

WITH MY SWAG ALL ON MY SHOULDER

arranged for SA/2-Part 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.

WITH MY SWAG ALL ON MY SHOULDER

for SA/2-Part choir and piano

Arranged by Sandra Milliken

Traditional

Lively ♩ = 120

Violin *mf*

Soprano Unison *mf*
1. When

Alto Unison *mf*
1. When

Piano *mf*

F B \flat C 7 F

6

S. first we left_ old_ Ire - land's shore, Such yarns as we_ were_ told, Of_

A. first we left_ old_ Ire - land's shore, Such yarns as we_ were_ told, Of_

Pno. *p*

C 7 F Dm

10

S. *Mel.*
how folks in Aus - tral - li - a Could pick up lumps of gold! How

A.
how folks in Aus - tral - li - a Could pick up lumps of gold! How

Pno. *F C⁷ F Dm⁷ G⁷ C*

14

S. *f*
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -

A. *Mel. f*
gold dust lay in all the streets And the Mi - ner's Right was free! "Hur -

Pno. *mf* *B^b F B^b Gm B^b C*

18

Vln. *mf*

S. *v*
rah!" said I, "me_ lov - in' friends, That's just the place for me."

A.
rah!" said I, "me_ lov - in' friends, That's just the place for me."

Pno. *F C⁷ F C⁷ F B^b*

22

Vln.

A.

mf

2. So when our ship_ reached Mel - bourne Town, We

Pno.

mf

mp

C7 F C7

26

A.

all pre - pared_ to_ slip; All_ bar the cap - tain_ and the mate, The

Pno.

F Dm F C7

30

S.

mf

Hoo - rah! hoo - rah!

A.

f

crew a - ban - doned ship. And all the girls of Mel - bourne Town Threw_

Pno.

mf

F Dm7 G7 C Bb F

34

S. hoo - rah! hoo - rah! "Here

A. up their arms with joy, Say-ing one un-to the o - ther, "Here Mel.

Pno. B \flat Gm B \flat C F C 7

38

Vln. *mf*

S. comes my I - rish boy!" Chorus *f* With my swag all on my shoul - der, black

A. comes my I - rish boy!" Chorus *f* With my swag all on my shoul - der, black

Pno. F C 7 F B \flat F *f*

42

Vln.

S.

A.

Pno.

bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a

bil - ly in my_ hand, I'll tra-vel the bush_ of Aus - tra - li - a like a

B \flat Gm B \flat C F C 7

46

Vln.

S.

A.

Pno.

true born na - tive_ man.

true born na - tive_ man.

F C 7 F C 7 F B \flat

mf

50

Vln.

S. *mf*
3. We steered a course_for_ Gee - long Town, Then north-

A. *mf*
3. We steered a course_for_ Gee - long Town, Then north-

Pno. *mp*

C⁷ F C⁷

54

S. west to Bal - la - rat, Where_ some of us_ got_ migh - ty thin And

A. west to Bal - la - rat, Where_ some of us_ got_ migh - ty thin And

Pno. F Dm F C⁷

58

S. some grew sleek_ and_ fat. Some tried their luck at Ben - di-go And_

A. some grew sleek and fat. Some tried their luck at_ Ben - di-go And

Pno. *mf*

F Dm⁷ G⁷ C B^b F

62

S. some at Fie - ry Creek; I made a for - tune_ in a day And

A. some at Fie - ry Creek; I made a for - tune_ in a day And_

Pno. *Bb Gm Bb C F C7*

66

Vln. *mf*

S. *Chorus f*
spent it in a week. With my swag all on my shoul - der, black

A. *Chorus f*
spent it in a week. With my swag all on my shoul - der, black

Pno. *F C7 F Bb F f*

70

Vln.

S.

A.

Pno.

bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a

bil - ly in my_ hand, I'll tra-vel the bush_ of Aus - tra - li - a like a

B \flat Gm B \flat C F C 7

74

Vln.

S.

A.

Pno.

true born na - tive_ man.

true born na - tive_ man.

F C 7 F C 7 B \flat

mf

78

Vln.

S. *mf*
4. For man - y years_ I_ tra - velled round As

A. *mf*
4. For man - y years_ I_ tra - velled round As_

Pno. *mp*

C7 F C7

82

S. each new rush_broke_ out. I_ al - ways had_ of_ gold a pound Till al-

A. each new rush broke out. I_ al - ways had_ of_ gold a pound Till al-

Pno. *mp*

Dm F C7

86

S. lu - vial pe - tered_ out. So now for an - y sort of work I_

A. lu - vial pe - tered out. So now for an - y_ sort of work I

Pno. *mf*

F Dm7 G7 C Bb F

90

S. *mp*
 am pre-pared to try. But now I've found_ this_ tuck - er track, I'll

A. *mp*
 am pre-pared to try. But now I've found_ this_ tuck - er track, I'll

Pno. *mp*
 B \flat Gm B \flat C F C 7

94

Vln. *mf*

S. *Chorus f*
 stay here till I die. With my swag all on my shoul - der, black

A. *Chorus f*
 stay here till I die. With my swag all on my shoul - der, black

Pno. *f*
 F C 7 F B \flat F

98

Vln. *V*

S. bil - ly in my hand, I'll tra-vel the bush_ of Aus - tra - li - a like a

A. bil - ly in my_ hand, I'll tra-vel the bush_ of Aus - tra - li - a like a

Pno. *Bb Gm Bb C F C7*

102

molto rit. *Freely* ♩=100

Vln.

S. *Solo (or tutti)*
mf
true born na - tive_ man. 5. So round the tuck - er_ tracks I tramp, Nor

A. *p*
true born na - tive_ man. Oo_

Pno. *F C7 F C7 F C7*
molto rit. *Freely* ♩=100

106

S. leave them out of sight; My swag's on my left shoulder And

A. oo

Pno. F Dm F C7

110

S. then up - on my right. And then I take it on my back And

A. Ah ah

Pno. F G7 C Bb F

mp

114

S. oft up - on it lie. These are the best of tuck - er tracks, So I'll

A. ah oo

Pno. Bb Gm C7 F C7

p

118 **Tempo 1** ♩=120

Vln. *mf*

S. **Chorus** *f*
stay here till I die. With my swag all on my shoul - der, black

A. **Chorus** *f*
With my swag all on my shoul - der, black

Pno. **Tempo 1** ♩=120
f
F C7 F Bb F

122

Vln. *v*

S. bil - ly in my hand, I'll tra - vel the bush_ of Aus -

A. bil - ly in my_ hand, I'll tra - vel the bush_ of Aus -

Pno. Bb Gm Bb C F

125

Vln.

S.

A.

Pno.

tra - li - a like a true born na - tive_ man. I trav' led the bush_ of Aus

tra - li - a like a true born na - tive man. I trav' led the bush_ of Aus

C7 F C7 Dm C7 F

129

Vln.

S.

A.

Pno.

tra - li - a _____ like a true born na - tive_ man.

tra - li - a _____ like a true born na - tive_ man.

Mel.

Bb F C7 F C7 F

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022
Creating a legacy of Australian choral music.

Violin

WITH MY SWAG ALL ON MY SHOULDER

for SA/2-Part choir and piano

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Traditional

Violin score for 'With My Swag All on My Shoulder'. The score is in 4/4 time, key of B-flat major, and tempo of 120. It consists of ten staves of music. The first staff starts with a tempo marking of 120 and a dynamic of *mf*. The second staff has a measure rest of 15 measures. The third staff has a measure rest of 15 measures. The fourth staff has a measure rest of 15 measures. The fifth staff has a measure rest of 15 measures. The sixth staff has a measure rest of 15 measures. The seventh staff has a measure rest of 15 measures. The eighth staff has a measure rest of 15 measures. The ninth staff has a measure rest of 15 measures. The tenth staff starts with a tempo marking of *molto rit.* and *Freely* with a tempo of 100, and a measure rest of 15 measures. The score includes various musical notations such as notes, rests, and dynamics.

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119 **Tempo 1** ♩=120

mf

124

128

>

The musical score consists of three staves of music. The first staff (measures 119-123) begins with a dynamic marking of *mf* and a tempo marking of **Tempo 1** with a quarter note equal to 120 (♩=120). The second staff (measures 124-127) continues the melodic line. The third staff (measures 128-131) concludes the passage with a final double bar line and a hairpin accent (>) under the first measure of the staff.

WITH MY SWAG ALL ON MY SHOULDER

PERFORMANCE NOTES

This is one of the best-known of Australian folk songs. The first documented version of the song was published in 1924, when Banjo Paterson included it in his *Old Bush Songs*. But it is almost certain that the song was around long before Paterson published it.

Its popularity is probably due, in large part, to the version performed and recorded by Australian group *The Seekers*. It was released in 1964 on their self-titled album *The Seekers*.

The song talks about the news reaching England and Ireland of the 1850s gold strikes in Australia. Stories of lumps of gold lying about, painted an enticing picture for people “back home” in the UK. Soon, hundreds of ships swarming with fortune seekers set out for Australia. Some of the emigrants struck it lucky – most did not and had to find other means to survive. Many spent their time wandering around the country-side hunting, gathering, begging, and stealing. Showing up at a squatter’s station could result in a generous handout, especially if the swaggies (as they were called) stayed around for a time to help repair fences, shear sheep, or muster cattle.



SAB and SA/2-PART

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

The piece may also be accompanied by guitar, bush bass, lagerphone (monkey stick) and drum.

There is a solo opportunity at Verse 5 Bar 103. Feel free to have other voices join the solo wherever appropriate.

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

GLOSSARY

alluvial Refers to alluvial gold - gold that had come loose from its original host rock, and then deposited by water action into creeks and rivers.

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.

Ballarat, Bendigo, Fiery Creek Locations of gold rushes in Victoria.

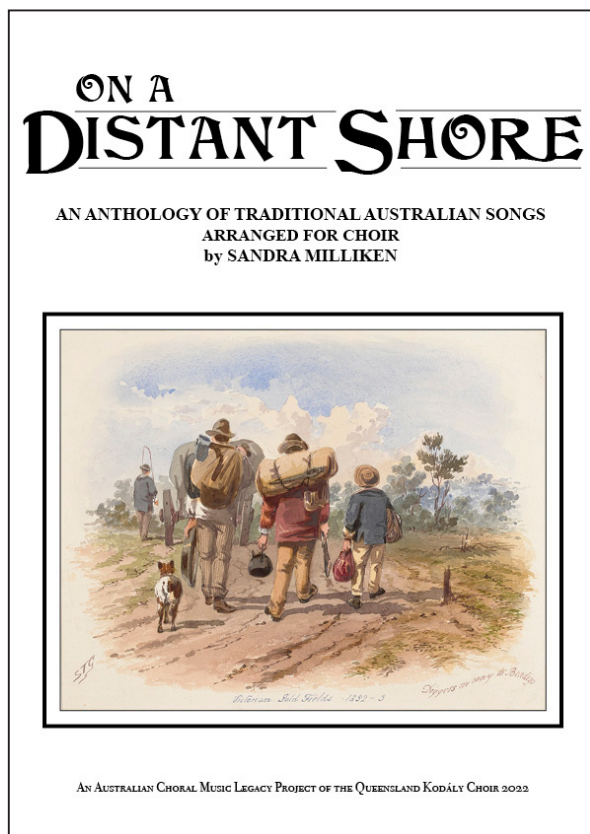
Miner’s Right The Miner’s Right came into being in Victoria on 1 May 1855 and cost one pound per annum. A person holding a Miner’s Right could dig for gold and had the right to take a parcel of land to erect a cottage on, along with a garden.

rush A gold rush.

tucker track A narrow path or road between small settlements and/or homesteads along which itinerant workers (swagmen) would walk. If they were lucky, people along the way might provide them with tucker (food), especially in return for doing some chores.

swag A blanket/bed roll.

yarn A 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>.