

CABBAGE TREE HAT

arranged for SSA/3-Part choir, piano and flute
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.

CABBAGE TREE HAT

for SSA/3-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional

Allegro $\text{♩} = 56$

Flute

mf

SOPRANO 1

SOPRANO 2

ALTO

Piano

mf

Allegro $\text{♩} = 56$

A⁷ D G D A⁷ D

8

S. 1

mf

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

S. 2

mf

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

A.

mf

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

Pno.

G D G

16

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

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

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

Pno.
A⁷ D G D A⁷ D

24

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

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

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

Pno.
Bm G D G

32

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

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

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

A⁷ D G D A⁷ D

Pno.

40

Fl.
mf 3

S. 1

S. 2

A.

A⁷ D G D A⁷ D

Pno.

48

S. 1

S. 2

A. *mf*

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

G D

Pno.

54

S. 1

S. 2

A.

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

G A⁷ D Dmaj⁷ G

Pno.

61

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

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

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

Pno. D A7 D Bm

68

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

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

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

Pno. G D G A7 D

75

Fl. *mf*

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

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

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

G D A⁷ D

Pno.

82

Fl. *mf*

S. 1 *mf*
3. Though your

S. 2 *mf*
3. Though your

A. *mf*
3. Though your

G D A⁷ B^b7

Pno.

89

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

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

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

Pno.

E \flat A \flat E \flat

95

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

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

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

Pno.

A \flat B \flat ⁷ E \flat A \flat

101 rit. **Meno mosso**

Fl. *p*

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

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

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

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

106

Fl.

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

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

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

Pno.
 Cm Ab Eb

111

Fl.

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

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

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

Pno. Cm Bb7 Eb Cm

116 **Slowly**

Fl.

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

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

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

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

Flute

CABBAGE TREE HAT

for SSA/3-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional

Allegro ♩. = 56

The musical score is written for a flute in treble clef, with a key signature of two sharps (D major) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *mf* and includes a triplet of eighth notes. The second staff starts at measure 8 and features a 32-measure rest followed by a triplet. The third staff starts at measure 45 and includes another 32-measure rest. The fourth staff starts at measure 82 and contains a triplet. The fifth staff starts at measure 89 and includes a 14-measure rest, a *rit.* marking, and a *Meno mosso* tempo change, with a dynamic marking of *p*. The sixth staff starts at measure 109. The seventh staff starts at measure 117 and is marked *Slowly*. The score concludes with a double bar line.

This arrangement Copyright © 2022 by Sandra Milliken.

This work 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/>

CABBAGE TREE HAT

PERFORMANCE NOTES

The original poem was written by Charles Flower, a pioneer grazier who lived in the headwaters of the Dawson River in central Queensland. The tune is an Irish one called Rosin the Bow, which has been used for numerous other folk songs around the world.

A cabbage tree hat (also known as a cabbage palm hat) is a hat made from the leaves of the *Livistona australis*, also known as the cabbage-tree palm. It is recognised as the first distinctively Australian headwear in common use. Seeking protection from the sun, early European settlers started to make hats using fibre from the native palm, which soon became popular throughout the colonies. The process involved boiling, then drying and finally bleaching the leaves.



SAB and SSA

This arrangement is scored for piano and flute, but violin or tin whistle (flageolet in D/Eb) can be substituted if necessary. Another option is to play the flute part in an appropriate octave on the piano.

This piece may also be accompanied by guitar.

Alternative pitches are provided for tenors in certain places where the range is too low.

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

2-PART

The voicing in this arrangement is suitable for Tenor and Baritone as well as for unchanged or treble voices.

Whilst it is scored for piano and flute, a violin or tin whistle (flageolet in D/Eb) can be substituted if necessary. Another option is to play the flute part in an appropriate octave on the piano.

This piece may also be accompanied by guitar.

Alternative pitches are provided in certain places where range is too low.

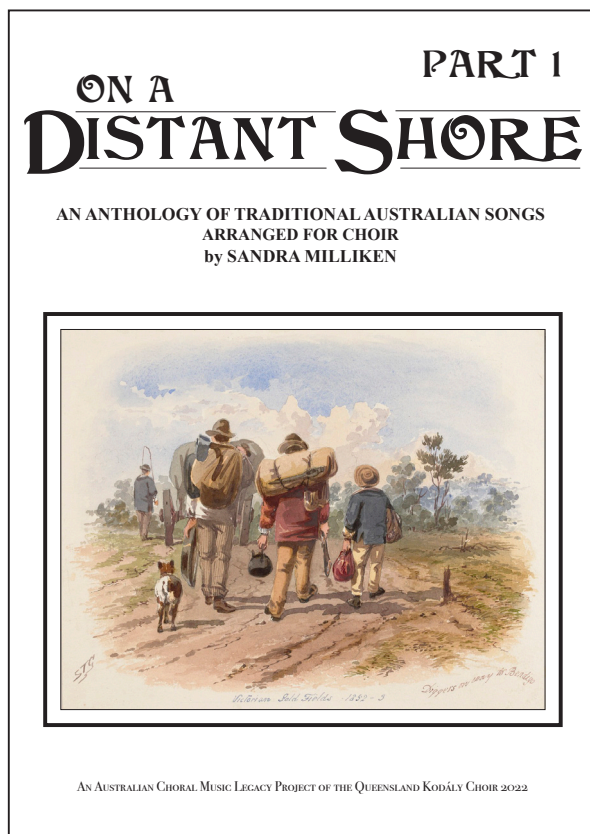
In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

GLOSSARY

brigalow *Acacia harpophylla*, is a native Australian tree belonging to the wattle family. It forms extensive open-forest communities on clay soils from central and coastal Queensland to northern New South Wales.

Cabbage tree hat A hat made from the leaves of the *Livistona australis*, also known as the cabbage-tree palm. It is recognised as the first distinctively Australian, hand-made headwear in general use.

the Dawson The Dawson is a river located in central Queensland. It rises in the Carnarvon Ranges and is a tributary of the Fitzroy River.



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>.