

Of the Father's Love Begotten

arr. Jamie Allen

Misterioso (♩=54)

The musical score is arranged for Soprano, Alto, Tenor, Bass, Piano I, and Piano II. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 5/4. The tempo is marked **Misterioso** with a quarter note equal to 54 beats per minute. The vocal parts (Soprano, Alto, Tenor, Bass) feature a melodic line with lyrics "Oooh" and "Ooooh". The piano accompaniment (Piano I and Piano II) provides harmonic support, with Piano I featuring a triplet in the right hand and Piano II featuring a triplet in the right hand and a sustained bass line in the left hand. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

Soprano
pp Oooh _____ ooh _____ *p* ooh _____ *mf* _____

Alto
pp Oooh _____ Oooh _____ *p* ooh _____ *mf* _____

Tenor
mf Ooooh _____

Bass
mf Ooooh _____

Piano I
mp 3

Piano II
mf 3 *mp*

8

S. *p* Oh *p* oh

A. *p* Oh *p* oh

T. *p* Oh Ah

B. *p* Oh Ah

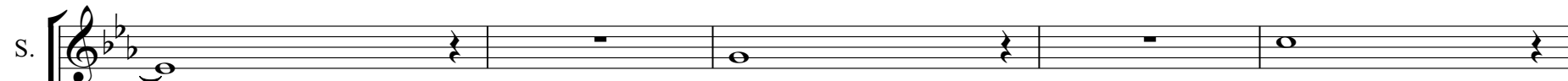
Pno I *p*

Pno II *p*

Detailed description: This page of a musical score, numbered '2' at the top left, contains measures 8 through 11. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts (Piano I and Piano II). The vocal parts are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano parts are in bass clef with the same key signature. The vocal lines consist of long, sustained notes with lyrics 'Oh' and 'Ah'. The piano accompaniment includes triplets and sustained chords. Dynamics are marked with 'p' (piano) throughout.

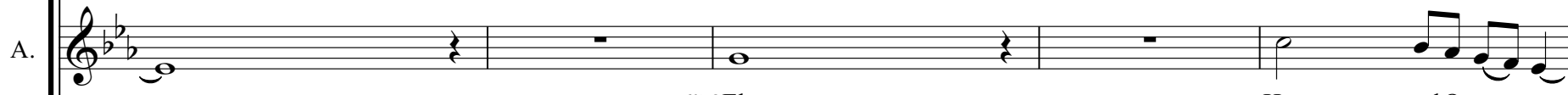
A

12

S. 

mp Eh

mf He

A. 

mp Eh

mf Hee and O-me - ga

T. 

Of the Father's Love be-got - ten

mp Ere the world be-gan_ to be_

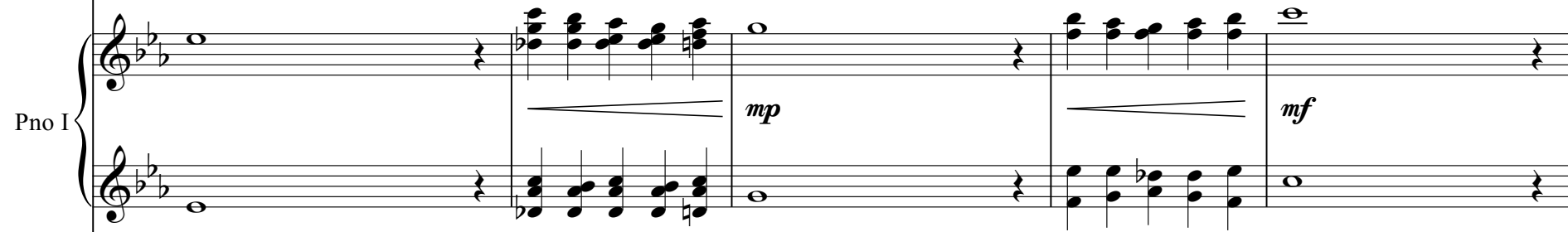
mf He is Al-pha and O-me - ga

B. 

Of the Father's Love be-got - ten

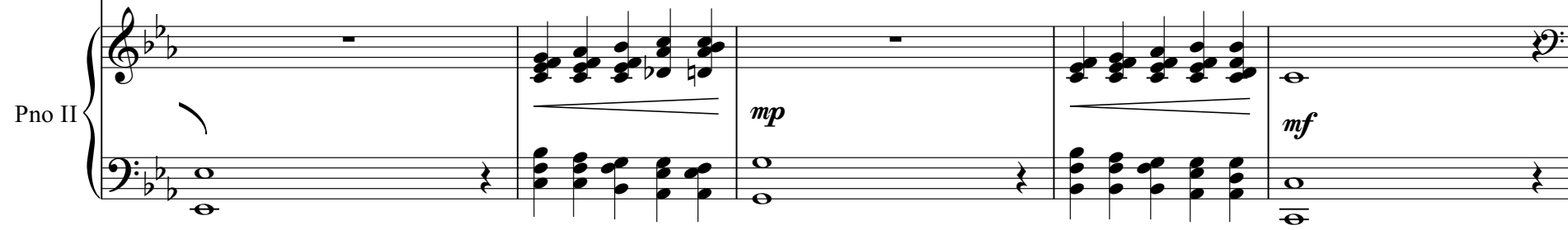
mp Ere the world be-gan_ to be_

mf He is Al-pha

Pno I 

mp

mf

Pno II 

mp

mf

17

S. *mp* He _____ Of the things that are, that have _____

A. *mp* He _____ Of the things that are, that have _____

T. *mp* He the source, the end - ing he _____

B. *mp* He the source, the end - ing he _____

Pno I *mp*

Pno II *mp*

21

S. *mf* — been *f* Ah *tutti* *mf* e - ver-more and e - ver -

A. *mf* — been *mf* e - ver-more and e - ver -

T. *mf* And that fu - ture years shall see e - ver-more and e - ver -

B. *mf* And that fu - ture years shall see e - ver-more and e - ver -

Pno I *f* *mf*

Pno II *mf*

B

24

Più mosso (♩=60)

S. e - ver - more

A. e - ver - more

T. more

B. more

Pno I

Pno II

26
S. *mf* O ye heights a - dore — him

A. *mf* O ye heights of heav'n a - dore — him

Pno I
(8)
6 6 6 6 6 6 6 6 6 6
6 6 6 6 6 6 6 6 6 6
3 3

Pno II
f
p

28

S. An - gel hosts _____ sing _____

A. An - gel hosts his prai - ses sing _____

Pno I

Pno II

Detailed description of the musical score: The score is for a vocal duo (Soprano and Alto) and a piano duo (Piano I and Piano II). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Soprano part begins with a whole note rest, followed by a half note G4, a half note A4, and a half note B4, all under a slur. The Alto part begins with a whole note rest, followed by a half note G4, a half note A4, and a half note B4, all under a slur. The Piano I part features a complex texture with sixteenth-note patterns. The right hand has a series of sixteenth-note groups, each marked with a '6' and a slur. The left hand has a similar pattern, also marked with a '6' and a slur. The Piano II part has a simple harmonic accompaniment with chords in the left hand and a melodic line in the right hand.

30
S.

Pow - ers bow be - fore him

A.

Powr's, do - min - ions bow be - fore — him

Pno I

Pno II

32

S. and ex - tol our God *f* and

A. and ex - tol our God *f* and

T. *f* And

B. *f* And

Pno I

Pno II

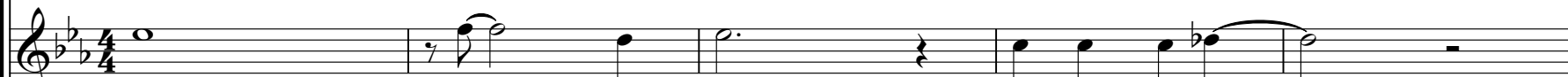
C

34

Fanfare (♩=72)

S. 

king! God and king sing, sing, sing, sing

A. 

king! God and king sing, sing, sing, sing

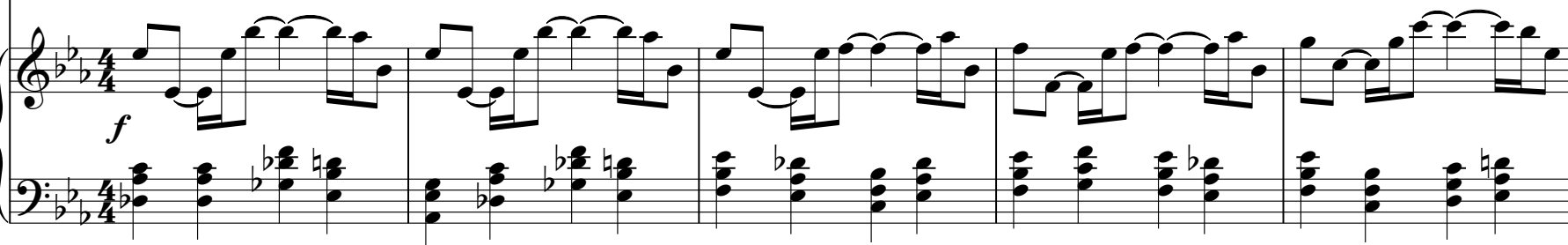
T. 

king! Hisprai - ses sing our God and our

B. 

king! Hisprai - ses sing our God and our

Pno I 

Pno II 

D

39

S. sing, sing, sing, sing — sing, sing, sing, sing *mp* Let no tongue on earth be si -

A. sing, sing, sing, sing — sing, sing, sing, sing *mp* Let no tongue on earth be si -

T. king His prai - ses sing our God and our king *mp* Let no

B. king His prai - ses sing our God and our king

Pno I

Pno II

44

S. *mf* e-v'ry voice in con-certring *p*

A. *mf* e-v'ry voice in con-certring

T. *mf* e-v'ry voice in con-certring

B. *mp* Let no tongue be si - lent *mf* e-v'ry voice in con-certring

Pno I *mf* 8^{va}

Pno II *mf* 8^{va}

15^{ma}

E

49

S. e-ver-more and e-ver more - - O Christ to thee with God, the fa-ther

A. *p* e-ver - more - - - O Christ to thee, God, fa-ther *mp*

T. *p* more O Christ to thee with God, the fa-ther *mp*

B. *p* e-ver-more and more O God and fa-ther *mp*

Pno I *p* *mp* *8va*

Pno II *p* *mp*

55

S. and thee *mf* hymn and chant and high thanks - gi - ving and un-wear-ied prai -

A. and, o ho-ly ghost to thee *mf* hymn, high gi - ving and un-wear-ied

T. and ghost to thee *mf* hymn and high thanks - gi - ving un - wear - ied

B. and, o ho-ly ghost, to thee hymn and high thanks - gi - ving un - wear - ied

Pno I *mf* *8va*

Pno II

61

S. *ff*
 -ses be un - wear-ied prai - ses, ho-nor, glo - ry and

A. *ff*
 prai - ses be, and un-wear-ied prai - ses be ho-nor, glo ry, and do - mi - nion

T. *ff*
 prai-ses, un - wear - ied praise ho - nor, glo ry, and do - min - ion, and do - mi - nion

B. *ff*
 prai-ses, and un-wear-ied prai - ses be ho - nor, do - mi - nion

Pno I *ff*
 (8)

Pno II *ff*
 3

8^{va}

8^{vb}

F

67

S. and e - ter - nal vic - to - ry vic - to - ry vic - to - ry vic - to - ry!

A. and e - ter - nal vic - to - ty vic - to - ry vic - to - vic - to - ry!

T. and e - ter - nal vic - to - ry vic - to - ry vic - to - ry vic - to - ry!

B. and e - ter - nal vic - to - ry vic - to - ry vic - to - ry vic - to - ry!

Pno I

Pno II *ff*

(8) *8va* *8va* *8va* *8va* *8va*

(8) *8vb*

G

calmly (♩=60)

74

S. *p* and Eh_____

A. *p* more_____ ver_____ e-ver

T. *p* ver_____ more

B. *p* Eh_____ oh e-ver-more and e-ver

Pno I

Pno II *p* calmly (♩=60)

82

S. e - ver - more and e - ver - more *mp* e -

A. more and e - ver - more and more *mp* e -

T. e - ver - more and e - ver - more and more *mp* e -

B. more and e - ver - more *mp* e -

Pno I

Pno II

Detailed description: This is a page of a musical score, page 19, starting at measure 82. It features four vocal parts (Soprano, Alto, Tenor, Bass) and two piano parts (Piano I and Piano II). The vocal parts have lyrics: Soprano: "e - ver - more and e - ver - more"; Alto: "more and e - ver - more and more"; Tenor: "e - ver - more and e - ver - more and more"; Bass: "more and e - ver - more". The piano parts provide harmonic support with chords and textures. The Soprano and Alto parts have a melodic line with a slur over the first two phrases. The Tenor part has a similar melodic line. The Bass part has a more rhythmic accompaniment. The piano parts are written in a style that suggests a contemporary or modern setting. The score is in a key with one flat (B-flat) and a common time signature. The dynamics are marked as mezzo-piano (mp).

86

S. - ver - more!
sfz p ————— *ff*

A. - ver - more!
sfz p ————— *ff*

T. - ver - more!
sfz p ————— *ff*

B. - ver - more!
sfz p ————— *ff*

Pno I

8^{va}

Pno II

8^{vb}

Detailed description of the musical score: The page contains a vocal quartet and two piano parts. The vocal staves (Soprano, Alto, Tenor, Bass) are grouped together with a brace on the left. Each vocal line has the lyrics 'ver - more!' and dynamic markings *sfz p* and *ff*. A long slur spans across all vocal parts from the second measure to the end of the phrase. The piano parts (Pno I and Pno II) are grouped with a brace on the left. Pno I has a treble clef and Pno II has a bass clef. Both piano parts feature triplet patterns in the right hand and single notes in the left hand. Pno I has an *8va* instruction above the staff, and Pno II has an *8vb* instruction below the staff. The score is in a key with two flats and a common time signature.