

# CROSS OF THE SOUTH

## A BALLAD OF EUREKA STOCKADE

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.

Commissioned by, and arranged for, the Queensland Kodály Choir Inc. 2022  
Creating a legacy of Australian choral music.

# CROSS OF THE SOUTH

## A Ballad of Eureka Stockade

for SATB choir and piano

Words from "Cross of the South", Anon.  
Additional words (v. 5) by Murray Milliken

Traditional  
Arranged by Sandra Milliken

**Maestoso** ♩ = 90 Solo (any voice)  
*mf*

SOPRANO  
ALTO

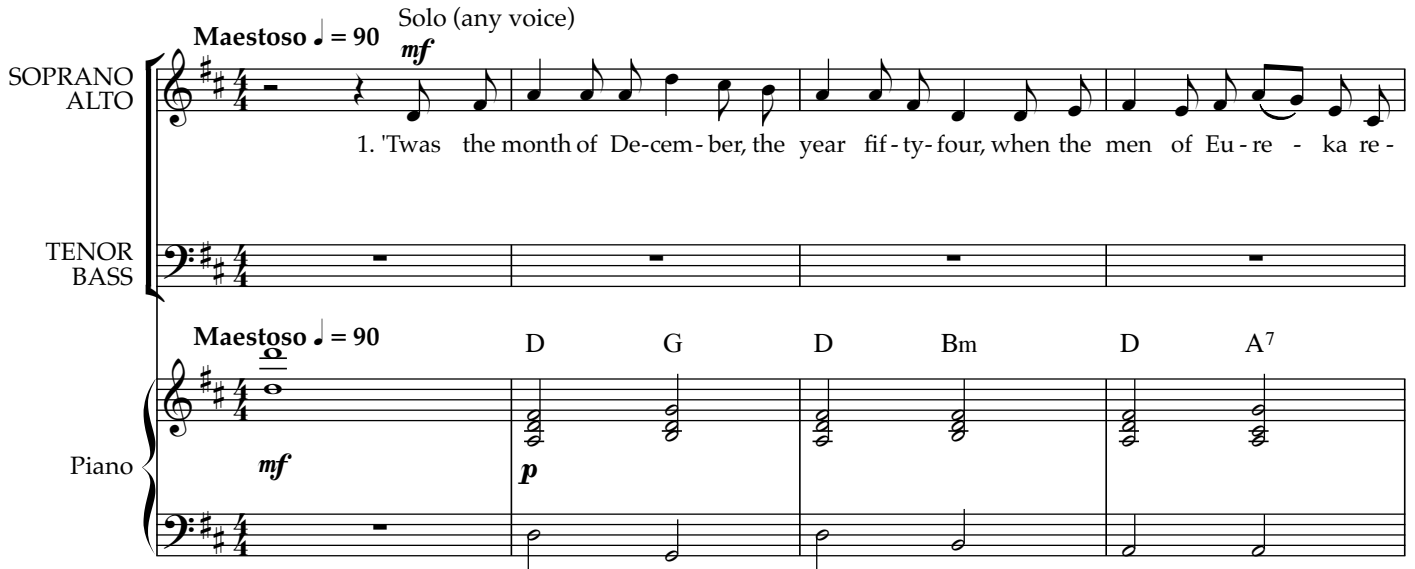
1. 'Twas the month of De-cem-ber, the year fif-ty-four, when the men of Eu-re - ka re -

TENOR  
BASS

**Maestoso** ♩ = 90  
*mf*

Piano

D G D Bm D A<sup>7</sup>



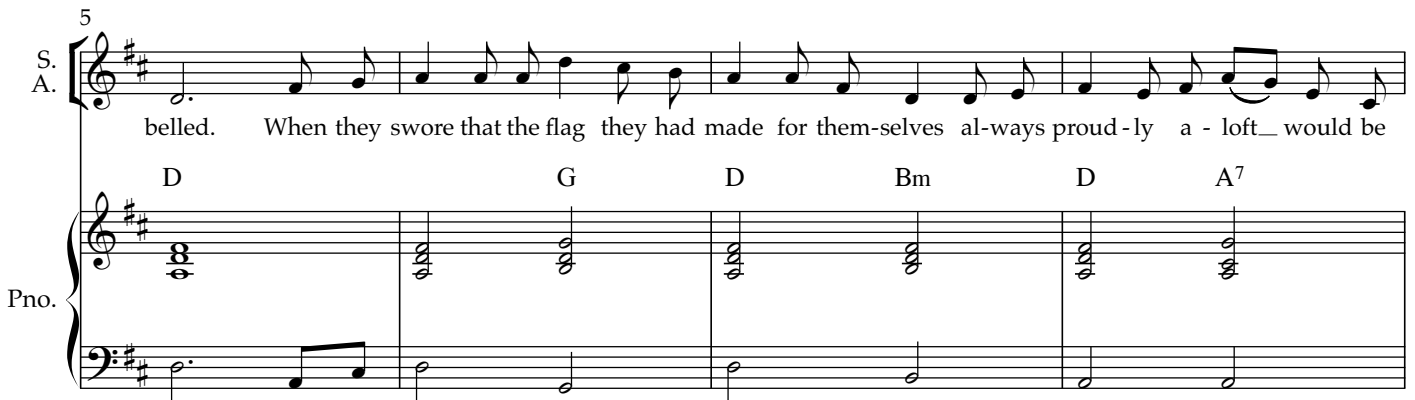
5

S.  
A.

belled. When they swore that the flag they had made for them-selves al-ways proud-ly a - loft\_ would be

D G D Bm D A<sup>7</sup>

Pno.



9

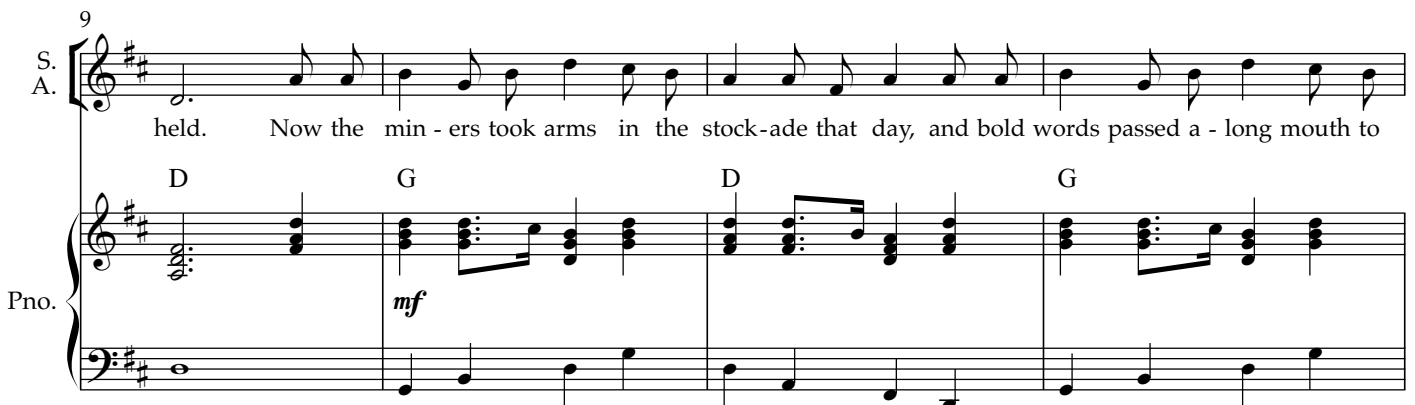
S.  
A.

held. Now the min - ers took arms in the stock-ade that day, and bold words passed a - long mouth to

D G D G

Pno.

*mf*



13 End solo *f* Unison

S. A. mouth: 'We will stand by this flag and the stars that it bears; the white stars of the Cross\_ of the

T. B. 'We will stand by this flag and the stars that it bears; the white stars of the Cross\_ of the

Pno. D/A A7 D G D Bm D A7 *f*

17 *mp*

S. A. South'. 2. While the hot blood of free-dom ran

T. B. South'. 2. While the hot blood of free-dom ran

Pno. D G D A7 D G D G *mf* *marcato*

21

S. A. fast in their veins, There was on - ly one man that they o - beyed. A\_ he - ro of he - roes they'd

T. B. fast in their veins, There was on - ly one man that they o - beyed. A\_ he - ro of he - roes they'd

Pno. D Bm D A7 D G

25

S. A. *f* div.

picked from their ranks, Pe-ter La - lor their lead - er they made. Brave La - lor cried, —

T. B. *f*

picked from their ranks, Pe-ter La - lor their lead - er they made. Brave La - lor cried, "Lads, you must

Pno. D Bm D A<sup>7</sup> D G *f*

29

T. B. *mf*

stand by your guns and fear not the can-non's red mouth. For I see that the sol - diers are

Pno. D G D/A A<sup>7</sup> D G *mf*

33

T. B.

gath - er - ing now To — tear down the Cross\_ of the South."

Pno. D Bm D A<sup>7</sup> D G D A<sup>7</sup> *f*

37

S. A. *f*

3. Cap - tain Thom - as, he charged the Eu - re - ka stock-ade With\_ three hun-dred troops\_by his

T. B. *f*

3. Cap - tain Thom - as, he charged the Eu - re - ka stock-ade With\_ three hun-dred troops by his

Pno. *f*

D G D G D Bm D A<sup>7</sup>

41

S. A.

side. Fire and steel met them there and they fell back a-gain, but the first of the min - ers had

T. B.

side. Fire and steel met them there and they fell back a-gain, but the first of the min - ers had

Pno.

D A<sup>7</sup> D G D Bm D A<sup>7</sup>

45

S. A. *mf*

died. And the smoke\_of the bat-tle had scarce cleared a-way When the sol - diers came charg-ing once

T. B. *mf*

died. And the smoke of the bat-tle had scarce cleared a-way When the sol - diers came charg-ing once

Pno. *mf*

D G D G

49

S. A. more. Then the min-ers were killed as they stood round the flag Or\_ fell from the wounds\_ that they

T. B. more. Then the min-ers were killed as they stood round the flag Or\_ fell from the wounds that they

Pno. *mp*

D/A A7 D G D Bm D A7

53

**Meno mosso**  
*p*

S. A. bore. 4. Bold Pe-ter La - lor lay shot on the ground Where the sol - diers had left\_ him for

T. B. bore.

Pno. **Meno mosso**  
*p*

D G D Bm D A7

(Play if required)

57

S. A. dead! And the flag that he loved lay\_ there by his side, the white stars all\_ stained\_ with\_

Pno. D G D Bm D A7

61 *poco a poco accel*

S. A. *mp* red. But La - lor he rose on his knees in the dust and these wild words rang from his *mf*

T. B. Unison *mp* But La - lor he rose on his knees in the dust and these wild words rang from his *mf*

Pno. *mp* *mf*

D G D G

65 *A tempo* ♩=90

S. A. mouth, —

T. B. *f* mouth, "You can mur - der us all in black tyr - an-ny's name But you can't kill the Cross of the *A tempo* ♩=90

Pno. *f*

D/A A7 D G D Bm D A7

69 *molto rit.*

S. A.

T. B. South." *mf* 5. When the

Pno. *mf*

D G D Bm7 A7



72 **Slower** ♩=69 *p*

S. A. *Oo* *oo*

T. B. smoke and the bay' - nets had all cleared the field Twen - ty - two of the min - ers lay dead. Not in

**Slower** ♩=69

Pno. *p*

D G D Bm D A<sup>7</sup> D

76 *con rubato* *mp*

S. A. *Oo* *oo* *div.* *mp* Though the

T. B. vain were their deaths, for the stand they had made Set a spark to sweet Li - ber - ty's flame. Though the

Pno. *mp*

G D Bm D A<sup>7</sup> D D<sup>7</sup>

80 *mf*

S. A. bat - tle was lost sure a vict' - ry was won 'Gainst op - pres - sion and dark in - jus - ti -

T. B. bat - tle was lost sure a vict' - ry was won 'Gainst op - pres - sion and dark in - jus - ti -

Pno. *mf*

G Bm A<sup>7</sup> D Dmaj<sup>7</sup> D<sup>7</sup> G Bm Em<sup>7</sup>

molto rit. . . . . A tempo ♩=69

83

S. A. *f* ces, As De - moc - ra - cy's dawn spread a light through the skies O'er the *mf*

T. B. *f* ces, As De - moc - ra - cy's dawn spread a light through the skies O'er the *mf*

Pno. *f* *mf*

D/A A<sup>7</sup> D G A D F#m Bm

86

S. A. rit. div. land 'neath the great South-ern Cross.

T. B. land 'neath the great South-ern Cross.

Pno. *rit.* D F#m A<sup>7</sup> D Gm<sup>6</sup> D

# CROSS OF THE SOUTH - a Ballad of Eureka Stockade

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## PERFORMANCE NOTES

*Cross of the South* tells the story of the Battle of the Eureka Stockade, which took place in Ballarat on Sunday, 3 December 1854. The battle was the culmination of the Eureka Rebellion – a series of events involving a revolt by gold miners against the British administration in the colony of Victoria. The miners' grievances centred around the cost (30 shillings per month) of mining permits and the officious way in which the system administered.

On the day of the battle a combined force of close to 300 soldiers and police staged a dawn attack on the 120-150 miners who had remained within the stockade on the preceding Saturday night. The fighting resulted in an official total of 27 deaths and many injuries, with most of the casualties being amongst the miners.

Thirteen captured miners were later tried for high treason, but mass public support led to their acquittal. Several reforms sought by the rebels were subsequently implemented, including legislation providing for universal adult male suffrage for the Legislative Assembly elections and the removal of property qualifications for Legislative Assembly members. The leader of the miners, Peter Lalor, went on to be elected to the Victorian parliament in 1855, eventually serving as speaker of the legislative assembly from 1880 to 1887.

Over the years, widely differing opinions have been expressed regarding the significance and legacy of the Eureka Rebellion. In this arrangement, a fifth verse has been added which reflects a positive point of view maintaining that Eureka was a seminal event and that it marked a major change in the course of Australian history.

The tune is based on the Irish folk song *Kelly the Boy from Killane*.



## SATB

The Solo at Verse 1 is suitable for any voice type. It may be sung by two or more voices, at the discretion of the conductor.

This accompanied arrangement contains an “a cappella” section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, again at the discretion of the conductor.

The piece may also be accompanied by guitar.

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

## 2-PART

The Solos at Verse 1 and Verse 5 are suitable for any voice type. They may be sung by two or more voices, at the discretion of the conductor.

This accompanied arrangement contains an “a cappella” section from Bar 54 to Bar 61, where the optional piano accompaniment can be used, again at the discretion of the conductor.

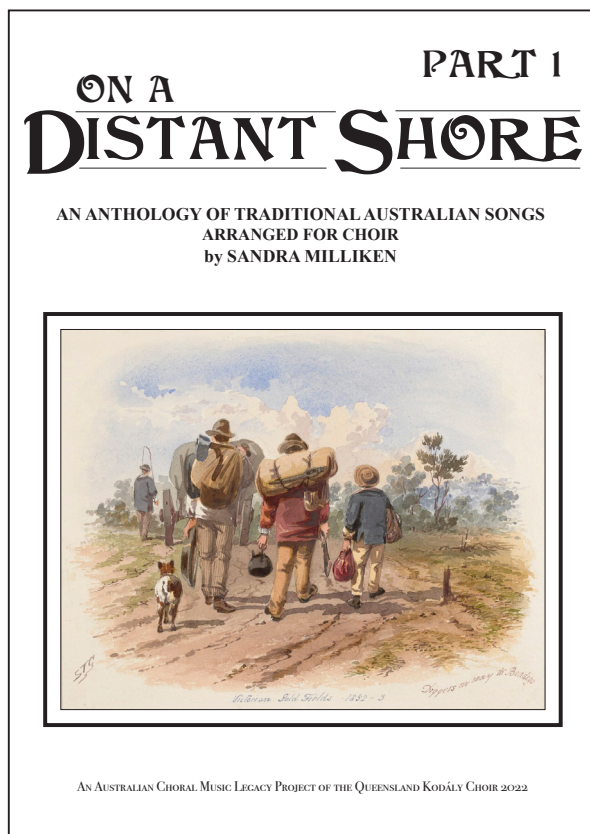
The piece may also be accompanied by guitar.

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

## GLOSSARY

**Cross of the South** The Southern Cross, a constellation visible in the Southern Hemisphere.

**stockade** A defensive position consisting of a cleared area surrounded by a timber wall.



## 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>.*