



Love Divine, All  
Loves Excelling  
arranged by Dan Forrest

Preview copy - Not for performance

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This same setting of HYFRYDOL is also available with Wesley's *Come, Thou Long-Expected Jesus* text (BP2314).

(Texts are interchangeable, but offered separately to preserve clarity in each score.)

Commissioned for the Wake Forest University Choirs, Dr. Christopher Gilliam, director,  
by and in memory of Harry Huitt Costner, Jr. (1944-2021) for the annual Christmas Lovefeast

# Love Divine, All Loves Excelling

For SATB Choir and Piano and/or Organ, optional congregation,  
and optional Brass Quintet/Sextet and Percussion\*

Charles Wesley

HYFRYDOL  
Rowland H. Prichard (1830)  
Arranged by DAN FORREST  
(ASCAP)

Performance note: When performing with piano only, mm. 1-20 may be omitted if desired.

Joyfully ♩ = ca. 112

The musical score is written for piano in 3/4 time, featuring a right-hand (r.h.) and left-hand (l.h.) part. The key signature has one flat (B-flat). The score is divided into four systems of music, with measures numbered 1 through 16. The first system (measures 1-4) is marked 'f' and 'poco staccato'. The second system (measures 5-8) continues the staccato texture. The third system (measures 9-12) includes a 'poco rit.' marking. The fourth system (measures 13-16) is marked 'legato' and 'a tempo'. A large diagonal watermark reading 'Not for performance' is overlaid across the score.

\*Congregational Part on page 16. Organ part (BP2315A) and optional Brass and Percussion score and parts (BP2315B) available separately.

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(Intro. may begin here)

17 18 19 20 21

*poco rit.* *f a tempo*

22 23 24 25 26

*rit.*

27 28 29 30

*a tempo f* *sempre poco staccato*

Maestoso ♩ = ca. 104-112

SA unis. *f* + Optional Congregation

Love di -

TB unis. *f*

Maestoso ♩ = ca. 104-112

31 32 33 34

*Ped.* *f*

vine, all loves ex - cell - ing, joy of

35 36 37 38  
*And. ad lib.*

*(conductor must show congregation the extra bars at phrase ends, throughout)*

heav'n to earth come down,

39 40 41 42  
*And.*

fix in us Thy hum - ble dwell - ing;

43 44 45 46  
*And. simile*

all Thy faith - ful mer - cies crown.

47 48 49 50 *And.*

Je - sus, Thou art all com -

51 52 53 54 *legato*

pas - sion pure, un - bound - ed love Thou

55 56 57 58

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat). The piano part features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Measure 50 is marked 'And.' and measure 52 is marked 'legato'. The lyrics are: 'all Thy faith - ful mer - cies crown. Je - sus, Thou art all com - passion pure, un - bound - ed love Thou'.

(show congregation  
no extra bar here)

art; vis - it us with Thy sal -

Measures 59-62 of the vocal line. The melody is in a B-flat major key signature. The lyrics are: "art; vis - it us with Thy sal -".

*poco staccato*

Measures 59-62 of the piano accompaniment. The texture is *poco staccato*. Measure numbers 59, 60, 61, and 62 are indicated at the bottom.

va - tion; en - ter ev - 'ry trem - bling

Measures 63-66 of the vocal line. The melody continues with the lyrics: "va - tion; en - ter ev - 'ry trem - bling".

*legato*

Measures 63-66 of the piano accompaniment. The texture is *legato*. Measure numbers 63, 64, 65, and 66 are indicated at the bottom.

heart.

Measures 67-70 of the vocal line. The melody concludes with the word "heart.".

*poco staccato*

Measures 67-70 of the piano accompaniment. The texture is *poco staccato*. Measure numbers 67, 68, 69, and 70 are indicated at the bottom. The piece concludes with a double bar line and the signature "Leo.".

*rit.*

*legato* *mf* *rit.*

71 72 73 74

*mp* *p*

75 76 77 78

**Meno mosso, espressivo** ♩ = ca. 92-98

(S) Breathe, O breathe Thy lov - ing Spir - it

*mf* *mp* *mp*

(A1B) Oo

*mp* *p*

79 80 81 82

**Meno mosso, espressivo** ♩ = ca. 92-98

(cue-size notes optional for choral support)

*p*

79 80 81 82



in - to ev - 'ry trou - bled breast!

83 84 85 86

Let us all in Thee in - her - it,

87 88 89 90

let us find the prom - ised rest.

91 92 93 94

S. *mf*  
Take a - way — our bent to sin - ning; Al - pha

A. *mf*  
Take a - way — our bent to — sin - ning; Al - pha —

T. *mf*  
Take a - way — our bent to — sin - ning; Al - pha

B. *mf*  
Take a - way — our bent to sin - ning; Al - pha

95 96 97 98 99

*mp*  
and — O - me - ga be; end — of faith, as

*mp*  
and O - me ga be; — end of faith, as

*mp*  
and — O - me - ga be; — end of faith, as

*mp*  
and O - me - ga be; — of faith, — as

100 101 102 103 104

its be - gin - ning, set our hearts at lib - er -

its be - gin - ning, set our hearts at lib er -

its be - gin - ning, set our hearts at lib - er -

its be - gin - ning, set our hearts at lib - er -

105 106 107 108 109

*poco rit.* *a tempo* *poco rit.*

ty. *poco rit.* *a tempo* *poco rit.*

ty. *poco rit.* *a tempo* *poco rit.*

ty. *poco rit.* *a tempo* *poco rit.*

ty. *poco rit.* *a tempo* *poco rit.*

ty. *poco rit.* *a tempo* *poco rit.*

*poco rit.* *mf a tempo* *poco rit.*

110 111 112 113 114

*a tempo* *rit.*

*a tempo* *rit.*

*a tempo* *rit.*

115 116 117 118

*Leg.*

**Tempo I**

**Tempo I**

*f* *poco staccato*

119 120 121 122

*Leg. ad lib.*

*f* Sopranos

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

*f* ATB (+ Optional Congregation)

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

123 124 125 126

*Leg.* *Leg.*

pure and spot - less let us be;

pure and spot - less let us be;

127 *And. ad lib.* 128 129 130

Let us see Thy great sal -

Let us see Thy great sal -

131 132 133 134

va - tion per - fect - ly re - stored in

va - tion per - fect - ly re - stored in

135 136 137 138

Sopranos and Tenors

Thee: \_\_\_\_\_ Changed from glo - ry

Tenors →  
Altos and Basses (+Cong.)

Thee: \_\_\_\_\_ Changed from glo - ry

139 140 141 142

in - to glo - ry, till in heav'n we

in - to glo - ry, till in heav'n we

143 144 145 146

*poco rit.* *gradually broadening*

take \_\_\_\_\_ our place, till we cast our

*poco rit.* *gradually broadening*

take \_\_\_\_\_ our place, till \_\_\_\_\_ we cast \_\_\_\_\_ our

*poco rit.* *gradually broadening*

147 148 149 150

crowns be - fore Thee, lost in won - der,

crowns be - fore Thee, lost in won der,

151 152 153 154

*a tempo*

8<sub>sub</sub>

love, and praise.

love, and praise.

155 156 157 158

*ff a tempo*

*a tempo*

*molto rit. al fine*

*ff*

*molto rit. al fine*

*molto rit. al fine*

*molto rit. al fine*

159 160 161 162

*molto rit. al fine*

*ff*

Congregation

# Love Divine, All Loves Excelling

Charles Wesley

HYFRYDOL

Rowland H. Prichard (1830)

Arranged by DAN FORREST

(ASCAP)

*Sing when directed, verses 1 and 3*

1. Love di - vine, — all loves ex - cell - ing, joy of  
3. Fin - ish, then, — Thy new cre - a - tion; pure and  
heav'n to earth — come down, — fix in us — Thy  
spot - less let — us be; — let us see — Thy  
hum - ble dwell - ing; all Thy faith - ful mer - cies crown. —  
great sal - va - tion per - fect - ly re - stored — in Thee: —  
— Je - sus, Thou — art all com - pas - sion, pure, un -  
— Changed from glo - ry in - to glo - ry, till in  
bound - ed love — Thou art; vis - it us — with Thy — sal -  
heav'n — we take — our place, till — we cast — our crowns — be -  
va - tion, en - ter ev - 'ry trem - bling heart. —  
fore — Thee, lost in won - der, love, and praise. —

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