

Divinum Mysterium

Of the Father's Love: framework for improvised performance

Marcus Aurelius Clemens Prudentius

trans. composite, alt.

William Williams, 1745;

trans. Peter Williams, 1771, alt.

DIVINUM MYSTERIUM

improvisation framework by Christopher Aspaas

Of the Fa - ther's love be - got - ten
When I tread the verge of Jor - dan,

2
ere the worlds be - gan _____ to be,
bid my an - xious fears _____ sub - side;

3
he is Al - pha and O - me - ga,
bear me through the swell - ing cur - rent,

4
he the source the end - ing he,
land me safe on Ca - naan's side;

5
of the things that are, that have _____ been,
let no tongue on earth be si - - - - - lent,

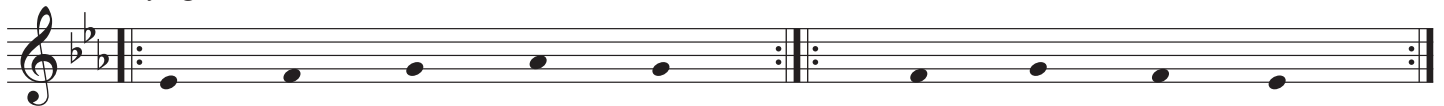
6
and that fu - ture years shall see,
ev - 'ry voice in con - cert ring

7
A2
ev - er - more and ev - er - more. _____
ev - er - more and ev - er - more. _____

FRAMEWORK

1. wind/nature sounds from S1, A1
2. add E-flat drone from bass
3. choir members (S2, A2, T2) add fragments from chant (found below)
4. choir members (S1, A1, T1, B1) sing verse one as written
5. following verse 1, S1 and A1 resume wind/nature sounds
6. choir members (SAT and Baritones) sing verse 2--when each notated part arrives on their note in (), sustain until end of chant. S1, T1, B2 sustain the final pitch of the chant
7. all voices crescendo and on cue open to [a] on the sonority notated below (S1 and T1 will need to move up an octave from the final note of the chant)
8. gradually diminuendo while closing the vowel
9. B2 stays on E-flat drone, all other voices resume chant fragments and diminuendo *al niente*.

fragments



6 *arrival sonority*

