

## Eternal depth of love divine

John Fawcett

Text: John Wesley (from Nikolaus  
Ludwig, Graf von Zinzendorf)

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

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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;  
The dic - tates of thy sov - 'reign will With joy our thank - ful hearts re - ceive:  
To thy sure love, thy ten - der care, Our flesh, soul, spi - rit, we re - sign;

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9

How bright thy bea - ming glo - ries shine! How wide thy hea - ling  
O God, what tongue a - right can tell How vast thy love, how  
All thy de - light in us ful - fil; Lo! all we are to  
O fix thy sa - cred pre - sence there, And seal th'a - bode for

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## Eternal depth of love divine - Wigan (John Fawcett)

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*f*

streams are spread, how wide thy hea - ling streams are spread!  
 great thy grace, how vast thy love, how great thy grace!  
 thee we give, lo! all we are to thee we give.  
 e - ver thine, and seal th'a - bode for e - ver thine.

*f*

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8

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 Lo! all we are to thee we give.  
 And seal th'a - bode for e - ver thine.

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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.

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 a 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 omitted from 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 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.