

Eternal depth of love divine

John Fawcett

WIGAN. L.M. Hy: 586, Wesley's Suppt.

This edition by Edmund Gooch
released into the public domain,
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Moderato

E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd;
With whom dost thou de - light to dwell? Sin - ners, a vile and thank - less race;

9

How bright thy bea - ming glo - ries can shine! How wide thy hea - ling
O God, what tongue a - right can tell How vast thy love, how

Eternal depth of love divine - Wigan (John Fawcett)

15

streams are spread, how wide thy hea - ling streams are spread!
great thy grace, how vast thy love, how great thy grace!

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3. The dictates of thy sov'reign will
With joy our thankful hearts receive:
All thy delight in us fulfil;
Lo! all we are to thee we give.

4. To thy sure love, thy tender care,
Our flesh, soul, spirit, we resign;
O fix thy sacred presence there,
And seal th'abode for ever thine.

5. O King of glory, thy rich grace
Our feeble thought surpasses far;
Yea, ev'n our crimes, though numberless,
Less num'rous than thy mercies are.

6. Still, Lord, thy saving health display,
And arm our souls with heav'nly zeal;
So fearless shall we urge our way
Through all the pow'rs of earth and hell.

The order of parts in the source (specified in the first piece in the book) is Alto - Tenor - Air - Bass. The Air and Bass are bracketed together, with additional small notes on these staves filling in the harmony of the keyboard accompaniment part which doubles the voices. This accompaniment is marked 'Organ' in the first piece in the book, and is described as 'an Accompaniment for the Organ, &c.' on the title page: it has been given on separate staves in the present edition. The Alto and Tenor parts are printed in the source in the treble clef, an octave above sounding pitch. Only the opening line of the first verse of the text is given in the source: the remainder of the text has here been added editorially.

The tenor C and D in bar 6, beat 2 and the soprano D on bar 18, beat 2 (and the corresponding note in the keyboard accompaniment) are shown in the source as small semiquaver grace notes with a time value additional to that of the bar: they have here been written out in full, with their time values deducted from the notes to which they are slurred.