

727 - Love Divine, All Loves Excelling

CHARLES WESLEY

JOHN ZUNDEL

Arranged by Jeremy Johnson
Orchestrated by Jeff Anderson

♩ = 118

INTRO

The musical score is arranged in a standard orchestral format with the following parts:

- Vocals:** Two staves (treble and bass clef) with a whole rest in the first measure.
- Piano:** Treble and bass clef staves. The right hand plays chords (G, D, Em, C) with a forte (*f*) dynamic. The left hand plays a rhythmic accompaniment.
- Flute 1 / Oboe (Flute 2):** Treble clef staff with a forte (*f*) dynamic.
- B♭ Clarinet 1 & 2:** Treble clef staff with a forte (*f*) dynamic.
- Bassoon (B♭ Bass Clarinet):** Bass clef staff with a forte (*f*) dynamic.
- E♭ Alto Saxophone 1 & 2:** Treble clef staff with a forte (*f*) dynamic.
- B♭ Tenor Saxophone (Baritone T.C.):** Treble clef staff with a forte (*f*) dynamic.
- B♭ Trumpet 1:** Treble clef staff with a forte (*f*) dynamic.
- B♭ Trumpet 2 & 3:** Treble clef staff with a forte (*f*) dynamic.
- F Horn 1 & 2:** Treble clef staff with a forte (*f*) dynamic.
- Trombone 1 & 2:** Bass clef staff with a forte (*f*) dynamic.
- Trombone 3 / Tuba:** Bass clef staff with a forte (*f*) dynamic.
- Percussion 1:** Shaker/Tambourine (*ad lib.*) with a forte (*f*) dynamic.
- Percussion 2:** Congas/Bongos (*ad lib.*) with a forte (*f*) dynamic.
- Violin 1 & 2:** Treble clef staff with a forte (*f*) dynamic.
- Viola:** Bass clef staff with a forte (*f*) dynamic.
- Cello / Bass:** Bass clef staff with a forte (*f*) dynamic.

The score is divided into four measures, numbered 1, 2, 3, and 4 at the bottom.

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VERSE 1, 2, 3

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1st & 3rd X - Solo
2nd X - Parts

2nd & 3rd X - Parts

Voc.

1. Love di - vine, all loves ex - cell - ing, Joy of heav'n, to earth come down;
 2. Breathe, O breathe Thy lov - ing Spir - it In - to ev - 'ry trou - bled breast!
 3. Come, Al - might - y to de - liv - er, Let us all Thy grace re - ceive;

Pno.

mf

G C D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Tacet 1st time

Vla.

Tacet 1st time

Cello / Bs.

Tacet 1st time

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1st & 3rd X - Solo
2nd X - Parts

2nd & 3rd X - Parts

Voc.

Fix in us Thy hum - ble dwell - ing; All Thy faith - ful mer - cies crown.
 Let us all in Thee in - her - it, Let us find the prom - ised rest.
 Sud - den - ly re - turn, and nev - er, Nev - er - more Thy tem - ples leave.

Pno.

G C G D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Play all times

Play all times

Vla.

Cello / Bs.

9

10

11

12

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1st X - Solo
2nd & 3rd X - Parts

The musical score is arranged in a standard orchestral format. At the top, the vocal parts are written in a soprano and bass clef, with lyrics underneath. The piano accompaniment follows in grand staff notation. Below the piano are staves for woodwinds (Flute, Clarinet, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Tuba), percussion (two parts), and strings (Violins, Viola, Cello/Bass). The score is divided into four measures, numbered 13 through 16 at the bottom. Chord symbols (Em, B7, G, Asus, A, D) are placed above the piano staff. Performance instructions like 'Play all times' and 'Trb. 3 only' are included.

Voc.
Je - sus, Thou art all com - pas - sion, Pure, un - bound - ed love Thou art;
Take a - way our bent to sin - ning; Al - pha and O - me - ga be;
Thee we would be al - ways bless - ing, Serve Thee as Thy hosts a - bove,

Pno.
Em B⁷ G Asus A D

Fl. 1 / Ob. (Fl. 2)
Cl. 1 & 2
Bssn. (Bass Cl.)
Alto Sax. 1 & 2
Ten. Sax. (Bari. T.C.)
Tpt. 1
Tpt. 2 & 3
Horn 1 & 2
Trb. 1 & 2
Trb. 3 / Tuba
Perc. 1
Perc. 2
Vln. 1 & 2
Vla.
Cello / Bs.

Play all times
Trb. 3 only

13

14

15

16

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Voc.

Vis - it us with Thy sal - va - tion; En - ter ev - 'ry trem - bling heart.
 End of faith, as its be - gin - ning, Set our hearts at lib - er - ty.
 Pray, and praise Thee with - out ceas - ing, Glo - ry in Thy per - fect love.

Pno.

G C G D G

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

add Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

17 18 19 20

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TURNAROUND to Verse 2, 3

Voc.

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

G D Em C G D Em C

21 22 23 24

Detailed description: This is a page of a musical score for the hymn 'Love Divine, All Loves Excelling'. The score is for measures 21 through 24, which are marked as a 'TURNAROUND to Verse 2, 3'. The key signature is one sharp (F#), and the time signature is 4/4. The instruments included are: Vocals (Voc.), Piano (Pno.), Flute 1 / Oboe (Fl. 1 / Ob. (Fl. 2)), Clarinets 1 & 2 (Cl. 1 & 2), Bassoon (Bssn. (Bass Cl.)), Alto Saxophones 1 & 2 (Alto Sax. 1 & 2), Tenor Saxophone (Bari. T.C.), Trumpets 1, 2 & 3 (Tpt. 1, Tpt. 2 & 3), Horns 1 & 2 (Horn 1 & 2), Trombones 1, 2 & 3 / Tuba (Trb. 1 & 2, Trb. 3 / Tuba), Percussion 1 and 2 (Perc. 1, Perc. 2), Violins 1 & 2 (Vln. 1 & 2), Viola (Vla.), and Cello / Double Bass (Cello / Bs.). The piano part includes a chord progression: G, D, Em, C, G, D, Em, C. The vocal line is mostly rests, indicating a vocal entry or a specific performance instruction. The woodwinds and brass parts have various melodic and harmonic lines, with some measures containing rests. The percussion parts provide a steady rhythmic accompaniment. The string parts (Vln. 1 & 2, Vla., Cello / Bs.) provide harmonic support with sustained chords and moving lines.

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to KEY CHANGE

VERSE 4

Paris

Voc.

4. Fin - ish, then, Thy new cre - a - tion;

Pno.

G D E sus E A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn.
(Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax.
(Bari. T.C.)

to KEY CHANGE

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

25

26

27

28

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Voc. Pure and spot - less let us be; Let us see Thy great sal - va - tion

Pno. D E A A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba (Trb. 3 only)

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

29 30 31 32

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Voc. Per - fect - ly re - stored in Thee: Changed from glo - ry in - to glo - ry, Till in heav'n we

Pno. D A E A F#m C#7 A

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

add Tuba

33 34 35 36 37

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Voc. take our place, Till we cast our crowns be - fore Thee, Lost in won - der, love and praise.

Pno. B sus B E A D A E F#m E

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba
Trb. 3 only
add Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

38 39 40 41 42

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TAG

Voc. Lost in won - der, love and praise.

Pno. D A E A E

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

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Voc.

Pno.

Fl. 1 / Ob. (Fl. 2)

Cl. 1 & 2

Bssn. (Bass Cl.)

Alto Sax. 1 & 2

Ten. Sax. (Bari. T.C.)

Tpt. 1

Tpt. 2 & 3

Horn 1 & 2

Trb. 1 & 2

Trb. 3 / Tuba

Perc. 1

Perc. 2

Vln. 1 & 2

Vla.

Cello / Bs.

F#m D A E F#m D A

46 47 48 49

Detailed description: This is a page of a musical score for the hymn 'Love Divine, All Loves Excelling'. The score is arranged for a large ensemble, including a vocal line, piano accompaniment, and a full symphony orchestra. The key signature is one sharp (F#), and the time signature is 4/4. The page covers measures 46 through 49. The piano part features a simple harmonic accompaniment with chords of F#m, D, A, and E. The woodwinds and brasses play sustained chords and rhythmic patterns. The strings provide a steady accompaniment. The percussion consists of two parts playing a consistent rhythmic pattern. The vocal line is mostly silent on this page, with a final note at the end of measure 49.