

# MY NAME IS BEN HALL

arranged for SAB 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 “The Overlanders” by S.T. Gill (1818-1880). Source: State Library Victoria.

# MY NAME IS BEN HALL

for SAB choir a cappella

Arranged by Sandra Milliken

Traditional

Rather slow ♩ = 92    Em                      Bm                      Em                      D                      Bm

*p*

Soprano  
Hum

Alto

Baritone  
*mf*

1. My\_ name is Ben Hall, from Mur-ru - run - di I\_ came; the\_

6                      Em                      G                      A                      F#m7                      B7                      D7                      G                      C

S.                      I was sent to the

A.                      *p* Hum                      *f* I was sent to the

B.                      cause of my turn - out you\_ all know the\_ same.                      *f* Mel. I was sent to the

11                      G                      Em                      B7                      Em                      Bm                      Em

S.                      gaol,\_\_\_ my cat - tle turned to the Crown.\_\_\_ I was forced to the bush, my

A.                      gaol,\_\_\_ my cat - tle turned to the Crown.\_\_\_ I was forced to the bush, my\_

B.                      gaol,\_\_\_ my cat - tle turned to the Crown.\_\_\_ I was forced to the bush, my\_

16

S. *D* *B<sup>7</sup>* *Em* *Bm*  
*p*  
 sor - rows\_ to drown. Hum\_\_\_\_\_

A. *p*  
 sor - rows\_ to\_ drown. Doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo

B. *mf*  
 sor - rows to\_ drown. 2. I was al - ways well mount - ed with a

21

S. *Em* *D* *Bm* *Em* *G* *A* *F#m<sup>7</sup>*  
 doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo

A. doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo doo\_\_\_\_\_ doo

B. gun in my\_ hand And I al - ways spoke kind - ly when I bid\_\_\_\_\_ them to

26

S. *B<sup>7</sup>* *D<sup>7</sup>* *G* *C* *G* *Em* *B<sup>7</sup>* *Em*  
*f*  
 I al - ways act - ed most fair - ly to\_ all wo - man - kind, As I

A. *f*  
 doo I al - ways act - ed most fair - ly to\_ all wo - man - kind, As I

B. *Mel.* *f*  
 stand. I al - ways act - ed most fair - ly to\_ all wo - man - kind, As I

31 B<sup>7</sup> Em D Bm Mel. *mf*

S. thought of the dear\_ girl that I\_\_\_ left\_\_\_ be - hind. 3. One day

A. thought of the dear\_ girl that\_\_\_ I left\_\_\_ be - hind. 3. One day *mf*

B. thought of the dear girl that\_\_\_ I left be - hind. 3. One day *mf*

36 Em B<sup>7</sup> Em D Bm Em

S. I met a squat - ter I\_\_\_ knew he had\_\_\_ cash, For the eve - ning be -

A. I met a squat - ter I\_\_\_ knew he had cash, For the eve - ning be -

B. I met a squat - ter I\_\_\_ knew he had cash, For the eve - ning be -

41 G A F#m<sup>7</sup> B<sup>7</sup> D<sup>7</sup> G C G Em

S. fore he'd been\_ cut - ting a\_\_\_ dash; With a hun - dred and fif - ty in\_\_\_ *f*

A. fore he'd been\_ cut - ting a\_\_\_ dash; With a hun - dred and fif - ty in\_\_\_ *f*

B. fore he'd been\_ cut - ting a dash; With a hun - dred and fif - ty in *f*

46 B<sup>7</sup> Em Unison Bm rit. Em D

*mp*

S. notes and in gold\_\_\_\_\_ And I thought he had more by\_\_\_ what I'd been\_

A. notes and in gold\_\_\_\_\_ And I thought he had more by\_\_\_ what I'd been\_

B. notes and in gold\_\_\_\_\_ And I thought he had more by\_\_\_ what I'd been\_

51 Bm A tempo Em Bm Em D Bm mf

*p*

S. told. Oo\_\_\_\_\_ I\_\_\_

A. told. Oo\_\_\_\_\_ I\_\_\_

B. *mf* Mel. I\_\_\_

told. 4. With a pis - tol well load - ed and a gun in my\_\_\_ hand, I\_\_\_

56 Em G A F#m7 B7 Mel. D7 G C

*f*

S. bold - ly rode\_ up and I\_\_\_ bid him to\_\_\_ stand. He\_\_\_ passed out his

A. bold - ly rode\_ up and I bid him to\_\_\_ stand. He\_\_\_ passed out his

B. bold - ly rode up and I\_\_\_ bid him to\_\_\_ stand. He\_\_\_ passed out his

61 G Em *mp* B<sup>7</sup> Em *mf* Unison Bm

S. mo - ney with-out ev - er a word,\_\_\_ So I gave him five pounds he could

A. *mp* *mf*

B. *mp* *mf*

mo - ney with-out ev - er a word,\_\_\_ So I gave him five pounds he could

66 Em Bm *Più mosso* Em Bm Em D

S. spend on the road. 5. Here's\_ health to Frank Gar - diner who is close - ly con\_

A. *f*

B. *f*

spend on the\_ road. 5. Here's\_ health to Frank Gar - diner who is close - ly con\_

71 Bm Em G A F#m<sup>7</sup> B<sup>7</sup> Mel. D<sup>7</sup>

S. fined And\_ al - so Jack\_ Vane who is\_\_\_ free from this\_ time. I will

A. fined And\_ al - so Jack\_ Vane who is free from this\_ time. I will

B. Mel.

fined And\_ al - so Jack Vane who is\_\_\_ free from this\_ time. I will

76 G C G Em B<sup>7</sup> Em *p*

S. go to the bush\_ lads and dis - trib - ute this wealth\_ lads Oo\_\_\_\_\_

A. go to the bush\_ lads and dis - trib - ute this wealth\_ lads Oo\_\_\_\_\_

B. go to the bush lads and dis - trib - ute this wealth\_ lads And\_ then wth my *Mel. mf*

81 Bm Em D Bm D<sup>7</sup> G C G C D Em Bm<sup>7</sup> *Mel. f*

S. Yes I'll go\_\_\_\_\_ up bush lads and dis -

A. Yes I'll go\_\_\_\_\_ up bush lads and dis -

B. friends I will live out my\_ days. Yes I'll go\_\_\_\_\_ up bush lads and dis -

86 Em Em/B B<sup>7</sup> D<sup>7</sup> G D Em Bm D<sup>7</sup> Em Bm Am Em *molto rit.*

S. trib - ute this\_ wealth lads. And\_ there with my friends\_ I will live out my days.

A. trib - ute this wealth lads. And\_ there with my friends\_ I will live out my days.

B. trib - ute this\_ wealth lads. And there with my friends\_ I will live out my days.







# MY NAME IS BEN HALL

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## PERFORMANCE NOTES

This song was published in *Old Bush Songs; Composed and Sung in the Bushranging, Digging and Overlanding Days*, edited by Banjo Paterson. It tells the story of Ben Hall, one of Australia's best-known bushrangers.

Ben was born in May 1837 at Maitland, in the Hunter Valley of New South Wales, the son of English and Irish parents who had both been convicted of minor offences and transported to Australia. They had married in 1834 and found work in the Murrurundi area. By 1842 Benjamin senior had bought a small block of land in Murrurundi where he set up a butcher shop and also sold fresh vegetables.

Young Ben spent his early years working with horses and cattle, developing his expertise in stockwork and bushcraft. These skills would later serve him well. In 1856, at age 19, he married Bridget Walsh, but during the summer of 1861–62, Biddy left, with their young son Henry, to live with a young stockman named James Taylor. From this time, Ben's life entered a downward spiral as he began an association with the notorious bushranger Frank Gardiner.

It was perhaps on this account that the police arrested Hall on a trumped-up charge and, while he was in gaol, the authorities burnt down his homestead and left his cattle to starve. In anger and despair, Hall turned to bushranging and, for some three years, he and his gang terrorised the district between Bathurst and Forbes. But by early 1865, Hall and the others realised that to survive they would have to leave New South Wales. They first retreated to an isolated area northwest of Forbes, intending to gather fresh horses and provisions for a long journey north towards Queensland. But early in the morning of 5 May 1865, the police came upon Ben Hall alone and asleep by the banks of the Goobang Creek. The outlaw was shot to death.



## SAB

Use stagger breathing for the long, sustained humming notes.

From Bars 1 to 9, the opening melody may be sung by a Baritone solo.

The piece may also be accompanied by guitar for pitch support.

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

## GLOSSARY

**Crown** The colonial government.

**cutting a dash** Behaving in an elegant or stylish manner, in order to impress people.

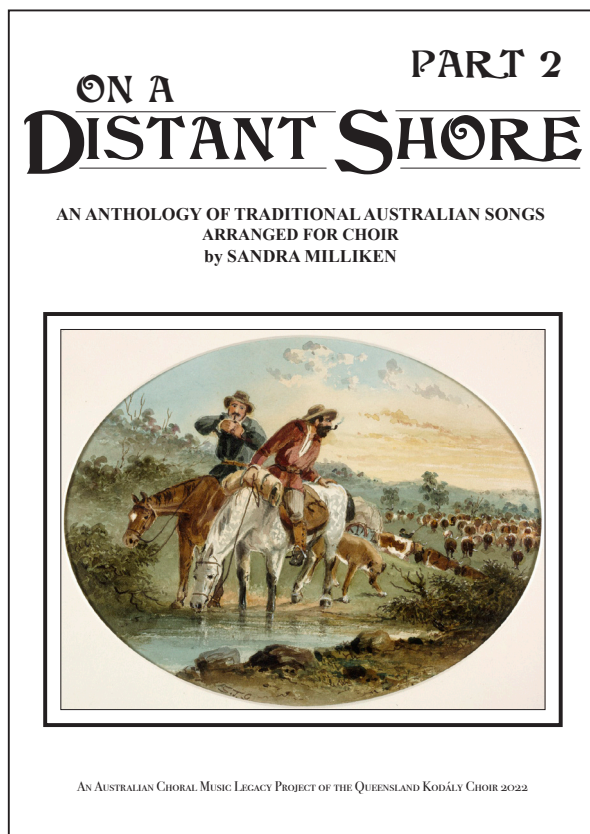
**Frank Gardiner** (1830-1882) an Australian bushranger.

**Jack Vane** (1842-1906) an Australian bushranger.

**squatter** In colonial Australia, someone who occupied a large tract of Crown land in order to graze livestock.

**stand** Used in the phrase 'stand and deliver' meaning to come to a halt and hand over one's valuables/money.

**Murrurundi** A rural town located in the upper Hunter Valley region of New South Wales.



## 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>.*