

# RCL Epiphany 1 ABC Psalm 29

based on "Deus tuorum militum" (H82-448)

The voice of God is up - on the wa - ters.

- 1 Ascribe to the LORD, you gods; \*  
ascribe to the LORD glory and strength.
- 2 Ascribe to the LORD the glory due his Name; \*  
worship the LORD in the beauty of holiness. [ANT.]
- A 3 The voice of the LORD is upon the waters;  
the God of glory thunders; \*  
the LORD is upon the mighty waters.
- A 4 The voice of the LORD is a powerful voice; \*  
the voice of the LORD is a voice of splendor.
- B 5 The voice of the LORD breaks the cedar trees; \*  
the LORD breaks the cedars of Lebanon; [ANT.]
- 6 He makes Lebanon skip like a calf; \*  
and Mount Hermon like a young wild ox.
- 7 The voice of the LORD splits the flames of fire;  
the voice of the LORD shakes the wilderness; \*  
the LORD shakes the wilderness of Kadesh. [ANT.]
- 8 The voice of the LORD makes the oak trees writhe \*  
and strips the forests bare.
- 9 And in the temple of the LORD \*  
all are crying, "Glory!" [ANT.]
- 10 The LORD sits enthroned above the flood; \*  
the LORD sits enthroned as King for evermore.
- 11 The LORD shall give strength to his people; \*  
the LORD shall give his people the blessing of peace. [ANT.]

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# OXFORD UNIVERSITY PRESS

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★ Mixed voices (S.A.T.B.)  
or  
equal voices  
or  
unison voices  
with piano and optional percussion

## Tomorrow shall be my dancing day Christmas Carol

Traditional words

Music by  
JOHN GARDNER  
(Op. 75 No. 2)

**Fresh and lively** (♩ = 180)

Tambourine  
Side Drum  
PIANO

SOPRANO  
ALTO  
TENOR  
BASS

1. To - mor - row shall  
2. Then was I born  
3. In a

### \*Notes on Performance

1. This piece is primarily for mixed-voice chorus. It can, however, be done with equal voices, in which case the first three verses are sung in unison and the piano accompaniment in square brackets used. The fourth verse is apt alike for equal and mixed voices.
2. When done with mixed-voice chorus, no accompaniment should be used for verses one to three unless the singers require support. All four may be done unaccompanied, in which case verse four is sung to the same setting as the other three verses.
3. Percussion CAN be omitted, but is better included. Instruments other than tambourine and side drum may be used provided the rhythm is marked.
4. The underneath part in the descant line in verse four should be sung. This line can be given to women alone even in a mixed-chorus version.

J.G.

S.  
A.  
T.  
B.

be my danc - ing day: I would my true  
of a vir - gin pure, Of her I took  
man - ger laid and wrapped I was, So ve - ry poor this

*mf* *p* *mf*

love did so chance To see the  
flesh ly sub - stance; Thus was I an  
was my chance, Be - twixt an

*mf* *p* *mf*

le - gend of my play, To call my  
knit to man's na - ture,  
ox and a sil - ly poor ass,

Tomorrow shall be my dancing day

true love to my dance: Sing O my

love, O my love, my love, my love; This have I done for

S. *D.S. for vv. 2 & 3*

A. *p*

T. my true love.

B.

Tamb. *p*

S.D. *p*

*D.S. for vv. 2 & 3*

Tomorrow shall be my dancing day

ALTO & BASS *f*  
4. Then

*cresc.*

*cresc.*

SOPRANO & TENOR

4. Then aft - - er - wards bap - tized I was; The  
aft - - er - wards - bap - tized I was; The

*f*

*f marcato*

Tomorrow shall be my dancing day

Ho - ly Ghost \_\_\_\_\_ on me did glance, \_\_\_\_\_ My

Ho - ly Ghost \_\_\_\_\_ on me did glance, My \_\_\_\_\_

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music is divided into four measures with time signature changes: 2/2, 3/4, 2/4, and 2/2.

Fa - ther's \_ voice heard \_\_\_\_\_ from a - bove, To

Fa - ther's voice heard \_\_\_\_\_ from a - bove, To \_\_\_\_\_

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The music is divided into four measures with time signature changes: 2/2, 3/4, 2/4, and 2/2.

Tomorrow shall be my dancing day

call my true love to my dance: *Sing*

call my true love to my dance: *Sing*

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The piano accompaniment consists of two staves: the upper one is in treble clef and the lower one is in bass clef, both with a key signature of one sharp and a 2/2 time signature. The music features a mix of 2/2 and 3/4 time signatures. The lyrics are "call my true love to my dance: Sing".

*ff* O my love, O my love, my love, my love, This

*ff* O my love, O my love, my love, my love, This have

The second system of the musical score continues with two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one sharp and a 2/2 time signature. The piano accompaniment consists of two staves: the upper one is in treble clef and the lower one is in bass clef, both with a key signature of one sharp and a 2/2 time signature. The music features a mix of 2/2 and 3/4 time signatures. The lyrics are "O my love, O my love, my love, my love, This" and "O my love, O my love, my love, my love, This have". The dynamic marking *ff* (fortissimo) is present.

Tomorrow shall be my dancing day

have I done for my true love,

I done for my true love,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are: "have I done for my true love," and "I done for my true love,". The piano accompaniment consists of two staves (treble and bass clef) with a 2/2 time signature. The music is written in a style typical of a 19th-century songbook.

for my true love.

for my true love.

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are: "for my true love." and "for my true love." The piano accompaniment consists of two staves (treble and bass clef) with a 2/2 time signature. The music concludes with a double bar line.



# TO US IS BORN A BLESSED CHILD

for Chorus of Mixed Voices *a cappella*

DANIEL MOE

Slow, with easy movement (♩ = 60)

*mp*

Soprano  
To us is born a bless - ed Child, to us a son is

Alto  
To us is born a bless - ed Child, to us a son is

Tenor  
To us is born a bless - ed Child, to us a son is

Bass  
*mp*  
A bless - ed Child, to us a son is

Piano  
(for rehearsal only)  
*mp*

5

giv - en, born of a Vir - gin un - de - filed, He

giv - en, born of a Vir - gin un - de - filed, He

giv - en, born of a Vir - gin un - de - filed, He

giv - en, born of a Vir - gin un - de - filed, He

5

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is our hope of heav - en; Had not this Child to

is our hope of heav - en; Had not this Child to

is our hope of heav - en; Had not this Child to

is our hope of heav - en; Had not this Child to

⑩

us been born, We all had been in sin for - lorn, He

us been born, We all had been in sin for - lorn, He

us been born, We all had been in sin for - lorn, He

us been born, We all had been in sin for - lorn, He

⑩

*cresc.* , 15 *f*  
 is our sole sal - va - tion, All thanks, Lord

*cresc.* , *f*  
 is our sole sal - va - tion, All thanks, Lord

*cresc.* , *f*  
 is our sole sal - va - tion, All thanks, Lord

*cresc.* , *f*  
 is our sole sal - va - tion, All thanks, Lord

*cresc.* , *f*  
 is our sole sal - va - tion, All thanks, Lord

*dim.* , *mp*  
 Je - sus Christ, to — thee, that Thou wert pleased a

*dim.* , *mp*  
 Je - sus Christ, to — thee, that Thou wert pleased a

*dim.* , *mp*  
 Je - sus Christ, to — thee, that Thou wert pleased a

*dim.* , *mp*  
 Je - sus Christ, to — thee, that Thou wert pleased a

*dim.* , *mp*  
 Je - sus Christ, to — thee, that Thou wert pleased a

20

man to be Ky-ri - e, Ky-ri - e e -

man to be, Ky - ri - e, Ky-ri - e e -

man to be, Ky - ri - e, Ky-ri - e,

man to be, Ky - ri - e, Ky-ri - e e - le -

20

le - i - son. *pp*

le - i - son. *pp*

Ky - ri - e e - le - i - son. *pp*

- - - i - son. *pp*