

# 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 Am 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 - Is most won-der-ful-ly kind.  
 3. Fool-ish hearts, why will you an-de From a love so true and deep?

Em C Am E D G/B D A D

1. There is plen-ti-ful re- 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 In the sor-rows of the Head.  
 2. And our lives would be thanks- 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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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 \_\_\_

D G D G

1. of \_\_\_ the \_\_\_ sea; There's a \_\_\_ kin - ness in his \_\_\_ jus - tice
2. of \_\_\_ our \_\_\_ mind, And the \_\_\_ heart of the E - ter - nal
3. fright - ened \_\_\_ sheep? Foo - ly, why will you \_\_\_ wan - der

Am7 G/B D G Em C Am E

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

Am D G/B D A D G G/B

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

D G Am7 G D G

1. all the \_\_\_ mem - bers In the \_\_\_ fir - 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.

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SOLO INSTRUMENT

VERSES 1, 3: *Tacet*

VERSE 2 *Moderato*

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is marked *mf*. The second staff continues the melody, also marked *mf*. The third staff features a dynamic change to *f* and includes accents over the notes. The fourth staff concludes the piece, marked *mf*. A large, bold, vertical watermark 'SAMS' is superimposed over the center of the page, partially obscuring the musical notation.

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