

THE CATALPA

arranged for SATB choir and piano
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.

THE "CATALPA"

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

Lively Waltz $\text{♩} = 50$

SOPRANO ALTO

TENOR BASS

Piano

mf

mf

mf

mp

1. A no - ble whale ship called "Ca -

Dm Am⁷ Dm Am⁷ Dm C

7

S. A.

T. B.

Pno.

tal - pa", set out from New Bed - ford one day. She

tal - pa", set out from New Bed - ford one day. She

Dm B \flat F G Dm Am

13

S. A.

T. B.

Pno.

sailed off to West - ern Aus - tra - lia and took six poor Fe - nians a -

sailed off to West - ern Aus - tra - lia and took six poor Fe - nians a -

C Dm B \flat G C Am

19

S. A. *mf*
way. For sev - en long years they had served here and

T. B. *p*
way. Ah

Pno. *p*
Dm G Dm C Dm Bb

25

S. A. sev - en long more had to stay. For de - fend - ing their coun - try, old

T. B. Ah Ah

Pno. F G Dm Am C Dm

31

S. A. Chorus *f*
Ire - land, they were chained and trans - port - ed a - way. So come

T. B. Chorus *f*
chained trans - port - ed a - way. So come

Pno. Bb G C Am Dm G

37

S. A. *div.*
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

T. B. *div.*
all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Pno. *mf*
Dm C Dm C Dm C

43

S. A. *mp*
Day. Take care of the rest of your Fen - ians, or the

T. B. *mp*
Day. Take care of the rest of your Fen - ians, or the

Pno. *mp*
Dm Am C Am Dm Bb

49

S. A. *mf*
Yan - kees will steal them a - way. 2. You

T. B.
Yan - kees will steal them a - way.

Pno. *mf*
C Am Dm Am⁷ Dm Am⁷

55

S. A.

kept them in West - ern Aus - tra - lia _____ till their hair_ had be - gun to turn

Dm C Dm Bb F Gm

Pno.

p

61

S. A.

grey, _____ When a brave whal - ing ship and com - man - der _____ came_

Dm Am C Dm Bb G

Pno.

67

S. A.

out here_ and stole them a - way. _____

T. B.

Now_ all the Perth boats_ were a -

C Am Dm G Dm C

Pno.

mf

73

T. B.

rac - ing _____ and_ mak - ing short tacks for the spot But the

Dm Bb F Gm Dm Am

Pno.

79

T. B.

Yan - kee_ tacked in - to Fre - man - tle_____ and_ took the_ best prize of the_

C Dm B \flat G C Am

Pno.

85

S. A.

Chorus *f* div.

So come all you screw war - ders and jail - ers,_____ re -

T. B.

lot. So come all you screw war - ders and jail - ers,_____ re -

Dm G Dm C Dm C

mf

Pno.

91

S. A.

mem - ber Perth Re - gat - ta Day._____ Take care_ of the rest of your

T. B.

mem - ber Perth Re - gat - ta Day._____ Take care_ of the rest of your

Dm C Dm Am C Am

mp

Pno.

97

S. A. Fen- ians, or the Yan-kees will steal them a - way.

T. B. Fen- ians, or the Yan-kees will steal them a - way.

Pno. *mf*

Dm B \flat C Am Dm Am⁷

103

S. A. *f* 3. The "Geor- gette" she sailed out with guns rea - dy, went

T. B. *f* 3. The "Geor- gette" she sailed out with guns rea - dy, went

Pno. *mf*

Dm Am⁷ Dm C Dm B \flat

109

S. A. out the bold Yan - kee to take, But they hois - ted their star- span - gled

T. B. out the bold Yan - kee to take, But they hois - ted their star- span - gled

Pno.

F G Dm Am C Dm

molto rit. *mp*

115

S. A. ban - ner and left the "Geor-gette" in their wake. So re-

T. B. ban - ner and left the "Geor-gette" in their wake.

Pno. *Bb G C Am Dm G*

Slower ♩=96

121 *p* mem-ber those six Fen - ian her - oes and sing these few ver - ses with

Pno. *Slower* ♩=96 *p* *Dm C Dm Bb F G*

127 *mf* skill, And re - mem - ber the Yan - kees who stole them and the

T. B. *mf* And re - mem - ber the Yan - kees who stole them and the

Pno. *Dm Am C Dm Bb G* *mf*

A tempo

133

S. A. home that they left on the hill. Chorus *mf* div. So come all you screw war - ders and

T. B. home that they left on the hill. Chorus *mf* div. So come all you screw war - ders and

Pno. C Am Dm G *mf* *mp* Dm C

139

S. A. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

T. B. jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

Pno. Dm C Dm C Dm Am

145

S. A. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

T. B. care of the rest of your Fen - ians, or the Yan - kees will steal them a -

Pno. C Am Dm Bb C Am

151

S. A. *mf*
way. 4. Now_ they've land - ed safe in New York

T. B. *mf*
way. 4. Now_ they've land - ed safe in New York

Pno. *mf*
Dm Am⁷ Dm Am⁷ Dm C

157

S. A. *f*
har - bour where_ they_ will be a - ble to cry, "Hoist

T. B. *f*
har - bour where_ they_ will be a - ble to cry, "Hoist

Pno. *f*
Dm B^b F G Dm Am

163

S. A. *f*
up the_ green flag and the sham - rock. Hur - rah, for_ old Ire - land we'll_

T. B. *f*
up the_ green flag and the sham - rock. Hur - rah, for_ old Ire - land we'll_

Pno. *f*
C Dm B^b G C Am

Chorus (a cappella)

169

S. A. *f* *div.*
die." So come all you screw war - ders and jail - ers, re -

T. B. *f* *div.*
die." So come all you screw war - ders and jail - ers, re -

Pno. *Dm* *G* *Dm* *C* *Dm* *C*
Piano as required to bar 184

175

S. A. *mf*
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

T. B. *mf*
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

Pno. *Dm* *C* *Dm* *Am* *C* *Am*

181

S. A. *mf*
Fen - ians, or the Yan - kees will steal them a - way.

T. B. *mf*
Fen - ians, or the Yan - kees will steal them a - way.

Pno. *Dm* *Bb* *C* *Am* *Dm*
mf

186 *ff* Chorus (accompanied) *div.*

S. A. *ff* So come all you screw war - ders and jail - ers, re - mem - ber Perth Re -

T. B. *ff* So come all you screw war - ders and jail - ers, re - mem - ber Perth Re -

G Dm C Dm C Dm

Pno. *f*

192

S. A. *f* gat - ta Day. Take care of the rest of your Fen - ians,

T. B. *f* gat - ta Day. Take care of the rest of your Fen - ians,

C Dm Am C Am Dm

Pno. *mf*

198

S. A. or the Yan - kees will steal them a - way.

T. B. or the Yan - kees will steal them a - way.

Bb C Am Dm C Dm

Pno. *ff*

THE “CATALPA”

PERFORMANCE NOTES

The events described in this song took place on 17-19 April 1876.

Between 1865 and 1867, British authorities rounded up supporters of the Irish Republican Brotherhood (known as Fenians), an Irish independence movement, and transported sixty-two of them to the penal colony at Fremantle in Western Australia. They arrived on the ship *Hougoumont* on 9 January 1868. In 1869, pardons were issued to many of the imprisoned Fenians. Another round of pardons was issued in 1871, after which only a small group of “military” Fenians remained in Western Australia.

In 1874, prisoner James Wilson secretly sent a letter to New York City journalist John Devoy, who worked to organize a rescue. Using donations collected from Irish-Americans, a Fremantle escapee John Boyle O’Reilly, then living in Boston, purchased the whaling ship, *Catalpa*, and sailed her to international waters off Rockingham, Western Australia. On 17 April 1876, Wilson and five other Fenians working outside the prison walls boarded a whaleboat O’Reilly had dispatched, were taken aboard *Catalpa* and subsequently escaped to North America.



SATB

Verse 2 (Bar 54) could be allocated to one or two soloists.

This accompanied arrangement contains an “a cappella” section from Bar 171 to Bar 184, where the optional piano accompaniment can be used, at the discretion of the conductor.

The 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.

TTB

The Solo section at Verse 2 (Bar 54) may be substituted with two or more voices.

This accompanied arrangement contains an “a cappella” section from Bar 171 to Bar 184, where the optional piano accompaniment can be used, at the discretion of the conductor.

The piece may also be accompanied by guitar.

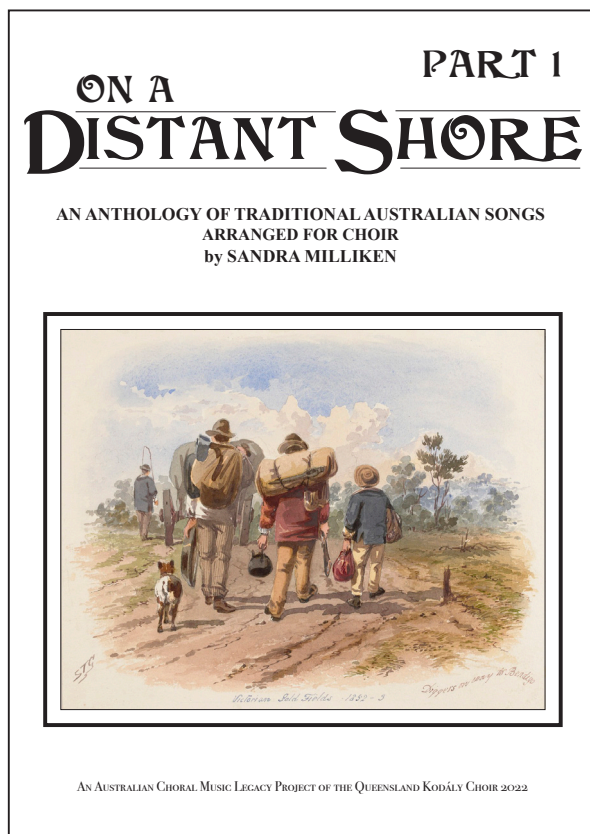
In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

GLOSSARY

New Bedford In the first half of the 19th Century, an important whaling port in Massachusetts, USA.

Fenians An umbrella term for the Irish Republican Brotherhood, with branches in Ireland and the USA, dedicated to the establishment of an independent Irish Republic.

screw Police, prison warders.



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>.