

THE SPRINGTIME IT BRINGS ON THE SHEARING

arranged for SSAA choir, a cappella (or optional guitar)
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 SPRINGTIME IT BRINGS ON THE SHEARING

for SSAA choir, a cappella (or with optional guitar)

Arranged by Sandra Milliken

Traditional

Moderato ♩ = 100

mf D⁷ G B⁷ Em Am⁷ D⁷ G G⁷ C/G Am⁷ D

Soprano 1
1. The spring-time it brings on the shear-ing And it's

Soprano 2
1. The spring-time it brings on the shear-ing And it's

Alto 1
1. The spring-time it brings on the shear-ing And it's

Alto 2
1. The spring-time it brings on the shear-ing And it's

6 G Am E⁷ Am E⁷ Am⁷ D⁷ G Gmaj⁷ G

S. 1
then you will see them in droves, To the west - coun - try

S. 2
then you will see them in droves, To the west - coun - try

A. 1
then you will see them in droves, To the west - coun - try

A. 2
then you will see them in droves, To the west - coun - try

11 D⁷ Am Em⁷ Am⁷(b5) Cm C^o G D G⁺ Am⁷ D⁷

S. 1
sta - tions all steer - ing, A - seek - ing a job off the

S. 2
sta - tions all steer - ing, A - seek - ing a job off the

A. 1
sta - tions all steer - ing, A - seek - ing a job off the

A. 2
sta - tions all steer - ing, A - seek - ing a job off the

16 G C/G G Chorus *f* D⁷ G Gm⁷ G⁷ Am C^o D⁷ G

S. 1 coves. With a rag - ged old swag on their shoul - der

S. 2 coves. With a rag - ged old swag on their shoul - der

A. 1 coves. With a rag - ged old swag on their shoul - der

A. 2 coves. With a rag - ged old swag on their shoul - der

21 C/G Am⁷ D⁷ G D⁷ G Am E⁷ Am⁷ D⁷

S. 1 and a bil - ly quart pot in their hand, I

S. 2 and a bil - ly quart pot in their hand, I

A. 1 and a bil - ly quart pot in their hand, I

A. 2 and a bil - ly quart pot in their hand, I

26 G D⁷ Em C/G D G D G

S. 1 tell you they'll a - ston - ish the new chums, to see how they

S. 2 tell you they'll a - ston - ish the new chums, to see how they

A. 1 tell you they'll a - ston - ish the new chums, to see how they

A. 2 tell you they'll a - ston - ish the new chums, to see how they

31 *D7* *G* *Am7/G* *G* *D7* *G* *B7* *Em7* *Am7* *D7*

S. 1 *mf*
trav - el the land. 2. From Bil - la - bone, Mur - ray, and

S. 2 *p*
trav - el the land, the land. Loo loo loo loo loo loo

A. 1 *p*
trav - el the land, the land. Loo loo loo loo loo loo loo loo

A. 2 *p*
trav - el the land. Loo loo loo loo loo loo loo

36 *G* *G7* *C/G* *Am7* *D* *G* *Am* *E7* *Am* *E7* *Am7*

S. 1
Lod - don, Then to far Ta - ti - ar - a and back;

S. 2
loo loo loo loo loo loo loo loo loo loo loo loo

A. 1
loo loo loo loo loo loo loo loo loo loo

A. 2
loo loo loo loo loo loo loo loo loo loo

41 *D7* *mf* *G* *Gmaj7* *G* *D7* *Am* *Em7* *Am7(b5)* *Cm* *C°*

S. 1 *mf*
The hills and the plains are well trod - den By the

S. 2 *mf*
loo The hills and the plains are well trod - den By the

A. 1 *mf*
loo The hills and the plains are well trod - den By the

A. 2 *mf*
loo The hills and the plains are well trod - den By the

46 G D G⁺ Am⁷ D⁷ G C/G G D⁷ G Gm⁷ G⁷

S. 1 men on the Wal - la - by Track. Chorus With a rag - ged old *f*

S. 2 men on the Wal - la - by Track. Chorus With a rag - ged old *f*

A. 1 men on the Wal - la - by Track. Chorus With a rag - ged old *f*

A. 2 men on the Wal - la - by Track. Chorus With a rag - ged old *f*

51 Am C^o D⁷ G C/G Am⁷ D⁷ G D⁷ G Am E⁷

S. 1 swag on their shoul - der and a bil - ly quart pot in their

S. 2 swag on their shoul - der and a bil - ly quart pot in their

A. 1 swag on their shoul - der and a bil - ly quart pot in their

A. 2 swag on their shoul - der and a bil - ly quart pot in their

56 Am⁷ D⁷ G D⁷ Em

S. 1 hand, I tell you they'll a - ston - ish the new chums,

S. 2 hand, I tell you they'll a - ston - ish the new chums,

A. 1 hand, I tell you they'll a - ston - ish the new chums,

A. 2 hand, I tell you they'll a - ston - ish the new chums,

61 C/G D G D G D⁷ G Am⁷/G G D⁷ *mf*

S. 1
to see how they trav - el the land. 3. There are

S. 2
to see how they trav - el the land, the land.

A. 1
to see how they trav - el the land, the land. 3. There are *mf*

A. 2
to see how they trav - el the land. 3. There are *mf*

66 G Am⁷ D⁷ G G⁷ C G D⁷ G

S. 1
man - y who wait dur - ing shear - ing Then shoul - der a

S. 2
p Oo oo

A. 1
man - y who wait dur - ing shear - ing Then shoul - der a

A. 2
man - y who wait dur - ing shear - ing Then shoul - der a

71 Am Am⁷ D⁷ *mf* G D⁷

S. 1
swag on their back; And for the rest of the year they'll be

S. 2
p oo

A. 1
mf swag on their back; And for the rest of the year they'll be

A. 2
mf swag on their back; And for the rest of the year they'll be

76 Em C G D⁷ G Am⁷ D⁷ G C/G

S. 1
steer - ing On their well - be - loved Wal - la - by Track.

S. 2
oo

A. 1
steer - ing On their well - be - loved Wal - la - by Track.

A. 2
steer - ing On their well - be - loved Wal - la - by Track.

81 G Chorus D⁷ G Gm⁷ G⁷ Am C^o D⁷ G C/G Am⁷ D⁷

S. 1
— With a rag - ged old swag on their shoul - der and a

S. 2
— With a rag - ged old swag on their shoul - der and a

A. 1
— With a rag - ged old swag on their shoul - der and a

A. 2
— With a rag - ged old swag on their shoul - der and a

86 G D⁷ G Am E⁷ Am⁷ D⁷ G

S. 1
bil - ly quart pot in their hand, I tell you they'll a -

S. 2
bil - ly quart pot in their hand, I tell you they'll a -

A. 1
bil - ly quart pot in their hand, I tell you they'll a -

A. 2
bil - ly quart pot in their hand, I tell you they'll a -

91 **D⁷** **Em** **C/G** **D** **G** **D** **G** **D⁷**

S. 1 ston - ish the new chums, to see how they trav - el the

S. 2 ston - ish the new chums, to see how they trav - el the

A. 1 ston - ish the new chums, to see how they trav - el the

A. 2 ston - ish the new chums, to see how they trav - el the

96 **G** **Am⁷/G** **G** **Più mosso** **D⁷** **G** **D⁷** **G**

S. 1 land. 4. And af - ter the shear - ing is o - ver

S. 2 land, the land. 4. And af - ter the shear - ing is o - ver

A. 1 land, the land. *mp* ba ba ba ba ba

A. 2 land. *mf* Doom doom doom

101 **Am** **Am⁷** **D⁷**

S. 1 And the wool sea - son's all at an end, It is

S. 2 And the wool sea - son's all at an end, It is

A. 1 ba ba ba ba ba ba ba

A. 2 doom doom doom doom doom

106 G D7 Em C G

S. 1 then you will see the flash shear - ers Mak - ing john - ny cakes

S. 2 then you will see the flash shear - ers Mak - ing john - ny cakes

A. 1 ba ba ba ba ba ba ba ba ba

A. 2 doom doom doom doom doom

111 D7 G D7 G Gm7 G7 Am C° D7

S. 1 round in the bend. Chorus *f* With a rag - ged old swag on their

S. 2 round in the bend. Chorus *f* With a rag - ged old swag on their

A. 1 ba ba ba ba ba Chorus *f* With a rag - ged old swag on their

A. 2 doom doom doom Chorus *f* With a rag - ged old swag on their

116 G C/G Am7 D7 G D7 G Am E7 Am7

S. 1 shoul - der and a bil - ly quart pot in their hand,

S. 2 shoul - der and a bil - ly quart pot in their hand,

A. 1 shoul - der and a bil - ly quart pot in their hand,

A. 2 shoul - der and a bil - ly quart pot in their hand,

121 D7 G D7 Em C/G D

S. 1 I tell you they'll a - ston - ish the new chums, to

S. 2 I tell you they'll a - ston - ish the new chums, to

A. 1 I tell you they'll a - ston - ish the new chums, to

A. 2 I tell you they'll a - ston - ish the new chums, to

126 G D G D7 G D7 G D7

S. 1 see how they trav - el the land. I tell you they'll a - ston - ish the

S. 2 see how they trav - el the land. I tell you they'll a - ston - ish the

A. 1 see how they trav - el the land. I tell you they'll a - ston - ish the

A. 2 see how they trav - el the land. I tell you they'll a - ston - ish the

131 Em7 Am7(b5) rit. Cm C° G D G D7 G Am7/G G

S. 1 new chums, to see how they trav - el the land.

S. 2 new chums, to see how they trav - el the land, the land.

A. 1 new chums, to see how they trav - el the land, the land.

A. 2 new chums, to see how they trav - el the land.

THE SPRINGTIME IT BRINGS ON THE SHEARING

PERFORMANCE NOTES

One of the best known of all Australian folk songs, this song appears to have been based on a poem *The Wallaby Track* by E J Overbury, published in the *Creswick and Clunes Advertiser* in 1865. It is a gentle, matter-of-fact sort of song; painting a contented picture, which verges on the romantic image of bush life.



SSAA

This “a cappella” arrangement may also be accompanied by guitar.

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

2 PART

This accompanied arrangement may also be accompanied by guitar.

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

GLOSSARY

Billabone, Murray and Loddon Sheep stations in north-western Victoria.

billy quart pot A can with a one-quart capacity, used to boil water or cook food.

coves Sheep station owners/managers.

droves Large numbers.

flash shearers The best and fastest shearers who were in high demand during the shearing season, but who often found it hard to secure other work in the off-season.

johnny cakes Small, thin pancakes made from a damper-like mixture of flour, salt and water.

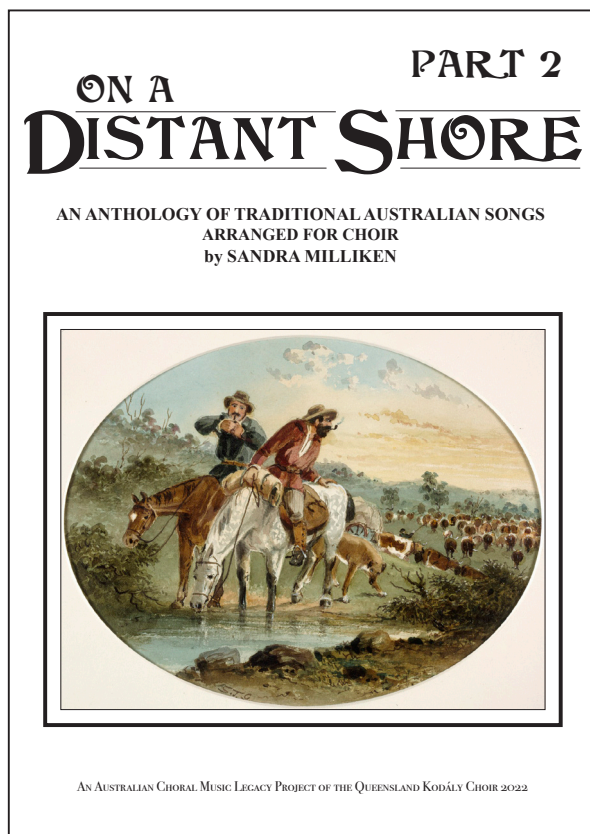
new chums Immigrants newly arrived in Australia.

round in the bend Camped in the bend of a river.

swag A blanket/bed roll.

Tatiara A district on the border between Victoria and South Australia.

on the wallaby track Refers to itinerant rural workers or “swagmen” walking from place to place looking for temporary work.



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>.