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Of the Father's Love Begotten
SAB or SA Choir, Descant, Keyboard,
Solo Instrument I & II in C, Assembly

Arranged by Christopher Walker



Of the Father's Love Begotten

Corde natus ex parentis

Marcus Aurelius Clemens Prudentius, 348–413
Tr. by John M. Neale, 1818–1866,
and Henry W. Baker, 1827–1877

DIVINUM MYSTERIUM, 87 87 87 7
Adapt. fr. *Piae Cantiones*, Greifßwald, 1582
Arranged by Christopher Walker

(♩. = ca. 52)

VERSE 1: Unison

mp

Melody

1. Of the Fa - ther's love be - got - ten,

Keyboard

mp

1. ere the worlds be - gan to be, he is Al - pha and O - me - ga,

The musical score is presented in two systems. The first system includes a vocal line (Melody) and a keyboard accompaniment. The vocal line begins with a rest followed by the lyrics '1. Of the Fa - ther's love be - got - ten,'. The keyboard part provides a harmonic accompaniment. The second system continues the vocal line with the lyrics '1. ere the worlds be - gan to be, he is Al - pha and O - me - ga,' and includes a keyboard accompaniment. The music is in G major (one sharp) and 4/4 time. A tempo marking of '(♩. = ca. 52)' is provided at the beginning. Dynamics of mezzo-piano (mp) are indicated for both parts.

Music: *Sanctus* trope, 11th cent.; Chant, Mode V.
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1. he the source, the end - ing he, of the things that are, that have _____ been,

1. and that fu - ture years shall see, ev - er-more and ev - er-more.

cresc. *mf* *dim.* *p*

VERSE 2

Melody: solo voice or unison S/A

2. Bless - ed was the day for ev - er when the Vir - gin, full of grace,

Soprano
p

Alto
p

2. Bless - ed was the day for ev - er when the Vir - gin, full of grace,

p

2. by the Ho - ly Ghost con-ceiv - ing, bore the Sav - ior of our race,

2. by the Ho - ly Ghost con-ceiv - ing, bore the Sav - ior of our race,

mp 2. and the child, the world's Re-deem - er, first re-vealed his sa - cred face,

mp 2. and the child, the world's Re-deem - er, first re-vealed his sa - cred face,

mp *cresc.*

mf 2. ev - er - more and ev - er - more.

mf 2. ev - er - more and ev - er - more.

mf *dim.* *mp*

Of the Father's Love Begotten

VERSE 3: Baritone (or S/A)

mf

3. This is he whom seers in old time chant - ed of with one ac - cord,

mf

3. whom the voic - es of the proph - ets prom - ised in their faith - ful word;

3. now he shines, the long - ex - pect - ed; let cre - a - tion praise the Lord,

cresc.

VERSE 4
Descant

4. O ye heights of heav'n, a-dore him;

Unison choir

3. ev - er-more and ev - er-more. _____

4. O ye heights of heav'n, a-dore ___ him;

4. an - gel hosts, his prais - es sing; all do-min - ions, bow be-fore him,

4. an - gel hosts, his prais - es sing; all do-min - ions, bow be-fore ___ him,

4. and ex-tol our God and King; let no tongue on earth be si - lent,

4. and ex-tol our God ___ and King; let no tongue on earth be si - lent,

cresc.

Of the Father's Love Begotten

4. ev - ery voice in con - cert ring, ev - er-more and ev - er-more.

4. ev - ery voice in con - cert ring, ev - er-more and ev - er-more.

Composer Notes

The text is one of the oldest still sung today. Originally in Latin, it was written by Aurelius Prudentius Clemens (348–c. 413), a Spanish poet. John Mason Neale (1818–1866) translated the poem from Latin and added “evermore and evermore.” He was a prolific hymnwriter, “O Come, O Come, Emmanuel” being one of his better-known hymns.

DIVINUM MYSTERIUM is an 11th-century tune in triple meter that was sung to a different text. A version with equal note values was written by Charles Winfred Douglas (1867–1944). This octavo returns to the original dance-like rhythm.

This Christmas/Advent octavo may be sung as a choral piece or as a straight unison hymn by the assembly using the accompaniment for the first verse.

Choral Parts: In the second verse, an optional semi-chorus should sing at a similar volume to the main tune when the chant is sung by more than one singer. The third verse is notated with the octave treble clef for flexible performance options (either by baritones or by treble voices). In the fourth verse, the descant may be sung by sopranos alone or by sopranos with a few higher baritones singing an octave below.

Instrumental parts:

Verse Three: Instrument one may be played by flute, oboe, or violin; instrument two by clarinet or violin.

Verse Four: The part is effective when played by a trumpet, oboe, or clarinet.

This arrangement of “Of the Father’s Love Begotten” can be heard on Christmas Evening Prayer in *Advent & Christmas: Prayer for the Journey*, a collection of Morning and Evening Prayers for the Seasons of Advent and Christmas by Sister Paule Freeburg, DC and Christopher Walker—available as an Audiobook (30145795) and on a double CD (30143363) from www.ocp.org.

—Christopher Walker

Of the Father's Love Begotten

SOLO INSTRUMENT I & II in C

DIVINUM MYSTERIUM

Adapt. fr. *Piae Cantiones*, Greifßwald, 1582

Arranged by Christopher Walker

INTRO (♩. = ca. 52) VERSE 1 VERSE 2

...evermore and evermore. ...evermore and evermore.

VERSE 3

VERSE 4

Music: *Sanctus* trope, 11th cent.; Chant, Mode V.

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Note: The metric scheme of each verse is grouped with the following number of compound beats per measure:
5-4-5-4-6-4-5-2. The Intro lasts five beats.

Assembly Edition

OF THE FATHER'S LOVE BEGOTTEN

DIVINUM MYSTERIUM
Arranged by Christopher Walker



1. Of the Fa - ther's love be - got - ten, ere the worlds
2. Bless - ed was the day for ev - er when the Vir -
3. This is he whom seers in old time chant - ed of
4. O ye heights of heav'n, a - dore him; an - gel hosts,



1. be - gan to be, he is Al - pha and O - me - ga,
2. gin, full of grace, by the Ho - ly Ghost con - ceiv - ing,
3. with one ac - cord, whom the voic - es of the proph - ets
4. his prais - es sing; all do - min - ions, bow be - fore him,



1. he the source, the end - ing he, of the things that are,
2. bore the Sav - ior of our race, and the child, the world's
3. prom - ised in their faith - ful word; now he shines, the long -
4. and ex - tol our God and King; let no tongue on earth



1. that have been, and that fu - ture years shall see,
2. Re - deem - er, first re - vealed his sa - cred face,
3. ex - pect - ed; let cre - a - tion praise the Lord,
4. be si - lent, ev - ery voice in con - cert ring,



- 1-4. ev - er - more and ev - er - more.

Text: 87 87 87 7; *Corde natus ex parentis*; Marcus Aurelius Clemens Prudentius, 348–413;
tr. by John M. Neale, 1818–1866, and Henry W. Baker, 1827–1877. Music: *Sanctus* trope, 11th cent.;
Chant, Mode V; adapt. fr. *Piae Cantiones*, Greifßwald, 1582; arr. © 2019, 2021 Christopher Walker.
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