

Northfield

from *the Christian Harmony* (1805)

SATB a cappella

Jeremiah Ingalls
(1764-1828)

(In 2)

Soprano
How long, dear Sa - viour, O how long Shall— this bright hour de - lay,

Alto
How long, dear Sa - viour, O how long Shall this bright hour de - lay,

Tenor
How long, dear Sa - viour, O how long Shall this bright hour de - lay, Fly

Bass
How long, dear Sa - viour, O how long Shall this bright hour de - lay, Fly swif - ter round the

Piano
For rehearsal only

The first system of the musical score for 'Northfield' is in common time (C) and 2/4 meter. It features four vocal parts: Soprano, Alto, Tenor, and Bass, and a Piano accompaniment. The Soprano part begins with a treble clef and a key signature of one flat (B-flat). The lyrics for the Soprano are: "How long, dear Sa - viour, O how long Shall— this bright hour de - lay,". The Alto part has the lyrics: "How long, dear Sa - viour, O how long Shall this bright hour de - lay,". The Tenor part has the lyrics: "How long, dear Sa - viour, O how long Shall this bright hour de - lay, Fly". The Bass part has the lyrics: "How long, dear Sa - viour, O how long Shall this bright hour de - lay, Fly swif - ter round the". The Piano part is marked "For rehearsal only" and provides harmonic support for the vocalists.

7

Fly swif - ter round the wheel of time, And bring— the wel - come day.

Fly swif - ter round the wheel of time, ——— And bring the wel - come day.

swif - ter round the wheel of time, And bring the wel - come day; And bring— the wel - come day.

wheel of time, Fly swif - ter round the wheel of time, And bring the wel - come day.

The second system of the musical score continues the vocal parts and piano accompaniment. It begins with a measure rest for the Soprano part, followed by the lyrics: "Fly swif - ter round the wheel of time, And bring— the wel - come day." The Alto part has the lyrics: "Fly swif - ter round the wheel of time, ——— And bring the wel - come day." The Tenor part has the lyrics: "swif - ter round the wheel of time, And bring the wel - come day; And bring— the wel - come day." The Bass part has the lyrics: "wheel of time, Fly swif - ter round the wheel of time, And bring the wel - come day." The Piano part continues with harmonic support for the vocalists.

How long, dear Je - sus, oh! how long Shall that bright hour de - lay; Fly swiftly round, ye
Fly swift - ly round, ye wheels of time, Fly
Fly swift - ly round, &c. And bring, &c.
wheels of time, And bring the pro - mised day, And bring the pro - - mised day.
swift - ly round, ye wheels of time. And bring, &c.

SOURCE: *Southern Harmony* (by William Walker, 1853)
(GIF downloaded from http://ccl.wheaton.edu/s/southern_harmony/sharm/)

TEXT: Isaac Watts

NOTES: The facsimile above is a shaped-note edition published in 1853. A comparison of the two versions reveals many changes in the performance of the piece over the course of 48 years. Besides the many textual variations and the absence of the alto part, observing the repeat in the fifth measure with a first and second ending has become common practice. Performers are encouraged to study Sacred Harp tradition before deciding on how they wish to perform the work.

OTHER VERSES: (from Sacred Harp, Southern Harmony, Harmonia Sacra)

Lo, what a glorious sight appears
To our believing eyes;
The earth and seas are pass'd away,
And the old rolling skies!

His own soft hand shall wipe the tears
From every weeping eye;
And pains and groans, and griefs and fears,
And death itself shall die.

From the third heaven, where God resides,
That holy, happy place,
The new Jerusalem comes down,
Adorned with shining grace.

ONLINE RESOURCES FOR SACRED HARP AND SHAPE-NOTE SINGING:

<http://www.fasola.org>

<http://www.mcsr.olemiss.edu/~mudws/resource>

http://ccl.wheaton.edu/s/southern_harmony