Of the Father's Love Begotten

Divinum Mysterium

J. Guy Stalnaker

CATHEMERINON LIBER of Prudentius, 4th c.

IX. HYMNUS OMNIS HORAE

Trans. R. Martin Pope

HYMNS FOR THE CHRISTIAN'S DAY

IX. HYMNS FOR ALL HOURS

For SSATBB Choir and Women's Trio

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please let the composer know by email:
guy.stalnaker@gmail.com

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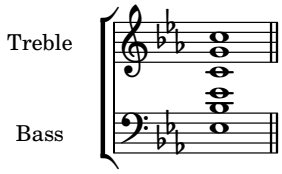
Prudentius, 4th century

J. Guy Stalnaker

Section I.

1) Begin speaking latin text (p. 4). Speak independently at your pace.

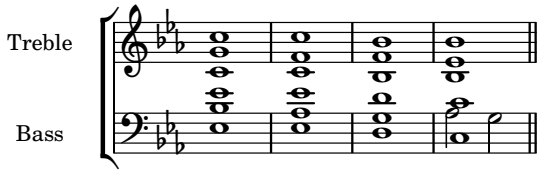
2) At director's signal, independently shift from speaking to chanting on your pitch below. Conclude your verse, whichever it is, with 'In saecula saeculorum' and then continue chanting same on your pitch



Section II.

3) At director's signal continue with previous text singing the chords below; changing chords on director's signal.

4) On return to first chord, Women's Trio begins on English text (**Section III.**) while choir continues *pianissimo* on **Latin** text. One or two baritones sing the *Descant* in **Section III.**



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Section III. Quietly, Reverently

Women's Trio

1. Of the Fa-ther's love be - got - ten, ere the world from cha - os rose.
2. This is He whom seer and si - byl sang in a - ges long gone by;
3. Sing we now the works sure pro - ven, wrought of God in mys - tic wise;
4. O how blest that won-drous birth - day, when the Maid the curse re-trieved,
5. Sing, ye heights of heav'n, His prais - es; an - gels and arch - an - gels, sing!

Treble

Bass

Descant. In - - - - - - - sae - - - - - -

3

He is Al - pha; from that Foun - tain all that is and hath been flows;
This is He of old re - veal - ed in the page of pro - phe - cy;
Heav'n is wit - ness; earth con - fess - es how she saw with won - d'ring eyes
Brought to birth man-kind's sal - va - tion, by the Ho - ly Ghost con-ceived;
Where - so - e'er ye be, ye faith - ful, let your joy - ous an - thems ring,

cu - - - - - - - la

5

He is O - me - ga, of all things yet to come the mys-tic Close. In saecu-la saeculor - um.
Lo! He comes, the pro-mised Sa - vior; Let the world His prais-es cry! In saecu-la saeculor - um.
God him - self with mor-tals ming - ling, man to teach in hu-man guise. In saecu-la saeculor - um.
And the sa - cred Babe, Re - dee - mer of the world, her arms re - ceived; In saecu-la saeculor - um.
Ev - 'ry tongue His name con - fes - sing, countless voic - es an-swer - ing. In saecu-la saeculor - um.

sae - - - cu - - - - - - - lo - - rum

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Latin verses

IX. Hymnus Omnis Horae (Hymn for all hours) Selected verses.

1. Corde natus ex parentis, ante mundi exordium
alpha et omega cognominatus, ipse fons et clausula
omnium, quae sunt, fuerunt quaeque post futura sunt.
In saecula saeculorum.

2. Ecce quem vates vetustus concinebant seculis
quem prophetarum fideles paginae spoponderant,
emicat promissus olim: cuncta conlaudent eum.
In saecula saeculorum.

3. Facta nos et iam probata pangimus miracula,
testis orbis est, nec ipsa terra, quod vidit, negat,
cominus Deum docendis proditum mortalibus.
In saecula saeculorum.

4. O beatus ortus ille, virgo cum puerpara
editit nostram salutem feta sancto spiritu,
et puer redemptor orbis os sacratum protulit.
In saecula saeculorum.

5. Corporis formam caduci, membra morti obnoxia
induit, ne geris periret primoplasti ex germine,
merserat quam lex profundo noxialis tartaro.
In saecula saeculorum.

6. Psallat altitudo caeli, psallite omnes angeli,
quidquid est virtutis usquam psallat in laudem Dei:
null alinguarum sliescat, vox et omnis consonet.
In saecula saeculorum.

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Performance Notes

Latin, *Cathemerinon Liber,* Aurelius Clemens Prudentius
English translation, R. Martin Pope, *The Hymns of Prudentius,* 1905.

1. **Section I.** All voices begin by whispering the Latin text. Voices move independently at varied, individually chosen pace.

2. At director's signal, independently, voices begin to shift from speaking the text to singing/chanting the text. Voices settle onto the chordal pitches appropriate for their voice part until the entire Section I. chord is sounding as they continue with the Latin text. When the chord is sounding each voice will come to the end of a verse and conclude it with 'In saecula saeculorum' which they continue to chant *ad libitum.* At this point all are chanting 'In saecula saeculorum' on the Section I. chord and the affect should sound like myriad echoes in a large cathedral.

3. **Section II.** At director's signal choral voices sing the chords of Section II to the Latin 'In saecula saeculorum' chanting the text at their own pace, changing chords as the director signals.

4. **Section III.** On return to first chord, choral voices shift to *pianissimo* **Latin** text, forming the soundscape in which the small Women's Trio ensemble sings.

5. Women's Trio sings verses in English, with the choir whispering/chanting the Latin in the background.

6. One or two baritones sing a descant. The notes are slighly offset from the main bass/baritone parts in the score.

7. The final measure of verse 5 is **unison** text, Women's Trio on their music and choral voices on their chords; except the Descant which sings on the descant to the end.

8. The half-note rests that precede each verse are not literal. Use them to sound the chord change and continue with the Trio as the Director decides.

Director: It may be easiest to recit a verse silently to yourself. When completed, for 2., signal choir that in 12-16 beats they move from spoken to sung/chanted text. There should be *no* abrupt shift to the chanting, but a gradual cessation of whispers and a growing awareness for the audience of the shift to chanting. Dividing the chorus into sextets who disperse into the audience is one possible performance option. Each sextet could chose their own Latin verse. They could one after another shift from whisper to chant in Section I with each sextet to accomplish the gradual transition to chanted music.