

JAMES HUTTON'S TUNEBOOK OF 1744: AN EARLY SOURCE OF MORAVIAN CHORALES

von Karl Kroeger

One of the major problems confronting the researcher studying the music of the Moravian Church is an accurate determination of the chorale melodies which were sung during the first quarter century after the renewal of the church in Saxony in 1722. Unlike the hymnals of its ancestral church, the Bohemian Brethren, which included monophonic melodies for most of the hymns, the hymnals of the Renewed Moravian Church contained only the texts.

Under the enthusiastic leadership of Count Nicholas Ludwig von Zinzendorf, himself a prodigious hymn-writer, the Moravian Church between 1735 and 1750 published nearly 2500 hymns, most of which are substantial poems of from twelve to more than fifty stanzas. According to Emil Bauer's *"Das Choralbuch der Brüdergemeine von 1784"* (1), the tunes to which these hymns were sung were taken from a variety of sources: the old Bohemian Brethren, the Lutheran and Reformed Churches, secular song, and compositions by musicians of the Moravian Church. Since the people knew most of the melodies by heart, hymnals with tunes were not really needed. Thus manuscript chorale books were compiled only for the use of the organist.

The first recorded collection of chorale melodies was compiled in 1735 by the Herrnhut organist, Tobias Friedrich, to be used with the *Gesangbuch der Gemeinde in Herrnhuth*, published the same year (2). Friedrich died in 1736, and while his collection seems to have had a small circulation in manuscript, no copy of it is extant today. (3)

Johannes Zahn, in his *"Die Melodien der deutschen evangelischen Kirchenlieder"* (4) describes a manuscript chorale book from the Moravian community of Herrnhag dating between 1735 and 1744, which was probably an expanded copy of Friedrich's chorale book. In 1893 it was the property of the Neuwied organist, Heinrich Lonas, but has disappeared since his death. Unfortunately, Zahn listed only the thirty-two new melodies among the 236 tunes it contained.

In 1755 the Moravian composer Johann Daniel Grimm compiled a new, systematically organized, manuscript chorale book to accompany the hymns of the new hymnal published in London in 1753-54. By this time the 236 melodies of the earlier collection had been expanded to at least 777. (5) There are several copies of this collection in Moravian archives. Moreover, it formed the basis for the printed chorale book of Christian Gregor published in 1784; thus, the chorale melodies of the Moravian Church used in the latter part of the eighteenth century are well documented, while those in use before 1755 remain enigmatic.

There is one booklet, however, which may shed some light on this still-dark era in Moravian musical history. Published in London about 1744, a collection entitled *"The Tunes for the Hymns In the Collection with Several Translations from The Moravian Hymn-Book"* may well be the earliest surviving source of chorale melodies used in the Renewed Moravian Church. The publisher, James Hutton (1715-1795), a London bookseller, was instrumental in the founding of the Moravian Church in England.

The Moravians came to England principally to secure support for their mission work in America and had no intention of founding a church there. Their coming coincided with the beginnings of the great revival movement which gave birth to methodism. Religious societies - groups of earnest, pious men and women who met regularly for the improvement of their religious understanding - were spreading quickly throughout London. One of these societies met at the house of James Hutton. Son of an Anglican clergyman, student of the elder brother of John and Charles Wesley, Hutton was an active participant in this revival movement. Through the Wesleys he became acquainted with the Moravians in London, and convinced by their theological precepts, he joined them in the late 1730s, his Fetter Lane Society becoming one of several Moravian congregations in London. (6)

In 1741 Hutton published two small books of hymns for the use of the English Moravian societies. The next year he published a larger collection of 187 hymns, followed in 1743 by an appendix adding 62 more hymns to the earlier collections. (7) While most of these hymns were translations from the German Moravian hymnal of 1735 and its appendices, original hymns by Charles Wesley, Isaac Watts, and various English Moravians were also included. It was for these hymns that Hutton in 1744 published a small collection of forty-nine tunes. (8) With the disappearance of the Tobias Friedrich and Herrnhag chorale books, Hutton's collection appears to be the earliest preserved collection of melodies known to have been sung at Moravian services.

The forty-nine tunes in the collection were printed from engraved plates on forty-two pages, preceded by a title page and a brief preface. The preface gives us an insight into the nature and philosophy of the collection:

"These tunes are printed because several Persons have signified a great Desire after them for some Time, and because the taking [sic] Copies of them hath occasioned many Mistakes. The Tunes are, for the most Part such as have been in Use for some considerable Time in Germany, some few alterations only having been made, agreeable to the nature of the Rhymes in the English Language; one or two are English Psalm-Tunes, several others have been lately Composed, and several more will be added in Time, as occasion shall require."

"The Graces are left out on Purpose, because it is not every one's Gift rightly to express them; many who are unskill'd in Musick have hitherto forced themselves to sing them and spoiled thereby the whole Singing."

"Therefore it will be well if the Tunes, wherever they are used, are sung just so as they are, and if they that understand Musick should sing so long alone, 'till the rest have forgot their wrong way of singing them w[hi]ch they have learnt before. Where one can have an Instrument it will be the more easy."(9)

The tunes are published as a melody with a figured bass. In spite of the statement in the preface that the graces have been omitted, the melodies are quite heavily ornamented. Trills, passing notes, appoggiaturas, cadential anticipations, and short melismas are frequently encountered, giving the melodic lines a florid quality quite unlike those found in Moravian chorale books of a decade or so later. The bass is instrumentally conceived, with frequent wide leaps,

and a range that often exceeds that of the common vocal bass. It is evident from playing through the tunes that the collection was prepared by a skilled musician, familiar with contemporary vocal style. The fluidity of the melody, the careful setting of the words, and the general correctness of the figured bass indicate the work of an experienced hand.

Relatively little is known of either the early musicians of the Renewed Moravian Church or their music. However, two men who had the training and experience to carry out the arranging of this collection are known to have been in England around 1740: Philipp Heinrich Molther (1714-1780) and Ludolph Ernst Schlicht (1714-1769). By 1744, however, when the collection was published, Molther had returned to the continent but Schlicht was still in and about London. Only negative evidence suggests that Schlicht played a major role in arranging the tunes: although he undoubtedly possessed the necessary skill and was on the scene, there is no documentary evidence to prove his involvement. However, it would be most strange if he hadn't been in some way connected with its production. (10)

Most of the tunes in the collection can be traced to four types of sources:

- 1) Lutheran chorales or psalm melodies of the Reformed Church; 2) Chorale melodies that originated in the Moravian Church; 3) English psalm-tunes; and 4) newly composed melodies which appear for the first time in Hutton's tune-book.

The Moravians shared a common heritage of chorale melodies with the Lutheran Church dating back to the beginning of the Reformation. The exchange of melodies between the early Lutheran Church and the Bohemian Brethren, the ancestor of the Renewed Moravian Church, has been extensively documented by such hymnologists as Koch (11), Zahn (12), Blume (13), and Blankenburg (14). With the publication in 1573 of Ambrosius Lobwasser's German translation of the Calvinist psalter, new melodies entered the Lutheran-Moravian mainstream, which were quickly adapted to the uses of the church.

Twenty-four of the tunes in Hutton's tunebook can be traced to Lutheran sources, ranging from Johann Walter's "Geystliche gesangk Buchleyn" of 1524 to Freilinghausen's "Neues Geistreiches Gesangbuch" of 1714. One tune is an adaptation from Psalm 75 of the Reformed Church. This is presented as Example 1. The German hymn, "Geht, erhöht die Majestät" is of Moravian origin, and the melody is in many ways typical of the form, range, and emotional content of the Moravian chorale. As one can see by a comparison with the more traditional Moravian sources for the tune given below the example, the Hutton version is highly ornamented.

Hutton: Tune 2 Ex. 1

rise ex-ult the Ma-jes-ty of our sev'-rein Lord and King On thy pow-ful Day they rise,
 Glad he's thus a - dor'd to be glad his Chil-dren him to sing

Herbst Art 143 & Gregor Art 205

Off-ring free will Sac-ri-fice; Thy vic-to-ri-ous Tri-umph this, since Hell's Host de-feat-ed is.

A second source for thirteen tunes in Hutton's tunebook is melodies which are thought to have originated in the Renewed Moravian Church itself. These tunes seldom have any characteristics which mark them as exceptional or distinguish them from the earlier Lutheran-Reformed-Moravian repertory. Some of them may have been secular melodies, such as No. 15 in Hutton's collection, which was adapted from a Swiss "Gassenhauer" by Zinzendorf. (15) Others may have been composed by early musicians of the Renewed Moravian Church, such as No. 25, which will be discussed more fully later.

Example 2 is a tune which is thought to be of Moravian origin. It is included in the Herrnhag manuscript, but cannot be traced earlier. Under the Hutton setting are two versions of the melody: that found in later Moravian sources, and that found in the Foundery Collection of John Wesley, published in 1742. The latter shows the many rhythmic and melodic divergences which suggest oral transmission. This particular tune had an interesting and unusual history. It was included by Thomas Butts in his large collection of Methodist tunes called "Harmonia Sacra" (London, ca. 1760) whence it entered the New-England hymn-tune repertory and enjoyed a considerable popularity in American tune-books of the 18th and early 19th centuries.

Hutton: Tune 10 Ex. 2

O thou dear-est, O thou dear-est Bride-groom slaugh-ter'd Lamb: Give us Ab-so-lu-tion And a
 Bring thy own Fire bring thy own Fire ful-ly in-to Flame:

Herbst Art 124 B Gregor Art 54

Foundery Collection: p 29-30 "Amsterdam Tune" (transposed a 4th lower)

gen-tle prais-ing Tone, deep Foun-da-tion, deep Foun-da-tion in the Cross-es Stem.

It is not surprising to find English psalm-tunes in the Hutton collection. Raised in the Anglican Church where the congregational singing of the psalms in metrical translation was a church ordinance, most of the members of the English Moravian societies were undoubtedly familiar with this rich heritage. Indeed, it seems somewhat unusual to find only two such tunes in Hutton. Example 3, Tune 12 in Hutton, is a version of the Old 148th Psalm Tune, which had been in use in the English church since the mid-16th century. It may have been included by Hutton because of a strong resemblance to the German chorale, "Frisch auf verzagtes Herz". Again the example shows the extensive ornamentation applied to all tunes in the collection.

Hutton: Tune 12 Ex. 3

How hap-py is the Heart that puts its trust in thee! 'Tis sound in ev-ry part

Old 148th Psalm Tune (Sternhold & Hopkins, 1605) - transposed a whole step higher

From all dis-eas-es free: it needs but crave thy kind sup-port & o'er life's waves it walks un-hurt.

The extension of Moravian hymnodic creativity to melodies as well as texts was a tradition of the church dating to the days of the Bohemian Brethren. In addition to the thirteen tunes of continental Moravian origin, Hutton's collection contains seven for which no earlier sources have been discovered. These are probably the "several others [that] have been lately Composed" mentioned in the preface. There is no way to tell who the composers were. Molther and Schlicht are logical possibilities; however, there may have been English Moravians with some musical ability about whom we know nothing. A man such as Rev. John Gambold, father of the English-German Moravian composer of the same name, may have had the talent to compose tunes as well as write hymns. One of the new tunes - No. 23 - is set to a hymn by Gambold. (16) Example 4 is one of the new tunes thought to have been recently composed that was added to the collection. The simpler Herbst version is added under it by way of comparison. The tune shows a repeat of the first two phrases characteristic of many Moravian

chorales; however, a somewhat unusual feature is the modulation to the dominant in the second phrase. Spanning an octave and a fourth and reaching high A in measure 15, the range is extreme for a congregational hymn-tune. (17)

Hutton: Tune 19 Ex. 4

This Trans-ient World is not our Home, No Soul finds here or Rest or Bliss; Je-sus a-lone yields Com-fort
 The Man by this vain World o'er-come, will of Sal-va-tion sure-ly miss.

Herbst: Tune VIII in his English section

true, Je-sus is Pleas-ure void of Pain, His Love a-lone is ev-er new, His Friend-ships Ar-dours

still re-main. The scor'd se-lect-ed Few thrice hap-py are, Who Je-sus sweet-er firm-er Friend-ship share.

The two remaining tunes - No. 9 and No. 16 - were published two years earlier in John Wesley's Foundery Collection. It seems likely that these were tunes which Wesley brought back from his trip to Herrnhut in 1738 rather than Methodist tunes which were borrowed by the English Moravians. In the Foundery Collection, these tunes are called "Slow German Tune" and "Leipsick Tune" respectively, reinforcing the likelihood of their continental origin. (18) Differences in rhythmic and melodic detail from Hutton's versions again suggest oral transmission. In spite of their being published two years earlier, these musical divergences also suggest that the tunes came to Hutton's tune-book from continental sources rather than from the Methodists. The tunes are not listed in Zahn, nor do they appear in later German Moravian chorale books. Number 16 has remained popular, appearing in the English Moravian chorale books edited by Christian I. Latrobe between 1790 and 1826, and his son, Peter Latrobe, in 1854. It entered the American Moravian repertory in Peter Wollé's tunebook of 1836 and remains in use in the American church today under the tune name "Lindsey House." It seems to have never entered the standard German Moravian repertory.

Unlike most English tunebooks of the eighteenth century, in which the metrical patterns of the tunes are limited largely to three standard arrangements - Long Metre, Common Metre, and Short Metre - the forty-nine tunes in Hutton's tunebook present no fewer than forty-six different metrical patterns. Only Long Metre has three tunes associated with it; all of the other metrical patterns have only one. This is in accord with the Lutheran-Moravian hymnodic tradition in which the collection was conceived. The hymns of both churches abound in complex metrical patterns, in contrast to the English who seemed to have been largely content with their three principal ones. Yet for all its variety, there are still many common Lutheran-Moravian metrical patterns for which there are no tunes in Hutton's tunebook. Therefore, these forty-nine tunes could not be the total English Moravian repertory in the 1740s, and probably represent only the most popular tunes sung at the meetings and services of the societies.

The contents of the Hutton tune collection are presented in tabular form in Table I. A word of explanation concerning the information contained in it is in order. The Gregor number refers to the standard Moravian arrangement of the metrical scheme of the chorales, first organized by Johann Daniel Grimm about 1755 and taken over with minor modifications by Christian Gregor in his published Choral-Buch of 1784. The Herbst number refers to the manuscript chorale collection compiled by the Moravian minister-musician, Johannes Herbst (1735-1812). Herbst probably began his chorale collection in the 1750s, perhaps as early as 1752-53, since it follows the metrical organization of the 1735 hymnal rather than that of 1753-54. Herbst was in England between 1762 and 1766, where he undoubtedly came across Hutton's collection of tunes. At the end of his chorale book he copied the tunes from Hutton's collection that were new to him, but in the simplified notation characteristic of Moravian chorale books. He numbered the tunes in the English section with Roman numerals to distinguish them from the familiar tunes already in his German section. (19)

While the majority of the hymns published in the tune collection are found in the hymnals published by Hutton between 1741 and 1743, four texts did not appear in print until the 1746 supplement. This may seem to cast doubt upon the dating of the tune collection in 1744. Fortunately, the imprint of Hutton's tunebook places him "at the Bible and Sun, in Little Wildstreet." In mid-summer of 1744 Hutton vacated his shop in Little Wild Street for quarters in Fetter Lane. (20) Thus the summer of 1744 seems to be a terminus ad quem for the publication of the tune-book. The four hymns which were first printed in the 1746 hymnal were probably in use in the societies in 1744 but in unpublished form.

In the Remarks column of the table one finds the German title for the continental tunes and the original source of the tunes; whether it is thought to be an original Moravian melody or a newly composed one; whether it is found among the new tunes in the Herrnhag manuscript listed in Zahn; and whether it is included in the Foundery Collection.

The Foundery Collection has been mentioned several times in connection with the Moravians. It would be well at this point to explore this relationship further.

It is well known that John Wesley, greatly impressed with the piety of the Moravians, set about translating a number of their hymns into English. He also travelled to Herrnhut in the summer of 1738, returning with a number of Moravian melodies he had heard there. Some of these tunes were included in his "A Collection of Tunes, Set to Music. As they are commonly Sung at the Foundery." (London, 1742), usually called "The Foundery Collection," after the first Methodist meeting house in London.

There can be little doubt that a connection exists between the Foundery Collection and Hutton's tunebook, but its influence on the English-Moravian repertory was probably rather superficial. The size and general layout of the two collections are similar, but the contents of the collections are quite different. Many of the tunes in Wesley's collection give every appearance of oral transmission - altered rhythms and intervals being fairly sure indicators of this process - while those in Hutton's collection appear to have been taken from written sources. Indeed, one could suggest that the nine tunes in common between the Foundery Collection and Hutton's tunebook may have come from the London Moravian societies rather than the reverse.

A more pervasive and subtle influence on the English Moravians by the Methodists is seen in the highly ornamented musical style of Hutton's collection. Hutton's preface suggests that this was the common style of congregational singing in English Moravian societies when it says "many who are unskill'd in Musick have hitherto forced themselves to sing [the Graces] and spoil'd thereby the whole Singing." That the Methodists adopted a florid style of singing at their meetings is well known. (21) The Foundery Collection gives evidence of this style in a few of its tunes. However, Wesley's next collection, "Hymns on the Great Festivals and Other Occasions" (London, 1746), shows the same kind of florid treatment of the melodies seen in Hutton. Although we know little of a precise nature about the early continental Moravian singing style, the trills, appoggiaturas, and melismatic flourishes seen in the Hutton and Wesley collections seem to be foreign to their otherwise simple and unadorned way of life.

One of the hallmarks of the performance practice in the Renewed Moravian Church was the use of concerted vocal and choral music in a special musical service, the Lovefeast. We know that cantatas, consisting of choruses, arias, recitatives, and congregational chorales accompanied by string and wind instruments, were sung in the continental Moravian communities as early as the 1730s. (22) Whether these were also used in the early English Moravian societies is uncertain. Because of the basic structural differences between the tightly organized continental communities and the loosely knit English societies, one tends to doubt that a performance tradition involving elaborate musical settings developed in England until later in the eighteenth century.

However some of the music from the continental concerted tradition found its way into use by the English Moravians, but in adapted form. Example 5 presents a quite special tune in the collection: the adaptation of an aria composed by Philipp Heinrich Molther from his cantata for the laying-of-the-foundation ceremonies for the Single Brethren's house in Herrnhag in 1739. (23) The English text is a line for line translation of the German. The

instrumental ritornellos have been omitted and the melodic shape somewhat simplified and smoothed out. Presented on the third line is the version of the aria transmitted through the more traditional Moravian sources. This is, in many ways, closer to the original in melodic design than the Hutton version, which shows conspicuous editorial emendations. The changes are directed largely at simplifying the line, eliminating wide leaps, varying the tessitura, and regularizing the rhythm. It seems clear from the Herbst-Gregor version, which became the standard form of the tune in Moravian circles, that Molther himself did not effect these changes. They could have been made by Ludolph Schlicht; but since this version never saw further circulation, this question, indeed the whole question of Schlicht's involvement, remains unanswered.

Hutton: Tune 25 Ex. 5

Sanctify thy Congregation! O let not one among us have a Place Who
 Aria Make them Boobies of thy Passion: (repeat written out with 2 meas. rest between phrases)

Hei-li-ge dir dei-ne Leu-te: lass doch kein ei-ni-ges un-ter uns seyn,
 Herb- Art 213 & Gregor Art 242
 Mach-e sie zur Creu-zes-beu-te:

would not grow in Grace; whose Heart would not be quite re-signd To thy

das nicht sol-te ge-deyhn, das sich nach kein-en gan-zen Sinn sich gibt

Mind. Thou knowst how of us thou art lov-ed Gift of all Gifts best ap-

hin. Du wirst wie Lieb wir dich ha-ben, herr-lich-ste Ga-be vor al-len

pro - ved hea - ven - ly Pres - ent a - bound - ing with Grace, The ho - ly mar - ried state bless,

Ga - ben. kost - bar - es Gnad - en - ge - schenk aus der Höh, seg - ne die hei - li - ge Eh,

Pros - per the Vir - gin's Choir: Bless ev' - ry lit - tle One Teach them to sing in thy gen - tle Tone.

seg - ne der Jung - frau - schaft, seg - ne die Knei - ne doch, stimm ihnen tho - ne durch dei - ne Hauch:

And let the young men be lift - ed and us'd by thee, In the blest Sol - die - ry.

a - ber die Jung - lings - kraft wer - de da - hin ge - rafft zu dein - er Rit - ter - schaft.

Much remains to be learned about the origins and development of Moravian musical traditions. In some cases important documents have been lost and may never be recovered. In other instances, the Moravian reluctance at placing too much value on transient, worldly affairs deprives us of valuable descriptions and accounts of musical activities. In any consideration of the early music of the Renewed Moravian Church, however, Hutton's small collection of tunes must play a significant part.

James Hutton's tunebook may present us with only an insular repertory at a particular time. How much this represents the repertory and performance practice of the continental Moravians remains open to question. It does give us a terminus a quo for certain tunes being associated with Moravian services and sheds some light on the musical interdependence of the Methodists and Moravians at a time when both were beginning their growth in England. Until the Herrnhut or Herrnhag chorale books come to light again, Hutton's little collection of forty-nine tunes remains the earliest example of the chorale melodies used by the Renewed Moravian Church, and is important to Moravian musical research for that reason.

Table I

Hutton No.	Gregor No.	Herbst No.	Meter	Zahn No.	English Text in Hymnal	Remarks
1	--	I	10.10.6.8.	--	1741	Newly composed tune?
2	205	143	7.8.7.8.7.7. 7.7.	8027	1741	Geht, erhöht die Majestät. In Herrnhaag Ms (c.1735) = from Goudimel Psalm 75?
3	--	II	10.10.10.10.	--	1741	Newly composed tune?
4	58	48	10.10.11.11. 4.	2029d	1741	Nun bitten wir den Heiligen Geist - Walter 1524
5	50	29	8.8.8.8.4.	1947	1742	Gelobet seyst du Jesu Christ - Walter 1524
6	1a	61a	10.10.	12	1741	Danket dem Herrn, denn Er ist - Bohemian Brethren 1531
7	199	172	8.8.8.8.6.6. 6.6.8.	7377	1742	Ein veste Burg - Klug 1535
8	341	170	6.6.7.7.7.7.	3980	1741	Dich, Jesum, loben wir - Freilinghausen 1705, p.8 in Foundery Collection, rhythm altered
9	--	III	8.8.8.8.	--	1741	p.30 in Foundery Collection - rhythm and melody much altered
10	56	104	13.13.7.7. 13.	7341a	1742	In Herrnhaag Ms (1735) called Wasserbrause - Moravian. p.29 in Foundery Collection - rhythm and melody much altered
11	11a	27a	7.7.7.7.	1230	1741	Moravian? Jesu Komm doch selbst zu mir. p.10 Foundery Collection - rhythm simpli- fied - called Herrnhuth
12	--	IV	6.6.6.6.8.8.	--	1741	Old 148th Psalm Tune (Sternhold and Hopkins)
13	166	6b	8.8.8.8.8.8. 8.8.	5730	1741	Die Wanderschaft in dieser Zeit - Moravian. In Herrn- haag Ms (c.1735) called Ver- liebter in die Sünderschaft
14	--	Va	6.6.8.6.	--	1741	p.3 in Foundery Collection, called Fetter Lane Tune - rhythm altered. Aylesbury (Chetham, Book of Psalmody 1718)

Hutton No.	Gregor No.	Herbst No.	Meter	Zahn No.	English Text in Hymnal	Remarks
15	206a	200	4.4.4.4.2.6. 6.8.8.8.6.6.	7166	1741	Lamm, Lamm, O Lamm = from a Swiss folksong. In Herrnhaag Ms (c. 1735)
16	--	VI	8.6.8.6.8.6. 8.6.	--	1741	p. 23 in Foundery Collec- tion, called Leipsick. Tune (also p. 31 transposed)
17	23	206	8.8.8.6.8.	728	1742	Ihr Seelen sinkt, ja sinket hin - Moravian. In Herrn- haag Ms (c. 1735)
18	--	VII	7.7.7.11.	--	1742	Newly composed tune?
19	--	VIII	8.8.8.8.8.8. 8.8.10.10.	--	1741	Newly composed tune?
20	14b	8b	8.6.8.6.6.	198	1741	Lob Gott, ihr Christen all- zugleich - Nicolaus Herr- mann 1554. p. 24 in Foun- dery Collection, called Jura Tune - rhythm much altered
21	14a	8a	8.6.8.6.	212b	1741	Nun sich der Tag geendet hat - Adam Krieger 1667
22	29	79	8.8.8.8.	788	1741	Hier liegt mein Sinn - Knorr v. Rosenroth 1698. p. 25 in Foundery Collec- tion - rhythm much altered
23	--	IX	5.5.11.11.	--	1741	Newly composed tune?
24	4	123	5.5.5.11.	1443b	1741	In Christo gelebt - Neander Bundeslieder 1679
25	242	213	irregular	--	1743	Heilige dir deine Leute = Aria by P. H. Molther from his 1739 Herrnhaag cantata
26	22a	31c	8.8.8.8.	352	1741	Die Seele Christi heilige mich - Georg Rhaw 1544. p. 22 in Foundery Collec- tion - rhythm much altered
27	16a	15a	8.7.8.7.	1304	1743	Glück zu, Kreuz, von ganzen Herzen - Moravian. In Herrn- haag Ms (c. 1735)
28	39a	54a	11.11.11. 11.	1485	1743	Ich rühme mich einzig = Moravian. In Herrnhaag Ms (c. 1735)

Hutton No.	Gregor No.	Herbst No.	Meter	Zahn No.	English Text in Hymnal	Remarks
29	201b	56b	8.6.8.6.8.8. 8.6.8.	7247	1743	Es woll uns Gott gnädig seyn - Strassburg Kirchenamt 1524
30	209	130	7.5.7.4.7.4. 7.5.7.4.4.	7496	1743	Errettet werden wollen - Moravian, In Herrnhaag Ms. (c.1735)
31	151f	34f	8.6.8.6.8.6. 8.8.	5354b	1743	Ich danke dir lieber Herre- secular, Gerle 1532, In Horn 1544 in a slightly varied version (See Zahn 5354a)
32	--	Vb	6.6.8.6.6.6. 8.6.	--	1741	Newly composed tune?
33	121	42	6.6.6.6.6.5. 5.5.	4947	1742	In dulci júbilo - Klug 1535
34	151i	34b	8.6.8.6.8.6. 8.6.6.	5463	1741	Ermuntert euch ihr From- men - Freilinghausen 1704
35	126a	47	7.6.7.6.8.7. 6.	4329a	1743	Hilf Gott, dass mirs gelinge - Babst 1545, from a secular song
36	68	26	5.5.8.8.5.5.	3255b	1743	Seelen-Bräutigam - Adam Drese 1698
37	132a	1a	8.7.8.7.8.8. 7.	4457	1743	Allein Gott in der Höh sey Ehr - Schumann hymnal 1539
38	97	32	8.8.8.8.10. 10.	2632	1741	Wie schön ist unsers Königs Braut, Sing- und Betbüchlein 1727
39	141a	105	6.5.6.5.6.5. 6.5.	6247	1746	Das ist unbeschreiblich - Moravian, In Herrnhaag Ms (c.1735)
40	9a	98a	7.7.7.6.	1167	1743	Jesus Christus blick dich an - Moravian, In Herrnhaag Ms (c.1735)
41	--	Vc	6.6.8.6.6.6. 8.6.6.	--	1743	Newly composed tune?
42	228a	75a	8.8.7.8.8.7. 4.4.4.4.8.	8359	1746	Wie schön leuchtet - Nico- lai 1599
43	90a	58a	8.8.8.8.8.8.	2383	1741	Mir nach, spricht Christus, unser Held - Schein 1628
44	234	4	8.8.8.8.9.8. 9.6.6.9.6.6.9.	8493	1746	O Gott, du tiefe sonder Grund - Freilinghausen 1714

Hutton No.	Gregor No.	Herbst No.	Meter	Zahn No.	English Text in Hymnal	Remarks
45	235	220	irregular	8652	174 2	Te Deum laudamus (Herr Gott, dich loben wir)
46	75a	9a	6.6.6.6.6.6.	2164	174 1	Auf meinen lieben Gott traue ich - J. Regnart 1574 - secular
47	79a	37a	8.8.6.8.8.8.	2293a	174 1	Nun ruhen alle Wälder - H. Isaac ca. 1490 - secular
48	221	17	11.8.11.8. 10.10.11.11.	7138	174 3	Du ewiger Abgrund - Freilinghausen 1704
49	155a	103a	7.8.4.8.3.3. 8.8.7.	6373a	174 6	O du Hüter Israel - Freilinghausen 1714

Footnotes

- 1) Gnadau: C.H. Pensel, 1867, p. 11
- 2) Emil Bauer, op. cit., p. 8
- 3) Inquiries made by the author and others of the Archiv der Brüderunität in Herrnhut and other Moravian archives in Europe and the United States has failed to turn up a single copy of the Tobias Friedrich chorale book
- 4) Gütersloh; C. Bertelsmann, 1893. v.6, p. 538
- 5) Described in Zahn, op. cit., v.6, p. 545
- 6) Edward Wilson, "The Moravian Church in England and Ireland," *Unitas Fratrum* (Utrecht: Rijksarchief, 1975), p. 119-124
- 7) Joseph T. Müller, *Hymnologisches Handbuch zum Gesangbuch der Brüdergemeine*. (Herrnhut: Verein für Brüdergeschichte, 1916), p. 50-53
- 8) Copy in the possession of The Moravian Music Foundation. In an unpublished descriptive study of the tunebook made by Bishop C.H. Shawe in 1931 (a film copy of which is at The Moravian Music Foundation) other copies were located at the Moravian Provincial Archives in London; at the college library in Fairfield, England; and a personal copy in the possession of Bishop J.H. Blandford of Bristol, England. The collection is not listed in Edith B. Schnapper, *The British Union-Catalogue of Early Music* (London: Butterworth, 1957). In The Moravian Music Foundation's copy the title page and preface as well as pp. 17 through 42 are supplied in photostat
- 9) Three short paragraphs follow those presented here. They do not pertain to the musical contents of the collection and are therefore omitted in this discussion
- 10) Daniel Benham, *The Memoirs of James Hutton* (London: Hamilton, Adams, 1856), p. 46. In his letter to Zinzendorf dated 14 March 1739/40, Hutton wrote "At London, Molther preaches four times a week in English to great numbers.." However, by 17 September 1740, Molther had left England, as is clear from Hutton's letter to Zinzendorf of that date (p. 63-66). The earliest mention of Schlicht's residence in London occurs on 6 July 1742 (p. 79) when he and Hutton applied for a license for the Fetter Lane Society. How much earlier he arrived is not recorded by Benham. That Schlicht was still in London in 1744 is shown by his name being among those who formed a German Mora-

- vian congregation in early February, 1744 (see p.130)
- 11) Edward Emil Koch. *Geschichte des Kirchenlieds und Kirchengesangs*, 3^d ed., (Stuttgart: Belser, 1867) v. 2, p.114-132
 - 12) Zahn, *op. cit.*, *passim*
 - 13) Friedrich Blume. *Geschichte der Evangelischen Kirchenmusik*, 2^d ed. (Kassel: Bärenreiter, 1965)
 - 14) Walter Blankenburg. "Die Musik der Brüdergemeine in Europa" in *Unitas Fratrum* (Utrecht: Rijksarchiv, 1975) p. 351-386
 - 15) Bauer, *op. cit.*, p. 24
 - 16) Müller, *op. cit.*, p. 51. Hymn 107 in Hutton's 1742 collection set to tune 23 is by Gambold
 - 17) Because of its wide vocal range, this tune may have come into the collection from the concerted repertory, as is the case with tune 25. If so, there appears to be no extant source for it
 - 18) They appear in the Foundery Collection on p. 30 and p. 25 respectively
 - 19) Joan Falconer. "Bishop Johannes Herbst (1735-1812), An American-Moravian Musician, Collector, and Composer." (Unpublished PhD dissertation, Columbia University, 1969). pp.125-134
 - 20) Benham, *op. cit.*, p.155
 - 21) Nelson F. Adams, "The Musical Sources for John Wesley's Tunebooks." (Unpublished DSM dissertation, Union Theological Seminary, 1973) p.58-59
 - 22) Robert F. Steelman. "A Cantata Performed in Bethlehem in the 1740s." *The Moravian Music Foundation Bulletin*, Vol. 20, no. 2 (Fall-Winter, 1975) p. 2-6
 - 23) A copy of this cantata is in the Neisser Collection at the Moravian Archives in Bethlehem, Pa

Deutsche Zusammenfassung

Für Forscher, die sich mit der Musik der Brüdergemeine beschäftigen, ist es eine wichtige Frage, welche Melodien im ersten Jahrhundertviertel nach der Gründung Herrnhuts und damit der Erneuerung der alten Brüderkirche zu den Liedern der Gemeinde gesungen worden sind. Das älteste noch vorhandene, handgeschriebene Choralbuch, das von Johann Daniel Grimm, stammt von 1755. Frühere Choralbücher aus Herrnhut und Herrnhaga sind bisher nicht aufgetaucht.

Der vorliegende Artikel macht auf eine kleine Sammlung von Melodien aus der Brüdergemeine aufmerksam, die 1744 für die englischen Brudersozietäten veröffentlicht worden ist. Das ist zur Zeit die früheste noch vorhandene Quelle für Brüdergemeinmelodien. Die charakteristischen Formen, der Stil und die Quellen dieser Melodien werden dargestellt, und es werden Vermutungen über den Verfasser dieser Sammlung angestellt. Auch werden musikalische Beziehungen zwischen den Brüdern und den Methodisten in London erörtert.

Die Sammlung enthält zwar nur 49 Melodien, von denen sieben unlängst veröffentlicht worden sind. Für diese Zahl haben wir nun jedenfalls einen Zeitpunkt, von dem an ihre Verwendung in brüderischen Versammlungen gesichert ist. Deshalb wird dieses Melodienbuch als frühe Quelle eine bedeutsame Rolle spielen bei der künftigen Erforschung der Musik in den ersten Jahrzehnten der Brüdergemeine.