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An Australian Cantata or Brawing-room Opercità Suited for Children's Poices.

S. MCBURNEY,

Whiteerski a & W. Hillich, etc. Killertin Stider

THE

# CHRISTMAS GREETING.

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

WORDS BY

G. L. C.

MUSIC BY

## S. MCBURNEY, 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.

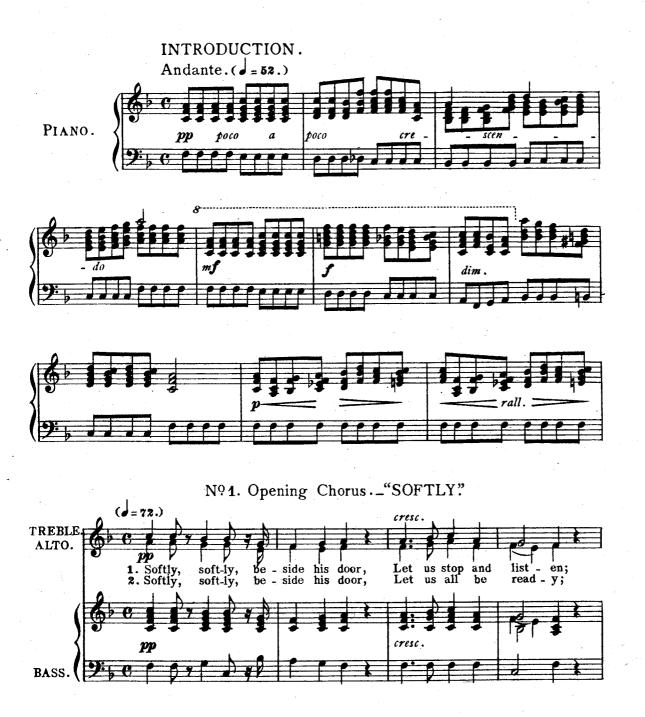
One advantage in both "Victoria" and "The Children's Festival," which is built on a similar plan, is that most of the songs may be sung independently of their connection. I would specially direct the attention of teachers to the *Olla Podrida* as an admirable study for fixing and teaching the ordinary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





4



Nº3. Semi-Chorus.\_"HE WAKES NOT".



Nº4. Semi-Chorus of Girls. "MORNING SONG".



(9:

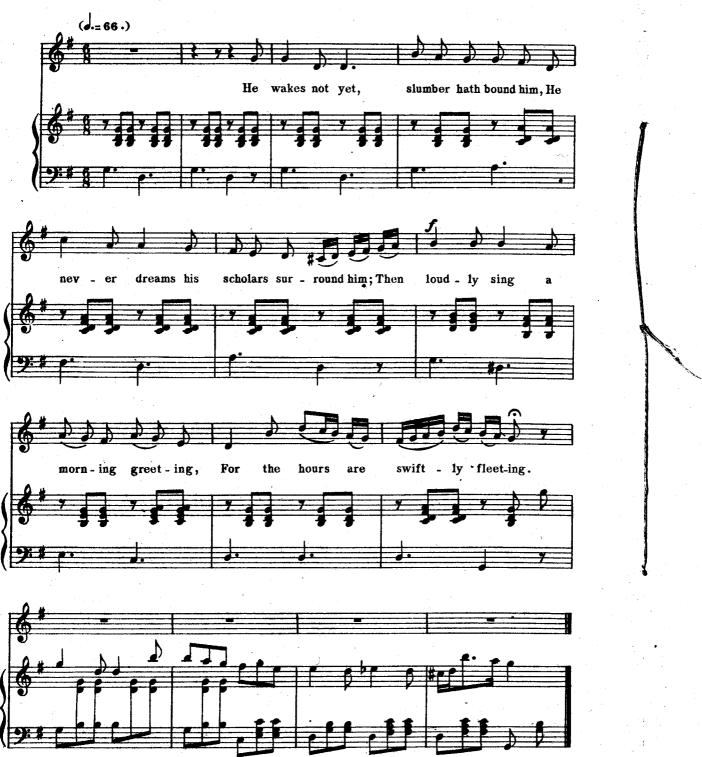
Th as r A clear



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.

Nº5. Semi-Chorus.\_"HE WAKES NOT YET"







, He

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



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.



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dy.

ass has

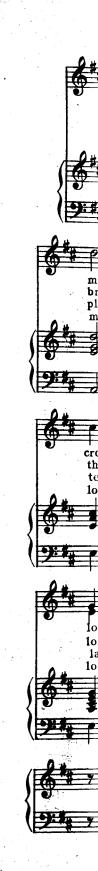
#### Recitative. \_ THE MASTER.



#### 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 curtic should fall before the music ceases.

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





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and as

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anger, Merry ays,"the

"adieu" should the cur-

Nº 10. March.\_"FAREWELL".

9:

E.





