

The Juilliard School

**Voices in the Pennsylvania Wilderness:
An Examination of the Music Manuscripts, Music Theory, Compositions, and
(Female) Composers of the Eighteenth-Century Ephrata Cloister**

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Abstract

Founded in 1732 by Conrad Beissel, the Ephrata Cloister was a celibate, ascetic, German-speaking, Sabbatarian commune in the wilderness of Pennsylvania. Its residents produced a large corpus of hymns and motets, and also published the third music treatise written in what is today the United States of America. Because Ephrata produced no heirs, its documents were scattered and its traditions were forgotten over the course of the nineteenth century. Although significant strides have been made in recent years to understand Ephrata's theology, substantial lacunae remain in the study of its music.

This dissertation accomplishes four research tasks associated with Ephrata music. First, it provides a thorough descriptive catalog of all extant available Ephrata music manuscripts. This catalog is the first of its kind in this field, organizing music manuscripts according to their content. Next, the dissertation translates and analyzes the Ephrata music treatise, situating it within the history of music theory. It also examines Ephrata's unorthodox use of a pedagogical tool for composition known as the *règle de l'octave*. Third, the study focuses on Ephrata music, discussing its content, style, and practice, proposing that hymns and motets were written in a workshop format, based on a set procedure of group composition. Finally, the dissertation explores the topic of authorship, and demonstrates that Ephrata music manuscripts provide evidence of America's first female composers.

Autobiographical Note

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For Tim

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Table of Contents

Preface	xv
Introduction	1
Chapter 1: Historical Background	3
Chapter 2: Descriptive Catalog of Ephrata and Snow Hill Music Manuscripts	15
Music Manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	27
Music Manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 2	34
Music Manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 3	39
Music Manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 4	41
The 1746 Ephrata Codex	43
Music Manuscripts for the 1747 <i>Turtel=Taube</i> Type 1	51
Music Manuscripts for the 1747 <i>Turtel=Taube</i> Type 2	56
Music Manuscripts for the 1747 <i>Turtel=Taube</i> Type 3	59
Music Manuscripts for the 1749 <i>Turtel=Taube</i> Type 1	61
Music Manuscripts for the 1749 <i>Turtel=Taube</i> Type 2	68
1754 <i>Paradisisches Wunderspiel</i> Type 1	71
1754 <i>Paradisisches Wunderspiel</i> Type 2	82
Music Manuscripts for the 1755 <i>Nachklang</i>	85
Music Manuscripts for the 1762 <i>Neuvermehrtes Gesäng</i>	87
1763 <i>Liebliche Lieder</i>	90
Remaining Ephrata and Snow Hill Music Manuscripts	93
Chapter 3: Ephrata Music Theory	101
3.1: Contents of the Treatise: Descriptive Commentary	104
3.2: Discussion and Analysis of Ephrata Modes	111
C Mode	111
A Mode	118
B Modes – B-flat major and G minor	121
The mode of G major	126
F Mode	127
3.3: Additional Modes in the Ephrata Modal Charts	130
The mode of A major	131
The mode of C minor	132
3.4: Other Primary Source Documents for Ephrata Music Theory	134
3.5: Further Discussion of Ephrata Music Theory	137
Authorship and Inspiration: Beissel or Blum?	137
Modality/Tonality	141
Doubling and Triadic Inversion	147
“Relative Key” Relationships	150
<i>Règle de l’octave</i>	156
A Manual of Composition for All	165
Other Potential Influences	167
Chapter 4: Ephrata Music: Content, Style, and Practice	173
4.1 Content	174
A. Mechanical Consideratons	175
Homophony	175

Repeats	178
Fermatas	180
Accidentals	183
Text setting	186
Beams and slurs	188
Multiple settings of the same text	188
Number of voices	191
B. Rhythmic Notation	193
C. Application of the Ephrata Theory Treatise to Its Hymnody	197
4.2 Style	203
A. Antiphony	203
B. Motet Style	207
4.3 Practice	213
A. Contemporaneous accounts of Ephrata musical practice	214
B. Markings in the Music Manuscripts	218
C. Revisions of Music	221
D. Music Marginalia in Printed Hymnals	230
Chapter 5: Authorship and Gender at Ephrata	240
5.1 Authorship Inscriptions in Printed Hymnals	244
5.2 Authorship Markings in Music Manuscripts	247
5.3 Ephrata's Female Composers	256
Chapter 6: Conclusion	268
6.1. Future Avenues of Ephrata Research	268
6.2 The "Death Register"	275
Appendix A: Ephrata Music Treatise, 1746	280
Appendix B: Critical Edition of Ephrata Modal Charts	307
Appendix C: <i>Eine Erklärung der Schlissel (An Explanation of the Charts)</i>	318
Appendix D: Excerpts from the <i>Chronicon Ephratense</i>	324
Appendix E: Letter from Peter Miller to Benjamin Franklin	336
Appendix F: Writings by Obed Snowberger	338
Appendix G: Firsthand accounts of Ephrata musical practice	349
Appendix H: Critical Edition of The Rose-Lilie-Blume Sequence	359
Appendix I: Complete Chart of Ephrata and Snow Hill Music Manuscripts	386
Appendix J: Contents of Ephrata and Snow Hill Music Manuscripts	398
Bibliography	518

List of Figures

Figure 1.1: Original buildings on the Ephrata Cloister site in 2011	7
Figure 2.1: Ephrata watermark (EFRATA).....	26
Figure 2.2: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1.....	28
Figure 2.3: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1.....	30
Figure 2.4: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1.....	31
Figure 2.5: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 2.....	35
Figure 2.6: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 3.....	40
Figure 2.7: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 4.....	42
Figure 2.8: The 1746 Ephrata Codex	44
Figure 2.9: The 1746 Ephrata Codex	47
Figure 2.10: Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 3.....	48
Figure 2.11: The 1746 Ephrata Codex	49
Figure 2.12: Music Manuscript for the 1747 <i>Turtel=Taube</i> Type 1	52
Figure 2.13: Music Manuscript for the 1747 <i>Turtel=Taube</i> Type 1	55
Figure 2.14: Music Manuscript for the 1747 <i>Turtel=Taube</i> Type 1	57
Figure 2.15: Music Manuscript for the 1747 <i>Turtel=Taube</i> Type 2.	58
Figure 2.16: Music Manuscript for the 1747 <i>Turtel=Taube</i> Type 3	60
Figure 2.17: Music Manuscript for the 1749 <i>Turtel=Taube</i> Type 1	62
Figure 2.18: Music Manuscript for the 1749 <i>Turtel=Taube</i> Type 1	64
Figure 2.19: Music Manuscript for the 1749 <i>Turtel=Taube</i> Type 1	66
Figure 2.20: Music Manuscript for the 1749 <i>Turtel=Taube</i> Type 2	69
Figure 2.21: 1754 <i>Paradisiches Wunderspiel</i> Type 1	72
Figure 2.22: 1754 <i>Paradisiches Wunderspiel</i> Type 1	77
Figure 2.23: 1754 <i>Paradisiches Wunderspiel</i> Type 1	78
Figure 2.24: 1754 <i>Paradisiches Wunderspiel</i> Type 1	79
Figure 2.25: 1754 <i>Paradisiches Wunderspiel</i> Type 1	81
Figure 2.26: 1754 <i>Paradisiches Wunderspiel</i> Type 2.....	83
Figure 2.27: Music Manuscript for the 1755 <i>Nachklang zum Gesäng</i>	86
Figure 2.28: Music Manuscript for the 1762 <i>Neuvermehrtes Gesäng</i>	88
Figure 2.29: Music Manuscript for the 1763 <i>Liebliche Lieder</i>	91
Figure 2.30: Uncategorized music manuscript.....	94
Figure 2.31: Uncategorized music manuscript.....	95
Figure 2.32: Uncategorized music manuscript.....	96
Figure 2.33: Uncategorized music manuscript – Mystery Manuscript Type 1	98
Figure 2.34: Uncategorized music manuscript – Mystery Manuscript Type 2	99
Figure 3.1: Page of Ephrata Music Treatise in manuscript	101
Figure 3.2: Page of Ephrata Music Treatise in print	102
Figure 3.3: Ephrata Modal Chart for the mode of C major	110
Figure 3.4: Ephrata Modal Chart in manuscript.	111
Figure 3.5: Servant notes for the mode of C major	115
Figure 3.6: Venn diagram of “masters” and “servants” in the mode of C major	116
Figure 3.7: Ephrata Modal Chart for the mode of A minor.....	120
Figure 3.8: Ephrata Modal Chart for the mode of B-flat major	123
Figure 3.9: Ephrata Modal Chart for the mode of G minor.....	125

Figure 3.10: Ephrata Modal Chart for the mode of G major	127
Figure 3.11: Ephrata Modal Chart for the mode of F major	129
Figure 3.12: Additional Three Modes in manuscript	130
Figure 3.13: Ephrata Modal Chart for the mode of A major in manuscript	131
Figure 3.14: Ephrata Modal Chart for the mode of A major	132
Figure 3.15: Ephrata Modal Chart for the mode of C minor in manuscript	133
Figure 3.16: Ephrata Modal Chart for the mode of C minor	134
Figure 3.17: <i>Eine Erklärung der Schlissel</i> (“An Explanation of the Charts”)	135
Figure 3.18: Loose-leaf page found at end of 1766 <i>Paradisches Wunderspiel</i>	136
Figure 3.19: Visualization of various modes in Glareanus’ <i>Dodecachordon</i>	144
Figure 3.20: “Jesus Hirte meiner Seel” in music manuscript	151
Figure 3.21: Transcription of “Jesus, Hirte meiner Seel”	153
Figure 3.22: Excerpt of <i>règle de l’octave</i> of François Campion	157
Figure 3.23: Transcription of Campion’s <i>règle de l’octave</i> C major	158
Figure 3.24: Ephrata <i>règle de l’octave</i> (“Der 4 Stimmen ABC”)	160
Figure 3.25: Transcription of Ephrata <i>règle de l’octave</i>	160
Figure 3.26: Invertible <i>règle de l’octave</i> of Nicola Sala	161
Figure 3.27: Ephrata <i>règle de l’octave</i> analyzed harmonically	162
Figure 3.28: Campion’s <i>règle de l’octave</i> analyzed harmonically	162
Figure 3.29: Comparison between Ephrata and Campion <i>règles de l’octave</i>	162
Figure 4.1: “Dem Herren jauchzt im Heiligthum”	176
Figure 4.2: Transcription of “Dem Herren jauchzt im Heiligthum”	177
Figure 4.3: Detail of segno in “Dem Herren jauchzt im Heiligthum”	180
Figure 4.4: Detail of first two measures of “Dem Herren jauchzt im Heiligthum”	183
Figure 4.5: First two measures of transcription of “Dem Herren jauchzt”	185
Figure 4.6: “Die starcken Bewegung”	187
Figure 4.7: Portion of Rose-Lilie-Blume sequence from 1746 Ephrata Codex	188
Figure 4.8: Music manuscript for <i>Zionitischer Weyrauchs Hügel</i> Type 1	190
Figure 4.9: Music manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	191
Figure 4.10: Eight-part setting of “O Was vor Gunst und große gnad”	192
Figure 4.11: Detail of measures 5–6 of “Dem Herren jauchzt im Heiligthum”	194
Figure 4.12: Measures 5–6 of transcription of “Dem Herren jauchzt im Heiligthum” ...	195
Figure 4.13: Ephrata Modal Chart for the mode of A minor	198
Figure 4.14: Ephrata Modal Chart for the mode of C major	199
Figure 4.15: Transcription of “Dem Herren jauchzt im Heiligthum”	201
Figure 4.16: Music manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	204
Figure 4.17: Detail of “Lobet den Herren, Lobet den Herren, dann er ist”	205
Figure 4.18: Music manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	206
Figure 4.19: <i>Zionitischer Weyrauchs Hügel</i> print	207
Figure 4.20: Detail of Rose-Lilie-Blume Sequence	208
Figure 4.21: First page of Rose-Lilie-Blume Sequence from 1746 Ephrata Codex	211
Figure 4.22: Transcription first page of Rose-Lilie-Blume Sequence	212
Figure 4.23: Transcription homophonic section of Rose-Lilie-Blume Sequence	213
Figure 4.24: Page of Register of 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	219
Figure 4.25: “Wann Gott sein Zion lösen wird”	222
Figure 4.26: Transcription of “Wann Gott sein Zion lösen wird”	223

Figure 4.27: “Wann Gott sein Zion lösen wird”	224
Figure 4.28: Transcription of “Wann Gott sein Zion lösen wird”	225
Figure 4.29: Transcription and transposition of “Wann Gott sein Zion lösen wird”	229
Figure 4.30: Music marginalia in 1749 <i>Turtel=Taube</i> printed hymnal.....	231
Figure 4.31: Detail music marginalia in 1749 <i>Turtel=Taube</i> printed hymnal	232
Figure 4.32: Music marginalia in 1749 <i>Turtel=Taube</i> printed hymnal.....	233
Figure 4.33: Detail of music marginalia in 1749 <i>Turtel=Taube</i> printed hymnal	233
Figure 4.34: Title page of 1749 edition of <i>Turtel=Taube</i>	235
Figure 4.35: Setting of “Zwar öfters muß er gehen” in Ephrata Codex	237
Figure 4.36: Music marginalia in 1766 <i>Paradisches Wunderspiel</i>	239
Figure 5.1: Authorship indications for “M. Maria” and “B. Agonius”	245
Figure 5.3: Authorship indication for “S. A----A”	246
Figure 5.4: “ <i>jacob n.</i> ” written in 1755 <i>Nachklang zum Gesäng</i>	248
Figure 5.5: “ <i>felden magd</i> ” written in 1755 <i>Nachklang zum Gesäng</i>	250
Figure 5.6: “ <i>obed</i> ” written in 1755 <i>Nachklang zum Gesäng</i>	250
Figure 5.7: Names of brethren who presented Ephrata Codex.....	252
Figure 5.8: Name of Jaebez written in Ephrata Codex.....	253
Figure 5.9: Name of Jaebez written in Ephrata Codex.....	254
Figure 5.10: Name of Jaebez written in Ephrata Codex.....	255
Figure 5.11: Name of Föben written in Ephrata Codex	257
Figure 5.12: Detail of inscription for Föben in Ephrata Codex.....	257
Figure 5.13: Name of Föben written in Ephrata Codex	258
Figure 5.14: Setting of “Die sanfte Bewegung, die liebliche Kraft”	259
Figure 5.15: Setting of “Die sanfte Bewegung, die liebliche Kraft”	260
Figure 5.16: Names of Hanna and Ketura written in Ephrata Codex.....	261
Figure 5.17: Setting of “Wann Zion wird entbünden”	263
Figure 5.18: Entry for Schwester Föben in <i>Death Register of the Ephrata Cloister</i>	265
Figure 6.1: Print of 1749 <i>Turtel=Taube</i> with music marginalia	269
Figure 6.2: Reverse of Ephrata Broadside (“Fraktur Bookplate”)	273
Figure 6.3: Ephrata Broadside (“Fraktur Bookplate”)	275
Figure 6.4: “Death Register of the Ephrata Cloister,” page 26	276
Figure 6.5: “Death Register of the Ephrata Cloister,” page 29	277
Figure F.1: Obed Snowberger’s handwriting	338

List of Tables

Table 2.1: Summary of Ephrata and Snow Hill music manuscripts.....	23
Table 2.2: Music manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	34
Table 2.3: Music manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 2	38
Table 2.4: Music manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 3	41
Table 2.5: Music manuscripts for the 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 4	43
Table 2.6: 1746 Ephrata Codex	50
Table 2.7: Music manuscripts for the 1747 <i>Turtel=Taube</i> Type 1.	56
Table 2.8: Music manuscripts for the 1747 <i>Turtel=Taube</i> Type 2.	59
Table 2.9: Music manuscripts for the 1747 <i>Turtel=Taube</i> Type 3.	61
Table 2.10: Music manuscripts for the 1749 <i>Turtel=Taube</i> Type 1.	68
Table 2.11: Music manuscripts for the 1749 <i>Turtel=Taube</i> Type 2.	70
Table 2.12: Music manuscripts for the 1754 <i>Paradisches Wunderspiel</i> Type 1	82
Table 2.13: Music manuscripts for the 1754 <i>Paradisches Wunderspiel</i> Type 2	85
Table 2.14: Manuscripts for the 1755 <i>Nachklang</i>	87
Table 2.15: Music manuscripts for the 1762 <i>Neuvermehrtes Gesäng</i>	90
Table 2.16: Music manuscripts for the 1763 <i>Liebliche Lieder</i>	93
Table 3.1: Masters of C major and corresponding voicing	113
Table 3.2: Servants of C major and corresponding voicing	114
Table 3.3: Servants of C major and corresponding voicing	114
Table 3.4: Masters of A minor and corresponding voicing.....	119
Table 3.5: Servants of A minor and corresponding voicing.....	119
Table 3.6: Servants of A minor and corresponding voicing.....	120
Table 3.7: Masters of B-flat major and corresponding voicing.....	121
Table 3.8: Servants of B-flat major and corresponding voicing	122
Table 3.9 Servants of B-flat major and corresponding voicing.....	122
Table 3.10: Masters of G minor and corresponding voicing.....	123
Table 3.11: Servants of G minor and corresponding voicing.....	124
Table 3.12: Servants of G minor and corresponding voicing.....	125
Table 3.13: Masters of G major and corresponding voicing	126
Table 3.14: Servants of G major and corresponding voicing	127
Table 3.15: Servants of G major and corresponding voicing	127
Table 3.16: Masters of F major and corresponding voicing.....	128
Table 3.17: Servants of F major and corresponding voicing.....	128
Table 3.18: Servants of F major and corresponding voicing.....	128
Table 3.19: Ephrata modes and their potential “relative keys”	155
Table 4.2: Chart of Ephrata notation with graphical examples	197
Table 4.3: Two transpositions of “Wann Gott sein Zion lösen wird”	227
Table 5.1: Complete list of name indications next to hymns in 1746 Ephrata Codex	264

List of Abbreviations and Shortened Titles

Abbreviations and shortened titles are used in this dissertation for five of the libraries housing Ephrata music manuscripts. All other libraries' names are presented in full. Select titles of printed hymnals are also shortened, as listed below.

Columbia	Columbia University Ephrata Cloister manuscript collection
HSP	Historical Society of Pennsylvania
Juniata	Juniata College Library
LC	United States Library of Congress
<i>Nachklang</i>	<i>Nachklang zum Gesäng der einsamen Turtel=Taube</i>
<i>Neuvermehrtes Gesäng</i>	<i>Neuvermehrtes Gesäng der einsamen Turtel=Taube</i>
<i>Turtel=Taube</i>	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i>
Winterthur	Winterthur Museum, Garden & Library

Preface

I began my study of Ephrata over a beer with my friend Gregory Spears, a New York-based composer. He and I were meeting to discuss the possibility that he might write a piece of music for my ensemble, New York Polyphony. The requirement for my group was that the work would be inspired by early music, whether in form or content. I lamented to Greg that the challenge for us, as an American ensemble, is that we did not have any non-European source material on which to draw for this project. Greg countered with the question, “What about Ephrata?” This question led me down a very unexpected path of inquiry, which ultimately resulted in this dissertation.

I did not really know what to expect when I began my study. The notion of a relatively unexplored corpus of primary source material was appealing to me, as was the limited amount of secondary literature. I felt that my research would be made simpler because I perceived it to have clear boundaries.

Of course, this was not the case. First, although it appeared to be small initially, the sheer number of primary Ephrata music manuscripts (I accessed 122 in total) became daunting. Very few documents were available digitally, which meant extensive travel to a significant number of libraries, archives, and private collections throughout the United States and abroad. I thought that by viewing each music manuscript and by reading some of the information that previous researchers wrote about them I would then understand their contents. This did not happen. It was only after studying each music manuscript and their corresponding printed hymnals that I was able to create a complete typology, a task that involved several months of work.

The intersectionality of my project was also daunting. What began as a music theory study soon blossomed into an inquiry that involves theology, colonial history, Pennsylvania German studies, gender studies, communal studies, hymnology, and of course, musicology. I learned more than I could have possibly imagined about Lancaster County, Pennsylvania. In addition, my German reading skills improved.

Finally, it was my work on the music theory treatise that proved to be the most challenging. I did not know what I would find in it; there were no adequate translations of the document, and none of the secondary sources discussed it from a historicist angle. In order to interpret it, I worked with a translator, Anna Huiberdina Hilda de Bakker. I also relied on my readings in the history of music theory for context. It brought me on an eventful journey in which I learned more about partimento and the *règle de l'octave* than I ever imagined I would know. It also led me to consider the idea of a workshop composition system in which many Ephrata residents took part, including women. My hypothesis that Ephrata was the home of America's first female composers is the result of my study of the theory treatise and the other primary sources.

The study of Ephrata music is unique. Because it is so far from the beaten path of musicology, there is a great deal of opportunity for original work in the field. My hope is that my contributions to the study of Ephrata will be of value to future researchers, and that they can have an impact across a broad range of disciplines. Ephrata certainly is deserving of our attention, and there is so much more work to be done to help us to understand it more fully.

Introduction

Sometime during the year of 1746, a small, German speaking, religiously unorthodox, and socially experimental community in the woods of Pennsylvania produced a large music manuscript. Writing music was nothing new for this community, but this manuscript was the largest one that the settlement – named Ephrata – had ever created. A group of men from Ephrata, representing “solitary brethren” who had vowed to live chaste and celibate communal lives, gave the book as a presentational volume to their founder, a man named Conrad Beissel. The contents of the book represented a compendium of the community’s musical output – settings of hymns and motets that Ephrata residents wrote, corresponding to three printed text hymnals, two of which were original to the settlement as well. The most notable parts of the book were to be found near the beginning and near the ending. At the beginning was an original handwritten treatise on music, the third of its genre in America.¹ At the end of the book, some 450 pages in, were to be found a few select names next to hymns, written in gothic-style penmanship and surrounded by illustrations and decorations, indicating musical authorship. Among the names, those of brothers named Jaebez and Theonis, were the names of three women: Föben, Ketura, and Hannah. These three women, solitary sisters of the Ephrata Cloister community, are most likely the first female American composers.

¹ The first and second American music treatises are by Thomas Walter (1721) and John Tufts (1726). See Thomas Walter, *The Grounds and Rules of Musick Explained: Or, An Introduction to the Art of Singing by Note, Fitted to the Meanest Capacities* (Boston: J. Franklin, 1721), and John Tufts, *An Introduction to the Singing of Psalm-Tunes, in a Plain & Easy Method. With a Collection of Tunes in Three Parts* (Boston: Samuel Gerrish, 1726). NB: Tufts produced four earlier versions of his treatise, all of which are lost.

The provenance of this book, known today as the Ephrata Codex, is a unique story unto itself. But its contents, specifically the treatise, hymnody, and motets, are the subject of this study. The Ephrata Codex does not stand alone as a musical document from this settlement. Alongside it are over 100 extant music manuscript hymnals, five printed hymnals (some copies of which contain hundreds of pages of musical marginalia), several treatise copies and a subsequent elaboration, a collection of modal charts exploring the relationship of voices in a compositional framework, and a series of first-hand accounts of the musical activities of the community. Some of these sources date as early as 1739, whereas others are nineteenth century versions from Ephrata's descendant community, Snow Hill, Pennsylvania.

What this corpus of material represents is a treasury of information about the music of a specific time and place in American history. It challenges musical historiography, it adds nuance to the history of music theory, and it enhances notions of gender in colonial studies. It provides an exciting window into the life of a community that is barely known by musicologists, and it invites myriad further studies to uncover its mysteries.

This dissertation amasses and organizes the extant available primary music sources of Ephrata and surveys the limited musicological research. It analyzes the music theory treatise and situates it along the trajectory of prior, contemporaneous, and subsequent works from Europe. It seeks to explain the process of creation and practice of music in the community. It also addresses the issue of musical authorship and gender in the community. Most importantly, it aims to lay the groundwork for future work in this rich and largely unexplored field.

Chapter 1: Historical Background

In 1732, Conrad Beissel (1691–1768) established a small community named Ephrata in Lancaster County, Pennsylvania. Beissel had emigrated from the economically depressed Heidelberg region of the Palatinate in 1720. His exact reasons for crossing the Atlantic are unknown,¹ but it is likely that economics and religion played a part. Following his pietistic conversion in 1715, Beissel found fellowship with various radical sects. In German-speaking countries, Pietism developed in reaction to the dominance of Lutheran Protestantism over the course of the late seventeenth century, and many radical Pietists found inspiration in the mystical writings of the theologian Jakob Böhme (1575–1624).² Driven by Böhme's ideas, Beissel became one of many young itinerant preachers who traveled around Germany during the early eighteenth century. Hungering for a place in which he could practice his religion with a degree of freedom and openness, made his way to Pennsylvania, where thousands of German émigrés had come before him.

It appears that Beissel was a rarely satisfied individual. After a series of arguments, missteps, and failed memberships with congregations in Germantown and the Conestoga River valley, he decided to separate himself and start his own religious sect in the wilderness. He was met with enthusiasm by a small but devoted group of followers. His situation was aided by the fact that there were very few clergy in Pennsylvania at the time, resulting in a flourishing of small independent spiritual societies.³ Beissel chose a location on the bank of the Cocalico Creek northeast of Lancaster and eventually called it Ephrata. There, he established a close-knit religious community steeped in radical Pietist

¹ Jeff Bach, *Voices of the Turtledoves: The Sacred World of Ephrata* (University Park, PA: The Pennsylvania State University Press, 2003), 16–17.

² Ibid., 13.

³ Ibid., 17.

Böhmian theology. The settlement attracted a few new members each year, and grew accordingly.

This is not a theological study; however, some discussion of the religious practices of Ephrata is necessary in order for the reader to gain a thorough understanding of the music it produced. We rely mainly on the work of Jeff Bach, who is the leader in the field of religious studies of Ephrata, and who wrote the most recent work on its theology. Bach explains how, as Ephrata grew over the course of the 1730s and 1740s, its religion came into focus.⁴ Attracted to Beissel's charisma, members of the Ephrata community adopted a system that believed God's kingdom was at hand; the end was nigh. It was in this context that "Beissel promised and lived a rigorous training of body and soul in anticipation of eternity."⁵ Some of the principal features of this rigorous training were Sabbatarianism, celibacy, and asceticism.

Sabbatarianism refers to the observance of the Sabbath on Saturday, as opposed to Sunday. Beissel's conception of the Sabbath derived from Böhmian thought⁶ and an interpretation of the scriptures that required observance on Saturday (as opposed to Sunday). Although Pennsylvania was a relatively open society with regard to religious freedoms, Saturday worship was frowned upon by the government, leaving Jews and other Sabbatarians in stigmatized roles with penalties inflicted for working on Sundays.⁷

Just as he defended Saturday worship, Beissel justified the imposed celibacy at Ephrata with the writings of Böhme, who asserted that God was neither male nor female,

⁴ Ibid., 19–21.

⁵ Ibid., 23.

⁶ Ibid., 31.

⁷ E. Gordon Alderfer, *The Ephrata Commune: An Early American Counterculture* (Pittsburgh, PA: University of Pittsburgh Press, 1985), 47–48.

and that Adam was created androgynous.⁸ This extreme and unorthodox view regarding gender was further bolstered by the writings of Johann Georg Gichtel (1638–1710), who sexualized Böhme’s theology, and whose writings were influential for Beissel.⁹ Beissel also defended celibacy through his opposition to Pietist groups including the Moravians, who viewed sex as almost sacramental, and a sect led by Eva von Buttlar.¹⁰ In addition, Beissel outlined arguments in favor of celibacy in his own tracts. In his *Zionitischen Stiffts I* (1745), Beissel explained his view of gender as an imbalance.¹¹ In his *Dissertation on Man’s Fall* (1765), he argued that the physical genders (and sexual desires) of men and women were the result of the fall of man (In his theology, this was part of a “second fall.”).¹² He took this idea further, and asserted that it should be a goal for men and women to return to Adam’s original state of neutral gender, or androgyny, as explained by Böhme. This would be accomplished spiritually; women would join themselves to Jesus, and men would join themselves to Sophia, the female aspect of God, as represented by the Divine Virgin.¹³ For these reasons, marriage to a person of the opposite gender was disallowed. In order to prevent sexual relationships at Ephrata, the men and women were segregated into two groups of brethren and sisters. To reaffirm their commitments to the community and its celibate values, Ephrata residents would then assume a new spiritual name. For example, Beissel took the appellation Vater Friedsam Gottrecht (“Father Peaceable, Right with God”¹⁴), and his followers identified

⁸ Bach, 99.

⁹ Ibid., 26, 33.

¹⁰ Ibid., 107–108.

¹¹ Ibid., 109.

¹² Ibid., 107.

¹³ Ibid., 99.

¹⁴ Ibid., 21.

themselves with the title of “Brother” or “Sister,” followed by their chosen spiritual name. Because they were cloistered and committed to a hermetic life, the Ephratensians are known in much of the literature as “solitary brethren” and “solitary sisters.” Our study adopts this nomenclature as well.

In addition to their celibacy, the brethren and sisters were ascetics. They took on many practices aimed at purification and self-denial, presumably with the intention of bettering themselves in preparation for the afterlife. Notable elements of ascetic life that went through various periods of emphasis at Ephrata included tonsure, fasting, donning of monastic clothing, strict prayer patterns, extreme diet (as discussed in the Ephrata music treatise in Chapter 2 and Appendix A of this dissertation), and interrupted sleep.¹⁵

The trouble in studying Ephrata is that practices and ways of living changed frequently. For example, it appears that during 1740, tonsure was instituted for all solitary brethren and sisters, but by the 1745, the practice had fallen out of favor.¹⁶ The presumption is that Beissel no longer focused on it and moved on to other things. Eating and sleeping habits were also variable over time. During the community’s most extremist period, Ephrata residents were allowed to sleep for a maximum of three hours,¹⁷ using a wooden block as a pillow. In later years, and as Ephratensians grew older as a group, these rules were relaxed, and sleeping times became longer.

Living situations changed and adapted as well, usually in accordance with various structures built on the property of the commune. As large and small houses were erected – during the 1740s at the rate of at least one per year – they were dedicated with specific

¹⁵ Ibid., 85–93.

¹⁶ Ibid., 86.

¹⁷ Ibid., 92.

purposes and assigned to various groups. This allowed for the segregation (and independence) of women from men, and also led to various divisions among the community and between Beissel and his congregation. The independence of women from men appears to have had a significant influence on music creation and practice at Ephrata, and is discussed in later chapters.



Figure 1.1: Original buildings on the Ephrata Cloister site in 2011.
Photo by Doug Kerr. Creative Commons License.

We know a significant amount about the daily life of Ephrata due to the community's self-made historical documents – essentially diaries of the settlement. The *Chronicon Ephratense* – a printed volume – was completed by Peter Miller (1709–1796) (the leader of Ephrata after Beissel) in 1786, in the twilight of the settlement. This book was translated into English in 1889 by Joseph Maximilian Hark and this is accessible to

researchers today.¹⁸ The Ephrata sisterhood also produced a handwritten chronicle entitled “Die Rose,” describing their solitary community within a community. This document has not been translated from eighteenth-century German. The original manuscript is at the Historical Society of Pennsylvania,¹⁹ and two other copies are held there as well (a mid-nineteenth-century copy produced at Snow Hill, Pennsylvania,²⁰ and a late nineteenth-century typewritten transcription by Julius Sachse.²¹) What we receive from these sources is a plethora of anecdotal evidence about individual community members and their various roles. We also gain information about activities – both religious and economic – that were undertaken by the different groups within the settlement.

Throughout Ephrata’s history, a tension was evident between the desire for ascetic and solitary living, and the need to communicate and interact with the outside world. Ephrata’s printing press was a successful business that created books for outside clients, most notably the Mennonites. The *Chronicon* elucidates some details regarding various lengthy journeys undertaken by members of the community to New Jersey and New England.²² Surviving letters reveal correspondence between the solitary brethren and sisters with merchants and politicians in Philadelphia, or family members in Europe.

¹⁸ See Brother Lamech and Johann Peter Miller, *Chronicon Ephratense: A History of the Community of Seventh day Baptists at Ephrata, Lancaster County, Penn'a*, trans. Joseph Maximilian Hark (Lancaster, PA: S.H. Zahm, 1889).

¹⁹ [Ephrata Community], “Die Rose (Chronicon of the Ephrata Sisterhood), 1745–1813,” HSP, Cassel Collection, Document 7.

²⁰ HSP, Cassel Collection, Document 6.

²¹ HSP, Cassel Collection, Document 8. Julius Sachse was an early scholar of Ephrata, and coincided with a late nineteenth-century flourishing of interest in Pennsylvania German studies.

²² Lamech and Miller, 122–123, and 176–178.

Thus, although Ephrata residents were monastic, they also participated and interacted with colonial Pennsylvanian and European culture.

Perhaps the clearest example of the conflict between the solitary and secular society is illustrated by considering the householders – non-celibate colonists who settled on land surrounding the monastic commune. The householders were economically intertwined with Ephrata, and participated in much of the religious life of the community. Many came to Ephrata because of Beissel’s charisma and the religious life of the settlement, and many entrusted the management of their property to Beissel.²³ Some maintained nuclear families that participated in the community, and others even left their families to become solitary members. Several householders contributed to the writing of hymns. Nonetheless, there was tension between householders and solitary members, and worship was at times segregated into different buildings.²⁴ It was partly through the householder families that Ephrata’s legacy was preserved; when the last of the celibate members died in 1813, the families reorganized as German Seventh Day Baptists the following year,²⁵ and kept many of the Ephrata music manuscripts and other documents.

Beissel’s contentious personality and the fervor of many of his followers led to frequent disputes among the brethren, sisters, and householders. Several Ephrata historians have detailed these social skirmishes adequately. For the purposes of this study it is necessary to draw attention to the conflict that existed between a form of economic industriousness and conscious self-denial. Over the course of the early 1740s, Israel

²³ Michael S. Showalter, “‘And We, the Fathers of Families...,’ A Study of the Householders of the Ephrata Cloister,” *Journal of the Historical Society of the Cocalico Valley* 13 (1988): 7–8.

²⁴ Bach, 56.

²⁵ Showalter, 10.

Eckerlin (1711–1758), one of Beissel’s most influential disciples and a leader of the brethren, led an economic expansion with a purchase of a mill in 1741.²⁶ A subsequent innovation was the purchase of the Ephrata printing press, which gave the community a potential source of income in addition to a tool with which to produce theological tracts and printed hymnals.

Using the printing press, Ephrata was able to create earned-income products: imprints for other German-speaking congregations in the vicinity. This included the first German translation of *Der Martyrer-Spiegel* and other texts for the Mennonites who settled nearby, also in central Eastern Pennsylvania. Book sales from the printing press earned the community some income, but were not as robust as the cash flow from other trade.²⁷ To wit, in order to further offset the costs of purchasing paper, which came mostly from European sources, Ephrata set up its own paper mill. The details of this paper mill are scant,²⁸ but it undoubtedly reduced the costs of material purchases for printing, and provided another product that could be used for earning money. Economic interaction was almost exclusively limited to other German speaking communities. This reflects the trend over the course of the eighteenth century of Philadelphia becoming an English-speaking city while the surrounding countryside grew increasingly more German.²⁹

²⁶ Bach, 131.

²⁷ Ibid., 29.

²⁸ John Bidwell, *American Paper Mills 1690–1832: A Directory of the Paper Trade with Notes on Products, Watermarks, Distribution Methods, and Manufacturing Techniques* (Hanover, NH: Dartmouth College Press, 2013), 46–47.

²⁹ Robert A. Gerson, *Music in Philadelphia* (Philadelphia: Theodore Presser Co., 1940), 8.

Eckerlin's capitalist enhancements to Ephrata did not sit well with Beissel, whose teachings eschewed wealth and worldly goods. Ultimately, in 1745, after a series of disputes, Beissel ostracized Eckerlin.³⁰ After this ejection, Beissel led the community down a less economically robust path. The result was a downsizing of commercial activity and trade with outside neighbors alongside an emphasis on more extreme asceticism. It also led to a more inward-looking use for the paper and printing business; with the 1747 printing of the hymnal entitled *Das Gesäng der einsamen und verlassenen Turtel=Taupe*, a prototype was set for entirely self-produced hymnals intended for specific Ephrata religious activities. And by printing its own hymnals, Ephrata cut off its economic relationship with Christopher Sauer who printed the 1739 *Zionitischer Weyrauchs Hügel*, the text hymnal for which much Ephrata music is set.

The printed hymnals of Ephrata are distinctively different from the music manuscripts, which form the bulk of the material for this study. Printed hymnals are, by definition, produced on a printing press. The Ephrata printed hymnals contain the text to various hymns. The music manuscripts, by contrast, are handwritten, and were produced in a scriptorium. They contain the notated music that corresponds to the text of the printed hymnals. An in-depth discussion of Ephrata's printed hymnals and music manuscripts is the focus of Chapter 2 of this study.

From 1745 to 1768 (the year of Beissel's death), Ephrata stabilized to some degree. While some disputes remained, and although various members of the community came and went, these two decades characterize what we mainly remember about the settlement today: it was a radical, ascetic, celibate society in the wilderness with unusual

³⁰ Bach, 131–133.

religious practices including music composition and unique visual art and calligraphy. During this period, fewer people joined the community. This was presumably due to Ephrata's peculiar mystical extremism combined with social changes in Pennsylvania (fewer immigrants as a result of the Seven Years' War from 1756 to 1763, greater stability of religious groups, and increased drive for economic success).

Following Beissel's passing, Peter Miller led Ephrata until his death in 1796. The Revolutionary War and American independence influenced life at Ephrata, and Miller communicated with many Pennsylvania politicians, including Benjamin Franklin.³¹ By virtue of their celibacy, the solitary brethren and sisters produced no heirs, and their numbers dwindled. Most of the children of householder families also rejected conversion to the solitary community. The result is that Ephrata, surviving one generation, represented "a unique countercultural example in colonial America."³²

Although the last Ephrata solitary sister died in 1813, as mentioned above, some of Ephrata's legacy was carried on in practice well into the nineteenth century. As Ephrata declined, another settlement called Snow Hill took on some of its character. Snow Hill, over 100 miles west of Ephrata, was established in 1798 by Peter Lehman (1757–1823), a disciple of Peter Miller. Before this, Lehman had led a small congregation in nearby Antietam, a group that had originally been inspired by Beissel, who visited there during the 1760s. It is not clear if Ephrata-style monastic practices ever

³¹ See Appendix E for a letter from Miller to Franklin.

³² Alderfer, *The Ephrata Commune*, 192.

took hold at Antietam before Lehman, who urged his community to live celibate and ascetic lives.³³

Snow Hill was a bilingual (German and English) community that, in many ways, mirrored the practices of Ephrata. One large and long brick building served as the communal dorm, segregated in sections according to gender. Strict hours for worship were kept, according to various contemporaneous accounts and records. Appendix G of this study includes a contemporaneous description of Snow Hill music performance in 1835 by William M. Fahnestock, and Appendix F contains transcriptions of writings by Obed Snowberger, the last resident of Snow Hill, who remembered the community's musical practices at the end of his life. It appears that Snow Hill musical practice was active from 1800 to 1850. In addition, it was Ephrata hymnody that was mostly performed there. We know this because the majority of the music manuscripts that were uncovered by the ethnomusicologist Denise Seachrist and then transferred to the Juniata College Library in 1997³⁴ are of Ephrata origin. This means that at some point during the late eighteenth century or early nineteenth century, a significant number of Ephrata materials were transported to Snow Hill. Unfortunately, no record accounting for this transfer of books is known to exist.

A key difference between Ephrata and Snow Hill is that the latter was not entirely ascetic. In addition there was no printing press at Snow Hill during a large part of its history. Its residents nonetheless continued the practice of devotional music manuscript

³³ Denise Seachrist, *Snow Hill: In the Shadows of the Ephrata Cloister* (Kent, OH: Kent State University Press, 2010), 30–33.

³⁴ See Hedwig Durnbaugh, *Snow Hill Nunnery: A Special Collection*, pamphlet created by Annemarie Joedden of the Juniata College Library, Huntingdon, PA, ca. 1998.

copying, and they appear to have done so mostly by copying the Ephrata originals that they had brought with them. A discussion of these music manuscripts is included in Chapter 2.

Ultimately, Ephrata and Snow Hill music faded into obscurity. It has been the task of modern scholars to uncover the large corpus of music manuscripts that were left behind. The reward for this work is a deeper understanding of notational methods and musical practices of a fringe community in the early years of the Republic. The following chapter presents a comprehensive survey of the available extant sources, and provides hypotheses concerning their creation and use.

Chapter 2: Descriptive Catalog of Ephrata and Snow Hill¹ Music Manuscripts

There are two significant challenges facing the study of Ephrata's music and its music manuscripts. The first is that the primary sources are dispersed and the secondary scholarship is thin. Thus, any cohesive work with this music requires travel, patience, attention to detail, and rigorous discipline. The second challenge is the impossibility of definite knowledge regarding Ephrata musical practices. Although the written music exists, there is no extant tradition of performing it. All we currently have are modern interpretations based on scant contemporaneous accounts alongside conjecture derived from limited research.

Here are the basic known facts: Ephrata music manuscripts were created to correspond with printed hymnals that contained the text for the music. Ephrata's first hymnals were printed by Benjamin Franklin in Philadelphia (*Göttliche Liebes und Lobes gethöne* – 1730, *Vorspiel der Neuen Welt* – 1732, and *Jacobs Kampff und Ritter Platz* – 1736), and Christopher Sauer in Germantown (*Zionitischer Weyrauchs Hügel* – 1739). The Cloister purchased its own printing press sometime between 1742 and 1745,² which enabled it to produce a series of hymnals over two decades, starting with the 1747 *Das Gesäng der einsamen und verlassenen Turtel=Taube*.³ The combination of hymnal

¹ Snow Hill, the nineteenth-century Pennsylvania commune that was affiliated with Ephrata, is an important part of the study of Ephrata music manuscripts. As stated in Chapter 1, many manuscripts and other documents were transported from Ephrata to Snow Hill during or after the former settlement's decline, and Snow Hill inhabitants made a practice of copying, interpreting, and performing Ephrata music. Snow Hill and Ephrata music manuscripts have frequently been mistaken for one another. For these reasons, any study of Ephrata music manuscripts must therefore also include Snow Hill manuscripts.

² Cynda L. Benson, *Early American Illuminated Manuscripts from the Ephrata Cloister* (Northampton, MA: Smith College Museum of Art, 1994), 10.

³ The shortened title of *Turtel=Taube* is used throughout this study.

printing and music manuscript creation necessitated an organized labor force. Production elements were all local, including the creation of paper (discussed below), ink making, and leather tanning. In order to produce the music manuscripts, a scriptorium was set up in association with the singing school. It was staffed by the solitary sisters, as is verified by a number of contemporaneous accounts.

The result of the Ephrata music manuscript industry was the production of at least 135 books.⁴ These manuscripts appear to have been owned by specific members of the community; Fraktur⁵ bookplates in several of the music manuscripts and printed hymnals indicate ownership. The purpose of the music manuscripts was to provide notated music for performance. The process of their creation also served a devotional function: the meditative practice of illuminating manuscripts brought the scribes into an inner purified spiritual state. Indeed, Ephrata's music manuscript activity mirrors the larger eighteenth-century Pennsylvania German practice of penmanship samples by primary school students, in which is evident the "early modern Protestant focus on revelation through God's word, using scriptural and other devotional texts to fuse literacy, faith, and everyday piety."⁶

Because Ephrata music manuscripts are visually remarkable, there have been several studies undertaken with a focus on their design. Most of these studies start from

⁴ Around 135 manuscripts are extant today. It is impossible to estimate how many others are unidentified or were lost and/or destroyed during the past 250 years.

⁵ *Fraktur* is defined as "a German style of black letter" font. It also refers to a style of calligraphic folk art produced by various Pennsylvania German communities. See *Merriam-Webster Online Dictionary*, s.v. "Fraktur," accessed August 24, 2017, <https://www.merriam-webster.com/dictionary/Fraktur>.

⁶ Alexander Lawrence Ames, "Quill and Graver Bound: Frakturschrift Calligraphy, Devotional Manuscripts, and Penmanship Instruction in German Pennsylvania, 1755–1855," *Winterthur Portfolio* 50, no. 1 (Spring 2016): 37.

the idea that “Fraktur existed for the sake of the texts.”⁷ In other words, it is assumed that the presence of a particular design or image is directly related to a textual idea presented either on the page or in a related document. Some of the visual-focused studies are general, attempting to describe the Ephrata oeuvre or to differentiate it from other Pennsylvania German visual art. For example, Donald A. Shelley remarks that the manuscripts’ “peculiar calligraphic character[] differentiate the Ephrata illuminations from all other such work executed in Pennsylvania,”⁸ and “with regard to color and motifs, the Ephrata work is unmistakable.”⁹ A more qualitative study by Vernon S. Gunnion and Carroll J. Hopf observes that

precision penmanship is constantly evident when examining Ephrata work... colors when applied are generally subdued and flat in tone revealing the absence of a gum substance as a binding agent. Generally colors are restricted to the use of blues, greens, and occasionally red accents. Frequently backgrounds are carefully filled in by stippling with the quill pen... A study of the individual drawings reveals a fond tendency for perfect symmetry, overall neatness and methodical attention to detail.¹⁰

Other scholarly studies focus on the decorations adorning specific pages in music manuscripts. For example, based on her work with certain drawings, Cynda L. Benson provides a credible conjecture that much of the illuminations in Ephrata manuscripts descended from textile pattern books, due to their geometric structure and basis on a

⁷ Frederick S. Weiser, “An Introduction,” in *The Pennsylvania German Fraktur of the Free Library of Philadelphia: An Illustrated Catalogue*, ed. Frederick S. Weiser and Howell J. Heaney, vol. 1 (Breinigsville, PA: The Pennsylvania German Society & The Free Library of Philadelphia, 1976), xxvii

⁸ Donald A. Shelley, *The Fraktur-Writings of Illuminated Manuscripts of the Pennsylvania Germans*. (Allentown, PA: The Pennsylvania German Folklore Society, 1961), 103.

⁹ *Ibid.*, 105.

¹⁰ Vernon S. Gunnion and Carroll J. Hopf, *Pennsylvania German Fraktur and Color Drawings* (Lancaster, PA: Landis Valley Associates, 1969), n.p., page named “Ephrata.”

grid.¹¹ Guy Tilghman Holliday attempts to draw connections between text and image in one volume, the Ephrata Codex in the United States Library of Congress, discussed below. He concludes that the “drawings may illustrate the text in two ways: by depicting an object actually mentioned in the text or by presenting symbols that stand for something in the text.”¹²

No study of Ephrata visual art has been comprehensive. And similarly, to date, no scholar has proposed a credible schematic for the organization or filiation of Ephrata music manuscripts. In addition, as the most recent Ephrata musicologist Lucy E. Carroll observed, “currently there is no adequate chronology of the oeuvre.”¹³ Betty Jean Martin came closest to a descriptive catalog in her 1974 dissertation.¹⁴ In her chapter entitled “The Manuscripts of Music,” she mainly describes the physical attributes of the various Ephrata and Snow Hill music manuscripts that she studied. These sources include those held in several collections including the Library of Congress (LC), Historical Society of Pennsylvania (HSP), Seventh Day Baptist Historical Society (SDBHS),¹⁵ and New York Public Library (NYPL). Martin lacked access to two key sources of data: WorldCat,

¹¹ Benson, *Early American Illuminated Manuscripts*, 14–15.

¹² Guy Tilghman Holliday, “The Ephrata Codex: Relationships Between Text and Illustration,” *Pennsylvania Folklife* 20, no. 1 (Fall 1970): 43.

¹³ Lucy E. Carroll, *Selected Music from the Eighteenth-Century Ephrata Cloister: New Editions Prepared for Concerts and Recordings of the Ephrata Cloister Chorus* (n.p.: Lucy E. Carroll, 1999), 5.

¹⁴ Betty Jean Martin, “The Ephrata Cloister and Its Music, 1732–1785: The Cultural, Religious, and Bibliographical Background” (PhD diss., University of Maryland, 1974), 107–152.

¹⁵ While select manuscripts remain in the Seventh Day Baptist Historical Society in Janesville, Wisconsin, the majority of this collection was moved, and is currently housed in the Pennsylvania State Archives in Harrisburg, Pennsylvania.

which catalogued its first musical score in 1974,¹⁶ and Allen Viehmeyer's *An Index to Hymns and Hymn Tunes of the Ephrata Cloister 1730–1766*, published in 1995.¹⁷ As a result of the research tools currently at one's disposal, the list of music manuscripts in this study is almost quadruple the number that Martin accessed.

In addition to her physical descriptions of the manuscripts, including dimensions, paper watermarks, ink colors, and dedication information, Martin also provides numbers of pages along with their pagination schemes. She also divides the manuscripts into two categories: "Manuscripts of Music for the *Weyrauchs Hügel*,"¹⁸ referring to the 1739 *Zionitischer Weyrauchs Hügel*,¹⁹ and "Manuscripts of Music for the *Turtel-Taube*,"²⁰ referring to the 1747 and 1749 editions of *Das Gesäng der einsamen und verlassenen Turtel=Taube*.²¹ In addition, she includes three short sections comprised of the following: "The 1754 *Wunder-Spiel*,"²² referring to the 1754 *Paradisches Wunderspiel*²³ manuscript-print hybrid; "Other Manuscripts,"²⁴ referring to two hymnals – a setting of *Das Lied der Liederer* (The Song of Solomon, from the Bible) and a setting of

¹⁶ Andy Havens, "RE: Form Submission – Contact – Your question about WorldCat records," Message to Christopher Herbert, February 17, 2017, Email.

¹⁷ L. Allen Viehmeyer, *An Index to Hymns and Hymn Tunes of the Ephrata Cloister 1730–1766: Including All Printed and Manuscript Hymnals and Hymnal Fragments and Representative Music Manuscripts* (Ephrata, PA: Ephrata Cloister Associates, 1995).

¹⁸ Martin, 117–136.

¹⁹ [Ephrata Community], *Zionitischer Weyrauchs Hügel oder: Myrren Berg* (Germantown, PA: Christoph Sauer, 1739).

²⁰ Martin, 136–144.

²¹ [Ephrata Community], *Das Gesäng der einsamen und verlassenen Turtel=Taube nemlich der Christlichen Kirche* (Ephrata, PA: Drucks der Bruderschaft, 1747). Both editions of this work are given a 1747 publication date.

²² Martin, 144–148.

²³ [Ephrata Community], *Paradisches Wunder=Spiel, welches sich in diesen letzten Zeiten und Tagen...* (Ephrata, PA: Ephratae Sumptibus Societatis, 1754).

²⁴ Martin, 148–150.

Neuvermehrtes Gesäng der einsamen Turtel=Taube,²⁵ both in the Library of Congress; and “The Snow Hill Manuscripts,”²⁶ referencing seven music manuscripts produced at Snow Hill and the printed hymnals to which they correspond.

Throughout her study, Martin refers to the music manuscripts using the word “codex.” In order to clarify the terminology, this study will only refer to Ephrata music manuscripts as “manuscripts,” and will use the word “codex” uniquely in reference to the “Ephrata Codex,” held in the Library of Congress.

After Martin, no scholar endeavored to develop a comprehensive organizational system or description of the Ephrata music manuscripts, although Lucy Carroll attempted a chronology based on written dates found in the prints and the music manuscripts.²⁷ Carroll’s work is valuable but also problematic in several respects: it omits many manuscripts, it makes conjectures about certain dates, and it is non-specific with regard to groups and types of materials.

It deserves to be stated that Viehmeyer’s invaluable *Index* organizes the oeuvre of Ephrata hymn texts, and provides information about author, rhyme scheme, printed hymnal correlation, musical incipit, and a limited list of music manuscript hymnals in which each hymn appears. Although he identifies the majority of extant Ephrata music manuscripts, Viehmeyer’s priority was to index the texts found in printed hymnals, and not to organize the musical collections. For this reason, Viehmeyer’s work is an indispensable tool for study, but it stops short of providing critical information about music.

²⁵ [Ephrata Community], *Neu=vermehrtes Gesäng der einsamen Turtel=Taube* (Ephrata, PA: Ephratae Typis Societatis, 1762).

²⁶ Martin, 150–152.

²⁷ Carroll, *Selected Music*, 12–14.

In order to understand the corpus of Ephrata hymnody, it was crucial to be able to compare manuscripts across collections. Thus, the research for this dissertation was performed by visiting all of the libraries and archives housing Ephrata and Snow Hill music manuscripts listed in Viehmeyer's *Index* along with listings in WorldCat. It also included a visit to one unlisted private collection. With the permission of the various librarians, archivists, and owners, photographs were taken. In many cases, each page of a manuscript was photographed, but in some instances, limited time resulted in the capture of only portions of a manuscript. Google Photos was then used to create an album for each distinct manuscript. The result is a collection of several thousands of photos that are used to compare and contrast the entire extant available collection of Ephrata and Snow Hill manuscript materials. Such a collection of digital images so seamlessly organized would have been prohibitively complicated until the current decade.

By examining the indexes (written in German as "Register") at the back of each music manuscript, and by analyzing the manuscripts' contents and paleography, it was possible to create a system of organization that corresponds to several of the printed hymnals used and/or created in Ephrata between 1739 and 1766. Thus, in this study, when referring to a music manuscript, a formulaic phrase is employed. Here is an example: "music manuscripts for the 1749 *Turtel=Taube* Type 1." This means that the manuscript in question specifically corresponds to the 1749 printing of the *Turtel=Taube*, and "Type 1" refers to its categorization as the first of two types of music manuscripts that correspond to the printed 1749 hymnal.

Here is a table that outlines the specific music manuscript types, providing information about number of copies, corresponding printed hymnals, number of voices, and likely dates of creation (*see* Table 2.1):

Manuscript Type	Number of Copies	Corresponding Printed Hymnal	Number of Voices	Likely Date of Creation
Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1	19	<i>Zionitischer Weyrauchs Hügel</i>	4	Definitely post-1739, likely post-1746, and potentially circa 1751.
Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 2	7	<i>Zionitischer Weyrauchs Hügel</i> and <i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747)	4	1742-1746. Potentially circa 1744.
Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 3	2	<i>Zionitischer Weyrauchs Hügel</i> and <i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747)	4	1746
Music Manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 4	5	<i>Zionitischer Weyrauchs Hügel</i> and <i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747)	2 (mostly)	Likely pre-1746
1746 Ephrata Codex	1	<i>Zionitischer Weyrauchs Hügel</i> and <i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747 and 1749)	5 (mostly)	1746 and 1749 or later
Music Manuscript for 1747 <i>Turtel=Taube</i> Type 1	5	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747)	4 (mostly)	1747-1749
Music Manuscript for 1747 <i>Turtel=Taube</i> Type 2	2	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747)	2 (mostly)	1747-1749
Music Manuscript for 1747 <i>Turtel=Taube</i> Type 3	2	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1747)	5	1800-1850 (Snow Hill)
Music Manuscript for 1749 <i>Turtel=Taube</i> Type 1	33	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1749)	4	Post-1749, likely circa 1754 (Ephrata); 1800-1850 (Snow Hill)
Music Manuscript for 1749 <i>Turtel=Taube</i> Type 2	9	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1749)	4	1749-1753
1754 <i>Paradisches Wunderspiel</i> Type 1	2	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1749); Deuteronomy, Jeremiah,	5 (mostly)	1754

		Psalms, Revelation, and Song of Solomon.		
1754 <i>Paradisches Wunderspiel</i> Type 2	8+	<i>Das Gesäng der einsamen und verlassenen Turtel=Taube</i> (1749); Deuteronomy, Jeremiah, Psalms, Revelation, and Song of Solomon.	4 (mostly)	1754
Music Manuscript for 1755 <i>Nachklang zum Gesäng der einsamen Turtel=Taube</i>	2	<i>Nachklang zum Gesäng der einsamen Turtel=Taube</i> (1755)	4	circa 1755
Music Manuscript for 1762 <i>Neuvermehrtes Gesäng der einsamen Turtel=Taube</i>	9	<i>Neuvermehrtes Gesäng der einsamen Turtel=Taube</i> (1762)	4	circa 1762
Music Manuscript for 1763 <i>Liebliche Lieder</i>	4	<i>Liebliche Lieder</i> (1763 manuscript – not print)	4	circa 1763
Additional non-categorized manuscripts	12	Various	Various	1739-1850 (Ephrata and Snow Hill)

Table 2.1: Summary of Ephrata and Snow Hill music manuscripts.

Some types of music manuscripts are standardized: they mostly resemble one another in size and content, and follow a universal order of pagination. Other types of manuscripts contain more variation: content is shared among them for the most part, but pagination is variable; what hold these types together are physical resemblance and a general correspondence to a specific printed hymnal. It would appear that the differences between manuscript types are due to liturgical function or purpose. Hypotheses regarding function are proposed below when relevant.

When the music manuscripts are viewed in the chronological order of their printed hymnal correspondence, various patterns emerge. One general theme seen throughout the oeuvre is that a section of one type of manuscript is used as a practice run for the subsequent type. For example, hymns found in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2 and Type 3 are also found in music manuscripts for the 1747 *Turtel=Taube*. The difference between them is that the hymns in the manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* are not given correspondence

numbers, but are numbered in manuscripts for the 1747 *Turtel=Taube*. The reason for this is one of simple chronology: the music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* were created before the 1747 *Turtel=Taube* hymnal went to print, and hence before page numbers could be assigned.²⁸ The fact that there is a preexistence of musical settings for hymns from the 1747 *Turtel=Taube* reveals that the hymns (both text and music) were in use at Ephrata during the mid-1740s and that the music manuscript was the format in which Ephrata writers and composers could present and test them out. This indicates an ongoing process of creation – a workshop system of continual invention, always looking to push the boundaries and include more varieties of settings for future collections.

The evolution of manuscripts is reflected by aforementioned studies of Ephrata's visual art, focusing mainly on broadsides and books, whether musical in nature or not. The notable Pennsylvania folk art collector Henry S. Borneman, after which an extensive collection at the Free Library of Philadelphia is named, wrote the following:

I am disposed to think that certain general designs were naturally developed at Ephrata through the years, each designer, perhaps, more or less subconsciously following the other. Indeed, one who is familiar with Ephrata Manuscripts will be able to identify them from their general appearance as the product of the Cloister, and not because of designs emblematic or symbolical of religious teachings.²⁹

²⁸ Albeit tangential, a valid question emerges at this point: why did the musicians of Ephrata leave the hymn numbers in manuscripts blank once the printed hymnal was created? It would have been simple to fill them in. There are two likely answers: (1) with the exception of the Ephrata Codex, discussed below, music manuscripts can only correspond with written numbers to one hymnal. The addition of numbers from a different hymnal would have been inconceivable, or at least confusing; and (2) once a new printed hymnal was published, all efforts went to creating new music manuscripts for it. At this point, the older manuscripts might have been retired.

²⁹ Henry S. Borneman, *Pennsylvania German Illuminated Manuscripts: A Classification of Fraktur-Schriften and an Inquiry into their History and Art* (New York: Dover Publications, Inc., 1973), 52.

Borneman's statement can be credibly applied to the music manuscripts. The process of musical composition and text setting at Ephrata was transmitted in practice rather than in didactic theory. Different scribes and illustrators likely worked on one manuscript as a joint project, with one scribe's work undoubtedly influencing the work of the next. The various music manuscript types outlined below are therefore representative of this fluidity of evolution in Ephrata's artistic production.

It deserves to be stated that Ephrata (and Snow Hill) music manuscripts do not necessarily exist in their original form. Most have been rebound at least once, either by eighteenth century or nineteenth century owners, or by twentieth or twenty-first century conservators. It is possible that several of today's extant copies are amalgamations, reorganizations, or physical combinations of earlier books (for an example, *see* the section on music manuscripts for the 1747 *Turtel=Taube* Type 1, below). Along these lines, not all title pages with dates or dedications may be accurate or reflect a manuscript's contents. For these reasons, any organization of Ephrata music manuscripts will be necessarily imperfect and subject to future revision.

A potential task for a bibliographic expert would be a comprehensive study of watermarks found across the Ephrata music manuscript oeuvre. The rationale for such an inquiry would be based on the known existence of at least two Ephrata paper mills. Apparently the first Ephrata paper mill closed in 1745, with another being established by 1750.³⁰ There are several different Ephrata watermarks related to these two mills,³¹ and they are found across Ephrata prints and manuscripts (*see* Figure 2.1 for an example). In

³⁰ John Bidwell, 46–47.

³¹ For an inventory of Ephrata watermarks, *see* Thomas L. Gravell and George Miller, *American Watermarks 1690–1835* (New Castle, DE: Oak Knoll Press, 2002), 174–175.

addition, Ephrata purchased paper from other Colonial mills and European vendors. An investigation of the use of these papers across documents could potentially yield information about chronology and manuscript creation process.



Figure 2.1: Ephrata watermark (EFRATA) as seen in Winterthur, Col. 318, 65 x 562, section 1, page F. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

What follows below are categorizations and descriptions of Ephrata and Snow Hill music manuscripts, based on all the data accessed over the course of this study. When relevant, historical information is included. In some cases, the entire music manuscript type is described as a whole. Below the general descriptions of each manuscript type is a list of the specific manuscripts, indicated by collection name and internal call number or manuscript number. In cases where there is significant variation among members of the same type and supplementary explanation is required, additional characteristics of the specific manuscripts are provided. Appendix J includes a comprehensive list of the contents of each music manuscript type. A complete chart of

music manuscripts is also provided in Appendix I, with a key to Viehmeyer's *Index* abbreviations, if applicable.

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1

This music manuscript type contains four-voice (SATB) hymn settings (unless notated below), and all musical settings correspond to hymns found in the 1739 *Zionitischer Weyrauchs Hügel*. Three hymns are set per page, with the layout across the book from the verso to the recto side. Pagination is denoted on the top left corner of the verso side, with one number per verso-recto pair.³² The Register is printed and is titled “Melodien-Register.” It provides one page number per text incipit, placed to the right of the text in a vertical column. This manuscript type is the most consistently and ornately decorated of the entire oeuvre. Most music manuscripts of this type contain illustrations on pages 3, 22, 36, 60, 87, 88, and 121 (*see* Figure 2.2).³³ There is no consistent size for this music manuscript type, but most of them fall between duodecimo and octavo dimensions.³⁴ Most manuscripts of this type contain modal charts type 3a³⁵ at the beginning. The ordering of hymns and pagination is generally consistent among manuscripts of this type.

³² While many studies of music manuscripts group pages by recto-verso pairings, Ephrata music manuscripts are organized according to verso-recto assembly.

³³ Bach, 162–168. Bach provides an analysis of the illuminations in the music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1, and notes their patterns (or lack thereof), and any correlation they might have to the hymn texts.

³⁴ The sizes of books and manuscripts referred to in this study are in accordance with the guidelines of the American Library Association. *See* Michael Levine-Clark and Toni M. Carter, eds., *ALA Glossary of Library and Information Science*, 4th ed. (Chicago: ALA Editions, 2013), 38.

³⁵ *See* Appendix B for the full list of modal chart classifications.



Figure 2.2: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1 Winterthur, Col. 318, 65 x 554, page 121. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

We know from the *Chronicon* and first-hand reports that the Ephrata sisterhood led a scriptorium that was responsible for the creation of many of the music manuscripts. In addition to taking the account of the *Chronicon* at face value, one may deduce an important clue from it. The *Chronicon* details information about the “writing-school, where the writing in ornamental Gothic text was done.”³⁶ As mentioned in the annotations in Appendix D, the *Chronicon* provides details of extended journeys taken by many of the Ephrata brethren as far as Connecticut during the early-to-mid 1740s. These trips would have displaced a significant part of the Ephrata’s labor force, and suggests that the solitary sisters would have been responsible for much of the communal duties including, of course, the copying work. Several other accounts in the *Chronicon* and elsewhere provide clues regarding the sisters’ work: For example, Beissel gave Sister

³⁶ Lamech and Miller, 168–169 (See Appendix D, 334).

Anastasia the task of copying hymns³⁷ during the early 1740s. In addition, although it was slightly later, the account of Israel Acrelius' visit to Ephrata describes the sisters as "engaged in copying musical note-books for themselves and the brethren."³⁸ In the twentieth century, Dorothy Duck attempted to reconstruct the system of copying of manuscripts, with the conclusion that various visual motifs were the signatures of various female artists.³⁹

It is reasonable to conclude that this manuscript type – the music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 1, produced during the 1740s or early 1750s – is largely the work of the women of Ephrata, if not in composition, then at least in copying. This hypothesis is significant because it helps to identify the neater Gothic-type script and illuminations of this manuscript type as the work of the sisters, and helps to differentiate it from other manuscript types, therefore attempting to shine a light on the issue of authorship, discussed in Chapter 5. It also casts potential doubt on Martin's unsubstantiated assertion that "the most magnificent examples of calligraphy appeared at Ephrata between 1745 and 1755."⁴⁰ Of course, the classification of any calligraphy as "most magnificent" is subjective. However, if we interpret the phrase to mean "consistently decorative," then Martin's time frame should be shifted as early as 1739 to include music manuscripts of this type.

³⁷ Lamech and Miller, 163–164 (See Appendix D, 329-331).

³⁸ Israel Acrelius, "Visit by the Provost Magister, Israel Acrelius, to the Ephrata Cloister, Aug. 20, 1753," in *A History of New Sweden, or the Settlements on the River Delaware*, trans. William M. Reynolds, (Philadelphia: Publication Fund of the Historical Society of Pennsylvania, 1876), 376. See Appendix G for the full quotation.

³⁹ Dorothy Hampton Duck, "The Art and Artists of the Ephrata Cloister," *Journal of the Lancaster County Historical Society* 97, no. 4 (1995): 138.

⁴⁰ Martin, 108.

All this stated, it is important to mention that we are unable to provide a definitive creation date or period for this manuscript type. There are no authorship inscriptions to be found on them, and only one of them bears a title page with dates. This is “Mother Maria’s book” in the private collection of Guy Oldham in the United Kingdom (see Figures 2.3 and 2.4). Its inscription reads, “*Schwester Maria / Werde gekrönet mit dem seligen Hoffnungs Krantz: vor Ihre gehabte Müh und Leiden hier auf Erden. Und: esse das Brod der Unverweslichkeit im Paradis Gottes. Ephrata 1751.*” This translates as, “Sister Maria: may you be crowned with the blessed wreath of hope for your troubles and sufferings here on earth, and may you eat the bread of incorruptibility in God’s Paradise. Ephrata 1751.” (Translation by Hedwig Durnbaugh.)

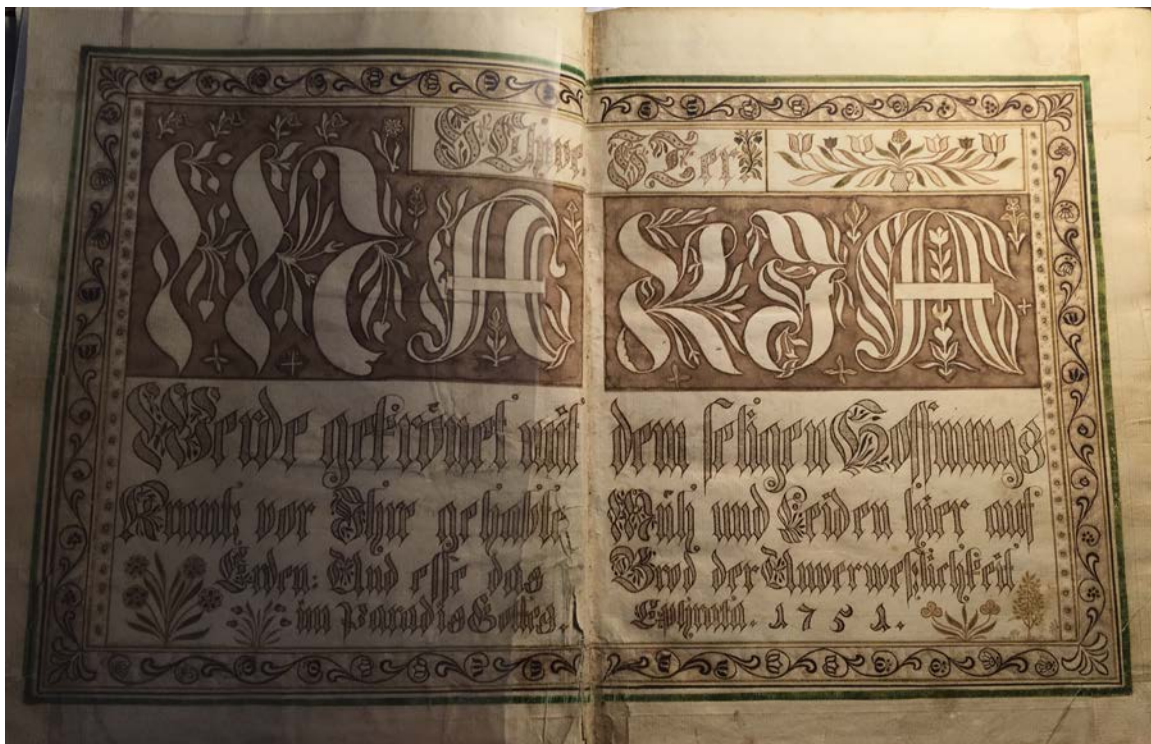


Figure 2.3: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1
Guy Oldham Private Collection, “Mother Maria’s book,” title page.

If the 1751 date accurately reflects the remainder of the manuscript, it would situate it twelve years after the publication of the 1739 *Zionitischer Weyrauchs Hügel*

print. Indeed, there is no reason to doubt that 1751 is the date of the manuscript. The calligraphic style, paleography, and border decorations of the title page match those of the body of the manuscript. The pictorial imagery found on various pages reflects the idea of sisterhood, with images of women in devotional positions (*see* Figure 2.4), and therefore coordinates with Mother Maria (Maria Eicher), the prioress of the sisterhood ca. 1745–1764. It should be mentioned that depiction of humans, while commonplace in other Ephrata *Fraktur* including *Der Christen ABC*, is rare in music manuscripts. Thus, although the Mother Maria book greatly resembles other music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* in content and form, it deviates from the standard because of its specific imagery.

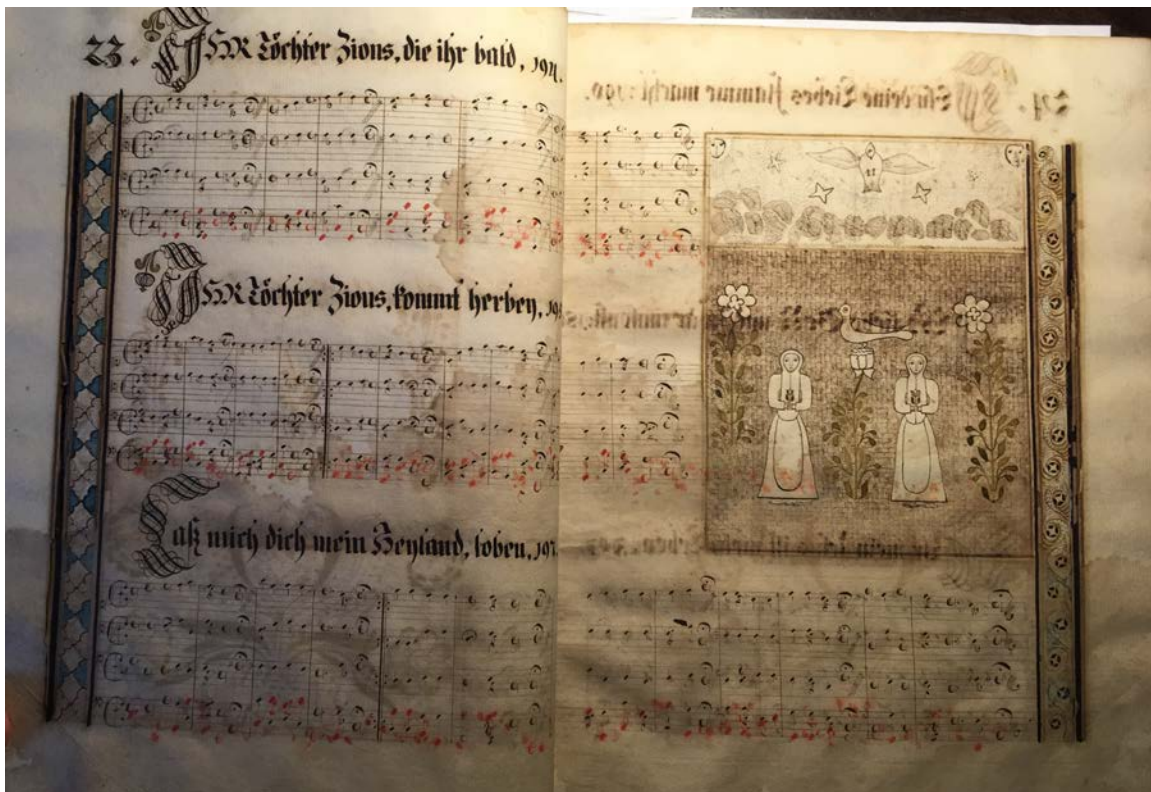


Figure 2.4: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1
Guy Oldham Private Collection, “Mother Maria’s book,” page 23.

In addition to the issue of one particular title page, the presence of modal chart type 3a in many of the music manuscripts brings another layer of complexity to this study, corroborating the 1751 date in the Mother Maria book. Modal chart type 3a contains eleven modes as opposed to nine. It also usually presents “*Der 4 Stimmen ABC*,” Ephrata’s unorthodox modification of the *règle de l’octave*, discussed in Chapter 3. Because these two modes (D major and D minor) plus the *règle de l’octave* adaptation do not appear in the 1746 treatise and accompanying modal charts, it is likely that they were added to Ephrata’s musical system after 1746. This suggests that music manuscripts containing modal charts of type 3a (and 3b and 3c, for that matter) would be dated after 1746. The notion that music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 might come after music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2, 3 and 4, and the Ephrata Codex (all discussed below) is probable. It would suggest that Type 1 (containing only one continuous grouping of pages with simple pagination) represents a refinement of the complicated organizational schemes found in the other music manuscripts of this type. We cannot make such a claim with absolute confidence, however. For this reason, we can date music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 as definitely post-1739, likely post-1746, and potentially circa 1751.

Because of their colorful illuminations, music manuscripts of this type have received the most attention by scholars of Ephrata studies, usually through the lens of theology or art history. And because so many of the hymns in the 1739 *Zionitischer Hügel* are by European authors, it means that the majority of the hymns set in these music manuscripts are set to non-Ephrata texts (compared with settings of the *Turtel=Taube*, an

entirely Ephrata-original work). This lopsided focus on music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* is somewhat ironic; it reveals a dearth in attention paid to other music manuscripts that are wholly unique to Ephrata and American Colonial history.

Here is a table (*see* Table 2.1) of the 19 extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1. For a comprehensive list of its contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification ⁴¹
Columbia University	New York	NY	Ephrata Cloister manuscript collection 9 ⁴²	Ephrata	BLB
Elizabethtown College Library	Elizabethtown	PA	MMS-0003	Ephrata	
Elizabethtown College Library	Elizabethtown	PA	MMS-0004 ⁴³	Ephrata	MBV
Ephrata Cloister Collection	Ephrata	PA	EC 85.3.1	Ephrata	ECH
Ephrata Cloister Collection	Ephrata	PA	EC 97.1	Ephrata	
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 2	Ephrata	PPA
Guy F. Oldham	Kingston upon Thames	UK	Not catalogued. Also known as “Mother Maria’s book” ⁴⁴	Ephrata	
The Hershey Story Museum	Hershey	PA	c. 14	Ephrata	HMA
The Hershey Story Museum	Hershey	PA	c. 13	Ephrata	HMB

⁴¹ Viehmeyer assigned three-letter codes for most of the music manuscripts he accessed. The research for this dissertation took additional music manuscripts into account. For this reason, not every manuscript has a Viehmeyer classification. *See* “Hymn Text and Hymn Tune Books Index” in Viehmeyer, *Index*, unnumbered pages.

⁴² This manuscript’s Register is intended for music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2 in format, but its page numbers correspond to Type 1.

⁴³ This music manuscript is for five voices (SATBB). Although it is similar in content to the other music manuscripts of this type, it is not similar in paleography or calligraphic illumination. It contains modal chart 3a with paleography matching music manuscripts for the 1749 *Turtel=Taube* type 1. For this reason, this particular music manuscript was likely created separately from others of its type.

⁴⁴ Bach, 207. NB: a fifth part (the second bass) is added throughout music in this manuscript in red ink written above the preexisting bass part.

HSP	Philadelphia	PA	Cassel Collection, Document 10	Ephrata	HPA
Juniata	Huntingdon	PA	DS 020	Ephrata	
Juniata	Huntingdon	PA	DS 021	Ephrata	
Lancaster History Museum	Lancaster	PA	Not catalogued ⁴⁵	Ephrata	
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 199	Ephrata	
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 197	Ephrata	SDD
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 198	Ephrata	SDE
State Library of Pennsylvania	Harrisburg	PA	RB 783.95 Ep38ma	Ephrata	SHB
United States Library of Congress	Washington	DC	M 2116.E6 1745 (B)	Ephrata	LCC
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 554	Ephrata	WMA

Table 2.2: The extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1.

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2

This music manuscript hymnal contains four-voice (SATB) hymn settings. Three hymns are set per page, with the layout across the book from the verso to the recto side. Pagination is denoted on the top left corner of the verso side, with one number per verso-recto pair. The Register is printed as “Melodien Register” and it is in two columns corresponding to two separate sections of the manuscript. If a hymn appears in the first large section, it is given a number in the left column; if it appears in the second large section, it is given a number in the right column; some of the incipits found in the Register correspond to hymns that are set two or three times throughout the manuscript, and are given numbers in both columns.

⁴⁵ This manuscript was discovered in the Lancaster History Museum’s collections in July 2017. An article about this manuscript by Jeff Bach is forthcoming.

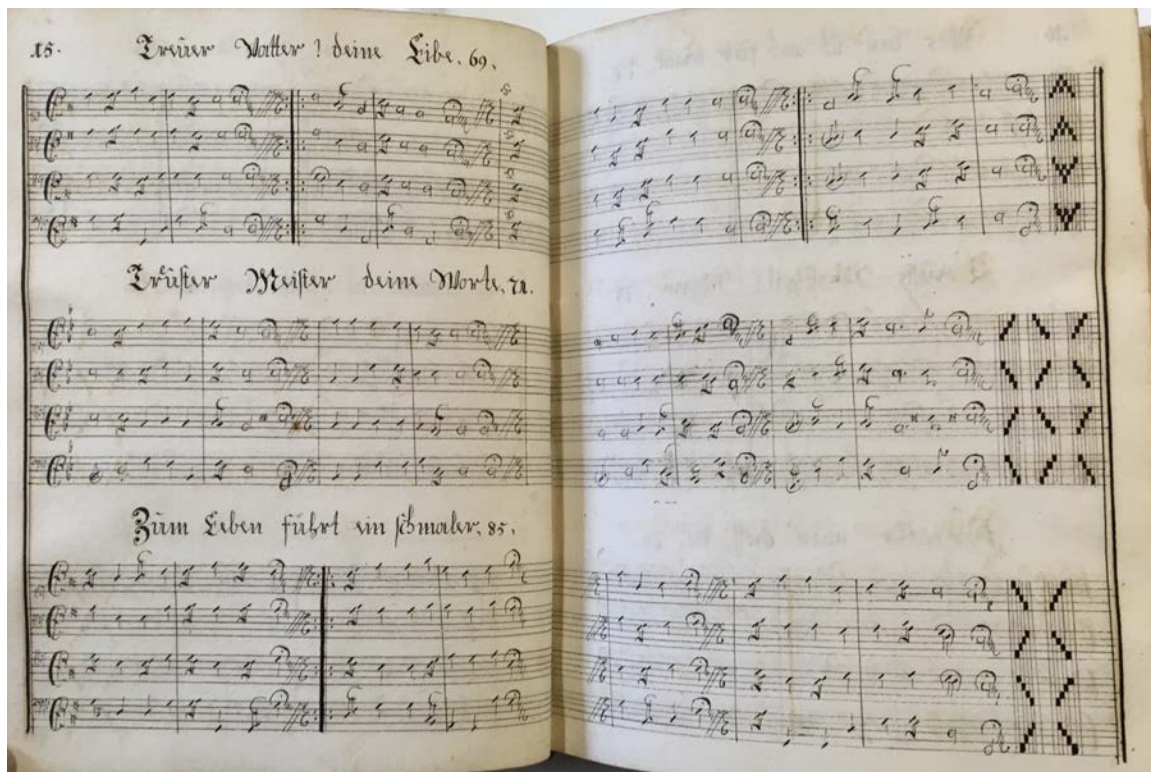


Figure 2.5: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 2. Ephrata Cloister Collection, EC 77.4, section 1, page 15.

This music manuscript type corresponds mainly to hymns in the 1739 *Zionitischer Weyrauchs Hügel*, and also contains some hymns from the 1747 *Turtel=Taupe*. This manuscript type also contains settings of antiphonal motets, including the Rose-Lilie-Blume sequence (discussed throughout this chapter and also in Chapter 4 and Appendix H), found throughout several types of Ephrata music manuscripts. The Rose-Lilie-Blume section of the manuscript contains minimal illuminated lettering and decoration. And other than in this section, none of the music manuscript hymnals of this type contain elaborate illustrations, and nearly all are produced solely with black ink. Paleography varies significantly throughout each manuscript of this type, suggesting creation by a number of different scribes. There is no consistent size for this music manuscript, but most fall between duodecimo and octavo dimensions. Of the seven manuscripts of this type, three contain modal charts. Two of these are complete, and correspond to chart type

2a.⁴⁶ The third is partial, but corresponds in paleography to type 2a, which is distinctly different in style from other chart types.

In general, the manuscripts of this type do not correspond neatly to one another in terms of hymn order or pagination, which varies widely between manuscripts. As stated above, music manuscripts of this type contain hymns from the 1747 *Turtel=Taube*. These hymns are not given correspondence numbers to a printed hymnal, confirming that the manuscripts date from before 1747.

A possibility is that this type of hymnal was considered a practice run for the Ephrata Codex and/or music manuscripts for the 1747 *Turtel=Taube*. The rationale for this is as follows. First, the paleography for Type 2 is quite different from that of Type 1 (the work of the sisters, as suggested above). We also know, according to the *Chronicon*,⁴⁷ that the brothers prepared the Ephrata Codex. It is conceivable that the brothers created music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2 in preparation for the Ephrata Codex, particularly given the similarity in content between the two.

Second, there are no elaborate illuminations in Type 2, and this stands in contrast to the more decorative Type 1. The relative plainness of Type 2 abandons the typical presentational nature of Ephrata music manuscripts, and this suggests that Type 2 might have functioned as a draft. Alternatively, it is conceivable that Type 2 manuscripts were created by scribes who were not versed in the practice of illumination. Given that the

⁴⁶ See Appendix B.

⁴⁷ Lamech and Miller, 168. For the complete quotation plus annotation, see Appendix D, 333–334.

sisters were known for their scriptorium and illuminations, this suggests that Type 2 was created by the Ephrata brethren.

Third, the double columns in the Register also allow for the frequent setting of certain hymn texts more than once. Winterthur, Col. 318, 65 x 562 shows evidence of mistakes in the Register, with “x” marks next to numbers that were not ultimately included in the collection. This seems to indicate that Type 2 was a work in progress; as hymn texts were selected and as their music was composed, page numbers were then written in the Register without necessary correspondence across various manuscripts of the same type. The perceived result of this is a system of creation that led to a final version found in the Ephrata Codex.

It appears that the Register for this manuscript type was printed before the music was written and/or organized. This inference is based on the fact that there is no set scheme of pagination for the Register, and many hymns are listed but not set to music. This would suggest that every text hymn had the potential of a musical setting, but not all were ultimately set due to time or choice. In general, the hymns at the beginning of Type 2 (the section with lettered pages) either correlate with the hymns that are written at the end of Type 1, or are hymns that are set for the first time at Ephrata. Given that the hymns at the end of Type 1 appear to be additions, it follows that they are the first ones included in Type 2. Other than this, there does not appear to be a correlation between sections of Type 2 with Type 1.

The date of these music manuscripts is likely no earlier than 1742. The evidence to support this is the presence of the hymn “O wohl dem! Der von Hertz” listed in the Register, but not set to music. This hymn is only found in the 1742 printing of *Geistliches*

Blumen=Feld,⁴⁸ a limited print that does not serve as a general hymn source for Ephrata.

The music manuscript is also produced no later than 1746, which is the year of the creation of the Ephrata Codex. The rationale for this is that if Ephrata Codex is the end result of the various music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1, then 1746 would be the latest date for their production. Taking the 1744 inscription in Ephrata Cloister Collection, EC 77.3 at face value, then we can date Type 2 securely in 1744. Thus, we shall set the bounds for Type 2 between 1742 and 1746, with the strong possibility that the type dates to 1744.

The following is a table of the seven extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2. For detailed descriptions of each manuscript and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Columbia University	New York	NY	Ephrata Cloister manuscript collection 12	Ephrata	BLD
Ephrata Cloister Collection	Ephrata	PA	EC 77.3	Ephrata	ECZRG
Ephrata Cloister Collection	Ephrata	PA	EC 77.4	Ephrata	ECG
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 10	Ephrata	PPE
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 211	Ephrata	SDB
United States Library of Congress	Washington	DC	M 2116.E6 1745	Ephrata	LCD
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 562	Ephrata	WME

Table 2.3: The extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2.

⁴⁸ Viehmeyer, *Index*, 215.

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3

This music manuscript hymnal type contains four-voice (SATB) hymn settings, with three hymns per page, set from the verso to the recto side. Page numbers are found on the top left corner of the verso side, with one number per verso-recto pair. The Register at the end of the manuscript is handwritten and untitled. Next to hymn text incipits are two columns corresponding to the two large sections of the manuscript. As in Type 2, page numbers for the first large section are in column 1, and for the second large section in column 2. Some of the incipits correspond to hymns that are set two or three times throughout the manuscript. Some hymn text incipits are not given any corresponding page numbers. Letters are written in the Register next to hymns that are included in the lettered pages section. There are some illustrations in this manuscript type, but none is elaborate. Both manuscripts of this type are produced solely with black ink. Handwriting varies throughout the manuscript, suggesting creation by a number of scribes. Both manuscripts of this type are roughly in octavo dimension and include a handwritten copy of the music theory treatise. At the end of the treatise, type 1 modal charts are included. The two manuscripts are not congruent, but largely share the same contents. Organization and pagination varies between the manuscripts, according to the patterns detailed below.

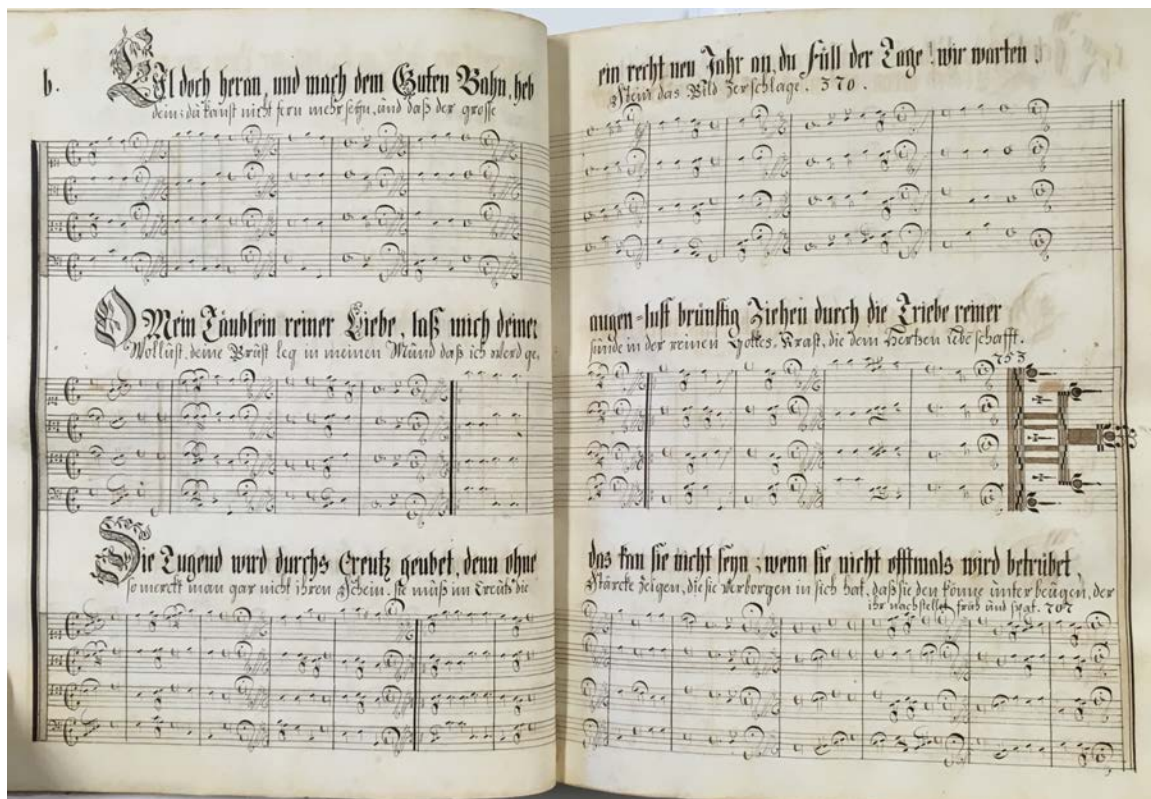


Figure 2.6: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3. Ephrata Cloister Collection, EC 80.33.2, section 2, page B.

The contents of this manuscript type are largely similar to those found in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2. They contain hymns set to the *Zionitischer Weyrauchs Hügel* along with several hymns from the 1747 *Turtel=Taube*. As is the case with Type 2, these *Turtel=Taube* hymns are not given correspondence numbers, and this corroborates the stated 1746 completion date for both manuscripts.

It is evident that Type 2 is a trial run for Type 3. The formats of the two types are overwhelmingly similar. The principal difference between the two versions is that Type 3 is presentational in nature and contains the manuscript copy of the music treatise. Pagination between the two types is similar. For example, section 2, page 5 of HSP, Cassel Collection, Document 11 follows the same ordering as section 3, pages 26–27 of

Winterthur, Col. 318, 65 x 562. This possibly signifies that hymns were grouped in clumps, perhaps because they carried a particular religious or liturgical significance for the community. The fact that hymns remain in groups across various versions of the same hymnal indicates that the process of creation was one that took a degree of planning and preparation, and versions like Type 2 were consulted when constructing more presentational versions like Type 3 and the Ephrata Codex.

In many cases, hymns with text by Ephrata writers (particularly those written by Beissel), are grouped together. For example, HSP, Cassel Collection, Document 11 groups Beissel's texts together sometimes for several pages at a time (as in the first 15 pages of section 4), or just for one page in the middle of a section (section 4, page 91).

Here is a table of the two extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3. For detailed descriptions per manuscript and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Ephrata Cloister Collection	Ephrata	PA	EC 80.33.2	Ephrata	ECI
HSP	Philadelphia	PA	Cassel Collection, Document 11	Ephrata	HPE

Table 2.4: The extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3.

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 4

This music manuscript hymnal mostly contains two-voice hymn settings of Ephrata hymns, with at least four hymns per page, set from the verso to the recto side. Page numbers are found on the top left corner of the verso side, with one number per verso-recto pair. Most manuscripts of this type are oblong in shape. In content, paleography, lack of illumination, and use of black ink, this manuscript type is most like

Type 2. The principal difference is the use of two voices, as opposed to four. The notable exception to this is the Rose-Lilie-Blume sequence found in each volume, set in its standard four-voice format. This sequence is found in central locations in the hymnals, denoting its aforementioned presumed liturgical importance. As in Type 2 and Type 3, the manuscripts of this type are organized in two large parts that correspond to the right and left columns in the Register. The Register (titled “Melodien Register”) is either printed or handwritten – it is not consistent across the manuscript type.

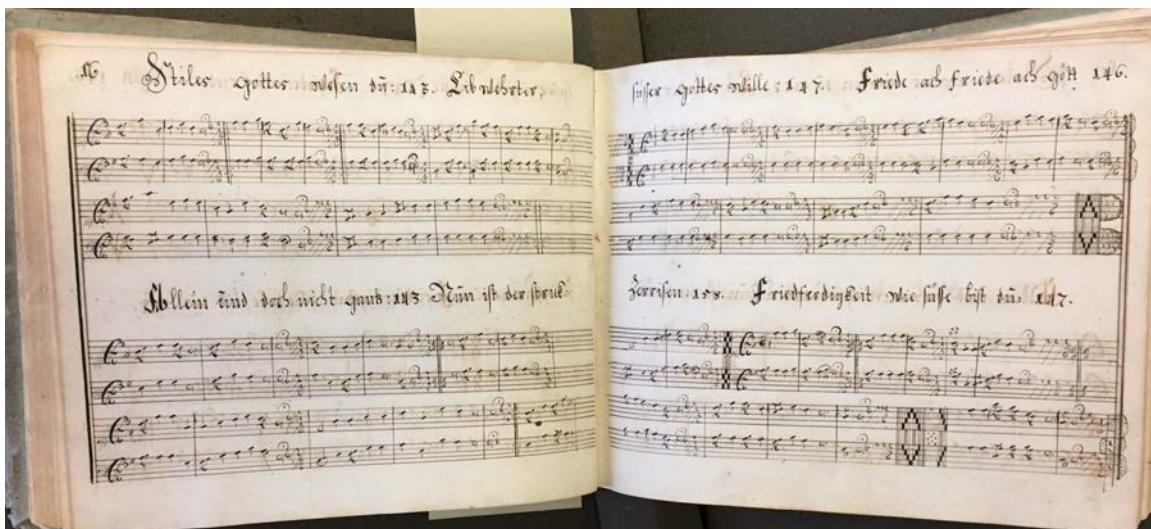


Figure 2.7: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 4. Pennsylvania State Archives, MG 351, Item 210, section 1, page 15.

Type 4 mirrors Type 2 and Type 3 in many ways; their structures and content are largely the same. In addition, Type 4 resembles Type 2 in its handwriting and style (see Figure 2.7). For this reason, Type 4 might be viewed as a rehearsal for Type 3, just as Type 2 is.

The fact that this hymnal type exists as a two-voice volume creates an opportunity for inquiry. The voice included across all versions is the soprano part – the hymn tune. The other parts that are set – alto, tenor, and bass – vary from manuscript to manuscript within the type. This leads to a question about the purpose of providing two voices

instead of four. One possibility is that the manuscript was intended for use by singers of a particular voice part. Such a manuscript type would save time for the copyist. Another theory views the two-part manuscript as a compositional sketchbook for hymns. Given that Type 4 is likely a precursor to Type 3 and the Ephrata Codex, such an idea could be valid. However, there is no method by which to prove that this is the case, since none of the manuscripts of this type is dated, making it impossible to establish a precise chronology. A discussion of music marginalia in Chapter 4 takes the topic of two-part settings further, exploring the ideas from this paragraph in more depth.

Here is a table of the five extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 4:

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Ephrata Cloister Collection	Ephrata	PA	EC 74.1	Ephrata	ECA
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 9	Ephrata	PPD
Juniata	Huntingdon	PA	DS 034	Ephrata	
New York Public Library	New York	NY	*KD 1739	Ephrata	NPB
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 210	Ephrata	SDK

Table 2.5: The extant available copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 4.

The 1746 Ephrata Codex

This large volume – the lengthiest of the Ephrata music manuscripts – is a combination of hymns from the 1739 *Zionitischer Weyrauchs Hügel* and both the 1747 and 1749 *Turtel=Taupe*. The ordering of sections and pages is unique and non-congruent in relation to other Ephrata music manuscripts. The Register is similar to that of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3, in that it is handwritten

and contains two columns for numbers, corresponding to two large sections. The hymns listed in the Register are from *Zionitischer Weyrauchs Hügel*, and hymns corresponding solely to the *Turtel*=*Taube* are not mentioned. The majority of the music in the manuscript is in five parts (SATBB) with several four-part settings and a few six- and seven-part pieces as well.

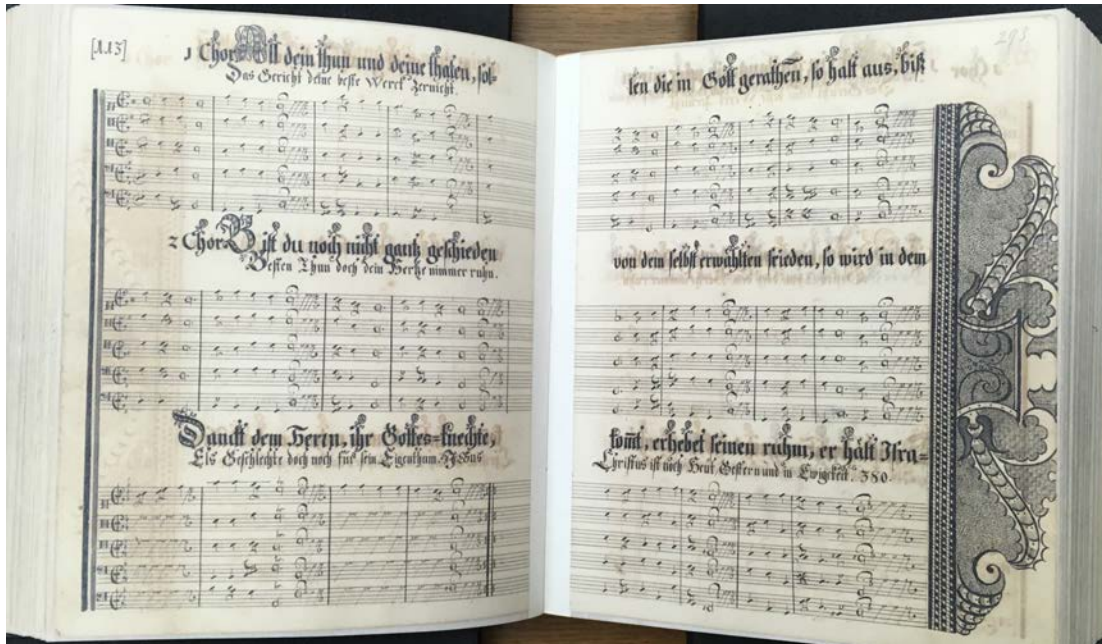


Figure 2.8: The 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 113. Courtesy, the Music Division at the Library of Congress.

The manuscript is dedicated to Beissel, as indicated clearly by the opening page, a large square folio bound into the manuscript, and folded out from the bottom. The center of this page contains large Gothic *Fraktur* script with the word “Fridsam” (“Fridsam,” “Friedsam,” or “Vater Friedsam” was one of Beissel’s chosen names) and a dedicatory text. Surrounding the page are Biblical quotations with names of various brethren (Jethro, Nehemia, Theonis, Jonathan, and Jaebez) below them. These men are presumably authors, composers, and/or scribes of the volume. It is possible that the Ephrata Codex’s dedication coincided with the completion of a new meetinghouse constructed in 1746

named Bethania. This construction of this house was prompted by the ejection of Israel Eckerlin from Ephrata and “perhaps symbolized a resurrection of the brothers’ order.”⁴⁹

It is important to mention the unique history of the Ephrata Codex. In her dissertation, Martin relates some of the manuscript’s provenance, describing its status as a gift from Peter Miller to Benjamin Franklin in 1771,⁵⁰ Franklin’s gift of it to the English parliamentarian John Wilkes in 1775, its subsequent century-and-a-half absence from the historical record and related questions surrounding its existence based on a passage in the *Chronicon*,⁵¹ and its rediscovery in 1927 at a Park Avenue book collectors’ auction.⁵² The American antiquarian Gabriel Wells purchased the Ephrata Codex at the auction for \$475 and then sold it to the Library of Congress for the same price.⁵³

The fact that the Ephrata Codex is a dedicatory volume and also a compendium work is echoed by its decorative nature. This manuscript is the only one across the entire Ephrata oeuvre to use Roman numerals consistently. Starting in section 2,⁵⁴ Roman numerals are employed to number hymns, usually with three numerals per page. In addition, the decorations in this volume are entirely unlike those found in the other music manuscripts. The standard Ephrata visual art tropes are colorful flowers, birds, and other imagery in early *Fraktur* style. Also common are more abstract designs that serve the function of filling blank page space and/or dividing hymns from one another. By contrast, the Ephrata Codex is decorated mostly with elaborate and abstract drawings in black and grey. These drawings are more classical in style, and are found almost exclusively on the

⁴⁹ Bach, 133.

⁵⁰ See Appendix E for Miller’s letter to Franklin that accompanied the Ephrata Codex.

⁵¹ Lamech and Miller, 168. See Appendix D, 333–334.

⁵² Martin, 127–131.

⁵³ Ibid, 353.

⁵⁴ See Appendix J for a comprehensive listing of section divisions and contents.

right side of the recto page serving as visual flourishes to complete each hymn. They begin in section 3, and are concurrent with the Roman numerals. At the end of section 3, antiphonal hymns are presented, with choirs alternating from one hymn to the next. Here the classical decorations are adjusted to reflect this change in content. Earlier, the decorations were organized three per page, which each situated at the end of a stave. The design at the end of section 3 is one larger decoration per page that spans all three staves. This visual element helps to reinforce the hymns' interconnectivity (*see* Figure 2.8).

Whereas the norm in Ephrata music manuscripts is to set at least three hymns per verso-recto page, the organization of the Ephrata Codex is more spacious. Sometimes only two hymns are set on a page in the manuscript. For example in section 1, page P, the hymn “Der reine Lebens=Geist schwingt” is set on two systems. The identical setting in HSP, Cassel Collection, Document 11 is found in section 2, page P (minus the second bass part). Here, the hymn spans the middle of the page from verso to recto, and then is finished at the end of the top system, divided by a decorative barrier from the hymn “O was for Gunst und große Gnad.” Thus, rather than conserving space and paper, the Ephrata Codex is liberal in its use of space, which reflects its status as a presentational volume to honor Beissel (*see* Figures 2.9 and 2.10).

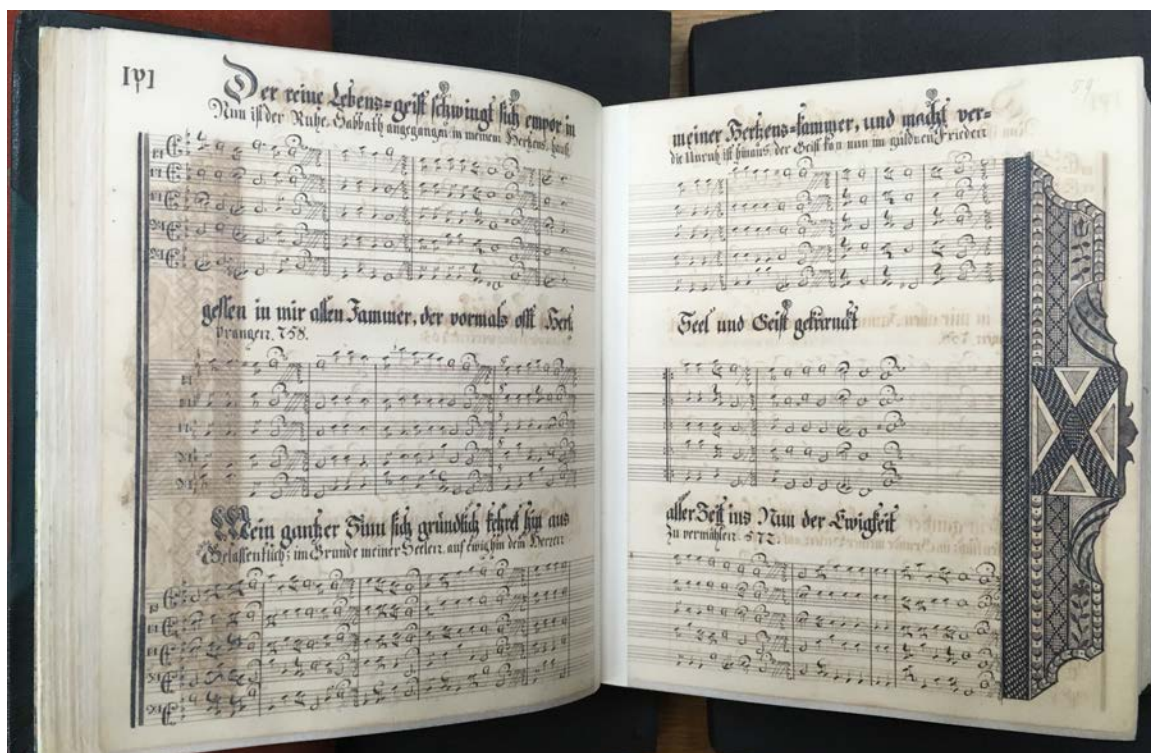


Figure 2.9: The 1746 Ephrata Codex. LC, M 2116.E6 1746, section 1, page P.
 Courtesy, the Music Division at the Library of Congress.

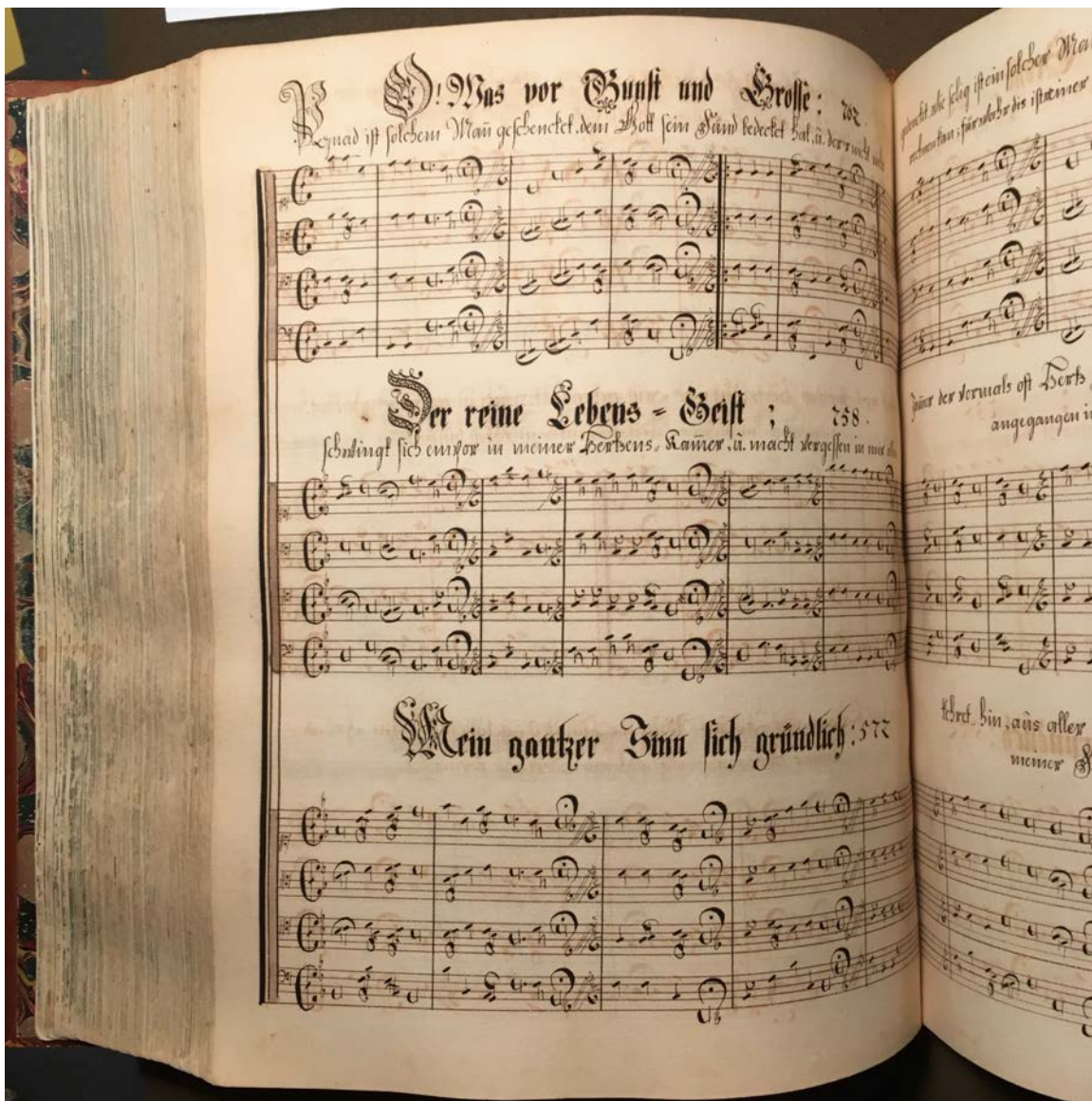


Figure 2.10: Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3. HSP, Cassel Collection, Document 11, section 2, page P.

As stated above, the Ephrata Codex contains hymn settings of texts found in a variety of manuscript sources. The majority of the volume sets texts from the 1739 *Zionitischer Weyrauchs Hügel*, but additional texts from the 1747 *Turtel=Taube* (unnumbered), and 1749 *Turtel=Taube* (numbered!) are included. Before 1749, no pagination scheme for the second publication of the *Turtel=Taube* would have been in existence. Therefore, the fact that hymns from a 1749 publication with corresponding

numbers are included indicates that the Ephrata Codex was augmented in or after 1749. This would place the date of creation for the manuscript in 1746 (the stated date on the title page) with subsequent add-ons in 1749 or after. What is remarkable is that the supplementary 1749 hymns are added to section 3 within the pagination scheme presented in the 1746 Register. For example, as mentioned below in the description, section 3, page 163–166 corresponds to the 1749 *Turtel=Taube*, but pages after this (167–205) match with the 1739 *Zionitischer Weyrauch's Hügel*. This would suggest that the process of manuscript creation in 1746 accounted for an expected addition, or that pages 163–166 are replacement pages for music that had been originally included in 1746. In either case, the Register does not have any listing for hymns or motets for section 3, pages 163–166. The paleography and lack of decoration for these pages are distinctively different from the rest of the volume. The handwriting is messier, less precise, and hurried. It appears to be the work of one person (see Figure 2.11).

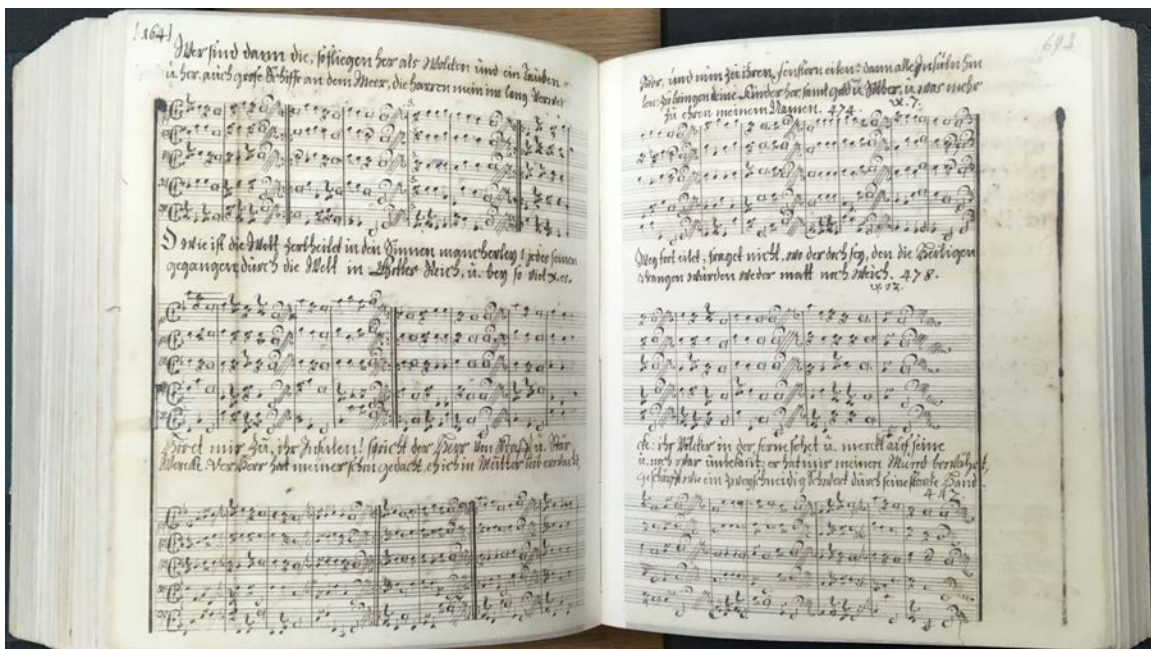


Figure 2.11: The 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 164. Courtesy, the Music Division at the Library of Congress.

There is an additional important feature of the Ephrata Codex settings of hymns corresponding to the 1749 *Turtel=Taube*. Among the music manuscripts from Ephrata, these settings are only found in the Ephrata Codex and music marginalia for 1749 *Turtel=Taube* prints located today in libraries throughout the United States and abroad. Many of these hymn settings correspond only to a stanza within the text of an overall hymn. This would suggest a careful curating of specific favorite texts by the composer. For example, the hymn “Wer sind dann die, so fliegen her als” in section 3, page 164 of the Ephrata Codex corresponds to stanza 7 of the hymn “Wach auf und brich im Licht,” which commences on p. 473 of the 1749 *Turtel=Taube*. “Wach auf und brich im Licht” is set in other music manuscripts, but stanza 7 is only found in the Ephrata Codex. That these texts are sectioned off in such a way implies a more specific focus on poetic meaning and musical affiliation. A discussion of the marginalia is found in Chapter 4.

It should be noted that hymn texts other than those in the 1739 *Zionitischer Weyrauchs Hügel* and the two versions of the *Turtel=Taube* are set in the Ephrata Codex. One hymn text is only found in a manuscript located today the Boston Public Library: “Lobe lobe lobe lobe Zion deinen Gott” is uniquely located in the Boston manuscript, and is set to music in 5 parts in the Ephrata Codex (section 2, page 109).

Below is information for the Ephrata Codex’s location and call number, followed by its content details. For detailed descriptions of this manuscript and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
United States Library of Congress	Washington	DC	M 2116.E6 1746	Ephrata	LCE

Table 2.6: The extant available copy of the 1746 Ephrata Codex.

Music Manuscripts for the 1747 *Turtel=Taube* Type 1

The 1747 *Das Gesäng der einsamen und verlassenen Turtel=Taube* is significant because it is the first large-scale self-produced print hymnal from Ephrata. All of the hymns contained therein are original to the Ephrata community, with most by Beissel. The book represents a coalescing of identity for the settlement, placing Ephrata-native texts in an important position, and affirming the distinctiveness of the community among other German-language Pietist settlements in Pennsylvania.⁵⁵ Martin makes an important observation concerning the paper and watermarks found only in pages 1–90 of this hymnal. On these pages, watermarks contain a countermark that reads “1744,” which, Martin suggests, might mean that portions of the print could have been bound in other books as early as 1744, which was three years before the 1747 publication date.⁵⁶ This would help to explain the presence of unnumbered *Turtel=Taube* hymns in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Types 2, 3, and 4, and the Ephrata Codex. Regardless of its date, the fact that this hymnal is set to music in decorative manuscript form confirms the idea that it holds a place of significance for the community.

⁵⁵ Claire Taylor Jones, “Prelude to the New World: The Role of Voice in Early Pennsylvanian Mysticism,” *Eighteenth-Century Studies* 44, no. 3 (2011): 339–340.

⁵⁶ Martin, 92.



Figure 2.12: Music Manuscript for the 1747 *Turtel=Taube* Type 1. State Library of Pennsylvania, RB 783.95 Ep38man, page 146.

The music manuscript hymnal contains mostly four-voice (SATB) hymn settings, and all musical settings correspond to hymns found in the 1747 *Turtel=Taube*. Three hymns are usually set per page, with the layout across the book from the verso to the recto side. As with most other manuscript types, pagination is denoted on the top left corner of the verso side, with one number per verso-recto pair. The Register is printed, and is titled “Register.” It provides one page number per text incipit, placed to the right of the text in a vertical column. There is no absolutely consistent size for this music manuscript, but all five extant copies are between duodecimo and octavo dimensions. Most manuscripts of this Type contain modal charts of type 2a at the beginning. The ordering of hymns and pagination is generally consistent among manuscripts of this type.

In music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* and the Ephrata Codex, hymn texts by the same writer are sometimes grouped together. This is most

frequently the case with hymn texts by Beissel, as in the Ephrata Codex, section 3, pages 1–21. Music manuscripts for the 1747 *Turtel=Taube* take this feature further. All hymn texts referenced on pages 1–126 are by Beissel, with the exception of “Herr Jesu Christ Ach siehe doch” on page 99 by Brother Nehemia. The remainder of the manuscript contains a small number of pages referencing hymn texts by Ephrata sisters, and another group for texts by Ephrata brethren. Details of these pages are provided in Appendix J. This organization by author within the manuscript illustrates Beissel’s social and artistic leadership. It also indicates the growing distinctiveness of the sisters and brethren over the course of the 1740s. This organizational scheme also mirrors that found in the 1747 printed hymnal, which presents Beissel’s texts first, followed by the sisters’ and then the brothers’. Indeed, the music manuscript largely follows the order presented in the printed hymnal.

Music manuscripts of this type are most similar in appearance to music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1. Both types are comparable in shape and size. In addition, the calligraphy of the hymn incipits is similar, along with the same types of illustrations, usually flowers, located on the same pages in different manuscripts of this type (*see* Figure 2.12).

As noted in the specific description list below, the Rose-Lilie-Blume sequence is present in this music manuscript type on pages 72–79. Although it does not contain the same style of illuminations and calligraphic titling that the sequence receives in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Types 2, 3 and 4, and the Ephrata Codex, the section does stand apart from the rest of the volume. This is most evident through an examination of the different type of paper used for this section. For

example, in Winterthur, Col. 318, 65 x 555, Ephrata-made paper (.006 inches thick, and bearing an EFRATA watermark) is used for all pages until page 72 recto, at which point the paper is thinner, with a more brittle texture. This paper is .004 inches thick, and bears the watermark of a *fleur de lis*. This could be non-Ephrata paper or Ephrata paper, but it is certainly of a different production. After page 80 recto, the first type of paper is again used. For a manuscript produced between 1747 and 1749, the sourcing of Ephrata-produced paper is complicated, particularly if it is true that the Ephrata paper mill closed in 1745.⁵⁷ Regardless of the source of the paper, what this difference reveals is a separate production for the Rose-Lilie-Blume sequence. It is likely that this music – which is different in form, decoration, paleography, and (likely) function from most of the rest of the manuscript – was copied separately (and perhaps earlier) and then added into this music manuscript when it was compiled.

We are able to give a definitive date range for music manuscripts of this type. This is possible because of the presence of several complete hymn texts from the 1749 *Turtel=Taube* with musical settings found at the end of each of the five manuscripts (see Figure 2.13 as an example). These hymns are not given correspondence numbers, implying that they were included in the manuscript before the hymns existed in a printed volume. Indeed, these hymn texts, detailed below, are *not* in the 1747 *Turtel=Taube*. Because of the lack of correspondence numbers for these few hymns, we can confidently date music manuscripts of this type between 1747 and 1749.

⁵⁷ Bidwell, 46–47.

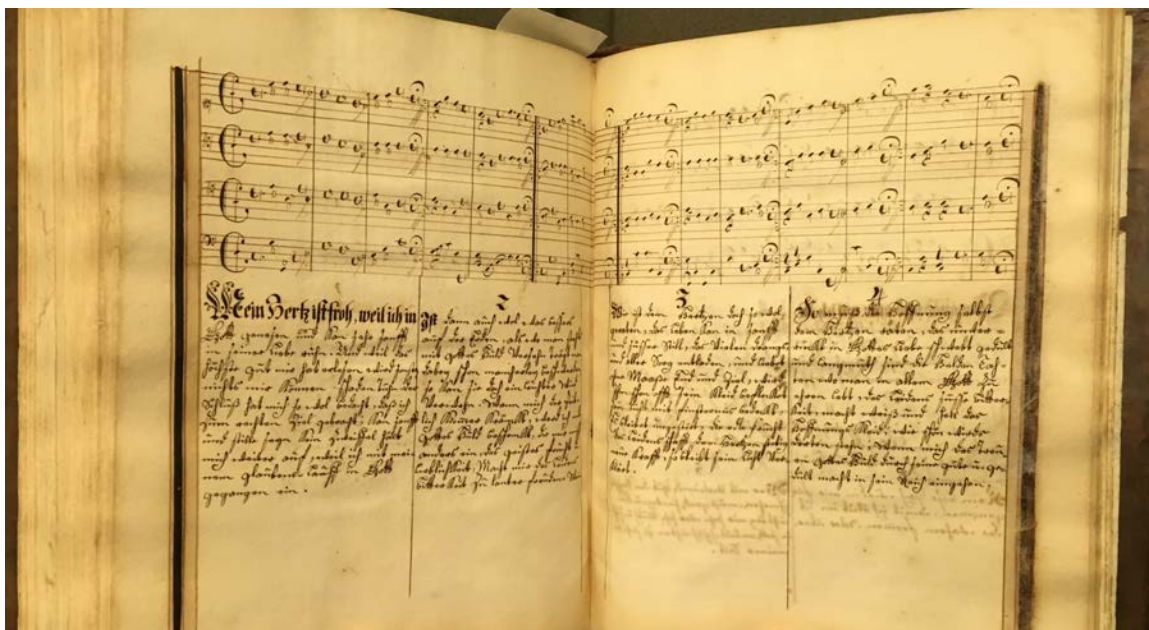


Figure 2.13: Music Manuscript for the 1747 *Turtel=Taube* Type 1. Winterthur, Col. 318, 65 x 555, unnumbered page at back of manuscript. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

The presence of these hymns from the 1749 *Turtel=Taube* within this manuscript reinforces the aforementioned notion of Ephrata music manuscripts as works in progress. They are unfinished documents that are consistently forerunners of the next work. These hymns are found in music manuscripts for the 1749 *Turtel=Taube*, which reveals that the process of musical creation at Ephrata was a constantly evolving one: as a hymn text was introduced, it would be set to music. And frequently the final pages of a music manuscript would be left blank so that the work of text writing and musical composition could be carried out.

Here is a table of the five extant available copies of music manuscripts for the 1747 *Turtel=Taube* Type 1. For detailed descriptions of this manuscript type and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Chicago History Museum	Chicago	IL	MSS AlphaV: Ephrata ⁵⁸	Ephrata	MCHS-B
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 3	Ephrata	PPB
State Library of Pennsylvania	Harrisburg	PA	RB 783.95 Ep38man	Ephrata	SHC
The Moravian Congregation	Lititz	PA	Not catalogued	Ephrata	MCA
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 555	Ephrata	WMB

Table 2.7: The extant available copies of music manuscripts for the 1747 *Turtel=Taube* Type 1.

Music Manuscripts for the 1747 *Turtel=Taube* Type 2

In content, this manuscript type is practically identical with music manuscripts for the 1747 *Turtel=Taube* Type 1. However, in format and style, this manuscript type follows the example of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 4, meaning the music is in two parts as opposed to four. In the Juniata manuscript, the music is for soprano and tenor. In the Pennsylvania State Archives manuscript, the music is for soprano and alto. Each hymn is set to two parts with the exception of the Rose-Lilie-Blume sequence, which is for four parts, and identical with the setting in music manuscripts for the 1747 *Turtel=Taube* Type 1. This version follows the same order of hymns as Type 1, and because it is only two voices, it results in a condensed pagination with usually four hymns per page. Even in cases where hymns in music manuscripts for the 1747 *Turtel=Taube* Type 1 contain six to eight voices, Type 2 maintains only two voices. For example, “Ich geh gebückt den gantzen Tag,” on page 101 of Type 1 contains six voices (SSATBB) (*see* Figure 2.14). In Type 2, it is only set for two voices (SA) (*see* Figure 2.15). Curiously, it is not the first soprano part from Type

⁵⁸ For a mid-twentieth century study of this manuscript, *see* Elizabeth K. Miller, “An Ephrata Hymnal,” *Antiques* 52, no. 4 (October 1947): 260–262.

1 that is included in Type 2, but rather the second soprano part. This suggests that the second soprano part is the actual original hymn tune and that the first soprano is an auxiliary descant.

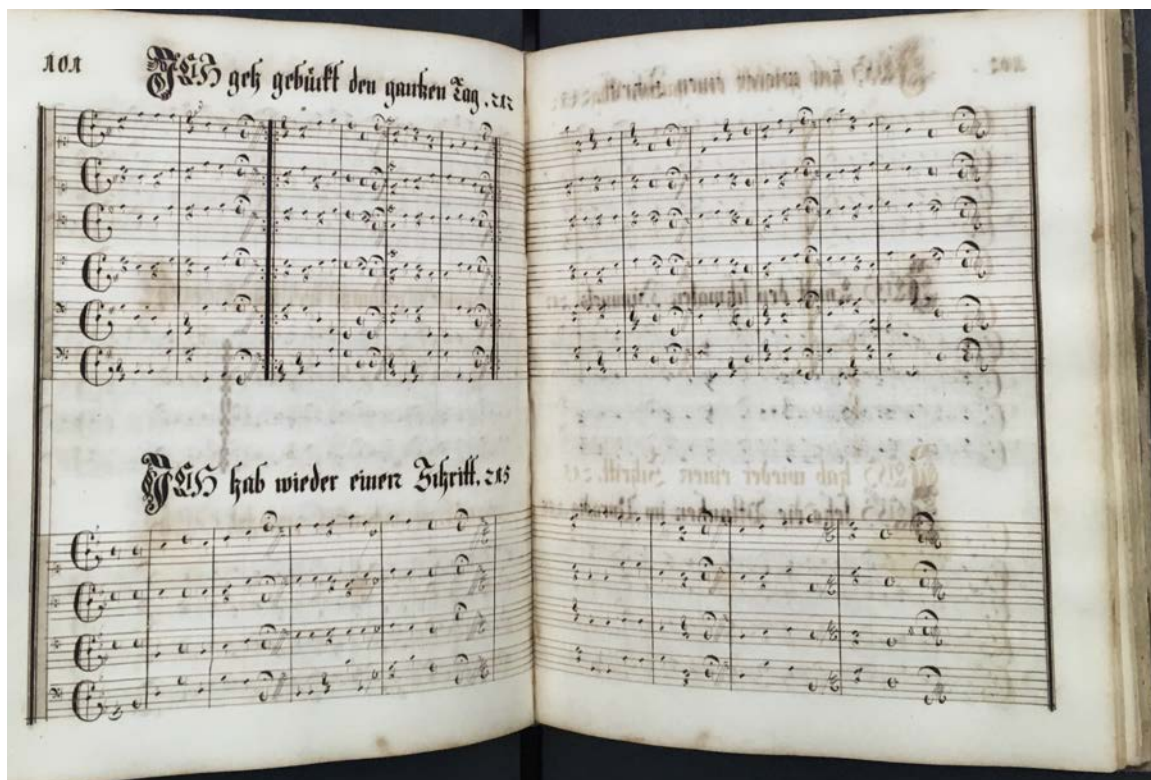


Figure 2.14: Music Manuscript for the 1747 *Turtel*=*Taube* Type 1. Chicago History Museum, MSS AlphaV: Ephrata, page 101.



Figure 2.15: Music Manuscript for the 1747 *Turtel*=*Taube* Type 2. Pennsylvania State Archives, MG 351, Item 196, page 87.

The shape and dimensions of the manuscript (duodecimo to octavo) are similar to Type 1. And as in most Ephrata music manuscripts, the page numbers are found on the top left corner of the verso page, with hymns spanning from the verso to recto side. The Register for both music manuscripts is printed at the end of the volume. Pagination is adjusted in the Register for both manuscripts with handwritten numbering next to the printed number. The handwritten number denotes the actual page number in the manuscript.

Here is a table of the two extant available copies of music manuscripts for the 1747 *Turtel*=*Taube* Type 2:

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Juniata	Huntingdon	PA	DS 013	Ephrata	
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 196	Ephrata	SDC

Table 2.8: The extant available copies of music manuscripts for the 1747 *Turtel=Taube* Type 2.

Music Manuscripts for the 1747 *Turtel=Taube* Type 3

This music manuscript hymnal contains only five-voice (SATBB) hymn settings, and all of these musical settings correspond to hymns found in the 1747 *Turtel=Taube*. The manuscript is oblong in shape, and only one hymn is set per page, from verso to recto. This music manuscript is undoubtedly a nineteenth-century creation from Snow Hill. Like other Snow Hill manuscripts (which are presumed to be dated mostly between 1800 and 1850)⁵⁹, this one contains thicker and sturdier paper than the kind found in Ephrata manuscripts. The conspicuous lack of watermarks in Snow Hill manuscripts suggests the use of purchased wove paper as opposed to the laid paper pressed and used at Ephrata. This music manuscript also features handwriting that is distinctively different from the type found in Ephrata materials. Whereas Ephrata handwriting appears fluid and efficient, Snow Hill handwriting is generally boxier and painstakingly precise. Snow Hill scribes employ the color green extensively, and frequently juxtapose it with red, whether in the borders of a page, or in the calligraphy of titles of hymns (*see* Figure 2.16).

⁵⁹ There are three sources of information regarding Snow Hill music manuscript dating. The first are the late nineteenth-century writings of Obed Snowberger, transcribed in Appendix F. The second are completion dates on Snow Hill manuscripts as late as 1849 and 1850 (specifically, these are Juniata, VAULT-HYMNALS-MS E6 1848, and Winterthur, Col. 318, 65 x 556, *see* Figure 2.18). The third is a statement by the art historian Cynda Benson that “The Snow Hill scriptorium flourished in the 1840s.” *See* Benson, “Early American Illuminated Manuscripts from the Ephrata Cloister,” (PhD diss., University of Kansas, 1994), 22.

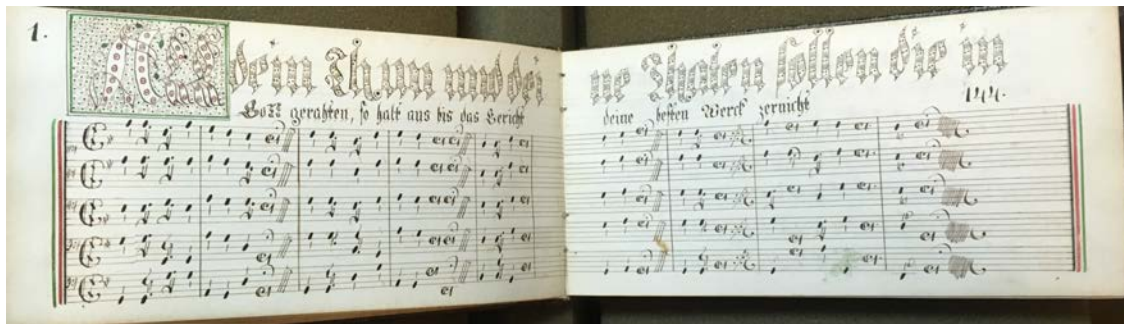


Figure 2.16: Music Manuscript for the 1747 *Turtel=Taube* Type 3. Free Library of Philadelphia, Borneman MS 4, page 9. Courtesy, Rare Book Department, Free Library of Philadelphia.

Cynda Benson provides a descriptive summary of Snow Hill manuscripts:

The style of [Snow Hill] manuscripts derives from eighteenth-century Ephrata examples, some of which must have made their way into the hands of the Snow Hill congregation. Many of the designs and motifs were based on the Ephrata prototypes. The approach to decoration parallels that of Ephrata: some elaborate title and ownership pages, geometric bar illumination based on the lines of the staff, and intricate floral and figurative illumination. Nevertheless, illuminators at Snow Hill did not copy slavishly. The floral illuminations, while still rigidly symmetrical, are bolder and even more simplified and stylized. New compositions and forms are introduced,⁶⁰ as well as newly available materials. The Snow Hill manuscripts are easily distinguished by their use of wove paper and by a wider variety of washes in brighter, more intense colors, closer to those in the contemporary Pennsylvania German style.⁶¹

It is difficult to guess why this particular music manuscript type – music manuscripts for the 1747 *Turtel=Taube* Type 3 – was created. Although it corresponds to the 1747 *Turtel=Taube*, its contents are significantly fewer in number than those of Types 1 and 2. Indeed, it only contains 49 hymn settings plus a handwritten Register. The additional fifth voice (the second bass part) in Type 3 further differentiates it from the other types. Using Viehmeyer's *Index* as a useful reference, a comparison between this manuscript and others reveals that not all of the musical settings in this manuscript are in types 1 and 2. For example, the setting of first hymn in Type 3, "All dein Thun und deine

⁶⁰ Discussed at the end of this chapter.

⁶¹ Benson, "Early American Illuminated Manuscripts," 22.

Thaten” (see Figure 2.16) is not the same as its setting in Types 1 and 2. This setting is found, however, on page 42 of the 1754 music manuscript known as “Zionitischer Rosen=Garten” (HSP, Cassel Collection, Document 17), which is a music manuscript for the 1749 *Turtel=Taube* Type 1 (see Figure 2.19). A comparison of several other hymns reveals the same concordance between these two manuscripts and lack of consistent correlation with music manuscripts for the 1747 *Turtel=Taube* Types 1 and 2.

HSP, Cassel Collection, Document 17, an Ephrata original, contains handwriting of the Snow Hill’s last inhabitant, Obed Snowberger. This indicates that this manuscript was at Snow Hill for a time. It would then suggest that Free Library of Philadelphia, Borneman MS 4 is a miniature hymnal containing music that is copied from HSP, Cassel Collection, Document 17. Perhaps the selections in this manuscript represent the favorite or the most used hymns during a particular period at Snow Hill.

Here is a table of the 2 extant available copies of music manuscripts for the 1747 *Turtel=Taube* Type 3:

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 4	Snow Hill	PPC
Juniata	Huntingdon	PA	Request at library	Snow Hill	MJC

Table 2.9: The extant available copies of music manuscripts for the 1747 *Turtel=Taube* Type 3.

Music Manuscripts for the 1749 *Turtel=Taube* Type 1

In 1749, the Ephrata press produced a second edition of the *Turtel=Taube* hymnal, which is identical with the 1747 version until page 295. At this point, it significantly diverges in content and order from the 1747 version, containing additional new hymns. It is only by viewing the content after page 295 that one is able to determine

the print's vintage. Indeed, copies of the 1749 version retain a title page with the 1747 date. Thus, it is possible to view the 1749 version as a large supplemental insert to the 1747 edition. As is the case with the 1747 print, all hymn texts in the 1749 edition are original to Ephrata, and are by Beissel and various brothers and sisters of the community.



Figure 2.17: Music Manuscript for the 1749 *Turtel=Taupe* Type 1. New York Public Library, *KD 1747, page 108.

(*Das Gesäng der einsamen und verlassenen Turtel-Taube nemlich der Christlichen Kirche*. Ephrata, Drucks der Brüderschafft im Jahr, 1747. New York Public Library. Rare Book Collection. Astor, Lenox, Tilden Foundations.)

The music manuscripts for the 1749 *Turtel=Taupe* are divided into two types. Type 1 is a manuscript, and Type 2 is a manuscript-print hybrid, discussed below. There are varying styles of paleography, illumination, and presentation among individual manuscripts within Type 1, but all of them share the same content and similar ordering of hymns. In addition, all have four-part (SATB) settings throughout (with two notable exceptions, discussed below). Most music manuscripts of this type contain a printed

Register with the same listings of hymns as the 1749 *Turtel=Taube* print's Register. If Type 1 manuscripts contain modal charts, then they only are type 3a or 3b. There is one exception to this rule: Millersville University, MS 350, the only music manuscript in the oeuvre containing modal chart 5. It is discussed in Chapter 3.

As is the case with most of the oeuvre, this music manuscript type contains three hymns per page, with systems set across from verso to recto. Page numbers are written on the upper left hand corner of the verso page, and pagination is distributed with one page number per verso-recto pair. Dimensions are between duodecimo and octavo size. Again, the notable exception to these rules is Millersville University, MS 350, which gives one page number per side of page. The paleography in this manuscript is vastly different from that found in both Ephrata and Snow Hill manuscripts, but its content is congruent with other music manuscripts of this type.

Of this music manuscript type, 18 are from Ephrata and 15 are from Snow Hill. Given that the majority of Snow Hill music manuscripts are copies of Ephrata originals, it reveals that the copying of this music manuscript type was commonplace. It is likely that the music manuscripts for the 1749 *Turtel=Taube* were central to Snow Hill liturgy and musical practice. Indeed, the Juniata College Library collection, the majority of which was transferred from Snow Hill in 1997,⁶² contains eight music manuscripts of this type that are of Ephrata origin. The logic follows that they were transported from Ephrata to Snow Hill in the late eighteenth century and were presumably used there.

⁶² For details about this transfer, see Seachrist, *Snow Hill: In the Shadows*, 99–100, and Durnbaugh, *Snow Hill Nunnery: A Special Collection*, pamphlet.

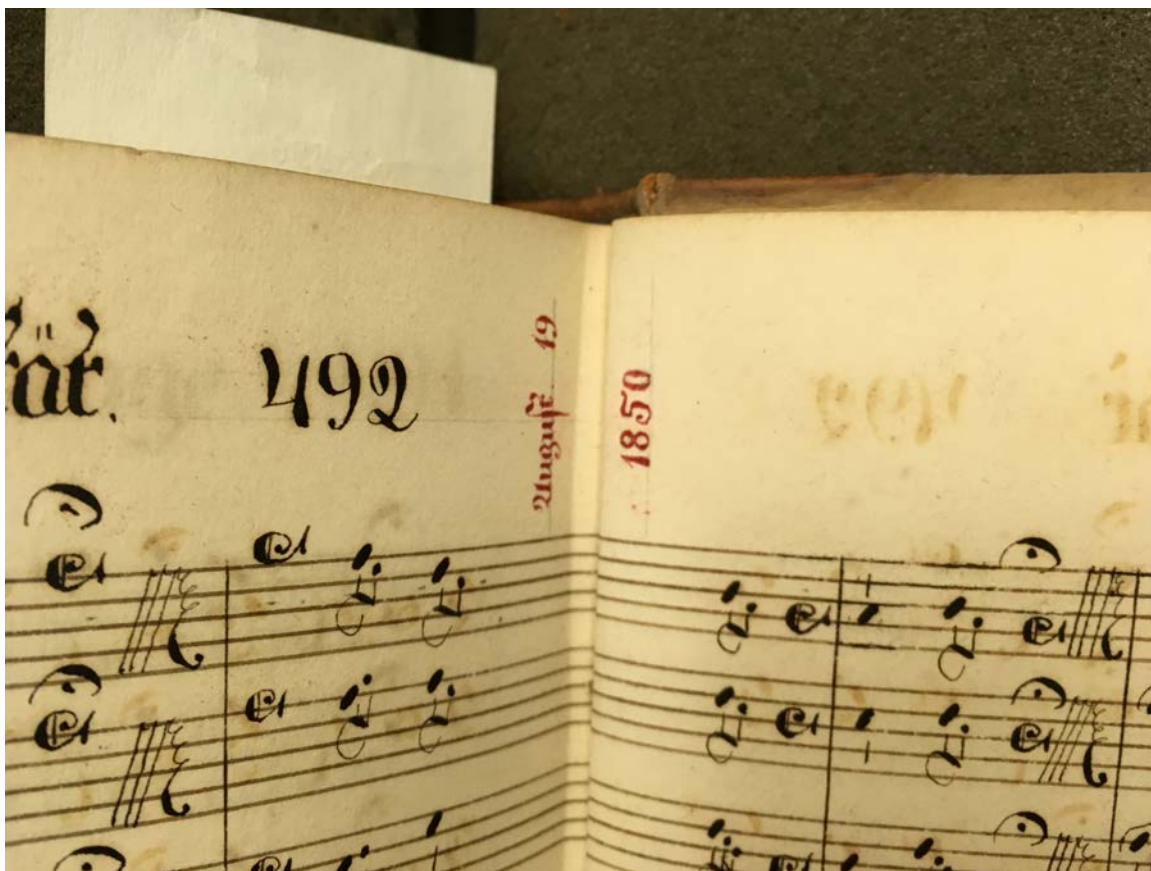


Figure 2.18: Music Manuscript for the 1749 *Turtel*=*Taube* Type 1. Winterthur, Col. 318, 65 x 556, page 124. Specific focus on completion date marking. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

What is conspicuously missing from music manuscripts of this type is the Rose-Lilie-Blume sequence, mentioned earlier and discussed at length in Chapter 5. Although its individual motets are listed in the Register, they are not assigned page numbers, and they do not appear at any point in the notated music. There is, in fact, no visual or musical centerpiece in this manuscript type that creates a particular focus, other than title and dedication pages in certain volumes. The result is a manuscript that gives the appearance of a user-friendly volume, one that is both practical and accessible.

As is the case with most music manuscripts from Ephrata and Snow Hill, it is difficult to establish dates for most of them. For the Ephrata manuscripts, we are able to find a locus with HSP, Cassel Collection, Document 17 (*see* Figure 2.19), also known as

“Zionitischer Rosen=Garten” and mentioned above as the source for the music manuscript for the 1747 *Turtel=Taube* Type 3. HSP, Cassel Collection, Document 17 contains a dedicatory page to Beissel followed by a title page, which reads:

Zionitischer Rosen=Garten von der Geistlichen Ritterschafft in der Kirchen Gottes gepflantzet und erbauet Bestehend in allerley angenehmen Melodien und Weisen, zum nutzlichen gebrauch in der Kirchen Gottes. Ephrata den 16 des 2 Monats, 1754.

This translates as:

Zionitic rose garden, planted and constructed by the spiritual knighthood in the churches of God, consisting of all sorts of pleasant melodies and modes for practical use in God’s churches. Ephrata, on the 16th of the 2nd month, 1754.⁶³

The date of 1754 corroborates the fact that the manuscript is coordinated with an imprint dated to 1749. However, it does not provide any more information regarding the other manuscripts of this type. Although its contents match the other manuscripts, Cassel Collection, Document 17 is a volume of five-part settings, and the fact that it is heavily illuminated sets it apart. Therefore, for undated Ephrata manuscripts of this type, the most that we are able to establish is a creation date of post-1749, and likely circa 1754.

⁶³ Martin, 141.



Figure 2.19: Music Manuscript for the 1749 *Turtel*=*Taube* Type 1. HSP, Cassel Collection, Document 17, page 47.

Unfortunately, the Snow Hill copies are even more problematic for dating. For example, Seventh Day Baptist Historical Society #11, B. Martin: 151 is a copy of HSP, Cassel Collection, Document 17. It even maintains the date of 1754 on its title page. This reveals a penchant at Snow Hill for literal preservation of Ephrata manuscripts via copying. It does not, however, help to establish any reliable dating. We are forced to rely on the primary source recollections of Obed Snowberger⁶⁴ and a few completion dates on manuscripts, as mentioned above, for the approximate dating of 1800–1850.

⁶⁴ Obed Snowberger, “This book has been here at Snow Hill...” April 1890, Snowhill, PA. For Snowberger’s complete description, see Appendix F, 342–343.

Here is a table of the 33 extant available copies of music manuscripts for the 1749 *Turtel*=*Taube* Type 1. For detailed descriptions of this manuscript type and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Columbia University	New York	NY	Ephrata Cloister manuscript collection 11	Ephrata	BLC
Columbia University	New York	NY	Ephrata Cloister manuscript collection 8	Ephrata	BLA
Franklin and Marshall College	Lancaster	PA	MSS 5 Literary Manuscripts, Ephrata Cloister Music Manuscript in Book Form, ca. 1745	Ephrata	MFM
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 11.5	Ephrata	PPG
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 4.5	Snow Hill	PPH
Guy F. Oldham	Kingston upon Thames	UK	Not catalogued	Ephrata	
HSP	Philadelphia	PA	Cassel Collection, Document 12	Snow Hill	HPD
HSP	Philadelphia	PA	Cassel Collection, Document 14	Snow Hill	MB
HSP	Philadelphia	PA	Cassel Collection, Document 17 ⁶⁵	Ephrata	ZRG
Juniata	Huntingdon	PA	DS 001	Ephrata	
Juniata	Huntingdon	PA	DS 002	Ephrata	
Juniata	Huntingdon	PA	DS 003	Ephrata	
Juniata	Huntingdon	PA	DS 004	Ephrata	
Juniata	Huntingdon	PA	DS 005	Ephrata	
Juniata	Huntingdon	PA	DS 006	Ephrata	
Juniata	Huntingdon	PA	DS 007	Snow Hill	
Juniata	Huntingdon	PA	DS 008	Snow Hill	
Juniata	Huntingdon	PA	DS 009	Ephrata	
Juniata	Huntingdon	PA	DS 010	Snow Hill	
Juniata	Huntingdon	PA	DS 011	Ephrata	
Juniata	Huntingdon	PA	DS 012	Snow Hill	
Millersville University	Millersville	PA	MS 349	Snow Hill	
Millersville University	Millersville	PA	MS 350	Snow Hill	

⁶⁵ This hymnal contains five-part (SATBB) settings.

New York Public Library	New York	NY	*KD 1747	Ephrata	NPA
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 385	Snow Hill	SDH
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 388	Snow Hill	SDG
Seventh Day Baptist Historical Society	Janesville	WI	#11 B. Martin: 151 ⁶⁶	Snow Hill	SDA
Seventh Day Baptist Historical Society	Janesville	WI	Case I	Snow Hill	SDL
State Library of Pennsylvania	Harrisburg	PA	RB 783.95 EP38m	Snow Hill	SHA
United States Library of Congress	Washington	DC	M 2116.E6 1749	Ephrata	LCA
United States Library of Congress	Washington	DC	M 2116.E6 M9 1780	Ephrata	
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 556	Snow Hill	WMF

Table 2.10: The extant available copies of music manuscripts for the 1749 *Turtel*=*Taube* Type 1.

Music Manuscripts for the 1749 *Turtel*=*Taube* Type 2

As mentioned above, Type 2 is a hybrid of print and manuscript. The printed elements are the page numbers, which occupy the upper left hand corner of the verso pages, and the hymn text incipits, printed two per page, also only on the verso side. The manuscript elements include the staves drawn neatly below the hymn text incipits and across to the recto side, musical notations, basic illuminations, and hymn correspondence numbers written next to the printed incipits. Manuscripts of this type are oblong in shape. In some cases, a third hymn is included on the recto page, and the music for the other hymns is spatially condensed to accommodate it (*see* Figure 2.20). All hymns of this manuscript type are for four voices (SATB), with the exception of Juniata, DS 014, a Snow Hill copy for one voice (soprano) for the majority of the volume.

⁶⁶ This hymnal contains five-part (SATBB) settings.



Figure 2.20: Music Manuscript for the 1749 *Turtel=Taube* Type 2. Columbia, Ephrata Cloister manuscript collection, [ca. 1747]-1800, Document 10, page 86. Courtesy, Rare Book & Manuscript Library, Columbia University in the City of New York.

The contents of this hymnal are more or less the same as those of Type 1, but their ordering is slightly different. The most immediately discernable indicator of this difference is the opening hymn. Type 1 begins with “Ach Gott wie mancher bitterer Schmerz” and Type 2 begins with “Bin ich schon Lebens=Saar.” As with Type 1, the order of the hymns in the manuscript is roughly in line with the sequence in the printed 1749 hymnal. Specific sections are detailed below. Most music manuscripts of this type include a printed Register. In addition, if this manuscript type contains modal charts, they are either type 3a, 3c, or incomplete. As is the case with music manuscripts for the 1749 *Turtel=Taube* Type 1, there is no setting of the Rose-Lilie-Blume sequence present, although its individual motets are mentioned in the Register without page numbers assigned.

It is simpler to establish a likely date range for Type 2 of this music manuscript than it is for Type 1, even though there are no written dates in any versions of this manuscript type. This is possible because if we are to view this print-manuscript hybrid

as a trial run for the much more elaborate 1754 *Paradisiches Wunderspiel*, then we can logically conclude that it would be created before 1754. Even if we eliminate that idea from consideration, we are able to take advantage of the existence of one of the two extant music manuscripts for the 1755 *Nachklang zum Gesäng* (discussed below), which is a repurposed version of the music manuscript for the 1749 *Turtel=Taube* Type 2. It is likely that the music manuscript for the 1755 *Nachklang* was created in 1755 or a few years later. Thus, it is possible to give this manuscript type a date range between 1749 and 1755, with a likely narrower range of 1749–1753.

Here is a table of the nine extant available copies of music manuscripts for the 1749 *Turtel=Taube* Type 2. For detailed descriptions of this manuscript type and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Columbia University	New York	NY	Ephrata Cloister manuscript collection 10	Ephrata	
Ephrata Cloister Collection	Ephrata	PA	EC 14.65.797	Ephrata	
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 11	Ephrata	PPF
HSP	Philadelphia	PA	Cassel Collection, Document 18	Snow Hill ⁶⁷	HPC
Juniata	Huntingdon	PA	DS 014	Snow Hill ⁶⁸	
Juniata	Huntingdon	PA	DS 016	Ephrata	
Juniata	Huntingdon	PA	DS 017	Ephrata	
Juniata	Huntingdon	PA	DS 018	Ephrata	
Juniata	Huntingdon	PA	DS 019	Ephrata	

Table 2.11: The extant available copies of music manuscripts for the 1749 *Turtel=Taube* Type 2.

⁶⁷ This manuscript is an entirely handwritten copy of this manuscript type. Because it is from Snow Hill, which did not have a printing press, none of it is printed.

⁶⁸ Ibid.

1754 *Paradisches Wunderspiel*⁶⁹ Type 1

This music manuscript represents an expansion of a heretofore-neglected genre within the study of Ephrata music: the through-composed motet. Although in earlier Ephrata music manuscripts, parts of the Rose-Lilie-Blume sequence and a few other motets are given full text underneath the music, they are the exception. The common feature in Ephrata manuscripts before 1754 is music set to text that is referenced with an incipit and printed hymnal page number. The *Paradisches Wunderspiel* eliminates the need for a printed hymnal concordance. By having access to all of the texts in the music manuscript, the performer is given the luxury of reading only one page at a time. What is more, with this format, Ephrata composers are able to experiment more fully with text setting, antiphony, section solos, and expanded numbers of parts.

⁶⁹ It is important to differentiate the 1754 *Paradisches Wunderspiel* music manuscript from the 1766 *Paradisches Wunderspiel* printed hymnal, the last large print created at Ephrata. Both bear the same name, but their content, form, and function is distinctively different.



Figure 2.21: 1754 *Paradisches Wunderspiel* Type 1. LC, M 2116.E6 1751, page 31.
Courtesy, the Music Division at the Library of Congress.

Page numbers for the manuscript are written on the top left of the verso page, with one page number per verso-recto pair. As is the case with preceding manuscript types, music is read across the verso-recto pair from left to right, with three systems of music per page. The manuscript contains a handwritten Register in two columns with page numbers to the right of text incipits. If a specific set of words corresponds with a text in the *Turtel*=*Taube* hymnal, it is listed next to the first line of the calligraphy above the music.

In these manuscripts, the music is divided into measures separated by bar lines, which connect staves within a system (see Figure 2.21). The text itself is written above the staff, but only organized per measure, and not directly correlated to specific notes; it is the responsibility of the performer to apply the text to the music. Such a task would not have been new for Ephrata's singers. However, the presence of the text above the music –

as opposed to being referenced in a separate book – would likely have been a welcome change.

Viehmeyer asserts that all of the hymn texts found in the 1754 *Paradisches Wunderspiel* are by Beissel.⁷⁰ Much of the evidence corroborates this statement, particularly given the fact that the *Paradisches Wunderspiel* is dedicated to Beissel, and the majority of music manuscripts for both editions of the *Turtel=Taube*, the known textual source for much of the collection, contain hymn texts by him. However, there are three exceptions that challenge Viehmeyer's assessment. The texts to the hymns "Wie hast du so gar kein Ansehen" (on page 73 of Type 1) and "Das Wort ist Fleisch worden" (on page 85 of Type 1) are listed by Viehmeyer as by "Unknown Europeans." In addition, the text to the hymn "So ist die Gnaden=Wolcke dann" (on page 132 of Type 1) is attributed to Brother Jaebez (Peter Miller).

In addition to hymn texts, the *Paradisches Wunderspiel* also sets Biblical texts from Deuteronomy, Jeremiah, Psalms, Revelation, and Song of Solomon. These texts mirror much of Ephratensian theology and complement the original hymn texts. They also represent the first attempt of the Ephrata community to set music to text that is not derived from a hymnal.

The division of separate pieces within this volume is somewhat arbitrary; because not all new titles are clearly marked, it is difficult to know when one motet ends and another begins. Some motets extend over several pages, and some are less than one page. Sometimes a title is clearly denoted with an illustration, but in other instances there is no

⁷⁰ For example, see notes under listing for "Was erfahrung hat bestiegen" in Viehmeyer, *Index*, 250.

clear indicator. In this study, the indexing for both types of this manuscript (see Appendix J) follows the separation of titles suggested by Viehmeyer.

The Rose-Lilie-Blume sequence is included in the 1754 *Paradisiches Wunderspiel*, but it is very much transformed from its version in music manuscripts for the 1747 *Turtel=Taube* and earlier. Various texts on pages 2–7 match that found and/or referenced in earlier manuscript settings of these texts. The clear exception is the section beginning with the words “Große Dinge sichet man in der Höhe” on page 3. This text does not correspond to those in the other music manuscripts or to the sequence presented in the prints of the *Turtel=Taube* hymnal. Viehmeyer does not reference it either, and the incipit does not appear in the Register of the 1739 *Zionitischer Weyrauchs Hügel*, the 1747 and 1749 *Turtel=Taube*, or the 1766 *Paradisiches Wunderspiel*. For the texts that match the Rose-Lilie-Blume sequence in earlier hymnals, the music is not guaranteed to be congruent. First, the additional fifth voice in the 1754 *Paradisiches Wunderspiel* diverges from the original. In addition, the ordering and emphasis of texts does not match. In the Rose-Lilie-Blume sequence found on section 1, page 1 of HSP, Cassel Collection, Document 11 (a music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 3), the text “Der Geist und die Braut sprechen komm” appears first, and is under an elaborate banner reading, “Eine Rose.” In Winterthur, Col. 318, 65 x 560 (one of the two music manuscripts for the 1754 *Paradisiches Wunderspiel* Type 1), the same text is set on the bottom of page 4, without any visual differentiation to indicate a position of relative importance. With the exception of the additional bass part, the musical settings of both texts are the same. This is not the case for the subsequent text (“Wohlauf wohlauf und schmück dich”), which is found on the following page of both

manuscripts. In Winterthur, Col. 318, 65 x 560, the musical setting for the upper four voices is mostly the same as HSP, Cassel Collection, Document 11 for the first six measures (with the exception of a few rhythmic differences). However, in measure 7, the versions diverge significantly. The result is an entirely new version in Winterthur, Col. 318, 65 x 560 that has little relationship to the earlier one. These differences in music for the Rose-Lilie-Blume sequence between manuscripts suggest the following: (1) a musical revision or re-composition was undertaken with a specific purpose, and (2) the reordering and deemphasizing of the text reflects a change in liturgical practice in the community by 1754. For more specific analysis of this motet and variants across sources, *see* Appendix H.

Even though its Rose-Lilie-Blume sequence is altered in the 1754 *Paradisisches Wunderspiel*, the style of the music throughout this manuscript is similar to that found in motets in previous Ephrata music manuscripts. In the 1754 *Paradisisches Wunderspiel*, there are large sections of homophony interspersed with measures of monody, in which one of the parts sings a line of text or a word or syllable set to a melody. In some cases, two voices are set in duet for a measure or two. Invariably, each piece finishes in homophony. The style never strays into polyphony, and therefore the basic quality of homophonic hymn singing is maintained in *Paradisisches Wunderspiel*, even though the music is through-composed and contains some textural variation. Also present in the music, as in other music manuscript types throughout the oeuvre, is the use of antiphonal singing, which is frequently indicated by red ink, denoting the first or second choir. The manuscript almost exclusively contains pieces in five parts (SATBB) except for music after page 129, which is variously for six, seven, and eight parts. At the end of both

manuscripts of this type are six- and seven-part hymns with one verse of text printed followed by correspondence numbers, associated with pages in the 1749 *Turtel=Taube* hymnal.

Both manuscripts of this type contain the same contents and nearly identical pagination and layout. The style of illumination is quite different between the two copies. The LC copy contains geometric patterns and needlework-style designs that divide various musical works. The Winterthur copy, by contrast, contains geometric designs, but above nearly all of them are drawn whimsical depictions of plants, trees, flowers, and birds. This copy also contains detailed illuminations of religious themes, the most prominent being a lamb drawn in great detail on page 42 before a musical setting of Revelation 14 (*see* Figure 2.22). This illustration is elaborated upon later in the manuscript with a large detailed scene, which depicts an event in Revelation through the lens of Böhman theology. This the most detailed illustration found across the extant Ephrata music manuscript oeuvre (*see* Figure 2.23).

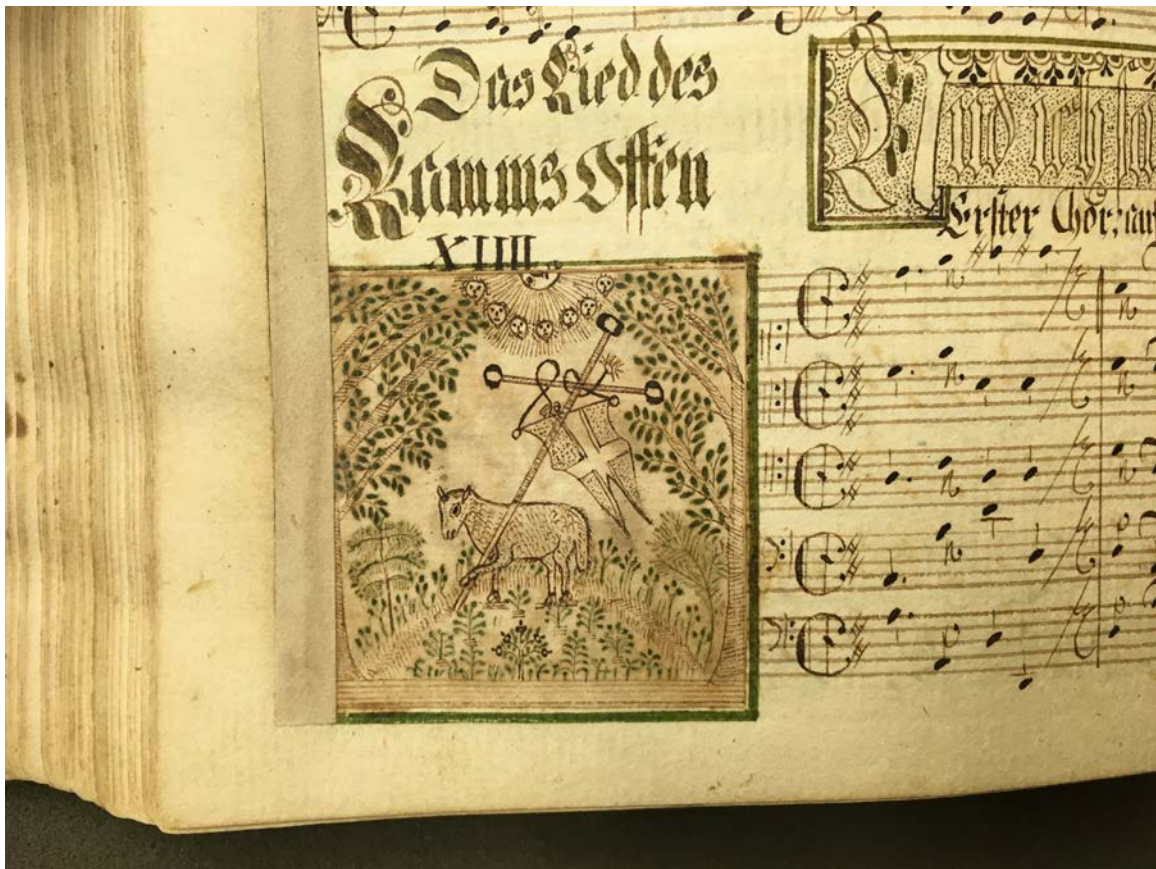


Figure 2.22: 1754 *Paradisches Wunderspiel* Type 1. Winterthur, Col. 318, 65 x 560, page 42. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.



Figure 2.23: 1754 *Paradisches Wunderspiel* Type 1. Winterthur, Col. 318, 65 x 560, unnumbered page after page 120. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

Both manuscripts contain a title page with the same text. The copy at Winterthur contains the date of 1754 (*see* Figure 2.24). The inscription reads:

Paradisches Wunder=Spiel welches sich in diesen letzten Zeiten und Tagen in denen Abendländischen Welt=Theilen als ein Vorspiel der neuen Welt hervorgethan. Bestehende in einer gantz neuen und ungemeinen Sing=Art auf Weise der Englischen und Himmlischen Chöre eingerichtet, da dann das Lied Mosis und des Lamms wie auch das hohe Lied Salomons mit samt noch mehrern Zeugnissen aus der BIBEL und andern Heiligen. Wobey dann nicht weniger der Zuruf der Braut des Lamms samt der Zubereitung auf den herrlichen Hochzeit Tag trefflich PRAEFIGURIRET wird. // Alles nach Englischen Chören Gesangs Weise mit viel Mühe und grossem Fleisz ausgefertigt durch einen FRIEDSAMEN der sonst in dieser Welt weder Namen noch Titul suchet. 1754.

This translates as:

Miracle play of paradise, which in these last times and days has become prominent in the occidental parts of the world as a foretaste of the New Earth. Consisting of a completely new and unusual manner of singing, arranged after the manner of the angelic and heavenly choirs, herein the

song of Moses and the Lamb, as also the Song of Solomon, together with yet more witnesses from the Bible and other saints, whereby then nothing else than the call of the bride of the Lamb together with preparation for the glorious wedding day is exquisitely symbolized. All prepared with much labor and great diligence after the manner of singing of the angelic choirs by a peaceful one, who seeks no other name or title in this world. 1754.⁷¹



Figure 2.24: 1754 *Paradiesches Wunderspiel* Type 1. Winterthur, Col. 318, 65 x 560, title page. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

Martin guesses that “completely new and unusual manner of singing” refers to “the peculiar style in which the Ephrata music was sung.”⁷² As will be discussed in Chapter 4, it is more likely that it is describing the style of singing that intersperses monophonic section solos with hymn-like homophony. For Ephrata’s hymn-based musical milieu, such a style was, in all probability, “new and unusual.”

⁷¹ Martin, 146.

⁷² Martin, 355.

A frequent mistake made by scholars has been to date Type 1 of the *Paradisisches Wunderspiel* as 1751. The reason for this is because the better-known copy, which is in the Library of Congress,⁷³ includes a partial dedication page to Beissel (reading “–ter – SAM,” the second half of “Vater FRIEDSAM) with the year 1751 listed before the title page (see Figure 2.25). A person unfamiliar with the oeuvre might naturally take this inscription at face value. However, the paper on which the dedication is written is significantly smaller in size than the remainder of the manuscript. It also appears to be on different quality paper, and uses ink that does not match that found in the rest of the volume. In style and dimensions, the dedication page matches that of Guy Oldham’s “Mother Maria book” (see Figure 2.3) and HSP, Cassel Collection, Document 17, which corresponds to other music manuscript types mentioned above. It is much more likely that the Library of Congress copy of the 1754 *Paradisisches Wunderspiel* Type 1 matches the Winterthur copy’s date. It is also likely that one copy was created and held by the brothers, and the other by the sisters. Such a theory might reflect the differences in handwriting and illumination between the two copies. Finally, both copies are likely the source from which the 1754 *Paradisisches Wunderspiel* Type 2 (discussed below) was created.

⁷³ Martin did not know about and/or access the other copy at Winterthur.

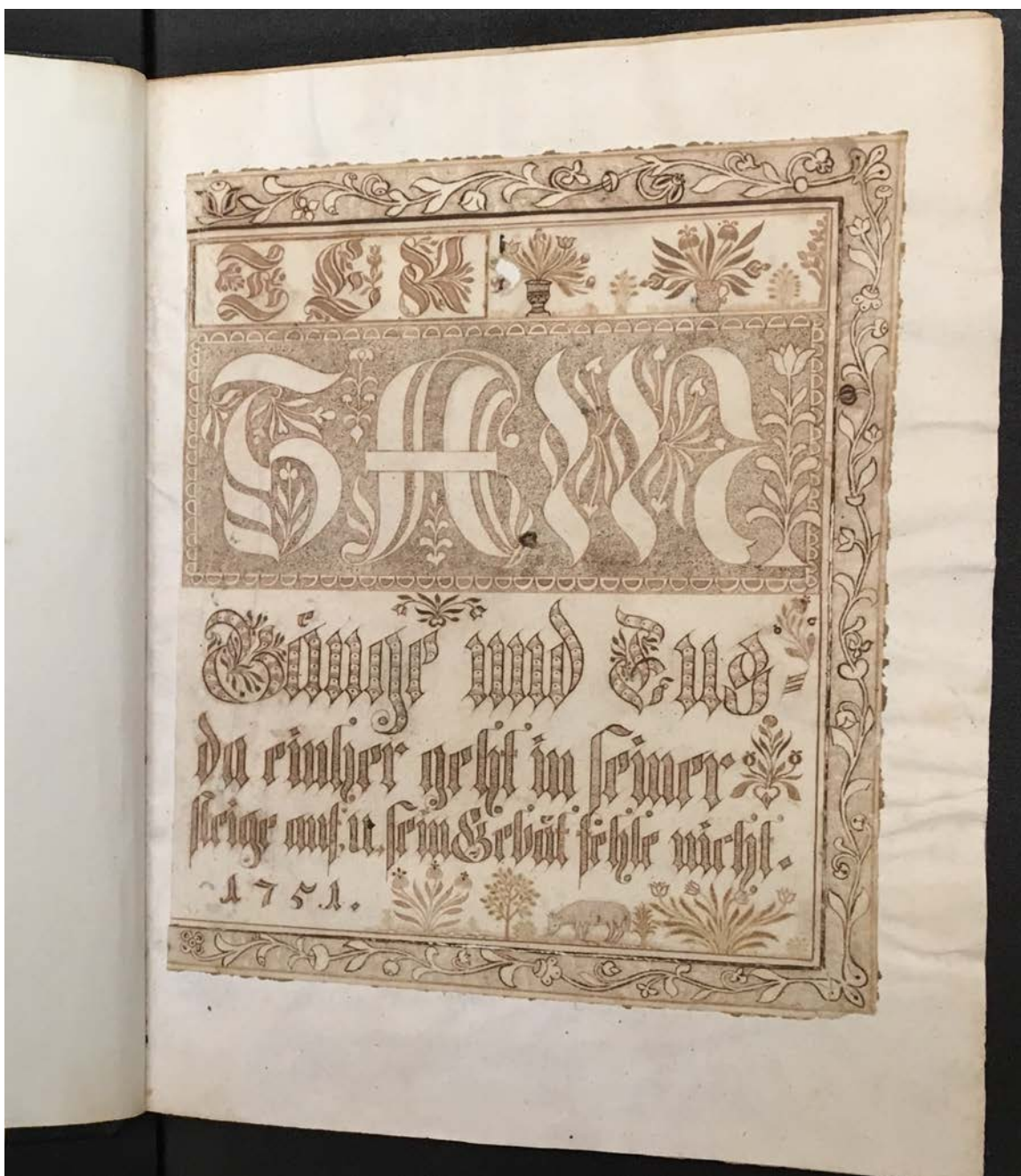


Figure 2.25: 1754 *Paradisches Wunderspiel* Type 1. LC, M 2116.E6 1751, incongruent dedication page. Courtesy, the Music Division at the Library of Congress.

Here is a table of the two extant available copies of music manuscripts for the 1754 *Paradisches Wunderspiel* Type 1. For detailed descriptions of this manuscript type and a comprehensive list of contents, see Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
United States Library of Congress	Washington	DC	M 2116.E6 1751	Ephrata	PWSM
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 560	Ephrata	PWSM

Table 2.12: The extant available copies of music manuscripts for the 1754 *Paradisisches Wunderspiel* Type 1.

1754 *Paradisisches Wunderspiel* Type 2

This manuscript type is a print-manuscript hybrid. It takes the innovations introduced in music manuscripts for the 1749 *Turtel=Taube* Type 2 and brings them to a higher level of sophistication. In addition to a printed title page (which contains exactly the same text as the title page in Type 1), the volume contains complete printed text on every page. Page numbers are also printed, and for the first time in Ephrata music manuscripts, recto and verso sides receive different numbers. This corresponds to a change in notational organization. Instead of musical systems spanning from the verso page to the recto page, they are broken at each page. Thus, for example, the music on page 177 runs from the top of the page to the bottom, and then continues on page 178 (see Figure 2.26). In addition, each page contains the printed phrase “*Chor=Gesänge*” above it, which translates as “Choral Songs” or “Choral Pieces.” This reflects the “completely new and unusual manner of singing” description mentioned on the title page for both types of this music manuscript, and represents a distinct and intended change in genre when compared to the homophonic hymnody found throughout the Ephrata oeuvre.

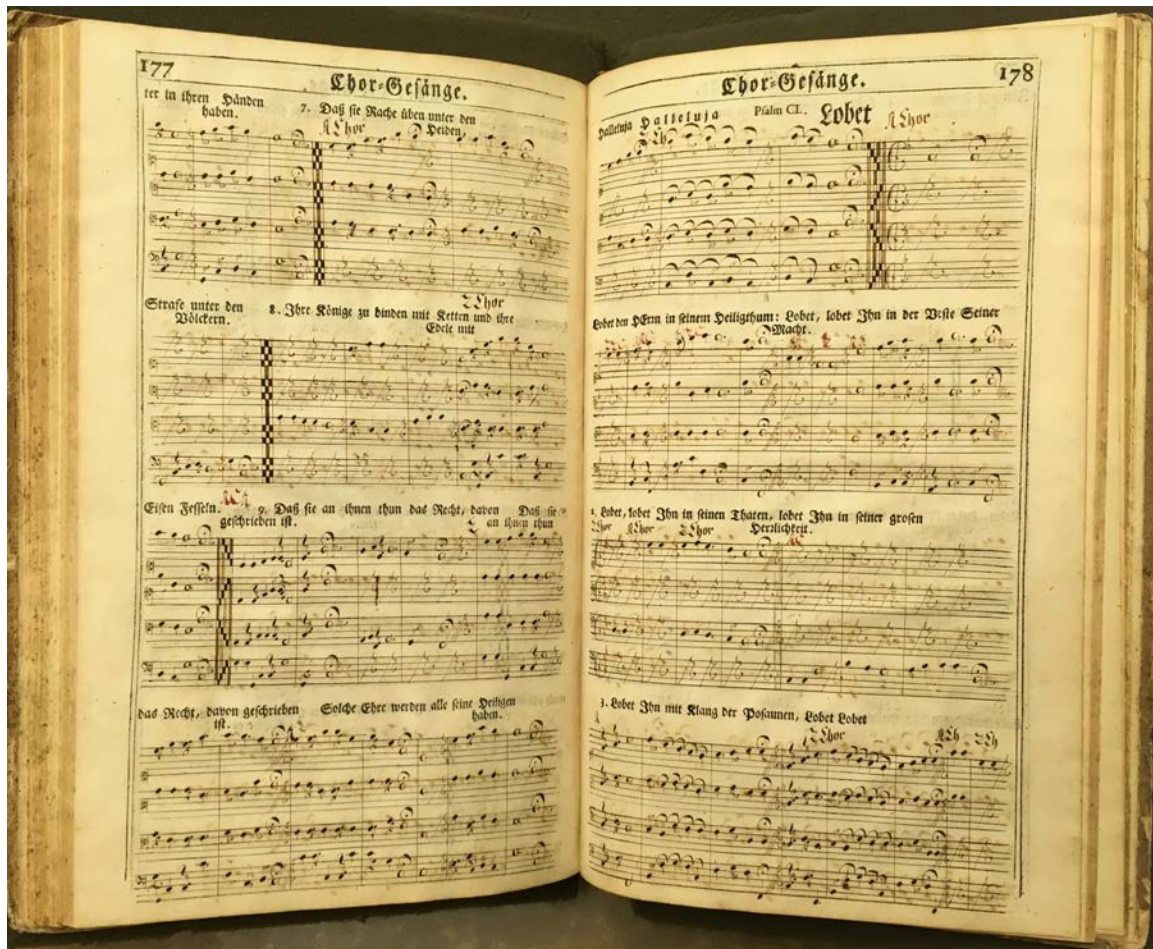


Figure 2.26: 1754 *Paradisches Wunderspiel* Type 2. Winterthur, Col. 318, 65 x 558, page 177–178. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

The handwritten elements of 1754 *Paradisches Wunderspiel* Type 2 manuscripts are the staves, notated music, illuminations (usually geometric designs to fill space or divide music), borders of pages, and instructions for performance (mostly antiphonal choir designations). In addition, after the printed Register, most manuscripts of this type include entirely handwritten settings of “Nun sind wir auf der Fahrt” and “So ist die Gnaden=Wolcke dann,” which are included in the musical sequence in Type 1 but omitted from the printing in Type 2.

The content of the 1754 *Paradisches Wunderspiel* Type 2 is nearly identical with that of Type 1. Indeed, Type 2 is a mass-produced derivation of Type 1. The

principal difference is that whereas the majority of Type 1 contains music for five voices (SATBB), Type 2 contains music for four voices (SATB). The deletion of the second bass part in Type 2 does not alter the remaining parts. Music for six and seven voices is the same in both types.

There are many more copies of the 1754 *Paradisches Wunderspiel* Type 2 in existence than those listed below. A WorldCat search yields results at American University, Bucknell University, Princeton University, Rutgers University, Seton Hall University, Temple University, the University of Maryland, the University of Pennsylvania, and others.⁷⁴ One copy held by Princeton Theological Seminary and referenced below is available digitally on the International Music Score Library Project (IMSLP).⁷⁵ Because this manuscript type is standardized in format and content due to its status as a print hybrid, a limited number were accessed for this study, consisting of the following (For detailed descriptions of this manuscript type and a comprehensive list of contents, *see* Appendix J):

Collection	City	State	Internal call number	Origin	Viehmeier Classification
United States Library of Congress	Washington	DC	M 2116 E6 1754	Ephrata	
American Antiquarian Society	Worcester	MA	Reserve 1754 01 F	Ephrata	PWS
Columbia University	New York	NY	Ephrata Cloister manuscript collection 7	Ephrata	PWS
HSP	Philadelphia	PA	Cassel Collection, Document 15	Ephrata	PWS

⁷⁴ WorldCat, search results for “Paradisches Wunderspiel,” accessed August 19, 2017, <http://www.worldcat.org/oclc/2727782>.

⁷⁵ International Music Score Library Project, “Paradisches Wunderspiel,” accessed August 19, 2017, http://ks.petrucimusiclibrary.org/files/imglnks/usimg/e/e6/IMSLP266760-PMLP432115-pawun00beis_ephrata_hymns_1754.pdf.

Princeton Theological Seminary	Princeton	NJ	SCF#2266	Ephrata	PWS
State Library of Pennsylvania	Harrisburg	PA	RB EpB83 093 1754a	Ephrata	PWS
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 558	Ephrata	PWS
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 559	Ephrata	PWS

Table 2.13: The extant available copies of music manuscripts for the 1754 *Paradisisches Wunderspiel* Type 2.

Music Manuscripts for the 1755 *Nachklang zum Gesäng der einsamen Turtel=Taupe*

The 1755 print of the *Nachklang zum Gesäng der einsamen Turtel=Taupe* was an Ephrata-produced volume containing texts that were intended to supplement the 1747 and 1749 *Turtel=Taupe*. Indeed, the term “Nachklang,” literally meaning “resonance” or “lingering sound” (although in context can be translated more accurately as “postscript”), poetically illustrates its status as an addendum. Many of the texts found in this short hymnal are by Beissel and various brothers and sisters. The largest number, however, are by Sister Christina (who is barely represented in hymnals before this publication) and various householders. One theory regarding the purpose of the publication was to give householders a voice in Ephrata liturgy. This might have served to mollify them, taking into consideration their documented feuding with Beissel.⁷⁶ No matter the reason, music manuscripts for the 1755 *Nachklang* represent a marked change in hymn texts set to music, in that their authorship is no longer limited to European authors, Beissel, or solitary brethren or sisters.

⁷⁶ For more details considering the conflicts between Beissel, the solitary brethren and sisters, and the householders, see Showalter, “And We, the Fathers of Families...,” 10–12.



Figure 2.27: Music Manuscript for the 1755 *Nachklang zum Gesäng*. Juniata, DS 015, page 3.

Music manuscripts of this type are produced on oblong paper that has been repurposed from a previous music manuscript type (*see* Figure 2.27). Indeed, the layout and style of the volume (included printed titles) resembles music manuscripts for the 1749 *Turtel=Taube* Type 2 (*see* Figure 2.20). However, the ordering of the printed titles corresponds to that found in music manuscripts for the 1749 *Turtel=Taube* Type 1. This suggests that an alternate (non-extant/available) version of the 1749 *Turtel=Taube* Type 1 with printed titles was produced. No known copies of such a manuscript exist.

After the manuscript was assembled, it appears that a scribe then wrote titles for the 1755 *Nachklang* next to the printed titles, providing corresponding page numbers in the printed hymnal. The music in the hymnal corresponds only to the *Nachklang* hymns, and not to the *Turtel=Taube* texts. For example, the setting for the hymn “Christus der Weg ist” on page 3 of Juniata, DS 015 (*see* Figure 2.27) contains music that is set only to this hymn, which happens to appear also in music manuscripts for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taube*, discussed below. For example, the original printed hymn incipit on page three is “Die Blüth ist aus.” To the right of this is

written “Christus der Weg ist.” This hymn is set entirely differently in manuscripts in which the music actually corresponds to its printed text.

There are 78 hymns set in this music manuscript. All are for four parts (SATB) and span from verso to recto with two hymns per page (*see* Figure 2.27). There does not appear to be an organizational scheme for groupings of hymns according to text authors. In addition, pagination and organization is not consistent between the two extant copies. Both manuscripts contain a handwritten Register.

Given the makeshift nature of this hymnal, it is unclear whether it was used or if other copies exist beyond the two extant volumes. In contrast to the intricate calligraphic work of 1754 *Paradisiches Wunderspiel* music manuscripts, the music manuscript for the 1755 *Nachklang* appears shoddy, rushed, and imprecise.

Here is a table of the two extant available copies of music manuscripts for the 1755 *Nachklang zum Gesäng der einsamen Turtel=Taube*. For a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeier Classification
Juniata	Huntingdon	PA	DS 015	Ephrata	
Juniata	Huntingdon	PA	Request at library	Ephrata	MJA

Table 2.14: The extant available copies of music manuscripts for the 1755 *Nachklang zum Gesäng der einsamen Turtel=Taube*.

Music Manuscripts for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taube*

In 1762, the Ephrata press printed the *Neuvermehrtes Gesäng der einsamen Turtel=Taube*, essentially an updated and condensed edition of the *Turtel=Taube* hymnal. Some of the texts are new, but most are repeated from previous hymnals, including the 1739 *Zionitischer Weyrauchs Hügel*, both editions of the *Turtel=Taube*,

and the *Nachklang*. The majority of the authors are Ephrata writers, although a few hymn texts are by non-Ephrata writers including the Inspirationist Johann Friedrich Rock (1687–1749), the Reformed Pietist Gerhard Tersteegen (1697–1769), and the Swiss Pietist Samuel König (1670–1759).



Figure 2.28: Music Manuscript for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taupe*. Juniata, DS 029, page 3.

Thus, after several years of an apparent lag in musical composition, the publication of the *Neuvermehrtes Gesäng* prompted a limited amount of music manuscript creation. These music manuscripts for the 1762 *Neuvermehrtes Gesäng* are formatted in much the same way as music manuscripts for the 1749 *Turtel=Taupe* Type 1. There are three hymns per page, with the musical system spanning from verso to recto side (see Figure 2.28). The page numbers are written in the upper left hand corner of the verso page, with one page number per verso-recto pair. All music is for four parts (SATB), and none of the music manuscripts contain modal charts or the Rose-Lilie-Blume sequence.

Six of the nine music manuscripts are attributed to Ephrata, and three to Snow Hill. None contain any extensive illumination or intricate calligraphy, which would suggest that they were created after the era of sophisticated manuscript illumination at Ephrata ended. The music manuscripts of Ephrata origin contain a printed Register that corresponds to that found in the printed 1762 hymnal. The exception to this is Juniata, DS 032, which contains a handwritten Register that matches with the printed version. The Snow Hill manuscripts are copies of the Ephrata original. Of the three, Ashland University, BCA10–19UnknownDate1 is ornate and richly colored, whereas Juniata, DS 031 and DS 033 are simpler and sparser in their decorative elements.

There are six sections of the music manuscript for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taupe*, and each reflects the ordering of the printed hymnal. In each section texts by Beissel are placed first, followed by hymn texts by other Ephrata and non-Ephrata writers. In addition to this sequence, each section is organized approximately alphabetically. Whereas Beissel's hymns in the first part make their initial appearance either in 1762 or in the 1755 *Nachklang*, some of the hymns of the other brothers and sisters (and two by Gerhard Tersteegen) are found as early as 1739 in the *Zionitischer Weyrauchs Hügel*. For example, "Der Glaubensgrund ruht auf dem Gnadenbund" by Brother Agonius is found in the 1739 *Zionitischer Weyrauchs Hügel*, the 1755 *Nachklang*, and the 1762 *Neuvermehrtes Gesäng*. Its musical settings are found throughout the Ephrata music manuscripts, and are varied. However, the setting in music manuscripts for the 1762 *Neuvermehrtes Gesäng* (page 26 of Free Library of Philadelphia, Borneman MS 11.7, for example) is the same as the setting found in music manuscripts for the 1755 *Nachklang* (page 4 of Juniata, DS 015, for example).

Here is a table of the nine extant available copies of music manuscripts for the 1762 *Neuvermehrtes Gesäng*. For detailed descriptions of this manuscript type and a comprehensive list of contents, *see* Appendix J.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Ashland University	Ashland	OH	BCA10–19UnknownDate1	Snow Hill	
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 11.7	Ephrata	PPJ
Juniata	Huntingdon	PA	DS 029	Ephrata	
Juniata	Huntingdon	PA	DS 030	Ephrata	
Juniata	Huntingdon	PA	DS 031	Snow Hill	
Juniata	Huntingdon	PA	DS 032	Ephrata	
Juniata	Huntingdon	PA	DS 033	Snow Hill	
Juniata	Huntingdon	PA	Not catalogued	Ephrata	MJB
United States Library of Congress	Washington	DC	M 2116.E6 1772	Ephrata	LCF

Table 2.15: The extant available copies of music manuscripts for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taupe*.

1763 *Liebliche Lieder*

In preparation for the 1766 *Paradisches Wunderspiel*, a large printed text-only hymnal compendium, several manuscript hymnals were drafted containing hymns of the community, both new and old. Two of these handwritten collections of texts are similar enough to one another that they are classified together by Viehmeyer as *Liebliche Lieder* (with the variant “*Libliche Lieder*” also used).⁷⁷ Both of these manuscripts are dated 1763 and contain similar title pages.

⁷⁷ Viehmeyer, *Index*, “Hymn Text and Hymn Tune Books,” 9.



Figure 2.29: Music Manuscript for the 1763 *Liebliche Lieder*. Chicago History Museum, MSS AlphaV: Ephrata, page 45.

Four music manuscripts correspond to these manuscript hymnals. All four are similar in shape, paper, layout, ink, calligraphy, and decorative elements. As is the case with most Ephrata music manuscripts, hymns generally span from verso to recto side. This manuscript mostly sets two hymns per page. In some cases, three hymns are set, with the other two being spatially condensed to accommodate the layout (*see* Figure 2.29). Page numbers are written in the upper left corner of the verso page, and numbering is assigned to each verso-recto pair. Each manuscript of this type is oblong, and all four are worm-eaten near the binding and edges. Each manuscript contains a handwritten Register. Black is the only color of ink used for text and music, and brown is used in geometric designs that separate hymns when needed. No elaborate illustrations are found in this manuscript type. Text incipits are written above the music, but there are no page numbers associated with the hymns. This is because no corresponding print existed when the hymnal was created.

In general, Ephrata music manuscripts were not created unless they were to be affiliated with a printed hymnal. The instances of music written to correspond with

printed hymnals before they went to print are seen above. They are, for example, select sections of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Types 2, 3, and 4, and the Ephrata Codex with hymns from the 1747 *Turtel=Taube*. In the case of the *Liebliche Lieder*, it is curious that the four music manuscripts are only affiliated with two extant manuscript text collections, and correspond to no printed hymnal. The lack of correlation between this manuscript text hymnal and a congruent printed volume is enigmatic, particularly because the Ephrata press was in regular operation during the 1760s. The only possible explanation is that, as suggested above, *Liebliche Lieder* was written in preparation for its contents' inclusion in the 1766 *Paradisches Wunderspiel*.

This does not solve the question of the existence of the music manuscripts for the *Liebliche Lieder*, however. One potential rationale is that the music manuscripts were created with the intention of writing the corresponding page numbers after the text hymnal printing was complete. Then, because a printed copy was not generated, correspondence numbers were never written in the music manuscript. Another theory proposed by Jeff Bach is that the music manuscripts for *Liebliche Lieder* were a sketchbook for a music manuscript that was to correspond with the 1766 *Paradisches Wunderspiel*.⁷⁸ Although such a manuscript is not known or extant, the theory makes sense given the aforementioned trend of Ephrata music manuscripts consistently containing elements of subsequent volumes.

Here is a table of the four extant available copies of music manuscripts for the 1763 *Liebliche Lieder*:

⁷⁸ Jeff Bach, "reply to Libliche Lieder," Message to Christopher Herbert, July 5, 2017, Email.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification
Chicago History Museum	Chicago	IL	MSS AlphaV: Ephrata	Ephrata	MCHS-A
Juniata	Huntingdon	PA	DS 025	Ephrata	
Juniata	Huntingdon	PA	DS 026	Ephrata	
Juniata	Huntingdon	PA	DS 027	Ephrata	

Table 2.16: The extant available copies of music manuscripts for the 1763 *Liebliche Lieder*.

Remaining Ephrata and Snow Hill Music Manuscripts

It appears that after 1763, there was no known music manuscript type created at Ephrata. However, there is reason to believe that music manuscripts after 1763 might have been produced and that they were lost. The most compelling evidence for this is the presence of music marginalia in two copies of the 1766 *Paradisiches Wunderspiel* held today at the Ephrata Cloister, and discussed in Chapter 4. An in depth study of these marginalia might yield new clues for research.

In addition to this speculative music manuscript, additional music manuscripts actually do exist that defy categorization or direct affiliation with Ephrata printed hymnals. These manuscripts are from both Ephrata and Snow Hill. What follows is a brief description of each. Additional information is provided as deemed necessary.

One of the eleven music manuscripts (Juniata, DS 028) is an entirely handwritten copy of sections of four-part music from the 1754 *Paradisiches Wunderspiel* Type 2, specifically “Mosis Lied” (Deuteronomy 32), “Jeremia” (Jeremiah 31), and “Das Lied des Lamms” (Revelation 13). The antiphonal motet style musical settings are the same as those found in the 1754 volume. However, because it is not printed, the manuscript follows the usual Ephrata pattern of musical systems spanning from verso to recto, and thus resembles Type 1 of the 1754 *Paradisiches Wunderspiel* with the exception of a missing bass part. No page numbers are provided in the manuscript. In addition, pages

are missing at the end of the setting of “Das Lied des Lamms,” suggesting that the manuscript might have contained musical settings of other texts. Decorations in the manuscript, when used, are abstract and employ the colors red and black (see Figure 2.30).



Figure 2.30: Uncategorized music manuscript. Juniata, DS 028, unnumbered page.

The purpose of this manuscript is difficult to ascertain. Given the number of extant copies of the 1754 *Paradisches Wunderspiel* Type 2, it would likely have been unnecessary to create a manuscript copy of parts of it. It is more likely that this music manuscript was a sketch for the 1754 *Paradisches Wunderspiel*, and if so, it would be dated as pre-1754.

Likewise, two music manuscripts (Winterthur, Col. 318, 65 x 561 and LC, M 2116 E6 1750) are set to the same text and music as other portions of the 1754 *Paradisches Wunderspiel*. These are entirely handwritten copies of “Das hohe Lied

Salomons” (Song of Solomon), and Psalm 150.⁷⁹ Viehmeyer refers to this manuscript as *Das Lied der Lieder*, to reflect the first line of text (see Figure 2.31).

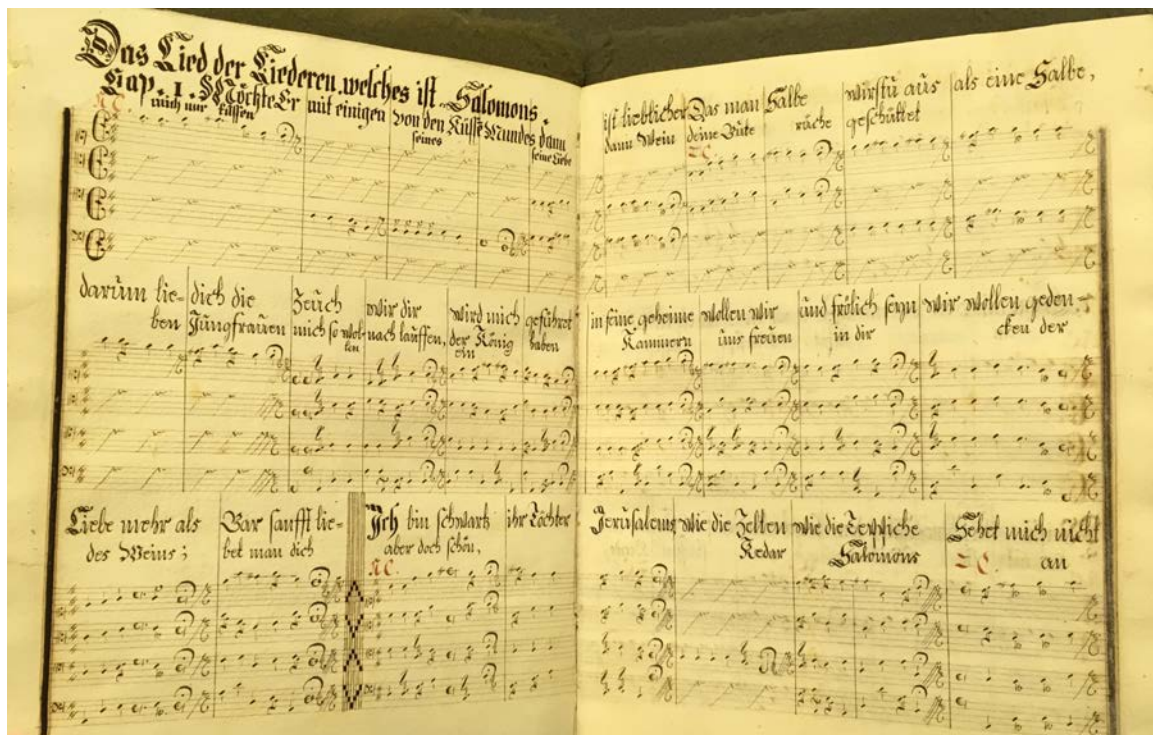


Figure 2.31: Uncategorized music manuscript. Winterthur, Col. 318, 65 x 561, first page. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

As with Juniata, DS 028, the music in these two manuscripts is in four parts and its antiphonal motet-style writing is congruent with the correlative portions of the 1754 *Paradisches Wunderspiel* Type 2. And like Juniata, DS 028, the logic follows that this is likely a compositional sketch for the 1754 *Paradisches Wunderspiel*, which would date it pre-1754.

The other eight of the remaining manuscripts are from Snow Hill. Three can be conclusively coordinated with the 1795 printing of *Das Kleine Davidische Psalterspiel*

⁷⁹ It deserves to be stated that the copy in the Library of Congress was in such disrepair that only the first page of music was viewable with the aid of a librarian. Thus, although it is definite that this manuscript contains a setting of “Das hohe Lied Salomons,” it is not certain that it contains a setting of Psalm 150, as is definitely the case with the Winterthur copy.

by Solomon Mayer on a press at Ephrata (*Ephrata in der neuen Buchdruckerey bey Solomon Mayer*). The Ephrata community is not known to have employed this text hymnal regularly, but it was used elsewhere by Inspirationists and Pietists in America throughout the eighteenth and nineteenth century. The fact that text from this hymnal was set at Snow Hill indicates that it held some importance for that community. The three Snow Hill music manuscripts that correspond to *Das Kleine Davidische Psalterspiel* are HSP, Cassel Collection, Document 13, Juniata, DS 035, and Princeton Theological Seminary, SCA#1690 (see Figure 2.32).



Figure 2.32: Uncategorized music manuscript. Princeton Theological Seminary, SCA#1690, page 1. Benson Collection of Hymnals and Hymnology, Special Collections, Princeton Theological Seminary Library.

Both of these music manuscripts are oblong in shape. The Princeton and HSP copies contain two hymns per page for two voices (soprano and bass), with the music spanning from verso to recto side. The Juniata copy contains 1 four-part (SATB) hymn per page. Page numbers are written on the upper left hand corner of the verso side, with one page number per verso-recto pairing. The numbers within parentheses to the right of the hymn incipits do not correspond to the page numbers in the printed hymnal, but rather to a melody that can be applied to several hymns. For example, both hymns on page 1 of Princeton Theological Seminary SCA#1690 are given a correspondence number of (1) (see Figure 2.32), and both are listed under the number 1 in the printed hymnal's

“Melodien Register.”⁸⁰ However, despite the fact that they are assigned the same melody number, the musical settings of the two hymns are different. This begs the question of why the melody number is included to begin with, particularly if the hymn is already given a musical setting.

The seven remaining miscellaneous manuscripts, all attributed to Snow Hill, are mysterious because they do not correspond to any specific known printed hymnal. For example, three of the manuscripts (Mystery Manuscript Type 1: Juniata, DS 022, DS 023, and DS 024) contain hymn texts that appear to be derived from more than one source. For example, “Christus lag in todes banden,” the well-known hymn text by Martin Luther, on page 65 corresponds to the *Kleine Davidische Psalterspiel* correctly, and “Das himmlische Lustspiel der Lilien” on page 8 corresponds to the 1766 *Paradisches Wunderspiel* loosely. What this seems to reveal is that the manuscript is either inaccurate, or corresponds to a hymnal not known to us. It is important to note that Viehmeyer does not account for any Ephrata setting of “Christus lag in todes banden” or the alternate version “Christ lag in todes banden.” Thus, it is highly unlikely that this mystery manuscript type corresponds to an Ephrata hymnal.

All three manuscripts of Mystery Manuscript Type 1 are paginated with one page number per side. Hymns do not extend across the binding. Each setting in these three manuscripts is in four parts (SATB). There is only limited calligraphy used in this manuscript type, and very few decorative elements are employed (*see* Figure 2.33).

⁸⁰ [Unknown], *Das Kleine Davidische Psalterspiel der Kinder Zions* (Germantown, PA: Christoph Saur, 1760), Melodien Register, 1.



Figure 2.33: Uncategorized music manuscript – Mystery Manuscript Type 1. Juniata, DS 024, page 5–6.

The other mystery hymnal type (Mystery Manuscript Type 2: Ephrata Cloister Collection, EC 14.65.79; Free Library of Philadelphia, Borneman MS 4.7; and Juniata, DS 036) are similar in content to the first type of mystery manuscript. The main difference is that only one line of music (the soprano part) is provided (*see* Figure 2.34). All three music manuscripts are oblong and entirely handwritten. In addition, the texts do not clearly correspond to any one hymnal, although most hymns match with *Das Kleine Davidische Psalterspiel* and others to the 1766 *Paradisches Wunderspiel*. In addition, the numbers to the right of the incipits do not appear to correspond to any known pagination system or melodic listing. Page numbers occur only once per verso-recto pair, and musical systems span from verso to recto. Illumination in this music manuscript type is limited.



Figure 2.34: Uncategorized music manuscript – Mystery Manuscript Type 2. Ephrata Cloister Collection, EC 14.65.798, page 2.

It is unclear what the purpose of such a hymnal with one line of music would be. Was it a tool for composing melodies or setting harmonies? Or was it a rubric for remembering melodies of often-performed hymns? Unfortunately, none of Obed Snowberger's writings provide clues regarding these small manuscripts. What these mystery music manuscripts do suggest is that Snow Hill could have been a location of active hymn composition. Given that music in these manuscripts does not appear to overlap with Ephrata hymns, the implication is that Snow Hill received musical inspiration from something other than Ephrata, its dominant cultural influence. Additional study into the content and origins of these seven hymnals would be warranted.

Another historian of German-speaking Pennsylvania wrote that, "Cultural history can be most effective when it not only recovers stories about specific cultural artifacts but also considers their social roles as larger sets beyond the single individual item."⁸¹ Our survey of sources attempts to do this. The descriptive catalog above provides information on 122 Ephrata and Snow Hill music manuscripts that were accessed over the course of this study. The purpose of this catalog is to provide a clear organization of the

⁸¹ Liam Riordan, "Pennsylvania German *Taufscheine* and Revolutionary America: Cultural History and Interpreting Identity," in *A Peculiar Mixture: German-Language Cultures and Identities in Eighteenth-Century North America*, ed. Jan Stievermann and Oliver Scheidling (University Park, PA: Pennsylvania State University Press, 2013), 252.

manuscripts so that past studies are disambiguated and future scholars can work with the material more easily. In addition, it provides background inviting the scholar to imagine the cultural milieu of each document. Appendix I and Appendix J provide more specific information regarding the content of the various music manuscripts.

Chapter 3: Ephrata Music Theory

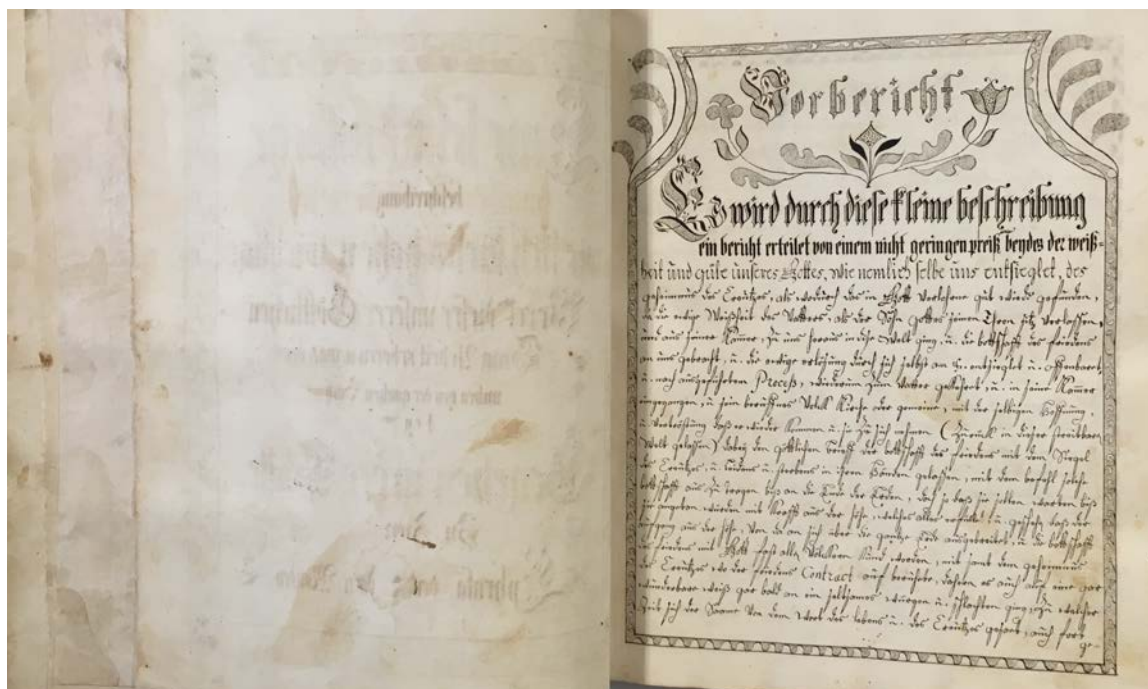


Figure 3.1: Page of Ephrata Music Treatise in Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3. Ephrata Cloister Collection, EC 80.33.2.

The Ephrata music treatise appears in two formats: manuscript (see Figure 3.1) and print (see Figure 3.2). There are three nearly identical versions of the hand-written manuscript all dating from 1746. These exist in the following collections: HSP, Cassel Collection, Document 11;¹ Ephrata Cloister Collection, EC 80.33.2;² and LC, M 2116.E6 1746.³ Each of these versions of the treatise is situated as the preface (“Vorrede”) to larger music manuscripts that correlate to the printed 1739 *Zionitischer Weyrauchs*

¹ This version is dated August 25, 1746.

² This version is dated November 2, 1746.

³ This version is dated 1746 (no month or day). This third manuscript is also the notable “Ephrata Codex,” discussed in other chapters of the dissertation. Following a conversion from the Julian Calendar used in the British colonies during the eighteenth century, to the contemporary Gregorian calendar, the approximate re-dating of these manuscripts reveals a slightly later production, in the order presented above: September 5, 1746, November 13, 1746, and either 1746 or 1747.

Hügel. In all three cases, the treatise is placed immediately preceding modal charts that lay out rules for voicing, referenced in the text of the treatise itself.

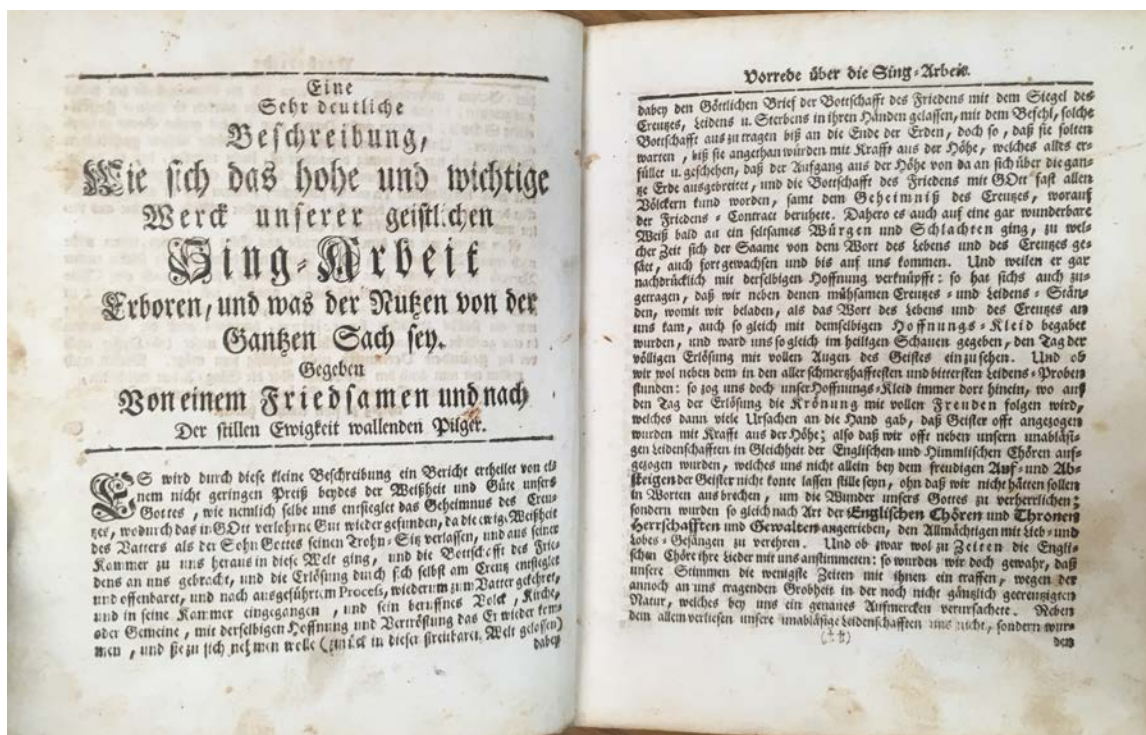


Figure 3.2: Page of Ephrata Music Treatise in print of 1747 *Das Gesäng der einsamen und verlassenen Turtel=Taupe*. Seventh Day Baptist Historical Society, 245.2865 E. Courtesy, Seventh Day Baptist Historical Library and Archives.

The print format of the treatise is situated as the second preface to the 1747 and 1749 printings of *Das Gesäng der einsamen und verlassenen Turtel=Taupe*. Since this book is a collection of hymn texts, it does not contain any musical notation, with the exception of marginalia in various copies. As mentioned earlier, the printers in Ephrata were not able to adapt their new press to the demands of music printing during the 1740s. They could only print text, and did so in gothic font for the German text. However, the printers would signify a word of foreign derivation by switching to Latin lettering used for English-language printing. The treatise, containing many non-German words like “*Manier*,” “*Octav*,” and “*Primas*,” required frequent alternation of fonts, indicating a degree of fastidiousness on the part of the printer.

The 1747 printed treatise is mostly congruent with the manuscript version, save the dedication page and four additional paragraphs included at the end of the print version. The manuscript also includes four short notated musical examples that are not found in the print version. A full English translation of the treatise given alongside the German original is found in Appendix A, with the differences between the manuscript and printed versions duly indicated.

The content of the treatise can be divided distinctly into the following three subjects: (1) a theological justification for the practice of music at Ephrata, (2) dietary restrictions for singers of the community, and (3) an explanation of various practical elements of music production, specifically composition and performance. The treatise reads in the style of a theological tract, with convoluted language that mirrors the verbiage of many other Ephrata writings by Beissel. Somewhat clearer language is used in the section dealing with music, and it is well supported by the modal charts found in many of the music manuscripts. Although an author for the treatise is not named, one can deduce that it would likely be Beissel, given his position of leadership in the community, the style of the language used, and the fact that many other contemporaneous Ephrata texts are attributed to him.⁴ In addition, the community's self-published retrospective history (the *Chronicon Ephratense*) specifically names Beissel ("The Superintendent" of Ephrata) as the originator of the ideas presented in the treatise.⁵

⁴ For a discussion of Beissel's intended political priorities for *Das Gesäng der einsamen und verlassenen Turtel=Taupe*, see Jones, 331–343.

⁵ Lamech and Miller, 166–169.

3.1: Contents of the Treatise: Descriptive Commentary

This section serves to clarify and analyze the treatise. Explanations are made throughout the narrative to explain content and concepts. It is advised to refer to Appendix A as noted to view the original source material while reading what follows.

Theological justification⁶

A notable starting point for comparison and discussion can be found in the printed dedication to the 1747 hymnal. Here, Beissel writes that the treatise is “given by a peaceful pilgrim on his way to the silent eternity.”⁷ Two of the manuscripts (HSP, Cassel Collection, Document 11, and Ephrata Cloister Collection, EC 80.33.2) contain a variant: “Given in the silence at Zion Ephrata.”⁸ In both versions, the concept of silence is featured. It implies that stillness has a value, and it also sets up a narrative in which the creation of sound (in contrast to silence) is discussed at length. The implication is one in which silence is an *a priori* condition, and music is a spiritual tool that one uses for specific situations, punctuating the silence.

For Beissel, music is imbued with a specific purpose, that of worship. He posits that one of the functions of a faithful community is to attempt to match “the manner of the angelic choirs” with “songs of love and praise.”⁹ Indeed, although Beissel states that singing is the method by which “to praise God outwardly in the purest way,”¹⁰ he notes a significant challenge to this system of worship: “the continued weight of our roughness in

⁶ Appendix A, 281–292.

⁷ Ibid, 282.

⁸ Ibid.

⁹ Ibid., 284.

¹⁰ Ibid., 285.

the not yet fully crucified nature.”¹¹ The theological issue that he is discussing here is that because people on earth have not yet obtained purity, the sound of their songs only infrequently matches the idealized exultations of angelic choirs. Indeed, he writes, “no single person born of Adam and Eve can of himself make a clear tone that was to be sung in this school, and even less so to help embellish a proper song.”¹² This is a specific reference to Ephratensian theology in which man underwent a “double fall.” According to Jakob Böhme and other theologians who influenced Beissel, the first fall took place when Adam, created as androgynous, identified male and female differences between animals. As a result, he desired a companion, thereby creating a rupture in his being that separated humans by assigning them genders. The second fall, more familiar to mainstream Christians, relates to Eve’s tasting of the forbidden fruit and the awakening of sexual self-consciousness.¹³ Beissel determines that because of man’s inherent lowliness, human singing suffers from an inherent flattening in pitch, a “considerable sinking and falling in song.”¹⁴ Beissel’s remedy to this condition is to gain wisdom through the practice of music, an important and arduous task in which there is much suffering. Through the dedicated study of singing, students will eventually become masters so that they can grow closer to God.

It is important to note that Beissel’s use of the word “*Gesang*” (translated roughly as “song” or “singing”) and its root “*sing-*” embody a broader definition of these terms than those to which one might be accustomed. Beissel uses “*Gesang*” or “*sing*” to refer to the physical act of singing, as in the aforementioned phrase, “no single person born of

¹¹ Ibid., 284.

¹² Ibid., 289.

¹³ Bach, 37–40.

¹⁴ Appendix A, 290.

Adam and Eve can of himself make a clear tone that was to be sung in this school, and even less so to help embellish a proper song.”¹⁵ Here, Beissel uses “*Thon*”¹⁶ to refer to “tone,” and “*Gesang*” to refer to the “proper song.” He also employs “*sing*” to refer to the act of composing music, as we see in his explanation for beginning and ending a song similarly: “in the song all must at the end conclude on the same 3 letters with which it began.”¹⁷ Finally, Beissel uses the phrase “*geistlichen Sing=Schule*” (“spiritual song school”)¹⁸ as a place in which both singing and composition occur. Hence, in the language of the treatise, “*sing*” or “song” refers to both the act of singing, and the practice of composition, discussed below.

Dietary restrictions¹⁹

Beissel instructs that if one wishes to sound like a heavenly creature, one must attempt to make oneself “pleasant and agreeable” with the “purest and clearest spirit”²⁰ possible. He explains that one way to do this is to watch carefully what one puts into the body. In other words, you are what you eat. Beissel provides a description of the foods that make the “spirit fixed and the voice subtle and thin.”²¹ They are: wheat, buckwheat, bread, potatoes, turnips, other root vegetables, and water. He also lists the foods that make the voice “uncouth, slow, lazy, and heavy.”²² These forbidden items are: meat, milk, cheese, eggs, honey, beans, and any drink other than water. Finally, he reasserts the

¹⁵ Appendix A, 289.

¹⁶ “*Thon*” is frequently spelled incorrectly as “*thun*” in the 1747 printed treatise.

¹⁷ Appendix A, 298.

¹⁸ Ibid., 306.

¹⁹ Ibid., 292–295.

²⁰ Ibid., 292.

²¹ Ibid., 293.

²² Ibid.

commune's commitment to celibacy with a warning that the spirit of this pure and virginal "high art" of music does not tolerate "defiled and sinful womanish love."²³

Explanation of the practical concerns of music production²⁴

Beissel seems to intend this large section of the treatise to be a pedagogical manual for teachers. He begins by stating that the "master" must "first let the beginning pupils know that they must not simply learn the ABC or the seven letters and then immediately proceed to thirds and leaps, before they have learned to recognize each letter's type and properties..."²⁵ Here, Beissel uses the word "letter" to refer to the notes in a scale, as in C, D, E, F, etc. "Properties" refers to the function of the letters within various modes. The "ABC" was a common pedagogical term used in German-speaking Pennsylvania at the time, referring to "rudiments" or "basics" of a particular field.²⁶ The fact that Beissel refers to an "ABC," and then refers to the "letters" (as in "notes") should not be confused. The "ABC" is a schematic that encapsulates the modal theory. The "letters" are integral to the musical system, and are to be understood in practical terms simply as "notes."

Beissel states that the purpose of this section is to show the reader "what makes a four-voiced song, and what letters every voice sings in a chorale in each and every mode

²³ This description of "womanish love" implies a gendered audience in a community in which literacy was universal. Perhaps this provides a clue as to the extent to which Beissel intended this treatise to be read by a larger audience. See Bach, 97–114, and Jones, 333–340.

²⁴ Appendix A, 296–306.

²⁵ Ibid., 296.

²⁶ For a discussion of the *notenbuch* tradition in eighteenth-century Pennsylvania, see Mary Jane Lederach Hershey, "The Notenbüchlein Tradition in Eastern Pennsylvania Mennonite Community Schools," in *Bucks County Fraktur*, ed. Cory M. Amsler (Kutztown, PA: Pennsylvania German Society, 1999), 115–149.

according to their type.”²⁷ In other words, he is explaining that he will indicate the rules for four-part voicing based on the context of a given mode. He also indicates that he will illustrate how “one may see the chart of any mode in four voices on a table.”²⁸ The word Beissel uses for “chart” in the treatise is “*Schlüssel*,” the same word used to label the modal charts later in the music manuscripts. Finally, and most curiously, Beissel states that he will indicate “how, when a song has fallen, to lift it back up again, that it does not become separated from its type and manner.”²⁹ Although it has been suggested in the past that Beissel is trying to explain a process of modulation,³⁰ it seems improbable that he is proposing anything other than a reset mechanism for flat singing. Indeed, this mechanism is clearly discussed in the treatise, as well as illustrated throughout the modal charts, and will be examined below.

In the treatise, Beissel systematically works through the following modes: C major, A minor, B-flat major, G minor, G major, and F major.³¹ It is curious that this order does not parallel the sequence of the modal charts found in the manuscripts: C major, G minor, G major, A minor, B-flat major, F major, E-flat major, C minor, and A major.

It should be noted here that there is a conflict between the words “mode” and “key.” The term that Beissel employs is “*Weiß/Weisen*,” which in this context

²⁷ Appendix A, 297.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Martin, 306–310.

³¹ Beissel does not use the terms “major” and “minor.” For example, to describe the mode of G major, he refers to the “mode of G in which you make a B-natural and an F-sharp.” For the sake of expediency and context for the modern reader, the terms are reduced to “major” and “minor,” but retain the word “mode” so as to differentiate from the modern concept of “key.”

approximately denotes “way” or “mode.”³² The use of “*Weisen*” indicates an approach to music that is more in line with modality than the tonality that was concurrently burgeoning on the European continent.³³ Beissel’s treatise represents a musical community on the cusp of the transition from modality to tonality.

In this sense, it is important to note that the “mode of C major” or “C Mode,” as Beissel puts it, is not used in the same way that a contemporary theorist might use the term, “the key of C major.” Indeed, in the accompanying modal charts, “C major” is referred to as “*C Weisen*,” whereas “C minor” is described as “*C Weisen die den as. und dis. machen*,” or “the mode of C in which you make an A-flat and an E-flat.” The conspicuous lack of B-flat from this description illustrates that Ephrata theory is quite different from tonal theory, and even conventional modal theory. The full host of three flats in modern C minor creates a natural minor scale in which scale degrees 6 and 7 are flattened. By leaving B as a natural, scale degree 7 is raised, and is hence a leading tone to C, or scale degree 1. Thus, Beissel’s system of modes focuses on two apparent priorities: (1) the primacy of the mode’s “tonic” triad, and (2) a concern for the functional immutability of certain scale degrees within a mode, to wit, the seventh scale degree.³⁴

Any discussion of the voicing rules in the treatise must necessarily be accompanied by an examination of the various modal charts found at the beginning of many Ephrata manuscripts. Modal charts (*see* Figure 3.3 and Figure 3.4) generally adhere to the following tripartite format determined by Beissel: (1) masters/lords, (2) mode resetting, (3) servants, as seen in the following example (*see* Figure 3.3).

³² *Duden Online-Wörterbuch*, s.v. “Weise,” accessed July 14, 2017, http://www.duden.de/rechtschreibung/Weise_Methode_Melodie_Lied.

³³ A discussion of modality and tonality follows below in this chapter.

³⁴ This immutability is not always precise, and shall be mentioned below.

	1. MASTERS/LORDS Der 4 Stimmen Schlüssel zu den C. Weisen [The chart of 4 voices in the mode of C]	2. MODE RESETTNG Wie der C. zu erhöhen [How to raise the C]	3. SERVANTS übrigen Buchstaben 4 stimmen [The remaining letters in 4 voices]
SOPRANO			
ALTO			
TENOR			
BASS			

Figure 3.3: Ephrata Modal Chart for the mode of C major. The three sections of the chart are included at the top.

“Masters/Lords” are the three notes of the “tonic” triad in C major (C, E, G). The left section of the modal chart illustrates eleven chords that only contain these three notes. According to the treatise, the “servants” are the notes of the scale in the mode of C major that are not located within the “tonic” triad. They are F, A, B, and D and are found in the soprano part on the right side of the modal chart. The notes in the soprano are harmonized underneath by the alto, tenor, and bass with notes that mostly correspond to the “servant” category, but sometimes stray into the “masters/lords” category (as in the use of the note G in the alto and bass). In this sense, the function of G as a master is not immutable. “Masters/lords” and “servants” are discussed further below.

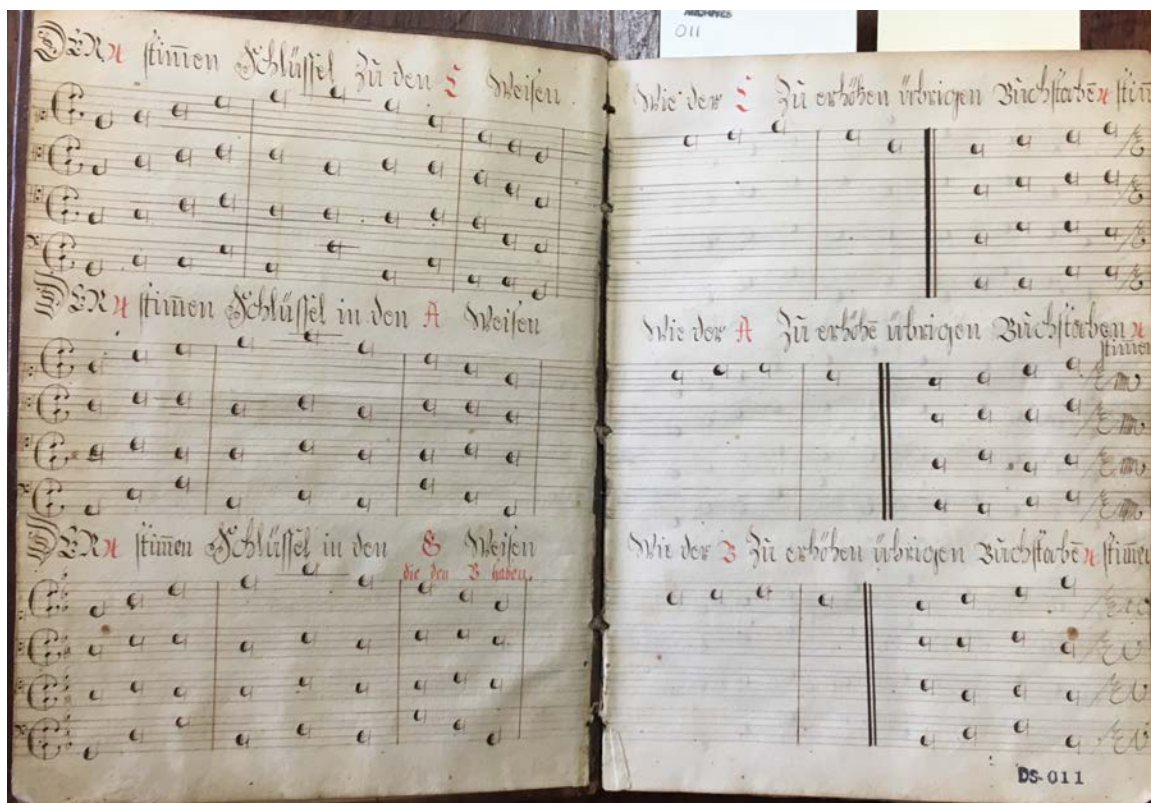


Figure 3.4: Ephrata Modal Chart in Music Manuscript for the 1749 *Turtel=Taupe* Type 1, delineating the modes of C major, A minor, and G major. Juniata, DS 011.

3.2: Discussion and Analysis of Ephrata Modes

C Mode

With the basic concept of the modal charts established, we now move on to discuss the treatise's approach to the modes. Beissel begins his musical discussion with the mode of C major, describing it as "*C Weisen*." He explains that in a four-voice simultaneity, there "cannot be more than 3 letters that make up the 4 voices, since the fourth voice is always separated by the octave."³⁵ In other words, any four-voice simultaneity must involve doubling of a voice, creating an octave. Beissel then continues to describe which three "letters" (notes) one is allowed to use in specific contexts: "We should notice that these three letters, which occur at the beginning, are the master and

³⁵ Appendix A, 297.

lords, on which everything must rest from beginning to end... must at the end conclude on the same 3 letters with which it began.”³⁶ According to this system, a song must then start and end with the same notes, thereby establishing symmetry. From here, Beissel goes into more detail about specific voicing. He states that “if it is a C-melody” (i.e., if the C is in the soprano), then the E must be placed in the “*Barrir*” (his term for what we would refer to today as “tenor”³⁷), and the G must be in both the “*tæner*” (modern-day “alto”³⁸) and the bass. In modern terms, this creates a 6/4 chord in which the root is in the soprano and the fifth is doubled in the bass and alto. Beissel also explains that this configuration can be switched when the soprano is not on a C. In the treatise he does not explain this further, but the modal charts illustrate the concept, arpeggiating the notes of a C major triad in the soprano and filling in the other three parts according to a formula. This formula can be observed to be the following (*see* Table 3.1):

³⁶ Ibid., 298.

³⁷ Ibid.

³⁸ The musicologist Guy Oldham, who possesses two Ephrata manuscripts in his private collection, speculated during a conversation that “*barrir*” could refer to “baritone,” which would suggest that the voicing of Ephrata music was intended for soprano, tenor, baritone, bass. This is an interesting theory that would warrant exploration at a later date. Nevertheless, from this point forward, Beissel’s terms are translated into modern usage. Thus, from this point forward the modern terms (“soprano,” “alto,” “tenor,” and “bass”) are used.

Soprano	C	E	G
Alto	G	G	E
Tenor	E	C	C
Bass	G	C	C

Table 3.1: Masters of C major and corresponding voicing, as outlined in the Ephrata treatise.

It is important to mention that in this major mode, the third scale degree is never found in the bass. In fact, all chords are in root position with the exception of when the root is found in the soprano, in which case a 6/4 chord is prescribed. It should also be noted that the root is never found in the alto part (*see* Figure 3.3). These observations on chord inversions and specific voicing of chords are not discussed in the treatise; they are merely our observations of patterns in the Ephrata modal charts.

Figure 3.3 (and the critical edition of the Ephrata modal charts in Appendix B) outlines how one would voice chords in the C mode as the soprano arpeggiates throughout a C major triad. A notable consideration is that the chart is symmetrical. In addition, a peculiar feature seen throughout all the charts in the manuscripts is the bass line. Whereas the soprano part always arpeggiates through the tonic triad, and the alto and tenor parts remain mostly in alternation between two chord tones, the bass exhibits large leaps: usually fourths, fifths, and octaves with infrequent scale-wise motion. Such a line is quite unseemly for singing, particularly for amateurs. Because the bass is the doubling voice, and because it almost always stays on scale degree 1 and 5 of any given triad, this would explain the necessity for large leaps.

From here, Beissel continues in his discussion of the C mode. He states that the remaining four letters (of the 7 letters in the scale) are F, A, H (B-natural), and D. These

tones are referred to as “servants” (as opposed to “masters”), and “each has found for itself a fellow servant, namely by how they sound together.”³⁹ This appears to mean that these servant tones must be paired with at least one other servant. Beissel describes these pairings as follows: an F in the soprano indicates a D in the tenor and bass, and an A in the alto. A in the soprano makes a D in the tenor and bass, and an A in the alto (and sometimes the bass). B in the soprano indicates a D in the tenor and a G in the alto and bass. And D in the soprano indicates a B in the tenor, and a G in the alto and bass (*see* Table 3.2).

Soprano	F	A	B	D
Alto	A	A	G	G
Tenor	D	D	D	B
Bass	D	D/A	G	G

Table 3.2: Servants of C major and corresponding voicing, as outlined in the Ephrata treatise.

Although Beissel states that the modal charts reflect this description, this is not actually the case. The modal charts provide the following organization of “servant” notes (*see* Table 3.3):

Soprano	F	A	B	D
Alto	D	F	G	G
Tenor	A	D	D	B
Bass	D	D	G	G

Table 3.3: Servants of C major and corresponding voicing, as outlined in the Ephrata modal charts.

There is only congruence between the two examples for the final two chords. In both situations, the voicing agrees and the overall chord (a G major triad) is achieved. Again,

³⁹ Appendix A, 298.

it should be noted that Beissel includes G, a “master,” in these two chords. G, the fifth scale degree of the “C mode” is also the root of the dominant chord, in tonal terms.

The concordance between the first two chords in the treatise and the charts is not exact. It appears that there are mistakes in the treatise. With the first chord, it is likely that Beissel confused the alto and tenor (given his own footnote in the 1747 print that disambiguates the terms “*barrir*” and “*tæner*”⁴⁰). Thus, Beissel likely intended the following: for an F in the soprano, the alto and bass take a D, and the tenor takes an A. The second chord is also problematic in the treatise because it prescribes a dyad, which runs counter to Beissel’s statement that 3 letters should be included in every four-voice chord. The critical edition of the modal charts provides a reasonable solution: when the soprano has an A, then the alto and bass have an F and the tenor has a D. This illustrates that the language in the treatise is not always accurate. Thus, the following prescription for the servant notes is produced (*see* Figure 3.5):



Figure 3.5: Servant notes for the mode of C major

One observes that in this array of servant notes, two chord types are presented. In tonal terms, they are identified as two D minor chords, and two G major chords. The result is a progression from ii to V. This progression suggests an exploration of a

⁴⁰ Ibid.

predominant – dominant – tonic relationship without naming it as such. It should be mentioned that the servant notes are not necessarily meant to take any given order or progression. However, the fact that their voicing is prescribed specifically does indicate that the servant chords relate to the master chords, if not in function, then at least through their difference. The G that is used to voice the chords with the soprano on B and D bridges the difference between servants and masters, and as such, its role as a master is not immutable. Thus, although Beissel does not account for the fact that the G is used in both the master and servant categories, he does imply that the G is a pivot note, or the intersectional area of a Venn diagram (*see* Figure 3.6).

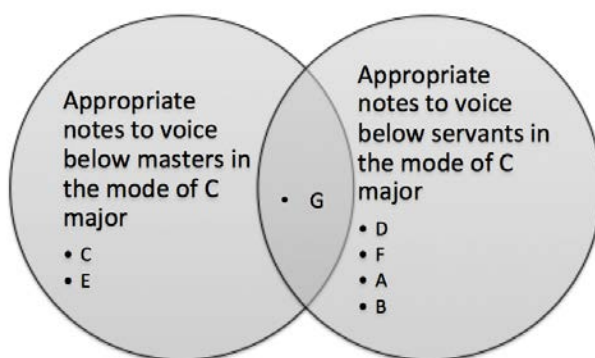


Figure 3.6: Venn diagram of “masters” and “servants” in the mode of C major

After stating these voicing rules, Beissel then continues to describe what to do in the case of “when a song has fallen” in the C mode. He prescribes the following technique by which to restore pitch:

Now we wish to speak of how, when a song has fallen, one may raise it again without putting it out of its order, Here you must remember to find the letter that turns the rudder in the melody. In this case, one must find the C, and then make a C in a different way, and call it: C, D, E-flat; as soon as one has the right pitch of the E-flat, one goes back, names it ‘C,’ and continues one’s song. The exercise is complete.⁴¹

⁴¹ Ibid., 294.

In other words, whenever one falls flat while in C major, one should sing the note that has become scale degree 1 of the tonic, and then find the note a minor third above it. Beissel indicates that one is to consider this note to be the new tonic center.

There are a number of logic issues with this method. First, as Martin explains in her dissertation, this method would assume that Ephrata's choir always fell flat by a minor third.⁴² Her consternation concerning this idea is understandable and explains why she chose to find an alternative meaning for Beissel's exercise.⁴³ However, the obvious terminology that Beissel employs referring to pitch is unavoidable. Nor is his consistent language referring to the physical and spiritual weight of human voices. Flatness is most certainly the issue that Beissel is attempting to address, albeit in a peculiarly unorthodox way. It is difficult to know if Beissel was able to determine how flat his choir went. There is no evidence of musical instruments in use at Ephrata,⁴⁴ and data relating to absolute pitch in the eighteenth century is indiscernible.⁴⁵ It might make sense that the "C mode," for instance, referred only to the relationship of notes and intervals within the mode, and had nothing to do with any awareness of pitch. In this context, it would make sense that once the bass singers could no longer sing the lowest notes as a result of choral flattening

⁴² Martin, 307.

⁴³ Martin ultimately determines that Beissel is trying to convey how to modulate between parallel major and minor keys. (Ibid., 308–310.) This study disagrees with her assessment for the following reasons: (1) the concept of "key" is not coterminous with the Ephrata community, and (2) even if parallel modality were possible, it would not account for the major modes of F, B-flat, and E-flat, for which Beissel does not imagine "parallel" minor versions.

⁴⁴ Lloyd G. Blakely, "Johann Conrad Beissel and Music of the Ephrata Cloister," *Journal of Research in Music Education* 15, no. 2 (1967): 131.

⁴⁵ For a survey of concepts of absolute pitch before the introduction of the term "Absolute Gehör" by Carl Stumpf in 1893, see Rita Steblin, "Towards a History of Absolute Pitch Recognition," *College Music Symposium* 27 (1987): 141–153.

(an issue that concerns all types of choirs from amateur to professional⁴⁶), then Beissel would call for a resetting of pitch up a minor third. Beissel includes this exercise in his treatise almost as a warning to his singers, assuming the worst about them. An image of a perpetually flattening amateur choir in the Pennsylvania wilderness comes to mind – a choir director’s worst nightmare.

Martin rightfully questions the ordering of this prescription for correcting flatness within a treatise that mostly deals with issues of mode and voicing,⁴⁷ and her skepticism is warranted. Why would the remedy to flat singing be located on the modal charts directly between the masters and the servants (*see* Figure 3.3 and Figure 3.4)? No clear answer is evident. One possibility is that this was an important musical issue for Beissel and that he needed to insert this practical concern within his composition rules. Another possibility is that the masters, emblematic of the mode itself, are paramount to maintaining consistency. Therefore, before a discussion of servants can take place, the method for preserving the masters must be illustrated. In any case, within the narrative treatise itself, the rules for correcting flattening are presented after the servants of each mode, which would be a more logical position, at least from Martin’s viewpoint.

A Mode

From C major, Beissel then moves to the “A mode,” which we can translate roughly as A minor, in modern terms. The following voicing rules are provided: if an A (the “first lord”) is in the soprano, then a C is in the tenor (and sometimes the bass), and

⁴⁶ A Google search for “how to keep a choir from going flat” reveals innumerable websites that tackle this issue. For the most popular result, *see* “Why Does My Choir Go Flat?,” *Acapella Central*, accessed July 14, 2017, <http://acappellacentral.com.au/node/2557>.

⁴⁷ Martin, 307–308.

an E is in the alto and bass. Although the treatise does not discuss what happens if a C or an E are in the soprano, the manuscript modal charts illustrate the rules (*see* Table 3.4).

Soprano	A	C	E
Alto	E	E	C
Tenor	C	A	A
Bass	E	A	C

Table 3.4: Masters of A minor and corresponding voicing, as outlined in the Ephrata treatise.

Just as in the C mode, here, root position triads are the default with the exception being when the root is found in the soprano, at which point the fifth is sung in the bass. This rule is broken when the soprano sings a high E. In this situation, the bass sings the third of the triad, a C, making a 6/3 chord. It should be noted that Beissel never prescribes a 6/3 chord for masters in major modes. 6/3 sonorities are only found in minor modes, specifically A minor and G minor.

For A mode, the “servants” are mentioned as the notes F, G, B, and D. The rules for the servants are distilled in the treatise as follows (*see* Table 3.5):

Soprano	F	G	B	D
Alto	D	C	E	G
Tenor	B	E	G#	B
Bass	D	E	E	G

Table 3.5: Servants of A minor and corresponding voicing, as outlined in the Ephrata treatise.

This chart of notes nearly matches the notated chart in the manuscript, which prescribes the following (*see* Table 3.6). Note that the first chord is a minor triad, as opposed to the first chord in the previous example, which is diminished.

Soprano	F	G	B	D
Alto	D	E	E	G
Tenor	A	C	G#	B
Bass	D	C	E	G

Table 3.6: Servants of A minor and corresponding voicing, as outlined in the Ephrata modal charts.

The difference between the “servant” notes in A minor (A mode) as opposed to the same category in C mode is palpable. In modern terms, the chord progression in reference to A minor is $iv - III - V - \flat VII$ (as opposed to the $ii - V$ progression outlined above for C major). In addition, the raised G-sharp in the tenor on the third chord upsets the modality of the construct and creates a dominant chord leaning toward A minor. This G-sharp is also a raised scale degree 7, leaning into scale degree 1. It is curious that G-sharp is placed only in the tenor voice and in the context of the triad whose root is found on scale degree 5. A G-sharp in any of the other chords would create a stacking of two minor thirds, resulting in a diminished triad, which one could assume not to be favored in the Ephrata system. For a complete transcription of the modal chart for A minor, *see* Figure 3.7.

7

Der 4 Stimmen Schlüssel in den A. Weisen
[The chart of 4 voices in the mode of A]

Wie der A. zu erhöhen
[How to raise the A]

übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

Figure 3.7: Ephrata Modal Chart for the mode of A minor. The three sections of the chart are included at the top.

B Modes – B-flat major and G minor

Beissel moves next to the “B modes,” which he identifies as the mode in which the lords are B-flat, D, and F, and the mode in which the lords are G, B-flat, and D. The modern interpretation for these modes is B-flat major and G minor. Beissel states that the voicing for the first B mode (B-flat major) is a B-flat in the soprano, a D in the tenor, and an F in the alto and bass, with a B-flat sometimes being in the bass as well. It is noteworthy that in the treatise Beissel does not provide voicing for the arpeggiations of the tonic triad. Additional reference to the modal charts reveals the following organization (*see* Table 3.7):

Soprano	B \flat	D	F
Alto	F	B \flat	D
Tenor	D	F	B \flat
Bass	F	B \flat	B \flat

Table 3.7: Masters of B-flat major and corresponding voicing, as outlined in the Ephrata treatise and modal charts.

The treatise is quite specific about the voicing of the servant notes, which are listed as G, A, C, and E-flat. They are organized as follows (*see* Table 3.8):

Soprano	G	A	C	E \flat
Alto	E \flat	F	F	G
Tenor	C	C	A	C
Bass	C / E \flat	F	F	C

Table 3.8: Servants of B-flat major and corresponding voicing, as outlined in the Ephrata treatise.

Here, the notable phrase is that, “the high g makes the bass more rightly have the dis [E-flat].”⁴⁸ This indicates that the higher range of the soprano on E-flat moves the bass from the root to the third, and the chord from root position to first inversion, perhaps revealing a preference for a less stable chord as the soprano sings higher. As we have seen, this is the case in A minor when an E is placed in the bass. This chord progression, within the context of B-flat major is ii (or ii⁶) – V – V – ii, a combination of predominant and dominant chords. A comparison of this to the modal charts reveals a nearly identical result (*see* Table 3.9):

Soprano	G	A	C	E \flat
Alto	E \flat	F	F	G
Tenor	C	C	A	C
Bass	C	F	F	C

Table 3.9 Servants of B-flat major and corresponding voicing, as outlined in the Ephrata modal charts.

For a complete transcription of the modal chart for B-flat major, *see* Figure 3.8.

⁴⁸ Appendix A, 300.



Figure 3.8: Ephrata Modal Chart for the mode of B-flat major. The three sections of the chart are included at the top.

For the other “B mode,” our modern-day G minor, Beissel presents the three lords as G, B-flat and D. He only provides voicing for the chord in which G is in the soprano. Here, he introduces a new idea of a borrowed chord modal mixture, showing that the tenor can carry a B-natural instead of a B-flat in specific circumstances. He does not outline what those circumstances are. However, one may find them frequently at the end of minor mode Ephrata hymns in which the composer inserts a Picardy third.

Correspondence with the modal charts reveals the following (*see* Table 3.10):

Soprano	G	B \flat	D
Alto	D	D	B \flat
Tenor	B \flat /B \natural	G	G
Bass	D	G	B \flat

Table 3.10: Masters of G minor and corresponding voicing, as outlined in the Ephrata treatise and modal charts.

At this point in the treatise, Beissel seeks to explain why his descriptions of modes follow a similar order: masters, followed by servants. He explains that we “always begin matters with the letter that steers the rudder of the choral... for the sake of correctness... we stay with our description in this order, so that we can show forth our

matter according to the masters and lords of the Chorale.”⁴⁹ By employing a nautical term (“rudder” – in German, “*Ruder*”) invoking an image of a tool that determines the direction of a vessel, Beissel is likely referring to the first scale degree of the mode, or the “root” of the “tonic chord.” Although a melody can begin on any of the three masters/lords of a mode, the treatise’s organization necessitates that it always present scale degree 1 – the “rudder” – first.

With regard to the servants in this mode (G minor), Beissel unexpectedly states that “here the game is turned in wondrous fashion, and in the 3 lower voices totally other letters become servants from in the other modes.”⁵⁰ In order to understand this statement, one must examine the servants, which, he explains, are F, A, C, and E-flat. They are organized as follows in the treatise (*see* Table 3.11):

Soprano	F	A	C	E \flat
Alto	D	D	F	E / C
Tenor	B \flat	F \sharp	A	G
Bass	B \flat	D	F	E / C

Table 3.11: Servants of G minor and corresponding voicing, as outlined in the Ephrata treatise.

A comparison to the harmonic charts reveals the following near-exact match (*see* Table 3.12):

⁴⁹ Ibid., 296.

⁵⁰ Ibid.

Soprano	F	A	C	E \flat
Alto	D	D	F	C
Tenor	B \flat	F \sharp	A	G
Bass	B \flat	D	F	C

Table 3.12: Servants of G minor and corresponding voicing, as outlined in the Ephrata modal charts.

This chord progression, within the context of G minor is III – V – \flat VII – iv. For a complete transcription of the modal chart for G minor, *see* Figure 3.9.

Figure 3.9: Ephrata Modal Chart for the mode of G minor. The three sections of the chart are included at the top.

So then what does Beissel mean by the phrase, “here the game is turned in wondrous fashion, and in the 3 lower voices totally other letters become servants from in the other modes”? One answer would be to speculate that he wishes to account for the F-sharp in the second chord of the servants (*see* Figure 3.9). Rather than present an F-natural, as might be expected, he includes an F-sharp, and thus gives a dominant quality, or potential energy, to the voicing. F-sharp also accounts for the raised seventh scale degree leading tone, which continues to appear to be generally necessary in Ephrata music theory, particularly in minor modes as an adjustment in the tenor. So, by “other letters,” Beissel could be referring to the F-sharp.

Another theory to explain this phrase would be that Beissel seeks to differentiate clearly between the modes of B-flat major and G minor. Given that these two modes are presented as part of the same family (“B modes”) because of the presence of B-flat, he perhaps assumes that an uninitiated reader might jump to the conclusion that the servants should be the same for both. Taking this theory a step further, it would then make sense that Beissel is outlining an idea that B-flat major relates to G minor, but that he is not entirely sure how. The phrase, “the game is turned in a wondrous fashion,” could then hint at the modern notion of the relative keys.

The mode of G major

Beissel next describes the mode with “G-tunes that have h and fis” (i.e. B-natural and F-sharp⁵¹), or G major. Beissel does not outline how the masters/lords are voiced in the treatise. However, the charts prescribe the following (*see* Table 3.13):

Soprano	G	B \natural	D
Alto	D	G	G
Tenor	B \natural	D	B \natural
Bass	D	G	G

Table 3.13: Masters of G major and corresponding voicing, as outlined in the Ephrata modal charts.

The servants listed in the treatise are F-sharp, A, C, and E, and they prescribed as follows (*see* Table 3.14):

⁵¹ A further discussion of G major and the role of F-sharp is given below in the subchapter entitled “‘Relative Key’ Relationships.”

Soprano	F#	A	C	E
Alto	D	F#	A	A
Tenor	B \natural	D	E	C
Bass	B \natural / D	D	A	C

Table 3.14: Servants of G major and corresponding voicing, as outlined in the Ephrata treatise.

A comparison to the modal charts shows the following (*see* Table 3.15):

Soprano	F#	A	C	E
Alto	D	F#	A	A
Tenor	A	D	E	C
Bass	D	D	A	C

Table 3.15: Servants of G major and corresponding voicing, as outlined in the Ephrata modal charts.

With the exception of the first chord, the voicings are identical. The harmonic progression for the servants within the mode of G major is then V – V – II – II⁶. For a complete transcription of the modal chart for G major, *see* Figure 3.10.

2
19

Der 4 stimmen Schlüssel zu den G. Weisen die den H. u. fis machen
[The chart of 4 voices in the mode of G in which you have B-natural and F-sharp]

Wie der G zu erhöhen
[How to raise the G]

übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

Figure 3.10: Ephrata Modal Chart for the mode of G major. The three sections of the chart are included at the top.

F Mode

The remaining mode that Beissel discusses in the treatise is the “F-tunes,” in which the lords are F, A, and C. The modern equivalent for this mode is F major. Beissel

does not present the voicing for the lords of F mode in the treatise, but the modal charts provide the following (*see* Table 3.16):

Soprano	F	A	C
Alto	C	F	F
Tenor	A	C	A
Bass	C	F	F

Table 3.16: Masters of F major and corresponding voicing, as outlined in the Ephrata modal charts.

The four remaining servants are G, B-flat, D, and E, and their voicing as described in the treatise is as follows (*see* Table 3.17):

Soprano	G	B \flat	D	E
Alto	E	G	G	A/G
Tenor	C	D	B \flat	C
Bass	C	G	B \flat	C

Table 3.17: Servants of F major and corresponding voicing, as outlined in the Ephrata treatise.

The comparison to the modal charts reveals this nearly identical organization (*see* Table 3.18):

Soprano	G	B \flat	D	E
Alto	E	G	G	G
Tenor	C	D	B \flat	C
Bass	C	G	B \flat	C

Table 3.18: Servants of F major and corresponding voicing, as outlined in the Ephrata modal charts.

The harmonic progression for the servants within the mode of F major is another combination of predominant and dominant chords, as follows: V – ii – ii⁶ – V. For a complete transcription of the modal chart for F major, *see* Figure 3.11.



Figure 3.11: Ephrata Modal Chart for the mode of F major. The three sections of the chart are included at the top.

Although they have no context within a historicist perspective, a comparison of the harmonic progressions of the servant notes is useful for purposes of comparison. It reveals that there is a pattern or correlation between the various major modes. For C major, G major, B-flat major and F major, the servant notes are consistently voiced either as ii or V chords. There is also a pattern for the minor modes involving the chords III, iv, V, and \flat VII. In subsequent chapters an analysis of the music as it relates to the theory determines if the voicings provided in the treatise and the modal charts result in compositional application.

After describing the voicing for the mode of F major, Beissel provides a conclusion in the printed version of the treatise.⁵² This four-paragraph section serves several functions. First, it seeks to explain why so much effort was spent on the description of voicings and modes. Next, it defends the amount of toil and social hardship that Ephrata underwent in establishing its singing school for the purpose of serving God. And finally, it calls on the reader not to judge, but rather to teach this system so that he can see its success for himself.

⁵² Appendix A, 304–306.

3.3: Additional Modes in the Ephrata Modal Charts

Although the treatise ends its discussion of the various modes with F major, the modal charts illustrate either three or five additional modes, depending on chart type. In the music manuscript versions of the treatise, three additional modes are introduced with the following text (see Figure 3.12):

Here ends the matter of their modes and methods; since the modes which were described above, however, had some hitherto unrecognized modes come out of them, we wish to attach the same in a final conclusion, and put their charts here according to the above-described order along with the other things pertaining.⁵³

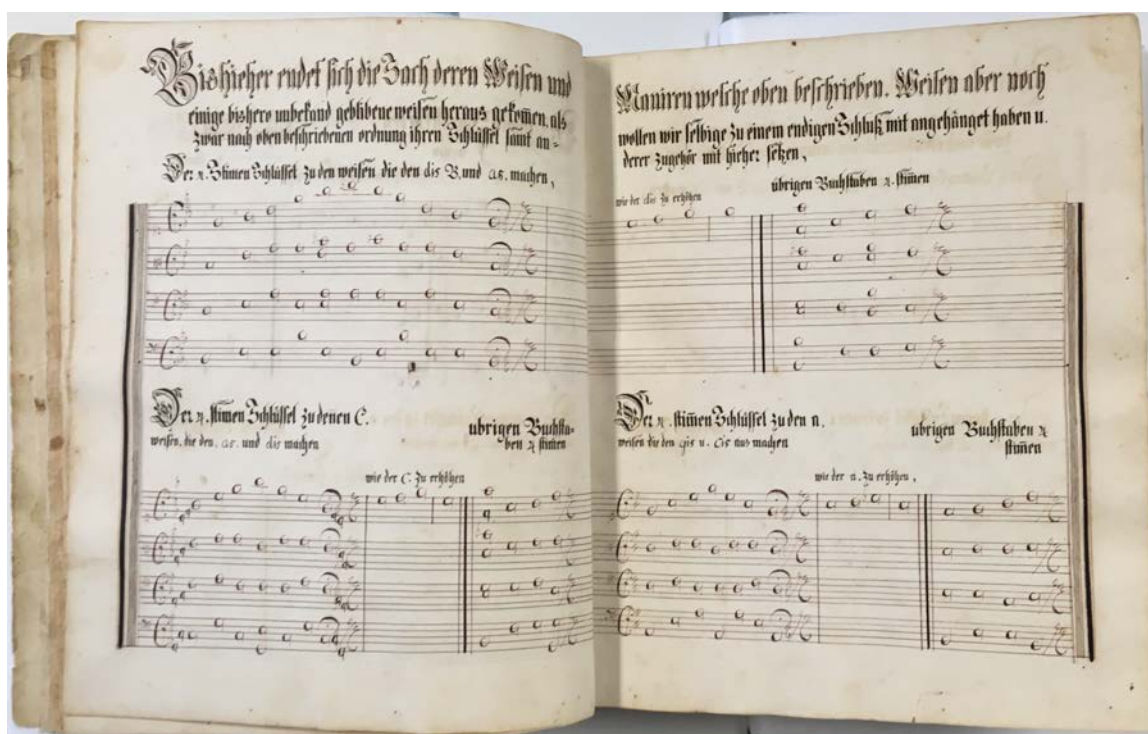


Figure 3.12: Additional Three Modes in Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3. Ephrata Cloister Collection, EC 80.33.2.

In other words, the first six modes hint at “unrecognized” subsequent modes, and these modes require elucidation. Beissel thus leaves his system open ended; his world is one in which other modes could present themselves if relevant. The three modes that are added

⁵³ Appendix B, 316.

in copies of the music manuscript treatise are E \flat major, C minor, and A major. Modal chart type 3a adds an additional two modes: D major and D minor plus “*Der 4 Stimmen ABC.*”⁵⁴

What then is the goal of Beissel’s musical theory procedures? The apparent intention of the Ephrata system is to create a network of triadic harmonies that are straightforward to sing and pleasing to hear. The organization of notes into masters and servants helps to bring about this goal. In most modes, the system results in success. However, two modes – A major and C minor – reveal flaws in the structure.

The mode of A major



Figure 3.13: Ephrata Modal Chart for the mode of A major in music manuscript for 1739 *Zionitischer Weyrauch's Hügel* Type 1. Ephrata Cloister Collection, EC 85.3.1.

The mode of A major is emblematic both of the notational limitations of the Ephrata system, as well as its conceptual shortcomings for modality and tonality. As the modal charts state, the mode of A major is “The mode of A in which you make G-sharp and C-sharp” (see Figure 3.13 and Figure 3.14). F-sharp is not mentioned, and the key signature does not include it. Thus, in the critical edition (see Appendix B and Figure 3.14), any note written in the space occupied by F is given a cautionary natural sign. The result of this is a flattening of scale degree 6. In two instances in the charts – when the soprano sings F-natural, and when the soprano sings D – the resulting harmony is not a

⁵⁴ As mentioned previously, a complete and critical edition of the modal charts is found in Appendix B.

minor triad, but a diminished one. This was probably not the intended result. What is more likely is that an F-sharp was implied in this system without being stated. The rationale for this is that the defining notes within A major are the raised third scale degree (C-sharp) giving the mode its major quality, and the raised seventh scale degree (G-sharp) providing gravitational pull to the A. F-sharp (the sixth scale degree) would happen naturally in this construct, and would presumably not need to be verbalized. This, however, is conjecture. A burning question remains: were the Ephrata composers aware of the transpositional similarity between all the major modes? Or, were the various modes viewed as distinctly independent in accordance with their labels?

Der 4 Stimmen Schlüssel zu den A Weisen die den gis u. cis machen. wie der A zuerhöhen übrigen Buchstaben 4 stimmen
 51 [The chart of 4 voices in the mode of A in which you make G-sharp and C-sharp] [How to raise the A] [The remaining letters in 4 voices]

Figure 3.14: Ephrata Modal Chart for the mode of A major. The three sections of the chart are included at the top.

The mode of C minor

The mode of C minor is perhaps more complicated than the mode of A major. It is described as “the mode of C in which you make A-flat and E-flat.” B-flat is not in the description, nor is it found in the key signature (*see* Figure 3.15 and Figure 3.16). The result is a B-natural, which is the raised scale degree 7, a leading tone to C. E-flat is necessary in this case because it is the lowered third scale degree, giving the mode its minor quality and differentiating it from the mode of C major. A-flat – the flattened scale

degree 6 – is present, resulting in a harmonic minor quality when the mode is written out as a scale.



Figure 3.15: Ephrata Modal Chart for the mode of C minor in music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1. Ephrata Cloister Collection, EC 85.3.1.

In other minor modes of the Ephrata system, scale degree 6 is flattened; A minor, G minor, and D minor all follow this rule. However, in these three modes, scale degree 7 is raised only in the tenor part, and only when it falls within a prescribed voicing pattern as directed by the soprano note (*see* Figure 3.7 and Figure 3.9) By contrast, in the mode of C minor, the raised scale degree 7 is a default, which results in a diminished triad when the soprano sings an F, and an augmented triad when the soprano sings a B-natural (*see* Example 3.16). Perhaps, as in the mode of A major, the B-flat is implied, and the tenor would implicitly know when to sing a B-natural. Because natural signs do not exist in the Ephrata system, and because a sharp would not be applied to a B, it might be a default for performers to sing B-flat unless otherwise indicated.

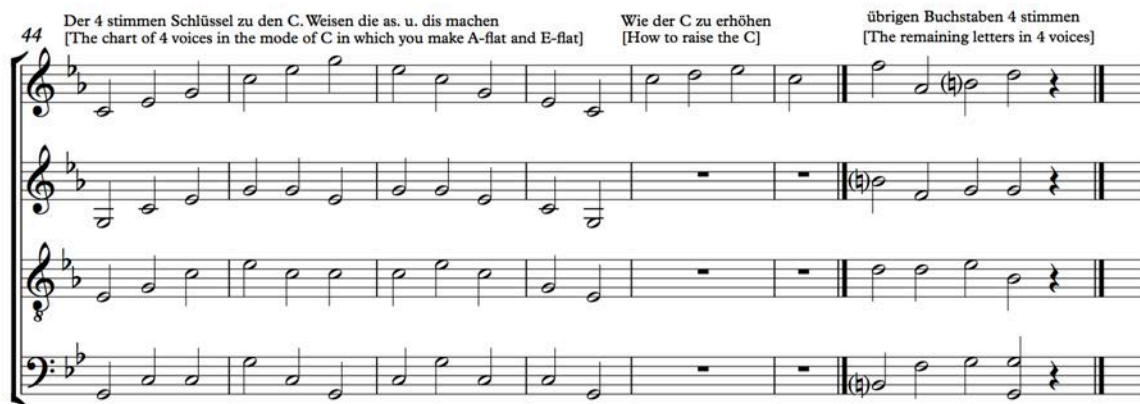


Figure 3.16: Ephrata Modal Chart for the mode of C minor. The three sections of the chart are included at the top.

3.4: Other Primary Source Documents for Ephrata Music Theory

Along with the treatise and modal charts, there are two additional primary source documents that supplement Ephrata music theory. They were identified during the course of research for this dissertation, and as such, no prior study has discussed them. The first is entitled *Eine Erklärung der Schlüssel* (“An Explanation of the Charts”) found in Millersville University Library, MS 350 in Millersville, Pennsylvania (*see* Figure 3.17). Its derivation is certainly Snow Hill, as is made clear by the paper type, paleography, and manuscript shape. The purpose of the six-page document is to elucidate the voicing rules outlined in both the Ephrata music treatise and the modal charts. Rather than providing explanation (as it states), the language is essentially a rewording of Beissel’s original. Although its audience is not known, this document does suggest that Ephrata theory was used, or at least discussed, at Snow Hill during the nineteenth century. It implies that Beissel’s systems were not a unique incidence in American music history, but that they did have some influence, albeit quite small, into subsequent eras (*see* Appendix C for a complete translation of the *Erklärung*).

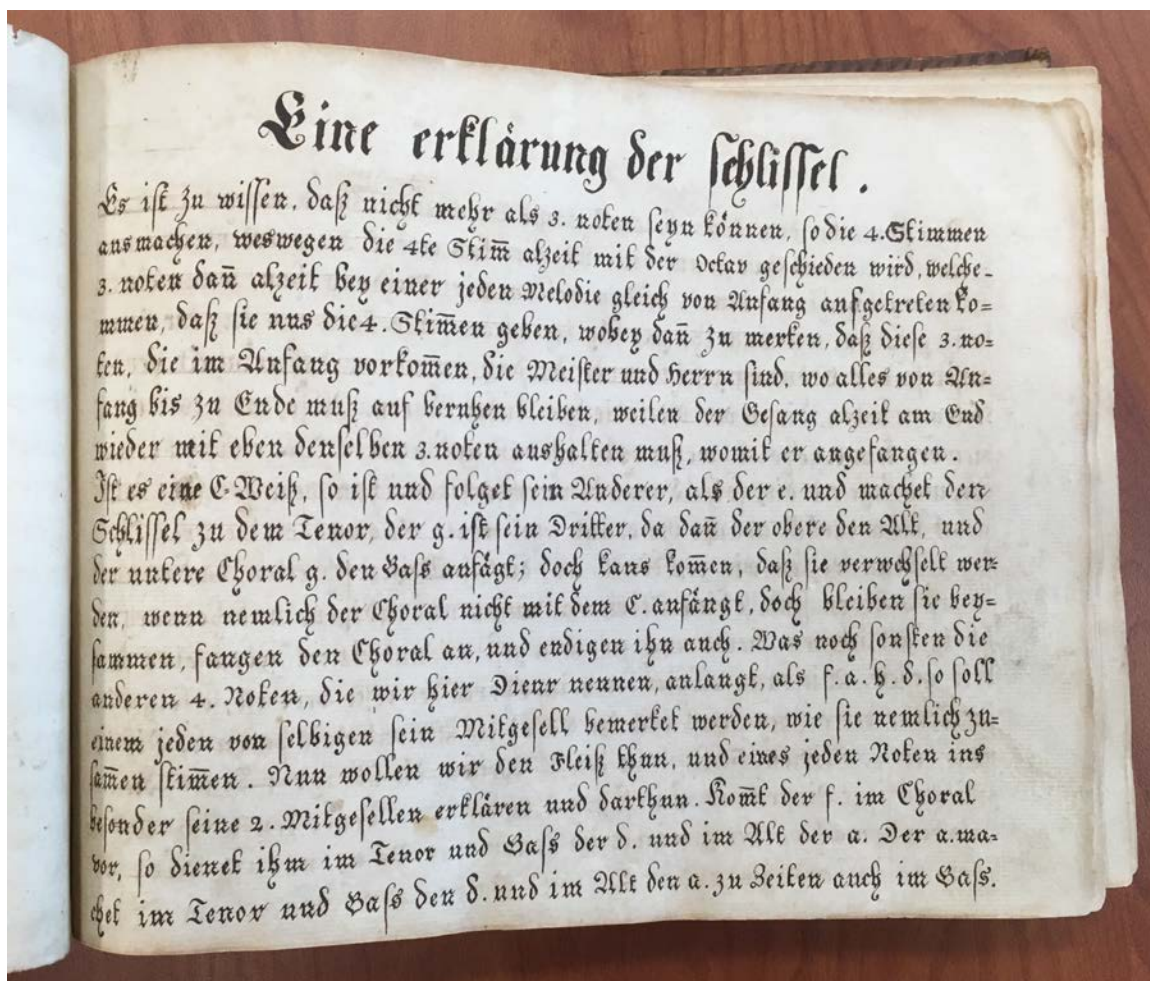


Figure 3.17: *Eine Erklärung der Schlüssel* (“An Explanation of the Charts”). Millersville University Library, MS 350, page 1. Courtesy, Archives & Special Collections, Millersville University.

The second document is a two-sided loose-leaf page found as an insert in the back cover of a printed 1766 *Paradisches Wunderspiel* hymnal. This book also contains copious music marginalia. Until 2016 it was held in a private collection but now is located in the Ephrata Cloister Collection, EC 2016.2.1. The page (*see* Figure 3.18) provides a “cheat sheet” for voicing bass notes contingent on specific soprano notes. For example, the first stave is an elucidation for the text that reads “*Coral / Baß der*

*Cumbanier*⁵⁵ *Schlüssel zu dis b as Weisen*” (“Soprano / Bass of the combination chart for the mode of E-flat, B-flat and A-flat”). In other words, this is a reference page for writing bass notes in the mode of E-flat major when specific soprano notes are provided. As seen, the soprano arpeggiates through the masters of the mode (E-flat, G, B-flat) in two octaves. Bass notes are provided below, connected by lines. Consistent with the Ephrata system, these bass notes are either scale degrees 1 or 5. The final notes are the servants: F, A-flat, C, D, and F (an octave lower). The related bass notes correspond neatly to the modal charts.



Figure 3.18: Loose-leaf page found at end of 1766 *Paradisches Wunderspiel*. Ephrata Cloister Collection, EC 2016.2.1.

⁵⁵ This is not a German word, and could have been a locally invented word, or a pidgin word used at Ephrata. In any case, a likely translation for “*Cumbanier*” is “combination” or “combining.”

This document is significant for two reasons. First, it shows Ephrata's music theory in practice. Here is evidence that Ephrata composers used rubrics to apply voicing quickly without necessarily referring to the complete modal charts. Second, the fact that it provides correspondence only to the bass suggests clues about the process of composition. In Ephrata's workshop system, was the task of harmonization for each voice assigned to separate people? Or was the bass written in first before the alto and tenor? Or, because the alto and tenor always completed a triad with the soprano while the bass was the more variable doubling voice, was the cheat sheet for the bass necessary as a memory refresher?

It is important to note that the music treatise and other texts from Ephrata or Snow Hill do not discuss rhythm and meter. Every scholar working on Ephrata's music has noted that there does not appear to be a discernible convention for rhythmic notation or metrical organization. Such concerns, though of interest to a contemporary reader, were evidently not a point of inquiry for Beissel and his community. The topic of rhythm and meter is covered in the next chapter.

3.5: Further Discussion of Ephrata Music Theory

The thorough reading of the Ephrata treatise provided above reveals a number of themes for discussion. Furthermore, it suggests relationships to both earlier and coterminous systems of music theory in Europe. The section below discusses these subjects related to these themes and relationships.

Authorship and Inspiration: Beissel or Blum?

As aforementioned, the likely author of the Ephrata music treatise was Conrad Beissel. However, a mystery remains regarding where these theoretical ideas originated

and how they were developed at Ephrata. Although Ephratensian historiography maintains that Beissel was divinely inspired,⁵⁶ the expected reasoning of music theory historians would presume that Ephrata musical thought would have been introduced from somewhere else, as part of a teleological trend. Fortunately, The *Chronicon* provides two important clues regarding outside musical influence.

First, it states that Beissel played the violin during his youth in Heidelberg:

At length [Beissel] was apprenticed to a baker, and as the latter was also a musician, he learned from him to play the violin, and had the opportunity to display his bright disposition at weddings, at which, when exhausted with fiddling, he would betake himself to dancing, and from this again return to the former.⁵⁷

It is impossible to know if Beissel's training included any discussion of music theory, or even music literacy. However, the unsubstantiated claim that Beissel played a musical instrument and the notion that he was able to discuss music theory would lend credibility to his authorship of a theoretical essay several decades later.

Next, the *Chronicon* makes mention of a "house-father"⁵⁸ named Ludwig Blum.

According to this account, Beissel apparently did not have sufficient knowledge to create a system of music that would have served his needs, and therefore, he needed to gather ideas from elsewhere:

But as everything necessary in the Settlement had to be stolen from the world-spirit, so also in respect to singing. The Superintendent did not know anything about it, except some notes which he had learned on the violin. But a certain house-father, by the name of Ludwig Blum, was a master-singer, and was also versed in composition; he once brought some

⁵⁶ Lamech and Miller, 134.

⁵⁷ Ibid., 4.

⁵⁸ Here, "house-father" refers to non-celibate male members of the Ephrata community, who lived in houses (not the communal structures for brethren and sisters) with their families, and participated in the life of the settlement.

artistic pieces to the Superintendent, which induced him to make use of the Brother in his church building.⁵⁹

This “master-singer” Blum was enjoined by Beissel to begin a singing school for the sisters around the year 1740.⁶⁰ According to the *Chronicon*, Blum did not last long as their instructor, presumably because of personality conflicts. After the sisters absorbed Blum’s musical teachings and related them to Beissel, Beissel then fired Blum.⁶¹ From this point, Blum departs from Ephrata’s historical record.

Previous scholars have made note of this episode, and surmised that Blum could have greatly influenced the Ephrata music treatise, as the *Chronicon* suggests. Indeed, if Blum was active as a teacher of singing and composition for the sisters in 1740, the year after the publication of the printed hymnal the 1739 *Zionitischer Weyrauchs Hügel*, then the subsequent music manuscripts corresponding to this printed hymnal were likely products of his influence. The 1746 production of the Ephrata music treatise could therefore be a distillation of Blum’s ideas, transmitted by the sisters to Beissel, and then reorganized and reworked to fit within the theological framework of the settlement. Blum’s likely impact on Ephrata music should not be underestimated. After all, there are no Ephrata music manuscripts dated before the 1740s.⁶² In addition, all contemporaneous mentions of music making at Ephrata were written during the 1740s and after.⁶³

⁵⁹ Lamech and Miller, 160.

⁶⁰ Bach, 21.

⁶¹ For the *Chronicon*’s complete account of this period in Ephrata’s musical life, see Appendix D, 326–329.

⁶² The earliest dated manuscript – a music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 2 is dated 1744, with the text “*Zionitischer Rosen=Garten*” and “*Schwester Hanna*” (Ephrata Cloister Collection, EC 77.3).

⁶³ L. Allen Viehmeyer, “The *Bruderlied* and the *Schwesterlied* of the Ephrata Cloister,” *Yearbook of German-American Studies* 31 (1996): 122. Also see Appendix G.

But where did Blum get his ideas? Fortunately, rigorous work by the librarian Dorothy Duck provides a plausible answer.⁶⁴ Duck relates that Ludwig Blum's father, Johannes Blum, was an organist before his immigration to Pennsylvania in 1728. He was also literate, and able to lead church services as a "reader" ("vorleser"), according to various reports.⁶⁵ Even after arriving in America, Johannes referred to himself as "organist" on land deeds and in his will.⁶⁶ This is significant because it indicates that the older Blum identified himself as a keyboardist, which means that he was a practicing musician. It is unclear whether Ludwig came to Pennsylvania with his father in 1728. Nevertheless, records of land deeds locate him near his father, and then in Ephrata in 1738.⁶⁷

Duck is unable to confirm any other details about Ludwig Blum, his father, or either man's musical experience. However, through analyzing the data, an idea emerges of Blum learning keyboard technique from his father. During the eighteenth century, keyboard skill acquisition would have likely included producing harmonies from unfigured bass accompaniment,⁶⁸ using procedures of partimento, which, while known for their origins in Naples, were used throughout Europe by keyboard players, including those in Austria and Germany.⁶⁹ There is no reason to assume that Blum would have been

⁶⁴ Dorothy Hampton Duck, "Ludwig Blum, Ephrata's First Music Teacher," *Historic Schaefferstown Record* 22, nos. 1 and 2 (January–April 1988): 3–30.

⁶⁵ *Ibid.*, 5.

⁶⁶ *Ibid.*

⁶⁷ *Ibid.*, 15.

⁶⁸ Giorgio Sanguinetti, "The Realization of Partimenti: An Introduction," *Journal of Music Theory* 51, no. 1 (Spring 2007): 59.

⁶⁹ Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (Oxford, UK: Oxford University Press, 2012), viii.

an exception to this trend. The significance of this hypothesis, particularly as it relates to the presence of the *règle de l'octave* in Ephrata, will be discussed later in this chapter.

Modality/Tonality

It is mentioned above that the Ephrata treatise appears to mix modality and tonality. Although this might be anathema to a modern reader, the combination of the two seemingly opposing concepts was commonplace in previous centuries. The music theory historian Joel Lester helps to contextualize this idea when he traces the root of the term “triad” to the early seventeenth-century writer Johannes Lippius (1585–1612), a musician and theologian active in the Lutheran movement. Lippius, along with three other German theorists of the late Renaissance – Joachim Burmeister (1564–1629), Otto Siegfried Harnisch (1568–1623), and Johann Magirus (1559–1609) – discuss the issue of the triad, its inversions, and its major and minor positions. Lester explains that Lippius’ work in particular was far-reaching:

17th and early 18th century theorists were aware of most if not all the works [of Lippius, Burmeister, Harnish (*sic*), and Magirus]. Lippius’ theories were the model for the works of Johannes Crüger (1598–1662) and were influential on German theory up to the end of the 17th century. His term *trias harmonica* evolved into the standard term for the triad in several languages...⁷⁰

Not only did Lippius introduce the term “triad,” he also “recognized all inversional relationships between intervals [...], suggested that music be composed from the bass, not the tenor, [...] differentiated the modes by the major and minor tonic triad,

⁷⁰ Joel Lester, “Root-Position and Inverted Triads in Theory Around 1600,” *Journal of the American Musicological Society* 27, no. 1 (Spring 1974): 119.

[and] he replaced the study of counterpoint with a study of harmony based on the triad.”⁷¹

Moreover, Lippius’ theories

represent a thorough transformation of the meaning of mode. The modes are no longer primarily octave species differentiated by semitone placement... Their ambitus is not made up of species of fourths and fifths, but from the triad extended to the octave. And although Lippius does accept six authentic modes, there are for him only two types of modes:⁷²

major and minor. What is more,

Lippius’ conception of mode is harmonic, whereas the traditional theory of mode as octave species is basically a melodic theory. The total interval content is the same in all the diatonic octave species. But all these intervals stand in a different relationship to the scale degrees in each traditional mode, generating different melodic possibilities in each.⁷³

After establishing Lippius’ influence, Lester then probes his theories, seeking out how exactly they were influential on the musical life of German speaking lands. He points out that

the musical situation in Germany played its part in the continuation of a modal tradition. The chorale played a vital role in the musical life of Protestant Germany. In contrast to the use of modal plainchant in the Catholic countries, the chorales were not a body of centuries-old music largely divorced from modern repertories. Thus, whereas in France and Italy works appeared between 1610 and 1614 definitively separating the theoretical systems of ancient sacred music from contemporary music, no such development was possible in Germany.⁷⁴

In other words, the Protestant chorale alongside more traditionally Catholic polyphonic music helped to preserve modality, while at the same time allowing elements of tonality to develop simultaneously.

⁷¹ Lester, “Major-Minor Concepts and Modal Theory in Germany: 1592–1680,” *Journal of the American Musicological Society* 30, no. 2 (Summer 1977): 223.

⁷² *Ibid.*, 227.

⁷³ *Ibid.*

⁷⁴ *Ibid.*, 229.

After his death, Lippius' theories were made prominent mainly through the writings of Crüger, who, ironically, was firmly entrenched in modal thinking. According to Lester, Lippius' theories represent ideas ahead of their time, particularly when measured against Crüger, his intellectual heir. Whereas Lippius promoted the idea of mode as generated first from triads in major and minor before their octave species, Crüger reversed this approach. As other theorists including Gioseffo Zarlino (1517–1590), Heinrich Glareanus (1488–1563), and Sethus Calvisius (1556–1615) had previously written, Crüger posits that modes are created by octave species (seven types), and then next divided in 2 classes (major and minor).⁷⁵ Of the aforementioned theorists, it was Glareanus whose work was most influential in spreading this idea of octave species determining modes (*see* Figure 3.19). His treatise was widely disseminated and likely had a great sway over Crüger and his peers. It should be noted that Crüger also creates the interval of a sixth by adding a half or whole step to a fifth. This stands in contrast to the forward-looking Lippius⁷⁶ who argued that the sixth is an inversion of a third.⁷⁷

⁷⁵ Ibid., 230–231.

⁷⁶ It should be noted that Lippius proposed this idea of inversional relationships of intervals well before René Descartes (1596–1650).

⁷⁷ Lester, "Major-Minor Concepts," 231.

hymnody and Beissel's writing. Exposure to the chorale genre would elucidate how a settlement of mostly untrained musicians in the woods of Pennsylvania developed a system that exists in both modality and tonality.

Lester offers another idea that explains, in part, the Ephrata division of modes. He surmises that,

German theorists at the end of the 17th century approached the major and minor keys from two distinctly different directions. Some discussed the traditional modes and their gradual evolution into major and minor keys, continuing a trend begun so tentatively by Zarlino in 1558. Others merely listed the keys in use by their tonic triads, sometimes without explicitly mentioning the major-minor differentiation, in a tradition deriving from many sources, both German and foreign.⁷⁹

The writings of Andreas Werckmeister (1645–1706) — a prominent German theorist, organist, and composer — represent the culmination of this first group. The second group ultimately achieves fruition in the works of Johann David Heinichen (1683–1729) and Johann Mattheson (1681–1764), who identify keys by their triadic categorization and, in many cases, their key signatures. But before Mattheson, other theorists along the same trajectory explored similar ideas. Georg Falck (1630–1689), a theorist who is known most for his discussion of vocal ornaments,⁸⁰ is included in this group. He produced a singing manual in 1688 (*Idea boni cantoris*) in which eight keys are listed. Lester distills these keys from Falck's work and presents them as follows:⁸¹

⁷⁹ Lester, "The Recognition of Major and Minor Keys in German Theory: 1680–1730," *Journal of Music Theory* 22, no. 1 (1978): 66.

⁸⁰ George J. Buelow, "Georg Falck," *Grove Music Online, Oxford Music Online*, accessed September 20, 2017, ed. Deane L. Root, <http://www.grovemusic.com>.

⁸¹ Lester, "The Recognition of Major and Minor Keys," 75.

According to A dur by the major third	a c-sharp e
According to B-flat by the major third	b-flat d f
According to B by the minor third	b d f-sharp
According to C moll by the same	c e-flat g
According to E-flat by the major third	e-flat g b-flat
According to E by the same	e g-sharp b
According to F by the minor third	f a-flat c
According to F-sharp by the minor third	f-sharp a c-s

Although the selection is different, this organizational structure is not so far removed from the list of Ephrata's eleven modes:

The mode of C
 The mode of A
 The mode of G in which you have B-flat
 The mode of G in which you have B-natural and F-sharp
 The mode of B-flat
 The mode of F
 The mode in which you make E-flat, B-flat, and A-flat
 The mode of C in which you make A-flat and E-flat
 The mode of A in which you make G-sharp and C-sharp
 The mode of D with F-sharp and C-sharp
 The mode of D with F-natural

Although Ephrata's modes are not organized in triads by label, they are presented in a manner that gives specific instructions for the flattening and/or sharpening of specific notes within the mode. In addition, they are sorted into triadic categories through the system of masters/lords and servants. In both situations (Falck and Ephrata), the mode is named by a specific note: the final, upon which the tonic triad is created. Furthermore, neither system describes modes as major or minor. One can view the Ephrata treatise as related to Falck's treatise, in that both approach the creation of mode using similar qualifications.

Doubling and Triadic Inversion

Throughout all of the Ephrata modal charts, the soprano, alto, and tenor parts never double one another, whether at unison or an octave. They consistently form triads, leaving the role of doubling for the bass part. Furthermore, the bass never doubles the soprano; it only doubles the alto and tenor parts. This is the case in “*Der 4 Stimmen ABC*” as well (see Figure 3.25, below, and Appendix B).

Doubling is a topic of discussion in many eighteenth-century music theory treatises. For example, in his 1722 *Treatise on Harmony*, Jean-Philippe Rameau (1683–1764) examines the octave, explaining that it is a necessary and important doubling tool.

Without it, the perfect chord [the triad] and its derivatives [the inversions of the triad] will always subsist, but with it, they become more brilliant, for natural and imperfect chords are then heard simultaneously. In four-part pieces we cannot dispense with it, and in five-part pieces it harmonizes perfectly with the sounds of the fundamental seventh chord. In short, it may always be added to chords containing only one minor dissonance. Its progression, which should be diatonic in the upper parts, easily conforms to the rules. In addition, it determines the modulation, as we shall see later.⁸²

Perhaps more crudely, Beissel also states the logical necessity of the octave in doubling: “there cannot be more than 3 letters that make up the 4 voices, since the fourth voice is always separated by the octave.”⁸³

Rameau also adds conditions for the doubling of certain voices in a given chord:

It is preferable to place the octave of the third in [i.e., within] the chord rather than the octave of the bass. This is because the third implies the true fundamental sound, whose replicate cannot be displeasing. In a sequence of perfect harmony, on the other hand, the octave of the third, if preferred to that of the fundamental sound, will be defective.⁸⁴

⁸² Jean-Philippe Rameau, *Treatise on Harmony*, trans. Philip Gossett (New York: Dover Publications, Inc., 1971), 62–63.

⁸³ Appendix A, 297.

⁸⁴ Rameau, 73.

In other words, Rameau warns against doubling of the third in the bass because within the context of a harmonic progression, the chord might be “defective.”

Over a century before Rameau, Lippius prescribed his own rules for doubling of the triad, stating that,

The best, most perfect, most natural, most simple, most pleasing, most effective, and most marvelous arrangement of the ‘diffused’ and ‘enlarged’ harmonic trinity is that which stems from the most natural series of ‘radical’ numbers and proportions... [The upper voices] will take all the three notes of the harmonic triad, namely, the *prima* [root], *ultima* [fifth], and *media* [third], employing them with a sweet and learned sense of variety, doubling and repeating the *prima* of the triad most of all, rarely the *ultima*, and very rarely, if at all, the *media*.⁸⁵

In other words, the least preferable doubling for Lippius is that of the third. These ideas were carried on by several German theorists throughout the seventeenth and eighteenth centuries, including Johann Alsted (1588–1638) (*Census philosophici encyclopedia*), Henricus Baryphonus (1581–1655) (*Pleiades musicae*), Crüger (*Synopsis musica*), Johann Andreas Herbst (1588–1666) (*Musica poëtica*), Wolfgang Caspar Printz (1641–1717) (*Phrynis Mitylenaeus*), Johann Georg Ahle (1651–1706) (*Musicalische Frühlings-, Sommer-, Herbst-, Winter-Gespräche*, and Werckmeister (*Harmonologia*)).⁸⁶

Thus, in his approach to doublings, Rameau is concerned with the energy transfer in music that dominant to tonic progressions create, but Beissel, by contrast, does not appear to concern himself with horizontal context. And whereas Lippius and subsequent German theorists are specific in their classification of various notes of the triad and how

⁸⁵ Johannes Lippius, *Synopsis of New Music (Synopsis Musicae Novae)*, trans. Benito V. Rivera (Colorado Springs: Colorado College Music Press, 1977), 42–43.

⁸⁶ Benito V. Rivera, “The Seventeenth-Century Theory of Triadic Generation and Invertibility and Its Application in Contemporaneous Rules of Composition,” *Music Theory Spectrum* 6 (1984): 65–66.

they may be doubled, Beissel is less nuanced. However, Beissel does appear, like Lippius and Rameau, to favor some doublings above others; he does not explicitly state a preference, but one does find it in the Ephrata modal charts. As mentioned above, the bass is the doubling voice in the charts. The bass doubles only the alto and tenor, leaving the soprano always to sing a separate note. What scale degrees does the bass double? Beissel's modal charts provide doubling only for scale degrees 1 and 5 (the *prima* and *ultima*, to borrow Lippius' terminology) in the masters section of modes. This unstated hierarchy results in only root-position triads and 6/4 chords. There is one exception: in certain minor modes (A minor and G minor) scale degree 3 also receives doubling, producing a 6/3 chord. The other instances of 6/3 chords in the modal charts are in the servants sections on various sonorities following no given pattern, which are generally the exception to default root position. Every chord in "*Der 4 Stimmen ABC*" is in root position or second inversion, with the bass doubling either the alto or the tenor, and never the soprano (*see* Figure 3.25, below).

An unlikely corpus of sources echoes these preferences for certain chordal inversions over others: partimento manuals, discussed at greater length below. Sanguinetti identifies the term "Essential Foundations of the Key" in his analysis of various manuals.⁸⁷ Much as in the Ephrata prescription for the voicing of the alto, tenor, and bass parts contingent on a given note in the soprano, the partimento principle "states that every scale degree [in the bass] has its proper and 'natural' chord... these natural chords are called *basi fondamentali del tono* (essential foundations of the key). The chords are [root position] triads (on the first, fourth, and fifth scale degrees) and 6/3

⁸⁷ Sanguinetti, *The Art of Partimento*, 117–118.

chords (on the remaining degrees).”⁸⁸ As explored above, Ephrata’s system gives a preference to root and second inversion chords, but the similarity to Sanguinetti’s description is valid: a hierarchy of preference exists across various organizational systems that favors certain chord tones and chord inversions over others.

“Relative Key” Relationships

It is mentioned above that Martin, in her dissertation, hypothesizes that the exercise for remedying flat singing found in the Ephrata treatise and modal charts could instead be a prescription for modulating between parallel keys. Her rationale for making this point is to illustrate that Beissel only could figure out how to explain his ideas in a convoluted way because he “had little knowledge of the rules of harmony, and he was not able to use an instrument in his study of harmony or composition.”⁸⁹ Although the notion of “key” is likely not applicable to Ephrata’s world of modality, Martin’s point about the lack of an instrument (specifically a keyboard) at Ephrata is a valid one. Much as the tenor-led modal system was usurped by the ascendancy of keyboard-dominant composers over the course of the seventeenth century and their subsequent bass-led proto-tonal system, the Ephrata system, by excluding keyboard, reverts to a situation in which a bass-led system is not required. Thus, it was not that Beissel “had little knowledge of the rules of harmony,” but rather that his system did not relate to the coterminous Baroque context.

Martin’s analysis of a specific hymn setting from music manuscripts for the 1747 *Turtel=Taube* reveals the presentist nature of her approach, and also creates an opening for inquiry from a historicist perspective. She notices a modulation in the hymn “Jesus,

⁸⁸ Ibid.

⁸⁹ Martin, 310.

Hirte meiner Seel,”⁹⁰ from A minor to C major. (see Figure 3.20 and 3.21 for the original manuscript and this study’s transcription of it). She points to the beginning of measure 5 as the place where modulation takes place:

...the first note in the melodic line (C) in measure five would be harmonized according to Beissel’s system in the tonic A-C-E chord in A minor if the hymn did not modulate. (Notes in the tonic chord appearing in the melody are never harmonized in non-tonic harmonies.) Therefore, a C in the soprano line in the key of A minor would never be harmonized as C-E-G at the beginning of measure 5.⁹¹

Martin is applying Beissel’s rules of masters and servants to the beginning of measure 5 and calling it a modulation of key. Clearly, she is correct to note that something has been altered. A lexical revision of her description is that *the mode has shifted, from the mode of A to the mode of C*.

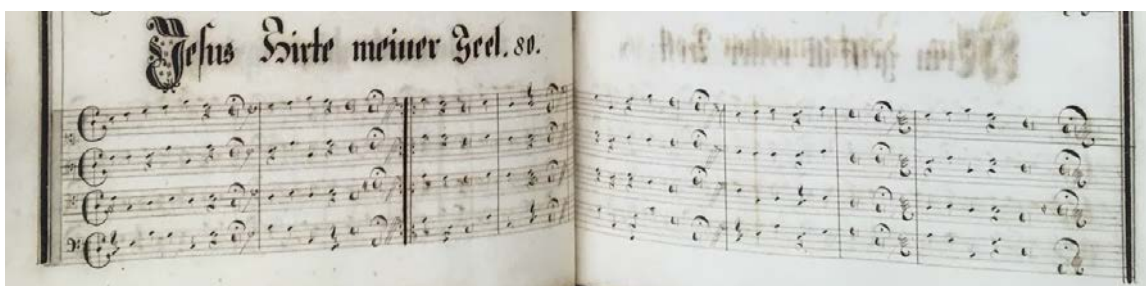


Figure 3.20: “Jesus Hirte meiner Seel” from music manuscript for the 1747 *Turtel=Taube* Type 1, Chicago History Museum, MSS AlphaV: Ephrata, p. 39.

Martin continues with a discussion of the G-sharp in measure 6 in the tenor part. As one sees in the original score, the tenor line contains a modal key signature: one G-sharp (see Figure 3.20). Similar key signatures in the tenor part are found throughout Ephrata music, and almost always altering scale degree 7 of minor modes. Martin explains that

⁹⁰ The copy that Martin used (LC M 2116.E6 1747B) was unavailable during research for this study due to its poor condition. Fortunately, other settings contain the same music. This version is from Chicago History Museum, MSS AlphaV: Ephrata, a music manuscript for the 1747 *Turtel=Taube* Type 1, page 39.

⁹¹ Martin, 203.

the sharp on the final G in measure 6 of the tenor line is evidence also that Beissel intended a change of key, for the G-sharp is already indicated in the key signature. The sharp is necessary only if a change of key had been intended, to make certain that the singer adheres to the accidental in the key signature at a place where he would not have normally done so. Thus, the deliberate retention of the G-sharp at the end of measure 6 in the tenor line is not indicative of the continuance of the minor key, but merely an example of the composer's frequent liking for the augmented chord, and the briefness of the modulation does not preclude its analysis as such, for the Ephrata manner of composition does not lend itself in all ways to analysis by traditional rules.⁹²

There is a significant amount of verbiage to unpack and translate in the above. First, Martin concludes that the G-sharp is only necessary "if a change of key had been intended," which she asserts is indeed the case. In a tonal construct, it is unclear what type of key change Martin is suggesting. It seems that she is asserting that the G-sharp, as part of an E major triad, would produce a dominant chord leading to A minor. Her argument that the G-sharp is "an example of the composer's frequent liking for the augmented chord" is quizzical, especially when one considers the voicing rules laid out in both the treatise and the modal charts, none of which advocate for non-triadic constructs. Beissel's vocabulary does not encompass any terms for "augmentation," and to argue that "the composer" preferred augmented chords would characterize Ephrata music inaccurately.

⁹² Ibid.

"Jesus, Hirte meiner Seel"

Source: Chicago History Museum MSS Alpha V: Ephrata,
Music Manuscript for 1747 *Turtel=Taube* Type 1, page 39.
Text by Conrad Beissel

SOPRANO
Je - sus Hir - te mei - ner... Seel, mich, dein Schäf - lein lei - te führ mich aus der Trau - er - Höhl auf die grü - ne... Wei - de:

ALTO
Je - sus Hir - te mei - ner... Seel, mich, dein Schäf - lein lei - te führ mich aus der Trau - er - Höhl auf die grü - ne... Wei - de:

TENOR
Je - sus Hir - te mei - ner... Seel, mich, dein Schäf - lein lei - te führ mich aus der Trau - er - Höhl auf die grü - ne... Wei - de:

BASS
Je - sus Hir - te mei - ner... Seel, mich, dein Schäf - lein lei - te führ mich aus der Trau - er - Höhl auf die grü - ne... Wei - de:

5
mei - nem Gei - ste ste - he... bey, und ihn un - ter - stüt - ze, mach ihn von dem Kum - mer frey, und mit Kraft be - sit - ze.

mei - nem Gei - ste ste - he... bey, und ihn un - ter - stüt - ze, mach ihn von dem Kum - mer frey, und mit Kraft be - sit - ze.

(G)
mei - nem Gei - ste ste - he... bey, und ihn un - ter - stüt - ze, mach ihn von dem Kum - mer frey, und mit Kraft be - sit - ze.

mei - nem Gei - ste ste - he... bey, und ihn un - ter - stüt - ze, mach ihn von dem Kum - mer frey, und mit Kraft be - sit - ze.

Figure 3.21: Transcription of “Jesus, Hirte meiner Seel” from Chicago History Museum, MSS AlphaV: Ephrata, a music manuscript for the 1747 *Turtel=Taube* Type 1, page 39.

In the transcription, G-natural is included in the tenor in measure 6 as ficta within parentheses. The purpose of this notation is to indicate that although the modal key signature calls for a G-sharp, it was likely intended for the Ephrata singer to sing a G-natural. The rationale for this is twofold. First, Ephrata music does not employ natural signs, and flat signs would not have been applied to the note G; they would only pertain to notes that would habitually receive it, such as B, E, or A. At Ephrata there was no accepted means by which a composer could indicate a natural pitch value once a sharp had been established. Second, as Martin suggests, there is indeed a shift from one mode to another. The application of voicing during measures 5 and 6 reflects the rules for masters and servants within the mode of C, after which the mode of A returns in measure 7. Ephrata composers and singers might have been cognizant of this modal shift, and

could have understood that G, not G-sharp, was the accepted application within that mode. Indeed, within the mode of A minor, the G-sharp appears in the tenor only when the soprano is given a B, reflecting the rules in the modal charts (*see* Figure 3.7 and Appendix B modal charts). This G-sharp reinforces the mode of A in that it serves as a leading tone to scale degree 1. In the mode of C, the G-natural is applied in the tenor when the soprano is given an E.

Although Martin approaches Ephrata music through the lens of functional harmony, she does not make the predictable observation that “Jesus, Hirte meiner Seel” modulates between keys that have a relative major-minor relationship. In tonal terms, C major and A minor are considered to be “relative” keys because they share a key signature. In modal terms, it is not suitable to establish a bond of relativity. However, the fact that the modes within this hymn change, and that they change between the two modes that share common notes on the scale, is significant. It reveals that a sort of tonal relationship between major and minor existed at Ephrata, and that its manipulation was implicitly understood.

The following table (*see* Table 3.19) presents Ephrata modes and their “relative keys.” Modes are included in the order they are presented in the modal charts. Where a mode is not included in Ephrata theory, the box is left blank.

Ephrata Mode	“Relative Key”
Mode of C major	Mode of A Minor
Mode of A minor	Mode of C major
Mode of G minor	Mode of B-flat major
Mode of G major	
Mode of B-flat major	Mode of G minor
Mode of F major	Mode of D minor
Mode of E-flat major	Mode of C minor
Mode of C minor	Mode of E-flat major
Mode of A major	
Mode of D major	
Mode of D minor	Mode of F major

Table 3.19: Ephrata modes and their potential “relative keys.”

What is revealed through this table is that there is no “relative minor” for the modes of G major (E minor), A major (F-sharp minor) and D major (B minor).

As discussed above, Ephrata does not conform to the traditional conception of modes as species of orders of whole-steps and half-steps in a scale. Rather, Ephrata modes are characterized by their major and minor categories as they relate to the first scale degree. The default for any modal organization is a situation in which there are no accidentals other than B-flat (as in the mode of C, the mode of A, and the mode of B-flat). All other modes require a description in order to indicate their variety (example: the mode of G in which you have a B-natural and an F-sharp). Why does the mode of E minor not exist in Ephrata theory? Presumably the description would not have made sense: “the mode of E in which you have an F-sharp” might have been too unusual a proposition. Likewise, F-sharp minor (“the mode of F-sharp in which you have a C-sharp

and a G-sharp”) and B minor (“the mode of H in which you have an F-sharp and a C-sharp”) might have appeared to be lexically awkward or unfeasible. Indeed, E and H (B-natural) are never listed as independent within the Ephrata system. They appear only to exist in relation to other notes possessing greater gravitational pull.

Two of the Ephrata modes that translate into modern relative keys are established by the treatise as corresponding to one another. These are the B-flat modes, which Beissel lumps together as the mode in which the masters are B-flat, D and F, and the mode in which the masters are G, B-flat, and D.⁹³ Just as in “Jesus, Hirte meiner Seel,” the relationship of two modes is established. Had Beissel extended the text of the treatise, he might have written a similar discussion of the E-flat modes, or the F modes. However, given that in German B-flat is written as “B,” perhaps B’s special position as a pivot in relative mode relationships would have remained restricted.

Règle de l’octave

In 1992, the music theory historian Thomas Christensen produced an influential study on the *règle de l’octave*,⁹⁴ or “rule of the octave,” an eighteenth-century pedagogical tool used in keyboard performance and composition. This tool consists of a diatonic scale in the bass played by the left hand, with corresponding voicing given for the right hand, almost always in chords with three notes (*see* Figure 3.39). The purpose of this tool is to show “that each scale degree can be associated with a unique harmony, one which reciprocally defines that scale degree,”⁹⁵ and to give composers and keyboardists a quick tool “to find an idiomatic harmonization of a simple diatonic bass line. By learning

⁹³ Appendix A, 300–301.

⁹⁴ Thomas Christensen, “The ‘*Règle de l’Octave*’ in Thorough-Bass Theory and Practice,” *Acta Musicologica* 64, no. 2 (July–December 1992): 91–117.

⁹⁵ *Ibid.*, 91.

the *règle de l'octave* in all 24 major and minor keys, the student had a handy rule-of-thumb for harmonizing most any bass progression that moved by step.”⁹⁶

As Christensen explains, the *règle de l'octave* was nearly ubiquitous in composition and keyboard treatises in the eighteenth century. It represents a coalescence of seventeenth-century thoroughbass theory,⁹⁷ and found its accepted standard form in the French composer François Campion’s 1716 *Traité d’Accompagnement*⁹⁸ (see Figure 3.22 and Figure 3.23).



Figure 3.22: Excerpt of *règle de l'octave* of François Campion.⁹⁹

⁹⁶ Ibid., 92.

⁹⁷ Ibid., 96.

⁹⁸ François Campion, *Traité d’accompagnement et de composition selon la règle des octaves de musique* (Paris: G. Adam, 1716).

⁹⁹ Ibid., 3.

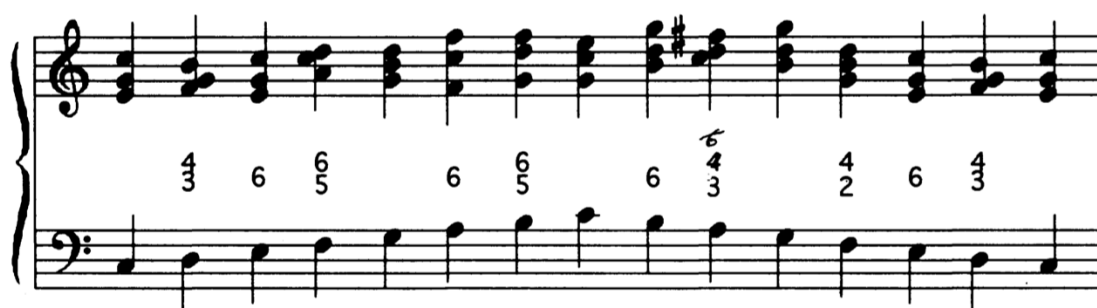


Figure 3.23: Transcription of Campion's *règle de l'octave* C major.¹⁰⁰

Although rules for voicing various chords vary among Campion's champions and detractors,¹⁰¹ several constants emerge regarding the rationale and application of the *règle de l'octave*:

- 1) The *règle de l'octave* is led from the bass and presents an ascending and descending scale with applied voicing.
- 2) Scale degrees correspond to specific harmonies.
- 3) The application of harmony for *règle de l'octave* can vary if a scale is ascending or descending.¹⁰²
- 4) The *règle de l'octave* ultimately is a tool that codifies harmonic function.¹⁰³
- 5) The *règle de l'octave* will usually explore a host of keys, if not all 24, major and minor.

An analysis of Ephrata's *règle de l'octave* (see Figure 3.24 and Figure 3.25 for the manuscript version and transcription of Ephrata's *règle de l'octave*) yields that it only

¹⁰⁰ Christensen, "The 'Règle de l'Octave'," 91.

¹⁰¹ Ibid., 102.

¹⁰² V. Arlettaz, J.-M. Belvisi, M. I. Guimarães, N. S. Lee, and N. Meeùs, "Les règles des sixtes: un moment du développement de la théorie tonale au XVII^e siècle," *Musurgia* 3, no. 2 (1996): 68.

¹⁰³ Ludwig Holtmeier, "Heinichen, Rameau, and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the Rule of the Octave," *Journal of Music Theory* 51, no. 1 (Spring 2007): 11.

conforms to half of the first point. It is not led from the bass, but rather from the soprano. However, it does present applied voicing for each tone in the soprano, and it is both ascending and descending. In fact, the Ephrata *règle* extends a fifth beyond the octave, perhaps to outline the standard ambitus of the soprano voice. Ephrata theory agrees completely with the second point: the scale degrees presented do correspond to specific harmonies. This is the case not only within the *règle*, but also in the modal charts preceding it. Ephrata's *règle* does not correspond to the third point: its *règle* is entirely symmetrical, whereas the *règles* of Campion and others vary according to ascending or descending direction. Ephrata's *règle* also does not correspond to the fourth point: harmonic function is not considered in the Ephrata music treatise, and although various chords within the *règle* correspond to modern harmonies – and mostly correspond to Campion's patterns as well – it would be inaccurate to consider Ephrata's modal music theory within the bounds of harmony or tonality. And finally, Ephrata's *règle* does not at all correspond to the fifth point: only one *règle* is presented – that of the mode of C major. It would be extremely interesting had Beissel and his colleagues applied “Der 4 Stimmen ABC” to modes other than C major. This might have tested the Ephrata system further, and caused a need for further development of this unorthodox application of a common pedagogical tool.



Figure 3.24: Ephrata *règle de l'octave* (“Der 4 Stimmen ABC”) from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1, Winterthur, Col. 318, 65 x 554. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

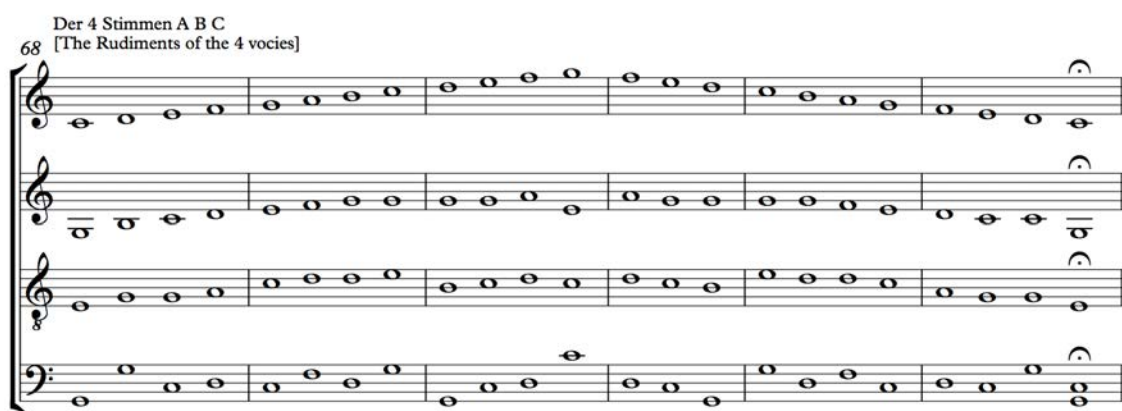


Figure 3.25: Transcription of Ephrata *règle de l'octave*.¹⁰⁴

In the context of its ubiquity in theoretical treatises during the eighteenth century, the presence of the *règle de l'octave* in the Ephrata modal charts should come as no surprise. However, its interpretation – led by the soprano – is eccentric and unique. Sanguinetti’s thorough research reveals only one other example in the history of music theory of a soprano-led *règle de l'octave*, that of the partimento treatise writer Nicola Sala (1713–1801) of Naples. In this case, Sala presents a scale in the bass with applied chords in the upper voices. He then upends the construct so that the scale is found in the top voice, with the lower three voices following rules of invertible counterpoint (*see* Figure 3.26). As Sanguinetti explains, Sala’s “scale in the top voice does not have any

¹⁰⁴ See Appendix B for full context and critical editorial notes.

direct connection to partimento practice; it does, however, establish some models of invertible counterpoint that are widely used as bases for motives in imitation.”¹⁰⁵ The difference between Sala and Ephrata is distinct. Although Sala presents his soprano *règle de l’octave* as derived from inverting the bass, Ephrata’s *règle de l’octave* is forged originally and only from the top voice. In addition, Sala’s example is essentially a novelty that leads to imitation technique, and no discernable pattern of voicing emerges from it. Ephrata’s example, which is only in the mode of C major, is presented as a compositional necessity upon which voicing should be modeled.



Figure 3.26: Invertible *règle de l’octave* of Nicola Sala.¹⁰⁶

Given the unconventionality of Ephrata’s *règle de l’octave*, one might expect the voicings derived from it to deviate significantly from other models. This, in fact, is not

¹⁰⁵ Sanguinetti, *The Art of Partimento*, 117.

¹⁰⁶ Nicola Sala, *Regole del contrappunto pratico*, vol. 1 (Naples: Stamperia reale, 1794), 4.

the case. When applying modern harmonic analysis to the Ephrata *règle de l'octave*, the following progression is revealed (Figure 3.27):

C	D	E	F	G	A	B	C	D	E	F	G	F	E	D	C	B	A	G	F	E	D	C
I ^{6/4}	V	I	ii	I	ii ^{6/3}	V ^{6/4}	I ^{6/4}	V	I	ii	I	ii	I	V	I ^{6/4}	V ^{6/4}	ii ^{6/3}	I	ii	I	V	I ^{6/4}

Figure 3.27: Ephrata *règle de l'octave* analyzed harmonically. The soprano note is in the top row, and the chord produced is in the second row.

A parallel analysis of Campion's *règle de l'octave* reveals the following (Figure 3.28):

I	V ^{6/4/3}	I ^{6/3}	ii ^{6/5}	V	IV ^{6/3}	V ^{6/5/3}	I	V ^{6/3}	ii ^{6/4/3}	V	V ^{4/2}	I ^{6/3}	V ^{6/4/3}	I
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C

Figure 3.28: Campion's *règle de l'octave* analyzed harmonically. The bass note is in the bottom row, and the chord produced is in the top row.

Here is a comparative chart for the ascending scale harmonies (Figure 3.29):

	C	D	E	F	G	A	B	C
Ephrata	I ^{6/4}	V	I	ii	I	ii ^{6/3}	V ^{6/4}	I ^{6/4}
Campion	I	V ^{6/4/3}	I ^{6/3}	ii ^{6/5}	V	IV ^{6/3}	V ^{6/5/3}	I

Figure 3.29: Harmonic comparison between Ephrata's and Campion's *règles de l'octave*.

The result yields a surprising similarity between the two. In tonal terms, all but one of the harmonies is different, although the inversions diverge throughout. The only harmonic difference is found with scale degree 6, under which Ephrata calls for a ii chord, and Campion prescribes a IV chord. In addition, although Ephrata's system only employs triads, Campion (and the majority of other theorists discussing the *règle de l'octave*) uses seventh chords.

The fact that Ephrata's *règle de l'octave* mimics the harmonies in Campion's system elicits a few theories as to why it made its way into Beissel's framework. The first is that Blum, the son of a keyboard player, and possibly a keyboard player himself (as proposed above), brought the idea of the *règle de l'octave* to Ephrata. This is likely, for

as Christensen established, the *règle* was a commonplace pedagogical tool used throughout Europe. It is logical to surmise that it made its way to various colonies as well. Though there was no keyboard instrument at Ephrata, Blum would have needed some sort of framework to instruct the sisters how to compose. A list of proper harmonies and a demonstration of the rudiments of voicing (to wit, the *règle de l'octave*) would have been a likely tool. In the six years between Blum's firing (1740) and the publication of the treatise (1746), Beissel would have been able to experiment with the construct and invert it. As previously stated, Beissel was likely not concerned with or aware of tonal function. However, he would not have wished to change Blum's prescriptions significantly – he only would seek to situate them within his framework of masters/lords and servants. Thus Campion's scale degree 6 producing a IV chord would be adjusted; a triad including the notes A, C, and F ($IV^{6/3}$) – a mixture of masters and servants in the mode of C major – would be shifted down by one third, to contain the notes F, A, and D – only servants.

Although this theory helps to explain the presence of the *règle de l'octave* in the Ephrata system, it does not account for its position in the soprano voice. A rationale for this is that the entire Ephrata musical worldview is derived from the soprano line. The treatise consistently explains the voicing for the alto, tenor, and bass in relation to a given note in the soprano (the "Choral"). In other words, just as Renaissance compositional systems codified by Zarlino are contingent on the tenor's primacy, and just as Baroque theorists as early as Lippius and Caccini shifted leadership to the bass, Ephrata's system placed the soprano in the ascendant harmonic position. The reasons for this are as follows. First, Beissel and his community wrote the texts for hymns and then set select

hymns to melodies that they composed. These melodies were to be sung by the soprano, as is the practice in common hymnody. Next, because there was no accompanimental instrument at Ephrata, there was no need for a system of thoroughbass or any other construct to justify the soprano melody and its place within a functional harmonic structure. The bass and other voices were not there to support the soprano with burgeoning functional harmony – they were there to *serve* the soprano with limited triadic sonority. Thus, in Ephrata’s framework, a bass-led *règle de l’octave* would not make sense. Beissel likely saw pedagogical use for the *règle* but needed to shift it into the soprano so that it would conform to his system.

An additional theological rationale might explain the dominance of the soprano part in Ephrata music theory. Beissel’s religious writings focus a great deal on the two Falls of man, mentioned above. In his *Dissertation on Man’s Fall*, he discusses Sophia, whom he sees as the feminine aspect of God. In Beissel’s construct, Sophia holds a position nearly as important as Christ. “Sophia acts decisively at every turn of Beissel’s concepts of God, creation, and redemption.”¹⁰⁷ Given this emphasis on Sophia, and taking into account the music treatise’s focus on the “considerable sinking and falling of song”¹⁰⁸ in contrast to “wisdom from on high,”¹⁰⁹ it would be reasonable to conclude that Beissel’s preference was for higher (and feminine) vocal tones. This theological angle would help to explain the treatise’s almost obsessive preoccupation with sagging pitch. It would also help to explain why the highest voice would be the one that determines the positions of the lower voices.

¹⁰⁷ Bach, 103.

¹⁰⁸ Appendix A, 290.

¹⁰⁹ Ibid.

A Manual of Composition for All

It might be possible that Ludwig Blum, or even Beissel, had access to some of the practical music learning handbooks used in German-speaking *Lateinschulen* throughout the seventeenth and eighteenth centuries. Crüger wrote one such work, in which some of Lippius' ideas are discussed. By and large, these handbooks are more backward-looking than Lippius, and contain familiar sixteenth-century theoretical concepts including solmization and modal principles. Lester effectively argues:

Since texts for general educational purposes often present the lowest common denominator of accepted musical pedagogy, these works are, virtually without exception, rather conservative in their treatment of mode. It is precisely for this reason that they are important to the present study. Well into the eighteenth century, the premise that the quality of the tonic triad should be the principal differentiating factor between modes was highly controversial in Germany.¹¹⁰

The Ephrata treatise is by no means as intricate as any of the handbooks that Lester discusses in his writings. However, it can be neatly situated in the handbook genre, particularly because of its instructional nature, its concern with the success of pupils in both composition and singing, and its ambivalent treatment of mode, as a seeming combination of major-minor organizational schemes. The Ephrata treatise is thus explained with more clarity when it is situated in this trajectory.

In some ways, Ephrata's treatise also bears a resemblance with a widely circulated and popular English musical publication from 75 years earlier: Thomas Campion's *The Art of Descant*.¹¹¹ Campion (not to be confused with François Campion) develops a simple system for four-part music by which anyone can harmonize the

¹¹⁰ Lester, "Major-Minor Concepts," 235.

¹¹¹ Thomas Campion, *The Art of Descant: Or, Composing of Musick in Parts* (London: John Playford, 1671).

soprano, alto, and tenor, so long as the bass moves by certain intervals. He breaks his system down into a basic matrix that provides rules for how to move from note to note corresponding to interval relationships with the bass.¹¹² Campion's matrix applies to any key, provided the bass moves in a predictable and rule-bound fashion. The result is a mathematical system of cause and effect: if the bass does X, then the other parts fill in with Y. Whereas Campion's system is derived from the bass, it bears resemblance to Ephrata theory. Both organization schemes are essentially "how-to" techniques. In Ephrata's music, if a certain note is in the soprano, then the other voices are notated according to a prescribed list of rules. The significant difference here is that whereas Campion's system considers a horizontal framework from one chord to the next, Ephrata's is only concerned with the individual situation of chords – not how they relate in a context.

Campion's treatise is a literary descendant of a prior English work, Thomas Morley's 1596 *Plain & Easy Introduction to Practical Music*,¹¹³ intended as a manual for the everyman, and written for the "benefit of my country."¹¹⁴ Much more intricate than Campion's panacea for the challenges of composition, Morley intends his lengthy handbook to be used by all so that everyone might compose music. In this vein, the Ephrata treatise resembles both Morley and Campion, in that it imagines democratic and universal involvement in music creation.

¹¹² Ibid., 4–8.

¹¹³ Thomas Morley, *A Plain & Easy Introduction to Practical Music* (New York: W. W. Norton & Company, Inc., 1973).

¹¹⁴ Ibid., 5.

Other Possible Influences

After Beissel's arrival in Pennsylvania in 1720, he attempted to join a mystical sect known as "The Woman in the Wilderness" situated near Germantown. The sect was led by Johannes Kelpius (1673–1708) until his death, and produced its own corpus of hymnody. Kelpius, in fact, introduced the genre of the German-language hymn to Pennsylvania around the year 1700.¹¹⁵ By the time Beissel made his way to America, The "Woman in the Wilderness" sect had disbanded. Beissel had been drawn to Kelpius because he had heard news of him in Germany and was attracted to his innovations in the genre of hymnody (albeit that Beissel's interest was likely more related to text than to music at this point).¹¹⁶ Kelpius' community left a music book, which is currently housed at the HSP,¹¹⁷ and it represents the first extant compositions in the British Colonies. It is probable that Beissel intended to carry on or emulate Kelpius' work in hymnody in his own settlement.

Although Kelpius was influential in terms of the zeitgeist of original composition at Ephrata, it is likely the Moravians and the Mennonites had a more specific influence on Beissel and his development of a musical and theoretical system. In many ways, Ephrata developed in opposition to the Moravians and Mennonites. Both were larger and more influential German-speaking religious groups in colonial Pennsylvania, and both carried with them a tradition of hymnody, and, in the case of the Moravians, polyphony.

¹¹⁵ Patrick M. Erben, *A Harmony of the Spirits: Translation and the Language of Community in Early Pennsylvania* (Chapel Hill, NC: The University of North Carolina Press, 2012), 216.

¹¹⁶ *Ibid.*, 217.

¹¹⁷ HSP, Cassel Collection, Document 27.

The correspondence between Beissel and the Moravian leader Count Nicolaus von Zinzendorf (1700–1760) is well documented. It reveals the economic, political, and cultural struggle between two quite different German-language settlements: Ephrata in Lancaster County, and Bethlehem in Northampton County. In 1741, Zinzendorf tried to bring all the German-speaking Protestant groups in Pennsylvania together into a united synod. Proposals were introduced, including a call for a universal statement of faith led by Moravian doctrine. Beissel rejected these proposals on theological grounds.¹¹⁸ Claire Taylor Jones asserts that the result of the attempted unification by Zinzendorf led to a drive to differentiate Ephrata even more from other Pennsylvania German religious communities, particularly the Moravians.¹¹⁹ This individuation created a “radical change in [Ephrata’s] self-representation to those outside its walls.”¹²⁰ Jones suggests that Zinzendorf’s proposal caused a turbulence that engendered experimentation in Ephrata hymnody, ultimately resulting in the 1747 printing of *Das Gesäng der einsamen und verlassenen Turtel=Taupe*. Indeed, Ephrata produced no new text hymnals between the years 1739 (Sauer’s printing of *Zionitischer Weyrauchs Hügel*) and 1747¹²¹ (though music manuscript hymnals were certainly created during this eight-year span).

Although Jones focuses solely on the printed hymnals, it follows that it was not only hymn text writing but also the music that changed as a result of the disagreement with Zinzendorf. Compared to the vocal homophony that developed at Ephrata, Moravian music was in line with contemporaneous European practice, employing instruments and serving both religious and non-religious functions. From a theoretical perspective,

¹¹⁸ Jones, 336.

¹¹⁹ Ibid., 339.

¹²⁰ Ibid.

¹²¹ Ibid., 341.

Moravian musical practice aligned with Enlightenment values,¹²² and as such, derived from the bass, stressed the importance of textual understanding, and was more tonal than modal in its characteristic. Beissel, a visitor to Moravian settlements throughout the 1730s and early 1740s,¹²³ doubtless experienced Moravian music, and because of his disagreements with Zinzendorf and his desire to make Ephrata distinctive, eschewed its practices, particularly the use of instruments (The Ephrata music treatise favors human voices as the only instrument able to approximate the sounds of angels¹²⁴), and extra-liturgical performance. The need to stand apart from other German communities likely resulted in a requirement for a divinely justified theoretical system, hence resulting in the Ephrata music treatise. It also led to the production of hymnals and music manuscripts as a highly valued activity.¹²⁵ In this framework, the mystical descriptions of Beissel's reception of music theory ideas are contextualized. When Peter Miller writes to Benjamin Franklin and explains that Beissel "suspended his considering Faculty, and putting his Spirit on the Pen, followed its Dictates strictly, also were all the Melodies flown from the Mystery of Singing, that was opened within him,"¹²⁶ he provides religious and political justification for a music theory system that served the community and differentiated itself from its competing neighbors.

In addition to their familiarity with the Moravians, Ephrata's writers and printers were intimately acquainted with Mennonite theology as well. The reason for this was

¹²² Ewald V. Nolte, "Early Moravian Music in America," *Journal of Church Music* 8 (April 1966), reprinted in *The Choral Journal* 8, no. 2 (November–December 1967): 11.

¹²³ Alderfer, 62–63.

¹²⁴ Appendix A, 284–286.

¹²⁵ Erben, 197.

¹²⁶ See Appendix E. The idea that Miller is relating to Franklin is that Beissel's ideas were inspired as a result of allowing divine thought to intervene and disrupt human cognition.

because they printed several Mennonite books over the course of the 1740s, including *Güldene Aepffel in Silbern Schalen*, *Ernsthafte Christenpflicht*, and *Martyrer-Spiegel*.¹²⁷

Unlike the Moravians, the Mennonites did not possess an autochthonous corpus of liturgical music. Until 1803, Mennonites in Pennsylvania used the Lutheran, Reformed, and Brethren hymnals for worship.¹²⁸ Beissel was likely to have recognized this lacuna in Mennonite practice, and might have viewed Ephrata's hymnal production with contrasting satisfaction. The development of a musical system with which to set hymns would have further served to differentiate Ephrata from the Mennonites, Ephrata's most significant printing client.¹²⁹ Thus, although it is unlikely that any specific musical ideas were imparted from the Moravians or Mennonites to Beissel, it is reasonable to assert that the development of his music theory system was encouraged by his drive for Ephrata's individuation.

Conclusion

The Ephrata music treatise, although one of the first of its kind in America, is not a prototype of innovation. For all its uniqueness and self-announced novelty, it represents a simplification and adaptation of concurrent and previous European theory. For

¹²⁷ Bach, 29.

¹²⁸ Suzanne Gross and Wesley Berg, "Singing it 'Our Way': Pennsylvania-German Mennonite *Notenbüchlein* (1780–1835)," *American Music* 19, no. 2 (Summer 2001): 191.

¹²⁹ In the late eighteenth century, Mennonites of the Franconia Conference (east of Ephrata) developed their own music books to correspond to hymn text collections. The apparent purposes of these hymnals were to encourage literacy, develop music notation skills, and to record an existent oral musical tradition. An added feature of the manuscripts was often a musical chart at the beginning of each one, outlining the rudiments of notation. (See Gross and Berg, "Singing it 'Our Way'," 194.) The description of contents bears striking resemblance to Ephrata music manuscripts, and suggests that Mennonite influence on Ephrata was not a one-way proposition, but likely a context of cross-fertilization of ideas.

historians of music theory, its situation is certainly unusual, and it deserves to be considered more deeply because of its context.

Imagine that today a small group of people is shipwrecked on a primitive island. Rather than assimilate with the local population – a previously shipwrecked group who is now prosperous because they managed to salvage several bicycles, which they ride to hunt animals more effectively – the newly shipwrecked group claims its own separate territory and remains mostly unbothered. The new group sees the other group's bicycles, and wishes to have some so that they can hunt more successfully. One of the members of the new group had been a handyman before the shipwreck and remembers a great deal about mechanics. Using the materials at hand, he sets up a workshop that develops a new type of bicycle, one that somewhat resembles a traditional bike, but lacks key components including gears and a seat. Nonetheless, the bike functions for the needs of the group, and they are able to hunt more effectively.

The purpose of this outlandish hypothetical tale is to provide an analogy for Ephrata's musical system. It is an organizational scheme for music developed in relative isolation. It appears to mimic coterminous continental theory, but lacks several key details that give it an appearance of primitiveness or backwardness. But it is its individuality and seeming illogic that make it interesting for scholars; it is a graft of European musical tradition, awkwardly preserved, and then redeveloped across the Atlantic Ocean in the wilderness. Ephrata produces a system that lacks many of the aspects of contemporaneous theory, but works for the inhabitants of the community, providing them with music for worship. Much in the same way that its architecture is unique in its typology as a result of original adaptation of inherited European structural

tropes,¹³⁰ Ephrata's music stands alone in the American colonies as an adaptation of inferred and sculpted musical memory.

¹³⁰ Janet R. White, "The Ephrata Cloister: Intersections of Architecture and Culture in an Eighteenth-Century Utopia," *Utopian Studies* 11, no. 2 (2000): 62.

Chapter 4: Ephrata Music: Content, Style, and Practice

This study, like those that came before it, attempts to effectively and faithfully translate and interpret Ephrata music for the modern reader. With the music manuscripts surveyed (Chapter 2), and the theoretical system presented (Chapter 3), this chapter explores the music of Ephrata, both its content, and its practice. In order to carry this out, it is necessary to examine and reexamine many primary sources. In addition, one must repeatedly question mechanical issues of notation.

Any adequate study of Ephrata music must include faithful musical transcriptions for analysis. Several transcriptions have been presented above, and several more are found throughout this dissertation, including a lengthy one in Appendix H. Consideration is given to earlier studies of Ephrata music and accompanying transcriptions. In his master's thesis, Thomas E. Owsinski provides a survey of all the known modern notation transcriptions of Ephrata music to date.¹ His survey is a helpful guide, and it reveals how little work has been done in transcribing Ephrata music. Owsinski describes some of the key challenges in this area: rhythm and meter, inconsistency in manuscripts, text setting, and limited access to sources.² It is evident that earlier transcribers have either editorialized Ephrata's music by adding incorrect data (e.g. dynamics and tempo markings in the case of Russell Getz³), by prescribing a set meter to a fluid construct

¹ Thomas E. Owsinski, "Jeremia From the *Paradisches Wunder-Spiel*: A Critical Edition and Study of a Musical Document of the Eighteenth-Century Ephrata Cloister" (M.A. Thesis, West Chester University of Pennsylvania, 1997), 32–76.

² Ibid.

³ Conrad Beissel and Russell P. Getz, *Ephrata Cloister Chorales: a Collection of Hymns and Anthems* (New York: G. Schirmer, 1971).

(Getz, again), by omitting an adequate text setting (Martin, and Denise Seachrist⁴), by neglecting to provide information about sources (Seachrist), or by lacking an adequate number of sources to account for variants (Carroll). Carroll comes the closest to creating a sufficiently documented critical edition of selections of Ephrata music.⁵ The greatest strength of her work is that she applies a flexible approach to rhythm and meter to appropriately adapt to Ephrata hymnody. However, her lack of access to all available sources alongside a presentist perspective (a tonal approach) ultimately limits her admirable work.

What follows is an attempt to provide a deeper level of rigor and understanding to the content, style, and practice of Ephrata music. Photos of manuscripts are provided as illustrative examples. When deemed necessary, modern transcriptions are presented as supplements for understanding.

4.1 Content

The vast number of extant Ephrata music manuscript pages yields a great deal of information and raises a number of questions about the systems applied to the writing of Ephrata music. By and large, Ephrata musical content is consistent in its use of mechanical symbols, while simultaneously quite inconsistent in its treatment of rhythm. This section seeks to elucidate Ephrata musical content and its notation. Notable patterns of notational use are discussed. In addition, the content of Ephrata music is tested against the rules set down in the Ephrata treatise. An analysis of this process is provided.

⁴ Seachrist, “Snow Hill and the German Seventh-Day Baptists: Heirs to the Musical Traditions of Conrad Beissel’s Ephrata Cloister” (PhD diss., Kent State University, 1993).

⁵ Carroll and Bach, *Music of the Ephrata Cloister: Transcriptions of Sacred Works* (Ephrata, PA: Ephrata Cloister Associates, 2010), 50–54.

A. Mechanical Considerations

Homophony

The majority of the music found in Ephrata music manuscripts is hymnody. This takes the form of homophonic musical settings of texts, with usually one syllable per note. In some circumstances, a syllable is assigned to two or more notes. If this is the case, the notes are joined by beams or slurs, depending on their rhythmic value. For example, the hymn “Dem Herren jauchzt im Heiligthum” in Figure 4.1 (the transcription of this hymn is Figure 4.2) displays homophonic and syllabic movement throughout. In the first measure, the soprano sings a half note while the lower three parts sing slurred quarter notes on the word “dem.” The following syllable, “Her–” of “Herren,” receives a quarter note in the upper three voices and two slurred eighth notes in the bass. As seen in Figure 4.1 and Figure 4.2, other examples of this style of homophony (unanimous rhythmic movement with the possibility of passing tones in any voice) are found throughout the hymn.



Figure 4.1: “Dem Herren jauchzt im Heilighum” from music manuscript for 1739
 Zionitischer Weyrauchs Hügel Type 3, Ephrata Cloister Collection, EC 80.33.2, section
 1, page K.

"Dem Herren jauchzt im Heilighum"

from Music Manuscript for *Zionitischer Weyrauchs Hügel* Type 3

Ephrata Cloister, EC 80.33.2, section 1, page K

Music by Ephrata Community

Text by Br. Agonius

SOPRANO
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

ALTO
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

TENOR
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

BASS
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

6
bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht;
rech-tig-keit, auf eu-rer Huth zu ste-hen,
bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht;
rech-tig-keit, auf eu-rer Huth zu ste-hen,
bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht;
rech-tig-keit, auf eu-rer Huth zu ste-hen,
bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht;
rech-tig-keit, auf eu-rer Huth zu ste-hen,

11
drum seydt auf jetzt dar-auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit,
drum seydt auf jetzt dar-auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit,
drum seydt auf jetzt dar-auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit,
drum seydt auf jetzt dar-auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit,

Figure 4.2: Transcription of "Dem Herren jauchzt im Heilighum" from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K.

Repeats

In addition to homophony, other features of Ephrata hymnody are worth mentioning. The transcription of “Dem Herren jauchzt im Heiligthum” (Figure 4.2) is an example that yields a number of other opportunities for examining the idiosyncrasies of Ephrata music. This includes the use of repeats. Most Ephrata hymns are through composed, but many also contain repeated sections, as shown by the use of repeats in parts (*see* Figure 4.1 and Figure 4.2). If a repeat is indicated, it never applies to the text. Rather, repeats allow for the continuous flow of lyrics over recurring music. Often, this results in formal constructions that follow melodic and harmonic structures of A-A-B, or A-A-B-B-C. In the case of “Dem Herren jauchzt im Heiligthum,” the form is A-A-B-B-C-C-D-D-E. This additive structure is in line with much of the Lutheran chorale tradition, which mainly adheres to the common German *Barform* (AAB), plus various sectional augmentations.

“Dem Herren jauchzt” also exhibits use of the segno (as indicated by an “S” with dots placed on either side of it – *see* Figure 4.3). In this case, the segno essentially serves the same function as a repeat sign: it signifies the point at which the music begins after the repeat. It is not entirely clear why the Ephrata composers used the segno instead of repeat signs, but presumably the rationale is as follows: repeat signs are always associated with double bars which divide sections of text and music. They do not always indicate whether the music before or after will be repeated; double dots on either side of the double bar are inconsistently placed. This means that the performer must determine, based on poetic meter, in which direction the repeat is intended. For example, the end of measure two of “Dem Herren jauchzt” in Figure 4.1 shows a double bar. The repeat

associated with this double bar is only indicated within measure 3. However, the poetic meter requires a repeat of measures 1 and 2. Thus, the actual notation is not consistent with a modern interpretation requiring the placement of double dots with a repeat to correspond in the direction of recurring music. By contrast, it appears that the segno is used when a double bar is not appropriate. In this case (*see* the final two measures on the bottom system of Figure 4.1), only a portion of the section after the previous double bar is repeated. If a double bar were written instead of a segno, it would presumably indicate that the entire section before it would need to be repeated, which is not the case (*see* measures 9–12 in Figure 4.2). The segno thus seems to solve the issue of repeats for Ephrata composers; a double bar repeat sign indicates that an entire section gets a repeat, whereas a segno indicates a portion of a section is repeated – in this case, measures 13–14 in Figure 4.2.



Figure 4.3: Detail of segno in “Dem Herren jauchzt im Heiligthum” from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K.

Fermatas

Fermatas are used liberally throughout Ephrata compositions (For example, see Figure 4.1 and Figure 4.2). They appear usually every two measures, and are placed at

the end of a textual and musical phrase before a grouping of rests. For example, “Dem Herren jauchzt im Heiligthum” features a fermata on measures 2, 4, 6, 8, 10, 12, 14, and 15. Fermatas appear over notes at the ends of phrases with rhyming text, as delineated by the following table:

Measure	Rhyming phrase ends	
2	“-thum”	“Ruhm”
4	“-men”	“-men”
6	“seyd”	“-keit”
8	“-hen”	“-hen”
10	“Nacht”	“-dacht”
12	“seyd”	“-reit”
14	“seyd”	“-reit”

Table 4.1: Rhyming phrase ends with fermatas in “Dem Herren jauchzt im Heiligthum.”

All of these rhymed fermata placements are associated with rhythmic values of a half note or longer. Because most of the composition is comprised of shorter rhythms than this, the result is an accentuation of the long rhymed notes. It is not clear to what degree fermatas were intended to augment the rhythmic value of a note. Their liberal usage throughout Ephrata music suggests that they have less of a strict rhythmic function, and more of a visual role in organizing phrases to reflect text cadence and rhyming structures.

Metrical divisions

The copious amount of fermatas found throughout Ephrata notation seems to be affiliated with metrical divisions throughout the music. Although a time signature of sorts is graphically represented at the beginning of each stave of music (*see* Figure 4.4), it does

not serve a practical function. This time signature, always located to the right of clefs that denote the vocal part (soprano, alto, tenor, and bass), is universally in the shape of a “C” with a line and a dot in the middle. This might suggest cut time, common time, or even *tempus imperfectum*, if one wishes to consider mensural notation as a potential option. In practice, the Ephrata time signature does not relate in any way to the metrical division of the music. For example, Figure 4.4 shows two measures. The first consists of five quarter beats; the second consists of nine quarter beats (six sung beats with three beats of rest after the fermata). The text for these two measures (the music is repeated to two different lines of text) is split as follows: “Dem Herren jauchzt□im Heiligthum” and “und gebet im□Preiß, Lob und Ruhm.” What is revealed is that, in this instance, there is no clear textual correlation to the bar lines. Familiarity with Ephrata music overall confirms this trend throughout: bar lines do not necessarily correspond to text just as they do not divide measures in consistent rhythmic patterns.

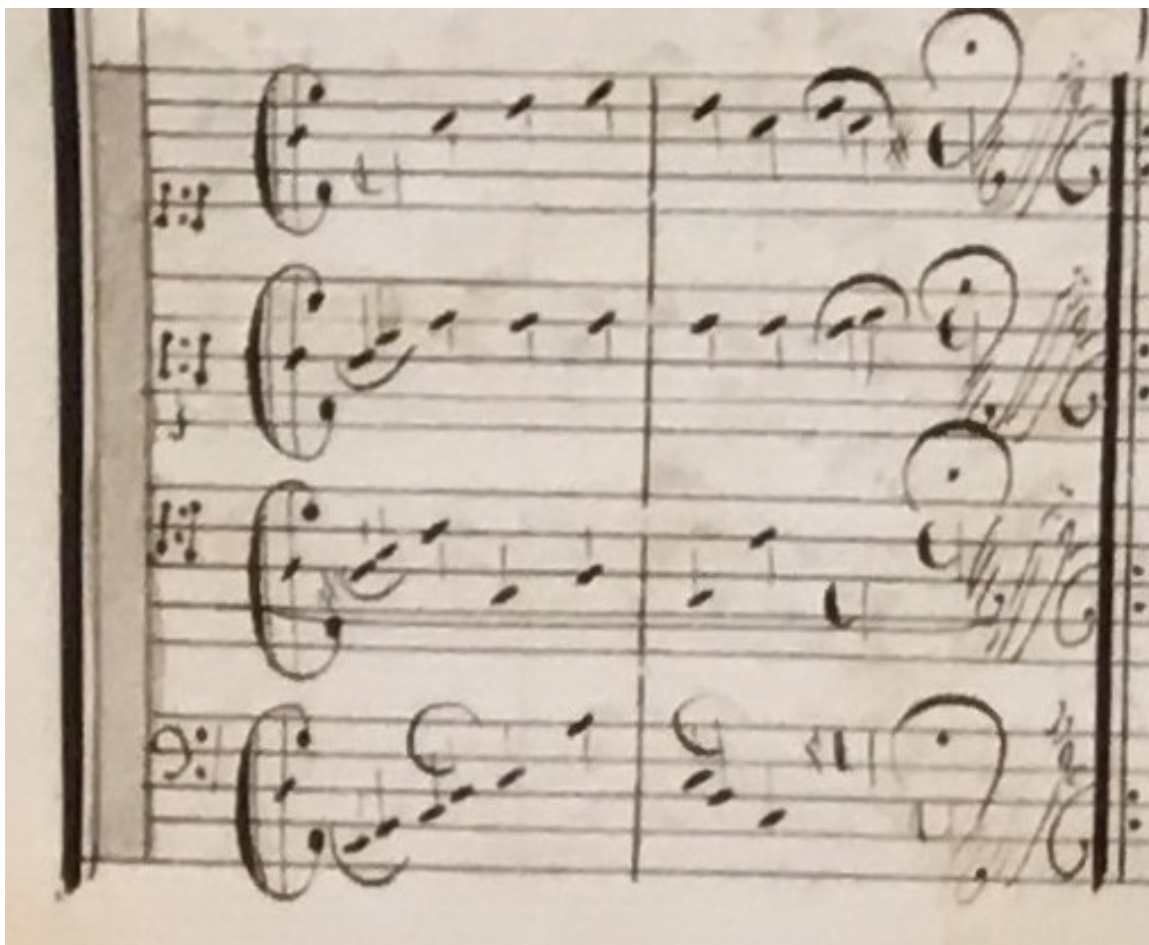


Figure 4.4: Detail of first two measures of “Dem Herren jauchzt im Heiligthum” from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K.

What then is the function of bar lines, if they serve no textual or rhythmic purpose? It would seem that they serve a mechanical visual function: to organize the page so that vertical alignment is made easier throughout a system of music. In addition to single bar lines, double bar lines are employed at the end of a piece or in conjunction with repeats.

Accidentals

It is mentioned in Chapter 3 in the section entitled “‘Relative Key’ Relationships” that Ephrata’s modal construct breaks down slightly in various minor modes. The explanation points to the inconsistency in notation between G-sharp and G-natural in

Figure 3.21 (a transcription of “Jesus, Hirte meiner Seel”). G-sharp is prescribed in the key signature for the tenor, but G-natural is expected in measure 5 to correspond with a C-major sonority. Because there is no notational tool in the Ephrata system to give a natural quality to a note once a sharp has been established, the performer would have to adjust to the natural by understanding the system implicitly. Without that adjustment, an augmented chord would be sung.

The first two measures of “Dem Herren jauchzt im Heiligthum” further complicate this situation (*see* Figure 4.4). As in “Jesus, Hirte meiner Seel,” the mode is A minor. In “Dem Herren jauchzt” the tonal center of the hymn shifts from A (measures 1–8), to C (measures 9–14), and then back to A (measure 15). The G-sharp, as the raised scale degree 7 serves to pull the tonal center to A during the A minor sections. During the C major section, it is assumed, as in the example of “Jesus, Hirte meiner Seel,” that the G-sharp is transformed into a G-natural by habit of the singer. None of this, however, explains the conundrum of the second measure (*see* Figure 4.5). Here, the G-sharp (as noted in the soprano) disagrees with an attempt at C major on the final chord, producing what is known in modern terms as an augmented triad. As explained in Chapter 3, augmentation was not a concept addressed by Beissel, and it was presumably not permitted because it would conflict with the system of master and servant notes in question. However, it appears the composer of this hymn wished to place G-sharps throughout (the tenor contains a G-sharp in its modal signature while the soprano and bass have the G-sharp added as accidentals). Perhaps the tenor and bass notes were incorrectly written and should have been B-naturals. This would create an E major triad in second inversion leading back to the A minor sonority after the repeat. That theory

notwithstanding, the C in both the tenor and bass do not appear to be a one-off mistake on the part of a copyist. All Ephrata music manuscripts with this setting of “Dem Herren jauchzt” contain this same seemingly erroneous harmony. What is likely is that this is yet another instance of a situation in Ephrata music in which tertian sonority is confused because of the conflict between modality and the raised seventh scale degree leading tone.

The image displays a musical score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a staff with a treble clef (except for the Bass, which has a bass clef). The lyrics are written below the staves. The first two measures of the music are shown. The lyrics are: "Dem Herren jauchzt im Heiligthum, und gebet ihm Preiß, Lob und Ruhm,". The Tenor and Bass parts show a G-sharp in the second measure, which is the subject of the text.

Figure 4.5: First two measures of transcription of “Dem Herren jauchzt im Heiligthum” from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K.

The reason why this confusion over the G-sharp is explored within the context of mechanical considerations has to do with the fact that modal signatures are found

throughout Ephrata music.⁶ Figure 4.4 illustrates this clearly with the G-sharp in the tenor. In fact, it is usually only the tenor part that is given a modal signature. It would imply that the tenor is the part that would most frequently contain the raised seventh scale degree, which is indeed the case.

Text setting

Text setting is another notational issue throughout Ephrata music. Although some music manuscripts contain the text written above a system of music (*see* Figure 4.1), many others do not, only referencing a numbered hymn in a printed hymnal (*see* Figure 4.7). As discussed in Chapter 2, most Ephrata hymnody was meant to be performed with two books open at the same time. These were the music manuscript and the printed hymnal containing the text corresponding to the music. The account of the visit by the Swedish missionary Israel Acrelius (1714–1800) to Ephrata in 1753 describes this musical practice with “the brethren and sisters, who sat in cross-seats in front, having psalm-books and also note-books...”⁷ Before the 1754 *Paradisches Wunderspiel*, which places text above the music throughout, it was only in more presentational settings (like music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3 or in the Rose-Lilie-Blume Sequence, located in various volumes) that text was included with the music. This Ephrata style of text setting rarely demonstrates syllabic correspondence, however;

⁶ Figure 4.2 and Figure 4.5 do not contain the modal signature. Instead, they reveal accidentals throughout the tenor line. This study’s rationale for the decision not to transcribe the modal signature is to present an edition that is immediately understood by the modern reader and performer.

⁷ Israel Acrelius, “Visit by the Provost Magister, Israel Acrelius, to the Ephrata Cloister, Aug. 20, 1753,” in Israel Acrelius, *A History of New Sweden, or the Settlements on the River Delaware*, trans. William M. Reynolds, 373–401 (Philadelphia: Publication Fund of the Historical Society of Pennsylvania, 1876): 388. For the full description of this scene, *see* Appendix G, 350–353.

if text is provided in the manuscript, what is then most often the case is that it is written above the music and given no specific matching to notes. In addition, usually only one verse is written. Subsequent verses are found in the printed hymnal and indicated with a correspondence number (*see* Figure 4.6 for an example).



Figure 4.6: “Die starcken Bewegung” from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, HSP, Cassel Collection, Document 11, section 2, page 93.

In rare instances, groupings of text are written above the music and divided by bar lines accordingly (*see* Figure 4.7). This style of text setting is limited mainly to the Rose-Lilie-Blume sequence and a few other motets throughout the oeuvre. In Figure 4.7, the text is written below the analogous line of music for the first two systems. For the third system, which is comprised of four staves, the text is written below the soprano line, and it corresponds to all four parts. Although this version of text setting is more specific per measure, it still does not provide syllabic matches with individual notes.



Figure 4.7: Portion of Rose-Lilie-Blume sequence from 1746 Ephrata Codex, LC, M 2116.E6 1746, section 4, page 211. Courtesy, the Music Division at the Library of Congress.

Beams and slurs

Beams and slurs are yet another mechanical consideration of Ephrata music. In addition to providing a rhythmic relationship (discussed below), beams serve to connect notes within melismatic syllable setting. For example, the final measure in Figure 4.7 contains four beamed notes that correspond to the one-syllable word “in.” Slurs also serve to connect notes within the same syllable. The final measure in Figure 4.7 contains slurred notes in the alto and tenor parts over the antepenultimate and penultimate notes, which correspond to the “Hö-” of “Höhe.” These notes are not beamed because they are notated as quarter notes, which, if beamed, would be transformed into eighth notes. There is no instance in Ephrata music in which more than one syllable corresponds to a beamed grouping of notes, and there is also no instance in which slurs and beams are used in conjunction with one another.

Multiple settings of the same text

Another mechanical consideration of Ephrata hymnody includes multiple musical settings of the same text. Viehmeyer’s *Index* reveals that most hymn texts are set in more

than one way. This happens usually because different settings occur across various music manuscript types. For example, the hymn transcribed above, “Dem Herren jauchzt im Heiligthum” has at least four different settings,⁸ three of which are found in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3 and the 1746 Ephrata Codex, and others in music manuscripts for the 1749 *Turtel=Taube* Type 1, and music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1. The presence of the same hymn text set multiple times indicates that there might have been a variety of different composers who worked separately to set texts to music. In addition, the presence of the same setting across a variety of sources suggests that some hymn texts were favored over others.

In some situations, the same hymn can be set twice in the same page of a music manuscript, with the alternate version provided by a paper insert that is flipped as needed. This is the case with the hymn “Das Weitzen=Körnlein kommt” on page 44 of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 (see Figure 4.8 and Figure 4.9).

⁸ Viehmeyer, *Index*, 27–28.

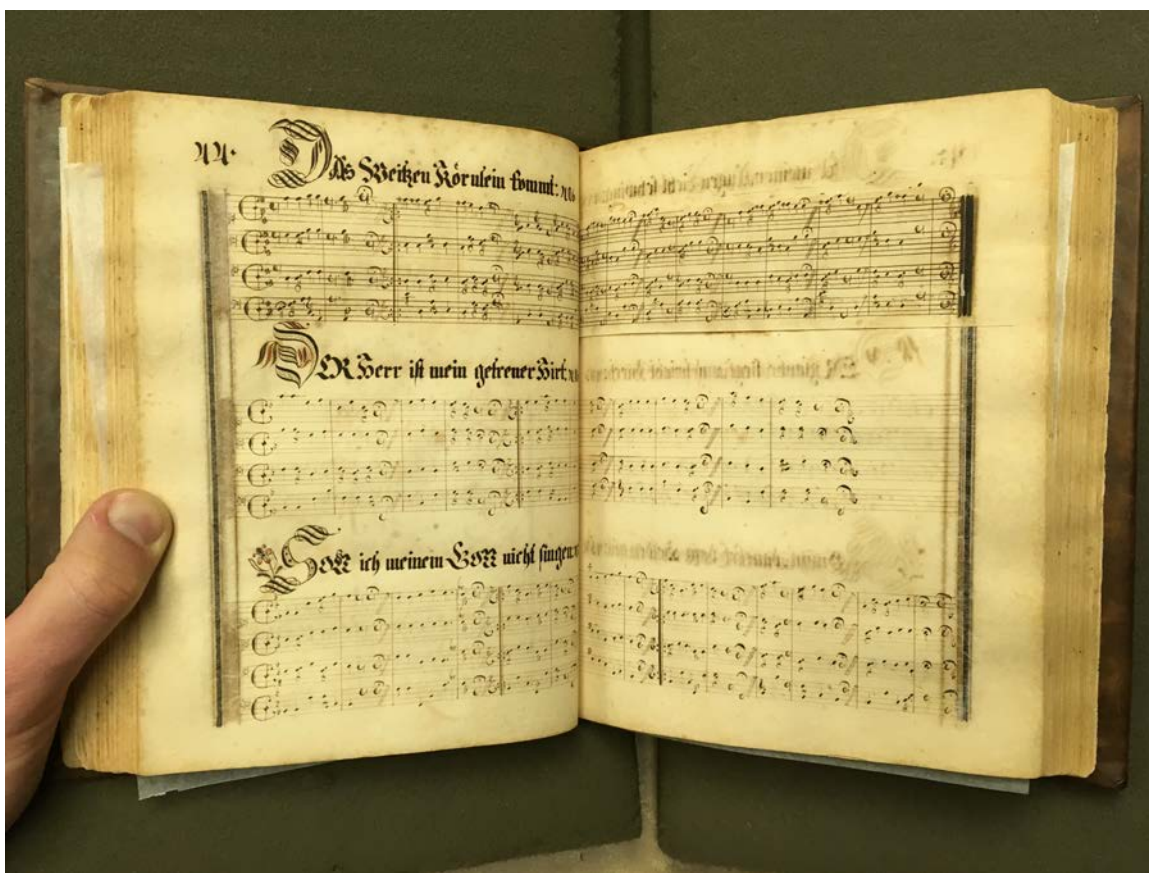


Figure 4.8: Music manuscript for *Zionitischer Weyrauchs Hügel* Type 1, Winterthur, Col. 318, 65 x 554, page 44. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

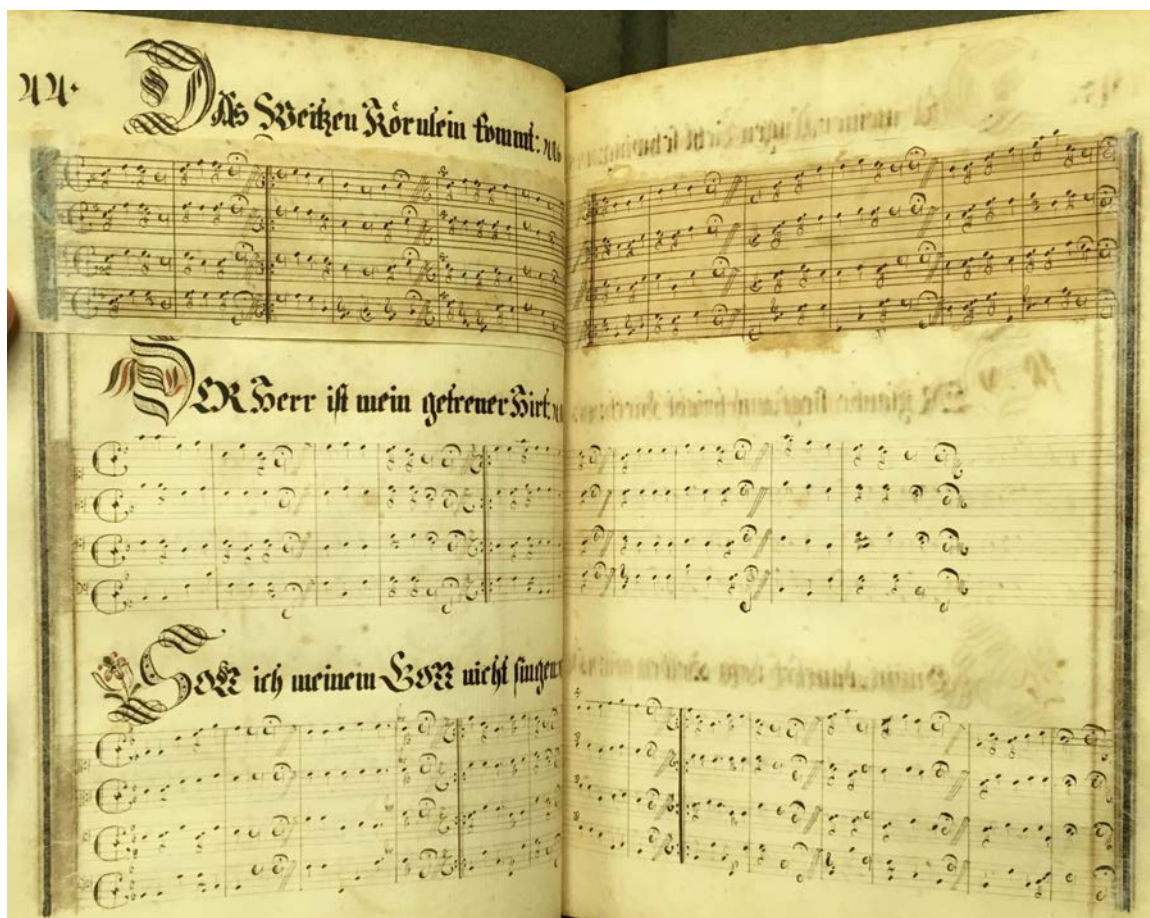


Figure 4.9: Music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1, Winterthur, Col. 318, 65 x 554, page 44. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

Number of voices

Throughout all of the Ephrata oeuvre, hymns are most often set with four voices: soprano, alto, tenor, and bass. There are notable exceptions to this. The 1746 Ephrata Codex is almost completely set for five voices. Other music manuscripts dated as early as 1747 (a prominent example is music manuscripts for the 1747 *Turtel=Taube* Type 1) contain select hymns for more than four voices (*see* Figure 4.10 for an eight-part setting of “O Was vor Gunst und große gnad” found in music manuscripts for the 1747 *Turtel=Taube* Type 1). Although some studies of Ephrata music have traced a flourishing

of numbers of vocal parts to the 1754 *Paradisches Wunderspiel*,⁹ the several multi-voice hymns in music manuscripts for the 1747 *Turtel=Taube* Type 1 clearly contradict this idea. After all, this music manuscript type can be definitively dated at ca. 1747–1749,¹⁰ which is toward the beginning of the period during which music manuscripts were created at Ephrata. This indicates that although four-part hymnody was the norm, it was by no means universal, and there was likely no period during the development of music at Ephrata in which the setting of more than four parts was not a possibility.



Figure 4.10: Eight-part setting of “O Was vor Gunst und große gnad” from music manuscript for the 1747 *Turtel=Taube* Type 1, Chicago History Museum, MSS AlphaV: Ephrata, page 117.

⁹ For example, see Carroll, *Selected Music*, 13–14.

¹⁰ See Chapter 2, 61–68.

B. Rhythmic Notation

As elucidated in Chapter 3, the Ephrata treatise's discussion of music is concerned almost exclusively with pitch. Pitch is both the focus of triadic building blocks ("masters" and "servants") and choral flattening. Elements that are conspicuously absent from Beissel's writings are rhythm and meter. Indeed, nowhere in Ephrata texts is to be found any mention of rhythm. The absence of discussion of rhythm and meter implies that rhythmic practice was not of theoretical concern, and practices related to rhythm and meter were based on unchallenged common convention.

However, an implicit convention does appear to dominate the notation of rhythm throughout Ephrata music manuscripts. This can be seen most clearly through the arbitrary metrical organization discussed above. Overall, the rhythmic practice of Ephrata music is mainly tied to text. Longer notes are generally assigned to strong syllables. Hans Theodore David went as far as to posit that the framework's lack of metrical consistency is Ephrata's "greatest asset, for the fluctuation of rhythm makes some of [Beissel's] settings, particularly of prose, quite effective."¹¹ How David might have heard this music in 1943 is difficult to imagine; there is no record of music of Ephrata being performed during that time.

Ephrata rhythmic notation presents other challenges: in some cases rhythms do not align vertically. Measure 6 in Figure 4.1 is one such example (*see* Figure 4.11 for a detailed view of this). Here, the soprano and alto share the same notated rhythm (quarter, eighth, eighth, quarter with a hash mark, half). The tenor part is very similar except for the dotted quarter note with a hash mark (which is presumably a mistake). The bass part

¹¹ Hans Theodore David, "Hymns and Music of the Pennsylvania Seventh-day Baptists," *The American-German Review* 9, no. 5 (June 1943): 6.

has an eighth note followed by two sixteenth notes aligned vertically with the upper three parts, followed by a quarter with a hash mark and then a half note. For the first three notes, the only plausible interpretations are either to view the bass' rhythms as a mistake, or the upper three parts' rhythms as incorrect. Indeed, the parallel octaves in the alto and bass (C, D, E) necessitate that the parts must rhythmically align. The solution for the transcription in this study is to adjust the bass' rhythms to reflect the upper parts' rhythms (see Figure 4.2).



Figure 4.11: Detail of measures 5–6 of “Dem Herren jauchzt im Heiligthum” from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K.

The quarter note with a hash mark through it presents another challenge for interpretation by a modern musician. Based on the study of all Ephrata music and comparison of the same setting of music across various sources, it appears that a hash mark serves to shorten a note to a value smaller than that preceding it. In many contexts,

it forces the preceding note to itself become shortened as well.¹² Thus, a plausible modern transcription for measures 5 and 6 are as follows (see Figure 4.12).

ge - zeu - get und ge - bo - ren seyde,
in War-heit und Ge - rech - tig - keit,

ge - zeu - get und ge - bo - ren seyde,
in War-heit und Ge - rech - tig - keit,

ge - zeu - get und ge - bo - ren seyde,
in War-heit und Ge - rech - tig - keit,

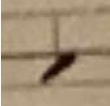
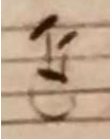
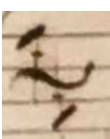
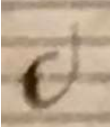
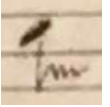
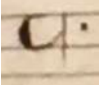
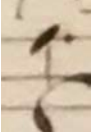
ge - zeu - get und ge - bo - ren seyde,
in War-heit und Ge - rech - tig - keit,

Figure 4.12: Measures 5–6 of transcription of “Dem Herren jauchzt im Heiligthum” from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K.

In addition to hash marks through notes changing value based on context, dots at the end of notes appear to serve a different function than their modern usage. Rather than extending the duration of a note by one half of its value, the dot in Ephrata notation is more dependent on its relationship to the notes around it. It does serve to augment rhythmic length, but it does so in correlation to subsequent notes. For example, the dot in measure 5 of “Dem Herren jauchzt” (see Figure 4.11) is placed at the end of a whole

¹² Several examples of this phenomenon are discussed in the critical notes for the Rose-Lilie-Blume sequence in Appendix H.

note. Rather than representing a value of six beats, the note is shortened by the two eighth notes following it, and is reduced to five beats (*see* Figure 4.12). A further discussion of the dot with examples is found in Table 4.1, a chart that presents Ephrata rhythmic notation with likely solutions for modern transcription.

Description	Ephrata notation
Quarter note – This is roughly one beat or pulse.	
Two eighth notes – This adds up in value to one quarter note. The second of the two examples resembles sixteenth notes that are beamed together because of the hash marks through the stems. However, there are no examples of beaming without hash marks where one note head is above the beam and the other note head is below the beam. In addition, in musical contexts, the interpretation of this figure as two eighth notes makes more sense.	 or 
Half note – This equals two quarter notes in value.	
Single eighth note – This is roughly half of a beat or pulse. When following a dotted note, it deletes an eighth note of value from it. When following a quarter note, it can become a sixteenth note and deletes a sixteenth of value from the quarter note.	
Dotted half note – This equals three quarter notes in value. If followed by a single eighth note, it loses an eighth beat in value. Owsinski's solution to transcribing dotted half notes in combination with eighth notes is to translate them into double-dotted half notes. ¹³ Carroll's solution is to interpret a dotted half note as three beats, regardless of its context. Her rationale when explaining the combination of a dotted half note followed by an eighth note is as follows: "Any attempt to fit this pattern into a measurable number by current standards is doomed to failure. The rhythms should be transcribed as they appear, with editorial notes stating that the dot 'simply lengthens the note a little.'" ¹⁴ This study chooses to take context into account as Owsinski does. However, instead of double dotting, we reduce the value of the note, as previously explained. The dot, as applied to other notes, follows the same contextual rules in relationship to notes that follow it.	
Dotted eighth note – This is roughly three quarters of a beat or pulse. It is almost always part of a beamed series of notes, and combined with a sixteenth note or other eighth notes. When it is combined with other eighth notes, it indicates that it is longer in value than the notes preceeding or following it. See the example for "dotted eighth note plus eighth notes," below.	

¹³ Owsinski, 130.

¹⁴ Carroll, *Selected Music*, transcription manual, n.p..


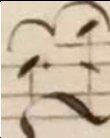
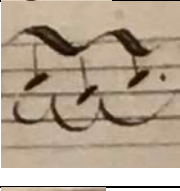
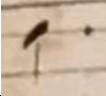

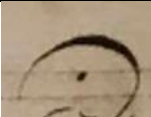
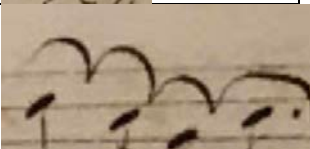
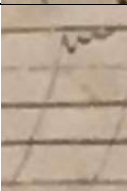
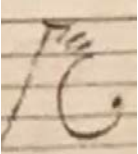
Description	Ephrata notation
Sixteenth note – This is roughly one quarter of a beat or pulse. It is almost always part of a beamed series of notes and combined with a dotted eighth note or other sixteenth notes.	
Dotted eighth note plus sixteenth note combination – This equals one beat or pulse in value.	
Dotted eighth note plus eighth notes – Here, the dot on the final note serves to lengthen it in comparison to the notes before it. It is lengthened to twice its value. This is a likely solution because there is no example in Ephrata music of beamed eighth notes slurred to quarter notes. (The beams and slurs are never combined, hence preventing a quarter note from being written.) In modern notation, this becomes two eighth notes, followed by a quarter note.	
Dotted quarter note – This is roughly one-and-a-half beats or pulses.	
Whole note – This is roughly four beats or pulses.	
Fermata – Hold the note at one's discretion.	
Slur – Notes within the same syllable are slurred together as a melisma using this figure. Slurs over more than two notes are always presented as multiple strokes, and never one smooth stroke.	
Rest – Throughout Ephrata music, the value of the rest is generally undefined, but each one is roughly one beat or pulse, equivalent to a quarter note. Rests of different visual styles appear to have no differentiation in value, based on comparing simultaneous measures within the same system.	
	and 

Table 4.2: Chart of Ephrata notation with graphical examples taken from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, HSP, Cassel Collection, Document 11.

C. Application of the Ephrata Theory Treatise to Its Hymnody

Just as “Dem Herren jauchzt im Heiligthum” (Figure 4.2) is a worthy example to use for mechanical considerations of Ephrata music, it is also an appropriate proving

ground for the voicing rules in Beissel’s treatise. The central question we pose is: does the music of “Dem Herren jauchzt” reflect the guidelines of the Ephrata treatise? What follows is our assessment.

It should be remembered that the voicing rules, as detailed in the treatise and accompanying modal charts, requires that the distribution of the triad is dependent on a specific soprano note in a given mode. If the soprano sings a note in the “tonic” triad of the mode (one of the “masters”), then the other voices must sing another note in that triad, according to a set of guidelines. If the soprano sings a note that is not in the triad (one of the “servants”), then the other three voices are assigned notes according to an extension of the same guidelines.

“Dem Herren jauchzt” appears to be mainly in the mode of A minor, given its melodic centering around the note A and the presence of A minor triads in prominent locations like the beginning and end of the hymn. We remember from Chapter 3 that the voicing rules for the mode of A minor are as follows (*see* Figure 4.13):

The figure displays a musical score for a four-part vocal setting in the mode of A minor. The score is divided into three distinct sections, each with a title in German and English. The first section, 'Der 4 Stimmen Schlüssel in den A. Weisen' (The chart of 4 voices in the mode of A), shows a four-part setting starting on A. The second section, 'Wie der A. zu erhöhen' (How to raise the A), shows a four-part setting starting on B. The third section, 'übrigen Buchstaben 4 stimmen' (The remaining letters in 4 voices), shows a four-part setting starting on C. The staves are arranged in a grand staff format, with soprano, alto, tenor, and bass parts.

Figure 4.13: Ephrata Modal Chart for the mode of A minor. The three sections of the chart are included at the top.

It also seems that a portion of “Dem Herren jauchzt” (measures 9–14) is in the mode of C. We make this observation based on this section’s lack of centering on A in

the melody, and also on the prevalence of C in the bass. We also remember from Chapter 3 that the voicing rules for the mode of C major are as follows (*see* Figure 4.14):

1. MASTERS/LORDS Der 4 Stimmen Schlüssel zu den C. Weisen [The chart of 4 voices in the mode of C]	2. MODE RESETTING Wie der C. zu erhöhen [How to raise the C]	3. SERVANTS übrigen Buchstaben 4 stimmen [The remaining letters in 4 voices]
SOPRANO		
ALTO		
TENOR		
BASS		

Figure 4.14: Ephrata Modal Chart for the mode of C major. The three sections of the chart are included at the top.

Using the voicing rules for the modes of A minor and C minor as a rubric, the analysis of “Dem Herren jauchzt” yields a compelling discovery: the hymn largely follows the formula presented in the treatise. Figure 4.15 presents the exceptions to the rules within boxes. As can be seen, the exceptions are passing tones and bass notes. Meanwhile, large beats are produced in accordance with the voicing regulations.

If we take “Dem Herren jauchzt” as an average sample, it would then appear that Ephrata composers definitely adhered to the guidelines of the treatise, but that they hierarchized their priorities within this structure. Clearly, passing tones in the soprano do not receive application of the rules. Passing tones in the lower three voices also do not appear to be an issue of concern. In addition, the observation is made in Chapter 3 that the bass is the doubling voice. Thus, the result of this analysis seems to reveal that as long as the upper three voices consistently represent the triad (the “masters”), then the composer is free to voice the bass however it suits him/her. This freedom results in more root position chords than are present in the modal charts. For example, the final chord of

“Dem Herren jauchzt” is in root position. However, the presence of the A in the soprano should result in the modal chart’s prescription of an E in the bass, creating a 6/4 chord (*see* Figure 4.13). The composer’s choice of an A for the bass changes the final chord to a root position sonority, one that is more in line with commonly accepted western compositional practice of the time.

"Dem Herren jauchzt im Heiligthum"

from Music Manuscript for *Zionitischer Weyrauchs Hügel* Type 3
Ephrata Cloister, EC 80.33.2, section 1, page K
Music by Ephrata Community
Text by Br. Agonius

Mode of A Minor

SOPRANO
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

ALTO
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

TENOR
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

BASS
Dem Her-ren jauchzt im Hei-lig-thum, und sei-nem Gro-ßen Na-men, ge-zeu-get und ge-
und ge-bet ihm Preiß, Lob und Ruhm, die ihr aus Got-tes Sa-men in War-heit und Ge-

Mode of C Major

6
bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-
rech-tig-keit, auf eu-rer Huth zu ste-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-

bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-
rech-tig-keit, auf eu-rer Huth zu ste-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-

bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-
rech-tig-keit, auf eu-rer Huth zu ste-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-

bo-ren seydt, für ihm ein-her zu ge-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-
rech-tig-keit, auf eu-rer Huth zu ste-hen, und ihm zu sin-gen Tag und Nacht; drum seydt auf jetzt dar-

Mode of A Minor

12
auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit, mit Danck-en ihn zu lo-ben.

auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit, mit Danck-en ihn zu lo-ben.

auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit, mit Danck-en ihn zu lo-ben.

auf be-dacht, weil ihr vor ihm er-schei-nen seydt; mit Danck-en ihn zu lo-ben.
drum ma-chet euch im Geist be-reit, mit Danck-en ihn zu lo-ben.

Figure 4.15: Transcription of "Dem Herren jauchzt im Heiligthum" from music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, Ephrata Cloister Collection, EC 80.33.2, section 1, page K. Exceptions to voicing rules in Ephrata treatise are indicated with boxes around notes and chords. The apparent modal shifts are noted above the music.

The presence of a number of voicing exceptions in measures 9 and 10 (*see* Figure 4.15) suggests another entry point for inquiry: when do Ephrata composers change modes and how do they make a decision to do so? As mentioned above, it would seem that measures 9 and 10 are in the mode of C major. However, an analysis taking the modal charts into account indicates that the composer viewed them as being in A minor. We make this conclusion on the basis of comparing the number of exceptions to the rules when we analyze the measures in each mode; these measures have fewer exceptions when they are considered to be in A minor as compared to C major. It thus appears that the composer conceived of a modal shift between measure 10 and measure 11, and this is two measures later than one might expect. It is unclear why this is the case. In addition, it appears that the unorthodox chords in measure 10 (for example, the chord on the downbeat of the measure containing four notes – not a triad) do not comply with the Ephrata system, revealing a degree of confusion on the part of the composer.

Thus, an image of the Ephrata composer comes to light: a diligent scribe who is able to voice chords according to a formula. When a melody remains in one mode, the composer is able to carry out his/her task without challenge. However, when the mode shifts to the “relative key” (i.e., A minor to C major), there does not appear to be a clear set of rules. Ambiguity ensues. The lack of any theoretical tract in Ephrata writings following the 1746 music treatise seems to confirm that Beissel was content to let the musical system exist as it did; no further scrutiny of music was necessary, so long as scribes could voice chords, even if the system did not entirely support their work.

4.2 Style

Not all music of Ephrata is four-part homophonic hymnody. Carroll observes a distinct trend moving away from homophony around the year 1744.¹⁵ A closer look reveals that nearly all Ephrata music manuscripts contain indications for non-homophonic singing in places, whether for section solos or antiphonal performance. Because 1744 is the earliest notated date on a manuscript,¹⁶ it would be difficult to corroborate Carroll's assertion, given that we cannot conclusively date any of the music before that year. The idea of a "trend" away from homophony in 1744 could therefore not be demonstrated.

Thus, regardless of the date of non-hymn compositions, Ephrata music is indeed comprised of antiphony and texturally varied motets, in addition to hymnody. These other styles are also almost exclusively homophonic in treatment of rhythm, but they do provide for variation in texture. In addition, they likely are different in their liturgical purpose as compared to standard hymnody.

A. Antiphony

Antiphony appears most commonly throughout Ephrata music with designations of "*1. Chor*" ("first choir") or "*2. Chor*" ("second choir"). The number of choirs never exceeds two, indicating that antiphony is limited to a binary relationship. Antiphonal instructions are thus quite straightforward. They are presented most regularly in a series of hymns, with choirs alternating between various hymns. For example, in music manuscripts for the 1739 *Zionitischer Weyrauch's Hügel* Type 1, pages 111 through 115 usually contain "*1. Chor*" and "*2. Chor*" markings in alternating order (*see* Figure 4.16).

¹⁵ Carroll, "Performance Practices in the Music of the Ephrata Cloister," Unpublished Paper Prepared for the Ephrata Cloister Conference, September 8–9, 1995, no page number.

¹⁶ *See* Chapter 2, 139.

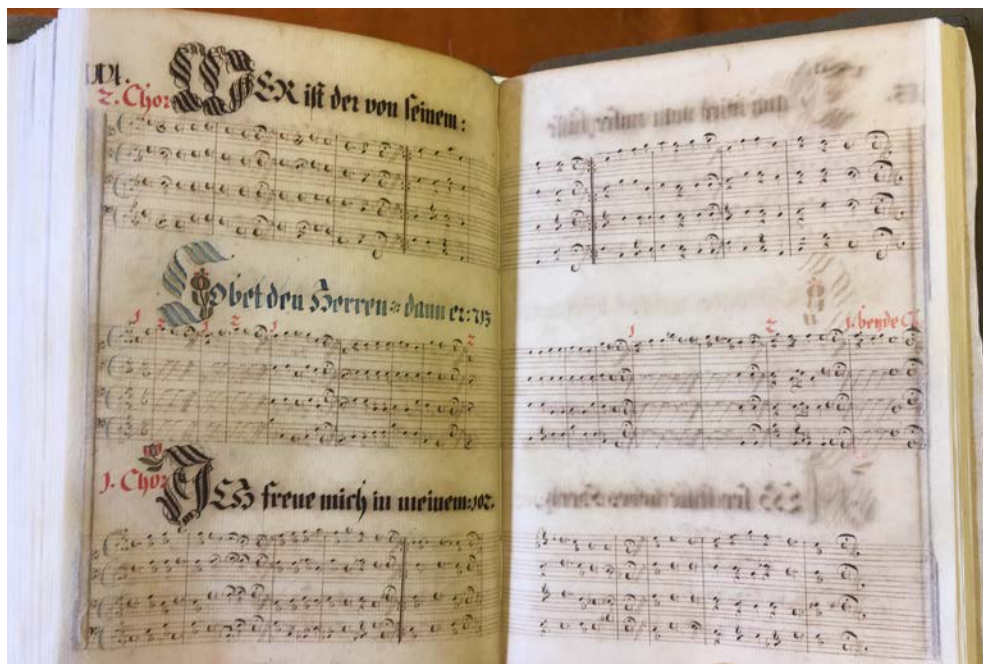


Figure 4.16: Music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1, Free Library of Philadelphia, Borneman MS 2, page 114. Courtesy, Rare Book Department, Free Library of Philadelphia.

In addition to markings that assign an entire hymn to a particular choir, other hymns divide antiphonally from measure to measure. For example, “Lobet den Herren, Lobet den Herren, dann er ist” on page 114 of most music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 contains alternating choir markings of “1” and “2” above the soprano part (see Figure 4.16 and Figure 4.17 for detail). The texture is also varied in this hymn with a monophonic setting of the two statements of “Lobet den Herren” in the sopranos. The result of these markings is an antiphonal call and response with the word “Lobet” sung by the sopranos of choir 1, and the phrase “den Herren” from the sopranos of choir 2, which is then followed by a *tutti* entrance by the first choir on the subsequent text.



Figure 4.17: Detail of “Lobet den Herren, Lobet den Herren, dann er ist” from Music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1, Free Library of Philadelphia, Borneman MS 2, page 114. Courtesy, Rare Book Department, Free Library of Philadelphia.

In some cases, antiphony is used to bring variation and character to texts. On page 120 of Winterthur, Col. 318, 65 x 554 an antiphonal setting is written for “Edelste Weisheit,” followed by “Begieriger Geist” (*see* Figure 4.18). This reflects the text by the unknown European author in the 1739 *Zionitischer Weyrauchs Hügel*, which takes the form of a conversation between “Die Seele,” “Die Weißheit,” and “Sophia” (*see* Figure 4.19). The alternation of the choirs on each stanza brings personification to these voices. In addition, the second choir is given section solos for much of the music, while the first choir continually sings homophony. At the end of the hymn, the words “Wie schön wird seyn” are written in green above a final measure of music that has been separated from the rest of the hymn by decorative illumination. Above the lyrics is a red directional marking: “4. Stimmen,” which literally means “4 voices.” This is presumably a tutti marking. It could also literally mean that only four people should sing this measure.



Figure 4.18: Music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1, Winterthur, Col. 318, 65 x 554, page 120. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

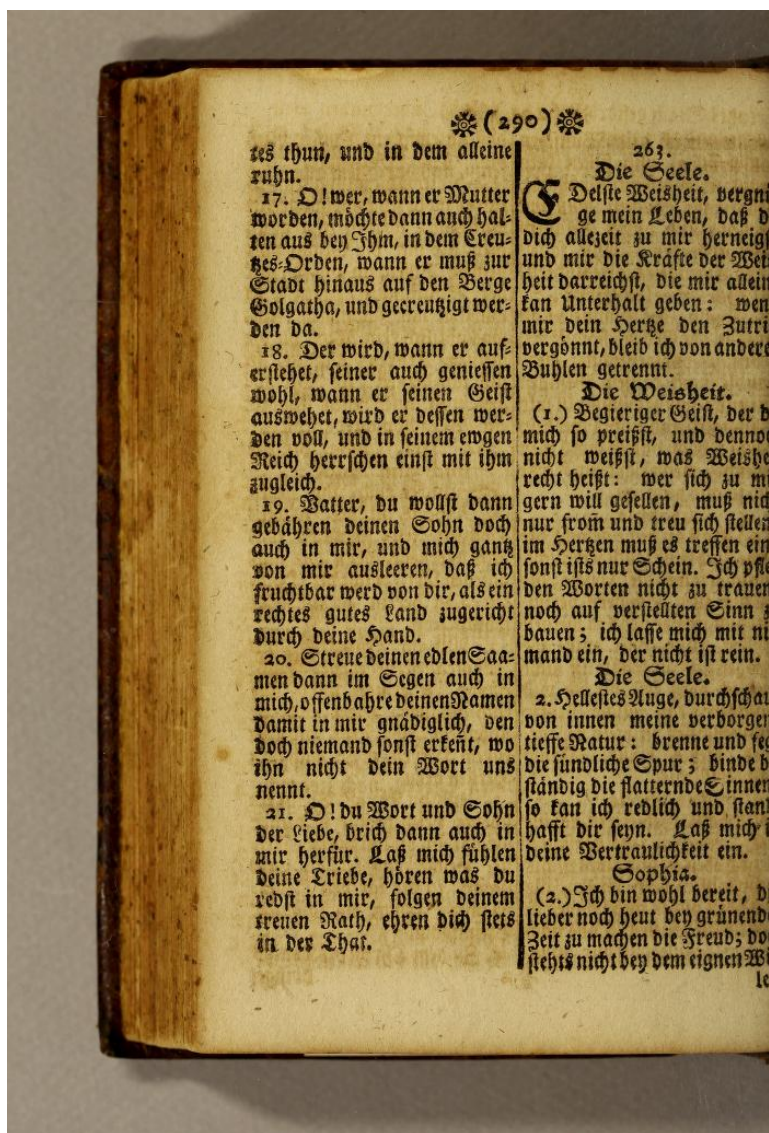


Figure 4.19: Zionitischer Weyrauch's Hügel (Germantown, PA: Christopher Sauer, 1739), page 290. <https://archive.org/stream/zionitischerweyr00unkn#page/290/mode/2up>.

B. Motet Style

Ephrata notation provides other mechanisms for the combining of choirs after passages of antiphony. This is indicated by detailed text (see Figure 4.20), which reads: “3 Vers werden Chor weiß gesungen, In dem 4. vers setzet der 1. Chor an und singen beyde Chor zusammen biß zu Ende.” This translates as: “Three stanzas are sung [by the second choir] in the style of a chorale. In the fourth, the first choir joins in and all sing together until the end.”



Figure 4.20: Detail of Rose-Lilie-Blume Sequence from Music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 3, HSP, Cassel 11, section 1.

The phrase “style of a chorale” or “*Chor Weiß*” is particularly important in order to understand the way that Ephrata composers perceived musical genre. Indeed, the fact that a direction exists to tell the performer to sing in the style of a chorale indicates that another type of style is available to Ephrata composers other than “chorale.”¹⁷ The other non-chorale style at Ephrata is the motet, the style outlined in the title page of the 1754 *Paradisches Wunderspiel* of both types (see Figure 2.24 for an example). It will be remembered from Chapter 2, page 77, that the title page introduces a “completely new and unusual manner of singing,” standing in contrast to homophonic hymnody. This Ephrata motet style is represented most clearly by the Rose-Lilie-Blume sequence, which has been mentioned several times previously, and discussed in detail here.

¹⁷ This “style of a chorale” is presumably is the hymnody discussed throughout the majority of this study.

Previous Ephrata scholars also identified this composition, the most significant being Carroll, who noticed that Ephrata Cloister Collection, EC 77.3, a music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 2 dated 1744, contains a through-composed piece of music that resembles a motet more than it does a hymn. This work – the Rose-Lilie-Blume sequence – appears in a variety of Ephrata sources throughout the oeuvre. Appendix H provides a critical edition of the work with a survey of sources plus critical notes with texts and translations. It is one of the lengthier Ephrata compositions, along with a few other motets found in the 1754 *Paradisiches Wunderspiel*. As opposed to hymns, which almost always occupy one third of a verso-recto page, the Rose-Lilie-Blume sequence extends over several pages and has a likely duration of fifteen minutes, although this is variable depending on tempi and the number of stanzas performed.

Carroll states that the Rose-Lilie-Blume sequence (which she titles *Die Braut des Lamms*,¹⁸ to correlate it with the heading of the section of the *Turtel=Taupe* hymnal to which the majority of the text corresponds¹⁹) is a significant work for Ephrata.²⁰ Indeed, it occupies important locations in books, is sometimes written on paper that is different from the remainder of the manuscript (indicating that it might have been rebound from

¹⁸ Carroll, “Selected Music from the Eighteenth-Century Community of the Solitary at Ephrata,” Unpublished paper prepared for the Ephrata Cloister Conference (Unpublished Paper, 2000), 51.

¹⁹ [Ephrata Community], *Das Gesäng der einsamen und verlassenen Turtel=Taupe*, 140–144.

²⁰ This study refers to the extended motet-sequence as the “Rose-Lilie-Blume sequence” in order to correspond to the illuminated inscriptions found as page headings in most settings of the work. It also uses the word “sequence” in order to indicate that it is a compilation of several pieces of varying styles and text sources.

another collection or produced separately for a specific purpose,²¹ and it contains some of the most ornate and decorated illuminations of the oeuvre.

Carroll presents a conjecture that this work “may have been the midnight service or *nachtmesse*.”²² She develops this idea based on the imagery in the text dealing with midnight, waiting, and preparation of the bride (the community) for the bridegroom (Jesus). Indeed, the images of roses, lilies, and flowers are significant in Pietist theology from which Ephrata’s unique strain derives. This is reflected by Beissel’s source of inspiration: Jacob Böhme, discussed in Chapter 1. Böhme described alchemical spiritual change as follows: “Then the Lily-time will become a Rose-time, which will bloom in May, when winter has passed, which is blindness to the godless, but a light to those who see.”²³

Whatever its social and religious function might have been, the Rose-Lilie-Blume sequence is also significant for its musical difference. In addition to including a considerable number of monophonic passages, this largely homophonic work includes text written in above most of the music. The result is that in order to perform this work, the singers would not need to refer to a text-only hymnbook while also holding a music manuscript. Instead, they could use it like a standard modern hymnal. Like the antiphonal hymn “Lobet den Herren, Lobet den Herren, dann er ist” described above, many passages in the sequence are monophonic exchanges between various choral parts. Indeed, the

²¹ For the discussion of paper used in Winterthur, Col. 318, 65 x 555, see Chapter 2, 53–54.

²² Carroll, “Selected Music,” 52.

²³ Jacob Böhme, *De signature rerum, oder, Von der Geburt und Bezeichnung aller Wesen* (Facsimile reprint of the 1730 edition), ed. Will-Erich Peuckert (Stuttgart: Frommanns Verlag, 1957), 65. Original text: “Der Lilien-Zeit zu einer Rosen, welche wird Bluehn im Mayen, wann der Winter vergehet, dem Gottlosen zu einer Blindheit, und sem Sehenden zu einem Licht.” Translation by Jeff Bach.

work begins with a soprano section solo on the words “*Der Geist.*” This phrase is part of a larger sentence (“*Der Geist und die Braut sprechen: komm*” – “The Spirit and the bride say: Come”) that passes from the top of the soprano to the bottom of the bass. After these sectional solos, all four parts sing the phrase “*und, wer es höret*” (“and let him that hears”) in homophony (see Figure 4.21 for a manuscript version and Figure 4.22 for a modern transcription).



Figure 4.21: First page of Rose-Lilie-Blume Sequence from 1746 Ephrata Codex, LC, M 2116.E6 1746, section 4, page 209. Courtesy, the Music Division at the Library of Congress.

The image shows a musical score for a four-part setting. The staves are labeled SOPRANO, ALTO, TENOR, and BASS. The lyrics are in German. The first system shows the Soprano and Alto parts with lyrics 'Der Geist' and 'und, wer es hö-ret,'. The second system shows the Tenor and Bass parts with lyrics 'spre-chen:' and 'Komm, und, wer es hö-ret,'. The third system shows all four parts with lyrics 'der spre-cher komm.', 'Jah!', 'A-men: A-men:', 'komm.', 'der spre-cher komm.', 'Jah! schnell, Jah! A-men: A-men:', 'komm.', 'der spre-cher komm.', 'Jah! Ich komme Jah! A-men: A-men:', and 'komm.', 'der spre-cher komm.', 'Jah! Jah! A-men: A-men:'.

Figure 4.22: Transcription first page of Rose-Lilie-Blume Sequence. Complete critical edition is in Appendix H.

It should be mentioned that the text of this section is from *Revelation 22:17*.

Through the framework of Ephrata theology, it is understood as a metaphor for a community, represented symbolically by the bride, waiting for the bridegroom (Jesus). Each part of the community makes separate statements followed by a coalescence of all voices in measure 5. This helps to reinforce the strength of the words, “let him that hears say: Come.” The subsequent tenor statement of “*Ich komme*” (“I come”), and the alto’s “*schnell*” (“quickly”), reinforces the image of an individual assuring the community who answers, “*Ja! Amen*” (“Yes! Amen”).

Thus, the texture of this style of writing allows for a greater degree of creative text setting than that found in standard Ephrata hymnody, which is the “style of a chorale” mentioned above. Indeed, the section that correlates to the “style of a chorale” instruction (*see* Figure 4.20) is essentially homophonic hymnody (*see* Figure 4.22). The music is set to several stanzas, and all parts consistently sing the same words in the same rhythms.

3. Vers werden Chor weiß gesungen,
In dem 4.V. setzt der 1. Chor an und singen beyde Chor,
zusammen biß zu Ende

Second Choir: Three stanzas are sung with the following music in the style of a chorale.
In the fourth verse, the first choir joins in and all sing together until the end.

Die Braut hört

69

1. Die Braut hört schon vom Him mels Thron den fro - hen Ruf und Stimm er - schal - len: auf sey be - reit! es... kommt die Zeit, daß bald die stolt - ze Weid. wird fal - len.
2. Such. dein Ge - schmeid, und sey be - reit, den, der dich lie - bet, zu emp - fan - gen: der selbst dein Lohn und. dei - ne Cron, steh ei - lend auf, Er kommt ge - gan - gen!
3. Es ist ge - schehn! wir wol - len... gehn dem Freund und Bräu - ti - gam ent - ge - gen: uns mit viel Freud ma - chen. be - reit, und so den rei - nen Schmuck al - le - gen.
4. Sind wir die Braut, die Gott ver - traut, so wird uns un - ser Theil schon wer - den in je - ner Welt, wanns Ihm... ge - fällt, daß wir mit Ihm ver - herr - licht wer - den.

Figure 4.23: Transcription homophonic section of Rose-Lilie-Blume Sequence. Complete critical edition is in Appendix H.

What the presence of the “style of a chorale” marking indicates is a desire on the part of Ephrata composers to provide a rhetorical differentiation between the freely and expressively composed motet, and more formal hymnody. By juxtaposing these styles within the same sequence, the relative variety of Ephrata composition is brought to the fore. And the fact that this composition is so prominently featured throughout the oeuvre indicates that its creation was celebrated and significant, not only for religious purposes, but also for its creative value.

4.3 Practice

Very little is known about the practice of Ephrata music. Appendix G provides a chronological ordering of all the known contemporaneous accounts discussing Ephrata music and musical practice. Some of these writings provide clues suggesting how Ephrata music might have been composed or performed. In addition, theories regarding practice can be developed based on an analysis of various markings and other indications in the primary sources. This section discusses these clues and the hypotheses we derive from them.

A. Contemporaneous accounts of Ephrata musical practice

The most illustrative of all the contemporaneous accounts of Ephrata music is that of Israel Acrelius.²⁴ All the relevant sections of his description of Ephrata music are found in Appendix G, pages 344–347. Most notable is the description of a musical service led by Beissel. A section of it reads as follows:

When they were all assembled, they sat for some moments perfectly still. In the meantime Father Friedsam [Beissel] was seen to be preparing himself; he held his hands upon both his sides, threw his head up and down, his eyes hither and thither; pulled at his mouth, his nose, his neck, and finally sang in a low and fine tone. Thereupon the sisters in the gallery began to sing, the cloister brothers joined in with them, and all those who were together in the high choir united in a delightful hymn, which lasted for about a quarter of an hour. Thereupon Müller [Peter Miller] arose and read the third chapter of Isaiah...²⁵

As mentioned in Appendix G, this description is significant for the following reasons:

1. It establishes the geography of liturgy. The solitary brethren and sisters are described as separate from the rest of the congregation, and Beissel is alone. The sisters have a balcony that is secluded and private; no one can see them. Music takes place in different parts of the worship hall, most likely antiphonally.
2. It describes Beissel as the intoner of pitch. For both musical events in the passage, Beissel provides the starting note, after which other members of the congregation take leadership.

²⁴ Acrelius, 373–401. *See* Appendix G, 349–352.

²⁵ *Ibid.*, 393.

3. It describes two separate pieces of music. The first is a “delightful hymn,” led by the sisters, and then the brothers, lasting about 15 minutes. This could be the Rose-Lilie-Blume sequence. The second is a “psalm” [i.e., hymn].²⁶
4. It restricts the activity of singing to the solitary brethren and sisters. Acrelius notes that the congregation is silent during the second piece of music. He writes that “different brothers understand vocal music,” which would suggest that perhaps not all of the brothers sang.
5. It provides details about the mechanics of music performance. Two books (the printed hymnal and the music manuscript) were required to perform hymnody.
6. It establishes that music was performed on a daily basis at Ephrata.

Acrelius’ account of the religious service describes music sung together by Ephrata community members of both genders. However, he also describes a scene in which only the women sing. In this particular case, he is invited to visit the sisters:

Their Prioress [Maria Eicher (Mutter Maria)] came out, and when she heard our request, she bade us remain in the church until the sisters came in the proper order to sing. We received an invitation, and went up a still narrower set of stairs than any that we had before seen, and came into a large room; in that there were long tables, with seats upon both sides of them. Here there were some of the sisters sitting, and writing their notebooks for the hymns – a work wonderful for its ornaments. Six of them sat together and sang a very lovely tune. Both before and after the singing, the sisters talked both with us and with Müller quite freely about one thing and another, and seemed to be quite pleased. Both at our entrance and our departure we shook hands with each of them, and they testified their friendship, according to their custom, by a peculiar position and pressure of the hand.”²⁷

²⁶ The original Swedish-language account is unavailable. However, “*psalm*” in Swedish translates as “hymn” in English, which would support this theory.

²⁷ Acrelius, 380–381. See Appendix G, 350.

It is not clear whether these six sisters sang in parts or in unison. Nonetheless, the passage is significant because it shows that music had not only a purpose in religious service, but also in performance within daily routine. In addition, Acrelius reinforces the fact that the sisters led the scriptorium and produced the music manuscripts.

Another contemporaneous account also mentions singing by the sisters. In 1772 (after Beissel's death), the Reverend Jacob Duché (1737–1798) visited Ephrata and wrote this description:

Upon a hint given by my friend, the sisters invited us into their chapel, and, seating themselves in order, began to sing one of their devout hymns. The music had little or no air or melody; but consisted of simple, long notes, combined in the richest harmony. The counter, treble, tenor, and bass were all sung by women, with sweet, shrill, and small voices; but with a truth and exactness in the time and intonation that was admirable. It is impossible to describe to your Lordship my feelings upon this occasion. The performers sat with their heads reclined, their countenances solemn and dejected, their faces pale and emaciated from their manner of living, their clothing exceeding white and quite picturesque, and their music such as thrilled to the very soul.²⁸

The eccentric descriptive reaction of Duché notwithstanding, the account is especially significant because it describes women singing in four parts. It should be stated that by this point in Ephrata's history, with Beissel dead and many of the other brethren either gone or aged, the majority of the inhabitants were female. Thus, it would make sense that musical practice might have been adapted for female-only performance. Or, perhaps single-gender musical performance was an ongoing act throughout Ephrata's history as a

²⁸ [Jacob Duché], "Letter V. to the Right Reverend the Lord Bishop of B ----- L. Philadelphia, Oct. 2, 1771," in *Observations on a Variety of Subjects, Literary, Moral, and Religious. In a series of Original Letters, Written by a Gentleman of Foreign Extraction, Who Resided Some Time in Philadelphia*, 3rd ed. (London: J. Deighton, 1791), 66–67. For the full account, see Appendix G, 353.

result of celibacy and gender segregation. After all, the singing school started by Blum in 1740 was said to have been for the sisters only.

One other contemporaneous account, of a visiting governmental delegation in 1744, also discusses the single-gendered performance of music by Ephrata residents:

On June 23rd, while the Indians rested, our Governor with some of the other delegates and many gentlemen went to Ephrata. Here they attended a singing-hour of the single brethren, who sang choral music in four voices... The governor and his party then visited the single sisters, who also held their singing-hour, singing in chorus in four voices.²⁹

The occurrence of segregated “singing-hours” for the brethren and sisters corroborates the notion that single-gender musical performance was present throughout Ephrata’s history, and it reinforces the 1772 Duché description provided above.

The contemporaneous account descriptions led Carroll to propose that modern performance of Ephrata hymnody could be accomplished by women’s or men’s choirs alone.³⁰ For example, she suggests that “the sisters may indeed have taken the bass part up an octave,”³¹ and “the men, singing in a hooty, thin quality... perhaps took the melody where written, truly singing in a falsetto.”³² Carroll is correct to note that there is no definitive way of proving this, and “since nothing remained the same for long at Ephrata, the voicings may have varied over the years.”³³ Whatever the case may be, it does appear that there is sufficient evidence to support the assertion that four-part Ephrata music was performed by single-gender ensembles. Carroll experimented with various permutations

²⁹ [Unknown], *Der Hoch-Deutsch Pensylvanische Geschicht-Schreiber* 49 (August 16, 1744), quoted in Reichmann, Felix, and Eugene E. Doll, *Ephrata as Seen by Contemporaries* (Allentown, PA: The Pennsylvania German Folklore Society, 1953), 38–39.

³⁰ Carroll, *Selected Music*, 10.

³¹ Carroll, “Selected Music,” 49.

³² Ibid.

³³ Ibid., 50.

of voices, and presented several of them at an Ephrata Cloister Conference in 1995.³⁴ This was a valuable endeavor, and further exploration of her ideas with regard to voice distribution would be warranted.

Beyond four-part hymns, there is also a good deal of speculation regarding the frequency of performance for five-part music. Carroll's explanation is that "since no multiple copies of five-part books are extant, five-part singing in Beissel's lifetime, if done at all, would have been an exception."³⁵ The claim that there are no multiple copies of five-part music manuscripts is erroneous, as evidenced by the presence of the 1754 *Paradisches Wunderspiel* Type 1.

Martin makes a different speculation about five-part music. For her, four-part music is intended for single-gender performance (as evidenced by the 1744 contemporaneous account), but "in five-part music, usually used for public worship, the bass parts were sung by men, the upper parts, including the tenor, being taken by women."³⁶ Unfortunately, Martin does not provide research or a rationale for this rule. In addition, Acrelius' account of the entire congregation singing a hymn (likely in four parts) would seem to reject Martin's idea regarding single-gender performance of four-part music.

B. Markings in the Music Manuscripts

Markings in music manuscripts also provide clues regarding musical practice at Ephrata. For example, in the Register at the back of Winterthur, Col. 318, 65 x 554 (a

³⁴ Carroll, "Performance Practices in the Music of the Ephrata Cloister," Unpublished Paper Prepared for the Ephrata Cloister Conference, September 8–9, 1995, no page numbers.

³⁵ Carroll, "Selected Music," 19.

³⁶ Martin, 294.

music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 1) small inscriptions denoting “*cor*” are written next to specific hymns (see Figure 4.23). These designated hymns are antiphonal settings, as indicated by performance directions above the music in the manuscript. For example, the hymn “Nun ihr Völcker all frolocket” on page 111 of the manuscript has the antiphonal indication “*I. Chor*,” signifying that the “first choir” is singing. Presumably, the “*cor*” inscription in the Register would denote that the user of this hymnal was part of the first choir.

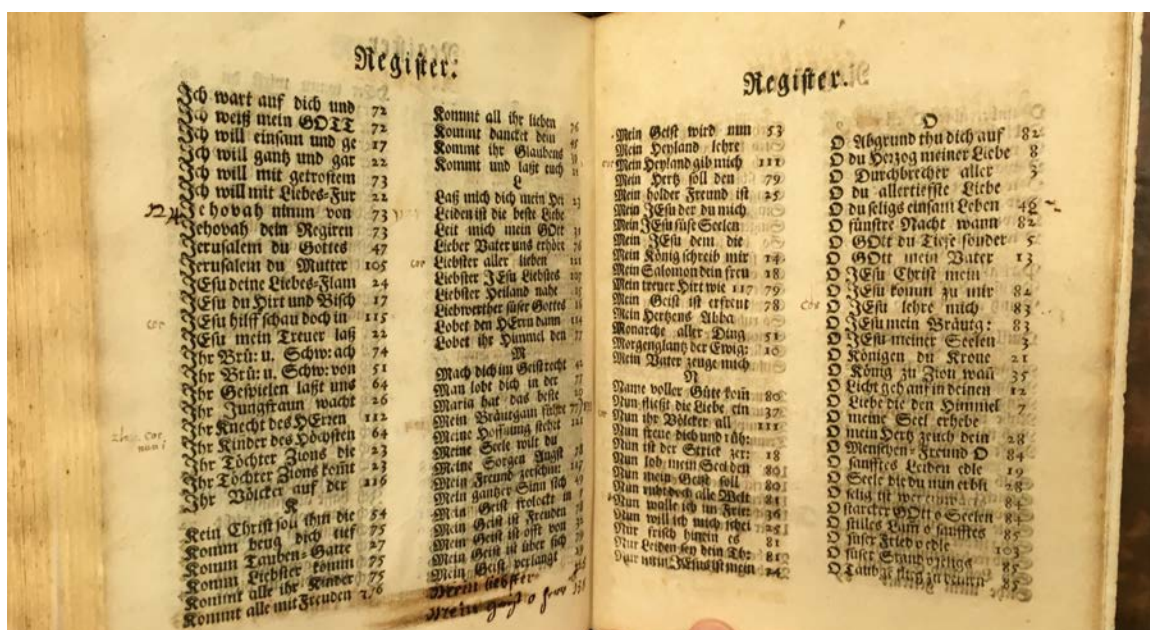


Figure 4.24: Page of Register of Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1, Winterthur, Col. 318, 65 x 554. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

A review of all of the “*cor*” designations throughout the Register of Winterthur, Col. 318, 65 x 554 reveals that they mostly correspond to hymns sung by the first choir. These hymns are “Edelste Weisheit vergnügt,” “Großer Herr darff ich was,” “Ich freue mich in meinem Geist,” “Jesu hilf schau doch in Gnaden,” “Liebster aller lieben meiner Seelen,” “Mein Heyland gib mich mir zu kennen,” “Nun ihr Völcker all frolocket,” “O Jesu lehre mich wie ich dich finde,” and “Preiß, Lob, Ehr, Ruhm.” Interestingly, these

last two listed hymns do not have any antiphonal choir designation above the notated music in the manuscript, which would then suggest that perhaps they might have been assigned to a single choir after the music manuscript was completed.

Winterthur, Col. 318, 65 x 554 also includes markings of “2” in the Register. These markings correspond to instances in which a hymn is set twice on the same page, and have nothing to do with a second choir designation. The “2” is written next to the following hymn listings: “Das Weitzen=Körnlein kommt doch,” and “Jesu rufe mich von der Welt.” A different marking – “2 *cor*” – is written next to the listing for the hymn “Wer ist diese Fürsten.” In the music manuscript, the hymn is set on page 96 and page 113.³⁷ Whereas the setting on page 96 does not have any antiphony designations, the setting on page 113 has “1. *Chor*” written above it. So then what does the “2 *cor*” marking mean? One answer is that it serves to indicate that the setting on page 113 is not for the first choir, but rather for the second choir. Another possible explanation is that “2” refers to the fact that there are two different settings of this hymn in the manuscript, and “*cor*” refers to the first choir designation, serving the same function as “*cor*” markings above. This explanation is not entirely plausible, given that several other hymns are set twice throughout the music manuscript. Why do they not also receive “2” markings?

One other inscription is included in the Register next to the entry for the hymn “Ihr Knecht des Herren allzugleich.” The marking here reads “2*te cor*” (“second choir”) and under it is written “*nun i*” (“now I”). A plausible interpretation of this would be that the book user was originally assigned to the second choir for this hymn – and indeed, the hymn on page 112 is assigned to the second choir. The inscription “*nun i*” might mean

³⁷ The Register lists one of the pages as 103 (instead of 113). This is a mistake.

“nun ich” (“now I”). It could also mean “now 1,” as in, “now, the first choir is assigned to this piece,” as opposed to the second choir. This latter explanation is more plausible. In general, the first choir soprano range in this music manuscript tends to extend higher and have a higher tessitura than the range for the second choir soprano. An exception for the second choir is in the hymn in question: “Ihr Knecht des Herren allzugleich.” Here, the soprano is required to sustain higher notes. It is likely that the user of this hymnal, if she was indeed a soprano, would have been assigned selectively to choir 2 as an individual or with her section in order to help with the high notes. Such a practice is logical and used by many choirs today.

In sum, the markings found in the Register of Winterthur, Col. 318, 65 x 554 yield clues about performance of Ephrata music. They indicate that the music manuscript was used by a specific person who needed to remember and/or correct specific details, and made notes in order to reflect that. Unfortunately, user markings are scarce throughout the Ephrata oeuvre, but further study and scrutiny of them might provide more hypotheses regarding performance.

C. Revisions of Music

Musical revision is evident as part of the compositional process in some hymns. This can be seen using the example of the hymn “Wann Gott sein Zion lösen wird” (text by Conrad Beissel). In music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1, the hymn appears thus (*see* Figure 4.24):



Figure 4.25: “Wann Gott sein Zion lösen wird” in Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1. Winterthur, Col. 318, 65 x 554, page 4. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

The hymn is in A minor, and as such, the melody in the soprano part is in the middle of the range. The modern transcription is as follows (*see* Figure 4.25):

"Wann Gott sein Zion lösen wird"
 from Music Manuscript for *Zionitischer Weyrauchs Hügel* Type 1
 Winterthur Museum, Garden & Library 65 x 554, page 4
 Music by Ephrata Community
 Text by Conrad Beissel

SOPRANO
 Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und als der gros-se Men-schen=hirt, wird sei-nen Rath voll-en-den;

ALTO
 Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und als der gros-se Men-schen=hirt, wird sei-nen Rath voll-en-den;

TENOR
 Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und als der gros-se Men-schen=hirt, wird sei-nen Rath voll-en-den;

BASS
 Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und als der gros-se Men-schen=hirt, wird sei-nen Rath voll-en-den;

5
 dann wird der Tag seyn wie die Nacht, durch Träum=Ge-
 wenn man von sei-nem Schaf er-wacht, dann wird der Tag seyn wie die Nacht, durch Träum=Ge-
 wenn man von sei-nem Schaf er-wacht, dann wird der Tag seyn wie die Nacht, durch Träum=Ge-
 wenn man von sei-nem Schaf er-wacht, dann wird der Tag seyn wie die Nacht, durch Träum=Ge-

8
 sieht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!
 sieht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!
 sieht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!
 sieht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

Figure 4.26: "Wann Gott sein Zion lösen wird," transcribed from Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1. Winterthur, Col. 318, 65 x 554, page 4.

By contrast, the same hymn is set twice in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2. One of the settings contains the same melodic elements, nearly

similar voicings, and analogous rhythms. However, it is transposed up by a minor third, in the mode of C minor. The setting appears thus (*see* Figure 4.26):



Figure 4.27: “Wann Gott sein Zion lösen wird” in Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1. Winterthur, Col. 318, 65 x 562, section 2, page 114. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

The modern transcription follows (*see* Figure 4.27). Note that the all parts are set higher as a result of the transposition, and this gives the work a brighter sound resulting from vocal range:³⁸

³⁸ This judgment regarding range is predicated on the idea that some sort of relative pitch relationship existed as a baseline difference between the modes of A minor and C minor. Based on previous discussion (*see* Chapter 3, 117–118), it is difficult to ascertain if a concept of absolute pitch existed.

"Wann Gott sein Zion lösen wird"
 from Music Manuscript for *Zionitischer Weyrauchs Hügel* Type 2
 Winterthur Museum, Garden & Library 65 x 562, Section 2, page 114
 Music by Ephrata Community
 Text by Conrad Beissel

SOPRANO
 WANN GOTT SEIN ZI-ON LÖ-SEN wird, und ihr GE-FÄNG - NIß.wen - den,
 und, als der gros-se MEN - schen =hirt, wird sei nen RATH voll-en - den;

ALTO
 WANN GOTT SEIN ZI-ON LÖ-SEN wird, und ihr GE-FÄNG - NIß.wen - den,
 und, als der gros-se MEN - schen =hirt, wird sei nen RATH voll-en - den;

TENOR
 WANN GOTT SEIN ZI-ON LÖ-SEN wird, und ihr GE-FÄNG - NIß.wen - den,
 und, als der gros-se MEN - schen =hirt, wird sei nen RATH voll-en - den;

BASS
 WANN GOTT SEIN ZI-ON LÖ-SEN wird, und ihr GE-FÄNG - NIß.wen - den,
 und, als der gros-se MEN - schen =hirt, wird sei nen RATH voll-en - den;

5
 dann wird der Tag seyn wie die Nacht, durch Träum = Ge -
 wenn man von sei - nem Schaf er - wacht,

8
 sieht von Gott er - freut. O komm, er-wünsch - te Se - lig-keit!
 sieht von Gott er - freut. O komm, er-wünsch - te Se - lig-keit!
 sieht von Gott er - freut. O komm, er-wünsch - te Se - lig-keit!
 sieht von Gott er - freut. O komm, er-wünsch - te Se - lig-keit!

Figure 4.28: "Wann Gott sein Zion lösen wird," transcribed from Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 2. Winterthur, Col. 318, 65 x 562, section 2, page 114.

The transposition of pitch is not the only difference between these two versions; there are other subtle variants. For example, in measure 1 of the C minor setting (see Figure 4.27),

the soprano part contains a B-flat. This betrays the usual B-natural (raised seventh scale degree) found in the mode of C minor, and thus gives the piece a modal quality. The other location in which a B-natural would be expected is measure 8, with the logic based on the presence of the G-sharp in the version presented in Figure 4.24. However, a B-flat occurs again in this location in the C minor example. The other notable variant is the meter and rhythm, which is different between transposed versions. Neither metrical construct represents an egregiously awkward setting of the text. It is therefore difficult to make a judgment concerning which rhythmic setting is more effective.

The C minor version appears in other music manuscripts, including those for the 1739 *Zionitischer Weyrauchs Hügel* Type 3 (for example, in HSP, Cassel Collection, Document 11, section 4, page 131), the Ephrata Codex (section 3, page 171), and the 1747 *Turtel=Taube* Type 1 (for example, in Winterthur, Col. 318, 65 x 555, page 119). The settings for this grouping of *Turtel=Taube* contain a leading tone B-natural in the soprano in measure 1 and measure 8. In this case, B-flat is omitted from the key signature for the soprano part, therefore giving the soprano a B-natural in the opening measure. This is more of a direct transposition from the A minor version, and it also indicates more of a tonal conception as opposed to a modal one. Table 4.3 summarizes this discussion, visually representing which music manuscripts contain versions of “Wann Gott sein Zion” in the two different modes.

Transposition	Mode of A minor	Mode of C minor
Music Manuscript Type	<ul style="list-style-type: none"> • 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 1 	<ul style="list-style-type: none"> • 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 2 • 1739 <i>Zionitischer Weyrauchs Hügel</i> Type 3 • Ephrata Codex • 1747 <i>Turtel=Taube</i> Type 1

Table 4.3: Two transpositions of “Wann Gott sein Zion lösen wird” and their presence distributed in various music manuscripts throughout the Ephrata oeuvre.

The existence of these two different transpositions of the same hymn presents the idea that a revision was carried out after one of the versions was created. The challenge of this hypothesis, however, is that it is not possible to know which version came first, based on the lack of data regarding chronology. As explained in Chapter 2, the possible range of dates for creation of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 is definitely post-1739, likely post-1746, and potentially circa 1751. By contrast, it is easier to assign dates to the music manuscripts in which the C minor transposition of “Wann Gott sein Zion” appears. Music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2 are no earlier than 1742 and no later than 1746. Type 3 is definitively dated to 1746, as is the Ephrata Codex. And music manuscripts for the 1747 *Turtel=Taube* Type 1 are securely dated between 1747 and 1749.

One way to make sense of these sources is to view the A minor version as the first one and the C minor version as the transposed revision, given its presence in four times as many music manuscript types. This hypothesis essentially casts the A minor version in the role of a sketch and the C minor transposition as an improvement. However, because music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 are potentially dated as late as 1751, it could suggest an opposite scenario: that the A minor version was the transposed revision. This second theory makes sense if we consider the modality of the C minor version (with the flattened seventh scale degree B-flat) and the relative

tonality of the A minor version (with the presence of the G-sharp as raised seventh scale degree). The G-sharp (and the B-naturals in music manuscripts for the 1747 *Turtel*=*Taube* Type 1) would therefore be corrections to an original version that was decidedly more modal.

If it is indeed the case that the A minor version came second, then it begs a practical question: why was a transposition necessary? One hypothesis would be that a lower-pitched version would have been preferred by the performers. Given the close affiliation of sisters' names found in inscriptions to music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1, and taking into consideration the historical accounts of single-gender musical practice at Ephrata, perhaps an all-female performance might have been intended for the A minor version of "Wann Gott sein Zion." If we introduce Carroll's aforementioned revoicing theories to this idea, then the actual performance of the hymn might have been carried out with the bass part sung up the octave, thus (*see* Figure 4.28):

"Wann Gott sein Zion lösen wird"
 from Music Manuscript for *Zionitischer Weyrauchs Hügel* Type 1
 Winterthur Museum, Garden & Library 65 x 554, page 4
 Music by Ephrata Community
 Text by Conrad Beissel

SOPRANO

Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und, als der gros-se Men-schen =hirt, wird sei-nen Rath voll-en-den;

ALTO

Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und, als der gros-se Men-schen =hirt, wird sei-nen Rath voll-en-den;

ALTO

Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und, als der gros-se Men-schen =hirt, wird sei-nen Rath voll-en-den;

TENOR

Wann Gott sein Zi-on lö-sen wird, und ihr Ge-fäng-niß wen-den,
 und, als der gros-se Men-schen =hirt, wird sei-nen Rath voll-en-den;

5

dann wird der Tag seyn wie die Nacht, durch Träum- =Ge -
 wenn man von sei-nem Schaf er-wacht,

8

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

sicht von Gott er-freut. O komm, er-wünsch-te Se-lig-keit!

Figure 4.29: "Wann Gott sein Zion lösen wird," transcribed from Music Manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 1. The bass line is transposed up an octave into second alto part. Winterthur, Col. 318, 65 x 554, page 4.

This re-voiced A minor version reveals that the bass part, when placed up the octave, essentially becomes a second alto part that frequently sings in unison with the alto, and in several sections of oblique and/or contrary motion. The closed position of many of the harmonies brings the parallel motion in the parts into clearer focus, and in addition, the tenor on the bottom creates more 6/3 sonorities than the Ephrata treatise presumably would allow. Nevertheless, this A minor version with the bass part moved up the octave is viable for performance, thus corroborating the contemporaneous accounts of musical practice along with Carroll's theories.

D. Music Marginalia in Printed Hymnals

One other feature of Ephrata music that provides clues about its practice and performance is the presence of music marginalia in many of the printed hymnals. We remember that the printed hymnals (produced first by Benjamin Franklin, then by Christopher Sauer, and finally by the Ephrata press itself) were compendiums of hymn texts that were intended for musical settings. By contrast, the music manuscripts were created usually with hymn text incipits and hymnal correspondence numbers notated above the music (*see* Figure 4.8, Figure 4.9, Figure 4.10, Figure 4.16, Figure 4.17, Figure 4.18, Figure 4.24, and Figure 4.26 for examples). As noted above, the intention was for singers to simultaneously use both sources – the printed hymnal and the music manuscript – while performing. In addition, as mentioned previously, Israel Acrelius' contemporaneous eyewitness account of an Ephrata religious service corroborates this practice.

The use of two books in order to perform is predicated on the idea that there were enough music manuscripts for religious services to function properly. This, however, was

likely not the case. The music manuscripts, as seen in the many photographs presented throughout this dissertation, were intricate devotional creations that took a great deal of time to copy and decorate. It was probable that production of music manuscripts was not fast enough to meet demand for performance and also the rate of new composition. Thus, other methods of music notation were necessary in order to perform newly written hymn settings. The result was the notation of music in the margins of printed hymnals, starting with the 1749 edition of the *Turtel=Taube*.

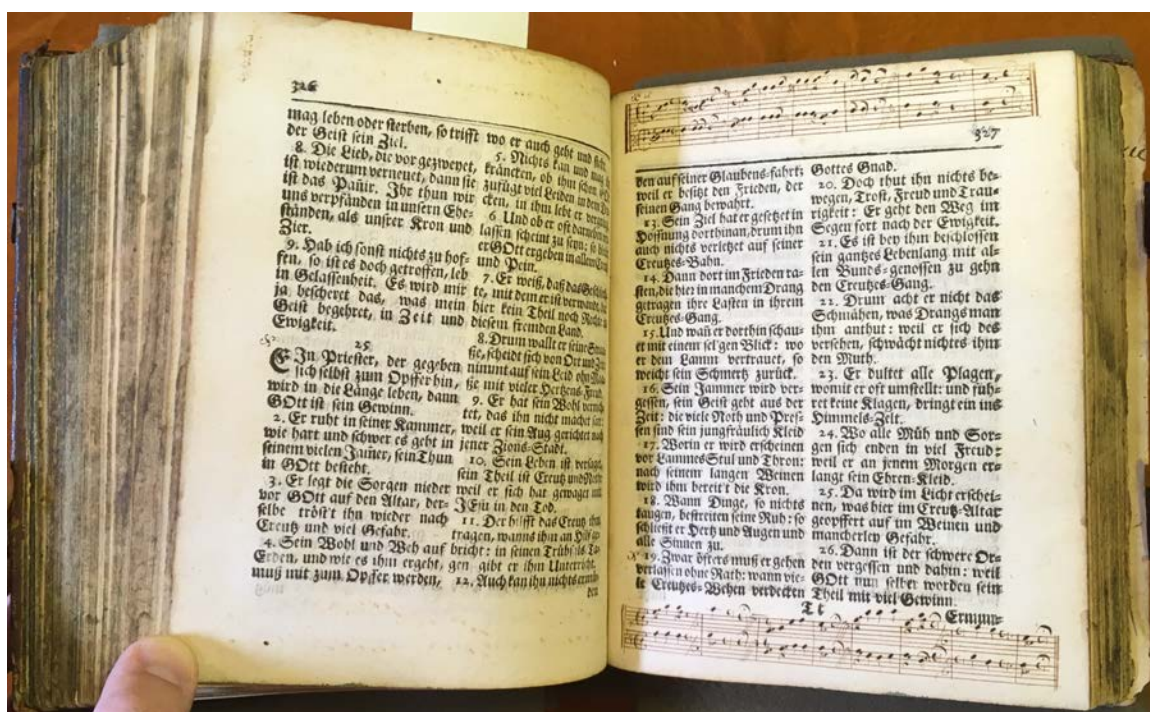


Figure 4.30: Music marginalia of soprano and alto parts in 1749 *Turtel=Taube* printed hymnal. Free Library of Philadelphia, PA GER EPHRATA 1747 G33, pages 326–327. Courtesy, Rare Book Department, Free Library of Philadelphia.

As Figure 4.30 illustrates, music is written in the margins above and below the text. It is in two staves with the soprano part on top and the alto part on the bottom, as indicated by the clefs at the start of each line. The music corresponds to a specific hymn or hymns located on a given page. For example, music notated above the text in Figure 4.25 corresponds to the text of “Ein Priester, der gegeben sich” which is on page 326 and

numbered 25. The musical setting notated across the bottom of the example corresponds to the stanza “Zwar öfters muß er gehen,” which is on page 327 and which is part of the larger hymn “Ein Priester, der gegeben sich,” mentioned above. In some instances, in order to indicate which text is set, the scribe will write symbol next to the printed corresponding text. Figure 4.31 shows this detail for “Zwar öfters muß er gehen.”

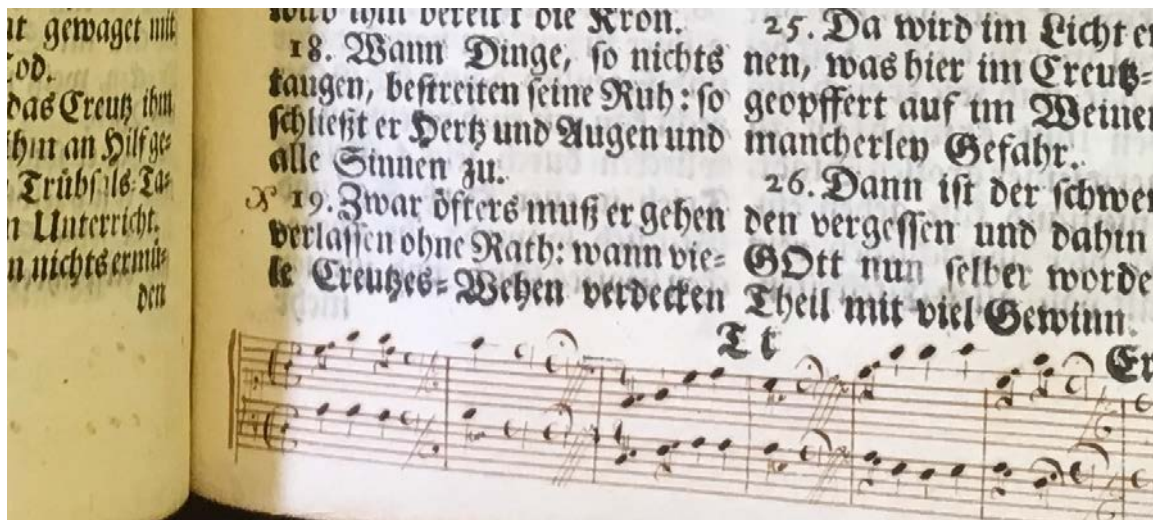


Figure 4.31: Detail of text indication symbol and music marginalia of soprano and alto parts in 1749 *Turtel=Taube* printed hymnal, page 327. Free Library of Philadelphia, PA GER EPHRATA 1747 G33. Courtesy, Rare Book Department, Free Library of Philadelphia.

Figure 4.30 and Figure 4.31 provide examples of soprano and alto marginalia. Other permutations of music notation exist in the margins of printed hymnals, including soprano-tenor, soprano-bass, and more than two parts. One volume held at the State Library of Pennsylvania includes all four parts across three staves. In this particular hymnal, the alto and the tenor are placed on the middle staff with a green color used to indicate the tenor part (*see* Figure 4.32 for an entire verso-recto pair, and Figure 4.33 for a detailed view). Figure 4.32 also includes an authorship designation for “Br. Agonius” above the hymn “Die Liebes=Gemeinschaft,” to which the music marginalia corresponds. A discussion of authorship is provided in Chapter 5. Regardless of the

number or permutation of voices in the music marginalia, the one voice part that is constant across all copies is the soprano part.

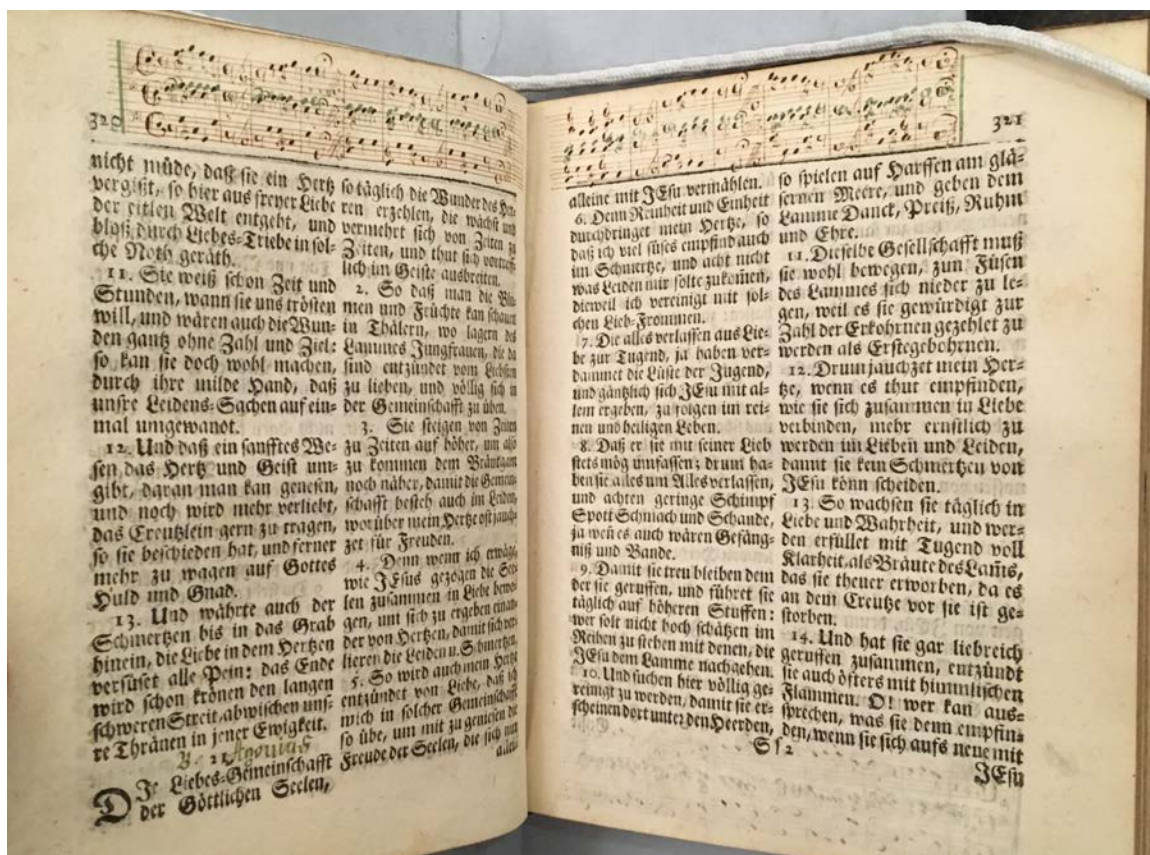


Figure 4.32: Music marginalia of soprano, alto, tenor, and bass parts in 1749 *Turtel=Taube* printed hymnal. State Library of Pennsylvania, RB EpB83 093 1747 c.1, pages 320–321.



Figure 4.33: Detail of music marginalia of soprano, alto, tenor, and bass parts in 1749 *Turtel=Taube* printed hymnal, page 320. State Library of Pennsylvania, RB EpB83 093 1747 c.1.

It should be noted that not all printed hymnals contain marginalia. Most available copies of printed hymnals contain no handwritten notations. It appears that the presence of marginalia likely corresponds to printed hymnal ownership. In some copies, the owners wrote their names on the title page. This was the case for Johannes Gorgas, a householder of Ephrata, who owned a copy of the 1749 *Turtel=Taube* printed copy with soprano-tenor marginalia. In 1803, Gorgas sold his copy to Johannes Bauman, another householder. This transfer of ownership is indicated in black ink on the blank page facing the title page (*see* Figure 4.34). The presence of owners' names in printed hymnals of Ephrata solitary brethren and sisters does not appear to have been a trend; indications of book ownership by individual solitary members largely appear in music manuscripts. The householder inscriptions, however, provide valuable clues as to the rationale for the presence of specific music marginalia.

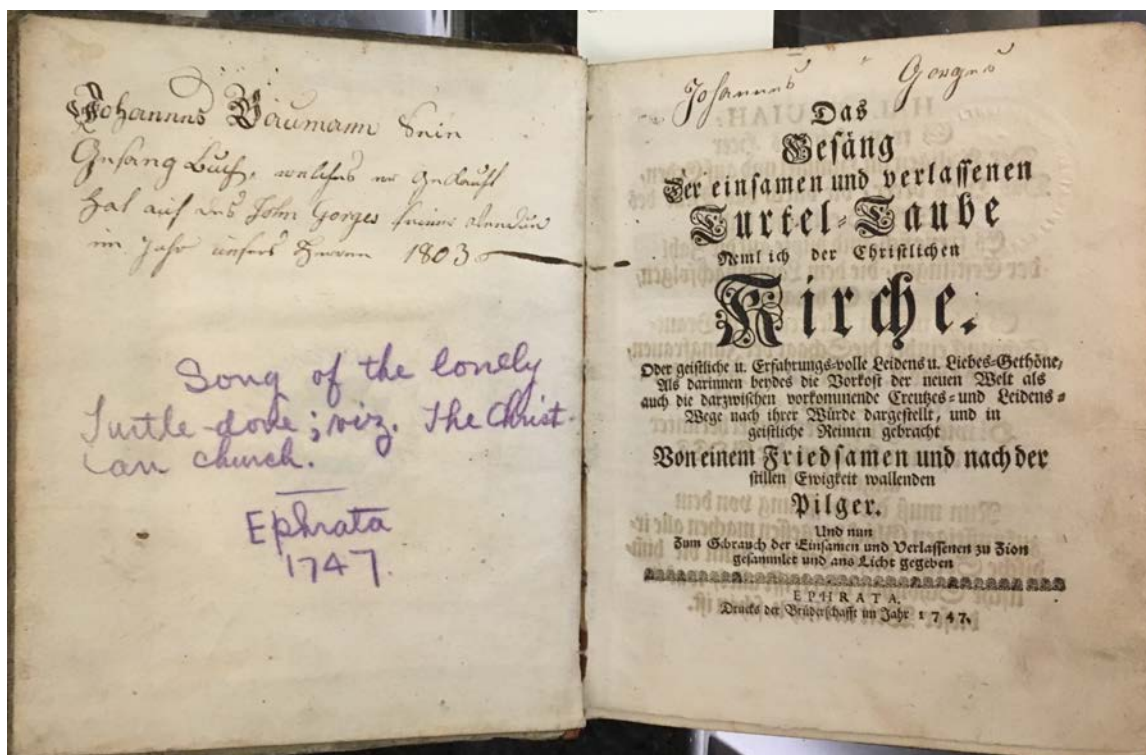


Figure 4.34: Title page of 1749³⁹ edition of *Turtel=Taube* with ownership notations in black ink. State Library of Pennsylvania, RB EpB83 093 1747 c.2.

Indeed, most of the hymns throughout the 1747 and 1749 *Turtel=Taube* are set to music. Why then do only specific hymns receive marginalia? It is serendipitous that in his 1959 master's thesis, Carl T. Holmes provides a clue.⁴⁰ Quite unknowingly, Holmes laid the foundation for this study's findings. His thesis established correspondence between two Ephrata sources: the music marginalia in a copy of the 1749 *Turtel=Taube* in the Huntington Library in San Marino, California, and the Ephrata Codex in the United States Library of Congress. The thesis looks at each instance of marginalia throughout the

³⁹ It should be remembered that title pages for the 1749 *Turtel=Taube* retain the 1747 title page. It is only after page 295 that the two different editions diverge in textual content.

⁴⁰ See Carl T. Holmes, "A Study of the Music in the 1747 Edition of Conrad Beissel's *Das Gesaeng der einsamen und verlassenen Turtel-Taube*: Huntington Library 39957, Evans 5959" (Master's thesis, University of Southern California, 1959).

printed copy and links it to specific hymn settings in the Codex, accounting for any possible variants between the two.

It appears that Holmes was unaware of other Ephrata imprints containing marginalia. He also did not consult any other Ephrata music manuscripts. However, his diligent and careful work created the framework for investigation in this study. By taking his methodology one step further and using Viehmeyer's *Index* as a guide, we observe that the majority of music marginalia found in printed copies of the 1749 *Turtel=Taube* corresponds uniquely to the music found in the Ephrata Codex. For example, Figure 4.29 contains music marginalia for the hymns "Ein Priester, der gegeben sich" and "Zwar öfters muß er gehen." The first of these ("Ein Priester, der gegeben sich") is set at least twice in the Ephrata oeuvre,⁴¹ as found in music manuscripts for the 1749 *Turtel=Taube* Type 1 (page 78) and the Ephrata Codex (section 5, page 216). The settings in these two music manuscript types are different; the music in the marginalia discussed above corresponds to the setting in the Ephrata Codex. In addition, this setting is not found in any other Ephrata music manuscripts. "Zwar öfters muß er gehen" is even more remarkable (see Figure 4.35); among Ephrata music manuscripts it is only set in the Ephrata Codex,⁴² and its setting corresponds to the music marginalia in the *Turtel=Taube* print (see Figure 4.30 and Figure 4.31).

⁴¹ Viehmeyer, *Index*, 63.

⁴² Viehmeyer, *Index*, 296.

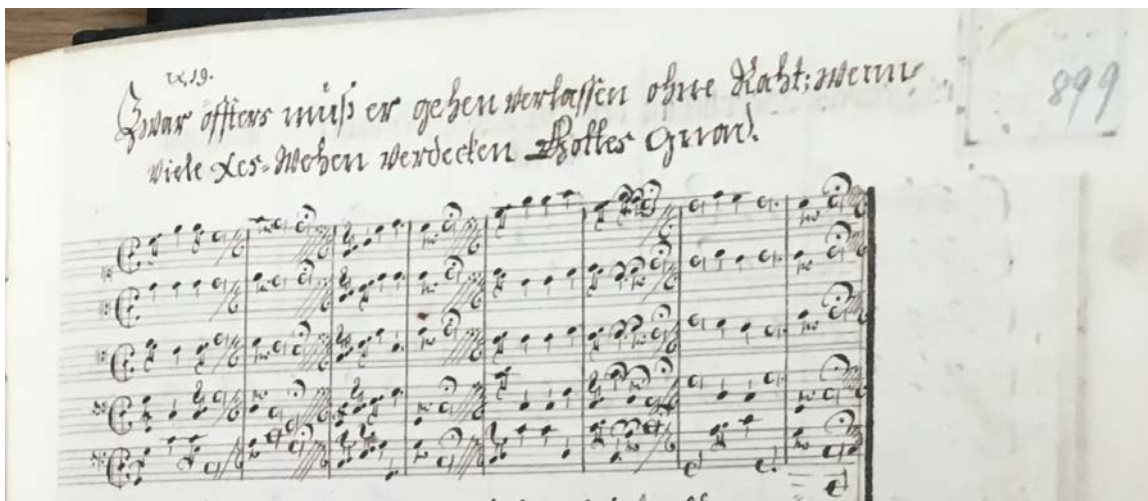


Figure 4.35: Setting of “Zwar öfters muß er gehen” in Ephrata Codex. LC, M 2116.E6 1746, section 5, page 216. Courtesy, the Music Division at the Library of Congress.

This singular concordance between the Ephrata Codex and music marginalia reveals the purpose of writing music in the margins of the printed copies: this notation was intended for performance. The rationale for this stems from a simple chronological analysis. The Ephrata Codex is dated 1746 with possible subsequent additions made. As discussed in Chapter 2, a trend in Ephrata music manuscript creation was to produce manuscripts in advance of printed hymnals. What is likely is that the texts to the 1749 *Turtel*=*Taube* hymns set in the Ephrata Codex were available to Ephrata composers before the 1749 printing. It was only after the printing of the hymnals that the texts were widely available to the community. Rather than create new music manuscripts reflecting settings like “Zwar öfters muß er gehen,” instead it appears that a communal decision was made to copy the version in the Ephrata Codex into the margins of various printed hymnals. Presumably the marginalia work was sufficient enough to preclude the necessity of a creation of a new type of music manuscript.

The notation of marginalia seems to have been carried out in accordance with the voice part sung by the owners of the hymnals. For example, it appears that Johannes

Gorgas (or the previous owner of the hymnal in Figure 4.34) likely sang tenor. We come to this conclusion due to the presence of soprano and tenor marginalia.⁴³ The fact that the soprano part manifests across all marginalia indicates that for Ephrata singers, knowing one's part in relation to the soprano was important.

As one observes in Figure 4.35, and as discussion in Chapter 2 emphasizes, the Ephrata Codex is a music manuscript in which almost all musical settings are for five voices (soprano, alto, tenor, bass, and second bass). A notable exception to the correspondence of music marginalia to the Ephrata Codex is the setting of the second bass part; music marginalia containing notations for the second bass part is found in none of the printed hymnals to which we had access over the course of this study. What does this suggest about the creation and performance of the extra bass part? Does it imply that the secondary bass part was not to be performed from the printed hymnal? Or does it indicate that the owner of the Ephrata Codex – Conrad Beissel himself – was to sing the second bass part? If this were indeed the case, it would firmly identify Beissel as a bass. It would therefore also reinforce the Ephrata treatise's predilection with the flattening of sound, given that if a choir falls too flat, the basses can no longer sing their low notes.

The study of marginalia in Ephrata printed hymnals requires additional study. First, it is important to mention that not all of the music marginalia is the same across various imprints. A compelling future study would investigate why this is so. In addition, the order of hymns that receive musical setting in the margins is not uniform; some printed hymnals have copious amounts of marginalia, others contain much less. In

⁴³ It is unlikely that Gorgas sang soprano, given his gender. That being said, the above speculation regarding single-gender singing practice does not rule out the possibility that soprano parts were sung by men down the octave.

addition to these variations found in the 1749 *Turtel*=*Taube*, there is one other Ephrata imprint containing marginalia: the 1766 *Paradisches Wunderspiel*.⁴⁴ For this large printed compendium — the last self-produced volume of the Ephrata press — marginalia is found in only two known extant copies. Both are held today in the Ephrata Cloister Collection (see Figure 4.36), and one contains the “cheat sheet” compositional tool seen in Figure 3.18 in Chapter 3. Given that there is no known music manuscript that corresponds to this printed hymnal, the rationale for its music marginalia is enigmatic. Ideally, future studies will address these unexplained elements of Ephrata music marginalia.

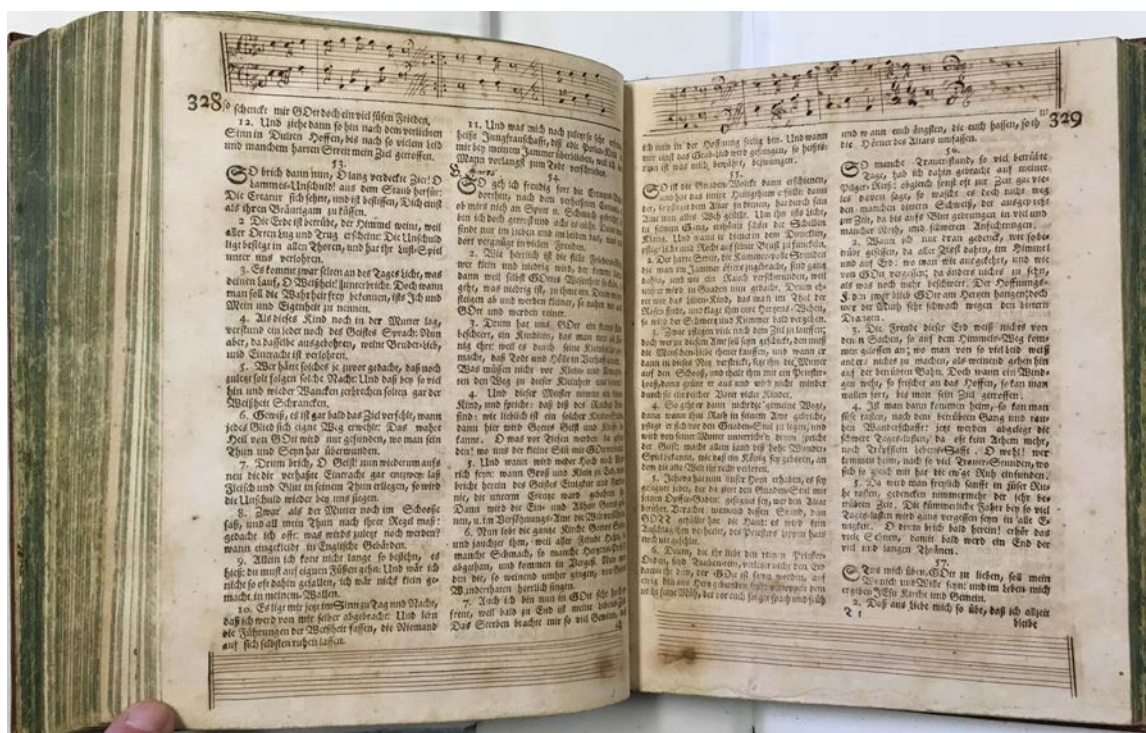


Figure 4.36: Music marginalia of soprano and bass parts in 1766 *Paradisches Wunderspiel* printed hymnal. Ephrata Cloister Collection, EC81.1.1, pages 328–329.

⁴⁴ This is not to be confused with the 1754 *Paradisches Wunderspiel* print-manuscript hybrid.

Chapter 5: Authorship and Gender at Ephrata

At this point, we return to the Ephrata treatise and accompanying modal charts, which together served as a music composition manual for the members of the Ephrata community. In Chapter 3 and Chapter 4, we investigated the application of the voicing rules found in the treatise and the modal charts, and we verified that they were used consistently, and most likely in a systemized fashion for composition. This study is not the first to explore this idea. In his master's thesis on Ephrata music, Thomas E. Owsinski also approached the notion of a set procedure of composition. This lengthy passage from his study is worthy of inclusion here:

While there is no evidence to suggest that anyone other than Beissel is responsible for music composition at the cloister, the question remains open for debate. Although there is sufficient evidence to establish that many members of the cloister community authored hymns, based on no strong evidence to the contrary Beissel is considered to be the sole composer of all musical settings. There are several factors, however, to suggest that perhaps there were others who contributed to music composition at Ephrata. First, several different styles of composition were evident at Ephrata. Composition in from two to seven voices, strophic and non-strophic music and both large and small-scale settings are found through the corpus of music at Ephrata. This might suggest that if persons possessing varying degrees of musical proficiency were not directly involved in the composition process, there were, at least, outside influences at work that resulted in such a great variety of musical settings. Second, if Beissel was solely responsible for all elements of music composition at Ephrata, there would have been no need to create schedules and detailed instructions for the harmonization of melodies. Lastly, the sheer volume of music composed at Ephrata suggests that there might have been more than one person responsible.

If more than one person was responsible for music composition at Ephrata, it is possible that other persons were solely responsible for certain compositions, or that Beissel was assisted by others in his composing. Perhaps Beissel developed his harmonization schedules so that he could compose melodies, then turn them over to other members of the community to be harmonized according to his instructions. This practice would parallel the practice of illumination at Ephrata, where ornate drawings were created as line drawings and then painstakingly filled in to create the beautiful artwork for which Ephrata is famous, making the

practice of harmonization, like that of illumination, an exercise in discipline and mortification rather than creativity.¹

Owsinski's logic is compelling. Indeed, there is probably no reason for the existence of the modal charts ("harmonic schedules," in his terms) other than to illustrate the rules of voicing for those who wished to learn them. What is more, the "cheat sheet" found at the end of Ephrata Cloister Collection, EC 2016.2.1, which was discovered after the course of the research for this dissertation (*see* Figure 3.18) further bolsters his argument. It reveals a different voicing rubric format, and strongly suggests that people other than Beissel composed, or at least harmonized, the hymns.

Owsinski's speculation fuels a hypothesis of this study: Ephrata composition took place in a workshop setting. As was illustrated in Chapter 3 and Chapter 4, once a text and a melody were established, any hymn could be harmonized according to the rules of the modal charts, provided the person doing the harmonization knew which mode he or she were applying. But a key question remains: who exactly were performing this task of harmonization? The answer is far from clear.

We do know from contemporaneous sources, particularly the *Chronicon* and Israel Acrelius' account, all of which have been cited throughout this dissertation, that the sisters led a scriptorium in which music was copied. We also know that several brothers dedicated the Ephrata Codex to Conrad Beissel. If Beissel supplied hymn melodies based on hymn texts, then it is likely that the people who worked in the scriptorium harmonized them. After this, they would have copied these settings into other manuscripts of the same type.

¹ Thomas E. Owsinski, "Jeremia from the *Paradisches Wunder-Spiel*: A Critical Edition and Study of a Musical Document of the Eighteenth-Century Ephrata Cloister" (Master's thesis, West Chester University of Pennsylvania, 1997), 144–145.

However, does this procedure of harmonization and copying constitute “authorship?” The notion of individual creation at Ephrata, and, arguably, throughout the eighteenth century, is quite different from the modern concept of authorship. In her work on music and the first century of printing, Kate Van Orden discusses the challenges we encounter by applying our modern idea of authorship to a historical social construct in which the role of a writer was quite different. As a point of reference, she looks to Michel Foucault for a suitable definition:

Unlike a proper name, which moves from the interior of a discourse to the real person outside who produced it, the name of the author remains at the contours of texts – separating one from the other, defining their form, and characterizing their mode of existence. It points to the existence of certain groups of discourse and refers to the status of this discourse within a society and culture. The author’s name is not a function of a man’s civil status, nor is it fictional; it is situated in the breach, among the discontinuities, which gives rise to new groups of discourse and their singular mode of existence.²

In other words, the modern author does not merely produce text; s/he has an identity as a creator, and this identity gives her/him social meaning. Van Orden argues that those who created music during the first half of the sixteenth century did so as part of a broader identity of musicianship, rather than specific authorship. Composer status was not necessarily assumed for them; indeed, composers’ function was principally that of performers or “producers of events.”³

Van Orden proposes a two valuable questions: “What do we miss when we adopt authorship as a fundament of music history?” and, “What cultural complexities are erased

² Michel Foucault, “What Is an Author?” in *Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard, trans. Donald F. Bouchard and Sherry Simon (Ithaca, NY: Cornell University Press, 1977), 123.

³ Van Orden, *Music, Authorship, and the Book*, 11.

when we seek to assign written music to an author?”⁴ Our understanding of Ephrata certainly has a capacity to shift when we adjust our study to these questions. Thus, we reasonably assert that the people who created the texts and music of Ephrata did not imagine a sole identity defined by authorship of text and music. Their creations were not intended with a function of, in Foucault’s words, “separating of one from the other.” Rather, the Ephrata creators viewed their writing of hymns as a devotional activity, and part of a communal effort. In this context, they did not inhabit the role of “author” in our modern sense.

However, there did exist at Ephrata a conflict between communal obligation and individuality. Bach explains that this is seen most clearly through the writings of Ezechiel Sangmeister, who lived at Ephrata from 1748 to 1752, and again after 1764 until his death in 1785. Sangmeister’s writings illustrate the tension “between a gathered community and an individual quest for God.”⁵ And this tension is seen throughout Ephrata history. Although the goal of a harmonious community was always implied, individuals or small groups frequently aired their grievances or rearranged their living situations to exhibit personal protests against Beissel or other colleagues.⁶ The implication is that although a communal focus was a stated objective, self-regard frequently rose to the surface, placing the demands for recognition of individual acts at the fore.

⁴ Kate Van Orden, *Music, Authorship, and the Book in the First Century of Print* (Berkeley, CA: University of California Press, 2014), 4.

⁵ Bach, 62.

⁶ *Ibid.*, 65–67.

5.1 Authorship Inscriptions in Printed Hymnals

The notion of authorship at Ephrata could perhaps be viewed as a litmus test for the study of communal versus personal priorities and identity in the settlement. For example, we can tell from various inscriptions in printed hymnals that there was indeed a correlation between an individual and his/her specific textual creation. In many printed hymnals, and especially in the 1747 and 1749 *Turtel=Taube*, the names of various writers are indicated before hymns (see Figure 5.1 and Figure 5.2). Those that are included are usually M. Maria, V. Friedsam (Beissel), S. Rahel, S. Ketura, S. Föben, B. Jonathan, B. Nathan, B. Agonius, and several others among a familiar cast of characters whose names appear repeatedly throughout Ephrata imprints, in the *Chronicon*, and in “Die Rose.”

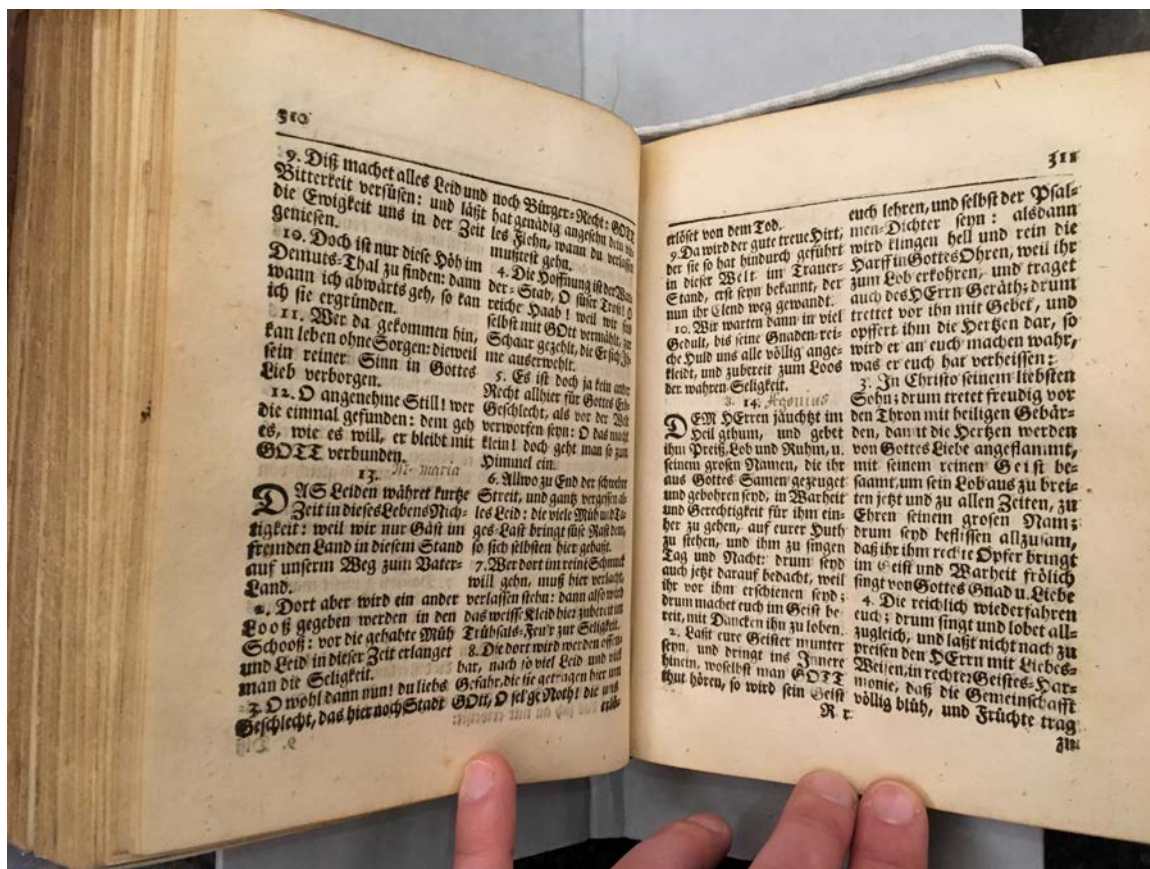


Figure 5.1: Authorship indications for “M. Maria” and “B. Agonius.” Print of 1749 *Turtel=Taube*. Pennsylvania State Library, RB EpB83 093 1747 c.1, pages 310–311.

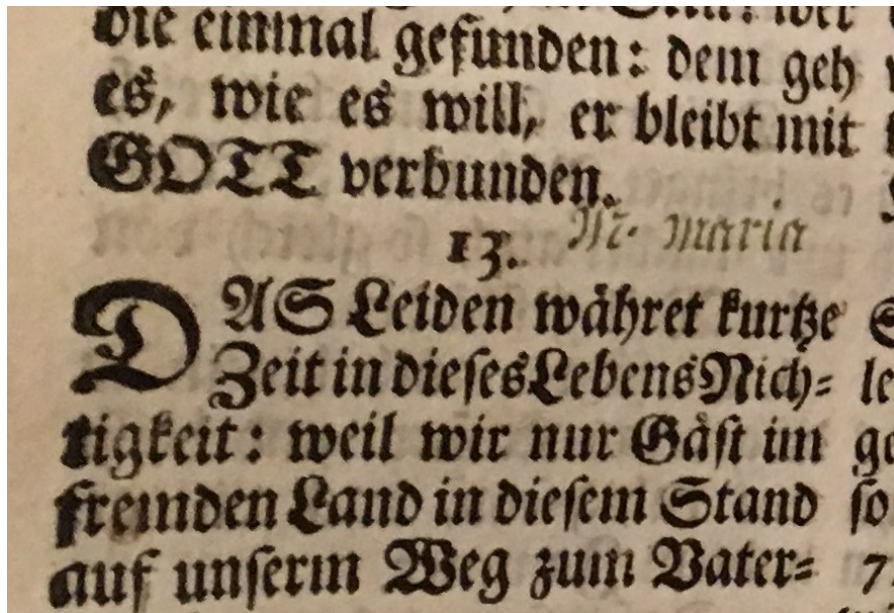


Figure 5.2: Authorship indication for “M. Maria” written above the hymn “Das Leiden währet kurtze Zeit.” Detail in print of 1749 *Turtel=Taube*. Pennsylvania State Library, RB EpB83 093 1747 c.1, page 310.

Why are these names included in handwriting but not in print? An answer to this question emerges by examining a late set of printed hymnals. Viehmeyer’s extensive study of Ephrata hymn texts reveals that authorship indications for hymns are included in print (as opposed to handwriting) in the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taube*⁷ (see Figure 5.3).

⁷ Viehmeyer, “The *Bruderlied* and the *Schwesterlied*,” 127.

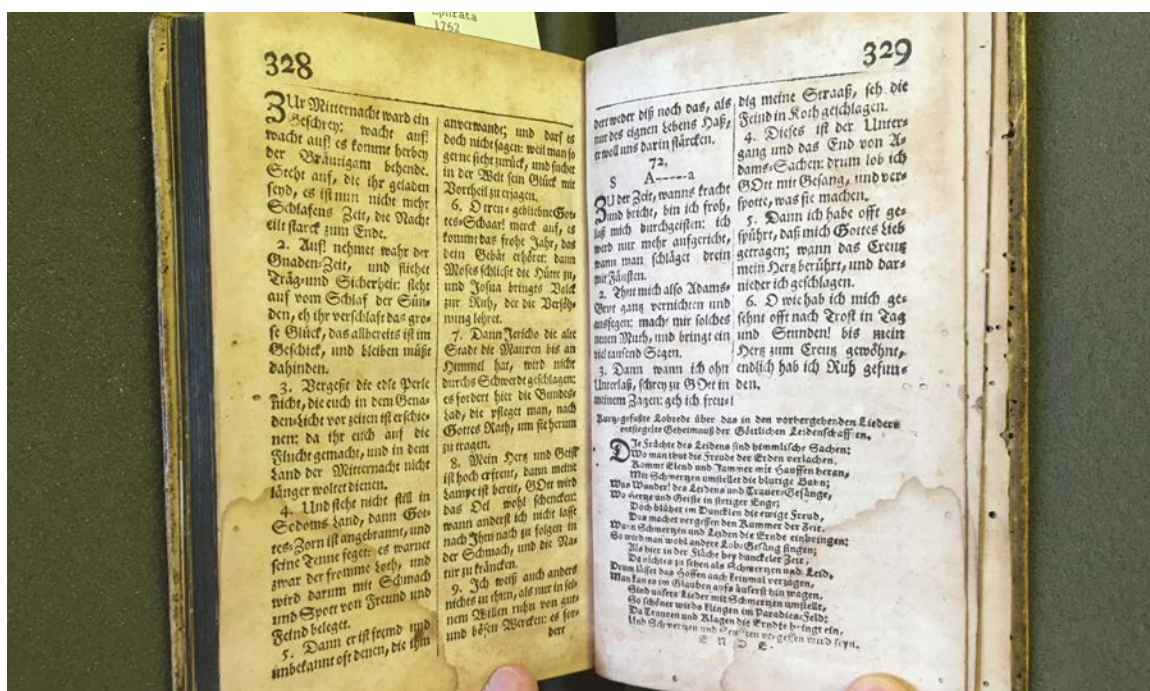


Figure 5.3: Authorship indication for “S. A-----A,” presumably “Schwester Anastasia” or “Schwester Athanasia.” Detail in print of 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taupe*. Free Library of Philadelphia, EPHRATA 1962, page 328–329. Courtesy, Rare Book Department, Free Library of Philadelphia.

As can be seen in Figure 5.3, the indication – S. A-----A – for the name of Sister Anastasia (or is it Sister Athanasia?) is far from explicit. This inscription, bearing only the first and last letters of the sister’s name, would not have been clear to anyone other than an Ephrata insider. Nowhere in this printed hymnal are to be found completely spelled-out names; all follow the same cryptic format. Thus, the inclusion of the names in the 1762 *Neuvermehrtes Gesäng* printed hymnal seems to serve a function that is internal to the community. Viehmeyer surmises that the authorship designations might have resulted from “a concern... that the knowledge of authorship identity was being lost.”⁸ It is more likely, however, that providing a printed record of individuals’ work would have served to resolve conflicts and protests of individuality.

⁸ Ibid.

How does this relate to the handwritten inscriptions in earlier printed hymnals? One theory is that once the printed notations were included in the 1762 *Neuvermehrtes Gesäng*, the notion of authorship changed; pride in one's individual work would be affirmed through written recognition. If this were the case, handwritten notations of authorship (see Figure 5.1 and Figure 5.2) would have been applied retroactively to various printed hymnals at their owners' discretion. An opposing hypothesis is that the printed names in the 1762 *Neuvermehrtes Gesäng* are emblematic of a culmination of handwritten authorship inscriptions that had been present throughout Ephrata history in hymnals including the 1739 *Zionitischer Weyrauchs Hügel*, and the 1747 and 1749 *Turtel=Taube*. It is unlikely that we will ever be able to assign specific dates to the handwritten name inscriptions in the printed hymnals, and therefore it is difficult to test either theory regarding authorship. However, the fact that the inscriptions exist proves that recognition of individual creation was important to some, if not all, members of the Ephrata community.

5.2 Authorship Markings in Music Manuscripts

In very rare instances, authorship is indicated in a music manuscript. In Juniata DS 015, the sole extant music manuscript for the 1755 *Nachklang zum Gesäng der einsamen Turtel=Taube*, "jacob n." is written on the right side of page 12 recto (see Figure 5.4). Viehmeyer indicates that Jacob Naegle (a householder) is the author of the text for the hymn "Ich will von Gottes=Güte sagen" on the top of the page, which is found in the 1755 *Nachklang zum Gesäng*, the 1762 *Neuvermehrtes Gesäng*, and the 1766 *Paradisches Wunderspiel*.⁹ Naegle is known to have written only one other hymn

⁹ Viehmeyer, *Index*, 119.

text: “Wie hastu meiner doch so gantz.”¹⁰ Perhaps the fact that he wrote a hymn was a novelty, and therefore deserved recognition in the music manuscript.



Figure 5.4: “jacob n.” written on right side of page. Music manuscript 1755 *Nachklang zum Gesäng der einsamen Turtel=Taupe*. Juniata, DS 015, page 12.

Another possibility to explain what we presume to be Naegle’s name in the margin of this music manuscript is that the appearance of it indicates composer status. This is unlikely given what we have surmised about the Ephrata writing workshops and singing school systems; a householder would likely not have been part of the day-to-day process of writing. Nonetheless, Naegle could have written the tune with the text for “Ich will von Gottes=Güte sagen,” and this might have made its way through the music copying system in such a manner that a scribe was compelled to write Naegle’s name on the music manuscript.

In the context of the 1755 *Nachklang zum Gesäng*, the division between householders and solitary brothers and sisters is important to mention. There is a distinct impression of separation between these two Ephrata groups. Showalter’s article, cited earlier, and Guy Tilghman Holliday’s study of inheritance practices of Ephrata highlight

¹⁰ Ibid., author index, 6.

this issue. Holliday explains that Beissel's divisive personality and the social stratification among the community led to financial consequences, seen most starkly in the lack of major bequests left to the solitary by householders during the eighteenth century. With the exception of a few major gifts, wealth tended to remain in the hands of the householders, leaving the brothers and sisters of the Cloister reliant on printing, teaching Latin, and other crafts for economic resources.¹¹ If there were such tension between the solitary and the non-celibates, would writing one of the householders' names in a music manuscript help to ease conflict?

Another curious notation exists on page 17 recto of Juniata DS 015. On the upper left hand corner of the page, next to the hymn title "Nach viel und manchen Trauer=Stunden," are the words "*felden magd*," presumably meaning "girl (or wench) from the field" (see Figure 5.5). Viehmeyer tells us that the author of this hymn is Br. Valentine Mack, and he has plenty of data to support this, including corroborating handwritten author attributions for Mack from six different printed hymnal inscriptions.¹² If Mack wrote the text, is "*felden magd*" then the composer? If so, why is she not given a name? Or is "*felden magd*" the common name for the hymn tune? Or, and much less interestingly, is "*felden magd*" an alternate and unlikely spelling for the name "Valentine Mack"?

¹¹ Guy Tilghman Holliday, "Ephrata Cloister Wills," *Pennsylvania Folklife* 22, no. 4 (Summer 1973): 12–13.

¹² Viehmeyer, *Index*, 170–171.



Figure 5.5: “felden magd” is written on top of page. Music manuscript 1755 *Nachklang zum Gesäng der einsamen Turtel=Taupe*. Juniata, DS 015, page 17.

One other inscription is to be found on page 18 recto of Juniata DS 015. The name “obed” is written after the hymn title “O Creutzes=Stand! O edles Band!” Viehmeyer confirms that Brother Obed is the author of the text.¹³ Obed also happens to be the author of numerous other hymns. Why is Obed’s name included here, when other texts that he wrote are also set in this music manuscript and not given specific attributions? Does the inscription indicate that he composed the music?



Figure 5.6: The name “obed” is written above the hymn “O Creutzes=Stand.” Music manuscript 1755 *Nachklang zum Gesäng der einsamen Turtel=Taupe*. Juniata, DS 015, page 18.

¹³ Viehmeyer, *Index*, 184.

Whereas there is ambiguity regarding the purpose for the three name inscriptions in the music manuscript for the 1755 *Nachklang zum Gesäng*, there is more certainty surrounding those found in the Ephrata Codex. It should be remembered that the 1746 Ephrata Codex is a unique presentational manuscript that was dedicated to Beissel. It is the largest of all Ephrata music manuscripts, and is written almost exclusively for five voices. The title page includes the names of the brothers (Jethro, Nehemia, Theonis, Jonathan, and Jaebez) who presented the manuscript to Beissel (*see* Figure 5.7).

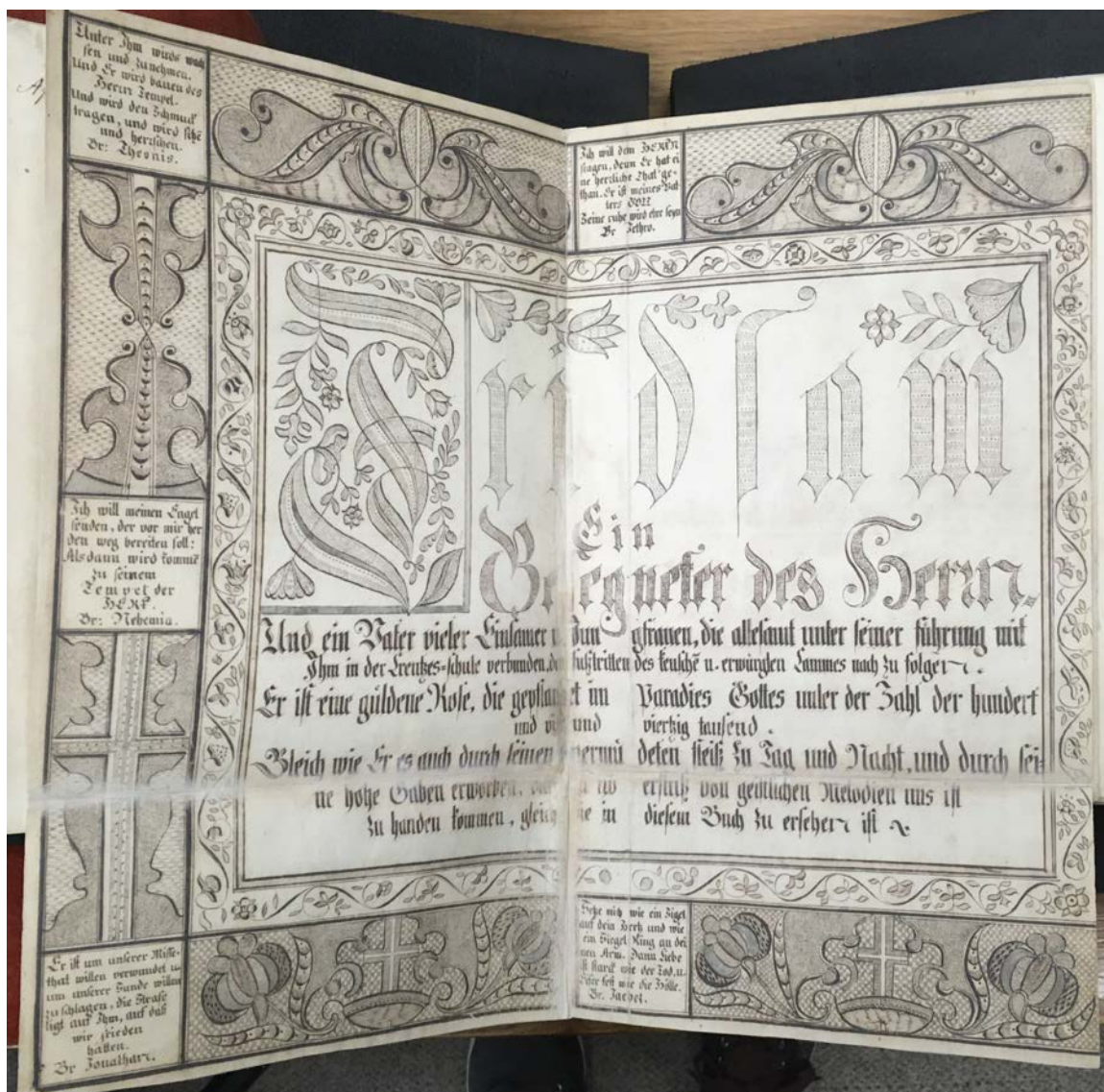


Figure 5.7: Names of brethren who presented the volume to Beissel are below Biblical quotes in five boxes along edges of page. 1746 Ephrata Codex. LC, M 2116.E6 1746, Dedication page. Courtesy, the Music Division at the Library of Congress.

The majority of the Ephrata Codex does not contain any named inscriptions. However, starting in the middle of section 3 of the manuscript, names begin to appear. Two of these names are Jaebez (also known as Peter Miller) and Theonis. For example, Jaebez's name is written next to the hymn entitled "Enteigne dich Hertz von der Eigenheit" on page 147 (see Figure 5.8). The text to this hymn, from the 1739

Zionitischer Weyrauchs Hügel, is by Jaebez, and therefore the name inscription does not necessarily reveal any specific information about the music.

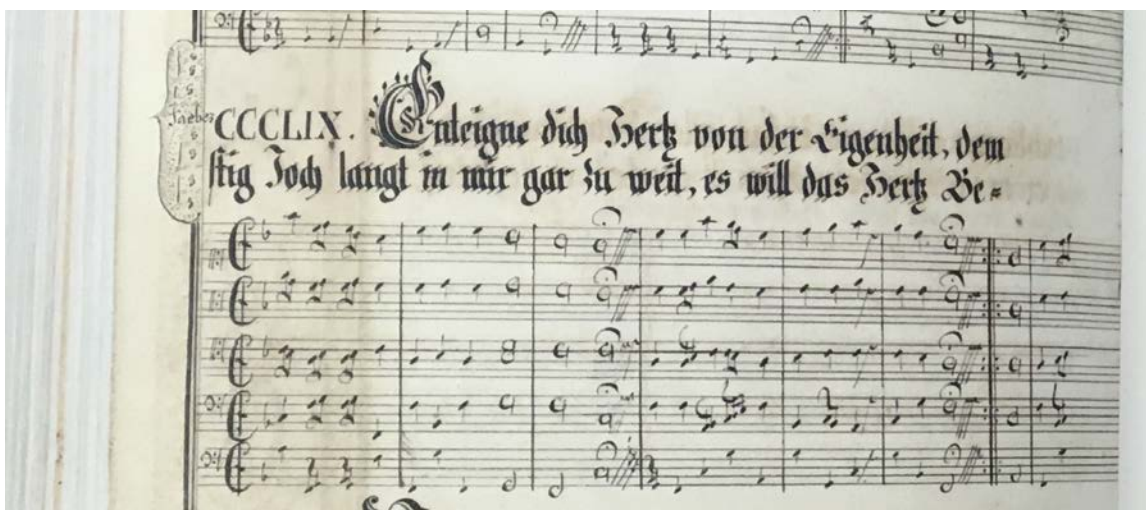


Figure 5.8: Name of Jaebez written to the left of the Roman numerals for “Enteigne dich Hertz von der Eigenheit.” 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 147. Courtesy, the Music Division at the Library of Congress.

The next inscription, however, provides an opening for inquiry. On the following page of the Ephrata Codex (section 3, page 148), Jaebez’s name is written next to the hymn “Um Zion willen will ich nimmer schweigen” (see Figure 5.9). The text of this hymn, from the 1739 *Zionitischer Weyrauchs Hügel*, is by Peter Lessle, a householder.¹⁴ If Jaebez is not the author of the text, what does the existence of his name next to this hymn reveal? It should be stated that unless it is a mistake, Jaebez’s name does not signify authorship of the text; his name would not be indicated next to a hymn whose text was written by another member of the community. As discussed above, the attention paid to recognition of authorship of hymns would likely prevent false attributions from being written. The alternative, if Jaebez was not affiliated with the text, is that he was responsible for the music on the page, either as a copyist or as a composer.

¹⁴ Viehmeyer, *Index*, 237.



Figure 5.9: Name of Jaebez written next to “Um Zion willen will ich nimmer schweigen.” 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 148. Courtesy, the Music Division at the Library of Congress.

If we consider the theory that Jaebez is the copyist of this hymn, it would require that we compare the paleography of the music with the other hymns surrounding it. Such an analysis reveals no significant variation. In addition, the following page (section 3, page 149) includes two name inscriptions, one for Jaebez (“Unfruchtbares Zion sey fröhlich,” with text by an unknown European¹⁵), and the other for Theonis (“Zeuch meinen Geist, triff meine Sinnen,” with text by the European writer Christian Knorr von Rosenroth (1636–1689)¹⁶) (see Figure 5.10). It appears that the same hand notated this music, in addition to the hymns presented in Figure 5.8 and Figure 5.9. Given that there is no change in the style of handwriting or music notation, why would copyists be credited

¹⁵ Viehmeyer, *Index*, 237.

¹⁶ *Ibid.*, 287.

three times over the course of three separate pages, and only in connection with specific pieces of music?

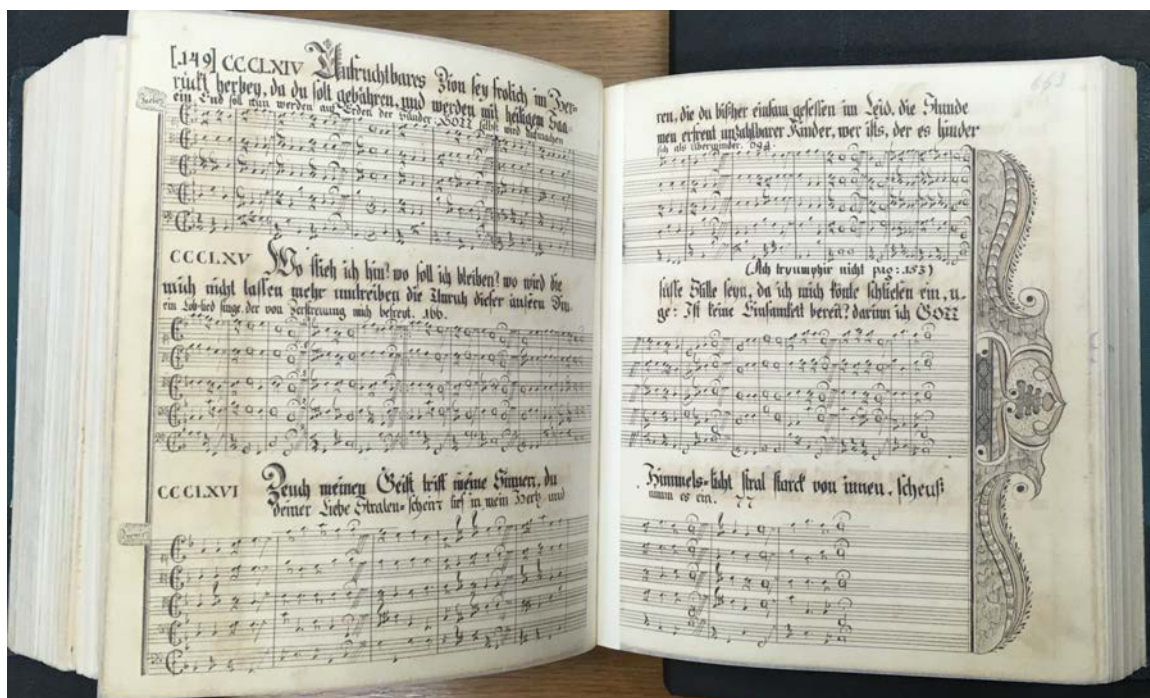


Figure 5.10: Name of Jaebez written next to “Unfruchtbares Zion sey fröhlich” and name of Theonis written next to “Zeuch meinen Geist, triff meine Sinnen.” 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 144. Courtesy, the Music Division at the Library of Congress.

It thus would appear that the name inscriptions in the Ephrata Codex do not signify copyist designations. This then results in the likelihood that the names indicate authorship of music. Does this mean that Jaebez and Theonis wrote the hymn tunes? Does it denote that they performed the task of voicing? Or does it convey that they carried out the entire task of composition? If, as argued above, Ephrata music was written in a workshop system following prescribed rules for voicing, then it would suggest that Jaebez and Theonis were composers of both the tune and the harmonies. The fact that their name is written next to the music reveals that they wanted Beissel, the recipient of the volume, to know of their specific personal contributions. Ergo, the inscriptions

transport Jaebez and Theonis from the communal positions of contributors, to the “culturally constructed status”¹⁷ of composers, and therefore set them apart from others.

5.3 Ephrata’s Female Composers

If one continues to explore section 3 of the Ephrata Codex, one encounters three other names in a similar style to the inscriptions for Jaebez and Theonis. These are the names of Föben, Hanna, and Ketura, two of which are prominent members of the solitary sisterhood, as listed in “Die Rose.”¹⁸ For example, section 3, page 157 of the Ephrata Codex reveals an inscription for “Föben” next to the hymn “Formir, mein Töpffer” (see Figure 5.11 and Figure 5.12). Here, Föben’s name is set within a box including images of the sun, some rain, and the faces of two people, presumably solitary sisters, as indicated by their head coverings. The author of the hymn text for “Formir, mein Töpffer” is an anonymous European,¹⁹ although some have attributed it to Michael Müller (1673–1704).²⁰ In Ephrata hymnody, the text first appears in the 1739 *Zionitischer Weyrauchs Hügel*.²¹

¹⁷ Van Orden, 5.

¹⁸ [Ephrata Community], “Die Rose,” 81.

¹⁹ Hedwig Durnbaugh, “Your dissertation,” Message to Christopher Herbert, December 11, 2017, Email.

²⁰ Lloyd Winfield Farlee, “A History of the Church Music of the Amana Society: The Community of True Inspiration” (PhD diss., University of Iowa, 1966), 562.

²¹ It is important to note that Viehmeyer’s attribution of this hymn’s text to Föben is inaccurate, as his finding is based solely on the presence of her name in the Ephrata Codex. See Viehmeyer, *Index*, 72.



Figure 5.11: Name of Föben written next to “Formir, mein Töpffer.” 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 157. Courtesy, the Music Division at the Library of Congress.



Figure 5.12: Detail of inscription for Föben, written next to “Formir, mein Töpffer.” 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 157. Courtesy, the Music Division at the Library of Congress.

Föben’s name is also illuminated on the preceding page (section 3, page 156), next to the hymn entitled “Die sanfte Bewegung, die liebliche Kraft.” The text of this hymn is by the European writer Christian Friedrich Richter (1676–1711).²² If we apply the argument presented above for Jaebez and Theonis, there is no probable explanation for the presence of Föben’s name here other than that she is the composer of the music.

²² Viehmeyer, *Index*, 49.

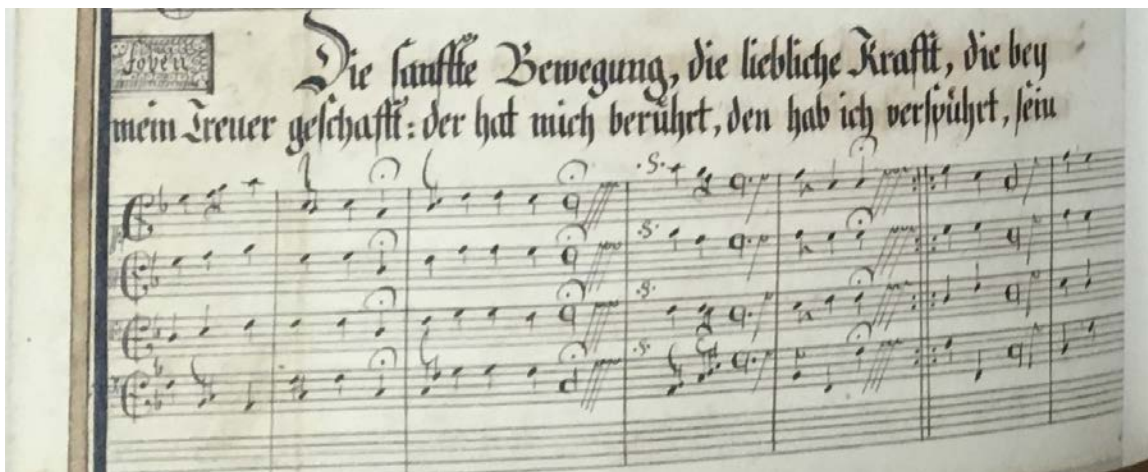


Figure 5.13: Name of Föben written next to “Die sanfte Bewegung, die liebliche Kraft.” 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 156. Courtesy, the Music Division at the Library of Congress.

A unique feature of this music is that it is set for four voices as opposed to five, which is a rarity in the Ephrata Codex. This setting is also found in music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1 on page 119 (see Figure 5.14). The voicing is identical in both settings, indicating that this composition was copied. Thus, it would appear that if Föben were the composer of this hymn, her influence was spread throughout the proliferation of music manuscripts. This idea is supported by the fact that it was the Ephrata sisterhood who led the scriptorium, and by “Die Rose,” which places Föben in a position of seniority among the sisters, along with Ketura.²³

²³ [Ephrata Community], “Die Rose,” 81.



Figure 5.14: Setting of “Die sanfte Bewegung, die liebliche Kraft.” 1739 *Zionitischer Weyrauchs Hügel* Type 1. Free Library of Philadelphia, Borneman MS 2, page 119. Courtesy, Rare Book Department, Free Library of Philadelphia.

Another item that bolsters the case for Föben’s authorship of the music for “Die sanfte Bewegung” is consideration of where and how the hymn appears in a music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 2: Winterthur, Col. 318, 65 x 562. In this document, the hymn is found in section 3, page 166 (*see* Figure 5.15). Whereas the content leading up to page 163 of section 3 is of a similar and non-ornamental style of paleography, everything changes after page 164. Here, writing becomes more intricate with gothic lettering in hymn titles. If the brethren, unaccustomed to scriptorium work, produced the majority of the pages of this manuscript type, as was argued previously, it would then be credible that the final pages of the section were given to the sisters for completion. This would account for the change in paleography and greater attention to detail, including the introduction of illustrations to blank pages at the end of this section, followed by the Rose-Lilie-Blume sequence with its usual calligraphic style, presumably produced in the Sisters’ scriptorium.



Figure 5.15: Setting of “Die sanfte Bewegung, die liebliche Kraft.” 1739 *Zionitischer Weyrauchs Hügel* Type 2. Winterthur, Col. 318, 65 x 562, section 3, page 166. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

A comparison to another Type 2 manuscript yields corroborating evidence.

Columbia, Document 12 includes “Die sanfte Bewegung” in section 2, page 127. In the Register, the number 127 is added in larger lettering than the text surrounding it, which indicates that it is likely by a different hand. Just as in Winterthur, Col. 318, 65 x 562, the section containing this hymn is set apart; this time it is differentiated less by paleography, and instead by its placement after a blank page (page 125). Although it is impossible to prove, one hypothesis is that the blank page might serve to segregate hymns written by men from the hymns written by women. Finally, Ephrata Cloister Collection, EC 77.3, another music manuscript for the 1739 *Zionitischer Weyrauchs Hügel* Type 2, does not even include “Die sanfte Bewegung.”

If the Ephrata Codex was produced by the Ephrata brethren as a presentational volume to Beissel, why would Föben’s name be included as an extremely rare composer designation? One answer would be that the creators of the manuscript wished to highlight Föben’s compositional contributions to Beissel, and to do so quite blatantly. That Föben’s

name appears in a similar manner to the names of Jaebez and Theonis indicates that, through her role as composer, she was viewed in a congruent light when compared to her male counterparts.

The Ephrata Codex includes two other sisters' names: Hanna and Ketura, both in section 3, page 144. Ketura's name is also in section 3, page 150. Hanna's name is written next to the hymn entitled "Wann Zion wird entbunden," and Ketura's name is written next to "O wie selig sind die seelen!" (see Figure 5.16). The paleography for both names appears to be the same, and neither name receives the rectangular illumination that frames Föben. Nonetheless, both names are written in gothic lettering and decorated with flowers.

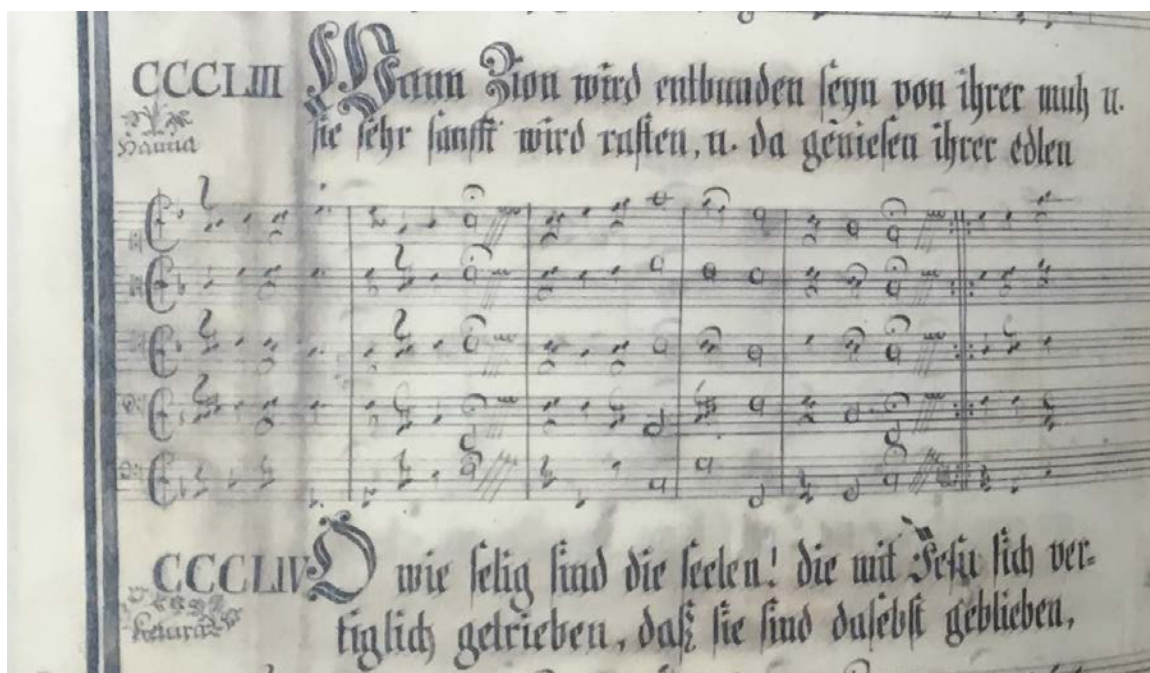


Figure 5.16: Names of Hanna and Ketura written next to hymns. 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3, page 144. Courtesy, the Music Division at the Library of Congress.

Viehmeyer's *Index* reveals that Hanna is the author of three hymn texts, and Ketura is the author of seventeen hymn texts throughout the Ephrata oeuvre.²⁴ None of these are the two musical settings by which their names appear in the Codex. The text of "Wann Zion wird entbunden" is by Conrad Beissel himself. The text appears in the 1739 *Zionitischer Weyrauchs Hügel*,²⁵ and the tune to which it is set in the Ephrata Codex appears in several other music manuscripts throughout the oeuvre. It is important to highlight that this text is also set differently both within the Ephrata Codex and elsewhere. The fact that Hanna's name appears next to one of the settings would presumably serve to point out that she is the composer of this particular music. As with Föben's setting of "Die sanfte Bewegung," Hanna's setting of "Wann Zion wird entbunden" in Winterthur, Col. 318, 65 x 562 is positioned at the end of part 3 (p. 160), and this placement suggests that it is a late addition. And in her eponymous music manuscript, Ephrata Cloister Collection, EC 77.3 (which includes Hanna's name on the ownership plate of the volume), there appears to be a special and unique flourish at the end of each stave of this setting (*see* Figure 5.17). Could this notational anomaly within Hanna's own volume correlate with her status as composer of this specific music?

²⁴ Viehmeyer, *Index*, Author Index, 4–5.

²⁵ Viehmeyer, *Index*, 249.



Figure 5.17: Setting of “Wann Zion wird entbunden” in 1739 *Zionitischer Weyrauchs Hügel* Type 2. Ephrata Cloister Collection, EC 77.3, section 3, page 164. Unique flourish at end of each stave.

Even if there were confusion over the attribution of some of the texts set to the music with the female author attributions in the Ephrata Codex, there most certainly would not have been any doubt regarding Beissel’s authorship of the text for “Wann Zion wird entbunden.” The presence of Hanna’s name next to his hymn in the Codex thus further strengthens the idea of her authorship of the music, whether it be the tune, the voicings, or both.

The hymn, “O wie selig sind die Seelen!” with the attribution to Sister Ketura (see Figure 5.16) is a text by Christian Friedrich Richter²⁶ and its music is also found in other sources, including multiple copies of music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1, and music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2. In Winterthur, Col. 318, 65 x 562, it is placed immediately above Hanna’s “Wann Zion wird entbunden” on page 160. And in Ephrata Cloister Collection, EC 77.3, it is placed immediately after Hanna’s “Wann Zion wird entbunden” on page 164.

A complete table of the apparent composer inscriptions found in the Ephrata Codex is presented as follows (see Table 5.1):

²⁶ Viehmeyer, *Index*, 213.

Section	Page	Hymn title	Text authorship	Name attribution
3	144	Wann Zion wird entbunden	Beissel	Hanna
3	144	O wie selig sind die Seelen	Christian Friedrich Richter	Ketura
3	146	O süßer Stand! O selig Leben!	Johann Joseph Winckler	Theonis
3	146	Wenn die Seele sich befindet	Unknown European	Theonis
3	147	Enteigne dich Hertz von der Eigenheit	Br. Jaebez	Jaebez
3	148	Um Zion willen will ich nimmer	Br. Peter Lessle	Jaebez
3	149	Unfruchtbares Zion sey fröhlich	Unknown European	Jaebez
3	149	Zeuch meinen Geist trifft meine Sinnen	Christian Knorr von Rosenroth	Theonis
3	150	Mien treuer Hirt wie kem ich	Johann Joseph Winckler	Ketura
3	156	Die sanfte bewegung die liebliche Kraft	Christian Friedrich Richter	Föben
3	157	Formir, mein Töpffer mich aus	Unknown European	Föben

Table 5.1: Complete list of name indications next to hymns in 1746 Ephrata Codex. LC, M 2116.E6 1746, section 3.

What do we know about these three named women from Ephrata with composer designations? As mentioned above, “Die Rose” provides some clues. Ketura and Föben are listed as leaders within the sisterhood, in positions of seniority and authority.²⁷ In addition, the “Death Register of the Ephrata Cloister,” also held at the HSP (Cassel Collection, Document 9) helps to situate these women and their colleagues more firmly in time and space. The entries provide valuable information about the sisters’ ages, backgrounds, and activities. For example, the “Death Register” reveals that Schwester Föben was 28 years old in 1746 (*see* Figure 5.18), the year of the presentation of the Ephrata Codex.

²⁷ [Ephrata Community], “Die Rose,” 81.



Figure 5.18: Entry for Schwester Föben in *Death Register of the Ephrata Cloister*. HSP, Cassel Collection, Document 9, page 22.

We also learn from “Die Rose” and the *Death Register* that in 1746, Hanna was 32 years old²⁸ and that Ketura was 28 years old.²⁹

Finally, thanks to the research performed by genealogists of the Pennsylvania Historical and Museum Commission at the Ephrata Cloister during the twentieth century, we are able to identify these three women by their given names in addition to their chosen Cloister names.³⁰ These three women are most likely America’s first female composers:

Sister Föben

Born **Christianna Lasse**, unknown locale ca. 1717. Died March 4, 1784.

Sister Ketura

Born **Catherine Hagamann**, unknown locale ca. 1718. Died October 10, 1797.

²⁸ [Ephrata Community], “Death Register of the Ephrata Cloister” (HSP, Cassel Collection, Document 9), 24.

²⁹ [Ephrata Community], “Die Rose,” 381.

³⁰ I thank Michael Showalter of the Pennsylvania Historical and Museum Commission for his invaluable assistance in providing this information. Michael Showalter, “Hanna Foben Ketura,” Message to Christopher Herbert, August 7, 2017, Email.

Sister Hanna

Born **Hannah Lichty** in Germany, ca. 1714. Died October 31, 1793.

The conditions of life at Ephrata, although difficult and replete with self-denial, were in many ways favorable for its female residents. In comparison to the state of women's lives in much of colonial America, the solitary sisters were not obligated to perform the typical domestic responsibilities of married life. They were given a mandatory education that required advanced literacy, they did not bear children, and they enjoyed a considerable degree of independence from their male counterparts. It therefore is not surprising that certain women of Ephrata were composers. What is perhaps unexpected is that they were credited for their work in a volume produced by men.

There is no reason to reimagine Ephrata as a society in which the sisters received any more social respect than bourgeois or upper class women in major cities during the colonial era. However, the peculiarity of Beissel's theology did afford them an advantage in which they received a degree of independence. In the coterminous context of female musicians and composers in Germany during the eighteenth century, women's more independent position was associated with Enlightenment values to a limited degree. While sometimes receiving credit for their accomplishments, "women were not, in any straightforward sense, empowered by feminocentric aesthetic frameworks, nor did they enjoy anything like full agency in musical culture."³¹ Ephrata thus appears to have existed in parallel to this construct in Europe. That being stated, the fact that some of the women of Ephrata composed music is an important addition to the record of music

³¹ Matthew Head, *Sovereign Feminine: Music and Gender in Eighteenth-Century Germany* (Berkeley, CA: University of California Press, 2013), 7.

history. It extends the limited compass of historiography, which appears to locate one of America's first female composers as Mrs. Mary Ann Pownall (1751–1796), an English immigrant who collaborated on theater songs.³²

It should be noted that the inclusion of Maria Eicher (Mutter Maria of Ephrata) as the first entry in the *Denkmäler Women Composers: Music Through the Ages*³³ is misleading and potentially inaccurate. In her short article in this volume, Denise Seachrist discusses the leadership role that Maria played at Ephrata as prioress of the sisterhood, and discusses her authorship of hymn texts. To her credit, Seachrist refers to the music presented in this volume as “the setting of Maria Eicher’s *O Tauben Einfalt! Unschuld’s Leben!*” and does not identify the composer. This is an accurate description, and it reveals that it is not known who the composer of the hymn is, and whether it is a man or a woman. It is thus surprising that Maria Eicher is given an entry in this collection of women composers, given that it is impossible to prove that she composed the presented music. A valid – and valuable – entry for a future compendium of female composers would be inclusion of the hymns by Christianna Lassel, Catherine Hagamann, and Hannah Lichty.

³² Christine Ammer, *Unsung: A History of Women in American Music* (Westport, CT: Greenwood Press, 1980), 75.

³³ Seachrist, “Maria Eicher (1710–1784),” in *Women Composers: Music Through the Ages*, ed. Sylvia Glickman and Martha Furman Schleifer, vol. 4, (New York: G. K. Hall & Co., 1998), 1–6.

Chapter 6: Conclusion

This dissertation attempts to accomplish several wide-ranging tasks regarding the study of Ephrata music documents. Chapter 2 provides a comprehensive cataloging and organizational scheme for all extant Ephrata music manuscripts. Chapter 3 explains Ephrata music theory and situates it in its historical context. Chapter 4 evaluates Ephrata music, and provides a framework for analyzing its content, style, and form. It also hypothesizes about musical practice by the brothers and sisters, suggesting several valid possibilities. Chapter 5 examines the issue of authorship at Ephrata and identifies America's likely first three female composers.

Despite advances indicated in the preceding pages, much more research needs to be done so that Ephrata music may be further elucidated. Additional scholarship will lead to future musical editions, performances, recordings, and papers, all of which will cast Ephrata in a slightly new and innovative light. The section below outlines several areas that future scholars might seek to address.

6.1. Future Avenues of Ephrata Research

A complete cataloguing of the music marginalia in copies of the 1749 *Turtel=Taube* printed hymnal.

This task would include creating a database of all the extant copies of the printed *Turtel=Taube*, and differentiating between 1747 and 1749 copies. WorldCat provides the initial point of access to many of these copies, but there are doubtless numerous others to be found in private collections throughout Pennsylvania and beyond. Many copies made their way to Europe, and a systematic search of catalogs not listed in WorldCat would be beneficial. Once a complete list of imprints is assembled, an investigation of their

contents will need to take place. Although digitization and sharing of public domain materials has increased in the past decade, access is not universally available. Many collections of photos are merely scans of low-resolution microfilm (*see* Figure 6.1), and are unable to adequately provide details regarding notes, rhythms, or clefs, in some cases. This reveals that more hands-on work needs to be done in order to effectively digitize the entirety of all print copies.

23.
IN GOTT verliebet sehn
 Heißt saufft und süße schlaf-
 fen. O wol! wer sonst nichts
 in dieser Welt zu schaffen. Das
 Lieblichste aus GOTT und sei-
 ner Fülle her ist, wenn Er stil-
 le schweigt, und gibt uns kein
 Gehör.
 2. Was wir in heiser Brunnst
 Ihn wolten nimmer lassen,
 so hält Er sich zurück, und läßt
 sich nicht fassen. Die Liebe
 nicht halt den bitteren Todes-
 Strauß: fällt endlich gar da-
 hin, wenn ihre Zeit ist aus.
 5. Wer mit Gelassenheit in
 Liebe Willen=loß, der hat das
 schöne Kind bereits in seinem
 Schoos: so die Verborgenheit
 der Weisheit selbst trücket,
 und ihm aus ihrer Brust viel
 reichen Trost einschencket.
 6. So schlafe dann nur hin
 in deinem süßten Schlummer,
 mein Herz, und laße fahr-
 den viel gehabt Kummer.
 Wer:



Figure 6.1: Print of 1749 *Turtel=Taupe* with music marginalia, bottom half of page 17. PDF facsimile from microfilm copy of print in University of Michigan Library.

An inquiry into the music marginalia for copies of the 1766 *Paradisches Wunderspiel* with speculation into the existence of a possible missing music manuscript type.

The research for this study resulted in the discovery of marginalia in only two copies of the 1766 *Paradisches Wunderspiel*, both of which are held in the Ephrata Cloister Collection. Other copies of this imprint with marginalia could exist. Regardless

of the entirety of future findings, studies could and should commence that seek to identify all musical settings in the marginalia. If melodies exist that are not found in Ephrata music manuscripts, then it would indicate that either (a) an additional music manuscript type exists (or existed) that reflects the marginalia, or (b) the marginalia is a sketch of a complete version that was perhaps never completed.

A comprehensive digitization of all the Ephrata music manuscripts

Over the course of research for this dissertation, tens of thousands of photographs of Ephrata music manuscripts were taken and deposited into a Google Photos collection. This collection is private, and the photos are not carefully or professionally produced; all the photos included in this dissertation were taken using an iPhone SE camera. Adequate and appointed funding could result in the professional scanning of Ephrata music manuscripts across the many collections in which they are located. The ideal result would be a central database managed by one of the collections that provides links to all the relevant photo compendiums.

A critical edition of all the music found in Ephrata music manuscripts

A long-term musicological task will be to create a series of critical editions, effectively rendering plausible interpretations of each music manuscript type. Such an undertaking would involve extensive research, and would depend in great part on the comprehensive digitization described above. Global decisions would need to be made regarding rhythmic practices, the use (or absence) of modal signatures, the addition of a fifth voice, and the application of text setting. In addition, scores would need to be tested to gage their adherence to Ephrata Treatise rules. Finally, an overall index that traces

each musical setting per hymn plus variants would need to be produced. This would be based, in large part, on Viehmeyer's *Index*.

A deeper investigation into the economic practices of Ephrata's printing press, mills, and scriptorium with the specific aim of elucidating the idea of individual authorship and ownership

As Chapter 5 discusses, our understanding of the relationship between the individual and the collective at Ephrata is far from complete. Why do some imprints contain the names of the writers? And why do some music manuscripts include names as well? A comprehensive study of the names of community members found across all Ephrata (and Snow Hill) sources would serve to identify the most prominently credited writers. In addition, a clearer understanding of the chronology of the various mills, and printing and writing shops would allow us to develop a clearer idea of when and how specific imprints and manuscripts were created, and by whom.

A firmer understanding of the variation between Ephrata music and Snow Hill copies

This study has examined the music of Ephrata at great length, but it assumes that Snow Hill's manuscripts were essentially copies of the Ephrata originals. The existence of mystery music manuscript types from Snow Hill disputes this assumption and suggests that musical creation there is far from understood. A more comprehensive study would take Snow Hill's music manuscripts and compare them with Ephrata originals, accounting for any variants. It would also take note of new additions or omissions, leading to potential speculation regarding Snow Hill's musical priorities and religious practices.

A study of the link between Ephrata music and Ephrata visual art

Although some of the earlier studies discussing Ephrata music manuscripts have detailed some of the illuminations found throughout various pages, none attempts to contextualize these images within the larger collection of Ephrata *Fraktur*. One particular subset of *Fraktur* in which a hybrid of visual art and music can be found is in the broadside genre. Broadsides are large pieces of paper with decorations usually on one side. They are intended to be displayed on a wall, and are sometimes also referred to as ephemera because they were intended for temporary use. Extant Ephrata broadsides are found throughout various collections. Although this study did not include them as sources of research, it did consider one particular sample at Winterthur. This broadside (*see* Figure 6.2) is two-sided (a strange exception to the genre), and contains musical notation that appears to outline choral ranges on the staff.

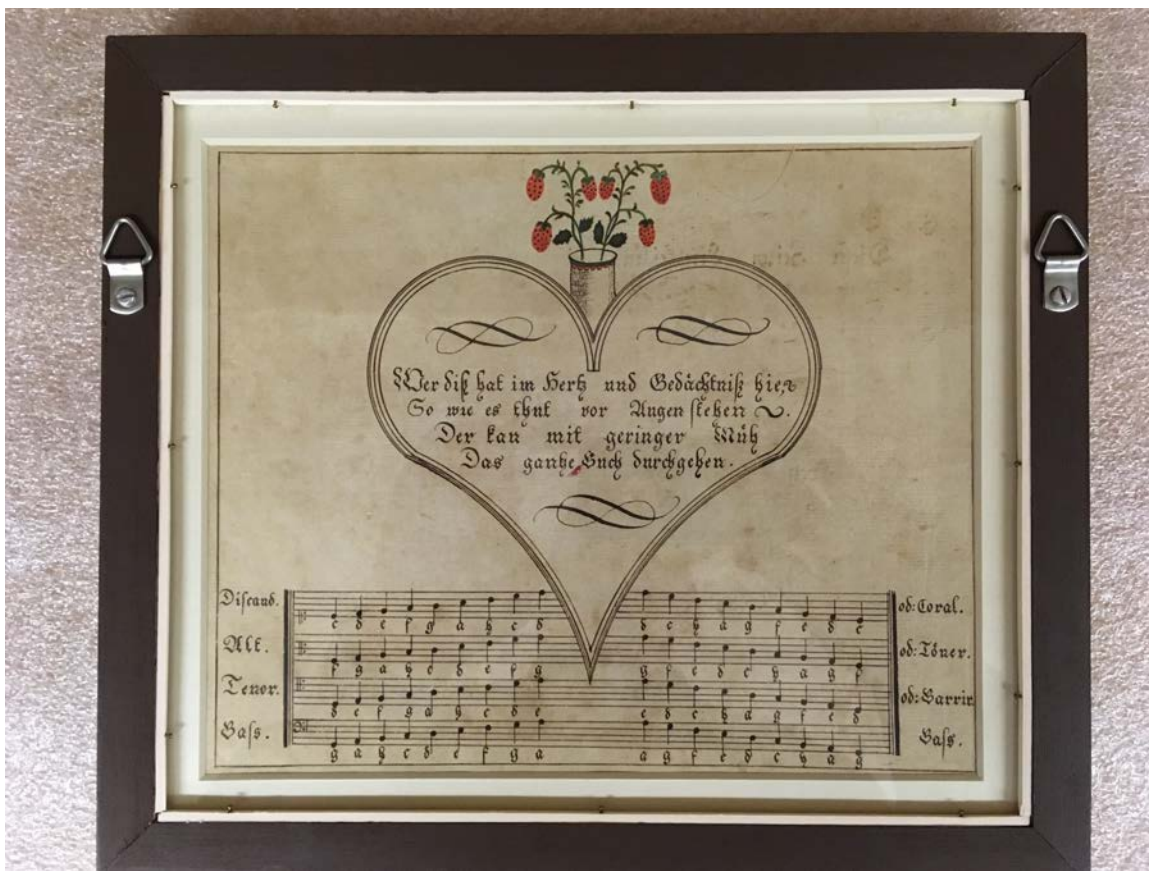


Figure 6.2: Reverse of Ephrata Broadside (“Fraktur Bookplate”). Winterthur, object number 1967.1818 A, B. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

The purpose of this broadside is not immediately evident; it might only serve a decorative function. The curators at Winterthur refer to it as a “bookplate.”¹ This might make sense, given the reverse side (*see* Figure 6.3), and its presentational elements announcing and identifying the *Turtel*=*Taube* hymnal. However, the size and dimensions of the paper do not appear to match any of the extant Ephrata music manuscripts, and it thus becomes difficult to understand to which book such a large bookplate would correspond.

¹ Abel Witwer, *Bookplate from “Ein Vocal/ Music=Buch,/ über das Buch genant, Das gesaeng=/ Der einsammen und verlassenne/ Turtel = Taube,” (Fraktur), Ephrata, PA, 1792.*

Several other elements of the visual presentation are mysterious and defy simple characterizations. First, the classical designs of columns and garlands defy typical Ephrata *Fraktur*; the only music manuscript bearing any similarity to this is the 1746 Ephrata Codex. Next, the shape of the calligraphy appears to match that of Snow Hill more than Ephrata. In addition, the decorative ink colors used throughout the broadside (red and green) are more closely aligned with Snow Hill manuscripts. Ephrata's colors are generally more subdued in extant music manuscripts. However, because the name Abel Witwer is clearly stated as the artist, it places the broadside definitively as from Ephrata. Witwer's death is the final entry in the "Death Register of the Ephrata Cloister."²

² [Ephrata Community], "Death Register," 31.



Figure 6.3: Ephrata Broadside (“Fraktur Bookplate”). Winterthur, object number 1967.1818 A, B. Courtesy, the Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.

No matter their function, creation, or provenance, this broadside and others like it have not yet been considered in the context of Ephrata music manuscripts. Future studies could benefit from this interdisciplinary comparison, and they would likely add value and context to the field of *Fraktur* interpretation.

6.2 The “Death Register”

While the young American republic was fighting its second war with England, and while the new capital in Washington, just 125 miles to the south, was burning, the German-speaking chapter of Ephrata came to an end. The final entries in the “Death Register of the Ephrata Cloister” are quite stark. On page 26 (*see* Figure 6.3), are German-language entries, marking the deaths of the last solitary residents from 1812 to

1814. They include Sister Christina (1812), Daniel Kimmel – a householder (1813), Sister Melania (1813), Jacob Kimmel, the father of the previously mentioned Daniel Kimmel (1814), and Michael Spriegel (1814). The entries are written in a shaky hand, and one wonders who did the writing. Was it the last German-speaking resident? When one flips the page, the clues seemingly vanish.

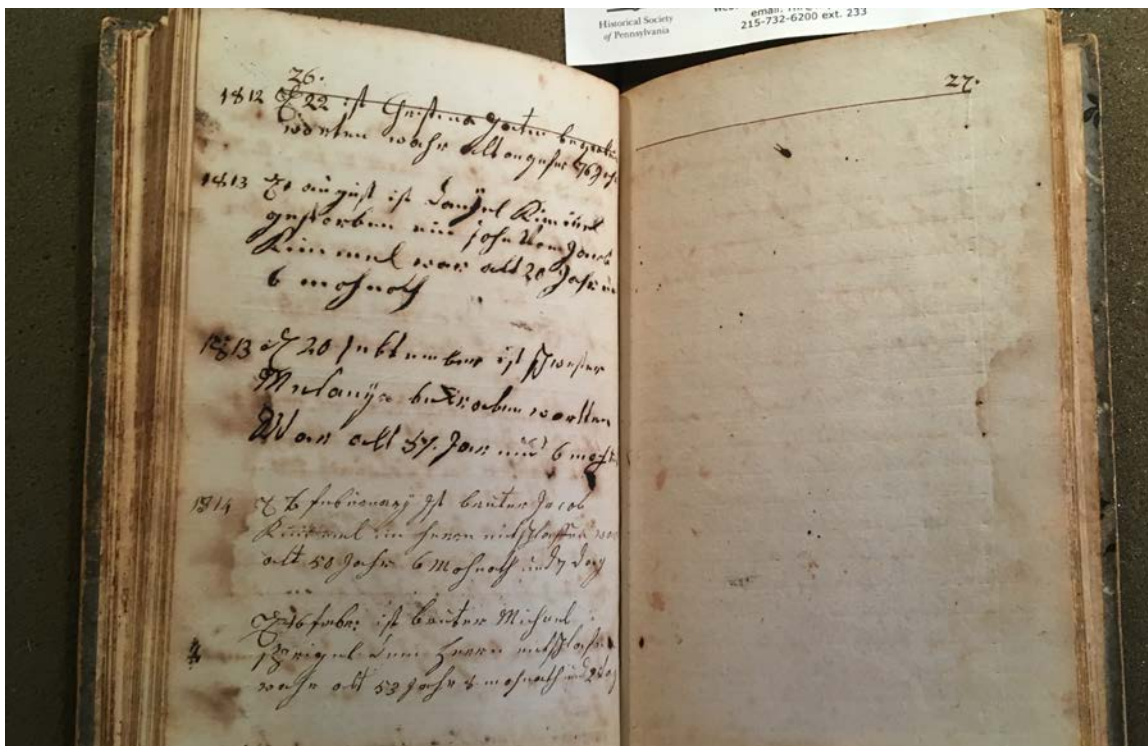


Figure 6.4: “Death Register of the Ephrata Cloister,” page 26. HSP, Cassel Collection, Document 9.

After two blank pages, entries resume on page 29 (*see* Figure 6.4). Here, they are in neat English-language cursive with the starting date of 1817. The first entry mentions a man named Conrad Kimler, “a German redemptioner from Wuertenberg who lately arrived at Philadelphia and was on his journey on the road that leads past Ephrata.” There is a blank space where his age should be noted, presumably because no one knew much about this unfortunate traveler.

Apparently the new possessor of the “Death Register” had lost part of the settlement’s institutional memory and practices. All subsequent entries (from 1819 to 1821 only) reference eight people who were householders of the Ephrata community, and, as indicated by the inclusion of their ages in their entries, mostly born in America. These names – including John Senseman, Justina Gorgas, John Bauman, and Adam Königsmacher – are found in ownership inscriptions in Ephrata imprints and music manuscripts. The fact that they recorded their custody of their social predecessors’ books indicates that they placed value on them. So, even if they did not go about creating new Ephrata religious or musical material, the artifacts of their cultural heritage were significant in their worldview.

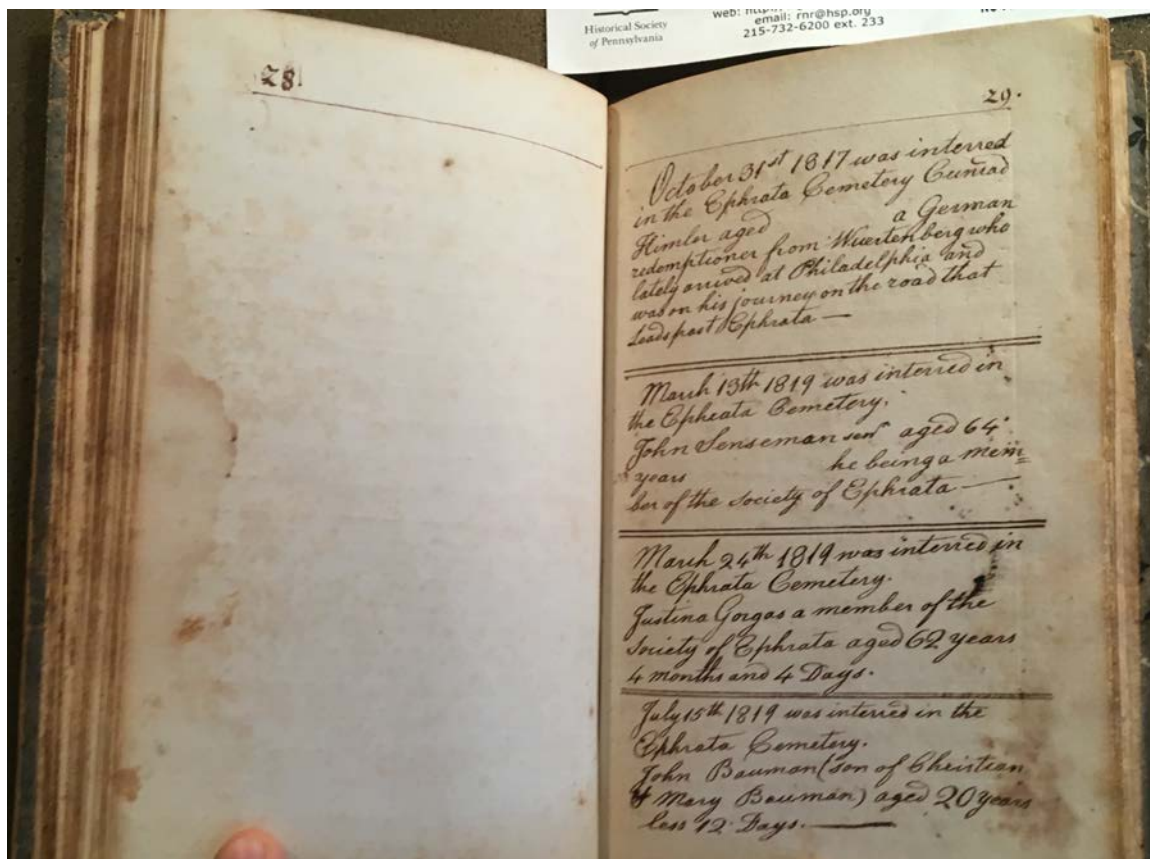


Figure 6.5: “Death Register of the Ephrata Cloister,” page 29. HSP, Cassel Collection, Document 9.

But what happened in the three-year period during which no deaths were recorded in the “Register”? The striking absence of entries from 1814 to 1817 and the shocking presence of blank pages indicate that the cultural centering of the community was altered. Sometimes it is through the gaps in the historical record that we are able to more deliberately trespass into the lives of those who lived before us. We can thus imagine that the last German-born member of the community – perhaps the last solitary sister – recorded the final death entries on page 26. She did so quietly, neatly, and diligently. When this desolate, aged, and lonely steward died, no one remained to record her death in the “Register.” Perhaps she was found in one of the communal houses, having expired the night before, her collection of German manuscripts placed in various nooks throughout the house. Perhaps, a few seasons later, one of the householders found the “Death Register” while perusing through the extensive collection of books left behind. By this point the community had reorganized, and the English-speaking heirs resumed recordkeeping, finding it logical to use the same book that detailed all the others who had been buried in the Ephrata Cemetery.

Thus, through this chronological gap, we can observe the last gasp of original German culture at Ephrata. Long gone by this point were Beissel’s teachings. Although its music had made its way to Snow Hill, Ephrata itself was changed, and growing more and more similar to the surrounding communities of rural Pennsylvania. Ephrata’s music passed into obscurity, and it is only through diligent and dedicated examination that we attempt to reimagine it today.

It is the hope of this author that the findings presented in this study bring a degree of clarity to Ephrata’s music and history. The work of earlier scholars serve to elucidate

the enigma of Ephrata's documents and practices, and our intention is for this dissertation to build upon that, and to serve as a guide for future researchers in this field.

The Juilliard School

**Voices in the Pennsylvania Wilderness:
An Examination of the Music Manuscripts, Music Theory, Compositions, and
(Female) Composers of the Eighteenth-Century Ephrata Cloister**

APPENDIX

Christopher Dylan Herbert

Submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree

New York, New York

May 2018

Appendix A: Ephrata Music Treatise, 1746.

Editorial Notes:

- *Italics* in the original indicate that the work is printed in Latin font, as opposed to Gothic in the print.
- [Brackets] indicate text is only found in the three 1746 manuscript copies: HSP, Cassel Collection, Document 11; Ephrata Cloister Collection, EC 80.33.2; and LC, M 2116.E6 1746.
- Grey indicates text is only found in 1747 and 1749 imprints of *Das Gesäng der einsamen und verlassenen Turtel=Tauben*.
- **Bold** text is bolded in the print.
- The pagination markers refer to the print, not the manuscript, and account for recto and verso page numbers.
- The grammar and spelling are slightly varied between the two different versions. In addition, some of the note names are changed between both versions. Although the printed copy appears to be an expanded and finalized version of the manuscript, it does seem that the manuscript is more correct with regard to note names than the printed copy.
- The 4 musical examples that are found in the manuscript are included in this edition. They are **not** found in the printed version.

The English translation is by Anna Huiberdina Hilda de Bakker. Rather than rely on one of the extant translations (there are four accessible complete or partial versions: Sachse (1903),¹ Holmes (1959)², Ernst and Stoudt (1963),³ and Blakely (1967)⁴), it was decided to employ a translator who is both an expert in musicology and German.

¹ Julius Sachse, *The Music of the Ephrata Cloister* (Lancaster: Printed for the Author, 1903), 66–79.

² Holmes, 246–251.

³ James Emanuel Ernst and John Joseph Stoudt, *Ephrata: A History* (Allentown, PA: The Pennsylvania German Folklore Society, 1963), 244–45.

⁴ Blakely, 120–138.

- i.R. Das / Gesäng / Der einsamen und verlassenen / Turtel=Taube / Nemlich der Christlichen / Kirche. / Oder geistliche u. Erfahrungs=volle Leidens u. Leibes=Gethöne / Als darinnen beydes die Vorkost der neuen Welt als / auch die darzwischen vorkommende Creutzes= und Leidens= / Wege nach ihrer Würde dargestellt, und in / geistliche Reimen gebracht / Von einem Friedsamem und nach der / stillen Ewigkeit wallenden / Pilger. / Und nun / Zum Gebrauch der Einsamen und Verlassenen zu Zion / gesammelt und ans Licht gegeben. / Ephrata / Drucks der Brüderschafft im Jahr 1747.
- The song of the lonely and abandoned Turtledove, namely, the Christian Church.
Or, Spiritual and Experiential Sounds of Life and Suffering.
Such as show forth both a foretaste of the new world, and the intervening way of the cross and suffering, according to their worth, and brought forth in spiritual rhymes by a peaceful pilgrim on his way to the silent eternity. Now assembled and put to light for the use of the lonely and abandoned at Zion. Ephrata, publication of the Brotherhood in 1747.
-
- i.V. Halleluiah./Es freue sich das Heer/ Der Heiligen im Himmel und auf Erden,/Das Herz derer, die durch das Blut des/LAMMS ertauffet sind./Es freue sich, und hüpfte auf die Zahl/der Erstlingen, die dem Lamm nachfolgen,/wo Es hingehet.
- Hallelujah!
Let the host of saints in heaven and earth rejoice! The hearts of those, who are baptized through the blood of the Lamb. May the multitude of the firstborns rejoice and skip, who follow the Lamb wherever he goes.
-
- Es gehe in dem allerreinesten Braut-/Schmuck einher die Schaar der Jungfrauen./Die da sind u. gehen auf der Weise der/reinen Lämmer-heerd./O! wie neiget sich der Himmel herunter/vor seinen Heiligen, die GOTT/angenehm sind./Nun muss die Hoffnung von dem/Zukünfftigen Glück vergessen machen alle ir-/dische Sorgen dieses Lebens; dann die himm-/lische Schönheit übertrifft alles, was in/dieser Welt lieblich u. schön ist.
- May the multitude of virgins go forth in finest bridal jewels, who travel there on the path of the pure shepherd of the lambs. O how favorably heaven looks on the saints below, who are pleasing to GOD. Now the hope of bliss to come must cast away all earthly sorrow of this life; for heavenly beauty surpasses all that is pleasant and beautiful in this world.
-

<p>ii. Vorbericht.//Eine / Sehr deutliche / Beschreibung, / Wie sich das [dieses] hohe [hoche] und wichtige / Werck [dieser] unserer geistlichen [Göttlichen] / Sing=Arbeit / Erbornen, und was der Nutzen von der / Gantzen Sach sey. / Gegeben / Von einem Friedsamem und nach / der stillen Ewigkeit wallenden Pilger. [Gegeben in der Stille zu/ Zion / Ephrata den 25 des 8. Monden / 1746]</p>	<p>Preface. A very clear description, of how the high and important work of this godly Song-work was brought forth, and what the point is of the whole matter. Given by a peaceful pilgrim on his way to the silent eternity. [Given in the silence at Zion Ephrata, 25 August 1746]</p>
<p>ii. [Vorbericht] Es wird durch diese kleine Beschreibung ein Bericht ertheilet von einem nicht geringen Preis beydes der Weißheit und Güte unsers Gottes, wie nemlich selbe uns entsieglet das Geheimnus des Creutzes, wodurch das in Gott verlorhne Gut wieder gefunden, da die ewige Weisheit des Vatters als der Sohn Gottes seinen Trohn=Sitz verlassen, und aus seiner Kammer zu uns heraus in diese Welt ging, und die Botschafft des Friedens an uns gebracht, und die ewige Erlösung durch sich selbst am Creutz entsieglet und offenbaret, und nach ausgeführtem <i>Process</i>, wiederum zum Vatter gekehret, und in seine Kammer eingegangen, und sein beruffnes Volck, Kirche, oder Gemeinde, mit derselbigen Hoffnung und Vertröstung das Er wieder kommen, und sie zu sich nehmen wolle (zurück in dieser streitbaren Welt gelassen)</p>	<p>[Preface] In this little description we share a message of some of not inconsiderable praise of both the wisdom and goodness of our God: namely, how he himself revealed to us the secret of the cross, through which the good that was lost in God was found again, when the eternal wisdom of the father left his throne as the son of God, and went forth from his chamber to us in this world, and brought us the message of peace, and unsealed and revealed eternal salvation through himself on the cross, and after the trial was carried out, turned back to his father, and went into his chamber, and to his called people, the church or congregation, with the same hope and comfort that he would return and take them to himself (they being left in this strife-filled world)</p>
<p>1R dabey den Göttlichen Brief der Botschafft des Friedens mit dem Siegel des Creutzes, Leidens u. Sterbens in ihren Händen gelassen, mit dem Befehl, solche Botschafft aus zu tragen biß an die Ende der Erden,</p>	<p>and also left in their hands the godly letter of the message of peace with the seal of the cross, suffering, and death, with the order to carry out this message until the end of the ages—</p>

doch so, daß sie solten warten, biß sie angethan würden mit Krafft aus der Höhe, welches altes erfüllet u. geschehen, daß der Aufgang aus der Höhe von da an sich über die ganze Erde ausgebreitet, und die Bottschafft des Friedens mit Gott fast allen Völkern kund worden, samt dem Geheimniß des Creutzes, wo der Friedens=Contract aufberuhete. Dahero es auch auf eine gar wunderbare Weiß bald an ein seltsames Würgen und Schlachten ging, zu welcher Zeit sich der Saame von dem Wort des Lebens und des Creutzes gesäet, auch fort gewachsen und bis auf uns kommen. Und weil er gar nachdrücklich mit derselbigen Hoffnung verknüpft:

but taking care that they should wait until they were attired with power from on high, of which of old things should be fulfilled and occur, in order that the coming-forth from on high should spread from there to all the earth, and the message of peace with God be spread among all the nations, along with the mystery of the Cross, on which the peace-contract rested.

From there it went quickly and most wondrously to an unusual struggle and battle, at which time the seed of the word of life and of the cross that had been sown, grew and came unto us. And meanwhile he has tied it expressly with this selfsame Hope;

so hat sichs auch zugetragen, daß wir neben denen mühsamen Creutzes= und Leidens= Ständen, womit wir beladen, als das Wort des Lebens und des Creutzes an uns kam, das wir auch so gleich mit demselbigen Hoffnungs=Kleid begabet wurden, und ward uns so gleich im heiligen Schauen gegeben, den Tag der völligen Erlösung mit vollen Augen des Geistes ein zu sehen.

thus he has added, that we in addition to the weary cross and suffering—with which we were burdened before the word of life and the cross came to us—at the same time were gifted with the same cloth of hope, and were straightaway given a glimpse into heaven to see the day of the full redemption with the full eyes of the spirit.

Und ob wir wol neben dem in den aller schmerzhaftesten und bittersten Leidens=Proben stunden: so zog uns doch unser Hoffnungs=Kleid immer dort hinein, wo auf den Tag der Erlösung die Krönung mit vollen Freuden folgen wird, welches dann viele Ursachen an die Hand gab, daß Geister oft angezogen wurden mit Krafft aus der Höhe;

And although we stood by the most painful and bitter trials of suffering, still our cloth of hope pulled us through, to where on the day of redemption the coronation will follow with all joy, when many things will happen, so that souls will be pulled onward though power from on high;

also daß wir offft neben unsern unablässigen Leidenschafften in Gleichheit der Englishen und Himmlischen Chören aufgezogen wurden, welches uns nicht allein bey dem freudigen **Auf=** und **Absteigen** der Geister nicht konte lassen stille seyn, ohn daß wir nicht hätten sollen in Worten aus brechen, um die Wunder unsers Gottes zu verherrlichen;

and so that we by our unending sorrows will be drawn to be equal with the angelic and heavenly choirs, in which we cannot be silent at the joyous **rising up** and **down** of spirits, unless we should lack the words to glorify the wonders of our God.

sondern wurden so gleich nach Art der **Englishen Chören und Thronen Herrschafften** und **Gewalten** angetrieben, den Allmächtigen mit Lieb= und Lobes= Gesängen zu verehren. Und ob zwar wol zu Zeiten die Englischen Chöre ihre Lieder mit uns anstimmten: so wurden wir doch gewahr, daß unsere Stimmen die wenigste Zeiten mit ihnen ein traffen, wegen der annoch an uns tragenden Grobheit in der noch nicht gäntzlich gecreutzigten Natur, welches bey uns ein genaues Aufmercken verursachete. Neben dem allem verliesen unsere unablässige Leidenschafften uns nicht, sondern wurden

Rather we shall be drawn up in the manner of the **angelic choirs and thrones and princes and dominions**, who praise the almighty with songs of love and praise. And although now the angelic choirs at times join their song with us, we must be aware that our voices only sound with theirs a very few times, because of the roughness that continues to cling to us in the not yet fully crucified nature, which caused us to go astray. Because of all this our endless sorrows did not leave us, but rather

1V den mehr gehäuffet, weilen wir eine Untüchtigkeit bey uns spüreten, daß wir GOTT nicht konten nach dem vollen Eindruck des Geistes verherrlichen. Wiewol wir erkennen, daß die Natur nicht gantz unter dem Creutz aufgerieben und vernichtet sondern unter demselben geheiligt und in eine Englische Klarheit aufgelöfet müste werden.

were lifted up all the more, wherefore we sensed a lack of skill: that we could not glorify GOD according to the full impression of the spirit. Wherefore we acknowledge, that nature was not fully exhausted and destroyed under the cross but glorified by the same and must be unbound in angelic clarity.

Neben dem dachten wir: ist unsere Natur nicht einmal bequäm einen deutlichen Thon zu einem Englischen Gesang von sich zu geben: wie wollen wir dann tüchtig seyn zu wichtigern und höheren Dingen, nemlich wo man Gott im Geist ohn Unterlaß Tag und Nacht dienet in seinem heiligen Tempel. Daneben sollen unsere Lieber und Geister seyn Tempel und Wohnungen des heiligen Geistes: dann der heilige Geist nicht wohnet in einem unreinen Gefäse, sondern nur in saubern Geistern Herten und Naturen.

And along with this we thought: is not our nature fit to give of itself a clear tone to the angelic song? For how will we be fit to more important and higher things, namely service in spirit without rest day and night in his holy temple? Moreover our souls and bodies ought to be his temple and the habitations of the holy spirit; for the holy spirit does not live in an unclean vessel but only in pure hearts and natures.

Dieses hat uns Ursach gegeben GOTT auch von ausen auf die allersauberste Weise zu dienen: weil wir wusten, daß Er keinen Gefallen an dem Geplärr der Böcke und Geschrey der wilden Tiere; aber wol an dem Lob seiner Heiligen hat. Und weil wir dann merckten, **dass der Geist des Singens so gar säuberlich will bedienet seyn**: so gab es uns mehr Ursach mit demselben in Freundschaft uns einzulassen, als zu gedencken, daß etwas bey der Sach zu verlieren wäre, wie wir es auch erfahren.

This gave us cause to praise GOD outwardly in the purest way; for we knew, that He has no pleasure in the bleating of goats and crying of wild animals, but in the praise of his saints. And while we observed, **that the spirit of song wishes to be served clearly**, so it gave us more cause to let ourselves in with the same in friendship, than to think that there was anything to lose in the matter, in whatever way we would do it.

Dann so bald wir uns einliesen: so fanden wir nicht allein keine Ursach zur leichtsinnigen Freude und Lust, sondern wurden so gleich mit der **allerbittersten und wehmütigsten Leidenschaft beladen**, daß auch unsere gantze Menschheit daran gecreutziget war. Und weil man nicht gesinnet war denen Leidenschafften aus dem Wege zu gehen; sondern blieb stehen, und hielt am Werck:

Then as soon as we began, we found no cause for light-hearted joy and happiness, but were immediately **burdened with the bitterest and most despairing suffering**, so that our own humanity was also crucified. And since one was not inclined to go out of the way of this suffering, but stood firm and hewed to the work,

	<p>so ists geschehen, daß unsere gantze Menschheit nach eben demselben Grad der Leiden in eine gewisse Geschlacht=machung und Dinnheit gebracht/</p>
<p>wordurch allerdings der reine und saubere Geist der Göttlichen Weißheit, als der ein Meister dieser hohen und Göttlichen Kunst ist, eine offene Thür gefunden, und uns nach allen und jeden <i>Graden</i> der Leiden diese Englische und <i>himmlische Sing=Kunst</i> aufgesiegelt, welches sich endlich so weit ausgebreitet, daß allerdings weder Maas noch Ziel mehr darinnen zu finden war. Wes wegen man auch genöthiget war, dieses hoch theure Geschenck nicht für sich allein zu behalten, sondern auch anderen Liebhabern des Göttlichen und Himmlischen</p>	<p>so it passed, that our whole humanity was brought according to the same kind of suffering to a different type of service,</p> <p>through which the pure and clear spirit of godly wisdom, as the master of this high and spiritual craft, found an open door, and revealed to us each and every step of the suffering of this angelic and heavenly song-craft, which finally spread so far, that neither measure nor end was able to be found in it. Wherefore it was necessary not to keep this precious gift for one's self alone, but also to gift all other lovers of the godly and heavenly</p>
<p>2R Lustspiels mit zu begünstigen, und die Sach so an Tag zu legen, wie sie gegeben, und unter viel Gedult und Langmuth nacheinander auf gesiegelt.</p>	<p>joy, and to lay the matter out just as they did, and as they revealed it with much patience and endurance.</p>
<p>Und ob wir auch solten von denen Meistern und Künstlern der irdischen und unteren Weißheit getadelt werden, weiln wir annoch mit dieser unserer edlen Gabe in diesem untern Theil der Welt zur Herberge sind, und doch nicht nach derselben Gleichheit mit unsrer hohen Gabe auftreten: so vergeringert solches unsern edlen Schatz nicht allein nicht, sondern bewahret uns mit demselben, daß sich nicht etwas Fremdes allzu sehr in uns verliebe.</p>	<p>And though we too should be rebuked from the masters and artists of secular wisdom, while we still are lodged in this lower portion of the world with this our noble gift, and thus do not put forth our high gifts according to the same measure, such things do not sully our noble treasure, but protect us with the same, so that we will not become enamored of anything strange.</p>

Dann so wir mit dieser hohen Gabe nicht anderst erscheinen könnten als nach Art der Künstler dieser sichtbaren Welt= Weissheit: so wäre ja kein Unterscheid zu sehen, ob diese unsere Sach von unten her, oder ob sie von oben her, ob sie aus dieser Welt, oder von jener Welt Weißheit entstanden; doch wollen wir uns nicht länger mit dieser Sach aufhalten; sondern weiter fortfahren.

For though we could not appear with this high gift in any other way than according to the manner of artists of this visible world's wisdom, one day there will be no difference to be seen, between this business here below, and that from above, or wisdom that originated in this world, or that one. Still we do not want to delay this work any longer, but sail on further.

Und wiewol wir allerdings mit dieser unserer Vorstellung am End sind: so ist uns doch das nöthigste und nützlichste noch übrig, worinnen beschrieben soll werden, was zu allererst nöthig bey einem recht artigen Lehr=Meister zu *observiren* bey denen anfahenden Lehr= Jüngern [lerrlinge] dieser hohen Kunst, und was hernach die Sach in ihrem Wesen und Adel seye, wann nemlich bey [der Warheit] der Sach geblieben, und sie nicht mit fremder Materie vermenget wird.

And although we are nearly to the end of this our exposition, still the most necessary and useful part remains, in which will be described what it is necessary for a proper teacher to first observe among those [pupils] beginning this high art, and what thereafter should be the manner of their nature and bearing, particularly when they have stuck to [the truth of] the matter and not mixed it with strange materials.

Hernach soll auch selbst denen geübten Schülern in unserer Schul ein gründlicher Bericht [und Schlus] von dem Geheimnuß der gantzen Sache ertheilet werden: wie zu erst alle Arten der Melodien in sich selbst ihre eigene Manier und Art haben: wie und auf was Weise die andern Stimmen zu paffen, und was vor Buchstaben auf eine jede Weise nach ihrer Art ein[zu]treffen, [und derer folgling dann ein Cor angefangen, mit was Menir und erlösung so gleich dir 4 stimmen mit einander einzutreffen,] daß sie nicht *disharmonieren*, und einander [zugegen und wiedereinander treffen] entgegen lauffen.

Afterward we will share even to the these practiced pupils in our school a thorough description [and key] of the mystery of the whole matter: how all types of melodies have their own manner and nature contained in themselves; how, and in what way, to emit the other voices, and what sort of letters are [to be] found in each mode according to its nature, [and when their followers have begun a Chorale, in what manner and solution to place the 4 voices against one another,] that they do not unharmonize, and run into one another, [against one another and hit against each other.]

	Und das wollen wir thun so wie gegeben.	And this we wish to do as stated.
	Der Himmel/ der sich schon vor langen Zeiten auf uns hernieder gelassen/ bleibe auf uns beruhen mit der Heiligen Taube die bishero unsere Vorsteherin und Rathgeberin gewesen in allen unsern Wegen/ da sie uns dann unter viel Gedult und Leidenschaft kein Geheimnuß der Liebe unsers Gottes verhelet/ sondern die Pforten der heimlichen und verborgenen Weißheit aufesiegelt/ und zu uns heraus getreten/ uns im Vorblick das Geheimnuß des Paradieses geöffnet/ und so gleich	May heaven, which has been left to us here below for a long time, stay resting upon us with the holy dove which until now was our leader and advisor in all our ways, the which with much patience and suffering did not conceal any secret of the love of our God, but unlatched the doors of secret and hidden wisdom, and stepped out from them to us, and opened to us a glimpse of future paradise, and straightaway
2V	im H. Schauen uns angereizet/ um mit dergleichen Sachen beschäftigt zu seyn/ welche alldorten in jener Welt werden vorkommen/ von dem reden wir.	travelled to us in heavenly view, in order to complete those tasks, which happen to us in this world, and of which we speak.
	[Kurtze und dabey sehr grundliche beschreibung vō der art u. beschaffenheit der uns von oben erteilten hohen u. göttlichen, wie auch sehr nützlichen gabe der von GOTT hoch, geadelten und gradirten: Sing=kunst, die so wol nützlich als nötig in der Kirchen Gottes.]	[Short and also very thorough description of the art and expertise of the high and spiritual and also very useful gift that was given us from above, the singing-art highly ennobled and ranked by God, which is both useful and necessary in God's church.]
	Wann wir solten beschreiben den Nutzen, so wir bey Gelegenheit dieser Sache erfahren: so solten wir uns wol ins Unendliche aus breiten müssen, weilen wir in Erfindung dieser hohen Gabe gar ungemeine hohe <i>Studien</i> erlernt. Da wir dann nicht allein unsern Gewinn aus dem Nutzen der Sache selbst holeten:	If we should describe the benefits that we experienced in this matter, we would have to expound endlessly, since we learned uncommonly high studies in the finding of this high gift. For we not only brought forth our own gain from the use of the matter,

sondern wurden daneben des gantzen Menschen Abfalls von Gott kundig/ wie nemlich demselben so gar nichts Cörperliches über geblieben von dem wahren Guten/ oder auch nur eine blinde Gestalt, daß nur ein Bild könnte von dem wahren Wesen dargestellt werden; sondern ein pures und lediges Nichts=seyn, das weder Gestalt noch [proben] **Farben** von etwas Wahrhaftiges darzustellen vermag, welches alles uns sehr klein und gering in unsern eigenen Augen machte.

but were also made known also the whole fall of man from God, that is, how hardly anything physical was left of the true good, or only a blind form, so that only an image of the true being could be discerned; but a pure and free nothingness that does not allow the discernment of either form or [specimen] **color** of anything true, which all made us very small and low in our own eyes.

Dabey wir also demnach in diesen unsern Schulen mehr Erfahrungen erlernt, als zuvor in vielen und lang=Jährigen Leidens= und Glaubens=Wegen, weil uns diese hohe Schule allen unsern gehabten Reichthum und Schönheit hinweg nahm, also daß wir nun zum voraus gar kühnlich sagen dörfen, wie auch allerdings nöthig zu wissen, sonderlich in Ansehung dieser hohen Göttlichen Gabe und Schule, daß wir gefunden, welches wir allerdings wollen an die Spitze gestellt haben; **wie daß nemlich kein einiger Mensch von Adam u. Eva geboren vermöge einen deutlichen Thon von sich zu geben/ der in dieser Schule zu paffen wäre/ noch weniger einen rechtartigen Gesang helffen zu zieren.** Wobey sich am meisten zu verwundern, **daß sich der fehl des Thons allemal darinnen findet/ nemlich daß er die rechtartige höhe nicht erreicht/ die in dem Gesang dieser hohen Kunst vorkom̃t/** woraus zu mercken, daß der natürliche Mensch von unten her u. von der Erden,

In addition we also hereafter learned more experiences in these our schools than formerly in many and long-yearred travels of suffering and believing, because this high school took away all our former riches and beauty from us, so that we now may henceforth say most boldly, that which it is certainly necessary to know, especially in view of this high godly gift and school, that we have found this, which we have in any case put on the pinnacle: **namely, that no single person born of man can of himself make a clear tone that was to be sung in this school, and even less so to help embellish a proper song.** And it is most to be wondered at, **that the loss of tone is found inside, namely, that it does not reach the right height that occurs in the song of this high art,** from which one must observe, that natural man here below is from the earth,

	diese hohe Kunst aber von oben her und vom Himmel. Dahero auch das beständige Sincken	but this high art from above and from heaven. From which comes the considerable sinking
3R	und Fallen in Singen vorkommt, da in allen Umständen niemals sich einiger Fehl zeigt, der im hohen Aufsteigen über den rechtartigen Thon vorkommt, welches wir alles in vielem und wichtigem Nachdencken behertziget, was nemlich der abgefallene Mensch seye, und wie untüchtig er sey zu Göttlichen Sachen, wes wegen wir allerdings an diesem Ort wollen den Anfang machen, weil solches zu allererst vorkommt. Doch ehe wir weiter schreiten, wollen wir einen Schritt zurück gehen, und zu erst noch ein wenig betrachten, was neben dem allem zu dieser hohen Kunst gehöre, die weil unser Sinn nicht darauf aus ist, dieser hohen Gabe der von Gott hoch= <i>gradirten</i> Sing=Kunst viel Schmuck und Ehre in Worten anzulegen, weil sie schon zuvor alles dessen voll, und genugsam ist, sich selber anzupreisen. Darum wir uns auch nicht viel mit dergleichen Sachen wollen aufhalten, sondern zur Sach selbst schreiten; doch ein Weniges im Vorbeygehen melden, welches dieses hohen Geistes Art und Wesen seye, und durch was Mittel wir uns bey Ihm können beliebt machen, daß wir in seine Gleichheit kommen.	and falling in song, that in all circumstances never shows an error, which comes to the true tone in rising high ; which impresses on our hearts in much serious thought, namely what fallen man is, and how unworthy he is of godly things. Wherefore we wish to make a beginning at this point, since this occurs first of all. But before we tread further, we wish to take a step back, and discuss a little bit, what else is proper to this high art, which, although our reason is incapable of describing in words the beauty and honor of this high gift of song-craft that God has ranked highly, it is full and pleasing to praise above all others. Therefore we will not spend a long time on such matters, but march on to the matter itself; though we shall announce a little thing in passing, which is the manner and being of this high Spirit, and by what means we can make ourselves loved by Him, and come into his equality.
	Die Weißheit von oben/ die bishero unsere geheime Rathgeberin/ führerin und H. Unterricht gewesen in allen unsern Wegen/ und uns dieses hochtheure Geschenck entsiegelt und aufgelöset;	May Wisdom from on high, which hereunto was our secret advisor, leader, and heavenly instructor in all our ways, and which revealed and opened to us this most precious gift,

die gebe fernerhin einem jeglichen/
daß er in seinem Thun Gott gefällig
und den Menschen werth/ so wird
sich auch wol die Gabe/ so zu dieser
Kunst gehöret/ mit finden.

render in the future to anyone that if
he is pleasing to god and worthy to
men in his doings, the gift pertaining to
this art will find him likewise.

Ob zwar wol bey vielen
Unwissenden viele unbedächtliche
Urtheile gefällt werden, gleich als ob
man mit dieser von Gott hochgeadelten
und *gradirten* Kunst mit dem Geiste
dieser Welt in Gleichheit stünde; so
könnē wir doch solches gantz und gar
nicht gestehen; sondern vielmehr das
Gegentheil zu erweisen haben, weilen
wir zu dieser wichtigen Sache weder
fremde Farben noch grause Haar
gebraucht; sondern blieben alleine bey
den menschlichen Stimmen, als die
durch das Bewegen der Hertzen und
Geister angetrieben zu Lob und Ehre
dem Allmächtigen. Denn so die
geheime und verborgene Weißheit
nicht wäre zu uns heraus aus ihrer
Kammer getreten; es solte uns wol
diese Göttliche Kunst ein geheimes
Rätzel und versiegelter Brief geblieben
seyn. Sintemal wir gestehen schlechter
dings dem Geist dieser Welt keine
Kunst zu, die zum Gebrauch
himmlischer Dinge nöthig;

Although many unknowing
persons have made many thoughtless
judgments, as if with this art highly
ennobled and ranked by God one stood
on equal footing with the spirits of this
world, we cannot abide such a thing in
any way; but all the more must prove the
opposite, since we use neither strange
colors nor rough hairs for this important
matter. Rather we confine ourselves to
human voices, as those driven by the
movement of the heart and soul to the
praise and glorification of the almighty.
For if the **secret and buried wisdom** had
not emerged for us from its chamber,
then this godly art would have remained
for as a secret riddle and a sealed letter.
Because we can ascribe scarcely any art
to the spirits of this world, that is
necessary for the use of heavenly things;

3V sondern wir legen vielmehr ihren
Urstand dem Paradies bey; aber doch
so, daß es in denselben erstorben, wie
auch der Mensch am Himmelreich
erstorben, und doch, wann er durch den
rechten Geist erwecket wird, wieder
tüchtig wird ins Himmelreich
einzugehen.

rather we ascribe their origins to
paradise. But they died in the same way,
as man died to heaven, and when he is
awoken in the right spirit, is again worthy
to go into heaven.

Also ist auch in dieser Sache zu verstehen, wenn sie durch den rechten Geist erwecket wird: so gehet sie wieder mit ins Paradies ein, weilen daselbst ihr rechter Urstand und Heimat ist.

So it is to be understood in this matter when she is awoken through the right spirit, so she again goes into paradise, since that is her true origin and home.

Wir wollen dann nun den Anfang machen, und zur Sach schreiten, und so viel möglich in Kürtze Meldung thun, durch was Mittel und Gelegenheit wir so wol geist=als leiblich bequäm gemacht werden zu dieser hoch=*gradirten* Kunst zu kommen, und hernach weiter gehen, wie es die Umstände derer Sachen erfordern. Vors erste so dienet zur Nachricht, **daß die Tugend Gottes im höchsten Grad auf dem Gipffel der Vollkommenheit muß beäuget werden/ und an der Spitze stehen; so man nach rechter Art gedencket ein Schüler und hernach Meister zu werden in dieser hohen und Göttlichen Kunst.** Ferner dienet so wol Meister als Schüler zu wissen, wie neben allen andern Umständen nöthig, daß man sich zu allerley Gelegenheiten bey dem Geist deiser hohen und Göttlichen Tugend suche beliebt angenehm und gefällig zu machen, weilen Er nach unserer Erfahrung und Erkänntnuß den allersaubersten und reinesten Geist der ewigen und himmlischen Jungfrauschafft in sich hält.

We wish then to make a beginning, and to go on to the matter, and to make known as much as possible in brief, through what means and opportunity we have available both spiritually and physically to this high-ranked art, and hereafter go on as the circumstances of the matter allow. First one must remark, **that the grace of God must be seen in the highest step on the steeple of fulfillment, and stand at the top; so that one may in the right way think to become a student and afterward a master in this high and godly art.** Moreover it serves both master and pupil to know, that besides all circumstance, one must make oneself at every opportunity pleasant and agreeable to the spirit of this high godly grace, since He holds in himself the purest and clearest spirit of the eternal and heavenly virginity according to our experience and knowledge.

Welches allerdings einen fleiß von einem englischen und himmlischen Leben erfordert; da dann inzwischen die Wartung des Leibes auf das allergenaueste einzuschränken und in acht zu nehmen/

Which, then, furthers industriousness of angelic and heavenly life; and meanwhile one ought to severely constrain the maintenance of the body; taking into account

damit die Stimm **englisch/ himmlisch/ sauber und rein/ und nicht durch die Grobheit der Speise auch streng und herb und also folglich untüchtig gemacht werde/ den rechten Thon von sich zu geben/ und an statt eines rechtartigen Gesangs ein unmanierliches Krezzen und Käuchen gehöret werde.** Dabey dann sonderlich zu wissen nöthig, welche Arten der Kost den Geist *Fix* und die Stimm *subtil* und **dinn** machen; hergegen was ihn **grob/ träg/ faul und schwer** machet; gleich wie dann gewiß, daß alle **Fleisch=Speisen/** wie sie auch einen Namen haben, uns allerdings gantz unbequäm machen, **und thun schlacht hin einem nach der stillen**

that the voice be made angelic and heavenly, pure and clear, and not strong and sharp because of the rudeness of the dish, and also, it follows, be made unworthy to give off the right sound and instead of a proper sound resound as an unmannered croaking and wheezing. Thus one must particularly know what things make the spirit fixed and the voice subtle and **thin**; and contrarily, what makes it **uncouth, slow, lazy, and heavy**; and just so it must be known, that all **meat dishes** whatever their name, make us unclean, **and do ill**

- 4R Ewigkeit wallenden Pilger ohne diß und das nicht geringen Abtrag. Worzu inzwischen noch kommen die *Tractamenten*, die wir von dem Vieh mit viel Unrecht an uns bringen, als da ist: **Milch macht schwer und eng: Käß macht feurig und hitzig und begierig zu noch andern und unerlaubten Dingen: Butter macht faul und schwer/ und dabey allzu satt und wol/ daß man weder Singens noch Bättens bedarf: Eyer erwecken viele und mancherley wunderliche Lüste: Honig machet helle Augen und dabey einen muntern Geist; aber keine helle Stimme.** Von Brod und Koch=Speisen ist dieses zu bemercken, daß vor des Geistes **Munterkeit** und der Natur **Leichtigkeit** nichts bessers als **Weitzen** und dann **Buch=weizen/**

to the pilgrim seeking the eternal silence. Then there are those treats, that we bring to us from the livestock with much injustice, that is: **milk which makes one heavy and uneasy; cheese, which makes one fiery and hot and lust for other bad and forbidden things; butter which makes one lazy and heavy and feel too satisfied and that one need neither pray nor sing; eggs, which awaken many and varied strange passions; honey, which makes clear eyes and with it a ready spirit, but not a clear voice.** Of bread and cooked foods one must remark, that for the **readiness** of the spirit and **lightness** of nature nothing is better than **wheat** and **buckwheat**,

welches zwar von ausen ungleich, aber im Anlegen des Gebrauchs allerding's einerley Tugend hat, es sey oder werde zu Brod oder Koch=Speisen angewandt. Was sonst andere **einfältige Erdgewächss** angehet, so ist wol nichts zu trüglicher als die einfältige **Erd=Aepfel/ Rüben und andere Wurtzeln. Bonen tragen eine Last mit sich/ und machen allzusatt/ erwecken auch wol unreine Lust.** Vor allen Dingen ist dabey an zu mercken, daß der Geist dieser hohen Kunst, wie er ein reiner sauberer und jungfräulicher Geist ist: so liedet er keine **unreine/ befleckte und sündhaffte Weiber=Liebe/ welches bey jungen Herzen die Blut=Geister so feurig macht/ und durch einander jaget/ daß sie allerding's gantz untüchtig und unbequäm an Sinnen/ Herz/ Stumm und Geist werden: bey denen Aeltern aber erwecket es die grimmen=Essentz nach der fünstern Welt Eigenschafft/ und schlieset folglich diesem reinen und saubern Geist seinen Himmel an Herz/ Sinnen und Stimmen zu.**

which are not the same on the outside but have a similar grace in usage, in bread or cooked food. As regards other **earth-grown things**, nothing is better than the simple **potato, turnip and other roots. Beans carry sorrow with them and make one overfull and also summon unclean passions.** Above all one must add that the spirit of this high art is a pure clear and virginal spirit; so it suffers no **unclean, defiled and sinful womanish love such as makes the blood and spirits of young hearts so fiery, and chases them through one another so that they become unworthy and unclean in mind, heart, voice, and spirit; while in the old it awakens the desire for the dark world and then closes heaven to this clear and pure spirit in heart, mind, and voice.**

Was sonst das **Trincken** angehet, so ist schon lang ausgemacht, daß den geraden Weg nichts ist, so mehr Richtigkeit hat als das unschuldige helle **Wasser**, und zwar so, wie es vom Brunnen kommt;

And as furthermore regards **drinking**, it has long been decided that the advised way has no better way than pure, clear **water**, and especially that which comes from the spring;

doch auch so, wo es zu einer gantz dinnen Supp mit ein wenig Brod gemeenet gebraucht wird. Sonsten ist alles **Geköch** zu trincken, **woselbst man dem Wasser seine gesunde Natur in eine widersinnliche Art der Leckerey verwandelt/ sündlich eitel und mißbräuchlich zu achten/ gleich wie die Eß=Speisen/ welche wir hier nicht werth achten anzuführen/**

but also when it is made to a rather thin soup with a little bread. Otherwise everything that is to be drunk **for which one wastes the water of this healthy nature in an unreasoned art of gourmandize, is sinfully idle and misused, just as the dishes, which we do not deem worthy to add to here,**

4V **die durch die viele und mancherley Lüste wider ihre rechte Art der unschuldigen Natur in eine andere/ als in Leckerey/ verwandelt werden.** Und auf der andern Seiten der unmanirlichen Bauchfülle auch nicht zu gedencken, zumalen unser Sinn nur auf diejenigen gehet, die in allen Dingen schon Regel= und Gesetz=mäßig im geistlichen Kampff stehen. Wir haben demnach folglich mit keinen unordentlichen und Schrancken=losen Menschen etwas zu thun. Darneben so haben wir freylich die Krafft zur Tugend Gottes nicht in Erwählung dieser oder jener Speiße zu suchen, da wir dann frey wünschen, wo es seyn könnte, derselben gantz entübrigt zu seyn, und ein **Enochianisches, übernatürliches und übersinnliches Leben** führen zu können: so würde sich von selbst der Himmlische **Wunder=Gesang** auf lösen ohne eineigen Zusatz derer Dingen, die doch alle mit der Zeit vergehen, und die Ewigkeit nicht erreichen. Neben dem allem, so ist unser Sinn nicht uns in dieser Sach allzulang auf zu halten, sondern fort zu fahren, und zu unserem Zweck zu schreiten.gehen, als wir immer können.

are mixed in one another in gourmandize through the many varied passions against their true art of sinless nature. And on the other hand the unmannered bellyfuls must not be considered, but our reason only considers those persons, which in all things according to rule and law stand in the heavenly fight. We have nothing whatever to do with disorderly and unruly people. Also we ought not to seek the power of the grace of God in the changes of this of that dish, for then we freely wish for it to be possible to be relieved of the same, and live an **Enochian, more-than-natural, more-than-reasonable life.** Then by themselves the heavenly **wonder-song** would free themselves without any addition of the things that perish with all time and do not reach things eternal. Moreover, our plan is not to stay on this matter too long, but move on, and walk on to our goal.

Aber dieses wollen wir noch erst melden, daß nemlich, wo wir uns solten unterwinden, alles so vollkommen aus zu wickeln, wie es in der gantzen Sache vorkommt, wir weder Ziel noch End finden würden. Doch wollen wir keinen Fleiß sparen, die Sach nach bestem Vermögen an Tag zulegen; wollen aber doch darauf bedacht seyn, daß wir den Verständigen und Geübten noch etwas zum Nach forschen und Nach sinnen übrig lassen, und wollen so kurtz gehen, als wir immer können.

But we still wish to make known that though we would endeavor to unwind everything, as it happens in the whole matter, we would not find our goal or end. But we wish to spare no effort, laying the matter to light of day to our best abilities; but we wish to be aware, that we leave the more knowledgeable and practiced something to do and think on afterward, and wish to be as short as we can be.

Das aller nöthigste wie auch nützlichste ist zu aller erst einem Meister bey anfangenden Schülern zu wissen, daß man sie nicht nur so oben hin lehre das *A. B. C.* oder die sieben Buchstaben singen, und hernach so gleich mit ihnen zu den *Tertzen* und Sprüngen fortsetze, ehe sie eines jeden Buchstabens Art und Eigenschafft haben erkennen lernen, oder auch gar nicht einmal wissen, was sie gelernet, da dann mit gar sonderbahrem Fleiß darauf muß zugelegt werden, daß eines jeden Buchstaben Art und Thon ins besonder heraus gehohlt werde, welches einen solchen Fleiß fordert, der hier nicht zu beschreiben, weilen es gar viel Müh kostet, daß einer könne den recht artigen Thon von sich geben. Dann entweder kommen die Stimmen allzuhart und ungebrochen heraus, oder der Thon kommt verkehrt und falsch heraus ohne die recht artige Höhe zu erreichen, da dann nicht muß noch gelassen worden,

The most necessary and also most useful thing is for a master first to let the beginning pupils know, that they must not simply learn the *ABC* or the seven letters and then immediately proceed to thirds and leaps, before they have learned to recognize each letter's type and properties, or hardly know at all what they have learned, so that extraordinary effort must be put on to achieve a single letter's type and sound in particular, which costs such effort that I shall not describe it here for it is very wearying for one to be able to give the right tone of itself. Then either the voices come out too hard and unbridled, or the tone comes out wrong and false without reaching the correct height, which must not be allowed,

-
- +++ R bis man mercket und siehet, wie weit es
einer dem Düncken nach zubringen hat. Scheinet etwa eine gänzliche Unfähigkeit zu seyn, so gebe man es eine Zeitlang mit solchem auf, damit man sein Gemüt nicht gar verstürzt mache. Wann aber eines jeden Buchstabens Art heraus gebracht ist: so muß hernach aller Fleiß angewandt werden, daß man die Stimme lerne brechen, und was eines jeden Buchstabens Art seye, anweise, auf daß er sie lerne verstehen, damit, wann hernach soll weiter gegangen werden, man sich bey Fehlern und Mißschlägen zu helfen wisse. Dann es kan allerdings an diesem Platz alles geholet werden, was hernach in der gantzen Sache nöthig, und kan auch so viel versehen werden, daß es hernach kaum in viel Jahr kan herum geholet werden. Das ist nun dieses: Nun werden wir an diesem Pfoften nicht weiter gehen, sondern wollen den graden Weg darlegen, was einen 4. Stimmigen Gesang ausmachet, und was bey allen und jeden Weisen nach ihrer Art vor Buchstaben in einer jeden Stimm auf den *Choral paffen*, wie auch den Schlüssel einer jeden Weiß in 4. Stimmen auf einer Tafel sehen lassen, und wann ein Gesang gefallen, wie er wieder zu heben, daß er nicht auser seiner Art und *Manier* gesetzt werde.
- until one notices and sees how far it seems one has to bring such a one. If it seems to be something of a complete incapability, then one must spend some time with such a one, so that he does not utterly lose his motivation. But once each letter's nature has been brought out, then one must spend every effort hereafter to learn to bridle the voice, and to learn what the nature of a single letter is, in such a way, that one learns to understand it, so that, when one will go on hereafter, one knows how to help one's self at errors and mistakes. At this point all can be gathered that will be necessary for the matter hereafter, but also much can be neglected, that hereafter will not be regained in many years. Hence the following: we will not go from this post, but lay down the level way: what makes a 4-voiced song, and what letters every voice sings in a chorale in every and all modes according to their type, how also one may see the chart of any mode in four voices on a table, and how, when a song has fallen, to lift it back up again, that it does not become separated from its type and manner.
-

Es ist zu wissen, daß nicht mehr als 3. Buchstaben seyn können, so die 4. Stimmen aus machen, weswegen die 4te Stimm allemal mit der *Octav* geschieden wird, welche 3. Buchstaben dann allemal bey einer jeden Melodie

It is to be known, that there cannot be more than 3 letters that make up the 4 voices, since the fourth voice is always separated by the octave. Which three voices then all tread forth at the beginning of a given melody,

gleich von Anfang aufgetreten kommen, daß sie uns die 4. Stimmen geben, wobey dann zu mercken, daß diese 3. Buchstaben, die im Anfang vorkommen, die Meister und Herrn sind, wo alles von Anfang bis zu Ende muß auf beruhen bleiben, weilen der Gesang allemal am End wieder mit eben denselben 3. Buchstaben aushalten muß, womit er angefangen. Ist es eine *C*=Weiß, so ist und folget sein Anderer, als der *e*. und machet den Schlüssel zu dem **Barrir*, der *g*. ist sein Dritter, da dann der obere den *Tæner*, u. der untere *Choral g*. den *Bass* anfängt; doch kans kommen, daß sie verwechselt werden, wenn nemlich der *Choral* nicht just mit dem *C*. anfängt, doch bleiben sie beysammen, fangen den *Choral* an, und endigen ihn auch. Was noch sonst die anderen 4. Buchstaben, die wir hier Knechte nennen, anlangt, als *f. a. h. d*. so soll einem jeden von selbigen sein Mitknecht bemerkt werden, wie sie nemlich zusammen stimmen. Und ob wir zwar wol am Ende alles auf Tafeln wollen sehen lassen, so wollen wir doch daneben den Fleiß

in order to give us the four voices, by which we should notice, that these three letters, which occur at the beginning, are the master and lords, on which everything must rest from beginning to end, while in the song all must at the end conclude on the same 3 letters with which it began. If it is a *C*-melody, then it is, and its other follows, that is the *e*, and makes the key in the *Barrir*, the *g* is its third, which begins the tenor above and the bass below. But it can happen that they are switched, namely when the chorale does not begin with *C*, but they still remain together, beginning the chorale and ending it. Which leaves the other 4 letters, which we call the servants, that is *f, a, h, d*, so each has found for itself a fellow servant, namely by how they sound together. And although we will in the end show everything in a table, nonetheless we shall make the effort below,

*Der *Barrir* ist nach der gemeinen Redens=Art der Tenor, der Töner aber der Alto.

*The *Barrir* is the Tenor according to the usual manner of speaking, and the Töner the Alto.

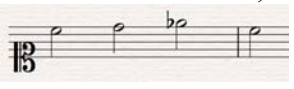
+++ thun, u. eines jeden Buchstaben ins
V besonder seine 2. und darthun. Kommt der *f*. im *Choral* vor, so dienet ihm im *Barrir* und *Bass* der *d*. und im *Tæner* der *a*. Der *a*. machet im *Barrir* und *Bass* den *d*. und im *Tæner* den *a*. zu Zeiten auch im *Bass*.

and for each letter in particular place its second. If *f* occurs in the *Choral*, then *d* serves him in the *barrir* and *bass* and *a* in the tenor. *A* makes *d* in the *barrir* and the *bass*, and *a* in the tenor, sometimes also in the *bass*.

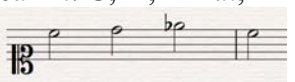
Der *h.* machet dem *Barrir d.* dem *Tæner* und *Bass* den *g.* Der *d.* machet im *Barrir h.* und im *Tæner* und *Bass g:* auf diese *Manier* kan eine *C=Weiss* ordentlich in 4. Stimmen gebracht werden.

H gives d in the barrir and g to tenor and bass. D makes h in the barrir and g in the tenor and bass; in this way a C-mode can be brought to four voices in an orderly fashion.

Nun wollen wir Meldung thun, wann ein Gesang gefallen, wie man ihn gar füglich wieder heben kan, ohn daß der Gesang auser seiner Ordnung gesetzt werde, da dann zu wissen, daß es allemal bey dem Buchstaben zu holen, der in der *Melodie* das Ruder führet. Also muß es nun allhier bey dem *c.* geholet werden, da ich dann auf andere Weise einen *c.* mache, und sage

c. d. dis,  so bald man den rechtartigen Thon von dem *dis* hat, so gehet man zurück, nennet ihn *c.* und fetzet seinen Gesang fort, die Prob ist richtig.

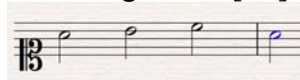
Now we wish to speak of how, when a song has fallen, one may raise it again without putting it out of its order, Here you must remember to find the letter letter that turns the rudder in the melody. In this case, one must find the C, and then make a C in a different way, and call it: C, D, E-flat;

 as soon as one has the right pitch of the E-flat, one goes back, names it 'C,' and continues one's song. The exercise is complete.

Nun wollen wir von den *C=* auf die *A=* Weisen schreiten, da dann auch zu erst 3. Herrn sind, so die 4. Stimmen anfangen und endigen, und hernach die übrig gebliebene 4. Knechte auch zusammen gesellen, und einem jeden seine Arbeit geben. Wie dann allhier der *a.* im *Choral* der erste Herr ist, so folget ihm im *Barrir* der *c.* (bey Gefall auch im *Bass*) der *Tæner* und *Bass* haben *e.* Diß ist nun der 4. Stimmen Schlüssel in den *A=Weisen*, die übrige 4. Knechte, die darzwischen ihre Dinst thun, sind *f.g.h.d.*, da der *f.* im *Barrir* den *h.* im *Tæner* und *Bass* den *d.* machet. Der *g.* machet im *Barrir* und *Bass e.* [C] und im *Tæner c.* [E]

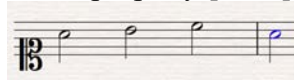
Now we wish to go from the C melody to the A melody, where we also at first have the three lords, which begin and end the 4 voices, and thereafter we will assemble the left over 4 servants and give each his task. When the a is the first lord in the choral, then c follows him in the Barrir (and sometimes in the Bass), and the tenor and bass have e. This being the 4 voice key in the A-melody, the remaining 4 servants, who do their service amid them, are f, g, h, and d, of whom f makes h in the barrir and d in the tenor and bass. G makes e [C] in the barrir and bass and c [E] in the tenor.

Der *h.* machet im *Barrir gis* und im *Tæner* und *Bass e.* Der *d.* machet im *Barrir h.* im *Tæner* und *Bass g.* Ist der Gesang gefallen, so ist dieses der Weg: ich muß meinen *c.* den ich habe *a.* nennen, und aufsteigen, daß ich einen anderen *c.* kriege, und so bald ich meinen *c.* wieder habe, so gehe ich wieder zurück, und mache meinen *a.* recht artig lauten [als]



, und setze meinen Gesang wieder mit dem *a.* fort. So ist nun hier auch ein gründlicher Bericht, wie die *A.* Weisen in 4. Stimmen zu bringen, und wie der Gesang zu heben, wann er gefallen.

H makes *gis* in the *barrir* and *e* in the *tenor* and *bass*. D makes *h* in the *barrir* and *g* in the *tenor* and *bass*. If the song has fallen, then this is the way: I must name the *c* that I have, *a*, and rise up, so that I get another *c*, and as soon as I have my *c* again, I go back, and make my *a* sound properly [as so]



, and proceed my song with the *a.* So here we have a practical description of how one puts the *A*-mode into 4 voices, and how to lift the song when it has fallen.

Nun kommen wir von den *A*= [a] auf die *B*= Weisen, und wollen derer Art und *Manier* beschreiben: allhier ist *b.d.f. Primas*, Herr und Meister, der *b.* beherrscht den *Choral*, der *d.* den *Barrir*, und der *f.* den *Tæner* und *bass* wiewol doch allerdings im *Bass* der *b.* selbstn Oberster und Meister bleibet, die 4. Bediente und Knechte sind *g. a. c. dis*, davon dem *Choral g.* dem *Barrir*

Now we come from the *A* [a] modes to the *B* modes, and wish to describe their type and manner. Here *b,d,f* is the primate, lord and master, with *b* ruling the *choral*, *d* the *barrir*, and *f* the *tenor* and *bass*, although sometimes in the *bass* *b* remains the ruler and master. The 4 servants are *g,a,c, dis*, of which the *choral* is assigned *g*, the *barrir*

+++ 3 R und *Bass* aber Der *c.* zugesellt, (wiewol der obere *g.* dem *Bass* füglich der *dis* machet:) Der *Tæner* machet unumgänglich *dis*. Der *a.* machet dem *Barrir c.* dem *Tæner* und *Bass f.* Der *c.* machet dem *Barrir a.* dem *Tæner* und *Bass f.* Der *dis* machet dem *Barrir* und *Bass c.* dem *Tæner g.* Ist der Gesang gefallen, so nenne ich meinen *b.* *g.* und steige nach Ordnung auf, und mache einen andern *b.* und setze hernach meinen Gesang fort.

and *bass* the *c* (although the high *g* makes the *bass* more rightly have the *dis*). The *tenor* makes the *dis*, without exception. *A* makes *c* for the *barrir* and *f* for the *tenor* and *bass*. *C* makes the *barrir* have *a*, the *tenor* and *bass* have *f*. *Dis* makes the *barrir* and *Bass* have *c*, and the *tenor g.* If the song has fallen, then I name my *b, g*, and rise up in an orderly fashion, and make another *b*, and then continue my song.

So ist dann nun dieses die Art, welche vorkommt in den G= Weisen, die den *b.* machen. Der *g.* im *Choral* machet im *Barrir b.* im *Tæner* und *Bass d.* Dieses dann ist der Schlüssel, und bleiben beyeinander durch das gantze Lied, nur daß der *Barrir* allemal, wo im *Choral* der *g.* aushält, derselbe statt des *b.* mit dem *h.* aushält, welches bey den A-[a] Weisen ebenfals vorkommt, also daß wo der *Choral a.* aushält, so hält der *Barrir cis* aus, und in dieser Weiß sind die übrigen 4. Buchstaben als *f. a. c. dis* Knechte, der *f.* machet im *Barrir* und *Bass b.* im *Tæner d.* Der *a.* machet im *Tæner* und *Bass d.* und im *Barrir fis.* Der *c.* machet im *Barrir a.* und im *Tæner* und *Bass f.* Der *dis* machet im *Barrir g.* im *Tæner* und *Bass e [c].*

So then this is the way, which happens in G-modes, to make *b.* The *g* in the choral makes *b* in the barrir and *d* in the tenor and bass. This is the key, and they stay together through the whole song, except that the barrir, where the choral has the *g*, sometimes replaces the *b* with *h*, as also sometimes happens in A [a]-modes, that is where the chorale has *a*, the barrir sings *cis*. In this melody the remaining 4 letters *f a c dis* are servants. *F* makes *b* in the barrir and bass and *d* in the tenor. *A* makes *d* in the tenor and bass and *f* in the barrir. *C* makes *a* in the barrir and *f* in tenor and bass. *Dis* makes *g* in the Barrir and *e [c]* in the tenor and bass.

+++
3V den Gesang zu heben, wann er gefallen, kan man zuruck auf die B=Weisen sehen, es ist einerley.

To lift the song when it has fallen, one can look back at the b-mode, it is just the same.

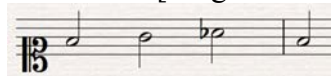
Nun kommen wir auf die G=Weisen, die den *h.* u. *fis.* haben, da dann *g. h. d.* miteinander ein und anstimmen, und die 4. Stimmen aus machen, der 4. übringen als *fis. a. c. e.* Ordnung ist diese. Der *fis.* machet dem *Barrir h.* auch bisweilen dem *Bass*, dem *Tæner* u. *Bass d.* Der *a.* machet dem *Barrir* und *Bass d.* und dem *Tæner fis.* Der *c.* machet dem *Barrir* den obern *e.* und dem *Tæner* und *Bass a.* Der *e.* machet dem *Barrir* und *Bass c.* und dem *Tæner a.* Wie es zu heben, wann der Gesang gefallen, solches kan oben aus den B=Weisen geholt werden.

Now we come to the G-modes that have *h* and *fis*, which then have *g h d* together sounding in harmony and making the 4 voices, and the 4 remaining are *fis a c e*. The order is the following. *Fis* makes *h* in the barrir and often the bass, the tenor and bass *d*. *A* makes the barrir and bass have *d* and the tenor *fis*. *C* makes the barrir have the high *e* and the tenor and bass *a*. *E* makes the barrir and bass have *c* and the tenor *a*. How to lift it, when the song has fallen, one can extract above from the B-mode.

Nun sind uns die *F*=Weisen
noch übrig, allwo *f. a. c.* den Schlüssel
zu den 4. Stimmen ausmachen,

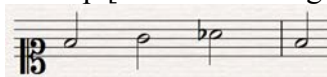
Now we are still left with the F-modes,
where f a c make the key to the 4 voices

die übringen 4. Bedienten, als *g. b. d. e.*
haben solche Ordnung, der *g.* machet
dem *Barrir* und *Bass* den *c.* und dem
Tæner den *e.* Der *b.* machet dem *Barrir*
den *d.* und dem *Tæner* u. *Bass* den *g.*
Der *d.* machet dem *Barrir* und *Bass* den
b. und dem *Tæner* den *g.* Der *e.* machet
dem *Barrir* und *Bass* *c.* dem *Tæner* *a.*
auch zuweilen *g.* Wann der Gesang
gefallen, so wird gethan, wie oben
schon gemeldet, nemlich ich mache
einen andern *f.* welches dann durch *f. g.*
as geschaffet wird, da ich meinen *f.*
nehme und [steige auf folgende weise]



aufsteige, und
wenn ich den *as.* habe, so nenne ich ihn
f. und setze meinen Gesang fort, die
Prob ist richtig.

and the remaining 4 servants, that is *g b d e*, have the following order: the *g* makes the *barrir* and *bass* have *c* and the *tenor e.* *B* makes the *barrir* have *d* and the *tenor* and *bass g.* *D* makes the *barrir* and *bass* have *b* and the *tenor* the *g.* *e* makes the *barrir* and *bass* have *c* and the *tenor a*, and sometimes *g.* When the song has fallen then one does as described above, namely I make another *f* which then is achieved through *f, g, as*, and then take my *f* and rise up [in the following

manner] , and
when I have the *as* I call it *f* and continue
my song, the test is completed.

[Nun wollen wir zum einem
gründlichen unterricht die gantze Sach
auf 6 Tafeln abmalen, worinnen dass
ganze Werck entfalten. Da wir dann
allemaal zum erst den Schlüssel der 4
Stimmen und dann hernach wie die
ubrigen noten in 4 Stimmen zusammen
paffen, wollen sehen lassen.]

[Now we wish, in order to have a
thorough lesson, to draw the whole
matter in 6 tables, in which the whole
work is laid out. Then we wish to show
everything first with the key of the 4
voices and then how the remaining notes
sound together in 4 voices.]

Nun haben wir das Geheimnuß unserer geistlichen Sing=Arbeit nach Vermögen mitgetheilet. Dann ob wir wol in gegenwärtiger Arbeit es mehr mit Liedern als Melodien zu thun haben, daß uns also ein Verständiger könnte fragen: warum wir hier der Noten=Arbeit gedächten, da doch dergleichen in diesem Werck nicht vorkommt?

Now we have shared the secret of our spiritual song-work according to our abilities. Since we in our current work have more to do with songs than melodies, somebody with understanding could ask, why we here have conceived of the works of notes, when such things do not occur in this work?

So haben wir doch nicht gegen die Billigkeit erachtet zu seyn, solche Arbeit vorher gehen zu lassen, einen Theils weil aus derselbigen die Lieder, in diesem Werck verfasset, ihren Schmuck und Zierrath hergenommen, andern Theils weil einem Liebhaber dieser edlen u. Paradiesischen Kunst hiermit Anlaß gegeben wird, dem Geheimnuß weiter nach zu forschen.

We do not have the meanness to pass over such work, in part because the songs, taken up in this work, derive their beauty and ornament from it, and in part because the lover of this noble and paradisiacal art is here given cause to pursue the mystery further.

Solte aber nun jemand unsern Fleiß in dieser Arbeit wollen vor überflüßig achten: deme dient zur Nachricht, daß man auch dergleichen Versuchungen nicht wenig hat durchgehen müssen, allermaasen unter beständigen Gegensprüchen der Vernunft das gantze Werck sich ausgeboren.

But if somebody should wish to consider our effort in this work excessive, he should have as a response, that one did not need to go through all of these questions, but that they were borne out of existing counterarguments to the sense of the whole work.

(last
page)

Nachdeme es sich aber in der Probe erwiesen, daß durch diese geistliche Sing=Arbeit eine nicht geringe Leidenschaft über unsere Natur verhängt: so haben wir uns auch nicht entziehen können, sondern um Gottes und des Gewissens willen müssen mit ins Spiel setzen, aus Beysorge, es mögte anders das Gewissen Schaden leiden. Was es aber vor Leidenschaft verursacht als diese Schule sich zuerst eröffnet, sonderlich da, wo zuerst der Weg ist bebahnt worden, solches ist nicht wol zubeschreiben. Weilen man aber allerseits nach Vermögen in der Probe aushilte, und bey Verlust des geistlichen Lebens nicht durffte seine Schule vorbey gehen: so ist es geschehen, daß allerdings eine gewisse Fähigkeit in dieser Schule ist erhalten worden;

Finally it is shown by example, that through this spiritual Song-Art no small suffering hangs over our nature; thus we have not been able to free ourselves, but for the sake of God and conscience put it in play, out of the concern that otherwise it would do harm to the conscience. It is not easy to describe the kind of suffering when this school first opened, or when the way was first paved. But as long as one always tries everything in practice according to ability, and does not allow his school to pass up the desire for the heavenly life; then it happens that a proper expertise is built in this school;

dabey man aber in dieser Paradiesischen Kunst eine unerforschliche Tiefe angetroffen/ welche allen menschlichen Begriff übersteiget.

with which one plumbs unfathomable depths in this art of paradise, which surpasses all human understanding.

Und ob nun iemand uns wolte anders berichten, nemlich: es seye diese Arbeit weder nützlich noch GOTT gefällig, dem können wir allerdings einen andern Bericht abstaten, nemlich:

And if still another wishes to tell us that this work is neither useful nor pleasing to GOD, then we would send him a different message, namely,

daß wir in unserer Schule andere *Lectiones* erlernet, und uns nicht unterwinden ein *Iudicium* über eine Sache zu fällen, ehe wir sie durch forschet haben, ob nicht etwas darinnen enthalten, dessen sich die Weißheit bedienen mögte zu unserer Herumschmelzung. Und weilen wir dergleichen in unserer **geistlichen Sing=Schule** in reicher Maaß erfahren, maßen sich der Nutzen davon über unsere gantze Menschheit ausgebreitet, gleichwie in der Vorrede des Singens gemeldet wird: so haben wir uns allerdings nicht dörffen unterwinden unsere Vernunft durch ein unzulängliches Urtheil die Meisterschafft spielen zu lassen.

that we in our school study other Lections, and do not apply ourselves to a judgment about a matter, before we have worked through it, and found something within it, that could serve wisdom for our refinement. And while we experience the same in our **spiritual song school** in rich measure, the benefits thereof are measured across all our humanity, just as explained in the prologue. So we have not desired to allow ourselves to let our reason play the master with over- lengthy judgment.

Und ob uns jemand hierinnen wolte beurtheilen: so sind wir schon zuvoren eines andern berichtet. Darum beruffen wir uns auf unsere Schule, und wollen solche dahin einladen, nemlich Schul=Recht zu thun/ gleich wie wir gethan haben, so wird sich am Ende und Ausgang der Schule ein gütigers Urtheil über diese gantze Arbeit hervorthun, mit welchem wir dann auch die gantze Arbeit wollen schliesen, und dem Leser dieses alles

And if someone would like to judge these contents, we are already informed about each other. Therefore we are called to our school, and wish to fill it with such persons, namely **to teach school** just as we have done, so at the end and letting-out of the school they will make a good judgment about this whole work, with which we then wish to close the work, and we wish the reader of all this

viel

much

Gutes aus der reichen Fülle=GOTTES und seiner Gnade anwünschen.

good from the full riches of GOD and his mercy.

Appendix B: Critical Edition of Ephrata Modal Charts

Sources

The filiation of the modal charts is difficult to establish. First, one must consider the three extant manuscripts that also contain the music treatise: HSP, Cassel Collection, Document 11; Ephrata Cloister Collection, EC 80.33.2; and LC, M 2116.E6 1746 (The Ephrata Codex). All three manuscripts contain modal charts at the conclusion of the treatise. The placement of these charts alongside extra explanations for them indicates that they contain a degree of authority. All other harmonic charts with the exception of Millersville MS 350 are presented without the treatise accompanying it, and are located at the beginning of the manuscript.³³⁰

Of the 122 Ephrata and Snow Hill music manuscripts viewed (there are at least fifteen other manuscripts known to exist to which we could not gain access), the breakdown and number of modal charts per type is as follows:

1. Presentational treatise charts with extra explanation. Order of modes is: C major, A minor, G minor, G major, B \flat major, F major, E \flat major, C minor, A major.
 - a. 4 voices – **1 manuscript** (“Die Blume Saron” in Ephrata Cloister Collection, EC 80.33.2)
 - b. 4 voices – **1 manuscript** (Presentational volume in HSP, Cassel Collection, Document 11 – the ordering of modes is C major, G minor, G major, A minor, B \flat major, F major, E \flat major, C minor, A major)
 - c. 5 voices – **1 manuscript** (LC, M 2116.E6 1746 – The Ephrata Codex)
2. Standard 9-mode charts. Order of modes is: C major, A minor, G minor, G major, B \flat major, F major, E \flat major, C minor, A major.
 - a. 4 voices – **5 manuscripts**
 - b. 4 voices (order of modes is unorthodox: C major, G minor, A minor, G major, F major, B \flat major, E \flat major, A major, C minor) – **1 manuscript**
 - c. 2 voices – **3 manuscripts**
3. Standard 11-mode charts. Order of modes is C major, A minor, G minor, G major, B \flat major, F major, E \flat major, C minor, A major, D major, D minor
 - a. 4 voices – **44 manuscripts** (26 of these contain “Der 4 Stimmen ABC”)

³³⁰ Pennsylvania State Archives, MG 351, Item 210 contains charts that have been bound at the end of the MMS.

- b. 5 voices – **4 manuscripts** (all contain “Der 4 Stimmen ABC”)
 - c. 1 voice (soprano) – **1 manuscript**
- 4. Partial. The chart is only there as a fragment – **5 manuscripts**
- 5. Snow Hill nineteenth century chart in Millersville MS350, resembling 3a – **1 manuscript** (contains “Der 4 Stimmen ABC”)
- 6. Unorthodox Ephrata sketch (manuscript leaf found in 1766 *Paradisches Wunderspiel* printed hymnal in collection of Ephrata Cloister Collection, EC 2016.2.1) – **1 manuscript**
- 7. No modal chart present – **52 manuscripts** (Many of these are copies of the 1754 *Paradisches Wunderspiel* which was not intended for the inclusion of modal charts.)

In terms of content, the only two significant differences between the 9-mode charts and the 11-mode charts are the following: (1) the addition of the D major and D minor modes on the final page, and (2) the presence of “Der 4 Stimmen ABC” at the conclusion of many of the 11-mode charts. Taking an overall comparative view, one observes that of the 67 manuscripts containing modal charts, a subset of 44 of these are 11-mode charts for four voices. 26 of this subset conclude with “Der 4 Stimmen ABC.” This set of 44 charts (with a large subset of 26) represents the most significant group of manuscripts with charts and suggests the strongest consensus toward a standard version.

Thus, to create an authoritative edition of the modal charts, we drew mainly upon types 1a, 1b, 1c, and 3a. Types 1a, 1b, and 1c are significant because they are presented alongside the musical treatise within presentational volumes that serve as musical compendiums for the community. Of these three, 1c appears to be the most trustworthy. The reasons for this are both situational and textual. This volume, the Ephrata Codex, was presented to Conrad Beissel by the brotherhood of Ephrata in 1746. The work represents a culmination of work of the community, and the modal charts contain a fifth vocal part (the secondary bass). Of the three presentational volumes, this is the most thorough and exhaustive, containing hymns that do not appear in any other Ephrata

manuscripts. The Codex also contains rare author attributions, and uniquely corresponds to printed hymnal marginalia, as discussed in subsequent chapters. Textually, the modal charts resemble the charts in 1a and 1b, but contain revisions in a later hand that give concordance to 3a manuscripts. Thus, it appears that the Ephrata Codex was either revised to correspond to 3a manuscript modal charts, or that it served as a model on which 3a manuscript modal charts were based.

In creating a definitive version, 3a is necessary for the reasons outlined previously. Among the versions of 3a, there is a degree more variation among the masters section than among the servants section, which is in nearly unanimous agreement. The masters section varies somewhat in how many permutations of the triad arpeggio are represented. In addition, sometimes the scribe appears to make a mistake in one or more of the parts. Despite these discrepancies, the modal charts are strikingly similar, allowing for the somewhat simple creation of a definitive edition.

If there were unlimited resources and time, it would be possible to create a critical edition that takes every source into account. This study's compromise was to view a reasonable representative sample of material, focusing mainly on sources that contain modal charts 1a, 1b, and 1c, for the reasons outlined above. The sources consulted include the following:

Type of modal chart	Location and Internal Call number	Title or description of music manuscript
1a	Ephrata Cloister Collection, EC 80.33.2	"Die Blume Saron"
1b	HSP, Cassel Collection, Document 11	Presentational volume including treatise and collected Ephrata music
1c	LC, M 2116.E6 1746	"Ephrata Codex"
2a	Free Library of Philadelphia, Borneman MS 10	Music for <i>Zionitischer Weyrauchs Hügel</i>
3a	HSP, Cassel Collection, Document 12	Music for <i>Das Gesäng der einsamen und verlassenen Turtel=Taupe</i> AND/OR
	Columbia, Documents 8–12	
	Free Library of Philadelphia,	

	Borneman MS 11.5	Music for <i>Zionitischer Weyrauchs Hügel</i>
	Elizabethtown College Library, MMS-0003 and MMS-0004	

Rhythmic notation

Ephrata music notation is not standard, and Beissel and others made no mention of rhythm or meter in their writings. Not only are some of the notations ambiguous, there is also no system for metrical organization. Thus, any modern editor of Ephrata music must make a choice to either (1) impose a set meter and rhythmic system upon the written music, or (2) adjust common-practice metrical norms to accommodate the written music. This study opts for the latter approach, and in so doing attempts to present Ephrata's music as faithfully as possible, knowing that the modern performer might encounter difficulties of interpretation.

Within the modal charts, the only notated rhythms are half notes and whole notes. Both are presented as written. Bar lines and double bar lines are variable from manuscript to manuscript, and their placement appears to be largely arbitrary. This study chooses to bar the measures as they are most often done across sources. Because the modal charts do not focus on rhythm or metrical organization, we opt not to include bar, meter, or rhythmic choices in the critical report for this edition.

Critical Report

The report below details variants from the consensus version, found mainly in chart version 3a. The report also explains editorial decisions made.

Measure	Notes
1	Chart 1b omits the initial 2 chords (a 6/4 chord and a root-position C major chord). Chart 1a and 1c include these chords, added by a different hand as an apparent later edit.
3	Charts 1a and 1b notate the first note of the bass part as a low G. 1c, 2a, and 3a present the note as a C.
3	Chart 1b omits the final 2 chords (a root-position and a 6/4 C major chord). Chart 1a and 1c include these chords, added by a different hand as an apparent later edit.
4	The final note of the measure is represented in several manuscripts as an E♯. E♭ is the more appropriate choice for the following three reasons: (1) The manuscripts that accompany the treatise (1a, 1b, and 1c) each present the note as E♭, (2) measure 4 and 5 are explanations having to do with the remedy for the flattening of pitch by a minor third (C to E♭ is the interval of a minor third), and (3) the treatise literally describes and illustrates this note as “dis” (D# or E♭).
6	Charts 1a and 1b notate the second note in the bass as an F.
6	Chart 1a notates the final bass note as both G and the B♯ below it.
6	Chart 1b notates the final bass note as a G and a G one octave below it.
8	Charts 1a, 1b, 1c, and 2a exclude the final two chords of this measure, thereby eliminating one of the arpeggiations within the A minor mode. We have chosen to present the more extended version in 3a in order to correspond with the number of arpeggiations found in most other modes.
9	Columbia, Document 9 presents a C in the final note of the bass.
12	The G# in the tenor is indicated in most manuscripts by a key signature at the beginning of the line. No other part is given a G#.
17	Chart 1b is written as a B♭.
18	Charts 1a and 1b do not present F# in the tenor part. All other charts present F#, most often with a key signature unique to the tenor.
20	Chart 1b writes the first and last bass notes of the measure as B. Chart 1a shows that the B was erased and corrected to G.
22	Free Library of Philadelphia B MS 11.5 presents a B♯ instead of a B♭.
25	Charts 1a and 1b omit the initial 2 chords (a 6/4 chord and a root-position B♭ major chord). Chart 1c includes these chords, added by a different hand as an apparent later edit.
25	Columbia, Document 10 presents a G in the second note of the tenor.
27	Charts 1a and 1b notate the first note of the bass part as a low F. 1c, 2a, and 3a present the note as a B♭.
27	Charts 1a and 1b omit the final 2 chords (a root-position and a 6/4 B♭ major chord). Chart 1c includes these chords, added by a different hand as an apparent later edit.
31	Charts 1b and 2a omit the initial chord (a root-position F major chord). Charts 1a and 1c include this chord, added by a different hand as an apparent later edit.
31	Columbia, Document 12 presents the second notes in the bass as F. All other sources present C.
32	Columbia, Document 12 presents the first note in the bass as C. All other sources present F.
32	Columbia, Document 12 presents the second note in the bass as a C and an F. All other sources present only C.

33	Charts 1b and 2a omit the final chord (a root-position F major chord). Charts 1a and 1c include this chord, added by a different hand as an apparent later edit.
34	In several 3a charts (incl. Columbia, Documents 8 and 12) the final note of the measure is an A \natural (not specifically notated as A \flat). Charts 1a, 1b, 1c, and 2a all notate this as A \flat . Because the treatise consistently prescribes a minor third relationship from the root of the mode, we have decided to use the A \flat .
35	Several 3a charts (incl. Columbia, Documents 8 and 12) present two half notes in this measure, notated as A \natural and F. Charts 1a, 1b, 1c, and 2a all present only an F. There does not appear to be a rationale for two notes in this measure, and we have decided to use the version with only the F.
37	Columbia, Documents 8 and 12, and HSP, Cassel Collection, Document 12 include a chord before the initial chord (a root-position E \flat major chord). Elizabethtown MMS-0003 also includes an added initial chord (although omitting the bass note), and this chord appears to have been added at a later date by a different hand. The majority of versions start on a 6/4 E \flat major chord.
38	Charts 1a, 1b, and 1c notate the second note in the alto and tenor as both E \flat and B \flat .
39	Charts 1a, 1b, and 1c notate the first note in the alto as B \flat and the first note in the tenor as E \flat .
40	Columbia, Documents 8 and 12, and HSP, Cassel Collection, Document 12 include a chord after the final chord (a root-position E \flat major chord). Elizabethtown MMS-0003 also includes an added final chord, and this chord appears to have been added at a later date by a different hand. The majority of versions finish on a 6/4 E \flat major chord.
43	Charts 1a, 1b, and 1c present an additional low F in the soprano for the first note.
43	Charts 1a, 1b, and 1c present an additional low D in the alto for the first note, and an additional low F in the alto for the third note.
43	Charts 1a, 1b, and 1c present an additional B \flat in the tenor for the first note, and an additional A in the tenor for the third note.
43	Charts 1a, 1b, and 1c present an additional high B \flat in the bass for the first note.
44	The modal description and the key signature indicate only two flats: E \flat and A \flat . This is maintained in the critical edition. Chart 1b omits the initial 2 chords (a 6/4 chord and a root-position C minor chord). Charts 1a and 1c include these chords, added by a different hand as an apparent later edit.
45	Charts 1a, 1b, and 1c present an additional E \flat in the bass for the final note.
47	Chart 1b omits these 2 chords (a root position and a 6/4 chord C minor chord). Charts 1a and 1c include these chords, added by a different hand as an apparent later edit.
47	Columbia, Document 9 presents an E \flat instead of a C in the first note of the alto.
50	Charts 1a, 1b, 1c, and 2a present an additional low F in the soprano part.
50	The B \natural in the soprano corresponds to the key signature, which only contains E \flat and A \flat . A cautionary natural sign in parentheses is included.
50	Charts 1a, 1b, and 1c notate a B \flat and a lower D in the alto for the first note. Charts 3a do not prescribe a B \flat because of the modal key signature. As part of the same chord, the bass part is a B \natural in all sources. I include the natural sign in parentheses for alto and bass because a flat on scale degree 6 is consistent with other Ephrata minor modes.
50	Charts 1a, 1b, and 1c contain a B \natural in addition to the notated D for the last note in the tenor. I retain the natural sign to be consistent with other Ephrata minor modes.
51	The modal description and the key signature indicate only two flats: C \sharp and G \sharp . This is maintained in the critical edition.

53	Charts 1a and 1b omit the final 2 chords of the measure.
56	The F \natural in the soprano and alto parts are reflective of the modal key signature, which calls for no F#. I leave the natural sign in parenthesis; other Ephrata major modes have a raised scale degree 6 and the F# was likely implied.

From measure 57 to the end, the content is only found in chart types 3 and 5.

58	The third note in the bass is notated as a C in HSP, Cassel Collection, Document 10, and HSP, Cassel Collection, Document 14.
60	Some manuscripts contain an F# instead of an F \natural . Because the treatise consistently prescribes a minor third relationship from the root of the mode, I have decided to use the F \natural .
64	The third note in the bass part presents a C \sharp in addition to the D in the HSP, Cassel Collection, Document 10 chart.
68	The third note in the bass is not doubled at the octave in the HSP, Cassel Collection, Document 10 chart.
73	The second note in the tenor is presented as an E in the HSP, Cassel Collection, Document 10 chart.
74	The third note in the alto is presented as B in Columbia, Documents 9 and 12, HSP, Cassel Collection, Document 12, and HSP, Cassel Collection, Document 14.

2

19 Der 4 stimmen Schlüssel zu den G. Weisen die den H. u. fis machen
[The chart of 4 voices in the mode of G in which you have B-natural and F-sharp]

Wie der G zu erhöhen
[How to raise the G]

übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

25 Der 4 stimmen Schlüssel in den B. Weisen
[The chart of 4 voices in the mode of B-flat]

Wie der B. zu erhöhen
[How to raise the B-flat]

übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

31 Der 4 stimmen Schlüssel zu den F. Weisen
[The chart of 4 voices in the mode of F]

Wie der F. zu erhöhen
[How to raise the F]

übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

Bishier endet sich die Sach deren Weisen und Maniren, welche oben beschrieben Weisen aber noch einige bishero unbekand geblibene weisen heraus gekommen, als wollen wir selbige zu einem endigen Schluß, mit angehängt haben und zwar nach oben beschriebenen ordnung ihren Schlüssel samt anderen zugehör mit hicher setzen.

[Here ends the matter of their modes and methods; since the modes which were described above, however, had some hitherto unrecognized modes come out of them, we wish to attach the same in a final conclusion, and put their charts here according to the above-described order along with the other things pertaining.]

37 Der 4 Stimmen Schlüssel zu den Weisen die den dis. B. u. as machen
[The chart of 4 voices in the mode in which you make E-flat, B-flat, and A-flat] Wie der dis zu erhöhen
[How to raise the E-flat] übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices] 3

44 Der 4 stimmen Schlüssel zu den C. Weisen die as. u. dis machen
[The chart of 4 voices in the mode of C in which you make A-flat and E-flat] Wie der C zu erhöhen
[How to raise the C] übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

51 Der 4 Stimmen Schlüssel zu den A Weisen die den gis u. cis machen.
[The chart of 4 voices in the mode of A in which you make G-sharp and C-sharp] wie der A zu erhöhen
[How to raise the A] übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

4 57 Der 4 Stimmen Schlüssel zu den D fis cis Weisen
[The chart of 4 voices in the mode of D with F-sharp and C-sharp] Wie der D. zu erhöhen
[How to raise the D] übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

63 Der 4 stimmen Schlüssel zu den D. F. Weisen
[The chart of 4 voices in the mode of D with F-natural] Wie der D. zu erhöhen
[How to raise the D] übrigen Buchstaben 4 stimmen
[The remaining letters in 4 voices]

69 Der 4 Stimmen A B C
[The Rudiments of the 4 voices]

Appendix C: *Eine Erklärung der Schlissel* (“An Explanation of the Charts”)

A manuscript likely dating to ca. 1830, and found in Millersville University Library MS350.

This document appears to be produced at Snow Hill, as evidenced by its paper quality, overall style, ink color, and paleography, which could correspond to the handwriting of Benjamin Specht, an inhabitant of Snow Hill. Specht’s hand is identified by Obed Snowberger in Pennsylvania State Archives, MG 351, Item 385. The *Erklärung*’s stated purpose is to explain the 1747 music treatise. The intended audience for this essay is unknown. It appears that this is the only extant copy of this document, and no scholar has yet made reference to it in any studies on Ephrata or Snow Hill.

The English translation is by Anna Huiberdina Hilda de Bakker. The footnotes in this section are hers.

1	Eine erklärungs der Schlissel	An Explanation of the Charts
	Es ist zu wissen, daß nicht mehr als 3. noten seyn können, so die 4. Stimmen ausmachen, weswegen die 4te Stimm alzeit mit der Octav geschieden wird, welche 3. noten dann alzeit bey einer jeden Melodie gleich von Anfang aufgetreten kommen, daß sue aus die 4. Stimmen geben, wobey dann zu merken, daß diese 3. noten, die im Anfang vorkommen, die Meister und Herrn sind, wo alles von Anfang bis zu Ende muß auf bernhen bleiben, weilen der Gesang alzeit am End wieder mit eben denselben 3. noten aushalten muß, womit er angefangen.	It ought to be known, that there cannot be more than 3 notes that make up the 4 voices, wherefore the 4th voice is always separated by the octave. These three notes always appear from the very beginning of a given melody, so that they give the 4 voices. From which one should observe, that these 3 notes, that appear at the beginning, are the masters and lords, on which everything must rest from beginning to the end, since the song in the end always ends again with those same 3 notes with which it began.
	Ist es eine C=Weiß, so ist und folget sein Anderer, als der e. und machet den Schlissel zu dem Tenor, der g. ist sein Dritter, da dann der obere den Alt, und	If it is a C-mode, then the other is and follows, that is to say the E, and makes the key in the tenor; the g is its third companion, so that the Alto takes up the

der untere Choral g. den Bass anfängt; doch kans kommen, daß sie verwchselet werden, wenn nemlich der Choral nicht mit dem C. anfängt, doch bleiben sie beysammen, fangen den Choral an, und endigen ihn auch. Was noch sonst die anderen 4. Noten, die wir hier Dienr nennen, anlangt, als f. a. h. d. so soll einem jeden von selbigen sein Mitgesell bemerket werden, wie sie nemlich zusammen stimmen. Nun wollen wir den Fleiß thun, und eines jeden Noten ins besonder seine 2. Mitgesellen erklären und darthun. Kommt der f. m Choral vor, so dienet ihm im Tenor und Bass der d. und im Alt der a. Der a. machet im Tenor und Bass den d. und im Alt den a. zu Zeiten auch im Bass.

upper, and Bass takes up the lower g to the Choral.³³¹ But it can happen that they become switched, namely when the Choral does not begin with C, but they nevertheless stay together, beginning and ending the Choral. As regards the other 4 notes, which we here call Servants, that is F A H D, one should note for each on of these his companions and how they sound together. Now we wish to apply this, and for each note in particular clarify and display its 2 companions. If the F appears in the Choral, then d serves him in the Tenor and Bass and A in the Alto. A makes d in the Tenor and Bass and a in the Alto and sometimes in the Bass.

2 Der h. machet dem Tenor d. dem Alt und Bass den g. Der d. machet im Tenor h. und im Alt und Bass g: auf diese Manier kan eine C Weiß ordentlich in 4. Stimmen gebracht werden. Nun wollen wir Meldung thun, wann ein Gesang gefallen, wie man ihn gar füglich wieder heben kan, ohn daß der Gesang auser seiner Ordnung gesetzt werde, da dann zu wissen, daß es alzeit bey den Noten zu holen, die in der Melodie das Ruder führen. Also muß es nun alhier bey dem c. geholet werden, da ich dann auf andere Weise einen c. mache, und sage c. d. dis, so bald man den rechtartigen Thon von dem bis hat, so gehet man zurück, nennet ihn c. und setzet seinen Gesang fort, die Prob ist richtig. Nun wollen wir von den C=auf die A=Weisen schreiten, da dann auch zu erst 3. Herrn sind, so die 4. Stimmen anfangen und endigen, und hernach die übrig gebliebene 4. Diener auch zusammen

H makes d in the Tenor and g in the Alto and Bass. D makes H in the tenor and G in the Alto and Bass: in this way a C mode can be set to 4 voices in an orderly fashion. Now we wish to remark, when a song has fallen, how one can rightly lift it up again, without getting the song out of its order, for one must know, that it is always fetched at those notes, that steer the rudder of the melody. So in this case one must fetch the C, so I make a C in another way, and say c d dis, and as soon as one has the right note for the dis one goes back, calls it C, and sings onward, the trial is complete. Now we want to go on from the C-modes to the A-modes, where also there are 3 lords at the start that begin and end the 4 voices, and afterward put together the remaining 4 servants and give each his labor. Since here the A is the first lord in the Choral, C follows him in the tenor (and occasionally in the bass) and the alto and bass have an e. This then is the 4 voice

³³¹ I cannot exactly tell if he is simply suggesting that the alto and bass are two Gs separated by the octave, or if the alto has a G that is above the Choral's C.

	<p>Key in the A-mode. The remaining 4 servants, that do their service amongst them, are f g h d such that the F makes H in the tenor and D in the alto and bass. The G makes E in the tenor and bass and C in the alto. H makes gis in the tenor and E in alto and bass. D makes H in the tenor</p>
<p>3 h. im Alt und Bass g. Ist der Gesang gefallen, so ist dieses der Weg: ich muß meinen c. den ich habe a. nennen, und aufsteigen, daß ich einen anderen c kriege, und so bald ich meinen c. wieder habe, so gehe ich wieder zurück, unmache meinen a. rechtartig lauten, und seze meinen Gesang wieder mit dem a. fort. So ist nun hier auch ein gründlicher Bericht, wie die A Weisen in 4. Stimmen zu bringen, und wie der Gesang zu heben wann er gefallen.</p>	<p>and g in the alto and bass. If the song has fallen, then this is the way: I must call the C which I have A, and rise up so that I get another C, and as soon as I have my C again, I go back, and make my A sound properly, and set forth my song again with the A. So here we have a basic description of how to make the A-mode into four voices, and how to lift the song when it has fallen.</p>
<p>Nun kommen wir von den A=auf die B=Weisen, und wollen derer Art u. Manier beschreiben: allhier ist b. d. f. primas, Herz und Meister, der b. beherrscht den Choral, der d. den Tenor, und der f. den Alt und bass wiewol doch allerdings im Bass der b. selbstn Obserster und Meister bleibt, die 4. Bediente sind g. a. c. dis. davon dem Choral g. dem Tenor und Bass aber Der c. zugesellt, (wiewol der obere g. dem Bass füglicher den dis machet:) Der Alt machet unumgänglich dis. Der a. machet dem Tenor c. dem Alt und Bass f. Der c. machet dem Tenor a. dem Alt und Bass f. Der dis. machet dem Tenor und Bass c. dem Alt g. Ist der</p>	<p>Now we come from the A to the B-modes, and wish to describe their nature and manner: here b,d,f, is Primate³³², Lord and Master: B rules the choral, D the tenor, and F the alto and bass although nevertheless sometimes in the bass B remains itself sovereign and master. The 4 servants are g a c dis, of which G is appointed to the choral and C to the tenor and bass (although the upper G makes dis better for the bass). The alto makes dis without exception. A make c in the tenor and f in alto an bass. c makes a in the tenor and f in alto and bass. dis makes C in the tenor and bass and G in the alto. If the song has fallen, then I call my B a G, and rise up in orderly fashion,</p>

³³² One gets the impression that the writer is conceiving of the *group* “b d f” as the ruling entity, rather than one individual note.

Gesang gefallen, so nenne ich meinen
b. g. und steige nach Ordnung auf, und
mache einen andern b. und seze hernach
meinen Gesang fort. Wie nun in diesen
Weisen der b. Obserster und Meister
und den f. und b. zu seinen
Gegenwürffen hat: also wollen wir nun
hier die Weisen

and make another B and continue my
song. And just as in this mode the B is
sovereign and master and has F and B as
his counterparts, so we now want to see
the modes

- 4 besehen wo der g. Primas und der b.
und d. seine Andere sind. Alhier drehet
sich das Spiel gantz wunderlich herum,
und werden in denen 3. Neben=Stimen
ganz andere Buchstaben, als sonst in
andern Weisen, zu Bedienden; doch
wollen wir mit denen 3. Herrn den
Anfang machen. In diesen Weisen nun
fangen die Stimmen an mit g. b. d. Hier
ist zu wissen, daß allemal die 3.
Buchstaben oder Noten nuzertrennlich
beysammen bleiben und das Lied in 4.
Stimmen anfangen, und allemal, wie
oben schon gemeldet, die Octav die
vierte Stimm ausmachet, und daß fängt.
Daß wir aber in unserer Beschreibung
allemal die Sach mit dem Noten
ansehen, der im Choral das Ruder
führet, geschiehet um der Richtigkeit
willen. Das ist dann nun die Ursach,
weswegen wir auch in unserem Bericht
es so vorstellen, als ob alle Weisen mit
denselben Noten anfangen, der die
oberste Stelle im Choral vertritt, welches
doch nicht seyn kan. Wir bleiben dann
mit unserer Beschreibung in der
Ordnung, daß wir unsere Sache allemal
nach des Chorals seiner Meister= und
Herrnschafft wollen vorstellen. So ist
dann nun dieses die Art, welche
vorkommt in den G^b: Weisen. Der g.
im Choral machet im Tenor b. im Alt
und Bass d. Dieses dann ist der
Schlüssel, und bleiben beyeinander

where the G is Primate and B and D are
the others. Here the whole game turns
about wondrously, and in the 4 lower
voices totally other letters become the
servants than in the other modes; but we
will start with the 3 lords. In this melody
the voices begin with g b d. It must be
known, that all 3 letters or notes stay
together inseparably and begin the song
in 4 voices, and in all cases, as stated
before, the octave makes the fourth voice
and takes it on. But that we always, in
our description, begin the discussion with
the notes that drive the rudder in the
Chorale, happens for the sake of
correctness. For that is the reason that we
also set it forth in our discussion, as if
every mode began with the same notes
that the highest line has in the Choral,
which cannot be. We continue with our
discussion in the order that we wish to
present everything, according to the
masters and lords of the choral. So this is
the manner that occurs in the G-flat
mode³³³. The G in the choral makes B in
the tenor and D in the alto and bass. This
then is the key, and they remain together
through the whole song, except that the
tenor,

³³³ i.e. G-mode with flats; presumably to be read as “g-moll”.

durch das gantze Lied, nur daß der
Tenor allemal, wo im Coral der

- 5 g. aushält, derselbe statt des b. mit dem h. aushält, welches bey den A=Weisen ebenfalls vorkommt, also daß wo der Choral a. aushält. So hält der Tenor cis aus und in dieser Weiß sind die übrigen 4. Noten als f. a. c. dis Diener, der f. machet im Tenor und Bass b. im Alt d. Der a. machet im Alt und Bass d. und im Tenor fis. Der c. machet im Tenor a. und im Alt und Bass f. Der dis machet im Tenor g. im Alt und Bass c. den Gesang zu heben, wann er gefallen, kan man zurück auf die b=Weisen sehen, es ist enerley. Nun kommen wir auf die G=Weisen, die den h. und fis. haben, da dann g. h. d. miteinander ein und anstimmen, und die 4. Stimmen ausmachen, der 4. übrigen als fis. a. c. e. Ordnung ist diese. Der f# machet dem Tenor h. auch bisweilen dem Bass, dem Alt und Bass d. Der a. machet dem Tenor und Bass d. und dem Alt f#. Der c. machet dem Tenor den obern e. und dem Alt und Bass a. Der e. machet dem Tenor und Bass c. und dem Alt a. Wie es zu heben, wann der Gesang gefallen, solches kan oben aus den B-Weisen geholt werden.

when the choral holds out the G, itself switches B with H, which also happens with the A-mode, when the choral holds out the A. Then the tenor brings out the cis. In this mode the remaining 4 notes are f a c dis ,the servants; the F makes B in the tenor and bass and D in the alto. A makes D in the alto and bass and fis in the tenor. C makes A in the tenor and F in the alto and bass. Dis makes G in the tenor and C in the alto and bass. In order to lift the song when it has fallen, one can look back at the B mode, it is just the same. Now we come to the G-modes, which have h and fis, so that g h d sound together and harmoniously and make the 4 voices. The 4 remainders are fis a c e. The order is this one. The f# makes H in the tenor and sometimes bass, and d in alto and Bass. A makes D in the tenor and bass and f# in the alto. C makes the high e in the tenor and A in the alto and bass. E makes C in the tenor and bass and A in the alto. How to lift it when the song has fallen, can be extracted from above in the b-mode.

Nun sind uns die F=Weisen noch übrig, allwo f. a. c. den Schlüssel zu den 4. Stimmen ausmachen, die übrigen 4. Bedienten als g. b. d. e. haben solche Ordnung, der g. machet dem Tenor und Bass den c. und dem Alt den e. Der b. machet dem Tenor den d. und dem Alt und Bass den g. Der d. machet dem Tenor und Bass den b. und dem Alt den g. Der e. machet dem Tenor und Bass c. dem Alt a. auch

Now we only have the F-modes, where f a c make the key in 4 voices and the remaining 4 servants are g b d e and have this order: G makes C in the tenor and bass and E in the alto. B makes D in the tenor and G in the alto and bass. D makes B in the tenor and bass and G in the alto. E makes C in the tenor and bass and A in the alto,

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|---|--|---|
| 6 | zuweilen g. Wann der Gesang gefallen,
so wird gethan, wie oben schon gmeldet
nemlich ich mache einen andern f.
welches dann durch f. g. as. geschaffet
wird, da ich meinen f. mehme und
aufsteige, und wenn ich den a# habe, so
nenne ich ihn f. und sehe meinen
Gesang fort, die Prob ist richtig. | and sometimes G. When the song has
fallen, then one does as already discussed
above, namely I make another f which
then is created by f g as, so that I take my
f and rise up, and when I have the a#
[sic], I call it F and see my song through,
the trial is completed. |
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Appendix D: Excerpts from the *Chronicon Ephratense*

Lamech, Brother, and Johann Peter Miller. *Chronicon Ephratense: A History of the Community of Seventh day Baptists at Ephrata, Lancaster County, Penn'a.* Translated by Joseph Maximilian Hark. Lancaster, PA: S.H. Zahm, 1889.

The original *Chronicon Ephratense* dates to **1786** and, according to Hark, was written by two Ephrata residents self-named Brother Lamech and Brother Agrippa (Agrippa is also identified as both Peter Miller and Brother Jethro, and he inherited the role of Superintendent from Conrad Beissel). The work was written as Ephrata was in its final decline, and served as an attempt to establish the history of the community. The following pages present all passages that discuss the subject of music. Annotations are provided in indented italics.

“...it should be known that the unity of the spirit among the saints upon earth is as incomprehensible as God himself. This the Superintendent [Beissel] has remarked in his hymns, declaring that the bond of unity in the Congregation gathered under his service had something incomprehensible in it, otherwise it would long ago have been scattered by the tempter who ranged so fiercely against it.” (xv)

“At length [Beissel] was apprenticed to a baker, and as the latter was also a musician, he learned from him to play the violin, and had the opportunity to display his bright disposition at weddings, at which, when exhausted with fiddling, he would betake himself to dancing, and from this again return to the former; so that the wonder was all the greater when afterwards it was said he had become a priest.” (4)

One of the first recorded religious ceremonies of Beissel's religious community (a baptism in 1725) is described as including singing:

“for the powers of the new world were again poured out like a river, the singing was pentacostal (*sic*) and heavenly; yea, some declared that they heard angel-voices mingling with it, of which the reader has liberty to judge himself. Certain it is that in the times following it pleased the Spirit to bring revivals to men by means of song, so that at length there was developed such singing among the Solitary as has never been equaled by any party in the Christian Church from the days of Ignatius on, to whom was first made known by revelation the antiphonal style of the choral singing of the holy angels.” (36)

This statement reveals a retrospective teleological view that the Ephratensians assumed toward their own musical history. The implied logic is that if the first musical utterance of the community included the sounds of angels, then the subsequent flourishing was undoubtedly even more angelic. It reflects the pride that Ephrata held in its musical output and the importance of its social and religious function.

“In October of the year 1739... hitherto divine service had been held in the chapel of the Sisters; but now the fathers of the two mentioned Brethren, named Nägele and Funck, offered in the name of their sons to build a prayer and school house, which was granted them to do... [it] was raised up in December of the year 1739... This house of prayer was a large and sightly [*sic*] structure. Below was a large room furnished with chairs, and adorned with texts in Gothic letters, for the congregation. Here the Superintendent had his seat; behind him a choir-gallery was built, in the lower part of which sat the Solitary Brethren, and in the upper, the Sisters. In the second story there was another large hall, furnished with everything needed for holding the Agapae.” (119–120)

This quotation reveals architectural and functional information about one of the primary use buildings from 1739–1777, at which point it was converted into a Revolutionary War hospital. The description indicates two rooms in which singing took place. The ground floor with two choir sections (neither of which included Beissel), and then a second-floor room for Love Feasts, during which the Rose-Lilie-Blume Sequence was likely performed.

“On the 21st of September of this year [1740] the two societies separated from each other in divine worship, and the Brethren held their first midnight prayer meeting in their new house of prayer.” (121)

This passage indicates that some of the music performance was likely segregated, in which case a system was undoubtedly developed to account for revoicing of hymns. What is unclear was how segregated the services were? Did the entire community come together for S,A,T,B worship on a regular basis, or were unisex services the norm? The preponderance of hymns with none arranged for S,S,A,A or T,T,B,B would suggest that full community worship including hymns was more common.

“On the 5th of July, 1740, the last divine service of the congregation was held in the prayer-house of the Sisters, named Kedar. Thereafter the entire house fell to the use of the Sisters alone, a thing which no one had thought of when it was built; for at that time one lived without plans for the future, but allowed oneself to be governed by the spirit of the Community, without knowing what would be the outcome of the matter. Then a house-father, Henry Miller, paid the expenses for dedicating the prayer-house on Zion, which took place on the 16th of the same month; and now the congregation began to hold its services in this house. But it was not long

before the Superintendent declared himself thus: That it was not yet a settled thing for the congregation to hold its meetings in this house, and it would only be to its disadvantage if this should continue for any length of time. The congregation must build itself an own house of prayer; thus is it ordained in the divine order of the work, and I will render aid thereto in the spirit. In this way God kept the household in the Settlement in continual straits, in which all human reason was turned into folly... in the winter of 1740, which is still remembered for its severe cold, the Brethren of Zion and in the congregation joined together and provided a great supply of building lumber with which, the following summer, a large prayer-house was built named Peniel. Whoever beholds the various large edifices which the Brethren, aided by the congregation, erected inside of four years, must be astonished and marvel whence they received the strength and courage to accomplish such great things.” (127–128)

This quote might not be useful, but it gives a little more information on the architecture of the settlement.

“The Superintendent in those days [early 1740’s] was lifted above the world of sense, and had surmounted time with its changes. His hymns composed then are full of prophecy, and belong to the evening of the sixth time-period, that is, to the holy Ante-Sabbath. They represent the mysteries of the last times so impressively, that it seems as though the kingdom were already dawning. It appears that it was the intention to set upon a candlestick the wonders of the last times through the revelation of the heavenly Virgin-estate and of the Melchizedekian priesthood in America; for that these hymns were given unto him in visions he at times betrays, when he adds, ‘This did we see in the spirit,’ while ordinarily under similar circumstances he is very self-reliant. All these hymns are to be found in a new collection under the title, ‘*Paradisches Wunderspiel*.’” (134)

This passage indicates some of the background of the writing of the hymns in Paradiesches Wunderspiel. What is unclear is what is meant by “composed.” Is Miller referring to the text or to the music? It is logical to assume that it refers to the text because later, Miller writes:

“The prior wrote so much at this time, that he employed two Brethren in copying... his writings were kept hidden by his admirers long after his death.” (136).

“Meanwhile God’s work [music] went forward rightly in the two convents of Zion and Sharon (which was the name of the Sister’s convent), which caused a great stir in the land; for the people again fell into the old suspicion that there must be Jesuits from Mexico concerned in the matter.” (138)

Mexiphobia was alive and well even before the establishment of the United States.

“Thus far they had sought self-sacrifice in hard labor; but now the Superintendent was urged by his Guide to establish higher schools, of which the singing-school was the beginning. This science belongs more to the angelic world than to ours. The principles of it are not only the same all over the world, but the angels themselves, when they sang at the birth of Christ, had to make use of our rules. The whole art consists of seven notes, which form two thirds and one octave, which are always sung in such a way that you do not hear the tone which stands between two notes, thus occasioning a sweet dissonance, which renders the art a great wonder. It is also remarkable, that, although so great confusion of languages arose, the singing remained untouched. But as everything necessary in the Settlement had to be stolen from the world-spirit, so also in respect to singing. The Superintendent did not know anything about it, except some notes which he had learned on the violin. But a certain house-father, by the name of Ludwig Blum, was a master-singer, and was also versed in composition; he once brought some artistic pieces to the Superintendent, which induced him to make use of the Brother in his church building.

“Now those of the solitary, of whom about seventy of both sexes were in the Settlement, were selected who had talent for singing, and the above mentioned Ludwig Blum, together with the Superintendent, arranged a singing-school in the Settlement, and everything prospered for a time. But the Sisters at last complained to the Superintendent that they were sold to one man, and petitioned him to manage the school himself, saying that they would steal the whole secret of the schoolmaster and hand it over to him. The Superintendent soon perceived that this advice came from God, for as the event proved, quite different things were hidden under it, for which the good school-master’s hands were not made. And now the Sisters told the Superintendent everything they had learnt in the school, and as soon as they saw that he had mastered the art, they dismissed their school-master, at which he took such offence, that he left the Settlement, and did not walk with them any more, and when asked, why he had left the Settlement he said: The singing broke my neck. Before he left he made the following declaration to the Superintendent: ‘A king’s daughter took a poor peasant’s daughter into her company, because she was gifted with various arts and abilities; however, after she had learnt all her arts, she thrust her off and banished her into misery. I, therefore, ask the Superintendent, whether the king’s daughter treated the peasant’s daughter justly?’ The Superintendent thereat showed him all kindness, and promised him, since there was not anything more for him to do in the Community, he would go with him in spirit, and remember him in his prayers before God. He afterwards showed him much favor, and thus the Superintendent was against his will inveigled into this important school.

“Before the commencement was made, he entered upon a strict examination of those things which are either injurious or beneficial to the human voice, in consequence of which he declared all fruit, milk, meat, to be viands injurious to the voice. One might have thought that he borrowed this from the teaching of Pythagoras, in order to break his scholars of the animal habit of eating meat, of which habit he was never in favor. When bringing all this before the Brethren for examination, they observed that he crossed some words with his pen, by which he had declared the love of women as also injurious to the voice. When asked why he did this, he answered that some might take offence at it. But the sentence was retained with full consent of the Brethren, and the writing was added as preface to the hymn-book. This was but fair, for who does not know that carnal intercourse strains not only the soul, but also weakens the body, and renders the voice coarse and rough; so that the senses of him must be very blunt who cannot distinguish a virgin from a married woman by her voice. Much concerning the fall of man can be explained from the voice. It is a well-known fact that the voices of nearly all people are too low, and this occasions the sinking of the voice in church-songs. On the contrary, it cannot be explained how the voices of friars who keep their vows change for the better; he who in his youth was a skillful bass singer, may become an excellent tenor singing in his old age.

“But he also added to the things necessary to be observed in united song, that godly virtue must be at the source of our whole walk, because by it you obtain favor with the spirit of singing, which is the Holy Spirit. It has been observed that the least dissension of spirit in a choir of singers has brought confusion into the whole concert. The singing-schools began with the Sisters, lasted four hours, and ended at midnight. Both master and scholars appeared in white habits, which made a singular procession, on which account people of quality frequently visited the school. The Superintendent, animated by the spirit of eternity, kept the school in great strictness and every fault was sharply censured. The whole neighborhood, however, was touched by the sound of this heavenly music, a prelude of a new world and a wonder to the neighbors. But it soon appeared what God intended with this school. Afflictions were aimed at, and these were plentifully imposed upon both sexes, in so far that a lesson seldom ended without tears; although within the Brethren the essence of wrath was stirred. And though strange scenes occurred, no one ventured to check the Superintendent, for so far everyone believed that he acted as God’s commissioner, until at last Samuel Eckerlin, one of his principal adherents, when required to submit to the rules, left the school whereby he fell under the hatred of the Brethren, and his spiritual growth faded in consequence of it.

“The Superintendent conducted the school with great sternness, so that whoever did not know him, might have thought him to be a man of unchecked passions. At times he scolded for one or two hours in succession, especially when he saw that they were under a ban, and at

such times he looked really majestic, so that even his countenance glistened. When the Sisters saw that a continual quarreling was going on in their school, they took counsel among themselves to find out the cause of this quarreling, and came at last to the conclusion that it must be in the difference of sex, and, therefore, determined to give up the school. But they were greatly mistaken in the cause. It was the very opposite. For God assigned to him a dangerous post, where many a saint had already lost his crown; besides some had even tried to cut off his locks, and who knows whether some such people were not among his choir. Meanwhile they sent a Sister, Tabea by name, who was bold enough for such a mission, to inform the Superintendent that they would break off all connection with the school entirely. Thereupon the Superintendent asked them, whether they would free him of all responsibility before God, to which they answered ‘Yes.’ Thus was the spiritual union between the Superintendent and the Sisters sundered by this imprudent counsel, and he entirely withdrew his favor from their house.” (160–163)

“About this time a young man, named Daniel Scheibly, was bought¹ from a ship by the Brethren, and because he was of good manners, they extended to him the right hand of Brotherhood. Because the above mentioned Sister Tabea had thrown off the yoke of Christ and was become a freed-woman, she incautiously engaged in a secret correspondence with this young man, and at last promised to marry him. Such an uncommon thing in the Settlement soon became rumored abroad. A conference was held about it, and she was asked by the Brethren why she had seduced their servant, and they demanded back the money they had expended for him; but at last they came to an amicable settlement for conscience sake, and relieved her of the debt. Finally the time of their marriage arrived. One of the house-fathers was to officiate; then, while she stood before him in the dress of a matron, having laid aside the habit of the Order, and the moment had arrived for them to be united, the Superintendent called her apart, and took her again under his protection; whereupon she dismissed her bridegroom and again entered the Sisters’ House. To atone for the scandal she had caused she shed many tears of fervent repentance, by which she washed off the stain from her habit, wherefore also her name Tabea was changed to Anastasia, which means ‘One risen from the dead.’ Her bridegroom, however, left the Order, and fell back into the world.” (163–164)

Biographical information on Anna Thomen (also known variously as Tabea and Anastasia):

“It seems fit briefly to mention some incidents in the life of this Sister [Tabea/Anastasia]. She was the youngest child of a respectable family in the Canton of Basel, Thomen by name, and she was the first in the family

¹ Daniel Scheibly was likely an indentured servant.

who was among the elect, and entered the Sisters' convent in the bloom of youth. Her brother and sister soon followed her, joined the Order, and ended their course in the Settlement, and last the parents followed. That is what a pious minister in Switzerland, Lucius by name, had told them when taking leave, namely, that there were many sects in the country they were going to, therefore they should join the most despised. She was accomplished and well formed, endowed with fine natural gifts, and was an excellent singer, on which account she was of much value to the Order. She was fortunate also in enjoying the confidence of the Superintendent, and was his right hand in the important work of the singing-school, spending many a sleepless night over it. At one time he gave her many tunes of his composition to copy, which so fatigued her that she at last fell asleep, and cut his tunes into pieces.

"Her subsequent fall was the consequence of her excessive human nature. The Superintendent had at that time often warned the Solitary against the outward church, because it usually produced husbands and wives. She, nevertheless, was always prominent in church visitations, and her friendly disposition drew everyone toward her, so that her fellow-combatants were little noticed aside of her. This stirred up envy within them, and they mockingly called her Court Cavalier. To this was added, finally, the death of her faithful guide, the Superintendent; in consequence of which she confided in others who could not help her in her Solitary life. Meanwhile by her travels she lost her fellowship with her Sisters, and thus also her home in the convent, which obliged her in her old age to marry a rich merchant, after having been a nun 30 years. For all this she was indebted to her unsanctified natural gifts. This, however, was a great loss to her, because she had taken the vow of perpetual virginity, and had on that occasion allowed her head to be shaved. After a short period of wedlock she was transferred into eternity. May God give her a blessed resurrection, and not repent him of His gifts and calling." (163–164)

This biographical fragment of Anna Thomen (Tabea/Anastasia) gives evidence of the importance that women played in the musical life of Ephrata. The episode regarding Beissel giving her tunes to copy is notable because of the term "cut his tunes into pieces." This is unlikely a literal explanation. What is probable is that she rearranged Beissel's hymns and/or wrote alternative melodies. Given that Anastasia's name appears in many of the manuscripts, and that she is given a degree of attention by historians (see, Dorothy Duck among others), this theory holds some credence.

"The example of this Sister [Anna Thomen/Tabea/Anastasia] influenced the others again to submit to the guardianship of the Superintendent, so that the school was re-commenced. Soon after a choir of Sisters appeared in the meeting, and sang the hymn, "God, we come to meet Thee," with five voices, which was so well received in the Settlement, that everyone had his name entered for the choir, so that one did not know who should perform the outside work. But this heavenly art also soon found its

enviers, for one of the house-fathers publicly testified and wrote against it, but the Brethren reprimanded him and said: The wisdom of God had ordered this school to their sanctification, they had sweated in it and endured school discipline, therefore they would not permit a stranger to interfere. After the Superintendent had with much trouble broken the ice, and taught the first principles of singing to the scholars, he divided them into five choirs with five persons to each choir, namely, one air, one tenor, one alto, and two bass singers. The Sisters were divided into three choirs, the upper, middle, and lower; and in the choruses a sing was made for each choir, when to be silent and when to join in the singing. These three choirs had their separate seats at the table of the Sisters during love-feasts, the upper choir at the upper end, the middle at the middle, and the lower at the lower end; in singing antiphonally, therefore, the singing went alternately up and down the table. Not only had each choir to observe its time when to join in, but, because there were solos in each chorale, every voice knew when to keep silent, all of which was most attentively observed. And now the reason appeared which induced him to establish such choirs of virgins. It was with him as with Solomon, he was zealous to make manifest the wonderful harmony of eternity, in a country which but lately wild savages had inhabited; for God owned this to North America as an initiation into the Christian church, therefore these choirs belong to the firstlings of America. The contents of these songs were entirely prophetic, and treated of the restoration of the image of Adam before his division, of the heavenly virginity, the priesthood of Melchizedek, etc. The gift of prophecy overflowed the Settlement like a river at that time; and close observation showed that the beautiful sun of Paradise had then already reached its meridian, but afterwards inclined towards its setting, and was at last followed by a sorrowful night, as will be shown in its place. This wonderful harmony resounded over the country; whoever heard of it, wished to see it, and whoever saw it, acknowledged that God truly lived among these people.” (164–165)

The mention of “five voices” here suggests that the fifth voice was not necessarily intended for Beissel to perform, and that there was a practice of voicing limited to singers of only one sex.

“And now let us tell for the information of those who are versed in this art, how he explained the first principles of singing so simply that even a child could understand them; therefore he did not care for the artificial terms of the masters, which rather obscure than enlighten the art. Accordingly, whenever he took a hymn in hand, in order to compose a tune to it, he was careful to represent the spirit of the hymn by the tune; then after he had composed a choral-song, he fixed the metre, not according to custom, but as the nature of the thing required it. He, however, soon found out that some of the melodies were very strained, and that notes occurred which did not belong there. Thus he discovered the key, for every key has its

own peculiarity, and adopts only such notes as are natural to it, and this is the reason why the melodies of Lobwasser² have a strained sound, because the key to them was not understood, and notes were thus used which were not suitable. In order that he might not make mistakes in composing, he had for each key certain dominant notes, commonly four to the octave, which he called rulers, but the three other notes, servants. Thus in the f tunes, f, a, c, f, are the rulers, but g, b, d the servants, and although it sounds ill if a servant is made ruler, the composer, nevertheless, must know when it is proper to swerve into another key. This gives a very charming variation to the song, provided it resolves itself again into the original key before the end. The Superintendent was a master in this, but his scholars suspected that he had done it in order to find a cause for fault-finding with them; for as soon as they changed to another key their voices fell into disorder.” (165–166)

By this description, one might be able to locate the hymns that modulate as being attributed to Beissel.

“When he attempted to compose the bass and middle-voices he encountered new difficulties, for you must know that vocal music, as well as *mathesis*, have their unalterable first principles, which angels even observe in their song. These he did not know, neither was he able, like masters in music, to find the concordance by means of instruments; at last he invented certain schedules, a special one for each key, in which he laid down the proportion between the soprano and the other voices, whereby composition was greatly facilitated. For instance, in the key of F, the F in the soprano corresponds to A in the tenor, and C in the alto; the bass, however, has the octave of the middle voices. All his tunes have two basses; but he also composed some for six voices, and even for seven, namely, two soprano, one alto, two tenor, and two bass; for that purpose, however, he after all had to use two octaves. His last work, by many masters declared the most important, were the choral-songs. They were brought to light, partly printed, partly written, Anno 1754, under the title: ‘Paradisiacal Wonder Music, which in these latter times and days became prominent in the occidental parts of the world as a prevision of the New World, consisting of an entirely new and uncommon manner of singing, arranged in accord with the angelic and heavenly choirs. Herein the song of Moses and the Lamb, also the Song of Solomon, and other witnesses out of the Bible and from other saints, are brought into sweet harmony. Everything arranged with much labor and great trouble, after the manner of singing of the angelic choirs, by a Peaceful one, who desires no other name or title in this world.’

“It is reported that the angels singing antiphonally appeared in a vision to St. Ignatius, and thus their methods found their way into the

² This presumably refers to the “Lobwasser Psalter” of seventeenth-century Germany.

church. It is possible that in former ages they were more in use in the convents; now but little is known of them. Yet one of these tune-books came over the ocean, and we are informed that, being engraved on copper, it was printed at Augsburg; but we cannot answer for it. When already half the Settlement was burdened with this work, the house-fathers, too, came to engage in the wonderful music, for the powers of eternity, which were embodied in it, had such an effect that whoever heard the song was forcibly attracted by the goodness of God. Some time during the night was fixed for the school-hour, and two Brethren were appointed teachers; but they showed such diligence in the school during the winter that they neglected their domestic duties, which rendered it necessary to close the school. But the Superintendent, in consideration of the fact that such gray heads had paid so much honor to the work of God, in so far that they suffered themselves to be children again, had a music book for four voices written for them, which he presented to their Community. Their veneration for this music was so great that everyone wished to possess the book, and whoever had it accordingly fell under judgment, as happened yonder with the ark of the covenant. The book thus wandered from house to house, till at last nobody wished to have anything to do with it.

“After the Superintendent had accomplished such an important work for the benefit of the spiritual Order at Ephrata, it was resolved, at a general council, that both convents present him with a worthy reward as a testimonial of filial esteem. This was to consist of two complete music books, furnished for all voices, one of which was to be made by the society of the Brethren, the other by that of the Sisters. Both parties put their most skillful members to the task. On the part of the Brethren three of them worked at it for three-quarters of a year. It contained about 500 tunes for five voices; everything was artistically ornamented with the pen, and every leaf had its own head-piece. The Superintendent’s name stood in front, skillfully designed in Gothic text; around it was a text of blessing added by each Brother. The work of the Sisters was not less remarkable. It was artless and simple, but something wonderful shone forth from it, for which no name can be found.” (166–168)

This paragraph describes the Ephrata Codex (or the Ephrata Codex plus one more volume – perhaps the “Blume Saron” currently located in the collection of The Ephrata Cloister) and attributes the first half to the Brothers and the second half to the Sisters. If it describes the Ephrata Codex in its entirety, then it does explain why there is such a difference in the second half of the book, which is also the part that corresponds to the music marginalia. If this is indeed the case, then the marginalia would have been created by women. It would also explain the composer inscriptions for Hanna, Ketura, and Föben.

“These two books were reverently presented to him, and the Brother deputed thereto thanked him in the name of the whole Brotherhood for his faithfulness and care. He accepted their present

graciously, and promised to remember them in his prayers. There were some instances when the Superintendent showed himself to be a great man, and this was one of them. Many might object that he was ambitious, but those who knew him more intimately, know how far he was from it. But the fact is, he was to make manifest the manners of the New World among his followers, and how everyone must esteem his neighbor higher than himself; and herein did his disciples faithfully follow him, according to the simplicity of those times.

“Before we conclude this chapter, let us mention the writing-school, where the writing in ornamental Gothic text was done, and which was chiefly instituted for the benefit of those who had no musical talents. The outlines of the letters he himself designed, but the shading of them was left to the scholar, in order to exercise himself in it. But none was permitted to borrow a design anywhere, for he said: ‘We dare not borrow from each other, because the power to produce rests within everybody.’ Many Solitary spent days and years in these schools, which also served them as a means of sanctification to crucify their flesh. The writings were hung up in the chapels as ornaments, or distributed to admirers.” (168–169)

The Chronicon documents a great deal of internal strife at Ephrata among the Brethren during much of the first part of the 1740s (until the departure of the Eckerlin brothers in 1745). The Chronicon also details travels of several brothers to places as far as New London, Connecticut. The majority of the extant hymnals were produced during this time as well, which would lead one to assume that the Sisters were largely responsible for their creation.

“But the hardest for him [Brother Jethro, presumably] was, that access to the Superintendent’s person was prohibited him except by permission of the new Prior; and because the new Prior stood so much above him by virtue of his office, he endeavored again to gain the fellowship of the Superintendent. For that purpose he composed a hymn about the virtues of his spiritual guide, (to be found among the Brethren’s hymns, and commencing: ‘Come, come soon my friend,’ etc.,) which, after having enclosed it in a letter, he sent to the Superintendent through the above mentioned Prior. It produced its desired effect, for when the Superintendent read it to the latter, and the flattery it contained, his countenance paled, and he began to doubt whether he would ever master his office. Some time after this the Superintendent came into the Brethren’s writing-school, nodded to this Brother, led him aside, addressed him in a very friendly way, said that he had received his holy remembrance in the song, and that he would stand up for him.” (196–197)

This passage reveals three important details. First, it gives a clue about the procedure of work among the Brethren’s school. Presumably, Brethren could write their own hymns, which then implied music as well. The other detail is about the hymn, “Come, come soon

my friend,” which is likely “Komm doch bald mein liebster freund.” This hymn is attributed to Sister Eugenia, according to Viehmeyer.³ If Viehmeyer is indeed correct, and he likely is because he presumably found the attribution of the hymn to Eugenia written in a copy of the Neuvermehrtes Gesäng (the hymn does not appear before its 1762 publication), then perhaps Miller’s story is apocryphal. Or, perhaps, Miller’s account masks some of the agency of the sisters. As most subaltern historians would agree, women are underrepresented in chronicles of colonial America; the Chronicon, having been written by men, is no exception. The final detail deals with timing. If this hymn was not published until 1762, then Miller’s timeline is muddled. This story takes place shortly after the departure of the Eckerlins in 1745. The use of a hymn that was published at most 17 years later raises questions of chronology of both the hymn and the Chronicon.

“In person she [Mother Maria] was small, but she had keen senses. She was a great admirer of the humble life of Jesus Christ... Besides she had fine gifts in writing letters and hymns. In her letters she usually signed herself: ‘Maria, God’s servant;’ and her hymns are full of unction and spiritual thought.” (284)

This passage proves that female authorship (of texts) was a common and accepted practice at Ephrata.

“What [Beissel] accomplished in the art of music, which he learned without any human instruction, has already been mentioned; he composed not less than one thousand tunes for four voices, of which none interfered with the other. His printed hymns number 441.” (287)

The passage accomplishes the important role of cataloguing the production of Beissel’s compositions and hymns. It is interesting that there are only 441 textual hymns attributed to him. Viehmeyer places the number at 499.⁴

³ Viehmeyer, *Index*, 137.

⁴ Viehmeyer, *Index*, Author Index, 11.

Appendix E: Letter from Peter Miller to Benjamin Franklin

The letter describes the Ephrata Codex and can be found here:
<https://founders.archives.gov/documents/Franklin/01-18-02-0087>

To Benjamin Franklin from John Peter Miller, 12 June 1771
 From [John] Peter Miller

To Benjamin Franklin Esquire!
 Ephrata in Pennsylvania the 12th. of June 1771.
 Sir!

Being prevented by many Interruptions, the Discharge upon your worthy Letter was so long postponed. I send you hereby a Collection, which for the most part uncommon. I do not pretend, that they Word for Words hath been the Father's Tenets; for he himself would never publish any, and protested against others, which, by doing also, hath increased the Division in the Church. Yet can I give Assurance, that if the Father was alive, and would read them, that he would own them. I wish, that it hath been in my Hand, to make all palatable according to the modern Taste: but Truth hath haired Lipps, and used in its Utterance a rough Tune. I offer the whole to your Freedom, either to burn or publish the same, or to make such alterations, as you think best: for altho' I am convinc'd of the Veracity of the Substance of the whole, yet must I sue for Pardon when the Expressions are defective, for I am a Foreigner to the Idiotism of the Language, which I hope to obtain from your Clemency. I hope, the whole will be forwarded by the Care of your Lady, with which and her Family we have in your Absence cultivated the same Friendship, which was established for many Years: but I gave Mr. Christ. Marshal Liberty, to peruse said Writings, and even to copy of for his Friends, if he would, which have inquired for such Things, which I thought necessary not to conceal from you.

The Present, which I have added, was the Father's musical Book, wherein are contained the most part of the musical Concerts, by himself composed. It did cost three Brethren three Quarters of a Year Work to write the same: by the Imbellishment thereof it will appear, what a great Regard we had for our Superior, in the whole Book there is no musical Error. And as it was written, before the Mystery of Singing was fully discovered, therefore are not all the Keys therein mentioned. The Masters of that Angelic Art will be astonished to see, that therein a Man, destituted of all human Instruction, came therein to the highest Pitch of Perfection meerly through his own Industry. Also that, when he did set up a School in the Camp, not only the Members of the Single Station were therewith occupied for Many Years: but also the Family-Brethren were also thereby enamoured, that their naturall Affection to their Families suffered a great Loss.

It is a Wonder, how the seven Notes and few half-notes can be so marvellously transposed, as to make thereby 1000 Melodies, all of 5 Tunes, and some of 6 Tunes, yea some of 7 Tunes, also that they came not one the other in the Way. In the Composition the Father had the same Way as in his Writings, viz: he suspended his considering Faculty, and putting his Spirit on the Pen, followed its Dictates strictly, also were all the

Melodies flown from the Mystery of Singing, that was opened within him, therefore have they that Simplicity, which was required, to raise Edification. It is certain, that the Confusion of Languages, which began at Babel, never did affect Singing: and therefore is in the Substance of the Matter in the whole World but one Way of Singing; altho' in particulars there may be Differences.

As concerning our Oeconomy: it is true that it received by the Father's death a severe Shok; yet have we through the Grace of God, both Brethren and Sisters, hitherto maintained our Ground and a visible Congregation. But shall not propagate the Monastic Life upon the Posterity; since we have no Successors, and the Genius of the Americans is bound another way.

I have your kind Greeting communicated both to the Brethren and Sisters in the Camp: which all send you their humble Reciprocation, the number of Brethren being 12. and of the Ladies 26 all good old Warriours. We all wish, that God would grant you in your high Age the Spirit of Rejuvenescency, and that, when Satiated with Years, you might occupy your Lot in the Lord's Inheritance: in which humble Wishes I in particular remain Sir your obedient Servant

PETER MILLER

P.S. Please to tell Mr. Neate the humble Respect from all the Camp, especially from Brother Obed and me.

Appendix F: Writings by Obed Snowberger

Writings by Obed Snowberger (1823–1895) discussing Ephrata and Snow Hill music. Toward the end of his life, Snowberger, the last resident of Snow Hill, seems to have attempted to provide explanations and an organization scheme for the Ephrata music manuscripts in his collection. Snowberger appears to be the last person to witness the practice of Ephrata music in its reincarnation at Snow Hill.

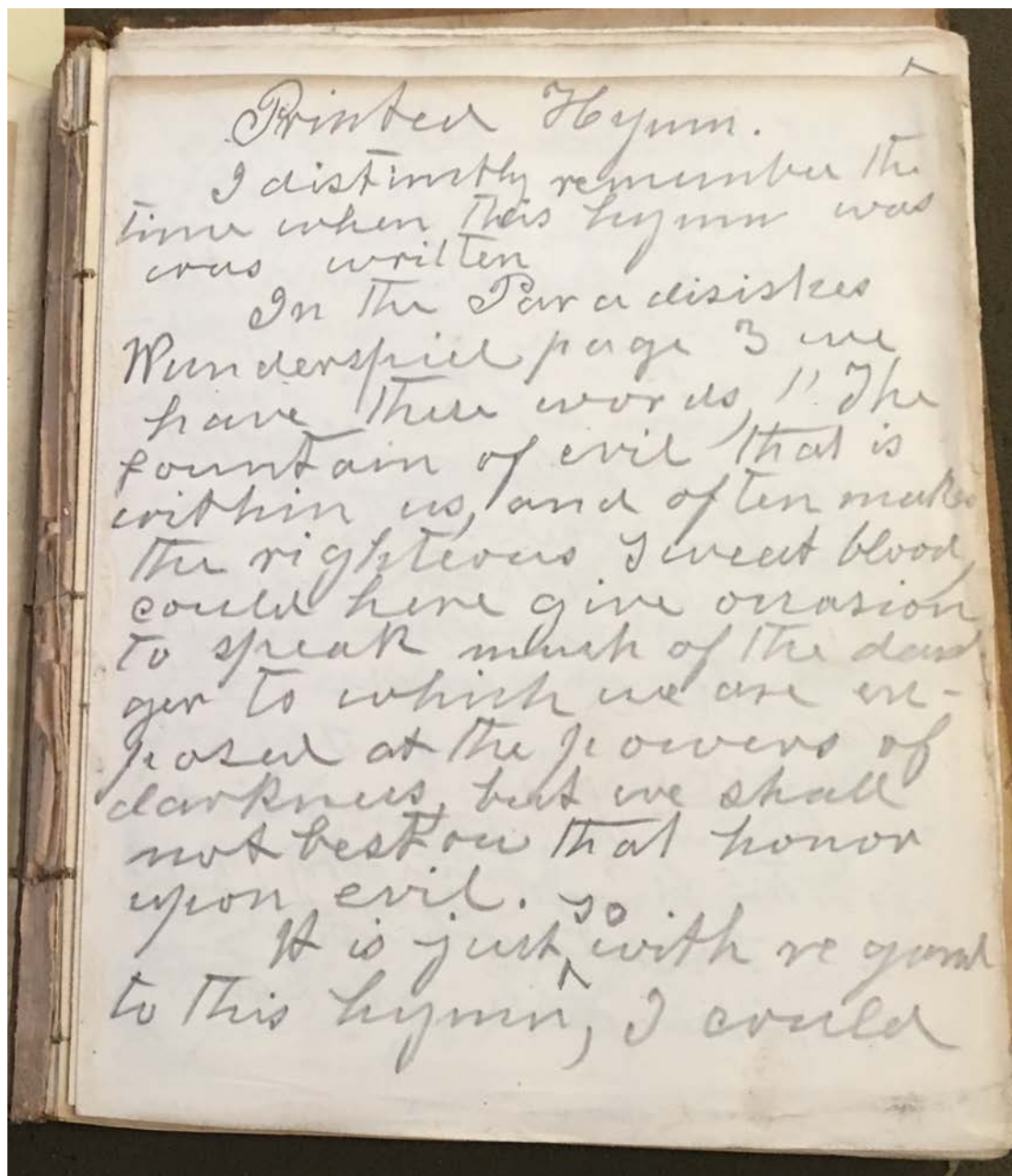


Figure F.1: Obed Snowberger's handwriting. Pennsylvania State Archives, MG 351, Item 385.

Snowberger, Obed. "Old German Books." December 23, 1883, no location given.

(Juniata, Historic Documents and Manuscripts. IM 28)

Old German Books

Copy

Dec 23 1883

It would appear from all accounts, that up to about 1730 and 35, no German type were yet found in America. Inquiries have been made to me, concerning a German hymn book published at Ephrata Lancaster Co. Pa. in English letter and printed by Benjamin Franklin.

It is like a dream to me that I once saw such a book about forty years ago; I do not recollect anything about the contents; but it seems to me it was rather a small book, small octavo form. That such a book was published appears to be quite certain. In one of the hymn books printed and published at Ephrata in 1762, the introduction commences reading in about the following manner.

“When some forty years ago, (1722) the spirit of awakening, the holy Dove, descended in these parts of the habitations of men, and took such a strong hold on the natural mind, that the foundations thereof began to quake; there was revealed at the same time, quite an amount of hymns; of which a collection was made, and published under the title of; Vorspiel der neuen Welt.” Precedents [*sic*] of the new world.

I do not know how to translate the word Vorspiel, notwithstanding it is very good language. It means as much as a small beginning of greater things that are to follow.

I was going to say, if there were some persons who have German hymn books, and find in them some hymns to, which they have no Melodies or tunes, I have quite a number of those old melodies on notes, I suppose about as there were sung one hundred and fifty years ago* I think it is a pity that this old music should be lost.

How I did delight when I was a boy to hear them sing.

Wo blieben [*sic*] meine sinnen,

Wie trueb ist mein verstund.

Where is my mind,

How dark is my understanding.

This hymn is in seven parts metre 7, 6, 7, 6, 6, 6, 7, 6. 1st part 15 verses, 2nd 24 v, 3rd 13 v, 4th 9v, 5th 16v, 6th 13v, 7th 20v Total 110. The subject is, the Crucifixion [*sic*] of Christ.

In the new hymn book, hymn 16, marked 77, is a mistake it should be marked 76. We have in the German over one hundred metres, and strange to say not a short metre, or 6, 6, 8, 6.

If any persons who wish to learn to sing German, had any occasion to sojourn a while in our part of country they could at my time have the privilege to copy the melodies which I have in my possession [*sic*].

* and I could in a few instances furnish persons with the notes of such melodies as they would like to have in one or three parts.

Snowberger, Obed. "Introduction to a small note Book sent to Abram H. Cassel of Harleysville Montgomery county Pennsylvania." November 25th 1885, Franklin County, PA. (Juniata, Historic Documents and Manuscripts. IM 28)

Introduction to a small note Book sent to Abram H. Cassel of Harleysville Montgomery county Pennsylvania

Ephrata Church Music.

This book I would suppose has been lying on the shelves at the institution of Snowhill for the last fifty years, and for all we know, a hundred years, as at least one person of the Ephrata persuasion [*sic*] resided on the grounds, at about 1775.

It is Ephrata manuscript, which from its appearance can be said for certain. Doubtless some one obtained it at Ephrata, and brought it to this place.

There is I believe no name found in the book, but from the appearance of the Penmanship I am throughly [*sic*] inclined to believe, it is the work of Conrad Beissel. I have a few pages of writing signed by his name, which I believe to be his hand writing, and which I can tell with at least some degree of certainty, when a piece of writing is from his hand and pen.

There [*sic*] three different sets of large notes Books made at Ephrata. Including the Chor=gesaenge there were four.

The first to the Weyrauchs Huegel, Incense Hill, a hymn book published in 1739. Containing about 360 pieces of music. The second to the gesang Der Einsamen Turtle [*sic*] Taube published in 1747. Containing about 375 pieces of music. The third to a small edition of the gesang der Einsamen Turtle Taube published in 1762. Containing about 210 pieces of music.

The note book to the gesang der Einsamen Turtle Taube the second named, is the best of the three, and was most used. In common speaking it was called the mittle Buch, how it took that name I never learned, but since it was the middle one of the three larger ones, I am inclined to think it on that account may have been called by that name.

The printing of the first lines of the hymns may be accounted for in about the following manner. The hymns are found in the mittle Buch. It would appear there was a time when more notebooks of the mittle Buch were wanted than could conveniently be brought out with the open, and to lessen the work, they printed an edition of books with headlines only, and the book at hand, is made up of pages printed for the mittle Buch.

The lines written at the top of each piece of music, are the first lines of hymns found in the Tauben gesang of 1762. I compared the music of about the first half of the book, with the music of the Tauben gesang of 1762. And found the music of each hymn to be the same.

I am much inclined to believe that the book is the work of Beissel himself. I draw my conclusions in about the following manner. I suppose when he set to work to compose the music to the Tauben Gesang of 1762. He found some of the printed pages of the mittle Buch lying over. Posibly [*sic*] all ready lined for the notes. He therefore found

it convenient after having composed a piece of music, to set it very correctly in the Book before us, to he used as a copy in bringing out the new note books.

The note making is of the best that was done at Ephrata, and the hand writing at the top of the pieces looks to me very much as the hand writing of Conrad Beissel (By'sel)

Obed Snowberger
November 25th 1885
Franklin Co Pa

This copy written September 20th 1886

Snowberger, Obed. "This book has been here at Snow Hill..." April 1890, Snowhill, PA.
(Juniata, Historic Documents and Manuscripts.)

(1)

This book has been here at Snowhill Franklin Co Pa over forty years, and possibly may have been here eighty or more years.

It was used here in the morning at five oclock, [sic] for 15 or 20 minutes in 1842

To all appearances it is the third and last edition to the *Weyrauchs Hügel*.

The music was composed on five parts.

To all appearances Bisel [sic] composed from one to two thousand times in his time

Obed Snowberger April 1890

(2)

It is easily seen that he revised the music he composed. And from the books at hand there is reason to believe that all the music he wrote would have made two thousand times.

<i>Weyrauchs Hügel</i>	1739	420
<i>Tauben Gesang</i>	1747	372
<i>Nach Klang</i>	1762	228
<i>Chor gesänge</i>	1754	<u>422</u>
		<u>1442</u>

There are other books besides which probably were his first compositions.

(3)

There is a correct distinction made between the Minor and the Major scales. A minor changes to C major and back again to A minor.

The best pieces perhaps are major scale on F. Next major scale on G. Then major scale on C then major scale on E then major scale on D then major scale on B. The only mistake I find is, that major scale on A and D are both marked alike F and C sharp.

The major fifth and major sixth are more used than in the Bass than in ordinary music of the day.

The composition to a great extent is by contrast.

(4)

The music was taught here at Snowhill first in about the year 1800 by Peter Lehman of Somerset Co Pa.

In about 1820 it was said to be excellent, it held its own to about 1845, when a decline became perceptible.

It disappeared about 1883. It is not sung at this time.

We suppose it must have disappeared at Ephrata in about 1815.

It appears to have existed at each place for a period of about eighty years.

(5)

I learned to sing the music in 1842 and sang it almost every day for four years. I composed one time on five parts, which was quite good.

I have one of Bi-sels [*sic*] pieces at Philadelphia now to have electrotyped on five parts.

I was born on the 20th June 1823 in Franklin Co Pa. I had nervous fever when 18 years of age, but recovered, was well up to Feb. 1887 when I took Malaria Fever, I am now lame in my hands that I cannot well hold a pen.

Obed Snowberger

(6)

The arrangement of the music is strictly in accordance with the German and English systems. The top staff is the air or leading part. C is on the lower line. The third staff next to the top is the Treble or rather counter C is on the third line. The second staff is the Tenor or seconds, C is on the fourth line. The lower staff is the Bass. F is on the fourth line.

The plan of composing is to avoid all discords. And there are reached certain cords hardly reached in the ordinary German and English music

Snowhill April 1890

Snowberger, Obed. "This is Ephrata Handwriting." May 6th, 1890, no location given.
(Pennsylvania State Archives, MG 351, Item 385)

It is assumed that Snowberger wrote these words at Snow Hill. It is included on a sheet as an insert to Pennsylvania State Archives MG 351, Item 385, which is a Snow Hill copy music manuscript for the 1749 Turtel=Taube Type 1. It is not known to what Snowberger's claim of Beissel's handwriting corresponds.

This is Ephrata hand writing, it looks very much like Bi-sels [sic] hand, and there is quite a probability that it is from his pen.

Then to it is his manner of preaching he had a great talent to continue a story and tell of great things that were to follow in the eternal world.

He in one place said, he often tried to encourage others, when he had not much to go upon himself.

May 6th, 1890
O. S.

Snowberger, Obed. "Printed Hymn." May 13, 1890, no location given.
(Pennsylvania State Archives MG 351, Item 385)

It is assumed that Snowberger wrote this short essay at Snow Hill. It is included as an insert to Pennsylvania State Archives MG 351, Item 385, which is a Snow Hill copy music manuscript for the 1749 Turtel=Taube Type 1.

(1)

Printed Hymn.

I distinctly remember the time when does hymn was was [sic] written.

In the Paradisisches Wunderspiel page 3 we have these words, "The fountain of evil that is within us, and often makes the righteous sweat blood, could hear give occasion to speak much of the danger to which we are exposed at the powers of darkness, but we shall not bestow that on or upon the evil."

It is just so with regard to this hymn, I could

(2)

tell the whole story, but it is not worth telling. A skirmish however did it take place, and the real cause was ignorance.

Soon after I came to the place in May 1842 I discovered that there were two parties, and in my estimation the principal cause was old and new school.

Peter Lehman died on the 4th January 1823, and his death to a considerable extent

(3)

ended his administration.

After his departure there remained two sisters on the place Elizabeth and Barbara Snowberger who were born on the ground and I have a good reason to believe that after Lehman's departure, Elizabeth was the leading mind at the place.

Elizabeth wants told me she went to Hagerstown and bought some for hats at five dollars a piece for the sisters.

(4)

I did not ask when it was, but I would rather judge in about 1820 or 1825.

It appears that along the period of 1810 and 1820 the number of sisters arranged at about six, and the only brother was peter Lehman, and probably John Snowberger worked in common.

After Lehman's death the large meeting [sic] were continued.

(5)

Elizabeth Snowberger once told me about a dispute she had with some one about making some arrangements for a meeting.

It clearly showed that certain other parties were grasping for power.

Here are discord took place I believe, already so far back as 1825 or 1830.

There was a beginning made for a new administration, a beginning for a different start of things.

(6)

On coming to the place in 1842 I found that the new administration, censured Peter Lehman's administration, and they supposed they were going to make things a great deal better.

There was a shade of a third party, who took middle ground. Just what the dispute was is not easily explained, but it was much of a contention

(7)

about the ruling power.

Benjamin Specht was appointed a preacher by the new administration.

Some of the old sisters were on his side, and there were those who were not on his side, and some parties did not know where they stood.

Here then were conflicting elements, calculated to bring a man in trouble.

(8)

On 10 June 1840 to some person from a distance of about 5 miles, well known came to this place to speak of doctrines of religion.

It was in the forenoon [*sic*]. So Benjamin Specht dropped his work, and spoke with the person to or three hours.

There was no just cause for any one to say anything, but in opportunity presented itself, for persons to show where they stood.

May 13th, 1890

Obed Snowberger

Snowberger, Obed. "Theological Questions to the Hon. Judge Patterson of the Courts of Lancaster City, Pa.," *Waynesboro Gazette*, May 21, 1891.

Honorable Sir: – It is well known to you, that oftentimes a difference exists between things above surface, and things under the surface. It is precisely so, with the Ephrata and the Snow Hill Institute.

A German printing office was established at Ephrata, Lancaster County, Pa., in 1742. In 1747 a hymn book was printed, containing about two hundred hymns. From that period up to 1786, some twelve volumes, more or less, were printed.

Of these books, a considerable number, were from time to time, brought to the Snow Hill Institute.

MISSING TEXT HERE

Differences of opinion, were sufficiently strong, to give rise to what in church history, commonly is termed, Old and New School.

The Old School party, could be said to be intense readers of the Ephrata books. The New School party, censured the New School party for setting aside, some of the first principles of the Ephrata church. The Old School party, contended for the authority of the church. – The New School party, for the authority of the Scriptures. The Old School party, contended for the government of the Spirit. The New School party, for the government of the letter.

At Ephrata, in about 1730–40, great attention was paid to the cultivation of church music. They composed their own music; chiefly on four and five parts. Some few pieces on six and seven parts. – Books were written with the pen, in volume as large, and some at the present day, would cost \$1.50.

The music was introduced at Snow Hill, by Peter Lehman in about 1795–1800, and ceased to be heard in about 1880–85. We have no account, when the music ceased to be heard at Ephrata, but would suppose, in about 1815–20. It is no longer sung at any place.

It is well known that the New School party, made no effort to perpetuate the music, and with the decline, of the Old school party, at the Snow Hill Institute, the Ephrata church music disappeared.

Obed Snowberger
May 14th, '91
Quincy, Pa.

Snowberger, Obed. "This book is the penmanship of Benjamin Specht..." no date or location given. (Pennsylvania State Archives MG 351, Item 385)

Based on its inclusion one of three inserts found in Pennsylvania State Archives MG 351, Item 385, which is a Snow Hill copy music manuscript for the 1749 Turtel=Taube Type 1, it is likely that this essay dates to May of 1890.

(1)

This book is the penmanship of Benjamin Specht. There can be no mistake about it. It was old Ephrata custom for persons not to put their names to their writings. And appears to have been a custom among those who wrote in ages past.

I stayed one year (nine months [inserted as a correction]) in the same room with him. This was from May 1842 to May 1843. He died on the 6 May 1843. Age 31 years three months and 11 days.

He was a good hand

(2)

at most kinds of work, and was well till [sic] January 1843.

One day while we were at work on window frames for the new house he was taken with a kind of trembling spell. These spells came over him from time to time. One morning he said he had spit blood during the night and he believed he would die, but I should not say anything.

(3)

He was born on the Alleghany in Somerset Co Pa and came to Snow Hill in about 1834.

He was appointed a preacher we think in about 1838. He did not preach very much but only spoke after others had preached.

He read a great deal in the Ephrata books and believed strongly in the teachings they contained.

He tried his hand in making hymns, some of

(4)

which have considerable weight.

He also wrote some lessons, of which a few remain. He was very strict in his ways, and anything like idleness and vain conversation was far from him.

Appendix G: Firsthand accounts of Ephrata musical practice

1744

[No Author]. *Der Hoch-Deutsch Pensylvanische Geschicht-Schreiber* 49 (August 16, 1744). Quoted in Reichmann, Felix, and Eugene E. Doll. *Ephrata as Seen by Contemporaries*. Allentown, PA: The Pennsylvania German Folklore Society, 1953.

“On June 23rd, while the Indians rested, our Governor with some of the other delegates and many gentlemen went to Ephrata. Here they attended a singing-hour of the single brethren, who sang choral music in four voices... The governor and his party then visited the single sisters, who also held their singing-hour, singing in chorus in four voices.” (38–39)

This quote reveals that the brothers and sisters sang separately, perhaps more often than they sang together. It then begs a question regarding distribution of vocal parts in a S,A,T,B construct. Lucy Carroll’s ideas might be correct here.

1751

Christopher Sauer to the Editor of *Acta historico-ecclesiastica* of Weimar (“Copey eines merkwürdigen Schreibens des Herrn Sauers in America, die Bekehrung der Wilden und Andere besondere Dinge betreffend, welches er nach Frankfurt an einen seiner Bekannten überschickt, nebst dem englischen gedruckten Diaris, daraus er diesen kurzen Auszug gemachet”). In *Acta historico-ecclesiastica, oder gesamlete Nachrichten von der neuen Kirschen-Geschichten* 15 (1751): 210–216.

“In addition to the hard work of the day they have to sign from music, not only in four but in six voices – and, what is more, all tunes composed by Beissel. For this they have very large handwritten books, and those who understand the art say that they never heard such artful music.” (210)

This is a description of Ephrata for a readership in Germany. It reveals that by 1751, six-part music at Ephrata was commonplace enough that it warranted mention. It also identifies Beissel as the composer of all of the hymns.

1753

Acrelius, Israel. “Visit by the Provost Magister, Israel Acrelius, to the Ephrata Cloister,

Aug. 20, 1753.” In Acrelius, Israel. *A History of New Sweden, or the Settlements on the River Delaware*. Translated by William M. Reynolds, 373–401. Philadelphia: Publication Fund of the HSP, 1876.

“The sisters also live by themselves in their convent, engaged in spinning, sewing, writing, drawing, singing, and other things. The younger sisters are mostly employed in drawing. A part of them are just now constantly engaged in copying musical note-books for themselves and the brethren. I saw some of these upon which a wonderful amount of labor had been expended.” (375–376)

This quote reveals details about the music manuscript production at Ephrata, specifically noting that it was the sisters who copied and produced them.

“Mr. George Ross had a desire to see the sisters and hear them sing. Müller [Peter Miller], however, would not go to them to urge this upon them, but said, ‘You may yourself ask them for this, and perhaps you can effect more with them than I can.’ We went and knocked at the convent door. Their Prioress [Maria Eicher (Mutter Maria)] came out, and when she heard our request, she bade us remain in the church until the sisters came in the proper order to sing. We received an invitation, and went up a still narrower set of stairs than any that we had before seen, and came into a large room; in that there were long tables, with seats upon both sides of them. Here there were some of the sisters sitting, and writing their notebooks for the hymns – a work wonderful for its ornaments. Six of them sat together and sang a very lovely tune. Both before and after the singing, the sisters talked both with us and with Müller quite freely about one thing and another, and seemed to be quite pleased. Both at our entrance and our departure we shook hands with each of them, and they testified their friendship, according to their custom, by a peculiar position and pressure of the hand.” (380–381)

This provides more information about the singing of the sisters. Their performance for Acrelius took place in an extra-liturgical setting. It was also performed by six of the sisters, although it is unclear whether the music was in six parts or fewer. It also reaffirms the sisters’ production of the music manuscripts.

“We now went to the third church, which stands on the hill by itself, in which service is held once a month, and the whole congregation comes together from both convents, as well as from the country.” (387)

Here is evidence of some of the variation in worship practices of Ephrata. Once a month the entire community would come together for a service along with the householders in a structure specifically built for this purpose. Specifics of this service are provided by Acrelius:

“The church was not large, and could be filled by some hundred persons. The forepart of the church was the third part of its size, the floor of which was some steps higher than the other part, and there sat the cloister brothers in their order. Müller [Peter Miller] and Eleazar, together with some others, sat on cross-seats opposite to one another, the others on long benches on both sides, and also in the rear. Above, the sisters of the cloister had their gallery, so arranged that neither they could see the congregation nor the congregation see them. Father Friedsam [Beissel] had his seat separate between that high choir and the rest of the church. The cloister brothers went in through a little door to the high choir, whereupon the sisters immediately followed. But Müller conducted me in through the large door, and gave me in charge to the sexton, who immediately showed me my place in the foremost seats. In the church there were more people both of their own and of other forms of faith.

“When they were all assembled, they sat for some moments perfectly still. In the meantime Father Friedsam was seen to be preparing himself; he held his hands upon both his sides, threw his head up and down, his eyes hither and thither; pulled at his mouth, his nose, his neck, and finally sang in a low and fine tone. Thereupon the sisters in the gallery began to sing, the cloister brothers joined in with them, and all those who were together in the high choir united in a delightful hymn, which lasted for about a quarter of an hour. Thereupon Müller arose and read the third chapter of Isaiah...

“...Müller went forward to Father Friedsam and proposed that a psalm should be sung. It is to be remarked that every one has the liberty of speaking and suggesting anything profitable to the congregation. Then Father Friedsam hinted to a brother, who sat on a bench nearest to him in the church, that he should begin, and himself raised the tune; the said brother began the psalm and led it. Father Friedsam also united in it, as also the brethren and sisters, who sat in cross-seats in front, having psalm-books and also note-books; but the cloister people, as well as the rest of the congregation, were silent.

“It is to be observed that to every psalm there are three different melodies, according to which the note-books are written by the sisters of the convent. Different brothers, as well as the sisters, understand vocal music, as also does Father Friedsam. When they sing, each one holds a note-book as well as a psalm-book, both of which are of quarto size, looking into both alternately, which custom would be more difficult if the singing were not performed so regularly every day.”
(387–389)

This quote yields a good degree of information concerning Ephrata musical life:

1. *It establishes the geography of liturgy. The solitary brethren and sisters are separate from the rest of the congregation, and Beissel is alone. The sisters have a balcony*

that is secluded and private; no one can see them. Music takes place in different parts of the structure, most likely antiphonally.

2. *It describes Beissel as the intoner of pitch. For both musical events in the passage, Beissel provides the starting note, after which other members of the congregation lead.*
3. *It describes two separate pieces of music. The first is a “delightful hymn,” led by the sisters, and then the brothers, lasting about 15 minutes. This could be the Rose-Lilie-Blume sequence. The second is a “psalm,” which might be an awkward translation of “hymn.”*
4. *It restricts the activity of singing to the solitary brethren and sisters. Acrelius notes that the congregation is silent during the second piece of music. The phrase “different brothers understand vocal music” indicates that perhaps not all of the brothers sang.*
5. *It provides details about the mechanics of music performance. Two books (the printed hymnal and the music manuscript) were required to perform hymnody.*
6. *It establishes that music was performed on a daily basis at Ephrata.*

“It is to be remarked that, as they hold their Sabbath on Saturday, they are in the midst of their work on Sunday, which is not only in conflict with all Christian order, but also against the fundamental law of the land, which expressly declares that Sunday shall be a Sabbath for all... They were therefore arrested and driven in great flocks to the jail in Lancaster. But they were not cast down by this, but sang hymns in their place of imprisonment...” (391)

This quote reinforces the notion that music was a regular activity at Ephrata, so much so that they were able to perform music from memory while in prison in Lancaster.

“Their rules, whether of the church, the household, or other usages, are as yet only oral, and are frequently changed, as seems to be demanded by edification. It is said that the brotherhood lives in the freedom of its conscience, and therefore without laws; and it is thought that some of the brethren do not yet know what the others believe.” (391)

This passage confirms that rules (and therefore musical function) were in consistent flux at Ephrata. For this reason, it is difficult to pin down a set purpose or function for any piece of music there.

1770

Edwards, Morgan. “Baptists in Pennsylvania, both in British and German...” In *Materials towards a History of American Baptists*. Vol. 1 (1770), 94–95. Quoted in Reichmann, Felix, and Eugene E. Doll. *Ephrata as Seen by Contemporaries*. Allentown, PA: The Pennsylvania German Folklore Society, 1953.

“Their singing is charming; partly owing to the pleasantness of their voices, the variety of parts they carry on together and the devout manner of performance.” (94)

“He was not adept in any of the liberal arts and sciences except music, in which he excelled. He composed and set to music (in three, four, six and eight parts) a folio volume of hymns, and another of anthems.” (95)

These passages show a description of the affect of the singing at Ephrata. It also reveals a small amount of information about Beissel as a composer. There do not appear to be any extant three-part compositions by Beissel, which therefore puts Edwards’ commentary in a bit of a doubtful shadow. By “anthems,” Edwards is presumably referring to the motets in the 1754 Paradisisches Wunderspiel.

.....

1772

[Duché, Jacob], “Letter V. to the Right Reverend the Lord Bishop of B ----- L. Philadelphia, Oct. 2, 1771.” In *Observations on a Variety of Subjects, Literary, Moral, and Religious. In a series of Original Letters, Written by a Gentleman of Foreign Extraction, Who Resided Some Time in Philadelphia.* 3rd Edition. London: J. Deighton, 1791.

(First published in the *Pennsylvania Packet* in 1772.)

“I shall at present remark but one thing more, with respect to the *Dunkers* [Ephrata], and that is, the peculiarity of their *music*. Upon a hint given by my friend, the sisters invited us into their chapel, and, seating themselves in order, began to sing one of their devout hymns. The music had little or no air or melody; but consisted of simple, long notes, combined in the richest harmony. The counter, treble, tenor, and bass were all sung by women, with sweet, shrill, and small voices; but with a truth and exactness in the time and intonation that was admirable. It is impossible to describe to your Lordship my feelings upon this occasion. The performers sat with their heads reclined, their countenances solemn and dejected, their faces pale and emaciated from their manner of living, their clothing exceeding white and quite picturesque, and their music such as thrilled to the very soul. I almost began to think myself in the world of spirits, and that the objects before me were ethereal. In short, the impression this scene made upon my mind continued strong for many days, and I believe, will never be wholly obliterated.” (66–67)

This passage reveals information regarding performance of music by the Ephrata sisters. All four parts were sung by women, which echoes the Hoch-Deutsch Pensylvanische Geschicht-Schreiber 1744 account. That four-part music was sung by all women in instances nearly 30 years apart implies that this practice was continuous through the

decades. The scene also describes the physical manner of singing by the sisters – seated and reclined. Duché’s account of the sound of their singing is favorable.

.....

1784

K. “Nachricht von einer kleinen wieder=täufertchen Gemeinde in Nord=America.”
Berlinische Monatsschrift (May 1785): 434–444. Quoted in *Der Deutsche Pionier*
 8 (1881–82): 10–17.

“Miller conducts a singing school and teaches excellently.” (120)

“They have but few books: the Bible, song-books of their own making,
 lives and martyrologies of the saints, etc., all in the German language.”
 (121)

This passage indicates that Peter Miller is the musical leader of the community in the 1780s. Nonetheless, because K. in part discredits his own account in the second letter (122) (the first was actually approved by Miller), it is difficult to confirm the veracity of the statements.

.....

1789

Morse, Jedidiah. *The American Geography: Or, A View of the Present Situation of the United States of America*. Elizabeth Town: printed by Shepard Kolluck for the author, 1789, 325.

“Their singing is charming, owing to the pleasantness of their voices, the variety of parts, and the devout manner of performance.”

This is clearly plagiarized from Edwards.

.....

1835

Fahnestock, William M. “An Historical Sketch of Ephrata; Together with a Concise Account of the Seventh-Day Baptist Society of Pennsylvania.” *Hazard’s Register of Pennsylvania* 15 (January–June 1835): 161–167.

“A room was set apart for such purposes, called the writing room, and several sisters devoted their whole attention to this labor, as well as to transcribing the writings of the Founder of the Society; thus multiplying copies for the wants of the community, before they had a printing press. Two sisters named ANASTASIA, and IPHIGENIA, were the principal ornamental writers. They left a large folio volume of sample alphabets, of

various sizes and style; which are both elegant and curious, exhibiting the most patient application. The letters of the first alphabet are twelve inches long, surrounded by a deep border, in imitation of copper plate engraving—each one of which is different in the filling up. It was finished in the year 1750, and is still preserved in the hands of the trustees. There was another transcribing room appropriated exclusively to copying music:—hundreds of volumes, each containing five or six hundred pieces, were transferred from book to book, with as much accuracy, and almost as much neatness as if done with a graver.” (162)

Here, we are given more information about the practice of music copying. The notion that music and drawing took place suggests that there could have been a division of labor with some sisters devoted to music copying and others to drawing. In any case, Anastasia has been recognized by twentieth-century researchers (Dorothy Duck) as a prominent Ephrata visual artist.

“I cannot, here, go into an exposition of the peculiar views of this people, nor enter into the minutiae of the manner of performing all the ceremonies and ordinances. I would merely remark in regard to their regular worship, that they commence with a hymn, then prayers, (kneeling) and after a second hymn, the minister requests one of the brethren (anyone) to read a chapter out of the Scriptures, which they are at liberty to choose front any part of the Bible, — he then expounds the chapter; tracing its bearings and historical connection with the prophets and the New Testament; after which the *Exhorters* enforce the duties it inculcates, and should any member, brother or single sister be able to improve the subject still farther, or have any remarks relative to the topic, to make, is at perfect freedom to express them. Prayer and singing, with the reading of a psalm, instead of a benediction, concludes the service.” (164)

The information provided here gives a general picture of the order of Ephrata liturgy.

“At an early period they established a printing office, one of the first German presses in the State, (the second I believe); which enabled them to distribute tracts and hymns, and afterwards to print several large works, in which the views of the founder are fully explained. Many of these books have been lost and destroyed. In the revolutionary war, just before the battle of Germantown, three wagon loads of books, *in sheets*, were seized and taken away for cartridges. They came to the paper mill to get paper, and not finding any there, they pressed the books in sheets.” (166)

This story from the Revolutionary War concerning the destruction of books makes one wonder if music manuscripts were included in this.

“Music was much cultivated; BEISSEL was a first rate musician and composer. In composing sacred music he took his style from the music of

nature, and the whole comprising several large volumes are founded on the tones of the Aeolian harp harmonized. It is very peculiar in its style and concords, and in its execution. The tones issuing from the choir imitate very soft instrumental music; conveying a softness and devotion almost superhuman to the auditor. Their music is set in four, six, and eight parts. All the parts save the bass are lead and sung exclusively by females, the men being confined to the bass, which is set in two parts, the high and low bass — the latter resembling the deep tones of the organ, and the first, in combination with one of the female parts, is an excellent imitation of the concert horn. The whole is sung on the *falsetto* voice, the singers scarcely opening their mouths, or moving their lips, which throws the voice up to the ceiling, which is not high, and the tones, which seem to be more than human, at least so far from common church singing appear to be entering from above, and hovering over the heads of the assembly.” (166)

The passage indicates some of the performing details of Ephrata music. Unlike other commentary (which was actually contemporaneous), this account assigns the women to the upper voice parts and the men to the two bass parts. It assumes a situation in which 5-part singing is the norm. Previous accounts indicated that the men and women divided frequently, with each gender group singing all four parts. Perhaps the community adjusted toward the end, as numbers dwindled, and older women sang tenor. Fahnestock would then be describing what he remembered from his childhood. This is, of course, conjecture. Presumably “falsetto” refers to head voice, although it would be difficult to imagine the basses singing in head voice for their parts. The idea of singers barely opening their mouths appears outlandish for vocal technique. Again, Fahnestock is likely coloring his description with childhood memories, which are not totally reliable.

“Their singing so charmed the Commissioners who were sent to visit the society by the English Government, after the French war, that they requested a copy to be sent to the Royal family in England; which was cheerfully complied with, and which I understand is still preserved in the National Library.” (166)

Whatever text this was is no longer in the British Library.

“About twelve months afterwards a box was received of three or four feet long, and two or two and an half wide, containing a present in return. What the present was is not now certainly known — none having seen it but FRIEDSAM and JAEBEZ, who was then Prior, and into whose care it was consigned. It was buried secretly by him, with the advice of BEISSEL. It is supposed by a hint given by JAEFEZ [*sic*], that it was images of the King and Queen, in full costume, or images of the Saviour on the Cross, and the Virgin Mary; supposing, as many in this country have erroneously thought, that the people of Ephrata possess many of the Catholic principles and feelings. The King, at whose instance they were

sent, was a German, and we may presume that he considered that they retained the same views as the monastic institutions of Europe.” (166)

This could be the glass trumpet that was unearthed at Ephrata in 1995.

“They have nearly a thousand pieces of music, a piece being composed for every hymn. This music is lost, entirely now, at Ephrata — not the music books, but the style of singing: they never attempt it any more. It is, however, still preserved and finely executed, though in a faint degree, at *Snowhill*, near the Antietam creek, in Franklin County, of this State; where there is a branch of the society, and which is now the principal settlement of the Seventh Day Baptists. They greatly outnumber the people at Ephrata, and are in a very flourishing condition. There they keep up the institution as originally established at Ephrata, and are growing rapidly. Their singing, which is weak in comparison with the old Ephrata choir, and may be likened to the performance of an overture by a musical box, with its execution by a full orchestra in the opera house, is so peculiar and affecting that when once heard, can never be forgotten. I heard it once at Ephrata, in my very young days, when several of the old choir were still living, and the Antietam choir had met with them. And some years since I sojourned in the neighborhood of *Snowhill* during the summer season, where I had a fine opportunity of hearing it frequently and judging of its excellence. On each returning Friday evening, the commencement of the Sabbath, I regularly mounted my horse and rode to that place, a distance of three miles, and lingered about the grove in front of the building, during the evening exercises, charmed to enchantment. It was in my gay days, when the fashion and ambition of the world possessed my whole breast, but there was such a sublimity and devotion in their music, that I repaired with the greatest punctuality to this place, to drink in those mellifluous tones, which transported my spirit for the time, to regions of unalloyed bliss—tones which I never before nor since heard on earth, though I have frequented the English, the French, and the Italian opera—that is music for the ear—the music of BEISSEL is music for the soul—music that affords more than natural gratification. It was, always, a delightful hour to me, enhanced by the situation of the Cloister, which is in a lonely vale just beyond the South Mountain. — During the week I longed for the return of that evening, and on the succeeding morning was again irresistibly led to take the same ride, (if I did not let it be known in the evening that I was on the ground, for whenever it was discovered, I was invited and kept the night in the Cloister)—to attend morning service, at which time I always entered the room, as there was then preaching; but as often as I entered I became ashamed of myself, for scarcely had these strains of celestial melody touched my ear, than I was bathed in tears—unable to suppress them, they continued to cover my face during the service; nor in spite of my mortification could I keep away. They were not tears of penitence, for

my heart was not subdued to the LORD, but tears of ecstatic rapture,
giving a foretaste of the joys of heaven.” (166–167)

This description concerns the sound of music in Snow Hill in the 1830s. Fahnestock is deeply impressed by it. We also learn that he heard Ephrata music only once as a young boy.

Appendix H: Critical Edition of The Rose-Lilie-Blume Sequence

Carroll notices that the 1744-dated Ephrata Cloister Collection, EC 77.3 music manuscript for 1739 *Zionitischer Weyrauchs Hügel* Type 2 contains a through-composed piece of music that resembles a motet more than it does a hymn. In addition to including a considerable number of monophonic passages, this largely homophonic work includes text written in above most of the music. The result is that in order to perform this work, the singers would not need to reference a printed hymnal while holding the music manuscript as they would with standard hymnals.

Most of Carroll's work was never published; she passed away in 2016 leaving a number of papers concerning Ephrata music. For this study, Dr. Jeff Bach provided access to her unfinished attempt at a critical edition of selected Ephrata music with commentary.¹ This is, to date, the only comprehensive attempt at a collection of Ephrata music in modern notation. It contains a good deal of writing that is well researched and replete with compelling ideas concerning interpretation. These positive features notwithstanding, Carroll's analysis and edition lacks an adequate census of manuscript sources. Because she did not access or consider all available sources, her edition is limited. In addition, some aspects of her methodology are questionable, as is evidenced by inadequate critical notes² and disorganized textual attributions.³ Perhaps Carroll's most significant mistake is her dismissal of the Ephrata Codex as a source, which she identifies as "a large, confusing compendium [] more interesting for its art than its music

¹ Carroll, "Selected Music."

² Ibid., 259–260.

³ Ibid., 51. Carroll states that the text for the Rose-Lilie-Blume sequence is from *Revelations*, which is not true; it is from the *Turtel=Taube* with one sentence lifted from *Revelations*.

copying.”⁴ The Ephrata Codex certainly does contain errata, but its importance as a musical time capsule of the community in 1746 should not be underestimated.⁵

Nevertheless, Carroll makes valuable hypotheses concerning Ephrata musical practice, and is correct in stating that the Rose-Lilie-Blume sequence (which she titles *Die Braut des Lamms*,⁶ matching the heading of the section of the *Turtel=Taube* hymnal with which the majority of the text corresponds⁷) is a significant work for Ephrata. It occupies important locations in books, is sometimes written on paper that is different from the remainder of the manuscript (indicating that it might have been rebound from another collection or produced separately for a specific purpose – see Chapter 2 for the discussion of paper used in Winterthur, Col. 318, 65 x 555), and it contains some of the most ornate and decorated illuminations across the oeuvre.

Carroll’s assertion that the Rose-Lilie-Blume was a “constant work in process” based on a rhythmic analysis⁸ is problematic, if not misleading. There are indeed different versions of the music, which are presented in different sources. The starker differences between them deal with the order and arrangement of texts, the alteration of musical material, and changes in presentation on the page. Whether this represents a “work in process” is debatable. What it likely reflects is a change in textual emphasis, based on liturgical demands and/or practices.

In contrast to Carroll, the work of Thomas Owsinski represents a more rigorous musicological approach to the critical editing of Ephrata music. Owsinski’s process in

⁴ Ibid., 235.

⁵ For more information on the probable process that led to the creation of this hymnal, see Chapter 2, 43–50.

⁶ Carroll, “Selected Music,” 51.

⁷ [Ephrata Community], *Turtel=Taube*, 140–144.

⁸ Carroll, “Selected Music,” 259.

working with one motet, *Jeremia*, found in music manuscripts for the 1754 *Paradisches Wunderspiel*, takes a number of sources into account and seeks to answer questions of notation based on previous scholarship. He also provides more in-depth critical notes for his edition.⁹

Both Carroll and Owsinski attempt to translate Ephrata music into modern performance editions. This priority appears to stymie any approximation of a critical edition. By focusing on issues of performance, Owsinski is attempting to make decisions for the performer. Meanwhile, Carroll trusts the performer to immerse her/himself in study and then make informed decisions. Though Owsinski's approach is likely more practical, and the present study is more similar to it than it is to Carroll's, the present critical edition seeks to work from both a scholarly and a performance angle. It therefore approximates the data presented in the music manuscripts through a critical lens, relying on all available sources for information.

Notation Issues: Rhythm and Meter

Although pitches are largely the same across sources of the setting, a significant variant is rhythm, and even more specifically, rests. There does not appear to be a standard version of rests, most likely due to the fact that there was no prescribed system for rhythm at Ephrata. While approximate quarter notes abound, they are sometimes placed in groups of three, sometimes two, and sometimes by themselves. Consistency in beats of rest is not even guaranteed within multiple staves of the same system of music in one manuscript. For example, when the tenor sings "komme" on two quarter notes in measure 10 (??) in the Ephrata Codex version, the other rests are given either three or

⁹ Owsinski, 167–174.

four quarter notes. What this appears to indicate is that the rests are visual space fillers without an understood specific function; they are pauses of arbitrary length that subvert metrical measurement.

With regard to rhythmic notation, Carroll is correct in identifying the fact that transcription is difficult. However, the fact that “odd rhythms”¹⁰ exist does not serve as an excuse for a lack of critical study and a search to interpret effectively. Like Carroll, this study opts not to impose a metrical framework on Ephrata music. Ephrata bar lines serve to organize the page visually, and do not indicate a division of meter or serve a textual function.¹¹ Bar lines are included in this edition just as they are presented in the Ephrata manuscripts. In addition, and in agreement with all relatively contemporary scholars, this study finds no practical purpose in the approximation of a common time signature at the beginning of nearly every line of Ephrata music. It appears to be a visual convention, which “serves no discernible function.”¹² As a result, this study’s modern transcriptions contain no indication of time signature or preordained meter.

Sources

In selecting sources for this edition, it was important to represent each manuscript type so as to provide an accurate survey of the oeuvre. Each manuscript type was analyzed for variations in the music between versions of the same type. There were no significant variants that were not included in other manuscript types. Therefore, the

¹⁰ Ibid., 260.

¹¹ Owsinski’s interpretation of barring is largely similar to this study’s, although his hypothesis that bar lines might serve as breath marks or phrase barriers is unlikely. *See* Owsinski, 104–105.

¹² Owsinski, 164.

following list is representative of the complete variation of *Die Braut des Lamms* across the entire collection of extant Ephrata and Snow Hill manuscripts.

Source	Abbreviation	Manuscript type	Date	Notes
HSP, Cassel Collection, Document 11	HSP	Music manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> – Type 3	1746	Carroll uses this as her only source of transcription.
Ephrata Codex – Library of Congress M 2116.E6 1746	LCE	Ephrata Codex (unique)	1746	Slurring in this edition is more accurate and tends to align with the text more securely.
Winterthur Museum, Garden & Library, Col. 318, 65 x 562	WZW	Music manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> – Type 2	Between 1739 and 1746	
Chicago History Museum – MSS AlphaV: Ephrata	CHM	Music manuscript for 1747 <i>Turtel=Taupe</i> – Type 1	Between 1747 and 1749	
PA State Archives – MG 351 – Item 196	PTT7	Music manuscript for 1747 <i>Turtel=Taupe</i> – Type 2	Between 1747 and 1749	
Winterthur Museum, Garden & Library, Col. 318, 65 x 560	WPM	1754 <i>Paradisiches Wunderspiel</i> Manuscript	1754	
Winterthur Museum, Garden & Library, Col. 318, 65 x 558	WPS	1754 <i>Paradisiches Wunderspiel</i>	1754	
PA State Archives – MG 351, Item 210	PZW	Music manuscript for 1739 <i>Zionitischer Weyrauchs Hügel</i> – Type 4	Between 1739 and 1746	Manuscripts of this type contain settings of this music that is identical with the setting found in WZW.
PA State Archives – MG 351, Item 388	PTT9	Music manuscript for 1749 <i>Turtel=Taupe</i> – Type 1	19 th century	All manuscripts of this type which containing this music (3 total, only one page) are from Snow Hill and are homophonic (no solo passages).

The following criteria are taken into account when determining the authority of some sources over others:

First, WZW and PZW (and other music manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* – Types 2 and 4) were likely practice runs for HSP and LCE. Music

contained therein is therefore not as authoritative as that found in HSP and LCE. CHM and PTT7 are more complicated. As with WPS and WPM, they contain the addition of “Wo der Tauben einfalt” before “Der Geist und die Braut,” reflecting the complete text in the 1747 *Turtel=Taube* print. They therefore are indicative of a more complete setting of the music. Thus, WTT and PTT7 must be included as valuable sources in the critical edition. PTT9 is a Snow Hill copy containing a homophonic setting of only a small portion of the Rose-Lilie-Blume sequence. Because it is from the nineteenth century, and never intended for performance at Ephrata, it can be discounted from the critical edition.

A significant challenge in reconciling the sources is in the acknowledgement that WPS (and WPM – which is in five parts) contains entirely different music for much of the work. Whereas certain passages are the same or similar (as in “Der Geist und Die Braut” and “Die Braut is erwachet”), the homophonic passages are so entirely different as to constitute not an altered version of the same musical setting, but an entirely different setting of the same text. Therefore, WPS and WPM are not authoritative in this study, which seeks to construct an edition that indicates what is common across the majority of the sources. Nonetheless, they are consulted for the sake of thoroughness.

Thus, the following hierarchy emerges for sources of the critical edition:

1. LCE and HSP
2. WZW and PZW
3. CHM and PTT7
4. WPM and WPS

Critical Report

General notes:

- The spelling and punctuation of lyrics is variable across music manuscripts. This critical edition uses the text presented in the printed *Turtel*=*Taube* hymnal.
- The modal key signature applies only to notes on the line upon which the accidental is placed. All other notes (including octaves above or below) are natural unless accidentals are indicated.
- Rests take place at the ends of measures. As mentioned above, rests appear to be markings of arbitrary-length pauses. There is no concordance between the various sources regarding rests. For this reason, this version provides the shortest rest that appears across authoritative sources. This allows for the momentum of the music to continue and for the text to connect as much as possible. This edition also maintains the use of individual repeated quarter rests (as opposed to half rests) so as to reflect the manuscript original.

Measure	Notes
1	All versions contain the same notes and note values, including WPM and WPS.
2	All versions contain the same notes and note values, including WPM and WPS. <i>See</i> the above notes regarding dotted half notes for an explanation of the half note tied to eighth note on the word “und.” A fermata is on the last sung note of the measure in LCE, WPM, and WPS. A fermata is not found in the other sources.
3	HSP, WZW, PZW, and WPS notate a beamed combination of dotted eighth note plus two eighth notes. Based on this study’s interpretation, it translates to quarter eighth, eighth. The exceptions are LCE (dotted eighth plus two beamed sixteenths – not a standard Ephrata marking) or CHM, PTT7 and WPM (three eighth notes beamed). HSP, WZW, PZW, and WPS also notate a dotted quarter on the second syllable, while LCE, CHM, PTT7 and WPM notate a quarter without the dot. The former option is chosen for the critical edition.
4	No notes.
5	PZW places a hash mark through the stem of the final quarter note of the soprano and tenor. This would suggest a shortening of rhythm, which does not make sense, metrically. All other versions contain quarter note values for these notes. WPM and WPS re-bar the measure with three quarter notes for the words “und wer es,” followed by a separate measure for “höret.” This division reflects the text more accurately. Indeed, in the other manuscripts, “höret” is placed after the bar line in measure 6.
6	No notes
7	No notes
8	No notes
9	LCE does not place a rest on the second beat of the measure. However, because WPM and WPS both contain rests, as do the remainder of the MSS, it is invalid. The shortest notated rest is in CHM: 1 quarter rest

10	LCE divides this measure in two parts corresponding to “ich” and “komme.”
11	CHM does not place a fermata above the note. The fermata is retained in this edition.
12	No notes
13	HSP, WZW, PZW, and CHM all contain a combination of three beamed and slurred eighth notes with a dot on the third eighth note. This corresponds with an eighth, eighth, quarter rhythm outlined above. Other manuscripts contain various other combinations of rhythms, some indecipherable.
14	HSP, WZW, PZW, CHM, and PTT7 contain the rhythmic combination of the following beamed and slurred notes: dotted eighth, sixteenth, sixteenth, dotted eighth. This combination could be interpreted a number of ways, but the most logical considering the context is eighth, sixteenth, sixteenth, quarter.
15	No notes.
16	PTT7 omits notes (but not text) for this measure.
17	WPS and WPM contain an additional tenor part for this measure. The soprano solo is maintained in this edition.
18	LCE, WPS, and WPM condense the first two beats into one (quarter notes become eighth notes). All other sources maintain two beats.
19	CHM, PTT7, WPS, and WPM divide this into two measures from the second syllable of “herrlich.” This edition maintains a long measure.
20	WPS and WPM begin to significantly diverge in melody and voicing from the other sources at this point. They are therefore omitted from the critical commentary until noted otherwise. CHM and PTT7 place a fermata over the final note of the measure. All other sources do not contain a fermata.
21	No notes
22	No notes
23	No notes.
24	LCE sets the alto part as F-sharp, F-sharp, D, F-sharp. This is incorrect. PTT7 sets the final alto note as G. This is incorrect.
25	All versions place a sharp sign before the second F in the soprano part with the exception of PZW, which omits accidentals.
26	LCE has an entirely different part in the soprano, written in green above the original notes. This part appears to match the music in WPS and WPM. Parts of the alto and tenor part in LCE appear to have been erased and rewritten as well.
27	HSP contains a flat sign before the F in the bass, which would indicate F-natural. No other manuscript has this marking, and it is not included in the edition. PZW places a sharp sign before the F in the tenor. This sharp is included in the edition because it matches octaves with the bass.
28	PZW has a G and a D (a fifth above it) in the last note of the bass part. The text assignments in WZW are faulty – off by one measure starting at this point.
28–29	The eighth note at in the manuscripts at the beginning of measure 29 applies to the dotted half note at the end of measure 28. Therefore, the syllable “ver-” of “vermehrten” is moved into the previous measure.
29	LCE contains green note markings written over the soprano part.
30	WZW and PTT7 contain an F-sharp in the tenor part. This is a correct necessary accidental and it is included in the edition. CHM has a quarter note on E in the third beat of the tenor. LCE has an F-natural in the bass, which matches with the implied F-natural in the tenor. This is an outlier and is not included in the edition.
31	LCE contains green note markings written over the soprano part. LCE also has a fermata over the last note. No other sources have a fermata.
32	LCE contains green note markings written over the soprano part.
33	No notes
34	An ambiguously beamed, dotted, and hashed series of notes is set to the word “heisser.” The consensus among the manuscripts is that the rhythm is long-long(with dot)-short-long(with dot)-short. The final short is an eighth note and does not share the beam because

	it is a new syllable.
35	The second note of the bass part is an A in all versions except HSP.
35–36	The eighth note in the manuscripts at the beginning of measure 36 applies to the dotted half note at the end of measure 35. Therefore, the word “mit” is moved into the previous measure.
37	WPS and WPM reflect the other manuscripts again. PZW appears to have a previous version of the music erased upon which the current version is written.
38	WPS and WPM have quarter notes for “von dem.” PZW appears to have a previous version of the music erased upon which the current version is written.
39	WPS and WPM have quarter notes for “Geschrey.” PZW appears to have a previous version of the music erased upon which the current version is written.
40	PZW appears to have a previous version of the music erased upon which the current version is written.
41	WPS and WPM have a soprano-alto duet for this measure
42	WPS and WPM place this line in the tenor
43	WPS and WPM diverge significantly from this point forward. The dotted quarter note rhythms are consistent throughout the sources otherwise.
44	No notes
45	HSP and WZW write the bass as D, F-sharp, G (eighth, eighth, quarter) LCE writes the bass as D, G (quarter, quarter) PZW and CHM write the bass as D, E, G (eighth, eighth, quarter) PTT7 writes the bass as D, E, F-sharp, G (eighth, sixteenth, sixteenth, quarter) This edition uses the first option (HSP and WZW)
46	No notes
47	LCE and WZW write the penultimate alto note as an A instead of an F-sharp.
48	LCE mistakenly writes the moving quarter notes in the alto and tenor as eighth notes. PZW mistakenly writes the moving eighth notes in the tenor as quarter notes. CHM and PTT7 turn the first two notes in the tenor into one note: a B quarter note
49	CHM contains (correct) accidentals for the Fs in the soprano. Across the manuscripts there is no agreement regarding the connected beamed, dotted, and hashed notes on the first syllable of “Hosiana.” The clearest agreement is between WZW, PZW, and PTT7, which appear to recommend eighth, sixteenth, sixteenth.
50	All sources agree on a beamed dotted eighth connected to three sixteenth notes. The result is a brief metrical displacement of 3 against 2.
51	All sources show two groupings of an eighth note with a dotted quarter note. Given that the solitary eighth note functions through its context in relation to other notes, it is adjusted as an upbeat to the measure. The second occurrence is of the eighth note is adjusted so that it is an upbeat to a strong beat in the measure. In addition, the textual inflection gives the eighth note the modern property of an upbeat note. This edition reinterprets the first dotted quarter note as a quarter note so that the following rest and eighth note can serve as a momentary pause and upbeat to the next strong beat. This helps to connect the word “Engel.” The second dotted quarter note also given a reduced value to match the first one. Finally, the last three eighth notes of the measure have been adjusted from the manuscript to serve as an upbeat to measure 52, so as to reflect the text and the changing function of solitary eighth notes’ context in Ephrata music. NB: in WZW, this section (“Die Engel Chor”) is placed at the beginning of the Rose-Lilie-Blume sequence. It is the only manuscript of the group to do so.
52	No notes
53	No notes
54	No notes
55	No notes
56	No notes
57	The bass line varies across manuscripts. HSP, WZW, and PZW contain notes as presented in the edition. LCE and CHM give the bass line four eighth notes over the first two beats

	(D, C, B, C). PTT7 alters the bass and tenor line significantly so that it does not match the other sources. It appears this is a copying error, because it is the music in the tenor and bass part for the following measure (bar 58).
58	The final note of the measure is a solitary eighth note at the beginning of measure 59 in the manuscript sources. Because it functions in context with the preceding dotted quarter and because it is set to a weak-stressed syllable, it is moved to the end of measure 58.
59	In HSP, LCE, and WZW there is a marking above various parts (always soprano) that says “tr.” It is over the penultimate note in HSP and WZW. In LCE it is over the final note. There is no reason not to interpret it as a trill marking. In this edition, a trill is included above the soprano part’s penultimate note.
60	Here, WPS and WPM resemble the other sources once again. LCE, CHM, PTT7, and WPS have the first beat of the bass part split in two eighth notes (G and D). This edition uses even quarter notes to reflect the other four sources which have greater authority. The dotted quarter note (the second note of the measure in all parts) is reinterpreted as a quarter note because of the rest and solitary eighth note that follow it. This context allows for consistent strong and weak beats in the measure to accord with the text stress. NB: in WZW, this section (“Die Braut hört”) is placed at the beginning immediately before “Eine Lilie”. It is the only manuscript of the group to do so.
61	WPS and WPM diverge once again in music and rhythm from this point. There is much variation across sources for the first three beats of this measure, although all six corresponding manuscripts agree on the soprano part. LCE appears to have an original version erased and a new version written in. Five sources (the exception is LCE with even quarter notes) present the bass part as reflected in this edition. The alto in HSP and PZW are the same as the one in this edition. LCE has the alto line in even quarters (D, C, D). WZW gives the alto line an eighth-sixteenth-sixteenth-eighth-eighth rhythm on the first two beats (D, E, F-sharp, G, A). CHM gives the alto line the rhythm of quarter, eighth, eighth, quarter (D, G, D, D), and PTT7 does the same with D, G, F-sharp, D). The tenor line is slightly less variable across versions. This edition reflects HSP and PZW again. LCE turns the first beat into a quarter note (B). WZW turns the second beat into two eighth notes (B, A). CHM alters the second half of the third beat, changing it to an A (from a C). PTT7 turns the third beat into a quarter note (B).
62	No notes
63	LCE changes the third and fourth beat of the alto part into a half note (G). It also changes the third and fourth beat of the tenor part into quarter notes (B, C).
64	No notes
65	LCE appears to have an original version erased and a new version written in. LCE’s new version is the following for the first three beats: alto (three quarter notes: D, C, D), tenor (two quarter notes followed by two eighth notes: B, C, B, C), bass (three quarter notes: D, A, D). WZW changes the alto part for the first 2 beats (eighth, two sixteenths, 2 eighths: D, E, F-sharp, G, A). PTT7 has the following changes: alto – third beat – quarter note D; tenor – second beat – quarter note B.
66	LCE, CHM, and PPT7 have two eighth notes for the first beat of the bass part (G, A).
67	PTT7 has two eighth notes in the second beat of the tenor (E, D)
68–69	LCE, WZW, PZW, CHM, and PTT7 all correspond. HSP contains an alternate version of this measure that does not resemble the others. WPM and WPS contain settings that are identical with these for S, A, T. Although HSP is the most authoritative source, the fact that all other sources disagree with it causes it to be discounted from the critical edition. The final eighth note of the measure is an upbeat to measure 70. In all sources it is placed at the beginning of measure 70. It has been moved into bar 69 because of its context. LCE is missing the fermata above all parts in 69.
70	The final eighth note is a pickup to the following measure. in the sources it is placed at the beginning of measure 71, but is moved in the edition because of its context.
71	HSP, LCE, WZW, PZW, and CHM all have the same notation: Four beamed notes, the first three with hashes and the last with a dot, followed by a rest. PTT7 has four beamed notes,

	the first with a hash, the second with a dot, the third with a hash, and the fourth without any added marking. WPS and WPM are somewhat similar at this point and include an extra quarter note before this figure, which does not align with the text. If we go with the five sources that agree, then the most plausible interpretation is the one in the critical edition. The final eighth note is a pickup to the following measure. in the sources it is placed at the beginning of measure 72, but is moved in the edition because of its context.
72	The final eighth note is a pickup to the following measure. in the sources it is placed at the beginning of measure 73, but is moved in the edition because of its context.
73	In LCE the second note in the alto is an F-sharp. In PZW the tenor part has a dotted quarter instead of a dotted half note for the first beat (this dotted half has been reduced in length because of the eighth note following it). In addition the second note for the tenor in PZW is E, and the third note is notated as both an E and an F-natural.
74	PZW has a half note for the soprano's first note.
75	No notes
76	Fermatas are missing in HSP and WZW.
77	PTT7 has the fourth note in the alto as an E (instead of C), WZW and PZW show copying errors in the MS: part of the measure is repeated across the binding. Fermatas are missing in HSP and WZW. The final eighth note is a pickup to the following measure. In the sources it is placed at the beginning of measure 78, but is moved in the edition because of its context.
78	The final eighth note is a pickup to the following measure. In the sources it is placed at the beginning of measure 79, but is moved in the edition because of its context.
79	There is no agreement over the beamed notes with hashes across sources. HSP's version does not contain beams, but the spacing plus a hash mark on the first note implies that a beam was intended. LCE presents the most compelling version with three beamed notes (the first with a hash, and the remaining two notated as sixteenth notes). This translates into eighth, sixteenth, sixteenth – which is the version in the critical edition.
80	WZW gives the alto two quarter notes (F-sharp, E) over a four-beat duration.
81	All sources accord on notes and rhythms. The final two eighth notes are found in the beginning of measure 82 in the sources. For this edition they are moved to the end of measure 81 given their context and the lyrics' weaker stress WPM and WPS are somewhat similar through measure 86.
82	The final eighth note is a pickup to the following measure. In the sources it is placed at the beginning of measure 83, but is moved in the edition because of its context.
83	The final eighth note is a pickup to the following measure. In the sources it is placed at the beginning of measure 84, but is moved in the edition because of its context.
84	The final eighth note is a pickup to the following measure. In the sources it is placed at the beginning of measure 85, but is moved in the edition because of its context.
85	No notes.
86	No notes.
87	All sources agree. The sixth note is originally notated as a solitary eighth note. Because of its context, it is applied to the dotted eighth note preceding it, and becomes a sixteenth note.
88	There is no clear transcription for the various versions of this measure presented across sources. It is made more difficult because the measures are not presented vertically, but horizontally, one after the next. HSP and LCE are congruent, and the critical edition is based on them. It seems that the first beamed figure is comprised of the following rhythms: dotted eighth, eighth with a hash (sixteenth), and dotted eighth. This final dotted eighth would then exist in the context of the following notes, which are notated as two eighth notes. These three notes are more effectively reinterpreted as an eighth note followed by two sixteenth notes, which are set on the weak syllable “-re” of “Ehre.” In various measures across the manuscripts, the alto and tenor contain written eighth notes over two beats, which are presented as a half note in the outer parts. These eighth notes are reinterpreted as quarter notes in the critical edition.
89	The first four notes of the measure are connected by a beam. With the exception of CHM,

	<p>the sources have a hash on the second of the notes, including WPM and WPS. Some notes are dotted across sources, but it is inconsistent. The 7 sources therefore agree on the following rhythms: long-short-long-long. This translates in the edition as dotted eighth – sixteenth – eighth – eighth.</p> <p>The end of the measure does not contain a rest in LCE, WZW. This is logical, given that the alto part in the next measure continues the syllable “-men” of “kommen” from the soprano. By connecting the two parts without a pause, the word is more intelligible. Therefore, the solitary eighth note at the beginning of measure 90 in the sources is transferred to the end of measure 89 as an upbeat.</p>
90	<p>The general agreement among sources for the figure of three beamed notes is that the final note is dotted. The sources without this notation are HSP and WZW (the first note has a hash), and PZW (all notes are equal value). If the last note is a longer value, it would adjust the first two to become shorter, thus establishing the rhythm as sixteenth-sixteenth-eighth. The solitary eighth note following the beamed figure then works in context to shorten the eighth note. The result is a series of four sixteenth notes.</p>
91	<p>PZW notates the fifth note of the measure as a half note. PTT7 notates the sixth note of the measure as a quarter note without a dot.</p>
92	<p>PZW notates the final note as a half note instead of a whole note.</p>
93	<p>With the exception of PTT7, all sources contain a sharp written only before the final F of the measure. PTT7 contains a modal signature for the entire line of music in the MS. All other sources contain no modal signature.</p>
94	<p>PZW has the third and fourth notes of the measure as dotted quarter – eighth.</p>
95	<p>Because there is no modal signature in the majority of sources or accidentals in any of the sources, the F in the soprano and alto are notated as natural.</p>
96–97	<p>No notes.</p>
98	<p>LCE and WZW divide this measure in two parts.</p>
99	<p>The original in LCE has been erased and replaced with a version that does not approximate the one presented in the other sources.</p>
100	<p>The original in LCE has been erased and replaced with a version that does not approximate the one presented in the other sources.</p>
101	<p>The general agreement among sources for the figure of three beamed notes is that the final note is dotted. As in measure 89, if the last note is a longer value, it would adjust the first two to become shorter, thus establishing the rhythm as sixteenth-sixteenth-eighth. The solitary eighth note following the beamed figure then works in context to shorten the eighth note. The result is a series of four sixteenth notes.</p> <p>The repeated D in the tenor is in all sources. Given that it is on the same syllable, it is unclear what it means for vocal performance. It is notated as two notes in the edition.</p>

Eine Rose

SOPRANO *Der Geist* und, wer es hö - ret,

ALTO und die Braut und, wer es hö - ret,

TENOR spre - chen: und, wer es hö - ret,

BASS Komm, und, wer es hö - ret,

7

der spre - che: komm. der spre - che: komm. Ja! Ja! A - men: A - men:

komm. der spre - che: komm. Ja! schnell, Ja! A - men: A - men:

komm. der spre - che: komm. Ja! Ich kom - me Ja! A - men: A - men:

komm. der spre - che: komm. Ja! Ja! A - men: A - men:

Der mittel Chor

15 Wohl-auf! und schmück dich herr - lich in dem Ge - hen, such dein Ge-schmeid, zieh dei - ne Klei - der an: du solt. nun bald vor Got - tes Thro-ne ste-hen,

Wohl-auf! lich in dem Ge - hen, such dein Ge-schmeid, zieh dei - ne Klei - der an: du solt. nun bald vor Got - tes Thro-ne ste-hen,

lich in dem Ge - hen, such dein Ge-schmeid, zieh dei - ne Klei - der an: du solt. nun bald vor Got - tes Thro-ne ste-hen,

22 Du hei - lig's Volck! steh auf, denn, der dich liebt, ist auf der Bahn. Hör das Ge-schrey von de - nen o - bern Chö-ren, und thu auf Er - den auch

Du hei - lig's Volck! steh auf, denn, der dich liebt, ist auf der Bahn. Hör das Ge-schrey von de - nen o - bern Chö-ren, und thu auf Er - den auch

Du hei - lig's Volck! steh auf, denn, der dich liebt, ist auf der Bahn. Hör das Ge-schrey von de - nen o - bern Chö-ren, und thu auf Er - den auch

27 Du hei - lig's Volck! steh auf, denn, der dich liebt, ist auf der Bahn. Hör das Ge-schrey von de - nen o - bern Chö-ren, und thu auf Er - den auch

mit stim - men an, und helf mit ih - nen Got - tes Lob ver-meh-ren, auf dei - ner en - gen Leid= und Creut - zes= Bahn, Sie ru - fen dir: steh auf!

mit stim - men an, und helf mit ih - nen Got - tes Lob ver-meh-ren, auf dei - ner en - gen Leid= und Creut - zes= Bahn, Sie ru - fen dir: steh auf!

mit stim - men an, und helf mit ih - nen Got - tes Lob ver-meh-ren, auf dei - ner en - gen Leid= und Creut - zes= Bahn, Sie ru - fen dir: steh auf!

33 mit stim - men an, und helf mit ih - nen Got - tes Lob ver-meh-ren, auf dei - ner en - gen Leid= und Creut - zes= Bahn, Sie ru - fen dir: steh auf!

laß dei - ne Schö - ne schau - en. Sieh mit was heiss - er Lieb sich Gott will selbst mit dir ver - trau - en.

laß dei - ne Schö - ne schau - en. Sieh mit was heiss - er Lieb sich Gott will selbst mit dir ver - trau - en.

laß dei - ne Schö - ne schau - en. Sieh mit was heiss - er Lieb sich Gott will selbst mit dir ver - trau - en.

laß dei - ne Schö - ne schau - en. Sieh mit was heiss - er Lieb sich Gott will selbst mit dir ver - trau - en.

Eine Lilie

3

37

Die Braut ist er - wa - chet Sie ist an - ge - than,

von dem mit dem rei - nen Hoch - zeit = Schmück:

Ge - schrey sie ge - het ent - ge - ge

der Wäch - ter:

44

Sie... ruft: Ge - lo - bet sey, der da kommt im Na - men des Her - ren. Ho - si - an - na in der Hö - he.

Er kommt. Ge - lo - bet sey, der da kommt im Na - men des Her - ren. Ho - si - an - na in der Hö - he.

Er kommt. Ge - lo - bet sey, der da kommt im Na - men des Her - ren. Ho - si - an - na in der Hö - he.

dem Bräu - ti - gam: Sie... ruft: Ge - lo - bet sey, der da kommt im Na - men des Her - ren. Ho - si - an - na in der Hö - he.

Der Engel Chor

The Angelic Choir

4

51

1. Der En - gel Chor schwingt sich em - por, und ma - chet schal - len neu - e Lie - der im ho - hen Thon vor Got - tes Thron. Stimmt an, ihr Hert - zen und Ge - mu - ther!
 2. Wir hör'n den Schall vom Wie - der - Hall, der sich von o - ben läs - set hö - ren: wir stim - men an, und ma - chen Bahn, da - mit wir Got - tes Lob ver - meh - ren
 3. Das ist die Tracht bey un - sret - racht und Nich - tig - kei - ten hier auf. Er - den: daß wir be - reit, zu je - der Zeit, und al - so sei - nes Geists voll wer - den.

1. Der En - gel Chor schwingt sich em - por, und ma - chet schal - len neu - e Lie - der im ho - hen Thon vor Got - tes Thron. Stimmt an, ihr Hert - zen und Ge - mu - ther!
 2. Wir hör'n den Schall vom Wie - der - Hall, der sich von o - ben läs - set hö - ren: wir stim - men an, und ma - chen Bahn, da - mit wir Got - tes Lob ver - meh - ren
 3. Das ist die Tracht bey un - sret - racht und Nich - tig - kei - ten hier auf. Er - den: daß wir be - reit, zu je - der Zeit, und al - so sei - nes Geists voll wer - den.

1. Der En - gel Chor schwingt sich em - por, und ma - chet schal - len neu - e Lie - der im ho - hen Thon vor Got - tes Thron. Stimmt an, ihr Hert - zen und Ge - mu - ther!
 2. Wir hör'n den Schall vom Wie - der - Hall, der sich von o - ben läs - set hö - ren: wir stim - men an, und ma - chen Bahn, da - mit wir Got - tes Lob ver - meh - ren
 3. Das ist die Tracht bey un - sret - racht und Nich - tig - kei - ten hier auf. Er - den: daß wir be - reit, zu je - der Zeit, und al - so sei - nes Geists voll wer - den.

1. Der En - gel Chor schwingt sich em - por, und ma - chet schal - len neu - e Lie - der im ho - hen Thon vor Got - tes Thron. Stimmt an, ihr Hert - zen und Ge - mu - ther!
 2. Wir hör'n den Schall vom Wie - der - Hall, der sich von o - ben läs - set hö - ren: wir stim - men an, und ma - chen Bahn, da - mit wir Got - tes Lob ver - meh - ren
 3. Das ist die Tracht bey un - sret - racht und Nich - tig - kei - ten hier auf. Er - den: daß wir be - reit, zu je - der Zeit, und al - so sei - nes Geists voll wer - den.

3. Vers werden Chor weiß gesungen

First Choir: Three stanzas are sung with the following music in the style of a chorale.

3. Vers werden Chor weiß gesungen,

In dem 4. V. setzt der 1. Chor an und singen beyde Chor,
zusammen biß zu Ende

Second Choir: Three stanzas are sung with the following music in the style of a chorale.
In the fourth verse, the first choir joins in and all sing together until the end.

Die Braut hört

60

1. Die Braut hört schon vom Him mels Thron den fro - hen Ruf und Stimm er - schal - len: auf sey be - reit! es kommt die Zeit, daß bald die stolt - ze Welt wird fal - len.
 2. Such dein Ge - schmeid, und sey be - reit, den, der dich lie - bet, zu emp - fan - gen: der selbst dein Lohn und dei - ne Cron, steh ei - lend auf, Er kommt ge - gan - gen!
 3. Es ist ge - schehn! wir wol - len gehn dem Freund und Bräu - ti - gam ent - ge - gen: uns mit viel Freud ma - chen be - reit, und so den rei - nen Schmuck al - le - gen!
 4. Sind wir die Braut, die Gott ver - traut, so wird uns un - ser Theil schon wer - den in je - ner Welt, wanns Ihm ge - fällt, daß wir mit Ihm ver - herr - licht wer - den.

1. Die Braut hört schon vom Him mels Thron den fro - hen Ruf und Stimm er - schal - len: auf sey be - reit! es kommt die Zeit, daß bald die stolt - ze Welt wird fal - len.
 2. Such dein Ge - schmeid, und sey be - reit, den, der dich lie - bet, zu emp - fan - gen: der selbst dein Lohn und dei - ne Cron, steh ei - lend auf, Er kommt ge - gan - gen!
 3. Es ist ge - schehn! wir wol - len gehn dem Freund und Bräu - ti - gam ent - ge - gen: uns mit viel Freud ma - chen be - reit, und so den rei - nen Schmuck al - le - gen!
 4. Sind wir die Braut, die Gott ver - traut, so wird uns un - ser Theil schon wer - den in je - ner Welt, wanns Ihm ge - fällt, daß wir mit Ihm ver - herr - licht wer - den.

1. Die Braut hört schon vom Him mels Thron den fro - hen Ruf und Stimm er - schal - len: auf sey be - reit! es kommt die Zeit, daß bald die stolt - ze Welt wird fal - len.
 2. Such dein Ge - schmeid, und sey be - reit, den, der dich lie - bet, zu emp - fan - gen: der selbst dein Lohn und dei - ne Cron, steh ei - lend auf, Er kommt ge - gan - gen!
 3. Es ist ge - schehn! wir wol - len gehn dem Freund und Bräu - ti - gam ent - ge - gen: uns mit viel Freud ma - chen be - reit, und so den rei - nen Schmuck al - le - gen!
 4. Sind wir die Braut, die Gott ver - traut, so wird uns un - ser Theil schon wer - den in je - ner Welt, wanns Ihm ge - fällt, daß wir mit Ihm ver - herr - licht wer - den.

1. Die Braut hört schon vom Him mels Thron den fro - hen Ruf und Stimm er - schal - len: auf sey be - reit! es kommt die Zeit, daß bald die stolt - ze Welt wird fal - len.
 2. Such dein Ge - schmeid, und sey be - reit, den, der dich lie - bet, zu emp - fan - gen: der selbst dein Lohn und dei - ne Cron, steh ei - lend auf, Er kommt ge - gan - gen!
 3. Es ist ge - schehn! wir wol - len gehn dem Freund und Bräu - ti - gam ent - ge - gen: uns mit viel Freud ma - chen be - reit, und so den rei - nen Schmuck al - le - gen!
 4. Sind wir die Braut, die Gott ver - traut, so wird uns un - ser Theil schon wer - den in je - ner Welt, wanns Ihm ge - fällt, daß wir mit Ihm ver - herr - licht wer - den.

Der Herr ist hoch in

Der erste und der 3. vers

5

68

1. Der Herr ist hoch im sei - nen Thron er - ha - ben: Er schen - ket uns viel rei - che Him - mels = Ga - ben.
 3. Durch sei - ne Hand wird al - les aus - ge - rich - tet, was wir zu thun, und wo - zu wir ver - pflich - tet.

Der 2. und der 4. Vers.

75

2. Er ma - chet, daß wir un - srer Haupt auf - he - ben: und Eh - re ge - ben.
 4. In sei - nem Sieg kann man Ihm wil - lig die - nen: und Trutz ver - süh - nen.

2. und Ihm Kraft, Herr - lich - keit ge - ben.
 4. Er thut der Fein - de Hohn süh - nen.

ge - ben.
 süh - nen.

ge - ben.
 süh - nen.

6 2. Chor: Der 5. 6. 7. 8.

81

5. Durch sei - ne Herr-schaft-muß es uns ge - ling - en: daß wir Ihm freu - dig uns - re Op - fer bring - en.
 6. Wer ist denn der sich wi - der Ihn kann set - zen? wer ist denn der kann sei - ne Macht ver - letz - en?
 7. Er herrscht durch sein Ver - mö - gen kön - nen sie - gen die, so von ih - ren Fein - den un - ten lie - gen.
 8. Durch sei - ne Hand Er hel - fen kann und ret - ten die, so zu Ih - me schreyn in ih - ren Nöth - en.

5. Durch sei - ne Herr-schaft-muß es uns ge - ling - en: daß wir Ihm freu - dig uns - re Op - fer bring - en.
 6. Wer ist denn der sich wi - der Ihn kann set - zen? wer ist denn der kann sei - ne Macht ver - letz - en?
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 7. Er herrscht durch sein Ver - mö - gen kön - nen sie - gen die, so von ih - ren Fein - den un - ten lie - gen.
 8. Durch sei - ne Hand Er hel - fen kann und ret - ten die, so zu Ih - me schreyn in ih - ren Nöth - en.

5. Durch sei - ne Herr-schaft-muß es uns ge - ling - en: daß wir Ihm freu - dig uns - re Op - fer bring - en.
 6. Wer ist denn der sich wi - der Ihn kann set - zen? wer ist denn der kann sei - ne Macht ver - letz - en?
 7. Er herrscht durch sein Ver - mö - gen kön - nen sie - gen die, so von ih - ren Fein - den un - ten lie - gen.
 8. Durch sei - ne Hand Er hel - fen kann und ret - ten die, so zu Ih - me schreyn in ih - ren Nöth - en.

87 1 chor: Ehre sey GOTT

2 chor: 4 Stimmen: Ehre sey GOTT

Eh - - - re sey Gott.

Eh - - - re sey Gott.

Eh - - - re sey Gott.

Eh - - - re sey Gott.

Eine Blume

89

Gott wir kom - - - - -

men - dir ent-ge - gen,

zei - gen un - sre Frucht der Saat

die wir un - ter dei - nem Se - gen,

93

ans ge - sät durch dei - ne Gnad.

Hier sind wir, und zei - gen an,

was Du an uns hast ge - than,

was Du an uns hast ge - than,

was Du an uns hast ge - than,

was Du an uns hast ge - than,

2. Chor: Unsre Gänge sind gezieret Herr in

96

Un - sre Gän - ge sind ge - zie - ret Herr in dei - ner Weis - heit Licht, die uns hat ge - sei - get an, wo die wah - re Le - bens=Bahn.

die uns bis - her hat ge - füh - ret un - ter dei - ner Bun - des=Pflicht,

Un - sre Gän - ge sind ge - zie - ret Herr in dei - ner Weis - heit Licht, die uns hat ge - sei - get an, wo die wah - re Le - bens=Bahn.

die uns bis - her hat ge - füh - ret un - ter dei - ner Bun - des=Pflicht,

Un - sre Gän - ge sind ge - zie - ret Herr in dei - ner Weis - heit Licht, die uns hat ge - sei - get an, wo die wah - re Le - bens=Bahn.

die uns bis - her hat ge - füh - ret un - ter dei - ner Bun - des=Pflicht,

Complete Text of Rose-Lilie-Blume Sequence

Translation by Hedwig Durnbaugh

<i>Turtel=Taube, p. 140–144</i>	
Die Braut des Lamms, als sie erwecket wird Durch die Stimme ihres Geliebten, übersteiget im Prophetischen Geist die Myrrhen=Berge, und erblicket ihre zukünfftige Verweilung unter Rosen und Lilien.	The Bride of the Lamb when she is awakened by the voice of her beloved crosses in prophetic spirit the myrrh-mountains, and sees her future abode among roses and lilies.
Wo der Tauben Einfalt pranget in dem reinen Kinder=Sinn: Ist der Weißheit Schatz erlanget mit viel Segen und Gewinn. Wohl dann nun! es ist gerathen: ich vergesse, was ich war. Ich bin sonst mit nichts beladen, weil ich bin ein Tauben=Paar.	Where the dovelike innocence shines in the pure childlike mind, wisdom's treasure is attained with rich blessing and gain. Well then! All is well: I forget what I was before. I am burdened with nothing, for I am [one of] a pair of doves.
Wann zwey verliebet seynd, und sich in eins verpaaren, kann eins des andern Schatz und Jungfrauschaft bewahren. Der reine Geist, die Taub, die mich an sich gezogen, hat mich mit sich gepaart, durch heisse Lieb bewogen. Was wird uns scheiden mehr von den vereinten Flammen, die uns durch ihre Brunst gebracht in eins zusammen.	When two are in love and become a couple, the one can protect the other's treasure and virginity. The pure spirit, the dove, which has drawn me to itself, has become one with me, prompted by fervent love. What shall part us any longer from the united flames, whose fervor has brought us together as one.
Bin ich gleich als ein muntres Reh, wenn mich der Weißheit Brust auf ihrem Schooße träncket: so heits doch ofters: ich vergeh, wenn so viel Todes=Kraft darneben eingeschenket. Das Leben, das in Gott besteht, mu seiner Schönheit hier in dieser Welt absterben: so heits ein Gut, das nicht vergeht, und kann in Ewigkeit auch nimmermehr verderben.	Even if I am like a lively doe when Wisdom's fervor suckles me on her lap: it is nonetheless often said: I perish when so much power of death is poured out besides. The life that exists in God must die to its beauty here in this world: thus it is called a good that does not perish, and that can in eternity never perish.
Ich bin ein Blum in Rosen=Thal, die unter Dornen sich aus breitet, gezehlt zur keuschen Jungfraun=Zahl, die sich in Lieb dem reinen Lamm beeidet. Wir gehn einher und tragen unser Creutz auf Erden, bis wir dort mit dem gantzen Heer der Jungfrauen verherrlicht werden.	I am a flower in the valley of roses, who has spread itself among thorns, numbered among the chaste virgins who have vowed their bodies to the pure Lamb. We walk bearing our cross here on earth until there, together with the whole host of virgins, we shall be glorified.
[Eine Rose]	[A Rose]
<i>[From Revelations 22:17]</i>	

<p>Erster Chor. Der Geist und die Braut sprechen: Komm, und, wer es höret, der spreche: komm. AMEN. Ja, ich komme schnell, Ja Amen.</p>	<p>First choir: The Spirit and the bride say: Come, and let him that hears say: Come. Amen. Yes, I come soon. Yes, Amen.</p>
<p><i>From Turtel=Taupe</i></p>	
<p>Ja! Ich komme schnell, Ja! Amen, Amen</p>	
<p>Der Mittel=Chor.</p>	<p>The middle choir</p>
<p>Wohlauf! wohlauf! und schmück dich herrlich in dem Gehen, such dein Geschmeid, zieh deine Kleider an: du solt nun bald vor Gottes Throne stehen, Du heilig's Volck! steh auf, denn, der dich liebt, ist auf der Bahn. Hör das Geschrey von denen obern Chören, und thu auf Erden auch mit stimmen an, und helf mit ihnen Gottes Lob vermehren, auf deiner engen Leid= und Creutzes=Bahn. Sie rufen dir: steh auf! laß deine Schöne schauen. Sieh mit was heisser Lieb sich Gott will selbst mit dir vertrauen.</p>	<p>Onward! Onward! and adorn yourself gloriously on your walk, fetch your jewels, put on your garments: you will soon stand before the throne of God, you, O holy people! arise, for the one who loves you is on his way. Hear the cries of the choirs of angels, and join them here on earth and help them magnify God's praise on your narrow path of suffering and cross. They call to you: rise up! display your beauty. Behold the ardent love with which God himself wishes to enter into marriage with you.</p>
<p>[Eine Lilie] Erster Chor.</p>	<p>[A Lily] First Choir.</p>
<p>Die Braut ist erwachet von dem Geschrey der Wächter: Sie ist angethan, mit dem reinen Hochzeit=Schmuck: Sie gehet entgegen dem Bräutigam: Sie ruft: Er kommt. Gelobet sey, der da kommt im Namen des Herren. Hosianna In der Höhe</p>	<p>The bride is awakened by the cries of the watchmen: She is adorned with the pure wedding jewels: She goes to meet the bridegroom: She calls: He is coming. Praised be the one who comes in the name of the Lord, Hosanna in the highest.</p>
<p>Erster Chor. Drey Vers werden mit dem folgenden Lied Chor=weiß gesungen.</p> <p>Der Engel Chor schwingt sich empor, und machet schallen neue Lieder im hohen Thon vor Gottes Thron. Stimmt an, ihr Hertzen und Gemüther!</p> <p>Erster Chor. 2. Wir hör'n den Schall vom Wieder=Hall, der sich von oben lässet hören: wir stimmen an, und machen Bahn, damit wir Gottes Lob vermehren.</p>	<p>First choir. Three stanzas are sung with the following song like a choir.</p> <p>The choir of angels rises high and makes new songs resound in a sublime tone before the throne of God. Join in, you hearts and minds!</p> <p>First choir 2. We hear the sound of the echo that is heard from above: we join in and make way to increase God's praise.</p>

<p>Erster Chor.</p> <p>3. Das ist die Tracht bey unsrer Fracht und Nichtigkeiten hier auf Erden: daß wir bereit, zu jeder Zeit, und also seines Geists voll werden.</p> <p>4. Der machet Wind, daß wir behend und fertig sind also zu lauffen, auf dieser Bahn nach Canaan. Wohl uns! Wir folgen da mit Hauffen.</p> <p>5. Wir reden schön, wann wir so gehn, betrachten unsers Gottes Weisen: geben Ihm Ehr, auch im Gehör, wann wir so seine Wunder preisen.</p> <p>6. Wir hören wohl, sing Freuden=voll, wann wir vernehmen Gottes Thaten: dann, was Er spricht, das fehlet nicht, sein Wort macht Alles wol gerathen.</p> <p>7. Der reine Sinn bringt uns dahin: daß wir Ihn schmecken und empfinden. Wir werden satt, nach seinem Rath, so bleiben wir mit Ihm verbunden.</p> <p>8. So ists gethan auf unsrer Bahn: wann wir sind dem Geruch nach gangen der reinen Lehr, mit dem Gehör, und werden dort mit Cronen prangen.</p> <p>Zweyter Chor / mit beyden zusammen.</p> <p>9. Drum wird der Gang mit viel Gesang und Liebes=Liedern ausgezieret: des sind wir wohl und Freuden=voll, weil wir der eitlen Welt entführet.</p> <p>[3 V. Werden Chor Weiß gesungen.]</p>	<p>First choir</p> <p>3. This is our attire during our toil and lowliness here on earth: that we be ready, at all times, and thus be filled with his spirit.</p> <p>4. He causes the wind to blow so that we are quickly ready to run on this road to Canaan. Happy we follow there with a multitude.</p> <p>5. We talk well on this our walk, contemplating the ways of our God: honor Him, even as we listen, when we thus praise his wonders.</p> <p>6. We listen well, we sing with joy, when we hear about God's works: for, what He says, never fails, His word makes everything come out well.</p> <p>7. The pure mind takes us there: so that we taste and sense Him. We eat our fill according to His will, and thus we remain one with Him.</p> <p>8. Thus it is done on our way: when we follow the fragrance of the pure teaching, and hearing it, and [then] are crowned there in glory.</p> <p>Second choir / together with both.</p> <p>9. That is why our walk, with much singing and love songs, is adorned: we relish it and rejoice in it, because we are removed from the vain world.</p> <p>[3 stanzas are sung like a choir]</p>
<p>Zweyter Chor.</p> <p>Drey Vers werden mit dem vorhergehenden Lied Chor=weiß gesungen.</p> <p>Die Braut hört schon vom Himmels=Thron</p>	<p>Second choir.</p> <p>Three stanzas are sung with the Preceding song like a choir (chorale).</p> <p>The bride hears already from the</p>

<p>den frohen Ruf und Stimm erschallen: auf sey bereit! es kommt die Zeit, daß bald die stoltze Welt wird fallen.</p> <p>Zweyter Chor. 2. Such dein Geschmeid, und sey bereit, den, der dich liebet, zu empfangen: der selbst dein Lohn und deine Cron, steh eilend auf, Er kommt gegangen!</p> <p>Zweyter Chor. 3. Es ist geschehn! wir wollen gehn dem Freund und Bräutigam entgegen: uns mit viel Freud machen bereit, und so den reinen Schmuck anlegen.</p> <p>Erster Chor. Beyde zusammen / bis zu Ende.</p> <p>4. Sind wir die Braut, die Gott vertraut, so wird uns unser Theil schon werden in jener Welt, wanns Ihm gefällt, daß wir mit Ihm verherrlicht werden.</p> <p>5. Wer wird uns dann auf dieser Bahn der reinen Himmels=Liebe scheiden? es blüht uns schon die Ehren=Cron dorten, in jenen Ewigkeiten.</p> <p>6. Die Sünden=Rott wirt nun zu Spott, so die Geliebten vor verschoben: die werthe Schaar erlangt das Jahr, wo sie Gott ohne End wird loben.</p> <p>7. Drum sey getrost, du wirst erlöst, Gott wird dir Fried und Ruhe geben, vor dein viel Leid und Traurigkeit: du wirst nun in die Länge leben.</p> <p>8. Dein Wittwen=Stand ist Gott bekant, den du in dieser Welt getragen: es ist vorbey, du wirst nun frey von deinem Leid und Trübsals=Tagen.</p> <p>[3. V. Werden Chor Weiß gesungen. In</p>	<p>heavenly throne the glad cry and voice: arise, be prepared! The time is near when the proud world will fall.</p> <p>Second choir. 2. Find your jewels, and be prepared to receive him who loves you: who is your very reward and your crown, arise quickly, He is coming!</p> <p>Second choir. 3. It is done! Let us go to meet the friend and bridegroom: to prepare ourselves with much joy and put on the pure jewels.</p> <p>First choir. Both together to the end.</p> <p>4. If we are the bride who trusts in God, then we shall receive what is ours in that world, if it pleases Him that we be glorified with Him.</p> <p>5. Who will then separate us on this path of pure heavenly love? In bloom is already the crown of honor for us there, in yonder eternities.</p> <p>6. The sinful rabble will now be mocked, as the beloved are placed forward: the worthy host attains the year when they will praise God without end.</p> <p>7. Therefore take heart, you will be saved, God will grant you peace and rest after your great pain and sorrow: you will now live long.</p> <p>8. Your widowhood is known to God, Which you have borne in this world: it is over, you will now be free from your days of pain and sorrow.</p> <p>[3rd Stanza. Is sung like a choir. In the 4th,</p>
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dem 4. V. setzt der erste Chor an und singen beyde Chöre mit einander bis zum Ende.]	the first choir begins and both choirs sing together to the end.]
[From <i>Turtel=Taupe</i> , p. 163.]	
<p>[1.] Der Herr ist hoch im seinen Thron erhaben: Er schencket uns viel reiche Himmels=Gaben.</p> <p>2. Er machet, daß wir unser Haupt aufheben: und Ihm Kraft, Herrlichkeit und Ehre geben.</p> <p>3. Durch seine Hand wird alles ausgerichtet, was wir zu thun, u[nd] wozu wir verpflichtet.</p> <p>4. In seinem Sieg kann man Ihm willig dienen: Er thut der Feinde Hohn und Trutz versöhnen.</p> <p>5. Durch seine Herrschafft muß es uns gelingen: daß wir Ihm freudig unsre Opfer bringen.</p> <p>6. Wer ist denn, der sich wider Ihn kann setzen? wer ist denn, der kann seine Macht verletzen?</p> <p>7. Er herrscht, durch sein Vermögen können siegen die, so von ihren Feinden unten liegen.</p> <p>8. Durch seine Hand Er helfen kann und retten die, so zu Ihme schreyen in ihren Nöthen.</p> <p>9. Er thut sich des Elenden früh erbarmen: steht den Bedrängten bey mit seinen Armen.</p> <p>10. Er thut zerstören die gottlose Rotten, die seinen Namen höhnen und nur spotten.</p> <p>11. Zu seiner Zeit wird der Gerechte loben: und wird nicht sehen mehr der Feinde Toben.</p>	<p>[1.] The Lord is supreme on his throne: He bestows on us many rich heavenly gifts.</p> <p>2. He lets us raise our heads and give Him the power, the glory, and the honor.</p> <p>3. By his hand all that will be done which is our task and to which we are duty bound.</p> <p>4. In his victory we can serve Him willingly: He atones for the enemies mockery and resistance.</p> <p>5. By his power we shall succeed: in joyfully bringing our sacrifices.</p> <p>6. Who can resist Him? Who can violate his power?</p> <p>7. He rules, through his power they are enabled to rule who are oppressed by their enemies.</p> <p>8. Through his hand he can help and save those who call out to him in their distress.</p> <p>9. He takes pity on the miserable; supports those under stress with his arms.</p> <p>10. He destroys the godless mobs, who blaspheme his name and only mock.</p> <p>11. When the time is right, the justified One will give praise: and no longer see the rage of the enemies.</p>

12. Und nicht erschrecken mehr vor ihrem Schelten: sondern es ihn'n auf ihrem Kopff vergelten.	12. And will no longer be frightened by their scolding: but pay them back in kind.
13. Wer ist denn, der sich wider den kann setzen? wer kann denn einen solchen Mann verletzen.	13. Who can resist Him? Who can hurt such a man?
14. Wohl dem! der seine Hoffnung hat gestellet auf seinen Gott, der wird nicht mehr gefällt.	14. The one is to be praised who has set his hope in his God, that one will no longer be struck down.
15. Es wird doch unser Gott zuletzt aufwachen: und helfen unsrer armen Sachen.	15. In the end, our God will awaken: and help our humble cause.
16. Wir wollen seinen Namen hoch erheben: und Ihme Preiß und Ruhm und Ehre geben.	16. We want to lift high his name: and give Him praise, and glory and honor.
17. Dann Er ist unser Licht auf unsern Wegen: schütt seine Gnade aus mit reichem Segen.	17. For He is our light on our paths: pour out his mercy with rich blessing.
18. Er ist es, dem wir alle sind verschworen, weil Er uns hat zu seinem Volck/Lob erkohren.	18. He it is, to whom all of us have pledged ourselves, for He has chosen us as his people / praise.
19. Wir dörffen Ihm in allem wohl vertrauen: auf seine Güte und Verheissung bauen.	19. We may trust Him in all things; and rely on his mercy and promise.
20. Er hat gehöret der Elenden Schreyen: und ihnen lassen Trost und Hülff gedeyen.	20. He has heard the cry of those in misery: and granted them consolation and help.
21. Er hat die Kinder Edom abgekehret: und ihre Rathschläg wider uns verwehret.	21. He as turned away the children of Edom: and warded off their counsel against us.
22. Da sie gedachten ihren Fuß zu färben in unserm Blut, musten sie selbst verderben.	22. When they thought they would paint their feet red in our blood, they had to perish themselves.
23. Von den Philistern und viel andern Rotten, die seinen Namen höhnen u[nd] nur	23. From the Philistines and many other mobs who blaspheme his name and

spotten:	only mock:
24. Er uns errettet hat durch seine Stärcke, und große Macht und viele Wunder=Wercke.	24. He saves us through his strength, and great power and many wondrous works.
25. Drum muß es uns in seinem Sieg gelingen: daß wir Ihm willig unsre Opfer bringen.	25. That is why we will succeed in his victory: that we bring Him our sacrifices willingly.
26. Im Schmuck, der heilig heißt, zu seinen Ehren, und seinen Ruhm allzeit in uns vermehrten.	26. In the jewels called holy, to his honor, and his glory, to increase in us always.
27. Preiß, Ehre, Macht und Danck sey Dir gegeben, Du groser Gott, von uns in unserm Leben.	27. Praise, honor, power and thanksgiving to you, great God, from us in our life.
28. Dein Name werde stets von uns erhoben, wir wollen preisen Dich und ewig loben.	28. Your name be always Be lifted up by us, we want to praise you forever.
29. Dann es wird nun und ewig seyn vergessen: da wir zuvor in so viel Leid gesessen.	29. For we shall now and forever Forget: that erstwhile we had endured so much sorrow.
30. Wir werden nun nicht mehr daran gedencken, wo wir in so viel Leid uns mußten kräncken.	30. Now we shall no longer think of it, that we were subjected to so much sorrow.
31. Drum soll sein Lob von nun und ewig währen: und soll dasselbe keine Zeit verzehren. Ehre sey Gott.	31. Therefore his praise now and forever shall last: and time shall not eat away at it. Glory to God.
[1. Chor der erste und den 3. Vers.] [2. Chor der zweyten und 4. Vers.]	[1 st choir {sings} stanzas 1 and 3] [2 nd choir {sings} stanzas 2 and 4]
[Eine Blume]	A Flower
From <i>Turtel=Taupe</i> , p. 66–67.	
Gott! wir kommen dir entgegen, zeigen unsre Frucht der Saat die wir unter deinem Segen, aus gesät durch deine Gnad. Hier sind wir, und zeigen an, was Du an uns hast gethan.	God, we come to meet you, showing forth the fruit of the seed which we have sown with your blessing and through your grace. Here we are, witnessing to what you have done for us.

Unsre Gänge sind gezieret Herr in deiner Weisheit Licht, die uns bisher hat geführt unter deiner Bundes=Pflicht, die uns hat gezeiget an, wo die wahre Lebens-Bahn.	Our walks are adorned, Lord, by your wisdom's light that has led us to obey the duty owed to your covenant, which has shown us the true path of life.
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Appendix I: Complete Chart of Ephrata and Snow Hill Music Manuscripts

This series of charts provides details on all extant and available Ephrata and Snow Hill music manuscripts, and presents details as indicated by the column headers, as follows: collection (city and state) in which the manuscript is located, internal call number, origin, Viehmeyer classification, modal chart type, whether or not it contains the Rose-Lilie-Blume sequence, and URL to photo album of images.

Music Manuscripts for 1739 *Zionitischer Weyrauchs Hügel* Type 1

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart ³⁵⁰	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Columbia University	New York	NY	Ephrata Cloister manuscript collection 9	Ephrata	BLB	3a (Der 4 Stimmen)	no	https://goo.gl/photos/BLViVhsJYLabPSHn8
Elizabethtown College Library	Elizabethtown	PA	MMS-0003	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/i6si4skbsdxV77kJ6
Elizabethtown College Library	Elizabethtown	PA	MMS-0004	Ephrata	MBV	3a (Der 4 Stimmen)	no	https://goo.gl/photos/9fuCFfLQKWUCeBJu5
Ephrata Cloister Collection	Ephrata	PA	EC 85.3.1	Ephrata	ECH	3a (Der 4 Stimmen)	no	https://goo.gl/photos/HqTufvu5M8kp3iYu6
Ephrata Cloister Collection	Ephrata	PA	EC 97.1	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/yz1ajXfKvxUGCcmH7
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 2	Ephrata	PPA	4	no	https://photos.app.goo.gl/oHUxmKWqmybz2bzQ2
Guy F. Oldham	Kingston upon Thames	UK	Not catalogued	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/88eMoiKaeXUaZJuH9
The Hershey Story Museum	Hershey	PA	c. 14	Ephrata	HMA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/Uvab19EiXMKDTrBu6
The Hershey Story Museum	Hershey	PA	c. 13	Ephrata	HMB	3a	no	https://goo.gl/photos/YbEmzxHFjc7vhFq99

³⁵⁰ For an overview of modal chart classifications, see Appendix B.

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart ³⁵⁰	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
HSP	Philadelphia	PA	Cassel Collection, Document 10	Ephrata	HPA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/p4bG3jFZQo7szMaSA
Juniata	Huntingdon	PA	DS 020	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/3BK7nMEpwpz3VQiS6
Juniata	Huntingdon	PA	DS 021	Ephrata		3a	no	https://goo.gl/photos/gDbALFti1ay8Lxvp9
Lancaster History Museum	Lancaster	PA	Not catalogued	Ephrata		0	no	https://www.dropbox.com/sh/mrilukkzqdcqflj/AACqTJmu5kmLhEbrTABs0_zXa?dl=0
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 199	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/doQEjDjbb2d7Dzso9
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 197	Ephrata	SDD	3a (Der 4 Stimmen)	no	https://goo.gl/photos/S1b4EPtst5T57pb8
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 198	Ephrata	SDE	3a (Der 4 Stimmen)	no	https://goo.gl/photos/utFTYhFVivMcj37BA
State Library of Pennsylvania	Harrisburg	PA	RB 783.95 Ep38ma	Ephrata	SHB	3a	no	https://goo.gl/photos/GfiUyYXt9dCSQpRE7
United States Library of Congress	Washington	DC	M 2116.E6 1745 (B)	Ephrata	LCC	3a (Der 4 Stimmen)	no	https://goo.gl/photos/orstsVEqWGd9gRJf6
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 554	Ephrata	WMA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/qo65uRH8WzvpDiin9

Music Manuscripts for 1739 Zionitischer Weyrauchs Hügel Type 2

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Columbia University	New York	NY	Ephrata Cloister manuscript collection 12	Ephrata	BLD	2a	yes	https://goo.gl/photos/UeUtUDvPpKBR5sir7
Ephrata Cloister Collection	Ephrata	PA	EC 77.3	Ephrata	ECZRG	0	yes	https://goo.gl/photos/72D7mZeV85YgdSyJ6

Collection	City	State	Internal call number	Origin	Viehmeier Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Ephrata Cloister Collection	Ephrata	PA	EC 77.4	Ephrata	ECG	0	yes	https://goo.gl/photos/jnAWqgx Fj6pQnKwE7
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 10	Ephrata	PPE	2a	yes	https://goo.gl/photos/2qhaKyS 7xkoK6fQi6
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 211	Ephrata	SDB	4	yes	https://goo.gl/photos/Mwosu2 Z63k4LPVnaA
United States Library of Congress	Washington	DC	M 2116.E6 1745	Ephrata	LCD	0	yes	https://goo.gl/photos/jAiWcV G2Rg8HfiMx9
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 562	Ephrata	WME	0	yes	https://goo.gl/photos/P8cYzkC 1jyAeCQrm8

Music Manuscripts for 1739 *Zionitischer Weyrauchs Hügel* Type 3

Collection	City	State	Internal call number	Origin	Viehmeier Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Ephrata Cloister Collection	Ephrata	PA	EC 80.33.2	Ephrata	ECI	1a	yes	https://goo.gl/photos/Sm7NXn 1N8ohiR9RHA
HSP	Philadelphia	PA	Cassel Collection, Document 11	Ephrata	HPE	1b	yes	https://goo.gl/photos/ywynZFdwTEWV2A2x9

Music Manuscripts for 1739 *Zionitischer Weyrauchs Hügel* Type 4

Collection	City	State	Internal call number	Origin	Viehmeier Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Ephrata Cloister Collection	Ephrata	PA	EC 74.1	Ephrata	ECA	0	yes	https://goo.gl/photos/bSJZ2J8 WLuKRD4nn8
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 9	Ephrata	PPD	0	yes	https://goo.gl/photos/JWj2GDd kh5oZCXQm9
Juniata	Huntingdon	PA	DS 034	Ephrata		2c (no flattening	no	https://goo.gl/photos/dHmok1c

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
						remedy or servant notes)		dvp91dH8f6
New York Public Library	New York	NY	*KD 1739	Ephrata	NPB	2b	no	https://goo.gl/photos/oSqnN4sPzs9PkhH9
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 210	Ephrata	SDK	2a (near end of book)	yes	https://goo.gl/photos/CAwW8Mr7wNS277fn9

1746 Ephrata Codex

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
United States Library of Congress	Washington	DC	M 2116.E6 1746	Ephrata	LCE	1c	yes	https://goo.gl/photos/ETe6R169ZeaQkn3TA

Music Manuscripts for 1747 Turtel=Taube Type 1

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Chicago History Museum	Chicago	IL	MSS AlphaV: Ephrata	Ephrata	MCHS-B	2a (no flattening remedy or servant notes)	yes	https://goo.gl/photos/nyp9sgRyMaeiHy7dA
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 3	Ephrata	PPB	0	yes	https://goo.gl/photos/GdbsQ1Pt46d1Zirq5
State Library of Pennsylvania	Harrisburg	PA	RB 783.95 Ep38man	Ephrata	SHC	3a (final two modes are different hand and not labeled)	yes	https://goo.gl/photos/f26qfnj4zgwFJZ5s5
The Moravian Congregation	Lititz	PA	Not catalogued	Ephrata	MCA	2a (no flattening remedy or servant notes)	Yes	https://goo.gl/photos/UgFtQ4oJfRMS2Qw86
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 555	Ephrata	WMB	2a (no flattening remedy or servant notes)	yes	https://goo.gl/photos/oCZ9kNpTK4ShL88C9

Music Manuscripts for 1747 *Turtel*=*Taube* Type 2

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Juniata	Huntingdon	PA	DS 013	Ephrata		2c (no flattening remedy or servant notes)	yes	https://goo.gl/photos/SUSgKT5NU8f6kqVb7
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 196	Ephrata	SDC	2c (no flattening remedy or servant notes)	yes	https://goo.gl/photos/7GLQhd27vWL5nCfU8

Music Manuscripts for 1747 *Turtel*=*Taube* Type 3

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 4	Snow Hill	PPC	0	no	https://goo.gl/photos/NMZYQ5cwcdaxEZ5YA
Juniata	Huntingdon	PA	Request at library		MJC	0	no	https://drive.google.com/open?id=0BzXOu-8uIGLBZGo1azV2SWNnXzQ

Music Manuscripts for 1749 *Turtel*=*Taube* Type 1

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Columbia University	New York	NY	Ephrata Cloister manuscript collection 11	Ephrata	BLC	3a	no	https://goo.gl/photos/ajeqmuN4mUTfdZzg8
Columbia University	New York	NY	Ephrata Cloister manuscript collection 8	Ephrata	BLA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/CqHePuEfZAjTYAx1A

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Franklin and Marshall College	Lancaster	PA	MSS 5 Literary Manuscripts, Ephrata Cloister Music Manuscript in Book Form, ca. 1745	Ephrata	MFM	3a	no	https://goo.gl/photos/RGpwHZj8ZGVzjUrP9
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 11.5	Ephrata	PPG	3a	no	https://goo.gl/photos/ZjJDZ8nYZ1e11q719
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 4.5	Snow Hill	PPH	0	no	https://goo.gl/photos/JHUgG2aD5hdfZFh18
Guy F. Oldham	Kingston upon Thames	UK	Not catalogued	Ephrata		3a	no	https://goo.gl/photos/pzXMUQmkJaSm4M828
HSP	Philadelphia	PA	Cassel Collection, Document 17	Ephrata	ZRG	3b (Der 4 Stimmen)	no	https://goo.gl/photos/9C9ycDGGP9Ed8E4T6
Juniata	Huntingdon	PA	DS 006	Ephrata		3a	no	https://goo.gl/photos/5NtiKjUwx2Dd41ZF9
Juniata	Huntingdon	PA	DS 009	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/5x1kkg2gXMesmgit5
Juniata	Huntingdon	PA	DS 011	Ephrata		3a	no	https://goo.gl/photos/c8N9AwoRUVbA743v9
Juniata	Huntingdon	PA	DS 003	Ephrata		3a	no	https://goo.gl/photos/CNHQcNF6das7aMzL7
Juniata	Huntingdon	PA	DS 001	Ephrata		3a	no	https://goo.gl/photos/g2HFswZLVncXfaG46
Juniata	Huntingdon	PA	DS 002	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/W72ERT33LZDrSt1y9
Juniata	Huntingdon	PA	DS 005	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/XijDx89aXPqFtKTFA
Juniata	Huntingdon	PA	DS 004	Ephrata		3a	no	https://goo.gl/photos/yxuXuKQfJTGcPt2a8
Juniata	Huntingdon	PA	DS 008	Snow Hill		4	no	https://goo.gl/photos/9i4HrKuGaSDRsom4A
Juniata	Huntingdon	PA	DS 010	Snow Hill		0	no	https://goo.gl/photos/okGQaHSpFeCtzm28
Juniata	Huntingdon	PA	DS 012	Snow Hill		0	no	https://goo.gl/photos/TvuyNoLeSGfs767w9

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Juniata	Huntingdon	PA	DS 007	Snow Hill		0	no	https://goo.gl/photos/v8SgzEx1uMejemxo8
Library Company of Philadelphia	Philadelphia	PA	Cassel Collection, Document 12	Snow Hill	HPD	3a (Der 4 Stimmen)	no	https://goo.gl/photos/2AKMDuq7doCJ2CbK8
Library Company of Philadelphia	Philadelphia	PA	Cassel Collection, Document 14	Snow Hill	MB	3a (Der 4 Stimmen)	part	https://goo.gl/photos/XthPUMp4Sx1UqTX87
Millersville University	Millersville	PA	MS 350	Snow Hill		5	no	https://goo.gl/photos/sYLkPVZtZrUpf2Qv6
Millersville University	Millersville	PA	MS 349	Snow Hill		3b (Der 4 Stimmen)	no	https://goo.gl/photos/ZSVVFKWHcFXCRN3d6
New York Public Library	New York	NY	*KD 1747	Ephrata	NPA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/zCcnGEnnysGMxnSy7
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 385	Snow Hill	SDH	3a	no	https://goo.gl/photos/rLZbpfGBj4uLjavQA
Pennsylvania State Archives	Harrisburg	PA	MG 351, Item 388	Snow Hill	SDG	3a (Der 4 Stimmen)	part	https://goo.gl/photos/rYsB2E337BRFhydEA
Seventh Day Baptist Historical Society	Janesville	WI	#11 B. Martin: 151	Snow Hill	SDA	3b (Der 4 Stimmen)	no	https://goo.gl/photos/8PZJQZZXXUANawDcA
Seventh Day Baptist Historical Society	Janesville	WI	Case I	Snow Hill	SDL	3a (Der 4 Stimmen)	part	https://goo.gl/photos/RhBNN8x8LnsfwxnJA
State Library of Pennsylvania	Harrisburg	PA	RB 783.95 EP38m	Snow Hill	SHA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/WhjgQBJpjh2nT63P6
United States Library of Congress	Washington	DC	M 2116.E6 M9 1780	Ephrata		3a	no	https://goo.gl/photos/MpB7f8oA9NjBvYSu9
United States Library of Congress	Washington	DC	M 2116.E6 1749	Ephrata	LCA	3a (Der 4 Stimmen)	no	https://goo.gl/photos/drx8ArPNxJpgSbl56
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 556	Snow Hill	WMF	3b (Der 4 Stimmen)	no	https://goo.gl/photos/2FqndQRcAxc4c8dYA

Music Manuscripts for 1749 *Turtel*=*Taube* Type 2

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Columbia University	New York	NY	Ephrata Cloister manuscript collection 10	Ephrata		3a	no	https://goo.gl/photos/PiCHxPv erib3sTe86
Ephrata Cloister Collection	Ephrata	PA	EC 14.65.797	Ephrata		4	no	https://goo.gl/photos/BhVpsP1 QajN4ifG69
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 11	Ephrata	PPF	4	no	https://libwww.freelibrary.org/digicol/fraktur/pdf/frkm011000.pdf
Juniata	Huntingdon	PA	DS 019	Ephrata		3a (Der 4 Stimmen)	no	https://goo.gl/photos/27zv7kjY Y4YiQmaM9
Juniata	Huntingdon	PA	DS 017	Ephrata		3a	no	https://goo.gl/photos/2sqrEpW uVWVRRo8E6
Juniata	Huntingdon	PA	DS 016	Ephrata		3a	no	https://goo.gl/photos/JpEx9dL DQpXpDXx27
Juniata	Huntingdon	PA	DS 018	Ephrata		3a	no	https://goo.gl/photos/rZTiW8pk QvUpsuNZ9
Juniata	Huntingdon	PA	DS 014	Snow Hill		3c	no	https://goo.gl/photos/1TU3np2 Z6b6u8byZ6
Library Company of Philadelphia	Philadelphia	PA	Cassel Collection, Document 18	Snow Hill	HPC	0	no	https://goo.gl/photos/VuBqUw xQuPQ7kiFt6

1754 *Paradisches Wunderspiel* Type 1

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
United States Library of Congress	Washington	DC	M 2116.E6 1751	Ephrata	PWSM	0	yes	https://goo.gl/photos/22biFd6ti iVrDmb98
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 X 560	Ephrata	PWSM	0	yes	https://goo.gl/photos/GNMJA tMZ5sQSybBC8

1754 *Paradisches Wunderspiel* Type 2

Collection	City	State	Internal call number	Origin	Viehmeier Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
United States Library of Congress	Washington	DC	M 2116 E6 1754	Ephrata		0	yes	https://goo.gl/photos/MxphQHdV9Bnu2dPV6
American Antiquarian Society	Worcester	MA	Reserve 1754 01 F	Ephrata	PWS	0	yes	https://drive.google.com/open?id=0BzXOu-8uIGLBZGNBWIRjSVRFenc
Columbia University	New York	NY	Ephrata Cloister manuscript collection 7	Ephrata	PWS	0	yes	https://photos.app.goo.gl/c16gjo6Va4H3AIn1
HSP	Philadelphia	PA	Cassel Collection, Document 15	Ephrata	PWS	0	yes	https://goo.gl/photos/gFMdTbYQrsGXzkzU8
Princeton Theological Seminary	Princeton	NJ	SCF#2266	Ephrata	PWS	0	yes	http://ia600300.us.archive.org/22/items/pawun00beis/pawun00beis.pdf
State Library of Pennsylvania	Harrisburg	PA	RB EpB83 093 1754a	Ephrata	PWS	0	yes	https://goo.gl/photos/sBUCRq35MgssFXebA
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 559	Ephrata	PWS	0	yes	https://goo.gl/photos/TyX7CiUZyUHBzGnN8
Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 558	Ephrata	PWS	0	yes	https://goo.gl/photos/xGciEKt5xS3b9hut7

Music Manuscripts for 1755 *Nachklang zum Gesäng der einsamen Turtel=Taupe*

Collection	City	State	Internal call number	Origin	Viehmeier Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Juniata	Huntingdon	PA	DS 015	Ephrata		0	no	https://goo.gl/photos/UFveoMqCR7EtLF5i7

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Juniata	Huntingdon	PA	Request at library		MJA	0	no	https://drive.google.com/drive/folders/0BzXOu-8uIGLBdVRiTjIxMHFKRk0?usp=sharing

Music Manuscripts for 1762 Neuvermehrtes Gesäng der einsamen Turtel=Taupe

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Ashland University	Ashland	OH	BCA10-19UnknownDate1	Snow Hill		0	no	https://drive.google.com/drive/folders/0BzXOu-8uIGLBt00tQTA4MVhuYTA?usp=sharing
Free Library of Philadelphia	Philadelphia	PA	Borneman MS 11.7	Ephrata	PPJ	0	no	https://libwww.freelibrary.org/digicol/fraktur/pdf/frkm711000.pdf
Juniata	Huntingdon	PA	DS 030	Ephrata		0	no	https://goo.gl/photos/3T9cBXNsJJZ47svb9
Juniata	Huntingdon	PA	DS 029	Ephrata		0	no	https://goo.gl/photos/imME2iVLbWz2D1MSA
Juniata	Huntingdon	PA	DS 032	Ephrata		0	no	https://goo.gl/photos/vKqBQnafsoWrbW6G7
Juniata	Huntingdon	PA	DS 033	Snow Hill		0	no	https://goo.gl/photos/bordMX8g93UTqRw8
Juniata	Huntingdon	PA	DS 031	Snow Hill		0	no	https://goo.gl/photos/wazZaiKdj83GS9GB9
Juniata	Huntingdon	PA	Request at library	Ephrata	MJB	0	no	https://drive.google.com/drive/folders/0BzXOu-8uIGLBZTJ2dWhoczRWSmc?usp=sharing
United States Library of Congress	Washington	DC	M 2116.E6 1772	Ephrata	LCF	0	no	https://goo.gl/photos/rqzmgyma7BzeKq7y5

Music Manuscripts for 1763 *Liebliche Lieder*

Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
Chicago History Museum	Chicago	IL	MSS AlphaV: Ephrata	Ephrata	MCHS-A	0	no	https://goo.gl/photos/G6QFLJJ4A55cA4gy9
Juniata	Huntingdon	PA	DS 027	Ephrata		0	no	https://goo.gl/photos/3zBkPDtrHEDh3GSf6
Juniata	Huntingdon	PA	DS 026	Ephrata		0	no	https://goo.gl/photos/7CX5TGK1d92AXzLN8
Juniata	Huntingdon	PA	DS 025	Ephrata		0	no	https://goo.gl/photos/WoiD3FtkssSpoBkx5

Remaining Music Manuscripts

Manuscript Type	Collection	City	State	Internal call number	Origin	Viehmeyer Classification	Type of Modal Chart	Contains Rose-Lilie-Blume sequence?	URL of Photo Album
1795 <i>Das Kleine Davidische Psalterspiel</i>	Juniata	Huntingdon	PA	DS 035	Snow Hill		0	no	https://goo.gl/photos/4syvM3qQZeXtayeK9
1795 <i>Das Kleine Davidische Psalterspiel</i>	HSP	Philadelphia	PA	Cassel Collection, Document 13	Snow Hill		0	no	https://goo.gl/photos/6XkSzgcLLFniUxUu7
1795 <i>Das Kleine Davidische Psalterspiel</i>	Princeton Theological Seminary	Princeton	NJ	SCA#1690	Snow Hill	MPT	0	no	https://goo.gl/photos/oxijwWe3pA2Dckzd7
<i>Das Lied der Lieder</i>	United States Library of Congress	Washington	DC	M 2116.E6 1750	Ephrata	LCG	0	no	https://goo.gl/photos/3XWwHWw83uJauDWCA
<i>Das Lied der Lieder</i>	Winterthur Museum, Garden & Library	Wilmington	DE	Col. 318, 65 x 561	Ephrata	WMD	0	no	https://goo.gl/photos/8qn16WQm4N6oHP2k9

<i>Mosis Lied, Jeremiah, and Das Lied des Lamms</i>	Juniata	Huntingdon	PA	DS 028	Ephrata		0	no	https://goo.gl/photos/d4TDkuo8DiVeFsFD8
Mystery Hymnal - Type 1	Juniata	Huntingdon	PA	DS 024	Snow Hill		0	no	https://goo.gl/photos/75nTn7DtxSgyeAcj7
Mystery Hymnal - Type 1	Juniata	Huntingdon	PA	DS 023	Snow Hill		0	no	https://goo.gl/photos/xbwLa29Qg6gtjNrm8
Mystery Hymnal - Type 1	Juniata	Huntingdon	PA	DS 022	Snow Hill		0	no	https://goo.gl/photos/z1r5vcaqKqX2PQsD8
Mystery Hymnal - Type 2	Ephrata Cloister Collection	Ephrata	PA	EC 14.65.798	Snow Hill	ECD	0	no	https://goo.gl/photos/yiVZ3gaBYYp8KTNG6
Mystery Hymnal - Type 2	Free Library of Philadelphia	Philadelphia	PA	Borneman MS 4.7	Snow Hill	PPI	0	no	https://photos.app.goo.gl/thNuKoDUiqbLcFZK2
Mystery Hymnal - Type 2	Juniata	Huntingdon	PA	DS 036	Snow Hill		0	no	https://goo.gl/photos/fXHxTrCHLRCLhwUCA

Appendix J: Contents of Ephrata and Snow Hill Music Manuscripts

The charts below provide detailed information regarding the contents of various Ephrata music manuscript types. The following types are included:

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1
 Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2
 Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3
 1746 Ephrata Codex
 Music Manuscripts for the 1747 *Turtel=Taube* Type 1
 Music Manuscripts for the 1749 *Turtel=Taube* Type 1
 Music Manuscripts for the 1749 *Turtel=Taube* Type 2
 1754 *Paradisisches Wunderspiel* Type 1
 1754 *Paradisisches Wunderspiel* Type 2
 Music Manuscripts for the 1755 *Nachklang zum Gesäng der einsamen Turtel=Taube*
 Music Manuscripts for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taube*

Several manuscript types are not included for the following reasons:

1. Their contents are nearly identical to those of another type
2. They are outliers from the standard Ephrata music manuscripts
3. They do not correspond to printed Ephrata hymnals

In all cases, the order of the charts mirrors the order presented in the manuscript. In addition, throughout, “V. Friedsam” (“Vater Friedsam”) refers to Conrad Beissel.

The chart column headers provide details including: hymn incipit or title, author, music manuscript page number, correspondence number provided in the manuscript, and various printed hymnals in which the hymn is also found. Comments are also given. A final column indicates if the hymn is antiphonal in the music manuscript.

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 1

Model: Winterthur, Col. 318, 65 x 554

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Dein Erbe Herr liegt vor dir hier	Gottfried Arnold	1	385	385							
Herzog unsrer Seeligkeiten zeuch uns	Gottfried Arnold	1	586	586							
Wenn Jesus die Herten	Br. Agonius	1	711	711		396			333		
Der frohe Tag bricht an	V. Friedsam	2	683	683	160	160			24		
Ich sehe die Pflantzen	V. Friedsam	2	98	98	218	218			108		
O was vor verborgne Kräfte	V. Friedsam	2	774	774	112	112			202		
Ich lauf den schmalen Himmelsweg	V. Friedsam	3	553	553	217	217			104		
O Durchbrecher aller Bande	Gottfried Arnold	3	397	397							
O Jesu meiner Seelen=Lust	V. Friedsam	3	721	721	252	252			188		
Die Tugend wird durchs Creutz	Johann Christian Nehring	4	307	307							
Wann Gott sein Zion	V. Friedsam	4	344	344	267	267			242		
Zion hat im Geist vernommen	V. Friedsam	4	735	735	289	289			287		
Der bitter Kelch und Myrrhen	V. Friedsam	5	761	761	158	158			21		
O Gott du Tiefe sonder Grund	Ernst Lange	5	5	5							
Verborgne Gottes=Liebe du o	Gerhard Tersteegen	5	52	52							
Die Reinheit und Einheit	Gottfried Arnold	6	94	94							
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	6	79	79							
Wie herrlich ists ein Schäflein	Johann Jacob Rambach	6	55	55							
Erstaunet all ihr Höh und tiefen	Unknown European	7	180	180							
Mein Geist frolekt in meinem Gott	Undocumented	7	103	103							
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	7	96	96							
Dir dir Jehovah will ich singen	Bartholomaemus Crassellius	8	109	109							
Hier schmiegt sich mich o Weisheits=Quell	Gottfried Arnold	8	120	120							
O du Herzog meiner Liebe	Gottfried Arnold	8	126	126							
Ach halte dich du mir ich will mich	Unknown European	9	90	90							
Du aller Geiste Ruh erhöre mein verlangen	Gerhard Tersteegen	9	139	139							
O unbetrübte Quell unschuldigs	Gottfried Arnold	9	131	131							
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	10	3	3							
Der Himmel und der Himmel heer	Michael Müller	10	8	8							
Morgenglantz der Ewigkeit	Christian Knorr v. Rosenroth	10	4	4							
Der alles füllt vor dem die tiefen	Johann Daniel Herrnschmidt	11	49	49							
Kommt und laßt euch Jesum	Unknown European	11	22	22							
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	11	30	30						The hymn is listed on both 11 and 123 in the Register and is set differently on both pages.	
Du Geist des Herrn der du von Gott	Johann A. Freylinghausen	12	44	44							
Du wesentliches Wort vom Anfang	Laurentius Laurenti	12	31	31							
O Licht geh auf in deinen Himmeln	Unknown European	12	66	66							
Hochste Vollkommenheit alles in einem	Unknown European	13	80	80							
O Gott mein Vater	Heinrich Georg Neuss	13	82	82							
Treuer Vater deiner Liebe	Ludwig Andreas Gotter	13	69	69							
Ach möcht ich noch auf dieser	Gottfried Arnold	14	91	91							
Ein Hertz das Gott erkennen lernet	Jakob Gabriel Wolff	14	115	115						The index in the MS has the incorrect hymn title: "Ein Hertz das sich erkennen..."	
Mein König schreib mir dein Gesetz	Gottfried Arnold	14	95	95							
Allgenugsam Wesen das ich mir	Gerhard Tersteegen	15	141	141							

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Heiligster Jesu Heiligungs=Quelle	Gottfried Arnold	15	118	118							
Liebster Heiland nahe dich meinen	Gerhard Tersteegen	15	140	140							
Friede ach Friede ach Göttlicher Friede	Bartholomaemus Crassellius	16	146	146							
Liebwerther süßer Gottes wille	Gerhard Tersteegen	16	142	142							
Stilles Gottes Wesen du einig meines	Gerhard Tersteegen	16	142	142							
Friedfertigkeit wie süße bist du	Gottfried Arnold	17	147	147							
Ich will einsam und gemeinsam mit	Angelus Silesius	17	150	150							
Jesu du Hirte und Bischof meine	Unknown European	17	150	150							
Mein Salomo dein freundliches	Christian Friedrich Richter	18	156	156							
Nun ist der Strick zerissen das	Joachim Neander	18	158	158							
Selig ist der sich entfernt	Unknown European	18	162	162							
Mein Geist verlangt zum	Br. Agonius	19	383	383		365			319		
O sanftes Leiden edle Ruh	Gottfried Arnold	19	158	158							
Ruhe ist das beste Gut	Johann Caspar Schade	19	160	160							
Maria hat das beste Theil erwählet	Christian Friedrich Richter	20	168	168							
Ruh ist das Erbe der Verheissung	Unknown European	20	161	161							
So oft ein Blick mich aufwärts	Gottfried Arnold	20	165	165						The hymn is in different versions on p. 20 and p. 138. Only p. 20 is listed in the Register	
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	21	174	174							
Die Weisheit ist mein bester Raht	V. Friedensam	21	170	170	186	186			53		
O Königen du Crone der Jungfrauen	Gottfried Arnold	21	173	173						The hymn is set twice on p. 21 by using an insert that provides an alternate version. It appears that the insert is the preferred version.	
Ich will gantz und gar nicht zweifflen	Joachim Neander	22	187	187							
Ich will mit Liebes=Furcht anbeten	Unknown European	22	187	187							
Jesu mein Treuer laß doch dein Feuer	Christian Knorr v. Rosenroth	22	192	192							
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	23	194	194							
Ihr Töchter Zions kommt herbey	Johann Feuchter	23	195	195							
Laß mich dich mein Heiland	Gottfried Arnold	23	197	197							
Ich liebe Gott und zwar umsonst	Angelus Silesius	24	186	186							
Jesu deine Liebes=Flamme macht	Joachim Neander	24	190	190							
Nur mein Jesus is mein Leben	Unknown European	24	203	203							
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	25	224	224							
Nun will ich mich scheiden von	Angelus Silesius	25	204	204							
Reine Flammen brennt zusammen	Nicolaus Ludwig von Zinzendorf	25	210	210							
Gebendeyte aller Weiber die du	Unknown European	26	234	234							
Ihr Jungfrau wacht füllt eure Lampen	Unknown European	26	250	250							
Quill aus in mir o segens Quelle	Unknown European	26	227	227							
Die Macht der Wahrheit bricht	Unknown European	27	1	1							
Komm Tauben=Gatte reinste Lust	Gottfried Arnold	27	263	263							
Wenn mir das Creutz	Br. Agonius	27	465	465		398			334	The hymn is listed on both 27 and 96 in the Register and is set differently on both pages.	
O mein Hertz zeuch dein begehren	Gottfried Arnold	28	271	271							
O Seele die du nun erblickest	Unknown European	28	274	274							
Es glänzet der Christen	Christian Friedrich Richter	28	255	255						The Register only lists the hymn on p. 28	
Spiegel aller Tugend führer meiner Jugend	Angelus Silesius	29	282	282							
Zion geht schwartz	V. Friedensam	29	342	342	287	287			286		
Groser [Großer] Immanuel schau	Christian Andreas Bernstein	29	333	333						The hymn is listed on both 29 and 124 in the Register and is set differently on both pages.	
Ach schau doch O Liebe	Nicolaus Ludwig von Zinzendorf	30	302	302							
Ach trieb aus meiner Seel o mein	Sigmund Christian Gmelin	30	305	305							
Blicke meine Seele an die so fest	Unknown European	30	306	306							

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Du bist ja Jesu meine Freude	Christian Jacob Koitsch	31	309	309							
Ich armer Staub	Br. Agonius	31	314	314		340			312		
Leit mich mein Gott	Br. Agonius	31	315	315		359			317		
Ach Herr wann kommt das jahr	Bartholomaemus Crassellius	32	346	346							
Mein Geist ist offt von Jugend	Br. Peter Lessle	32	319	319			49	278	435		
Treuer Hirte deine Heerde	Henriette Catharine Gersdorf	32	329	329							
Der Herr groß und und hoch berühmt	Br. Agonius	33	372	372		313			300		
Wenn endlich Eh es Zion meynt	Johann Paul Astmann	33	352	352							
Zion erhebe dich aus dem staub	Unknown European	33	355	355							
Dem Herren singet allzugleich ein	Br. Agonius	34	374	374		312			299		
Er wird es Thun der fromme	Johann Daniel Herrnschmidt	34	376	376							
Zion werde hoch erfreut	V. Friedsam	34	377	377	291	291			289		
Jauchzet ihr Kinder von	V. Friedsam	35	384	384	212	212			94		
O König zu Zion wenn wirst du	Unknown European	35	400	400							
Endlich soll das frohe Jahr	Gottfried Arnold	35	388	388						The hymn is listed on both 55 and 110 in the Register and is set differently on both pages.	
Gute Nacht, O Welt	V. Friedsam	36	781	781	206	206			84		
Nun walle ich im Frieden	V. Friedsam	36	780	780	101	101			176		
O was wird das seyn	V. Friedsam	36	784	784	114	114			203		
Fried und Freud sey in den Toren	V. Friedsam	37	779	779	191	191			68		
Nun fließt die Liebe ein und aus	V. Friedsam	37	780	780	91	91			164		
Wenn mein Geist ist in Gott genesen	V. Friedsam	37	776	776	131	131			258		
Der schmale Weg ist breit genug	Christian Friedrich Richter	38	415	415							
Gedencke, Herr an David	V. Friedsam	38	771	771	192	192			71		
Hertz der Liebe reine Triebe	V. Friedsam	38	773	773	68	68			88		
Freu dich Zion, Gottes Stadt	V. Friedsam	39	770	770	190	190			66		
Kommt ihr Glaubens=Kämpfer	V. Friedsam	39	453	453	238	238			134		
Perl aller keusch=verliebten	V. Friedsam	39	766	766	119	119			209		
Die Flammen reiner Gottes liebe	V. Friedsam	40	517	517	171	171			36		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	40	769	769	185	185			53		
Ich geh gebückt den gantzen Tag	V. Friedsam	40	509	509	212	212			101		
Ein Hertz, das Gott besessen hat	V. Friedsam	41	755	755	60	60			57		
Gott warum verstössest du	Michael Müller	41	349	349							
Ich hab wied'r einen	V. Friedsam	41	759	759	215	215			103		
Mach dich im Geist recht munter auf	Br. Peter Lessle	42	360	360			47	276	430		
Unschätzbares Einfalts=Wesen	Unknown European	42	402	402							
Dancket dem Herrn ihr Gottes=Knechte	Heinrich Georg Neuss	42	380	380						The hymn is listed on both 42 and 124 in the Register and is set differently on both pages.	
Wer überwindet soll vom holtz	Philipp Balthasar Sinold	43	407	407							
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	43	405	405							
Das Leben unsers Königs siegt	Christian Friedrich Richter	43	414	414						The hymn is listed on both 43 and 124 in the Register and is set differently on both pages.	
Das Weitzen=Körnlein kommt doch	Unknown European	44	416	416						The hymn is set twice (with an insert) on p. 44. "2" designation in Register	
Der Herr ist mein getreuer hirt	Bartholomaeus Ringwaldt	44	416	416							
Sollt ich meinem Gott nicht singen	Paul Gerhardt	44	434	434							
Der Glaube siegt und bricht durch alle	Ulrich Bogislaus v. Bonin	45	443	443							
Du meiner Augen licht schwing dich	Johannes Georg Kehl	45	448	448							
Kommt dancket dem Helden mit	Johann Daniel Herrnschmidt	45	456	456							
Auf hinauf zu deiner Freude	Johann Caspar Schade	46	456	456							
O du seligs einsam Leben	V. Friedsam	46	768	768	104	104			182		
Wenn das sanfte Gottes	V. Friedsam	46	764	764	274	274			254		

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Auf du ganze Zions=Heerde	V. Friedsam	47	737	737	146	146			7		
Die Stille des Geistes in heiligen Seelen	V. Friedsam	47	726	726	182	182			52		
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	47	742	742							
Dem Herren jauchzt im Heiligtum	Br. Agonius	48	733	733		311			299		
Des Herren Zweig ist Lieb	V. Friedsam	48	721	721	167	167			33		
Welch eine Sorg und furcht	Johann Reinhard Hedinger	48	534	534							
Ich bin ein Fremdling und Pilger	Undocumented	49	554	554							
Mein gantzer Sinn sich gründlich	Gerhard Tersteegen	49	572	572				156	318		
O wie thut mein Geist	V. Friedsam	49	562	562	264	264			205		
Unerschaffne Gottes=Lieb mein	Gottfried Arnold	50	591	591							
Wann ich in der Stille	Br. Agonius	50	593	593		388			331		
Welt packe dich ich sehne mich	Justus Sieber	50	594	594							
Ihr Brüder und Schwestern von	V. Friedsam	51	608	608	228	228			123		
Monarche aller Ding dem alle	Johann A. Freylinghausen	51	703	703							
O Ursprung des Lebens	Christian Jacob Koitsch	51	617	617							
Die Sonn ist wieder aufgegangen	V. Friedsam	52	678	678	177	177			49		
Ich stehe gepflantzet	V. Friedsam	52	709	709	223	223			111		
So bin ich nun nicht mehr	Johann Eusebius Schmidt	52	573	573							
Die Freud am Herrn	Br. Agonius	53	642	642		317			304		
Mein Geist wird nun aufs	V. Friedsam	53	669	669	242	242			143	The manuscript appears to be incorrect with the page reference	
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	53	635	635						This hymn is set on p. 53 and 127. It is only listed in the Register on p. 54	
Das Ende wie auch die Ewigkeit	Unknown European	54	599	599							
Ich suche dich in dieser Ferne	Unknown European	54	149	149							
Kein Christ soll ihm die Rechnung	Simon Dach	54	505	505							
Ermuntert euch ihr Kinder	Br. Agonius	55	551	551		328			306		
Christi Tod is Adams Leben	Abraham v. Frankenberg	55	487	487						The hymn is listed on both 55 and 105 in the Register and is set differently on both pages.	
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	55	177	177							
Du meine Seele singe wohl auf	Paul Gerhardt	56	179	179							
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	56	637	637							
Zeuch aus O starcker Held	Unknown European	56	546	546							
Ach was sind wir ohne Jesu?	Peter Lackmann	57	490	490							
Alle die im Geist erhoben	Br. Agonius	57	732	732		303			297		
Ach machet euch bereit	Sr. Christina	57	520	520			5	232	405	The hymn is listed on both 57 and 108 in the Register and is set differently on both pages.	
Auf ihr Gäste macht euch fertig	V. Friedsam	58	639	639	152	152			9		
Auf schmücke dich du kleine Heerd	V. Friedsam	58	359	359	155	155			11		
Auf und machet euch bereit	Br. Agonius	58	512	512		304			298		
Brich endlich herfür du gehemmte	Gottfried Arnold	59	226	226							
Bringet her bringet her dem herren	Johann Wilhelm Petersen	59	378	378							
Das Wort von deiner Kraft	Gottfried Arnold	59	32	32							
Der Bräutigam kommt	Angelus Silesius	60	514	514							
Der das Wort hat aus geböhren	Unknown European	60	288	288							
Der du bist A und O	Johann A. Freylinghausen	60	556	556							
Der Glaubens=Grund ruht auf	Br. Agonius	61	230	230			10	140	301		
Der Herr hat selbst zu meinem Herrn	Michael Müller	61	655	655							
Der Herr ist König und herrlich	Michael Müller	61	663	663							
Der Weißheit licht glänzt immerzu	Gottfried Arnold	62	300	300							
Die frohe Zeit is nunmehr nah	Br. Peter Lessle	62	364	364			19	247	412		
Du Hertzog unsers heils für deines	Gottfried Arnold	62	254	254							

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	63	254	254							
Du Tochter des Königs wie schön	Gottfried Arnold	63	688	688							
Eil doch heran und mach dem guten	Unknown European	63	370	370							
Entfernet euch ihr matten Kräfte	Gottfried Arnold	64	233	233							
Es kostet viel ein Christ zu seyn	Christian Friedrich Richter	64	181	181							
Ihr Gespielen laßt uns	Unknown European	64	649	649						The hymn appears in different versions on p. 64 and p. 138. The Register only lists p. 64.	
Erleucht mich Herr mein licht	Ernst Wilhelm Buchfelder	65	28	28							
Fleuch mein Geliebter auf die höhe	Angelus Silesius	65	182	182							
Formir, mein Töpffer mich aus	Unknown European	65	544	544							
Froh bin ich weil ich gezählet bin	Br. Joel	65	462	462		335			309		
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	66	662	662							
Gott der du mich hast	Br. Martin Bremer	66	228	228		337			310		
Gott der große himmels König	Michael Müller	66	427	427							
Gott ein Herrscher aller Heiden	V. Friedsam	67	740	740	196	196			75		
Groser [Großer] Prophete mein hertze	Joachim Neander	67	118	118							
Groser [Großer] Gott in deinem Lichte	Michael Müller	67	736	736						The hymn is listed on both 67 and 109 in the Register and is set differently on both pages.	
Groß ist unsers Gottes	Unknown European	68	237	237							
Groß und herrlich ist der König	Johann Daniel Herrnschmidt	68	258	258							
Herr einige doch bald die Schafe	Johann Wilhelm Petersen	68	612	612							
Herr Jesu deine Macht hat Satan	Gottfried Arnold	69	577	577							
Herrlichste Majestät himmlisches Wesen	Gottfried Arnold	69	654	654							
Herr wann wirst du Zion bauen	Joachim Lange	69	646	646							
Hoffnung macht doch nicht zu schanden	Unknown European	70	472	472							
Ich dringe ein in Jesu liebe	Sr. Christina	70	466	466			33	263	422		
Hier legt mein Sinn sich vor dir	Christian Friedrich Richter	70	429	429						The hymn is in two different versions on p. 70 and p. 140. The Register only lists p. 70.	
Ich hab mit Jesu mich verlobet	Sr. Christina	71	247	247			38	269	426		
Ich hasse alle falsche Wegen	Br. Joel	71	609	609		348			313		
Ich freue mich in meinem Geist	Br. Peter Lessle	71	102	102			34	266	423	"Cor" Marking in Register. The hymn is listed on both 71 and 114 in the Register and is set differently on both pages.	1. Chor (p. 114)
Ich kann von dir nicht schweigend seyn	Gottfried Arnold	72	122	122							
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	72	522	522							
Ich weiß mein Gott dass all mein	Paul Gerhardt	72	57	57							
Ich will mit getrostem muth	Erasmus Finx	73	394	394							
Jehovah dein Regieren macht	Heinrich Masius	73	58	58							
Jehovah nimm von mir die kräfte hin	Gottfried Arnold	73	189	189						The hymn is listed on both 73 and 124 in the Register and is set differently on both pages.	
Ihr Kinder des Höchsten wie	Christian Andreas Bernstein	74	607	607						The Register has 64 written, but the hymn is on p. 74	
Ihr Brüder und Schwestern ach schläffet nicht	Unknown European	74	527	527							
Komm beug dich tief mein Hertz	Gottfried Arnold	75	719	719							
Komm Liebster komm in deinen Garten	Angelus Silesius	75	197	197							
Kommt alle ihr Kinder von Abrahams	Sr. Christina	75	519	519			45	274	430		
Kommt alle mit Freuden	Sr. Christina	76	626	626			46	275	430		

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Kommt all ihr lieben treuen	Br. Joel	76	100	100		358			316		
Lieber Vater uns erhöre gib	Unknown European	76	264	264							
Lobet ihr Himmel den höchsten	Michael Müller	77	714	714							
Man lobt dich in der Stille	Johann Rist	77	704	704							
Mein Bräutigam führe mich spazieren	Gottfried Arnold	77	297	297							
Meine Sorgen Angst und plagen	Unknown European	78	532	532							
Mein Geist ist Freudenvoll im Herrn	Undocumented	78	728	728							
Mein Geist ist erfreut weil Gott mich	Br. Agonius	78	729	729				157	318		
Mein Geist ist über sich gezogen	Br. Agonius	79	105	105		363			319		
Mein Hertz soll den Herren loben	Johann A. Freylinghausen	79	706	706							
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	79	470	470						The hymn is listed on both 79 and 117 in the Register and is set differently on both pages.	
Name voller Güte komm in mein	Angelus Silesius	80	225	225							
Nun lob mein Seel den Herren	Johann Gramann	80	697	697							
Nun mein Geist soll Gott erheben	Laurentius Laurenti	80	696	696							
Nun ruht doch alle Welt und ist	Bartholomaemus Crassellius	81	135	135							
Nur frisch hinein es wird so tief	Michael Kongehl	81	539	539							
Nur Leiden sey dein Thun	Unknown European	81	601	601							
O Abgrund thu dich auf	Unknown European	82	269	269							
O finstre Nacht wenn wirst du	Georg Friedrich Breithaupt	82	398	398							
O Jesu komm zu mir mein rechtes	Unknown European	82	208	208							1 Chor
O Jesu lehre mich wie ich dich finde	Unknown European	83	587	587						"Cor" marking in Register	
O Jesu mein Bräutigam wie ist	Unknown European	83	130	130							
Ich komme selbst zu dir du meine schöne	Unknown European	83	N/A	208						Continuation of hymn "O Jesu komm zu mir" on p. 82 of MS.	2 Chor
O Menschen=Freund O Jesu	Joachim Neander	84	310	310							
O selig ist wer einwärts kehret	Unknown European	84	272	272							
O starcker Gott o Seelen	Joachim Neander	84	68	68							
O stilles Lamm o sanftes Wesen	Gottfried Arnold	85	298	298							
O süßer Stand o selig Leben	Johann Joseph Winckler	85	582	582							
O Täubgen flieg zu deinen Fenstern	Gottfried Arnold	85	298	298							
O was vor ein herrlich Wesen	Jakob Gabriel Wolff	86	668	668							
Preiß Lob Her Ruhm Danck Kraft	Unknown European	86	718	718							
Printz aus der Höh der	Unknown European	86	277	277							
Reinste Jungfrau die vor allen	Angelus Silesius	87	172	172							
Ringe recht wenn Gottes gnade	Johann Joseph Winckler	87	537	537							
Rufft getrost blaßt die Posaune	Br. Agonius	88	739	739		384			327		
Salb uns mit deiner Liebe	Johann Jacob Rambach	88	278	278							
Schicket euch ihr lieben Gäste	Unknown European	88	291	291							
Seyd froh ihr unbefleckte Sinnen	Ernst Lange	89	248	248							
Siehe mein getreuer Knecht	Paul Gerhardt	89	671	671							
Sieh hier bin ich Armer Herr	Unknown Brother or Sister	89	616	616							
Sieh wie lieblich und wie fein	Michael Müller	90	608	608							
Singet dem Herrn ein neues Lied	Michael Müller	90	716	716							
So führst du doch recht selig	Gottfried Arnold	90	211	211							
Sophie edle Braut du hast mein Hertz	Unknown European	91	251	251							
So ruht mein Muth in Jesu	Benigna Maria Gräfin v. Reuss	91	652	652							
Sulamith versüßte wonne lichter Glantz	Gottfried Arnold	91	213	213							
Triumph Triumph es kommt mit	Benjamin Prätorius	92	693	693							
Triumph Triumph des Herrn gesalbter	Christoph Seebach	92	731	731							
Um Zion willen will ich nimmer	Br. Peter Lessle	92	381	381			88	309	457		
Unfruchtbares Zion sey frölich	Unknown European	93	694	694							

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Unser Herrscher unser König	Joachim Neander	93	440	440							
Verborgenheit wie ist dein Meer	Gottfried Arnold	93	214	214						The hymn is on p 93 but the Register lists the hymn without a number	
Verborgnes Licht geheimes Leben	Gottfried Arnold	94	279	279							
Verliebtes Lustspiel reiner Seelen	Gottfried Arnold	94	281	281							
Wach auf du Geist der treuen	August Hermann Franke	94	251	251							
Was ist doch diese Zeit	Bernhard Eberhard Zeller	95	282	282							
Was mich auf dieser Welt betrübt	Michael Franck	95	588	588							
Was will dich der Heiden toben	Michael Müller	95	403	403							
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	96	548	548				174	334		
Wenn mir das Creutz	Br. Agonius	96	465	465		398			334	The hymn is listed on both 27 and 96 in the Register and is set differently on both pages.	
Wer ist diese Fürsten=Dime	Ahasverus Fritsch	96	284	284						"2 Cor" marking in Register. "2" refers to the two settings, and "Cor" refers to choir 1 soprano. The Register is incorrect, listing 103 instead of 113.	1. Chor
Wie gut hats doch ein treue Seele	Sr. Christina	97	295	295			98	317	464		
Wie lechzet doch mein Geist	Johann Caspar Stegmann	97	393	393							
Wie schön ist unsers Königs Braut	Gottfried Arnold	98	743	743							
Wir dancken dir mächtiger König	Gottfried Arnold	98	406	406							
Wo Gott der Herr nicht bey uns	Justus Jonas	98	336	336							
Wohl auf zum rechten Weinstock	Unknown European	99	621	621							
Wohl dem Menschen der Nicht	Paul Gerhardt	99	568	568							
Auf Triumph es kommt die Stunde	Johann Christian Lange	100	334	334							
Wunder=Anfang herrlichs Ende	Heinrich Arnold Stockfleth	100	437	437							
Wunderbarer König Herrscher von uns	Joachim Neander	100	717	717							
Zeuch meinen Geist O Herr von	Gottfried Arnold	101	555	555							
Zion gib dich nur zu frieden	Joachim Pauli	101	356	356							
Zeuch meinen Geist trifft meine Sinnen	Christian Knorr v. Rosenroth	101	77	77						The hymn is set differently on p. 101 and p. 141. The Register only includes p. 101	
Die Zeit ist noch nicht da	Johann A. Freylinghausen	102	357	357						The Register has both 29 and 102 listed. The hymn does not appear on p. 29 of the MS	
Ermuntert euch ihr Frommen	Laurentius Laurenti	102	516	516							
Zions Hoffnung kommet sie ist	Unknown European	102	406	406							
O was vor enge Pfäd	V. Friedsam	103	504	504	261	261			201		
Sieh hie bin ich Ehren=König	Joachim Neander	103	501	501							
Wenn himmlische Liebe	V. Friedsam	103	628	628	277	277			256		
Es muß rein ausgetruncken seyn	Unknown European	104	322	322							
Sie schläffet schon die liebe Braut	Johann Gottfried Seelig	104	245	245							
Behalt Egypten deine Krone	Unknown European	105	570	570							
Jerusalem du Mutter=Stadt	Gottfried Arnold	105	547	547							
Christi Tod is Adams Leben	Abraham v. Frankenberg	105	487	487						The hymn is listed on both 55 and 105 in the Register and is set differently on both pages.	
Ach komm du süßer Hertzens=Gast	Lüder Mencke	106	613	613							
Der Glaube siegt durch Jesum Christ	V. Friedsam	106	783	783	44	48			25		
Du bist der auf den wir für	Ambrosius Lobwasser	106	353	353							
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	107	566	566							
Höchste Vollkommenheit seligstes Wesen	Johann A. Freylinghausen	107	121	121							
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	107	531	531							
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	108	625	625							

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Auf Leiden folgt die Herrlichkeit	Peter Lackmann	108	633	633							
Der reine Lebens Geist	V. Friedsam	108	758	758	164	164			31		
Zünd an du feur'ger Liebe=Geist	Unknown European	109	559	559						The hymn is on p. 109 and is set twice. The Register is incorrect, listing the hymn on p. 100	
Zünd an du feur'ger Liebe=Geist	Unknown European	109	559	559						2nd version	
Zum Leben führt ein schmaler Weg	Gottfried Arnold	109	85	85						The hymn is set differently on p. 109 and p. 135. The Register only includes p. 109	
Groser [Großer] Gott in deinem Lichte	Michael Müller	109	736	736						The hymn is listed on both 67 and 109 in the Register and is set differently on both pages.	
Bist du Ephraim betrübet	Georg Neumark	110	47	47							
Ein jedes Ding nährt sich aus	Gottfried Arnold	110	117	117							
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	110	177	177							
Mein Heyland gib mich mir zu kennen	Johann Daniel Herrnschmidt	111	580	580						"Cor" marking in Register	1. Chor
Nun ihr Völcker all froloket	Ambrosius Lobwasser	111	723	723						"Cor" marking in Register	1. Chor
Ich höre willig deine Klagen	Johann Daniel Herrnschmidt	111	N/A	580						Continuation of hymn "Mein heyland gib mich" on p. 110 of MS.	2 Chor
Groser [Großer] Herr darff ich was	Unknown European	112	294	294						"Cor" marking in Register	1. Chor / Hier in der mitten unterbricht der 2. Chor biß zu End des Ersten Vers. Hernach setzt der 1. Chor wieder fort biß Vers 4.
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	112	720	720						"2te cor nun I" marking in Register.	2. Chor
Eins muß ich erst von dir	Unknown European	112	N/A	294						Continuation of hymn "Groser Herr darf ich was" on p. 112 of MS.	2 Chor
Wo ist der Schönste den ich liebe	Angelus Silesius	113	218	218							1. Chor
Ich habe funden den ich liebe	Beckhof	113	N/A	219						The hymn is on p. 113 but is not listed in the Register	2. Chor
Wer ist diese Fürsten=Dirne	Ahasverus Fritsch	113	284	284						"2 Cor" marking in Register. "2" refers to the two settings, and "Cor" refers to choir 1 soprano. The Register is incorrect, listing 103 instead of 113.	1. Chor
Lobet den Herrn dann er ist	Unknown European	114	713	713							
Wer ist der von seinem Throne	Ahasverus Fritsch	114	N/A	284						Continuation of hymn "Wer ist diese Fürsten=Dirne" on p. 113 of MS.	2. Chor

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Ich freue mich in meinem Geist	Br. Peter Lessle	114	102	102			34	266	423	"Cor" Marking in Register. The hymn is listed on both 71 and 114 in the Register and is set differently on both pages.	1. Chor (p. 114)
Jesu hilf schau doch in Gnaden	Johann Heinrich Schröder	115	520	520						"Cor" marking in Register.	1. Chor.
Dann wirt man unsre füße sehn	Ahasverus Fritsch	115	N/A	102						Continuation of hymn "Ich freue mich in meinem Geist" on p. 114	2. Chor
Ach sey stille liebes Hertze	Johann Heinrich Schröder	115	N/A	520						Continuation of hymn "Jesu hilf schau doch in Gnaden" on p. 115 of MS.	2. Chor
Du hochgelobter Gott herr himmels	Johann Daniel Herrnschmidt	116	175	175							
Höchste Lust und Hertz vergnügen	Peter Lackmann	116	120	120							
Ihr Völcker auf der Erden	Ambrosius Lobwasser	116	720	720							
Mein Freund zerschmelzt aus Lieb	Christian Friedrich Richter	117	201	201							
Singet lobsinget dem König	V. Friedsam	117	698	698	266	266			219		
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	117	470	470						The hymn is listed on both 79 and 117 in the Register and is set differently on both pages.	
Die Liebe so niedrigen dingen	Gottfried Arnold	118	171	171							
Endlich soll das frohe Jahr	Gottfried Arnold	118	388	388						The hymn is listed on both 55 and 110 in the Register and is set differently on both pages.	
Ach machet euch bereit	Sr. Christina	118	520	520			5	232	405	The hymn is listed on both 57 and 108 in the Register and is set differently on both pages.	
Die sanfte bewegung die liebliche Kraft	Christian Friedrich Richter	119	108	108							
Singet dem Herrn nah und fern	Johann Daniel Herrnschmidt	119	716	716							
Wo ist wohl ein Süßer Leben	Gottfried Arnold	119	221	221							
Edelste Weisheit vergnügt das Liebes=Band	Unknown European	120	290	290						"Cor" marking in Register	I. Chor
Holdseliges Gottes=Lamm sey hoch	Gottfried Arnold	120	123	123							
Begieriger Geist der du mich	Unknown European	120	N/A	290						Continuation of hymn "Edelste Weisheit vergnügt das Liebes=Band" on p. 120 of MS.	2. Chor. / Direction at end: "4. Stimmen. Wie Schön wirts seyn." This is presumably a tutti marking for the text at the end of the hymn.
Liebster aller lieben meiner Seelen	Johann Daniel Herrnschmidt	121	265	265						"Cor" marking in Register	1. Chor.
Meine Hoffnung stehet feste auf	Joachim Neander	121	24	24							
Meine liebe Taube austerwählt	Johann Daniel Herrnschmidt	121	266	266						Continuation of hymn "Liebster aller lieben meiner Seelen" on p. 121 of MS.	2. Chor
Der am Creutz ist meine Liebe	Unknown European	122	567	567							
Glück zu Creutz von gantzem Herten	Ludwig Andreas Gotter	122	425	425							

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Mein Bräutigam führe mich spazieren	Gottfried Arnold	122	297	297							
Jesu rufe mich von der Welt	Adam Drese	123	192	192						This hymn is set twice on p. 123. "2" designation in Register. This is a handwritten addition to the Register	
Jesu rufe mich von der Welt	Adam Drese	123	192	192						2nd version	
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	123	30	30						The hymn is listed on both 11 and 123 in the Register and is set differently on both pages.	
O unbetrübte Quell unschuldigs	Gottfried Arnold	123	131	131							
Groser [Großer] Immanuel schau	Christian Andreas Bernstein	124	333	333						The hymn is listed on both 29 and 124 in the Register and is set differently on both pages.	
Dancket dem Herrn ihr Gottes=Knechte	Heinrich Georg Neuss	124	380	380						The hymn is listed on both 42 and 124 in the Register and is set differently on both pages.	
Das Leben unsers Königs siegt	Christian Friedrich Richter	124	414	414						The hymn is listed on both 43 and 124 in the Register and is set differently on both pages.	
Jehovah nimm von mir die kräfte hin	Gottfried Arnold	124	189	189						The hymn is listed on both 73 and 124 in the Register and is set differently on both pages.	
Mein liebster mein schönster	Ahasverus Fritsch	125	267	267						This is a handwritten addition to the Register	
O wie selig sind die Seelen	Christian Friedrich Richter	125	276	276						The hymn is on p. 125 but in the Register is listed without being given a number.	
Jesus ist das schönste Licht	Christian Friedrich Richter	125	260	260						The hymn is set differently on p. 125 and 139 and is not listed in the Register	
Ich hab ihn dennoch Lieb	Unknown European	126	186	186						The hymn is listed in the Register is not assigned a number. It appears in the MS on p. 126	
Auf Seele sey gerüst dem Heiland	Georg Heine	126	620	620						The hymn is on p. 126 but is not listed in the Register	
Auf Zion auf auf Tochter	Peter Franck	126	48	48						The hymn is on p. 126 but is not listed in the Register	
Als einst voll heilger Liebs=Begier	Unknown European	127	144	144						The hymn is on p. 127 but is not listed in the Register	
Als ich das nichts nahm wohl	Gottfried Arnold	127	564	564						The hymn is on p. 127 but is not listed in the Register	
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	127	635	635						This hymn is set on p. 53 and 127. It is only listed in the Register on p. 54	
Er führt hinein er muss auch helffer	Johann Daniel Herrschmidt	128	446	446						The hymn is on p. 128 but is not listed in the Register	
Der Christen stand ist also hier	Nicolaus Ludwig von Zinzendorf	128	645	645						The hymn is on p. 128 but is not listed in the Register	
Die Zeit geht an die Jesus hat	Angelus Silesius	128	700	700						The hymn is on p. 128 but is not listed in the Register	
Der wahre Gott und Gottes Sohn	Abraham Hinkelmann	129	417	417							
Du unbekanntes Land, und ihr	Gottfried Arnold	129	647	647							
Ehre sey jetzo mit Freuden gesungen	Joachim Neander	129	620	620						The hymn is on p. 129 but is not listed in the Register	
Du unbekanntes Land und ihr	Gottfried Arnold	129	647	647						The hymn is on p. 129 but is not listed in the Register	
Der Wächter rath den Gott bestellet	Gottfried Arnold	130	634	634						The hymn is on p. 130 but is not listed in the Register	
Ach Herr mein Gott wo sind nun	Unknown European	130	461	461						The hymn is on p. 130 but is not listed in the Register	

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Brich an mein licht entzieh dich	Gottfried Arnold	130	46	46						The hymn is on p. 130 but is not listed in the Register	
Ach sey gewart o Seel	Gottfried Arnold	131	461	461						The hymn is on p. 131 but is not listed in the Register	
Allein und doch nicht gantz alleine	Benjamin Schmolck	131	143	143						The hymn is on p. 131 but is not listed in the Register	
Das äußre Sonnen=Licht ist da	Gerhard Tersteegen	131	53	53						The hymn is on p. 131 but is not listed in the Register	
Der Abend kommt die Sonne sich	Gerhard Tersteegen	131	317	317						The hymn is on p. 131 but is not listed in the Register	
Weil selbst der Herr mein Hirt	Unknown European	132	441	441						The hymn is on p. 132 but the Register lists the hymn without a number	
Die Sonn hat sich mit ihrem Glantz	Josua Stegmann	132	316	316						The hymn is on p. 132 but is not listed in the Register	
Holtz des Lebens Kost der Seelen	Unknown European	132	623	623						The hymn is on p. 132 but is not listed in the Register	
Wenn die Seele sich befindet	Unknown European	133	217	217						The hymn is on p. 133 but is not listed in the Register	
Wenn ich mit geistlicher haabe	Unknown European	133	597	597						The hymn is on p. 133 but is not listed in the Register	
Gott ist die wahre Liebe die ihn	Ernst Lange	133	7	7						The hymn is on p. 133 but is not listed in the Register	
Guter Hirte wilt du nicht deines	Angelus Silesius	134	241	241						The hymn is on p. 134 but is not listed in the Register	
Gott und Welt und beyder glieder	Heinrich Georg Neuss	134	184	184						The hymn is on p. 134 but is not listed in the Register	
Strenger Winter fleuch von hinnen	Gottfried Arnold	134	501	501						The hymn is on p. 134 but is not listed in the Register	
O Vater schau doch die zarte Kindheit	Gottfried Arnold	135	439	439						The hymn is on p. 135 but is not listed in the Register	
Hebe Hertz dich in die höhe	Nicolaus Ludwig von Zinzendorf	135	11	11						The hymn is on p. 135 but is not listed in the Register	
Zum Leben führt ein schmaler Weg	Gottfried Arnold	135	85	85						The hymn is set differently on p. 109 and p. 135. The Register only includes p. 109	
Seht wie mit erhitztem grimme	Johann Daniel Herrschmidt	136	651	651						The hymn is on p. 136 but is not listed in the Register	
Gott wills machen daß die sachen	Johann Daniel Herrschmidt	136	427	427						The hymn is on p. 136 but is not listed in the Register	
Ihr von Gott ergriffen Seelen	Unknown European	136	424	424						The hymn is on p. 136 but is not listed in the Register	
Wann erblick ich dich einmal	Johann Wilhelm Petersen	137	215	215						The hymn is on p. 137 but the Register lists the hymn without a number	
Schönster aller schönen meines	Christian Andreas Bernstein	137	500	500						The hymn is on p. 137 but is not listed in the Register	
Nun weiß ich Gottlob nur von	Gottfried Arnold	137	269	269						The hymn is on p. 137 but is not listed in the Register	
Mein Geist o Herr nach dir	Johann A. Freylinghausen	138	481	481						This is a handwritten addition to the Register	
So oft ein Blick mich aufwärts	Gottfried Arnold	138	165	165						The hymn is in different versions on p. 20 and p. 138. Only p. 20 is listed in the Register	
Ihr Gespielen laßt uns	Unknown European	138	649	649						The hymn appears in different versions on p. 64 and p. 138. The Register only lists p. 64.	
O Große Babylon was soll dein falsches	Undocumented	139	338	338						The hymn is on p. 139 but is not listed in the Register	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Jesus ist das schönste Licht	Christian Friedrich Richter	139	260	260						The hymn is set differently on p. 125 and 139 and is not listed in the Register	
Es glänzet der Christen	Christian Friedrich Richter	139	255	255						The Register only lists the hymn on p. 28	
Eins Christen hertz sehnt sich	Maria Magdalena Boehmer	140	51	51						The hymn is on p. 140 but is not listed in the Register	
O mein Täublein reiner Liebe	V. Friedsam	140	753	753	107	107	190			The hymn is on p. 140 but is not listed in the Register	
Hier legt mein Sinn sich vor dir	Christian Friedrich Richter	140	429	429						The hymn is in two different versions on p. 70 and p. 140. The Register only lists p. 70.	
Der Lilien=Zweig sich wieder	Unknown Brother or Sister	141	88	88						The hymn is on p. 141 but is not listed in the Register	
Herr Jesu ewges Licht	Bartholomaemus Crassellius	141	25	25						The hymn is on p. 141 but is not listed in the Register	
Zeuch meinen Geist trifft meine Sinnen	Christian Knorr v. Rosenroth	141	77	77						The hymn is set differently on p. 101 and p. 141. The Register only includes p. 101	
O süßer Fried O edle Ruh	V. Friedsam	N/A	791	791	109	109			196	The hymn is listed in the Register but does not correspond to any music	
Allein Gott in der höh sey Her	Nikolaus Decius	N/A	N/A	367						The hymn is listed in the Register but does not correspond to any music	
Christe wahres Seelen=Licht	Christoph Prätorius	N/A	N/A	45						The hymn is listed in the Register but does not correspond to any music	
Himmel hohe Gottheit, Abgrunds=Tiefe Liebe	Undocumented	N/A	653	653						The hymn is listed in the Register is not assigned a number. It does not appear in the MS.	
Ich hab oft bey mir selbst gedacht	Paul Gerhardt	N/A	584	584						The hymn is listed in the Register is not assigned a number. It does not appear in the MS.	
Leiden ist die beste Liebe	Unknown European	N/A	N/A	458						The hymn is listed in the Register but does not correspond to any music	
Meine Seele wilt du ruhn	Angelus Silesius	N/A	N/A	200						The hymn is listed in the Register but does not correspond to any music	
Mein Heyland lehre mich recht	Gottfried Arnold	N/A	N/A	202						The hymn is listed in the Register but does not correspond to any music	
Mein Jesu der du mich zum Lust=Spiel	Johann Christian Lange	N/A	N/A	396						The hymn is listed in the Register but does not correspond to any music	
Mein Jesu süße Seelen=Lust	Johann Christian Lange	N/A	N/A	41						The hymn is listed in the Register but does not correspond to any music	
Mein Jesu dem die Seraphinen	Wolfgang Christoph Dessler	N/A	N/A	432						The hymn is listed in the Register but does not correspond to any music	
Mein Hertzens=Abba ich komm nun	Unknown European	N/A	N/A	9						The hymn is listed in the Register but does not correspond to any music	
Mein Vater zeuge mich dein kind	Christian Andreas Bernstein	N/A	N/A	39						The hymn is listed in the Register but does not correspond to any music	
Nun freue dich und rühme sehr	Br. Ludwig Bender	N/A	N/A	686			59	281	439	The hymn is listed in the Register but does not correspond to any music	
O du allertiefste Liebe	Gottfried Arnold	N/A	N/A	34						The hymn is listed in the Register but does not correspond to any music	
O Jesu Christ mein schönstes licht	Paul Gerhardt	N/A	N/A	205						The hymn is listed in the Register but does not correspond to any music	
O meine Seel erhebe dich mit	David Denicke	N/A	N/A	60						The hymn is listed in the Register but does not correspond to any music	
Schönster Immanuel Herzog	Ahasverus Fritsch	N/A	N/A	431						The hymn is listed in the Register but does not correspond to any music	
Seele was ermüdest du dich	Jakob Gabriel Wolff	N/A	N/A	533						The hymn is listed in the Register but does not correspond to any music	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Sey Lob und Ehr dem höchsten Gut	Johann Jacob Schütz	N/A	N/A	715						The hymn is listed in the Register but does not correspond to any music	
Womit soll ich dich wohl loben	Ludwig Andreas Gotter	N/A	N/A	702						The hymn is listed in the Register but does not correspond to any music	
Zerfließ mein Geist in Jesu Blut	Peter Lackmann	N/A	N/A	132						The Register indicates the hymn is on p. 82, but the marking of an asterisk and "nichts" is next to it.	

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 2

Below are specifications regarding specific music manuscripts of this type. After these descriptions is a table with hymnal contents.

Columbia, Document 12

- Includes several opening pages. The first states ownership of the book by Eugenia (“Eugenia / Schön wie Lilien und Rosen / Muß mein Hertz in lib aus sprossen.”). The second is an illuminated scene depicting a bleeding pelican feeding her blood to her chicks under a large flowering plant. The next six pages are modal charts of type 2a. The last opening page is an illumination of the lamb carrying a cross with a flag through the forest.
- Section 1 is pages A–P
- Section 2 is pages 1–138, corresponding to the left column in the Register.
- Section 3 is pages 1–91, corresponding to the right column in the Register. Pages 69–84 contain unnumbered hymns corresponding to the 1747 *Turtel*=*Taube*, and pages 85–90 contain the Rose-Lilie-Blume sequence.
- Section 4 is unnumbered, and contains several antiphonal motets.
- Section 5 restarts the page numbering with pages 92–146, corresponding to the right column of the Register.
- Section 6 is unnumbered, and contains the motet “Das Wort ist Fleisch.”

Ephrata Cloister Collection, EC 77.3

- Includes two opening pages. The first states ownership of the book by Hanna (“Hanna / Ich bin ohne end erfreut / Weil ich bin von Gott erneut.”). On the verso of this page, “Hanna of Antietam” is written in English cursive, presumably identifying the manuscript’s nineteenth-century owner. The second page is a title page with the following text: “Zionitischer Rosen=Garten von der geistlichen Ritterschaft in der Kirchen Gottes gepflantzet und erbauet / Bestehend, / In allerley angenehmen Melodien und Weisen zum nützlichen gebrauch in der Kirchen Gottes / Ephrata 1744.”³⁵¹
- Section 1 is pages 29–126, corresponding to the left column in the Register.
- Section 2 is pages 1–165, corresponding to the right column in the Register. Page 75–93 contain unnumbered hymns corresponding to the 1747 *Turtel*=*Taube*, and page 94–99 contain the Rose-Lilie-Blume sequence. Pages 100–101 are also unnumbered hymns corresponding to the 1747 *Turtel*=*Taube*. Page 101 includes an embroidery-style illumination of the name

³⁵¹ This is the earliest date attribution written in any Ephrata music manuscript.

“Hanna.” Pages 102–119 contain several antiphonal motets. Pages 119–165 continue with hymns corresponding to the right column in the Register. The paleography of this section is distinctively different, with more decorative Gothic lettering for most of the hymn incipits.

- Section 3 is unnumbered, and contains the motet “Das Wort ist Fleisch.”

Ephrata Cloister Collection, EC 77.4

- The manuscript does not contain formal title pages. However, the opening pages do contain the following hand-written inscriptions. First (in English): “John Hilshman this Book God give him grace there or to Look for to Look and to Under stand that Learning is Better than Money and Land. December 12th, 1798.”³⁵² The next pages contain nineteenth-century birth records (in German) for the Hilshman family.
- Section 1 is pages 1–143, corresponding to the left column in the Register. Page 20 includes an embroidery-style illumination reading “Lobe deinen Gott.”
- Section 2 is pages 1–138, corresponding to the right column in the Register. Pages 72–84 and pages 120–126 contain unnumbered hymns corresponding to the 1747 *Turtel=Taube*. Page 101 includes an embroidery-style illumination of the name “Basilla.”
- Section 3 is unnumbered, and includes the Rose-Lilie-Blume sequence with additional antiphonal motets.

Free Library of Philadelphia Borneman MS 10

- Opening six pages are modal charts of type 2a.
- Section 1 is pages A–P. Page M once contained an embroidery-style illumination, possibly corresponding to a name of one of the sisters.
- Section 2 is pages 1 through ??³⁵³ Page 42 includes an embroidery-style illumination of the name “Naema.”
- Many sections of pages, presumably illuminations or illustrations, have been cut out of the manuscript.

Winterthur, Col. 318, 65 x 562

³⁵² Redundancies and mistakes not edited out of this quotation.

³⁵³ I was unable to access the entire volume due to time constraints.

- Section 1 is pages A–O plus 2 unnumbered pages containing hymns.
- Section 2 is pages 1–123, corresponding to the left column in the Register.
- Section 3 is pages 1–170, corresponding to the right column in the Register. Pages 1–19 contain unnumbered hymns corresponding to the 1747 *Turtel=Taube*.
- Section 4 is not numbered and contains illustrations, the Rose-Lilie-Blume sequence, and additional motets.

Pennsylvania State Archives MG 351, Item 211

- The opening two pages are a fragment of the modal charts of type 2a.
- Section 1 is pages A–P. Some of the embroidery illuminations are red, which is out of the ordinary for this manuscript type.
- Section 2 is not numbered and contains antiphonal motets.
- Section 3 is pages 1–129.
- Section 4 is pages 4 recto, 5, and 8–160. Pages 4 recto, 5, and 8–20 contain unnumbered hymns corresponding to the 1747 *Turtel=Taube*.
- Section 5 is not numbered and contains the Rose-Lilie-Blume sequence and additional motets.
- This manuscript lacks a Register.

LC, M 2116.E6 1745

- Section 1 is pages A recto through R (written as “P”)
- Section 2 is pages 1–155, corresponding to the left column in the Register. Pages 134–148 are missing. Many of the page numbers are found in the center top of the verso page, an unusual position for Ephrata manuscripts.
- Section 3 is pages 1–161, corresponding to the right column in the Register. Pages 1–19 contain unnumbered hymns corresponding to the 1747 *Turtel=Taube*. Pages 154–160 are the Rose-Lilie-Blume sequence, are not numbered, but fall within the pagination scheme for the manuscript.
- Section 4 is not numbered and contains antiphonal motets.

Model: Winterthur, Col. 318, 65 x 562

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Gedencke, Herr an David	V. Friedsam	1	A	771	771	192	192			71		
Nun gute Nacht du eitle	V. Friedsam	1	A	782	782	244	244			165	For ZW, index has "O", text has "du"	
O Gott du Tiefe sonder Grund	Ernst Lange	1	A	5	5							
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	1	B	662	662							
Nun will ich mich scheiden von	Angelus Silesius	1	B	204	204							
So oft ein Blick mich aufwärts	Gottfried Arnold	1	B	165	165							
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	1	C	3	3							
Hier schmiegt sich mich o Weisheits=Quell	Gottfried Arnold	1	C	120	120							
O auserwählte Schaar	V. Friedsam	1	C	723	723	148	148			179		
Mein Geist o Herr nach dir	Johann A. Freylinghausen	1	D	481	481							
Mein Hertz soll singen Gott	V. Friedsam	1	D	N/A		89	89			151	From Turtel=Taupe	
Mein Salomo dein freundliches	Christian Friedrich Richter	1	D	156	156							
Gelobt sey Gott der Ehren	V. Friedsam	1	E	782	782	194	194			73		
Ich will mit Liebes=Furcht anbeten	Unknown European	1	E	187	187							
Meine Sorgen Angst und plagen	Unknown European	1	E	532	532							
Die Zeit ist noch nicht da	Johann A. Freylinghausen	1	F	357	357							
Hoffnung macht doch nicht zu schanden	Unknown European	1	F	472	472							
So bin ich nun nicht mehr	Johann Eusebius Schmidt	1	F	573	573							
Endbinde mich mein Gott von allen	Lampertus Gedicke	1	G	488	488							
Ringe recht wenn Gottes gnade	Johann Joseph Winckler	1	G	537	537							
Seyd froh ihr unbefleckte Sinnen	Ernst Lange	1	G	248	248							
Dem Herren jauchzt im Heiligtum	Br. Agonius	1	H	733	733	311				299		
Der schmale Weg ist breit genug	Christian Friedrich Richter	1	H	415	415							
Eil doch heran und mach dem guten	Unknown European	1	H	370	370							
Die Stille Sabbaths=Feyr ist an	V. Friedsam	1	I	769	769	185	185			53		
Freudig will ich singen deinem namen	V. Friedsam	1	I	701	701	189	189			68		
Ich sehe die Pflantzen	V. Friedsam	1	I	98	98	218	218			108		
Ich armer Staub	Br. Agonius	1	K	314	314	340				312		
Ich hab wied'r einen	V. Friedsam	1	K	759	759	215	215			103		
Jesus Hirte meiner Seel	V. Friedsam	1	K	751	751	80	80			115		
Ich lauf den schmalen Himmelsweg	V. Friedsam	1	L	553	553	217	217			104		
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	1	L	194	194							
O Jesu reine Lebens=Quell	V. Friedsam	1	L	615	615	254	254			188		
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	1	M	224	224							
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	1	M	96	96							
So führst du doch recht selig	Gottfried Arnold	1	M	211	211							
Die Tugend wird durchs Creutz	Johann Christian Nehring	1	N	307	307							
Kein Christ soll ihm die Rechnung	Simon Dach	1	N	505	505							
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	1	N	405	405							
O du tiefe Gottes liebe	V. Friedsam	1	O	764	764	105	105			182		
O mein Täublein reiner Liebe	V. Friedsam	1	O	753	753	107	107	190				
O sanftes Leiden edle Ruh	Gottfried Arnold	1	O	158	158							
O was vor Gunst und	V. Friedsam	1	P	762	762	262	262			201		
Die heilige Einheit vermehret	V. Friedsam	1	Q	N/A		50	50			38	From Turtel=Taupe	
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	2	1	3	3							
Die Macht der Wahrheit bricht	Unknown European	2	1	1	1							
Morgenglanz der Ewigkeit	Christian Knorr v. Rosenroth	2	1	4	4							
Der Himmel und der Himmel heer	Michael Müller	2	2	8	8							
Gott ist die wahre Liebe die ihn	Ernst Lange	2	2	7	7							
O Gott du Tiefe sonder Grund	Ernst Lange	2	2	5	5							
Ach mein Gott wie lieblich ist deine	Christian Jacob Koitsch	2	3	17	16							
Jauchzet ihr Himmel frolocket	Gerhard Tersteegen	2	3	13	13							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Mein Hertzens=Abba ich komm nun	Unknown European	2	3	9	9							
Ade du süße Welt ich schwing	Heinrich Müller	2	4	19	19							
Auf Seele auf und säume nicht	Michael Müller	2	4	20	20							
Kommt und laßt euch Jesum	Unknown European	2	4	22	22							
Herr Jesu ewges Licht	Bartholomaemus Craselius	2	5	25	25							
Jesus nam du höchster name	Gerhard Tersteegen	2	5	14	14							
Liebster Jesu in den Tagen deiner	Unknown European	2	5	23	23							
Gott pflegt mit dir O Mensch	Gottfried Arnold	2	6	27	27							
Jehovah ist mein Licht und Gnaden=Sonne	Joachim Neander	2	6									
Lasset uns den Herren preisen	Christian Jacob Koitsch	2	6	24	24							
Du Geist des Herrn der du von Gott	Johann A. Freylinghausen	2	7	44	44							
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	2	7	30	30							
Erleucht mich Herr mein licht	Ernst Wilhelm Buchfelder	2	7	28	28							
Der alles füllt vor dem die tiefen	Johann Daniel Herrnschmidt	2	8	49	49							
Du wesentliches Wort vom Anfang	Laurentius Laurenti	2	8	31	31							
Ich will dich lieben meine Stärke	Angelus Silesius	2	8	29	29							
Christe wahres Seelen=Licht	Christoph Prätorius	2	9	45	45							
Mein Hertzens=Jesu meine Lust	Johann Christian Lange	2	9	42	42							
O Allerhöchster Menschen=Hüter	Joachim Neander	2	9	34	34							
Bist du Ephraim betrübet	Georg Neumarek	2	10	47	47							
Brich an mein licht entzieh dich	Gottfried Arnold	2	10	46	46							
Verborgne Gottes=Liebe du o	Gerhard Tersteegen	2	10	52	52							
Eins Christen hertz sehnt sich	Maria Magdalena Boehmer	2	11	51	51							
Jesu den ich meyne laß mich nicht	Gerhard Tersteegen	2	11	53	53							
Wer Gottes Diener werden will	Michael Weiss(e)	2	11	56	56							
Ich weiß mein Gott dass all mein	Paul Gerhardt	2	12	57	57							
Jehovah dein Regieren macht	Heinrich Masius	2	12	58	58							
Wie herrlich ists ein Schäflein	Johann Jacob Rambach	2	12	55	55							
In der stillen einsamkeit findest	Unknown European	2	13	60	60							
O meine Seel erhebe dich mit	David Denicke	2	13	60	60							
O starcker Gott o Seelen	Joachim Neander	2	13	68	68							
O Jesu du bist mein und ich will auch	Heinrich Georg Neuss	2	14	63	63							
O Licht geh auf in deinen Himmeln	Unknown European	2	14	66	66							
O Mensch wie ist dein Hertz	Laurentius Laurenti	2	14	67	67							
Treuer Vater deiner Liebe	Ludwig Andreas Gotter	2	15	69	69							
Treuster Meister! Deine Worte	Angelus Silesius	2	15	71	71							
Zum Leben führt ein schmaler Weg	Gottfried Arnold	2	15	85	85							
Fürwahr mein Gott du bist verborgen	Johann Burkhard Rosler	2	16	78	78							
Treuste Weißheit! Meine Jahre	Unknown European	2	16	71	71							
Was kann ich doch für danck	David Denicke	2	16	73	73							
Hochste Vollkommenheit alles in einem	Unknown European	2	17	80	80							
O Gott mein Vater	Heinrich Georg Neuss	2	17	82	82							
O Wesen der Wesen du Leben	Unknown European	2	17	85	85							
Ach halte dich du mir ich will mich	Unknown European	2	18	90	90							
Ach möcht ich meinen Jesum	Maria Magdalena Boehmer	2	18	91	91							
Mach dich o Licht mir offenbar	Unknown European	2	18	86	86							
Ach möcht ich noch auf dieser	Gottfried Arnold	2	19	91	91							
Ach was mach ich in den	Heinrich Müller	2	19	93	93							
Die Reinheit und Einheit	Gottfried Arnold	2	19	94	94							
Ich sehe die Pflantzen	V. Friedsam	2	20	98	98	218	218			108		
Mein König schreib mir dein Gesetz	Gottfried Arnold	2	20	95	95							
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	2	20	96	96							
Auf auf mein Gesit und du o mein	Angelus Silesius	2	21	107	107							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Kommt all ihr lieben treuen	Br. Joel	2	21	100	100		358			316		
Mein Geist frolet in meinem Gott	Undocumented	2	21	103	103							
Dir dir Jehovah will ich singen	Bartholomaemus Crassellius	2	22	109	109							
Durch bloßes gedächtniss dein	Christian Knorr v. Rosenroth	2	22	110	110							
Ein Hertz das Gott erkennen lernet	Jakob Gabriel Wolff	2	22	115	115						The title is written by hand at the bottom of the page.	
Heiligster Jesu Heiligungs=Quelle	Gottfried Arnold	2	23	118	118							
Hier schmiege ich mich o Weisheits=Quell	Gottfried Arnold	2	23	120	120							
Holdseliges Gottes=Lamm sey hoch	Gottfried Arnold	2	23	123	123							
Nun erfähr ich auch bey der Liebe	Gottfried Arnold	2	24	125	125							
O du Herzog meiner Liebe	Gottfried Arnold	2	24	126	126							
O Gottes Stadt O güldnes Licht	Johann Rist	2	24	127	127							
Ich werde kräftig angezogen	V. Friedsam	2	25	138	138	226	226			112		
O Jesu Hoffnung wahrer Reu	Erasmus Finx	2	25	129	129							
O unbetrübte Quell unschuldigs	Gottfried Arnold	2	25	131	131							
Du aller Geiste Ruh erhöre mein verlangen	Gerhard Tersteegen	2	26	139	139							
Liebster Heiland nahe dich meinen	Gerhard Tersteegen	2	26	140	140							
Nun ruht doch alle Welt und ist	Bartholomaemus Crassellius	2	26	135	135							
Allgenugsam Wesen das ich mir	Gerhard Tersteegen	2	27	141	141							
Liebwerther süßer Gottes wille	Gerhard Tersteegen	2	27	142	142							
Stilles Gottes Wesen du einig meines	Gerhard Tersteegen	2	27	142	142							
Allein und doch nicht ganz alleine	Benjamin Schmolck	2	28	143	143							
Friede ach Friede ach Göttlicher Friede	Bartholomaemus Crassellius	2	28	146	146							
Friedfertigkeit wie süße bist du	Gottfried Arnold	2	28	147	147							
Ich will einsam und gemeinsam mit	Angelus Silesius	2	29	150	150							
Jesu du Hirte und Bischof meine	Unknown European	2	29	150	150							
Mein Salomo dein freundliches	Christian Friedrich Richter	2	29	156	156							
Nun ist der Strick zerissen das	Joachim Neander	2	30	158	158							
O sanftes Leiden edle Ruh	Gottfried Arnold	2	30	158	158							
Selig ist der sich entfernt	Unknown European	2	30	162	162							
Maria hat das beste Theil erwählet	Christian Friedrich Richter	2	31	168	168							
Ruhe ist das beste Gut	Johann Caspar Schade	2	31	160	160							
So oft ein Blick mich aufwärts	Gottfried Arnold	2	31	165	165							
Die Weisheit ist mein bester Raht	V. Friedsam	2	32	170	170	186	186			53		
O Königen du Crone der Jungfrauen	Gottfried Arnold	2	32	173	173							
Wie thöricht handelt doch ein Hertz	Ulrich Bogislaus v. Bonin	2	32	168	168							
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	2	33	174	174							
Du hochgelobter Gott herr himmels	Johann Daniel Herrnschmidt	2	33	175	175							
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	2	33	177	177							
Du meine Seele singe wohl auf	Paul Gerhardt	2	34	179	179							
Erstaunet all ihr Höh und tiefen	Unknown European	2	34	180	180							
Fröhlich fröhlich immer fröhlich	Johann Christian Lange	2	34		182							
Ich will ganz und gar nicht zweiflen	Joachim Neander	2	35	187	187							
Ich will mit Liebes=Furcht anbeten	Unknown European	2	35	187	187							
Jesu deine Liebes=Flamme macht	Joachim Neander	2	35	190	190							
Ich liebe Gott und zwar umsonst	Angelus Silesius	2	36	186	186							
Jesu komm doch selbst zu mir	Angelus Silesius	2	36	191	191							
Jesu mein Treuer laß doch dein Feuer	Christian Knorr v. Rosenroth	2	36	192	192							
Jesu rufe mich von der Welt	Adam Drese	2	36	192	192							
Jesu wahres Lebens=Brod labsal	Jeremias Josephi	2	37	193	193							
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	2	37	194	194							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Ruh ist das Erbe der Verheissung	Unknown European	2	37	161	161							
Ihr Töchter Zions kommt herbey	Johann Feuchter	2	38	195	195							
Laß mich dich mein Heiland	Gottfried Arnold	2	38	197	197							
Meine Seele wilt du ruhn	Angelus Silesius	2	38	200	200							
Mein Heyland lehre mich recht	Gottfried Arnold	2	39	202	202							
Nun will ich mich scheiden von	Angelus Silesius	2	39	204	204							
Nur mein Jesus is mein Leben	Unknown European	2	39	203	203							
O Jesu Christ mein schönstes licht	Paul Gerhardt	2	40	205	205							
O Jesu Jesu! Gottes sohn mein mittler	Johann Heermann	2	40	207	207							
O Jesu komm zu mir mein rechtes	Unknown European	2	40	208	208							
Reine Flammen brennt zusammen	Nicolaus Ludwig von Zinzendorf	2	41	210	210							
Verborgenheit wie ist dein Meer	Gottfried Arnold	2	41	214	214							
Wann erblick ich dich einmal	Johann Wilhelm Petersen	2	41	215	215							
Du grüner Zweig du edler Reiss	Angelus Silesius	2	42	223	223							
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	2	42	224	224							
Wie wohl ist mir wenn ich an dich	Philipp Balthasar Sinold	2	42	218	218							
Gebendeyte aller Weiber die du	Unknown European	2	43	234	234							
Guter Hirte wilt du nicht deines	Angelus Silesius	2	43	241	241							
Quill aus in mir o segens Quelle	Unknown European	2	43	227	227							
Die klugen Jungfrauen sind erwacht	V. Friedsam	2	44	242	242	174	174			45		
Gott deß Scepter stuhl und krone	Heinrich Georg Neuss	2	44	236	236							
Groß ist unsers Gottes	Unknown European	2	44	237	237							
Ihr Jungfrauen wacht füllt eure Lampen	Unknown European	2	45	250	250							
Sie schläffet schon die liebe Braut	Johann Gottfried Seelig	2	45	245	245							
Wach auf du Geist der treuen	August Hermann Franke	2	45	251	251							
Es glänzet der Christen	Christian Friedrich Richter	2	46	255	255							
Jesus ist das schönste Licht	Christian Friedrich Richter	2	46	260	260							
Wohl mir weil ich nun hab gefunden	Sr. Christina	2	46	257	257			105	322	467		
Komm Tauben=Gatte reinste Lust	Gottfried Arnold	2	47	263	263							
Mein liebster mein schönster	Ahasverus Fritsch	2	47	267	267							
O mein Hertz zeuch dein begehren	Gottfried Arnold	2	47	271	271							
Ach schau doch O Liebe	Nicolaus Ludwig von Zinzendorf	2	48	302	302							
Ach trieb aus meiner Seel o mein	Sigmund Christian Gmelin	2	48	305	305							
O Seele die du nun erblickest	Unknown European	2	48	274	274							
Blicke meine Seele an die so fest	Unknown European	2	49	306	306							
Du bist ja Jesu meine Freude	Christian Jacob Koitsch	2	49	309	309							
Fahre fort mit Liebes=Schlägen	Philipp Balthasar Sinold	2	49	310	310							
O Menschen=Freund O Jesu	Joachim Neander	2	50	310	310							
Setze dich mein Geist ein wenig	Gerhard Tersteegen	2	50	318	318							
Spiegel aller Tugend führer meiner Jugend	Angelus Silesius	2	50	282	282							
Ich armer Staub	Br. Agonius	2	51	314	314		340			312		
Leit mich mein Gott	Br. Agonius	2	51	315	315		359			317		
Mein Geist ist oft von Jugend	Br. Peter Lessle	2	51	319	319			49	278	435		
Es muß rein ausgetruncken seyn	Unknown European	2	52	322	322							
Hüter wird die Nacht der Sünden	Christian Friedrich Richter	2	52	324	324							
Schütte deines Lichtes strahlen	Johann Christian Nehring	2	52	323	323							
Ich bin ein schwaches Kind	Gerhard Tersteegen	2	53	327	327							
Treuer Hirte deine Heerde	Henriette Catharine Gersdorf	2	53	329	329							
Unerschaffne Lebens=Sonne	Johann A. Freylinghausen	2	53	325	325							
Auf Triumph es kommt die Stunde	Johann Christian Lange	2	54	334	334							
Groser [Großer] Immanuel schau	Christian Andreas Bernstein	2	54	333	333							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Jesu gib mir deine fülle siehst du	Christian Friedrich Richter	2	54	330	330							
Ach Herr wann kommt das jahr	Bartholomaeus Crassellius	2	55	346	346							
O Große Babylon was soll dein falsches	Undocumented	2	55	338	338							
Zion geht schwarz	V. Friedsam	2	55	342	342	287	287			286		
Gott warum verstössest du	Michael Müller	2	56	349	349							
Herr Jesu Christ Ach siehe doch	Br. Nehemia	2	56	347	347	207	207			87		
Wachet auf ihr lieben Herten	Johann Christian Nehring	2	56	351	351							
Mach dich im Geist recht munter auf	Br. Peter Lessle	2	57	360	360			47	276	430	The register should have 57 in both columns	
Wenn endlich Eh es Zion meynt	Johann Paul Astmann	2	57	352	352							
Zion erheb dich aus dem staub	Unknown European	2	57	355	355							
Allein Gott in der höh sey Her	Nikolaus Decius	2	58	367	367							
Gottes Wohnung ist sehr schöne	V. Friedsam	2	58	369	369	197	197			76		
Ich sehe in dem Geist das sichs	Br. Onesimus	2	58	362	362				151	314		
Dem Herren singet allzugleich ein	Br. Agonius	2	59	374	374		312			299		
Der Herr groß und und hoch berühmt	Br. Agonius	2	59	372	372		313			300		
Er wird es Thun der fromme	Johann Daniel Hermschmidt	2	59	376	376							
Bringet her bringet her dem herren	Johann Wilhelm Petersen	2	60	378	378							
Ist Ephraim nicht meine Kron	Paul Gerhardt	2	60	379	379						The Register does not assign this hymn a page.	
Zion werde hoch erfreut	V. Friedsam	2	60	377	377	291	291			289		
Dancket dem Herrn ihr Gottes-Knechte	Heinrich Georg Neuss	2	61	380	380							
Dein Erbe Herr liegt vor dir hier	Gottfried Arnold	2	61	385	385							
Jauchzet ihr Kinder von	V. Friedsam	2	61	384	384	212	212			94		
Ein feste Burg ist unser Gott	Martin Luther	2	62	389	389							
Endlich soll das frohe Jahr	Gottfried Arnold	2	62	388	388							
Erschrecklich ist der Herr	Unknown European	2	62	390	390							
O König zu Zion wenn wirst du	Unknown European	2	63	400	400							
Unschätzbares Einfalts=Wesen	Unknown European	2	63	402	402							
Wie lechzet doch mein Geist	Johann Caspar Stegmann	2	63	393	393							
Wen die Liebe aufgezehret	V. Friedsam	2	64	129	786	129	129			253	Spelled as "Wenn" in PWS	
Wann alles ist in mir	V. Friedsam	2	64	788	788	124	124			238		
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	2	64	405	405							
Gute Nacht, O Welt	V. Friedsam	2	65	781	781	206	206			84		
O was wird das seyn	V. Friedsam	2	65	784	784	114	114			203		
Wer überwindet soll vom holtz	Philipp Balthasar Sinold	2	65	407	407							
Creutz ist der Christen Weg	Undocumented	2	66	413	413							
Groser [Großer] König, treuer hirt	V. Friedsam	2	66	409	409	204	204			82		
Ich will den Herren loben	V. Friedsam	2	66	412	412	228	228			113		
Das Leben unsers Königs siegt	Christian Friedrich Richter	2	67	414	414							
Höchste Vollkommenheit seligstes Wesen	Johann A. Freylinghausen	2	67	121	121							
Nun walle ich im Frieden	V. Friedsam	2	67	780	780	101	101			176		
Fried und Freud sey in den Toren	V. Friedsam	2	68	779	779	191	191			68		
Nun fließt die Liebe ein und aus	V. Friedsam	2	68	780	780	91	91			164	The Register does not include the page number for this hymn setting	
Wie fährt dahin mein	V. Friedsam	2	68	778	778	136	136			267		
Hertz der Liebe reine Triebe	V. Friedsam	2	69	773	773	68	68			88		
O was vor verborgne Kräfte	V. Friedsam	2	69	774	774	112	112			202		
Wenn mein Geist ist in Gott genesen	V. Friedsam	2	69	776	776	131	131			258		
Das Weitzen=Körnlein kommt doch	Unknown European	2	70	416	416							
Der schmale Weg ist breit genug	Christian Friedrich Richter	2	70	415	415							
Gedencke, Herr an David	V. Friedsam	2	70	771	771	192	192			71		
Der Herr ist mein getreuer hirt	Bartholomaeus Ringwaldt	2	71	416	416							
Der wahre Gott und Gottes Sohn	Abraham Hinkelmann	2	71	417	417							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Lobsinget lobsinget dem König	V. Friedsam	2	71	423	423	239	239			138		
Auf du meine Seele singe	V. Friedsam	2	72	421	421	150	150			8		
Gott der große himmels König	Michael Müller	2	72	427	427							
Sollt ich meinem Gott nicht singen	Paul Gerhardt	2	72	434	434							
O Vater schaue doch die zarte Kindheit	Gottfried Arnold	2	73	439	439							
Wie wohl ist mir O freund der Seelen	Wolfgang Christoph Dessler	2	73	435	435							
Wunderlich ist Gottes Schicken	Johann Weissenborn	2	73	438	438							
Der Glaube siegt und bricht durch alle	Ulrich Bogislaus v. Bonin	2	74	443	443							
Du meiner Augen licht schwing dich	Johannes Georg Kehl	2	74	448	448							
Wohl dem der Fest im Glauben	Laurentius Laurenti	2	74	436	436							
Auf ihr Christen Christi glieder	Justus Falckner	2	75	444	444							
Kommt dancket dem Helden mit	Johann Daniel Hermeschmidt	2	75	456	456							
Weil die Wolcken=Seul [Säul]	V. Friedsam	2	75	271	450	271	271			252		
Auf hinauf zu deiner Freude	Johann Caspar Schade	2	76	456	456							
Freu dich Zion, Gottes Stadt	V. Friedsam	2	76	770	770	190	190			66		
Kommt ihr Glaubens-Kämpfer	V. Friedsam	2	76	453	453	238	238			134		
Der bitter Kelch und Myrrhen	V. Friedsam	2	77	761	761	158	158			21		
Die feurige Liebe die machet	M. Maria	2	77	458	458		316					
O du tiefe Gottes liebe	V. Friedsam	2	77	764	764	105	105			182		
O du seligs einsam Leben	V. Friedsam	2	78	768	768	104	104			182		
Perl aller keusch=verliebten	V. Friedsam	2	78	766	766	119	119			209		
Wenn das sanffte Gottes	V. Friedsam	2	78	764	764	274	274			254		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	2	79	769	769	185	185			53		
Froh bin ich weil ich gezählet bin	Br. Joel	2	79	462	462		335			309		
Nun werde ich wieder	V. Friedsam	2	79	459	459	246	246			176		
Ach Gott vom Himmel sieh darein	Martin Luther	2	80	549	549							
Ach treue Liebe schau ich füle	Unknown European	2	80	466	466							
Was bist du doch o Seele	Rudolph Friedrich v. Schultt	2	80	471	471							
Hoffnung macht doch nicht zu schanden	Unknown European	2	81	472	472							
Ich hab in Gottes Hertz und Sinn	Paul Gerhardt	2	81	477	477							
Kurtz ist das Leiden dieser Zeit	Unknown European	2	81	479	479							
Meine Seele ist in der Stille	Paul Gerhardt	2	82	480	480							
Sey getreu in deinem Leiden	Unknown European	2	82	483	483							
Wenn dir das Creutz dein Hertz	Unknown European	2	82	484	484							
Ach treuer Gott barmhertziges Hertz	Paul Gerhardt	2	83	485	485							
Ach was sind wir ohne Jesu?	Peter Lackmann	2	83	490	490							
Endbinde mich mein Gott von allen	Lampertus Gedicke	2	83	488	488							
Aus der tiefen gruft mein geist	Michael Müller	2	84	491	491							
Immanuel des güte nicht zu zählen	Henriette Catharine Gersdorf	2	84	495	495							
Wenn wilt du meiner Seelen trost	Johannes Kelpius	2	84	491	491							
Ach machet euch bereit	Sr. Christina	2	85	520	520			5	232	405	Title on p. 85 is "Auf und machet euch bereit"	
Ich geh gebückt den gantzen Tag	V. Friedsam	2	85	509	509	212	212			101		
Wie der hirsch im großen dürsten	Paul Gerhardt	2	85	502	502							
Der Bräutigam kommt	Angelus Silesius	2	86	514	514							
Die Flammen reiner Gottes liebe	V. Friedsam	2	86	517	517	171	171			36		
Ey lobet doch alle geschöpfe	Unknown European	2	86	516	516							
Ich hab wied'r einen	V. Friedsam	2	87	759	759	215	215			103		
Jesu hilf schau doch in Gnaden	Johann Heinrich Schröder	2	87	520	520							
Mein Hertz das ist bereit ein Lied	Michael Müller	2	87	729	729							
Auf du gantze Zions=Heerde	V. Friedsam	2	88	737	737	146	146			7		
Ein Hertz, das Gott besessen hat	V. Friedsam	2	88	755	755	60	60			57		
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	2	88	742	742							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Der Herr hat selbst zu meinem Herrn	Michael Müller	2	89	655	655							
Die Stille des Geistes in heiligen Seelen	V. Friedsam	2	89	726	726	182	182			52		
Wohl dem der sich mit Ernst	Jakob Gabriel Wolff	2	89	543	543							
Des Herren Zweig ist Lieb	V. Friedsam	2	90	721	721	167	167			33		
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	2	90	531	531							
Welch eine Sorg und furcht	Johann Reinhard Hedinger	2	90	534	534							
Dem Herren jauchzt im Heiligtum	Br. Agonius	2	91	733	733		311			299		
Komm beug dich tief mein Hertz	Gottfried Arnold	2	91	719	719							
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	2	91	548	548				174	334		
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	2	92	720	720							
Nun ihr Völcker all froloket	Ambrosius Lobwasser	2	92	723	723							
Zeuch meinen Geist O Herr von	Gottfried Arnold	2	92	555	555							
Ich bin ein Fremdling und Pilger	Undocumented	2	93	554	554							
O wie thut mein Geist	V. Friedsam	2	93	562	562	264	264			205		
Wer kan verdennen	V. Friedsam	2	93	283	560	283	283			261		
Zünd an du feur'ger Liebe=Geist	Unknown European	2	93	559	559							
Als ich das nichts nahm wohl	Gottfried Arnold	2	94	564	564							
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	2	94	566	566							
Mein gantzer Sinn sich gründlich	Gerhard Tersteegen	2	94	572	572				156	318		
Groser [Großer] Gott lehr mich doch	Unknown European	2	95	583	583							
Ich hab oft bey mir selbst gedacht	Paul Gerhardt	2	95	584	584							
Ich lebe nun nicht mehr	Angelus Silesius	2	95	579	579							
Unerschaffne Gottes=Lieb mein	Gottfried Arnold	2	96	591	591							
Wann ich in der Stille	Br. Agonius	2	96	593	593		388			331		
Was suchest du in dieser Welt	Jakob Gabriel Wolff	2	96	592	592							
Kommt ihr Kinder unsrer Liebe	Unknown European	2	97	596	596							
Welt packe dich ich sehne mich	Justus Sieber	2	97	594	594							
Wenn ich mit geistlicher haabe	Unknown European	2	97	597	597							
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	2	98	625	625							
Auf Leiden folgt die Herrlichkeit	Peter Lackmann	2	98	633	633							
O Jesu reine Lebens=Quell	V. Friedsam	2	98	615	615	254	254			188		
Auf auf mein Geist erhebe dich	Joachim Neander	2	99	624	624							
Holtz des Lebens Kost der Seelen	Unknown European	2	99	623	623							
Wenn vernunft von Christi leiden	Gottfried Arnold	2	99	619	619							
Ihr Brüder und Schwestern von	V. Friedsam	2	100	608	608	228	228			123		
O Ursprung des Lebens	Christian Jacob Koitsch	2	100	617	617							
Wie ist doch nur der Mensch	Unknown European	2	100	550	550							
Himmels=Lust ist bewusst	V. Friedsam	2	101	658	658	210	210			89		
Lobet den Herren den mächtigen König	Joachim Neander	2	101	199	199						The Register has the incorrect number for the page	
So bin ich nun nicht mehr	Johann Eusebius Schmidt	2	101	573	573							
Freudig werd unserem König	V. Friedsam	2	102	700	700	188	188			68		
Freudig will ich singen deinem namen	V. Friedsam	2	102	701	701	189	189			68		
Monarchie aller Ding dem alle	Johann A. Freylinghausen	2	102	703	703							
Die Sonn ist wieder aufgegangen	V. Friedsam	2	103	678	678	177	177			49		
Die Zeit geht an die Jesus hat	Angelus Silesius	2	103	700	700							
Ich stehe gepflantzet	V. Friedsam	2	103	709	709	223	223			111		
Die Freud am Herrn	Br. Agonius	2	104	642	642		317			304		
Mein Geist o Herr nach dir	Johann A. Freylinghausen	2	104	481	481							
Nun hab ich meinen Lauf	V. Friedsam	2	104	664	664	245	245			166		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Auf ihr Gäste macht euch fertig	V. Friedsam	2	105	639	639	152	152			9		
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	2	105	662	662							
So ruht mein Muth in Jesu	Benigna Maria Gräfin v. Reuss	2	105	652	652							
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	2	106	635	635							
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	2	106	637	637							
Ich lauf den schmalen Himmelsweg	V. Friedsam	2	106	553	553	217	217			104		
Das Ende wie auch die Ewigkeit	Unknown European	2	107	599	599							
Hilf Jesu hilf siegen und lass mich	Johann Christian Nehring	2	107	493	493							
Kein Christ soll ihm die Rechnung	Simon Dach	2	107	505	505							
Ich bin in allem wol zufrieden	Gräfin v. Aemilie Juliane	2	109	148	148						The Register leaves this page out	
Christi Tod is Adams Leben	Abraham v. Frankenberg	2	109	487	487							
Ich suche dich in dieser Ferne	Unknown European	2	109	149	149							
Verborgnes Licht geheimes Leben	Gottfried Arnold	2	110	279	279							
Zeuch aus O starker Held	Unknown European	2	110	546	546							
Zions Hoffnung kommet sie ist	Unknown European	2	110	406	406							
Auf Zion auf auf Tochter	Peter Franck	2	111	48	48						The Register has the incorrect page	
Beglückter Stand getreuer Seelen	Ulrich Bogislaus v. Bonin	2	111	600	600						The Register has the incorrect page	
Ich werde kräftig angezogen	V. Friedsam	2	111	138	138	226	226			112	Something unintelligible is written above the number "111"	
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	2	112	254	254							
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	2	112	79	79							
Hochste Vollkommenheit alles in einem	Unknown European	2	112	80	80						112 is written in to the left of the number column with indecipherable writing above it.	
Behalt Egypten deine Krone	Unknown European	2	113	570	570							
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	2	113	522	522							
Ihr Gäste machet euch bereit	V. Friedsam	2	113	630	630	230	230			123		
Ich will mit getrostem muth	Erasmus Finx	2	114	394	394							
Jerusalem du Mutter=Stadt	Gottfried Arnold	2	114	547	547							
Wann Gott sein Zion	V. Friedsam	2	114	344	344	267	267			242		
Anhör du hirt Israels werthe	Unknown European	2	115	326	326							
Groser [Großer] Prophete mein hertze	Joachim Neander	2	115	118	118							
O ihr Kinder einer einer Mutter	V. Friedsam	2	115	627	627	256	256			189		
Du bist der auf den wir für	Ambrosius Lobwasser	2	116	353	353							
In der stillen Hertzens=Ruh	V. Friedsam	2	116	137	137	233	233			125		
Wir danken dir mächtiger König	Gottfried Arnold	2	116	406	406							
Nun gehen die Geister	V. Friedsam	2	117	756	756	92	92			165		
Wenn himmlische Liebe	V. Friedsam	2	117	628	628	277	277			256		
Wie gut hats doch ein treue Seele	Sr. Christina	2	117	295	295			98	317	464		
Kinder unsrer Liebe trittet mit	V. Friedsam	2	118	705	705	237	237			129		
Wenn der reine Lebens	V. Friedsam	2	118	680	680	276	276			255		
Wenn (Wann) mein Geist ist aufgezozen	V. Friedsam	2	118	411	411	282	282				Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal	
Der Weißheit licht glänzt immerzu	Gottfried Arnold	2	119	300	300							
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	2	119	30	30						119 is written to the left of the number column with an indecipherable text next to it.	
O was vor Gunst und	V. Friedsam	2	119	762	762	262	262			201		
Der du bist A und O	Johann A. Freylinghausen	2	120	556	556							
Du Hertzog unsers heils für deines	Gottfried Arnold	2	120	254	254							
Triumph Triumph es kommt mit	Benjamin Prätorius	2	120	693	693							
Auf du meine Seele singe	V. Friedsam	2	121	421	421	150	150			8	121 is written in to the left of the number column with an illegible handwritten marking above it.	
Seele schließ dich ein	V. Friedsam	2	121	757	757	121	121			214		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Was willt du dich o Seele doch	Unknown European	2	121	475	475							
Der Glaube siegt durch Jesum Christ	V. Friedsam	2	122	783	783	44	48			25		
O was vor enge Pfad	V. Friedsam	2	122	504	504	261	261			201		
Wann Zion wird entbunden	V. Friedsam	2	122	386	386	269	269			247		
Meine Hoffnung stehet feste auf	Joachim Neander	2	123	24	24						The setting appears to be incomplete	
Wenn die Seele sich befindet	Unknown European	2	123	217	217							
Der tiefe Fried aus Gottes reinem	V. Friedsam	3	1	N/A		3	3			32	From Turtel=Taube	
Die Hoffnung steht dorthin	V. Friedsam	3	1	N/A		5	5			42	From Turtel=Taube	
So können wir dann	V. Friedsam	3	1	N/A		24	24			221	From Turtel=Taube	
Ach Gott! Wie mancher bitter	V. Friedsam	3	2	N/A		1	1			1	From Turtel=Taube	
Die Liebe ist mein Looß und Erbtheil	V. Friedsam	3	2	N/A		6	6			47	From Turtel=Taube	
Unser Leben ist verborgen	V. Friedsam	3	2	N/A		26	26			230	From Turtel=Taube	
Ein lauter Geist ist gar ein	V. Friedsam	3	3	N/A		8	8			58	From Turtel=Taube	
Es ist geschehn, wir können	V. Friedsam	3	3	N/A		10	10			63	From Turtel=Taube	
Ich bin eine Rose niemand	V. Friedsam	3	3	N/A		11	11			95	From Turtel=Taube	
Wie thut die Lieb so woll	V. Friedsam	3	3	N/A		39	39			274	From Turtel=Taube. The hymn does is not assigned a page number in the Register	
Es freue sich der ganzte Hauf	V. Friedsam	3	4	N/A		9	9			62	From Turtel=Taube	
Ich bin sehr gering und klein	V. Friedsam	3	4	N/A		13	13			99	From Turtel=Taube. The Register appears to have 94 written in the second column. It is actually "9" and "4"	
Seht die edlen Schaaren	V. Friedsam	3	4	N/A		22	22			215	From Turtel=Taube	
Mein Verlangen hat getroffen	V. Friedsam	3	5	N/A		21	21			160	From Turtel=Taube	
Wie macht die Lieb so schöne	V. Friedsam	3	5	N/A		37	37			272	From Turtel=Taube	
Wir sitzen nun un tiefer	V. Friedsam	3	5	N/A		42	42			278	From Turtel=Taube	
Unsr Hoffnung muß uns Crönen	V. Friedsam	3	6	N/A		27	27			230	From Turtel=Taube	
Wann ein Geist ist in	V. Friedsam	3	6	N/A		28	28			241	From Turtel=Taube	
Wie sind wir nun so innig	V. Friedsam	3	6	N/A		37	37			273	From Turtel=Taube	
Wie sind wir nun so wohl	V. Friedsam	3	7	N/A		38	38			274	From Turtel=Taube	
Wir leben in viel Hertzens	V. Friedsam	3	7	N/A		41	41			277	From Turtel=Taube	
Wir leben wohl und	V. Friedsam	3	7	N/A		41	41			278	From Turtel=Taube	
Ich reise fort nach jener Welt	V. Friedsam	3	8	N/A		16	16			108	From Turtel=Taube	
Nun sind wir auf der Fahrt	V. Friedsam	3	8	N/A		21	21			176	From Turtel=Taube	
Wir leben gantz vergnügt	V. Friedsam	3	8	N/A		40	40			277	From Turtel=Taube	
Das Grünen unsrer Saat	V. Friedsam	3	9	N/A		2	2			18	From Turtel=Taube. This is not listed in the Register.	
Die Wunden, die ich in dem Herten	V. Friedsam	3	9	N/A		7	7			54	From Turtel=Taube. It is not listed in the Register.	
Ich bin sehr gering und klein	V. Friedsam	3	9	N/A		13	13			99	From Turtel=Taube. The Register appears to have 94 written in the second column. It is actually "9" and "4"	
Wir leben wohl und	V. Friedsam	3	10	N/A		41	41			278	From Turtel=Taube. It is not listed in the Register	
Alles was wir allhier sehen	V. Friedsam	3	11	N/A		45	45			5	From Turtel=Taube	
Die heilige Einheit vermehret	V. Friedsam	3	11	N/A		50	50			38	From Turtel=Taube	
Ein Hertz das sich Gott hat ergeben	V. Friedsam	3	11	N/A		61	61			57	From Turtel=Taube	
Ein Lämmlein geht und trägt	V. Friedsam	3	12	N/A		62	62			58	From Turtel=Taube	
Ersencke dich in deinen Gott	V. Friedsam	3	12	N/A		64	64			61	From Turtel=Taube	
Mein Hertz soll singen Gott	V. Friedsam	3	12	N/A		89	89			151	From Turtel=Taube	
Ich bleib daheim damit ich nicht	V. Friedsam	3	13	N/A		71	71			100	From Turtel=Taube	
Mein Hertz das ist bereit von Gottes	V. Friedsam	3	13	N/A		85	85			148	From Turtel=Taube	
Was hilft mich dann	V. Friedsam	3	13	N/A		127	127			250	From Turtel=Taube	
Jesu den ich liebe	V. Friedsam	3	14	N/A		78	78			114	From Turtel=Taube	
Ist es nun aus mit meinem Leid	V. Friedsam	3	14	N/A		82	28			127	The 1749 Turtel Taube index appears to be incorrect. From Turtel=Taube	
Vereinte Lieb laß mich	V. Friedsam	3	14	N/A		122	122			232	From Turtel=Taube	

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	3	15	N/A		57	57			48	From Turtel=Taube	
Ich bin daheim	V. Friedsam	3	15	N/A		70	70			95	From Turtel=Taube	
Ich lege mich dennoch	V. Friedsam	3	15	N/A		74	74			106	From Turtel=Taube	
Nun kommen die Zeiten	V. Friedsam	3	16	N/A		96	96			171	From Turtel=Taube	
O himmlisches Wesen, O Göttliches	Br. Jethro	3	16	N/A		343	376			324	From Turtel=Taube	
Wer die ew'ge Schätz	V. Friedsam	3	16	N/A		133	133			259	From Turtel=Taube	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	3	17	N/A		60	60			55	From Turtel=Taube	
Mein Hertz kan wohl zu frieden	V. Friedsam	3	17	N/A		88	88			151	From Turtel=Taube	
Nun ist mein Glaubens=Weg	V. Friedsam	3	17	N/A		94	94			168	From Turtel=Taube	
Die Liebe die sich leget zu Jesu	Br. Gideon	3	18	N/A		328	318				From Turtel=Taube. The index has p. 19 (?) written - not 18.	
Ich weiß nichts anders mehr	M. Maria	3	18	N/A		309	353				From Turtel=Taube	
Nun wird mein Hertze wieder	V. Friedsam	3	18	N/A		101	101			178	From Turtel=Taube	
Die himmlische Liebe die hat mich	V. Friedsam	3	19	N/A		55	55			41	From Turtel=Taube. It is not listed in the Register.	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	3	19	N/A		60	60			55	From Turtel=Taube. This setting is not listed in the Register	1 Chor, 2 Chor, Zusammen
Mein Hertz ist freuden=voll	V. Friedsam	3	19	N/A		87	87			149	From Turtel=Taube. The Register does not list it.	
Wer wird in jener neuen	V. Friedsam	3	20	N/A		135	135			265	From Turtel=Taube. The hymn does is not assigned a page number in the Register	
Ich hab mir die ewige Schätze	V. Friedsam	3	20	N/A		72	72			102	From Turtel=Taube. The Register does not list this hymn.	
Zion blüht und grünet	V. Friedsam	3	20	N/A		137	137			285	From Turtel=Taube. The Register does not list this hymn..	
Nun muß der Perlen [Palmen]=Baum	V. Friedsam	3	20.5	N/A		100	100			173	From Turtel=Taube. The Register does not include it, and there is no page number. "Palmen" is also an option.	
Gott ist bekannt dem Stamm	V. Friedsam	3	21	391	391	199	199			78		
Ich armer Staub	Br. Agonius	3	21	314	314		340			312		
Die feurige Liebe die machet	M. Maria	3	22	458	458		316					
Ich geh gebückt den gantzen Tag	V. Friedsam	3	22	509	509	212	212			101		
O himmlische Wohllust	V. Friedsam	3	22	747	747	250	250			186		
Der frohe Tag bricht an	V. Friedsam	3	23	683	683	160	160			24		
Hertz der Liebe reine Triebe	V. Friedsam	3	23	773	773	68	68			88		
O süße Himmels=Lust	V. Friedsam	3	23	690	690	259	259			195		
Ich sehe in dem Geist das sichs	Br. Onesimus	3	24	362	362				151	314		
Ich sehe mit Freuden den himmlischen Lauf	V. Friedsam	3	24	688	688	221	221			109		
Kinder der Liebe die ihr nun	V. Friedsam	3	24	653	653	236	236			129		
Die Weisheit ist mein bester Raht	V. Friedsam	3	25	170	170	186	186			53		
Gedencke, Herr an David	V. Friedsam	3	25	771	771	192	192			71		
Wenn das sanffte Gottes	V. Friedsam	3	25	764	764	274	274			254		
Dem Herren singet allzugleich ein	Br. Agonius	3	26	374	374	312	312			299		
Der Weg zum Vaterland	V. Friedsam	3	26	508	508	165	165			33		
Nun fließt die Liebe ein und aus	V. Friedsam	3	26	780	780	91	91			164		
Fried und Freud sey in den Toren	V. Friedsam	3	27	779	779	191	191			68		
Ich werde kräftig angezogen	V. Friedsam	3	27	138	138	226	226			112		
O was vor verborgne Kräfte	V. Friedsam	3	27	774	774	112	112			202		
Der bittre Kelch und Myrrhen	V. Friedsam	3	28	761	761	158	158			21		
O du tiefe Gottes liebe	V. Friedsam	3	28	764	764	105	105			182		
Zion hat im Geist vernommen	V. Friedsam	3	28	735	735	289	289			287		
Des Herren Zweig ist Lieb	V. Friedsam	3	29	721	721	167	167			33		
Nun freue dich und rühme sehr	Br. Ludwig Bender	3	29	686	686			59	281	439		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Nun werde ich wieder	V. Friedsam	3	29	459	459	246	246			176		
Mein Geist wird nun aufs	V. Friedsam	3	30	669	669	242	242			143		
O ihr Kinder einer Mutter	V. Friedsam	3	30	627	627	256	256			189		
Wann alles ist in mir	V. Friedsam	3	30	788	788	124	124			238		
Dem Herren jauchzt im Heiligtum	Br. Agonius	3	31	733	733		311			299		
Der reine Lebens Geist	V. Friedsam	3	31	758	758	164	164			31		
Seele schließ dich ein	V. Friedsam	3	31	757	757	121	121			214		
Gott ist bekannt dem Stamm	V. Friedsam	3	32	391	391	199	199			78	This setting is not included in the Register	
O du seligs einsam Leben	V. Friedsam	3	32	768	768	104	104			182		
Wer kan verdencken	V. Friedsam	3	32	283	560	283	283			261		
Ich armer Staub	Br. Agonius	3	33	314	314		340			312	This setting is not included in the Register	
Mein Geist verlangt zum	Br. Agonius	3	33	383	383		365			319		
O was wird das seyn	V. Friedsam	3	33	784	784	114	114			203		
In der Stille ohn gewühle	V. Friedsam	3	34	749	749	234	234			126		
Mein Hertze ist plötzlich	V. Friedsam	3	34	787	787	86	86			149		
Wenn der reine Lebens	V. Friedsam	3	34	680	680	276	276			255		
Gelobt sey Gott zu aller Stund	V. Friedsam	3	35	773	773	194	194			73		
Ich hab wied'r einen	V. Friedsam	3	35	759	759	215	215			103		
Wann ich in der Stille	Br. Agonius	3	35	593	593		388			331		
Die Flammen reiner Gottes liebe	V. Friedsam	3	36	517	517	171	171			36		
Großer [Großer] Gott, ich will dir singen	V. Friedsam	3	36	506	506	201	201			81		
Wenn himmlische Liebe	V. Friedsam	3	36	628	628	277	277			256		
Himmels=Lust ist bewusst	V. Friedsam	3	37	658	658	210	210			89		
Ich sehe die Pflantzen	V. Friedsam	3	37	98	98	218	218			108		
O Jesu reine Lebens=Quell	V. Friedsam	3	37	615	615	254	254			188		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	3	38	769	769	185	185			53		
Freu dich Zion, Gottes Stadt	V. Friedsam	3	38	770	770	190	190			66		
Wen die Liebe aufgezehret	V. Friedsam	3	38	129	786	129	129			253	Spelled as "Wenn" in PWS	
Der Glaubens=Grund ruht auf	Br. Agonius	3	39	230	230			10	140	301		
Ich lebe vergnügt	V. Friedsam	3	39	750	750	73	73			105		
Mein Seel soll Gott lobsing	V. Friedsam	3	39	659	659	243	243			158		
Froh bin ich weil ich gezählet bin	Br. Joel	3	40	462	462		335			309		
Kommt ihr Glaubens=Kämpfer	V. Friedsam	3	40	453	453	238	238			134		
Zion geht schwartz	V. Friedsam	3	40	342	342	287	287			286		
Jauchzet ihr Kinder von	V. Friedsam	3	41	384	384	212	212			94		
Nun walle ich im Frieden	V. Friedsam	3	41	780	780	101	101			176		
So lebet man in Gott	V. Friedsam	3	41	778	778	267	267			221		
Gelobt sey Gott der Ehren	V. Friedsam	3	42	782	782	194	194			73		
Nun singen wir das frohe Amen	V. Friedsam	3	42	771	771	190	190					
Wann Gott sein Zion	V. Friedsam	3	42	344	344	267	267			242		
Gottes Wohnung ist sehr schöne	V. Friedsam	3	43	369	369	197	197			76		
Nun gute Nacht du eitle	V. Friedsam	3	43	782	782	244	244			165	For ZW, index has "O", text has "du"	
O auserwählte Schaar	V. Friedsam	3	43	723	723	148	148			179		
Auf schmücke dich du kleine Heerd	V. Friedsam	3	45	359	359	155	155			11		
Der Herr groß und und hoch berühmt	Br. Agonius	3	45	372	372		313			300		
O was vor enge Pfäd	V. Friedsam	3	45	504	504	261	261			201		
Dein helles Licht nun durch das	V. Friedsam	3	46	725	725	158	158			20		
Die Sonn ist wieder aufgegangen	V. Friedsam	3	46	678	678	177	177			49		
O Jesu mein getreuer Hirt	Br. Jethro	3	46	460	460		378			325		
Ich will den Herren loben	V. Friedsam	3	47	412	412	228	228			113		
Kinder unsrer Liebe trittet mit	V. Friedsam	3	47	705	705	237	237			129		
Lobsinget lobsinget dem König	V. Friedsam	3	47	423	423	239	239			138		
Die Freud am Herrn	Br. Agonius	3	48	642	642		317			304		
Mein Geist ist über sich gezogen	Br. Agonius	3	48	105	105		363			319		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Wenn mein Geist ist in Gott genesen	V. Friedsam	3	48	776	776	131	131			258		
Die klugen Jungfrau sind erwacht	V. Friedsam	3	49	242	242	174	174			45		
Ich lauf den schmalen Himmelsweg	V. Friedsam	3	49	553	553	217	217			104		
O Jesu meiner Seelen=Lust	V. Friedsam	3	49	721	721	252	252			188		
Auf du gantze Zions=Heerde	V. Friedsam	3	50	737	737	146	146			7		
Auf ihr Gäste macht euch fertig	V. Friedsam	3	50	639	639	152	152			9		
Die Liebes Gemeinschaft der Göttlichen	Br. Agonius	3	50	665	665		320			305		
Auf du keusches Jungfrau'n Heer	V. Friedsam	3	51	514	514	149	149			8		
Jesus Hirte meiner Seel	V. Friedsam	3	51	751	751	80	80			115		
Zion werde hoch erfreut	V. Friedsam	3	51	377	377	291	291			289		
Die frohe Zeit is nunmehr nah	Br. Peter Lessle	3	52	364	364			19	247	412		
Ermuntert euch ihr Kinder	Br. Agonius	3	52	551	551		328			306		
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	3	52	548	548				174	334		
Die Flammen der Liebe	V. Friedsam	3	53	673	673	168	168			35		
Gott ein Herrscher aller Heiden	V. Friedsam	3	53	740	740	196	196			75		
O mein Täublein reiner Liebe	V. Friedsam	3	53	753	753	107	107	190				
O stille Friedens=Ruh	V. Friedsam	3	54	135	135	257	257			194		
O was vor Gunst und	V. Friedsam	3	54	762	762	262	262			201		
O wie thut mein Geist	V. Friedsam	3	54	562	562	264	264			205		
Gott der du mich hast	Br. Martin Bremer	3	55	228	228		337			310		
Ihr Gäste machet euch bereit	V. Friedsam	3	55	630	630	230	230			123		
Wie gut hats doch ein treue Seele	Sr. Christina	3	55	295	295			98	317	464		
Die starcken Bewegung der Göttlichen	V. Friedsam	3	56	180	454	180	180			51		
Großer [Großer] König, treuer hirte	V. Friedsam	3	56	409	409	204	204			82		
Kommt alle mit Freuden	Sr. Christina	3	56	626	626			46	275	430		
Freudig werd unserem König	V. Friedsam	3	57	700	700	188	188			68		
Leit mich mein Gott	Br. Agonius	3	57	315	315		359			317		
Mach dich im Geist recht munter auf	Br. Peter Lessle	3	57	360	360			47	276	430	The register should have 57 in both columns	
Der Glaube siegt durch Jesum Christ	V. Friedsam	3	58	783	783	44	48			25		
O süßer Fried O edle Ruh	V. Friedsam	3	58	791	791	109	109			196		
Wenn mir das Creutz	Br. Agonius	3	58	465	465		398			334		
Ich hasse alle falsche Wegen	Br. Joel	3	59	609	609		348			313		
Ich stehe gepflantzet	V. Friedsam	3	59	709	709	223	223			111		
Nun gehen die Geister	V. Friedsam	3	59	756	756	92	92			165		
Ich will dich lieben meine Stärcke	Angelus Silesius	3	60	29	29							
Ihr Bürger des Himmels	V. Friedsam	3	60	699	699	229	229			123		
Wie fähret dahin mein	V. Friedsam	3	60	778	778	136	136			267		
Du wesentliches Wort vom Anfang	Laurentius Laurenti	3	61	31	31							
Nur Leiden sey dein Thun	Unknown European	3	61	601	601							
O Gott du reines Wesen	Ludwig Andreas Gotter	3	61	62	62							
Ach komm du süsser Hertzens=Gast	Lüder Mencke	3	62	613	613							
O Vater schau doch die zarte Kindheit	Gottfried Arnold	3	62	439	439							
Zu deinem Fels und großen Retter	Unknown European	3	62	83	83							
Christi Tod is Adams Leben	Abraham v. Frankenberg	3	63	487	487							
Der Abend kommt der sonne sich	Gerhard Tersteegen	3	63	317	317							
In Jesu namen ich alleine fang	Gerhard Tersteegen	3	63	15	15							
Höchster Priester	Angelus Silesius	3	64	575	575							
O Jesu du bist mein und ich will auch	Heinrich Georg Neuss	3	64	63	63							
Wenn einer alle Kunst und alle	Unknown European	3	64	611	611							
Hier legt mein Sinn sich vor dir	Christian Friedrich Richter	3	65	429	429							
O meine Seel erhebe dich mit	David Denicke	3	65	60	60							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Sey Lob und Ehr dem höchsten Gut	Johann Jacob Schütz	3	65	715	715							
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	3	66	637	637							
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	3	66	522	522							
Reine Flammen brennt zusammen	Nicolaus Ludwig von Zinzendorf	3	66	210	210							
Der alles füllt vor dem die tiefen	Johann Daniel Herrnschmidt	3	67	49	49							
Erleucht mich Herr mein licht	Ernst Wilhelm Buchfelder	3	67	28	28							
Ey lobet doch alle geschöpfe	Unknown European	3	67	516	516							
Die Tugend wird durchs Creutz	Johann Christian Nehring	3	68	307	307							
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	3	68	742	742							
Singet dem Herrn nah und fern	Johann Daniel Herrnschmidt	3	68	716	716							
Du bist ja Jesu meine Freude	Christian Jacob Koitsch	3	69	309	309							
O starker Gott o Seelen	Joachim Neander	3	69	68	68						This setting is missing from the Register.	
Verliebttes Lustspiel reiner Seelen	Gottfried Arnold	3	69	281	281							
Der Herr ist mein getreuer hirt	Bartholomaeus Ringwaldt	3	70	416	416							
Ich will mit Liebes=Furcht anbeten	Unknown European	3	70	187	187							
Sie schläffet schon die liebe Braut	Johann Gottfried Seelig	3	70	245	245							
Ihr Jungfrauen wacht füllt eure Lampen	Unknown European	3	71	250	250						This setting is missing from the Register.	
Mein Geist o Herr nach dir	Johann A. Freylinghausen	3	71	481	481							
O mein Hertz zeuch dein begehren	Gottfried Arnold	3	71	271	271							
Gebendeyte aller Weiber die du	Unknown European	3	72	234	234							
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	3	72	194	194							
Mein Vater zeuge mich dein kind	Christian Andreas Bernstein	3	72	39	39							
Ich will einsam und gemeinsam mit	Angelus Silesius	3	73	150	150							
Nun ruht doch alle Welt und ist	Bartholomaeus Crassellius	3	73	135	135							
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	3	73	96	96							
Der wahre Gott und Gottes Sohn	Abraham Hinkelmann	3	74	417	417							
Ich bin ein Fremdling und Pilger	Undocumented	3	74	554	554							
Spiegel aller Tugend führer meiner Jugend	Angelus Silesius	3	74	282	282							
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	3	75	3	3							
Dir dir Jehovah will ich singen	Bartholomaeus Crassellius	3	75	109	109							
Hier schmiegt sich mich o Weisheits=Quell	Gottfried Arnold	3	75	120	120							
Erstaunet all ihr Höh und tiefen	Unknown European	3	76	180	180							
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	3	76	224	224							
Siehe mein getreuer Knecht	Paul Gerhardt	3	76	671	671							
Er wird es Thun der fromme	Johann Daniel Herrnschmidt	3	77	376	376							
Jesu deine Liebes=Flamme macht	Joachim Neander	3	77	190	190							
Ihr Töchter Zions kommt herbey	Johann Feuchter	3	77	195	195							
Ich suche dich in dieser Ferne	Unknown European	3	78	149	149							
O Jesu Christ mein schönstes licht	Paul Gerhardt	3	78	205	205							
So bin ich nun nicht mehr	Johann Eusebius Schmidt	3	78	573	573							
Jehovah nimm von mir die kräfte hin	Gottfried Arnold	3	79	189	189							
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	3	79	531	531							
Liebwerther süßer Gottes wille	Gerhard Tersteegen	3	79	142	142							
Herzog unsrer Seeligkeiten zeuch uns	Gottfried Arnold	3	80	586	586							
So oft ein Blick mich aufwärts	Gottfried Arnold	3	80	165	165							
Wenn ich mit geistlicher haabe	Unknown European	3	80	597	597							
Groser [Großer] Immanuel schau	Christian Andreas Bernstein	3	81	333	333							
Ich suche dich in dieser Ferne	Unknown European	3	81	149	149						Something unintelligible is written above the number "81"	
Wie schön ist unsers Königs Braut	Gottfried Arnold	3	81	743	743							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
O Durchbrecher aller Bande	Gottfried Arnold	3	82	397	397							
Seyd froh ihr unbefleckte Sinnen	Ernst Lange	3	82	248	248							
So ruht mein Muth in Jesu	Benigna Maria Gräfin v. Reuss	3	82	652	652						The Register has the incorrect page number.	
Dein Erbe Herr liegt vor dir hier	Gottfried Arnold	3	83	385	385							
Monarchie aller Ding dem alle	Johann A. Freylinghausen	3	83	703	703							
O Lebens=Quell Zeig uns dein angesicht	Gottfried Arnold	3	83	66	66							
Das Weitzen=Körnlein kommt doch	Unknown European	3	84	416	416							
Das Wort von deiner Kraft	Gottfried Arnold	3	84	32	32							
Jehovah dein Regieren macht	Heinrich Masius	3	84	58	58							
Eins Christen hertz sehnt sich	Maria Magdalena Boehmer	3	85	51	51							
Höchste Vollkommenheit alles in einem	Unknown European	3	85	80	80							
O König zu Zion wenn wirst du	Unknown European	3	85	400	400							
Auf Seele auf und säume nicht	Michael Müller	3	86	20	20							
In der stillen Hertzens=Ruh	V. Friedsam	3	86	137	137	233	233			125		
Nun will ich mich scheiden von	Angelus Silesius	3	86	204	204							
Ihr Brüder und Schwestern von	V. Friedsam	3	87	608	608	228	228			123		
Perl aller keusch=verliebten	V. Friedsam	3	87	766	766	119	119			209		
Weil die Wolcken=Seul [Säul]	V. Friedsam	3	87	271	450	271	271			252		
Herr Jesu Christ Ach siehe doch	Br. Nehemia	3	88	347	347	207	207			87		
Holdseliges Gottes=Lamm sey hoch	Gottfried Arnold	3	88	123	123							
Ruhe ist das beste Gut	Johann Caspar Schade	3	88	160	160							
Höchste Vollkommenheit seligstes Wesen	Johann A. Freylinghausen	3	89	121	121							
Ich weiß mein Gott dass all mein	Paul Gerhardt	3	89	57	57							
O Gott du Tiefe sonder Grund	Ernst Lange	3	89	5	5							
Du meine Seele singe wohl auf	Paul Gerhardt	3	90	179	179							
Eil doch heran und mach dem guten	Unknown European	3	90	370	370							
Mein Salomo dein freundliches	Christian Friedrich Richter	3	90	156	156							
Das Ende wie auch die Ewigkeit	Unknown European	3	91	599	599							
Die Zeit ist noch nicht da	Johann A. Freylinghausen	3	91	357	357							
Er führt hinein er muss auch helfer	Johann Daniel Herrnschmidt	3	91	446	446							
Maria hat das beste Theil erwählet	Christian Friedrich Richter	3	92	168	168							
O Königen du Crone der Jungfrauen	Gottfried Arnold	3	92	173	173							
Sophie edle Braut du hast mein Hertz	Unknown European	3	92	251	251							
Die Reinheit und Einheit	Gottfried Arnold	3	93	94	94							
Mein Jesu der du mich zum Lust=Spiel	Johann Christian Lange	3	93	396	396							
Was ist doch diese Zeit	Bernhard Eberhard Zeller	3	93	282	282							
Hoffnung macht doch nicht zu schanden	Unknown European	3	94	472	472							
Ihr Jungfrau wachst füllt eure Lampen	Unknown European	3	94	250	250							
O sanftes Leiden edle Ruh	Gottfried Arnold	3	94	158	158							
Allgenugsam Wesen das ich mir	Gerhard Tersteegen	3	95	141	141							
Du meiner Augen licht schwing dich	Johannes Georg Kehl	3	95	448	448							
Ich kann von dir nicht schweigend seyn	Gottfried Arnold	3	95	122	122							
Sollt ich meinem Gott nicht singen	Paul Gerhardt	3	96	434	434							
Wann erblick ich dich einmal	Johann Wilhelm Petersen	3	96	215	215							
Wohl recht wichtig und recht	Unknown European	3	96	76	76							
Ich liebe Gott und zwar umsonst	Angelus Silesius	3	97	186	186							
Wer Gottes Diener werden will	Michael Weiss(e)	3	97	56	56							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	3	97	405	405							
Das Leben unsers Königs siegt	Christian Friedrich Richter	3	98	414	414							
Der schmale Weg ist breit genug	Christian Friedrich Richter	3	98	415	415							
Wie wohl ist mir O freund der Seelen	Wolfgang Christoph Dessler	3	98	435	435							
Mein König schreib mir dein Gesetz	Gottfried Arnold	3	99	95	95							
Stilles Gottes Wesen du einig meines	Gerhard Tersteegen	3	99	142	142							
Verborgnes Licht geheimes Leben	Gottfried Arnold	3	99	279	279							
O Gott mein Vater	Heinrich Georg Neuss	3	100	82	82							
So führst du doch recht selig	Gottfried Arnold	3	100	211	211							
Treuste Weißheit! Meine Jahre	Unknown European	3	100	71	71							
Der Himmel und der Himmel heer	Michael Müller	3	101	8	8							
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	3	101	635	635							
Schwinge dich mein schwacher Geist	Unknown European	3	101	131	131							
Endlich soll das frohe Jahr	Gottfried Arnold	3	102	388	388							
Jesu mein Treuer laß doch dein Feuer	Christian Knorr v. Rosenroth	3	102	192	192							
Jesu rufe mich von der Welt	Adam Drese	3	102	192	192							
Morgenglanz der Ewigkeit	Christian Knorr v. Rosenroth	3	102	4	4							
Ach möcht ich noch auf dieser	Gottfried Arnold	3	103	91	91							
Hüter wird die Nacht der Sünden	Christian Friedrich Richter	3	103	324	324							
Reinste Jungfrau die vor allen	Angelus Silesius	3	103	172	172							
Ach Herr wann kommt das jahr	Bartholomaeus Crassellius	3	104	346	346							
Brich endlich herfür du gehemmte	Gottfried Arnold	3	104	226	226							
Meine Sorgen Angst und plagen	Unknown European	3	104	532	532							
Laß mich dich mein Heiland	Gottfried Arnold	3	105	197	197							
Wach auf du Geist der treuen	August Hermann Franke	3	105	251	251							
Welch eine Sorg und fürcht	Johann Reinhard Hedinger	3	105	534	534							
Sieh wie lieblich und wie fein	Michael Müller	3	106	608	608							
Wie lechzet doch mein Geist	Johann Caspar Stegmann	3	106	393	393							
Zerfließ mein Geist in Jesu Blut	Peter Lackmann	3	106	132	132							
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	3	107	566	566							
Lobet den Herren den mächtigen König	Joachim Neander	3	107	199	199							
O Jesu lehre mich wie ich dich finde	Unknown European	3	107	587	587							
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	3	108	662	662							
O Menschen=Freund O Jesu	Joachim Neander	3	108	310	310							
Verborgne Gottes=Liebe du o	Gerhard Tersteegen	3	108	52	52							
Selig ist der sich entfernt	Unknown European	3	109	162	162							
Wilt du O Mensch bei deinem Gott	Unknown European	3	109	74	74							
Wohl dem Menschen der Nicht	Paul Gerhardt	3	109	568	568							
Der Herr hat selbst zu meinem Herrn	Michael Müller	3	110	655	655							
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	3	110	254	254							
Nun lob mein Seel den Herren	Johann Gramann	3	110	697	697							
Der Glaube siegt und bricht durch alle	Ulrich Bogislaus v. Bonin	3	111	443	443							
Kommt dancket dem Helden mit	Johann Daniel Hermeschmidt	3	111	456	456							
Zum Leben führt ein schmaler Weg	Gottfried Arnold	3	111	85	85							
Auf hinauf zu deiner Freude	Johann Caspar Schade	3	112	456	456							
Ich hab in Gottes Hertz und Sinn	Paul Gerhardt	3	112	477	477							
Lieber Vater uns erhöre gib	Unknown European	3	112	264	264							
Auf Leiden folgt die Herrlichkeit	Peter Lackmann	3	113	633	633							
Höchste Lust und Hertz vergnügen	Peter Lackmann	3	113	120	120							
Wunderlich ist Gottes Schicken	Johann Weissenborn	3	113	438	438							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	3	114	174	174						This setting is not listed in the Register.	
Liebster Heiland nahe dich meinen	Gerhard Tersteegen	3	114	140	140							
Nichts hilft uns dort mit hohen	Unknown European	3	114	311	311							
Du aller Geiste Ruh erhöere mein verlangen	Gerhard Tersteegen	3	115	139	139							
Leiden ist die beste Liebe	Unknown European	3	115	458	458							
Zion erhebe dich aus dem staub	Unknown European	3	115	355	355							
O Große Babylon was soll dein falsches	Undocumented	3	116	338	338							
Welt packe dich ich sehne mich	Justus Sieber	3	116	594	594							
Zion gib dich nur zu frieden	Joachim Pauli	3	116	356	356							
Immanuel des güte nicht zu zählen	Henriette Catharine Gersdorf	3	117	495	495							
O was vor ein herrlich Wesen	Jakob Gabriel Wolff	3	117	668	668							
Womit soll ich dich wohl loben	Ludwig Andreas Gotter	3	117	702	702							
Auf Zion auf auf Tochter	Peter Franck	3	118	48	48							
Der Bräutigam kommt	Angelus Silesius	3	118	514	514							
Mein Hertzens=Jesu meine Lust	Johann Christian Lange	3	118	42	42							
Auf auf mein Geist erhebe dich	Joachim Neander	3	119	624	624							
Mein Hertz das ist bereit ein Lied	Michael Müller	3	119	729	729							
Mein Hertz soll den Herren loben	Johann A. Freylinghausen	3	119	706	706							
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	3	120	625	625							
Jesu gib mir deine fülle siehst du	Christian Friedrich Richter	3	120	330	330							
O Ursprung des Lebens	Christian Jacob Koitsch	3	120	617	617							
Nun weiß ich Gottlob nur von	Gottfried Arnold	3	121	269	269							
O mein Hertz zeuch dein begehren	Gottfried Arnold	3	121	271	271							
Unerschaffne Gottes=Lieb mein	Gottfried Arnold	3	121	591	591							
Kommt und laßt euch Jesum	Unknown European	3	122	22	22							
Nun ist der Strick zerissen das	Joachim Neander	3	122	158	158							
Wer ist wohl wie du Jesu süße	Johann A. Freylinghausen	3	122	285	285							
Herr Jesu ewges Licht	Bartholomaemus Crassellius	3	123	25	25							
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	3	123	79	79							
Unschätzbares Einfalts=Wesen	Unknown European	3	123	402	402							
Bringet her bringet her dem herren	Johann Wilhelm Petersen	3	124	378	378							
Lobet ihr Himmel den höchsten	Michael Müller	3	124	714	714							
Mein gantzer Sinn sich gründlich	Gerhard Tersteegen	3	124	572	572				156	318		
Friedfertigkeit wie süße bist du	Gottfried Arnold	3	125	147	147							
Singet dem Herrn ein neues Lied	Michael Müller	3	125	716	716							
Unser Herrscher unser König	Joachim Neander	3	125	440	440							
Friede ach Friede ach Göttlicher Friede	Bartholomaemus Crassellius	3	126	146	146							
Fürwahr mein Gott du bist verborgen	Johann Burkhard Rosler	3	126	78	78							
Jesus nam du höchster name	Gerhard Tersteegen	3	126	14	14							
Der du bist A und O	Johann A. Freylinghausen	3	127	556	556							
Jauchzet ihr Himmel frolocket	Gerhard Tersteegen	3	127	13	13							
Wie herrlich ists ein Schäflein	Johann Jacob Rambach	3	127	55	55							
Meine Seele wilt du ruhn	Angelus Silesius	3	128	200	200							
Mein Geist ist Freudenvoll im Herrn	Undocumented	3	128	728	728							
Was bist du doch o Seele	Rudolph Friedrich v. Schultt	3	128	471	471							
Es kostet viel ein Christ zu seyn	Christian Friedrich Richter	3	129	181	181							
Name voller Güte komm in mein	Angelus Silesius	3	129	225	225							
Was wilt du dich o Seele doch	Unknown European	3	129	475	475							
Ach was bin ich mein erretter	Joachim Neander	3	130	487	487							
In der stillen einsamkeit findest	Unknown European	3	130	60	60							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Wenn wilt du meiner Seelen trost	Johannes Kelpius	3	130	491	491							
Endbinde mich mein Gott von allen	Lampertus Gedicke	3	131	488	488							
Guter Hirte wilt du nicht deines	Angelus Silesius	3	131	241	241							
Salb uns mit deiner Liebe	Johann Jacob Rambach	3	131	278	278							
Dancket dem Herrn ihr Gottes-Knechte	Heinrich Georg Neuss	3	132	380	380							
O unbetrübte Quell unschuldigs	Gottfried Arnold	3	132	131	131							
Was mich auf dieser Welt betrübt	Michael Franck	3	132	588	588							
Der reine Lebens Geist	V. Friedsam	3	133	758	758	164	164			31		
Du hochgelobter Gott herr himmels	Johann Daniel Hermschmidt	3	133	175	175							
Ein Hertz, das Gott besessen hat	V. Friedsam	3	133	755	755	60	60			57		
Gott warum verstössest du	Michael Müller	3	134	349	349							
Ihr Gespielen laßt uns	Unknown European	3	134	649	649							
Wunder=Anfang herrlichs Ende	Heinrich Arnold Stockfleth	3	134	437	437							
Groser [Großer] Gott in deinem Lichte	Michael Müller	3	135	736	736							
Strenger Winter fleuch von hinnen	Gottfried Arnold	3	135	501	501							
Zünd an du feur'ger Liebe=Geist	Unknown European	3	135	559	559							
Bist du Ephraim betrübet	Georg Neumarck	3	136	47	47							
Ein jedes Ding nährt sich aus	Gottfried Arnold	3	136	117	117							
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	3	136	177	177							
Herr besänftige mein Hertze	Johann Caspar Schade	3	137	473	473							
Jesu, frommer Menschen=Heerden guter	Siegmund v. Birken	3	137	190	190							
Trautster Jesu Ehren=König	Tranquilla Sophie Schröder	3	137									
Alle die im Geist erhoben	Br. Agonius	3	138	732	732		303			297		
Erleucht mich Herr mein licht	Ernst Wiheim Buchfelder	3	138	28	28						165 is written in and above it is written something indecipherable	
O mein Täublein reiner Liebe	V. Friedsam	3	138	753	753	107	107	190				
All dein Thun und deine Thaten	V. Friedsam	3	139	N/A		144	144			4		1. Chor
Mein Heyland gib mich mir zu kennen	Johann Daniel Hermschmidt	3	139	580	580							1. Chor
Bist du noch nicht gantz	V. Friedsam	3	139	N/A		144	144			4	Continuation of All dein Thun und deine thaten	2. Chor
Ich höre willig deine Klagen	Johann Daniel Hermschmidt	3	140	N/A	580						Continuation of Mein Heyland gib mich mir zu kennen	2. Chor
Preiß Lob Her Ruhm Danck Kraft	Unknown European	3	140	718	718							1. Chor
Wie heilig heilig heilig ist	Unknown European	3	140	N/A	718						Continuation of Preiß Lob Her Ruhm Danck Kraft	2. Chor
Liebster aller lieben meiner Seelen	Johann Daniel Hermschmidt	3	141	265	265							1. Chor
											No correspondence is given in manuscript. Continuation of hymn "Liebster aller lieben meiner Seelen" on same page of MS.	
Meine liebe Taube austerwählt	Johann Daniel Hermschmidt	3	141	N/A	266							2. Chor
Nun ihr Völcker all frolocket	Ambrosius Lobwasser	3	141	723	723							1. Chor
											"Hier in der mitten unterbricht der 2. chor biß zu End des ersten V. hernach setz der erste chor wied fort biß 9. v."	
Groser [Großer] Herr darff ich was	Unknown European	3	142	294	294							1. Chor
Eins muß ich erst von dir	Unknown European	3	142	N/A	294						Continuation of "Groser [Großer] Herr darff ich was"	2. Chor
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	3	142	720	720							2. Chor
Wer ist diese Fürsten=Dirne	Ahasverus Fritsch	3	143	284	284							1. Chor

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Wo ist der Schönste den ich liebe	Angelus Silesius	3	143	218	218							1. Chor
Ich habe funden den ich liebe	Beckhof	3	143	None	219						The Register does not assign a page to this hymn	2. Chor
Hilf Jesu hilf siegen und lass mich	Johann Christian Nehring	3	144	493	493							1. Chor
Wer ist der von seinem Throne	Ahasverus Fritsch	3	144	N/A	284						Continuation of Wer ist diese Fürsten=Dirne	2. Chor
Lobet den Herrn dann er ist	Unknown European	3	144	713	713							1. Chor / 2. Chor. /Zusammen
Ich helfe dir siegen	Johann Christian Nehring	3	145	N/A	493						Continuation of Hilf Jesu hilf siegen und lass mich	2. Chor
O Jesu komm zu mir mein rechtes	Unknown European	3	145	208	208							1. Chor.
Ich komme selbst zu dir du meine schöne	Unknown European	3	145	N/A	208						Continuation of O Jesu komm zu mir mein rechtes	2. Chor.
Wer ist diese Fürsten=Dirne	Ahasverus Fritsch	3	146	284	284							1. Chor
Wer ist der von seinem Throne	Ahasverus Fritsch	3	146	N/A	284						Continuation of Wer ist diese Fürsten=Dirne	2. Chor
Ich freue mich in meinem Geist	Br. Peter Lessle	3	146	102	102			34	266	423		1. Chor.
Dann wird man unsre füße	Br. Peter Lessle	3	147	N/A	102			34	266	423	Contuation of Ich freue mich in meinem Geist	2. Chor
Hertzens=Brüder die ihr glieder	V. Friedsam	3	147	772	772	69	69				89	1. Chor
Schwestern Holde wenn ich wolte	V. Friedsam	3	147	N/A	772	69	69				89	2. Chor
Kommt wir wollen wie wir sollen	V. Friedsam	3	148	N/A	772	69	69				89	beyde Chor zusammen
Höchste Lust und Hertz vergnügen	Peter Lackmann	3	148	121	120							
Unfruchtbares Zion sey frölich	Unknown European	3	148	694	694							
Jesu hilff schau doch in Gnaden	Johann Heinrich Schröder	3	149	520	520						It appears this shares the same music as "Herr wann wirst du Zion"	1 Chor
Herr wann wirst du Zion bauen	Joachim Lange	3	149	646	646						It appears this shares the same music as Jesu hilff schau doch in Gnaden	1 Chor ?
Ach sey stille liebese Hertze	Johann Heinrich Schröder	3	149	N/A	520						Continuation of Jesu hilff schau doch in Gnaden	2 Chor
Um Zion willen will ich nimmer	Br. Peter Lessle	3	150	381	381			88	309	457	Register does not include a page for this setting	
Zeuch meinen Geist trifft meine Sinnen	Christian Knorr v. Rosenroth	3	150	77	77							
Ihr Kinder des Höchsten wie	Christian Andreas Bernstein	3	150	607	607						Register does not assign a page to this hymn	
Fleuch mein Geliebter auf die höhe	Angelus Silesius	3	150	182	182						Register does not assign a page to this hymn	
Nun mein Geist soll Gott erheben	Laurentius Laurenti	3	151	696	696							
Wer unterm schirm des höchsten	Paul Gerhardt	3	151	404	404							
Wo flieh ich hn wo soll ich bleiben	Gottfried Arnold	3	151	166	166							
Ach triumphir nicht vor dem	Gottfried Arnold	3	151	153	153						"Gegensatz" to "Wo flieh ich hn wo soll ich bleiben". Register does not mention this hymn.	
Ihr Völcker auf der Erden	Ambrosius Lobwasser	3	152	720	720							
Mein Geist ist oft von Jugend	Br. Peter Lessle	3	152	319	319			49	278	435		
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	3	152	470	470							
O starcker Gott o Seelen	Joachim Neander	3	153	68	68							
Schicket euch ihr lieben Gäste	Unknown European	3	153	291	291							
Wo Gott der Herr nicht bey uns	Justus Jonas	3	153	336	336						Same music as Es spricht der unweisen Mund	
Es spricht der unweisen Mund	Martin Luther	3	153	335	335						Same music as Wo Gott der Herr nicht bey uns	

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Ach triumphir nicht vor dem	Gottfried Arnold	3	153	N/A	153						"Gegensatz" to "Wo flich ich hn wo soll ich bleiben". Register does not mention this hymn.	
Ich freue mich in meinem Geist	Br. Peter Lessle	3	154	102	102			34	266	423		
Ich freue mich in meinem Geist	Br. Peter Lessle	3	154	102	102			34	266	423	2nd version	
Nur mein Jesus is mein Leben	Unknown European	3	154	203	203							
Wohl auf zum rechten Weinstock	Unknown European	3	154	621	621							
Mein Freund zerschmeltzt aus Lieb	Christian Friedrich Richter	3	155	201	201							
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	3	155	470	470							
O Abgrund thu dich auf	Unknown European	3	155	269	269							
Ach machet euch bereit	Sr. Christina	3	156	520	520			5	232	405	Correct title	
Das freudige Lallen der Kinder	V. Friedsam	3	156	536	536	156	156			18		
Singet lobsinget dem König	V. Friedsam	3	156	698	698	266	266			219		
Der das Wort hat aus geboren	Unknown European	3	157	288	288							
O Jesu könig hock zu Ehren	Gerhard Tersteegen	3	157	231	231							
Was will dich der Heiden toben	Michael Müller	3	157	403	403							
Herr Jesu deine Macht hat Satan	Gottfried Arnold	3	158	577	577							
Der Herr ist König und herrlich	Michael Müller	3	158	663	663							
Du unbegreiflich höchstes Gut	Joachim Neander	3	158	115	115							
Ihr Brüder und Schwestern ach schläffet nicht	Unknown European	3	159	527	527							
Nur mein Jesus is mein Leben	Unknown European	3	159	203	203							
Wunderbarer König Herrscher von uns	Joachim Neander	3	159	717	717							
O wie selig sind die Seelen	Christian Friedrich Richter	3	160	276	276							
O Unendliches Erbarmen sieh ich	Unknown European	3	160	498	498							
Wann Zion wird entbunden	V. Friedsam	3	160	386	386	269	269			247		
Als eins voll heiliger Liebs-Begier	Unknown European	3	161	144	144							
Entfernet euch ihr matten Kräfte	Gottfried Arnold	3	161	233	233							
O TäuBen flieg zu deinen Fenstern	Gottfried Arnold	3	161	298	298						The Register lists the hymn on p. 157, which is incorrect	
Enteigne dich Hertz von der Eigenheit	Br. Jaebez	3	162	573	573							
Mein Bräutigam führe mich spazieren	Gottfried Arnold	3	162	297	297							
O stilles Lamm o sanftes Wesen	Gottfried Arnold	3	162	298	298							
O süßer Stand o selig Leben	Johann Joseph Winckler	3	163	582	582							
Sulamith versüßte wonne lichter Glantz	Gottfried Arnold	3	163	213	213							
Wenn die Seele sich befindet	Unknown European	3	163	217	217							
Nur frisch hinein es wird so tief	Michael Kongehl	3	164	539	539							
Der am Creutz ist meine Liebe	Unknown European	3	164	567	567							
Die starcken Bewegung der Göttlichen	V. Friedsam	3	164	180	454	180	180			51		
Die Liebe so niedrigen dingen	Gottfried Arnold	3	165	171	171							
Endlich soll das frohe Jahr	Gottfried Arnold	3	165	388	388						165 is written in and above it is written "nun" ("now")	
Formir, mein Töpffer mich aus	Unknown European	3	165	544	544							
Der Herr groß und und hoch berühmt	Br. Agonius	3	166	372	372		313			300	166 is written to the left of the numbers column and indecipherable text is written above the number.	
Die sanfte bewegung die liebliche Kraft	Christian Friedrich Richter	3	166	108	108							
Singet dem Herrn nah und fern	Johann Daniel Herrnschmidt	3	166	716	716							
Herr einige doch bald die Schafe	Johann Wilhelm Petersen	3	167	612	612							
Herrlichste Majestät himmlisches Wesen	Gottfried Arnold	3	167	654	654							
O selig ist wer einwärts kehret	Unknown European	3	167	272	272							

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Ich hab oft bey mir selbst gedacht	Paul Gerhardt	3	168	584	584							
So führst du doch recht selig	Gottfried Arnold	3	168	211	211							
Um Zion willen will ich nimmer	Br. Peter Lessle	3	168	381	381			88	309	457		
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	3	169	174	174							
Ich hasse alle falsche Wegen	Br. Joel	3	169	609	609		348			313		
Wo ist wohl ein Süßer Leben	Gottfried Arnold	3	169	221	221							
Du Hüter Israel	V. Friedsam	3	170	N/A			494			56	From Turtel=Taupe	
Der Engel Chor schwingt sich empor	V. Friedsam	4	N/A	N/A		142	142			22*	Part of Rose-Lilie-Blume Sequence	no
Edelste Weisheit vergnügt das Liebes=Band	Unknown European	4	N/A	N/A	290						Part of Rose-Lilie-Blume Sequence	no
O du tiefe Liebe Gottes	V. Friedsam	4	N/A	N/A	754	106	106			183	Takes place after Rose-Lilie-Blume sequence. Motet style.	YES
O was herrliche Gänge	V. Friedsam	4	N/A	N/A		110	110			200	Takes place after "O du tiefe liebe Gottes. Motet style.	YES
Wie hast du so gar kein Ansehen	Unknown European	4	N/A	N/A	354						Takes place after "O was herrliche Gänge". Motet style	YES
O du Anbetungs=Würdiges Wesen	V. Friedsam	4	N/A	N/A	707						Takes place after "Wie hast du so gar kein Ansehen". Motet style	YES
Das Wort ist Fleisch worden	Unknown European	4	N/A	N/A	684						Takes place after "O du Anbetungs=Würdiges Wesen".	
Brich endlich herfür du gehemmte	Gottfried Arnold	?	?	226	226						The Register writes section 2 p. 20, but the hymn is not there.	
Die Macht der Wahrheit bricht	Unknown European	?	?	1	1							
Ach Gott wie manches hertzelied	Martin Moller	N/A	N/A	N/A	367							
Ach Herr mein Gott wo sind nun	Unknown European	N/A	N/A	N/A	461							
Ach Jesu mein schönster erquicke	Johann Friedrich Sannom	N/A	N/A	N/A	330							
Ach mein Jesu! Sieh ich trete	Levin Johann Schlicht	N/A	N/A	N/A	320							
Ach sey gewart o Seel	Gottfried Arnold	N/A	N/A	N/A	461							
Ach treuer Gott wie nöthig ist	Johann Christian Nehring	N/A	N/A	N/A	468							
Ach wie nichtig ach wie flüchtig	Michael Franck	N/A	N/A	N/A	18							
Auf Christen=Mensch auf auf	Angelus Silesius	N/A	N/A	N/A	632							
Auf Jesum sind unsre gedanken	A. Dober	N/A	N/A	N/A	229							
Auf mein Geist mach dich bereit	Undocumented	N/A	N/A	N/A	515							
Auf Seele sey gerüst dem Heiland	Georg Heine	N/A	N/A	N/A	620							
Auf und machet euch bereit	Br. Agonius	N/A	N/A	N/A	512		304			298		
Christum über alles lieben übertrifft	Nicolaus Ludwig von Zinzendorf	N/A	N/A	N/A	553							
Christum wir sollen loben	Martin Luther	N/A	N/A	N/A	253							
Das äußre Sonnen=Licht ist da	Gerhard Tersteegen	N/A	N/A	N/A	53							
Der Christen Stand ist also hier	Nicolaus Ludwig von Zinzendorf	N/A	N/A	N/A	645							
Der Herr ist hoch in seinem Thron	V. Friedsam	N/A	N/A	N/A	731	163	163			26		
Der Herr der ist König ein König	Michael Müller	N/A	N/A	N/A	661							
Der Lilien=Zweig sich wieder	Unknown Brother or Sister	N/A	N/A	N/A	88							
Der Tag ist hin mein Geist und Sinn	Johann A. Freylinghausen	N/A	N/A	N/A	321							
Der Wächter rath den Gott bestellet	Gottfried Arnold	N/A	N/A	N/A	634							
Der Weißheit Spiel ist dennen	Undocumented	N/A	N/A	N/A	557							
Die Fluß aus reinem Gottes=Meer	Unknown Brother or Sister	N/A	N/A	N/A	617					411		
Die Kraft von unsern Sinnen	Nicolaus Ludwig von Zinzendorf	N/A	N/A	N/A	12							
Die Liebe zu Jesu die hat mich	Unknown Brother or Sister	N/A	N/A	N/A	457							

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Die Sonn hat sich mit ihrem Glantz	Josua Stegmann	N/A	N/A	N/A	316							
Du Sabbath aller Frommen Seelen	Angelus Silesius	N/A	N/A	N/A	145							
Du Tochter des Königs wie schön	Gottfried Arnold	N/A	N/A	N/A	688							
Du unbekanntes Land, und ihr	Gottfried Arnold	N/A	N/A	N/A	647							
Ehre sey jetzo mit Freuden gesungen	Joachim Neander	N/A	N/A	N/A	620							
Er hat gesieget er hat gesieget	Johann Wilhelm Petersen	N/A	N/A	N/A	667							
Ermuntert euch ihr Frommen	Laurentius Laurenti	N/A	N/A	N/A	516							
Es ist gut, es ist sehr gut	Johann Wilhelm Petersen	N/A	N/A	N/A	676							
Folget mir ruft uns das Leben	Johann Rist	N/A	N/A	N/A	575							
Frag deinen Gott, hör was wer zeuget	Gottfried Arnold	N/A	N/A	N/A	27							
Geh auf meins Hertzens Morgenstern	Angelus Silesius	N/A	N/A	N/A	26							
Gloria Gloria rühme was nur	Unknown European	N/A	N/A	N/A	363							
Glück zu Creutz von gantzem Herten	Ludwig Andreas Gotter	N/A	N/A	N/A	425							
Gott du lasset mich erreichen	Friedrich Rudolf Canitz	N/A	N/A	N/A	302							
Gott herrschet und hält bey uns	Simon Dach	N/A	N/A	N/A	445							
Gott ist gegenwärtig lasset uns anbeten	Gerhard Tersteegen	N/A	N/A	N/A	695							
Gott lob ein schritt zur ewigkeit	August Hermann Franke	N/A	N/A	N/A	183							
Gott lob es ist nunmehr der Tag	Peter Lackmann	N/A	N/A	N/A	292							
Gott und Welt und beyder glieder	Heinrich Georg Neuss	N/A	N/A	N/A	184							
Gott wills machen daß die sachen	Johann Daniel Hermschmidt	N/A	N/A	N/A	427							
Großer [Großer] König den ich Ehre	Angelus Silesius	N/A	N/A	N/A	83							
Groß und herrlich ist der König	Johann Daniel Hermschmidt	N/A	N/A	N/A	258							
Gute liebe dencke doch denck	E. von Zinzendorf	N/A	N/A	N/A	230							
Hebe Hertz dich in die höhe	Nicolaus Ludwig von Zinzendorf	N/A	N/A	N/A	11							
Heilighum vom innern Tempel	Undocumented	N/A	N/A	N/A	569							
Heil o heil den alten schaden	Undocumented	N/A	N/A	N/A	301							
Herr Christ der einig Gottes sohn	Elisabeth Kreuziger	N/A	N/A	N/A	185							
Herr Jesu schau wie deine	Johann Caspar Schade	N/A	N/A	N/A	331							
Herzog von des höchsten Heer	Nicolaus Ludwig von Zinzendorf	N/A	N/A	N/A	54							
Himmel=Hohe Gottheit	Undocumented	N/A	N/A	N/A	653							
Abrunds=Tiefe	Undocumented	N/A	N/A	N/A	148							
Ich bin vergnügt und halte stille	Clemens Thieme	N/A	N/A	N/A	466			33	263	422		
Ich dringe ein in Jesu liebe	Sr. Christina	N/A	N/A	N/A	219							
Ich habe funden den ich liebe	Beckhof	N/A	N/A	N/A	186							
Ich hab ihn dennoch Lieb	Unknown European	N/A	N/A	N/A	247			38	269	426		
Ich hab mit Jesu mich verlobet	Sr. Christina	N/A	N/A	N/A	494							
Ich hange doch an dir mein Gott	Johann Friedrich Ruopp	N/A	N/A	N/A	590							
Ich ich bin heilig spricht der Heer	Unknown European	N/A	N/A	N/A	694					428		
Ich will dem Herrn lobsingen	Unknown Brother or Sister	N/A	N/A	N/A	522							
Jehovah Jesu Heilger Geist	Unknown European	N/A	N/A	N/A	529							
Jesu hilf siegen du fürste des Lebens	Johann Heinrich Schröder	N/A	N/A	N/A	589							
Jesu meine Freude meines Hertzens	Johann Franck	N/A	N/A	N/A	328							
Jesu mein Erbarmen höre und dich	Gerhard Tersteegen	N/A	N/A	N/A	429							
Jesu meiner Seelen leben dem ich	Gottfried Arnold	N/A	N/A	N/A	191							
Jesu meiner Seelen Ruh und mein	Unknown European	N/A	N/A	N/A	681							
Jesu meines Hertzens Freud' sey	Unknown European	N/A	N/A	N/A	193							
Jesus ist mein Freuden=Licht	Gottfried Arnold	N/A	N/A	N/A	424							
Ihr von Gott ergriffen Seelen	Unknown European	N/A	N/A	N/A	196							
Ist diß nicht meines Hirten Wort	Gottfried Arnold	N/A	N/A	N/A	261							
Keuscher Jesu hoch von Adel	Jacob Baumgarten	N/A	N/A	N/A								

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Komm Liebster komm in deinen Garten	Angelus Silesius	N/A	N/A	N/A	197							
Komm o komm du Geist des Lebens	Heinrich Held	N/A	N/A	N/A	681							
Kommt alle ihr Kinder von Abrahams	Sr. Christina	N/A	N/A	N/A	519			45	274	430		
Kommt her zu mir alle die ihr	Unknown European	N/A	N/A	N/A	394							
Leide liebe Seele leide	Unknown European	N/A	N/A	N/A	525							
Liebe die du mich zum Bilde	Angelus Silesius	N/A	N/A	N/A	198							
Liebster Jesu du wirst kommen zu erfreuen	Unknown European	N/A	N/A	N/A	199							
Lobet ihr Himmel und preise du Erde	Undocumented	N/A	N/A	N/A	698							
Mach dich mein Geist bereit	Johann Burchard Freystein	N/A	N/A	N/A	545							
Mach endlich des vielen zerstreuens ein End	Unknown European	N/A	N/A	N/A	86							
Man lobt dich in der Stille	Johann Rist	N/A	N/A	N/A	704							
Meine Armuth macht mich schreyen	Christian Friedrich Richter	N/A	N/A	N/A	502							
Meine Seele soll nun singen	V. Friedsam	N/A	N/A	N/A	420	241	241			139		
Meine Seel ist stille zu Gott	Johann Caspar Schade	N/A	N/A	N/A	154							
Mein Freund ich kan von dir nicht	Unknown Brother or Sister	N/A	N/A	N/A	106					431 and 433		
Mein Geist der flieset ein	Unknown Brother or Sister	N/A	N/A	N/A	(101)?					434		
Mein Geist ist erfreut weil Gott mich	Br. Agonius	N/A	N/A	N/A	729				157	318		
Mein gnug=beschwerter Sinn	Christian Friedrich Richter	N/A	N/A	N/A	155							
Mein Hertze ist bereit dem	Undocumented	N/A	N/A	N/A	670							
Mein Hertze wie wanckest und	Christian Jacob Koitsch	N/A	N/A	N/A	579							
Mein Jesu dem die Seraphinen	Wolfgang Christoph Dessler	N/A	N/A	N/A	432							
Mein Jesu süße Seelen=Lust	Johann Christian Lange	N/A	N/A	N/A	41							
Mein Vater dir sey Lob in Christo	Gottfried Arnold	N/A	N/A	N/A	38							
Mensch gedencke an deinen Vater	V. Friedsam	N/A	N/A	N/A	36							
Mir nach spricht Christus unser Held	Angelus Silesius	N/A	N/A	N/A	581							
Muß ich schon öfters auch wandern	Unknown Brother or Sister	N/A	N/A	N/A	419					437		
Nennt mich eine Blume	Undocumented	N/A	N/A	N/A	89							
Nun freuet euch ihr lieben	Unknown European	N/A	N/A	N/A	134							
Nun so will ich dann mein Leben	Gerhard Tersteegen	N/A	N/A	N/A	232							
O der alles hät verlohren	Gottfried Arnold	N/A	N/A	N/A	591							
O du allertiefste Liebe	Gottfried Arnold	N/A	N/A	N/A	34							
O du Angetungs=Würdiges Wesen	V. Friedsam	N/A	N/A	N/A	707							
O du Herzog meiner Liebe	Gottfried Arnold	N/A	N/A	N/A	126						The Register lists the hymn in section 3, p. 82. It is not there and I can not find it.	
O du süße Lust aus der Liebes=Brunst	Gottfried Arnold	N/A	N/A	N/A	126							
O Ewig=Helles Licht das alle Welt	Unknown European	N/A	N/A	N/A	84							
O finstre Nacht wenn wirst du	Georg Friedrich Breithaupt	N/A	N/A	N/A	398							
O Herr der herrlichkeit o Glantz	Johann Wilhelm Petersen	N/A	N/A	N/A	540							
O Herre Gott dein göttlich Wort	Unknown European	N/A	N/A	N/A	312							
O Jesu du Blume	?	N/A	N/A	N/A	113						This hymn is not in Viehmeyer	
O Jesu Ursprung	?	N/A	N/A	N/A	112						This hymn is not in Viehmeyer	
O Jesu Krafft der treuen Seelen	Br. Joel	N/A	N/A	N/A	228		377	68	167	324		
O Jesu mein Bräutigam wie ist	Unknown European	N/A	N/A	N/A	130							
O Jesu meines Lebens Licht	Gerhard Tersteegen	N/A	N/A	N/A	363							
O Jesu süßes Licht nun ist die Nacht	Joachim Lange	N/A	N/A	N/A	65							
O mein Jesu deine Liebe	Unknown European	N/A	N/A	N/A	337							
O Sanffte Ruh, O hertzens=Freund	Br. Ludwig Bender	N/A	N/A	N/A	89			70	289	445		
O schande daß der Staub	Unknown European	N/A	N/A	N/A	341							
O wohl dem der von Hertz	Unknown Brother or Sister	N/A	N/A	N/A	ONLY in Geistliches Blumen=Feld (1742)							
Pflicht=mäßig gelebt an Gott	Unknown European	N/A	N/A	N/A	602							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Printz aus der Höh der	Unknown European	N/A	N/A	N/A	277							
Probirt aus du Reiner Geist von Sophia	Unknown European	N/A	N/A	N/A	445							
Rufft getrost blaßt die Posaune	Br. Agonius	N/A	N/A	N/A	739		384			327		
Schönster aller schönen meines	Christian Andreas Bernstein	N/A	N/A	N/A	500							
Schönster Immanuel Herzog	Ahasverus Fritsch	N/A	N/A	N/A	431							
Seelen Bräutigam Jesu Gottes Lamm	Adam Drese	N/A	N/A	N/A	210							
Seelen=Weide meine Freude	Adam Drese	N/A	N/A	N/A	433							
Seele was ermüdet du dich	Jakob Gabriel Wolff	N/A	N/A	N/A	533							
Sehet sehet auf mercket auf	Unknown European	N/A	N/A	N/A	643							
Seht wie mit erhitztem grimme	Johann Daniel Herrnschmidt	N/A	N/A	N/A	651							
Sey hoch gelobet barmhertzger	Ludwig Andreas Gotter	N/A	N/A	N/A	656							
Sieh hier bin ich Armer Herr	Unknown Brother or Sister	N/A	N/A	N/A	616							
Sieh hie bin ich Ehren-König	Joachim Neander	N/A	N/A	N/A	501							
Singet, lobsinget, ihr kinder der Liebe	Br. V. Lessle	N/A	N/A	N/A	692			87	307	455		
So hüte doch du treuer Menschenhüter	Nicolaus Ludwig von Zinzendorf	N/A	N/A	N/A	256							
So öffne dich du Name	Undocumented	N/A	N/A	N/A	13							
Starcker Immanuel Großer durchbrecher	Undocumented	N/A	N/A	N/A	451							
Trittst du den Weg zur Wallfahrt an	Undocumented	N/A	N/A	N/A	603							
Triumph Triumph des Herrn gesalbter	Christoph Seebach	N/A	N/A	N/A	731							
Ursprung der Vollkommenheit	Unknown European	N/A	N/A	N/A	572							
Wachet auf rufft uns die Stimme	Philipp Nicolai	N/A	N/A	N/A	646							
Wär Gott nicht mit uns diese Zeit	Martin Luther	N/A	N/A	N/A	403							
Was gibts du denn o meine Seele	Carl Friedrich Lochner	N/A	N/A	N/A	216							
Weg Lust du Unlust=Volle seuch	Johann Christoph Ruben	N/A	N/A	N/A	589							
Weg mit allen was da scheint	Joachim Neander	N/A	N/A	N/A	592							
Weil selbst der Herr mein Hirt	Unknown European	N/A	N/A	N/A	441							
Wenn Jesus brunn ergiesset sich	Unknown Brother or Sister	N/A	N/A	N/A	641					462		
Wenn Jesus die Herten	Br. Agonius	N/A	N/A	N/A	711		396			333		
Wer hier nicht heilig werden	Undocumented	N/A	N/A	N/A	567							
Wer sich duncken läßt er stehet	Unknown European	N/A	N/A	N/A	535							
Wie fleucht dahin der Menschen Zeit	Joachim Neander	N/A	N/A	N/A	595							
Wie freuet sich mein Geist und meine Seele	Unknown Brother or Sister	N/A	N/A	N/A	660					463		
Wie soll ich dich empfangen	Paul Gerhardt	N/A	N/A	N/A	442							
Wie viel süße namen hat doch	Unknown European	N/A	N/A	N/A	286							
Wo ist meine Sonne blieben	Christian Friedrich Richter	N/A	N/A	N/A	476							
Wo ist mein Schäflein das ich liebe	Juliana Patientia v. Schultt	N/A	N/A	N/A	220							
Wo mein Schatz liegt ist mein Hertze	Gottfried Arnold	N/A	N/A	N/A	222							
Zeuch uns nach dir so kommen	Friedrich Fabricius	N/A	N/A	N/A	539							

Music Manuscripts for the 1739 *Zionitischer Weyrauchs Hügel* Type 3

Below are specifications regarding specific music manuscripts of this type. After these descriptions is a table with hymnal contents.

Ephrata Cloister Collection, EC 80.33.2

- Opening page spans oblong from verso to recto. “Die Blume Saron” is written in large presentational Fraktur letters, followed by this text (in Gothic script): “Die mit ihrem Geruch die gantze Kirche Gottes erfüllet und durch ihre anmütigung so vil herrliche Lider und weisen herfur gebracht die allhier in dieser zusammen geschlossenen Liebes=Kett erscheinen, Ephrata den 2 des 11 Monden, 1746.” The following page is the title page to the music treatise: “Eine sehr deutliche beschreibung...”
- Section 1 is the treatise, starting with “Vorbericht,” and spanning 15 pages of handwritten manuscript, after which modal chart 1a spans 6 pages.
- Section 2 is pages A–O.
- Section 3 is pages 1–113, corresponding to the left column in the Register.
- Section 4 is pages 1–172, corresponding to the right column in the Register. Pages 1–27 are empty pages and unnumbered hymns corresponding to the 1747 *Turtel=Taube*.
- Section 5 is unnumbered and contains the Rose-Lilie-Blume sequence and various motets.

HSP, Cassel Collection, Document 11

- Opening page is the title of the treatise: “Eine sehr deutliche beschreibung...Ephrata den 25 des 8 Monden 1746.”³⁵⁴
- Section 1 is the treatise, starting with “Vorbericht,” and spanning 15 pages of handwritten manuscript, after which modal chart 1b spans 6 pages.
- Section 1 is unnumbered and contains the Rose-Lilie-Blume sequence.
- Section 2 is pages 1–108, corresponding to the left column in the Register.
- Section 3 is pages A–P.
- Section 4 is pages 1–145, corresponding to the right column in the Register. Pages 1–25 are empty pages and unnumbered hymns corresponding to the 1747 *Turtel=Taube*. The bottom hymn on p. 25 is numbered to correspond with *Zionitischer Weyrauchs Hügel*.

³⁵⁴ Note that this is dated over two months prior to the other manuscript of this type: Ephrata Cloister Collection EC 80.33.2

- Section 5 is unnumbered and contains various motets.

Model: HSP, Cassel Collection, Document 11

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Der Geist und die Braut spreche komm	V. Friedsam	1	N/A	N/A		141	141			21	Part of Rose-Lilie-Blume Sequence	
Der Engel Chor schwingt sich empor	V. Friedsam	1	N/A	N/A		142	142			22*	Part of Rose-Lilie-Blume Sequence	no
Der Herr ist hoch in seinem Thron	V. Friedsam	1	N/A	N/A	731	163	163			26	Part of Rose-Lilie-Blume Sequence	
Edelste Weisheit vergnügt das Liebes=Band	Unknown European	1	N/A	N/A	290						Part of Rose-Lilie-Blume Sequence	no
Ich geh gebückt den gantzen Tag	V. Friedsam	2	1	509	509	212	212			101		
Die feurige Liebe die machet	M. Maria	2	1	458	458		316					
O himmlische Wohlust	V. Friedsam	2	1	747	747	250	250			186		
Der frohe Tag bricht an	V. Friedsam	2	2	683	683	160	160			24		
O süße Himmels=Lust	V. Friedsam	2	2	690	690	259	259			195		
Hertz der Liebe reine Triebe	V. Friedsam	2	2	773	773	68	68			88		
Ich sehe in dem Geist das sichs	Br. Onesimus	2	3	362	362				151	314		
Kinder der Liebe die ihr nun	V. Friedsam	2	3	653	653	236	236			129		
Ich sehe mit Freuden den himmlischen Lauf	V. Friedsam	2	3	688	688	221	221			109		
Die Weisheit ist mein bester Raht	V. Friedsam	2	3	170	170	186	186			53		
Nun fließt die Liebe ein und aus	V. Friedsam	2	3	780	780	91	91			164		
Wenn das sanfte Gottes	V. Friedsam	2	4	764	764	274	274			254		
Gedencke, Herr an David	V. Friedsam	2	4	771	771	192	192			71		
Dem Herren singet allzugleich ein	Br. Agonius	2	4	374	374		312			299		
Der Weg zum Vaterland	V. Friedsam	2	5	508	508	165	165			33		
Fried und Freud sey in den Toren	V. Friedsam	2	5	779	779	191	191			68		
Ich werde kräftig angezogen	V. Friedsam	2	5	138	138	226	226			112		
O was vor verborgne Kräfte	V. Friedsam	2	5	774	774	112	112			202		
O ihr Kinder einer Mutter	V. Friedsam	2	6	627	627	256	256			189		
Der bitter Kelch und Myrrhen	V. Friedsam	2	6	761	761	158	158			21		
Zion hat im Geist vernommen	V. Friedsam	2	6	735	735	289	289			287		
Nun freue dich und rühme sehr	Br. Ludwig Bender	2	7	686	686			59	281	439		
Des Herren Zweig ist Lieb	V. Friedsam	2	7	721	721	167	167			33		
O du tiefe Gottes liebe	V. Friedsam	2	7	764	764	105	105			182		
Nun werde ich wieder	V. Friedsam	2	7	459	459	246	246			176		
Mein Geist wird nun aufs	V. Friedsam	2	8	669	669	242	242			143		
Dem Herren jauchzt im Heiligtum	Br. Agonius	2	8	733	733		311			299		
Seele schließ dich ein	V. Friedsam	2	8	757	757	121	121			214		
Wann alles ist in mir	V. Friedsam	2	9	788	788	124	124			238		
Dem Herren singet allzugleich ein	Br. Agonius	2	9	374	374		312			299		
Gott ist bekannt dem Stamm	V. Friedsam	2	9	391	391	199	199			78		
Wer kan verdennen	V. Friedsam	2	9	283	560	283	283			261		
O du seligs einsam Leben	V. Friedsam	2	10	768	768	104	104			182		
Ich armer Staub	Br. Agonius	2	10	314	314		340			312		
O was wird das seyn	V. Friedsam	2	10	784	784	114	114			203		
Mein Geist verlangt zum	Br. Agonius	2	11	383	383		365			319		
Mein Hertz ist plötzlich	V. Friedsam	2	11	787	787	86	86			149		
In der Stille ohn gewühle	V. Friedsam	2	11	749	749	234	234			126		
Wenn der reine Lebens	V. Friedsam	2	12	680	680	276	276			255		
Gelobt sey Gott zu aller Stund	V. Friedsam	2	12	773	773	194	194			73		
Ich hab wied'r einen	V. Friedsam	2	12	759	759	215	215			103		
Wann ich in der Stille	Br. Agonius	2	12	593	593		388			331		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Wenn himmlische Liebe	V. Friedsam	2	13	628	628	277	277			256		
Groser [Großer] Gott, ich will dir singen	V. Friedsam	2	13	506	506	201	201			81		
Die Flammen reiner Gottes liebe	V. Friedsam	2	13	517	517	171	171			36		
O Jesu reine Lebens=Quell	V. Friedsam	2	14	615	615	254	254			188		
Himmels=Lust ist bewusst	V. Friedsam	2	14	658	658	210	210			89		
Ich sehe die Pflantzen	V. Friedsam	2	14	98	98	218	218			108		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	2	15	769	769	185	185			53		
Wen die Liebe aufgezehret	V. Friedsam	2	15	129	786	129	129			253	Spelled as "Wenn" in PWS	
Freu dich Zion, Gottes Stadt	V. Friedsam	2	15	770	770	190	190			66		
Der Glaubens=Grund ruht auf	Br. Agonius	2	16	230	230			10	140	301		
Mein Seel soll Gott lobsing	V. Friedsam	2	16	659	659	243	243			158		
Ich lebe vergnügt	V. Friedsam	2	16	750	750	73	73			105		
Froh bin ich weil ich gezählet bin	Br. Joel	2	16	462	462		335			309		
Kommt ihr Glaubens=Kämpfer	V. Friedsam	2	17	453	453	238	238			134		
Zion geht schwarz	V. Friedsam	2	17	342	342	287	287			286		
Jauchzet ihr Kinder von	V. Friedsam	2	17	384	384	212	212			94		
So lebet man in Gott	V. Friedsam	2	17	778	778	267	267			221		
Nun walle ich im Frieden	V. Friedsam	2	18	780	780	101	101			176		
Gelobt sey Gott der Ehren	V. Friedsam	2	18	782	782	194	194			73		
Wann Gott sein Zion	V. Friedsam	2	18	344	344	267	267			242		
Nun singen wir das frohe Amen	V. Friedsam	2	18	771	771	190	190					
Nun gute Nacht du eitle	V. Friedsam	2	19	782	782	244	244			165	For ZW, index has "O", text has "du"	
O auserwählte Schaar	V. Friedsam	2	19	723	723	148	148			179		
Der Herr groß und und hoch berühmt	Br. Agonius	2	19	372	372		313			300		
Gottes Wohnung ist sehr schöne	V. Friedsam	2	19	369	369	197	197			76		
Auf schmücke dich du kleine Heerd	V. Friedsam	2	19	359	359	155	155			11		
Die Sonn ist wieder aufgegangen	V. Friedsam	2	20	678	678	177	177			49		
O was vor enge Pfäd	V. Friedsam	2	20	504	504	261	261			201		
Dein helles Licht nun durch das	V. Friedsam	2	20	725	725	158	158			20		
O Jesu mein getreuer Hirt	Br. Jethro	2	20	460	460		378			325		
Mein Geist ist über sich gezogen	Br. Agonius	2	21	105	105		363			319		
Wenn mein Geist ist in Gott genesen	V. Friedsam	2	21	776	776	131	131			258		
Die Freud am Herrn	Br. Agonius	2	21	642	642		317			304		
Ich lauf den schmalen Himmelsweg	V. Friedsam	2	21	553	553	217	217			104		
Ich will den Herren loben	V. Friedsam	2	22	412	412	228	228			113		
Kinder unsrer Liebe trittet mit	V. Friedsam	2	22	705	705	237	237			129		
Lobsinget lobsinget dem König	V. Friedsam	2	22	423	423	239	239			138		
O Jesu meiner Seelen=Lust	V. Friedsam	2	21	721	721	252	252			188		
Die klugen Jungfrau sind erwacht	V. Friedsam	2	23	242	242	174	174			45		
Die Liebes Gemeinschaft der Göttlichen	Br. Agonius	2	23	665	665		320			305		
Auf ihr Gäste macht euch fertig	V. Friedsam	2	23	639	639	152	152			9		
Auf du keusches Jungfrau'n Heer	V. Friedsam	2	23	514	514	149	149			8		
Auf du gantze Zions=Heerde	V. Friedsam	2	24	737	737	146	146			7		
Jesus Hirte meiner Seel	V. Friedsam	2	24	751	751	80	80			115		
Zion werde hoch erfreut	V. Friedsam	2	24	377	377	291	291			289		
Die frohe Zeit is nummehr nah	Br. Peter Lessle	2	25	364	364			19	247	412		
Ermuntert euch ihr Kinder	Br. Agonius	2	25	551	551		328			306		
Wer Gott liebet und sich übet in der Liebe	Br. Agonius	2	25	548	548				174	334		
O mein Täublein reiner Liebe	V. Friedsam	2	25	753	753	107	107	190				
Gott ein Herrscher aller Heiden	V. Friedsam	2	26	740	740	196	196			75		
O stille Friedens=Ruh	V. Friedsam	2	26	135	135	257	257			194		
Die Flammen der Liebe	V. Friedsam	2	26	673	673	168	168			35		
O wie thut mein Geist	V. Friedsam	2	27	562	562	264	264			205		
O was vor Gunst und	V. Friedsam	2	27	762	762	262	262			201		
Gott der du mich hast	Br. Martin Bremer	2	27	228	228		337			310		

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Wie gut hats doch ein treue Seele	Sr. Christina	2	28	295	295			98	317	464		
Ihr Gäste machet euch bereit	V. Friedsam	2	28	630	630	230	230			123		
Die starcken Bewegung der Göttlichen	V. Friedsam	2	28	180	454	180	180			51		
Groser [Großer] König, treuer hirt	V. Friedsam	2	29	409	409	204	204			82		
Kommt alle mit Freuden	Sr. Christina	2	29	626	626			46	275	430		
Mach dich im Geist recht munter auf	Br. Peter Lessle	2	29	360	360			47	276	430		
Freudig werd unserm König	V. Friedsam	2	30	700	700	188	188			68		
Leit mich mein Gott	Br. Agonius	2	30	315	315		359			317		
Der Glaube siegt durch Jesum Christ	V. Friedsam	2	30	783	783	44	48			25		
O süßer Fried O edle Ruh	V. Friedsam	2	30	791	791	109	109			196		
Ich will dich lieben meine Stärke	Angelus Silesius	2	30	29	29							
Wenn mir das Creutz	Br. Agonius	2	31	465	465		398			334		
Ich hasse alle falsche Wegen	Br. Joel	2	31	609	609		348			313		
Nun gehen die Geister	V. Friedsam	2	31	756	756	92	92			165		
Ich stehe gepflantzet	V. Friedsam	2	32	709	709	223	223			111		
Ihr Bürger des Himmels	V. Friedsam	2	32	699	699	229	229			123		
Wie fährt dahin mein	V. Friedsam	2	32	778	778	136	136			267		
Seyd froh ihr unbefleckte Sinnen	Ernst Lange	2	32	248	248							
Du wesentlichen Wort vom Anfang	Laurentius Laurenti	2	33	31	31							
Nur Leiden sey dein Thun	Unknown European	2	33	601	601							
Zu deinem Fels und großen Retter	Unknown European	2	33	83	83							
O Gott du reines Wesen	Ludwig Andreas Gotter	2	33	62	62							
Ach komm du süßer Hertzens=Gast	Lüder Mencke	2	33	613	613							
O Vater schau doch die zarte Kindheit	Gottfried Arnold	2	34	439	439							
Christi Tod is Adams Leben	Abraham v. Frankenberg	2	34	487	487							
In Jesu namen ich alleine fang	Gerhard Tersteegen	2	34	15	15							
Der Abend kommt der sonne sich	Gerhard Tersteegen	2	34	317	317							
Höchster Priester	Angelus Silesius	2	35	575	575							
Wenn einer alle Kunst und alle	Unknown European	2	35	611	611							
Sey Lob und Ehr dem höchsten Gut	Johann Jacob Schütz	2	35	715	715							
O Jesu du bist mein und ich will auch	Heinrich Georg Neuss	2	35	63	63							
Hier legt mein Sinn sich vor dir	Christian Friedrich Richter	2	35	429	429							
O meine Seel erhebe dich mit	David Denicke	2	36	60	60							
Reine Flammen brennt zusammen	Nicolaus Ludwig von Zinzendorf	2	36	210	210							
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	2	36	637	637							
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	2	36	522	522							
Ey lobet doch alle geschöpfe	Unknown European	2	37	516	516							
Der alles füllt vor dem die tiefen	Johann Daniel Herrnschmidt	2	37	49	49							
Erleucht mich Herr mein licht	Ernst Wilhelm Buchfelder	2	37	28	28							
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	2	38	742	742							
Singet dem Herrn nah und fern	Johann Daniel Herrnschmidt	2	38	716	716							
Die Tugend wird durchs Creutz	Johann Christian Nehring	2	38	307	307							
O starcker Gott o Seelen	Joachim Neander	2	39	68	68							
Du bist ja Jesu meine Freude	Christian Jacob Koitsch	2	39	309	309							
Verliebtos Lustspiel reiner Seelen	Gottfried Arnold	2	39	281	281							
Der Herr ist mein getreuer hirt	Bartholomaeus Ringwaldt	2	39	416	416							
Ich will mit Liebes=Furcht anbeten	Unknown European	2	40	187	187							
Sie schläft schon die liebe Braut	Johann Gottfried Seelig	2	40	245	245							
Mein Geist o Herr nach dir	Johann A. Freylinghausen	2	40	481	481							
Ihr Jungfrau wacht füllt eure Lampen	Unknown European	2	40	250	250							
O mein Hertz zeuch dein begehren	Gottfried Arnold	2	41	271	271							
Gebendeyte aller Weiber die du	Unknown European	2	41	234	234							
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	2	41	194	194							
Der wahre Gott und Gottes Sohn	Abraham Hinkelman	2	41	417	417							
Mein Vater zeuge mich dein kind	Christian Andreas Bernstein	2	42	39	39							

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Nun ruht doch alle Welt und ist	Bartholomaeus Crassellius	2	42	135	135							
Ich will einsam und gemeinsam mit	Angelus Silesius	2	42	150	150							
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	2	43	96	96							
Ich bin ein Fremdling und Pilger	Undocumented	2	43	554	554							
Spiegel aller Tugend führer meiner Jugend	Angelus Silesius	2	43	282	282							
Dir dir Jehovah will ich singen	Bartholomaeus Crassellius	2	43	109	109							
Hier schmiegt sich mich o Weisheits=Quell	Gottfried Arnold	2	44	120	120							
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	2	44	3	3							
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	2	44	224	224							
Siehe mein getreuer Knecht	Paul Gerhardt	2	45	671	671							
Er wird es Thun der fromme	Johann Daniel Herrnschmidt	2	45	376	376							
Jesu deine Liebes=Flamme macht	Joachim Neander	2	45	190	190							
Ihr Töchter Zions kommt herbey	Johann Feuchter	2	45	195	195							
Ich suche dich in dieser Ferne	Unknown European	2	45	149	149							
O Jesu Christ mein schönstes licht	Paul Gerhardt	2	46	205	205							
So bin ich nun nicht mehr	Johann Eusebius Schmidt	2	46	573	573							
Liebwether süßer Gottes wille	Gerhard Tersteegen	2	46	142	142							
Jehovah nimm von mir die kräfte hin	Gottfried Arnold	2	46	189	189							
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	2	47	531	531							
Großer [Großer] Immanuel schau	Christian Andreas Bernstein	2	47	333	333							
Herzog unsrer Seeligkeiten zeuch uns	Gottfried Arnold	2	47	586	586							
Wenn ich mit geistlicher haabe	Unknown European	2	48	597	597							
Wie schön ist unsers Königs Braut	Gottfried Arnold	2	48	743	743							
So oft ein Blick mich aufwärts	Gottfried Arnold	2	48	165	165							
O Durchbrecher aller Bande	Gottfried Arnold	2	49	397	397							
Dein Erbe Herr liegt vor dir hier	Gottfried Arnold	2	49	385	385							
O Lebens=Quell Zeig uns dein angesicht	Gottfried Arnold	2	49	66	66							
Monarchie aller Ding dem alle	Johann A. Freylinghausen	2	50	703	703							
Das Wort von deiner Kraft	Gottfried Arnold	2	50	32	32							
Das Weitzen=Körnlein kommt doch	Unknown European	2	50	416	416							
Jehovah dein Regieren macht	Heinrich Masius	2	50	58	58							
Eins Christen hertz sehnt sich	Maria Magdalena Boehmer	2	51	51	51							
O König zu Zion wenn wirst du	Unknown European	2	51	400	400							
Hochste Vollkommenheit alles in einem	Unknown European	2	51	80	80							
Auf Seele auf und säume nicht	Michael Müller	2	51	20	20							
Nun will ich mich scheiden von	Angelus Silesius	2	52	204	204							
Perl aller keusch=verliebten	V. Friedsam	2	52	766	766	119	119			209		
In der stillen Hertzens=Ruh	V. Friedsam	2	52	137	137	233	233			125		
Weil die Wolcken=Seul [Säul]	V. Friedsam	2	52	271	450	271	271			252		
Ihr Brüder und Schwestern von	V. Friedsam	2	53	608	608	228	228			123		
Herr Jesu Christ Ach siehe doch	Br. Nehemia	2	53	347	347	207	207			87		
Ruhe ist das beste Gut	Johann Caspar Schade	2	53	160	160							
Holdseliges Gottes=Lamm sey hoch	Gottfried Arnold	2	54	123	123							
Höchste Vollkommenheit seligstes Wesen	Johann A. Freylinghausen	2	54	121	121							
Ich weiß mein Gott dass all mein	Paul Gerhardt	2	54	57	57							
Du meine Seele singe wohl auf	Paul Gerhardt	2	54	179	179							
O Gott du Tiefe sonder Grund	Ernst Lange	2	55	5	5							
Eil doch heran und mach dem guten	Unknown European	2	55	370	370							
Mein Salomo dein freundliches	Christian Friedrich Richter	2	55	156	156							
Das Ende wie auch die Ewigkeit	Unknown European	2	56	599	599							
Die Zeit ist noch nicht da	Johann A. Freylinghausen	2	56	357	357							
Er führt hinein er muss auch helffer	Johann Daniel Herrnschmidt	2	56	446	446							
O Königen du Crone der Jungfrauen	Gottfried Arnold	2	57	173	173							
Maria hat das beste Theil erwählet	Christian Friedrich Richter	2	57	168	168							
Sophie edle Braut du hast mein Hertz	Unknown European	2	57	251	251							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Was ist doch diese Zeit	Bernhard Eberhard Zeller	2	58	282	282							
Die Reinheit und Einheit	Gottfried Arnold	2	58	94	94							
Hoffnung macht doch nicht zu schanden	Unknown European	2	58	472	472							
Mein Jesu der du mich zum Lust=Spiel	Johann Christian Lange	2	58	396	396							
O sanftes Leiden edle Ruh	Gottfried Arnold	2	59	158	158							
Du meiner Augen licht schwing dich	Johannes Georg Kehl	2	59	448	448							
Allgenugsam Wesen das ich mir	Gerhard Tersteegen	2	59	141	141							
Ich kann von dir nicht schweigend seyn	Gottfried Arnold	2	60	122	122							
Sollt ich meinem Gott nicht singen	Paul Gerhardt	2	60	434	434							
Wann erblick ich dich einmal	Johann Wilhelm Petersen	2	60	215	215							
Wohl recht wichtig und recht	Unknown European	2	60	76	76							
Ich liebe Gott und zwar umsonst	Angelus Silesius	2	60	186	186							
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	2	61	405	405							
Wer Gottes Diener werden will	Michael Weiss(e)	2	61	56	56							
Der schmale Weg ist breit genug	Christian Friedrich Richter	2	61	415	415							
Mein König schreib mir dein Gesetz	Gottfried Arnold	2	61	95	95							
Verborgnes Licht geheimes Leben	Gottfried Arnold	2	62	279	279							
Das Leben unsers Königs siegt	Christian Friedrich Richter	2	62	414	414							
Wie wohl ist mir O freund der Seelen	Wolfgang Christoph Dessler	2	62	435	435							
Stilles Gottes Wesen du einig meines	Gerhard Tersteegen	2	63	142	142							
So führst du doch recht selig	Gottfried Arnold	2	63	211	211							
Treuste Weißheit! Meine Jahre	Unknown European	2	63	71	71							
O Gott mein Vater	Heinrich Georg Neuss	2	64	82	82							
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	2	64	635	635							
Schwinge dich mein schwacher Geist	Unknown European	2	64	131	131							
Jesu mein Treuer laß doch dein Feuer	Christian Knorr v. Rosenroth	2	65	192	192							
Endlich soll das frohe Jahr	Gottfried Arnold	2	65	388	388							
Morgenglanz der Ewigkeit	Christian Knorr v. Rosenroth	2	65	4	4							
Jesu rufe mich von der Welt	Adam Drese	2	65	192	192							
Reinste Jungfrau die vor allen	Angelus Silesius	2	65	172	172							
Hüter wird die Nacht der Sünden	Christian Friedrich Richter	2	66	324	324							
Ach möcht ich noch auf dieser	Gottfried Arnold	2	66	91	91							
Brich endlich herfür du gehemmte	Gottfried Arnold	2	66	226	226							
Meine Sorgen Angst und plagen	Unknown European	2	67	532	532							
Ach Herr wann kommt das Jahr	Bartholomaeus Crassellius	2	67	346	346							
Laß mich dich mein Heiland	Gottfried Arnold	2	67	197	197							
Welch eine Sorg und furcht	Johann Reinhard Hedinger	2	68	534	534							
Wach auf du Geist der treuen	August Hermann Franke	2	68	251	251							
Zerfließ mein Geist in Jesu Blut	Peter Lackmann	2	68	132	132							
Sieh wie lieblich und wie fein	Michael Müller	2	69	608	608							
Wie lechzet doch mein Geist	Johann Caspar Stegmann	2	69	393	393							
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	2	69	566	566							
So oft ein Blick mich aufwärts	Gottfried Arnold	2	69	165	165							
O Jesu lehre mich wie ich dich finde	Unknown European	2	70	587	587							
Lobet den Herren den mächtigen König	Joachim Neander	2	70	199	199							
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	2	70	662	662							
Verborgne Gottes=Liebe du o	Gerhard Tersteegen	2	71	52	52							
O Menschen=Freund O Jesu	Joachim Neander	2	71	310	310							
Wilt du O Mensch bei deinem Gott	Unknown European	2	71	74	74							
Wohl dem Menschen der Nicht	Paul Gerhardt	2	72	568	568							
Nun lob mein Seel den Herren	Johann Gramann	2	72	697	697							
Selig ist der sich entfernt	Unknown European	2	72	162	162							
Der Herr hat selbst zu meinem Herrn	Michael Müller	2	72	655	655							
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	2	73	254	254							
Kommt dancket dem Helden mit	Johann Daniel Hermschmidt	2	73	456	456							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Lieber Vater uns erhöere gib	Unknown European	2	73	264	264							
Der Glaube siegt und bricht durch alle	Ulrich Bogislaus v. Bonin	2	74	443	443							
Zum Leben führt ein schmaler Weg	Gottfried Arnold	2	74	85	85							
Auf hinauf zu deiner Freude	Johann Caspar Schade	2	74	456	456							
Ich hab in Gottes Hertz und Sinn	Paul Gerhardt	2	75	477	477							
Auf Leiden folgt die Herrlichkeit	Peter Lackmann	2	75	633	633							
Wunderlich ist Gottes Schicken	Johann Weissenborn	2	75	438	438							
Liebster Heiland nahe dich meinen	Gerhard Tersteegen	2	75	140	140							
Höchste Lust und Hertz vergnügen	Peter Lackmann	2	76	120	120							
Leiden ist die beste Liebe	Unknown European	2	76	458	458							
Nichts hilft uns dort mit hohen	Unknown European	2	76	311	311							
Zion erhebe dich aus dem staub	Unknown European	2	76	355	355							
Du aller Geiste Ruh erhöere mein verlangen	Gerhard Tersteegen	2	77	139	139							
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	2	77	174	174							
Zion gib dich nur zu frieden	Joachim Pauli	2	77	356	356							
O Große Babylon was soll dein falsches	Undocumented	2	78	338	338							
Welt packe dich ich sehne mich	Justus Sieber	2	77	594	594							
O was vor ein herrlich Wesen	Jakob Gabriel Wolff	2	78	668	668							
Immanuel des güte nicht zu zählen	Henriette Catharine Gersdorf	2	78	495	495							
Womit soll ich dich wohl loben	Ludwig Andreas Gotter	2	78	702	702							
Mein Hertzens=Jesu meine Lust	Johann Christian Lange	2	79	42	42							
Mein Hertz das ist bereit ein Lied	Michael Müller	2	79	729	729							
Auf Zion auf auf Tochter	Peter Franck	2	79	48	48							
Der Bräutigam kommt	Angelus Silesius	2	79	514	514							
Mein Hertz soll den Herren loben	Johann A. Freylinghausen	2	80	706	706							
Auf auf mein Geist erhebe dich	Joachim Neander	2	80	624	624							
O Ursprung des Lebens	Christian Jacob Koitsch	2	80	617	617							
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	2	81	625	625							
O mein Hertz zeuch dein begehren	Gottfried Arnold	2	81	271	271							
Nun weiß ich Gottlob nur von	Gottfried Arnold	2	81	269	269							
Jesu gib mir deine fülle siehst du	Christian Friedrich Richter	2	81	330	330							
Unerschaffne Gottes=Lieb mein	Gottfried Arnold	2	82	591	591							
Kommt und laßt euch Jesum	Unknown European	2	82	22	22							
Wer ist wohl wie du Jesu süße	Johann A. Freylinghausen	2	82	285	285							
Nun ist der Strick zerissen das	Joachim Neander	2	82	158	158							
Herr Jesu ewges Licht	Bartholomaemus Crasselius	2	83	25	25							
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	2	83	79	79							
Bringet her bringet her dem herren	Johann Wilhelm Petersen	2	83	378	378							
Unschätzbares Einfalts=Wesen	Unknown European	2	83	402	402							
Lobet ihr Himmel den höchsten	Michael Müller	2	84	714	714							
Singet dem Herrn ein neues Lied	Michael Müller	2	84	716	716							
Friedfertigkeit wie süße bist du	Gottfried Arnold	2	84	147	147							
Name voller Güte komm in mein	Angelus Silesius	2	84	225	225							
Unser Herrscher unser König	Joachim Neander	2	85	440	440							
Friede ach Friede ach Göttlicher Friede	Bartholomaemus Crasselius	2	85	146	146							
Jesus nam du höchster name	Gerhard Tersteegen	2	85	14	14							
Fürwahr mein Gott du bist verborgen	Johann Burkhard Rosler	2	85	78	78							
Wie herrlich ists ein Schäflein	Johann Jacob Rambach	2	86	55	55							
Jauchzet ihr Himmel frolocket	Gerhard Tersteegen	2	86	13	13							
Der du bist A und O	Johann A. Freylinghausen	2	86	556	556							
Was bist du doch o Seele	Rudolph Friedrich v. Schultt	2	86	471	471							
Meine Seele wilt du ruhn	Angelus Silesius	2	87	200	200							
Mein Geist ist Freudenvoll im Herrn	Undocumented	2	87	728	728							
Es kostet viel ein Christ zu seyn	Christian Friedrich Richter	2	87	181	181							
Was willt du dich o Seele doch	Unknown European	2	88	475	475							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
In der stillen einsamkeit findest	Unknown European	2	88	60	60							
Wenn wilt du meiner Seelen trost	Johannes Kelpius	2	88	491	491							
Ach was bin ich mein erretter	Joachim Neander	2	88	487	487							
Endbinde mich mein Gott von allen	Lampertus Gedicke	2	89	488	488							
Salb uns mit deiner Liebe	Johann Jacob Rambach	2	89	278	278							
Der Himmel und der Himmel heer	Michael Müller	2	89	8	8							
Guter Hirte wilt du nicht deines	Angelus Silesius	2	89	241	241							
Singet lobsinget dem König	V. Friedsam	2	90	698	698	266	266			219		
Ach machet euch bereit	Sr. Christina	2	90	520	520			5	232	405		
Das freudige Lallen der Kinder	V. Friedsam	2	90	536	536	156	156			18		
Was will dich der Heiden toben	Michael Müller	2	91	403	403							
Der das Wort hat aus gebohren	Unknown European	2	91	288	288							
O Jesu könig hock zu Ehren	Gerhard Tersteegen	2	91	231	231							
Du unbegreiflich höchstes Gut	Joachim Neander	2	91	115	115							
Der Herr ist König und herrlich	Michael Müller	2	92	663	663							
Herr Jesu deine Macht hat Satan	Gottfried Arnold	2	92	577	577							
Ihr Brüder und Schwestern ach schläffet nicht	Unknown European	2	92	527	527							
Nur mein Jesus is mein Leben	Unknown European	2	93	203	203							
O Jesu reine Lebens=Quell	V. Friedsam	2	93	615	615	254	254			188		
Die starken Bewegung der Göttlichen	V. Friedsam	2	93	454	454	180	180			51		
Verliebtos Lustspiel reiner Seelen	Gottfried Arnold	2	94	281	281							
Ich suche dich in dieser Ferne	Unknown European	2	94	149	149							
O wie selig sind die Seelen	Christian Friedrich Richter	2	94	276	276							
O Unendliches Erbarmen sieh ich	Unknown European	2	95	498	498							
Wann Zion wird entbunden	V. Friedsam	2	95	386	386	269	269			247		
Entfernet euch ihr matten Kräfte	Gottfried Arnold	2	95	233	233							
Als eins voll heilger Liebs=Begier	Unknown European	2	96	144	144							
O Täubgen flieg zu deinen Fenstern	Gottfried Arnold	2	96	298	298							
O stilles Lamm o sanftes Wesen	Gottfried Arnold	2	96	298	298							
Mein Bräutigam führe mich spazieren	Gottfried Arnold	2	97	297	297							
Enteigne dich Hertz von der Eigenheit	Br. Jaebez	2	97	573	573							
Wenn die Seele sich befindet	Unknown European	2	97	217	217							
O süßer Stand o selig Leben	Johann Joseph Winckler	2	98	582	582							
Sulamith versüßte wonne lichter Glantz	Gottfried Arnold	2	98	213	213							
Nur frisch hinein es wird so tief	Michael Kongehl	2	98	539	539							
Ihr Völcker auf der Erden	Ambrosius Lobwasser	2	99	720	720							
Mein Geist ist offt von Jugend	Br. Peter Lessle	2	99	319	319			49	278	435		
Wo Gott der Herr nicht bey uns	Justus Jonas	2	99	336	336						Same music as Es spricht der unweisen Mund	
Zeuch meinen Geist trifft meine Sinnen	Christian Knorr v. Rosenroth	2	99	77	77							
Es spricht der unweisen Mund	Martin Luther	2	99	335	335						Same music as Wo Gott der Herr nicht bey uns	
Ihr Kinder des Höchsten wie	Christian Andreas Bernstein	2	100	607	607							
Wo flieh ich hn wo soll ich bleiben	Gottfried Arnold	2	100	166	166							
Unfruchtbares Zion sey frölich	Unknown European	2	100	694	694							
Um Zion willen will ich nimmer	Br. Peter Lessle	2	101	381	381			88	309	457		
Nun mein Geist soll Gott erheben	Laurentius Laurenti	2	101	696	696							
Fleuch mein Geliebter auf die höhe	Angelus Silesius	2	101	182	182							
Wer unterm schirm des höchsten	Paul Gerhardt	2	102	404	404							
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	2	102	470	470						This is set twice on this page.	
Schicket euch ihr lieben Gäste	Unknown European	2	103	291	291							
Wohl auf zum rechten Weinstock	Unknown European	2	103	620	621							
Wenn die Seele sich befindet	Unknown European	2	103	217	217							
O Abgrund thu dich auf	Unknown European	2	104	270	269							
Herr einige doch bald die Schafe	Johann Wilhelm Petersen	2	104	612	612							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Der am Creutz ist meine Liebe	Unknown European	2	104	567	567							
Ich freue mich in meinem Geist	Br. Peter Lessle	2	105	102	102			34	266	423	This hymn is set twice on p. 105	
Mein Freund zerschmelzt aus Lieb	Christian Friedrich Richter	2	105	201	201							
Die Liebe so niedrigen dinge	Gottfried Arnold	2	106	171	171							
O selig ist wer einwärts kehret	Unknown European	2	106	272	272							
Ich will dich lieben meine Stärke	Angelus Silesius	2	106	29	29							
O Seele die du nun erblickest	Unknown European	2	104	274	274						Set to same tune as "O selig ist"	
Nur mein Jesus is mein Leben	Unknown European	2	107	203	203							
Gebendeyte aller Weiber die du	Unknown European	2	107	234	234							
Singet dem Herrn nah und fern	Johann Daniel Herrnschmidt	2	107	716	716							
Der Tag ist hin mein Geist und Sinn	Johann A. Freylinghausen	2	108	321	321							
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	3	A	194	194							
Freudig will ich singen deinem namen	V. Friedsam	3	A	701	701	189	189			68		
O du tiefe Gottes liebe	V. Friedsam	3	A	764	764	105	105			182		
Eil doch heran und mach dem guten	Unknown European	3	B	370	370							
O mein Täublein reiner Liebe	V. Friedsam	3	B	753	753	107	107	190				
Die Tugend wird durchs Creutz	Johann Christian Nehring	3	B	307	307							
Ich sehe die Pflantzen	V. Friedsam	3	C	98	98	218	218			108		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	3	C	769	769	185	185			53		
Jesus Hirte meiner Seel	V. Friedsam	3	C	751	751	80	80			115		
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	3	D	96	96							
Gedencke, Herr an David	V. Friedsam	3	D	771	771	192	192			71		
Nun gute Nacht du eitle	V. Friedsam	3	D	782	782	244	244			165	For ZW, index has "O", text has "du"	
So oft ein Blick mich aufwärts	Gottfried Arnold	3	E	165	165							
Kein Christ soll ihm die Rechnung	Simon Dach	3	E	505	505							
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	3	E	662	662							
Nun will ich mich scheiden von	Angelus Silesius	3	F	204	204							
O auserwählte Schaar	V. Friedsam	3	F	723	723	148	148			179		
Hier schmiegt sich mich o Weisheits=Quell	Gottfried Arnold	3	F	120	120							
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	3	G	3	3							
Mein Geist o Herr nach dir	Johann A. Freylinghausen	3	G	481	481							
Mein Hertz soll singen Gott	V. Friedsam	3	G	N/A		89	89			151	From Turtel=Taupe	
Mein Salomo dein freundliches	Christian Friedrich Richter	3	H	156	156							
Gelobt sey Gott der Ehren	V. Friedsam	3	H	782	782	194	194			73		
Ich will mit Liebes=Furcht anbeten	Unknown European	3	H	187	187							
Meine Sorgen Angst und plagen	Unknown European	3	I	532	532							
Die Zeit ist noch nicht da	Johann A. Freylinghausen	3	I	357	357							
So bin ich nun nicht mehr	Johann Eusebius Schmidt	3	I	573	573							
Hoffnung macht doch nicht zu schanden	Unknown European	3	K	472	472							
Endbinde mich mein Gott von allen	Lampertus Gedicke	3	K	488	488							
Ringe recht wenn Gottes gnade	Johann Joseph Winckler	3	K	537	537							
Ich armer Staub	Br. Agonius	3	L	314	314		340			312		
Ich hab wied'r einen	V. Friedsam	3	L	759	759	215	215			103		
So führst du doch recht selig	Gottfried Arnold	3	L	211	211							
O Gott du Tiefe sonder Grund	Ernst Lange	3	M	5	5							
Ich lauf den schmalen Himmelsweg	V. Friedsam	3	M	553	553	217	217			104		
Der schmale Weg ist breit genug	Christian Friedrich Richter	3	M	415	415							
Seyd froh ihr unbefleckte Sinnen	Ernst Lange	3	N	248	248							
Dem Herren jauchzt im Heiligtum	Br. Agonius	3	N	733	733		311			299		
O Jesu reine Lebens=Quell	V. Friedsam	3	N	615	615	254	254			188		
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	3	O	405	405							
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	3	O	224	224							
O sanftes Leiden edle Ruh	Gottfried Arnold	3	O	158	158							
O was vor Gunst und	V. Friedsam	3	P	762	762	262	262			201		
Der reine Lebens Geist	V. Friedsam	3	P	758	758	164	164			31		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Tauben (1747)	Turtel Tauben (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Mein ganzer Sinn sich gründlich	Gerhard Tersteegen	3	P	572	572				156	318		
So können wir dann	V. Friedsam	4	1	N/A		24	24			221	From Turtel=Tauben	
Der tiefe Fried aus Gottes reinem	V. Friedsam	4	1	N/A		3	3			32	From Turtel=Tauben	
Die Hoffnung steht dorthin	V. Friedsam	4	1	N/A		5	5			42	From Turtel=Tauben	
Die Liebe ist mein Loos und Erbtheil	V. Friedsam	4	2	N/A		6	6			47	From Turtel=Tauben	
Ach Gott! Wie mancher bitterer	V. Friedsam	4	2	N/A		1	1			1	From Turtel=Tauben	
Unser Leben ist verborgen	V. Friedsam	4	2	N/A		26	26			230	From Turtel=Tauben	
Ich bin sehr gering und klein	V. Friedsam	4	2	N/A		13	13			99	From Turtel=Tauben.	
Ich bin eine Rose niemand	V. Friedsam	4	3	N/A		11	11			95	From Turtel=Tauben	
Ein lauter Geist ist gar ein	V. Friedsam	4	3	N/A		8	8			58	From Turtel=Tauben	
Es ist geschehn, wir können	V. Friedsam	4	3	N/A		10	10			63	From Turtel=Tauben	
Ich reise fort nach jener Welt	V. Friedsam	4	3	N/A		16	16			108	From Turtel=Tauben	
Ich bin sehr gering und klein	V. Friedsam	4	4	N/A		13	13			99	From Turtel=Tauben.	
Es freue sich der gantze Hauf	V. Friedsam	4	4	N/A		9	9			62	From Turtel=Tauben	
Seht die edlen Schaaen	V. Friedsam	4	4	N/A		22	22			215	From Turtel=Tauben	
Wie macht die Lieb so schöne	V. Friedsam	4	5	N/A		37	37			272	From Turtel=Tauben	
Wir sitzen nun un tiefer	V. Friedsam	4	5	N/A		42	42			278	From Turtel=Tauben	
Mein Verlangen hat getroffen	V. Friedsam	4	5	N/A		21	21			160	From Turtel=Tauben	
Unsre Hoffnung muß uns Crönen	V. Friedsam	4	5	N/A		27	27			230	From Turtel=Tauben	
Wann ein Geist ist in	V. Friedsam	4	6	N/A		28	28			241	From Turtel=Tauben	
Wie sind wir nun so innig	V. Friedsam	4	6	N/A		37	37			273	From Turtel=Tauben	
Wir leben wohl und	V. Friedsam	4	6	N/A		41	41			278	From Turtel=Tauben	
Wie sind wir nun so wohl	V. Friedsam	4	7	N/A		38	38			274	From Turtel=Tauben	
Wir leben in viel Hertzens	V. Friedsam	4	7	N/A		41	41			277	From Turtel=Tauben	
Wir leben gantz vergnügt	V. Friedsam	4	7	N/A		40	40			277	From Turtel=Tauben	
Nun sind wir auf der Fahrt	V. Friedsam	4	8	N/A		21	21			176	From Turtel=Tauben	
Die Wunden, die ich in dem Herten	V. Friedsam	4	8	N/A		7	7			54	From Turtel=Tauben.	
Wie thut die Lieb so woll	V. Friedsam	4	9	N/A		39	39			274	From Turtel=Tauben.	
Das Grünen unsrer Saat	V. Friedsam	4	8	N/A		2	2			18	From Turtel=Tauben.	
Alles was wir allhier sehen	V. Friedsam	4	13	N/A		45	45			5	From Turtel=Tauben	
Die heilige Einheit vermehret	V. Friedsam	4	13	N/A		50	50			38	From Turtel=Tauben	
Ein Hertz das sich Gott hat ergeben	V. Friedsam	4	13	N/A		61	61			57	From Turtel=Tauben	
Ein Lämmlein geht und trägt	V. Friedsam	4	14	N/A		62	62			58	From Turtel=Tauben	
Ersencke dich in deinen Gott	V. Friedsam	4	14	N/A		64	64			61	From Turtel=Tauben	
Mein Hertz soll singen Gott	V. Friedsam	4	14	N/A		89	89			151	From Turtel=Tauben	
Ich bleib daheim damit ich nicht	V. Friedsam	4	15	N/A		71	71			100	From Turtel=Tauben	
Mein Hertz das ist bereit von Gottes	V. Friedsam	4	15	N/A		85	85			148	From Turtel=Tauben	
Was hilfft mich dann	V. Friedsam	4	15	N/A		127	127			250	From Turtel=Tauben	
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	4	15	N/A		57	57			48	From Turtel=Tauben	
Jesu den ich liebe	V. Friedsam	4	16	N/A		78	78			114	From Turtel=Tauben	
Vereinte Lieb laß mich	V. Friedsam	4	16	N/A		122	122			232	From Turtel=Tauben	
Ist es nun aus mit meinem Leid	V. Friedsam	4	16	N/A		82	28			127	From Turtel=Tauben	
Nun kommen die Zeiten	V. Friedsam	4	17	N/A		96	96			171	From Turtel=Tauben	
O himmlisches Wesen, O Göttliches	Br. Jethro	4	17	N/A		343	376			324	From Turtel=Tauben	
Wer die ew'ge Schätz	V. Friedsam	4	17	N/A		133	133			259	From Turtel=Tauben	
Nun ist mein Glaubens=Weg	V. Friedsam	4	17	N/A		94	94			168	From Turtel=Tauben	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	4	18	N/A		60	60			55	From Turtel=Tauben	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	4	18	N/A		60	60			55	From Turtel=Tauben. Setting is antiphonal and uses monophony.	
Mein Hertz kan wohl zu frieden	V. Friedsam	4	18	N/A		88	88			151	From Turtel=Tauben	
Ich weiß nichts anders mehr	M. Maria	4	19	N/A		309	353				From Turtel=Tauben	
Die Liebe die sich leget zu Jesu	Br. Gideon	4	19	N/A		328	318				From Turtel=Tauben.	
Nun wird mein Hertze wieder	V. Friedsam	4	19	N/A		101	101			178	From Turtel=Tauben	
Die himmlische Liebe die hat mich	V. Friedsam	4	20	N/A		55	55			41	From Turtel=Tauben.	
Mein Hertz ist freuden=voll	V. Friedsam	4	20	N/A		87	87			149	From Turtel=Tauben.	

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Ich hab mir die ewige Schätze	V. Friedsam	4	20	N/A		72	72			102	From Turtel=Taupe.	
Zion blüht und grünet	V. Friedsam	4	21	N/A		137	137			285	From Turtel=Taupe.	
Wer wird in jener neuen	V. Friedsam	4	21	N/A		135	135			265	From Turtel=Taupe.	
Nun muß der Perlen [Palmen]=Baum	V. Friedsam	4	21	N/A		100	100			173	From Turtel=Taupe. "Palmen" is also an option.	
All dein Thun und deine Thaten	V. Friedsam	4	25	N/A		144	144			4	From Turtel=Taupe.	1. Chor
Preiß Lob Her Ruhm Danck Kraft	Unknown European	4	26	718	718							1. Chor
Bist du noch nicht gantz	V. Friedsam	4	25	N/A		144	144			4	From Turtel=Taupe. Continuation of All dein Thun und deine thaten	2. Chor
Wie heilig heilig heilig ist	Unknown European	4	26	N/A	718						Continuation of Preiß Lob Her Ruhm Danck Kraft	2. Chor
Mein Heyland gib mich mir zu kennen	Johann Daniel Hermschmidt	4	25	580	580							1. Chor
Liebster aller lieben meiner Seelen	Johann Daniel Hermschmidt	4	26	265	265							1. Chor
Meine liebe Taube austerwählt	Johann Daniel Hermschmidt	4	26	N/A	266						No correspondence is given in manuscript. Continuation of hymn "Liebster aller lieben meiner Seelen" on same page of MS.	2. Chor
Nun ihr Völcker all frolocket	Ambrosius Lobwasser	4	27	723	723							1. Chor
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	4	27	720	720							2. Chor
Groser [Großer] Herr darff ich was	Unknown European	4	27	294	294						"Hier in der mitten unterbricht der 2. chor biß zu End des ersten V. hernach setz der erste chor wied fort biß 9. v."	1. Chor
Eins muß ich erst von dir	Unknown European	4	27	N/A	294						Continuation of "Groser [Großer] Herr darff ich was"	2. Chor
Wo ist der Schönste den ich liebe	Angelus Silesius	4	28	218	218							1. Chor
Ich habe funden den ich liebe	Beckhof	4	28	None	219						The Register does not assign a page to this hymn	2. Chor
Wer ist diese Fürsten=Dirne	Ahasverus Fritsch	4	28	284	284							1. Chor
Wer ist der von seinem Throne	Ahasverus Fritsch	4	29	N/A	284						Continuation of Wer ist diese Fürsten=Dirne	2. Chor
Lobet den Herrn dann er ist	Unknown European	4	29	713	713							1. Chor / 2. Chor. /Zusammen
Hilf Jesu hilf siegen und lass mich	Johann Christian Nehring	4	29	493	493							1. Chor
Ich helfe dir siegen	Johann Christian Nehring	4	29	N/A	493						Continuation of Hilf Jesu hilf siegen und lass mich	2. Chor
O Jesu komm zu mir mein rechtes	Unknown European	4	30	208	208							1. Chor
Ich komme selbst zu dir du meine schöne	Unknown European	4	30	N/A	208						Continuation of O Jesu komm zu mir mein rechtes	2. Chor
Wer ist diese Fürsten=Dirne	Ahasverus Fritsch	4	30	284	284							1. Chor
Wer ist der von seinem Throne	Ahasverus Fritsch	4	31	N/A	284						Continuation of Wer ist diese Fürsten=Dirne	2. Chor
Ich freue mich in meinem Geist	Br. Peter Lessle	4	31	102	102			34	266	423		1. Chor
Hertzens=Brüder die ihr glieder	V. Friedsam	4	31	772	772	69	69			89		1. Chor
Dann wird man unsre füße	Br. Peter Lessle	4	31	N/A	102			34	266	423	Contuatio of Ich freue mich in meinem Geist	2. Chor

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Schwestern Holde wenn ich wolte	V. Friedsam	4	32	N/A	772	69	69			89	Contuation of Hertzens=Brüder die ihr glieder	2. Chor
Kommt wir wollen wie wir sollen	V. Friedsam	4	32	N/A	772	69	69			89	Contuation of Hertzens=Brüder die ihr glieder	beyde Chor zusammen
Dancket dem Herrn ihr Gottes=Knechte	Heinrich Georg Neuss	4	32	380	380							
Jesu hilff schau doch in Gnaden	Johann Heinrich Schröder	4	33	520	520						It appears this shares the same music as "Herr wann wirst du Zion"	1 Chor
Herr wann wirst du Zion bauen	Joachim Lange	4	33	646	646						It appears this shares the same music as Jesu hilff schau doch in Gnaden	1 Chor ?
Ach sey stille liebess Hertze	Johann Heinrich Schröder	4	33	N/A	520						Continuation of Jesu hilff schau doch in Gnaden	2 Chor
Die Macht der Wahrheit bricht	Unknown European	4	37	1	1							
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	4	37	3	3							
Morgenglantz der Ewigkeit	Christian Knorr v. Rosenroth	4	37	4	4							
Jauchzet ihr Himmel frolocket	Gerhard Tersteegen	4	37	13	13							
O Gott du Tiefe sonder Grund	Ernst Lange	4	38	5	5							
Gott ist die wahre Liebe die ihn	Ernst Lange	4	38	7	7							
Der Himmel und der Himmel heer	Michael Müller	4	38	8	8							
Mein Hertzens=Abba ich komm nun	Unknown European	4	39	9	9							
Ach mein Gott wie lieblich ist deine	Christian Jacob Koitsch	4	39	17	16							
Auf Seele auf und säume nicht	Michael Müller	4	39	20	20							
Ade du süße Welt ich schwing	Heinrich Müller	4	39	19	19							
Kommt und laßt euch Jesum	Unknown European	4	40	22	22							
Liebster Jesu in den Tagen deiner	Unknown European	4	40	23	23							
Herr Jesu ewges Licht	Bartholomaeus Crassellius	4	40	25	25							
Verborgne Gottes=Liebe du o	Gerhard Tersteegen	4	40	52	52							
Jesus nam du höchster name	Gerhard Tersteegen	4	41	14	14							
Jehovah ist mein Licht und Gnaden=Sonne	Joachim Neander	4	41									
Gott pflegt mit dir O Mensch	Gottfried Arnold	4	41	27	27							
Lasset uns den Herren preisen	Christian Jacob Koitsch	4	42	24	24							
Erleucht mich Herr mein licht	Ernst Wihelm Buchfelder	4	42	28	28							
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	4	42	30	30							
Der alles füllt vor dem die tiefen	Johann Daniel Hernschmidt	4	43	49	49							
Du Geist des Herrn der du von Gott	Johann A. Freylinghausen	4	43	44	44							
Du wesentliches Wort vom Anfang	Laurentius Laurenti	4	43	31	31							
Ich will dich lieben meine Stärcke	Angelus Silesius	4	43	29	29							
O Allerhöchster Menschen=Hüter	Joachim Neander	4	44	34	34							
Mein Hertzens=Jesu meine Lust	Johann Christian Lange	4	44	42	42							
Christe wahres Seelen=Licht	Christoph Prätorius	4	44	45	45							
Jesu den ich meyne laß mich nicht	Gerhard Tersteegen	4	44	53	53							
Brich an mein licht entzieh dich	Gottfried Arnold	4	45	46	46							
Bist du Ephraim betrübet	Georg Neumarc	4	45	47	47							
Wer Gottes Diener werden will	Michael Weiss(e)	4	45	56	56							
Ich weiß mein Gott dass all mein	Paul Gerhardt	4	45	57	57							
Eins Christen hertz sehnt sich	Maria Magdalena Boehmer	4	46	51	51							
Wie herrlich ists ein Schäflein	Johann Jacob Rambach	4	46	55	55							
Jehovah dein Regieren macht	Heinrich Masius	4	46	58	58							
In der stillen einsamkeit findest	Unknown European	4	47	60	60							
O meine Seel erhebe dich mit	David Denicke	4	47	60	60							
O Jesu du bist mein und ich will auch	Heinrich Georg Neuss	4	47	63	63							
O starcker Gott o Seelen	Joachim Neander	4	47	68	68							
O Licht geh auf in deinen Himmeln	Unknown European	4	48	66	66							

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
O Mensch wie ist dein Hertz	Laurentius Laurenti	4	48	67	67							
Treuer Vater deiner Liebe	Ludwig Andreas Gotter	4	48	69	69							
Zum Leben führt ein schmaler Weg	Gottfried Arnold	4	48	85	85							
Treuster Meister! Deine Worte	Angelus Silesius	4	49	71	71							
Was kann ich doch für danck	David Denicke	4	49	73	73							
Treuste Weißheit! Meine Jahre	Unknown European	4	49	71	71							
Fürwahr mein Gott du bist verborgen	Johann Burkhard Rosler	4	50	78	78							
Hochste Vollkommenheit alles in einem	Unknown European	4	50	80	80							
O Gott mein Vater	Heinrich Georg Neuss	4	50	82	82							
O Wesen der Wesen du Leben	Unknown European	4	50	85	85							
Mach dich o Licht mir offenbar	Unknown European	4	51	86	86							
Ach halte dich du mir ich will mich	Unknown European	4	51	90	90							
Ach möcht ich meinen Jesum	Maria Magdalena Boehmer	4	51	91	91							
Ach was mach ich in den	Heinrich Müller	4	51	93	93							
Ach möcht ich noch auf dieser	Gottfried Arnold	4	52	91	91							
Die Reinheit und Einheit	Gottfried Arnold	4	52	94	94							
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	4	52	96	96							
Mein König schreib mir dein Gesetz	Gottfried Arnold	4	52	95	95							
Ich sehe die Pflantzen	V. Friedsam	4	54	98	98	218	218			108		
Kommt all ihr lieben treuen	Br. Joel	4	53	100	100		358			316		
Mein Geist frolet in meinem Gott	Undocumented	4	53	103	103							
Auf auf mein Gesit und du o mein	Angelus Silesius	4	54	107	107							
Dir dir Jehovah will ich singen	Bartholomaemus Crassellius	4	54	109	109							
Durch blosses gedächtniss dein	Christian Knorr v. Rosenroth	4	54	110	110							
Nun erfahr ich auch bey der Liebe	Gottfried Arnold	4	54	125	125							
Ein Hertz das Gott erkennen lernet	Jakob Gabriel Wolff	4	55	115	115							
Hier schmiege ich mich o Weisheits=Quell	Gottfried Arnold	4	55	120	120							
Heiligster Jesu Heiligungs=Quelle	Gottfried Arnold	4	55	118	118							
Holdseliges Gottes=Lamm sey hoch	Gottfried Arnold	4	56	123	123							
O du Herzog meiner Liebe	Gottfried Arnold	4	56	126	126							
O Gottes Stadt O güldnes Licht	Johann Rist	4	56	127	127							
O Jesu Hoffnung wahrer Reu	Erasmus Finx	4	57	129	129							
Du aller Geiste Ruh erhöre mein verlangen	Gerhard Tersteegen	4	57	139	139							
Ich werde kräftig angezogen	V. Friedsam	4	57	138	138	226	226			112		
O unbetrübte Quell unschuldigs	Gottfried Arnold	4	57	131	131							
Nun ruht doch alle Welt und ist	Bartholomaemus Crassellius	4	58	135	135							
Allgenugsam Wesen das ich mir	Gerhard Tersteegen	4	58	141	141							
Liebwerther süßer Gottes wille	Gerhard Tersteegen	4	58	142	142							
Stilles Gottes Wesen du einig meines	Gerhard Tersteegen	4	58	142	142							
Liebster Heiland nahe dich meinen	Gerhard Tersteegen	4	59	140	140							
Friede ach Friede ach Göttlicher Friede	Bartholomaemus Crassellius	4	59	146	146							
Friedfertigkeit wie süße bist du	Gottfried Arnold	4	59	147	147							
Allein und doch nicht gantz alleine	Benjamin Schmolck	4	59	143	143							
Ich will einsam und gemeinsam mit	Angelus Silesius	4	60	150	150							
Jesu du Hirte und Bischof meine	Unknown European	4	60	150	150							
Mein Salomo dein freundliches	Christian Friedrich Richter	4	60	156	156							
Nun ist der Strick zerissen das	Joachim Neander	4	61	158	158							
O sanftes Leiden edle Ruh	Gottfried Arnold	4	61	158	158							
Ruh ist das Erbe der Verheissung	Unknown European	4	61	161	161							
Selig ist der sich entfernt	Unknown European	4	61	162	162							
Ruhe ist das beste Gut	Johann Caspar Schade	4	62	160	160							
Wie thöricht handelt doch ein Hertze	Ulrich Bogislaus v. Bonin	4	62	168	168							
So oft ein Blick mich aufwärts	Gottfried Arnold	4	62	165	165							
Maria hat das beste Theil erwählet	Christian Friedrich Richter	4	62	168	168							
Die Weisheit ist mein bester Raht	V. Friedsam	4	63	170	170	186	186			53		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	4	63	174	174							
O Königen du Crone der Jungfrauen	Gottfried Arnold	4	63	173	173							
Du hochgelobter Gott herr himmels	Johann Daniel Herrnschmidt	4	63	175	175							
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	4	64	177	177							
Du meine Seele singe wohl auf	Paul Gerhardt	4	64	179	179							
Erstaunet all ihr Höh und tiefen	Unknown European	4	64	180	180							
Fröhlich fröhlich immer fröhlich	Johann Christian Lange	4	65	182	182							
Ich will gantz und gar nicht zweifflen	Joachim Neander	4	65	187	187							
Jesu deine Liebes=Flamme macht	Joachim Neander	4	65	190	190							
Ich will mit Liebes=Furcht anbeten	Unknown European	4	65	187	187							
Ich liebe Gott und zwar umsonst	Angelus Silesius	4	66	186	186							
Jesu wahres Lebens=Brod labsal	Jeremias Josephi	4	66	193	193							
Jesu mein Treuer laß doch dein Feuer	Christian Knorr v. Rosenroth	4	66	192	192							
Jesu komm doch selbst zu mir	Angelus Silesius	4	66	191	191							
Jesu rufe mich von der Welt	Adam Drese	4	66	192	192							
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	4	67	194	194							
Meine Seele wilt du ruh	Angelus Silesius	4	67	200	200							
Laß mich dich mein Heiland	Gottfried Arnold	4	67	197	197							
Ihr Töchter Zions kommt herbey	Johann Feuchter	4	67	195	195							
Nur mein Jesus is mein Leben	Unknown European	4	68	203	203							
Nun will ich mich scheiden von	Angelus Silesius	4	68	204	204							
O Jesu Christ mein schönstes licht	Paul Gerhardt	4	68	205	205							
Mein Heyland lehre mich recht	Gottfried Arnold	4	69	202	202							
O Jesu Jesu! Gottes sohn mein mittler	Johann Heermann	4	69	207	207							
O Jesu komm zu mir mein rechtes	Unknown European	4	69	208	208							
Wann erblick ich dich einmal	Johann Wilhelm Petersen	4	69	215	215							
Reine Flammen brennt zusammen	Nicolaus Ludwig von Zinzendorf	4	70	210	210							
Verborgenheit wie ist dein Meer	Gottfried Arnold	4	70	214	214							
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	4	70	224	224							
Du grüner Zweig du edler Reiss	Angelus Silesius	4	70	223	223							
Wie wohl ist mir wenn ich an dich	Philipp Balthasar Sinold	4	71	218	218							
Quill aus in mir o segens Quelle	Unknown European	4	71	227	227							
Gebendeyte aller Weiber die du	Unknown European	4	71	234	234							
Guter Hirte wilt du nicht deines	Angelus Silesius	4	71	241	241							
Gott deß Scepter stuhl und krone	Heinrich Georg Neuss	4	72	236	236							
Groß ist unsers Gottes	Unknown European	4	72	237	237							
Die klugen Jungfrau sind erwacht	V. Friedsam	4	72	242	242	174	174			45		
Sie schläffet schon die liebe Braut	Johann Gottfried Seelig	4	73	245	245							
Ihr Jungfrau wacht füllt eure Lampen	Unknown European	4	73	250	250							
Jesus ist das schönste Licht	Christian Friedrich Richter	4	73	260	260							
Wach auf du Geist der treuen	August Hermann Franke	4	73	251	251							
Es glänztet der Christen	Christian Friedrich Richter	4	74	255	255							
Wohl mir weil ich nun hab gefunden	Sr. Christina	4	74	257	257			105	322	467		
O mein Hertz zeuch dein begehren	Gottfried Arnold	4	74	271	271							
Komm Tauben=Gatte reinste Lust	Gottfried Arnold	4	74	263	263							
Mein liebster mein schönster	Ahasverus Fritsch	4	75	267	267							
O Seele die du nun erblickest	Unknown European	4	75	274	274						Set to same tune as "O selig ist"	
Ach schaue doch O Liebe	Nicolaus Ludwig von Zinzendorf	4	75	302	302							
Ach trieb aus meiner Seel o mein	Sigmund Christian Gmelin	4	75	305	305							
Blicke meine Seele an die so fest	Unknown European	4	76	306	306							
Fahre fort mit Liebes=Schlägen	Philipp Balthasar Sinold	4	76	310	310							
Ich armer Staub	Br. Agonius	4	76	314	314		340			312		
Spiegel aller Tugend führer meiner Jugend	Angelus Silesius	4	76	282	282							
O Menschen=Freund O Jesu	Joachim Neander	4	77	310	310							
Mein Geist ist oft von Jugend	Br. Peter Lessle	4	77	319	319			49	278	435		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
Du bist ja Jesu meine Freude	Christian Jacob Koitsch	4	77	309	309							
Leit mich mein Gott	Br. Agonius	4	78	315	315		359			317		
Schütte deines Lichtes strahlen	Johann Christian Nehring	4	78	323	323							
Hüter wird die Nacht der Sünden	Christian Friedrich Richter	4	78	324	324							
Setze dich mein Geist ein wenig	Gerhard Tersteegen	4	78	318	318							
Es muß rein ausgetruncken seyn	Unknown European	4	79	322	322							
Treuer Hirte deine Heerde	Henriette Catharine Gersdorf	4	79	329	329							
Ich bin ein schwaches Kind	Gerhard Tersteegen	4	79	327	327							
Unerschaffne Lebens-Sonne	Johann A. Freylinghausen	4	79	325	325							
Jesu gib mir deine fülle siehst du	Christian Friedrich Richter	4	79	330	330							
Großer [Großer] Immanuel schau	Christian Andreas Bernstein	4	80	333	333							
Auf Triumph es kommt die Stunde	Johann Christian Lange	4	80	334	334							
Ach Herr wann kommt das jahr	Bartholomaemus Crassellius	4	80	346	346							
O Große Babylon was soll dein falsches	Undocumented	4	81	338	338							
Zion geht schwarz	V. Friedsam	4	81	342	342	287	287			286		
Wachet auf ihr lieben Hertenzen	Johann Christian Nehring	4	81	351	351							
Herr Jesu Christ Ach siehe doch	Br. Nehemia	4	81	347	347	207	207			87		
Gott warum verstössest du	Michael Müller	4	82	349	349							
Wann alles ist in mir	V. Friedsam	4	82	788	788	124	124			238		
Gottes Wohnung ist sehr schöne	V. Friedsam	4	82	369	369	197	197			76		
Wenn endlich Eh es Zion meynt	Johann Paul Astmann	4	82	352	352							
Ich sehe in dem Geist das sichs	Br. Onesimus	4	82	362	362				151	314		
Zion erhebe dich aus dem staub	Unknown European	4	83	355	355							
Allein Gott in der höh sey Her	Nikolaus Decius	4	83	367	367							
Der Herr groß und und hoch berühmt	Br. Agonius	4	83	372	372		313			300		
Mach dich im Geist recht munter auf	Br. Peter Lessle	4	83	360	360			47	276	430		
Dem Herren singet allzugleich ein	Br. Agonius	4	84	374	374		312			299		
Er wird es Thun der fromme	Johann Daniel Herrnschmidt	4	84	376	376							
Zion werde hoch erfreut	V. Friedsam	4	84	377	377	291	291			289		
Bringet her bringet her dem herren	Johann Wilhelm Petersen	4	85	378	378							
Ist Ephraim nicht meine Kron	Paul Gerhardt	4	85	379	379							
Dein Erbe Herr liegt vor dir hier	Gottfried Arnold	4	85	385	385							
Dancket dem Herrn ihr Gottes=Knechte	Heinrich Georg Neuss	4	85	380	380							
Jauchzet ihr Kinder von	V. Friedsam	4	86	384	384	212	212			94		
Erschrecklich ist der Herr	Unknown European	4	86	390	390							
Ein feste Burg ist unser Gott	Martin Luther	4	86	389	389							
Endlich soll das frohe Jahr	Gottfried Arnold	4	87	388	388							
Wie lechzet doch mein Geist	Johann Caspar Stegmann	4	87	393	393							
Unschätzbares Einfalts=Wesen	Unknown European	4	87	402	402							
O König zu Zion wenn wirst du	Unknown European	4	88	400	400							
Wen die Liebe aufgezehret	V. Friedsam	4	88	129	786	129	129			253	Spelled as "Wenn" in PWS	
O was wird das seyn	V. Friedsam	4	88	784	784	114	114			203		
Zuletzt gehts wohl dem der gerecht	Christian Andreas Bernstein	4	88	405	405							
Gute Nacht, O Welt	V. Friedsam	4	89	781	781	206	206			84		
Großer [Großer] König, treuer hirte	V. Friedsam	4	89	409	409	204	204			82		
Ich will den Herren loben	V. Friedsam	4	89	412	412	228	228			113		
Wer überwindet soll vom holtz	Philipp Balthasar Sinold	4	89	407	407							
Creutz ist der Christen Weg	Undocumented	4	90	413	413							
Das Leben unsers Königs siegt	Christian Friedrich Richter	4	90	414	414							
Höchste Vollkommenheit seligstes Wesen	Johann A. Freylinghausen	4	90	121	121							
Nun walle ich im Frieden	V. Friedsam	4	91	780	780	101	101			176		
Fried und Freud sey in den Toren	V. Friedsam	4	91	779	779	191	191			68		
Wie fährt dahin mein	V. Friedsam	4	91	778	778	136	136			267		
Nun fließt die Liebe ein und aus	V. Friedsam	4	91	780	780	91	91			164		
Wenn mein Geist ist in Gott genesen	V. Friedsam	4	91	776	776	131	131			258		

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation
O was vor verborgne Kräfte	V. Friedsam	4	92	774	774	112	112			202		
Hertz der Liebe reine Triebe	V. Friedsam	4	92	773	773	68	68			88		
Das Weitzen=Körnlein kommt doch	Unknown European	4	93	416	416							
Gedencke, Herr an David	V. Friedsam	4	92	771	771	192	192			71		
Der schmale Weg ist breit genug	Christian Friedrich Richter	4	93	415	415							
Der Herr ist mein getreuer hirt	Bartholomaeus Ringwaldt	4	93	416	416							
Der wahre Gott und Gottes Sohn	Abraham Hinkelmann	4	93	417	417							
Lobsinget lobsinget dem König	V. Friedsam	4	94	423	423	239	239			138		
Auf du meine Seele singe	V. Friedsam	4	94	421	421	150	150			8		
Sollt ich meinem Gott nicht singen	Paul Gerhardt	4	94	434	434							
Gott der große himmels König	Michael Müller	4	95	427	427							
Wie wohl ist mir O freund der Seelen	Wolfgang Christoph Dessler	4	95	435	435							
O Vater schaue doch die zarte Kindheit	Gottfried Arnold	4	95	439	439							
Auf ihr Christen Christi glieder	Justus Falckner	4	95	444	444							
Wunderlich ist Gottes Schicken	Johann Weissenborn	4	96	438	438							
Du meiner Augen licht schwing dich	Johannes Georg Kehl	4	96	448	448							
Kommt ihr Glaubens-Kämpfer	V. Friedsam	4	96	453	453	238	238			134		
Wohl dem der Fest im Glauben	Laurentius Laurenti	4	97	436	436							
Kommt dancket dem Helden mit	Johann Daniel Herrnschmidt	4	97	456	456							
Der Glaube siegt und bricht durch alle	Ulrich Bogislaus v. Bonin	4	97	443	443							
Weil die Wolcken=Seul [Säul]	V. Friedsam	4	97	271	450	271	271			252		
Freu dich Zion, Gottes Stadt	V. Friedsam	4	98	770	770	190	190			66		
Auf hinauf zu deiner Freude	Johann Caspar Schade	4	98	456	456							
Der bitter Kelch und Myrrhen	V. Friedsam	4	98	761	761	158	158			21		
Die feurige Liebe die machet	M. Maria	4	99	458	458		316					
O du tiefe Gottes liebe	V. Friedsam	4	99	764	764	105	105			182		
O du seligs einsam Leben	V. Friedsam	4	99	768	768	104	104			182		
Wenn das sanffte Gottes	V. Friedsam	4	99	764	764	274	274			254		
Perl aller keusch=verliebten	V. Friedsam	4	100	766	766	119	119			209		
Froh bin ich weil ich gezählet bin	Br. Joel	4	100	462	462		335			309		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	4	100	769	769	185	185			53		
Nun werde ich wieder	V. Friedsam	4	101	459	459	246	246			176		
Kurtz ist das Leiden dieser Zeit	Unknown European	4	101	479	479							
Ach treue Liebe schau ich füle	Unknown European	4	101	466	466							
Ach treuer Gott wie nöthig ist	Johann Christian Nehring	4	101	468	468							
Ach Gott vom Himmel sieh darein	Martin Luther	4	102	549	549							
Was willt du dich o Seele doch	Unknown European	4	102	475	475							
Was bist du doch o Seele	Rudolph Friedrich v. Schultt	4	102	471	471							
Hoffnung macht doch nicht zu schanden	Unknown European	4	103	472	472							
Ich hab in Gottes Hertz und Sinn	Paul Gerhardt	4	103	477	477							
Meine Seele ist in der Stille	Paul Gerhardt	4	103	480	480							
Sey getreu in deinem Leiden	Unknown European	4	104	483	483							
Wenn dir das Creutz dein Hertz	Unknown European	4	104	484	484							
Ach treuer Gott barmhertziges Hertz	Paul Gerhardt	4	104	485	485							
Ach was sind wir ohne Jesu?	Peter Lackmann	4	104	490	490							
Endbinde mich mein Gott von allen	Lampertus Gedicke	4	105	488	488							
Aus der tiefen gruft mein geist	Michael Müller	4	105	491	491							
Wenn wilt du meiner Seelen trost	Johannes Kelpius	4	105	491	491							
Immanuel des güte nicht zu zählen	Henriette Catharine Gersdorf	4	106	495	495							
Ich geh gebückt den gantzen Tag	V. Friedsam	4	106	509	509	212	212			101		
Der Bräutigam kommt	Angelus Silesius	4	106	514	514							
Auf und machet euch bereit	Br. Agonius	4	106	512	512		304			298		
Wie der hirsch im großen dürsten	Paul Gerhardt	4	107	502	502							
Jesu hilf schau doch in Gnaden	Johann Heinrich Schröder	4	107	520	520							
Ey lobet doch alle geschöpfte	Unknown European	4	107	516	516							

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Die Flammen reiner Gottes liebe	V. Friedsam	4	108	517	517	171	171			36		
Ein Hertz, das Gott besessen hat	V. Friedsam	4	108	755	755	60	60			57		
Mein Hertz das ist bereit ein Lied	Michael Müller	4	108	729	729							
Ich hab wied'r einen	V. Friedsam	4	108	759	759	215	215			103		
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	4	109	742	742							
Auf du gantze Zions=Heerde	V. Friedsam	4	109	737	737	146	146			7		
Die Stille des Geistes in heiligen Seelen	V. Friedsam	4	109	726	726	182	182			52		
Der Herr hat selbst zu meinem Herrn	Michael Müller	4	110	655	655							
Wohl dem der sich mit Ernst	Jakob Gabriel Wolff	4	110	543	543							
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	4	110	531	531							
Zeuch uns nach dir so kommen	Friedrich Fabricius	4	110	539	539							
Welch eine Sorg und furcht	Johann Reinhard Hedinger	4	111	534	534							
Dem Herren jauchzt im Heiligtum	Br. Agonius	4	111	733	733		311			299		
Nun ihr Völcker all frolocket	Ambrosius Lobwasser	4	111	723	723							
Des Herren Zweig ist Lieb	V. Friedsam	4	112	721	721	167	167			33		
Komm beug dich tief mein Hertz	Gottfried Arnold	4	112	719	719							
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	4	112	720	720							
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	4	113	548	548				174	334		
O wie thut mein Geist	V. Friedsam	4	113	562	562	264	264			205		
Zeuch meinen Geist O Herr von	Gottfried Arnold	4	113	555	555							
Zünd an du feur'ger Liebe=Geist	Unknown European	4	113	559	559							
Ich bin ein Fremdling und Pilger	Undocumented	4	114	554	554							
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	4	114	566	566							
Mein ganter Sinn sich gründlich	Gerhard Tersteegen	4	114	572	572				156	318		
Wer kan verdencken	V. Friedsam	4	115	283	560	283	283			261		
Ich lebe nun nicht mehr	Angelus Silesius	4	115	579	579							
Als ich das nichts nahm wohl	Gottfried Arnold	4	115	564	564							
Groser [Großer] Gott lehr mich doch	Unknown European	4	115	583	583							
Ich hab oft bey mir selbst gedacht	Paul Gerhardt	4	116	584	584							
Unerschaffne Gottes=Lieb mein	Gottfried Arnold	4	116	591	591							
Was suchest du in dieser Welt	Jakob Gabriel Wolff	4	116	592	592							
Wann ich in der Stille	Br. Agonius	4	116	593	593		388			331		
Welt packe dich ich sehne mich	Justus Sieber	4	117	594	594							
Kommt ihr Kinder unsrer Liebe	Unknown European	4	117	596	596							
Wenn ich mit geistlicher haabe	Unknown European	4	117	597	597							
Auf Leiden folgt die Herrlichkeit	Peter Lackmann	4	117	633	633							
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	4	118	625	625							
O Jesu reine Lebens=Quell	V. Friedsam	4	118	615	615	254	254			188		
Auf auf mein Geist erhebe dich	Joachim Neander	4	118	624	624							
Holtz des Lebens Kost der Seelen	Unknown European	4	119	623	623							
Wenn vernunft von Christi leiden	Gottfried Arnold	4	119	619	619							
O Ursprung des Lebens	Christian Jacob Koitsch	4	119	617	617							
Ihr Brüder und Schwestern von	V. Friedsam	4	120	608	608	228	228			123		
Wie ist doch nur der Mensch	Unknown European	4	120	550	550							
Himmels=Lust ist bewusst	V. Friedsam	4	120	658	658	210	210			89		
Monarchie aller Ding dem alle	Johann A. Freylinghausen	4	121	703	703							
So bin ich nun nicht mehr	Johann Eusebius Schmidt	4	121	573	573							
Lobet den Herren den mächtigen König	Joachim Neander	4	121	199	199							
Ich stehe gepflantzet	V. Friedsam	4	122	709	709	223	223			111		
Freudig will ich singen deinem namen	V. Friedsam	4	122	701	701	189	189			68		
Nun hab ich meinen Lauf	V. Friedsam	4	122	664	664	245	245			166		
Freudig werd unserem König	V. Friedsam	4	122	700	700	188	188			68		
Die Zeit geht an die Jesus hat	Angelus Silesius	4	123	700	700							
Mein Geist o Herr nach dir	Johann A. Freylinghausen	4	123	481	481							
Die Freud am Herrn	Br. Agonius	4	123	642	642		317			304		

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Die Sonn ist wieder aufgegangen	V. Friedsam	4	123	678	678	177	177			49		
So ruht mein Muth in Jesu	Benigna Maria Gräfin v. Reuss	4	124	652	652							
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	4	124	662	662							
Auf ihr Gäste macht euch fertig	V. Friedsam	4	124	639	639	152	152			9		
Ich lauf den schmalen Himmelsweg	V. Friedsam	4	125	553	553	217	217			104		
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	4	125	637	637							
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	4	125	635	635							
Das Ende wie auch die Ewigkeit	Unknown European	4	126	599	599							
Kein Christ soll ihm die Rechnung	Simon Dach	4	126	505	505							
Ich suche dich in dieser Ferne	Unknown European	4	126	149	149							
Hilf Jesu hilf siegen und lass mich	Johann Christian Nehring	4	127	493	493							
Ich bin in allem wol zufrieden	Gräfin v. Aemilie Juliane	4	127	148	148							
Zions Hoffnung kommet sie ist	Unknown European	4	127	406	406							
Christi Tod is Adams Leben	Abraham v. Frankenberg	4	127	487	487							
Ermuntert euch ihr Kinder	Br. Agonius	4	128	551	551	328				306		
O was vor enge Pfad	V. Friedsam	4	128	504	504	261	261			201		
Triumph Triumph es kommt mit	Benjamin Prätorius	4	128	693	693							
Zeuch aus O starcker Held	Unknown European	4	128	546	546							
Verborgnes Licht geheimes Leben	Gottfried Arnold	4	128	279	279							
Ich werde kräftig angezogen	V. Friedsam	4	129	138	138	226	226			112		
Beglückter Stand getreuer Seelen	Ulrich Bogislaus v. Bonin	4	129	600	600							
Auf Zion auf auf Tochter	Peter Franck	4	129	48	48							
Hochste Vollkommenheit alles in einem	Unknown European	4	130	80	80							
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	4	130	79	79							
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	4	130	254	254							
Behalt Egypten deine Krone	Unknown European	4	131	570	570							
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	4	131	522	522							
Ihr Gäste machet euch bereit	V. Friedsam	4	131	630	630	230	230			123		
Wann Gott sein Zion	V. Friedsam	4	131	344	344	267	267			242		
Jerusalem du Mutter=Stadt	Gottfried Arnold	4	132	547	547							
Ich will mit getrostem muth	Erasmus Finx	4	132	394	394							
O ihr Kinder einer einer Mutter	V. Friedsam	4	132	627	627	256	256			189		
Groser [Großer] Prophet me hertze	Joachim Neander	4	133	118	118							
Anhör du hirt Israels werthe	Unknown European	4	133	326	326							
Du bist der auf den wir für	Ambrosius Lobwasser	4	133	353	353							
In der stillen Hertzens=Ruh	V. Friedsam	4	134	137	137	233	233			125		
Wir dancken dir mächtiger König	Gottfried Arnold	4	134	406	406							
Erstaunet all ihr Höh und tiefen	Unknown European	4	134	180	180							
Der du bist A und O	Johann A. Freylinghausen	4	135	556	556							
Kinder unsrer Liebe trittet mit	V. Friedsam	4	135	705	705	237	237			129		
Nun gehen die Geister	V. Friedsam	4	135	756	756	92	92			165		
Wenn (Wann) mein Geist ist aufgezogen	V. Friedsam	4	135	411	411	282	282				Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal	
Wenn der reine Lebens	V. Friedsam	4	156	680	680	276	276			255		
Der reine Lebens Geist	V. Friedsam	4	136	758	758	164	164			31	The hymn is not set.	
Wenn himmlische Liebe	V. Friedsam	4	136	628	628	277	277			256		
Wie gut hats doch ein treue Seele	Sr. Christina	4	137	295	295			98	317	464		
O was vor Gunst und	V. Friedsam	4	137	762	762	262	262			201		
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	4	137	30	30							
Der Weißheit licht glänzt immerzu	Gottfried Arnold	4	138	300	300							
Der Glaube siegt durch Jesum Christ	V. Friedsam	4	138	783	783	44	48			25		
Du Hertzog unsers heils für deines	Gottfried Arnold	4	138	254	254							
Gott warum verstössest du	Michael Müller	4	138	349	349							

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Auf du meine Seele singe	V. Friedsam	4	139	421	421	150	150			8	121 is written in to the left of the number column with an illegible handwritten marking above it.	
Seele schließ dich ein	V. Friedsam	4	139	757	757	121	121			214		
Was mich auf dieser Welt betrübt	Michael Franck	4	139	588	588							
Du hochgelobter Gott herr himmels	Johann Daniel Herrnschmidt	4	140	175	175							
Ein Hertz, das Gott besessen hat	V. Friedsam	4	140	755	755	60	60			57		
Wunder=Anfang herrlichs Ende	Heinrich Arnold Stockfleth	4	140	437	437							
Ihr Gespielen laßt uns	Unknown European	4	141	649	649							
Zünd an du feu'ger Liebe=Geist	Unknown European	4	141	559	559							
Strenger Winter fleuch von hinnen	Gottfried Arnold	4	141	501	501							
Großer [Großer] Gott in deinem Lichte	Michael Müller	4	142	736	736							
Bist du Ephraim betrübet	Georg Neumarek	4	142	47	47							
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	4	142	177	177							
Ein jedes Ding nährt sich aus	Gottfried Arnold	4	143	117	117							
Jesu, frommer Menschen=Heerden guter	Siegmund v. Birken	4	143	190	190							
Herr besänfftige mein Hertze	Johann Caspar Schade	4	143	473	473							
Trautster Jesu Ehren=König	Tranquilla Sophie Schröder	4	144	278	278							
O mein Täublein reiner Liebe	V. Friedsam	4	144	753	753	107	107	190				
Erleucht mich Herr mein licht	Ernst Wihelm Buchfelder	4	144	28	28							
Alle die im Geist erhoben	Br. Agonius	4	143	732	732		303			297		
Wann Zion wird entbunden	V. Friedsam	4	143	386	386	269	269			247		
Gott ist bekannt dem Stamm	V. Friedsam	4	143	391	391	199	199			78		
O du tiefe Liebe Gottes	V. Friedsam	5	N/A	N/A	754	106	106			183	Motet style.	YES
O was herrliche Gänge	V. Friedsam	5	N/A	N/A		110	110			200	Takes place after "O du tiefe liebe Gottes. Motet style.	YES
Wie hast du so gar kein Ansehen	Unknown European	5	N/A	N/A	354						Takes place after "O was herrliche Gänge". Motet style	YES
O du Anbetungs=Würdiges Wesen	V. Friedsam	5	N/A	N/A	707						Takes place after "Wie hast du so gar kein Ansehen". Motet style	YES
Das Wort ist Fleisch worden	Unknown European	5	N/A	N/A	684						Takes place after "O du Anbetungs=Würdiges Wesen". YES	

1746 Ephrata Codex

Below are specifications regarding specific music manuscripts of this type. After these descriptions is a table with hymnal contents.

- Opening page is the large foldout dedication page to Conrad Beissel mentioned above.
- Second page is a decorative title page spanning from verso to recto in decorative *Fraktur* calligraphy reading, “Die Bittre Süse / oder Das Gesäng der einsamen Turtel=Taube, der christlichen Kirche hier auf Erden... Ephrata im Jahr MDCCXLVI.” (“The Bitter Sweet / or the Song of the lonely Turtle Dove, the Christian church here on earth... Ephrata in the year 1746”)
- **Section 0** is the treatise, spanning 20 pages of handwritten manuscript, after which modal chart 1c spans 6 pages.
- **Section 1** is pages A–Q plus an additional unlettered page at end with the hymn, “Die heilige Einheit vermehret.”
- **Section 2** is pages 1–146, corresponding to the left column in the Register. This section contains hymns almost all from *Zionitischer Weyrauchs Hügel*, plus two antiphonal motets: “Mosis Lied” (125–133) and “Jeremia” (133–146). Hymns are given Roman numerals.
- **Section 3** is pages 1–205, corresponding roughly to the right column in the Register. Roman numerals reset here, but commence with XIII on page 5.
 - Pages 1–13 contain unnumbered hymns corresponding to the 1747 *Turtel=Taube*.
 - Pages 14–17 are a motet setting of Psalm 148.
 - Page numbering restarts at 16, and Roman numerals start at I. Pages 16–24 contain unnumbered hymns corresponding to the 1747 *Turtel=Taube*. Some hymns in this section (including “Mein Geist is voller Trost” – Section 4, page 24) are not found in music manuscripts for 1739 *Zionitischer Weyrauchs Hügel* Type 2 and Type 3.
 - Pages 25–31 are a motet setting of “Das Lied des Lamms” (Revelation 14)
 - Page numbering restarts with another page 31 at which point hymns from the 1739 *Zionitischer Weyrauchs Hügel* are presented and Roman numerals restart again from I. At this point, the illuminations change: some side-of-page drawings contain a circle for a picture, usually detailing a spiritual symbol, like a lamb, angel, or tree.
 - Pages 31–161 correspond to the right column in the Register and the 1739 *Zionitischer Weyrauchs Hügel*.
 - Pages 163–166 contain hymns with correspondence for the 1749 *Turtel=Taube*. In addition, the handwriting for these pages is not in Gothic, but in Sütterlin cursive. Pages with this handwriting feature are lacking in illuminations.
 - Pages 167–187 correspond to the right column in the Register and the 1739 *Zionitischer Weyrauchs Hügel*.
 - Pages 188–205 contain hymns with correspondence for the 1749 *Turtel=Taube*. The difference between these pages and those from page 163 to 166 is they are cleaner in format, written in Gothic handwriting, and appear more presentational. Like pages 163–166, this series of pages contains no illuminations.

- **Section 4** begins on page 209 of section 3, and goes through page 257. It is so distinctively different from the rest of section 3 that this catalog gives it its own section number. It contains motets, including the Rose-Lilie-Blume sequence. This section is heavily illuminated and also includes an introductory page immediately before the Rose-Lilie-Blume sequence, reading:

Hier folgen noch einige Geistreiche Vorblicke wesehen man den Namen von Rosen und Lilien gegeben weilen sie beydes der Kirchen Gottes ihren Kreutz tragenden Stand auf Erden und die Herrlichkeit der Braut des Lammes aldorten trettlich vorstellen. Wie auch noch einige trettliche Geistreiche Chor=Gesänge von gleicher Materie. Alles durch einen Friedsamem und geheimen Gottes=Freund.

Translation:³⁵⁵

Here follow several spiritual foreshadowings, that were given the names of roses and lilies, because both perfectly describe to the church of God its state here on earth, and the glory of the bride of the Lamb there. As well as several splendid Spiritual Choral-pieces of like nature. All this by a peaceable and secret friend of God.

- **Section 5** resets the pagination at page 206, runs through page 216, and contains hymns with correspondence to the 1749 *Turtel*=*Taube*. This section is not illuminated, and much is in the same hand as section 3, pages 163–166.
- **Section 6** is unnumbered and follows page 216 of section 5. This section contains 4-part motets with illuminations. The texts for these motets are unique to the Ephrata Codex and the 1754 (and 1751) *Paradisches Wunderspiel*. The music is unique to the Ephrata Codex; the settings in the *Paradisches Wunderspiel* are different. These pages in the Ephrata Codex are illuminated and the handwriting is in precise Gothic font.

Model: LC, M 2116.E6 1746

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
Gedencke, Herr an David	V. Friedsam	1	A	771	771	192	192			71				5
So oft ein Blick mich aufwärts	Gottfried Arnold	1	A	165	165									5
O auserwählte Schaar	V. Friedsam	1	A	723	723	148	148			179				5
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	1	B	662	662									5
Nun gute Nacht du eitle	V. Friedsam	1	B	782	782	244	244			165	For ZW, index has "O" text has "du"			5
Nun will ich mich scheiden von	Angelus Silesius	1	B	204	204									5
Hier schmiegt sich mich o Weisheits=Quell	Gottfried Arnold	1	C	120	120									5

³⁵⁵ English translation by Hedwig Durnbaugh, 2017.

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
Ach Gott vom Himmel sieh darein	Martin Luther	2	77	549	549									5
Was bist du doch o Seele	Rudolph Friedrich v. Schultt	2	78	471	471									5
Was willst du dich o Seele doch	Unknown European	2	78	475	475									5
Kurtz ist das Leiden dieser Zeit	Unknown European	2	78	479	479									5
Hoffnung macht doch nicht zu schanden	Unknown European	2	79	472	472									5
Ich hab in Gottes Hertz und Sinn	Paul Gerhardt	2	79	477	477									5
Meine Seele ist in der Stille	Paul Gerhardt	2	79	480	480									5
Sey getreu in deinem Leiden	Unknown European	2	80	483	483									5
Wenn dir das Creutz dein Hertz	Unknown European	2	80	484	484									5
Ach treuer Gott barmhertziges Hertz	Paul Gerhardt	2	80	485	485									5
Endbinde mich mein Gott von allen	Lampertus Gedicke	2	81	488	488									5
Ach was sind wir ohne Jesu?	Peter Lackmann	2	81	490	490									5
Aus der tiefen grufft mein geist	Michael Müller	2	81	491	491									5
Wenn wilt du meiner Seelen trost	Johannes Kelpius	2	82	491	491									5
Immanuel des güte nicht zu zählen	Henriette Catharine Gersdorf	2	82	495	495									5
Ich geh gebückt den gantzen Tag	V. Friedsam	2	82	509	509	212	212			101				5
Auf und machet euch bereit	Br. Agonius	2	83	512	512		304			298				5
Wie der hirsch im großen dürsten	Paul Gerhardt	2	83	502	502									5
Der Bräutigam kommt	Angelus Silesius	2	83	514	514									5
Ey lobet doch alle geschöpfe	Unknown European	2	84	516	516									5
Die Flammen reiner Gottes liebe	V. Friedsam	2	84	517	517	171	171			36				5
Jesu hilf schau doch in Gnaden	Johann Heinrich Schröder	2	84	520	520									5
Ich hab wied'r einen	V. Friedsam	2	85	759	759	215	215			103				5
Mein Hertz das ist bereit ein Lied	Michael Müller	2	85	729	729									5
Ein Hertz, das Gott besessen hat	V. Friedsam	2	85	755	755	60	60			57				5
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	2	86	742	742									5
Auf du gantze Zions=Heerde	V. Friedsam	2	86	737	737	146	146			7				5
Die Stille des Geistes in heiligen Seelen	V. Friedsam	2	86	726	726	182	182			52				5
Der Herr hat selbst zu meinem Hern	Michael Müller	2	87	655	655									5
Wohl dem der sich mit Ernst	Jakob Gabriel Wolff	2	87	543	543									5
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	2	87	531	531									5
Welch eine Sorg und fürcht	Johann Reinhard Hedinger	2	88	534	534									5
Komm beug dich tief mein Hertz	Gottfried Arnold	2	88	719	719									5
Dem Herren jauchzt im Heiligtum	Br. Agonius	2	88	733	733		311			299				5
Nun ihr Völcker all frolocket	Ambrosius Lobwasser	2	89	723	723									5
Des Herren Zweig ist Lieb	V. Friedsam	2	89	721	721	167	167			33				5
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	2	89	720	720									5
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	2	90	548	548				174	334				5
Ich bin ein Fremdling und Pilger	Undocumented	2	90	554	554									5
Zünd an du feur'ger Liebe=Geist	Unknown European	2	90	559	559									5
Wer kan verdennen	V. Friedsam	2	91	283	560	283	283			261				5
Ich lebe nun nicht mehr	Angelus Silesius	2	91	579	579									5
Zeuch meinen Geist O Herr von	Gottfried Arnold	2	91	555	555									5
O wie thut mein Geist	V. Friedsam	2	92	562	562	264	264			205				5
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	2	92	566	566									5
Mein gantzer Sinn sich gründlich	Gerhard Tersteegen	2	92	572	572				156	318				5
Als ich das nichts nahm wohl	Gottfried Arnold	2	93	564	564									5
Groser [Großer] Gott lehr mich doch	Unknown European	2	93	583	583									5
Ich hab oft bey mir selbst gedacht	Paul Gerhardt	2	93	584	584									5
Was suchest du in dieser Welt	Jakob Gabriel Wolff	2	94	592	592									5
Wann ich in der Stille	Br. Agonius	2	94	593	593		388			331				5
Welt packe dich ich sehne mich	Justus Sieber	2	94	594	594									5
Kommt ihr Kinder unsrer Liebe	Unknown European	2	95	596	596									5
Wenn ich mit geistlicher haabe	Unknown European	2	95	597	597									5

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Auf Leiden folgt die Herrlichkeit	Peter Lackmann	2	95	633	633									5
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	2	96	625	625									5
O Jesu reine Lebens=Quell	V. Friedsam	2	96	615	615	254	254			188				5
Auf auf mein Geist erhebe dich	Joachim Neander	2	96	624	624									5
Holtz des Lebens Kost der Seelen	Unknown European	2	97	623	623									5
Wenn vernunft von Christi leiden	Gottfried Arnold	2	97	619	619									5
O Ursprung des Lebens	Christian Jacob Koitsch	2	97	617	617									5
Ihr Brüder und Schwestern von	V. Friedsam	2	98	608	608	228	228			123				5
Wie ist doch nur der Mensch	Unknown European	2	98	550	550									5
Himmels=Lust ist bewusst	V. Friedsam	2	98	658	658	210	210			89				5
So bin ich nun nicht mehr	Johann Eusebius Schmidt	2	99	573	573									5
Monarchie aller Ding dem alle	Johann A. Freylinghausen	2	99	703	703									5
Lobet den Herren den mächtigen König	Joachim Neander	2	99	199	199									5
Ich stehe gepflanzet	V. Friedsam	2	100	709	709	223	223			111				5
Freudig will ich singen deinem namen	V. Friedsam	2	100	701	701	189	189			68				5
Freudig werd unserem König	V. Friedsam	2	100	700	700	188	188			68				5
Die Zeit geht an die Jesus hat	Angelus Silesius	2	101	700	700									5
Die Sonn ist wieder aufgegangen	V. Friedsam	2	101	678	678	177	177			49				5
Mein Geist wird nun aufs	V. Friedsam	2	102	669	669	242	242			143				5
Nun hab ich meinen Lauf	V. Friedsam	2	101	664	664	245	245			166				5
Die Freud am Herrn	Br. Agonius	2	102	642	642		317			304				5
So ruht mein Muth in Jesu	Benigna Maria Gräfin v. Reuss	2	102	652	652									5
Froloeket ihr Völker Froloeket mit	Ludwig Andreas Gotter	2		662	662									5
Auf ihr Gäste macht euch fertig	V. Friedsam	2	103	639	639	152	152			9				5
Fahre fort Zion fahre fort im Licht	Johann Eusebius Schmidt	2	193	635	635									5
Ich lauf den schmalen Himmelsweg	V. Friedsam	2	104	553	553	217	217			104				5
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	2	104	637	637									5
Hilf Jesu hilf siegen und lass mich	Johann Christian Nehring	2	104	493	493									5
Das Ende wie auch die Ewigkeit	Unknown European	2	105	599	599									5
Kein Christ soll ihm die Rechnung	Simon Dach	2	105	505	505									5
Ich suche dich in dieser Ferne	Unknown European	2	105	149	149									5
Christi Tod is Adams Leben	Abraham v. Frankenber	2	106	487	487									5
Ich bin in allem wol zufrieden	Gräfin v. Aemilie Juliane	2	106	148	148									5
Ermuntert euch ihr Kinder	Br. Agonius	2	106	551	551		328			306				5
Auf ihr Christen Christi glieder	Justus Falckner	2	107	444	444									5
Weil die Wolcken=Seul [Säul]	V. Friedsam	2	107	271	450	271	271			252				5
Kommt dancket dem Helden mit	Johann Daniel Hermschmidt	2	107	456	456									5
O was vor enge Pfäd	V. Friedsam	2	108	504	504	261	261			201				5
Rufft getrost blaßt die Posaune	Br. Agonius	2	108	739	739		384			327				4
Der Tag ist hin mein Geist und Sinn	Johann A. Freylinghausen	2	109	321	321									4
Herr der du so mächtig so herzlich	Unknown European	2	109	N/A	N/A						From Paradisches Nachts=Troffen and Manuscript in the Boston Public Library			5
Lobe lobe lobe lobe Zion deinen Gott	Unknown European	2	109	N/A	N/A						From Manuscript in Boston Public Library			5
All dein Thun und deine Thaten	V. Friedsam	2	113	N/A		144	144			4	From Turtel=Taupe.	1. Chor		5
Bist du noch nicht gantz	V. Friedsam	2	113	N/A		144	144			4	From Turtel=Taupe. Continuation of All dein Thun und deine thaten	2. Chor		5
Dancket dem Herrn ihr Gottes=Knechte	Heinrich Georg Neuss	2	113	380	380									5
Mein Heyland gib mich mir zu kennen	Johann Daniel Hermschmidt	2	114	580	580							1. Chor		5
Ich höre willig deine Klagen	Johann Daniel Hermschmidt	2	114	580	580						Continuation of Mein Heyland gib mich mir zu kennen	2. Chor		5
Preiß Lob Her Ruhm Danck Kraft	Unknown European	2	114	718	718							1. Chor		5

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Wie heilig heilig heilig ist	Unknown European	2	115	718	718						Continuation of Preiß Lob Her Ruhm Danck Kraft	2. Chor		5
Liebster aller lieben meiner Seelen	Johann Daniel Hermschmidt	2	115	265	265							1. Chor		5
Meine liebe Taube austerwählt	Johann Daniel Hermschmidt	2	115	266	266						No correspondence is given in manuscript. Continuation of hymn "Liebster aller lieben meiner Seelen" on same page of MS.	2. Chor		5
Nun ihr Völcker all frolocket	Ambrosius Lobwasser	2	116	723	723							1. Chor		5
Ihr Knecht des Herren allzugleich	Ambrosius Lobwasser	2	116	720	720							2. Chor		5
Groser [Großer] Herr darff ich was	Unknown European	2	116	294	294						"Hier in der mitten unterbricht der 2. chor biß zu End des ersten V. hernach setz der erste chor wied fort biß 9. v."	1. Chor		5
Eins muß ich erst von dir	Unknown European	2	117	294	294						Continuation of "Groser [Großer] Herr darff ich was"	2. Chor		5
Wer ist diese Fürsten=Dime	Ahasverus Fritsch	2	117	284	284							1. Chor		5
Wer ist der von seinem Throne	Ahasverus Fritsch	2	117	N/A	284						Continuation of Wer ist diese Fürsten=Dime	2. Chor		5
Wo ist der Schönste den ich liebe	Angelus Silesius	2	118	218	218							1. Chor		5
Ich habe funden den ich liebe	Beckhof	2	118	None	219						The Register does not assign a page to this hymn	2. Chor		5
Hilf Jesu hilf siegen und lass mich	Johann Christian Nehring	2	118	493	493							1. Chor		5
Ich helfe dir siegen	Johann Christian Nehring	2	119	493	493						Continuation of Hilf Jesu hilf siegen und lass mich	2. Chor		5
O Jesu komm zu mir mein rechtes	Unknown European	2	119	208	208							1. Chor.		5
Ich komme selbst zu dir du meine schöne	Unknown European	2	119	208	208						Continuation of O Jesu komm zu mir mein rechtes	2. Chor.		5
Wer ist diese Fürsten=Dime	Ahasverus Fritsch	2	120	284	284							1. Chor		5
Wer ist der von seinem Throne	Ahasverus Fritsch	2	120	N/A	284						Continuation of Wer ist diese Fürsten=Dime	2. Chor		5
Ich freue mich in meinem Geist	Br. Peter Lessle	2	120	102	102			34	266	423		1. Chor.		5
Dann wird man unsre füße	Br. Peter Lessle	2	121	N/A	102			34	266	423	Contuatio of Ich freue mich in meinem Geist	2. Chor		5
Lobet den Herrn dann er ist	Unknown European	2	121	713	713							1. Chor / 2. Chor. /Zusammen		5
Der Herr hat selbst zu meinem Herrn	Michael Müller	2	121	656	655							1ster Chor, 2ter Chor.		5
Hertzens=Brüder die ihr glieder	V. Friedsam	2	122	773	772	69	69			89				5
Schwestern Holde wenn ich wolte	V. Friedsam	2	122	N/A	772	69	69			89	Contuatio of Hertzens=Brüder die ihr glieder			5
Kommt wir wollen wie wir sollen	V. Friedsam	2	122	N/A	772	69	69			89	Contuatio of Hertzens=Brüder die ihr glieder			5
Jesu hilf schau doch in Gnaden	Johann Heinrich Schröder	2	123	520	520						It appears this shares the same music as "Herr wann wirst du Zion"	1 Chor		5

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Herr wann wirst du Zion bauen	Joachim Lange	2	123	N/A	646						It appears this shares the same music as Jesu hilf schau doch in Gnaden	1 Chor ?		5
Ach sey stille liebtes Hertze	Johann Heinrich Schröder	2	123	N/A	520						Continuation of Jesu hilf schau doch in Gnaden. Motet style	2 Chor		5
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	2	124	N/A		60	60			55	From Turtel=Taube. This setting is not listed in the Register	Motet style		5
Mosis Lied	Deuteronomy 32	2	125	N/A							Motet. 9 pages	1 Chor (in red), 2. Chor		5
Jeremia	Jeremia 31	2	134	N/A							Motet. 12 pages.	1. Chor, 2. Chor.		5
So können wir dann	V. Friedsam	3	1	N/A		24	24			221	From Turtel=Taube			5
Ach Gott! Wie mancher bitter	V. Friedsam	3	1	N/A		1	1			1	From Turtel=Taube			5
Der tiefe Fried aus Gottes reinem	V. Friedsam	3	1	N/A		3	3			32	From Turtel=Taube			5
Die Hoffnung steht dorthin	V. Friedsam	3	2	N/A		5	5			42	From Turtel=Taube			5
Die Liebe ist mein Looß und Erbtheil	V. Friedsam	3	2	N/A		6	6			47	From Turtel=Taube			5
Ein lauter Geist ist gar ein	V. Friedsam	3	2	N/A		8	8			58	From Turtel=Taube			5
Wir leben gantz vergnügt	V. Friedsam	3	3	N/A		40	40			277	From Turtel=Taube			5
Wie thut die Lieb so woll	V. Friedsam	3	3	N/A		39	39			274	From Turtel=Taube.			5
Unser Leben ist verborgen	V. Friedsam	3	3	N/A		26	26			230	From Turtel=Taube. With extra sop. Part.			6
Ich bin eine Rose niemand	V. Friedsam	3	4	N/A		11	11			95	From Turtel=Taube			5
Es ist geschehn, wir können	V. Friedsam	3	4	N/A		10	10			63	From Turtel=Taube. Contains soprano part.			5
Ich bin sehr gering und klein	V. Friedsam	3	4	N/A		13	13			99	From Turtel=Taube.			5
Seht die edlen Schaaren	V. Friedsam	3	5	N/A		22	22			215	From Turtel=Taube			5
Wie macht die Lieb so schöne	V. Friedsam	3	5	N/A		37	37			272	From Turtel=Taube			5
Mein Verlangen hat getroffen	V. Friedsam	3	5	N/A		21	21			160	From Turtel=Taube			5
Es freue sich der ganze Hauf	V. Friedsam	3	6	N/A		9	9			62	From Turtel=Taube			5
Nun sind wir auf der Fahrt	V. Friedsam	3	6	N/A		21	21			176	From Turtel=Taube. Has extra bass part.			6
Wir sitzen nun un tiefer	V. Friedsam	3	7	N/A		42	42			278	From Turtel=Taube			5
Ich reise fort nach jener Welt	V. Friedsam	3	7	N/A		16	16			108	From Turtel=Taube			5
Unsre Hoffnung muß uns Crönen	V. Friedsam	3	7	N/A		27	27			230	From Turtel=Taube			5
Wann ein Geist ist in	V. Friedsam	3	8	N/A		28	28			241	From Turtel=Taube			5
Wie sind wir nun so innig	V. Friedsam	3	8	N/A		37	37			273	From Turtel=Taube			5
Wir leben wohl und	V. Friedsam	3	8	N/A		41	41			278	From Turtel=Taube			5
Wie sind wir nun so wohl	V. Friedsam	3	9	N/A		38	38			274	From Turtel=Taube			5
Wir leben in viel Hertzens	V. Friedsam	3	9	N/A		41	41			277	From Turtel=Taube			5
Ich bin sehr gering und klein	V. Friedsam	3	9	N/A		13	13			99	From Turtel=Taube.			5
Mein Hertz ist freuden=voll	V. Friedsam	3	10	N/A		87	87			149	From Turtel=Taube.			5
Ich hab mir die ewige Schätze	V. Friedsam	3	10	N/A		72	72			102	From Turtel=Taube.			5
??	??	3	10	N/A							Incomplete hymn with limited notation given.			5
Das Grünen unsrer Saat	V. Friedsam	3	11	N/A		2	2			18	From Turtel=Taube.			5
Nun muß der Perlen [Palmen]=Baum	V. Friedsam	3	11	N/A		100	100			173	From Turtel=Taube. "Palmen" is also an option.			5
Die Wunden, die ich in dem Herten	V. Friedsam	3	12	N/A		7	7			54	From Turtel=Taube.			5
So zeuch dann hin	V. Friedsam	3	13	N/A		25	25			225	From Turtel=Taube			4
Willkomm du werthe Braut	V. Friedsam	3	13	N/A		25	25			225	Second part of "So zeuch dann hin"			4
Der 148 Psalm	Psalm 148	3	14	N/A							Motet style. From p. 14-17.	1 Chor, 2. Chor		4
Alles was wir allhier sehen	V. Friedsam	3	16	N/A		45	45			5	From Turtel=Taube			5
Die heilige Einheit vermehret	V. Friedsam	3	16	N/A		50	50			38	From Turtel=Taube			5
Ein Hertz das sich Gott hat ergeben	V. Friedsam	3	16	N/A		61	61			57	From Turtel=Taube			5
Ein Lämmlein geht und trägt	V. Friedsam	3	17	N/A		62	62			58	From Turtel=Taube			5
Ersencke dich in deinen Gott	V. Friedsam	3	17	N/A		64	64			61	From Turtel=Taube			5
Ich bleib daheim damit ich nicht	V. Friedsam	3	17	N/A		71	71			100	From Turtel=Taube			5
Mein Hertz soll singen Gott	V. Friedsam	3	18	N/A		89	89			151	From Turtel=Taube			5

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	3	18	N/A		57	57			48	From Turtel=Taube			5
Was hilft mich dann	V. Friedsam	3	18	N/A		127	127			250	From Turtel=Taube			5
Jesu den ich liebe	V. Friedsam	3	19	N/A		78	78			114	From Turtel=Taube			5
Ist es nun aus mit meinem Leid	V. Friedsam	3	19	N/A		82	28			127	From Turtel=Taube			5
Mein Hertz das ist bereit von Gottes	V. Friedsam	3	19	N/A		85	85			148	From Turtel=Taube			5
Vereinte Lieb laß mich	V. Friedsam	3	20	N/A		122	122			232	From Turtel=Taube			5
Ich bin daheim	V. Friedsam	3	20	N/A		70	70			95	From Turtel=Taube			5
Ich lege mich dennoch	V. Friedsam	3	21	N/A		74	74			106	From Turtel=Taube			5
Nun kommen die Zeiten	V. Friedsam	3	21	N/A		96	96			171	From Turtel=Taube			5
Nun ist mein Glaubens=Weg	V. Friedsam	3	21	N/A		94	94			168	From Turtel=Taube			5
Wer die ew'ge Schätz	V. Friedsam	3	22	N/A		133	133			259	From Turtel=Taube			5
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	3	22	N/A		60	60			55	From Turtel=Taube			5
Ich weiß nichts anders mehr	M. Maria	3	22	N/A		309	353				From Turtel=Taube			5
Die himmlische Liebe die hat mich	V. Friedsam	3	23	N/A		55	55			41	From Turtel=Taube.			5
Wer wird in jener neuen	V. Friedsam	3	23	N/A		135	135			265	From Turtel=Taube.			5
Zion blüht und grünet	V. Friedsam	3	23	N/A		137	137			285	Title in MS is "Zion grünt und blühet". From Turtel=Taube.			5
Mein Geist is voller Trost	V. Friedsam	3	24	N/A		84	84			143	From Turtel=Taube			5
Mein Leben ist dahin und bald	V. Friedsam	3	24	N/A		90	90			156	From Turtel=Taube			5
Die himmlische Liebe die hat mich	V. Friedsam	3	24	N/A		55	55			41	From Turtel=Taube. This is the exact same setting as on the previous page.			5
Das Lied des Lamms	Revelation 14	3	25	N/A							Motet. From page 25-31			5
Ich geh gebückt den gantzen Tag	V. Friedsam	3	31	509	509	212	212			101				5
Die feurige Liebe die machet	M. Maria	3	31	458	458		316							5
O himmlische Wohlust	V. Friedsam	3	31	747	747	250	250			186	Contains extra soprano part?			6
Der frohe Tag bricht an	V. Friedsam	3	32	683	683	160	160			24	Contains extra soprano part?			6
O süße Himmels=Lust	V. Friedsam	3	32	690	690	259	259			195				5
Hertz der Liebe reine Triebe	V. Friedsam	3	32	773	773	68	68			88				5
Ich sehe in dem Geist das sichs	Br. Onesimus	3	33	362	362				151	314				5
Kinder der Liebe die ihr nun	V. Friedsam	3	33	653	653	236	236			129				5
Wenn das sanfte Gottes	V. Friedsam	3	33	764	764	274	274			254				5
Ich sehe mit Freuden den himmlischen Lauf	V. Friedsam	3	34	688	688	221	221			109				5
Die Weisheit ist mein bester Raht	V. Friedsam	3	34	170	170	186	186			53				5
Gedencke, Herr an David	V. Friedsam	3	34	771	771	192	192			71	Contains extra soprano part?			6
Dem Herren singet allzugleich ein	Br. Agonius	3	35	374	374	312				299				5
Der Weg zum Vaterland	V. Friedsam	3	35	508	508	165	165			33				5
Nun fließt die Liebe ein und aus	V. Friedsam	3	35	780	780	91	91			164				5
Ich werde kräftig angezogen	V. Friedsam	3	36	138	138	226	226			112				5
O was vor verborgne Kräfte	V. Friedsam	3	36	774	774	112	112			202				5
Fried und Freud sey in den Toren	V. Friedsam	3	36	779	779	191	191			68				5
O du tiefe Gottes liebe	V. Friedsam	3	37	764	764	105	105			182				5
Der bitter Kelch und Myrrhen	V. Friedsam	3	37	761	761	158	158			21				5
Dein helles Licht nun durch das	V. Friedsam	3	37	725	725	158	158			20				5
Zion hat im Geist vernommen	V. Friedsam	3	38	735	735	289	289			287				5
Nun freue dich und rühme sehr	Br. Ludwig Bender	3	38	686	686			59	281	439				5
Nun werde ich wieder	V. Friedsam	3	38	459	459	246	246			176				5
Des Herren Zweig ist Lieb	V. Friedsam	3	39	721	721	167	167			33				5
O ihr Kinder einer Mutter	V. Friedsam	3	39	627	627	256	256			189				5
Mein Geist wird nun aufs	V. Friedsam	3	39	669	669	242	242			143				5
Wann alles ist in mir	V. Friedsam	3	40	788	788	124	124			238				5
Der reine Lebens Geist	V. Friedsam	3	40	758	758	164	164			31	The hymn is not set.			5
Wenn der reine Lebens	V. Friedsam	3	40	680	680	276	276			255				5
Seele schließ dich ein	V. Friedsam	3	41	757	757	121	121			214				5
In der Stille ohn gewühle	V. Friedsam	3	41	749	749	234	234			126				5

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
O du seligs einsam Leben	V. Friedsam	3	41	768	768	104	104			182				5
Dem Herren singet allzugleich ein	Br. Agonius	3	42	374	374		312			299				5
Wer kan verdenecken	V. Friedsam	3	42	283	560	283	283			261				5
Mein Geist verlangt zum	Br. Agonius	3	42	383	383		365			319				5
Gott ist bekannt dem Stamm	V. Friedsam	3	43	391	391	199	199			78				5
Gott ist bekannt dem Stamm	V. Friedsam	3	43	391	391	199	199			78	"Die alte melodie."			5
Wenn himmlische Liebe	V. Friedsam	3	43	628	628	277	277			256				5
Ich armer Staub	Br. Agonius	3	44	314	314		340			312				5
O was wird das seyn	V. Friedsam	3	44	784	784	114	114			203				5
Gelobt sey Gott zu aller Stund	V. Friedsam	3	44	773	773	194	194			73				5
Mein Hertze ist plötzlich	V. Friedsam	3	45	787	787	86	86			149				5
Wann ich in der Stille	Br. Agonius	3	45	593	593		388			331				5
Die Flammen reiner Gottes liebe	V. Friedsam	3	45	517	517	171	171			36				5
Ich hab wied'r einen	V. Friedsam	3	46	759	759	215	215			103				5
Großer [Großer] Gott, ich will dir singen	V. Friedsam	3	46	506	506	201	201			81				5
O Jesu reine Lebens=Quell	V. Friedsam	3	46	615	615	254	254			188				5
Himmels=Lust ist bewusst	V. Friedsam	3	47	658	658	210	210			89				5
Ich sehe die Pflantzen	V. Friedsam	3	47	98	98	218	218			108				5
Freu dich Zion, Gottes Stadt	V. Friedsam	3	47	770	770	190	190			66				5
Die Stille Sabbaths=Feyr ist an	V. Friedsam	3	48	769	769	185	185			53				5
Die Freud am Herrn	Br. Agonius	3	48	642	642		317			304				5
Mein Seel soll Gott lobsingem	V. Friedsam	3	49	659	659	243	243			158				5
Wen die Liebe aufgezehret	V. Friedsam	3	49	129	786	129	129			253	Spelled as "Wenn" in PWS			5
Der Glaubens=Grund ruht auf	Br. Agonius	3	49	230	230			10	140	301				5
Ich lebe vergnügt	V. Friedsam	3	50	750	750	73	73			105				5
Kommt ihr Glaubens=Kämpfer	V. Friedsam	3	50	453	453	238	238			134				5
In der stillen Hertzens=Ruh	V. Friedsam	3	50	137	137	233	233			125				5
Froh bin ich weil ich gezählet bin	Br. Joel	3	51	462	462		335			309				5
Zion geht schwartz	V. Friedsam	3	51	342	342	287	287			286				5
Jauchzet ihr Kinder von	V. Friedsam	3	51	384	384	212	212			94				5
Nun walle ich im Frieden	V. Friedsam	3	52	780	780	101	101			176				5
So lebet man in Gott	V. Friedsam	3	52	778	778	267	267			221				5
Wann Gott sein Zion	V. Friedsam	3	52	344	344	267	267			242				5
Gelobt sey Gott der Ehren	V. Friedsam	3	53	782	782	194	194			73				5
Nun singen wir das frohe Amen	V. Friedsam	3	53	771	771	190	190							5
Gottes Wohnung ist sehr schöne	V. Friedsam	3	53	369	369	197	197			76				5
Nun gute Nacht du eitle	V. Friedsam	3	54	782	782	244	244			165	For ZW, index has "O", text has "du"			5
O auserwählte Schaar	V. Friedsam	3	54	723	723	148	148			179				5
Der Herr groß und und hoch berühmt	Br. Agonius	3	53	372	372		313			300				5
O mein Täublein reiner Liebe	V. Friedsam	3	55	753	753	107	107	190						5
Auf schmücke dich du kleine Heerd	V. Friedsam	3	55	359	359	155	155			11				5
O was vor enge Pfäd	V. Friedsam	3	55	504	504	261	261			201				5
Die Sonn ist wieder aufgegangen	V. Friedsam	3	56	678	678	177	177			49				5
O Jesu mein getreuer Hirt	Br. Jethro	3	56	460	460		378			325				5
Kinder unsrer Liebe trittet mit	V. Friedsam	3	56	705	705	237	237			129				5
Ich will den Herren loben	V. Friedsam	3	57	412	412	228	228			113				5
Lobsinget lobsinget dem König	V. Friedsam	3	57	423	423	239	239			138				5
Mein Geist ist über sich gezogen	Br. Agonius	3	57	105	105		363			319				5
Wenn mein Geist ist in Gott genesen	V. Friedsam	3	58	776	776	131	131			258				5
Auf du gantze Zions=Heerde	V. Friedsam	3	58	737	737	146	146			7				5
Die klugen Jungfrau sind erwacht	V. Friedsam	3	58	242	242	174	174			45				5
Auf ihr Gäste macht euch fertig	V. Friedsam	3	59	639	639	152	152			9				5
Ich lauf den schmalen Himmelsweg	V. Friedsam	3	59	553	553	217	217			104				5
Die Liebes Gemeinschaft der Göttlichen	Br. Agonius	3	59	665	665		320			305				5

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O Jesu meiner Seelen=Lust	V. Friedsam	3	60	721	721	252	252			188				5
Perl aller keusch=verliebten	V. Friedsam	3	60	766	766	119	119			209				5
Auf du keusches Jungfrau'n Heer	V. Friedsam	3	60	514	514	149	149			8				5
Jesus Hirte meiner Seel	V. Friedsam	3	61	751	751	80	80			115				5
Ihr Brüder und Schwestern von	V. Friedsam	3	61	608	608	228	228			123				5
Zion werde hoch erfreut	V. Friedsam	3	61	377	377	291	291			289				5
Die frohe Zeit is nunmehr nah	Br. Peter Lessle	3	62	364	364			19	247	412				5
Weil die Wolcken=Seul [Säul]	V. Friedsam	3	62	271	450	271	271			252				5
Ermuntert euch ihr Kinder	Br. Agonius	3	62	551	551		328			306				5
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	3	63	548	548				174	334				5
Gott ein Herrscher aller Heiden	V. Friedsam	3	63	740	740	196	196			75				5
Herr Jesu Christ Ach siehe doch	Br. Nehemia	3	63	347	347	207	207			87				5
Die Flammen der Liebe	V. Friedsam	3	64	673	673	168	168			35				5
Wo ist wohl ein Süßer Leben	Gottfried Arnold	3	64	221	221									5
O stille Friedens=Ruh	V. Friedsam	3	64	135	135	257	257			194				5
O wie thut mein Geist	V. Friedsam	3	65	562	562	264	264			205				5
O was vor Gunst und	V. Friedsam	3	65	762	762	262	262			201				5
Gott der du mich hast	Br. Martin Bremer	3	65	228	228		337			310				5
Wie gut hats doch ein treue Seele	Sr. Christina	3	66	295	295			98	317	464				5
Ihr Gäste machet euch bereit	V. Friedsam	3	66	630	630	230	230			123				5
Die starcken Bewegung der Göttlichen	V. Friedsam	3	66	180	454	180	180			51				5
Groser [Großer] König, treuer hirt	V. Friedsam	3	67	409	409	204	204			82				5
Kommt alle mit Freuden	Sr. Christina	3	67	626	626			46	275	430				5
Mach dich im Geist recht munter auf	Br. Peter Lessle	3	67	360	360			47	276	430				5
Freudig werd unserm König	V. Friedsam	3	68	700	700	188	188			68				5
Leit mich mein Gott	Br. Agonius	3	68	315	315		359			317				5
O süßer Fried O edle Ruh	V. Friedsam	3	68	791	791	109	109			196				5
Der Glaube siegt durch Jesum Christ	V. Friedsam	3	69	783	783	44	48			25				5
Wenn mir das Creutz	Br. Agonius	3	69	465	465		398			334				5
Nun gehen die Geister	V. Friedsam	3	69	756	756	92	92			165				5
Ich hasse alle falsche Wegen	Br. Joel	3	70	609	609		348			313				5
Wie fähret dahin mein	V. Friedsam	3	70	778	778	136	136			267				5
Ich stehe gepflantzet	V. Friedsam	3	70	709	709	223	223			111				5
Ihr Bürger des Himmels	V. Friedsam	3	71	699	699	229	229			123				5
Ich will dich lieben meine Stärke	Angelus Silesius	3	71	29	29									5
O Gott du reines Wesen	Ludwig Andreas Gotter	3	71	62	62									5
Du wesentliches Wort vom Anfang	Laurentius Laurenti	3	72	31	31									5
Nur Leiden sey dein Thun	Unknown European	3	72	601	601									5
Ach komm du süsser Hertzens=Gast	Lüder Mencke	3	72	613	613									5
Zu deinem Fels und großen Retter	Unknown European	3	73	83	83									5
O Vater schau doch die zarte Kindheit	Gottfried Arnold	3	73	439	439									5
Christi Tod is Adams Leben	Abraham v. Frankenberg	3	73	487	487									5
Der Abend kommt der sonne sich	Gerhard Tersteegen	3	74	317	317									5
In Jesu namen ich alleine fang	Gerhard Tersteegen	3	74	15	15									5
Höchster Priester	Angelus Silesius	3	74	575	575									5
Wenn einer alle Kunst und alle	Unknown European	3	75	611	611									5
O Jesu du bist mein und ich will auch	Heinrich Georg Neuss	3	75	63	63									5
Sey Lob und Ehr dem höchsten Gut	Johann Jacob Schütz	3	75	715	715									5
Hier legt mein Sinn sich vor dir	Christian Friedrich Richter	3	76	429	429									5
O meine Seel erhebe dich mit	David Denicke	3	76	60	60									5
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	3	76	522	522									5
Reine Flammen brennt zusammen	Nicolaus Ludwig von Zinzendorf	3	77	210	210									5
Jauchzet all mit Macht ihr Frommen	Tranquilla Sophie Schröder	3	77	637	637									5
Der alles füllt vor dem die tiefen	Johann Daniel Herrnschmidt	3	77	49	49									5

Hymn	Author	Section	MMS page number	Correspondence number	Zionitserch Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisiches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
Ey lobet doch alle geschöpfle	Unknown European	3	78	516	516									5
Jerusalem du Gottes Stadt	Ludwig Andreas Gotter	3	78	742	742									5
Singet dem Herrn nah und fern	Johann Daniel Herrnschmidt	3	78	716	716									5
Die Tugend wird durchs Creutz	Johann Christian Nehring	3	79	307	307									5
O starcker Gott o Seelen	Joachim Neander	3	79	68	68									5
Erleucht mich Herr mein licht	Ernst Wihelm Buchfelder	3	79	28	28									5
Du bist ja Jesu meine Freude	Christian Jacob Koitsch	3	80	309	309									5
Der Herr ist mein getreuer hirt	Bartholomaeus Ringwaldt	3	80	416	416									5
Ich will mit Liebes=Furcht anbeten	Unknown European	3	80	187	187									5
Sie schläffet schon die liebe Braut	Johann Gottfried Seelig	3	81	245	245									5
Mein Geist o Herr nach dir	Johann A. Freylinghausen	3	81	481	481									5
Gebendeyte aller Weiber die du	Unknown European	3	81	234	234									5
Ihr Jungfrau wacht füllt eure Lampen	Unknown European	3	82	250	250									5
Nun ruht doch alle Welt und ist	Bartholomaeus Crasselius	3	82	135	135									5
Ihr Töchter Zions die ihr bald wolt	Angelus Silesius	3	82	194	194									5
O mein Hertz zeuch dein begehren	Gottfried Arnold	3	83	271	271									5
O Liebe die den Himmel hat zerissen	Christian Friedrich Richter	3	83	96	96									5
Der wahre Gott und Gottes Sohn	Abraham Hinkelmann	3	83	417	417									5
Ich bin ein Fremdling und Pilger	Undocumented	3	84	554	554									5
Spiegel aller Tugend führer meiner Jugend	Angelus Silesius	3	84	282	282									5
Hier schmiegt ich mich o Weisheits=Quell	Gottfried Arnold	3	84	120	120									5
Dir dir Jehovah will ich singen	Bartholomaeus Crasselius	3	85	109	109									5
Auf auf weil der Tag erschienen	Johann A. Freylinghausen	3	85	3	3									5
Erstaunet all ihr Höh und tiefen	Unknown European	3	85	180	180									5
Mein holder Freund ist mein	Ulrich Bogislaus v. Bonin	3	86	224	224									5
Siehe mein getreuer Knecht	Paul Gerhardt	3	86	671	671									5
Ihr Töchter Zions kommt herbey	Johann Feuchter	3	86	195	195									5
Er wird es Thun der fromme	Johann Daniel Herrnschmidt	3	87	376	376									5
Verliebtos Lustspiel reiner Seelen	Gottfried Arnold	3	87	281	281									5
Jesu deine Liebes=Flamme macht	Joachim Neander	3	87	190	190									5
Ich suche dich in dieser Ferne	Unknown European	3	88	149	149									5
So bin ich nun nicht mehr	Johann Eusebius Schmidt	3	88	573	573									5
Jehovah nimm von mir die kräfte hin	Gottfried Arnold	3	88	189	189									5
O Jesu Christ mein schönstes licht	Paul Gerhardt	3	89	205	205									5
Liebster Jesu Liebstes Leben der	Johann Wilhelm Petersen	3	89	531	531									5
So oft ein Blick mich aufwärts	Gottfried Arnold	3	89	165	165									5
Liebwerther süßer Gottes wille	Gerhard Tersteegen	3	90	142	142									5
Wenn ich mit geistlicher haabe	Unknown European	3	90	597	597									5
Wie schön ist unsers Königs Braut	Gottfried Arnold	3	90	743	743									5
Seyd froh ihr unbefleckte Sinnen	Ernst Lange	3	91	248	248									5
O Durchbrecher aller Bande	Gottfried Arnold	3	91	397	397									5
So ruht mein Muth in Jesu	Benigna Maria Gräfin v. Reuss	3	91	652	652									5
Dein Erbe Herr liegt vor dir hier	Gottfried Arnold	3	92	385	385									5
O Lebens=Quell Zeig uns dein angesicht	Gottfried Arnold	3	92	66	66									5
Monarche aller Ding dem alle	Johann A. Freylinghausen	3	92	703	703									5
Das Weitzen=Körnlein kommt doch	Unknown European	3	93	416	416									5
Jehovah dein Regieren macht	Heinrich Masius	3	93	58	58									5
Das Wort von deiner Kraft	Gottfried Arnold	3	93	32	32									5
Eims Christen hertz sehnt sich	Maria Magdalena Boehmer	3	94	51	51									5
O Konig zu Zion wenn wirst du	Unknown European	3	94	400	400									5
Hochste Vollkommenheit alles in einem	Unknown European	3	94	80	80									5
Hoffnung macht doch nicht zu schanden	Unknown European	3	95	472	472									5
Auf Seele auf und säume nicht	Michael Müller	3	95	20	20									5
Allgenusam Wesen das ich mir	Gerhard Tersteegen	3	95	141	141									5

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Wie lechzet doch mein Geist	Johann Caspar Stegmann	3	114	393	393									5
Christe mein Leben mein Hoffen	Johann Kellner v. Zinnendorf	3	114	566	566									5
Lobet den Herren den mächtigen König	Joachim Neander	3	114	199	199									5
Frolocket ihr Völker Frolocket mit	Ludwig Andreas Gotter	3	115	662	662									5
Verborgne Gottes=Liebe du o	Gerhard Tersteegen	3	115	52	52									5
Wohl dem Menschen der Nicht	Paul Gerhardt	3	115	568	568									5
O Menschen=Freund O Jesu	Joachim Neander	3	116	310	310									5
Selig ist der sich entfernt	Unknown European	3	116	162	162									5
Wilt du O Mensch bei deinem Gott	Unknown European	3	116	74	74									5
Nun lob mein Seel den Herren	Johann Gramann	3	117	697	697									5
Der Herr hat selbst zu meinem Herrn	Michael Müller	3	117	656	655									5
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	3	117	254	254									5
Kommt dancket dem Helden mit	Johann Daniel Herrschmidt	3	118	456	456									5
Der Glaube siegt und bricht durch alle	Ulrich Bogislaus v. Bonin	3	118	443	443									5
Zum Leben führt ein schmaler Weg	Gottfried Arnold	3	118	85	85									5
Lieber Vater uns erhöre gib	Unknown European	3	119	264	264									5
Auf Leiden folgt die Herrlichkeit	Peter Lackmann	3	119	633	633									5
Liebster Heiland nahe dich meinen	Gerhard Tersteegen	3	119	140	140									5
Die lieblichen Blicke die Jesus mir gibt	Christian Friedrich Richter	3	120	174	174									5
Nichts hilft uns dort mit hohen	Unknown European	3	120	311	311									5
Leiden ist die beste Liebe	Unknown European	3	120	458	458									5
Du aller Geiste Ruh erhöre mein verlangen	Gerhard Tersteegen	3	121	139	139									5
Zion erheb dich aus dem Staub	Unknown European	3	121	355	355									5
Zion gib dich nur zu Frieden	Joachim Pauli	3	121	356	356									5
Welt packe dich ich sehne mich	Justus Sieber	3	122	594	594									5
O Große Babylon was soll dein falsches	Undocumented	3	122	338	338									5
O was vor ein herrlich Wesen	Jakob Gabriel Wolff	3	122	668	668									5
Womit soll ich dich wohl loben	Ludwig Andreas Gotter	3	123	702	702									5
Immanuel des güte nicht zu zählen	Henriette Catharine Gersdorf	3	123	495	495									5
Mein Hertzens=Jesu meine Lust	Johann Christian Lange	3	123	42	42									5
Der Bräutigam kommt	Angelus Silesius	3	124	514	514									5
Auf Zion auf auf Tochter	Peter Franck	3	124	48	48									5
Mein Hertz das ist bereit ein Lied	Michael Müller	3	124	729	729									5
Mein Hertz soll den Herren loben	Johann A. Freylinghausen	3	125	706	706									5
Auf auf mein Geist erhebe dich	Joachim Neander	3	125	624	624									5
O Ursprung des Lebens	Christian Jacob Koitsch	3	125	617	617									5
Auf auf mein Hertz und du o meine Seele	Angelus Silesius	3	126	625	625									5
Jesu gib mir deine fülle siehst du	Christian Friedrich Richter	3	126	330	330									5
Nun weiß ich Gottlob nur von	Gottfried Arnold	3	126	269	269									5
Unerschaffne Gottes=Lieb mein	Gottfried Arnold	3	127	591	591									5
Nun ist der Strick zerissen das	Joachim Neander	3	127	158	158									5
Kommt und laßt euch Jesum	Unknown European	3	127	22	22									5
Wer ist wohl wie du Jesu süße	Johann A. Freylinghausen	3	128	285	285									5
Herr Jesu ewges Licht	Bartholomaemus Crasselius	3	128	25	25									5
Unschätzbares Einfalts=Wesen	Unknown European	3	128	402	402									5
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	3	129	79	79									5
Mein gantzer Sinn sich gründlich	Gerhard Tersteegen	3	129	572	572				156	318				5
Bringet her bringet her dem herren	Johann Wilhelm Petersen	3	129	378	378									5
Lobet ihr Himmel den höchsten	Michael Müller	3	130	714	714									5
Singet dem Herrn ein neues Lied	Michael Müller	3	130	716	716									5
Friedfertigkeit wie süße bist du	Gottfried Arnold	3	130	147	147									5
Unser Herrscher unser König	Joachim Neander	3	131	440	440									5
Fürwahr mein Gott du bist verborgen	Johann Burkhard Rosler	3	131	78	78									5
Friede ach Friede ach Göttlicher Friede	Bartholomaemus Crasselius	3	131	146	146									5

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Jesus nam du höchster name	Gerhard Tersteegen	3	132	14	14									5
Wie herrlich ists ein Schäflein	Johann Jacob Rambach	3	132	55	55									5
Der du bist A und O	Johann A. Freylinghausen	3	132	556	556									5
Jauchzet ihr Himmel frolocket	Gerhard Tersteegen	3	133	13	13									5
Meine Seele wilt du ruhn	Angelus Silesius	3	133	200	200									5
Mein Geist ist Freudenvoll im Herrn	Undocumented	3	133	728	728									5
Was bist du doch o Seele	Rudolph Friedrich v. Schultt	3	134	471	471									5
Name voller Güte komm in mein	Angelus Silesius	3	134	225	225									5
Es kostet viel ein Christ zu seyn	Christian Friedrich Richter	3	134	181	181									5
Was willt du dich o Seele doch	Unknown European	3	135	475	475									5
In der stillen einsamkeit findest	Unknown European	3	135	60	60									5
Endbinde mich mein Gott von allen	Lampertus Gedicke	3	135	488	488									5
Ach was bin ich mein erretter	Joachim Neander	3	136	487	487									5
Wenn wilt du meiner Seelen trost	Johannes Kelpius	3	136	491	491									5
Salb uns mit deiner Liebe	Johann Jacob Rambach	3	136	278	278									5
Guter Hirte wilt du nicht deines	Angelus Silesius	3	137	241	241									5
Das freudige Lallen der Kinder	V. Friedsam	3	137	536	536	156	156			18				5
Der das Wort hat aus gebohren	Unknown European	3	137	288	288									5
Der Herr ist König und herrlich	Michael Müller	3	138	663	663									5
Singet lobsinget dem König	V. Friedsam	3	138	698	698	266	266			219				5
Was will dich der Heiden toben	Michael Müller	3	138	403	403									5
Ach machet euch bereit	Sr. Christina	3	139	520	520			5	232	405				5
Du unbegreiflich höchstes Gut	Joachim Neander	3	139	115	115									5
O Jesu könig hock zu Ehren	Gerhard Tersteegen	3	139	231	231									5
Die Liebe die sich leget zu Jesu	Br. Gideon	3	140	N/A		328	318				From Turtel=Taube.			5
Mein Vater zeuge mich dein kind	Christian Andreas Bernstein	3	140	40	39									5
Ich will einsam und gemeinsam mit	Angelus Silesius	3	140	150	150									5
Herzog unsrer Seeligkeiten zeuch uns	Gottfried Arnold	3	141	586	586									5
Groser [Großer] Immanuel schau	Christian Andreas Bernstein	3	141	333	333									5
Ihr Brüder und Schwestern ach schläffet nicht	Unknown European	3	141	527	527									5
Holdseliges Gottes=Lamm sey hoch	Gottfried Arnold	3	142	123	123									5
Wunderbarer König Herrscher von uns	Joachim Neander	3	142	717	717									5
Ich hab in Gottes Hertz und Sinn	Paul Gerhardt	3	142	477	477									5
Wunderlich ist Gottes Schicken	Johann Weissenborn	3	143	438	438									5
O mein Hertz zeuch dein begehren	Gottfried Arnold	3	143	271	271									5
Nur mein Jesus is mein Leben	Unknown European	3	143	203	203									5
Nur mein Jesus is mein Leben	Unknown European	3	143	203	203						The hymn is given 2 settings with an insert that can be lifted			5
O Unendliches Erbarmen sich ich	Unknown European	3	144	498	498									5
Wann Zion wird entbunden	V. Friedsam	3	144	386	386	269	269			247	Hanna			5
O wie selig sind die Seelen	Christian Friedrich Richter	3	144	276	276						Ketura			5
O Täubgen flieg zu deinen Fenstern	Gottfried Arnold	3	145	298	298									5
O stilles Lamm o sanftes Wesen	Gottfried Arnold	3	145	298	298									5
Entfernet euch ihr matten Kräfte	Gottfried Arnold	3	145	233	233									5
Als eins voll heilger Liebs=Begier	Unknown European	3	146	144	144									5
O süßer Stand o selig Leben	Johann Joseph Winckler	3	146	582	582						Theonis			5
Wenn die Seele sich befindet	Unknown European	3	146	217	217						Jaebez			5
Mein Bräutigam führe mich spatzieren	Gottfried Arnold	3	147	297	297									5
Enteigne dich Hertz von der Eigenheit	Br. Jaebez	3	147	573	573						Jaebez			5
Nur frisch hinein es wird so tief	Michael Kongehl	3	147	539	539									5
Sulamith versülte wonne lichter Glantz	Gottfried Arnold	3	148	213	213									5
Ihr Kinder des Höchsten wie	Christian Andreas Bernstein	3	148	607	607									5
Um Zion willen will ich nimmer	Br. Peter Lessle	3	148	381	381			88	309	457	Jaebez			5

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Unfruchtbares Zion sey fröhlich	Unknown European	3	149	694	694						Jaebez			5
Wo flieh ich hn wo soll ich bleiben	Gottfried Arnold	3	149	166	166									5
Ach triumphir nicht vor dem	Gottfried Arnold	3	149	N/A	166						"Gegensatz" to "Wo flieh ich hn wo soll ich bleiben". The MS lists this as an alternate setting.			5
Zeuch meinen Geist trifft meine Sinnen	Christian Knorr v. Rosenroth	3	149	77	77							Theonis		
Nun mein Geist soll Gott erheben	Laurentius Laurenti	3	150	696	696									5
Wer unterm schirm des höchsten	Paul Gerhardt	3	150	404	404									5
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	3	150	470	470						Ketura			5
Fleuch mein Geliebter auf die höhe	Angelus Silesius	3	151	182	182									5
Ihr Völcker auf der Erden	Ambrosius Lobwasser	3	151	720	720									5
Mein Geist ist off von Jugend	Br. Peter Lessle	3	151	319	319			49	278	435				5
Wo Gott der Herr nicht bey uns	Justus Jonas	3	152	336	336						Same music as Es spricht der unweisen Mund			5
Es spricht der unweisen Mund	Martin Luther	3	152	335	335						Same music as Wo Gott der Herr nicht bey uns			5
Wohl auf zum rechten Weinstock	Unknown European	3	152	620	621									5
Schicket euch ihr lieben Gäste	Unknown European	3	152	291	291									5
Ach triumphir nicht vor dem	Gottfried Arnold	3	153	166	166						P. 149 of MS is referenced.			5
Ich freue mich in meinem Geist	Br. Peter Lessle	3	153	102	102			34	266	423				5
Ich freue mich in meinem Geist	Br. Peter Lessle	3	153	102	102			34	266	423	The hymn is set twice on the page.			5
Herr einige doch bald die Schafe	Johann Wilhelm Petersen	3	154	612	612									5
Der am Creutz ist meine Liebe	Unknown European	3	154	567	567									5
Mien treuer Hirt wie kem ich	Johann Joseph Winckler	3	154	470	470									5
Mein Freund zerschmelzt aus Lieb	Christian Friedrich Richter	3	155	201	201									5
Endlich soll das frohe Jahr	Gottfried Arnold	3	155	388	388									5
Die Liebe so niedrigen dingen	Gottfried Arnold	3	155	171	171									5
O starcker Gott o Seelen	Joachim Neander	3	156	68	68									5
O selig ist wer einwärts kehret	Unknown European	3	156	272	272									4
Die sanfte bewegung die liebliche Kraft	Christian Friedrich Richter	3	156	108	108						Föben			4
Formir, mein Töpfler mich aus	Unknown European	3	157	544	544						Föben			5
Herrlichste Majestät himmlisches Wesen	Gottfried Arnold	3	157	654	654									5
Gebendeyte aller Weiber die du	Unknown European	3	157	234	234									5
Singet dem Herrn nah und fern	Johann Daniel Hernschmidt	3	158	716	716									5
Meine Hoffnung stehet feste auf	Joachim Neander	3	158	24	24									4
Um Zion willen will ich nimmer	Br. Peter Lessle	3	158	381	381			88	309	457				4
So führst du doch recht selig	Gottfried Arnold	3	159	211	211									4
Kinder unsrer Liebe trittet mit	V. Friedsam	3	159	N/A	705	237	237			129				4
Komm Liebster komm in deinen Garten	Angelus Silesius	3	159	197	197									4
Ruh ist das Erbe der Verheissung	Unknown European	3	161	161	161									5
Ermuntet euch ihr Frommen	Laurentius Laurenti	3	161	516	516									4
Das Nun die stille Ewigkeit	V. Friedsam	3	162	423			423			19	From 1749 Turtel=Taube		YES	5
Herr schaffe hülf mit deinen Armen	?	3	162	446			446				Not listed in Viehmeyer. From 1749 Turtel=Taube. 0. 446 v. 12		YES	5
Wenn ihr zu Felde liegt	V. Friedsam	3	162	442			442				From 1749 Turtel=Taube. P. 442 v. 7		YES	5
Da gehn die Sängner mit vorher	V. Friedsam	3	163	444			444				From 1749 Turtel=Taube. P. 444 v. 13		YES	5
Sophia bleibt verlassen	V. Friedsam	3	163	467			467			224	From 1749 Turtel=Taube. P. 467		YES	5
Gehab dich wohl du Holde	V. Friedsam	3	163	468			458				From 1749 Turtel=Taube. P. 468 v. 8		YES	5
Wer sind dann die, so fliegen her	V. Friedsam	3	164	474			474				From 1749 Turtel=Taube. P. 474 v. 7		YES	5
O Wie ist die Welt zertheilt	V. Friedsam	3	164	478			478				From 1749 Turtel=Taube. P. 478 v. 12		YES	5
Höret mir zu ihr Insulen	V. Friedsam	3	164	447			447			94	From 1749 Turtel=Taube. P. 447		YES	5
Reine Taube keuscher Seelen	V. Friedsam	3	165	108			108	108			From 1747 and 1749 Turtel=Taube. P. 108 v. 8		YES	5
Triumph Triumph es kommt mit	Benjamin Prätorius	3	167	693	693									5
Zeuch aus O starcker Held	Unknown European	3	167	546	546									5
Verborgnes Licht geheimes Leben	Gottfried Arnold	3	167	279	279									5

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Auf Zion auf auf Tochter	Peter Franck	3	168	48	48									5
Beglückter Stand getreuer Seelen	Ulrich Bogislaus v. Bonin	3	168	600	600									5
Ich werde kräftig angezogen	V. Friedsam	3	167	138	138	226	226			112				5
Hochste Vollkommenheit alles in einem	Unknown European	3	169	80	80									5
Hier ist mein Hertz o Seel	Wolfgang Christoph Dessler	3	169	79	79									5
Du himmlisch Geflügel du englischer Chor	Gottfried Arnold	3	169	254	254									5
Behalt Egypten deine Krone	Unknown European	3	170	570	570						With extra soprano part in upper right corner			5
Ich wart auf dich und sehne mich nach	Wolfgang Christoph Dessler	3	170	522	522									5
Ihr Gäste machet euch bereit	V. Friedsam	3	170	630	630	230	230			123				6
Wann Gott sein Zion	V. Friedsam	3	171	344	344	267	267			242				5
Jerusalem du Mutter=Stadt	Gottfried Arnold	3	171	547	547									5
Ich will mit getrostem muth	Erasmus Finx	3	171	394	394									5
O ihr Kinder einer einer Mutter	V. Friedsam	3	172	627	627	256	256			189				5
Großer [Großer] Propheten mein hertze	Joachim Neander	3	172	118	118									5
Anhör du hirt Israels werthe	Unknown European	3	172	326	326									5
Du bist der auf den wir für	Ambrosius Lobwasser	3	173	353	353						With extra soprano part in upper right corner			6
In der stillen Hertzens=Ruh	V. Friedsam	3	173	137	137	233	233			125				5
Wir dancken dir mächtiger König	Gottfried Arnold	3	173	406	406									5
Nun gehen die Geister	V. Friedsam	3	174	756	756	92	92			165				5
Wie gut hats doch ein treue Seele	Sr. Christina	3	174	295	295			98	317	464				5
Wenn himmlische Liebe	V. Friedsam	3	174	628	628	277	277			256				5
Wenn (Wann) mein Geist ist aufgezogen	V. Friedsam	3	175	411	411	282	282				Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal			5
Kinder unsrer Liebe trittet mit	V. Friedsam	3	175	N/A	705	237	237			129				5
Wenn der reine Lebens	V. Friedsam	3	175	680	680	276	276			255				5
O was vor Gunst und	V. Friedsam	3	176	762	762	262	262			201				8
Du Gottes=Lieb ich lasse nicht	Gottfried Arnold	3	176	30	30									5
Der Weißheit licht glänzt immerzu	Gottfried Arnold	3	176	300	300									5
Der du bist A und O	Johann A. Freylinghausen	3	177	556	556									5
Nun wird mein Hertz wieder	V. Friedsam	3	177	N/A		101	101			178	From Turtel=Taupe			5
Erstaunet all ihr Höh und tiefen	Unknown European	3	177	180	180									5
Du Hertzog unsers heils für deines	Gottfried Arnold	3	178	254	254									5
Was mich auf dieser Welt betrübt	Michael Franck	3	178	588	588									5
Auf du meine Seele singe	V. Friedsam	3	178	421	421	150	150			8				5
Mein Hertz kan wohl zu frieden	V. Friedsam	3	179	N/A		88	88			151	From Turtel=Taupe			5
Höchste Lust und Hertz vergnügen	Peter Lackmann	3	179	121	120									5
Der Glaube siegt durch Jesum Christ	V. Friedsam	3	179	783	783	44	48			25				5
Erleucht mich Herr mein licht	Ernst Wilhelm Buchfelder	3	180	28	28									5
Seele schließ dich ein	V. Friedsam	3	180	757	757	121	121			214				5
Seele schließ dich ein	V. Friedsam	3	180	757	757	121	121			214	This hymn is set twice on section 3, p. 180			5
O mein Täublein reiner Liebe	V. Friedsam	3	181	753	753	107	107	190						5
Wunder=Anfang herrlichen Ende	Heinrich Arnold Stockfleth	3	181	437	437									5
Zünd an du feur'ger Liebe=Geist	Unknown European	3	181	559	559									5
Gott warum verstössest du	Michael Müller	3	182	349	349									5
Ein Hertz, das Gott besessen hat	V. Friedsam	3	182	755	755	60	60			57				5
Jesu, frommer Menschen=Heerden guter	Siegmund v. Birken	3	182	190	190									5
Herr besänftige mein Hertz	Johann Caspar Schade	3	183	473	473									5
Du hochgelobter Gott herr himmels	Johann Daniel Herrnschmidt	3	183	175	175									5
Großer [Großer] Gott in deinem Lichte	Michael Müller	3	183	736	736									5
Eins ist Noth ach Herr diss eine	Johann Heinrich Schröder	3	184	177	177									5
Ein jedes Ding nährt sich aus	Gottfried Arnold	3	184	117	117									5
Ihr Gespielen laßt uns	Unknown European	3	184	649	649									5
Strenger Winter fleuch von hinnen	Gottfried Arnold	3	185	501	501									5
Alle die im Geist erhoben	Br. Agonius	3	185	732	732		303			297				5

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Bist du Ephraim betrübet	Georg Neumark	3	185	47	47									5
Trautster Jesu Ehren=König	Tranquilla Sophie Schröder	3	186	278	278									5
O unbetrübte Quell unschuldigs	Gottfried Arnold	3	186	131	131									5
Wann Zion wird entbunden	V. Friedsam	3	186	386	386	269	269			247				5
Wenn die Seele sich befindet	Unknown European	3	187	217	217									5
O Abgrund thu dich auf	Unknown European	3	187	269	269									5
Ich hab oft bey mir selbst gedacht	Paul Gerhardt	3	187	584	584									4
Die Hoffnung steht dorthin	V. Friedsam	3	188	4		5	5			42	From Turtel=Taube			5
Die Liebe ist mein Looß und Erbtheil	V. Friedsam	3	188	6		6	6			47	From Turtel=Taube			5
Ich gehe hin und wandle fort	V. Friedsam	3	188	15		15	15			100				5
Ich will tragen meine Schmerzen	V. Friedsam	3	189	16		16	16			114				5
Der Glaube siegt durch Jesum Christ	V. Friedsam	3	189	48	783	44	48			25	From 1749 Turtel=Taube			5
Unsre Hoffnung muß uns Crönen	V. Friedsam	3	189	27		27	27			230	From Turtel=Taube			5
Unser Leben ist verborgen	V. Friedsam	3	189	N/A		26	26			230	Same tune as "Unsre Hoffnung". From Turtel=Taube			5
Wann ein Geist ist in	V. Friedsam	3	189	28		28	28			241	From Turtel=Taube			5
Wir leben in viel Hertzens	V. Friedsam	3	190	41		41	41			277	From Turtel=Taube			5
Der Glaube siegt durch Jesum Christ	V. Friedsam	3	190	48	783	44	48			25	"Gibt nichts". From 1749 Turtel=Taube			5
Alles was wir allhier sehen	V. Friedsam	3	190	N/A		45	45			5	From Turtel=Taube			5
O du Thron=Sitz reiner Liebe	V. Friedsam	3	190	47		47	47				Stanza 12 of "Alles was wir all hier". From Turtel=Taube			5
Das heilige Salb=Öl ist auf uns	V. Friedsam	3	191	53		50	50			38	Stanza 25 of "Die heilige Einheit"			5
O reineste Kirche die also erbaut	V. Friedsam	3	191	54		50	50			38	Stanza 40 of "Die heilige Einheit"			5
Hoch theure Werth und Mit=Gespielen	V. Friedsam	3	191	76		74	74			106	Stanza 10 of "Ich lege mich dennoch"			5
Jesus Hirte meiner Seel	V. Friedsam	3	192	751	751	80	80			115	From 1749 Turtel=Taube			5
O du seligs einsam Leben	V. Friedsam	3	192	104	768	104	104			182	From 1749 Turtel=Taube			5
O was vor verborgne Kräfte	V. Friedsam	3	192	112	774	112	112			202	From 1749 Turtel=Taube			5
Perl aller keusch=verliebten	V. Friedsam	3	193	119	766	119	119			209	From 1749 Turtel=Taube			5
Seele schließ dich ein	V. Friedsam	3	193	121	757	121	121			214	From 1749 Turtel=Taube			5
Wann alles ist in mir	V. Friedsam	3	193	124	788	124	124			238	From 1749 Turtel=Taube			5
Wann der Tod ist aufgehoben	V. Friedsam	3	193	130	786	129	129			253	Stanza 11 of "Wen die Liebe auf..."			5
So wächst auf das rechte Leben	V. Friedsam	3	194	132	776	131	131			258	Stanza 11 of "Wenn mein Geist ist in Gott"			5
Dein helles Licht nun durch das	V. Friedsam	3	194	158	725	158	158			20	From 1749 Turtel=Taube			5
Die vor verschoben war	V. Friedsam	3	194	161	683	160	160			24	Stanza 7 of "Der frohe Tag bricht"			5
Die Enge ist so groß	V. Friedsam	3	195	166	508	165	165			33	Stanza 4 of "Der Weg zum Vaterland"			5
Das Wasser so unter der schwellen	V. Friedsam	3	195	170	673	168	168			35	Stanza 14 of "Die flammen der Liebe"			5
Die klugen Jungfrau sind erwacht	V. Friedsam	3	195	174	242	174	174			45	From 1749 Turtel=Taube			5
Ihr Töchter aus der obern Welt	V. Friedsam	3	195	173	517	171	171			36	Stanza 11 of "Die Flammen Reiner Gottes=Lieb"			5
Doch da ich mich so thäte beugen	V. Friedsam	3	196	178	678	177	177			49	Stanza 8 of "Die Sonn ist wieder aufgegangen"			5
Freu dich Zion, Gottes Stadt	V. Friedsam	3	196	190	770	190	190			66	From 1749 Turtel=Taube			5
Zebaoth Herr Gott und König	V. Friedsam	3	196	198	369	197	197			76	Stanza 5 of "Gottes wohnung ist sehr schöne"			5
O Gott wie herrlich bist du	V. Friedsam	3	197	200	391	199	199			78	Stanza 3 of "Gott ist bekannt dem Stamm"			5
Doch indessen müssen leiden noch	V. Friedsam	3	197	202	506	201	201			81	Stanza 8 of "Grosser Gott ich will"			5
Grosor [Großer] König, treuer hirte	V. Friedsam	3	197	204	409	204	204			82	From 1749 Turtel=Taube			5
Ich geh gebückt den gantzen Tag	V. Friedsam	3	198	212	509	212	212			101	From 1749 Turtel=Taube			5
Ihr treulich-verlobten im göttlichen	V. Friedsam	3	198	222	688	221	221			109	Stanza 13 of "ich sehe mit freuden"			5
Mein hertze zerschmeltzet aus	V. Friedsam	3	198	224	709	223	223			111	Stanza 8 of "Ich stehe gepflanzt"			5
Ich werde kräftig angezogen	V. Friedsam	3	199	226	138	226	226			112	From 1749 Turtel=Taube			5
In der stillen Hertzens=Ruh	V. Friedsam	3	199	233	137	233	233			125	From 1749 Turtel=Taube			5
Des freuet sich Jacob mit seinem	V. Friedsam	3	199	240	423	239	239			138	Stanza 6 of "Lobsinget lobsinget dem König"			5
O Jesu reine Lebens=Quell	V. Friedsam	3	199	254	615	254	254			188	From 1749 Turtel=Taube			5
O Seelen lernet doch euch selbst	V. Friedsam	3	200	258	135	257	257			194	Stanza 7 of "O stille Friedens=Ruh"			5
O was vor enge Pfäd	V. Friedsam	3	200	261	504	261	261			201	From 1749 Turtel=Taube			5

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
O wie thut mein Geist	V. Friedsam	3	200	264	562	264	264			205	From 1749 Turtel=Taube			5
Wenn der reine Lebens	V. Friedsam	3	201	276	680	276	276			255	From 1749 Turtel=Taube			5
Wenn (Wann) mein Geist ist aufgezogen	V. Friedsam	3	201	282	411	282	282				From 1749 Turtel=Taube. Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal			5
Man höret ein geschrey sehr weit	V. Friedsam	3	201	288	342	287	287			286	Stanza 9 of "Zion geht schwartz"			
O himmlische Wohllust	V. Friedsam	3	202	250	747	250	250			186	From 1749 Turtel=Taube			5
O ich freu mich schon im gang	V. Friedsam	3	201	292	377	291	291			289	Stanza 9 of "Zion werde hoch erfreut"			
Gedencke, Herr an David	V. Friedsam	3	202	192	771	192	192			71	From 1749 Turtel=Taube			5
Unser Leben ist verborgen	V. Friedsam	3	202	26		26	26			230	Same tune as "Unsre Hoffnung". From Turtel=Taube			5
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	3	203	58		57	57			48	From 1749 Turtel=Taube			5
O was wird das seyn	V. Friedsam	3	203	114	784	114	114			203	From 1749 Turtel=Taube			5
Gelobt sey Gott zu aller Stund	V. Friedsam	3	203	195	773	194	194			73	From 1749 Turtel=Taube			5
Auf du keusches Jungfrau'n Heer	V. Friedsam	3	203	149	514	149	149			8	From 1749 Turtel=Taube			5
Zebaoth Herr Gott und König	V. Friedsam	3	204	198	369	197	197			76	"gibt nicht" Stanza 5 of "Gottes wohnung ist sehr schöne"			5
Gottes segn thut nicht schweigen	V. Friedsam	3	204	198	369	197	197			76	"oben gibt" Stanza 9 of "Gottes wohnung ist sehr schöne"			5
O Gott wie herrlich bist du	V. Friedsam	3	204	200	391	199	199			78	"gibt nicht" Stanza 3 of "Gott ist bekannt dem Stamm"			5
Wir fühlen im Geiste das wir	V. Friedsam	3	204	397	711		396			333	"oben" Stanza 7 of "Wenn Jesus die Hertzen entzündet"			5
Ich will den Herren loben	V. Friedsam	3	204	228	412	228	228			113	From 1749 Turtel=Taube			5
In der stillen Hertzens=Ruh	V. Friedsam	3	205	233	137	233	233			125	From 1749 Turtel=Taube			5
Kinder unsrer Liebe trittet mit	V. Friedsam	3	205	237	705	237	237			129	From 1749 Turtel=Taube			4
O Jesu meiner Seelen=Lust	V. Friedsam	3	205	252	721	252	252			188	From 1749 Turtel=Taube			5
Wenn das sanfte Gottes	V. Friedsam	3	205	274	764	274	274			254	From 1749 Turtel=Taube			5
Der Geist und die Braut spreche komm	V. Friedsam	4	209	N/A		141	141			21	Part of Rose-Lilie-Blume Sequence			4
Der Engel Chor schwingt sich empor	V. Friedsam	4	212	N/A		142	142			22*	Part of Rose-Lilie-Blume Sequence	no		4
Der Herr ist hoch in seinem Thron	V. Friedsam	4	213	N/A	731	163	163			26	Part of Rose-Lilie-Blume Sequence			4
Edelste Weisheit vernügt das Liebes=Band	Unknown European	4	214	N/A	290						Part of Rose-Lilie-Blume Sequence	no		4
O du tiefe Liebe Gottes	V. Friedsam	4	216	N/A	754	106	106			183	Motet style.	YES		5
O was herrliche Gänge	V. Friedsam	4	219	N/A		110	110			200	Takes place after "O du tiefe liebe Gottes. Motet style.	YES		5
Wie hast du so gar kein Ansehen	Unknown European	4	226	N/A	354						Takes place after "O was herrliche Gänge". Motet style	YES		5
O du Anbetungs=Würdiges Wesen	V. Friedsam	4	233	N/A	707						Takes place after "Wie hast du so gar kein Ansehen". Motet style	YES		5
Das Wort ist Fleisch worden	Unknown European	4	242	N/A	684						Takes place after "O du Anbetungs=Würdige s Wesen". YES	YES		5
Mensch gedенcke an deinen Vater	V. Friedsam	4	249	N/A	36						Takes place after "Das Wort ist Fleisch worden"	YES		5
Wie macht die Lieb so schöne	V. Friedsam	5	206	37		37	37			272	From Turtel=Taube			5
Wir sitzen nun un tiefer	V. Friedsam	5	206	42		42	42			278	From Turtel=Taube			5
O Einheit o Kleinheit du bist	V. Friedsam	5	207	56		55	55			41	Stanza 10 of "Die himmlische Liebe die hat"		YES	5

Hymn	Author	Section	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal or Single Choir Designation	Messy Hand	# of parts
Ein Hertz, das Gott besessen hat	V. Friedsam	5	207	60	755	60	60			57	From 1749 Turtel=Taube		YES	5
Gott wir kommen dir entgegen	V. Friedsam	5	207	66		66	66			80	From 1749 Turtel=Taube		YES	5
Ich bin daheim	V. Friedsam	5	208	70		70	70			95	From Turtel=Taube		YES	5
Ich bleib daheim damit ich nicht	V. Friedsam	5	208	71		71	71			100	From Turtel=Taube		YES	5
Ich lebe vergnügt	V. Friedsam	5	208	73	750	73	73			105	From Turtel=Taube		YES	5
O großer Gott von Macht und Güte	V. Friedsam	5	208	90		89	89			151	Stanza 4 of "Mein Hertz soll singen"		YES	5
Mein Hertz kan wohl zu frieden	V. Friedsam	5	209	88		88	88			151	From Turtel=Taube		YES	5
O ewige Weißheit	V. Friedsam	5	209	97		96	96			171	Stanza 12 of "Nun kommen die Zeiten"		YES	5
Wir leben nun wieder in voriger	V. Friedsam	5	209	98		96	96			171	Stanza 25 of "Nun kommen die Zeiten"		YES	5
Nun hab ich wieder finden	V. Friedsam	5	210	128		127	127			250	Stanza 14 of "Was hilft mich dann mein Lieben"		YES	5
O du angenehmes Leben	V. Friedsam	5	210	134		133	133			259	Stanza 6 of "Wer die ew'ge schätz"		YES	5
All dein Thun und deine Thaten	V. Friedsam	5	210	144		144	144			4	From Turtel=Taube.		YES	5
Alles dencken alles dichten ist gemein	V. Friedsam	5	210	114	774	112	112			202	Stanza 15 of "O was vor verborgne"		YES	5
Hüpfet auf ihr treuen Seelen	V. Friedsam	5	211	148	737	146	146			7	Stanza 7 of "Auf du ganzte Zions heerde"		YES	5
Diesen Weg hap ich betreten	V. Friedsam	5	211	150	421	150	150			8	Stanza 6 of "Auf du meine Seele singe"		YES	5
Auf schmücke dich du kleine Heerd	V. Friedsam	5	211	155	359	155	155			11	From Turtel=Taube		YES	5
Die Ritterkrone müß doch werden	V. Friedsam	5	211	159	761	158	158			21	Stanza 5 of "Der bittre Kelch"		YES	5
Der Herr ist hoch in seinem Thron	V. Friedsam	5	212	163	731	163	163			26	Hymn setting. From 1749 Turtel=Taube		YES	5
Er ist es dem wir alle sind	?	5	212	?	?	?	?		?		Stanza 18 of an unnamed hymn		YES	5
Nun singen wir das frohe Amen	V. Friedsam	5	212	190	771	190	190				From 1749 Turtel=Taube		YES	5
Drum muß loben drum muß rühmen	V. Friedsam	5	212	191	779	191	191			68	Nachklang of "Fried und Freud"		YES	5
Herr Jesu Christ das Bild zerstör	V. Friedsam	5	212	209	347	207	207			87	Stanza 15 of "Herr Jesu Christ ach siehe doch"		YES	5
Indessen eilt der Pilger fort	V. Friedsam	5	212	216	759	215	215			103	Stanza 17 of "Ich hab wied'r einen Schritt"		YES	5
Drum dancket und rühmet	V. Friedsam	5	213	224	709	223	223			111	Stanza 12 of "Ich stehe gepflanzet"		YES	5
Wo ist dann nun die Brüderschaft	V. Friedsam	5	213	270	386	269	269			247	Stanza 14 of "Wann Zion wird entbunden"		YES	5
Soll es währen noch viel jahr	V. Friedsam	5	213	272	450	271	271			252	Stanza 9 of "Wiel die Wolken=Seul [Säul]"		YES	5
Ihr Töchter Zions kommt herbey und sehet	V. Friedsam	5	213	260	690	259	259			195	Stanza 7 of "O Süße Himmels=Lust"		YES	5
Auf auf ihr brüder allzumal	V. Friedsam	5	214	281		279	279			256	Stanza 11 of "Wenn Jesus brunnen überlaufft"		YES	5
O was ein Christenthüm	V. Friedsam	5	214	284	560	283	283			261	Stanza 12 of "wer kann verdennen mir"		YES	5
Dies zeigt an den Mann	V. Friedsam	5	214	286	560	283	283			261	Stanza 33 of "Wer kann verdennen mir"		YES	5
Drum ist es nun geschehen	Sr. Ketura	5	214	298			297				Stanza 6 of "Ach Herr wann wird erscheinen"		YES	5
Der Berg Zion muß sich freuen	Br. Agonius	5	215	315	372		313			300	Stanza 11 of "Der Herr groß und hoch"		YES	5
Die Liebes Gemeinschaft der Göttlichen	Br. Agonius	5	215	320	665		320			305	From 1749 Turtel=Taube		YES	5
So kommt dann ihr Seelen	Br. Agonius	5	215	322	665		320			305	Stanza 19 of "Die Liebes Gemeinschaft"		YES	5
Ein Priester der gegeben	M. Maria	5	216	326			326				From 1749 Turtel=Taube		YES	5
Zwar öfters muß er gehen	M. Maria	5	216	N/A			326				Stanza 19 of "Ein Priester der gegeben"		YES	5
Nun aufs neue ich anfang	Br. Joel	5	216	336	462		335			309	Stanza 11 of "Froh bin ich weil ich"		YES	5
Hast du O Jesu! Dann deine	M. Maria	5	216	338			338				From 1749 Turtel=Taube		YES	5

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Des Tempels Herrlichkeit den Gott	V. Friedsam	6	N/A	N/A							Only found in Ephrata Codex and 1754 Paradisiches Wunderspiel			4
Sing ich schon die schönsten	V. Friedsam	6	N/A	N/A							Follows "Des Tempels Herrlichkeit"			4
Mit Segen Glück und Heil	V. Friedsam	6	N/A	N/A							Follows "Sing ich schon"			4
Wenn in dem Geist vereint	V. Friedsam	6	N/A	N/A							Follows "Mit Segen Glück und Heil"			4
Dennoch hat Schmerz und Noth	V. Friedsam	6	N/A	N/A							Follows "Wenn in dem Geist"			4
Doch geht mirs tief	V. Friedsam	6	N/A	N/A							Follows "Dennoch hat Schmerz"			4
So gehts im Glauben auf und ab	V. Friedsam	6	N/A	N/A							Follows "Doch geht mirs tief"			

Music Manuscripts for the 1747 *Turtel*=*Taube* Type 1

Below are specifications regarding specific music manuscripts of this type. After these descriptions is a table with hymnal contents.

Notable features of this manuscript type include:

- Page 6: A six-part setting (SSATBB) of “Est ist geschehn wir können”
- Page 13: A six-part setting (SSATBB) of “Nun sind wir auf der Fahrt”
- Pages 51–57: A four-part antiphonal motet setting of “O was herrliche Gänge”
- Pages 58–63: A four-part antiphonal motet setting of “O wie wohl und herrlich”
- Page 70: A six-part setting (SSATBB) of “Zion blüht und grünnet wieder”
- Pages 72–79: A four-part antiphonal version of the Rose-Lilie-Blume sequence. The textual content and music for this is much the same as in versions found in other manuscripts, but the ordering is slightly different and the illuminations and “Eine Rose,” “Eine Lilie,” and “Eine Blume” titles are absent.
- Page 94: Two seven-part settings (SSATBBB) of “Freu dich Zion, Gottes Stadt”
- Page 95: A 6-part setting (SSATBB) of “Gedencke Herr an David”
- Page 101: A 6-part setting (SSATBB) of “Ich geh gebückt den gantzen Tag”
- Page 110: A 7-part setting (SSATBBB) of “Mein Seel soll Gott lobsingem”
- Page 113: A 6-part setting (SSATBB) of “O himmlische Wohllust”
- Page 116: A 6-part setting (SSATBB) of “O süse Himmels=Lust”
- Page 117: An 8-part setting (SSAATBBB) of “O was vor Gunst und große Gnad”
- At page 127, the alphabetical order restarts with the hymn “Ach verzeuch doch!” with text by Beissel. The subsequent hymn texts through page 138 are by Ephrata sisters, with the exception of the final hymn in the group, by Beissel. In three of the manuscripts (Chicago History Museum, Free Library of Philadelphia, and State Library of Pennsylvania), page 127 is decorated with an intricate illumination of two turtle doves surrounded by flowers.
- At page 140, the alphabetical order restarts once again with the hymn “Ach! Komme bald mein Freund” with text by Brother Jaebez. The subsequent hymn texts through page 150 are all by Ephrata brethren. In four of the manuscripts (Chicago History Museum, Winterthur, Free Library of Philadelphia, and State Library of Pennsylvania), page 146 is decorated with an illumination of a flower.
- Following page 150 are unnumbered pages containing two four-part motet settings of “So komme dann mein freund” and “So zeuch nun hin meine Seele und genüße”

- The final section before the Register is also unnumbered, and contains musical settings and complete texts for the hymns “Mein Hertz ist froh,” “Von Gnad und Güte,” “So muß die Hoffnung,” “Wie wirds zuletzt so schön,” and “Wie sind doch meine Tage,” followed by a setting of “O auserwählte Sarons=Blum” in the style of the majority of the manuscript (the Chicago History Museum manuscript does not contain these hymns). These hymn texts are not given correspondence numbers and are first printed in the 1749 *Turtel*=*Taube*. As mentioned above, the presence of these hymns establishes the date for this manuscript type between 1747 and 1749.

Model: Winterthur, Col. 318, 56 x 555

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Ach Gott! Wie mancher bittre	V. Friedsam	1	1		1	1			1		
Bin ich schon Lebens=satt	V. Friedsam	1	2		2	2			16		
Das Grünen unsrer Saat	V. Friedsam	1	2		2	2			18		
Der tiefe Fried aus Gottes reinem	V. Friedsam	2	3		3	3			32		
Der tiefe Fried aus Gottes reinem	V. Friedsam	2	3		3	3			32	2nd version	
Die Blüth ist aus die Blume	V. Friedsam	2	4		4	4			34		
Die Hoffnung steht dorthin	V. Friedsam	3	5		5	5			42		
Die Hoffnung steht dorthin	V. Friedsam	3	5		5	5			42	2nd version	
Die Liebe ist mein Looß und Erbtheil	V. Friedsam	4	6		6	6			47		
Die Welt ist mir ein bittre Tod	V. Friedsam	4	7		7	7			54		
Die Wunden, die ich in dem Herten	V. Friedsam	4	8		7	7			54		
Ein lauter Geist ist gar ein	V. Friedsam	5	8		8	8			58		
Es freue sich der gantze Hauf	V. Friedsam	5	9		9	9			62		
Es freue sich der gantze Hauf	V. Friedsam	5	9		9	9			62	2nd version	
Es ist geschehn, wir können	V. Friedsam	6	10		10	10			63		6
Ich bin eine Rose niemand	V. Friedsam	6	11		11	11			95		
Ich bin ein grüner zweig	V. Friedsam	7	12		12	12			96		
Lob Ehr und Seligkeit sey	V. Friedsam	7	12		12	12					
Ich bin in Gott erfreut	V. Friedsam	8	13		13	13			97		
Ich bin sehr gering und klein	V. Friedsam	8	13		13	13			99		
Ich bin verlobet nun des höchsten	V. Friedsam	8	14		14	14			99		
Ich gehe hin und wandle fort	V. Friedsam	9	15		15	15			100		
Ich lebe zwar so hin	V. Friedsam	9	15		15	15			106		
Ich liebe gantz umsonst	V. Friedsam	9	15		15	15					
Ich reise fort nach jener Welt	V. Friedsam	10	16		16	16			108		
Ich will tragen meine Schmetzen	V. Friedsam	10	16		16	16			114		
In Gott verliebet sein	V. Friedsam	10	17		17	17			126		
Ist mein Leben schon beladen	V. Friedsam	11	18		18	18			128		
Kan das Verlangen schon	V. Friedsam	11	18		18	18			128		
Mein Hertz weiß keine beßre Tracht	V. Friedsam	11	19		19	19			152		
Mein Glück das ich mir hab erwählt	V. Friedsam	12	19		19	19			145		
Mein in Gott verliebter Sinn	V. Friedsam	12	20		20	20			156		
Mein Lieb=verliebter Sinn	V. Friedsam	12	20		20	20			158		
Mein Verlangen hat getroffen	V. Friedsam	13	21		21	21			160		
Nun sind wir auf der Fahrt	V. Friedsam	13	21		21	21			176		6
Seht die edlen Schaaren	V. Friedsam	14	22		22	22			215		

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So können wir dann	V. Friedsam	14	24		24	24			221		
So können wir dann	V. Friedsam	14	24		24	24			221	2nd version	
So zeuch dann hin	V. Friedsam	15	25		25	25			225		
Unser Leben ist verborgen	V. Friedsam	16	26		26	26			230		6
Unsre Hoffnung muß uns Crönen	V. Friedsam	16	27		27	27			230		
Wann alles zu Pulver	V. Friedsam	17	28		28	28			289		
Wann ein Geist ist in	V. Friedsam	17	28		28	28			241		
Wann meine Seel in Gott	V. Friedsam	17	29		29	29			244		
Wann mein Ziel ist recht	V. Friedsam	18	30		30	30			247		
Wann sich das Glück	V. Friedsam	18	31		31	31			247		
Was ist doch Bessers	V. Friedsam	18	31		31	31			251		
Was ist doch Liebers	V. Friedsam	19	32		32	32			251		
Wer die Liebe Gottes	V. Friedsam	19	33		33	33			260		
Wie [Wer] bin ich doch allhier	V. Friedsam	19	33		33	33			266		
Wie fein siehts aus der	V. Friedsam	20	34		34	34			267		
Wie innig kan ein Hertz	V. Friedsam	20	35		35	35			268		
Wie kan doch ein Hertze	V. Friedsam	20	35		35	35			269		
Wie kan mein Hertze	V. Friedsam	21	36		36	36			269		
Wie lange soll mein	V. Friedsam	21	36		36	36			270		
Wie macht die Lieb so schöne	V. Friedsam	21	37		37	37			272		
Wie macht die Lieb so schöne	V. Friedsam	22	37		37	37			272	2nd version	
Wie sind wir nun so innig	V. Friedsam	22	37		37	37			273		
Wie sind wir nun so wohl	V. Friedsam	22	38		38	38			274		
Wie thut die Lieb so woll	V. Friedsam	23	39		39	39			274		
Wir leben gantz vergnügt	V. Friedsam	23	40		40	40			277		
Wir leben gantz vergnügt	V. Friedsam	23	40		40	40			277	2nd version	
Wir leben in viel Hertzens	V. Friedsam	24	41		41	41			277		
Wir leben in viel Hertzens	V. Friedsam	24	41		41	41			277	2nd version	
Wir leben wohl und	V. Friedsam	24	41		41	41			278		
Wir leben wohl und	V. Friedsam	25	41		41	41			278	2nd version	
Wir sitzen nun un tiefer	V. Friedsam	25	42		42	42			278		
Wo die vereinte Krafft	V. Friedsam	25	43		43	43			278		
Seht die edlen Schaaren	V. Friedsam	26	22		22	22			215	2nd version	
Wir sitzen nun un tiefer	V. Friedsam	26	42		42	42			278	2nd version	
Zuletzt muß werden	V. Friedsam	26	44		44	44			290		
Ein lauter Geist ist gar ein	V. Friedsam	27	8		8	8			58	2nd version	
Wie sind wir nun so wohl	V. Friedsam	27	38		38	38			274	2nd version	
Alles was wir allhier sehen	V. Friedsam	28	45		45	45			5		
Alles was wir allhier sehen	V. Friedsam	28	45		45	45			5	2nd version	
Der Glaube siegt durch Jesum Christ	V. Friedsam	28	48	783	48	48			25		
Der Glaube siegt durch Jesum Christ	V. Friedsam	28	48	783	48	48			25	2nd version	
Der Tag von Freuden voll	V. Friedsam	29	49		49	49			32		
Die heilige Einheit vermehret	V. Friedsam	29	50		50	50			38		
Die heilige Einheit vermehret	V. Friedsam	29	50		50	50			38	2nd version	
Die heilige Einheit vermehret	V. Friedsam	30	50		50	50			38	3rd version	
Die himmlische Liebe die hat mich	V. Friedsam	30	55		55	55			41		
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	30	57		57	57			48		
Die reine Jungfrauschaft	V. Friedsam	31	58		58	58			48		
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	31	60		60	60			55	1st version (hymn style)	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	31	60		60	60			55	2nd version (motet style)	
Ein Hertz, das Gott besessen hat	V. Friedsam	31	60	755	60	60			57		
Ein Hertz das sich Gott hat ergeben	V. Friedsam	32	61		61	61			57		

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Ein Hertz, das Gott besessen hat	V. Friedsam	32	60	755	60	60			57	2nd version	
Ein Lämmlein geht und trägt	V. Friedsam	32	62		62	62			58		
Ein Lämmlein geht und trägt	V. Friedsam	33	62		62	62			58	2nd version	
Ersencke dich in deinen Gott	V. Friedsam	33	64		64	64			61		6
Ersencke dich in deinen Gott	V. Friedsam	33	64		64	64			61	2nd version	6
Hertz der Liebe reine Triebe	V. Friedsam	34	68	773	68	68			88		
Hertz der Liebe reine Triebe	V. Friedsam	34	68	773	68	68			88	2nd version	
Gott wir kommen dir entgegen	V. Friedsam	34	66		66	66			80		
Hertzens=Brüder die ihr glieder	V. Friedsam	35	69	772	69	69			89		
Ich bin daheim	V. Friedsam	36	70		70	70			95		
Ich bin daheim	V. Friedsam	36	70		70	70			95	2nd version	
Ich bin ein sehr beschwerter Mensch	V. Friedsam	36	71		71	71			96		
Ich bleib daheim damit ich nicht	V. Friedsam	37	71		71	71			100	1st version (hymn style)	
Ich bleib daheim damit ich nicht	V. Friedsam	37	71		71	71			100	2nd version (motet style)	
Ich hab mir die ewige Schätze	V. Friedsam	37	72		72	72			102		
Ich lebe vernügt	V. Friedsam	38	73	750	73	73			105		
Ich lege mich dennoch	V. Friedsam	38	74		74	74			106	2nd version	
Jesu den ich liebe	V. Friedsam	39	78		78	78			114		
Jesus Hirte meiner Seel	V. Friedsam	39	80	751	80	80			115		
Jesus Hirte meiner Seel	V. Friedsam	39	80	751	80	80			115	2nd version	
Ist es nun aus mit meinem Leid	V. Friedsam	40	82		82	28			127	*The 1749 Turtel Taube index appears to be incorrect	
Mein Geist ist voller Trost	V. Friedsam	40	84		84	84			143		
Meine Freude ist dahin	V. Friedsam	40	83		83	83			138		
Mein Hertz das ist bereit von Gottes	V. Friedsam	41	85		85	85			148		
Mein Hertz das ist bereit von Gottes	V. Friedsam	41	85		85	85			148	2nd version	
Mein Hertz ist plötzlich	V. Friedsam	41	86	787	86	86			149		
Mein Hertz ist freuden=voll	V. Friedsam	42	87		87	87			149		
Mein Hertz kan wohl zu frieden	V. Friedsam	42	88		88	88			151		
Mein Hertz soll singen Gott	V. Friedsam	42	89		89	89			151		
Mein Hertz soll singen Gott	V. Friedsam	43	89		89	89			151	2nd version	
Mein Leben ist dahin und bald	V. Friedsam	43	90		90	90			156		
Nun fließt die Liebe ein und aus	V. Friedsam	43	91	780	91	91			164		
Nun gehen die Geister	V. Friedsam	44	92	756	92	92			165		
Nun ist die frohe Zeit erwacht	V. Friedsam	44	94		94	94			168		
Nun ist mein Glaubens=Weg	V. Friedsam	44	94		94	94			168		
Nun kommen die Zeiten	V. Friedsam	45	96		96	96			171		
Nun kommen die Zeiten	V. Friedsam	45	96		96	96			171	2nd version	
Nun muß der Perlen [Palmen]=Baum	V. Friedsam	45	100		100	100			173	"Palmen" is also an option.	
Nun walle ich im Frieden	V. Friedsam	46	101	780	101	101			176		
Nun wird mein Hertz wieder	V. Friedsam	46	101		101	101			178		
O du seligs einsam Leben	V. Friedsam	46	104	768	104	104			182		
O du seligs einsam Leben	V. Friedsam	47	104	768	104	104			182	2nd version	
O du tiefe Gottes liebe	V. Friedsam	47	105	764	105	105			182		
O du tiefe Gottes liebe	V. Friedsam	47	105	764	105	105			182	2nd version	
O du tiefe Liebe Gottes	V. Friedsam	48	106	754	106	106			183	This is an antiphonal motet (3 pages: 48-50)	
O süßer Fried O edle Ruh	V. Friedsam	50	109		109	109			196	70 is written in the Register by hand.	
O mein Täublein reiner Liebe	V. Friedsam	50	107	753	107	107			190		
O süßer Fried O edle Ruh	V. Friedsam	51	109		109	109			196	2nd version (motet style)	
O mein Täublein reiner Liebe	V. Friedsam	51	107	753	107	107			190	2nd version	
O was herrliche Gänge	V. Friedsam	51	110		110	110			200	This is an antiphonal motet (7 pages: 51-57)	
O was vor verborgne Kräfte	V. Friedsam	57	112	774	112	112			202		
O was wird das seyn	V. Friedsam	57	114	784	114	114			203		
O was wird das seyn	V. Friedsam	57	114	784	114	114			203	2nd version	

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
O Weisheit fahre fort	V. Friedsam	58	116		116	116			204		
O wie wohl und herrlich	V. Friedsam	58	116		116	116			208	This is an antiphonal motet (6 pages: 58–63)	
O wo ist mein Bräutigam	V. Friedsam	64	118		118	118			209		
Perl aller keusch=verliebten	V. Friedsam	64	119	766	119	119			209		
Perl aller keusch=verliebten	V. Friedsam	64	119	766	119	119			209	2nd version	
Seele schließ dich ein	V. Friedsam	65	121	757	121	121			214		
Seele schließ dich ein	V. Friedsam	65	121	757	121	121			214	2nd version	
Vereinte Lieb laß mich	V. Friedsam	65	122		122	122			232		
Vereinte Lieb laß mich	V. Friedsam	66	122		122	122			232	2nd version	
Wann alles ist in mir	V. Friedsam	66	124	788	124	124			238		
Wann alles ist in mir	V. Friedsam	66	124	788	124	124			238	2nd version	
Was hilft mich dann	V. Friedsam	66	127		127	127			250		
Was hilft mich dann	V. Friedsam	67	127		127	127			250	2nd version	
Wen die Liebe aufgezehret	V. Friedsam	67	129	786	129	129			253	Spelled as "Wenn" in PWS	
Wenn mein Geist ist in Gott genesen	V. Friedsam	67	131	776	131	131			258		
Wenn mein Geist ist in Gott genesen	V. Friedsam	68	131	776	131	131			258	2nd version	
Wer die ew'ge Schätz	V. Friedsam	68	133		133	133			259		
Wer die ew'ge Schätz	V. Friedsam	68	133		133	133			259	2nd version	
Wer wird in jener neuen	V. Friedsam	69	135		135	135			265		
Wie fährt dahin mein	V. Friedsam	69	136	778	136	136			267		
Wie fährt dahin mein	V. Friedsam	69	136	778	136	136			267	2nd version	
Zion blüht und grünet	V. Friedsam	70	137		137	137			285		6
O süßer Fried O edle Ruh	V. Friedsam	70	109		109	109			196	70 is written in the Register by hand. The setting on p. 51 is motet-like and antiphonal	
Jesu den ich liebe	V. Friedsam	71	78		78	78			114	2nd version	
O himmlische Wohllust	V. Friedsam	71	250	747	250	250			186		
Wo der Tauben Einfalt	V. Friedsam	72	N/A		140	140				This is a motet setting and the prelude to the Rose-Lilie-Blume Sequence. It gets its own Register entry in the MMS, but not in the printed hymnal. The paper for this section seems to be of poorer quality – perhaps was bound from a different source. The dotations on the borders of the pages are also more elaborate than the rest of the MMS. It is just for the motet sequence that this is true. NB: there is no text for "Eine Rose, etc here.	
Der Geist und die Braut sprechen	V. Friedsam	74	N/A		141	141			21	This is part of the Rose-Lilie-Blume Sequence. It gets its own Register entry in the MMS, but not in the printed hymnal.	
Wohlauf Wohlauf und schmück dich	V. Friedsam	75	N/A		141	141			21	This is part of Rose-Lilie Blume sequence.	
Die Braut ist erwachtet	V. Friedsam	76	N/A		142	142			22	This is part of the Rose-Lilie-Blume Sequence. It gets its own Register entry in the MMS, but not in the printed hymnal.	
Der Engel Chor schwingt sich empor	V. Friedsam	77	142		142	142			22	It is also listed under "Die Geist und die Braut" p. 21 in PWS. This is part of the "Rose-Lilie-Blume Sequence"	
Die Braut hört schon vom	V. Friedsam	77	143		143	143			21*	It is listed under "Der Geist und die Braut" p. 21 in PWS. This is part of the "Rose-Lilie-Blume Sequence"	
Der Herr ist hoch in seinem Thron	V. Friedsam	78	163	731	163	163			26		
Gott wir kommen dir entgegen	V. Friedsam	79	66		66	66			80	2nd version	
Auf du ganzte Zions=Heerde	V. Friedsam	81	146	737	146	146			7		
All dein Thun und deine Thaten	V. Friedsam	82	144		144	144			4		
Auf du ganzte Zions=Heerde	V. Friedsam	82	146	737	146	146			7	2nd version	
Auf du keusches Jungfrau'n Heer	V. Friedsam	83	149	514	149	149			8		
Auf du keusches Jungfrau'n Heer	V. Friedsam	83	149	514	149	149			8	2nd version	
Auf du meine Seele singe	V. Friedsam	83	150	421	150	150			8		
Auf ihr Gäste macht euch fertig	V. Friedsam	84	152	639	152	152			9		
Auf ihr Gäste macht euch fertig	V. Friedsam	84	152	639	152	152			9	2nd version	
Auf schmücke dich du kleine Heerd	V. Friedsam	84	155	359	155	155			11		
Auf schmücke dich du kleine Heerd	V. Friedsam	85	155	359	155	155			11	2nd version	
Das freudige Lallen der Kinder	V. Friedsam	85	156	536	156	156			18		

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taub (1747)	Turtel Taub (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Dein helles Licht nun durch das	V. Friedsam	85	158	725	158	158			20		
Der bittre Kelch und Myrrhen	V. Friedsam	86	158	761	158	158			21		
Der bittre Kelch und Myrrhen	V. Friedsam	86	158	761	158	158			21	2nd version	
Der frohe Tag bricht an	V. Friedsam	86	160	683	160	160			24		
Der frohe Tag bricht an	V. Friedsam	87	160	683	160	160			24	2nd version	
Der reine Lebens Geist	V. Friedsam	87	164	758	164	164			31		
Der reine Lebens Geist	V. Friedsam	87	164	758	164	164			31	2nd version	
Der Weg zum Vaterland	V. Friedsam	88	165	508	165	165			33		
Der Weg zum Vaterland	V. Friedsam	88	165	508	165	165			33	2nd version	
Des Herren Zweig ist Lieb	V. Friedsam	88	167	721	167	167			33		
Die Flammen der Liebe	V. Friedsam	89	168	673	168	168			35		
Die Flammen reiner Gottes liebe	V. Friedsam	89	171	517	171	171			36		
Die Flammen reiner Gottes liebe	V. Friedsam	89	171	517	171	171			36	2nd version	
Die klugen Jungfrauen sind erwacht	V. Friedsam	90	174	242	174	174			45		
Die klugen Jungfrauen sind erwacht	V. Friedsam	90	174	242	174	174			45	2nd version	
Die Sonn ist wieder aufgegangen	V. Friedsam	90	177	678	177	177			49		
Die starcken Bewegung der Göttlichen	V. Friedsam	91	180	454	180	180			51		
Die starcken Bewegung der Göttlichen	V. Friedsam	91	180	454	180	180			51	2nd version	
Die Stille des Geistes in heiligen Seelen	V. Friedsam	91	182	726	182	182			52		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	92	185	769	185	185			53		
Die Stille Sabbaths=Feyr ist an	V. Friedsam	92	185	769	185	185			53	2nd version	
Die Weisheit ist mein bester Raht	V. Friedsam	92	186	170	186	186			53		
Die Weisheit ist mein bester Raht	V. Friedsam	93	186	170	186	186			53	2nd version	
Freudig werd unserem König	V. Friedsam	93	188	700	188	188			68		
Freudig will ich singen deinem namen	V. Friedsam	93	189	701	189	189			68		
Freudig will ich singen deinem namen	V. Friedsam	93	189	701	189	189			68	2nd version	
Freu dich Zion, Gottes Stadt	V. Friedsam	94	190	770	190	190			66		7
Freu dich Zion, Gottes Stadt	V. Friedsam	94	190	770	190	190			66	2nd version	7
Gedencke, Herr an David	V. Friedsam	95	192	771	192	192			71		6
Gelobt sey Gott der Ehren	V. Friedsam	96	194	782	194	194			73		
Gelobt sey Gott der Ehren	V. Friedsam	96	194	782	194	194			73	2nd version	
Gelobt sey Gott zu aller Stund	V. Friedsam	96	194	773	194	194			73		
Gelobt sey Gott zu aller Stund	V. Friedsam	96	194	773	194	194			73	2nd version	
Fried und Freud sey in den Toren	V. Friedsam	95	191	779	191	191			68	The index for the 1747 Turtel=Taub is incorrect, stating 199.	
Gott ein Herrscher aller Heiden	V. Friedsam	97	196	740	196	196			75		
Gottes Wohnung ist sehr schöne	V. Friedsam	97	197	369	197	197			76	2nd version (motet style)	
Gottes Wohnung ist sehr schöne	V. Friedsam	97	197	369	197	197			76		
Gott ist bekannt dem Stamm	V. Friedsam	98	199	391	199	199			78		
Groser [Großer] König, treuer hirt	V. Friedsam	98	204	409	204	204			82		
Groser [Großer] Gott, ich will dir singen	V. Friedsam	98	201	506	201	201			81		
Gute Nacht, O Welt	V. Friedsam	99	206	781	206	206			84		
Gute Nacht, O Welt	V. Friedsam	99	206	781	206	206			84	2nd version	
Herr Jesu Christ Ach siehe doch	Br. Nehemia	99	207	347	207	207			87		
Himmels=Lust ist bewusst	V. Friedsam	100	210	658	210	210			89		
Himmels=Lust ist bewusst	V. Friedsam	100	210	658	210	210			89	2nd version	
Jauchzet ihr Kinder von	V. Friedsam	100	212	384	212	212			94		
Ich geh gebückt den gantzen Tag	V. Friedsam	101	212	509	212	212			101		6
Ich hab wied'r einen	V. Friedsam	101	215	759	215	215			103		
Ich hab wied'r einen	V. Friedsam	102	215	759	215	215			103	2nd version	
Ich lauf den schmalen Himmelsweg	V. Friedsam	102	217	553	217	217			104		
Ich sehe die Pflantzen	V. Friedsam	102	218	98	218	218			108		
Ich sehe die Pflantzen	V. Friedsam	103	218	98	218	218			108	2nd version	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchshügel (1739)	Turteltaube (1747)	Turteltaube (1749)	Nachklang zum Gesang (1755)	Neu-vermehrtes Gesang (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Ich sehe mit Freuden den himmlischen Lauf	V. Friedsam	103	221	688	221	221			109		
Ich stehe gepflantzet	V. Friedsam	104	223	709	223	223			111		
Ich stehe gepflantzet	V. Friedsam	104	223	709	223	223			111	2nd version	
Ich werde kräftig angezogen	V. Friedsam	104	226	138	226	226			112		
Ich werde kräftig angezogen	V. Friedsam	104	226	138	226	226			112	2nd version	
Ich werde kräftig angezogen	V. Friedsam	104	226	138	226	226			112	3rd version	
Ich will den Herren loben	V. Friedsam	105	228	412	228	228			113		
Ihr Brüder und Schwestern von	V. Friedsam	105	228	608	228	228			123		
Ihr Bürger des Himmels	V. Friedsam	105	229	699	229	229			123		
Ihr Gäste machet euch bereit	V. Friedsam	106	230	630	230	230			123		
In der stillen Hertzens=Ruh	V. Friedsam	106	233	137	233	233			125		
In der Stille ohn gewühle	V. Friedsam	107	234	749	234	234			126		
In der Stille ohn gewühle	V. Friedsam	107	234	749	234	234			126	2nd version	
Kinder der Liebe die ihr nun	V. Friedsam	107	236	653	236	236			129		
Kinder der Liebe die ihr nun	V. Friedsam	107	236	653	236	236			129	2nd version	
Kinder unsrer Liebe trittet mit	V. Friedsam	108	237	705	237	237			129		
Kommt ihr Glaubens=Kämpfer	V. Friedsam	108	238	453	238	238			134		
Kommt ihr Glaubens=Kämpfer	V. Friedsam	108	238	453	238	238			134	2nd version	
Lobsinget lobsinget dem König	V. Friedsam	109	239	423	239	239			138		
Meine Seele soll nun singen	V. Friedsam	109	241	420	241	241			139		
Mein Geist wird nun aufs	V. Friedsam	109	242	669	242	242			143		
Mein Geist wird nun aufs	V. Friedsam	110	242	669	242	242			143	2nd version	
Mein Seel soll Gott lobsingen	V. Friedsam	110	243	659	243	243			158		7
Nun gute Nacht du eitle	V. Friedsam	111	244	782	244	244			165	For ZW, index has "O", text has "du"	
Nun hab ich meinen Lauf	V. Friedsam	111	245	664	245	245			166		
Nun singen wir das frohe Amen	V. Friedsam	111	190	771	190	190					
Nun werde ich wieder	V. Friedsam	111	246	459	246	246			176		
Nun werde ich wieder	V. Friedsam	112	246	459	246	246			176	2nd version	
O auserwählte Schaar	V. Friedsam	112	148	723	148	148			179		
O auserwählte Schaar	V. Friedsam	112	148	723	148	148			179	2nd version	
O himmlische Wohllust	V. Friedsam	113	250	747	250	250			186	2nd version	6
O Jesu meiner Seelen=Lust	V. Friedsam	113	252	721	252	252			188		
O Jesu reine Lebens=Quell	V. Friedsam	114	254	615	254	254			188		
O ihr Kinder einer einer Mutter	V. Friedsam	114	256	627	256	256			189		
O ihr Kinder einer einer Mutter	V. Friedsam	114	256	627	256	256			189		
O ihr Kinder einer einer Mutter	V. Friedsam	115	256	627	256	256			189	This hymn is set three times: once on p. 115 and twice on p. 114 (the previous page)	
O stille Friedens=Ruh	V. Friedsam	115	257	135	257	257			194		
O süße Himmels=Lust	V. Friedsam	115	259	690	259	259			195		
O süße Himmels=Lust	V. Friedsam	116	259	690	259	259			195	2nd version	6
O was vor enge Pfad	V. Friedsam	116	261	504	261	261			201		
O was vor enge Pfad	V. Friedsam	117	261	504	261	261			201	2nd version	
O was vor Gunst und	V. Friedsam	117	262	762	262	262			201		8
O was vor Gunst und	V. Friedsam	118	262	762	262	262			201	2nd version	
O wie thut mein Geist	V. Friedsam	118	264	562	264	264			205		
Singet lobsinget dem König	V. Friedsam	118	266	698	266	266			219		
So lebet man in Gott	V. Friedsam	119	267	778	267	267			221		
Wann Gott sein Zion	V. Friedsam	119	267	344	267	267			242		
Wann Gott sein Zion	V. Friedsam	119	267	344	267	267			242	2nd version	
Wann Zion wird entbunden	V. Friedsam	120	269	386	269	269			247		
Wann Zion wird entbunden	V. Friedsam	120	269	386	269	269			247	2nd version	
Weil die Wolcken=Seul [Säul]	V. Friedsam	120	271	450	271	271			252		

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Wenn das sanffte Gottes	V. Friedsam	121	274	764	274	274			254		
Wenn das sanffte Gottes	V. Friedsam	121	274	764	274	274			254	2nd version	
Wenn der reine Lebens	V. Friedsam	121	276	680	276	276			255		
Wenn der reine Lebens	V. Friedsam	122	276	680	276	276			255	2nd version	
Wenn himmlische Liebe	V. Friedsam	122	277	628	277	277			256		
Wenn Jesus Brunnen über	V. Friedsam	122	279		279	279			256		
Wenn (Wann) mein Geist ist aufgezogen	V. Friedsam	123	282	411	282	282				Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal	
Wer kan verdencken	V. Friedsam	123	283	560	283	283			261		
Wer kan verdencken	V. Friedsam	123	283	560	283	283			261	2nd version	
Zeuch hin O liebe Seel	V. Friedsam	123	286		286	286			283		
Zion geht schwartz	V. Friedsam	124	287	342	287	287			286		
Zion geht schwartz	V. Friedsam	124	287	342	287	287			286	2nd version	
Zion hat im Geist vernommen	V. Friedsam	124	289	735	289	289			287		
Zion werde hoch erfreut	V. Friedsam	125	291	377	291	291			289		
Zion werde hoch erfreut	V. Friedsam	125	291	377	291	291			289	2nd version	
Zuletzt nach wohl vollbrachtem	V. Friedsam	125	293		293	293			290		
Groser [Großer] Gott, ich will dir singen	V. Friedsam	126	201	506	201	201			81	2nd version	
Fried und Freud sey in den Toren	V. Friedsam	126	191	779	191	191			68	The index for the 1747 Turtel=Taube is incorrect, stating 199.	
Ach verzeuch doch!	V. Friedsam	127	296		296	303			6		
Bin ich arm und kleine	Sr. Hanna	127	296		296	305			352		
Bin ich schon der Welt verborgen	Sr. Ketura	127	297		297	306			352		
Bin ich hier schon gering und klein	Sr. Eugenia	128	298		298	307			353		
Das Leiden währet kurtze Zeit	M. Maria	128	300		300	310					
Der reine Geist aus Gott hat	Sr. Priscam	128	301		301	316			355		
Die Straaßen Zions liegen wüst	M. Maria	129	301		301	323					
Es ist führwahr [fürwahr] sehr theur	M. Maria	129	302		302	302					
Ich bin froh in meinem Herten	Sr. Rahel	129	303		303	342			359		
Jesus ist mein liebstes Leben	Sr. Salome	129	357			357			429		
Ich bin getrost und hoch erfreut	Sr. Paulina	130	304		304	343			360		
Ich gehe nun in Hoffnung	Sr. Ketura	130	305		305	344			360		
Ich habe mir erwählt	Sr. Paulina	130	347		306	347			361		
Ich habe zwar von Jugend	Sr. Naemi	131	307		307						
Ich weiche nicht in meine Not	Sr. Anastasia	131	307		307	351			362		
Ich weiß gewiß es wird noch	Sr. Bassilla	131	308		308	352			363		
Ich weiß gewiß mein Theil	Sr. Flavia	132	309		309	352			363		
Ich weiß nichts anders mehr	M. Maria	132	309		309	353					
Jesu meines Hertzens=Freude	Sr. Eugenia	132	310		310	356			363		
Mein Freund hat mich bewogen	Sr. Efigenia	133	312		312	361			367		
Mein Geist ist hoch erfreut	Sr. Thekla	133	313		313	362			368		
Mein Hertz ist alles Trostes voll	Unknown Sister	133	314		314						
Mein innigstes Sehnen nach	Sr. Persida	134	314		314	370			369		
Nun walle ich getrost	Sr. Flavia	134	315		315	371			371		
Nun will ich mit Freuden	Sr. Drusiana	134	316		316	372			372		
O Tauben=Einfalt	M. Maria	135	317		317	379					
O was grose Noth	Sr. Theresia	135	318		318	380			376		
O wie freuet sich mein Geist	Unknown Sister	135	319		319						
O wie so oft und manches	M. Maria	135	319		319	381					
Wann wird die Zeit	Sr. Eufrosina	136	320		320	389			381		
Was ist das Leben diese Zeit	Sr. Naemi	136	321		321	390			383		
Wie freuet sich mein Geist	Sr. Jael	137	321		321	399			387	Not to be confused with "Wie freuet sich mein Geist und meine Seele"	
Wie sehnet sich mein Geist	Sr. Föben	137	322		322	405			389		

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Wie sehnst dich mein Hertz	Sr. Ketura	137	323		323	406			390		
Wo geh ich hin auf	M. Maria	138	324		324	410					
Zage nicht du kleine Heerde	V. Friedsam	138	325		325	414			280		
Ach! Komme bald mein	Br. Jaebez	140	326		326	301			297		
Christus ist das wahre Leben	Unknown Brother	140	327		327						
Wie stehet mein Hertze in Liebe	Unknown Brother	140	351		351						
Die Liebe die sich leget zu Jesu	Br. Gideon	141	328		328	318					
Die Süße, die mich träncket	Br. Nathan	141	319		329	324			306		
Ein Geist, den Gott gesegnet	Br. Jonathan	141	330		330	325					
Ersencke dich mein Hertze	Br. Jethro	142	331		331	330			307		
Es ist des Leidens zwar	Br. Jaebez	142	332		332	331			308		
Es ziehe uns der Liebs=Magnet	Br. Eleaser	142	333		333	333			308		
Freuet euch nicht meine Feinde	Br. Agonius	143	333		333	333			309		
Ich hab das höchste Gut	Br. Philimon	143	335		335	347			313		
ich höre schon die Friedens=Boten	Unknown Brother or Sister	143	335		335						
Ich kan nun in stillem	Br. Zehma	144	336		336	350			427		
Ich werde aufs neue von	Br. Eleaser	144	337		337	354			315		
Mein Hertz ist voller Trost	Br. Jethro	144	337		337	366			320		
Mein Hertz ist wohl und voller	Br. Nathanael	145	339		339	368			322	Viehmeyer writes 321	
Mein Jesu leite mich selbst	Br. Nathanael	145	339		339	368			322	Viehmeyer writes 321	
Muß ich schon oft traurig gehn	Br. Salma	145	341		341	370			322		
O du aller reinstes Wesen	Br. Elkana	145	341		341	374			323		
O freundliches Umarmen	Br. Philimon	146	375		342	375			324		
O himmlisches Wesen, O Göttliches	Br. Jethro	146	343		343	376			324		
O wie thut mein Hertz	Br. Hoseas	146	343		343	383			450		
O wohl dem der gefunden	Br. Jethro	147	344		344	383			325		
Seht wie der edle Zweig	Br. Theonis	147	345		345	386			327		
Was kann ein Hertz nicht wagen	Unknown Brother	147	346		346				462		
Wenn (Wann) ich hier mit meinen Thaten	Br. Gideon	148	347		347	394			332	The index for the MS says "Wann"	
Wie herrlich und lieblich	Br. Nehemia	148	348		348	400			335		
Wie schön gehts zu	Br. Jonathan	148	350		350	405			336		
Weh dem Menschen	Br. Martin Bremer	149	353		353	393			331		
Wie selig ist wer alles	Br. Jaebez	149	350		350	407					
Zuletzt wird doch das	Br. Joel	150	355		355	418			338		
So komme dann mein freund	V. Friedsam	N/A	N/A							This is a motet setting, spanning two pages. Viehmeyer calls it a choral piece, and only recognizes it in three manuscripts	
So zeuch nun hin meine Seele und genüße	V. Friedsam	N/A	N/A							This is a motet setting, spanning four pages. Viehmeyer calls it a choral piece, and only recognizes it in two manuscripts	
O Herr der Kräfte [Kräfte]	V. Friedsam	N/A	N/A			460			186	Listed in Register but not found in MS	
Mein Hertz ist froh weil	V. Friedsam	Unnumbered page at back	N/A			455			150	This hymn appears with full text in verses at the back of the manuscript. This indicates it was written between 1747 and 1749. The hymn is included in the Register without a page number.	
O auserwählte Sarons=Blum	Unknown Brother or Sister	Unnumbered page at back	N/A			498 (insert after 495)				The hymn is not mentioned in the index	
So muß die Hoffnung	V. Friedsam	Unnumbered page at back	N/A			465			223	This hymn appears with full text in verses at the back of the manuscript. This indicates it was written between 1747 and 1749. The hymn is included in the Register without a page number.	

Hymn	Author	MMS page number	Correspondence number	Zionitische r Weyrauchs Hügel (1739)	Turtel Taub (1747)	Turtel Taub (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Number of parts
Von Gnad und Güte	V. Friedsam	Unnumbered page at back	N/A			470			235	The register reads "Von Gnad und Wahrheit," which is likely incorrect. This hymn appears with full text in verses at the back of the manuscript. This indicates it was written between 1747 and 1749. The hymn is included in the Register without a page number.	
Wie sind doch meine Tage	V. Friedsam	Unnumbered page at back	N/A			491			273	This hymn appears with full text in verses at the back of the manuscript. This indicates it was written between 1747 and 1749. The hymn is included in the Register without a page number.	
Wie wirds zuletzt so schön	V. Friedsam	Unnumbered page at back	N/A			491			275	This hymn appears with full text in verses at the back of the manuscript. This indicates it was written between 1747 and 1749. The hymn is included in the Register without a page number.	

Music Manuscripts for the 1749 *Turtel=Taube* Type 1

Below are specifications regarding specific music manuscripts of this type. After these descriptions is a table with hymnal contents.

Details of this music manuscript type are as follows:

- Pages 1–70 are musical settings of hymn texts by Beissel. These are grouped in sections that run in alphabetical order by hymn text incipit. “Ach Gott! Wie mancher bittre” on page 1 starts a sequence that runs through “Zuletzt muß werden” on page 22. A new alphabetical grouping begins again on page 23 with “Alles was wir allhier sehen.” The hymn at the beginning of each section is lettered with larger and more presentational calligraphy than those following it (*See* Figure 2.17 on page 61 for an example). Each of these alphabetical page groupings corresponds to the same organizational structure in the printed hymnal. Thus, the manuscript mirrors the order in the print, just as music manuscripts for the 1747 *Turtel=Taube* Types 1 and 2 do.
- Pages 71–107 contain hymns set to texts by various Ephrata brothers and sisters. The hymns are also in alphabetical sequence and follow the order of the printed hymnal.
- Pages 108–124 are musical settings of hymn texts by Beissel. They are in one large alphabetically ordered grouping, and they follow the sequence of the printed hymnal.

Model: Juniata, DS 001

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Paradisches Wunderspiel (1766)	Comments
Ach Gott! Wie mancher bittre	V. Friedsam	1	1		1	1	1	
Bin ich schon Lebens=satt	V. Friedsam	1	2		2	2	16	
Das Grünen unsrer Saat	V. Friedsam	1	2		2	2	18	
Der tiefe Fried aus Gottes reinem	V. Friedsam	2	3		3	3	32	
Die Blüth ist aus die Blume	V. Friedsam	2	4		4	4	34	
Die Hoffnung steht dorthin	V. Friedsam	2	5		5	5	42	
Die Liebe ist mein Looß und Erbtheil	V. Friedsam	3	6		6	6	47	
Die Welt ist mir ein bittre Tod	V. Friedsam	3	7		7	7	54	
Die Wunden, die ich in dem Hertzen	V. Friedsam	3	8		7	7	54	
Es freue sich der gantze Hauf	V. Friedsam	4	9		9	9	62	
Es ist geschehn, wir können	V. Friedsam	4	10		10	10	63	
Ich bin ein grüner zweig	V. Friedsam	5	12		12	12	96	
Ich bin eine Rose niemand	V. Friedsam	6	11		11	11	95	
Ich bin in Gott erfreut	V. Friedsam	6	12		13	13	97	
Ich bin sehr gering und klein	V. Friedsam	6	12		13	13	99	
Ich bin verlobet nun des höchsten	V. Friedsam	7	14		14	14	99	
Ich gehe hin und wandle fort	V. Friedsam	7	15		15	15	100	
Ich liebe gantz umsonst	V. Friedsam	7	15		15	15		
Ein lauter Geist ist gar ein	V. Friedsam	8	8		8	8	58	
Ich lebe zwar so hin	V. Friedsam	8	15		15	15	106	
Ich reise fort nach jener Welt	V. Friedsam	8	16		16	16	108	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Tauben (1747)	Turtel Tauben (1749)	Paradisches Wunderspiel (1766)	Comments
Ich will tragen meine Schmerzen	V. Friedsam	8	16		16	16	114	
In Gott verliebet sein	V. Friedsam	9	17		17	17	126	
Ist mein Leben schon beladen	V. Friedsam	9	18		18	18	128	
Kan das Verlangen schon	V. Friedsam	9	18		18	18	128	
Mein Glück das ich mir hab erwählt	V. Friedsam	10	19		19	19	145	
Mein Hertz weiß keine beßre Tracht	V. Friedsam	10	19		19	19	152	
Mein in Gott verliebter Sinn	V. Friedsam	10	20		20	20	156	
Mein Lieb=verliebter Sinn	V. Friedsam	11	20		20	20	158	
Mein Verlangen hat getroffen	V. Friedsam	11	21		21	21	160	
Nun sind wir auf der Fahrt	V. Friedsam	11	21		21	21	176	
So zeuch dann hin	V. Friedsam	12	25		25	25	225	
Seht die edlen Schaaren	V. Friedsam	13	22		22	22	215	
So können wir dann	V. Friedsam	13	24		24	24	221	
Unsre Hoffnung muß uns Crönen	V. Friedsam	13	27		27	27	230	
Unser Leben ist verborgen	V. Friedsam	14	26		26	26	230	
Wann alles zu Pulver	V. Friedsam	14	28		28	28	289	
Wann ein Geist ist in	V. Friedsam	14	29		28	28	241	
Wann mein Ziel ist recht	V. Friedsam	15	30		30	30	247	
Wann meine Seel in Gott	V. Friedsam	15	29		29	29	244	
Wann sich das Glück	V. Friedsam	15	31		31	31	247	
Was ist doch Bessers	V. Friedsam	16	31		31	31	251	
Was ist doch Liebers	V. Friedsam	16	32		32	32	251	
Wer die Liebe Gottes	V. Friedsam	16	33		33	33	260	
Wie [Wer] bin ich doch allhier	V. Friedsam	17	33		33	33	266	
Wie fein siehst aus der	V. Friedsam	17	34		34	34	267	
Wie innig kan ein Hertz	V. Friedsam	17	35		35	35	268	
Wie kan doch ein Hertze	V. Friedsam	18	35		35	35	269	
Wie kan mein Hertze	V. Friedsam	18	36		36	36	269	
Wie lange soll mein	V. Friedsam	18	36		36	36	270	
Wie macht die Lieb so schöne	V. Friedsam	19	37		37	37	272	
Wie sind wir nun so innig	V. Friedsam	19	37		37	37	273	
Wie sind wir nun so wohl	V. Friedsam	19	38		38	38	274	
Wie thut die Lieb so woll	V. Friedsam	20	39		39	39	274	
Wir leben gantz vergnügt	V. Friedsam	20	40		40	40	277	
Wir sitzen nun un tiefer	V. Friedsam	20	42		42	42	278	
Wir leben in viel Hertzens	V. Friedsam	21	41		41	41	277	
Wir leben wohl und	V. Friedsam	21	41		41	41	278	
Wo die vereinte Krafft	V. Friedsam	21	43		43	43	278	
Zuletzt muß werden	V. Friedsam	22	44		44	44	290	
Alles was wir allhier sehen	V. Friedsam	23	45		45	45	5	
Der Glaube siegt durch Jesum Christ	V. Friedsam	23	48	783	44	48	25	
Der Tag von Freuden voll	V. Friedsam	23	49		49	49	32	
Die heilige Einheit vermehret	V. Friedsam	24	50		50	50	38	
Die himmlische Liebe die hat mich	V. Friedsam	24	55		55	55	41	
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	24	57		57	57	48	
Die reine Jungfrauschafft	V. Friedsam	25	58		58	58	48	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	25	60		60	60	55	
Ein Hertz, das Gott besessen hat	V. Friedsam	25	60	755	60	60	57	
Ein Hertz das sich Gott hat ergeben	V. Friedsam	26	61		61	61	57	
Ein Lämmlein geht und trägt	V. Friedsam	26	62		62	62	58	
Ersencke dich in deinen Gott	V. Friedsam	26	64		64	64	61	
Gott wir kommen dir entgegen	V. Friedsam	27	66		66	66	80	
Hertz der Liebe reine Triebe	V. Friedsam	27	68	773	68	68	88	
Hertzens=Brüder die ihr glieder	V. Friedsam	27	69	772	69	69	89	
Ich bin daheim	V. Friedsam	28	70		70	70	95	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Tauben (1747)	Turtel Tauben (1749)	Paradisches Wunderspiel (1766)	Comments
Ich bin ein sehr beschwerter Mensch	V. Friedsam	28	71		71	71	96	
Ich bleib daheim damit ich nicht	V. Friedsam	28	71		71	71	100	
Ich lebe vergnügt	V. Friedsam	29	73	750	73	73	105	
Ich lege mich dennoch	V. Friedsam	29	74		74	74	106	
Jesus Hirte meiner Seel	V. Friedsam	29	80	751	80	80	115	
Zion hat im Geist vernommen	V. Friedsam	29	289	735	289	289	287	
Ich hab mir die ewige Schätze	V. Friedsam	30	72		72	72	102	
Ist es nun aus mit meinem Leid	V. Friedsam	30	82		82	28	127	*The 1749 Turtel Taube index appears to be incorrect
Jesu den ich liebe	V. Friedsam	30	78		78	78	114	
Mein Geist ist voller Trost	V. Friedsam	31	84		84	84	143	
Mein Hertz das ist bereit von Gottes	V. Friedsam	31	85		85	85	148	
Meine Freude ist dahin	V. Friedsam	31	83		83	83	138	
Mein Hertz ist freuden=voll	V. Friedsam	32	87		87	87	149	
Mein Hertz ist plötzlich	V. Friedsam	32	86	787	86	86	149	
Mein Leben ist dahin und bald	V. Friedsam	32	90		90	90	156	
Nun gehen die Geister	V. Friedsam	32	92	756	92	92	165	
Mein Hertz kan wohl zu frieden	V. Friedsam	33	88		88	88	151	
Mein Hertz soll singen Gott	V. Friedsam	33	89		89	89	151	
Nun fließt die Liebe ein und aus	V. Friedsam	33	92	780	91	91	164	
Nun ist die frohe Zeit erwacht	V. Friedsam	34	94		94	94	168	
Nun ist mein Glaubens=Weg	V. Friedsam	34	94		94	94	168	
Nun walle ich im Frieden	V. Friedsam	34	101	780	101	101	176	
Nun kommen die Zeiten	V. Friedsam	35	96		96	96	171	
Nun muß der Perlen [Palmen]=Baum	V. Friedsam	35	100		100	100	173	"Palmen" is also an option.
Nun wird mein Hertz wieder	V. Friedsam	35	101		101	101	178	
O du seligs einsam Leben	V. Friedsam	36	104	768	104	104	182	
O du tiefe Gottes liebe	V. Friedsam	36	105	764	105	105	182	
O mein Täublein reiner Liebe	V. Friedsam	36	107	753	107	107	190	
O süßer Fried O edle Ruh	V. Friedsam	37	109		109	109	196	
O was vor verborgne Kräfte	V. Friedsam	37	112	774	112	112	202	
O was wird das seyn	V. Friedsam	37	114	784	114	114	203	
O Weisheit fahre fort	V. Friedsam	37	116		116	116	204	
O wo ist mein Bräutigam	V. Friedsam	38	118		118	118	209	
Perl aller keusch=verliebten	V. Friedsam	38	119	766	119	119	209	
Seele schließ dich ein	V. Friedsam	38	121	757	121	121	214	
Vereinte Lieb laß mich	V. Friedsam	39	122		122	122	232	
Wen die Liebe aufgezehret	V. Friedsam	39	129	786	129	129	253	Spelled as "Wenn" in PWS
Was hilft mich dann	V. Friedsam	40	127		127	127	250	
Wenn mein Geist ist in Gott genesen	V. Friedsam	40	131	776	131	131	258	
Wer die ew'ge Schätz	V. Friedsam	40	133		133	133	259	
Wer wird in jener neuen	V. Friedsam	41	135		135	135	265	
Wie fährt dahin mein	V. Friedsam	41	136	778	136	136	267	
Zion blüht und grünet	V. Friedsam	41	N/A		137	137	285	
All dein Thun und deine Thaten	V. Friedsam	42	144		144	144	4	
Auf du gantze Zions=Heerde	V. Friedsam	42	146	737	146	146	7	
Auf du keusches Jungfrau'n Heer	V. Friedsam	42	149	514	149	149	8	
Auf du meine Seele singe	V. Friedsam	43	150	421	150	150	8	
Auf ihr Gäste macht euch fertig	V. Friedsam	43	152	639	152	152	9	
Auf schmücke dich du kleine Heerd	V. Friedsam	43	155	359	155	155	11	
Das freudige Lallen der Kinder	V. Friedsam	44	156	536	156	156	18	The hymnal also refers to p. 70 (a tune without title. The melody corresponds to one of the listings in the Viehmeyer Index – ZRG 1754)
Dein helles Licht nun durch das	V. Friedsam	44	158	725	158	158	20	
Der bitter Kelch und Myrrhen	V. Friedsam	44	158	761	158	158	21	
Der frohe Tag bricht an	V. Friedsam	45	160	683	160	160	24	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Paradisiches Wunderspiel (1766)	Comments
Der reine Lebens Geist	V. Friedsam	45	164	758	164	164	31	
Der Weg zum Vaterland	V. Friedsam	45	165	508	165	165	33	
Des Herren Zweig ist Lieb	V. Friedsam	46	167	721	167	167	33	
Die Flammen der Liebe	V. Friedsam	46	168	673	168	168	35	
Die Flammen reiner Gottes liebe	V. Friedsam	46	171	517	171	171	36	
Die klugen Jungfrau sind erwacht	V. Friedsam	47	174	242	174	174	45	
Die Sonn ist wieder aufgegangen	V. Friedsam	47	177	678	177	177	49	
Die starcken Bewegung der Göttlichen	V. Friedsam	47	180	454	180	180	51	
Die Stille des Geistes in heiligen Seelen	V. Friedsam	48	182	726	182	182	52	
Die Stille Sabbaths=Feyr ist an	V. Friedsam	48	185	769	185	185	53	
Die Weisheit ist mein bester Raht	V. Friedsam	48	186	170	186	186	53	
Freu dich Zion, Gottes Stadt	V. Friedsam	49	190	770	190	190	66	
Freudig werd unserem König	V. Friedsam	49	188	700	188	188	68	
Fried und Freud sey in den Toren	V. Friedsam	49	191	779	191	191	68	The index for the 1747 Turtel=Taube is incorrect, stating 199.
Freudig will ich singen deinem namen	V. Friedsam	50	189	701	189	189	68	
Gedencke, Herr an David	V. Friedsam	50	192	771	192	192	71	
Gelobt sey Gott der Ehren	V. Friedsam	50	194	782	194	194	73	
Gelobt sey Gott zu aller Stund	V. Friedsam	51	194	773	194	194	73	
Gott ein Herrscher aller Heiden	V. Friedsam	51	196	740	196	196	75	
Gottes Wohnung ist sehr schöne	V. Friedsam	51	197	369	197	197	76	
Gott ist bekannt dem Stamm	V. Friedsam	52	199	391	199	199	78	
Groser [Großer] Gott, ich will dir singen	V. Friedsam	52	201	506	201	201	81	
Groser [Großer] König, treuer hirte	V. Friedsam	52	204	409	204	204	82	
Gute Nacht, O Welt	V. Friedsam	53	206	781	206	206	84	
Herr Jesu Christ Ach siehe doch	Br. Nehemia	53	207	347	207	207	87	
Himmels=Lust ist bewusst	V. Friedsam	53	210	658	210	210	89	
Ich geh gebückt den gantzen Tag	V. Friedsam	54	212	509	212	212	101	
Ich hab wied'r einen	V. Friedsam	54	215	759	215	215	103	
Jauchzet ihr Kinder von	V. Friedsam	54	212	384	212	212	94	
Ich lauf den schmalen Himmelsweg	V. Friedsam	55	217	553	217	217	104	
Ich sehe die Pflantzen	V. Friedsam	55	218	98	218	218	108	
Ich sehe mit Freuden den himmlischen Lauf	V. Friedsam	55	221	688	221	221	109	
Ich stehe gepflantzet	V. Friedsam	56	223	709	223	223	111	
Ich werde kräftig angezogen	V. Friedsam	56	226	138	226	226	112	
Ich will den Herren loben	V. Friedsam	56	228	412	228	228	113	
Ihr Brüder und Schwestern von	V. Friedsam	57	228	608	228	228	123	
Ihr Bürger des Himmels	V. Friedsam	57	229	699	229	229	123	
Ihr Gäste machet euch bereit	V. Friedsam	57	230	630	230	230	123	
In der Stille ohn gewühle	V. Friedsam	58	234	749	234	234	126	
In der stillen Hertzens=Ruh	V. Friedsam	58	233	137	233	233	125	
Kinder der Liebe die ihr nun	V. Friedsam	58	236	653	236	236	129	
Kinder unsrer Liebe trittet mit	V. Friedsam	58	237	705	237	237	129	
Kommt ihr Glaubens=Kämpfer	V. Friedsam	59	238	453	238	238	134	
Lobsinget lobsinget dem König	V. Friedsam	59	239	423	239	239	138	
Meine Seele soll nun singen	V. Friedsam	59	241	420	241	241	139	
Mein Geist wird nun aufs	V. Friedsam	60	343	669	242	242	143	The manuscript appears to be incorrect with the page reference
Mein Seel soll Gott lobsingen	V. Friedsam	60	243	659	243	243	158	
Nun gute Nacht du eitile	V. Friedsam	60	244	782	244	244	165	For ZW, index has "O", text has "du"
Nun hab ich meinen Lauf	V. Friedsam	61	245	664	245	245	166	
Nun singen wir das frohe Amen	V. Friedsam	61	191	771	190	190		
Nun werde ich wieder	V. Friedsam	61	246	459	246	246	176	
O auserwählte Schaar	V. Friedsam	62	248	723	148	148	179	Manuscript reference page number is incorrect
O himmlische Wohllust	V. Friedsam	62	250	747	250	250	186	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Paradisches Wunderspiel (1766)	Comments
O Jesu meiner Seelen=Lust	V. Friedsam	62	252	721	252	252	188	
O ihr Kinder einer Mutter	V. Friedsam	63	256	627	256	256	189	
O Jesu reine Lebens=Quell	V. Friedsam	63	254	615	254	254	188	
O stille Friedens=Ruh	V. Friedsam	63	257	135	257	257	194	
O süße Himmels=Lust	V. Friedsam	64	259	690	259	259	195	
O was vor Gunst und	V. Friedsam	64	262	762	262	262	201	
O was vor enge Pfad	V. Friedsam	64	261	504	261	261	201	
O wie thut mein Geist	V. Friedsam	65	264	562	264	264	205	
Singet lobsinget dem König	V. Friedsam	65	266	698	266	266	219	
So lebet man in Gott	V. Friedsam	65	267	778	267	267	221	
Wann Gott sein Zion	V. Friedsam	66	267	344	267	267	242	
Wann Zion wird entbunden	V. Friedsam	66	269	386	269	269	247	
Weil die Wolken=Seul [Säul]	V. Friedsam	66	271	450	271	271	252	
Wenn der reine Lebens	V. Friedsam	66	276	680	276	276	255	
Wenn das sanfte Gottes	V. Friedsam	67	274	764	274	274	254	
Wenn himmlische Liebe	V. Friedsam	67	277	628	277	277	256	
Wenn Jesus Brunnen über	V. Friedsam	67	279		279	279	256	
Wenn mein Geist ist aufgezogen	V. Friedsam	68	282	411	282	???		Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal
Wer kan verdrecken	V. Friedsam	68	283	560	283	283	261	
Zeuch hin O liebe Seel	V. Friedsam	68	286		286	286	283	
Zion geht schwarz	V. Friedsam	68	287	342	287	287	286	
Zion werde hoch erfreut	V. Friedsam	69	291	377	291	291	289	
Zuletzt nach wohl vollbrachtem	V. Friedsam	69	293		293	293	290	
Gottes Wohnung ist sehr schöne	V. Friedsam	70	197	369	197	197	76	
Ach Gott! Ich fleh um	Sr. Ketura	71	296			296	348	
Ach Gott! Thu dich	Sr. Föben	71	296			296	349	
Ach Herr! Wann wird	Sr. Ketura	71	297			297		
Ach Herr! Wie lang	M. Maria	72	299			299		
Ach verzeuch doch!	V. Friedsam	72	303		296	303	6	
Ach! Komme bald mein	Br. Jaebez	72	301		326	301	297	
Alle die im Geist erhoben	Br. Agonius	73	303	732		303	297	
Auf und machet euch bereit	Br. Agonius	73	304	512		304	298	Br. Agonius appears to be left out of the 1747 Turtel=Taube
Bin ich arm und kleine	Sr. Hanna	73	305		296	305	352	
Bin ich schon der Welt verborgen	Sr. Ketura	73	306		297	306	352	
Bin ich hier schon gering und klein	Sr. Eugenia	74	307		298	307	353	
Das Leiden währet kurze Zeit	M. Maria	74	310		300	310		
Dem Herren singet allzugleich ein	Br. Agonius	74	312	374		312	299	
Das kleinste Ich und Mein	Sr. Ketura	75	309			309	354	
Dem Herren jauchzt im Heiligtum	Br. Agonius	75	311	733		311	299	
Der reine Geist aus Gott hat	Sr. Priscam	75	316		301	316	355	
Der Herr groß und und hoch berühmt	Br. Agonius	76	313	372		313	300	
Die feurige Liebe die machet	M. Maria	76	316	458		316		
Die Freud am Herrn	Br. Agonius	76	317	642		317	304	
Die Liebe die sich leget zu Jesu	Br. Gideon	77	318		328	318		
Die Liebes Gemeinschaft der Göttlichen	Br. Agonius	77	320	665		320	305	
Die Straßen Zions liegen wüst	M. Maria	77	323		301	323		
Die Süße, die mich träncket	Br. Nathan	78	324		329	324	306	
Ein Geist, den Gott gesegnet	Br. Jonathan	78	325		330	325		
Ein Priester der gegeben	M. Maria	78	326			326		
Ermuntert euch ihr Kinder	Br. Agonius	79	328	551		328	306	
Ersencke dich mein Hertze	Br. Jethro	79	330		331	330	307	
Es ist des Leidens zwar	Br. Jaebez	79	331		332	331	308	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Tauben (1747)	Turtel Tauben (1749)	Paradisches Wunderspiel (1766)	Comments
Es ist fürwahr [fürwahr] sehr theur	M. Maria	80	331		302	302		The pagination does not match between the MMS and the 1749 Turtel Taube
Es ziehe uns der Liebs=Magnet	Br. Eleaser	80	333		333	333	308	
Freuet euch nicht meine Feinde	Br. Agonius	80	333		333	333	309	
Froh bin ich weil ich gezählet bin	Br. Joel	81	335	462		335	309	
Gott der du mich hast	Br. Martin Bremer	81	337	228		337	310	
Hast du O Jesu! Dann deine	M. Maria	81	338			338		
Ich armer Staub	Br. Agonius	82	340	314		340	312	
Ich bein ein Täubgen ohn Eh=Gatt	Sr. Paulina	82	341			341	359	
Ich bin froh in meinem Herten	Sr. Rahel	82	342		303	342	359	
Ich bin getrost und hoch erfreut	Sr. Paulina	83	343		304	343	360	
Ich geh oft traurig hin	Sr. Athanasia	83	346			346	361	
Ich gehe nun in Hoffnung	Sr. Keturä	83	344		305	344	360	
Ich gehe zwar so hin	Sr. Föben	84	345			345	361	
Ich hab das höchste Gut	Br. Philimon	84	347		335	347	313	
Ich habe mir erwählt	Sr. Paulina	84	347		306	347	361	
Ich hasse alle falsche Wegen	Br. Joel	85	348	609		348	313	
Ich kan nun in stillem	Br. Zehma	85	350		336	350	427	
Ich weiche nicht in meine Not	Sr. Anastasia	85	351		307	351	362	
Ich weiß gewiß es wird noch	Sr. Bassilla	85	352		308	352	363	
Ich weiß gewiß mein Theil	Sr. Flavia	86	352		309	352	363	
Ich weiß nichts anders mehr	M. Maria	86	353		309	353		
Ich werde aufs neue von	Br. Eleaser	86	354		337	354	315	
Ich will in Hoffnung gehen	Br. Nehemia	87	355			355	315	
Jesu meines Hertzens=Freude	Sr. Eugenia	87	356		310	356	363	
Jesus ist mein liebstes Leben	Sr. Salome	87	357			357	429	
Kommt all ihr lieben treuen	Br. Joel	88	358	100		358	316	
Leit mich mein Gott	Br. Agonius	88	359	315		359	317	
Mein äusers Leben steht	Br. Agabus	88	360			360	318	
Mein Freund hat mich bewogen	Sr. Efigenia	89	361		312	361	367	
Mein Geist ist hoch erfreut	Sr. Thekla	89	362		313	362	368	
Mein Geist ist über sich gezogen	Br. Agonius	89	363	105		363	319	
Mein Geist verlangt zum	Br. Agonius	90	365	383		365	319	
Mein Hertz ist voller Trost	Br. Jethro	90	366		337	366	320	
Mein Hertz ist wohl und voller	Br. Nathanael	90	368		339	368	322	
Mein innigstes Sehnen nach	Sr. Persida	91	370		314	370	369	
Mein Jesu leite mich selbst	Br. Nathanael	91	368		339	368	322	
Muß ich schon oft traurig gehn	Br. Salma	91	370		341	370	322	
Nun werde ich sehr hoch	Sr. Salome	91	372			372		
Nun walle ich getrost	Sr. Flavia	92	371		315	371	371	
Nun will ich mit Freuden	Sr. Drusiana	92	372		316	372	372	
Ob ich schon jetzt annoch	Sr. Rahel	92	373			373	373	
O du aller reinstes Wesen	Br. Elkana	93	374		341	374	323	
O freundliches Umarmen	Br. Philimon	93	375		342	375	324	
O himmlisches Wesen, O Göttliches	Br. Jethro	93	376		343	376	324	
O Jesu Krafft der treuen Seelen	Br. Joel	94	377	228		377	324	
O Jesu mein getreuer Hirt	Br. Jethro	94	378	460		378	325	
O Jesu thu mir doch	Sr. Zenobia	94	378			378	375	
O stille Ewigkeit! Wie tief	Br. Agabus	95	379			379	325	
O Tauben=Einfalt	M. Maria	95	379		317	379		
O was grose Noth	Sr. Theresia	95	380		318	380	376	
O wie so oft und manches	M. Maria	96	381		319	381		
O wie thut mein Hertz	Br. Hoseas	96	383		343	383	450	
O wie werd ich dich noch	Sr. Genofeva	96	382			382	378	
O wohl dem der gefunden	Br. Jethro	96	383		344	383	325	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Paradisches Wunderspiel (1766)	Comments
Rufft getrost blaßt die Posaune	Br. Agonius	97	384	739		384	327	
Seht wie der edle Zweig	Br. Theonis	97	386		345	386	327	
So ist die Gnaden	Br. Jaabez	97	387			387	329	
Wann ich in der Stille	Br. Agonius	98	388	593		388	331	
Wann wird die Zeit	Sr. Eufrosina	98	389		320	389	381	
Wann wird doch einst	Sr. Eufrosina	98	389			389	382	
Was ist das Leben diese Zeit	Sr. Naemi	99	390		321	390	383	
Was ist wohl Bessers	Sr. Ketura	99	391			391	383	
Was Schmetzen haben	Sr. Föben	99	391			391		
Weh dem Menschen	Br. Martin Bremer	100	393		353	393	331	
Wenn ich hier mit meinen Thaten	Br. Gideon	100	394		347	394	332	
Wenn Jesus die Herten	Br. Agonius	100	396	711		396	333	
Wenn mir das Creutz	Br. Agonius	101	398	465		398	334	
Wie freuet sich mein Geist	Sr. Jael	101	399		321	399	387	Not to be confused with "Wie freuet sich mein Geist und meine Seele"
Wie herrlich und lieblich	Br. Nehemia	101	400		348	400	335	
Wie ist doch der Herr so	Sr. Anastasia	102	402			402	387	
Wie lange solls noch	Sr. Efigenia	102	403			403	388	
Wie manches Leid wie	Sr. Ketura	102	404			404	389	
Wie schön gehts zu	Br. Jonathan	103	405		350	405	336	
Wie sehnet sich mein Geist	Sr. Föben	103	405		322	405	389	
Wie sehnet sich mein Hertz	Sr. Ketura	103	406		323	406	390	
Wie selig ist wer alles	Br. Jaabez	104	407		350	407		
Wie still ist Zion worden	M. Maria	104	408			408		
Wo geh ich hin auf	M. Maria	104	410		324	410		
Wer im Herrn geschlafen	Br. Philimon	105	415			415	336	
Wo ist doch mein schönster	Sr. Jael	105	411			411	391	
Wo soll ich hin	Sr. Genofeva	105	412			412	391	
Zage nicht du kleine Heerde	V. Friedsam	106	414		325	414	280	
Zion wird nun bald	Br. Theonis	106	415			415	366	
Zions Herrlichkeit thut	Sr. Paulina	106	414			414	392	
Zu dir Herr Jesu	Br. Melchi	107	417			417		
Zuletzt wird doch das	Br. Joel	107	418		355	418	338	
Ach wie ist so gar ver=	V. Friedsam	108	420			420	2	
Auf Zioniten auf	V. Friedsam	108	421			421	12	
Das Nun die stille Ewigkeit	V. Friedsam	108	423			423	19	
Dann wird die Wüst und Einöd	V. Friedsam	109	426			426	16	
Das Creutz der Drang	V. Friedsam	109	424			424	17	
Das liebliche Umarmen	V. Friedsam	109	427			427	19	
Der Geist des Herrn Herrn ist in mir	V. Friedsam	110	428			428	25	
Der Herr ist hoch in seinem Thron	V. Friedsam	110	MISSING	731	163	163	26	
Der Schmetzen, den ich leide	V. Friedsam	110	430			430	31	
Die Hoffnung trägt (träget) mich hin	V. Friedsam	110	431			431	42	
Ein reiner Geist ist	V. Friedsam	111	434			434	59	
Es hat das Silber seine	V. Friedsam	111	432			432	62	
Freu dich Jerusalem, gantz sehr	V. Friedsam	111	435			435	65	
Frolocke, rühm und hüpf auf	V. Friedsam	112	437			437	69	
Geh auf du edles Reis	V. Friedsam	112	439			439	71	
Gott stehe selber auf: Lass deine	V. Friedsam	112	441			441	79	
Herr höre mich dann ich will	Unknown European	112	445			445	86	
Höret mir zu ihr Insulen	V. Friedsam	113	447			447	94	
Ich bin ein Wander=Gast	V. Friedsam	113	449			449	96	
Ich schreye Herr zu dir	V. Friedsam	114	450			450	108	
Mein Geist ist hoffnungs=voll	V. Friedsam	114	451			451	142	
Mein Hertz bringt für	V. Friedsam	115	453			453	147	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Paradisches Wunderspiel (1766)	Comments
Mein Hertz ist froh weil	V. Friedsam	115	455			455	150	
Mein Hertz ist in Gott verliebt	V. Friedsam	115	456			456	150	
Mein Leben ist versunken	V. Friedsam	116	457			457	157	
Nun bringet mir die Hoffnung	V. Friedsam	116	458			458	163	
Nun sieht der Geist sich	V. Friedsam	116	459			459	174	
O Herr der Kräfte [Kräfte]	V. Friedsam	117	460			460	186	
O komm doch bald	V. Friedsam	117	461			461	190	
Seele was ist schöner	V. Friedsam	117	462			462	214	
Siehe das ist mein Knecht	V. Friedsam	118	463			463	215	
So muß die Hoffnung	V. Friedsam	118	465			465	223	
Sophia bleibt verlassen	V. Friedsam	118	467			467	224	
Viel Schmerten und Leiden	V. Friedsam	119	469			469	235	
Von Gnad und Güte	V. Friedsam	119	470			470	235	
Von Herzen will ich	V. Friedsam	119	471			471	236	
Wach auf und brich	V. Friedsam	120	473			473	236	
Wann alles ist in mir	V. Friedsam	120	124	788	124	124	238	
Wann die Kraft von	V. Friedsam	120	476			476	239	
Wann meine Tag und	V. Friedsam	120	481			481	244	
Wann in sehr großer Traurigkeit	V. Friedsam	121	479			479	243	
Wer das höchste Gut	V. Friedsam	121	482			482	259	
Wie freudig und lieblich	V. Friedsam	121	483			483	267	
Wie kindlich und herzlich	V. Friedsam	122	486			486	269	
Wie lieblich ist der Gang	V. Friedsam	122	488			488	271	
Wie schön und herrlich ist	V. Friedsam	122	489			489	272	
Wie sind doch meine Tage	V. Friedsam	123	491			491	273	
Wie wirds zuletzt so schön	V. Friedsam	123	491			491	275	
Du Hüter Israel	V. Friedsam	124	494			494	56	
Zion ist erhöht	V. Friedsam	124	492			492	288	
Der Engel Chor schwingt sich empor	V. Friedsam	N/A	N/A		142	142	22*	Listed in Register but not found in MS
Die Braut hört schon vom	V. Friedsam	N/A	N/A		143	143	21*	Listed in Register but not found in MS
O du tiefe Liebe Gottes	V. Friedsam	N/A	N/A	754	106	106	183	Listed in Register but not found in MS
O was herrliche Gänge	V. Friedsam	N/A	N/A		110	110	200	Listed in Register but not found in MS
O wie wohl und herrlich	V. Friedsam	N/A	N/A		116	116	206	Listed in Register but not found in MS
Wo der Tauben Einfalt	V. Friedsam	N/A	N/A		140	140		Listed in Register but not found in MS

Music Manuscripts for the 1749 *Turtel*=*Taube* Type 2

Below are specifications regarding specific music manuscripts of this type. After these descriptions is a table with hymnal contents.

- Pages 1–103 are musical settings of hymn texts by Beissel. These are grouped in sections that run roughly in alphabetical order by hymn text incipit. This ordering is not as strict as in type 1. Each of these alphabetical order page groupings corresponds to the same organizational structure in the printed hymnal. Thus, the manuscript is mirroring the order in the print, just as in music manuscripts for the 1747 *Turtel*=*Taube*, Types 1 and 2, and music manuscripts for the 1749 *Turtel*=*Taube* Type 1.
- Pages 104–158 are musical settings of hymn texts by Ephrata brothers and sisters, arranged roughly in alphabetical order.
- Pages 159–188 are musical settings of hymn texts by Beissel, arranged roughly in alphabetical order.

Model: Free Library of Philadelphia Borneman MS 11

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
Bin ich schon Lebens=satt	V. Friedsam	1	2		2	2			16	
Das Grünen unsrer Saat	V. Friedsam	1	2		2	2			18	
Ach Gott! Wie mancher bitter	V. Friedsam	2	1		1	1			1	
Der tiefe Fried aus Gottes reinem	V. Friedsam	2	3		3	3			32	
Die Blüth ist aus die Blume	V. Friedsam	3	4		4	4			34	
Die Hoffnung steht dorthin	V. Friedsam	3	5		5	5			42	
Die Welt ist mir ein bitter Tod	V. Friedsam	4	7		7	7			54	
Die Wunden, die ich in dem Hertzen	V. Friedsam	4	8		7	7			54	
Die Liebe ist mein Looß und Erbtheil	V. Friedsam	5	6		6	6			47	
Es ist geschehn, wir können	V. Friedsam	5	10		10	10			63	
Ein lauter Geist ist gar ein	V. Friedsam	6	8		8	8			58	
Es freue sich der gantze Hauf	V. Friedsam	6	9		9	9			62	
Ich bin ein grüner zweig	V. Friedsam	7	12		12	12			96	
Ich bin sehr gering und klein	V. Friedsam	7	12		13	13			99	
Ich bin eine Rose niemand	V. Friedsam	9	11		11	11			95	
Ich bin in Gott erfreut	V. Friedsam	9	12		13	13			97	
Ich bin verlobet nun des höchsten	V. Friedsam	10	14		14	14			99	
Ich gehe hin und wandle fort	V. Friedsam	10	15		15	15			100	
Ich will tragen meine Schmerzen	V. Friedsam	10	16		16	16			114	
Ich lebe zwar so hin	V. Friedsam	11	15		15	15			106	
Ich liebe gantz umsonst	V. Friedsam	11	15		15	15				
Ich reise fort nach jener Welt	V. Friedsam	12	16		16	16			108	
In Gott verliebet sein	V. Friedsam	13	17		17	17			126	
Kan das Verlangen schon	V. Friedsam	14	18		18	18			128	
Mein Glück das ich mir hab erwählt	V. Friedsam	14	19		19	19			145	
Ist mein Leben schon beladen	V. Friedsam	15	18		18	18			128	
Mein in Gott verliebter Sinn	V. Friedsam	15	20		20	20			156	
Mein Verlangen hat getroffen	V. Friedsam	16	21		21	21			160	
Nun sind wir auf der Fahrt	V. Friedsam	16	21		21	21			176	
Mein Lieb=verliebter Sinn	V. Friedsam	17	20		20	20			158	
Seht die edlen Schaaren	V. Friedsam	17	22		22	22			215	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
So zeuch dann hin	V. Friedsam	18	25		25	25			225	
So können wir dann	V. Friedsam	19	24		24	24			221	
Unsre Hoffnung muß uns Crönen	V. Friedsam	19	27		27	27			230	
Unser Leben ist verborgen	V. Friedsam	20	26		26	26			230	
Wann alles zu Pulver	V. Friedsam	20	28		28	28			289	
Wann ein Geist ist in	V. Friedsam	21	29		28	28			241	
Wann meine Seel in Gott	V. Friedsam	21	29		29	29			244	
Wann mein Ziel ist recht	V. Friedsam	22	30		30	30			247	
Wann sich das Glück	V. Friedsam	22	31		31	31			247	
Was ist doch Bessers	V. Friedsam	23	31		31	31			251	
Was ist doch Liebers	V. Friedsam	23	32		32	32			251	
Wer die Liebe Gottes	V. Friedsam	24	33		33	33			260	
Wie [Wer] bin ich doch allhier	V. Friedsam	24	33		33	33			266	
Wie fein siehts aus der	V. Friedsam	25	34		34	34			267	
Wie innig kan ein Hertz	V. Friedsam	25	35		35	35			268	
Wie kan doch ein Hertze	V. Friedsam	26	35		35	35			269	
Wie kan mein Hertze	V. Friedsam	26	36		36	36			269	
Wie lange soll mein	V. Friedsam	27	36		36	36			270	
Wie macht die Lieb so schöne	V. Friedsam	27	37		37	37			272	
Wie sind wir nun so innig	V. Friedsam	28	37		37	37			273	
Wie sind wir nun so wohl	V. Friedsam	29	38		38	38			274	
Wie thut die Lieb so woll	V. Friedsam	29	39		39	39			274	
Wir sitzen nun un tiefer	V. Friedsam	29	42		42	42			278	
Wir leben gantz vergnügt	V. Friedsam	30	40		40	40			277	
Wir leben in viel Hertzens	V. Friedsam	30	41		41	41			277	
Wir leben wohl und	V. Friedsam	31	41		41	41			278	
Wo die vereinte Krafft	V. Friedsam	31	43		43	43			278	
Zuletzt muß werden	V. Friedsam	32	44		44	44			290	
Der Glaube siegt durch Jesum Christ	V. Friedsam	33	48	783	44	48			25	
Der Tag von Freuden voll	V. Friedsam	33	49		49	49			32	
Alles was wir allhier sehen	V. Friedsam	34	45		45	45			5	
Die heilige Einheit vermehret	V. Friedsam	34	50		50	50			38	
Die himmlische Liebe die hat mich	V. Friedsam	35	55		55	55			41	
Die Liebe würckt [wirckt] und treibt in mir	V. Friedsam	35	57		57	57			48	
Die Zeit ist aus, mein Leiden [Leben]	V. Friedsam	36	60		60	60			55	
Ein Hertz das sich Gott hat ergeben	V. Friedsam	37	61		61	61			57	
Ein Hertz, das Gott besessen hat	V. Friedsam	37	60	755	60	60			57	
Ersencke dich in deinen Gott	V. Friedsam	38	64		64	64			61	
Ein Lämmlein geht und trägt	V. Friedsam	38	62		62	62			58	
Gott wir kommen dir entgegen	V. Friedsam	39	66		66	66			80	
Hertz der Liebe reine Triebe	V. Friedsam	39	68	773	68	68			88	
Hertzens=Brüder die ihr glieder	V. Friedsam	40	69	772	69	69			89	
Ich bin daheim	V. Friedsam	40	70		70	70			95	
Ich bin ein sehr beschwerter Mensch	V. Friedsam	41	71		71	71			96	
Ich bleib daheim damit ich nicht	V. Friedsam	41	71		71	71			100	
Ich lebe vergnügt	V. Friedsam	42	73	750	73	73			105	
Jesus Hirte meiner Seel	V. Friedsam	42	80	751	80	80			115	
Ich hab mir die ewige Schätze	V. Friedsam	43	72		72	72			102	
Ich lege mich dennoch	V. Friedsam	43	74		74	74			106	
Ist es nun aus mit meinem Leid	V. Friedsam	44	82		82	28			127	*The 1749 Turtel Taube index appears to be incorrect
Jesu den ich liebe	V. Friedsam	44	78		78	78			114	
Mein Geist ist voller Trost	V. Friedsam	45	84		84	84			143	
Meine Freude ist dahin	V. Friedsam	45	83		83	83			138	

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Mein Hertz das ist bereit von Gottes	V. Friedsam	46	85		85	85			148	
Mein Leben ist dahin und bald	V. Friedsam	46	90		90	90			156	
Mein Hertz ist freuden=voll	V. Friedsam	47	87		87	87			149	
Mein Hertze ist plötzlich	V. Friedsam	47	86	787	86	86			149	
Nun fließt die Liebe ein und aus	V. Friedsam	48	92	780	91	91			164	
Mein Hertz kan wohl zu frieden	V. Friedsam	49	88		88	88			151	
Mein Hertz soll singen Gott	V. Friedsam	49	89		89	89			151	
Nun ist die frohe Zeit erwacht	V. Friedsam	50	94		94	94			168	
Nun ist mein Glaubens=Weg	V. Friedsam	50	94		94	94			168	
Nun walle ich im Frieden	V. Friedsam	50	101	780	101	101			176	
Nun gehen die Geister	V. Friedsam	51	92	756	92	92			165	
Nun wird mein Hertze wieder	V. Friedsam	51	101		101	101			178	
Nun kommen die Zeiten	V. Friedsam	52	96		96	96			171	
Nun muß der Perlen [Palmen]=Baum	V. Friedsam	52	100		100	100			173	"Palmen" is also an option.
O du seligs einsam Leben	V. Friedsam	52	104	768	104	104			182	
O du tiefe Gottes liebe	V. Friedsam	53	105	764	105	105			182	
O mein Täublein reiner Liebe	V. Friedsam	54	107	753	107	107			190	
O Weisheit fahre fort	V. Friedsam	54	116		116	116			204	
O süßer Fried O edle Ruh	V. Friedsam	55	109		109	109			196	
O was vor verborgne Kräfte	V. Friedsam	55	112	774	112	112			202	
Die reine Jungfrauschafft	V. Friedsam	56	58		58	58			48	
O wo ist mein Bräutigam	V. Friedsam	56	118		118	118			209	
Perl aller keusch=verliebten	V. Friedsam	56	119	766	119	119			209	
Seele schließ dich ein	V. Friedsam	57	121	757	121	121			214	
Wen die Liebe aufgezehret	V. Friedsam	57	129	786	129	129			253	Spelled as "Wenn" in PWS
Vereinte Lieb laß mich	V. Friedsam	58	122		122	122			232	
Wann alles ist in mir	V. Friedsam	58	124	788	124	124			238	
Was hilfft mich dann	V. Friedsam	59	127		127	127			250	
Wenn mein Geist ist in Gott genesen	V. Friedsam	59	131	776	131	131			258	
Wer die ew'ge Schätz	V. Friedsam	60	133		133	133			259	
Wer wird in jener neuen	V. Friedsam	60	135		135	135			265	
Wie fährt dahin mein	V. Friedsam	61	136	778	136	136			267	
Zion blüht und grünet	V. Friedsam	61	137		137	137			285	
All dein Thun und deine Thaten	V. Friedsam	62	144		144	144			4	
Auf du gantze Zions=Heerde	V. Friedsam	62	146	737	146	146			7	
Auf du keusches Jungfrau'n Heer	V. Friedsam	63	149	514	149	149			8	
Auf du meine Seele singe	V. Friedsam	63	150	421	150	150			8	
Auf ihr Gäste macht euch fertig	V. Friedsam	64	152	639	152	152			9	
Auf schmücke dich du kleine Heerd	V. Friedsam	64	155	359	155	155			11	
Das freudige Lallen der Kinder	V. Friedsam	65	156	536	156	156			18	The hymnal also refers to p. 70 (a tune without title. The melody corresponds to one of the listings in the Viehmeyer Index – ZRG 1754)
Dein helles Licht nun durch das	V. Friedsam	65	158	725	158	158			20	
Der bitter Kelch und Myrrhen	V. Friedsam	66	158	761	158	158			21	
Der Weg zum Vaterland	V. Friedsam	66	165	508	165	165			33	
Der frohe Tag bricht an	V. Friedsam	67	160	683	160	160			24	
Der reine Lebens Geist	V. Friedsam	67	164	758	164	164			31	
Des Herren Zweig ist Lieb	V. Friedsam	68	167	721	167	167			33	
Die Flammen der Liebe	V. Friedsam	68	168	673	168	168			35	
Die Flammen reiner Gottes liebe	V. Friedsam	69	171	517	171	171			36	
Die klugen Jungfrau sind erwacht	V. Friedsam	69	174	242	174	174			45	
Die Sonn ist wieder aufgegangen	V. Friedsam	70	177	678	177	177			49	
Die starcken Bewegung der Göttlichen	V. Friedsam	70	180	454	180	180			51	
Die Stille des Geistes in heiligen Seelen	V. Friedsam	71	182	726	182	182			52	

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Freudig werd unserem König	V. Friedsam	71	188	700	188	188			68	
Die Stille Sabbaths=Feyr ist an	V. Friedsam	72	185	769	185	185			53	
Die Weisheit ist mein bester Raht	V. Friedsam	72	186	170	186	186			53	
Freu dich Zion, Gottes Stadt	V. Friedsam	73	190	770	190	190			66	
Fried und Freud sey in den Toren	V. Friedsam	73	191	779	191	191			68	The index for the 1747 Turtel=Taube is incorrect, stating 199.
Freudig will ich singen deinem namen	V. Friedsam	74	189	701	189	189			68	
Gedencke, Herr an David	V. Friedsam	74	192	771	192	192			71	
Gelobt sey Gott der Ehren	V. Friedsam	75	194	782	194	194			73	
Gelobt sey Gott zu aller Stund	V. Friedsam	75	194	773	194	194			73	
Gott ein Herrscher aller Heiden	V. Friedsam	76	196	740	196	196			75	
Gottes Wohnung ist sehr schöne	V. Friedsam	76	197	369	197	197			76	
Gott ist bekannt dem Stamm	V. Friedsam	77	199	391	199	199			78	
Groser [Großer] Gott, ich will dir singen	V. Friedsam	77	201	506	201	201			81	
Groser [Großer] König, treuer hirt	V. Friedsam	78	204	409	204	204			82	
Gute Nacht, O Welt	V. Friedsam	78	206	781	206	206			84	
Herr Jesu Christ Ach siehe doch	Br. Nehemia	79	207	347	207	207			87	
Himmels=Lust ist bewusst	V. Friedsam	79	210	658	210	210			89	
Ich lauf den schmalen Himmelsweg	V. Friedsam	80	217	553	217	217			104	
Jauchzet ihr Kinder von	V. Friedsam	80	212	384	212	212			94	
Ich geh gebückt den gantzen Tag	V. Friedsam	81	212	509	212	212			101	
Ich hab wied'r einen	V. Friedsam	81	215	759	215	215			103	
Ich sehe die Pflantzen	V. Friedsam	82	218	98	218	218			108	
Ich sehe mit Freuden den himmlischen Lauf	V. Friedsam	82	221	688	221	221			109	
Ich stehe gepflantzet	V. Friedsam	83	223	709	223	223			111	
Ich werde kräftig angezogen	V. Friedsam	83	226	138	226	226			112	
Ich will den Herren loben	V. Friedsam	84	228	412	228	228			113	
Ihr Brüder und Schwestern von	V. Friedsam	84	228	608	228	228			123	
Ihr Bürger des Himmels	V. Friedsam	85	229	699	229	229			123	
Ihr Gäste machet euch bereit	V. Friedsam	85	230	630	230	230			123	
In der Stille ohn gewühle	V. Friedsam	86	234	749	234	234			126	
In der stillen Hertzens=Ruh	V. Friedsam	86	233	137	233	233			125	
Kinder der Liebe die ihr nun	V. Friedsam	86	236	653	236	236			129	
Kinder unsrer Liebe trittet mit	V. Friedsam	87	237	705	237	237			129	
Kommt ihr Glaubens=Kämpfer	V. Friedsam	87	238	453	238	238			134	
Lobsinget lobsinget dem König	V. Friedsam	88	239	423	239	239			138	
Meine Seele soll nun singen	V. Friedsam	88	241	420	241	241			139	
Mein Geist wird nun aufs	V. Friedsam	89	343	669	242	242			143	The manuscript appears to be incorrect with the page reference
Nun hab ich meinen Lauf	V. Friedsam	89	245	664	245	245			166	
Mein Seel soll Gott lobsingen	V. Friedsam	90	243	659	243	243			158	
Nun gute Nacht du eitle	V. Friedsam	90	244	782	244	244			165	For ZW, index has "O", text has "du"
Nun singen wir das frohe Amen	V. Friedsam	91	191	771	190	190				
Nun werde ich wieder	V. Friedsam	91	246	459	246	246			176	
O auserwählte Schaar	V. Friedsam	92	248	723	148	148			179	Manuscript reference page number is incorrect
O himmlisches Wesen, O Göttliches	Br. Jethro	92	376		343	376			324	
O Jesu meiner Seelen=Lust	V. Friedsam	93	252	721	252	252			188	
O Jesu reine Lebens=Quell	V. Friedsam	93	254	615	254	254			188	
O ihr Kinder einer einer Mutter	V. Friedsam	94	256	627	256	256			189	
O stille Friedens=Ruh	V. Friedsam	94	257	135	257	257			194	
O was wird das seyn	V. Friedsam	94	114	784	114	114			203	
O süße Himmels=Lust	V. Friedsam	95	259	690	259	259			195	
O was vor enge Pfäd	V. Friedsam	95	261	504	261	261			201	
O was vor Gunst und	V. Friedsam	96	262	762	262	262			201	

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O wie thut mein Geist	V. Friedsam	96	264	562	264	264			205	
Singet lobsinget dem König	V. Friedsam	97	266	698	266	266			219	
So lebet man in Gott	V. Friedsam	97	267	778	267	267			221	
Wann Gott sein Zion	V. Friedsam	98	267	344	267	267			242	
Wenn das sanfte Gottes	V. Friedsam	98	274	764	274	274			254	
Wann Zion wird entbunden	V. Friedsam	99	269	386	269	269			247	
Weil die Wolcken=Seul [Säul]	V. Friedsam	99	271	450	271	271			252	
Wenn der reine Lebens	V. Friedsam	99	276	680	276	276			255	
Wenn himmlische Liebe	V. Friedsam	100	277	628	277	277			256	
Wenn Jesus Brunnen über	V. Friedsam	100	279		279	279			256	
Wenn (Wann) mein Geist ist aufgezogen	V. Friedsam	101	282	411	282	282				Note that the hymn is not included in the index of the printed 1749 Turtel Taube hymnal
Wer kan verdencken	V. Friedsam	101	283	560	283	283			261	
Zion hat im Geist vernommen	V. Friedsam	101	289	735	289	289			287	
Zeuch hin O liebe Seel	V. Friedsam	102	286		286	286			283	
Zion geht schwartz	V. Friedsam	102	287	342	287	287			286	
Zion werde hoch erfreut	V. Friedsam	103	291	377	291	291			289	
Zuletzt nach wohl vollbrachtem	V. Friedsam	103	293		293	293			290	
Ach Gott! Ich fleh um	Sr. Ketura	104	296			296			348	
Ach Gott! Thu dich	Sr. Föben	104	296			296			349	
Ach Herr! Wann wird	Sr. Ketura	105	297			297				
Ach! Komme bald mein	Br. Jaebez	105	301		326	301			297	
Ach Herr! Wie lang	M. Maria	106	299			299				
Ach verzeuch doch!	V. Friedsam	106	303		296	303			6	
Alle die im Geist erhoben	Br. Agonius	107	303	732		303			297	
Auf und machet euch bereit	Br. Agonius	107	304	512		304			298	
Bin ich arm und kleine	Sr. Hanna	107	305		296	305			352	
Bin ich hier schon gering und klein	Sr. Eugenia	108	307		298	307			353	
Bin ich schon der Welt verborgen	Sr. Ketura	108	306		297	306			352	
Das Leiden währet kurtze Zeit	M. Maria	109	310		300	310				
Dem Herren singet allzugleich ein	Br. Agonius	109	312	374		312			299	
Das kleinste Ich und Mein	Sr. Ketura	110	309			309			354	
Dem Herren jauchzt im Heiligtum	Br. Agonius	110	311	733		311			299	
Der Herr groß und und hoch berühmt	Br. Agonius	111	313	372		313			300	
Der reine Geist aus Gott hat	Sr. Priscam	111	316		301	316			355	
Die feurige Liebe die machet	M. Maria	112	316	458		316				
Die Freud am Herrn	Br. Agonius	112	317	642		317			304	
Die Liebe die sich leget zu Jesu	Br. Gideon	113	318		328	318				
Die Liebes Gemeinschaft der Göttlichen	Br. Agonius	113	320	665		320			305	
Die Straaßen Zions liegen wüst	M. Maria	114	323		301	323				
Die Süße, die mich träncket	Br. Nathan	114	324		329	324			306	
Ein Geist, den Gott gesegnet	Br. Jonathan	115	325		330	325				
Ein Priester der gegeben	M. Maria	115	326			326				
Ermuntert euch ihr Kinder	Br. Agonius	116	328	551		328			306	
Ersencke dich mein Hertze	Br. Jethro	116	330		331	330			307	
Es ist des Leidens zwar	Br. Jaebez	117	331		332	331			308	
Es ist führwahr [fürwahr] sehr theur	M. Maria	117	331		302	302				The pagination does not match between the MMS and the 1749 Turtel Taube
Es ziehe uns der Liebs=Magnet	Br. Eleaser	118	333		333	333			308	
Freuet euch nicht meine Feinde	Br. Agonius	118	333		333	333			309	
Froh bin ich weil ich gezählet bin	Br. Joel	119	335	462		335			309	
Gott der du mich hast	Br. Martin Bremer	119	337	228		337			310	
Hast du O Jesu! Dann deine	M. Maria	120	338			338				

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
Ich bin froh in meinem Herzen	Sr. Rahel	120	342		303	342			359	
Ich armer Staub	Br. Agonius	121	340	314		340			312	
Ich bin ein Täubgen ohn Eh=Gatt	Sr. Paulina	121	341			341			359	
Ich bin getrost und hoch erfreut	Sr. Paulina	122	343		304	343			360	
Ich gehe nun in Hoffnung	Sr. Ketura	122	344		305	344			360	
Ich geh oft traurig hin	Sr. Athanasia	123	346			346			361	
Ich gehe zwar so hin	Sr. Föben	123	345			345			361	
Ich hab das höchste Gut	Br. Philimon	124	347		335	347			313	
Ich habe mir erwählt	Sr. Paulina	124	347		306	347			361	
Ich kan nun in stillem	Br. Zehma	125	350		336	350			427	
Ich weiche nicht in meine Not	Sr. Anastasia	125	351		307	351			362	
Ich weiß gewiß es wird noch	Sr. Bassilla	125	352		308	352			363	
Ich hasse alle falsche Wegen	Br. Joel	126	348	609		348			313	
Ich weiß gewiß mein Theil	Sr. Flavia	126	352		309	352			363	
Ich will in Hoffnung gehen	Br. Nehemia	127	355			355			315	
Jesu meines Hertzens=Freude	Sr. Eugenia	127	356		310	356			363	
Ich weiß nichts anders mehr	M. Maria	128	353		309	353				
Ich werde aufs neue von	Br. Eleaser	128	354		337	354			315	
Jesus ist mein liebstes Leben	Sr. Salome	129	357			357			429	
Kommt all ihr lieben treuen	Br. Joel	129	358	100		358			316	
Leit mich mein Gott	Br. Agonius	130	359	315		359			317	
Mein äusers Leben steht	Br. Agabus	130	360			360			318	
Mein Freund hat mich bewogen	Sr. Efigenia	131	361		312	361			367	
Mein Geist ist hoch erfreut	Sr. Thekla	131	362		313	362			368	
Mein Geist ist über sich gezogen	Br. Agonius	132	363	105		363			319	
Mein Geist verlangt zum	Br. Agonius	132	365	383		365			319	
Mein Hertz ist voller Trost	Br. Jethro	133	366		337	366			320	
Mein Hertz ist wohl und voller	Br. Nathanael	133	368		339	368			322	
Mein Hertz weiß keine beßre Tracht	V. Friedsam	134	19		19	19			152	
Mein innigstes Sehnen nach	Sr. Persida	134	370		314	370			369	
Mein Jesu leite mich selbst	Br. Nathanael	134	368		339	368			322	
Muß ich schon oft traurig gehn	Br. Salma	135	370		341	370			322	
Nun walle ich getrost	Sr. Flavia	135	371		315	371			371	
Nun werde ich sehr hoch	Sr. Salome	135	372			372				
Nun will ich mit Freuden	Sr. Drusiana	136	372		316	372			372	
Ob ich schon jetzt annoch	Sr. Rahel	136	373			373			373	
O du aller reinstes Wesen	Br. Elkana	137	374		341	374			323	
O freundliches Umarmen	Br. Philimon	137	375		342	375			324	
O himmlische Wohllust	V. Friedsam	138	250	747	250	250			186	
O Jesu Krafft der treuen Seelen	Br. Joel	138	377	228		377	68	167	324	
O Jesu mein getreuer Hirt	Br. Jethro	139	378	460		378			325	
O Jesu thu mir doch	Sr. Zenobia	139	378			378			375	
O stille Ewigkeit! Wie tief	Br. Agabus	140	379			379			325	
O Tauben=Einfalt	M. Maria	140	379		317	379				
O was grose Noth	Sr. Theresia	141	380		318	380			376	
O wohl dem der gefunden	Br. Jethro	141	383		344	383			325	
O wie so oft und manches	M. Maria	142	381		319	381				
O wie thut mein Hertz	Br. Hoseas	142	383		343	383			450	
O wie werd ich dich noch	Sr. Genofeva	142	382			382			378	
Ruft getrost blaßt die Posaune	Br. Agonius	143	384	739		384			327	
Seht wie der edle Zweig	Br. Theonis	143	386		345	386			327	
So ist die Gnaden	Br. Jaebez	144	387			387			329	
Wann ich in der Stille	Br. Agonius	144	388	593		388			331	
Wann wird die Zeit	Sr. Eufrosina	145	389		320	389			381	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
Wann wird doch einst	Sr. Eufrosina	145	389			389			382	
Was ist das Leben diese Zeit	Sr. Naemi	146	390		321	390			383	
Was ist wohl Bessers	Sr. Ketura	146	391			391			383	
Was Schmerzen haben	Sr. Föben	147	391			391				
Weh dem Menschen	Br. Martin Bremer	147	393		353	393			331	
Wenn ich hier mit meinen Thaten	Br. Gideon	148	394		347	394			332	
Wenn Jesus die Hertenzen	Br. Agonius	148	396	711		396			333	
Wenn mir das Creutz	Br. Agonius	149	398	465		398			334	
Wie freuet sich mein Geist	Sr. Jael	149	399		321	399			387	Not to be confused with "Wie freuet sich mein Geist und meine Seele"
Wie herrlich und lieblich	Br. Nehemia	150	400		348	400			335	
Wie ist doch der Herr so	Sr. Anastasia	150	402			402			387	
Wie lange solls noch	Sr. Efigenia	151	403			403			388	
Wie manches Leid wie	Sr. Ketura	151	404			404			389	
Wie schön gehts zu	Br. Jonathan	152	405		350	405			336	
Wie sehnet sich mein Geist	Sr. Föben	152	405		322	405			389	
Wie sehnet sich mein Hertz	Sr. Ketura	153	406		323	406			390	
Wie still ist Zion worden	M. Maria	153	408			408				
Wie selig ist wer alles	Br. Jaebez	154	407		350	407				
Wo geh ich hin auf	M. Maria	154	410		324	410				
Wo ist doch mein schönster	Sr. Jael	155	411			411			391	
Wo soll ich hin	Sr. Genofeva	155	412			412			391	
Wer im Herrn geschlafen	Br. Philimon	156	415			415			336	
Zage nicht du kleine Heerde	V. Friedsam	156	414		325	414			280	
Zion wird nun bald	Br. Theonis	157	415			415			366	
Zions Herrlichkeit thut	Sr. Paulina	157	414			414			392	
Zu dir Herr Jesu	Br. Melchi	158	417			417				
Zuletzt wird doch das	Br. Joel	158	418		355	418			338	
Ach wie ist so gar ver=	V. Friedsam	159	420			420			2	
Auf Zioniten auf	V. Friedsam	159	421			421			12	
Das Creutz der Drang	V. Friedsam	160	424			424			17	
Das Nun die stille Ewigkeit	V. Friedsam	160	423			423			19	
Dann wird die Wüst und Einöd	V. Friedsam	161	426			426			16	
Das liebliche Umarmen	V. Friedsam	161	427			427			19	
Der Geist des Herrn Herrn ist in mir	V. Friedsam	162	428			428			25	
Der Schmerzen, den ich leide	V. Friedsam	162	430			430			31	
Die Hoffnung trägt (träget) mich hin	V. Friedsam	163	431			431			42	
Freu dich Jerusalem, gantz sehr	V. Friedsam	163	435			435			65	
Ein reiner Geist ist	V. Friedsam	164	434			434			59	
Es hat das Silber seine	V. Friedsam	164	432			432			62	
Geh auf du edles Reis	V. Friedsam	165	439			439			71	
Gott stehe selber auf: Lass deine	V. Friedsam	165	441			441			79	
Frolocke, rühm und hüpf auf	V. Friedsam	166	437			437			69	
Herr höre mich dann ich will	Unknown European	166	445			445			86	
Höret mir zu ihr Insulen	V. Friedsam	167	447			447			94	
Ich bin ein Wander=Gast	V. Friedsam	167	449			449			96	
Ich schreye Herr zu dir	V. Friedsam	168	450			450			108	
Mein Geist ist hoffnungs=voll	V. Friedsam	168	451			451			142	
Mein Hertz bringt für	V. Friedsam	169	453			453			147	
Mein Hertz ist froh weil	V. Friedsam	170	455			455			150	
Mein Hertz ist in Gott verliebt	V. Friedsam	170	456			456			150	
Mein Leben ist versunken	V. Friedsam	171	457			457			157	
Nun bringet mir die Hoffnung	V. Friedsam	171	458			458			163	
Nun sieht der Geist sich	V. Friedsam	172	459			459			174	

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
O Herr der Kräfte[n] [Kräfte]	V. Friedsam	172	460			460			186	
O komm doch bald	V. Friedsam	173	461			461			190	
Seele was ist schöner	V. Friedsam	173	462			462			214	
Siehe das ist mein Knecht	V. Friedsam	174	463			463			215	
Von Herten will ich	V. Friedsam	174	471			471			236	
So muß die Hoffnung	V. Friedsam	175	465			465			223	
Sophia bleibt verlassen	V. Friedsam	175	467			467			224	
Viel Schmerzen und Leiden	V. Friedsam	176	469			469			235	
Von Gnad und Güte	V. Friedsam	176	470			470			235	
Wach auf und brich	V. Friedsam	177	473			473			236	
Wann die Kraft von	V. Friedsam	177	476			476			239	
Wann meine Tag und	V. Friedsam	178	481			481			244	
Wie freudig und lieblich	V. Friedsam	178	483			483			267	
Wann in sehr großer Traurigkeit	V. Friedsam	179	479			479			243	
Wer das höchste Gut	V. Friedsam	179	482			482			259	
Wie kindlich und herzlich	V. Friedsam	180	486			486			269	
Wie lieblich ist der Gang	V. Friedsam	180	488			488			271	
Wie schön und herrlich ist	V. Friedsam	181	489			489			272	
Wie wirds zuletzt so schön	V. Friedsam	181	491			491			275	
Wie sind doch meine Tage	V. Friedsam	182	491			491			273	
Du Hüter Israel	V. Friedsam	183	494			494			56	
Zion ist erhöht	V. Friedsam	184	492			492			288	
O auserwählte Sarons=Blum	Unknown Brother or Sister	185	N/A			498 (insert after 495)				
Nichts erfreulicher kan werden	V. Friedsam	186	N/A			496 (insert after 495)			162	
Wie ist mein leben doch so bald	V. Friedsam	186	N/A				99	114	268	
Nun ist mein Glück gekommen ein	V. Friedsam	187	N/A			497 (insert after 495)			169	Not indicated in Register
Wohlauf ihr Lieben dencket	V. Friedsam	187	N/A			496 (insert after 495)			278	Not indicated in Register
Ein Lämmlein geht und trägt	V. Friedsam	188	62		62	62			58	
Der Engel Chor schwingt sich empor	V. Friedsam	N/A	N/A		142	142		22*		Listed in Register but not found in MS
Der Herr ist hoch in seinem Thron	V. Friedsam	N/A	MISSING	731	163	163			26	Listed in Register but not found in MS
Die Braut hört schon vom	V. Friedsam	N/A	N/A		143	143		21*		Listed in Register but not found in MS
O du tiefe Liebe Gottes	V. Friedsam	N/A	N/A	754	106	106			183	Listed in Register but not found in MS
O was herrliche Gänge	V. Friedsam	N/A	N/A		110	110			200	Listed in Register but not found in MS
O wie wohl und herrlich	V. Friedsam	N/A	N/A		116	116			208	Listed in Register but not found in MS
Wo der Tauben Einfalt	V. Friedsam	N/A	N/A		140	140				Listed in Register but not found in MS

1754 *Paradisches Wunderspiel* Type 1

Model: Winterthur, Col. 318, 65 x 560

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal ?	Number of parts
Wie tief liegt doch in uns verborgen	V. Friedsam	1	N/A						405	Page 1	YES	5
Wo der Tauben Einfalt	V. Friedsam	2	N/A		140	140				Page 2	YES	5
Bin ich gleich als ein muntres Ruh	V. Friedsam	2	N/A		141	141				Page 2-3	YES	5
Große Dinge sieht man in der Höhe	V. Friedsam	3	N/A		?	?				Page 3-4. Viehmeyer does not list this hymn and it is not found on p. 141 of the Turtel=Taupe, where it would be expected.	YES	5
Der Geist und die Braut sprechen	V. Friedsam	4	N/A		141	141			21	Page 3	YES	5
Wohlauf wohlauf und schmück dich herrlich	V. Friedsam	5	N/A		141	141			21	Page 4	No	5
Die Braut ist erwacht	V. Friedsam	5	N/A		142	142			22	Page 4	YES	5
Der Engel Chor schwingt sich empor	V. Friedsam	6	N/A		142	142			22	Page 6	YES	5
Die Braut hört schon vom Himmels=Thron	V. Friedsam	6	N/A		143	143			22	Page 6	YES	5
Der Herr ist hoch in seinem Thron	V. Friedsam	6	N/A		163	163			26	Page 6-7	YES	5
Gott wir kommen dir entgegen	V. Friedsam	7	N/A		66	66			80	Page 7	YES	5
O du tiefe Liebe Gottes	V. Friedsam	8	N/A	754	106	106			183	Page 8-10	YES	5
O was herrliche Gänge	V. Friedsam	10	N/A		110	110			200	Page 10-16	YES	5
O wie wohl und herrlich	V. Friedsam	16	N/A		116	116			208	Page 16-21	YES	5
Jeremia	Jeremia 31	21	N/A							age 21-32	YES	5
Mosis Lied	Deuteronomy 32	32	N/A							Page 32-42	YES	5
Das Lied des Lammes	Revelation 14	42	N/A							Page 42-48	YES	5
Das hohe Lied Salomons	Song of Solomon 1-8	48	N/A							Page 48-73	YES	5
Wie hast du so gar kein Ansehen	Unknown European	73	N/A	354						Page 73-79	YES	5
O du Anbetungs=Würdiges Wesen	V. Friedsam	79	N/A	707						Page 79-85	YES	5
Das Wort ist Fleisch worden	Unknown European	85	N/A	684						Page 85-90	YES	5
Mensch gedencke an deinen Vater	V. Friedsam	91	N/A	36						Page 91-97	YES	5
Was erfahrung hat bestiegen in der	V. Friedsam	97	N/A							Page 97-99	YES	5
Wenn in dem Geist vereint	V. Friedsam	99	N/A							Page 99-100	YES	5
Des Tempels Herrlichkeit den Gott	V. Friedsam	100	N/A							Page 100-105	YES	5
Dennoch hat Schmerz und Noth	V. Friedsam	105	N/A							Page 105-107	YES	5
Herr wer wird wohnen in deiner Hütten?	Psalm 15	108	N/A							Page 108-109	YES	5
Singet dem Herrn ein neues Leid	Psalm 96	109	N/A							Page 109-111	YES	5
Der Herr ist König	Psalm 97	111	N/A							Page 111-113	YES	5
Singet dem Herrn ein neues Leid	Psalm 98	113	N/A							Page 113-114	YES	5
Lobet vom Himmel dem Herrn	Psalm 148	115	N/A							Page 115-117	YES	5
Singet dem Herrn ein neues Leid	Psalm 149	117	N/A							Page 117-119	YES	5
Lobet dem Herrn in seinem Heiligthum	Psalm 150	119	N/A							Page 119-120	YES	5
So komme dann mein Freund	V. Friedsam	121	N/A							Page 121-122	YES	5
So zeuch nun hin meine Seele	V. Friedsam	122	N/A							Page 122-124	YES	5
Der Mensch vom Weibe geboren	V. Friedsam	124	N/A							Page 124-125	YES	5
Alsdann wirstu leben und essen	V. Friedsam	125	N/A							Page 125	YES	5
Ich bleib daheim damit ich nicht	V. Friedsam	126	71		71	71			100	Page 126	YES	5
O süßer Fried O edle Ruh	V. Friedsam	126	109	791	109	109			196	Page 126	YES	5
Der frohe Tag bricht an	V. Friedsam	126	160	683	160	160			24	Page 126	YES	5
Himmels=Lust ist bewusst	V. Friedsam	127	200	658	210	210			89	Page 127	YES	5
Kommt ihr Glaubens=Kämpfer	V. Friedsam	127	288	453	238	238			134	Page 127	YES	5
O ihr Kinder einer Mutter	V. Friedsam	127	256	627	256	256			189	Page 127	YES	5

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal ?	Number of parts
Es ist geschehn, wir können	V. Friedsam	129	10		10	10			63	Page 129	No	6
So können wir dann	V. Friedsam	129	1		24	24			221	Page 129	No	6
Auf schmücke dich du kleine Heerd	V. Friedsam	129	155	359	155	155			11	Page 129	No	6
Freu dich Zion, Gottes Stadt	V. Friedsam	130	190	770	190	190			66	Page 130	No	6
Gedencke, Herr an David	V. Friedsam	130	192	771	192	192			71	Page 130	No	6
O himmlische Wohllust	V. Friedsam	130	150	747	250	250			186	Page 130	No	6
So ist die Gnaden=Wolcke dann	Br. Jaabez	132	387			387			329	Page 132	No	7
O was vor Gunst und	V. Friedsam	133	262	762	262	262			201	Page 133	No	7
Das Nun die stille Ewigkeit	V. Friedsam	133	423			423			19	Page 133	No	7
Gott ein Herrscher aller Heiden	V. Friedsam	134	196	740	196	196			75	Page 134	No	7
Nun sind wir auf der Fahrt	V. Friedsam	134	21		21	21			176	Page 134	No	8
Lobet den Herm alle seine Heiligen	V. Friedsam	135	N/A							Page 135-140	YES	5

1754 Paradisisches Wunderspiel Type 2

Model: Winterthur, Col. 318, 65 x 559

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal ?	Number of parts
Wie tief liegt doch in uns verborgen	V. Friedsam	1	N/A						405	page 1–2	YES	4
Wo der Tauben Einfalt	V. Friedsam	1	N/A		140	140				page 1–3	YES	4
Bin ich gleich als ein muntres Ruh	V. Friedsam	3	N/A		141	141				Page 3–5	YES	4
Große Dinge sichet man in der Höhe	V. Friedsam	5	N/A		?	?				Page 5–6. Viehmeyer does not list this hymn and it is not found on p. 141 of the Turtel=Taupe, where it would be expected.	YES	4
Der Geist und die Braut sprechen	V. Friedsam	6	N/A		141	141			21	Page 6	YES	4
Wohlauf wohlauf und schmück dich herrlich	V. Friedsam	7	N/A		141	141			21	Page 7	No	4
Die Braut ist erwacht	V. Friedsam	8	N/A		142	142			22	Page 8	YES	4
Der Engel Chor schwingt sich empor	V. Friedsam	9	N/A		142	142			22	Page 8	YES	4
Die Braut hört schon vom Himmels=Thron	V. Friedsam	10	N/A		143	143			22	Page 9	YES	4
Der Herr ist hoch in seinem Thron	V. Friedsam	10	N/A		163	163			26	Page 9–10	YES	4
Gott wir kommen dir entgegen	V. Friedsam	10	N/A		66	66			80	Page 10–11	YES	4
O du tiefe Liebe Gottes	V. Friedsam	11	N/A	754	106	106			183	Page 11–15	YES	4
O was herrliche Gänge	V. Friedsam	15	N/A		110	110			200	Page 15–23	YES	4
O wie wohl und herrlich	V. Friedsam	23	N/A		116	116			208	Page 23–31	YES	4
Jeremia	Jeremia 31	31	N/A							Page 31–48	YES	4
Mosis Lied	Deuteronomy 32	48	N/A							Page 48–63	YES	4
Das Lied des Lammes	Revelation 14	63	N/A							Page 63–72	YES	4
Das hohe Lied Salomons	Song of Solomon 1–8	72	N/A							Page 72–110	YES	4
Wie hast du so gar kein Ansehen	Unknown European	110	N/A	354						Page 110–118	YES	4
O du Anbetungs=Würdiges Wesen	V. Friedsam	118	N/A	707						Page 118–127	YES	4
Das Wort ist Fleisch worden	Unknown European	127	N/A	684						Page 127–135	YES	4
Mensch gedencke an deinen Vater	V. Friedsam	136	N/A	36						Page 136–146	YES	4
Was erfahrung hat bestiegen in der	V. Friedsam	146	N/A							Page 146–149	YES	4
Wenn in dem Geist vereint	V. Friedsam	149	N/A							Page 149	YES	4
Des Tempels Herrlichkeit den Gott	V. Friedsam	149	N/A							Page 149–157	YES	4
Dennoch hat Schmerz und Noth	V. Friedsam	157	N/A							Page 157–161	YES	4
Herr wer wird wohnen in deiner Hütten?	Psalms 15	161	N/A							Page 161–163	YES	4
Singet dem Herrn ein neues Leid	Psalms 96	163	N/A							Page 163–166	YES	4
Der Herr ist König	Psalms 97	166	N/A							Page 166–169	YES	4
Singet dem Herrn ein neues Leid	Psalms 98	169	N/A							Page 169–171	YES	4
Lobet vom Himmel dem Herrn	Psalms 148	171	N/A							Page 172–175	YES	4
Singet dem Herrn ein neues Leid	Psalms 149	175	N/A							Page 175–178	YES	4
Lobet dem Herrn in seinem Heiligthum	Psalms 150	178	N/A							Page 178–179	YES	4
So komme dann mein Freund	V. Friedsam	180	N/A							Page 180–182	YES	4
So zeuch nun hin meine Seele	V. Friedsam	182	N/A							Page 182–185	YES	4
Der Mensch vom Weibe geboren	V. Friedsam	185	N/A							Page 185–187	YES	4
Alsdann wirstu leben und essen	V. Friedsam	187	N/A							Page 187	YES	4
Ich bleib daheim damit ich nicht	V. Friedsam	188	71		71	71			100	Page 188	YES	4
O süßer Fried O edle Ruh	V. Friedsam	188	109	791	109	109			196	Page 188	YES	4
Der frohe Tag bricht an	V. Friedsam	189	160	683	160	160			24	Page 189	YES	4
Himmels=Lust ist bewusst	V. Friedsam	189	200	658	210	210			89	Page 189	YES	4
Kommt ihr Glaubens=Kämpfer	V. Friedsam	190	288	453	238	238			134	Page 190. The correspondence number is incorrect.	YES	4
O ihr Kinder einer Mutter	V. Friedsam	190	256	627	256	256			189	Page 190	YES	4

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments	Antiphonal ?	Number of parts
Es ist geschehn, wir können	V. Friedsam	191	10		10	10			63	Page 191	No	6
So können wir dann	V. Friedsam	191	1		24	24			221	Page 191–192	No	6
Auf schmücke dich du kleine Heerd	V. Friedsam	193	155	359	155	155			11	Page 193	No	6
Freu dich Zion, Gottes Stadt	V. Friedsam	194	190	770	190	190			66	Page 194	No	6
Gedencke, Herr an David	V. Friedsam	195	192	771	192	192			71	Page 195	No	6
O himmlische Wohllust	V. Friedsam	196	150	747	250	250			186	Page 196. The correspondence number is incorrect.	No	6
O was vor Gunst und	V. Friedsam	197	262	762	262	262			201	Page 197	No	7
Das Nun die stille Ewigkeit	V. Friedsam	198	423			423			19	Page 198	No	7
Gott ein Herrscher aller Heiden	V. Friedsam	199	196	740	196	196			75	Page 199	No	7
Lobet den Herrn alle seine Heiligen	V. Friedsam	200	N/A							Page 200–212	YES	4
Nun sind wir auf der Fahrt	V. Friedsam	After Register	21		21	21			176	Written by hand as insert at end	No	7
So ist die Gnaden=Wolcke dann	Br. Jaabez	After Register	387			387			329	Written by hand as insert at end	No	7

Music Manuscripts for the 1755 *Nachklang zum Gesäng der einsamen Turtel=Taupe*

Model: Juniata, DS 015

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu-vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
Ach Gott schreib mir ins Hertz	Sr. Christina	1	3				3	230	404	
Ach Hertzens=Brüder! Stehet auf	Br. Johannes Müller	1	4				4	230	404	
Ach machet euch bereit	Sr. Christina	2	5	520			5	232	405	
Ach möcht ich endlich brechen	Br. Johannes Müller	2	6				6	233	405	
Christus der Weg ist	Br. Simon Koenig	3	8				8	237		
Das heil'ge Lust=Spiel reiner art	Br. Lamech	3	9				9	238		
O Weisheits Brunn ergiese dich	Br. Lamech	4	9				9	239		This is listed as "zusatz" (addition). This hymn is not included in the Register for the NVG.
Der Glaubens=Grund ruht auf	Br. Agonius	4	10	230			10	140	301	
Die Bruder=Lieb hält wahre	Friedrich Rock	5	12				12	170	302	There are two settings for this hymn - one recto and one verso
Die Ewigkeit mit ihrem Tag	Br. Valentine Mack	5	16				16	244	410	Viehmeyer says that this hymn is printed as an insert in 1747 Turtel=Taupe (PHUJ, which doesn't correspond to anything)
Die frohe Zeit is nunmehr nah	Br. Peter Lessle	6	19	364			19	247	412	
Durch unsre Krafft und grose Thaten	Br. Lamech	6	23				23	250		
Es war der Mensch zu Gottes	Br. John Martin	7	25				25	252	416	
Fahr hin O Welt ich habe mir	V. Friedsam	7	28				28	26	65	
Gebendeytes Gottes=Lamm	Br. Valentine Mack	8	29				29	257	418	
Ich bin gedrückt und doch	Br. Jaebez	8	30				30	149	317	
Ich dancke Gott wann ich betrachte	Br. Michael Müller	9	32				32	262	422	
Ich freue mich in meinem Geist	Br. Peter Lessle	9	34	102			34	266	423	
Ich dringe ein in Jesu liebe	Sr. Christina	9	33	466			33	263	422	
Ich gehe meine Straße als wie	V. Friedsam	10	36				36	40	101	
Ich gehe nun zur Kammer ein	Br. Johannes Müller	10	36				36	267	424	
Ich hab mit Jesu mich verlobet	Sr. Christina	11	38	247			38	269	426	
Ich spühre ein Leben das ewig	Br. Obed	11	39				39	270	427	
Ich will von Gottes=Güte sagen	Br. Jacob Naegle	12	41				41	272	428	
Jesus ist der treuste Hirt	Br. Nathaniel	12	42				42	155		
Ihr die ihr euch lasst Christen	Br. John Martin	12	44				44	273	429	
Kommt alle ihr Kinder von Abrahams	Sr. Christina	13	45	519			45	274	430	
Kommt alle mit Freuden	Sr. Christina	13	46	626			46	275	430	
Kommt Brüder=Hertzen saget mir	Br. Johannes Müller	14	46				46	276	430	
Mach dich im Geist recht munter auf	Br. Peter Lessle	14	47	360			47	276	430	
Mein Geist ist oft von Jugend	Br. Peter Lessle	15	49	319			49	278	435	
Mein Glück ist mir einkommen	V. Friedsam	15	51				51	59	146	
Mein Leben steht in Schmetzen	V. Friedsam	16	54				54	66	158	
Mein lieber Pilger mercke auf	Br. Agonius	16	55				55	158	321	
Nun lobet alle Gottes sohn	Gerhard Tersteegen	16	61				61	166	323	
Nach viel und manchen Trauer=Stunden	Br. Valentine Mack	17	57				57	280	438	
Nun freue dich und rühme sehr	Br. Ludwig Bender	17	59	686			59	281	439	
O Brüder und Schwestern! Thut ja nicht	Br. Ludwig Bender	18	62				62	284	440	
O Creutzes=Stand! O edles Band!	Br. Obed	18	63				63	285	440	
O großes Heil, so einst alldorten	V. Friedsam	19	64				64	82	185	
O Jesu der du bist der rechter	Br. H. Lohman	19	66				66	285	443	
Der mir hat dieses lassen fliesen	Br. H. Lohman	20	67				67	287	443	
O Jesu! Der du mich erköhren	Br. Ludwig Bender	20	67				67	287	443	
O Jesu Krafft der treuen Seelen	Br. Joel	20	68	228		377	68	167	324	

O Leben, das da ewig währet	Br. Obed	21	69				69	288	445	
O Sanfte Ruh, O hertzens-Freund	Br. Ludwig Bender	21	70	89			70	289	445	
O Segens=voller überfluss	Br. Obed	22	71				71	290	446	
O Selig ist derselbe Mensch	Br. Lamech	22	72				72	292		
Jerusalem die Mutter die dort	Br. Lamech	23	74				74	293		
O Unbegreiflichs Gnaden=Licht	Br. Johan Bauman	23	75				75	294	446	
O was ist des Menschen stand	Br. Michael Miller	24	77				77	299	451	
O Wesenheit aus Gottes Krafft	V. Friedsam	24	78				78	90	204	
O wie bin ich erfreut dass mich	Sr. Christina	24	80				80	300	451	
O wie wohl ists dem gelungen	Br. John Jacob Keller	25	80				80	300	452	
Seht, wie des Davids Geist	Br. Ludwig Bender	25	81				81	301	453	
Sehr lang und viel hab ich getracht	Br. Senseman	26	83				83	303	453	
Wann öffnen sich die ew'ge Thor	Br. Senseman	26	85				85	305	454	
Singet, lobsinget, ihr kinder der Liebe	Br. V. Lessle	27	87	692			87	307	455	
Um Zion willen will ich nimmer	Br. Peter Lessle	27	88	381			88	309	457	
Verlobte des Lammes du himmlische Chor	Br. Philimon	28	90				90	169	330	
Wach auf mein Geist und sieh	Br. Ludwig Bender	28	91	101			91	311	458	
Wach auf, O meines geistes Lust	Br. Senseman	29	92				92	312	459	
Wann man die sache wohl betracht	Br. John Martin	29	93				93	313	460	
Wann mein Jammer abgewogen	V. Friedsam	30	95				95	110	246	
Was freude wird verspührt	Br. Obed	30	96				96	315	460	
Wie gut hats doch ein treue Seele	Sr. Christina	31	98	295			98	317	464	
Wie ist mein leben doch so bald	V. Friedsam	31	99				99	114	268	
Wie schöne siehts hier aus	Sr. Christina	32	100				100	319	466	
Wie selig ist die fahrt	V. Friedsam	32	101				101	116	272	
Wohl dem der in seinem Leben	Br. V. Seidel	33	102				102	175		
Wohl dir die du hast Gott geglaubet	Br. Valentine Mack	33	103				103	321	467	
Wohl mir weil ich nun hab gefunden	Sr. Christina	34	105	257			105	322	467	
Wunderbahre Zeit voller herrlichkeit	Br. Valentine Mack	34	106				106	323	468	
Zion was betrübst du dich	Br. Obed	35	106				106	326	470	
Zage nicht Zion zage nicht	Br. Obed	35	110				110	325	469	
Zur Mitternacht ward ein geschrey	Br. Johannes Müller	36	110				110	327	471	
Ach ich hör das köstlich Schreyen	Br. Obed	35	108				108	326	470	

Music Manuscripts for the 1762 *Neuvermehrtes Gesäng der einsamen Turtel=Taube*

Model: Free Library of Philadelphia Borneman MS 11.7

Hymn	Author	MMS page number	Correspondence number	Zionitischer Weyrauchs Hügel (1739)	Turtel Taube (1747)	Turtel Taube (1749)	Nachklang zum Gesäng (1755)	Neu- vermehrtes Gesäng (1762)	Paradisches Wunderspiel (1766)	Comments
Ach Gott sieh doch einmal auf	V. Friedsam	1	1					1	1	
Ach wie viel und schwere	V. Friedsam	1	2					2	4	
Amen Zion ist genesen nach	V. Friedsam	1	6					6	6	
Bin ich gleich gering auf Erden	V. Friedsam	2	8					8	14	
Bin ich gleich wie ausgekehrt	V. Friedsam	2	9					9	15	
Bin ich gleich wie überwogen	V. Friedsam	2	10					10	15	
Der in Gott erhöhte Staat	V. Friedsam	3	11					11	29	
Die Enge ist erweitert ich she	V. Friedsam	3	12					12	34	
Die Freundlichkeit vom Himmel	V. Friedsam	3	14					14	38	
Die Jungfrauschaft ist meine Kron	V. Friedsam	4	16					16	44	
Die Krafft aus Gottes wesen	V. Friedsam	4	18					18	47	
Die Segens-Krafft vom Hmml	V. Friedsam	4	20					20	49	
Du herrschender Gott lass mein	V. Friedsam	5	21					21	55	
Es ist gehtan ein jedes kann	V. Friedsam	5	24					24	64	
Es ist nicht gefehet ob man gleich	V. Friedsam	5	25					25	64	
Ein Priester kan auf Erd kein eigen	V. Friedsam	6	22					22	59	
Fahr hin O Welt ich habe mir	V. Friedsam	6	26				28	26	65	
Freue dich mein müder Geist	V. Friedsam	6	26					26	67	
Früh Morgens wenn vom Schlaf	V. Friedsam	7	28					28	70	
Getrost getrost mein müder Geist	V. Friedsam	7	30					30	74	
Gott ist mir wie vom Schlaff	V. Friedsam	7	31					31	78	
Hoch güebte hochbetrübt Witwe	V. Friedsam	8	35					35	92	
Höchst vergnügend ist mein Leben	V. Friedsam	8	38					38	93	
Ich gedencke meiner Blüte	V. Friedsam	8	39					39	100	
Ich gehe meine Straße als wie	V. Friedsam	9	40				36	40	101	
Ich sehne mich den gantzen Tag	V. Friedsam	9	40					40	111	
Ihr Zions=Gespielen ermannet euch	V. Friedsam	9	42					42	125	
Ist's dann geschehn dass ich muss	V. Friedsam	10	43					43	128	
Jetzund ist wol bestellt so hab ich	V. Friedsam	10	41					41	120	
Kommt bewährte Mutter=Kinder	V. Friedsam	10	44					44	131	
Kommt gespielen lasst uns sehen	V. Friedsam	11	45					45	132	
Kommt ihr Lieben und bvewährten	V. Friedsam	11	47					47	133	
Laß die Bäch und Brunnen fliesen	V. Friedsam	11	50					50	136	
Laßt mich gehn ich muß fort eilen	V. Friedsam	12	53					53	137	
Meines Geistes sehnen sind viel bittre	V. Friedsam	12	56					56	140	
Meines Geistes sehnen sind viel bittre	V. Friedsam	12	56					56	140	2nd version
Mein Geist zerflieset nun in Gottes	V. Friedsam	13	58					58	144	
Mein Gang geht wieder glücklich	V. Friedsam	13	54					54	141	
Mein Glück ist mir einkommen	V. Friedsam	13	59				51	59	146	
Mein in Gott verliebter Geist	V. Friedsam	14	64					64	155	
Mein Hertz wolt mir zu aschen	V. Friedsam	14	62					62	152	
Mein Leben steht in Schmetzen	V. Friedsam	14	66				54	66	158	
Nun blüht unsre Hoffnung wieder	V. Friedsam	15	68					68	163	
Nunmehr kan ich nicht mehr schlafen	V. Friedsam	15	70					70	173	
Nun will ich mein Leben im Lieben	V. Friedsam	15	73					73	177	
O Gott mein Heil hör doch mein	V. Friedsam	16	81					81	184	
Ob Zion gleich verlassen in der	V. Friedsam	16	74					74	180	

O der unversehnen Drangen	V. Friedsam	16	79					79	181	
O großes Heil, so einst alldorten	V. Friedsam	17	82				64	82	185	
O sanfte Winde die da wehen	V. Friedsam	17	84					84	192	
O Sophia du reines Licht	V. Friedsam	17	86					86	194	
O süßes Glück vergnügter Stille	V. Friedsam	18	88					88	196	
O Wesenheit aus Gottes Kraft	V. Friedsam	18	90				78	90	204	
O wie werden wir uns freuen	V. Friedsam	18	91					91	206	
Recht betrübt in vielem Schmerzen	V. Friedsam	19	95					95	212	
Sieht man dann nicht erbaut	V. Friedsam	19	99					99	218	
Siehe mein knecht wirt glücklich	V. Friedsam	19	97					97	217	
Tröstet tröstet meine Leben	V. Friedsam	20	102					102	228	
Ungrund voller Liebe deine Allmachts=Triebe	V. Friedsam	20	103					103	230	
Unverhoffte Fülle lang erwünschte Stille	V. Friedsam	20	104					104	231	
Verschwiegenheit ist mein Panir	V. Friedsam	21	105					105	233	
Wann dir der Herr wird Rühge geben	V. Friedsam	21	108					108	241	
Wann mein Jammer abgewogen	V. Friedsam	21	110				95	110	246	
Was hab ich mein Tage vor Wunder	V. Friedsam	22	111					111	248	
Wie ist mein leben doch so bald	V. Friedsam	22	114				99	114	268	
Wie lieblich ist der Gang der reinen Seelen	V. Friedsam	22	114					114	271	
Wie selig ist die fahrt	V. Friedsam	23	116				101	116	272	
Willkomm du holde Gottes=Lieb	V. Friedsam	23	117					117	275	
Wir freuen uns in unsrem Gott	V. Friedsam	23	119					119	276	
Zion trägt schöne Kronen nach dem	V. Friedsam	24	120					120	288	
Zu Nachts wenn vieh und Menschen	V. Friedsam	24	122					122	293	
Zuletzt wirt Gott Zion erlösen	V. Friedsam	24	124					124	292	
Zur Zeit da bitterkeit und Todes=sterben	V. Friedsam	25	126					126	295	
Zur Zeit da bitterkeit und Todes=sterben	V. Friedsam	25	126					126	295	2nd version
Sieht man dann nicht erbaut	V. Friedsam	25	99					99	218	2nd version
Ach ach der vielen Schmerzen	Sr. Ketura	26	139					139	352	
Der Glaubens=Grund ruht auf	Br. Agonius	26	140	230			10	140	301	
Des höchsten Wunder=Kraft aufs neu	Br. Haggai	26	142					142		
Die Liebe ist eine schöne Kron von	Sr. Joseba	27	143			-1		143	354	
Die schönste Meinung die Man hägt	Br. Gideon	27	145					145		
Es geht mir tief zu Hertzzen	Sr. Ketura	27	146					146	355	
Herr Jesu Christ du höchstes Gut	Br. Nehemia	28	148					148	311	
Ich bin gedrückt und doch	Br. Jaebez	28	149				30	149	317	
Ich sehe in dem Geist das sichs	Br. Onesimus	28	151	362				151	314	
Jesus ist der treuste Hirt	Br. Nathaniel	29	155				42	155		
Mein gantzer Sinn sich gründlich	Gerhard Tersteegen	29	156	572				156	318	
Mein Geist ist erfreut weil Gott mich	Br. Agonius	29	157	729				157	318	
Mein lieber Pilger mercke auf	Br. Agonius	30	158				55	158	321	
Nun kommen geflossen die gülden Zeiten	Br. Haggai	30	163					163		
Nun lobet alle Gottes sohn	Gerhard Tersteegen	30	166				61	166	323	
O Jesu Krafft der treuen Seelen	Br. Joel	31	167	228		377	68	167	324	
So brich dann nun o lang verdeckte	Br. Jaebez	31	168					168	328	
Verlobte des Lammes du himmlische Chor	Br. Phillimon	31	169				90	169	330	
Wer Gott liebet und sich übet in der Lieb	Br. Agonius	32	174	548				174	334	
Wohl dem der in seinem Leben	Br. V. Seidel	32	175				102	175		
Jerusalem das droben ist	M. Maria	32	153					153		This hymn is titled in green ink.
Der Frühling blüht die Sonne steigt	V. Friedsam	33	178					178	384	From Schwester Lied
O Schwester=Lieb beleucht uns all	Unknown Sister	33	v. 53					181	395	From Schwester Lied
Nun grünet aus der edle Zweig	Unknown Sister	33	v. 53					184	395	From Schwester Lied
Ach wie ein große Seligkeit	Unknown Sister	34	v. 81					186	396	From Schwester Lied
O Allerliebste Liebes=Zier	Unknown Sister	34	v. 90					187	397	From Schwester Lied
Eh mich vergnügt das Liebes=Band	Unknown Sister	34	v. 122 – v. 131					190	398	From Schwester Lied
Drum sind die Schwestern wehrt	Unknown Sister	35	v. 147 – v. 155					192	399	From Schwester Lied
Die Lieb ist so ausbündig schön	Unknown Sister	35	v. 160 – v. 168				?		399	Viehmeyer does not have correct information for this hymn.

Wer Liebe pflegt auf seiner Bahn	Unknown Sister	35	v. 176 – v. 184					194	400	From Schwester Lied
Wer in der wahren Liebe lebt	Unknown Sister	36	v. 191 – v. 199					196	400	From Schwester Lied
Nun hat der schöne Perlen=Krantz	Unknown Sister	36	v. 218 – v. 226					198	401	From Schwester Lied
O Liebe wie bist du so schön	Unknown Sister	36	v. 243 – v. 251					200	402	From Schwester Lied
Wann die vereinte Harmonie die Geister	Unknown Sister	37	N/A					202	403	From Schwester Lied
Kommt Brüder setzt all mit an	V. Friedsam	38	204					204	339	From Brüder Lied
Ihr Lieben Brüder allzumal	Unknown Brother	38	v. 31				?		340	Viehmeyer does not have correct information for this hymn.
O lieben Brüder dencket dran	Unknown Brother	38	v. 46					207	341	From Brüder Lied
O komm du hohe Liebes=Tracht	Unknown Brother	39	v. 76					210	342	From Brüder Lied
Die Liebe ist von solcher art	Unknown Brother	39	v. 103					212	342	From Brüder Lied
XXX Brüder tretet all	Unknown Brother	39	???				???	???		The first word of the title is illegible
O Brüder-Liebe wie so schön	Unknown Brother	40	v. 146 – v. 158					216		From Brüder Lied (cut from Paradisisches Wunderspiel)
O hertzens Brüder allzumal	Unknown Brother	40	v. 175 – v. 187					218	344	From Brüder Lied
O Hertzens=Wunsch verlangte stund	Unknown Brother	40	v. 203 – v. 215					221	345	From Brüder Lied
Die Jungfrau wird in jener Welt	Unknown Brother	41	v. 234 – v. 246				?		346	Viehmeyer does not have correct information for this hymn.
Es ist niemand ders sagen kann	Unknown Brother	41	v. 254 – v. 266					225		From Brüder Lied (cut from Paradisisches Wunderspiel)
O Weckt die Liebe ja nicht auf	Unknown Brother	41	v. 282 – v. 294					228		From Brüder Lied (cut from Paradisisches Wunderspiel)
So muss die Bruder=Liebe lieblich	Unknown Brother	42	N/A					229	347	From Brüder Lied
Ach Gott schreib mir ins Hertz	Sr. Christina	43	230			3		230	404	
Ach Hertzens=Brüder! Stehet auf	Br. Johannes Müller	43	231			4		230	404	
Ach machet euch bereit	Sr. Christina	43	232	520		5		232	405	
Ach möcht ich endlich brechen	Br. Johannes Müller	44	233			6		233	405	
Christus der Weg ist	Br. Simon Koenig	44	237			8		237		The title is crossed off in the MS
Das heil'ge Lust=Spiel reiner art	Br. Lamech	44	238			9		238		
Zusatz O Weisheits Brunn ergiese dich	Br. Lamech	45	N/A			9		239		This is listed as "zusatz" (addition). This hymn is not included in the Register for the NVG.
Die Bruder=Lieb hält wahre	Friedrich Rock	45	170			12		170	302	Ther are two settings for this hymn – one recto and one verso
Die Ewigkeit mit ihrem Tag	Br. Valentine Mack	45	244			16		244	410	Viehmeyer says that this hymn is printed as an insert in 1747 Turtel=Taupe
Die frohe Zeit is nunmehr nah	Br. Peter Lessle	46	247	364		19		247	412	
Durch unsre Krafft und grose Thaten	Br. Lamech	46	250			23		250		
Es war der Mensch zu Gottes	Br. John Martin	46	252			25		252	416	
Gebendeytes Gottes=Lamm	Br. Valentine Mack	47	257			29		257	418	
Ich dancke Gott wann ich betrachte	Br. Michael Miller	47	262			32		262	422	
Ich bringe mein Tage in manchem	Br. Horn	47	260					260	421	
Ich dringe ein in Jesu liebe	Sr. Christina	48	263	466		33		263	422	
Ich freue mich in meinem Geist	Br. Peter Lessle	48	266	102		34		266	423	
Ich gehe nun zur Kammer ein	Br. Johannes Müller	48	267			36		267	424	
Ich hab mit Jesu mich verlobet	Sr. Christina	49	269	247		38		269	426	
Ich spühre ein Leben das ewig	Br. Obed	49	270			39		270	427	
Ich will von Gottes=Güte sagen	Br. Jacob Naegle	49	272			41		272	428	
Ihr die ihr euch lasst Christen	Br. John Martin	50	273			44		273	429	
Kommt alle ihr Kinder von Abrahams	Sr. Christina	50	274	519		45		274	430	
Kommt alle mit Freuden	Sr. Christina	50	275	626		46		275	430	
Kommt Brüder=Hertzen saget mir	Br. Johannes Müller	51	276			46		276	430	
Mach dich im Geist recht munter auf	Br. Peter Lessle	51	276	360		47		276	430	
Mein Geist ist offt von Jugend	Br. Peter Lessle	51	278	319		49		278	435	
Nach viel und manchen Trauer=Stunden	Br. Valentine Mack	52	280			57		280	438	
Nun freue dich und rühme sehr	Br. Ludwig Bender	52	281	686		59		281	439	
O Brüder und Schwestern! Thut ja nicht	Br. Ludwig Bender	52	284			62		284	440	
O Creutzes=Stand! O edles Band!	Br. Obed	53	285			63		285	440	
O Jesu der du bist der rechter	Br. H. Lohman	53	286			66		285	443	

Der mir hat dieses lassen fließen	Br. H. Lohman	53	N/A				67	287	443	A word that begins with an "N" precedes the hymn in the MS.
O Jesu! Der du mich erköhren	Br. Ludwig Bender	54	287				67	287	443	
O Leben, das da ewig währet	Br. Obed	54	288				69	288	445	
O Sanffte Ruh, O hertzens=Freund	Br. Ludwig Bender	54	289	89			70	289	445	
O Segens=voller überfluss	Br. Obed	55	290				71	290	446	
O Selig ist derselbe Mensch	Br. Lamech	55	292				72	292		
Jerusalem die Mutter die dort	Br. Lamech	55	74				74	293		The correspondence number in the MS matches with the 1755 Nachklang
O Unbegreiflichs Gnaden=Licht	Br. Johan Bauman	56	294				75	294	446	
O Unbegreiflichs Gnaden=Licht	Br. Johan Bauman	56	N/A				75	294	446	2nd version
O was ist des Menschen stand	Br. Michael Miller	56	299				77	299	451	
O wie bin ich erfreut dass mich	Sr. Christina	57	300				80	300	451	
O wie wohl ists dem gelungen	Br. John Jacob Keller	57	300				80	300	452	
Seht, wie des Davids Geist	Br. Ludwig Bender	57	301				81	301	453	
Sehr lang und viel hab ich getracht	Br. Senseman	58	303				83	303	453	
Wann öffnen sich die ew'ge Thor	Br. Senseman	58	19 v.				85	305	454	
Singet, lobsinget, ihr kinder der Liebe	Br. V. Lessle	58	307	692			87	307	455	
Um Zion willen will ich nimmer	Br. Peter Lessle	59	309	381			88	309	457	
Wach auf mein Geist und sieh	Br. Ludwig Bender	59	311	101			91	311	458	
Wach auf, O meines geistes Lust	Br. Senseman	59	312				92	312	459	
Wann man die sache wohl betracht	Br. John Martin	60	313				93	313	460	
Was freude wird verspührt	Br. Obed	60	315				96	315	460	
Wie gut hats doch ein treue Seele	Sr. Christina	60	317	295			98	317	464	
Wie schöne siehts hier aus	Sr. Christina	61	319				100	319	466	
Wohl dir die du hast Gott geglaubt	Br. Valentine Mack	61	321				103	321	467	
Wohl mir weil ich nun hab gefunden	Sr. Christina	61	322	257			105	322	467	
Wunderbahre Zeit voller herrlichkeit	Br. Valentine Mack	62	323				106	323	468	
Zion was betrübst du dich	Br. Obed	62	326				106	326	470	
Ach ich hör das köstlich Schreyen	Br. Obed	62	N/A				108	326	470	Nachklang
Zur Mitternacht ward ein geschrey	Br. Johannes Müller	63	327				110	327	471	
Die Zeit rückt nun mit Macht	Sr. Christina	63	N/A						415	Also in "NGA" (1756)
Wie thut das Lieben doch so wol	Br. Simeon	63	320					320	466	Title in green ink
Zage nicht Zion zage nicht	Br. Obed	64	325				110	325	469	
Ach wie viel und schwere	V. Friedsam	64	v. 4 Prangen					2	4	2nd version
Du wehrte entsprieung aus göttlicher	Sr. Joseba	64	145					145	355	
O Ew'ge Glut was vor ein brennen	V. Friedsam	65	78					78	183	
Lang=erwünschte Freuden=Tage	V. Friedsam	65	52					52	136	
Kümmerliche Zeiten manche Tag	V. Friedsam	65	50					50	136	
Mein so sehr verlassener Stand	V. Friedsam	66	67					67	160	
Nun ist mein Glück erwacht nach den	V. Friedsam	66	72					72	169	
O Herr du starcker Held	V. Friedsam	66	84					84	186	
Zuletzt wird dieses noch von mir gesungen	V. Friedsam	67	128					128	291	
Zu Gott hinauf hab ich geschrien und	Br. Jaebez	67	177					177	337	
Komm doch bald mein liebster Freund	Sr. Eugenia	67	165					165	366	
Mein so sehr verliebtes Hertz hat sich	Sr. Blandina	68	162					162	370	
Als ich gesessen in der Noth und sprach	Br. Johannes Müller	68	235					235	406	
Alle Sorgen Angst und Plagen	Br. Obed	68	235					235	406	
Das innere Leben mit Christo	Br. Obed	69	240					240	408	
Der Brunn des Heils Thut	Br. Obed	69	242					242	409	
Der Keusch=Verliebte Sinn kan allhier	Br. Obed	69	242					243	409	
Freu dich Zion du geliebte	Br. Obed	70	256					256	418	
Ich bleib daheim mit Jacob	Br. Obed	70	259					259	420	
O was ein vergnügtes Leben hat	Br. Obed	70	289					289	449	
O was freude wird genossen in der stillen	Br. Obed	71	297					297	450	
Sophia jungfrau edle Braut ich möchte	Br. Obed	71	308					308	456	
Wer kann sagen was zu tragen	Br. Obed	71	316					316	463	
Wie bist du mir so innig nah	Br. Obed	72	318					318	463	

Wie wohl kan ein gemüthe in sanffter	Br. Obed	72	319					319	466	
Zu der Zeit wanns kracht und bricht	Unknown Sister	72	329					329	392	
Hastu mein dann gantz vergessen	V. Friedsam	73	32					32	84	
Meine Zeit wil mir verschwinden	Br. Jonathan	73	159					159		
Grünt die Lieb hier in den Leiden	Br. Obed	73	259					259	420	

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