

MY SON TED

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

MY SON TED

arranged for SATB choir and piano

Arranged by Sandra Milliken

Traditional

Lively ♩ = 144

SOPRANO

ALTO

TENOR

BASS

Unison *mf*

1. "Oh, Mis-sus Mc-Grath," the ser-geant said, "would you

mf

1. "Oh, Mis-sus Mc-Grath," the ser-geant said, "would you

Lively ♩ = 144

Piano

f

mp

G D7 G C/G G C D

5

B.

like to make a sol-dier out of your son Ted? With a scar - let coat and a big black hat, Sure

Pno.

G D G C G C D7

9

S. *mf*
With a too - ri - ay, Fol-the-did-dle day,

A. *mf*
With a too - ri - ay, Fol-the-did-dle day,

T. *mf*
Mis-us Mc Grath would-n't you like that?" With a too - ri - ay, Fol-the-did-dle day,

B. *mf*
Mis-us Mc Grath would-n't you like that?" With a too - ri - ay, Fol-the-did-dle day,

Pno. *mf*
G D7 G D7 C G

13

S. *mf*
Too - ri - you_ ri_ too - ri - ay. 2. Now

A. *mf*
Too - ri - you_ ri_ too - ri - ay. 2. Now

T. *mf*
Too - ri - you_ ri_ too - ri - ay.

B. *mf*
Too - ri - you_ ri_ too - ri - ay.

Pno. *f* *mp*
Em D7 G C/G G D7 G C/G G

17

S. Mis-sus Mc - Grath lived by the sea - shore For the space of sev-en long_ years or more; When she

A. Mis-sus Mc - Grath lived by the sea - shore For the space of sev-en long_ years or more; When she

T.

B.

Pno. C D G D G

21

S. spied a ship sail-ing in - to the bay, "Here is my son Ted-dy, won't you clear the way." With a *mf* *f*

A. spied a ship sail-ing in - to the bay, "Here is my son Ted-dy, won't you clear the way." With a *mf* *f*

T. *f*
With a

B. *f*
With a

Pno. C G C D⁷ G D⁷ G D⁷ *mf*

25

S. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

A. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

T. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

B. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

Pno. *f* C G Em D⁷ G C/G G

29

S. - - - - -

A. - - - - -

T. Unison *mp*
3. Then up comes Ted with - out an - y legs And

B. *mp*
3. Then up comes Ted with - out an - y legs And

Pno. *f* D⁷ G C/G G *p* C D

33

S.

A.

T. *mf*
in their place there was two wood-en pegs. Well she kissed him a doz - en__ times or two Say-ing

B. *mf*
in their place there was two wood-en pegs.

Pno. *mp*
G D G C G C D⁷

37

S. *mf* *p*
"Glo - ry to God" sure this can't be you." With a too - ri - ay, Fol-the-did-dle day,

A. *mf* *p*
"Glo - ry to God" sure this can't be you." With a too - ri - ay, Fol-the-did-dle day,

T. *p*
With a too - ri - ay, Fol-the-did-dle day,

B. *p*
With a too - ri - ay, Fol-the-did-dle day,

Pno. *mf* *p*
G D⁷ G D⁷ Em Bm⁷

41

S. *f*
Too - ri - you_ ri_ too - ri - ay. 4. "Oh

A. *f*
Too - ri - you_ ri_ too - ri - ay. 4. "Oh

T.
Too - ri - you_ ri_ too - ri - ay.

B.
Too - ri - you_ ri_ too - ri - ay.

Pno.
Em D⁷ G C/G G D⁷ G C/G G *mf*

45

S. *mf*
were you drunk or were you blind When you left your two fine_ legs be - hind? Or_

A. *mf*
were you drunk or were you blind When you left your two fine_ legs be - hind? Or_

Pno. *f*
C D G D G

49

S. *mp*
was it walk - ing a - cross the sea That you wore your two fine_ legs a - way?" With a

A. *mp*
was it walk - ing a - cross the sea That you wore your two fine_ legs a - way?" With a

T. *mp*
With a

B. *mp*
With a

Pno. *mf*
C G C D⁷ G D⁷ G D⁷

53

S. *mp*
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

A. *mp*
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

T. *mp*
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

B. *mp*
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

Pno. *mp*
Em Bm⁷ Em D⁷ G C/G G

57

S.

A.

T. *f*

B. *f*

Pno.

61

S.

A.

T. *f*

B. *f*

Pno.

65

S. *p*
With a too - ri - ay, Fol-the-did-dle day,

A. *p*
With a too - ri - ay, Fol-the-did-dle day,

T. *p*
two fine legs from the knees a - way."With a too - ri - ay, Fol-the-did-dle day,

B. *p*
two fine legs from the knees a - way."With a too - ri - ay, Fol-the-did-dle day,

Pno. *p*
G D7 G D7 Em Bm7

69

S. *mp*
Too - ri - you_ ri_ too - ri - ay. 6. "Oh

A. *mp*
Too - ri - you_ ri_ too - ri - ay. 6. "Oh

T. *mp*
Too - ri - you_ ri_ too - ri - ay.

B. *mp*
Too - ri - you_ ri_ too - ri - ay.

Pno. *mf*
Em D7 G C/G G D7 G C/G G

73

S. *mf*
Ted-dy my boy", his moth - er cried, "Your two fine legs was your moth - er's pride. Them_

A. *mf*
Ted-dy my boy", his moth - er cried, "Your two fine legs was your moth - er's pride. Them_

T.

B.

Pno. *p*
G C D G D G

77

S. *f* *p*
stumps of a tree won't_ do at all. Why did-n't you run from the big can-non ball?" With a

A. *f* *p*
stumps of a tree won't_ do at all. Why did-n't you run from the big can-non ball?" With a

T. *p*
With a

B. *p*
With a

Pno. *mf*
C G C D7 G D7 G D7

81

S. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

A. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

T. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

B. too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay.

Pno. *p* Em Bm⁷ Em D⁷ G C/G G

85

rit. Andante *mf*

S. 7. "All for - eign wars I do con - demn Be -

A. 7. "All for - eign wars I do_ con - demn Be -

T. 7. "All for - eign wars I do con - demn Be -

B. 7. "All for - eign wars I do con - demn Be -

Pno. *mf* rit. Andante D⁷ G C̄/G G (if required)

89

S. *tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they*

A. *tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they*

T. *tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they*

B. *tween Don Juan and the King of Spain. And by Heav'n I'll make them_ rue the time That they*

Pno.

93

rit. *A tempo*
mp

S. *shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,*

A. *shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,*

T. *shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,*

B. *shot the legs from a child of mine." With a too - ri - ay, Fol-the-did-dle day,*

rit. *A tempo* *Em* *Bm⁷*
mp

Pno.

Tempo 1 ♩ = 144

97

S. *mf*
Too - ri - you_ ri_ too - ri - ay. 8. "Now,

A. *mf*
Too - ri - you_ ri_ too - ri - ay. 8. "Now,

T. *mf*
Too - ri - you_ ri_ too - ri - ay.

B. *mf*
Too - ri - you_ ri_ too - ri - ay.

Pno. *mf*
Em D7 G C/G G Tempo 1 ♩ = 144 D7 G C/G G

101 *div.* *mp*

S. *mp*
if I had you back a - gain I'd ne-ver let you fight for the King of Spain. I'd_

A. *mp*
if I had you back a - gain I'd ne-ver let you fight for the King of Spain. I'd_

T. *mp*

B. *mp*

Pno. *mp*
C D G D G

105

S. *mf*
ra-ther have my Ted-dy as he used to be, Than the King of Spain and his whole na - vy." With a

A. *mf*
ra-ther have my Ted-dy as he used to be, Than the King of Spain and his whole na - vy." With a

T.

B.

Pno. *mp* *mf*
C G C D7 G D7 G D7

109

S. *f*
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay. With a

A. *f*
too - ri - ay, Fol-the-did-dle day, Too - ri - you_ ri_ too - ri - ay. With a

T. *f*
With a

B. *f*
With a

Pno. *mp* *f*
Em Bm7 Em D7 G C/G G

113

S. too - ri - ay, Fol - the - did - dle day, Too - ri - you_ ri_

A. too - ri - ay, Fol - the - did - dle day, Too - ri - you_ ri_

T. too - ri - ay, Fol - the - did - dle day, Too - ri - you_ ri_

B. too - ri - ay, Fol - the - did - dle day, Too - ri - you_ ri_

Pno. C G Em D⁷

116

S. too - ri - ay.

A. too - ri - ay.

T. too - ri - ay.

B. too - ri - ay.

Pno. G C/G G D⁷ G C/G G

MY SON TED

PERFORMANCE NOTES

This song is often called *Mrs McGrath*; Ted is also known as Tim and John; and there are many variants of the lyrics and the tunes used. Whatever the case, it is a bitter song expressing a strong anti-war sentiment. It dates from the time of the Napoleonic Wars (1803-1815) between the French Empire and various European states, including England

During that time thousands of young Irishmen were recruited to join the British army. For many, they were faced with the option of starving at home or becoming soldiers of fortune. The recruiting sergeant was a dreaded figure in those days, for if you accepted his shilling for a drink, you could be legally pressed into the army.

The song tells the story of a young Irishman who joined the British Army to fight in the Peninsular War (1804-1814) which was fought on the Iberian Peninsula pitting the forces of Spain, Portugal and Britain against the forces of Napoleon. Much to his mother's dismay, the young man returns home having lost both his legs to a cannon ball.

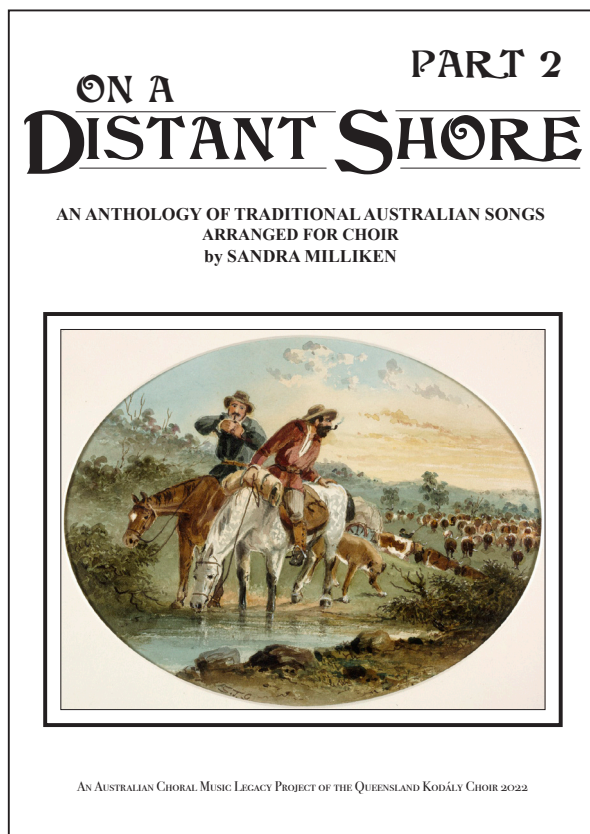


SATB

This accompanied arrangement contains an "a cappella" section from Bar 86 to Bar 94, where the optional piano accompaniment may be used, at the discretion of the conductor.

The piece may be accompanied by guitar.

In performance, pay particular attention to tempi changes, articulation and dynamics as well as 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>.