

# WITH MY SWAG ALL ON MY SHOULDER

arranged for SAB choir, piano and violin  
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.

First published 2022

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Front cover illustration: Original watercolour “The Overlanders” 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.

# WITH MY SWAG ALL ON MY SHOULDER

for SAB choir, piano and violin

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Traditional

♩ = 120

Violin *mf*

Soprano Unison *mf*  
1. When

Alto Unison *mf*  
1. When

Baritone Unison *mf*  
1. When

Piano *mf*

♩ = 120

S. first we left\_ old\_ Ire - land's shore, Such yarns as we\_ were\_ told, Of\_

A. first we left\_ old\_ Ire - land's shore, Such yarns as we\_ were\_ told, Of\_

Bar. first we left\_ old\_ Ire - land's shore, Such yarns as we\_ were\_ told, Of\_

Pno. *p*

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* Bb F Bb Gm Bb C

18

Vln. *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."

Pno. F C7 F C7 F Bb

22

Vln.

Bar. *mf*

2. So when our ship\_reached Mel - bourne Town, We

Pno. *mf* *mp* C7 F C7

26

Bar. all pre - pared\_to\_ slip; All\_ bar the cap - tain\_ and the mate, The

Pno. F Dm F C7

30

S. *mf*  
Hoo - rah! hoo - rah!

A. *mf*  
Hoo - rah! hoo - rah!

Bar. *f*  
crew a - ban - doned ship. And all the girls of Mel - bourne Town Threw\_

Pno. *mf*  
F Dm<sup>7</sup> G<sup>7</sup> C B<sup>b</sup> F

34

S. hoo - rah! hoo - rah! "Here

A. hoo - rah! hoo - rah! Mel. "Here

Bar. up their arms with joy, Say-ing one un-to\_ the\_ o - ther, "Here

Pno. B<sup>b</sup> Gm B<sup>b</sup> C F C<sup>7</sup>

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*

F C<sup>7</sup> F B<sup>b</sup> F

42

Vln. *v*

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. *f*

B<sup>b</sup> G<sup>m</sup> B<sup>b</sup> C F C<sup>7</sup>

46

Vln. *mf* *V*

S. true born na - tive\_ man.

A. true born na - tive\_ man.

Bar. true born na - tive man.

Pno. *F* *C7* *F* *C7* *F* *Bb* *mf*

50

Vln.

S. *mf*  
3. We steered a course\_for\_ Gee - long Town, Then north

A. *mf*  
3. We steered a course\_for\_ Gee - long Town, Then north

Bar. *mf*  
3. We steered a course for Gee - long Town, Then north

Pno. *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

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

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

Pno. F Dm<sup>7</sup> G<sup>7</sup> C Bb 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\_

Bar. some at Fie - ry Creek; I made a for - tune\_ in a day And\_

Pno.

B $\flat$  Gm B $\flat$  C F C $^7$

66

Vln. *mf*

S. spent it in a week\_\_\_\_\_ With my swag all on my shoul - der, black

A. spent it in\_\_\_\_\_ a week\_\_\_\_\_ With my swag all on my shoul - der, black

Bar. spent it in a week\_\_\_\_\_ With my swag all on my shoul - der, black

Pno.

F C $^7$  F B $\flat$  F

*f*

70

Vln.

S.

A.

Bar.

Pno.

*V*

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

*Bb Gm Bb C F C7*

74

Vln.

S.

A.

Bar.

Pno.

*V mf*

true born na - tive\_ man.

true born na - tive\_ man.

true born na - tive man.

*F C7 F C7 Bb*

*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\_

Pno. *mp*  
C7 F C7

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-

Pno. *mp*  
Dm F C7

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

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

Pno. B<sup>b</sup> Gm B<sup>b</sup> C F C<sup>7</sup> *mp*

94

Vln. *mf*

S. *Chorus f*  
 stay here till I die. With my swag all on my shoul - der, black

A. *Chorus f*  
 stay here till I die. 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

Pno. *f*  
 F C<sup>7</sup> F B<sup>b</sup> F

98

Vln. *v*

S. *v*  
 bil - ly in my hand, I'll tra-vel the bush\_ of Aus - tra - li - a like a

A. *v*  
 bil - ly in my\_ hand, I'll tra-vel the bush\_ of Aus - tra - li - a like a

Bar. *v*  
 bil - ly in my\_ hand, I'll tra-vel the bush\_ of Aus - tra - li - a like a

Pno. *v*  
 B<sup>b</sup> Gm B<sup>b</sup> C F C<sup>7</sup>

102 **molto rit.** . . . . **Freely** ♩=100

Vln.

S. true born na - tive\_ man. Oo\_

A. true born na - tive\_ man. Oo\_

Bar. true born na - tive man. 5. So round the tuck - er\_\_ tracks I tramp, Nor

Pno.

**molto rit.** . . . . **Freely** ♩=100

106

S. oo\_

A. oo\_

Bar. leave them out\_\_ of\_\_ sight; My\_\_ swag's on my\_\_ left\_\_ shoul - der And

Pno.

110

S. *mp*  
Ah ah

A. *mp*  
Ah ah

Bar.  
then up - on my right. And then I take it on my back And

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

114

S. *p*  
ah oo

A. *p*  
ah oo

Bar.  
oft up - on it lie. These are the best of tuck - er tracks, So I'll

Pno. B<sup>b</sup> Gm C<sup>7</sup> F C<sup>7</sup>



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

Pno. **Tempo 1** ♩=120  
*f*  
 F C7 F Bb F

122

Vln. *v*

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 -

Pno. Bb Gm Bb C F

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

Vln.

S.

A.

Bar.

Pno.

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.

Bb F C7 F C7 F



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Violin

# WITH MY SWAG ALL ON MY SHOULDER

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Traditional

The image shows a violin score for the piece 'With My Swag All on My Shoulder'. The score is written in G major (one flat) and 4/4 time. It begins with a tempo marking of quarter note = 120. The music is arranged in ten staves, with measure numbers 1, 21, 41, 46, 51, 70, 74, 78, 97, and 101 indicated at the start of each line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*. There are several 15-measure rests throughout the piece. The final section, starting at measure 101, is marked 'molto rit. Freely' with a tempo of quarter note = 100 and includes a 15-measure rest. The score concludes with a double bar line.

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119 **Tempo 1** ♩=120

*mf*

124

128

V

>

The musical score consists of three staves of music. The first staff, starting at measure 119, begins with a rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first measure. A breath mark (V) is positioned above the final note of the first staff. The second staff, starting at measure 124, continues the melodic line with eighth and quarter notes. The third staff, starting at measure 128, features a series of eighth notes with slurs, followed by a half note G4 with a slur above it. A hairpin crescendo (>) is located below the first measure of this staff. The piece concludes with a double bar line at the end of the third staff.



## WITH MY SWAG ALL ON MY SHOULDER

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### PERFORMANCE NOTES

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

**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 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.

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

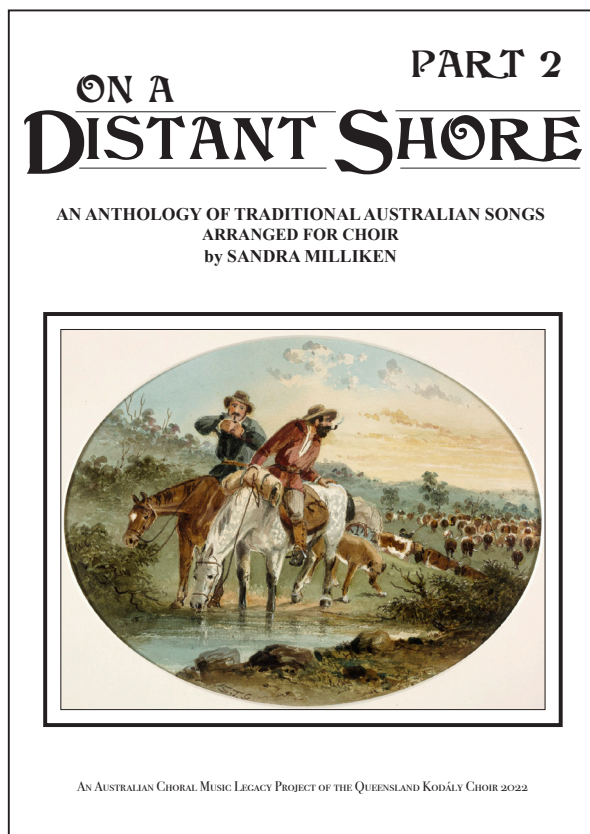
**Miner’s Right** The Miner’s Right came into being in Victoria on 1 May 1855 and cost one pound per annum. A person holding a Miner’s Right could dig for gold and had the right to take a parcel of land to erect a cottage on, along with a garden.

**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>.*