

Patrick M. O'Shea

# CORDE NATUS EX PARENTIS

Two-Part Choir (with divisi) & Piano

A handwritten musical score for a two-part choir and piano. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 9/8 time. The score includes a large slur over the first two staves, indicating a long phrase. The lyrics 'LUNGA' and 'MEN.' are written above the notes. The score is signed 'P. O'Shea' at the bottom right.

2007

FOR PERUSAL USE ONLY

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*Corde natus ex parentis* is a 4<sup>th</sup> century hymn by the Roman poet Aurelius Prudentius Clemens (348 – c. 413). This piece sets the first, fourth, and fifth stanzas of the nine-stanza poem (the ninth of which is a paraphrase of the Lesser Doxology), paired with the traditional chant associated with the text, “Divinum mysterium,” which appeared as early as the 10<sup>th</sup> century.

Corde natus ex parentis  
Ante mundi exordium  
A et O cognominatus,  
ipse fons et clausula  
Omnium quæ sunt, fuerunt,  
quæque post futura sunt.  
Sæculorum sæculis.

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!

O beatus ortus ille,  
virgo cum puerpera  
Edidit nostram salutem,  
feta Sancto Spiritu,  
Et puer redemptor orbis  
os sacratum protulit.  
Sæculorum sæculis.

O that birth forever blessed,  
When the virgin, full of grace,  
By the Holy Ghost conceiving,  
Bore the Saviour of our race;  
And the Babe, the world's Redeemer,  
First revealed His sacred face,  
evermore and evermore!

Psallat altitudo caeli,  
psallite omnes angeli,  
Quidquid est virtutis usquam  
psallat in laudem Dei,  
Nulla linguarum silescaat,  
vox et omnis consonet.  
Sæculorum sæculis.

O ye heights of heaven adore Him;  
Angel hosts, His praises sing;  
Powers, dominions, bow before Him,  
and extol our God and King!  
Let no tongue on earth be silent,  
Every voice in concert sing,  
Evermore and evermore!

Patrick M. O'Shea (b. 1967, Worcester, Massachusetts) serves as Professor of Music and Director of Choirs at Saint Mary's University of Minnesota. He holds the degrees from Arizona State University, the University of Illinois at Urbana-Champaign, and Shenandoah Conservatory of Music. He writes predominantly choral and vocal music, but has also produced works for various chamber ensembles and piano. For more composer information, visit: [www.poshea.com](http://www.poshea.com)

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# Corde natus ex parentis

Marcus Aurelius Clemens Prudentius  
(348-413)

for Lindsay

Divinum mysterium - 11th c.  
arr. Patrick M. O'Shea

Flowing  $\text{♩} = 54$

The musical score is arranged in four systems. Each system consists of a vocal line for the Soprano (SA) and a piano accompaniment (Pno.).

- System 1:** The piano part begins with a *mp* dynamic. The SA part has a rest for the first two measures.
- System 2:** The SA part enters with the lyrics "Cor - de na - tus ex pa - ren - tis". The piano part continues with accompaniment.
- System 3:** The SA part continues with the lyrics "an - te mun - di ex - or - di - um, Al - pha et O - cogn - o - mi - na - tus,". The piano part provides accompaniment.
- System 4:** The SA part concludes with the lyrics "ip - se fons et clau - su - la. Om - ni - um quae sunt fu - e - -". The piano part provides accompaniment.

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score features various time signatures: 3/2, 5/4, 7/4, and 3/2.

18

SA  
runt, quae quae post fu-tu-ra sunt. Sae-cu-lo rum sae-cu - lis. —

TB  
*p*  
Sae-cu-lo rum

18

Pno.

23

TB  
*mf*  
sae-cu - lis. — O be - a - tis or - tus il - le,

23

Pno.  
*mf* *mp*

27

TB  
vir - go cum pu - er - pe - ra, Ed - i - dit nos - tram sa - lu - tem,

27

Pno.

31

TB

fe - ta Sanc to Spi - ri - tu, Et pu - er re demptor or - - - bis

Pno.

36

SA

Sae - cu - lo - rum

TB

os sa - cra - tum pro - tu - lit. Sae - cu - lo - rum sae - cu - lis. —

Pno.

40

SA

sae - cu - lis. — Psal lat al - ti - tu - do cae - li,

TB

Psal lat al - ti - tu - do cae -

Pno.

*mf* *f*

44

SA  
psal-li - te om-nes an-gel - i, Quid quid est vir - tu - tis us - quam

TB  
li, psal-li - te om-nes an-gel - i, Quid quid est vir - tu - tis us - quam

Pno.

48

SA  
psal-lat in lau-dem De - i, Nul-la lin-gua rum si - le - -

TB  
psal-lat in lau dem De - i, Nul-la lin-gua - rum si - le -

Pno.

52

SA  
scat, vox et om - nis con - so - net. Sae - cu - lo - rum sae - cu -

TB  
- - scat, vox et om - nis con - so - net. Sae - cu - lo -

Pno.



The musical score is arranged in four systems. The first system (measures 56-58) features Soprano (S), Alto (SA), Tenor (TB), and Piano (Pno.) parts. The Soprano part is marked *mf* and includes the lyrics "Sae - cu - lo - rum sae - cu - lis.". The Alto part is marked *mf* and includes the lyrics "Sae - cu - lo - rum sae - cu - lis.". The Tenor part is marked *mf* and includes the lyrics "rum Sae - cu - lo - rum sae - cu - lis. Sae - cu - lo - rum sae - cu - lis.". The Piano part is marked *mf*. The second system (measures 59-61) features the same vocal and piano parts. The Soprano part is marked *mp*, *p*, and *pp*, with a *rit.* marking. The Alto part is marked *mp*, *p*, and *pp*, with a *rit.* marking. The Tenor part is marked *mp*, *p*, and *pp*, with a *rit.* marking. The Piano part is marked *mp*, *p*, and *ppp*, with a *rit.* marking. A large diagonal watermark "FOR PERUSAL USE ONLY" is overlaid across the score.