

# THE EUMERELLA SHORE

arranged for SSA 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

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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 EUMERELLA SHORE

for SSA choir, piano and flute

Arranged by Sandra Milliken

Traditional

**Allegro** ♩ = 92

Flute *mf*

Soprano 1

Soprano 2

Alto

Piano *mf*

**Allegro** ♩ = 92

C F C/E G<sup>7</sup>/D C F

8 Unison *mf*

Sop.1

1. There's a hap-py lit-tle val-ley by the Eu-me-rel-la shore, Where I lin-gered man-y

C/E G<sup>7</sup>/D C F C

Pno. *mp*

14 *mf*

Sop.1

hap-py hours a - way. On my lit-tle free se-lect-ion I have a-cres by the

G<sup>7</sup> C F

Pno.

20

Fl. *mf*

Sop.1 *mf* Chorus *mf*  
 score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Sop.2 *f* Melody *f*  
 score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Alto *mf*  
 score Where I un - yoke the bul-locks from the dray. To my bul-locks then I

Pno. *mf*  
 C G7 C F

26

Fl.

Sop.1  
 say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Sop.2 *Mel.*  
 say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Alto *Mel.*  
 say, "No mat-ter where you stray, You will nev-er be im-pound-ed an - y more;

Pno. *C G7*

32

Fl. *mf*

Sop.1 Mel. *mf*  
 — For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

Sop.2 *mf*  
 — For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

Alto *mf*  
 — For you're run-ning, run-ning, run-ning on a duf-fer's piece of land, Free se-lect-ed by the

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

38

Fl.

Sop.1 *p*  
 Eu-me-rel-la shore." Oo\_\_\_\_\_ oo\_\_\_\_\_

Sop.2 *mf*  
 Eu-me-rel-la shore." 2. When the moon has climbed the moun-tain and the stars are shin-ing

Alto *p*  
 Eu-me-rel-la shore." Oo\_\_\_\_\_ oo\_\_\_\_\_

Pno. G<sup>7</sup> C F C/E G<sup>7</sup>/D C F *mp*

44

Sop.1 *mp*  
oo And we'll yard the squat-ter's

Sop.2 *mp*  
bright, We will sad - dle up our hor- ses and a - way, And we'll yard the squat-ter's

Alto *mp*  
oo And we'll yard the squat-ter's

Pno. C G<sup>7</sup> C

50

Sop.1 *mf*  
cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

Sop.2 *mf*  
cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

Alto *mf*  
cat-tle in the dark-ness of the night, And we'll have the calves all brand-ed by the day.

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

56

Fl. *mf*

Sop.1 Chorus *mf*  
Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Sop.2 Melody *f*  
Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Alto *mf*  
Oh my pret-ty lit-tle calf, at the squat-ter you may laugh, For you'll nev-er be im-

Pno. *mf*  
F C

62

Fl. *mf*

Sop.1 Mel. *mf*  
pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

Sop.2 *mf*  
pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

Alto *mf*  
pound-ed an - y - more; For you're run-ning, run-ning, run-ning on a duf-fer's piece of

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

68

Fl.

Sop.1

land, Free se-lect-ed by the Eu-me-rel-la shore. *mf* 3. If we find a mob of

Sop.2

land, Free se-lect-ed by the Eu-me-rel-la shore. *mf* 3. If we find a mob of

Alto

land, Free se-lect-ed by the Eu-me-rel-la shore. *mf* 3. If we find a mob of

Pno.

*G*<sup>7</sup> *G*<sup>7</sup> *C* *F* *C/E* *G*<sup>7</sup>/*D* *C*

*mp*

74

Sop.1

hor-ses when the pad-dock rails are down, Though be-fore that they were ne-ver known to stray; \_\_\_\_\_

Sop.2

hor-ses when the pad-dock rails are down, Though be-fore that they were ne-ver known to stray; \_\_\_\_\_

Alto

hor-ses when the pad-dock rails are down, Though be-fore that they were ne-ver known to stray; \_\_\_\_\_

Pno.

*F* *C* *G*<sup>7</sup>



80

Sop.1 We will yard them up and drive them to some dis-tant in-land town, And we'll sell them in - to

Sop.2 We will yard them up and drive them to some dis-tant in-land town, And we'll sell them in - to

Alto We will yard them up and drive them to some dis-tant in-land town, And we'll sell them in - to

Pno. C F C

86

Fl. *mf*

Sop.1 Chorus *mf*  
 slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

Sop.2 Melody *f*  
 slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

Alto *mf* Mel.  
 slave-ry far - a - way. To Jack Rob-ert - son we'll say, "We are on a bet-ter

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

92

Fl.

Sop.1

lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's ea-si-er duff-ing

Sop.2

Mel.

lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's ea-si-er duff-ing

Alto

lay, And we'll nev-er go a - farm-ing an - y - more." \_\_\_\_\_ For it's ea-si-er duff-ing

Pno.

G<sup>7</sup> C

*p*

98

Fl.

Sop.1

cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Sop.2

cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Alto

cat-tle on that lit-tle piece of land, Free se-lect-ed by the Eu-me-rel-la shore.

Pno.

F G<sup>7</sup> C F

104

Fl. *mf*

Sop.1 *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se- *f*

Sop.2 *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se- *f*

Alto *mf* For it's ea-si-er duff-ing cat-tle on that lit-tle piece of land, \_\_\_\_\_ Free se- *f*

Pno. *mf* C/E G<sup>7</sup>/D C F

110

Fl. *f* *ff*

Sop.1 lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Sop.2 lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Alto lect - ed by the Eu - me-rel-la shore. \_\_\_\_\_ Ha!

Pno. *f* *ff* G<sup>7</sup> C F C/E G<sup>7</sup>/D C

\*Use small notes if no flute, taking bottom note of chord with L.H.

Flute

# THE EUMERELLA SHORE

for SSA choir, piano and flute

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022

Arranged by Sandra Milliken *Creating a legacy of Australian choral music.*

Traditional

**Allegro** = 92

The musical score is written for a flute in 4/4 time. It consists of seven staves of music. The first staff starts with a dynamic marking of *mf* and a tempo marking of **Allegro** = 92. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and accents. There are four measures of whole rests in the first staff, starting at measure 14. The second staff begins at measure 20 with a four-measure whole rest. The third staff starts at measure 29 with a dynamic marking of *mf*. The fourth staff begins at measure 35 with a four-measure whole rest. The fifth staff starts at measure 44 with a twelve-measure whole rest. The sixth staff begins at measure 61 with a dynamic marking of *mf*. The seventh staff starts at measure 67 with a sixteen-measure whole rest. The piece concludes with a final whole note.

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88

*mf*

94

*p*

100

*mf*

106

*mf*

111

*f* *ff*



# THE EUMERELLA SHORE

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## PERFORMANCE NOTES

*Eumerella Shore* was published in *The Old Bush Songs 1905*, edited by A. B. Banjo Paterson. An earlier (longer) version was published in early 1861 in both Sydney and Launceston newspapers.

There is some confusion about the title of this song. There is a Eumeralla River in the Western District of Victoria. However, the reference in the song to Jack (John) Robertson, who was a member of the New South Wales parliament, suggests that the selection referred to in the song may be more correctly located in New South Wales. Numeralla is a township in south-east New South Wales on the Umaralla River, just to the east of Cooma.

The tune was possibly taken from an American anti-slavery song, *Darling Nelly Gray*, written by Benjamin Hanby in 1856. His song, in turn, seems to have some relationship to the English folk song *Maggie May*.



## SATB, SSA and 2-PART

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

The piece may also be accompanied by guitar, bush bass and/or lagerphone (monkey stick).

In Bar 113, if there is no flute is being used, add the flute part to piano part by taking some of the treble chord notes with the left hand.

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

## GLOSSARY

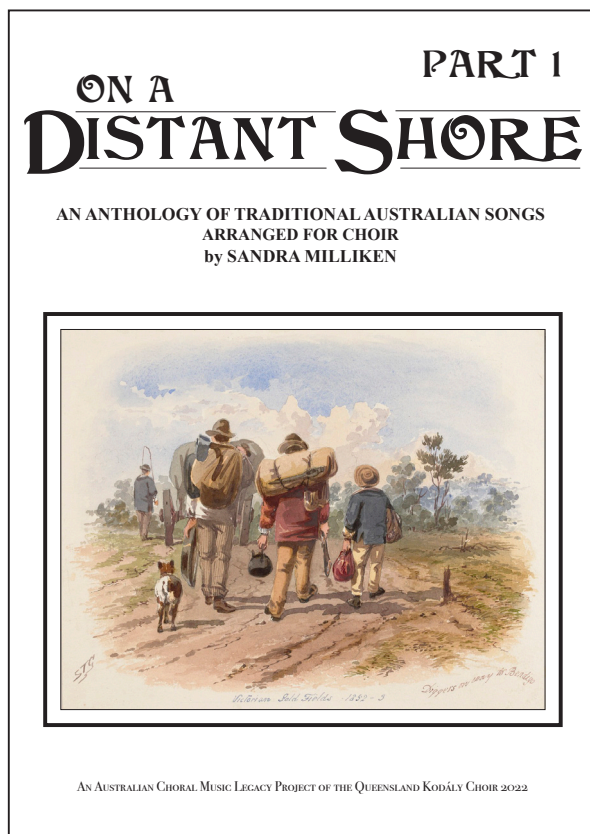
**duffer** A person engaged in stealing livestock.

**Eumerella** There is a Eumeralla River in the Western District of Victoria, but the song more likely refers to the Umaralla River, just to the east of Cooma, in New South Wales.

**free 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.

**Jack Robertson** Sir John Robertson, best remembered for the Robertson Land Acts of 1861 which sought to open up the selection of Crown land by poorer farmers and thereby break the monopoly of the squatters.

**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>.*