

# MORETON BAY

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.

First published 2022

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Front cover illustration: Original watercolour “The Overlanders” 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.

# MORETON BAY

for SATB choir and piano

Words attributed to Francis MacNamara

Traditional  
Arranged by Sandra Milliken

Ballad ♩ = 80

SOPRANO ALTO

TENOR BASS

Piano

Solo or Sops. *mf*

1. One

5

S.  
A.

Pno.

Sun-day morn - ing as I went walk - ing, by Bris-bane wa - ters I chanced to stray, I

9

S.  
A.

Pno.

heard a con - vict his fate be-wail - ing as on the sun-ny ri-ver bank he lay;

13

S. A.

T. B.

Pno.

*Solo mf*

"I am a na - tive of Er - in's is - land, trans - port - ed here from my

17

S. A.

T. B.

Pno.

na - tive shore, They tore me from my a - ged pa - rents and from the maid - en that I

21

S. A.

T. B.

Pno.

Unison *p*

do a - dore. *Tutti mf*

2. "I've been a con - vict at Port Mac - qua - rie, at

Hmm

25

S. A. *hmm*

T. B. Nor-folk Is - land and E - mu Plains, At Ca - stle Hill and\_ cursed Toon-gab - bie, at

Pno.

29

S. A. *mf* But of all pla - ces of

T. B. all those set - tle-ments I've worked in chains; *mf* But of all pla - ces of

Pno.

33

S. A. *mp* con-dem-na - tion and pe - nal sta - tions of New South Wales, To More-ton Bay I have

T. B. con-dem-na - tion and pe - nal sta - tions of New South Wales, *mp* To More-ton Bay I have

Pno. *mp*

37

S. A. *f* Sop. *f*  
found no e - qual; ex - ces - sive ty - ran - ny\_ each day pre - vails. 3. "For

T. B. *f* Bass *f*  
found no e - qual; ex - ces - sive ty - ran - ny\_ each day pre - vails. 3. "For

Pno. *mf* *f*

41

S. A. three long years I was beast - ly treat - ed and heav - y i - rons on my legs I wore; My

T. B. three long years I was beast - ly trea - ted and hea - vy i - rons on my legs I wore; My

Pno.

44

S. A. *Tutti mf*  
back with flog - gings was la - ce - ra - ted and of - ten paint - ed with my crim - son gore. And

T. B. *Tutti mf*  
back with flog - gings was la - ce - ra - ted and of - ten paint - ed with my crim - son gore. And

Pno.

47

S. A. *mf*  
 ma-ny a man from down-right star - va - tion lies mould-'ring now \_\_\_\_\_ be-neath the clay; Where

T. B. *mf*  
 ma-ny a man from down-right star - va - tion lies mould-'ring now \_\_\_\_\_ be-neath the clay; Where

Pno. *mf*

50

S. A. *mp*  
 Cap-tain Lo - gan he had us mang-led at the tri - an-gles of \_\_\_ More-ton Bay. \_\_\_\_\_ 4. "Like

T. B. *mp*  
 Cap-tain Lo - gan he had us mang-led at the tri - an-gles of \_\_\_ More-ton Bay. \_\_\_\_\_ 4. "Like

Pno. *f*

54

S. A. *mf*  
 the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a

T. B. *mf*  
 the E - gypt - ians and anc - ient Heb - rews we were op-pressed un - der Log - an's yoke, Till a

Pno. *p*  
 (If required)

58

S. A. *Solo mp*  
 nat-ive spear fly-ing out from am - bush did deal the tyr-ant a mor - tal stroke. My

T. B. *Solo mp*  
 nat-ive spear fly-ing out from am - bush did deal the tyr-ant a mor - tal stroke. My

Pno. *mp*

63

S. A. *mf*  
 fel-low pris' - ners be con-fi - dent that all op-press - ors their fate shall find; And when from bond - age we're

T. B. *mf*  
 fel-low pris' - ners be con-fi - dent that all op-press - ors their fate shall find; And when from bond - age we're

Pno.

68

S. A.  
 lib - er - at - ed, our pres-ent suff-'rings will fade from mind."

T. B. *Tutti mp*  
 lib - er - at - ed, our pres-ent suff-'rings will fade from mind." "I

Pno. *p*



72 **Tutti** *p* **Tutti** *mf*

S. A. *Hmm* "They

T. B. am a na - tive of Er - in's is - land, trans - port - ed here from my na - tive shore, They

Pno. *simile*

76 **molto rit.** *mf*

S. A. tore me from my a - ged pa - - rents and

T. B. tore me from my a - ged pa - - rents and

Pno. *mf* **molto rit.**

79 **Meno mosso** ♩=54 **A tempo** ♩=80 **rit.**

S. A. from the maid - en that I do a - dore.

T. B. from the maid - en that I do a - dore.

Pno. *mf* **Meno mosso** ♩=54 **A tempo** ♩=80 **rit.**



# MORETON BAY

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## PERFORMANCE NOTES

The penal settlement of Moreton Bay was established in 1824 and continued to operate until 1842 on the site of present-day Brisbane. Along with several other penal stations in eastern Australia, it had been established to house recalcitrant (worst of the worst) prisoners.

From 1826 to 1830 the settlement was under the command of Captain Patrick Logan. Hated by the convicts for his harsh treatment, he was a relentless flogger and was widely regarded as a tyrant.

The lyrics of the song are attributed to Francis MacNamara. Convicted of stealing some cloth in his native Ireland, he had been sentenced to transportation to Australia for seven years. He landed in Australia in 1832 and quickly established himself as a talented writer who produced several songs and poems critical of the treatment of convicts by the authorities. The song is based on Frankie's own experiences as a convict and describes the cruelty of the penal stations in Australia in the middle of the 19th Century.

Captain Logan was speared to death on October 17, 1830.



## SATB

There are several solo opportunities in this arrangement.

Solo 1 at Bar 4 can be any voice type or it may be sung by the whole Soprano section.

Solo 2 at Bar 13 is suitable for either Baritone or Tenor.

The Solos from Bar 62 to 70 are for Baritone or Tenor (melody) and Solo Alto (harmony).

This accompanied arrangement contains an "a cappella" section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, at the discretion of the conductor.

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

## SSA

There are three solo opportunities in this version: at Bar 4, Bar 13 and Bar 71.

This accompanied arrangement contains an "a cappella" section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, at the discretion of the conductor.

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

## TTB

There are three solo opportunities in this version: at Bar 4, Bar 13 and Bar 71.

This accompanied arrangement contains an "a cappella" section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, at the discretion of the conductor.

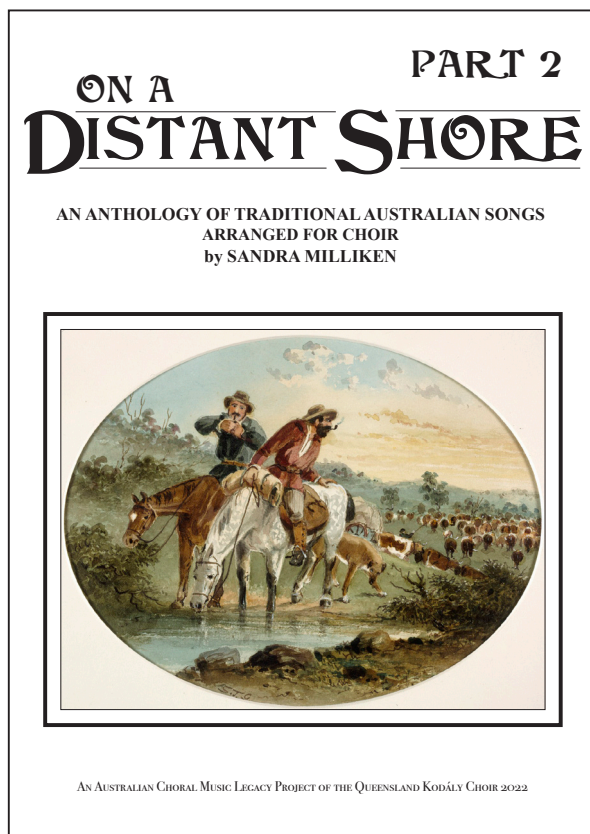
In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## GLOSSARY

**Erin's island** Ireland.

**mangled** Injured by deep, disfiguring wounds; whipped.

**triangle** A tripod of wooden beams from which offenders were suspended by the wrists to be flogged.



## 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>.*