~~Barlow Gallery~~ ~~Q.61.38~~
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THE

Norfolk Harmony——N°. I.

BEING

AN ORIGINAL COMPOSITION OF ANTHEMS AND SET PIECES;

WITH

A Variety of METRES and AIRS suitable for DIVINE WORSHIP, and for the Use of MUSICAL SOCIETIES:

CONSISTING OF THREE AND FOUR PARTS.

TO WHICH IS ADDED,

A concise INTRODUCTION *to the* GROUNDS *of* MUSIC.

BY SAMUEL CAPEN.

BOSTON:

PRINTED BY MANNING AND LORING, FOR THE AUTHOR.....Nov. 1805.

District of Massachusetts, to wit :

BE IT REMEMBERED, That on the twelfth day of November, in the thirtieth year of the Independence of the United States of America, SAMUEL CAPEN, of the said District, hath deposited in this office the title of a Book, the right whereof he claims as Author, in the words following, *to wit :* "The Norfolk Harmony----N°. I. being an Original Composition of Anthems and Set Pieces; with a Variety of Metres and Airs suitable for Divine Worship, and for the Use of Musical Societies: consisting of three and four Parts. To which is added, a concise Introduction to the Grounds of Music.—By SAMUEL CAPEN."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned;" and also to an Act, entitled, "An Act supplementary to an Act entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned; and extending the Benefits thereof to the Arts of Designing, Engraving, and Etching Historical and other Prints."

N. GOODALE, *Clerk of the District of Massachusetts.*

A true Copy of Record. Attest;
N. GOODALE, *Clerk.*

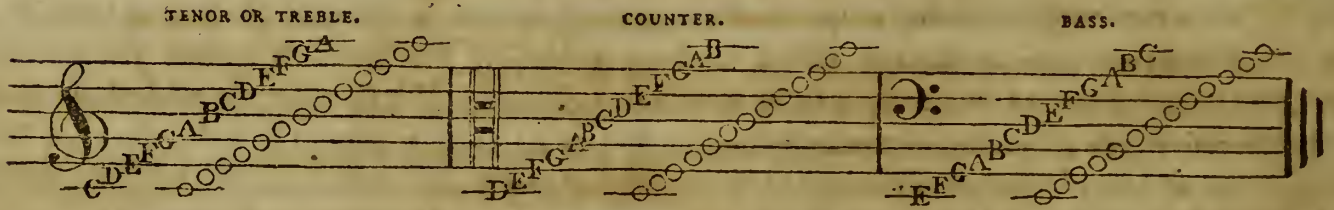
June 3, 1909

PREFACE.

THE author of the following ſheets, having compoſed a number of anthems, airs, &c. more to gratify his own curioſity, and for perſonal amuſement, than with a view of preſenting them to the public; has, however, been induced to riſk a ſmall pamphlet, to take its fate amidſt the numerous authors, and great variety of muſic, flowing in from every quarter. If it ſhould meet with that approbation and ſucceſs which an author naturally wiſhes, it will be an encouragement to bring forward No. 2, at ſome future and not far diſtant period. In the following pieces, the author has not rigidly adhered to the admired rules of compoſition; nature has been his guide, and art his aſſiſtant; he never has been over fond of introducing diſcordant ſtrains, to render others more agreeable. In his opinion, ſinging and vociferation are different things. He has ever been an admirer of ſoft muſic, which, as Mr. Holden moſt happily expreſſes it, "is always accompanied with graceful motion, juſt expreſſion, proper accent, and captivating harmony."

A conciſe INTRODUCTION *to the* GROUNDS *of* MUSIC.

GAMUT.

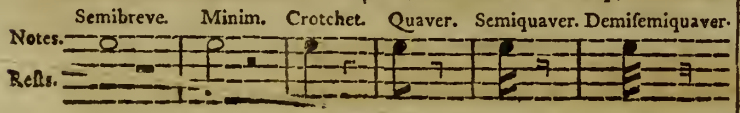


There are but two ſemitones in an octave, viz. from mi to faw and from law to faw: Above mi are faw ſol, law, faw, ſol, law, and below mi are law, ſol, faw, law, ſol, faw, and then comes mi.

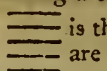
The natural place for mi is in B.

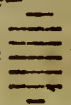
If B be flat, me is in E.
If B and E be flat, mi is in A.
If B, E and A be flat, mi is in D
If B, E, A and D be flat, mi is in G.

If F be ſharp, mi is in F.
If F and C be ſharp, mi is in C.
If F, C and G be ſharp, mi is in G.
If F, C, G and D be ſharp, mi is in D.



The ſemibreve is twice the length of the minim, the minim of the crotchet, the crotchet of the quaver, the quaver of the ſemiquaver, and the ſemiquaver of the demiſemiquaver; therefore, the length of time contained in the ſemibreve is equal to thirty-two demiſemiquavers. Reſts are notes of ſilence, which ſignify that you muſt keep ſilence ſo long a time as it takes to ſound the notes they repreſent.

A ſtave  is the five lines with their ſpaces, on which the notes are written.

Ledger line  is added to the ſtave when notes aſcend or deſcend a line above or below.

A flat ♭ ſinks a note half a tone.

A ſharp ♯ raiſes a note half a tone.

A natural ♮ reſtores a note to its primitive ſound.

Point of addition adds one third to the length of the note.

Repeat ſhews what part of the tune is to be ſung over again.

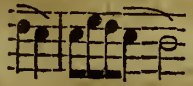
Chooſing notes give the performer liberty to ſing which he pleaſes.

Figures 1, 2, ſet over the two laſt notes of a tune, ſhew that the note under figure 1 is ſung before the repeat, and the note under figure 2 is ſung the ſecond time, omitting the note under figure 1; but if the notes are tied together with a ſlur, they are both to be ſung after repeating.

Figure 3 reduces three notes of any kind to the length of two.

Marks of diſtinction require the notes over which they are placed to be ſung diſtinct and emphatic.

A hold 𝄐 ſhows that the note over which it is placed ſhould be ſounded longer than common.

A ſlur or tie  ſignifies that all notes ſlurred or tied together ſhould be ſung to one ſyllable.

A bar divides the time into equal parts.

A double bar ſhows the end of a ſtrain.

A cloſe ſhows that the tune is ended.

COMMON TIME MOODS.

Adagio has four beats in a bar, two down and two up, one ſecond each.

Largo has four beats in a bar, two down and two up, one quarter quicker.

Allegro or has two beats in a bar, one down and one up, one ſecond each.

2 from 4 has two beats in a bar, performed one third quicker than allegro.

TRIPLE TIME MOODS.

1ſt mood has three beats in a bar, two down and one up, one ſecond each.

2d mood has three beats in a bar, two down and one up, about one quarter faſter than the firſt.

3d mood has three beats in a bar, two down and one up, one quarter faſter than the ſecond.

COMPOUND TIME MOODS.

1ſt mood has two beats in a bar; the ſame as allegro.

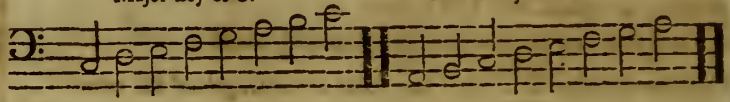
2d mood $\frac{6}{8}$ has two beats in a bar, one quarter faſter than the firſt.

Of the KEYS.

There are two keys in muſic, the ſharp or major key, and the flat or minor key. If the laſt note in the baſs be next above mi, it is a ſharp key, and if next below mi, it is a flat key.

EXAMPLES.

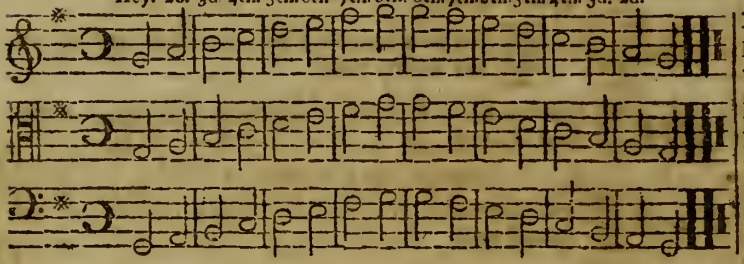
Major key of C. Minor key of A.



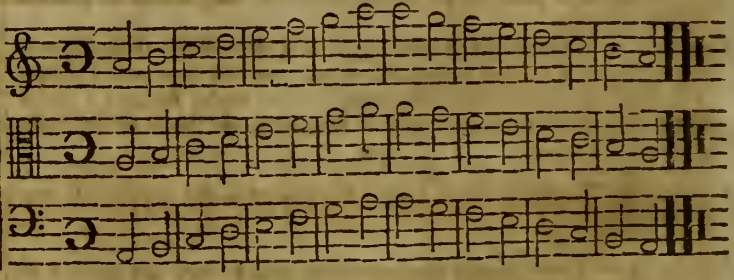
LESSONS for TUNING the VOICE.

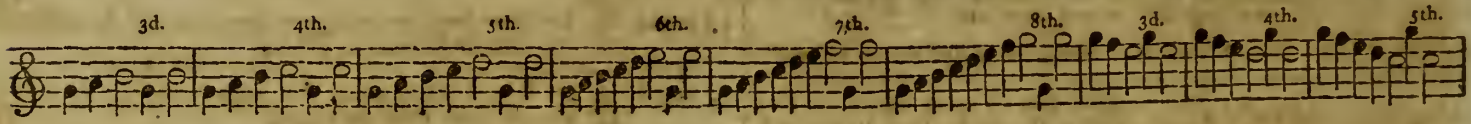
Leſſon in the major key.

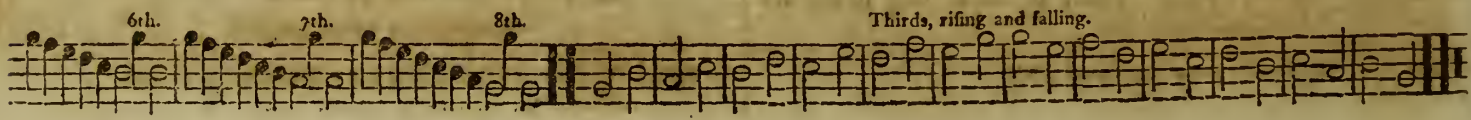
Key. 2d. 3d 4th. 5th. 6th 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Leſſon in the minor key.



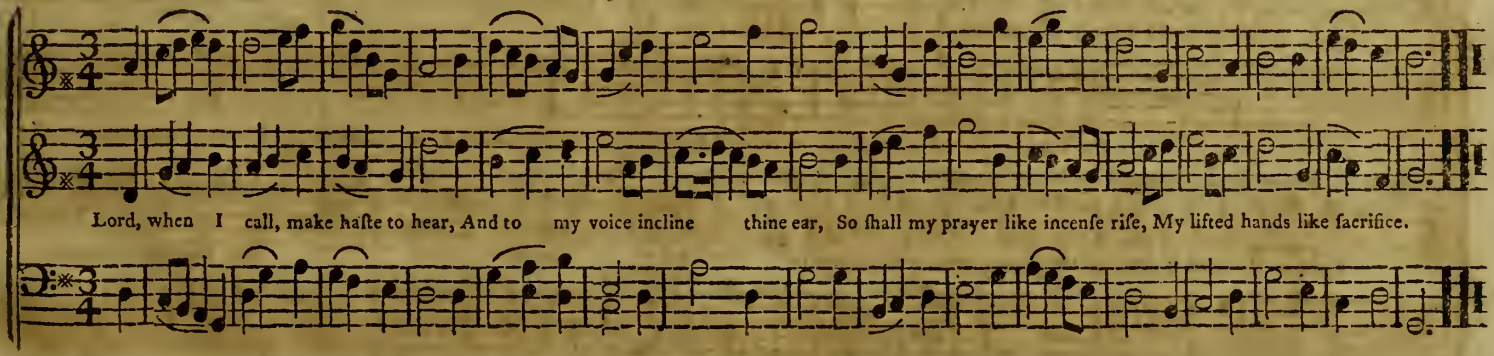


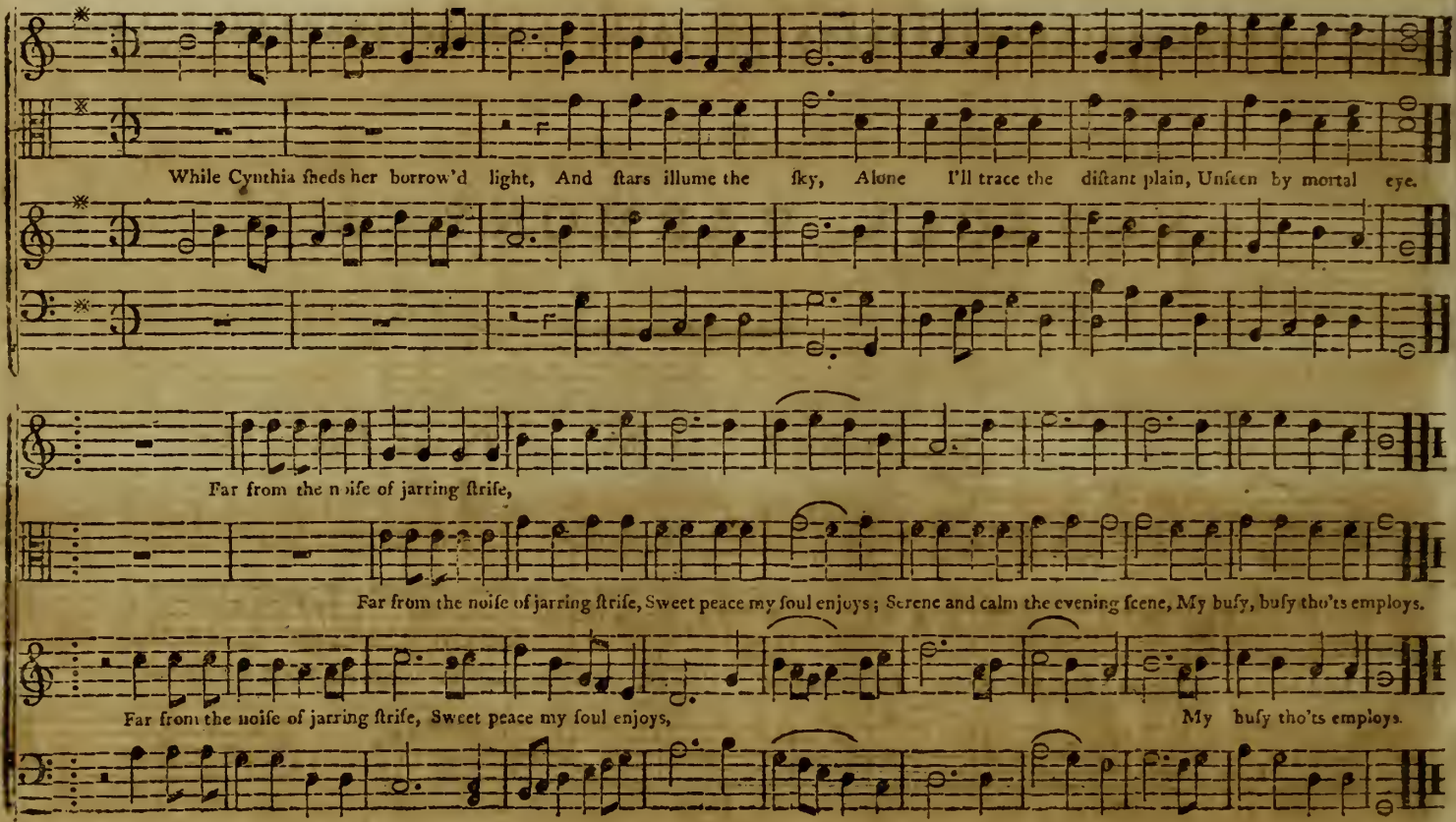


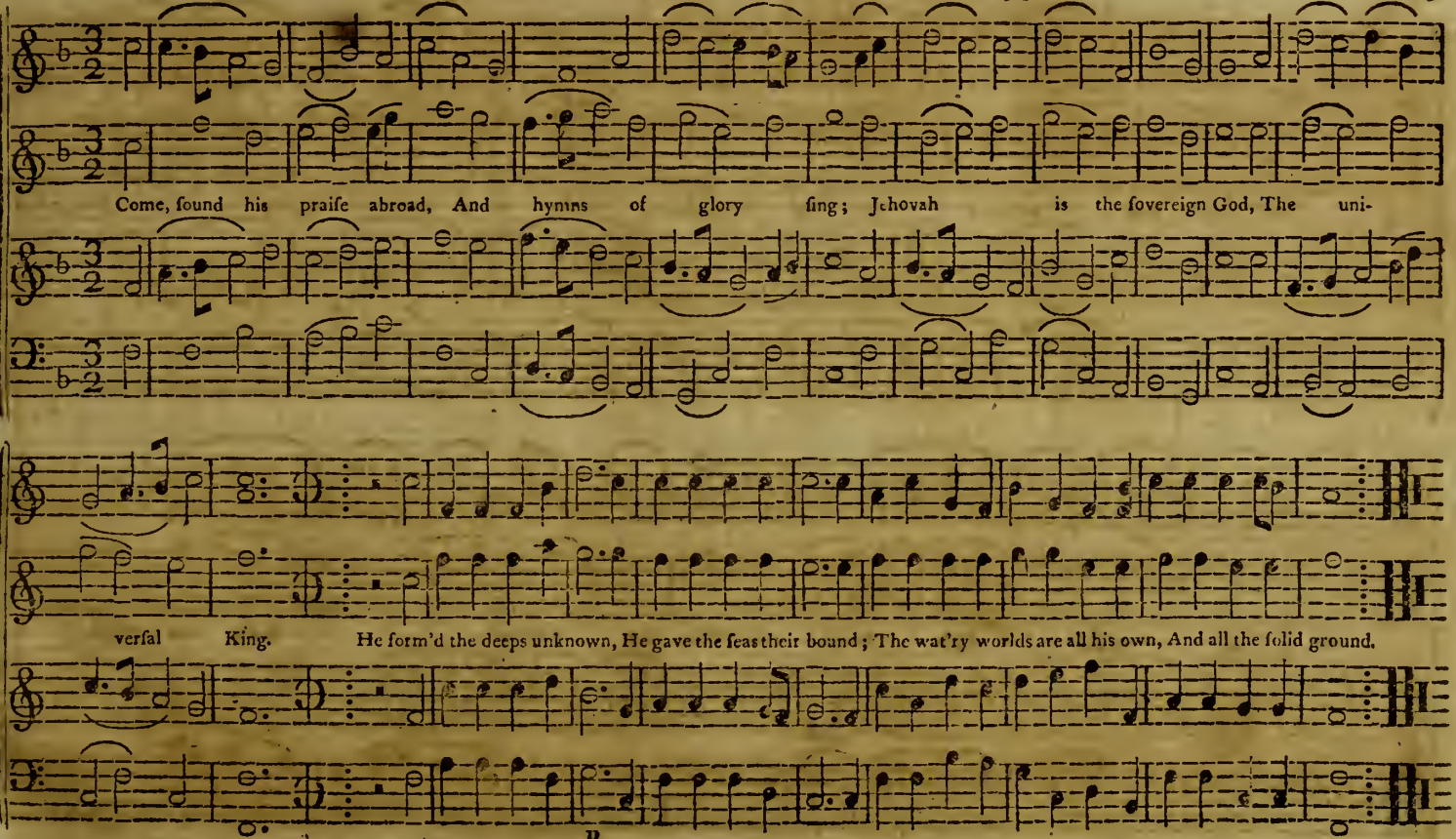
THE

NORFOLK HARMONY.....*No.* 1.

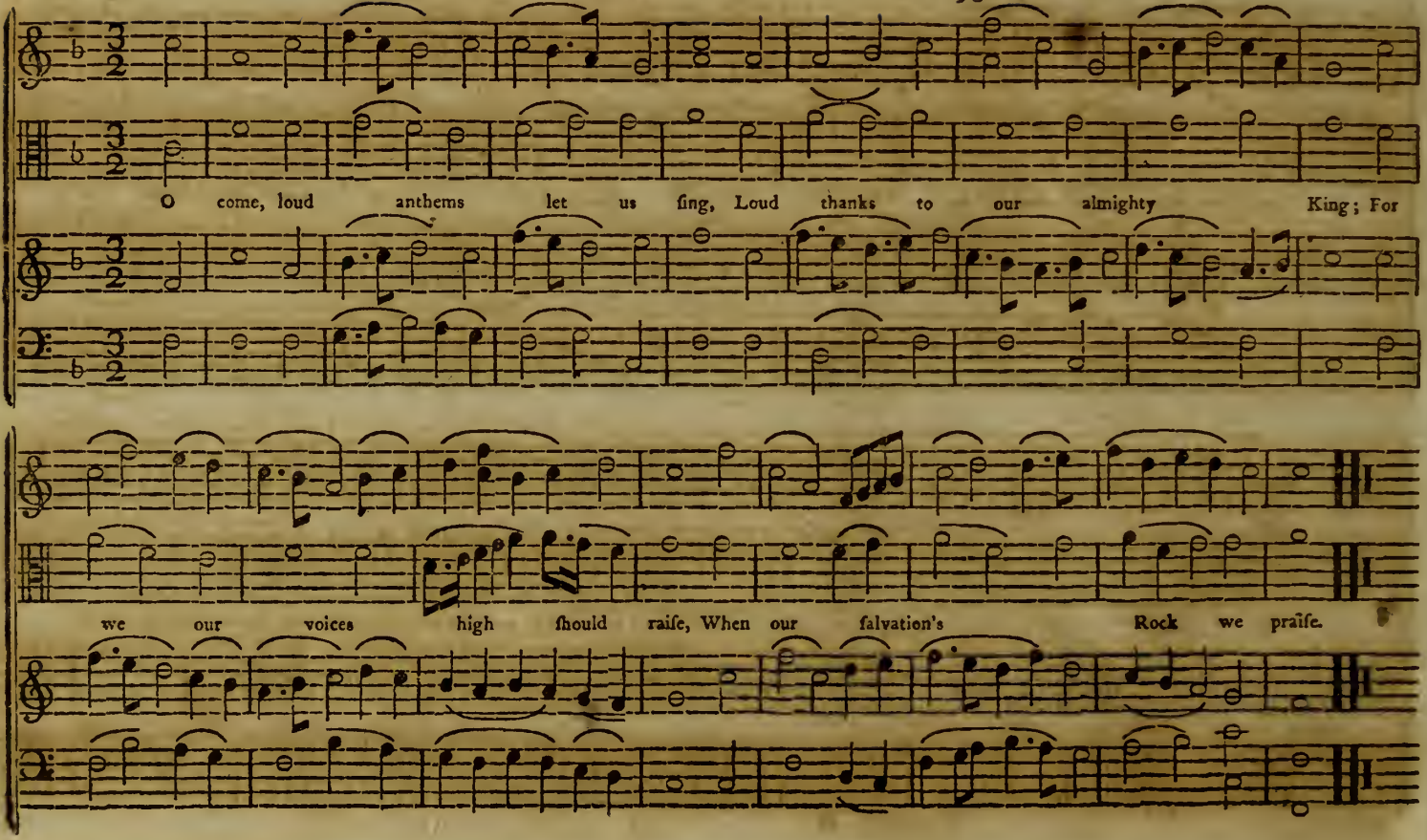
BALTIMORE. L. M. Ps. 142, Belknap's Coll.

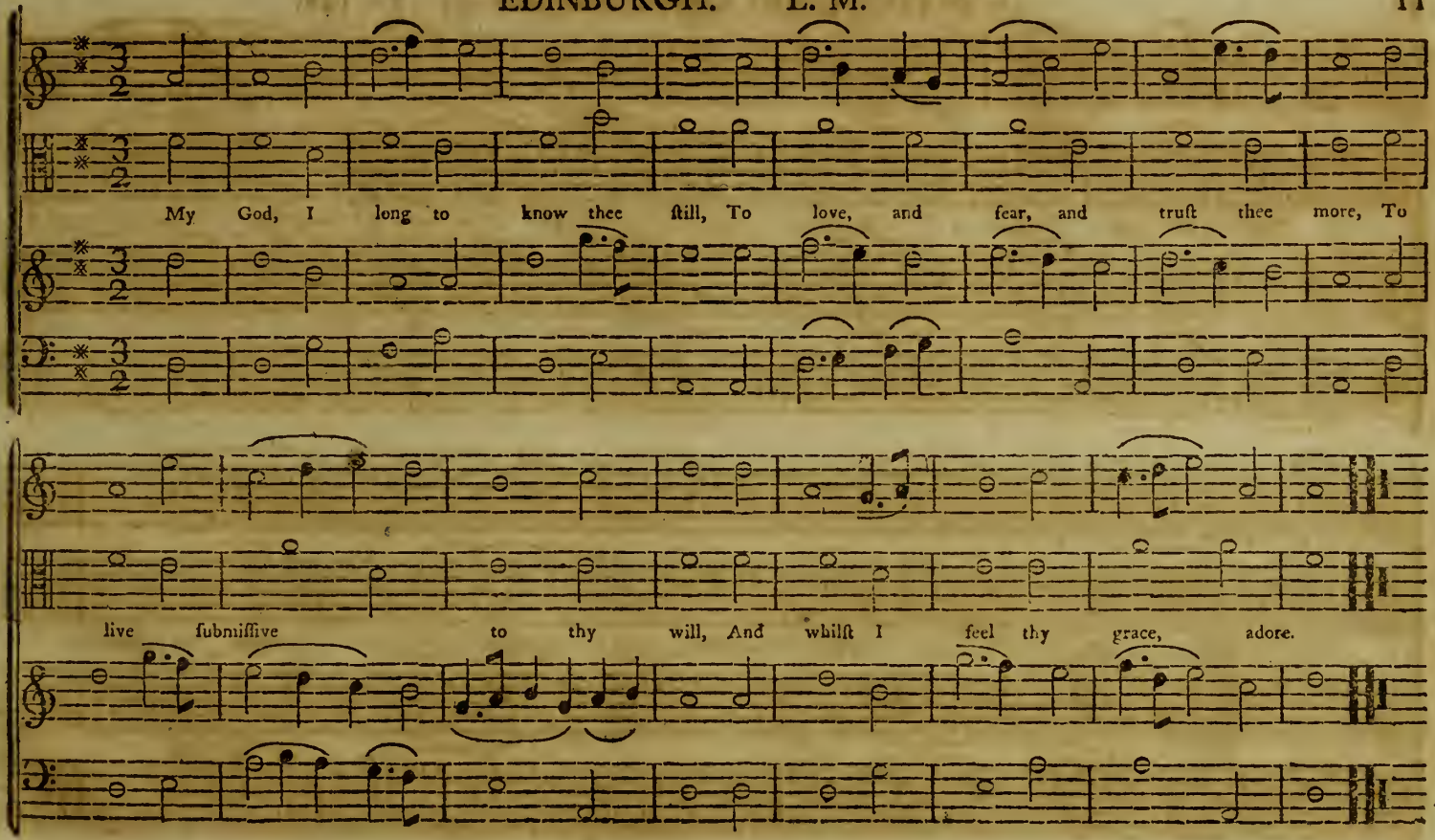


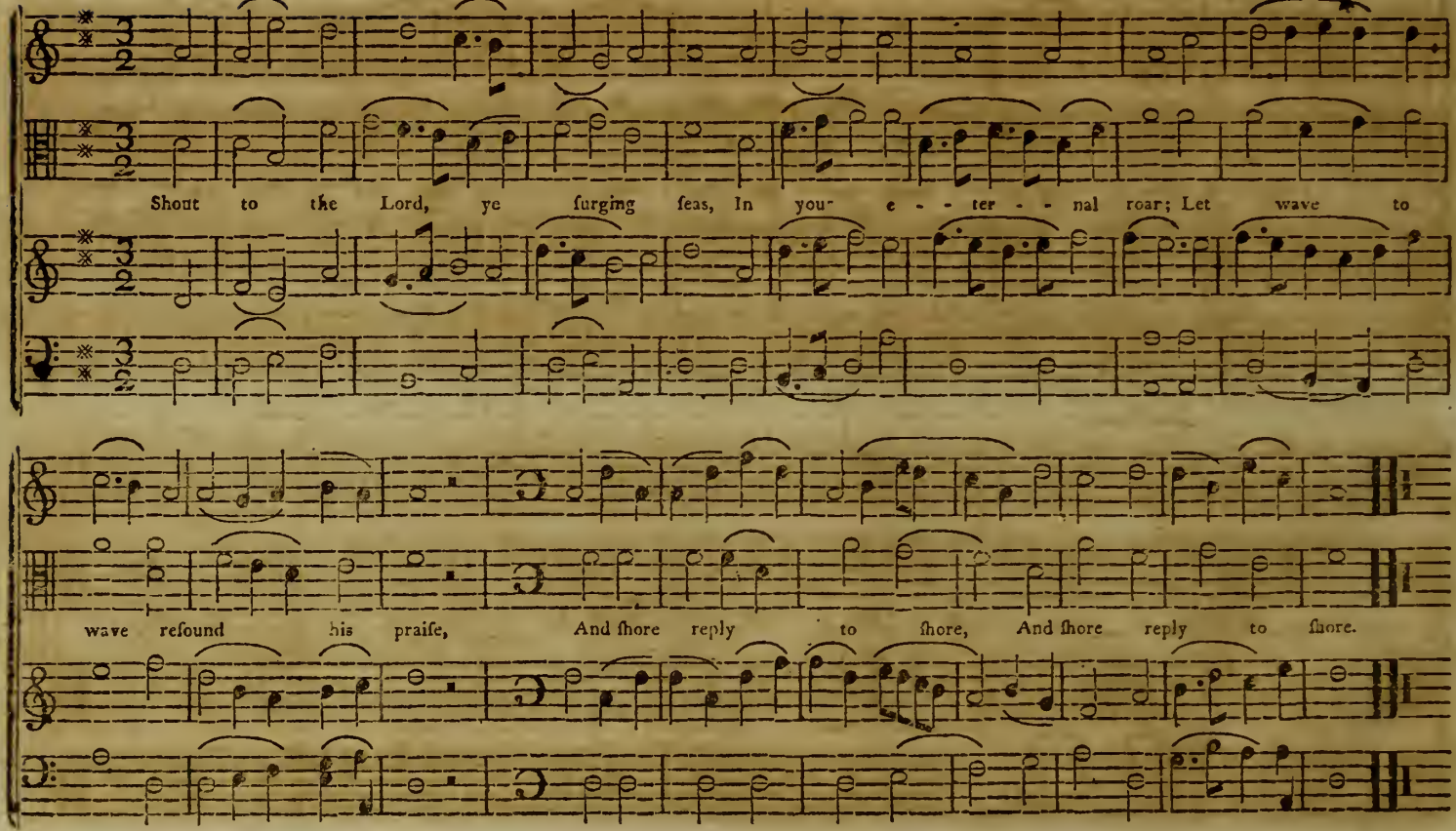

While Cynthia ſheds her borrow'd light, And ſtars illume the ſky, Alone I'll trace the diſtant plain, Unſeen by mortal eye.
Far from the noiſe of jarring ſtrife,
Far from the noiſe of jarring ſtrife, Sweet peace my ſoul enjoys; Serene and calm the evening ſcene, My buſy, buſy tho'ts employs.
Far from the noiſe of jarring ſtrife, Sweet peace my ſoul enjoys,
My buſy tho'ts employs.

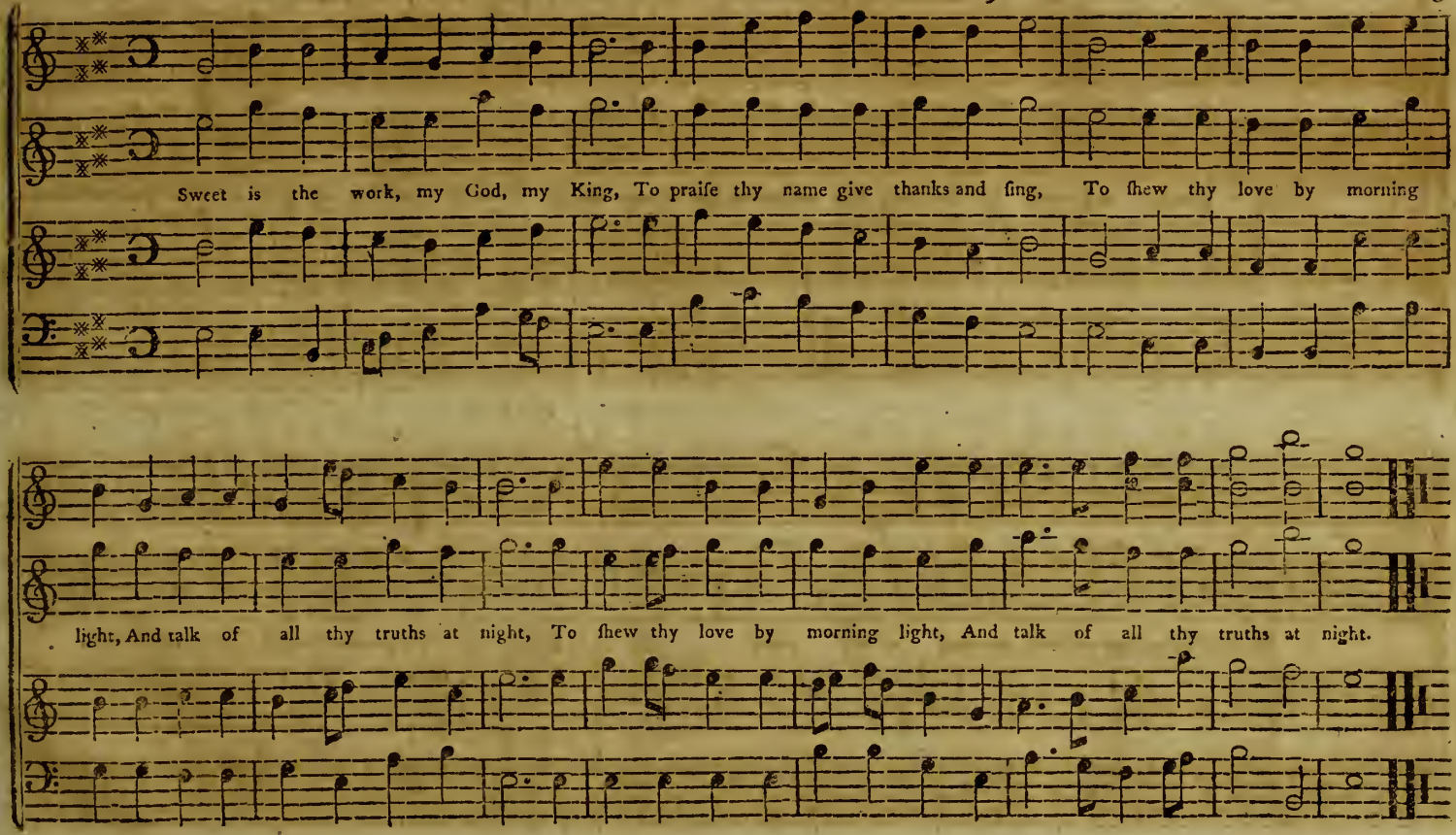

Come, ſound his praiſe abroad, And hymns of glory ſing; Jehovah is the ſovereign God, The uni-
verſal King. He form'd the deeps unknown, He gave the ſeas their bound; The wat'ry worlds are all his own, And all the ſolid ground.

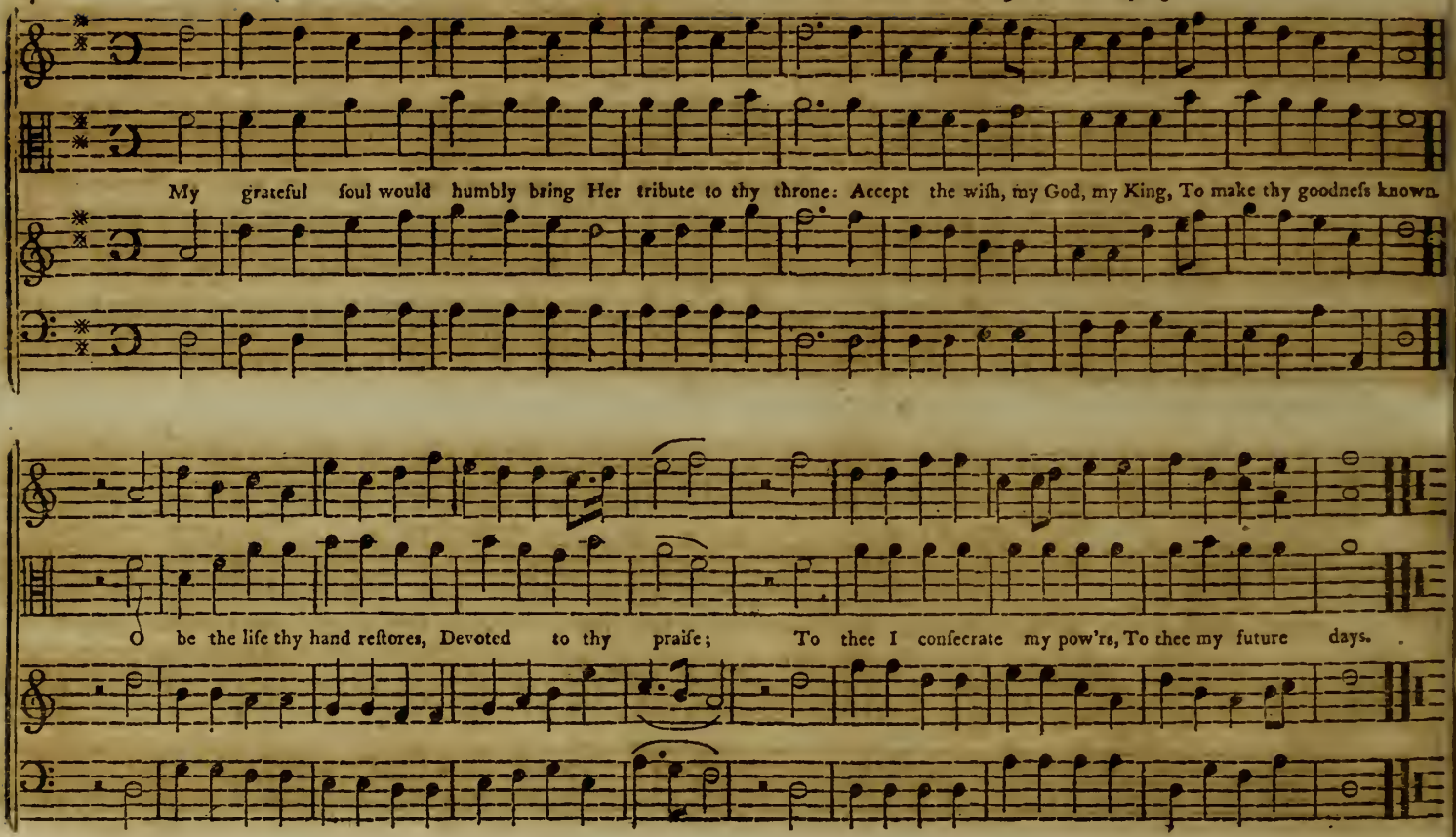
PAMPHILIA. L. M. Ps. 95.

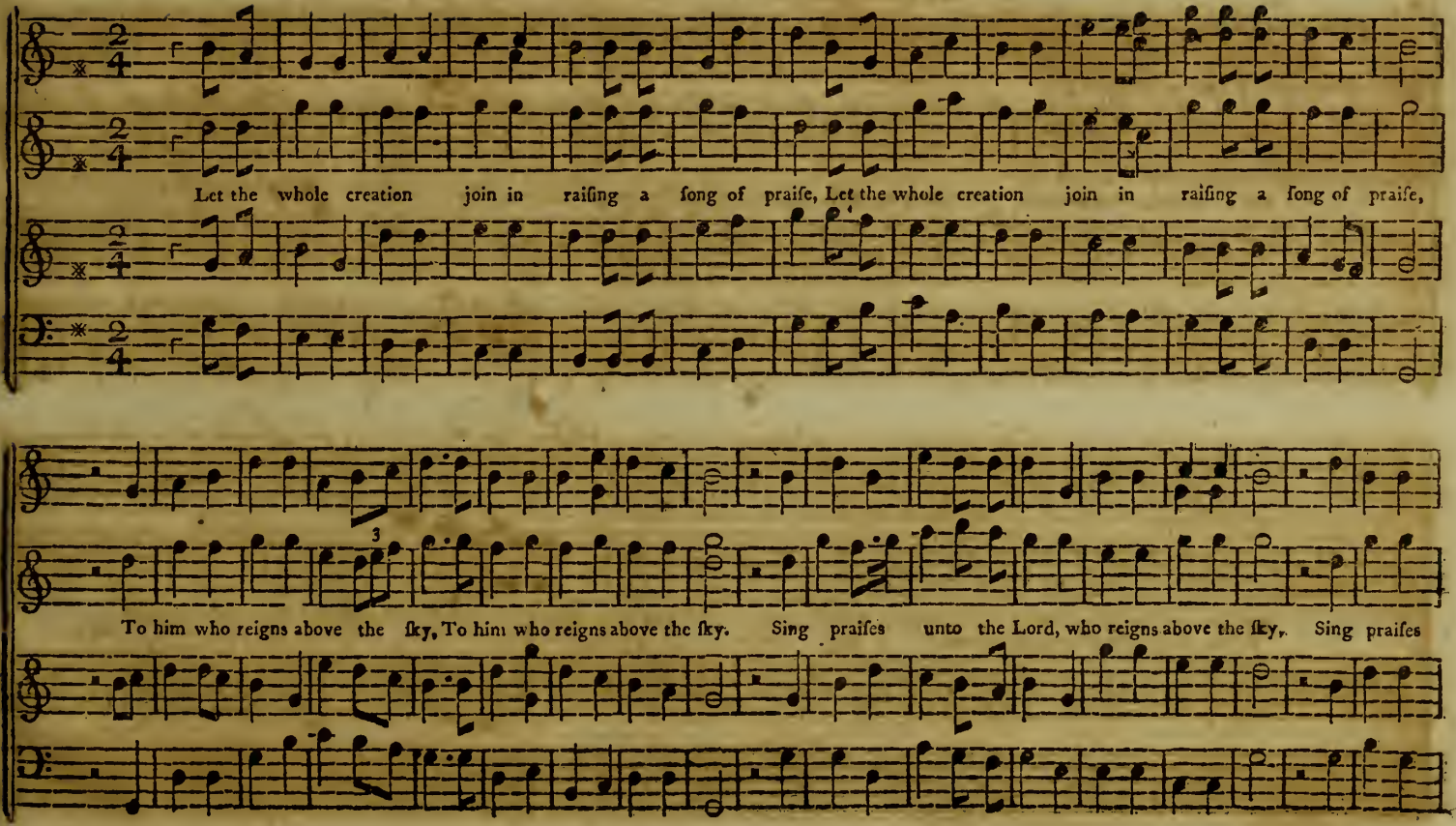


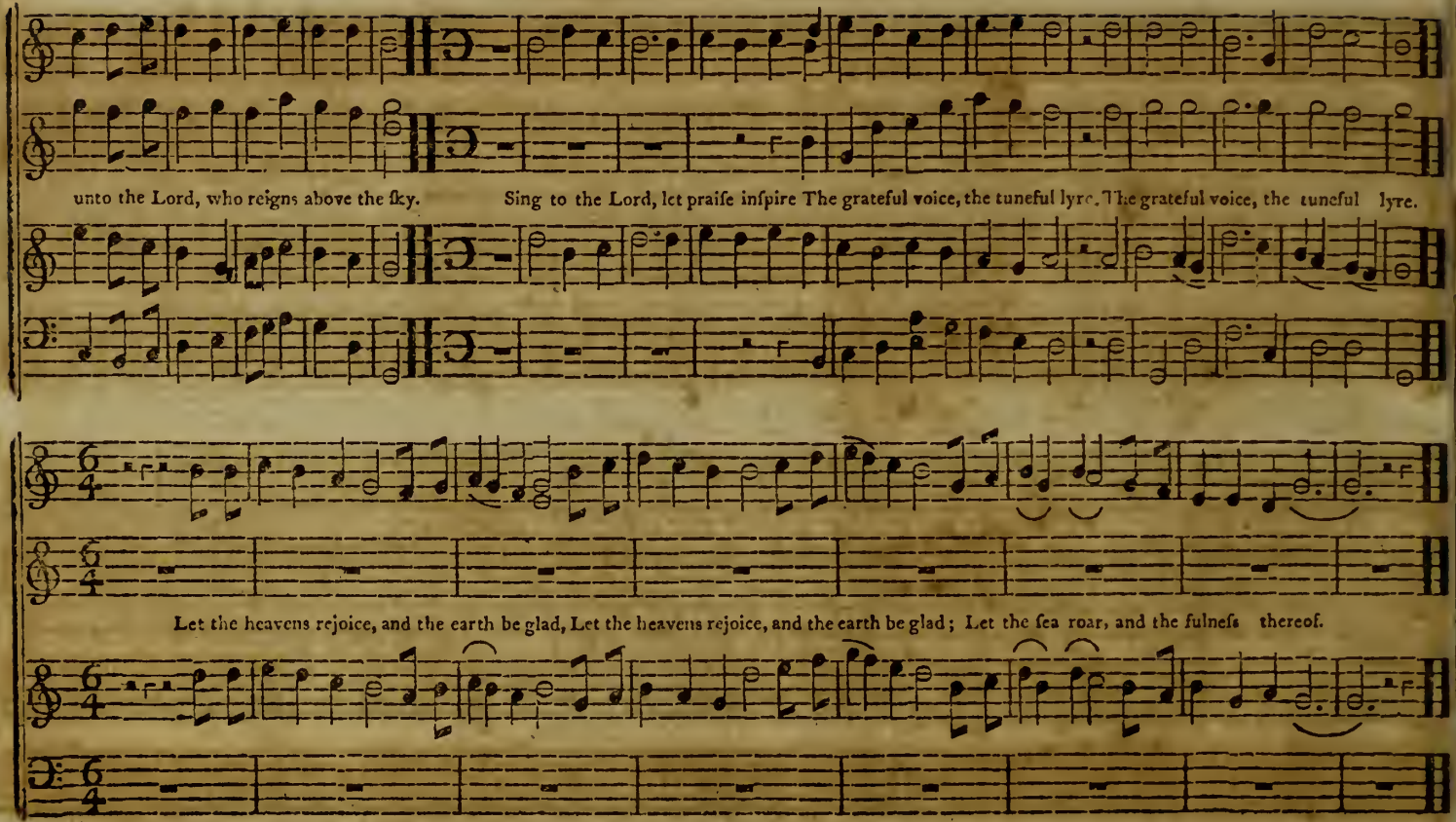

My God, I long to know thee ſtill, To love, and fear, and truſt thee more, To
live ſubmiſſive to thy will, And whilſt I feel thy grace, adore.

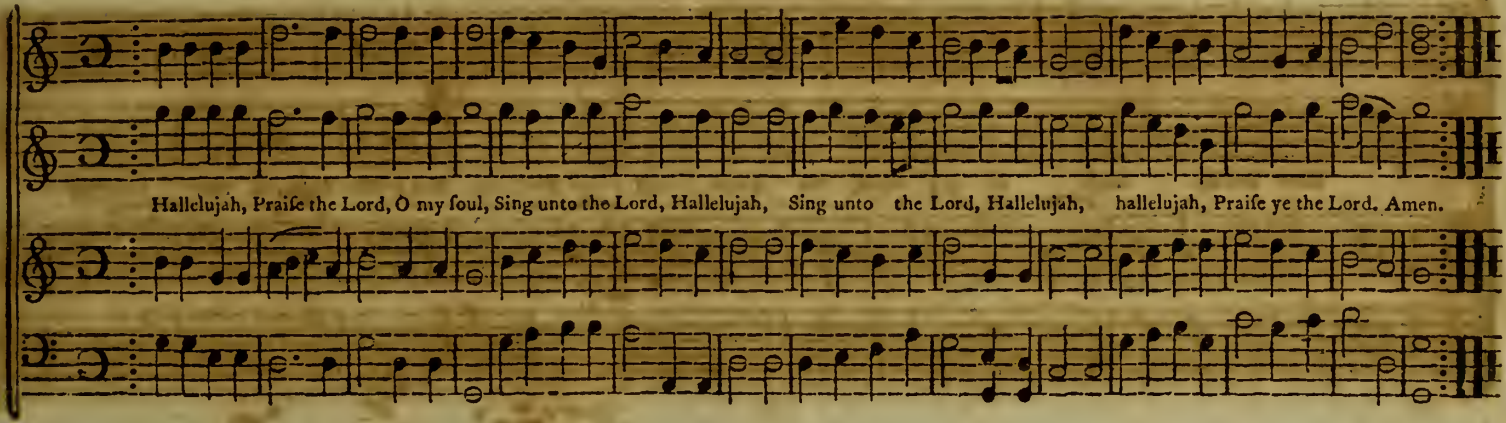

Shout to the Lord, ye ſurging ſeas, In your e - - ter - - nal roar; Let wave to
wave reſound his praiſe, And ſhore reply to ſhore, And ſhore reply to ſhore.


Sweet is the work, my God, my King, To praiſe thy name give thanks and ſing, To ſhew thy love by morning
light, And talk of all thy truths at night, To ſhew thy love by morning light, And talk of all thy truths at night.

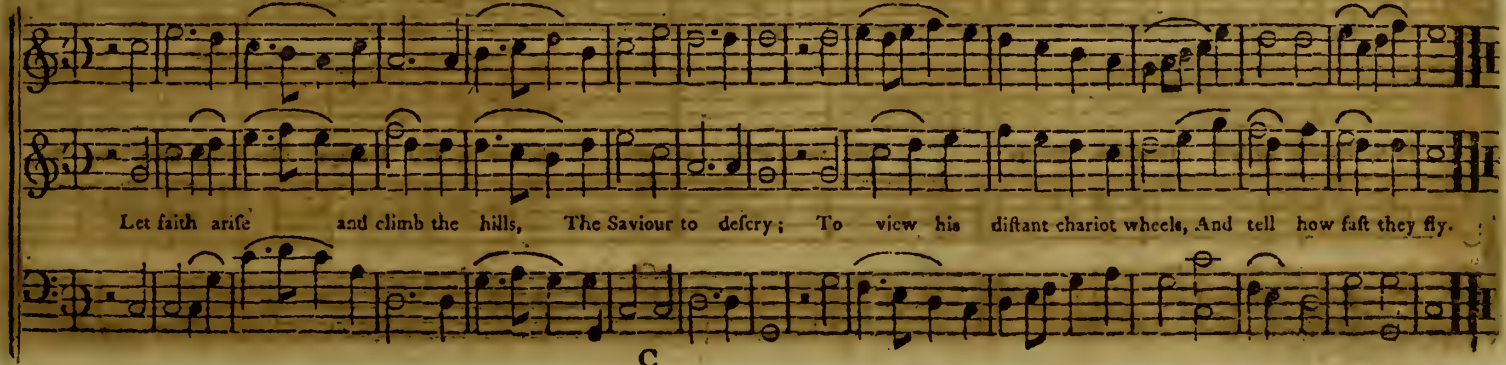

My grateful soul would humbly bring Her tribute to thy throne: Accept the wish, my God, my King, To make thy goodness known.
O be the life thy hand restores, Devoted to thy praise; To thee I consecrate my pow'rs, To thee my future days.

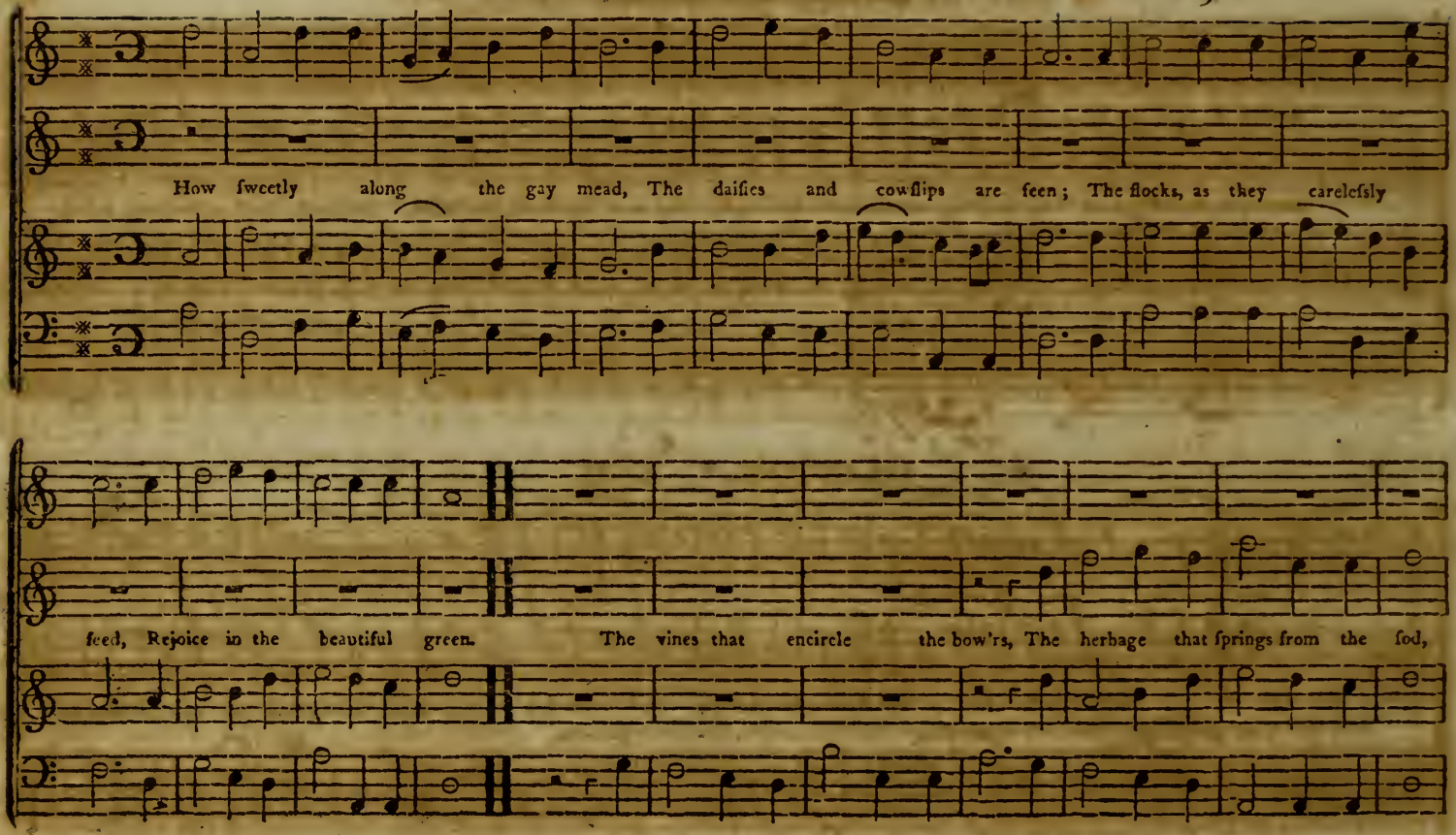

Let the whole creation join in raiſing a ſong of praiſe, Let the whole creation join in raiſing a ſong of praiſe,
To him who reigns above the ſky, To him who reigns above the ſky. Sing praiſes unto the Lord, who reigns above the ſky, Sing praiſes

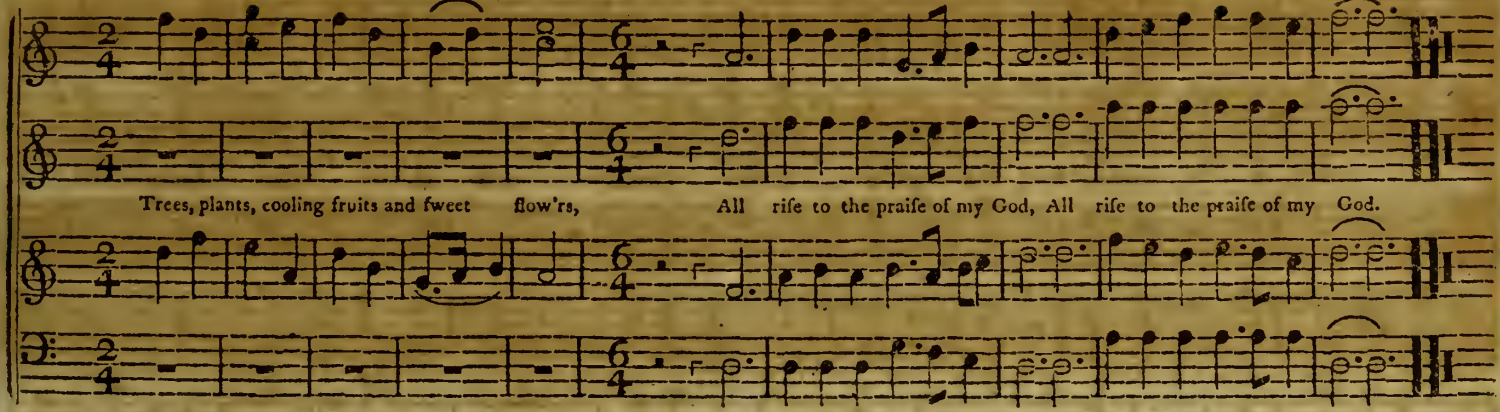

unto the Lord, who reigns above the sky. Sing to the Lord, let praise inspire The grateful voice, the tuneful lyre. The grateful voice, the tuneful lyre.
Let the heavens rejoice, and the earth be glad, Let the heavens rejoice, and the earth be glad; Let the sea roar, and the fulness thereof.


Hallelujah, Praiſe the Lord, O my ſoul, Sing unto the Lord, Hallelujah, Sing unto the Lord, Hallelujah, hallelujah, Praiſe ye the Lord. Amen.

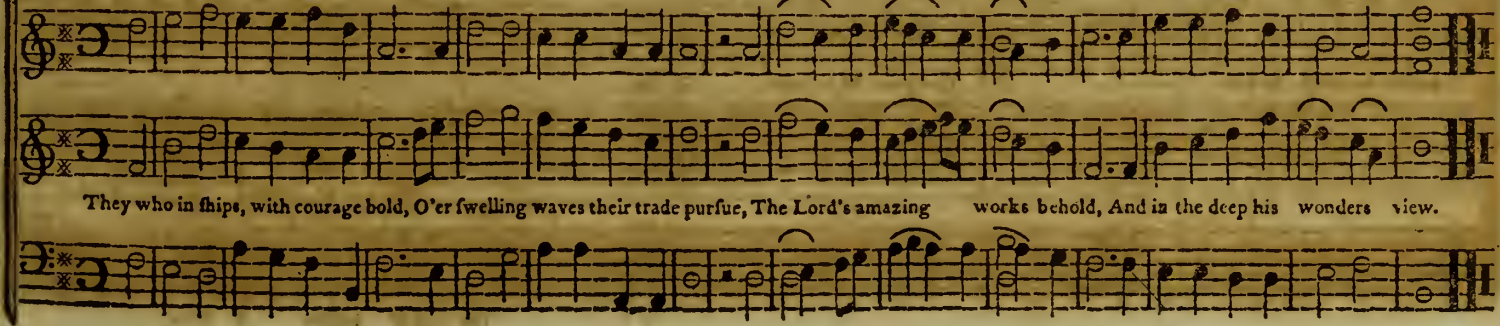
GLASGOW. C. M.

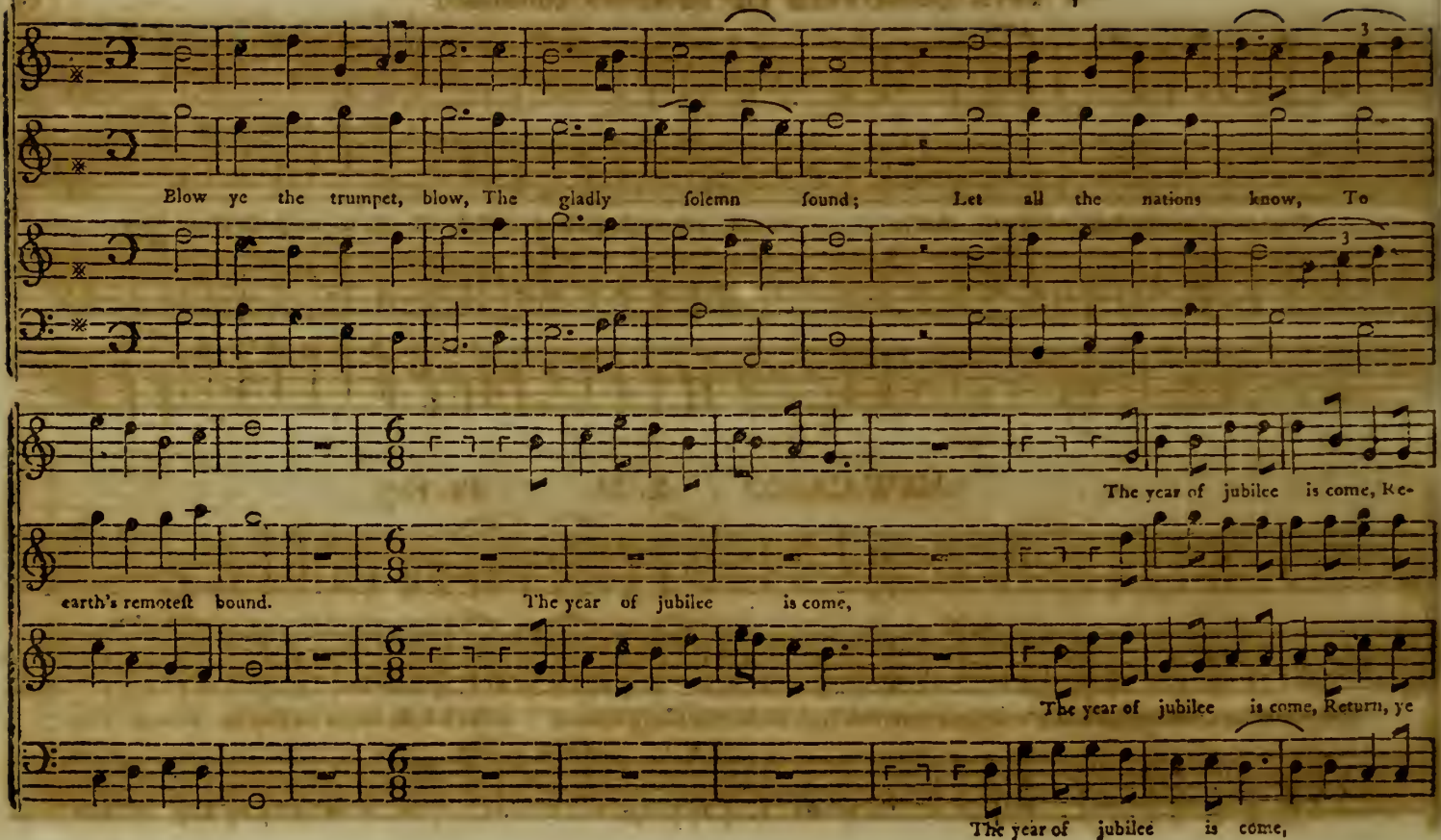

Let faith ariſe and climb the hills, The Saviour to deſcry; To view his diſtant chariot wheels, And tell how faſt they fly.

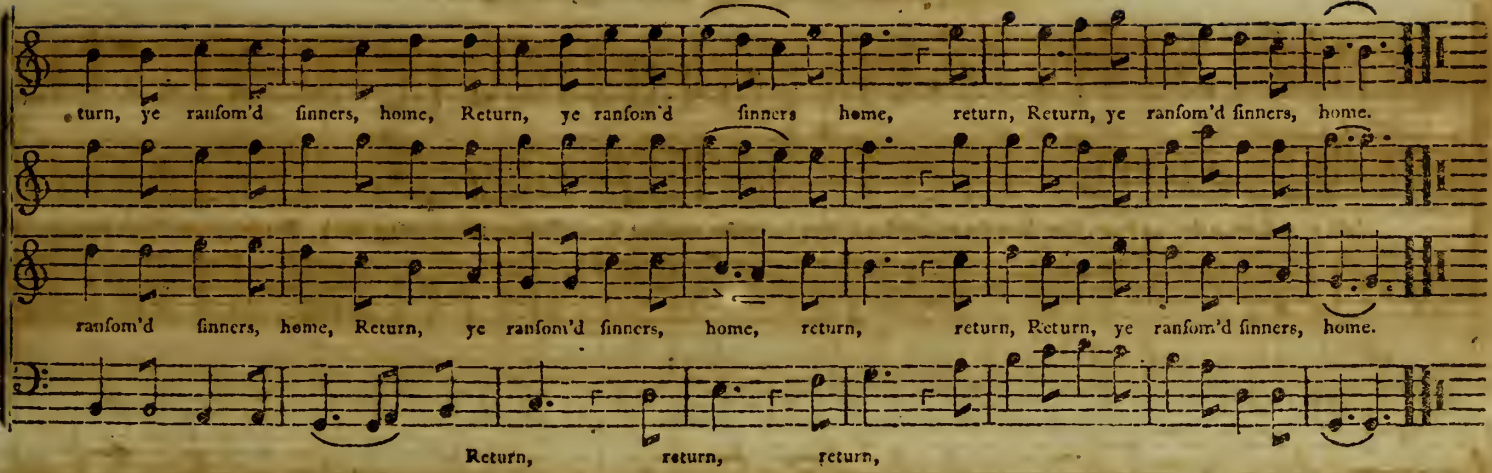

How ſweetly along the gay mead, The daiſies and cowſlips are ſeen; The flocks, as they careleſsly
feed, Rejoice in the beautiful green. The vines that encircle the bow'rs, The herbage that ſprings from the ſod,



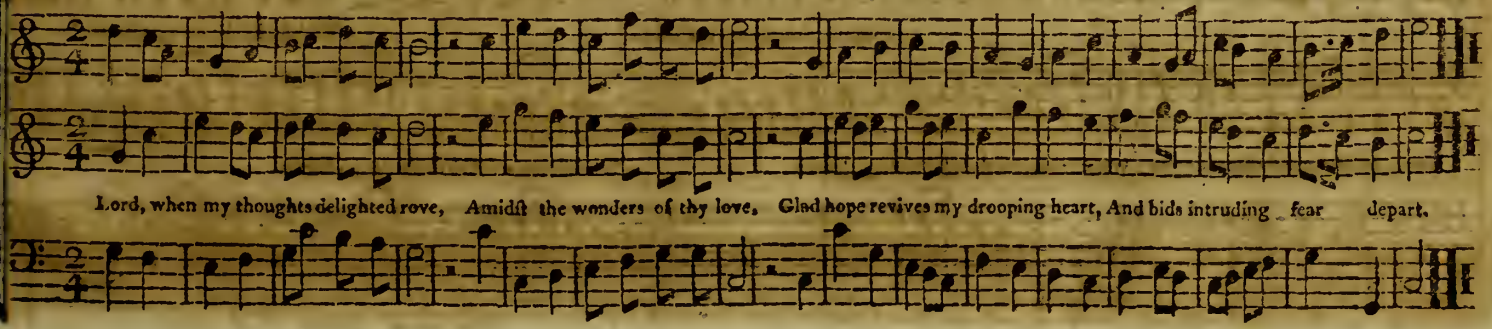
NEW-CASCO. L. M. Ps. 107.

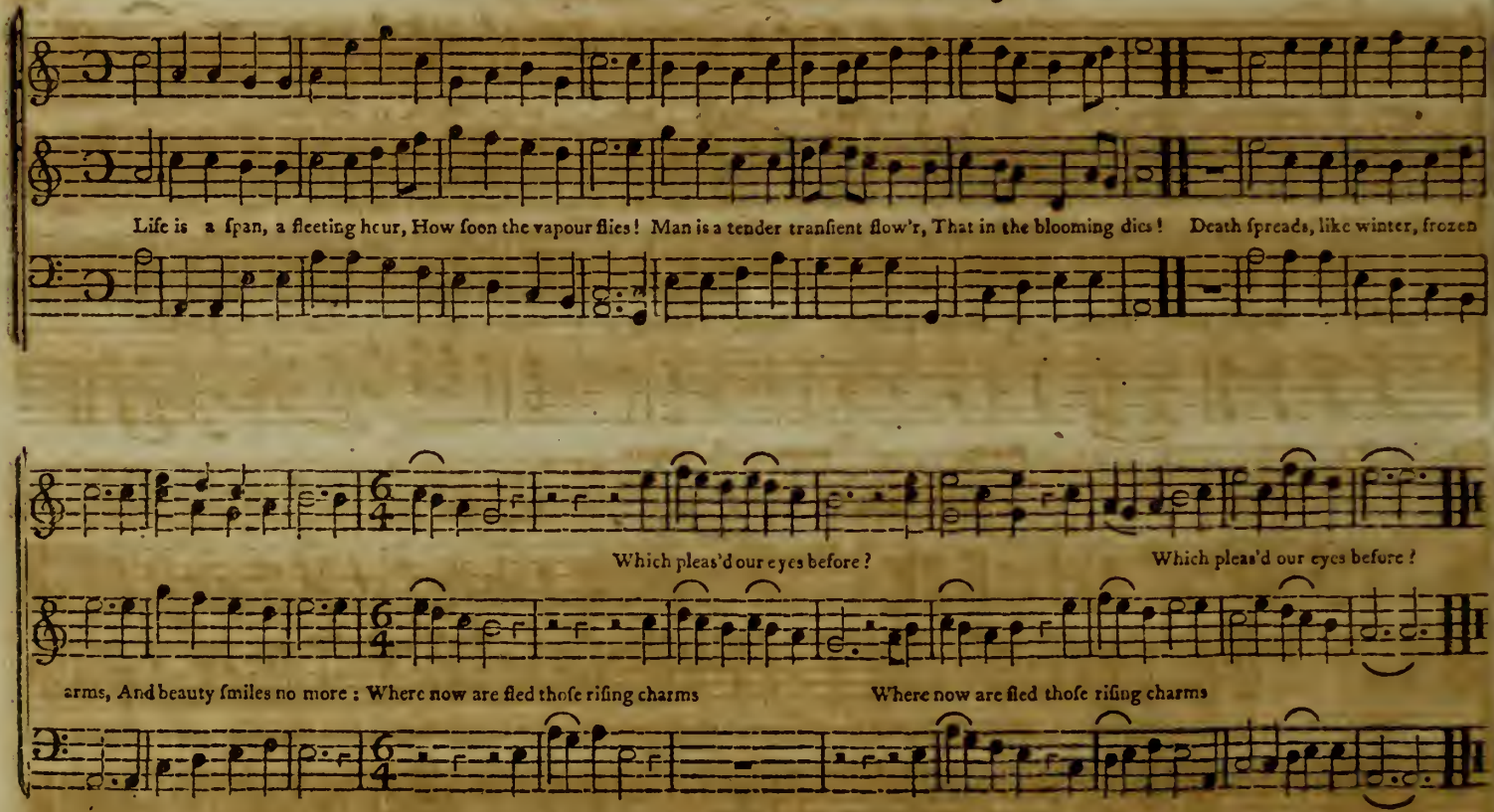



Blow ye the trumpet, blow, The gladly solemn sound; Let all the nations know, To
The year of jubilee is come, Re-
earth's remoteſt bound. The year of jubilee is come,
The year of jubilee is come, Return, ye
The year of jubilee is come,

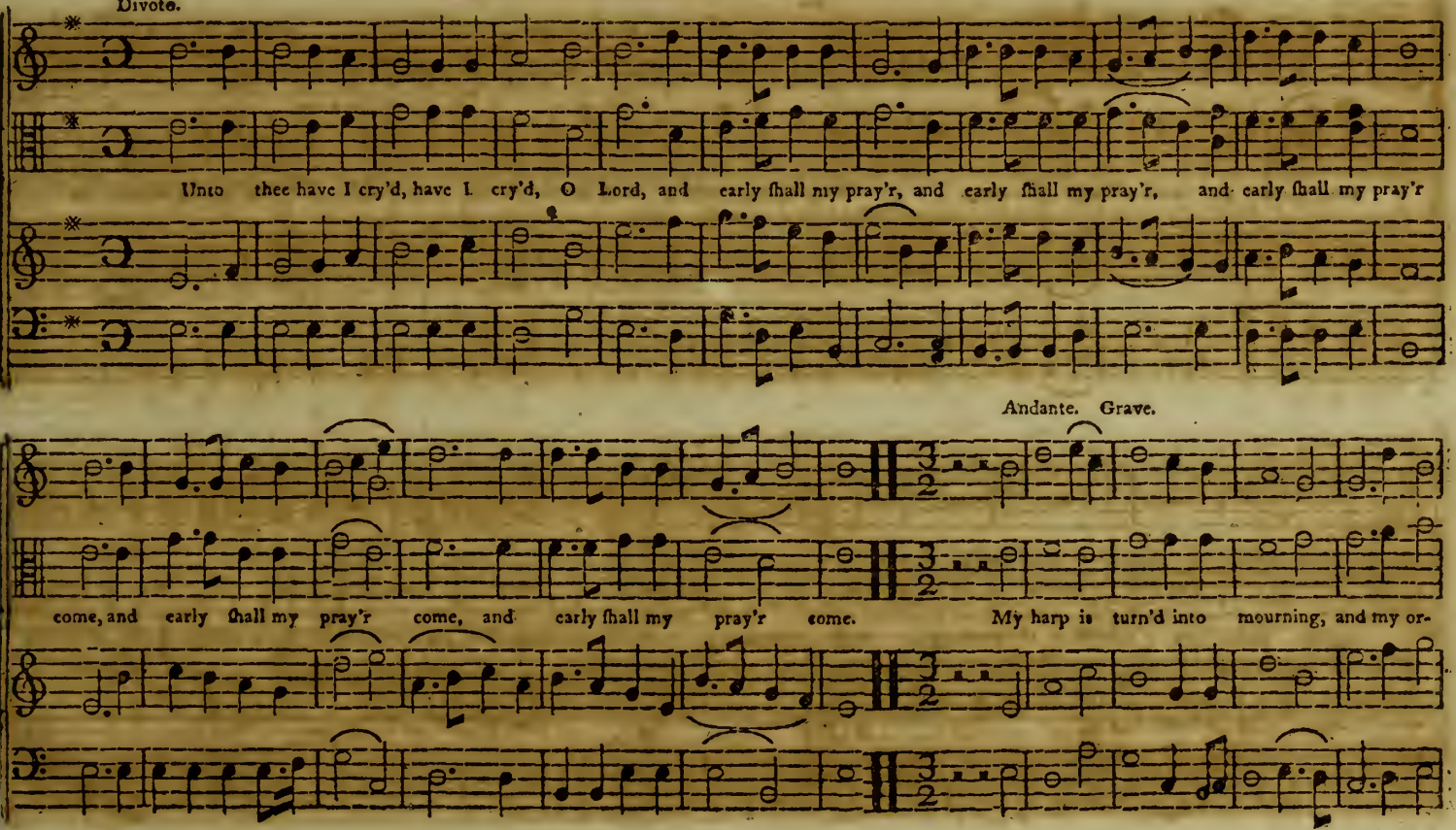


MILFORD. L. M. H. 161.




Life is a ſpan, a fleeting hour, How ſoon the vapour flies! Man is a tender tranſient flow'r, That in the blooming dies! Death ſpreads, like winter, frozen
Which pleas'd our eyes before?
Which pleas'd our eyes before?
arms, And beauty ſmiles no more: Where now are fled thoſe riſing charms
Where now are fled thoſe riſing charms

Divote.

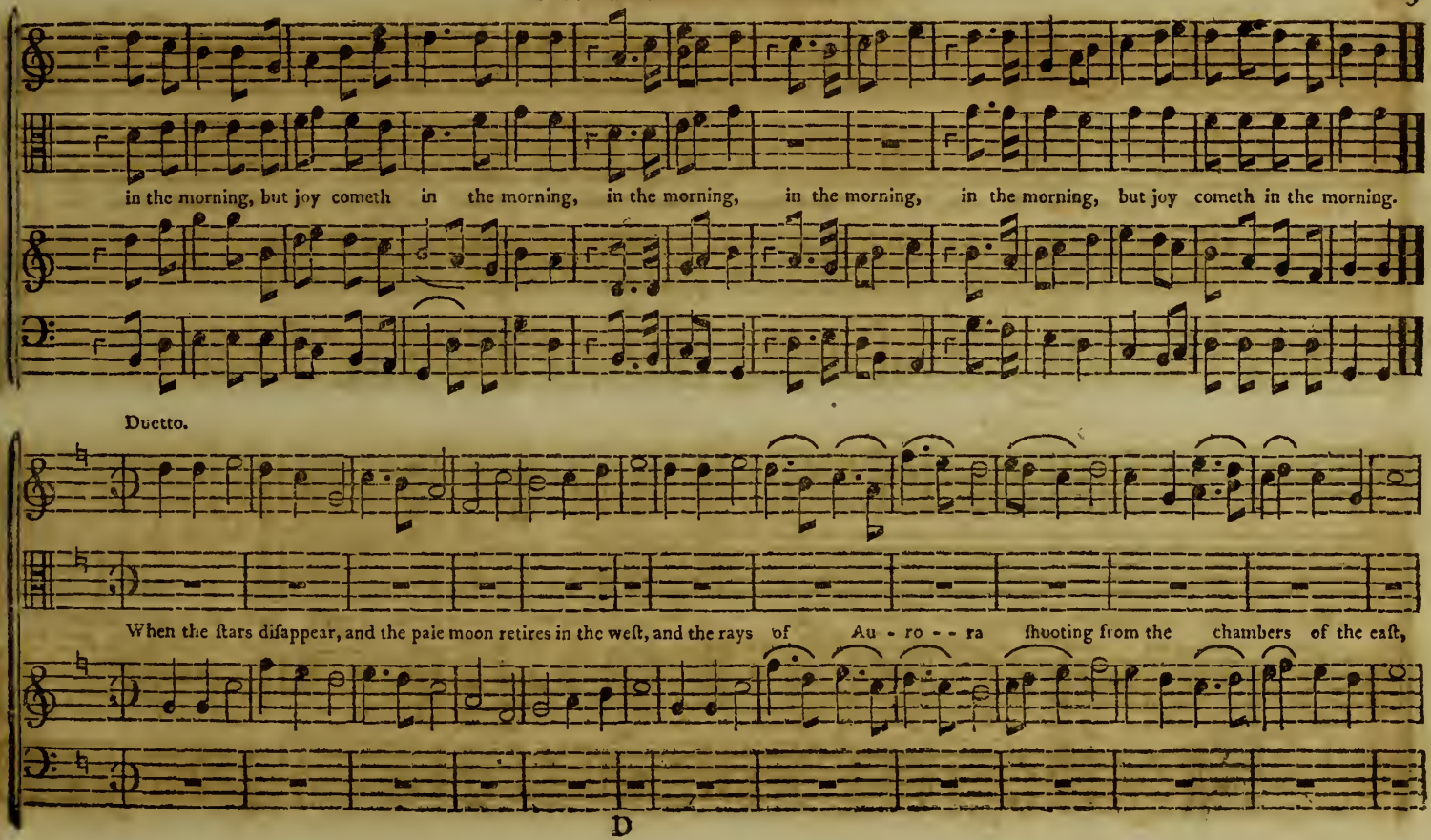

Unto thee have I cry'd, have I cry'd, O Lord, and early ſhall my pray'r, and early ſhall my pray'r, and early ſhall my pray'r
Andante. Grave.
come, and early ſhall my pray'r come, and early ſhall my pray'r come. My harp is turn'd into mourning, and my or-

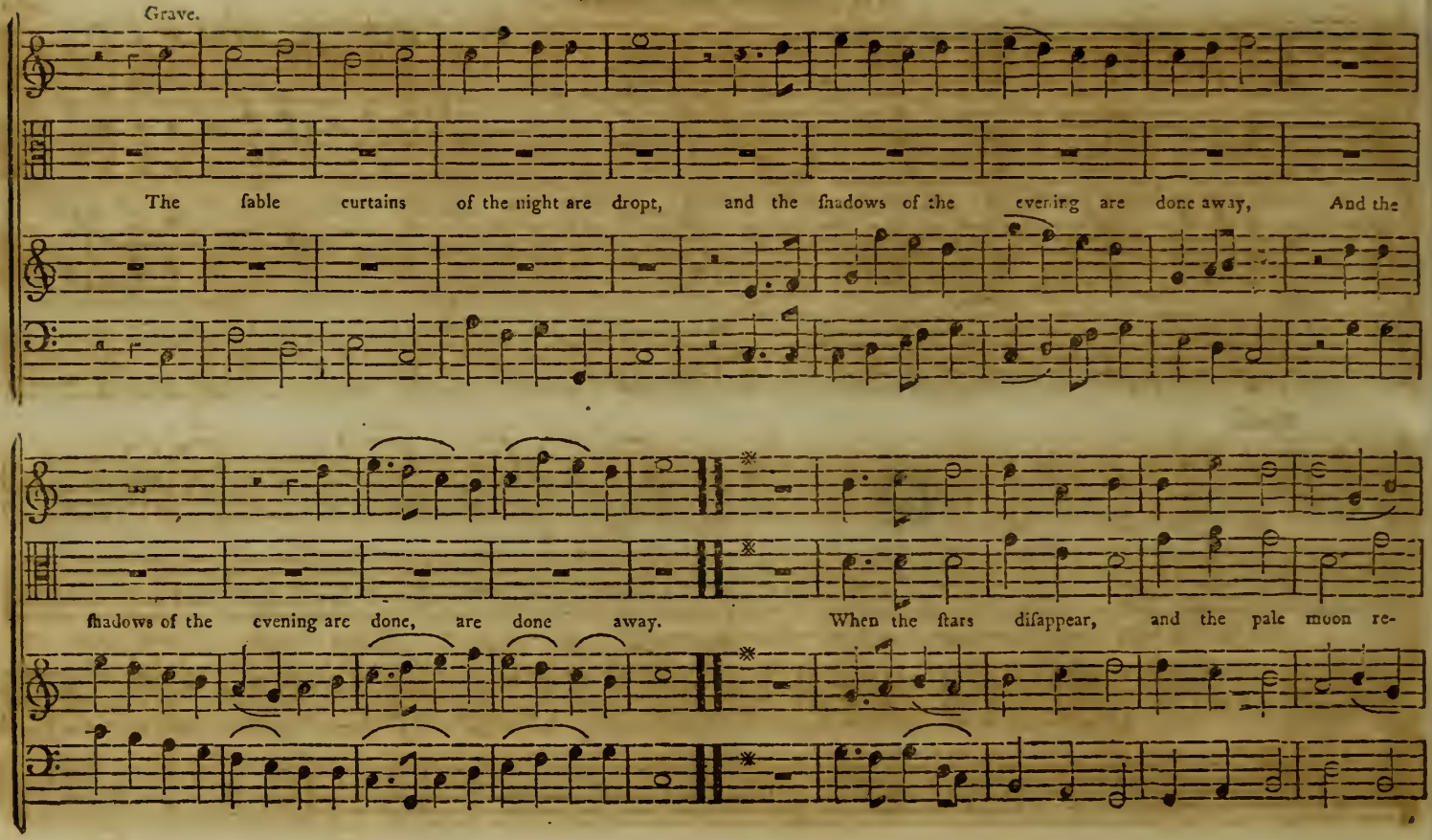
ANTHEM continued.

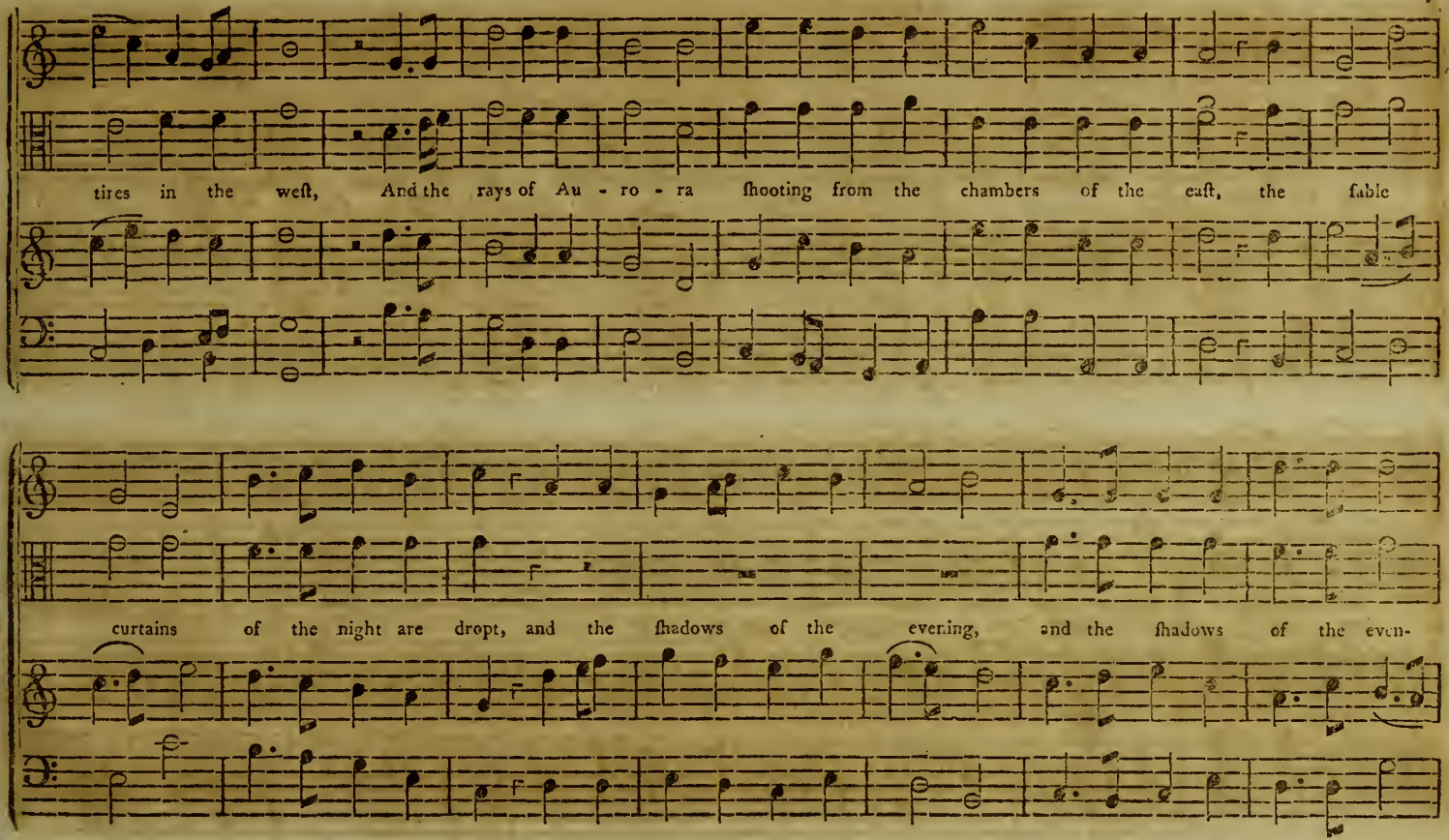
Pia.

gan into the voice of them that weep. Weeping may endure, weeping may endure for a night, and weeping may endure for a

night, but joy cometh in the morning, in the morning, in the morning, but joy cometh in the morning, in the morning,

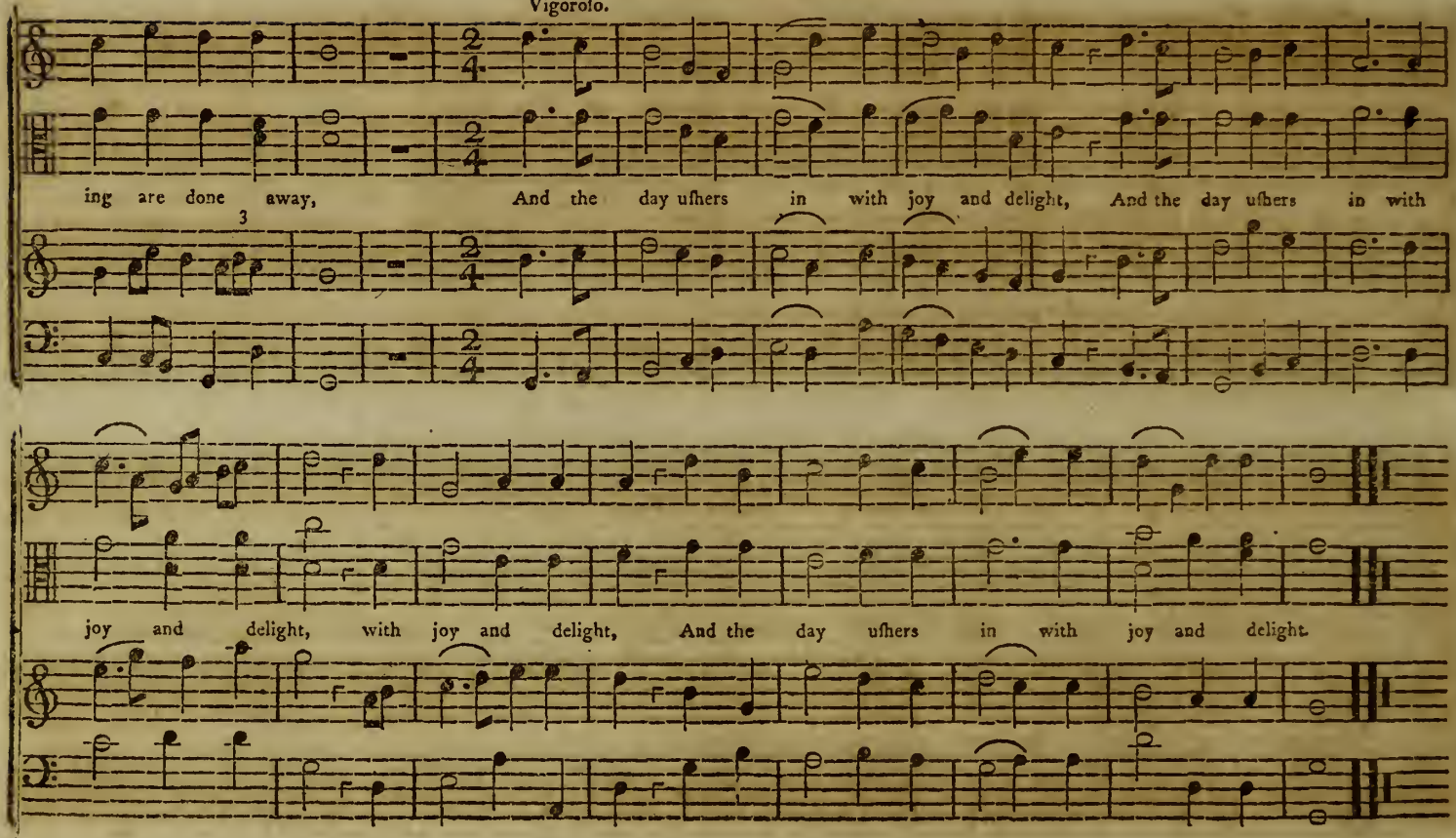

in the morning, but joy cometh in the morning, in the morning, in the morning, in the morning, but joy cometh in the morning.
Duetto.
When the ſtars diſappear, and the pale moon retires in the weſt, and the rays of Au - ro - - ra ſhooting from the chambers of the eaſt,

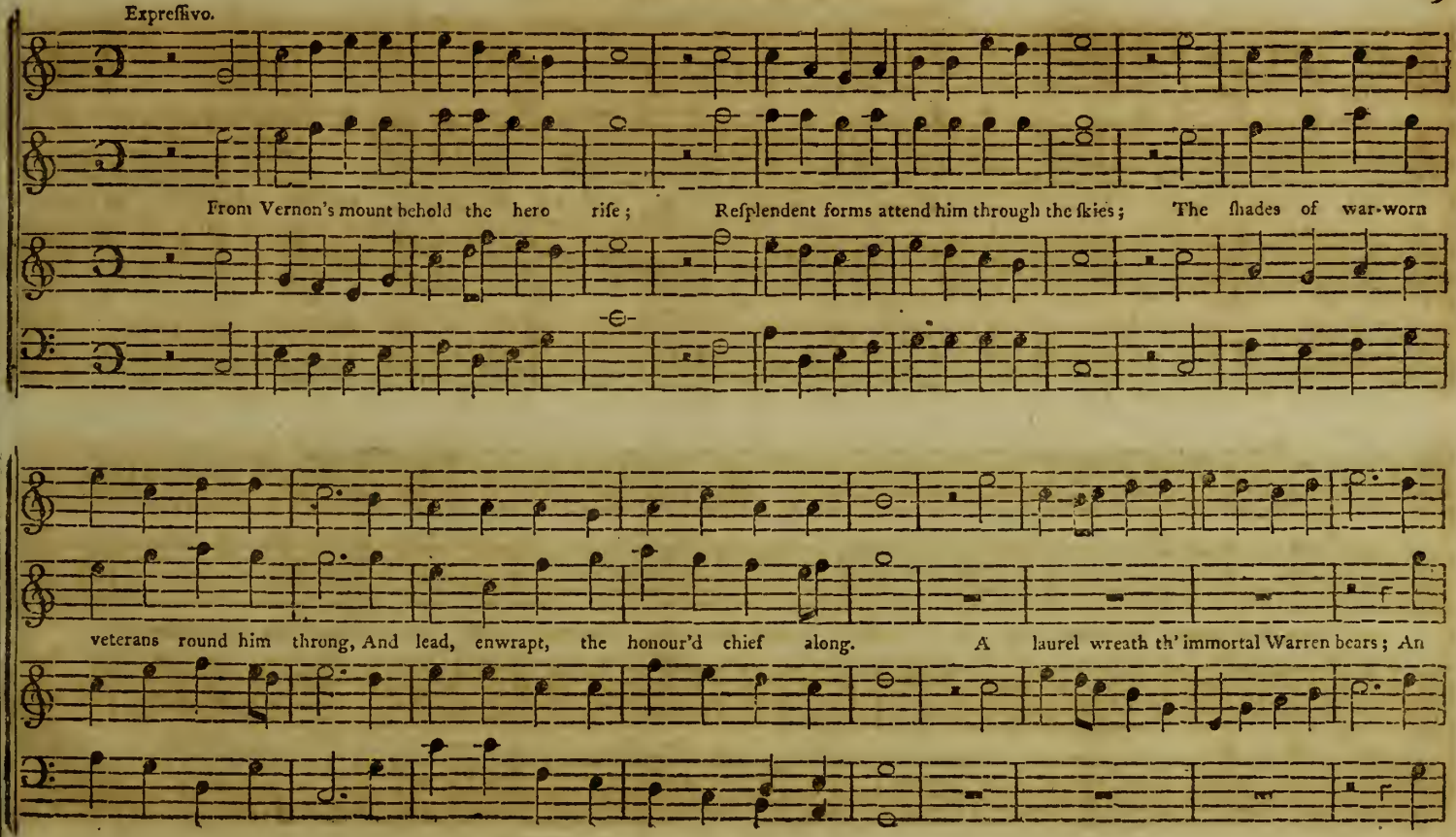

Grave.
The fable curtains of the night are dropt, and the ſhadows of the evening are done away, And the
ſhadows of the evening are done, are done away. When the ſtars diſappear, and the pale moon re-

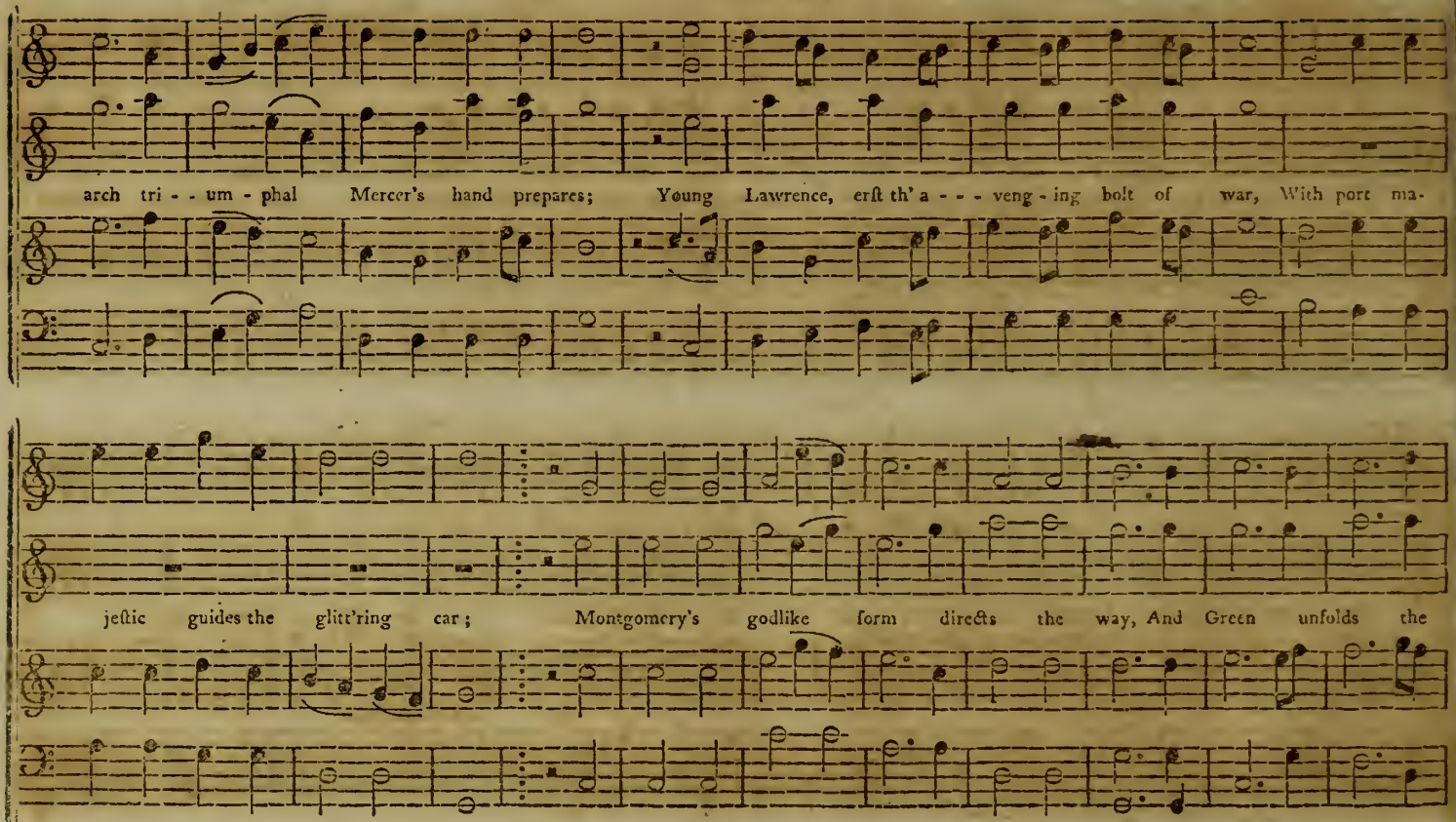

tires in the weſt, And the rays of Au - ro - ra ſhooting from the chambers of the eaſt, the fable
curtains of the night are dropt, and the ſhadows of the evening, and the ſhadows of the even-

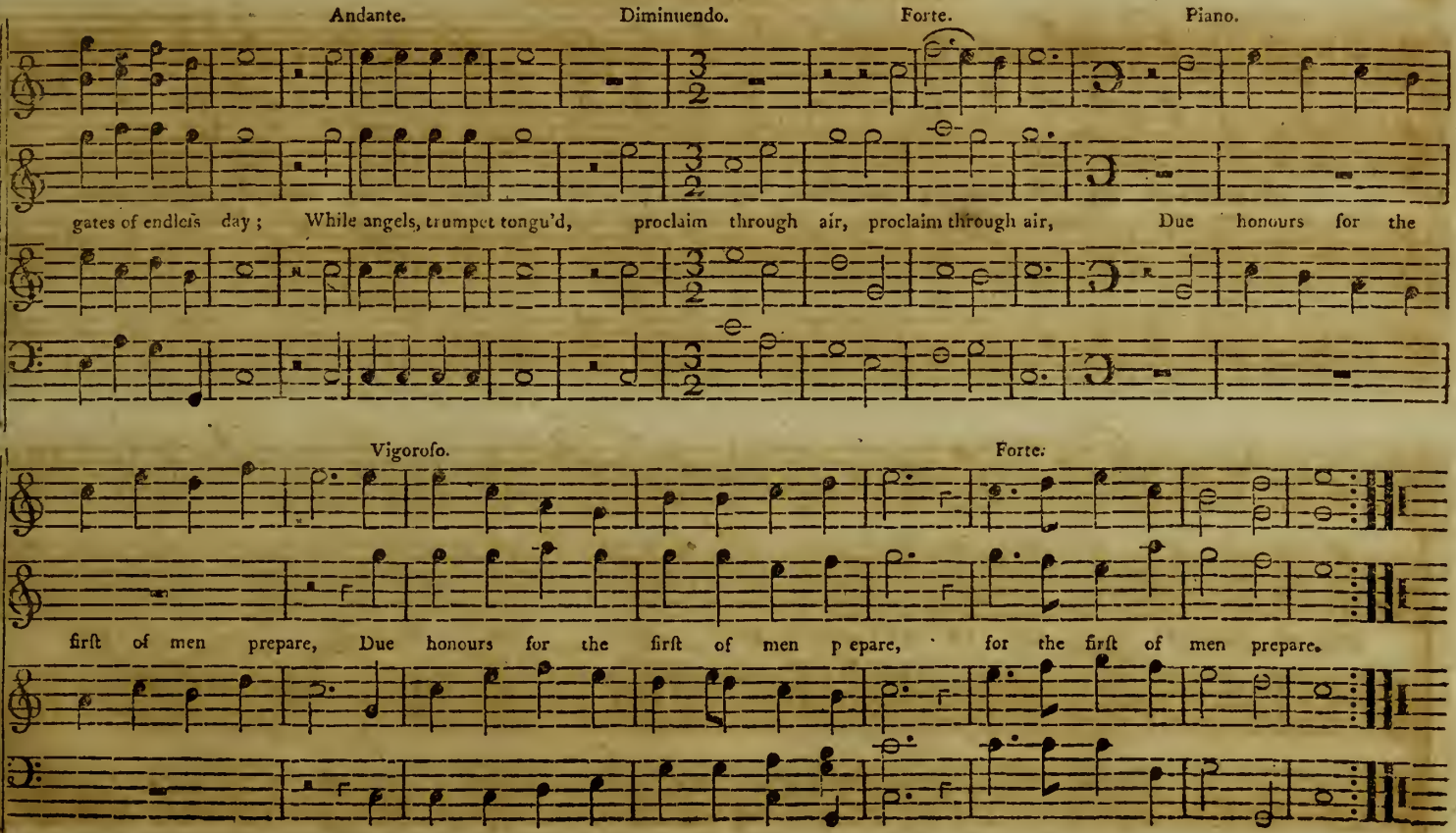
ANTHEM continued.

Vigoroſo.

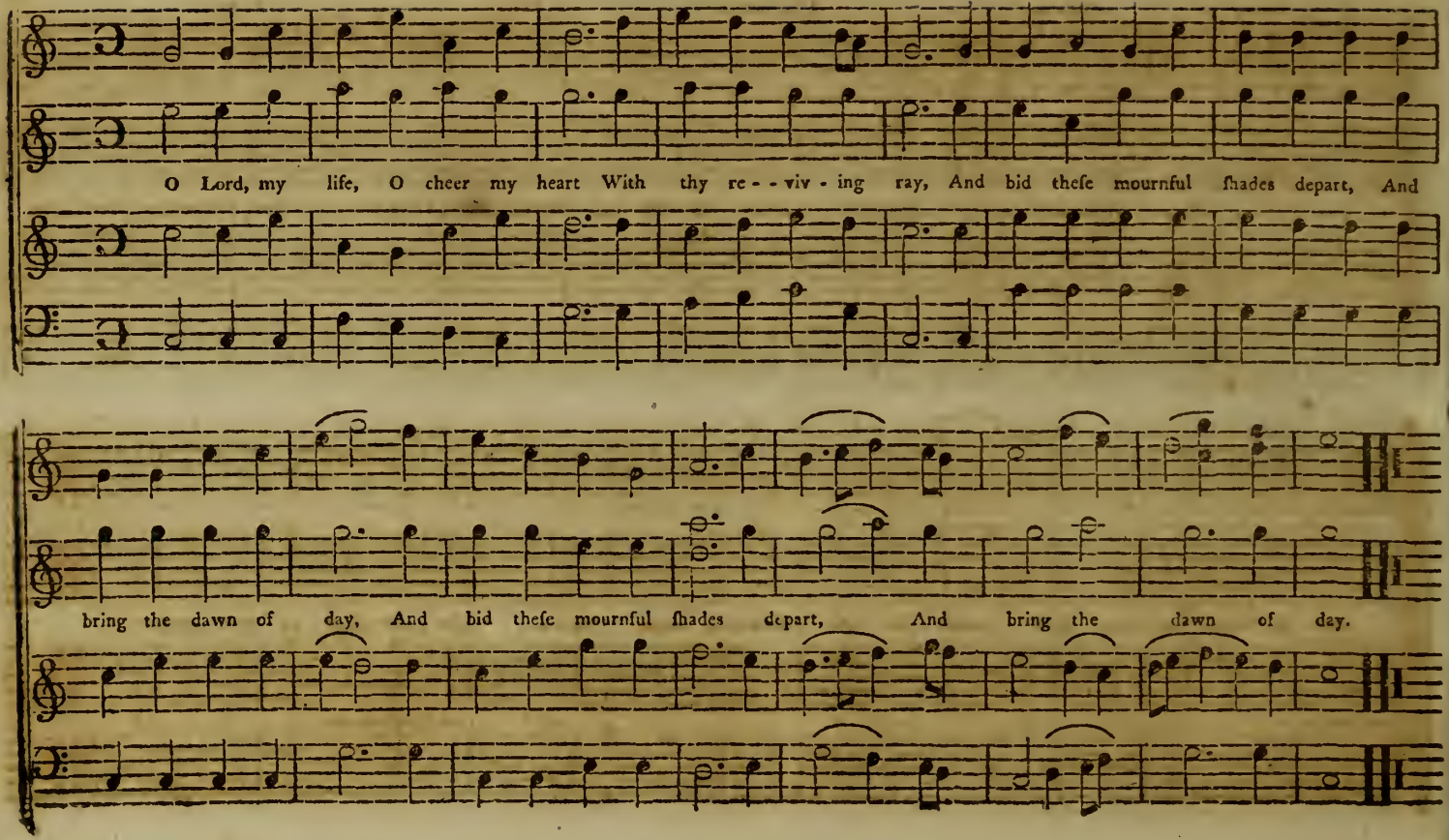


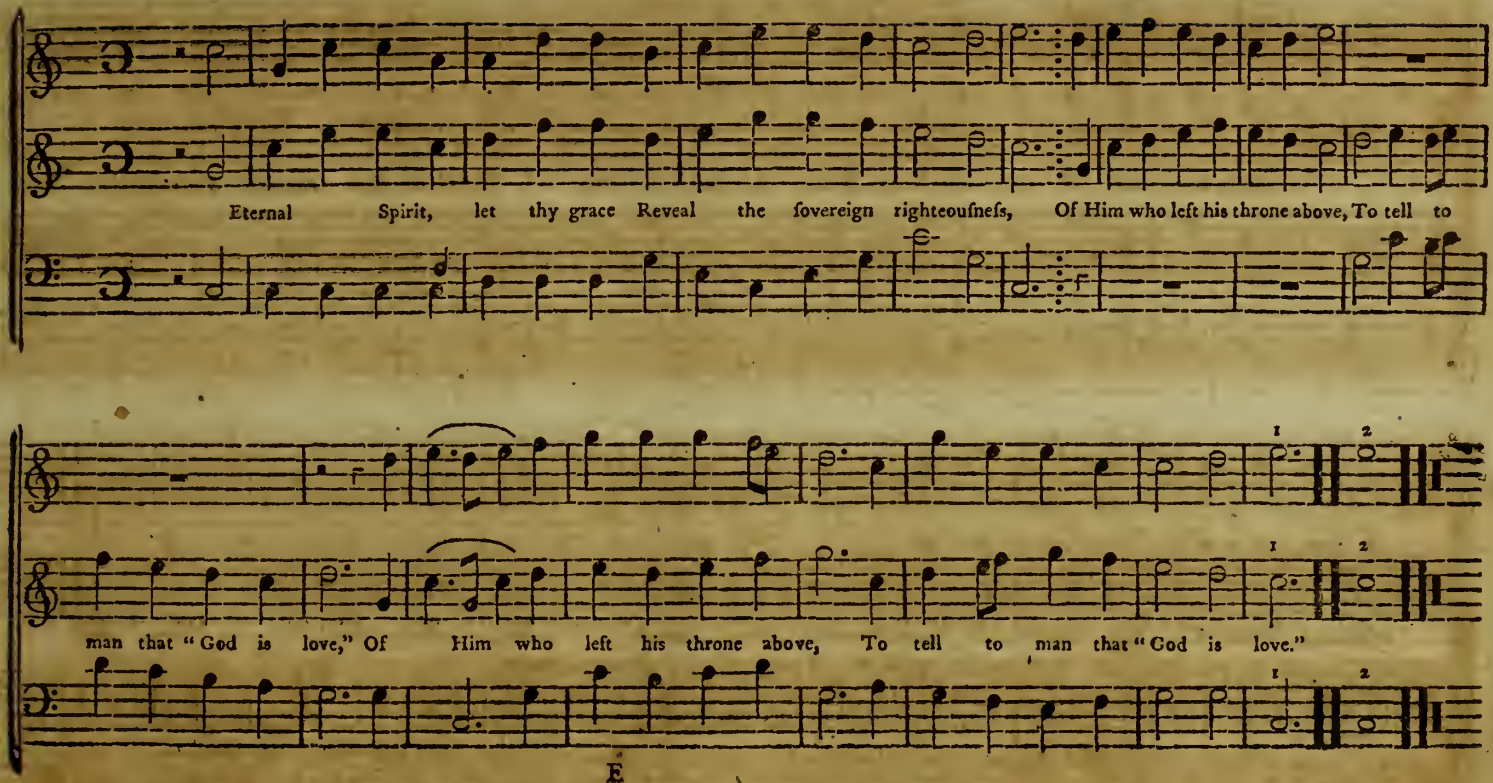

Expreſſivo.
From Vernon's mount behold the hero riſe; Reſplendent forms attend him through the ſkies; The ſhades of war-worn
veterans round him throng, And lead, enwrapt, the honour'd chief along. A laurel wreath th' immortal Warren bears; An


arch tri - - um - phal Mercer's hand prepares; Young Lawrence, erſt th' a - - - veng - ing bolt of war, With port ma-
jeſtic guides the glitt'ring car; Montgomery's godlike form directs the way, And Green unfolds the

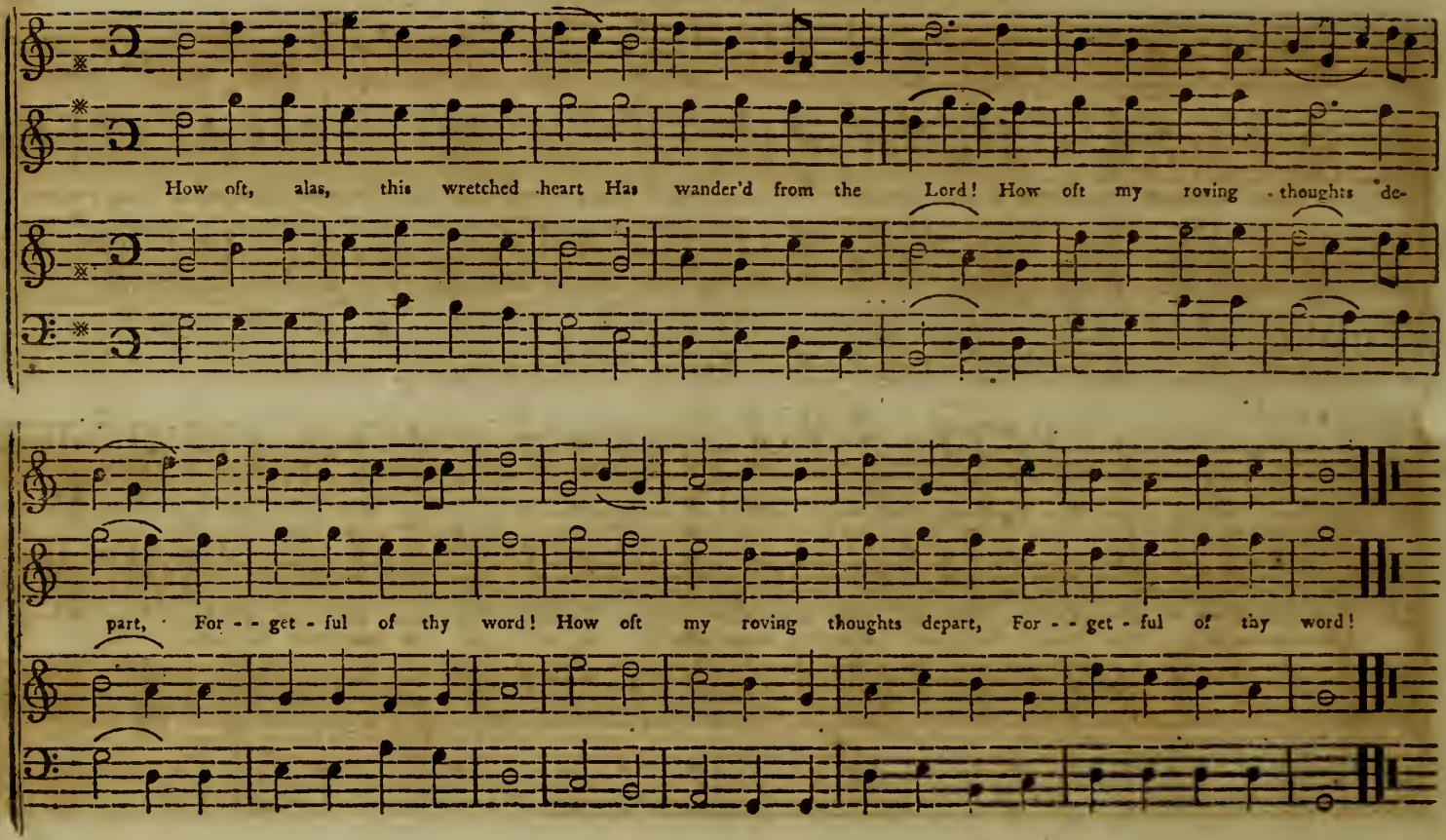

Andante.
Diminuendo.
Forte.
Piano.
gates of endleis day; While angels, trumpet tongu'd, proclaim through air, proclaim through air, Due honours for the
Vigoroſo.
Forte.
firſt of men prepare, Due honours for the firſt of men p epare, for the firſt of men prepare.

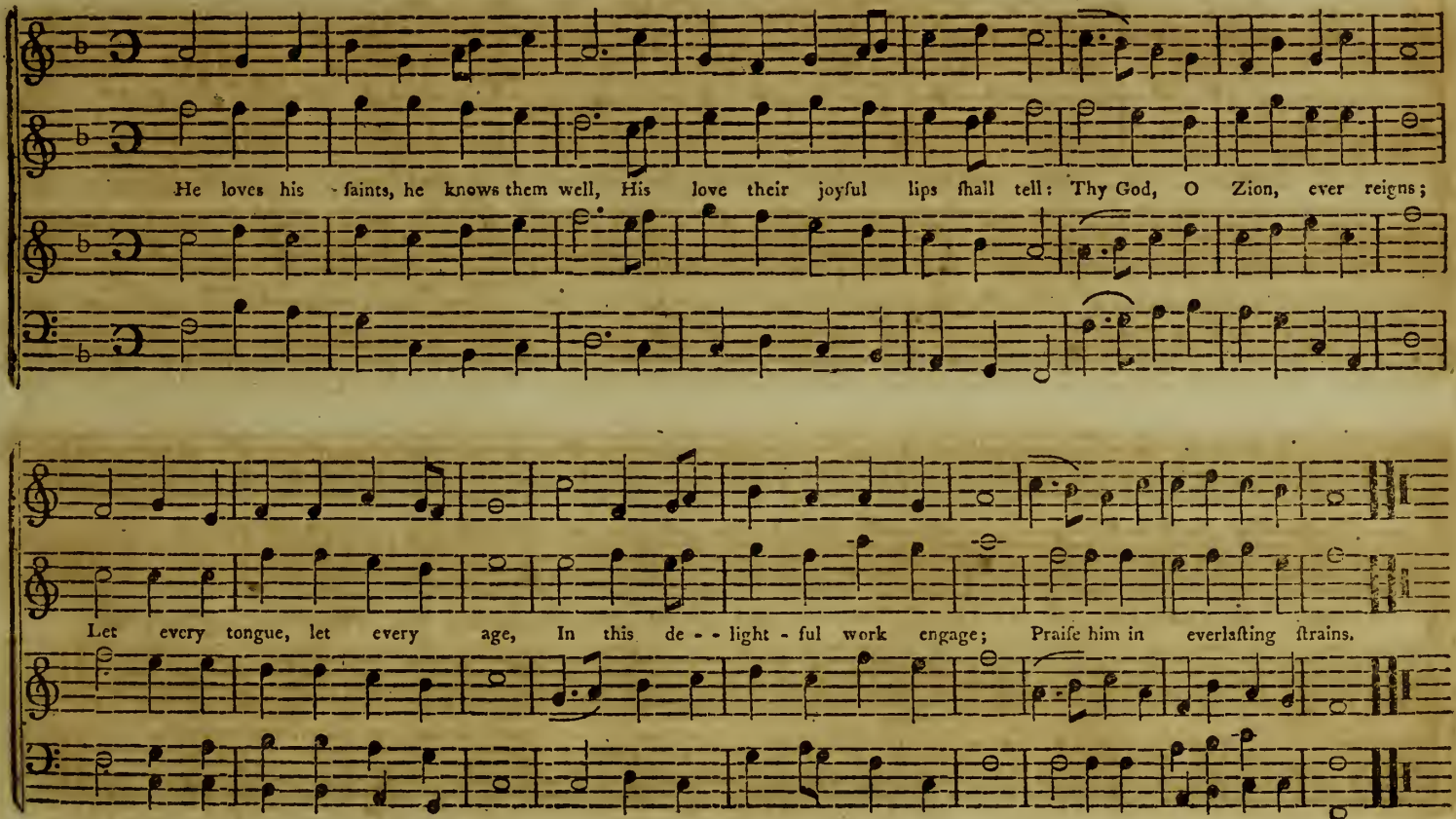
NORTH-HAVEN. C. M.

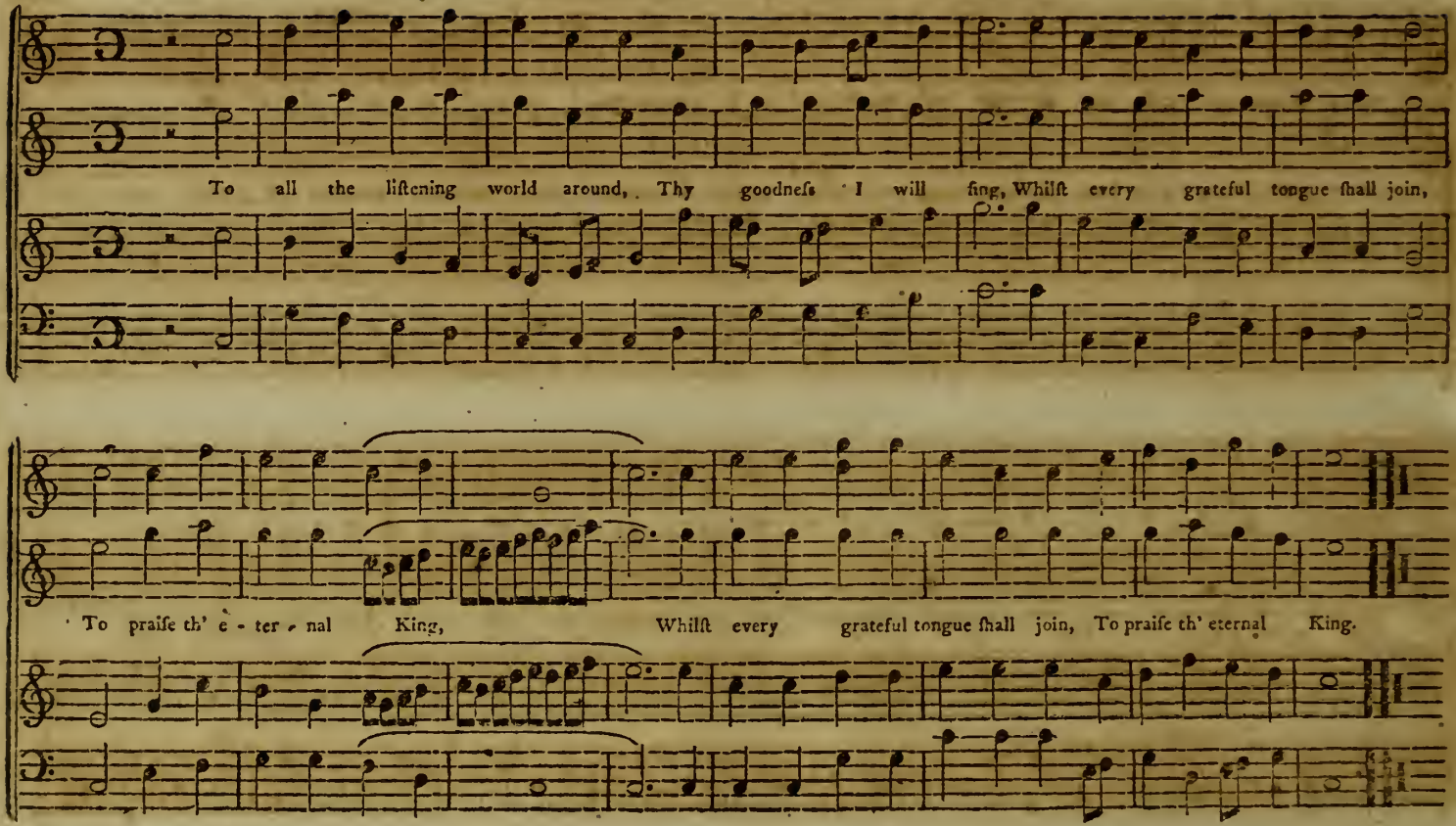


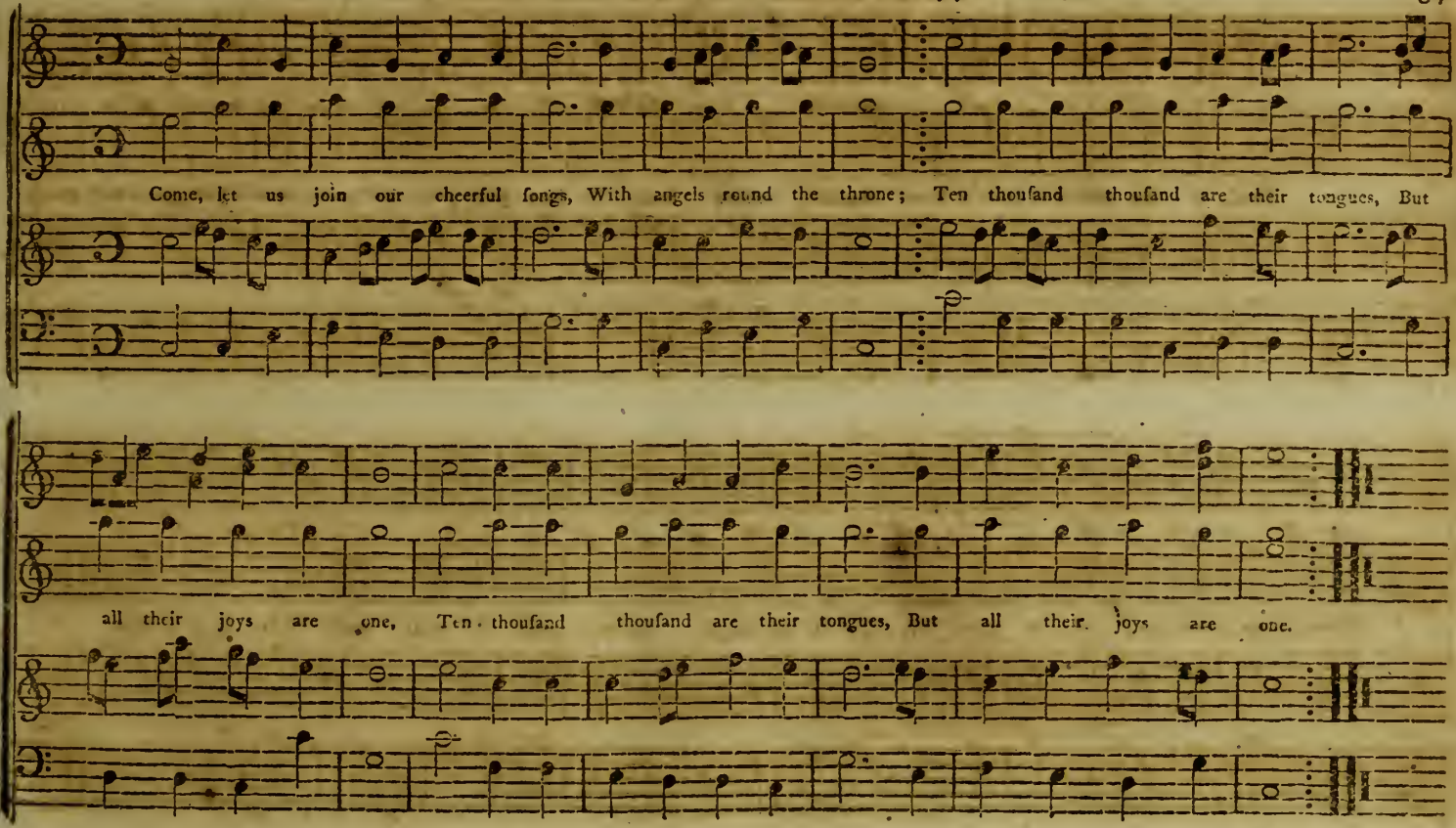

Eternal Spirit, let thy grace Reveal the sovereign righteousness, Of Him who left his throne above, To tell to
man that "God is love," Of Him who left his throne above, To tell to man that "God is love."

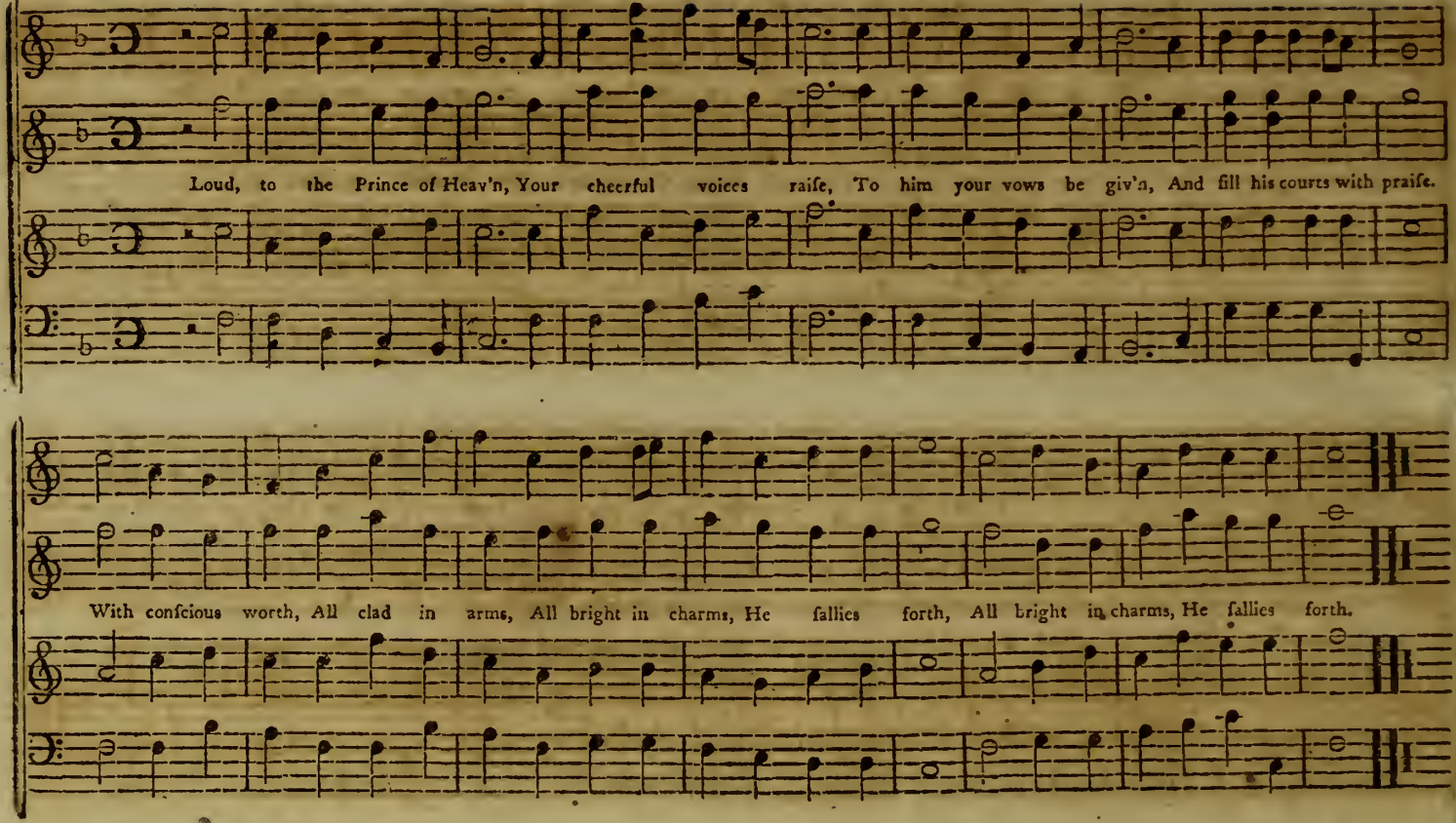
OXFORD. C. M.

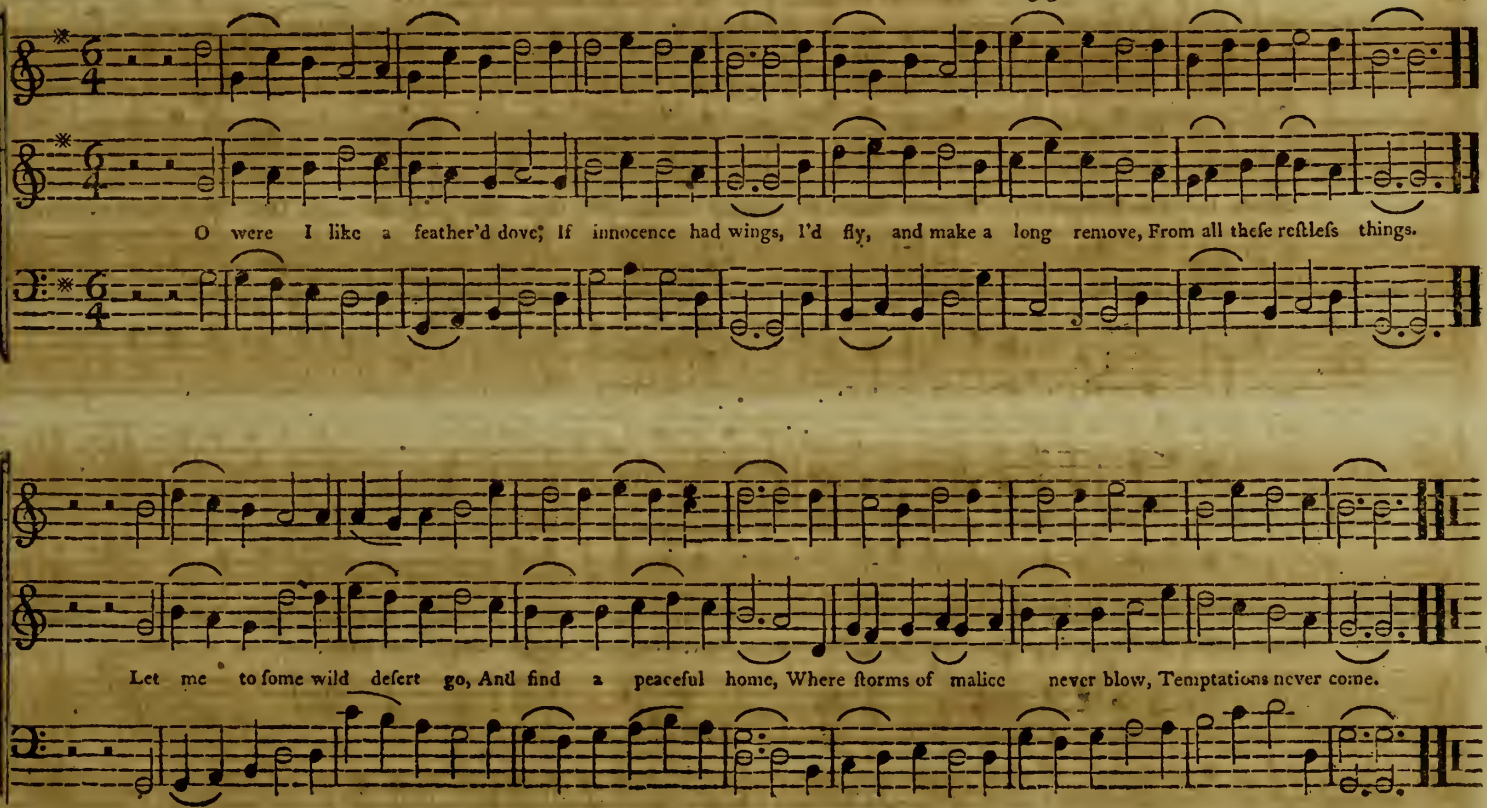

How oft, alas, this wretched heart Has wander'd from the Lord! How oft my roving thoughts de-
part, For - - get - ful of thy word! How oft my roving thoughts depart, For - - get - ful of thy word!

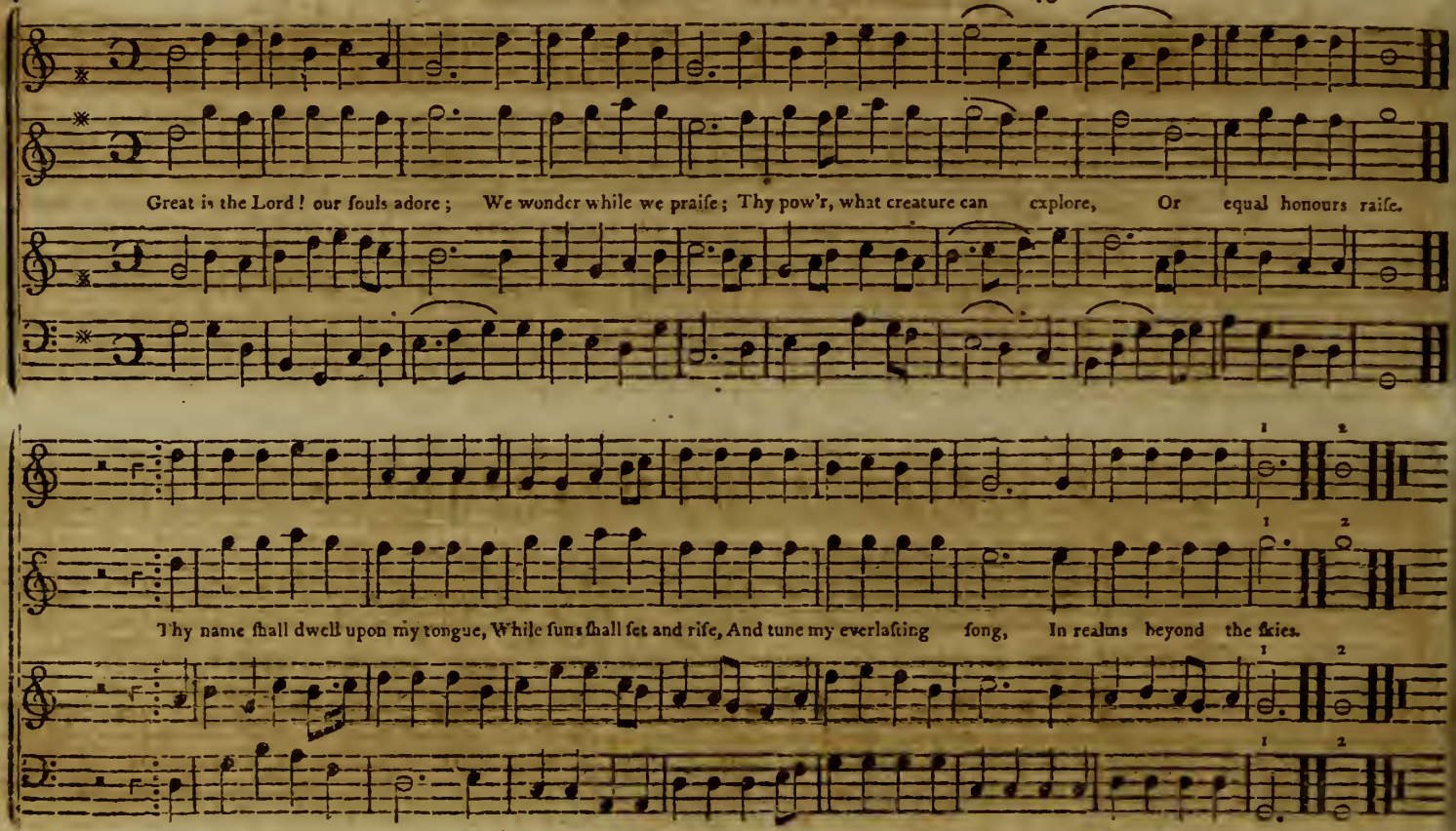

He loves his - saints, he knows them well, His love their joyful lips shall tell: Thy God, O Zion, ever reigns;
Let every tongue, let every age, In this de - - light - ful work engage; Praise him in everlasting strains.

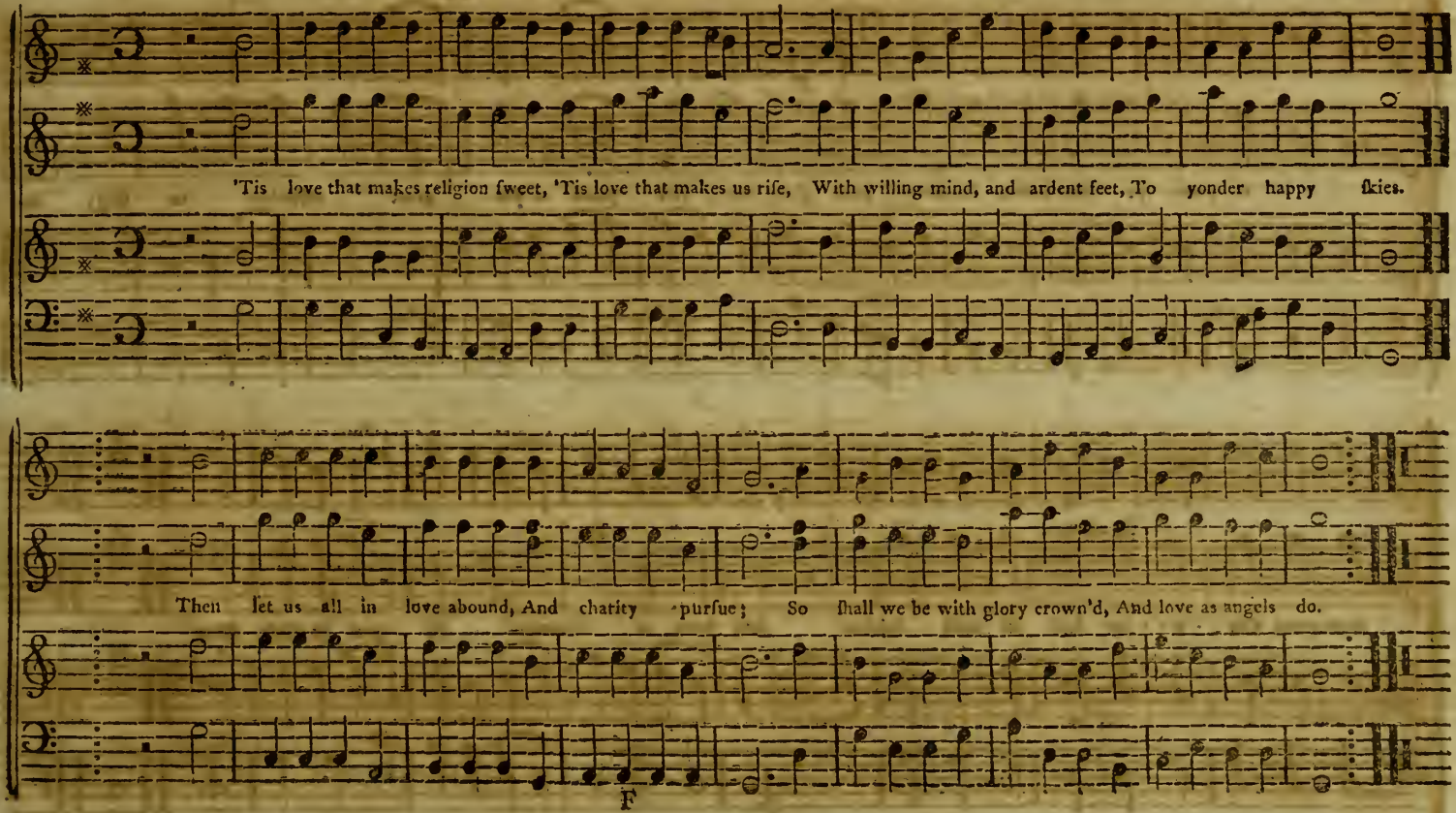

To all the liſtening world around, Thy goodneſs I will ſing, Whilſt every grateful tongue ſhall join,
To praiſe th' e - ter - nal King, Whilſt every grateful tongue ſhall join, To praiſe th' eternal King.

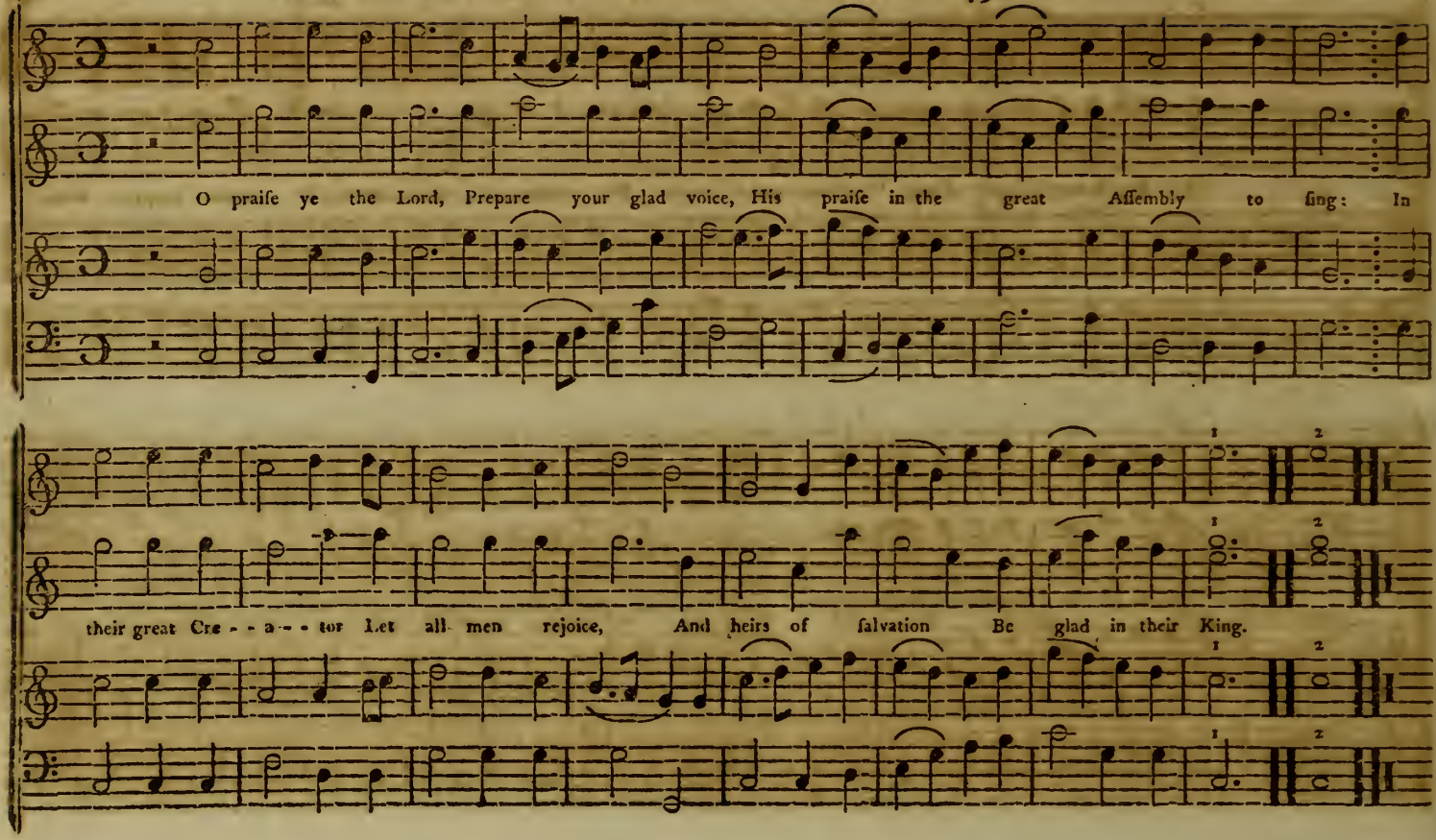

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But
all their joys are one, Ten thousand thousand are their tongues, But all their joys are one.

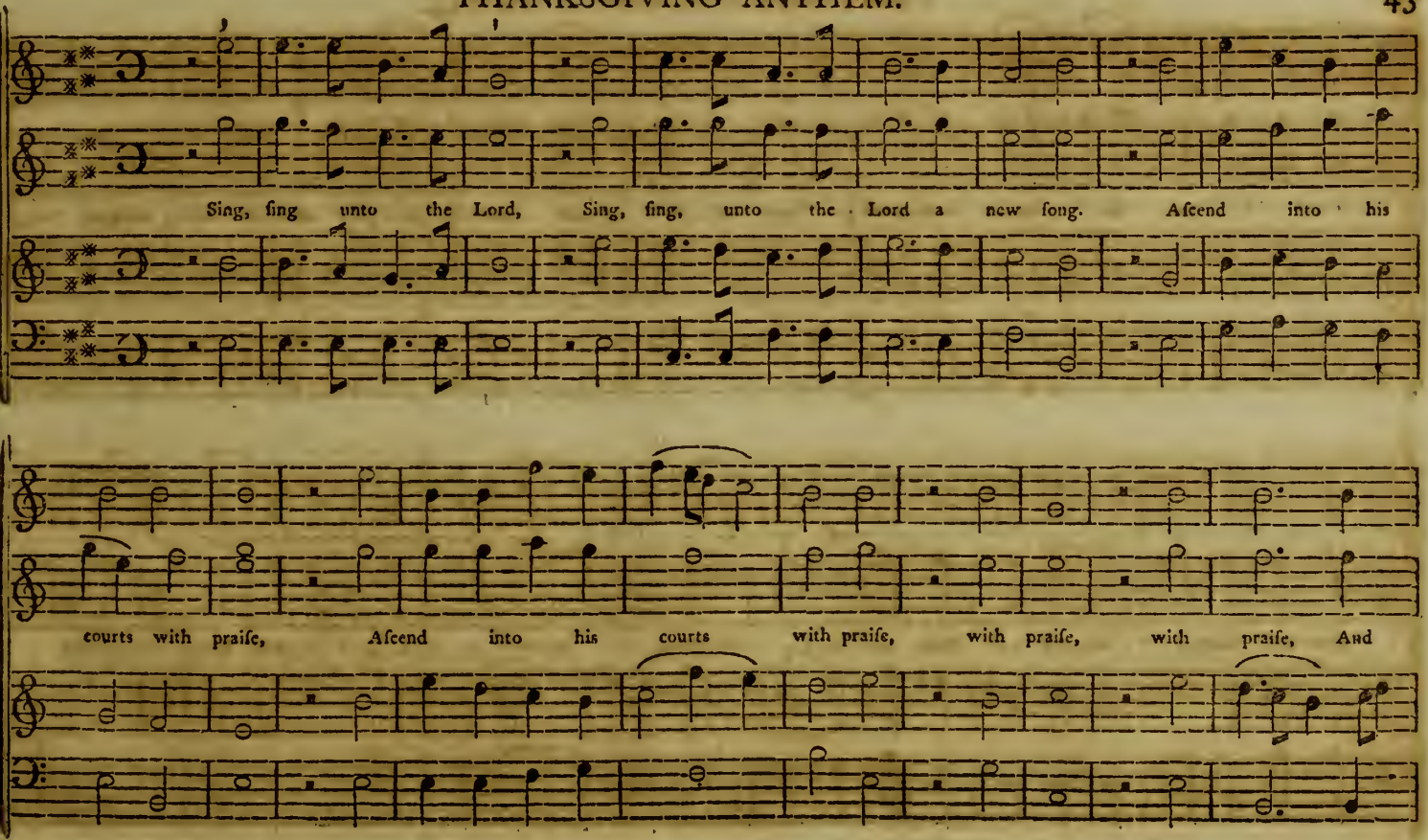

Loud, to the Prince of Heav'n, Your cheerful voices raiſe, To him your vows be giv'n, And fill his courts with praiſe.
With conſcious worth, All clad in arms, All bright in charms, He ſallies forth, All bright in charms, He ſallies forth.

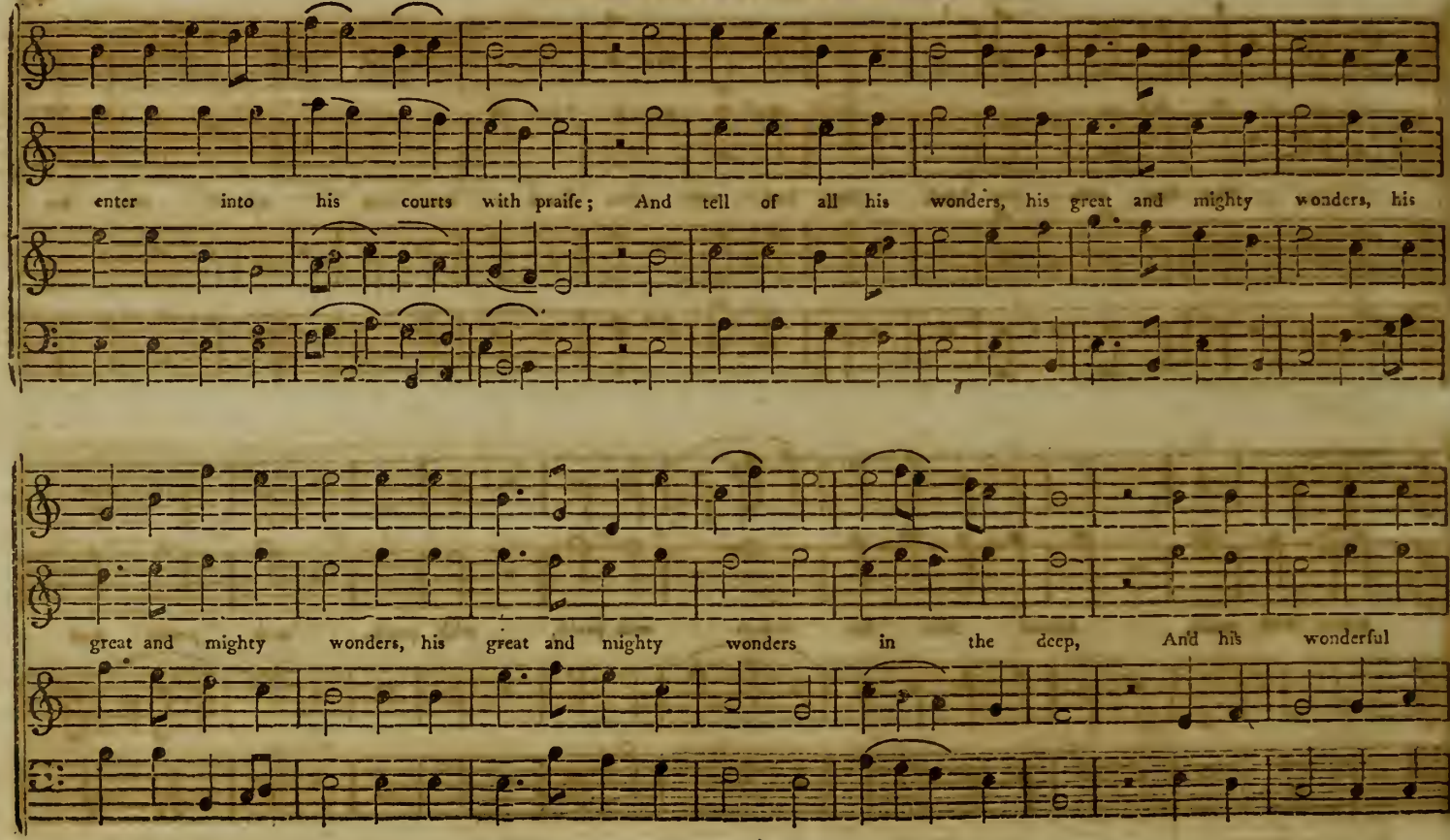

O were I like a feather'd dove; If innocence had wings, I'd fly, and make a long remove, From all theſe reſtleſs things.
Let me to ſome wild deſert go, And find a peaceful home, Where ſtorms of malice never blow, Temptations never come.

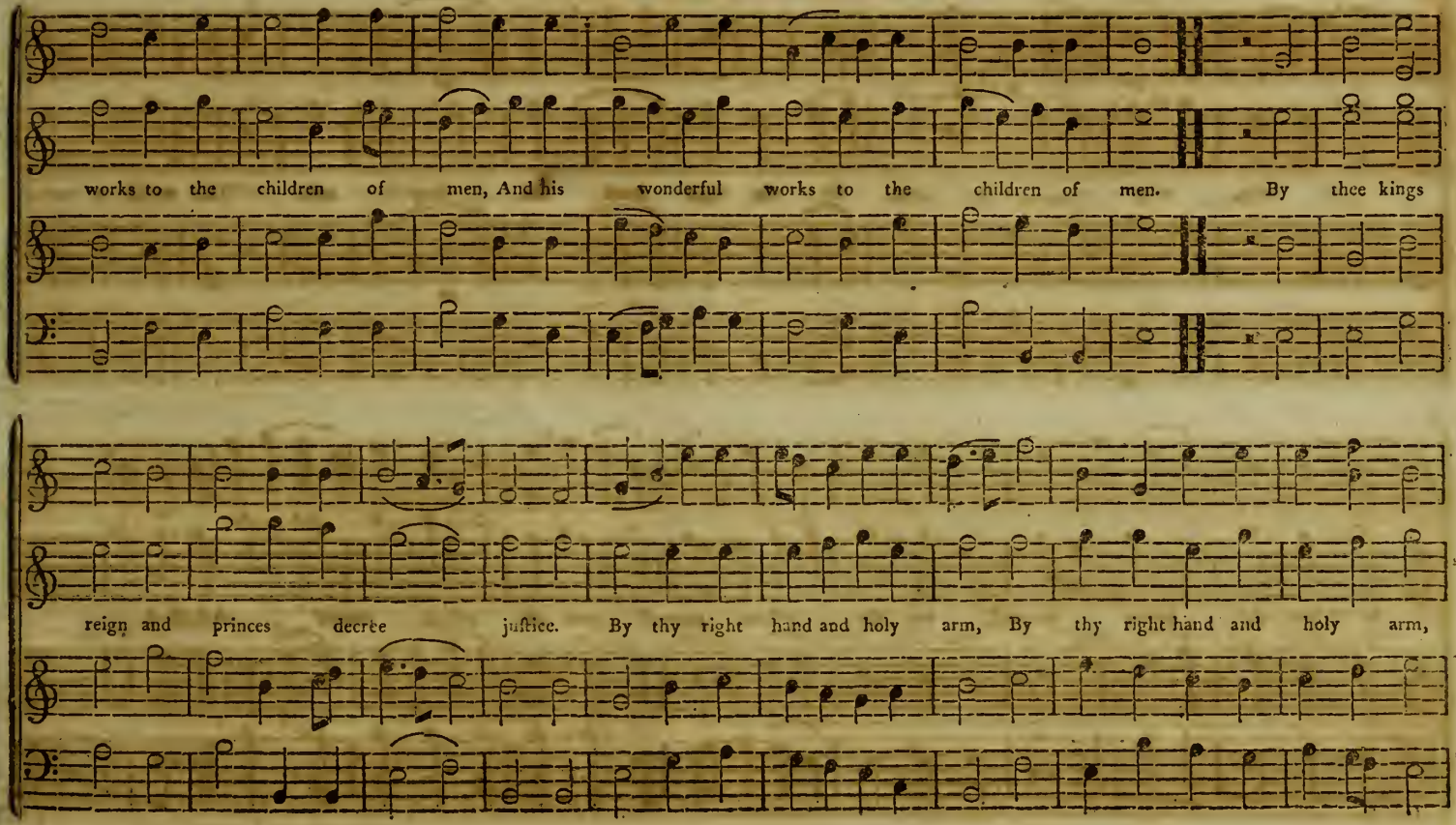

Great is the Lord! our souls adore; We wonder while we praise; Thy pow'r, what creature can explore, Or equal honours raise.
Thy name shall dwell upon my tongue, While suns shall set and rise, And tune my everlasting song, In realms beyond the skies.

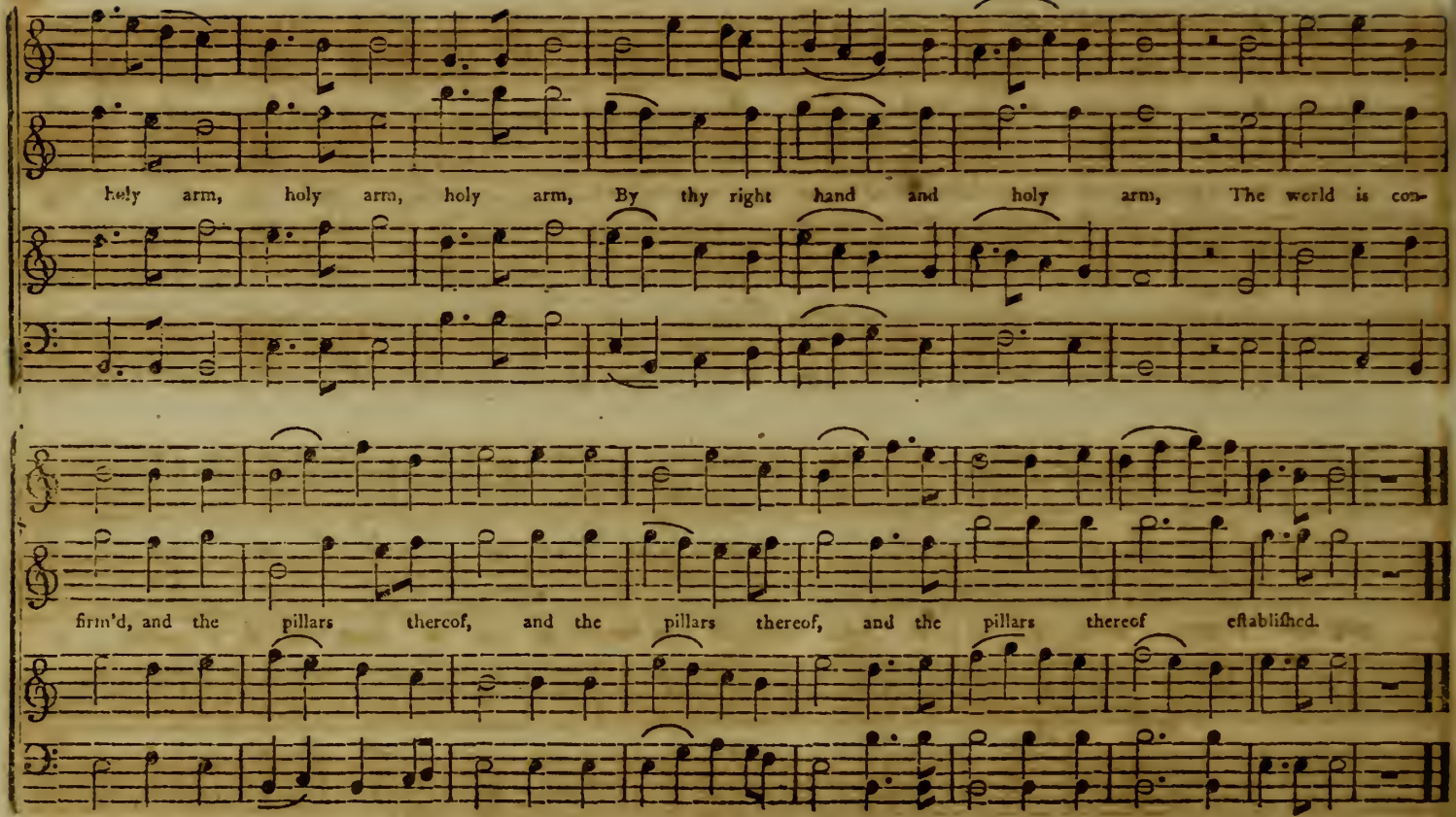

'Tis love that makes religion ſweet, 'Tis love that makes us riſe, With willing mind, and ardent feet, To yonder happy ſkies.
Then let us all in love abound, And charity purſue; So ſhall we be with glory crown'd, And love as angels do.

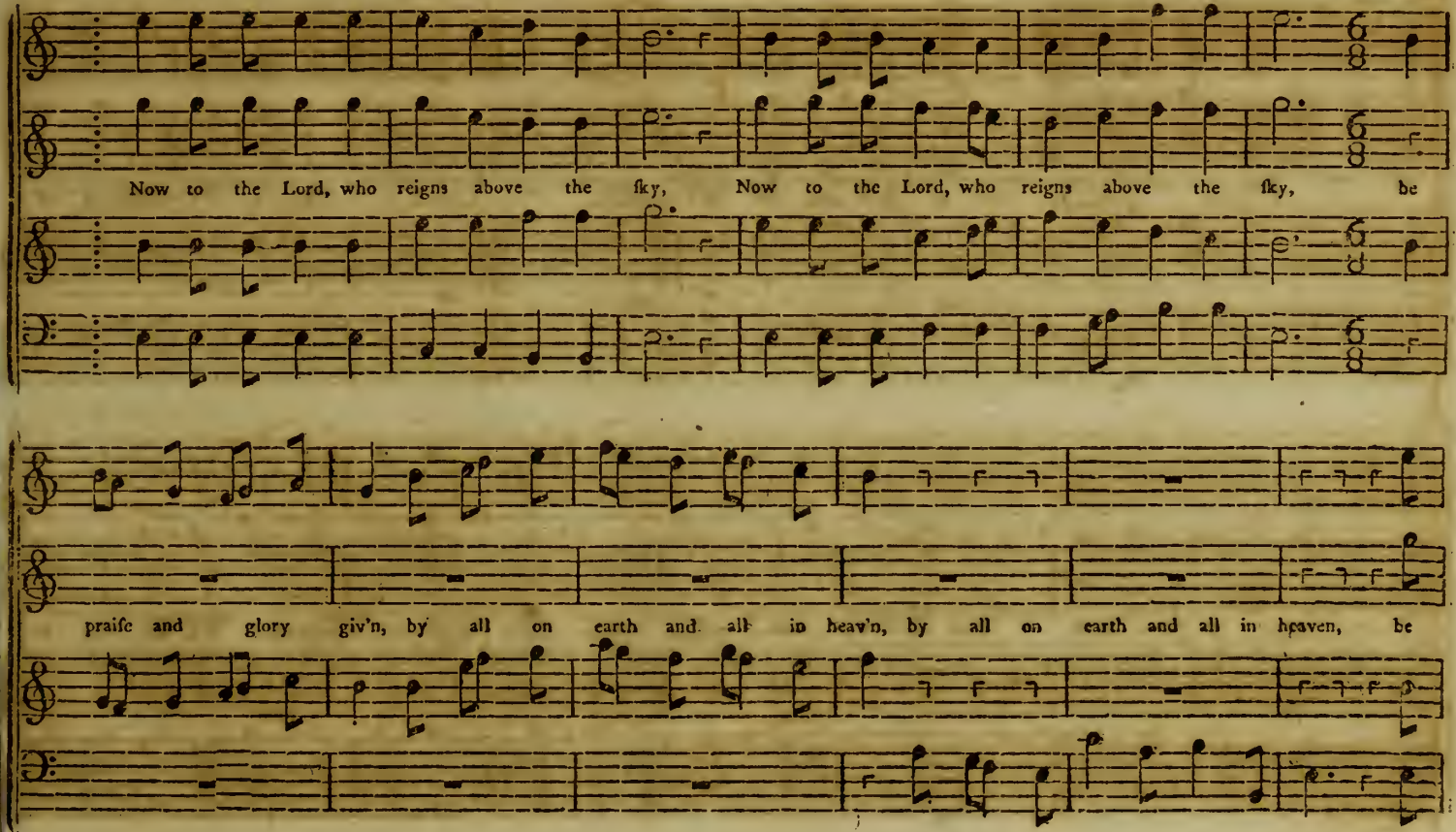

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In
their great Cre - - a - - tor Let all men rejoice, And heirs of salvation Be glad in their King.


Sing, ſing unto the Lord, Sing, ſing, unto the Lord a new ſong. Aſcend into his
courts with praiſe, Aſcend into his courts with praiſe, with praiſe, with praiſe, And

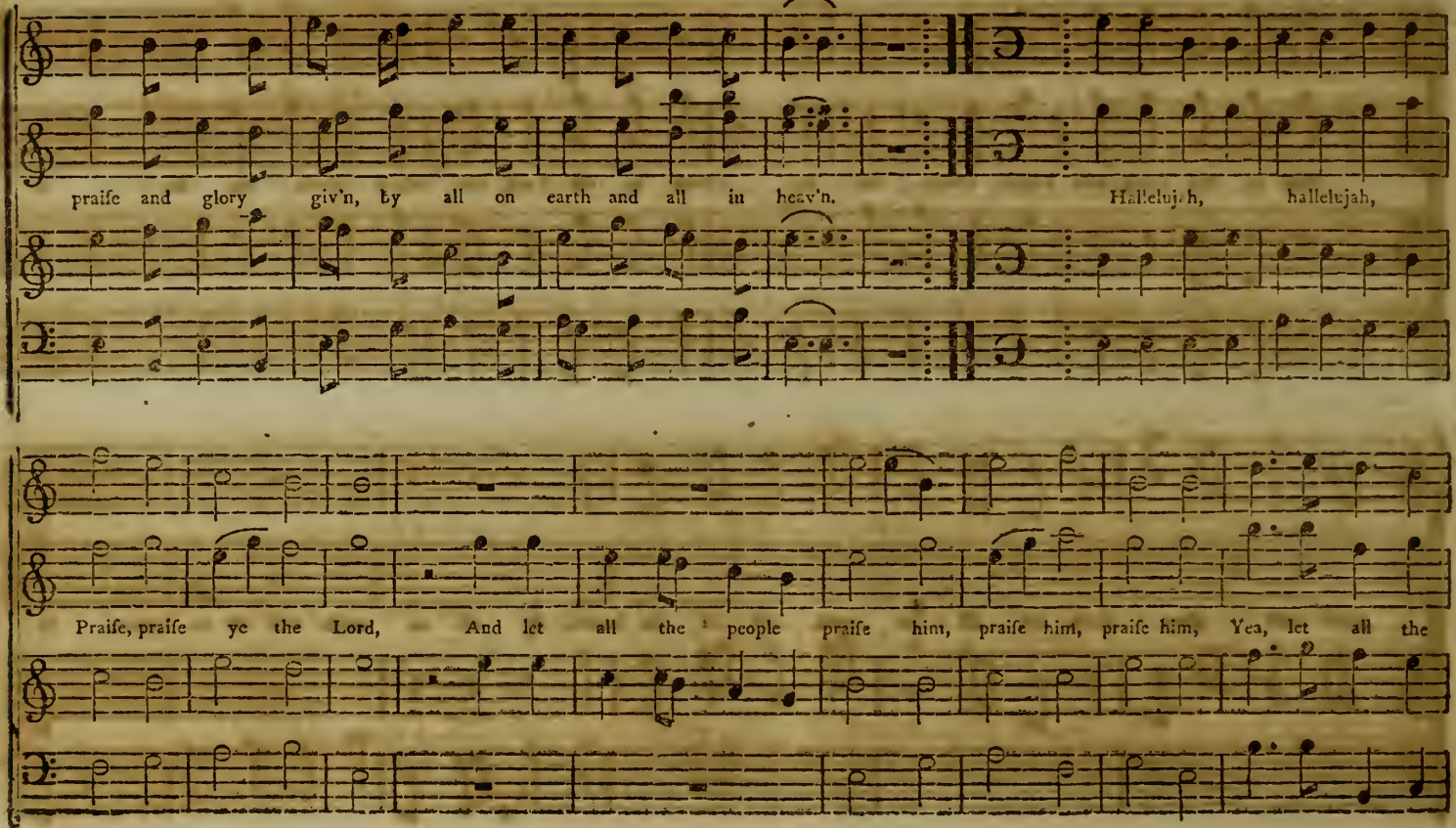

enter into his courts with praise; And tell of all his wonders, his great and mighty wonders, his
great and mighty wonders, his great and mighty wonders in the deep, And his wonderful

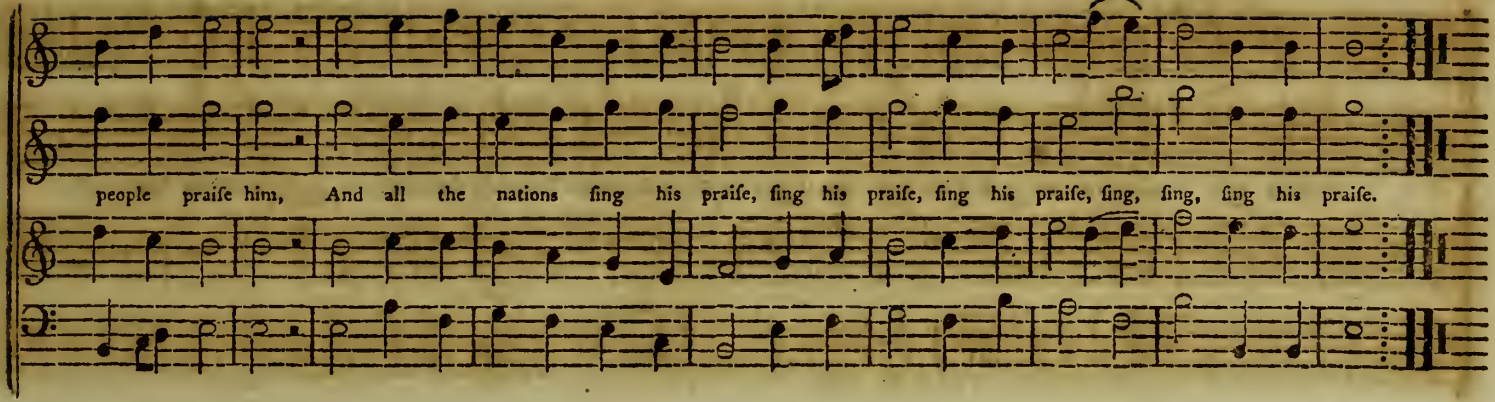

works to the children of men, And his wonderful works to the children of men. By thee kings
reign and princes decree justice. By thy right hand and holy arm, By thy right hand and holy arm,


holy arm, holy arm, holy arm, By thy right hand and holy arm, The world is con-
firm'd, and the pillars thereof, and the pillars thereof, and the pillars thereof eſtabliſhed.

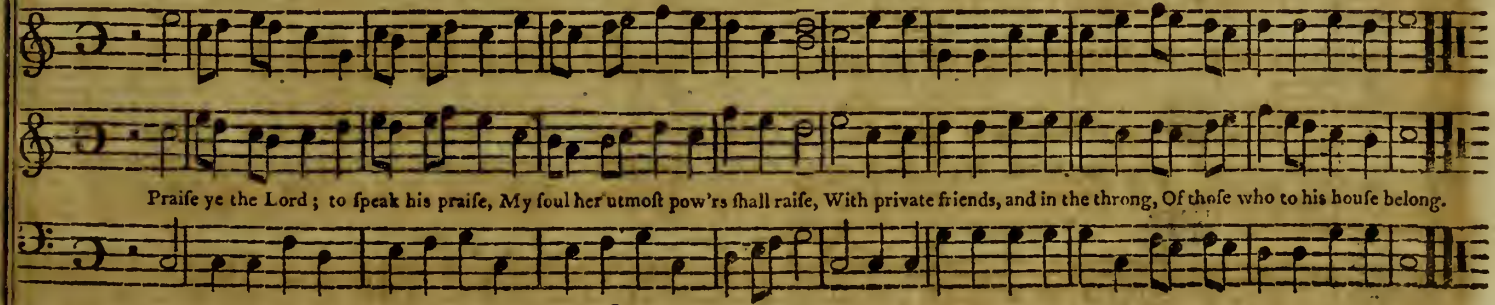

Now to the Lord, who reigns above the ſky, Now to the Lord, who reigns above the ſky, be
praiſe and glory giv'n, by all on earth and all in heav'n, by all on earth and all in heaven, be

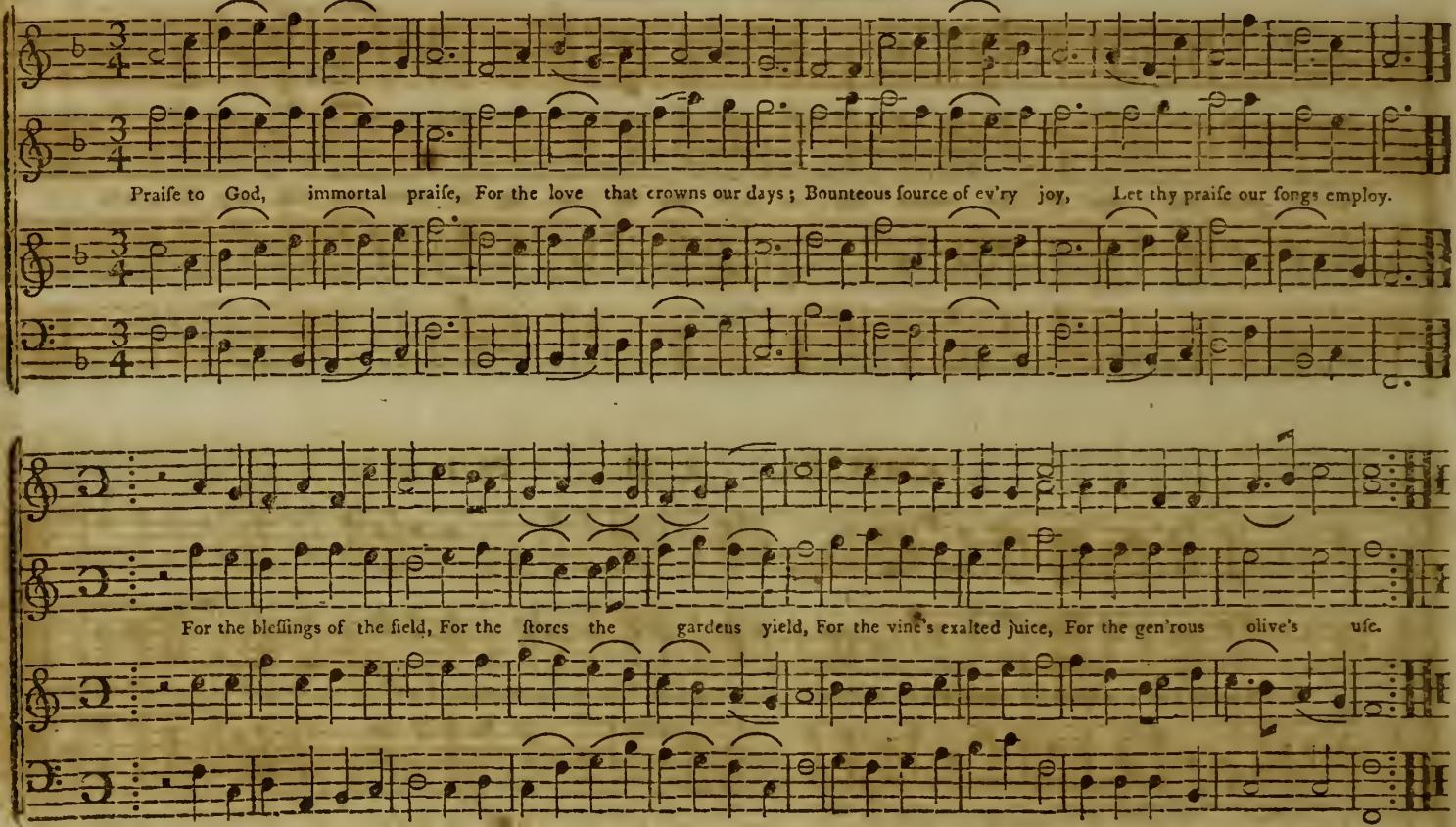
ANTHEM continued.

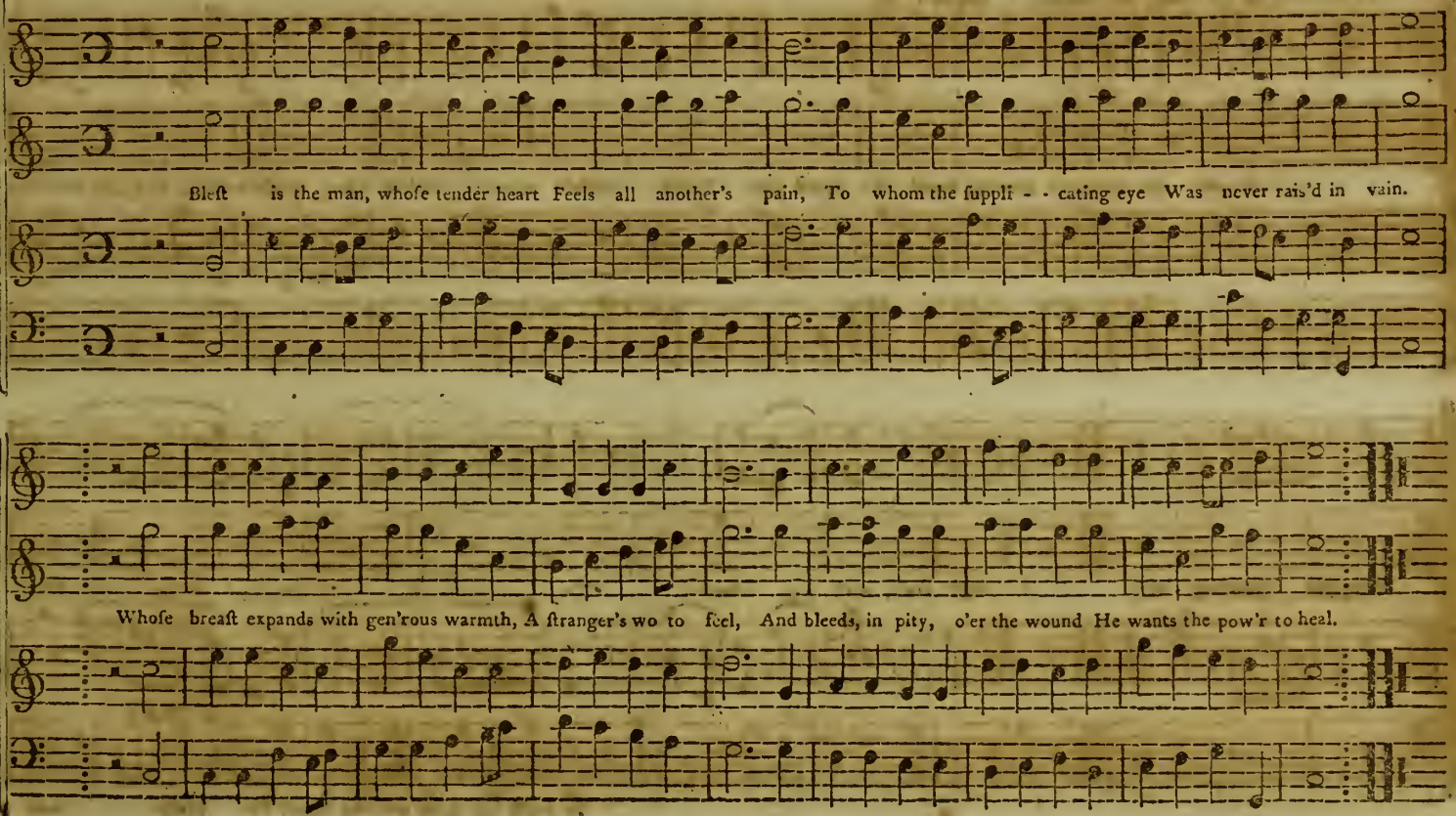




CHELSEA. L. M. Ps. 111.

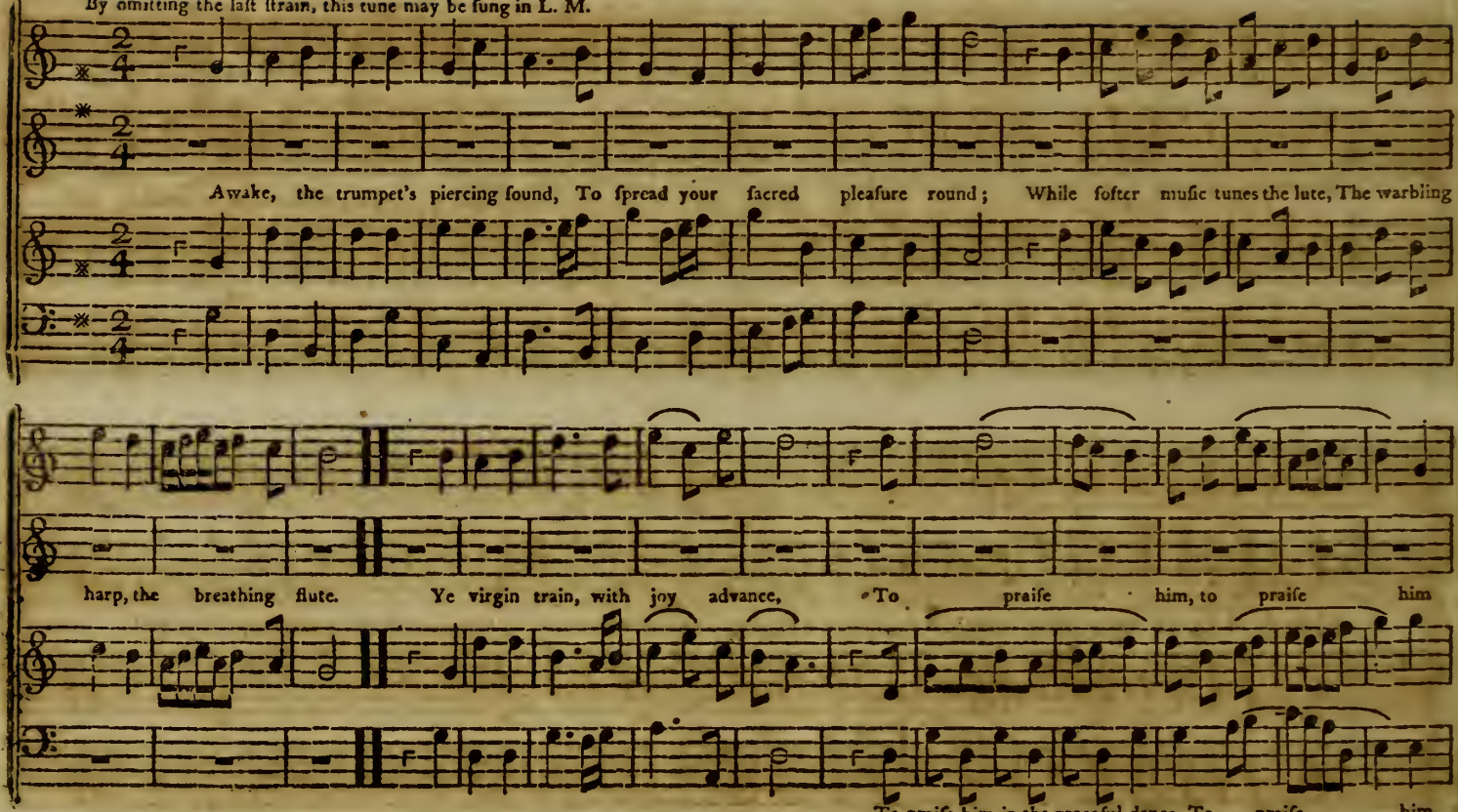


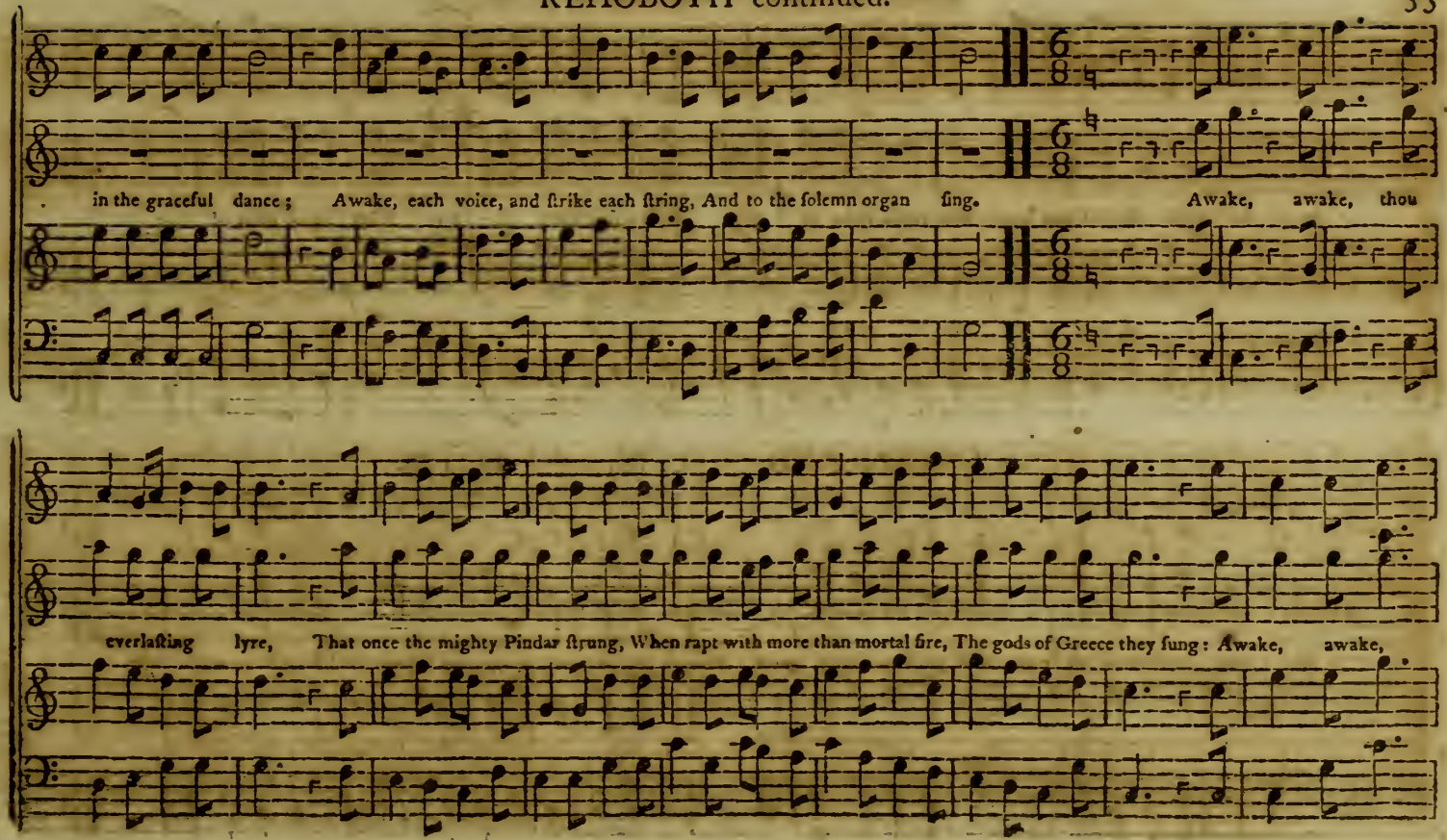

Praise to God, immortal praise, For the love that crowns our days; Bounteous source of ev'ry joy, Let thy praise our songs employ.
For the blessings of the field, For the stores the gardens yield, For the vine's exalted juice, For the gen'rous olive's use.

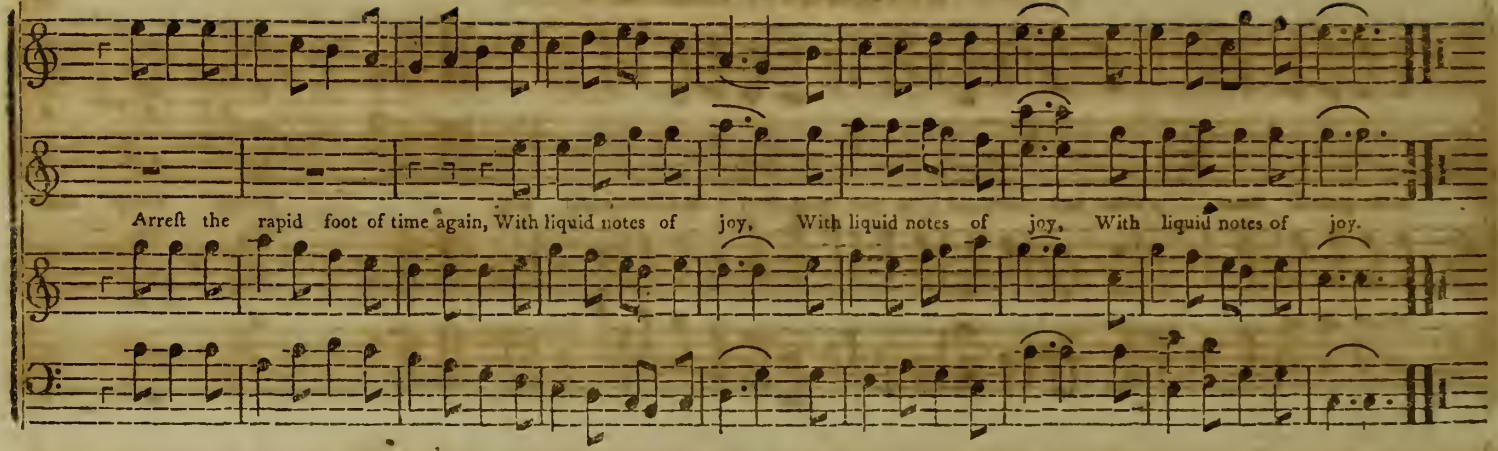

Bleſt is the man, whoſe tender heart Feels all another's pain, To whom the ſuppli - - cating eye Was never rais'd in vain.
Whoſe breaſt expands with gen'rous warmth, A ſtranger's wo to feel, And bleeds, in pity, o'er the wound He wants the pow'r to heal.

REHOBOTH. L. M. or P. M.

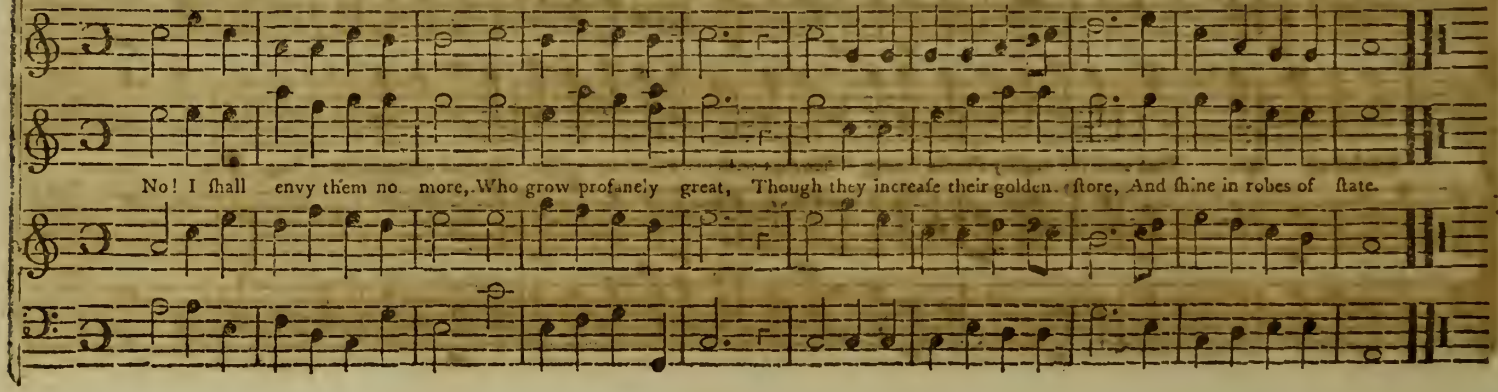
By omitting the laſt ſtrain, this tune may be ſung in L. M.

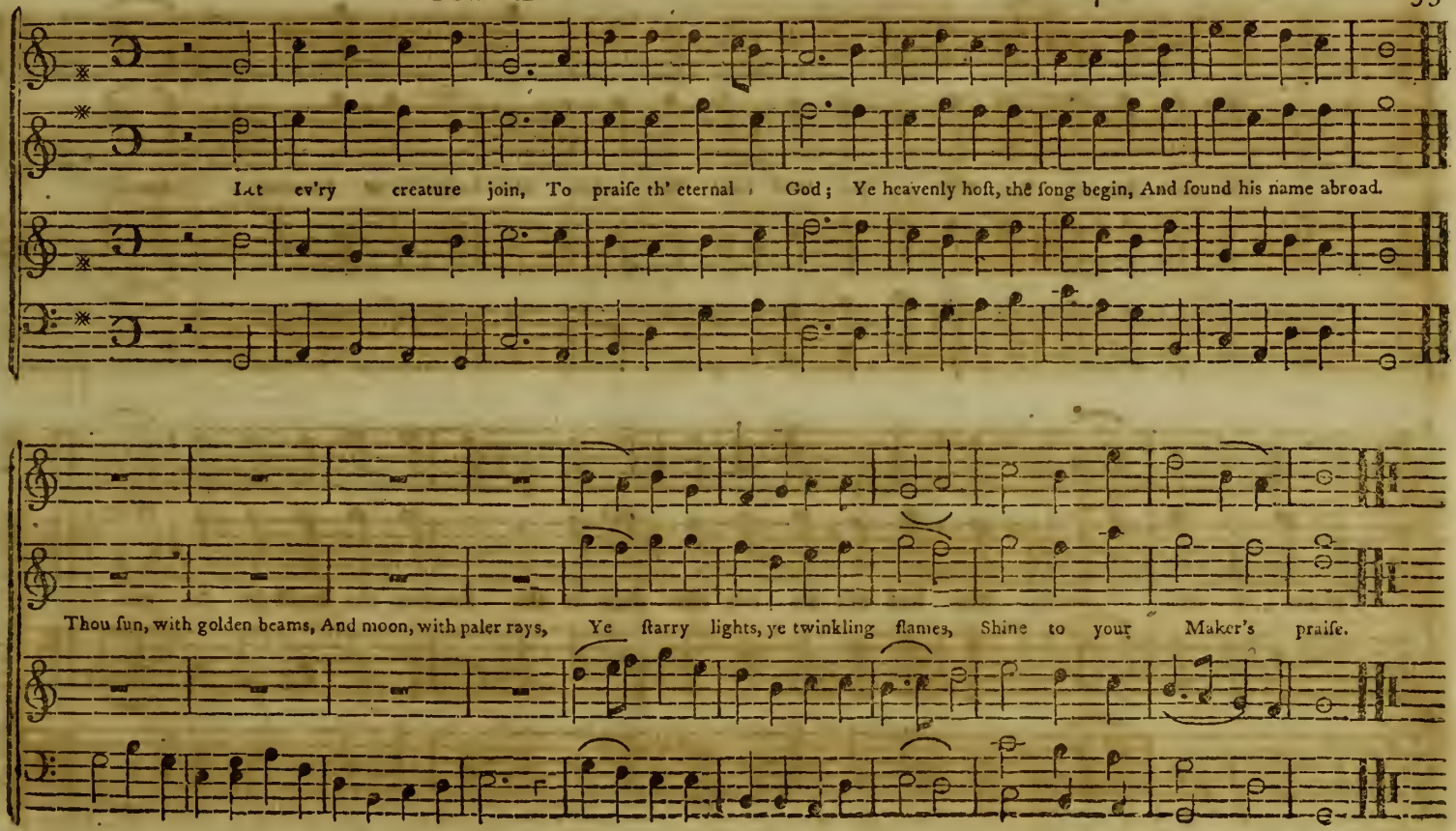


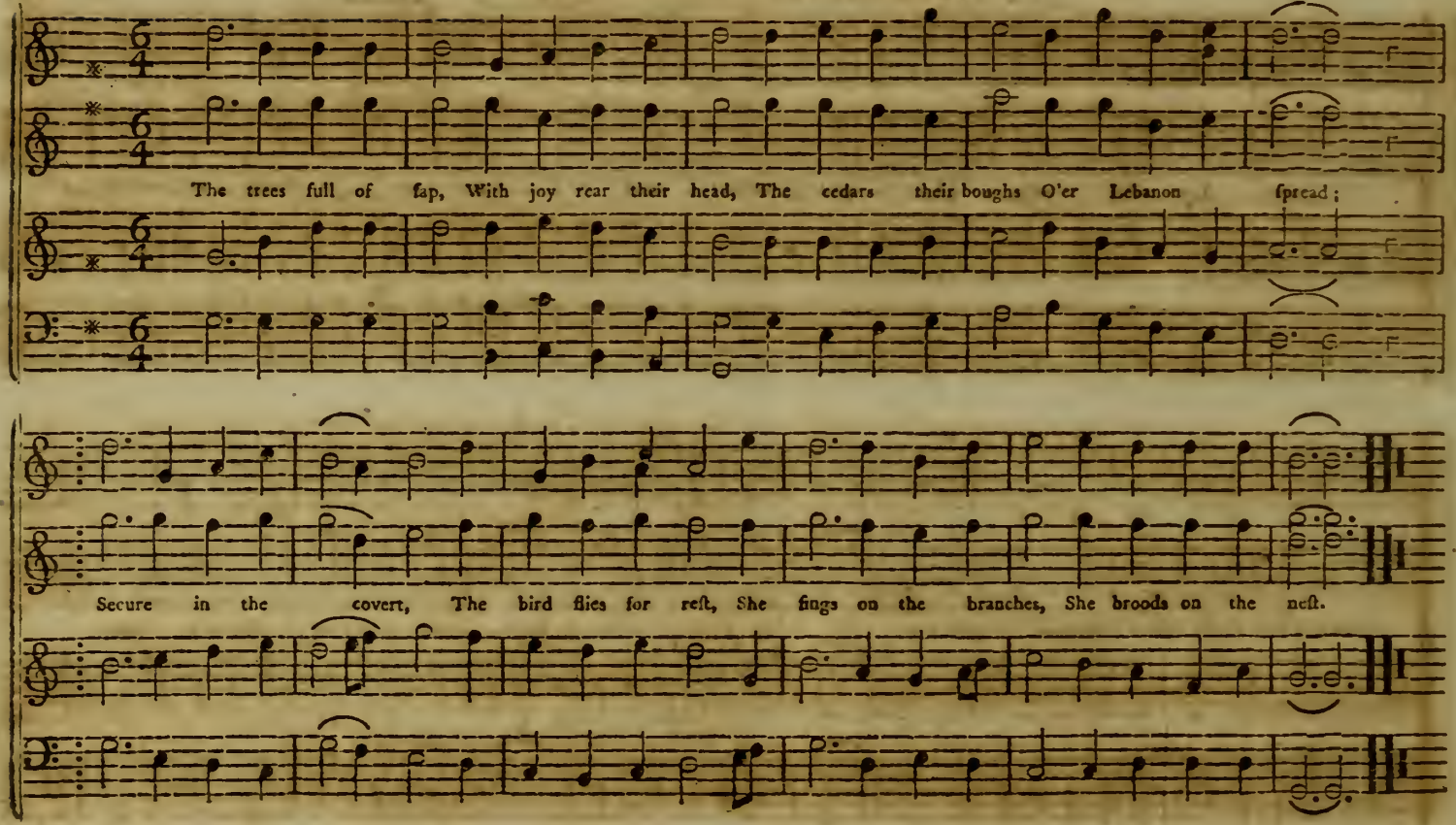

in the graceful dance; Awake, each voice, and ſtrike each ſtring, And to the ſolemn organ ſing. Awake, awake, thou
everlaſting lyre, That once the mighty Pindar ſtrung, When rapt with more than mortal fire, The gods of Greece they ſung: Awake, awake,

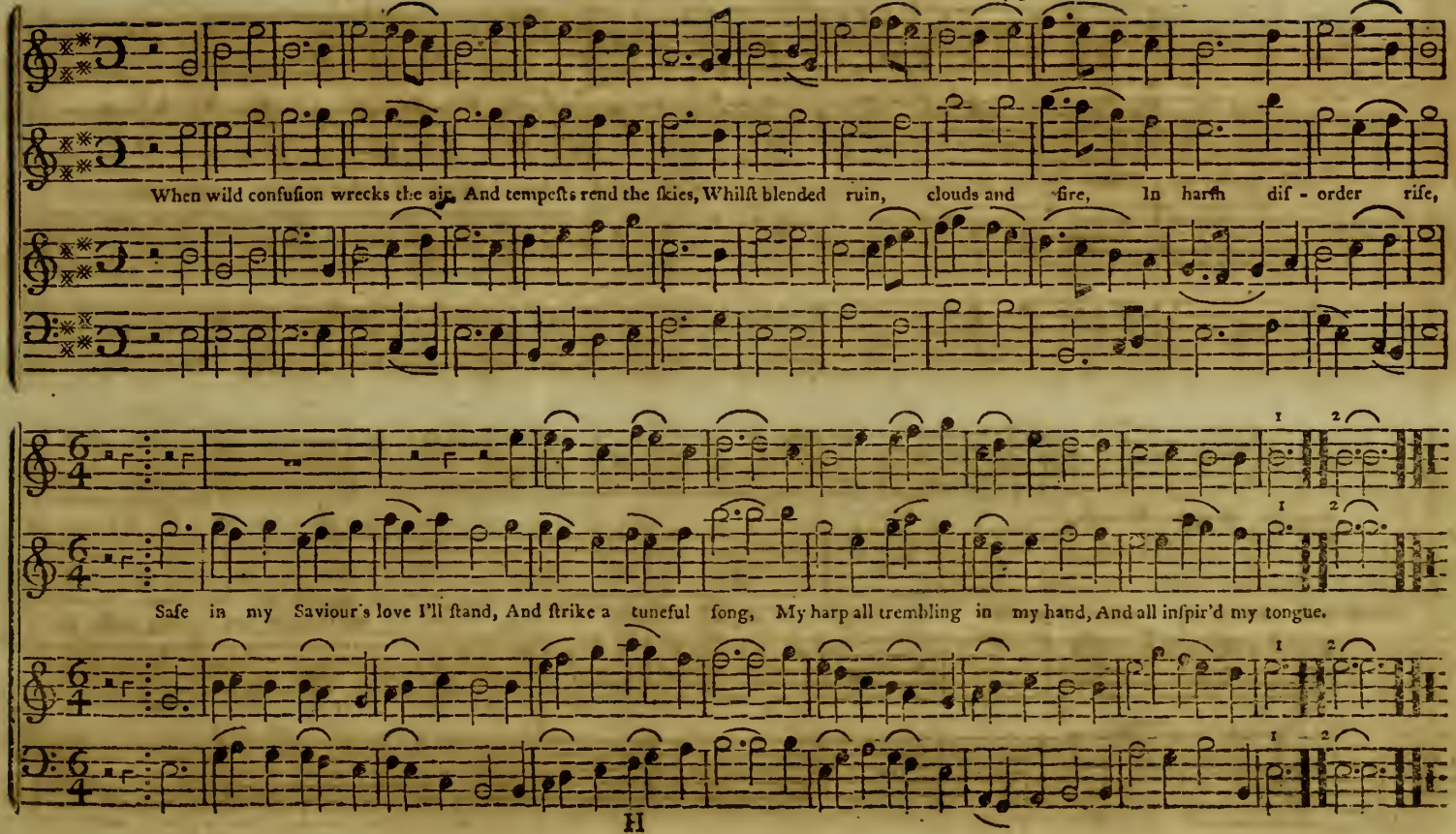


GREENLAND. C. M. H. 179.

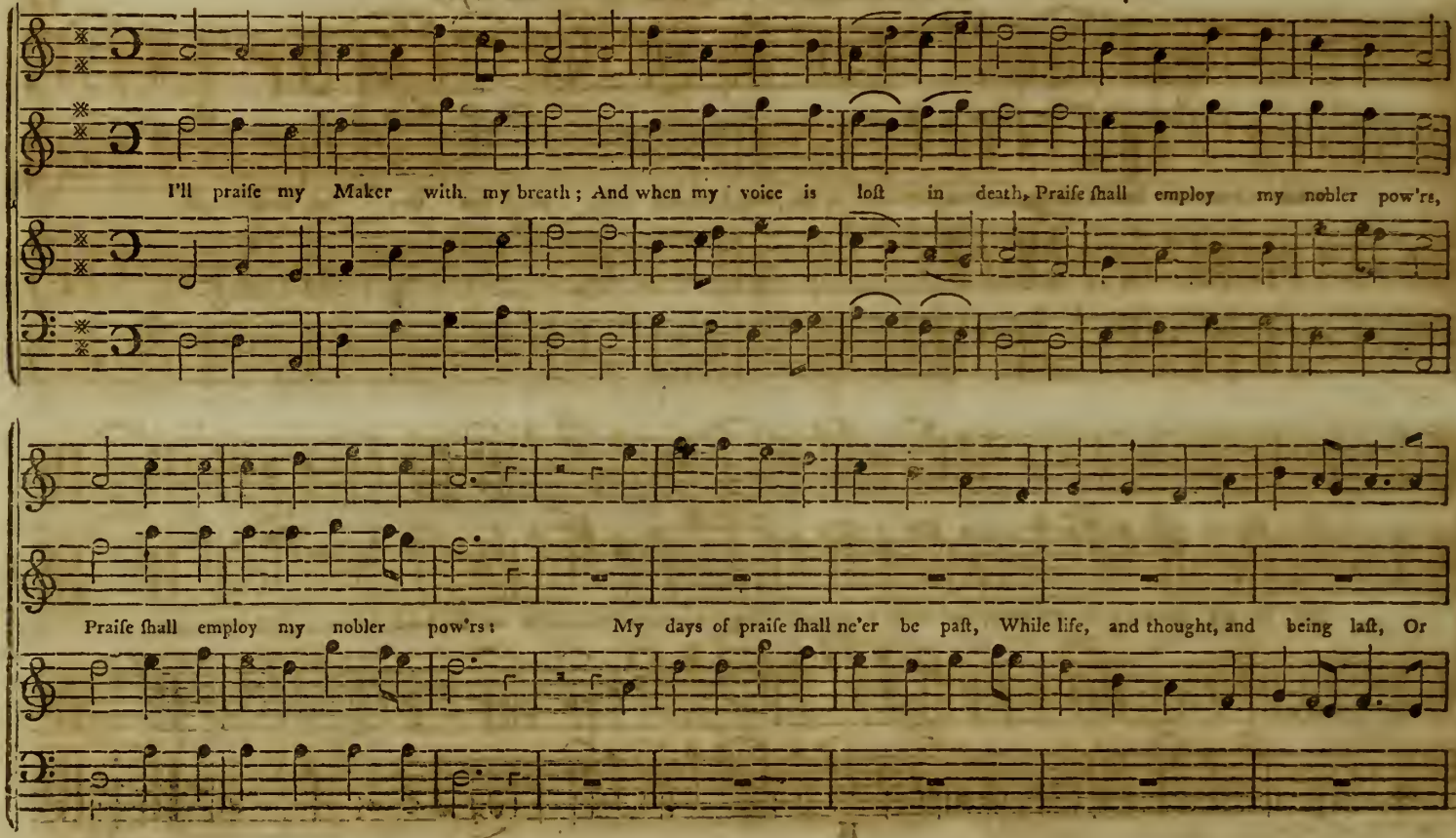


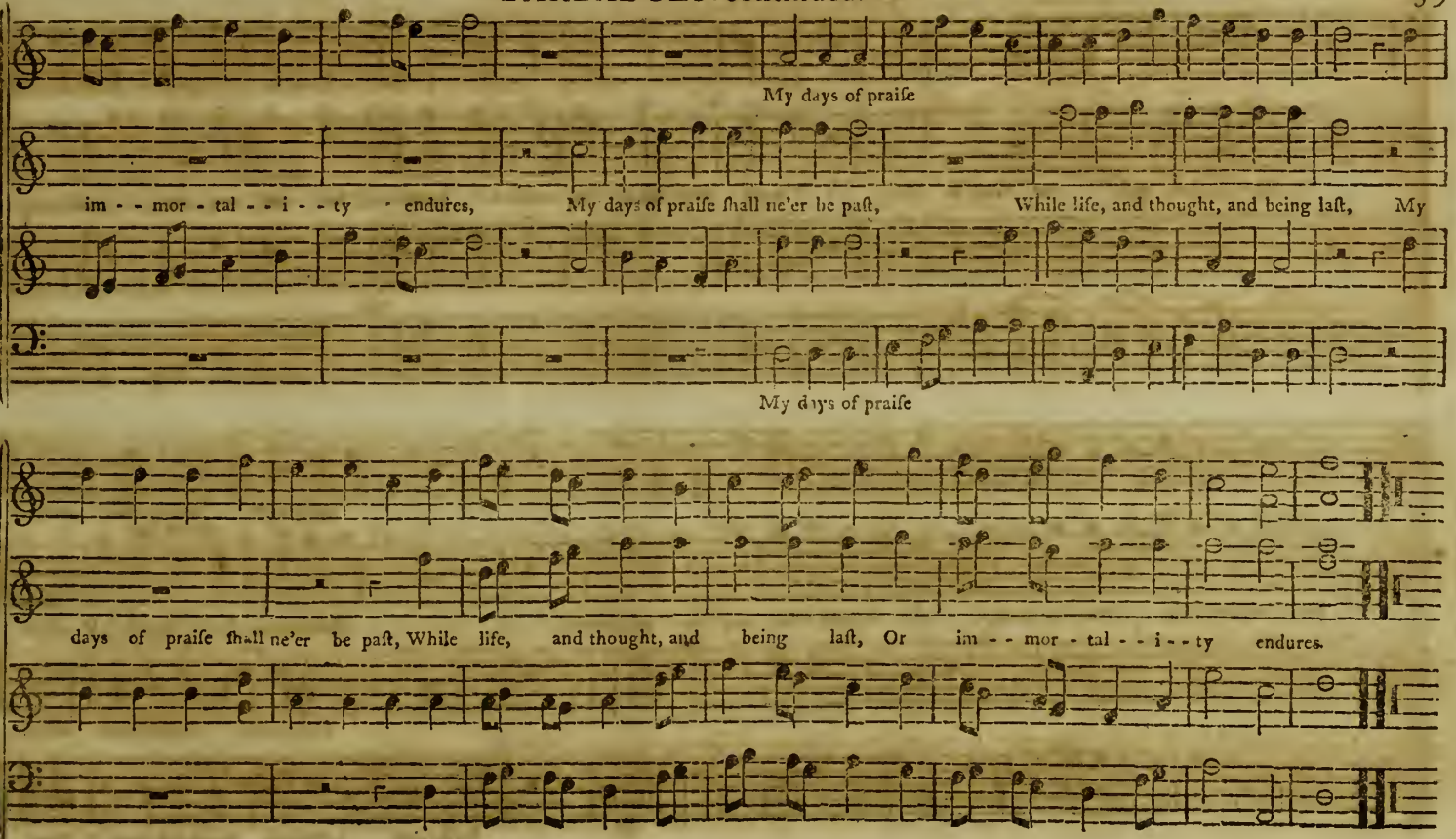

Let ev'ry creature join, To praiſe th' eternal God; Ye heavenly hoſt, the ſong begin, And ſound his name abroad.
Thou ſun, with golden beams, And moon, with paler rays, Ye ſtarry lights, ye twinkling flames, Shine to your Maker's praiſe.

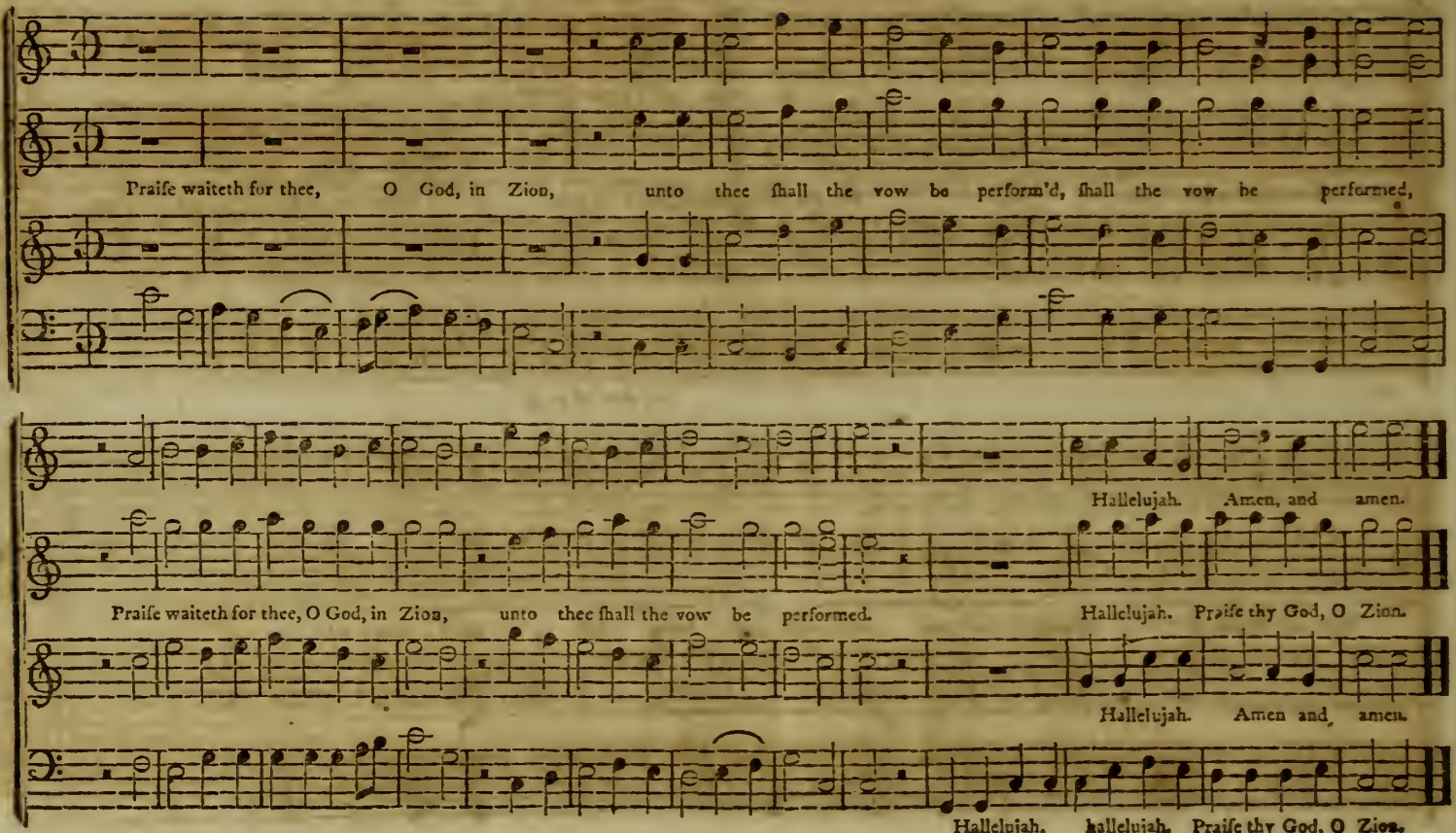

The trees full of ſap, With joy rear their head, The cedars their boughs O'er Lebanon ſpread;
Secure in the covert, The bird flies for reſt, She ſings on the branches, She broods on the neſt.

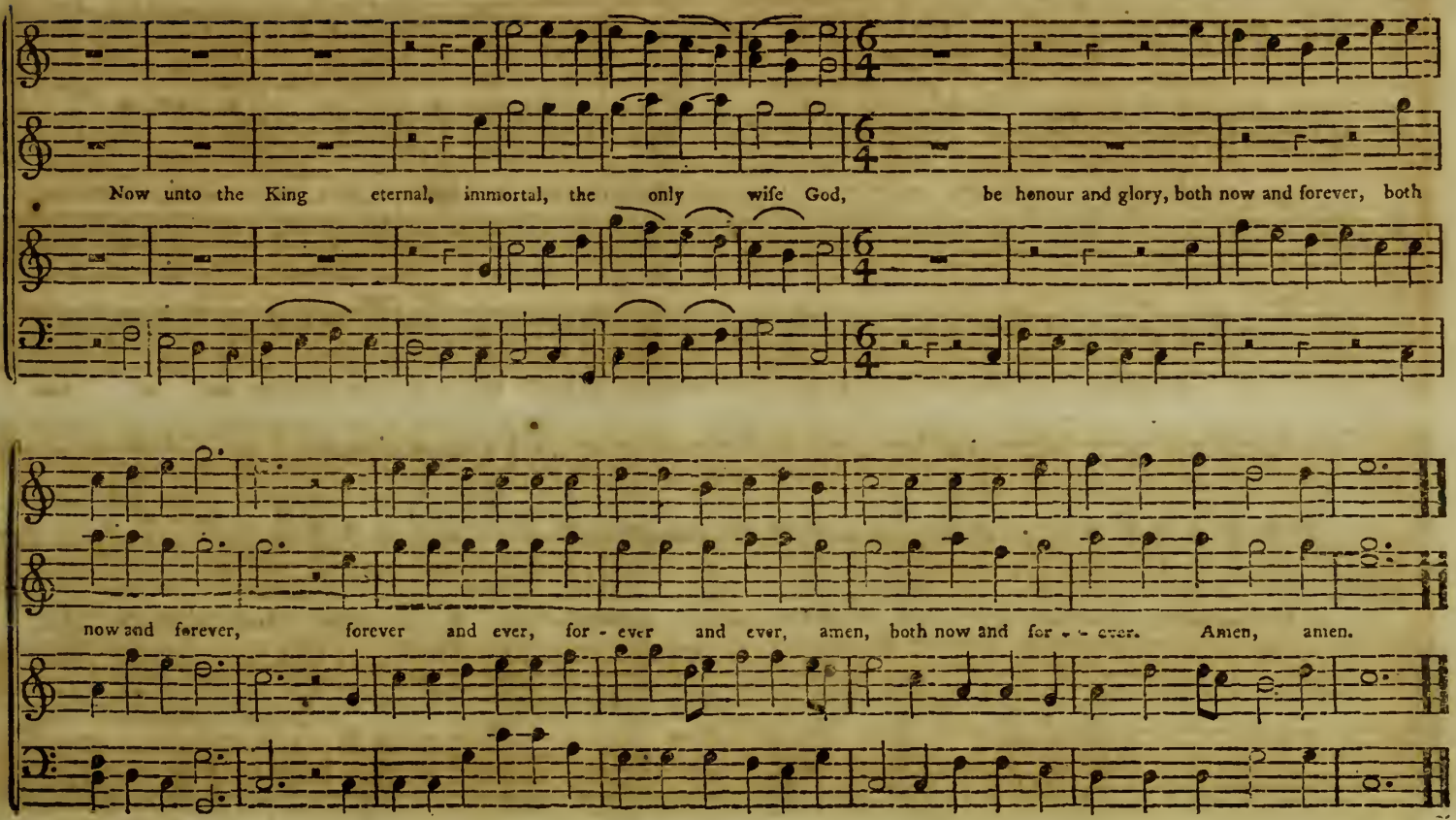

When wild confuſion wrecks the air, And tempeſts rend the ſkies, Whilſt blended ruin, clouds and fire, In harſh dif - order riſe,
Safe in my Saviour's love I'll ſtand, And ſtrike a tuneful ſong, My harp all trembling in my hand, And all inſpir'd my tongue.

BARBADOES. Six Line L. M. Ps. 146.

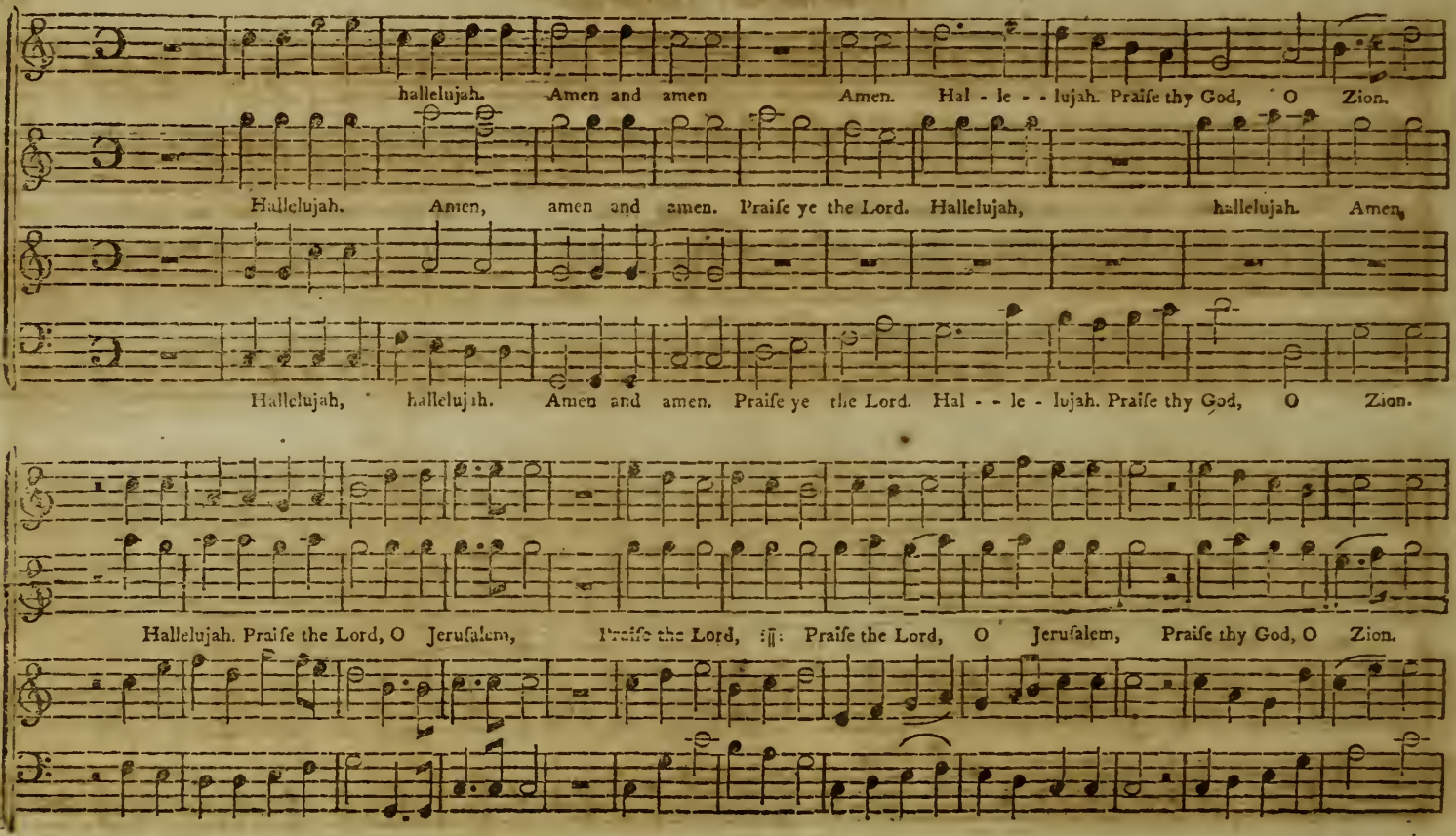


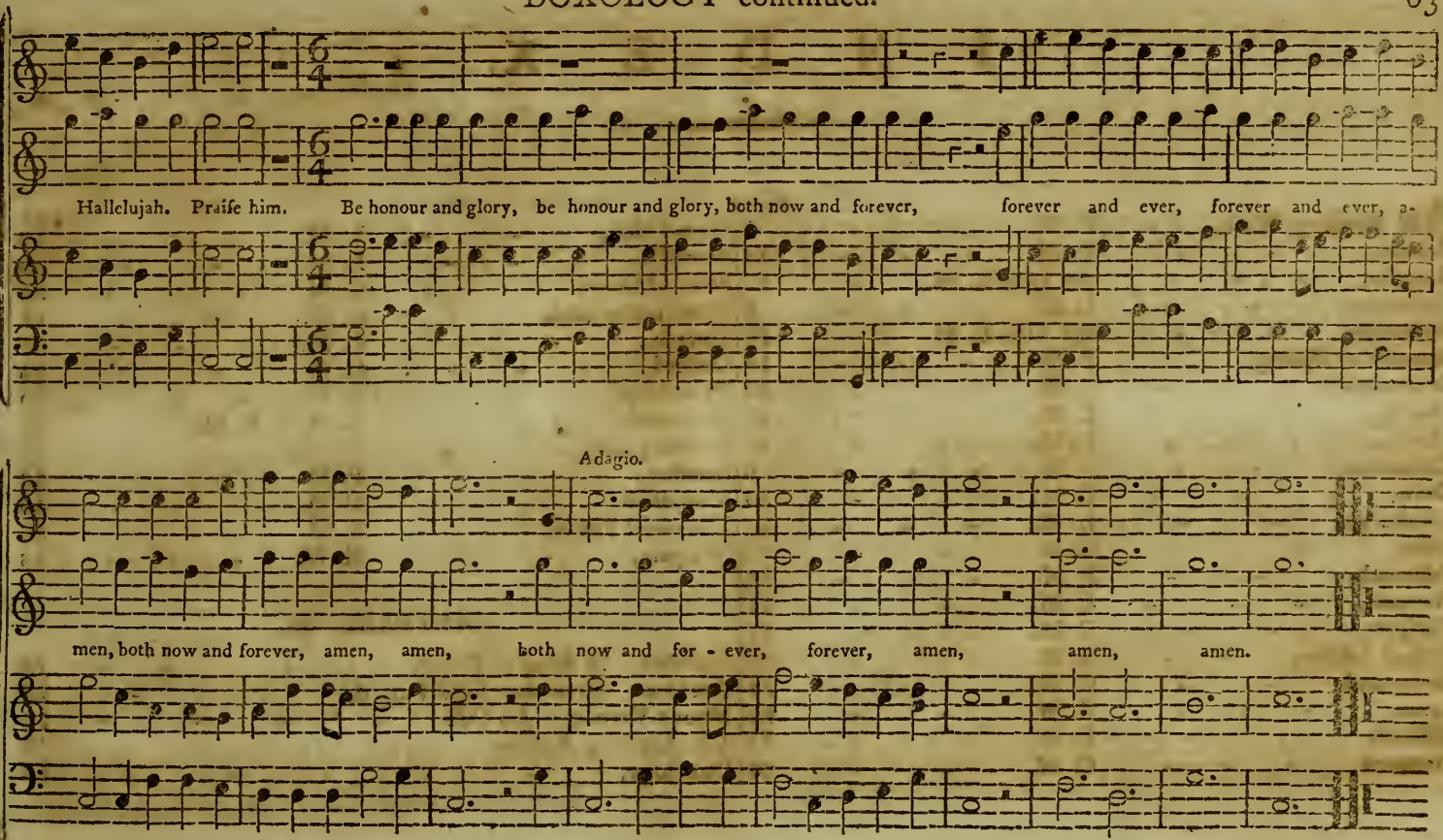

My days of praiſe
im - - mor - tal - - i - - ty - endures, My days of praiſe ſhall ne'er be paſt, While life, and thought, and being laſt, My
My days of praiſe
days of praiſe ſhall ne'er be paſt, While life, and thought, and being laſt, Or im - - mor - tal - - i - - ty endures.


Praiſe waiteth for thee, O God, in Zion, unto thee ſhall the vow be perform'd, ſhall the vow be performed,
Hallelujah. Amen, and amen.
Praiſe waiteth for thee, O God, in Zion, unto thee ſhall the vow be performed.
Hallelujah. Praiſe thy God, O Zion.
Hallelujah. Amen and amen.
Hallelujah, hallelujah. Praiſe thy God, O Zion.


Now unto the King eternal, immortal, the only wise God, be honour and glory, both now and forever, both
now and forever, forever and ever, for - ever and ever, amen, both now and for - - ever. Amen, amen.

DOXOLOGY continued.




Hallelujah. Praise him. Be honour and glory, be honour and glory, both now and forever, forever and ever, forever and ever, a-
Adagio.
men, both now and forever, amen, amen, both now and for - ever, forever, amen, amen, amen.

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