

*for the Shalom Choir*

# There is no Rose

SATB, djembe or dumbek, finger  
cymbals, tanpura (*opt.*)

arr. Reginald Unterseher



There is no rose of such virtue  
as is the Rose that bare Jesu.  
Alleluia! [Alleluia]

For in this rose contained was  
heaven and earth in little space.  
Res miranda [Wondrous thing!]

By that rose we may well see  
that He is God in persons three,  
Pari forma [Of the same form!]

The angels sung the shepherds to  
"Gloria in excelsis Deo!"  
Gaudeamus. [Let us rejoice!]

Leave we all this worldly mirth,  
and follow we this joyful birth,  
Transeamus. [Let us go!]

#### PROGRAM NOTES:

##### PERFORMANCE NOTES:

Experiment with the placement of the singers. It is very effective with Sopranos 1 and 2 on opposite sides of the choir, and altos center, for example.

I use modern English pronunciations of the words, except for retaining the "dje-zoo" for Jesu.

The written drum part is a guide only. The drummer(s) may play freely within that basic structure and feel. I like the mixture of the African djembe with the tanpura and medieval European vocals.

While acoustic instruments are always preferable, electronic Tanpuras may be used. I use the iTanpura app on my iPad connected to full-range speakers. In any case, it should not dominate the texture.

\*Acoustic 5 or 6 string tanpuras should be tuned to a sa of E, using the fifth (pa) and the fourth (ma) as indicated. I prefer the larger male tanpura sound, though instrumental tanpura works fine, especially coupled with the vocal drone with overtone singing. With iTanpura, use both instruments, Tan. 1 tuned to Pa and Tan. 2 tuned to Ma.

The overtone singing is in the bass parts only, with about half the singers or less doing the overtone oscillations. It should be subtle, not overwhelming.

ABOUT THE COVER ILLUSTRATION: This is the path of Venus relative to the earth over an 8 year period (13 Venus years).

# There is no Rose

SATB(div), djembe or dumbek,  
finger cymbals, 2 tanpura

Traditional, ca. 1420

Reginald Unterseher, arr.  
28 November, 2012

♩ = 44-48

Djembe, dumbek, or tabla

WIND CHIMES

Finger Cymbals

Tanpura 1&2 (optional)

Tune E3 Tanpura 1: Pa (see \*)

♩ = 44-48

**Refrain**  
*mf*

Soprano

Alto

Tenor

Bass

There is no rose of such vir-tue \_\_\_\_\_ as

10

is the Rose that bare\_\_ Je - su; \_\_\_\_\_ 1. There is \_\_\_\_\_ no rose of

*ppp* *pp*

oo

15

such vir - tue as is the Rose that bare Je - su.

ppp

oo

8

*begin overtone oscillations*

removed for security  
thanks for understanding  
[www.reginaldunterseher.com](http://www.reginaldunterseher.com)

24

**Refrain**

*mp*

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

*mp*

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



29

**S1** *mf*

bare Je-su; 2. For in the Rose con - tain - ed

**S2** *mf*

bare Je-su; 2. For in the Rose con - tain - ed

**(A)** *p*

**(T)**

bare Je-su;

34

was Hea - ven and earth in lit - tle space;

was Hea - ven and earth in lit - tle space;

oo

8

Detailed description: This block contains the musical notation for measures 34 through 36. It features five staves. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics 'was Hea - ven and earth in lit - tle space;' are written below the notes. The third staff is a piano accompaniment line in treble clef, showing a melodic line with a slur. The fourth and fifth staves are piano accompaniment lines in treble and bass clefs, respectively, both containing whole rests. A double bar line is present at the end of measure 36.



37

Res mi - ran - - da.

Res mi - ran - - da.

oo

*pp* *p*

8

Detailed description: This block contains the musical notation for measures 37 through 40. It features five staves. The top two staves are vocal lines in treble clef with a key signature of three sharps. The lyrics 'Res mi - ran - - da.' are written below the notes. The third staff is a piano accompaniment line in treble clef, showing a melodic line with a slur. The fourth and fifth staves are piano accompaniment lines in treble and bass clefs, respectively. The fourth staff includes dynamic markings *pp* and *p*. A double bar line is present at the end of measure 40.

**Refrain**

41

**all S**  
*mp*

There is no rose of such vir-tue\_\_\_\_\_ as is the Rose that

**A**  
*mp*

There is no rose of such vir-tue\_\_\_\_\_ as is the Rose that

(T)

*with overtone singing*  
*ppp*

oo



46

*pp*

bare\_\_ Je-su;

bare\_\_ Je- su;

*mf*

3. By that\_\_\_\_ rose we may\_\_\_\_ well\_\_

51

see that he is God in persons three. Par - - - i

*mf*

*(mf)*



56

**S1**

**S2**

**Refrain**

for - ma. There is no rose of such vir-tue

for - ma. There is no rose of such vir - tue



61

Tanpura 2: Ma

(S1) *mf*

(S2)

(A) *pp*

as is the Rose that bare Je - su; (oo)

(T) *ppp*

as is the Rose that bare Je - su; (oo)

*cresc.*

4. The



66

an - gels sung - en the shep-herds to: Glo - ri-a in ex - cel - sis de

*mp*

4. The an - gels sung - en the shep - herds to: Glo - ri-a in ex - cel

*cresc.*

*cresc.*

70

o: Gau - - - de - a - -

sis de - o: Gau - - - de - a -

*f* *f* *mf* *decresc.* *mf* *decresc.* *mf* *decresc.*



73

**Refrain**

- - - mus. There

- - - mus. There

*mp* *mp* *mp* *mp*

76

is no rose of such vir - tue as is the

*mp*  
No rose of such vir - tue

is no rose of such vir - tue as is the

8



79

Finger Cymbals

Rose that bare Je - su; 5. Leave we all this

*mf*

Rose that bare Je - su; 5. Leave we all this

*mf*

Rose that bare Je - su;

*pp* *mp*

*p* *mp*

8

*mp*

83

world - ly mirth, And fol - low this joy - ful birth;

world - ly mirth, And fol - low this joy - ful birth;

*cresc.*

*cresc.*

*cresc.*

87

(Tanpura 2 off)

Trans - e - a - mu(s)(oo)

Trans - e - a - mu(s). (oo)

*f*

Trans - e - a - mu(s)(oo)

*mf*

*mf*

92

There is no rose of  
 There is no rose of



96

**S1&2**  
**A**  
**T**  
 such vir - tue as is the Rose that  
**B**  
 such vir - tue as is the Rose that

100

Tanpura 1: off WIND CHIMES

bare Je - su.

bare Je - su.