

PARACLETE  PRESS

There is No Rose

SATB and organ

Leslie Betteridge

DO NOT COPY

Leslie Betteridge

Mr. Betteridge has given much of his life to Church music. One of his earliest compositions, a Toccata for violin and piano, which he composed at the age of 18, was played at a Festival of British Music by Marie Hall, a world-famous violinist.

His first major appointment in Church music was organist and choirmaster at the well-known Church of St Barnabas, Oxford. During World War II he served in the army, finished as a Staff Major at the War Office, London. Resuming his musical work, he succeeded Dr. George Oldroyd at St Michael and All Angels, Croydon.

In 1964, he was appointed to the Cathedral of the Most Holy Trinity, Bermuda, where he took a leading part in the musical life of the island. In addition to his Cathedral work, he conducted the Bermuda Philharmonic Society chorus and orchestra. It was during this time Paraclete Press became interested in his work, and began publishing his compositions for choir and organ.

He is an Associate of Trinity College, London, and a Fellow of the Royal College of Organists.

Performance Note: The occasional use of 5, 6 and 8 part choral chords may be judiciously reduced to 4 parts, in order to suit smaller choirs.

L.B.



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To my wife—Doris.

There Is No Rose

Words from m/s anon c. 1420

Leslie Betteridge

Organ note

Quasi Plain-song (In free time)

Solo Treble

There is no rose of such vir - tue
as is the rose that bear Je

Allegro (♩ = 152)

Organ or Piano

f

Ped.

Trebles and Altos

mf

There is no rose of such vir - tue as is the rose that bear Je - su.

pp

Ped.

Allegro (♩ = 160)
ff

S. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

A. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

T. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

B. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

* Organ ad lib.

Man.

Tenors and Basses
mf

For in this se - con - tain - ed was heav'n and earth in lit - tle space.

pp

Ped.

It is preferred that the choral passages should be sung partly unaccompanied, as written, but the organ (or piano) may support the choir throughout, if necessary.

Allegro (♩ = 160)

S. *ff*
Res - mi - ran - da, res - mi - ran - da, res - mi - ran - da.

A. *ff*
Res - mi - ran - da, res - mi - ran - da, res - mi - ran da.

T. *ff*
Res - mi - ran - da, res - mi - ran - da, res - mi - ran

B. *ff*
Res - mi - ran - da, res - mi - ran - da, - ran da.

Organ ad lib. *ff*

Man. Ped.

Trebles and Altos *mf*

By that ro we may well see that He is God in Per - sons Three.

pp

Ped.

Presto (♩=184)

ff

Gau - di - a - mus, gau -

f *ff*

Glo - ri - a in Ex - cel - sis De - o: Gau - di - a - mus, gau -

Glo - ri - a in Ex - cel - sis De - o: Gau - di - a - mus, gau -

f *ff*

+ soft 8' Reed

L.H. *f*

Ped. soft 16' Reed

Man.

di - a - mus, gau - di - a - mus.

di - a - mus, gau - di - a - mus.

- a - mus, gau - di - a - mus, gau - di - a - mus.

di - a - mus, gau - di - a - mus.

Ped.

S. *f*
 A. Leave we all— this world - ly mirth, and fol - low we this joy - ful birth.—
 T. *f*
 B.

Maestoso (♩ = 72)
ff
 Trans - e - a - mus, trans - e - a - mus.
ff
 Trans - e - a - mus, trans - e - a - mus.
ff
 Trans - e - a - mus, trans - e - a - mus.—
ff
 Trans - e - a - mus, trans - e - a - mus.
Maestoso (♩ = 72)
 Organ ad lib. Organ
 Ped.

fff
 Trans - e - a - mus.
fff
 Trans - e - a - mus.
fff
 Trans - e - a - mus.
fff
 Trans - e - a - mus.
fff
 Man.
 Ped.