

# JIM JONES

# AT BOTANY BAY

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.

# JIM JONES AT BOTANY BAY

for SATB choir and piano

Arranged by Sandra Milliken

Traditional

Moderately ♩ = 76

SOPRANO  
ALTO

TENOR  
BASS

1. O lis - ten for a mo - ment, lads, and hear me tell my tale, how o'er the sea from

Moderately ♩ = 76

Piano

C Dm Am

7

S.  
A.

T.  
B.

Pno.

The ju - ry says, "He's guil - ty" and says the judge, says

Eng - land I was com - pelled to sail. — The ju - ry says, "He's guil - ty" and says the judge, says

C Dm E(sus4) E7 Am C Dm G7

13

S. A. he, —

T. B. he, — "For life, Jim Jones, I'm send-ing you a - cross the storm - y sea. 2. And take my tip be-

C Dm<sup>7</sup> Am Dm Am C

Pno.

*Solo*  
*mf*

*mf*

19

S. A.

T. B. fore you ship to join the i-ron gang; Don't get too spry at Bo-ta-ny Bay, or else you'll sure-ly

Dm Am C Dm

Pno.

*f*

25

S. A. "Or else you'll hang," he says, says he, "and aft - er that Jim Jones, — High up up-on the

T. B. hang— Or else you'll hang," he says, says he, "and aft - er that Jim Jones, — High up up-on the

E(sus4) E<sup>7</sup> Am C Dm G<sup>7</sup> C Dm<sup>7</sup>

Pno.

*mf*

*Tutti*  
*mf mel.*

31

S. A. gal-lows tree the crows will pick your bones."

T. B. gal-lows tree the crows will pick your bones. 3. You'll have no time for mis-chief then, re-mem - ber what I

*mf*

Am Dm Am C Dm

Pno.

37

S. A. Sharp claps

T. B. say: They'll flog the poach-ing out of you, out there at Bo-ta-ny Bay."\_\_ The waves were high up-

*f* *mf* *mp*

Am C Dm E(sus4) E7 Am

Pno.

43

S. A. oo I would rath - er drown in mis - er - y\_\_ than

T. B. on the sea, the winds blew up in gale:\_\_\_ I would rath - er drown in mis - er - y\_\_ than

*mel.*

C Dm G7 C Dm Am

Pno.

48

S. A. go to New South Wales. *mf* 4. The winds blew high up-

T. B. go to New South Wales. *mf* 4. The winds blew high up-

Pno. *mf*

Dm Am C

54

S. A. on the sea, and the pi - rates came a - long. *f* But the sol - diers on our con - vict ship were

T. B. on the sea, and the pi - rates came a - long. *f* But the sol - diers on our con - vict ship were

Pno. *f*

Dm Am C

59

S. A. full five hun - dred strong. — They op - ened fire and some - how drove that pir - ate ship a -

T. B. full five hun - dred strong. — They op - ened fire and some - how drove that pir - ate ship a -

Pno.

Dm E(sus4) E7 Am C Dm G7

64

S. A. *mf*  
way. I'd rath-er have joined that pir - ate ship than come to Bo - ta-ny

T. B. *mf*  
way. I'd rath-er have joined that pir - ate ship than come to Bo - ta-ny

Pno. C Dm Am Dm *mf*

68

S. A. *mf* Bay. 5. For day night i - rons clang, poor gal-ley - slaves We *f*

T. B. *mf* Bay. 5. For day and night the i - rons clang and like poor gal - ley - slaves We *f*

Pno. Am C Dm Am *mf*

73

S. A. *mf* toil and toil, and when we die must fill dis-hon - est graves. — But by and by I'll

T. B. *mf* toil and toil, and when we die must fill dis-hon - est graves. — But by and by I'll

Pno. C Dm E(sus4) E7 Am

78

S. A.  
break my chain; in - to the bush I'll go, — And join the brave bush - rang - ers there, Jack

T. B.  
break my chain; in - to the bush I'll go, — And join the brave bush - rang - ers there, Jack

Pno.

C Dm G<sup>7</sup> C Dm Am

83

**Meno mosso**

S. A.  
Don - a - hue and Co.

T. B.  
Don - a - hue and Co. *mp* 6. And some dark night when ev - 'ry - thing is

Pno.

Dm Am **Meno mosso** C *p*

88

S. A.  
Ah ah

T. B.  
si - lent in the town, I'll kill the ty-rants one and all, I'll shoot the flog-gers

Pno.

Dm Am C Dm



93

S. A. *mf* Ah oo *mp* oo

T. B. down; I'll give the Law a lit-tle shock, re-mem-ber what I say; They'll *mf*

Pno. E(sus4) E7 Am C Dm G7 C *mf*

Detailed description: This block contains the musical score for measures 93 to 97. The Soprano (S. A.) part begins with a melodic phrase in measure 93, marked *mf*, with lyrics 'Ah' and 'oo'. In measure 94, the Soprano has a long note 'oo' marked *mp*. The Tenor (T. B.) part starts in measure 93 with the lyrics 'down; I'll give the Law a lit-tle shock, re-mem-ber what I say; They'll' and ends in measure 97 with a final note marked *mf*. The Piano (Pno.) accompaniment features chords E(sus4), E7, Am, C, Dm, G7, and C. Dynamics include *mf* for the piano accompaniment.

98

S. A. *p* oo oo oo oo oo oo *molto rit.*

T. B. yet re-gret they sent Jim Jones\_ in chains to Bo-ta-ny Bay.

Pno. Dm7 Am Dm6 Am *mp* *dim.* *p* *pp* *molto rit.*

Detailed description: This block contains the musical score for measures 98 to 102. The Soprano (S. A.) part starts in measure 98 with a melodic phrase marked *p*, with lyrics 'oo' and 'oo'. In measure 99, the Soprano has a long note 'oo' marked *molto rit.*. The Tenor (T. B.) part starts in measure 98 with the lyrics 'yet re-gret they sent Jim Jones\_ in chains to Bo-ta-ny Bay.' and ends in measure 102 with a final note. The Piano (Pno.) accompaniment features chords Dm7, Am, Dm6, and Am. Dynamics include *mp*, *dim.*, *p*, and *pp*. The tempo marking *molto rit.* is present above the piano part.



## JIM JONES AT BOTANY BAY

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### PERFORMANCE NOTES

This very forceful Australian convict transportation song was probably written in the period 1825 to 1830, as it mentions the bushranger Jack Donahue who plied his trade during that time period. Charles Macalister, who drove bullock-teams in south-eastern New South Wales in the 1840s, included the text of this remarkable convict ballad in his book of reminiscences, *Old Pioneering Days in the Sunny South* (1907). If not for this, it may never have become well-known.

It is a very bitter and defiant song of transportation to the penal colony in Botany Bay. It is not common to find such unashamed resentment and hatred expressed in a song in the first person. Perhaps that is why the song has such impact.

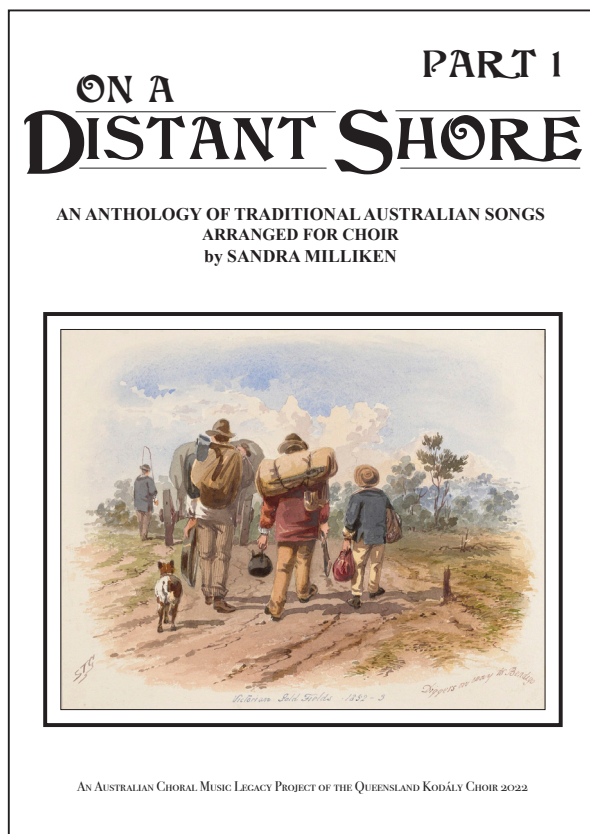


### SATB

The Solo from Bar 13 is suitable for either Bass or Baritone.

The piece may also be accompanied by guitar.

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



## 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>.*