

THE BANKS OF THE CONDAMINE

arranged for SATB choir and piano
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

This arrangement Copyright © 2022 by Sandra Milliken.

This arrangement is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/>

You are free to share, copy or redistribute the material in any medium or format under the following terms:

- Attribution — You must give appropriate credit, provide a link to the license, and indicate if any changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.
- Non-Commercial — You may not use the material for commercial purposes.
- No Derivatives — If you transform or build upon the material, you may not distribute the modified material.

The licensor cannot revoke these freedoms so long as you follow the license terms.

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.

THE BANKS OF THE CONDAMINE

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

Tempo: ♩ = 111

Key Signature: Three sharps (F#, C#, G#)

Time Signature: 4/4

Choir Parts: SOPRANO, ALTO, TENOR, BASS

Piano Part: mf

Chords: E, C#m, E, C#m

Lyrics:

5
S. A. [Rests]

T. B. hark the dogs are bark - ing love, I can no__ long - er stay; The

Pno. E C#m B A B7 E

9
S. A. [Rests]

T. B. div. men are all gone mus - ter-ing, and it is near - ly day, And I must be off__ by

Pno. A E F#m B7 A

14

S. A.

T. B.

Piano accompaniment (Pno.)

18

S. A.

T. B.

Piano accompaniment (Pno.)

mf

22

S. A.

T. B.

Piano accompaniment (Pno.)

div.

26

S. A.

T. B.

Piano accompaniment (Pno.)

30

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

T. B.

Pno. A E F#m B7

34

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

T. B.

Pno. E C#m F#m B7 E

38

S. A.

T. B. mf

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

41

S. A.

T. B. f

Pno. mf f

E C#m B A B7 E

Nan - cy, dear - est Nan - cy, With me you__ can - not go! The

45

S. A.

T. B. *div.* *mp*

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

A E F#m B7

Pno. *mp*

49

S. A.

T. B. *mf*

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

A E F#m B7

Pno. *mf*

53

S. A.

T. B. 4. 0

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

E C#m F#m B7 E

Pno.

57

S. A.

T. B.

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

E C#m B A B7 E

Pno.

61

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

T. B.

Pno. A E F#m B7

65

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

T. B.

Pno. A E F#m B7

69

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

T. B.

Pno. E C#m F#m B7 E

73

S. A.

T. B. Oo

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

mf E C#m

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

78

S. A. *oo* *oo*

T. B. *div.*

do not hold me back! Down there, the boys are wait - ing, and I

B⁷ E A E

Pno.

82

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

T. B.

must be on the track. So here's a good-bye kiss love; back home I will in -

F^{#m} B A E F^{#m}

Pno.

87

S. A. *Oo* *oo*

T. B.

cline, When we've shore the last of the jum-bucks on the banks of the Con - da - mine.

B⁷ E C^{#m} F^{#m} B⁷ E

rit.

Pno.

THE BANKS OF THE CONDAMINE

PERFORMANCE NOTES

The Banks of the Condamine is sung as a duet between Willie (a man eager to join his shearing mates in one of the sheds) and his beloved Nancy (who pleads to go with him rather than being left behind). There are several different versions of this popular song; for example, in some versions, the man is going to join his mates at a horse-breaking camp instead of a shearing shed.

This song was first published in *The Queenslander* in 1894 as *Banks of the Riverine*, referencing an area in southern New South Wales. The words appear to be a make-over of a 19th Century British ballad *Banks of the Nile*, which tells of a British soldier going off to war in Egypt at the time of the Napoleonic Wars. The melody is related to one that had been used for an Irish folk song.

The Banks of the Condamine appears to have been one of the most widely distributed of Australian bush songs. It had been reported from singers in northern Victoria and the Northern Territory, along with versions from New South Wales and Queensland.

Folk songs about work are fairly common in Australia, but songs about love are somewhat harder to find. *The Banks of the Condamine* is perhaps the best known of this rare species.



SATB

This piece may be accompanied by guitar.

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

GLOSSARY

Condamine The Condamine is a river that rises on the western slopes of the Great Dividing Range near the Queensland-New South Wales border. It flows north-west through the Darling Downs, past Dalby, turns west towards Chinchilla and then south-west where it meets the Dogwood Creek and becomes the Balonne River, a tributary of the Darling River.

jumbuck A male sheep.

moleskins Men's trousers made from moleskin, a heavy cotton fabric with a short, soft pile on one side

ramstag mutton Tough, unsavoury meat from a sheep.

ringer The fastest shearer in a shearing shed.

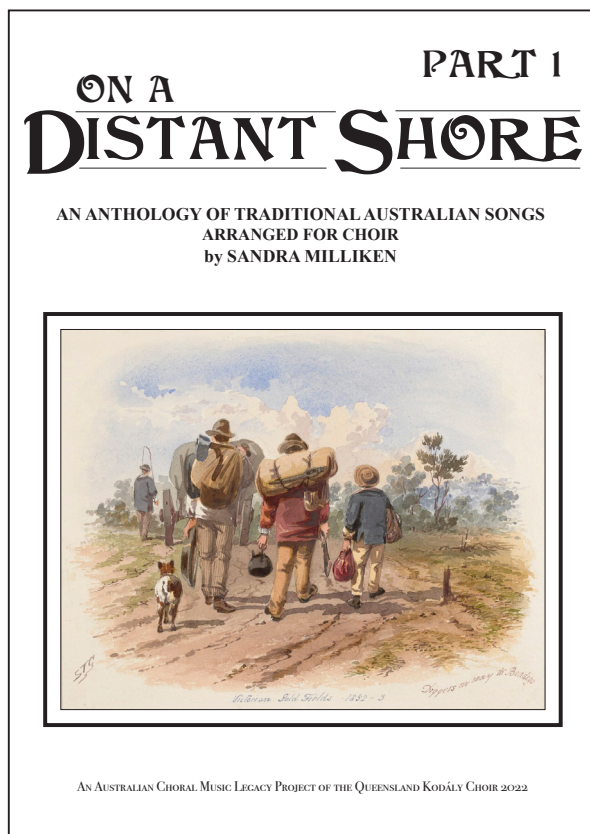
Roma A town in central western Queensland about 480 km WNW of Brisbane.

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

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

tally The number of sheep shorn by a shearer during one day's work.

tigering Hard work.



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>.