

3. There is no rose

Benjamin Britten: Ceremony of carols

arrangement pour choeur mixte JMN

$\text{♩} = 60$
2 pp

Sop 1
There is no rose of such ver - tu As is the rose that bare Je - su

Sop 2
There is no rose of such ver - tu As is the rose that bare Je - su

Alto
There is no rose of such ver - tu As is the rose that bare Je - su

8
p

S 1
Al-le-lu - ia, Al-le - lu-ia, For in this rose con - tei - ned was Hea-ven and

S 2
Al-le-lu - ia, Al-le - lu-ia, For in this rose con - tei - ned was Hea-ven and

A.
Al-le-lu - ia, Al-le - lu-ia, For in this rose con - tei - ned was Hea-ven and

T
Al-le-lu - ia, Al-le - lu-ia,

B

14

S 1
earth in lit - tel space, Res mi-ran - da, res mi - ran-da By that rose we

S 2
earth in lit - tel space, Res mi-ran - da, res mi - ran-da By that rose we

A.
earth in lit - tel space, Res mi-ran - da, res mi - ran-da By that rose we

T
B
Res mi-ran - da, res mi - ran-da

cresc.

20

S 1
may well see There be one God in per - sons three Pa-res for - ma, Pa-res

S 2
may well see There be one God in per - sons three Pa-res for - ma, Pa-res

A.
may well see There be one God in per - sons three Pa-res for - ma, Pa-res

T
B
Pa-res for - ma, Pa-res

mf

25 *cresc.* *f* 3

S 1 for-ma The aun-gels sun-gen the shep-herds to: Glo-ri-a in ex-cel-sis

S 2 for-ma The aun-gels sun-gen the shep-herds to: Glo-ri-a in ex-cel-sis

A. for-ma The aun-gels sun-gen the shep-herds to: Glo-ri-a in ex-cel-sis

T. 8 for-ma Glo-ri-a in ex-cel-sis

B. for-ma *f* 3 Glo-ri-a in ex-cel-sis

The image shows a musical score for five voices: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A.), Tenor (T.), and Bass (B.). The score is in a key signature of one flat (B-flat) and a common time signature. It begins at measure 25. The lyrics are: "for-ma The aun-gels sun-gen the shep-herds to: Glo-ri-a in ex-cel-sis". The music features a crescendo (cresc.) leading to a forte (f) dynamic. There are triplets (3) in the final phrase "Glo-ri-a in ex-cel-sis" for all voices. The Tenor part has an octave sign (8) below the first measure. The Bass part has a forte (f) dynamic and a triplet (3) in the final phrase.

30

S 1
Glo-ri-a in ex - cel-sis De - o Gau-de - a-mus Gau-de-a-mus Leave we

S 2
Glo-ri-a in ex - cel-sis De - o Gau-de - a-mus Gau-de-a-mus Leave we

A.
Glo-ri-a in ex - cel-sis De - o Gau-de - a-mus Gau-de-a-mus Leave we

T.
8
Glo-ri-a in ex - cel-sis De - o Gau-de - a-mus Gau-de-a-mus

B.
Glo-ri-a in ex - cel-sis De - o Gau-de - a-mus Gau-de-a-mus

dim. *p*

37

S 1
all this wer - dly mirth and fol - low we this joy - ful birth!

S 2
all this wer - dly mirth and fol - low we this joy - ful birth!

A.
all this wer - dly mirth and fol - low we this joy - ful birth!

42 *p*

S. *p*
Trans-e-a - mus, Trans-e - a - mus, Trans - e - a -

A. *p*
Trans-e-a - mus, Trans-e - a - mus, Trans - e - a -

T. *p*
Trans-e-a - mus, Trans-e - a - mus, Trans - e - a

B. *p*
Trans-e-a - mus, Trans-e - a - mus, Trans - e - a

50 *pp*

S. *pp*
- mus. Al-le-lu - ia Res mi-ran - da, Pa-res for - ma, Gau-de - a - mus, Trans-e-a -

A. *pp*
- mus. Al-le-lu - ia Res mi-ran - da, Pa-res for - ma, Gau-de - a - mus, Trans-e-a -

T. *pp*
mus. Al-le-lu - ia Res mi-ran - da, Pa-res for - ma, Gau-de - a - mus, Trans-e-a -

B. *pp*
mus. Al-le-lu - ia Res mi-ran - da, Pa-res for - ma, Gau-de - a - mus, Trans-e-a -

56

S. *pp*
- mus Trans-e - a mus, Trans - e - a - mus.

A. *pp*
- mus Trans-e - a mus, Trans - e - a - mus.

T. *pp*
- mus Trans-e - a mus, Trans - e - a - mus.

B. *pp*
- mus Trans-e - a mus, Trans - e - a - mus.