

SHORES OF BOTANY BAY

arranged for SSA choir, piano and flute (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

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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 SSA choir, piano and flute

Arranged by Sandra Milliken

Traditional

Lively ♩=84

Flute * *mf*

SOPRANO 1 Unison *mf*
1. I was on my way down

SOPRANO 2 Unison *mf*
1. I was on my way down

ALTO Unison *mf*
1. I was on my way down

Piano *mf*
Em Bm⁷ Em D⁷ G *mp*

Play small notes if no flute

7 # Pronounced "kay"

S1. to the quay# - Where the ships at an-chor lay, To com-mand a gang of nav-vies there They

Pno. Em C G Em

* Flute, violin or other C instrument

12

S1. told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -

S2. told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -

A. told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -

Pno. A D D⁷ G Em C

17

Fl. *f*

S1. way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare - *Chorus f*

S2. way, For to take a trip on an em - i-grant ship to the shores of Bot - a - ny Bay. Fare - *Chorus f*

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

Pno. D Bm⁷ Em Bm⁷ Em D⁷

22

Fl.

S1.

S2.

A.

Pno.

mf

G Em C G

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

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

27

Fl.

S1.

S2.

A.

Pno.


Em A D D⁷ G Em

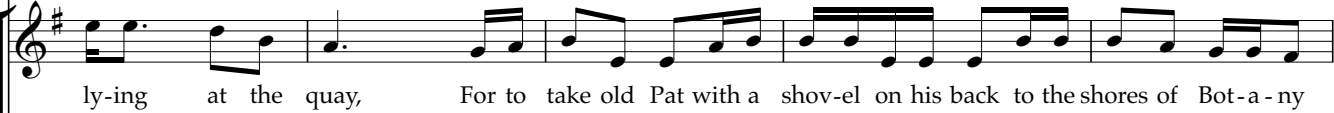
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf - fin", She's

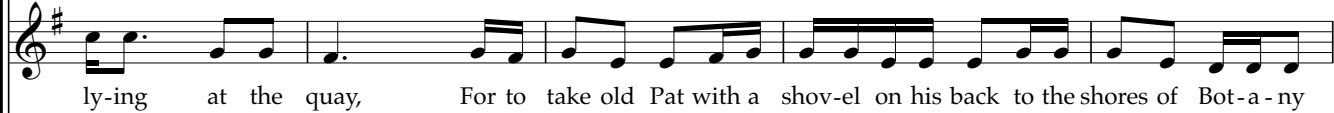
and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a - muf - fin", She's

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

32

Fl. 

S1. 
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny

S2. 
ly-ing at the quay, For to take old Pat with a shov-el on his back to the shores of Bot-a-ny

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

Pno. 
C D Bm7 Em D

37

Fl. 

S1. 
Bay. *mf* 2. The

S2. 
Bay.

A. 
Bay.

Pno. 
Em Bm7 Em D7

42

S1. best years of our lives we've spent work-ing on the docks Build-ing migh - ty

S2. *p* Ah ah ah

A. *p* Ah ah ah

Pno. *mp*

G Em C G

47

S1. wharves and quays of earth and bal-last rocks. Our pen-sions keep our lives se - cure, but

S2. ah ah

A. ah ah

Pno.

Em A D D⁷ G Em

52

S1. *mf* I'll not rue the day When I take a trip on an em - i - grant ship to the shores of Bot - a - ny

S2. *mf* ah When I take a trip on an em - i - grant ship to the shores of Bot - a - ny

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

Pno. *mf*

C D Bm⁷ Em Bm⁷

57

Fl.

S1.

S2.

A.

Pno.

f

Chorus *f*

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

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

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

Em D7 G Em C G

62

Fl.

S1.

S2.

A.

Pno.

well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-

well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-

well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-

Em A D D7 G

67

Fl.

S1. muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the

S2. muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the

A. muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the

Pno.

72

Fl.

S1. shores of Bot-a-ny Bay. 3. The *mf*

S2. shores of Bot-a-ny Bay. 3. The *mf*

A.

Pno.

78

S1. boss came up this morn - ing And he says,

S2. boss came up this morn - ing And he says,

A. *f* "Well, Pat, you know That if you don't mix that

Pno. *mp* G Em C G

83

S1. *f* Well of course that did in - sult me So I de -

S2. *f* Well of course that did in - sult me So I de -

A. mor - tar quick, I'm a - afraid you'll have to go." So I de -

Pno. Em A D D⁷ G Em *mf*

88

S1. man - ded all my pay And I told him straight I was go - ing to em - i - grate To the shores of Bot - a - ny

S2. man - ded all my pay And I told him straight I was go - ing to em - i - grate To the shores of Bot - a - ny

A. man - ded all my pay And I told him straight I was go - ing to em - i - grate To the shores of Bot - a - ny

Pno. C D Em Bm⁷ *f*

93

Fl. *f*

S1. *Chorus f*
 Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -

S2. *Chorus f*
 Bay. Fare - well to your bricks and mor - tar, Fare - well to your dir - ty lime. Fare -

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

Pno. *f*
 Em D7 G Em C G

98

Fl.

S1. well to your gang-way and your gang-plank And to hellwith your o - ver time. For the good ship "Rag - a -

S2. well to your gang-way and your gang-plank And to hellwith your o - ver time. For the good ship "Rag - a -

A. well to your gang-way and your gang-plank And to hellwith your o - ver time. For the good ship "Rag - a -

Pno. *f*
 Em G

103

Fl.

S1.

S2.

A.

Pno.

muf- fin", She's ly- ing at the quay, For to take old Pat with a shov- el on his back to the

muf- fin", She's ly- ing at the quay, For to take old Pat with a shov- el on his back to the

muf- fin", She's ly- ing at the quay, For to take old Pat with a shov- el on his back to the

Em C D Bm⁷ Em

108

Fl.

S1.

S2.

A.

Pno.

shores of Bot- a- ny Bay. 4. And *mf*

shores of Bot- a- ny Bay. 4. And *mf*

shores of Bot- a- ny Bay. 4. And *mf*

D Em Bm⁷ Em D⁷

114

S1. when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for

S2. when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for

A. when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for

G Em C D/F# G

Pno. *mp*

119

S1. dig - ging up, Or so I have been told. And when I've made my for - tune there'll be

S2. dig - ging up, Or so I have been told. And when I've made my for - tune there'll be

A. dig - ging up, Or so I have been told. And when I've made my for - tune there'll be

Em A D D7 G Em

Melody *mf*

Pno. *mf*

124

S1. no more bricks to lay, When I take my ease do - ing what I please On the shores of Bot - a - ny

S2. no more bricks to lay, When I take my ease do - ing what I please On the shores of Bot - a - ny

A. no more bricks to lay, When I take my ease do - ing what I please On the shores of Bot - a - ny

C D Bm7 Em Bm7

Pno.

129

Fl.

S1.

S2.

A.

Pno.

f

Chorus *f*

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

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

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

Em D7 G Em C G

134

Fl.

S1.

S2.

A.

Pno.

well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-

well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-

well to your gang-way and your gang-plank And to hell with your o - ver time. For the good ship "Rag - a-

Em A D D7 G

139

Fl.

S1.

S2.

A.

Pno.

144

Fl.

S1. *ff*

S2. *ff*

A. *ff*

Pno.

149

Fl.

S1.

S2.

A.

Pno.

154

Fl.

S1.
f

S2.
f

A.
f

Pno.

159

Fl.

S1.
shov-el on his back to the shores of Bot - a - ny Bay.

S2.
shov-el on his back to the shores of Bot - a - ny Bay.

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

Pno.
Bm⁷ Em

163

Fl.
ff

S1.

S2.

A.

Pno.
ff

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

Creating a legacy of Australian choral music.

Flute *

SHORES OF BOTANY BAY

for SSA choir, piano and flute

Arranged by Sandra Milliken

Traditional

Lively ♩=84

The musical score is written for a flute in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a tempo marking 'Lively ♩=84' and a dynamic marking 'mf'. The score includes several measures with a fermata and a '15' above the bar line, indicating a 15-measure rest. The dynamic marking 'f' appears at the end of several phrases. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some grace notes. The key signature has one sharp (F#) and the time signature is 2/4.

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129

f

Musical staff 129-136: Treble clef, key signature of one sharp (F#). The staff begins with a quarter rest followed by a quarter note F#4. The music consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte) below the first measure. The staff ends with a quarter note G#4.

137

Musical staff 137-144: Treble clef, key signature of one sharp (F#). The staff continues with eighth and sixteenth notes, including some beamed eighth notes and a dynamic marking of *f* (forte) below the first measure. The staff ends with a quarter note G#4.

145

Musical staff 145-152: Treble clef, key signature of one sharp (F#). The staff continues with eighth and sixteenth notes, including some beamed eighth notes and a dynamic marking of *f* (forte) below the first measure. The staff ends with a quarter note G#4.

153

Musical staff 153-160: Treble clef, key signature of one sharp (F#). The staff continues with eighth and sixteenth notes, including some beamed eighth notes and a dynamic marking of *f* (forte) below the first measure. The staff ends with a quarter note G#4.

160

Musical staff 160-167: Treble clef, key signature of one sharp (F#). The staff continues with eighth and sixteenth notes, including some beamed eighth notes and a dynamic marking of *ff* (fortissimo) below the first measure. The staff ends with a quarter note G#4 and a double bar line.

SHORES OF BOTANY BAY

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

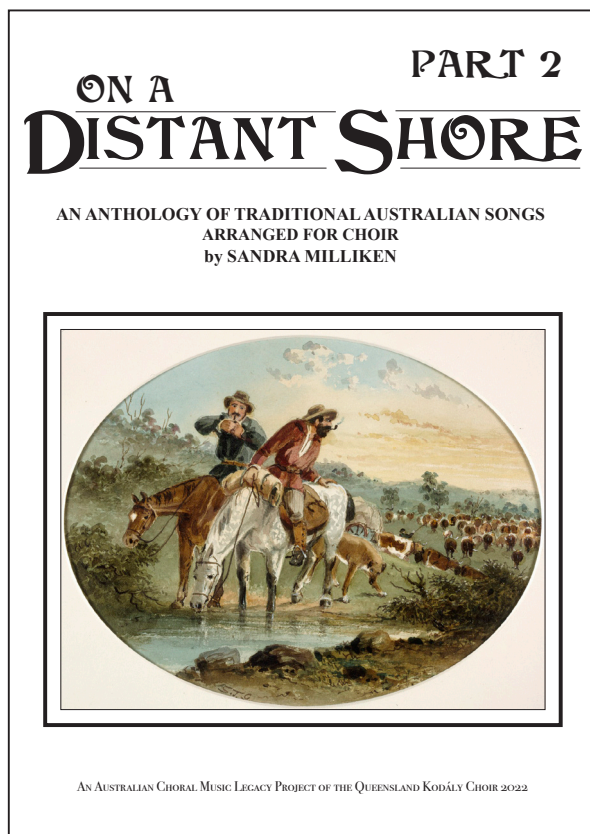
This arrangement is scored for flute, but a violin can be substituted if necessary.

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>.