

SHORES OF BOTANY BAY

arranged for TBB choir, piano and flute (in d 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.

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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 TBB choir, piano and flute

Arranged by Sandra Milliken

Traditional

Lively ♩=84

Flute* *mf*

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

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

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

Piano *mf*
Dm Am7 Dm C7 F *mp*

Play small notes if no flute

7

Fl. *Fl.*

T. *T.*
Pronounced "kay"
to the quay#_Where the ships at an-chor lay, To com-mand a gang of nav-vies there They

Pno. *Pno.*
Dm Bb F Dm

* Flute, violin or other C instrument

12

T. told me to en - gage. I thought I'd stop in for a drink_ Be - fore I sailed a -

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

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

Pno. G C C⁷ F Dm B^b

17

Fl.

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

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

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

Pno. C Am⁷ Dm Am⁷ Dm C⁷

22

Fl.

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

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

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

Pno.
mf F Dm Bb F

27

Fl.

T.
and your gang-plank And to hell with your o - ver-time. For the good ship "Rag - a - muf- fin", She's

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

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

Pno.
Dm G C C7 F Dm

32

Fl.

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

Bar.
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.
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.

37

Fl.

T.
Bay. *mf* 2. The

Bar.
Bay.

B.
Bay.

Pno.

42

T. *p*
 best years of our lives we've spent work-ing on the docks Build-ing migh - ty

Bar. *p*
 Ah ah ah

B. *p*
 Ah ah ah

Pno. *mp*
 F Dm B \flat F

47

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

Bar. *p*
 ah ah

B. *p*
 ah ah

Pno. *mp*
 Dm G C C 7 F Dm

52

T. *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

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

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

Pno. *mf*
 B \flat C Am 7 Dm Am 7

57

Fl. *f*

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

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

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

Pno. *f*
Dm C7 F Dm Bb F

62

Fl.

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

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

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

Pno. Dm G C C7 F

67

Fl.

T.
muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the

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

B.
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.

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

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

B.

Pno.

78

T. *8*
boss came up this morn - ing And he says,

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

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

Pno.
mp
F Dm B \flat F

83

T. *8*
Well of course that did in - sult me So I de -

Bar.
Well of course that did in - sult me So I de -

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

Pno.
Dm G C C 7 F Dm
mf

88

T. *8*
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

Bar.
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

B.
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.
B \flat C Dm Am 7
f

93

Fl. *f*

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

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

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

Pno. *f*
 Dm C7 F Dm Bb F

98

Fl.

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

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

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

Pno. Dm F

103

Fl.

T.
 muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the

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

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

Pno.

108

Fl.

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

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

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

Pno.

114

T. 8 when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for

Bar. 8 when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for

B. 8 when I reach Au - stra - li - a I'll go and search for gold. There's plen - ty there for

Pno. *mp*

F Dm B \flat C/E F

119

T. 8 dig - ging up, Or so I have been told. And when I've made my for - tune there'll be

Bar. 8 dig - ging up, Or so I have been told. And when I've made my for - tune there'll be

B. 8 dig - ging up, Or so I have been told. And when I've made my for - tune there'll be

Pno. *mf*

Melody *mf*

Dm G C C 7 F Dm

124

T. 8 no more bricks to lay, When I take my ease do - ing what I please On the shores of Bot - a - ny

Bar. 8 no more bricks to lay, When I take my ease do - ing what I please On the shores of Bot - a - ny

B. 8 no more bricks to lay, When I take my ease do - ing what I please On the shores of Bot - a - ny

Pno.

B \flat C Am 7 Dm Am 7

129

Fl. *f*

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

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

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

Pno. *f*
Dm C7 F Dm Bb F

134

Fl.

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

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

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

Pno. *f*
Dm G C C7 F

139

Fl.

T.
 muf- fin", She's ly-ing at the quay, For to take old Pat with a shov-el on his back to the

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

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

Pno.

144

Fl.

T.
 shores of Bot - a - ny Bay. *ff* Fare - well to your bricks and mor - tar, Fare - well to your dir - ty

Bar.
 shores of Bot - a - ny Bay. *ff* Fare - well to your bricks and mor - tar, Fare - well to your dir - ty

B.
 shores of Bot - a - ny Bay. *ff* Fare - well to your bricks and mor - tar, Fare - well to your dir - ty

Pno.

149

Fl.

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

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

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

Pno.
F Dm G C C7

154

Fl.

T.
good ship "Rag - a - muf - fin", She's ly - ing at the quay, For to take old Pat with a *f*

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

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

Pno.
F Dm B \flat C Am 7 Dm

159

Fl.

T.

Bar.

B.

Pno.

163

Fl.

T.

Bar.

B.

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 TBB 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 piece starts with a mezzo-forte (mf) dynamic and ends with a forte (f) dynamic. The score consists of ten staves of music, with measure numbers 22, 30, 38, 60, 68, 76, 98, 106, and 111 indicated at the start of their respective staves. There are three repeat signs, each labeled with the number '14' or '15', indicating the number of measures to be repeated. The first repeat sign is at measure 14, the second at measure 37, and the third at measure 109. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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129

f

Musical staff 129-136: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff begins with a whole rest followed by a quarter note B-flat. The music consists of eighth and sixteenth notes, including a triplet of eighth notes in measure 134. A dynamic marking of *f* is placed below the first measure.

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. A dynamic marking of *ff* is placed below the final measure. The staff ends with 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

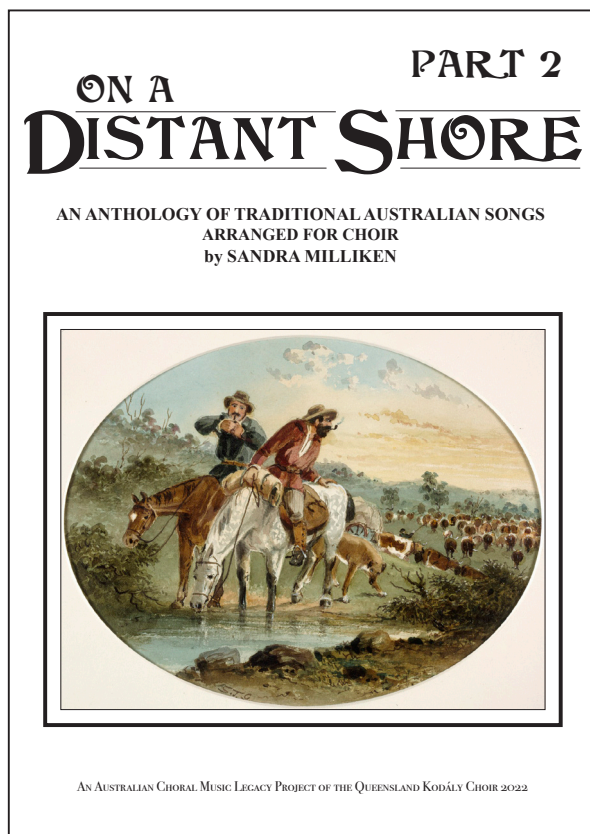
This arrangement is scored for flute, but a violin can be substituted if necessary.

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>.