

# ON THE BANKS OF THE REEDY LAGOON

arranged for SSA/3-Part choir, piano and harmonica  
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.

# ON THE BANKS OF THE REEDY LAGOON

for SSA/3-Part choir, piano and harmonica \*

Arranged by Sandra Milliken

Traditional

Lazily ♩ = 112

mp

Unison mp

1. The sweet scen-ted

Unison mp

1. The sweet scen-ted

Unison mp

1. The sweet scen-ted

Lazily ♩ = 112

p

6

div.

div.

div.

Em G Em G Em D<sup>7</sup>

\* or other C instrument

11

S. 1 Unison *mp*  
bee, \_\_\_\_\_ And I'm ly - ing full length on the fern - cov-ered

S. 2 Unison *mp*  
bee, \_\_\_\_\_ And I'm ly - ing full length on the fern - cov-ered

A. Unison *mp*  
bee, \_\_\_\_\_ And I'm ly - ing full length on the fern - cov-ered

Pno. *p*  
G Em G Em G

16

S. 1 div. *mp*  
ground In the shade of a cur - ra - jong tree. \_\_\_\_\_ And

S. 2 div. Mel. *mf*  
ground In the shade of a cur - ra - jong tree. \_\_\_\_\_ And

A. div. Mel. *mf*  
ground In the shade of a cur - ra - jong tree. \_\_\_\_\_ And

Pno. Em D D<sup>7</sup> G Em

21

S. 1  
high ov-er - head I can hear the sweet strain Of a but - cher-bird

S. 2  
high ov-er - head I can hear the sweet strain Of a but - cher-bird

A.  
high ov-er - head I can hear the sweet strain Of a but - cher-bird *div.*

Pno.  
*mp*  
G Em G Em G

26

S. 1  
sing - ing a tune. For Spring in her splen - dor has

S. 2  
sing - ing a tune. For Spring in her splen - dor has

A.  
sing - ing a tune. For Spring in her splen - dor has

Pno.  
Em G G<sup>7</sup> C G  
*mf*

31

Harm.

S. 1

S. 2

A.

Pno.

*mp*

*mf*

*mf*

*mf*

C D G

Em C D D<sup>7</sup> G

*mp*

*mf*

come back a - gain To the banks of the Reed - y La - goon.

come back a - gain To the banks of the Reed - y La - goon.

come back a - gain To the banks of the Reed - y La - goon.

36

Harm.

S. 1

S. 2

A.

Pno.

*mf*

*p*

*mf*

2. My swag I have car - ried for

Em G Em G Em

41 Mel.

S. 2  
And my boots are all worn at the toes

A.  
man - y a mile And my boots are all worn at the toes

Pno.  
G Em G Em D7 G

46 Unison *mp*

S. 2  
I'm dress - ing this sea - son in a far dif - rent style to

A.  
I'm dress - ing this sea - son in a far dif - rent style to

Pno.  
Em G Em G Em  
*mp*

51 *mf*

S. 1  
My cook - ing u -

S. 2  
that of last sea - son, God knows!

A.  
that of last sea - son, God knows!

Pno.  
D D7 G Em G  
*mf*

56

S. 1  
ten - sils I'm sor - ry to say, Con - sist of a fork and a

S. 2

A.  
Con - sist of a fork and a

Pno.  
Em G Em G Em D<sup>7</sup>

61

S. 1  
spoon.\_\_\_\_\_ *f* And there's dry bread and tea in a bat-tered jack -

S. 2  
*f* And there's dry bread and tea in a bat-tered jack -

A.  
*f* spoon.\_\_\_\_\_ And there's dry bread and tea in a bat-tered jack -

Pno.  
G Em C G Em *f*



66

Harm. *mp*

S. 1 *mf*  
shay On the banks of the Reed - y La - goon.

S. 2 Mel. *mf*  
shay On the banks of the Reed - y La - goon.

A. *mf*  
shay On the banks of the Reed - y La - goon.

Pno. *mp* *mf*  
C D D<sup>7</sup> G Em

71

Harm.

S. 1

S. 2

A. Solo 1 *mf*  
3. I re - mem - ber young Fran - kie Ah, could - n't he

Pno. *p* *mp*  
G Em G Em G

76

S. 1 *Solo 2 mf* And Geor - gie the kind-heart - ed boy. *Tutti mf* And Jim - my who's

S. 2 *Tutti mf* And Jim - my who's

A. *Tutti mf* ride! And Jim - my who's

Pno. *mf*

Em G Em D<sup>7</sup> G Em G

82

S. 1 re - cent - ly ta - ken a bride and in - tends his young life to en - joy.

S. 2 re - cent - ly ta - ken a bride and in - tends his young life to en - joy.

A. re - cent - ly ta - ken a bride and in - tends his young life to en - joy.

Pno.

Em G Em D D<sup>7</sup> G

88

S. 1

S. 2

A. *Solo 3 f*

And big Mac the Scots-man I once heard them say He'd wrest-led the

Pno.

Em G Em G Em G

*f*

94

S. 1

S. 2

A. *mf*

They're all far a - way\_ and I'm lone - some to -

They're all far a - way and I'm lone - some to -

fam - ous Mul - doon\_ They're all far a - way\_ and I'm lone - some to -

Pno.

Em G G C G Em

*mf*

100

S. 1 *mp*  
 day On the banks of the Reed - y La - goon.

S. 2 *mp*  
 day On the banks of the Reed - y La - goon.

A. *mp*  
 day On the banks of the Reed - y La - goon. 4. Oh *mp*

Pno. *mp* *p*  
 C D D<sup>7</sup> G Em

105

S. 1 *pp*  
 Oo oo

S. 2 *pp*  
 Oo oo

A. *p*  
 where is the maid - en I of - ten ca - ressed; The one with the sad dream - y

Pno. *p*  
 G Em G Em G Em

111

S. 1 *mf*  
She rests with her head on some o - ther man's chest And he

S. 2 Mel. *mf*  
She rests with her head on some o - ther man's chest And he

A. *p*  
eyes. Ah ah

Pno. *mf*  
G Em Gmaj7 Em Gmaj7 Em

117

S. 1  
tells her the ver - y same lies.

S. 2  
tells her the ver - y same lies.

A. *mf*  
ah She swore she would love me wher -

Pno. *mp*  
D<sup>9</sup> D<sup>7</sup> G Em G Em

123

S. 1 *p*  
Oo \_\_\_\_\_ oo \_\_\_\_\_

S. 2 *mf*  
But now sad is my bed 'neath the moon. \_\_\_\_\_

A.  
ev - er I went But now sad is my bed 'neath the moon. \_\_\_\_\_

Pno. G Em G Em G

128

Harm. *mf* *p*  
*rit.* *Meno mosso*

S. 1 *f* *mf*  
For I did - n't keep square, but it's lit - tle I care On the banks of the

S. 2 *f* *mf*  
For I did - n't keep square, but it's lit - tle I care On the banks of the

A. *mf*  
On the banks of the

Pno. Em C *rit.* G Em C *Meno mosso* D  
*f* *mf*

134 **molto rit.** . . . . **Lento**

Harm.

S. 1 *mp*  
Reed - y La - goon. For Spring in her splen - dor has come back a -

S. 2 *mp*  
Reed - y La - goon. For Spring in her splen - dor has come back a -

A. *mp*  
Reed - y La - goon. For Spring in her splend - dor has come back a -

Pno. *mp*  
D7 G Em  
(If required)

140

Harm.

S. 1 *p* gain To the banks of the Reed - y La - goon. *pp* Oo

S. 2 *p* gain To the banks of the Reed - y La - goon. *pp* Oo

A. *p* gain To the banks of the Reed - y La - goon. *pp* Oo

Pno. *p* *pp*





Harmonica

# ON THE BANKS OF THE REEDY LAGOON

for SSA/3-Part choir, piano and harmonica \*

Arranged by Sandra Milliken

Traditional

Lazily ♩ = 112

mp

27

34

27

mp

67

73

55

rit. . . . .

mf

132

Meno mosso

p

molto rit. . . . .

Lento

137

6

p

pp



# ON THE BANKS OF THE REEDY LAGOON

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## PERFORMANCE NOTES

The words to this song were based on a poem written by Jimmy Connors, described as a prolific contributor of newspaper verses, and published in the *Queensland Times* on 14 September 1893. It may have been inspired by the ill-fated Shearers Strike of 1891. Jimmy had been living in Redbank Plains at the time of writing the poem and, sadly, died a year or two before it was printed.



## SATB

This arrangement is scored for piano and harmonica, but a violin or flute can be substituted if necessary.

There are three solo opportunities: at Bar 72 for Bass/Tenor, Bar 76 for Soprano/Alto and Bar 88 for Bass.

The score also contains an “a cappella” section from Bar 136 to the end, where the optional piano accompaniment can 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.

## SSA and 2-PART

This arrangement is scored for piano and harmonica, but a violin or flute can be substituted if necessary.

There are three solo opportunities: at Bar 72 for Alto, Bar 76 for Soprano and Bar 88 for Alto.

The score also contains an “a cappella” section from Bar 136 to the end, where the optional piano accompaniment can 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.

## GLOSSARY

**currajong (or kurrajong)** *Brachychiton populneus* is a small to medium, attractive and highly drought tolerant tree native to eastern Australia.

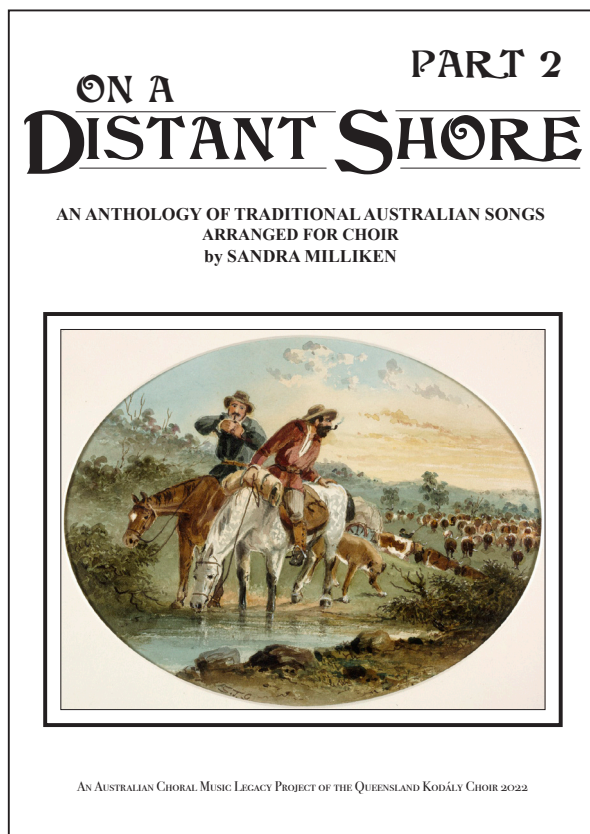
**jack shay** A tin quart pot used for boiling water or cooking food in the bush.

**keep square** Do the right thing; stay honest and sober.

**lagoon** Another term for a billabong – a pond or pool of water that is left behind when a river alters course or after floodwaters recede.

**Muldoon** William (Iron Duke) Muldoon, 1852-1933, was an American wrestling champion and boxing trainer.

**swag** A blanket/bed roll.



## 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>.*