

ANDY'S GONE WITH CATTLE

arranged for SSAA choir, a cappella
by Sandra Milliken

from the Anthology *ON A DISTANT SHORE*



WELCOME TO *ON A DISTANT SHORE*

This arrangement is an extract from the 2-part anthology “On a Distant Shore”, a collection of Australian folk songs arranged for choir by Sandra Milliken. The anthology was commissioned in 2022 by the Queensland Kodály Choir, to create a legacy of Australian Choral Music.

The following are some general performance notes that have relevance to all pieces in the collection. Additional, more specific performance notes for this arrangement are included on the inside back cover.

Solos

Conductors should feel free to allocate solo passages to one singer, to a small group of several voices or to the whole section – whatever best suits your choral resources.

Instrumental Accompaniment

In many instances, guitar chords have been included with the arrangements. Additional instruments could also be incorporated, including bush bass, lagerphone (monkey stick) and drum.

Several of the arrangements include instrumental solos for C instruments (flute, tin whistle, violin, harmonica) in keeping with performance traditions. These instruments are all interchangeable.

Piano/Keyboard Accompaniment

Some of the accompanied arrangements contain an “a cappella” section. The optional piano accompaniment may be used in these sections, at the discretion of the conductor.

Key

Many folk tunes have a wide vocal range, so some titles are provided in two keys. This may assist in accommodating changing voices and catering for the vocal resources within school and community choirs.

Text and Interpretation

Certain of the lyrics in a few of the titles have been modified to avoid terms which, today, some singers/listeners may find inappropriate or be uncomfortable with. Additional lyrics (some from other versions, some newly written) have been added to “round out” the story line in a few of the titles.

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

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

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

ANDY'S GONE WITH CATTLE

for SSAA choir, a cappella

Original words by Henry Lawson

Traditional
Arranged by Sandra Milliken

Andante ♩=90

SOPRANO 1 *mf* *dim.* *mp*
Doo doo doo doo_____ Our

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

ALTO 1 *mf* *dim.* *mp*
Doo doo_ doo doo_ doo doo_ doo doo_ Our

ALTO 2 *mf* *dim.* *mp*
Doo doo_ doo_ doo_ Our

5

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

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

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

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

10

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

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

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

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

15

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

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

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

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

20

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

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

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

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

25

p

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

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

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

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

29

mf

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

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

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

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

33

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

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

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

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

37

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

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

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

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

41

mp *poco mosso* *mf*

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

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

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

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

45

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

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

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

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

49

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

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

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

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

53

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

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

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

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

57

S. 1 grant it brings us An - dy.

S. 2 grant it brings us An - dy.

A. 1 grant it brings us An - dy.

A. 2 grant it brings us An - dy.

ANDY'S GONE WITH CATTLE

PERFORMANCE NOTES

The original words (they were re-worked several times) for this song were written by the well-known Australian writer/poet Henry Lawson and published in *The Australian Town and Country Journal* on 13 October 1888. Six weeks later, a sequel, *Andy's Return*, was published in the same journal.

Lawson was born in 1867 in a tent on the New South Wales goldfields, the son of a Norwegian father and an English mother. He experienced a rather miserable childhood on a poor bush farm in what is now western Sydney and this greatly influenced the subject matter of many of his later writings.

The action described in this poem takes place during a period of severe drought, when Andy is forced to take a job droving cattle in order to financially sustain his family. The poem reflects on the lives of family members left behind on their small selection in the Australian Outback. Droving was a difficult and sometimes dangerous occupation, affecting both the drovers and the families they left behind, often for long periods of time.



SSAA

This is an *a cappella* version, which may be sung down a tone, in F Major, if desired.

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

SSA and 2-PART

These arrangements, with piano accompaniment, contain an *a cappella* section from Bar 54 to the end. However, an optional piano accompaniment can be used, if desired, at the discretion of the conductor. Both pieces may also be accompanied by guitar.

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

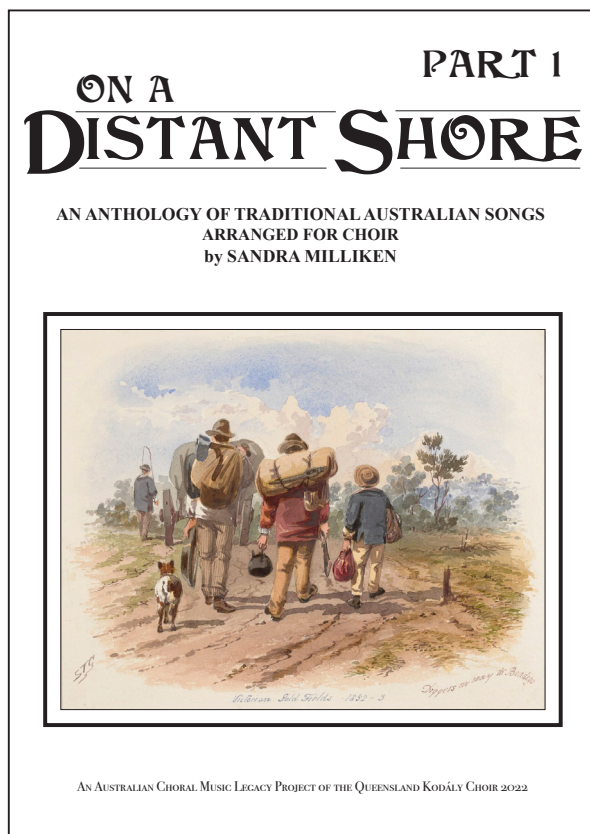
GLOSSARY

Darling The Darling is the third-longest river in Australia, measuring 1,472 kilometres from its source in northern New South Wales to where it joins the Murray River at Wentworth, New South Wales.

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

selection In some Australian colonies, under legislation dating from the 1860s, a plot of Crown land 'selected' by a person of limited means for the purpose of farming.

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



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>.