

Rejoice evermore with angels above

Thomas Jarman

Christian's Chorus. 10s & 11s

This edition by Edmund Gooch
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Text: Charles Wesley

Hy. 19. Wesley.

Re-joyce ev - er - more with an - gels a - bove, In Je - sus - 's pow'r, in Je - sus - 's
Thou, Lord, our re - lief in trou - ble hast been; Hast sav'd us from grief, hast sav'd us from
All ful - ness of peace, all ful - ness of joy, And spi - ri - tual bliss that ne - ver shall

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8

love; With glad ex - ul - ta - tion, your tri - umph pro - claim, A - scrib - ing sal - va - tion to
sin: The pow'r of thy Spi - rit hath set our hearts free, And now we in - he - rit all
cloy: To us it is gi - ven in Je - sus to know A king - dom of hea - ven, a

love; With glad ex - ul - ta - tion, your tri - umph pro - claim, A - scrib - ing sal -
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15

God and the Lamb, a - scrib - ing sal - va - tion, sal - va - tion to God and the Lamb.
ful - ness in thee, and now we in - he - rit, in - he - rit all ful - ness in thee.
hea - ven be - low, a king - dom of hea - ven, of hea - ven, a hea - ven be - low.

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No longer we join while sinners invite,
Or envy the swine their brutish delight:
Their joy is all sadness, their mirth is all vain,
Their laughter is madness, their pleasure is pain.

O might they at last with sorrow return,
The pleasures to taste for which they were born,
Our Jesus receiving, our happiness prove,
The joy of believing, the heaven of love.

The parts are printed in the source in the order Tenor - Alto - Air - [Bass] (as identified in the first tune in the book): the tenor and alto parts are both printed in the treble clef, an octave above sounding pitch, and the air and bass parts are bracketed together, with small notes in between filling out a keyboard accompaniment that largely doubles the harmony of the inner voices. In this edition, the air has been treated as the soprano line, the tenor and alto are given in their usual clefs and octaves, and the keyboard accompaniment notes have been omitted.

Beats 3 and 4 of bar 6 in the tenor part, given here as a crotchet C and E, are given in the source as a minim on the D between: this has been emended, as the D would not be consistent with the harmony implied by the other parts and shown by the small keyboard notes.

Only the first verse of the text is given in the source: subsequent verses have been added here editorially. If the verses printed after the music here are sung as well as the underlaid verses, then the words which are underlined should be repeated by the soprano and alto parts, to accommodate the repeat of a partial line in the tune.