

THERE'S A WIDENESS IN GOD'S MERCY

G G/B D G Am7 G/B D G

1. There's a wide-ness in God's mer - cy Like the wide-ness of the sea;
 2. For the love of God is broad - er Than the mea - sures of our mind,
 3. Trou - bled souls, why will you scat - ter Like a crowd of fright - ened sheep?

G/B D G Am7 G/B D G

1. There's a kind - ness in his jus - tice Which is more than lib - er - ty.
 2. And the heart of the E - ter - nal Is most won - der - ful - ly kind.
 3. Fool - ish hearts, why will you wan - der From a love so true and deep?

Em C Am E Am D G/B D A D

1. There is plen - ti - ful re - demp - tion In the blood that has been shed;
 2. If our love were but more sim - ple We should take him at his word,
 3. There is wel - come for the sin - ner And more grac - es for the good;

G G/B D G Am7 G/B D G

1. There is joy for all the mem - bers In the sor - rows of the Head.
 2. And our lives would be thanks - giv - ing For the good - ness of our Lord.
 3. There is mer - cy with the Sav - ior, There is heal - ing in his blood.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

Text: 87 87 D; Frederick W. Faber, 1814-1863, alt.

Music: IN BABILONE; Oude en Nieuwe Hollandse Boerenlities en Contradanseu, ca. 1710; keyboard acc. by Julius Röntgen, 1855-1932.

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1. There's a ___ wide - ness in God's ___ mer - cy Like the ___ wide - ness ___
2. For the ___ love of God is ___ broad - er Than the ___ mea - sures ___
3. Trou - bled ___ souls, why will you ___ scat - ter Like a ___ crowd of ___



1. of ___ the ___ sea; There's a ___ kind - ness in his ___ jus - tice
2. of ___ our ___ mind, And the ___ heart of the E - ter - nal
3. fright - ened ___ sheep? Fool - ish ___ hearts, why will you ___ wan - der



1. Which is ___ more than ___ lib - er - ty. There is ___ plen - ti - ful re -
2. Is most ___ won - der - ful - ly ___ kind. If our ___ love were but more
3. From a ___ love so ___ true ___ and ___ deep? There is ___ wel - come for the



1. demp - tion In the ___ blood that has been ___ shed; ___ There is ___ joy for
2. sim - ple We should ___ take him at his ___ word, ___ And our ___ lives would
3. sin - ner And more ___ grac - es for the ___ good; ___ There is ___ mer - cy



1. all the ___ mem - bers In the ___ sor - rows ___ of ___ the ___ Head.
2. be thanks - giv - ing For the ___ good - ness ___ of ___ our ___ Lord.
3. with the ___ Sav - ior, There is ___ heal - ing ___ in ___ his ___ blood.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

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Music: IN BABILONE; *Oude en Nieuwe Hollandse Boerenlities en Contradanseu*, ca. 1710; guitar acc. © 1995, OCP. All rights reserved.

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1. There's a ___ wide - ness in God's ___ mer - cy Like the ___ wide - ness ___
2. For the ___ love of God is ___ broad - er Than the ___ mea - sures ___
3. Trou - bled ___ souls, why will you ___ scat - ter Like a ___ crowd of ___



1. of ___ the ___ sea; There's a ___ kind - ness in his ___ jus - tice
2. of ___ our ___ mind, And the ___ heart of the E - ter - nal
3. fright - ened ___ sheep? Fool - ish ___ hearts, why will you ___ wan - der



1. Which is ___ more than ___ lib - er - ty. There is ___ plen - ti - ful re -
2. Is most ___ won - der - ful - ly ___ kind. If our ___ love were but more
3. From a ___ love so ___ true ___ and ___ deep? There is ___ wel - come for the



1. demp - tion In the ___ blood that has been ___ shed; ___ There is ___ joy for
2. sim - ple We should ___ take him at his ___ word, ___ And our ___ lives would
3. sin - ner And more ___ grac - es for the ___ good; ___ There is ___ mer - cy



1. all the ___ mem - bers In the ___ sor - rows ___ of ___ the ___ Head.
2. be thanks - giv - ing For the ___ good - ness ___ of ___ our ___ Lord.
3. with the ___ Sav - ior, There is ___ heal - ing ___ in ___ his ___ blood.

Note: When guitar and keyboard play together, keyboardists should improvise using the guitar chords above the melody.

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SOLO INSTRUMENT

VERSES 1, 3: *Tacet*

VERSE 2 *Moderato*

The musical score is written for a solo instrument in treble clef, key of D major (one sharp), and 4/4 time. It consists of four staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the melody. The third staff features dynamic markings of *(mf)*, *f*, *mf*, and *mp*. The fourth staff concludes the piece with a dynamic marking of *mf*. The music is characterized by flowing eighth-note patterns and sustained notes, typical of a hymn instrumental.

Music: IN BABILONE; *Oude en Nieuwe Hollandse Boerenlities en Contradanseu*, ca. 1710; arr. by Randall DeBruyn, b. 1947, © 1990, OCP. All rights reserved.