

# There Is No Rose

words  
anon. 15th Century

For George Bevan and Monkton Combe School Chamber Choir  
First performed in Bath Abbey, UK on 16th December 2015

music by  
**Philip WJ Stopford**  
(June 2015)

$\text{♩} = 54$  with a simple beauty

Soprano *mp*  
There is no rose of such vir - tue As is the

Alto *mp*  
There is no rose of such vir - tue As is the

Tenor *mp*  
There is no rose of such vir - tue As is the

Bass *mp*  
There is no rose of such vir - tue As is the

6  
S  
rose that bare Je - su; Al - le - lu - - - ia, Al - le - lu - -

A  
rose that bare Je - su; Al - le - lu - - - ia, Al - le - lu - -

T  
rose that bare Je - su; Al - le - lu - - - ia, Al - le - lu - -

B  
rose that bare Je - su; Al - le - lu - - - ia, Al - le - lu - -

12  
S *mf*  
ia, Al - le - lu - ia, Al - le - lu - ia. For in this

A *mf*  
ia, Al - le - lu - ia, Al - le - lu - - - ia. For in this

T *mf*  
ia, Al - le - lu - ia, Al - le - lu - - - ia. For in this

B *mf*  
ia, Al - le - lu - ia, Al - le - lu - - - ia. For in this

## There Is No Rose

18

S  
rose con - tain - ed was Heaven and earth in

A  
rose con - tain - ed was Heaven and earth in

T  
rose con - tain - ed was Heaven and earth in

B  
rose con - tain - ed was Heaven and earth in

23

S  
lit - tle space; Res mi - ran - - - da, Res mi - ran - - - da, Res mi -

A  
lit - tle space; Res mi - ran - - - da, Res mi - ran - - - da, Res mi -

T  
lit - tle space; Res mi - ran - - - da, Res mi - ran - - - da, Res mi -

B  
lit - tle space; Res mi - ran - - - da, Res mi - ran - - - da, Res mi -

29

S  
ran - da, Res mi - ran - da. By that rose we

A  
ran - da, Res mi - ran - da. By that rose we

T  
ran - da, Res mi - ran - da. By that rose we

B  
ran - da, Res mi - ran - da. By that rose we

35

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

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

T  
8  
may well see There be one God in per - sons three, Pa - res

B  
may well see There be one God in per - sons three, Pa - res

41

S  
for - - - ma, Pa - res for - - - ma, Pa - res for - ma, Pa - res

A  
for - - - ma, Pa - res for - - - ma, Pa - res for - ma, Pa - res

T  
8  
for - - - ma, Pa - res for - - - ma, Pa - res for - ma, Pa - res

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

47

S  
for - - - ma. *mf* The an - gels sung - en the shep - herds to:

A  
for - - - ma. *mf* The an - gels sung - en the shep - herds to:

T  
8  
for - - - ma. *mf* The an - gels sung - en the shep - herds to:

B  
for - - - ma. *mf* The an - gels sung - en the shep - herds to:

There Is No Rose

53

S *f* Glo-ri - a in ex - cel - sis De - o! *mp* Gau - de - a - - - mus, Gau - de -

A *f* Glo-ri - a in ex - cel - sis De - o! *mp* Gau - de - a - - - mus, Gau - de -

T *f* Glo-ri - a in ex - cel - sis De - o! *mp* Gau - de - a - - - mus, Gau - de -

B *f* Glo-ri - a in ex - cel - sis De - o! *mp* Gau - de - a - - - mus, Gau - de -

58

S a - - - mus, Gau - de - a - mus, Gau - de - a - mus. —

A a - - - mus, Gau - de - a - mus, Gau - de - a - - - mus.

T a - - - mus, Gau - de - a - mus, Gau - de - a - - - mus.

B a - - - mus, Gau - de - a - mus, Gau - de - a - - - mus.

64

S *p* Leave we all this world - ly mirth, And fol - low —

A *p* Leave we all this world - ly mirth, And fol - low

T *p* Leave we all this world - ly mirth, And fol - low —

B *p* Leave we all this world - ly mirth, And fol - low

69

S  
we this joy - ful birth; Tran - se - a - - - mus, Tran - se - a - - -

A  
we this joy - ful birth; Tran - se - a - - - mus, Tran - se - a - - -

T  
we this joy - ful birth; Tran - se - a - - - mus, Tran - se - a - - -

B  
we this joy - ful birth; Tran - se - a - - - mus, Tran - se - a - - -

75

S  
mus, Tran - se - a - mus, Tran - se - a - - - mus. *rit.* *pp*

A  
mus, Tran - se - a - mus, Tran - se - a - - - mus. *pp*

T  
mus, Tran - se - a - mus, Tran - se - a - - - mus. *pp*

B  
mus, Tran - se - a - mus, Tran - se - a - - - mus. *pp*

**Performance notes**

The phrasing of the music in this Christmas motet should be carefully noted. There should be no breath after "virtue" and no breath between the first two "Alleluias" and the second two "Alleluias". This pattern of breathing should be followed throughout the piece, in each of the different verses.

You will also notice the dynamic variation of the last "Transeamus" section when compared to previous verses.