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Title of Piece \_\_\_\_\_

Composer \_\_\_\_\_

Order Number \_\_\_\_\_

## Love Divine

*Love Divine* was commissioned by the Choir Schools' Association to celebrate the new millennium. Although a seemingly odd choice of text (the original setting was first published in 1747), I realised on looking at this wonderful set of verses afresh that it was possible to hear them with a slightly different lilt and accent – to put them into a contemporary context. I was also drawn to use this beautiful poetic text as both the author Charles Wesley (co-founder of the Methodist Movement) and I were at one time undergraduates of Christ Church, Oxford; a fitting connection considering the first performance of this new setting.

Howard Goodall

Love Divine was first performed on 26 February 2000  
in Oxford by the choir of Christ Church Cathedral,  
as part of a concert celebrating the founding 150 years before  
of the city of Christ Church, New Zealand,  
by a pioneer religious group from the Oxford college.

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commissioned by the Choir Schools' Association  
celebrating the year 2000

# Love Divine

Text by Charles Wesley

HOWARD GOODALL

With warmth and expression ♩ = 72

SOPRANO

ALTO

TENOR

BASS

With warmth and expression ♩ = 72

PIANO/  
ORGAN

*p* very gently and delicately

(con Ped.)

5

*p*

Ah

*p*

Ah

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An SSAA version of *Love divine* is also available.

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10 *mp legato sempre*

Love di-vine, all loves ex-cel-ling, Joy of heav'n, to  
Breathe, O breathe thy lov-ing Spi-rit In-to ev-'ry

*pp*  
Ah

*pp*  
Ah

*pp*  
Ah

13

earth come down, Fix in us thy hum-ble dwell-ing,  
trou-bled breast, Let us all in thee in-he-rit

*pp*  
ah

*pp*  
ah

*pp*  
ah

16

All thy faith - ful mer - cies crown.  
Let us find that se - cond rest:

19

*mf*  
Je - su, thou art all com - pas - sion, Pure un - bound - ed  
Take a - way our power of sin - ning, Al - pha and O -

*mf*  
Je - su, thou art all com - pas - sion, Pure un - bound - ed  
Take a - way our power of sin - ning, Al - pha and O -

*mf*  
Je - su, thou art all com - pas - sion, Pure un - bound - ed  
Take a - way our power of sin - ning, Al - pha and O -

*mf*  
Je - su, thou art all com - pas - sion, Pure un - bound - ed  
Take a - way our power of sin - ning, Al - pha and O -

22

love thou art; \_\_\_\_\_ Vi - sit us with thy sal - va - tion,  
- me - ga be, \_\_\_\_\_ End of faith as its be - gin - ning,

love thou art; \_\_\_\_\_ Vi - sit us with thy sal - va - tion,  
- me - ga be, \_\_\_\_\_ End of faith as its be - gin - ning,

love thou art; \_\_\_\_\_ Vi - sit us with thy sal - va - tion,  
- me - ga be, \_\_\_\_\_ End of faith as its be - gin - ning,

love thou art; \_\_\_\_\_ Vi - sit us with thy sal - va - tion,  
- me - ga be, \_\_\_\_\_ End of faith as its be - gin - ning,

*poco rall.*

25

En - ter ev - 'ry trem - bling heart.  
Set our hearts at li - ber - ty.

En - ter ev - 'ry trem - bling heart.  
Set our hearts at li - ber - ty.

En - ter ev - 'ry trem - bling heart.  
Set our hearts at li - ber - ty.

En - ter ev - 'ry trem - bling heart.  
Set our hearts at li - ber - ty.

*poco rall.*

28 **a tempo**

*pp*

31 **SOPRANOS** *P*  
*Ah*

**ALTOS** *P*  
*Ah*

34 **S.** *poco rall.* **a tempo** *mf*  
 Come, al - migh - ty

**A.** *poco rall.* **a tempo** *mf*  
 Come, al - migh - ty

**T.** *poco rall.* **a tempo** *mf*  
 Come, al - migh - ty

**B.** *poco rall.* **a tempo** *mf*  
 Come, al - migh - ty

37

to de - li - ver, Let us all thy life re - ceive;

to de - li - ver, Let us all thy life re - ceive;

to de - li - ver, Let us all thy life re - ceive;

to de - li - ver, Let us all thy life re - ceive;

40

Sud - den - ly re - turn, and ne - ver, Ne - ver more thy

Sud - den - ly re - turn, and ne - ver, Ne - ver more thy

Sud - den - ly re - turn, and ne - ver, Ne - ver more thy

Sud - den - ly re - turn, and ne - ver, Ne - ver more thy



43

tem - ples leave. Thee we would be  
tem - ples leave. Thee we would be  
tem - ples leave. Thee we would be  
tem - ples leave. Thee we would be

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

46

al - ways bless - ing, Serve thee as thy hosts a - bove;  
al - ways bless - ing, Serve thee as thy hosts a - bove;  
al - ways bless - ing, Serve thee as thy hosts a - bove;  
al - ways bless - ing, Serve thee as thy hosts a - bove;

The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. There are time signature changes from 4/4 to 3/4 in the final two measures.

49

Pray, and praise thee, with - out ceas - ing, Glo - ry in thy

Pray, and praise thee, with - out ceas - ing, Glo - ry in thy

Pray, and praise thee, with - out ceas - ing, Glo - ry in thy

Pray, and praise thee, with - out ceas - ing, Glo - ry in thy

52

per - fect love. Fin - ish then thy

per - fect love. Fin - ish then\_\_\_

per - fect love. Fin - ish then thy

per - fect love. Fin - ish then\_\_\_

55

new cre - a - tion: Pure and spot - less let us be;  
 — thy new cre - a - tion: — Pure and spot - less\_ let us be; Let —  
 new cre - a - tion: Pure and spot - less let us be;  
 — thy new cre - a - tion: — Pure and spot - less\_ let us be; Let —

58

Let us see thy great sal - va - tion, Per - fect - ly re -  
 — us — see — thy great sal - va - tion, — Per - fect - ly re -  
 Let us see thy great sal - va - tion, Per - fect - ly re -

61

S. *più f*  
 - stored in thee; Changed from glo - ry

A. *più f*  
 - stored in thee; Changed from glo -

TENOR 1 *più f*  
 - stored in thee; Changed from glo - ry

TENOR 2 *più f*  
 - stored in thee; Changed from glo -

B. *più f*  
 - stored in thee; Changed from glo - ry

64

in - to glo - ry, Till in heav'n we take our place, —

- ry in - to glo - ry, Till in heav'n we take our place, —

in - to glo - ry, Till in heav'n we take our place, —

- ry in - to glo - ry, Till in heav'n we take our place, —

in - to glo - ry, Till in heav'n we take our place, —

67 SOPRANO 1  
Till we cast our crowns be - fore thee, Lost in won - der,

SOPRANO 2  
Till we cast our crowns be - fore thee, Lost in won - der,

A.  
Till we cast our crowns be - fore thee, lost in won - der,

T.1  
Till we cast our crowns be - fore thee, Lost in won - der,

T.2  
Till we cast our crowns be - fore thee, Lost in won - der,

B.  
Till we cast our crowns be - fore thee, Lost in won - der,

70  
S. love, and praise, love, and praise! Till we cast our *ff*

A. love, and praise, love, and praise! Till we cast our *ff*

T.1 love, and praise, love, and praise! Till we cast our *ff*

B. love, and praise, love, and praise! Till we cast our *ff*

73

crowns be - fore\_ thee, Lost in won - der, love, and praise!\_

crowns be - fore\_ thee, Lost in won - der, love, and praise!\_

crowns be - fore\_ thee, Lost in won - der, love, and praise!\_

crowns be - fore\_ thee, Lost in won - der, love, and praise!\_

76

*fff* Praise!\_ Praise!\_ Praise!\_

*fff* Praise!\_ Praise!\_ Praise!\_

*fff* Praise!\_ Praise!\_ Praise!\_

*fff* Praise!\_ Praise!\_ Praise!\_