

Es ist ein Ros entsprungen  
SSA and Water Glasses

CANTUS-002.2

arr. Alexander Nishibun

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# ES IST EIN ROS ENTSPRUNGEN

SSA and Water Glasses

Trad. German, arr. Alexander Nishibun

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## Text and Translation

Es ist ein Ros entsprungen, aus einer Wurzel zart, wie uns die Alten sungen, von Jesse kam die Art.	<i>A rose has sprung forth, from a tender root, as the elders once sang to us, of Jesse's noble line.</i>	Das Röslein, daß ich meine, davon Jesaias sagt, hat uns gebracht alleine, Marie, die reine Magd.	<i>The little rose I speak of, foretold by Isaiah, hath been brought forth to us, by Mary, the purest maid.</i>
Und hat ein Blümlein bracht mitten im kalten Winter, wohl zu der halben Nacht.	<i>It brought a little flower amid the cold of winter, deep in the midnight hour.</i>	Aus Gottes ew'gem Rat hat sie ein Kind geboren welches uns selig macht.	<i>From God's eternal wisdom, she bore a child to bring us salvation.</i>

This octavo concludes with an IPA guide and both word-for-word and poetic translations.

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## From the Composer

Rooted in personal and cultural connection to my German heritage, this setting reflects my deep affection for traditional sacred repertoire and the timeless beauty of this carol. Writing it in German was important to me because it honors my mother, a first-generation German immigrant. Theodore Baker's lyrics — lightly adapted and placed beneath the German text — may be used if English is preferred. Originally composed for Cantus's touring program, the piece was designed to be both transcendent and transportable.

Playing water glasses can be a beautiful and fun addition to choral music. Follow these tips to achieve the best results:

- **Choose the Right Glasses:** Use stemmed wine glasses or similar vessels with thin rims for optimal resonance. Glasses should ideally be no more than two-thirds full. Each glass should produce a clear, sustained tone when played.
  - **Prepare the Surface:** Clean the rims of the glasses thoroughly to remove oils or residues, which can impede sound production.
  - **Wash Your Hands:** Ensure your hands are clean and free of oils or lotions. This helps maintain consistent contact with the glass rims.
  - **Wet Your Fingers:** Use clean water to dampen your fingers before playing. Too much water can make the glass slippery, while too little may cause uneven sound.
  - **Tune Carefully:** Adjust the pitch by adding or removing water. Use a tuner or pitch reference to ensure accuracy. Small changes in water volume can significantly affect pitch. Note that hard water tends to create more consistent friction, making it easier to play than soft water.
  - **Play with Even Pressure:** Gently rub the rim of the glass in a continuous motion, applying even pressure. Experiment with speed and pressure to find the "sweet spot" for each glass.
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## Biography

ALEXANDER NISHIBUN is a composer and tenor whose works focus on choral and vocal chamber music, often noted for their clarity, warmth, and intuitive vocal writing. Drawing on his experience as a professional singer, Nishibun writes music that is crafted with the performer in mind — melodic lines that are both expressive and singable.

His works have been featured by CANTUS, the premier low voice ensemble in the United States, and performed across their national touring season. His original compositions — including a setting of Thomas Hardy's "The Oxen" — and arrangements such as "Es ist ein Ros entsprungen" have earned acclaim for their emotional depth and stylistic restraint. As the *Star Tribune* wrote: "For those seeking calm at the end of a tumultuous year, you can find it in Nishibun's mesmerizing version of *Lo, How a Rose E'er Blooming*. Nishibun not only created that haunting [arrangement] but contributes an original composition... in spine-tingling fashion."

Before joining Cantus, Nishibun enjoyed a vibrant performing career with ensembles such as the HANDEL AND HAYDN SOCIETY and SKYLARK VOCAL ENSEMBLE. He holds a Master of Music from the New England Conservatory of Music.

CANTUS-002.2

# Es ist ein Ros entsprungen

SSA and Water Glasses

Traditional German  
Alexander Nishibun (b. 1987)

**Flowing**  $\text{♩} = 46$

Water Glasses

9 **A**

W.G.

S1

Solo (or section) *mf*

Es ist ein Ros ent - sprung - en aus ein - er Wur - zel  
Lo how a rose e'er bloom - ing from ten - der stem hath

17

W.G.

S1

zart, \_\_\_\_\_ wie uns die Alt - en sung - en, von Jes - se kam die  
sprung. \_\_\_\_\_ Of Jes - se's lin - eage com - ing, as men of old have

S2

Solo (or section) *mf*

wie uns die Alt - en sung - en, von Jes - se kam die  
Of Jes - se's lin - eage com - ing, as men of old have

**Cantus**  
VOCAL ENSEMBLE

\*Glasses should be sustained until their pitch no longer appears in the notated harmony.

Es ist ein Ros entsprungen

**B**

25

W.G.

S1

*Tutti mp*

Art. \_\_\_\_\_ Und hat ein Blüm - lein bracht \_\_\_\_\_  
sung: \_\_\_\_\_ *It came, a flower - et bright, \_\_\_\_\_*

S2

*Tutti mp*

Art. \_\_\_\_\_ Und hat ein Blüm - lein bracht \_\_\_\_\_  
sung: \_\_\_\_\_ *It came, a flower - et bright, \_\_\_\_\_*

A

*Tutti mp*

Und hat ein Blüm - lein bracht \_\_\_\_\_  
*It came, a flower - et bright, \_\_\_\_\_*

W.G.

33

S1

mit - ten im kalt - en Win - ter, wohl zu der \_\_\_\_  
*A - mid the cold of win - ter, when half - spent \_*

S2

mit - ten im kalt - en Win - ter, wohl zu der  
*A - mid the cold of win - ter, when half - spent*

A

mit - ten im kalt - en Win - ter, wohl zu der  
*A - mid the cold of win - ter, when half - spent*

Es ist ein Ros entsprungen

C

40

W.G.

S1

S2

A

*mf*

*mf*

*mf*

hal - ben Nacht. Das Rös - lein, daß ich mei -  
 was the night. I - sa - iah 'twas fore - told

hal ben Nacht. Das Rös - lein, daß ich  
 was the night. I - sa - iah 'twas fore -

hal - ben Nacht. Das Rös - lein,  
 was the night. I - sa - iah

48

W.G.

S1

S2

A

*mf*

*mf*

- ne, da - von Je - sai - as sagt, hat  
 it, the Rose I have in mind, Wüh

mei - ne, da - von Je - sai - as sagt, hat uns ge -  
 - told it, the Rose I have in mind, Wüh Ma - ry

daß ich mei - ne, da - von Je - sai - as sagt,  
 'twas fore - told it, the Rose I have in mind,

\* Optional substitution if the lowest notated pitch is out of range.

Es ist ein Ros entsprungen

55

W.G.

S1

S2

A

uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd.  
 Ma-ry we be-hold it, the vir-gin moth-er kind;

- bracht al-lei-ne Ma-rie, die rei-ne Magd.  
 we be-hold it, the vir-gin moth-er kind;

hat uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd.  
 With Ma-ry we be-hold it, the vir-gin moth-er kind;

62

D

W.G.

S1

S2

A

Aus Got-tes ew'-gem Rat hat sie ein Kind ge-  
 From God's e-ter-nal tree, She bore to us a

Aus Got-tes ew'-gem Rat hat sie ein Kind ge-  
 From God's e-ter-nal tree, She bore to us a

Aus Got-tes ew'-gem Rat hat sie ein Kind ge-  
 From God's e-ter-nal tree, She bore to us a

Es ist ein Ros entsprungen

69

W.G.

S1

S2

A

-bo - ren wel - ches uns se - lig macht.  
*sav - ior that we may bless - ed be,*

-bo - ren wel - ches uns se - lig macht.  
*sav - ior that we may bless - ed be,*

-bo - ren wel - ches uns se - lig macht.  
*sav - ior that we may bless - ed be,*

77

**E**

W.G.

S1

S2

A

Se - lig macht, Se - lig macht.  
*bless - ed be, bless - ed be,*

Se - lig macht.  
*bless - ed be,*

Se - lig macht.  
*bless - ed be,*

87

W.G.

NOTE: Notes in ( ) should only be included if forces allow.

## Es ist ein Ros entsprungen - IPA Guide

[ɛs ʔɪst ʔa:ɪn roz ʔɛnt'ʃprʊŋən]  
**Es ist ein Ros entsprungen**  
 It is a rose [that]-sprung-up  
*A rose has sprung forth*

[das 'rɔsla:ɪn das ʔɪç 'ma:ɪnə]  
**Das Röslein, daß ich meine,**  
 The little-rose, that I mean,  
*The little rose I speak of,*

[a:us ʔ'a:ɪnə 'vʊrtsəl tsart]  
**aus einer Wurzel zart,**  
 from a root sweet  
*from a tender root,*

[da'fɔn je'zajas zakt]  
**davon Jesaias sagt,**  
 thereof Isaiah spake,  
*foretold by Isaiah,*

[vi ʔʊns di ʔ'altən zʊŋən]  
**wie uns die Alten sungen,**  
 as to-us the Ancients sang  
*as the elders once sang to us,*

[hat ʔʊns gə'braxt ʔal:'la:ɪnə]  
**hat uns gebracht alleine,**  
 has to-us brought alone  
*hath been brought forth to us,*

[fɔn 'jes:sə kam di ʔart]  
**von Jesse kam die Art.**  
 from Jesse came the lineage  
*of Jesse's noble line.*

[ma'ri di 'ra:ɪnə makt]  
**Marie, die reine Magd.**  
 Mary, the Holy Maiden.  
*by Mary, the purest maid*

[ʊnt hat ʔa:ɪn 'blymla:ɪn braxt]  
**Und hat ein Blümlein bracht**  
 And has a little-flower brought  
*It brought a little flower*

[a:us 'got:təs ʔ'evgəm rat]  
**Aus Gottes ew'gem Rat**  
 By God's eternal counsel  
*From God's eternal wisdom,*

['mɪt:tən ʔɪm 'kaltən 'vɪntə]  
**mitten im kalten Winter,**  
 middle in-the cold winter  
*amid the cold of winter,*

[hat zi ʔa:ɪn kɪnt gə'borən]  
**hat sie ein Kind geboren**  
 has she a child born  
*she bore a child*

[vol tsu de:ə 'halbən naxt]  
**wohl zu der halben Nacht.**  
 well to the half night  
*deep in the midnight hour.*

['vɛlçəs ʔʊns 'zeliç makt]  
**welches uns selig macht.**  
 which us blessed makes.  
*to bring us salvation.*

### NOTES

ʔ	A glottal stop
ə	An unaccented syllable, akin to [ɛ] but with a more closed mouth shape
'	Indicates syllabic stress on a multisyllabic word – for example, ['mjuzɪk] for <i>music</i> .
ɐ	An r-informed vowel common in spoken German – akin to the British pronunciation of <i>there</i> . It can be replaced with whatever vowel is appropriate for the syllable plus [ɪ] – for example, ['a:ɪnɐ] for <i>einer</i> .
y	The tongue is in [i] position while the lips are in [u] position.
ø	The tongue is in [e] position while the lips are in [o] position.

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