

E♭ Alto Saxophone 1 & 2

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Alto Sax. 1 & 2

Melody

mp

VERSE

6

10

14

REPEAT to Verse

18

177 - Lo, How a Rose E'er Blooming - E♭ Alto Saxophone 1 & 2 - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

E♭ Alto Saxophone 3

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INTRO

Alto Sax. 3

Melody

5

5

VERSE

6

10

14

mp

REPEAT to Verse

18

177 - Lo, How a Rose E'er Blooming - E♭ Alto Saxophone 3 - 2 of 2

TURNAROUND to Verse

Musical notation for measures 23-26. The key signature is two sharps (F# and C#). The melody in the treble clef starts on a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The bass line starts on a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3. Measures 24-26 are empty staves.

23

Musical notation for measures 27-30. The key signature is two sharps (F# and C#). The melody in the treble clef starts on a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The bass line starts on a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3. Measures 28-30 are empty staves.

27

ENDING

Musical notation for measures 30-31. The key signature is two sharps (F# and C#). The melody in the treble clef starts on a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The bass line starts on a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note B3. Measure 31 is an empty staff.

30

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E♭ Baritone Saxophone

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INTRO

Bari. Sax.

Melody

mp

VERSE

6

10

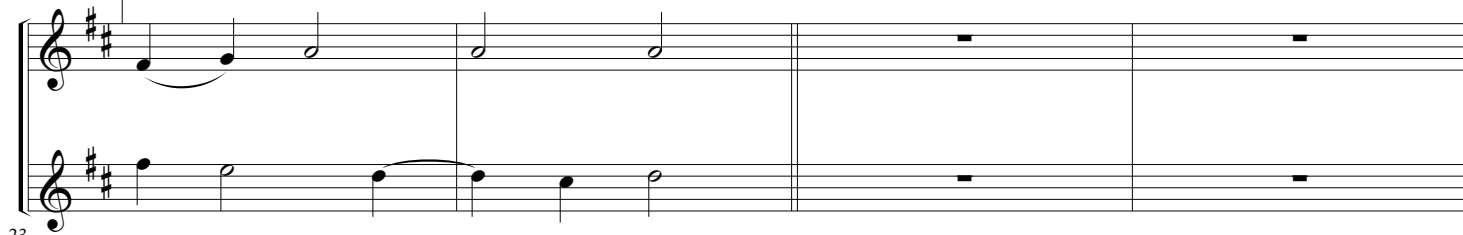
14

REPEAT to Verse

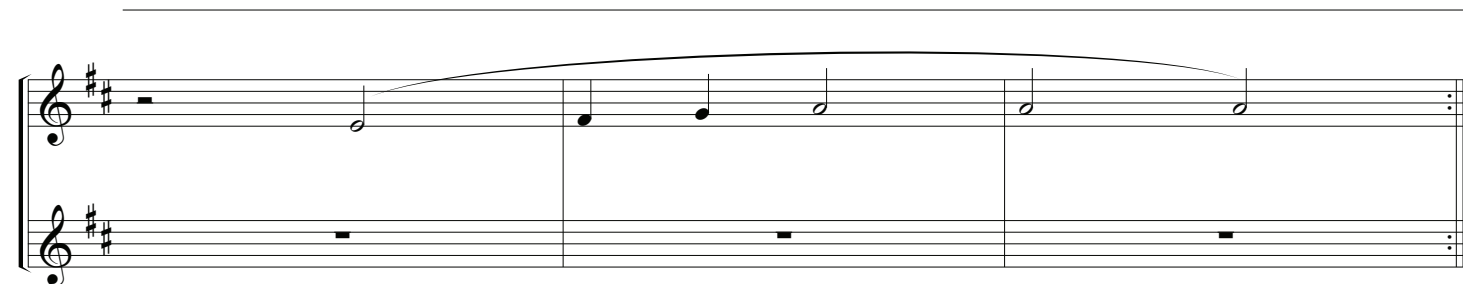
18

177 - Lo, How a Rose E'er Blooming - E♭ Baritone Saxophone - 2 of 2

TURNAROUND to Verse

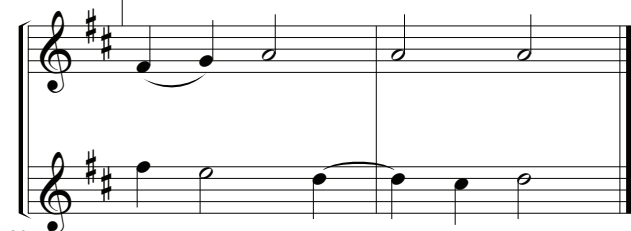


23



27

ENDING



30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
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Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
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Bass Guitar

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INTRO

F B $\flat$ F C D Gm F A Gm Am⁷ F C C^{sus} C F

mp

VERSE

F B $\flat$ F C Dm B $\flat$ F C E Gm Dm

6

F C F F B $\flat$ F C Dm B $\flat$

10

F C E Gm Dm F C F F Gm Am F G C Dm⁷ C E

14

C C E F B $\flat$ F C D Gm

18

REPEAT to Verse

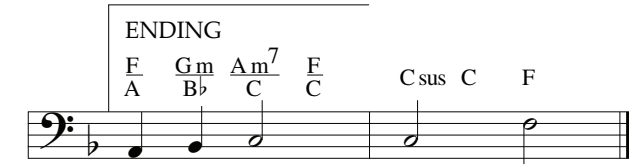
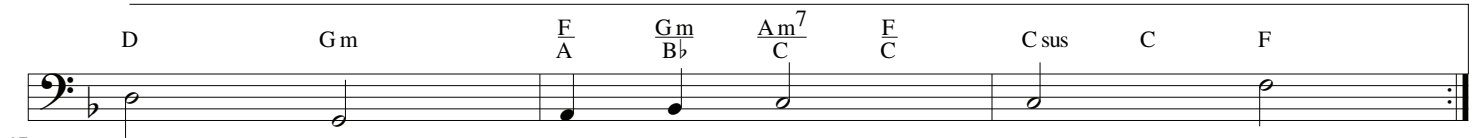
F A Gm Am⁷ F C C^{sus} C F

TURNAROUND to Verse

F A Gm Am⁷ F C C^{sus} C F F B $\flat$ F C

23

177 - Lo, How a Rose E'er Blooming - Bass Guitar - 2 of 2



1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
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Amid the cold of winter
When half-gone was the night.

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Bassoon
(B $\flat$ Bass Clarinet)

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Geistliche Kirchengesäng
Harm. MICHAEL PRAETORIOUS
Orchestrated by Kyle Hill

INTRO

Bass Cl.

Bssn.

mp

VERSE

6

10

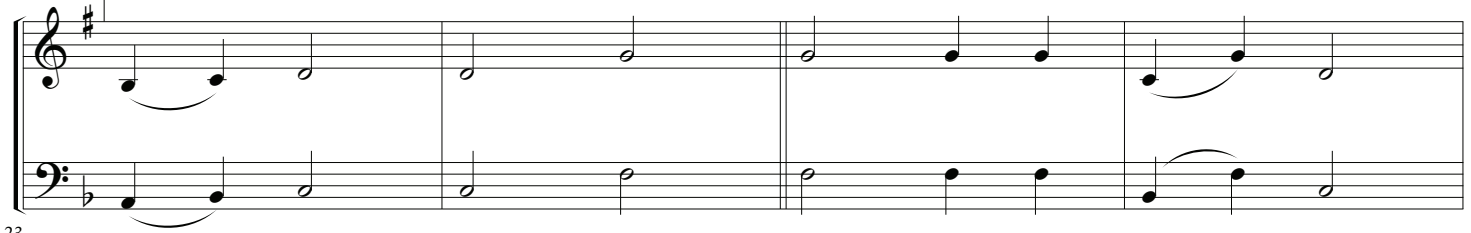
14

REPEAT to Verse

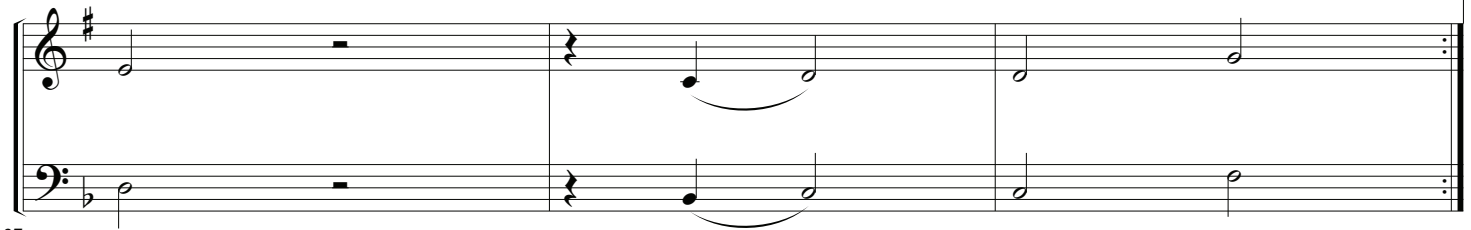
18

177 - Lo, How a Rose E'er Blooming - Bassoon (B $\flat$ Bass Clarinet) - 2 of 2

TURNAROUND to Verse

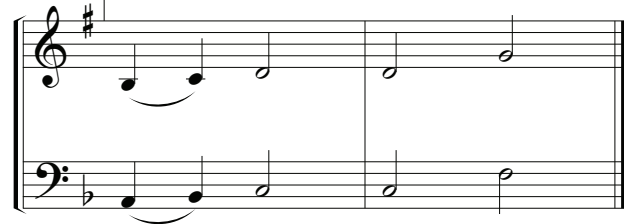


23



27

ENDING



30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
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As men of old have sung.
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Synth Brass Reduction

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Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Measures 1-5 of the Intro. The music is in 4/4 time and B-flat major. The treble staff has whole rests. The bass staff has whole rests in measures 1-3, followed by a half note G2 in measure 4, and a half note F2 in measure 5. A *mp* (mezzo-piano) dynamic marking is placed above the bass staff in measure 4, with a slur over the notes in measures 4 and 5.

VERSE

Measures 6-9 of the Verse. The music is in 4/4 time and B-flat major. The treble staff has whole rests. The bass staff has whole rests in measures 6-7, followed by a half note G2 in measure 8, and a half note F2 in measure 9. A *4* (four-measure rest) marking is placed above the bass staff in measure 8, and another *4* marking is placed above the bass staff in measure 9.

6

Measures 10-13 of the Verse. The music is in 4/4 time and B-flat major. The treble staff has whole rests. The bass staff has whole rests in measures 10-11, followed by a half note G2 in measure 12, and a half note F2 in measure 13. A *4* (four-measure rest) marking is placed above the bass staff in measure 12, and another *4* marking is placed above the bass staff in measure 13.

10

Measures 14-17 of the Verse. The music is in 4/4 time and B-flat major. The treble staff has whole rests in measures 14-15, followed by a half note G2 in measure 16, and a half note F2 in measure 17. The bass staff has whole rests in measures 14-15, followed by a half note G2 in measure 16, and a half note F2 in measure 17. A slur is placed over the notes in measures 16 and 17.

14

REPEAT to Verse

Measures 18-21 of the Verse. The music is in 4/4 time and B-flat major. The treble staff has whole rests in measures 18-19, followed by a half note G2 in measure 20, and a half note F2 in measure 21. The bass staff has whole rests in measures 18-19, followed by a half note G2 in measure 20, and a half note F2 in measure 21. A slur is placed over the notes in measures 20 and 21.

18

177 - Lo, How a Rose E'er Blooming - Synth Brass Reduction - 2 of 2

TURNAROUND to Verse

Musical notation for measures 23-26. The key signature has one flat (B-flat). The melody in the treble clef starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass line in the bass clef starts on a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. Measures 25 and 26 are whole rests in both staves.

23

Musical notation for measures 27-30. The melody in the treble clef starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass line in the bass clef starts on a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. Measures 28 and 29 are whole rests in both staves. Measure 30 is a whole rest in both staves.

27

ENDING

Musical notation for measures 30-33. The melody in the treble clef starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass line in the bass clef starts on a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a half note C4. Measures 31 and 32 are whole rests in both staves. Measure 33 is a whole rest in both staves.

30

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Cello / Bass

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Geistliche Kirchengesäng
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INTRO

Cello / Bs. *mp*

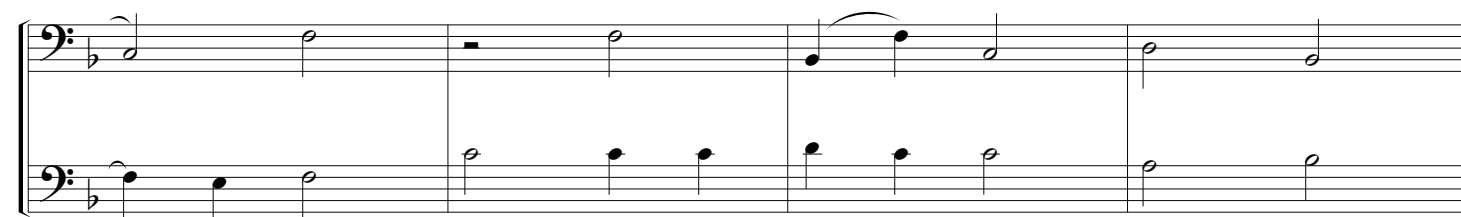
Melody



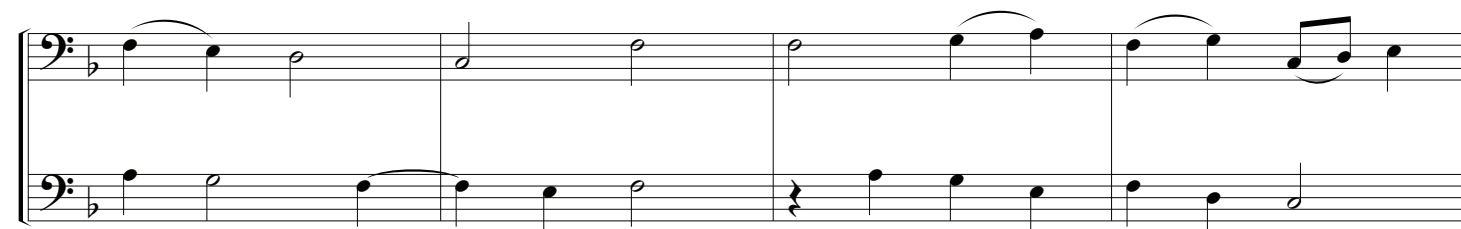
VERSE



6

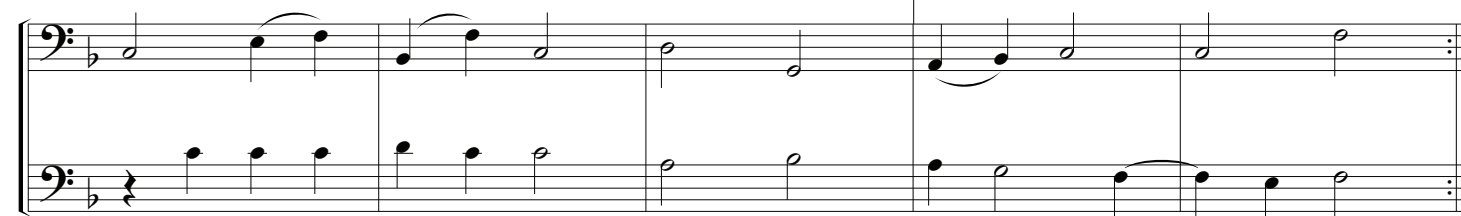


10



14

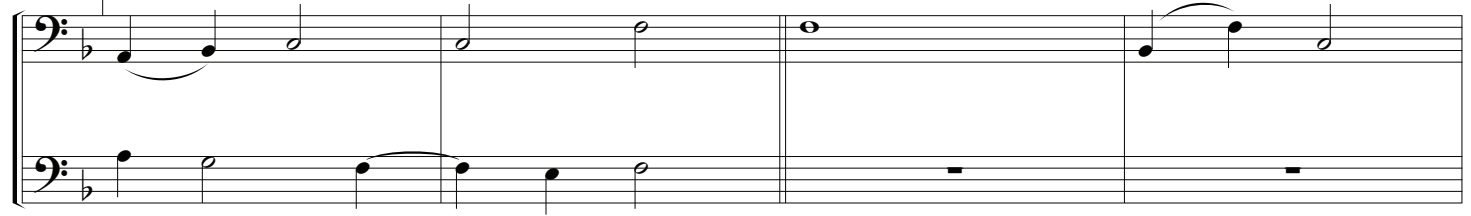
REPEAT to Verse



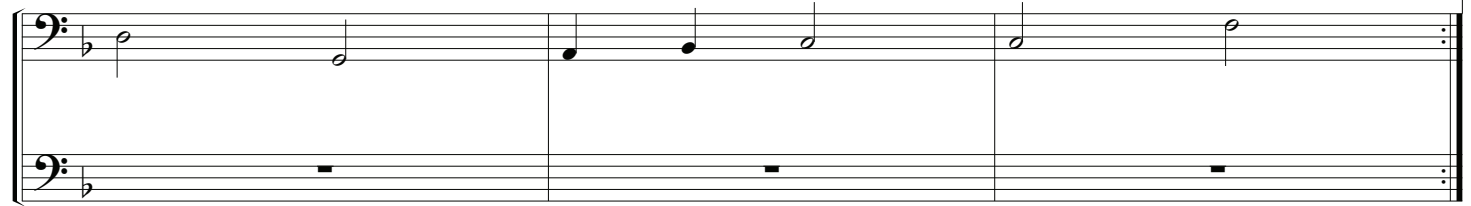
18

177 - Lo, How a Rose E'er Blooming - Cello / Bass - 2 of 2

TURNAROUND to Verse

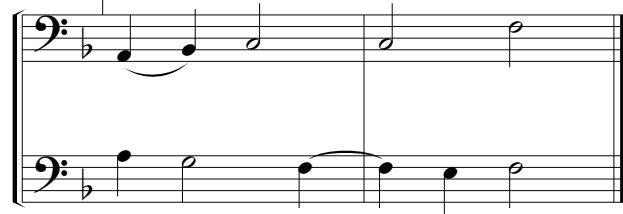


23



27

ENDING



30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
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As men of old have sung.
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2. Isaiah 'twas foretold it,
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To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
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The darkness everywhere.
True man, yet very God,
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B $\flat$ Clarinet 1 & 2

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Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Cl. 1 & 2

mp

Melody

VERSE

REPEAT to Verse

177 - Lo, How a Rose E'er Blooming - B $\flat$ Clarinet 1 & 2 - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

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B♭ Clarinet 3

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INTRO

Cl. 3

mp

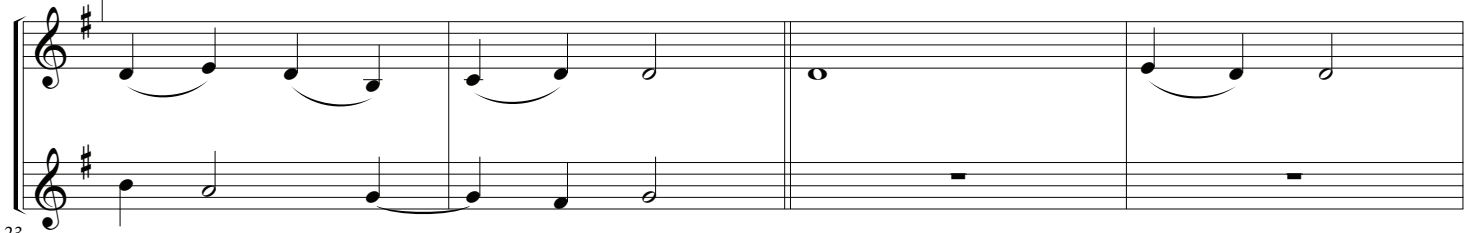
Melody

VERSE

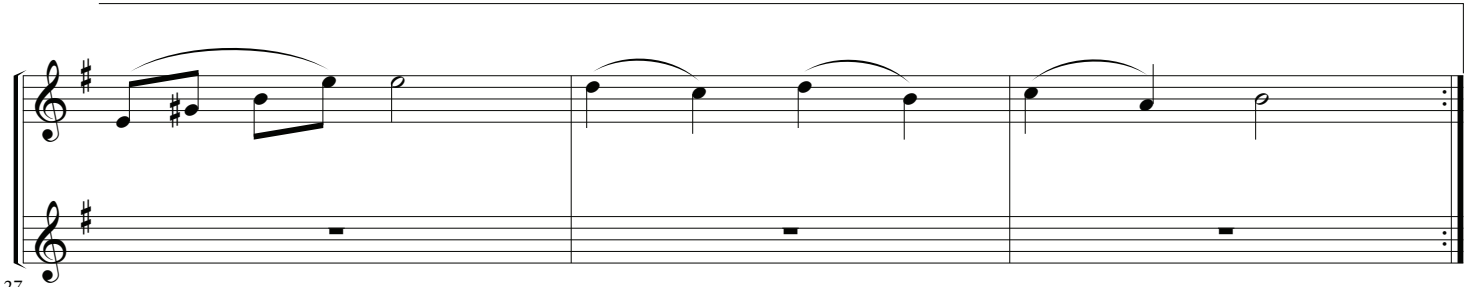
REPEAT to Verse

177 - Lo, How a Rose E'er Blooming - B $\flat$ Clarinet 3 - 2 of 2

TURNAROUND to Verse

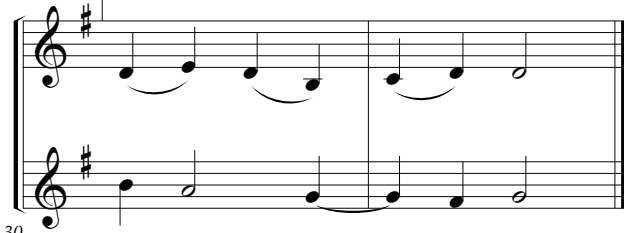


23



27

ENDING



30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
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As men of old have sung.
It came, a flower bright,
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2. Isaiah 'twas foretold it,
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Flute 1 / Oboe (Flute 2)

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Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Fl. 1 / Ob. (Fl. 2)

mp

Melody

VERSE

6

10

14

18

REPEAT to Verse

177 - Lo, How a Rose E'er Blooming - Flute 1 / Oboe (Flute 2) - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
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INTRO

Vocals

Piano

Flute 1 / Oboe (Flute 2)

B♭ Clarinet 1 & 2

Bassoon (B♭ Bass Clarinet)

E♭ Alto Saxophone 1 & 2

B♭ Tenor Saxophone (Baritone T.C.)

B♭ Trumpet 1

B♭ Trumpet 2 & 3

F Horn 1 & 2

Trombone 1 & 2

Trombone 3 / Tuba

Percussion

Suspended Cymbal

Violin 1 & 2

Viola

Cello / Bass

1 2 3 4 5

177 - Lo, How a Rose E'er Blooming - 2 of 7

VERSE

Voc.

1. Lo, how a Rose e'er bloom - ing From ten - der stem
 2. I sa - iah 'twas fore - told it, The Rose I have
 3. This Flower, whose fra - grance ten - der With sweet - ness fills

Pno.

F B $\flat$ F C Dm B $\flat$ F C E G $\flat$ Dm Dm

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Sus. Cym.

Vln. 1 & 2

Vla.

Cello / Bs.

6 7 8 9

177 - Lo, How a Rose E'er Blooming - 3 of 7

Voc. hath sprung! Of Jes - se's lin - eage com - ing As
 in the mind: With Ma - ry we be - hold it, The
 the air, Dis - pels ry with glo - rious splen - dor The

Pno. F C F F B $\flat$ F C Dm B $\flat$

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. Bells

Sus. Cym.

Vln. 1 & 2

Vla.

Cello / Bs.

10 11 12 13

177 - Lo, How a Rose E'er Blooming - 4 of 7

Voc. men of old have sung. It came, a flow - er bright,
vir - gin moth er kind. To show God's love a - right,
dark - ness ev - 'ry where. True man, yet ver - y God,

Pno. F C Gm Dm E C C F F Gm Am F G C Dm⁷ C E

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Chimes

Perc.

Sus. Cym.

Vln. 1 & 2

Vla.

Cello / Bs.

14 15 16 17

177 - Lo, How a Rose E'er Blooming - 5 of 7

REPEAT to Verse

Voc.

A - mid the cold of win - ter When half - gone was the night.
 She bore sin and men death a Sav - ior us And half - gone was the night.
 From sin and death He saves us And light - ens ev - 'ry load.

Pno.

C C E F B $\flat$ F C D Gm E $\flat$ A Gm B $\flat$ Am $\flat$ E $\flat$ C C sus C F

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Sus. Cym.

Vln. 1 & 2

Vla.

Cello / Bs.

18 19 20 21 22

177 - Lo, How a Rose E'er Blooming - 6 of 7

TURNAROUND to Verse

Voc. half - gone was the night.
half - gone the night.
light - ens was ev - 'ry load.

Pno. E A Gm Bb Am7 C E C C sus C F F Bb F C

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

TURNAROUND to Verse

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc.

Sus. Cym.

Vln. 1 & 2

Vla.

Cello / Bs.

23

24

25

26

177 - Lo, How a Rose E'er Blooming - 7 of 7

ENDING

Voc.

half - gone was the night.
half - gone was the night.
light - ens ev - 'ry load.

Pno.

D G m E A G m B b A m 7 C E C sus C F E A G m B b A m 7 C E C sus C F

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

ENDING

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Bells

Perc.

Sus. Cym.

Vln. 1 & 2

Vla.

Cello / Bs.

27 28 29 30 31

Harp

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN
St. 1,2, tr. THEODORE BAKER
St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng
Harm. MICHAEL PRAETORIOUS
Arranged by Carl Seal

INTRO

The Intro section is written for Harp in 4/4 time. It consists of two measures. The first measure contains a whole rest. The second measure contains a whole note chord. Above the staff, there is a '4' indicating a four-measure phrase. Below the staff, there is a '4' indicating a four-measure phrase. The key signature is one flat (B-flat).

VERSE

The first system of the Verse section is written for Harp in 4/4 time. It consists of two measures. The first measure contains a whole note chord. The second measure contains a whole note chord. The key signature is one flat (B-flat). The dynamic marking *mp* is present.

The second system of the Verse section is written for Harp in 4/4 time. It consists of two measures. The first measure contains a whole note chord. The second measure contains a whole note chord. The key signature is one flat (B-flat).

177 - Lo, How a Rose E'er Blooming - Harp - 2 of 3

14

14

18

REPEAT to Verse

18

23

TURNAROUND to Verse

23

177 - Lo, How a Rose E'er Blooming - Harp - 3 of 3

Musical notation for measures 27-29. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. All three staves contain whole rests for measures 27, 28, and 29. The key signature is one flat (B-flat).

27

Musical notation for measures 30-31. Measure 30 is labeled 'ENDING' and contains a single melodic line in the treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (half). Measure 31 contains a full chordal accompaniment in the grand staff, with the right hand playing chords and the left hand playing a bass line. The key signature is one flat (B-flat).

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

F Horn 1 & 2

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Horn 1 & 2

Melody

VERSE

6

177 - Lo, How a Rose E'er Blooming - F Horn 1 & 2 - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

Lead Sheet

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

INTRO

F B $\flat$ F C D Gm F/A Gm/B $\flat$ Am⁷/C F/C C sus C F

mp

VERSE

F B $\flat$ F C Dm B $\flat$ F C/E Gm/D Dm F/C C F

6
1. Lo, how a Rose e'er bloom - ing From ten - der stem hath sprung!
2. I - sa - iah 'twas fore - told it, The Rose I have in mind:
3. This Flower, whose fra - grance ten - der With sweet - ness fills the air,

F B $\flat$ F C Dm B $\flat$ F C/E Gm/D Dm F/C C F

11
Of Jes - se's lin - eage com - ing As men of old have sung.
With Ma - ry we be - hold it, The vir - gin moth - er kind.
Dis - pels with glo - rious splen - dor The dark - ness ev - 'ry - where.

F Gm Am F G C C C/E F B $\flat$ F C D Gm

16
It came, a flow - er bright, A - mid the cold of win - ter When
To show God's love a - right She bore to men a Sav - ior When
True man, yet ver - y God, From sin and death He saves us And

REPEAT to Verse

TURNAROUND to Verse

F/A Gm/B $\flat$ Am⁷/C F C sus C F F/A Gm/B $\flat$ Am⁷/C F C sus C F F

21
half - gone was the night. half - gone was the night.
half - gone was the night. half - gone was the night.
light - ens ev - 'ry load. light - ens ev - 'ry load.

B $\flat$ F C D Gm F/A Gm/B $\flat$ Am⁷/C F/C C sus C F

26
half - gone was the night.
half - gone was the night.
light - ens ev - 'ry load.

Lead Sheet

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

INTRO

Capo 3 D G D A B Em D F# Em F#m7 D A sus A D

mp

VERSE

D G D A Bm G D A# Em Bm D A D

6
1. Lo, how a Rose e'er bloom - ing it From ten - der stem hath sprung!
2. I - sa - iah 'twas fore - told it, The Rose I have in mind:
3. This Flower, whose fra - grance ten - der With sweet - ness fills the air,

D G D A Bm G D A# Em Bm D A D

11
Of Jes - se's lin - eage com - ing As men of old have sung.
With Ma - ry we be - hold it, The vir - gin moth - er kind.
Dis - pels with glo - rious splen - dor The dark - ness ev - 'ry - where.

D Em F#m D E A A A# D G D A B Em

16
It came, a flow - er bright, A - mid the cold of win - ter When
To show God's love a - right She bore to men a Sav - ior When
True man, yet ver - y God, From sin and death He saves us And

REPEAT to Verse

TURNAROUND to Verse

D F# Em F#m7 D A sus A D D F# Em F#m7 D A sus A D D

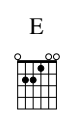
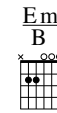
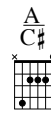
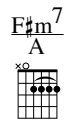
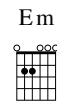
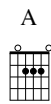
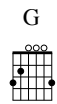
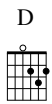
21
half - gone was the night. half - gone was the night.
half - gone was the night. half - gone was the night.
light - ens ev - 'ry load. light - ens ev - 'ry load.

G D A B Em D F# Em F#m7 D A sus A D

26
half - gone was the night.
half - gone was the night.
light - ens ev - 'ry load.

177 - Lo, How a Rose E'er Blooming - Lead Sheet - 2 of 2

Chords Used (Capo 3)



Organ

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Arranged by Carl Seal

INTRO

Gt. Strings 8', 4'
Ped. Flute 16', 8'

Gt. *mp*

VERSE

A musical score for the song 'The Rose Tree'. It consists of three staves: a single treble staff for the vocal melody, and a grand staff (treble and bass) for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is simple and consists of eighth and quarter notes. The piano accompaniment features chords in the right hand and single notes or dyads in the left hand, with a repeat sign at the beginning.

6

A musical score for the song 'The Rose Tree'. It features three staves: a single treble clef staff at the top for the melody, and a grand staff (treble and bass clefs) at the bottom for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a repeat sign at the end. The piano accompaniment includes chords and single notes in both hands, with a repeat sign at the end.

12

177 - Lo, How a Rose E'er Blooming - Organ - 2 of 2

REPEAT to Verse

18

TURNAROUND to Verse

23

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

Percussion 1 & 2

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

The musical score for the Percussion and Suspended Cymbal parts is shown below. The Percussion part is written on a treble clef staff with a 4/4 time signature. The Suspended Cymbal part is written on a bass clef staff with a 4/4 time signature. The Percussion part includes a section labeled "INTRO" and a section labeled "Bells". The Suspended Cymbal part includes a section labeled "Bells".

Percussion

INTRO

Bells

mp

Suspended Cymbal

mp

VERSE



4

4

4

6

Bells

10

The image shows a musical score for a section titled "Bells". It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The music is written in 4/4 time. The first staff has a whole rest in measure 10, a half note B-flat in measure 11, a quarter note B-flat in measure 12, and a whole rest in measure 13. The second staff has a whole rest in measure 10, a half note B-flat in measure 11, a quarter note B-flat in measure 12, and a whole rest in measure 13. The page number "10" is at the bottom left.

Chimes

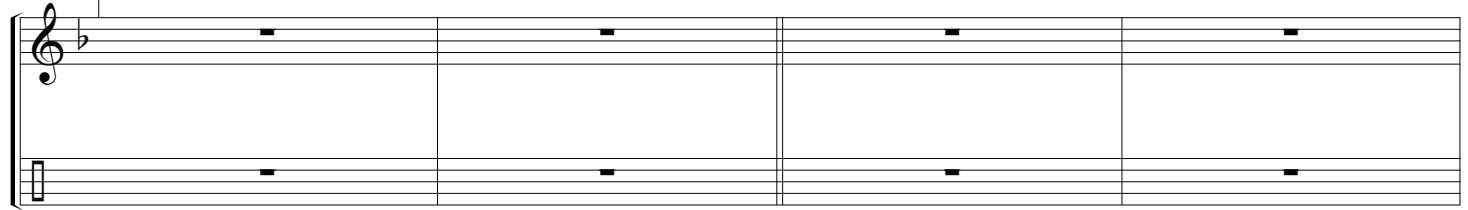
Musical score for Chimes, measures 14-17. The score is written on two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 4/4. The notation includes rests and a single note in measure 15.

Measure	Treble Clef	Bass Clef
14	Rest	Rest
15	Rest	Rest
16	Whole note (B-flat)	Rest
17	Rest	Rest

18

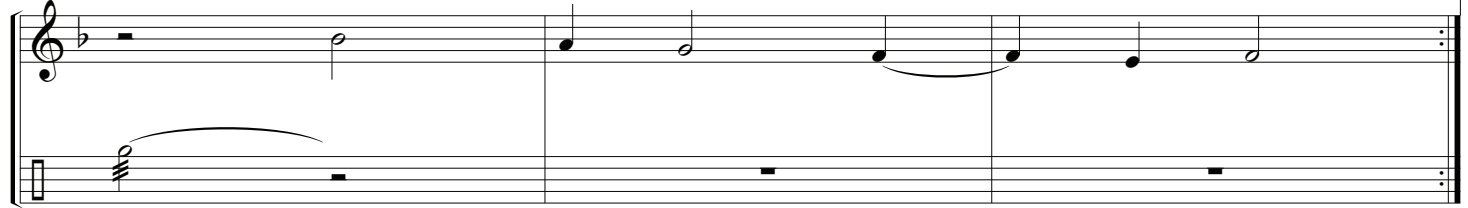
177 - Lo, How a Rose E'er Blooming - Percussion 1 & 2 - 2 of 2

TURNAROUND to Verse



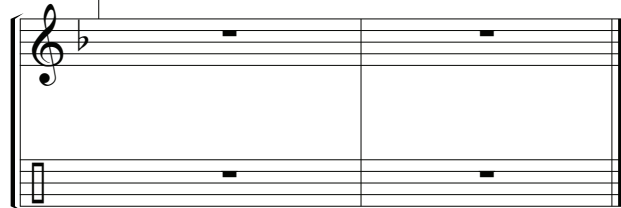
23

Bells



27

ENDING



30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

Piano

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Arranged by Carl Seal

INTRO

INTRO

4/4

mp

F B $\flat$ F C D Gm E A G $\flat$ B $\flat$ Am⁷ C F C sus C F

The Intro consists of five measures in 4/4 time. The first two measures are whole rests for both staves. The third measure begins with a piano introduction in F major. The melody is played in the right hand, and the bass line is in the left hand. The key signature has one flat (B $\flat$).

VERSE

VERSE

1. Lo, how a Rose e'er bloom - ing From ten - der stem
2. I - sa - iah 'twas fore - told it, The Rose I have
3. This Flower, whose fra - grance ten - der With sweet - ness fills

F B $\flat$ F C Dm B $\flat$ F C E G $\flat$ Dm Dm

The Verse consists of eight measures in 4/4 time. The melody is played in the right hand, and the bass line is in the left hand. The key signature has one flat (B $\flat$). The lyrics are written below the melody.

177 - Lo, How a Rose E'er Blooming - Piano - 2 of 3

hath sprung! Of Jes - se's lin - eage com - ing As
in the mind: air, With Dis - Ma - ry with we be - hold it, The
The

E C F F B $\flat$ F C Dm B $\flat$

10

men of old have sung. It came, a flow - er bright,
vir - gin moth - er - ry - where. To show man, God's yet love - er a - right,
dark - ness ev -

F C/E Gm/D Dm E/C C F F Gm Am F G C Dm⁷ C/E

14

REPEAT to Verse

A - mid the cold of win - ter When half - gone was the night.
She bore to men a Sav - ior When half - gone was the night.
From sin and death He saves us And light - ens ev - 'ry load.

C C/E F B $\flat$ F C D Gm F/A Gm/B $\flat$ Am⁷/C F/C C sus C F

18

177 - Lo, How a Rose E'er Blooming - Piano - 3 of 3

TURNAROUND to Verse

half - gone was the night.
half - gone was the night.
light - ens ev - 'ry load.

TURNAROUND to Verse

F A Gm Bb Am7 C F C sus C F Bb F C

23

D Gm F A Gm Bb Am7 C F C sus C F

27

ENDING

half - gone was the night.
half - gone was the night.
light - ens ev - 'ry load.

ENDING

F A Gm Bb Am7 C F C sus C F

30

Synth String Reduction

177 -Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Measures 1-5 of the Intro. The music is in 4/4 time, key of B-flat major. The melody starts on a whole note chord (B-flat, D-flat, F, A-flat) in the right hand, followed by a series of eighth and quarter notes in the right hand and eighth notes in the left hand. The dynamic is marked *mp*.

VERSE

Measures 6-9 of the Verse. The melody continues with eighth and quarter notes in the right hand and eighth notes in the left hand. Measure 6 starts with a repeat sign.

6

Measures 10-13 of the Verse. The melody continues with eighth and quarter notes in the right hand and eighth notes in the left hand. Measure 10 starts with a repeat sign.

10

Measures 14-17 of the Verse. The melody continues with eighth and quarter notes in the right hand and eighth notes in the left hand. Measure 14 starts with a repeat sign.

14

Measures 18-21 of the Verse. The melody continues with eighth and quarter notes in the right hand and eighth notes in the left hand. Measure 18 starts with a repeat sign. A box labeled "REPEAT to Verse" covers measures 19-21.

18

177 -Lo, How a Rose E'er Blooming - Synth String Reduction - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

B♭ Tenor Saxophone

(Baritone T.C.)

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Ten. Sax.
(Bari. T.C.)

Melody

mp

VERSE

6

10

14

18

REPEAT to Verse

177 - Lo, How a Rose E'er Blooming - B♭ Tenor Saxophone (Baritone T.C.) - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

Trombone 1 & 2

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Trb. 1 & 2

Melody

VERSE

6

10

14

18

REPEAT to Verse

177 - Lo, How a Rose E'er Blooming - Trombone 1 & 2 - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

Trombone 3 / Tuba

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Trb. 3 / Tuba

Melody

mp

VERSE

6

10

14

REPEAT to Verse

18

177 - Lo, How a Rose E'er Blooming - Trombone 3 / Tuba - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

B♭ Trumpet 1

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

INTRO

Tpt. 1

Melody

5

5

VERSE

6

10

14

mp

REPEAT to Verse

18

177 - Lo, How a Rose E'er Blooming - B $\flat$ Trumpet 1 - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

B♭ Trumpet 2 & 3

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN

St. 1,2, tr. THEODORE BAKER

St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng

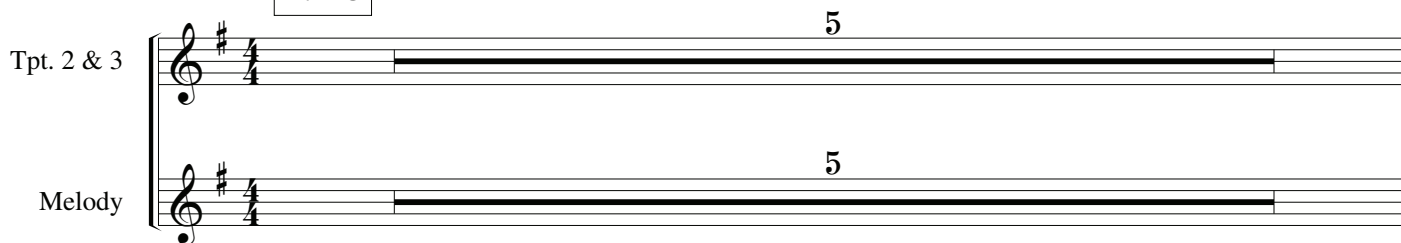
Harm. MICHAEL PRAETORIOUS

Orchestrated by Kyle Hill

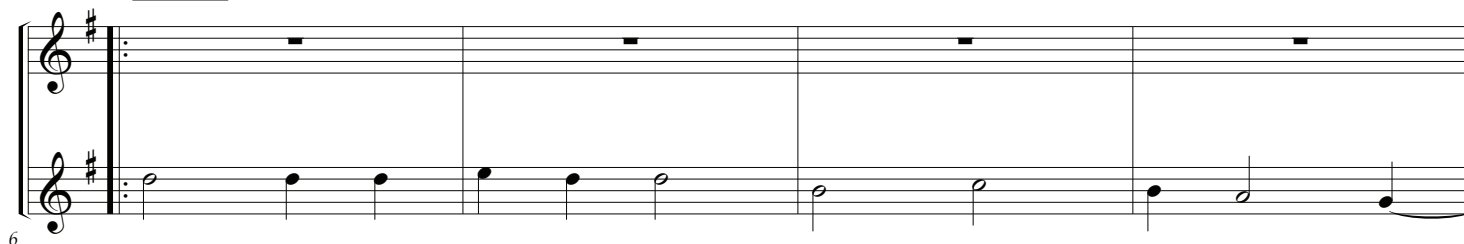
INTRO

Tpt. 2 & 3

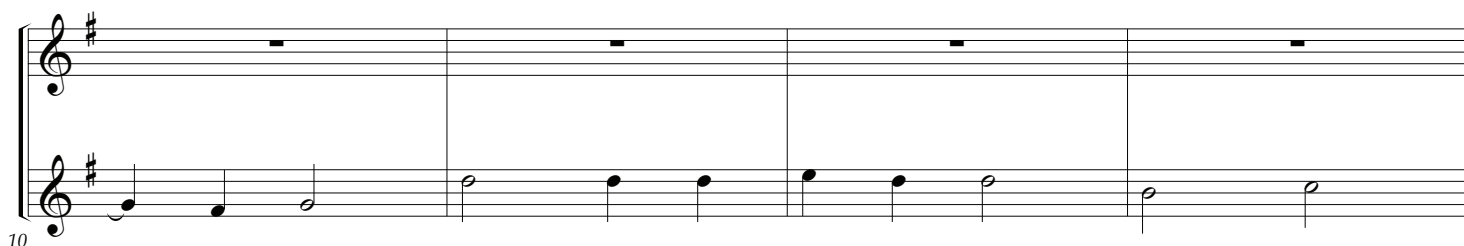
Melody



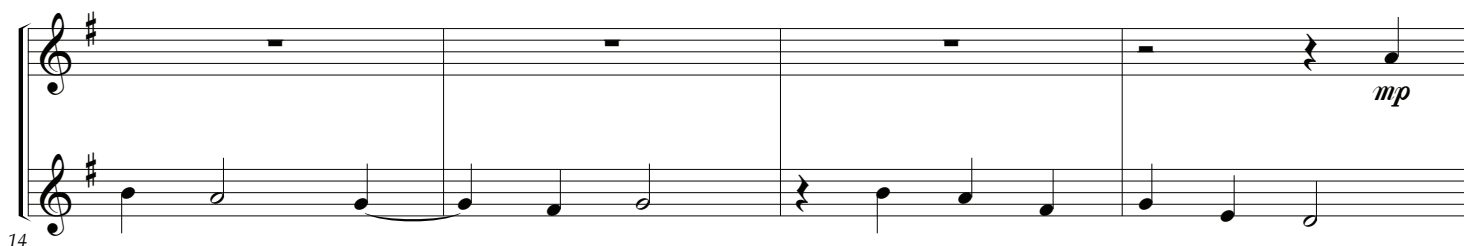
VERSE



6



10



14

REPEAT to Verse



18

177 - Lo, How a Rose E'er Blooming - B $\flat$ Trumpet 2 & 3 - 2 of 2

TURNAROUND to Verse

23

27

ENDING

30

1. Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came, a flower bright,
Amid the cold of winter
When half-gone was the night.

2. Isaiah 'twas foretold it,
The Rose I have in mind:
With Mary we behold it,
The virgin mother kind.
To show God's love aright
She bore to men a Savior
When half-gone was the night.

3. This Flower, whose fragrance tender
With sweetness fills the air,
Dispels with glorious splendor
The darkness everywhere.
True man, yet very God,
From sin and death He saves us
And lightens every load.

Viola

177 - Lo, How a Rose E'er Blooming

15th CENTURY GERMAN
St. 1,2, tr. THEODORE BAKER
St. 3, tr. HARRIET KRAUTH SPAETH

Geistliche Kirchengesäng
Harm. MICHAEL PRAETORIOUS
Orchestrated by Kyle Hill

INTRO

Vla. *mp*

Melody

VERSE

6

10

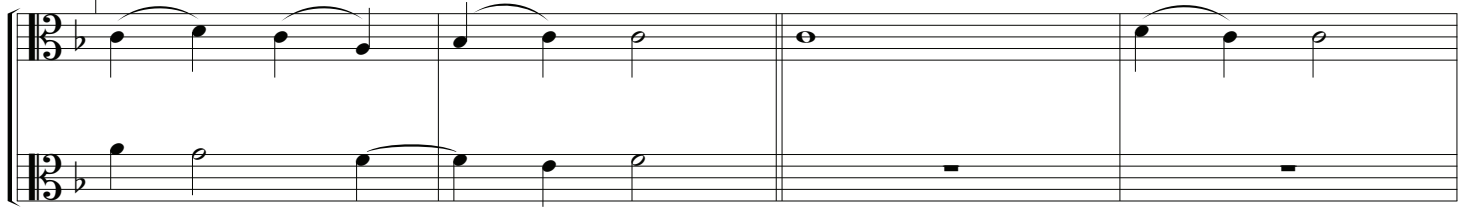
14

REPEAT to Verse

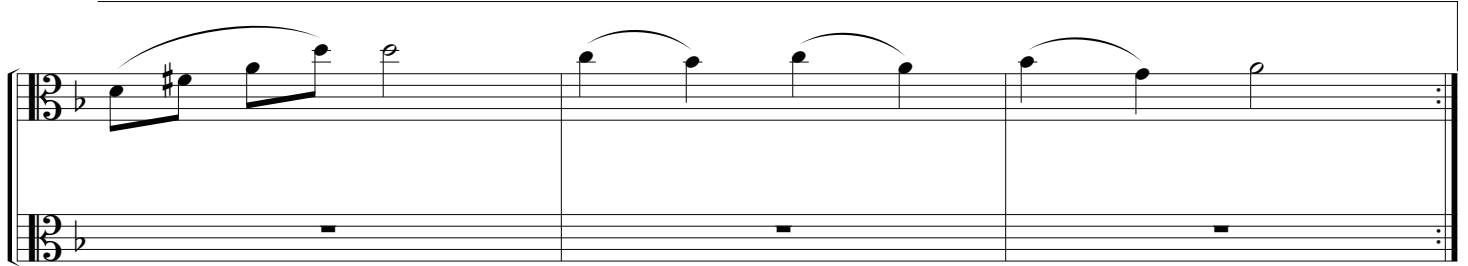
18

177 - Lo, How a Rose E'er Blooming - Viola - 2 of 2

TURNAROUND to Verse

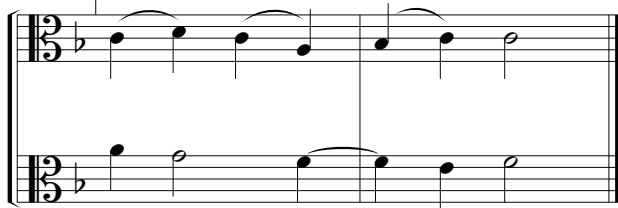


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Violin 1 & 2

177 - Lo, How a Rose E'er Blooming

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Geistliche Kirchengesäng
Harm. MICHAEL PRAETORIOUS
Orchestrated by Kyle Hill

INTRO

Vln. 1 & 2

mp

Melody

VERSE

REPEAT to Verse

177 - Lo, How a Rose E'er Blooming - Violin 1 & 2 - 2 of 2

TURNAROUND to Verse

23

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ENDING

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