

There Is No Rose

Medieval English text

Kathryn Parrotta

Moderato ♩ = 108

molto rit. . . .

mp

S1 There is no rose of such vir - tue as is the rose_ that bear Je - su.

mp

S2 There is no rose of such_ vir - tue as is the rose_ ar_ Je - su.

mp

A1 There is no rose_ of such vir - tue as is the that bear Je - su._

mp

A2 There is no rose of such vir - tue .ie rose that bear_ Je - su._

rehearsal only

9 a tempo

S1 For in that rose con - tain - Heav-en and Earth, Heav-en and Earth_ in lit - tle space.

mf *mp*

S2 For in that rose - ed was Heav-en and Earth, Heav-en and Earth in lit-tle space.

mf *mp*

A1 For in t^l _ con-tain - ed was Heav-en and Earth, Heav-en and Earth in lit - tle space.

mf *mp*

A2 .a that rose con-tain - ed was Heav-en and Earth, Heav-en and Earth in lit - tle space.

19 **B**

S1 Al - le - lu - ia, Res - mir - an - da.

S2 Al - le - lu - ia, Res - mir - an - da.

A1 Al - le - lu - ia, Al - le - lu - ia, Res - mir - an - da.

A2 Al - le - lu - ia, Al - le - lu - ia, Res - mir - an - da.

29 **C** *mf*

S1 By that rose we may well see there be one God in per - sons three. Sung - en

S2 *mf* By that rose we may well see there be one God in per - sons three. The an - gels sung - en the

A1 *mf* By that rose we may well see there be one God in per - sons three. The an - gels sung - en the

A2 *mf* that rose we may well see there be one God in per - sons three. The an - gels sung - en the

D

39

S1 *f* *mp*
too, Glo-ri - a in ex - cel-sis De - o! Par - ri

S2 *f* *mp*
shep-herds too, Glo-ri - a in ex - cel-sis De - o! Par - ri

A1 *f* *mp*
shep-herds too, Glo-ri - a in ex - cel-sis De - o! Par ri for - ma,

A2 *f* *mp*
shep-herds too, Glo-ri - a in ex - cel-sis De - o! - ri for - ma,



49

S1 *p* *E* *mf*
for - ma, Gau e - a - mus. Come_ and

S2 *p* *mf*
for - ma, - de - a - mus. Leave_ we all this world-ly mirth and

A1 *p* *mf*
Pa - ma, Gau - de - a - mus. Leave_ we all_ this world-ly mirth and

A2 *p* *mf*
- ri_ for - ma, Gau - de - a - mus. Leave_ we all this world-ly mirth and

59

S1 *f* fol - low me_ this joy - ful birth! *mf* Al - le - lu - ia,

S2 *f* fol - low me this joy - ful birth! *mf* Al - le - lu - ia, Res_ mir - an

A1 *f* fol - low me this joy - ful birth! *mf* Al - le - lu - ia, Res mir -

A2 *f* fol - low me this joy - ful birth! *mf* Al - le - lu - ia, Res mir -

67

S1 *ff* Pa - ri for - ma!

S2 *p* da, Pa-ri fo_ Gau - de - a - mus.

A1 *ff* an - _ for - ma! *p* Tran - se - a - mus.

A2 *ff* - da, Pa-ri for - ma!

79 **G**

S1 *p* There is no rose of such vir - tue, _____ , *mp* For in that

S2 *mp* There is no rose of such vir - tue, _____ , *mp* For in that

A1 _____ *p* As is the rose that bear _____ , *mp* For in that

A2 _____ *p* As is the rose ar Je - su. _____ , *mp* For in that

89

S1 rose con - tain - ed was _____ , Heav-en and Earth, Heav-en and Earth, Heav-en and *mf*

S2 rose con - tain _____ , as _____ Heav-en and Earth, Heav-en and Earth, _____ Heav-en and *mf*

A1 rose _____ , n - ed was _____ Heav-en and Earth, Heav-en and Earth, Heav-en and *mf*

A2 _____ con - tain - ed was _____ Heav-en and Earth, Heav-en and Earth, Heav-en and *mf*

97 H *mp* *mp*

S1 Earth in lit - tle space. Al - - le - lu -

S2 Earth in lit - tle space.

A1 Earth in lit - tle space.

A2 Earth in lit - tle space. Al - - ia, Res mir -

105 *mp* *f* broadly

S1 ia, Pa - ri for - ma, Al - le - lu - ia,

S2 Pa - ri for - ma, Al - le - lu - ia,

A1 Res an - da, Pa - ri for - ma, Al - le - lu - ia,

A2 - da, Pa - ri for - ma, Al - le - lu - ia,

112

mp *p* *molto rit.*

S1 Al - le - lu - ia, Al - le - lu. There is no rose. There is no rose.

S2 Al - le - lu - ia, Al - le - lu - ia, no rose. There is no rose.

A1 Al - le - lu - ia, Al - le - lu - ia, no rose. There is no rose.

A2 Al - le - lu - ia, There is no rose, no rose here is no rose.



Kathryn Parrott (b. 1981) has extensive experience in Calgary's choral community. From the time her songs were being performed and recorded by choirs around the city, she has studied piano, flute, theory, composition, and voice with mentors including Dr. Riser, Tim Janz, Dawn Johnson, Pat Hrynkiw, Marnie Strome, Elaine C. Youngdahl, and Malcolm Edwards. Kathryn holds a Bachelor of Music in Music Performance and a Master of Music degree in Music Education, with a specialization in Choral Conducting. She is a director with the Youth Singers of Calgary, the Youth Show Choir and concert choir organization. She is also currently the director of the University of Calgary Chorus at the School of Creative and Performing Arts in Calgary, Alberta. In addition to her private music studio, she is a frequent adjudicator and clinician for several schools and music festivals in and around Alberta. Several of Kathryn's choral pieces are published with Cypress Choral Music and Alliance Music Publications. www.Kathrynparrottamusic.com

This is a carol from the first half of the fifteenth century, one of the best-known medieval carols. The Latin phrases ('res miranda' and 'p...') come from the Sequence for Christmas, 'Laetabundus'. The virtue of the rose/Mary in the first line is not just 'goodness', but a particular kind of power, the special healing power of a plant. (Think of the prologue to the Canterbury Tales: 'Whan that Aprille with his shoures sote / The droghte of Marche hath perced to the rote, / And bathed every veyne in swete licour / Of which vertu engendred is the flour...') The Middle English Dictionary entry for "virtue" makes interesting reading in conjunction with this carol; the sense here blends several of the word's potential meanings, 'the quickening power of a flower or root; the life-sustaining force within a plant; the vegetative power of nature', 'divine power, divinity', and 'moral excellence, goodness'. 'There is no rose of such power' would really be a better translation.

Mary is often connected with the rose; medieval English examples include 'Blessed Mary, mother virginal' (where Mary is called the 'red rose of Jericho') and 'Now shrinketh rose and lily-flower' (where she is imagined as a healer with sweet-smelling herbs), and for a non-English example there's always 'Es ist ein Ros entsprungen'. The particular appeal of the metaphor in this carol, is encapsulated in the verse 'in this rose contained was / heaven and earth in little space'; it conjures up an image of the closely-packed petals of a rosebud, which contains so much in so tiny a space, so perfectly arranged.