

A Christmas Carol

Arnold Bax

Christmas, 1909

SSATB, Organ

Optional Flute & String Quartet

Original Soprano solo with Piano.

arr., J. Guy Stalnaker

There is no rose of such virtue
As is the rose that bare Jesu
Res miranda Alleluia

For in this rose contained was
Heav'n and earth in little space
Res miranda, Alleluia

By this rose we may well see
there be one God in Persons three
Pares forma, Alleluia,

The angels sungen the shepherds unto
Gloria in excelsis Deo
Gaudeamus, Alleluia

Then leave we all this worldly mirth,
And follow we this joyous birth,
Transeamus, Alleluia.

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If this work is performed, recorded, etc.
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A Christmas Carol

Full Score

15th century

 Arnold Bax
 Arr., J. Guy Stalnaker

Moderato alla chorale (♩ = 80)
Moderato alla chorale

Flute *p*

Violin I *p* Melody *poco cresc.*

Violin II *pp* *poco cresc.*

Viola *pp* *poco cresc.*

Cello *pp* *poco cresc.*

Soprano

Alto

Tenor

Bass

Organ *Moderato alla chorale*
Organ Tacet if Str. Qrt used

There is no rose of such vir - tue As is the rose that

8

mf p

mf p

mf

mf

bare Je - su Res miran - da Al - le - lu - ia Al - le - lu - ia

bare Je - su Res mir - an - da Al - le - lu - ia Al - le - lu - ia

bare Je - su Res mir - an - da Al - le - lu - ia Al - le - lu - ia

bare Je - su Res mir - an - da Al - le - lu - ia Al - le - lu - ia

End

The musical score consists of several staves. The top four staves (treble and bass clefs) contain instrumental parts with dynamic markings *p*, *mf*, and *p*. The fifth staff is a vocal line with the lyrics "By this rose we may well see" and "there". The word "Melody" is written above the first note of the vocal line. The dynamic markings for the vocal line are *f* and *mp*. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as rests, beams, slurs, and dynamic markings.

Par - es form - a, Al - le - lu - ia,
 be one God in Per - sons three Par - es form - a, Al - le - lu - ia,

The musical score consists of several staves. The top five staves are for instrumental parts: Violin I, Violin II, Viola, Cello, and Double Bass. The bottom three staves are for vocal parts: Soprano, Alto, and Tenor/Bass. The piano accompaniment is shown in the bottom two staves. The score includes dynamic markings such as *pp*, *p*, and *f*, and includes a triplet of eighth notes in the piano part. The lyrics 'Al - le - lu - ia,' are written under the vocal staves. A bracketed section for the piano accompaniment is labeled 'Organ Tacet if Str. Qrt used' and ends with 'End'.

The an-gels

The an-gels

Al - le - lu - ia,

Al - le - lu - ia,

Organ Tacet if Str. Qrt used

End

47

sungen the shepherds un - to
sungen the shepherds un - to

accel.
p *f* *f*
Glor - ia in ex - cel - sis De - o Gaud -

The musical score consists of ten staves. The first five staves are empty, indicating rests for the vocalists. The sixth staff is the vocal line for the first voice, with lyrics: "e - a - mus, Gaud - - e - a - mus, Al - -". The seventh staff is the vocal line for the second voice, with lyrics: "e - a - mus, Gaud - - e - a - mus, Al - -". The eighth staff is empty. The ninth and tenth staves form a piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. A piano (*p*) dynamic marking is present at the beginning of the vocal lines.

59

Piu lento. *f* *pp* *p*

Piu lento *pp* *p*

Piu lento *pp*

Piu lento *pp*

Piu lento *pp*

cresc. - - - - - *f* *pp* Piu lento. *p*

le - lu - ia Then leave we all this world - ly mirth, And

Piu lento *pp*

le - lu - ia Then leave we all this world - ly mirth, And

Piu lento *pp*

Then leave we all this worldly mirth, And

Piu lento *pp*

Then leave we all this mirth, And

Piu lento

65

fol - low we this joy-ous birth, Transe - a-mus Al - - le-lu - -

fol - low we this joyous birth, Transe - a-mus Al - - le-lu - -

fol - low we this joy-ous birth, Transe - a-mus Al - - le-lu - -

fol - low we this joy-ous birth, Transe - a-mus Al - - le-lu - -

72

triquillo

ff *f* *p* *pp*

f *p* *p* *pp*

f *p* *p* *pp*

ff *f* *p* *p*

f *ff* *p*

ia. *ff*

ia. *ff*

ia. *ff*

ia.

3

33