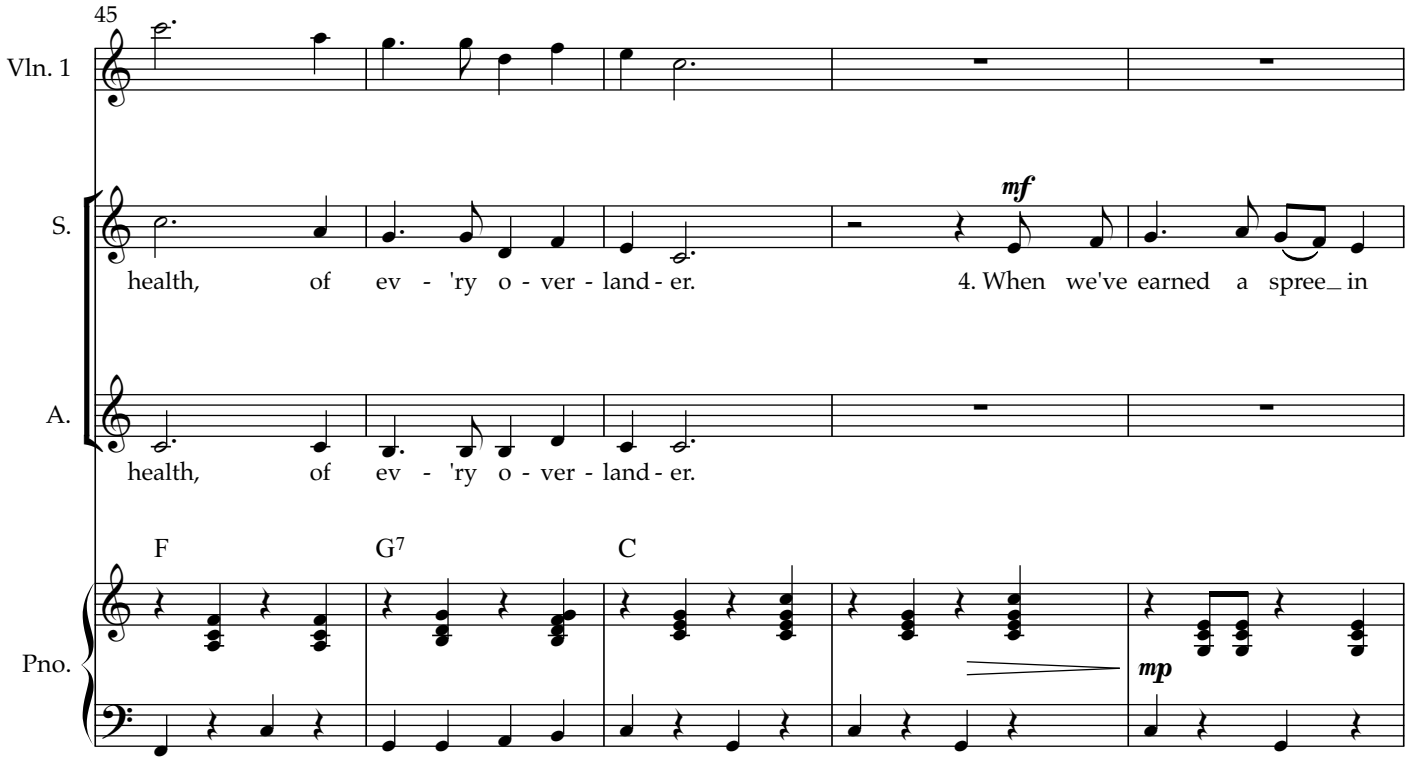

21
Vln. 1
S.
A.
Pno.
p
mp
ev - 'ry o - ver - land - er.
Oo
Optional solo
mf
ev - 'ry o - ver - land - er.
2. Oh I come from the north - ern plains, where the
G7
C
F
mp

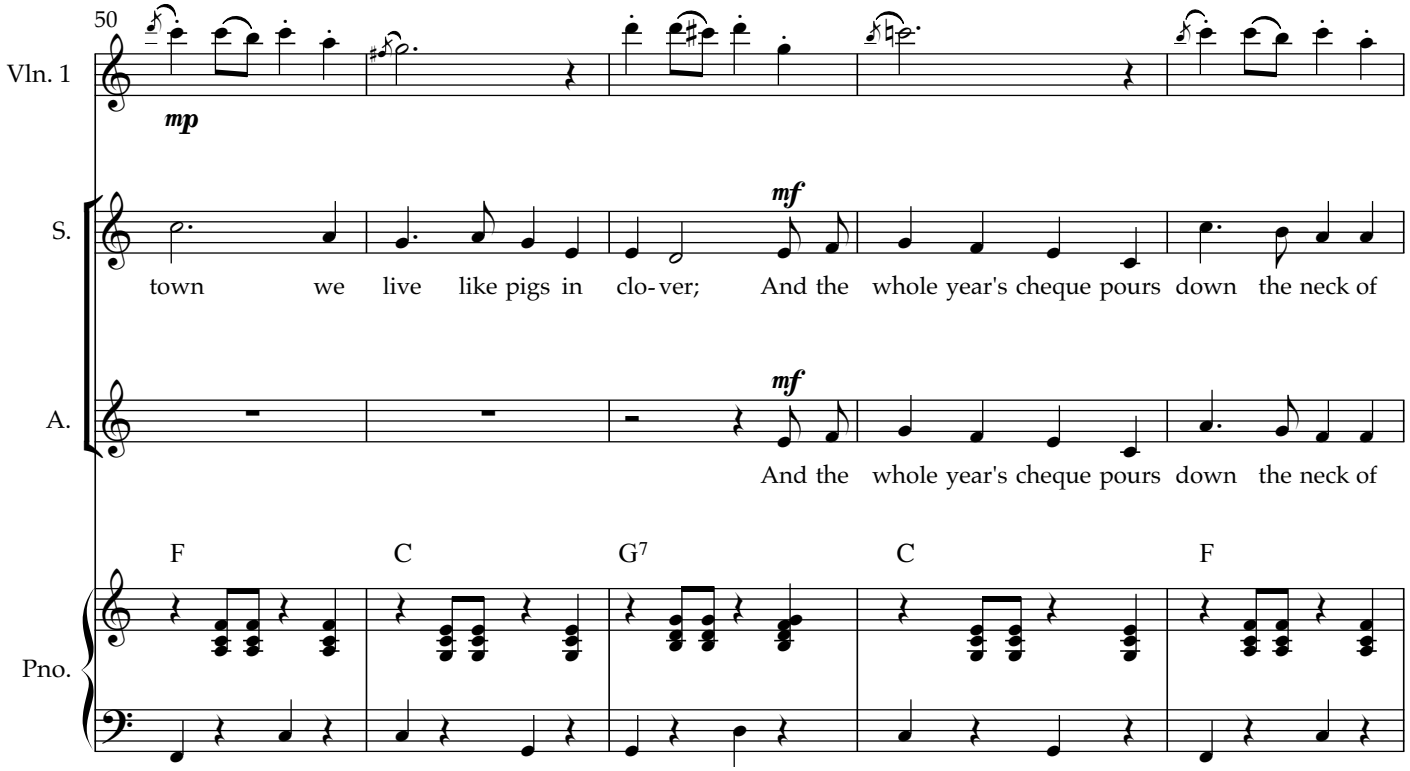

26
Vln. 1
S.
A.
Pno.
oo
Ah
girls and the grass are scan - ty; Where the creeks run dry or ten foot high and it's
C
G7
C
F

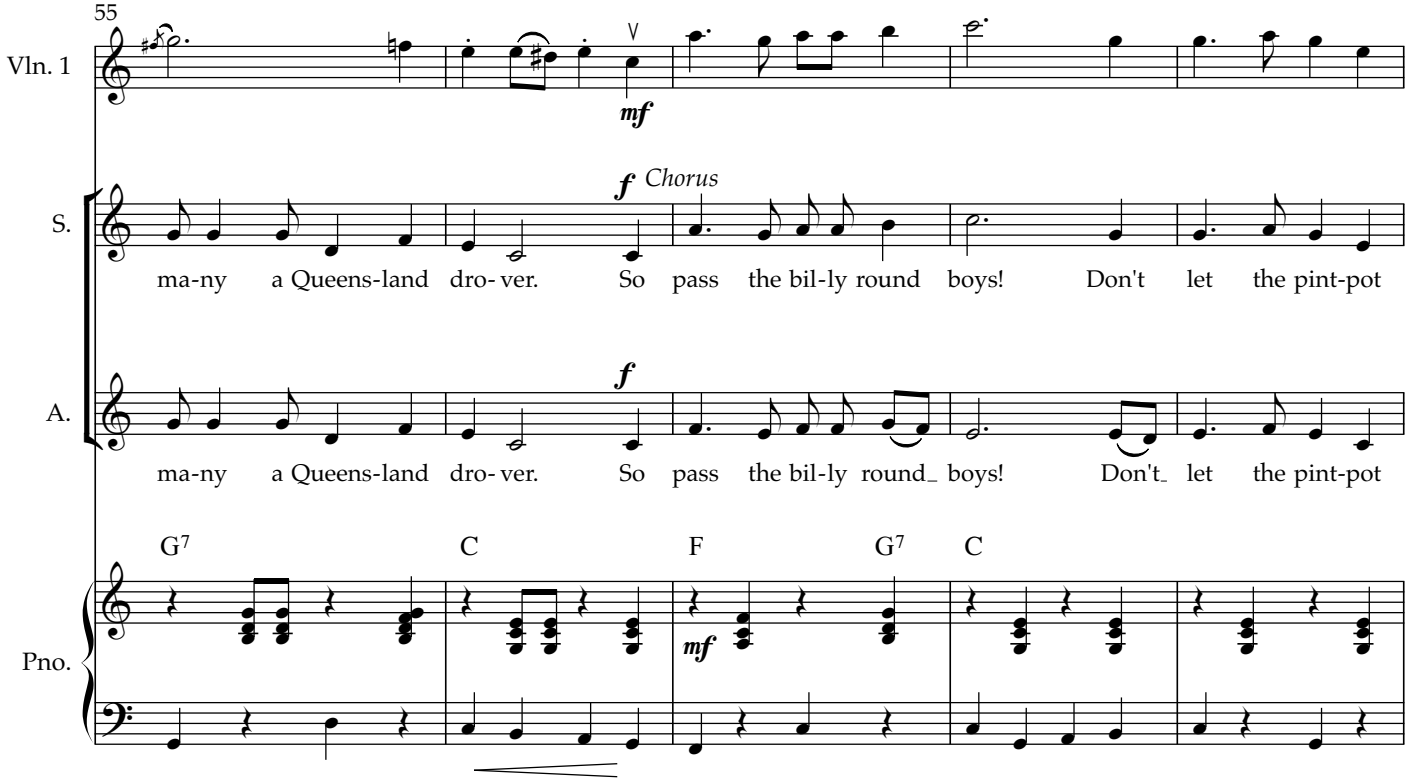

30
Vln. 1
S.
A.
Pno.
mf
ah
3. There are men from ev - 'ry land, from Spain and France and
mf
ei - ther drought or plen - ty.
3. There are men from ev - 'ry land, from Spain and France and
G7
C
F
C
p

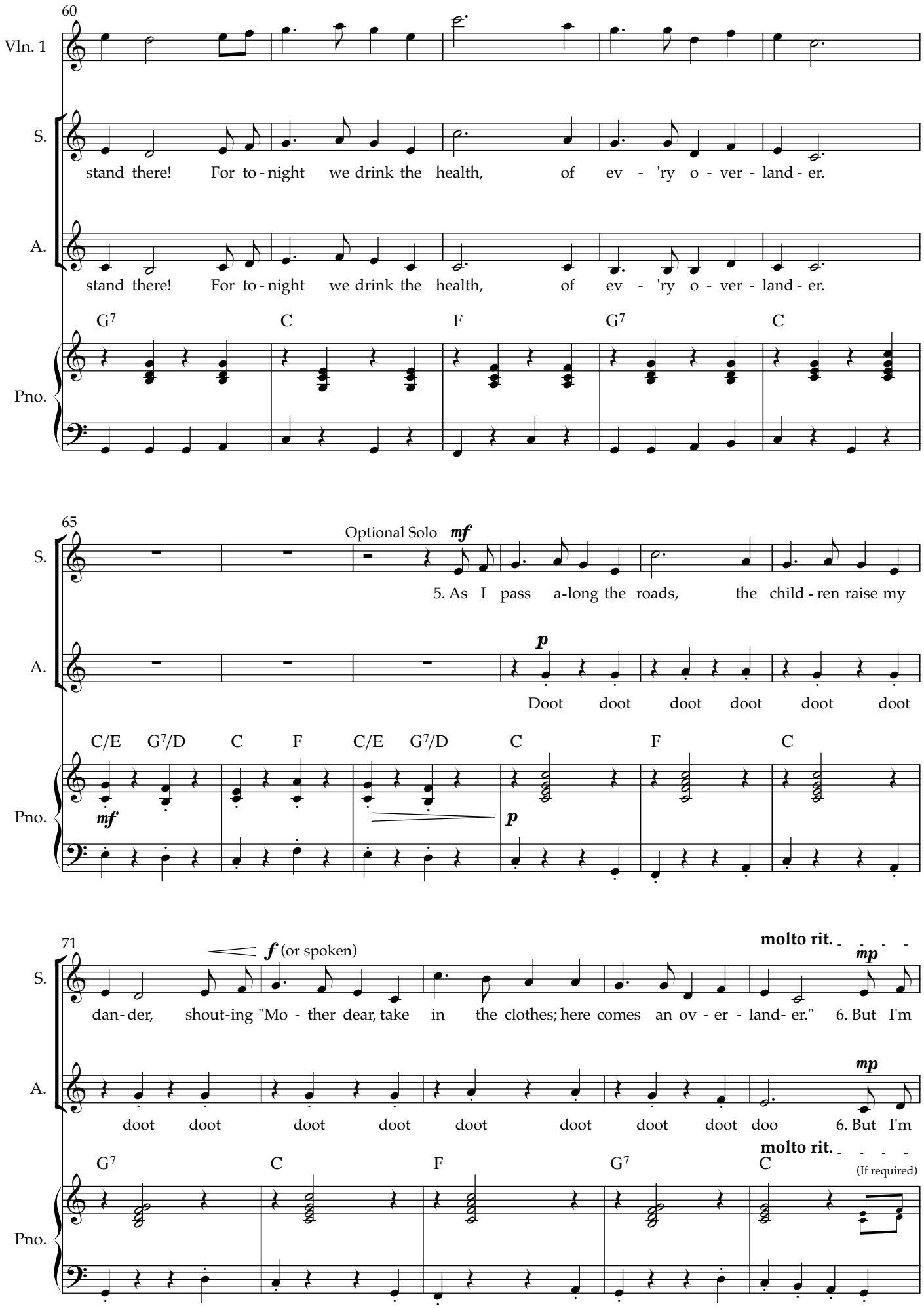

35
Vln. 1
S.
A.
Pno.
mf
Chorus
f
Fland - ers; They're a well-mixed pack, both white and black, the Queens - land o - ver - land - ers. So
f
Fland - ers; They're a well-mixed pack, both white and black, the Queens - land o - ver - land - ers. So
G7
C
F
G7
C

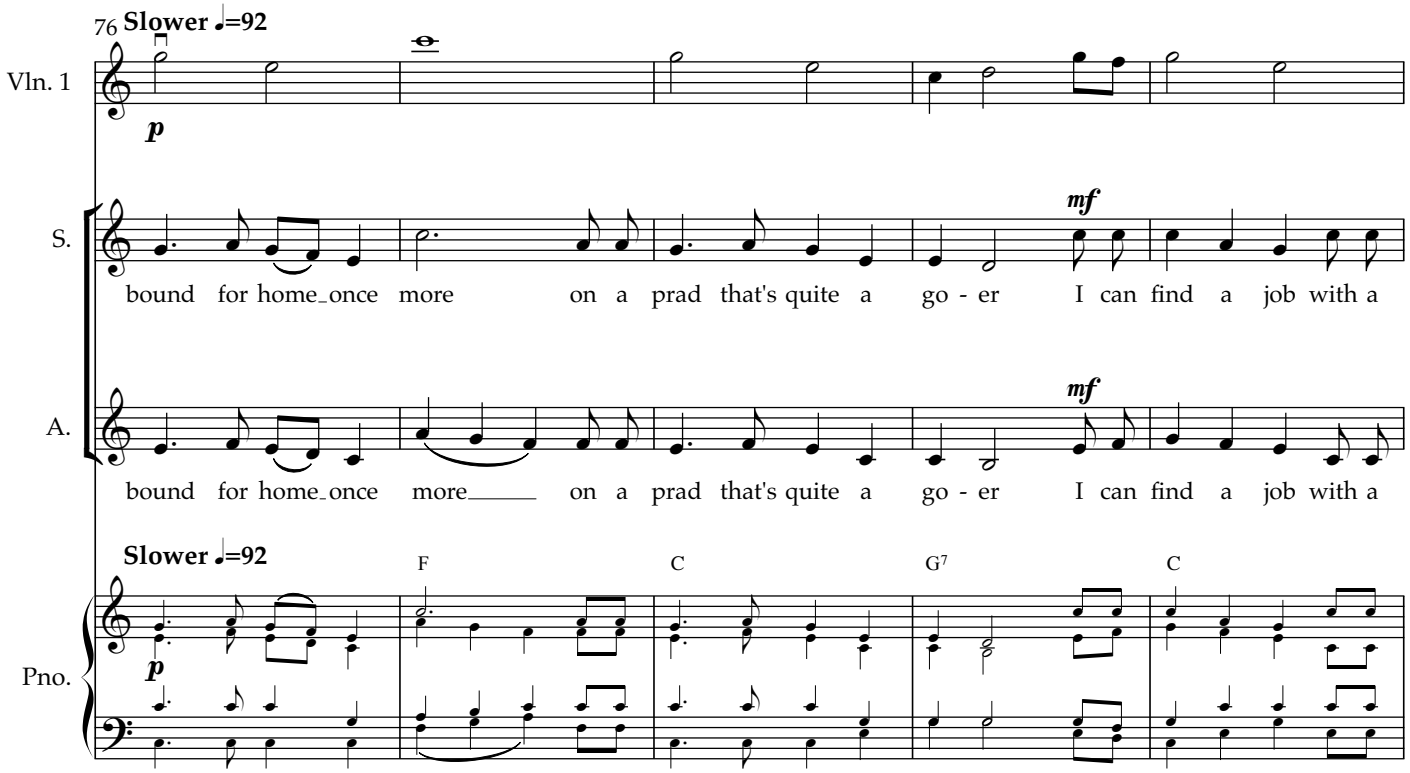

40
Vln. 1
S.
pass the bil-ly round boys! Don't let the pint-pot stand there! For to-night we drink the
A.
pass the bil-ly round_ boys! Don't_ let the pint-pot stand there! For to-night we drink the
F G7 C G7 C
Pno.
mf

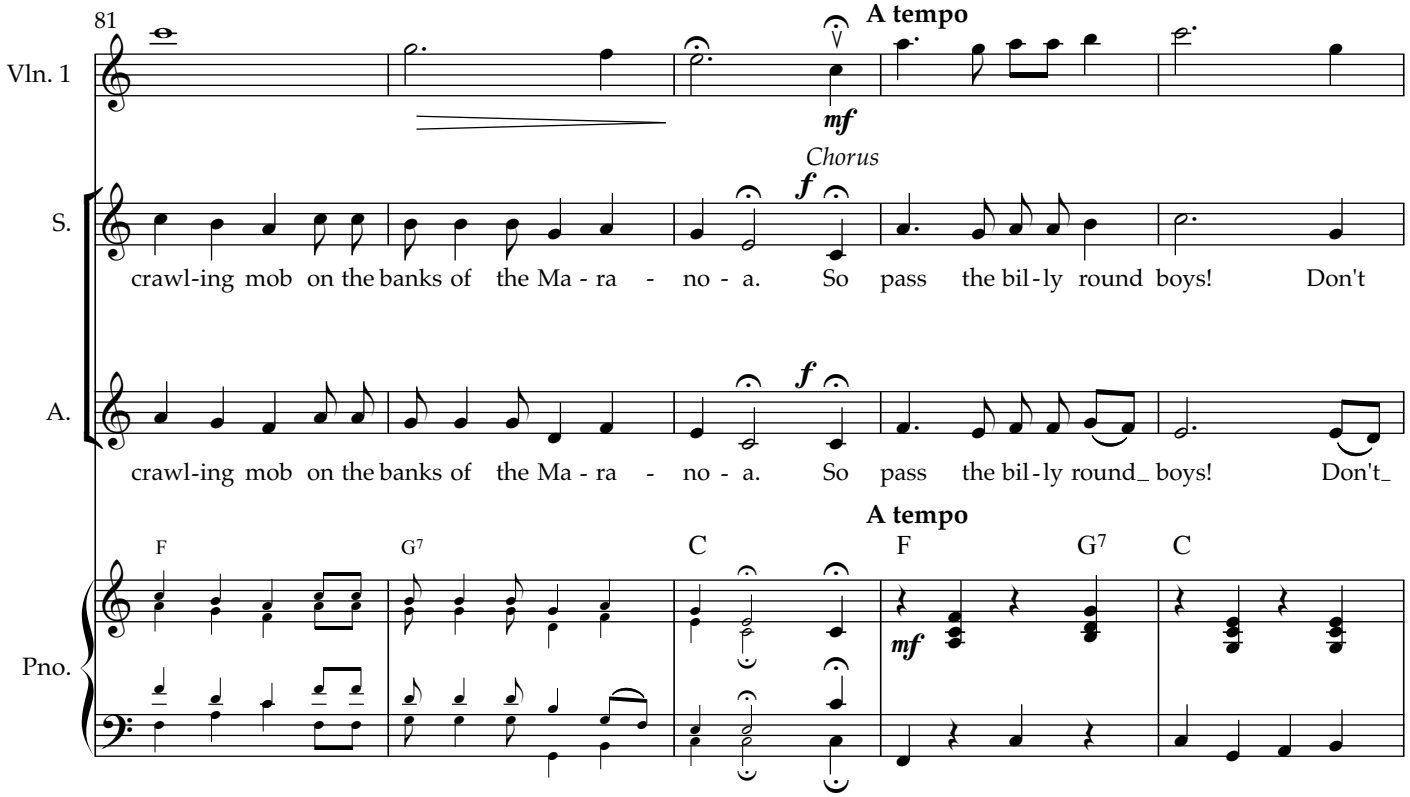

45
Vln. 1
S.
health, of ev - 'ry o - ver - land - er. 4. When we've earned a spree_ in
mf
A.
health, of ev - 'ry o - ver - land - er.
F G7 C
Pno.
mp

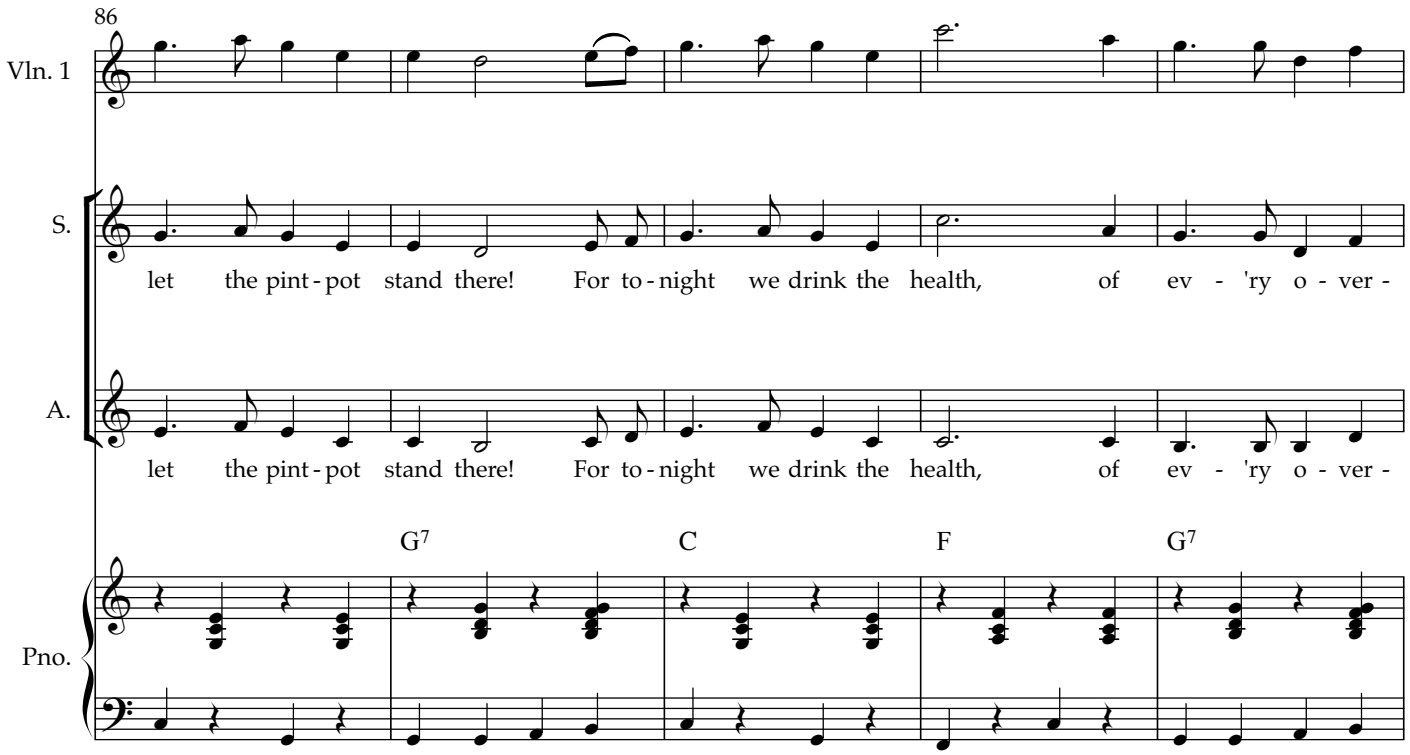

50
Vln. 1
mp
S.
mf
town we live like pigs in clo- ver; And the whole year's cheque pours down the neck of
A.
mf
And the whole year's cheque pours down the neck of
F C G7 C F
Pno.

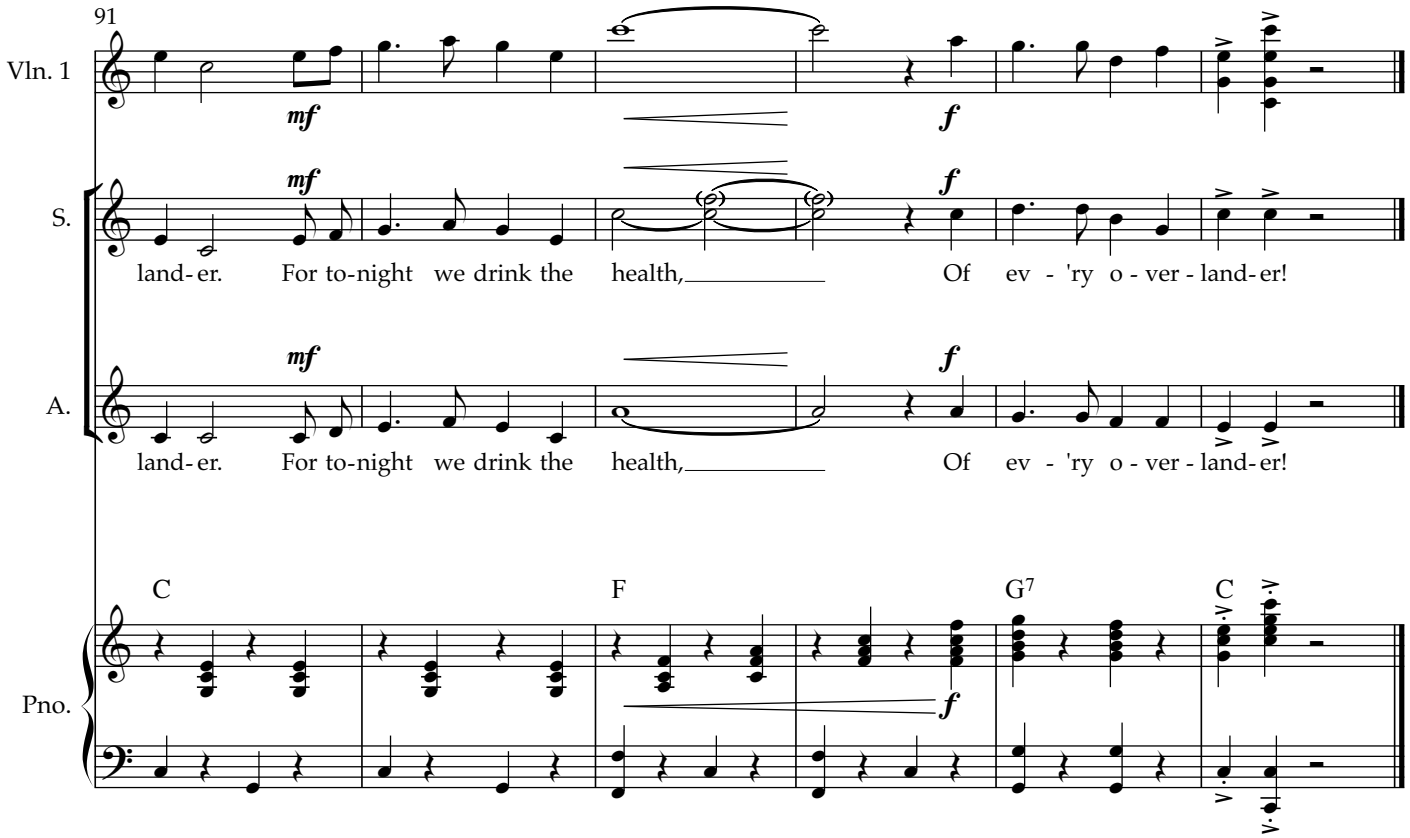

55
Vln. 1
mf
S.
f Chorus
ma-ny a Queens-land dro- ver. So pass the bil-ly round boys! Don't let the pint-pot
A.
f
ma-ny a Queens-land dro- ver. So pass the bil-ly round_ boys! Don't_ let the pint-pot
G7 C F G7 C
Pno.
mf


60
Vln. 1
S.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
A.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
G7 C F G7 C
Pno.
65
S.
Optional Solo mf
5. As I pass a-long the roads, the child - ren raise my
A.
p
Doot doot doot doot doot doot
C/E G7/D C F C/E G7/D C F C
Pno.
mf
p
71
S.
f (or spoken)
molto rit.
mp
dan - der, shout-ing "Mo - ther dear, take in the clothes; here comes an ov - er - land- er." 6. But I'm
A.
mp
doot doot doot doot doot doot doot doot doo 6. But I'm
G7 C F G7 C
molto rit.
(If required)
Pno.


76
Slower ♩=92
Vln. 1
p
S.
mf
bound for home_once more on a prad that's quite a go - er I can find a job with a
A.
mf
bound for home_once more on a prad that's quite a go - er I can find a job with a
Slower ♩=92
F
C
G7
C
Pno.
p


81
A tempo
Vln. 1
mf
Chorus
f
S.
crawl-ing mob on the banks of the Ma - ra - no - a. So pass the bil - ly round boys! Don't
A.
f
crawl-ing mob on the banks of the Ma - ra - no - a. So pass the bil - ly round_ boys! Don't_
A tempo
F
G7
C
F
G7
C
Pno.
mf


86
Vln. 1
S.
let the pint - pot stand there! For to - night we drink the health, of ev - 'ry o - ver -
A.
let the pint - pot stand there! For to - night we drink the health, of ev - 'ry o - ver -
G7
C
F
G7
Pno.

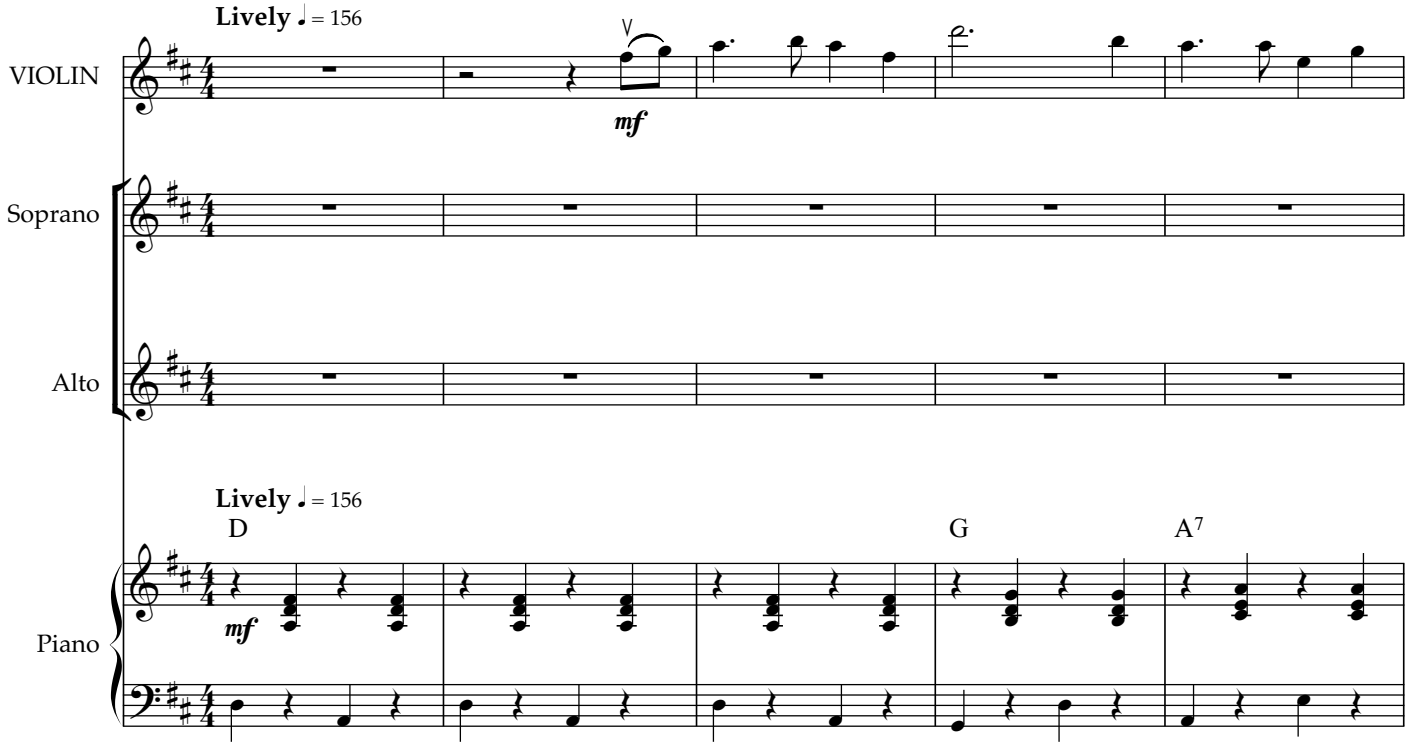

91
Vln. 1
mf
f
S.
mf
f
land - er. For to-night we drink the health, Of ev - 'ry o - ver - land - er!
A.
mf
f
land - er. For to-night we drink the health, Of ev - 'ry o - ver - land - er!
C
F
G7
C
Pno.
f

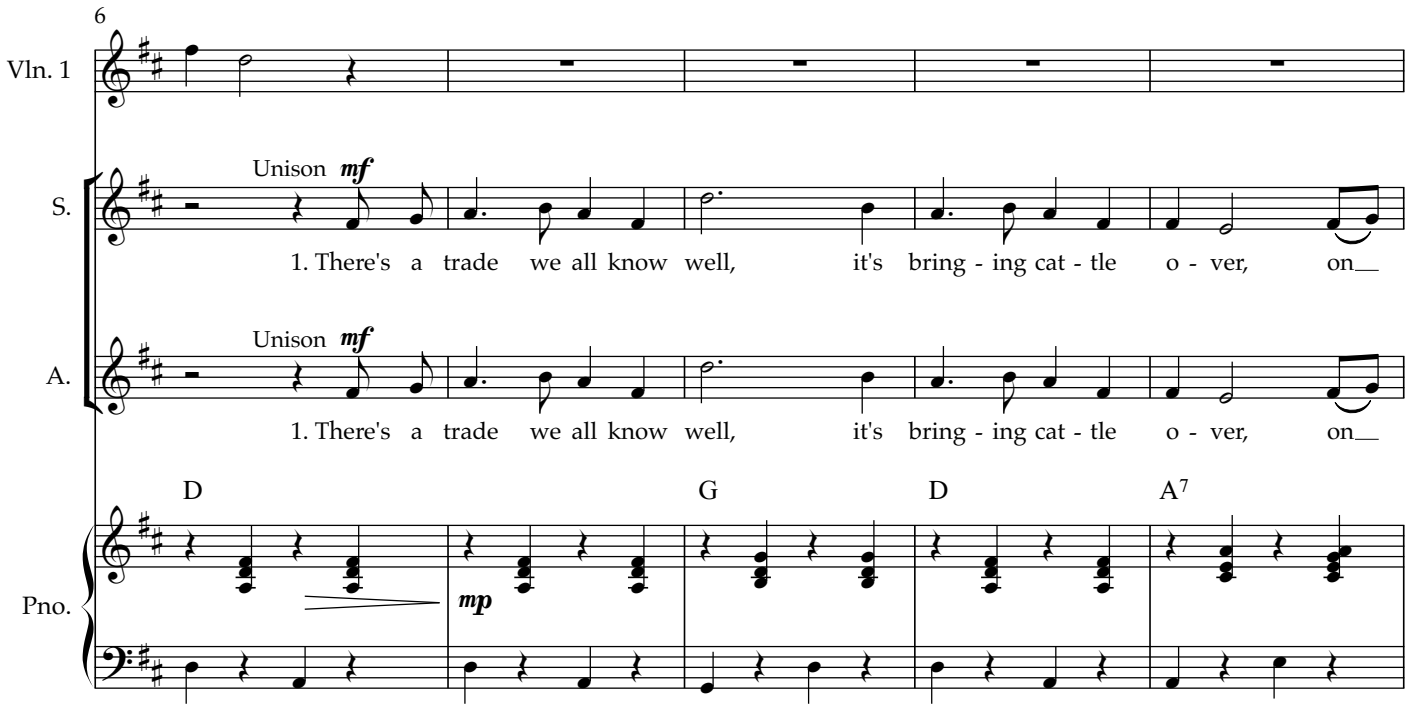
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

THE QUEENSLAND DROVER
(The Overlanders)
for 2-Part choir, piano and violin

Arranged by Sandra Milliken

Traditional





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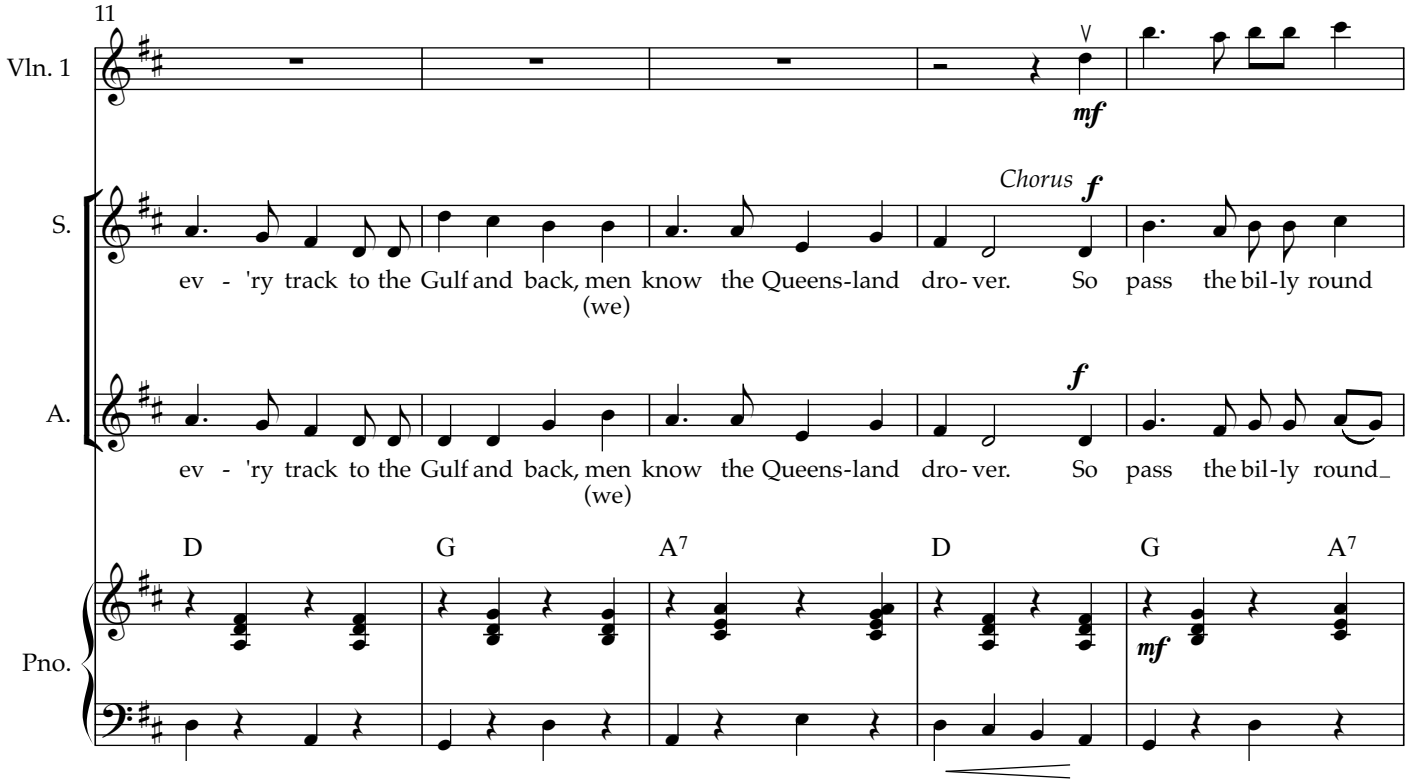
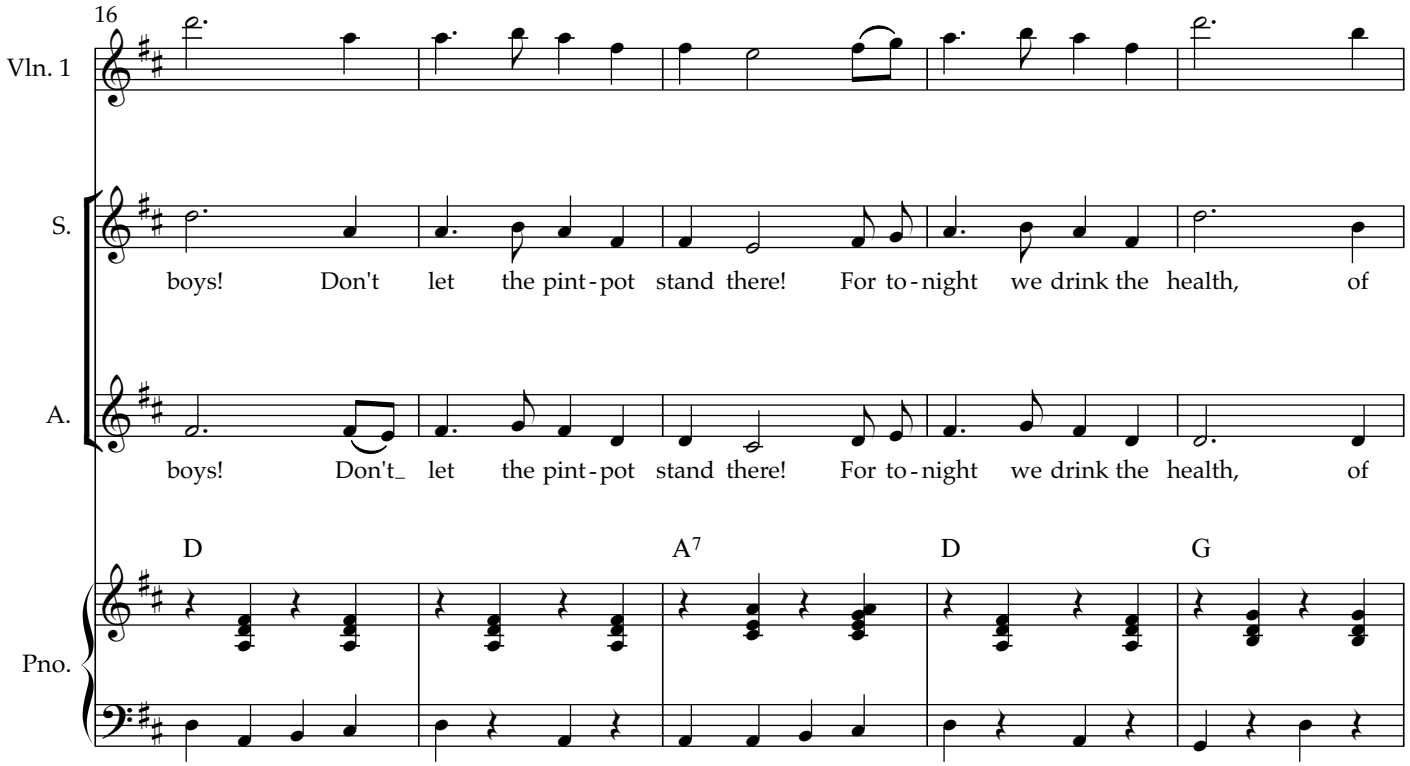
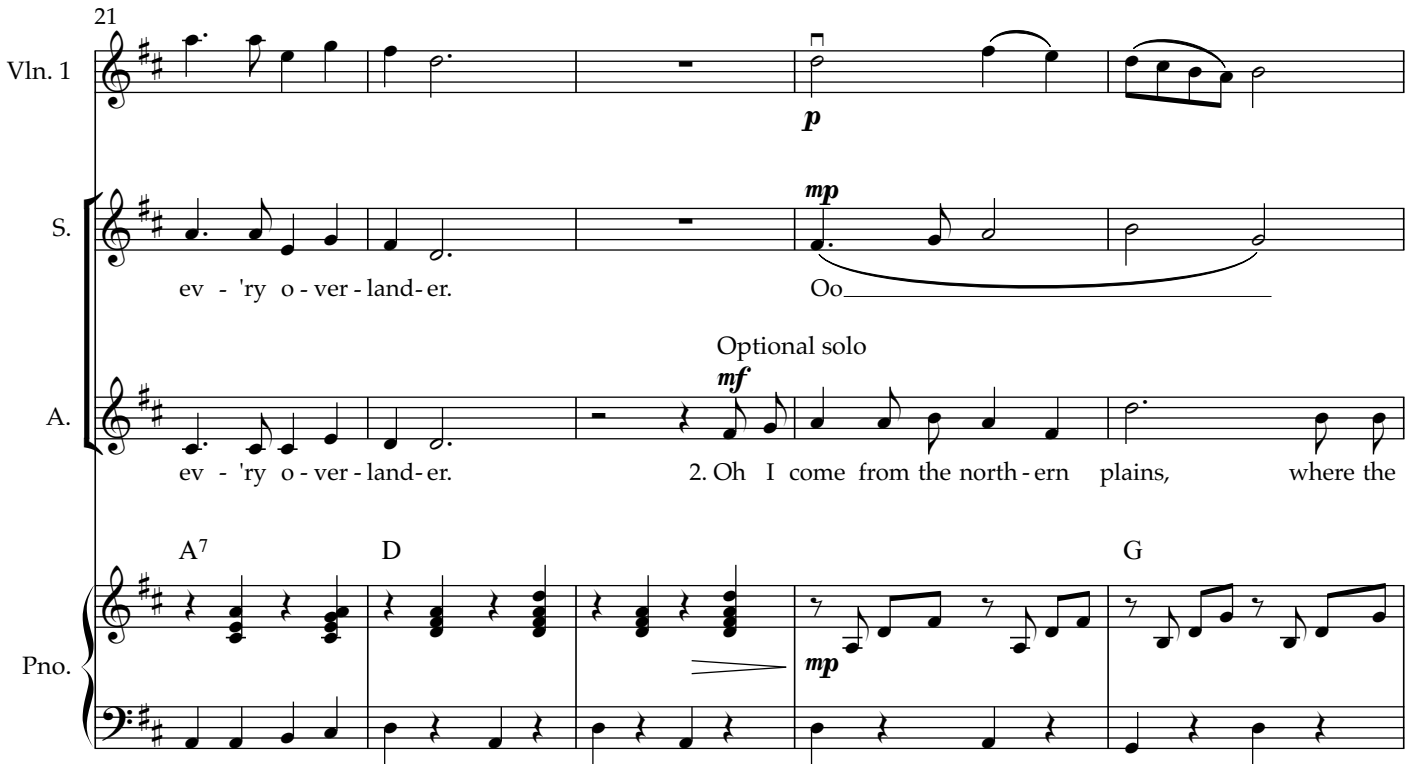
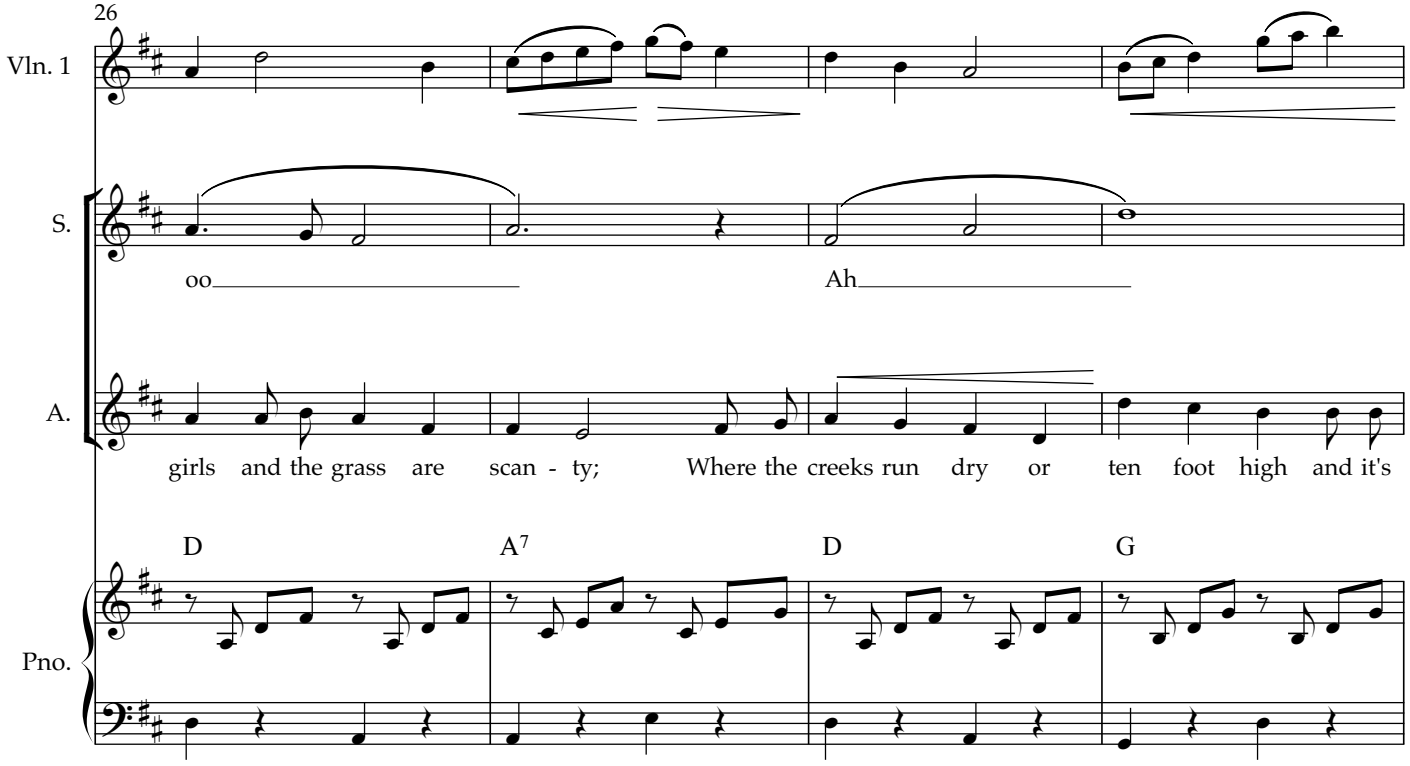
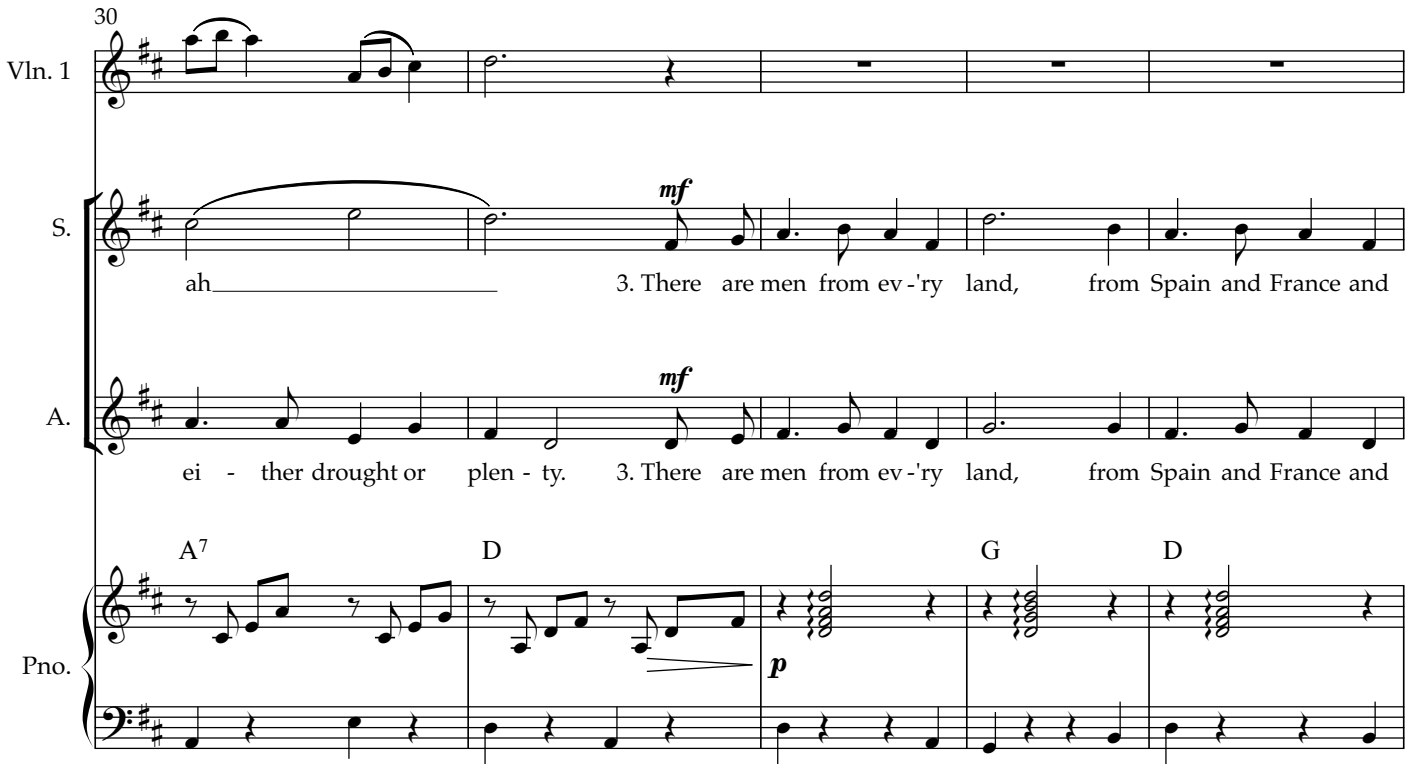
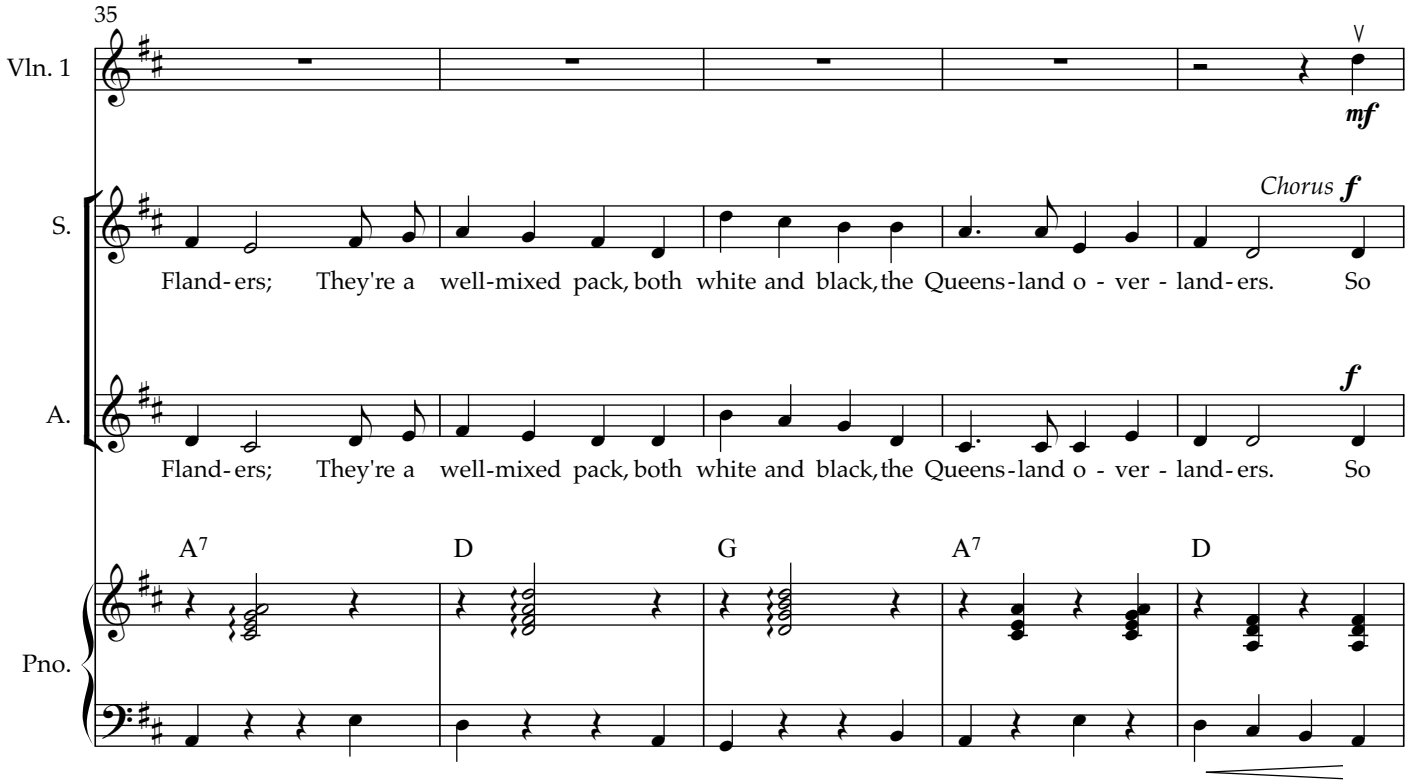

11
Vln. 1
mf
Chorus
f
S.
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro- ver. So pass the bil-ly round
A.
f
ev - 'ry track to the Gulf and back, men (we) know the Queens-land dro- ver. So pass the bil-ly round
D G A7 D G A7
Pno.
mf

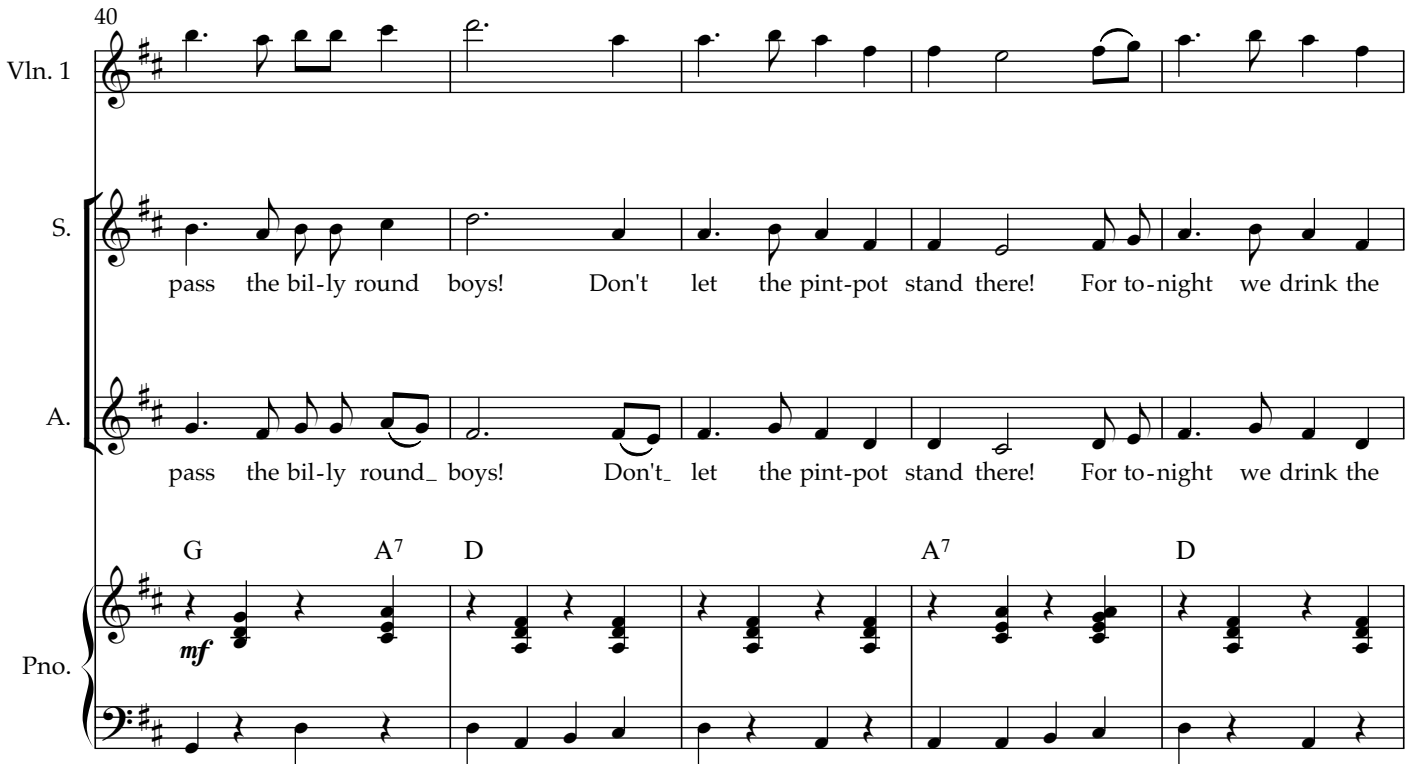

16
Vln. 1
S.
boys! Don't let the pint-pot stand there! For to-night we drink the health, of
A.
boys! Don't let the pint-pot stand there! For to-night we drink the health, of
D A7 D G
Pno.

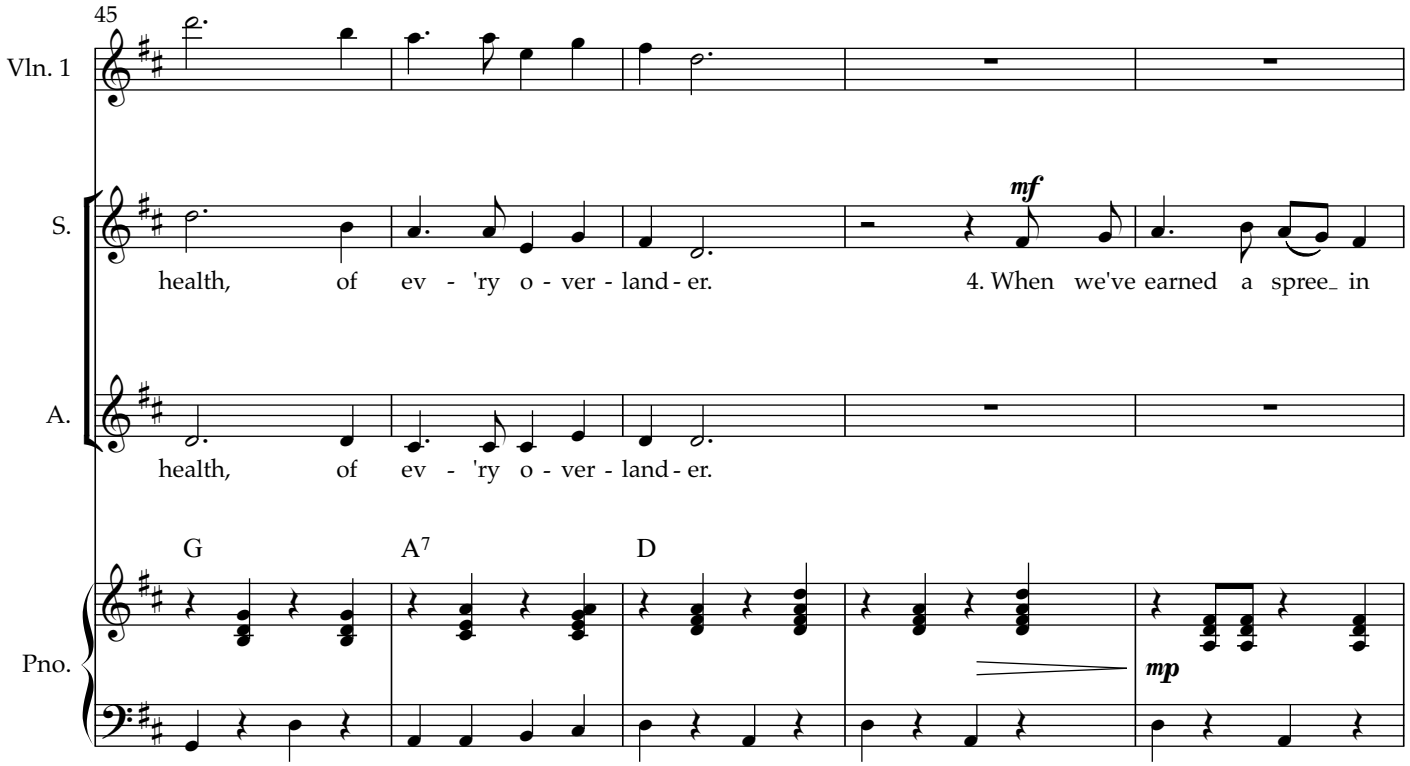

21
Vln. 1
S.
A.
Pno.
p
mp
ev - 'ry o - ver - land - er.
Oo
Optional solo
mf
ev - 'ry o - ver - land - er.
2. Oh I come from the north - ern plains, where the
A7
D
G
mp

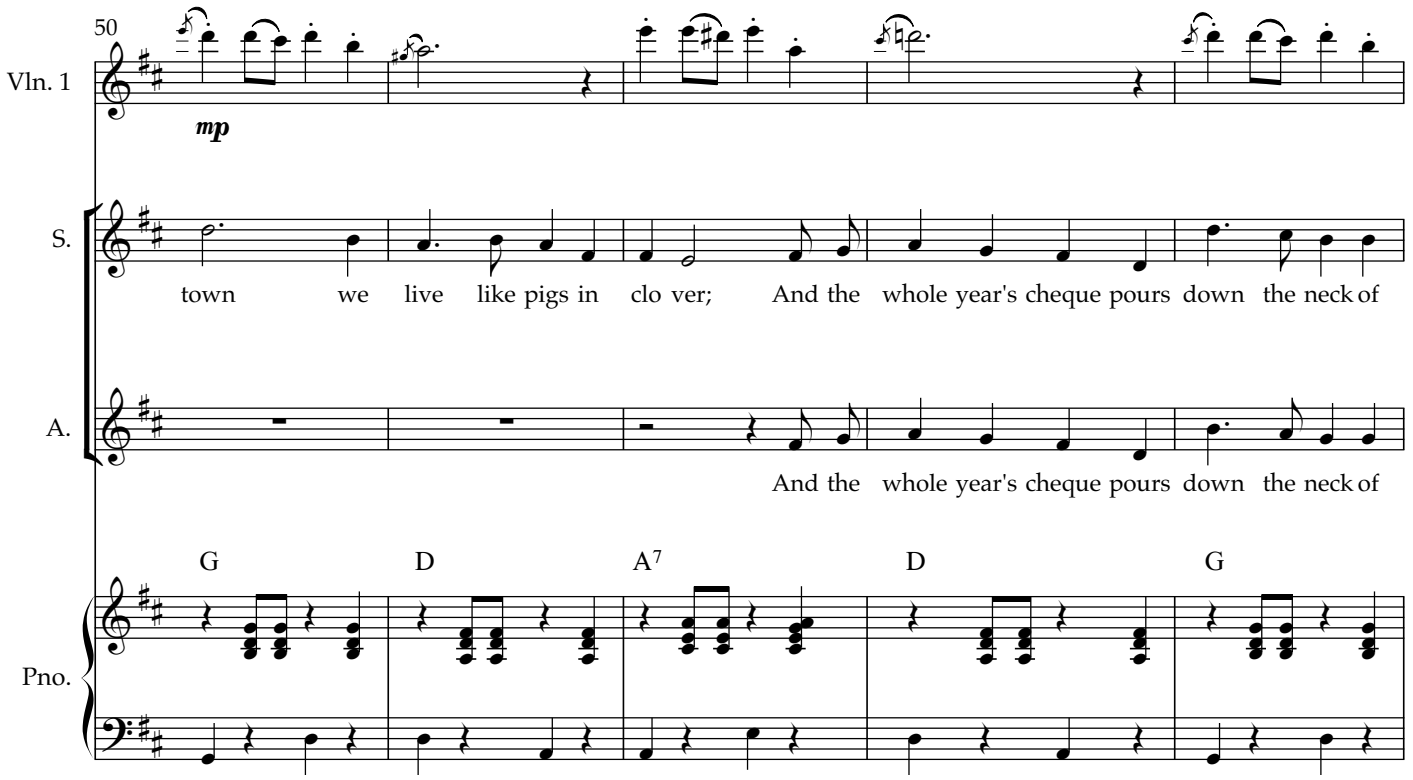

26
Vln. 1
S.
A.
Pno.
oo
Ah
girls and the grass are scan - ty; Where the creeks run dry or ten foot high and it's
D
A7
D
G

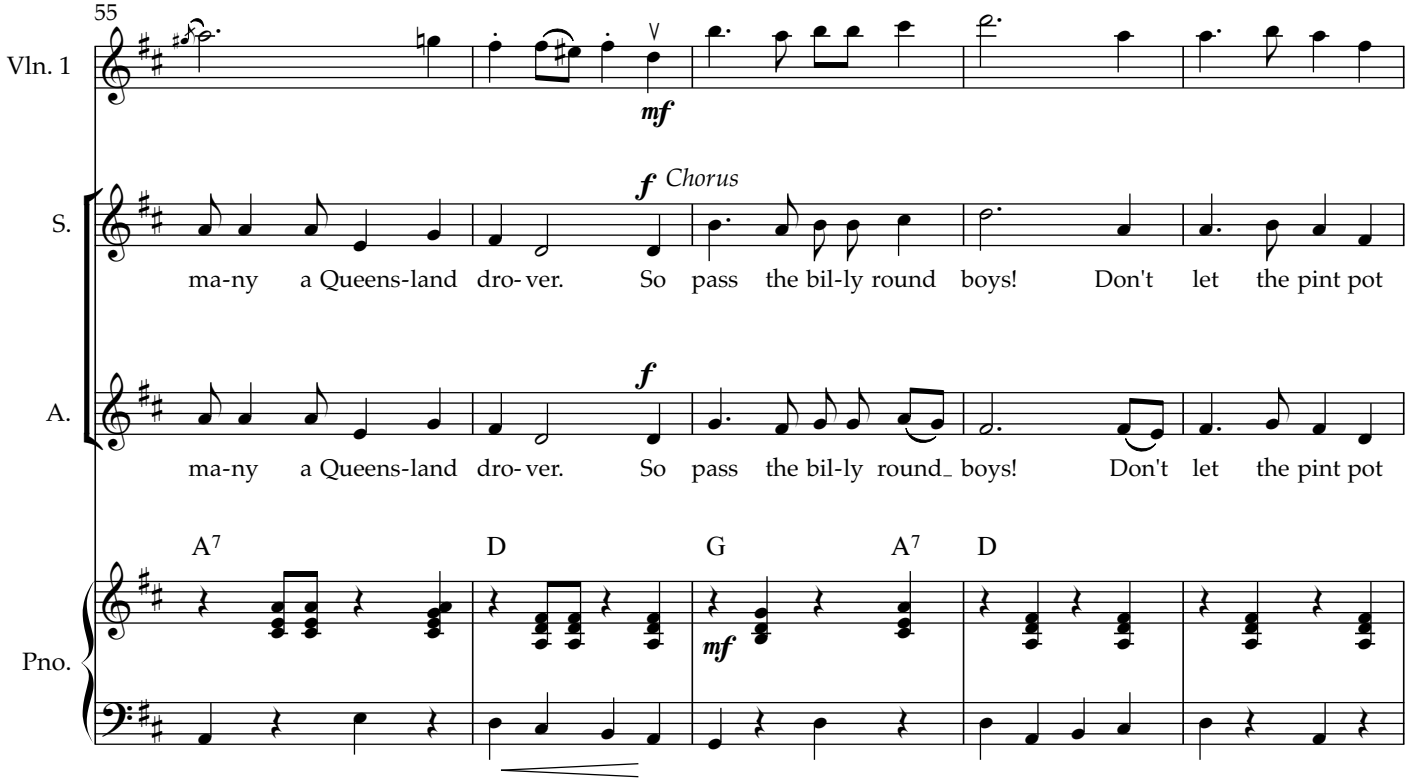

30
Vln. 1
S.
A.
Pno.
mf
ah
3. There are men from ev-'ry land, from Spain and France and
mf
ei - ther drought or plen - ty. 3. There are men from ev-'ry land, from Spain and France and
A7
D
G
D
p

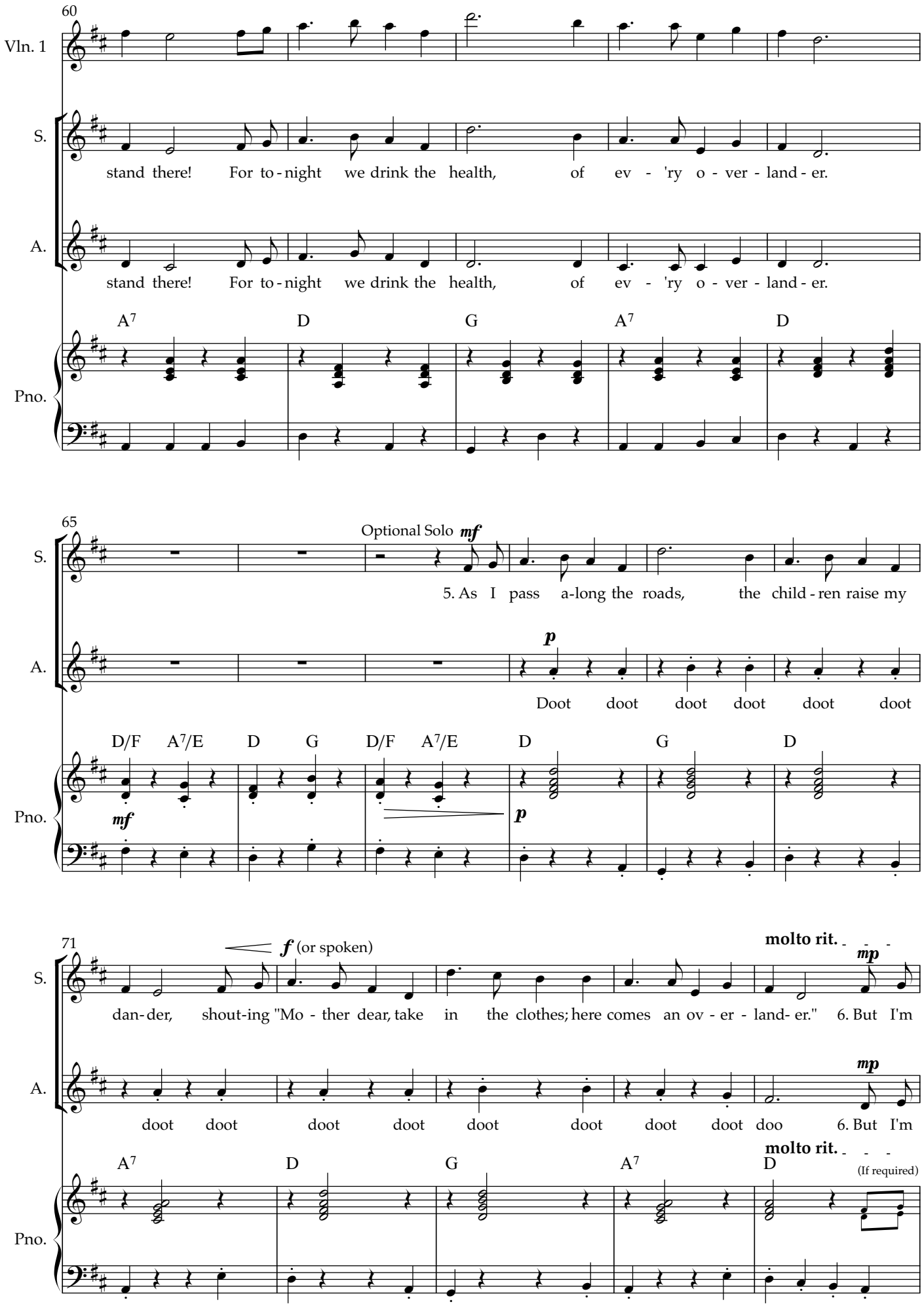

35
Vln. 1
S.
A.
Pno.
mf
Chorus f
Fland-ers; They're a well-mixed pack, both white and black, the Queens-land o - ver - land-ers. So
f
Fland-ers; They're a well-mixed pack, both white and black, the Queens-land o - ver - land-ers. So
A7
D
G
A7
D

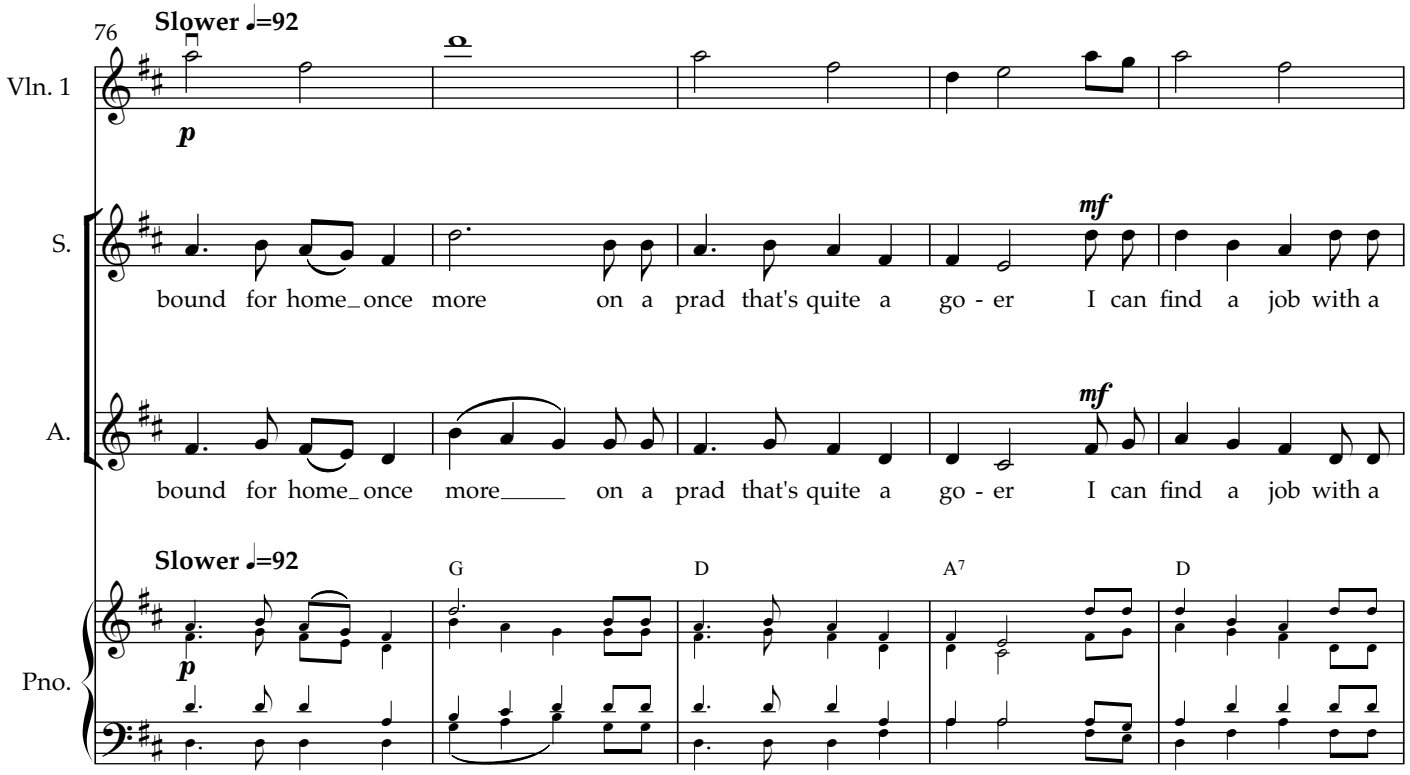

40
Vln. 1
S.
pass the bil-ly round boys! Don't let the pint-pot stand there! For to-night we drink the
A.
pass the bil-ly round_ boys! Don't_ let the pint-pot stand there! For to-night we drink the
G A7 D A7 D
Pno.
mf

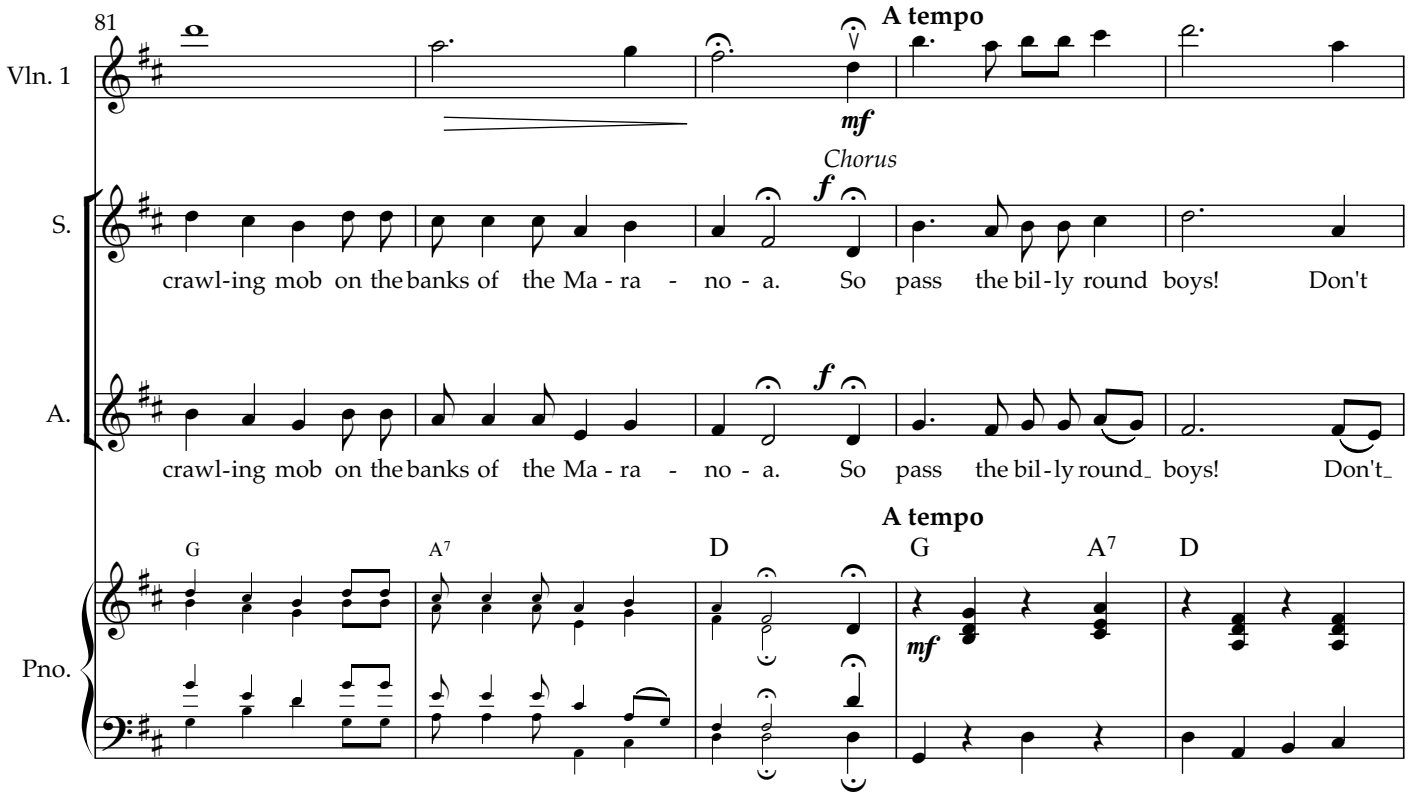

45
Vln. 1
S.
health, of ev - 'ry o - ver - land - er.
mf
4. When we've earned a spree_ in
A.
health, of ev - 'ry o - ver - land - er.
G A7 D
Pno.
mp

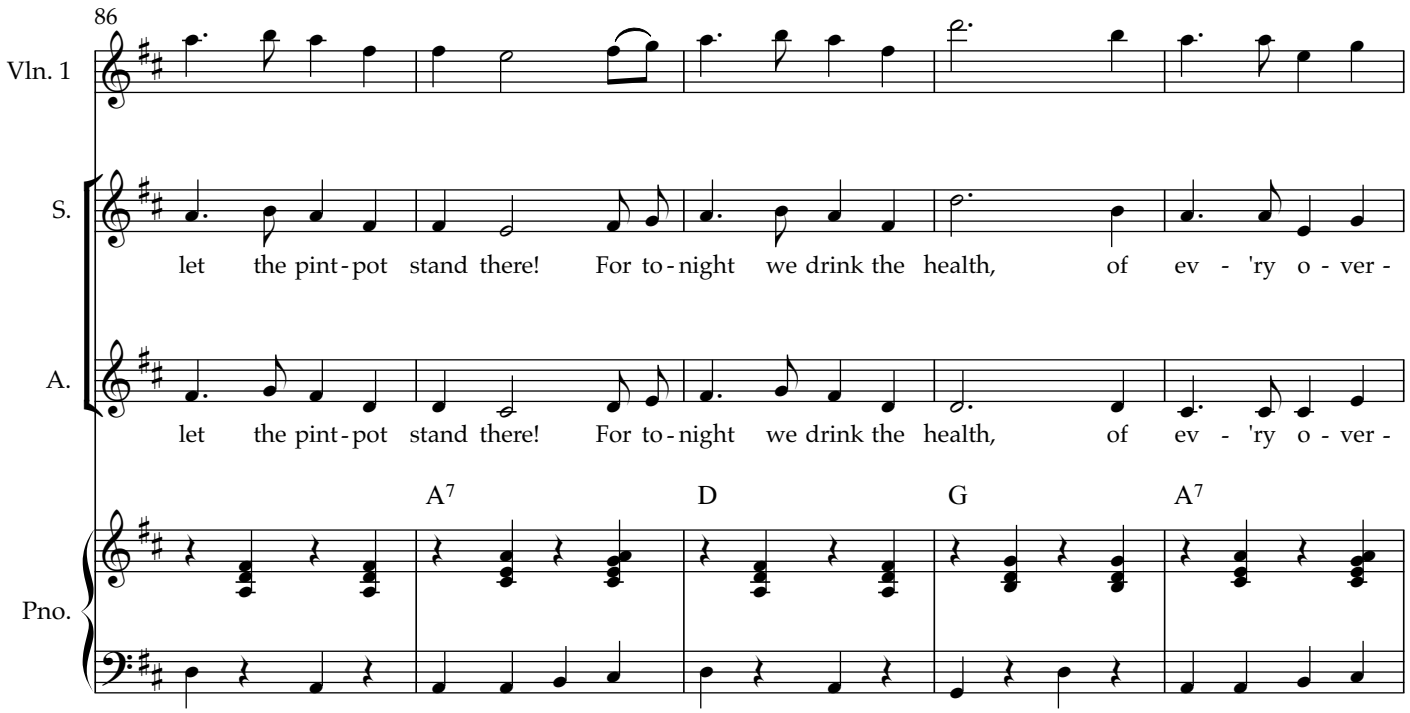

50
Vln. 1
mp
S.
town we live like pigs in clo ver; And the whole year's cheque pours down the neck of
A.
And the whole year's cheque pours down the neck of
G D A7 D G
Pno.

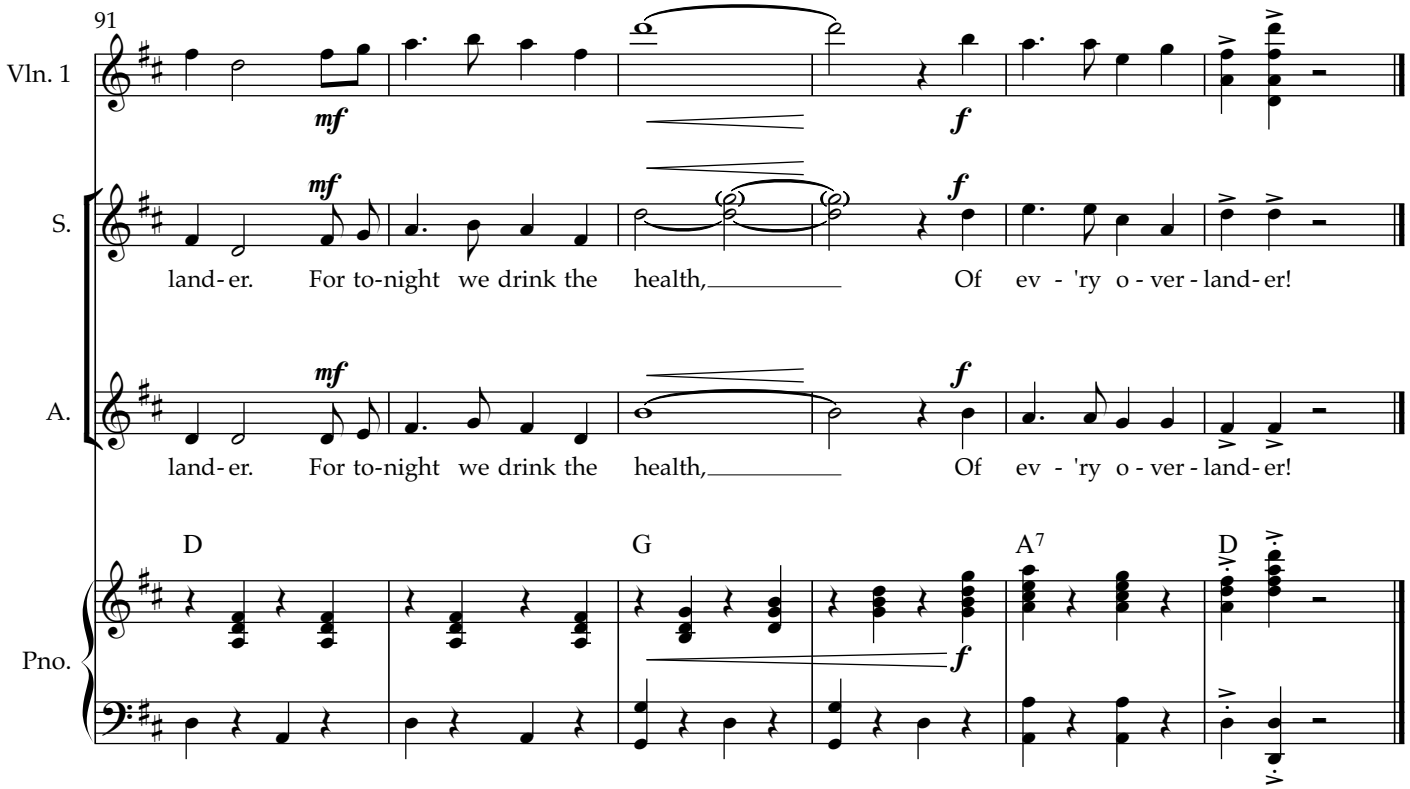

55
Vln. 1
mf
f Chorus
S.
ma-ny a Queens-land dro- ver. So pass the bil-ly round boys! Don't let the pint pot
f
A.
ma-ny a Queens-land dro- ver. So pass the bil-ly round_ boys! Don't let the pint pot
A7 D G A7 D
mf
Pno.


60
Vln. 1
S.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
A.
stand there! For to - night we drink the health, of ev - 'ry o - ver - land - er.
A7 D G A7 D
Pno.
65
Optional Solo mf
S.
5. As I pass a-long the roads, the child - ren raise my
A.
p
Doot doot doot doot doot doot
D/F A7/E D G D/F A7/E D G D
Pno.
mf
p
71
f (or spoken)
molto rit.
mp
S.
dan - der, shout-ing "Mo - ther dear, take in the clothes; here comes an ov - er - land- er." 6. But I'm
A.
mp
doot doot doot doot doot doot doot doot doo 6. But I'm
molto rit.
A7 D G A7 D
(If required)
Pno.


76
Slower ♩=92
Vln. 1
p
S.
bound for home_once more on a prad that's quite a go - er I can find a job with a
mf
A.
bound for home_once more_____ on a prad that's quite a go - er I can find a job with a
mf
Slower ♩=92
Pno.
p
G
D
A7
D


81
Vln. 1
A tempo
mf
Chorus
S.
f
crawl-ing mob on the banks of the Ma - ra - no - a. So pass the bil - ly round boys! Don't
A.
f
crawl-ing mob on the banks of the Ma - ra - no - a. So pass the bil - ly round_ boys! Don't_
A tempo
Pno.
G
A7
D
G
A7
D
mf


86
Vln. 1
S.
let the pint-pot stand there! For to-night we drink the health, of ev - 'ry o - ver -
A.
let the pint-pot stand there! For to-night we drink the health, of ev - 'ry o - ver -
A7
D
G
A7
Pno.


91
Vln. 1
mf
f
S.
mf
f
land-er. For to-night we drink the health, Of ev - 'ry o - ver - land-er!
A.
mf
f
land-er. For to-night we drink the health, Of ev - 'ry o - ver - land-er!
D
G
A7
D
f
Pno.

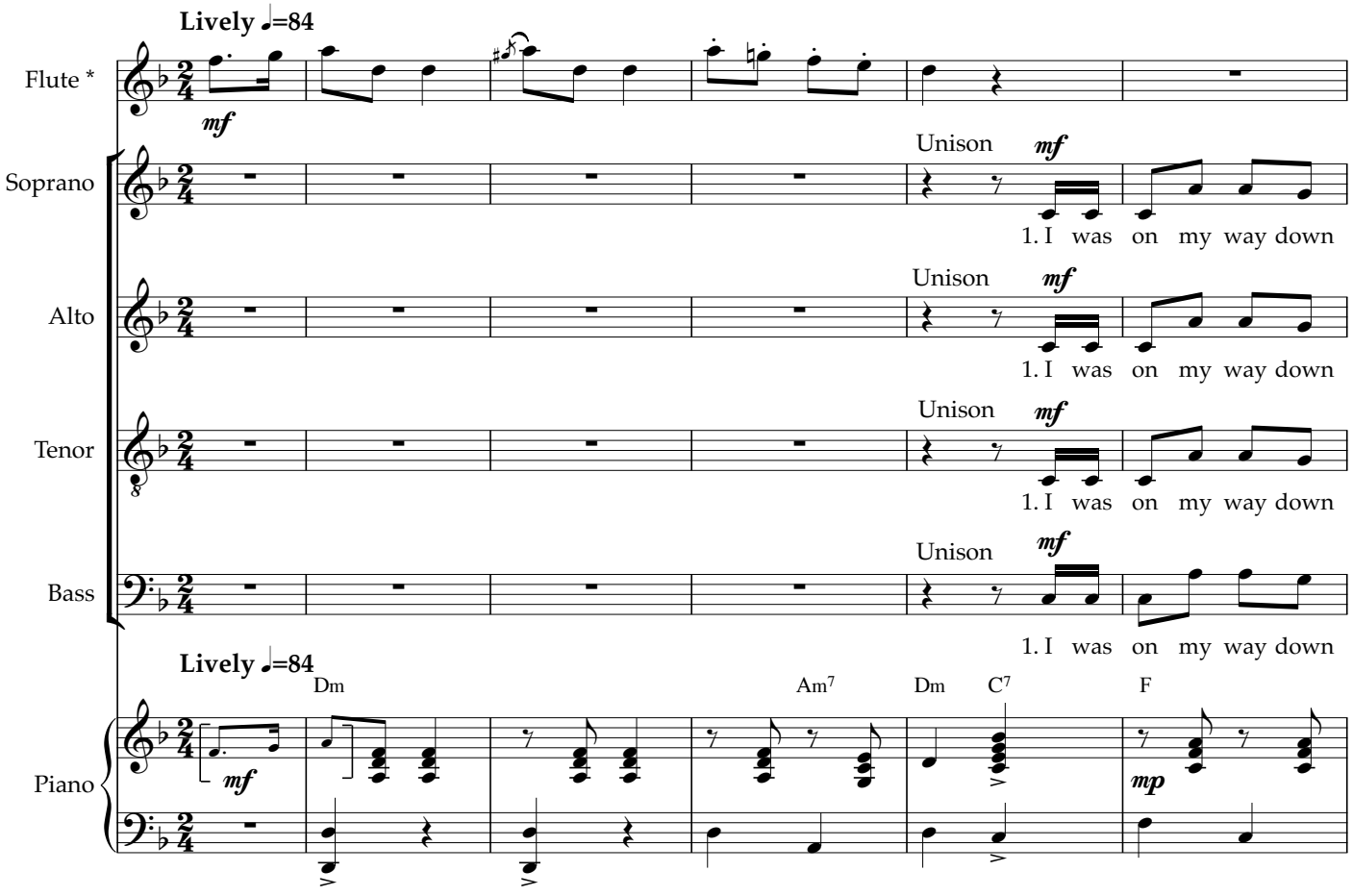
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

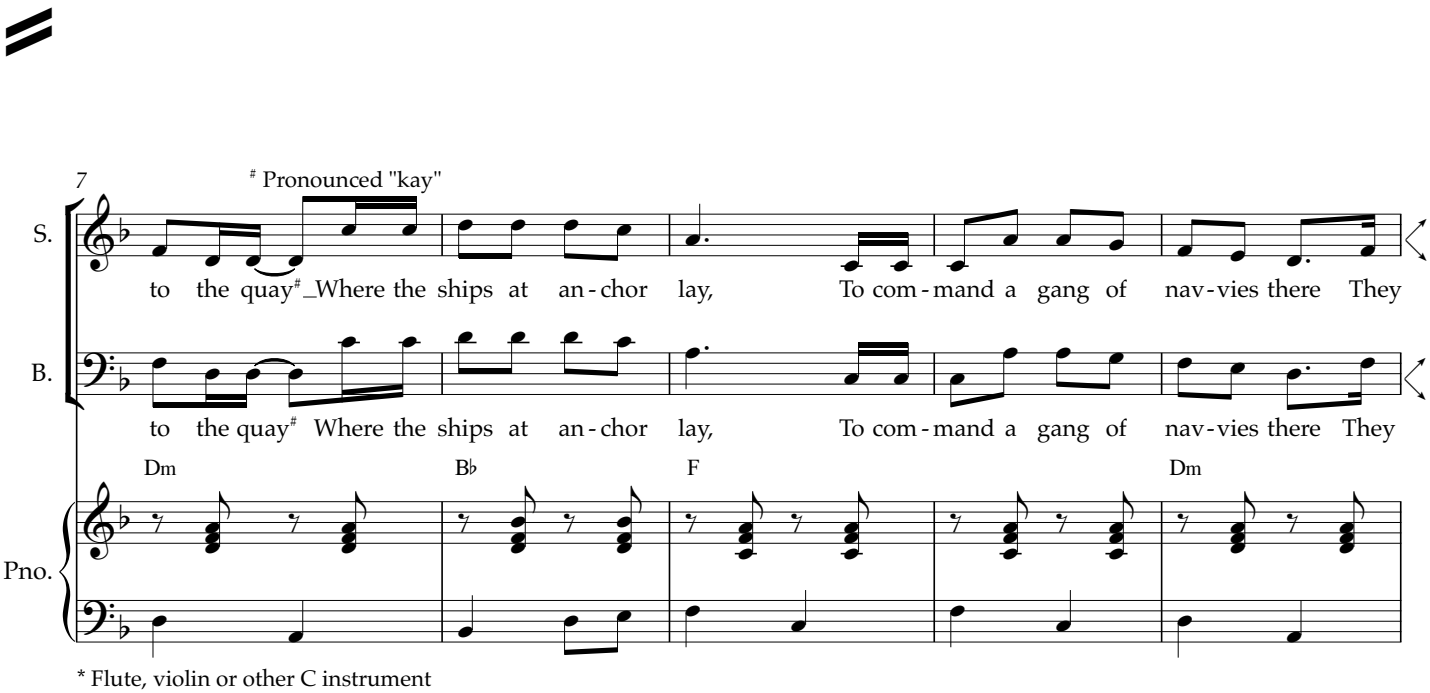
SHORES OF BOTANY BAY

for SATB choir, piano and flute

Arranged by Sandra MIlliken

Traditional





* Flute, violin or other C instrument

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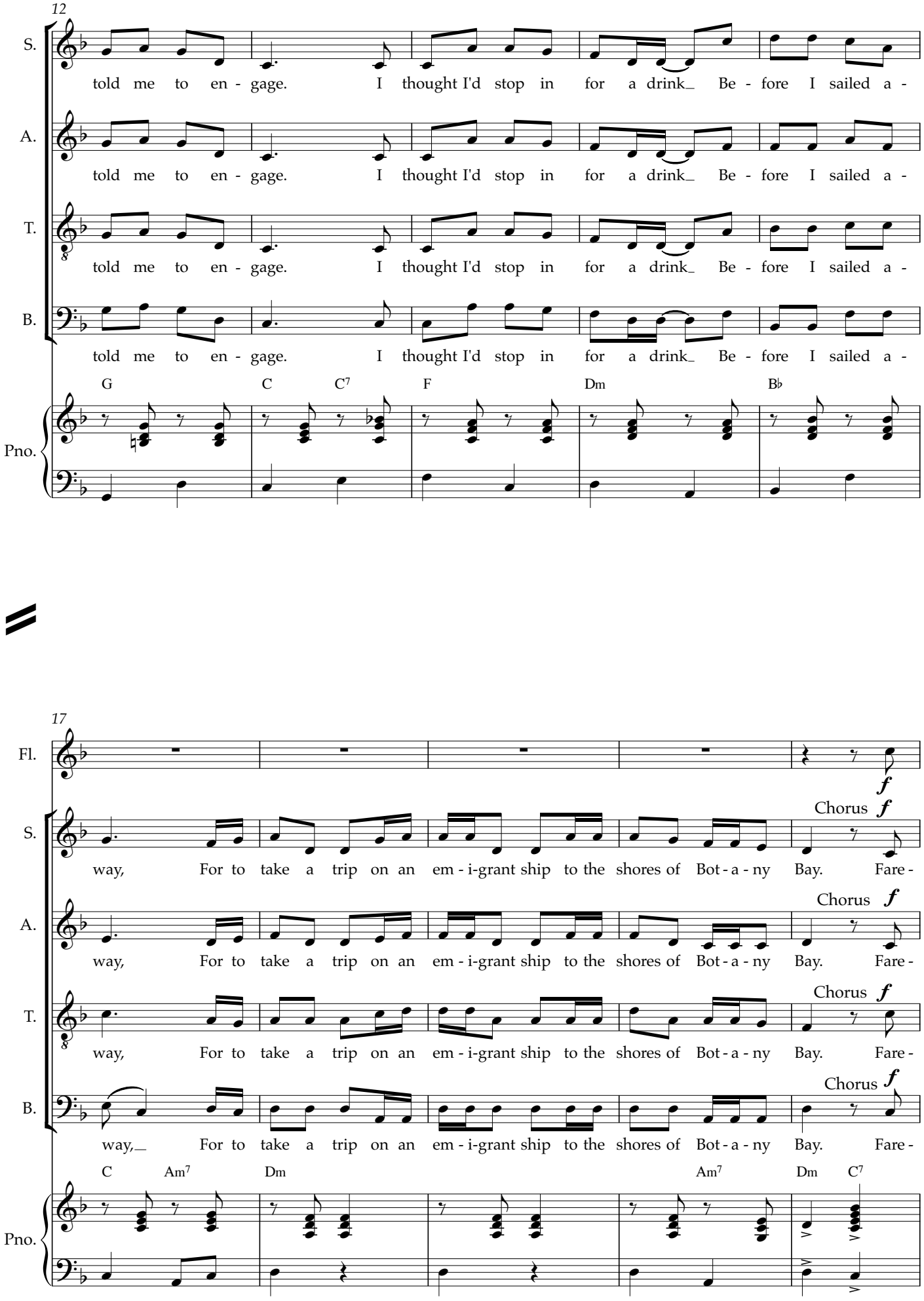
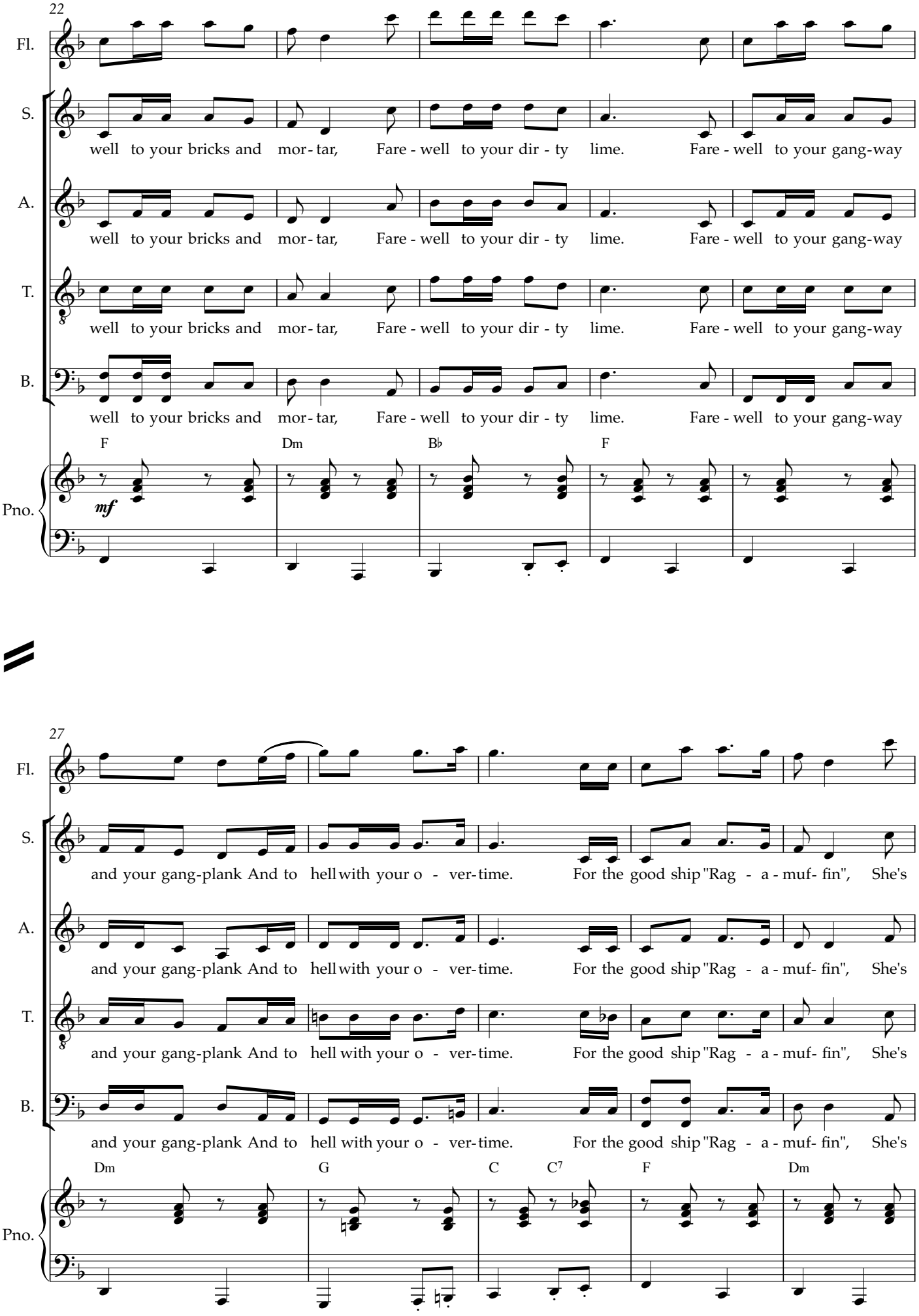
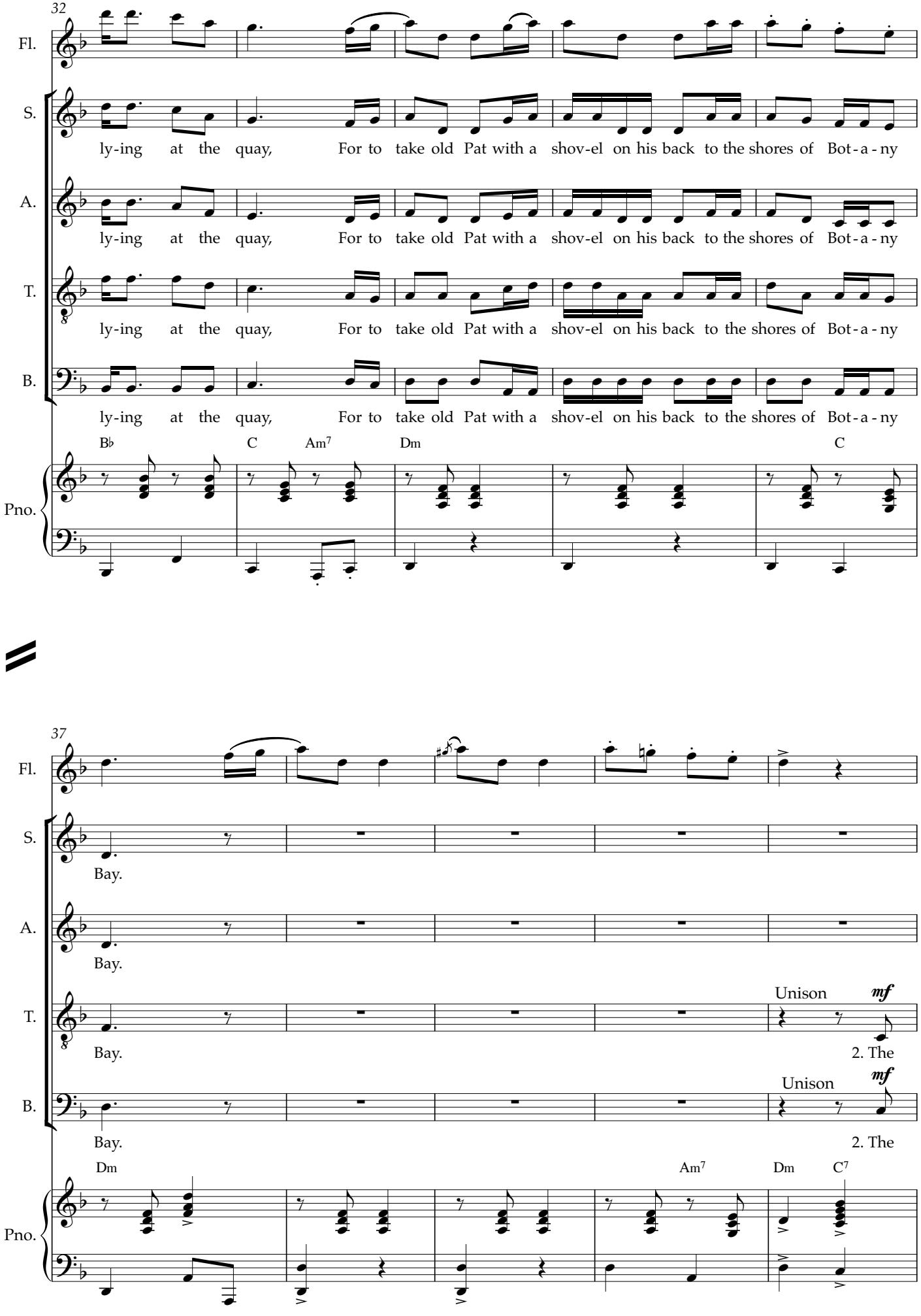
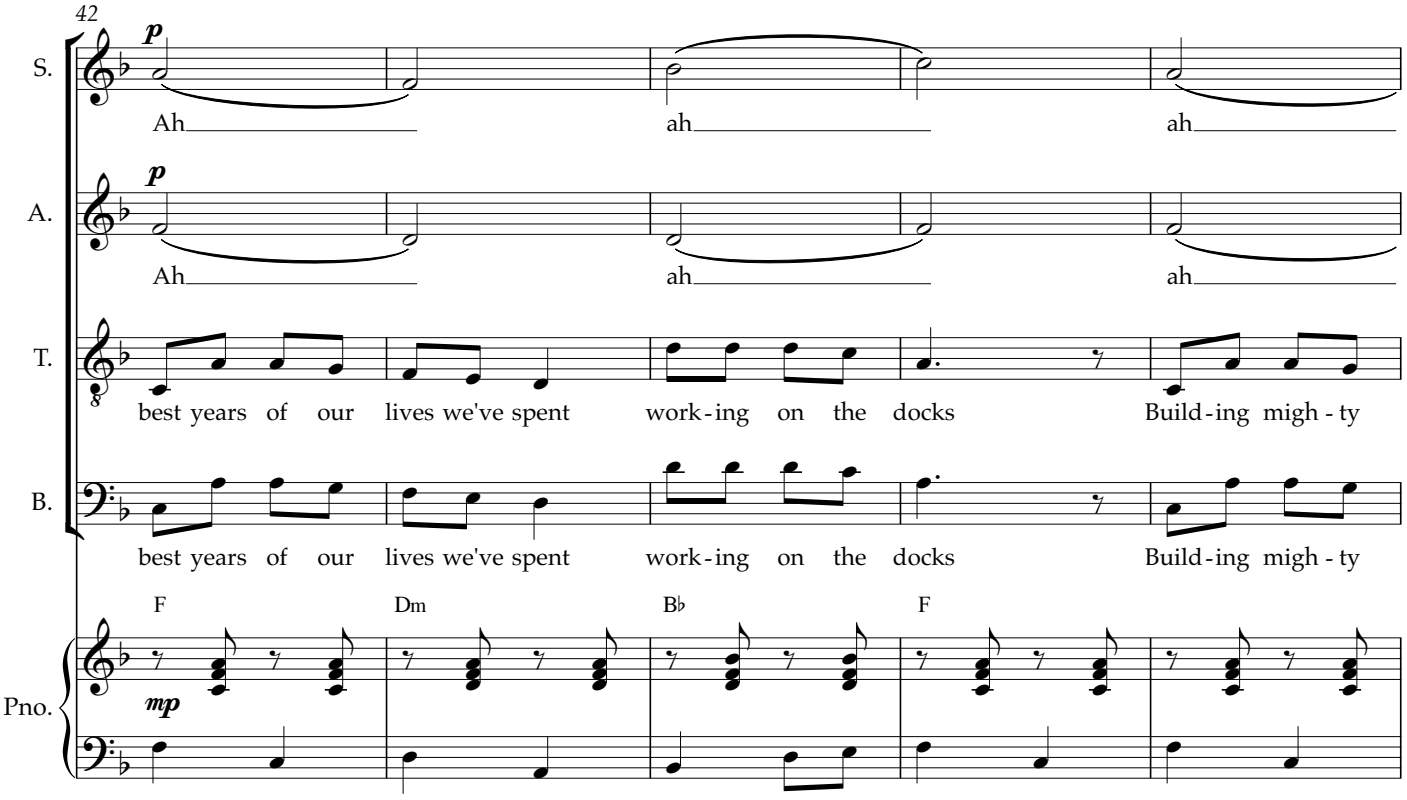
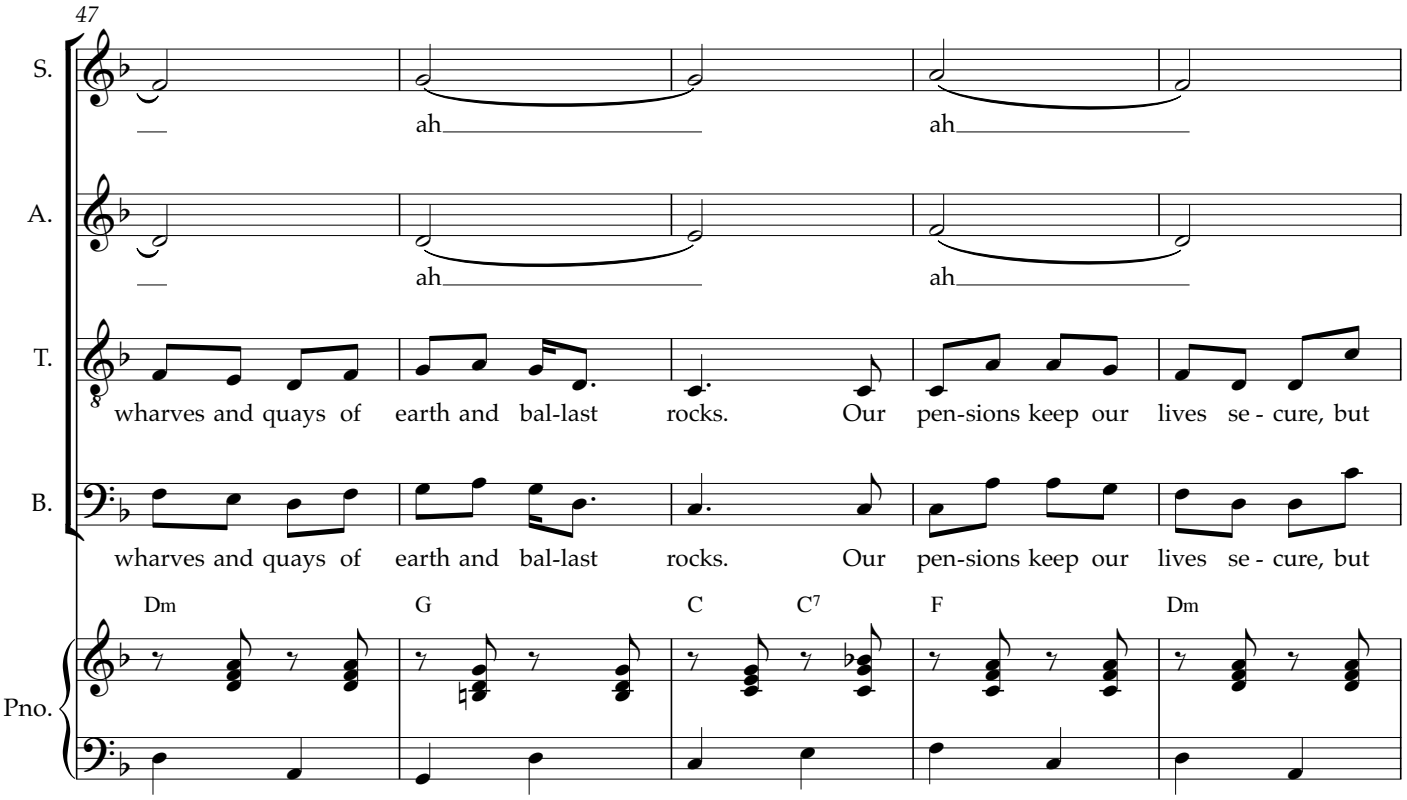
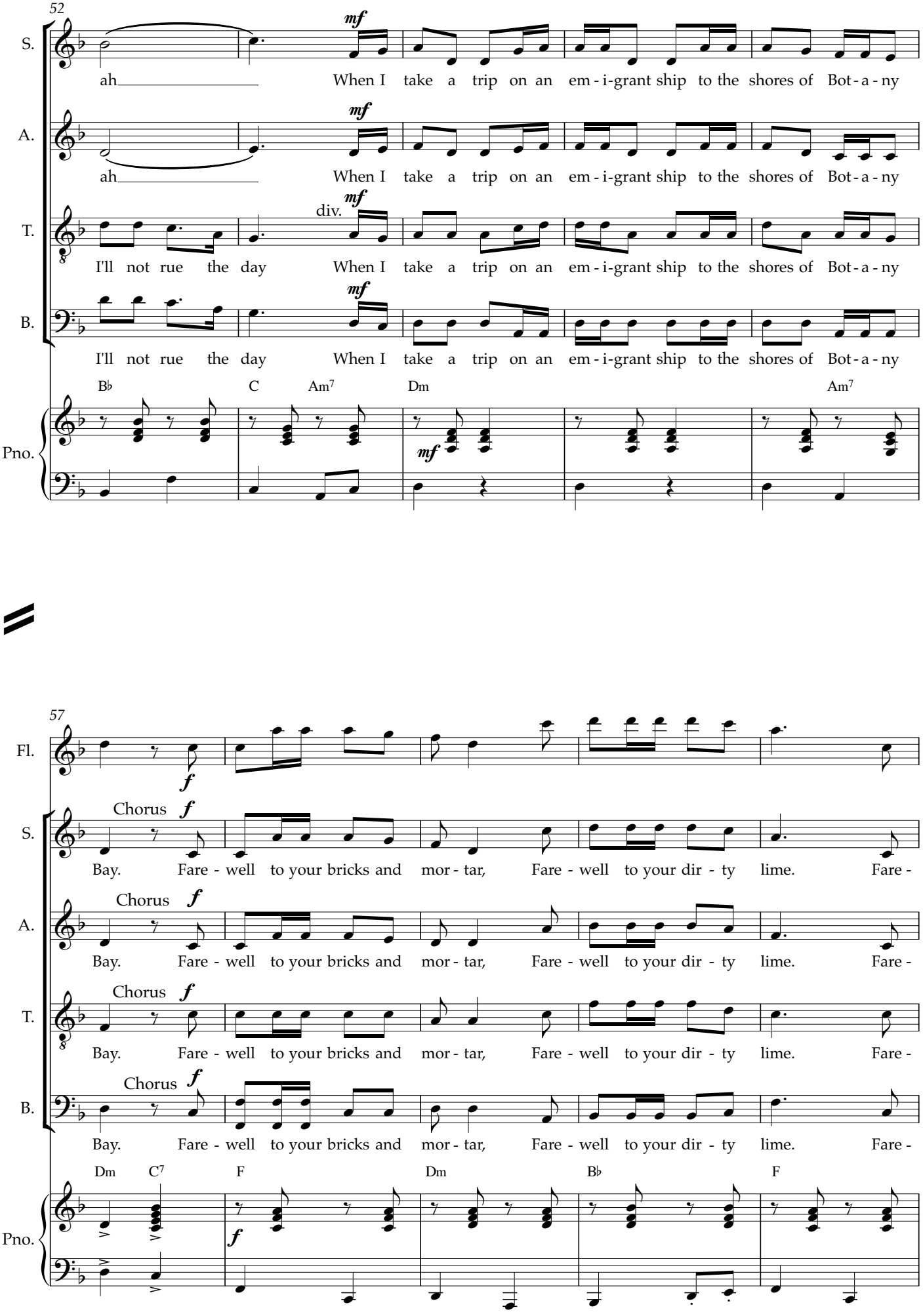

12
S.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
A.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
T.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
B.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
G C C7 F Dm B♭
Pno.
17
Fl.
f
Chorus f
S.
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
A.
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
T.
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
B.
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
C Am7 Dm Am7 Dm C7
Pno.

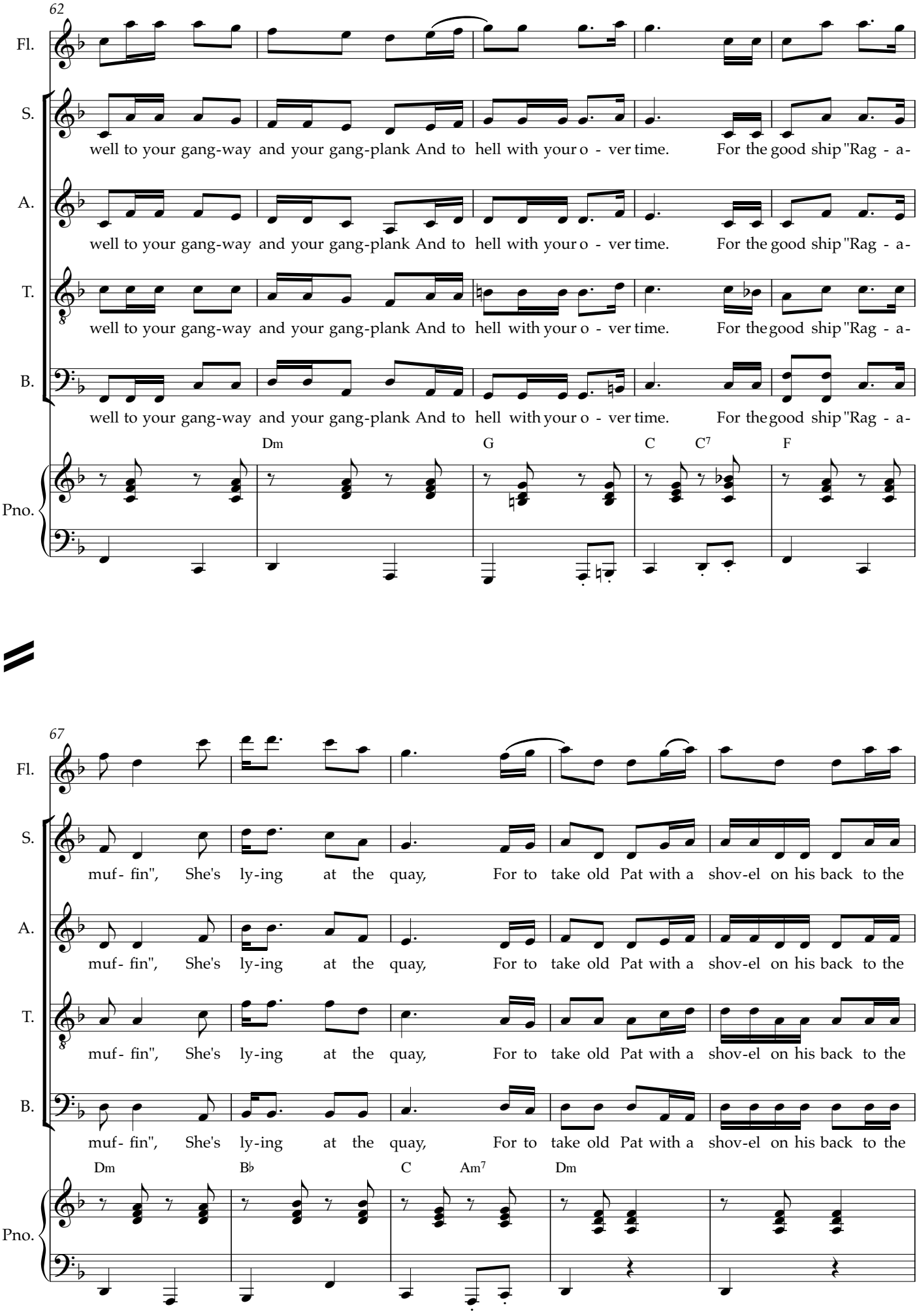

22
Fl.
S.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
A.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
T.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
B.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
F
Dm
B♭
F
Pno.
mf
27
Fl.
S.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
A.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
T.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
B.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
Dm
G
C
C7
F
Dm
Pno.

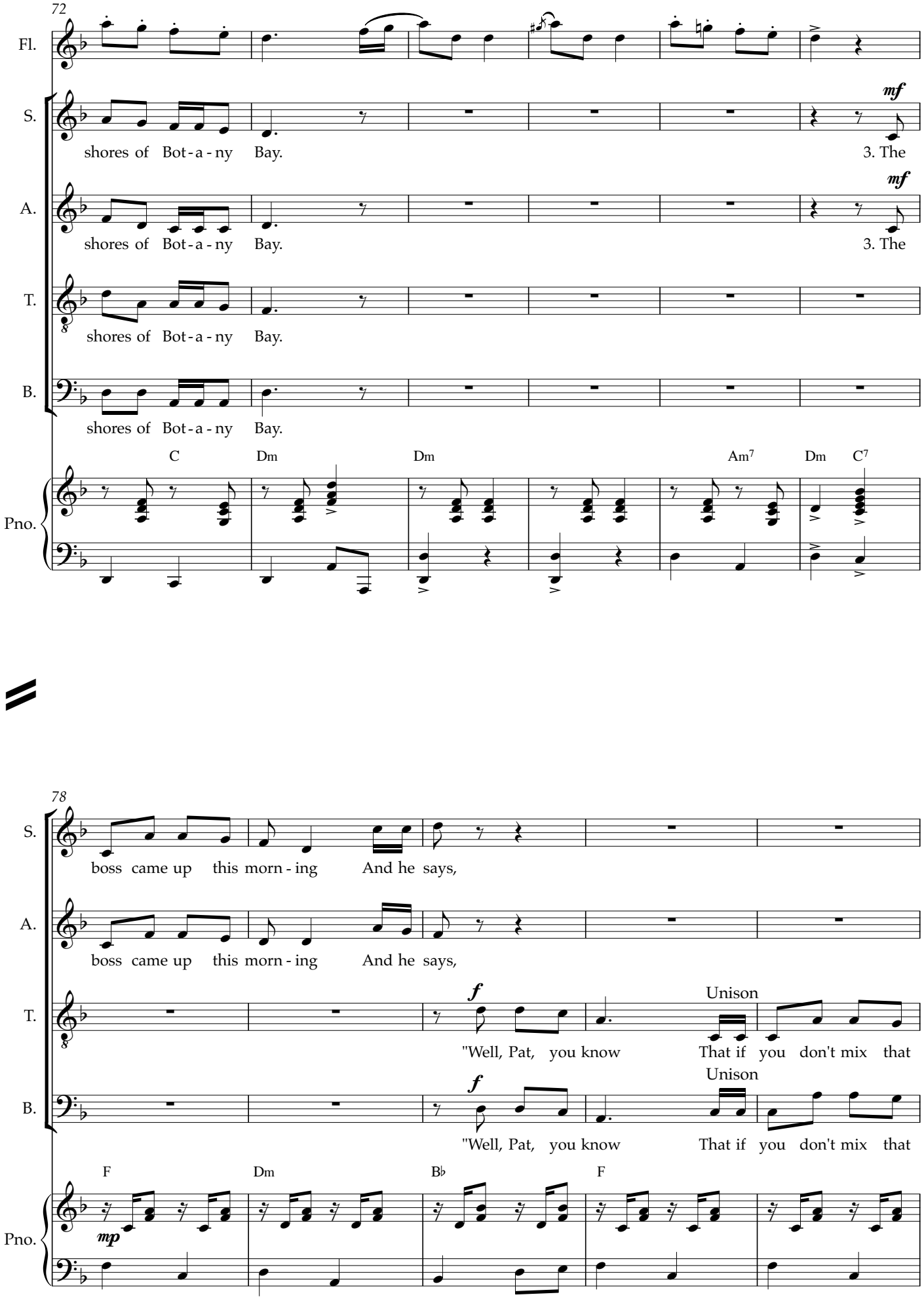

32
Fl.
S.
A.
T.
B.
Pno.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
B♭ C Am7 Dm C
37
Bay.
Unison
mf
2. The
Dm Am7 Dm C7

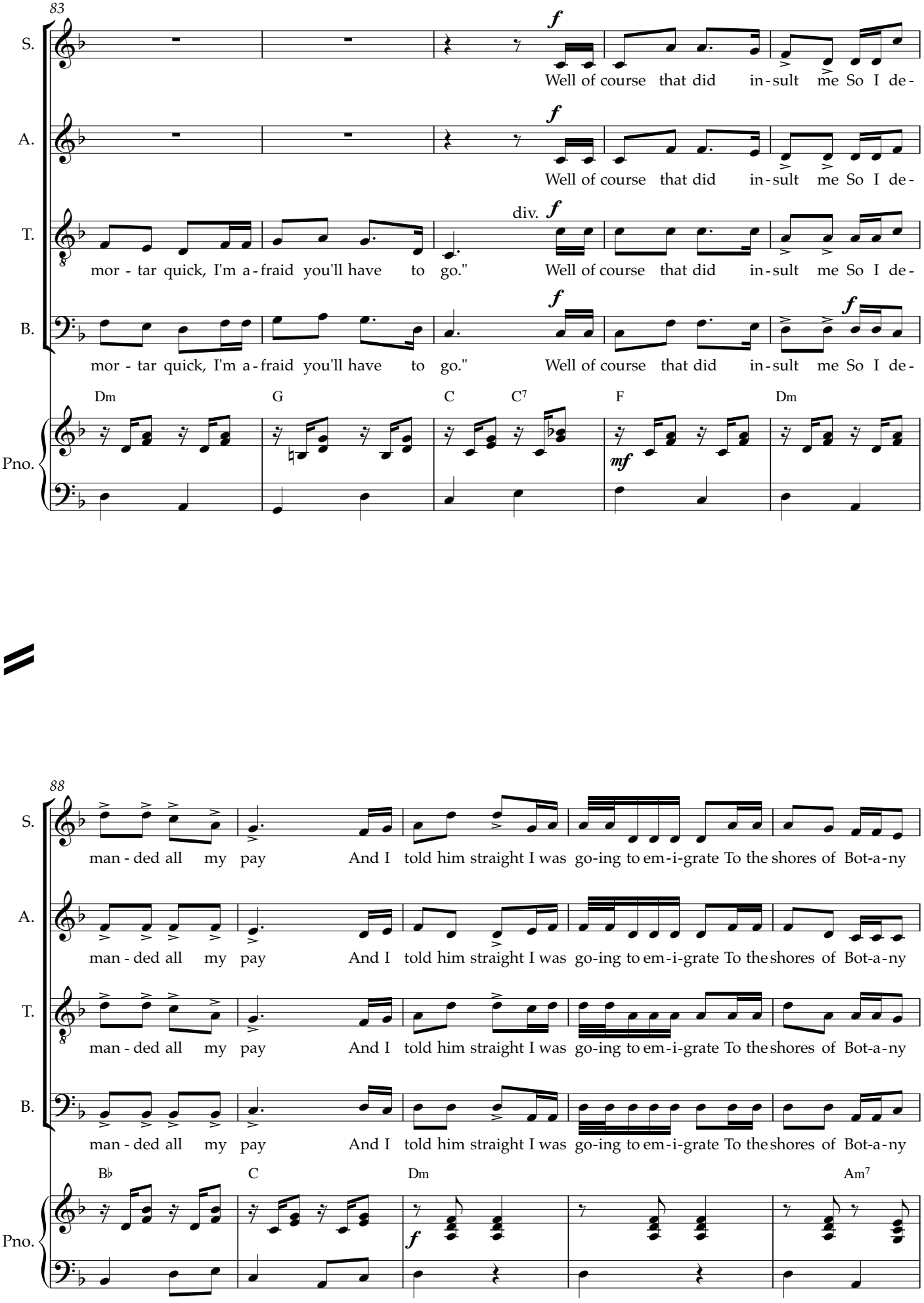

42
S.
A.
T.
B.
Pno.
p
Ah
ah
ah
best years of our lives we've spent work-ing on the docks Build-ing migh-ty
F
Dm
B♭
F
mp

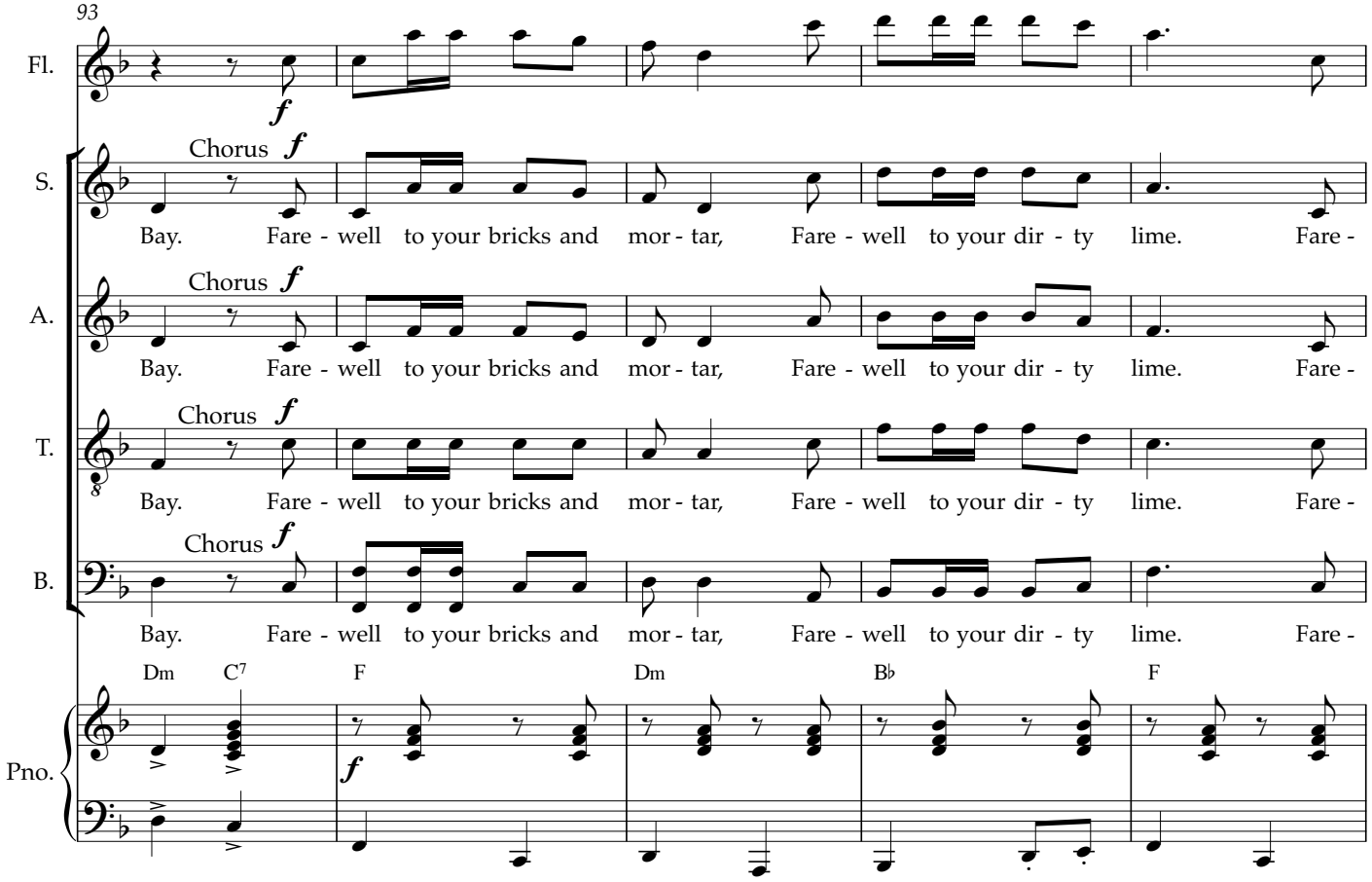

47
S.
A.
T.
B.
Pno.
ah
ah
wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se-cure, but
Dm
G
C
C7
F
Dm

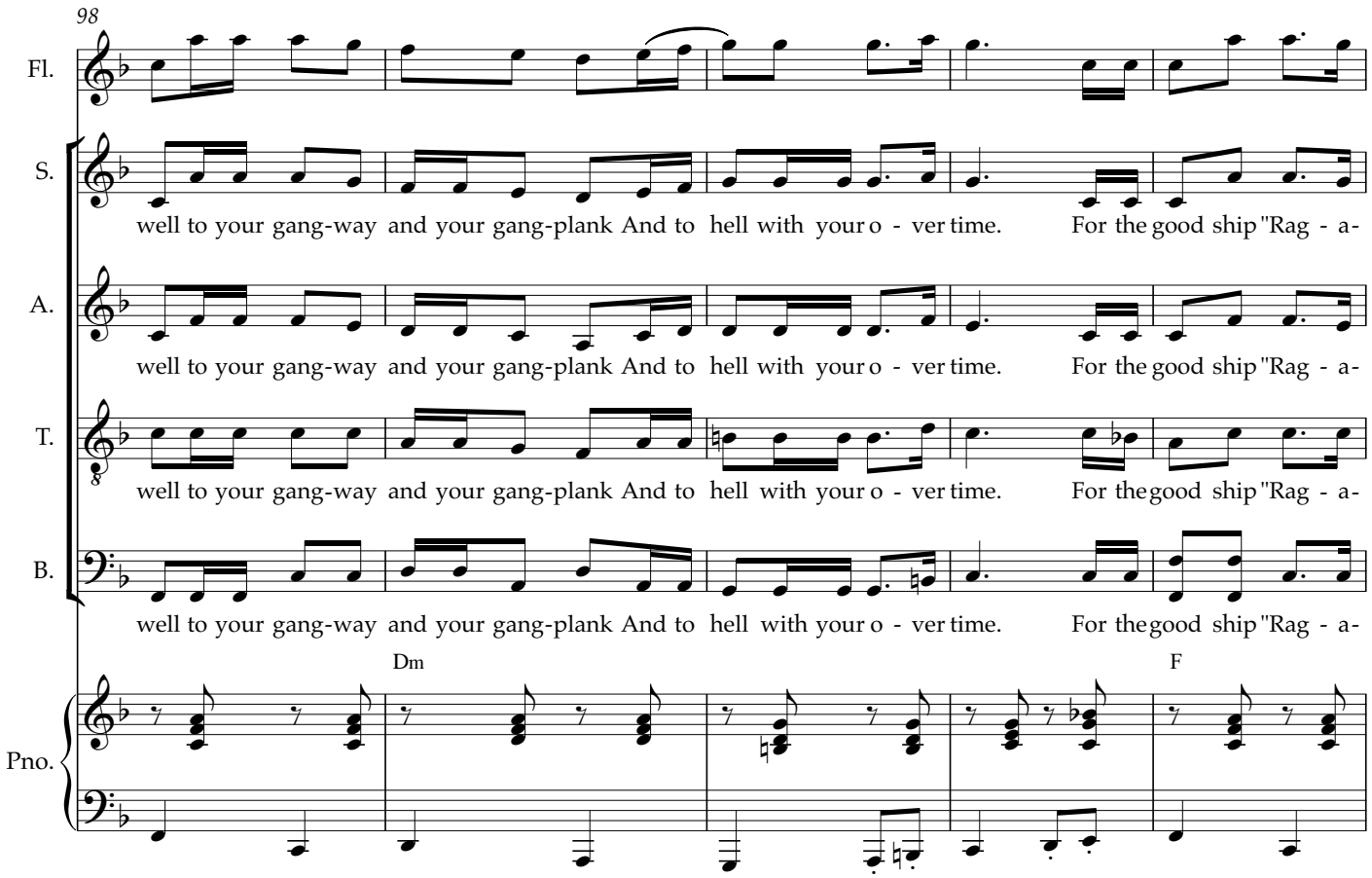

52
S.
A.
T.
B.
Pno.
mf
ah When I take a trip on an em - i-grant ship to the shores of Bot - a - ny
div.
I'll not rue the day When I take a trip on an em - i-grant ship to the shores of Bot - a - ny
B♭ C Am7 Dm Am7
57
Fl.
f
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F

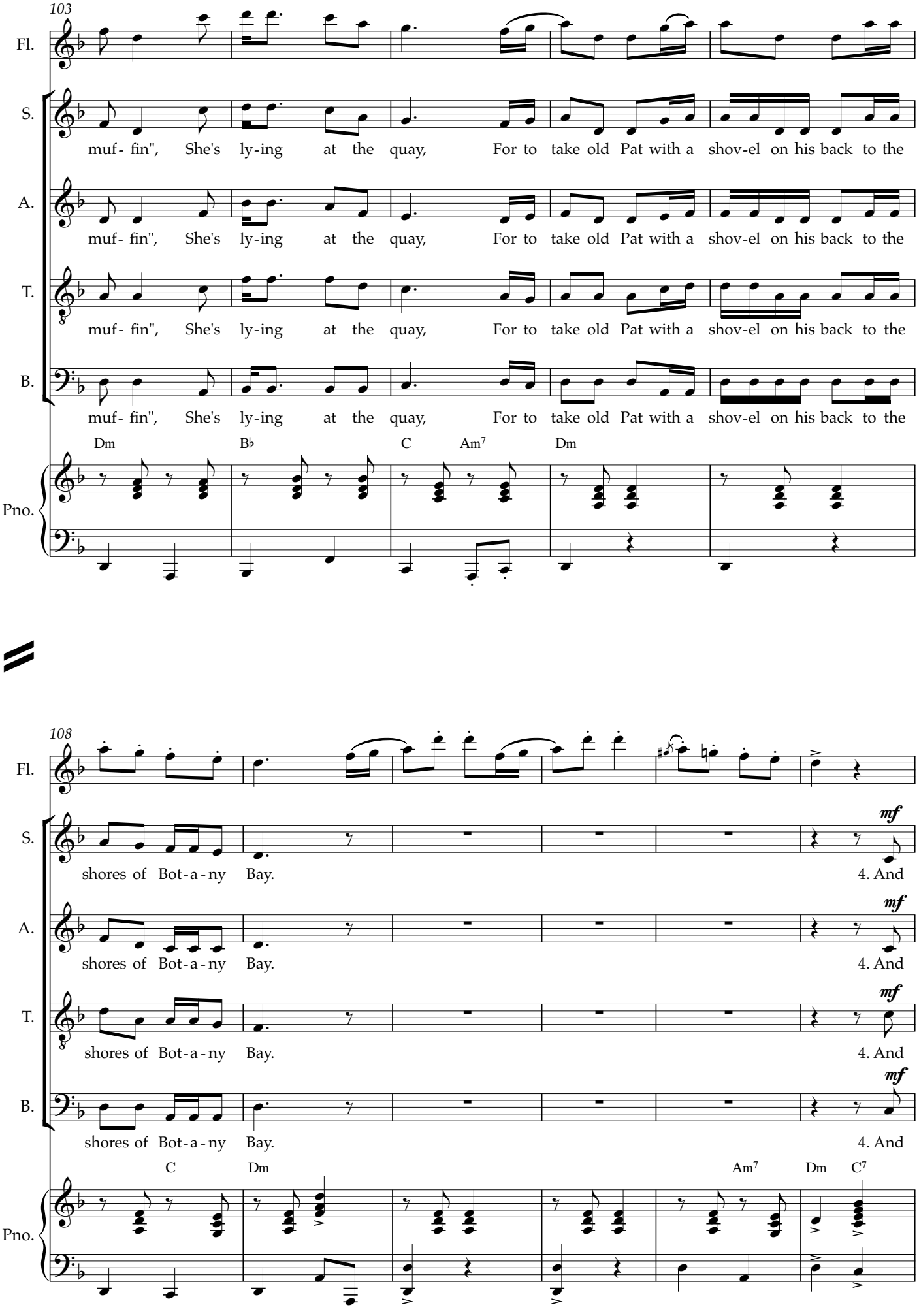

62
Fl.
S.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
A.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
T.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
B.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm
G
C
C7
F
Pno.
67
Fl.
S.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
T.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
B.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm
B♭
C
Am7
Dm
Pno.

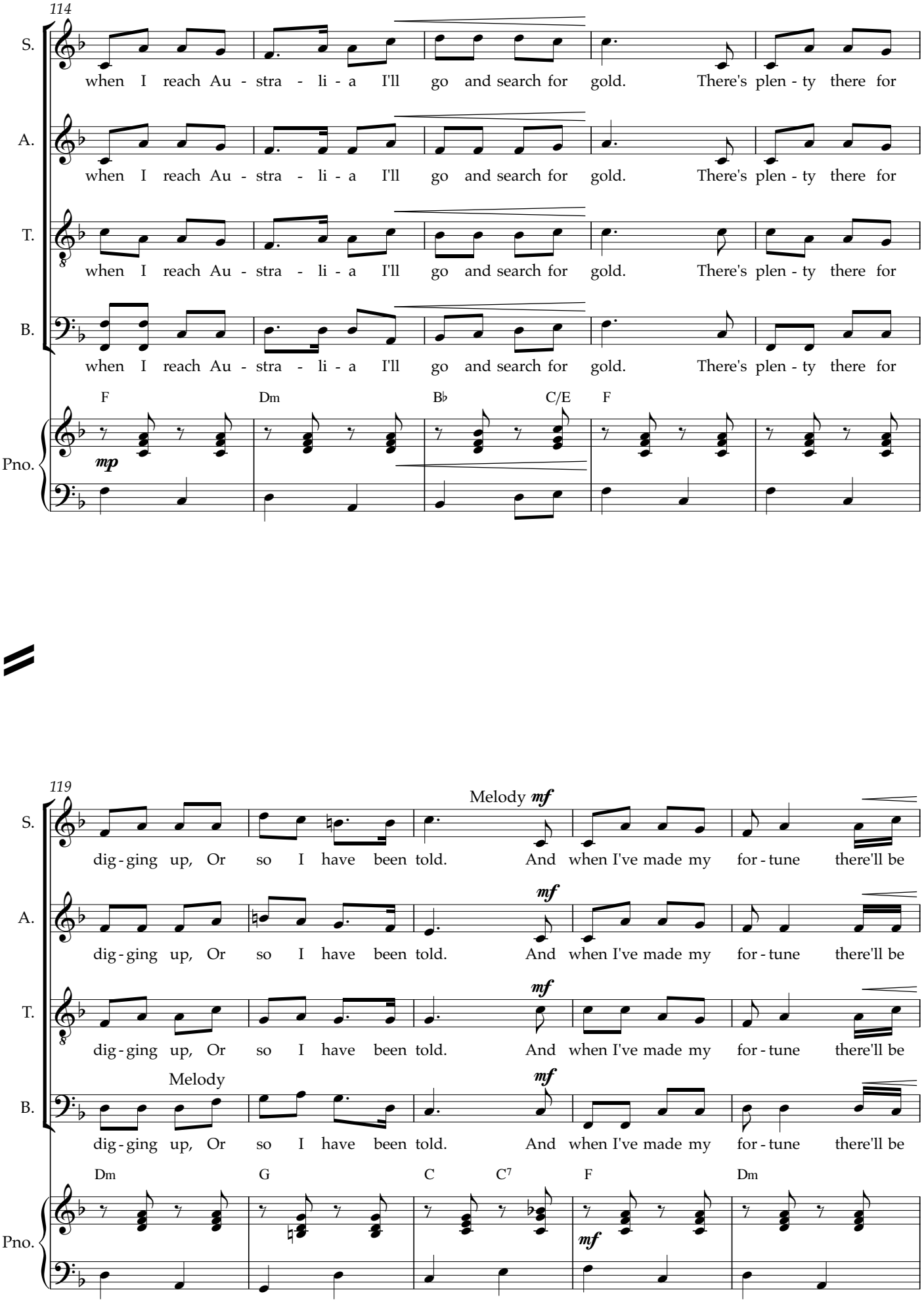

72
Fl.
S.
A.
T.
B.
Pno.
mf
shores of Bot - a - ny Bay.
3. The
C
Dm
Dm
Am7
Dm
C7
78
boss came up this morn - ing And he says,
f
Unison
"Well, Pat, you know That if you don't mix that
mp
F
Dm
B♭
F

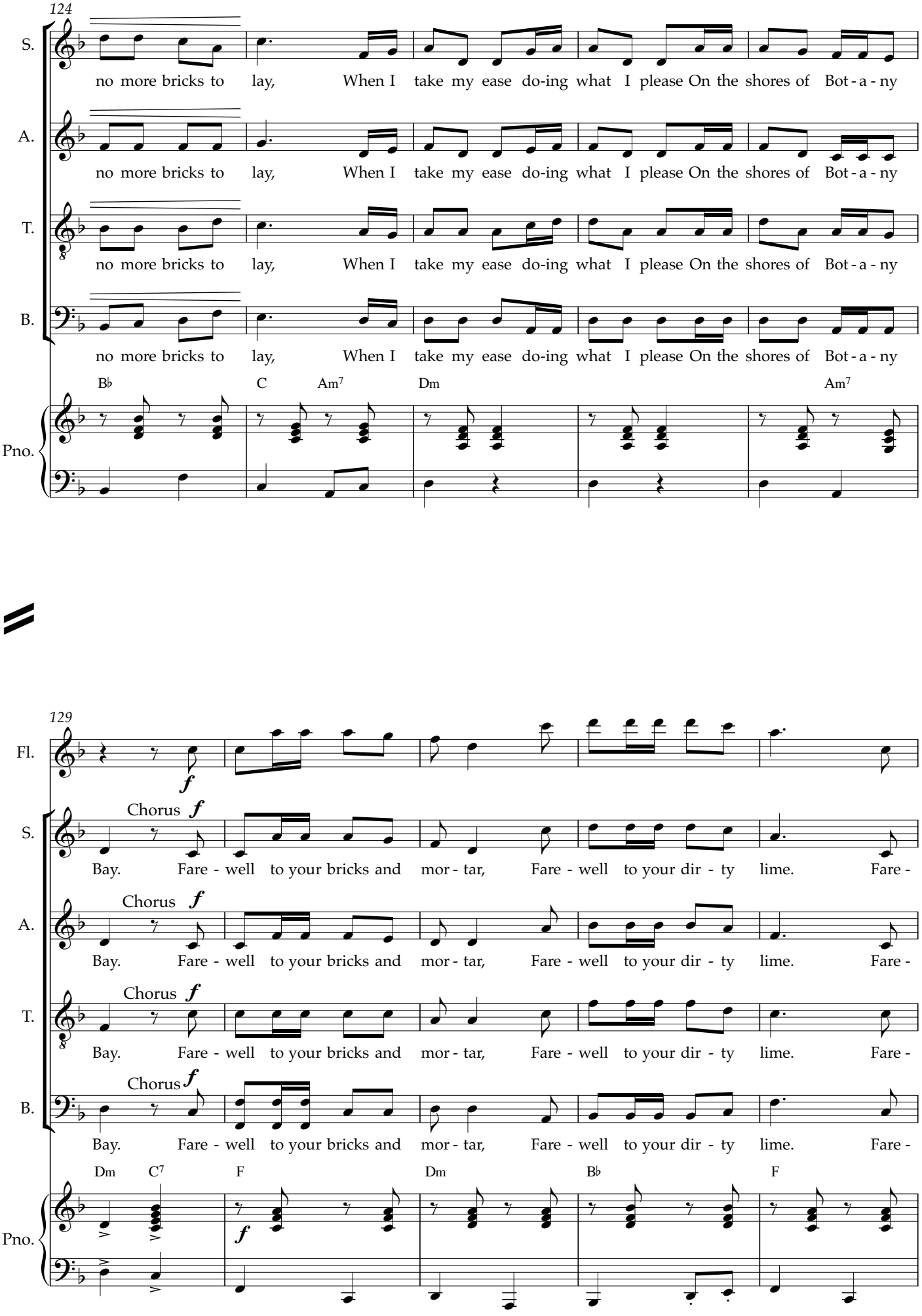

83
S.
A.
T.
B.
Pno.
Well of course that did in-sult me So I de-
mor - tar quick, I'm a-fraid you'll have to go."
div.
Dm
G
C
C7
F
Dm
88
man - ded all my pay
And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
B♭
C
Dm
Am7

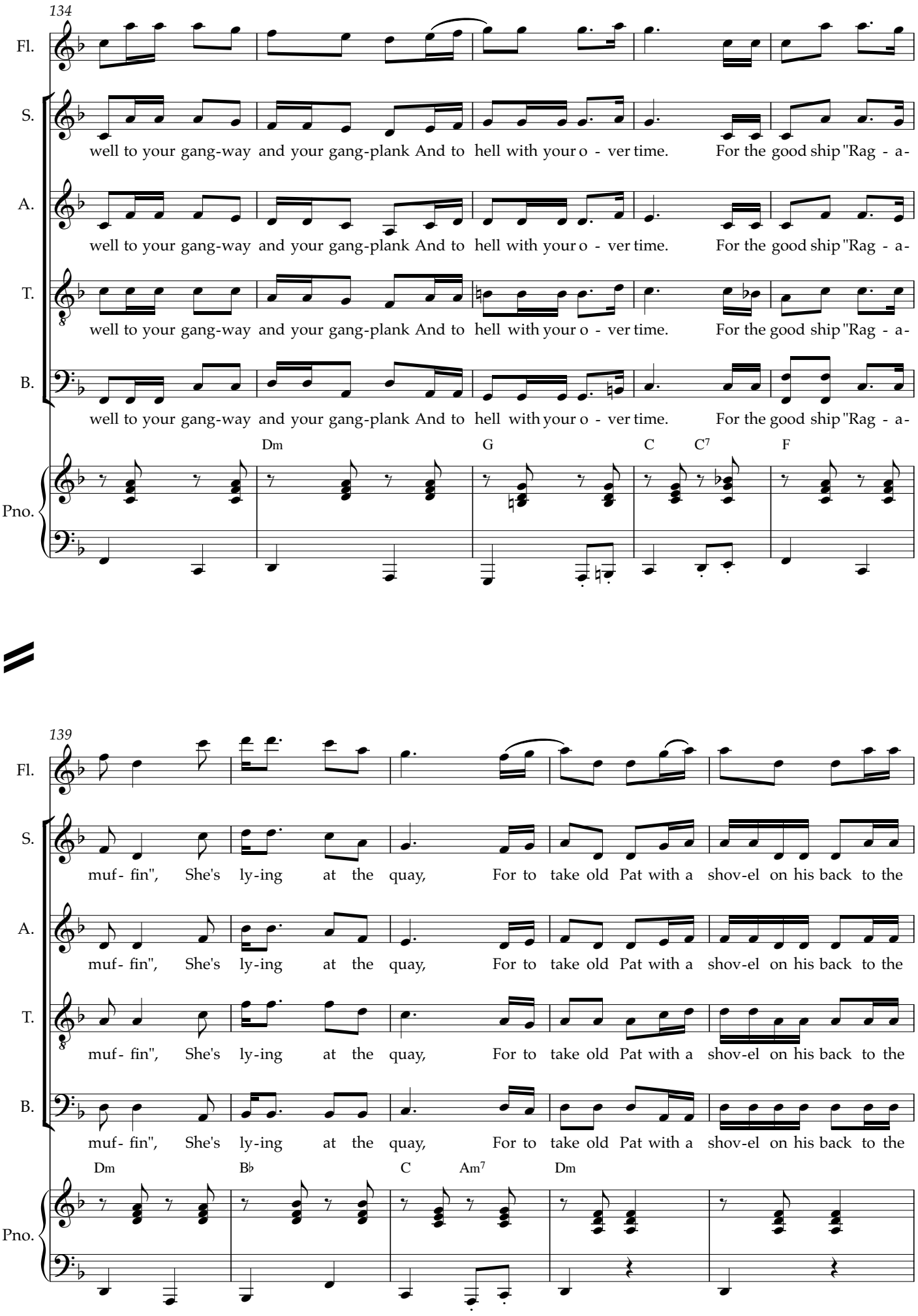

93
Fl.
S.
A.
T.
B.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm
C7
F
Dm
B♭
F

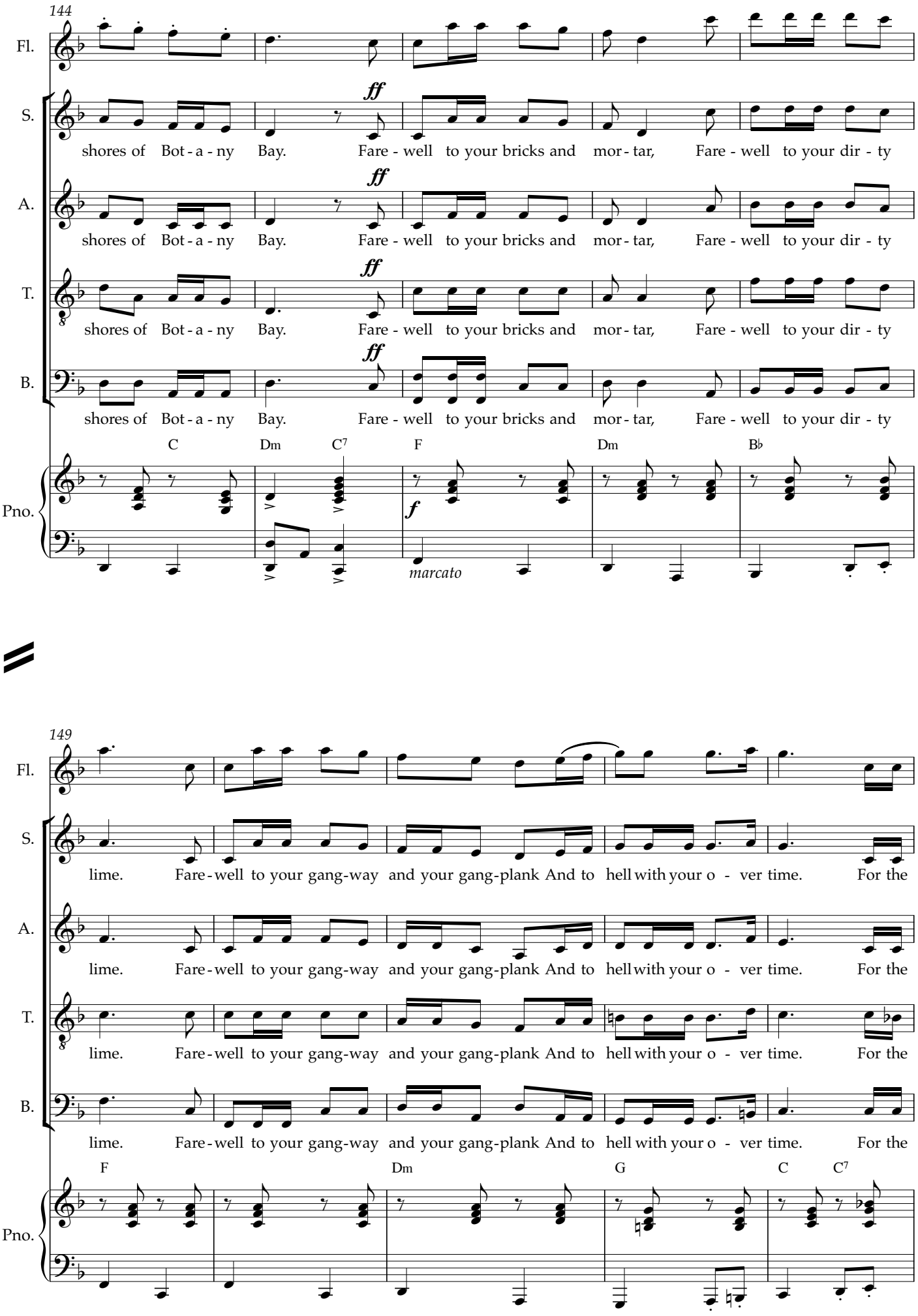

98
Fl.
S.
A.
T.
B.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm
F

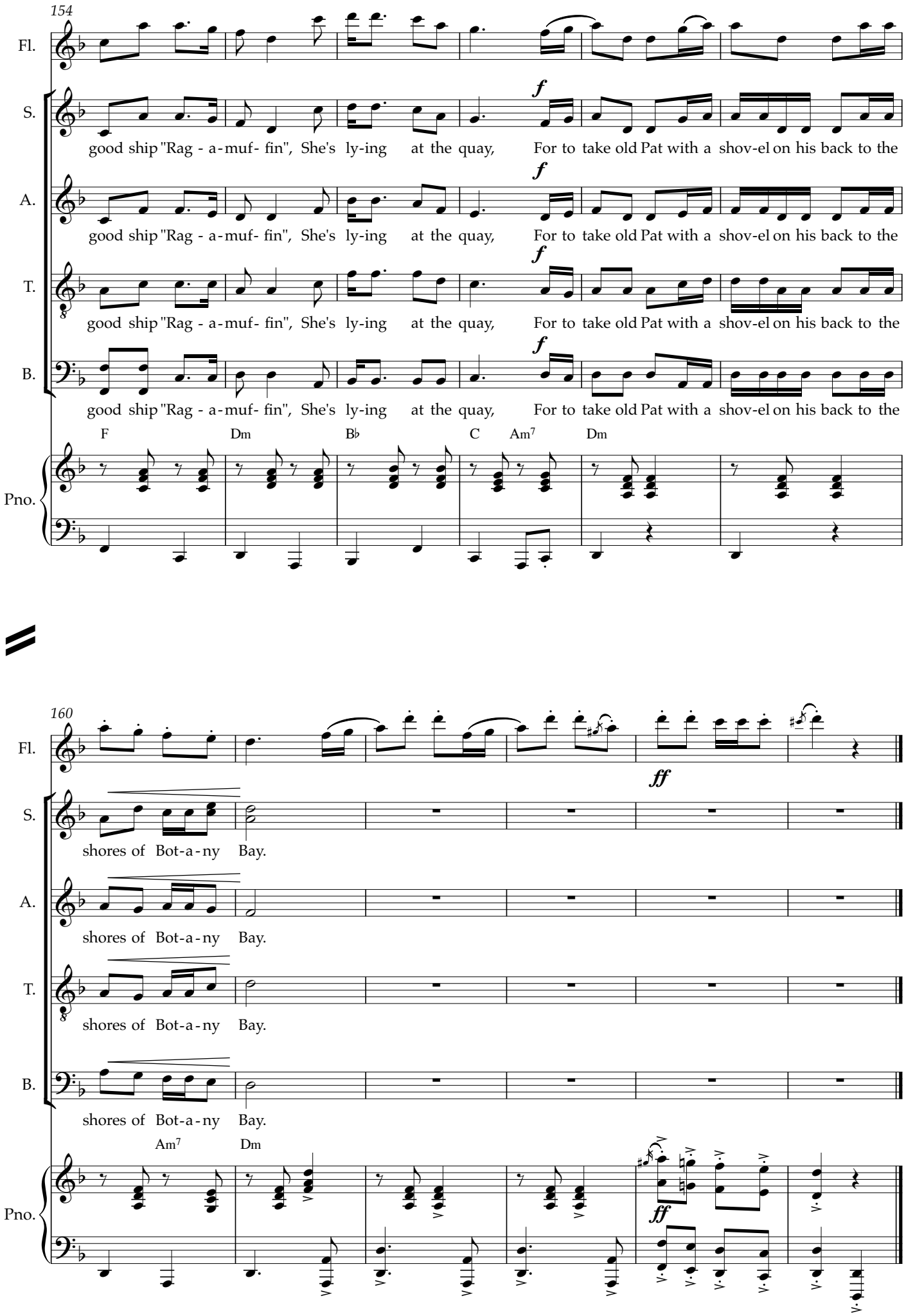

103
Fl.
S.
A.
T.
B.
Pno.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm
B♭
C
Am7
Dm
108
shores of Bot-a-ny Bay.
4. And
mf
C
Dm
Am7
Dm
C7


114
S.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
A.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
T.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
B.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
F
Dm
B♭
C/E
F
Pno.
mp
119
Melody mf
S.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
mf
A.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
mf
T.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Melody
mf
B.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Dm
G
C
C7
F
Dm
Pno.
mf


124
S.
A.
T.
B.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
B♭ C Am7 Dm Am7
Pno.
129
Fl.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F


134
Fl.
S.
A.
T.
B.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm
G
C
C7
F
139
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm
B♭
C
Am7
Dm


144
Fl.
S.
A.
T.
B.
Pno.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
C
Dm
C7
F
Dm
B♭
f
marcato
149
lime. Fare - well to your gang - way and your gang - plank And to hell with your o - ver time. For the
F
Dm
G
C
C7


154
Fl.
S.
A.
T.
B.
Pno.
f
good ship "Rag - a - muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
F
Dm
B♭
C
Am7
Dm
160
ff
shores of Bot-a - ny Bay.
Am7
Dm

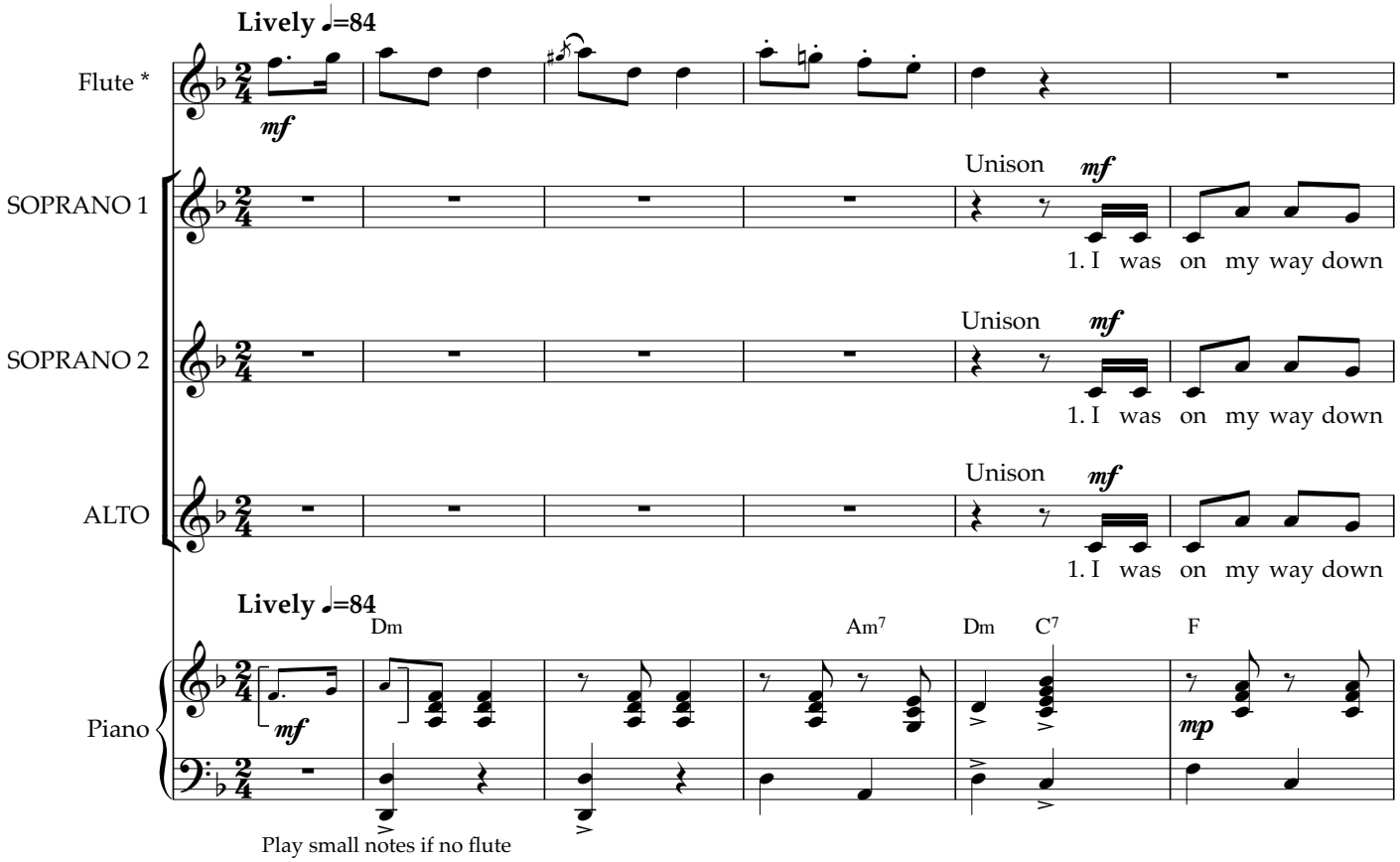
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

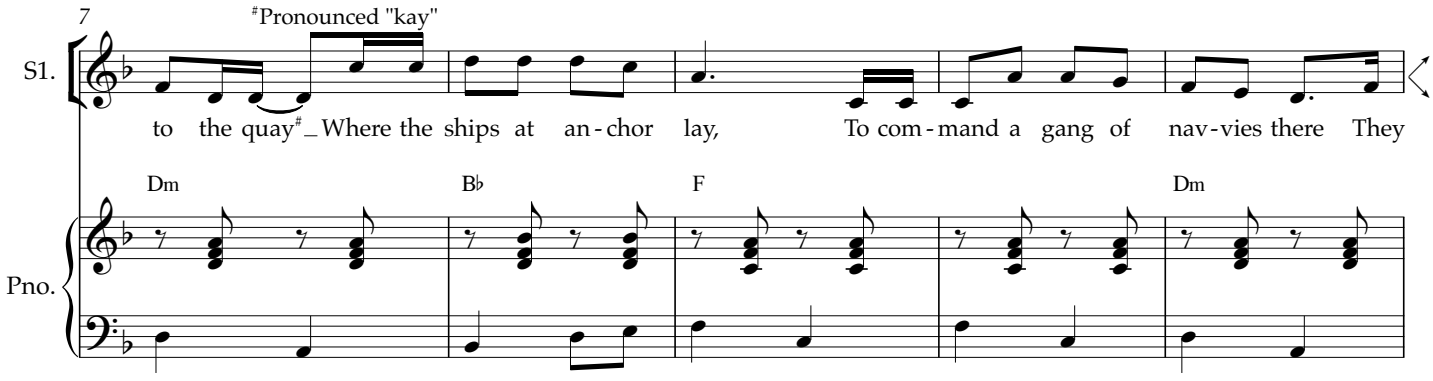
SHORES OF BOTANY BAY

for SSA choir, piano and flute

Arranged by Sandra Milliken

Traditional





* Flute, violin or other C instrument

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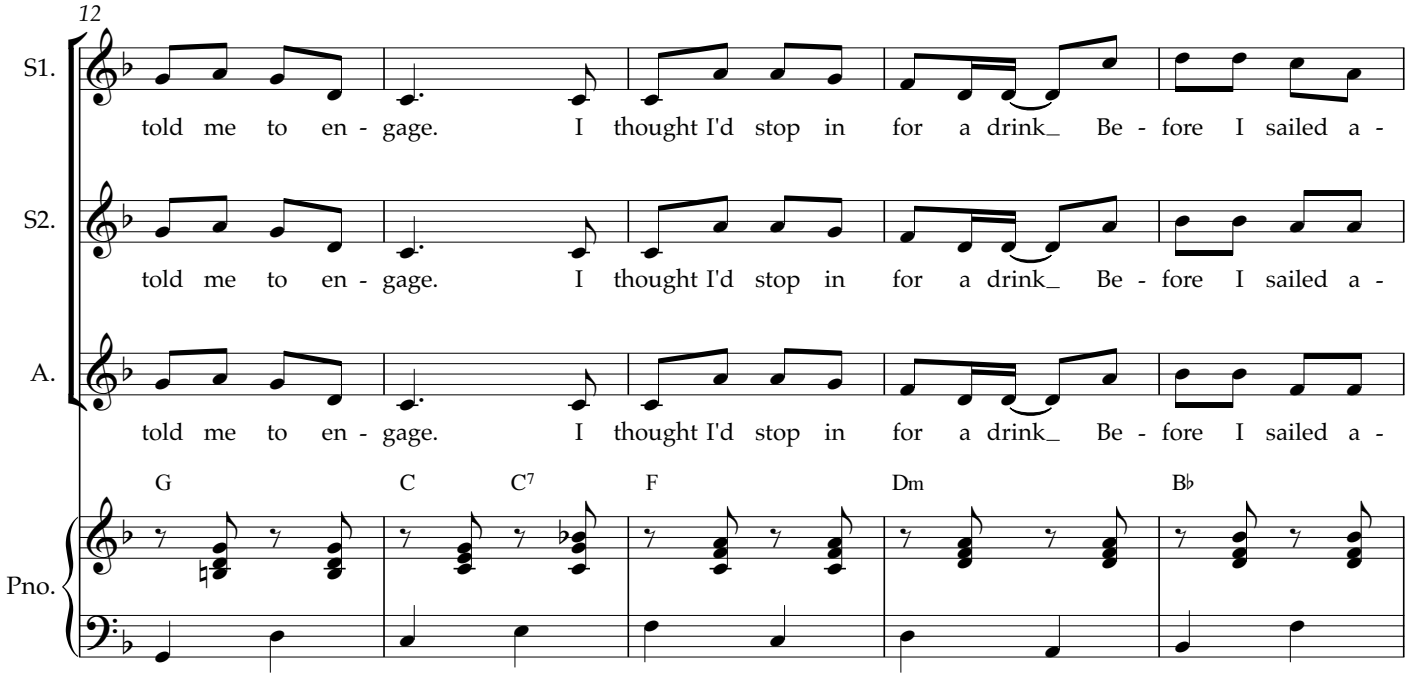
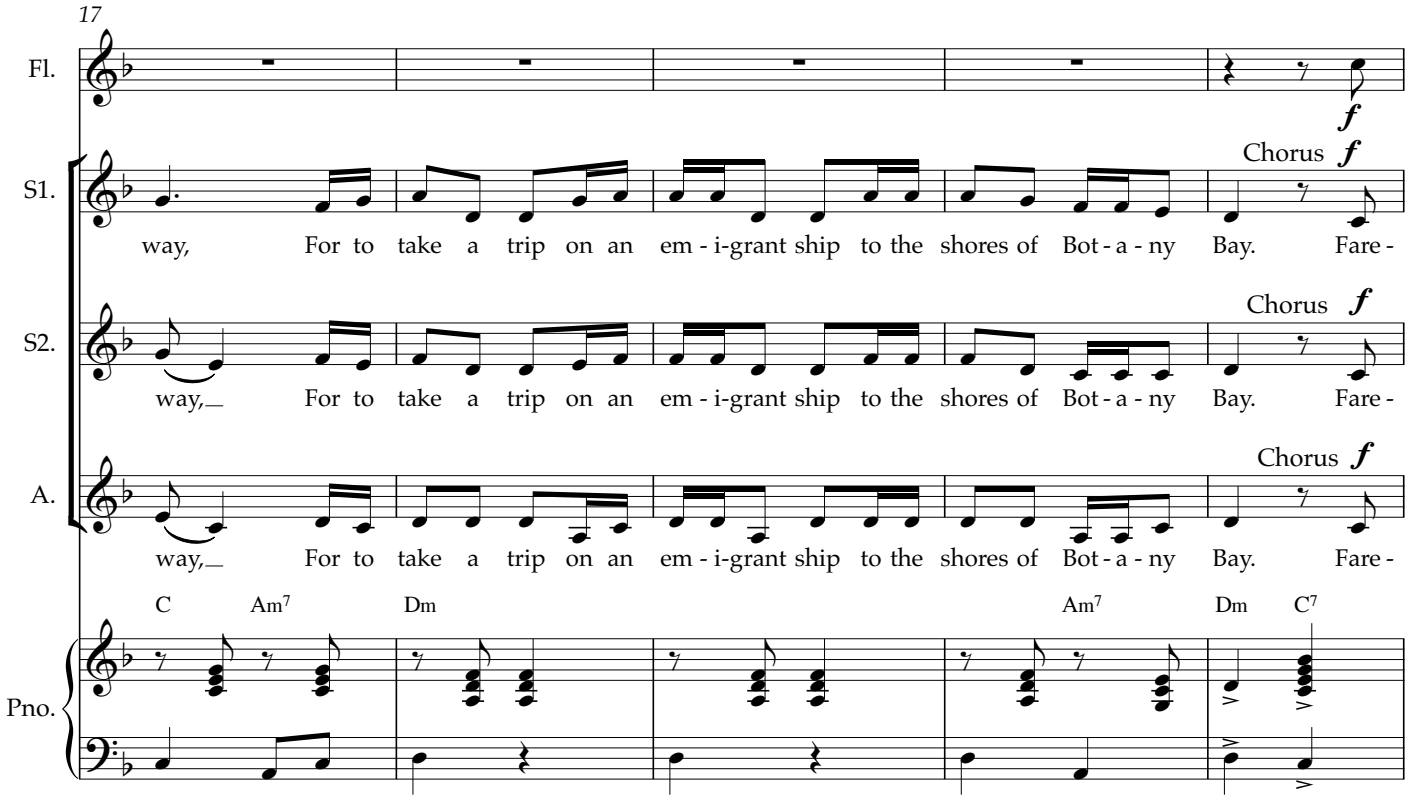
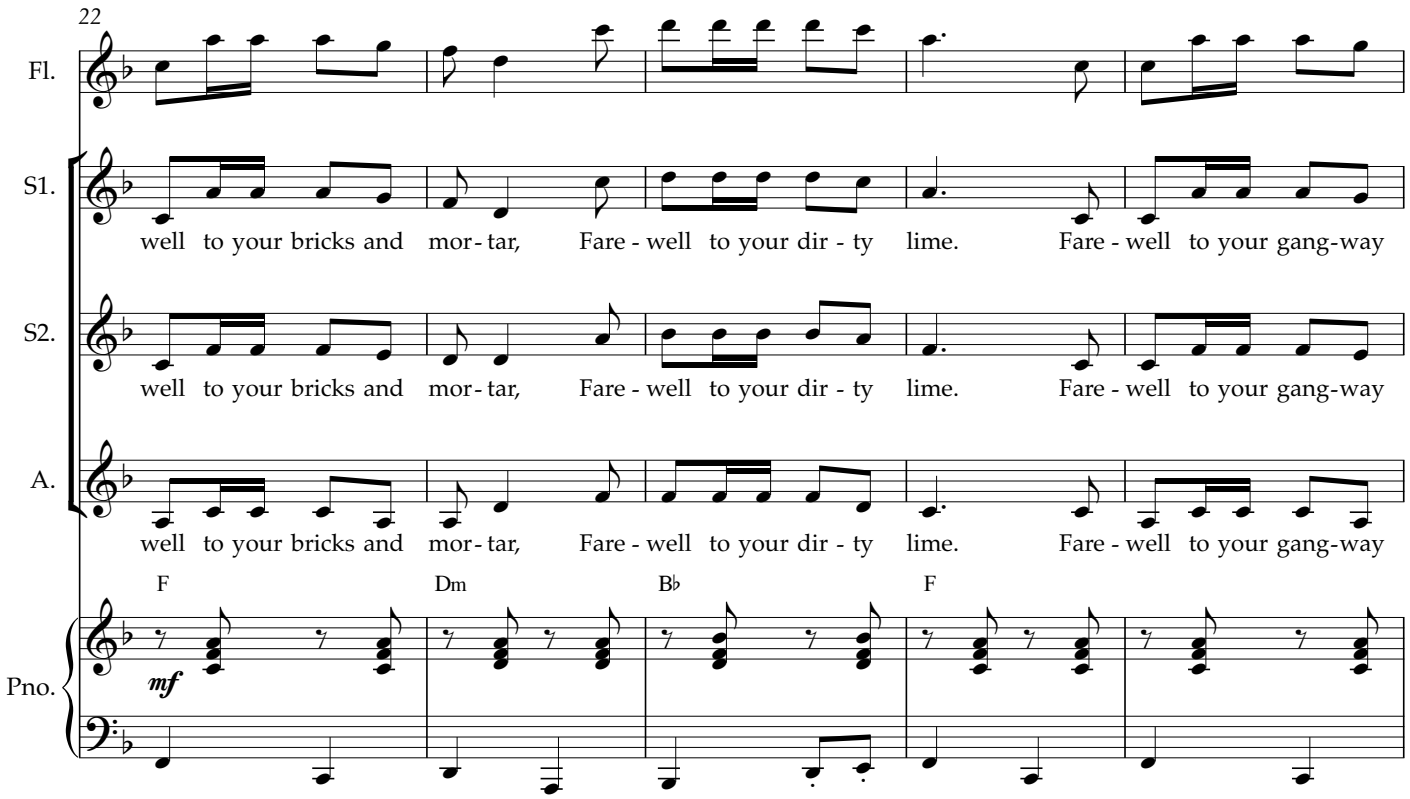
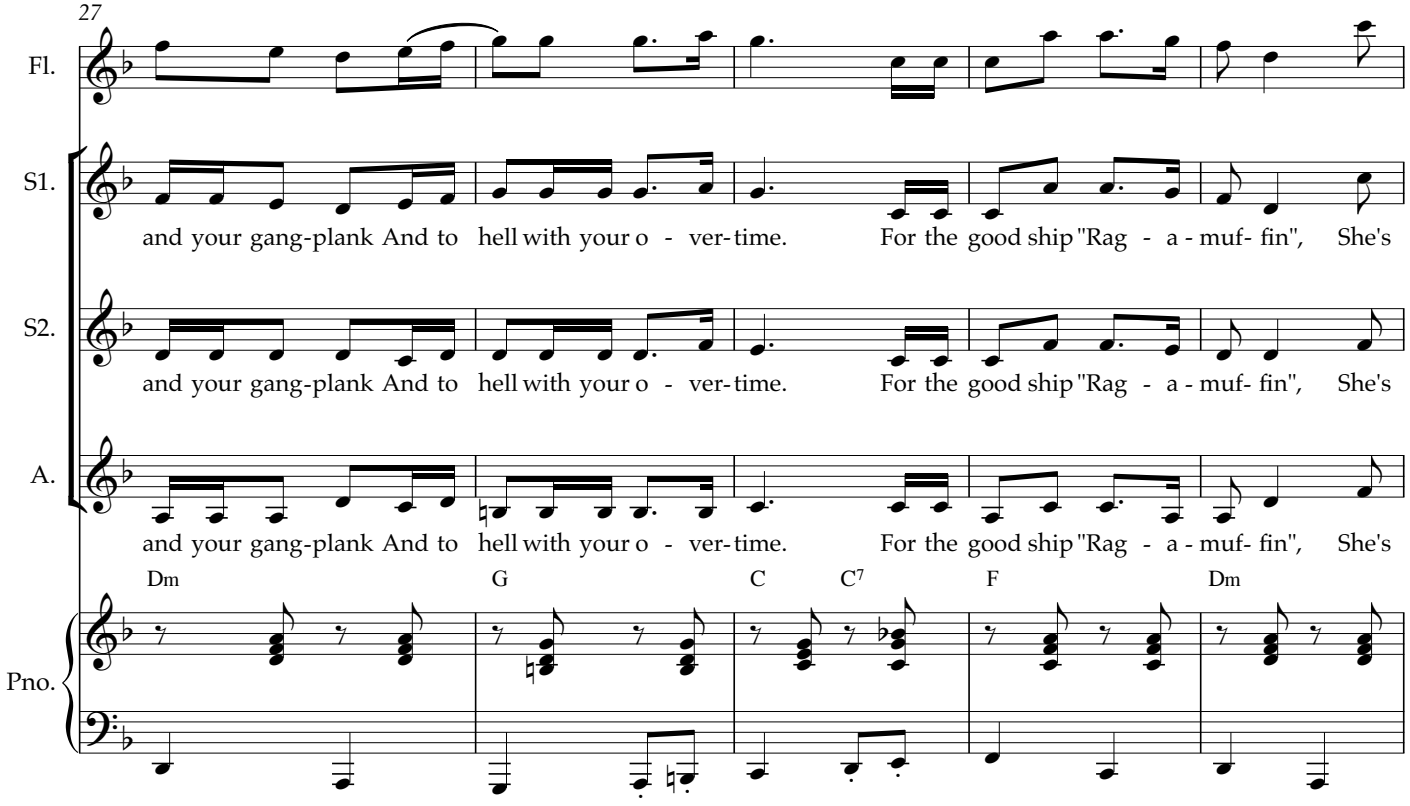
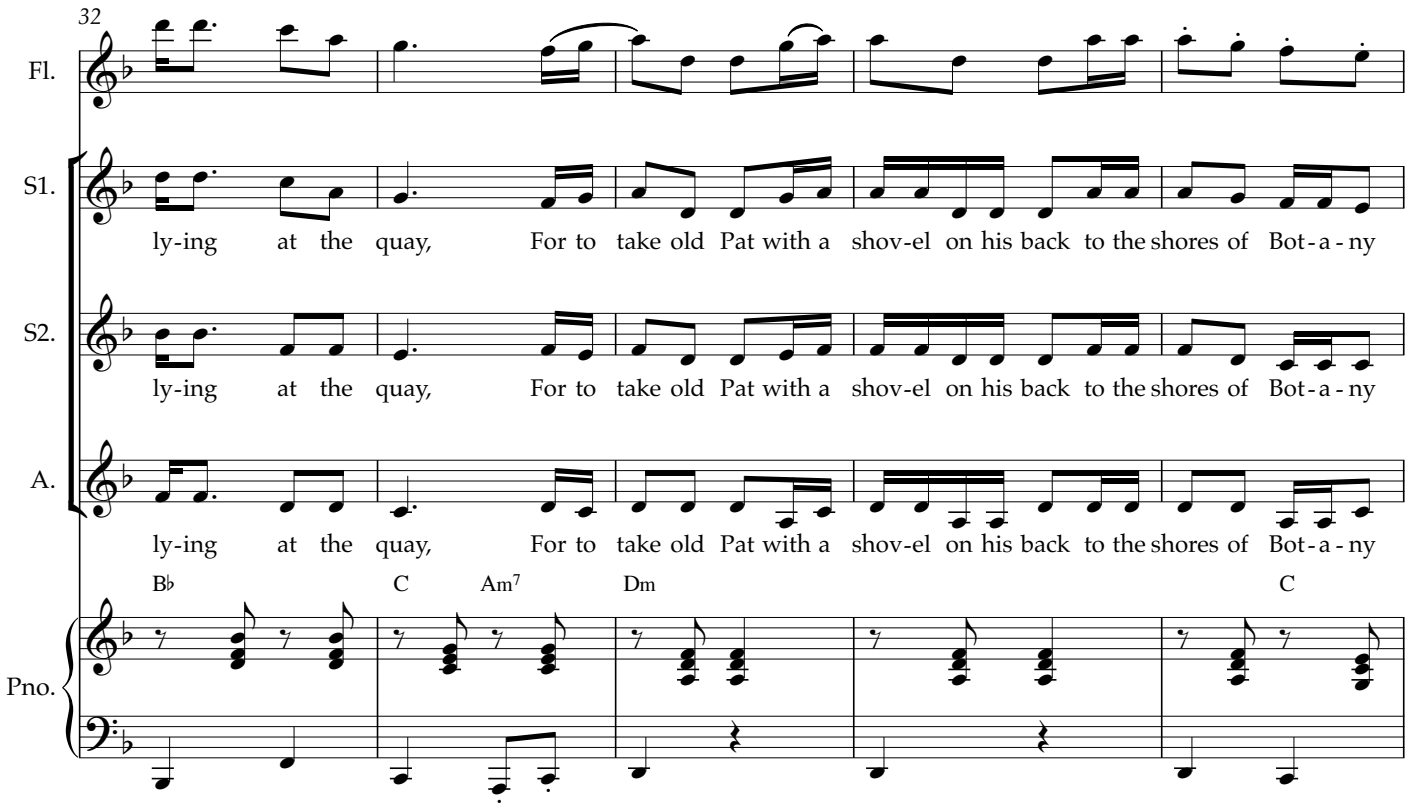
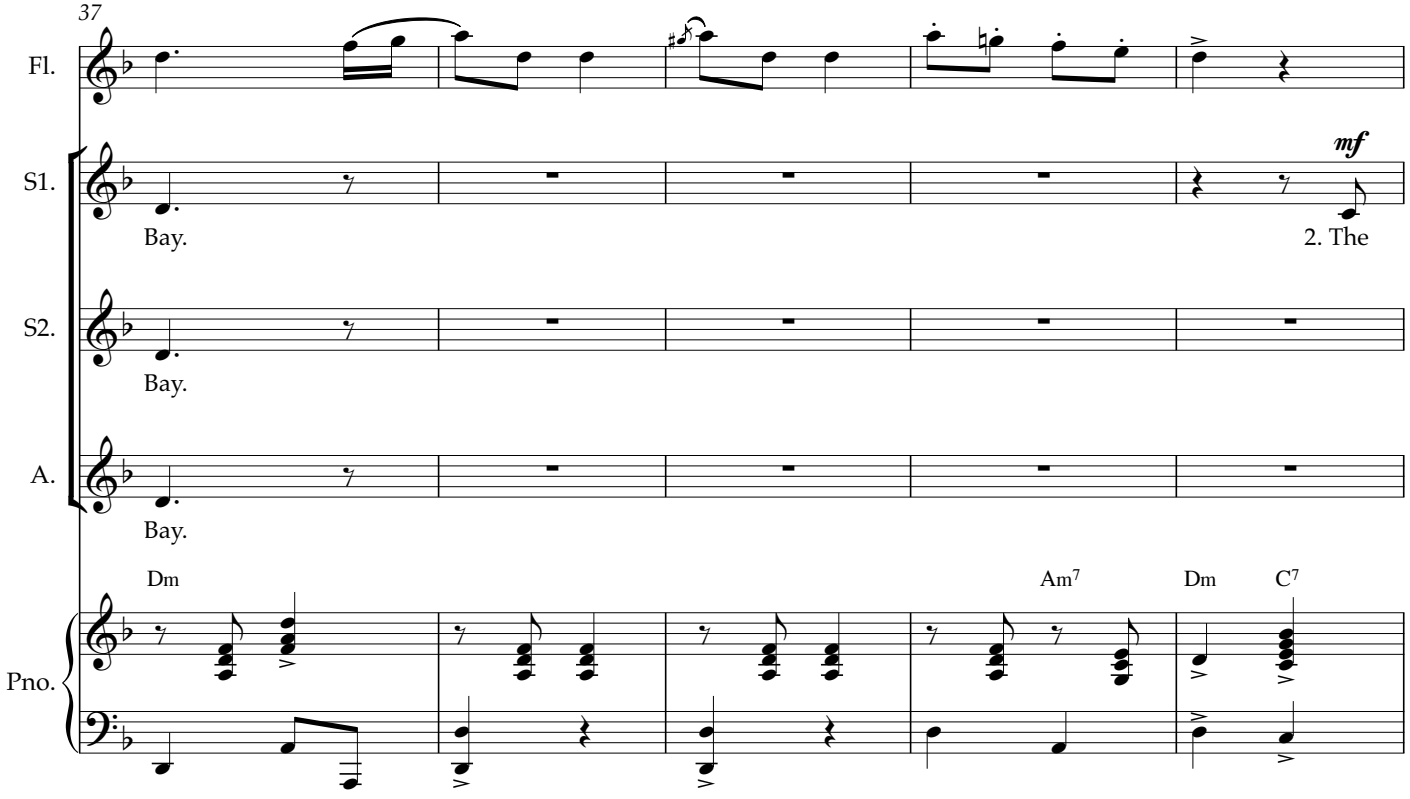

12
S1.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
S2.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
A.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
G C C7 F Dm B♭
Pno.

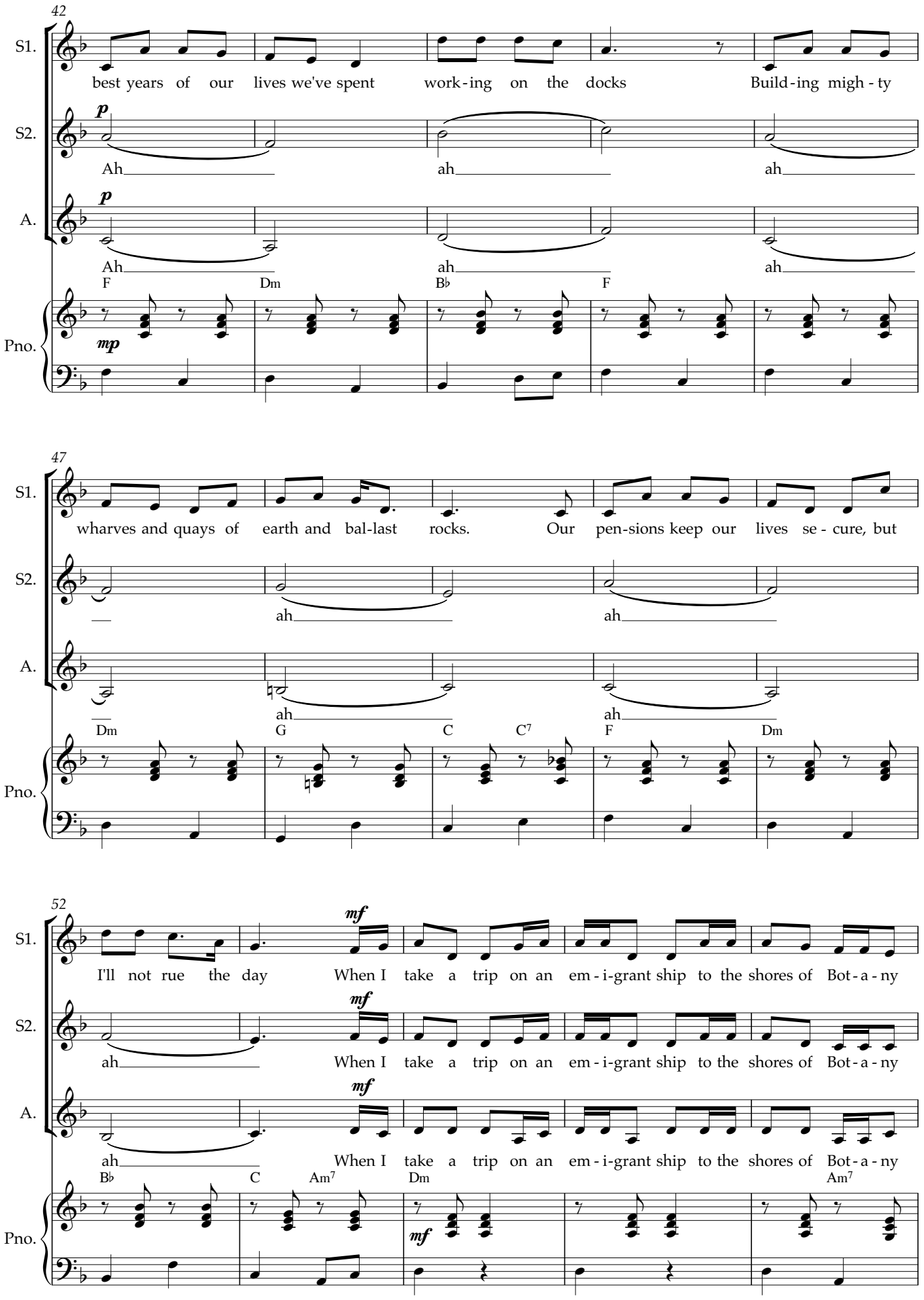

17
Fl.
f
S1.
Chorus f
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
S2.
Chorus f
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
A.
Chorus f
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
C Am7 Dm Am7 Dm C7
Pno.

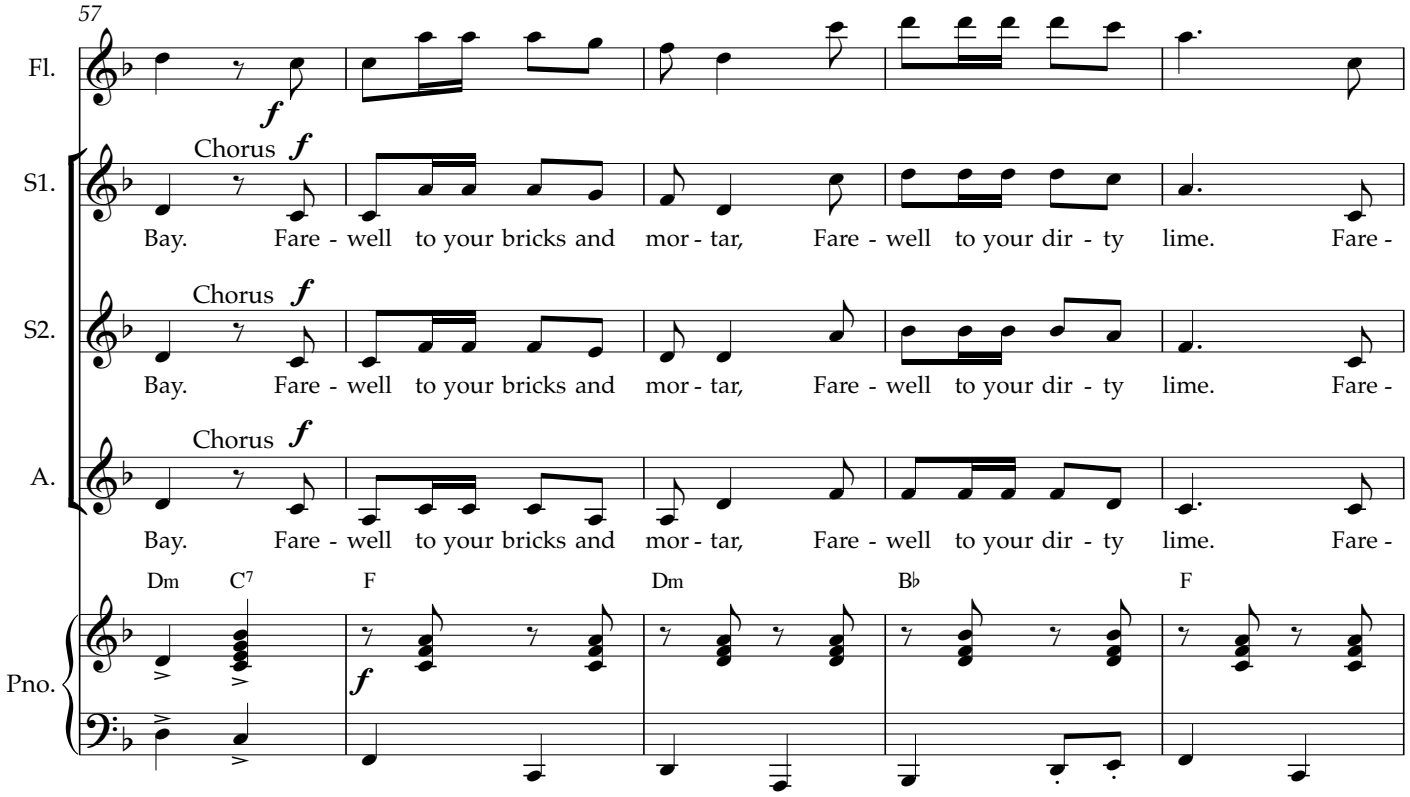

22
Fl.
S1.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
S2.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
A.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
F
Dm
B♭
F
Pno.
mf

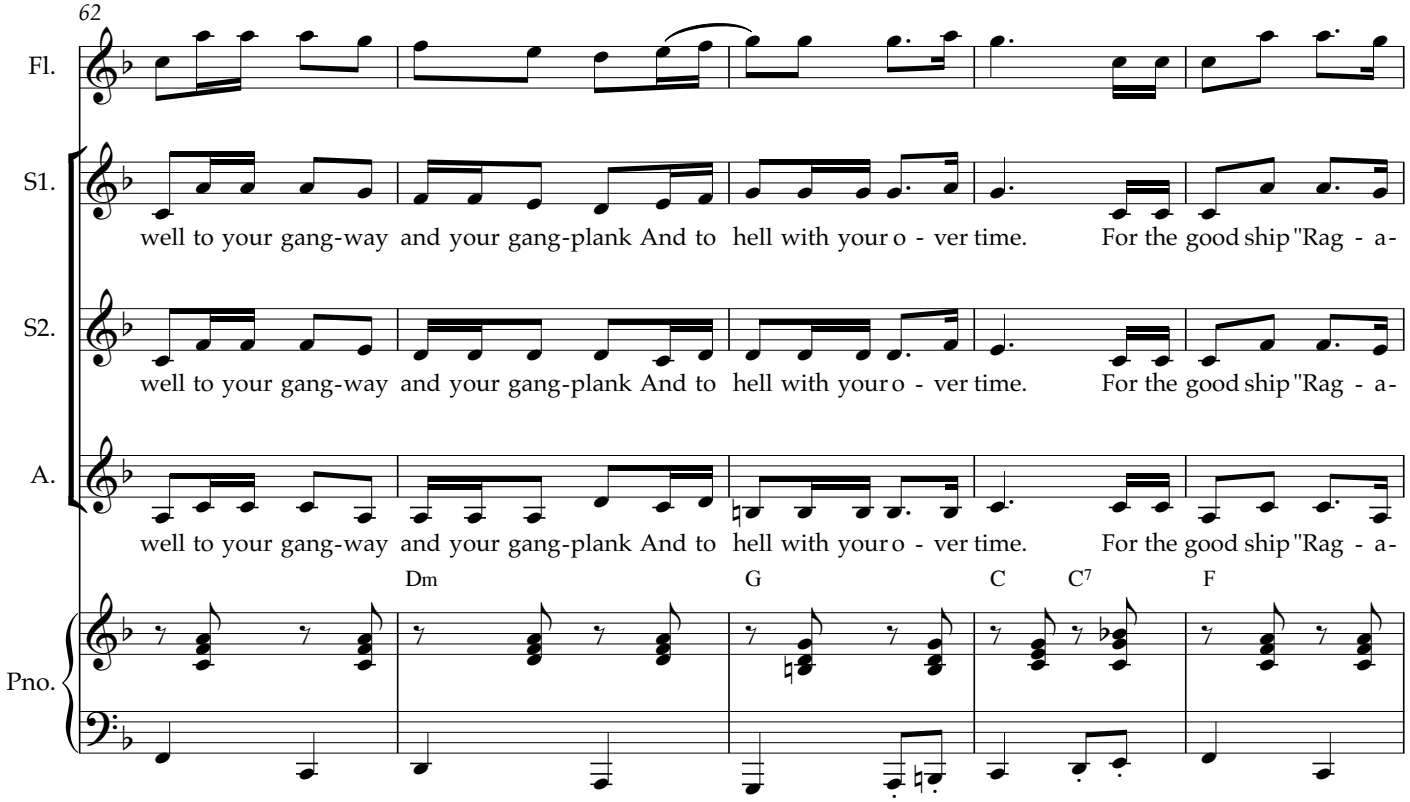

27
Fl.
S1.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
S2.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
A.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
Dm
G
C
C7
F
Dm
Pno.

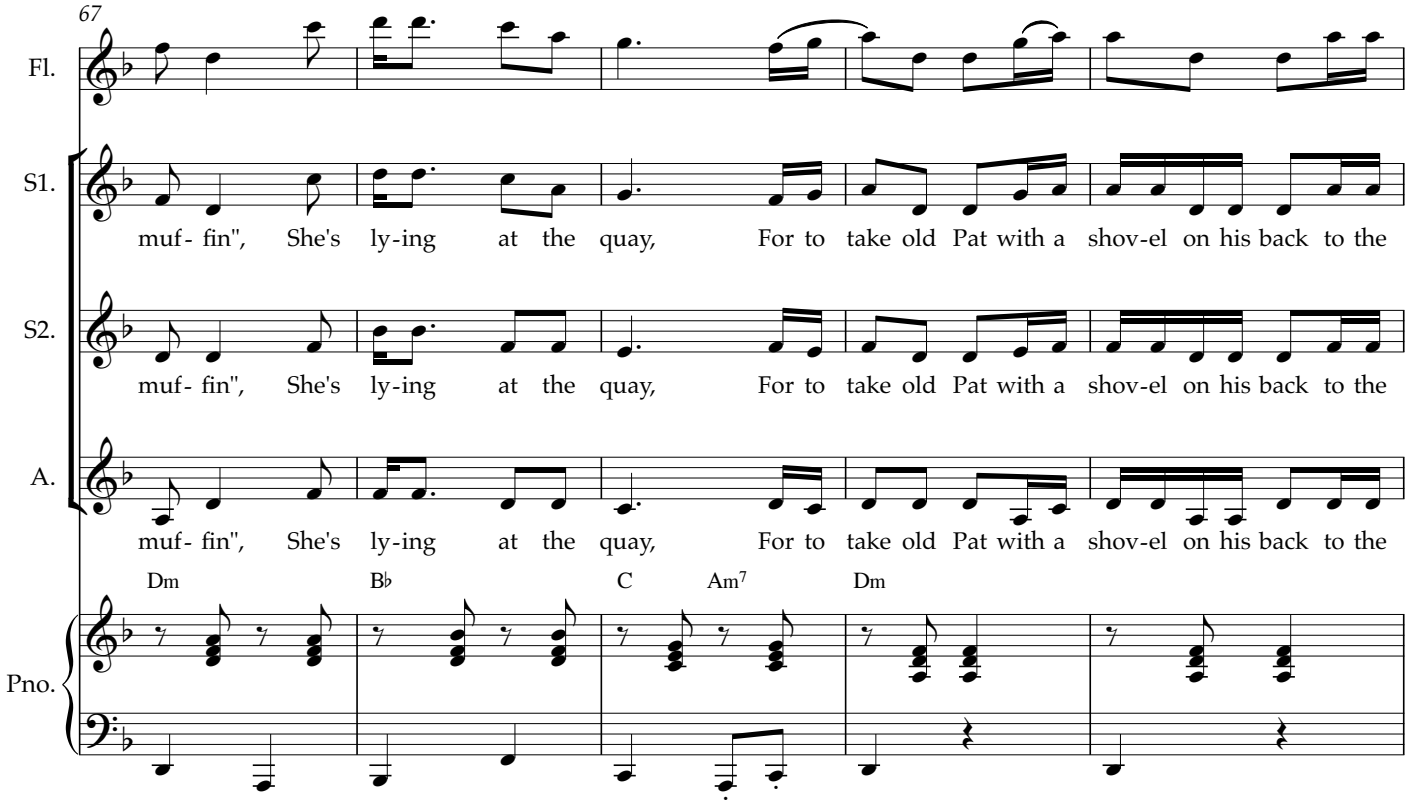

32
Fl.
S1.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
S2.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
A.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
B♭ C Am7 Dm C
Pno.

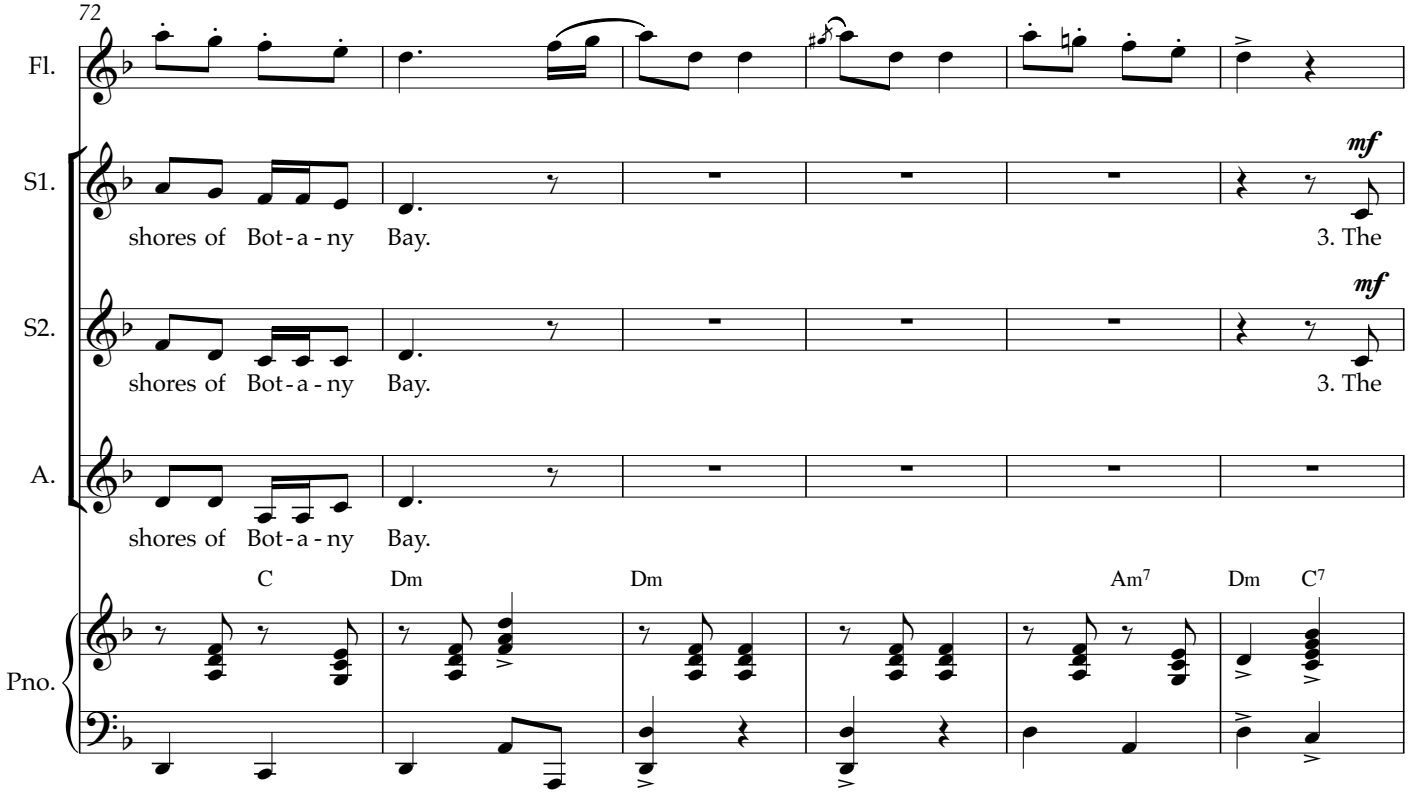

37
Fl.
S1.
mf
Bay.
2. The
S2.
Bay.
A.
Bay.
Dm Am7 Dm C7
Pno.

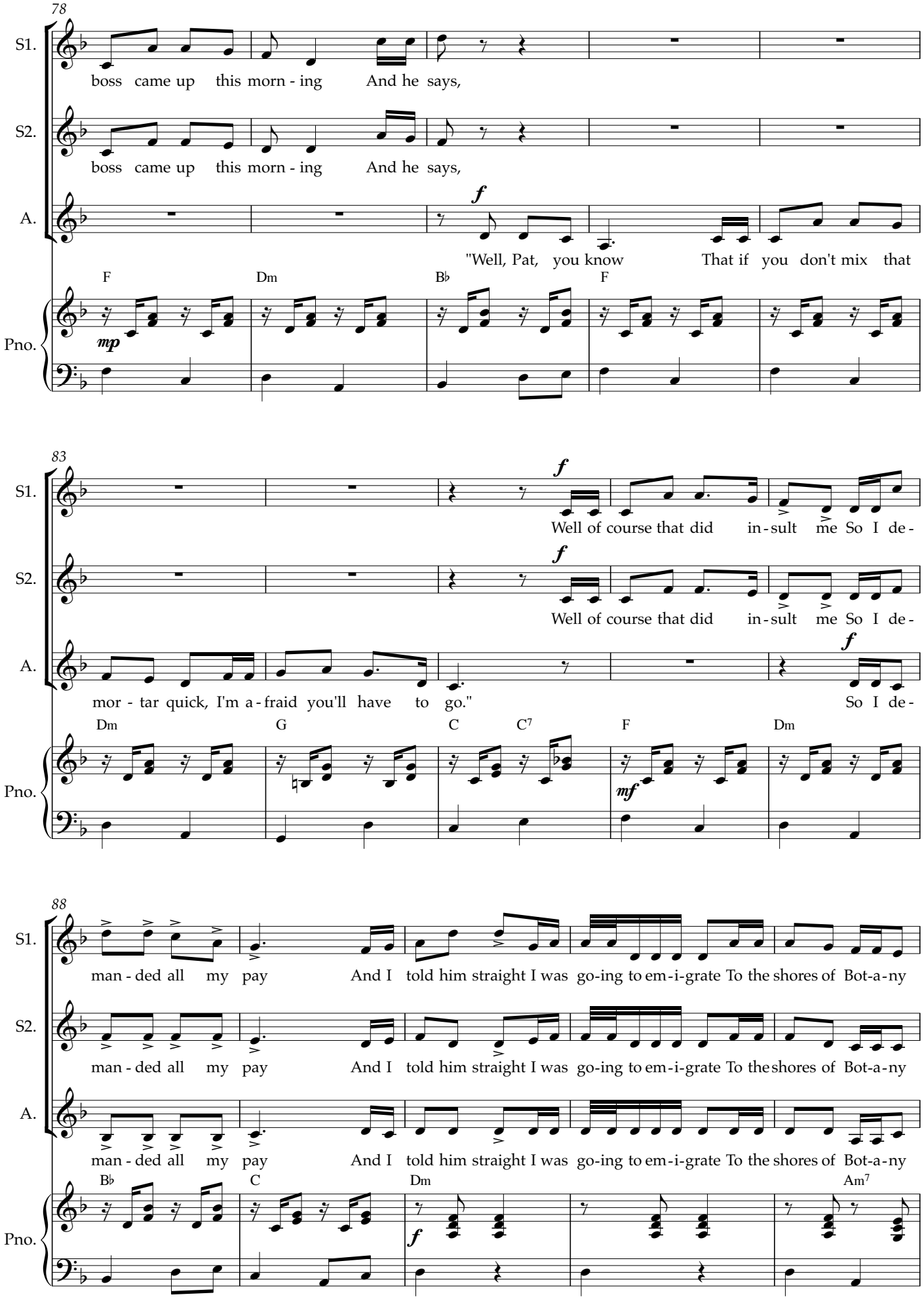

42
S1.
best years of our lives we've spent work-ing on the docks Build-ing migh-ty
S2.
p
Ah ah ah
A.
p
Ah ah ah
F Dm B♭ F
Pno.
mp
47
S1.
wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se-cure, but
S2.
ah ah
A.
ah ah
Dm G C C7 F Dm
Pno.
52
S1.
mf
I'll not rue the day When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
S2.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
A.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
B♭ C Am7 Dm Am7
Pno.
mf

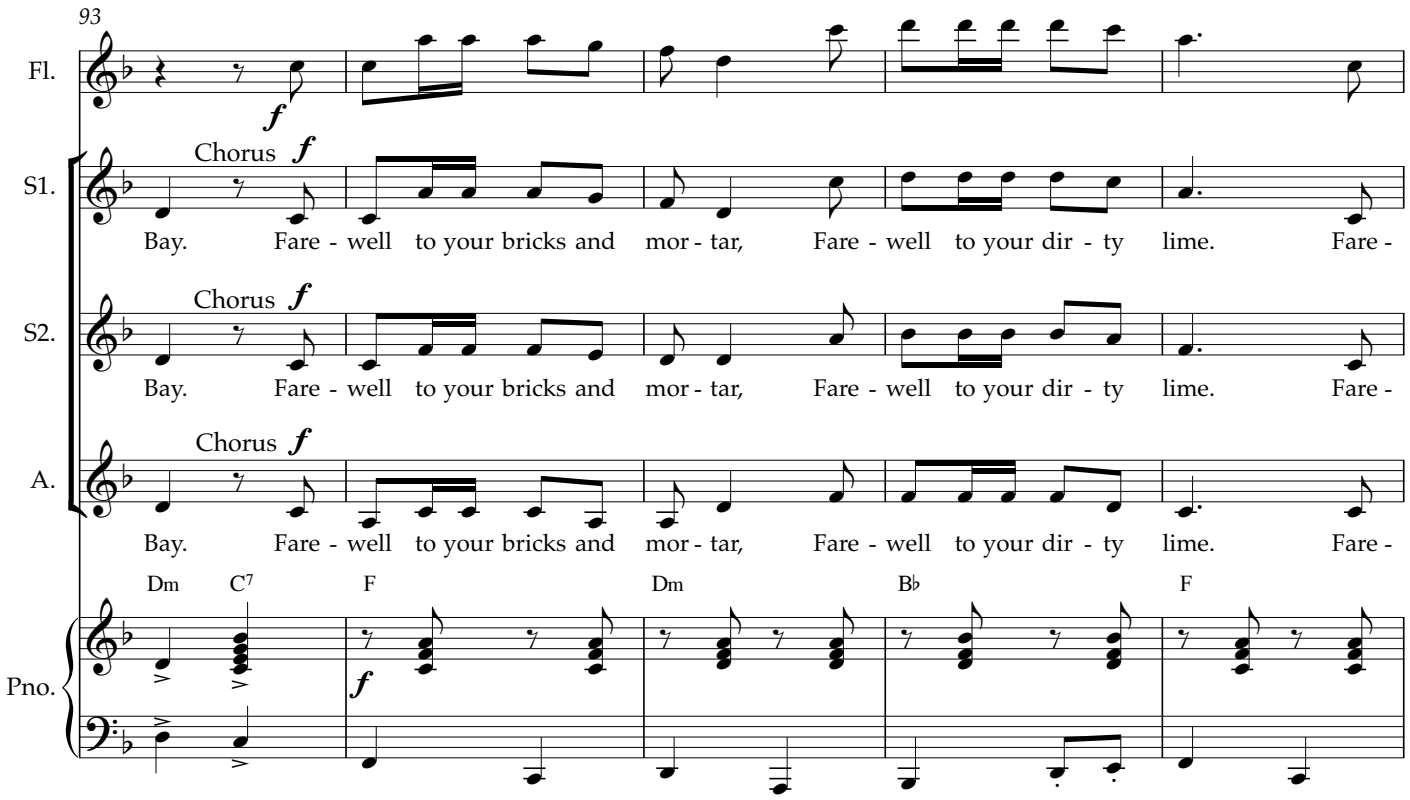

57
Fl.
S1.
S2.
A.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F

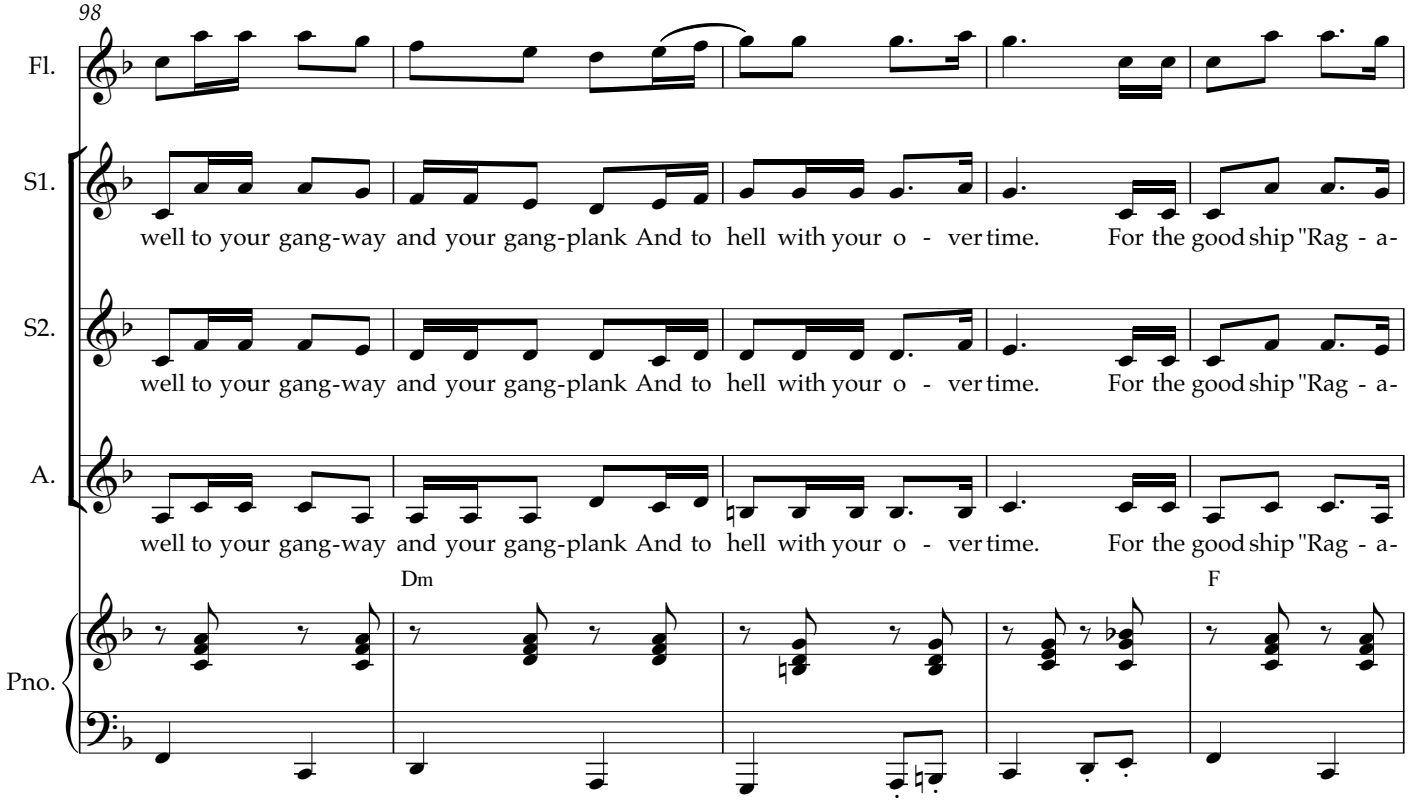

62
Fl.
S1.
S2.
A.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm G C C7 F

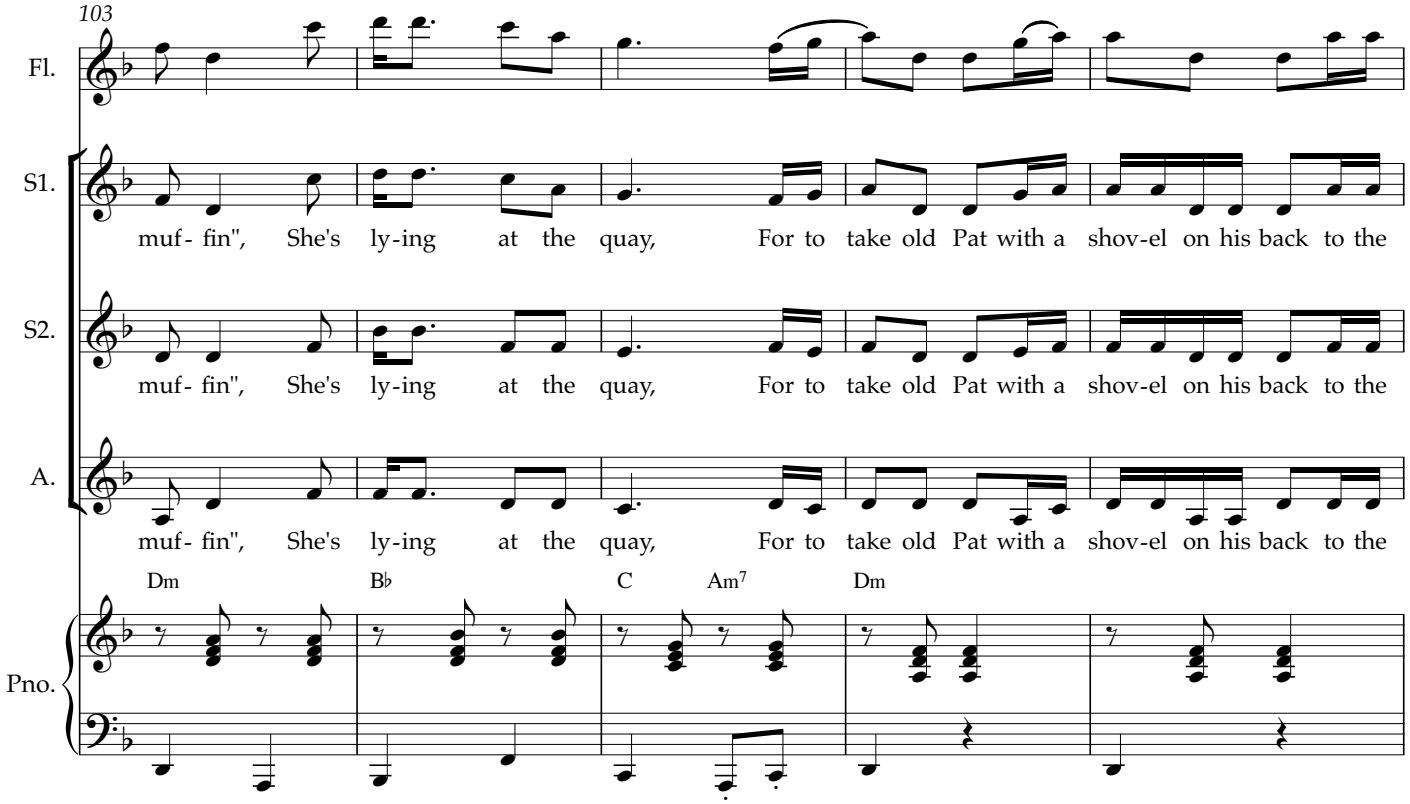

67
Fl.
S1.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
S2.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm B♭ C Am7 Dm
Pno.

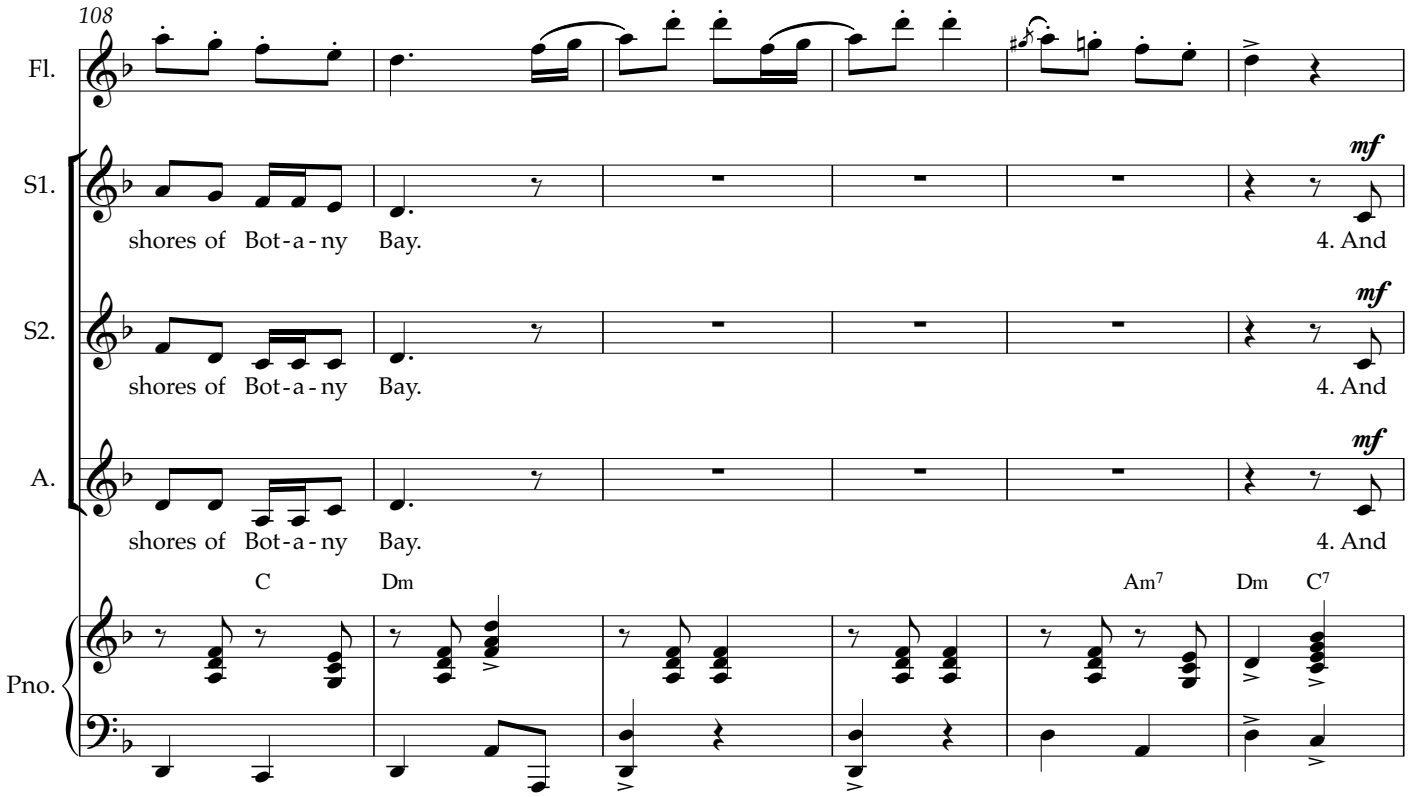

72
Fl.
S1.
mf
shores of Bot-a-ny Bay. 3. The
S2.
mf
shores of Bot-a-ny Bay. 3. The
A.
shores of Bot-a-ny Bay.
C Dm Dm Am7 Dm C7
Pno.

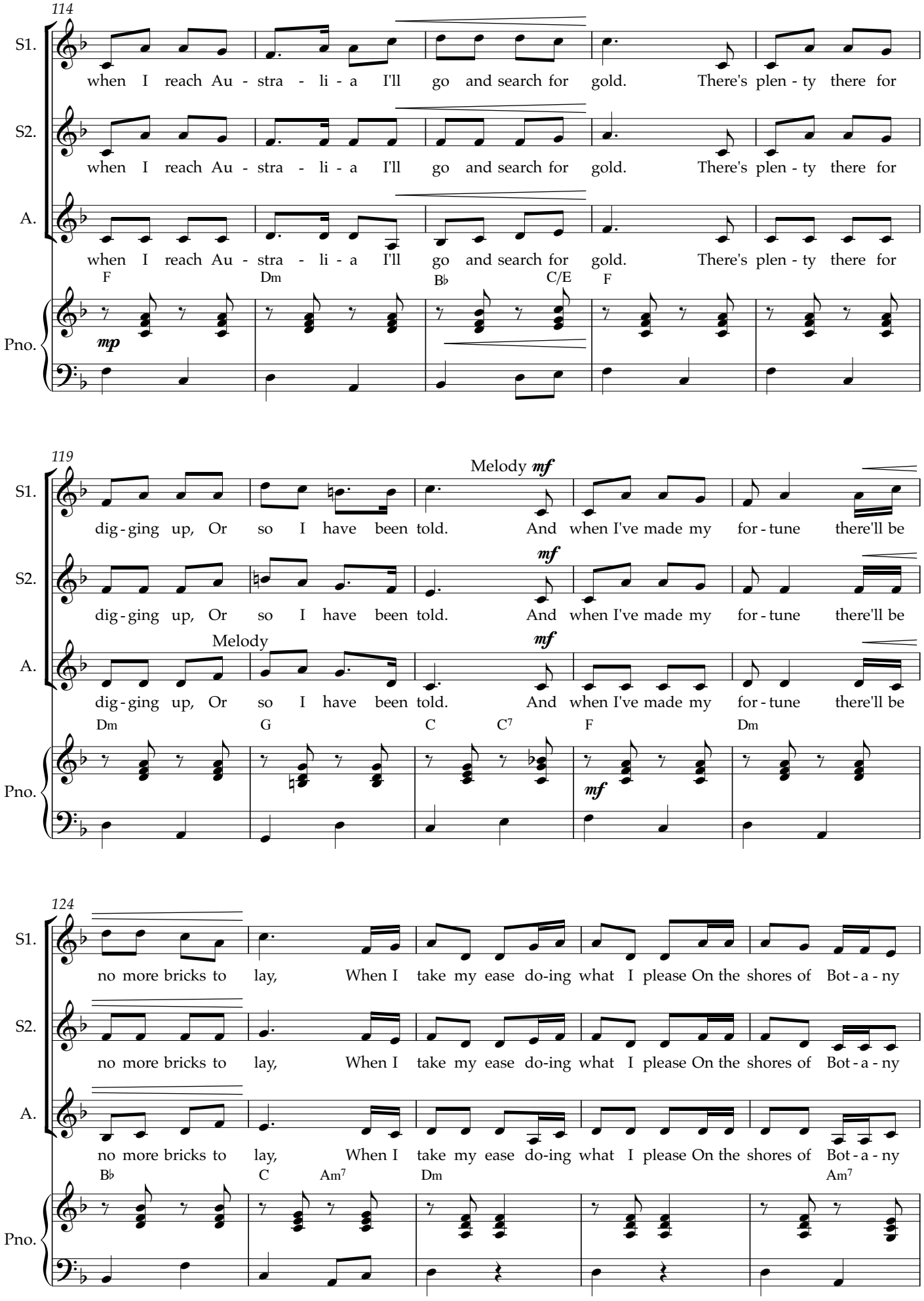

78
S1.
boss came up this morn - ing And he says,
S2.
boss came up this morn - ing And he says,
A.
f
"Well, Pat, you know That if you don't mix that
F Dm B♭ F
Pno.
mp
83
S1.
f
Well of course that did in - sult me So I de -
S2.
f
Well of course that did in - sult me So I de -
A.
f
mor - tar quick, I'm a - fraid you'll have to go." So I de -
Dm G C C7 F Dm
Pno.
mf
88
S1.
man - ded all my pay And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
S2.
man - ded all my pay And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
A.
man - ded all my pay And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
B♭ C Dm Am7
Pno.
f

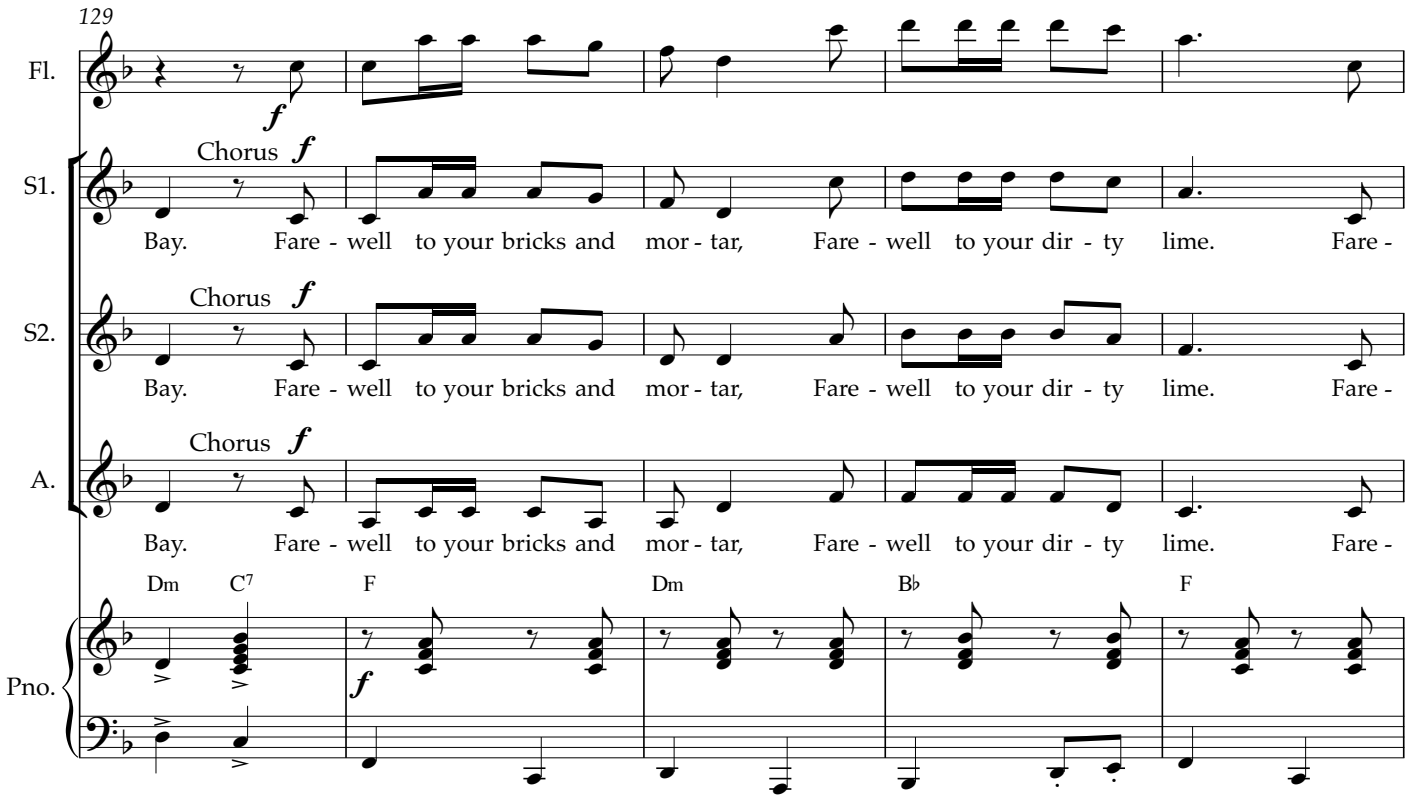

93
Fl.
S1.
S2.
A.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F

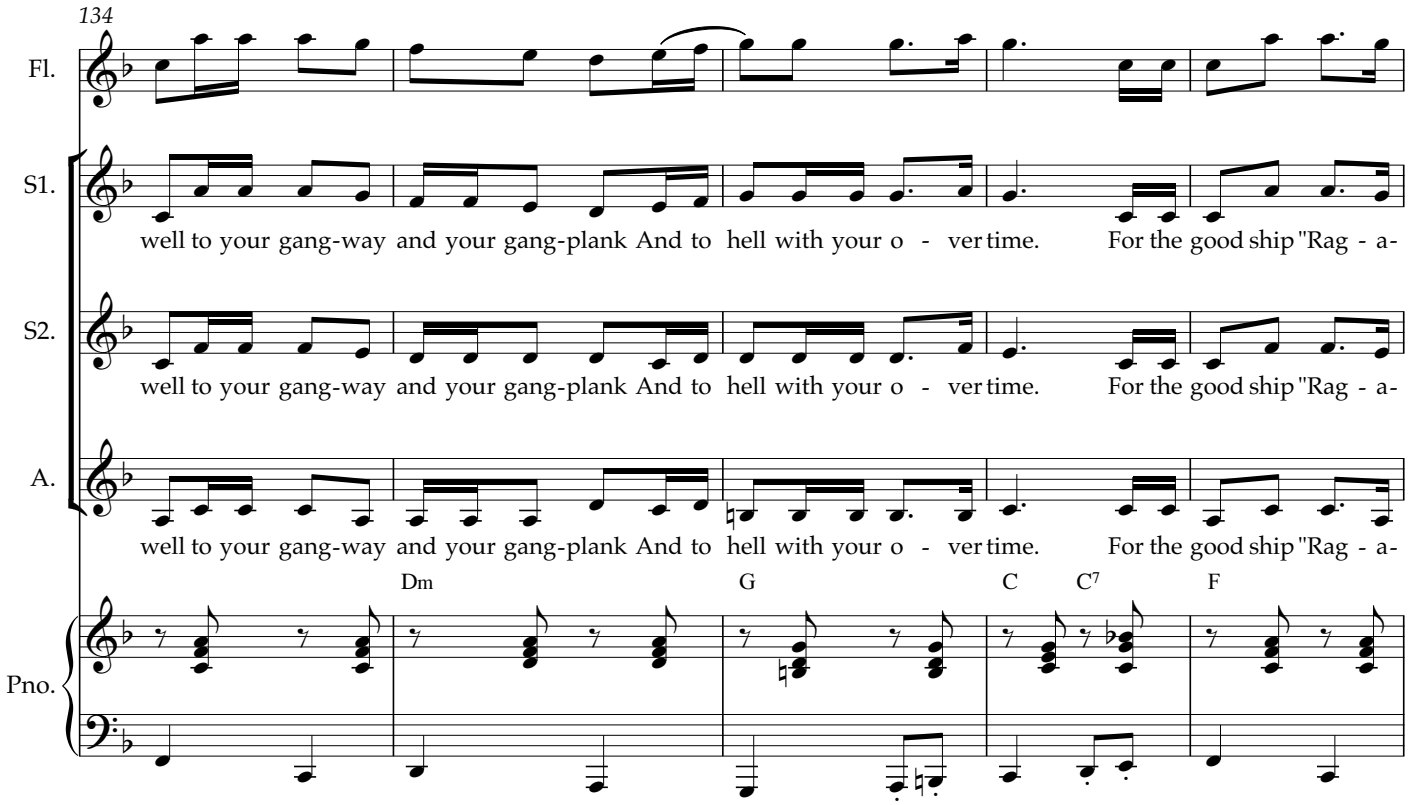

98
Fl.
S1.
S2.
A.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm F

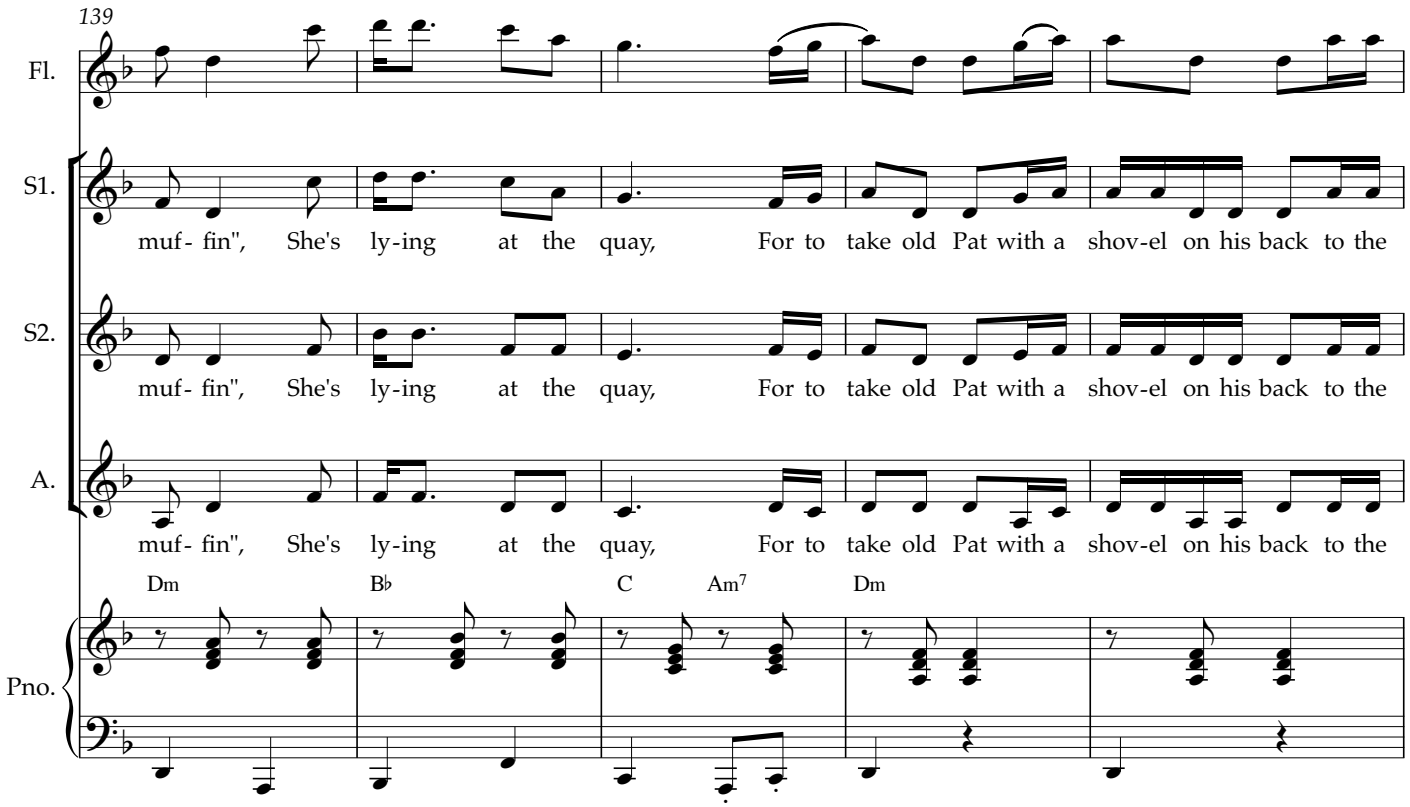

103
Fl.
S1.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
S2.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm B♭ C Am7 Dm
Pno.

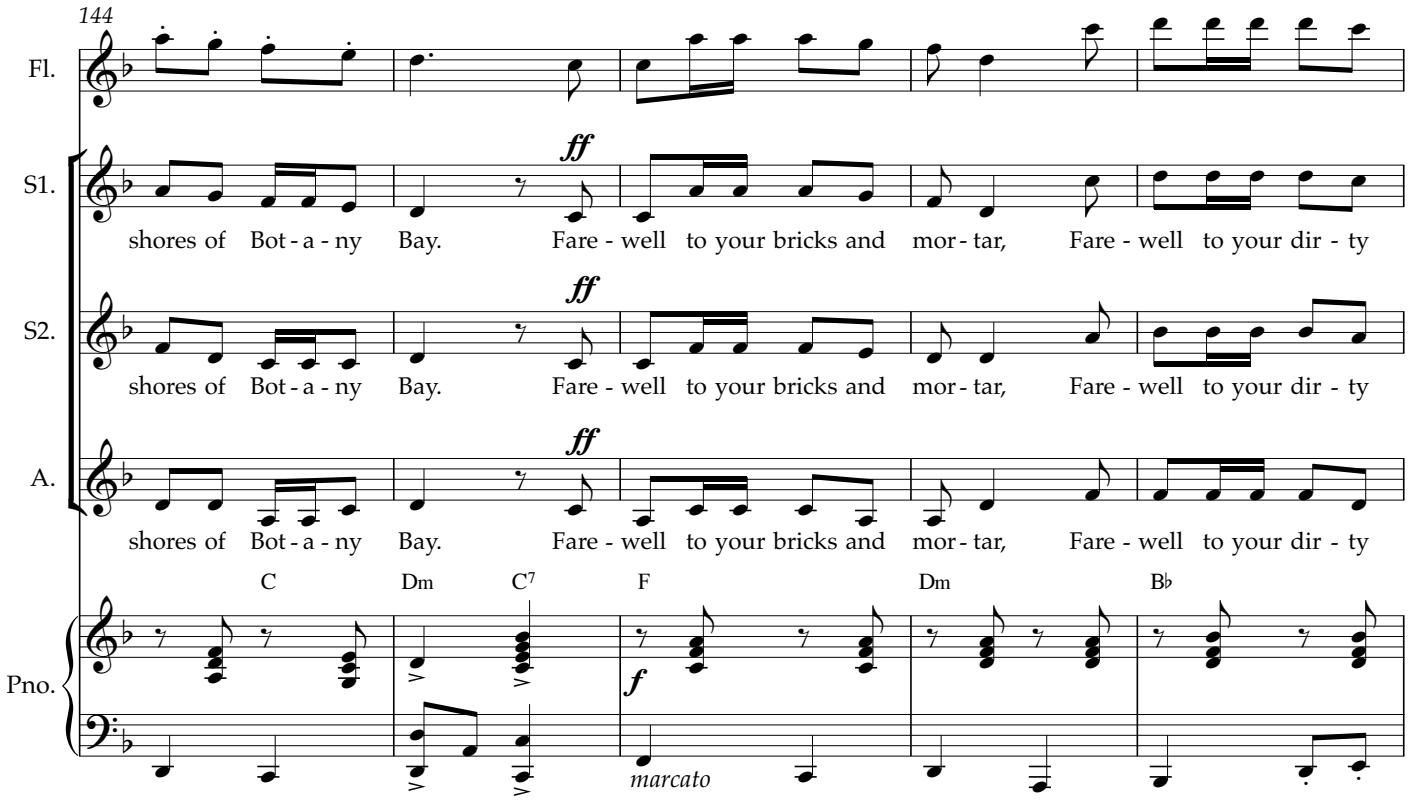

108
Fl.
S1.
mf
shores of Bot-a-ny Bay. 4. And
S2.
mf
shores of Bot-a-ny Bay. 4. And
A.
mf
shores of Bot-a-ny Bay. 4. And
C Dm Am7 Dm C7
Pno.

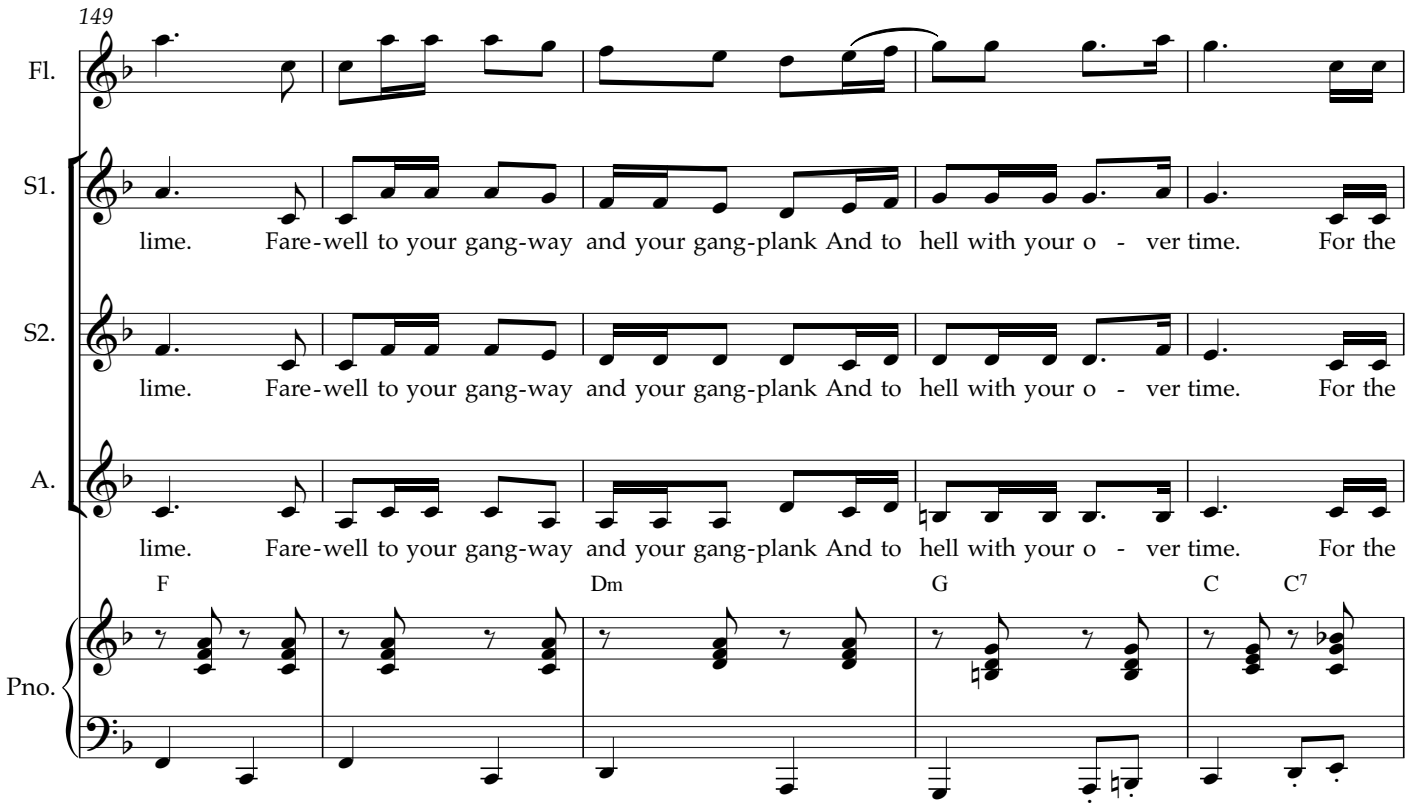

114
S1.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
S2.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
A.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
F Dm B♭ C/E F
Pno.
mp
119
Melody mf
S1.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
mf
S2.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Melody
mf
A.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Dm G C C7 F Dm
Pno.
mf
124
S1.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
S2.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
A.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
B♭ C Am7 Dm Am7
Pno.

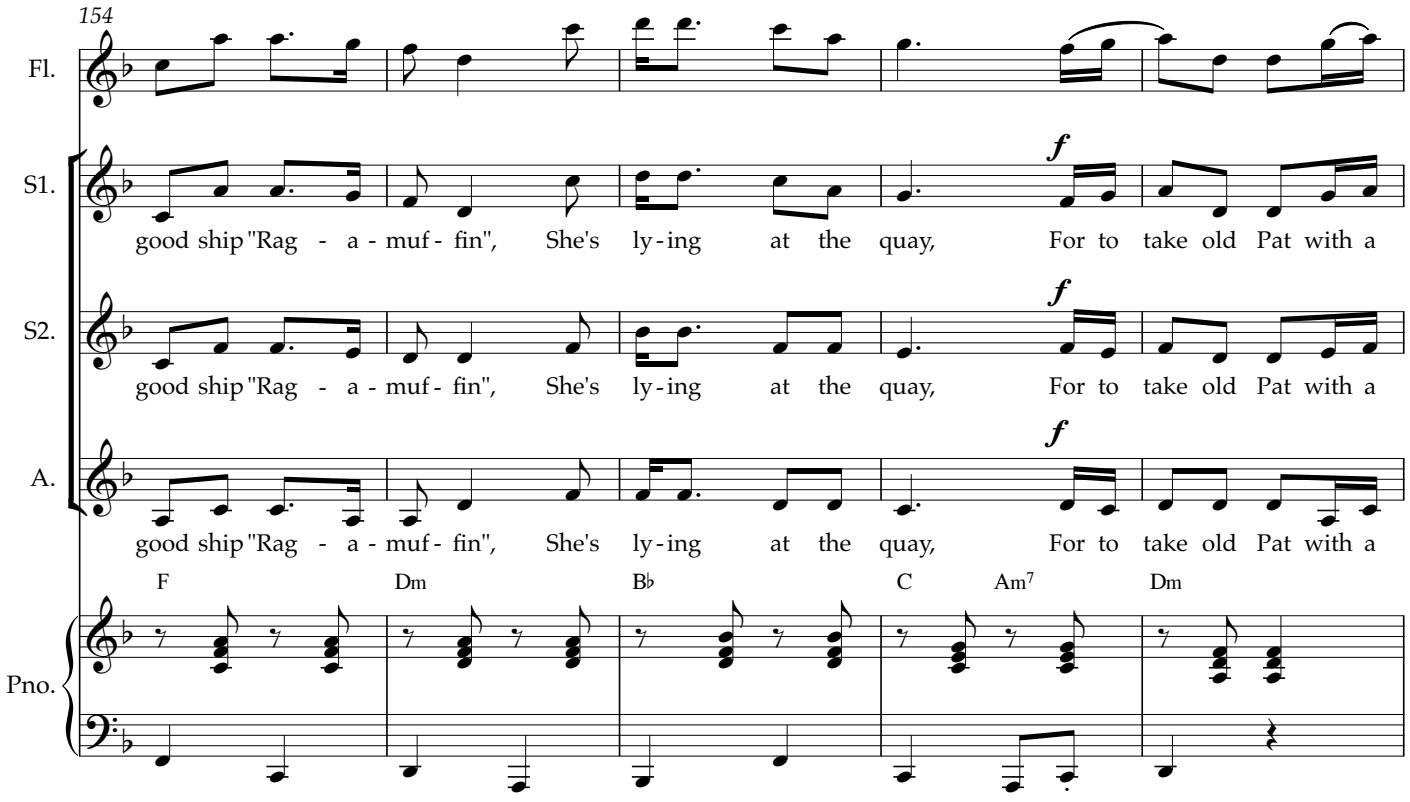

129
Fl.
S1.
S2.
A.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F

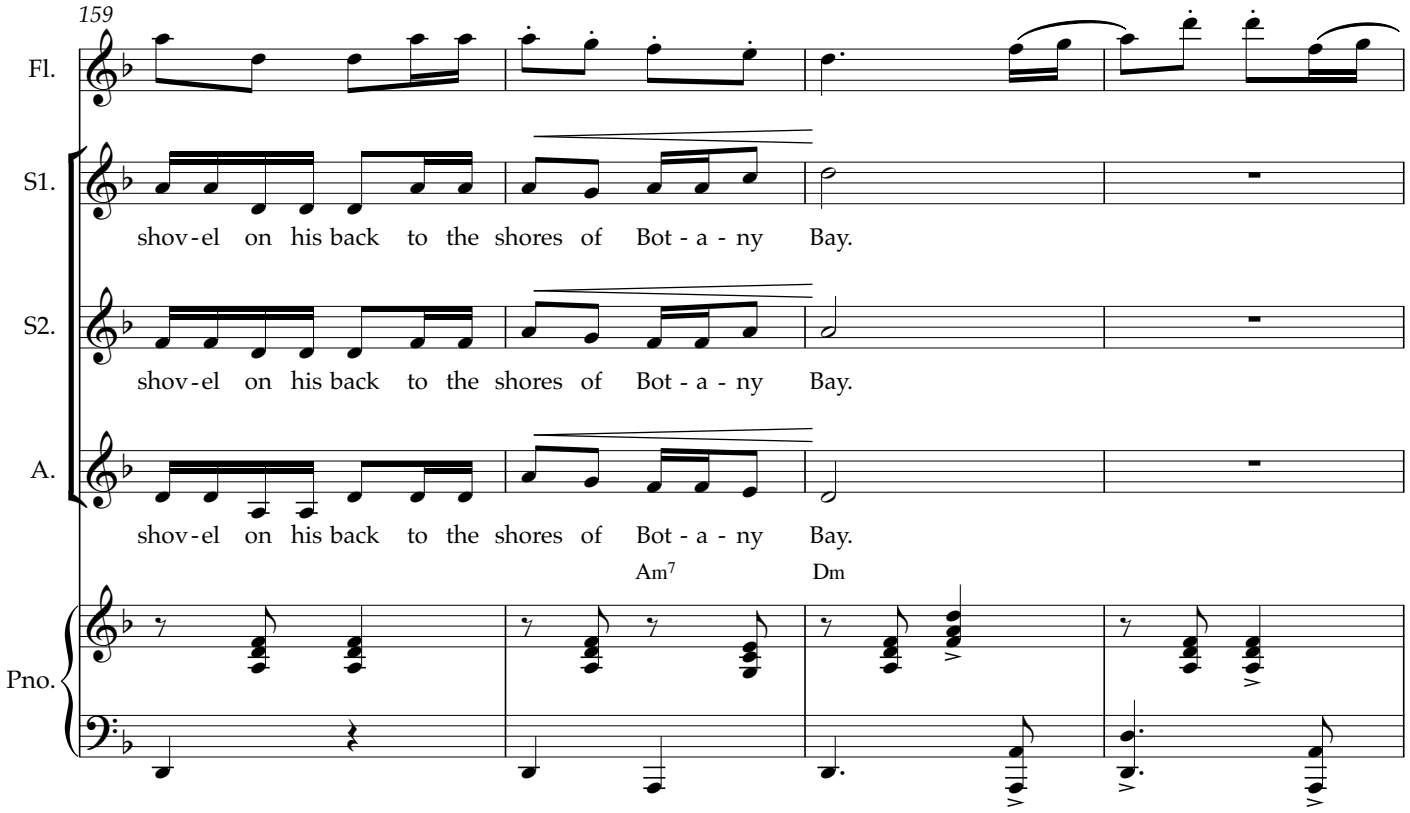

134
Fl.
S1.
S2.
A.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm G C C7 F

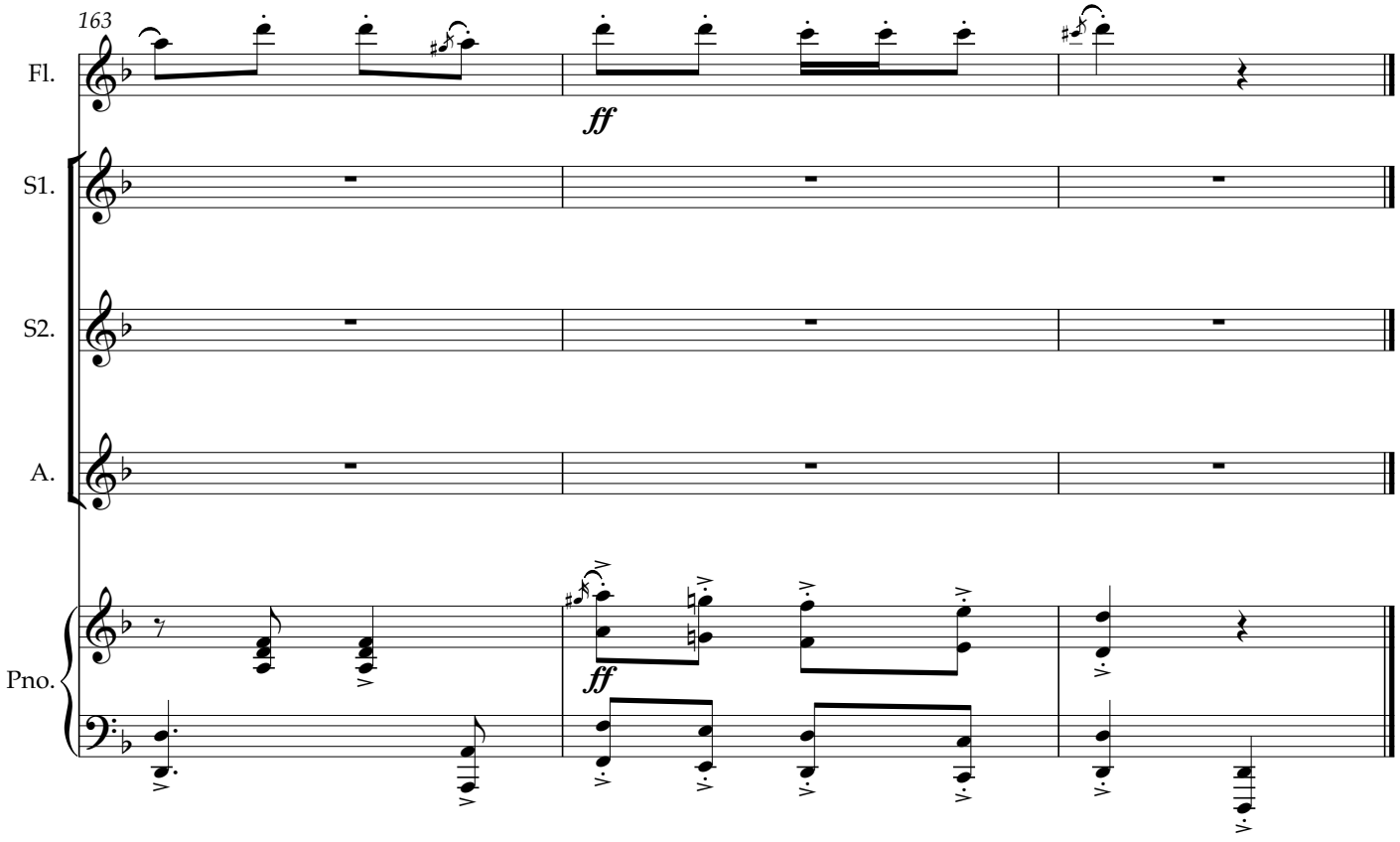

139
Fl.
S1.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
S2.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm B♭ C Am7 Dm
Pno.


144
Fl.
S1.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
S2.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
A.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
C Dm C7 F Dm B♭
Pno.
f
marcato


149
Fl.
S1.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
S2.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
A.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
F
Dm
G
C
C7
Pno.


154
Fl.
S1.
f
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
S2.
f
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
A.
f
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
F
Dm
B♭
C
Am7
Dm
Pno.


159
Fl.
S1.
shov-el on his back to the shores of Bot - a - ny Bay.
S2.
shov-el on his back to the shores of Bot - a - ny Bay.
A.
shov-el on his back to the shores of Bot - a - ny Bay.
Am7
Dm
Pno.


163
Fl.
ff
S1.
S2.
A.
Pno.
ff

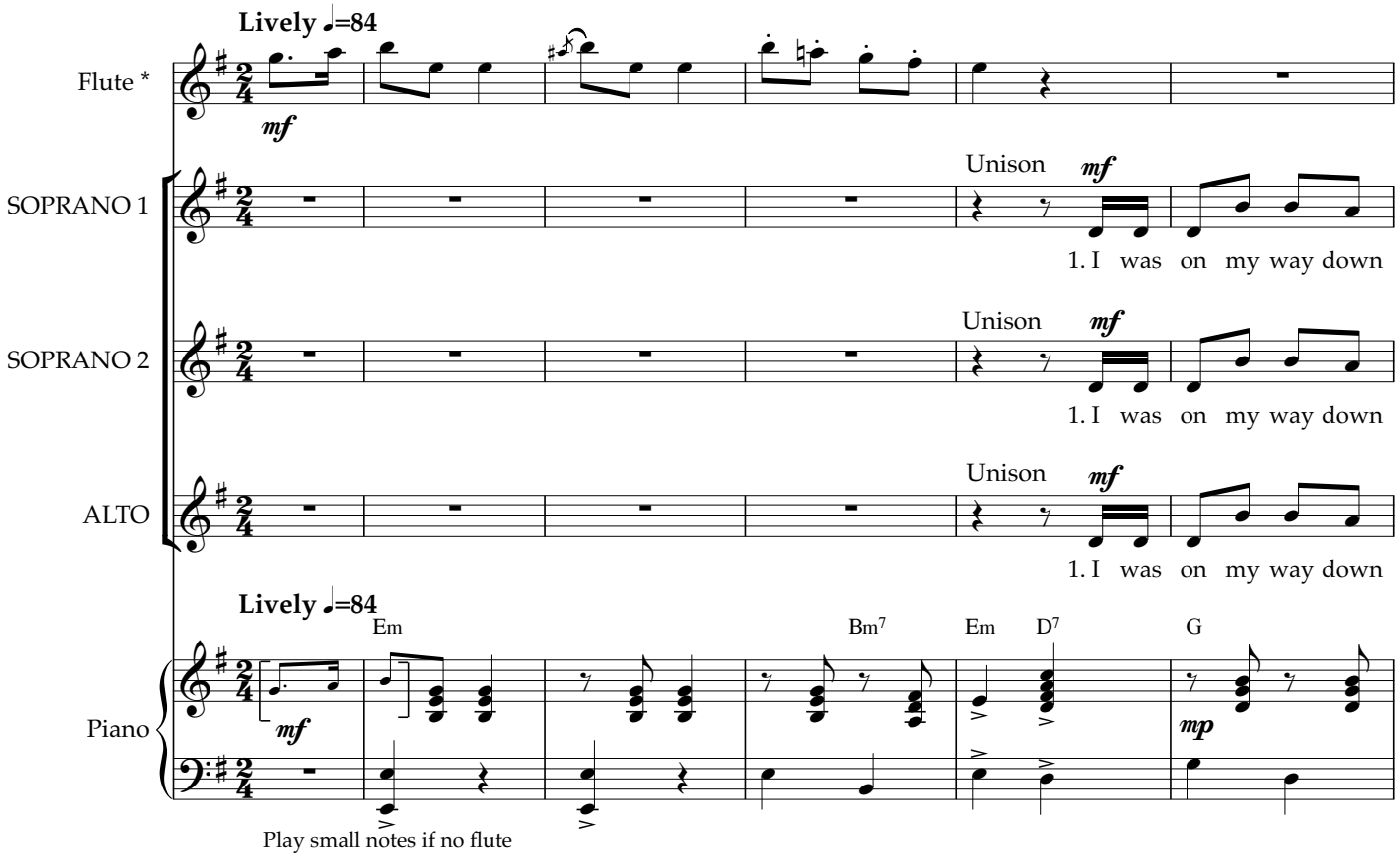
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

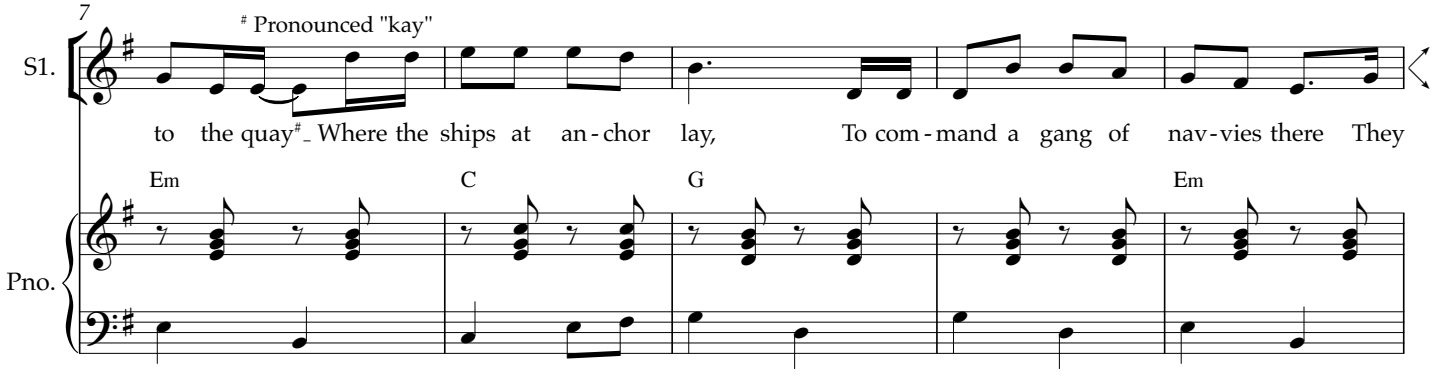
SHORES OF BOTANY BAY

for SSA choir, piano and flute

Arranged by Sandra Milliken

Traditional





* Flute, violin or other C instrument

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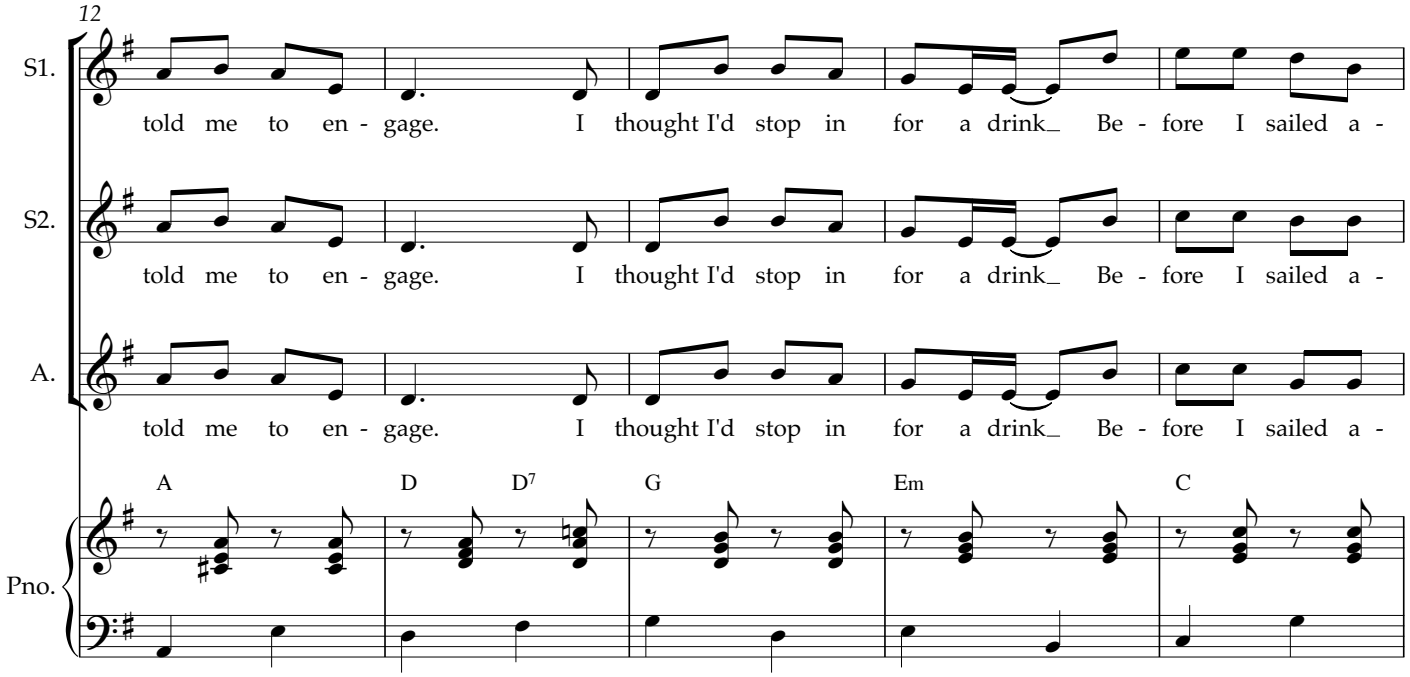
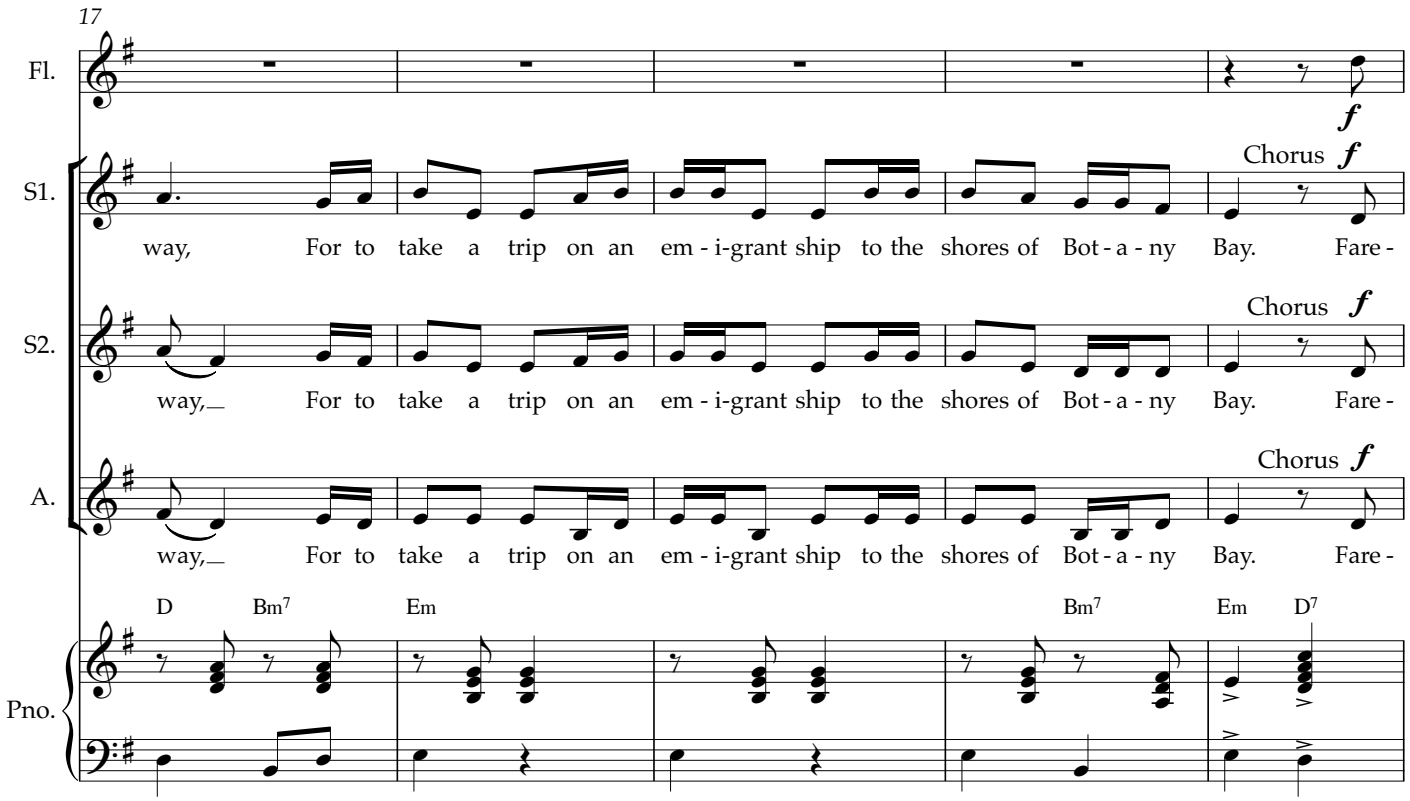
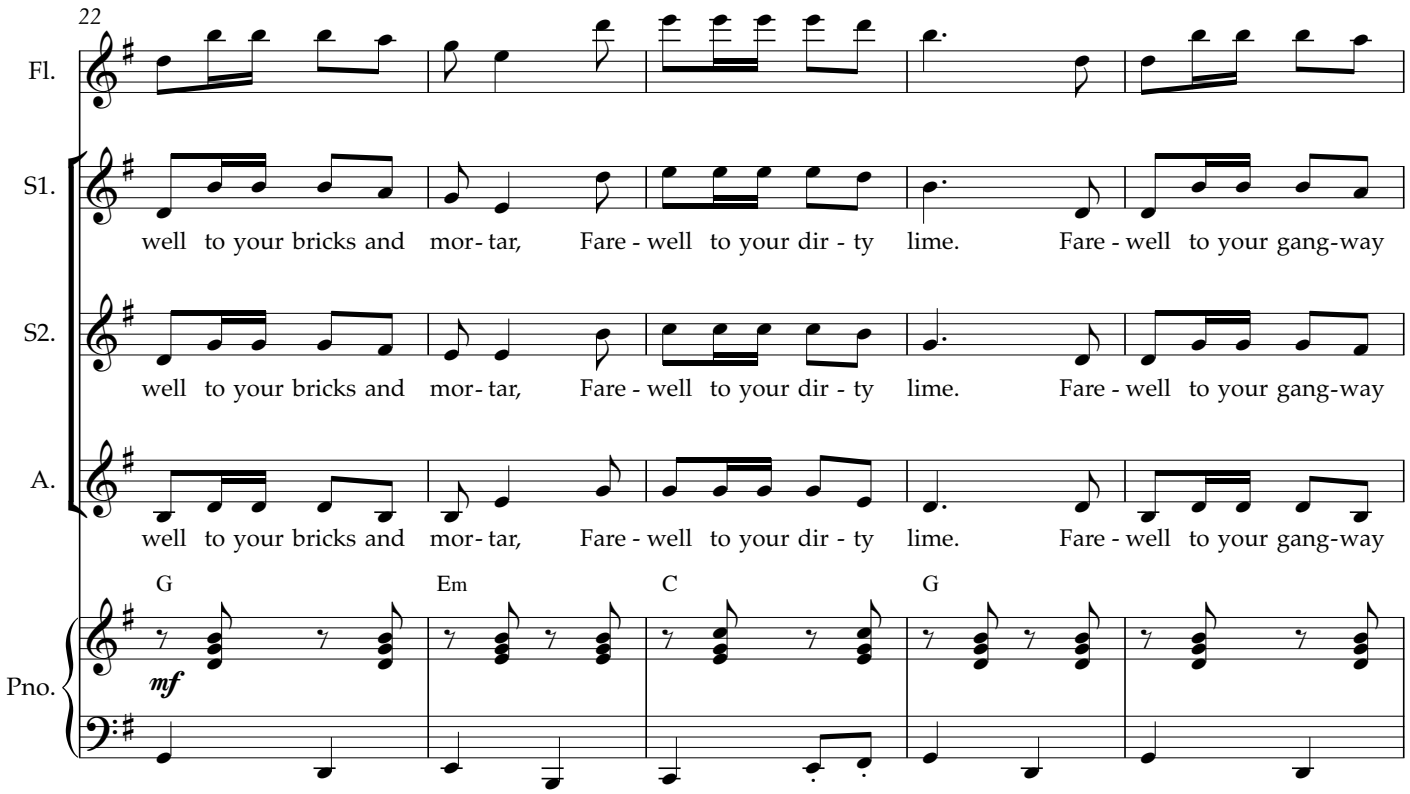
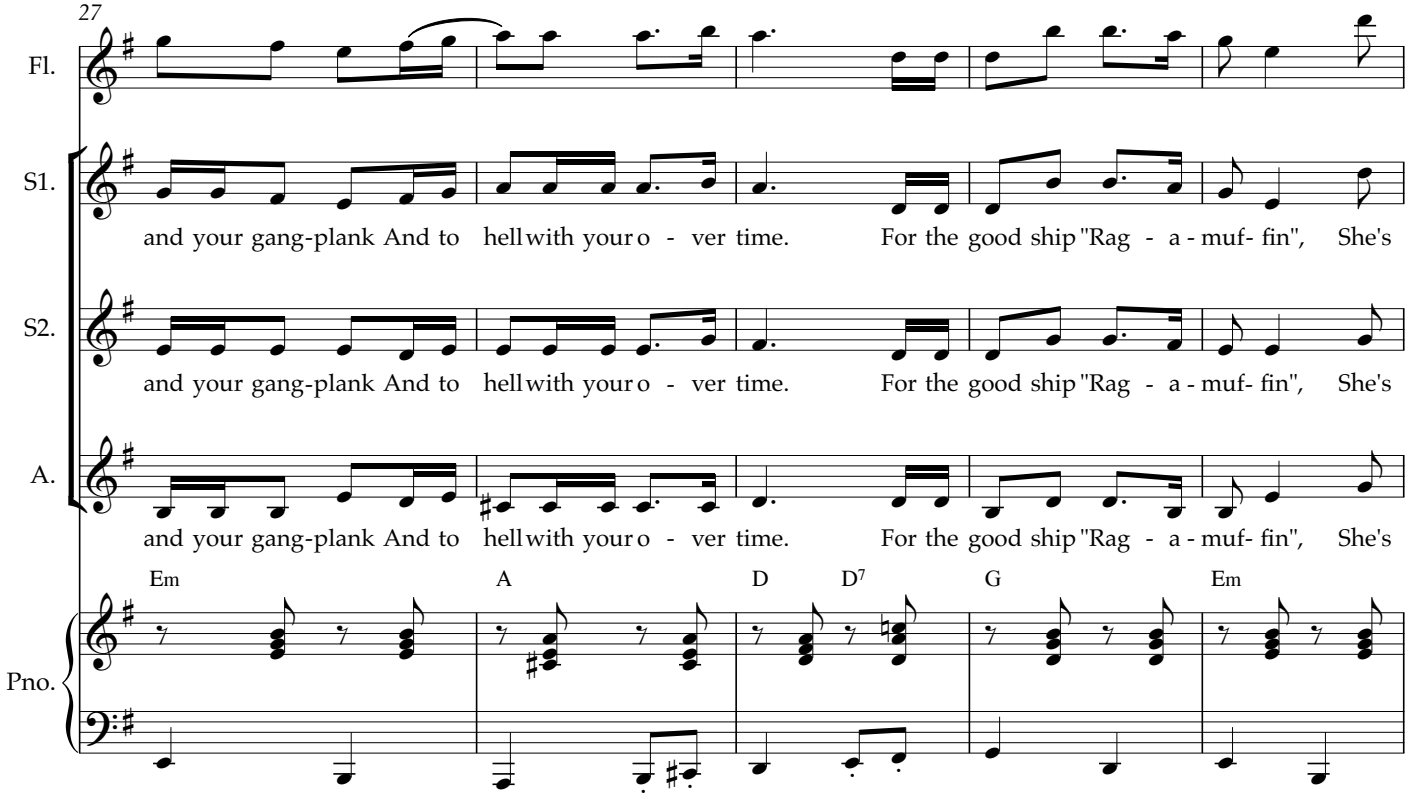
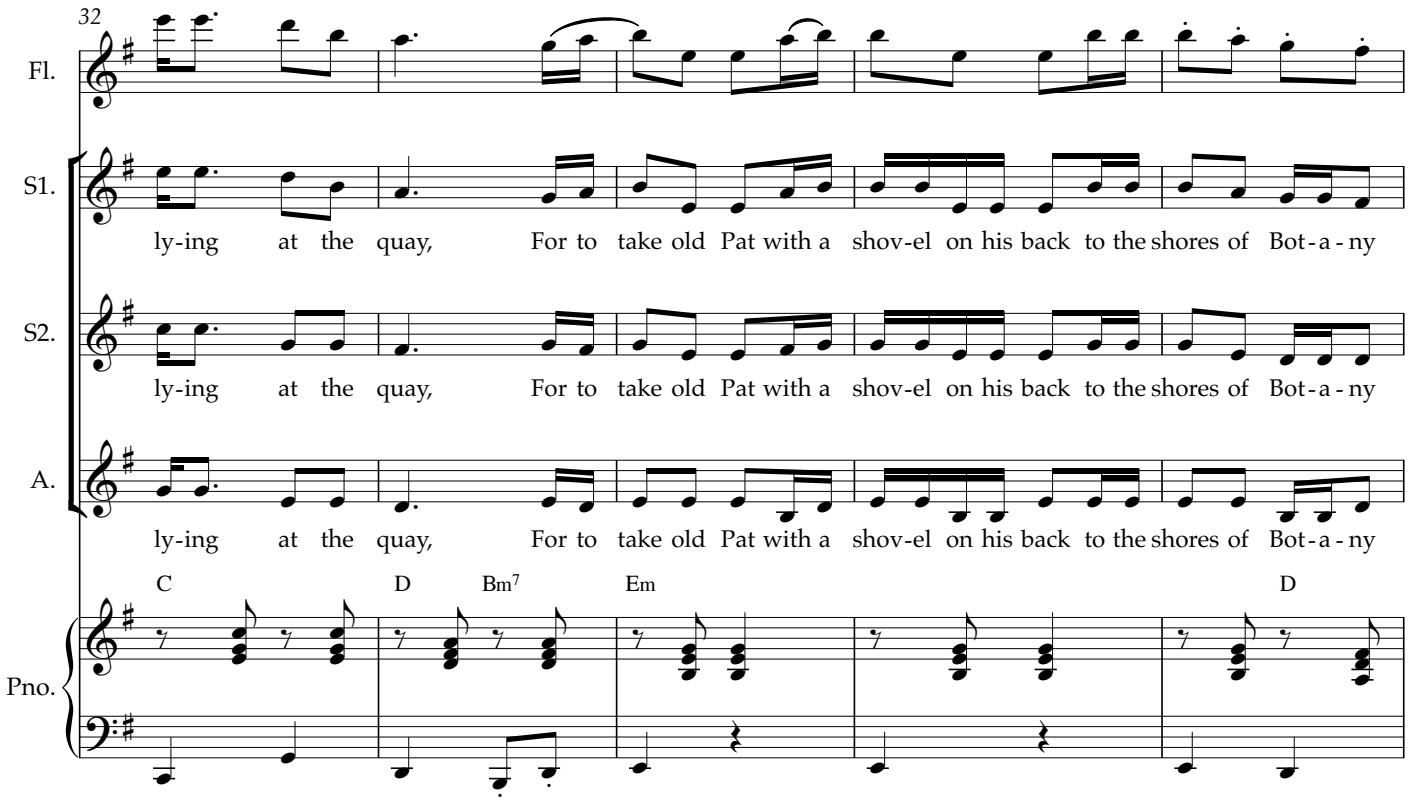
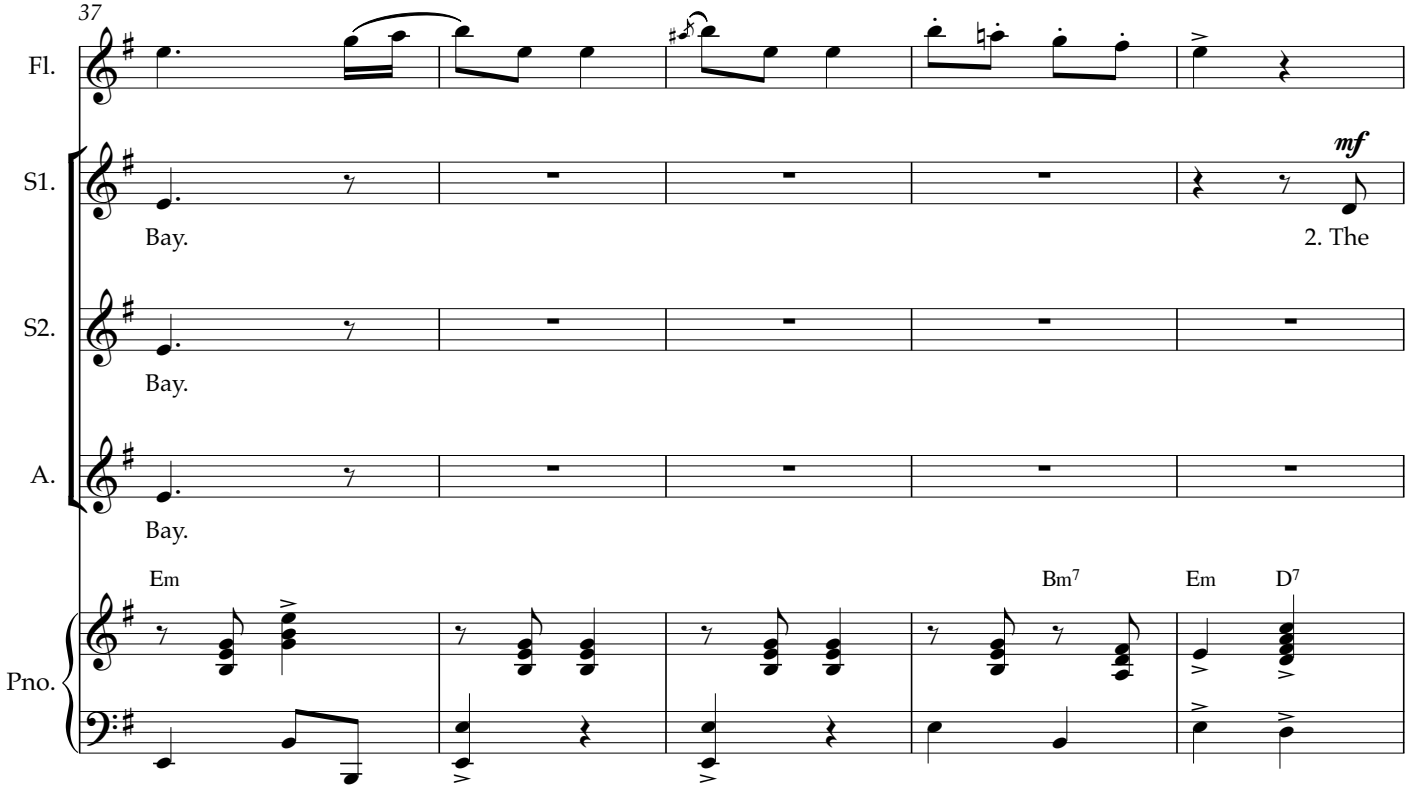

12
S1.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
S2.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
A.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
A D D7 G Em C
Pno.

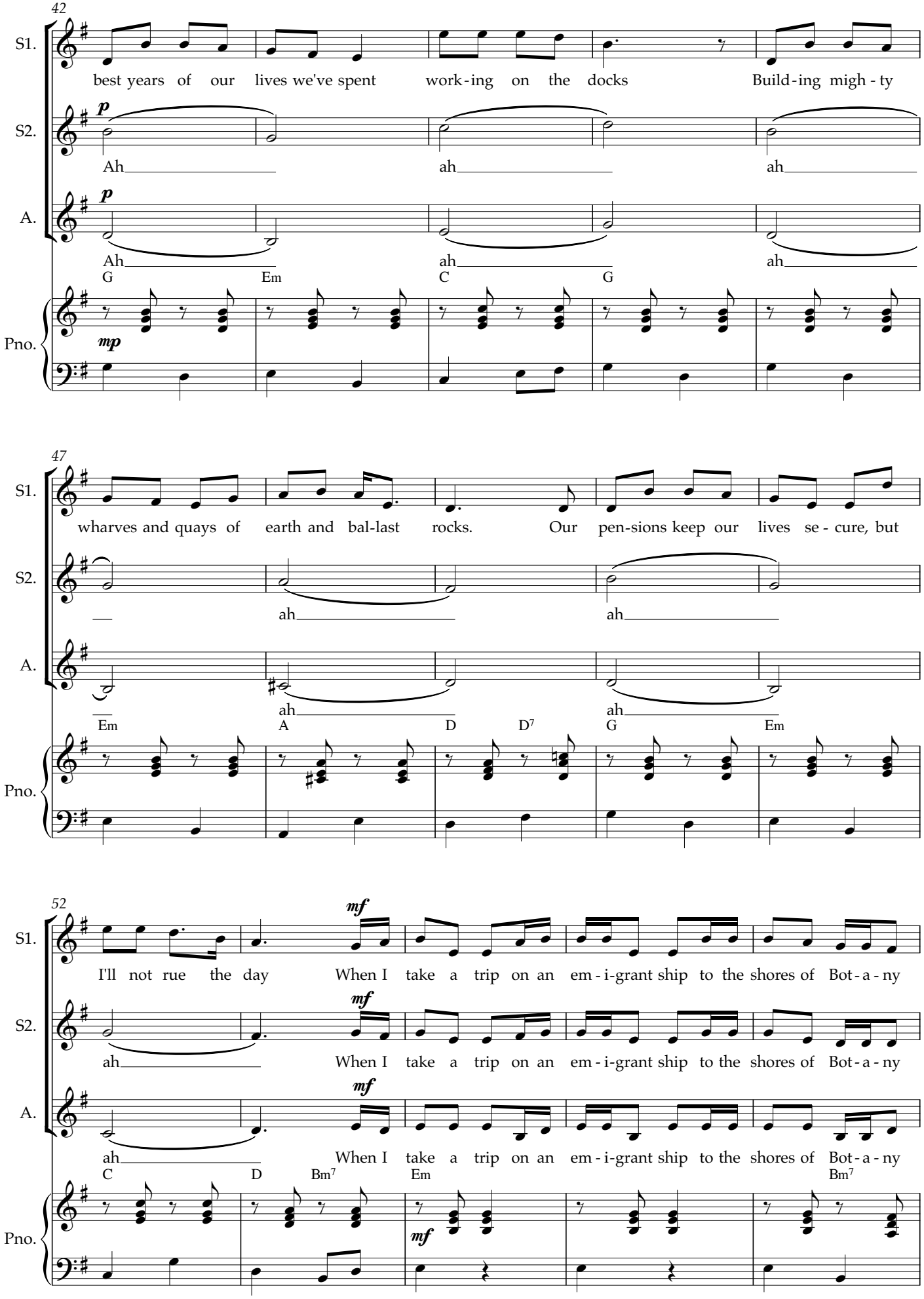

17
Fl.
f
S1.
Chorus f
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
S2.
Chorus f
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
A.
Chorus f
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
D Bm7 Em Bm7 Em D7
Pno.

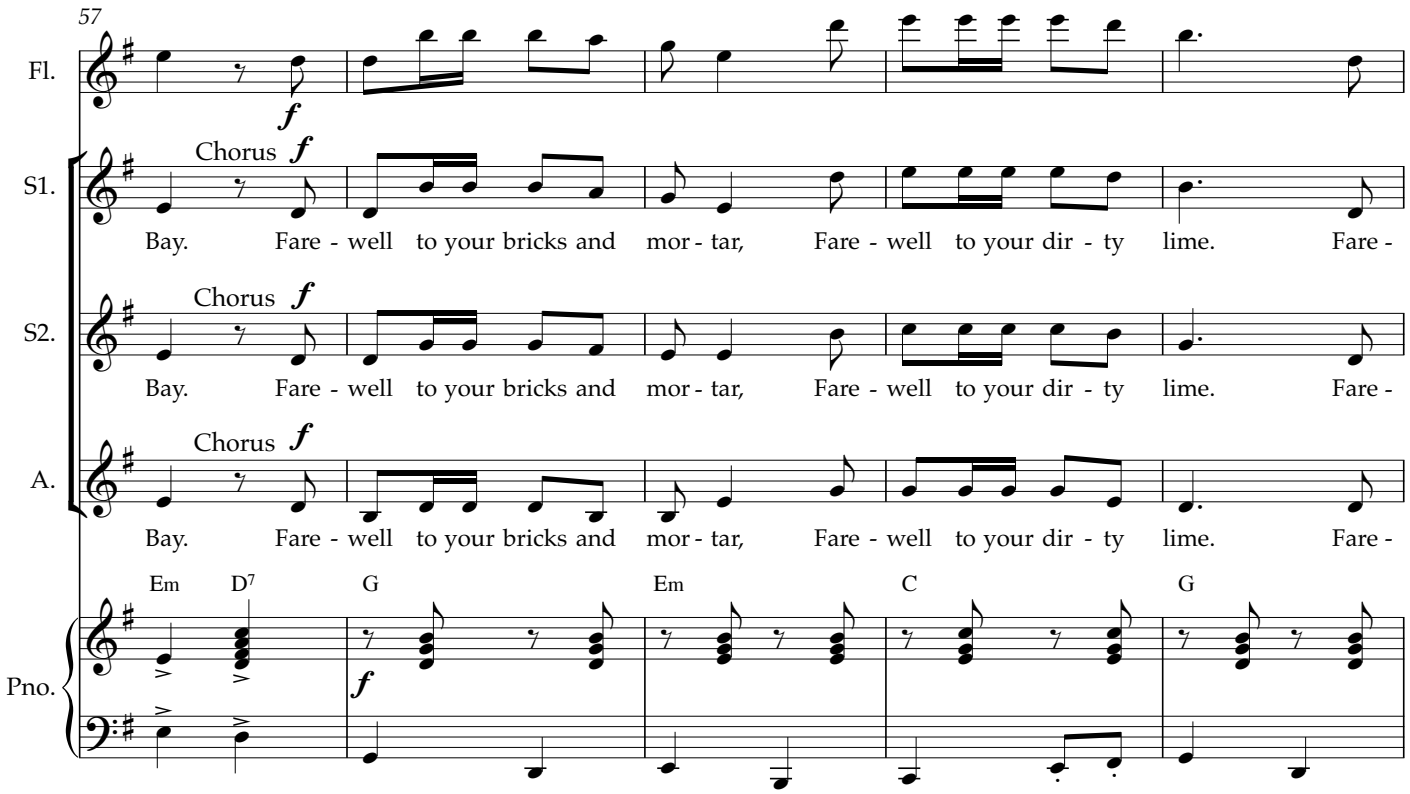

22
Fl.
S1.
S2.
A.
Pno.
well to your bricks and mor- tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
well to your bricks and mor- tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
well to your bricks and mor- tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
G
Em
C
G
mf

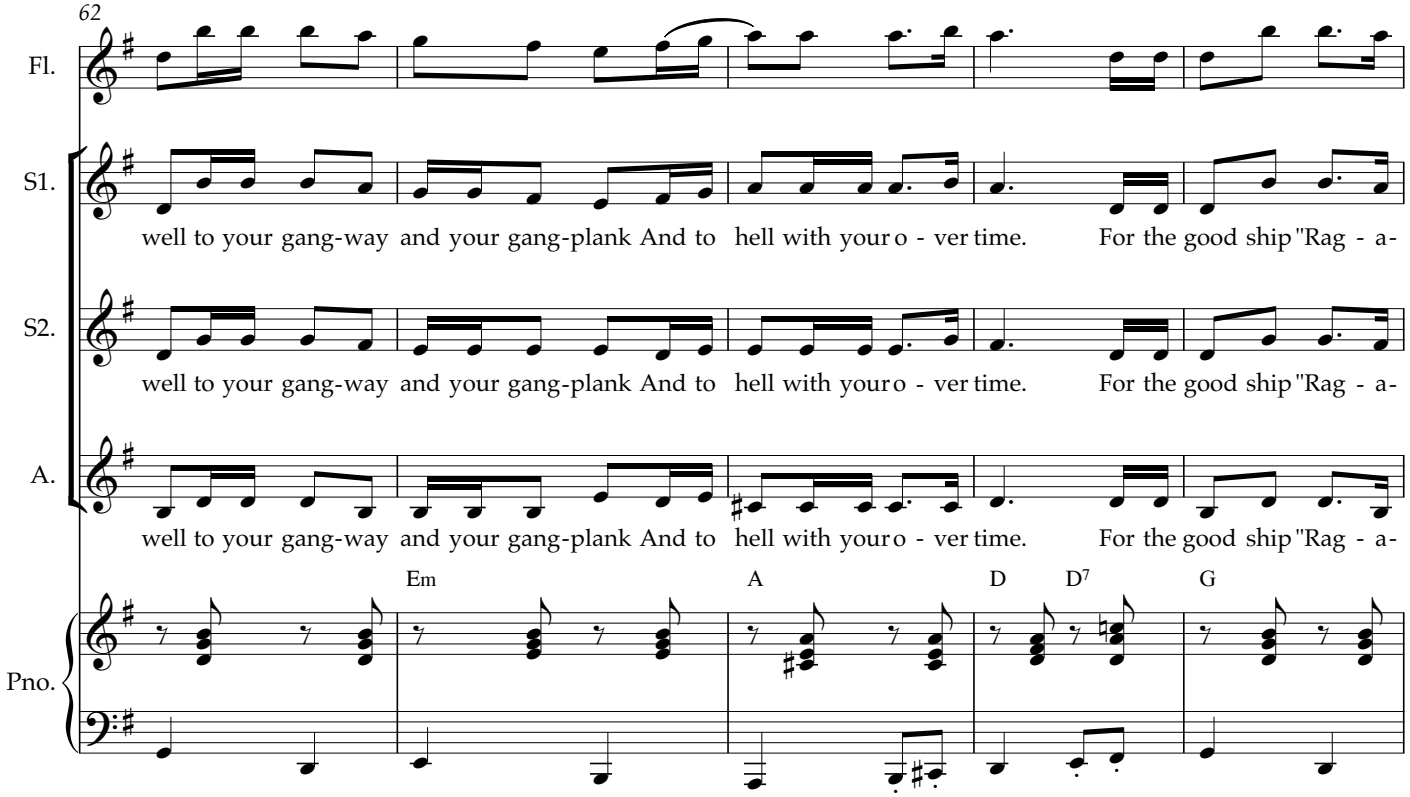

27
Fl.
S1.
S2.
A.
Pno.
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf- fin", She's
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf- fin", She's
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf- fin", She's
Em
A
D
D7
G
Em

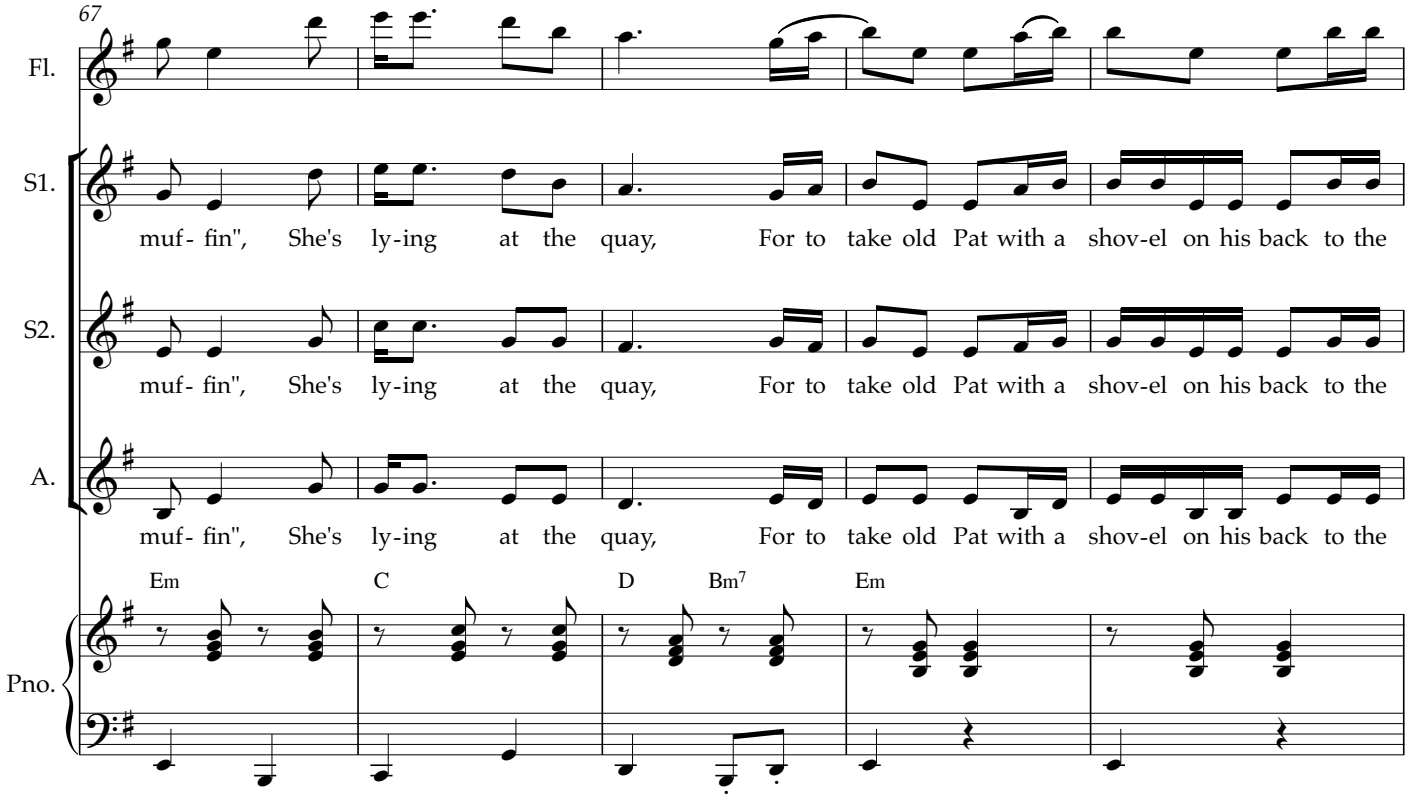

32
Fl.
S1.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
S2.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
A.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
C D Bm7 Em D
Pno.

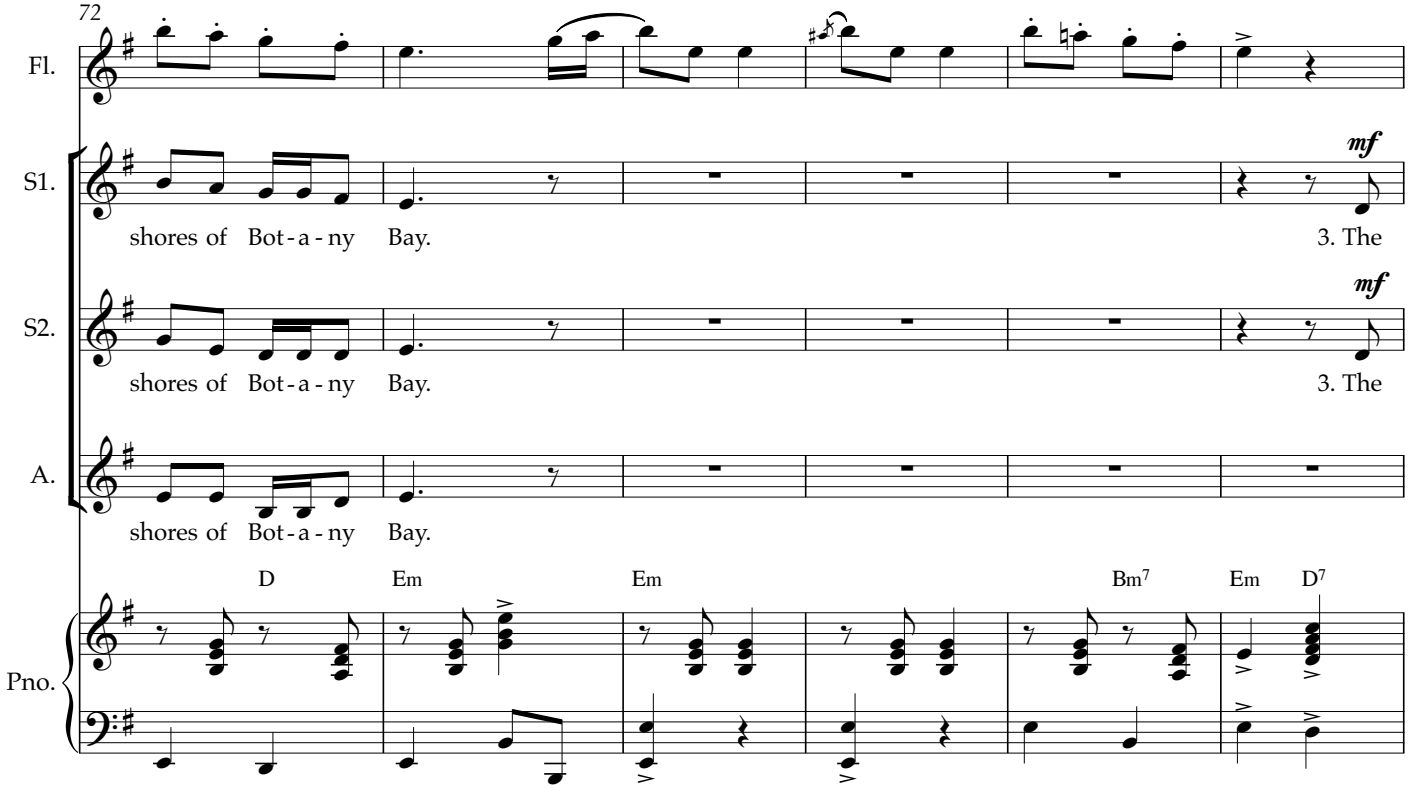

37
Fl.
S1.
mf
Bay. 2. The
S2.
Bay.
A.
Bay.
Em Bm7 Em D7
Pno.

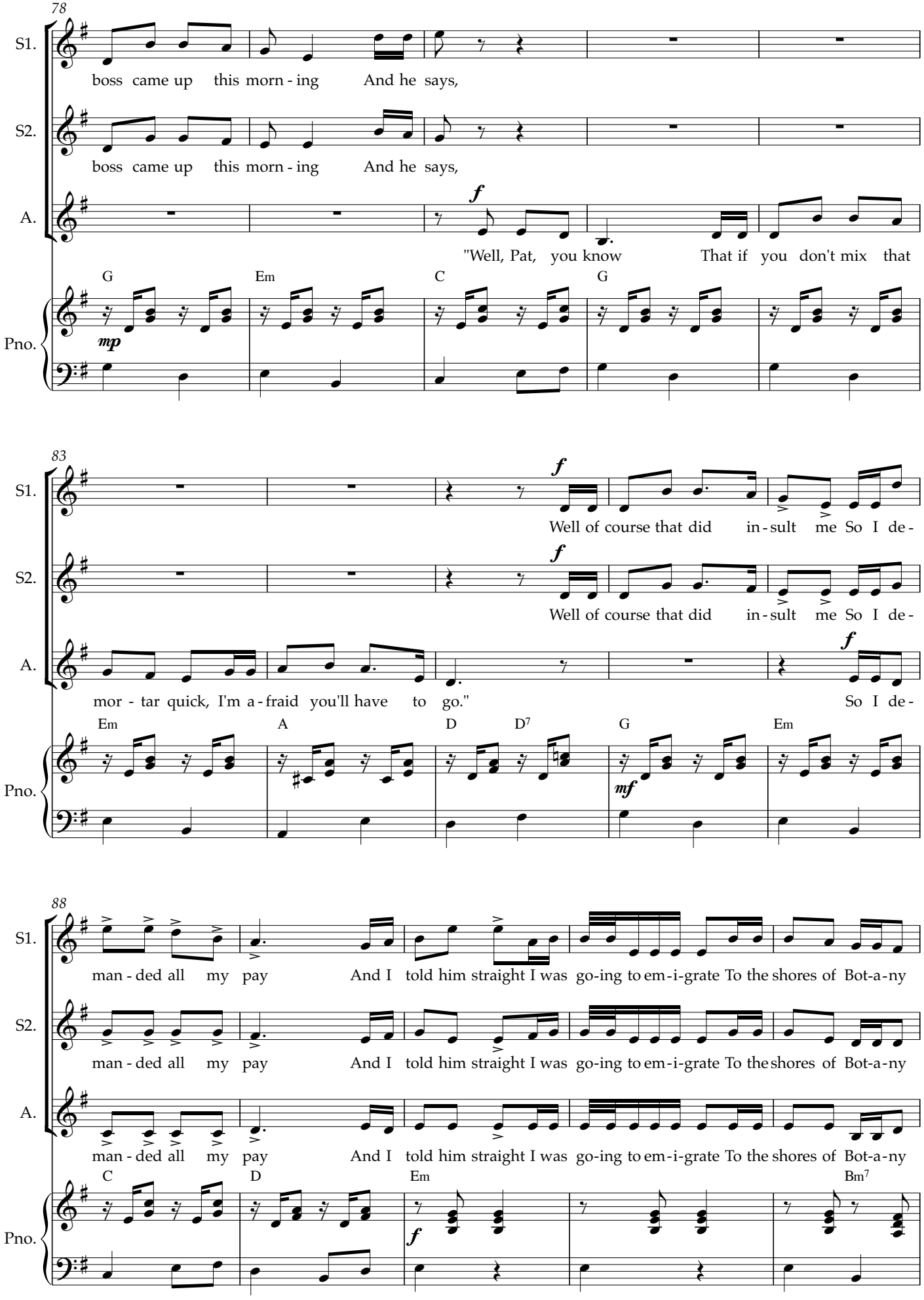

42
S1.
best years of our lives we've spent work-ing on the docks Build-ing migh-ty
S2.
p
Ah ah ah
A.
p
Ah ah ah
G Em C G
Pno.
mp
47
S1.
wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se-cure, but
S2.
ah ah
A.
ah ah
Em A D D7 G Em
Pno.
52
S1.
mf
I'll not rue the day When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
S2.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
A.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
C D Bm7 Em Bm7
Pno.
mf

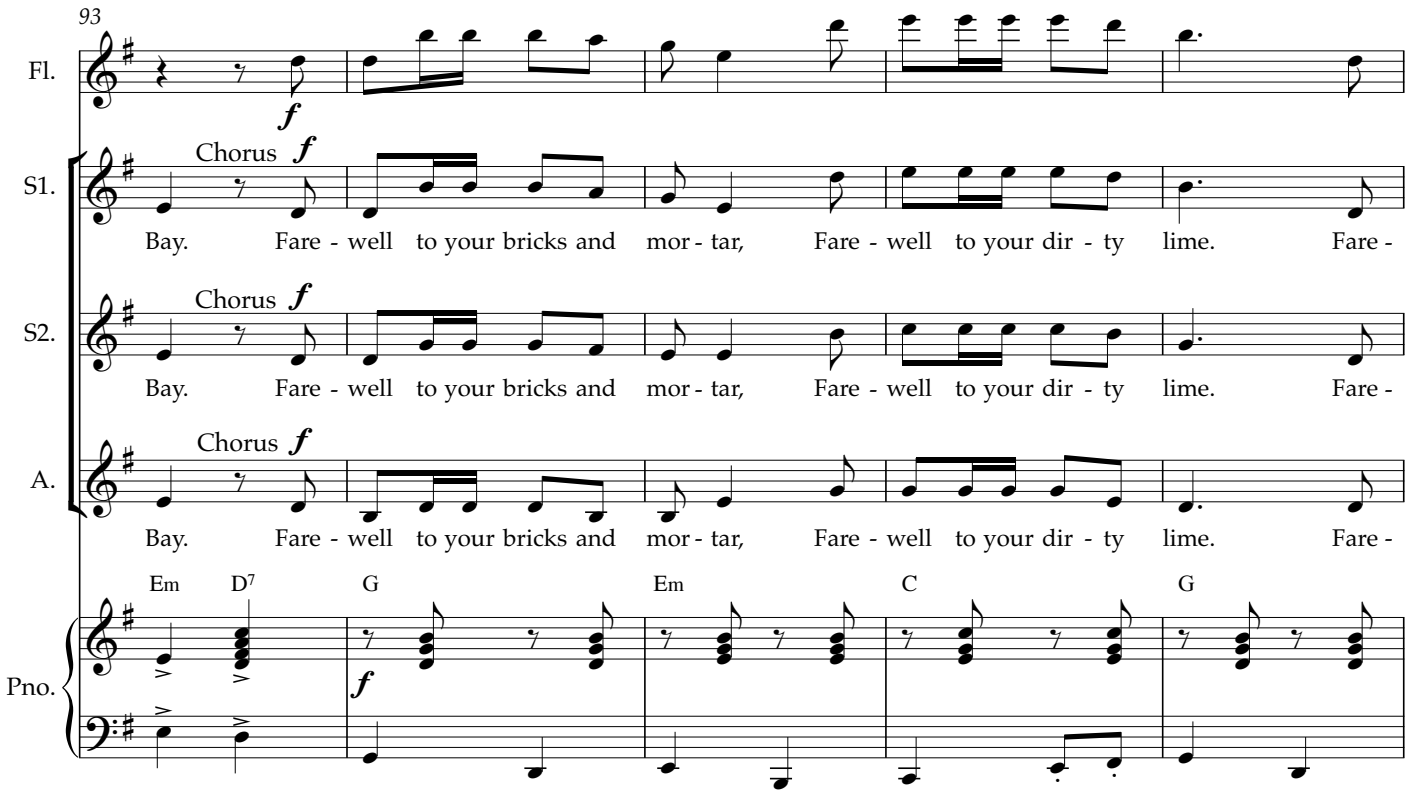

57
Fl.
S1.
S2.
A.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Em D7 G Em C G

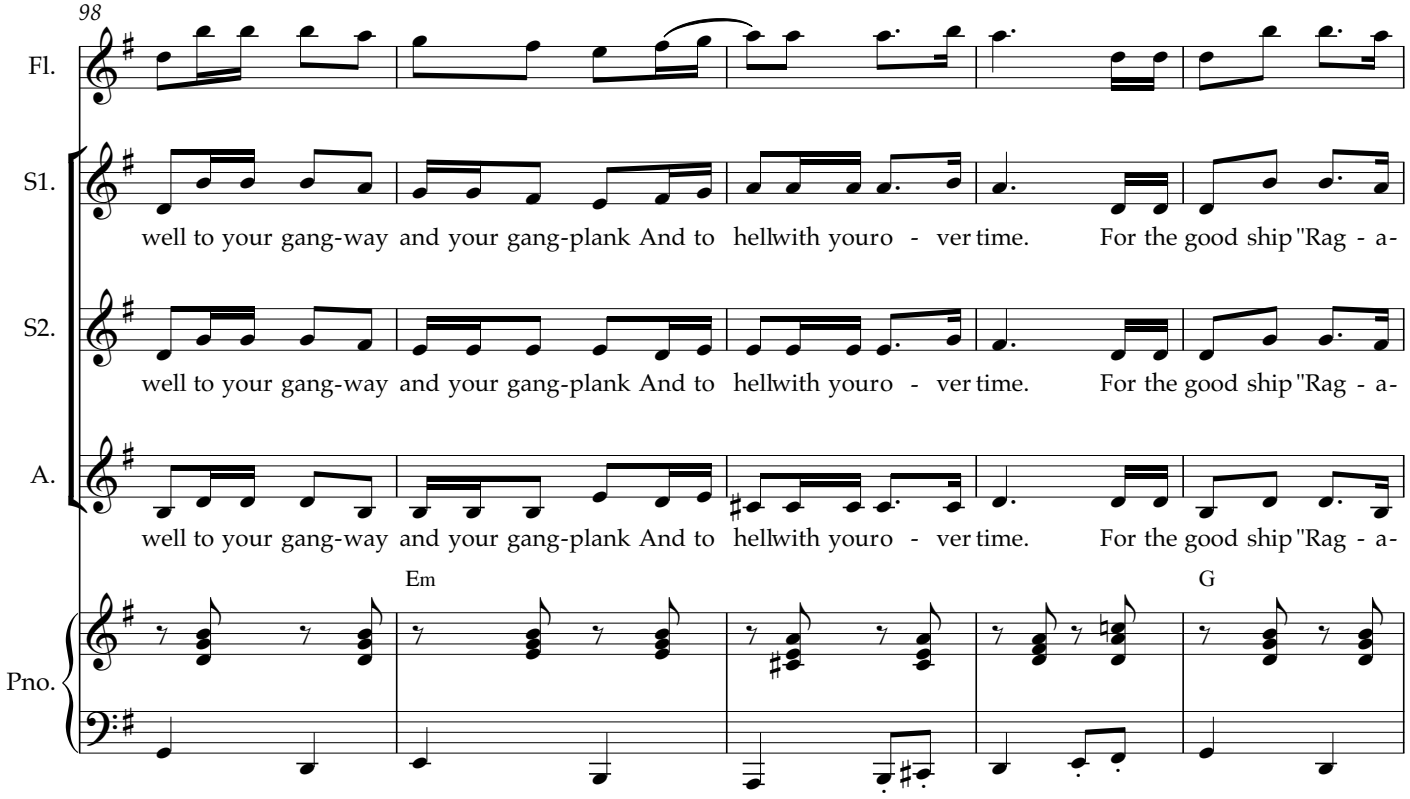

62
Fl.
S1.
S2.
A.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Em A D D7 G

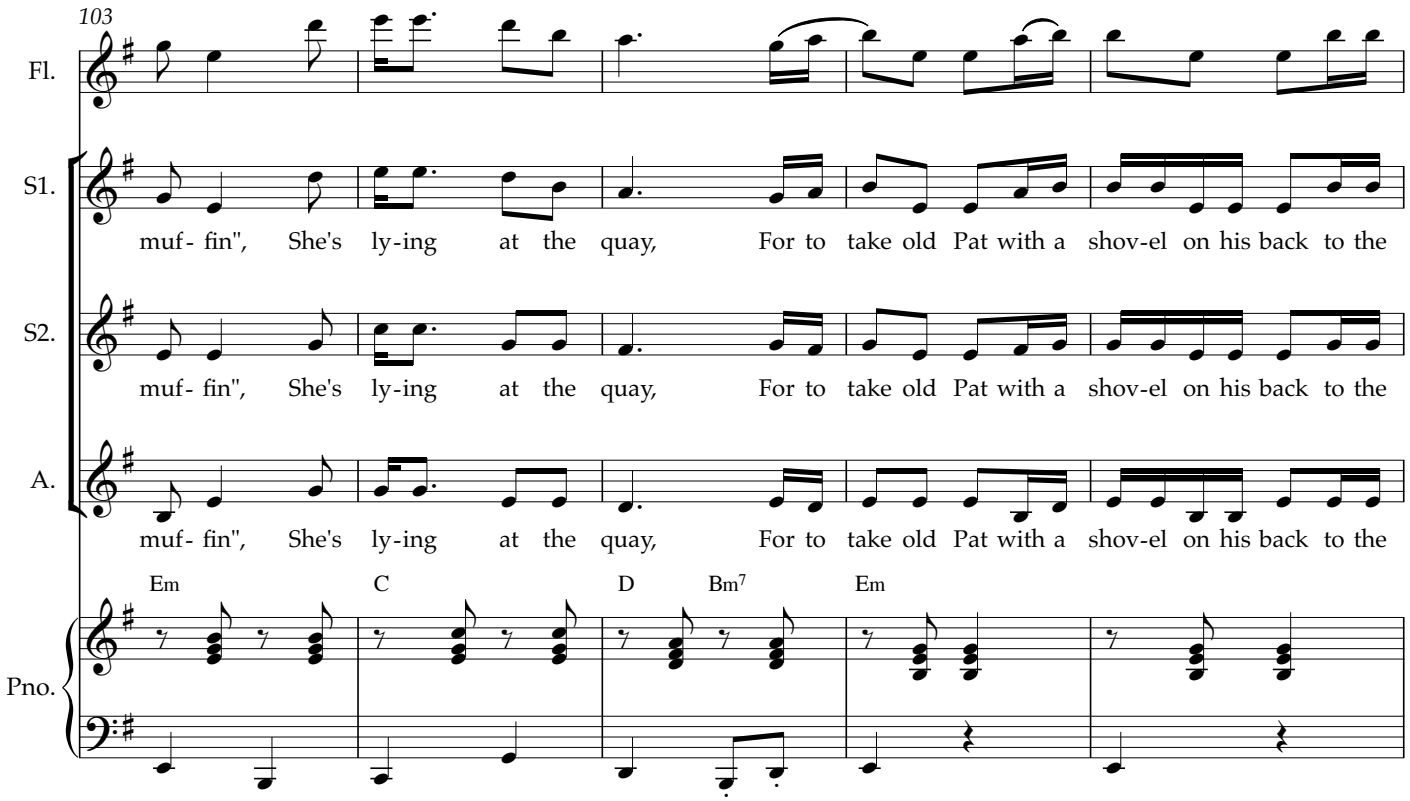

67
Fl.
S1.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
S2.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Em C D Bm7 Em
Pno.

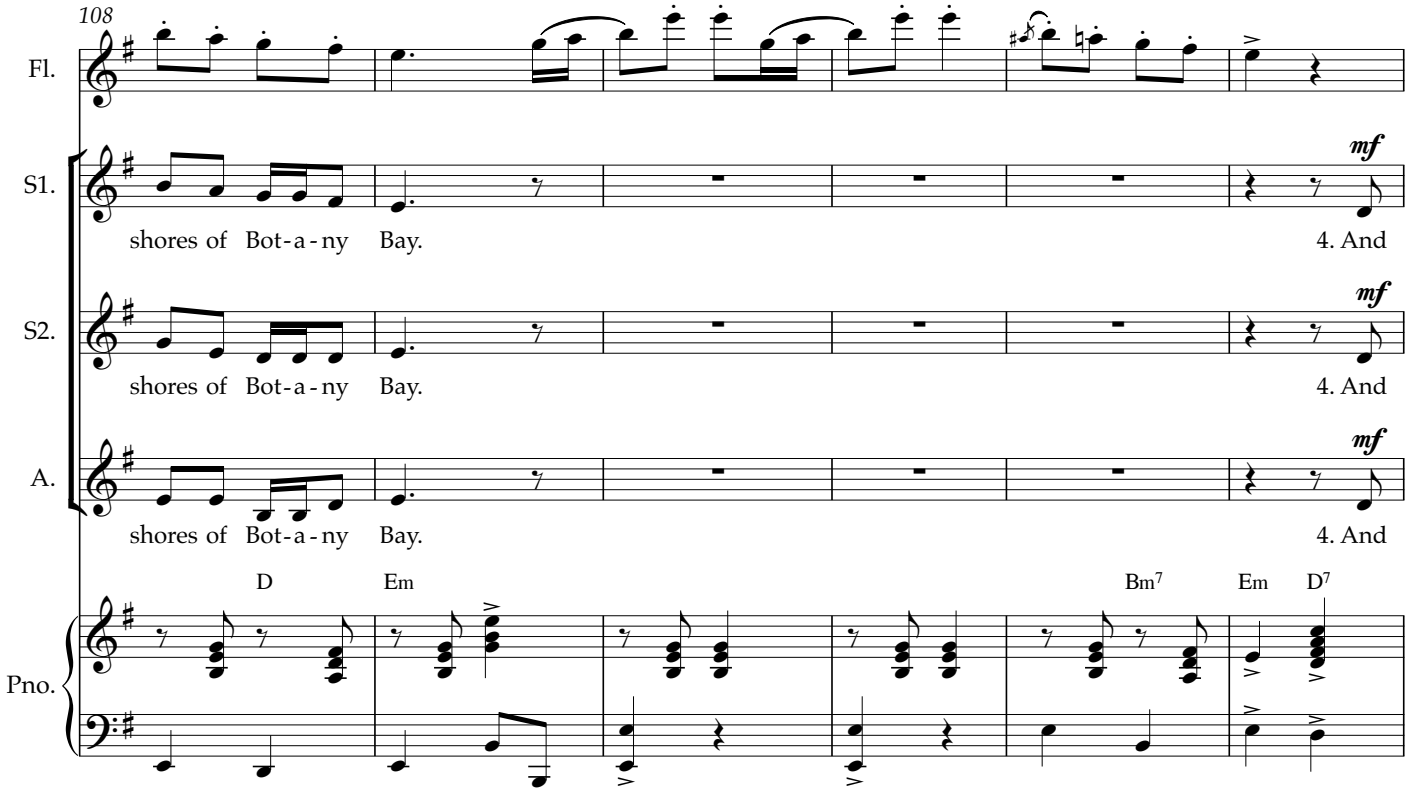

72
Fl.
S1.
mf
shores of Bot-a-ny Bay. 3. The
S2.
mf
shores of Bot-a-ny Bay. 3. The
A.
shores of Bot-a-ny Bay.
D Em Em Bm7 Em D7
Pno.

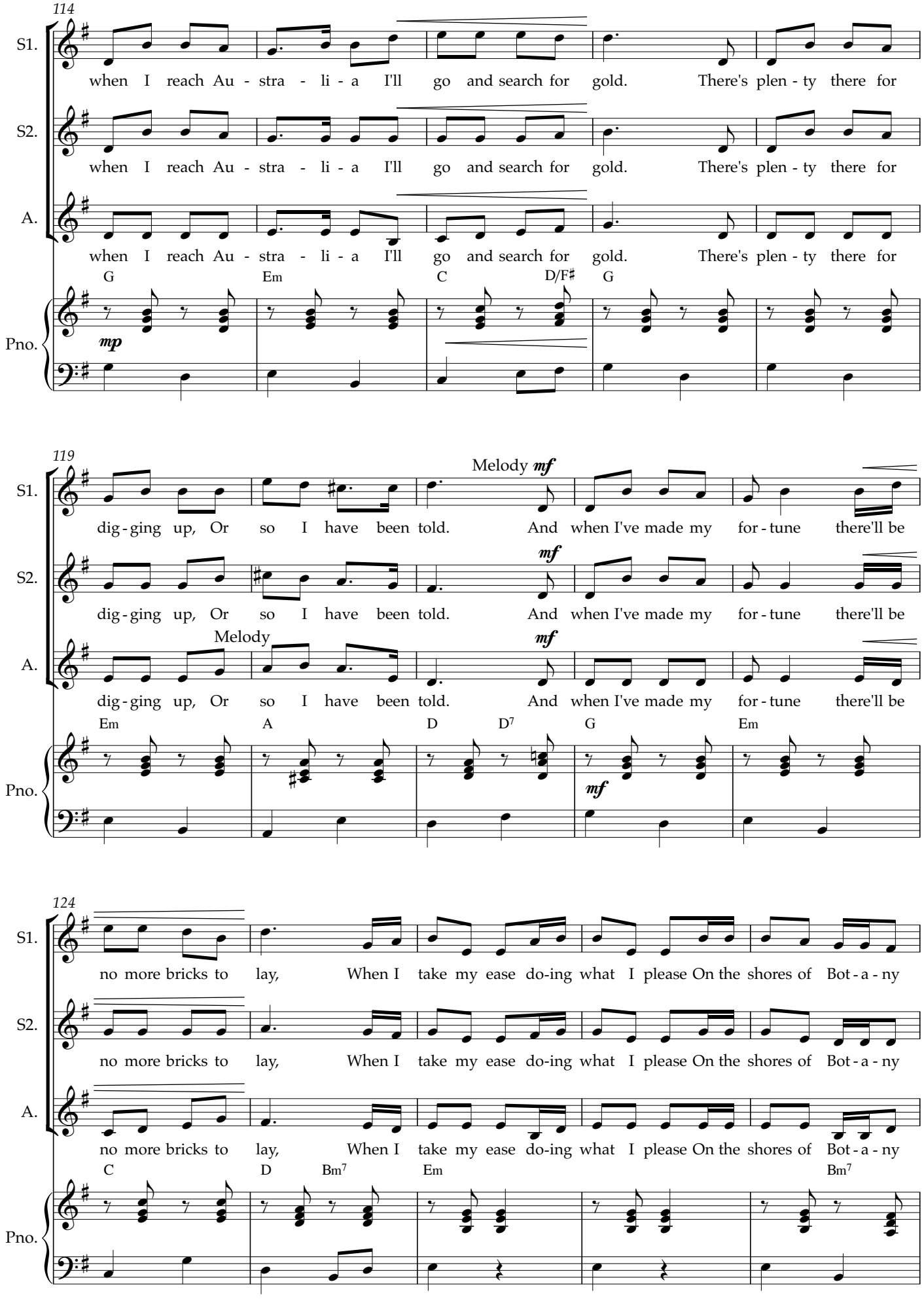

78
S1.
boss came up this morn - ing And he says,
S2.
boss came up this morn - ing And he says,
A.
"Well, Pat, you know That if you don't mix that
G Em C G
Pno.
83
S1.
Well of course that did in - sult me So I de -
S2.
Well of course that did in - sult me So I de -
A.
mor - tar quick, I'm a - fraid you'll have to go." So I de -
Em A D D7 G Em
Pno.
88
S1.
man - ded all my pay And I told him straight I was go-ing to em - i-grate To the shores of Bot-a-ny
S2.
man - ded all my pay And I told him straight I was go-ing to em - i-grate To the shores of Bot-a-ny
A.
man - ded all my pay And I told him straight I was go-ing to em - i-grate To the shores of Bot-a-ny
C D Em Bm7
Pno.

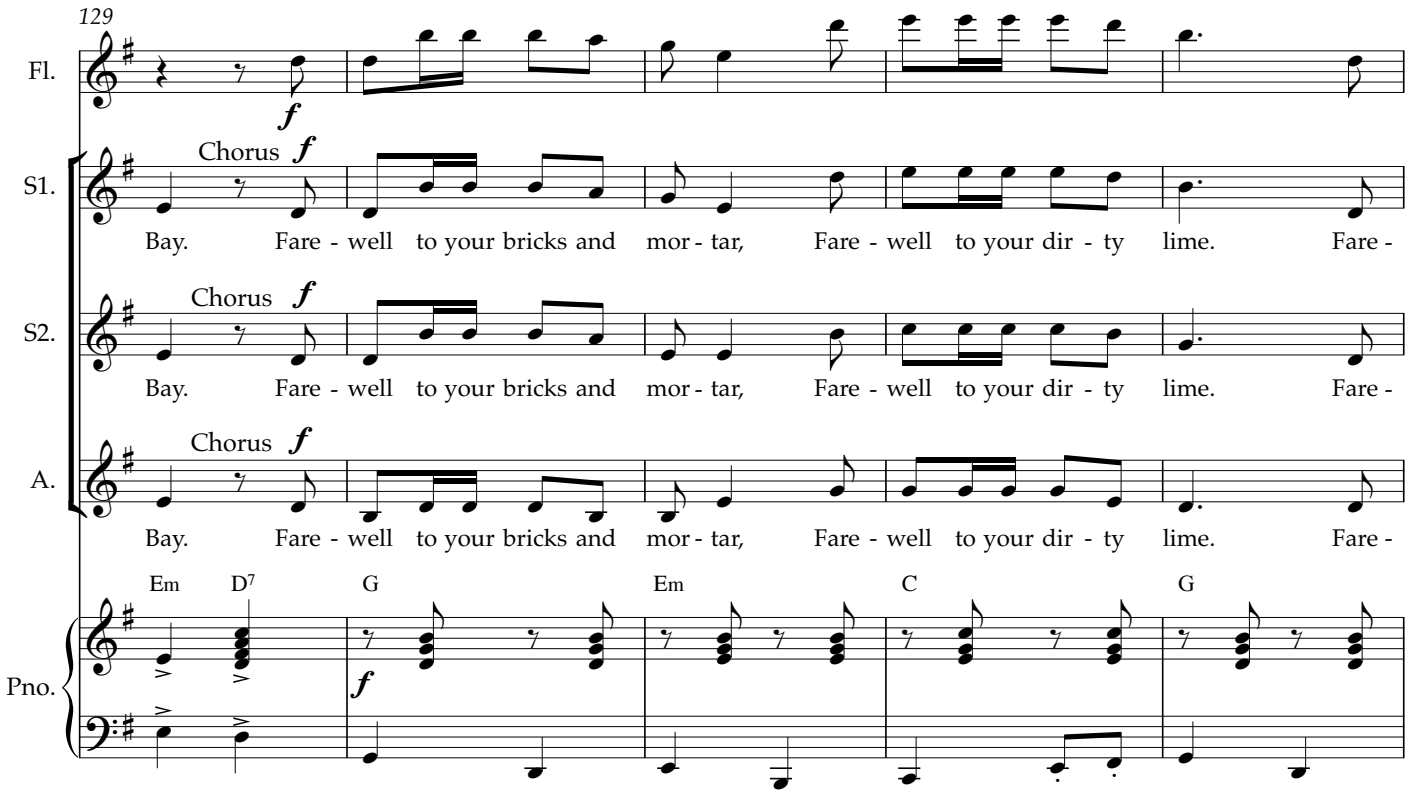

93
Fl.
S1.
S2.
A.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Em
D7
G
Em
C
G

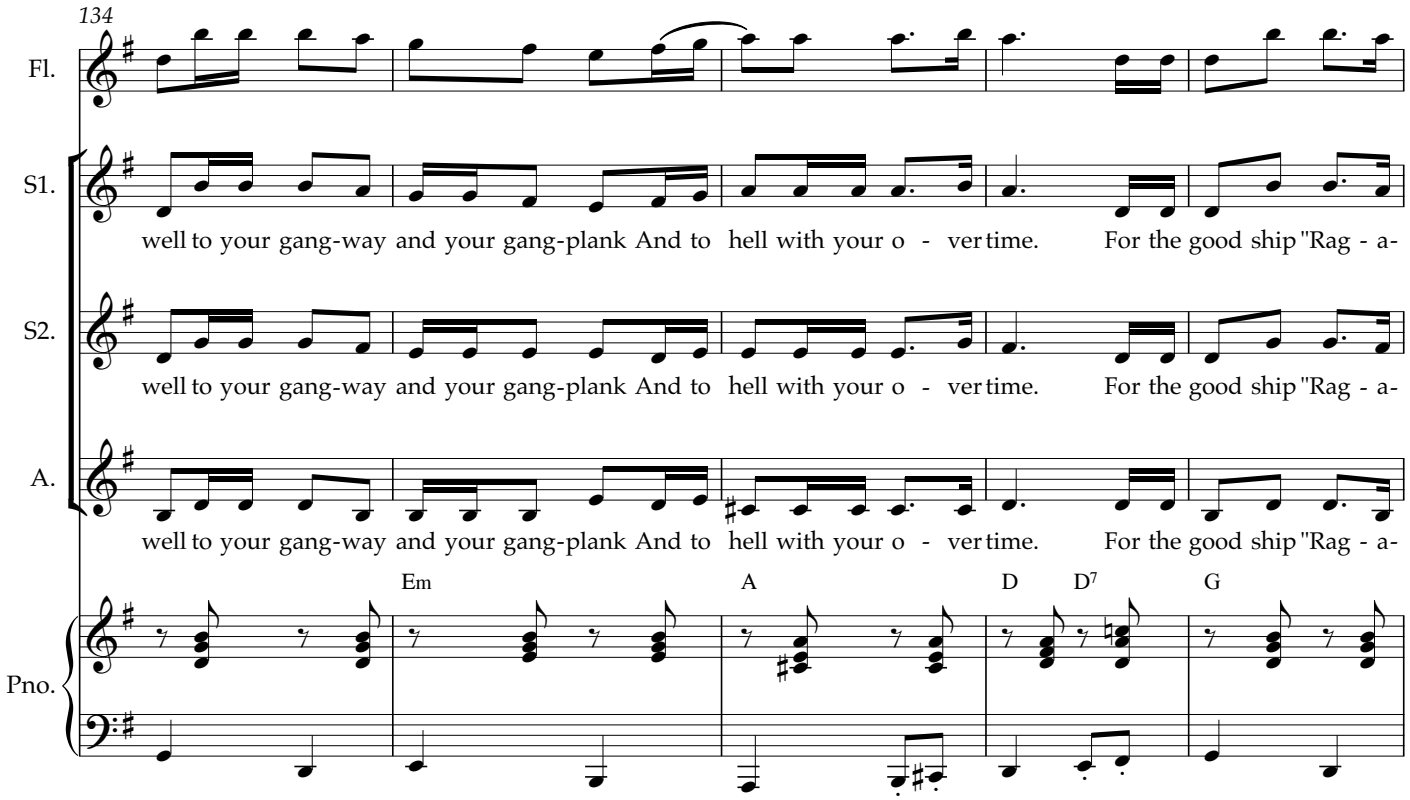

98
Fl.
S1.
S2.
A.
Pno.
well to your gang-way and your gang-plank And to hellwith youro - ver time. For the good ship "Rag - a-
Em
G

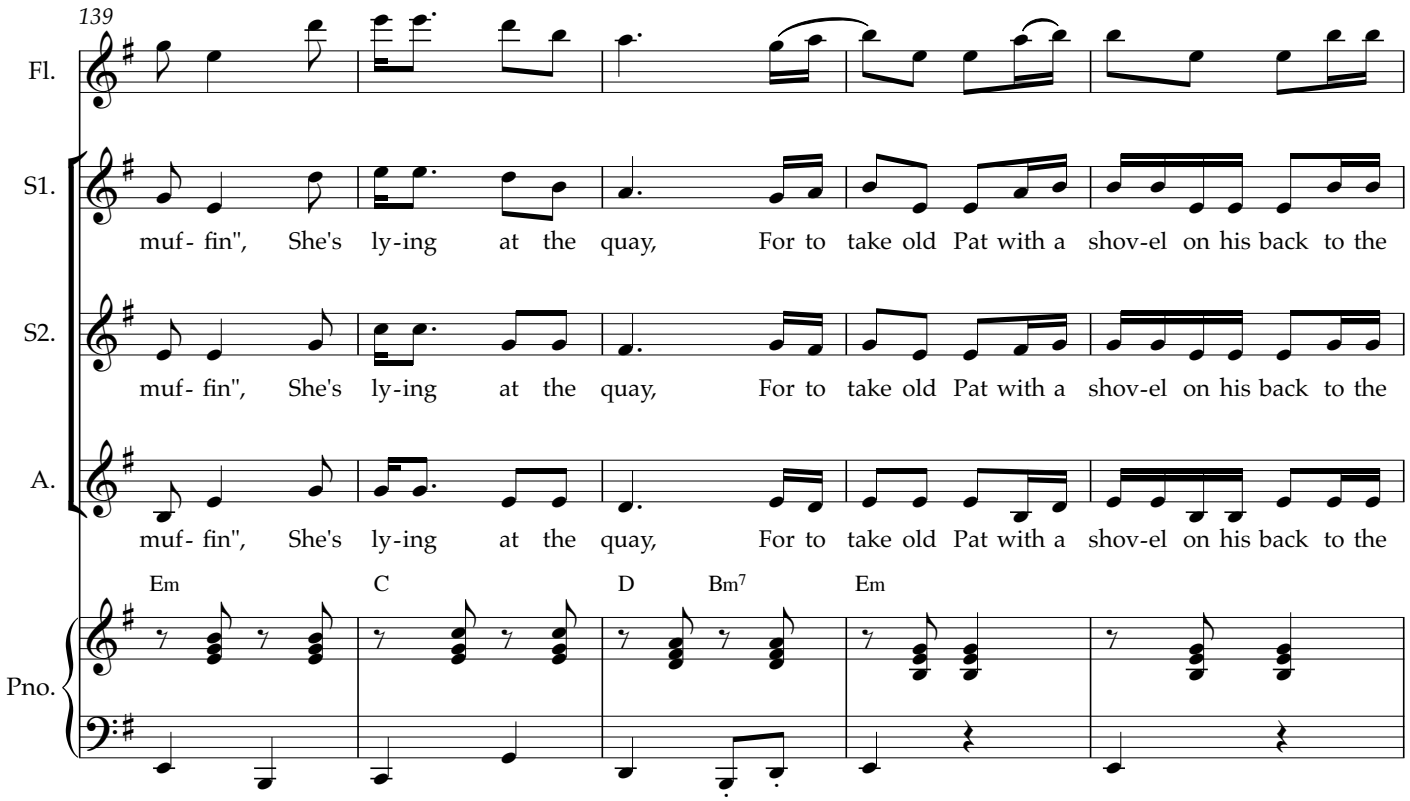

103
Fl.
S1.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
S2.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Em C D Bm7 Em
Pno.

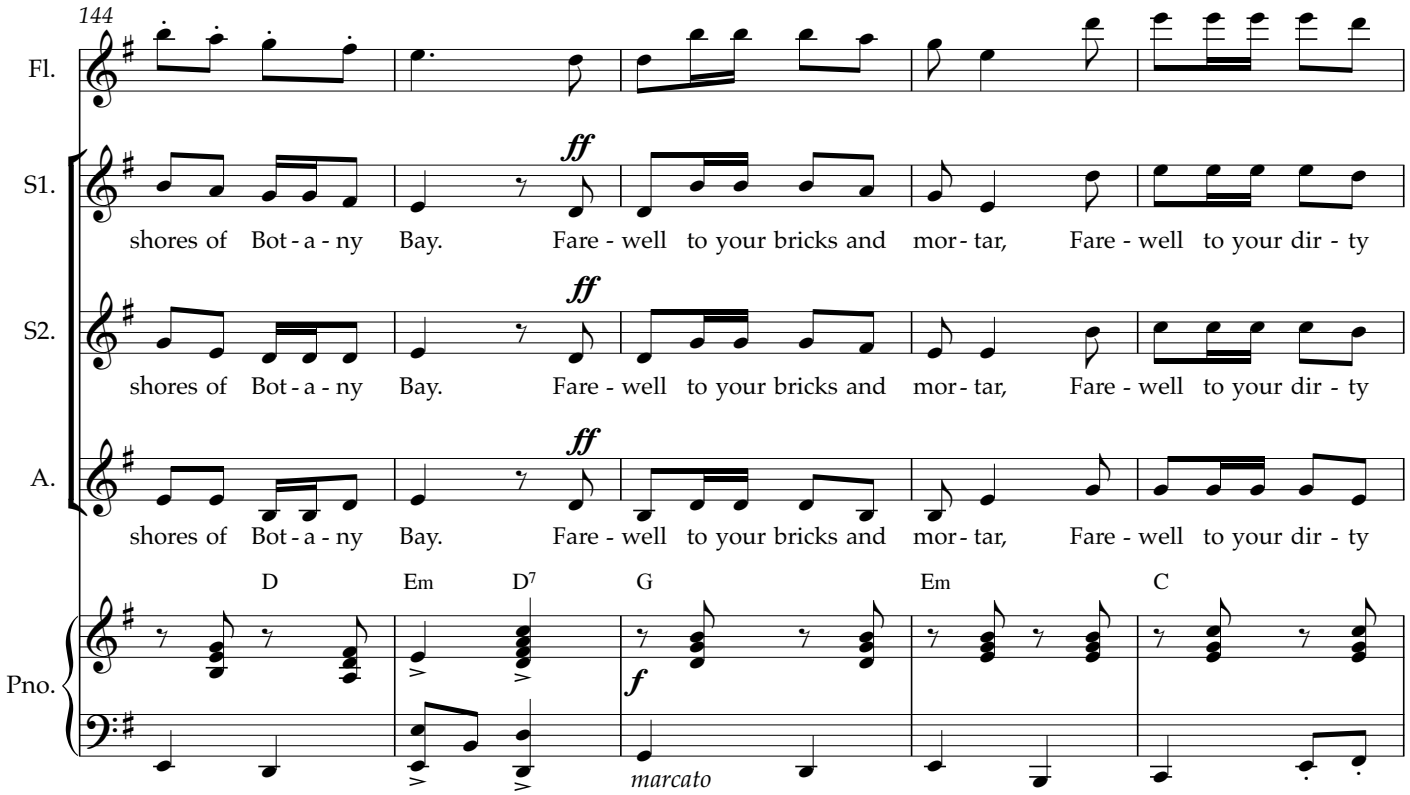

108
Fl.
S1.
mf
shores of Bot-a-ny Bay. 4. And
S2.
mf
shores of Bot-a-ny Bay. 4. And
A.
mf
shores of Bot-a-ny Bay. 4. And
D Em Bm7 Em D7
Pno.

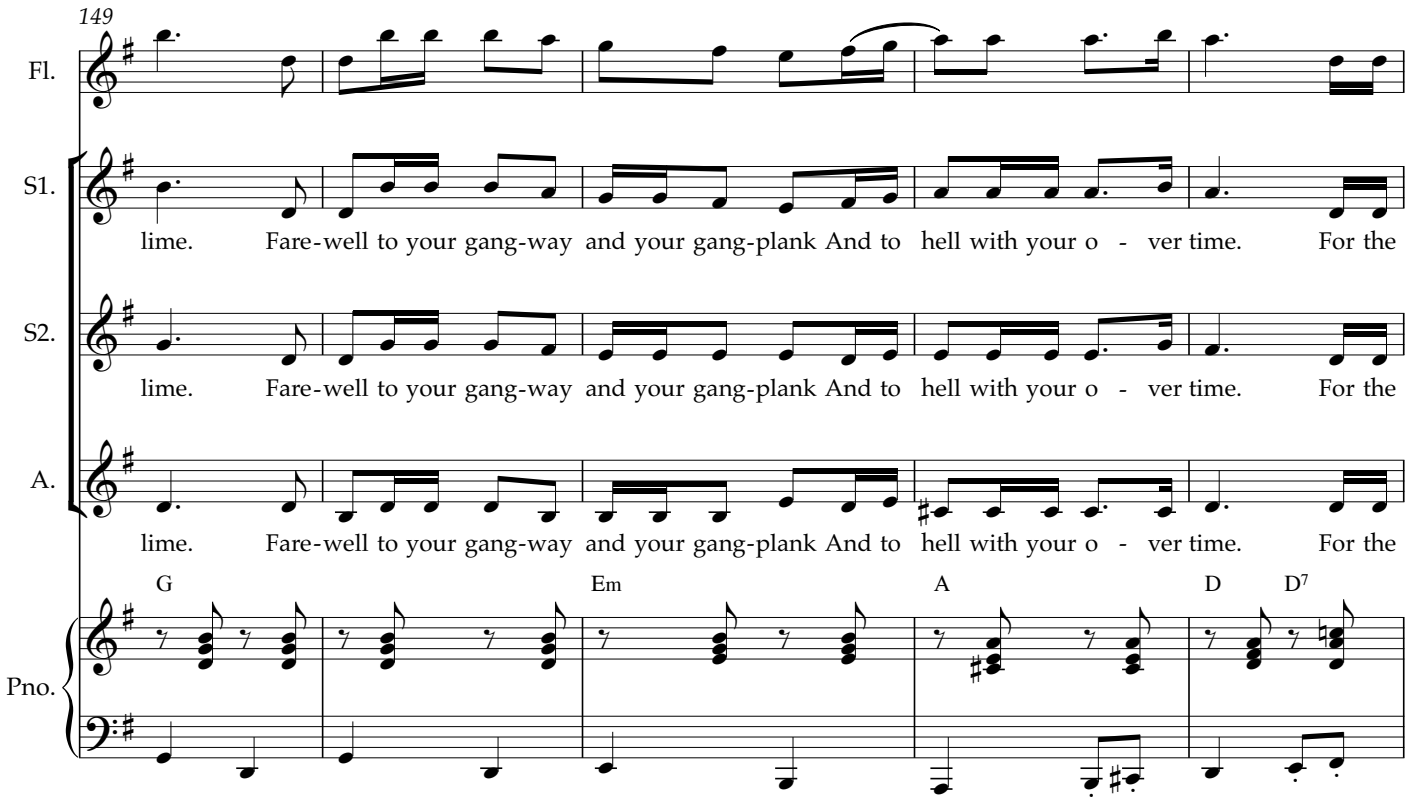

114
S1.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
S2.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
A.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
G Em C D/F♯ G
Pno.
mp
119
Melody mf
S1.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
mf
S2.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Melody
mf
A.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Em A D D7 G Em
Pno.
mf
124
S1.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
S2.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
A.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
C D Bm7 Em Bm7
Pno.

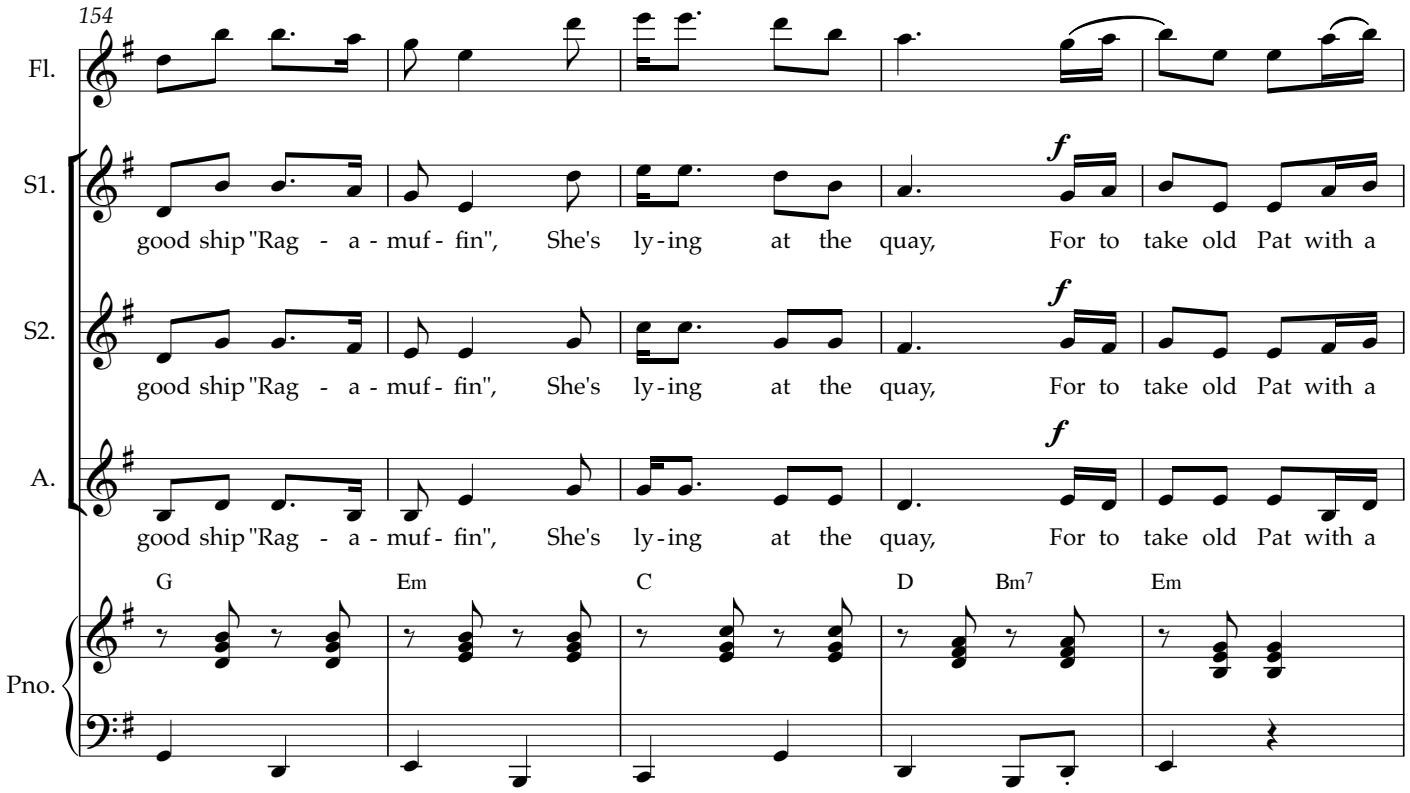

129
Fl.
S1.
S2.
A.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Em D7 G Em C G

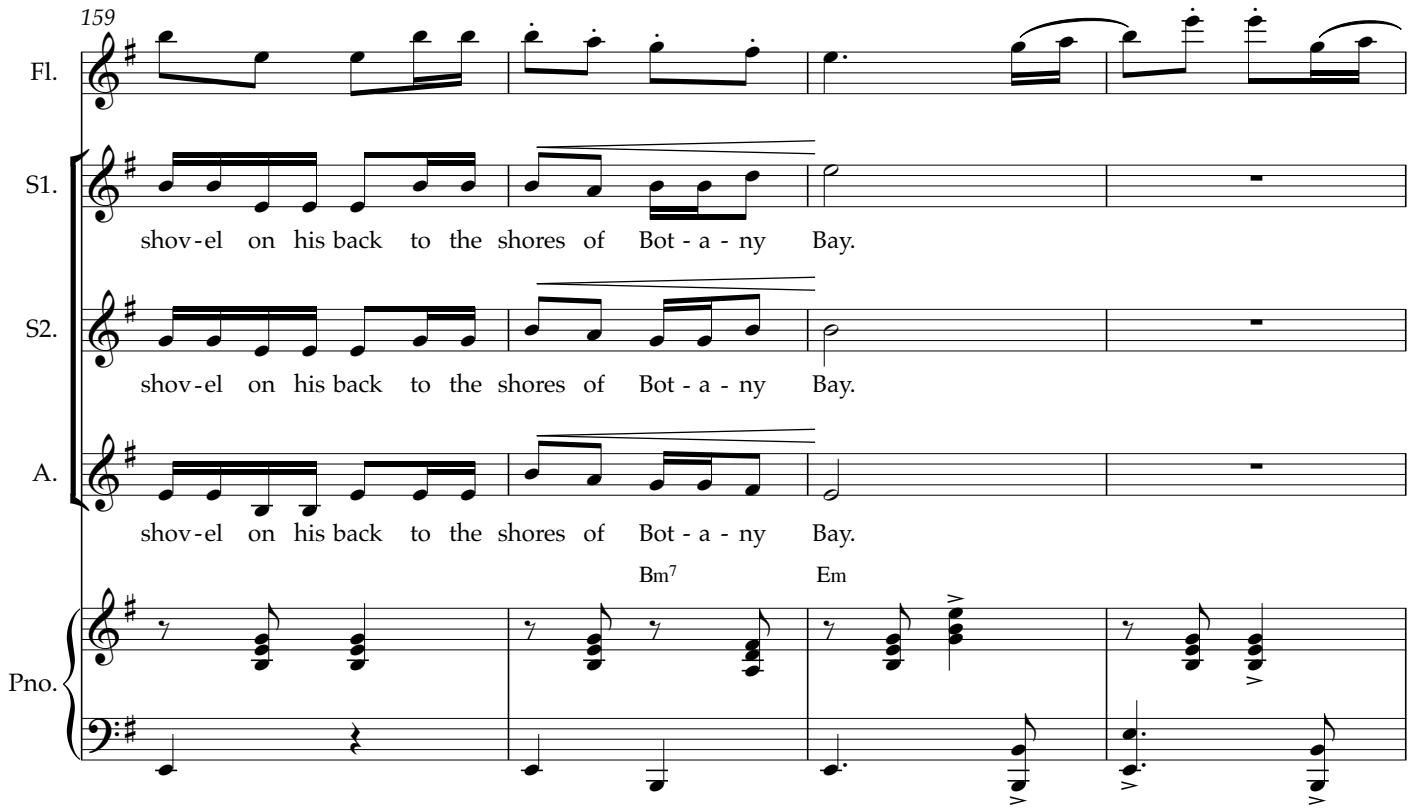

134
Fl.
S1.
S2.
A.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Em A D D7 G

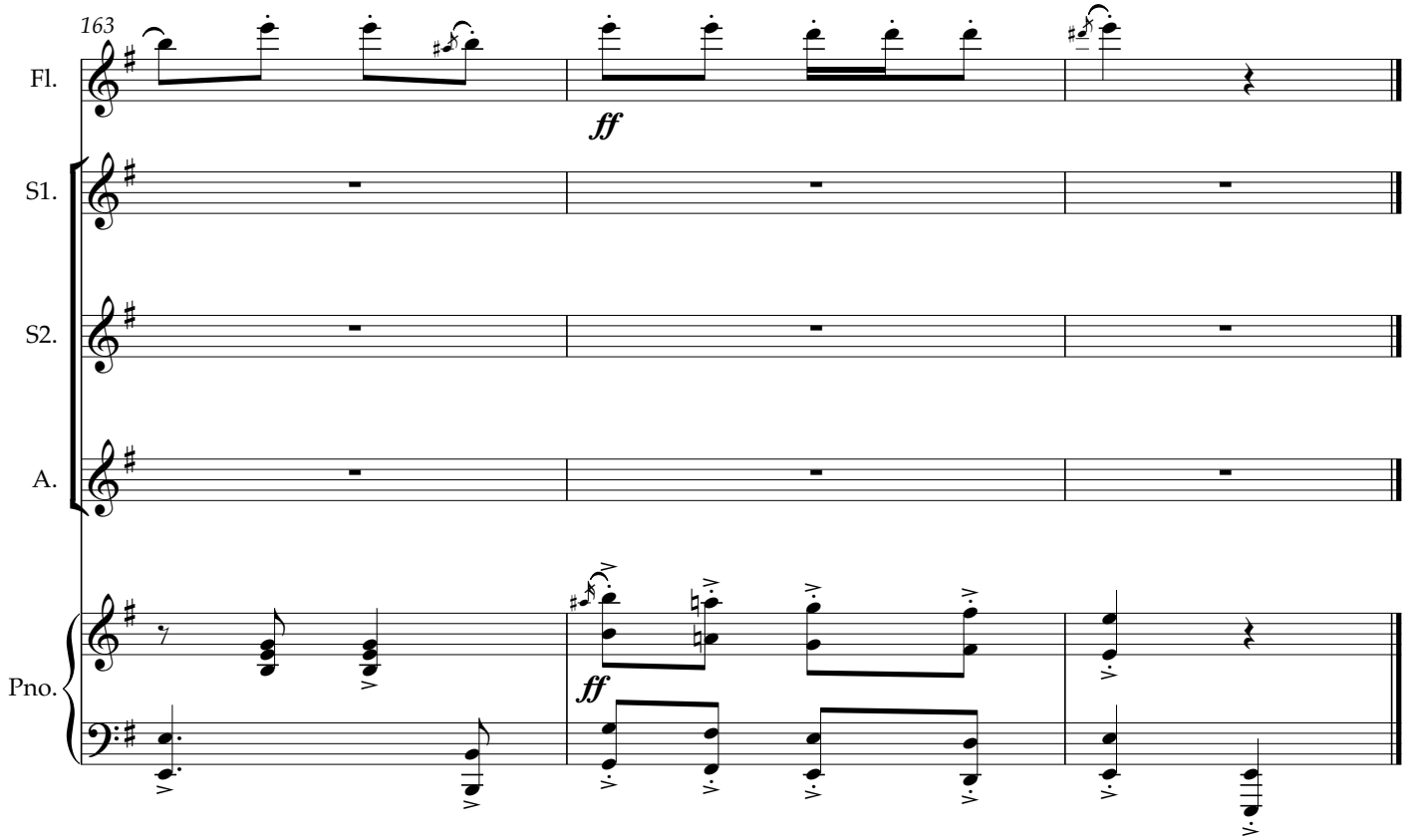

139
Fl.
S1.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
S2.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
A.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Em C D Bm7 Em
Pno.


144
Fl.
S1.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
S2.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
A.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
D Em D7 G Em C
Pno.
f
marcato


149
Fl.
S1.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
S2.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
A.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
G
Em
A
D
D7
Pno.


154
Fl.
S1.
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
S2.
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
A.
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
G
Em
C
D
Bm7
Em
Pno.


159
Fl.
S1.
shov-el on his back to the shores of Bot - a - ny Bay.
S2.
shov-el on his back to the shores of Bot - a - ny Bay.
A.
shov-el on his back to the shores of Bot - a - ny Bay.
Bm7
Em
Pno.


163
Fl.
ff
S1.
S2.
A.
Pno.
ff

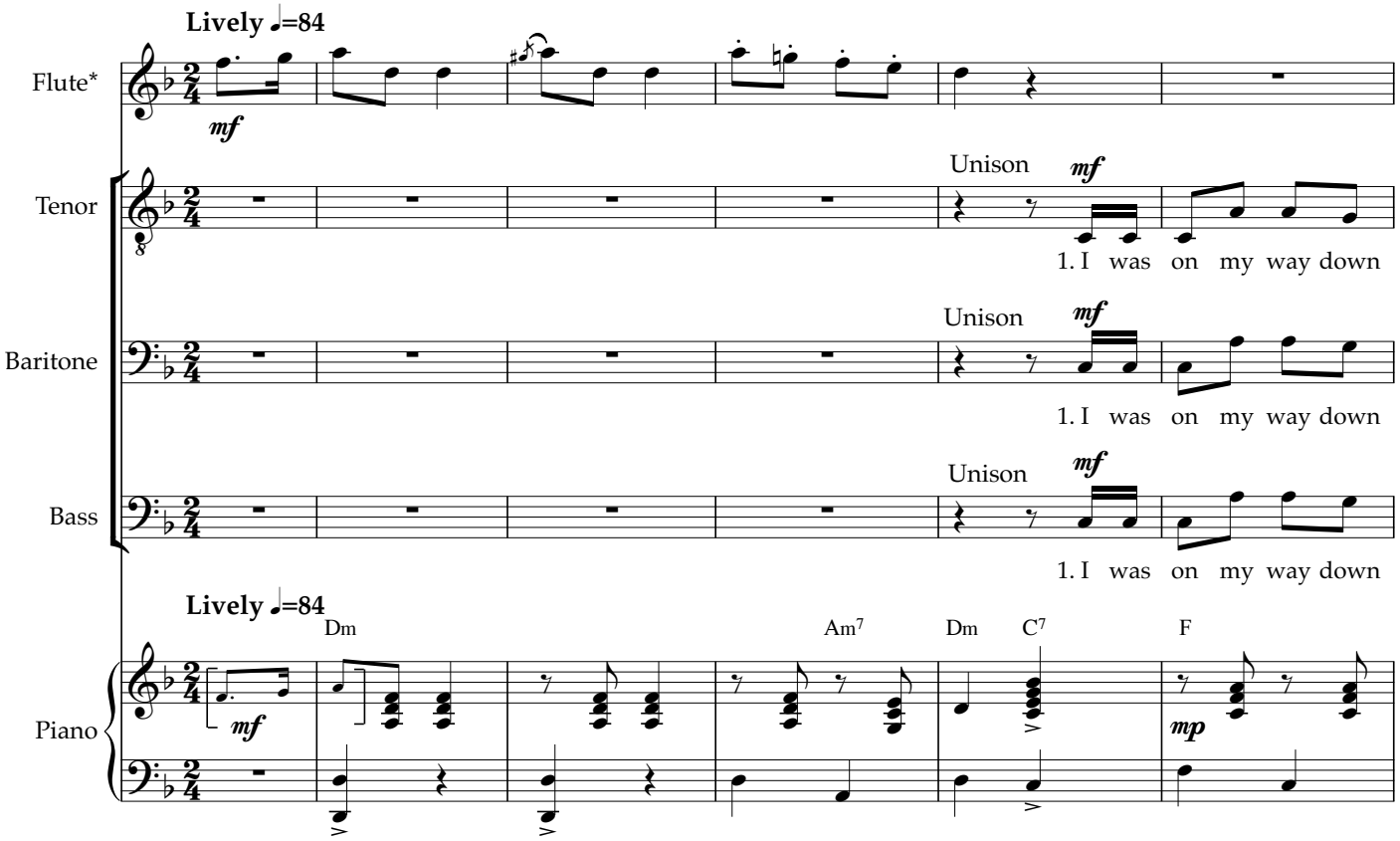
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

SHORES OF BOTANY BAY

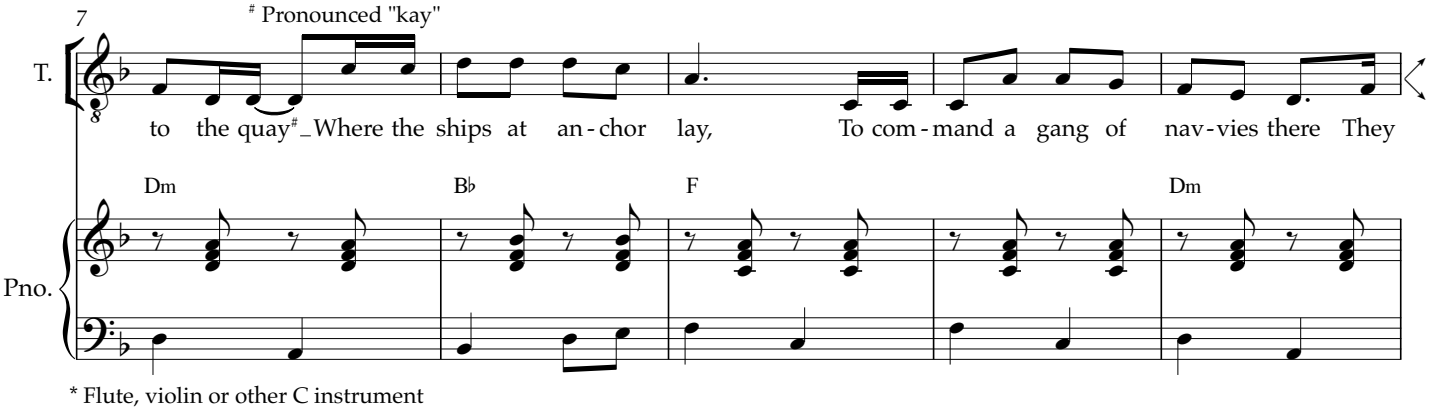
for TBB choir, piano and flute

Arranged by Sandra MIlliken

Traditional



Play small notes if no flute



* Flute, violin or other C instrument

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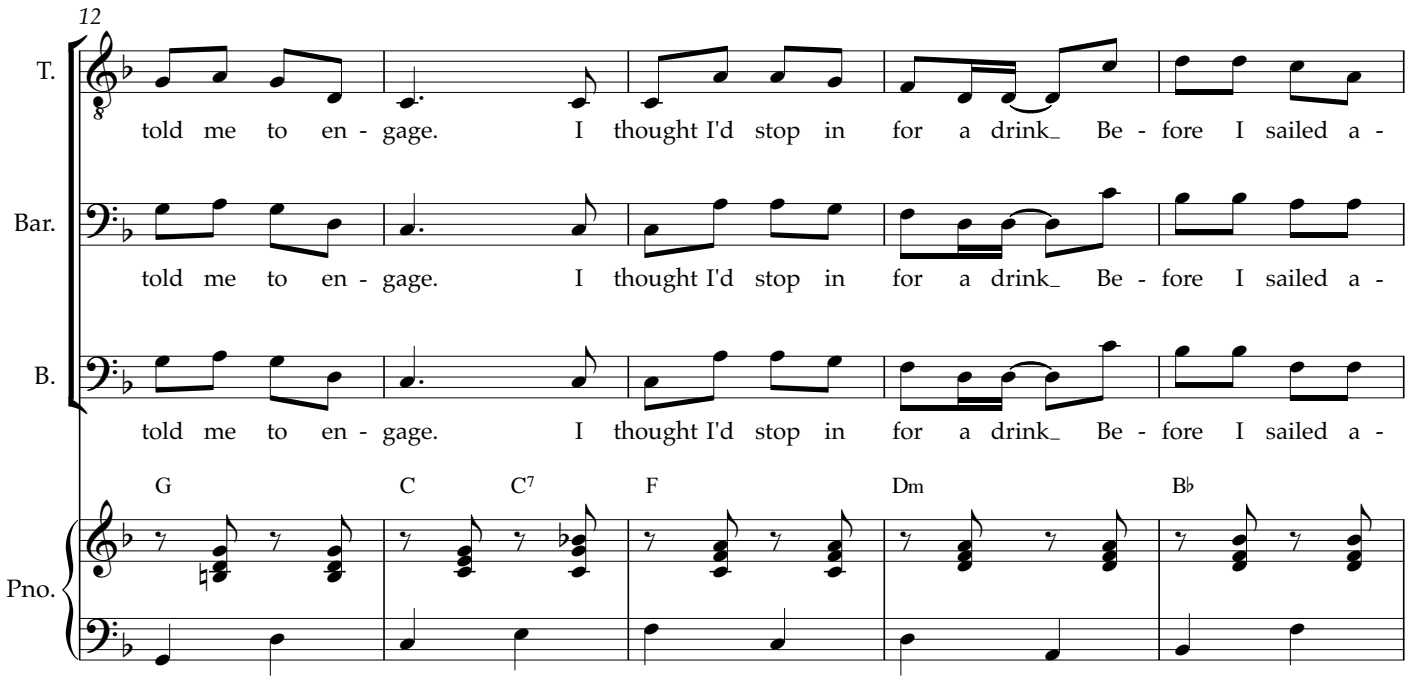
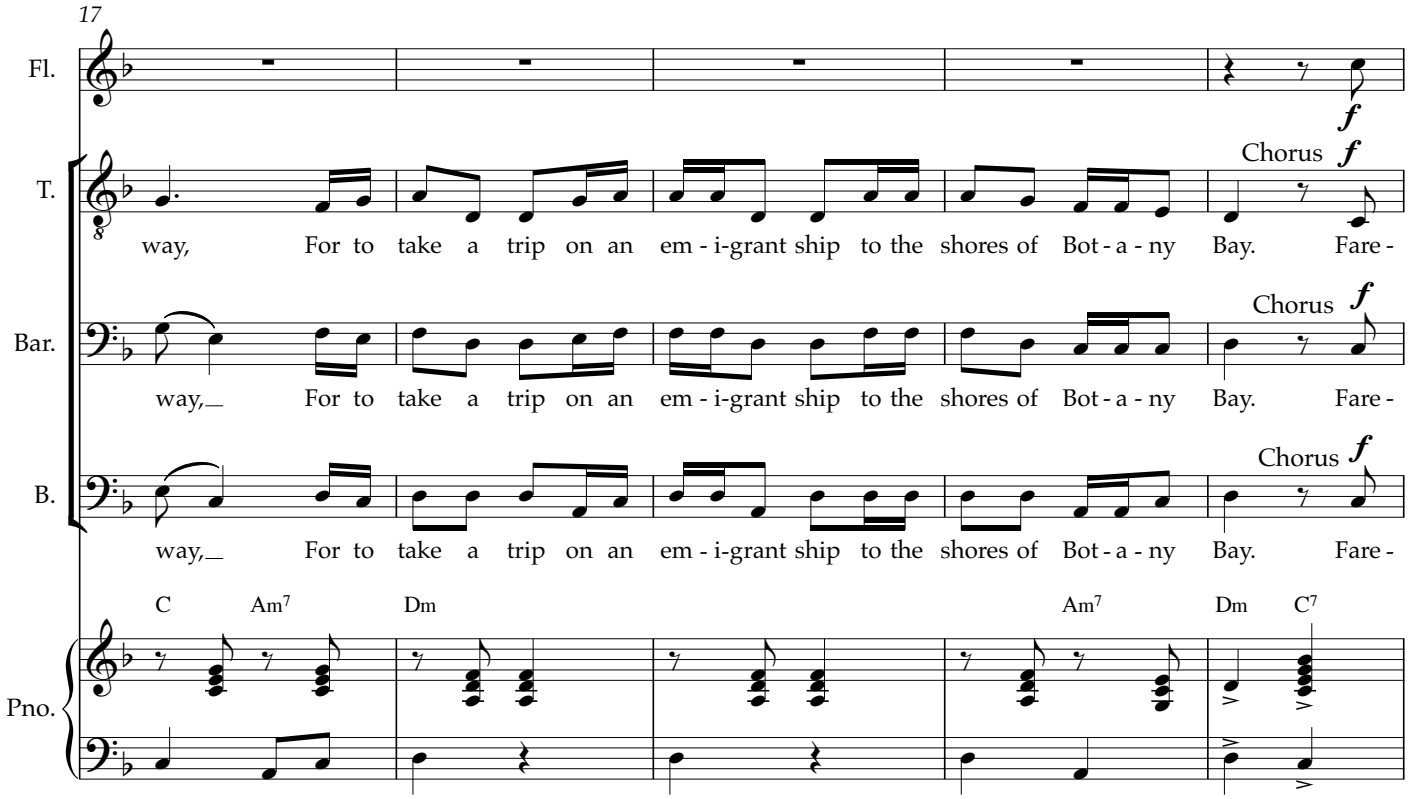
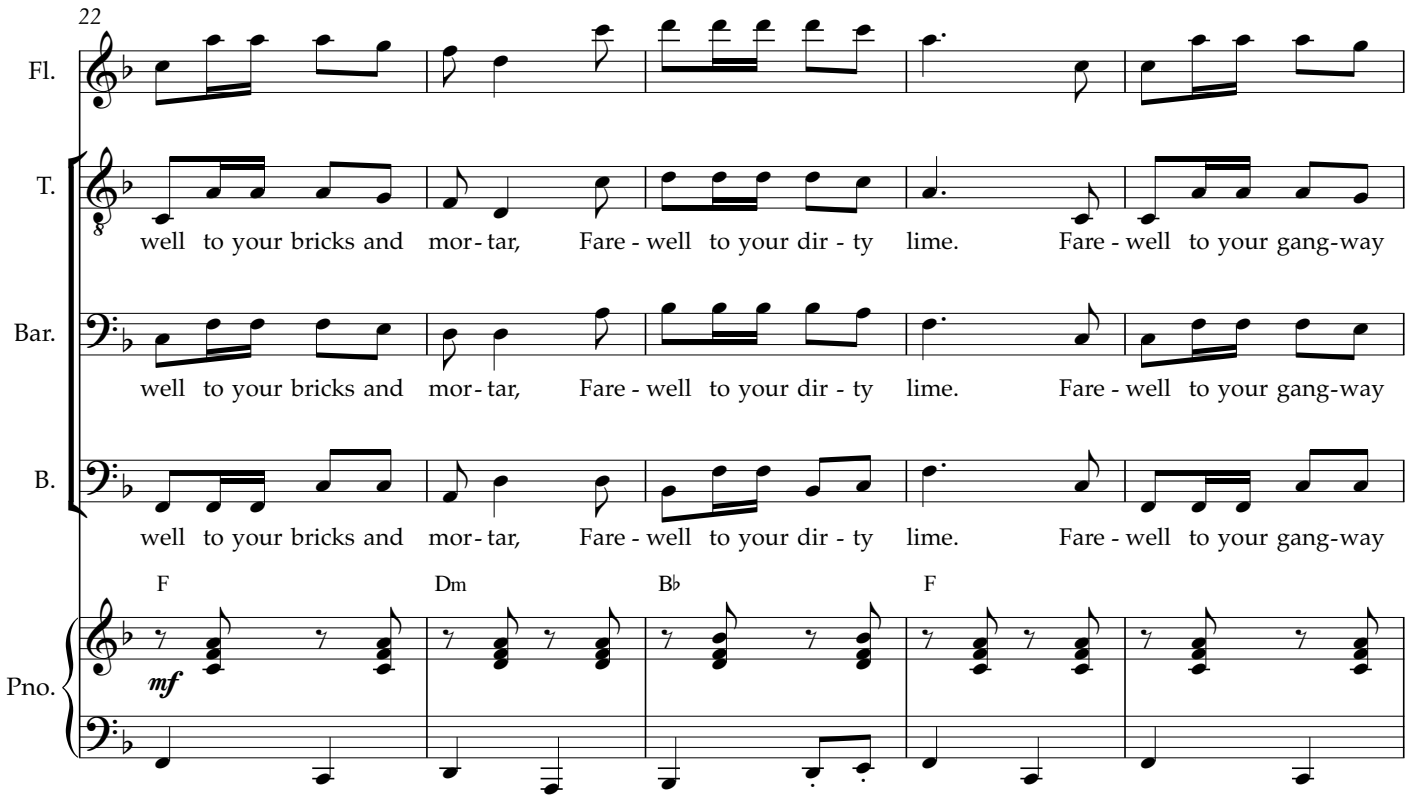
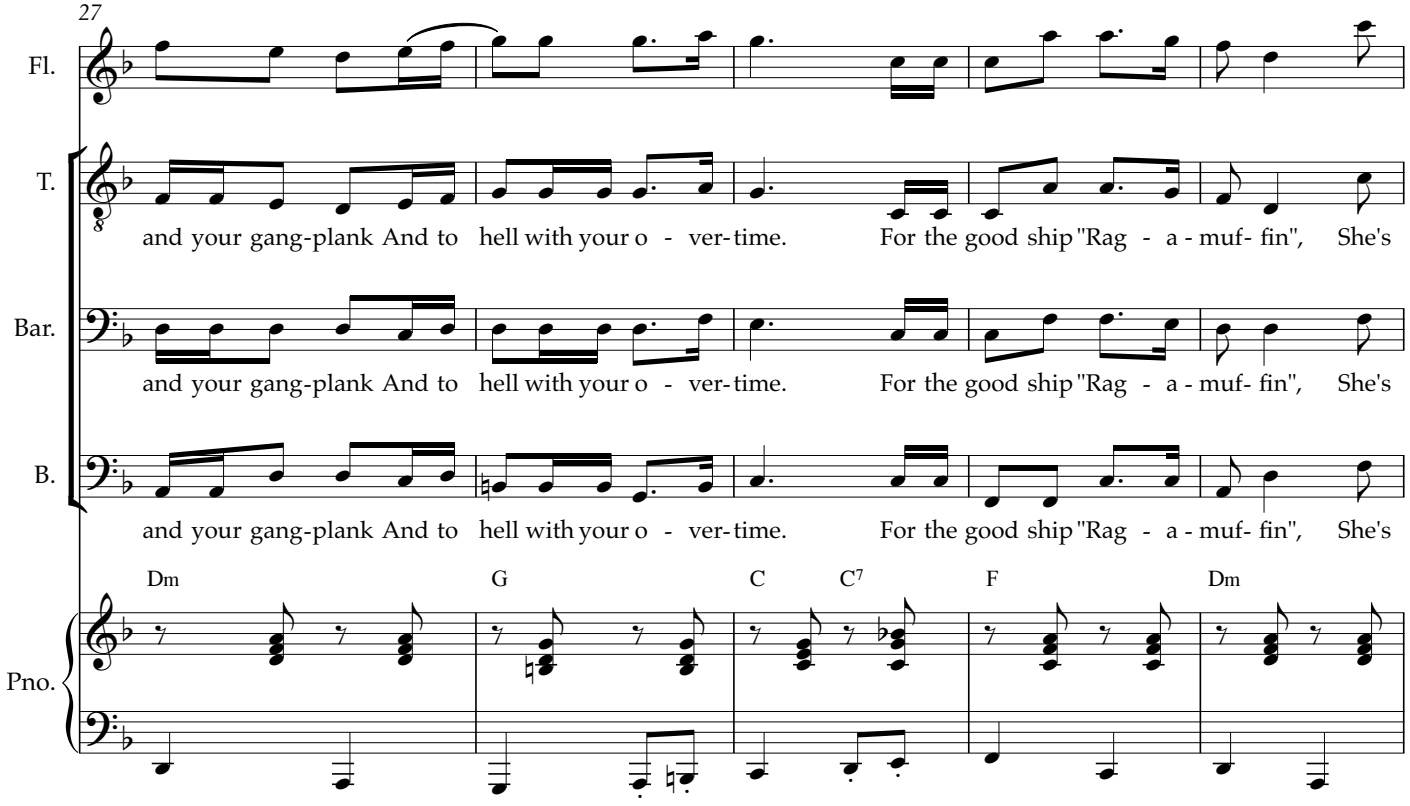
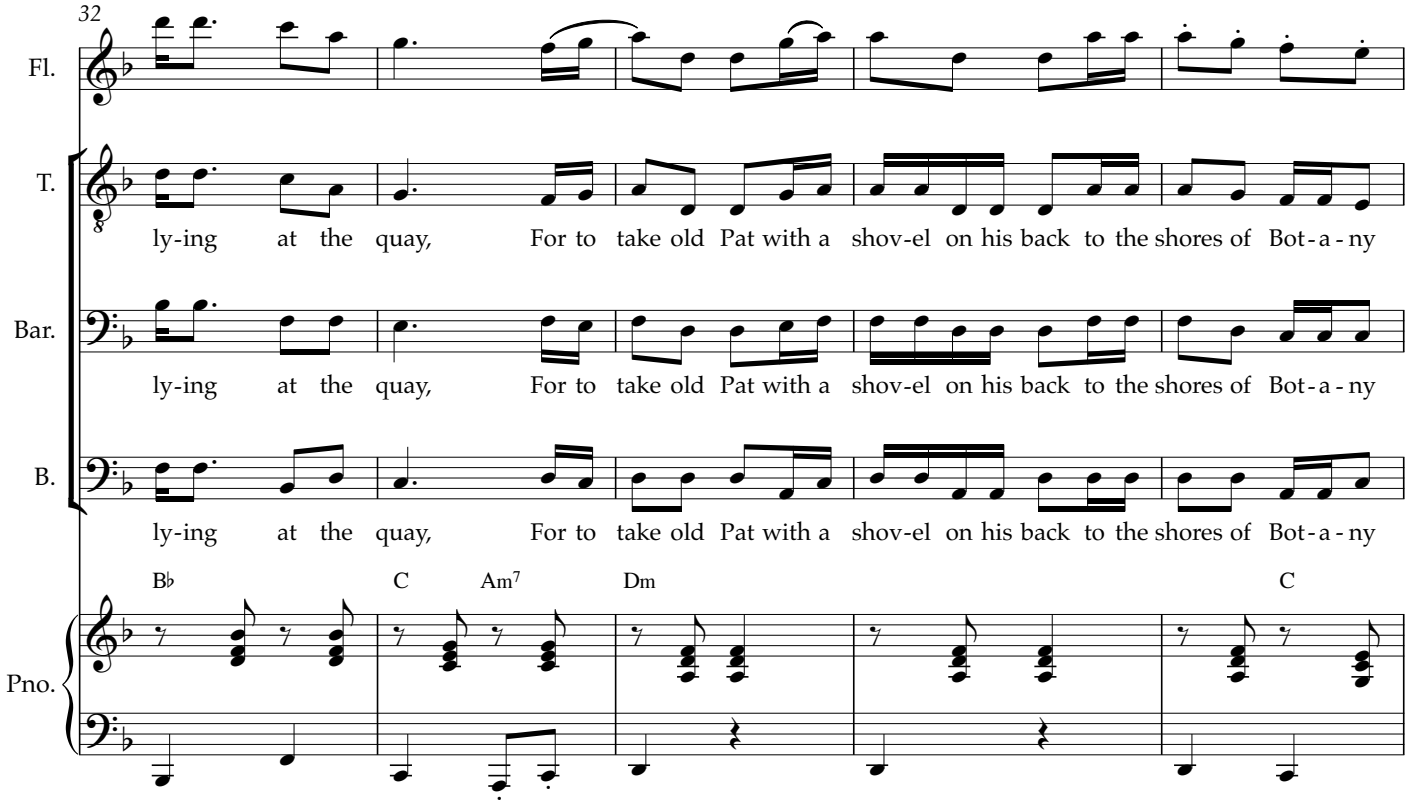
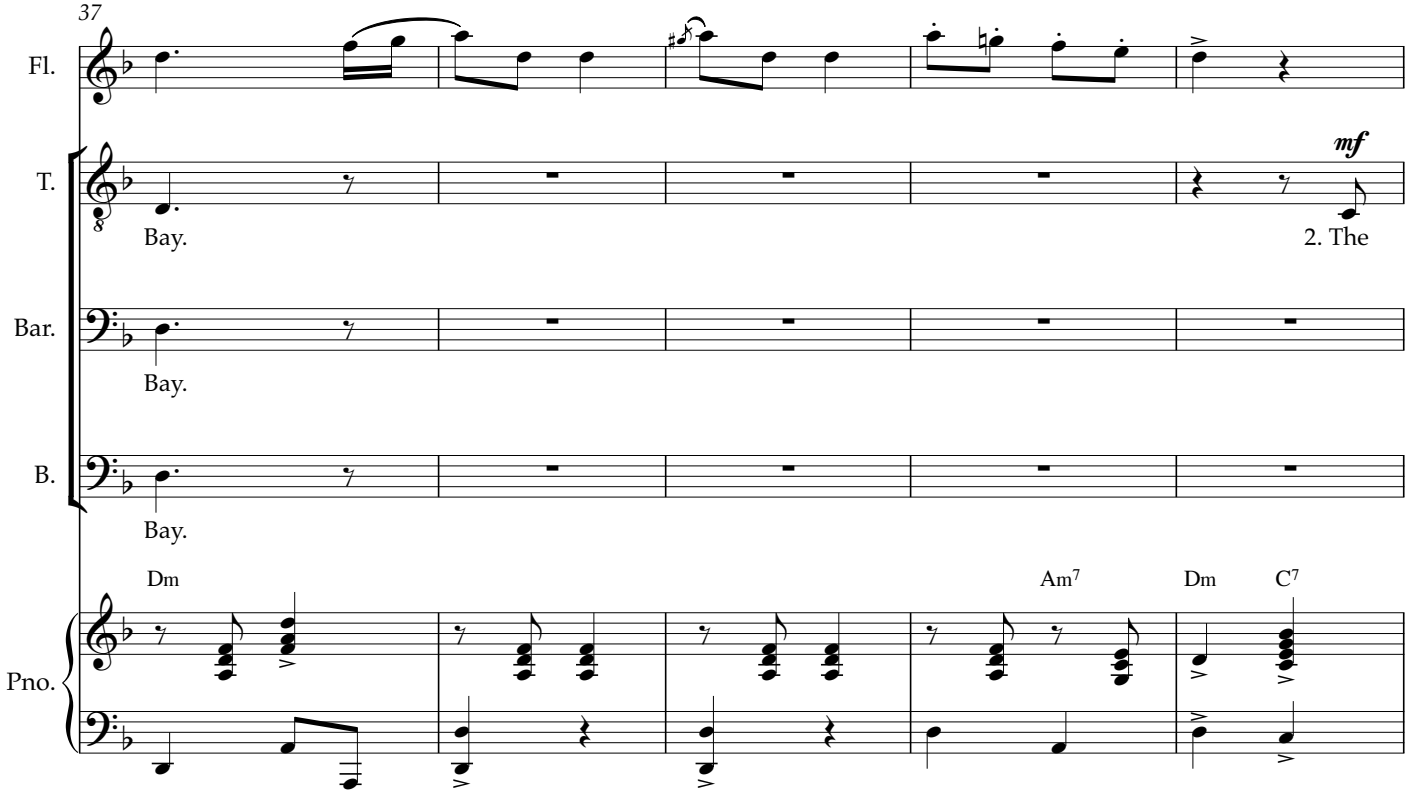

12
T.
Bar.
B.
Pno.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
G
C
C7
F
Dm
B♭

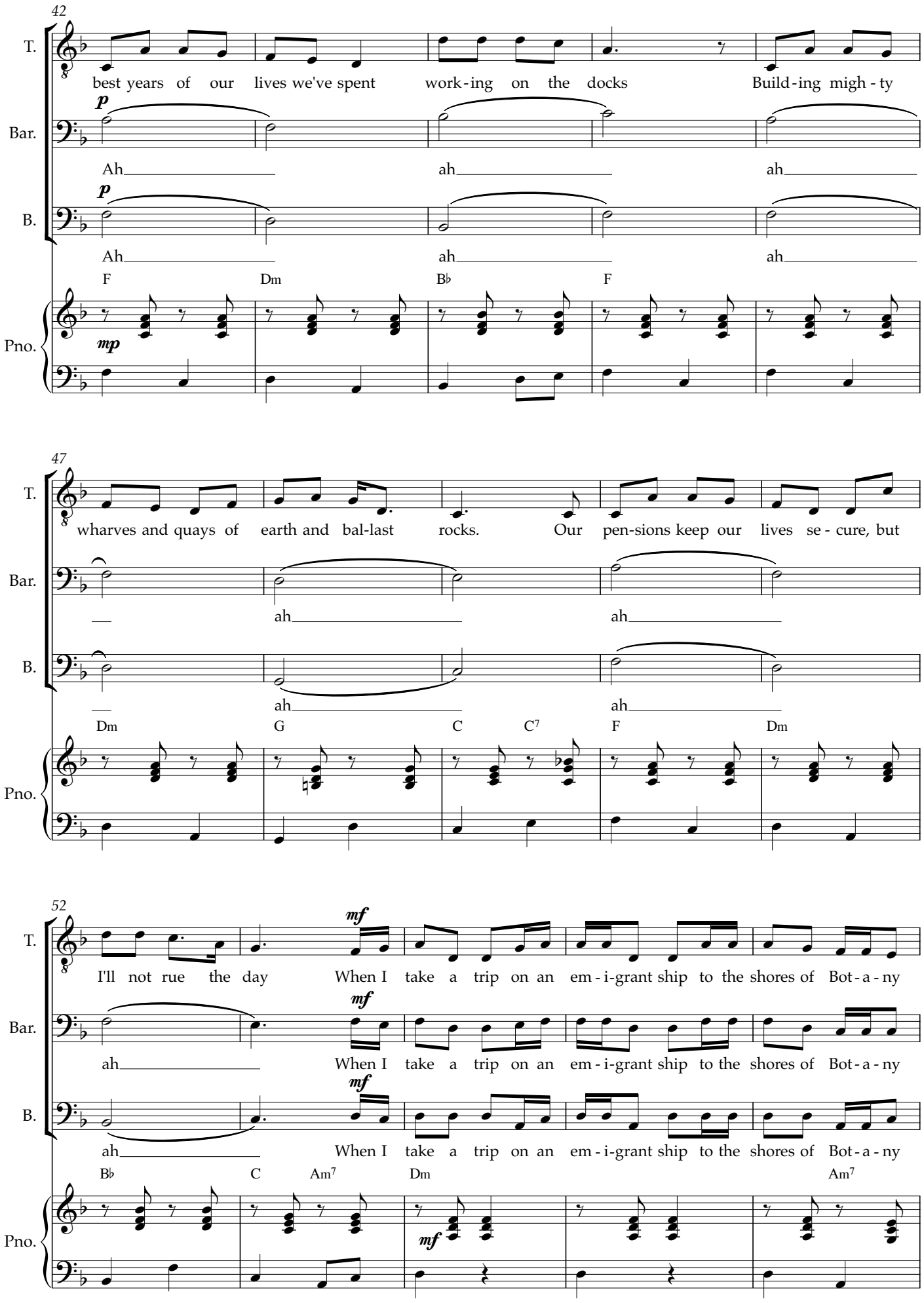

17
Fl.
T.
Bar.
B.
Pno.
Chorus
f
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
C
Am7
Dm
Am7
Dm
C7

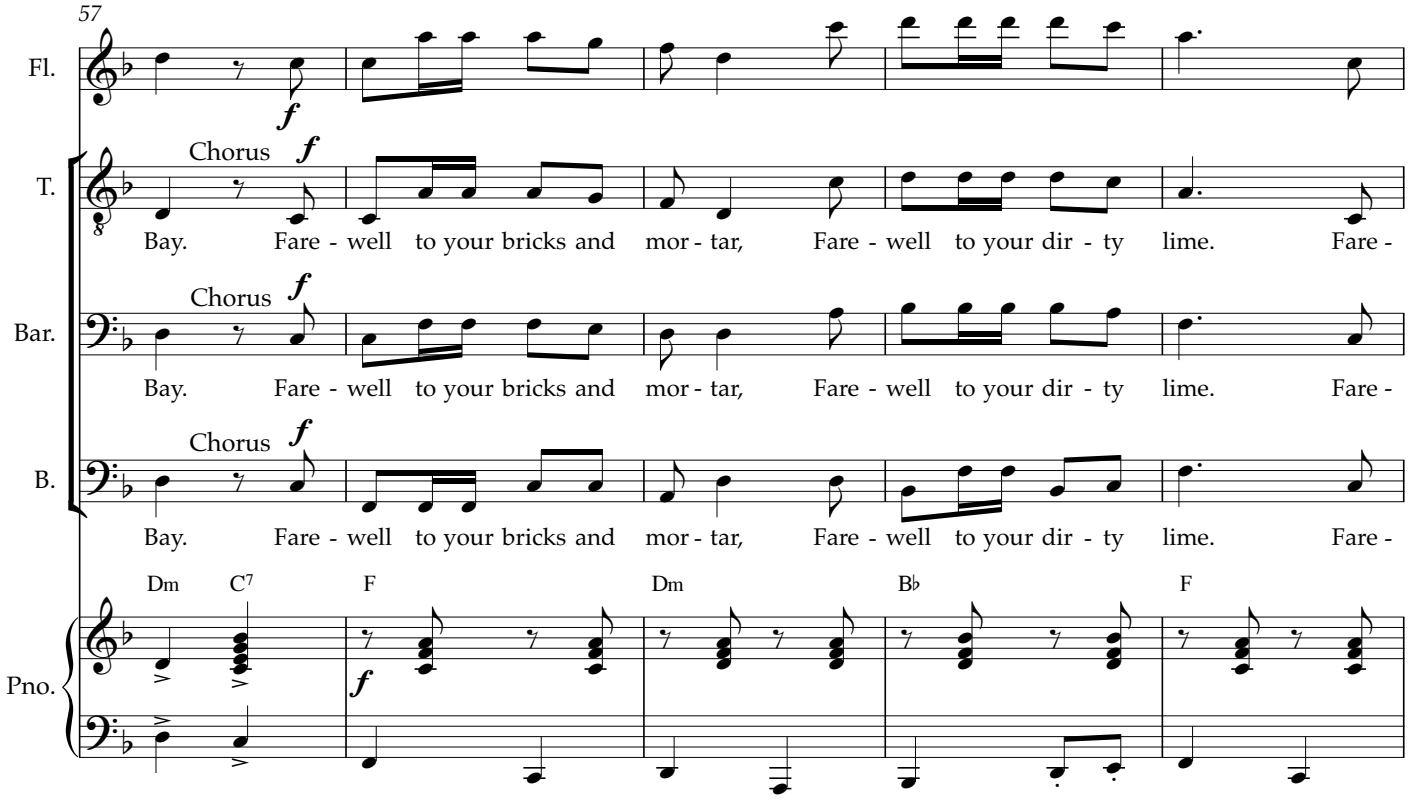

22
Fl.
T.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
Bar.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
B.
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
F
Dm
B♭
F
Pno.
mf

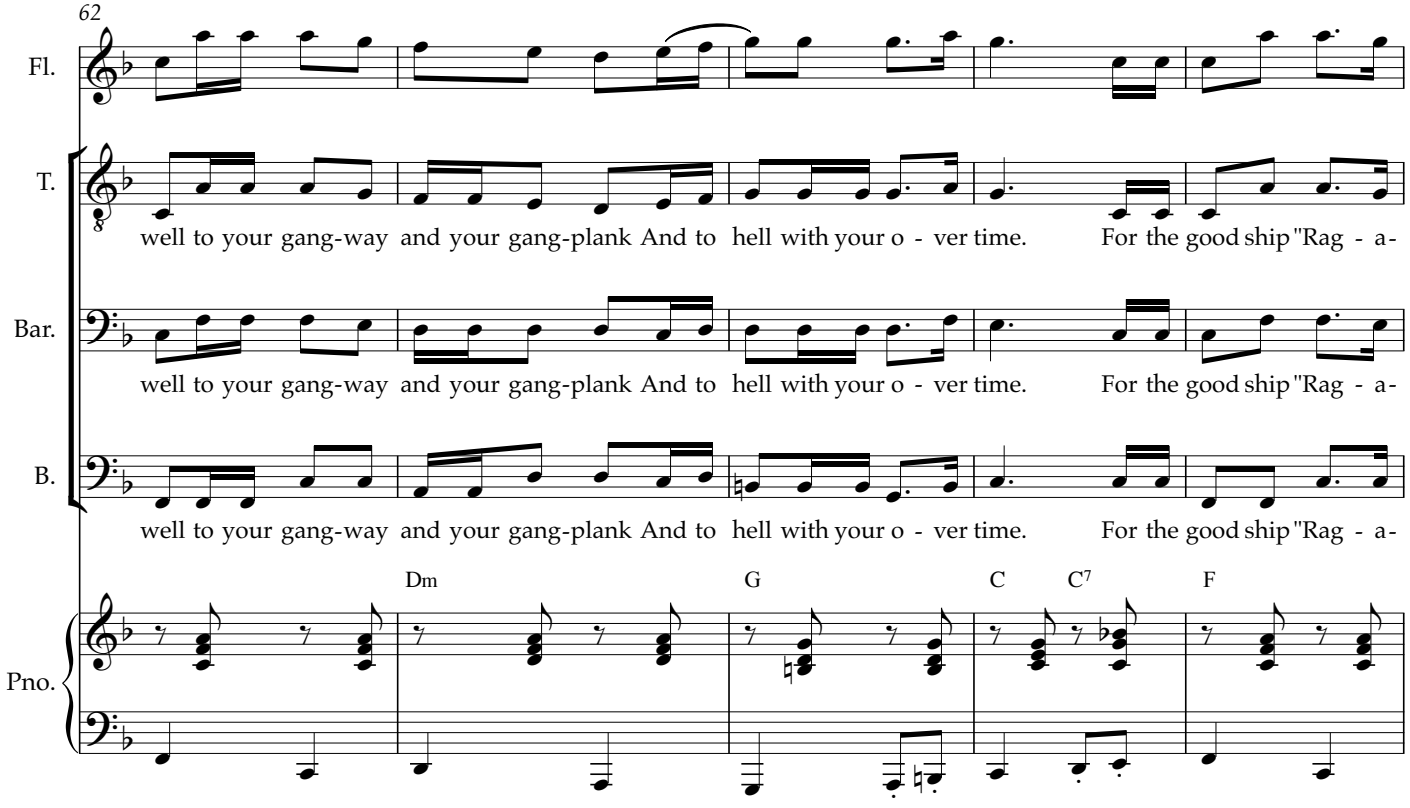

27
Fl.
T.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
Bar.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
B.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's
Dm
G
C
C7
F
Dm
Pno.

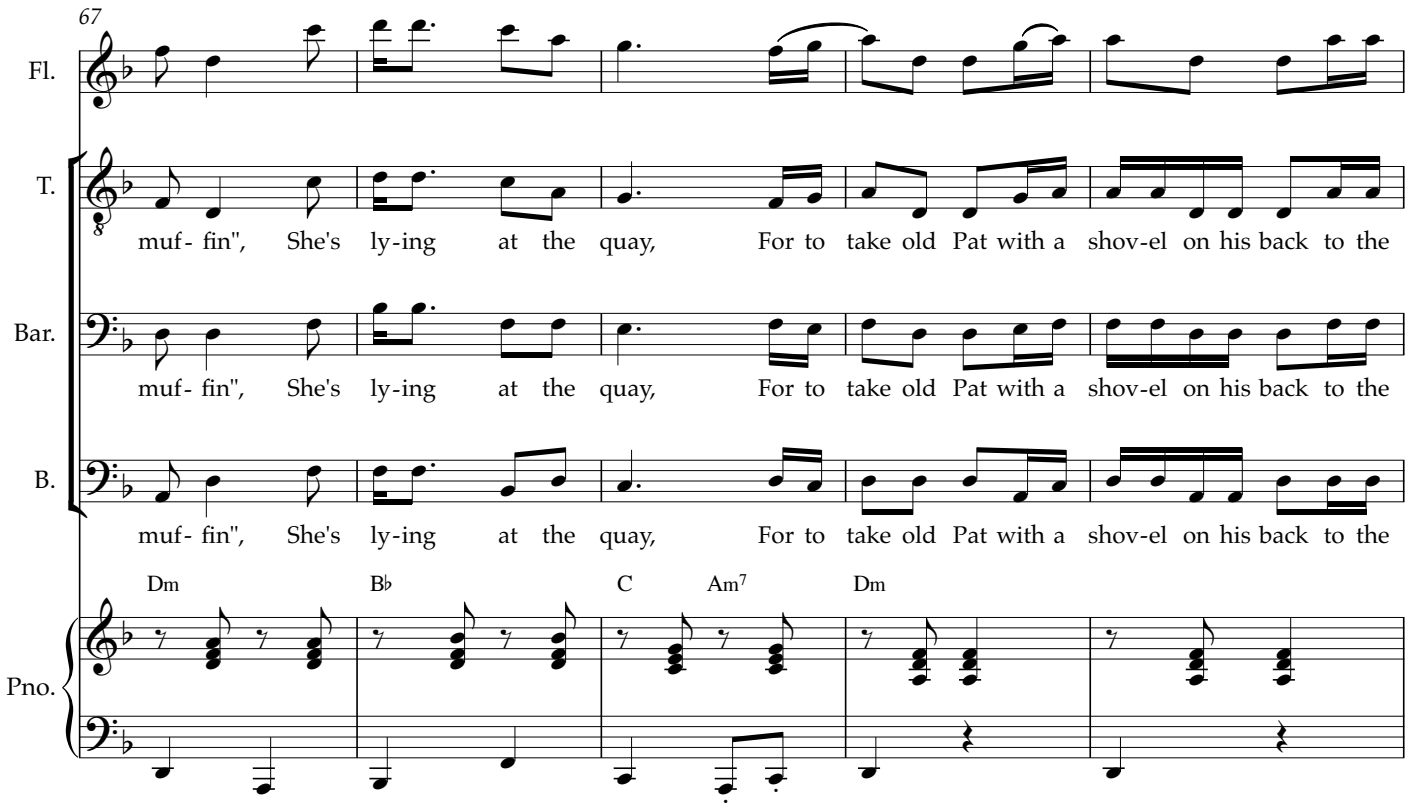

32
Fl.
T.
Bar.
B.
Pno.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
B♭
C
Am7
Dm
C

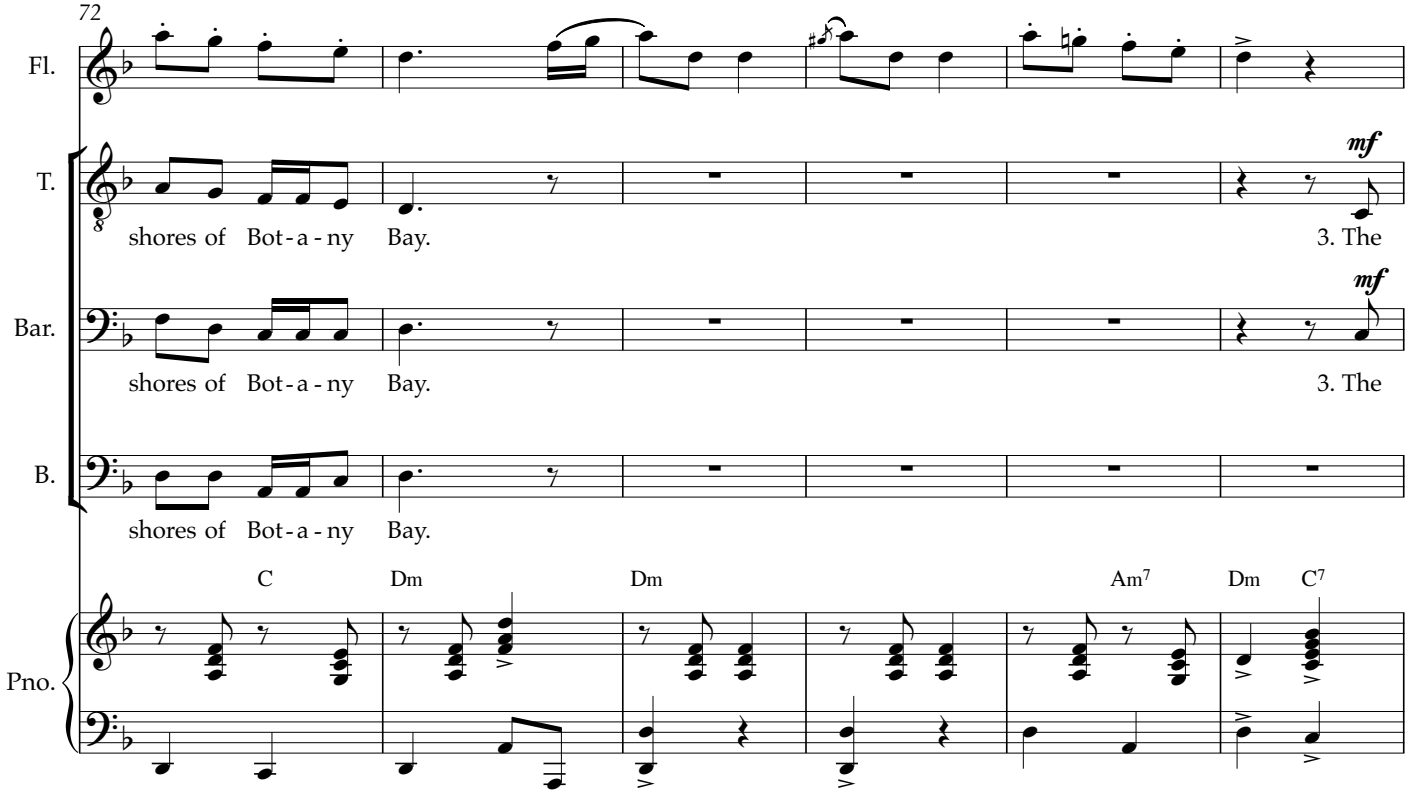

37
Fl.
T.
Bar.
B.
Pno.
mf
Bay.
2. The
Bay.
Bay.
Dm
Am7
Dm
C7

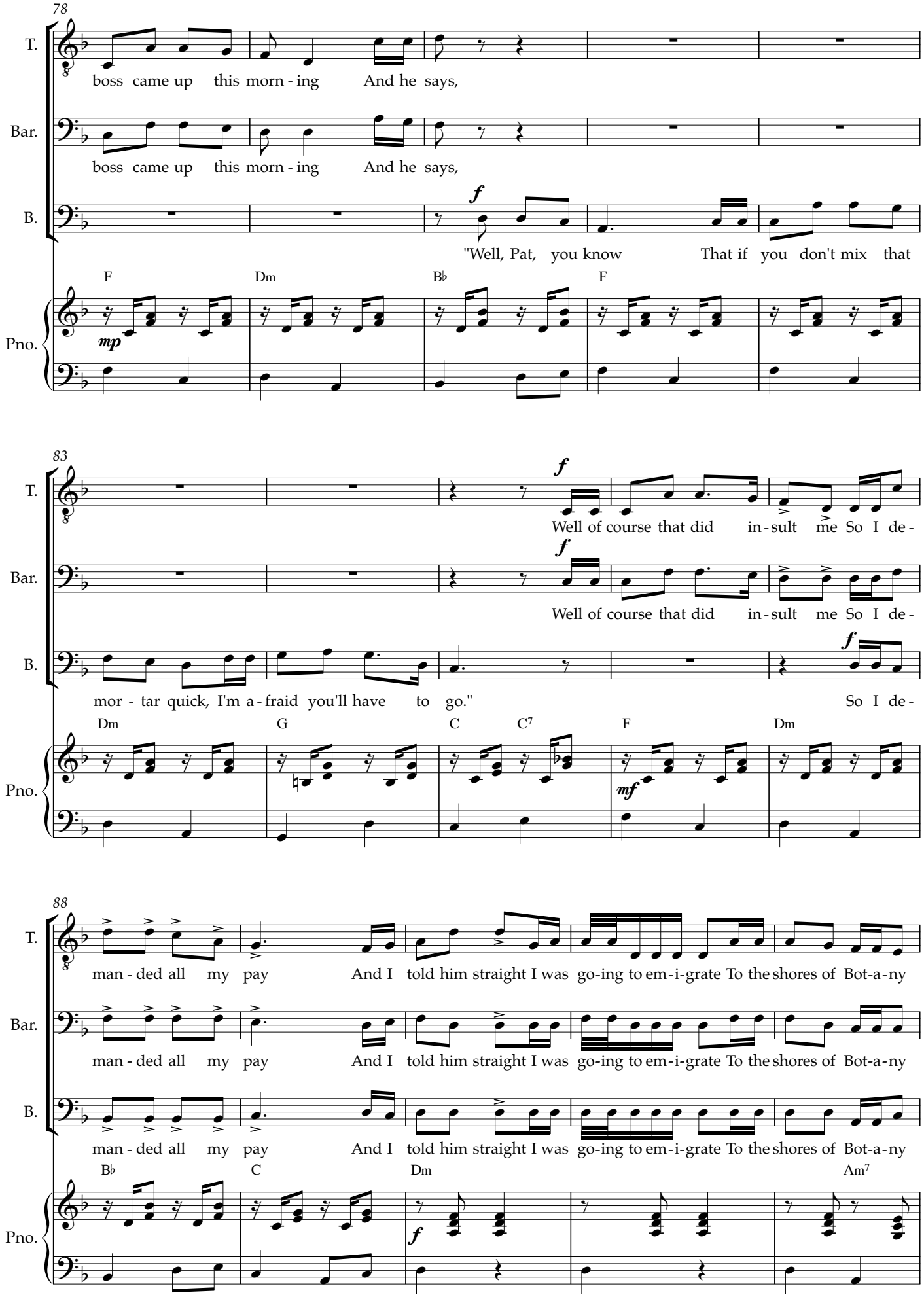

42
T.
best years of our lives we've spent work-ing on the docks Build-ing migh-ty
Bar.
p
Ah ah ah
B.
p
Ah ah ah
F Dm B♭ F
Pno.
mp
47
T.
wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se-cure, but
Bar.
ah ah
B.
ah ah
Dm G C C7 F Dm
Pno.
52
T.
mf
I'll not rue the day When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
Bar.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
B.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
B♭ C Am7 Dm Am7
Pno.
mf

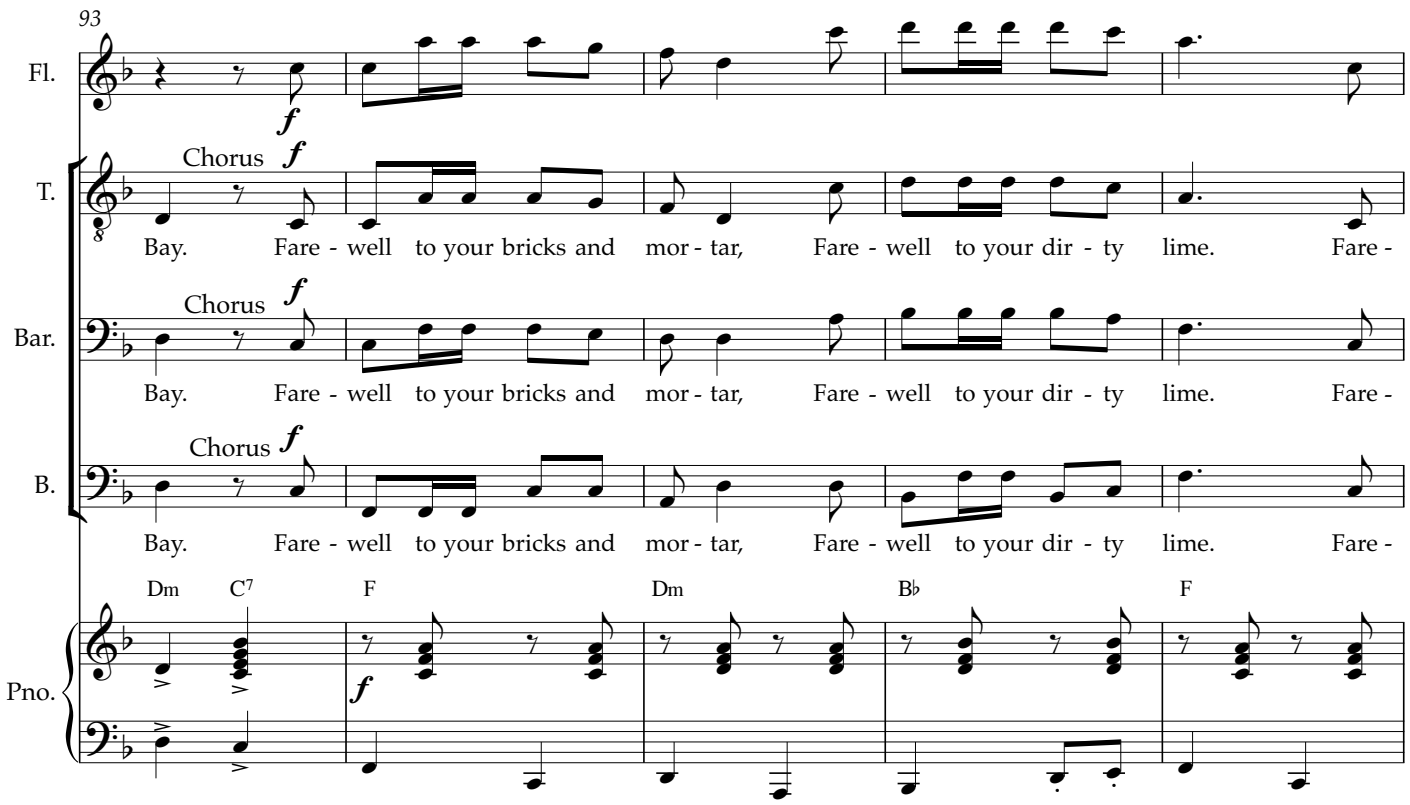

57
Fl.
T.
Bar.
B.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F

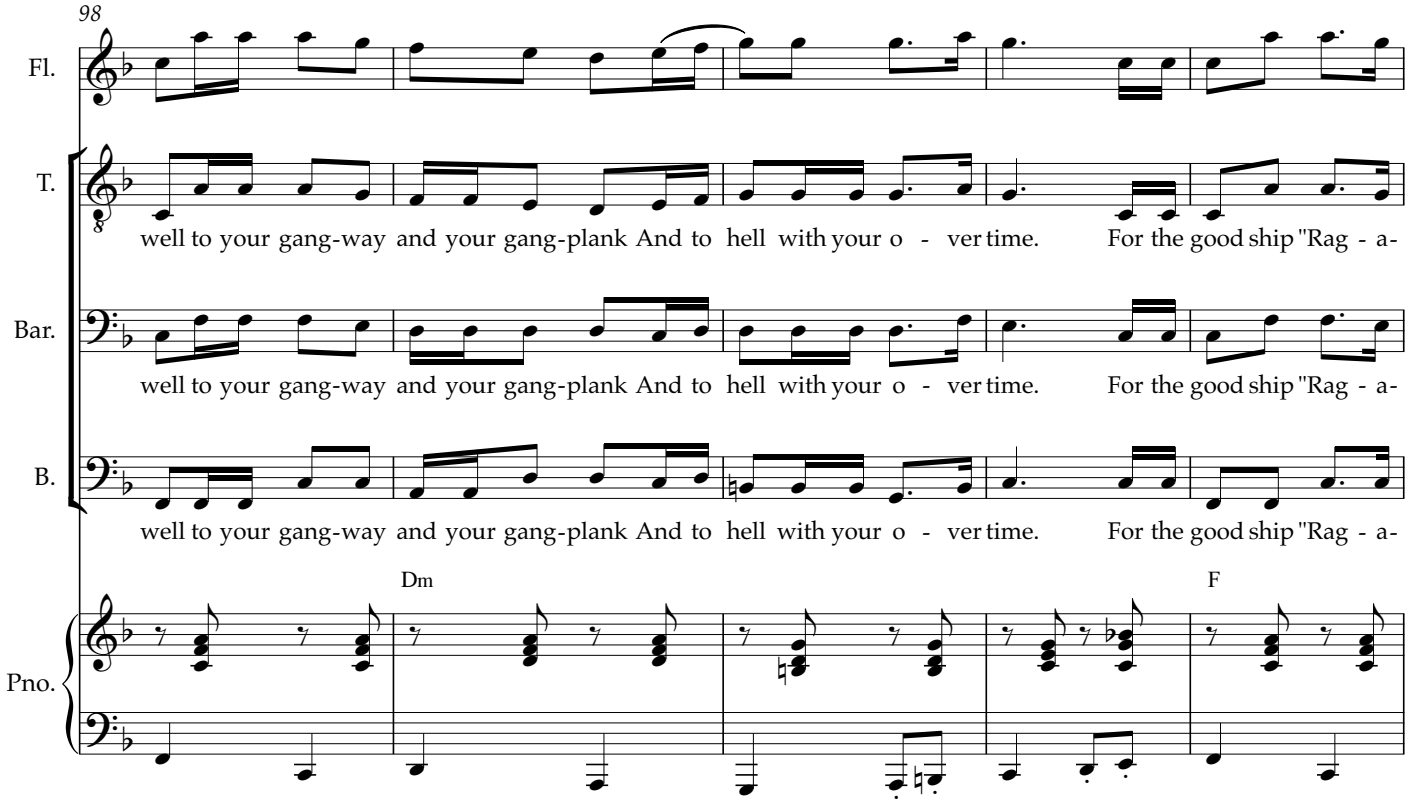

62
Fl.
T.
Bar.
B.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm G C C7 F

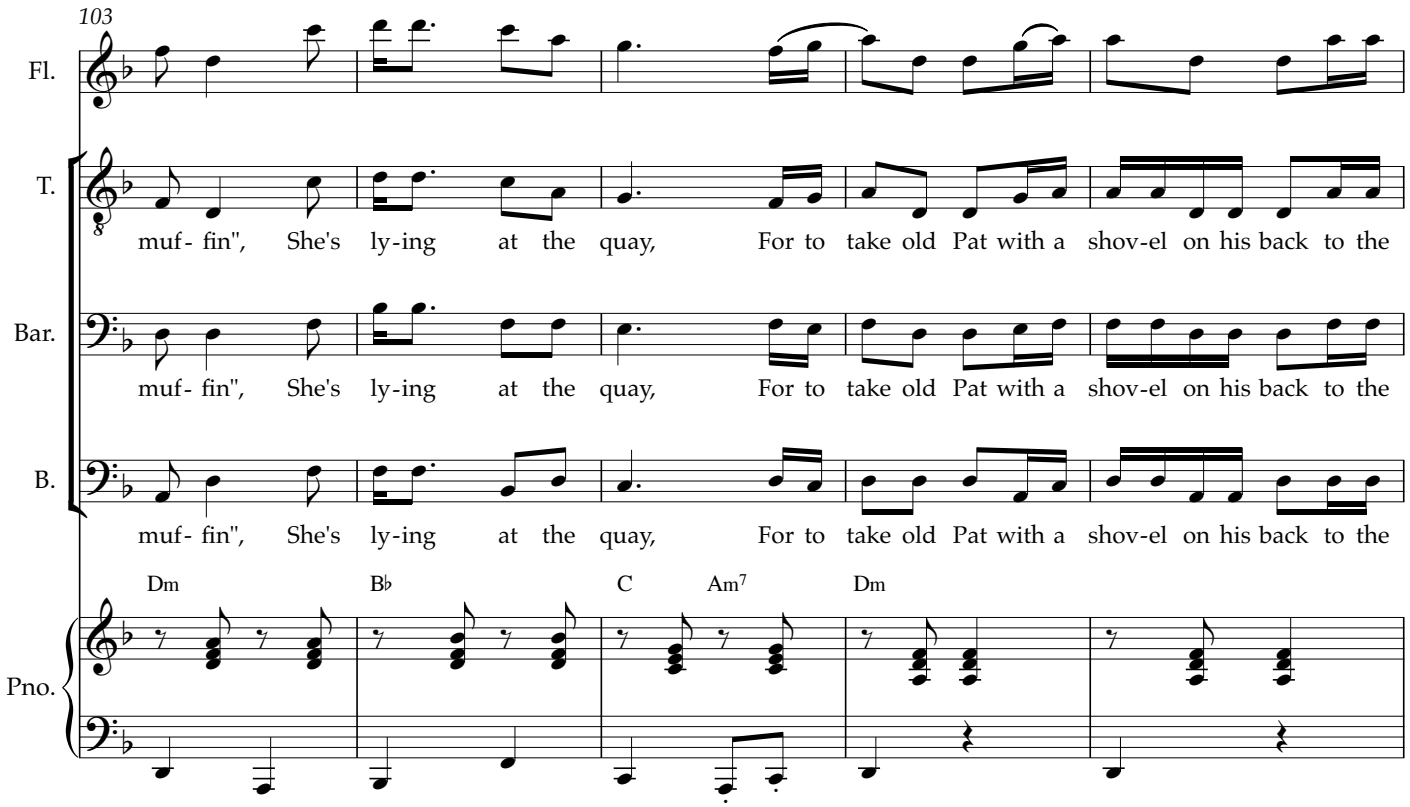

67
Fl.
T.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Bar.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
B.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm
B♭
C
Am7
Dm
Pno.

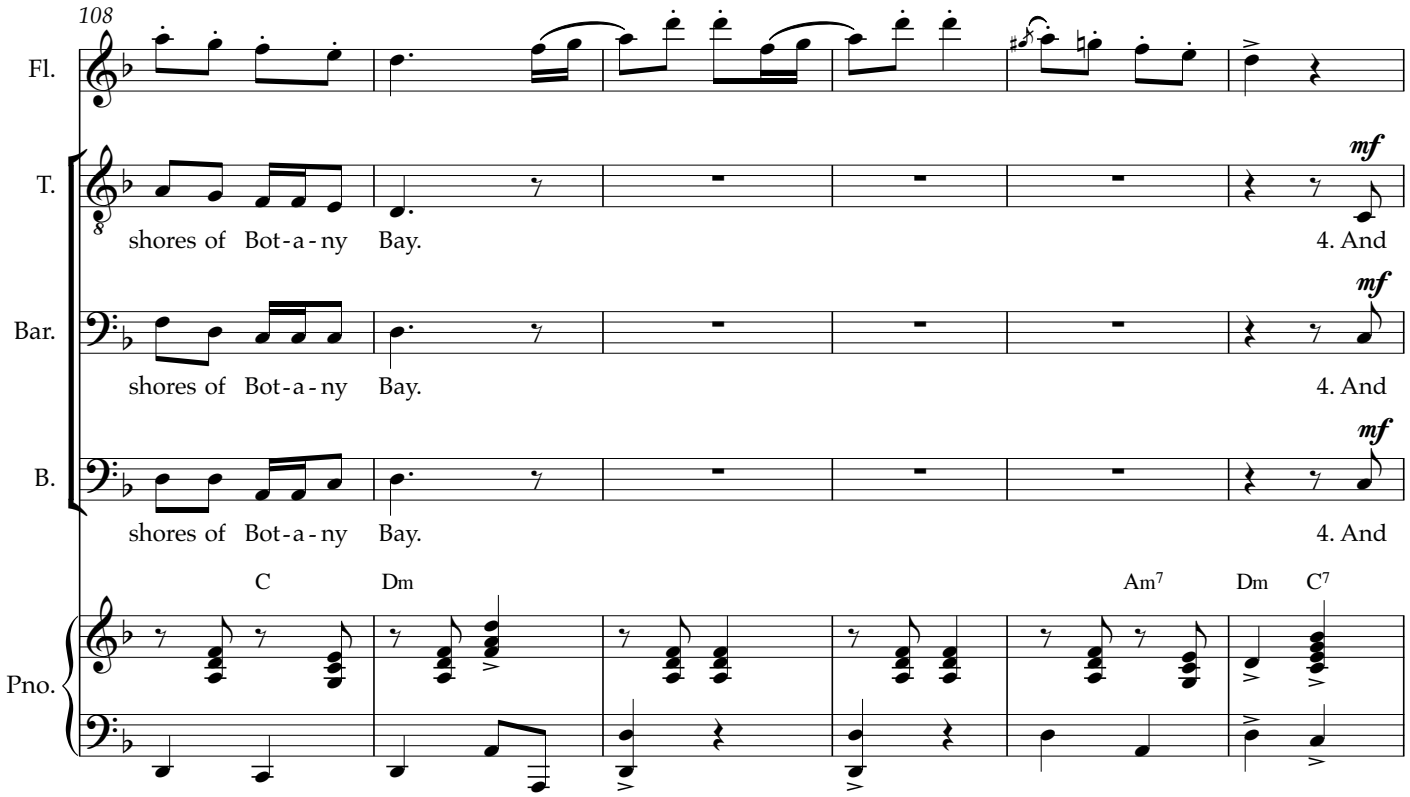

72
Fl.
T.
mf
shores of Bot-a-ny Bay.
3. The
Bar.
mf
shores of Bot-a-ny Bay.
3. The
B.
shores of Bot-a-ny Bay.
C
Dm
Dm
Am7
Dm
C7
Pno.

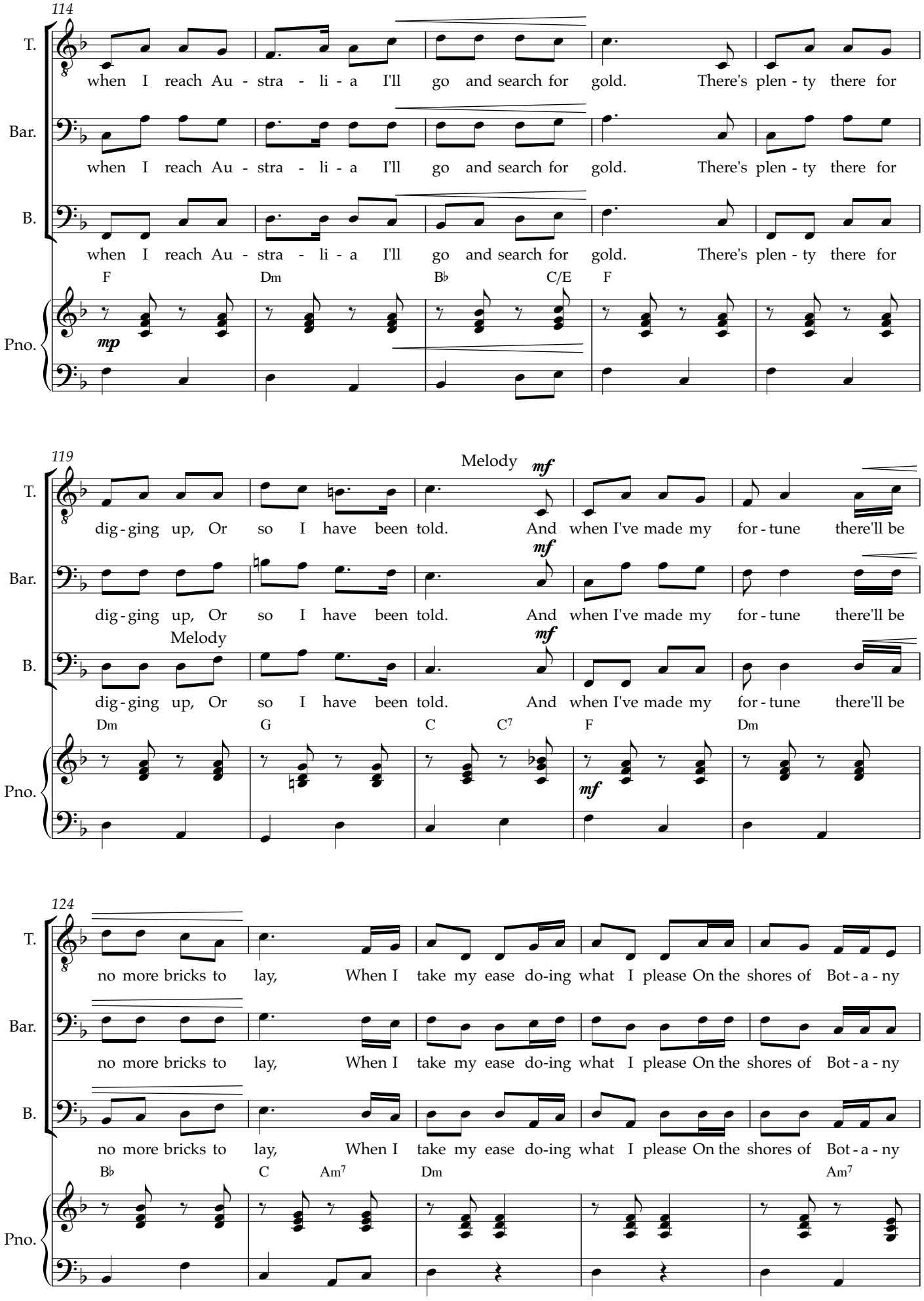

78
T.
boss came up this morn - ing And he says,
Bar.
boss came up this morn - ing And he says,
B.
"Well, Pat, you know That if you don't mix that
F Dm B♭ F
Pno.
83
T.
Well of course that did in - sult me So I de -
Bar.
Well of course that did in - sult me So I de -
B.
mor - tar quick, I'm a - fraid you'll have to go." So I de -
Dm G C C7 F Dm
Pno.
88
T.
man - ded all my pay And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
Bar.
man - ded all my pay And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
B.
man - ded all my pay And I told him straight I was go-ing to em-i-grate To the shores of Bot-a-ny
B♭ C Dm Am7
Pno.

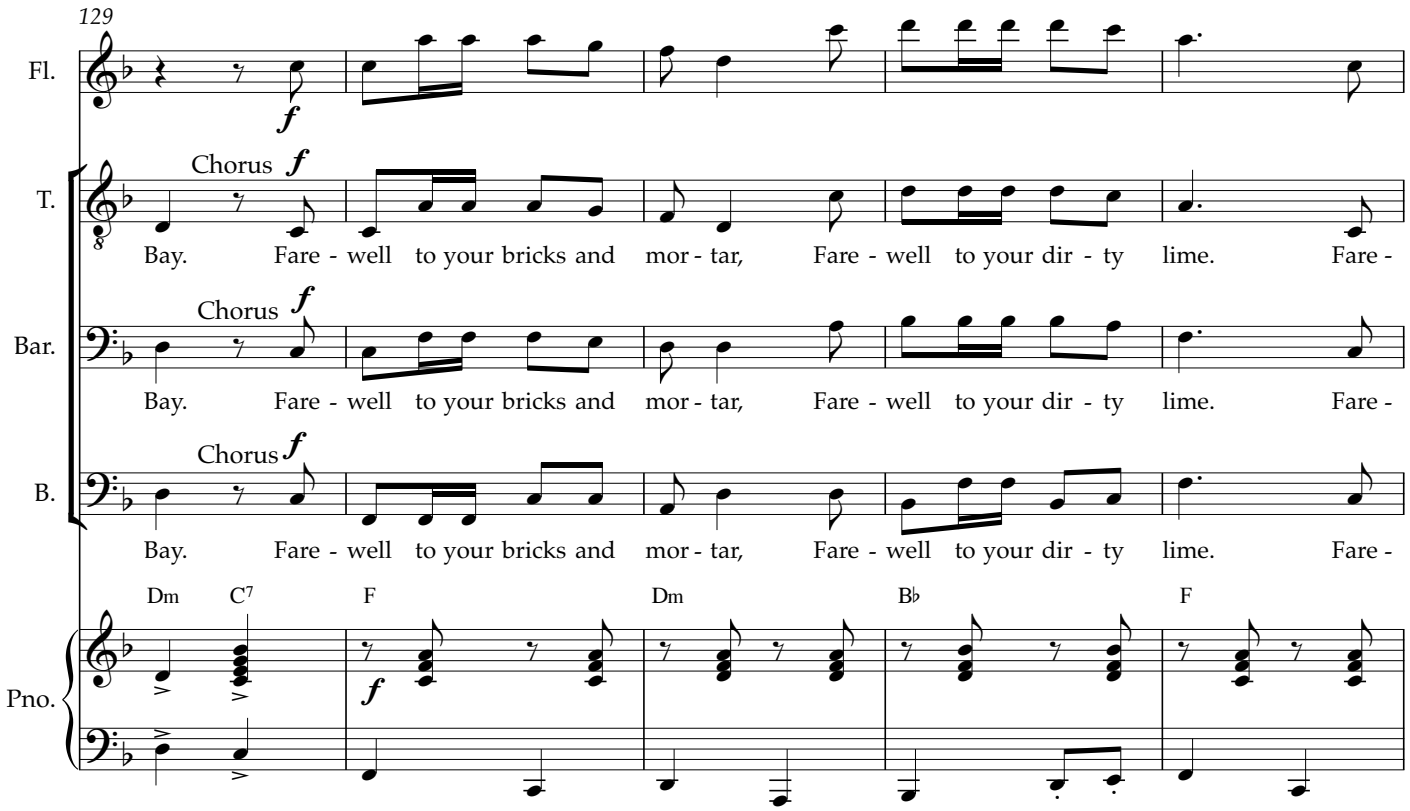

93
Fl.
T.
Bar.
B.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm
C7
F
Dm
B♭
F

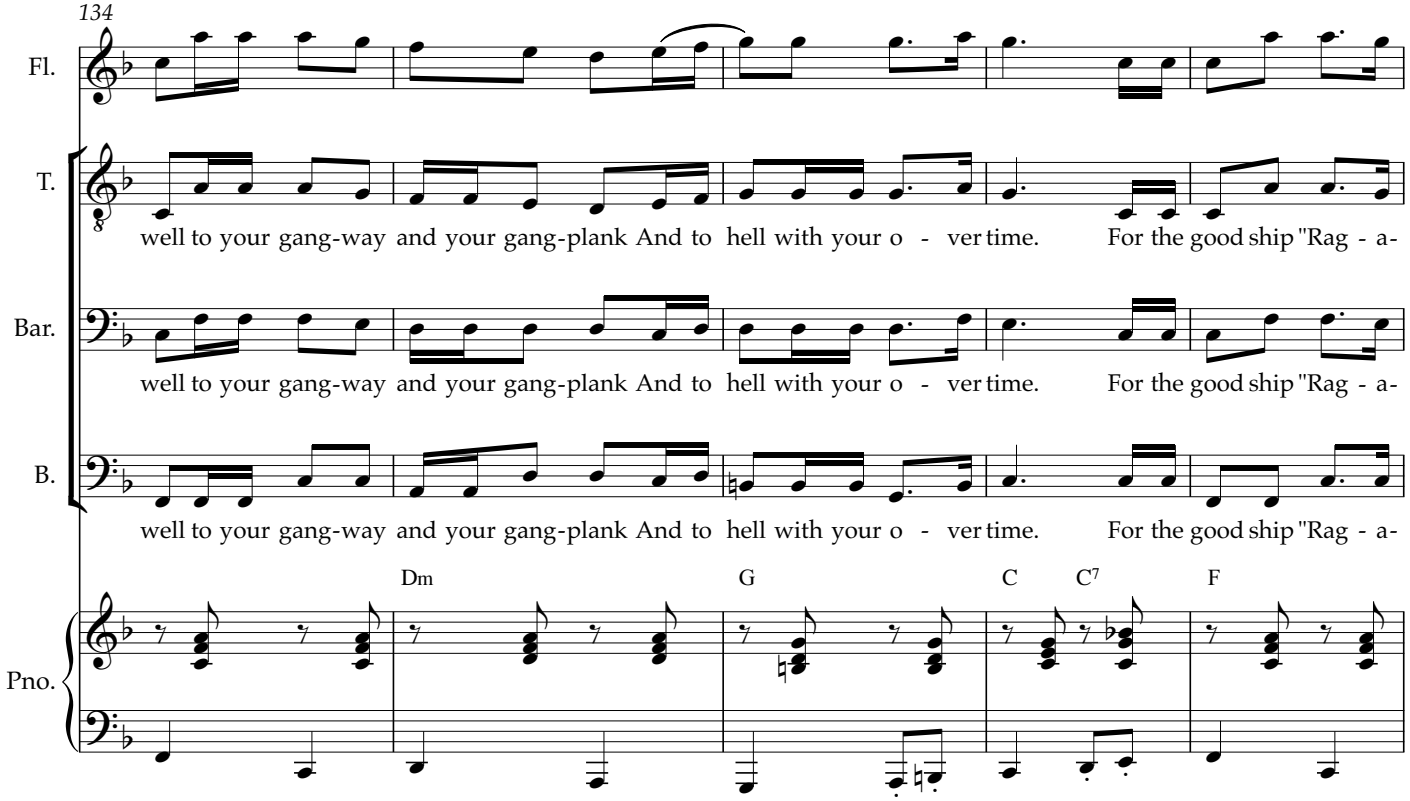

98
Fl.
T.
Bar.
B.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Dm
F

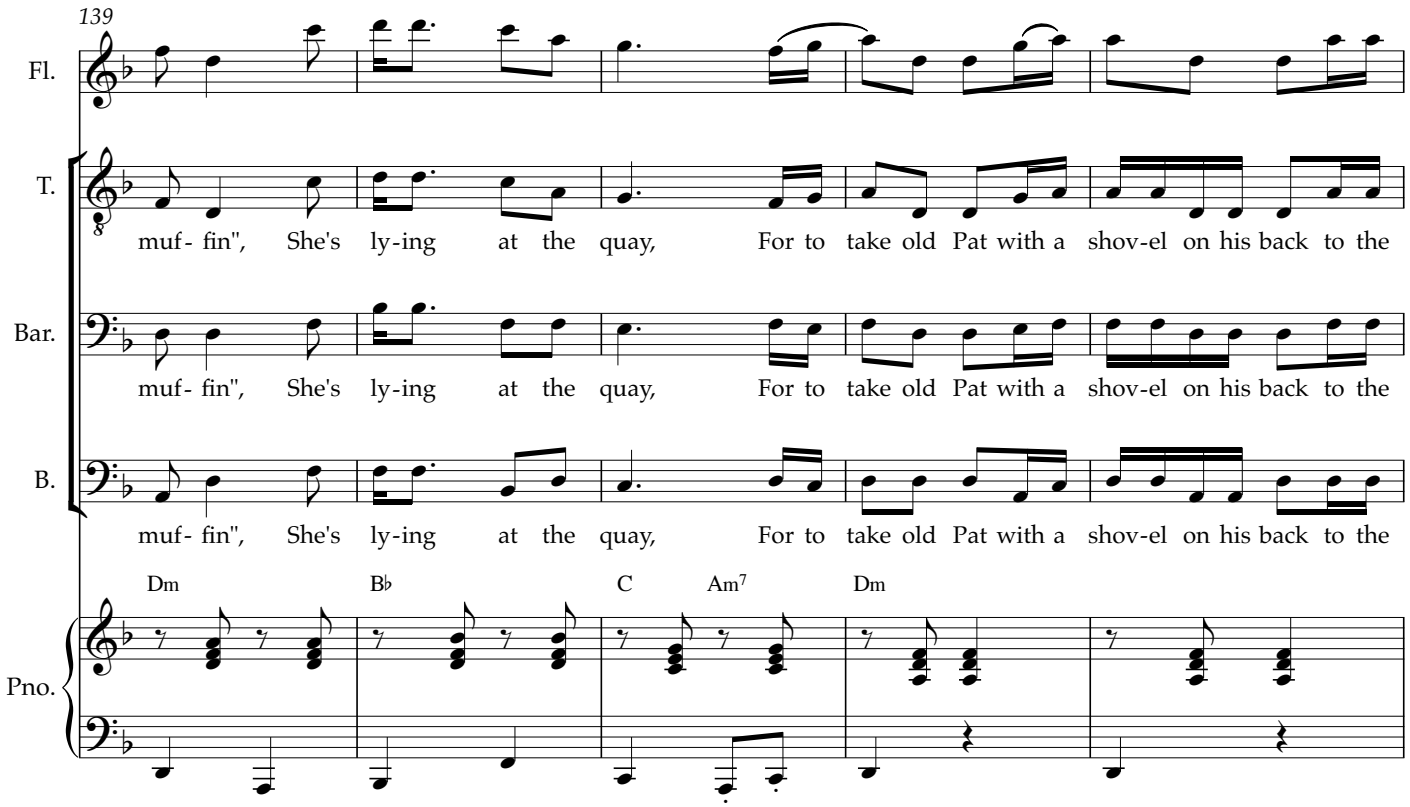

103
Fl.
T.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Bar.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
B.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm
B♭
C
Am7
Dm
Pno.

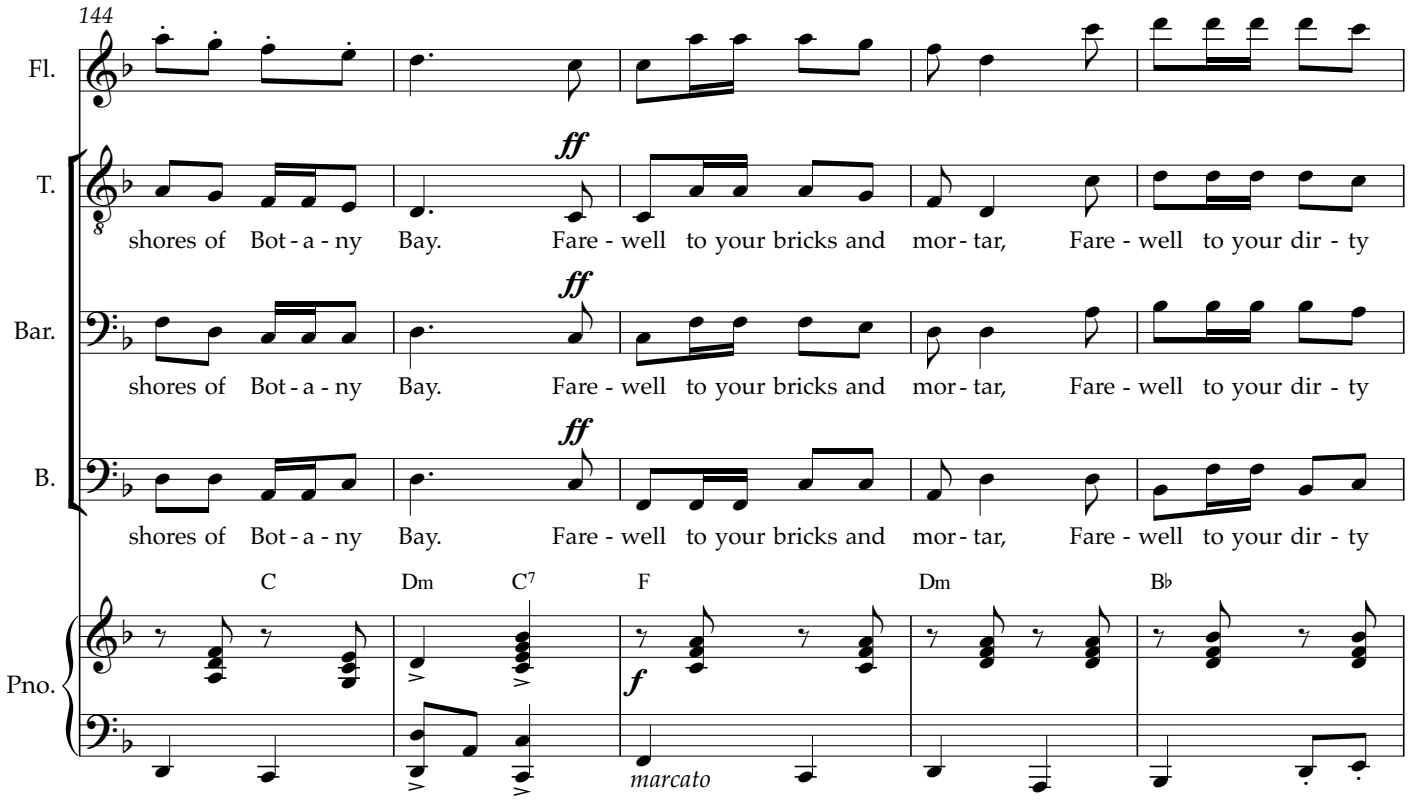

108
Fl.
T.
mf
shores of Bot-a-ny Bay.
4. And
Bar.
mf
shores of Bot-a-ny Bay.
4. And
B.
mf
shores of Bot-a-ny Bay.
4. And
C
Dm
Am7
Dm
C7
Pno.

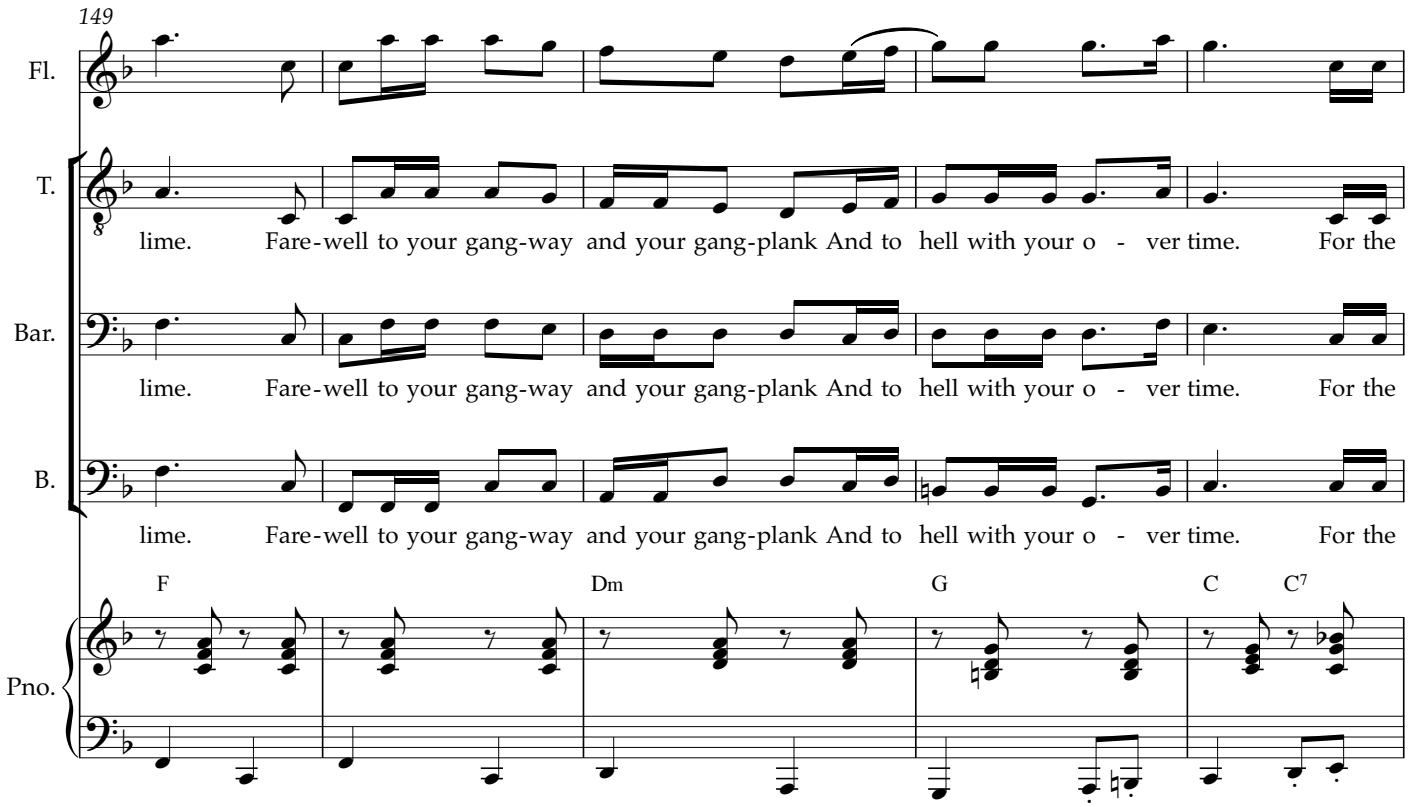

114
T.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
Bar.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
B.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
F Dm B♭ C/E F
Pno.
mp
119
Melody
mf
T.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Bar.
mf
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Melody
B.
mf
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Dm G C C7 F Dm
Pno.
mf
124
T.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
Bar.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
B.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
B♭ C Am7 Dm Am7
Pno.

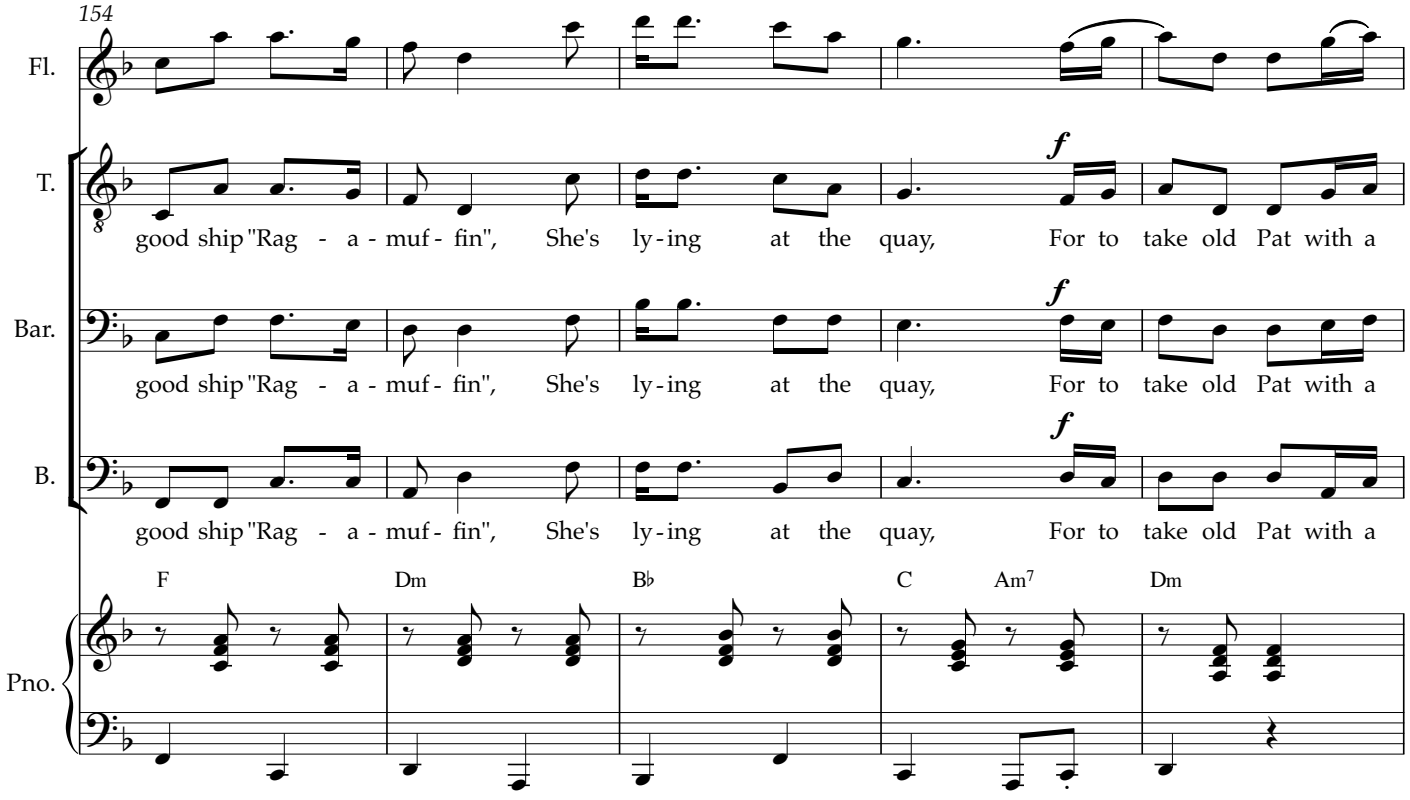

129
Fl.
T.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Bar.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
B.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Pno.
Dm C7 F Dm B♭ F

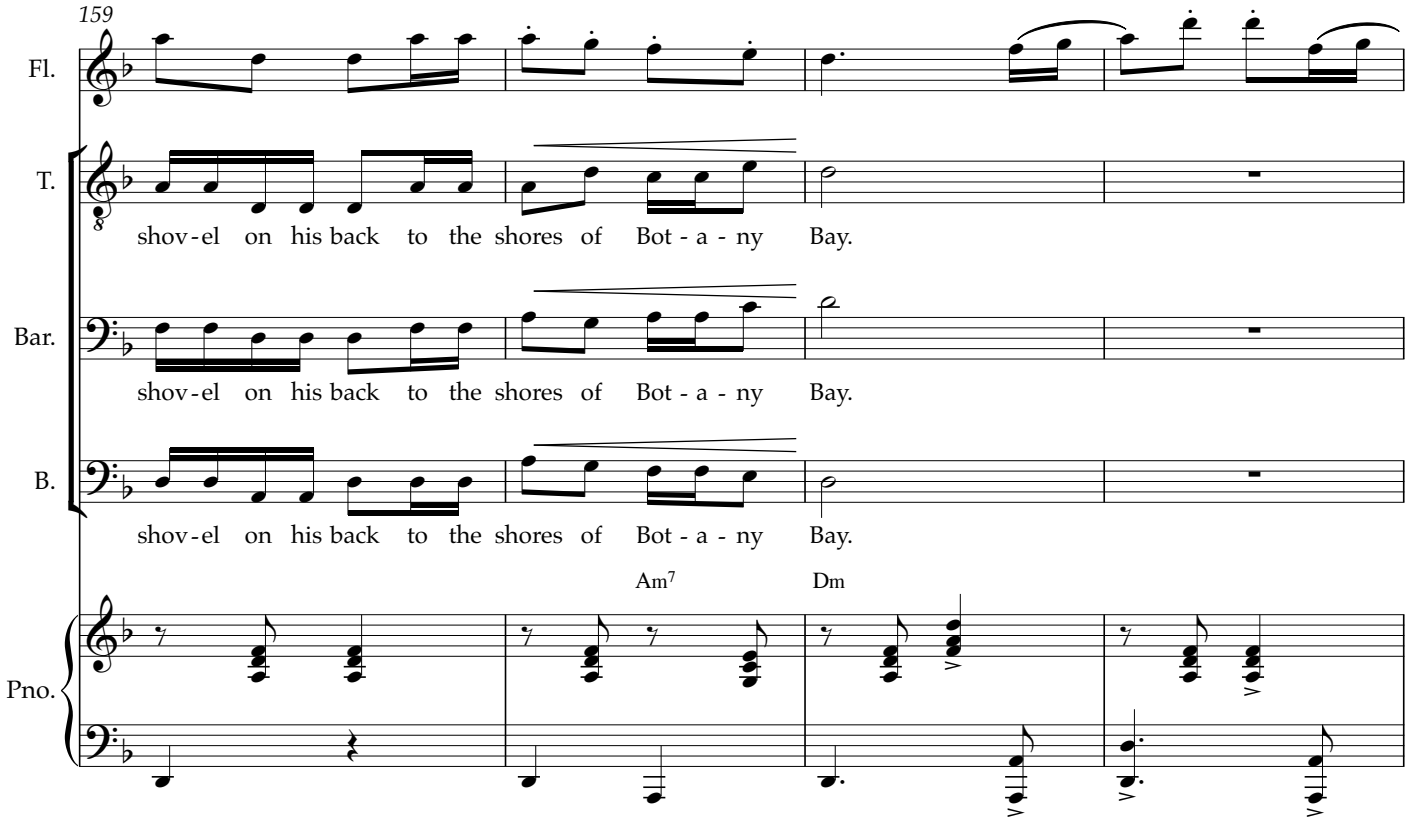

134
Fl.
T.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Bar.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
B.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Pno.
Dm G C C7 F

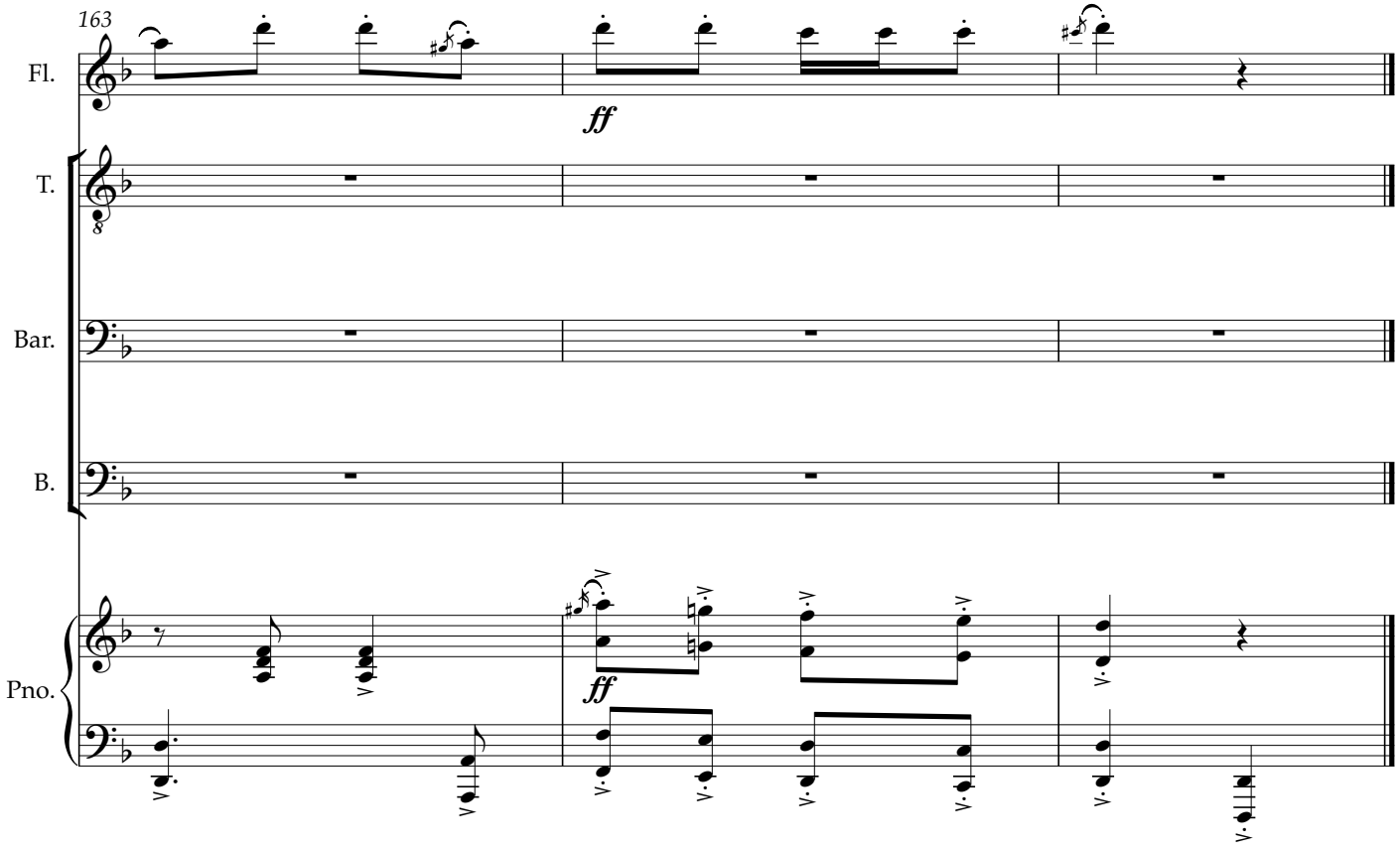

139
Fl.
T.
Bar.
B.
Pno.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the
Dm
B♭
C
Am7
Dm


144
Fl.
T.
Bar.
B.
Pno.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
C
Dm
C7
F
Dm
B♭
f
marcato


149
Fl.
T.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
Bar.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
B.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
F
Dm
G
C
C7
Pno.


154
Fl.
T.
f
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
Bar.
f
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
B.
f
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
F
Dm
B♭
C
Am7
Dm
Pno.


159
Fl.
T.
shov-el on his back to the shores of Bot - a - ny Bay.
Bar.
shov-el on his back to the shores of Bot - a - ny Bay.
B.
shov-el on his back to the shores of Bot - a - ny Bay.
Am7
Dm
Pno.


163
Fl.
ff
T.
Bar.
B.
Pno.
ff

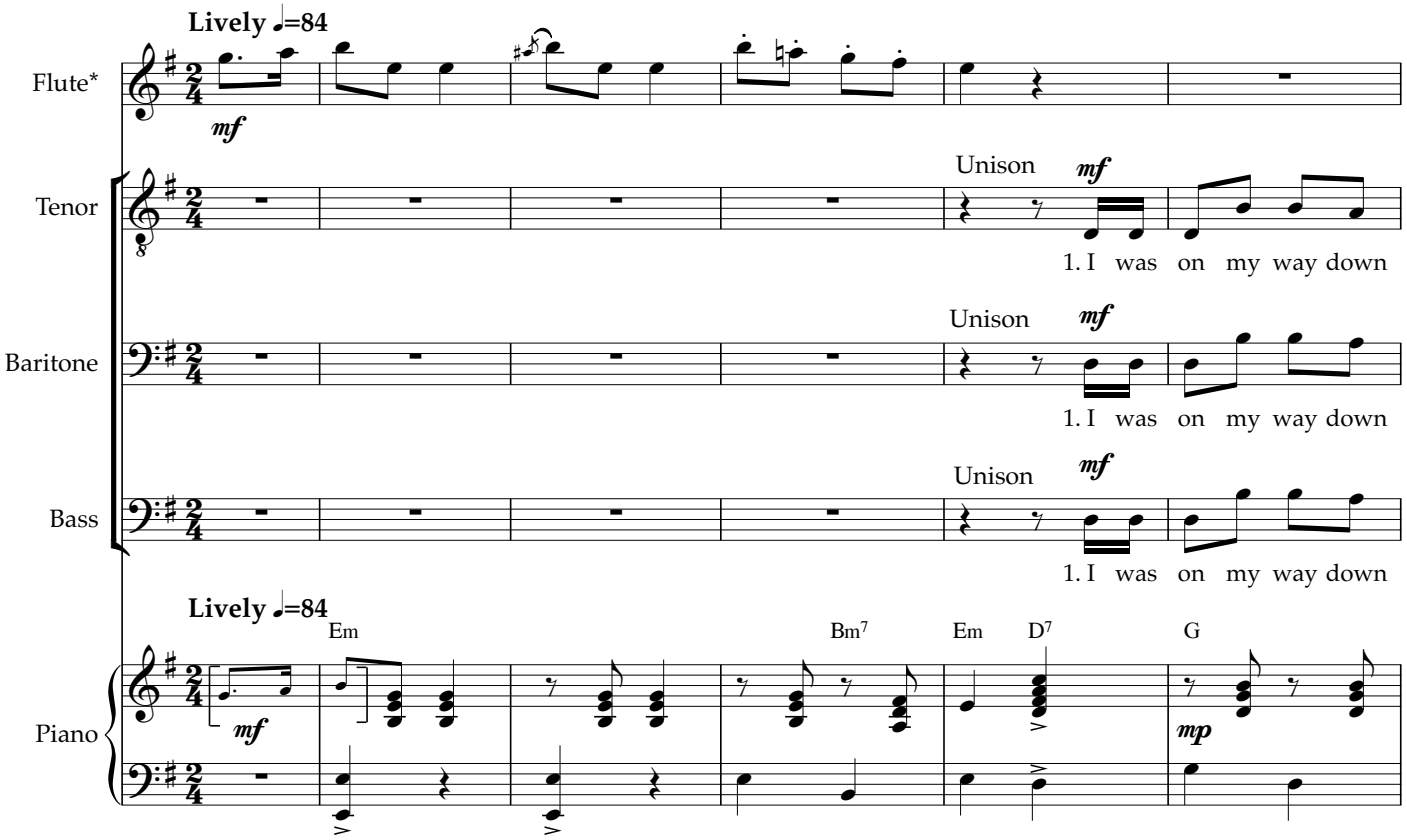
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

SHORES OF BOTANY BAY

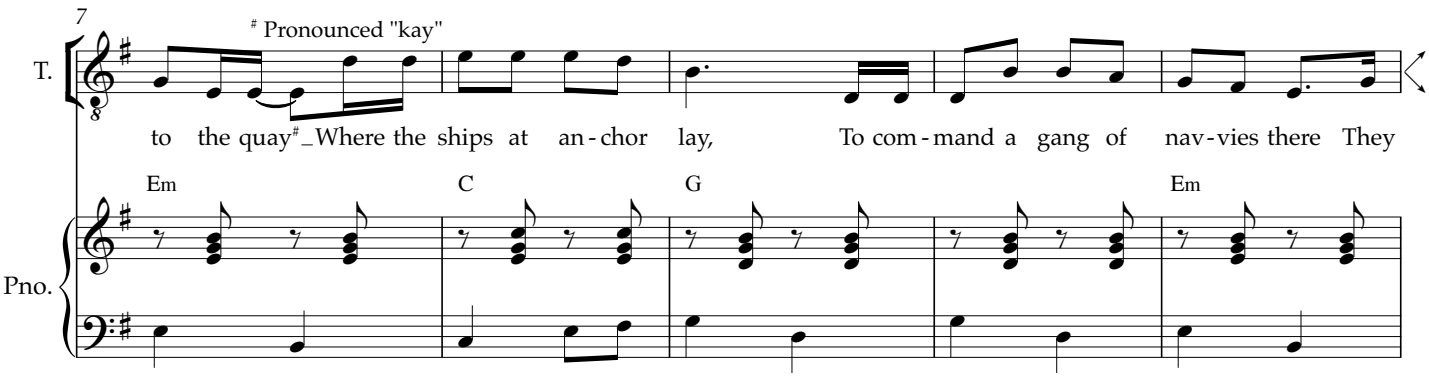
for TBB choir, piano and flute

Arranged by Sandra MIlliken

Traditional



Play small notes if no flute



* Flute, violin or other C instrument

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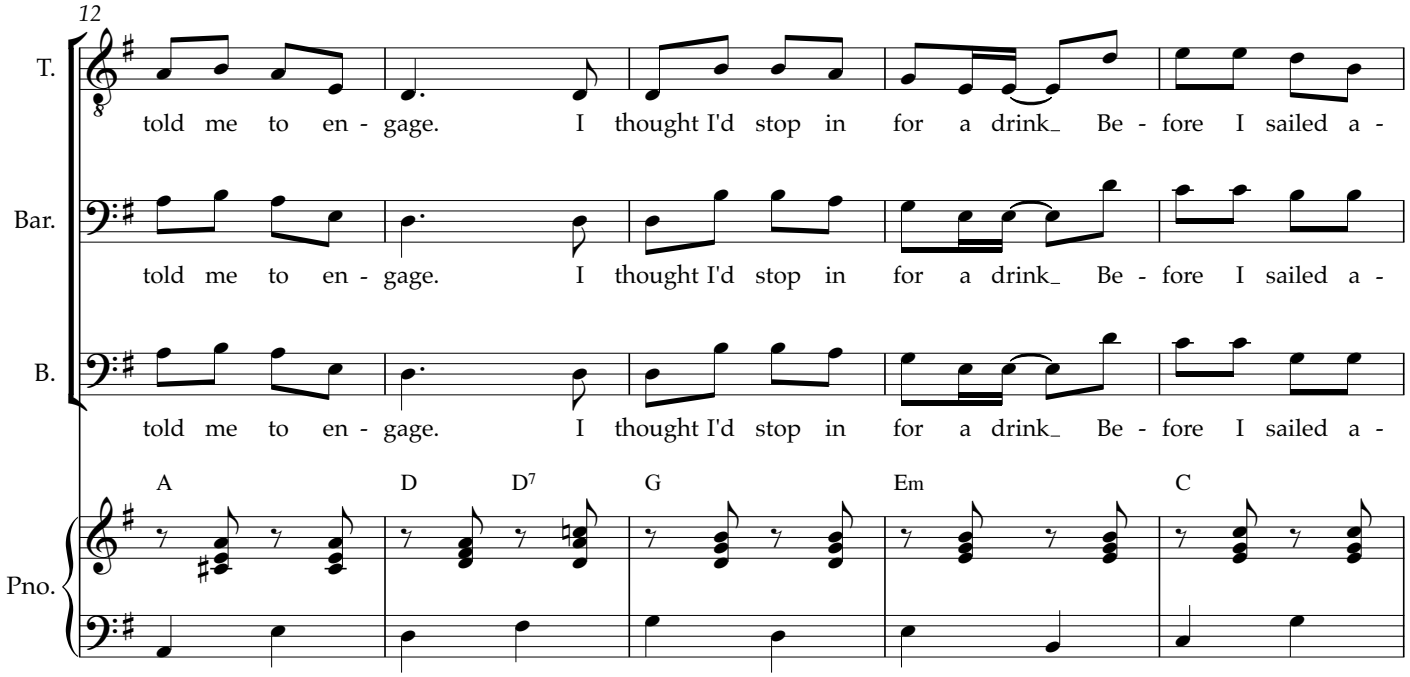
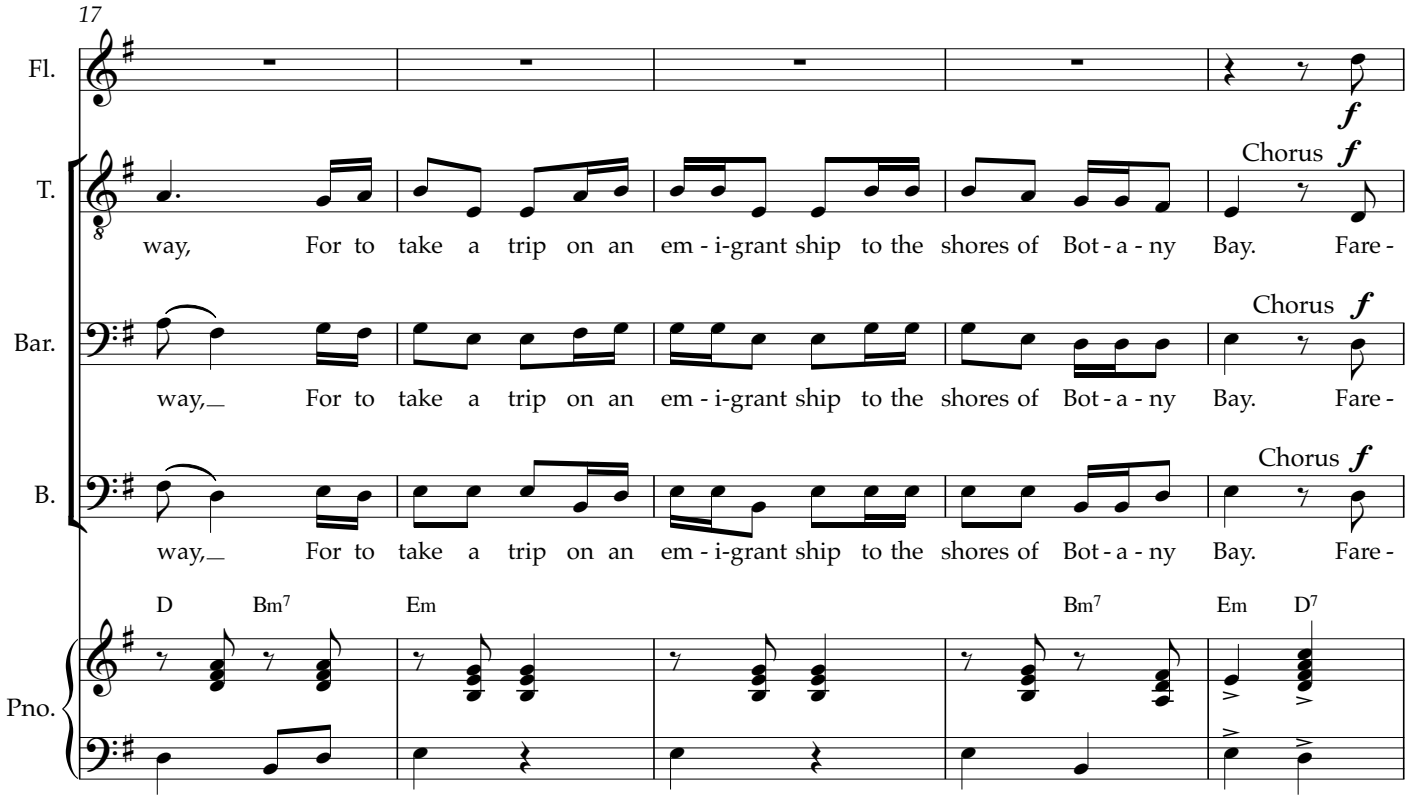
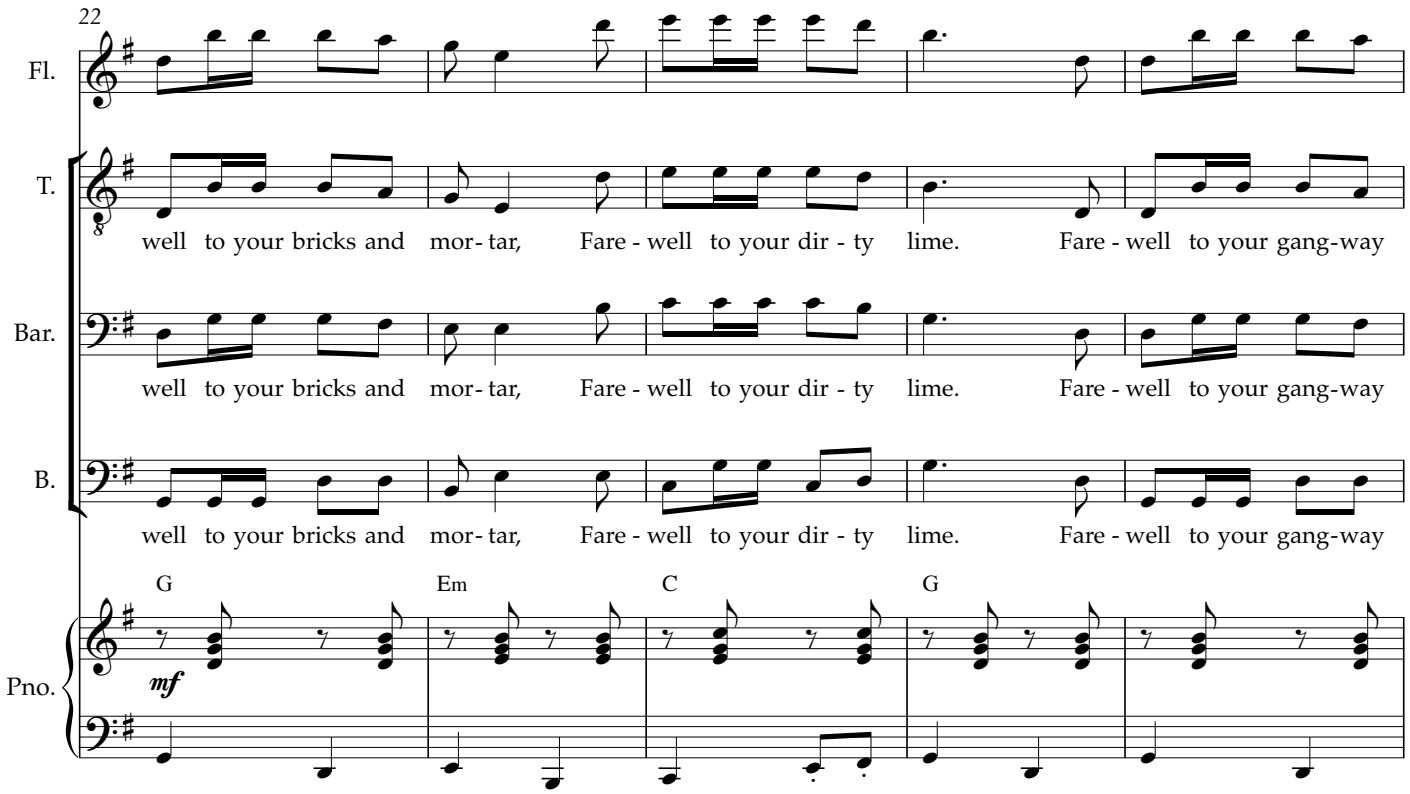
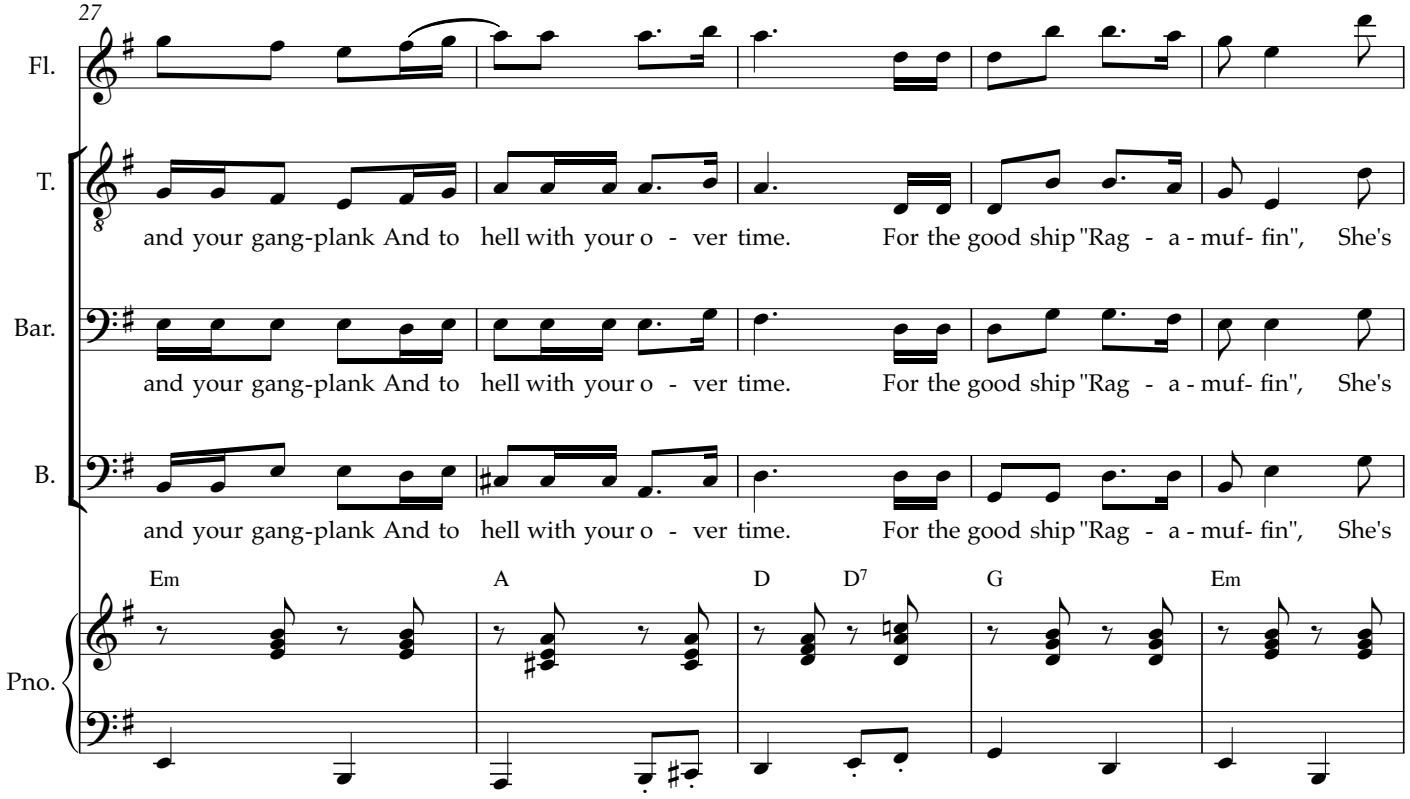
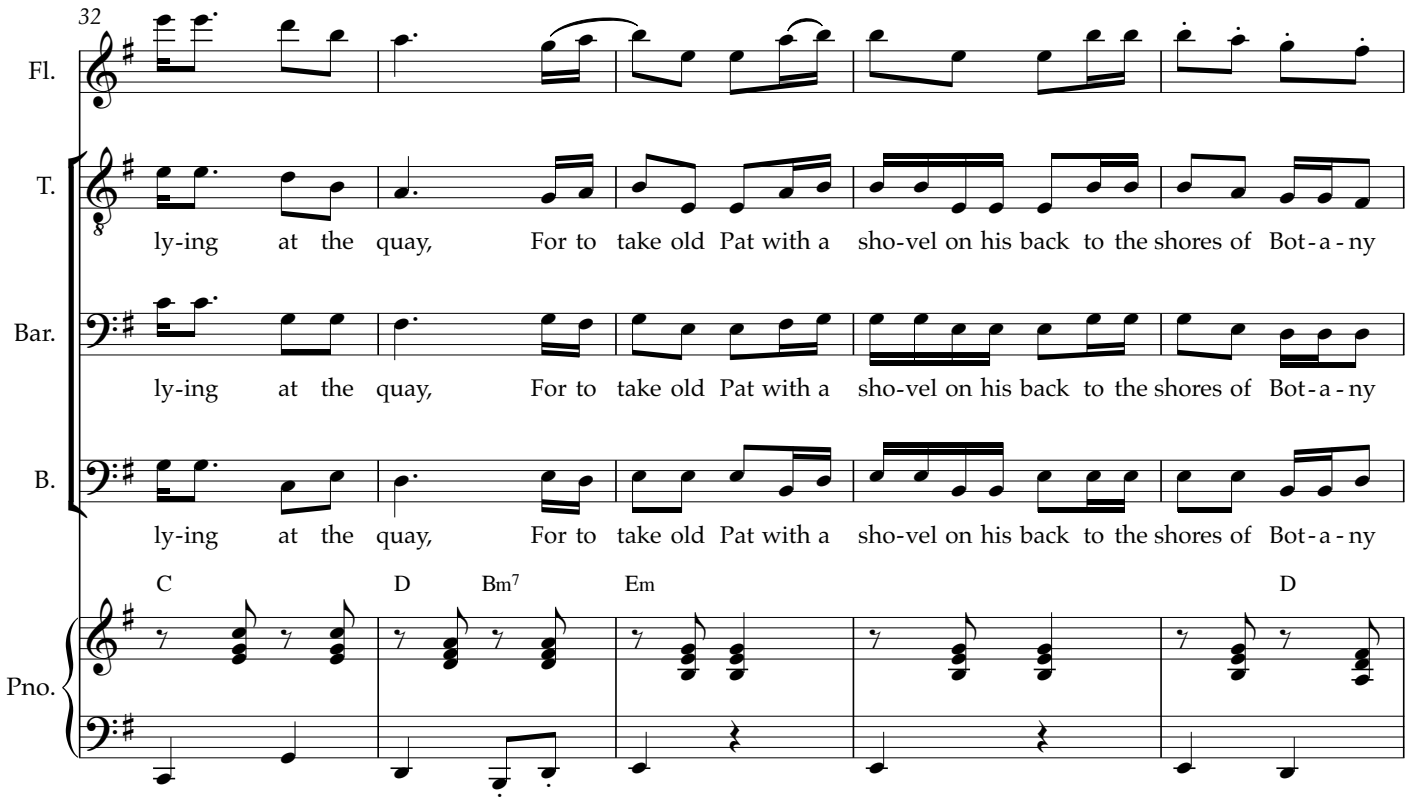
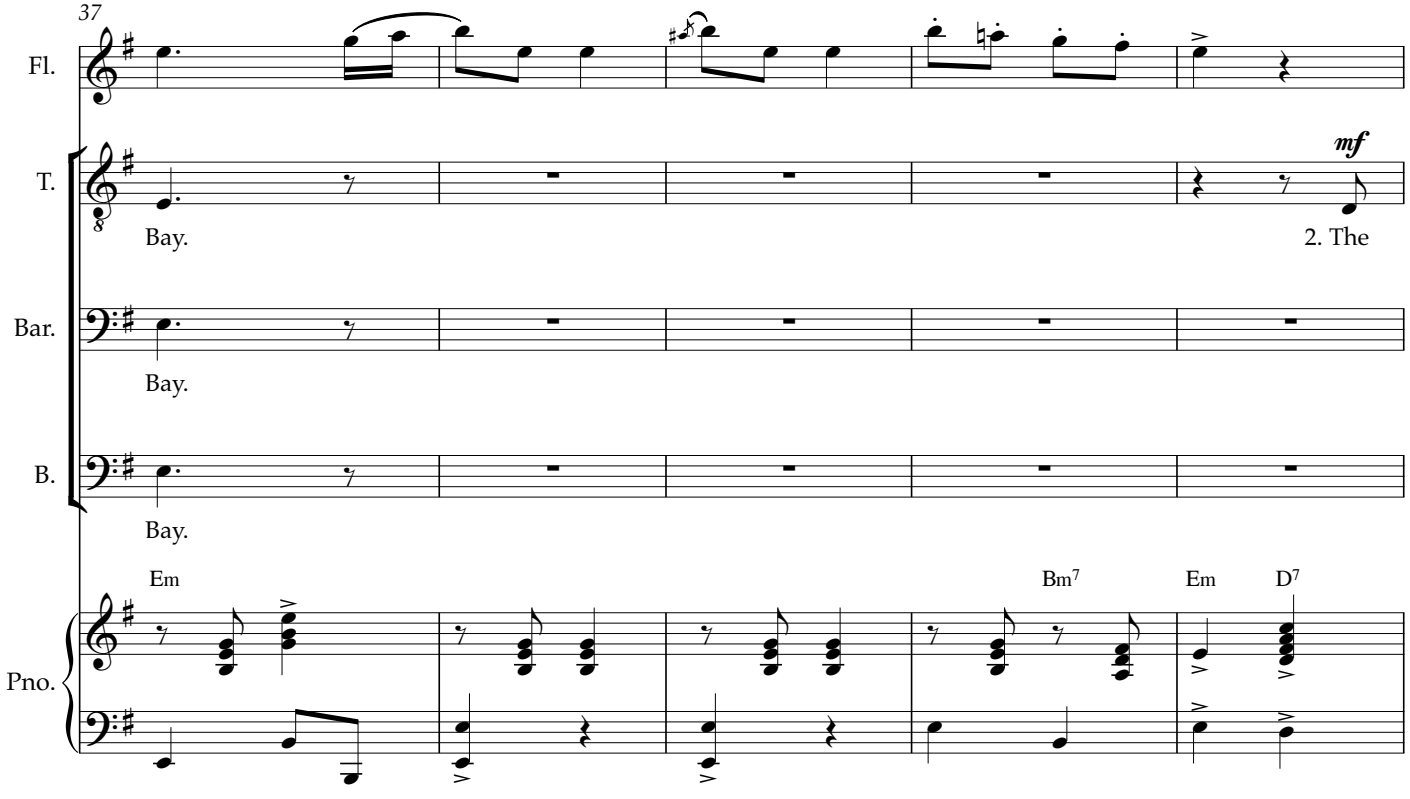

12
T.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
Bar.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
B.
told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -
A D D7 G Em C
Pno.

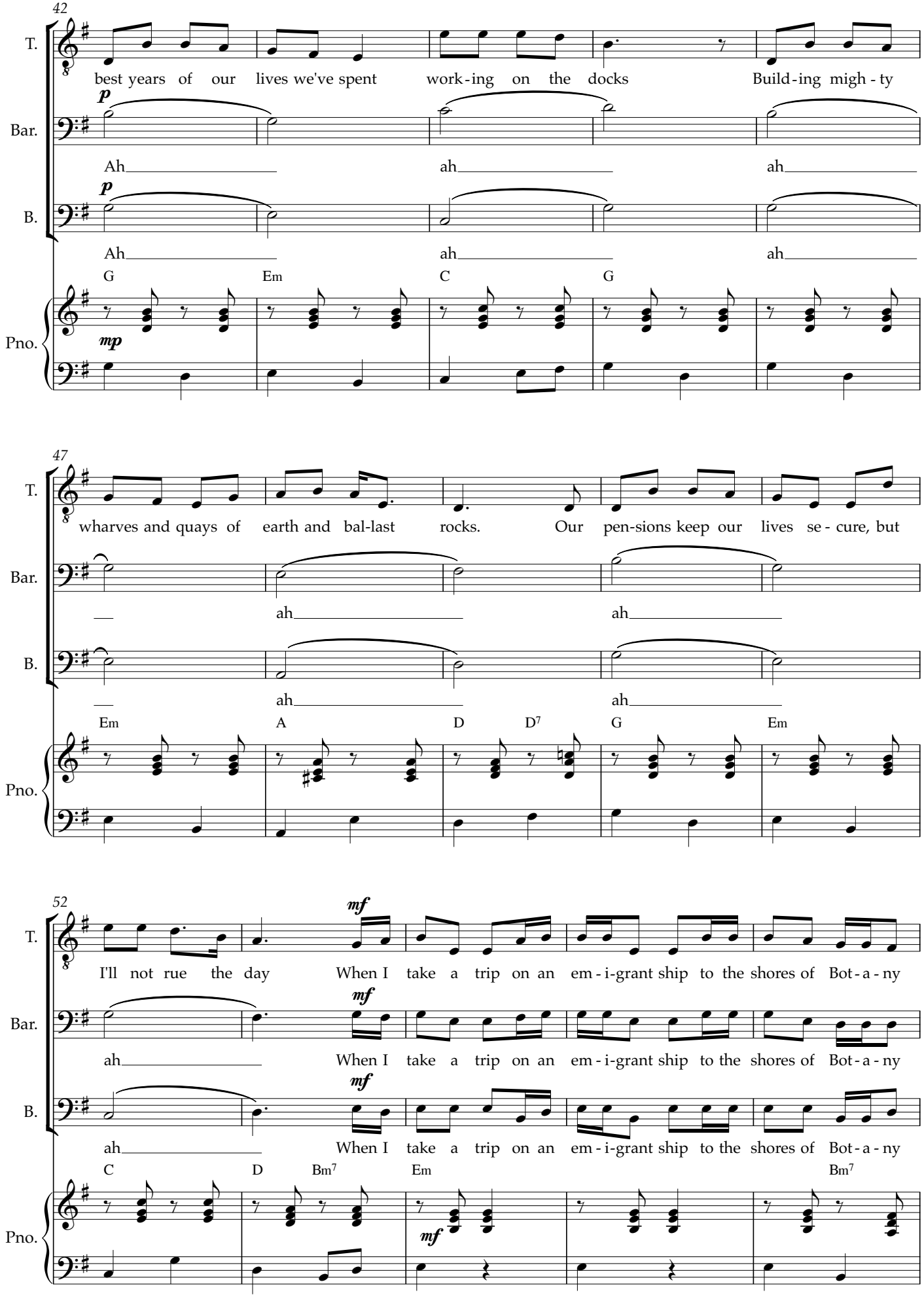

17
Fl.
f
T.
Chorus f
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
Bar.
Chorus f
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
B.
Chorus f
way,_ For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
D Bm7 Em Bm7 Em D7
Pno.

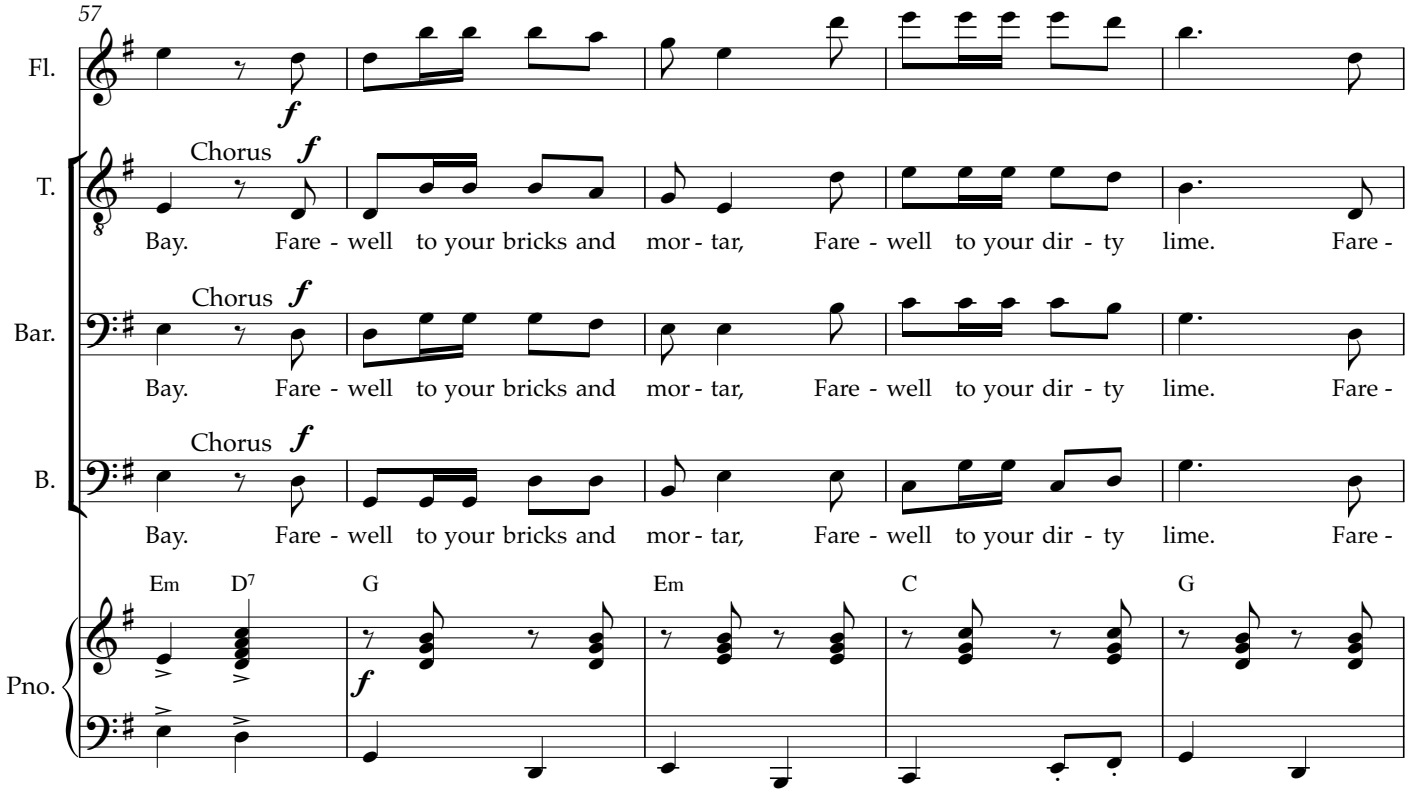

22
Fl.
T.
Bar.
B.
Pno.
well to your bricks and mor- tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
G
Em
C
G
mf

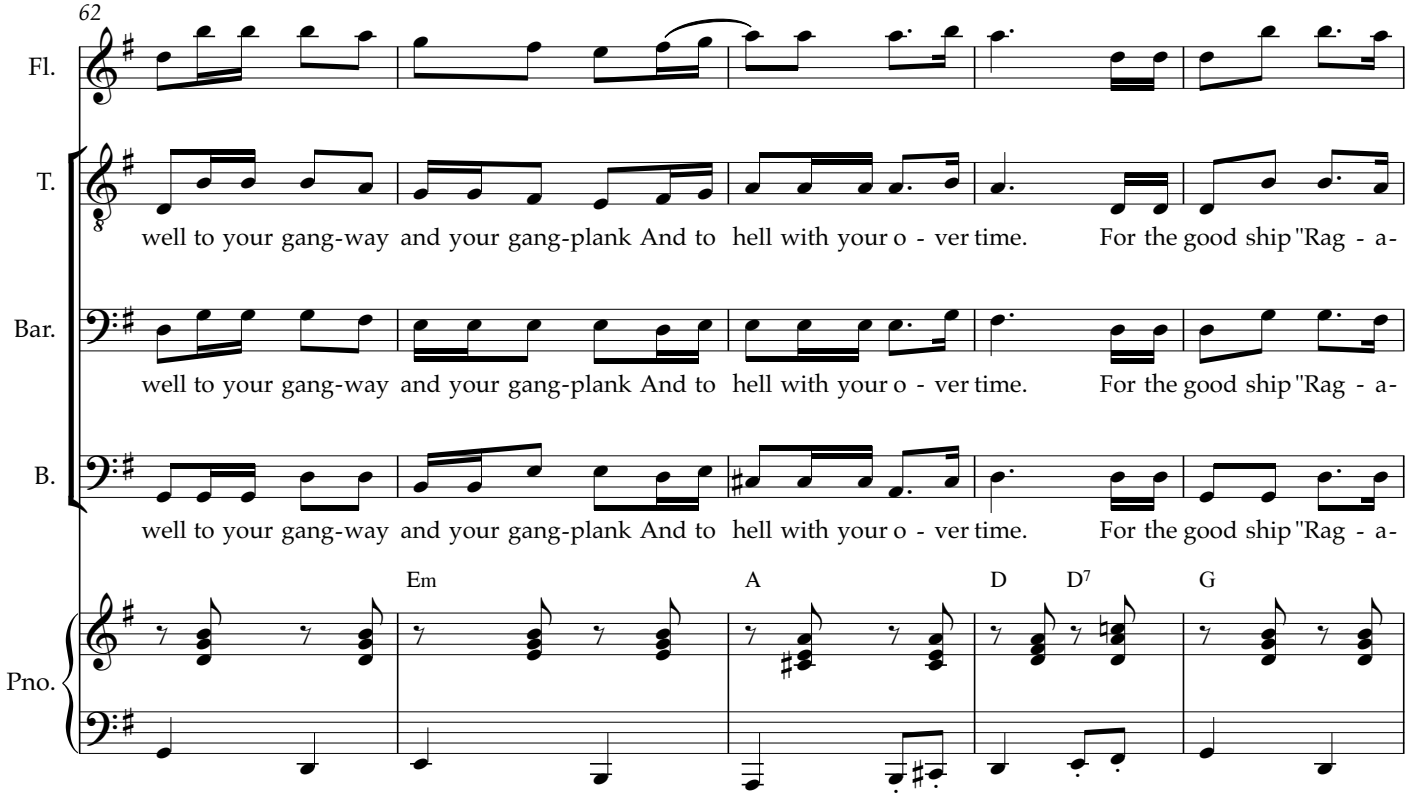

27
Fl.
T.
Bar.
B.
Pno.
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf- fin", She's
Em
A
D
D7
G
Em

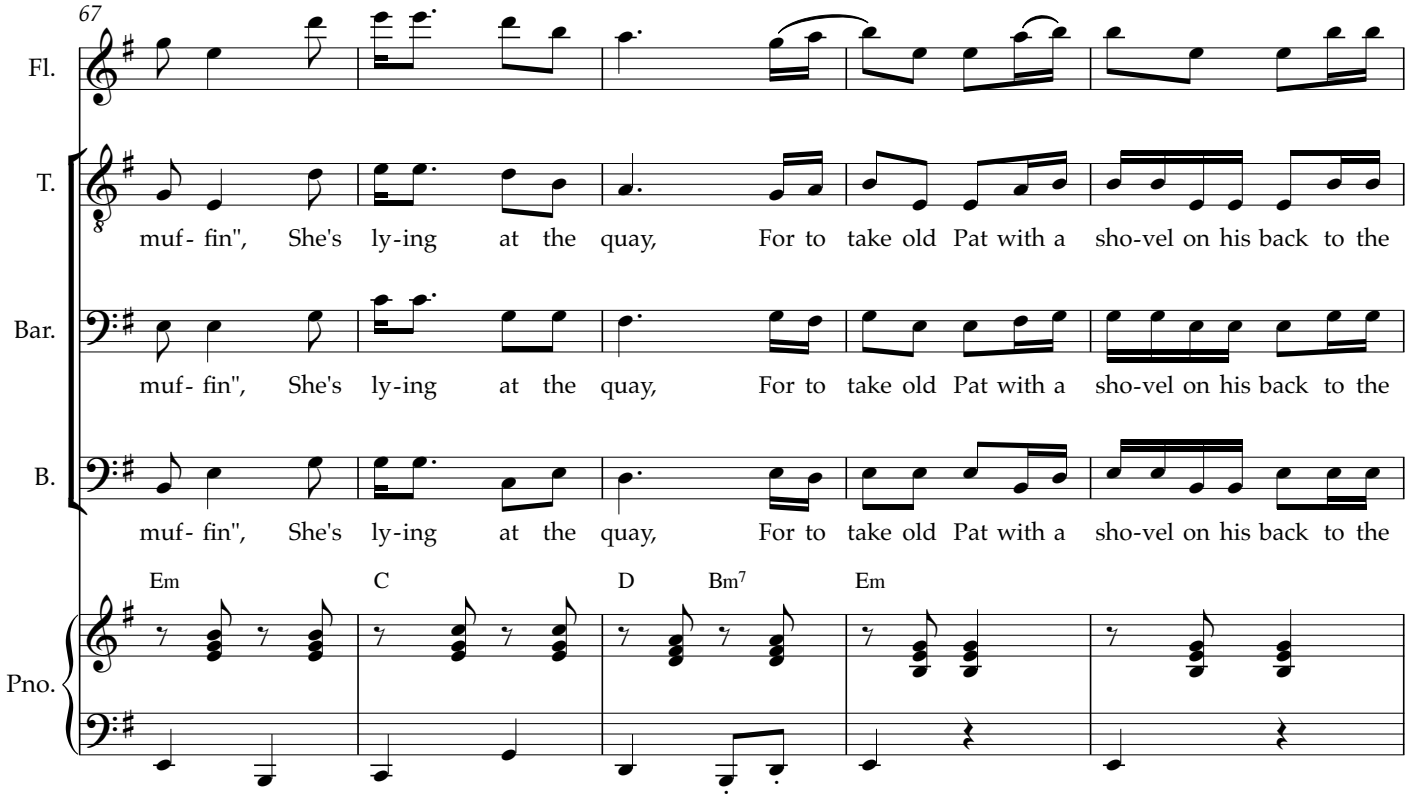

32
Fl.
T.
Bar.
B.
Pno.
ly-ing at the quay, For to take old Pat with a sho-vel on his back to the shores of Bot-a-ny
ly-ing at the quay, For to take old Pat with a sho-vel on his back to the shores of Bot-a-ny
ly-ing at the quay, For to take old Pat with a sho-vel on his back to the shores of Bot-a-ny
C
D
Bm7
Em
D

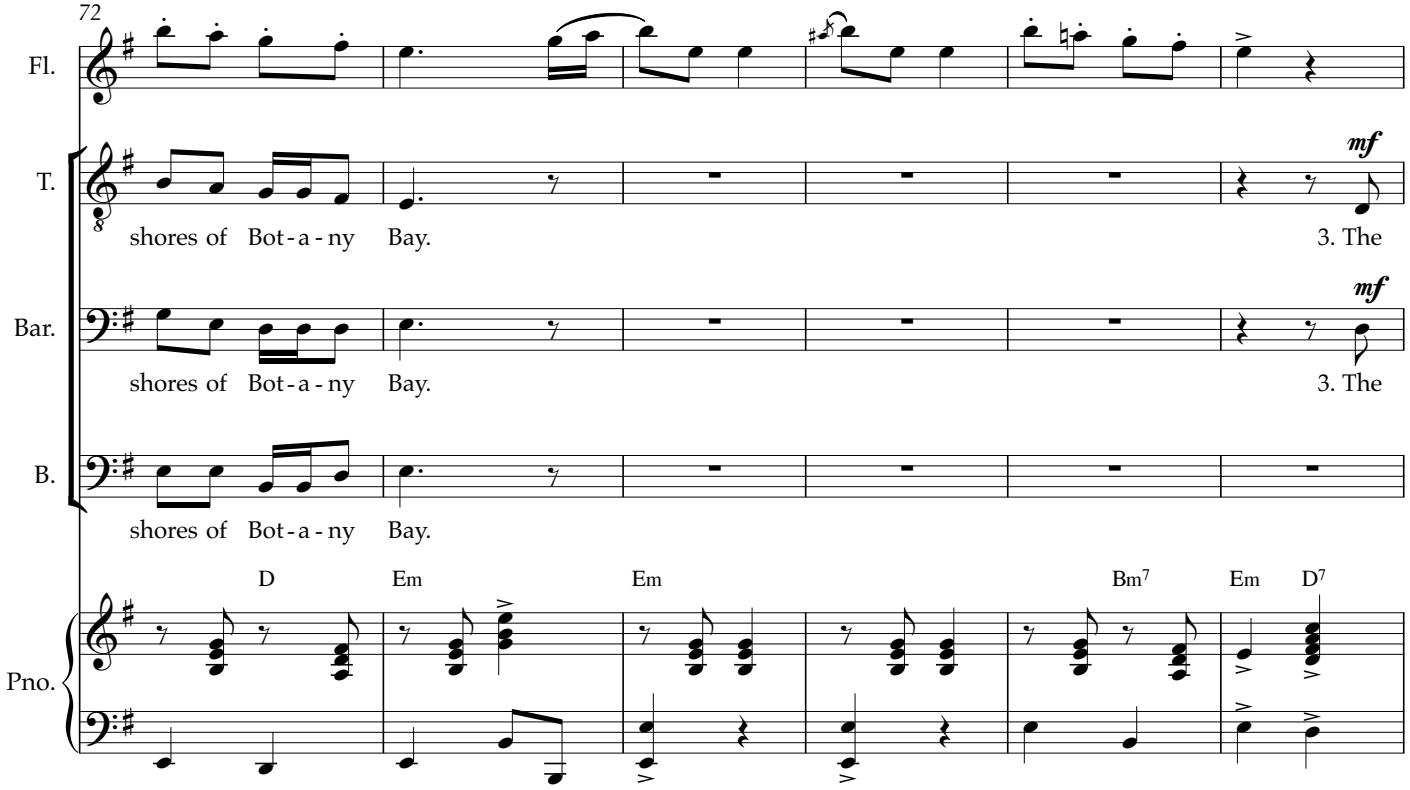

37
Fl.
T.
Bar.
B.
Pno.
mf
Bay.
2. The
Bay.
Bay.
Em
Bm7
Em
D7

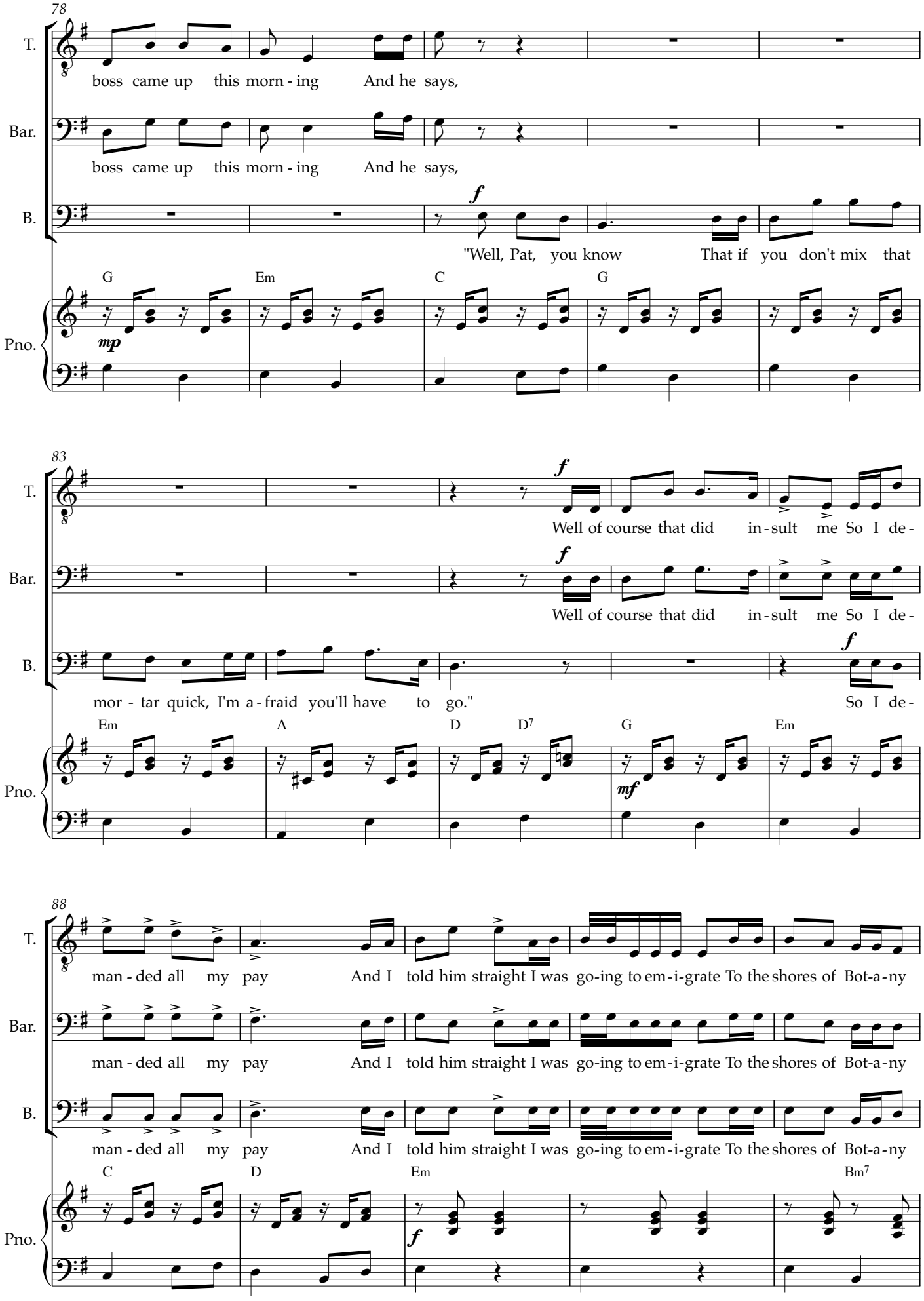

42
T.
best years of our lives we've spent work-ing on the docks Build-ing migh-ty
Bar.
p
Ah ah ah
B.
p
Ah ah ah
G Em C G
Pno.
mp
47
T.
wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se-cure, but
Bar.
ah ah
B.
ah ah
Em A D D7 G Em
Pno.
52
T.
mf
I'll not rue the day When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
Bar.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
B.
mf
ah When I take a trip on an em-i-grant ship to the shores of Bot-a-ny
C D Bm7 Em Bm7
Pno.
mf

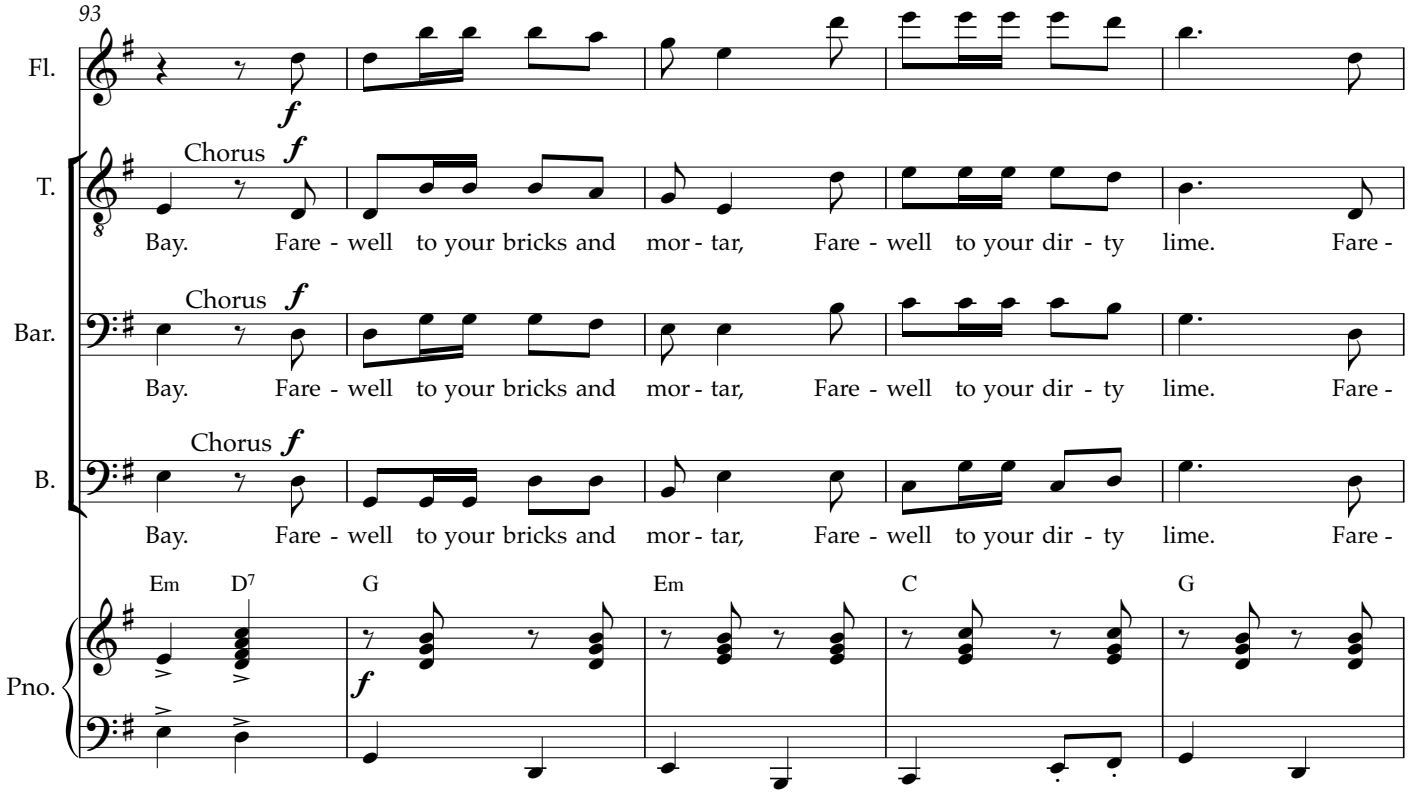

57
Fl.
T.
Bar.
B.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Em D7 G Em C G

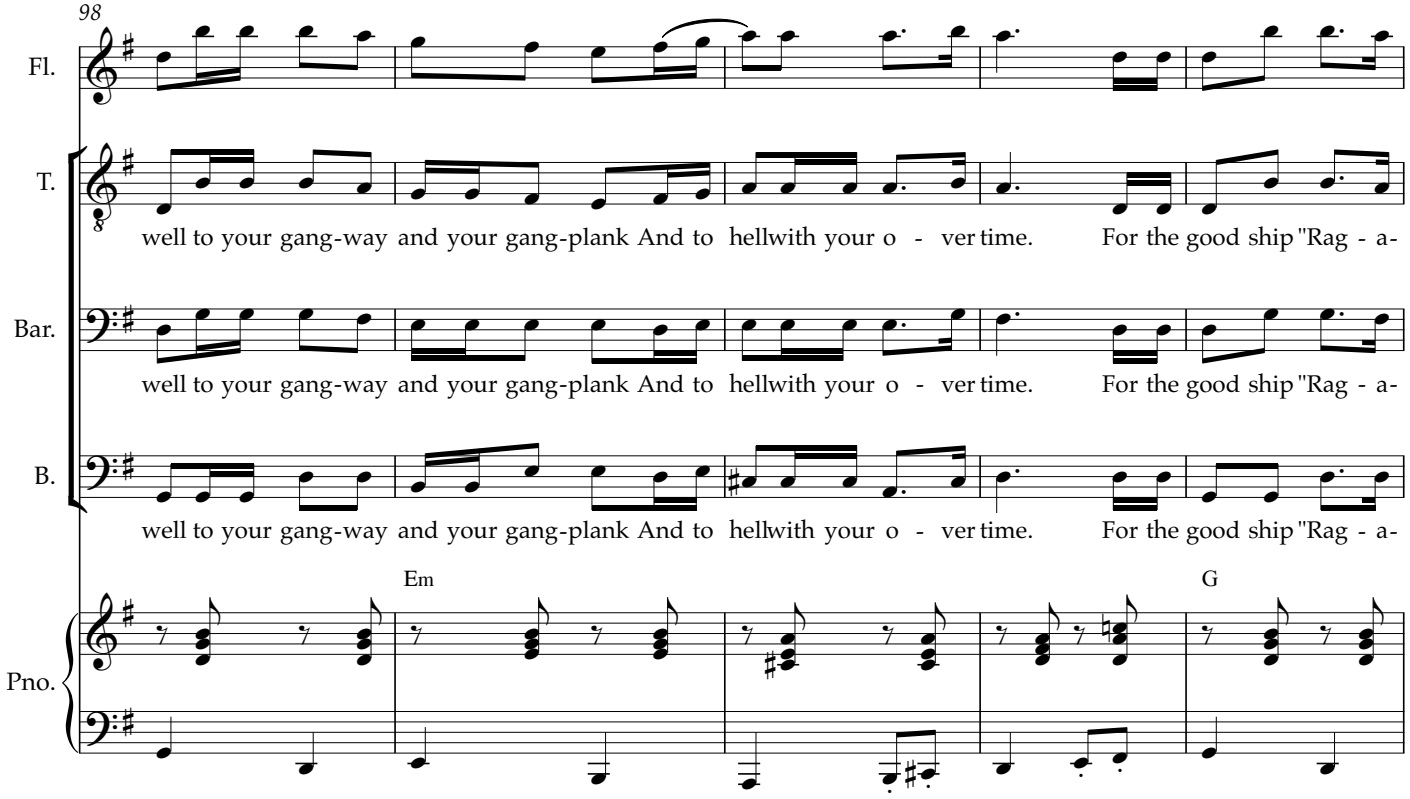

62
Fl.
T.
Bar.
B.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Em A D D7 G

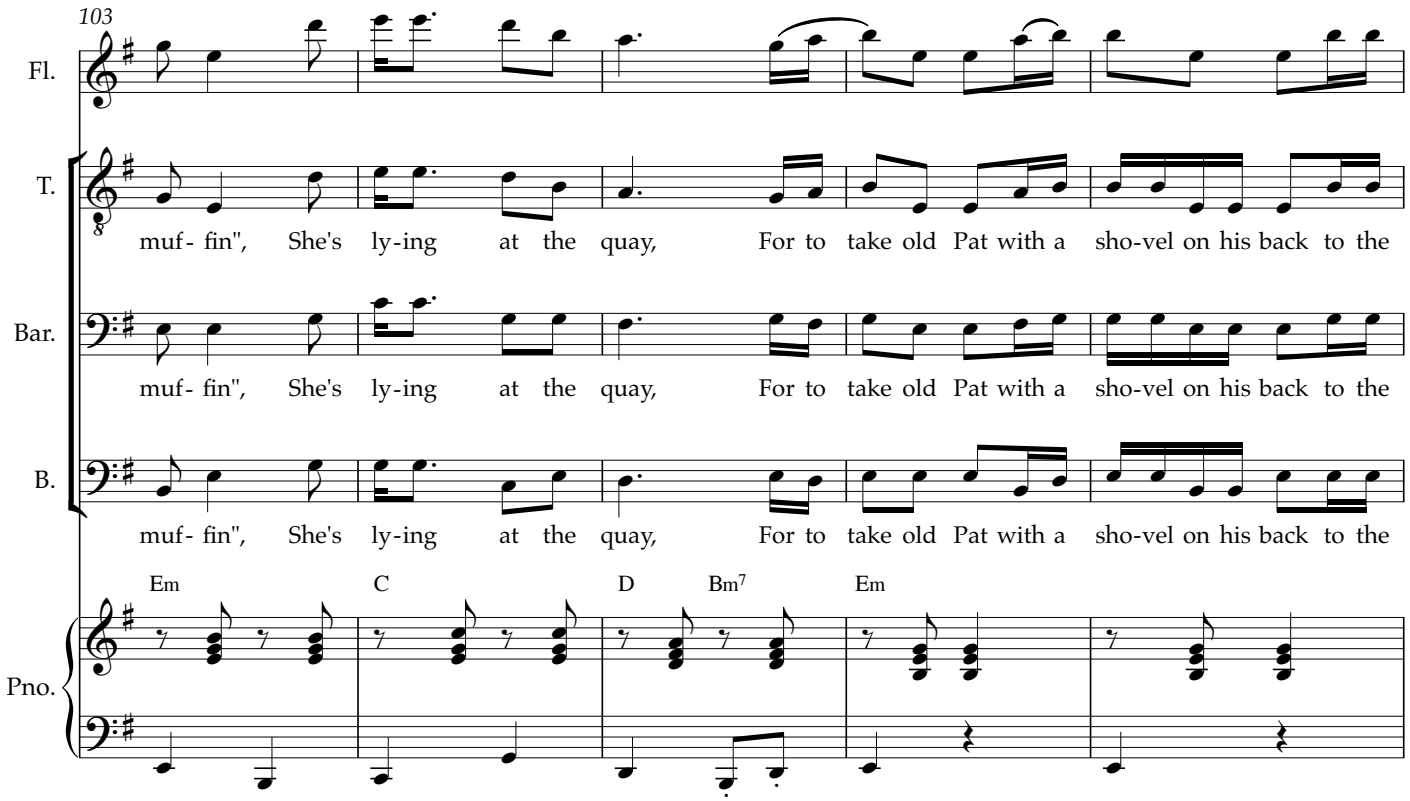

67
Fl.
T.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
Bar.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
B.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
Em C D Bm7 Em
Pno.

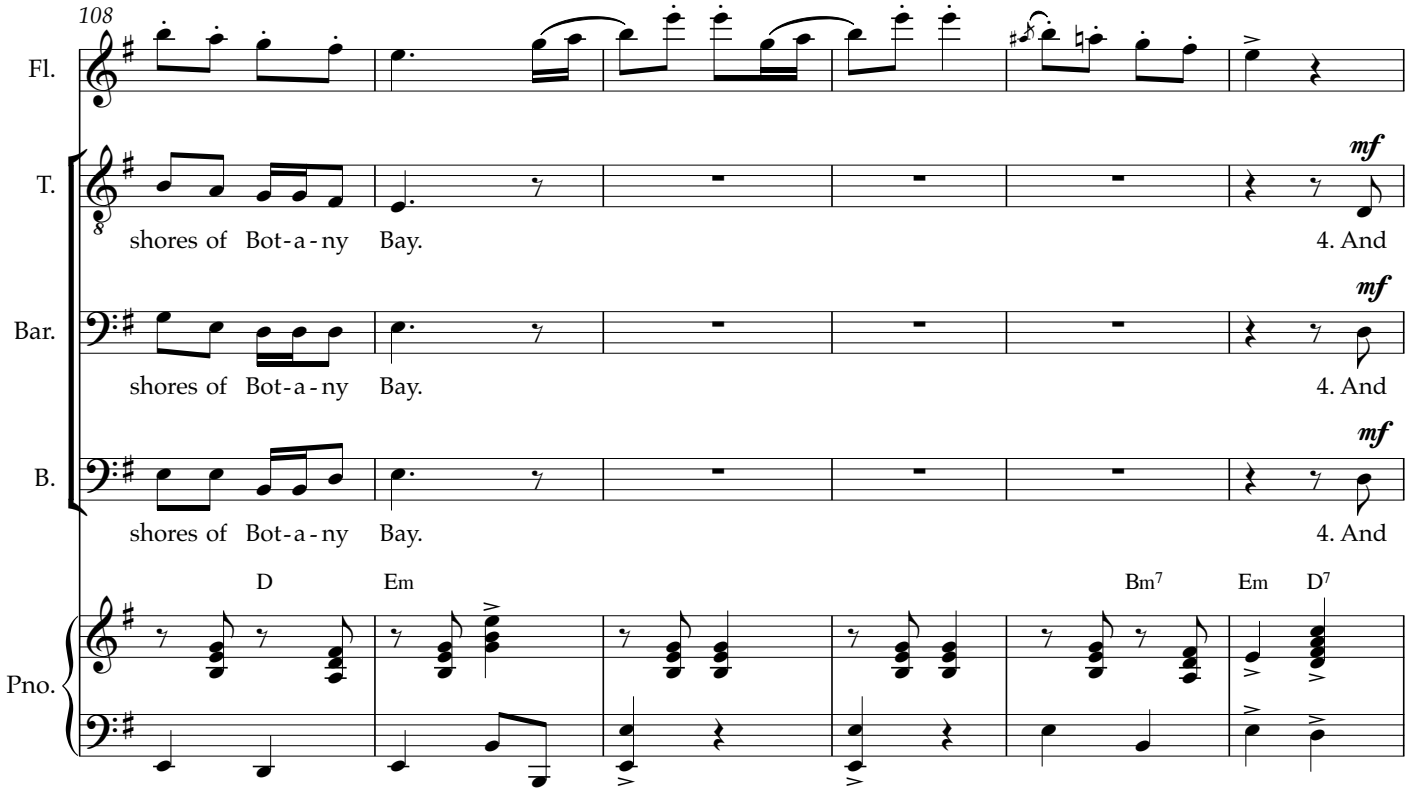

72
Fl.
T.
mf
shores of Bot-a-ny Bay. 3. The
Bar.
mf
shores of Bot-a-ny Bay. 3. The
B.
shores of Bot-a-ny Bay.
D Em Em Bm7 Em D7
Pno.

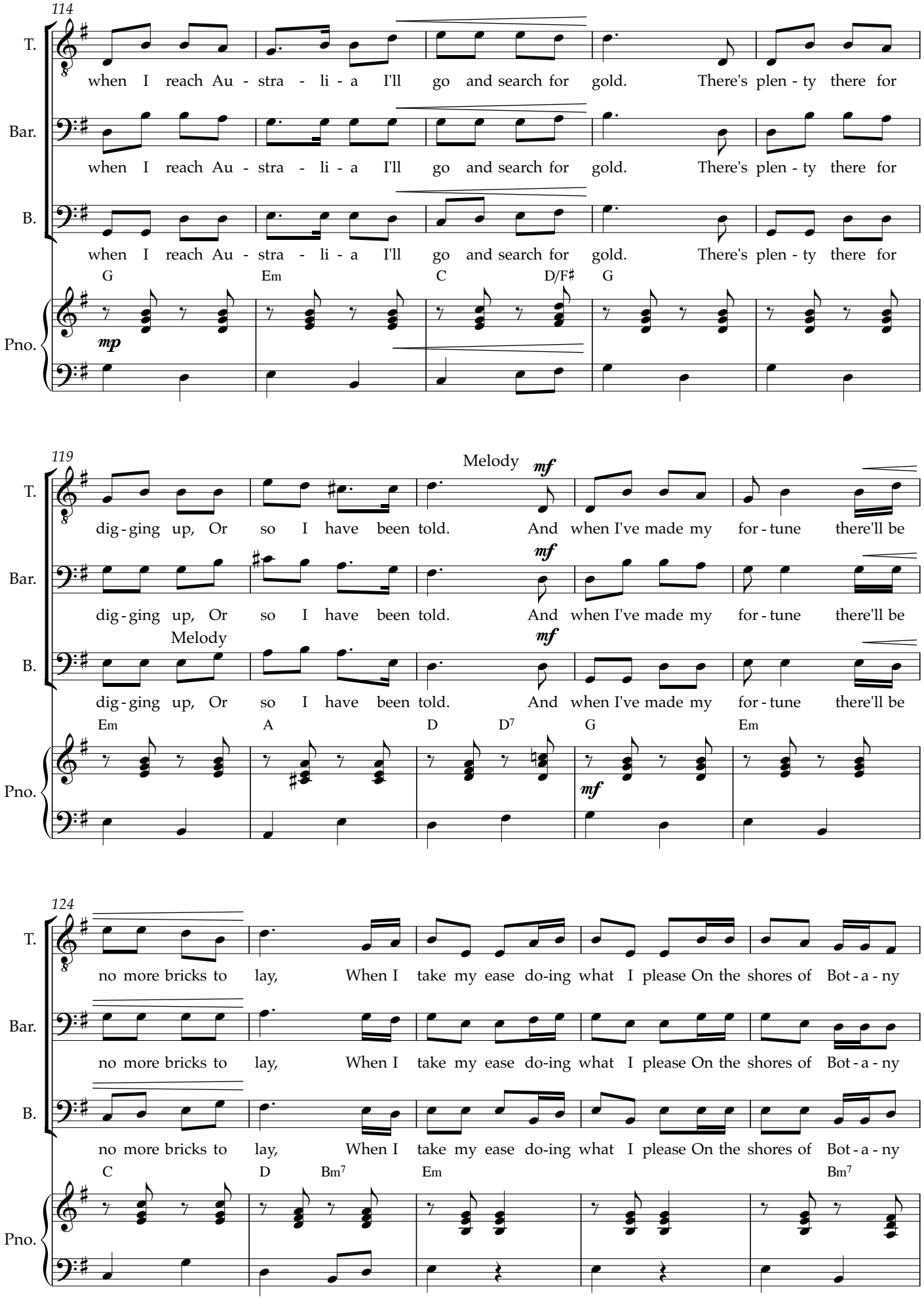

78
T.
boss came up this morn - ing And he says,
Bar.
boss came up this morn - ing And he says,
B.
"Well, Pat, you know That if you don't mix that
G Em C G
Pno.
83
Well of course that did in - sult me So I de -
mor - tar quick, I'm a - fraid you'll have to go." So I de -
Em A D D7 G Em
88
man - ded all my pay And I told him straight I was go-ing to em - i-grate To the shores of Bot-a-ny
C D Em Bm7

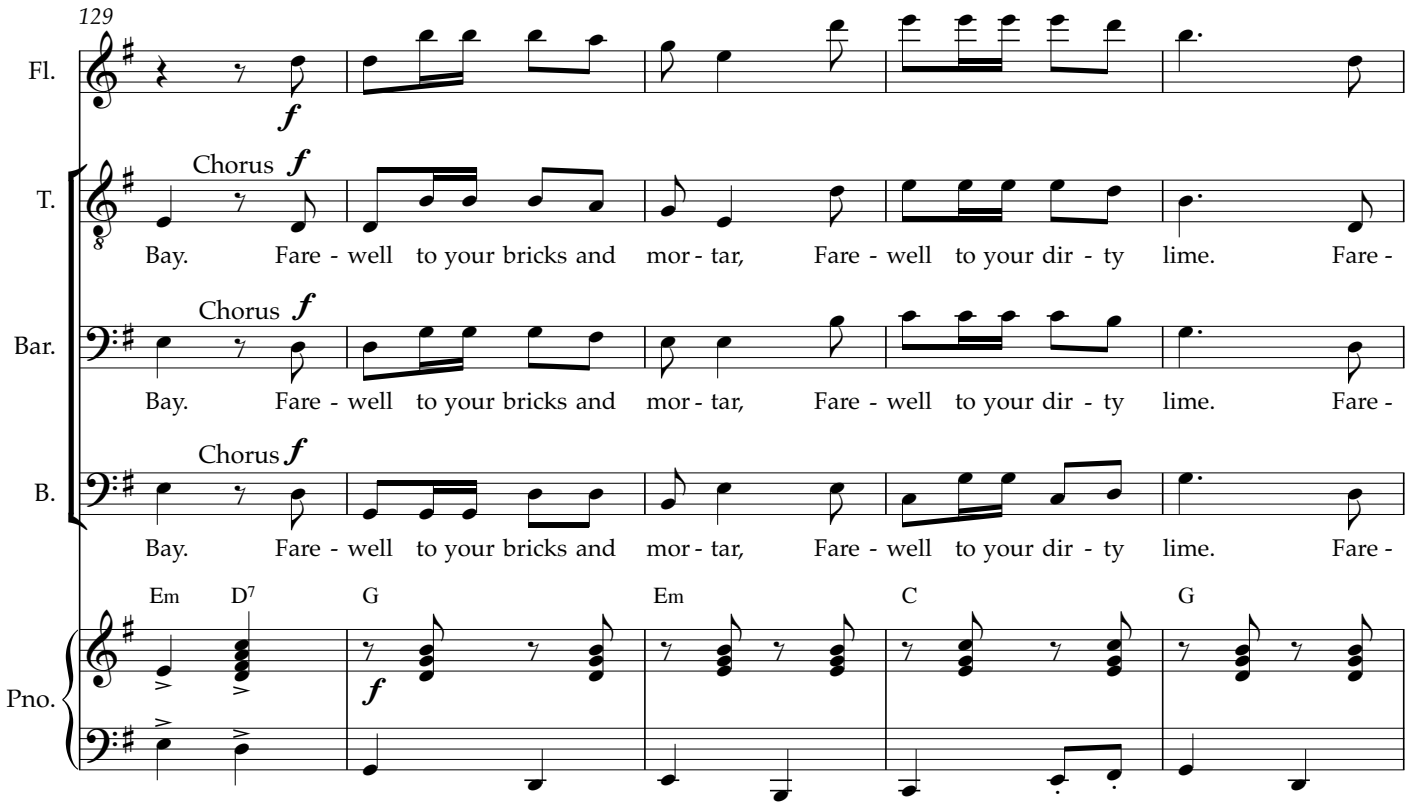

93
Fl.
T.
Bar.
B.
Pno.
Chorus
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Em
D7
G
Em
C
G

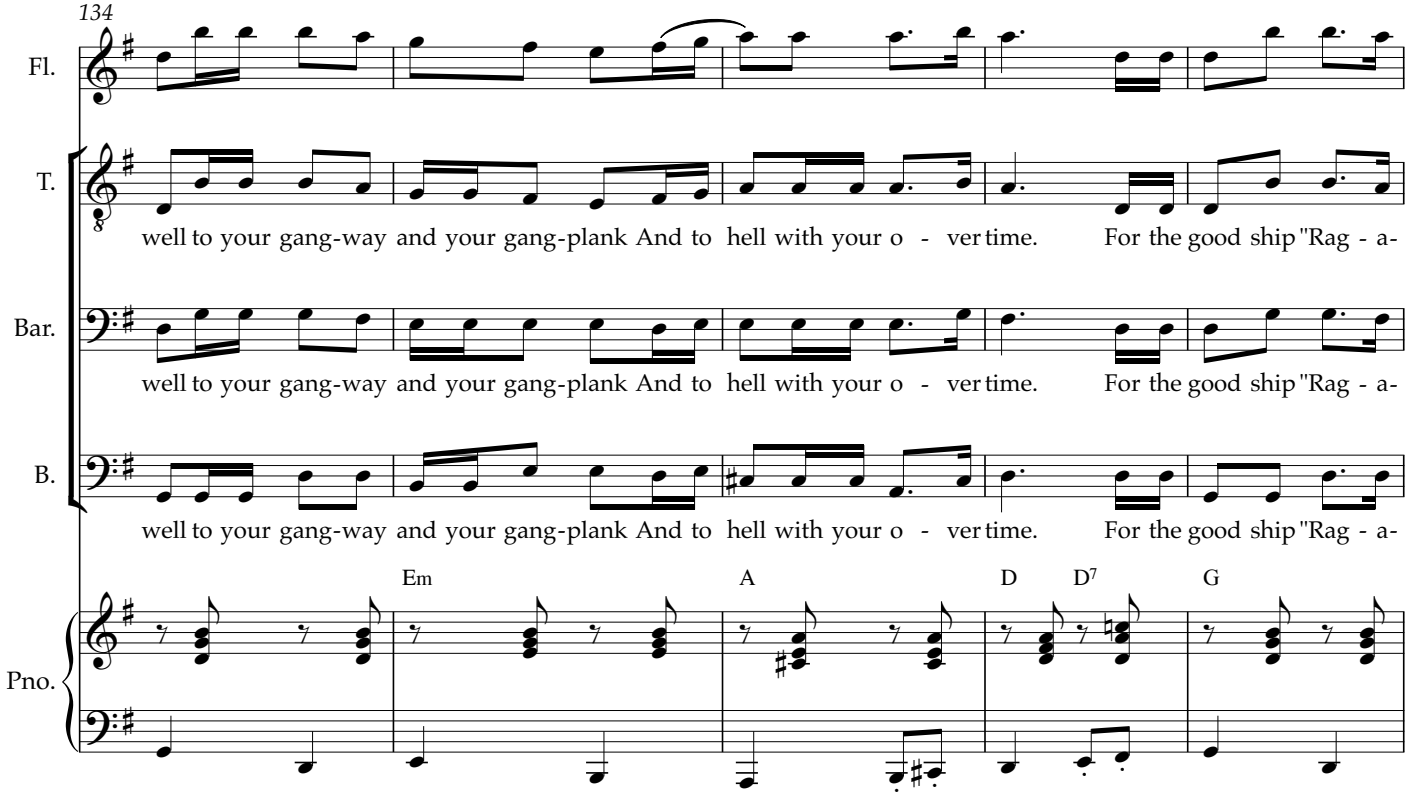

98
Fl.
T.
Bar.
B.
Pno.
well to your gang-way and your gang-plank And to hellwith your o - ver time. For the good ship "Rag - a-
Em
G

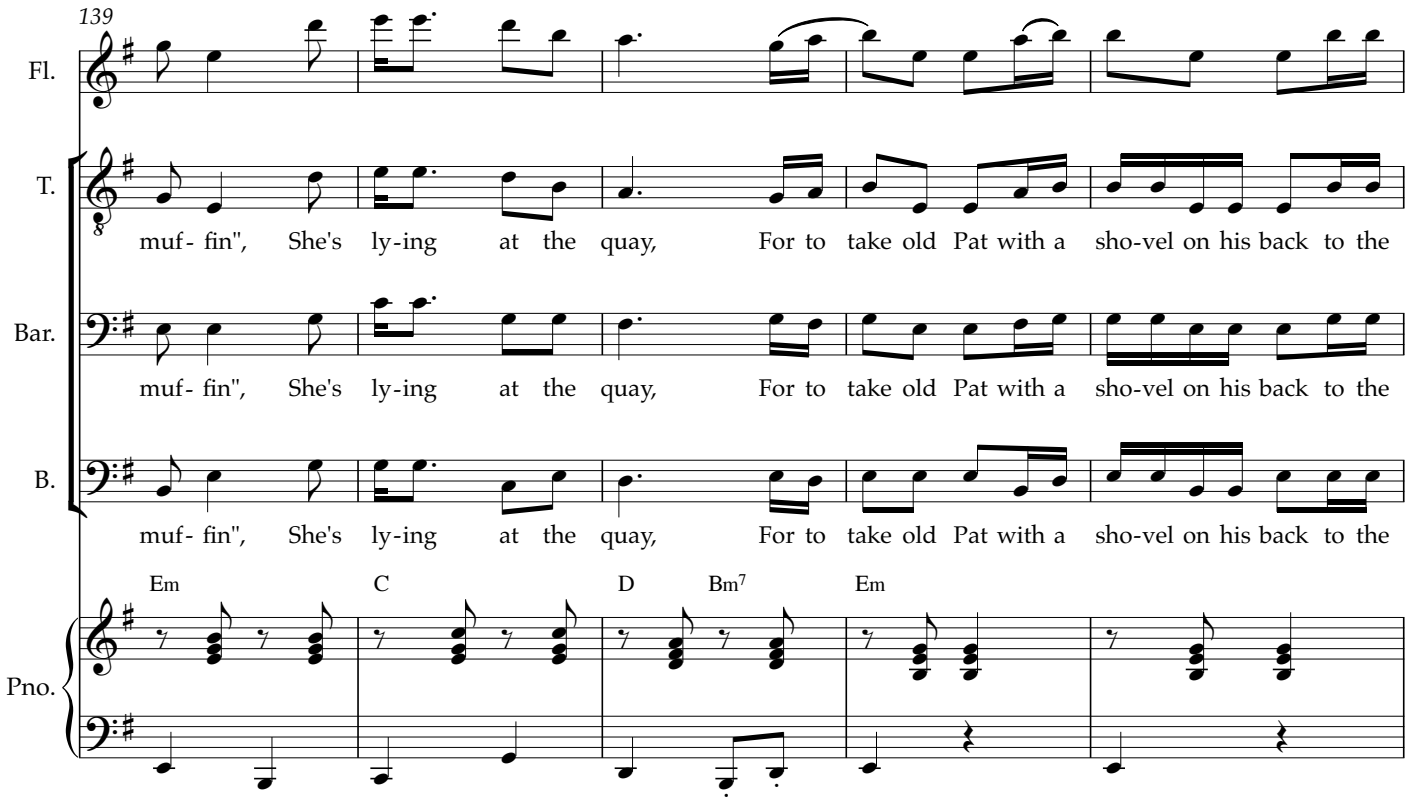

103
Fl.
T.
Bar.
B.
Pno.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
Em C D Bm7 Em

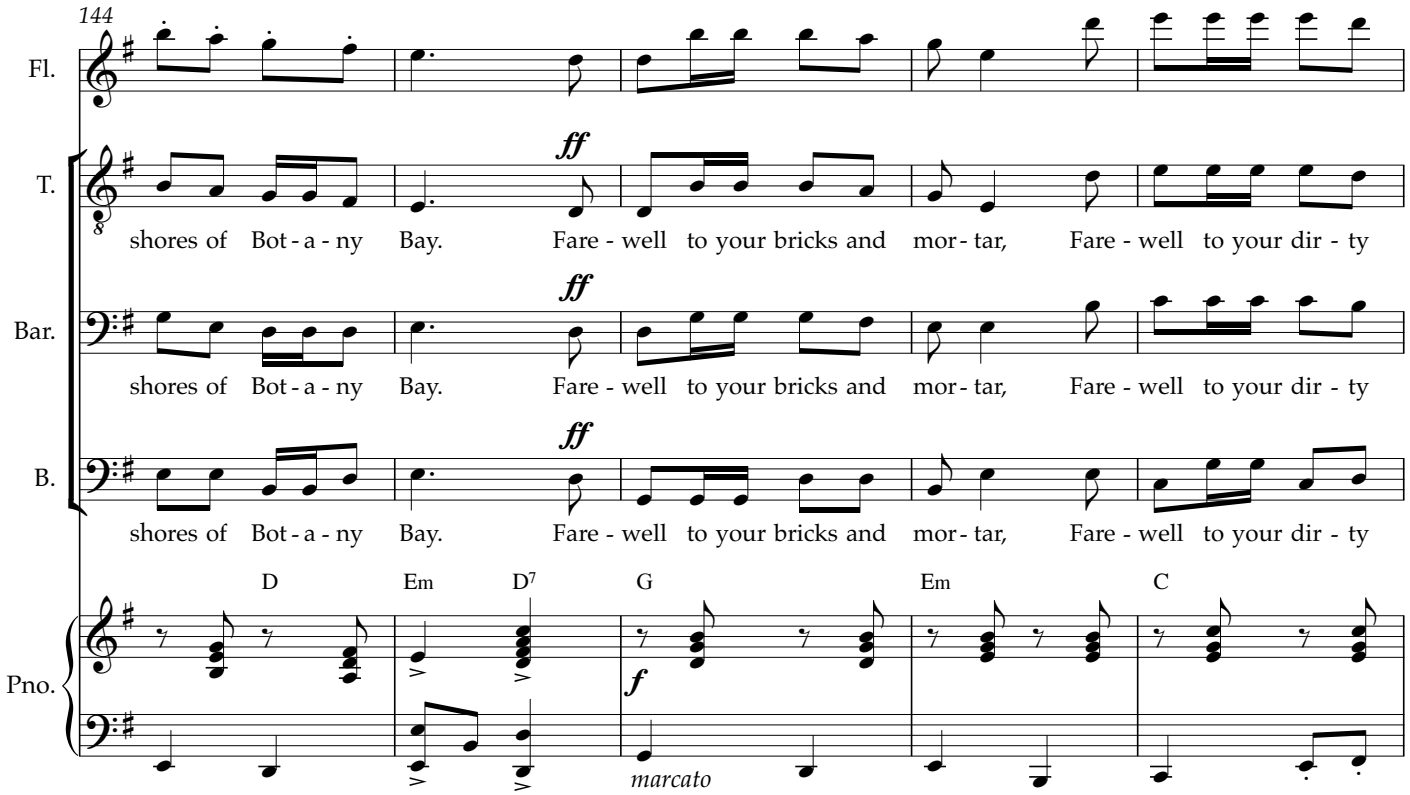

108
Fl.
T.
Bar.
B.
Pno.
mf
shores of Bot-a-ny Bay. 4. And
shores of Bot-a-ny Bay. 4. And
shores of Bot-a-ny Bay. 4. And
D Em Bm7 Em D7

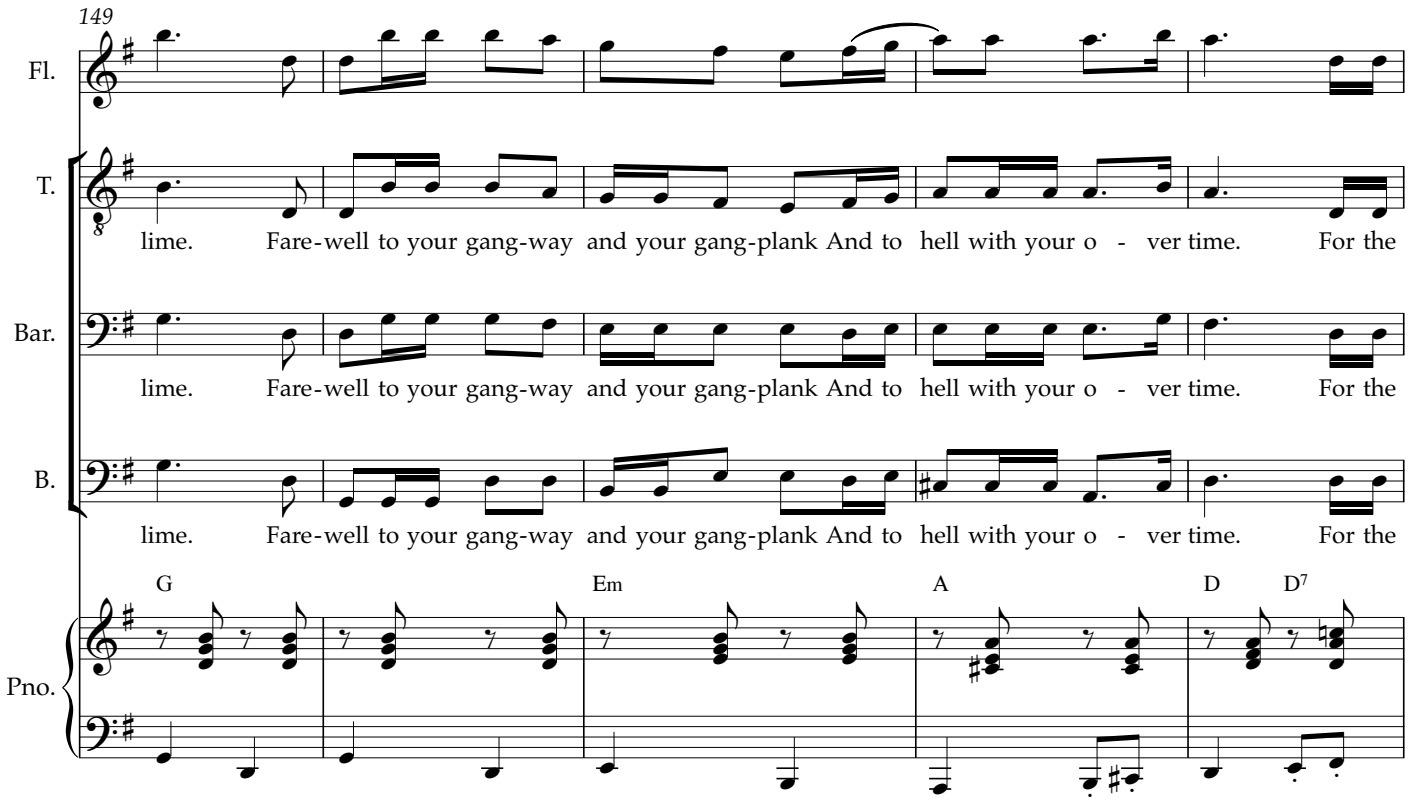

114
T.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
Bar.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
B.
when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for
G Em C D/F♯ G
Pno.
mp
119
Melody
mf
T.
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Bar.
mf
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Melody
B.
mf
dig - ging up, Or so I have been told. And when I've made my for - tune there'll be
Em A D D7 G Em
Pno.
mf
124
T.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
Bar.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
B.
no more bricks to lay, When I take my ease do-ing what I please On the shores of Bot - a - ny
C D Bm7 Em Bm7
Pno.

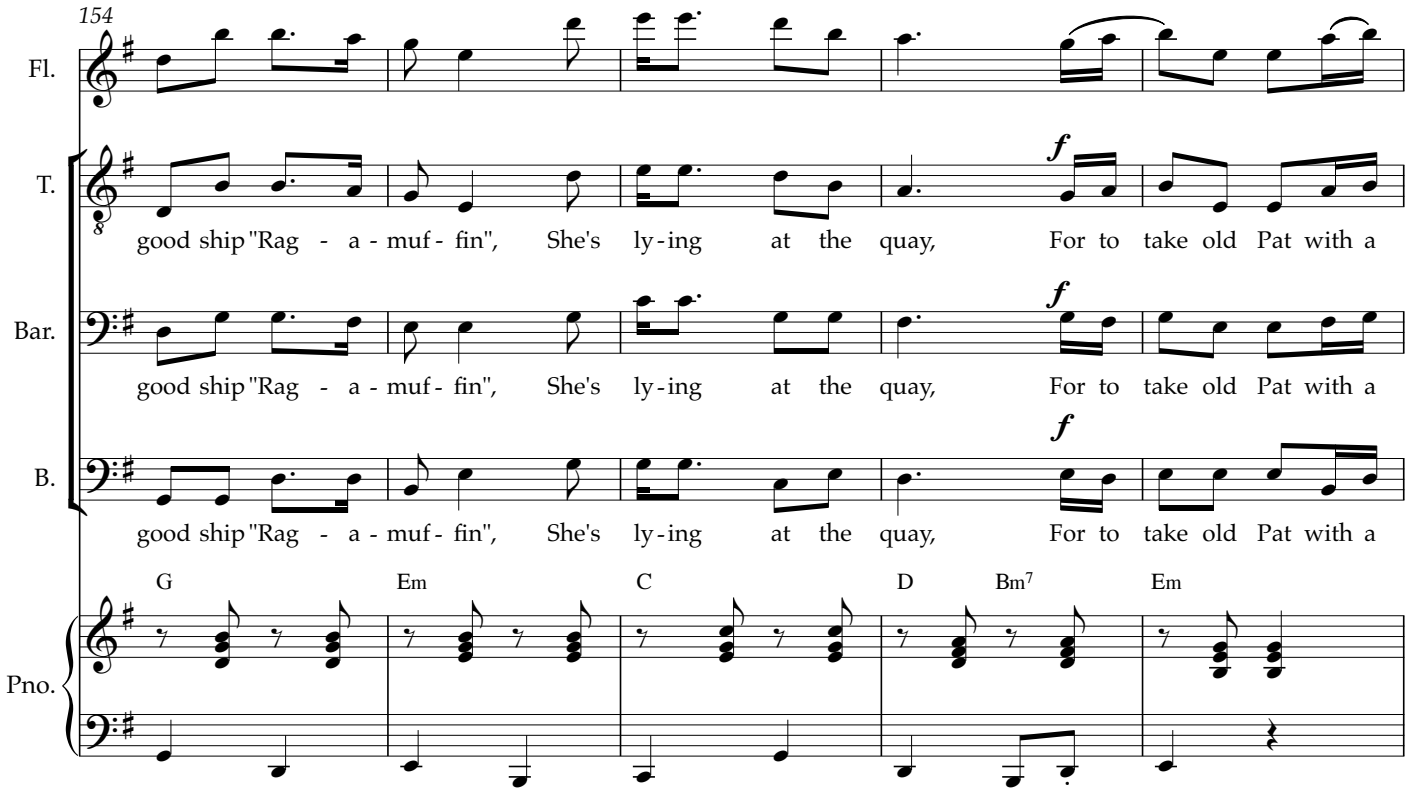

129
Fl.
T.
Bar.
B.
Pno.
Chorus f
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Em D7 G Em C G

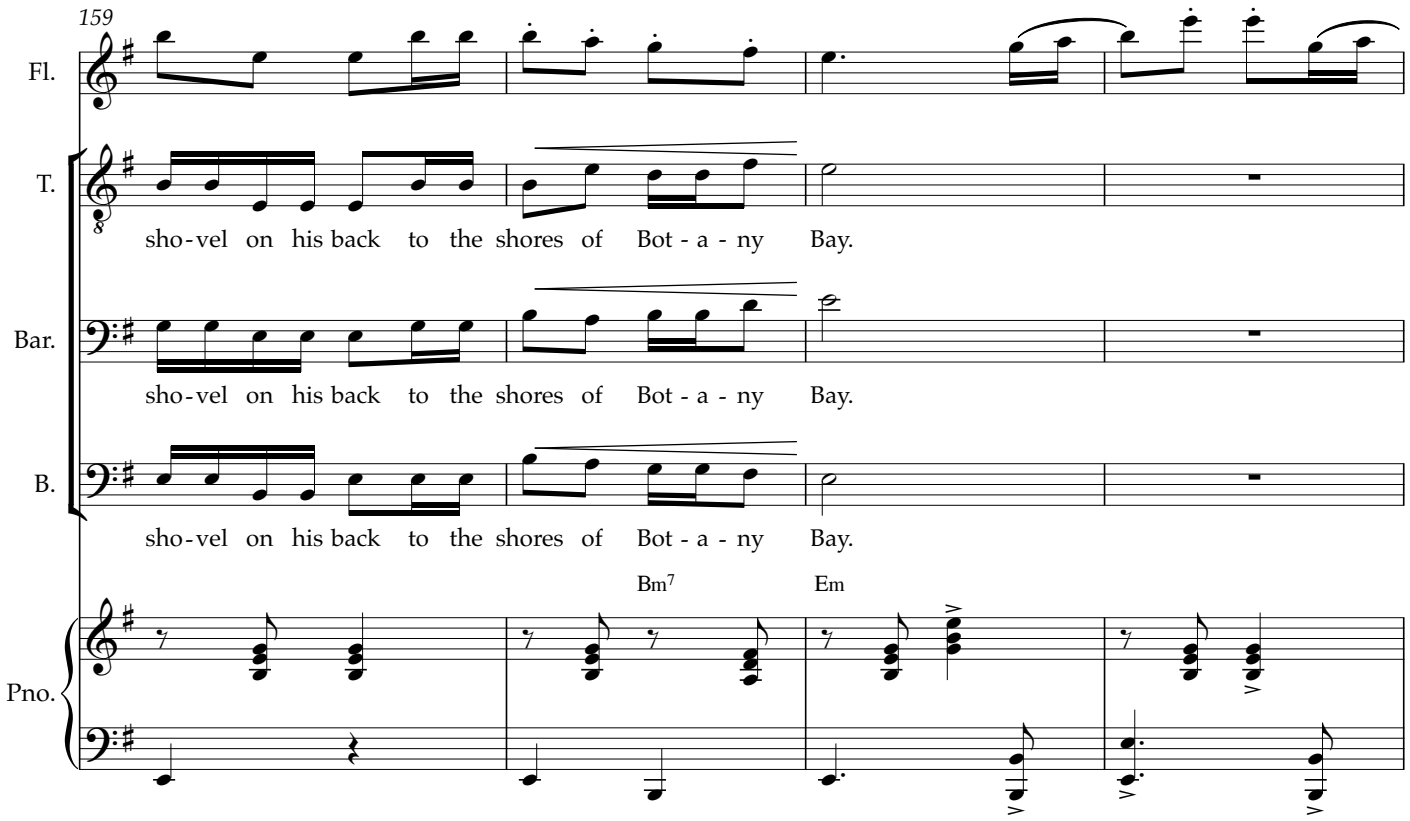

134
Fl.
T.
Bar.
B.
Pno.
well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-
Em A D D7 G

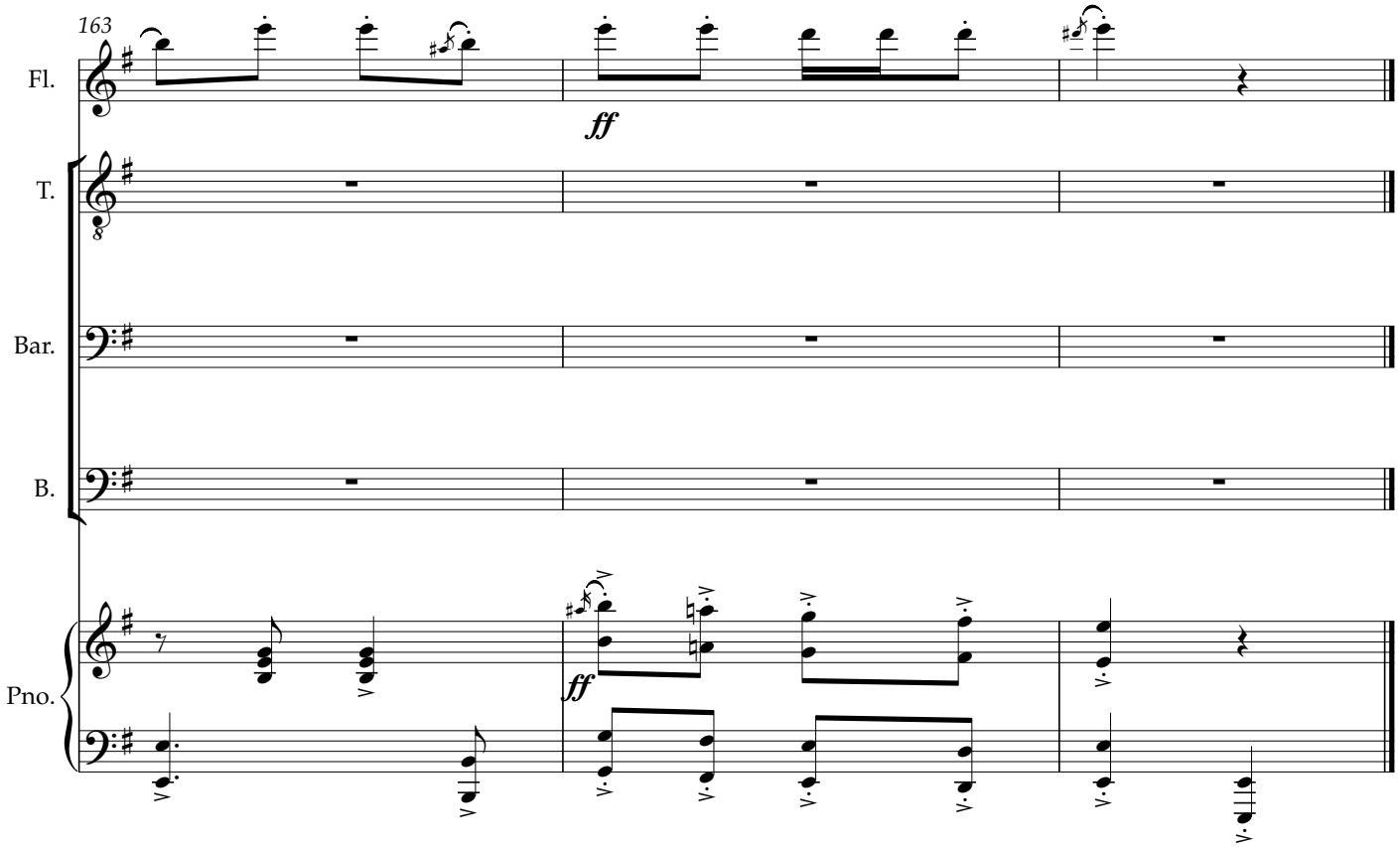

139
Fl.
T.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
Bar.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
B.
muf- fin", She's ly-ing at the quay, For to take old Pat with a sho-vel on his back to the
Em C D Bm7 Em
Pno.


144
Fl.
T.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
Bar.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
B.
ff
shores of Bot - a - ny Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty
D Em D7 G Em C
Pno.
f
marcato


149
Fl.
T.
Bar.
B.
Pno.
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver time. For the
G
Em
A
D
D7


154
Fl.
T.
Bar.
B.
Pno.
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a
f
f
f
G
Em
C
D
Bm7
Em


159
Fl.
T.
Bar.
B.
Pno.
sho-vel on his back to the shores of Bot - a - ny Bay.
sho-vel on his back to the shores of Bot - a - ny Bay.
sho-vel on his back to the shores of Bot - a - ny Bay.
Bm7
Em


163
Fl.
T.
Bar.
B.
Pno.
ff
ff

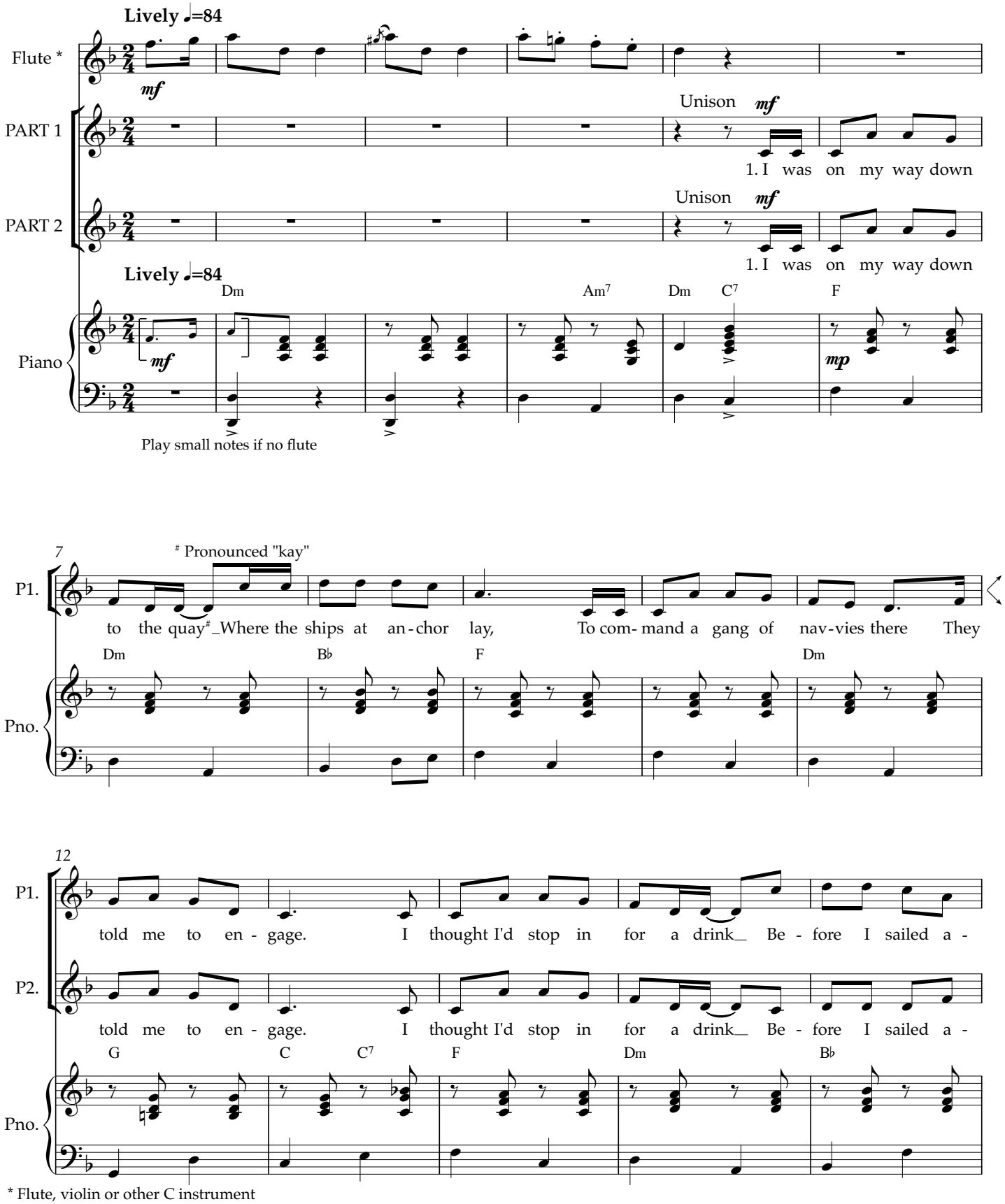
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

SHORES OF BOTANY BAY

for 2-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional



* Flute, violin or other C instrument

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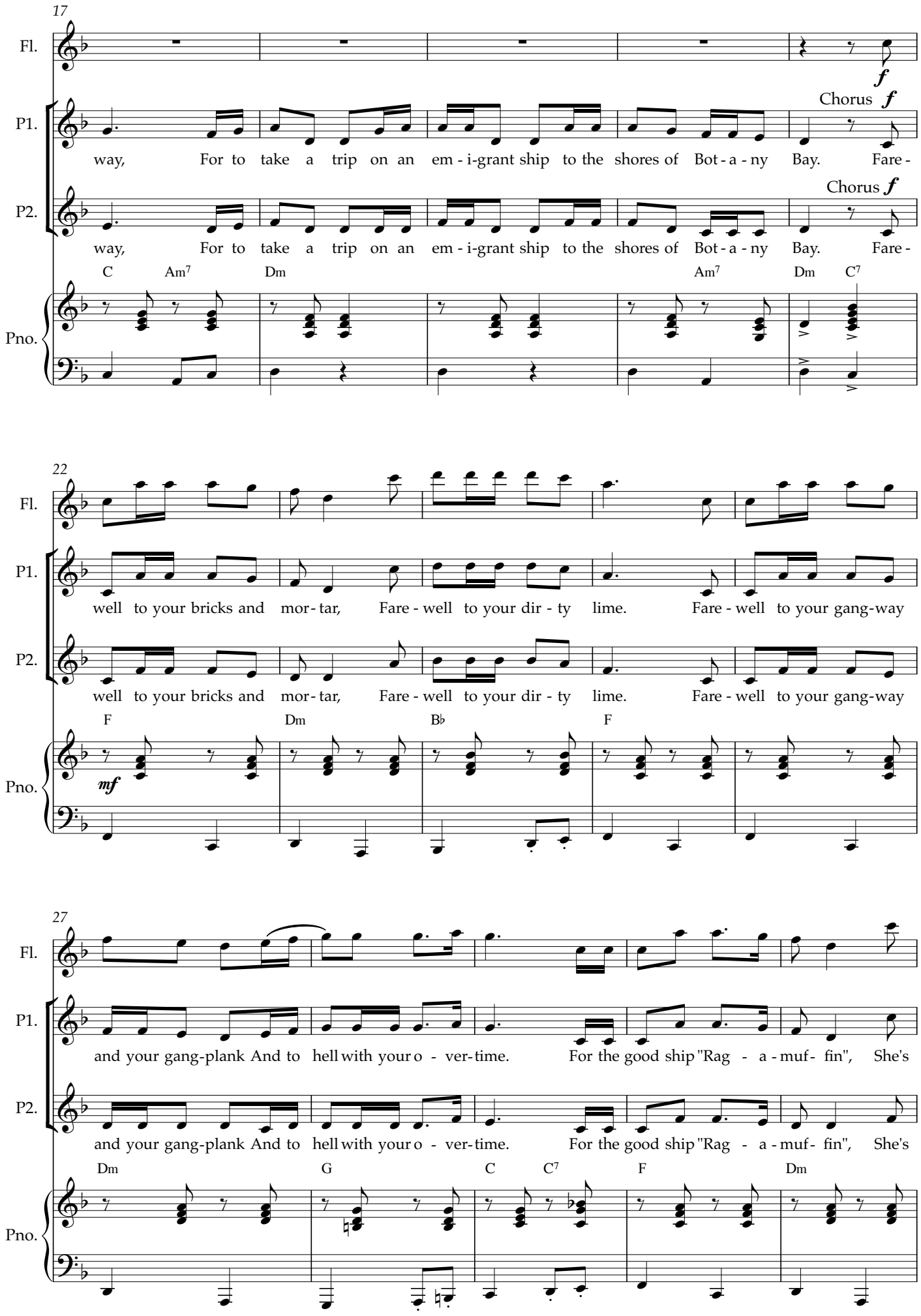
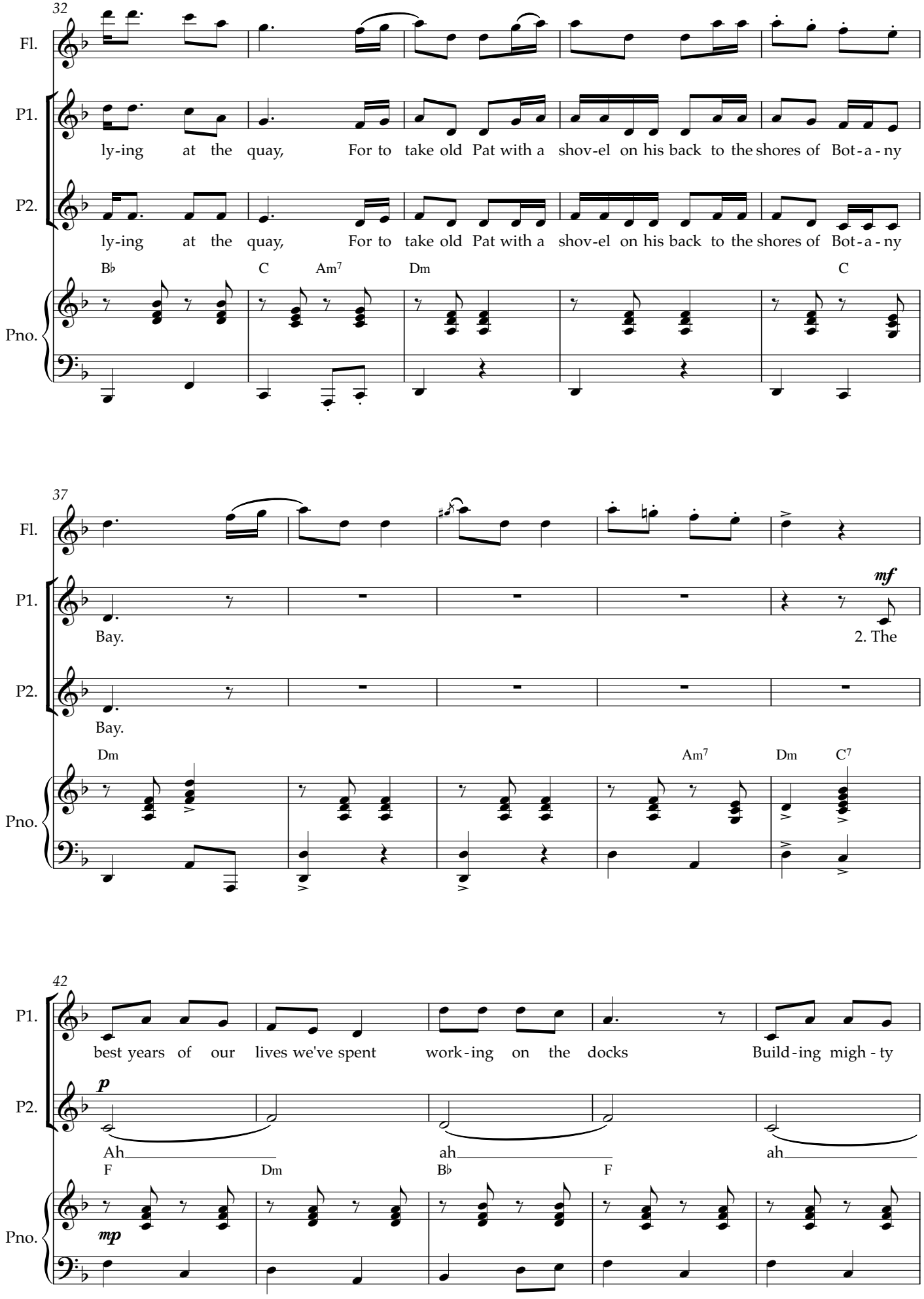
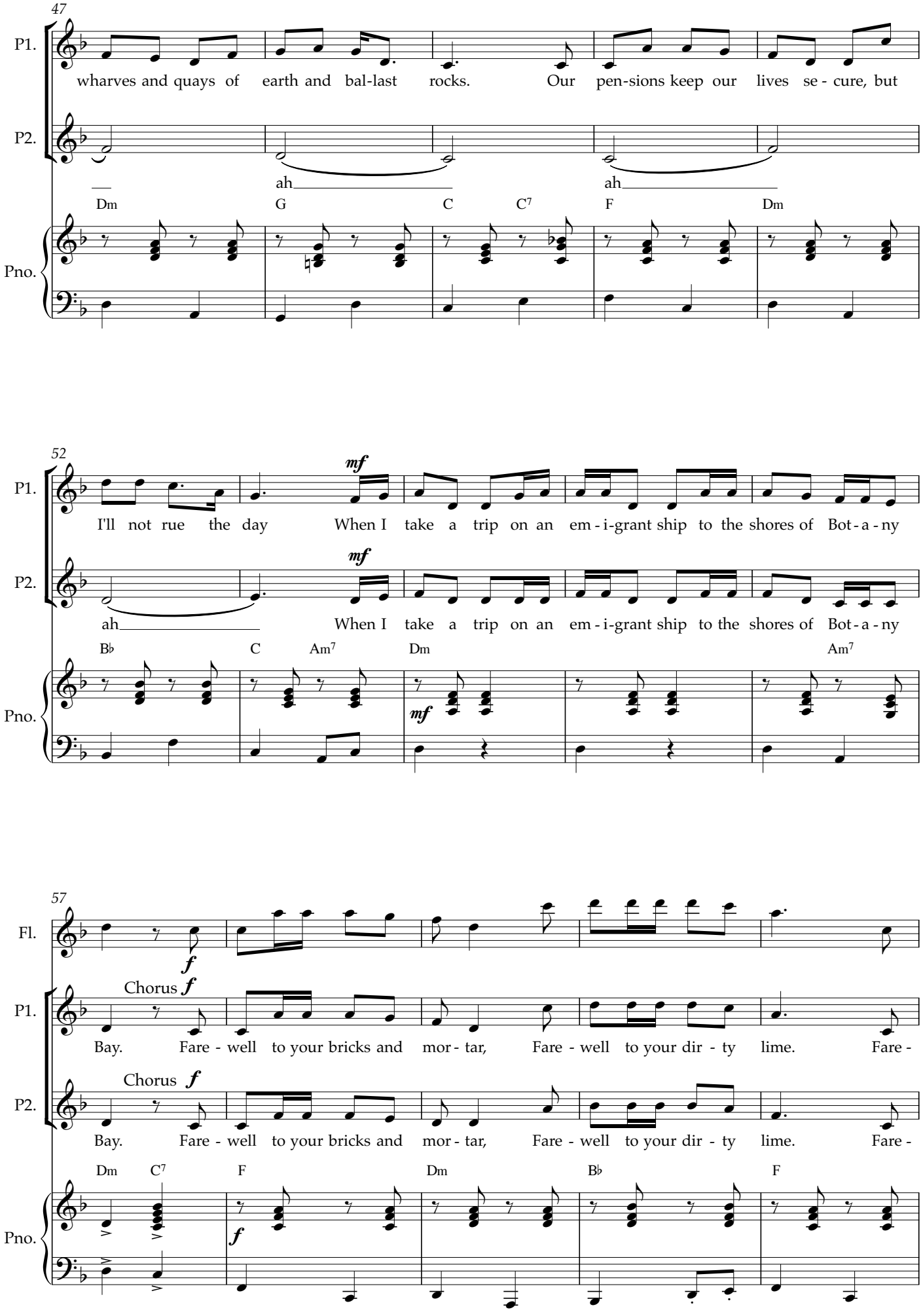
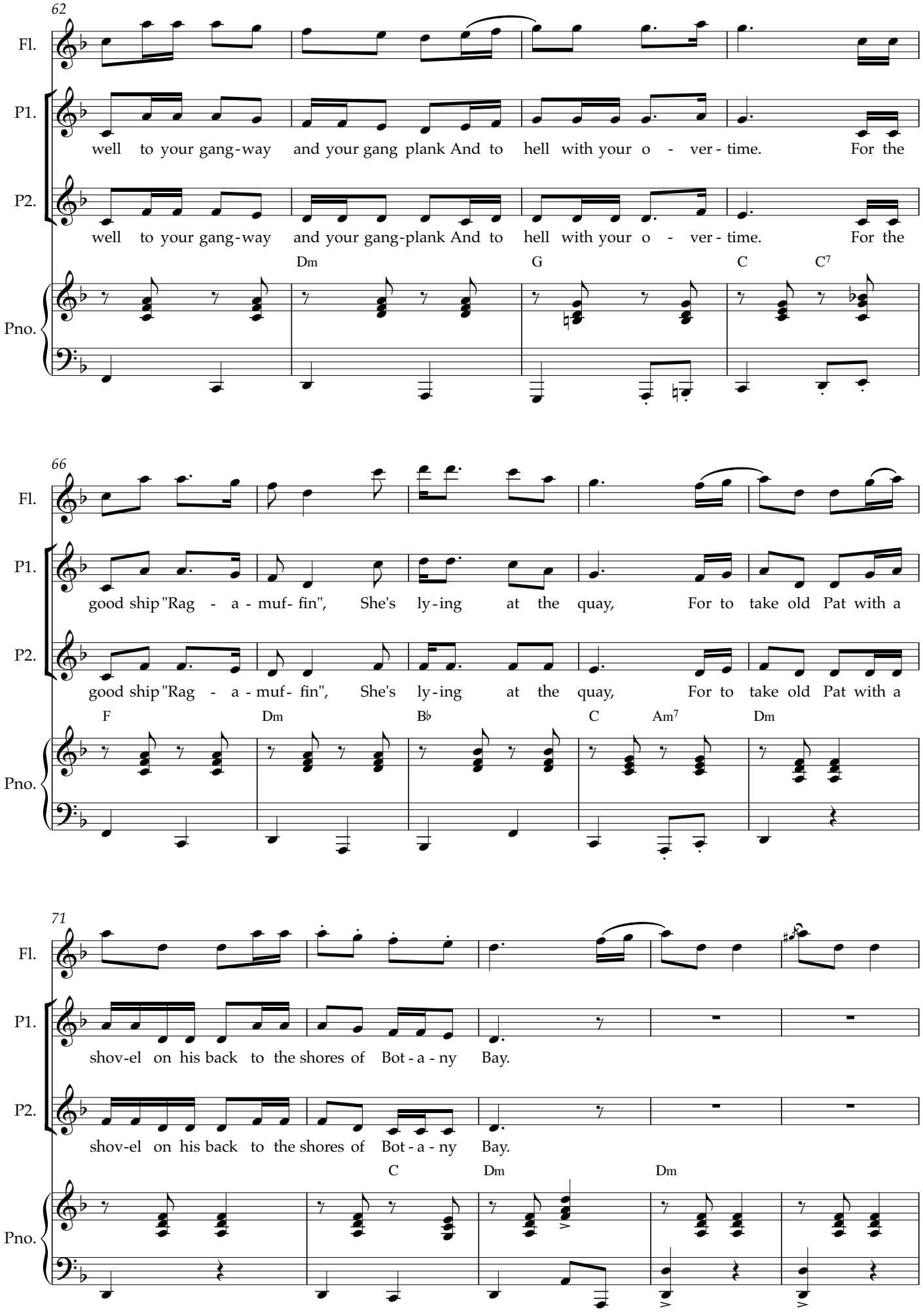
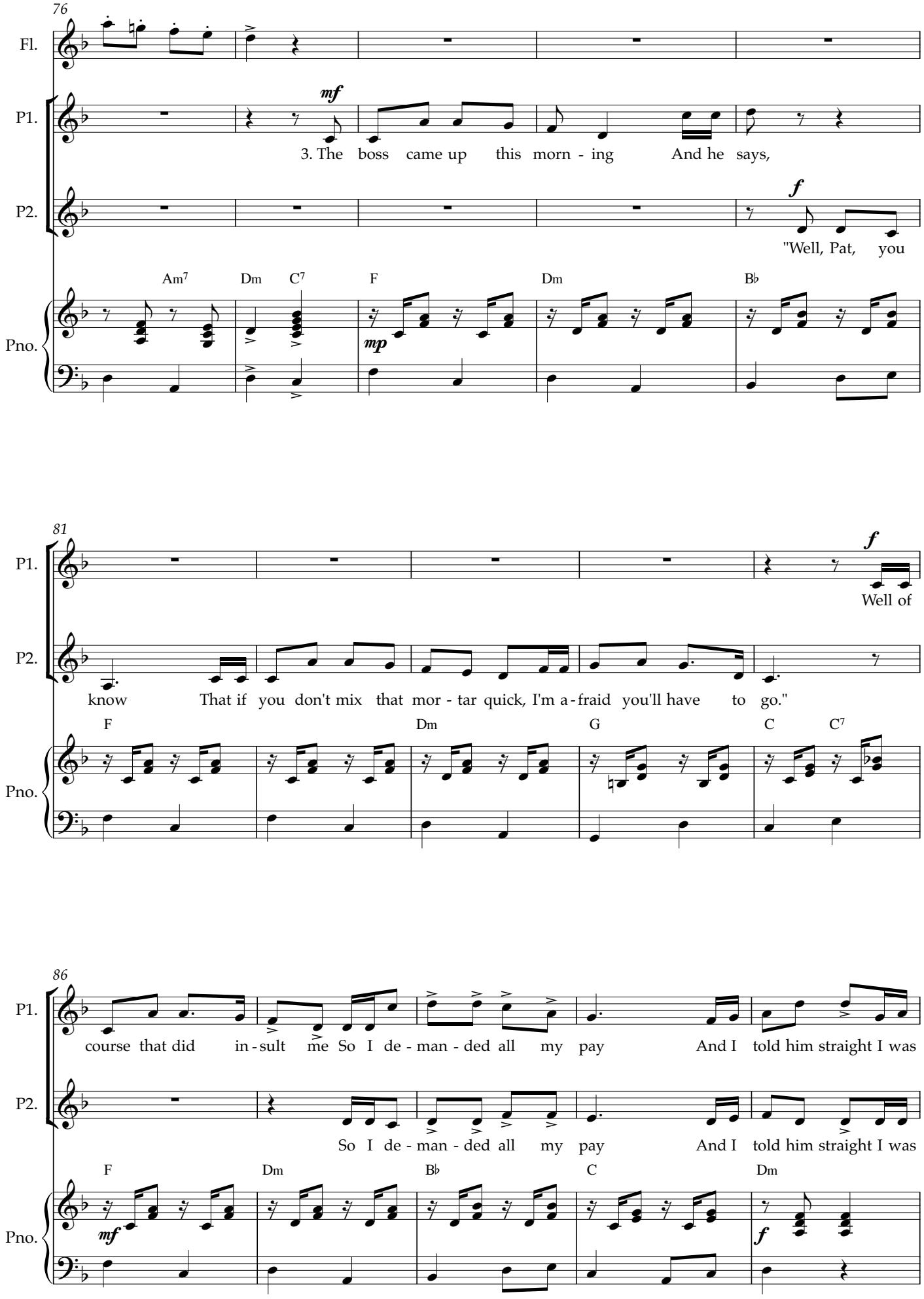
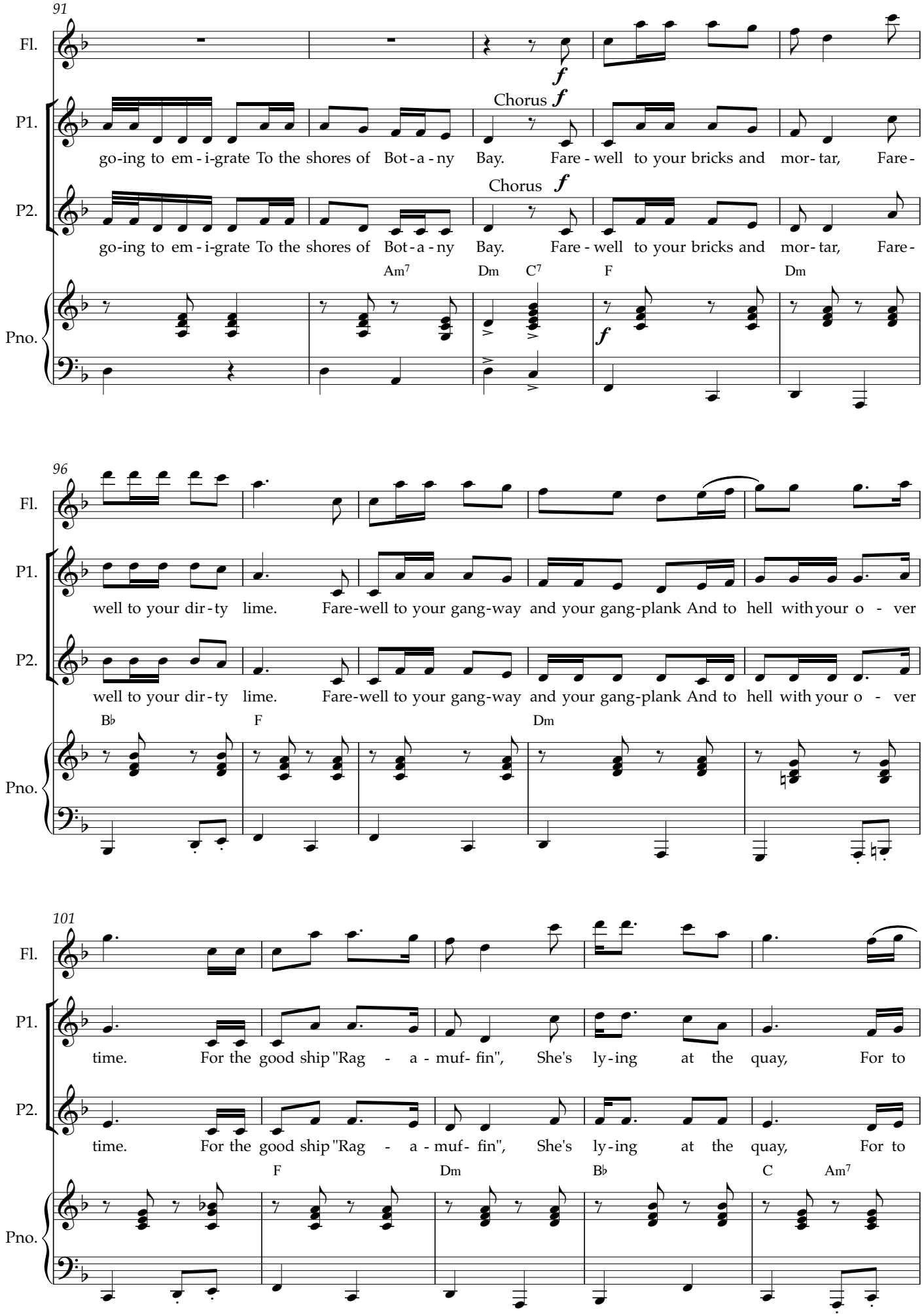

17
Fl.
P1.
P2.
Pno.
f
Chorus f
Chorus f
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare -
C Am7 Dm Am7 Dm C7
22
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare - well to your gang-way
F Dm B♭ F
mf
27
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf - fin", She's
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf - fin", She's
Dm G C C7 F Dm

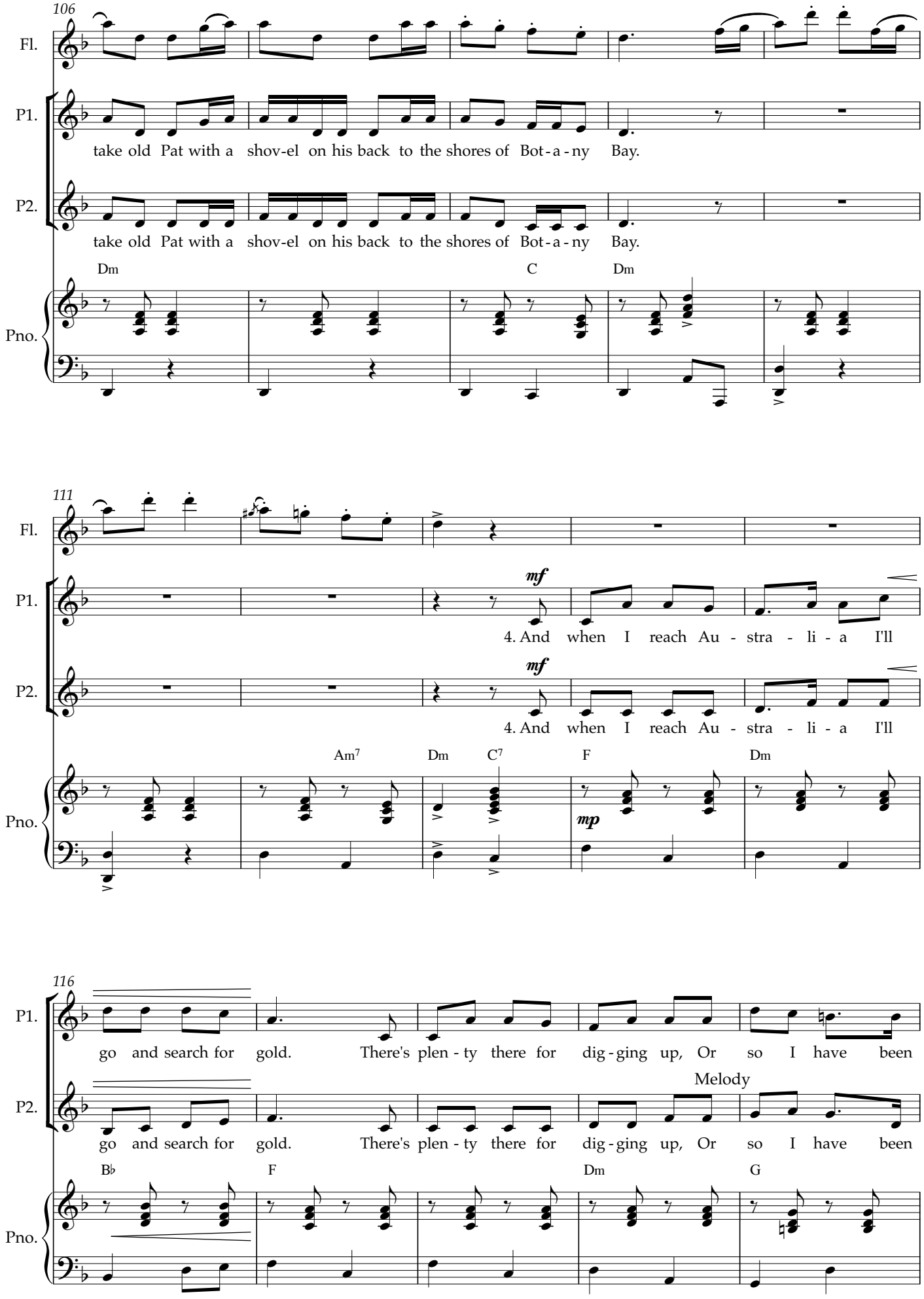

32
Fl.
P1.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
P2.
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
Pno.
B♭ C Am7 Dm C
37
Fl.
P1.
Bay.
mf
2. The
P2.
Bay.
Pno.
Dm Am7 Dm C7
42
P1.
best years of our lives we've spent work-ing on the docks Build-ing migh-ty
P2.
p
Ah ah ah
Pno.
F Dm B♭ F
mp

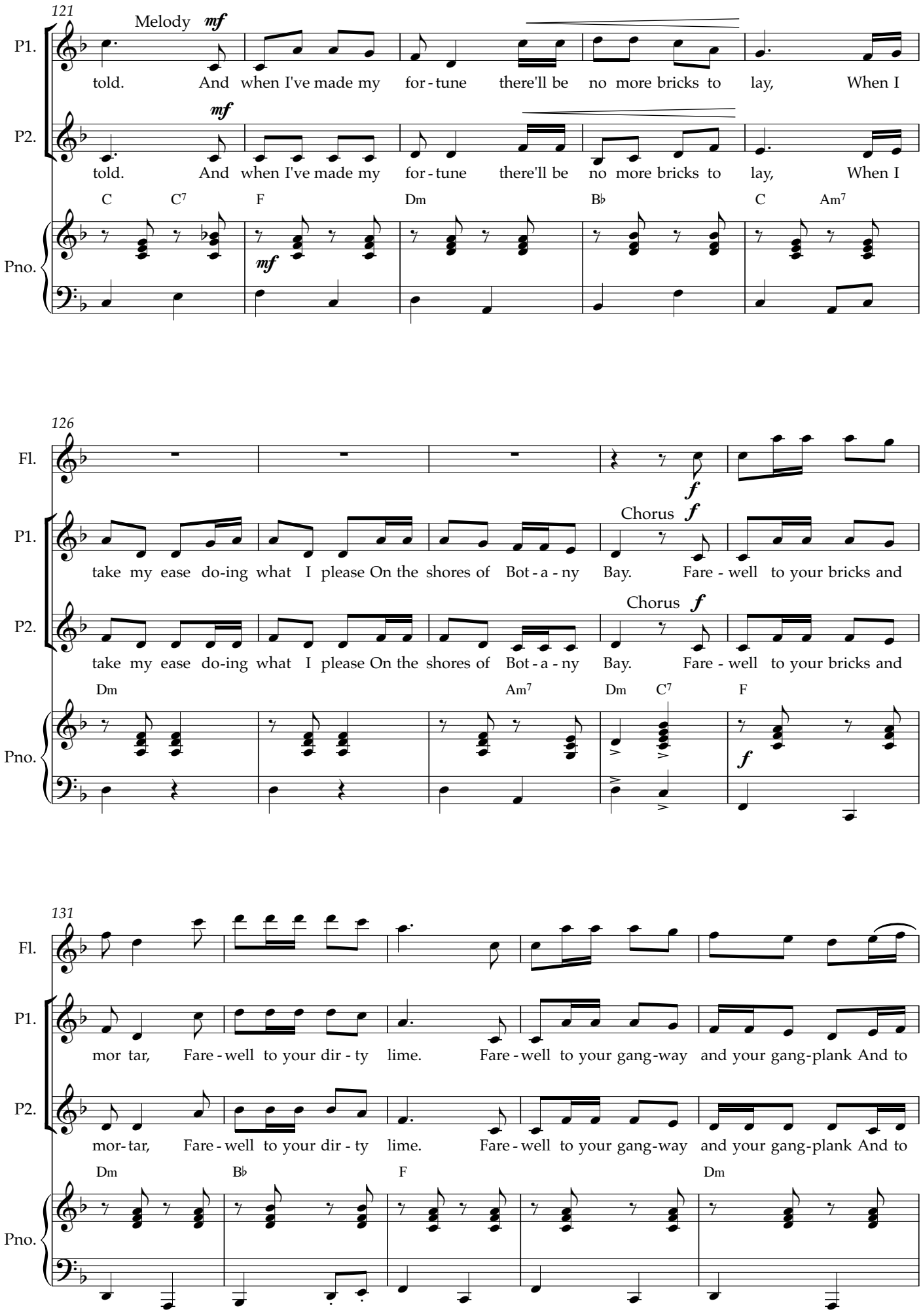

47
P1.
wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se - cure, but
P2.
ah ah
Dm G C C7 F Dm
Pno.
52
mf
I'll not rue the day When I take a trip on an em - i-grant ship to the shores of Bot - a - ny
ah When I take a trip on an em - i-grant ship to the shores of Bot - a - ny
B♭ C Am7 Dm Am7
57
Fl.
f
Chorus f
Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -
Dm C7 F Dm B♭ F

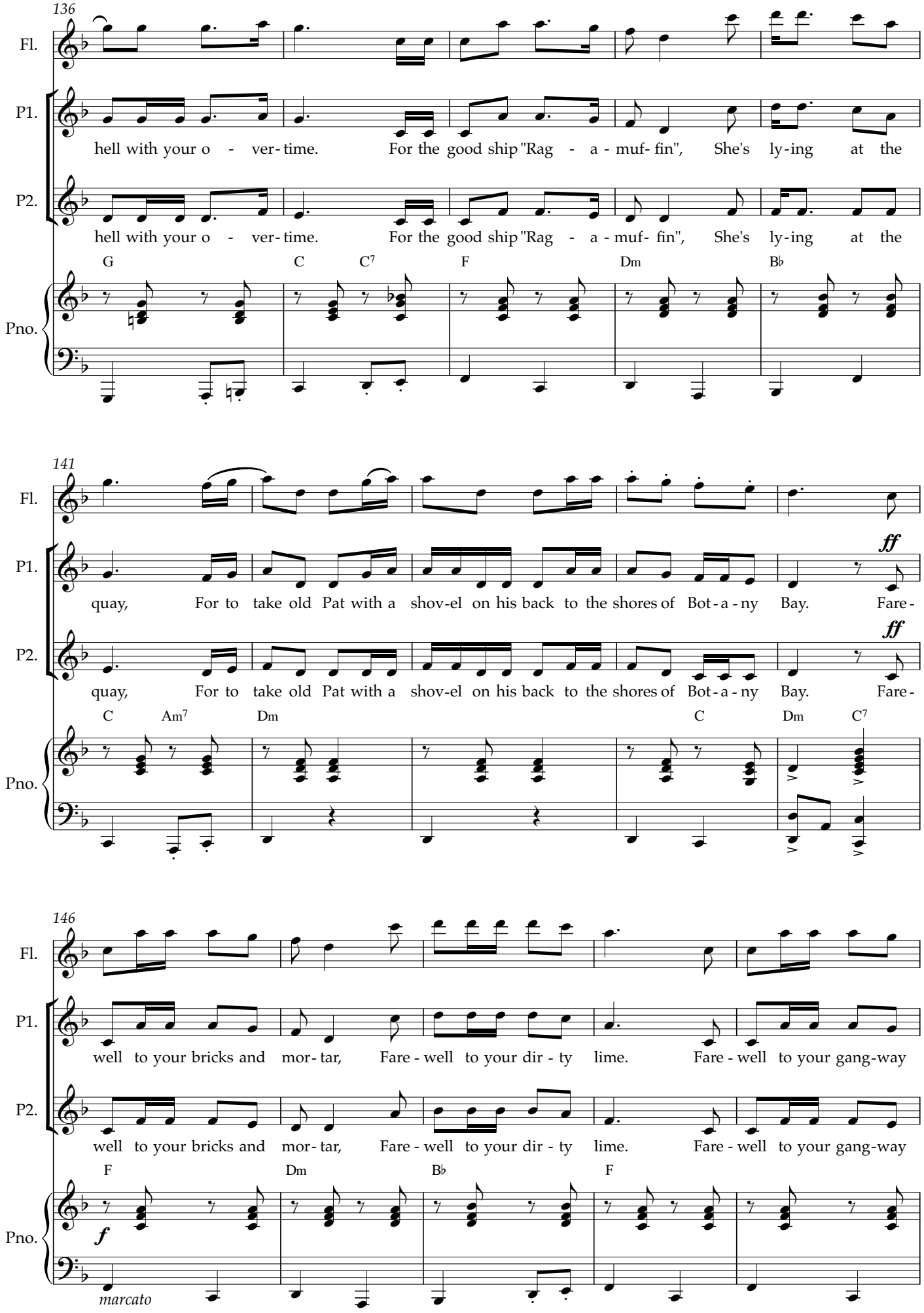

62
Fl.
P1.
well to your gang-way and your gang plank And to hell with your o - ver - time. For the
P2.
well to your gang-way and your gang-plank And to hell with your o - ver - time. For the
Dm G C C7
Pno.
66
Fl.
P1.
good ship "Rag - a - muf- fin", She's ly-ing at the quay, For to take old Pat with a
P2.
good ship "Rag - a - muf- fin", She's ly-ing at the quay, For to take old Pat with a
F Dm B♭ C Am7 Dm
Pno.
71
Fl.
P1.
shov-el on his back to the shores of Bot - a - ny Bay.
P2.
shov-el on his back to the shores of Bot - a - ny Bay.
C Dm Dm
Pno.

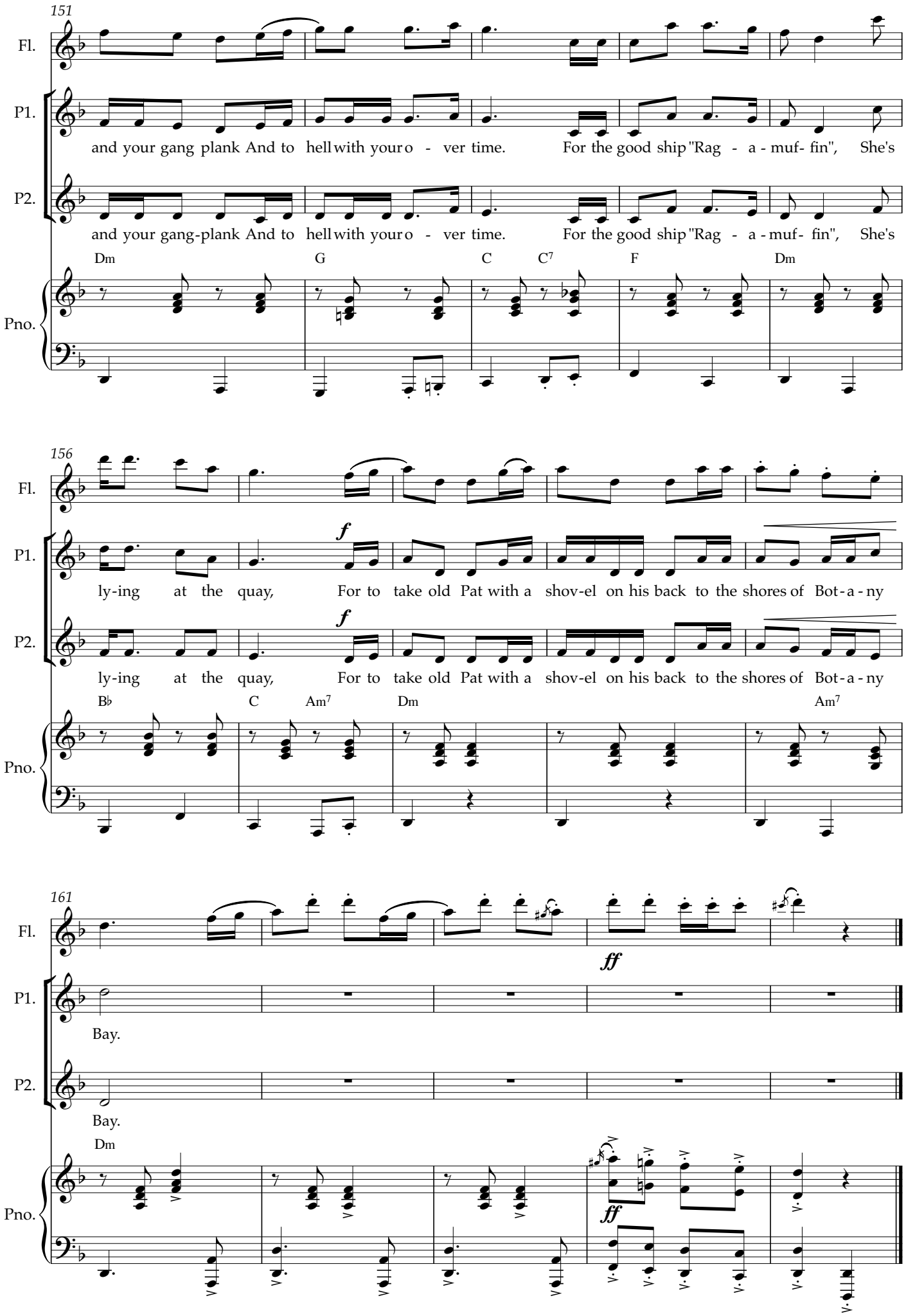

76
Fl.
P1.
P2.
Pno.
mf
3. The boss came up this morn - ing And he says,
f
"Well, Pat, you
Am7 Dm C7 F Dm B♭
mp
81
P1.
P2.
Pno.
f
Well of
know That if you don't mix that mor - tar quick, I'm a - fraid you'll have to go."
F Dm G C C7
86
P1.
P2.
Pno.
course that did in - sult me So I de - man - ded all my pay And I told him straight I was
So I de - man - ded all my pay And I told him straight I was
F Dm B♭ C Dm
mf
f


91
Fl.
P1.
P2.
Pno.
Chorus
go-ing to em - i-grate To the shores of Bot-a-ny Bay. Fare - well to your bricks and mor- tar, Fare-
Am7 Dm C7 F Dm
96
well to your dir-ty lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver
B♭ F Dm
101
time. For the good ship "Rag - a - muf- fin", She's ly-ing at the quay, For to
F Dm B♭ C Am7


106
Fl.
P1.
take old Pat with a shov-el on his back to the shores of Bot-a-ny Bay.
P2.
take old Pat with a shov-el on his back to the shores of Bot-a-ny Bay.
Pno.
Dm
C
Dm
111
Fl.
P1.
mf
4. And when I reach Au-stra-li-a I'll
P2.
mf
4. And when I reach Au-stra-li-a I'll
Pno.
Am7
Dm
C7
F
Dm
mp
116
P1.
go and search for gold. There's plen-ty there for dig-ging up, Or so I have been
P2.
Melody
go and search for gold. There's plen-ty there for dig-ging up, Or so I have been
Pno.
B♭
F
Dm
G


121
Melody mf
P1.
told. And when I've made my for - tune there'll be no more bricks to lay, When I
P2.
told. And when I've made my for - tune there'll be no more bricks to lay, When I
C C7 F Dm B♭ C Am7
Pno.
126
Fl.
f
Chorus f
P1.
take my ease do-ing what I please On the shores of Bot - a - ny Bay. Fare - well to your bricks and
Chorus f
P2.
take my ease do-ing what I please On the shores of Bot - a - ny Bay. Fare - well to your bricks and
Dm Am7 Dm C7 F
Pno.
131
Fl.
P1.
mor tar, Fare - well to your dir - ty lime. Fare - well to your gang-way and your gang-plank And to
P2.
mor-tar, Fare - well to your dir - ty lime. Fare - well to your gang-way and your gang-plank And to
Dm B♭ F Dm
Pno.


136
Fl.
P1.
hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's ly-ing at the
P2.
hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's ly-ing at the
G C C7 F Dm B♭
Pno.
141
Fl.
P1.
quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny Bay. Fare-
ff
P2.
quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny Bay. Fare-
ff
C Am7 Dm C Dm C7
Pno.
146
Fl.
P1.
well to your bricks and mor-tar, Fare-well to your dir-ty lime. Fare-well to your gang-way
P2.
well to your bricks and mor-tar, Fare-well to your dir-ty lime. Fare-well to your gang-way
F Dm B♭ F
Pno.
f
marcato


151
Fl.
P1.
and your gang plank And to hell with your o - ver time. For the good ship "Rag - a - muf- fin", She's
P2.
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf- fin", She's
Dm G C C7 F Dm
Pno.
156
Fl.
P1.
f
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
P2.
f
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny
B♭ C Am7 Dm Am7
Pno.
161
Fl.
ff
P1.
Bay.
P2.
Bay.
Dm
Pno.
ff

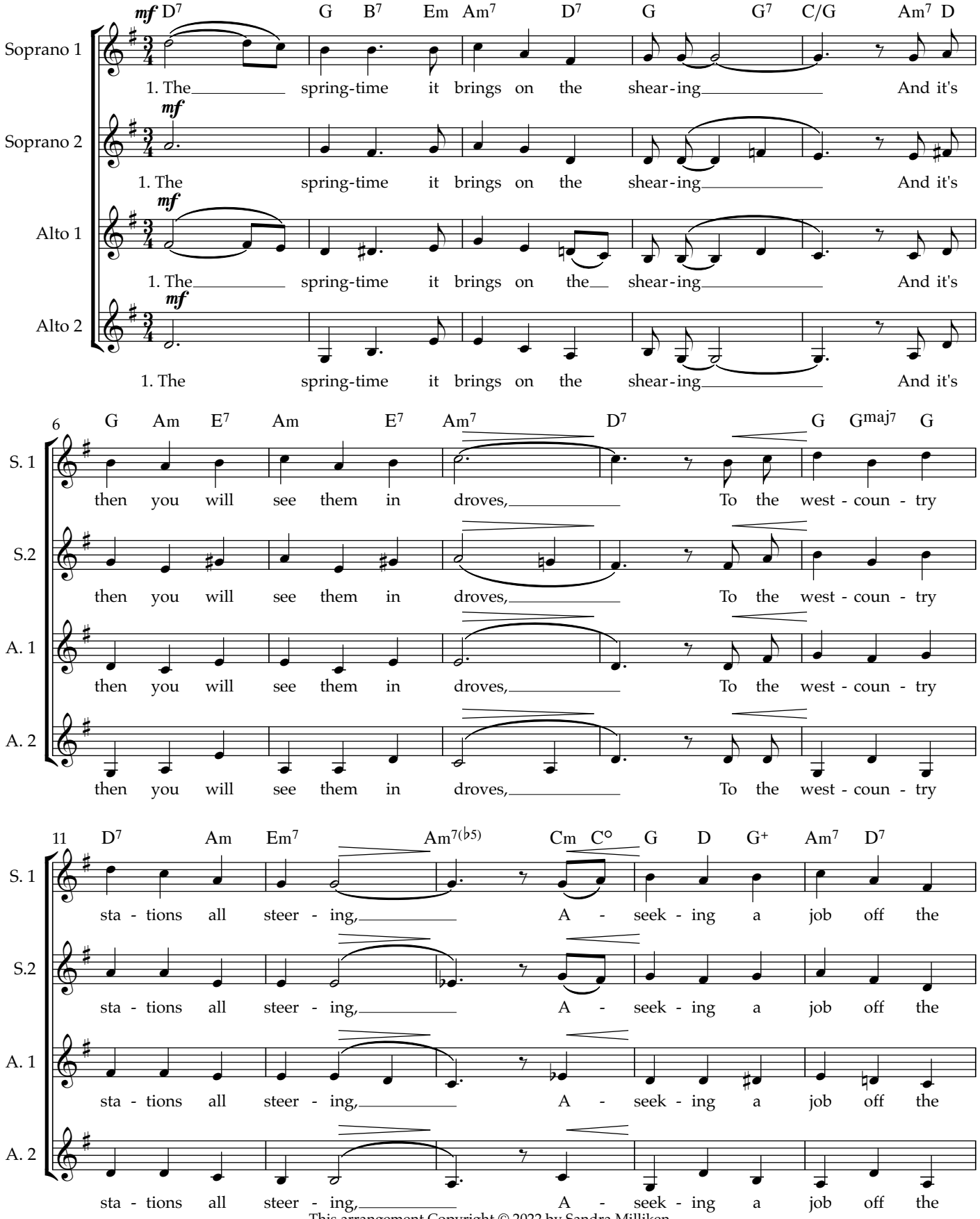
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

THE SPRINGTIME IT BRINGS ON THE SHEARING

for SSAA choir, a cappella (or with optional guitar)

Arranged by Sandra Milliken — Traditional

Moderato ♩ = 100



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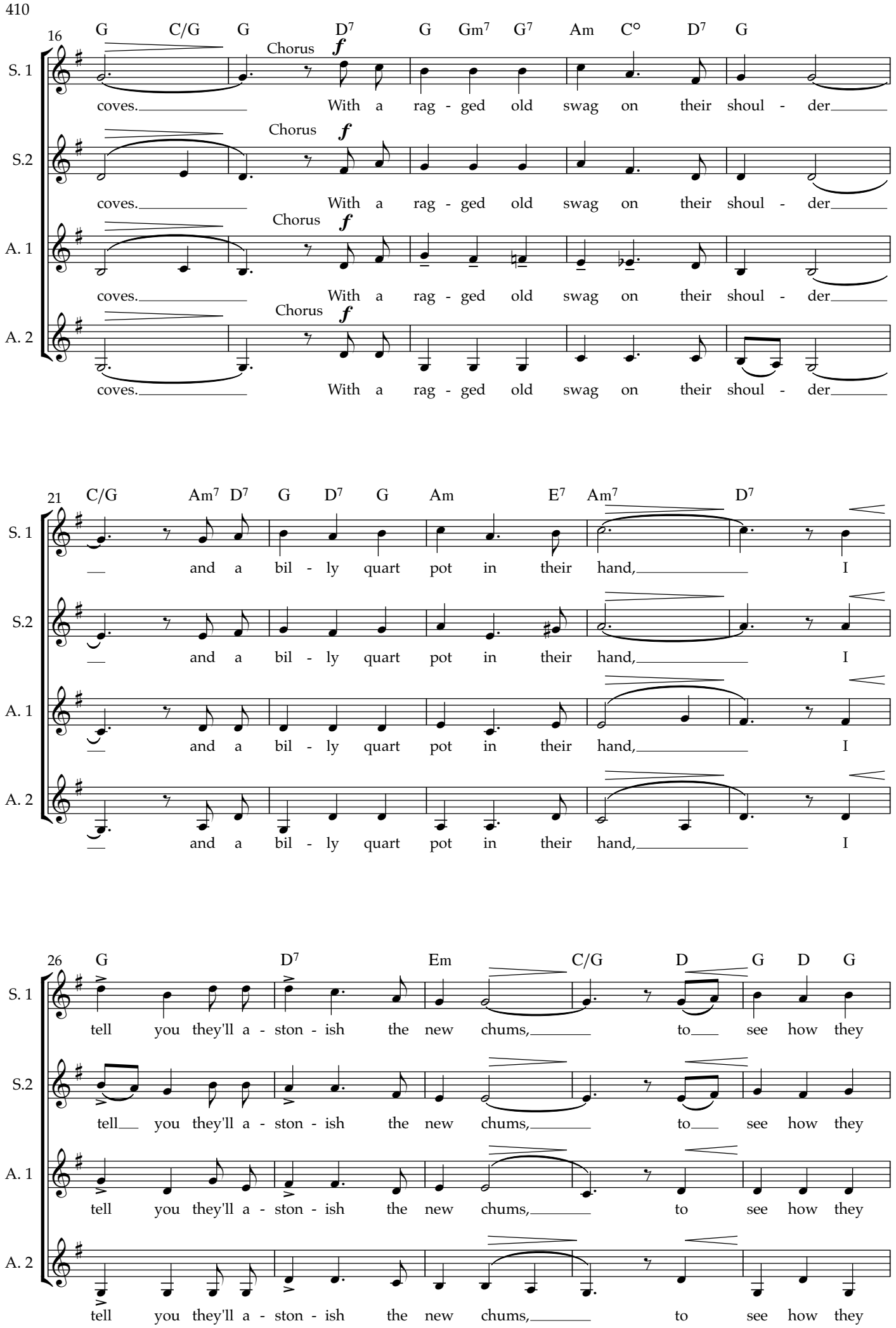
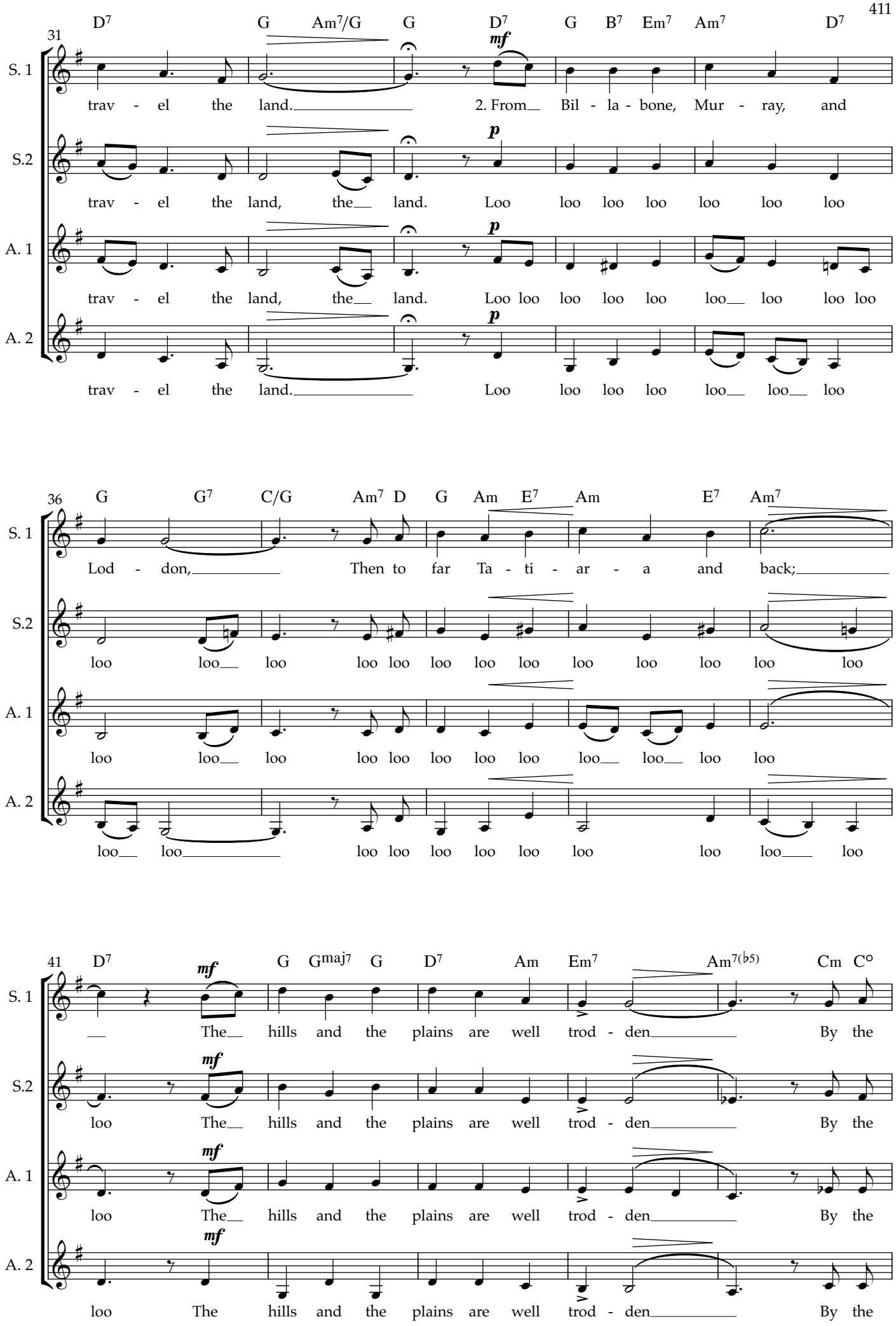
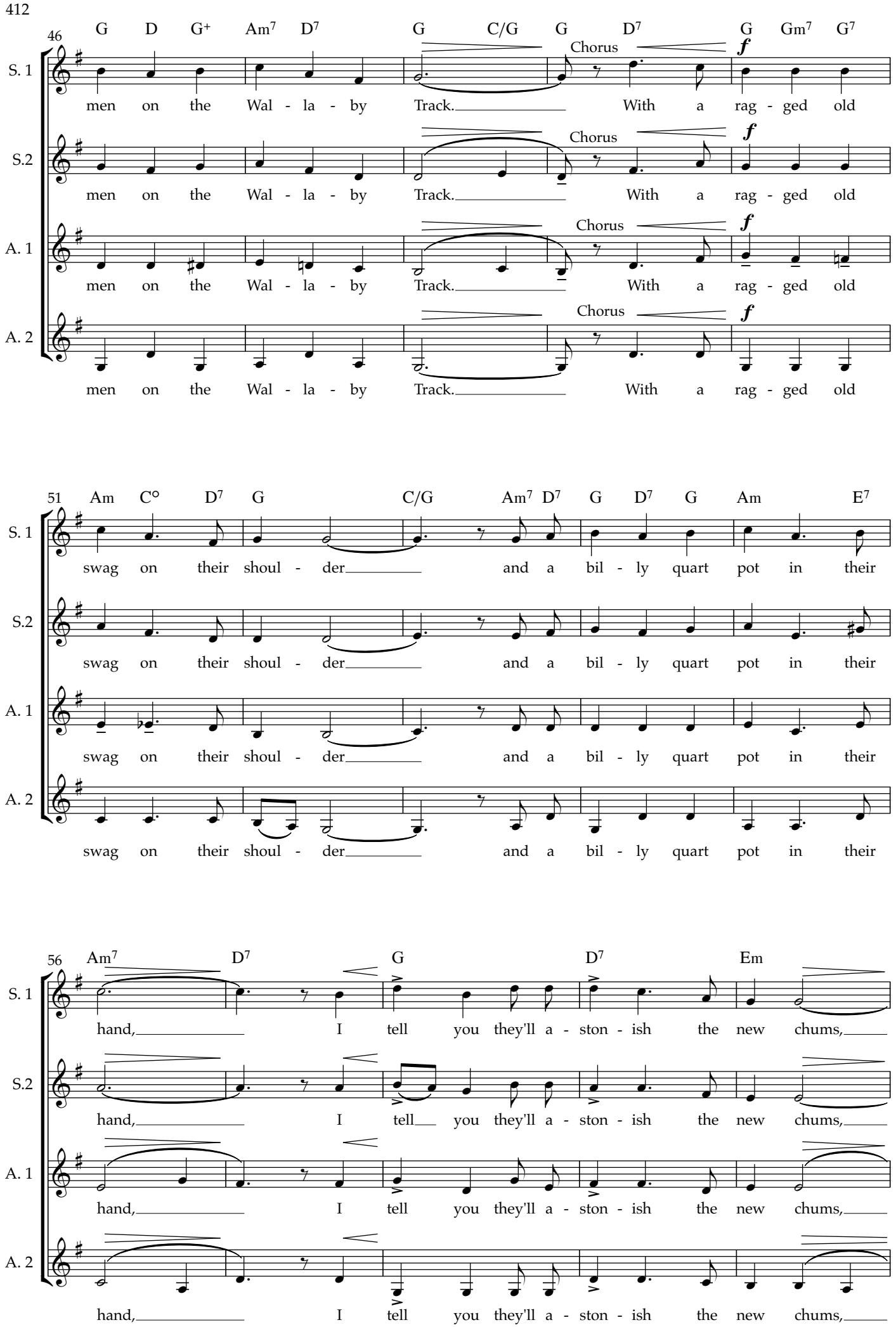
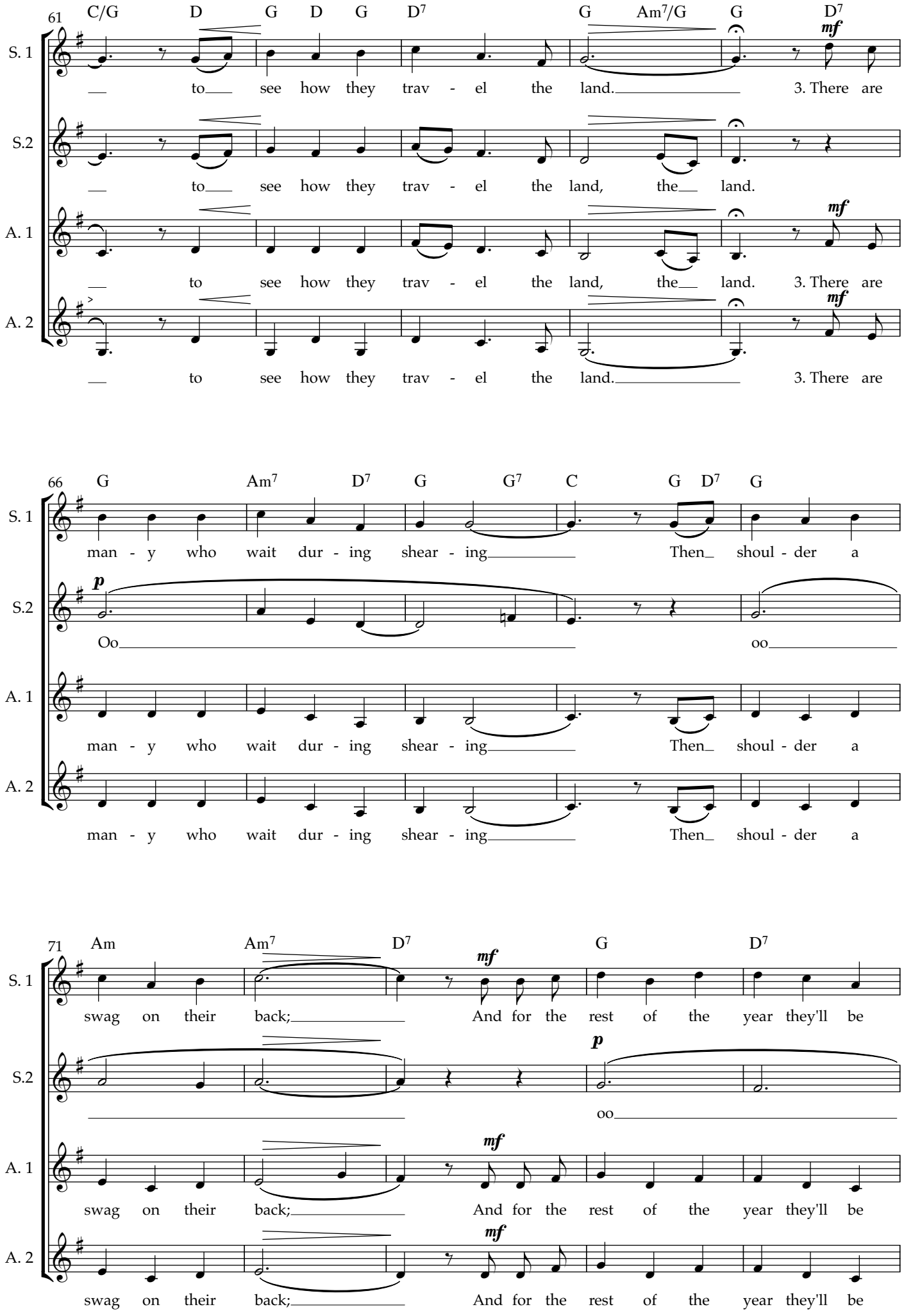
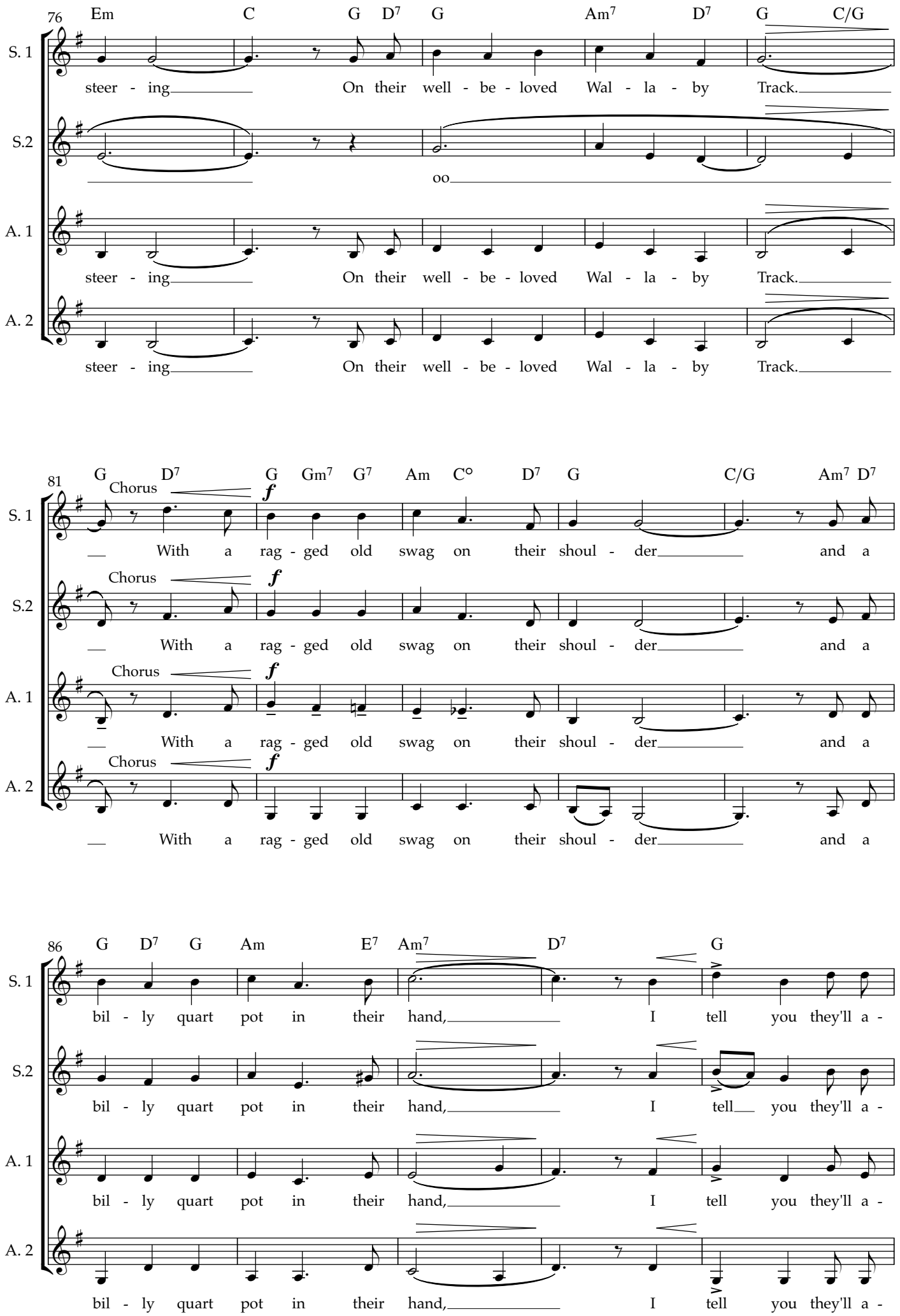
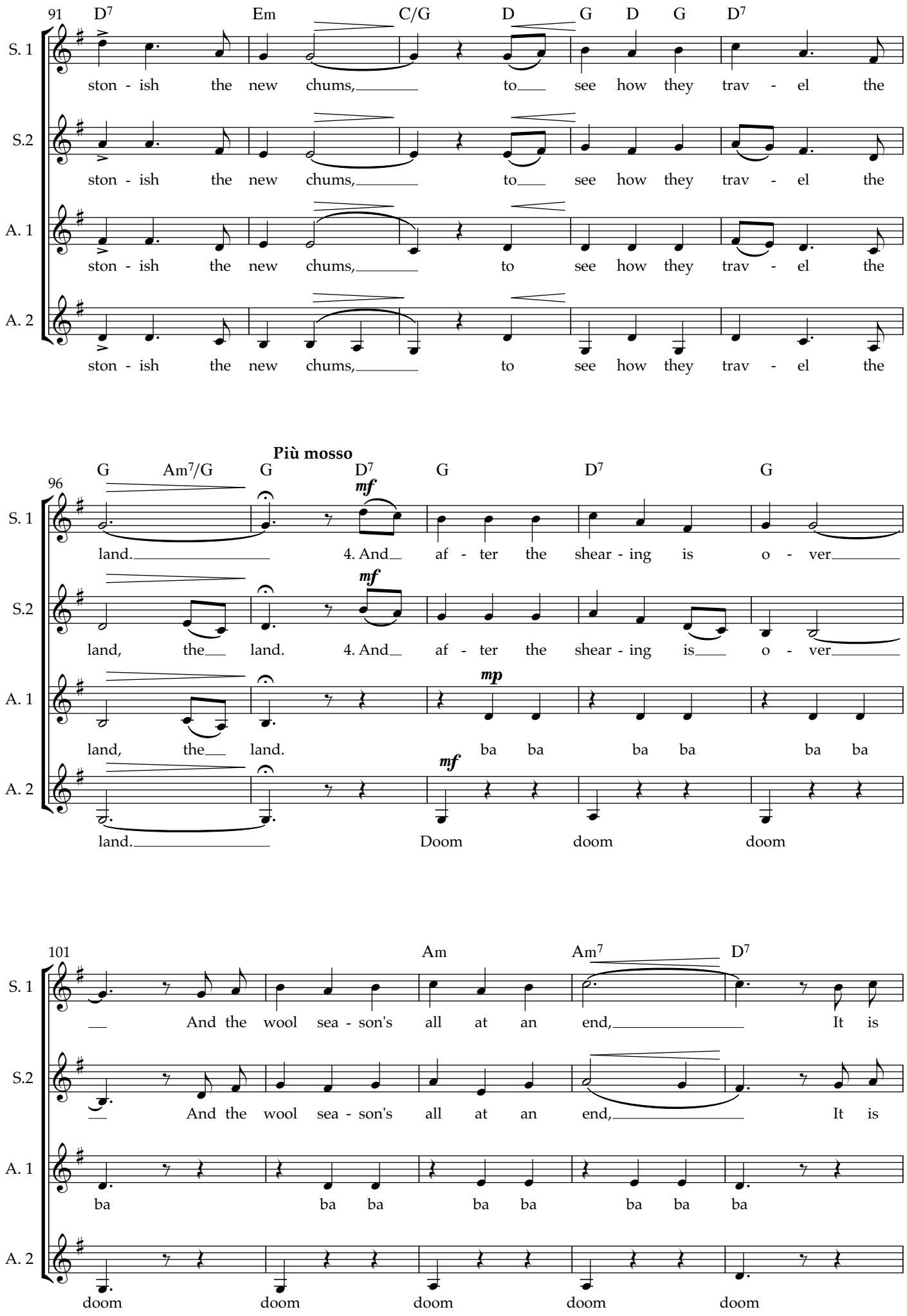

16
G C/G G D7 G Gm7 G7 Am C° D7 G
Chorus f
S. 1
coves. With a rag - ged old swag on their shoul - der
Chorus f
S.2
coves. With a rag - ged old swag on their shoul - der
Chorus f
A. 1
coves. With a rag - ged old swag on their shoul - der
Chorus f
A. 2
coves. With a rag - ged old swag on their shoul - der
21
C/G Am7 D7 G D7 G Am E7 Am7 D7
S. 1
and a bil - ly quart pot in their hand, I
S.2
and a bil - ly quart pot in their hand, I
A. 1
and a bil - ly quart pot in their hand, I
A. 2
and a bil - ly quart pot in their hand, I
26
G D7 Em C/G D G D G
S. 1
tell you they'll a - ston - ish the new chums, to see how they
S.2
tell you they'll a - ston - ish the new chums, to see how they
A. 1
tell you they'll a - ston - ish the new chums, to see how they
A. 2
tell you they'll a - ston - ish the new chums, to see how they

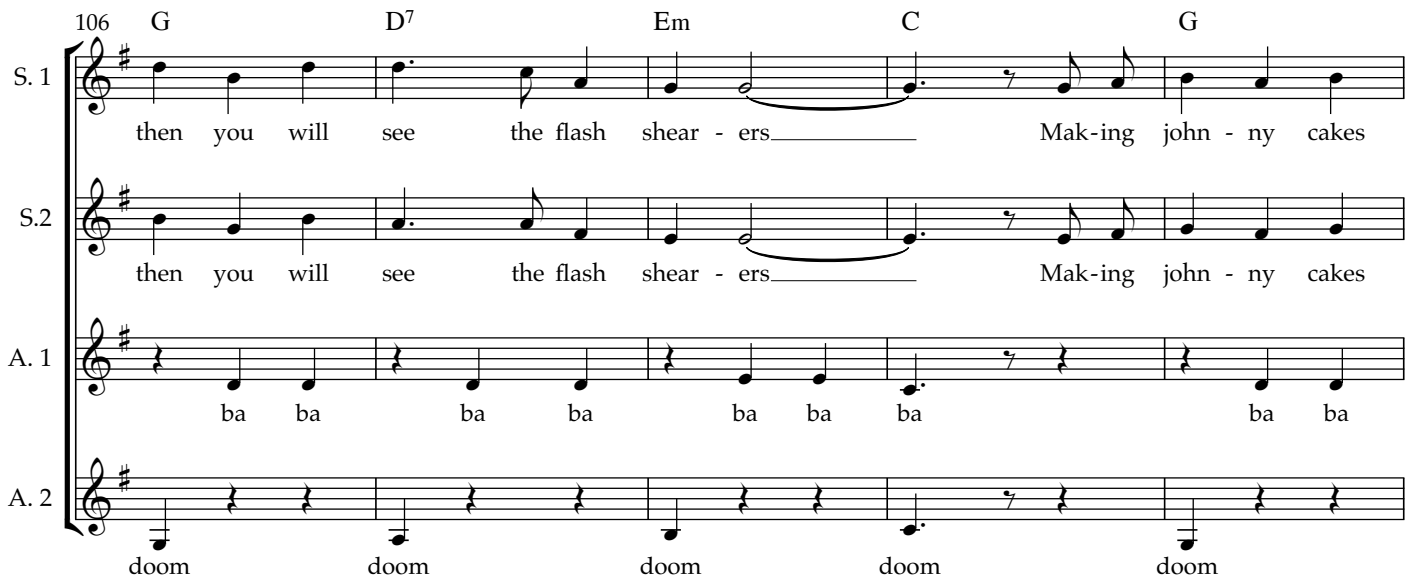

31
D7 G Am7/G G D7 G B7 Em7 Am7 D7
S. 1
mf
trav - el the land. 2. From Bil - la - bone, Mur - ray, and
S.2
p
trav - el the land, the land. Loo loo loo loo loo loo loo
A. 1
p
trav - el the land, the land. Loo loo loo loo loo loo loo loo loo
A. 2
p
trav - el the land. Loo loo loo loo loo loo loo
36
G G7 C/G Am7 D G Am E7 Am E7 Am7
S. 1
Lod - don, Then to far Ta - ti - ar - a and back;
S.2
loo loo loo loo loo loo loo loo loo loo loo loo loo
A. 1
loo loo loo loo loo loo loo loo loo loo loo loo
A. 2
loo loo loo loo loo loo loo loo loo loo loo
41
D7 G Gmaj7 G D7 Am Em7 Am7(b5) Cm C°
S. 1
mf
The hills and the plains are well trod - den By the
S.2
mf
loo The hills and the plains are well trod - den By the
A. 1
mf
loo The hills and the plains are well trod - den By the
A. 2
mf
loo The hills and the plains are well trod - den By the

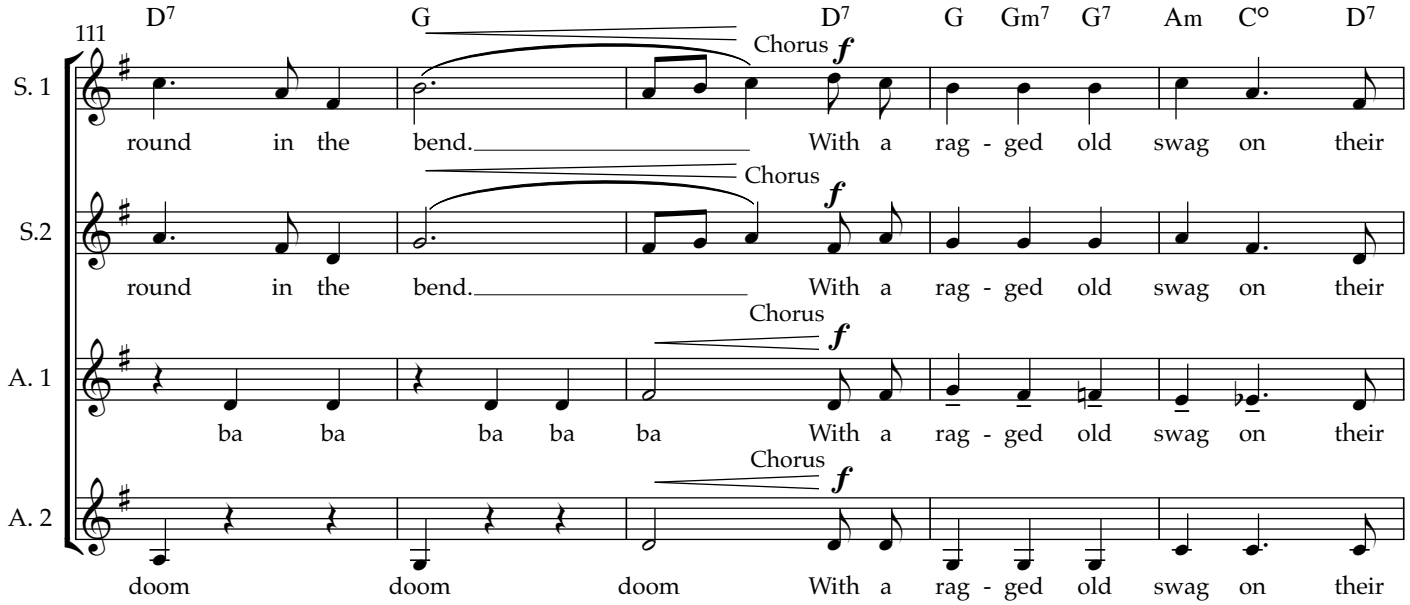

46
G D G+ Am7 D7 G C/G G D7 G Gm7 G7
Chorus
f
S. 1
men on the Wal - la - by Track. With a rag - ged old
S.2
men on the Wal - la - by Track. With a rag - ged old
A. 1
men on the Wal - la - by Track. With a rag - ged old
A. 2
men on the Wal - la - by Track. With a rag - ged old
51
Am C° D7 G C/G Am7 D7 G D7 G Am E7
S. 1
swag on their shoul - der and a bil - ly quart pot in their
S.2
swag on their shoul - der and a bil - ly quart pot in their
A. 1
swag on their shoul - der and a bil - ly quart pot in their
A. 2
swag on their shoul - der and a bil - ly quart pot in their
56
Am7 D7 G D7 Em
S. 1
hand, I tell you they'll a - ston - ish the new chums,
S.2
hand, I tell you they'll a - ston - ish the new chums,
A. 1
hand, I tell you they'll a - ston - ish the new chums,
A. 2
hand, I tell you they'll a - ston - ish the new chums,

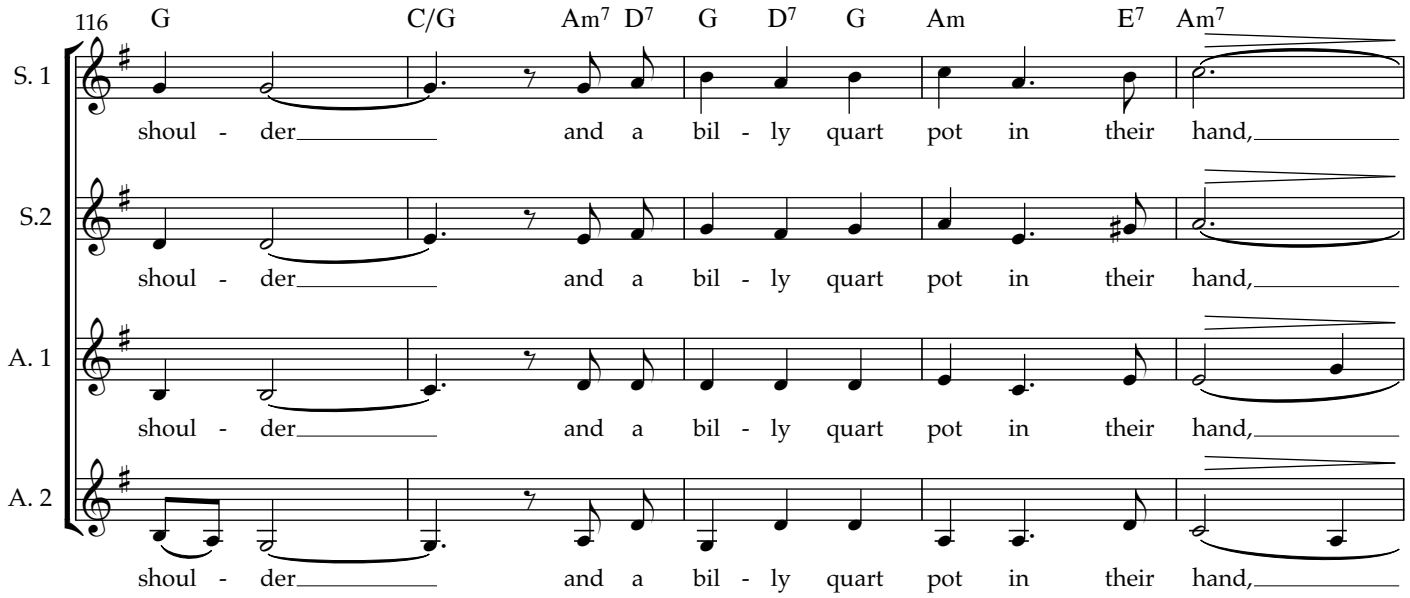

61
C/G D G D G D7 G Am7/G G D7
S. 1
mf
to see how they trav - el the land. 3. There are
S.2
to see how they trav - el the land, the land.
A. 1
mf
to see how they trav - el the land, the land. 3. There are
A. 2
mf
to see how they trav - el the land. 3. There are
66
G Am7 D7 G G7 C G D7 G
S. 1
man - y who wait dur - ing shear - ing Then shoul - der a
S.2
p
Oo oo
A. 1
man - y who wait dur - ing shear - ing Then shoul - der a
A. 2
man - y who wait dur - ing shear - ing Then shoul - der a
71
Am Am7 D7 G D7
S. 1
mf
swag on their back; And for the rest of the year they'll be
S.2
p
oo
A. 1
mf
swag on their back; And for the rest of the year they'll be
A. 2
mf
swag on their back; And for the rest of the year they'll be

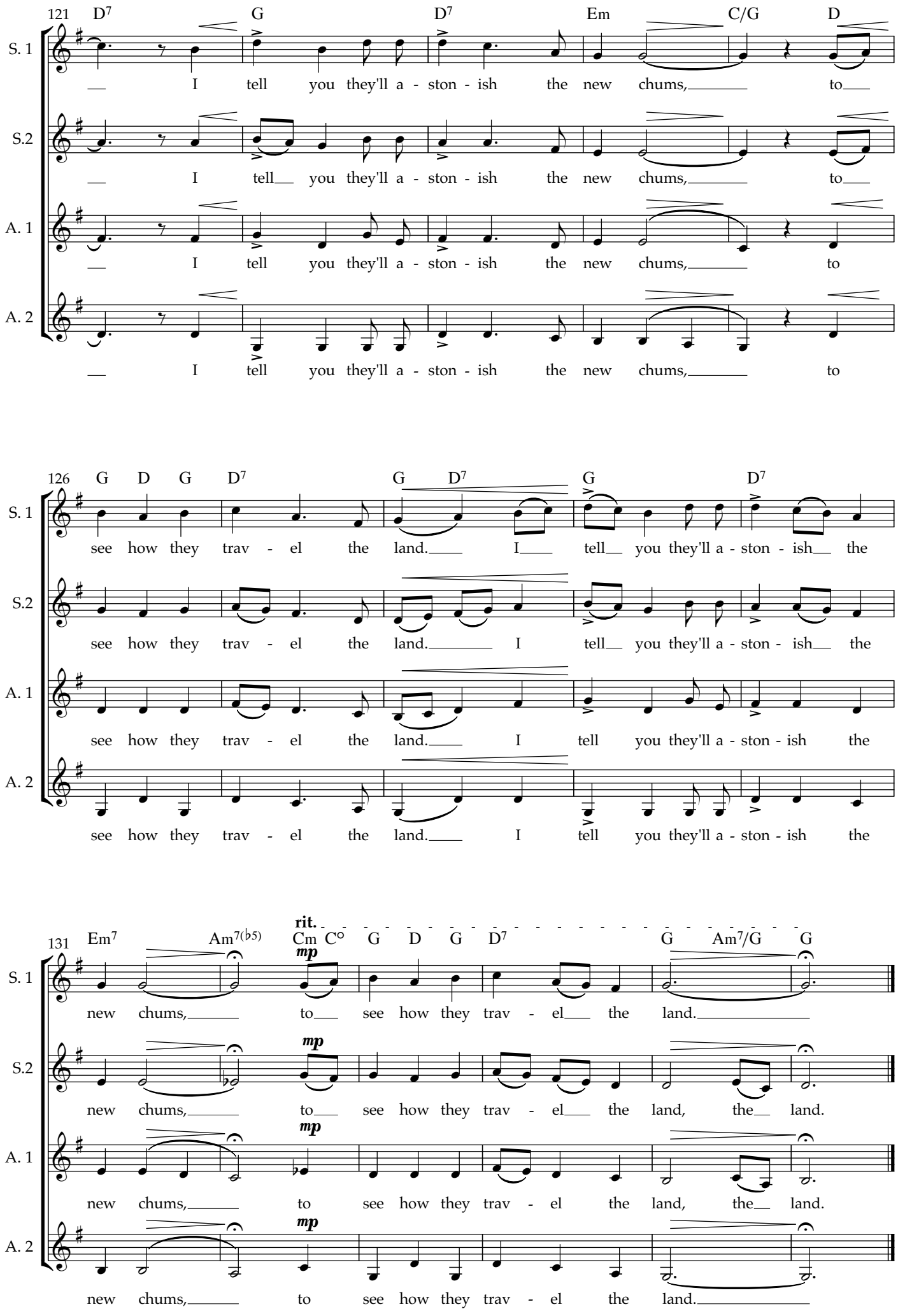

76
Em C G D7 G Am7 D7 G C/G
S. 1
steer - ing On their well - be - loved Wal - la - by Track.
S.2
oo
A. 1
steer - ing On their well - be - loved Wal - la - by Track.
A. 2
steer - ing On their well - be - loved Wal - la - by Track.
81
G D7 G Gm7 G7 Am C° D7 G C/G Am7 D7
Chorus
f
S. 1
With a rag - ged old swag on their shoul - der and a
S.2
With a rag - ged old swag on their shoul - der and a
A. 1
With a rag - ged old swag on their shoul - der and a
A. 2
With a rag - ged old swag on their shoul - der and a
86
G D7 G Am E7 Am7 D7 G
S. 1
bil - ly quart pot in their hand, I tell you they'll a -
S.2
bil - ly quart pot in their hand, I tell you they'll a -
A. 1
bil - ly quart pot in their hand, I tell you they'll a -
A. 2
bil - ly quart pot in their hand, I tell you they'll a -


91
D7 Em C/G D G D G D7
S. 1
ston - ish the new chums, to see how they trav - el the
S.2
ston - ish the new chums, to see how they trav - el the
A. 1
ston - ish the new chums, to see how they trav - el the
A. 2
ston - ish the new chums, to see how they trav - el the
Più mosso
96
G Am7/G G D7 G D7 G
mf
S. 1
land. 4. And af - ter the shear - ing is o - ver
S.2
land, the land. 4. And af - ter the shear - ing is o - ver
A. 1
mp
land, the land. ba ba ba ba ba ba
A. 2
mf
land. Doom doom doom
101
Am Am7 D7
S. 1
And the wool sea - son's all at an end, It is
S.2
And the wool sea - son's all at an end, It is
A. 1
ba ba ba ba ba ba ba
A. 2
doom doom doom doom doom


106
G
D7
Em
C
G
S. 1
then you will see the flash shear - ers Mak-ing john - ny cakes
S.2
then you will see the flash shear - ers Mak-ing john - ny cakes
A. 1
ba ba ba ba ba ba ba ba ba
A. 2
doom doom doom doom doom


111
D7
G
D7
G
Gm7
G7
Am
C°
D7
Chorus
f
S. 1
round in the bend. With a rag - ged old swag on their
S.2
round in the bend. With a rag - ged old swag on their
A. 1
ba ba ba ba ba With a rag - ged old swag on their
A. 2
doom doom doom With a rag - ged old swag on their


116
G
C/G
Am7
D7
G
D7
G
Am
E7
Am7
S. 1
shoul - der and a bil - ly quart pot in their hand,
S.2
shoul - der and a bil - ly quart pot in their hand,
A. 1
shoul - der and a bil - ly quart pot in their hand,
A. 2
shoul - der and a bil - ly quart pot in their hand,


121
D7 G D7 Em C/G D
S. 1
I tell you they'll a - ston - ish the new chums, to
S.2
I tell you they'll a - ston - ish the new chums, to
A. 1
I tell you they'll a - ston - ish the new chums, to
A. 2
I tell you they'll a - ston - ish the new chums, to
126
G D G D7 G D7 G D7
S. 1
see how they trav - el the land. I tell you they'll a - ston - ish the
S.2
see how they trav - el the land. I tell you they'll a - ston - ish the
A. 1
see how they trav - el the land. I tell you they'll a - ston - ish the
A. 2
see how they trav - el the land. I tell you they'll a - ston - ish the
131
rit.
Em7 Am7(b5) Cm C° G D G D7 G Am7/G G
mp
S. 1
new chums, to see how they trav - el the land.
S.2
new chums, to see how they trav - el the land, the land.
A. 1
new chums, to see how they trav - el the land, the land.
A. 2
new chums, to see how they trav - el the land.

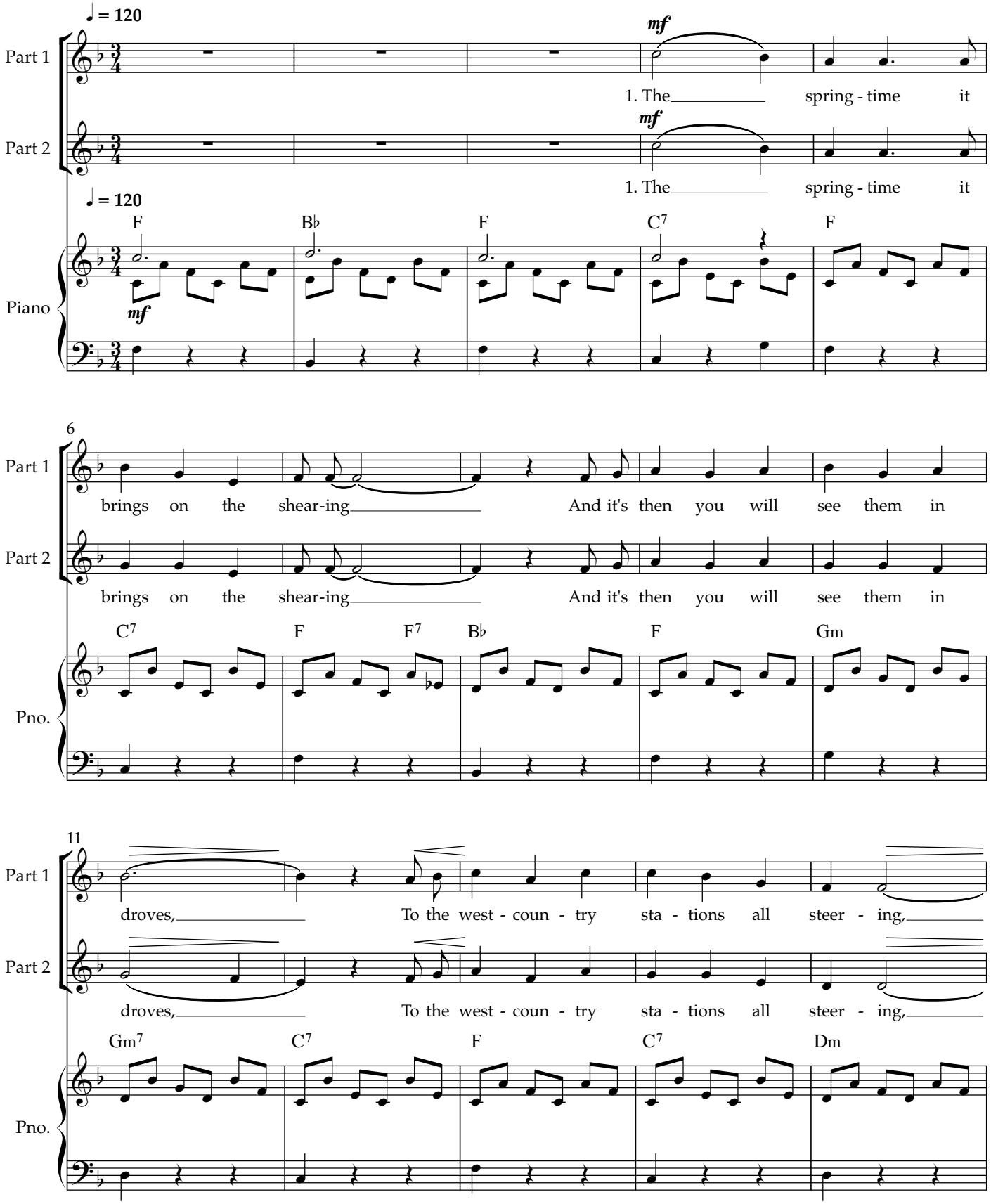
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

THE SPRINGTIME IT BRINGS ON THE SHEARING

for 2-Part choir and piano

Arranged by Sandra Milliken

Traditional



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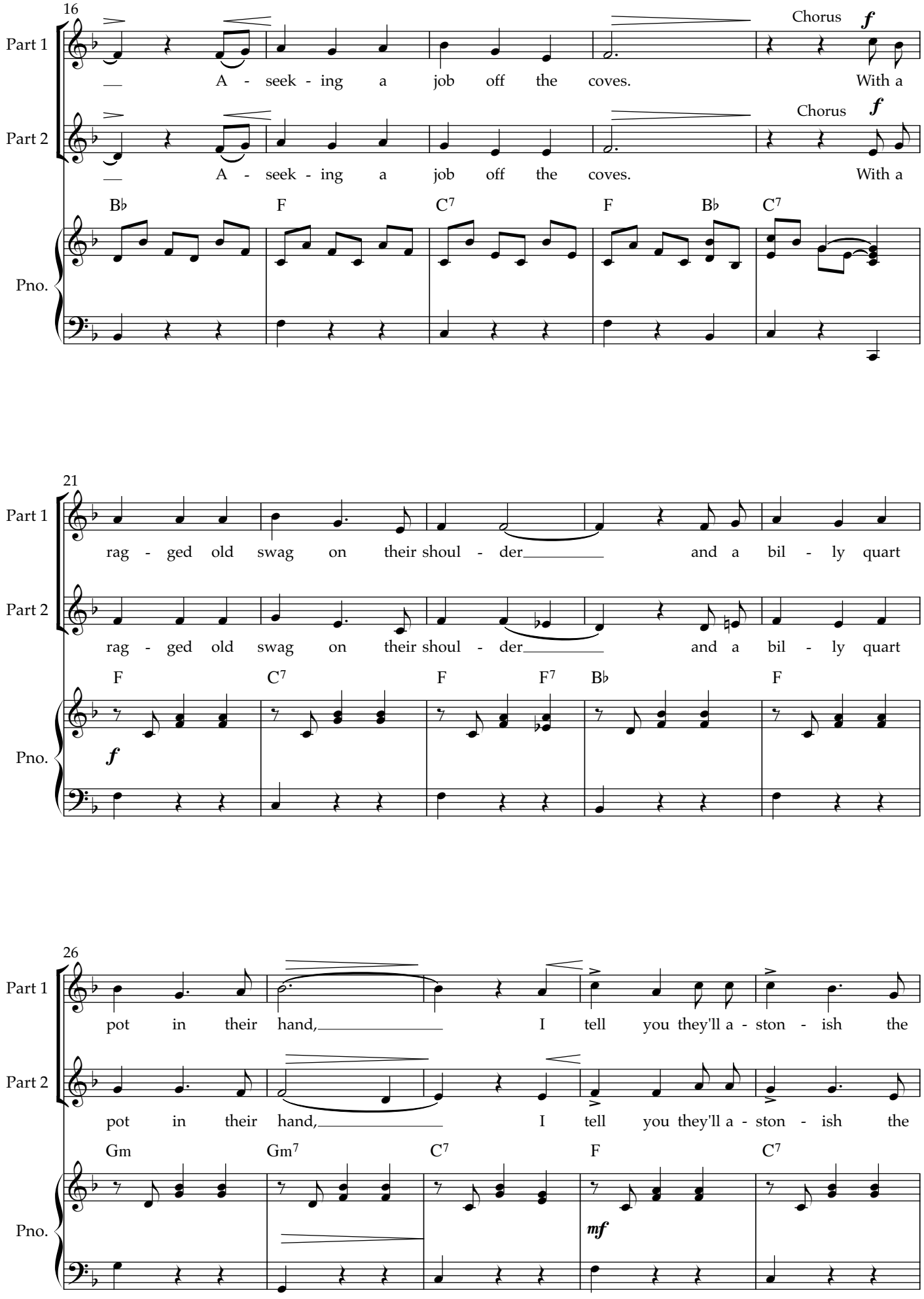
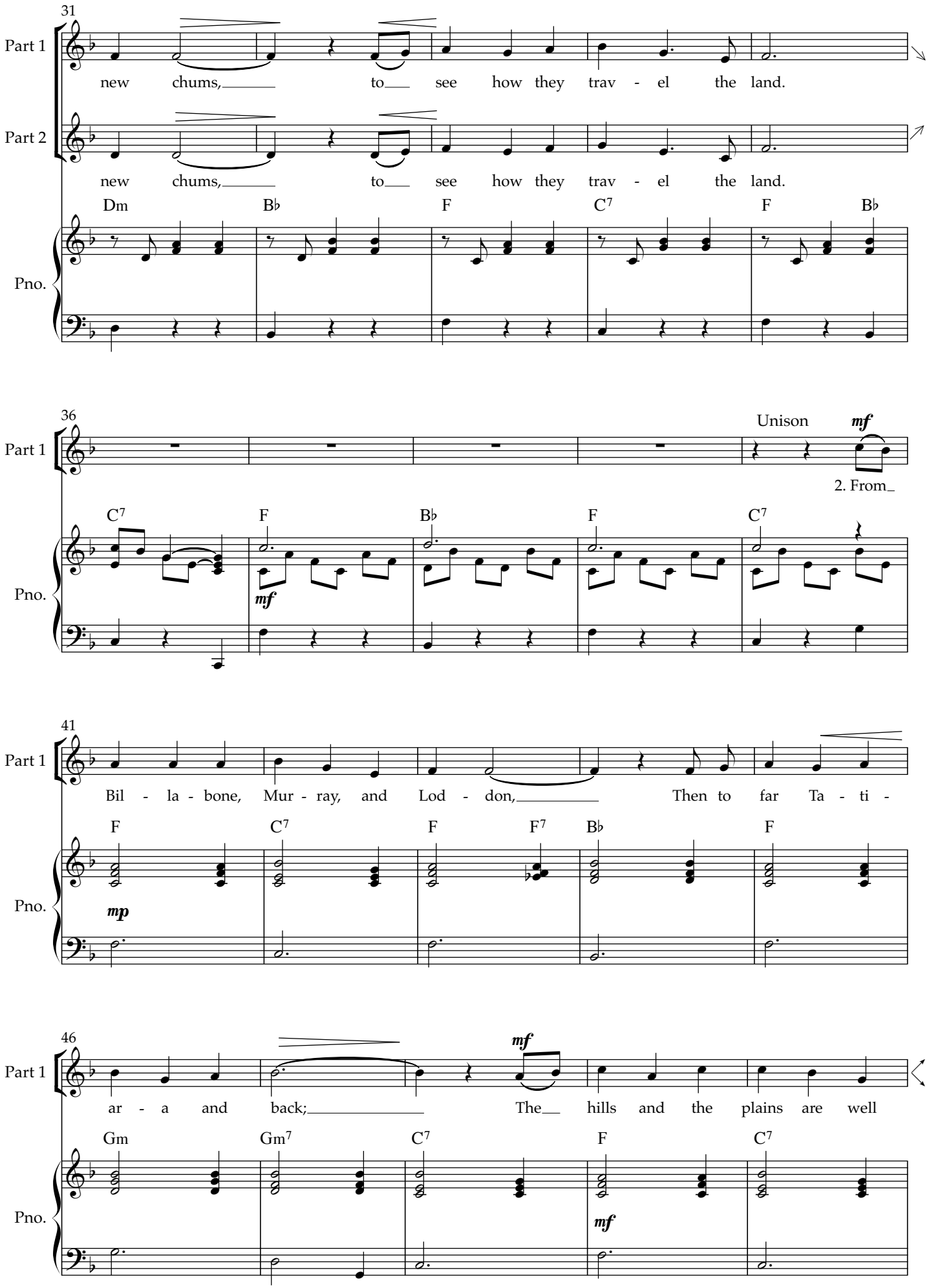
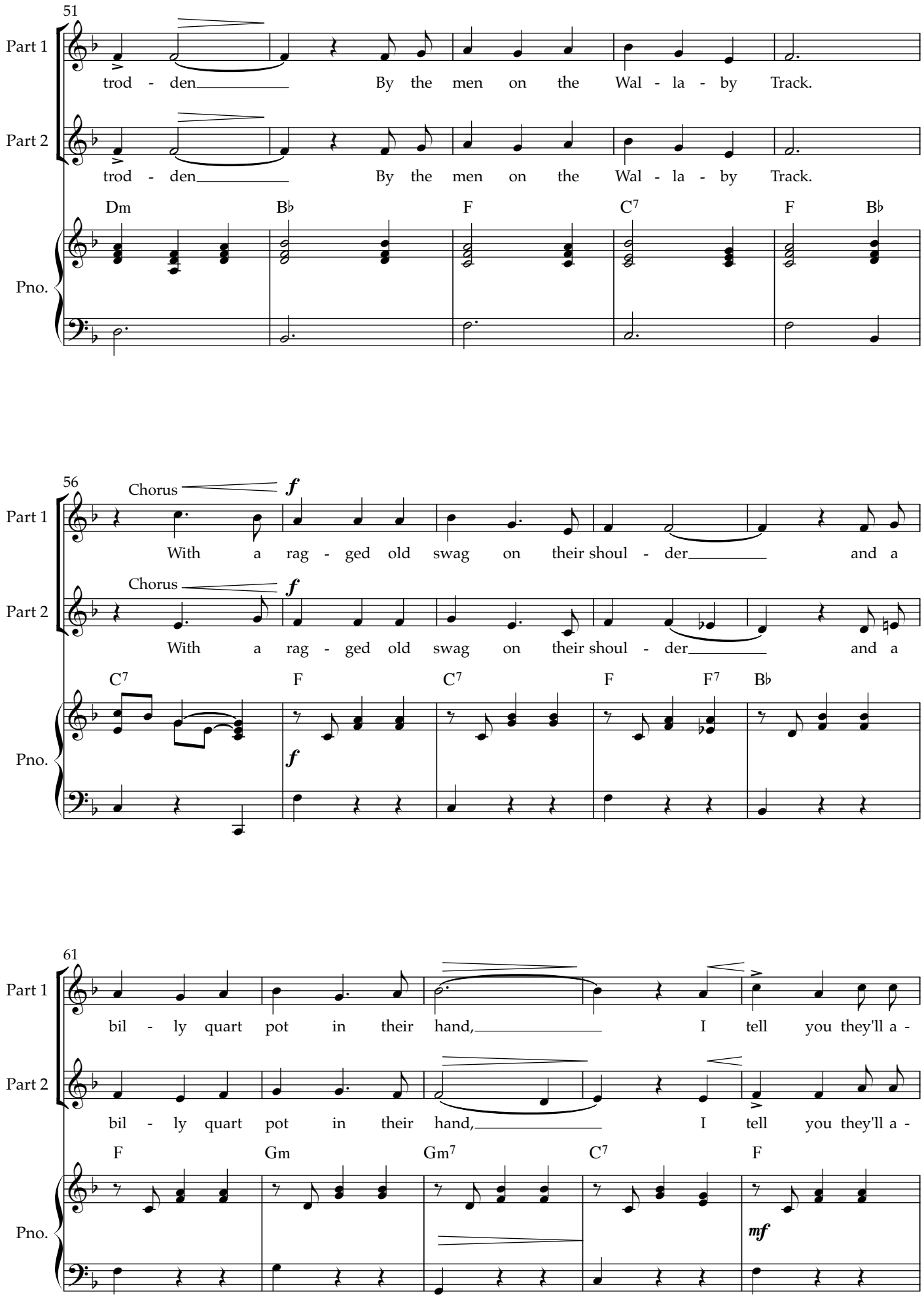
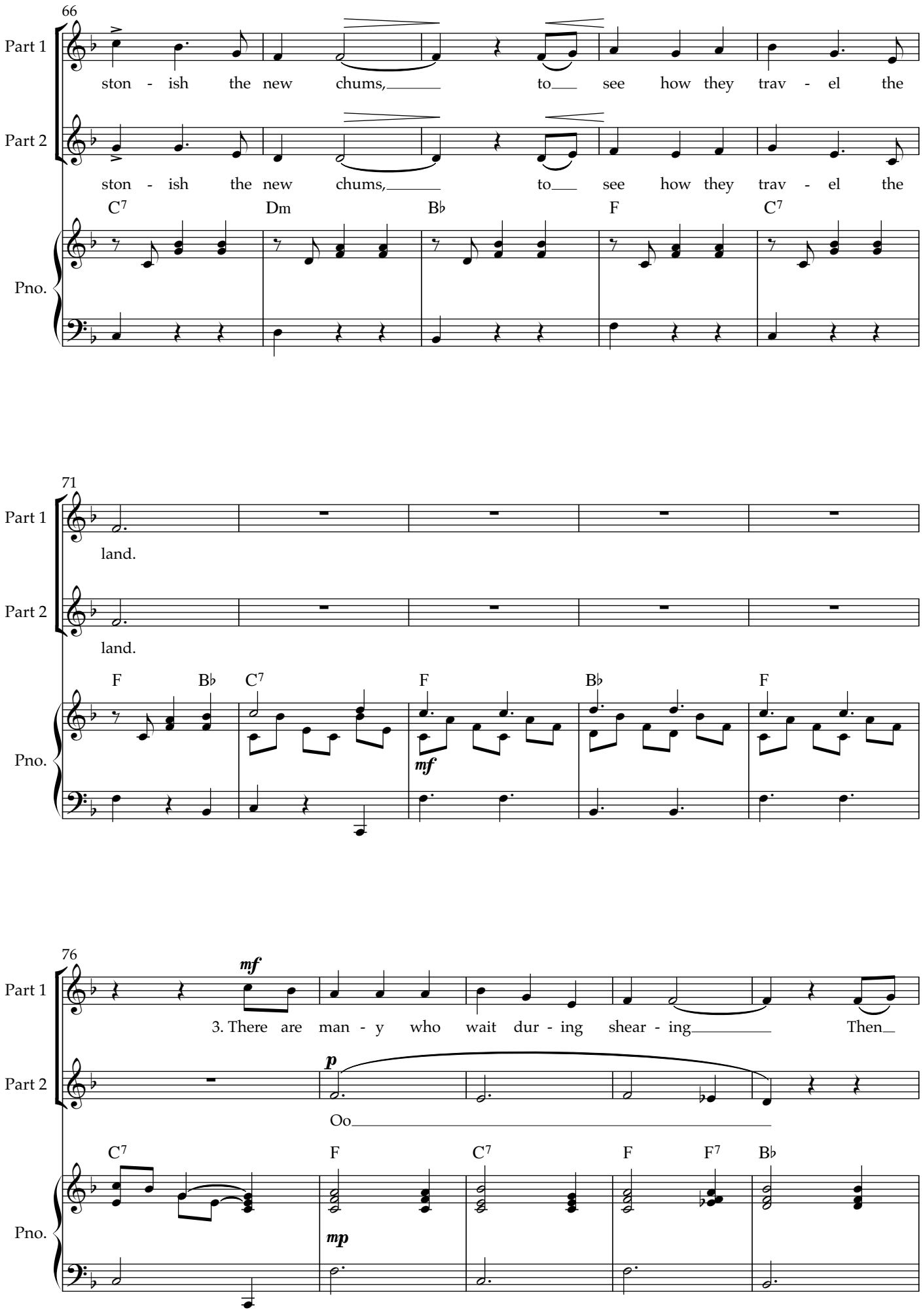
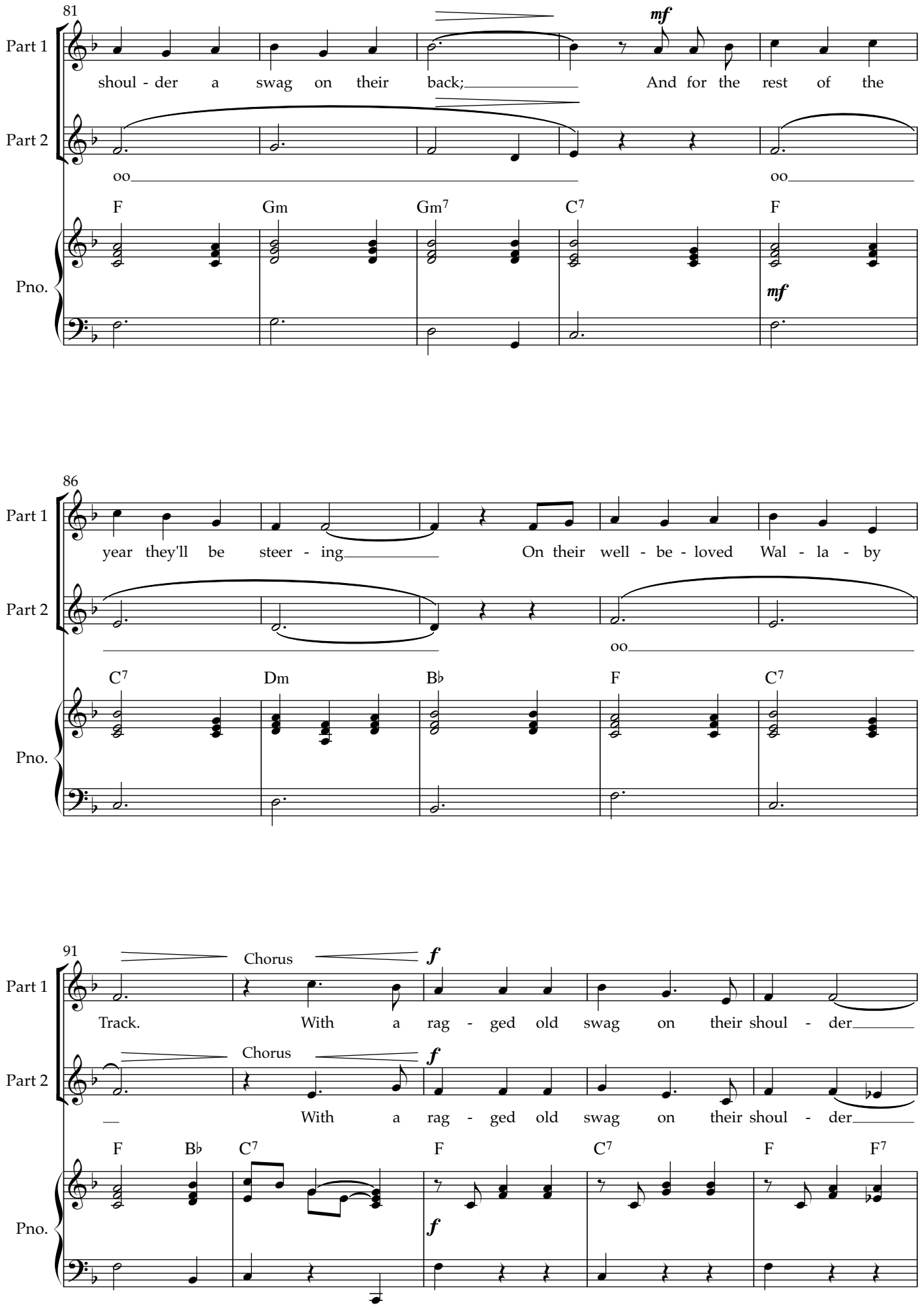
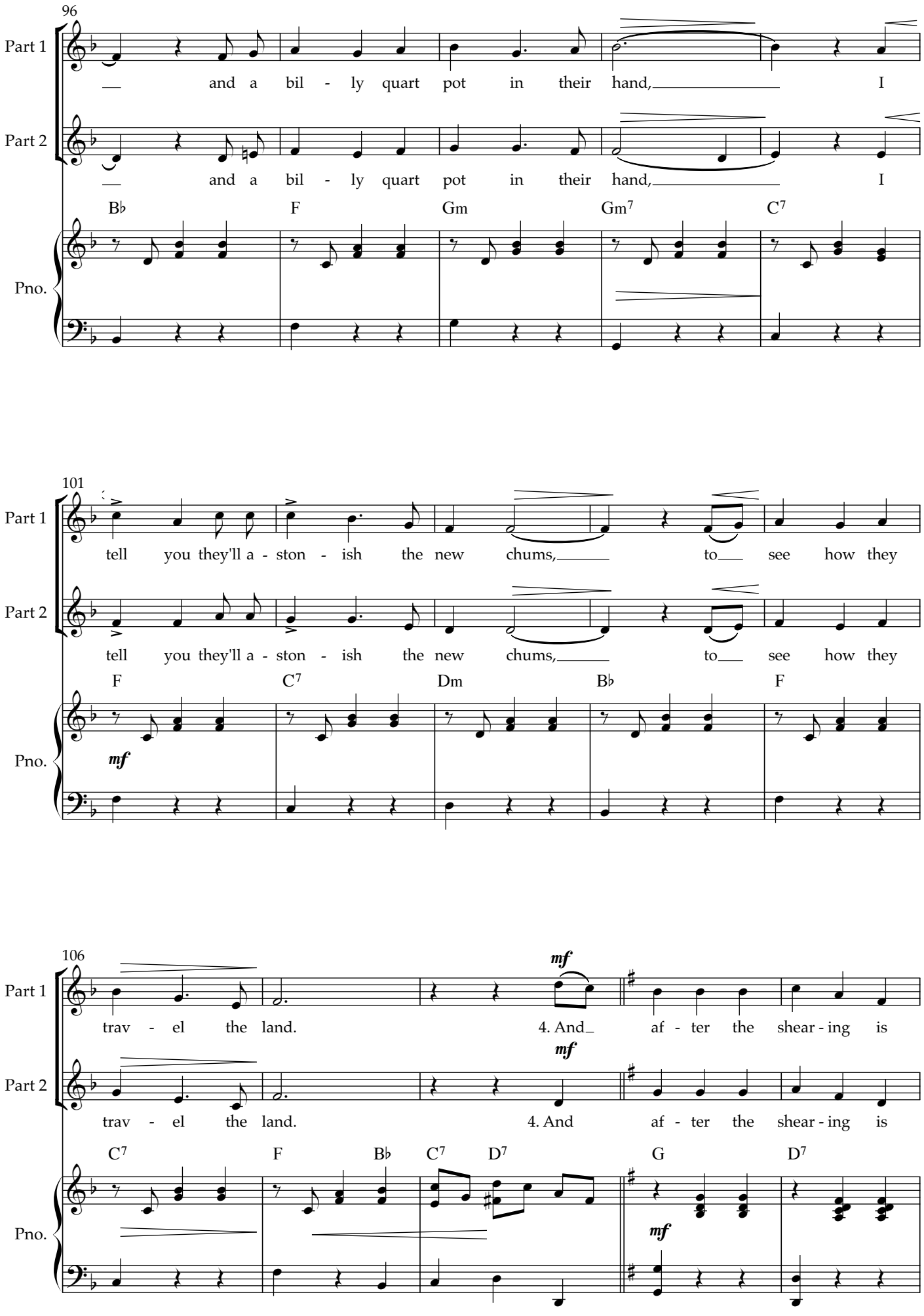

16
Part 1
Part 2
Pno.
Chorus
f
A - seek - ing a job off the coves. With a
B♭ F C7 F B♭ C7
21
rag - ged old swag on their shoul - der and a bil - ly quart
F C7 F F7 B♭ F
26
pot in their hand, I tell you they'll a - ston - ish the
Gm Gm7 C7 F C7
mf

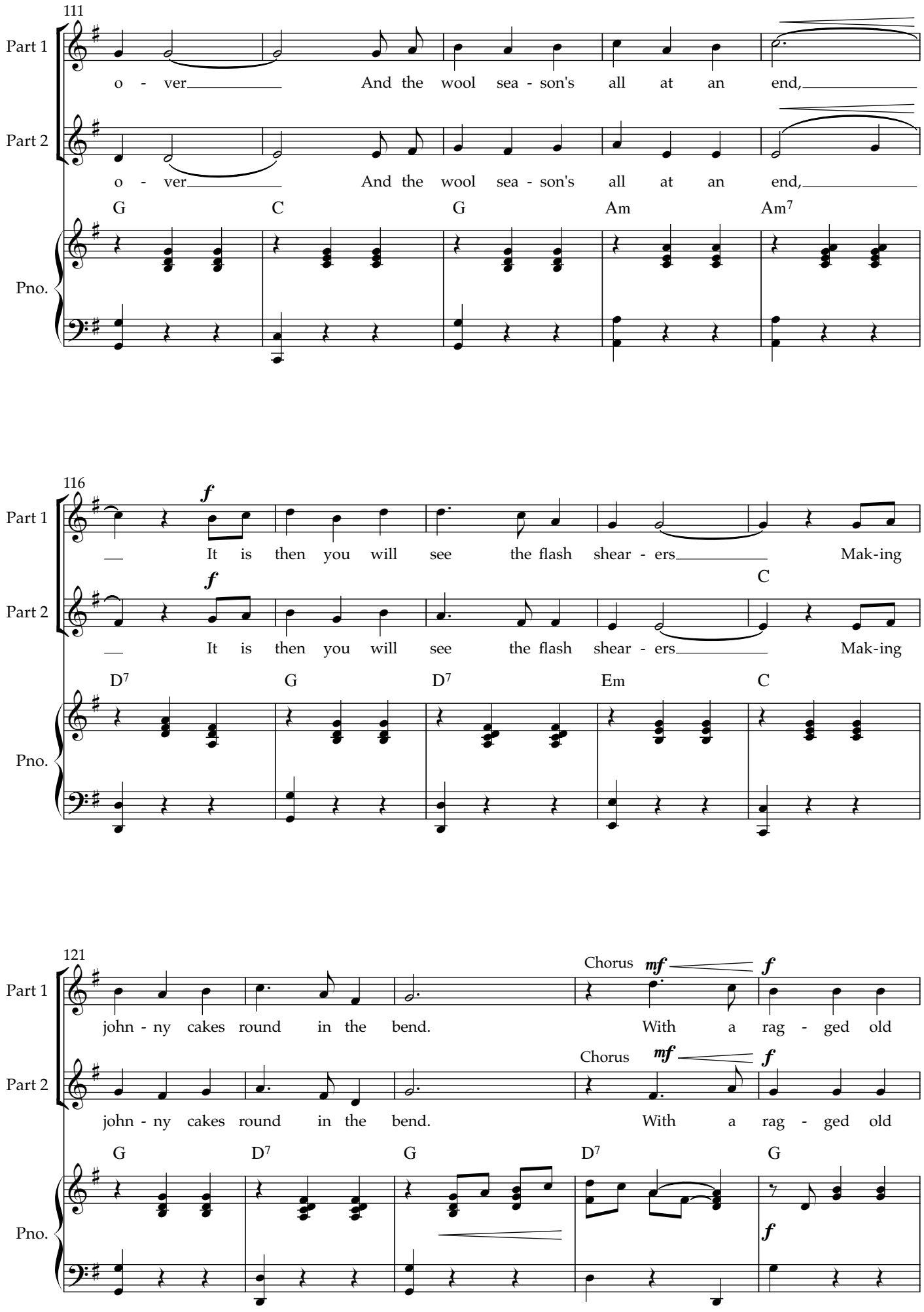

31
Part 1
new chums, to see how they trav - el the land.
Part 2
new chums, to see how they trav - el the land.
Dm B♭ F C7 F B♭
Pno.
36
Unison
mf
2. From_
C7 F B♭ F C7
mf
41
Bil - la - bone, Mur - ray, and Lod - don, Then to far Ta - ti -
F C7 F F7 B♭ F
mp
46
mf
ar - a and back; The hills and the plains are well
Gm Gm7 C7 F C7
mf

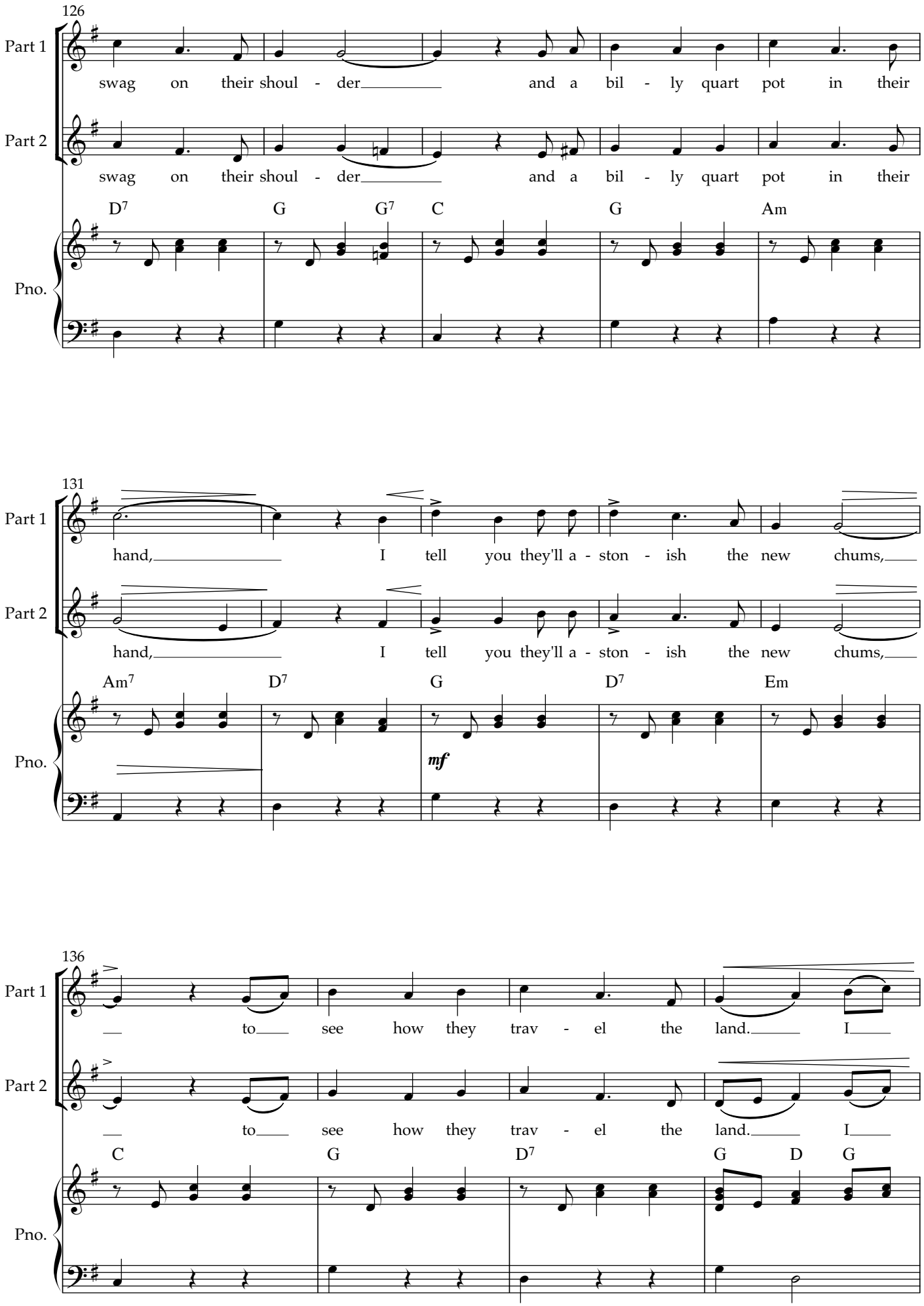

51
Part 1
trod - den By the men on the Wal - la - by Track.
Part 2
trod - den By the men on the Wal - la - by Track.
Dm B♭ F C7 F B♭
Pno.
56
Chorus
f
Part 1
With a rag - ged old swag on their shoul - der and a
Chorus
f
Part 2
With a rag - ged old swag on their shoul - der and a
C7 F C7 F F7 B♭
Pno.
f
61
Part 1
bil - ly quart pot in their hand, I tell you they'll a -
Part 2
bil - ly quart pot in their hand, I tell you they'll a -
F Gm Gm7 C7 F
Pno.
mf

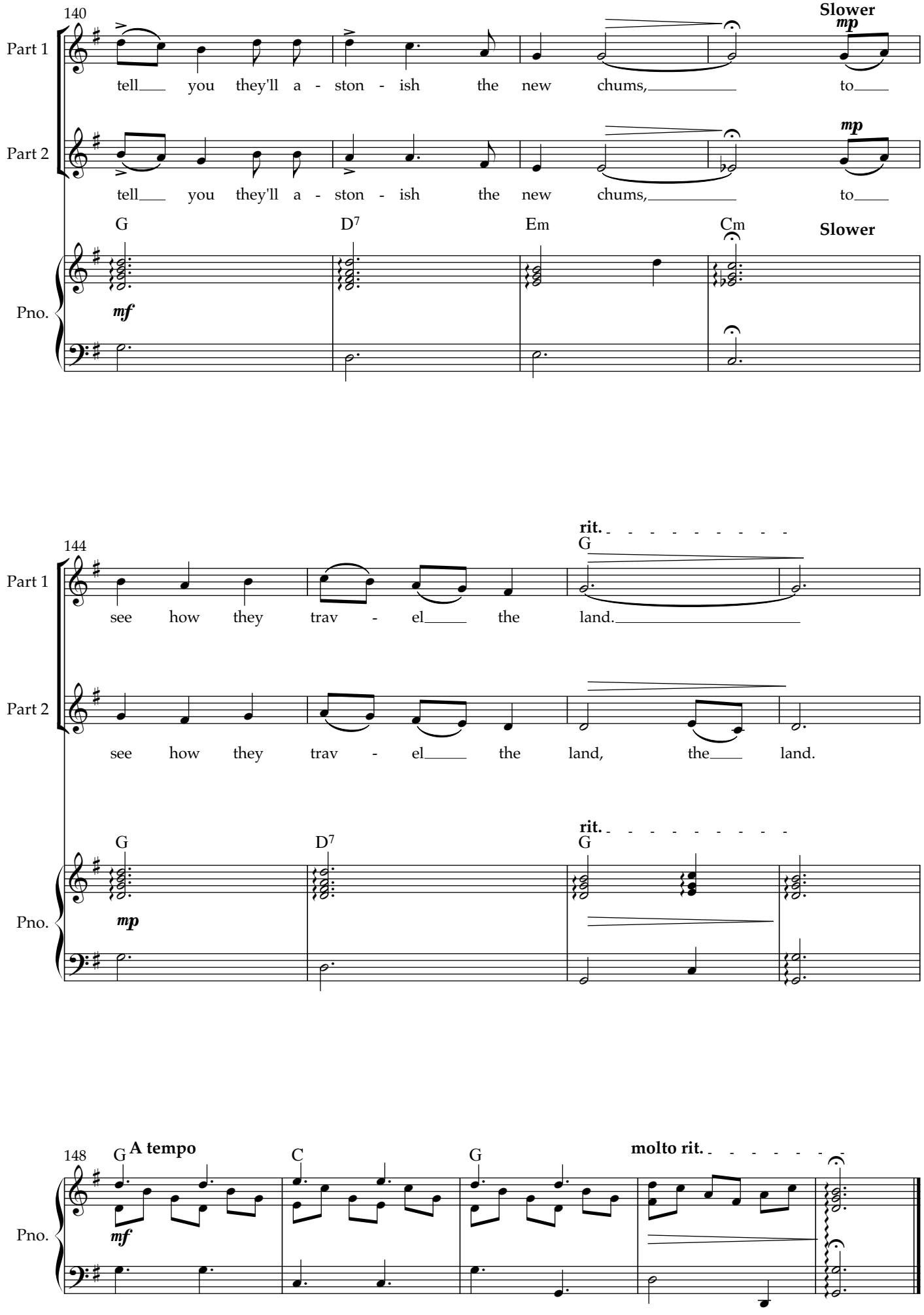

66
Part 1
ston - ish the new chums, to see how they trav - el the
Part 2
ston - ish the new chums, to see how they trav - el the
C7 Dm B♭ F C7
Pno.
71
Part 1
land.
Part 2
land.
F B♭ C7 F B♭ F
mf
Pno.
76
Part 1
mf
3. There are man - y who wait dur - ing shear - ing Then
Part 2
p
Oo
C7 F C7 F F7 B♭
mp
Pno.


81
Part 1
Part 2
Pno.
shoul - der a swag on their back; And for the rest of the
oo oo
F Gm Gm7 C7 F
mf mf
86
year they'll be steer - ing On their well - be - loved Wal - la - by
oo
C7 Dm B♭ F C7
91
Chorus Chorus
f f
Track. With a rag - ged old swag on their shoul - der
With a rag - ged old swag on their shoul - der
F B♭ C7 F C7 F F7
f


96
Part 1
and a bil - ly quart pot in their hand, I
Part 2
and a bil - ly quart pot in their hand, I
B♭ F Gm Gm7 C7
Pno.
101
Part 1
tell you they'll a - ston - ish the new chums, to see how they
Part 2
tell you they'll a - ston - ish the new chums, to see how they
F C7 Dm B♭ F
mf
Pno.
106
Part 1
trav - el the land. 4. And af - ter the shear - ing is
mf
Part 2
trav - el the land. 4. And af - ter the shear - ing is
C7 F B♭ C7 D7 G D7
mf
Pno.


111
Part 1
o - ver And the wool sea - son's all at an end,
Part 2
o - ver And the wool sea - son's all at an end,
G C G Am Am7
Pno.
116
f
Part 1
It is then you will see the flash shear - ers Mak-ing
C
f
Part 2
It is then you will see the flash shear - ers Mak-ing
D7 G D7 Em C
Pno.
121
Chorus mf f
Part 1
john - ny cakes round in the bend. With a rag - ged old
Chorus mf f
Part 2
john - ny cakes round in the bend. With a rag - ged old
G D7 G D7 G
Pno.
f


126
Part 1
swag on their shoul - der and a bil - ly quart pot in their
Part 2
swag on their shoul - der and a bil - ly quart pot in their
D7 G G7 C G Am
Pno.
131
Part 1
hand, I tell you they'll a - ston - ish the new chums,
Part 2
hand, I tell you they'll a - ston - ish the new chums,
Am7 D7 G D7 Em
Pno.
mf
136
Part 1
to see how they trav - el the land. I
Part 2
to see how they trav - el the land. I
C G D7 G D G
Pno.


140
Part 1
tell you they'll a - ston - ish the new chums, to
Slower
mp
Part 2
tell you they'll a - ston - ish the new chums, to
mp
G
D7
Em
Cm
Slower
Pno.
mf
144
Part 1
see how they trav - el the land.
rit.
G
Part 2
see how they trav - el the land, the land.
G
D7
rit.
G
Pno.
mp
148
G
A tempo
C
G
molto rit.
Pno.
mf

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
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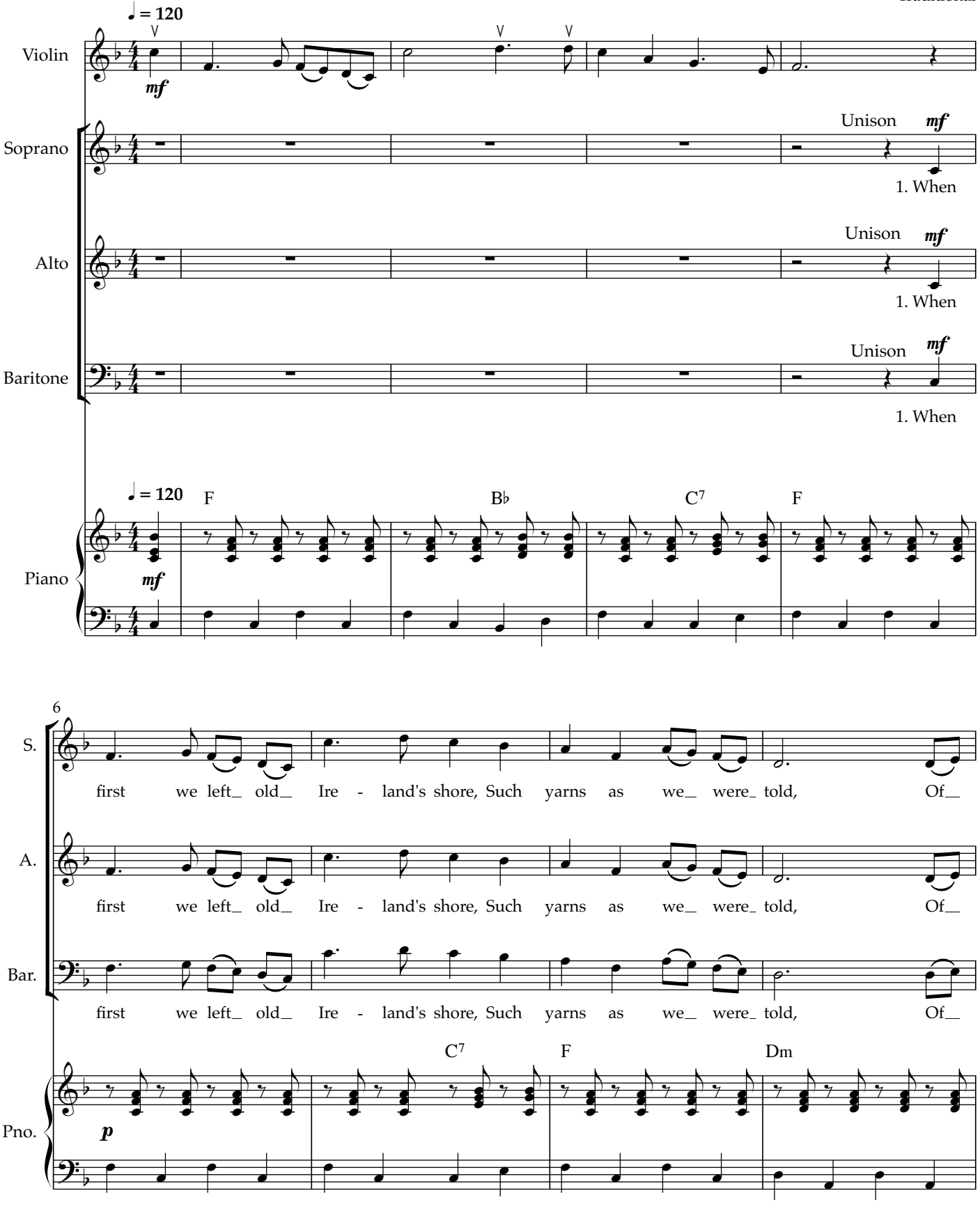
WITH MY SWAG ALL ON MY SHOULDER

for SAB choir, piano and violin

Arranged by Sandra Milliken

Traditional



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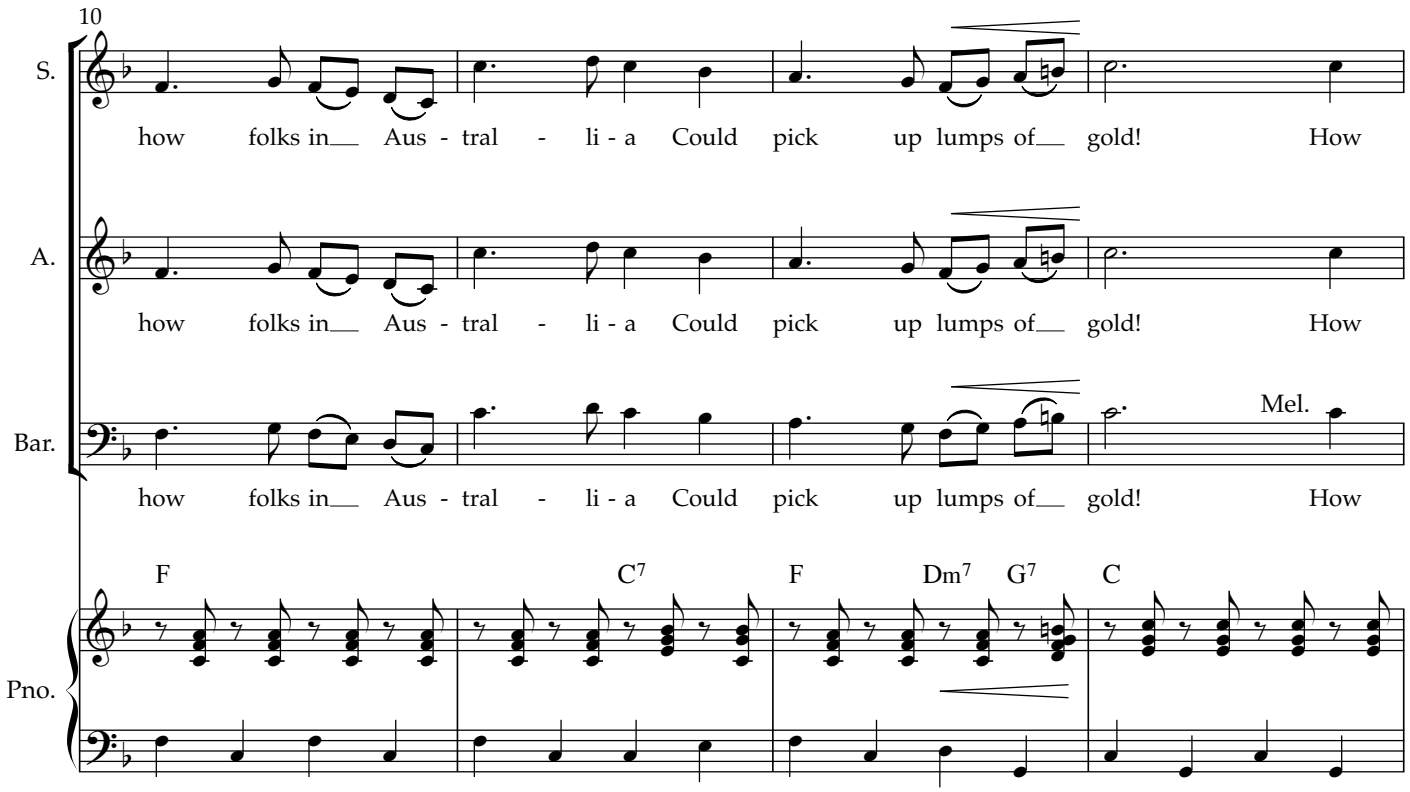
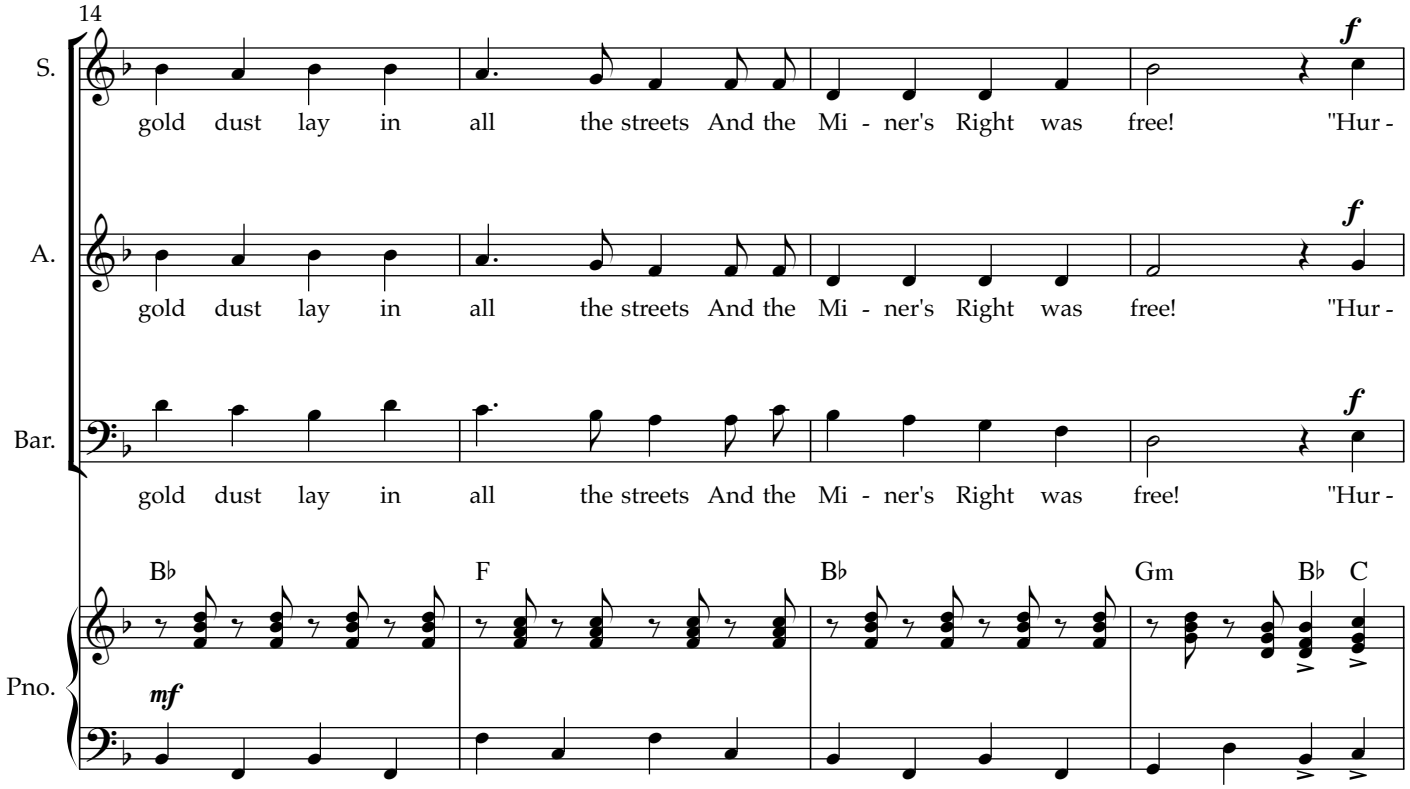
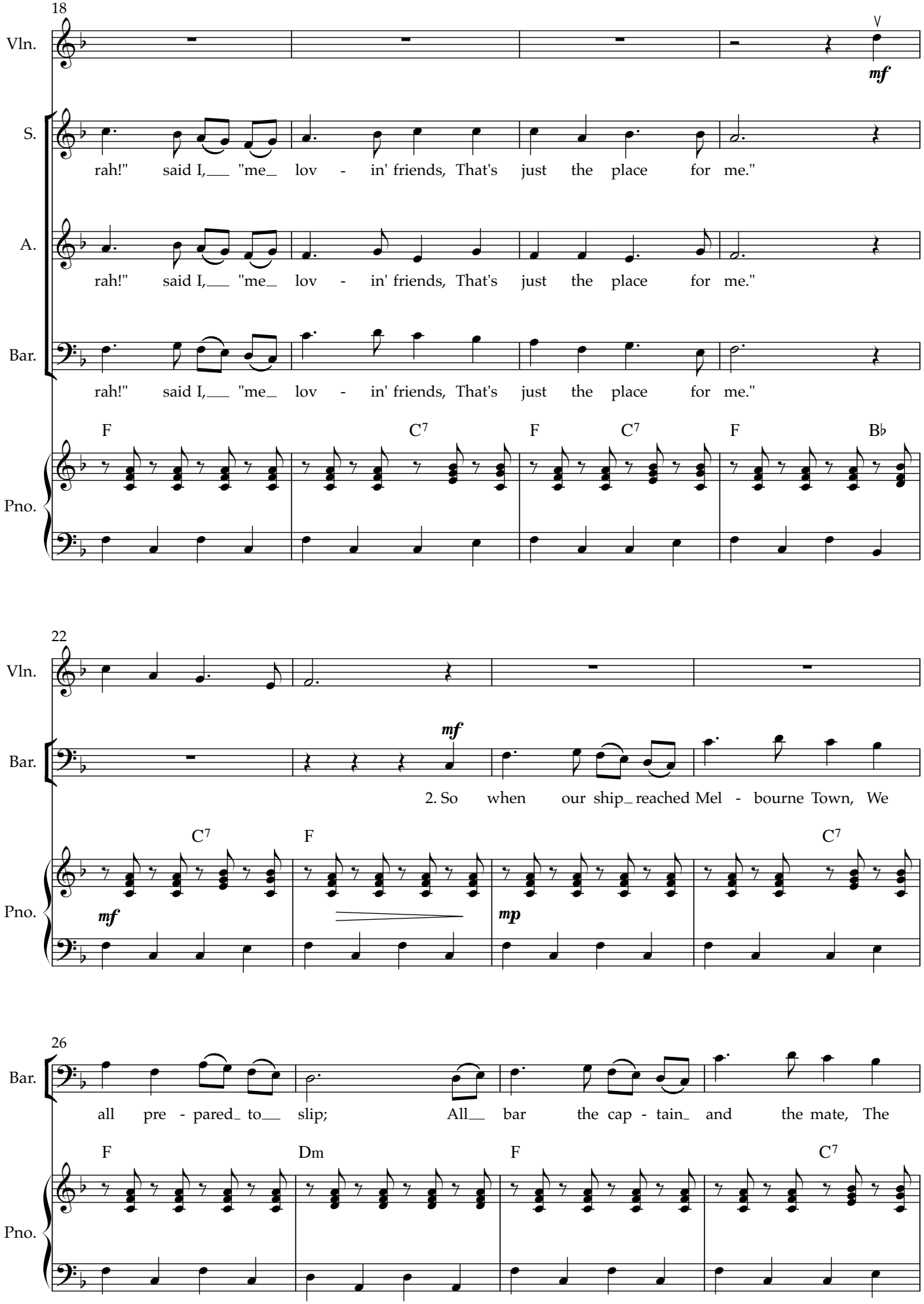
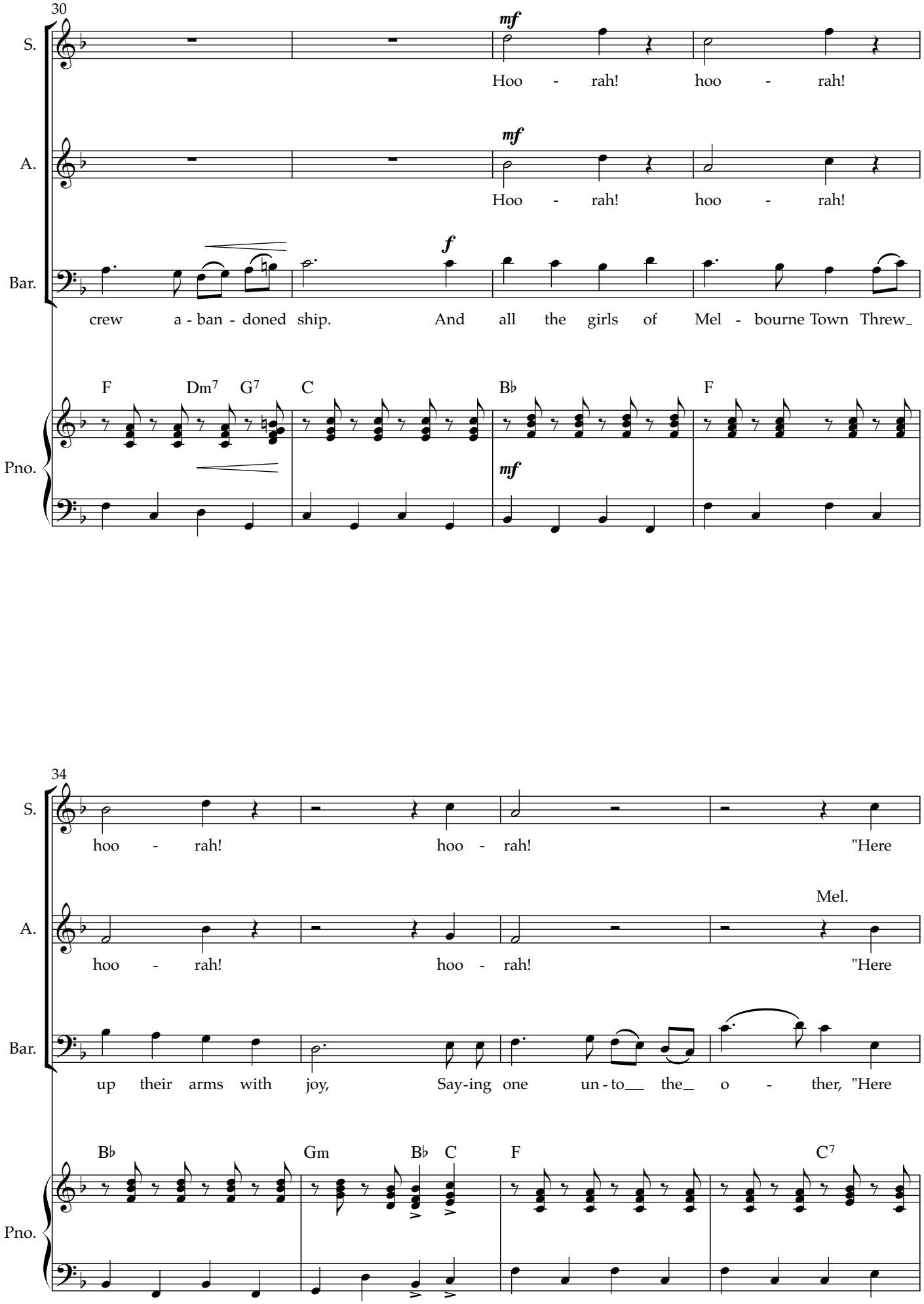
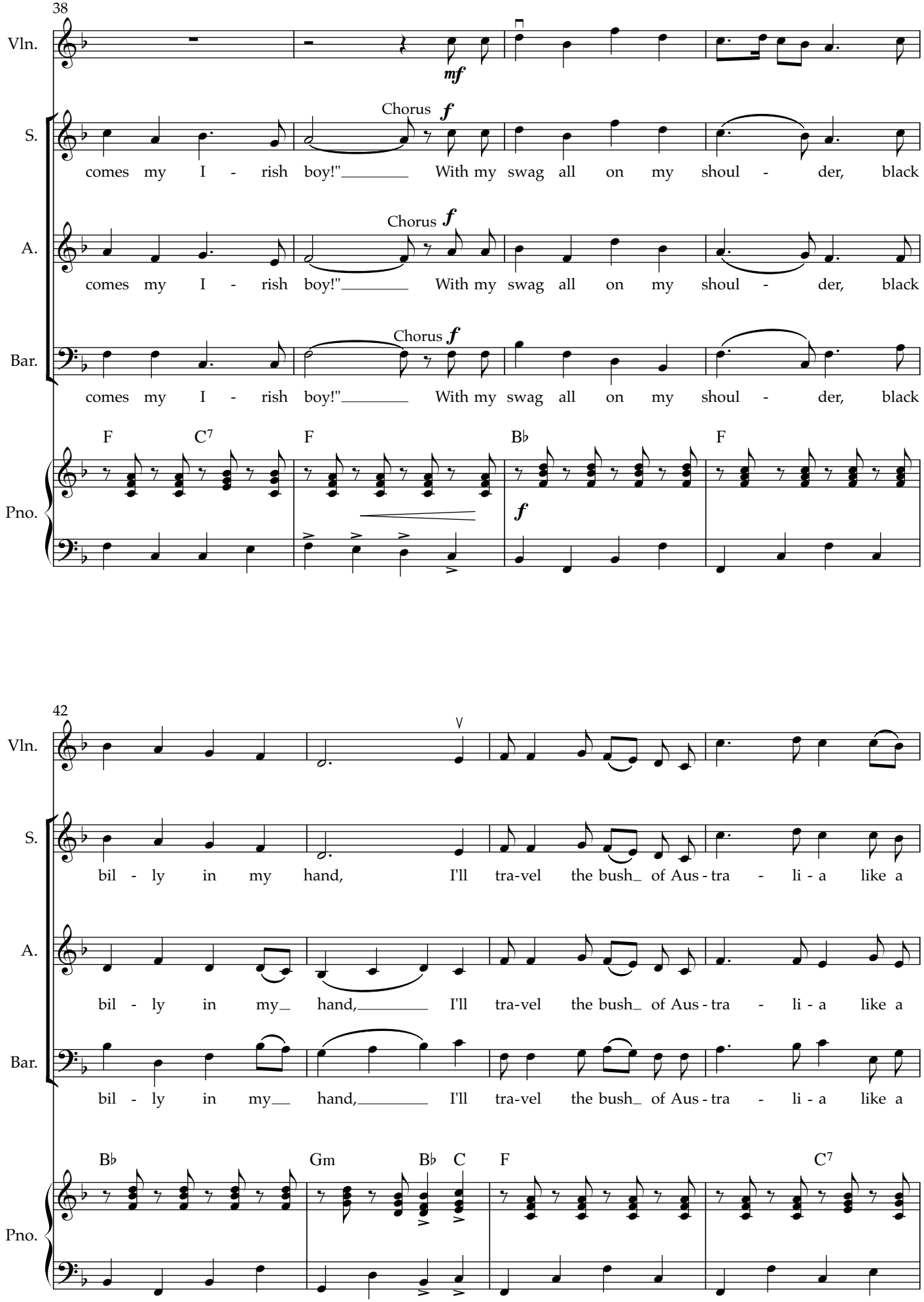
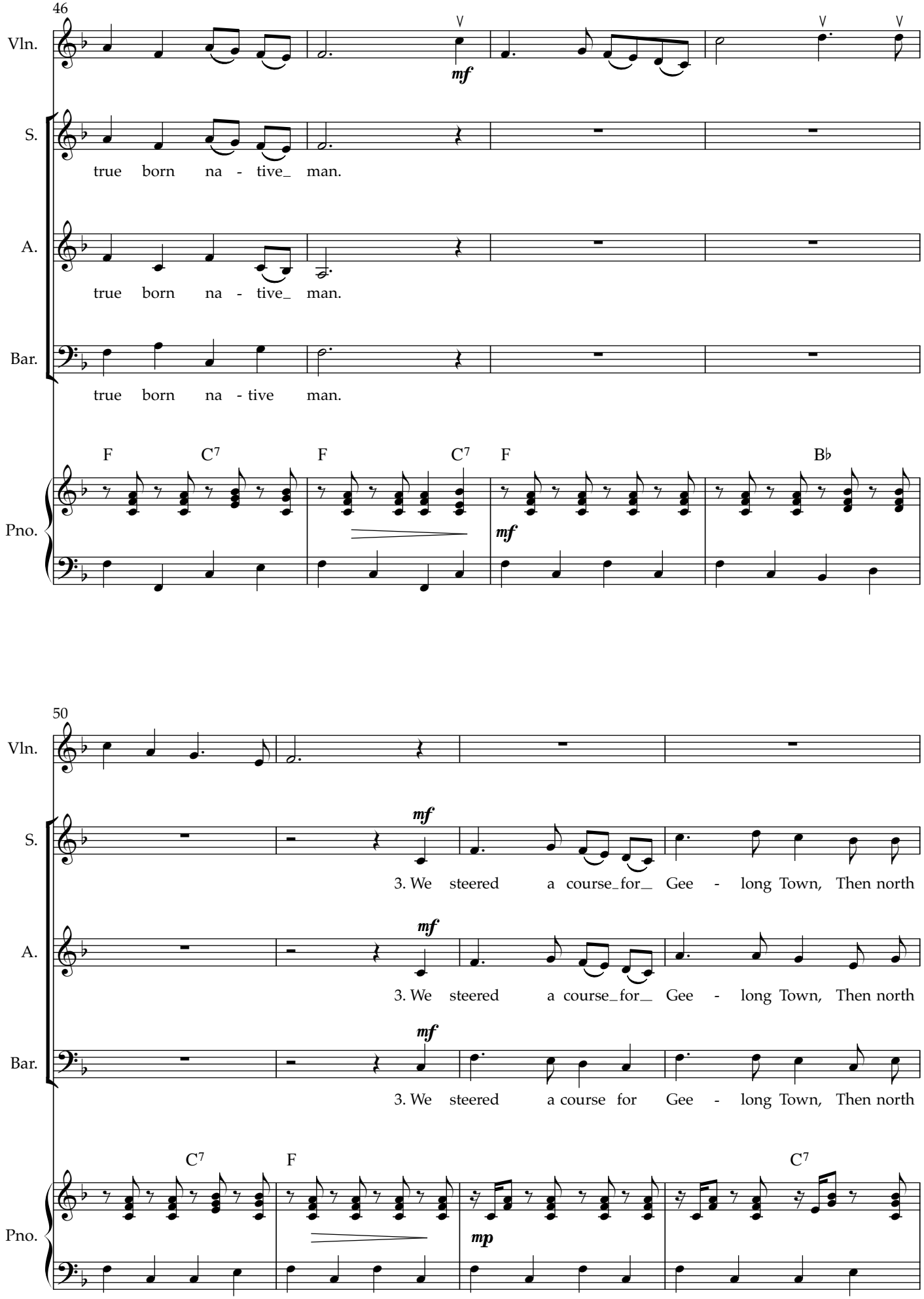

10
S.
how folks in Aus - tral - li - a Could pick up lumps of gold! How
A.
how folks in Aus - tral - li - a Could pick up lumps of gold! How
Bar.
how folks in Aus - tral - li - a Could pick up lumps of gold! How
Mel.
Pno.
F C7 F Dm7 G7 C

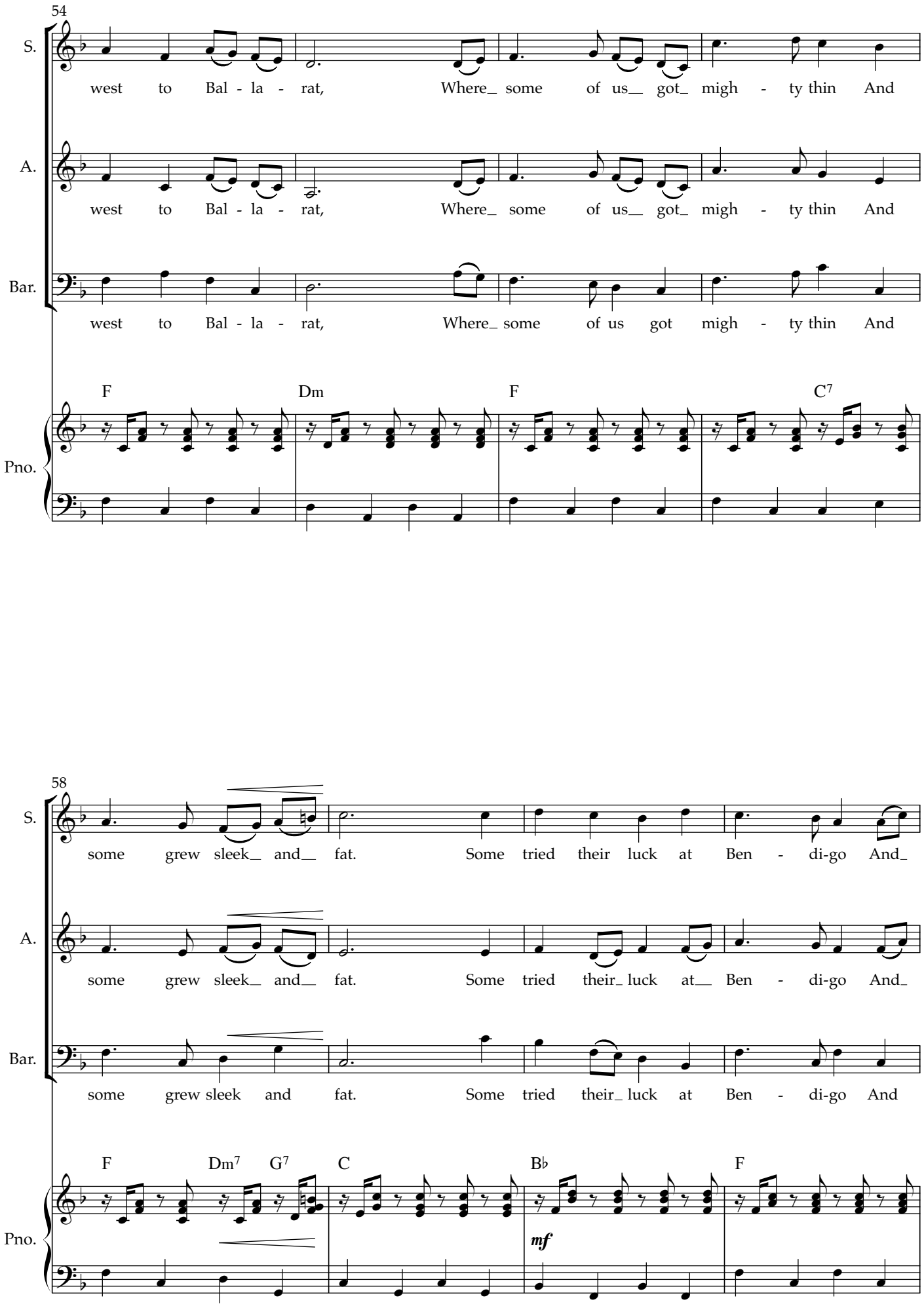

14
S.
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -
f
A.
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -
f
Bar.
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -
f
Pno.
mf
B♭ F B♭ Gm B♭ C

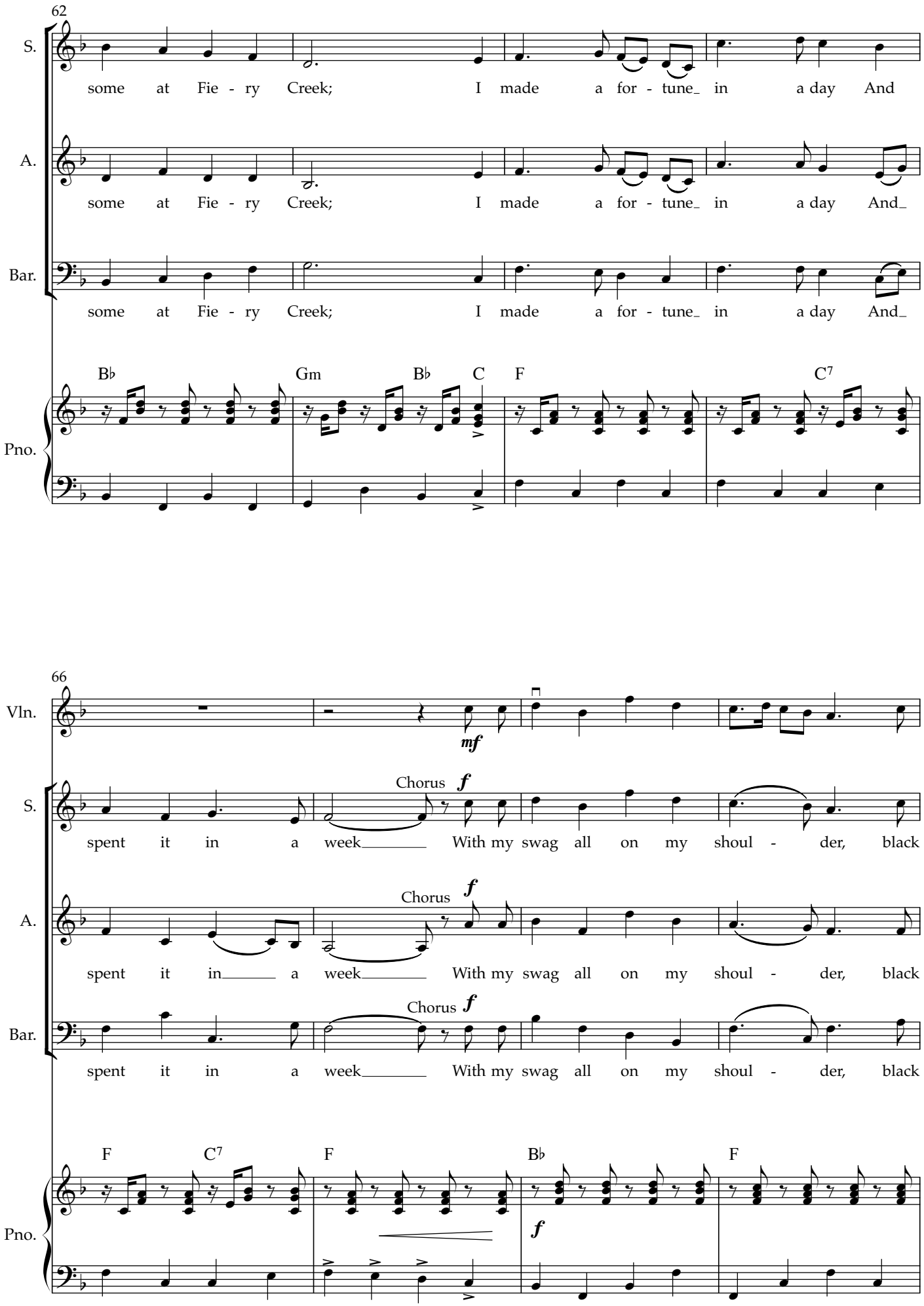

18
Vln.
V
mf
S.
rah!" said I, "me_ lov - in' friends, That's just the place for me."
A.
rah!" said I, "me_ lov - in' friends, That's just the place for me."
Bar.
rah!" said I, "me_ lov - in' friends, That's just the place for me."
F C7 F C7 F B♭
Pno.
22
Vln.
Bar.
mf
2. So when our ship_ reached Mel - bourne Town, We
C7 F C7
Pno.
mf
mp
26
Bar.
all pre - pared_ to slip; All bar the cap - tain_ and the mate, The
F Dm F C7
Pno.

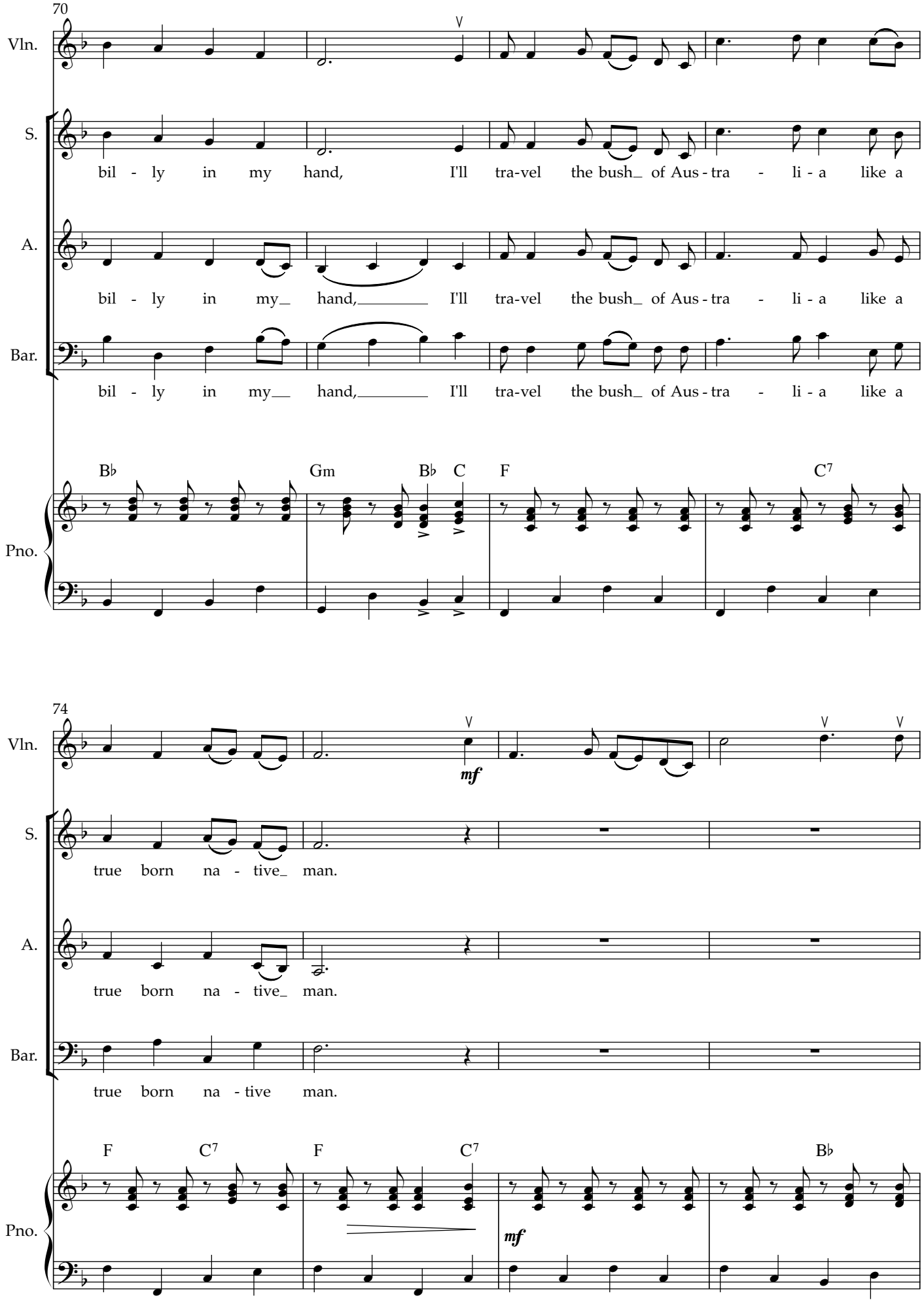

30
S.
A.
Bar.
Pno.
mf
Hoo - rah! hoo - rah!
mf
Hoo - rah! hoo - rah!
f
crew a - ban - doned ship. And all the girls of Mel - bourne Town Threw_
F Dm7 G7 C B♭ F
mf
34
S.
A.
Bar.
Pno.
hoo - rah! hoo - rah! "Here
Mel.
hoo - rah! hoo - rah! "Here
up their arms with joy, Say-ing one un - to__ the_ o - ther, "Here
B♭ Gm B♭ C F C7

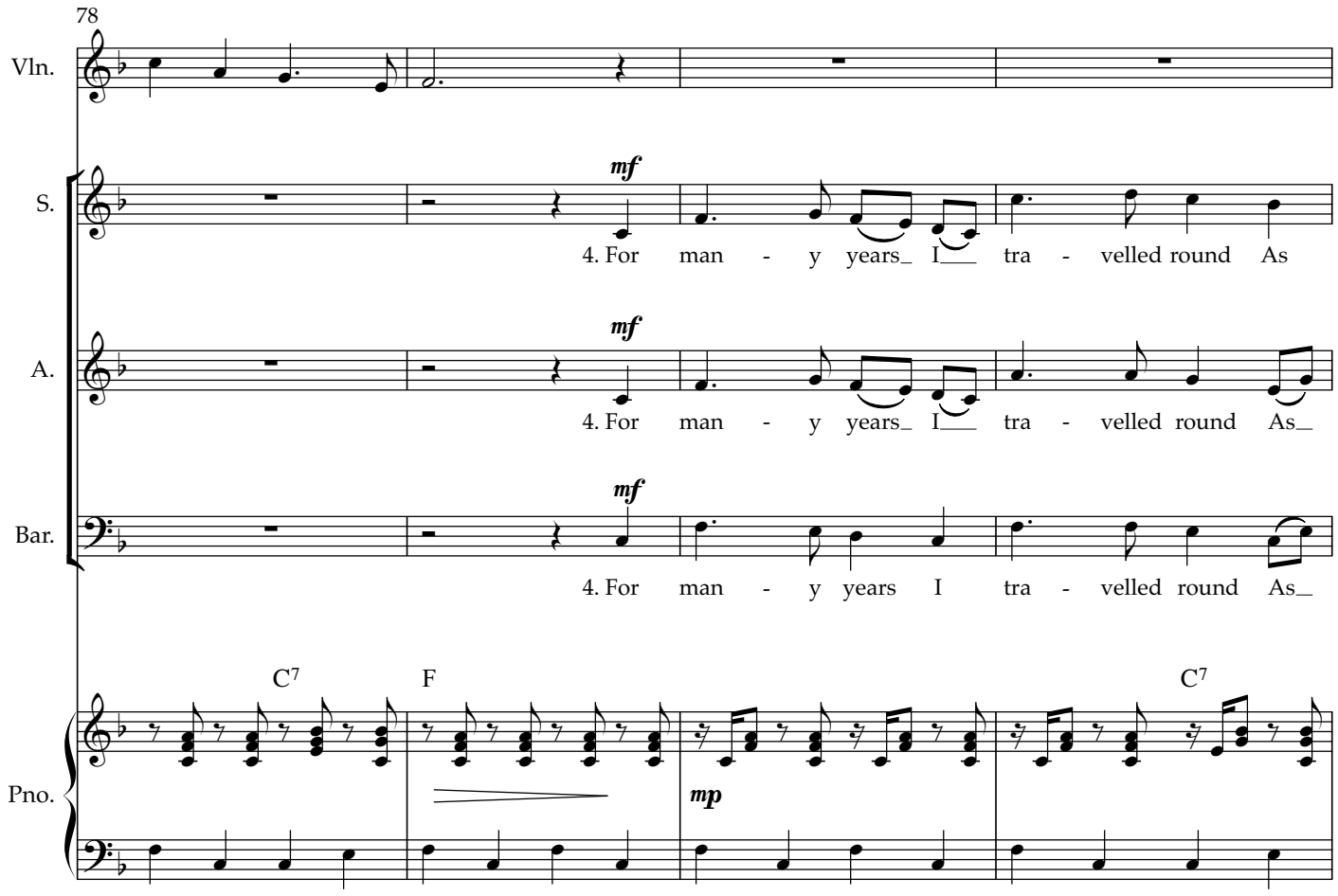

38
Vln.
mf
S.
Chorus f
comes my I - rish boy!" With my swag all on my shoul - der, black
A.
Chorus f
comes my I - rish boy!" With my swag all on my shoul - der, black
Bar.
Chorus f
comes my I - rish boy!" With my swag all on my shoul - der, black
Pno.
F C7 F B♭ F
f
42
Vln.
S.
bil - ly in my hand, I'll tra-vel the bush of Aus - tra - li - a like a
A.
bil - ly in my hand, I'll tra-vel the bush of Aus - tra - li - a like a
Bar.
bil - ly in my hand, I'll tra-vel the bush of Aus - tra - li - a like a
Pno.
B♭ Gm B♭ C F C7

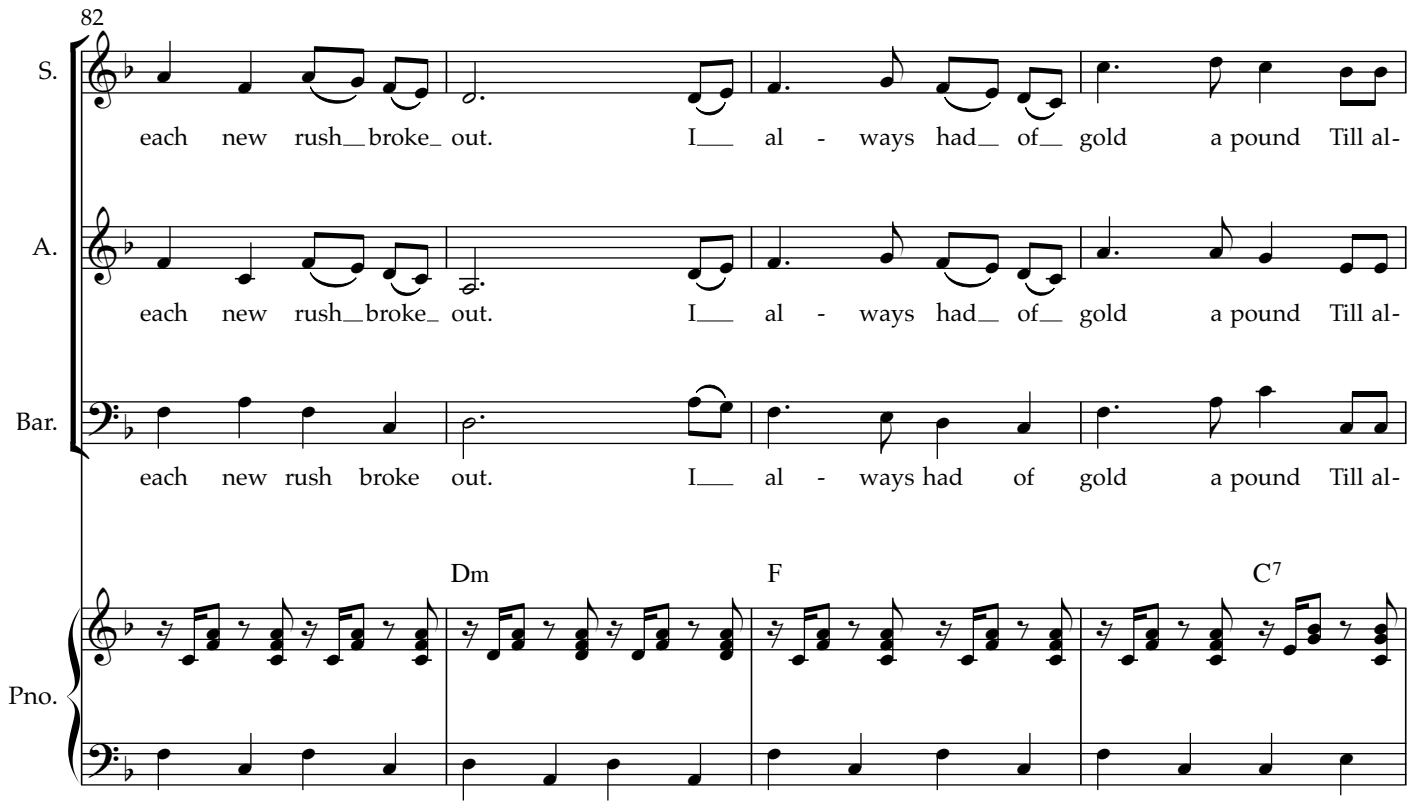

46
Vln.
S.
A.
Bar.
Pno.
mf
true born na - tive_ man.
true born na - tive_ man.
true born na - tive man.
F C7 F C7 F B♭
mf
50
Vln.
S.
A.
Bar.
Pno.
mf
3. We steered a course_for_ Gee - long Town, Then north
3. We steered a course_for_ Gee - long Town, Then north
3. We steered a course for Gee - long Town, Then north
C7 F C7
mp

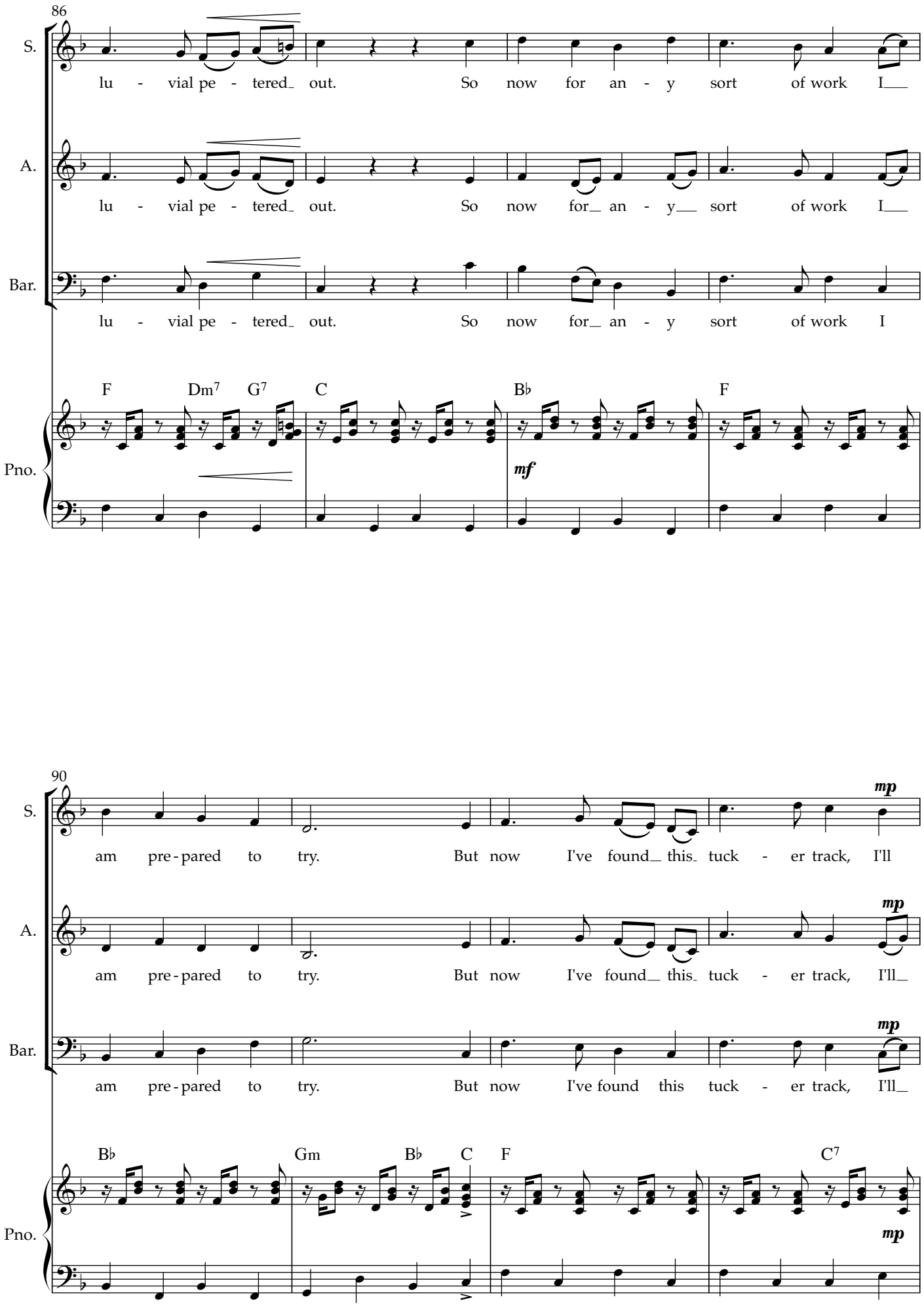

54
S.
west to Bal - la - rat, Where_ some of us__ got_ migh - ty thin And
A.
west to Bal - la - rat, Where_ some of us__ got_ migh - ty thin And
Bar.
west to Bal - la - rat, Where_ some of us got migh - ty thin And
F
Dm
F
C7
Pno.
58
S.
some grew sleek_ and__ fat. Some tried their luck at Ben - di-go And_
A.
some grew sleek_ and__ fat. Some tried their_ luck at__ Ben - di-go And_
Bar.
some grew sleek and fat. Some tried their_ luck at Ben - di-go And
F
Dm7
G7
C
B♭
F
mf
Pno.

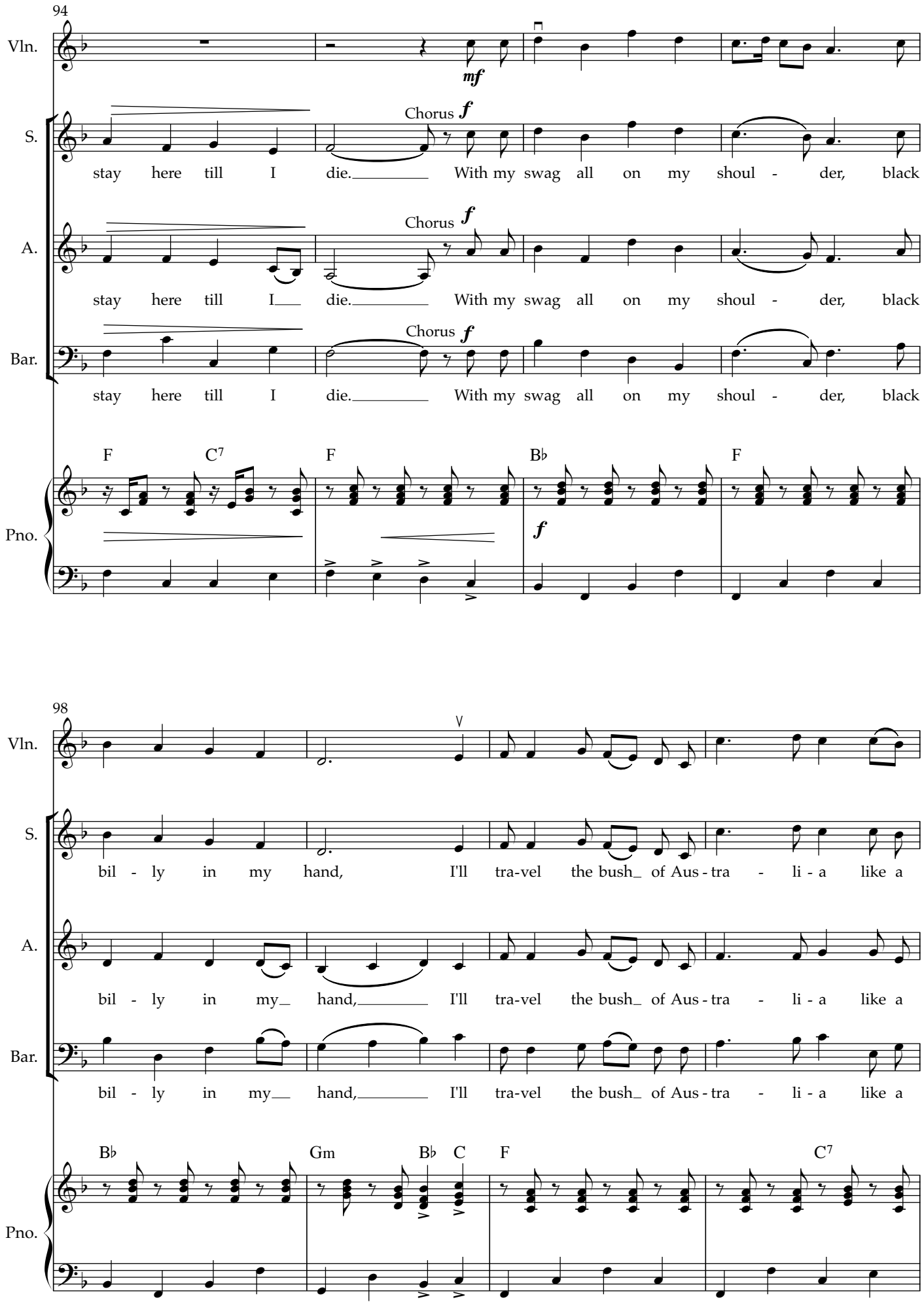

62
S.
some at Fie - ry Creek; I made a for - tune_ in a day And
A.
some at Fie - ry Creek; I made a for - tune_ in a day And_
Bar.
some at Fie - ry Creek; I made a for - tune_ in a day And_
Pno.
B♭ Gm B♭ C F C7
66
Vln.
mf
S.
Chorus f
spent it in a week_____ With my swag all on my shoul - der, black
A.
Chorus f
spent it in_____ a week_____ With my swag all on my shoul - der, black
Bar.
Chorus f
spent it in a week_____ With my swag all on my shoul - der, black
Pno.
F C7 F B♭ F
f

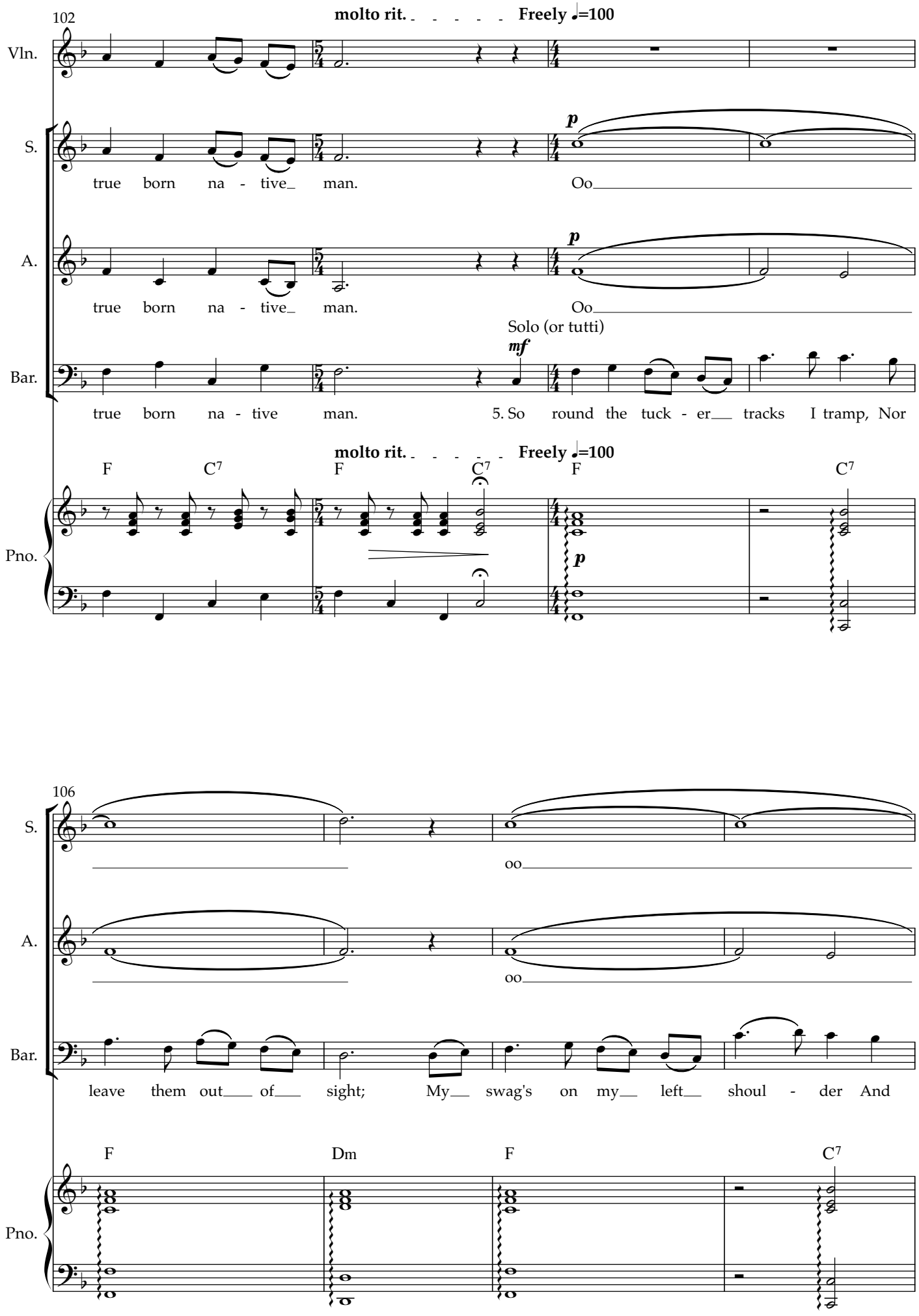

70
Vln.
S.
A.
Bar.
Pno.
bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a
bil - ly in my_ hand,_____ I'll tra-vel the bush_ of Aus - tra - li - a like a
bil - ly in my__ hand,_____ I'll tra-vel the bush_ of Aus - tra - li - a like a
B♭
Gm
B♭
C
F
C7
74
mf
true born na - tive_ man.
true born na - tive_ man.
true born na - tive man.
F
C7
F
C7
B♭
mf

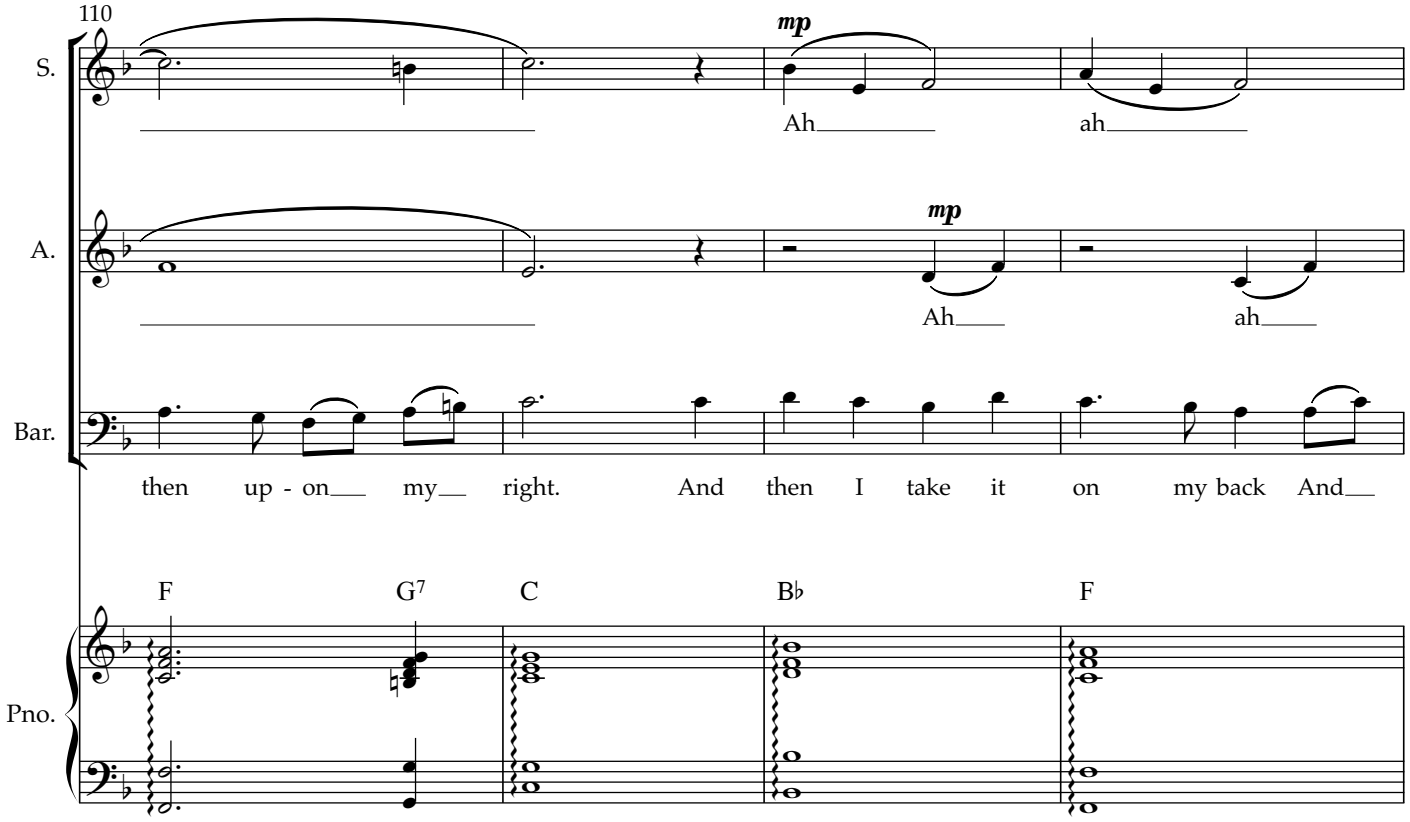

78
Vln.
S.
mf
4. For man - y years_ I___ tra - velled round As
A.
mf
4. For man - y years_ I___ tra - velled round As_
Bar.
mf
4. For man - y years I tra - velled round As_
C7
F
C7
Pno.
mp

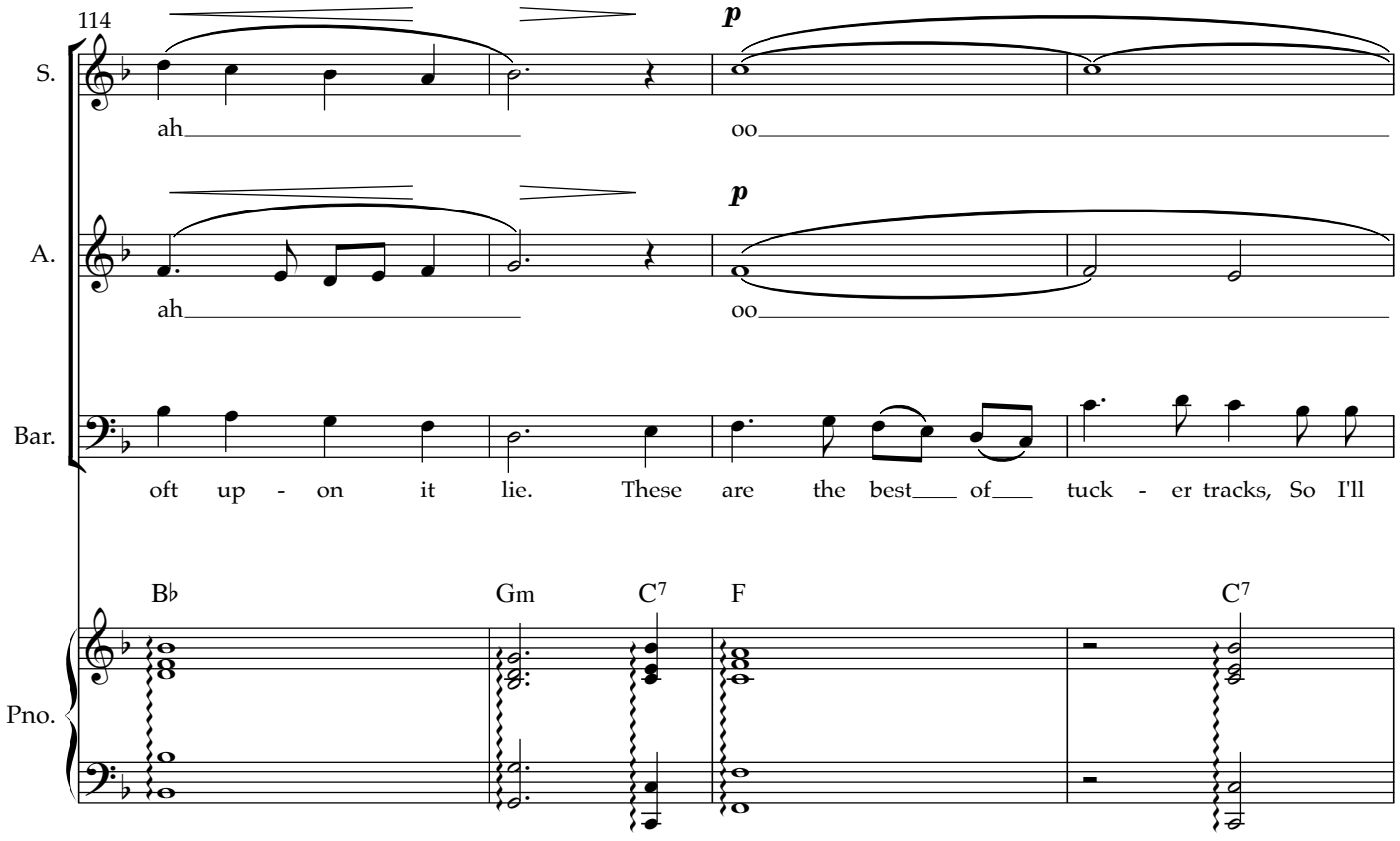

82
S.
each new rush__broke_ out. I___ al - ways had__ of__ gold a pound Till al-
A.
each new rush__broke_ out. I___ al - ways had__ of__ gold a pound Till al-
Bar.
each new rush broke out. I___ al - ways had of gold a pound Till al-
Dm
F
C7
Pno.

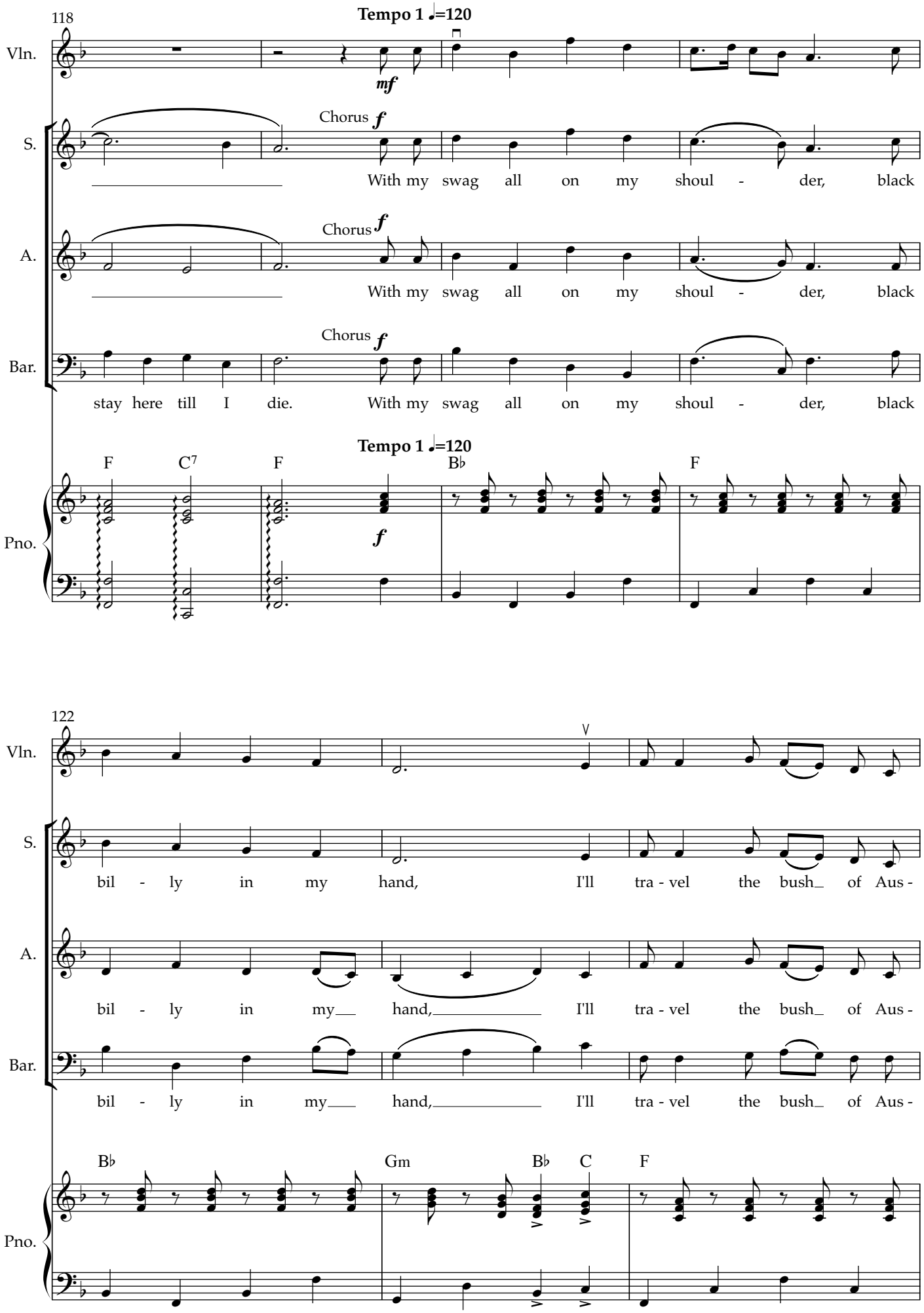

86
S.
lu - vial pe - tered_ out. So now for an - y sort of work I___
A.
lu - vial pe - tered_ out. So now for_ an - y___ sort of work I___
Bar.
lu - vial pe - tered_ out. So now for_ an - y sort of work I
F Dm7 G7 C B♭ F
Pno.
mf
90
S.
am pre - pared to try. But now I've found_ this_ tuck - er track, I'll
mp
A.
am pre - pared to try. But now I've found_ this_ tuck - er track, I'll_
mp
Bar.
am pre - pared to try. But now I've found this tuck - er track, I'll_
mp
B♭ Gm B♭ C F C7
Pno.
mp

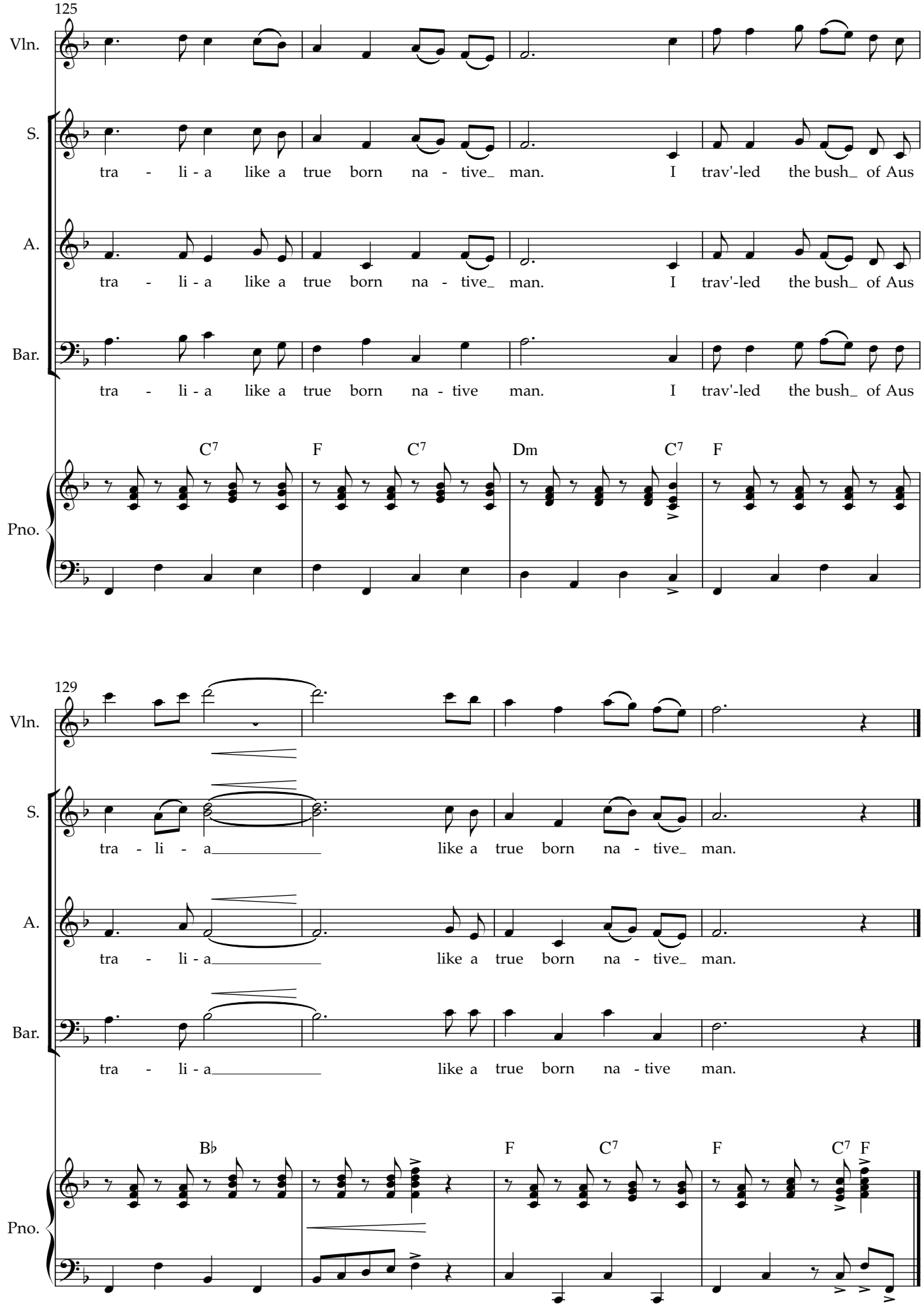

94
Vln.
S.
A.
Bar.
Pno.
mf
Chorus f
stay here till I die. With my swag all on my shoul - der, black
F C7 F B♭ F
f
98
bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a
B♭ Gm B♭ C F C7


102
molto rit.
Freely ♩=100
Vln.
S.
p
true born na - tive_ man.
Oo
A.
p
true born na - tive_ man.
Oo
Solo (or tutti)
Bar.
mf
true born na - tive man.
5. So round the tuck - er__ tracks I tramp, Nor
molto rit.
Freely ♩=100
F
C7
F
C7
F
C7
Pno.
p
106
S.
oo
A.
oo
Bar.
leave them out__ of__ sight; My__ swag's on my__ left__ shoul - der And
F
Dm
F
C7
Pno.


110
S.
A.
Bar.
Pno.
mp
Ah
ah
mp
Ah
ah
then up - on my right. And then I take it on my back And
F
G7
C
B♭
F


114
S.
A.
Bar.
Pno.
p
ah
oo
p
ah
oo
oft up - on it lie. These are the best of tuck - er tracks, So I'll
B♭
Gm
C7
F
C7


118
Tempo 1 ♩=120
Vln.
mf
S.
Chorus f
With my swag all on my shoul - der, black
A.
Chorus f
With my swag all on my shoul - der, black
Bar.
Chorus f
stay here till I die. With my swag all on my shoul - der, black
Tempo 1 ♩=120
F C7 F B♭ F
Pno.
f
122
Vln.
S.
bil - ly in my hand, I'll tra - vel the bush of Aus -
A.
bil - ly in my hand, I'll tra - vel the bush of Aus -
Bar.
bil - ly in my hand, I'll tra - vel the bush of Aus -
B♭ Gm B♭ C F
Pno.


125
Vln.
S.
A.
Bar.
Pno.
tra - li - a like a true born na - tive_ man. I trav'-led the bush_ of Aus
tra - li - a like a true born na - tive_ man. I trav'-led the bush_ of Aus
tra - li - a like a true born na - tive man. I trav'-led the bush_ of Aus
C7 F C7 Dm C7 F
129
tra - li - a like a true born na - tive_ man.
tra - li - a like a true born na - tive_ man.
tra - li - a like a true born na - tive man.
B♭ F C7 F C7 F

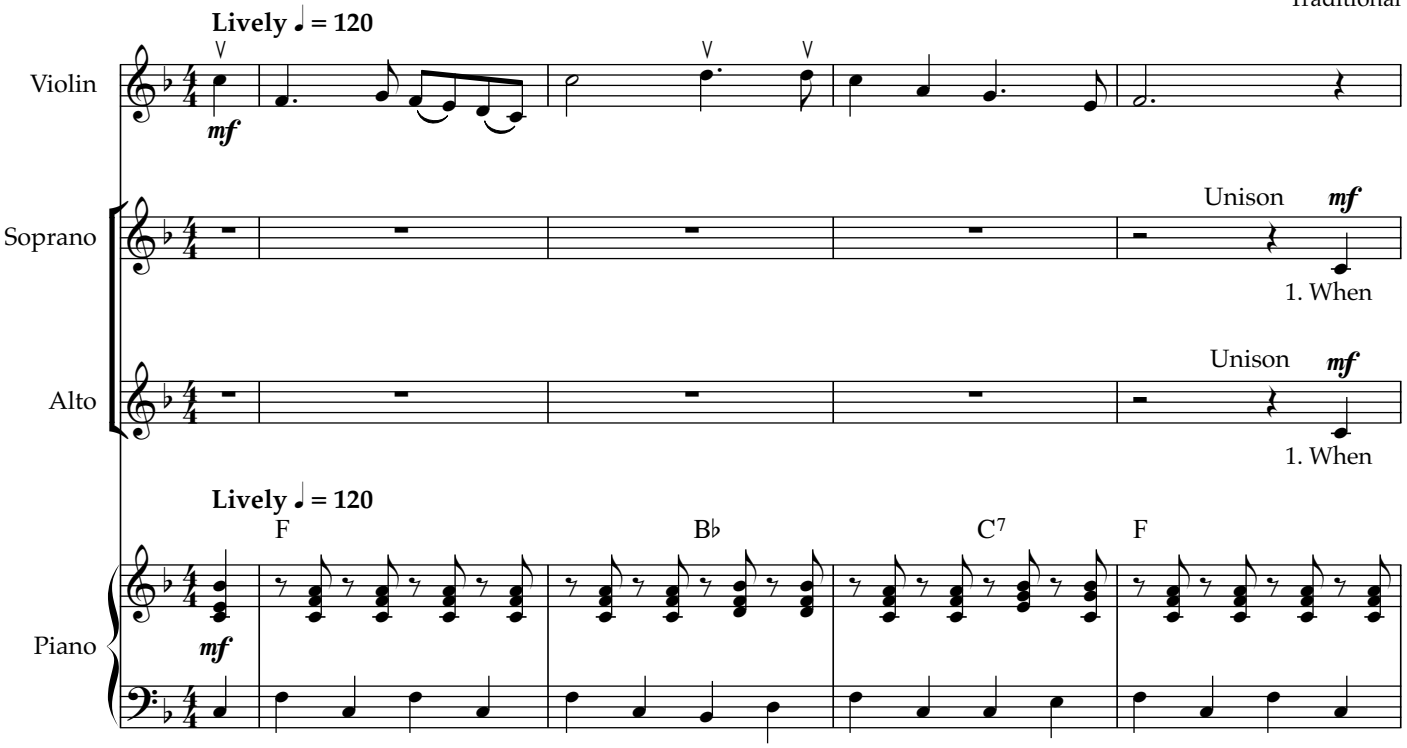
Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

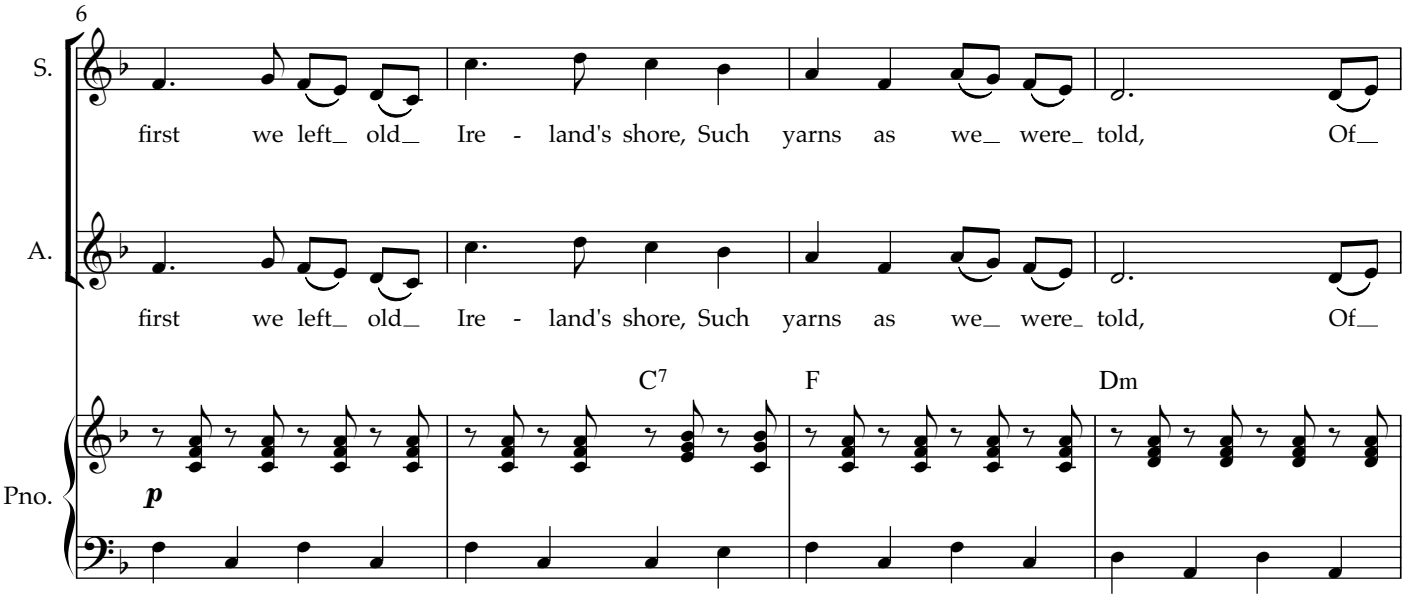
WITH MY SWAG ALL ON MY SHOULDER

for SA/2-Part choir and piano

Arranged by Sandra Milliken

Traditional





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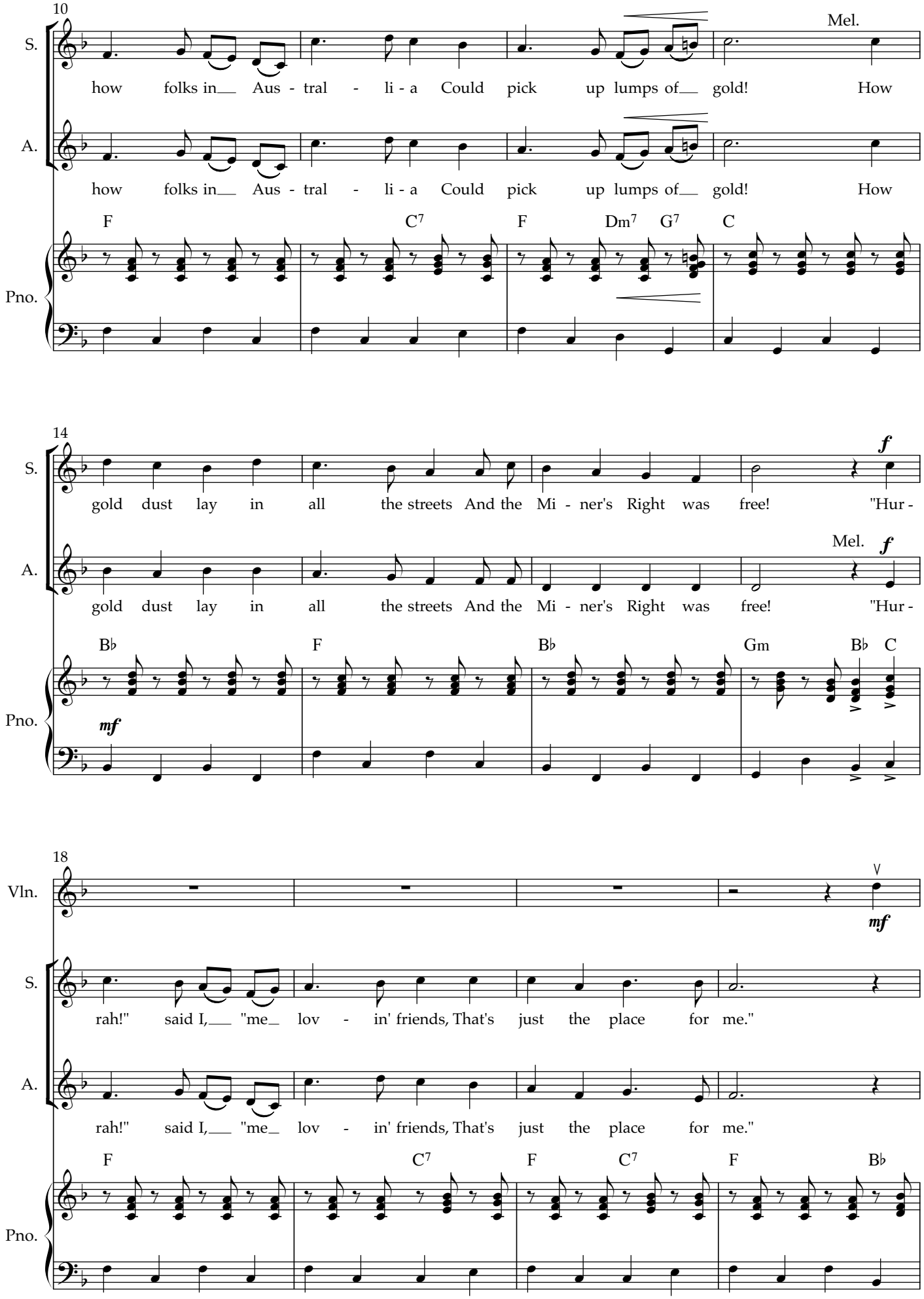
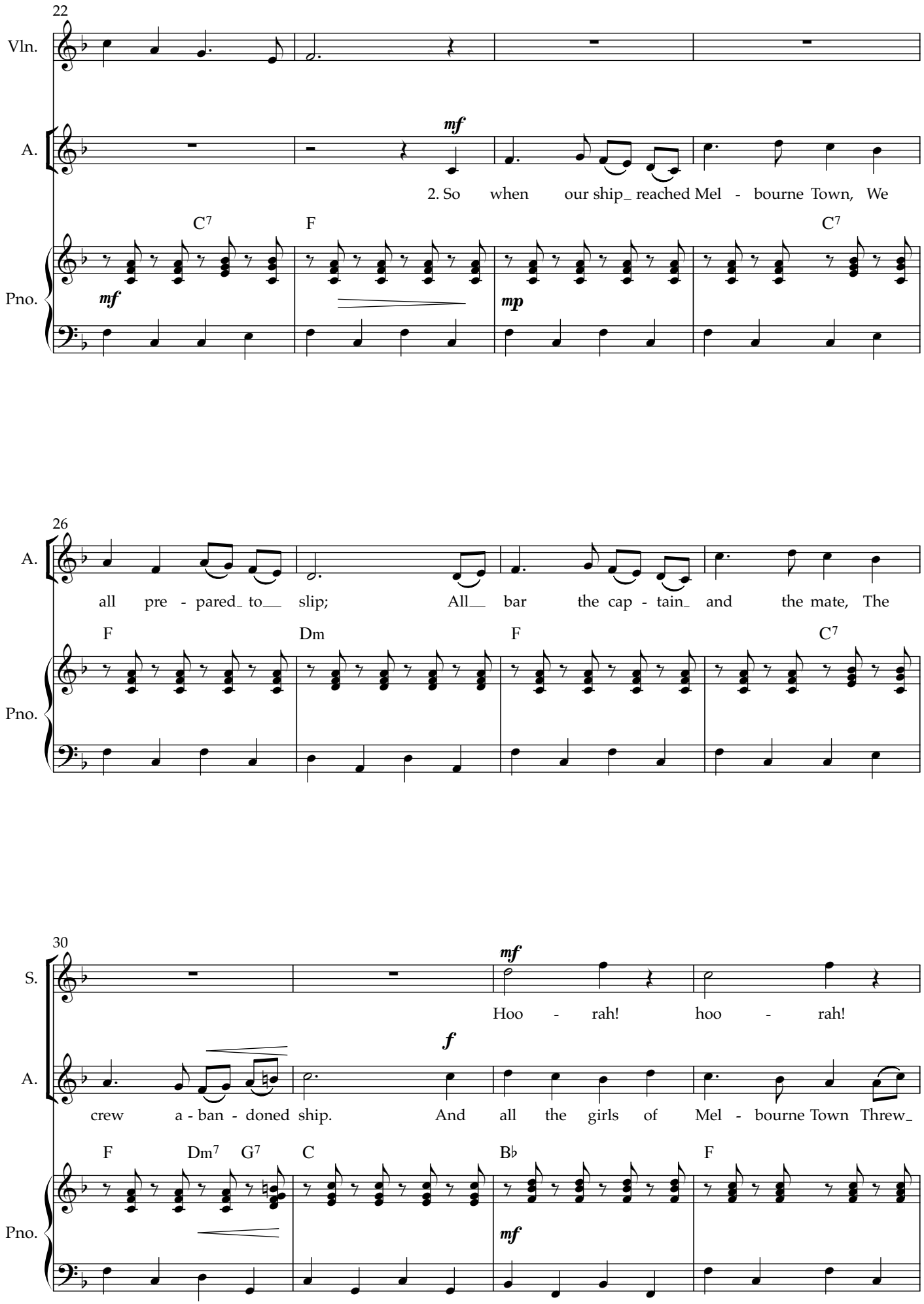
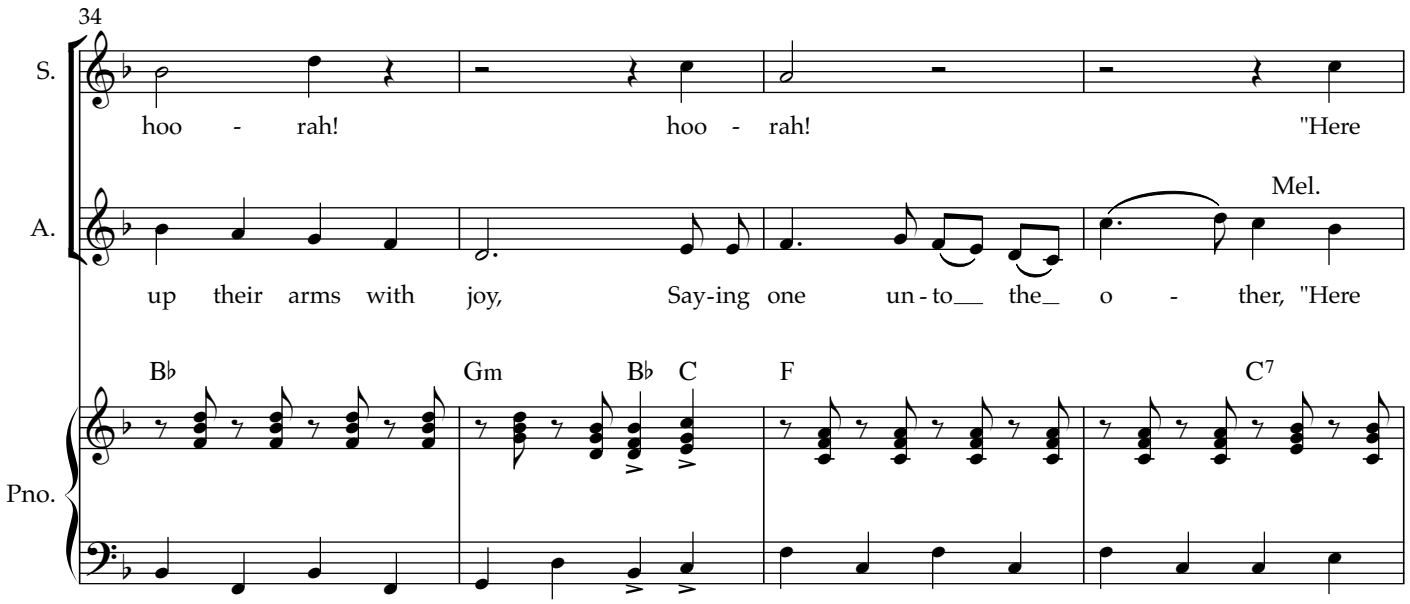
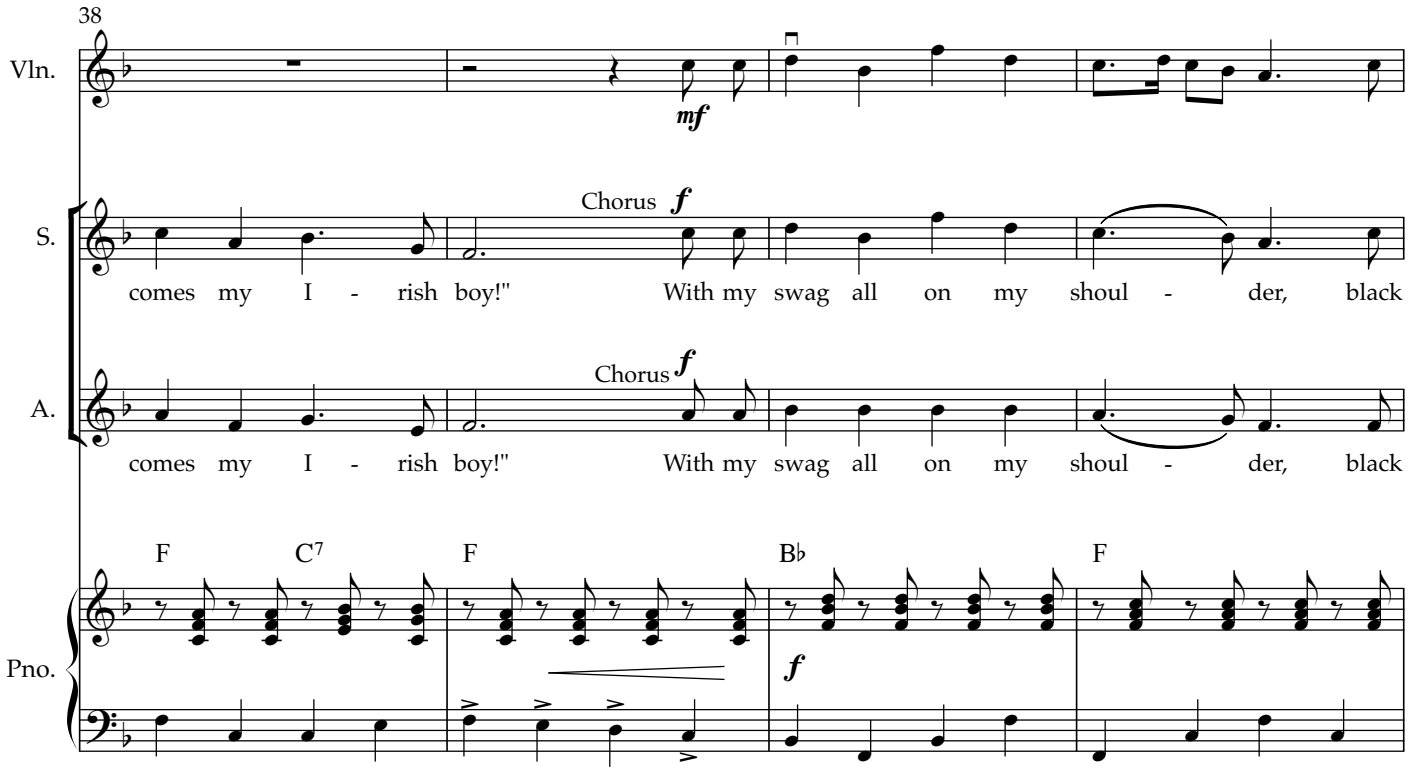
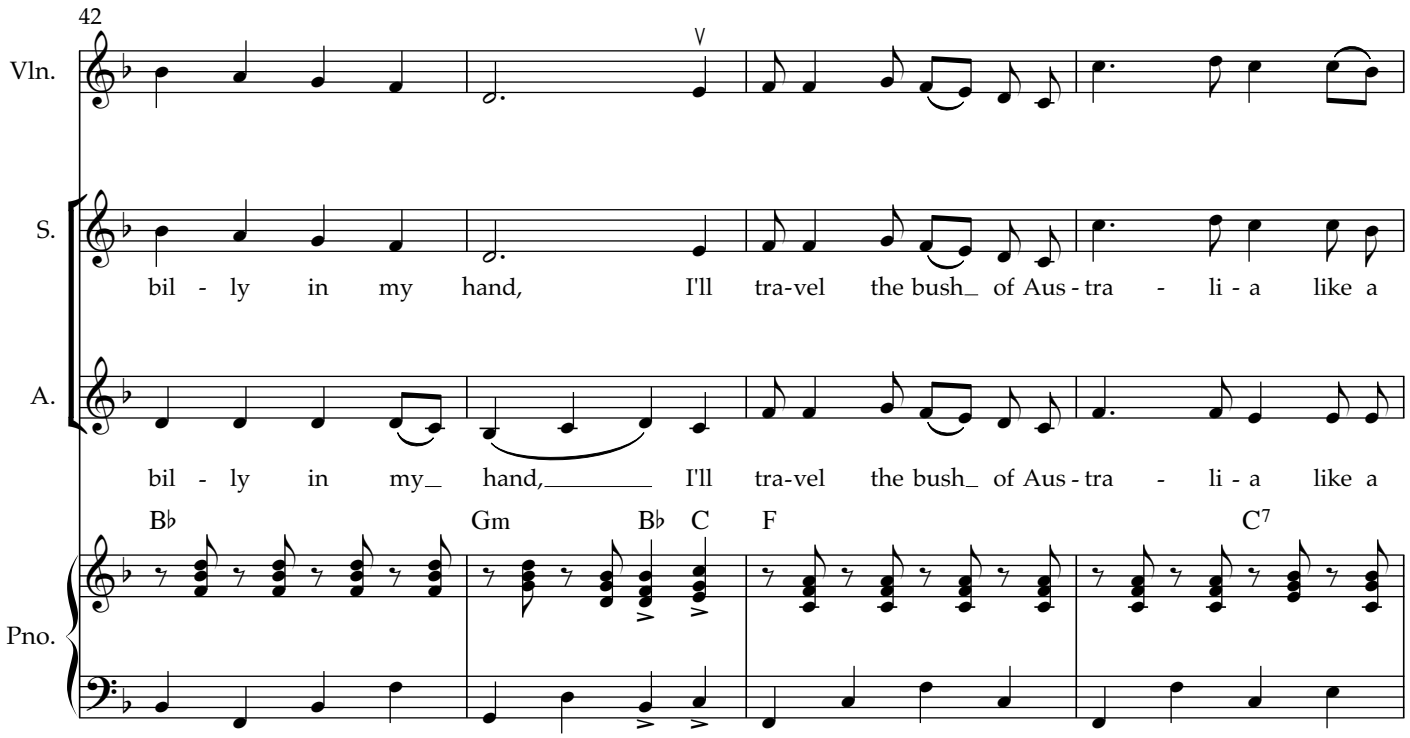
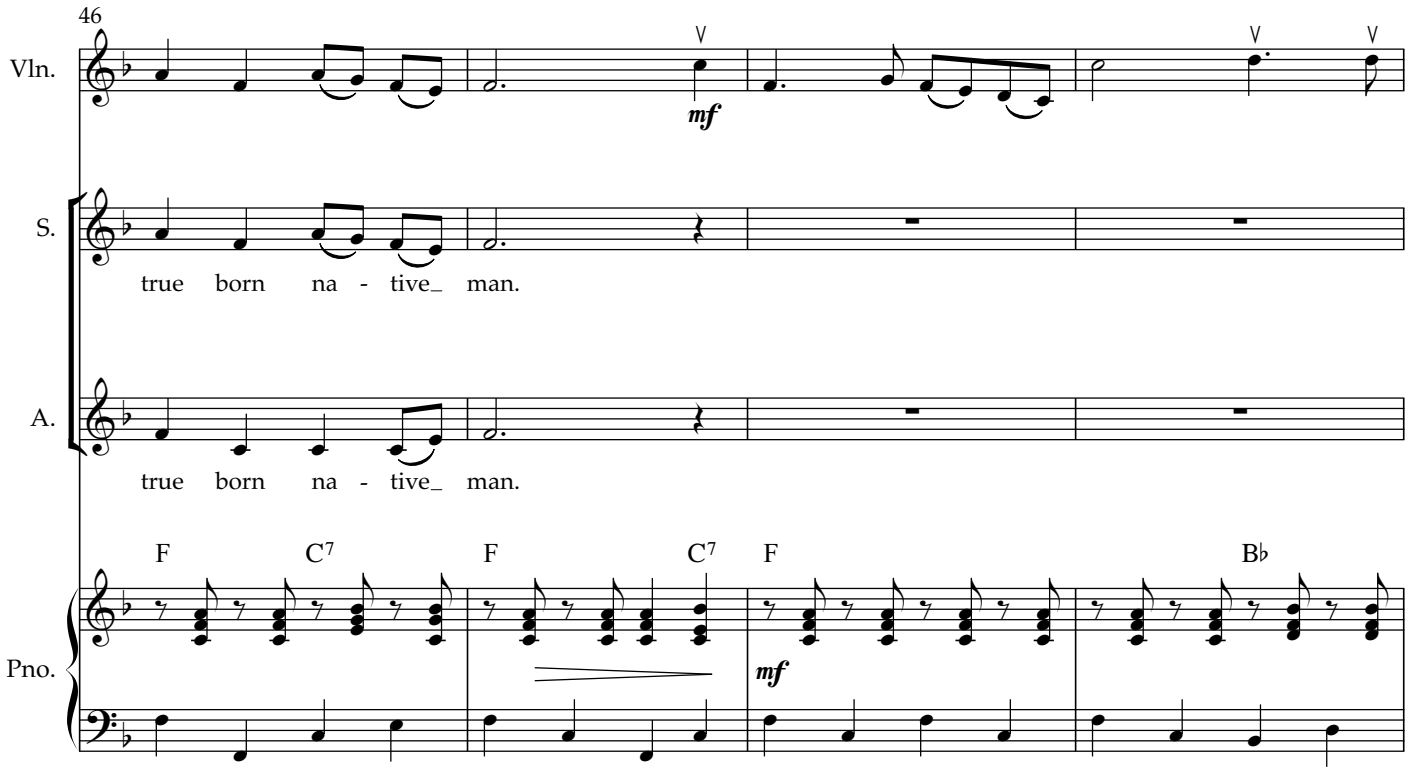

10
S.
A.
Pno.
Mel.
how folks in__ Aus - tral - li - a Could pick up lumps of__ gold! How
how folks in__ Aus - tral - li - a Could pick up lumps of__ gold! How
F C7 F Dm7 G7 C
14
S.
A.
Pno.
f
Mel. f
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -
B♭ F B♭ Gm B♭ C
mf
18
Vln.
S.
A.
Pno.
mf
rah!" said I,__ "me_ lov - in' friends, That's just the place for me."
rah!" said I,__ "me_ lov - in' friends, That's just the place for me."
F C7 F C7 F B♭

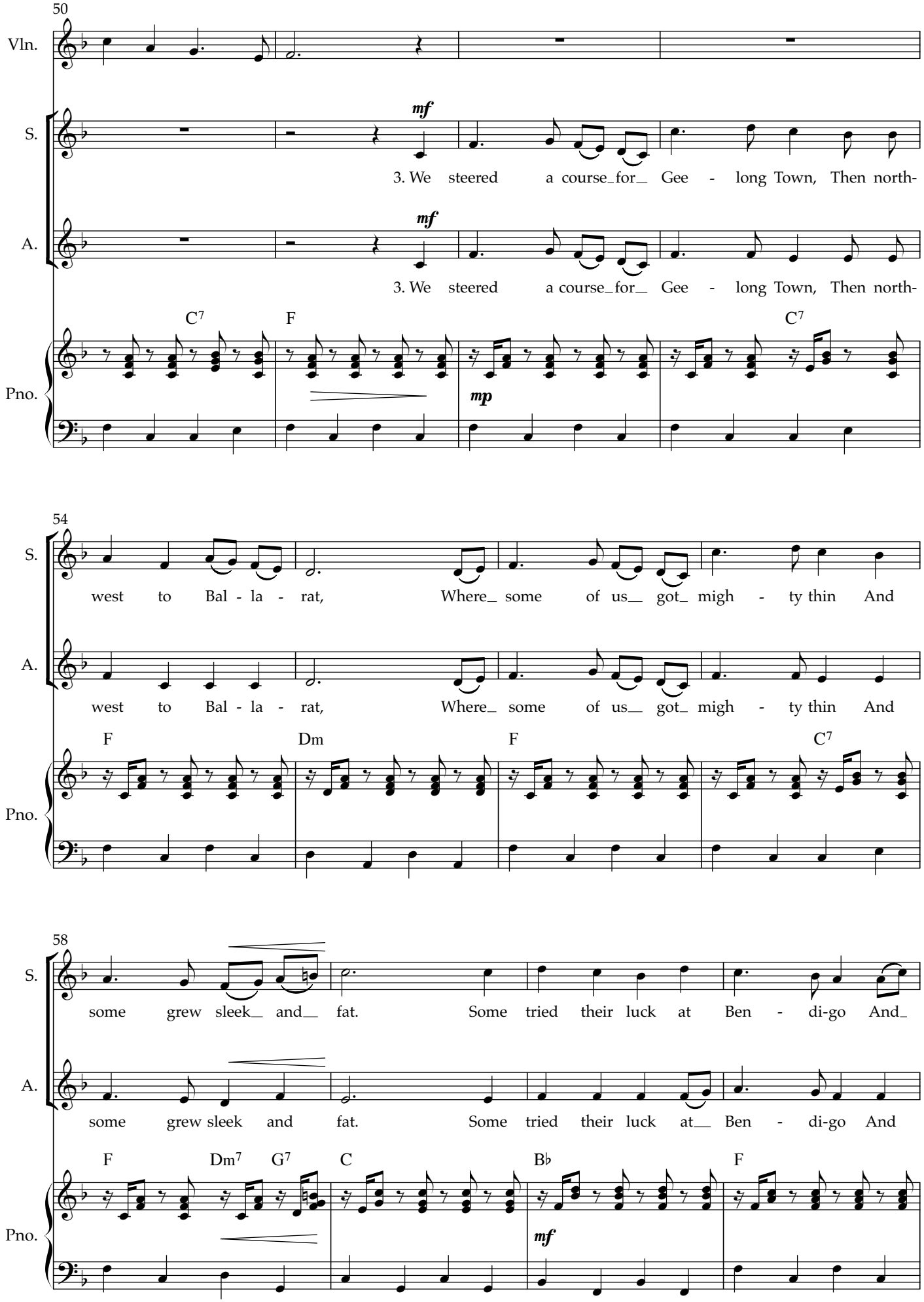

22
Vln.
A.
Pno.
mf
2. So when our ship_ reached Mel - bourne Town, We
C7
F
C7
mf
mp
26
A.
Pno.
all pre - pared_ to__ slip; All__ bar the cap - tain_ and the mate, The
F
Dm
F
C7
30
S.
A.
Pno.
mf
Hoo - rah! hoo - rah!
f
crew a - ban - doned ship. And all the girls of Mel - bourne Town Threw_
F
Dm7
G7
C
B♭
F
mf

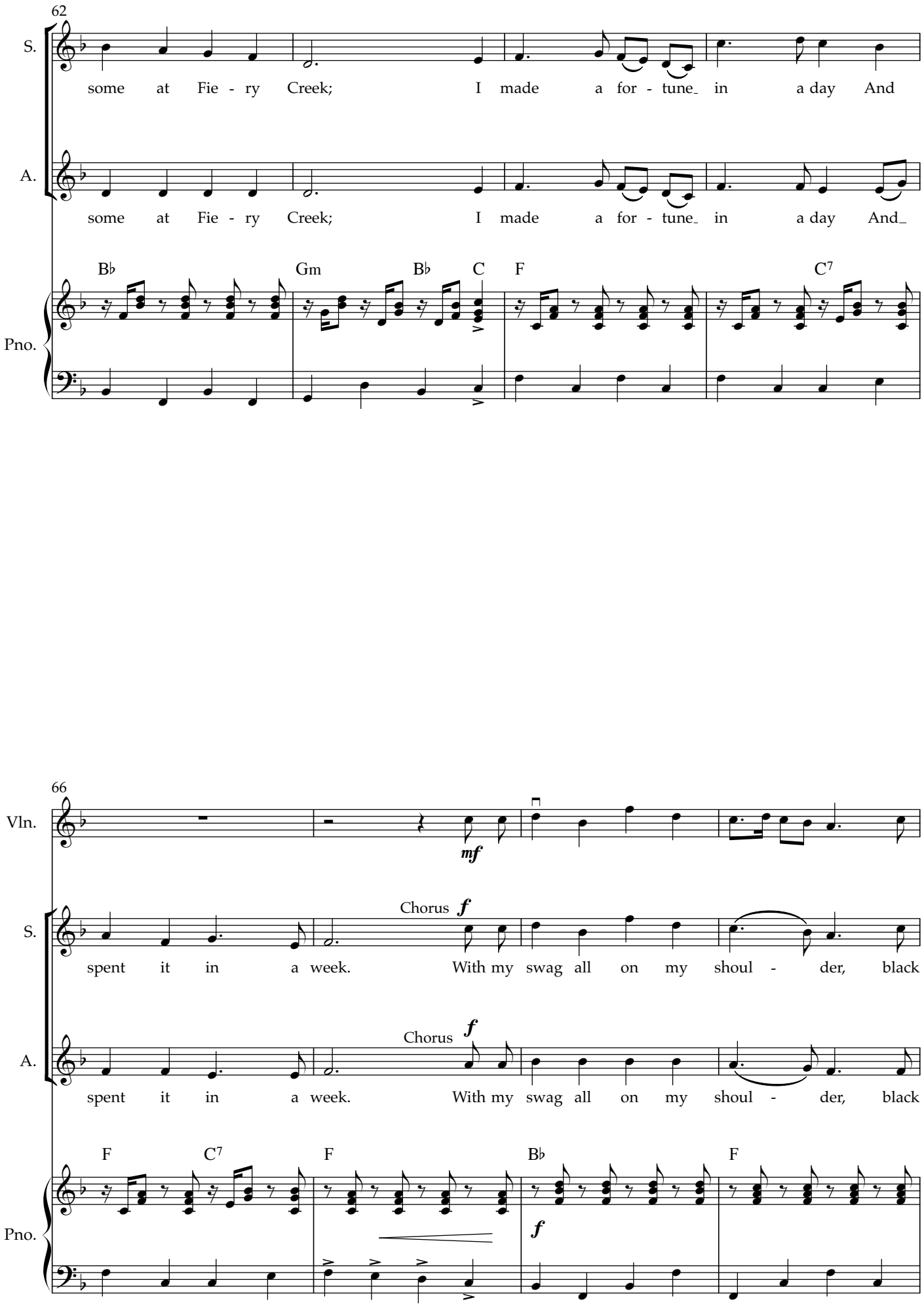

34
S.
hoo - rah! hoo - rah! "Here
A.
Mel.
up their arms with joy, Say-ing one un - to__ the_ o - ther, "Here
B♭ Gm B♭ C F C7
Pno.

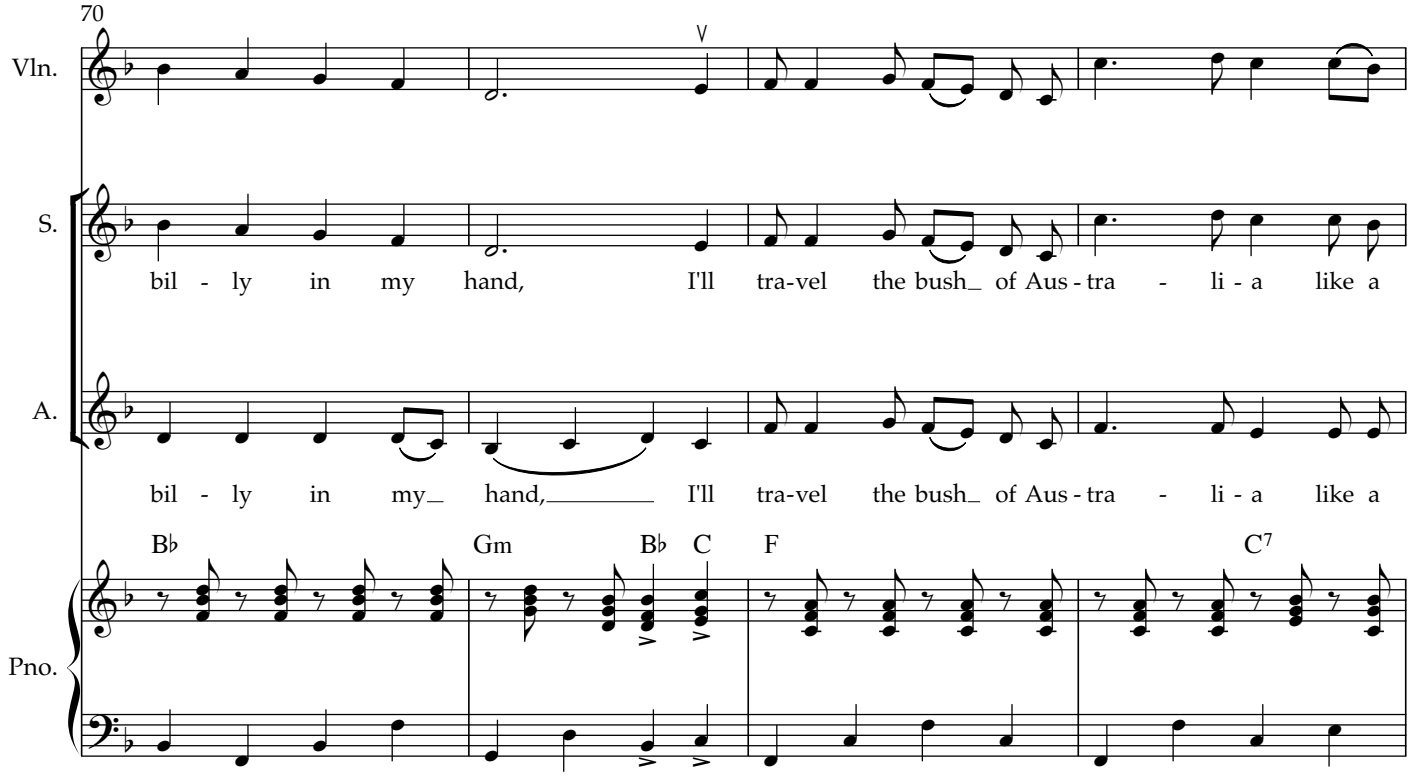

38
Vln.
mf
Chorus f
S.
comes my I - rish boy!" With my swag all on my shoul - der, black
Chorus f
A.
comes my I - rish boy!" With my swag all on my shoul - der, black
F C7 F B♭ F
f
Pno.

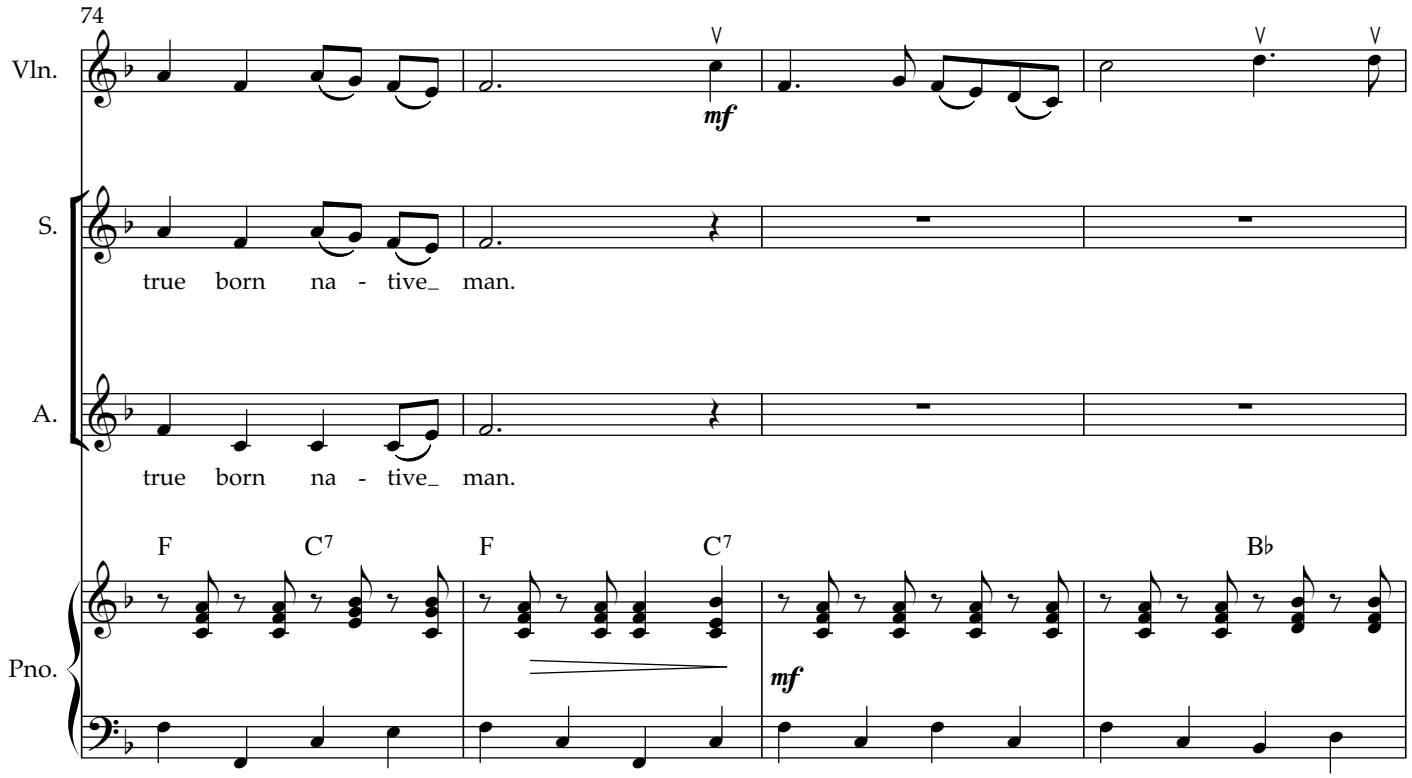

42
Vln.
S.
bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a
A.
bil - ly in my_ hand,_____ I'll tra-vel the bush_ of Aus - tra - li - a like a
B♭ Gm B♭ C F C7
Pno.

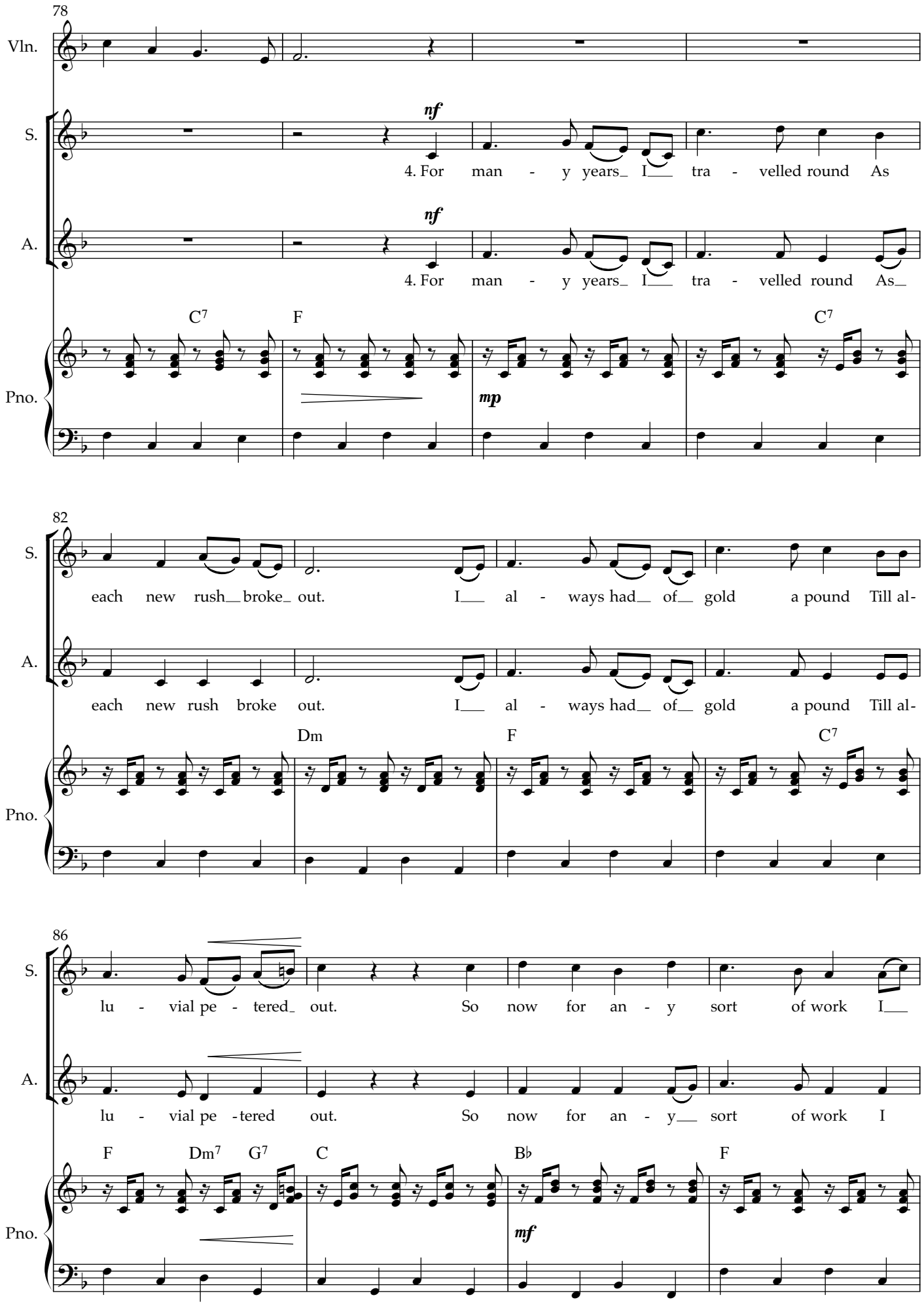

46
Vln.
mf
S.
true born na - tive_ man.
A.
true born na - tive_ man.
F C7 F C7 F B♭
mf
Pno.

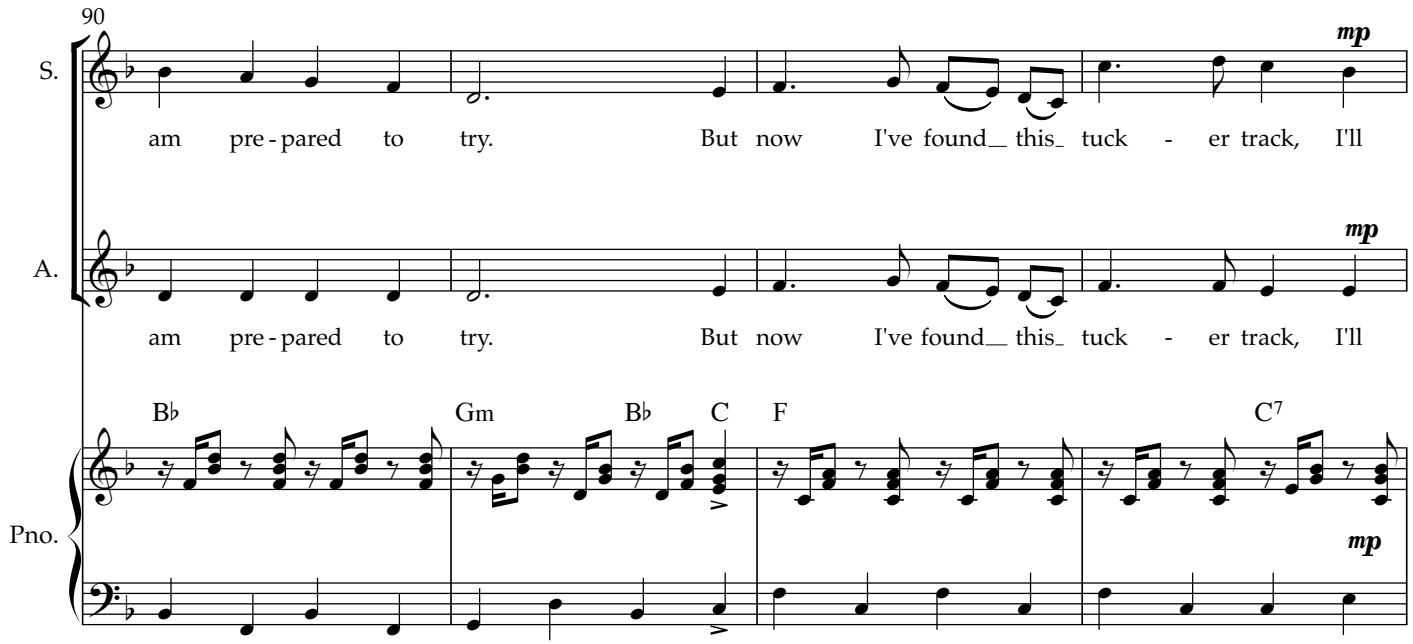

50
Vln.
S.
A.
Pno.
mf
3. We steered a course_for__ Gee - long Town, Then north-
3. We steered a course_for__ Gee - long Town, Then north-
C7
F
C7
mp
54
west to Bal - la - rat, Where_ some of us__ got_ migh - ty thin And
west to Bal - la - rat, Where_ some of us__ got_ migh - ty thin And
F
Dm
F
C7
58
some grew sleek__ and__ fat. Some tried their luck at Ben - di-go And_
some grew sleek and fat. Some tried their luck at__ Ben - di-go And
F
Dm7
G7
C
B♭
F
mf

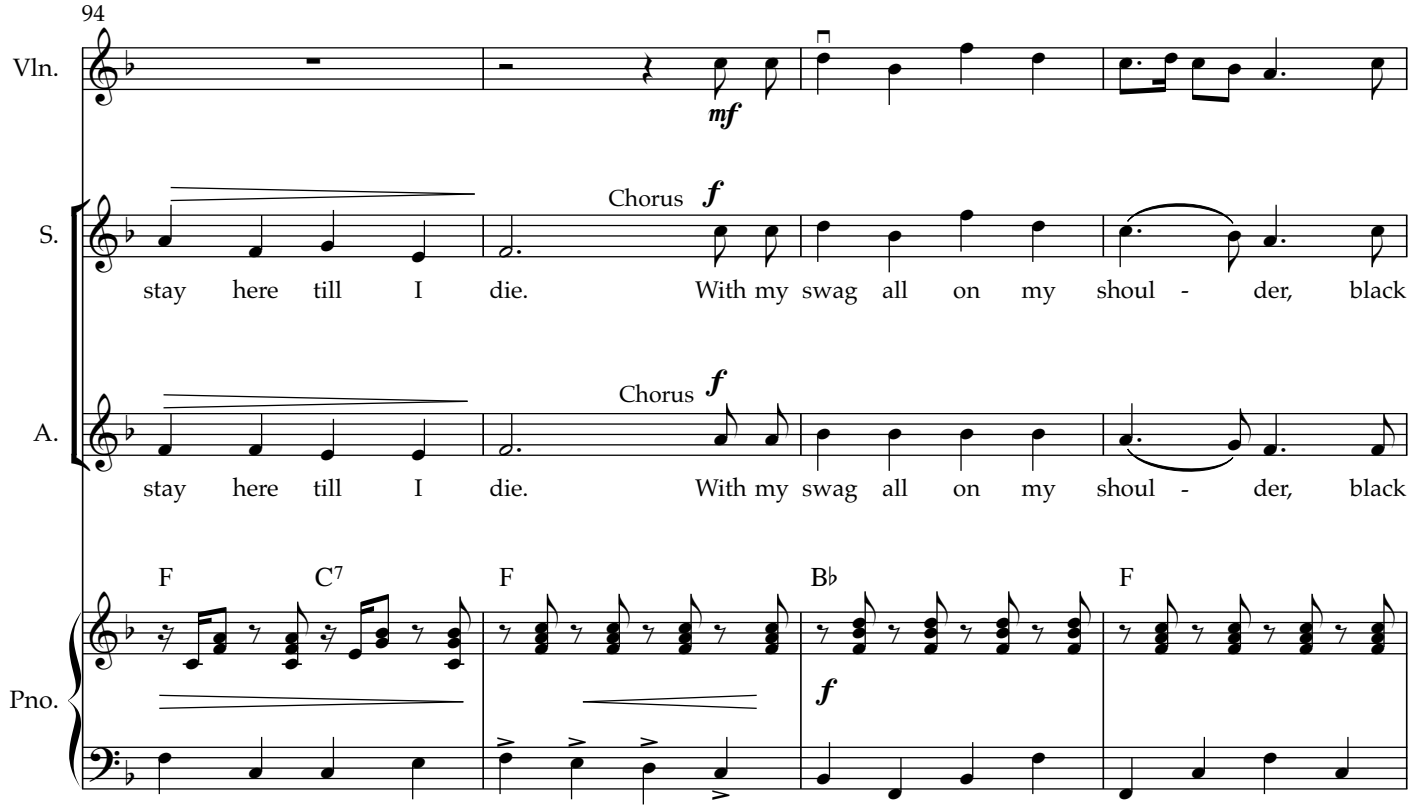

62
S.
some at Fie - ry Creek; I made a for - tune_ in a day And
A.
some at Fie - ry Creek; I made a for - tune_ in a day And_
B♭ Gm B♭ C F C7
Pno.
66
Vln.
mf
S.
Chorus f
spent it in a week. With my swag all on my shoul - der, black
A.
Chorus f
spent it in a week. With my swag all on my shoul - der, black
F C7 F B♭ F
Pno.
f

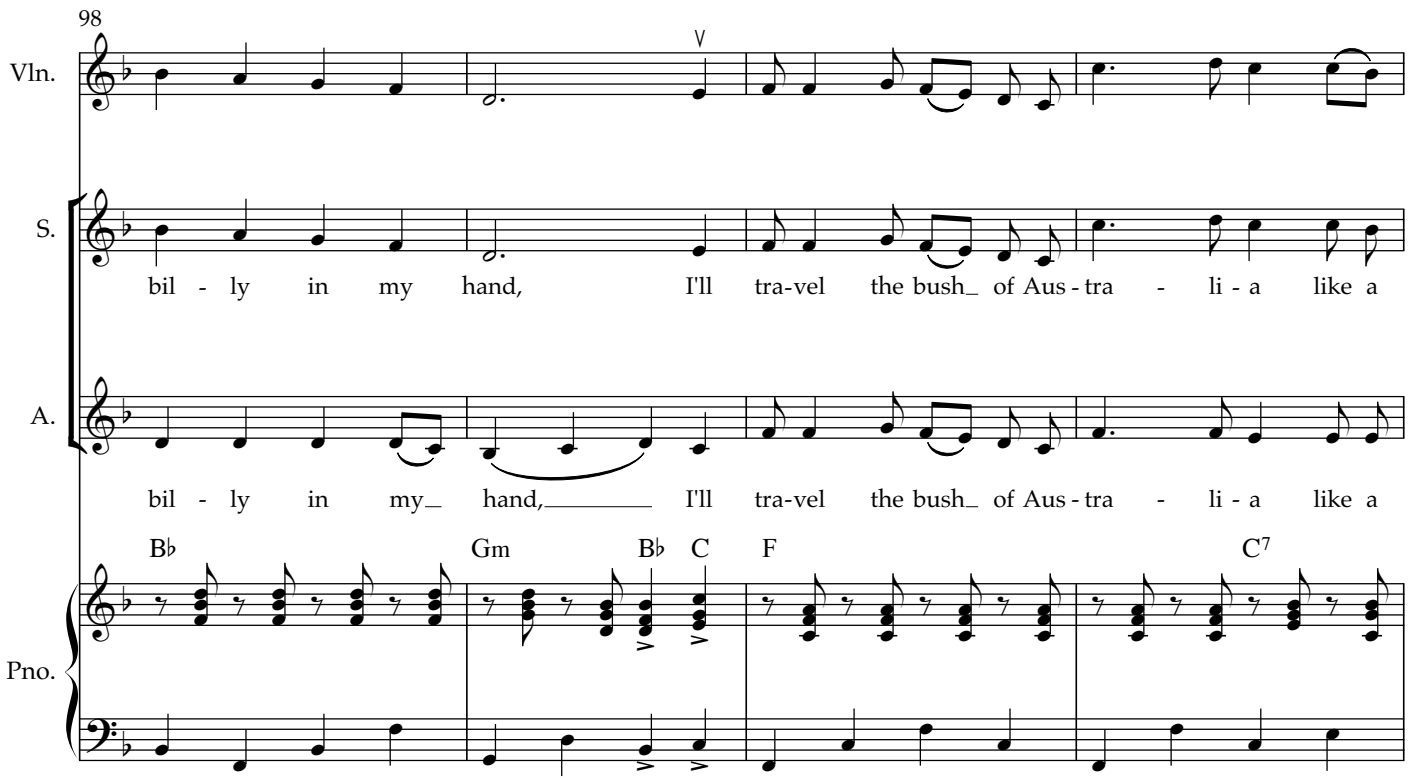

70
Vln.
S.
bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a
A.
bil - ly in my_ hand,_____ I'll tra-vel the bush_ of Aus - tra - li - a like a
B♭ Gm B♭ C F C7
Pno.

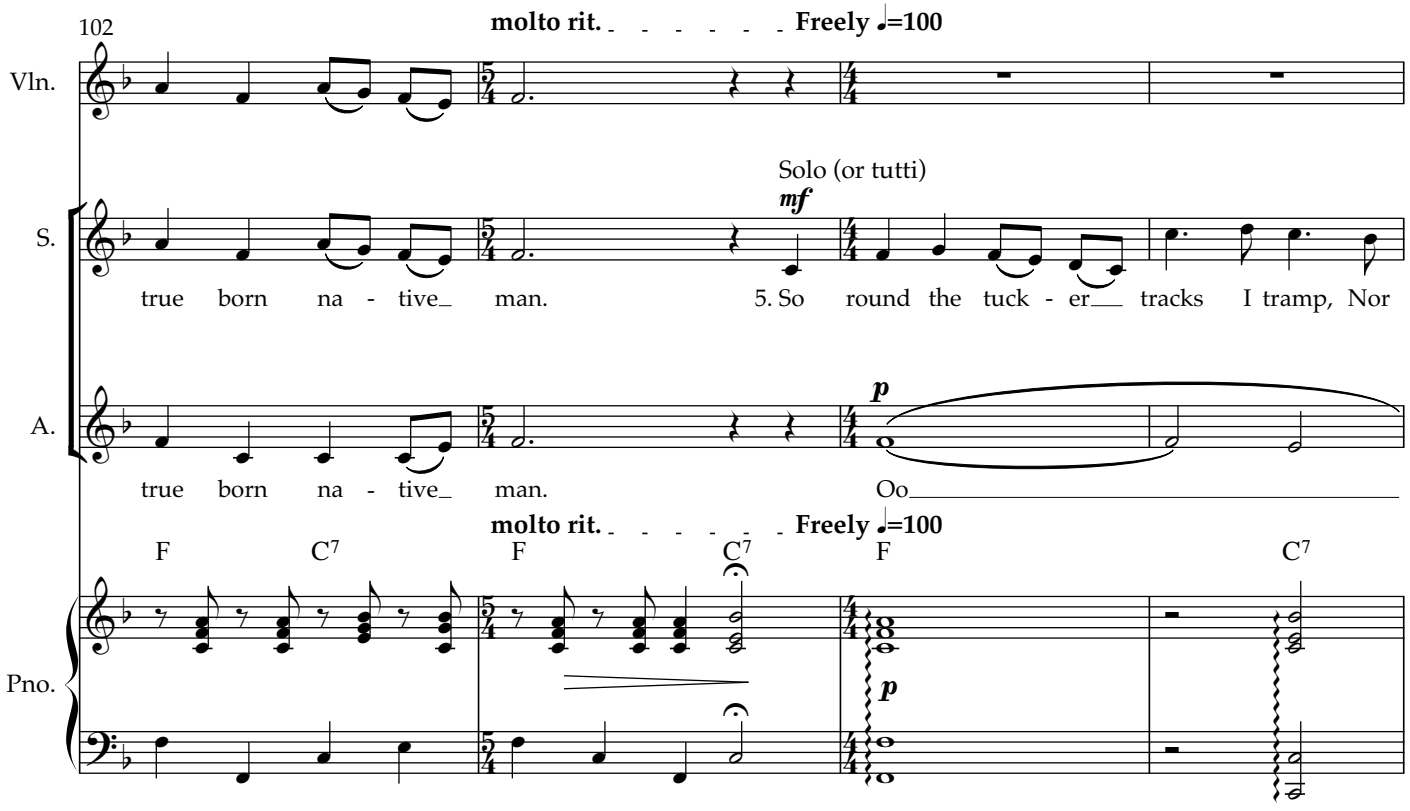

74
Vln.
mf
S.
true born na - tive_ man.
A.
true born na - tive_ man.
F C7 F C7 B♭
mf
Pno.

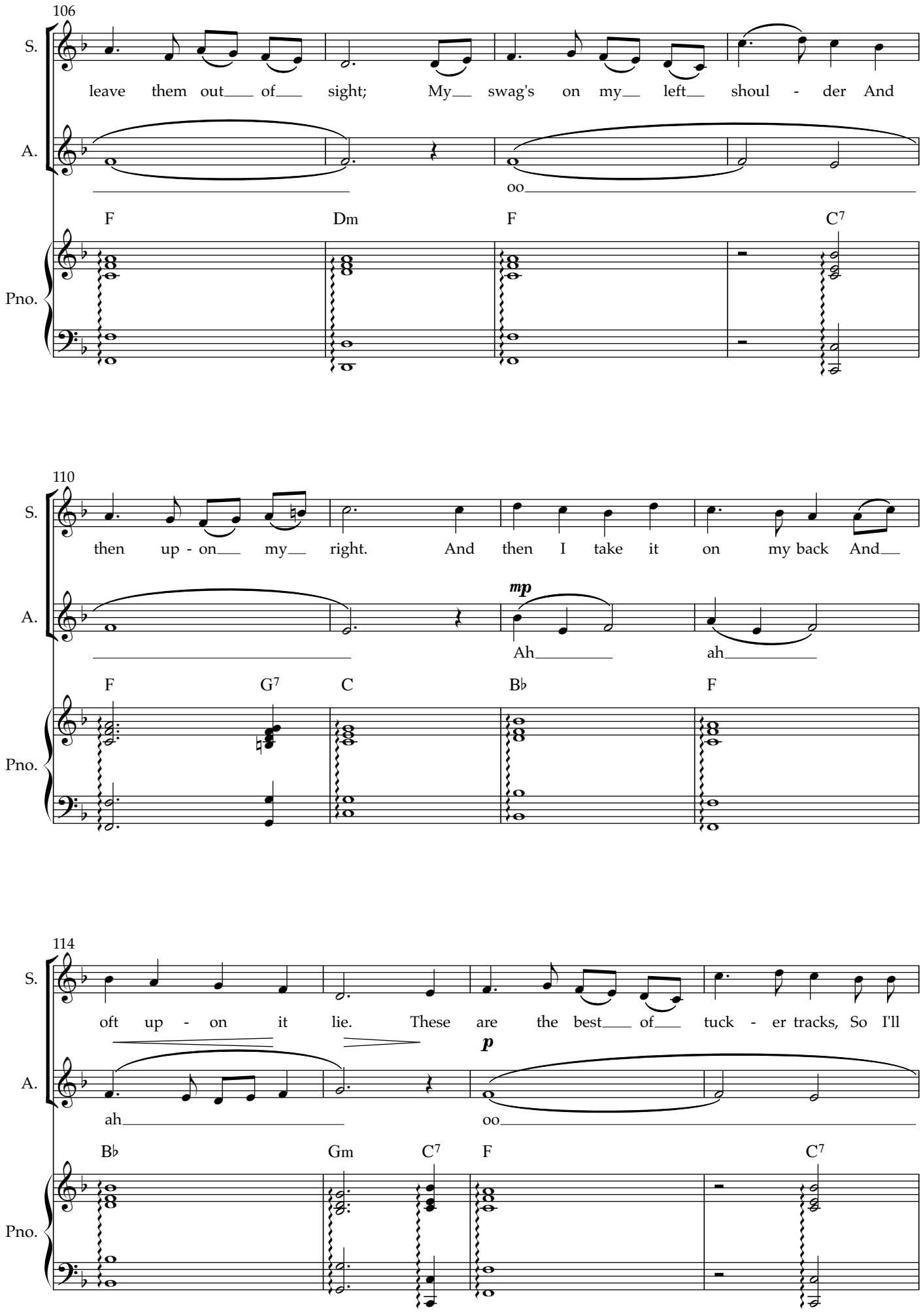

78
Vln.
S.
A.
Pno.
nf
4. For man - y years_ I___ tra - velled round As
nf
4. For man - y years_ I___ tra - velled round As_
C7
F
C7
mp
82
S.
A.
Pno.
each new rush__ broke_ out. I___ al - ways had__ of__ gold a pound Till al-
each new rush broke out. I___ al - ways had__ of__ gold a pound Till al-
Dm
F
C7
86
S.
A.
Pno.
lu - vial pe - tered_ out. So now for an - y sort of work I___
lu - vial pe - tered out. So now for an - y___ sort of work I
F
Dm7
G7
C
B♭
F
mf

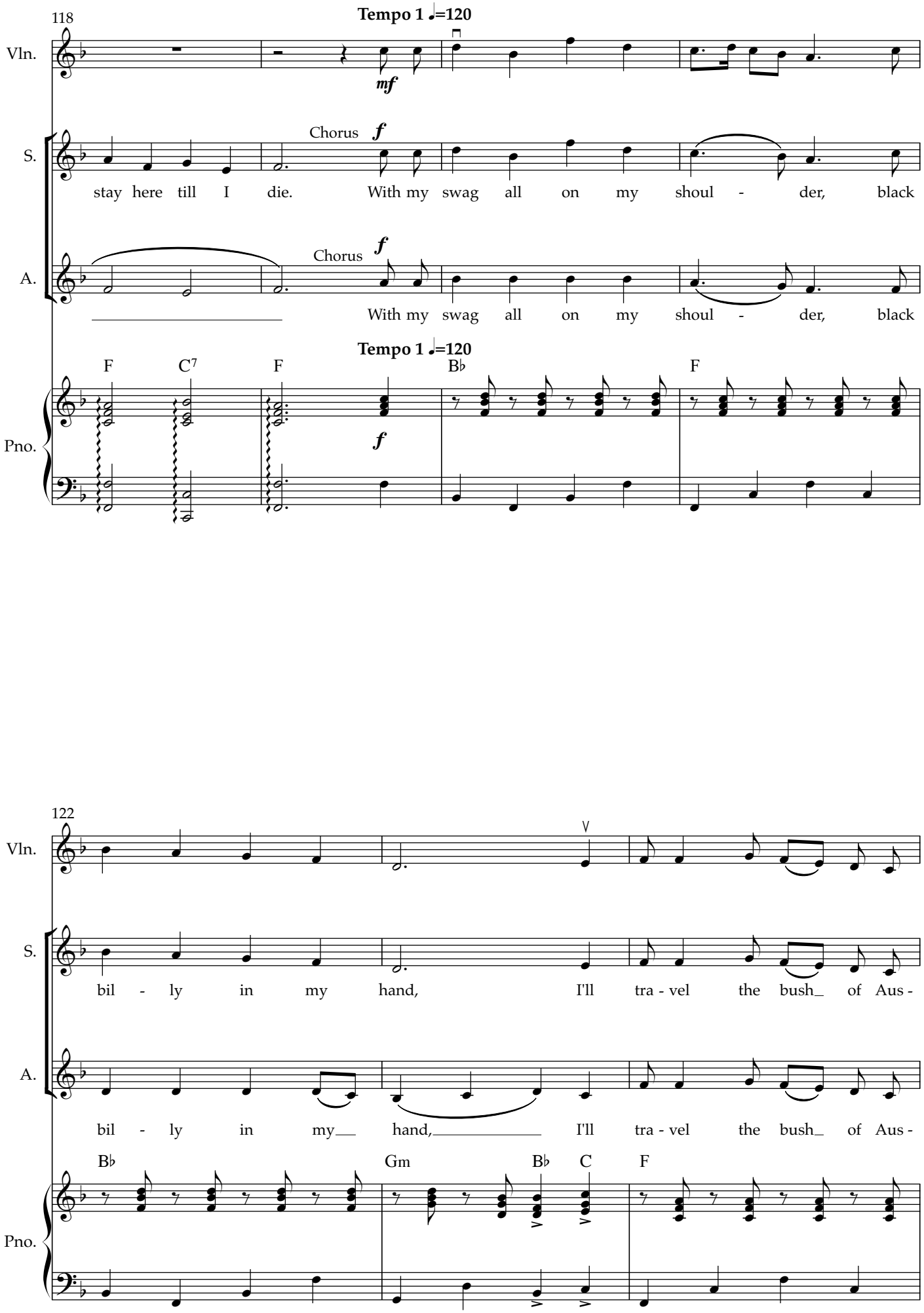

90
S.
A.
Pno.
mp
am pre - pared to try. But now I've found__ this_ tuck - er track, I'll
B♭ Gm B♭ C F C7

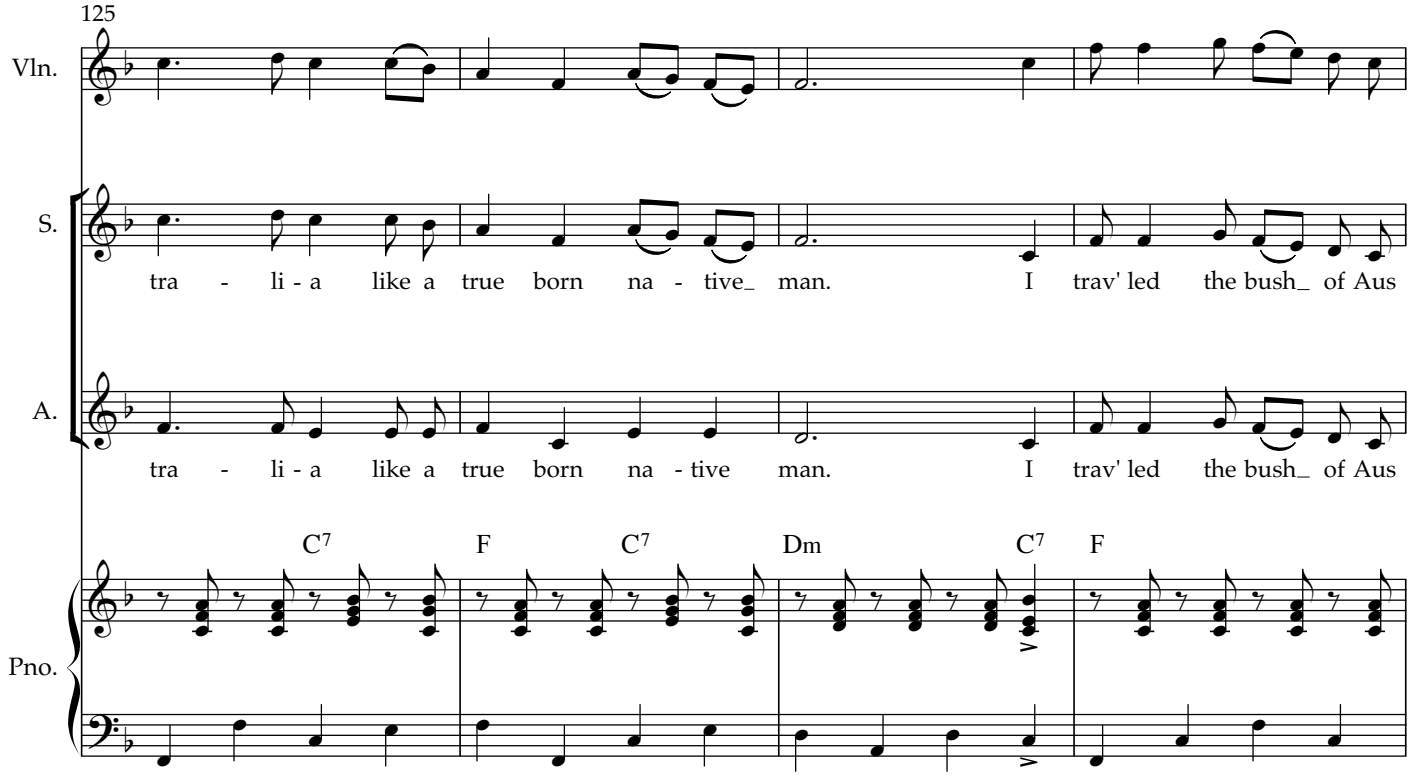

94
Vln.
S.
A.
Pno.
mf
Chorus f
stay here till I die. With my swag all on my shoul - der, black
F C7 F B♭ F

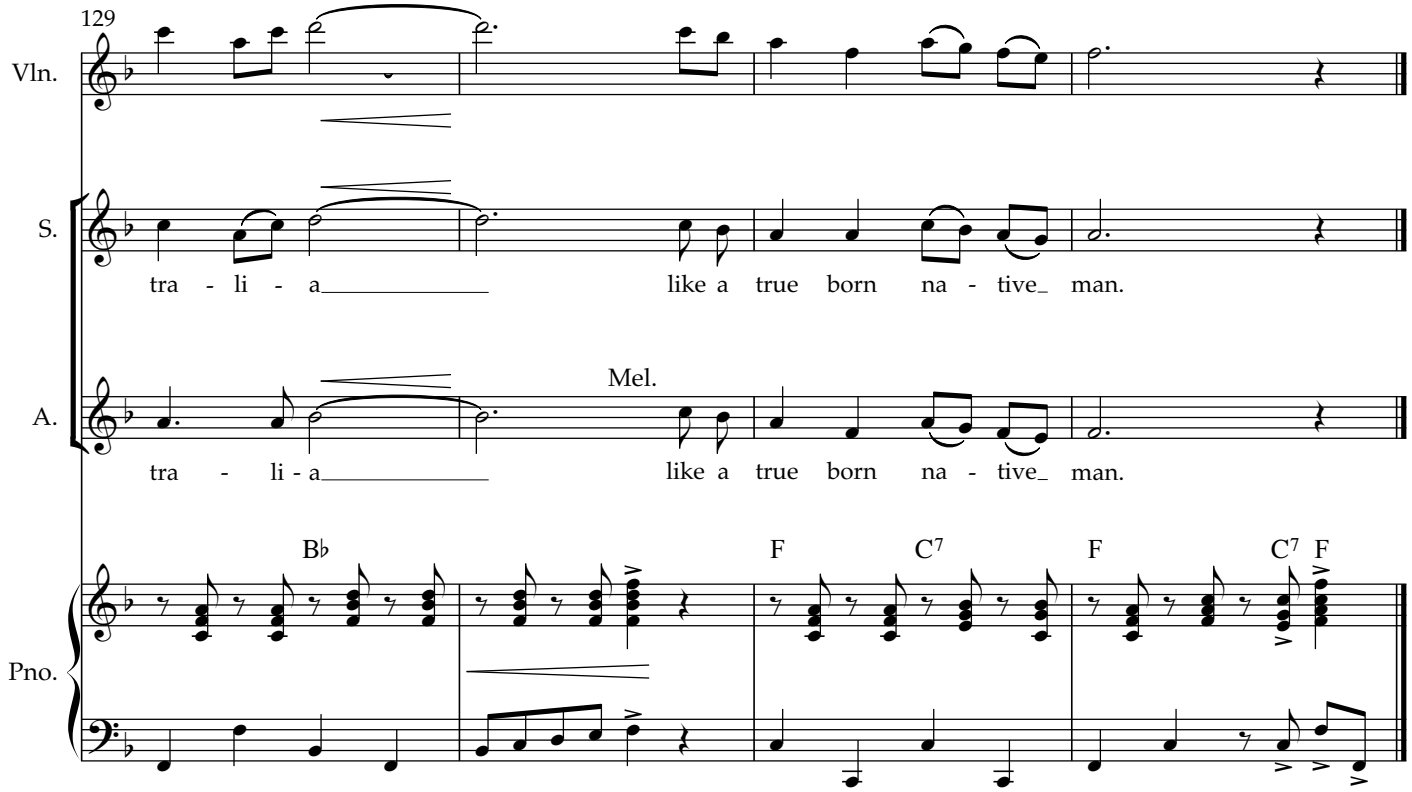

98
Vln.
S.
A.
Pno.
bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a
bil - ly in my_ hand,_____ I'll tra-vel the bush_ of Aus - tra - li - a like a
B♭ Gm B♭ C F C7


102
molto rit. Freely ♩=100
Vln.
Solo (or tutti)
mf
S.
true born na - tive_ man. 5. So round the tuck - er__ tracks I tramp, Nor
p
A.
true born na - tive_ man. Oo
molto rit. Freely ♩=100
F C7 F C7 F C7
Pno.
p


106
S.
leave them out of sight; My swag's on my left shoul - der And
A.
oo
F Dm F C7
Pno.
110
S.
then up - on my right. And then I take it on my back And
A.
mp
Ah ah
F G7 C B♭ F
Pno.
114
S.
oft up - on it lie. These are the best of tuck - er tracks, So I'll
A.
p
ah oo
B♭ Gm C7 F C7
Pno.


118
Tempo 1 ♩=120
Vln.
mf
S.
Chorus
f
stay here till I die. With my swag all on my shoul - der, black
A.
Chorus
f
With my swag all on my shoul - der, black
Tempo 1 ♩=120
F
C7
F
B♭
F
Pno.
f
122
Vln.
S.
bil - ly in my hand, I'll tra - vel the bush_ of Aus -
A.
bil - ly in my_ hand,_ I'll tra - vel the bush_ of Aus -
B♭
Gm
B♭
C
F
Pno.


125
Vln.
S.
tra - li - a like a true born na - tive_ man. I trav' led the bush_ of Aus
A.
tra - li - a like a true born na - tive man. I trav' led the bush_ of Aus
C7 F C7 Dm C7 F
Pno.


129
Vln.
S.
tra - li - a like a true born na - tive_ man.
Mel.
A.
tra - li - a like a true born na - tive_ man.
B♭ F C7 F C7 F
Pno.

Performance Notes

MORETON BAY

The penal settlement of Moreton Bay was established in 1824 and continued to operate until 1842 on the site of present-day Brisbane. Along with several other penal stations in eastern Australia, it had been established to house recalcitrant (worst of the worst) prisoners.

From 1826 to 1830 the settlement was under the command of Captain Patrick Logan. Hated by the convicts for his harsh treatment, he was a relentless flogger and was widely regarded as a tyrant.

The lyrics of the song are attributed to Francis MacNamara. Convicted of stealing some cloth in his native Ireland, he had been sentenced to transportation to Australia for seven years. He landed in Australia in 1832 and quickly established himself as a talented writer who produced several songs and poems critical of the treatment of convicts by the authorities. The song is based on Frankie's own experiences as a convict and describes the cruelty of the penal stations in Australia in the middle of the 19th Century.

Captain Logan was speared to death on October 17, 1830.

SATB

There are several solo opportunities in this arrangement.

Solo 1 at Bar 4 can be any voice type or it may be sung by the whole Soprano section.

Solo 2 at Bar 13 is suitable for either Baritone or Tenor.

The Solos from Bar 62 to 70 are for Baritone or Tenor (melody) and Solo Alto (harmony).

This accompanied arrangement contains an "a cappella" section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, at the discretion of the conductor.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

SSA

There are three solo opportunities in this version: at Bar 4, Bar 13 and Bar 71.

This accompanied arrangement contains an "a cappella" section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, at the discretion of the conductor.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

TTB

There are three solo opportunities in this version: at Bar 4, Bar 13 and Bar 71.

This accompanied arrangement contains an "a cappella" section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, at the discretion of the conductor.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

MY NAME IS BEN HALL

This song was published in *Old Bush Songs; Composed and Sung in the Bushranging, Digging and Overlanding Days*, edited by Banjo Paterson. It tells the story of Ben Hall, one of Australia's best-known bushrangers.

Ben was born in May 1837 at Maitland, in the Hunter Valley of New South Wales, the son of English and Irish parents who had both been convicted of minor offences and transported to Australia. They had married in 1834 and found work in the Murrurundi area. By 1842 Benjamin senior had bought a small block of land in Murrurundi where he set up a butcher shop and also sold fresh vegetables.

Young Ben spent his early years working with horses and cattle, developing his expertise in stockwork and bushcraft. These skills would later serve him well. In 1856, at age 19, he married Bridget Walsh, but during the summer of 1861–62, Biddy left, with their young son Henry, to live with a young stockman named James Taylor. From this time, Ben's life entered a downward spiral as he began an association with the notorious bushranger Frank Gardiner.

It was perhaps on this account that the police arrested Hall on a trumped-up charge and, while he was in gaol, the authorities burnt down his homestead and left his cattle to starve. In anger and despair, Hall turned to bushranging and, for some three years, he and his gang terrorised the district between Bathurst and Forbes. But by early 1865, Hall and the others realised that to survive they would have to leave New South Wales. They first retreated to an isolated area northwest of Forbes, intending to gather fresh horses and provisions for a long journey north towards Queensland. But early in the morning of 5 May 1865, the police came upon Ben Hall alone and asleep by the banks of the Goobang Creek. The outlaw was shot to death.

SAB

Use stagger breathing for the long, sustained humming notes.

From Bars 1 to 9, the opening melody may be sung by a Baritone solo.

The piece may also be accompanied by guitar for pitch support.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

MY SON TED

This song is often called *Mrs McGrath*; Ted is also known as Tim and John; and there are many variants of the lyrics and the tunes used. Whatever the case, it is a bitter song expressing a strong anti-war sentiment. It dates from the time of the Napoleonic Wars (1803-1815) between the French Empire and various European states, including England

During that time thousands of young Irishmen were recruited to join the British army. For many, they were faced with the option of starving at home or becoming soldiers of fortune. The recruiting sergeant was a dreaded figure in those days, for if you accepted his shilling for a drink, you could be legally pressed into the army.

The song tells the story of a young Irishman who joined the British Army to fight in the Peninsular War (1804-1814) which was fought on the Iberian Peninsula pitting the forces of Spain, Portugal and Britain against the forces of Napoleon. Much to his mother's dismay, the young man returns home having lost both his legs to a cannon ball.

SATB

This accompanied arrangement contains an "a cappella" section from Bar 86 to Bar 94, where the optional piano accompaniment may be used, at the discretion of the conductor.

The piece may be accompanied by guitar.

In performance, pay particular attention to tempi changes, articulation and dynamics as well as the enunciation and expressive use of consonants in order to best convey the story.

ON THE BANKS OF THE REEDY LAGOON

The words to this song were based on a poem written by Jimmy Connors, described as a prolific contributor of newspaper verses, and published in the *Queensland Times* on 14 September 1893. It may have been inspired by the ill-fated Shearers Strike of 1891. Jimmy had been living in Redbank Plains at the time of writing the poem and, sadly, died a year or two before it was printed.

SATB

This arrangement is scored for piano and harmonica, but a violin or flute can be substituted if necessary.

There are three solo opportunities: at Bar 72 for Bass/Tenor, Bar 76 for Soprano/Alto and Bar 88 for Bass.

The score also contains an "a cappella" section from Bar 136 to the end, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may be accompanied by guitar.

In performance, pay particular attention to tempi changes, articulation and dynamics as well as the enunciation and expressive use of consonants in order to best convey the story.

SSA and 2-PART

This arrangement is scored for piano and harmonica, but a violin or flute can be substituted if necessary.

There are three solo opportunities: at Bar 72 for Alto, Bar 76 for Soprano and Bar 88 for Alto.

The score also contains an "a cappella" section from Bar 136 to the end, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may be accompanied by guitar.

In performance, pay particular attention to tempi changes, articulation and dynamics as well as the enunciation and expressive use of consonants in order to best convey the story.

THE QUEENSLAND DROVER

Sometimes know as *The Overlanders*, this song reminds the listener of the well-known life of a Queensland Drover. The song has been in circulation in several versions with a number of different tunes since about the mid-1800s.

The song tells of the life and times of the drovers (overlanders) who made long and lonesome journeys across eastern Australia (from the Gulf of Carpentaria through to bass Strait) driving large mobs of cattle to new grazing areas or from cattle stations to railheads that lead to markets. They were a tough breed of men, from many nations and from many walks of life, who were often regarded somewhat as social outcasts by the squatters and the townsfolk whose paths they crossed on their long journeys across the country.

The chorus is a toast to the overlanders.

SSATB

This arrangement is scored for violin, but a flute can be substituted if necessary.

In verse 5 (Bar 67), there is a solo opportunity for Bass or Tenor; however, this could be acted out for the last phrase by shouting the words instead of singing.

The score also contains an "a cappella" section from Bar 75 to Bar 83, where the optional piano accompaniment can be used, at the discretion of the conductor.

The 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.

SSA and 2-PART

This arrangement is scored for violin, but a flute can be substituted if necessary.

In verse 2 (Bar 23) there is an optional solo for treble voice. At verse 5 (Bar 67), there is another optional solo and an opportunity for acting out the last phrase by shouting the words instead of singing them.

The score also contains an "a cappella" section from Bar 75 to Bar 83, where the optional piano accompaniment can be used, at the discretion of the conductor.

The 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.

SHORES OF BOTANY BAY

Shores of Botany Bay is a traditional Irish song that has become a classic Australian folk song, with its catchy lyrics and 'ear worm' tune. The story is told by a bricklayer, Pat, who decides to emigrate from Ireland to Australia after hearing rumours of the Australian gold rushes. He has had enough of his job laying bricks and mortar on the docks, with its long hours and poor treatment by his bosses.

ALL ARRANGEMENTS

This arrangement is scored for flute, but a violin can be substituted if necessary.

The piece may also be accompanied by guitar, bush bass, lagerphone (monkey stick) and drum.

In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

THE SPRINGTIME IT BRINGS ON THE SHEARING

One of the best known of all Australian folk songs, this song appears to have been based on a poem *The Wallaby Track* by E J Overbury, published in the *Creswick and Clunes Advertiser* in 1865. It is a gentle, matter-of-fact sort of song; painting a contented picture, which verges on the romantic image of bush life.

SSAA

This “a cappella” arrangement may also be accompanied by guitar.

In performance, pay particular attention to the tempi changes as well as the enunciation and expressive use of consonants in order to best convey the story.

2 PART

This accompanied arrangement may also be accompanied by guitar.

In performance, pay particular attention to the tempi changes as well as the enunciation and expressive use of consonants in order to best convey the story.

WITH MY SWAG ALL ON MY SHOULDER

This is one of the best-known of Australian folk songs. The first documented version of the song was published in 1924, when Banjo Paterson included it in his *Old Bush Songs*. But it is almost certain that the song was around long before Paterson published it.

Its popularity is probably due, in large part, to the version performed and recorded by Australian group *The Seekers*. It was released in 1964 on their self-titled album *The Seekers*.

The song talks about the news reaching England and Ireland of the 1850s gold strikes in Australia. Stories of lumps of gold lying about, painted an enticing picture for people “back home” in the UK. Soon, hundreds of ships swarming with fortune seekers set out for Australia. Some of the emigrants struck it lucky – most did not and had to find other means to survive. Many spent their time wandering around the country-side hunting, gathering, begging, and stealing. Showing up at a squatter’s station could result in a generous handout, especially if the swaggies (as they were called) stayed around for a time to help repair fences, shear sheep, or muster cattle.

SAB and SA/2-PART

This arrangement is scored for violin, but a flute can be substituted if necessary.

The piece may also be accompanied by guitar, bush bass, lagerphone (monkey stick) and drum.

There is a solo opportunity at Verse 5 Bar 103. Feel free to have other voices join the solo wherever appropriate.

In performance, pay particular attention to the tempi changes as well as to the enunciation and expressive use of consonants in order to best convey the story.

GLOSSARY

MORETON BAY

Erin's island Ireland.

mangled Injured by deep, disfiguring wounds; whipped.

triangle A tripod of wooden beams from which offenders were suspended by the wrists to be flogged.

MY NAME IS BEN HALL

Crown The colonial government.

cutting a dash Behaving in an elegant or stylish manner, in order to impress people.

Frank Gardiner (1830-1882) an Australian bushranger.

Jack Vane (1842-1906) an Australian bushranger.

squatter In colonial Australia, someone who occupied a large tract of Crown land in order to graze livestock.

stand Used in the phrase 'stand and deliver' meaning to come to a halt and hand over one's valuables/money.

Murrurundi A rural town located in the upper Hunter Valley region of New South Wales.

ON THE BANKS OF THE REEDY LAGOON

currajong (or kurrajong) Brachychiton populneus is a small to medium, attractive and highly drought tolerant tree native to eastern Australia.

jack shay A tin quart pot used for boiling water or cooking food in the bush.

keep square Do the right thing; stay honest and sober.

lagoon Another term for a billabong – a pond or pool of water that is left behind when a river alters course or after floodwaters recede.

Muldoon William (Iron Duke) Muldoon, 1852-1933, was an American wrestling champion and boxing trainer.

swag A blanket/bed roll.

THE QUEENSLAND DROVER

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.

dander Anger.

drover A stockman/horseman who moves (droves) large herds of cattle or sheep overland, from one location to another.

Gulf the Gulf of Carpentaria.

Maranoa A Queensland river that rises in the Carnarvon Ranges and flows south through Mitchell towards St George, joining the Balonne River and then on to join the Darling River.

overlander Another name for a drover.

pint-pot A container, typically with a handle, that holds a pint of beer etc. for drinking.

prad A horse.

spree A celebration/party/good time, usually involving the consumption of alcohol.

SHORES OF BOTANY BAY

navvy An unskilled manual labourer.

THE SPRINGTIME IT BRINGS ON THE SHEARING

Billabone, Murray and Loddon Sheep stations in north-western Victoria.

billy quart pot A can with a one-quart capacity, used to boil water or cook food.

coves Sheep station owners/managers.

droves Large numbers.

flash shearers The best and fastest shearers who were in high demand during the shearing season, but who often found it hard to secure other work in the off-season.

johnny cakes Small, thin pancakes made from a damper-like mixture of flour, salt and water.

new chums Immigrants newly arrived in Australia.

round in the bend Camped in the bend of a river.

swag A blanket/bed roll.

Tatiara A district on the border between Victoria and South Australia.

on the wallaby track Refers to itinerant rural workers or "swagmen" walking from place to place looking for work.

WITH MY SWAG ALL ON MY SHOULDER

alluvial Refers to alluvial gold - gold that had come loose from its original host rock, and then deposited by water action into creeks and rivers.

billy A tin can in which water is boiled for tea over a campfire or in which cooking is done.

Ballarat, Bendigo, Fiery Creek Locations of gold rushes in Victoria.

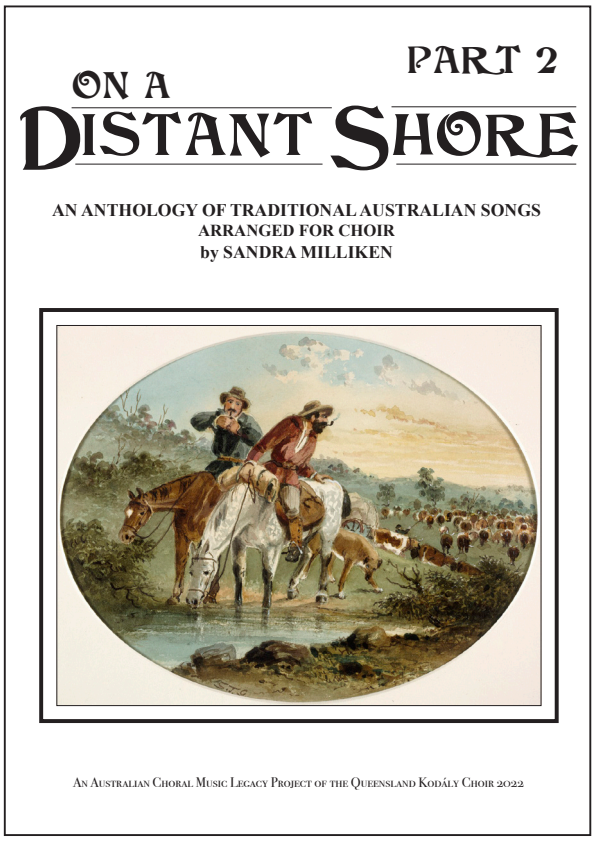
Miner's Right The Miner's Right came into being in Victoria on 1 May 1855 and cost one pound per annum. A person holding a Miner's Right could dig for gold and had the right to take a parcel of land to erect a cottage on, along with a garden.

rush A gold rush.

tucker track A narrow path or road between small settlements and/or homesteads along which itinerant workers (swagmen) would walk. If they were lucky, people along the way might provide them with tucker (food), especially in return for doing some chores.

swag A blanket/bed roll.

yarn A story.



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**.