

Rosa Mystica

“Es ist ein Ros”



Lo, how a Rose e'er blooming

Chorale Prelude for Organ

December 2017

Fruhauf Music Publications

Rosa Mystica

“Lo, how a Rose e'er blooming”

Chorale Prelude on Rosa Mystica (*Es ist ein Ros'*) draws on a beloved anonymous Christmas hymn tune that first appeared in *Alte Catholische Geistliche Kirchengesang* (Cologne, 1599). It is better known in a harmonization by Michael Praetorius, to be found in his *Musae Sionae* of 1609. This neo-Baroque setting presents a ten-measure soprano *obligato* melody that is accompanied in lower voices by the left hand. Upon repetition, development and extension, the *obligato* units accompany phrase-by-phrase statements of the hymn tune, presented as a *cantus firmus* melody in the pedal.

2017

Fruhauf Music Publications

Chorale Prelude on

"Es ist ein Ros"

Rosa Mystica

"Lo, how a Rose e'er blooming"

(from *Alte Catholische Geistliche Kirchengeseng*, 1599)

Larghetto (♩)

Setting for Organ by
Ennis Fruhauf

Organ

* *mf* *p* *mf*

mp

* [See footnote on p. 4]

5

p *mf* *p* *mf*

9

mf *p* *mf*

Ped. (8' Solo stop) *mf*

13

mf *p* *mf*

"Es ist ein Ros"

(Rosa Mystica)

17 *p* *mf*

21 *p* *mf*

25 *p* *mf* *p* *mf*

29 *p* *mf*

"Es ist ein Ros"

(Rosa Mystica)

33 *p* *mf*

37 *p*

41 *mf* *p* *mf*

45 *p* *mf*

"Es ist ein Ros"

(Rosa Mystica)

49

p *mf*

53

p *mf* *p* *mf*

57

ritardando

mf

61

meno mosso

mp

* The echo effects suggested by the dynamic markings for alternating measures can be achieved on a two-manual instrument by means of contrasting touches, with the *mf* passages rendered with a *legato* and the *mp* echoes in a contrasting *detaché*, or by alternating between use of *non-legato* and *staccato* (depending upon registrations and acoustical properties).



www.frumuspub.net
~ P.O. Box 22043 ~
Santa Barbara, California
93121-2043 USA ~ (805) 898-7976