

LAZY HARRY'S

arranged for TTBB 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.

LAZY HARRY'S

for TTBB choir and piano

Arranged by Sandra Milliken

Traditional

Lively ♩ = 90

Unison *mf*

Tenor 1

Tenor 2

Baritone

Bass

1. Oh, we

Lively ♩ = 90

f

G⁷ C F C G⁷ C

Piano

7

B.

start - ed down from "Ro - to" when the sheds had all cut out. We had whips and whips of

mp

F

Pno.

12

T. *mp*
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

T. *mp*
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

Bar. Mel.
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

B. *mp*
rhi - no we meant to push a - bout. So we humped our blues se - rene - ly and

Pno. C D⁷ G⁷ F C

17 Mel. *f*

T. made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

T. Mel. *f*
made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

Bar. *f*
made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

B. *f*
made for Syd - ney Town, With a three-spot cheque be - tween us, as want - ed knock-ing

Pno. F C G⁷ C G⁷ C F C G⁷

22

T. down.

T. down.

Bar. *mf*
down. 2. Well we crossed the Mur - rum - bid - gee near to Yan - ko in a

B. *mf*
down. 2. Well we crossed the Mur - rum - bid - gee near to Yan - ko in a

Pno. *C* *mp*

27

T. *mp*
And we

T. *mp*
And we

Bar. Mel.
week And we passed through old Nar-ran - de - ra and crossed the Bur - nett Creek, And we

B. Mel.
week And we passed through old Nar-ran - de - ra and crossed the Bur - nett Creek, And we

Pno. *F* *C* *D7* *G7*

32

T. *Mel.* *f*
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

T. *Mel.* *f*
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

Bar. *f*
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

B. *f*
nev - er stopped at Wag - ga for we'd Syd - ney in our eye. But we camped at La - zy

Pno. *f*
F C F C G⁷ C G⁷

37

T. *Chorus mf*
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

T. *mf*
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

Bar. *Mel. mf*
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

B. *Mel. mf*
Har - ry's on the road to Gun - da - gai. Yes we camped at La - zy Har - ry's on the

Pno. *mf*
C F C G⁷ C G⁷ C

42

T. *p* Mel. *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. *p* *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Bar. *p* *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

B. *p* *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf* D⁷

47

T. *f*
gai _____ Yes we camped at La - zy Har-ry's on the road to Gun - da -

T. *f*
gai _____ Yes we camped at La - zy Har-ry's on the road to Gun - da -

Bar. *f* Mel.
gai _____ Yes we camped at La - zy Har-ry's on the road to Gun - da -

B. *f*
gai _____ Yes we camped at La - zy Har-ry's on the road to Gun - da -

Pno. *mf* G⁷ C F C G⁷

52

T. gai.

T. gai.

Bar. gai. *mf* 3. Well we

B. gai. *mf* 3. Well we

Pno. *f*

C G7 C F C G7 C

58

T. *mf* And we or-dered rum - 'n' -

T. *mf* And we or-dered rum - 'n' -

Bar. chucked our bloom-in' swags off and we walked in-to the bar And we or-dered rum - 'n' -

B. chucked our bloom-in' swags off and we walked in-to the bar And we or-dered rum - 'n' -

Pno. *mp* F

63

T. rasp-b'ry and a shil-ling-each ci - gar. hic!

T. rasp-b'ry and a shil-ling-each ci - gar. hic!

Bar. *mp* rasp-b'ry and a shil-ling-each ci - gar. But the girl that served the poi - son she

B. *mp* rasp-b'ry and a shil-ling-each ci - gar. But the girl that served the poi - son she

Pno. C D⁷ G⁷ F C *p*

68 (Wolf whistle) Mel. *f*

T. So we camped at La - zy Har-ry's on the road to Gun - da -

T. (Wolf whistle) *f* So we camped at La - zy Har-ry's on the road to Gun - da -

Bar. winked at Bill and I So we camped at La - zy Har-ry's on the road to Gun - da -

B. winked at Bill and I So we camped at La - zy Har-ry's on the road to Gun - da - Mel.

Pno. F C G⁷ C G⁷ C F C G⁷ *f*

73

T. *mf*
gai. 4. In a week our spree was o-ver and the cheque was all knocked

T. *mf*
gai. 4. In a week our spree was o-ver and the cheque was all knocked

Bar. *mf*
gai. 4. In a week our spree was o-ver and the cheque was all knocked

B. *mf*
gai. 4. In a week our spree was o-ver and the cheque was all knocked

Pno. *mp*
C

78

T. *mp*
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

T. *mp*
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

Bar. *mp*
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

B. *mp*
down, So we shoul-doured our Ma - til - das and we turned our backs on town And the

Pno. *mp*
F C D⁷ G⁷

83

T. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

T. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

Bar. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

B. girls stood us a nob-bler as we sad - ly said good - bye And we tramped from La - zy *f*

Pno. *p* F C F C G⁷ C G⁷ *f*

88

T. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the *Chorus mf*

T. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the *mf*

Bar. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the Mel. *mf*

B. Har-ry's on the road to Gun - da - gai. Yes we tramped from La - zy Har-ry's on the Mel. *mf*

Pno. C F C G⁷ C G⁷ C *mf*

93

T. *p* Mel. *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

T. *p* *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Bar. *p* *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

B. *p* *mf*
road to Gun - da - gai. The road to Gun - da - gai, not five miles from Gun - da -

Pno. *p* *mf* D⁷

98

T. *f*
gai _____ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

T. *f*
gai _____ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

Bar. *f* Mel.
gai _____ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

B. *f*
gai _____ Yes we tramped from La - zy Har-ry's on the road to Gun - da -

Pno. *mf* G⁷ C F C G⁷

103 rall. Slower ♩=72

f

T. gai. 5. Oh I've

T. gai. 5. Oh I've *f*

Bar. gai. 5. Oh I've *f*

B. gai. 5. Oh I've *f*

Pno. *f* C G7 C F C G7 C rall. Slower ♩=72

109

T. seen a lot of girls me boys_ and drunk a lot of beer;

T. seen a lot of girls me boys_ and drunk a lot of beer;

Bar. seen a lot of girls me boys_ and drunk a lot of beer; And I've met with some of

B. seen a lot of girls me boys_ and drunk a lot of beer; And I've met with some of

Pno. *mf* F

114 **molto rit.**

T.

T.

Bar.

B.
mf

Pno.
mp

Meno mosso $\text{♩} = 69$

120 **rit.** **A tempo** $\text{♩} = 90$

T.
f

T.
Mel. *f*

Bar.
f

B.
f Mel.

Pno.
f

A tempo $\text{♩} = 90$

126 *Chorus mf*

T. *p*
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

T. *mf* *p*
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

Bar. *mf* *p*
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

B. *mf* *p*
gai. You should camp at La - zy Har-ry's on the road to Gun - da - gai. The

Pno. *C* *mf* *p*

131 *Mel. mf* *f*

T. *f*
road to Gun - da - gai, not five miles from Gun - da - gai _____ You should

T. *mf* *f*
road to Gun - da - gai, not five miles from Gun - da - gai _____ You should

Bar. *mf* *f*
road to Gun - da - gai, not five miles from Gun - da - gai _____ You should

B. *mf* *f*
road to Gun - da - gai, not five miles from Gun - da - gai _____ You should

Pno. *p* *mf* *D7* *G7* *mf*

14 136 Chorus *f*

T. *f*
 camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

T. *f*
 camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

Bar. *Mel.* *f*
 camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

B. *f*
 camp at La - zy Har-ry's on the road to Gun - da - gai. Yes we

Pno. *f*
 C F C G⁷ C C⁷ A

141 Clap on beats 2 & 4

T. *p*
 camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

T. *p*
 camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

Bar. *p*
 camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

B. *p*
 camped at La - zy Har-ry's on the road to Gun - da - gai. The road to Gun - da -

Pno. *p*
 D
 (if required)

146

Mel. *mf* *f*

T. *mf* *f*

T. *mf* *f*

Bar. *mf* *f*

B. *mf* *f*

Pno. *mf* *f*

E⁷ A⁷ D

gai, not five miles from Gun - da - gai Yes we camped at La - zy

gai, not five miles from Gun - da - gai Yes we camped at La - zy

gai, not five miles from Gun - da - gai Yes we camped at La - zy

gai, not five miles from Gun - da - gai Yes we camped at La - zy

151

T. *f*

T. *f*

Bar. Mel. *f* Mel.

B. *f*

Pno. *f*

G D A⁷ D A⁷ D G

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

Har-ry's on the road to Gun - da - gai. Yes we camped at La - zy Har-ry's on the

156

T. road to Gun - da - gai.

div.

T. road to Gun - da - gai.

Bar. road to Gun - da - gai.

B. road to Gun - da - gai.

Pno. D A⁹ A⁷ D

160

T.

T.

Bar.

B.

Pno. G D A G A⁷ D *ff*

PERFORMANCE NOTES

It has been said of the old-time shearers that they would “work like horses and spend like asses”. They would work long, back-breaking hours in the sheds during the shearing season, knock up a sizeable pay cheque and then set out for a “spree” in the distant city. Chances were that they would spend most, if not all, of the money before making it to their intended goal. Such is the story told in *Lazy Harry's*, of two shearing mates who set out from Roto (a sheep station in south central New South Wales), at the end of the season, with a large cheque between them, heading for Sydney, but finding the beer and the girls in Gundagai far too tempting.

This song is sometimes referred to as *The Road to Gundagai*, not to be confused with another song called *Along the Road to Gundagai*. More folksongs mention Gundagai than any other town in Australia.



SATB

Verse 5, Bar 108 to Bar 121 could be allocated as a Bass/Baritone solo or split between 2 soloists.

This accompanied arrangement contains an “a cappella” section from Bar 141 to Bar 153, where the optional piano accompaniment can be used, at the discretion of the conductor.

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

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

TTBB

Bars 117 to 121 could be allocated as a Bass/Baritone solo.

This accompanied arrangement contains an “a cappella” section from Bar 141 to Bar 153, where the optional piano accompaniment can be used, at the discretion of the conductor.

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

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

GLOSSARY

cut out, sheds had all shearing sheds where the shearing season had finished..

Gundagai A small country town about 400km south-west of Sydney. Perhaps more than any other Australian locality, Gundagai has long been referenced in a great many stories, songs and poems from Australia's history.

knocked down Spent.

nobbler a measure of spirits.

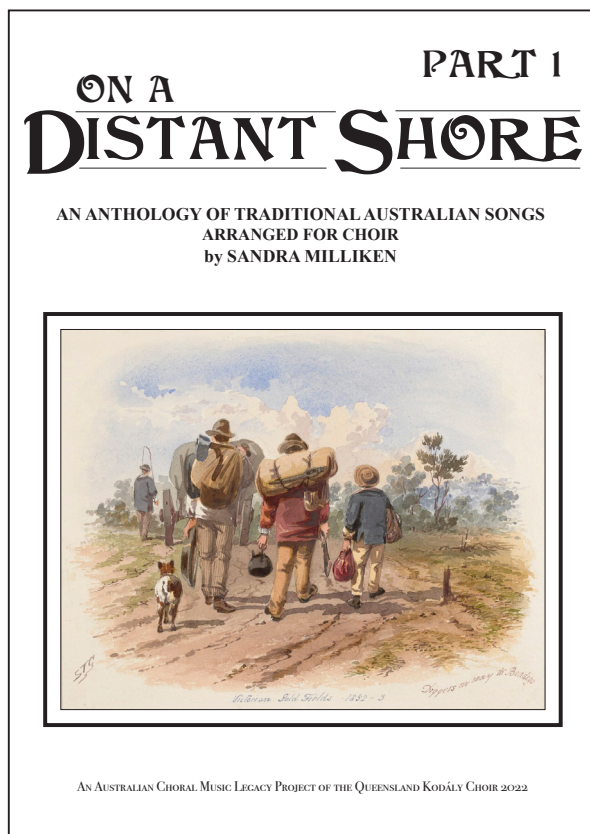
Roto A large sheep station in western New South Wales.

sheds Shearing sheds.

spree A celebration/party/good time, usually involving the consumption of alcohol.

three spot cheque A cheque for three hundred pounds.

whips and whips of rhino Lots and lots of money.



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>.