

# THERE IS NO ROSE OF SUCH VIRTUE

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Robert H. Young

*Arranged for Wind Band by*  
Robert J. Ambrose

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## **Instrumentation**

Flute  
Oboe  
Clarinet in Bb 1  
Clarinet in Bb 2  
Bass Clarinet  
Bassoon  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone

Trumpet in Bb 1  
Trumpet in Bb 2  
Horn in F  
Trombone  
Euphonium  
Tuba

Optional Percussion – Timpani, Triangle, Tambourine, Suspended Cymbal, Crash Cymbals, Bass Drum

## **Performance Notes**

1. All of the percussion parts are optional but the director is strongly encouraged to use them if the forces exist. If only one player is available, (s)he should cover the timpani part. If more players are available, please add the other instruments in the following order: triangle, tambourine, crash cymbal, bass drum, suspended cymbal.
2. For an ensemble with a plethora of flutes and few or no oboes, the director may consider assigning some flutes to the oboe part.
3. The director may consider a *rallentando* in measure 60 to set up the arrival in measure 61.

## **Dedication**

This arrangement is dedicated to my dear friend Laura Moates Stanley for the gift of her friendship and musical companionship. Laura was one of the first band directors I met when I arrived in Atlanta in 2001. She has remained a dear friend and constant source of inspiration to me. This arrangement is a gift to Laura.

# There Is No Rose of Such Virtue

*This arrangement dedicated to Laura Moates Stanley for the gift of her friendship*

Robert H. Young

Moderate Tempo, with expression (♩ = ca. 108)

8 Arranged by Robert J. Ambrose

The musical score is arranged in two systems. The first system includes the woodwind section (Flute, Oboe, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet in B♭, Bassoon, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone) and the brass section (Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Euphonium, Tuba). The second system includes the percussion section (Timpani (opt.), Triangle (opt.), Tambourine (opt.), Suspended Cymbal (opt.), Crash Cymbals (opt.), Bass Drum (opt.)). The score is in 3/4 time with a key signature of two flats (B♭, E♭). The woodwind and brass parts are mostly rests, with some melodic lines in the trumpet and horn parts starting in measure 8. The euphonium part has a 'solo' marking in measure 8 and a 'tutti' marking in measure 10. The percussion parts are mostly rests, with a triangle part starting in measure 8. The score is marked with a box containing the number 8 in measure 8.

14

22

Fl. *mp* *mf* *mp* *div.*

Ob. *mp* *mf* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

B. Cl.

Bsn.

Al. Sax 1 *mp* *mf* *mp*

Al. Sax 2 *mp* *mf* *mp*

Ten. Sax

Bari. Sax

Tpt. 1 *mp*

Tpt. 2

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba.

Timp. *p*

14

22

Tri.

Tamb.

Sus Cym.

Cr. Cym.

B. D.

Fl. *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

B. Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Al. Sax 1 *mf* *mp*

Al. Sax 2 *mf* *mp*

Ten. Sax *mf* *mp*

Bari. Sax *mp* *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mp* *mf* *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tba. *mp* *mf* *mp*

Timp.

Tri.

Tamb.

Sus Cym.

Cr. Cym.

B. D. *mp*



45 Somewhat Lively  
♩. = ca. 68

53

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl.

Bsn. *mf* *f*

Al. Sax 1 *mf* *f*

Al. Sax 2 *f*

Ten. Sax *f*

Bari. Sax

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. *f*

Euph. *mf* *f*

Tba.

Timp.

Tri. *f*

Tamb. *ppp* *f*

Sus Cym.

Cr. Cym. *ppp*

B. D. *ppp*

56

61

Fl. *p* *f* *ff* *mf* *div. unis.*

Ob. *f* *ff* *mf*

Cl. 1 *p* *f* *ff* *mf*

Cl. 2 *p* *f* *ff* *mf*

B. Cl. *p* *f* *ff* *mf*

Bsn. *p* *f* *ff* *mf*

Al. Sax 1 *p* *f* *ff* *mf*

Al. Sax 2 *p* *f* *ff* *mf*

Ten. Sax *f* *ff* *mf*

Bari. Sax *f* *ff* *mf*

Tpt. 1 *p* *f* *ff* *mf* *div. unis.*

Tpt. 2 *p* *f* *ff* *mf*

Hn. *p* *f* *ff* *mf*

Tbn. *p* *f* *ff* *mf*

Euph. *p* *f* *ff* *mf*

Tba. *f* *ff* *mf*

Timp. *pp* *f* *ff*

Tri. *p* *f*

Tamb. *mf* *ff*

Sus Cym. *mf* *f*

Cr. Cym. *ff*

B. D. *p* *mf* *ff*



67 rall.

70 Tempo I but slower (♩ = ca. 96)

Fl. *mp*

Ob. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp*

Al. Sax 1 *mp* *p* *mp*

Al. Sax 2 *mp* *p*

Ten. Sax *mp* *p*

Bari. Sax *mp* *p*

Tpt. 1 *p*

Tpt. 2 *p*

Hn. *p*

Tbn.

Euph.

Tba.

Timp. *mp > p*

Tri. **67** **70**

Tamb.

Sus Cym.

Cr. Cym.

B. D.

A tempo (slower)

♩ = ca. 92

Slower still

♩ = ca. 86

Even slower

♩ = ca. 82

Slow

♩ = ca. 70

rall.

78

rall.

rall.

82

rall.

rall.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinets 1 & 2, Bass Clarinet, Bassoon, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone) and string section (Trumpets 1 & 2, Horns, Trombones, Euphonium, Tuba) are in the upper staves. The percussion section (Timpani, Triangle, Tambourine, Suspended Cymbal, Crash Cymbal, Bass Drum) is in the lower staves. The score is divided into measures with tempo markings (rall., A tempo (slower), Slower still, Even slower, Slow) and dynamic markings (p, mp, mf, pp). The tempo markings are accompanied by metronome markings (♩ = ca. 92, 86, 82, 70). The score includes a rehearsal mark at measure 78 and another at measure 82. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support.