

THE DYING STOCKMAN

arranged for SATB 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.

THE DYING STOCKMAN

for SATB Choir, a cappella

Arranged by Sandra Milliken

Traditional

Plaintively ♩ = 120

SOPRANO

ALTO *p*

TENOR

BASS *pp*

1. A strap - ping young stock - man lay dy - ing, a

Hm

5

A.

T. *pp*

B.

sad - dle sup - port - ing his head; his

Hm

9

A.

T.

B.

com - rades a - round him were cry - ing as he

13

S. *mp*
"Wrap me

A. *mp*
leaned on his el - bow and said: "Wrap me

T. *mf* mel.
"Wrap me

B. *mf* mel.
"Wrap me

17

S. up in my stock - whip and blan - ket and

A. up in my stock - whip and blan - ket and

T. up in my stock - whip and blan - ket and

B. up in my stock - whip and blan - ket and

21

S. *mp*
bu - ry me deep down be - low, where the

A. *mp*
bu - ry me deep down be - low, where the

T. *mf*
bu - ry me deep down be - low, where the

B. *mf*
bu - ry me deep down be - low, where the

25

S. din - goes and crows will not find me, _____ in the

A. din - goes and crows will not find me, _____ in the

T. din - goes and crows will not find me, _____ in the

B. din - goes and crows will not find me, _____ in the

29

S. shade where the coo - li - bahs _____ grow. _____ "Oh had *mp*

A. shade where the coo - li - bahs _____ grow. _____ "Oh had *mel. mf*

T. shade where the coo - li - bahs _____ grow. _____ "Oh had *mp*

B. shade where the coo - li - bahs _____ grow. _____ "Oh had

33

S. I _____ the flight _____ of _____ the bronze - wing _____ far

A. I _____ the flight _____ of _____ the bronze - wing _____ far

T. I _____ the flight _____ of _____ the bronze - wing _____ far

B. I _____ the flight _____ of _____ the bronze - wing _____ far

37

S. *mf*
ov - er the plains I would fly; straight

A. *mf*
ov - er the plains I would fly; straight

T. *mf*
ov - er the plains I would fly; straight

B.
ov - er the plains I would fly; straight

41

S. to the land of my child - hood and

A. to the land of my child - hood and

T. to the land of my child - hood and

B. to the land of my child - hood and

45

S. *rit.* there I would lay down and die. *A tempo* *mf* "Then

A. *mf*
there I would lay down and die. "Then

T. *mf*
there I would lay down and die. "Then

B. *mf*
there I would lay down and die. "Then

49

S. cut down a cou - ple of sap - lings, _____ place

A. cut down sap - lings, _____ place

T. cut down sap - lings, _____ place

B. cut down sap - lings, _____ place

53

S. one at my head and my toe; _____ carve

A. one head toe; _____ carve

T. one head toe; _____ carve

B. one head toe; _____ carve

57

S. on them cross, stock - whip and sad - dle _____ to

A. cross stock - whip sad - dle _____ to

T. cross stock - whip sad - dle _____ to

B. cross stock - whip sad - dle _____ to

61

S. show there's a stock - man be - low.

A. show there's a stock - man be - low.

T. show stock - man be - low.

B. show stock - man be - low.

65

p S. "Hark, there's the wail of a din - go

p A. "Hark, there's the wail of a din - go

p T. "Hark, there's the wail of a din - go

p B. "Hark, there's the wail of a din - go

69

mp S. watch - ful and weird; I must go for it

mp A. watch - ful and weird; I must go for it

mp T. watch - ful and weird; I must go for it

mp B. watch - ful and weird; I must go for it

73

S. tolls the death - knell of a stock - man from the

A. tolls death - knell stock - man from the

T. tolls death - knell stock - man from the

B. tolls death - knell stock - man from the

77 *Più mosso* *mf*

S. gloom of the scrub down be - low." There's

A. gloom of the scrub down be - low."

T. gloom of the scrub down be - low."

B. gloom of the scrub down be - low."

81

S. tea in the bat - tered old bil - ly: Place the

A. *mf* There's tea in the bat - tered old

T. *mf* There's

B.

85

S. pan - ni - kins out in a row *mf* and we'll

A. bil - ly: _____ Place the pan - ni - kins out in a

T. tea in the bat - tered old bil - ly: _____ Place the

B. *mf* There's tea in the bat - tered old

89

S. drink to the next mer - ry meet - ing _____ in the

A. row _____ and we'll drink to the next mer - ry *mf*

T. pan - ni - kins out in a row _____ and we'll *mf*

B. bil - ly: _____ Place the pan - ni - kins out in a

93

S. place where all good fel - lows go. _____

A. meet - ing _____ in the place where all good fel - lows

T. drink to the next mer - ry meet - ing _____ in the

B. row _____ and we'll drink to the next mer - ry *mf*

97

S. *p* Oh

A. *p* go. Oh

T. *p* place where all good fel - lows go. Oh

B. meet - ing in the place where all good fel - lows go.

102

S. *p* And oft in the shades of twi - light,

A. mel. *mp* And oft in the shades of twi - light,

T. *mp* And oft in the shades of twi - -

B. *mp* And oft in the shades of twi - - -

106

S. *mf* when the soft winds are whis - per - ing low

A. *mf* when the soft winds are whis - per - ing low

T. *mf* light, when the soft winds are whis - per - ing low

B. *mf* light, when the soft winds are whis - per - ing low

110

S. *p*
and the dark - en - ing shad - ows are fall - ing,

A. *p*
and the dark - en - ing shad - ows are fall - ing,

T. *p*
and the dark - en - ing shad - ows are fall - -

B. *p*
and the dark - en - ing shad - ows are fall - -

114

S. *mp*
I still think of the stock - man be - low.

A. *mp*
I still think of the stock - man be - low.

T. *mp*
ing, I still think of the stock - man be - low.

B. *mp*
ing, I still think of the stock - man be - low.

Adagio

118

S. *p*
I still think of the stock - man be - low.

A. *p*
I still think of the stock - man be - low.

T. *p*
I still think of the stock - man be - low.

B. *p*
I still think of the stock - man be - low.

THE DYING STOCKMAN

PERFORMANCE NOTES

This Australian folk song had its origins in an English song called *The Old Stable Jacket*, which told of a dying stable-hand who wanted to be wrapped in his stable jacket and to have the implements of his trade buried along with him.

This song was learned by a young Horace Flower who had been sent “home” to England from Australia to finish his education. On his return to Australia, he set new words to the song giving it a new life lamenting the death of a young stockman.



SATB

A soloist could be used for Verse 1.

Stagger-breathe through the hummed pedal, bars 4 to 16.

If needed, the Basses may also sing with the Tenors, for better balance, from Bar 32 to Bar 48.

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

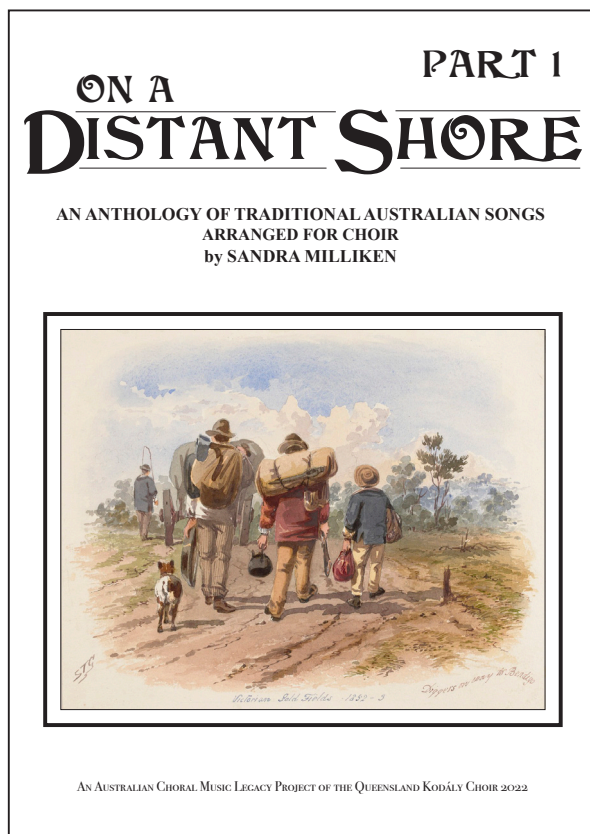
GLOSSARY

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.

bronzewing A group of pigeons native to Australia. They have distinctive iridescent wing patches that appear bronze or green-brown in dull light, but flash in many bright colours in the sun as the bird moves.

coolibah/coolabah Eucalyptus coolabah is a tree that occurs on occasionally flooded plains and the banks of intermittent streams and creeks in inland parts of New South Wales, South Australia, Queensland and the Northern Territory as well as the Kimberley region of Western Australia.

pannikin A small drinking cup made of metal and coated in enamel.



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>.