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Dear Rob and Ken,

I have finished the work to the full score stage and I thought I would copy the file to you so you can hear it – you, Rob, for your study and Ken, so you know what you have paid for!

The sound is dinky because the Finale file 'save' makes it sound that way. What I have done is to take out all the percussion parts that make sounds less than satisfying (in the Finale save mode) and just give you enough so you know how it fits together. That said, there is no way I can make sounds like finger clicks. Clack sticks and rain sticks 'sound' on this file. I have also used violin and voices but they come out as the instrument line they are on. It gives you an idea though. The balance is also problematic in such a recording.

The concept is that of a folk "Celtic" type ensemble (violin, whistle or recorder and voices plus the tambour in the percussion) with the wind ensemble. This reflects across the whole of the migrant history though the 'river' theme (the slow section to open) has suggestions of folk song but is meant to also allow the indigenous sounds effects (rain sticks and clack sticks) to come through. The white settlers murdered many local aborigines you know!

I have used a folk, jig feel and I allude to Lilli burlero, a tune from the British army which was also a significant protest song. I have pasted the words and some history at the bottom of this.

At the end of the work the use of antiphonal brass could be employed. You can see where it is marked. Given the Con Brass Band will be there it may be they fit nicely there. Given that class room teachers are there and Bruce Pearson launches his recorder method I thought the use of voices and recorder might be an embracing thing. I even use chimes in that last brass chorus just like the bells of Maryborough.

I have attempted to write a work that could be played by high school groups and that would be something which had an appeal to the audience. It is work this constructed and one to enjoy if not to stimulate.

I will send a copy of both score and parts very soon Ken. Enclosed for now is a copy of the score and a CD recording of the mp3 of the Finale file. I hope it all meets with your approval.

Best wishes

## LILLI BURLERO

Ho brother Teague, dost hear de deeree?  
Lilli burlero, bullen a la  
Dat we shall have a new deputie,  
Lilli burlero, bullen a la

cho: Lero, lero, lilli burlero,  
Lilli burlero, bullen a la  
Lero lero, lero lero,  
Lilli burlero, bullen a la.

Ho, by my Soul, it is a Talbot;  
And he will cut all de English throat,

Though by my soul, de English do prate,  
De law's on dere side and de divil knows what,

But if Dispense do come from de Pope,  
We'll hang Magna Carta and demselves on a rope.

And de good Talbot is now made a Lord,  
And with his brave lads he's coming aboard.

Who all In France have taken a swear,  
Dat day will have no Protestant heir.

O but why does he stay behind?  
Ho, by my soul, 'tis a Protestant wind,

Now that Tyrconnel is come ashore,  
And we shall have Commissions galore.

And he dat will not go to de Mass,  
Shall be turned out and look like an ass,

Now, now de hereticks all will go down,  
By Christ and St. Patrick's the nation's our own.

Dere was an old prophecy found in a bog,  
Dat our land would be ruled by an ass and a dog.

So now dis old prophecy's coming to pass,  
For James is de dog and Tyrconnel's de ass.

Note: This immensely catchy tune first turned up in 1641 in Ulster. In 1688, King James II designated Colonel Richard Talbot, a Catholic, as Earl of Tyrconnel and sent him to Ireland as Lord Lieutenant. This enraged the English and Irish Protestants, who

took up this song-"For James is de dog and Tyrconnel's de ass"-as their protest. It's been claimed that this tune "whistled James from the throne of England." A nice, if apocryphal, line. RG  
Tune also called "The Protestant Boys"