

THE BLACK VELVET BAND

arranged for TBB 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.

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

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

THE BLACK VELVET BAND

for TBB choir, piano and tin whistle

Arranged by Sandra Milliken

Traditional

Andante ♩ = 63

Tin Whistle

Tenor

Baritone

Bass

Piano

mf

Unison *mf*

1. In a

mf

1. In a

mf

1. In a

Andante ♩ = 63

G

6

T.

Bar.

B.

Pno.

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

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

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

C G D⁷

mp

10 Unison *mp*

Bar. 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.

14 *mf*

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

C G D7

Pno. *p*

18 *f*

T. Whistle

T. *f* Chorus

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

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. Whistle

T.

Bar.

B.

Pno.

mf

C G D7

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

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

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

26

T. Whistle

T.

Bar.

B.

Pno.

G D7 Em Am/C D G

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.

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

30

mf

T. 2. Now_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

mf

Bar. 2. Now_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

mf

B. 2. Now_ I went out stroll-ing one eve - ning Not mean-ing to go ver - y

C D7 G C G

mp

Pno.

34

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

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

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

D7 G D7 Em Am/C D7

Pno.

38

T. *p*
 bar._____ Well a watch she took from a cus - tom-er And slipped it right in - to my

Bar. *p*
 bar._____ Well a watch she took from a cus - tom-er And slipped it right in - to my

B. *p*
 bar._____ Well a watch she took from a cus - tom-er And slipped it right in - to my

Pno. *p*
 G C G

42

T. *mf*
 hand._____ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

Bar. *mf*
 hand._____ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

B. *mf*
 hand._____ Then the Law came and put me in pris - on, Bad luck to her black vel - vet

Pno. *mp*
 D⁷ G D⁷ Em Am/C D⁷

46

T. Whistle

f

T. *f* Chorus

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

Bar. *f*

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

B. *f*

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

Pno. G C G

50

T. Whistle

T. *f*

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

Bar. *f*

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

B. *f*

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

Pno. D⁷ G D⁷ Em Am/C D

54

T. Whistle

T. band. *mf* 3. Next_ morn-ing be-fore judge and jur - y For

Bar. band. *mf* 3. Next_ morn-ing be-fore judge and jur - y For

B. band. *mf* 3. Next_ morn-ing be-fore judge and jur - y For

Pno. *mf*

G C D7 G C G

58

T. tri - al I had to ap - pear_____ And the judge he said "Me young fel - low The

Bar. tri - al I had to ap - pear_____ And the judge he said "Me young fel - low The

B. tri - al I had to ap - pear_____ And the judge he said "Me young fel - low The

Pno. G D7 G D7 Em

62

T. *f*
 case a-against you is quite clear.____ And_ sev - en long years is your sent - ence You're

Bar. *f*
 case a-against you is quite clear.____ And_ sev - en long years is your sent - ence You're

B. *f*
 case a-against you is quite clear.____ And_ sev - en long years is your sent - ence You're

Pno. *f*
 Am/C D⁷ G C G

66

T. *mf*
 go - ing to Van Die-men's Land____ Far a - way from your friends and re - lat - ions To

Bar. *mf*
 go - ing to Van Die-men's Land____ Far a - way from your friends and re - lat - ions To

B. *mf*
 go - ing to Van Die-men's Land____ Far a - way from your friends and re - lat - ions To

Pno. *mf*
 G D⁷ G D⁷ Em

70

T. Whistle

T.

Bar.

B.

Pno.

f

f Chorus

fol-low the black vel-vet band." Her eyes they shone like the Dia - monds. You'd

fol-low the black vel-vet band." Her eyes they shone like the Dia - monds. You'd

fol-low the black vel-vet band." Her eyes they shone like the Dia - monds. You'd

Am/C D⁷ G C G

f

74

T. Whistle

T.

Bar.

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

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

D⁷ G D⁷ Em

78

T. Whistle

T.

Bar.

B.

Pno.

up with a black vel - vet band.

up with a black vel - vet band.

up with a black vel - vet band.

Am/C D G C D⁷

Unison *mf* 4. So come

81

Bar.

Pno.

all you jol - ly young fel - lows I'll have you take warn - ing from me _____ And when

G C G D⁷

mf

85

Bar.

Pno.

ev - er you're out on the li - qour me lads Be - ware of the pret - ty col - leens. _____ For they'll

G D⁷ Em Am/C D⁷ G

89

Bar.

Pno.

93

Bar.

Pno.

96

T. Whistle

T. *f* Chorus

Bar. *f*

B. *f*

Pno.

100 rit.

T. Whistle

T.

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

Bar.

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

B.

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

Pno.

D⁷ G D⁷ Em rit.
Am/C D

104 Slower ♩ = 48

T. Whistle

mp *p*

T.

band. Oo

Bar.

band. Oo

B.

band. Oo

Pno.

G Slower ♩ = 48 *p*

Tin Whistle

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Arranged by Sandra Milliken

Traditional

Andante ♩. = 63

mf

10 11 f

25

30 16 f

49

55 16 f

75 16

96 f

102 rit. Slower ♩. = 48 mp 3

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THE BLACK VELVET BAND

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.

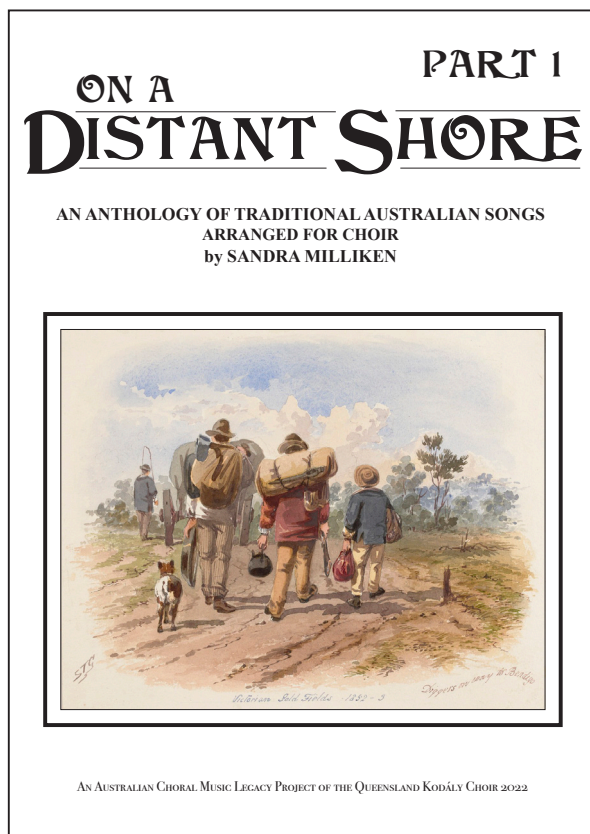
In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

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>.