

# JAMIE RAE BURN'S FAREWELL

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.

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Front cover illustration: Original watercolour “Diggers on way to Bendigo” by S.T. Gill (1818-1880). Source: State Library Victoria.

# JAMIE RAEBURN'S FAREWELL

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

♩ = 120

SOPRANO  
ALTO

TENOR  
BASS

Piano

*mf*

Solo *mf*

Cm Gm B♭ Cm Gm B♭ 1. My

5

T.  
B.

name is Ja - mie Rae - burn, from Glas - gow town I came. My

Cm A♭ B♭ Cm

Pno. *mp*

9

T.  
B.

place of ha - bi - ta - tion I was forced to leave in shame. From

B♭ Cm

Pno.

13

T. B. *Tutti mp*

home and oc - cu - pa - tion I was forced to go a - way, Far

E $\flat$  B $\flat$

Pno. *mf*

17

S. A. *p*

Oo

T. B.

from the bon - nie hills and dales of Ca - le - don - i

Cm A $\flat$  B $\flat$

Pno. *p*

21

S. A. *Unison mp*

2. It was ear - ly on one morn - ing, just

T. B. *Unison mp*

a.\* 2. It was ear - ly on one morn - ing, just

Cm Gm B $\flat$  Cm A $\flat$

Pno. *p*

\* The Latin name used by the Romans to refer to Scotland

25

S. A. *mf* div. by the break of day, We were wak-ened by the turn - key who

T. B. *mf* by the break of day, We were wak-ened by the turn - key who

Pno. *Bb Cm*

29

S. A. *f* un - to us did say, "A - rise you hap - less con - victs, a -

T. B. *f* un - to us did say, "A - rise you hap - less con - victs, a -

Pno. *Bb Cm*

33

S. A. *p* rise you one and all. Oo

T. B. *mf* div. rise you one and all. This is the day you are to sail

Pno. *Eb Bb Cm Ab*

37

S. A. *mf*  
from Ca - le - don - i - a." 3. We

T. B. *mf*  
Mel. from Ca - le - don - i - a." 3. We

Pno. *Bb Cm Gm Bb*

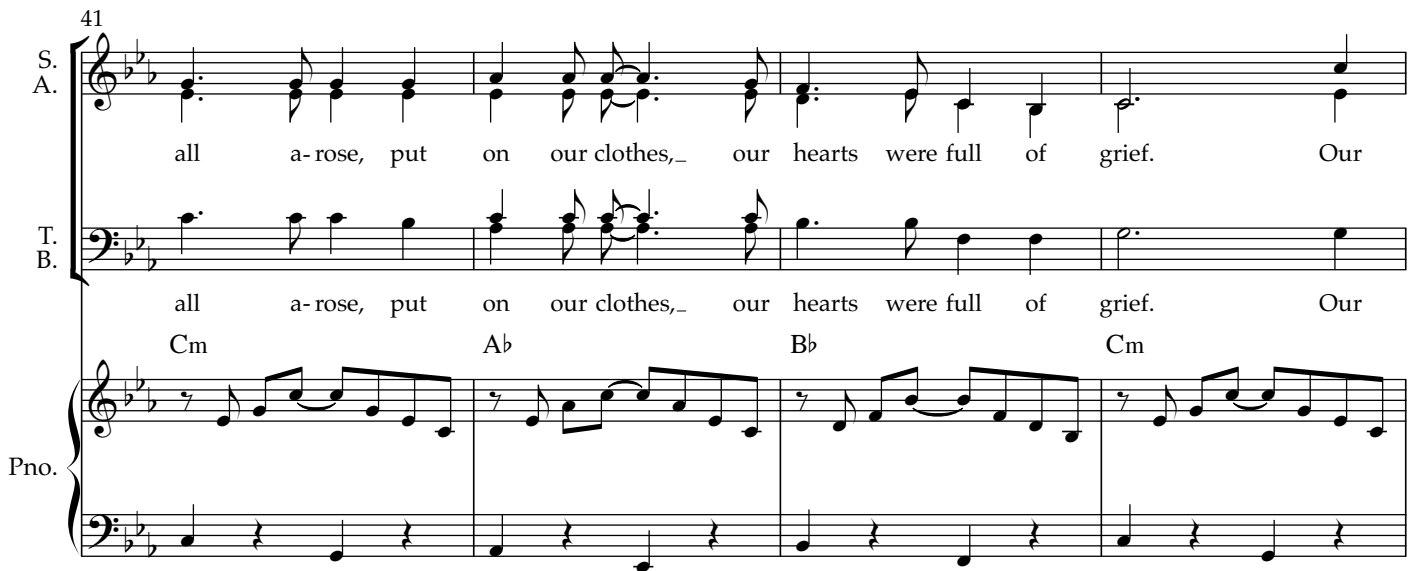


41

S. A. all a-rose, put on our clothes, - our hearts were full of grief. Our

T. B. all a-rose, put on our clothes, - our hearts were full of grief. Our

Pno. *Cm Ab Bb Cm*

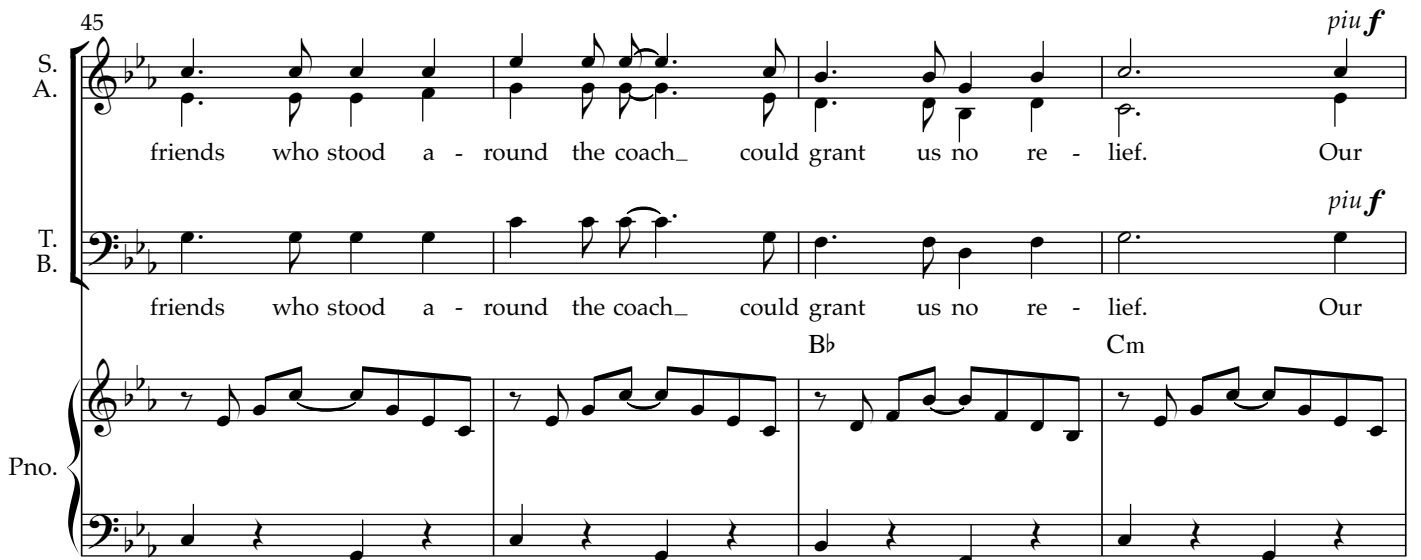


45

S. A. *piu f*  
friends who stood a - round the coach - could grant us no re - lief. Our

T. B. *piu f*  
friends who stood a - round the coach - could grant us no re - lief. Our

Pno. *Bb Cm*



49

S. A. *mp*  
par - ents, wives and sweet - hearts too, their hearts were broke in two To

T. B. *mp*  
par - ents, wives and sweet - hearts too, their hearts were broke in two To

Pno.

53

S. A. see us leave the hills and dales of Ca - le - don - i -

T. B. see us leave the hills and dales Mel. of Ca - le - don - i

Pno.

57

S. A. *mp* *p*  
a. Oo Oo

T. B. *mp*  
a. 4. Fare - well, my dear - est

Pno.

62

S. A. *Oo*

T. B. *mf* Mel. *moth-er, I was your dar-ling son. I hope they don't cast up to you\_ the*

Pno. *Ab Bb Cm*

67

S. A. *mf* *I\_ trust God\_ will\_ pro - tect you when*

T. B. *race that I have run. I\_ trust God will pro - tect\_ you when*

Pno. *Bb Cm*

71

S. A. *p* *I am far\_ a - way, Far from the place where I was born\_*

T. B. *mp* *I am far a - way, Far from the place where I was born\_*

Pno. *Eb Bb Cm Ab*



75

S. A. *Unison mf*  
in Ca - le - don - i - a. 5. Fare

T. B. *Unison mf*  
Mel. in Ca - le - don - i a. 5. Fare -

Pno. *Bb Cm Gm Bb*

79

S. A. well, my hon-est fath - er, you were the best of men;

T. B. well my hon-est fath - er, you were the best of men; And *Mel.*

Pno. *Cm Ab Bb Cm*

83 *p*

S. A. Oo

T. B. like - wise my own sweet - heart, it's Cath - erine is her name. No

Pno. *Bb Cm*

87 Oo \_\_\_\_\_ oo \_\_\_\_\_

S. A. *Doo doo doo doo doo doo doo For*

T. B. *more we'll walk by Clyde's clear stream or by the Broom - ie - law, For*

Piano accompaniment with chords Eb and Bb.

91

S. A. *I must leave the hills and dales of Ca - le - don - i - a.*

T. B. *I must leave the hills and dales of Ca - le - don - i a.*

Piano accompaniment with chords Cm, Ab, Bb, and Cm.

95 *rit.* *Meno mosso* *mp*

S. A. *I'm long - ing for the time to come when*

T. B. *I'm long - ing for the time to come when*

Piano accompaniment with chords Gm, Bb, Cm, Cm, Ab, and Fm7.

(If required)

100

S. A. *mf*  
I'll a-gain be free;— I'll lose no time in go-ing home\_ a - cross the deep blue

T. B. *mf*  
I'll a-gain be free;— I'll lose no time\_ in go - ing home\_ a - cross the deep blue

Pno. *Bb Gm(sus4) Gm7 Fm/C Cm Ab Fm7 Bb Gm(sus4) Gm7*

105

S. A. *piu f* *mp*  
sea, And see once more the ones I loved, as in the days of yore, And

T. B. *piu f* *mp*  
sea, And see once more the ones I loved, as in the days of yore, And

Pno. *Fm/C Cm Ab Fm7 Ebmaj7 Cm7 Bb*

110

S. A. *rall.*  
find the sweet-heart whom I left in Ca - le - don - i - a.

T. B. *Mel.*  
find the sweet-heart whom I left in Ca - le - don - i - a.

Pno. *Cm Ab Fm7 Bb Gm/C Fm/C Cm*







## JAMIE RAEBURN'S FAREWELL

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### PERFORMANCE NOTES

This is a song about transportation to a penal colony, probably Australia, which, at the time, had several penal settlements. The nature of the crime is not mentioned in the song. However, the popular story is that Jamie Raeburn was a baker who was transported for theft. His sweetheart, Catherine Chandler, is purported to have told the following story of his misfortunes: "We parted at ten o'clock. Going home, Jamie met an acquaintance of his boyhood, who took him in to treat him for auld lang syne. Scarcely had they entered when some detectives appeared and apprehended them. Searched, apparently stolen property was found. They were tried and banished for life to Botany Bay. Jamie was innocent as the unborn babe, but his heartless companion spoke not a word of his innocence."

The song dates from the 1830s and remains popular and widely known as part of the living tradition in Scotland today. The tune is the one used by the *Tannahill Weavers* in their recording.



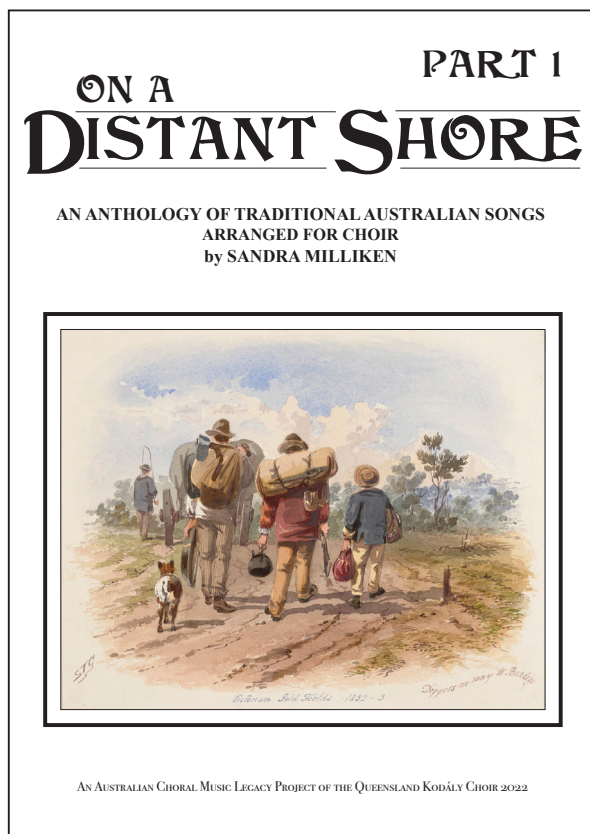
### SATB

The Solo opportunity at Verse 1 is suitable for either Baritone or Tenor. It may also be sung by a small group of two or more voices.

This accompanied arrangement contains an "a cappella" section from Bar 98 to the end, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar.

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