



# Lo, How a Rose

MICHAEL PRAETORIUS

*Arranged by* BRUCE W. TIPPETTE

## Instrumentation

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|                         |   |
|-------------------------|---|
| Score                   | 1 |
| Violin I                | 8 |
| Violin II               | 8 |
| Violin III (Viola T.C.) | 3 |
| Viola                   | 5 |
| Cello                   | 5 |
| Bass                    | 5 |
| Rehearsal Piano         | 1 |

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## About the Arranger



Bruce W. Tippette (b. 1985) is a composer, performer, and educator. He holds a Master of Music in music composition from the University of North Carolina School of the Arts and a Bachelor of Music in both music composition/theory and music education from Appalachian State University. His compositions for chorus, concert band, orchestra, handbells, and solo/small ensembles have been performed internationally, with notable performances by the Winston-Salem Symphony, the Chesco Pops Orchestra, and The United States Army Band “Pershing’s Own.” Tippette regularly receives commissions for both choral and instrumental works. In addition to his concert compositions, he has written original music for choreographers, film, and podcasts, and co-composed the music for a children’s musical. Alfred Music, C. Alan Publications, Carl Fischer, Choristers Guild, Excelcia Music Publishing, FJH Music, Grand Mesa Strings, Hope Publishing, Jubilate Music Group, Shawnee Press/Hal Leonard, and Wingert-Jones Publications are among his many publishers.

Tippette has received numerous awards, including the North Carolina Teaching Fellows Scholarship and the Lynn Freeman Olson Composition Award for his piano solo *Dance of Fire*. As an educator, he serves as the Preschool and Lower School Music Teacher at Forsyth Country Day School in Lewisville, North Carolina. A skilled keyboardist, Tippette is also the Organist/Pianist at First Reformed United Church of Christ in Lexington, North Carolina. Additionally, he works as a freelance engraver for The Leupold Foundation, a publisher of organ music, and is a sought-after rehearsal accompanist. He resides in Winston-Salem, North Carolina, with his wife and frequent collaborator, Elizabeth, and their son and daughter.

### Lo, How A Rose

“Lo, How A Rose” is a gentle and expressive arrangement crafted especially for beginner String players. Based on the beloved traditional carol, this piece offers young musicians the opportunity to explore lyrical playing, ensemble balance, and beautiful harmonies within a comfortable range. With its warm, flowing lines and accessible parts for each section, “Lo, How A Rose” is a perfect choice for winter concerts or any occasion calling for a moment of quiet reflection and grace.



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Recordings are available on all major streaming services.

# Lo, How a Rose

MICHAEL PRAETORIUS  
Arranged by BRUCE W. TIPPETTE  
(ASCAP)

Not too slow ♩ = 88

Violin I

Violin II

Viola

Cello

Bass

Piano (Rehearsal Only)

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

14

Pizz.

Arco

*p*

*mf*

*mp*

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

15

16

17

18

19

Pizz.

Arco

*p*

*mp*

21

Musical score for measures 20-24. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). Measure 21 is marked with a box containing the number 21. Dynamics include *mf* and *mp*. There are accents (V) over notes in measures 20, 21, and 23. A large watermark "For Preview Only Wingert-Jones Publications" is overlaid diagonally across the score.

Musical score for measures 25-29. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The key signature is one sharp (F#). Dynamics include *mp* and *mf*. There are accents (V) over notes in measures 25, 26, and 27. A large watermark "For Preview Only Wingert-Jones Publications" is overlaid diagonally across the score.

30

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

30 31 32 33 34

36

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

35 36 37 38 39

43

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

40 41 42 43 44

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

45 46 47 48 49

50

Vln. I *mf* legato

Vln. II *mf* legato

Vla. *mf* legato

Cello *mf* legato

Bass *mf* legato

Pno. *mf*

50 51 52 53 54

rit. 56 Broadly rit. Div.

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

55 56 57 58