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THIRD EDITION

STAFF NOTATION EDITION

THE

HRISTMAS REETING

An Australian Cantata or Drawing-room Opera
Sung for Children's Voices.

G. L. C.

S. M^oBURNEY, G.T.S.C.
Principal of the Sydney Public College

Printed by J. CLAWSON & SONS, 8, Waterloo Lane, N.C.
Melbourne, & W. THOMAS, 28, King's Cross, Sydney.

STAFF NOTATION EDITION.



THE

CHRISTMAS GREETING.

AN AUSTRALIAN CANTATA OR DRAWING-ROOM OPERETTA
SUITED FOR CHILDREN'S VOICES.

WORDS BY

G. L. C.

MUSIC BY

S. M^cBURNEY, G.T.S.C.

Principal of the Geelong Ladies' College.

LONDON: J. CURWEN & SONS, 8, WARWICK LANE, E.C.

MELBOURNE: A. & W. BRUCE, 68, ELIZABETH STREET.

Price 1s.; Sol-fa, 6d.

PREFATORY NOTE.

THE Cantatas "Victoria" and "Christmas Greeting" are distinctively Australian productions, written before the Tonic Sol-fa Press had made children's cantatas as plentiful as they are now. The Summer Christmas and tempting freshness of the Australian climate—so conducive to out-door life—are sufficient explanations of the *motives* of both Cantatas, which will not appear anachronisms to those acquainted with the sunny south. Having been called upon to issue a fourth edition, I take the opportunity of bringing these works before a wider circle of those interested in children's singing by publishing them in England, and adding a few notes which may seem necessary to render them intelligible to *foreigners*.

One advantage in both "Victoria" and "The Children's Festival," which is built on a similar plan, is that most of the songs may be sung independently of their connection. I would specially direct the attention of teachers to the *Olla Podrida* as an admirable study for fixing and teaching the ordinary Italian Musical terms.

The music is arranged for two equal voices, and an *ad lib.* bass may be added from the accompaniment in all the Choruses.

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THE CHRISTMAS GREETING.

INTRODUCTION. Andante. (♩ = 52.)

PIANO.

pp poco a poco cre -

- scen -

- do mf f dim.

p rall.

№1. Opening Chorus. - "SOFTLY"

(♩ = 72.)

TREBLE.
ALTO.

pp cresc.

1. Softly, soft-ly, be - side his door, Let us stop and list - en;
2. Softly, soft-ly, be - side his door, Let us all be read - y;

BASS.

pp cresc.

cresc.

Soft-ly, soft-ly, while all a - round The morn - ing dewdrops glist - en;
 Soft-ly, soft-ly, and see that all Be - gin with voic - es stead - y;

cresc.

And gent-ly play a Christmas lay; To wake him from his slum - ber; To
 And sing a lay fit for the day, To give him friend-ly greet - ing; To

wake him, To wake him, To wake him from his slum-ber.
 give him, To give him, To give him friend-ly greeting.

(Slight pause before No 2.)

No. 2. Chorus. — "CHRISTMAS CAROL"

(♩ = 96.)

1. An - gels, in days long gone by, A - ges far be -
 2. Shep - herds in the fields by night, Heard the wond - rous
 3. Here we seek to swell the throng Of those voic - es

fore us, Woke the ech - oes from the sky,
 sto - ry, While the dark - ness turned to light,
 blend - ing In the joy - ous Christ - mas song,

In a might - y chor - us; Hail - ing Christmas then as now,
 With a heav - en - ly glo - ry; Hail, thou Christmas morn - ing bright,
 Now to heav - en as - cend - ing, Ris - ing in a chor - us strong,

Bright - ly shin - ing o'er us.
 With thy wond - rous sto - ry.
 Joy to Christmas lend - ing.

No. 3. Semi-Chorus. — "HE WAKES NOT"

(♩ = 66.)

Waltz Time.

Lightly.

He wakes not yet;

Slumber hath bound him, Per - chance he dreams that An - gels are round him, Then

gent - ly sing his la - dy greet - ing, For the hours are swift - ly fleeting.

No. 4. Semi-Chorus of Girls. "MORNING SONG"

(♩ = 72.)

con espressione.

1. Sleep soft - ly gentle la - dy, this bright sum - mer
 2. The day is but dawn - ing each flow' - ret is
 3. No am - or - ous lov - er thy fears need a -

morn, May the rays of the sun - rise thy
 bright, With the glis - ten - ing tears of the
 rouse; No false fick - le woo - er will

vi - sions a - dorn. And deck them with
 shad - ow - y night. A - rouse thee fair
 plague thee with vows, We on - ly, thy

Th
 as n
 A
 clear

col - ours as ra - diant and bright As those in which
 la - dy for - sake thy re - pose, And join us in
 maid - ens, in the for - est so free, Are wait - ing to

Na - ture now glows with de - light; As
 seek - ing the first bud - ding rose, And
 wan - der the wild woods with thee, Are

those in which Na - ture now glows with de - light;
 join us in seek - ing the first bud - ding rose.
 wait - ing to wan - der the wild woods with thee.

The large notes are for the humming voices. The accomp. must take the higher notes only as many as convenient in triplets throughout.

A good effect may be produced by the class humming the accompaniment, and two or three clear voices taking the air.

No. 5. Semi-Chorus. — "HE WAKES NOT YET?"

(♩ = 66.)

He wakes not yet, slumber hath bound him, He
nev - er dreams his scholars sur - round him; Then loud - ly sing a
morn - ing greet - ing, For the hours are swift - ly fleet - ing.

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked as ♩ = 66. The lyrics are: "He wakes not yet, slumber hath bound him, He nev - er dreams his scholars sur - round him; Then loud - ly sing a morn - ing greet - ing, For the hours are swift - ly fleet - ing." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

su
n
su
wa
ro
wa
tim
lit
all
sl
sl

This block shows the right edge of another page of music, with lyrics partially visible: "su n su wa ro wa tim lit all sl sl".

No 6. Chorus. - "AWAKE?"

$\text{♩} = 112.$
With spirit.

A - wake, a-wake, a - wake, a - wake, a-wake, a-wake! The
 A - rouse, a-rouse, a - rouse, a - rouse, a-rouse, a-rouse! All
 A - wake, a-wake, a - wake, a - wake, a-wake, a-wake! The

sun is shin - ing clear; A - wake, a - wake, a - wake, a -
 na - ture new is gay; A - rouse, a-rouse, a - rouse, a -
 sun is shin - ing high; A - wake, a - wake, a - wake, a -

wake, a - wake, a - wake! You should not now be here. 'Tis
 rouse, a - rouse, a - rouse! To greet the open - ing day. The
 wake, a - wake, a - wake! For fast the mo - ments fly. And

time goodfolks had left their beds, For all who sleep are sleepy heads, Are
 lit - tle birds have left their beds, For they would not be sleepy heads, Be
 all goodfolks have left their beds, For all the rest are sleepy heads, Are

sleepy, sleepy, sleepy, sleepy, heads.
 sleepy, sleepy, sleepy, sleepy, sleep - y, sleepy heads.

Nº7. Recitative Chorus and Round. "A MERRY CHRISTMAS"

What's all this noise a - bout? What's all this noise a - bout?

What are you do - ing out At this time in the morn - ing?

(♩ = 52.)
We hail thee, we hail thee, our mas - ter. ♩ = 104.

1 A merry, merry Christmas, a merry, merry Christmas To you and your good la - dy.
2 A merry, merry Christmas, a merry, merry Christmas To you and your good la - dy.
3 A merry, merry, merry, merry, merry, merry Christmas To you and your good la - dy.

Note. If there is a Bass, it should come in third, and all parts should stop when the Bass has sung the round through twice. The Symphony of Nº8 should at once follow.

No 8. Chorus.

(♩ = 104.)

1. May
2. This

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

nothing ev - er all thee, May scho - lars nev - er fail thee, And
 morning we would greet thee, And haste with joy to meet thee, With

The second system continues the vocal line and piano accompaniment. The lyrics are printed below the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

Fortune ne'er as sail thee with dis - as - ter; May Christmas ev - er cheer thee, May
 welcome would we treat thee now, our mas - ter; So, if our sing - ing please thee, Or

The third system continues the musical notation and lyrics. The piano accompaniment features a consistent harmonic support for the vocal line.

blings aye be near thee, For all thy deeds endear thee, As our mas - ter.
 if it does but tease thee, Pray sing, and we'll release thee All the fas - ter.

The fourth system concludes the musical notation and lyrics on this page. The piano accompaniment ends with a final chord.

Recitative. - THE MASTER.

I thank you for your greeting, and this ve-ry pleasant meeting, But so

ear-ly in the morning, without any kind of warning. A song, a song, a

song of merry merry Eng-land.

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

ARGUMENT.

The Scholars are supposed to come early on Christmas morning, to wish their master and his good lady, "A Merry Christmas." As they approach, they sing a subdued Opening Chorus, and then burst into the Christmas Carol. The girls follow in a semi-chorus with a "Morning Song;" and as the master still remains within, they try to rouse him from his pretended slumbers with the full chorus "Awake!" He now appears at a window on one side of the stage, and in simulated anger, asks, "What's all this noise about?" on which the scholars greet him with the round, "A Merry Christmas;" and afterwards ask a song. He answers their request by singing, "In ancient days," the children taking up the Refrain, and after giving three cheers in his honour, they bid him "adieu" with the Choral March, "Farewell?" During the last eight bars of this chorus the children should make a "right-about-turn;" and "mark time" as if marching away. If performed on a stage, the curtain should fall before the music ceases.

N. B. It is well to read this argument before the performance of the Cantata.

No. 9. Ballad. - THE MASTER.

(♩ = 112.)

In an - cient days there lived a knight, Who owned a lord - ly
 When Christ - mas came, its jo - vial times, To high and low - ly
 One thing a - lone, he want - ed still, To give his home com -
 One was too stout; one could but pout; One vul - gar in her

man - or, With squires and men in ar - mour bright, That
 bring - ing, The vil - lage chimes and rus - tic rhymes Had
 plete - ness, A wife with tem - per mild - a will To
 man - ner, At last he found the right one out, Then

First time solo, second time chorus.
 crowd - ed round his pan - ner, The le - gend ran, "A
 this in all their sing - ing, "Tis right and plain a
 tem - per his with sweet - ness; For ev - 'ry man a
 lord - li - ly he won - her. The la - dy of a

lord - ly man Should have a lord - ly man - or."
 lord - ly man Should have a lord - ly man - or."
 la - dy can Im - prove in all his man - ner.
 lord - ly man, And of a lord - ly man - or.
 D.S.

so

a

and his
and then
and as
he full
anger,
Merry
ays," the
"adieu"
should
the cur

No. 10. March. — "FAREWELL"

(♩ = 104.)

The score consists of piano accompaniment and vocal lines. The piano part is in 2/4 time with a tempo of 104 beats per minute. It features a rhythmic bass line and chords in the right hand. The vocal line has two verses of lyrics. The key signature has one flat (B-flat).

1. Thanks, most worthy mas - ter, We thank thee for thy
 2. Joy be ev - er round thee, Re - main - ing up - on thy

good - ness; And may good for - tune cast her
 dwell - ing; May hap - py tones sur - round thee, Where

Beams up-on thy way. Hap - py thou hast
 ev - er thou mayst roam. Blest with sounds of

made us, Nor thought we of rude - ness,
 glad - ness, Of friend - ship and com - fort tell - ing.

On repeating the second verse go on to the Coda.

Now thou hast re - paid us, No long - er may we stay,
 Nev - er may sad - ness Throw its shad - ow o'er thy home,

Health be ev - er o'er thee, And shade thee with her wings; And
 Hope - ful we leave thee: May for - tune be thy guide; And

3 3

may Peace go be - fore thee With all the joy she brings.
 ne'er may it de - ceive thee What ev - er may be - tide.

D.C. 3 3

D.C.

Coda. *Diminuendo al Fine.* *Repeat pp*

Fare - well, fare - well, Fare - well, fare - well.