

# Of the Father's Love Begotten

Solo Instrument(s) in C

DIVINUM MYSTERIUM  
*Sanctus* trope, 11th cent.; Chant, Mode V  
Adapt. fr. *Piae Cantiones*, 1582  
Arranged by Curtis Stephan and Scott Soper

## VERSE 1: *Freely*

Melody

Harmony 1

Harmony 2

C Am7 G F C/E Dm7

Dm7/G Am F C/E Dm7/G F G(no3) C/E Fmaj7 G C

## VERSE 2: *Slowly (in tempo)*

C Am7 Gsus4 G F

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C/E Dm7 Dm7/G Am F C/E

Dm7/G F G(no3) C/E Fmaj7 G C G/A

VERSES 3, 4

D Bm7 Asus4 A G

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D/F# Em7 Em7/A Bm G D/F# Em7/A

G A(no3) D/F# Gmaj7 A 1 D 2 D Ab/Bb

VERSE 5 Eb Cm7 Bbsus4 Bb Ab

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Chord progression: Eb/G, Fm7, Fm7/Bb, Cm7, Ab, Eb/G, Fm7/Bb

The first system of the musical score consists of three staves. The top staff features a series of chords: Eb/G, Fm7, Fm7/Bb, Cm7, Ab, Eb/G, and Fm7/Bb. The music is written in a key signature of two flats (Bb and Eb) and a time signature of 3/4. The notation includes eighth and sixteenth notes, often beamed together, and rests. The bottom two staves provide a harmonic accompaniment with similar rhythmic patterns.

Chord progression: Ab, Bb(no3), Eb Abmaj7, Bb, Cm, Abmaj7, Bb, Eb

Tempo markings: *rit.*

The second system of the musical score continues the piece with three staves. The chord progression is Ab, Bb(no3), Eb Abmaj7, Bb, Cm, Abmaj7, Bb, and Eb. The time signature changes to 4/4 for the first two measures of the system, then returns to 3/4. The notation includes a 'rit.' (ritardando) marking above the Abmaj7 chord in the 4/4 section. The music concludes with a final Eb chord and a fermata over the final note.