

THE QUEENSLAND DROVER

arranged for SSA choir, piano and violin
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.

THE QUEENSLAND DROVER (The Overlanders)


for SSA choir, piano and violin

Arranged by Sandra Milliken

Traditional

Lively ♩ = 156

VIOLIN




mf

Piano

Lively ♩ = 156

C F G⁷



6

Vln. 1



S.1

Unison *mf*

1. There's a trade we all know well, it's bring - ing cat - tle o - ver, on_

S.2

Unison *mf*

1. There's a trade we all know well, it's bring - ing cat - tle o - ver, on_

A.

Unison *mf*

1. There's a trade we all know well, it's bring - ing cat - tle o - ver, on_

Pno.

C F C G⁷



11

Vln. 1

S.1

S.2

A.

Pno.

mf

Chorus f

f

f

ev - 'ry track to the Gulf and back, men know the Queens-land dro-ver. So pass the bil-ly round
(we)

ev - 'ry track to the Gulf and back, men know the Queens-land dro-ver. So pass the bil-ly round
(we)

ev - 'ry track to the Gulf and back, men know the Queens-land dro-ver. So pass the bil-ly round
(we)

C F G⁷ C F G⁷

mf

16

Vln. 1

S.1

S.2

A.

Pno.

boys! Don't let the pint-pot stand there! For to-night we drink the health, of

boys! Don't let the pint-pot stand there! For to-night we drink the health, of

boys! Don't let the pint-pot stand there! For to-night we drink the health, of

C G⁷ C F

21

Vln. 1

S.1

S.2

A.

Pno.

ev - 'ry o - ver - land - er.

ev - 'ry o - ver - land - er.

ev - 'ry o - ver - land - er.

G⁷ C F

p

p

Optional solo
mf

2. Oh I come from the north - ern plains, where the

Oo

Oo

26

Vln. 1

S.1

S.2

A.

Pno.

oo

oo

Ah

Ah

girls and the grass are scan - ty; Where the creeks run dry or ten foot high and it's

C G⁷ C F

30

Vln. 1

S.1
ah *mf* 3. There are men from ev-'ry land, from Spain and France and

S.2
ei - ther drought or plen - ty. *mf* 3. There are men from ev-'ry land, from Spain and France and

A.
ah *mf* 3. There are men from ev-'ry land, from Spain and France and

Pno.
G⁷ C F C *p*

35

Vln. 1 *mf*

S.1 *Chorus f*
Fland-ers; They're a well-mixed pack, both white and black, the Queens-land o - ver - land-ers. So

S.2 *f*
Fland-ers; They're a well-mixed pack, both white and black, the Queens-land o - ver - land-ers. So

A. *f*
Fland-ers; They're a well-mixed pack, both white and black, the Queens-land o - ver - land-ers. So

Pno.
G⁷ C F G⁷ C

40

Vln. 1

S.1
pass the bil-ly round boys! Don't let the pint-pot stand there! For to-night we drink the

S.2
pass the bil-ly round boys! Don't let the pint-pot stand there! For to-night we drink the

A.
pass the bil-ly round_ boys! Don't let the pint-pot stand there! For to-night we drink the

F G⁷ C G⁷ C

Pno.
mf

45

Vln. 1

S.1
health, of ev - 'ry o - ver - land - er. *mf* 4. When we've earned a spree_ in

S.2
health, of ev - 'ry o - ver - land - er.

A.
health, of ev - 'ry o - ver - land - er.

F G⁷ C

Pno.
mp

50

Vln. 1 *mp*

S.1 *mf*
town we live like pigs in clo-ver; And the whole year's cheque pours down the neck of

S.2 *mf*
And the whole year's cheque pours down the neck of

A. *mf*
And the whole year's cheque pours down the neck of

Pno. F C G⁷ C F

55

Vln. 1 *mf*

S.1 *Chorus f*
ma-ny a Queens-land dro-ver. So pass the bil-ly round boys! Don't let the pint-pot

S.2 *f*
ma-ny a Queens-land dro-ver. So pass the bil-ly round boys! Don't let the pint-pot

A. *f*
ma-ny a Queens-land dro-ver. So pass the bil-ly round_ boys! Don't let the pint-pot

Pno. G⁷ C F G⁷ C *mf*

60

Vln. 1

S.1
stand there! For to-night we drink the health, of ev - 'ry o - ver - land - er.

S.2
stand there! For to-night we drink the health, of ev - 'ry o - ver - land - er.

A.
stand there! For to-night we drink the health, of ev - 'ry o - ver - land - er.

Pno.
G⁷ C F G⁷ C

65

S.1
Optional Solo *mf*
5. As I pass a-long the roads, the

S.2
p
Doot doot doot doot

A.
p
Doot doot doot doot

Pno.
C/E G⁷/D C F C/E G⁷/D C F
mf *p*

70 *f* (or spoken)

S.1
child - ren raise my dan-der, shout-ing "Mo - ther dear, take in the clothes; here comes an ov - er -

S.2
doot doot doot doot doot doot doot doot doot doot

A.
doot doot doot doot doot doot doot doot doot doot

Pno.
C G⁷ C F G⁷

75 *molto rit.* *Slower* ♩=92

Vln. 1
p

S.1
mp land- er." 6. But I'm bound for home_ once more on a prad that's quite a go - er I can *mf*

S.2
mp doo 6. But I'm bound for home_ once more on a prad that's quite a go - er I can *mf*

A.
mp doo 6. But I'm bound for home once more on a prad that's quite a go - er I can *mf*

Pno.
molto rit. *Slower* ♩=92
C If required F C G⁷

80

Vln. 1

S.1

S.2

A.

Pno.

mf

Chorus f

find a job with a crawl - ing mob on the banks of the Ma - ra - no - a. So

find a job with a crawl - ing mob on the banks of the Ma - ra - no - a. So

find a job with a crawl - ing mob on the banks of the Ma - ra - no - a. So

C F G⁷ C

84 **A tempo**

Vln. 1

S.1

S.2

A.

Pno.

mf

A tempo

pass the bil - ly round boys! Don't let the pint - pot stand there! For to - night we drink the

pass the bil - ly round boys! Don't let the pint - pot stand there! For to - night we drink the

pass the bil - ly round_ boys! Don't let the pint - pot stand there! For to - night we drink the

F G⁷ C G⁷ C

89

Vln. 1

S.1

S.2

A.

Pno.

mf

mf

mf

mf

health, of ev - 'ry o - ver - land - er. For to - night we drink the

health, of ev - 'ry o - ver - land - er. For to - night we drink the

health, of ev - 'ry o - ver - land - er. For to - night we drink the

F G⁷ C

93

Vln. 1

S.1

S.2

A.

Pno.

f

f

f

f

health, Of ev - 'ry o - ver - land - er!

health, Of ev - 'ry o - ver - land - er!

health, Of ev - 'ry o - ver - land - er!

F G⁷ C

VIOLIN

THE QUEENSLAND DROVER
(The Overlanders)
for SSA choir, piano and violin

Arranged by Sandra Milliken

Traditional

Lively ♩ = 156

The musical score is written for a violin in 4/4 time. It consists of ten staves of music. The tempo is marked 'Lively' with a quarter note equal to 156 beats per minute. The dynamics range from *mf* (mezzo-forte) to *p* (piano) and *molto rit.* (molto ritardando). The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some performance instructions like '7' and '2' above certain measures, and '10' above a final measure. The piece concludes with a *molto rit.* marking.

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76 Slower ♩=92

Musical staff 76-82. Treble clef, 4/4 time signature. The tempo is marked 'Slower' with a quarter note equal to 92. The dynamics are marked 'p' (piano). The staff contains a series of notes with various articulations, including slurs and accents.

83 A tempo

Musical staff 83-86. Treble clef, 4/4 time signature. The tempo is marked 'A tempo'. The dynamics are marked 'mf' (mezzo-forte). The staff contains a series of notes with various articulations, including slurs and accents.

Musical staff 87-89. Treble clef, 4/4 time signature. The dynamics are marked 'mf' (mezzo-forte). The staff contains a series of notes with various articulations, including slurs and accents.

Musical staff 90-92. Treble clef, 4/4 time signature. The dynamics are marked 'mf' (mezzo-forte). The staff contains a series of notes with various articulations, including slurs and accents.

Musical staff 93-94. Treble clef, 4/4 time signature. The dynamics are marked 'f' (forte). The staff contains a series of notes with various articulations, including slurs and accents. The piece concludes with a double bar line.

THE QUEENSLAND DROVER

PERFORMANCE NOTES

Sometimes known as *The Overlanders*, this song reminds the listener of the well-known life of a Queensland Drover. The song has been in circulation in several versions with a number of different tunes since about the mid-1800s.

The song tells of the life and times of the drovers (overlanders) who made long and lonesome journeys across eastern Australia (from the Gulf of Carpentaria through to Bass Strait) driving large mobs of cattle to new grazing areas or from cattle stations to railheads that lead to markets. They were a tough breed of men, from many nations and from many walks of life, who were often regarded somewhat as social outcasts by the squatters and the townsfolk whose paths they crossed on their long journeys across the country.

The chorus is a toast to the overlanders.



SSATB

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

In verse 5 (Bar 67), there is a solo opportunity for Bass or Tenor; however, this could be acted out for the last phrase by shouting the words instead of singing.

The score also contains an “a cappella” section from Bar 75 to Bar 83, 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 the enunciation and expressive use of consonants in order to best convey the story.

SSA and 2-PART

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

In verse 2 (Bar 23) there is an optional solo for treble voice. At verse 5 (Bar 67), there is another optional solo and an opportunity for acting out the last phrase by shouting the words instead of singing them.

The score also contains an “a cappella” section from Bar 75 to Bar 83, 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 the enunciation and expressive use of consonants in order to best convey the story.

GLOSSARY

billy A large tin can, usually with a wire handle, used to carry water and to boil water over an open fire, for the purpose of making tea.

dander Anger.

drover A stockman/horseman who moves (doves) large herds of cattle or sheep overland, from one location to another.

Gulf the Gulf of Carpentaria.

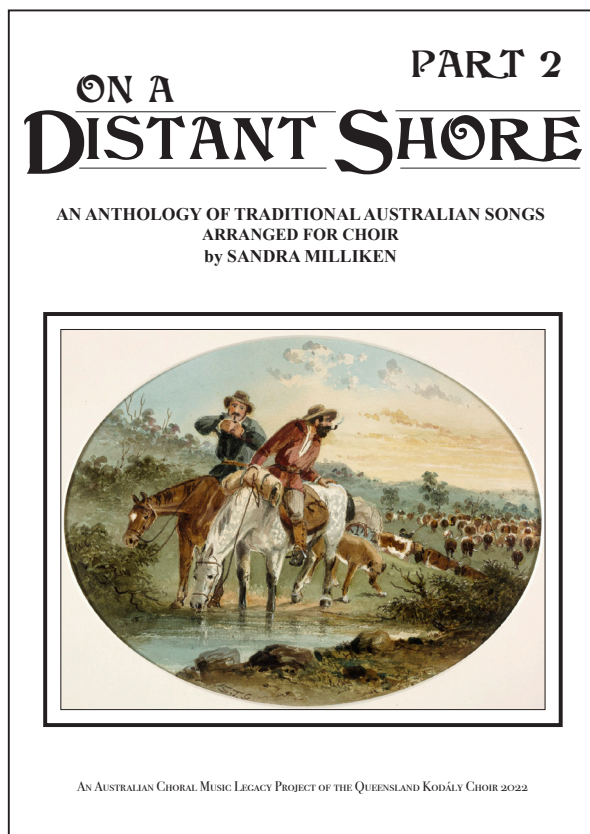
Maranoa A Queensland river that rises in the Carnarvon Ranges and flows south through Mitchell towards St George, joining the Balonne River and then on to join the Darling River.

overlander Another name for a drover.

pint-pot A container, typically with a handle, that holds a pint of beer etc. for drinking.

prad A horse.

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



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>.