

# SHORES OF BOTANY BAY

arranged for 2-Part choir, piano and flute  
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

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Front cover illustration: Original watercolour “The Overlanders” by S.T. Gill (1818-1880). Source: State Library Victoria.

# SHORES OF BOTANY BAY

for 2-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional

**Lively** ♩=84

Flute \* *mf*

PART 1 Unison *mf*

PART 2 Unison *mf*

Piano *mf* *mp*

1. I was on my way down

7 # Pronounced "kay"

P1. to the quay#\_Where the ships at an-chor lay, To com-mand a gang of nav-vies there They

Pno. *mf*

12

P1. told me to en - gage. I thought I'd stop in for a drink\_ Be - fore I sailed a -

P2. told me to en - gage. I thought I'd stop in for a drink\_ Be - fore I sailed a -

Pno. *mf*

\* Flute, violin or other C instrument

17

Fl.

P1.

P2.

Pno.

way, For to take a trip on an em-i-grant ship to the shores of Bot-a-ny Bay. Fare -

way, For to take a trip on an em-i-grant ship to the shores of Bot-a-ny Bay. Fare -

*pf* *mf* *pf* *mf*

Chorus *f*

Chorus *f*

22

Fl.

P1.

P2.

Pno.

well to your bricks and mor-tar, Fare - well to your dir - ty lime. Fare - well to your gang-way

well to your bricks and mor-tar, Fare - well to your dir - ty lime. Fare - well to your gang-way

*mf*

27

Fl.

P1.

P2.

Pno.

and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's

and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's

*mf* *mf*

32

Fl.

P1.

P2.

Pno.

ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny

ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny

B $\flat$  C Am $^7$  Dm C

37

Fl.

P1.

P2.

Pno.

Bay.

Bay.

Dm Am $^7$  Dm C $^7$

*mf*

2. The

42

P1.

P2.

Pno.

best years of our lives we've spent work-ing on the docks Build-ing migh-ty

*p*

Ah ah ah

F Dm B $\flat$  F

*mp*

47

P1. wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se - cure, but

P2. ah ah

Pno. Dm G C C<sup>7</sup> F Dm

52

P1. I'll not rue the day When I take a trip on an em - i - grant ship to the shores of Bot - a - ny

P2. ah When I take a trip on an em - i - grant ship to the shores of Bot - a - ny

Pno. B<sup>b</sup> C Am<sup>7</sup> Dm Am<sup>7</sup>

*mf*

57

Fl. *f*

P1. Chorus *f* Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -

P2. Chorus *f* Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -

Pno. Dm C<sup>7</sup> F Dm B<sup>b</sup> F

*f*

62

Fl.

P1.

P2.

Pno.

well to your gang-way and your gang plank And to hell with your o - ver - time. For the

well to your gang-way and your gang-plank And to hell with your o - ver - time. For the

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

66

Fl.

P1.

P2.

Pno.

good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a

good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a

F Dm B<sup>b</sup> C Am<sup>7</sup> Dm

71

Fl.

P1.

P2.

Pno.

shov-el on his back to the shores of Bot - a - ny Bay.

shov-el on his back to the shores of Bot - a - ny Bay.

C Dm Dm

76

Fl.

P1.

*mf*

3. The boss came up this morn - ing And he says,

P2.

*f*

"Well, Pat, you

Pno.

*mp*

Am<sup>7</sup> Dm C<sup>7</sup> F Dm B<sup>b</sup>

81

P1.

*f*

Well of

P2.

know That if you don't mix that mor - tar quick, I'm a-fraid you'll have to go."

Pno.

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

86

P1.

course that did in - sult me So I de - man - ded all my pay And I told him straight I was

P2.

So I de - man - ded all my pay And I told him straight I was

Pno.

*mf* *f*

F Dm B<sup>b</sup> C Dm



91

Fl.

P1.

P2.

Pno.

Chorus *f*

go-ing to em-i-grate To the shores of Bot-a-ny Bay. Fare-well to your bricks and mor-tar, Fare-

go-ing to em-i-grate To the shores of Bot-a-ny Bay. Fare-well to your bricks and mor-tar, Fare-

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

96

Fl.

P1.

P2.

Pno.

well to your dir-ty lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver

well to your dir-ty lime. Fare-well to your gang-way and your gang-plank And to hell with your o - ver

B<sup>b</sup> F Dm

101

Fl.

P1.

P2.

Pno.

time. For the good ship "Rag - a - muf- fin", She's ly-ing at the quay, For to

time. For the good ship "Rag - a - muf- fin", She's ly-ing at the quay, For to

F Dm B<sup>b</sup> C Am<sup>7</sup>

106

Fl.

P1. take old Pat with a shov-el on his back to the shores of Bot-a-ny Bay.

P2. take old Pat with a shov-el on his back to the shores of Bot-a-ny Bay.

Pno. Dm C Dm

111

Fl.

P1. *mf* 4. And when I reach Au - stra - li - a I'll

P2. *mf* 4. And when I reach Au - stra - li - a I'll

Pno. Am<sup>7</sup> Dm C<sup>7</sup> F Dm *mp*

116

P1. go and search for gold. There's plen - ty there for dig - ging up, Or so I have been

P2. go and search for gold. There's plen - ty there for dig - ging up, Or so I have been *Melody*

Pno. B<sup>b</sup> F Dm G

121

Melody *mf*

P1. told. And when I've made my for-tune there'll be no more bricks to lay, When I

P2. told. And when I've made my for-tune there'll be no more bricks to lay, When I

Pno. *mf*

C C7 F Dm Bb C Am7

126

Fl.

P1. take my ease do-ing what I please On the shores of Bot-a-ny Bay. Fare-well to your bricks and

P2. take my ease do-ing what I please On the shores of Bot-a-ny Bay. Fare-well to your bricks and

Pno. *f*

Chorus *f*

Dm Am7 Dm C7 F

131

Fl.

P1. mor tar, Fare-well to your dir-ty lime. Fare-well to your gang-way and your gang-plank And to

P2. mor-tar, Fare-well to your dir-ty lime. Fare-well to your gang-way and your gang-plank And to

Pno. *f*

Dm Bb F Dm

136

Fl.

P1.

P2.

Pno.

hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's ly-ing at the

hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's ly-ing at the

G C C<sup>7</sup> F Dm B<sup>b</sup>

141

Fl.

P1.

P2.

Pno.

quay, For to take old Pat with a shov-el on his back to the shores of Bot-a - ny Bay. Fare- *ff*

quay, For to take old Pat with a shov-el on his back to the shores of Bot-a - ny Bay. Fare- *ff*

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

146

Fl.

P1.

P2.

Pno.

well to your bricks and mor- tar, Fare - well to your dir - ty lime. Fare - well to your gang-way

well to your bricks and mor- tar, Fare - well to your dir - ty lime. Fare - well to your gang-way

F Dm B<sup>b</sup> F

*f*

*marcato*

151

Fl.

P1.

P2.

Pno.

156

Fl.

P1.   
*f*

P2.   
*f*

Pno.

161

Fl.   
*ff*

P1.

P2.

Pno.





Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022

Creating a legacy of Australian choral music.

Flute \*

# SHORES OF BOTANY BAY

for 2-Part choir, piano and flute

Arranged by Sandra Milliken

Traditional

Lively ♩=84

The musical score is written for a flute in the key of B-flat major (one flat) and 2/4 time. It begins with a tempo marking of 'Lively' and a metronome setting of ♩=84. The dynamic starts at mezzo-forte (mf) and later moves to forte (f). The score consists of ten staves of music, with measure numbers 23, 31, 39, 60, 68, 76, 98, 106, and 111 indicated at the start of their respective staves. There are three 15-measure rests (trills) in the score, occurring at measures 15, 39, and 76. The piece concludes with a final 15-measure rest at the end of the tenth staff.

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129



*f*

Musical staff 129-136: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff begins with a whole rest followed by a quarter note Bb. The music consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning.

137



Musical staff 137-144: Continuation of the previous staff, featuring eighth and sixteenth notes with various articulations and slurs.

145



Musical staff 145-152: Continuation of the previous staff, featuring eighth and sixteenth notes with various articulations and slurs.

153



Musical staff 153-159: Continuation of the previous staff, featuring eighth and sixteenth notes with various articulations and slurs.

160



*ff*

Musical staff 160-166: Continuation of the previous staff, featuring eighth and sixteenth notes with various articulations and slurs. The staff concludes with a double bar line. A dynamic marking of *ff* (fortissimo) is placed below the staff.



# SHORES OF BOTANY BAY

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## PERFORMANCE NOTES

*Shores of Botany Bay* is a traditional Irish song that has become a classic Australian folk song, with its catchy lyrics and 'ear worm' tune. The story is told by a bricklayer, Pat, who decides to emigrate from Ireland to Australia after hearing rumours of the Australian gold rushes. He has had enough of his job laying bricks and mortar on the docks, with its long hours and poor treatment by his bosses.



## ALL ARRANGEMENTS

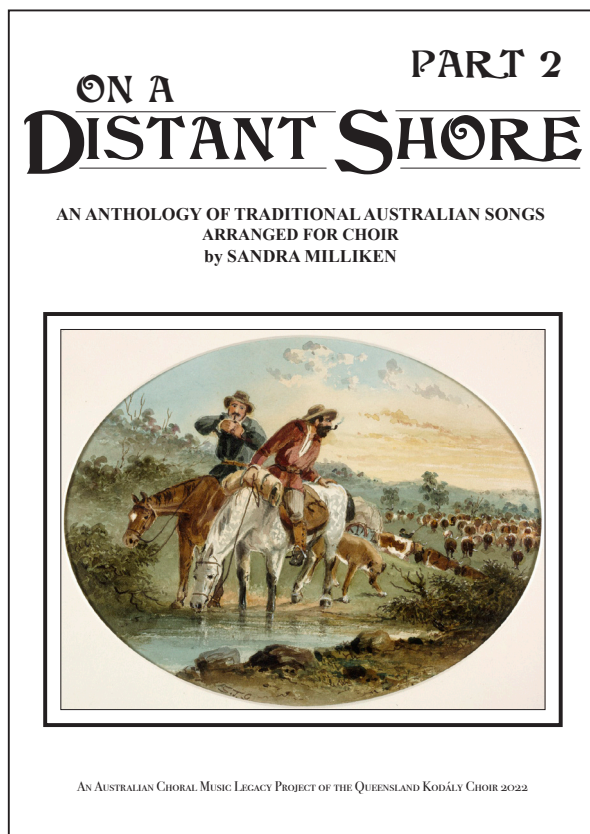
This arrangement is scored for flute, but a violin can be substituted if necessary.

The piece may also be accompanied by guitar, bush bass, lagerphone (monkey stick) and drum.

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

## GLOSSARY

**navvy** An unskilled manual labourer.



## 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>.*