

Es Ist Ein' Ros' Entsprungen

(Lo! How a Rose, E'er Blooming)

German traditional carol
 Translation of Vss. 1, 2 by
 Theodore Baker (1851–1934);
 of Vs. 3 by Harriet R. K. Spaeth (1845–1925)

Arranged by Christopher Willcock

Quietly and smoothly (♩ = ca. 52)

Soprano

p



1. Es ist ein' Ros' ent - sprun - gen Aus ei - ner Wur - zel
 Lo! how a rose, e'er bloom - ing From ten - der stem hath

2. Das Rös - lein, das ich mei - ne, Da - von I - sai - as
 I - sai - ah 'twas fore - told it, The rose I have in

3. Das Blü - me - lein, so klei - ne, Das duf - tet uns so
 This Flow'r, whose fra-grance ten - der With sweet - ness fills the

Alto

p



1. Es ___ ist ein' Ros' ent - sprun - gen Aus ___ ei - ner Wur - zel
 Lo! ___ how a rose, e'er bloom - ing From ___ ten - der stem hath

2. Das ___ Rös - lein, das ich mei - ne, Da - von I - sai - as
 I - sai - ah 'twas fore - told it, The ___ rose I have in

3. Das ___ Blü - me - lein, so klei - ne, Das ___ duf - tet uns so
 This ___ Flow'r, whose fra-grance ten - der With ___ sweet - ness fills the

Bass

p



1. Es ___ ist ein' Ros' ent - sprun - gen ___ Aus ___ ei - ner Wur - zel
 Lo! ___ how a rose, e'er bloom - ing ___ From ___ ten - der stem hath

2. Das ___ Rös - lein, das ich mei - ne, ___ Da - von I - sai - as
 I - sai - ah 'twas fore - told ___ it, ___ The ___ rose I have in

3. Das ___ Blü - me - lein, so klei - ne, ___ Das ___ duf - tet uns so
 This ___ Flow'r, whose fra-grance ten - der ___ With ___ sweet - ness fills the

Music: *Alte Catholische Geistliche Kirchengesänge*, Cologne, 1599. Arrangement © 1980, Christopher Willcock, S.J.
 Published by OCP. All rights reserved.

pp

1. zart, sprung. }
 2. sagt, mind. } Ah _____
 3. süß; air, }

pp

1. zart, sprung. }
 2. sagt, mind. } Ah _____
 3. süß; air, }

mp

1. zart, sprung. Wie uns die Al - ten sun - gen, Aus Jes - se kam die
 Of Jes - se's lin - eage com - ing, As seers of old have
 2. sagt, mind. Hat uns ge-bracht al - lei - ne Ma - rie, die rei - ne
 With Ma - ry we be - hold it, The Vir - gin Moth - er
 3. süß; air, Mit sei-nem hel-len Schei - ne Ver - treibts die Fin - ster-
 Dis - pels with glo-rious splen - dor The dark-ness ev - 'ry -

p

1-3. (ah) _____

Mit - ten im kal - ten
 A - mid the cold of
 Hat sie ein Kind ge -
 She bore for us a
 Hilft uns aus al - len
 From sin and death he

p

1. _____ Und hat ein Blüm-lein bracht Mit - ten im kal - ten
 It came, a blos - som bright, A - mid the cold of
 2. _____ Aus Got - tes ew' - gem Rat Hat sie ein Kind ge -
 To show God's love a - right She bore for us a
 3. _____ Wahr' Mensch und wahr - er Gott, Hilft uns aus al - len
 True man, yet ver - y God; From sin and death he

pp

1. Art, _____ Ah _____ Mit - ten im kal - ten
 sung. _____ Ah _____ A - mid the cold of
 2. Magd. _____ Ah _____ Hat sie ein Kind ge -
 kind. _____ Ah _____ She bore for us a
 3. nis. _____ Ah _____ Hilft uns aus al - len
 where. _____ Ah _____ From sin and death he

Es Ist Ein' Ros' Entsprungen

pp



1. Win - ter, Wohl zu der hal - ben Nacht.
win - ter When half - spent was the night.

2. - bo - ren, Blei - bend ein rei - ne Magd.
Sav - ior When half - spent was the night.

3. Lei - den, Ret - tet von Sünd' und Tod.
saves us, And light - ens ev - 'ry load.

pp



1. Win - ter, Wohl zu der hal - ben Nacht.
win - ter When half - spent was the night.

2. - bo - ren, Blei - bend ein rei - ne Magd.
Sav - ior When half - spent was the night.

3. Lei - den, Ret - tet von Sünd' und Tod.
saves us, And light - ens ev - 'ry load.

pp



1. Win - ter, Wohl zu der hal - ben Nacht.
win - ter When half - spent was the night.

2. - bo - ren, Blei - bend ein rei - ne Magd.
Sav - ior When half - spent was the night.

3. Lei - den, Ret - tet von Sünd' und Tod.
saves us, And light - ens ev - 'ry load.

Composer Notes

This arrangement departs from the well-known one by Michael Praetorius, though, like it, it is to be sung *a cappella*. Throughout the verses the melody is shared between the three voices, and care should be taken that this passing of the melody from one register to another is accomplished cleanly and without any obvious “shifting of gears.” The singers will be challenged to sustain their breathing throughout the lengthy melismas. Overall, this carol should have a settled, peaceful spirit with a carefully-judged *crescendo* and *decrescendo* in the second-last phrase of each verse.

—Christopher Willcock