

THE CATALPA

arranged for TBB choir and piano, in e minor
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

This arrangement Copyright © 2022 by Sandra Milliken.

This arrangement is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/>

You are free to share, copy or redistribute the material in any medium or format under the following terms:

- Attribution — You must give appropriate credit, provide a link to the license, and indicate if any changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.
- Non-Commercial — You may not use the material for commercial purposes.
- No Derivatives — If you transform or build upon the material, you may not distribute the modified material.

The licensor cannot revoke these freedoms so long as you follow the license terms.

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

THE "CATALPA"

for TBB choir and piano

Arranged by Sandra Milliken

Traditional

Lively Waltz ♩ = 50

Tenor *mf*
1. A___ no - ble whale ship_ called "Ca -

Baritone *mf*
1. A___ no - ble whale ship_ called "Ca -

Bass *mf*
1. A___ no - ble whale ship_ called "Ca -

Lively Waltz ♩ = 50

Piano *mf* *mp*

Em Bm7 Em Bm7 Em D

7

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

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

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

Pno. Em C G A Em Bm

13

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

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

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

Pno. D Em C A D Bm

19

T. -way. For sev-en long years they had served here and

Bar. -way. Ah

B. -way. Ah

Pno. Em A Em D Em C

25

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

Bar. Ah Ah

B. Ah

Pno. G A Em Bm D Em

31

T. Ire - land, they were chained and trans - port - ed a - way. So come

Bar. chained trans - port - ed a - way. So come

B. chained trans - port - ed a - way. So come

Pno. C A D Bm Em A

Chorus *f*

37

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

Bar. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

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

Pno. *mf*

Em D Em D Em D

43

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

Bar. Day. Take care of the rest of your Fen - ians, or the

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

Pno. *mp*

Em Bm D Bm Em C

49

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

Bar. Yan - kees will_ steal_ them a - way. Solo *mf* 2. You_

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

Pno. D Bm Em Bm⁷ Em Bm⁷ *mf*

55

Bar. kept them in West - ern Aus - tra - lia_ till their hair_ had be - gun to turn

Pno. Em D Em C G Am *p*

61

Bar. grey, When a brave whal - ing ship and com - man - der_ came_

Pno. Em Bm D Em C A

67

T. *mf*
Now_ all the Perth boats_ were a -

Bar. *mf*
out here_ and stole them a - way. Now_ all the Perth boats_ were a -

B. *mf*
Now_ all the Perth boats_ were a -

Pno. *mf*
D Bm Em A Em D

73

T. rac - ing_ and_ mak - ing short tacks for the spot But the

Bar. rac - ing_ and_ mak - ing short tacks for the spot But the

B. rac - ing_ and_ mak - ing short tacks for the spot But the

Pno. *v.*
Em C G Am Em Bm

79

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

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

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

Pno. D Em C A D Bm

85

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

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

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

Pno. Em A Em D Em D

mf

91

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

Bar. *mp*
mem - ber Perth Re - gat - ta Day. Take care of the rest of your

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

Pno. *mp*
Em D Em Bm D Bm

97

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

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

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

Pno. *mf*
Em C D Bm Em Bm⁷

103

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

Bar. *f*
3. The "Geor- gette" she sailed out with guns rea - dy, _____ went_

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

Pno. *mf*
Em Bm⁷ Em D Em C

109

T. out_ the bold Yan - kee to take, _____ But they hois - ted_ their star- span - gled

Bar. out_ the bold Yan - kee to take, _____ But they hois - ted_ their star- span - gled

B. out_ the bold Yan - kee to take, _____ But they hois - ted_ their star- span - gled

Pno. G A Em Bm D Em

115 **molto rit.**

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

Bar. *mp*
ban - ner and left the "Geor gette" in their wake. So re-

B. *mp*
ban - ner and left the "Geor gette" in their wake. So re-

Pno. **molto rit.**
C A D Bm Em A

121 **Slower** ♩=96 *p*

T. *p*
Oo and sing these few

Bar. *p*
mem - ber those six Fen - ian her - oes and sing these few

B. *p*
mem - ber those six Fen - ian her - oes and sing these few

Pno. **Slower** ♩=96 *p*
Em D Em C G

126

T. *mf*
ver - ses with skill, And re - mem - ber the Yan - kees who stole them

Bar. *mf*
ver - ses with skill, And re - mem - ber the Yan - kees who stole them

B. *mf*
ver - ses with skill, And re - mem - ber the Yan - kees who stole them

Pno. A Em Bm D Em C *mf*

132

T. *mp* and the home that they left on the hill. Chorus *mf* So come

Bar. *mp* and the home that they left on the hill. Chorus *mf* So come

B. *mp* and the home that they left on the hill. Chorus *mf* So come

Pno. A D Bm Em A

A tempo

137

T. 8 all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

Bar. all you screw war - ders and jail - ers, re - mem - ber Perth Re - gat - ta

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

A tempo

Em D Em D Em D

Pno. *mp*

143

T. 8 Day. Take care of the rest of your Fen - ians, or the

Bar. Day. Take care of the rest of your Fen - ians, or the

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

Em Bm D Bm Em C

Pno.

149

T. *mf*
Yan - kees will steal them a - way. 4. Now_

Bar. *mf*
Yan - kees will steal them a - way. 4. Now_

B. *mf*
Yan - kees will steal them a - way. 4. Now_

Pno. D Bm Em Bm⁷ Em Bm⁷

155

T. they've land - ed safe in New York har - bour where_ they_ will be a - ble to

Bar. they've land - ed safe in New York har - bour where_ they_ will be a - ble to

B. they've land - ed safe in New York har - bour where_ they_ will be a - ble to

Pno. *mf* Em D Em C G A

161

T. *f*
cry, "Hoist up the green flag and the sham - rock. Hur -

Bar. *f*
cry, "Hoist up the green flag and the sham - rock. Hur -

B. *f*
cry, "Hoist up the green flag and the sham - rock. Hur -

Pno. *f*
Em Bm D Em C A

Chorus (a cappella)

167

T. *f*
rah, for old Ire - land we'll die." So come all you screw war - ders and

Bar. *f*
rah, for old Ire - land we'll die." So come all you screw war - ders and

B. *f*
rah, for old Ire - land we'll die." So come all you screw war - ders and

Pno. *f*
D Bm Em A Em D
Piano as required to bar 184

173

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

Bar. *mf*
jail - ers, re - mem - ber Perth Re - gat - ta Day. Take

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

Pno. Em D Em D Em Bm

179

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

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

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

Pno. D Bm Em C D Bm

Chorus (accompanied)

185

T. *ff*
way. So come all you screw war - ders and jail - ers,

Bar. *ff*
way. So come all you screw war - ders and jail - ers,

B. *ff*
way. So come all you screw war - ders and jail - ers,

Pno. *mf* *f*
Em A Em D Em

190

T. *f*
re - mem - ber Perth Re - gat - ta Day. Take

Bar. *f*
re - mem - ber Perth Re - gat - ta Day. Take

B. *f*
re - mem - ber Perth Re - gat - ta Day. Take

Pno. D Em D Em Bm

195

T. *8* care of the rest of your Fen - ians, _____ or the Yan - kees will

Bar. care of the rest of your Fen - ians, _____ or the Yan - kees will

B. care of the rest of your Fen - ians, _____ or the Yan - kees will

Pno. *mf*

D Bm Em C D

200

T. *8* steal them a - way. _____

Bar. steal them a - way. _____

B. steal them a - way. _____

Pno. *ff*

Bm Em D Em

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.

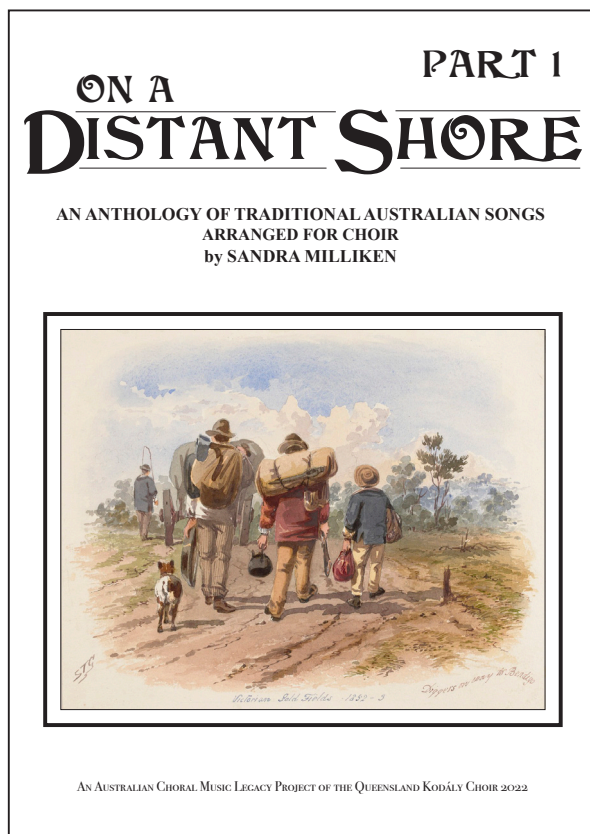
In performance, pay particular attention to the enunciation and expressive use of consonants in order to best convey the story.

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>.