

*for Bel Canto*  
**There Is No Rose**  
for S.S.A. Voices, with Piano and Oboe

15th century, anonymous

*Music by*  
Z. RANDALL STROOPE

*Dolce ed espressivo* (♩ = ca. 66)

Oboe

Piano

b.

Duration: 5:20

Recorded on compact disk by Bel Canto (NCC 21400)

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AMP 0392

8

S1 *mp* There is no

S2 *mp* There is no

A *pp* Oo.

Ob.

13

S1 rose of such vir - tue As is the

S2 rose of such vir - tue As is the

A

Ob.

13

*NOTE: Singers should strive to make the line absolutely unified in vowel weight and color, avoiding accents on downward intervals. The audience should be relatively unaware of the descending scale, but rather sense a quiet settling of two lines into unison - like a "sonic sunset."*

17

S1  
rose that bare Je - su. Al - le - lu - ia.

S2  
rose that bare Je - su. Al - le - lu - ia.

A  
Al - le - lu - ia.

Ob. *mp*

rit.

22

S1  
A - le - lu - ia.

S2  
A - le - lu - ia. *mp* For

A  
Al - le - lu - ia. *mp* For

Ob.

22

\* rit.

27 *mp* *mf*

S1 A - le - lu - ia. Al - le - lu - ia, *mf*

S2 in this rose con - tain - ed was Hea - *mf*

A in this rose con - tain - ed was Hea -

Ob. *mp*

27

Al - le - lu - ia!

31 *div.*

S1 Al - le - lu! Al - le - lu - ia!

S2 - ven and earth in lit - tle space.

A - ven and earth in lit - tle space.

Ob.

31 *gva*

35 *mp* *unis.*  
 S1 Al - le - lu - ia.  
 S2 Res - mi - ran - da.  
 A Res - mi - ran - da.  
 Ob. *mp*  
 (8<sup>va</sup>)  
 35 *mp* *mf* *no breath*  
 \*  
 \*  
 \*  
 \*  
 \*  
 \*

41 *mp* (3+2+2+2) *mf*  
 S1 The an-gels sung-en the shep-herds to: Glo - ri - a!  
 S2 *mp* *mf* *no breath*  
 A *mp* *mf*  
 Ob. *mp* *mf*  
 41 *mp* *mf*  
 \*  
 \*

NOTE: fermati should be approximately the value of a half note (not too long).

80

*p dolce* **Meno mosso**

S1  
Al - le - lu - ia,

S2  
*p dolce*  
Al - le - lu - ia,

A  
*p dolce*  
Al - le - lu - ia,

Ob.

80

*p* **Meno mosso**

84

S1  
Al - le - lu - ia. Al - le - lu - ia,

S2  
Al - le - lu - ia. Al - le - lu - ia,

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

Ob.

84

88 *cresc. molto*

S1 Al - le - lu - ia.

S2 Al - le - lu - ia.

A Al - le - lu - ia.

Ob. *cresc. molto*



**Più mosso ed agitato**

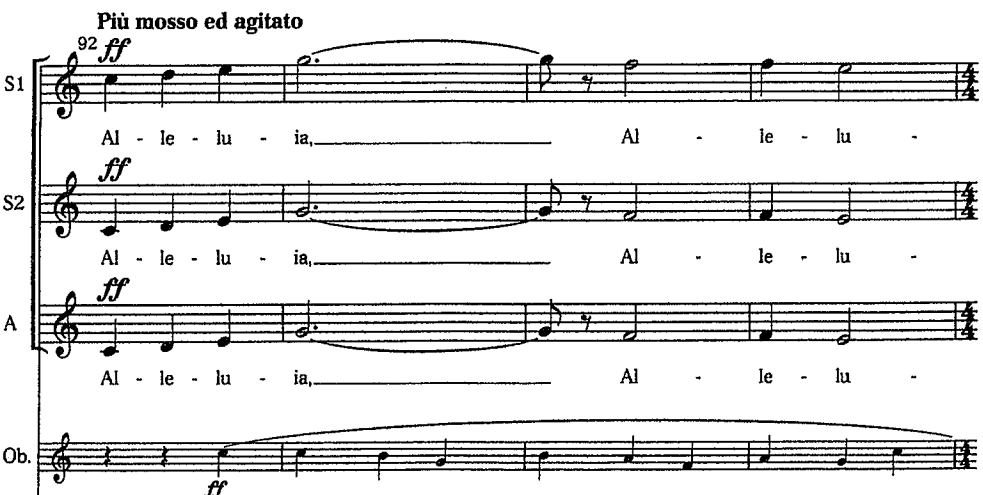
92 *ff*

S1 Al - le - lu - ia, Al - le - lu -

S2 *ff* Al - le - lu - ia, Al - le - lu -

A *ff* Al - le - lu - ia, Al - le - lu -

Ob. *ff*



**Più mosso ed agitato**

92 *ff*



96

S1  
ia! Al - le - lu - ia, Al - le - lu -

S2  
ia! Al - le - lu - ia, Al - le - lu -

A  
ia! Al - le - lu - ia, Al - le - lu -

Ob.

100

S1  
ia! Al - le - lu - ia! *molto rit.* *a tempo*

S2  
ia! Al - le - lu - ia! *molto rit.*

A  
ia! Al - le - lu - ia! *molto rit.* *div.*

Ob.  
*cresc. molto* *molto rit.*

100

*cresc. molto* *molto rit.* *a tempo*



104 *rall.* **Molto meno mosso**

S1

S2

A

Ob.

104 *f rall.* *mf* *mp* **Molto meno mosso**

108 *poco rit.* *p* *freely* *div.*

S1

S2

A

Ob.

108 *mf dolce* *poco rit.* *mp* *mf* *freely* *pp*

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

NOTE: The conductor must consider the length of the oboist's breath in freely conducting the last three measures.