

Lo, How A Rose, E're Blooming

Trans. Theodore Baker

Mixed or SSA Choir

Es ist ein Ros entsprungen
arr. Mark Schweizer

For SSA Choir, sing only the top three parts

5

S1

10

S1

— have sung. It came a blos-som bright, a - mid the
- ther kind. To show God's love a - right, she bore to

S2/A1

old have sung. It came a blos-som bright, a - mid the
mo-ther kind. To show God's love a - right, she bore to

A2

— of old have sung. It came a blos-som bright, a - mid the
- gin mo - ther kind. To show God's love a - right, she bore to

T

— have sung. It came a blos-som bright, a - mid the
- ther kind. To show God's love a - right, she bore to

B.

have sung. It came a blos-som bright, a - mid the
- ther kind. To show God's love a - right, she bore to

14

rall. rit.

S1

cold of win - ter, When half spent was the night.
us a Sa - vior,

S2/A1

cold of win - ter, When half spent was the night.
us a Sa - vior,

A2

cold of win - ter, When half spent was the night.
us a Sa - vior,

T

8 cold of win - ter, When half spent was the night.
us a Sa - vior,

B.

cold of win - ter, When half spent was the night.
us a Sa - vior,

Lo, How A Rose E'er Blooming

Accompaniment

arr. Mark Schweizer

Measures 1-5: The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The piano accompaniment features a steady harmonic foundation with chords and simple rhythmic patterns.

Measures 6-10: The score continues with the same two-staff format and time signature. The harmonic progression remains consistent, providing a harmonic base for the vocal line.

Measures 11-15: The score maintains its two-staff structure and common time. The piano part includes a dynamic marking 'rall.' (rallentando) in measure 11, and a dynamic marking 'rit.' (ritenando) in measure 15, indicating a gradual slowing down of the tempo.

Measures 15-19: The score concludes with the piano part continuing in common time. The harmonic structure and rhythmic patterns remain consistent with the previous measures, providing a fitting end to the accompaniment.