

# THE BLACK VELVET BAND

arranged for SATB choir, piano and tin whistle  
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.

First published 2022

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Front cover illustration: Original watercolour “Diggers on way to Bendigo” by S.T. Gill (1818-1880). Source: State Library Victoria.

# THE BLACK VELVET BAND

for SATB choir, piano and tin whistle

Arranged by Sandra Milliken

Traditional

Andante ♩ = 63

Tin Whistle

*mf*

SOPRANO  
ALTO

TENOR  
BASS

Unison *mf*

Piano

Andante ♩ = 63

*mf*

G

1. In a

6

T.  
B.

neat lit - tle town they call Bel - fast, ap - prentice to trade I was bound. And

C G D7

Pno.

*mp*

10

T.  
B.

man - y an hour's sweet hap - pi-ness I spent in that neat lit-tle town. Till a

G D7 Em Am/C D7 G

Pno.

*mp*

14 *mf*

T. B. sad mis-for-tune came ov - er me and caused me to stray from the land. Far a-

C G D7

Pno. *p*

18

T. Whis.

S. A. Chorus *f*  
Her

T. B. way from me friends and re - la - tions, Be - trayed by a black vel - vet band. Her

G D7 Em Am/C D7 G

Pno. *mp*

22

T. Whis.

S. A. eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

T. B. eyes they shone like the Dia - monds. You'd think she was queen of the land. And her

C G D7

Pno. *mf*

26

T. Whis.

S. A.

T. B.

Pno.

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

hair hung ov-er her shoul - ders, tied up with a black vel - vet band.

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

30

T. B.

Pno.

*mf*

2. Now\_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

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

*mp*

34

T. B.

Pno.

far, \_\_\_\_\_ When I met with a fick - le - some dam - sel She was sell-ing her trade in the

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

38

T. B. *p*

bar. \_\_\_\_\_ Well a watch she took from a cus - tom - er And slipped it right in - to my

G C G

Pno. *p*

42

T. B. *mf*

hand. \_\_\_\_\_ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

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

Pno. *mp*

46

T. Whis. *f*

S. A. *f* Chorus

T. B. *f*

Her eyes they shone like the Dia - monds. You'd think she was queen of the

band. \_\_\_\_\_ Her eyes they shone like the Dia - monds. You'd think she was queen of the

G C G

Pno.

50

T. Whis.

S. A.

T. B.

Pno.

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

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

54

T. Whis.

S. A.

T. B.

Pno.

band.

band.

*mf*

3. Next\_ morn-ing be-fore judge and jur - y For tri-al I had to ap-

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

*mf*

59

T. B.

Pno.

pear And the judge he said "Me\_ young fel - low The case a-against you is quite

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

63

S. A. *Altos* *mf* *f*

"And sev - en long years is your sent - ence You're go - ing to Van Die - men's

T. B. clear. And sev - en long years is your sent - ence You're go - ing to Van Die - men's

Pno. G C G G

67

S. A. *mf*

Land Far a - way from your friends and re - lat - ions To fol - low the black vel - vet

T. B. Land Far a - way from your friends and re - lat - ions To fol - low the black vel - vet

Pno. D7 G D7 Em Am/C D7

71

T. Whis. *f*

S. A. Chorus *f*

band." Her eyes they shone like the Dia - monds. You'd think she was queen of the

T. B. band." Her eyes they shone like the Dia - monds. You'd think she was queen of the

Pno. G C G



75

T. Whis.

S. A.

T. B.

Pno.

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

land. And her hair hung ov-er her shoul - ders, tied up with a black vel - vet

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

79

T. Whis.

S. A.

T. B.

Pno.

band. 4. So come all you jol - ly young fel - lows I'll

band. 4. So come all you jol - ly young fel - lows I'll

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

*mf*

*f*

*mf*

83

S. A.

T. B.

Pno.

have you take warn-ing fom me And when-ev - er you're out on the li-qour me lads Be-

have you take warn-ing fom me And when-ev - er you're out on the li-qour me lads Be-

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

87

S. A. ware of the pret-ty col - leens. For they'll fill you with whis-key and por - ter Till

T. B. ware of the pret-ty col - leens. For they'll fill you with whis-key and por - ter Till

Pno. Am/C D7 G C G

91

S. A. you are not a - ble to stand. And the ver - y next thing that you know me lads You've

T. B. you are not a - ble to stand. And the ver - y next thing that you know me lads You've

Pno. D7 G D7 Em

95

T. Whis. *f*

S. A. land-ed in Van Die-men's Land. Her eyes they shone like the Dia - monds. You'd

T. B. land-ed in Van Die-men's Land. Her eyes they shone like the Dia - monds. You'd

Pno. Am/C D7 G C G *f*

Chorus *f*

99

T. Whis.

S. A.

T. B.

Pno.

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

think she was queen of the land. And her hair hung ov-er her shoul - ders, tied

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

103 rit. Slower ♩ = 48

T. Whis.

S. A.

T. B.

Pno.

up with a black vel - vet band. Oo

up with a black vel - vet band. Oo

rit. Slower ♩ = 48

Am/C D G

Tin Whistle

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Traditional

Andante ♩ = 63

mf f

17

23

27 8

38 8

51 16

72

78 16

99 rit.

104 Slower ♩ = 48

mp 3

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# THE BLACK VELVET BAND

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## PERFORMANCE NOTES

This traditional folk song has versions from Ireland, Australia, England, Canada and the United States. It tells of a young man being tricked and betrayed by a pretty girl, resulting in his being charged with theft and sentenced to transportation for seven years to the penal colony of Van Diemen's Land. Transportation to the British colonies in Australia was a much-used sentence by British and Irish courts in the 18th and 19th centuries. Seven years penal servitude, as dished out in *The Black Velvet Band*, was commonplace.



## SATB and TBB

This arrangement is scored for tin whistle (flageolet in G). Flute can be substituted if tin whistle is not available.

This piece may also be accompanied by guitar.

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

## TBB

This arrangement is scored for piano and tin whistle (flageolet in G). Flute can be substituted if tin whistle is not available.

This piece may also be accompanied by guitar.

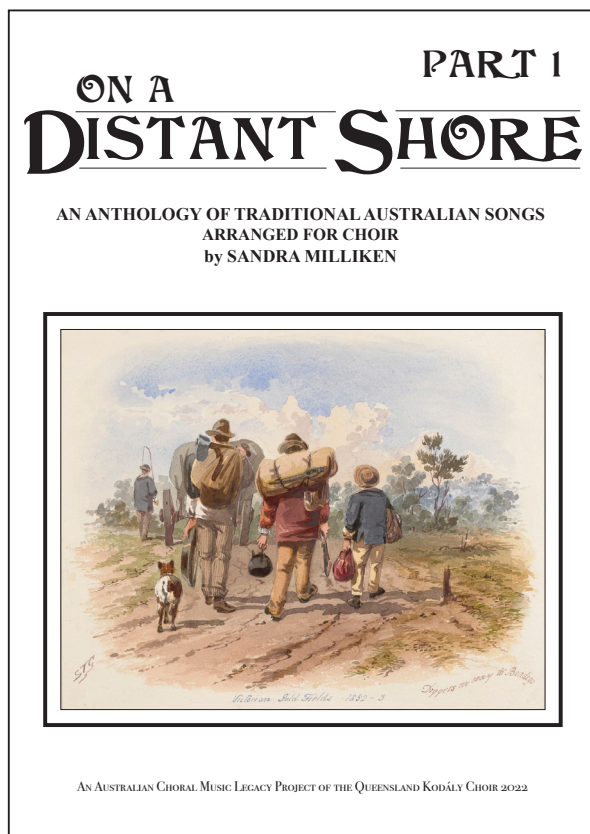
In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

## GLOSSARY

**colleen** A generic Irish term for girls/women.

**porter** A type of beer.

**Van Diemen's Land** A colonial-era name for the island now known as Tasmania. The name was bestowed in 1642 by the Dutch explorer Abel Tasman in honour of Anthony van Diemen, Governor-General of the Dutch East Indies. On 1 January 1865 the name was officially changed to Tasmania, recognising Abel Tasman as the first known European to make landfall on the island.



## 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>.*