

OF THE FATHER'S LOVE BEGOTTEN

D Bm Em7 A D Bm D

1. Of the Fa - ther's love be - got - ten, Ere the worlds be -
 2. Bless - ed was the day for ev - er When the Vir - gin,
 3. This is he whom seers in old time Chant - ed of with
 4. O ye heights of heav'n, a - dore him; An - gel hosts, his
 5. Glo - ry be to God the Fa - ther, Glo - ry be to

Em7 A Em Bm A D G (G)

1. gan to be, He is Al - pha and O - me - ga, He the source, the
 2. full of grace, By the Ho - ly Ghost con - ceiv - ing, Bore the Sav - ior
 3. one ac - cord, Whom the voic - es of the proph - ets Prom - ised in their
 4. prais - es sing; All do - min - ions, bow be - fore him, And ex - tol our
 5. God the Son, Glo - ry to the Ho - ly Spir - it, Per - sons three, yet

Em7 D Bm D Gmaj7 D/F# Em7 A

1. end - ing he, Of the things that are, that have been,
 2. of our race, And the child, the world's Re - deem - er,
 3. faith - ful word; Now he shines, the long - ex - spect ed;
 4. God and King; Let no tongue on earth be si - lent,
 5. God - head one. Glo - ry be from all cre - a - tion

D G Em7 A G D Gmaj7 Em/D D Em7/D D (D.C.) Final

1. And that fu - ture years shall see,
 2. First re - vealed his sa - cred face,
 3. Let cre - a - tion praise the Lord,
 4. Ev - 'ry voice in con - cert ring,
 5. While e - ter - nal ag - es run, } Ev - er - more and ev - er - more. 5. A - men.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 87 87 87 7; verses 1-4, *Corde natus ex parentis*; Marcus Aurelius Clemens Prudentius, 348-413;

tr. by John M. Neale, 1818-1866, and Henry W. Baker, 1827-1877, alt.; verse 5, Horatius Bonar, 1808-1889.

Music: DIVINUM MYSTERIUM; *Sanctus* trope, 11th cent.; Chant, Mode V; adapt. fr. *Piae Cantiones*, 1582; keyboard acc. by Randall DeBruyn, b. 1947, © 1990, OCP. All rights reserved.

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Em7 D Bm D Gmaj7 D/F# Em7 A

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D G Em7 A [G D Gmaj7 Em/D D] Em7/D D (D.C.) Final

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3. Let cre - a - tion praise the Lord, } Ev - er - more and ev - er - more. _____ 5. A - men.
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SOLO INSTRUMENT

The musical score is written on three staves in treble clef with a key signature of one sharp (F#). The first staff begins with a rest followed by a melodic line starting on G4, moving up to A4, B4, and C5, then down to B4, A4, and G4. Dynamics include *p - gently* and *mp*. The second staff continues the melody with dynamics *p*, *mp*, and *mf*. The third staff concludes the piece with dynamics *mp*, *p*, and *p*, ending with a double bar line and the word **Final** above the staff and *(p)* below it.

Music: DIVINUM MYSTERIUM; Sanctus trope, 11th cent.; Chant, Mode V; adapt. fr. *Piae Cantiones*, 1582;
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