

# Now can my soul in God rejoice

J. West

Text: Henry Alline

Exeter, L.M.

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Now can my soul in God re - joice, I feel my Sa-viour's cheer - ing voice:  
The king - dom of my Lord is come, This day I've found my fa - ther's home;  
Hold me, O Je - sus, in thine arms, And cheer me with im - mor - tal charms,

Now can my soul in God re - joice, I feel my Sa - viour's cheer - ing voice:  
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Hold me, O Je - sus, in thine arms, And cheer me with im - mor - tal charms,

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My heart a - wakes to sing his no  
O might I rove from him no more Long as I tread this mor - tal  
Till I a - wake in realms a - bove For e - ver to en - joy thy

My heart a - wakes to sing his praise And longs to join im - mor - tal  
O might I rove from him no more Long as I tread this mor - tal  
Till I a - wake in realms a - bove For e - ver to en - joy thy

My heart a - wakes to sing his praise And longs to join im - mor - tal  
O might I rove from him no more Long as I tread this mor - tal  
Till I a - wake in realms a - bove For e - ver to en - joy thy

## Now can my soul in God rejoice - Exeter (J. West)

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praise more bove And Long For longs as I For to\_ join I tread this\_ im - mor - tal\_ mor - tal\_ thy\_ lays. shore. love. lays. shore. love.

lays, shore, love, and long for longs as I For to\_ join I tread this\_ im - mor - tal\_ mor - tal\_ thy\_ lays. shore. love. lays. shore. love.

mor - tal lays, and mor - tal shore, long joy thy love, for longs as I For to\_ join I tread this\_ im - mor - tal\_ mor - tal\_ thy\_ lays. shore. love. lays. shore. love.

lays, shore, love, and long for longs as I For to\_ join I tread this\_ im - mor - tal\_ mor - tal\_ thy\_ lays. shore. love. lays. shore. love.

## Notes:

This tune was published in the second edition (1807) of *The Musical Concert*, a collection compiled by Elisha West, and is attributed to J. West on the contents page of the book. The tune was not included in the first edition of *The Musical Concert* (1802).

The alto part is printed in the alto clef in the source. The original time signature is retorted time.

The soprano note in bar 9, given here as an A, is printed in the source as the G a tone lower.

Only the first verse of the text is given in the source: the two subsequent verses have been added editorially.