

**Texts – *Of the Father’s Love Begotten / I Heard the Bells on Christmas Day* – Thomas Lloyd**

1. Of the Father’s love begotten  
Ere the worlds began to be,  
He is Alpha and Omega  
He the Source, the Ending he  
Of the things that are, that have been,  
And that future years shall see,  
Evermore and evermore.

1. I heard the bells on Christmas day  
Their old familiar carols play  
And mild and sweet the words repeat,  
Of peace on earth, good will to men.

2. O that birth, forever blessed!  
When the Virgin, full of grace,  
By the Holy Ghost conceiving,  
Bore the Saviour of our race,  
And the Child, the world’s Redeemer,  
First revealed his sacred face,  
Evermore and evermore.

2. And in despair I bow’d my head:  
“There is no peace on earth,” I said,  
“For hate is strong, and mocks the song  
Of peace on earth, good will to men.

3. He assumed this mortal body,  
Coming down to dwell among us,  
Taste our sorrow and our longing  
Bring us healing with his touch.  
In a world made sore by striving  
Reconciling all as one,  
Evermore and evermore. (TL)

3. Then pealed the bells more loud and deep:  
“God is not dead, nor doth He sleep;  
The wrong shall fail, the right prevail,  
With peace on earth, good will to men.”

4. O ye elders, lead the anthems:  
Laud your God in ancient lays!  
Youths and maidens, hymn his glory!  
Infants, bring your songs of praise!  
Guileless voices, in sweet concord  
Unto all the length of days,  
Evermore and evermore.

*John Mason Neale (1854)  
and Henry Williams Baker (1859)*

4. Till, ringing, singing on its way  
The world revolved from night to day.  
A voice, a chime, a chant sublime,  
Of peace on earth, good will to men!

Henry Wadsworth Longfellow (1807-1882)

*Divinum Mysterium* is one of the oldest melodies and hymn texts in the Christian tradition. Longfellow’s *Christmas Bells* was written during the American Civil War, probably in response to the severe injuries the poet’s son suffered in November of 1862, and coincidentally just a few years after Prudentius’ Latin text for *Divinum Mysterium* was translated into English. While there are two quite familiar melodies associated with Longfellow’s poem (by John Baptiste Calkin and by Johnny Marks), the melodies used here are the inversion and retrograde forms of the first eight bars of the *Divinum Mysterium* melody itself. - TL

*duration approx. 7½ minutes*

# Of the Father's Love Begotten / I Heard the Bells on Christmas Day

J. M. Neale (1818-1866)  
Henry Wadsworth Longfellow (1818-1882)

*Piae Cantiones*, 1582, arr. Thomas Lloyd

♩ = 56 *With breadth and serenity*

The musical score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass), Harp, and a string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked as ♩ = 56 with the instruction "With breadth and serenity".

The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with a "z" for a whole rest. The Harp part begins with a forte (*f*) dynamic and features a series of chords and arpeggiated figures. The string quartet (Violin I, Violin II, Viola, Violoncello, Double Bass) is also silent for most of the score, with Violin II, Viola, and Violoncello entering in the final measure with a mezzo-forte (*mf*) dynamic and a legato articulation. The Viola part is specifically marked *mf, legato, cantabile*, and the Violoncello part is marked *(legato)*.

12

S. 

A. 

T.   
Of the Fa-ther's love be

B.   
Of the Fa-ther's love be

Hp. 

Vln. I   
*f* *diminuendo* *p*

Vln. II   
*f* *diminuendo* *p*

Vla.   
*f* *diminuendo* *p*

Vc.   
*f* *diminuendo* *p*

Db.   
*f* *diminuendo* *p*

21

S. He is Al-pha and O-me-ga, Of the things that are, that have \_\_\_\_\_ been,

A. He the Source, the End-ing He, Of the things that are, that have \_\_\_\_\_ been,

T. got - ten ere the world be - gan. to be, He is Al-pha and O-me-ga,

B. got - ten ere the world be - gan. to be, He the Source, the End-ing He,

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This is a page of a musical score, page 3, starting at measure 21. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an instrumental ensemble (Harp, Violins I & II, Viola, Violoncello, Double Bass). The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal parts have lyrics in English. The instrumental parts are mostly rests, with the harp and strings providing accompaniment. The harp part includes some arpeggiated figures. The string parts are mostly rests, with some light accompaniment in the lower strings.

30

S. E ver-more and e - ver more, and e - ver-more, and e - ver - more... *ppp* *f* I heard the bells on Christ-mas day Their old fa-

A. E - ver more and e - ver-more, and e - ver - more and more... *ppp* *f* I heard the bells on Christ-mas day Their old fa-

T. And that fu - ture year shall see, E - ver-more and e - ver - more, and e - ver more, and e - ver - more... *ppp* *f* I heard the bells on Christ-mas day Their old fa-

B. And that fu - ture year shall see, E - ver - more and e - ver - more... *ppp* *f* I heard the bells on Christ-mas day Their old fa-

Hp. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

37

S. mi-liar ca-rols play And mild and sweet the words re - peat, Of peace on earth good will to men. O that birth, for-e-ver bles - sed! When the Vir - gin,

A. mi-liar ca-rols play And mild and sweet the words re - peat, Of peace on earth good will to men. O that birth, for-e-ver bles - sed! When the Vir - gin,

T. mi-liar ca-rols play And mild and sweet the words re - peat, Of peace on earth good will to men.

B. mi-liar ca-rols play And mild and sweet the words re - peat, Of peace on earth good will to men.

Hp. *mf*

Vln. I *ppp* non vibrato; free bow changes

Vln. II *ppp* non vibrato; free bow changes

Vla. *ppp* non vibrato; free bow changes

Vc. *ppp* non vibrato; free bow changes

Db. *ppp* non vibrato; free bow changes

48

S. full\_ of grace, BytheHo ly Ghost con cei - ving, Bore the Sa- viour of our race,

A. full\_ of grace, BytheHo ly Ghost con cei - ving, Bore the Sa- viour of our race,

T. And the Child, the world's Re - dee - mer, First re- vealed his sa- cred face,

B. And the Child, the world's Re - dee - mer, First re- vealed his sa- cred face,

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

56

*pp* *crescendo poco a poco*

S. E-ver-more and e-ver more, and e-ver- more and e - ver- more, and e - ver more... And in de-spair I bow'd my head: "There is\_\_ no peace on earth,"I said, "For

A. E-ver-more and e-ver more, and e - ver more, and e - ver- more, and e - ver- more... And in de-spair I bow'd my head: "There is\_\_ no peace on earth,"I said, "For

T. E-ver-more and e-ver more, and e-ver- more, and e - ver- more, and e - ver more, and more... And in de-spair I bow'd my head: "There is\_\_ no peace on earth,"I said, "For

B. E-ver-more and e-ver more, e - ver - more and e - ver - more... And in de-spair I bow'd my head: "There is\_\_ no peace on earth,"I said, "For

Hp. *(sub.) mf*

Vln. I *p* *crescendo poco a poco*

Vln. II *p* *crescendo poco a poco*

Vla. *p* *crescendo poco a poco*

Vc. *p* *crescendo poco a poco*

Db.

64

S. *ff* hate is strong, and mocks the song Of peace on earth, good will\_ to men. *mf espressivo* He as-sumed this mor-tal bo - dy,

A. *ff* hate is strong, and mocks the song Of peace on earth, good will\_ to men. *mf espressivo* He as-sumed this mor-tal bo - dy,

T. *ff* hate is strong, and mocks the song Of peace on earth, good will\_ to men. *mf espressivo* He as-sumed this mor-tal bo - dy,

B. *ff* hate is strong, and mocks the song Of peace on earth, good will\_ to men. *mf espressivo* He as-sumed this mor-tal bo - dy,

roll all chords, from bottom

Hp. *f* *p*

Vln. I *p legato, warm sound*

Vln. II *p legato, warm sound*

Vla. *p legato, warm sound*

Vc. *mp cantabile*

Db. *p cantabile*

73

S.  
co-ming down to dwell with us, taste our sor-row and our long - ing, bring us heal-ing with\_ his touch. In a world made sore by

A.  
co-ming down to dwell with us, taste our sor-row and our long - ing, bring us heal-ing with\_ his touch. In a world made sore by

T.  
co-ming down to dwell with us, taste our sor-row and our long - ing, bring us heal-ing with\_ his touch. In a world made sore by

B.  
co-ming down to dwell with us, taste our sor-row and our long - ing, bring us heal-ing with\_ his touch. In a world made sore by

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 73, features vocal soloists (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are in a key with two flats and feature a complex, multi-measure rest structure. The instrumental parts include Harp (Hp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The harp part consists of multi-measure rests. The string parts provide a rhythmic and harmonic accompaniment with various patterns of eighth and sixteenth notes.

80

S. *mp*  
stri - - ving re - con - ci - ling all as one, e - ver - more and e - ver more... Then pealed the bells more loud and deep: "God is\_\_ not dead nor

A.  
stri - - ving re - con - ci - ling all as one, e - ver - more and e - ver more... Then pealed the bells more loud and deep: "God is\_\_ not dead nor

T.  
stri - - ving re - con - ci - ling all as one, e - ver - more and e - ver - more... Then pealed the bells more loud and deep: "God is\_\_ not dead nor

B.  
stri - - ving re - con - ci - ling all as one, E - ver - more and e - ver more... Then pealed the bells more loud and deep: "God is\_\_ not dead nor

Hp.  
*f*

Vln. I

Vln. II

Vla.

Vc.

Db.



♩ = 60 (♩. = prev. ♩) *Swinging!*

98

S. O ye el-ders, lead the an- thems: Laud your God in an-cient lays! Youths and maid-ens, hymn his glo - ry!

A. O ye el-ders, lead the an - thems: Laud your God in an-cient lays! Youths and maid-ens, hymn his glo - ry!

T. O ye el-ders, lead the an - thems: Laud your God in an-cient lays! Youths and maid-ens, hymn his glo - ry!

B. O ye el-ders, lead the an - thems: Laud your God in an-cient lays! Youths and maid-ens, hymn his glo - ry!

Hp. *sfz*

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Db.

106

S. In - fants, bring your songs of praise! Guile-less voic - es, in\_\_\_ sweet\_\_\_ ac-cord un - to all the length of days, E - ver more and e - ver

A. In - fants, bring your songs of praise! Guile-less voic - es, in\_\_\_ sweet\_\_\_ ac-cord un - to all the length of days, E - ver more and

T. In - fants, bring your songs of praise! Guile-less voic - es, in\_\_\_ sweet\_\_\_ ac-cord un - to all the length of days, E - ver

B. In - fants, bring your songs of praise! Guile-less voic - es, in\_\_\_ sweet\_\_\_ ac-cord un - to all the length of days, E - ver

Hp. *mp* *p*

Vln. I *mp dolce*

Vln. II *mp dolce*

Vla. *mp dolce*

Vc. *mp* *p*

Db. *mp* *p*

♩ = 60 (♩ = prev. ♩) Broadly

112

*rit.* *molto legato.....*

S. more. and e - ver more, e - ver more, Till, ring - ing, sing - ing on its way The world re - volved from night to day. A voice, a

A. e - ver more. and e - ver - - more, Till, ring - ing, sing - ing on its way The world re - volved from night to day. A voice, a

T. more and e - ver more. and e - ver - - more, Till, ring - ing, sing - ing on its way The world re - volved from night to day. A voice, a

B. more and e - ver - more, e - ver - more, Till, ring - ing, sing - ing on its way The world re - volved from night to day. A voice, a

Hp.

*molto legato*

*♩ = 60* *Broadly*

Vln. I *f* *Broadly*

Vln. II *f* *Broadly*

Vla. *f* *Broadly*

Vc. *f* *Broadly*

Db. *f* *Broadly*

119

S. chime, a chant\_ su - blime, Of peace on earth, good will\_ to men!

A. chime, a chant\_ su - blime, Of peace on earth, good will\_ to men!

T. chime, a chant\_ su - blime, Of peace on earth, good will\_ to men!

B. chime, a chant\_ su - blime, Of peace on earth, good will\_ to men!

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

