

*Commissioned for The Singers by Susan and Ulf Holm-Johansen  
in honor of the choir's 15th Anniversary Season*

# Tomorrow Shall Be My Dancing Day

SSATBB *a cappella*

*Christmas Carols, Ancient and Modern, 1833*

Matthew Culloton

**Lilting, in one  $\text{♩} = 60$**

*mp*

Soprano I      II

Alto

Tenor

Bass I      II

Keyboard

*(for rehearsal only)*

#### Performance Notes

- “doo” rhymes with “who.” A gentle, but audible “d” should be sung on each note, with the exception of slurred and tied notes.
- The initial “d” sound of “doo” should be most audible from the Bass section and resemble a pizzicato sound.
- All breath marks are to be of quarter-note length.
- Balance equally the three-part SSA and three-part TBB lines throughout the work.

Text: William Sandys's *Christmas Carols, Ancient and Modern*, 1833 (PD).

Tune: Traditional English carol (PD).

Setting: Matthew Culloton (ASCAP), newly composed, and copyright © 2019 Birnamwood with this publication.

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7

S  
II

A

T

B I  
II

To - mor - row shall be my danc - ing

12

S  
II

A

T

B I  
II

to see the  
day; I would my true love did so chance to see the





47

I took flesh - ly sub - stance. Thus was I knit to

A took sub - stance. Was I knit to

T took sub - stance. Was I knit to

B I II

47





72

S I                    II

A

T                    ver - y poor;— this was my chance, be - twixt an

B I                    II

ver - y poor; this was my chance,— be - twixt an

77

S I                    II

A

T                    ox and a sil - ly poor ass, to call my true love

B I                    II

ox and a sil - ly poor ass, to call my true love

82

S I                    II

A

T                    *mp*

B I                    II

to my dance. Sing O my love, O my

to my dance. Sing O my love, O my

82

{

{

87

S I                    II

A

T                    *mp*

B I                    II

love, my love, my love, this have I done for my true

love, my love, my love,

87

{

{

93                    *mp*

Soprano I            doo        doo        *sim.*

Soprano II          doo        doo        *sim.*

Alto                doo        doo        *sim.*

Tenor                love.

Bass                I            *mp*        doo        doo        doo        *sim.*

II                *mp*        doo        doo        *sim.*

93

98

S I

S II

A

T

B I  
II

98

Then af - ter - wards bap -

103

S I      tized \_\_\_\_\_ I was; the Ho - ly Ghost on me did

S II      tized \_\_\_\_\_ I was; the Ho - ly Ghost on me did

A      tized \_\_\_\_\_ I was; the Ho - ly Ghost on me did

T      tized \_\_\_\_\_ I was; the Ho - ly Ghost on me did

B I      tized      I was; the Ho - ly Ghost on me did

B II

103

108

S I      glance.      A voice \_\_\_\_\_ heard from a - bove to ,

S II      glance, my Fath - er's voice heard from a - bove to ,

A      glance,— my Fath - er's voice heard from a - bove ,

T      glance, my Fath - er's voice heard from a - bove to ,

B I      glance,— my Fath - er's voice heard from a - bove to ,

B II      108

Review is illegal! Copy only

This musical score consists of five staves, each representing a different vocal part: Soprano I (S I), Soprano II (S II), Alto (A), Tenor (T), and Bass (B I & II). The music is in G minor, indicated by a key signature of one flat, and 2/4 time. The vocal parts sing a melody with lyrics. The bass part (B I & II) provides harmonic support with sustained notes and chords. Measure 108 is shown at the end of the page.

113

S I      II

A

T

B I      II

call my true love to my dance. Sing O my

to call my love to dance. Sing

call my true love to my dance. Sing O my

call my true love to dance.

118

S I      II

A

T

B I      II

love, O my love, my love, O my love.

O my love, my love, O my love.

love, O my love, my love, my love, my love, this have I

*mf*

this have I

118

for my true love.

for my true love.

for my true love.

for my true love.