

Love Divine, All Loves Excelling

SATB, Congregation (opt.), and Keyboard (opt.)

Charles Wesley, 1707-88

ST. MATTHEW THE YOUNGER

Donald Busarow

Simply (♩ = 64)

Solo or Unison Voices

4 1. Love di - vine, all loves ex - cell - ing, Joy of heav'n, to earth come

9 down! Fix in us thy hum-ble dwell-ing, All thy faith - ful mer-cies crown. Je-sus,

14 thou art all com - pas-sion, Pure, un - bound-ed love thou art; Vis-it us with thy sal-

Women

Men

va - tion, En-ter ev - 'ry trem-bling heart. 2. Breathe, oh, breathe thy lov-ing

va - tion, En-ter ev - 'ry trem-bling heart. 2. Breathe thy

19 Spir - it In - to ev - 'ry trou-bled breast; Let us all in thee in-

23 lov-ing Spir - it In - to ev-'ry trou-bled breast; _ Let us all _ in _ thee in-

her - it; Let us find thy prom-ised rest. Take a-way the love of

27 her - it, _ Let us find thy prom-ised rest. _ Take a - way the love of

sin - ning; Al - pha and O - me - ga be; _ End of faith, as its be -

sin - ning; Al - pha and O - me - ga be; End of faith, _ as _ its be -

Stanza 1 may be played as an introduction on a solo instrument or on an 8' flute on the organ.

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gin - ning, Set our hearts at lib - er - ty. 3. Come, Al - might - y, to de -
 4. Fin - ish then thy new cre -

(div.)

(div.)

35

gin - ning, Set our hearts at lib - er - ty.

liv - er; Let us all thy life re - ceive; Sud - den - ly re - turn, and
 a - tion, Pure and spot - less let us be; Let us see thy great sal -

39

nev - er, Nev - er - more thy tem - ples leave. Thee we would be al - ways
 va - tion Per - fect - ly re - stored in thee, Changed from glo - ry in - to

43

bless - ing, Serve thee as thy hosts a - bove, Pray and praise thee with - out
 glo - ry, Till in heav'n we take our place, Till we cast our crowns be -

47

ceas - ing, Glo - ry in thy per - fect love.
 fore thee, Lost in won - der, love, and praise.

The congregation may join in singing Stanza 4. If so, the SATB setting of Stanzas 3 and 4 should be used as keyboard accompaniment. Sopranos may create a descant to stanza 4 by singing the alto line one octave higher.